

SP D 1-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

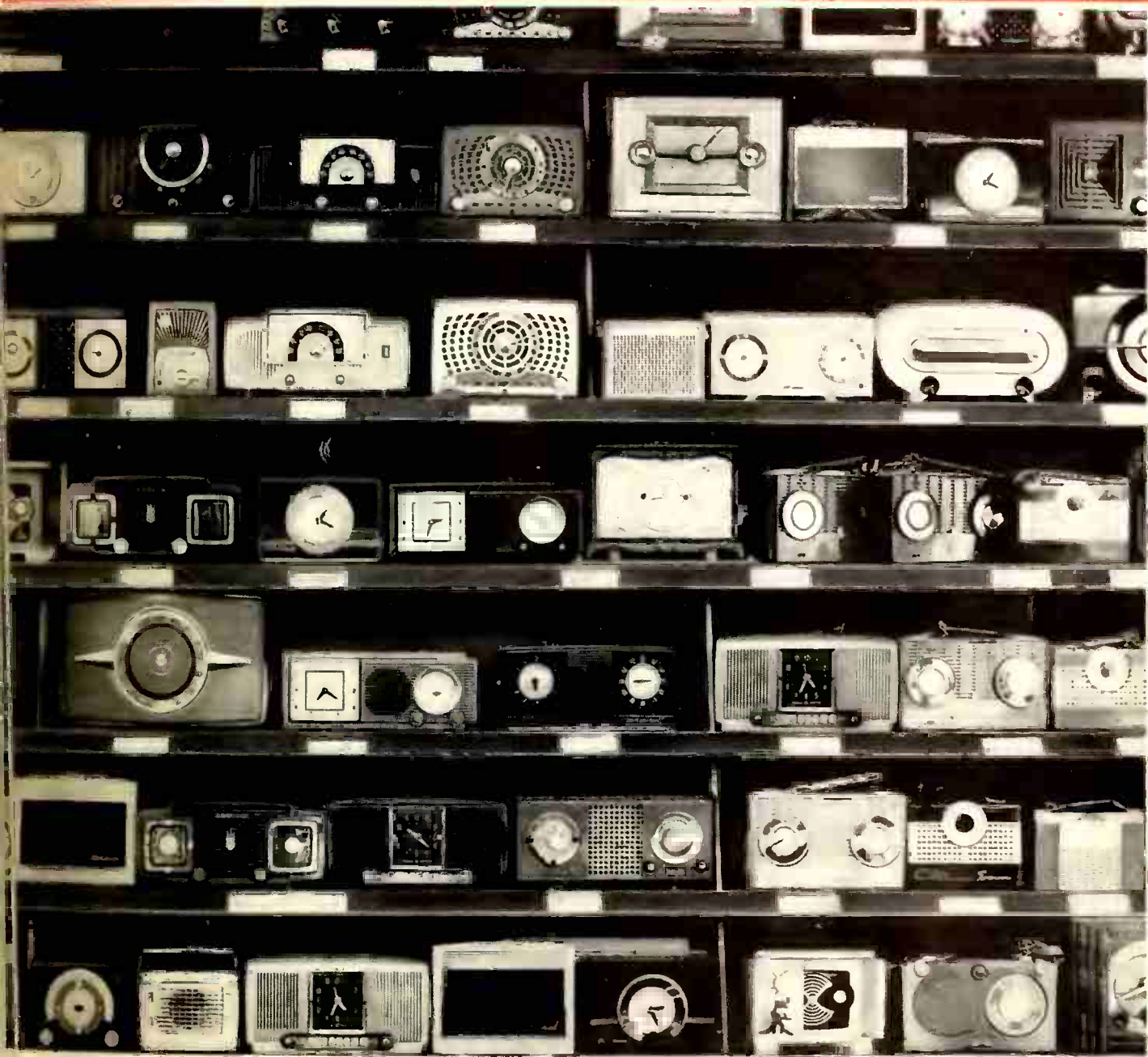
JUL 19 1954

12 JULY 1954

NBC CLIENTS LIBRARY

magazine radio and tv advertisers use

50¢ per copy • \$8 per year



8th FALL FACTS

MAJOR ARTICLES

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TV FEATURES

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RADIO FEATURES

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CONVENIENT INDEX
to all subjects covered
appears at front of book 8

The customers' choice!

People's tastes vary so widely that radio manufacturers offer more than 200 different models and colors. No matter what their taste in radios, Southern Californians agree on a marked preference for *radio*. And buy more than 266,000 radio sets a year—70% more than *tv*. (They use them, too. Westerners

spend an average of 17.3% more time with their radios than the national average.)

One other point Southern Californians agree on. Having free choice of radio stations to listen to, *they listen more to KNX—day and night, month after month, year after year—than to any other station.*

LOS ANGELES • 50,000 WATTS **KNX**
Represented by CBS RADIO SPOT SALES



GENERAL BAKING COMPANY DOES A COMPLETE JOB . . .

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

WMBG
WCOD
WTVR

For nearly half a century, the bakers of BOND BREAD have grown steadily in a most competitive field. The word "quality" has been a keystone in that success . . . quality of product . . . of selling . . . of service . . . and of advertising.

In broadcasting, quality in every respect adds up to a complete job, too. Top quality programming and public service over the Havens and Martin, Inc., stations in Richmond deliver sales results throughout the rich areas of Virginia. Join the other advertisers using WMBG, WCOD and WTVR, the First Stations of Virginia.

WMBG AM WCOD FM WTVR

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

12 JULY 1954

Fall Facts issue hits new records

SPONSOR's 8th annual "Fall Facts" issue breaks some records: It's first to hit 268 pages, first to include Film Basics (as companion to popular Radio Basics, Tv Basics), first to chart complete data on each of 6 major rating services and many others. For full scope of this fact-filled issue, see index page 8. For summary of hot trends, see lead article page 35.

-SR-

GM replaces P&G as top spender

Here are 10 top advertisers, according to PIB and Bureau of Advertising figures (newspaper sections included only once):

<u>Firm</u>	<u>Total</u>	<u>Net Radio</u>	<u>Net Tv</u>	<u>Firm</u>	<u>Total</u>	<u>Net Radio</u>	<u>Net Tv</u>
1. Gen. Motors	\$61.8	\$2.5	\$7.8	6. Chrysler	\$27.3	\$0.9	\$3.0
2. P&G	44.0	14.3	14.7	7. Reynolds	18.8	3.2	9.0
3. Colgate	33.7	5.6	11.1	8. Gen. Elect.	18.5	1.5	4.6
4. Gen. Foods	29.9	6.7	6.4	9. Am. Tobacco	18.3	2.4	7.2
5. Ford	29.3	0.2	4.3	10. Gen. Mills	16.0	4.6	5.5

Note: Above covers newspapers, magazines and gross network radio and tv time only (no spot or talent charges. All figures in millions.)

-SR-

5 network execs cite fall trends

Five network execs discuss fall trends in radio, tv advertising in "Sponsor Asks" starting page 56. They are: Bob Kintner, ABC; Adrian Murphy, CBS Radio; Ted Bergmann, Du Mont; Tom O'Neil, Mutual; Pat Weaver, NBC. FC&B's Arthur Pardoll, Biow's Dr. Larry Deckinger and Katz Agency's Dan Denenholz also contribute.

-SR-

ABC Radio offer: 4 hours weekly

Leo Burnett's Art Porter told SPONSOR he doesn't think forthcoming NBC, CBS Radio nighttime "rate" cuts will exceed 10% saving to sponsors, won't stimulate interest in nighttime. But others disagree. Ollie Treyz, ABC Radiodirector, intrigued large agency with pitch for solid hour 4 nights across board on ABC for about \$50,000 weekly time and talent (stars). Treyz' reasoning: "Too many advertisers have been using a thimble when they should have been using a bucket."

-SR-

"Tv radio" set to debut soon

"Tv radio" nearer than you think. Firm ready to bring fm-am set out soon which will receive sound on all tv channels, no picture of course, plus regular am stations. This will enable harried housewife to follow favorite tv program around house, also permit beach, car listening. See editorial page 268.

-SR-

All-Media book to be out soon

SPONSOR's 26-article All-Media Evaluation Study now being reprinted. Copies available in August at \$4 each. For summary of 26 articles and more details of book, see article page 38.

REPORT TO SPONSORS for 12 July 1954

Men behind TvAB merger plans Credit NARTB President Hal Fellows, Dick Moore of KTTV, Los Angeles, W. D. (Dub) Rogers Jr. of KDUB-TV, Lubbock, Tex., for saving advertisers new headache: 2 Television Advertising Bureaus. Dick Moore's TvAB, which barred networks, is merging with NARTB's bureau. All-industry committee meeting in Washington 22 July to make plans. Networks will be represented.

-SR-

Summer Hour under \$25,000 "Colgate Summer Hour," featuring new talent, reports 3 acts being solicited for separate shows of their own. Program over NBC TV costs under \$25,000, not \$70,000 as reported previous issue. Ted Bates, Bryan Houston are agencies.

-SR-

Wildroot allots 1 3 to spot radio J. Ward Maurer, Wildroot's ad director, not only firm believer in 100 ad budgets (one for each market) but also mathematical wizard as well. For how he totted up how much he might have lost had he bet 10¢ a hole doubled at golf—and lost each hole—see Wildroot story page 42. Firm's spending 1/3 of \$3 million-plus budget on spot radio.

-SR-

U.S. has 380 tv stations U.S. tv stations on air, including Honolulu and Alaska, hit 380 as of mid-July. Uhf stations continue to go off air. KNUZ-TV, Houston, uhf ch. 39, went off 25 June, hopes to return if solution to uhf problems is found. WKJF, Pittsburgh, Pa., ch. 53, has suspended operations till outcome of Senate committee uhf hearings. Uhf station coming on air recently is WMSL, Decatur, Ala., ch. 23. Three vhf's recently on or about to go on are: WISH-TV, ch. 8, Indianapolis; KGVO-TV, ch. 13, Missoula, Mont.; KGEO-TV, ch. 5, Enid, Okla.

-SR-

92% of homes listen to radio Radio's vigor never better demonstrated than in recent Nielsen report showing close to 43 million homes or 92% of all U.S. radio homes listened to their sets in typical week (March 7-13). Average listening per home came to 20¼ hours per week. Report also showed evening tv program audiences averaging 1¼ million more homes than last year.

-SR-

Canadian section out 23 August SPONSOR's 4th annual Canadian section, scheduled for 9 August, has been postponed until 23 August issue. It will cover growth of radio, tv, list all stations, detail advertising case histories.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Chesebrough Mfg Co, NY	Vaseline brands	McCann-Erickson, NY	47 non-tv mkts	Radio: min anncts: 5 Jul; 26 wks
Duffy-Mott Co, NY	Clapp's Baby Foods	YGR, NY	22 mkts in Eastern, East Central states	Radio: dayti min, partic; 21 Jun, 28 Jun, 8 Jul; 8 wks
Monarch Wine Corp, Atlanta	Hebrew National	Rockmore Agency, NY	10 Eastern mkts	Radio: dayti, nightti min anncts beg Sep; 13 wks
National Biscuit Co, NY	All prods	McCann-Erickson, NY	10-12 mkts throughout country (additions to current sched)	Tv: 2 nightti 20-sec anncts a wk; early Jul; 52 wks
Naugatuck Chemical Div of US Rubber, Naugatuck, Conn	Aramite, Phygon, MH-30,40	Fletcher D. Richards, NY	20 Southern, Southwestern mkts (keyed to ti of crop growth)	Radio: early-morn min anncts in farm progs; 2 Jul-13 Aug; 4-6 wks
Pharma-Craft Co, NY	Ting	McCann-Erickson, NY	17 mkts throughout country	Radio: early-morn, nightti stn-brks; 5 Jul; 8 wks
Pharma-Craft Co, NY	Ting	McCann-Erickson, NY	New Orleans, Dayton, Dallas	Tv: nightti, preceding baseball 20-sec anncts; 5 Jul; 13 wks

*One of America's
Pioneer Radio and
Television Stations*

**A GOOD PLACE
TO BUY**
Since
1922

WGAL • 33rd year
WGAL-FM • 7th year
WGAL-TV • 6th year
Lancaster, Penna.

Steinman Station
Clair McCollough, President



316,000 WATTS

Represented by

M E E K E R

New York
Los Angeles

Chicago
San Francisco

ARTICLES

What are the hot radio and tv trends this fall?

A quick look at the major trends in the field culled from the four main sections which comprise SPONSOR's annual Fall Facts issue

35

Highlights of the All-Media study

Here is a summary, in capsule form, of each of the 26 articles in SPONSOR's just-completed media study. Study will be available in book form by August

38

Why Wildroot has 100 ad budgets

Wildroot breaks the U.S. into 100 natural product distribution areas, plans each market's budget separately. Firm believes this approach avoids waste in spending. Firm spends \$1.1 million for spot radio

42

10 top case histories

From among the many radio-tv success stories which SPONSOR published last year, here are 10 outstanding ones, updated and condensed. These chronicles of resultful techniques used by other advertisers may spark ideas for you

45

FALL FACTS: 1954 (See complete index page 8)

Spot tv report: Availabilities, rates, tv commercials and syndicated films, costs, color status at stations, set counts are among topics covered

73

Network tv report: Up-to-date buying guide covers availabilities on the networks, clearance problems, franchises, program and time costs, uhf, color

117

Tv Basics: Latest data in chart form profiling the tv medium today, from growth and penetration to programing and audience composition

159

Film Basics: Facts and figures on the film side of tv; explores status of film locally and network, syndication, audience potential of reruns

183

Spot radio report: Goes into sales trends, availabilities, rates, transcriptions, special-audience programing, the "hi-fi" boom, other pertinent topics

195

Radio Basics: Dimensions of radio today in easy-to-read chart form; a comprehensive guide to both in-home and out-of-home listening

229

Network radio report: An examination of network rates, new developments in programing, important advertising buys, latest research

251

COMING

Are YOU afraid?

More than a dozen advertising agency executives give their reactions to SPONSOR's media study findings about the psychology of fear on the part of admen

26 July

Rotisseries on the air

How tv helped the rotisserie manufacturers convert their product in the housewife's mind from a luxury to a necessity they cannot do without

26 July

DEPARTMENTS

TIMEBUYERS

49TH & MADISON

AGENCY AD LIBS

P. S.

NEW & RENEW

MR. SPONSOR, Henry A. Markus

TOP 20 TV FILMS

TV RESULTS

SPONSOR ASKS

ROUND-UP

AGENCY PROFILE, Stanley A. Lomas

NEWSMAKERS

TV COMPARAGRAPH

RADIO COMPARAGRAPH

SPONSOR SPEAKS

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KTHIS covers ARKANSAS!

—AND SO DOES MARVIN VINES OUR FARM-SERVICE DIRECTOR!

Some farm-service radio directors try to run a farm department, sitting at their desks.

Not so at KTHIS. Marvin Vines, our Farm-Service Director, is out, *covering the State*, almost as much as he's in the studio!

In the last twelve months, for example, Marvin Vines has:

Traveled over 30,000 "business miles", all within Arkansas.

Attended 168 meetings, with a total attendance of 19,000 persons.

Conducted personal interviews on 127 farms.

Appeared as a speaker, panelist or moderator on 97 different farm programs.

Discussed farm problems with 1429 persons on his daily and weekly broadcasts.

ALL THIS, plus broadcasting 16 farm programs per week, on KTHIS!

Like Marvin Vines, many of our KTHIS department heads, entertainers, and other "names" get out and cover the state, regularly. The result—greater *listening* to KTHIS—greater *values* for you advertisers.



**MARVIN
GETS AROUND!**

The dots show the Arkansas cities and towns visited by Marvin Vines for farm talks, farm meetings, etc., during the last twelve months alone!

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

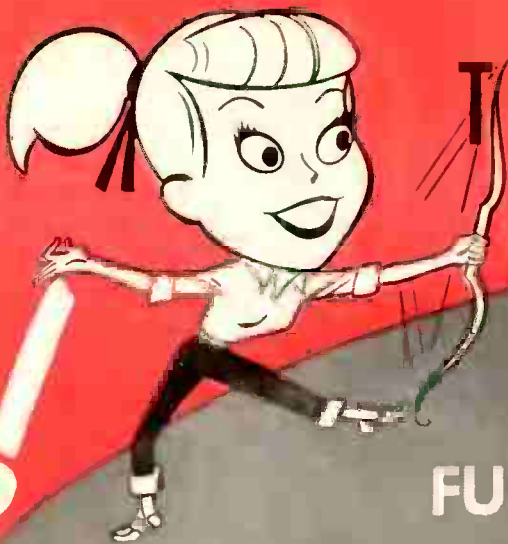
Henry Clay, Executive Vice President

B. G. Robertson, General Manager

KTHIS

**BROADCASTING FROM
LITTLE ROCK, ARKANSAS**

**Fresh
as a wink!**



**T WINKLING W
Z-I-N-G!**

ZI

FUNNY SUNNY FAM

"MEET ARCO

America's

BASED ON CHARA

EVERY PROGRAM A HALF-HOUR
OF SIDE-SPLITTING FAMILY
SITUATION COMEDY

TV's Mightiest Selling Force!

LAVISHLY STAGED!
SPARKLING SCRIPTS!
SKILLFULLY DIRECTED



THERE'S NO
COMEDY LIKE
FAMILY SITUATION
COMEDY!

Mr. Archer: John Eldridge Mrs. Archer: Mary Brian Dexter: Bob

UGH AFTER LAUGH!

HELLO,
I'M CORLISS....
MILLIONS HAVE
APPLAUDED ME ON RADIO,
STAGE, IN MOVIES, BOOKS
AND MAGAZINES! **NOW**
I'M READY TO
SELL FOR YOU
ON **TV!**

's
ATION COMEDY

CORLISS
BAKER

ite family!

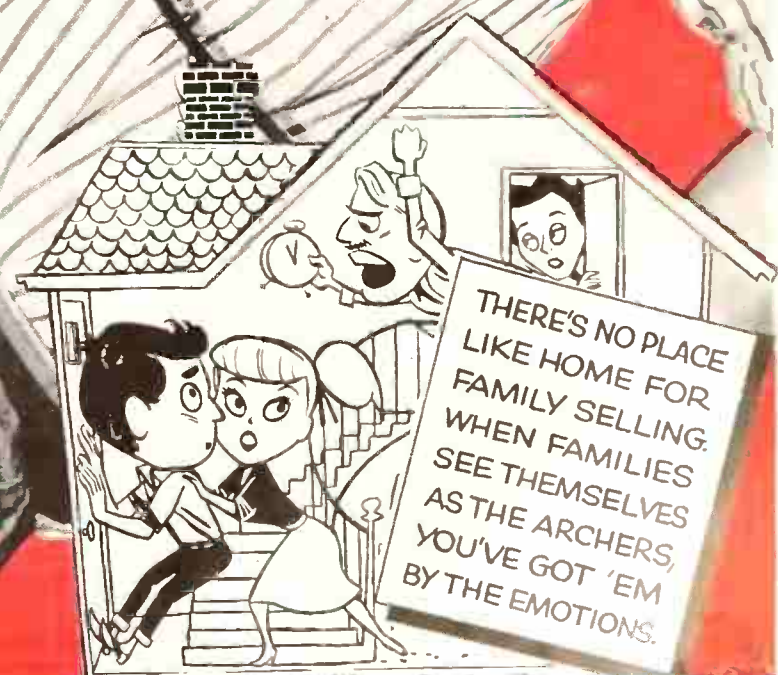
Y F. HUGH HERBERT

Starring
ANN BAKER

Pert, Pretty, Perfect
for the part.

TV

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



COMPLETE INDEX OF FALL FACTS ISSUE SUBJECTS

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- II. Television viewing habits
- III. Cost of television advertising
- IV. Television's billings

* * *

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- I. Extent film is used in television
- II. Returns of film programs
- III. Availability of time for film
- IV. Tips on buying film

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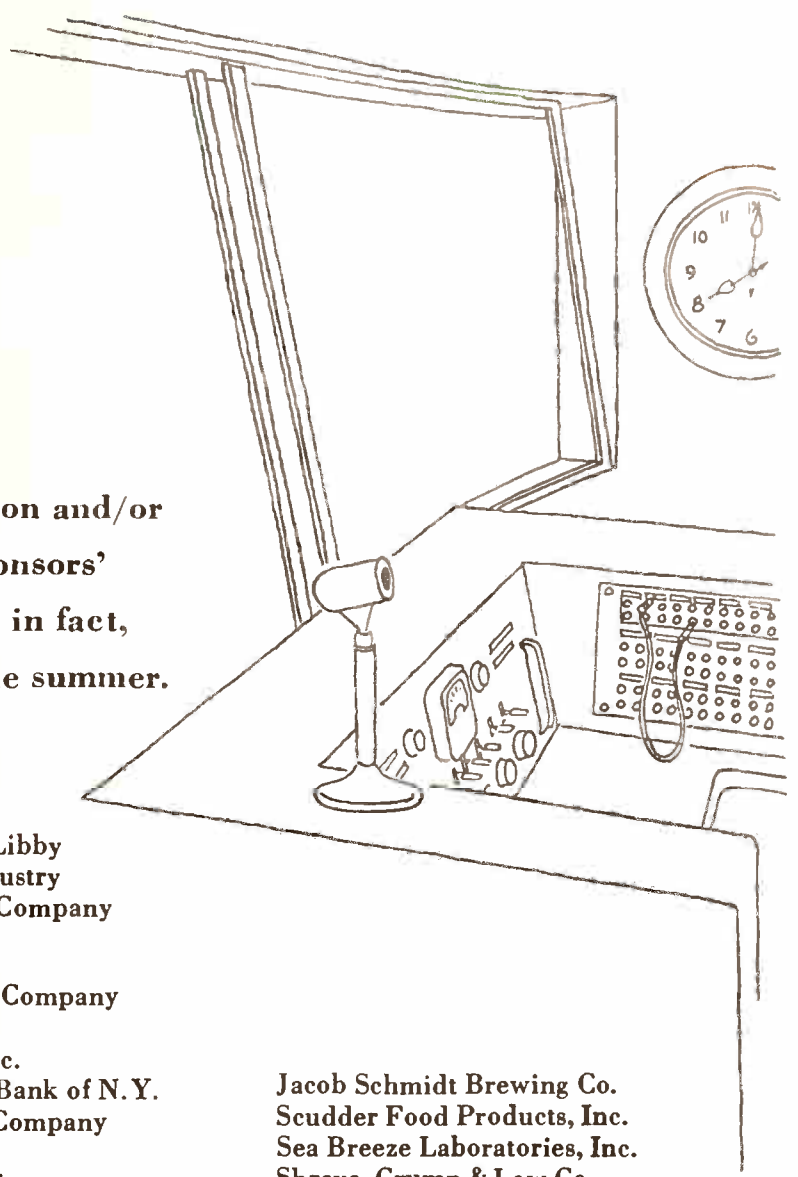
RADIO BASICS starts page 229

- I. Dimensions of radio's audience
- II. Radio listening habits
- III. Cost of radio advertising
- IV. Radio's billings



BBDO ON THE AIR

All these clients on television and/or radio are expected back in the sponsors' booth this fall. Many of them, in fact, continue broadcasts right through the summer.



American Radiator and Standard Sanitary Corp.
 American Safety Razor Corporation
 The American Tobacco Co., Inc.
 Armstrong Cork Company
 Barcalo Manufacturing Co.
 Boston Five Cents Savings Bank
 Burnham & Morrill Company
 The California Oil Company
 Campbell Soup Company
 Consolidated Edison Co.
 Cream of Wheat Corporation
 Crosley Div. of AVCO Manufacturing Corp.
 Curtis Publishing Co.
 De Soto Div., Chrysler Corporation
 Detroit-Michigan Stove Co.
 Doughboy Industries, Inc.
 E. I. du Pont de Nemours & Co. (Inc.)
 Easy Washing Machine Co.
 Ethyl Corporation
 Farmers & Mechanics Savings Bank
 Fedders-Quigan Corp.
 The First National Bank of Boston
 Fort Pitt Brewing Company
 E. & J. Gallo Winery
 Gemex Company
 General Baking Company
 General Electric Co.
 General Mills, Inc.
 General Time Corporation
 The B. F. Goodrich Company
 Hamilton Watch Company
 Geo. A. Hormel & Co.
 International Minerals & Chemical Corporation
 The Iron Mining Industry of Minnesota
 Lever Brothers Company

Libby, McNeill & Libby
 Maine Sardine Industry
 The Marine Trust Company of Western N. Y.
 Minnesota Mining & Manufacturing Company
 M · J · B Company
 The Murine Co., Inc.
 The National City Bank of N. Y.
 National Gypsum Company
 Nehi Corporation
 Thomas Nelson & Sons
 New York State Dept. of Commerce
 New York Telephone Company
 Niagara Mohawk Power Corp.
 Northrup King & Co.
 Northwestern Bell Telephone Company
 Oneida Ltd.
 The Pacific Telephone and Telegraph Co.
 Penick & Ford, Ltd., Inc.
 Pfeiffer's Products Co.
 Polaroid Corporation
 Reader's Digest Ass'n, Inc.
 Rexall Drug Company
 Savings Bank Association of Massachusetts
 The F. & M. Schaefer Brewing Co., Inc.

Jacob Schmidt Brewing Co.
 Scudder Food Products, Inc.
 Sea Breeze Laboratories, Inc.
 Shreve, Crump & Low Co.
 The Southern New England Telephone Co.
 Standard Oil Co. of Calif.
 R. H. Stearns Company
 Timken Roller Bearing Co.
 Trans World Airlines, Inc.
 Treesweet Products Co.
 United Fruit Company
 United States Steel Corp.
 Vick Chemical Company
 Vitamin Corporation of America
 Western Condensing Co.
 White Sewing Machine Corp.
 Wildroot Company, Inc.
 J. R. Wood & Sons, Inc.
 Wynn Oil Company
 Zenith Radio Corp.

BBDO

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Advertising

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH • MINNEAPOLIS
 SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT • DALLAS • ATLANTA

**WANT
BIG
RESULTS**

in

Los Angeles

use

KBIG

The proof . . . KBIG wins TWO
"RADIO GETS RESULTS"

awards of
Broadcast Advertising
Bureau, Inc.

In this year's national annual BAB competition, KBIG was the only station in the greater Los Angeles area to win, place or show.

Von's Grocery Co. won Second Place in the Food and Grocery Classification for "Homemakers' Edition of the News."

J. B. Finch Company won Third Place in the Home Furnishings Classification for its saturation spot campaigns.

These national awards honor the sales effectiveness of KBIG for two charter sponsors whose distribution is confined to Los Angeles County. KBIG's 10,000 watt "salt-water-coverage" on the 740 kc channel makes it even more resultful for advertisers who want all Southern California.

10,000 WATTS
AT 740

KBIG

STUDIOS IN AVALON
AND HOLLYWOOD

GIANT
ECONOMY
PACKAGE OF
SOUTHERN
CALIFORNIA
RADIO

The Catalina Station
John Poole Broadcasting Co.

KBID-TV • KBIF • KBIG

6540 Sunset Blvd., Hollywood 28, Calif.
HOLLYWOOD 3-3205

Nat. Rep. Robert Meeker Asso., Inc.

Timebuyers at work



Phil Branch, *Ruthrauff & Ryan, New York*, says that 5:30 to 7:00 p.m. is the most undersold period in radio. "Often an advertiser can reach many men for less dollars during that period than in early-morning radio," Phil told SPONSOR. "Beyond that, it's the transition period when men are driving home and are susceptible to impulse buying. Hence it's a good time for soft drink, beer or other refreshment buys, not to mention the usual products sold along roadsides like gasoline, cigarettes—or, actually, any male-appeal product."



Nina Flinn, *Scheideler, Beck & Werner, New York*, says that the increased radio set sales alone are proof of radio's continued growth. "Tv costs are still out of range for many small advertisers," Nina explains. "Radio's low cost-per-1,000, on the other hand, makes it a medium one can't afford to overlook. The main problem is with the radio industry itself, which tends to undersell itself. Rate cutting, for one thing, is doing more harm than good, giving the medium a 'bargain-basement' atmosphere. We've found daytime radio unbeatable."



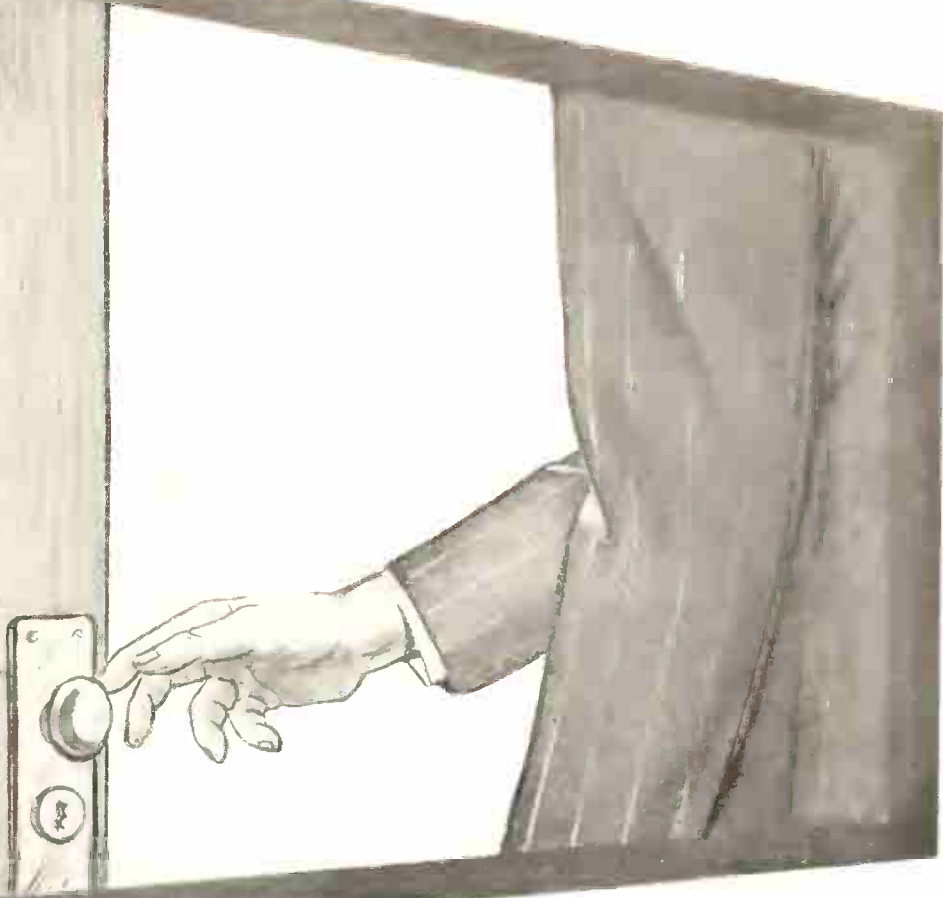
Roger Bunnstead, *media director, David J. Mahoney, New York*, feels that more constructive selling on the part of reps and station men would help timebuyers in their work. "Many salesmen could give the media people a lot more information about their stations and their markets," Roger told SPONSOR. "Also, it would help them and the agency-men if these salesmen were better informed about the products for which they prepare availability lists. A lot of time can be wasted if a rep can't correlate an advertiser's needs to his station."



William D. Pellenz, *McCann-Erickson, New York*, says that one of his most time-consuming problems is getting information on special-group radio, especially Negro and foreign-language. "In order to convince clients of a special group's value to them, a great many specific facts are needed, like size and characteristics of a station's special audience," Bill explains. He suggests that it would be helpful for timebuyers to have a central source of information on special groups, perhaps one rep to handle one special group program carried on all stations.



HOUSEHOLD FINANCE
Corporation



**Every week more than
30,000 people open this door**

Household Finance Corporation has used radio as a major sales medium for more than a quarter of a century. It has been a potent force in making HFC America's largest consumer finance company.



ALFRED G. WAACK
Director of Advertising
Household Finance Corporation

"Our business in the greater Rochester market is better than ever before in our history. A great deal of thanks is due to the effective selling of our service by radio station WHAM."

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



for the
best in

"LISTEN-
APPEAL"

it's

KGER
5,000 WATTS

SOUTHERN
CALIFORNIA

Los Angeles • Long Beach

for
inspirational
programs

KOME
5,000 WATTS

OKLAHOMA

Tulsa

for
your musical
moods

KUOA
5,000 WATTS

ARKANSAS

Siloam Springs

for
regional
farm features

The Stations of the American Home
Owned and Operated by

BROWN SCHOOLS, Inc.
John E. Brown, Sr., Pres.

You can get choice program or spot
availabilities in these three great market
areas. Buy all three stations as a package,
or any one individually. Call or write today.

Represented nationally by Gill-Perna Inc.

49th and MADISON

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

HUCKSTERS

We liked the hucksters article by Miles David very much ["Hucksters: what you can do about them," 31 May 1954, page 27]. It shows what can be done about the hucksters in advertising and how to do it. SPONSOR is to be congratulated for its leadership in encouraging the advertising fraternity to make more and better use of the facilities available for effecting improvement from within.

I sincerely hope that as a matter of policy you will continue to discuss abuses in advertising and how to solve them through self-regulation. We will be very happy to cooperate with you in such continuing efforts to promote the integrity of advertising.

KENNETH B. WILLSON
President

National Better Business Bureau
New York

PRODUCT ISN'T STOCKED

The people of Kittery appeal to you as the guide of the great tv and radio industries:

Hundreds here have a habit of listening to *Our Miss Brooks*, sponsored by Colgate. It is a swell program! But—when these hundreds go to local stores to ask for "Guardol" (spelling not guaranteed—it is not spelled out in the commercial) the stores do not have it.

My own experience as one wishing to preserve the steak-biters I have left, is that two groceries and the local drug store can provide me with nothing except "Guardol's" chief competitor. It's anti-enzyme. So we take that and feel hurt at all that air advertising dough going to waste.

This same situation exists for some other products but we have no definite evidence on them.

What is the sense of spending money to create a desire to buy something you can't get easily?

But, at the least, *Miss Brooks* makes us a very close and deep friend of

Colgate. How many other firms are creating friends?

HORACE MITCHELL
Publisher
The Kittery Press
Kittery, Me.

MEDIA BOOK

We have read an article in the May 3 issue of SPONSOR headlined, "III. Psychology of media: why admen buy what they do" [page 34]. We understand there were two articles which preceded this article. If so, we'd appreciate receiving the previous two.

With your permission we would like to reproduce the article referred to above. This reproduction may take the form of a mailing piece. Obviously, SPONSOR will be given full credit when and if permission is granted us.

MICHAEL SEMBRAT
Manager Advertising & Prom,
Putman Publishing Co.
Chicago

• Material published in SPONSOR may be reprinted provided permission is requested in writing and credit is given. This article is part of the All-Media Series.

Please reserve a copy of SPONSOR's All-Media Study for WTTH.

Your series is something that advertising people have needed for a long time.

DICK SOMMERVILLE
Program Director
WTTH and WTTH-FM
Port Huron, Mich.

I would like to have reserved for me a copy of the volume to be published containing the All-Media Evaluation Study originally published in your magazine.

T. J. McDERMOTT
N. W. Ayer & Son
New York

We would like to place our reservation for one copy of your book, *All-Media Evaluation Series*. We have read the articles with a great deal of interest and we are delighted to know that you are putting them into book form.

C. C. FULLER
Vice President
Tucker Wayne & Co.
Atlanta

"FOLLOW THAT MAN!"

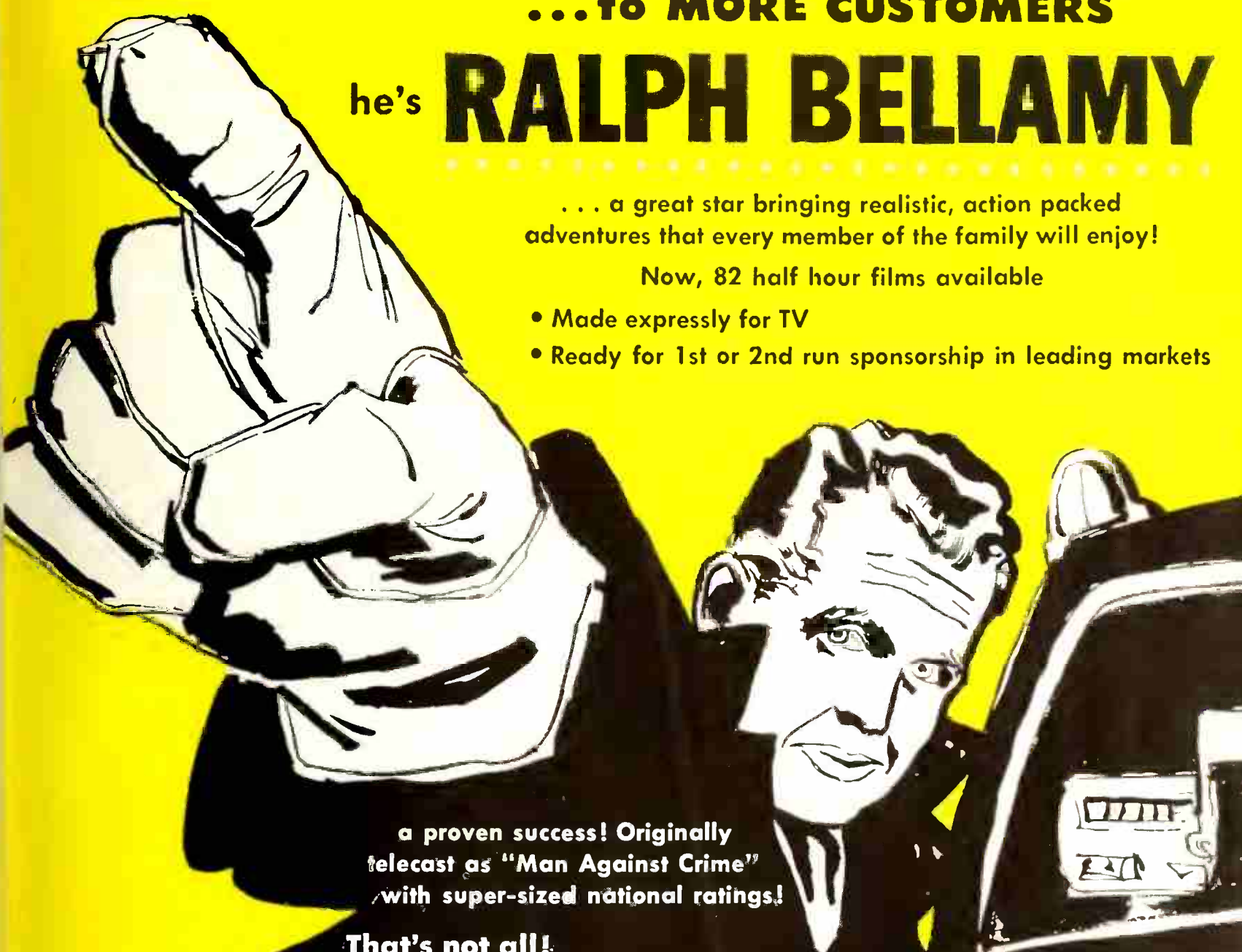
...to **BIGGER AUDIENCES**
...to **MORE CUSTOMERS**

he's **RALPH BELLAMY**

... a great star bringing realistic, action packed adventures that every member of the family will enjoy!

Now, 82 half hour films available

- Made expressly for TV
- Ready for 1st or 2nd run sponsorship in leading markets



a proven success! Originally telecast as "Man Against Crime" with super-sized national ratings!

That's not all!

For an extra sales producing wallop you get MCA TV's high power pre-planned merchandising with ready-to-use promotion and point-of-sale material that will multiply the impact of every dollar you invest!

This is the way

to money making sponsorship of "Follow that Man!" Call your nearest MCA TV office about availability in your market — today!



Now—Complete Service for All of Canada: MCA (CANADA) LTD.

TORONTO, ONTARIO, CANADA: 111 Richmond Street

NEW YORK: 598 Madison Avenue, PLaza 9-7500

BEVERLY HILLS:

9370 Santa Monica Blvd., CRestview 6-2001 or BRadshaw 2-3211

ATLANTA: 515 Glenn Building, Lamar 6750

BOSTON: 45 Newbury Street, COpley 7-5830

CHICAGO: 430 North Michigan Avenue, DELaware 7-1100

CLEVELAND: 1172 Union Commerce Bldg., CHerry 1-6010

CINCINNATI: 3790 Gardner Avenue, SYcamore 9149

DALLAS: 2102 North Akard Street, PROspect 7536

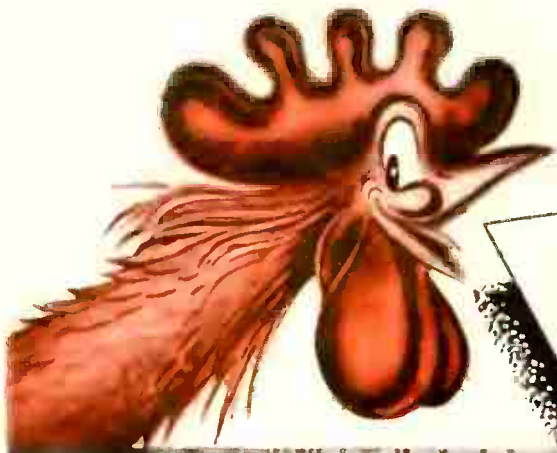
DETROIT: 837 Book Tower, WOOdward 2-2640

SAN FRANCISCO: 105 Montgomery Street, EXbrook 2-8922

SEATTLE: 715 10th North, MInor 5534

ROANOKE: 3110 Yardley Drive, NW, ROAnoke 2-4857

NEW ORLEANS: 5405 South Prieur, UNiversity 5104



Better join us for

*“Breakfast
at the Sheraton!”*



Another Channel 10 First, starting July 19th!

**WJAR-TV
CHANNEL 10
PROVIDENCE, RHODE ISLAND**
Represented by WEED TELEVISION

Only daily live remote TV show in New England. Emceed by charming *Nancy Dixon* and *Peter Carew* (piano impressions and satire) with 3M's three-piece combo. All Channel 10's talent and celebs visiting Providence will guest. Direct selling to a tested women's audience from the area's leading hostelry, Monday through Friday, 9:00 to 10:00 a. m.

Join us for breakfast, sample your products to 100-plus radiantly responsive guests in the Sheraton-Biltmore *Garden Room*. Their approbation will register for sure — because 1,120,925 sets in area give us 93% coverage! Availabilities now open — call WEED Television.

NBC — Basic
ABC — Dumont — Supplementary

I want to say that your current series on the various media in the business is slightly more than terrific. I have, of course, ordered the complete book and assure you that everyone I know will have an opportunity to read the full text. . .

FRANK STUBBS
Station Manager
KLMS, Lincoln, Neb.

● SPONSOR's All-Media Evaluation Series will be reprinted in book form next month. Price is \$4 a copy. You may order now by writing to 40 East 49 St., New York 17.

MERCHANDISING HELP

In the June 14 "Report to sponsors" [page 2] you mention the time buying guide we prepared for the franchise bottlers of Hires Root Beer. You indicate that "Stations will welcome idea, but may raise eyebrows at some of tips . . . free merchandising help. . ."

Let me point out that the subject of free merchandising was the last item discussed in the "Guide." The first and most important consideration is, of course, how to establish a good advertising schedule.

However, many stations do offer merchandising help, and the best way to get this "extra" help is to ask for it. Exactly how much merchandising and the form it should take is a subject for negotiation between buyer and seller.

Although it does not replace good advertising schedules, it is interesting to note the different stations' reactions to requests for merchandising. Some feel it is a necessary evil—the price you pay to get the schedule; others use it as a sales tool. We like the latter approach!

DIRK A. WATSON
N. W. Ayer & Son
Philadelphia

RADIO/TV DIRECTORY

Would you please send me one copy of your 1954 "Radio/Tv Directory"?

G. H. MATHISEN
Advertising Dept.
Colgate-Palmolive Intl.
Jersey City

We keep a running file in our sales office on all SPONSOR stories, and think they are terrific. I would appreciate your sending me several additional

copies of the new 1954-'55 Radio/Tv Directory.

FRED L. BERNSTEIN
General Manager
WTTM
Trenton

Please, please, please send us three copies of the latest directory. I have used last year's until it is ragged and worn.

ELEANOR BOLENBAUGH
WTOP-AM-FM-TV
Washington, D. C.

Thank you for the handy Radio/Tv Directory which we received this morning.

I was somewhat disturbed to note that the Unity Television Corp. listing indicates a wrong telephone number. The correct number is Longacre 4-8234. I would appreciate it if you will make a personal note to correct this in your next issue.

LEN FIRESTONE
Sales Manager
Unity Tv Corp.
New York

● SPONSOR's 1954 Radio/Tv Directory is available free of charge to subscribers.

TV PIONEERS CHART

I saw a copy of the bulletin board copy of the tv chart that appeared in the May 17 issue of SPONSOR ["TV PIONEERS," page 59]. It is indeed very interesting and informative. I would appreciate it very much if you would send me a couple or so copies.

J. W. COLLINS
Manager
WAGA-TV, Atlanta

● Extra copies of the "TV PIONEERS" growth chart are available on request.

SUNDAY SUPPLEMENT

I have been meaning to write before now to say thanks for the splendid story that SPONSOR ran on the subject of WNBC-WNBT's "Sunday Supplement" concept ["New way to buy local radio-tv: as a Sunday supplement," 31 May 1954, page 38]. We are very gratified for the attention the idea received from your magazine as well as the broadcasting and advertising trade press in general. Joan Marks did a fine job in writing the story.

Equally important in my opinion as

what's cooking
in Coffeyville?

Newest Southeast
Kansas—Northeast
Oklahoma survey
covering 11
county Coffeyville
trade area (256,000
people) reports:

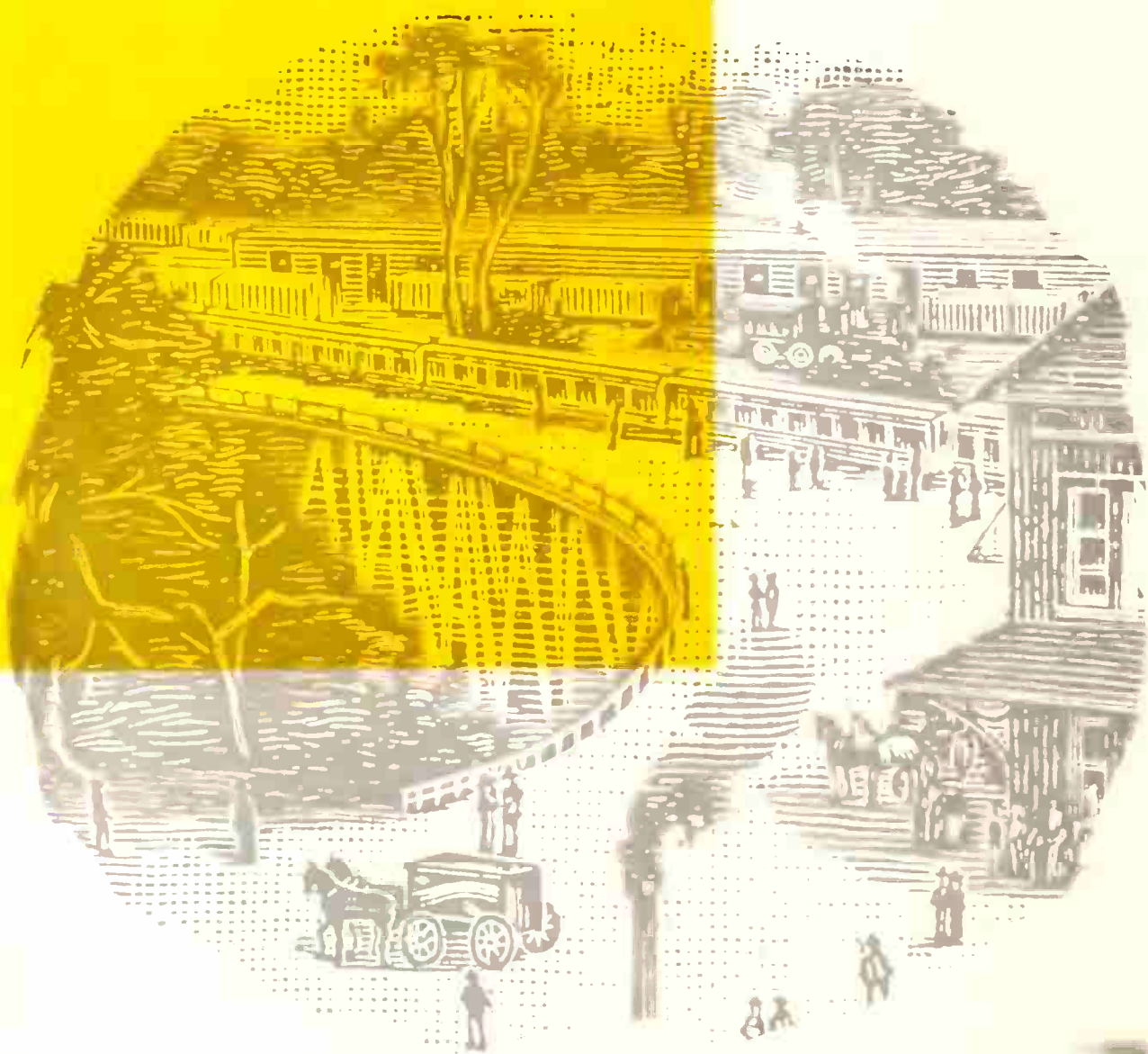
KGGF HAS BIG-
GEST AUDIENCE
IN 45 OUT OF 52
MONDAY THRU
FRIDAY ¼ HOUR
STRIPS! (6:00
A.M. to 6:30 P.M.)

KGGF with 10
KW on 690 KC
delivers primary
coverage to a total
of 87 counties in
Kansas, Oklahoma,
Missouri and
Arkansas.



WEED & CO., National Representative

HOUSTON



metropolitan giant of
the south reaches...

MILLION Population!

Fabulous Houston has grown from the frontier town of yesteryear to the mightiest giant of the South! On July 3rd, metropolitan Houston population reached the million mark. One million people, representing well over \$1,195,425,000 in retail sales* with an effective buying income of over \$6,298 per family.* One million, working, buying, energetic people who represent the largest metropolitan market of the South

*
*Sales Management
Survey of Buying Power
May 10, 1954*

KCOH

1430

George W. Clark, Inc.

KNUZ

1230

Farjoe & Company, Inc.

KPRC

950

Edward Petry
& Company, Inc.

KTHT

790

H-R Representatives, Inc.

KTRH

740

Jahn Blair & Company

KXYZ

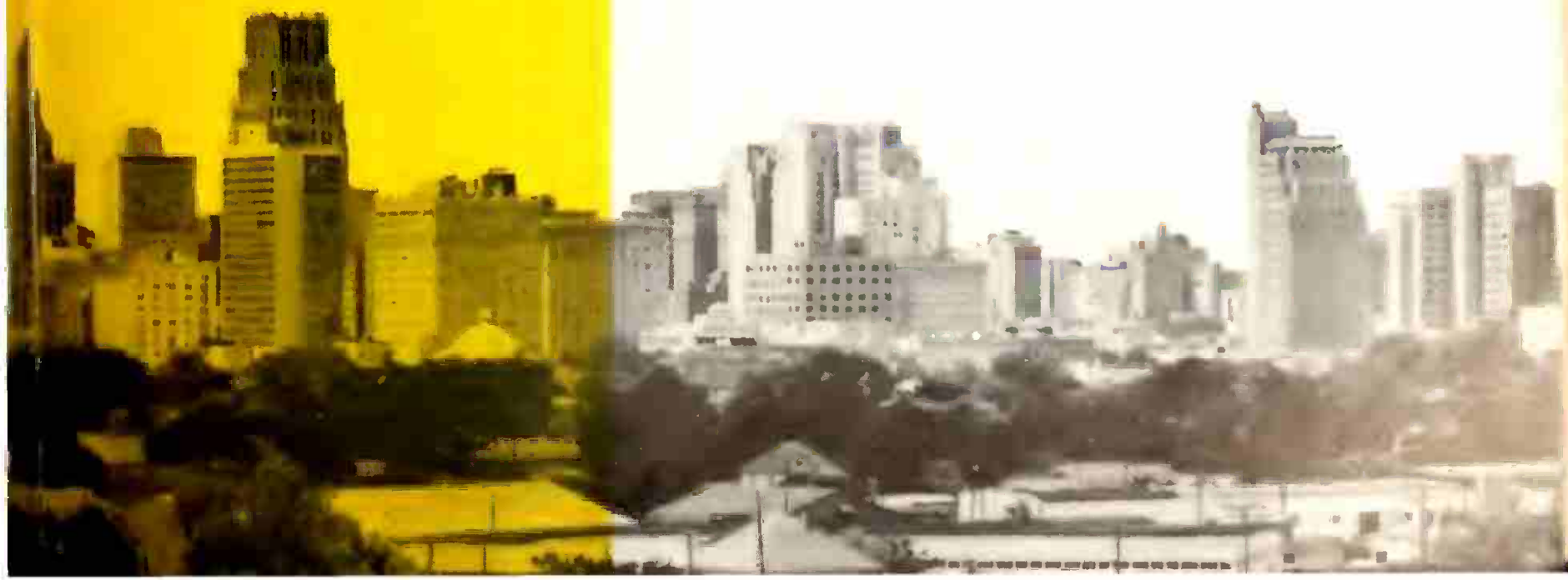
1320

Free & Peters, Inc.

KYOK

1590

John E. Pearson Company



KJEO-TV

FRESNO, CALIF.

Serves an

EXCLUSIVE UHF MARKET

ALL stations in the Fresno Trade Area are UHF stations. Los Angeles and San Francisco cannot possibly get into this area. The flat Valley topography, surrounded by mountains, and the 4400 ft. height of the KJEO transmitter gives UHF every natural advantage.



KJEO

CHANNEL 47

ABC-TV AFFILIATE

GREATER Coverage
SUPERIOR Reception

Powerful new 12 KW transmitter now in operation with ERP of **444,000 WATTS**
Covers ALL Central California's rich BILLION dollar market.

123,354 sets
July 1954

REPRESENTED NATIONALLY BY
THE BRANHAM COMPANY
Offices in Leading Cities

O'NEILL BROADCASTING CO.
FRESNO, CALIFORNIA
P. O. Box 1708 Phone 7-8405
J. E. O'Neill, President

the commercial success of the idea was the favorable response we got not only from the clients who bought it but from many agencies and businessmen who wanted to see if the idea could be made applicable to their clients or products. We are so encouraged that our second supplement was held the weekend of June 18 on the subject of domestic travel and again there are already encouraging sales signs. A group of Pan American countries have come to us to explore the possibility of doing a supplement on vacation and travel in their areas.

I think SPONSOR can rest assured that in keeping with its editorial policy you have performed another service to the industry by bringing the details of a fresh new idea to the attention of your readers.

HAMILTON SHEA
General Manager
WNBC-WNBT
New York

SPONSOR INDEXES

Did SPONSOR publish an index prior to 1953? We have the indexes for the first and second half of 1953. We have also saved practically all of the SPONSOR magazines since you started publishing, and this collection would be more useful if we had an index of the earlier issues. Glancing through copies for a couple of years prior to 1953. I could not find where an index was included. Perhaps you published those separately.

FRANK S. PROCTOR
Manager
WTJS
Jackson, Tenn.

• SPONSOR publishes indexes to its articles semi-annually, in January and July. The index for the first six months of 1954 will appear in the next issue, 26 July. SPONSOR has been publishing these indexes since 1947.

NEGRO ISSUES

Will you please send us five copies of your first annual Negro Section if still available. In addition, if you have any reprints on any articles concerning Negro radio, please send five copies.

JOHN M. McLENDON
Indianola, Miss.

• SPONSOR's third annual Negro Section will be out 20 September 1954. Back issues containing previous Negro sections are in short supply. However, the 1954 Program Guide devotes an entire section to Negro radio and is available free to subscribers. Extra copies, \$2 each.

(Please turn to page 265)



AN
open door
to the Nation's
Test Market!

WLBC-TV


Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets
- ★ 65% tuned to Channel 49
- ★ \$200 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA

Houston hits a MILLION!



Metropolitan Houston reached the million population mark on July 3rd. This fabulous industrial giant of the Gulf Coast, representing a net effective buying income of \$1,856,123,000.00, becomes the first million population metropolitan area in the South. Tremendous expansion of the city itself barely keeps pace with the ever-increasing demands of industry. A million strong today, with the promise of an eminently greater future, Houston proudly claims the slogan of "Industrial Frontier of the South."

KPRC is FIRST

KRPC radio and television remains FIRST in the hearts of the metropolitan million. First in morning . . . afternoon . . . evening . . . first all the time.

KPRC

NBC and TQN
on the Gulf Coast

KPRC-TV

NBC & ABC
CHANNEL 2
HOUSTON

JACK HARRIS, Vice President and General Manager

Nationally Represented by EDWARD PETRY & CO.

First in the South's FIRST MILLION METROPOLITAN MARKET!

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

Getting
Attention
Where it
Counts!



Popularity is determined by how many listen. In San Diego, more people listen to KSDO than any other station, according to HOOPER.

Whatever it is, you can sell it faster, for fewer dollars-per-sale on San Diego's FIRST station . . . KSDO. May we show you why KSDO gets more attention than any other station?

KSDO

1130 KC 5000 WATTS

Representatives

Jahn E. Pearson, Co. New York
Daren McGavren San Francisco
Walt Lake Los Angeles

AGENCY AD LIBS



by Bob Foreman

Although this is the *Fall Facts* issue of SPONSOR, the following epic delves into a fact that is with us without regard to season. Since fall, however, is the beginning of the big time, it's as good a season as any to launch this subject.

The testimonial has long been considered one of adland's big guns, as well it should. For this approach to selling has the same basic appeal as the over-the-fence conversation, the telephone-tip, the friend-to-friend suggestion. In addition to these virtues, advertising has brought the appeal of emulation to the testimonial technique so that the beauty secrets of movie stars, the vigor of shot-putters and the skills of racing drivers are imparted through testimonial advertisements—to name just a few of the vicarious virtues available.

Now along comes television and makes these advice-givers, whether of the star variety or the common garden genus, appear in person utilizing their voice and their visage and perhaps perform a few seconds of their specialty which could be anything from kissing Robert Taylor to driving a car through fire. Then comes the sell.

As usual, television places added burdens on the advertising folks (meaning everyone from copywriter to film director), since tv always tends to expose the phoney in short order.

The giver of the testimonial has to know what he or she is talking about—and, more important, has to appear to or the total effect is, instead of convincing, detrimental to the product.

Many are the campaigns, it turns out, that cannot stand this new onus. In other words, what makes tv as great as it is, is also its greatest handicap. When you miss, you miss by the proverbial country mile.

What the above wordage leads me to is the broader aspects of the poorly conceived testimonial campaign—the aftermath of phoniness created on and in television. The harm done is not merely to the product for which the copy was designed but to a more or less degree for the entire medium of television, then in turn for all advertising. The degree is

(Please turn to page 62)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

Ringed by mountains, this self-contained inland market is 90 miles from San Francisco and 113 miles from Los Angeles. The Beeline taps a net effective buying income of almost 4 billion dollars.

(Sales Management's 1953 Copyrighted Survey)

McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



**Adapted from the outstanding best
Eagerly awaited by millions of

THE ADVENTURES



starring **HUGH MARLOWE** with Florenz Ames as Inspector Qu



our times . . .

OF ELLERY QUEEN

Here's a new TV show that's as reassuring as money in the bank . . . a first-run series that's backed by a 25-year habit of success.

A SUCCESS IN EVERY MASS MEDIUM

In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office". On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance" . . . against any competition. Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

A TREMENDOUS READY-MADE AUDIENCE

The readers who made "Ellery Queen" a 30,000,000-copy best-seller . . . the movie goers . . . the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen ("Voice of the Turtle" . . . "Twelve O'Clock High" and many others) will swell the figure. And top production—all down the line—will win and hold new viewers for this series.

A SHOW THAT CAN'T MISS

To the proved commercial impact of mystery shows, "The Adventures of Ellery Queen" adds the power of a great name . . . the prestige of fine dramatic programming. Call, write or wire for the full story, and for franchises in areas where you need a show that can't miss.

Television Programs of America, inc.

77 MADISON AVENUE, NEW YORK 22, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

KDON

THE CLOVERLEAF STATION

MONTEREY

SALINAS

SANTA CRUZ

WATSONVILLE

BUY

4

FAST
GROWING
MARKETS

SERVING
300,000
LISTENERS

5000
WATT

KDON

SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

New developments on SPONSOR stories



See: "Foreign-language radio: 1953"

Issue: 26 January 1953

Subject: New Spanish-language tv show on WOR-TV appeals to large market

New York's 347,000 Spanish-speaking people might be called America's ninth largest market; the group not only tops Boston, but also is growing at the rate of 1,135 Spanish-speaking people weekly, according to the Mayor's Committee on Puerto Rican Affairs.

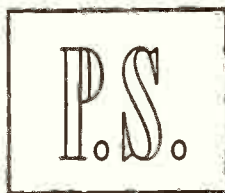
WOR-TV, New York, is seeking to cash in on the market with a weekly hour-long *Spanish Hour*. Station reports it is booked solid with advertisers, and that there's a waiting list for fall.

According to a special Pulse survey done for the station, *Spanish Hour* has a 27.5 rating among the Spanish-speaking population—the No. 1 show among the Puerto Rican group at that time (Monday, 10:00-11:00); it is seen in half the Spanish-speaking homes where tv sets are in use; it tops the next closest program by 14%; reaches 176 families in every 100 Spanish-speaking homes watching the program; is viewed by 389 viewers per 100 sets; has a circulation exceeding that of two Spanish-language newspapers.

The program features visiting celebrities of the Latin American world. Five-minute film clips of current Spanish-language movies when shown drew such a large response that Azteca Films (one of the world's largest producers of Spanish-language films) bought a quarter-hour segment of the program. Other quarter-hour sponsors include Custone Vitamins, Busch Jewelry Stores and Colony Motors. Albert Ehlers (for Cafe Caribe coffee) has just finished a 13-week cycle, will hiatus for the summer and return again next fall.

The program draws about 7,000 pieces of mail weekly, of which about 25% is written in English.

Ten out of the 273 tv stations responding to SPONSOR's *Program Guide* questionnaire reported Spanish-language programming. The *Program Guide*, just published, lists specialized programming by 1,568 radio and 273 tv stations. The tv stations reporting specialized programming for the Spanish-speaking population of the U.S. are generally located in the Far West and Southwest. ★ ★ ★



See: "What you should know about film service firms"

Issue: 8 February 1954, page 48

Subject: Services available to film syndicators, tv stations

Tv executives were surprised recently when a plan was announced for saving them, rather than costing them money.

According to the Bonded Film Storage Co., the tv industry could save at least 20% of the cost of transporting film—if it were all shipped from a "pool" maintained in central film "warehouses" by Bonded Film Storage.

Under the Bonded plan, the shippers would take advantage of lower freight rates due to increased weight shipped.

For example, a reel of film weighing five pounds costs as much to ship as 10 reels weighing 50 pounds. However, film distributors, networks, agencies and stations don't have time to wait around until they get a big shipment of film—all to be shipped to just one destination. Therefore, they have to ship in smaller (and more expensive) lots.

Bonded would also service the film (clean, inspect, repair).

Chester M. Ross, president of Bonded, said the plan for consolidated film shipments would save at least \$1 million of the more than \$5 million spent annually for tv film transportation. ★ ★ ★

The Land of Milk and ^Money is Not a Test Market!



**What's typical or average
about a
rich area of
a million folks
with exactly one
TV station
since March 1953
. . . especially
when that
4 network operation
has 100,000 watts
on Channel 2?**



**Haydn R. Evans, Gen. Mgr.
Rep: WEED TELEVISION**

WAITING FOR YOUR SHIP TO COME IN?

You won't have to wait very long in Cleveland — for this inland port (along with all its other bustling activity) set a new all-time record for itself last year in volume of dry, bulk freight moved. During 1953, the Great Lakes fleet carried almost 200 million net tons — and over 80% of its 286 vessels call Cleveland home.

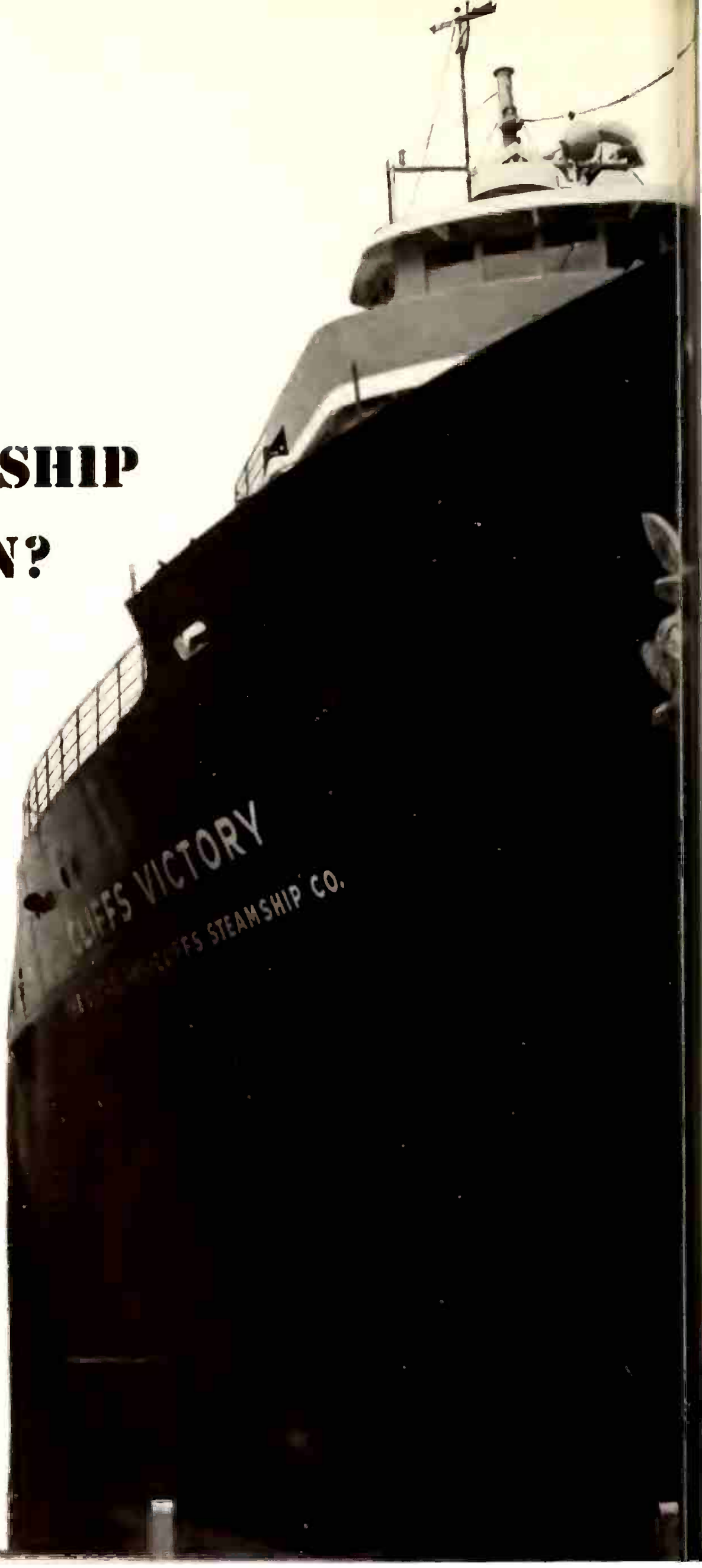
The movement of Cleveland-made goods to the rest of the world is matched in magnitude only by the influx of goods Clevelanders want to buy. (How competent they are to do this is reflected by their 1953 banking balance of \$33,387,000,000.)

Industrial action is the mounting keynote in the Cleveland area, geared to America's industrial progress. And the *one* TV station that's really geared to Cleveland's thoughts and tastes is WXEL. It follows that the shortest route between two points (i.e., Cleveland pocketbooks and *your* advertising) is via the television station identifying itself most closely with this remarkable market. As other advertisers are happily finding, your ship comes in every day when you sign aboard WXEL. Ask the KATZ agency for details.

Cleveland

WXEL

Channel 8



New and renew

SPONSOR

12 JULY 1954

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden Co. (Instant Coffee), NY	DCSS, NY	CBS TV 69	Garry Moore Show; F 11-11:15 am seg; 9 July; 52 wks
Brown & Williamson Tob (Viceroy), Louisville, Ky	Ted Bates, NY	CBS TV 86	Viceroy Star Theatre; F 10-10:30 pm; eff 2 July
Campbell Soup Co., Camden, NJ	BBDO, NY	CBS TV	Lassie; Sun 7-7:30 pm; eff 12 Sept
Chrysler Corp., Detr	McCann-Erickson, Detr	CBS TV 70	Title TBA; Th 8:30-9 pm; 30 Sept; 52 wks
Chun King Sales, Inc., Duluth, Minn	JWT, Chi	CBS TV 70	Garry Moore Show; alt Th 10:15-10:30 am seg; eff 15 July; 52 wks
Doeskin Prods, NY	Grey Adv, NY	CBS TV 45	Robert Q. Lewis; M 2-2:15 pm; 13 Sept; 39 wks
Firestone Tire & Rubber Co., Akron, O	Sweeney & James, Cleve	ABC TV	Voice of Firestone; M 8:30-9 pm; 14 June; 52 wks; simulcast
Florida Citrus Comm., Lakeland, Fla	JWT, NY	ABC TV	Twenty Questions; T 8:30-9 pm; 6 July; 52 wks
General Mills, Mpls	Tatham-Laird, Chi	CBS TV 60	Captain Midnight; alt Sat 11-11:30 am; 4 Sept; 52 alt wks
Dorothy Gray Cosmetics, NY	Lennen & Newell, NY	ABC TV	Ray Bolger Show; joint sponsor F 8:30-9 pm; 17 Sept; no. wks not set
Green Giant Co., LeSueur, Minn	Leo Burnett Co, Chi	NBC TV	Mickey Rooney Show; alt Sat 8-8:30 pm; 28 Aug; no. wks not available
Hawaiian Pineapple Co (Dole), SF	N. W. Ayer, SF	CBS TV 46	House Party; F 2:45-3 pm seg; 30 July; 52 wks
Int'l Shoe Co., St. Louis	Henri, Hurst & MacDon-ald, Chi	NBC TV	Howdy Doody; alt F 5:45-6 pm; 6 Aug; 7 telecasts
int'l Shoe Co., St. Louis	D'Arcy, St Louis	NBC TV	Ding Dong School; alt T 10:15-30 am seg; eff 28 Sept
Johnson & Johnson, New Brunswick, NJ	Y&R, NY	NBC TV 76	Imogene Coca Show; partic sponsor Sat 9-9:30 pm; 2 Oct; 39 wks
Lehn & Fink, NY	Lennen & Newell, NY	ABC TV	Ray Bolger Show; joint sponsor F 8:30-9 pm; eff 17 Sept
Liggett & Myers (Ches-terfield), NY	C&W, NY	CBS TV 73	Tv's Top Tunes; M, W, F 7:45-8 pm; 28 June; summer repl Perry Como; 8 wks
Minute Maid Corp., NY	Ted Bates, NY	ABC TV 51	Super Circus; Sun 5:30-6 pm seg; incr from alt wk to every wk; eff 27 June
John Oster Mfg, Racine, Wis	Henri, Hurst & MacDon-ald, Chi	NBC TV 49	Today; partic sponsor M-F 7-9 am; 28 Sept; 15 partic
Pharmaceuticals, Newark	Edward Kletter, NY	CBS TV 66	Juvenile Jury; T 8:30-9 pm; 22 June; summer repl for Red Skelton
Pharmaceuticals, Newark	Edward Kletter, NY	CBS TV 86	Two in Love; Sat 10:30-11 pm; 19 June; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	NBC TV	Mickey Rooney Show; alt Sat 8-8:30 pm; 28 Aug; no. wks not available
Procter & Gamble, Cinci	Benton & Bowles, NY	CBS TV 122	On Your Account; M-F 4:30-5 pm; 5 July; 52 wks
Procter & Gamble (Tide), Cinci	Benton & Bowles, NY	NBC TV	Concerning Miss Marlowe; M-F alt das 3:45-4 pm; 5 July; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS TV 67	The Seeking Heart; M-F 1:15-1:30 pm; 5 July; 52 wks
Procter & Gamble, Cinci	Dancer-Fitzgerald-Sam-ple, Chi	CBS TV 89	Welcome Travelers; M-F 1:30-2 pm; 5 July; 52 wks
Procter & Gamble (Cheer), Cinci	Y&R, NY	NBC TV	Golden Windows; M-F alt das 3:15-3:30 pm; 5 July; 52 wks
Reardon Co (Dramex), St Louis	Krupnick & Assoc, St Louis	NBC TV 49	Today; partic sponsor M-F 7-9 am; 8 Sept; 14 partic
R. J. Reynolds Tob, Winston-Salem, NC	Wm. Esty, NY	NBC TV	The Hunter; Sun 10:30-11 pm; eff 11 July
R. J. Reynolds Tob, Winston-Salem, NC	Wm. Esty, NY	CBS TV 32	Morning Show; T-F 7:45-50 am; alt das: 1 June; 31 wks
Serutan Co., Newark	Edward Kletter, NY	Du Mont 51	The Stranger; F 9-9:30 pm; 25 June; 13 wks
S.O.S. Co., Chi	McCann-Erickson, SF	CBS TV 56	Bob Crosby Show; alt F 3:30-4:45 pm seg; 9 July; 52 alt wks
A. E. Staley Mfg Co., Decatur, Ill	Ruthrauff & Ryan, Chi	ABC TV	Don McNeill's Breakfast Club; T, Th 9:30-9:45 am seg; 27 July; 52 wks
C. A. Swanson, Omaha	Tatham-Laird, Chi	CBS TV 67	Bob Crosby Show; alt Th 3:30-3:45 pm seg; 5 Aug; 56 wks
Toni Co., Chi	Leo Burnett, Chi	NBC TV	College of Musical Knowledge; Sun 7-7:30 pm; 4 July; 11 wks
Toni Co., Chi	Leo Burnett, Chi	CBS TV 57	Garry Moore Show; alt Th 10:15-10:30 am seg; eff 8 July; 52 wks
Toni Co., Chi	Leo Burnett, Chi	NBC TV	People are Funny; alt Sun 7-7:30 pm; eff 19 Sept
Toni Co., Chi	Weiss & Geller, Chi	CBS TV 48	Bob Crosby Show; T 3:30-3:45 pm seg; 15 June; 52 wks
Toni Co., Chi	Weiss & Geller, Chi	NBC TV	Dollar a Second; Sun 10-10:30 pm; eff 4 July
Wander Co., Chi	Tatham-Laird, Chi	CBS TV 60	Captain Midnight; alt Sat 11-11:30 am; 4 Sept; 52 alt wks



Numbers after names refer to New and Renew category

George M. Finley (3)
Rodney Erickson (3)
H. D. Talbot Jr. (4)
E. H. Weitzen (4)
E. Gelsthorpe (4)

2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Brown Shoe Co., St Louis	Leo Burnett, Chi	ABC TV 60	Smilin' Ed's Gang; Sat 10:30-11 am; 21 Aug; 52 wks
Colgate-Palmolive, Jersey City, NJ	Wm. Esty, NY	CBS TV 116	Strike It Rich; W 9-9:30 pm; 7 July; 52 wks
Continental Baking, NY	Ted Bates, NY	NBC TV 35	Howdy Doody; W 5:30-6 pm; 9 June; 52 wks
General Mills, Mpls	Wm. Esty, NY	CBS TV 71	Barker Bill's Cartoons; W, F 5-5:15 pm; 2 June; 52 wks
General Motors, Frigidaire Div., Detroit	FC&B, Chi	CBS TV 52	Arthur Godfrey Time; T, Th 10:30-45 am; 8 June; 52 wks
Hotpoint Co., Chi	Maxon, Chi	ABC TV 67	Adventures of Ozzie & Harriet; alt F 8-8:30 pm; 2 July; 52 wks

2. Renewed on Television Networks (continued)

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Int'l Silver, Meriden, Conn	YGR, NY	CBS TV 56	My Favorite Husband; alt Sat 9:30-10 pm; 1 Sept., 22 alt wks
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	NBC TV 48	Howdy Doody; T & Th 5:30-5:45 pm; 1 June 2 wks
Nestle Co, White Plains, NY	Cecil & Presbrey, NY	ABC TV 53	Space Patrol; alt Sat 11-11:30 am; 4 Sept.; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS TV 51	Arthur Godfrey Time; M-Th 11:15-30 am 1 June; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS TV 50	House Party; M-Th 2:45-3 pm; 1 June; 52 wks
Plymouth Div, Chrysler Corp, Detroit	N. W. Ayer, NY	CBS TV 139	That's My Boy; Sat 10-10:30 pm; 10 July; 13 wks
Ralston Purina, St Louis	Gardner, St Louis	ABC TV 53	Space Patrol; alt Sat 11-11:30 am; 4 Sept.; 52 wks
Revere Copper & Brass, NY	St. George & Keyes, NY	NBC TV 22	Meet the Press; alt Sun 6-6:30 pm; 11 July 3 prms
Simmons Co, NY	YGR, NY	CBS TV 56	My Favorite Husband; alt Sat 9:30-10 pm 1 Sept., 22 alt wks

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

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. Ralph Bennett	Fred Gardner Co, NY, partner & creative dir	Same, exec vp
Barry Blau	Huber Hoge & Sons, NY, media dir	Emil Mogul Co, NY, traveling r-tv time buyer
Albert R. Bochroch	Gray & Rogers, Phila, contact dept & in chg new bus	Same, vp
Douglas K. Burch	Benton & Bowles, NY, asst tech dir tv, assoc rdg dir radio	Stockton, West, Burkhart, Inc, Cincinnati, mgr of progrmg
Christopher Cross	K&E, NY, asst publicity dir	Same, dir exploitation div prom dept
Harold H. Dobberteen	Foote, Cone & Belding, NY, vp & dir media	Bryan Houston, Inc, NY, vp & dir media
Rodney Erickson	YGR, NY, mgr acct planning	Same, vp
George M. Finley	Bryan Houston, Inc, acct exec	Same, vp & acct supvr
Ted Gravenson	Ben Sackheim Co, NY	Wexton Co, NY, vp & chmn plans bd
Mary Harris	Free lance r-tv dir, prod, writer	McCann-Erickson, NY, prodn supvr
Sander Heyman	Schenley Ind, LA, adv & sls	Roy S. Durstine, Inc, LA, exec staff, head r-tv activities
Kingsley F. Horton	CBS, Pacific Coast, sls mgr	McCann-Erickson, NY, r-tv acct exec
Howard S. Johnson	CGW, NY, dir pub rels r-tv	Same, vp
Russ Johnston	Ward Wheelock, Phila, in chg r-tv	McCann-Erickson, NY, acct exec
Franklin P. Jones	Gray & Rogers, Phila, publicity dir	Same, vp
Edward J. Labs, Jr.	Allied Bdctg Co, Syracuse, genl mgr	Flack Adv, Syracuse, acct exec
William W. Lewis	Geyer, NY, comml dir	Same, dir r-tv
Phillip L. McHugh	Tracy-Locke Co, Dallas, r-tv dir	Campbell-Ewald, Detroit, r-tv dir
Joseph C. Meehan	Geyer Adv, NY, pr acct exec	Same, dir pub rel dept
William S. Oliver	Ayes, Swanson & Assoc., Lincoln, acct exec	Curt Freiberger & Co, Denver, acct exec
Roger Purdon	Wm Weintraub, NY, copy chief	Bryan Houston, NY, vp & creative dir
Daniel Welch	Foote, Cone & Belding, Chi, acct exec	Needham, Louis & Brorby, Chi, acct exec
Granville Worrell	Gray & Rogers, Phila, contact dept	Same, vp

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles Derrick	Pepsi-Cola, NY, display mgr	Same, adv mgr
Edward Gelsthorpe	Bristol-Myers, NY, dir specialty sls, new prods devel dept	Same, dir sls prom, prods div
Robert M. Lehman	Duane Jones, N.Y, mdsg mgr	American Safety Razor Corp, NY, asst mdsg
Norman V. Osborn	Ward Wheelock Co, Phila, mgr plans-media dept	Thomas Lipton, Inc, Hoboken, media dir
Harold D. Talbot Jr.	B. F. Goodrich, Watertown, Mass., sls prom mgr floor covrg div	Sylvania Elec, Salem, Mass, adv mgr, lighting
Edward H. Weitzen	Bulova Research & Devel. Labs, NY, pres & dir	American Machine & Foundry, NY, vp in chg r

5. New Firms, New Offices, Changes of Address

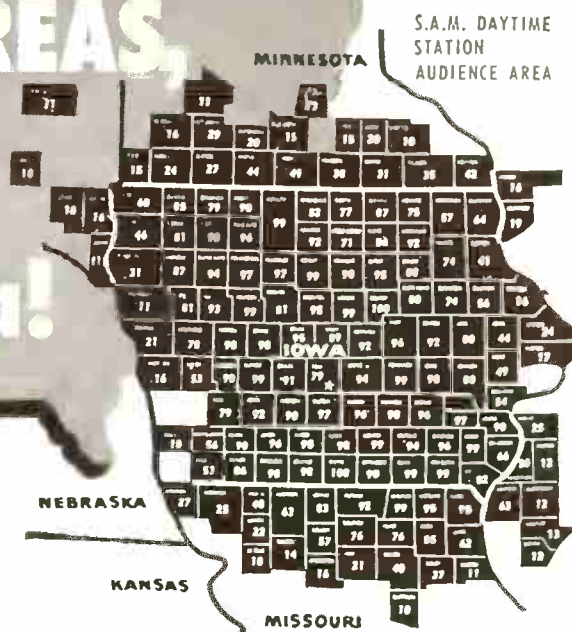
ABC's Western Film Synd, Hywd, new address, 1539 North Vine St, Hywd 2B	William W. Harvey Co, new offices at 5747 Melrose Ave., LA
Fred W. Amend Co, Chi, new sales office, 1603 Orrington Ave, Evanston, Ill	Headley-Reed, new New Orleans office, 504 Delta E Baronne St
Amer Merchandising Org, Phila, new radio-tv prize supplier, 203B Pine St, Phila	KBIF, Fresno, new address, KBID-TV bldg, 1117 "N" St
BMI, new exec office address, 589 Fifth Ave, NY, PLaza 9-1500	Lew King Adv, Phoenix, becomes Lew King Prodn, comp prodn serv avail for radio & tv
Campbell-Ewald, NY, new address, 488 Madison Mu B-3400	McCann-Erickson, NY, absorbs Wilkinson, Schiwetz & T Houston agency
Ettinger Co, Hywd, new address, 8120 Sunset Blvd	McGowan Prodn, LA, new telefilm prod firm, address, K Studios, La Brea Ave, LA
General Adv Agency, new agency, Markham Bldg, 1651 Cosmo St, Hywd; owner John M. Kemp	Official Films, new West Coast offices, 275 So Beverly Beverly Hills, Cal
Mel Gold Prodn, new NY film prodn co at 1639 Broadway	Pelican Films, new co at 41 W. 47 St, NY, formed by Tho J. Dunford, Jack Zander & Elliott Baker
Mel Gold, pres, formerly head of Nat'l Screen Service, East Coast div	William G. Rambeau Co, Chi, new offices at 185 No. Wab Ave, Chi 1

Numbers after names refer to New and Renew category

- H. S. Johnson (3)
- Douglas K. Burch (3)
- Roger Purdon (3)
- William F. Lewis (3)
- H. H. Dobberteen (3)
- Granville Worrell (3)
- A. R. Bochroch (3)
- Franklin P. Jones (3)
- Ted Gravenson (3)
- F. J. Labs Jr. (3)



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



Iowa has six Metropolitan Areas which, all combined, do 32.8% of the State's Retail Sales, as shown at the right.

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!

RETAIL SALES PERCENTAGES



(1954 Consumer Markets Figures)

**At 9 a.m., WHO gives you
 74,526 Actual Listening Homes
 for only \$47.50 (15.7 LISTENING HOMES per PENNY!)**

According to the authoritative 1953 Iowa Radio-Television Audience Survey, 74,526 homes all over Iowa are actually tuned to WHO at 9 a.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 15.7 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

MONTREAL IS BIG!

Retail Sales in 1952 for Montreal Island alone were \$1,503,743,000.



CFCF SELLS 'EM!*

In 1953, 278 individual local accounts got sales results from CFCF.

*you can't fool a cash register.



CFCF

MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



Milton Berle, Henry Markus and Jan Murray discuss mock money problems.

Mr. Sponsor

Henry A. Markus

Vice President
Wine Corp. of America, Chicago

It all started late one afternoon in 1947 when Henry A. Markus, v.p. of the Wine Corp. of America, walked into the storage room and drained 40,000 gallons of wine into the Chicago sewers. This decision helped double the firm's sales within a year.

The reason? Pouring 40,000 gallons of Barloma wine down the drain made room for Mogen David wine. This kosher wine with mass appeal has gotten all the firm's advertising backing from 1947 on.

"On a sales trip in Peoria I met a jobber who wouldn't buy any Barloma," Markus explained to SPONSOR. "He did want 50 cases of Mogen David—and 50 cases is a lot of wine! Our sales records showed Barloma just holding its own while Mogen David sales were climbing.

"The answer was obvious—promote Mogen David. But we didn't have enough room for Mogen David, so I got rid of Barloma."

Markus also applies his marketing and sales experience in guiding the advertising strategy of the wine firm. The bulk of this advertising, through Weiss & Geller, is in tv. Here's how Mogen David Wine's \$1,986,000 budget for 1954 breaks down: \$1,238,000 for tv; \$448,000, billboards; \$300,000, newspapers, radio, spectaculars.

During the past year Mogen David sponsored *Dollar A Second*, Du Mont, Mondays 8:00-8:30 p.m. over 93 stations. This show cost the sponsor \$10,500 a week to produce. An audience-participation quiz program, it was m.c.'d by Jan Murray. For the 1954-1955 season show will move to ABC TV, with a 130-station lineup.

Mogen David's network tv advertising is aimed at a mass family audience. The firm switched from sponsorship of dramatic programming in 1952 when it dropped *Charlie Wild, Detective*.

"Ours is an ideal family wine," Markus told SPONSOR. "Therefore we like to reach the family when it is gathered in group entertainment before a tv set. And we prefer to reach them with light entertainment rather than heavy or disturbing dramatic shows."

This formula has paid off: For the first six-month period of 1954 sales are up 30% over '53. And if sales ever slip?

Markus grins at this question: "We have another wine formula with even better consumer tests than Mogen David. Now if we only had the space. . ."

SMOOTH Sailing

Set your course on Channel 2 for
the rich Midwest market, and just lean back and relax!

You'll breeze in first when you speed sales
with all the full power impact of

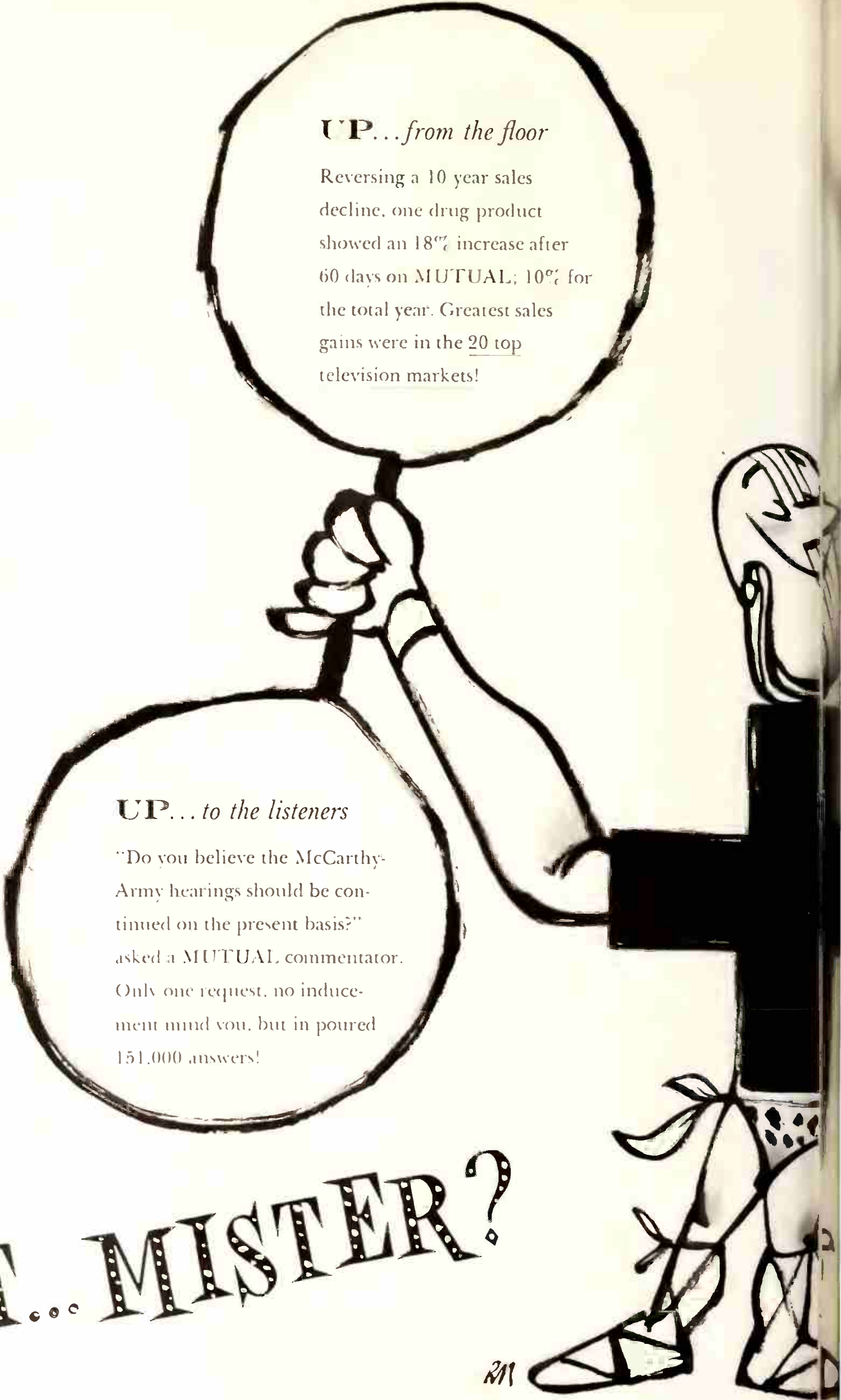
WJBK-TV DETROIT

'Way out in front with
100,000 watt power, new 1,057 foot tower,
top CBS, Dumont and local programs.



Represented Nationally
by THE KATZ AGENCY

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



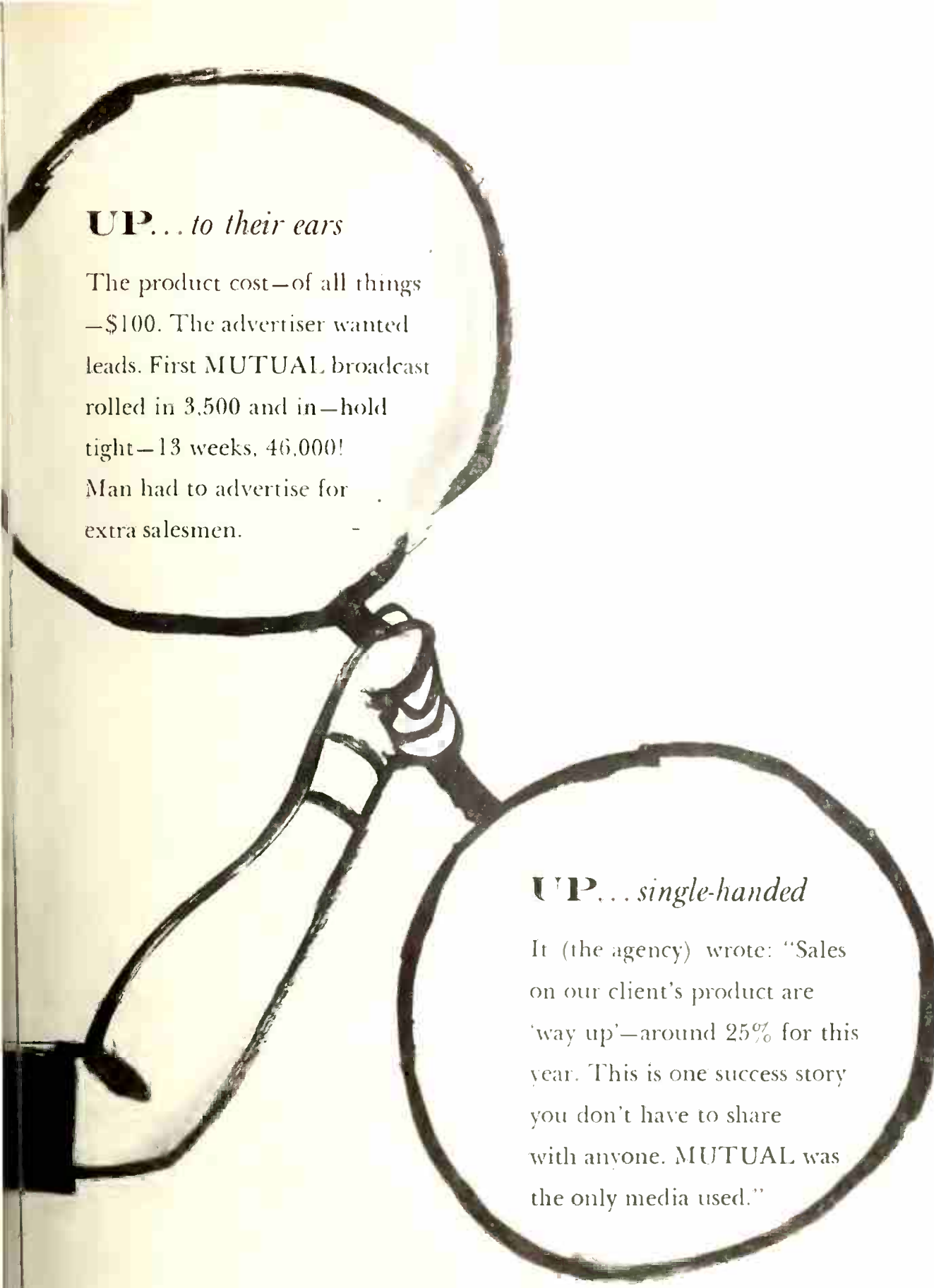
UP... *from the floor*

Reversing a 10 year sales decline, one drug product showed an 18% increase after 60 days on MUTUAL; 10% for the total year. Greatest sales gains were in the 20 top television markets!

UP... *to the listeners*

"Do you believe the McCarthy-Army hearings should be continued on the present basis?" asked a MUTUAL commentator. Only one request, no inducement mind you, but in poured 151,000 answers!

LIFT... MISTER?



UP... to their ears

The product cost—of all things—\$100. The advertiser wanted leads. First MUTUAL broadcast rolled in 3,500 and in—hold tight—13 weeks, 46,000! Man had to advertise for extra salesmen.

UP... single-handed

It (the agency) wrote: "Sales on our client's product are 'way up'—around 25% for this year. This is one success story you don't have to share with anyone. MUTUAL was the only media used."

Sure we've an audience lift (even listening at night is up on Mutual over last year in the latest Nielsen report—M-F 7:30-10 pm.) Sure we've a billing gain (the only network to have one in fact—Jan.-April '54 over Jan.-April '53). Sure we lift our voice in 328 markets other nets and other media miss. *That's* the great strength of Mister Plus. But the lift that counts, we think, is the lift Mister Plus gives clients' sales.

Want a lift, Mister?

Mutual Broadcasting System

A Service of General Teleradio for All-America... PLUS



"STORM COMING" BY CLYDE BROWN

See your Blair Man
for Availabilities

A Clear Channel Station



890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

WITH a promising Fall Season, thousands of farm families are ready to turn to the advertiser . . . for the products their well-earned money will buy.

How can the advertiser most effectively send his sales message directly to the working families in the Midwest? Naturally, through the media that has helped build this market by serving its people. That media is . . . WLS! It has given these working families the kind of entertainment, news, markets and other services that have won their complete confidence and loyalty.

Yes, it's time for the advertiser to reap the harvest that awaits him when he concentrates his sales message in the Midwest . . . through the powerful selling of WLS!



HAL FELLOWS, NARTB PRES., SOUGHT MERGER WITH TVAB



R. A. MOORE, KTTV, ACTING CHAIRMAN OF "OLD" TVAB

New facts for sponsors: Advertisers will get increased flow of facts about tv soon. Industry should have Television Advertising Bureau before summer's out which will furnish facts about tv as part of its promotional function. New TvAB will be result of merger between TvAB, which stations had organized, and planned tv promotion

bureau of NARTB. Pictures above are of two of industry's leaders who helped bring about merger: NARTB President Harold Fellows and Dick Moore, KTTV, of station-organized TvAB. Also in offering for advertisers is official count of tv sets in all U.S. markets by NARTB's planned Television Audit Circulation. (See page 76)

The 20 trends you must know about in fall radio-tv

Here from the pages of SPONSOR's 8th annual Fall Facts issue is your over-all look at this fall's hottest trends

This is the eighth in SPONSOR's series of Fall Facts issues. It is also the largest issue in SPONSOR's history, having 268 pages. To help give you the over-all picture quickly, SPONSOR's editors have prepared the brief report which appears on the next two pages. Its paragraphs are highlights from the complete coverage which follows later in this issue. This issue's function is to help you make immediate buying decisions and to serve for the year-round as a manual. It is divided into seven main sections: reports on spot tv and network tv, on spot radio and network radio; and three Basics sections, one on radio, one on tv and one on film. The Basics give you fundamental industry facts, many of them in chart form.

You'll find complete index for this issue on page 8

In addition to usual Digest Page appearing with each issue of SPONSOR, this issue has complete subject index to its seven main sections. You'll find it helpful in looking for subjects you are most concerned with. See page 8.



Color tv is starting growth on local as well as national level. Above, one of WKY-TV, Oklahoma City's live color shows. For color coverage this issue see Spot tv starting page 73 and Network tv starting page 117. Results of SPONSOR survey of U.S. tv

stations and their color equipment appear page 76. Shown above (l. to r.): Bob Doty, WKY-TV production supervisor; Prissy Thomas who does announcements for client, Club Cracker; Milt Stephan, Allen & Reynolds; Leonard Fox, Oklahoma sales mgr, for client

SPOT TV TRENDS

Complete report starts page 73

1. Stations are gearing up for color telecasting. special SPONSOR postcard survey of all U.S. outlets shows. More than seven out of every 10 outlets hope to have equipment to televise color shows from network lines before the end of the year. About 20% expect to install color slide and film equipment for local-level telecasts. Now the problem rests with equipment makers. Advertisers are expected to move in on color spot tv "experimentally" early this coming fall.

2. Official industry tv set count may soon be on the way. Politz research firm has been retained by NARTB to study methods of counting tv sets in U.S., circulation of tv stations. Also the station-formed TvAB will become all-industry promotion bureau to distribute facts and figures of television to advertisers.

3. Heavy pressure is still on from advertisers seeking nighttime spot slots. Reps report that nighttime turnover of advertisers in largest markets is often less than 1%. Result: Many advertisers are moving in on afternoon and morning slots rather than sweat out the long "priority lists."

4. Tv film industry is booming. With network costs at all-time high, many advertisers are using multi-market campaigns built around syndicated film programs. Some 25% of today's syndicated vidpix business is in this field. In film commercials, trend is toward more animation and fewer non-extra actors, larger per-film budgets and smaller numbers of film commercials, leading producers report.

NETWORK TV TRENDS

Complete report starts page 117

1. The SRO signs at night are up earlier for this fall than in previous seasons. Nighttime availabilities on CBS and NBC are non-existent. ABC and Du Mont have time available, though former is filling up its evening periods nicely.

2. Clearances will be easier this fall than last though it is hard to generalize about this complicated subject. There are still a number of problem areas and there is no relief in sight in a few of them. The agencies still have men traveling around the country trying to clear time for specific shows.

3. Costs will be up for most advertisers. One reason: fierce network competition is bringing forth more expensive shows, such as the NBC spectaculars. There are also the "normal" increases for talent, script, etc. Time costs are increasing with more tv homes and larger station lineups.

4. Economic pressures are causing many uhf stations to go off the air. There is no apparent sponsor prejudice against uhf stations *per se*. Most sponsors realize that rate of uhf conversions is closely linked with degree of vhf competition a uhf station faces.

5. Despite paucity of color sets in homes, color programing and station conversion to transmit color is continuing at a healthy rate. The number of color sets is likely to be much below early estimates.

6. Time franchises are more vulnerable. The bumping of U.S. Tobacco's *Martin Kane* and *Voice of Firestone* from NBC program lineup, the "right-of-way" programing of spectaculars and strong grip on programing by networks are all evidence of this trend.

SPOT RADIO TRENDS

Complete report starts page 195

1. **Major shifts have taken place in spot radio sales strategy of reps, stations.** Among key developments: more "service" packages of news, weather, traffic bulletins aimed at in-home and out-of-home radio audience; more efforts to stretch Monday-through-Friday morning programming to include Saturdays thus giving stations an "extra morning" to sell; more nighttime low-cost saturation plans; more programs beamed toward pinpointed audiences.

2. **"Total" measurement of radio to be feature of fall spot buying.** As timebuyers become more research-conscious, new research tools are being developed. Nielsen expects to start his new area radio-tv measurement service, Nielsen Station Index, in October. Pulse plans to conduct more full-area studies, more out-of-home rating. Time buying today also makes use of audience composition data, cumulative ratings, turnover.

3. **Spot business outlook continues to be generally optimistic.** Spot program hours of mornings, afternoons, early evenings and late at night have been least hit by tv, are most popular with agency radio buyers. Annual level is over \$135 million.

4. **Radio's "specialties" are gaining favor with audiences, buyers.** More than six out of 10 stations air one or more farm shows. Nearly 140 radio outlets program more than 10 hours weekly of classical music. Some 375 stations aim programs at Negro market; 22 outlets are 100% Negro-programmed. Foreign-language broadcasts are holding their own in many of the nation's largest metropolitan areas.

Important recent net radio buys include those of sponsors below. Merit Card bought Martin Block on ABC, company's first net radio buy. Royal Crown bought Robert Q. Lewis on CBS Saturday mornings to get big pre-marketing audience. Florida Citrus

NETWORK RADIO TRENDS

Complete report starts page 251

1. **Nighttime costs will take a drop in the fall** with time discounts set for an increase on CBS and NBC. ABC is expected to follow suit. Mutual will continue its "automatic rate cuts" as new tv outlets come on the air. (Admen quoted in this section explain what effect they think cost reduction will have.)

2. **Programming trends will be marked by greater use of strips at night.** CBS will add an hour of them. There are four reasons for this trend: (1) reduced show costs per advertiser, (2) sponsor can get large cumulative audiences quickly, (3) networks can sell them as spot carriers and (4) audiences can remember them more easily than different programs each day.

3. **More spot carriers will be offered for sale** in the fall. Mutual is expected to get an O.K. on carrier strips in the morning and afternoon from its affiliates. NBC has added a spot carrier at night and CBS may sell its new strips in 7½-minute segments.

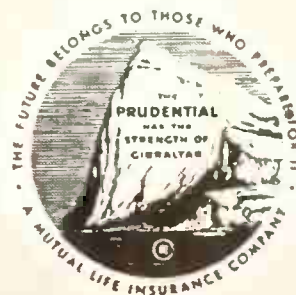
4. **New set count figures and radio listening data will shed additional light on radio** and will spark new radio promotion efforts by broadcasters. Set figures gathered by Politz for BAB and networks will be released shortly. Mutual will also release data.

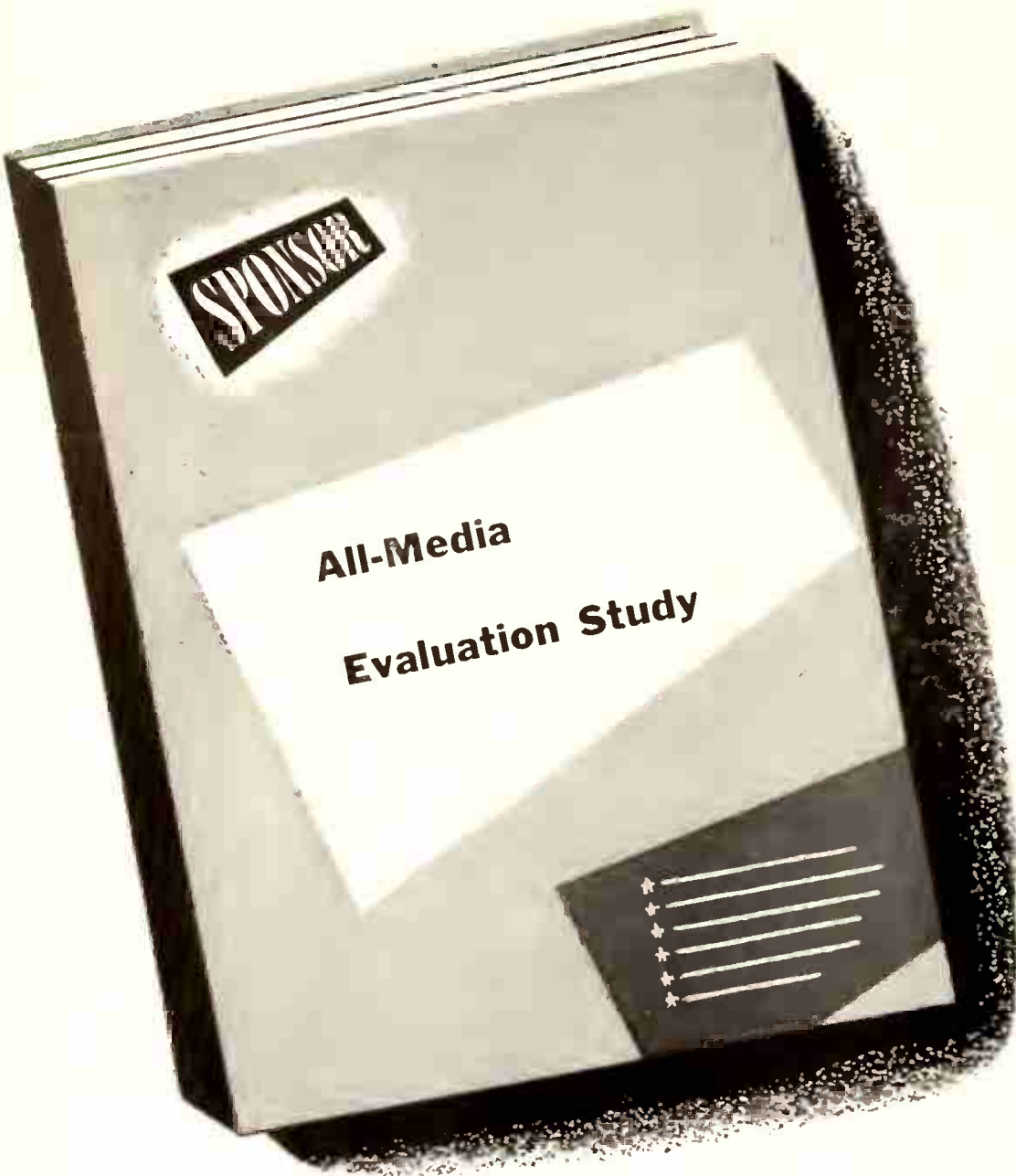
5. **Program formats will be increasingly marked by relaxed, easy-to-listen-to fare** with the disk jockey approach coloring more and more shows. The networks will seek to differentiate themselves from independent station d.j. shows by using big names.

6. **The possibility of a regular measurement of auto listening** nationally by Nielsen will give fillip to networks' efforts to reach auto listener.

Commission is sponsoring "Florida Calling" on MBS, first net buy for Commission. Prudential is buying into "Fibber McGee and Molly" on NBC at night. Prudential wants to reach men, biggest insurance buyers, feels night is best time. See Network radio starting page 251

FLORIDA Orange Juice





26 articles of media study

now being printed in book form

The 26 articles of the All-Media Evaluation Study are now being reprinted in book form. Copies should be available in August at \$4 each. Volume will run to about 200 pages, 130,000 words, SPONSOR format, with all the numerous tables, charts and surveys as they appeared in the original articles. Agencies, advertisers, broadcasters will find volume most complete on media evaluation published to date. You may order now.

Highlights of the All-Media study

Here's a summary of what each of 26 articles in 2-year study contains. You will want to read, then file this with study as convenient reference

SPONSOR's two-year All-Media Evaluation Study will have been time wasted if the agencyman, advertiser and broadcaster for whom it was undertaken don't use it.

To give you an idea of its scope the following summary (next three pages) was prepared. You'll find it not only a concise digest of what the study entailed but also a reminder of what you might have overlooked or forgotten when the articles first appeared. After reading it, we suggest you file it with your media articles as a reference.

For those who want the study in book form, we suggest you order the bound volume due to be published in August at \$4 a copy.

Here are the 10 most important conclusions of the series (for a full discussion, see 28 June 1954 issue):

1. Media evaluation lags far behind copy, market.
2. Much money is wasted on non-scientific practices.
3. Lack of research on much advertising is appalling.
4. On the other hand, widespread acceptance of many new "tools" is equally bad.
5. Refusal to experiment in use of media is notorious.
6. Methods for choosing media, especially for new products, are often primitive.
7. Much research to prove one medium "best" is useless.
8. It is possible to set up an accurate intermedia test.
9. Reasons given by some advertisers for not using air media are incredible.
10. Psychology, especially study of motivations, has a vital place in media evaluation. ★ ★ ★

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

* * *

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

* * *

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

* * *

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

* * *

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

* * *

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

* * *

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



**Here are excerpts from letters
to SPONSOR on Media Study**

RESEARCHER. Benjamin Shimberg, asst. to pres., Educational Testing Service, Princeton: "I think SPONSOR is to be commended for undertaking a project of such magnitude. In so doing you are rendering an important public service, not only to your subscribers but students and researchers as well."

AGENCYMAN. Reid Webber, president, Webber Advertising Agency, Grand Rapids: "This is a noble service to the advertising industry and should strengthen the scientific use and resultfulness of the several media."

MARKETING MAN: H. D. Everett Jr., director of marketing research, Ford Motor Co., Dearborn, Mich.: "Again I would like to compliment you on this series of articles and put in a request for several sets of reprints of the whole series after its completion."

STATION MANAGER. Frank Stubbs, station manager, KLMS, Lincoln, Neb.: "I am sure that this will prove to be one of the most valuable things yet done in the business and I am most anxious to get all results in a single volume."

AGENCYMAN. James A. Boyce, The Mautner Agency, Milwaukee: "Have found your recent Media Series both invaluable and elusive—seems EVERYONE has found a use for it. The problem in our agency is that only I tore the series out of the magazines when it appeared. Would you be good enough to send me a reprint of the entire series which I could file for general agency use—then maybe I'll get to use mine once in a while!"

SPOT SALES MANAGER. Sam Cook Digges, general sales manager, CBS TV Spot Sales: "Please reserve me a copy of SPONSOR's All-Media Study. . . . This is to be a personal copy for me, and I will be glad to send you a personal check. . . . SPONSOR is certainly to be congratulated on this excellent study."

MEDIA MANAGER. Laura B. Mang, manager of media department, Moser & Cotins, New York: "The articles have presented very intelligent treatment of controversial subjects and we shall greatly appreciate having them in book form for examination and reference."

STATION MANAGER: Arch L. Madsen, manager, KOVO, Provo, Utah: "I think your marvelous Media Evaluation Study is one of the very finest things that has ever happened to us in radio. Please arrange to send this station four copies of this entire series."

Coming up next on media

Two articles growing out of the All-Media Evaluation Study will be published in SPONSOR soon: (1) Dick Dunne's analysis of media trends which he made for Sullivan, Stauffer, Colwell & Bayles where he's media research director; (2) Advertest Research's test of a half-hour segment of Your Show of Shows vs. a double-page spread in Life on ad recall. Guess who won!

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

* * *

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

* * *

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

* * *

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

* * *

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

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

* * *

PART 14. "What's wrong with the rating services." Comprehensive reference chart gives point-by-point comparison of the rating services from the standpoints of basic data supplied; techniques; sample bases; limitations, and advantages. Includes SPONSOR's own ideal rating system and how the six existing services compare from aspect of sample size, breakdown of figures given, and so on. Includes seven important DON'TS in using ratings (28 December 1953 issue).

* * *

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

* * *

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

* * *

PART 17. "Can you set up an 'ideal' media test?" Most researchers assert it's impossible to set up a fool proof or ideal intermedia test. Includes descriptions of three agency attitudes towards testing and explanation of why testing is so important and so difficult to perfect. Three tables describe the "ideal" intermedia test based on interviews with 150 media experts, list 10 do's in media testing and show some variables that make testing difficult (22 February 1954 issue).

* * *

PART 18. "II. Can you set up the 'ideal' media test?" Article quotes seven media authorities on how to solve the media-testing problem. An analysis of the four methods of market research recommended by one independent researcher is given. List of 51 advertisers who have tested media, chart of media tests used by various agencies and advertisers and 10-point market testing check list by A. C. Nielsen are included (8 March 1954 issue).

PART 19. "How Block Drug tests media." George J. Abrams, advertising director of the Block Drug Co., Jersey City, tells what his firm has learned from hundreds of media and copy tests and the steps it takes to set one up. Block Drug spent \$5.5 million in advertising last year, 65% in air media. Among Abrams' tips: use markets typical of the U. S.: don't accept statistics blindly (22 March 1954 issue).

* * *

PART 20. "I. The psychology of media." Article gives results of tests to indicate which media are best under certain typical conditions. Findings by sociologist Joseph T. Klapper on 20 years of pre-tv testing on psychology and media are given in chart form. Objective reports on Prof. Paul F. Lazarsfeld's newspaper-vs.-radio study and other experimental studies are included. Among the tests discussed are experiments by Dr. Frank Stanton, now president of CBS, while he was an instructor at Ohio State in 1933 (5 April 1954).

* * *

PART 21. "II. Psychology of media." Nine statements by leading philosophers, psychologists, researchers, advertising executives and college professors on the psychological values of media are included. Article examines which media contribute most to raising the cultural level of the American people: explains why air media are "dynamic" and print media "static"; tells why one psychologist feels all media evaluation should be put on a psychological basis (19 April 1954 issue).

* * *

PART 22. "III. Psychology of media: Why admen buy what they do." Adman's own personality and character may have more direct bearing on his media choice than the physical or psychological qualities of the various media themselves. Article reveals inner motivations of admen in their choice of media may derive from background, job security, personal bias, desire to win recognition. Dr. Ernest Dichter, president, Institute for Research in Mass Motivations and Media Advisory Board member, explains why he feels fear and insecurity often hit admen. Due to fear, he says, admen often fall back on substitutes for creative thinking such as the cost-per-1,000 concept and repetition (3 May 1954 issue).

* * *

PART 23. "Do radio and tv move goods?" Two charts document fact that most large advertisers, in all product categories, use air heavily. A total of 66 advertisers spending \$178 million this year (nearly \$50 million of it in air

SPONSOR thanks its advisers

For 22 months 12 leaders in the advertising profession (names printed below) helped SPONSOR maintain a high level of interest and accuracy in its All-Media Study. Now SPONSOR wishes to thank these 12 ad experts plus the dozens of other agency men, advertisers, media researchers, psychologists, broadcasters and others who have contributed to the series during the two-year span.

media) answer SPONSOR's four-part questionnaire, tell what media they use and how well they sell. Article quotes 47 heavy air advertisers on why they like radio and tv, what are strengths and weaknesses of both media and what results they have had (17 May 1954 issue).

* * *

PART 24. "Media article 24: Conclusions by Advisory Board." SPONSOR's Editorial Director Ray Lapica asked the 12 members of the All-Media Advisory Board to write down their comments, summaries, interpretations or refutations of the previous articles in the series. Six of the 12 discuss such topics as magazine-of-the-air tv concept; out-of-home radio audience; 10 questions to consider in time buying (31 May 1954 issue).

* * *

PART 25. "Media article 25: Conclusions by Advisory Board." The last six of the 12 members of the All-Media Advisory Board present their comments, criticisms, interpretations of the previous articles in the series. Among the topics discussed: relationship among distribution, product and media; importance of cumulative advertising impressions; ratings as a yardstick (14 June 1954 issue).

* * *

PART 26. "SPONSOR's conclusions." Final article in the series gives personal observations, conclusions drawn from hundreds of interviews, surveys conducted in course of 22-month study. The study involved interviewing personally some 200 of the leading advertising experts in nine cities. It meant 14 trips, 11 separate mail surveys, one of them alone covering 1,000 advertisers and 1,000 agencies. Among SPONSOR's conclusions: The advertiser, agency or broadcaster who stops trying to find a better method of evaluating media will fall behind (28 June 1954 issue).

SPONSOR's All-Media Advisory Board

George J. Abrams..... ad director, Block Drug Co., Jersey City
Vincent R. Bliss..... executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole..... president, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter..... pres., Inst. for Research in Mass Motivations
Stephens Dietz..... v.p., Hewitt, Ogilvy, Benson & Mather, New York
Ben R. Donaldson..... ad & sales promotion director, Ford, Dearborn

Marion Harper Jr...... president, McCann-Erickson, Inc., New York
Ralph H. Harrington..... ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite..... president, Tracy-Locke Co., Dallas
J. Ward Maurer..... ad director, Wildroot Co., Buffalo
Raymond R. Morgan..... pres., Raymond R. Morgan Co., Hollywood
Henry Schachte..... senior v.p., Bryan Houston, New York



This map is J. Ward Maurer's guide in ad planning

Wildroot breaks U.S. into 100 natural product distribution areas, plans each market's budget separately. Maurer, ad director, buys as many radio announcements in each market as budget permits, uses at least one comic-strip weekly per market. Left-over money goes to other media. Budgets are based on sales, past experience

Why Wildroot has 100 ad budgets

Company believes market-by-market approach avoids waste in spending, helps achieve proper balance between local and national ad media

by Keith Trantow

Wildroot is unique because:

1. It has 100 ad budgets, not one.
2. It spends 35% of its over \$3 million ad budget on spot radio, nothing on network radio or tv.
3. It has had only one agency over the past 40 years—BBDO.
4. It has a unique jingle which its own ad director, J. Ward Maurer, wrote 11 years ago and which is still going strong.

Walk into J. Ward Maurer's office and the first thing that catches your

eye is a big map of the United States.

Maurer is advertising director of the Wildroot Co. in Buffalo. The brightly colored map on his wall isn't a political or geographic one. It's an economic map showing the Wildroot's wholesale trading areas, the distribution areas surrounding the cities where Wildroot jobbers and wholesalers have

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case history

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their warehouses (see picture above).

That map is the basis for Wildroot's national and local advertising budgets (principally for Wildroot Cream Oil hair tonic). Why does Maurer rely on cartography when planning his advertising program? Why does he split the country up into a hundred markets? Here's what he says:

"I believe that all national advertising should be looked at carefully. When you break down your national advertising media on a county-by-

county basis—or, as we did, on a market-by-market basis—you see that you can't cover the country with national advertising alone.

"In too many markets you'd be over-spent.

"To cover the country, you need both local and national advertising. But that poses a toughie: How do you know how much you should put into national? How much into local?"

"So we break the country down into natural distribution areas. Then we get the circulation figures for national and local media for each county which is within the distribution area. From these figures we can determine exactly what each medium costs us in the market.

"Maybe we discover we're not getting good coverage from national media in a certain market. Then we know we should use more local media. We can figure out how much money we should spend in local media by knowing the population of the market, the cost-per-1,000 of reaching potential customers and the cost of the national media in that market."

For every color (representing a different market) on the big map on Maurer's office wall there is a separate budget.

When Maurer and his staff figured out the Wildroot wholesale trading areas, they just happened to end up with an even 100 markets.

"When I say we have 100 markets, it looks as if we arbitrarily divided the country into a hundred pieces. We didn't. That's how many wholesale distribution areas we have," he explains.

There are other advantages, besides allocation of national and local media budgets, to working on a market basis. For one thing, says Maurer, you can get county-by-county statistics that will help you figure out what your sales for the whole market should be (by adding up the counties in the market).

On the county level, Wildroot uses Commerce Department, Census and Nielsen figures, among others. Maurer told SPONSOR:

"I believe that our 100 market approach is at least somewhat unique. I have no doubt but that Procter & Gamble, and a few similar companies, who are so research minded, have been working on this same principle, and perhaps have perfected it to a finer degree than we have been able to do.

"However, from my knowledge of

Wildroot's approach boils down to:

1. 100 advertising budgets—one for each wholesale distribution area
2. Cost of national advertising broken down by a county-by-county basis
3. Each local ad budget depends partly upon national media cost in area
4. Entire radio advertising budget — \$1.1 million goes into spot
5. Wildroot retains campaign theme, changes media, way media are used
6. Agency considered business partner rather than strictly idea factory

what other companies do, and the people that I have talked with in connection with my ANA activities. I believe that any companies who have employed this approach are certainly in the minority and if SPONSOR can do no more in this article than to stimulate the thinking of the majority of the companies who have not attempted this approach, I think it is a worthwhile contribution."

The budget for each of the 100 markets now is based on Wildroot's sales figures and the company's own past experience. But Maurer says:

"We do not consider only the sales and advertising relationship, but also take into consideration such factors as the total hair tonic industry sales, on the market-by-market basis; share of market figures which are furnished by the A. C. Nielsen Co.; male population figures according to the 1950 census, etc."

At present 11% of Wildroot's \$3 million-plus media budget goes into national media—and currently national media consists of only magazines.

Thus, about \$2.7 million is going into local media. This is fairly new for Wildroot which, in the past, allocated most of its budget to national media. "But when you look at it from a market-by-market basis," says Maurer, "it becomes apparent that a combination of local and national advertising is the only thing that makes sense.

"I do not mean to take a crack at national advertising. However, I think most people who seriously study the proposition will find out that a combination of both national and local is ideal."

Two basic media for all Wildroot markets are spot radio and daily newspapers. More than a third of Wildroot's total ad budget goes into spot radio, with the company currently using more than 500 stations.

In each market, Wildroot buys at

least one comic strip per week in a newspaper. And as many radio announcements as it can afford. If there is money left over for use in a particular market, it is invested in car cards, television, outdoor and other media.

While each of the 100 budgets now is based on sales figures and past experience. Maurer believes that it is only a matter of time until he can figure out the potential sales figures for each market. With this data, "it may be more intelligent for us to base advertising budgets on each market's potential," says Maurer.

"If that happens, and with the opportunity to sales test in those markets, then we may get close to finding the answer to a problem we've won-

Copy tests sold Maurer on using Fearless Fosdick for '54 campaign. Fosdick ads embody "Get Wildroot Cream Oil, Charlie" jingle theme used past 12 years. Maurer wrote jingle



dered about for a long, long time: When do we reach the point of diminishing returns?

"It took an awfully long time to work out our 100 markets, and to make up a different budget for each market," Maurer adds. "It's still time-consuming."

For Maurer, however, the problem doubtless was a lot easier than for others less mathematically inclined.

At an advertising convention in White Sulphur Springs a year ago Maurer was asked by a SPONSOR reporter after a golf game how much a golfer would lose if he lost every bet at 10¢ a hole, to be doubled on each hole. In less than one minute—between soaping and showering—Maurer had it figured out: "Over \$13,000." (Exact figure: \$13,107.20.)

In discussing Wildroot's advertising history, Maurer will tell you that "there are two ways of advertising our kind of product.

"One: Take your pick of media, then stick with it with bulldog determination, changing only your theme.

"Two: Take a theme, stick with it, and change only your media and the way you use the media.

"We do the latter. We've used the same theme—'get Wildroot Cream Oil Charlie'—for 12 years. Instead of changing our theme, we've changed

media and our media use."

Now spending 35% of its budget in spot radio, Wildroot is not worried about the number of tv stations in any given market. It does buy radio time to avoid tv competition, however, insofar as the period of day is concerned.

Maurer, through Wildroot's agency, BBDO, usually buys radio announcements in the early morning, late in the afternoon (to catch teenagers since Maurer is convinced it is important to get customers while they're young), some late at night. Maurer tries to reach a male audience. "Of course," he says, "it's hard to reach an all-male audience, but we do want a pretty good part of our audience to be male. We also want a young audience. Practically all our advertising the past 10 or 15 years has been planned with the idea of not only reaching men, but also young fellows."

As basic to Wildroot's advertising strategy as its never-changing theme is its use of the Wildroot singing commercial—now considered a classic in the realm of musical announcements.

Maurer wrote the words and music to the jingle in 1942. He won't say it made Wildroot the largest selling hair tonic overnight, but he's pretty sure it helped in boosting Wildroot to its claimed No. 1 position.

Wildroot's jingle has been on the air since 1943 but it didn't mark the company's first radio experience. Wildroot used air media as early as 1932, but until Maurer's jingle came along the firm's radio results were somewhat discouraging.

Back in '32 Wildroot sponsored a weekly 15-minute program featuring an "Elizabeth May" who gave women hints on the care of the hair. There also was some spot activity; Wildroot had participations, for example, on Arthur Godfrey's *Sundial* on WJSV (now WTOP), Washington, D. C.

There was a three-year hiatus, then Wildroot sponsored a program in its home town of Buffalo during the last 13 weeks of 1935. The company wanted to build it into a show of network calibre but it never quite came off.

The year 1936 Wildroot would just as soon forget. Everything went into radio that year—nearly every nickel of the \$250,000 budget. Results were less than astonishing.

About the time Wildroot was looking around for a program in '36, Ted Husing had just published a book, *10 Years Behind the Mike*. Wildroot hired Husing on CBS, put him on a show named after the book, gave him musical support from a group called The Charioteers (one of The Charioteers.

(Please turn to page 224)

Agency is "business partner": Wildroot, BBDO ad execs hold frequent meetings to exchange ideas, information. BBDO has been firm's agency for over 40 years, is regarded as "business partner" by Maurer, is in on all planning from beginning. Below, l. to r.,

Alan D. Lehmann, BBDO a e (seated), Earl Obermeyer, asst. to Wildroot ad dir. (standing), J. Ward Maurer, Wildroot ad director, Jay Larman, asst. a e, BBDO (standing right), Charles Dentiger, Wildroot media director. In center: star of Wildroot commercials, Fosdick



10 TOP CASE HISTORIES

Updated condensations of SPONSOR articles appear below. Many other condensed articles plus capsule result stories appear in Radio Results and Tv Results, out this month

1

AMERICAN AIRLINES: ALL-NIGHT RADIO

MUSIC GETS BIG AUDIENCE AT LOW COST

Article appeared 4 May 1953

Few businesses are as competitive as airline operation, and no airline can stay on top of the heap unless its management comes up with a steady stream of fresh ideas—particularly in the twin fields of advertising and airline promotion.

In summer '52 C. R. Smith, the hard-driving Texan who is AA's president, spotted a new advertising opportunity for his airline. An executive who often sits up half the night to go over detailed reports from far-flung AA regions, Smith just as often keeps a radio going at his elbow. How many others, Smith wondered, also tune their radios to all-night broadcasts?

Research executives of CBS and Ruthrauff & Ryan, AA's agency, scheduled a meeting. The findings: audiences are big and costs are low in nighttime radio.

By the end of 1952, there were many concrete developments. CBS Radio Spot Sales had quietly checked with five owned-and-operated CBS outlets—WCBS, WEEI, WBBM, KCBS and KNX—and a key affiliate, WTOP.

When the contract was signed it proved to be a corker. Convinced that it had the right time slots and the right program

format, AA made a deal for the largest single block of radio airtime in broadcasting history—30,000 hours over a three-year period. Cost for time and talent: an estimated \$1,500,000.

The midnight-to-dawn (five and one-half hours) shows deliver plenty of advertising coverage to the sponsoring airline. By a conservative CBS estimate, something like 80% of AA sales territory is within easy reach of the six CBS outlets.

Program policy: The problem which faced AA and CBS from the beginning was to find a program with wide appeal.

AA's shows feature a smooth blend of concert favorites, show tunes, operatic excerpts and popular symphonies.

Commercial policy: Early in the game, AA and Ruthrauff & Ryan decided commercials would be live, in semi-ad-lib style.

During the first two hours of any of AA's shows, the commercials are tailored to the particular market.

The last three-and-a-half hours of AA's all-night shows feature institutional pitches which are general. ★ ★ ★

What's happened since: AA's radio contract as reported above runs until 13 April 1956. Air advertising today is unchanged.

2

PALL MALL: AIR GETS OVER 50% OF BUDGET, HELPS MAKE CIGARETTE NO. 4 IN SALES

Article appeared 23 March 1953

One of the hottest trends in the cigarette business today is the sizzling sales climb of king-size brands. And the hottest king-size brand is Pall Mall.

Like all big cigarette advertisers, American Cigarette and Cigar (division of American Tobacco) places over 50% of its budget for air. Sponsor estimated that somewhere between \$5.5 and \$6 million would be spent to advertise Pall Mall in 1953 and about three-quarters of this would go into radio and tv.

The tv cost trend had been hitting Pall Mall hard, what with it carrying two network shows, *The Big Story* and *Doug Edwards and the News*. So American Cigarette and Cigar and its agency, Sullivan, Stauffer, Colwell & Bayles put a tv show on alternate weeks. The program affected was *The Big Story*, the alternate-week partner, The Simoniz Co.

The new surplus was diverted to other media. Half went to magazines and Sunday supplements, half into spot radio.

The campaign is Pall Mall's biggest in spot radio since its famous saturation drive during 1941-'42. It's in 45 markets daily.

Tobacco men have been watching Pall Mall's meteoric rise for

a number of years wondering, how did Pall Mall do it?

One of the keys to the solution is another question: Are Pall Mall sales on the rise because it is king size, or are king-size sales on the rise because of Pall Mall?

It should not be surprising to learn that Paul M. Hahn, president of both American Tobacco and American Cigarette and Cigar, favors the latter viewpoint.

Those who take the opposite viewpoint, namely that Pall Mall has been riding a king size trend anyway, come up with this analysis: (1) King-size cigarettes are on the way up because consumers feel that the extra length filters out nicotine. (2) Kings are popular with women. (3) Appeal to economy-minded.

Two more reasons are often given to explain its success:

1. *Consistency in advertising.* Copy themes are fairly stable.

2. *The pack and color.* The design and color ("Pall Mall red") of the pack had a lot to do with its success. ★ ★ ★

What's happened since: Firm sponsored ABC TV's Ray Berger show this past season, is switching to *Danny Thomas*, ABC TV, in fall. The radio drive continues through '54.

3

CASTRO CONVERTIBLES: ONE STORE BECOMES \$10 MILLION BUSINESS WITH AID OF TV

Article appeared 18 May 1953

Can a local retail store fit tv into its advertising budget?

Castro Convertibles, until 1948 a single store with a handful of salesmen, found that the small advertiser can afford television, and, furthermore, that clever use of air media can be the skyrocket to success.

Today, Castro Convertible sofas are manufactured in several plants, are sold in seven stores in the New York metropolitan area. Until his debut in television in 1948, Bernard Castro, president of Castro Convertibles, never sold more than 100 units a week in his small 21st Street and Sixth Avenue store. A SPONSOR guesstimate places Castro's present sales volume at well over \$10 million. Agency: Newton Advertising.

Known since 1948 for his memorable tv commercial, Castro began using radio in October 1950 to get frequency of impact. Here is Castro's formula:

Use tv for product demonstration, and to identify copy theme (in Castro's case: "easy to operate") with product. If your product is bought by women for the home, place your commercials near early-evening programming to create demand by the entire family.

Castro got the idea for a film commercial the firm has been using ever since 1948 when he saw Bernadette, his five-year-old daughter, trot into the living room and open the living room sofa unaided. It hit him immediately: Show Bernadette in the film actually opening a Castro Convertible. Copy theme: "So easy to operate, even a child can open it."

This 60-second film was shown once weekly starting July 1948, then gradually, as Castro saw the results of the demonstration, the schedule was increased. Today the film runs about nine times a week in New York and as often as 15 times weekly in other areas where Castro recently opened new showrooms.

Various factors not connected with advertising may have helped toward his growth: (1) The housing shortage in the late Forties was very acute, hence the trend towards smaller, compact apartments in the metropolitan area. (2) The market for convertible sofas was wide open. Though they'd been available in some form since the Twenties, they were little known to the public. (3) Castro was among the first designer-manufacturers to develop a convertible which filled both the need for comfortable sleeping at night, and was a handsome piece of furniture during the day. However, the little girl opening up a Castro sofa by herself in his television commercial probably contributed more than anything else toward making Castro a household word in the New York area, Castro believes.

SPONSOR estimated that Castro spent some \$400,000 annually on radio and television in 1953. He places his newspaper advertising direct—full-page ads announcing a special sale.

On radio Castro uses 60-second announcements, also sponsors 10- and 15-minute segments on four d.j. shows. Announcements are preceded by jingle sung to mandolin accompaniment. ★ ★ ★
What's happened since: Today Castro has added four showrooms outside N.Y. in the East, has expanded air to new areas.

4

SHELL CHEMICAL: SPOT RADIO IS FLEXIBLE, SPEEDY MEDIUM FOR INSECTICIDE MESSAGES

Article appeared 26 January 1953

There are few businesses as unpredictable as the business of supplying agricultural insecticides to farmers. Linked as it is with farming itself, it is plagued by the wanton habits of weather, by floods and drought, by the sudden appearance of insect pests.

An advertiser seeking to put across his message to farmers when it is most timely needs a flexible medium. Shell Chemical Corp. has found that flexibility and speed in spot radio.

Here, in a nutshell, is why Shell Chemical needs a medium like spot radio to reach farmers:

Item: Shell advertises its insecticide, Aldrin, for a variety of cotton pests. Advertising must be timed with the appearance of each pest.

Item: Shell's soil fumigant, D-D, must be applied before crops are planted. Moreover, the ground must be just right—not too hard, not too soft. Therefore, Shell, its field reps and its agency, J. Walter Thompson, must be on the ball to catch the farmer with radio commercials at the proper time.

Item: A Shell insecticide was approved by the U. S. Department of Agriculture for a certain crop in a certain area last spring. It was too late to apply the insecticide by the usual method and special instructions for the farmer were necessary. The fastest way to get these instructions to him was by radio.

Shell's advertising manager, Merton Keel, said, "We can have copy on the air 48 hours after a call for help from our field reps. There's no other ad medium that will do a job for

us as fast as that.

"We like radio for its economy, too," Keel added. "Actually we spend less than 10% of our ad budget on radio, but don't forget that farm radio is pretty cheap. We can buy two announcements a day on a station for as little as \$8 or \$10. That means \$100 or less for a two-week campaign."

Shell Chemical confines its radio advertising to four agricultural chemicals: Aldrin, Dieldrin, D D and ammonia. The first two are new synthetic insecticides. D D is aimed at submicroscopic pests.

Ad Manager Keel says this about radio: "It can command the farmer's attention during certain periods when no other medium will work. Through research, we know these periods are in the early morning and during noontime. When the farmer is busy, he generally takes time out only to eat and listen to weather, market reports."

Shell Chemical's time buying approach, therefore, is more or less fixed to one pattern—two announcements per day during the week, one in the early morning and one around noon. Time-buyers look for adjacencies to newscasts, especially those containing weather and market reports. ★ ★ ★

What's happened since: With its products "oversold," Shell says it will use little radio this year unless emergencies occur. In '53 there were radio campaigns for Aldrin, D D and Dieldrin.

5

MINUTE RICE: RECIPE PROMOTIONS ON TV STRETCH IMPACT OF SHARED NETWORK SHOW

Article appeared 30 November 1953

Ten years ago, quick-cooking Minute Rice was just a gleam in General Foods' corporate eye.

Today, Minute Rice is a fast-selling, nationally distributed product backed by a SPONSOR-estimated \$2 million ad campaign which includes shared sponsorship of two of tv's top network programs—*Bob Hope* (NBC TV) and *Mama* (CBS TV)—magazine color spreads (*Life*, *Satevepost*, women's magazines) and extensive point-of-purchase material.

All of General Foods' leading competitors in the \$105 million annual (U. S. consumption at retail level) rice business admit that Minute Rice ranks in the top three in sales and is the most-advertised rice brand on the market today.

Here's how the Minute Rice ad campaign shaped up:

In 1946 General Foods' marketing experts selected Atlanta and Philadelphia as the first targets for Minute Rice. Local ad drives in these markets were spearheaded by radio announcements and newspaper insertions via Young & Rubicam.

January 1949 marked an advertising landmark in the growth of Minute Rice. The product reached a sufficiently advanced state of distribution to warrant a switch to national-level ad media. On the air, Minute Rice began to share sponsorship (with other GF products) of *Second Mrs. Burton*, a radio daytime serial.

In 1951 television was reaching stature as a full-fledged advertising medium. Early in 1951, GF added Minute Rice hitehikes to the afternoon tv *Bert Parks* show (NBC TV), concen-

trating on visual demonstrations of Minute Rice's easy to cook qualities.

With product sales still climbing the next year, Minute Rice stepped up its tv, radio and magazine expenditures, passing the \$1,000,000-annually mark. The tv approach was shifted to an evening show, and Minute Rice became one of the featured GF products on *Mama* (CBS TV). Hitehikes for Minute Rice were added to the nighttime radio *Bob Hope Show* (NBC Radio).

In the first half of 1953 Minute Rice continued to be featured on *Mama*, and advertised heavily in magazines and newspapers. (SPONSOR estimates that in this January through June period, GF spent about \$900,000 gross in tv, and about the same amount in magazine and newspaper ads.)

Later on in the year, Minute Rice's advertising emphasis shifted even more strongly in favor of big-time tv. Minute Rice, as mentioned earlier, was an alternate-week sponsor of *Mama*, seen Friday nights on CBS TV. But much of the Minute Rice air effort was concentrated on the monthly *Bob Hope* show, seen once a month on Tuesday nights on NBC TV.

GF has evolved a system for making the high-priced impact of network tv last and last. The secret: periodic recipe promotions which are featured on tv and then plugged heavily at point-of-sale and in print. ★ ★ ★

What's happened since: The sponsor is now taking a summer hiatus, plans to return to *Bob Hope* and *Mama* in the fall.

6

BORDEN: DETAILED RESEARCH IN EACH MARKET INFLUENCES LOCAL RADIO PERSONALITY BUYS

Article appeared 29 June 1953

The Borden Co.'s air media buying primers are stacks of "target folders" loaded with vital information pertaining to the radio and tv habits of people who live in major U. S. markets.

In 1953 Borden spent every nickel of its \$2,350,000 air budget (\$1.6 million for spot tv, \$750,000 for spot radio) on the basis of these "target folders," or "blue books."

Borden lays out its air media plans on the basis of distribution of its products in specific territories. Each market is treated as a separate entity and many factors are considered in planning.

It uses three agencies: Young & Rubicam, New York; Tracy-Locke Co., Dallas; Griffith-McCarthy, St. Petersburg. In 1953 only one of its divisions, the Food Products Co., was sponsoring a network show: *Treasury Men in Action* on 43 NBC TV outlets.

Here are some tips on buying local radio time from William B. Campbell, Borden's assistant advertising manager in charge of radio-tv, gathered from practical experience and on the basis of extensive research contained in the bluebooks:

1. *Decide what audience should be reached.* Establish age level of best prospects so you can program to reach them.

2. *Determine what time of day* you can best reach prospects.

3. *Determine if you want large turnover.* Do you want to hit a limited but loyal audience at the same time each day several days of the week; a larger number of people at the same time several times a day several days of the week; still more people with spots at varying times during the week?

4. *Analyze the various stations' programming.* Which has greater

share of audience? Programming usually reflects management.

5. *Try to buy best local radio personalities.* You're going local, and you want your advertising to have strong local appeal.

6. *Explain strategy to local personality.* Knowledge of product, strategy by local personality will make messages convincing.

7. *Know your local station management personally.* Show station how it can help merchandise program.

8. *Advise local managers of air strategy.*

9. *Constantly reevaluate programming.* Know what competition is doing in the market. Constantly reevaluate your commercials and programming to insure they're doing best job for products.

To achieve its aims Borden airs approximately 11,000 commercials on 50 tv stations and over 100,000 commercials on 162 radio outlets annually. In radio Borden leans heavily on the leading local female personality who has won acceptance with a hard core of housewives in the area.

Campbell's research bluebooks are updated at least once a year and always include data from previous examinations of the same market for comparison purposes. Campbell says, "With the aid of these analyses we can spot a trend in a hurry." ★ ★ ★

What's happened since: Today Borden is continuing its heavy use of spot radio in about 130 cities (160 stations). Its primary tv effort consists of a network show, *Justice*, over 43 NBC TV stations. Spot tv is used only in key cities which do not get the network show. The Food Products Div. is now considering buying into the *Garry Moore Show*, daytime CBS TV program.

7

MOGEN DAVID: PSYCHIATRY AND TELEVISION CREATE "PHENOMENAL" SALES RISE FOR WINE

Article appeared 26 January 1953

Television and psychiatry have helped build a sacramental kosher wine into a leading table wine in two years.

Mogen David has swept to the top among sweet Concord grape wines in many markets across the country. In fact *Wines & Lites* calls it probably the most phenomenal rise of any brand in U. S. wine history. Agency: Weiss & Geller.

The 1953 budget was around \$1.4 million (up \$100,000 over '52) with \$500,000 in tv, \$350,000 for radio.

The Wine Corp.'s first tv show, *Can You Top This?*, ABC TV, ran on about 15-20 stations in 1950.

Results? According to Marvin Mann, Weiss' v.p., director of radio tv and Mogen David account director:

"There was an immediate sales response to tv that hadn't been felt in the other media. We knew then we were going to concentrate on tv as long as it brought such results."

The firm's second tv show, *Charlie Wild, Detective*, on ABC TV and Du Mont, Mann says "Proved conclusively Mogen David belonged on tv. With proper net and show, they could effectively use large-scale tv operation. For example, we offered a wine recipe book free. Requests ran to 2,000 a week. A survey showed later that 87% of the people who had written to request the book immediately bought Mogen David."

Starting 2 September 1952 Mogen David began sponsoring *Where Was I*, a panel show on 39 Du Mont stations.

And Henry Markus says of tv, "We're sold on television because we can show the product and talk about it at the same time. This visual and auditory impact makes it twice as effective as any other medium."

How does psychiatry enter into selling Mogen David? Ed Weiss has been interested in the subject since he majored in sociology at the University of Chicago (Ph.B., 1922). His agency has made an intensive study of how social sciences can help advertisers uncover consumers' real feelings.

He says of Mogen David, "It's a sweet Concord grape wine with sugar added and only 14% alcohol by volume. It's different from the regular California and French imported wines.

"First we consulted the social scientists and from them came many ideas, but there was one in particular that stood out in almost every discussion we had.

"One psychologist said, 'Wine is related to festive childhood memories, to early family closeness and gaiety.'

"We quickly realized the copy themes that would set this mood would have to be a doorway to the pleasant world of yesterday. Among the themes that embody this idea: 'A taste of the good old days.'"

★ ★ ★

What's happened since: Mogen David has been sponsoring *Dollar A Second* over Du Mont (93 stations). Next season the show is moving to ABC TV, with a 130-station lineup.

8

SEARS, ROEBUCK: RADIO HELPS SELL MEN IN MORNING, WOMEN IN AFTERNOON

Article appeared 23 February 1953

The myth that radio can't do a good, consistent job of selling for department stores has been exploded many times but never with a louder bang than in Tucson, Ariz.

The Sears, Roebuck store in that city has been doing an effective job with radio selling for nearly seven years.

The Tucson Sears manager, Edward B. Carmack, says:

"Radio is becoming more and more important as an advertising medium. Its effectiveness, though, depends largely on programming and presentation. Radio stations should look in the mirror to see why they are not selling more time to department stores."

This is Sears' over-all air strategy:

1. An early morning (8:15 to 9:00) show called *45 Minutes from Broadway* on KTUC. Consisting of music from Broadway shows, it runs seven days a week.

2. A late afternoon (4:30 to 5:00) show entitled *Arizona Hayride* on KCNA. Run by disk jockey Bob McKeehan, it is on five days a week, combines Western hillbilly music with folksy chatter.

3. Special sale announcements using all five Tucson stations.

The morning show is an excellent example of how a radio station can do an imaginative job in programming. The program is broadcast by KTUC's general manager himself, Lee Little.

Little handles the program with an informal touch. He gets descriptive advertising material from Ralph Knapp, Sear's ad manager, but ad libs around it. If he sees an unusual item in

the mass-market store (recently it was mink coats), he'll add a line about it.

Carmack considers this type of programming unusual for a morning show, at least in his experience. But he feels that it serves the purpose of bringing into the store a type of customer - such as professional men—who might otherwise have never become acquainted with the Sears line of goods.

If the morning show is tops in selling hard goods to men, the afternoon show excels in selling other types of merchandise to women. McKeehan is a well-known disk jockey in the Tucson area. He makes personal appearances with his own band in KCNA's coverage zone and broadcasts a Saturday night dance.

Sears buttresses its daily air impact with announcements for special events. These announcements sometimes run up to 30 a day for three- or four-day periods. In addition to KTUC and KCNA, the store uses KOPO, KTKT and KVOA for these special events.

Carmack says that dollar for dollar a sustained program will usually bring in more results than announcements. But he finds the occasional jabbing of a promotional needle necessary for over-all sales results.

★ ★ ★

What's happened since: The Tucson Sears store is now in its fifth consecutive year of sponsorship of *45 Minutes from Broadway* over KTUC. It is also still using *Arizona Hayride* over KCNA. The two shows constitute backbone of its air advertising, although announcements are still used for special events.

9

APPLIANCES: POLITICAL CONVENTIONS GIVE CONCENTRATED PROMOTION, SPARK SALES

Article appeared 12 January 1953

Appliances rank as one of the greatest concentrated promotion campaigns in recent times the radio-tv sponsorship of the 1952 Presidential conventions and Election Night returns by three big appliance firms—Admiral, Philco and Westinghouse.

Great interest has been evinced in the advertising field as to what could have been the results from this campaign in terms of (1) sales and (2) audiences garnered by this incomparably expensive tie-up with public interest programming (it cost the sponsors and networks involved about \$12 million). SPONSOR explored both these facets and here are the highlights of what has been discovered:

1. Sales: The three-network sponsorship not only sparked sales in a big way for the three companies but it served to lift the entire appliance industry as a whole out of its customary summer slump.

2. Promotion: The three firms agree that they got a brand identity impact which will endure for a long time.

3. Audience: Nine out of every 10 radio and tv homes tuned in to the conventions at one time or another. Tv viewing was greater in terms of gross home-hours than radio listening. On the average, tv sets were tuned in to the conventions for three hours a day; radio-only homes were tuned in for approximately half that time.

Retrospection: The appliance trio think it was astute of them to pick up the full tab on their respective networks for both convention and election returns coverage rather than to have

let other advertisers join them in participation sponsorship.

Report on sales: Probably the outstanding sales result of the conventions was the effect on the normal summer slump in appliance sales. There wasn't any. Westinghouse Account Executive Bill Ritenbaugh of Ketchum, MacLeod and Grove told SPONSOR flatly that this "can be accredited to the tremendous political campaign package."

What was learned? Looking back on the convention, the sponsors feel that the selling job was properly handled and effective. They don't consider that the commercial intruded and point out that, although a broadcast sponsor is allowed 10% of program time for commercials, none of them used more than half of the allotted time quota.

There was no difference in the basic commercial approach between the two conventions. There was a real effort made to get more variety, however, into the Democratic Convention commercials. Philco, which put 11% of its tv commercials on film, made up 42 different commercial films for the conventions. Because all stations weren't interconnected, it was necessary to make 777 prints, the largest single tv print order up to that time.

With its 24 products advertised during the conventions, Westinghouse used 28 different live commercials with Betty Furness plus 26 different flip card commercials. Admiral sought variety by indoctrinating announcers in Admiral sales lore and then letting them speak extemporaneously. ★ ★ ★

10

NATIONAL SHOES: 100% RADIO EFFORT DOUBLES SHOE SALES, BUILDS IDENTIFICATION

Article appeared 21 September 1953

"National Shoes ring the bell!" has been sung over the radio stations in Greater New York hundreds of times each week since 1940. It is the jingle that has helped double the number of National Shoe stores and multiplied the Eastern retail chain's sales volume almost five times in the past 14 years.

In 1940 when the Emil Mogul Co., Inc., took over the National Shoe stores account, this chain of retail shoe stores was a print-media-only advertiser. At the agency's recommendation National Shoes put 100% of its advertising budget into radio.

National Shoes' answer to its need for frequent impact on a large family audience is a combination of popular local music programming and a heavy schedule of announcements throughout the day. In 1953 its radio lineup included six New York stations: WNEW, WINS, WMCA, WOV, WHOM and WWRL.

National Shoes' program buys are invariably 10- and 15-minute segments of popular local d.j. programs.

On foreign-language and Negro programming blocks, National Shoes sticks to the 15-minute musical show.

National's announcements are scheduled seasonably, with the heaviest concentrations during spring and fall.

National's '53 fall spot schedule in New York included 20 to 40 announcements weekly on each of its six stations and 50 to 60 musical programs a week (either 10- or 15-minute), on three of these stations.

Most memorable line of National's jingle has been the refrain—"National Shoes ring the bell"—which has become identified

with the retail chain through constant repetition.

During the past six years National Shoe announcements have also been heard in Italian, Spanish, German, Czech and Polish.

National Shoes' 1953 ad budget is "in the middle six figures." In terms of the various media, here's approximately how this money is being spent: 67% for radio, 23% for tv, 10% for newspapers.

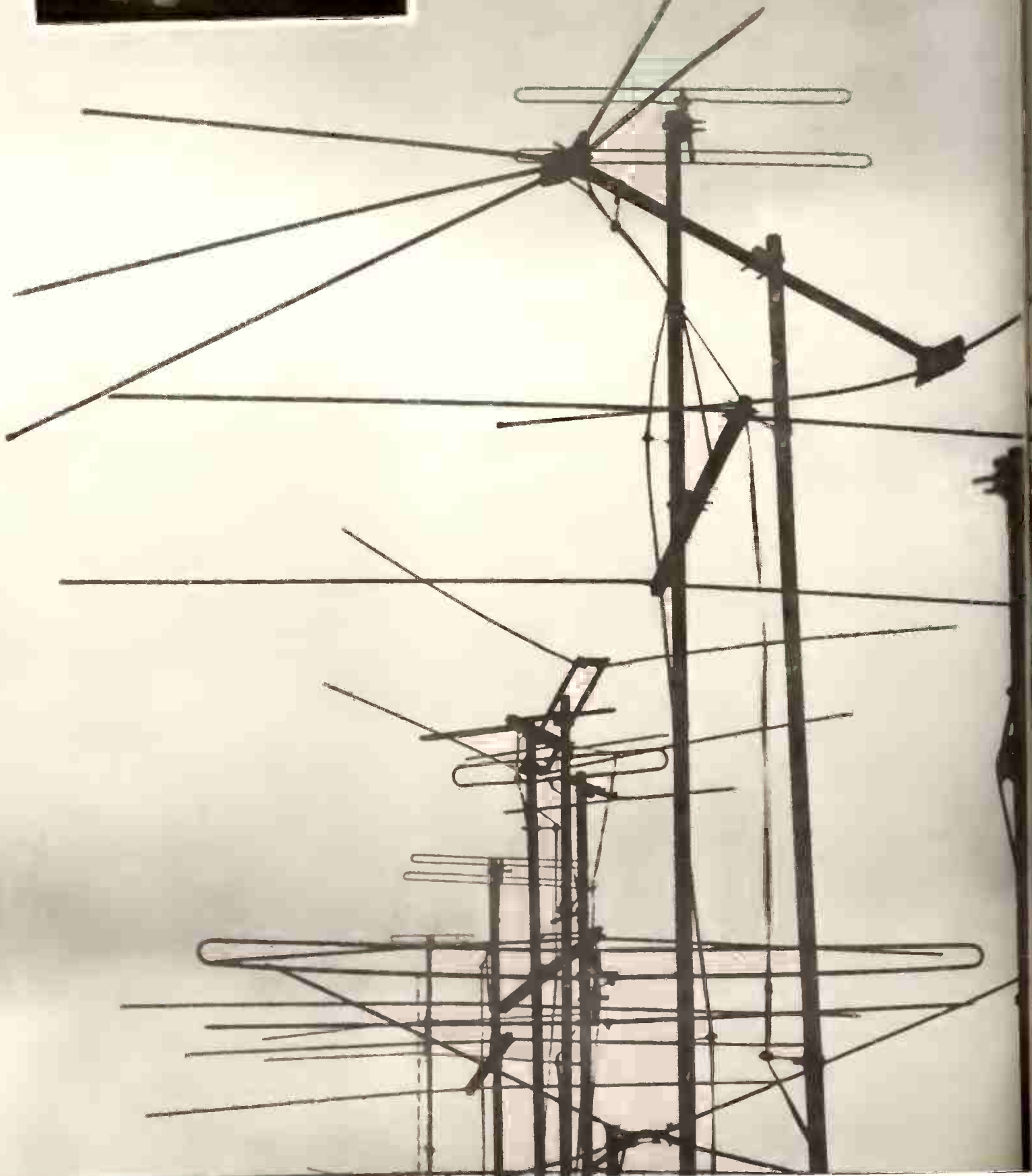
Since February 1950 National Shoes (through Emil Mogul Co.) has been sponsoring *Time for Adventure*, WNBT, New York, Sundays 10:00-10:30 a.m. This program, produced by Productions for Television, a Mogul subsidiary, features children's serial films, like *The Lost Jungle*, as well as a prize giveaway to members of National's Adventure Club.

The Emil Mogul agency keeps close tabs on the efficiency of its radio schedule by conducting regular media tests for the account in the form of write-in discount offers. By comparing the response pulled by one particular announcement either with their computed average expectancy or past performance in that time segment, Mogul agency decides whether to keep a particular time or drop it. ★ ★ ★

What's happened since: National has expanded its radio announcement schedule to 13 New York, New Jersey, Connecticut and Massachusetts markets in addition to its New York City radio schedule. Emil Mogul buys on a 52-week basis in the 13 new markets as well, though schedules are heavier before holidays. Its tv show, *Time for Adventure*, continues over WNBT.



television



*Now for the first time...
here are the vital facts on*

daytime profile

It's the first nationwide survey of Daytime TV audiences...
and it's ready for you now.

IF YOU SELL...

soaps, soups, cereals, cars, cigarettes, appliances, packaged desserts,
home permanents, home repairs or almost any other product...

YOU'LL FIND DAYTIME TV VIEWERS ARE YOUR BEST CUSTOMERS!

Here are the highlights of some of the findings:

Two out of every three TV homes are daytime homes.

Daytime viewers are younger.

Daytime families are larger.

More daytime families have children.

Daytime families have larger incomes.

Daytime families spend more for almost all products.

For example, compared to non-daytime viewers, they buy 17% more
laundry soaps and detergents...30% more shampoos...37% more packaged
desserts...68% more new automobiles!

You just tell us what you want to sell, and we can show you
the facts on the best customers for your products and the most effective
programs to reach the greatest number of active buyers. Your local
NBC representative has the complete story. Call him today.



a service of Radio Corporation of America

SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film programs

Rank row	Past rank	Top 10 shows in 10 or more markets Period 1-7 May 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffal.	C.
1	1	I Led Three Lives, Ziv (D)	25.9	14.0 wnbt 10:00pm	8.5 kltv 8:00pm	19.8 wnac-tv 7:00pm	11.9 wgn-tv 9:30pm	21.3 ktp-tv 8:00pm	14.8 knt-tv 7:00pm	42.5 k-jl-tv 10:00pm	9.2 wtot-tv 10:00pm	6.5 wlw-a 9:30pm	18.8 wba-tv 10:00pm	54.0 wben-tv 9:00pm	3
2	2	Favorite Story, Ziv (D)	22.1	12.0 wnbt 10:00pm	10.9 kltv 8:00pm		14.5 wnbq 9:30pm	25.5 wgo-tv 9:00pm	22.8 k-g-tv 8:00pm	43.5 k-jl-tv 9:00pm	11.7 wtot-tv 10:00pm	14.0 waga-tv 10:00pm			14
3	7	Badge 714, NBC Film (D)	20.5	10.2 wor-tv 10:00pm	21.0 kltv 7:30pm	16.3 wna-tv 6:00pm	15.7 wgn-tv 8:00pm	24.8 ktp-tv 8:00pm	28.5 k-g-tv 9:30pm		24.5 wnw 7:00pm	16.3 wlw-a 8:00pm	15.3 wbal-tv 10:30pm		75
4	1	Cisco Kid, Ziv (W)	20.2	11.9 wnbt 7:00pm	12.9 knb-tv 7:00pm	15.8 wna-tv 8:30pm	17.4 wbkb 5:00pm	19.5 wgo-tv 4:00pm	21.3 k-m-tv 7:00pm		12.7 wnbw 6:00pm	11.3 waga-tv 7:00pm	13.0 wbal-tv 7:00pm	38.0 wben-tv 7:00pm	25
5		Mr. District Attorney, Ziv (A)	19.3	8.4 wbs-tv 7:00pm	6.9 knxt 7:00pm	18.3 wca-tv 10:00pm	12.5 wbkb 9:30pm	19.5 ktp-tv 9:00pm	16.5 kng-tv 10:00pm		7.7 wgal-tv 10:00pm	13.8 wbs-tv 7:00pm	17.5 wbal-tv 10:00pm		2
6	6	City Detective, MCA, Revue Prod. (D)	19.2	4.0 wpix 7:00pm	14.4 knxt 10:00pm	20.5 wbz-tv 10:30pm	5.4 wbkb 8:30pm	23.8 wco-tv 9:00pm	13.0 king-tv 7:30pm		9.2 wtot-tv 4:30pm		8.3 wmar-tv 11:00pm		2
6	3	Kit Carson, MCA, Revue Prod. (W)	19.2		14.5 kabc-tv 7:30pm	15.8 wna-tv 6:00pm			24.0 king-tv 6:00pm	31.0 ksd-tv 2:30pm		11.8 wlw-a 7:00pm	13.3 wmar-tv 6:00pm	25.0 wben-tv 3:00pm	
8	1	Superman, Flamingo, R. Maxwell (K)	18.7	14.0 wnbt 6:00pm	12.7 knxt 9:30pm		13.5 wbkb 5:00pm	9.3 wco-tv 5:00pm	22.8 king-tv 6:00pm	30.0 ksd-tv 5:30pm	12.5 wnbw 7:00pm	16.8 wbs-tv 7:00pm	14.5 wbal-tv 7:00pm	39.0 wben-tv 7:00pm	1
9		Liberace, Guild Films (Mu.)	18.1	5.2 wpix 7:30pm	10.0 koop 7:30pm		13.5 wgn-tv 9:30pm	25.3 wgo-tv 8:30pm	23.3 king-tv 8:30pm	26.3 ksd-tv 8:00pm	6.9 wtb 9:30pm	6.5 wlw-a 7:30pm	14.8 wbal-tv 10:30pm	4.0 wbuf 6:00pm	1
10	8	Foreign Intrigue, JWT, Shel. Reynolds (A)	18.2	17.9 wnbt 10:30pm	7.5 knbh 7:00pm	24.5 wbz-tv 10:30pm		20.3 kstp-tv 8:30pm	15.3 king-tv 8:00pm		16.0 wnbw 10:30pm	16.0 waga-tv 10:00pm		7.0 wbuf 8:00pm	
Rank row		Past rank		Top 10 shows in 4 to 9 markets											
1	1	Craig Kennedy, L. Weiss, A. Weiss (M)	19.2		2.5 khj-tv 7:30pm										
2	2	Victory at Sea, NBC Film (Doc.)	17.9		8.2 knbh 10:30pm										
3		Inner Sanctum, NBC Film (D)	17.8	4.0 wor-tv 9:30pm	6.4 kttv 9:00pm		17.7 wnbq 10:00pm	8.8 wtm-tv 10:00pm	22.5 kom-tv 9:00pm						
4		Captured, NBC Film (D)	16.1	4.7 wor-tv 9:30pm	7.9 kttv 8:00pm		7.9 wgn-tv 7:30pm		19.0 king-tv 8:30pm					43.0 wben-tv 1:00pm	
5	6	Heart of the City, UTP, Gross-Krasne (D)	16.0		4.9 kttv 10:00pm			13.0 wmin-tv 6:30pm							
6	8	Amos 'n' Andy, CBS Film (C)	15.0	11.7 wbs-tv 10:30pm	19.0 knxt 8:00pm	18.0 wbz-tv 10:00pm			22.0 kom-tv 7:30pm	7.8 wtvi 7:00pm	10.9 wtot-tv 7:00pm				
7	7	Cowboy G-Men, Flamingo, H. B. Donovan (W)	14.5	2.4 wabc-tv 5:30pm				14.0 wco-tv 2:00pm		30.0 ksd-tv 12:00pm					
8	9	Joe Palooka Story, Guild Films (A)	14.1	4.5 wabd-tv 7:00pm	3.7 ktp-tv 7:00pm				12.3 kom-tv 5:00pm	11.5 wnbw 7:00pm				21.0 wben-tv 10:00pm	
9		Rocky Jones, United Tv, Roland Reed (A)	12.1	8.2 wnbt 6:00pm	5.8 knxt 5:00pm		10.0 wbkb 5:30pm	10.8 wco-tv 12:30pm	15.3 king-tv 6:00pm						
10		My Hero, Official Films, Don Sharpe (D)	10.6	3.5 wabc-tv 8:00pm	10.4 kttv 9:00pm				18.5 king-tv 9:30pm	5.0 kstm-tv 8:30pm					

Show type symbols: A) adventure; C) comedy; (Doc) documentary; D) drama; K) kid show; (M) mystery; (Mu) musical; W) Western. Films listed are syndicated, half hour length, broadcast 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 area in 1954. While network shows are fairly stable from one month to another, in which they are shown, this is true to much lesser extent with syndicated

m shows

ally made for tv

3-STATION MARKETS					2-STATION MARKETS		
Dayton	Detroit	Milw'kee	Phlla.	S. Fran.	Birm.	Charlotte	New O.
2.5	19.5	42.3	17.5	22.3	30.5	56.8	50.0
wjtk-tv 9:30pm	wjtk-tv 9:30pm	wtmj-tv 8:30pm	wcau-tv 7:00pm	kron-tv 10:30pm	wabt 8:30pm	wbtv 9:00pm	wdsu-tv 9:30pm
	16.3		9.8		51.5	49.7	
	wjtk-tv 9:30pm		kgo-tv 7:00pm		wbtv 9:30pm	wdsu-tv 9:30pm	
0	20.3	15.5	16.2	28.5	54.0	15.0	
	wjtk-tv 10:00pm	wcau-tv 9:30pm	wcau-tv 6:30pm	knix 9:00pm	wbtv 9:00pm	wdsu-tv 11:30pm	
	17.0	32.8	17.9	25.0	26.3	27.0	
	wxyz-tv 7:00pm	wtmj-tv 4:30pm	wcau-tv 7:00pm	kron-tv 7:00pm	wbtv 10:30pm	wdsu-tv 5:00pm	
0	15.3	37.5	6.9	12.0	25.0	51.5	43.0
	wxyz-tv 9:30pm	wtmj-tv 9:30pm	wptz 10:30pm	kron-tv 7:00pm	wabt 8:30pm	wbtv 7:00pm	wdsu-tv 7:00pm
7	14.5				56.7		
	wjtk-tv 9:30pm				wbtv 8:30pm		
3	12.5		14.9	16.5	18.5	35.0	
	wjtk-tv 6:00pm		wptz 6:30pm	kron-tv 4:00pm	wabt 6:00pm	wbtv 5:30pm	
3	17.5	26.5	21.2	15.5	19.8	33.8	25.5
	wxyz-tv 5:30pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	kgo-tv 6:30pm	wabt 6:30pm	wbtv 5:30pm	wdsu-tv 5:00pm
0	19.5	42.5	10.2	21.0	28.0		48.3
	wjtk-tv 9:30pm	wtmj-tv 7:00pm	wptz 11:00pm	kpix 9:30pm	wabt 9:00pm		wdsu-tv 9:30pm
	13.0		10.9	9.3	28.8		49.0
	wjtk-tv 8:00pm		wcau-tv 10:30pm	kgo-tv 10:00pm	wbrc-tv 8:30pm		wdsu-tv 9:30pm
		13.3	5.8		55.0		
		wcau-tv 6:00pm	kgo-tv 10:00pm		wdsu-tv 8:30pm		
	40.3	12.4					
	wtmj-tv 9:30pm	wfl-tv 7:00pm					
	11.3		19.3		52.3		
	wcau-tv 7:30pm		kron-tv 8:30pm		wdsu-tv 9:30pm		
		6.9					
		wfl-tv 7:00pm					
	4.5		16.8		42.0		
	wxyz-tv 10:30pm		kron-tv 10:30pm		wdsu-tv 10:00pm		
			15.7				
			kpix 7:30pm				
	10.3		10.2				
	wjtk-tv 12:30pm		kgo-tv 6:00pm				
	36.0		11.3				
	wtmj-tv 5:00pm		kpix 5:00pm				
	16.8	22.5	10.0				
	wxyz-tv 5:30pm	wtmj-tv 10:30pm	kron-tv 5:00pm				
4			11.5				
			kgo-tv 10:00pm				

ne in mind when analyzing rating trends from one month to is chart. *Refers to last month's chart. If blank, show was all in last chart or was in other than top 10.

WMIN-TV GETS RESULTS!



... "From 3373 cases to 7668 is a terrific increase for Squirt in the month of March which is certainly not ideal beverage weather in Minnesota. We must admit that most of this was due to our program on WMIN-TV. Results were almost immediate."

Kenneth C. Carlson
President
Whistle Bottling Company



... "Record breaking crowds in our 9 stores on the Monday following our first TV show have to be attributed almost entirely to your station. We certainly appreciate your 'above and beyond the call of duty' cooperation in promoting the first of our regular weekly Red Owl Theaters."

"Mike" McMahon
Advertising Manager
Red Owl



... "Over 200 people packed the lot the day after our 2nd showing of the Charlie Chan Theatre. Because they were there specifically to see our 10 TV Car Specials we had fast and certain proof of WMIN-TV's effectiveness."

Hess Kline
President
Kline Oldsmobile



... "The biggest year in our history looms as our sales have more than doubled as a direct result of the Perma-Glass Weather Show on WMIN-TV."

Larry Swanson
Sales Manager of the A. O. Smith Dept.
of the R. R. Howell Co.



... "Our 150% May sales increase is due in great part to your Captain 11's sincere way of handling commercials. We want you to know that we appreciate the genuine appeal that you are developing among the children for Bosco."

S. N. Bearman
President
S. N. Bearman Brokerage Co.



... "I can say without exaggeration that the campaign that we are now using for Dox Toothpaste on your Captain Eleven Series has been the most successful of anything we have tried on television so far. WMIN-TV will be given an increased share of our coming advertising budget."

C. W. Zaum
Secretary
Dox Company, Inc.

WMIN-TV MINNEAPOLIS — ST. PAUL, MINN.
Channel 11 REPRESENTATIVE **BLAIR TV INC.**

DRUG STORE

SPONSOR: Savemore Drug Stores AGENCY: Mark Schreiber

CAPSULE CASE HISTORY: *The sponsor, a chain of 10 drug stores, bought a one-minute participation on Wednesday nights. An offer of garden hose on 21 April at \$2.49 for 50 feet and of soil soakers for 99c was telecast. "The fantastic sales story is this," Mark Schreiber said. "For an expenditure of \$79.50, the stores had a dollar volume of more than \$2,000 in retail sales on these items. Naturally, with this kind of story, we have requested additional commercials on Academy Theatre."*

KOA-TV, Denver

PROGRAM: Academy Theatre



**TV
results**

SEWING MACHINES

SPONSOR: Rodney, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *After six months on WKOY-TV, the sponsor wrote to the station and said that "our costs (on WOKY-TV) have been brought down lower than costs of other media. . . . I also have found that my closures are very high . . . For a \$500 expenditure we did \$10,000 worth of sewing machine business. It has perked up our sales organization. . . . We are very pleased with your station and hope to continue without interruption for years to come . . ."*

WOKY-TV, Milwaukee

PROGRAM: Announcements

VACATION BOOKLET

SPONSOR: N. Y. State Dept. of Commerce AGENCY: BBDO

CAPSULE CASE HISTORY: *The N. Y. State Department of Commerce recently scheduled four five-minute programs about vacationing in New York on Tuesdays, 6:40 p.m. following Time Off for Sports with Bill Fleming. After only three programs, 1,777 requests for the booklet were received. This was at a cost of 50c per booklet request, which was far lower than the sponsor had anticipated. Following the success of the program the Department of Commerce has increased its original order of four programs to 12.*

WWJ-TV, Detroit

PROGRAM: Travel film

TOOL

SPONSOR: Grant Tool Co. AGENCY: Arthur Meyerhoff &

CAPSULE CASE HISTORY: *The sponsor bought a five-minute program at sign-off on Saturday nights. In two weeks 2,510 orders were pulled by the program; each order was for an item costing \$1.98. Every time program was telecast an average of 418 orders were received; each program cost \$125. Thus sales amount to about seven times the advertising cost. The sponsor first renewed for three weeks, renewed again for six weeks and then renewed again for 13 weeks.*

WBTV, Charlotte

PROGRAM: Gay Bla

GARAGE DOOR OPENER

SPONSOR: Wizard Mfg. Co.

AGENCY: D

CAPSULE CASE HISTORY: *In the very early morning (12:45 a.m.) one day recently, the Wizard Manufacturing Co. advertised its radio-controlled garage door on Jason's Theatre. As a result of the one announcement, of the radio-controlled door openers, or \$3,600 worth sales, were made at an expenditure of \$150. The company reported the results from the one announcement on KTTV surpassed their expectations based on previous effort.*

KTTV, Los Angeles

PROGRAM: Announcem

RUBBER SHOP

SPONSOR: OK Rubber Welders Store

AGENCY: Dir

CAPSULE CASE HISTORY: *Television forced this store out of business for 60 days—in order to remodel and expand! The sponsor wanted to reach farm and industrial workers and bought one one-minute participation announcement weekly on Saturday Jamboree, rotating between 7:00 and 10:00 p.m. At the end of the first month OK's business was up from \$900 a month to \$3,300 a month and has remained at this level ever since. Cost of the participations is \$25.*

WROM, Rome, Ga.

PROGRAM: Participati

HOT DOGS

SPONSOR: Pegwill Packing Co.

AGENCY: D

CAPSULE CASE HISTORY: *Western feature films on are helping sell 18,000 pounds of hot dogs weekly for the Pegwill Packing Co., Springfield, Ill. The firm sponsors Western Round-up across-the-board at 5:00 p.m. on WICS. During the first five weeks of the show sales jumped 38% and Pegwill's hot dogs are now selling at the rate of 18,000 pounds weekly. WICS personality "Pegwill Pete" holds a weekly party for area youngsters with children submitting drawings to qualify for attendance. The first week Pete received 1,100 drawings.*

WICS, Springfield, Ill.

PROGRAM: Western Round-

**now
on
the
air**

channel **8**

WISH

I N D I A N A P O L I S

...operating with a full 316,000 watts.

*for availabilities see the bolling company
wish-tv is owned and operated by
universal broadcasting company, inc.
1440 north meridian street*

I N D I A N A P O L I S

SPONSOR Asks...

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

What are the radio and television trends that advertisers should look out for in the fall



THE PICKED PANEL ANSWERS

FOUR MAJOR CHANGES

By Arthur S. Pardoll

Director, Broadcast Media
Foote, Cone & Belding, New York



The next year in radio and television is going to continue to be a season of changes, and these will be as dramatic as they have been in the past. The changes

will affect many phases of the broadcast field, but we see four areas where the changes will be quite important.

One will be a re-examination of the value of radio as an advertising medium in terms of the largely unmeasured audience outside of the living room and out of the home. More emphasis will be given to special opportunities offered by selective buying of radio stations, programs and time periods least influenced by television inroads.

Secondly, further expansion of daytime television programming will include new serials. In addition to increased activity on the part of advertisers, there will be new ways of buying daytime as well as evening television.

Thirdly, it is expected that the big question of uhf will be more clearly resolved. We anticipate a growing acceptance of ultra-high frequency stations in those situations where conditions are favorable.

Finally, the public's interest in color telecasting may be intensified by reasonable prices for color sets. Because of the unique values provided by color,

this medium will be especially attractive to those advertisers whose products and programs can benefit from its use.

IN TV—WATCH FOR COLOR

By Sylvester L. Weaver Jr.

President, National Broadcasting Co.



One predominant trend in television that any alert advertiser should watch in the fall is the trend to color.

Actually, if the advertiser just watches and does not do anything about it, he won't be very alert and he'll wind up missing the boat. For color tv is here, ready to go to work for the sponsor interested in protecting and expanding his share of the market.

Make no mistake about it, the color television campaign is going to determine the share-of-market of most consumer goods in color tv homes—and this trend will start within this coming year. To the company requiring effective advertising to survive, to the company whose position demands that it lead the way or suffer loss of prestige, to the company interested in recapturing a sales leadership that might have slipped out of its hands, to the company looking for a way to arouse a new excitement throughout its overall organization—the trend is to color television and the time to start in color is this fall.

Another significant trend in the fall will be the increased use of daytime tv. And with excellent reason. A recent nationwide study released by

the NBC Research Department shows the daytime viewer to be a prime target for any advertiser—younger, with larger families, higher income, a bigger buyer—in short, a better customer.

CUMULATION CONCEPT GAINING

By Adrian Murphy

President, CBS Radio, New York



Some of the trends that should become increasingly important in the next few months:

I. More advertisers, we think, will become more keenly

aware of network radio's unique ability to cumulate big audiences, in many different ways: taking advantage of all the combinations afforded by day and night programs, multi-week strips, shared sponsorship and, of course, traditional nighttime showcase programs.

2. More advertisers will recognize that radio is the only way to reach some 16,000,000 non-television families frequently, dependably and at low cost. As a corollary, we expect advertisers to become increasingly aware of the high degree of duplication that exists between the television and magazine (and Sunday supplement) audiences.

3. Evening network time costs to advertisers will be more attractive than ever before, and about 15 to 20% lower than in the year just past.

4. With new radio sets continuing to sell at a faster-than-replacement rate, homes with two or more sets will become increasingly important. New

Nielsen data indicate, for example, that television homes with *two* radio sets do 43% more radio listening than tv homes with only one radio. And a *third* radio raises this figure to 64%.

5. Finally, a new census of U.S. radio and television sets (sponsored jointly by the four radio networks and BAB) will give advertisers a much clearer picture of the number and importance of multi-set homes. And out of it should come a better understanding of radio's role as everyone's personal entertainer and companion, day and night, in and out of the home.

TREND TOWARD SPOT

By D. H. Denenholz

Research and Promotion Manager
The Katz Agency, New York



There is one trend that is likely to be common to both radio and tv: *the trend toward SPOT.*

In spot radio, you can expect an increase in the number and variety of "saturation" or multiple-announcement plans. More and more stations are establishing such plans.

Another radio trend is the extension of the successful news and music formula to nighttime programming. This programming trend coupled with the low-cost multiple-announcement plans will probably lead to increased interest in the attractive values that will be available, particularly at night.

In tv, there will be more multiple-station markets, with a consequent increase in competition for the advertiser's dollar. This, of course, will tend to reduce the clearance problems that have been plaguing many advertisers and also give more availabilities.

Color tv development will accelerate. Nineteen-inch color receivers will probably be available: several stations will be equipped to televise locally originated color as well as network. Already WMAR-TV in Baltimore has been televising slide commercials in color and WKY-TV in Oklahoma City is televising locally originated live color programs on a regular basis. Color film pickup equipment is another probable development.

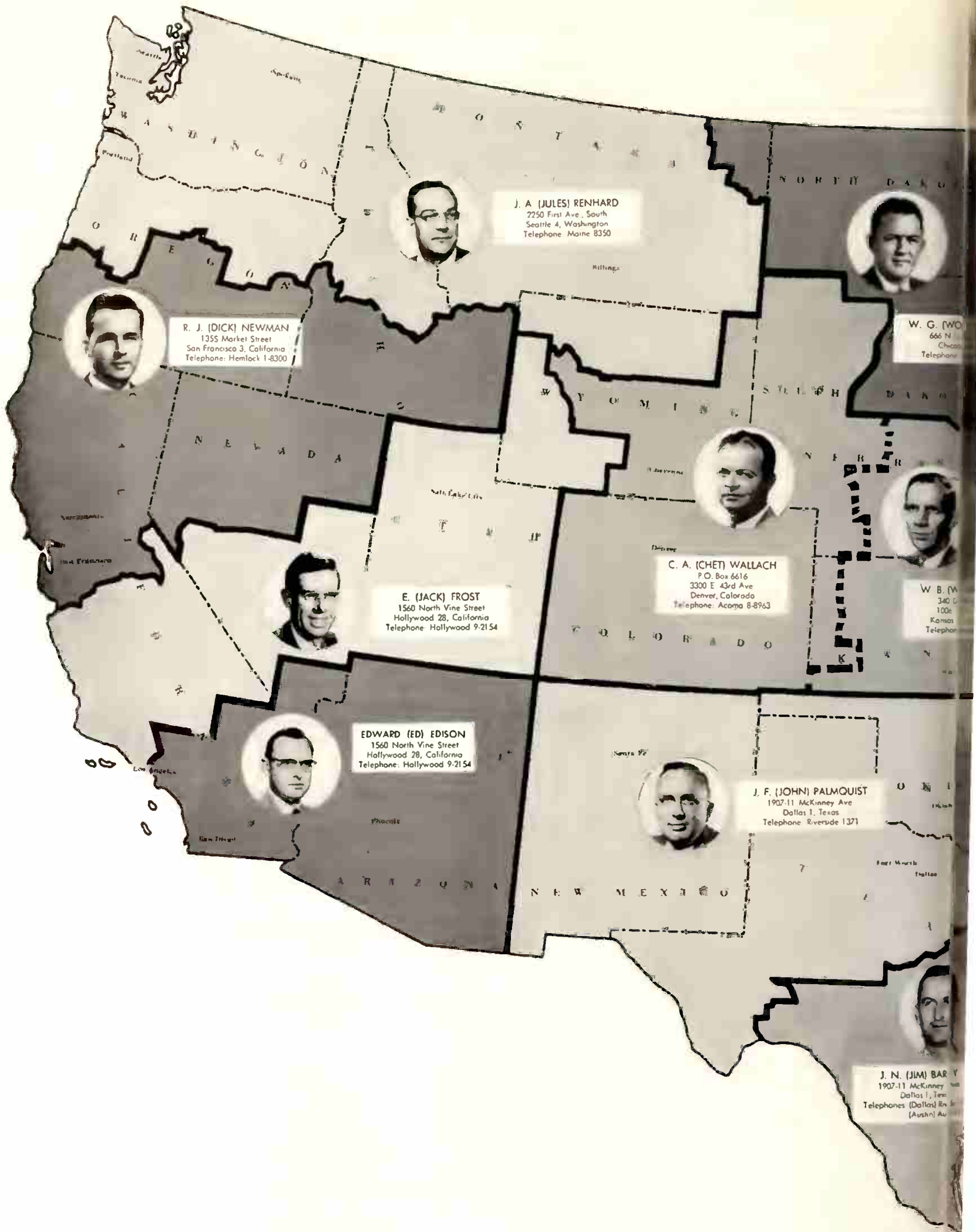
(Please turn to page 263)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

This is our 31st year of SOUND SELLING to Roanoke and Western Virginia

- 26 County Coverage with a WEEKLY audience of 118,560 families—a DAILY audience of 92,070 families.
- All week long, day or night, WDBJ'S share of tuned-in Roanoke audience averages 51 to 59%. Average tune-in: 7 a.m. to 8 p.m.—24.9%; 8 p.m. to 11 p.m.—19.4%.
- About 25% of Virginia's Retail Sales are made in the WDBJ area.
- An affiliate of the CBS Radio Network for almost 25 years.

May we recommend your product to our friends?
Sources—A. C. Nielsen Co. and Pulse of Roanoke



J. A. (JULES) RENHARD
 2250 First Ave., South
 Seattle 4, Washington
 Telephone: MAine 8350



R. J. (DICK) NEWMAN
 1355 Market Street
 San Francisco 3, California
 Telephone: HEmlock 1-8300



W. G. (WOODY) WOMACK
 666 N. Cheyenne
 Cheyenne, Wyoming
 Telephone: 333-1234



C. A. (CHET) WALLACH
 P.O. Box 6616
 3300 E. 43rd Ave.
 Denver, Colorado
 Telephone: ACrapa 8-8963



E. (JACK) FROST
 1560 North Vine Street
 Hollywood 28, California
 Telephone: HOLlywood 9-2154



W. B. (WALLY) WILLIAMS
 340 G. Kansas
 1000
 Telephone: 340-1000



EDWARD (ED) EDISON
 1560 North Vine Street
 Hollywood 28, California
 Telephone: HOLlywood 9-2154



J. F. (JOHN) PALMQUIST
 1907-11 McKinney Ave.
 Dallas 1, Texas
 Telephone: RIVERside 1371



J. N. (JIM) BARRY
 1907-11 McKinney Ave.
 Dallas 1, Texas
 Telephones: (Dallas) BA 1-1111
 (Austin) AU 1-1111



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

F. A. (TIM) TIMBERLAKE
666 N. Lakeshore Drive
Chicago 11, Illinois
Telephone: Delaware 7-0700



J. H. (JIM) KEACHIE
718 Keith Building
Cleveland 15, Ohio
Telephone: Cherry 1-3450



J. R. (JOE) SIMS
36 West 49th Street
New York 20, New York
Telephone: Circle 6-4030



R. S. (BOB) EMCH
718 Keith Building
Cleveland 15, Ohio
Telephone: Cherry 1-3450



D. S. (DAVE) NEWBORG
718 Keith Building
Cleveland 15, Ohio
Telephone: Cherry 1-3450



J. E. (ED) HILL
John Hancock Building
200 Berkeley Street
Boston 16, Mass.
Telephone: Hubbard 2-1700



A. (AL) JOSEPHSEN
36 W. 49th Street
New York 20, New York
Telephone: Circle 6-4030



E. S. (ED) CLAMMER
Front and Cooper Streets
Camden, N. J.
Telephone: Woodlawn 3-8000



D. (DAVE) BAIN
1625 "K" Street, N.W.
Washington, D. C.
Telephone: District 7-1260



P. (PAUL) BERGQUIST
1625 "K" Street, N.W.
Washington, D. C.
Telephone: District 7-1260



W. (JOHN) HILLEGAS
522 Forsyth Building
Atlanta 3, Georgia
Telephone: Lamar 7703



P. G. (PG) WALTERS
522 Forsyth Building
Atlanta 3, Georgia
Telephone: Lamar 7703



J. M. (JOE) WALTERS
522 Forsyth Building
Atlanta 3, Georgia
Telephone: Lamar 7703



A. M. (ADRON) MILLER
666 N. Lake Shore Drive
Chicago 11, Illinois
Telephone: Delaware 7-0700

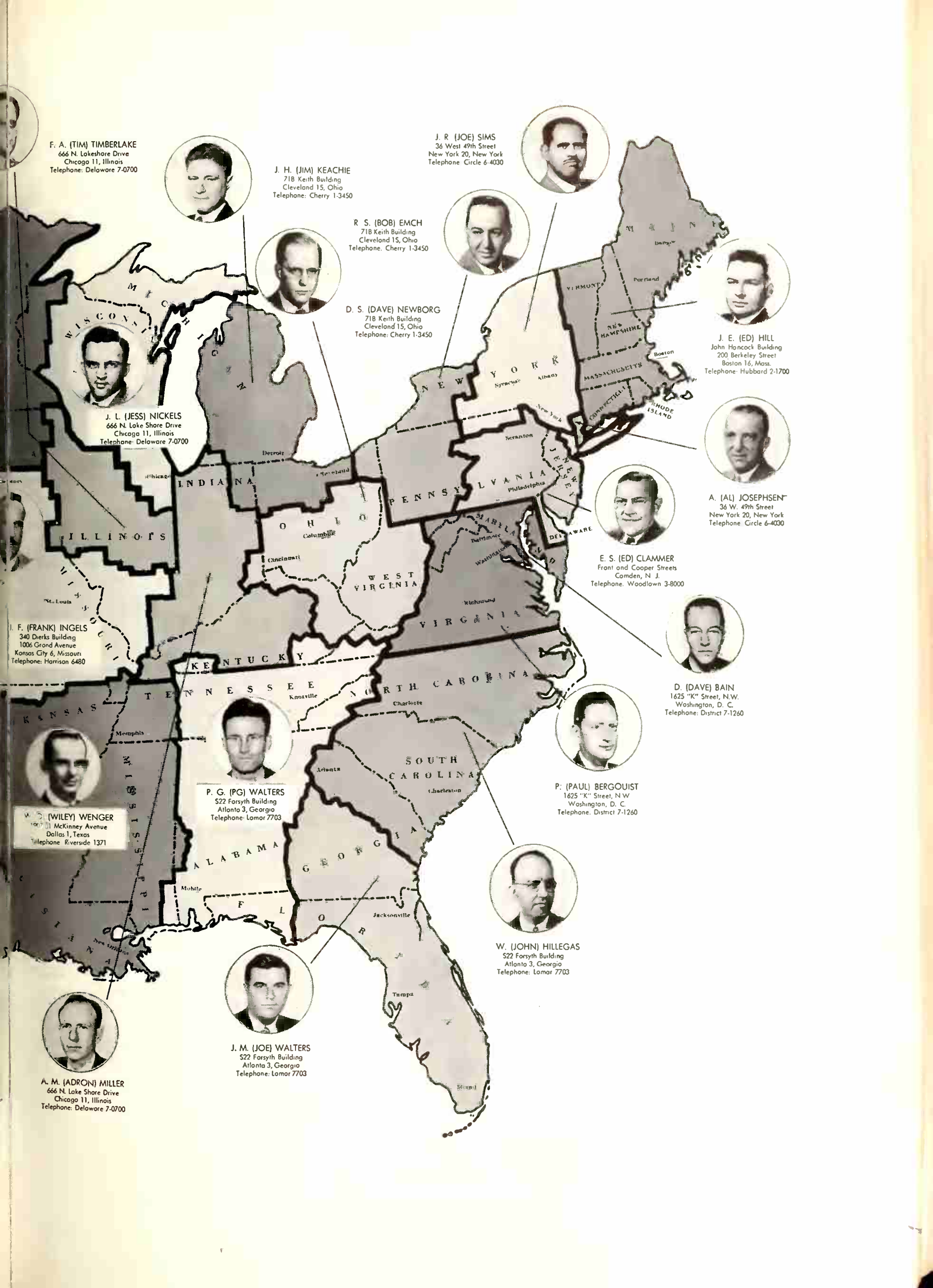
I. F. (FRANK) INGELS
340 Dierks Building
1006 Grand Avenue
Kansas City 6, Missouri
Telephone: Harrison 6480

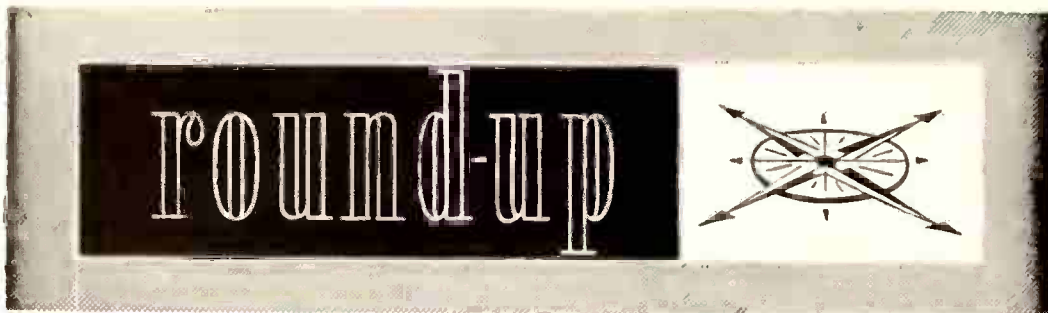


W. (WILEY) WENGER
1907 McKinney Avenue
Dallas 1, Texas
Telephone: Riverside 1371



A. M. (ADRON) MILLER
666 N. Lake Shore Drive
Chicago 11, Illinois
Telephone: Delaware 7-0700





Town's anniversary celebration marked at WRGB

Gay '90's characters are operating some of WRGB, Schenectady's 1954 telecasting equipment these days. Reason for the costumes and beards is a fiftieth anniversary celebration being held in Scotia, a Schenectady suburb.

Scotia's mayor said any male citizen found without a beard faces a dunking in a watering trough. The ultimatum is taken seriously by these crew members of the General Electric station (below). ★ ★ ★



WRGB cameramen living in Schenectady suburb had to wear beards—or face watery dunking

WISH 'package opening' for stores draws customers

Indianapolis merchants who plan to open a new store are getting in the habit of calling WISH. The station offers a "package opening" deal which it says pulls hundreds of customers to the store's opening.

The WISH "package opening" is an on-the-scene program m.c.'d by Reid

Chapman, a WISH disk jockey. Chapman, between recordings and plugs for the new store, conducts a scavenger hunt. Listeners are told that if they bring certain items to the new store, they will receive a free gift. The gimmick draws people to the opening, converting many into customers for



Reid Chapman, WISH m.c., conducts scavenger hunt at store's opening, draws crowds

the new business as a result.

One of Chapman's recent openings was for a gasoline station. The owner said that more than half of the cars coming to collect their scavenger hunt prizes had their tanks filled up. WISH says that Chapman manages to give away prizes at the rate of better than one a minute for periods of over three hours.

Chapman's scavenger hunt is a copyrighted idea of his. The scavenger items usually are things easily located. Prizes are bought by the station from a prize concern, resold to the new retailer. So successful are the openings, reports WISH, that police often have to untangle the resulting traffic jams. ★ ★ ★

Detroit Radio-Tv Council polls viewers on tv ads

Edward L. Bernays has been publicizing a survey he has made among senior class presidents of colleges on their attitudes toward tv commercials. According to Bernays, the respondents all dislike tv advertising.

Now the Detroit Radio & Television Council, using interviewers from Michigan State College and Wayne University, is conducting its own survey of what people think about television advertising. Somewhat wider in scope than Bernays' effort, the Detroit survey will cover a scientifically selected sample of 700 householders in Detroit and Lansing. A 22-question questionnaire covers subjects ranging from people's activities when commercials appear on tv screens to viewers' recall of advertisers' programs.

Detroit Radio & Tv Council President Wilfield L. Holden, radio-television supervisor for J. Walter Thompson Co. (Detroit), said the survey is designed to do a thorough job on television commercials and their effects.

"To the council's knowledge, no one has tested the effect of hard goods tv advertising," Holden told SPONSOR. "This study delves into that. And there are many other facets to it, too. For instance, we have been dismayed at the acceptance given various 'polls' purporting to show that nobody pays any attention to commercials, or that they feel them childish, filled with untruths, or downright stupid. Inasmuch as we doubt the validity of these much-publicized opinions, the Council decided to do a thorough penetrating job

using recognized research techniques."

Survey Director David F. Miller, JWT research associate, summarized the findings of an advance tabulation of the first 100 returns. They are:

1. Three out of four respondents could cite specific examples by sponsor name of "clever" tv commercials.

2. More than half could name specific commercials they felt were educational, interesting or entertaining.

3. Generally, people who totally



One of 700 householders being interviewed condemn tv advertising are few and far between.

4. Over half said most tv advertising is too repetitious. Some felt commercials are too long, break programs' continuity.

Major findings of the study will be published by SPONSOR this summer. Holden said that copies of the full report can be obtained by writing to the Council, 2130 Buhl Bldg., Detroit 26. There will be a \$1 charge, he said, to offset tabulation and printing costs.

★ ★ ★

Syndicated 'slide show' running in 26 markets

Brent Gunts is proving that even on tv, you don't necessarily have to have animation. Gunts, who is president of Brent Gunts Productions in Baltimore, told SPONSOR 26 tv stations are running his *Shadow Stumpers* program. He says it is probably the only syndicated slide show in the country.

The program, Gunts explains, is a game of guessing silhouette shadows of everyday, familiar objects. "The viewers see a shadow of an object on their screens," says Gunts, "and then guess what they think it is. Then a photograph of the object is shown. Many of the shadows look like one

(Please turn to page 154)

LOYAL?



HELL, YES!

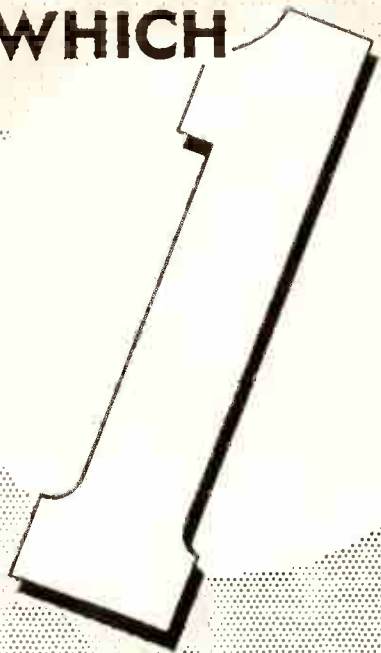
The plurality of listeners goes with WBNS — the station with greater tune-in than all other local stations combined! As a candidate for your advertising dollar, WBNS presents a perfect platform with the 20 top-rated programs.

CBS for CENTRAL OHIO

ASK
JOHN BLAIR

WBNS
radio
COLUMBUS, OHIO

WHICH



DO YOU LIKE?

**We've Got
'em All!**

CBS NBC ABC
DUMONT

Yes, for over a year, WAFB-TV has furnished the only TV programing to the rich BATON ROUGE TRADE AREA. This rich petra-chemical market responds to your sales messages over WAFB-TV because the viewers are among the highest paid workers in the country, with ample free time to spend their money as you tell them to! To cover olmost a half million potential customers, buy the only TV station in the capital of Laouisiano . . .

WAFB-TV
Channel 28

Baton Rouge, La.

TOM E. GIBBENS

Vice President & General Manager.

Represented nationally by
ADAM J. YOUNG, Jr.

AGENCY
AD LIBS



(Continued from page 20)

determined by the depth of the phoniness and the breadth of the tv exposure given the offending campaign.

Recently I clipped an advertisement from a leading magazine (I read them in barber shops since there are no tv sets there), half of which was devoted to a gentleman who had just "switched", the copy claimed, to a competitor's product. Having just finished devoting four years to a product with which I am connected, I learned by reading further that our man had discovered what true enjoyment was as a result of which he had rectified the error of his ways.

Unless we assume the entire public to be composed of utter idiots and completely unaware that pecuniary considerations are involved, this brand of switching and disloyalty must do a disservice to all advertising.

Who is to blame? Well, all of us, I guess. Our contract should have prohibited this tenuous relation. The new product should have enough decency as well as common sense not to attempt the transition. And, above all, the (so-called) talent should have enough integrity not to accept the new money.

This is one of those facets of bad taste which is also a facet of bad advertising. That such practices are grist for the noisy mills of the self-appointed critics of advertising isn't important at all. At least in my opinion, it isn't.

What counts most is that we weaken every testimonial campaign by doing poor ones. And furthermore we spend dollars foolishly so that they will reap nothing which hurts all of us because it breeds doubting Thomases among those who have misspent the money. In a business so small as ours, that is in one with so few people engaged in it (in contrast to manufacturing, publishing, etc.) we are bound to run into these folks who were once hurt as we go along in our business careers. When this happens, the right thing is a lot harder to sell, for the folks who were burnt are a lot more skeptical about advertising than they ordinarily would be or should be. ★★★

Letters to Bob Foreman are welcomed

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

T. V. story board

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

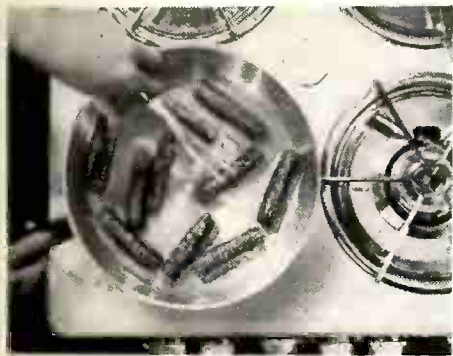
SARRA

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



Designed to pack hard sell between rounds, Sarra's new series of 50 second TV spots for Pabst Blue Ribbon Bouts, provides the answer to the catchy query, "What'll You Have?" Through clever cartoon presentation, inanimate objects assume delightful personalities, chanting the now famous theme, "Finest Beer Served Anywhere!" The series delivers an effortless sales T.K.O. with the double-O's in "Smoother-Smoother Flavor" enlarging into coyly winking eyes that resolve magically into an inviting glass of beer. Produced by Sarra, Inc. for Pabst Sales Co. through Warwick & Legler, Inc.

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



Right down to the sizzling sound of frying sausage, Sarra's series of 60 and 20 second TV spots are outstanding examples of package promotion and television artistry. Live action shots of the product in use and outstanding package display are cleverly framed within the product's trade-mark seal. Effective, portrait-like food sequences are engagingly presented through the simple device of a little boy obviously enjoying the product. Skillful visual selling produced by Sarra, Inc. for Swift & Company through J. Walter Thompson Co.

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



From a shower of shooting stars, Helene Curtis "Lanolin Discovery" dramatically emerges in Sarra's new series of 60 second TV Spots. Woman's eternal quest for beauty is subtly presented by live action shots featuring the product that brings the "breath of life for lifeless-looking hair!" Animation lends ease to a brief test-tube demonstration of product content. An exciting series produced by Sarra, Inc. in collaboration with Earle Ludgin & Co. for Helene Curtis Industries, Inc.

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



Sarra deftly combines the powerful appeal of ingenious animation with a hard-driving sales message, in a series of 60 and 20 second TV spots for "Vornado" Cooling Appliances. To the cadence of a tricky calypso background, the advantages of Vornado exclusive Vortex circulation are enumerated, as the viewer sees the Vornado Air Conditioner in attractive home surroundings, circulating "cooled air in every corner of the room." Created and produced by Sarra, Inc. through Lago & Whitehead, Inc. for the O. A. Sutton Corp.

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

before you button-up

Investigate this

ADVERTISER

OVER 124

RCA *Thesaurus*

During the past 12 months

"Date in Hollywood"

with Eddie Fisher
Gloria DeHaven
Hugo Winterhalter
¼ hour 3 times weekly



"PENTHOUSE PARTY"

Starring NELSON
EDDY as host with
Gale Sherwood
and a star-studded
guest list

½ hour 5 times weekly



"Music Hall Varieties"

with Beatrice Kay
Joe E. Howard
½ hour
1 time per week

"THE HOUR OF CHARM"

Phil Spitalny and
his All-Girl Orch.

½ hour 1 time per week



"THE FREDDY MARTIN SHOW"

¼ hour 3 times weekly

"Hank Snow and his Rainbow Ranch Boys"

¼ hour
5 times weekly



"THE WAYNE KING SERIADÉ"

½ hour 1 time per week

Radio plans for FALL...

FACT...
SPONSORED
500

Big Name Shows



"THE SAMMY KAYE SHOW"
 ¼ hour 3 times weekly



Again and again Sponsors, Stations and Ad Agencies have given us the verdict. Not 1,000 times . . . not 10,000 times . . . but over 124,800 times during the past 12 months, RCA THESAURUS Shows have been sponsored by advertisers on subscribing stations across the country. Why this overwhelming success? Because RCA THESAURUS Big Name Shows don't merely build audiences, they also sell products and services!

If you are an Ad Manager, Station Manager, Account Executive or Media Manager, before you make any radio plans for the FALL, consider these money-making RCA THESAURUS FACTS!

RCA Thesaurus Shows get high ratings. Examples: WPAR, Parkersburg, W. Va. received 16.2% of available listeners in Parkersburg with THESAURUS. (Conlan) KRLD, Dallas, Texas received 28% of available listeners in Dallas with THESAURUS. (Pulse)

The Big Names mentioned here are only some of the headliner's starring in RCA Thesaurus Shows!

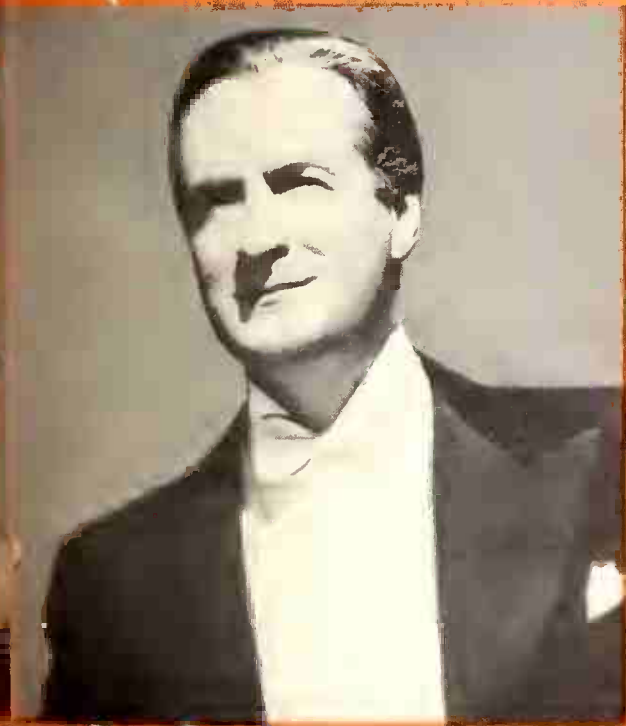
Scripts . . . programing . . . tie-in merchandising aids are all part of the Thesaurus Package.

Hear an audition disc today and judge for yourself!

**RADIO STATIONS!
 SELL ANY OF THESE THESAURUS SHOWS
 AND YOUR LIBRARY PAYS IT'S OWN WAY!**

- | | |
|-------------------------|------------------------|
| Concert Hall Of The Air | Church In The Wildwood |
| Men Behind The Melody | Fran Warren Sings |
| Norman Cloutier And His | A Festival Of Waltzes |
| Memorable Music | Vincent Lopez |
| Sons Of The Pioneers | Artie Shaw |
| The Tex Beneke Show | Here's June Christy |
| Music Of Manhattan | |

And Many-Many More! Complete with sponsor-selling brochure audience-building promotion kit, sales-clinching audition disc.



"THE MELACHRINO MUSICAL"

Starring George Melachrino and The Melachrino Orch. and Strings

¼ hour 3 times weekly

Thesaurus Delivers to Subscribing Stations!

- 5000 selections
- Monthly releases of 52 or more new selections
- 1800 singing commercial jingles
- Weekly scripts for 31 program series
- Production aids • Sound Effects

Write, wire, phone today: Dept. No. S-7



RADIO CORPORATION OF AMERICA

630 Fifth Avenue, New York 20, N. Y. — JUDSON 2-5011
 445 N. Loke Shore Drive, Chicago 11, Ill. — WHITEHALL 4-3530
 1016 N. Sycamore Ave., Hollywood 38, Cal. — HOLLYWOOD 4-5171

RCA VICTOR RECORD DIVISION

1907 McKinney Ave., Dallas 1, Tex. — RIVERSIDE 1375
 522 Forsyth Bldg., Atlanta 3, Ga. — LAMAR 7763

By Roth"
 Roth and Orch.
 their
 nes weekly

**YOU TOO
can be a**



CONQUISTADOR . . .

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

We have over forty other "conquistadors" daily on



R. A. Cortez, President

SAN ANTONIO, TEXAS

Represented by

Richard O'Connell, Nat'l. Adv. Dir.

40 East 49th St., New York 17, N. Y.

PLaza 5-9140

LOS ANGELES — SAN FRANCISCO



agency profile

Stanley A. Lomas

V.P., Commercial Tv Director
Wm. Esty Co., New York

There's an old proverb about bakers never eating bread on Sundays. Exception to this ancient bon mot is Stan Lomas, Wm. Esty Co.'s v.p. in charge of commercial tv, who spends his free time making documentary films both for amusement and profit.

"Sometimes, things get particularly hectic here," Lomas confessed, taking innumerable film cans from his desk drawer and spreading them before him. "At those times I talk about getting away from tv. But when I'm not making films, I write about the techniques of making them."

Lomas shrugged philosophically and began reading the labels on the various film cans. He found the one he wanted, opened the can and unwound a few inches of film. It was a thin strip of color film, with two apparently identical frames side by side all the way down the line.

"Here are some of the 3-D films we've shot in tests for our clients," Lomas told SPONSOR. "As for color alone, we've been testing it for all our clients for over a year, using various kinds of film stock and different techniques." Some 60% of Wm. Esty Co.'s estimated \$45 million over-all billings in 1953 were in air media.

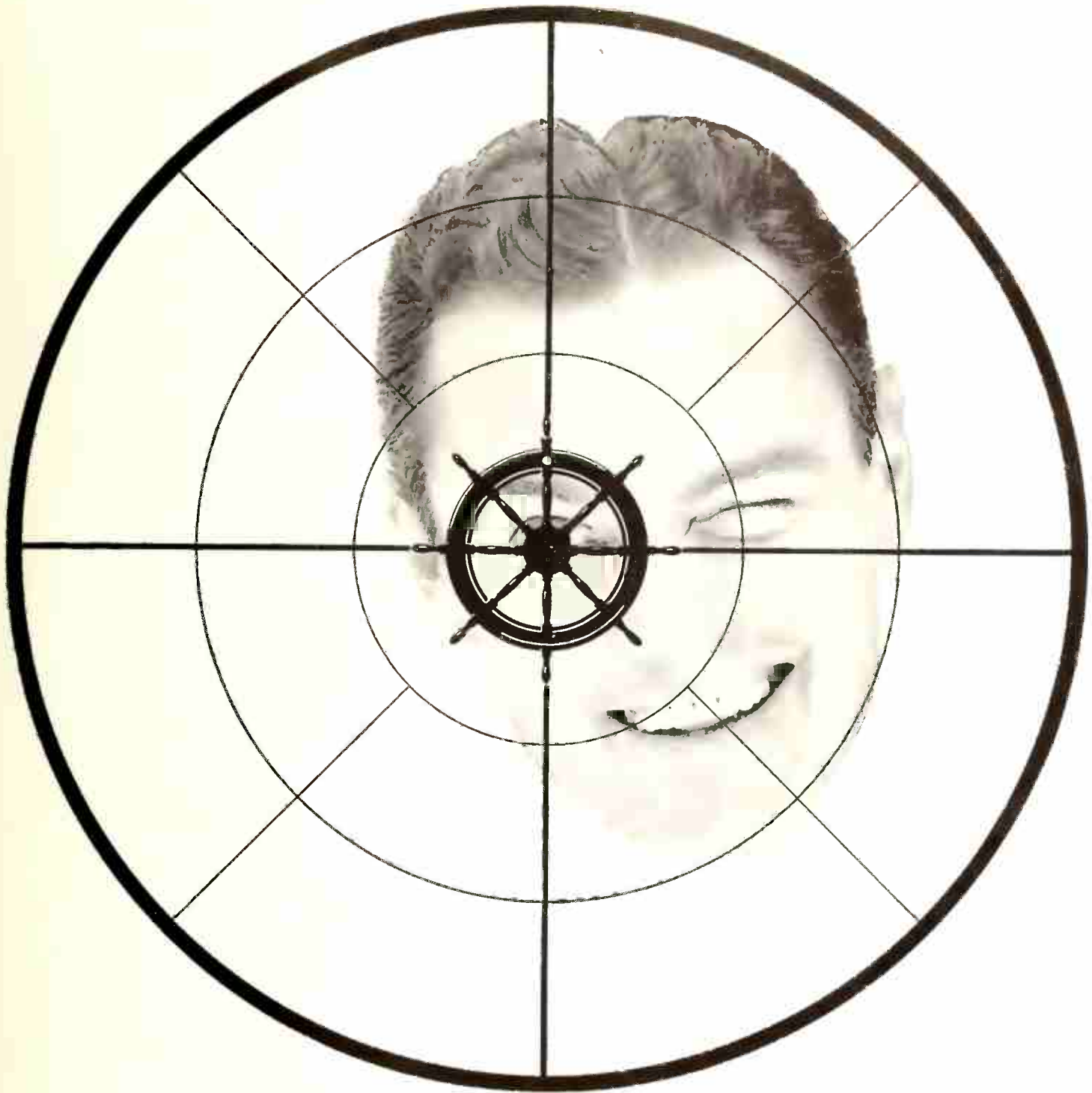
"We've learned a lot from doing our own color film and 3-D experiments," Lomas continued. "But there are innumerable unusual effects that can be gotten with the more prosaic black-and-white film if there's creative thinking in the agency."

"The best safeguard against wasting a client's money and against production delays and troubles, is careful pre-planning of a film," Lomas encourages his writers to use both tape recorders and an animatic projector on storyboard drawings (machine giving drawings illusion of motion). This is to get as realistic a feel of the final effect of a commercial before a single foot of film is shot and wasted.

Among Lomas' current problems: the policing and bookkeeping involved in the use of tv film commercials, due to the SAG contract which provides for re-use payments to actors. Lomas now employs one person full-time to keep track of these film commercials, expects to need two people by fall (see Spot tv, page 73).

His current project at his Pound Ridge, N. Y., home: to shoot a semi-documentary film about the history of his house (built in Massachusetts in 1670 and then transported to New York), starring — his four sons, of course.

★★★



ON-TARGET TELEVISION



KUDNER AGENCY, INC.

NEW YORK DETROIT WASHINGTON SAN FRANCISCO

12 JULY 1954

67

SI,
AMIGO



SELLS MERCHANDISE IN ARIZONA

Tapping a \$20,000,000 market! That's why, month after month and year after year, these shrewd Yanqui advertisers KEEP RIGHT ON advertising over this 5-year-old Spanish-language station:



- Borden's Evaporated Milk
- Pet Milk
- A-1 Beer
- Folger's Coffee
- Lucky Lager Beer
- Goebbel Beer
- Pacific Greyhound
- Coastal Valley Canning
- Fab
- La Pina Flour

85,000 Spanish-speaking people Leesten . . . and they BUY! Why not tell them YOUR sales-story? Talk is cheap, but results are BEEG on Central Arizona's ONLY full-time Spanish language station!

ASK THOSE YANQUIS ABOUT KIFN!

NATIONAL TIME SALES
17 E. 42nd St
New York,
New York

HARLAN G. OAKES AND ASSOCIATES
672 Lafayette
Park Place
Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
REACHING PHOENIX AND
ALL OF CENTRAL ARIZONA

Newsmakers in advertising



Jack Cunningham, president of Cunningham & Walsh, blasted heavy industry for its lack of consumer advertising in a speech to 700 admen assembled in Boston for the 50th annual convention of the Advertisers' Federation of America on 21 June. Said he, "They're big enough to be on the biggest stock market, but not big enough to advertise. We must convince them that they should spend at least 1% a year in advertising. . ." Cunningham feels heavy industry has ignored mass media like radio and tv too long.



Gordon Gray, general manager of WOR and WOR-TV, New York, struck a blow at high operating costs when the WOR and WOR-TV division of General Teleradio won a permanent injunction against Local 802 of the AFM in Supreme Court late last month. "We had 40 musicians and two librarians on staff," Gray told SPONSOR. "In 1953 they cost us \$107,000. At the expiration of our AFM contract we told Local 802 that we wanted to use live music as we needed it, not on a quota basis." 28 February union struck for "live music on all live shows." Court ruling gives WOR damages.



Commander Edward Whitehead, president of Schweppes, has finally burst into air media, complete with British accent. The beard of the "man from Schweppes" is not yet visible to tv fans, but radio listeners in 20 markets can now hear the Commander introduce himself and sell his product while ice is heard dropping into a glass with a splash. There's a pause while the Commander presumably partakes of the drink, followed by his expression of appreciation. These 20- and 60-second spots follow HOBNI's print themes.



Kenneth C. Gifford, president and chairman of the board of Schick, recently announced that his firm will remain in the 8:00-9:00 p.m. Saturday slot throughout the summer with Stage Show, over 100 CBS TV stations. This musical variety show, featuring Tommy and Jimmy Dorsey, will be shared by all three Jackie Gleason sponsors: Schick, Nestlé and Schaeffer. Talent cost of the show per week per sponsor is \$10,000 gross, or less than half the \$23,000 weekly tab on the Gleason show. Program is scheduled to run 3 July till fall.

She Butters Up A Large Slice Of The Midwest



Right next door to housewives in 11 states, Wynn Speece has been "Your Neighbor Lady" on WNAX-570 for 13 years.

The 5 states—Minnesota, the Dakotas, Nebraska and Iowa—in Big Aggie Land aren't enough for Wynn. Mail comes in from 11—plus Canada; in 10 years she has received 1¼ million cards and letters.

Her mail may contain anything from Ma's favorite recipe to a family problem. Wynn reads select items on the air and asks for listener comment. Result: more mail.

Participating in this manner, housewives feel that they belong to the program, call themselves "Neighbor Ladies," listen each weekday, 3:30-4:00 p.m.

And respond. Over 5,000 loyal listeners from four states came to watch the Neighbor Lady demonstrate at a Cooking School in June. Thirty-five thousand orders for "Your Neighbor Lady" booklets at 25c a copy were received. Three times a week Wynn offered \$1.79 food mixers, in seven months pulled 4,357 requests by mail order alone. Total sales exceeded \$7,790.

Do you have something to sell to housewives? Let Wynn tell her "Neighbor Ladies." Old friend and confidant to thousands, she will tell them about your product in her own words. Ask the Katz Agency for full details.




WNAX—570

Yankton-Sioux City

CBS

Represented by The Katz Agency

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



**What is the hottest
TV agency today?***

Quint



***for information call...**



NEW YORK
JUdson 6-340D



BOSTON
Liberty 2-7382-3



CLEVELAND
CHerry 1-349D



DETROIT
WOodward 2-9792



DALLAS
PRospect 5898



HOUSTON
LYnchburg 419i



LDUISVILLE
WAbash 4317



CHICAGO
WEbster 9-3701



SAN FRANCISCO
DOuglas 2-5560



LOS ANGELES
MUTual 1181



PDRTLAND
ATwater 43D5



HOLLYWDDD
HOLlywood 4-8268



TDRONTO
WAlnut 2-2133



MDNTREAL
GLenview 6121



BUENOS AIRES
Buenos Aires 31-95D1



RID DE JANEIRO
Rio de Janeiro 42-4D50



SAO PAULO
Sao Paulo 6-6308



SAN JUAN
San Juan 2-5379 2-1D97



MEXICO CITY
Mexico City 1D-26-81



CARACAS
Caracas 53-638 59-875



HAVANA
Havana F-6655

Now Available...

a new TV SPOT



Our model is not a professional... She's a typical Northwest Oklahoma Junior Livestock Queen!



A spot in the heart of Oklahoma's agriculture, oil and industry, containing:

- 30% of Oklahoma's total population
- 38% of Oklahoma's total income buying power!
- Over 100,000 Television sets!

KGEO-TV Enid, Okla. **5**

SERVING THIS NEW, RICH MARKET
...WITH 100,000 WATTS ON CHANNEL

Owned and operated by Streets Electronics, Inc.
P. R. Banta, Pres. ● George Streets, Mgr.

ABC

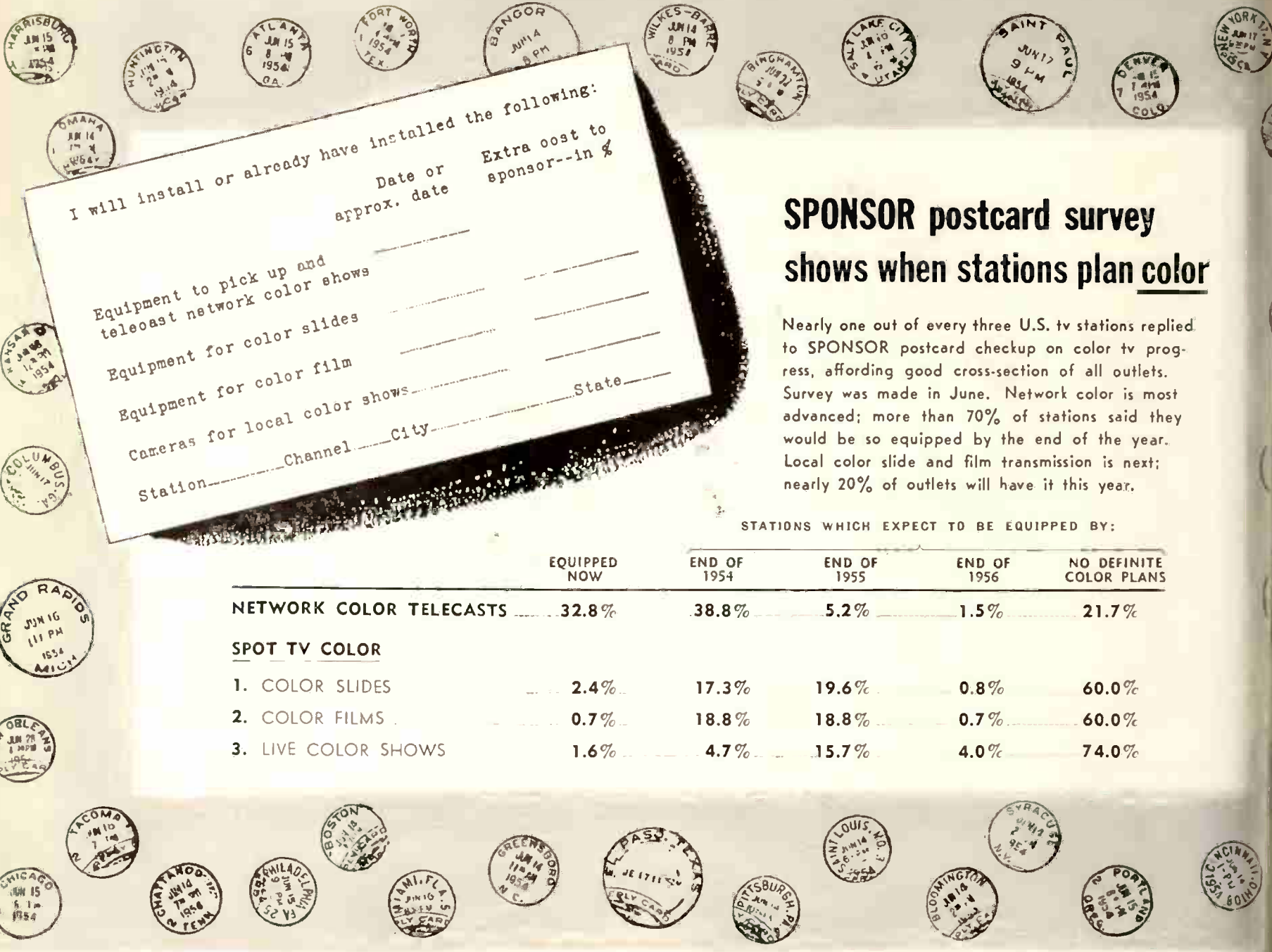
Represented Nationally by JOHN E. PEARSON CO.



WITH NIGHTTIME JAMMED, DAYTIME TV PACE IS QUICKENING

Here are some of the important questions you will find answered in the pages of this report

- Q.** *What's the timebuyer's outlook in fall spot tv slots?page 74*
- Q.** *How soon will the industry count tv sets regularly?page 76*
- Q.** *Is the line being held in spot tv rate increases?page 80*
- Q.** *To what extent will color be available for spot tv?page 82*
- Q.** *Are there any notable trends in spot film commercials?page 86*
- Q.** *The SAG scales: how have they affected spot tv business?page 93*
- Q.** *Are syndicated tv films a big factor in fall spot plans?page 94*
- Q.** *Is "subscription tv" a strong competitor of regular tv?page 100*
- Q.** *Can spot tv be used to reach the U.S. farm market?page 102*



I will install or already have installed the following:

Equipment to pick up and telecast network color shows _____

Equipment for color slides _____

Equipment for color film _____

Cameras for local color shows _____

Date or approx. date _____

Extra cost to sponsor--in \$ _____

Station _____ Channel _____ City _____ State _____

SPONSOR postcard survey shows when stations plan color

Nearly one out of every three U.S. tv stations replied to SPONSOR postcard checkup on color tv progress, affording good cross-section of all outlets. Survey was made in June. Network color is most advanced; more than 70% of stations said they would be so equipped by the end of the year. Local color slide and film transmission is next; nearly 20% of outlets will have it this year.

STATIONS WHICH EXPECT TO BE EQUIPPED BY:

	EQUIPPED NOW	END OF 1954	END OF 1955	END OF 1956	NO DEFINITE COLOR PLANS
NETWORK COLOR TELECASTS	32.8%	38.8%	5.2%	1.5%	21.7%
SPOT TV COLOR					
1. COLOR SLIDES	2.4%	17.3%	19.6%	0.8%	60.0%
2. COLOR FILMS	0.7%	18.8%	18.8%	0.7%	60.0%
3. LIVE COLOR SHOWS	1.6%	4.7%	15.7%	4.0%	74.0%

Availabilities

Q. From the timebuyer's viewpoint, what's the fall outlook in spot tv time availabilities?

A. Tv advertisers who have not yet scheduled fall campaigns in spot television can expect to face, in general, an availability situation like this:

1. *Mornings:* Last year, early-morning tv slots were fairly plentiful. This fall, there will still be many to choose from—particularly in the newest tv markets—but the situation is tightening daily. Reason: In the past year, networks and stations alike have concentrated much of their creative efforts on early-morning tv, and audience levels have risen steadily. NBC TV's *Today* is a commercial success;

CBS TV's *Morning Show* is building well. Local programs that follow, or even precede, these shows are attracting many of the same type of advertisers who use morning radio.

Of course, morning tv sets-in-use figures (see page 4, Tv Basics) are no match for the nighttime tv figures. But a number of tv sponsors—notably Ford Motor, Bond Clothes, Robert Hall, P&G (for Gleem)—have bought extensive packages of morning announcements, chainbreaks and I.D.'s.

"Morning tv prices are now in line with ratings and audiences, and an early-morning package of announcements—particularly at a package discount—can reach substantial audiences at low cost," a J. Walter Thompson timebuyer said.

Typical buy: On stations repre-

sented by a leading organization, a dozen tv I.D.'s per week in morning time bring a 45% discount on top of the regular frequency and dollar-volume discounts.

The availability situation is currently tightening in late mornings, particularly after the breakfast hour. Slot adjacent to the network lineups of CBS TV affiliates (*Godfrey*) and NBC TV (*Ding Dong, Home*) affiliates are still to be had in some markets, but are not expected to be unsold by the end of summer.

2. *Afternoons:* With many a housewife having adjusted her daily routine to afford a "tv matinee" (a fact that emerged recently in Cunningham Walsh's *Videotown* studies), afternoon tv is arousing real interest among advertisers.

A checkup among leading tv reps showed a sizable advertiser trend toward afternoon tv. Purchases centered mostly on slots next to afternoon network programming and in afternoon feature film programs.

Among recent additions to afternoon spot tv advertisers:

P&G, Maxwell House, Savarin, Rival Dog Food, Tv Time Pop Corn, Wrigley's, Conti Castile, Lipton Tea, Peter Paul, Kent, Parliament, Coea-Cola, and Fritos. Majority of these advertisers buy one-minute announcement slots.

An increasingly popular tv buy is the I.D. (10-second) announcement. Consensus of reps: Afternoon slots, by fall, will become fairly tight in the largest tv markets. By next year, the best-rated afternoon slots will be tight everywhere.

3. *Nighttime*: The prime evening hours, usually 7:30 p.m. to 10:30 p.m., are still the most desired by spot buyers. Typical comment, from Ted Bates' Frank McCann:

"You get the broadest possible mixed adult audience when you buy next to a top network tv show. Not only is the audience composition perfect for a mass product, but the size

makes Class A time a good buy despite its high cost. Also, we believe the viewing audience during this period is in the most favorable state of mind for receiving a commercial message."

In these hours of peak tv viewing, good spot slots are scarce, and the best ones are allocated through waiting lists. The situation eases somewhat in the very late nighttime hours and in the secondary tv markets.

Q. What, exactly, are an advertiser's chances today of picking up nighttime spot tv availabilities?

A. In the largest tv markets, turnover among nighttime tv spot clients is very, very low. According to the consensus of reps surveyed by SPONSOR, it is never more than 10% in the large markets and often drops to the 1% mark. One New York network flagship, for example, had no nighttime spot openings at all between October 1953 and March 1954, and what few there have been since (they averaged out to 0.6% of the potential availabilities) were quickly disposed of through a priority system.

In the newer (post-freeze vhf and uhf) markets, the situation is relative-

ly open but is by no means free and easy. Jack Peterson of the George P. Hollingbery rep firm estimated that in the smaller markets, and on the less-important outlets in major markets, the nighttime spot turnover is "seldom more than 30 to 40%."

With nighttime tv so valuable, there's been a growing tug-of-war lately between networks and stations for late-night (usually, 10:30 p.m. to 11:00 p.m. or later) time. In the past year or so, this has become the favorite slot to put spot-placed syndicated film. But the two largest tv webs, CBS TV and NBC TV, have made fall plans to air network shows in this time, occasionally surrendering the network's option on some afternoon time in order to make a trade with a station. Already, some multi-market spot film advertisers - including Ballantine (*Foreign Intrigue*), Revlon (*Mr. & Mrs. North*), Schmidt's Beer (*Waterfront*) - have had their late-night film shows "bumped," or are in grave danger of being squeezed out, from network-owned outlets. The squeeze play, however, isn't yet affecting program advertisers with long-term contracts on most network affiliates and doesn't touch those on independent outlets. It also doesn't affect spot advertisers in

Tv set count: Researcher Alfred Politz has been hired by NARTB to make special pretest of methods for counting tv homes in U.S., measure station circulation for NARTB's planned Tv Audit Circulation

More animation: Commercials cost more but film business is booming. UPA commercial for Jell-O makes clever use of animation instead of SAG talent. More animation is used today than pre-SAG



late-evening feature film shows or those with chainbreak and I.D. schedules.

But the situation is cutting into the amount of half-hour film programming that network affiliates will now accept for fall starts. (Sales tip from several reps: Stations are starting to program syndicated film shows in peak afternoon hours, often in special blocks. Some of these slots have good rating histories, since they are part of the time trades made by stations with

networks.)

"Midnight movie" shows are gaining in popularity with audiences and advertisers, and Pulse ratings of 4.0 and 5.0 (and higher) are fairly common. Autos, cigarettes, drug products, furniture dealers and movie theatres have bought extensively. In the top markets, the midnight-hour film shows are nearly always filled commercially. But participation advertisers at this hour have lately been operating on short-term cycles of six to eight weeks,

A "watch-and-wait" attitude on the part of timebuyers will nearly always produce a number of well-rated late-night movie participations.

Tv set count

Q. Will advertisers be able to get some new facts on tv, especially a tv set count, in a reasonably short time?

A. Yes, from two sources:

1. From a new entity, tentatively called Tv Audit Circulation, being sponsored by the NARTB to count tv sets county by county and measure station circulation periodically.

2. From another new organization, probably to be called the Television Advertising Bureau, which will promote the use of tv among advertisers and agencies. This too will be a separate, independent organization. (It is the result of a merger between the TvAB started by a committee of broadcasters and the NARTB's planned tv promotion arm.)

In effect, the TAC will be a research group, the TvAB promotion.

Q. Just how will the circulation study work?

A. The NARTB has already let contracts for the Alfred Politz Research firm to do the pre-testing on methodology. Later the pilot study for the periodic census and circulation survey will be made.

Politz will do the methodological test this summer and turn the results over to Franklin Cawl, the NARTB consultant on the project. Three methods—mechanical meter, interview and phone—and possibly a fourth, diary, will be tested in two or three cities to see how accurate each is. Once the method is determined, a pilot study to measure the circulation of each station in some particular city will be made. The third step will be to set up a permanent corporate organization outside the NARTB to do the national survey on a semi-annual basis. The cost? Probably a million by the end of the first two years. NARTB has already put up \$34,000 for the pre-testing. Richard M. Allerton is manager of the NARTB Research Dept., which has been working on the project for two years.

NEW "TV Capitol of the Midwest"*

(*No idle boast—read copy below for proof positive)

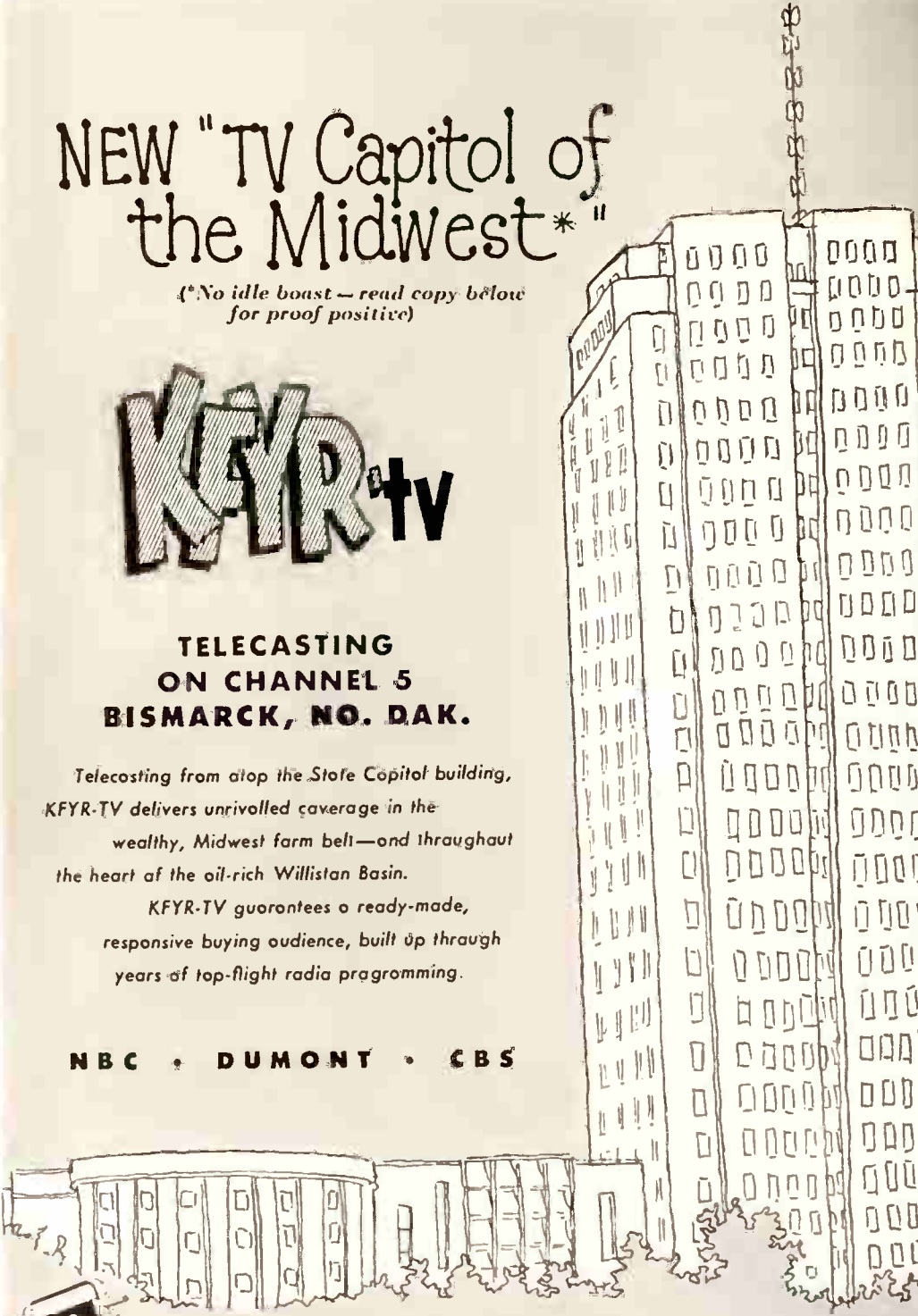
KFYR-TV

TELECASTING ON CHANNEL 5 BISMARCK, NO. DAK.


Telecasting from atop the State Capitol building, KFYR-TV delivers unrivalled coverage in the wealthy, Midwest farm belt—and throughout the heart of the oil-rich Williston Basin.

KFYR-TV guarantees a ready-made, responsive buying audience, built up through years of top-flight radio programming.

NBC • DUMONT • CBS

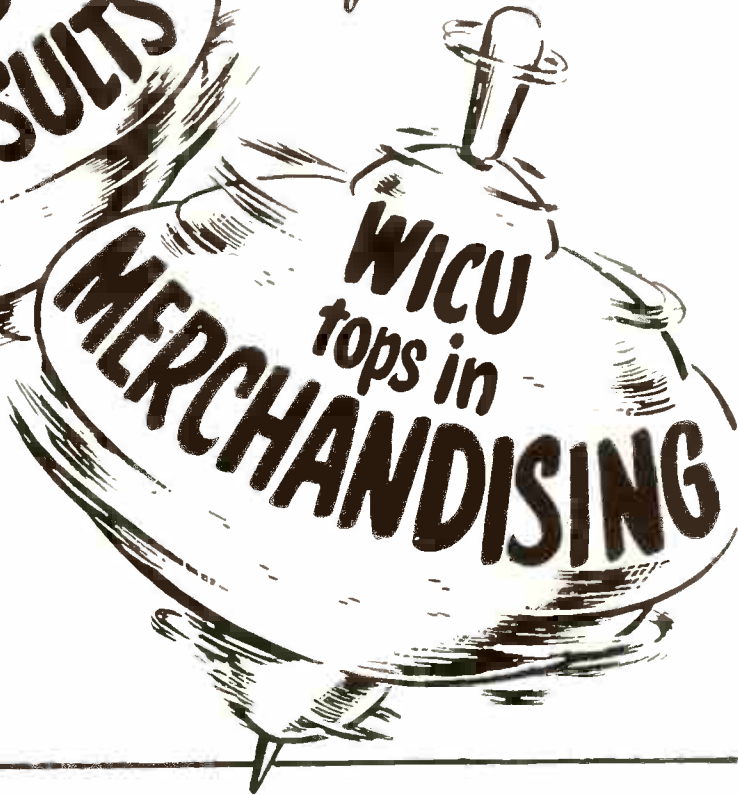
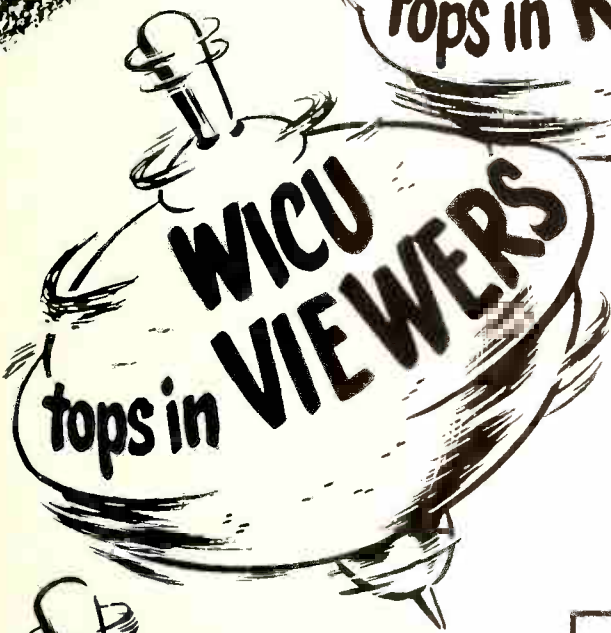
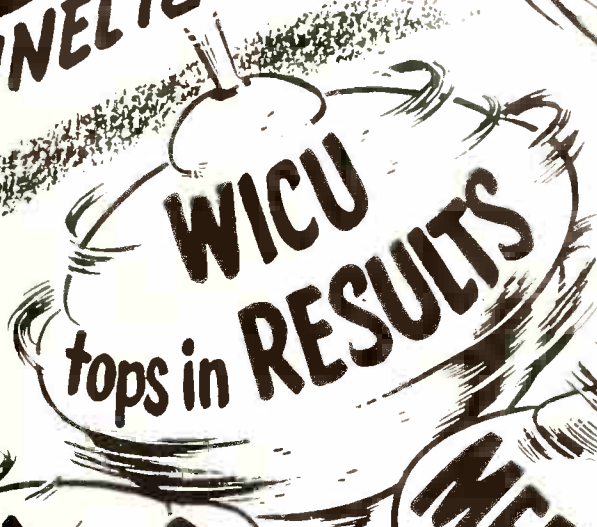


KFYR-TV CHANNEL 5 BISMARCK, NO. DAK.
REPRESENTED NATIONALLY BY JOHN BLAIR



WICU-TV

ERIE, PENNA.
CHANNEL 12



COVERAGE Northwestern Pennsylvania plus—the bonus of Northeastern Ohio . . . Northwestern New York and Canada.

VIEWERS 218,500 sets in Tri-State Market . . . 99.31% set saturation . . . 85% evening sets in use . . . 70% afternoon sets in use . . . 60% morning sets in use.

RESULTS 1st place Colgate Comedy Hour Contest . . . 1st place—Block Drug-Ammident Promotion . . . 1st Audience Promotion, Billboard. . . 1st Merchandising Promotion, Billboard.

SALES Scores of Success Stories . . . Saturation plus Promotion secures sales.

MERCHANDISING Promotion affiliation on WIKK-AM and the ERIE DISPATCH . . . Point of SALE DISPLAYS . . . Winner of the Westinghouse Award for promotion on football games.

Ask the **EDWARD PETRY** man
for facts today

WHOO—Orlando, Florida
Forjoe

WTOD—Toledo, Ohio
Forjoe

WIKK-AM—Erie, Pa.
H.-R. Co.

The Erie Dispatch—Erie, Pa.
Reynolds-Fitzgerald

- RADIO
- TV
- NEWSPAPER



EDWARD LAMB Enterprises INC.

HOME OFFICE—500 EDWARD LAMB BLDG. TOLEDO, OHIO . . . WASHINGTON OFFICE . . . 1177 NATIONAL PRESS BLDG.

Q. Why did it take so long?

A. Circulation measurement is complicated, slow and expensive. The old Broadcast Measurement Bureau went under because both broadcasters and advertisers failed to support it. The A. C. Nielsen Co. and the Standard Audit & Measurement Service ran circulation surveys in spring 1952, the first by interview and the second by mail. Since then Nielsen, sponsored by CBS, has updated set figures—as of last fall. The industry today therefore is using outdated or projected figures,

all admittedly far from accurate, on both circulation and county set estimates. To avoid the mistakes of the past, the NARTB wants a scientific appraisal made of each method of measuring audiences and then will seek the support of the entire broadcasting and advertising industry before it proceeds with the regular survey. By putting the circulation audit on a firm, unassailable basis, the NARTB hopes to make it as acceptable as the Audit Bureau of Circulations of the newspaper industry.

TvAB

Q. How will the Television Advertising Bureau be set up?

A. Probably like the Broadcast Advertising Bureau (for radio), but details will undergo preliminary discussion in Washington 22 July when the all-industry committee appointed to handle the problem meets. The organization will promote network as well as spot and local tv.

The committee grew out of a meeting between the NARTB and the "old" TvAB in Washington 30 June. It consists of 10 men. For the TvAB are Richard A. Moore, KTTV, Los Angeles, who was chairman of the bureau formed in Chicago in May; Roger W. Clipp, WFIL-TV, Philadelphia; Lawrence H. (Bud) Rogers, WSAZ-TV, Huntington, W. Va.; H. W. Slavick, WMCT (TV), Memphis, and George B. Storer Jr., Storer Broadcasting Co., Miami. For the NARTB are Clair R. McCollough, WGAL-TV, Lancaster, Pa., and new chairman of the NARTB's Television Board; Kenneth Carter, WAAM (TV), Baltimore; Campbell Arnoux, WTAR-TV, Norfolk, vice chairman of the NARTB Tv Board. W. D. (Dub) Rogers Jr., WDUB-TV, Lubbock, Tex., and Merle S. Jones, CBS TV v.p. in charge of CBS-owned stations and general services.

The committee will meet in late July to complete the organization of the bureau, and the new TvAB should be underway by fall.

Q. What happens to the "old" TvAB?

A. It never got into operation, so there won't be any trouble in incorporating it into the new merged TvAB. The "old" one was born in New York 22 April with Richard P. Doherty, ex-NARTB v.p., as consultant when 25 tv stations decided it was time a promotion arm for tv was established. It was formally launched in Chicago at the NARTB Convention in May. In June just as efforts were being made to complete the TvAB's organization, the NARTB announced plans to push its own. Result: Overnight the two groups got together and agreed to merge.

Reason: Nobody really wanted to see a tv bureau set up without the networks (biggest single contributors to the BAB). The old TvAB was open

MISSOULA, MONTANA

KGVO-TV

60,000 watts

now! now!

KGVO-TV is the ONLY station covering Missoula's trade area of 9 western Montana counties . . . and what counties! Read on . . . last year, retail sales topped \$133,900,000.00. 45% live in town: 20% in non-farm homes: 35% on farms and enjoy more cash income than farmers in 41 other states. Site of State University and center of a vast resort area.

Our TV retailers say, "3,000 sets in town and 10,000 in the area." Remember, you'll have a minimum of 6 persons at each set 'cause TV is NEW, in this region.

100 microvolt area has 100 mile radius with another 50 mile secondary.

Get in on this rich market while you enjoy a BONUS viewing audience yet pay only regular rates. You'll stay in.

SELLING WESTERN MONTANA

on the AIR

Technical DATA

- General Electric Transmitter 3,920 ft. above average terrain
- 60,000 VIDEO 30,000 AUDIO
- 2-16 mm. PROJECTORS
- 2 AUTOMATIC 2x2
- 2 STATION CAMERAS

on TOP a 7,000 ft. peak

DOUBLE your impact with AM-RADIO

CBS KGVO

WIRE TODAY for brochure and rates or contact GILL-PERNA, reps.

LUCKY 13 CHANNEL

WOI-TV

CHANNEL 5 AMES, IOWA

IOWA STATE COLLEGE

CBS • DuMONT • ABC

ms
PK
mead
gg

TO: Stations, Agencies, Representatives (Please circulate)

RE: Television in Central Iowa



WOI-TV, the primary affiliate in Central Iowa of CBS, ABC and DuMont reaches 240,000 television homes within a 100-mile radius of Ames. Owned and operated by Iowa State College, WOI-TV has been Des Moines' and Central Iowa's dominant TV service since February, 1950.

Delivers Des Moines PLUS

Fifty-one prosperous Central Iowa counties are within the WOI-TV coverage area. Population figures show 418,380 households; one-fourth of these are rural households.

7.5 Billion
retail sales
1.5 Billion
cross farm income
1.2 Billion

← plumbing and lots of Cadillacs!

The goal of the Iowa State College station is to provide total television service to its nearly 750,000 Iowa viewers. Its 17-hour television day is filled with the top-rated network programs plus 24 hours per week of award-winning local productions.

*du Pont
Sylvania
Freedom
Foundation
ccr*

In addition to its 100-member professional radio and television staff, Iowa State College provides a television laboratory designed to train personnel fully-qualified to take their places in the television industry. And programs on kinescope produced by WOI-TV are now aired on other television stations coast to coast.

*Finances in 15 Major
stations and
networks*

Could be yours!

For more details on the WOI-TV success story, contact Weed Television.

WOI-TV first in Central Iowa

WOL

to the networks' owned-and-operated stations, but they were reluctant to join. Too many people in the industry felt nothing could be worse than to have two tv promotion bureaus issuing conflicting facts and figures. The influence of NARTB President Harold E. Fellows, Dub Rogers and Dick Moore prevailed, and the groups merged.

Q. What will the TvAB offer advertisers?

A. Probably much of what the old TvAB prospectus called for: (1) Film directory, (2) improved sales methods, (3) statistical bureau, (4) spot tv index, (5) spot tv estimator, (6) general research. The old bureau promised to "educate agency and advertising executives in the use of tv" and to "explore specific advertisers' problems" in video. The new one should do the same.

Q. What do admen want from a TvAB?

A. SPONSOR explored this problem in detail in the 14 June 1954 issue. (See "What admen want from the

TvAB.") Here's a summary of the points most often mentioned in SPONSOR's survey:

- A quick way to estimate spot tv costs.
- Standardization of tv rate cards.
- Dollar figures on expenditures by spot clients.
- Impact studies on program vs. announcements.
- Audience data by sex, age, socio-economic status.
- Effectiveness of spot tv and other media compared.

(For SPONSOR's initial story on a TvAB, which helped stimulate creation of a promotion bureau for the industry, see "Should there be a Tv BAB?" 30 November 1953.)

Business outlook

Q. How's spot tv doing?

A. It's up 25% in 1953 over the year before. The figures (see Tv Basics) based on FCC figures show spot tv time sales grew from \$7.7 million in 1949 to \$25 million in 1950, \$59.7 million in 1951, \$80 million in 1952 and \$100 million in 1953.

Rate outlook

Q. Can sponsors expect more spot tv rate increases this fall?

A. Situation shapes up in this fashion:

1. *Old stations in old markets:* Since rates are directly related to set circulation, the rate outlook for established tv stations—primarily the pre-freeze vhf outlets in the larger markets—is expected to be stable this fall in Class A periods, most reps predict. Some upward adjustment of rates—perhaps a 5 to 10% hike—may come about in afternoon slots and in the local time immediately following the close of network telecasting, but only where increased audience size justifies a rate increase or an upward reclassification of a time period.

2. *New stations in old markets:* In the case of uhf or vhf outlets which have entered an existing vhf market, some rate increases—up to 20% or more—are anticipated. Uhf stations which will seek such upward adjustments of time costs, of course, will be those with the highest "conversion rates." New vhf outlets in old markets seeking increases will do so on

THE REAL POWER IN WASHINGTON

Behind the marble curtain of official Washington is a city few people know. But smart advertisers should. Because an awful lot of the nation's capital is right here in the nation's capitol

Buying power has no politics. In Washington, family income is the second highest in the U. S. with an average of \$7,259.00!

Washington is big. It's America's 10th largest city with 1,655,600 people. It's busy . . . with 330,300 privately employed and 294,500 in government service.

And it spent a healthy \$2,027,037,000 last year in retail sales — which is a lot of money even in Washington.

And if you'd care for the returns from the outlying districts . . . Arlington County, Va. and Montgomery County, Md. just outside the Washington metropolitan area are the two highest family income counties in the country.

To tap this tremendous buying power, it's good business to use the most powerful advertising medium in Washington. The only television station in Washington operating on maximum authorized power:

WNBW 4 channel



IN WASHINGTON

Represented by NBC Spot Sales



It's as simple as this:

Highest Tower plus Maximum Power equal Channel 5

To a television station already great by any normal standards

add—Chicago's Highest Television Antenna

add—Chicago's only station with maximum power authorized by the FCC

result—WNBQ—now delivering in the teeming heart of

America's second largest market a better signal to more than two million television homes

WNBQ—the NBC station you already know for its quality in programming, audience acceptance, merchandising and sales impact is now transmitting a more powerful, more efficient picture to an even greater portion of the rich heart of the Middle West. This market represents almost 15 billion dollars in effective buying power and is now dominated by the vast new WNBQ tower, the highest TV antenna in the area. It's obvious—your television advertising will look better to more people on

WNBQ channel 5



IN CHICAGO

Represented by NBC Spot Sales

AVOID COSTLY DUPLICATION BUY WTVP

Decatur, Illinois

Ch. 17

THE
SOLID

SALES
LINK

BETWEEN
THE

CHICAGO
ST. LOUIS

MARKET
AREAS

For a solid sales coverage of the rich, growing area on the road between Chicago & St. Louis PRESENT AUDITED AREA, 80,000 TV Homes 92.8% U.H.F. CONVERTED Served at lowest cost without any duplication



WTVP

DECATUR, ILLINOIS

ABC-DuMONT

the basis of audience size as indicated by ratings.

3. *New stations in new markets:* Most of the new, post-freeze stations—both uhf and vhf—started off with base hourly rates (Class A, one-time) of between \$100 and \$200. Last fall many reps predicted that these rates would increase sharply throughout the industry. However, the increases have been slower than anticipated; the sledding has been tough for many of the new outlets. But some outlets will seek increases (of up to 25%) in the newest markets, reps believe.

Color tv

Q. Will color television be a factor in spot advertising this fall?

A. Yes. Despite the uncertainties over current U.S. purchases of color receivers, the lack of standardized color film and live production, the lack of uniform price formulas and the high cost of experimentation, several of the top agencies, stations and reps are discussing limited color tv spot advertising for fall 1954.

Q. How many U.S. homes will be equipped with color tv receivers in the near future?

A. According to the latest estimates of Radio Corporation of America and a recent study made for *Fortune* magazine, there will be somewhere between 50,000 and 200,000 U.S. homes equipped with color receivers at the close of 1954; and between 300,000 and 1,200,000 color-equipped by the end of 1955. RCA's is the lowest estimate, by the way. RCA based its figure on a survey of the industry. *Fortune* on an analysis by an economic forecasting firm. (For full details, see chart, page 120.)

What this means to the spot tv advertiser is that the audience potential for color tv announcements and local programs will be limited:

1. By the number of color-equipped homes in major markets.
2. By the number of stations equipped to televise spot color (slides, films, shows) in the near future.

Q. What accounts for the wide variations in estimates of color receiver production?

A. In the case of the two sets of

figures cited above, the RCA figures are believed to be a conservative minimum; the *Fortune* figures a fairly optimistic projection based on anticipation of a sizable drop in color picture tube prices. What the real truth is, nobody knows—yet. SPONSOR presents the two figures to show that, at this stage, there is a considerable range of opinion about the future growth of color tv in American homes.

Q. How many U.S. stations will be equipped to handle spot tv advertising in color in the near future?

A. To answer this question, SPONSOR made a special *Fall Facts* color survey of all of the 408 tv stations now on the air, or planning to be very soon. Replies were received from a little less than one out of every three stations—31.2%. Virtually every major U.S. market was represented in the replies and responding stations ranged from the largest and oldest vhf outlets in established markets to outlets due on the air in the next few months. SPONSOR believes its survey, at presstime, represents a good sampling of all tv stations.

These were the spot tv highlights of the study:

1. *Color slides:* Equipment to televise color slides or slide-films (cost: estimated \$18,000) seems to be the first local color target of most stations. About 2.4% of U.S. stations now have this equipment. Some 17.3% expect to have color slide gear by the end of 1954. A little less than one out of five outlets—19.6%—expect to have it sometime in 1955, and a few—0.7%—indicated 1956. Some 60% were undecided, had indefinite starting dates or had no plans at present.

Outlook for sponsors: Nearly 20% of U.S. stations will be equipped to televise color slide commercials locally by the end of the year; nearly 40% by the end of next year.

2. *Color films:* Getting a color tv film projector (cost: estimated \$62,000) follows installation of color slide gear closely as an objective of U.S. tv stations. Fewer stations have color film equipment right now—0.7%—but slightly more stations—18.8%—expect to have color film projectors by the end of the year, as compared with color slide chains. Another 18.8% expect to install color film gear by the

ASK YOUR NATIONAL REPRESENTATIVE

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

What business papers to pick for your station promotion?

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

But where to get the facts?

The answer is simple. Ask your national representative.

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

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

SPONSOR

The magazine radio and tv advertisers use

end of 1955. The number who expect to have their film equipment installed by 1956 is 0.7%. Those with no plans amount to 60%.

Summing up, nearly 20% of the tv outlets will be equipped to project color film by the end of the year; nearly 40% by the end of 1955.

3. *Live local color shows:* Buying a color camera chain, of course, is the biggest plunge a station can make in color television. Its cost will be approximately \$75,000 (more or less). As might be expected, stations are moving more slowly in the direction of local live color shows than they are in that of network or "canned" color. A moderate amount of stations—some 1.6%—have local camera chains for color telecasting right now. But less than five out of every 100—4.7%—expect to have color cameras by the end of the year, 15.7% expect to be thus equipped in 1955 and 4% named 1956 as their target. Some 74% of the stations had indefinite plans.

Outlook for sponsors: It will be some time before you can shop for local live color shows in more than a few markets. Whereas some 20 out of every 100 outlets will have color slide

or film equipment by the end of the year, a little more than six out of 100 outlets will have color cameras. By 1955 the situation will have improved, but about twice as many stations will have projection gear as compared with live cameras. Among stations now on the air with regular local live color shows are WKY-TV, Oklahoma City.

Q. How many stations will be equipped to handle network color in the near future?

A. Color installations by stations to televise network color programs will be considerably more widespread, at least for the next year, than the facilities to televise color locally, according to present predictions. RCA, for instance, estimates color tv will be fed this fall to 75% of tv areas on network lines.

For details, see section on Network tv, page 117.

Q. What does this mean to tv advertisers?

A. Roughly, this:

The Basic ABC'S of Buying TV in the Omaha Market



AUDIENCE

... KMTV completely covers the big, prosperous Omaha market—the one dominant TV station with 11 of the top 15 night-time weekly network shows . . . 7 of the 10 most popular multi-weekly and Omaha's most popular locally-produced shows . . . as well as 8 of the top 10 daytime shows. (Get KMTV's complete audience leadership picture from Hooper, Pulse or ARB.)

BONUSES

... KMTV's 300-some national and local advertisers (more than any other TV station in the area) all like these KMTV selling extras: strong merchandising helps . . . Midwest's finest live commercial facilities, including rear screen projection . . . KMTV's consistently big mail response . . . special events . . . and other promotional and publicity bonuses.

COVERAGE

... KMTV has a 3-to-1 leadership ratio over 7 other TV stations as the one station best-received and most-watched within a 100-mile radius of Omaha, according to an impartial survey (name and statistics on request). Because of KMTV's low channel 3, its maximum power, and the flat Nebraska-Iowa terrain, KMTV is the favorite TV station in this big-buying 250,000-set Missouri Valley market with two billion dollars to spend.

Take advantage of these "Sales-Producing ABC's" today. Contact KMTV or your Petry representative.

CBS • ABC
DUMONT

TELEVISION CENTER
KMTV

OMAHA, NEBR.

Represented by
EDWARD PETRY & CO., INC.

CHANNEL 3
MAY BROADCASTING COMPANY

1. Networks will be able to offer color tv audiences sooner than spot tv reps and stations, since the usual first step in adding color equipment to tv stations is to add facilities for televising from network sources.

2. Networks will thus be making a play for experimental color tv budgets using their head start in color tv as a lure.

3. This situation, however, will be far from permanent. By 1955, the number of television stations equipped to broadcast color film will begin to catch up with the number equipped for network transmission.

Q. What is the spot cost outlook in color tv?

A. At the moment there are no definite formulas to follow. However, SPONSOR's survey of U.S. stations (see above) turned up some interesting guideposts. Stations were asked to estimate the extra percentage that sponsors would be charged for televising in color from slides, film or live shows.

Here is a round-up of the estimates by stations of additional spot tv color charges:

WTVJ, Miami: This Florida outlet plans to charge an additional 10% for color slide or film handling after 1 January 1955 and an additional 25% for live color local programming after June 1955.

KOIN-TV, Portland, Ore.: No extra price has been set yet by station for local live shows, but slides and film in color will cost an additional 30% for handling charges after 1 November 1954.

KGLO-TV, Missoula, Mont.: With its color target set for 1956 station plans to charge an additional 20% in handling charges for color slides and film, an extra 25% in local live color production costs.

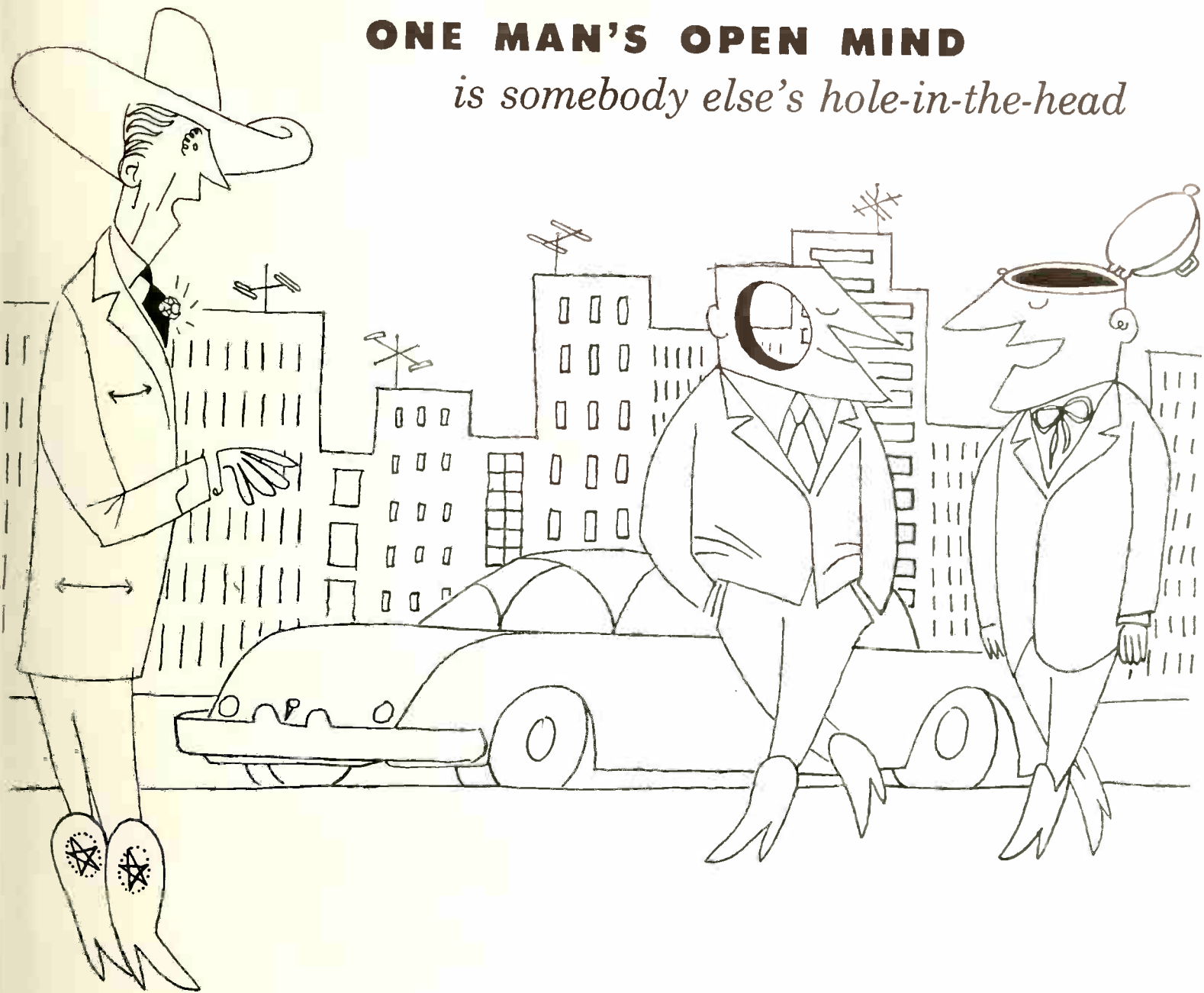
WSPD-TV, Toledo: Color film and slides will cost a sponsor an extra 20% after October of this year. Extra prices for local live color shows have not yet been set.

WMAR-TV, Baltimore: Presently airing a total of 17 news programs in color per week, this veteran vhf outlet is already charging 10% additional for color slide handling, plans to charge the same this fall for film showings.

WMBR-TV, Jacksonville: Color slide equipment will be installed by January

ONE MAN'S OPEN MIND

is somebody else's hole-in-the-head



JUST to keep the readers of *Sponsor* aware of the way the wind blows in certain quarters, here are a pair of consumer magazine clippings:

... how to teach a crow to talk? Put it in a dark room. Turn on a radio. After a few weeks the crow gets lonesome and starts talking. The editor commented, "Who wants a crow that talks like a radio?"

Item 2: "One warm spring evening recently a pair of Indian braves, in town to celebrate, checked into a hotel, opened the windows, and turned on the room's tv set. It so happened that the Stockyards were particularly fragrant that evening. 'Ugh' remarked one of the men, 'television smell terrible'."

We bore that with equanimity; what got us was the comment which followed: "Isn't that absurd? Indians never say ugh."

Apparently everyone doesn't share our enthusiasm for radio and tv in general and KGNC in particular. Anent the latter, with innate immodesty we call your attention to a Fact: Amarillo is again No. 1 for the nation in retail sales per family. If this suggests that we're worth an investment, it's no coincidence.



NBC and DuMONT AFFILIATE

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

of next year, at which time sponsors will be charged an additional 10% for color slide handling.

KPRC-TV, Houston: May 1955 is target date for installation of color slide and film equipment, with local color tv cameras due in October 1955. No extra charge is anticipated for color slides and films, although a premium of 30% will be charged for live local color shows.

Film commercials

Q. What is the 1954 outlook for film commercial producers?

A. Excellent, most of them say. Most producers surveyed by SPONSOR expect an increase of 10 to 15%. A sizable minority expects that the addition of new tv markets may push business 20% ahead of 1953.

Q. What general trends are noticeable in agency demands for film commercials?

A. Fewer but costlier and more complex commercials for use on a spot basis. The reverse trend seems to be

true of commercials produced for program use. Here the tendency is toward simpler testimonial-type commercials. In both cases, the trends are a direct outgrowth of SAG demands for re-use payments to players.

The consensus among producers is that agencies have developed greater creativity in storyboards, that their thinking has become more closely geared to production values and the visual aspects of tv. "The era when print copywriters were rushed into tv commercial writing seems to have finally ended," one producer remarked.

Q. How long does it take to make a film commercial?

A. Answers varied from three to eight weeks. However, consensus of film producers has it that best results are obtained from the following schedule:

- Five weeks to shoot a 60-second commercial (be it live action, animated, a combination of the two, or dotted with opticals)—that is, five weeks after the finished storyboard is delivered.

- A couple of days for laboratory

work to deliver 100 prints of this commercial.

- At least eight weeks for stop-motion work or unusual amounts of animation.

Q. What is the average cost of a 60-second film commercial?

A. There's no such animal as an average commercial. However, \$5,500 is a pretty typical cost of a minute commercial. Production costs range from as low as \$600 for silent film with separate sound track to over \$15,000 for some elaborate jobs combining animation and live action with sync sound. Since close to 90% of the production cost is attributable to labor, a great deal depends not only upon the number of people required for a particular job but also upon the calibre of talent employed.

The cost variables in film commercial production are considerable. A quick look at the possible components of production will give sponsors an idea why it takes film producers more than a quick look at a storyboard to give an estimate:

1. *Creative work—script and story-*

IN CENTRAL SOUTH CAROLINA

SOON - 269,000 WATTS

By fall WIS-TV will up its power to 269,000 watts, almost triple its present output.

Power plus programs, an unbeatable combination. A strong NBC schedule . . . outstanding local productions and film features . . . and local newsreel coverage of the State capital's newsworthy events filmed by WIS-TV, developed in Columbia, and telecast on WIS-TV minutes after they occur have quickly established WIS-TV's popularity.

For results with your fall campaigns, choose Channel 10, WIS-TV . . . the choice of more than 100,000 TV owners in this rich market.

Charles A. Batson, *Managing Director*

G. Richard Shafto, *President*

WIS-TV

CHANNEL 10

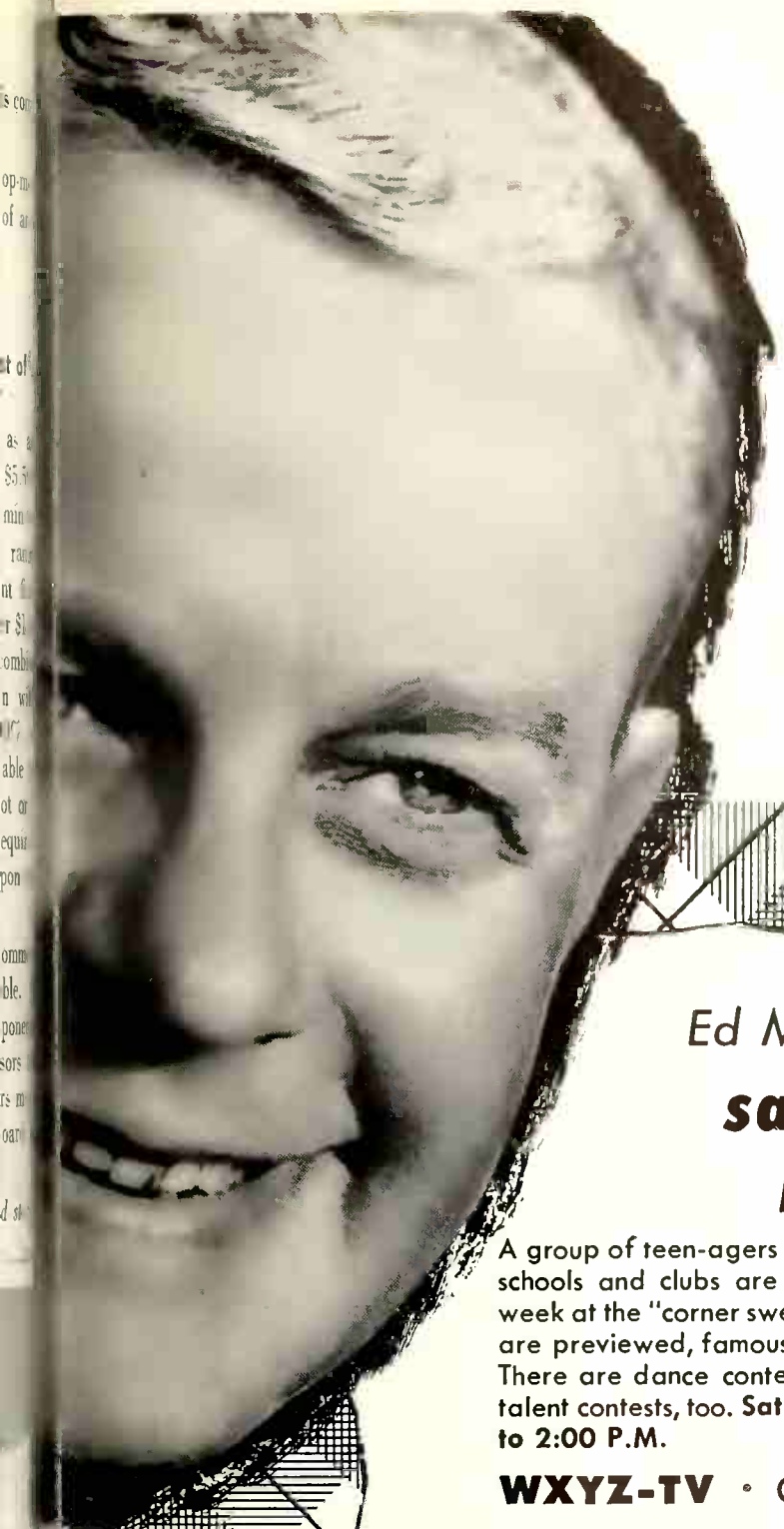
COLUMBIA, SOUTH CAROLINA

**ONLY VHF FACILITY
IN CENTRAL SOUTH CAROLINA**

NBC on Channel 10



Represented nationally by Free & Peters



ED MCKENZIE

dean of Detroit's disc jockeys

NOW on Television

(WXYZ-TV Channel 7)

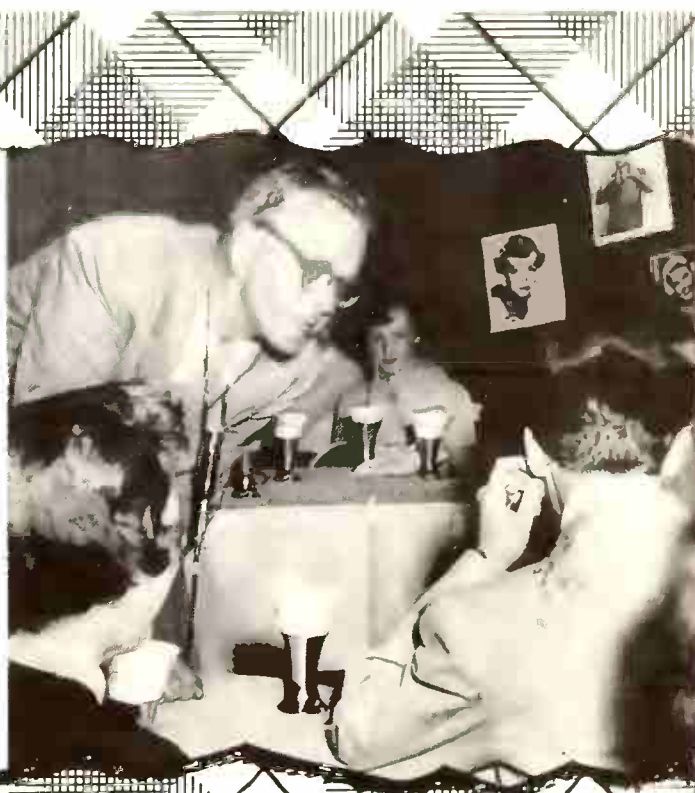
and radio (WXYZ)

Ed McKenzie's **saturday party**

A group of teen-agers from Detroit high-schools and clubs are Ed's guests each week at the "corner sweet shop". Records are previewed, famous guests entertain. There are dance contests and teen-age talent contests, too. **Saturdays, 12 Noon to 2:00 P.M.**

Participating

WXYZ-TV • CHANNEL 7



Ed McKenzie's **record matinees**

Latest record releases and all-time favorites plus lively comments have won a wide following for Record Matinee. Interviews with famous names in music (shown: Teresa Brewer) are also featured. **Monday through Friday, 3:00 to 6:15 P.M.**

Participating

WXYZ • RADIO



REPRESENTED NATIONALLY BY BLAIR-TV, INC. AND JOHN BLAIR AND COMPANY

1282 FT.

SANTA'S HELPERS
IN THE
TRUSCON MILLS
AT YOUNGSTOWN
AND THE
BEASLEY
REINDEER
AT MUSKOGEE,
PLAN
DELIVERY
ABOUT
DECEMBER 1.

532 FT.

WWTV *has done its* **CHRISTMAS SHOPPING!**



A 90 Mile signal radius from a quarter mile of steel on the peak of Michigan, a half mile above Lakes Michigan and Huron!

The HOME TOWN STATION of

237 Michigan Communities

now will give you

FOUR MAJOR MARKETS:

MUSKEGON

GRAND RAPIDS

SAGINAW

BAY CITY



CBS — DUMONT — ABC

REPRESENTED BY

WEED TELEVISION — W. L. SALES, GRAND RAPIDS

SPARTON BROADCASTING COMPANY

board: These are generally done by agency staffers, sometimes by the producer.

2. *Photography*: Cost of photography depends upon whether the job is to be done in a studio (which means a rental fee) or on location. It depends, too, upon whether the film can be shot with a silent camera or with synchronized sound. The number of people to appear in a live-action film affects not only cost of SAG re-use payments, but also cost of direction and camera work. If it's to be animation, scale varies depending upon whether film is to be done with limited or full animation or filmograph. Stop-motion photography calls for expensive lab work.

3. *Recording*: SAG re-use payments are required for off-screen voices, except for "omnies" (that is, unidentifiable voices). The AFM controls cost of the music. Special sound effects can mean another cost increase. And, of course, there's sound studio rental to be paid.

4. *Direction*: The scale varies here too depending upon whether it's a live-action or animated commercial—not to mention cost of the sound director.

5. *Opticals*: Properly used, wipes, dissolves and fancy titles exploding on the screen can be very effective. They're also expensive.

Q. How does the cost of film commercials today compare with cost five years ago?

A. Costs have risen as much as 50%. Bob Klaeger, Transfilm v.p., pegs the cost rise of the "mythical average commercial" at approximately 33% since 1949.

Because of changes in production techniques and in scheduling, it's pretty hard to draw a completely fair comparison. In the early days of tv film commercials (say around 1948) agencies gave producers eight weeks to do a certain job. Two weeks is more like it today.

Since most of the labor is employed on a per-day basis, total production cost depends a great deal upon pre-shooting plans and scheduling.

Here are some round figures for labor scales:

	1949	1954
Studio mechanics (grips & lighting)	\$25 a day	\$35 a day
Camermen	\$65 a day	\$100 to \$125 a day
Directors	\$75 a day	\$125 a day
Assistant directors	\$27 a day	\$35 a day

Other factors that have contributed to the rising cost of tv commercial films are the more stringent demands of agencies and clients. A few years ago, four or five opticals in a 60-second commercial would have been considered a pretty elaborate job. Today it's not unusual to have as many as 10 or 12 opticals (wipes, dissolves, titles) in a 20-second film.

Q. How much work is being done in color?

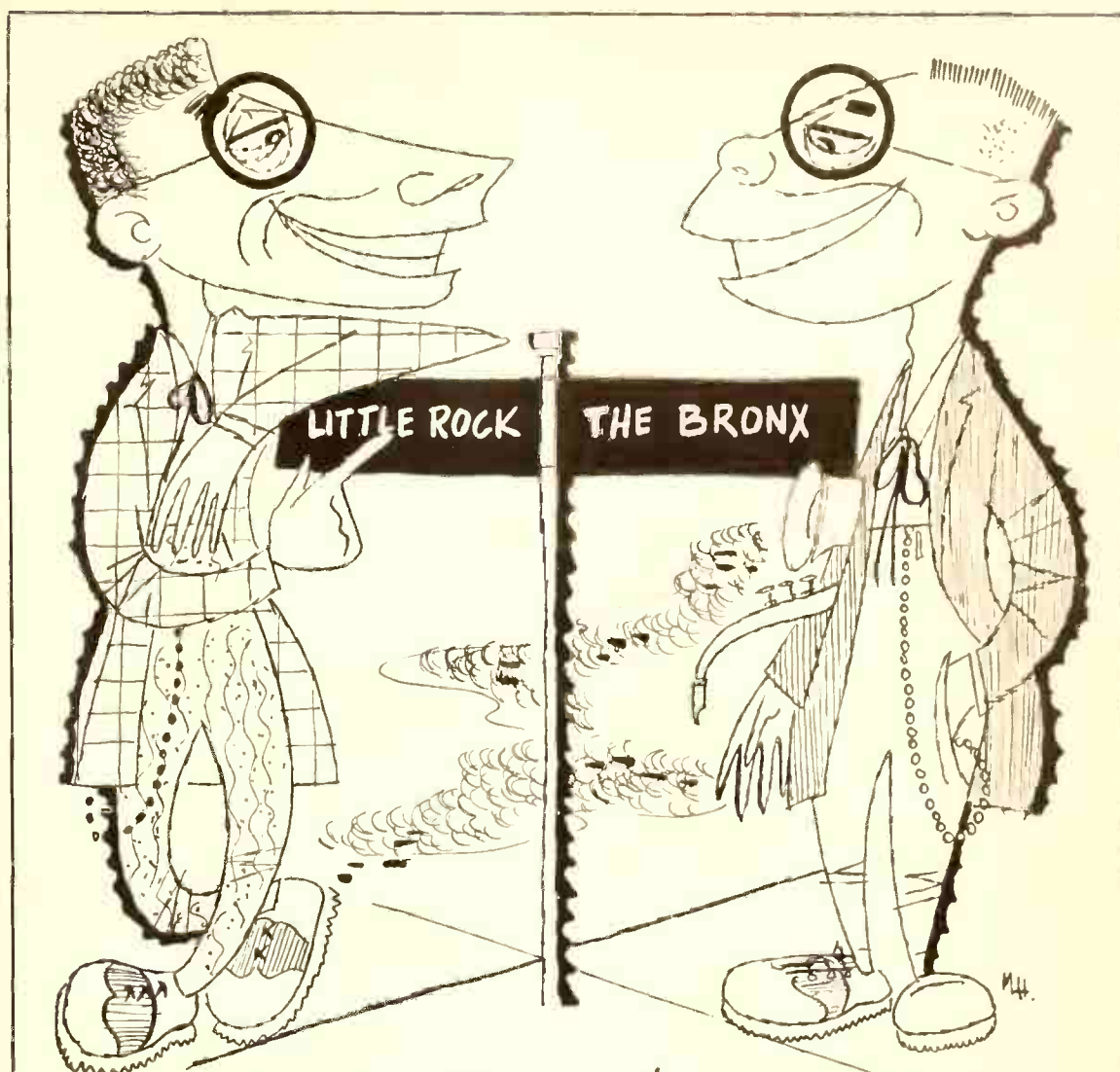
A. There isn't a producer in the business who hasn't got a dozen or more cans of color film footage to show.

Screen Gems, for example, has conducted experiments with three major color stocks: Eastman, Technicolor and Monopak (16 mm.). Depending upon the stock and technique used, color will add anywhere from 20 to 50% to the over-all cost of producing a film commercial. In other words, color will cost about three times as much per foot for raw negative stock as black-and-white (12.5c per foot of color compared with 4.5c per foot of black-and-white).

The New York Film Producers' Association, which represents the bulk of New York commercial and industrial film producers, also conducted tests with color film this spring in close collaboration with NBC. The results of these tests were to be shown on 12 July in NBC's Colony Theatre on closed circuit.

Here's how these tests were made: The Film Producers' Association used three types of film stock to make the tests—Technicolor with a three-strip camera, Eastman 35 mm. and 16 mm. commercial Kodachrome. The same make-up and lighting were used for all three films in order to keep the conditions as similar as possible and thus control the variables.

Among the problems the association discovered in making these films Roger Lewis of United Artists mentioned the following: "Splices create a technical problem. We found that we had to make a print from an edited negative that had been processed in the lab. Also, you can't run a color print nearly as often as a black-and-white print. If the sprocket holes are a little worn the print doesn't run smoothly."



"Dig this CRAZY sign!"

"Man, it's been dug!"

"You mean the fact that KATV's transmitter is just 21 miles from LITTLE ROCK—SAME DISTANCE from the BATTERY to the BRONX?"

"Man, you're with it."

"Everybody's with KATV—80,000 sets in the area as of July 1, 1954—and growing all the time."

"Are there people around?"

"586,500—all within KATV's primary coverage, according to Sales Management's May 10, 1954 Survey of Buying Power."

"Do they spend money?"


"\$497,456,000 last year—and they've got it to spend, with an effective buying income of \$669,410,000."

"It's a real crazy market!"

"33rd in the nation, with its population—a COOL DEAL for advertisers!"

"Man, you are now exceedingly HEP."

"I'm real gone—to the guys who know all about it—Avery-Knodel, Inc."



JOHN FUGATE, MGR.
620 BEECH
LITTLE ROCK, ARK.

KATV
CHANNEL
7



AVERY-KNODEL, INC.
NATIONAL REP.

Q. What are the advantages and disadvantages of the different types of film stock?

A. In its filming of 55 products in three different processes, Screen Gems came up with the following comparison:

Kodachrome advantages — Price of original film is lowest. If original film is used for telecasting, it gives excellent definition and color quality.

Kodachrome disadvantages — Optical are limited to dissolves and fades. There's a great loss of quality in re-release prints. Also cost of release print is higher. Generally the sound track isn't as good as that of the others. And, editing 16 mm. is a tough job.

Eastman advantages — Larger film size, better values in making prints from a negative rather than a positive are major factors. Also, you can make some opticals with Eastman, and you get better resolution.

Eastman disadvantages — In reducing from 35 mm. to 16 mm. prints get grainy. This stock has less color saturation and a less satisfactory sound track than Technicolor.

Technicolor advantages — This film offers greatest control of color saturation, greatest control of opticals, better quality sound track and low re-release print costs.

Technicolor disadvantages — Original production costs are higher with Technicolor and resolution is not quite as good as with other processes.

Q. What's being done to hold the cost line for film commercials?

A. As the industry has continued to grow, film producers have been gaining experience in cutting corners in production. They've learned to do elaborate jobs in one-fourth of the time.

Film stock, too, has been continuously improving. Eastman, for example, is working on a film which will use much less light, hence saving clients cost of expensive lighting equipment and technicians.

However, agencies and clients have become more demanding about the quality of work that they consider acceptable. In animation, for example, the trend is toward brush inking rather than the cheaper method of pen inking. A few years ago, an animation job with three tones of grey was considered more than adequate. Most animated commercials today have multiple-tones.

Q. What are the most significant trends in commercial film production today?

A. From its survey of New York film commercial producers SPONSOR noted the following trends:

1. Until a couple of years ago agencies attempted to cut costs by editing out 20-second segments of 60-second commercials to use in 20-second time slots. Experience has shown them that lifting out part of a commercial for separate use can rarely be done without damaging the effect both of the 60-second commercial originally conceived to permit this and of the resulting 20-second film. Today the

trend is towards producing 20-second films separately.

2. Agencies are getting back to the idea of relying upon film producers for the creative work. There seems to be some trend towards allowing storyboards to grow in the producer's studio, rather than in the agency.

3. There's a strong trend towards more visually creative commercials rather than a crowded series of wordy messages flashing across the screen.

4. In animation, three trends are apparent: (1) more elaborate brush and multiple-tone work on the realistic-type of cartoons; (2) sophisticated, understated line drawing made popular by UPA and exemplified by UPA's commercial for Jell-O (through Young & Rubicam); (3) use of realistic European-made puppets in stop-motion photography.

Q. What tips can producers give for more effective I.D.'s?

A. Simply this:

1. Keep it short, keep it simple. You've only got some six seconds of audio. Your I.D. will be most effective if you think of it in terms of five seconds of audio instead. It's better to leave the viewer with one idea than with a headache.

2. Use music or a simple sound effect rather than many words. A two-line jingle is more memorable than a five-line pitch.

3. Don't crowd the screen with lettering—it may conflict with the station call letters that occupy 25% of the television screen.

WMUR-TV

THE STATE STATION

VHF CHANNEL 9 MANCHESTER, N. H.
THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

Coverage of New Hampshire population 105,000 TV families

PLUS coverage of northern Massachusetts Lowell

coverage Haverhill Fitchburg area 115,000 TV families

PLUS coverage of south and eastern

Lowell 15,000 TV families

Total PRIMARY coverage 235,000 TV families

BONUS COVERAGE!





Television-1890?

No, it's just a picture of one of the many ways that WRGB proves itself a good neighbor to the communities it serves. Even our cameramen, above, went all out with beards, string ties and tattersall vests to help nearby Scotia celebrate its Golden Jubilee. Behind the beavers and costumes, the lads are strictly 1954 personnel, helping to bring the finest modern television to the 375,000 families in WRGB's primary area.

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

WRGB

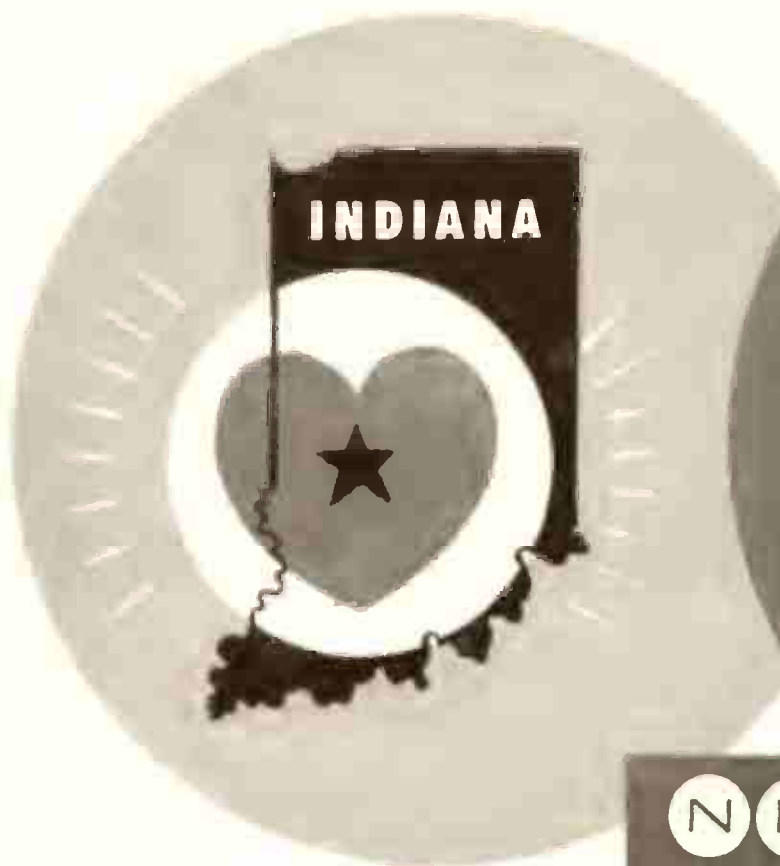
Represented Nationally by NBC Spot Sales
New York • Cleveland • Chicago • Detroit
Hollywood • San Francisco

THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION

WTTV

Reaching and Serving

The **GREAT HOOSIER HEARTLAND**



•
SET COUNT — 545,535
(RTMA — May 1, 1954)

•
Grade A Coverage
Indianapolis • Terre Haute

•
Grade B Pop. • 1,922,150
(SRDS — Consumer Markets)

NBC
television

For **BLOOMINGTON • INDIANAPOLIS • TERRE HAUTE**
and all the Hoosier Heartland

WTTV Channel **4** Owned and Operated by Sarkes Tarzian in Bloomington, Indiana

Represented Nationally by **ROBERT MEEKER ASSOCIATES, Inc.**
New York • Chicago • Los Angeles • San Francisco

4. Avoid excessive action. What's effective on 100% screen may tend to look cluttered on 75% of it.

5. Forget about "before and afters"—you can't make the point in 10 seconds. Use close-up of the product or of a person using the product.

Q. Are SRA standards for I.D.'s likely to change within the near future?

A. The SRA standards, established a couple of years ago, provide that six seconds of audio out of a 10-second station identification may be devoted to the commercial pitch. The call letters of the station must appear in the top right-hand quarter of the screen throughout the entire 10 seconds. Members of the 4A's are currently meeting to discuss possible revision of the SRA standards. Among the suggested revisions are: (1) giving advertisers 100% of the screen during eight seconds of the I.D.; (2) having the station rather than the advertiser through the agency pay for putting the station's call letters on the duplicate negative.

SAG re-use payments

Q. Have SAG re-use payments to players in film commercials forced any advertisers out of spot tv?

A. A survey of major New York film producers indicates that there has been no change in the number of film commercials being made. The first six months of 1954 were, of course, far busier than the first six months of 1953, since the SAG strike paralyzed film production until March 1953.

However, after the first rush of business following the strike settlement, certain facts began to emerge:

- A few small tv advertisers have unquestionably stayed away from film commercials—possibly even dropped out of the medium—because of the extra cost burden imposed by SAG re-use payments.

- Medium-budget and even large-budget advertisers hesitate as they never had before about discarding old film footage. The tendency is to suggest incorporating edited parts of old commercials into the new ones.

- The SAG contract provided the anticipated shot in the arm to anima-

tion. More, better and increasingly original animation has been taking the place of the dramatic skit type of live-action commercials.

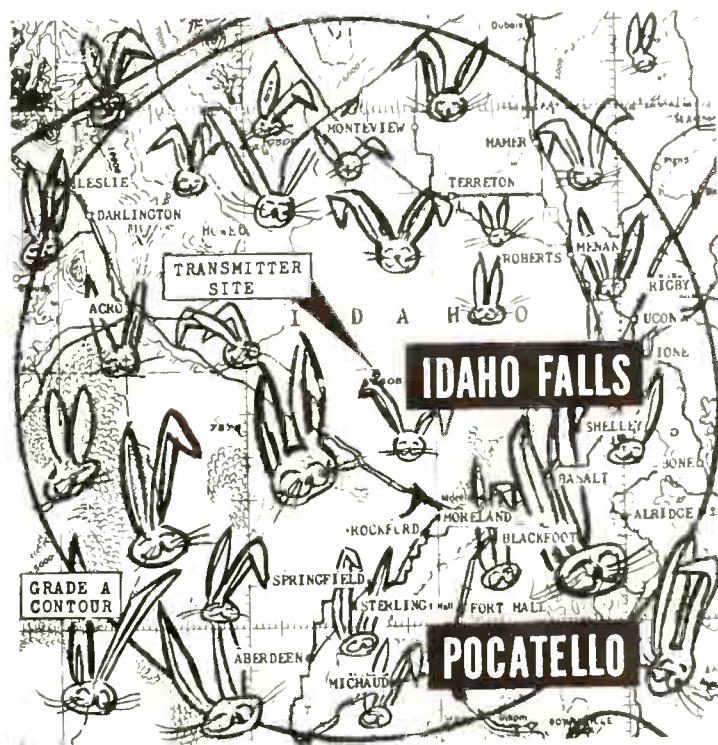
Most of the trends predicted by agency men and producers at the time the SAG contract was signed, 2 March 1953 (see SPONSOR 23 March 1953 issue for details), actually came about: (1) more table-top photography and demonstration; (2) fewer actors on screen and fewer off-screen voices; (3) more shots of hands only, or feet only, or lips only, depending upon the prod-

uct advertised (to avoid having to pay "player's re-use payments").

Q. Has the SAG contract put an extra overhead burden on film producers and agencies?

A. Film producers generally don't have any more bookkeeping to do than they had prior to the SAG contract. They're responsible now as then only for the initial payment made to actors for their studio or location working time, therefore don't pay extra.

TWO BILLION RABBIT EARS !!



YES SIR! KID-TV can deliver your sales message to 1,000,000 sets of rabbit-ears (complete with rabbits)—and throw in a couple of flying saucers too! BUT—if it's PEOPLE you want—KID-TV's 100,000 watts of maximum power (ON THE AIR NOW), delivers 230,000 of THEM every broadcast day!

From 6,700 feet above sea level, KID-TV's Channel 3 Transmitter delivers a grade A signal in two booming markets of Southern Idaho. IN FACT it's the ONLY TV SIGNAL RECEIVABLE in POCA TELLO and IDAHO FALLS. Top programming from all four networks, plus the finest "Locals"!

KID-TV

CBS
NBC
ABC
DU MONT

☆

Nationally Represented by
GILL-PERNA

C. N. "ROSY" LAYNE, GENERAL MANAGER

NOW!

**READY FOR OUR
FIFTH BIG STEP
FORWARD:**

INTER- CONNECTION

Set for Sept. 26!

WE'RE on our mark, set and ready for that next important step in the life of KOB-TV and the Albuquerque market it serves so well! The first four have been historic, too:

NOVEMBER 1948 — KOB-TV established, one of America's Pioneer Stations!

JUNE 1952 — KOB-TV purchased by Wayne Coy and TIME, Inc. Improved and expanded program structure begun immediately!

OCTOBER 1953 — KOB-TV started serving the market from America's highest antenna site—atop 10,832 foot Sandia Crest — 4,200 feet above average terrain!

APRIL 1954 — KOB-TV moved into modern new studios!

And, on...

SEPTEMBER 26, 1954 — KOB-TV will join coast-to-coast facilities of NBC — assuring better and timelier programs, greater viewing interest and increased set sales in "America's Fastest-Growing Market" (U. S. NEWS AND WORLD REPORT, March 6, 1953).

YOUR Next Step

... to cash in on this next forward stride of KOB-TV ... is to contact us without delay! Some choice availabilities remain, but they're going — fast!

KOB-TV

Low-Band Channel 4

ALBUQUERQUE

Represented by The BRANHAM CO.

The advertising agencies, however, have taken the brunt of the bookkeeping burden. It is up to them to keep track of the number of markets in which a commercial is shown as well as the number of times it runs. They must also take care of withholding tax out of these re-use payments.

Virtually all of the agencies who're heavy in tv billings have had to hire one or two and even three extra people to police the use of their commercials and do the bookkeeping involved. Albert Reibling, manager of radio and tv at Kudner agency, for example, has one man working full-time on this job. Stan Lomas, v.p. of commercial tv at William Esty Co., currently employs one person full-time for the policing and bookkeeping job, but expects to need two people in the job by fall.

Q. Has the SAG contract been changed or amended since the time it was signed by the New York Film Producers Assn. on 2 March 1953?

A. No changes or amendments have been made on the SAG contract. It will be up for renegotiation next year. However, not even the most optimistic of agency men believes that there's a chance of revoking the re-use payment principle now that it has become established.

Some subtle changes in the application of the contract, however, have occurred as a result of interpretation. Mrs. Florence Marston, New York chairman of the SAG, told SPONSOR that questions of interpretation which have been brought up during the past year were always settled through individual discussion and reevaluation of the contract clauses.

One of the main subjects that has come up for SAG reinterpretation is the definition of an extra. Only "players" are subject to re-use payments and players are persons who speak on screen or persons identified with the product. Extras, therefore, are persons who don't speak on screen and are not identified with the product.

However, there have been instances of group scenes in commercials where many persons used the advertised product on screen and yet they were termed extras, not subject to re-use payments. The reasoning here was that these persons were part of the background against which one particular person gave the product pitch.

Another device used by some producers and agencies to limit re-use payments for off-screen voices is "double-tracking." Double-tracking is done in the following way: One girl singer records a song on tape. The same girl then re-records the harmony. By combining the tapes you get a multiple-voice effect, but you pay only for one off-screen voice. As one adman put it: "You can make one singer sound like the Westminster Choir." To date SAG has not objected to this device.

Another way of avoiding SAG re-use payments has been to film commercials outside of the U.S. Several agencies and producers have found that many economies can be made by using both foreign and American actors abroad. Of course, if a producer takes his talent along with him to film abroad, those players are subject to re-use payments. Among economies that can be effected outside of the U.S. to offset the cost of transportation are the following: cheaper sets, cheaper music, the opportunity of substituting interesting locations for expensive studio sets.

Syndicated tv films

Q. To what extent are syndicated made-for-tv films a factor in U.S. television advertising?

A. This is the outlook for 1954:

1. *Dollar value:* This year's syndicated film business, excluding tv feature films and film commercials, will be worth approximately \$60,000,000, according to estimates made earlier this year by a representative sample of syndicators and producers. (See "1954 Tv Film Section," 25 January 1954, page 52.)

2. *Program importance:* A recent NARTB survey (see Film Basics, page 184) revealed that syndicated film amounts to just short of 30% of the total hours of tv programs aired each week by the average U.S. tv station. This figure is highest in markets of 50,000-500,000 population (average: 37.5%); lower in markets of over 500,000 people (average: 18.6%).

3. *Production investment:* As SPONSOR went to press, leading distributors estimated that there were more than 50 tv film series in production, both here and abroad, for U.S. tv film syndication. Since each series today rep-

SUCCESS STORY FOR UHF IN THE MAKING!

*In California's Central Valleys . . . tv homes were practically **Doubled** in just **eight months** due to the advent of **Crystal Clear UHF Reception!***

Four years fringe area reception (from S.F.) 52,943 tv homes

EIGHT MONTHS UHF INFLUENCE *Increase to* **95,272 tv homes**

*In eight short months Jan. 1, 1954 the percentage of tv homes climbed from **35.1%** to **55.3%***

*The imminence of **UHF** gave promise for Improved Service . . . therefore . . . all new sets sold during the last half of 1953 were **95%** **UHF-VHF** receivers!*

***KTVU's** Central Valleys have become a hot sales area for **UHF** sets . . . Proof of this is the total count . . . to date . . . of **UHF** sets within **KTVU's** Effective coverage area . . .*

NOW — June 1, 1954 — according to NBC research — including Sacramento, Stockton and Modesto areas—98,100 UHF Homes—add contiguous counties—GRAND RESULT—over 100,000 UHF HOMES

*One-Half Million
Watts From Half-
Mile in the Sky!*

KTVU

36 NBC TV

Represented by **George P. Hollingbery Company**

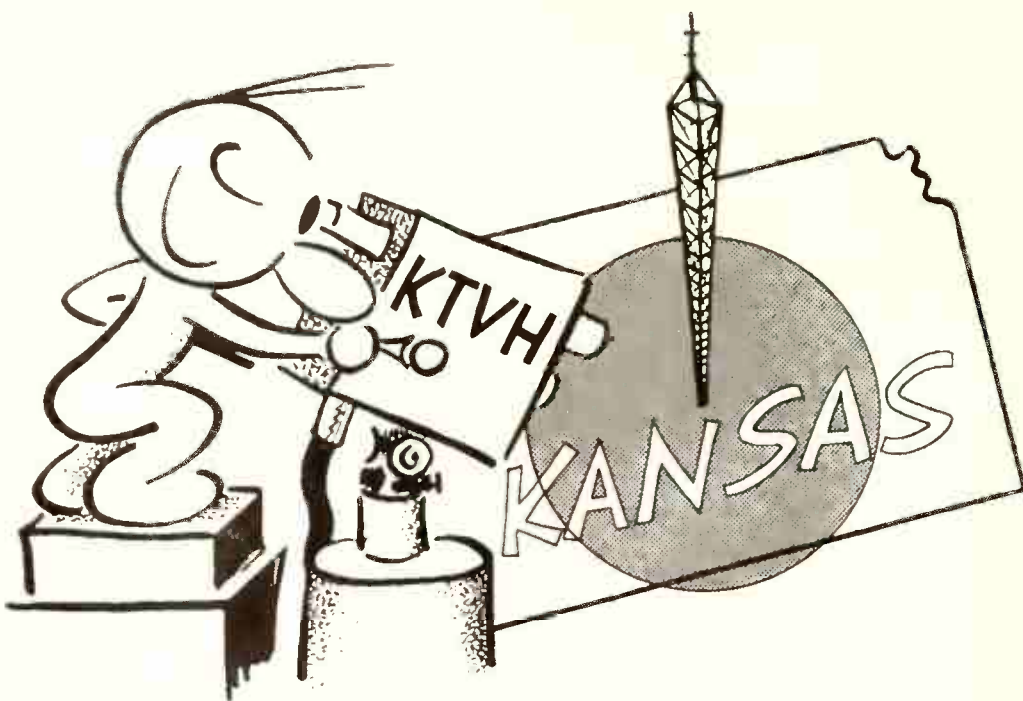
resents a capital investment of at least \$250,000 for 13 weeks (for half-hour films) and often up to \$500,000, there is a total of some \$20,000,000 invested in 1954 film production for syndication.

4. *National spot value:* Although the bulk syndicators estimate 75% of the syndicated film business is done through film sales to local stations or regional local advertisers, spot-placed film programs are an increasingly important factor in national campaigns. Some film syndicators told SPONSOR they were doing "80% or more" of

their business directly with major agencies and advertisers. Multi-market campaigns of 20, 30 or 40 markets for one client are not uncommon; sometimes the total can run as high as 80 markets. Net value of this business (exclusive of time) amounts, at industry guesstimates, to over \$15,000,000 annually.

Q. From the national advertiser's viewpoint, what is the cost outlook for fall in syndicated tv films?

A. The cost trend is upward.



Only TV Covering Entire Rich Central Kansas!

- 50% Saturation
- Bonus Coverage
- Wichita Studios
- Viewer Loyalty

For the *biggest television buy* in Kansas, contact the Hutchinson or Wichita KTVH Sales Office and see how you can get viewer domination in the largest metropolitan market in Kansas.

CHANNEL
12



VHF
240,000
WATTS

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

COVERS CENTRAL KANSAS

Here are three reasons why:

1. Production costs in tv films have gone up for both talent and unionized skilled labor used in filming shows. Syndicators estimate that this rise will add "about 10%" to the costs of shooting tv films this year as compared with 1953. Since producers often work on paper-thin margins, in order to price their product competitively, they cannot absorb very much of this cost rise, and most of it will be passed along to buyers.

2. Film pricing is also a function of station time. Often film prices are figured as a percentage (such as 25%) of a station's Class A spot hourly rates. Since a number of stations expect to raise their rates again this fall (see "Rate outlook," page 80), this too should add somewhere between 5 and 10% to costs as compared with last year.

3. Again because of tight profit margin any increases in the "hidden costs" of tv film syndication—such as shipping, handling, storage, extra prints, sound effects, stock film footage, postal and express rates—will probably be passed along to buyers. This applies also to any increases in sales costs not covered by sales return.

Q. What trends are apparent for fall in clearing station time slots for syndicated tv films?

A. Although networks have been making a concerted effort to win more afternoon and late-night time slots for network programming, syndicators are generally fairly optimistic about a sponsor's chances for clearing good time slots for syndicated tv films.

"The situation is getting tough on a few of the big owned-and-operated network stations," the sales director of a syndicator told SPONSOR, "but stations in virtually all of the top 50 markets will still clear good time slots for a show—provided: (1) the sponsor will sign for at least 26 weeks and preferably 52 weeks, (2) the quality of the show is high enough to insure a sizable viewing audience. A network affiliate makes more money out of a syndicated deal than from a network show, and many are not at all afraid to refuse network programming, particularly kinescopes, in order to slot a syndicated property."

In addition to this general situation outlined above, there are some other

IN THE GREATER SAN FRANCISCO MARKET ...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

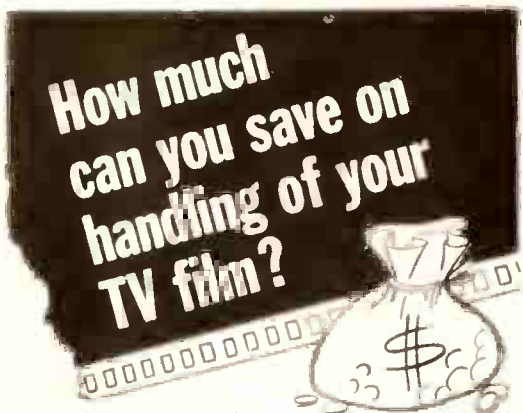
...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

KRON TV 4
SAN FRANCISCO



To find out take the **BONDED** test!

1. Estimate your total cost per print for the round trip — to station and return. If you know your total cost, enter here: \$ _____

If not, here's a check list of steps performed by Bonded to help you estimate your total cost. Enter what you think your cost is for each service, skipping those you do not now receive.

Attaching leaders	\$ _____
Mounting on reels	_____
Inserting commercials	_____
Cost of container, reels	_____
Shipping	_____
Print Control Record	_____
Confirmation of waybills	_____
Immediate check in on return	_____
Examination and repair	_____
Cleaning	_____
Removal of commercials	_____
Report of print condition	_____
Storage	_____
TOTAL	\$ _____

2. Next, estimate the number of prints (programs, features, or commercials) you use in an average month. Multiply. Put the total here. \$ _____ **Don't just groan, move on to Step 3.**

3. Now phone, or write, for a Bonded TV Film Service estimate and plan for handling your film. It costs you nothing to find out. And—whether your needs are large or small, whether you now do your own film handling or not—you will find that Bonded can do the job better and cheaper.



TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega 630 Ninth Ave.
BR 2-7825 JU 6-1030

**FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!**

time-clearance developments of interest to national spot advertisers, such as:

1. Spot carriers: To help uhf stations get a supply of syndicated tv films, MPTV recently proposed a sort of "pay-as-you-go" plan that is a modification of the spot carrier sales plans of major networks. The plan has received a semi-official "O.K." from the Federal Communications Commission, and is likely to be in operation by fall. In practice, MPTV will give film to new uhf outlets, and then sell spot announcements to national advertisers which will be aired with the shows. The station will designate the time slots for the announcements. The plan, in effect, guarantees spot time clearances in advance.

2. Vitapix plan: This syndicator-producer is backed primarily by station investment (see story in SPONSOR, 11 January 1954, page 42). Currently, a total of 42 tv outlets are stockholders in Vitapix and the outlook is for 60 by fall. Latest deal: *Parole Chief*, a half-hour film series starring Pat O'Brien, is now being offered to agencies for multi-market sponsorship. Already, 34 stations—almost all in the largest tv markets and many with top network affiliations—have indicated that they will clear Class A time for a sponsor who will buy this "film network." Station reps, incidentally, get their full commissions on this arrangement. Vitapix expects a quick sale of this initial film property. "When I told one agency we could guarantee half-hour time clearances in Class A on 34 big stations," said a Vitapix executive to SPONSOR, "they just flipped."

3. Rep-syndicator liaison: Since they are all part of the "spot tv family," reps and syndicators have lately been taking a number of steps that will probably result in closer cooperation in landing sponsors and clearing time for syndicated film properties.

A good deal of pioneer work in this field has been done by the Katz Agency rep firm, which last year set up its Station Films, Inc., a non-profit organization designed to act as a central film buying office for Katz station clients. Through it, stations increase (in effect) their buying power, and syndicators save on sales costs.

Latest step: Dick Doherty, consultant to the fledgling TvAB (see report on page 78), had planned a series of meetings with top film syndicators.

Object: to acquaint reps with the problems of syndicators, and to brief syndicators on the latest spot tv sales trends.

Stated Doherty recently: "TvAB cannot fail to be of great benefit to the tv film industry since increased sales of station time will of necessity produce increased sales of film." (Merger of TvAB with NARTB's planned promotion bureau should not alter possibilities of cooperation.)

Q. Have reruns established themselves in the tv film industry?

A. Definitely.

A Nielsen study last summer showed admen that film reruns lost fewer rating points during the summer than first-run shows, that they showed a better share-of-audience picture, and an excellent "Audience Held" level. (For details, see charts in Film Basics, page 188.)

Due to continuing tv home growth in even the biggest tv markets, rerun film shows have racked up homescored scores as high as 150% more on the rerun than on the first-run showing. By and large, admen now judge reruns—including shows first seen on networks—almost as they would any first-run property, provided the initial rating is satisfactory.

Q. Will there be more "multi-market" syndicated film sales to advertisers this fall than a year ago?

A. By all indications, yes. Industry leaders expect an increase of some 20% in sales of this type this fall.

Here are some of the larger multi-market film sales in the syndicated field as SPONSOR went to press:

Ziv's two biggest multi-market deals — Carter Products and Samsonite Luggage on *Mr. District Attorney* and Phillips Petroleum on *I Led Three Lives*—are getting bigger. The Carter-Samsonite list will shortly jump from 40 to 45 markets; Phillips will go from 23 to 35 markets.

Canada Dry is continuing as one of the largest multi-market syndicated sponsors with CBS TV Film Syndication's *Annie Oakley*. Aired for the beverage firm and its bottlers in some 30 markets, the series is sponsored every-other-week by various local and regional advertisers.

Pure Oil Co. continues its sponsor-

AUDIO:

MORE people...

WFAA-TV's nine-county TV market is Texas' largest — 1,420,600 people. With 345,000* TV-equipped homes, WFAA-TV is your entree into 4 out of 5 of the market's 437,500 homes.

*WFAA TV Research Dept., June 1, 1954

...with **MORE** money

The WFAA-TV market controls one-fifth of Texas' effective buying power with a total of \$2,525,723,000. Average is \$5773 per family.

to buy **MORE**...

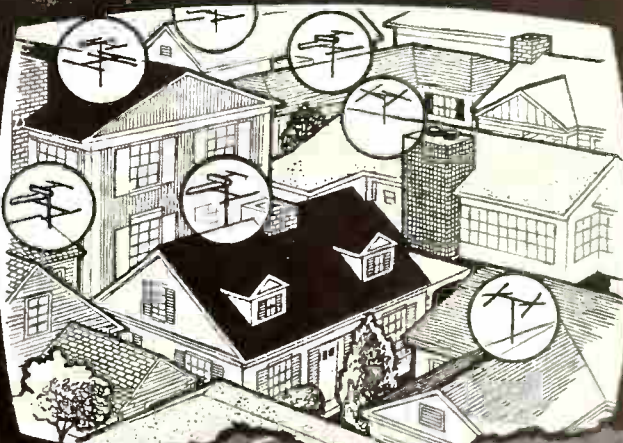
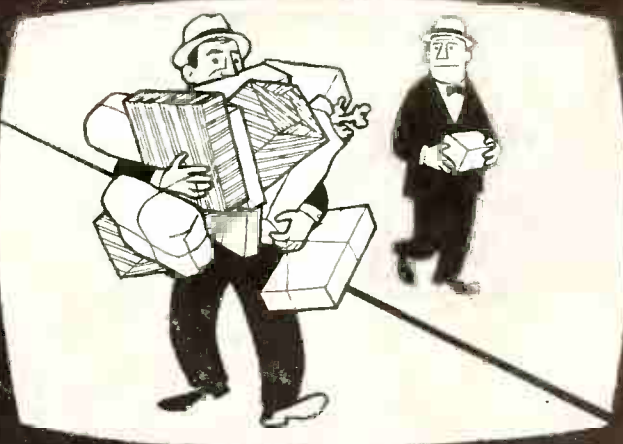
Comes the clincher — more than 20% of Texas' retail sales are made in the WFAA-TV market! In 1953 retail sales for the market hit an all-time high of \$1,850,450,000. Per family averages were...

	WFAA-TV MARKET	TEXAS	% OVER TEXAS	U.S.	% OVER U.S.
Retail Sales	\$4230	\$3739	+13.3	\$3617	+ 16.9
Drug Sales	132	116	+13.8	102	+ 30.7
Genl. Mdse.	807	440	+83.5	403	+100.
Furn., HH., TV	205	194	+ 5.7	193	+ 6.2
Automotive	902	880	+ 2.1	704	+ 28.1

(Sales Management May 10, 1954)

...make **DALLAS-Ft.Worth** the richest market in all Texas!

345,000 sets in WFAA-TV's market provide easy access to purchasers' purses — just ask a Petry man!



Channel **8**

WFAA-TV

DALLAS

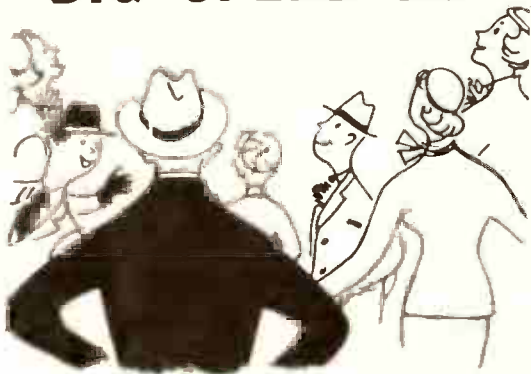
NBC • ABC • DUMONT

RALPH NIMMONS, Sta. Mgr. • EDW. PETRY & CO., Natl. Rep. • TELEVISION SERVICE OF THE DALLAS MORNING NEWS

I'M JOE FLOYD...



I belong to a family of BIG SPENDERS



They're the folks who make up the rich four-state money belt,* of which Sioux Falls is the hub. They're good spenders—and always have been—simply because they have the wherewithal to spend (way above the national average). They like better things . . . and they look and listen to KELO (TV and Radio) to tell them what those better things are. Want to meet these brand-buying folks over a store counter? KELO will introduce you to them—convincingly!

*Husky sections of South Dakota, Minnesota, Iowa, Nebraska



Channel 11—Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

ship of the *Diagnet* reruns, *Badge 714*, in 31 markets that extend from Duluth in the upper Midwest to Miami. The show is syndicated by NBC TV Film. On the West Coast, Signal Oil will sponsor a new CBS TV-syndicated property, *The Whistler*, in some 10 markets throughout its area starting in September. Signal, incidentally, has sponsored the radio version of the show on a Pacific Coast web for some 11 years.

Some others:

Bowman Biscuit Co. (a division of United Biscuit) has Guild Films' *Liberace* in 13 markets and Ohio Oil Co. sponsors same syndicator's *Life With Elizabeth* in 10 cities. Ethyl Corp. airs Screen Gems' *The Big Playback* in 45 markets. Liebhmann Breweries (Rheingold Beer) has signed for Official Films' *Star and the Story*, a big-budget package by Four-Star Productions, for a dozen outlets in California and New York State. Pure Oil (see above) also sponsors ABC TV's syndicated *Racket Squad* in a dozen markets; Heileman Brewing has the same show in 14 markets. (This is just a sampling of the many multi-market buys.)

Fee tv

Q. Is subscription tv coming?

A. The answer is "yes" if you ask the pay-as-you-see people. Three companies which have proposed fee tv systems—Phonevision, Skiatron and Telemeter—have petitioned for an FCC hearing. Dr. Millard Faught, a leading exponent of fee tv and Zenith Radio Corp. economic consultant, feels FCC's decision may be forthcoming before the end of 1954.

Q. Is fee tv the answer to tv's cost problems?

A. Dr. Faught points to the spiraling costs of tv—costs he feels cannot be paid for by sponsorship only. Says he: "About half of tv's total income comes from less than a score of national advertisers."

In terms of fee tv's potential revenue the proponents of subscription tv cite the hypothetical example of a tv run of *Gone with the Wind*. Released on tv via a fee system at \$1 per set, *GW'W* would gross \$10 million even

if only one-third of the U.S. tv sets tuned in.

Prior to lifting of the FCC freeze in 1949, Dr. Faught projected a tv cost estimate into the future. His conclusion at that time still serves as gospel for fee tv proponents today: ". . . The cost of providing 'national television service' from a theoretical future system of 1,000 stations, arranged in four networks and programming only 70 hours per week, half network and half local programs, would cost \$1,740,-252,500 per year." He pointed out that tv advertisers would have to sell better than \$80 billion worth of merchandise and services annually to afford this large aggregate annual television budget.

Q. Has fee tv been tested?

1. *Phonevision*, owned by Zenith Radio Corp., completed its latest tests in New York in spring 1954. The firm had applied to FCC for permission to test in New York over a three-month period. Here's how Zenith public relations V. P. Ted Leitzell described the results to SPONSOR:

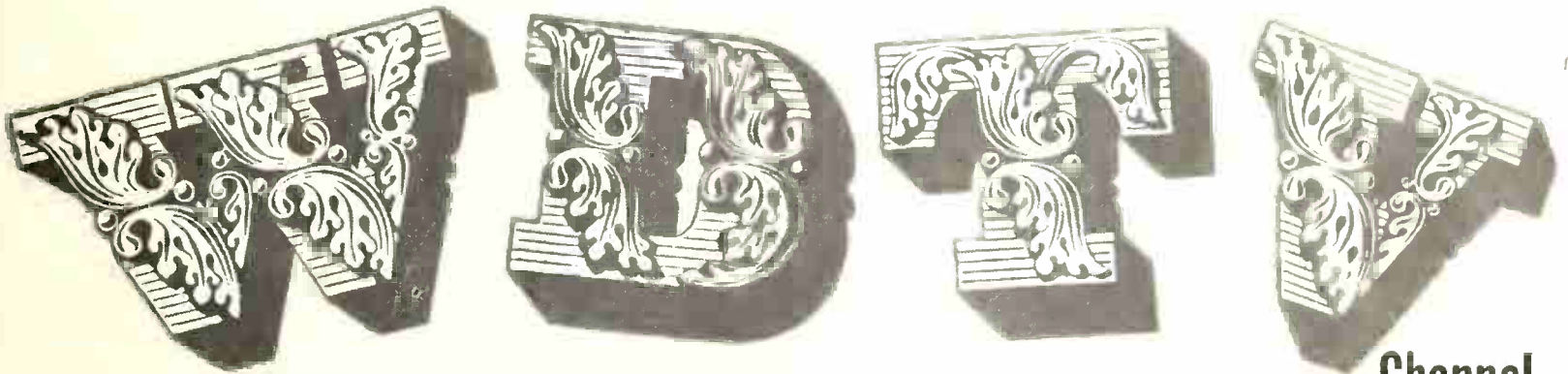
"Dr. Ellett and his crew were able to wind up the whole thing in just one week. This was primarily an engineering test performed in connection with WOR-TV and gave us the opportunity of trying out one of our airborne Phonevision systems—a method that carries the decoding key right along with the picture transmission.

"The test radiated outward from the Empire State Building up to 100 land miles away from the transmitter, and we now know that if Phonevision is authorized by the FCC and put into commercial operation, its program features will be available to people in every area where it's possible to get satisfactory reception of regular television."

2. *International Telemeter Corp.* of Los Angeles, owned by Paramount Pictures, ran a test operation in Palm Springs, Cal., in October 1952. A community antenna was set up in Palm Springs, where there was one local radio and no tv station at the time. By means of this mountain-top antenna, Telemeter piped programs to tv set owners in the Palm Springs area direct from seven Los Angeles tv stations.

3. *Skiastron* as well has conducted tests using facilities of WOR-TV.

In **PITTSBURGH**



**Channel
2**

spells

“SALES”

When you sell to Pittsburgh you sell to the nation's sixth largest metropolitan market. An industrial area whose manufactures top those of 37 states.

When you sell to Pittsburgh, you tap the retail buying power of 6¼ million people.

And you will sell to Pittsburgh, day or night, on Pittsburgh's first television station—Du Mont's WDTV!

Watching WDTV is a daily pleasure in more than a million Pittsburgh District homes.

WDTV programs are geared to Pittsburgh people, Pittsburgh habits, Pittsburgh tastes.

So beam your Pittsburgh sales efforts straight to success—on Channel 2—WDTV!

First and salesmost in Pittsburgh!

Pittsburgh's *First* Television Station

GATEWAY CENTER, PITTSBURGH 22, PA.

Owned and Operated by ALLEN B. DU MONT LABORATORIES, INC.

HAROLD C. LUND, General Manager

KEDD

WICHITA KANSAS
NBC • ABC

97

97% OF THE
WICHITA TV
AUDIENCE SEE
TELEVISION AT ITS
BEST ON KEDD

KEDD

CHANNEL

16

WICHITA
KANSAS

STANLEY H. DURWOOD
President

REPRESENTED BY

Edward Petry & Co., Inc.

Q. How does fee tv work?

A. You transmit a "scrambled" signal that can be enjoyed only by viewers who pay a fee to get a clear picture. Several subscription tv systems exist. Zenith alone has submitted five systems to FCC for approval.

Q. What type of programming do the fee tv people plan to offer?

A. A variety of programs that are currently either too specialized or too expensive to be offered on either a sustaining or on a commercial basis. Included among these are major sports events, film premieres, Broadway shows and possibly such cultural fare as special religious services or college lectures.

Says Dr. Faught: "The FCC has set aside 250 of its allocations for educational television stations. . . . If an educational station could collect tuition via subscription tv for a few outstanding programs, it would have the funds to operate many more hours per week on a free public-service basis."

Q. How would fee tv affect tv stations?

A. The fee tv people consider the system an added source of revenue for tv stations—comparable to the revenue publishers get from selling copies of their newspapers and magazines. They feel it will help all stations now caught in the squeeze between high operating costs and insufficient revenue. They have in mind both vhf and uhf stations.

Q. How would advertisers be affected?

A. Fee tv would help advertisers if it kept smaller tv stations healthy; the stations would be there for campaigns when needed—even though the national advertiser was not regularly "supporting" them. It might be a competitor of the national advertiser as well, however, vying with him for some of the big special events and sports attractions tv has been carrying.

Proponents of fee tv contend, however, that the advertiser has in many cases already lost the opportunity to buy major sports attractions. Reason: Sports promoters fear loss of attendance and demand such high prices that only those who actually charge for admission (theatres equipped for tv) can afford to buy rights to televise them.

Farm tv

Q. Is there any difference in the time buying pattern between farm radio and farm tv?

A. The heaviest farm radio users, in the past, have used early morning and noontime (Class B or C times). But the trend in tv is to use Class A evening time—to reach the farmer when he's done with the chores, relaxing at the end of the day. This is particularly true of local and regional farm tv advertisers.

Q. Are there any special techniques for farm commercials?

A. What works for urban commercials holds true for farm commercials. Most important point: Demonstration. William L. Hurley, general manager of KXJB-TV, Valley City-Fargo, N. D., says sponsors "have to show how: How to kill a bug, how to cure a sick cow, how to make corn grow better. We have a rule for our tv sponsors," says Hurley. "If it doesn't wiggle—put it back in radio." Hurley, like other tv station managers serving farm viewers, says television is a natural for many farm products "because so many of them depend upon demonstration for their effectiveness. It used to be that when a dealer got, say, 100 farmers to attend a demonstration of a new implement, he'd call it a great success. Now the dealer can give the same demonstration to thousands of farmers—and the dealers are delighted."

Q. What types of sponsors use farm television?

A. Feed companies are among the heavy users of farm tv (like food companies, the product of feed companies is consumed every day so there is a vast market to tap). Implement companies also use tv. Seasonal farm tv advertisers include hatcheries, seeds, agricultural chemicals and antibiotics. Clients with more general products as well have turned to farm tv.

Q. What other specialties are part of tv programming?

A. Some tv stations in big cities are adding foreign-language shows and shows designed for Negro audiences. (See SPONSOR'S *Program Guide*.)

What do you want of a television station?

COVERAGE ?



Operating on the low channel 2 dial spot with, 100,000 watts boomed out from a 1062-ft. tower, WSB-TV gives you merchandisable coverage in Georgia, Alabama, Tennessee, North Carolina and South Carolina. (1) High Tower, (2) maximum power, and (3) low channel are the three ingredients that add up to tops in coverage effectivity.

AUDIENCE ?



WSB-TV delivers* listeners in 18% more counties than Atlanta station B; in 106% more counties than station C. In the outlying 25-74% effective coverage area, WSB-TV delivers 63,235 more families than station B, and 137,782 more families than station C. We or Petry will be happy to show you supporting statistical evidence in full.

PRESTIGE ?



WSB-TV was the first television station in the South, and richly shares the prestige of its affiliate, WSB Radio, Dixie's pioneer broadcaster with a record of 32 years service in the public interest. These stations are affiliated with The Atlanta Journal and The Atlanta Constitution. Get more for your money . . . Get on WSB-TV. Ask Petry for availabilities.

The great AREA station

of the Southeast

wsb-tv

Atlanta, Georgia

*ARB Reception Index Study, February 1954

Get in the

*Largest
average audience,
day and night*

*Most
quarter-hour wins,
day and night*

*6 of the top 10
nighttime shows*



picture!

*7 of the top 10
weekday
daytime shows*

*Most of the top 10
daily local shows*

Source: ARB, May '54

For the best
exposure
in the nation's
number one
market, get on
the number one
station:

WCBS-TV

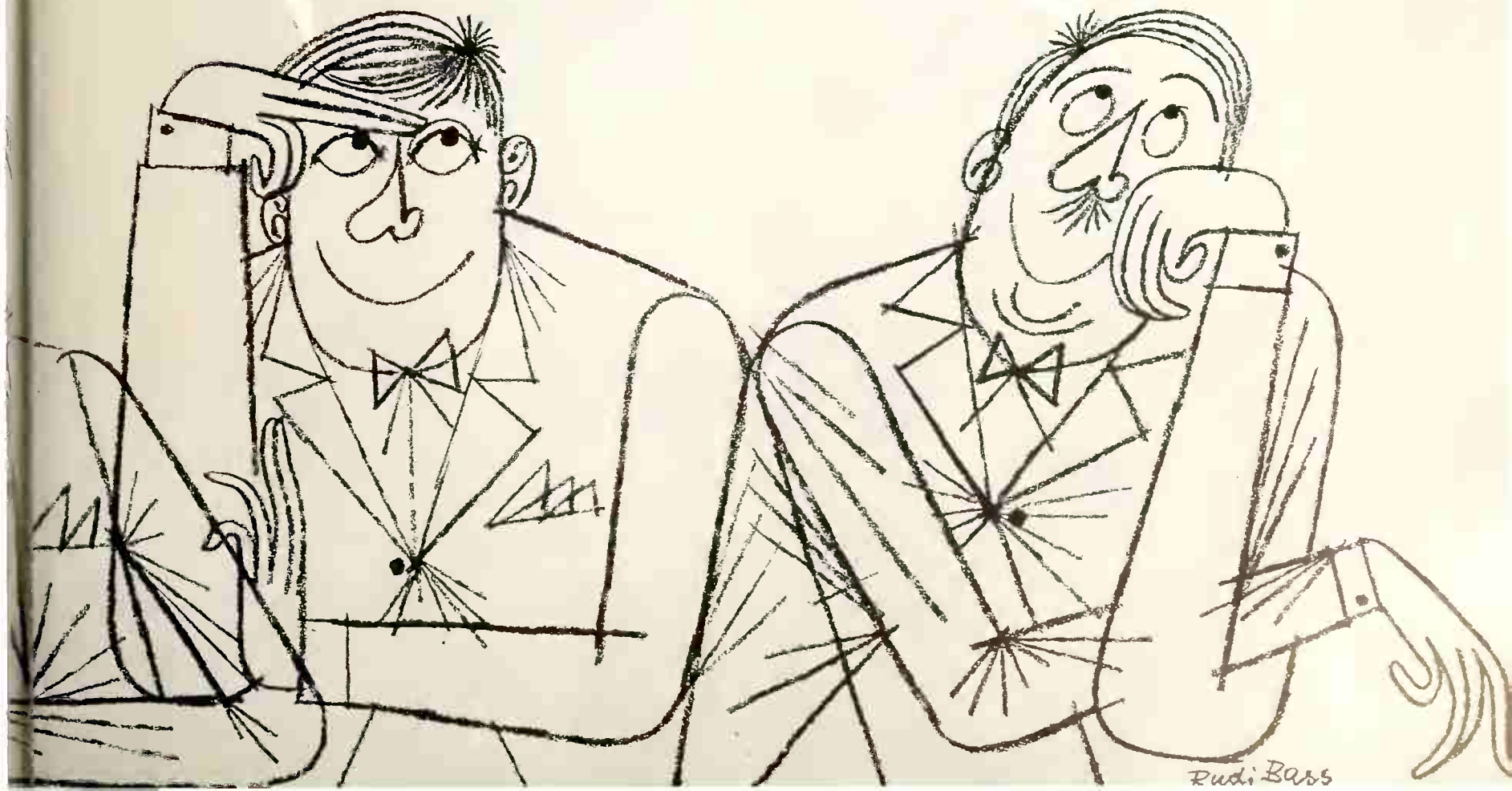
New York

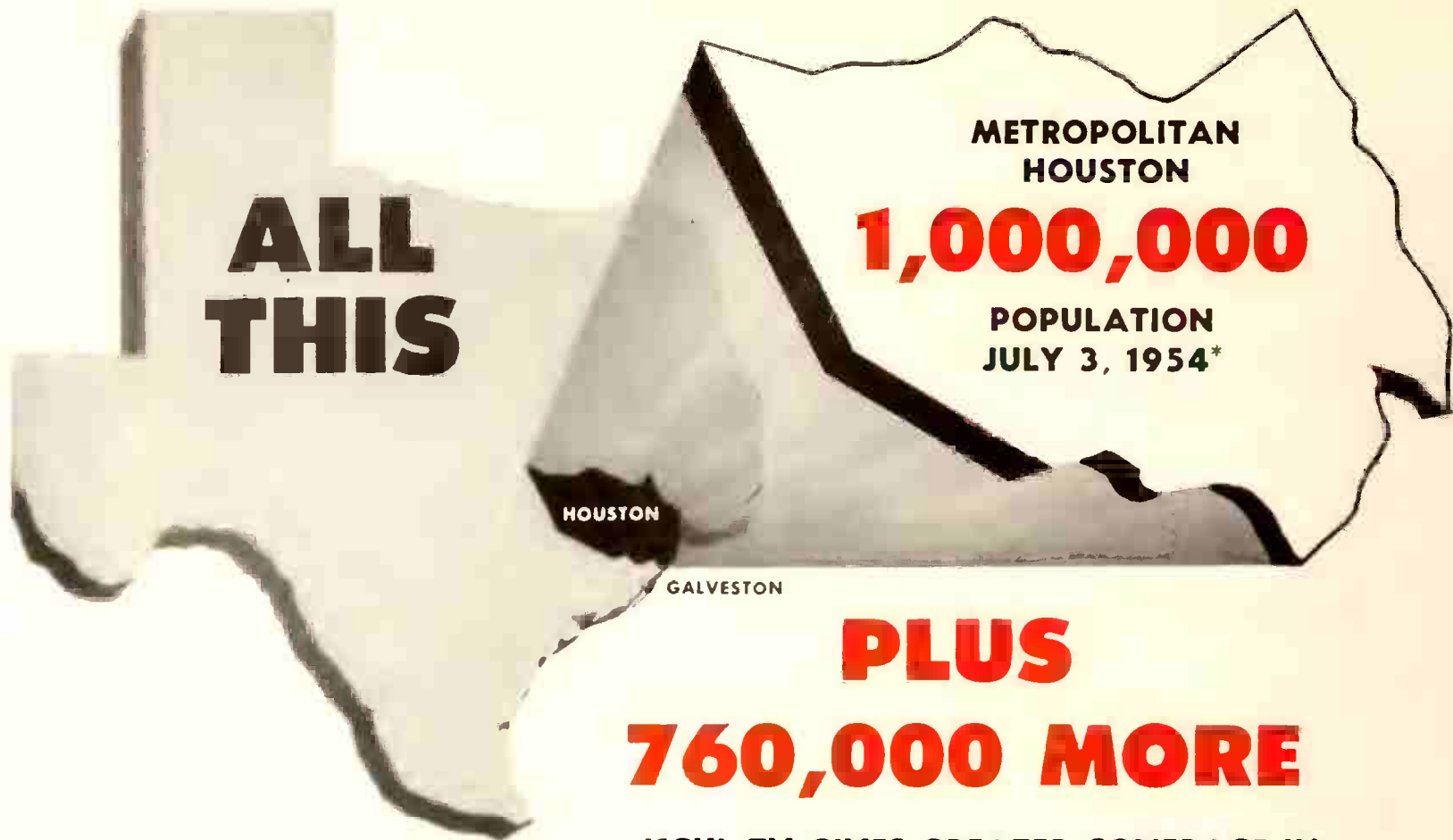
CHANNEL 2

CBS Owned...

Represented by

CBS Television Spot Sales





ALL THIS

METROPOLITAN HOUSTON
1,000,000
 POPULATION
 JULY 3, 1954*

HOUSTON
 GALVESTON

PLUS
760,000 MORE

KGUL-TV GIVES GREATER COVERAGE IN THE GREAT GULF COAST MARKET.

*Someone will enter Houston on July 3rd to become the millionth resident. It's with pride that we mark this day, for these million people make up a major part of the 1,760,000 persons living in KGUL-TV's coverage area. The rich Gulf Coast market is not just Houston but the entire area . . . best covered . . . most economically by KGUL-TV, the CBS basic affiliate for the Gulf Coast.

So remember the million — Plus!

LOOK AT THE FACTS

Cumulative Totals	Population	Food Sales	Auto Sales	Drug Sales
Greater Houston	1,000,000	282,642,000	263,296,000	35,947,000
KGUL-TV Primary	1,310,200	363,764,000	340,465,000	46,363,000
KGUL-TV Secondary	1,760,100	474,640,000	442,737,000	59,641,000

Source: Sales Management 1954 and Houston Chamber of Commerce

Your Best Television Buy in Texas

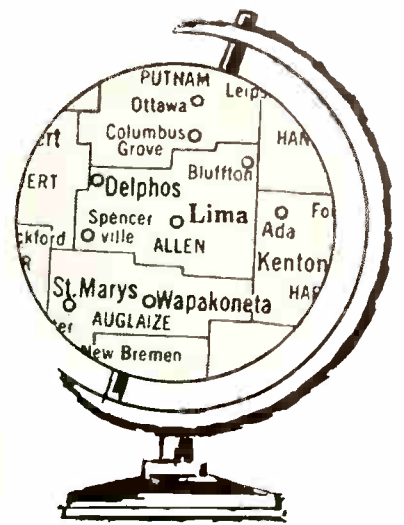
KGUL-TV

The Southwestern TV Station with the Most Consistent Growth
 Represented Nationally by CBS Television Spot Sales



THIS WORLD'S YOUR APPLE!

Just one from the bushel of bonus areas you blanket with WHIO-TV. All in addition to the 415,355 TV families in the primary coverage area, dominated by the World's Tallest TV Tower—1104 feet, delivering the equivalent of 316,000 watts at 1,000 feet above average terrain.



SHARE OF LIMA AUDIENCE—
EVENINGS—SUNDAY THROUGH SATURDAY, FEB. 14-27, 1954.

Time	WHIO-TV	Station B (UHF)	Station C	Station D
7-8	59.99	32.3	4.6	3.2
8-9	64.8	25.2	8.5	1.3
9-10	61.3	24.2	12.2	2.3

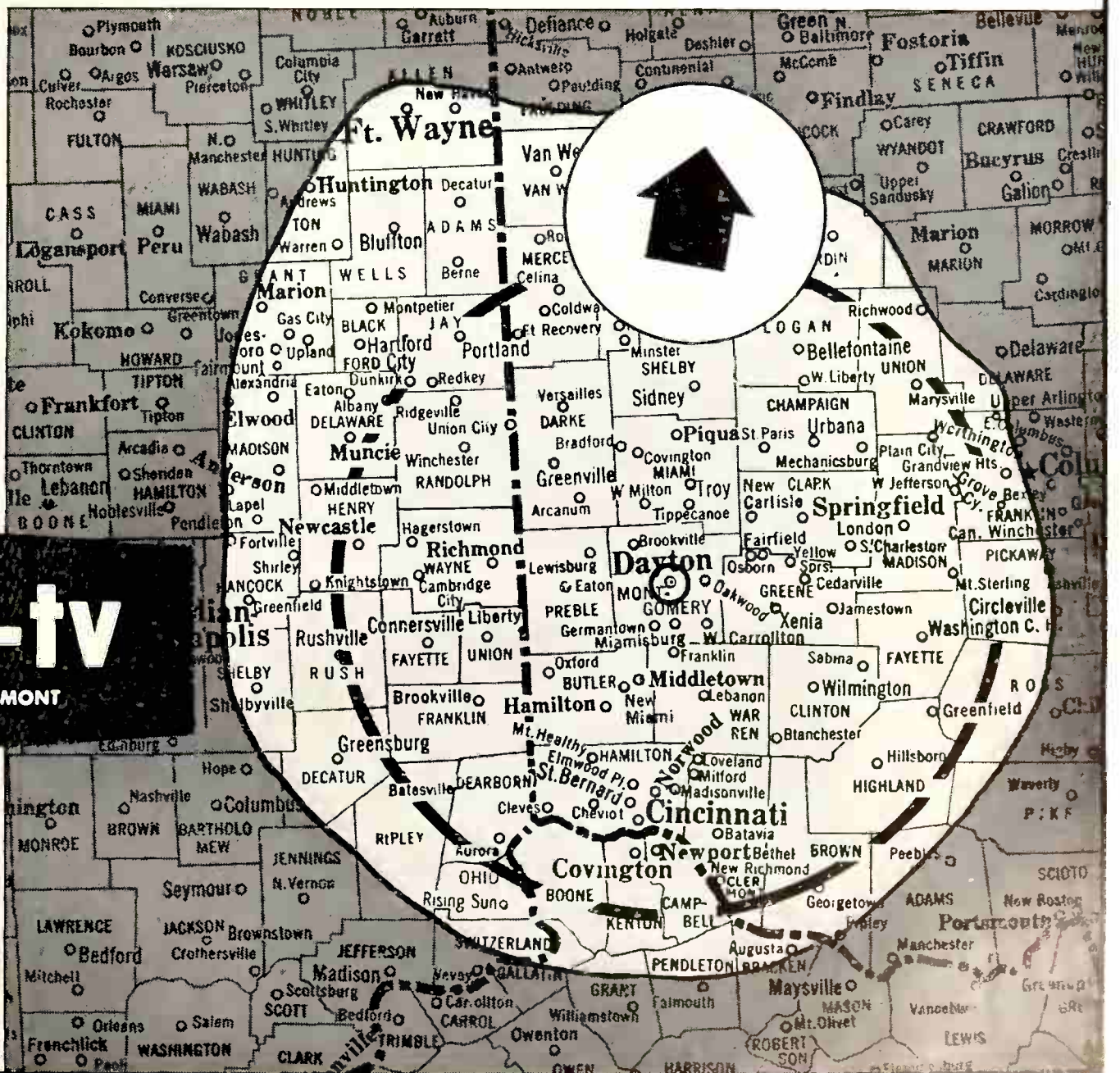
This powerful testimony proves that WHIO-TV's new tower reaches out—over 80 miles from Dayton—to grasp this ripe, rich market! A bread sponsor "discovered the new world" the easy way . . . opened up the Lima Territory using Kenny Roberts, made a big hit with only 3 spots per week! These many bonus markets *plus* WHIO-TV's big, regular service area add up to *plus* reasons why you should buy WHIO-TV! For more facts, contact George C. Hollingbery representatives today.

ONE OF
AMERICA'S
GREATEST
AREA
STATIONS

whio-tv

CBS • ABC • DUMONT

Channel **7**
DAYTON, OHIO





REPRINTS NOW





AVAILABLE

Because of the unprecedented interest in the Storer "Americana" ads and the requests for reprints both from within the industry and without, we have ordered a limited quantity and will be happy to fill further requests. Tell us if you'd like to receive copies of future ads, too, as they are published. Write or call Tom Harker.



STORER BROADCASTING COMPANY

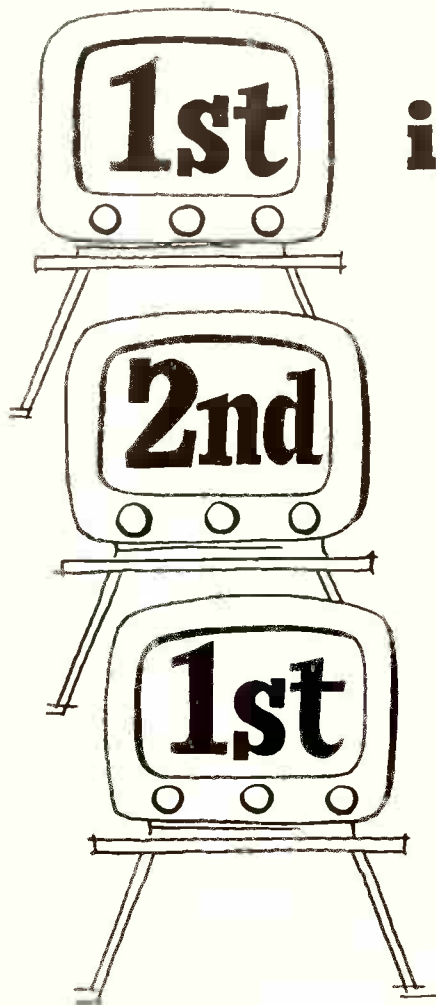
- | | | |
|---|---|---------------------------------------|
| WSPD • WSPD-TV
Toledo, Ohio | WJBK • WJBK-TV
Detroit, Mich. | WAGA • WAGA-TV
Atlanta, Ga. |
| KGBS • KGBS-TV
San Antonio, Texas | WBRC • WBRC-TV
Birmingham, Ala. | WWVA
Wheeling, W. Va. |
| | | WGBS
Miami, Fla. |

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

If you have a
sales story to tell
Southwestern Pennsylvania

. . . take a look at the WJAC-TV picture—
a mighty impressive panorama of extra cov-
erage at no extra cost! The latest Hoopers
again bear out the budget-stretching facts
—WJAC-TV is



in Johnstown

A 2-Station Market . . . and WJAC-TV is 'way out front in viewer-popularity!

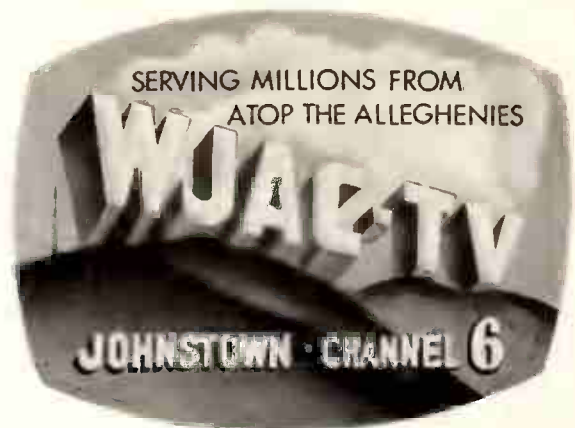
in Pittsburgh

A 4-Station Market . . . and WJAC-TV gives advertisers a real bonus audience.

in Altoona

A 2-Station Market . . . and WJAC-TV stands out as a solid favorite.

Buy the 1
that covers 3



Call your **KATZ** man  for full information



THE SRO SIGNS ARE HANGING OUT EARLIER THAN USUAL

Here are some of the important questions you will find answered in the pages of this report

- Q.** *How can an advertiser buy into nighttime network tv?*page 118
- Q.** *What daytime periods are available?*page 119
- Q.** *Will station clearances be any easier this fall?*page 120
- Q.** *Will network tv costs be higher this fall?*page 124
- Q.** *The uhf dilemma: Is it the advertiser's worry?*page 144
- Q.** *What uhf proposals will the FCC adopt?*page 146
- Q.** *What markets will be able to telecast network color?*page 148
- Q.** *Should an advertiser buy color tv this fall?*page 148
- Q.** *What are network policies on time franchises?*page 152

Availabilities

Q. How hard will it be to find an availability on network tv this fall?

A. The SRO signs are hanging out a little earlier than usual this year. So far as nighttime availabilities on NBC or CBS is concerned, forget about it. There just aren't any. You can stand in line and hope that maybe one of the shows will find the going rocky and be juiced but even if that is the case it is unlikely that the sponsor will give up his valuable time period. If you stand in line you can be sure that, at this stage, there are already plenty of guys ahead of you.

Q. Does that mean there's no chance of getting into network tv this season?

A. Not at all. ABC and Du Mont will have availabilities, though the former has been sewing up sales at night nicely and will probably have a fuller sponsored lineup this fall than last. Both of these networks generally attract fall clients later in the summer

than CBS or NBC. This is because sponsors not able to get into NBC or CBS or who don't want to pay the program costs at those two networks or who don't want the lineups sometimes required with CBS and NBC shows will gravitate to ABC and Du Mont.

Q. What are some of the available periods at night on ABC and Du Mont?

A. The latest information indicates there will be at least one period available on ABC every night in the week except Tuesday and Wednesday. Taking one day at a time, here's the picture:

Sunday: The 8:00-9:00 period (opposite *Colgate Comedy Hour* and *Toast of the Town*) will be occupied by a mystery show, *The Mask*, which was formerly on ABC three nights a week. It will be berthed in between *Pepsi-Co's Playhouse* and *Walter Winchell*. The show is available in the full hour, by the half hour and by the quarter hour. You can also buy *Dr. I.Q.* at 9:30.

Monday: The 9:00-9:30 slot following *Voice of Firestone* is open. You can also buy the Eastern Parkway Arena boxing matches, starting at 9:30. They will be available in November, provided you notify the net by the beginning of September. Otherwise, the boxing show will be offered to ABC affiliates on a co-op basis.

Thursday: A one-hour live dramatic show from Hollywood is a possibility for the 8:00-9:00 period. Program plans are not definite but thinking is along the lines of the erstwhile *ABC Album* with some prestige shows to give the program weight. Cost? In the neighborhood of \$35,000.

Friday: The network is mulling over an audience participation show for the 9:30-10:00 slot. It's tentatively titled *Take My Word* and will feature Jimmy Nelson and his puppets. The cost will be in the budget bracket, possibly about \$12,500.

Saturday: Except for *Saturday Night Fights* sponsored by Bayuk Cigar, Saturday is wide open. This includes *Fight Talk*, following the Bayuk program. Although the fights vary in length, the web guarantees 130 minutes

"Voice of Firestone" shift from NBC Radio-TV to ABC Radio-TV points up two trends: (1) increasing vulnerability of tv franchises as network competition reaches new heights and (2) the growing importance of ABC TV as a contender in the network battle

Moving of Garry Moore show from afternoon to morning on CBS TV emphasizes the web's crowded daytime lineup. Moore was moved to make room for one of two half-hour P&G shows acquired by CBS from NBC. Show is half hour except Friday when it's 1½ hrs.



for every 13-week cycle. You can get it for the low, low price of \$2,000 per show. *Stork Club*, which follows, will be available in segments. In the 8:00-9:00 period the likelihood is a music show featuring a different name band each week.

There are a wealth of availabilities at night on Du Mont. Time clearance is better in some periods than others. But with the right show you can do pretty well with clearances, as witness the Bishop Sheen show and *The Goldbergs*, both of which have been locked in combat with Milton Berle on NBC. The Bishop has been seen on what is believed to have been the largest lineup for any network tv show, 169 stations. At latest count, *The Goldbergs* were on 167 stations.

In addition to the unsold time on Du Mont, there is always the possibility of a sponsorship cancellation at the end of the 13-week summer cycle. Best bet: check the network.

Q. What about daytime availabilities?

A. Daytime doesn't present nearly

the availabilities problem of nighttime. One possible exception is CBS. With two new P&G half-hour shows won over from NBC the CBS TV weekday daytime client lineup is definitely crowded, more crowded than it has ever been. It doesn't look like there will be any openings for advertisers to sponsor their own strips on the web unless CBS decides to open the 5:00-6:00 p.m. slot opposite *Pinky Lee* and *Howdy Doody* on NBC.

However, advertisers will find participation availabilities on CBS during the day. The *Morning Show* (7:00 to 9:00 a.m.) is expected to have plenty of openings. There should be a choice of announcement slots on the *Bob Crosby Show* and *Robert Q. Lewis*, both of which fall in the 2:00-4:00 p.m. period.

NBC's lineup will change considerably during the summer and fall and a good part of it is available for sponsorship. It should be pointed out that NBC is not planning to program between noon and 3:00 p.m. This does not mean NBC will not sell this time to a client who wants it. It means that

the network would prefer to sell the periods already programed.

Here is a sampling of what's available on NBC during the day:

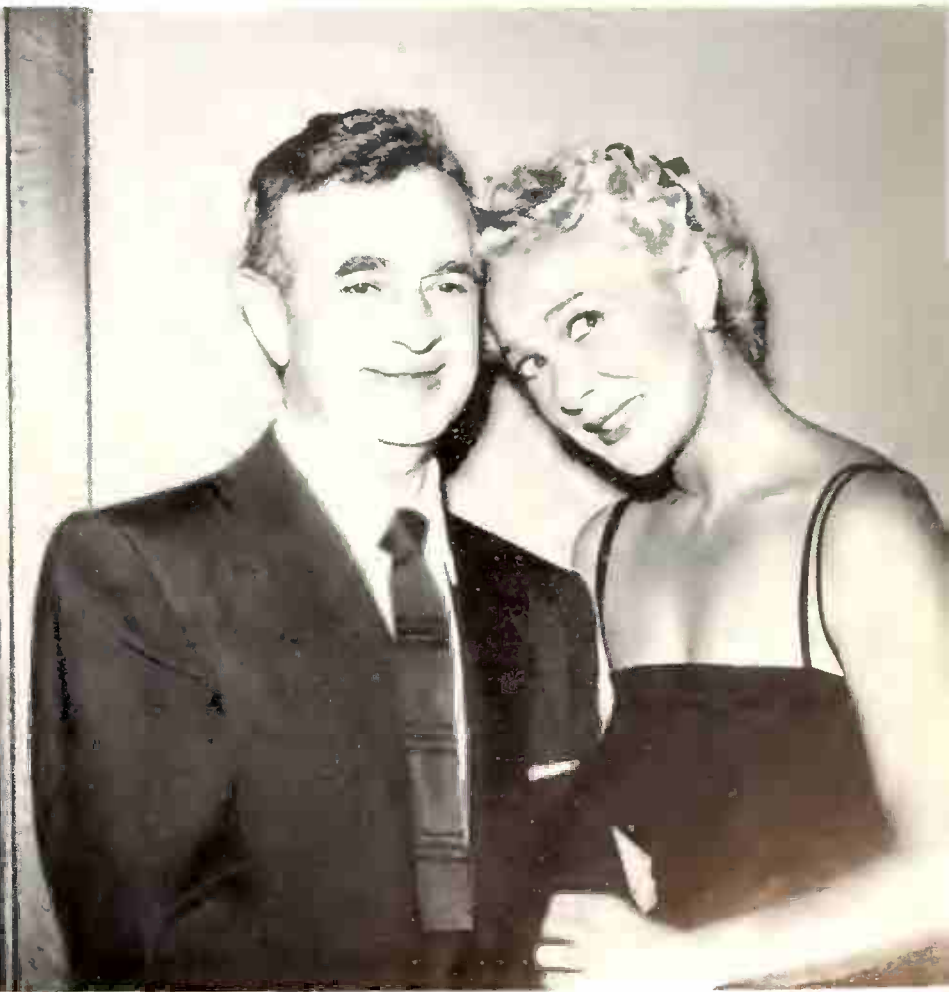
10:30-10:45: *A Time to Live*, a new soap strip, which started 5 July. The plot revolves around a young widow whose husband was killed in Korea and who goes back to newspaper reporting. It originates in Chicago. The program price is not yet set but if other NBC prices are any indication it will fall between \$2,000 and \$2,500 per program. The 15-minute time cost on NBC's 51 basic stations during the day is \$11,395 gross.

11-12:00: *Home*, the "women's magazine of the air," is available in two ways: one-minute participations (eight to an hour) and 20-second product news mentions. Items proposed for the 20-second mentions must be genuinely newsworthy. Total gross cost of the one-minute announcement is \$6,202, that of the 20-second mentions is \$3,101 gross. At present the lineup consists of 42 stations covering about 86% of all U.S. tv homes.

3:00-3:15: *One Man's Family*, the tv version of the 22-year-old radio se-

Opening of Du Mont Tele-Centre was occasion for attack by Dr. Alen B. Du Mont on tv "monopoly," which, he said, grew out of existing FCC allocation plan. (See story for Du Mont proposals on uhf.) At Dr. Du Mont's right is Ted Bergmann, DTN manager

Max Liebman, shown here with Betty Hutton, will produce two of the three once-a-month color spectaculars on NBC TV this fall. The one-and a-half hour shows on Saturday, Sunday and Monday are partly NBC TV bid for dominance, partly to spark color set sales



Color: What's outlook for set growth?

RCA ESTIMATES OF YEARLY PRODUCTION*		FORTUNE ESTIMATES OF YEARLY PRODUCTION**	
1954	50,000	200,000	
1955	250,000	1,000,000	
1956	1,750,000	2,500,000	
1957	3,000,000	4,000,000	
1958	5,000,000	5,300,000	
1959	6,000,000	5,000,000	
Total	16,050,000	17,800,000	

*RCA estimates, based on private survey of leading U.S. manufacturers of tv receivers, are for entire industry.

**FORTUNE magazine study was made early this year by Boni, Watkins, Mounteer & Co., economic consultants.

rial. Moved from NBC TV's morning lineup, *One Man's Family* now leads off a block of five soapers. Gross program cost is \$3,447 per day.

5:00-5:30: The half-hour strip, *The Pinky Lee Show*, leads into *Howdy Doody*. It has no network competition except for CBS TV's *Barker Bill's Cartoons*, a 15-minute show on twice a week. It is a music-plus-comedy show aimed at both children and adults. Commercial format: one-minute participations, gross price, \$1.882. For the 70-station lineup covering 80% of all tv homes the gross time cost is about \$4,640.

These are by no means the only availabilities on NBC TV daytime. Besides a number of other soap operas there are the popular opening and closing shows on NBC's daytime lineup, *Today* and *Howdy Doody*, respectively.

ABC's daytime program efforts are concentrated in the morning. It is the only tv network programming for the 9:00-10:00 a.m. slot and it looks like it will have no competition except from final hour of *Today* in Midwest. ABC's show in that period is *Breakfast Club*, which started as a simulcast this past season after a long history on radio. The network had been selling the show on a simulcast-only basis but that pol-

icy was recently dropped and the tv show can now be bought separately. Other plans call for two soapers following the *Breakfast Club* and it is possible they will be sold on a participation basis. There is also some thinking about programing in the 7:00-9:00 or 8:00-9:00 periods.

Du Mont is seeking to arouse client interest in its only daytimer, the *Paul Dixon Show*, by expanding the station lineup, changing the format and selling smaller participation periods. Formerly the show was sold by 10-minute segments.

Clearances

Q. Will clearances be any easier this coming fall than last fall?

A. Yes. The number of important markets with one or two stations has dwindled from last year. However, clearance problems are still around. It is hard to generalize on the subject, which is made complicated by the fact that clearances differ by hours of the day and by networks. It is further complicated by the varying status of uhf stations, since the percent of uhf conversions differs so much. There are still important markets which involve clearance problems and many agencies still have men traveling around the country trying to clear time for their clients' shows.

Q. Why do agency men have to travel around to clear time? Can't they pick up a telephone?

A. They certainly can and many of them do. The reason for traveling around is simply that in a face-to-face discussion with the station operator on time clearances the agency men can be more persuasive than over the telephone. When you get right down to it, it's just a matter of psychology. And it must work or else agency people wouldn't do it.

Q. If an agency has a show on network "A" can it clear time in a problem market on network "B"?

A. Yes. In his testimony before the Senate Subcommittee on Interstate and Foreign Commerce, holding hear-

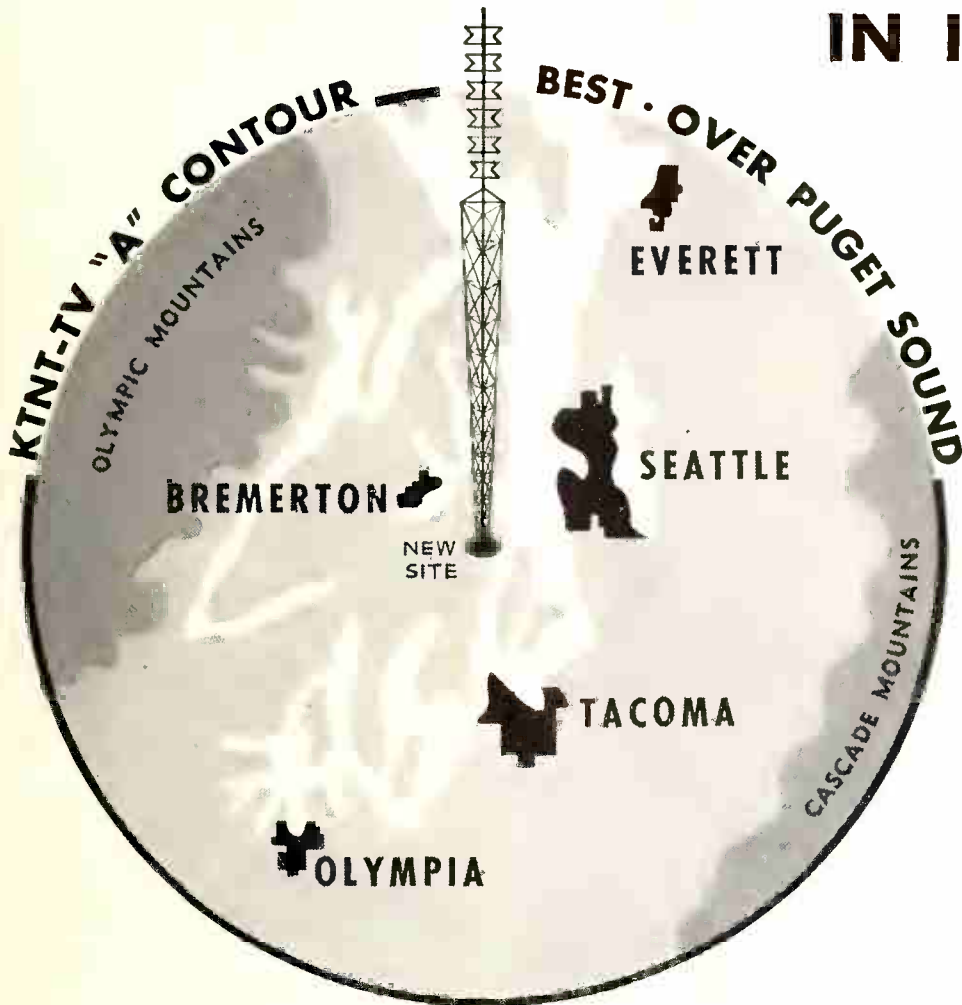
Percent of uhf sets in markets where there are:

	NO VHF STATIONS	1 VHF	2 VHF	3 OR MORE VHF
WITHIN 1-6 MONTHS	79.0	45.6	36.2	28.2
AFTER 6 MONTHS	89.8	65.4	40.4	27.5*

SOURCE: ARB. *Variation occurs because ARB does not always measure the same cities in reports and above figures are averages taken from last four vhf-uhf studies.

only **KTNT-TV** covers **ALL FIVE**

IN ITS "A" CONTOUR OVER PUGET SOUND



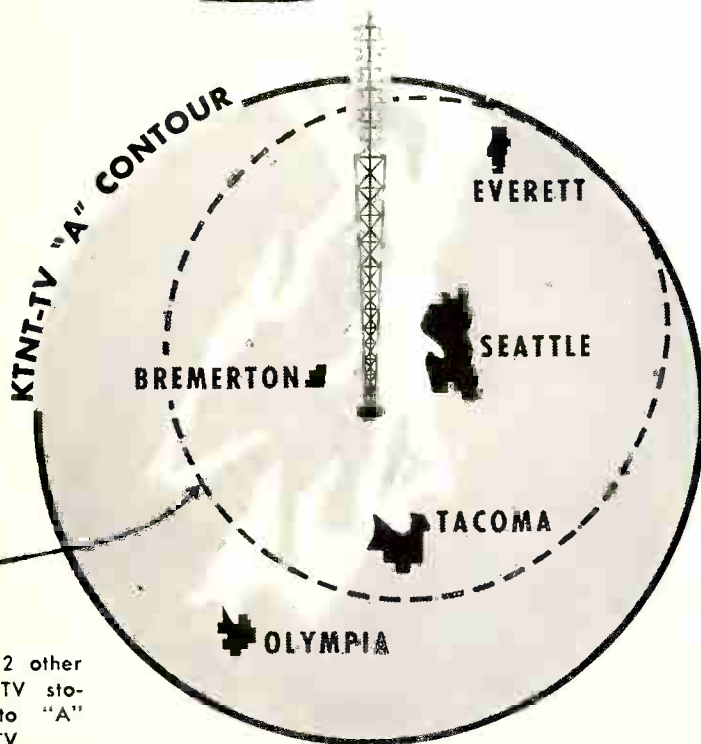
SEATTLE: Now the 17th city in the United States and is the largest city in Washington State. It is located 7 miles across Puget Sound to the east and north of KTNT-TV's new 316,000 watt transmitter site. Seattle residents constitute approximately one-third of KTNT-TV's market population.

TACOMA: Home city of license of KTNT-TV, Tacoma is located 12 miles south and east of KTNT-TV's new transmitter. It is the dominant industrial area of Pierce County which is the second most populous county in the state.

BREMERTON: Famous naval base of the Pacific Northwest, lies west of Seattle across Puget Sound. It is located in Kitsap County, the same county in which the new KTNT-TV transmitter site is located.

OLYMPIA: Capital of the state, this famous early Washington settlement lies at the southern end of Puget Sound. Its beautiful government buildings are a tourist attraction for the thousands who visit the Puget Sound country each year.

EVERETT: The northernmost city of "Middle Puget Sound", Everett is one of the centers of pulp and paper production in the Pacific Northwest. It has steady industrial payrolls for its people.



"A" coverage of 2 other maximum power TV stations compared to "A" Contour of KTNT-TV

KTNT-TV

CHANNEL 11

NOW 316,000 WATTS

Antenna Height, 1000 ft. above sea level

CONTACT WEED TELEVISION



For the **SEATTLE - TACOMA - PUGET SOUND AREA**

"A" Contour Population Over 1,200,000



"Lights"
"Camera"
"Action"

and PROCESSED BY
MOVIELAB

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

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

ROUND THE CLOCK SERVICES

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

FOR COLOR

it's

Rainbowlab Inc.



MOVIELAB FILM LABORATORIES, INC.

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

ings on the uhf question, Acting FCC Chairman Rosel H. Hyde offered some interesting evidence on the degree to which the tv networks spread their programs around, even where a market is covered by four stations. (The figures are only from markets in which both uhf and vhf stations are on the air and are based on the week of 14-20 March.)

For example: In the Norfolk-Portsmouth-Newport News area ABC had 8½ hours of programming on a vhf station (a CBS affiliate), more than five hours on one uhf station and a half hour on another uhf station.

Another example: In Pittsburgh the sole vhf station carried 32 hours of NBC programming, 30¾ hours of CBS programming, three hours of ABC programming and 11 hours of Du Mont programming.

Q. How are network interconnections progressing?

A. Nicely. At the beginning of summer there were 293 stations in 190 cities interconnected. Last June at the same time the figure was 137 stations in 91 cities. By the end of this year, it is estimated by AT&T, orders for interconnection indicate that nearly 350 stations in about 215 cities will be linked together by coaxial and micro-wave relay facilities. These figures include private interconnections. At present there are 31 stations in 24 cities tied into network lines by private facilities, usually micro-wave.

Q. What are the problem markets for clearances?

A. A lot depends on what network you are talking about. It also depends on your program. A highly rated show gets into the problem markets more easily than one not so highly rated. It should also be pointed out that with more and more stations on the air the possibility of getting into market "A" from a station in market "B" is greater, though overlap varies from market to market. Some problem markets mentioned by admen are Toledo, Richmond, Binghamton, New Haven, Baton Rouge, Pittsburgh, Charlotte, N. C., Wilmington, Del., Tampa-St. Petersburg. This is by no means a complete list of problem markets but it gives some indication what the situation is like.

Q. What is the outlook for opening up important markets to all four networks?

A. In some of the problem markets there is no relief in sight in the near future. A number of the important station grants are still before the FCC. In its speed-up policy on granting construction permits during the past 12 months, the FCC has concentrated on markets which had no television stations at all and on channels for which there was no contest. Now stations are not only coming on at a slower rate but the net gain in tv stations is cut down by the growing number of stations, especially uhf outlets, throwing in the towel. Last year at this time new stations were coming on the air at the rate of practically one a day. During April and May of this year about 20 made their debut. However, during the same period about 15 went off the air, all but one of them uhf stations.

Q. Are some broadcast periods more difficult to clear than others?

A. Yes. The clamoring for advertisers to get into network has, among other things, opened up the 10:30-11:00 p.m. period at night, which is station option time. CBS got an early foothold in these periods during the week and does not have too much trouble in clearing time for its clients, although during two nights of the week lineups total less than 35 stations. NBC, a latecomer in late evening programming, is now in the process of lining up stations for that period Monday through Friday. While the network is confident it can corral satisfactory lineups, it is no secret it is having one helluva time. Among the clients affected are Lever Bros., whose one-hour *Lux Video Theatre* on Thursday runs into station option time. The show is new to NBC, having been on CBS previously. Also brought over to NBC from CBS and also scheduled for the 10:30-11:00 period is Lever's *Big Town* on Wednesday night.

This points up the difficulty of clearing stations following programming changes. One of the reasons tv network clients go through the summer is to make sure they can hold on to their lineups. The problem is especially critical with a program that is not among the top-rated shows. If a client has Lucille Ball on his side he doesn't

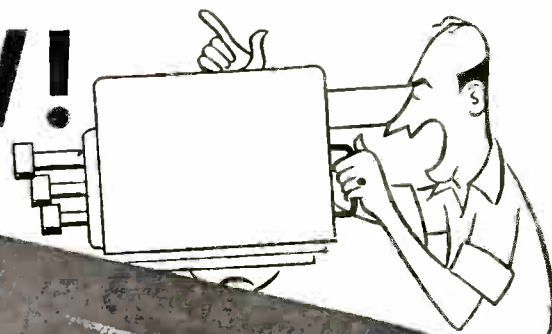
FIRST

IN RADIO!



FIRST

IN TV!



in Wichita Falls ★ Texas!

**CBS AND DuMONT
TELEVISION NETWORKS**

Wichita Falls Television, Inc.

COVER
NORTH
CAROLINA'S

RICH, GROWING*

"GOLDEN
TRIANGLE"

WINSTON-SALEM
GREENSBORO
HIGH POINT

WITH

WSJS

TELEVISION

CHANNEL 12

* A 24 COUNTY
MARKET WITH
A POPULATION
OF 1,303,700

(Sales Management 1954
Survey of Buying Power)



Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

have to worry too much about getting his lineup back after a hiatus (Philip Morris, however, keeps a replacement for *Lucy* all summer).

Also affected by the clearance problem on NBC during the 10:30-11:00 p.m. slot are Chrysler, which has bought Tuesday night, and Mutual of Omaha, which has bought Friday night. NBC's programming plans on Monday after 10:30 depend on the station clearance situation.

There are two reasons why stations are reluctant to carry network programming during the 10:30-11:00 p.m. period. One is that they prefer selling the time locally and keeping all the money rather than having the network sell it to a network advertiser and give them only part. The other reason, which reinforces the first, is that the time period is the last half-hour of Class "A" time. It is one of the few Class "A" periods in which the station can keep all the revenue.

Despite this reluctance, advertisers can often clear good-sized networks after 10:30. CBS has cleared nearly 100 stations on Thursday night for Carter's and Toni's *Place the Face*. NBC has cleared nearly 100 stations for *Your Hit Parade* on Saturday night. These lineups, of course, are not all live. The situation is further complicated by the fact that a 10:30 p.m. show, which goes on in station option time in New York, goes on in network option time in the Midwest where the time zone is one hour behind Eastern time.

The post-11:00 p.m. period has been inhabited, so far as networks are concerned, only by the Longines *Chronoscope*, which has been clearing about 50 stations. However, there is a good possibility that NBC will put its show *Tonight* on the air before the end of the year. It will probably start at 11:30. NBC does not anticipate much trouble clearing the time because, for the Eastern time zone, to start with, the time is Class "C" and the question of station remuneration is not as serious as for the 10:30-11:00 period.

Costs

Q. Will network tv costs be higher this fall?

A. Talking about black-and-white

only—the color cost situation will be covered later—the answer is yes. Program costs will be up, though not substantially. It must be remembered, however, that with greater audiences the program cost per home will not change and may even go down. The average nighttime network show in May, according to Nielsen, reached about a million more homes than May in 1953. Time costs are naturally up with more homes being covered by tv stations. There has been little change in the required network buys but advertisers have been expanding their optional lineups. In addition to reaching more homes by adding stations, advertisers spread their program costs over a larger audience.

When it comes to a participation show, the advertiser has no control over the time costs but this is no source of complaint. If the advertiser sees the lineup doesn't tie in with his sales pattern, he simply doesn't buy the participation. Actually, the problem is usually one of getting as many stations as possible, not one of dropping stations.

Q. Will rising costs be a serious problem this fall?

A. Despite all complaints about the cost of television, the evidence appears to be that sponsors are prepared to lay gobs of money on the line to come out in front in the tv network and sales sweepstakes. The NBC color spectaculars are a case in point. Even if they were not color, the spectaculars would be expensive.

To a certain degree, the network tv advertiser is caught in a cost whirlpool not of his own making. By that we mean network competition. NBC and CBS, and to a lesser extent, ABC, have apparently come to the conclusion that program dominance, whether in the over-all picture or in specific time slots, means inevitably spending lots of money. If anyone has any ideas about how to get ratings of 50 and above with low-cost shows, the advertising world is sure to beat a path to his door.

Q. How can the advertiser with a small budget get into network tv?

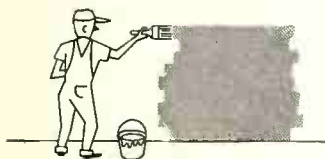
A. There are still low-cost shows on
(Please turn to page 142)

Bonus from Mt. Washington TV

\$2,600 TWA Trip Around The World



Use America's only "3-state one-station TV network" and — in just 8 weeks of a one hour weekly program — you can save the cost of a 3 weeks trip (all expenses paid) around the world with TWA.



IT COVERS

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire, and Vermont like a coat of paint. On the air in August.



IT UNCOVERS

Reaches virtually all the families local TV stations do and thousands of families they cannot reach. Yet average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.

CBS—ABC

Mt. Washington TV Inc.

Channel 8

WMTW

Represented nationally by
HARRINGTON, RIGHTER & PARSONS, Inc.



WHICH WAY IN?

How to make the most memorable impression on the human mind is the subject of a now classic debate among the advocates of mass advertising media.

It started with the advent of radio and the thesis that the living voice best moved men to action because it could tell your story with human persuasiveness, give it the precise emphasis your message required, and make every line a headline.

The partisans of the printed page have cited arguments as old as Confucius and held that in addition to the authority of the printed word, the use of pictures could arrest, clarify, evoke a mood and a desire to buy that the spoken word alone could never achieve.

Since the appearance of television, the debate seems somewhat academic. We'd like to participate in it, but nobody wants to listen. For we've never found anyone who doubted television's impact... even before it began.

It was obvious at once that television makes the strongest impression. But it was not so certain to make it with comparable economy.

Yet television already wins larger audiences than any other mass medium. And it already reaches more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And in all television, the network with the lowest cost per thousand is CBS Television — 20% lower than the second network.

Advertisers, convinced that the eye and ear work best together, seem to have settled the debate with some finality. In the first four months of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.



CBS TELEVISION

Now

North Carolina's Most Powerful Station

WNAO-TV

RALEIGH, NORTH CAROLINA

operating on

182,000 WATTS

affiliated and interconnected with

CBS • NBC • ABC • DuMont

and

WNAO AM* & FM

***850 KC — 5,000 WATTS — 10,000 WATTS**

Represented Nationally by

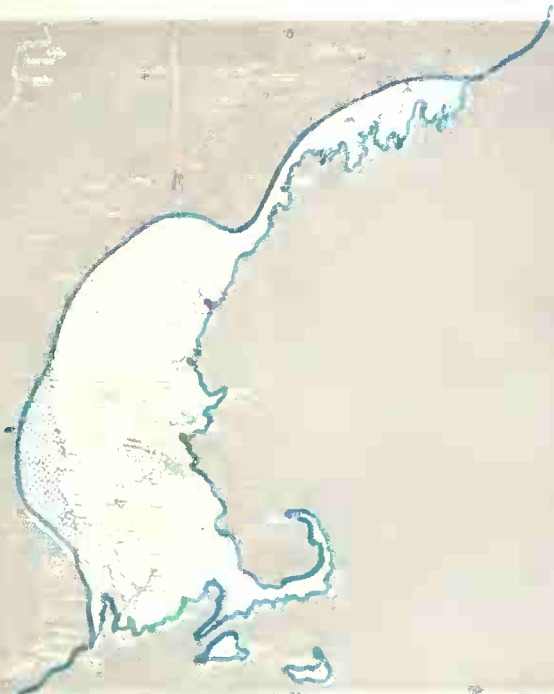
AVERY-KNODEL, INC.

Sir Walter Television Company

Licensee WNAO-AM-FM-TV

WHDH

50,000 WATTS · BOSTON · 850 KC



THE SURVEY WITH THE FRINGE INCLUDED

PLUS NEW AUDIENCE
COMPOSITION FIGURES

PLUS NEW CUMULATIVE
(UNDUPLICATED) WEEKLY RATINGS

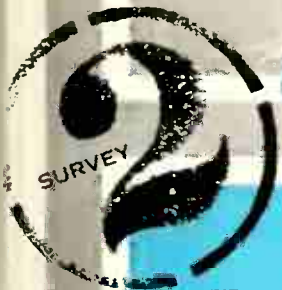
Herewith is the second Area Survey made by Pulse, Inc. for WHDH. Conducted just 12 months after the first survey, it verifies the dominant position WHDH holds in the New England market and brings to 16,400 the number of personal interviews made during the months of January 1953 and 1954.

Substantial sampling is a basic requirement of sound research. Too much of today's information on radio and tv is derived from an inadequate base, and upon these questionable data, decisions are made disposing of millions of dollars in advertising revenue.

WHDH believes the industry should take stock of the careless manner in which its great force for reaching people is being reported. While the over-all audience increases, research companies confine their principal effort to an area that fails to reflect this expansion—listeners in the home; and with the advent of multiple-set listening beyond the living room, there are few organizations who can accurately report the true dimensions of *this* audience. No other medium is so penalized. Newspapers and magazines sell their *total* circulation. Radio seldom gets credit for more than a fraction of its true worth. Why not measure the *total* audience at *all* times?

We do not contend that the following measures the total listening in the area covered—but we feel it is a step in the right direction. All facts and figures are derived from listening both *in* and *out* of the home. It is our opinion that presently Pulse, Inc. is the only organization whose methods of research accommodate this type of reporting—and we have earnestly solicited their consideration of extending the method to their regular reporting in all cities.

Valued opinions have estimated that in the near future up to 50% of radio's listening will be done outside the home. Since these are the same people who a few years ago were listening in the living room, we ought to vote them back into the club. After all, they're still being motivated by radio's great advertising force.



The answers to certain major questions were discovered in the first survey of the 25-county WHDH coverage area made in January 1953. It was the first true, total area survey ever made and included both at-home and out-of-home ratings. The survey showed that the listening habits of people in the 20-counties outside the city area differed from those of the 5-county city area. It showed that listeners-per-hundred sets differed in the two areas; that WHDH's city ratings were projectable to the total area whereas those of network affiliates were not projectable. This report for January 1954 has verified those 1953 conclusions. In addition to this verification, certain other information has been derived which should be of interest to anyone concerned with the medium of AM radio. Among these are:

1. Difference in audience composition between at-home and out-of-home listening.
2. How audience composition varies when the total audience is counted.
3. Facts about the cumulative unduplicated weekly audience of WHDH and local programs of network affiliates.
4. The continually-growing importance of out-of-home listening.

COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	1/2
Lincoln	1/2
Sagadahoc	1/2
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	8
Dukes	1/2
Essex	10
Middlesex	21
Nantucket	1/2
Norfolk	8
Plymouth	4
Suffolk	18
Worcester	2
NEW HAMPSHIRE	
Belknap	1/2
Hillsboro	3
Merrimack	1
Rockingham	1
Strafford	1
RHODE ISLAND	
Bristol	1/2
Kent	1
Newport	1
Providence	11
Washington	1/2
TOTAL	100

The list of counties to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total area encloses 1,440,080 radio homes.

This total 25-county area is the most important area of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. It represents 71% of the population of the four states, according to the 1950 U. S. Census. It represents 81% of the retail sales of those four states, according to Standard Rate and Data Consumer Markets, 1954. (This represents an increase over the figure of 73% in last year's report.) The people in this area, according to Consumer Markets, bought six and a third billion dollars worth of retail goods in 1953. (An increase of 1 billion dollars over the figure of five and a third billion dollars in last year's report.)

Therefore we believe that the following comparisons between radio stations in this area is of importance to all buyers of radio time.

RATINGS OF MAJOR BOSTON STATIONS

PULSE OF TOTAL AREA

VS.

PULSE CITY AREA

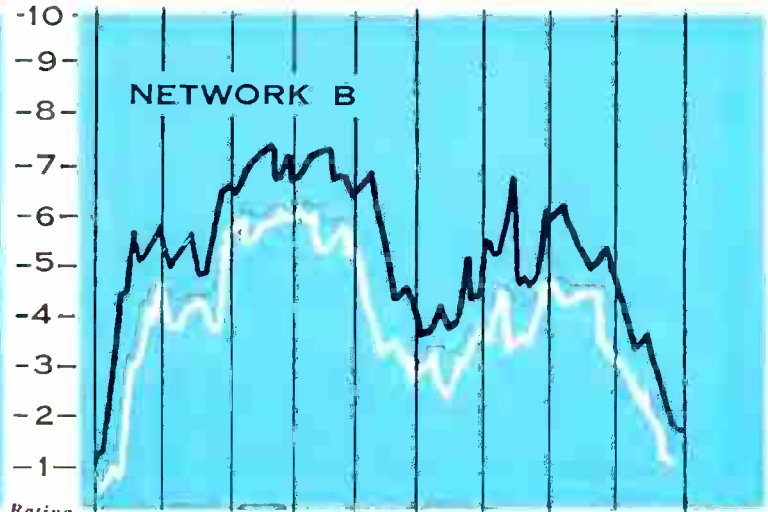
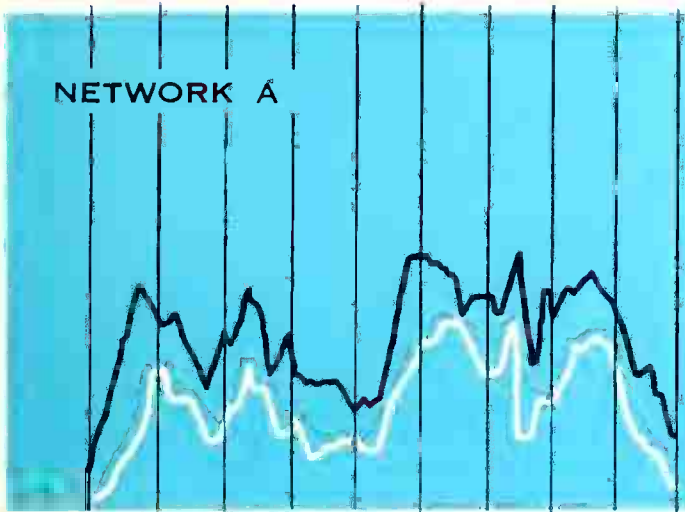
Jan. 1954

Jan.-Feb. 1954

MONDAY-SATURDAY • AT HOME ONLY • 6:00 AM-12:00 MIDNIGHT

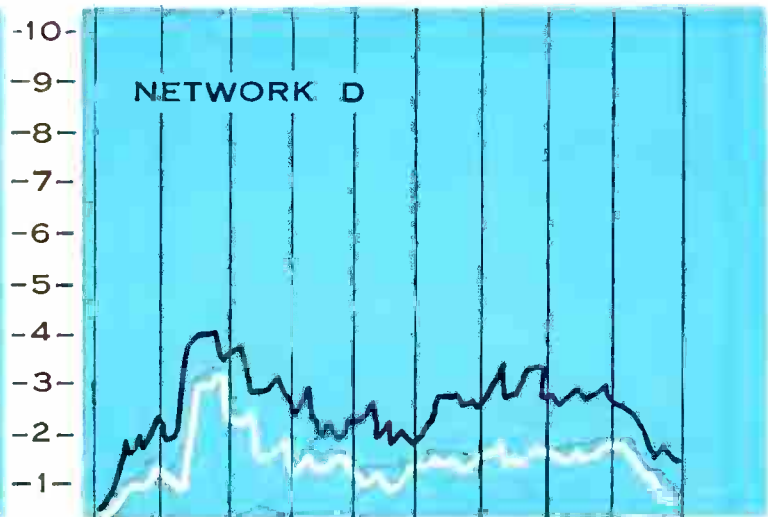
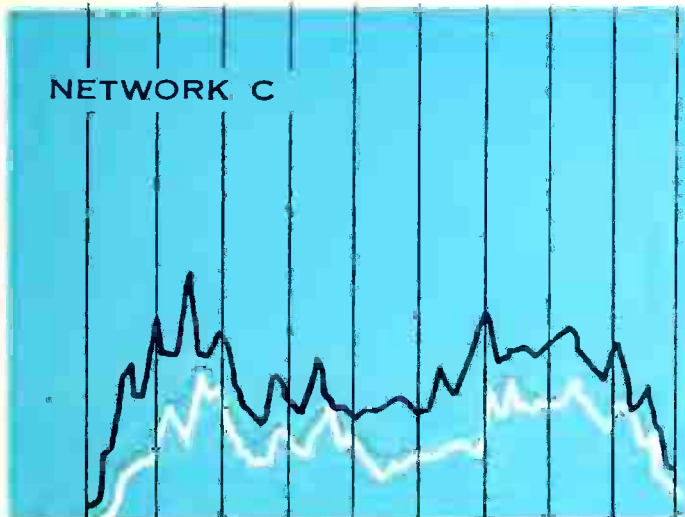
— CITY AREA

— TOTAL AREA

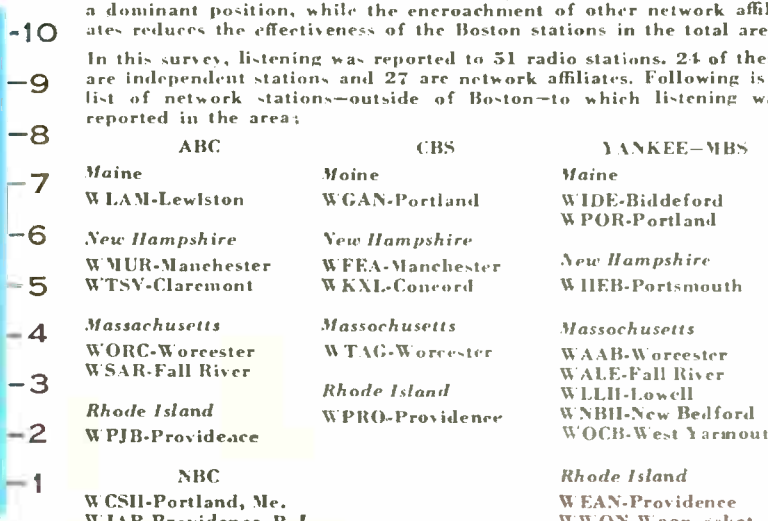
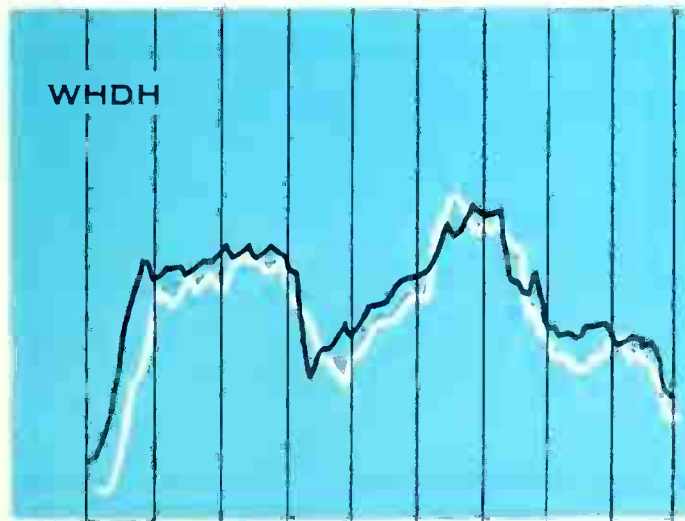


AM 6 8 10 12 2 4 6 8 10 12

6 8 10 12 2 4 6 8 10 12 PM



AM 6 8 10 12 2 4 6 8 10 12



This second report of the 25-county area again shows that the city ratings of WHDH are indicative of its area ratings, and that the city ratings of network affiliates are not projectable to the total area. Again the unduplicated programming of WHDH provides it with a dominant position, while the encroachment of other network affiliates reduces the effectiveness of the Boston stations in the total area.

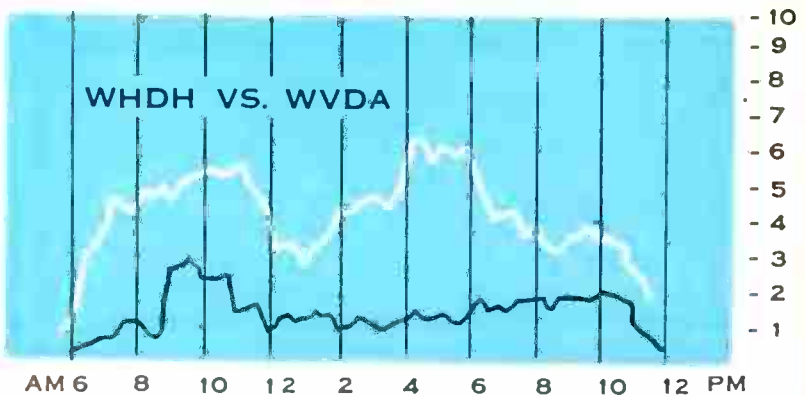
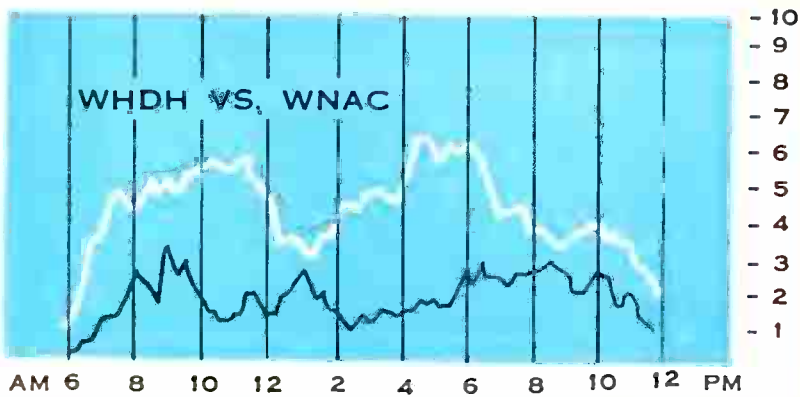
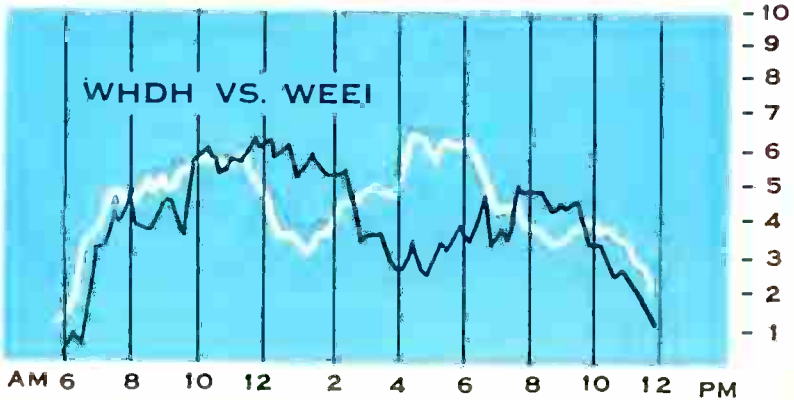
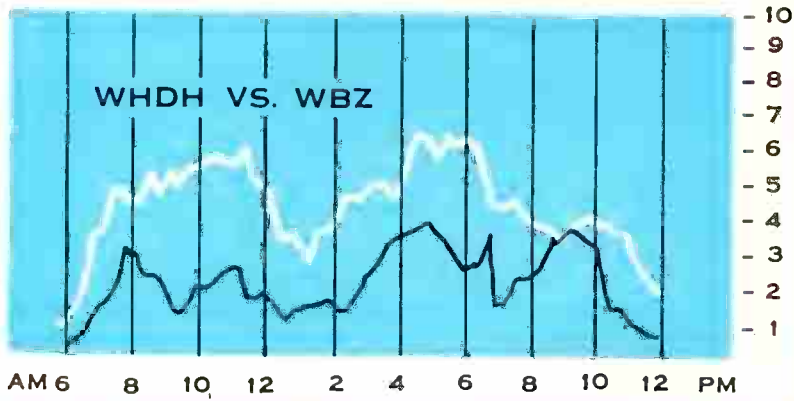
In this survey, listening was reported to 51 radio stations, 24 of these are independent stations and 27 are network affiliates. Following is a list of network stations—outside of Boston—to which listening was reported in the area:

ABC	CBS	YANKEE-MBS
<i>Maine</i>	<i>Maine</i>	<i>Maine</i>
W LAM-Lewiston	WGAN-Portland	WIDE-Biddeford
		W POR-Portland
<i>New Hampshire</i>	<i>New Hampshire</i>	<i>New Hampshire</i>
W MUR-Manchester	WFEA-Manchester	W HEB-Portsmouth
WTSV-Claremont	W KXL-Concord	
<i>Massachusetts</i>	<i>Massachusetts</i>	<i>Massachusetts</i>
W ORC-Worcester	W TAG-Worcester	WAAB-Worcester
W SAR-Fall River		WALE-Fall River
	<i>Rhode Island</i>	WLLH-Lowell
<i>Rhode Island</i>	W PRO-Providence	WNBH-New Bedford
W PJB-Providence		WOCB-West Yarmouth
<i>NBC</i>		<i>Rhode Island</i>
W CSII-Portland, Me.		W EAN-Providence
W JAR-Providence, R. I.		W WON-Woonsocket



WHDH VS 4 NETWORK STATIONS
PULSE OF AREA—MONDAY THRU SATURDAY
6:00 AM—12:00 Midnight • Jan. 1954
By Quarter Hour Total Ratings

— WHDH — NETWORK STATIONS



TIME	WHDH	WBZ	WEEI	WNAC	WVDA
6:00 AM	.9	.4	.6	.3	.1
6:15	1.0	.5	1.0	.4	.2
6:30	1.1	.8	.9	.8	.3
6:45	1.9	1.0	1.7	.9	.5
7:00	3.4	1.6	3.1	1.2	.7
7:15	3.8	2.0	3.3	1.4	.7
7:30	4.8	3.1	4.1	1.4	.7
7:45	4.8	3.0	3.9	1.7	1.2
8:00	4.7	3.0	4.7	2.7	1.1
8:15	4.5	2.4	3.7	2.4	1.0
8:30	4.9	2.4	3.7	2.2	.9
8:45	5.1	2.4	3.9	1.7	.9
9:00	4.8	2.0	4.2	3.2	2.9
9:15	5.2	1.8	4.1	2.7	2.9
9:30	4.8	1.4	3.7	3.0	2.9
9:45	5.0	1.5	3.6	2.9	3.0
10:00	5.3	2.1	5.8	2.3	2.3
10:15	5.4	2.1	6.0	1.7	2.2
10:30	5.4	3.0	5.3	1.7	2.3
10:45	5.5	2.6	5.5	1.4	2.3
11:00	5.3	2.7	5.6	1.5	1.5
11:15	5.1	2.4	5.9	1.5	1.6
11:30	5.6	1.8	5.9	2.0	1.6
11:45	5.2	1.8	6.1	2.0	1.7
12:00	4.6	2.0	5.9	1.7	1.0
12:15	4.5	1.6	6.1	1.6	1.2
12:30	3.8	1.2	5.7	1.6	1.3
12:45	3.2	1.3	6.0	2.2	1.1
1:00 PM	3.2	1.4	5.2	2.8	1.1
1:15	2.9	1.4	5.5	2.3	1.1
1:30	3.4	1.5	5.9	1.9	1.2
1:45	3.4	1.6	5.7	2.0	1.2
2:00	3.5	1.6	5.2	1.6	1.0
2:15	3.9	1.5	5.2	1.5	1.0
2:30	4.3	1.5	4.6	1.1	.9
2:45	4.3	1.7	4.0	1.0	1.1
3:00	4.3	2.5	3.2	1.3	.9
3:15	4.5	2.9	3.3	1.1	.8
3:30	4.8	3.3	3.0	1.3	1.0
3:45	4.9	3.6	3.0	1.4	1.1
4:00	4.7	3.7	2.6	1.3	1.1
4:15	5.5	3.7	2.7	1.4	1.1
4:30	5.9	3.7	3.1	1.6	1.3
4:45	6.4	3.9	3.3	1.6	1.2
5:00	6.1	4.0	2.5	1.8	1.2
5:15	5.9	3.7	2.4	1.8	1.3
5:30	6.3	3.5	3.3	1.7	1.2
5:45	6.2	3.3	3.1	1.7	1.0
6:00	6.0	2.8	3.7	2.8	1.4
6:15	6.1	2.9	3.5	2.3	1.4
6:30	5.9	2.9	3.3	3.0	1.6
6:45	5.6	3.7	4.6	2.7	1.3
7:00	4.3	1.8	3.2	2.6	1.4
7:15	4.2	1.8	3.6	2.5	1.3
7:30	4.3	2.5	3.4	2.7	1.7
7:45	4.1	2.5	4.8	2.6	1.7
8:00	3.7	2.5	4.7	2.6	1.6
8:15	3.7	2.7	4.7	2.6	1.5
8:30	3.7	3.5	4.6	2.8	1.5
8:45	3.6	3.3	4.3	3.0	1.3
9:00	3.4	3.6	4.3	2.6	1.7
9:15	3.7	3.7	4.5	2.4	1.6
9:30	3.7	3.5	4.4	2.1	1.5
9:45	3.9	3.5	4.4	2.0	1.5
10:00	3.9	3.3	3.4	2.5	1.7
10:15	3.6	2.3	3.1	2.3	1.7
10:30	3.7	1.8	2.6	2.1	1.4
10:45	3.4	1.5	2.4	1.7	1.2
11:00	3.4	1.5	2.5	2.0	1.0
11:15	2.9	1.2	2.1	1.1	.9
11:30	2.7	.9	1.6	1.0	.6
11:45	2.3	.7	1.1	.8	.5

In this second area report, the dominant stations continue to maintain their relative positions. Here is the comparison of average quarter-hour ratings, 6 a.m. midnight, Monday through Saturday, 1953 vs. 1954:

Station	1953	1954
WBZ	2.53	2.32
WEEI	3.99	3.91
WHDH	4.23	4.30
WNAC	1.60	1.90
WVDA (WLAW)	1.57	1.29

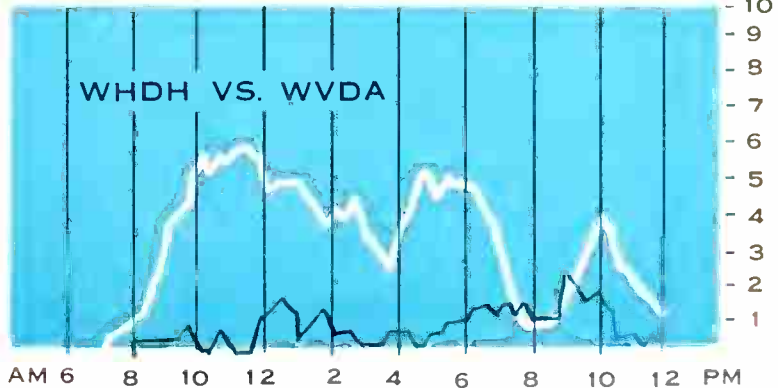
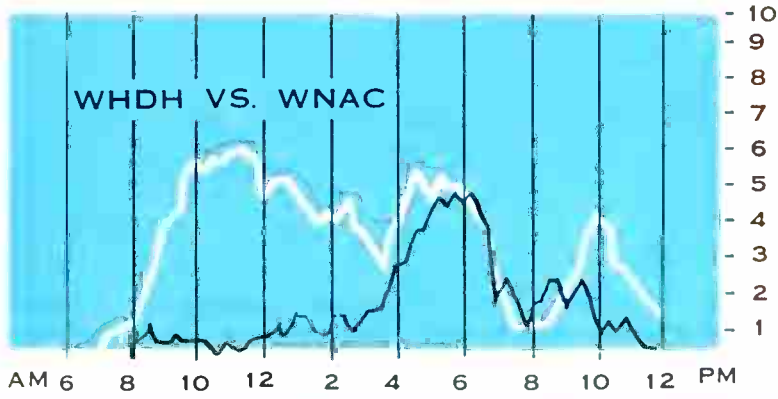
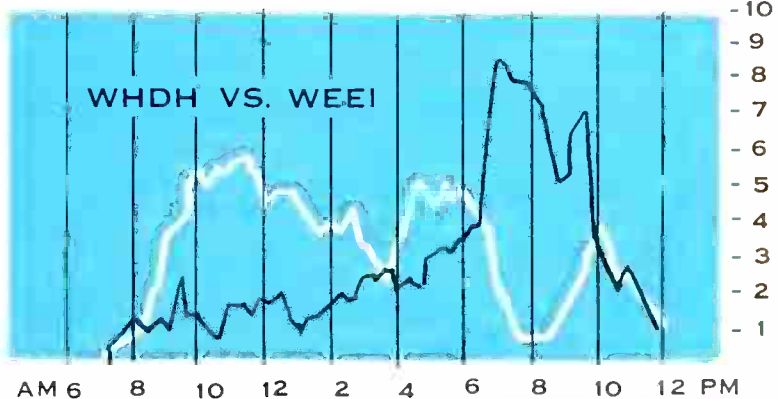
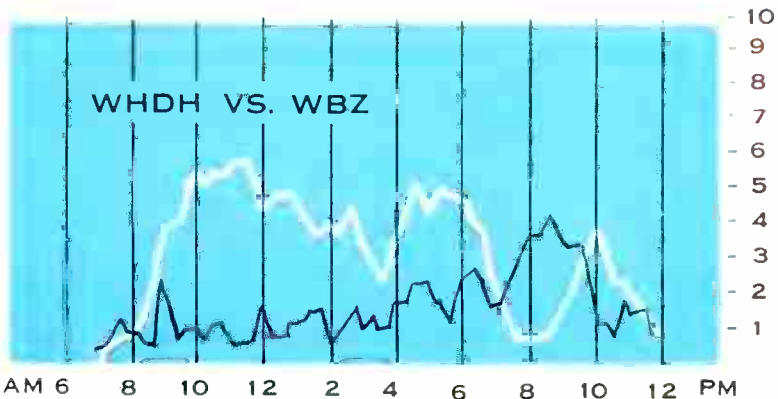
The physical properties of two stations were altered between survey periods—WNAC acquired WLAW's frequency and power (with WLAW call letters leaving the air)—and WVDA acquired the programming of WLAW (ABC) and WNAC's former frequency. The improved coverage of WNAC is reflected in the above comparisons.

TIME	WHDH	WBZ	WEEI	WNAC	WVDA
7:00 AM		.3			
7:15		.3			
7:30	.3	.8	.5		
7:45	.5	1.1	.5		
8:00	1.0	.8	1.3	.8	.3
8:15	1.5	.8	1.0	.8	.3
8:30	2.1	.5	1.1	.8	.3
8:45	2.5	.5	1.0	1.1	.3
9:00	3.6	2.5	.8	.5	.5
9:15	3.8	1.8	2.5	.5	.3
9:30	4.1	.8	2.1	.8	.3
9:45	4.8	1.0	1.3	.5	.8
10:00	5.3	1.0	1.3	.5	
10:15	5.0	.8	1.0	.5	
10:30	5.3	1.1	1.0	.5	.5
10:45	5.3	1.1	.8	.3	.3
11:00	5.5	.6	1.8	.5	
11:15	5.6	.3	1.8	.3	
11:30	5.6	.5	1.8	.3	
11:45	5.3	.5	1.6	.5	
12:00	4.3	1.8	1.8	.8	1.1
12:15	4.5	1.3	1.8	.8	1.3
12:30	4.8	.8	2.0	1.1	1.1
12:45	4.8	.8	1.3	.5	1.0
1:00 PM	4.6	1.1	1.0	1.5	.5
1:15	4.3	1.1	1.3	1.3	.8
1:30	4.0	1.3	1.3	1.3	1.1
1:45	3.8	1.3	1.3	.8	1.3
2:00	4.0	.5	1.6	1.3	.8
2:15	3.8	.8	1.8	1.3	.5
2:30	4.3	1.3	1.8	1.3	.5
2:45	4.0	1.8	2.5	1.0	.5
3:00	3.3	1.0	2.5	1.3	.3
3:15	3.0	1.3	2.3	1.3	.3
3:30	2.8	1.0	2.5	1.6	.3
3:45	2.3	1.0	2.5	1.8	.5
4:00	3.3	1.8	2.0	2.8	.5
4:15	4.0	1.8	2.3	3.0	.5
4:30	4.6	1.8	2.1	3.8	.3
4:45	5.1	2.3	2.1	3.8	.3
5:00	4.8	2.3	3.0	4.3	.5
5:15	4.3	1.8	3.3	4.6	.5
5:30	5.0	1.8	3.3	4.5	1.0
5:45	4.8	1.3	3.5	4.6	1.0
6:00	4.8	2.3	3.5	4.5	1.0
6:15	4.5	2.6	4.3	4.6	1.3
6:30	4.1	2.3	4.6	4.0	1.3
6:45	3.8	1.8	4.6	3.8	1.1
7:00	1.8	1.5	7.8	1.8	1.3
7:15	1.3	1.5	8.8	2.1	1.3
7:30	.8	2.3	8.0	1.3	1.1
7:45	.5	2.6	7.8	1.0	1.3
8:00	.5	3.8	7.8	1.6	1.0
8:15	.5	3.8	7.5	1.8	1.0
8:30	.5	3.8	7.1	2.3	1.0
8:45	.8	4.1	6.0	2.3	.8
9:00	1.3	3.8	5.3	1.8	2.6
9:15	1.6	3.5	5.5	2.0	2.0
9:30	2.3	3.5	6.5	2.3	1.6
9:45	3.1	3.1	7.0	2.1	1.3
10:00	3.8	1.3	3.5	1.0	1.8
10:15	3.6	1.0	2.8	1.3	1.6
10:30	2.8	1.0	2.3	1.0	1.0
10:45	2.3	.8	2.0	1.0	.5
11:00	2.3	1.6	2.6	1.3	.5
11:15	1.8	1.3	1.8	.8	.3
11:30	1.3	1.3	1.3	.5	.5
11:45	1.0	.8	1.0	.5	.3

WHDH VS 4 NETWORK STATIONS

PULSE OF AREA—SUNDAY
7:00 A.M. 12:00 Midnight • Jan. 1951
By Quarter Hour Total Ratings

— WHDH — NETWORK STATIONS



AUDIENCE COMPOSITION

MEN LISTENERS

VS.

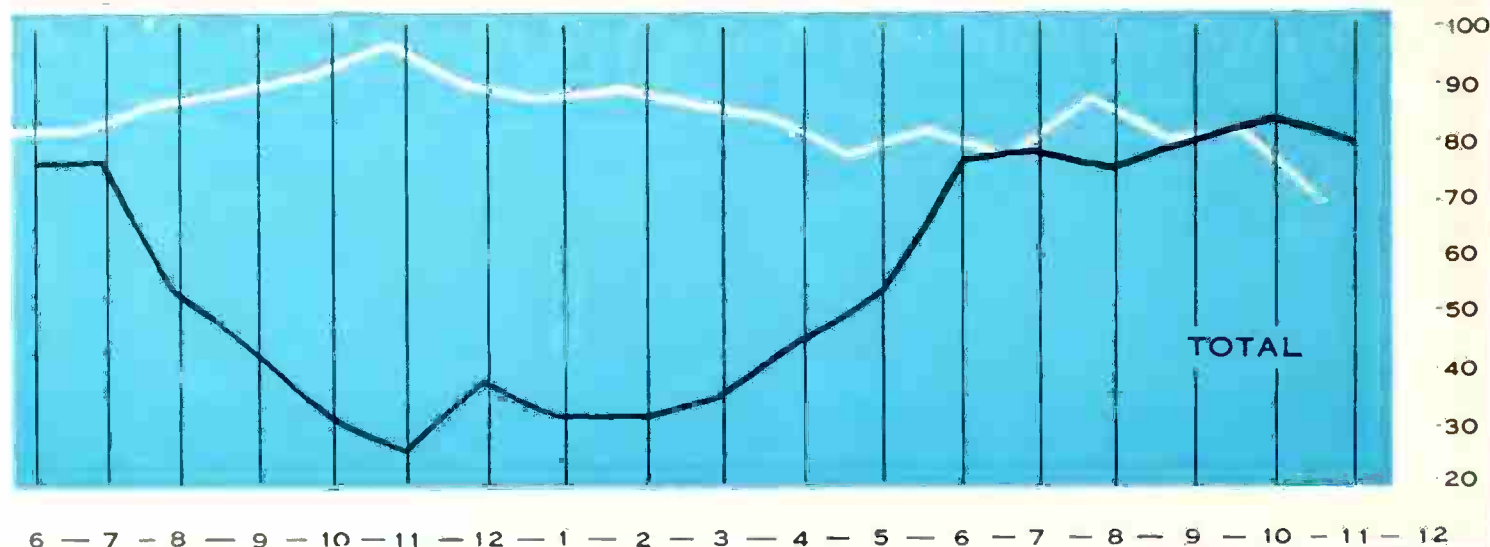
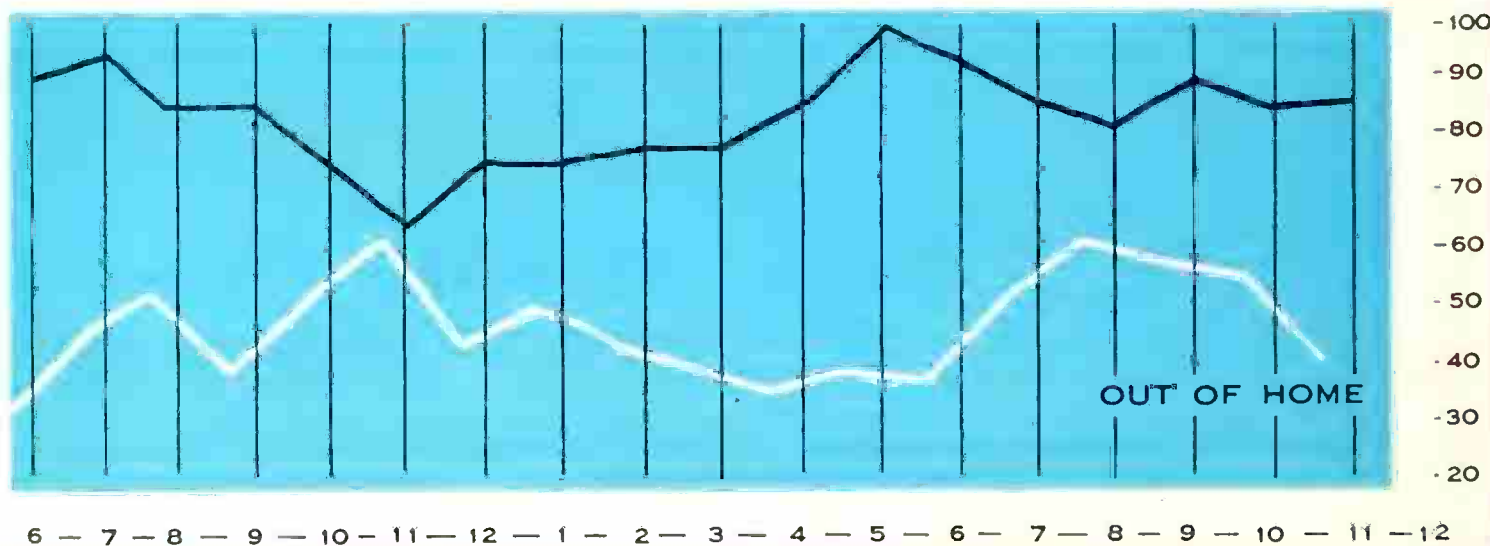
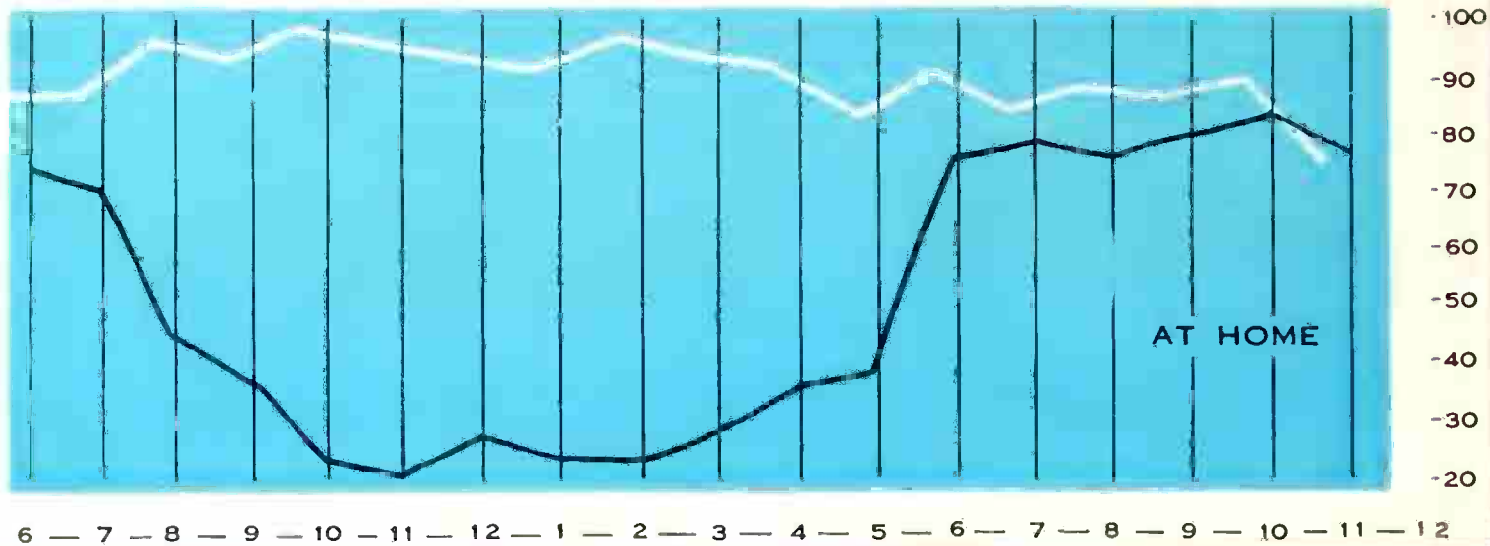
WOMEN LISTENERS

At-Home • Out-of-Home • Total Audience

6:00 AM-12:00 MIDNIGHT • MONDAY-SATURDAY

————— MEN LISTENERS

————— WOMEN LISTENERS



HOW AUDIENCE COMPOSITION VARIES WHEN THE TOTAL AUDIENCE IS COUNTED

In order to analyze the audience composition fully, Pulse broke the survey down into 3 parts . . . at-home, out-of-home, and total audience. The total audience was broken down further into two parts, the WHDH

total audience composition and the total audience composition of all other stations. First, here is the three-way breakdown of all stations at-home, out-of-home, and total audience.

AUDIENCE COMPOSITION TOTAL AREA

Comparison Between At-Home, Out-Of-Home and Total Audience Composition

6:00 AM-12:00 MIDNIGHT • MONDAY THROUGH FRIDAY



TIME	AT-HOME					OUT-OF-HOME					TOTAL AUDIENCE				
	MEN	WOM	TEEN	CHILD	TOT	MEN	WOM	TEEN	CHILD	TOT	MEN	WOM	TEEN	CHILD	TOT
6 AM	73	86	9	5	173	91	33	5	...	129	76.5	77.5	7.5	3.5	165.0
7	71	86	16	9	182	94	42	11	3	150	75.0	78.5	15.5	8.0	177.0
8	45	93	11	14	163	87	49	9	7	152	53.0	83.0	10.5	12.5	159.0
9	34	92	9	10	145	84	39	6	5	134	42.0	83.5	8.5	9.0	143.0
10	24	96	7	11	138	74	48	4	9	135	31.0	88.5	6.5	10.0	136.0
11	22	95	7	11	135	64	58	6	10	138	27.5	91.0	7.0	9.5	135.0
12 N	28	93	11	15	147	74	41	11	13	139	38.5	86.0	10.0	15.0	149.5
1 PM	25	91	6	14	136	74	44	4	9	131	31.5	85.0	5.5	13.0	135.0
2	24	93	12	12	141	76	40	7	11	134	31.5	85.0	11.0	12.0	139.5
3	27	91	10	14	142	76	38	9	9	132	34.5	82.0	9.5	13.0	139.0
4	34	90	15	11	150	83	35	11	8	137	43.5	80.0	13.5	10.5	147.5
5	39	84	16	16	155	98	36	13	4	151	51.0	74.0	15.0	13.5	153.5
6	74	89	14	16	193	91	34	11	6	142	78.5	78.5	14.0	14.0	185.0
7	78	84	12	11	185	87	49	11	8	155	79.0	77.5	11.5	10.5	178.5
8	77	86	12	9	184	81	57	13	6	157	77.0	81.0	12.0	8.5	178.5
9	80	85	11	6	182	89	56	9	3	157	80.0	79.5	11.0	5.5	176.0
10	81	86	10	5	182	86	51	7	2	146	81.5	79.5	9.5	4.5	175.0
11	79	74	5	...	158	86	39	8	1	134	80.0	68.0	5.0	0.5	153.5

It must be remembered that although the total audience composition is numerically less than that of the at-home audience composition, the greater number of homes using radio—20%—increases the total number of listeners.

Here is how the out-of-home audience tends to balance the at-home audience. In the period 6-7 AM, Monday through Friday, the audience composition is as follows in all three categories:

LISTENERS PER 100 SETS	MEN	WOMEN	TEEN	CHILDREN	TOTAL
At-Home	73	86	9	5	173
Out-of-Home	91	33	5	...	129
Total Audience	76	77	8	4	165

The period from 7-8 AM is about the same. After eight in the morning the male at-home audience decreases considerably. However, the male out-of-home listening is fairly high. This out-of-home listening increases the number of men by 20% in the total audience composition. The fewer number of women listening out-of-home decreases the number of women listeners per hundred sets in total audience composition.

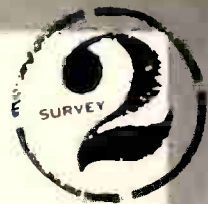
For example, here is the audience composition from 10-11 AM. It will be noted that the out-of-home listening is responsible for a 29% increase in men, and an 8 1/3% decrease in women listeners per hundred sets in the total audience.

LISTENERS PER 100 SETS	MEN	WOMEN	TEEN	CHILDREN	TOTAL
At-Home	24	96	7	11	138
Out-of-Home	74	48	4	9	135
Total Audience	31	88	7	10	136

At six o'clock at night the audience composition again tends to balance out in total audience, due to the out-of-home listeners. After 6 PM the number of men listeners is dominant with the highest male audience from 10-12 midnight. The 6-7 PM audience composition is as follows:

LISTENERS PER 100 SETS	MEN	WOMEN	TEEN	CHILDREN	TOTAL
At-Home	74	89	14	16	193
Out-of-Home	91	34	11	6	142
Total Audience	78.5	78.5	14	14	185

From this information, the influence of the out-of-home listening on the total audience composition can be easily seen.



AUDIENCE COMPOSITION

WHDH VS. ALL OTHER STATIONS

MONDAY-FRIDAY

by 1/2 hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home

WHDH

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	74	74	5	...	153
6:30	79	90	7	3	179
7:00	79	77	19	6	181
7:30	80	83	19	5	187
8:00	61	81	17	10	169
8:30	59	84	12	10	165
9:00	49	80	10	8	147
9:30	39	90	6	6	141
10:00	36	91	7	9	143
10:30	35	90	9	9	143
11:00	34	93	9	9	145
11:30	32	92	9	9	142
12 NOON	35	88	10	10	143
12:30 PM	40	86	6	8	140
1:00	34	89	5	9	137
1:30	33	85	8	11	137
2:00	32	91	14	9	146
2:30	35	86	14	9	144
3:00	35	87	13	8	143
3:30	40	86	14	10	150
4:00	48	80	17	8	153
4:30	54	82	14	7	157
5:00	59	80	15	9	163
5:30	59	81	18	10	168
6:00	81	77	16	13	187
6:30	82	82	17	12	193
7:00	83	75	18	9	185
7:30	81	80	13	8	182
8:00	80	84	11	7	182
8:30	82	84	11	7	184
9:00	83	83	14	4	184
9:30	83	82	12	3	180
10:00	85	80	9	3	177
10:30	85	82	9	2	178
11:00	83	67	7	...	157
11:30	83	69	5	...	157

SATURDAY

by 1/2 hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home

WHDH

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	89	56	...	...	145
6:30	85	69	8	8	170
7:00	83	78	11	6	178
7:30	83	79	13	4	179
8:00	73	76	15	6	170
8:30	68	84	13	5	170
9:00	61	83	10	12	166
9:30	57	87	13	9	166
10:00	48	82	17	13	160
10:30	44	81	18	10	153
11:00	45	82	21	8	156
11:30	45	81	19	8	153
12 NOON	52	86	18	10	166
12:30 PM	54	80	12	12	158
1:00	57	83	17	9	166
1:30	52	87	16	6	161
2:00	70	87	17	7	181
2:30	77	83	19	4	183
3:00	80	85	18	5	188
3:30	83	85	15	7	190
4:00	73	78	11	7	169
4:30	74	76	15	7	172
5:00	75	75	15	6	171
5:30	75	75	16	5	171
6:00	77	83	13	6	179
6:30	73	87	13	7	180
7:00	81	90	7	7	185
7:30	78	88	10	7	183
8:00	76	87	16	5	184
8:30	81	84	19	3	187
9:00	75	89	11	4	179
9:30	88	74	9	3	174
10:00	92	79	8	3	182
10:30	92	75	8	3	178
11:00	89	75	7	...	171
11:30	91	64	5	...	160

SUNDAY

by 1/2 hour periods

Number of persons per 100 homes listening

TOTAL AUDIENCE

At-home and out-of-home

WHDH

TIME	MEN	WOM	TEEN	CHILD	TOT
7:00 AM	...	...	...	...	...
7:30	67	67	...	...	134
8:00	30	50	10	50	140
8:30	39	50	6	50	145
9:00	72	76	14	17	179
9:30	74	80	17	14	185
10:00	80	80	17	7	184
10:30	81	88	17	7	193
11:00	82	84	14	7	187
11:30	81	81	12	9	183
12 NOON	80	77	12	9	178
12:30 PM	79	84	11	5	179
1:00	74	83	11	6	174
1:30	71	87	10	6	174
2:00	74	81	13	6	174
2:30	74	82	12	6	174
3:00	76	84	8	4	172
3:30	81	76	10	5	172
4:00	76	90	17	10	193
4:30	71	86	14	6	177
5:00	72	83	14	6	175
5:30	72	85	15	5	177
6:00	70	84	19	5	178
6:30	71	77	16	6	170
7:00	83	67	8	8	166
7:30	60	60	20	25	140
8:00	75	75	25	25	200
8:30	80	80	20	...	180
9:00	73	82	18	9	182
9:30	81	67	10	5	163
10:00	86	66	7	...	159
10:30	90	70	5	...	165
11:00	88	69	6	...	163
11:30	89	67	...	...	156

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	81	73	4	2	160
6:30	72	81	11	6	170
7:00	74	76	14	8	172
7:30	73	79	15	9	176
8:00	56	82	11	14	163
8:30	49	87	8	13	157
9:00	44	81	9	9	143
9:30	40	85	9	10	144
10:00	31	89	7	10	137
10:30	30	88	6	11	135
11:00	26	91	7	9	133
11:30	28	89	7	10	134
12 NOON	36	82	12	17	147
12:30 PM	42	90	10	15	157
1:00	32	85	5	14	136
1:30	30	85	6	14	135
2:00	30	86	11	12	139
2:30	32	84	11	13	140
3:00	34	82	8	13	137
3:30	35	81	10	15	141
4:00	39	82	14	11	146
4:30	44	77	14	12	147
5:00	46	73	15	14	148
5:30	51	71	15	16	153
6:00	74	79	13	14	180
6:30	83	78	13	14	188
7:00	80	78	11	11	180
7:30	78	77	11	10	176
8:00	76	82	14	9	181
8:30	77	80	11	9	177
9:00	78	81	12	7	178
9:30	83	78	10	5	176
10:00	79	80	10	5	174
10:30	83	78	9	4	174
11:00	78	71	6	1	156
11:30	81	66	4	...	151

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TOT
6:00 AM	80	69	3	...	152
6:30	71	74	2	2	149
7:00	88	70	4	1	163
7:30	79	73	5	3	160
8:00	62	76	10	7	155
8:30	59	80	9	9	157
9:00	53	80	10	17	160
9:30	55	81	8	15	159
10:00	42	74	17	17	150
10:30	38	75	16	17	146
11:00	41	81	15	11	148
11:30	38	82	15	12	147
12 NOON	48	88	16	10	162
12:30 PM	48	81	17	13	159
1:00	53	91	15	9	168
1:30	52	80	15	11	158
2:00	77	81	16	9	183
2:30	78	78	14	10	180
3:00	86	77	12	13	188
3:30	76	76	11	15	178
4:00	63	73	9	9	154
4:30	69	73	11	10	163
5:00	66	79	11	8	164
5:30	70	72	11	8	161
6:00	68	80	11	9	168
6:30	72	80	10	8	170
7:00	83	90	8	7	188
7:30	73	84	11	6	174
8:00	78	86	14	7	185
8:30	87	78	16	4	185
9:00	79	83	11	6	179
9:30	88	79	11	3	181
10:00	76	85	10	4	175
10:30	66	78	7	3	174
11:00	80	72	9	1	162
11:30	91	58	8	...	157

ALL OTHER STATIONS

TIME	MEN	WOM	TEEN	CHILD	TOT
7:00 AM	90	70	...	...	160
7:30	61	74	4	4	143
8:00	75	66	5	...	146
8:30	66	81	5	3	155
9:00	78	68	10	21	177
9:30	68	73	7	18	166
10:00	76	70	10	9	165
10:30	87	89	8	13	191
11:00	70	79	6	10	165
11:30	73	79	8	17	177
12 NOON	70	76	9	13	168
12:30 PM	70	79	8	10	167
1:00	67	78	10	9	164
1:30	66	82	11	9	168
2:00	71	69	17	8	165
2:30	76	72	13	8	169
3:00	76	81	14	11	182
3:30	81	77	15	10	183
4:00	69	84	11	12	176
4:30	76	74	10	12	172
5:00	74	78	11	9	172
5:30	82	80	10	11	183
6:00	75	80	15	10	180
6:30	73	81	12	10	176
7:00	79	83	12	10	184
7:30	78	88	12	6	184
8:00	73	86	8	4	171
8:30	72	86	8	6	172
9:00	75	73	8	3	159
9:30	75	67	7	1	150
10:00	76	78	4	...	158
10:30	82	69	3	...	154
11:00	79	73	2	...	154
11:30	87	60	4	...	151

Cumulative ratings for network programs generally have been available for some time. For the interest of the local and spot advertiser, similar information now has been derived with respect to local programming.

Because local programs vary so greatly in length (from 15 minutes to 3 hours daily), "cumulative" rating comparisons should be confined to programs within the same time category i.e., two hour programs, with 2 hour programs, etc. There appears to be one exception to this rule. From the figures compiled in this survey on local programming, there seems to be little difference in the turn-over factor between 15-minute programs and 30-minute programs.

CUMULATIVE WEEKLY AUDIENCE

WHDH AREA SURVEY

At-Home and Out-of-Home

MONDAY THROUGH FRIDAY • JANUARY, 1954

WHDH PROGRAM	TIME	AVG. ¼ HR.	LOW	HIGH	WEEKLY
Ray Dorey Show	6:00- 9:00 AM	3.6	.9	5.2	29.4
Ken & Bill	9:00- 9:30 AM	5.0	4.8	5.2	12.9
Christine Evans	9:30-10:00 AM	4.8	4.7	4.8	8.8
Carnival of Music	10:00-12:00 Noon	4.9	4.6	5.1	19.9
Bing Crosby	12:00-12:30 PM	4.2	4.1	4.3	11.7
Farm and Food	12:30- 1:00 PM	3.2	2.9	3.4	8.2
Ken and Caroline	1:00- 1:30 PM	2.8	2.7	2.9	7.5
Stumpus	1:30- 2:00 PM	3.3	3.3	3.3	8.8
2 & 8 Date	2:00- 4:00 PM	4.2	3.5	4.7	18.7
Boston Ballroom	4:00- 6:00 PM	5.8	4.5	6.5	27.2
News and Sports	6:00- 6:15 PM	5.9	....	....	14.7
Bing Crosby	6:15- 6:30 PM	6.1	....	....	15.8
Sports—Curt Gowdy	6:30- 6:45 PM	5.9	....	....	14.2
Hour of Stars	6:45- 8:00 PM	4.3	3.9	5.6	17.7
2 & 8 Date	8:00-10:00 PM	3.6	3.5	3.8	17.6
Guy Lombardo	10:15-10:30 PM	3.5	....	....	7.1
Cloud Club	10:30-Midnight	3.0	2.4	3.6	16.9
News, Weather, Sports	11:00-11:15 PM	3.3	....	....	9.4

OTHER PROGRAMS	TIME	AVG. ¼ HR.	LOW	HIGH	WEEKLY
Carl de Suze WBZ	6:30- 9:30 AM	2.1	.8	3.1	14.6
Heartown Var. WEEI	8:30- 9:30 AM	4.1	3.8	4.3	12.7
Mother Parker WEEI	9:30- 9:15 AM	3.9	....	....	10.9
Nancy Dixon WEEI	9:15-10:00 AM	3.8	....	....	10.7
Home Forum WBZ	9:30-10:00 AM	1.4	1.3	1.5	5.9
News, G. Howard WBZ	6:00- 6:15 PM	3.0	....	....	8.1
News, A. Jackson WEEI	6:00- 6:15 PM	4.1	....	....	10.3
News WNAC	6:00- 6:15 PM	2.9	....	....	6.8
Sports, Leo Egan WBZ	6:15- 6:30 PM	3.0	....	....	6.7
Sports Roundup WNAC	6:15- 6:30 PM	2.4	....	....	5.9
Sports, F. Gusick WEEI	6:30- 6:15 PM	3.4	....	....	8.2

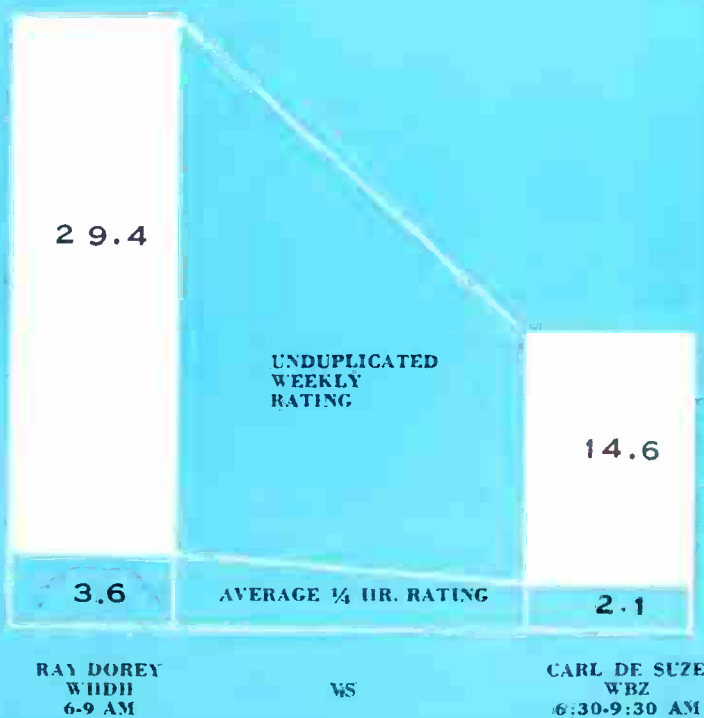
THE UNDUPLICATED AUDIENCE OF BLOCK PROGRAMMING

From the above tabulation it is evident that WHDH's block programming reaches a sizable portion of the radio audience. Taking the 1,440,080 radio homes in the WHDH area, and projecting the cumulative unduplicated weekly ratings of block programs of over one hour in length, we find the number of radio homes which listen one or more times a week to WHDH programs.

TIME	PROGRAM	UNDUPLICATED WEEKLY RATING	NO. RADIO HOMES PER WEEK
6-9 AM	Ray Dorey Show	29.4	423,383
10-12 Noon	Carnival of Music	19.9	286,575
2-4 PM	2 & 8 Date	18.7	269,294
4-6 PM	Boston Ballroom	27.2	391,701
6:45-8 PM	Hour of Stars	17.7	254,894
8-10 PM	2 & 8 Date	17.6	253,454
10:30-12 Mid	Cloud Club	16.9	243,373

From the above figures, it is evident that one WHDH program is heard one or more times a week. Monday through Friday, by 423,383 radio homes in the area. We believe we could arrive at a much higher number of the radio homes that listen to WHDH one or more times a week if we had designed the survey as a popularity contest. However, such was not our purpose. We wished to discover facts about radio listening that would be important to the medium as a whole as well as to ourselves.

The accompanying graph shows the comparison between the Ray Dorey Show over WHDH from 6:00 to 9:00 AM and the Carl deSuze show over WBZ from 6:30 to 9:30 AM. These two programs are both three hours in length and both are disc jockey programs.



THE UNDUPLICATED AUDIENCE OF NEWS AND SPORTS PROGRAMS

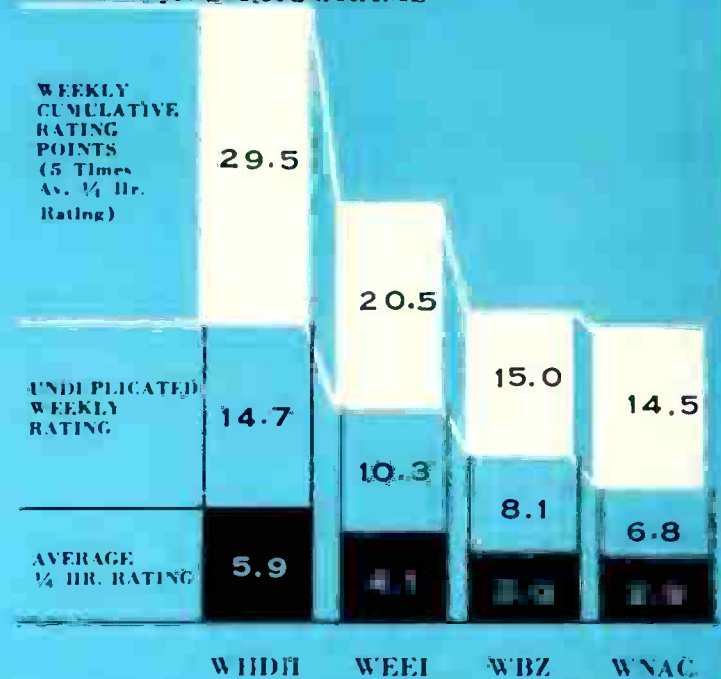
News and sports programs of WHDH and the network affiliates are comparable. We have compared the 6 o'clock news, and the sports programs which are of fifteen minutes duration and run either from 6:15 to 6:30 PM or from between 6:30 and 6:45 PM.

STATION	AV. ¼ HR. RATING	UNDUPLICATED WEEKLY RATING	TOTAL RADIO HOMES PER WEEK
WHDH	5.9	14.7	211,771
WEEI	4.1	10.3	148,328
WBZ	3.0	8.1	116,646
WNAC	2.9	6.8	97,925

The accompanying bar-graph shows the comparison between news programs on the four stations.

WHDH (6:35-45)	5.9	14.2	204,491
WEEI (6:30-45)	3.4	8.2	118,086
WBZ (6:15-30)	3.0	6.7	96,485
WNAC (6:15-30)	2.4	5.9	84,964

The graph of sports programs would approximate that of the news programs.

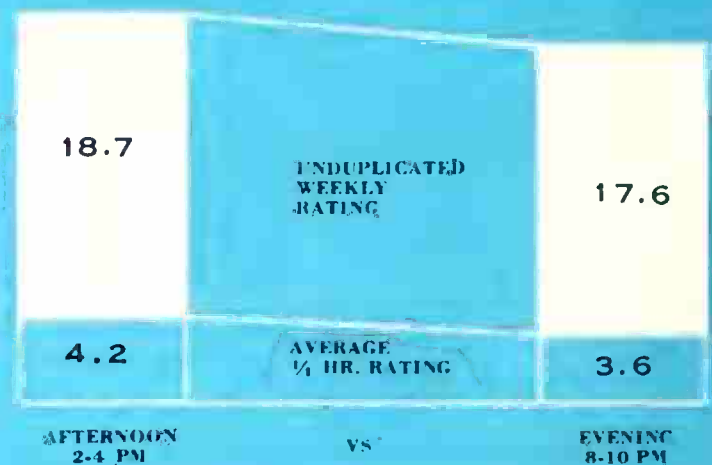


We should like to make a comparison of the "2 & 8 Date". This is a four-hour program, divided into two parts: one part in the afternoon from 2-4 PM, the other part in the evening from 8-10 PM. The program shows up as follows:

	AV. ¼ HR. RATING	UNDUPLICATED WEEKLY RATING	TOTAL RADIO HOMES PER WEEK
Afternoon 2-4 PM	4.2	18.7	269,294
Evening 8-10 PM	3.6	17.6	253,454

It can be seen from this that the program reaches almost as many unduplicated listeners in the evening hours as it does in the afternoon hours. And in the evening time from eight to ten, "2 to 8 Date" is faced with the toughest network and television competition

in the area. There follows a graph illustrating the comparison:



THE CONTINUALLY-GROWING IMPORTANCE OF THE OUT-OF-HOME AUDIENCE

Back in January 1948, little importance was attached to the out-of-home audience. It was not until the summer of 1948 that WHDH did its first out-of-home survey. The Pulse of Boston Average ¼ Hour Homes Using Radio figure in January-February 1948 was 23.0 for the entire week. The January 1954 WHDH Area Survey shows a total average sets in use seven days a week to be 23.76. If the out-of-home audience were to be discounted, the Homes Using Radio figure would be only 19.47, or 18% of the total audience would be dis-

counted. Or, as is shown on the following table, many thousands of listeners would not be counted. The tabulation for Sunday through Saturday is broken down into three periods—6 AM-12 Noon, 12 Noon-6 PM, 6 PM-12 Midnight.

AT-HOME			OUT-OF-HOME			
Av. homes using radio	Listeners per 100 sets	Total listeners	Time	Total listeners	Listeners per 100 sets	Av. homes using radio
18.54	158	421,844	6 AM-12 N	79,273	139	3.91
21.14	154	408,725	12 N-6 PM	91,329	140	4.53
19.19	180	495,099	6 PM-12 M	86,257	149	4.02

**RATING POINTS—PROJECTED TO RADIO HOMES
 BASED ON 1,440,080 IN WHDH AREA
 AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED**

RATING POINTS	PROJECTED TO RADIO HOMES	\$15	\$20	\$22	\$26	\$30	\$45	\$50
1.0	14,400	1.04	1.38	1.52	1.80	2.08	3.12	3.47
1.1	15,840	.94	1.26	1.39	1.64	1.98	2.82	3.15
1.2	17,280	.87	1.15	1.27	1.50	1.74	2.61	2.89
1.3	18,720	.80	1.06	1.17	1.38	1.60	2.40	2.67
1.4	20,160	.74	.99	1.09	1.28	1.48	2.22	2.48
1.5	21,600	.69	.92	1.01	1.20	1.38	2.07	2.31
1.6	23,040	.65	.87	.95	1.12	1.30	1.95	2.17
1.7	24,480	.61	.81	.89	1.06	1.22	1.83	2.04
1.8	25,920	.57	.77	.84	1.00	1.14	1.71	1.95
1.9	27,360	.54	.73	.80	.95	1.08	1.62	1.82
2.0	28,800	.52	.69	.76	.90	1.04	1.56	1.73
2.1	30,240	.49	.66	.72	.85	.98	1.47	1.65
2.2	31,680	.47	.63	.69	.82	.94	1.41	1.58
2.3	33,120	.45	.60	.66	.78	.90	1.35	1.50
2.4	34,560	.43	.58	.63	.75	.86	1.29	1.44
2.5	36,000	.41	.55	.60	.72	.82	1.23	1.38
2.6	37,440	.40	.53	.58	.69	.80	1.20	1.33
2.7	38,880	.38	.51	.56	.66	.76	1.14	1.28
2.8	40,320	.37	.49	.54	.64	.74	1.11	1.24
2.9	41,760	.35	.47	.52	.62	.70	1.07	1.19
3.0	43,200	.34	.46	.50	.60	.69	1.04	1.15
3.1	44,640	.33	.44	.49	.58	.66	.99	1.12
3.2	46,080	.33	.43	.47	.56	.65	.97	1.08
3.3	47,520	.31	.42	.46	.54	.62	.94	1.05
3.4	48,960	.30	.42	.44	.53	.61	.91	1.02
3.5	50,400	.29	.39	.43	.51	.58	.87	.99
3.6	51,840	.28	.38	.42	.50	.57	.85	.96
3.7	53,280	.28	.37	.41	.48	.56	.84	.93
3.8	54,720	.27	.36	.40	.47	.54	.81	.91
3.9	56,160	.26	.35	.39	.46	.53	.80	.89
4.0	57,600	.26	.34	.38	.45	.52	.78	.86
4.1	59,040	.25	.33	.37	.44	.50	.75	.84
4.2	60,480	.24	.33	.36	.43	.49	.73	.82
4.3	61,920	.24	.32	.35	.42	.48	.72	.80
4.4	63,360	.23	.31	.34	.41	.47	.70	.79
4.5	64,800	.23	.30	.33	.40	.46	.69	.77
4.6	66,240	.22	.30	.33	.39	.45	.67	.75
4.7	67,680	.22	.29	.32	.38	.44	.66	.73
4.8	69,120	.21	.29	.31	.37	.43	.64	.72
4.9	70,560	.21	.28	.31	.36	.42	.63	.70
5.0	72,000	.20	.27	.30	.36	.41	.62	.69
5.1	73,440	.20	.27	.29	.35	.40	.61	.68
5.2	74,880	.20	.26	.29	.34	.40	.60	.66
5.3	76,320	.19	.26	.28	.34	.39	.58	.65
5.4	77,760	.19	.25	.28	.33	.38	.57	.64
5.5	79,200	.18	.25	.27	.32	.37	.56	.63
5.6	80,640	.18	.24	.27	.32	.37	.55	.61
5.7	82,080	.18	.24	.26	.31	.36	.54	.60
5.8	83,520	.17	.23	.26	.31	.35	.52	.59
5.9	84,960	.17	.23	.25	.30	.35	.52	.59
6.0	86,400	.17	.23	.25	.30	.34	.52	.58
6.1	87,840	.17	.22	.25	.29	.34	.51	.56
6.2	89,280	.16	.22	.24	.29	.33	.49	.56
6.3	90,720	.16	.22	.24	.28	.32	.49	.55
6.4	92,160	.16	.21	.23	.28	.32	.48	.54
6.5	93,600	.16	.21	.23	.27	.32	.48	.53
6.6	95,040	.15	.21	.23	.27	.31	.47	.52
6.7	96,480	.15	.21	.22	.26	.31	.46	.51
6.8	97,920	.15	.21	.22	.26	.30	.45	.51
6.9	99,360	.15	.20	.22	.26	.30	.45	.50
7.0	100,800	.14	.19	.21	.25	.29	.44	.49



CONCLUSION

In one of his essays, Clarence Day wrote about what would happen if this civilization were to be destroyed and the archaeologists of another civilization were to uncover the ruins. Mr. Day claimed that the clock would be looked upon then as we now look upon the "lares et penates" of ancient Rome. (For those who flunked Latin . . . "household gods".) If Mr. Day were alive and writing today, he'd call the clock the "lares" and the radio the "penates". Practically every home that has a timepiece has a radio. There are perhaps as many models of radios as there are of clocks . . . and maybe the wrist radio will be worn on the opposite arm from the wrist watch in the not-too-distant future.

In New England, 98.6 of the homes have radios, according to Standard Rate and Data Consumer Markets, 1954, and the figure carries over into the 25 county WHDH coverage area. From studies by BAB, it is evident that the radio is not confined to any one room in the house, nor is radio confined to the household itself. Radio is mobile. It travels with the listener, whether in the automobile, in the back or front yard, at a restaurant or tavern, at the beach, on a picnic, skiing, skating, or at work.

In fact, radio is man's constant companion. He leans on it for news and information, for music, weather, and entertainment. Radio is the companion of the shut-in and the traveler, of the young and old, of the urban, suburban and rural resident. Dairy farmers listen to radio in their barns. Sheep herders hear it on the hills and mountains. The yachtsmen would be lost without it. Yes, the radio, once confined to the living room, now encompasses the world of modern man. In fact, only one item of our civilization exceeds the circulation of radio . . . and that is the medium of exchange . . . money.

WHDH

50,000 WATTS · BOSTON · 850 KC

OWNED AND OPERATED BY
BOSTON HERALD-TRAVELER CORP

REPRESENTED NATIONALLY BY
JOHN BLAIR AND COMPANY





BMI PRODUCT and SERVICE REACH A NEW HIGH!

With each succeeding year BMI's products and services attain new highs in volume and value.

The large and growing catalog of BMI-licensed music in all classes—popular, folk, standard, symphonic, operatic, educational—gives continuing evidence of the quality and ability of the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. BMI not only serves its broadcast licensees—AM, FM and TV—with a steady flow of practical program aids, but provides its repertoire and facilities to every user of music . . . ballrooms, night clubs, motion pictures, hotels, restaurants, skating rinks, amusement parks, wired music, industrial plants, symphony orchestras, chamber music groups, choirs and choruses, motion picture exhibitors using intermission music and many others.

BMI-licensed pop song hits are maintaining leading positions in all of the music trade popularity charts—the Hit Parade, the Variety scoreboard, Billboard charts, Downbeat polls, the everyday best-seller lists—and, for the past four consecutive years, were voted Number One in all categories by the nation's juke box operators in the Annual Cash Box Popularity Poll.

In the field of Concert Music, BMI continues to foster composition and encourage public interest through its annual Student Composers Radio Awards, its support of the American Composers Alliance, and the extensive publication of Concert Music through its wholly owned subsidiary, Associated Music Publishers, Inc.

Similar BMI services and efforts in the entire field of music are being conducted throughout the Provinces of Canada by BMI Canada Limited.

Your BMI Field Representative, who visits your station periodically, can be helpful in many ways. For any personal problem in selecting or programming music send your inquiry to BMI's Station Service Department.

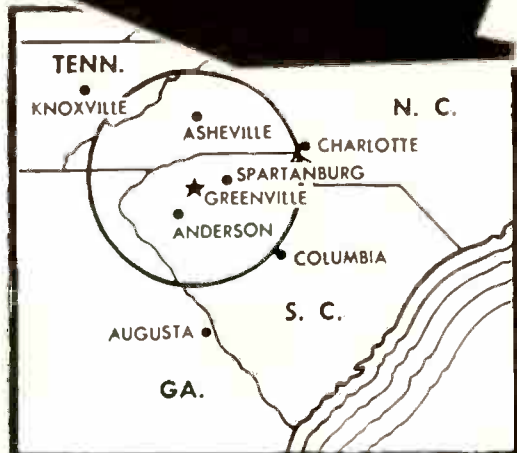
BROADCAST MUSIC, INC. 589 FIFTH AVENUE
NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

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.

NETWORK TV

(Continued from page 121)

the networks. Du Mont specializes in them. For example, you can buy a 15-minute evening strip on Du Mont at 7:00 p.m. for only \$5,000 a week. The program, *Marge and Jeff*, is a situation comedy. (Advertisers with an eye on off-beat programming techniques should be interested in this show. It is ad lib.) There are other low-cost shows, too.

The participation shows are another way of getting into network tv with a small wallet. They should be of special interest to clients with products aimed at women since most of the participation shows are on during the day. However, men can be reached before they go to work on either NBC's *Today* or CBS' *Morning Show*.

There are a few participations at night (*Your Show of Shows*, which sold 10-minute segments, is dead but the stars, Sid Caesar and Imogene Coca, are carrying participations on their new, separate shows). There are also devices which get pretty close to the participation format. Du Mont's cosponsorship method, used on two shows by American Chicle this past season, offers 15-minute segments for sale in half-hour shows, and there is alternate-week sponsorship also.

The alternate-week, or "major-minor," technique provides every-week exposure to the client for a little more than half the cost of every-week sponsorship. Each client gets most of the commercials one week, only one mention on the alternate week. Each alternate-week client can use the show title with his company name or product in it.

The alternate-week advertising method is used for other reasons besides just saving money. A client who invests in two alternate-week shows rather than one every-week show reaches many more different homes at only slightly more cost. Many clients go to alternate weeks and throw the money saved into an expanded lineup. This reason has been growing more and more important.

There appears to be a definite trend to alternate-week sponsorships. On NBC's Saturday night lineup alone there will be four new alternate-week sponsors. Green Giant and Pillsbury will share time on the new filmed Mickey Rooney show. Armour and another sponsor will alternate in the

10:00-10:30 p.m. slot. The other sponsor will probably be a cosmetic firm.

It is interesting to note that the alternate-week program—two different shows alternating in the same time period—never caught on. Every-week shows appear to hold their audiences better.

Q. Are there any important changes in program production costs?

A. Union production costs will be about 7% higher on the tv networks this coming fall. This is the result of contracts negotiated during this past season. They will carry over at least until next year. There are also negotiations going on now which will affect program costs. (For complete details on union contracts, see the report on Tv unions, page 152.) Expectation for the future is that cost increases in the union field will level off.

One of the most important changes in the program production cost picture is NBC TV's new rate structure covering both black-and-white and color production and service facilities. The new rate structure establishes hourly rates for studios and technical personnel in place of the "package" rates charged previously. It became effective 1 July.

The highpoints of the new rate manual, as outlined by NBC President Sylvester Weaver are:

1. By placing a premium on efficiency in using studios and personnel, the advertiser is offered more opportunity to control and reduce his television production costs.

2. The new rates eliminate separate charges for camera rehearsal and dry rehearsal. The advertiser is charged for total time in the studio, beginning with dry rehearsal and camera set-up and continuing through to the end of the broadcast.

3. Personnel charges are the same for color and b&w broadcasts. Manpower costs will be determined by the number of men used and the length of time they are used. Extra color charges are made for studios, mobile units and extra equipment.

4. For the first time there will be a charge for film origination.

The film origination charge, which applies to programs produced predominantly on film, is \$250 net per quarter hour, which includes a pre-broad-

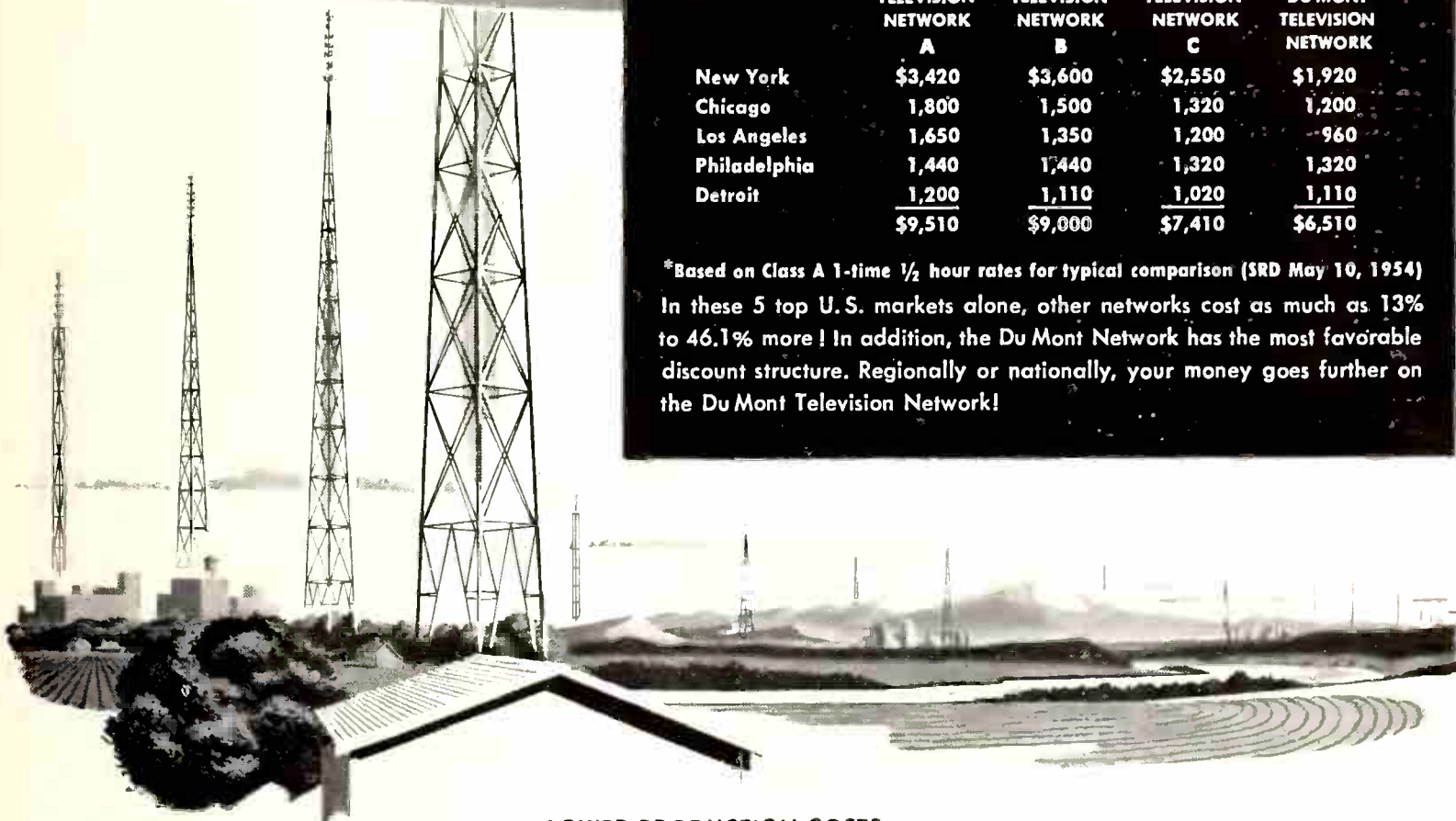
Decide on the Network with Lowest Time Costs

DECIDE ON DU MONT

FOR EXAMPLE*

	TELEVISION NETWORK A	TELEVISION NETWORK B	TELEVISION NETWORK C	DU MONT TELEVISION NETWORK
New York	\$3,420	\$3,600	\$2,550	\$1,920
Chicago	1,800	1,500	1,320	1,200
Los Angeles	1,650	1,350	1,200	960
Philadelphia	1,440	1,440	1,320	1,320
Detroit	1,200	1,110	1,020	1,110
	<u>\$9,510</u>	<u>\$9,000</u>	<u>\$7,410</u>	<u>\$6,510</u>

*Based on Class A 1-time 1/2 hour rates for typical comparison (SRD May 10, 1954)
In these 5 top U.S. markets alone, other networks cost as much as 13% to 46.1% more! In addition, the Du Mont Network has the most favorable discount structure. Regionally or nationally, your money goes further on the Du Mont Television Network!



● NO "MUST-BUY" PROGRAMS

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

● TIME PERIOD PROTECTION

The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a *time franchise*.

● LOWER PRODUCTION COSTS

Your savings at Du Mont on production facilities result in more money available for time buys.

YOU'RE WISE TO DECIDE ON THE

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600

435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262

A Division of The Allen B. Du Mont Laboratories, Inc.

cast run-through not to exceed the amount of air time.

ABC TV issued a new production rate manual 1 February. It applies to programs originating in New York, Chicago, Los Angeles and San Francisco. Main features of the manual, according to ABC, are (1) greater flexibility in the use of various services, (2) elimination of premium time charges for camera and dry rehearsal, (3) provision for discounts, penalties and deadlines on all orders for production services and (4) establishment of standardized rates for all facilities and production services.

Q. How do the new NBC production rates compare with the old ones?

A. Advertisers who haven't had a chance to estimate what effect the new NBC production rates will have on their shows will be interested in this comment from a program production executive at one of the top tv agencies:

"We have made some comparisons of the old and new rates on some of our shows and found that our costs will be about the same. I'm talking about live, black-and-white shows which are put on in the same manner as in the past. It may not be that way for all shows on tv. It's possible that some will cost more but the important thing is that if program production is planned intelligently there are lots of ways to save money. It might be a little confusing when first using the new manual because agency production people will have to get used to figuring out exactly how many technicians to use."

The new manual cannot be compared directly with previous one since units of use are not comparable.

Uhf

Q. Does the advertiser have any direct interest in the solution of the uhf problem?

A. He certainly does. With the prospering of uhf and a truly national, competitive television service he will pay less for television advertising than he otherwise would. In other words, the more stations there are, the more competition there will be. More competition usually means lower prices. It is true that from the point of view of broadcasters, an excess of competition can be harmful to the industry. But that is a pretty academic possibility right now, except in New York and Los Angeles, where nine of the 14 stations are said to operate in the red.

Some figures on how competition affects time costs were gathered last fall by Du Mont. These figures show that in a majority of the one- and two-station pre-freeze markets cost-per-1,000 tv homes for time ranged from \$1.75 to \$2.60. Not a single three- or four-station market had an average rate of more than \$1.75.

Q. What is the status of uhf at present?

A. As of 1 June there were 238 uhf authorizations outstanding and 122 uhf stations on the air. There were 58 channels in 37 of the top 100 markets for which no application had been filed. In addition to a long list of uhf applicants who returned their construction permits before getting into operation 14 uhf stations have been on the air and have suspended operations. This figure compares with three vhf stations which have suspended op-

erations since commercial television began to expand in 1946. The CBS-Nielsen tv set count last year showed 1,774,690 uhf families out of a total of 27,506,500 tv families as of 1 November 1953.

Q. What is the nature of the uhf problem?

A. The problem is a complicated one but, perhaps, it can be reduced to three points: 1. Uhf is a latecomer to the television scene and uhf stations must compete against entrenched vhf broadcasters. Hence, many of them are losing money.

2. Uhf is not yet fully developed technically. The effect is that, under comparable conditions, a uhf signal cannot always cover as well as a vhf. Since uhf operators cannot reach as many people as competitive vhf outlets, the advertiser as well as the network prefer joining forces with the vhf station.

3. Uhf signals cannot be received on vhf sets. The conversion of a vhf set to receive a uhf signal costs money and where a set owner is already satisfied with existing vhf station fare, he may not want to spend the money. Here again, the uhf outlet suffers regarding circulation compared with the vhf competition. The vicious circle operates: No conversion, no network affiliation. No network affiliation, no network programming. No network programming, no inducement to convert. No conversion . . . etc. And, of course, no business.

Q. Are all uhf stations having circulation trouble?

A. No. The less uhf-vhf station intermixture there is, the greater the incentive for set owners to convert. In uhf-only markets there is no conversion problem, of course. The extent to which vhf competition affects the uhf circulation has been pinned down by the American Research Bureau, which has made four studies of uhf set saturation in uhf and vhf-uhf markets.

Here is the average percent of all sets a uhf station can reach after it has been on the air six months or more:

Where there is no vhf station in the market: 89.8%.

Where there is one vhf station: 65.4%.

SWITCH FROM STILL SLIDES!

Start Using
**ANIMATED TV
SLIDES ON FILM**

FULL OF ACTION! THEY ZOOM,
FLASH, SPIN, ROLL and BURST!

FILMACK STUDIOS
1331 So. Wabash Chicago, Ill.

A 10 SECOND
ANIMATED SLIDE
ON FILM - \$10.00!

SEND US A
TRIAL ORDER!
48 HOUR SERVICE!

BRAVO



We've done a heap of living in our 6-year history . . . What with 60 live local shows every week in addition to the most popular programs of America's 4 networks. We're also pretty busy lending a helping hand to religious, educational and public service groups. Last year, for instance, a few outstanding accomplishments included:

- 6 NATIONAL NEWS SCOOPS
- FIRST FACSIMILE NEWS IN NEW ENGLAND
- FIRST COLOR TRANSMISSION IN NEW ENGLAND
- ZENITH PUBLIC SERVICE AWARD
- FIRST EDUCATIONAL TELECAST APPROVED BY THE STATE BOARD OF EDUCATION

There are more "firsts" and "bests" than this page could hold. In all, in the minds of men, we have gained PRESTIGE through serving . . . the best way we know how.

WNHC-TV

NEW HAVEN, CONN.

RADIO And TELEVISION

represented nationally by Katz

NEW ENGLAND'S FIRST COMPLETE BROADCASTING SERVICE--TV, AM, FM
PRESENTLY SERVING 702,032 VHF SETS ON 100,000 WATTS (316,000 WATTS JULY, 1954)

Where there are two vhf stations: 10.4%.

Where there are three or more vhf stations: 27.5%.

Q. What solutions have been suggested to help uhf stations?

A. The hearings on the nhf question being held by the Senate subcommittee on Interstate and Foreign Commerce have been exposed to a wide variety of solutions. One proposal would put all television in the uhf band so the problem of vhf vs. nhf would be ended once and for all. This has the support of FCC Commissioner Frieda Hennock. There have been proposals that the FCC study whether uhf-vhf intermixture can't be done away with. The idea is that all markets would be either uhf or vhf. One proposal, made by Lou Poller, general manager of nhf station WCAN-TV, Milwaukee, and president of the Uhf Tv Assn., provides for the immediate end of intermixture in 10 major markets. He said these markets account for almost 50% of the uhf receivers in this country.

Here are some other proposals:

- Dr. Allen B. Du Mont, president of Allen B. Du Mont Laboratories, which owns the Du Mont Television Network, offered a plan whereby each station would be required to relinquish, if a network so demanded, up to 25% of its network time in each of the three time classifications. The assumption is that this time would be demanded of vhf stations in a market by the network or networks with uhf affiliates in that market. Du Mont believes this plan would require no Congressional legislation but could be set up by the FCC by means of the present station license system.

- Many of those testifying before the subcommittee have urged that networks be permitted to own more than the maximum of five stations now allowed. Some proposed that the additional stations permitted should be uhf outlets only. Dr. Du Mont proposed that, under certain conditions, "A qualifying network will be permitted to have an additional wholly owned tv station for each group of seven primary uhf affiliations maintained."

- One of the more widely supported proposals is that the Federal excise tax be removed from all-channel (that is, uhf-vhf) tv sets.

- The use of boosters and satellites to equalize uhf and vhf coverage is another proposal. Among those supporting it is NBC.

All signs point to the removal of the excise tax on all-wave tv sets. With about 60% of the tv homes already equipped with vhf-only receivers, the immediate effect would not be great. However, possibly 10 to 15 million non-tv homes will become tv homes during the next five to 10 years. And, assuming the life of a tv set to be about seven years, the all-important replacement market will be growing rapidly during the remaining years of the '50s. Since, with the removal of the excise tax on all-wave receivers they will be just about as cheap as vhf-only receivers, there is every reason to believe that the consumer will buy the all-wave set when offered a choice.

Removal of the tax would really make itself felt when color sets become available in quantity. No uhf broadcaster would want to hold his breath that long but the likelihood of all-wave color sets bodes well for uhf's long-term future. It is significant that the 5,000 15-inch color sets RCA has already produced are all equipped with all-wave tuners.

It is not clear whether anything will be done about boosters and satellites to equalize nhf and vhf coverage. A certain amount of equalization is already in effect theoretically. This has been accomplished by permitting uhf more powerful transmitters. However, while there has been a consistent increase in the power of uhf transmitters being turned out, the technical problems for the top power permitted have not all been solved. It cannot be said for certain whether a top power uhf signal will give comparable coverage to a top power vhf signal, and, therefore, whether boosters and satellites will be needed.

Color

Q. How many color sets will an advertiser be able to reach via network tv this fall?

A. Not many. And much less than expected six months ago. While estimates for production of color sets range from 50,000 to 200,000 by the end of the year (see chart page 120), the likelihood is that the lower figure is closer to the truth. RCA's General Sarnoff used the 50,000 figure recently. The talk about Ford buying 25,000 color sets to be installed in dealers'

conditioned customer reflexes



Ring the bell and make your client's mouth water with a Song Ad like Pacific Finance—Gallo Wine or Listerine. They started with our sensible audition plan. Call or wire today.

Song-ads COMPANY
6000 Sunset Blvd.,
Suite 203
Hollywood 28, Calif.
HOLLYWOOD 5-6181

Ad-vertis-ing set to music for radio and T.V!

Q. Are any of these proposals likely to be adopted?

A. It is not believed likely that any radical action will be taken either by Congress or the FCC. Ending of uhf-vhf intermixture through re-allocation of channels is a complicated job, and it is not certain that a re-allocation would provide the same degree of U.S. tv coverage that the present set-up offers. NBC's Joseph V. Heffernan pointed out that while NBC does not oppose a study of eliminating intermixture the very fact that such a study would be held could slow down nhf conversions. And almost any kind of re-allocation would cause a "major wrench" to the viewing public and broadcast operators, Heffernan said.

There is a possibility that the networks will be permitted to own more stations if they are nhf stations. This is not considered a uhf cure-all but it will undoubtedly result in building up uhf in some markets.

IN UTAH

The BIG

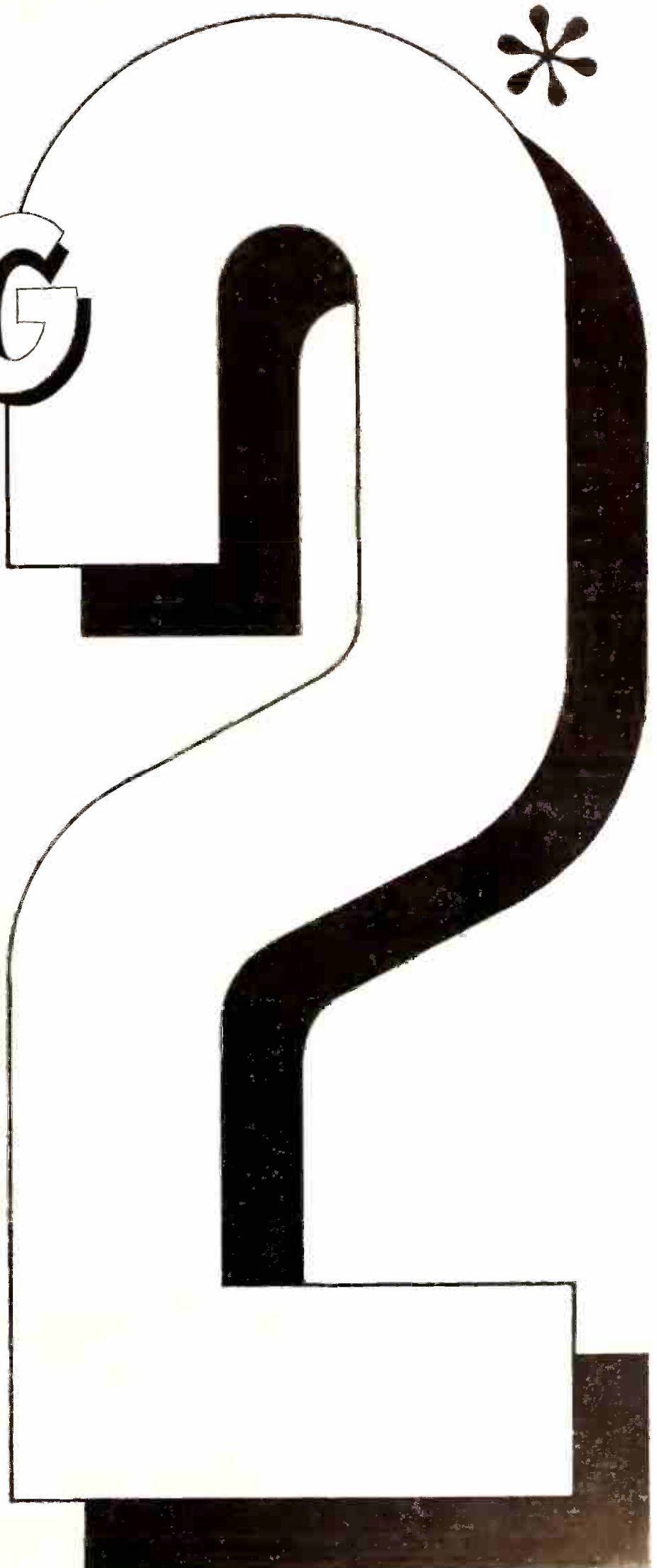
* **KUTV Channel 2**

goes on the air September 7 in Salt Lake City. It is Utah's most powerful station, ... with ABC programming and a mighty "plus" in showmanship for its Billion Dollar Market. Now's the time to see your George P. Hollingbery representative for full information on the best TV buy in the West.

Buy the Big 2 in Utah

KU2TV

TELEVISION CENTRE — SALT LAKE CITY



showrooms would raise this figure. One of the reasons, though not the only one, that color set production may not reach earlier expectations is the realization that the 14- or 15-inch color tube will not be acceptable to consumers used to bigger screen sizes. The industry is turning its attention to the bigger tubes. However, the industry has not really gotten together on a single type of color tube and that also has been slowing things up.

Q. Who will have the first color sets?

A. A great deal of the production will go to appliance dealers for demonstration purposes and to draw traffic. Undoubtedly many in the tv advertising field will buy color sets for professional reasons. As pointed out above, a comparatively large number may end up in Ford dealers' showrooms. The expectation that, as in the early black-and-white tv days, many consumers will be introduced to color via the barroom set, has already gotten the juke box people worried. Juke box business fell off heavily in the early

days of b&w tv, and the record people are making plans now for offsetting their new nemesis.

Q. How many markets will an advertiser be able to reach in color via network tv this fall?

A. The broadcasting industry's ability to send out color programs is far in advance of the consumer's ability to receive them. A SPONSOR survey of all television stations indicated that about 70% of them will have equipment to rebroadcast network color shows by the end of the year.

Answers were received from about one-third of all the stations, representing a good cross-section. (For information on local color plans by stations, see the Spot tv section.) Here is the breakdown from 134 respondents:

- Stations equipped to rebroadcast color before 15 July: 41 or 32.8%.
- Stations which will be equipped by the end of the year: 52 or 38.8%. (Many of these will be set up for network color before the end of this month.)
- Stations which will be equipped during 1955: 7 or 5.2%.
- Stations which will be equipped during 1956: 2 or 1.5%.
- Stations with no plans or no network affiliation: 29 or 21.7%.

No station other than the one originating the program can send out color unless it receives the network signal first by way of AT&T micro-wave or coaxial cable facilities. The AT&T reports that, as of 24 June, its color television facilities were available to 50 stations in 36 cities. Here are the cities, alphabetically:

Baltimore, Boston, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Dayton, Denver, Detroit, Fort Worth, Houston, Huntington, W. Va.; Johnstown, Pa.; Kansas City, Mo.; Lancaster, Pa.; Los Angeles, Milwaukee, Minneapolis, New York, Oklahoma City, Omaha, Philadelphia, Providence, St. Louis, St. Paul, Salt Lake City, San Francisco, Schenectady, Syracuse, Toledo, Tulsa, Utica, Washington, Wilmington, Del., and Youngstown.

It is expected that by the end of the year AT&T color facilities will be available to 130 stations in 95 cities.

The important figures to network tv advertisers are how many stations by networks will be able to send out color programs. In May Hugh Beville,

NBC's director of research and planning, estimated on the basis of orders from NBC TV affiliates for network color equipment, that network color service would be available to 95% of all tv homes. Last month the network gave out up-to-date figures showing its color coverage only where AT&T facilities were already provided.

The figure as of 17 June was 31 stations able to receive and rebroadcast color programs. Total by the year's end is expected to be 64 stations. This NBC TV lineup will make colorcasts available to 78% of all tv homes, or 25,800,000 estimated sets by the end of the year.

CBS reports that about 60 to 70 of its affiliates will be able to rebroadcast network color. ABC and Du Mont have no plans for network color shows this fall so the question of a network color lineup is academic. Many of their stations, however, both owned-and-operated and affiliates, will have equipment for rebroadcasting color.

Q. Why should an advertiser buy a color program this fall when there are so few sets around?

A. NBC's Pat Weaver summed up most of the reasons during his address before the 4A's in April. He said:

"First, the color television campaign will determine the share of market of most consumer goods in color television homes and this will start within this coming year, and to those companies which need effective advertising to survive (all package goods, trademark, brand items), the time to start color television is this fall, and the place to get the money is from management as extra money to insure that the company learns how to use the most vital new force in its history and at once.

"Second, if you have any clients whose success is largely dependent on the elan and spirit of its selling, dealer and distributor organization, then color television can make new leaders before the year is out. For even the few thousand sets now coming into the market are still enough to permit dealer color television demonstration meetings, and prospect color television parties, and other obvious demonstrations. This kind of color power to sell goods NOW is part of the broader power of color as the new thing, the new, talked-about, exciting, all-interest-focusing

"The TV Link in the Heart of the Nation"

KHOL-TV's
SIGNAL

EXCLUSIVELY
BLANKETS THIS AREA

SOUTH DAKOTA
NEBRASKA
KANSAS
IOWA

THE ONLY SINGLE MEDIUM
TO REACH 128,300 HOMES
IN THIS RICH RURAL MARKET

KHOL-TV
KANSAS CITY, MISSOURI

CBS-TV Channel 13 DUMONT

DUANE L. WALLIS, STATION MANAGER
Operated by BI-STATES CO., Holdrege

A Division of
MEEKER TV, INC.



ARKANSAS . . .

*The fastest growing state
in the fastest growing
Region in the
United States of America*

From 1940 to 1950 — ARKANSAS increased:

	ARKANSAS	U.S. AVERAGE
Bank deposits	281%	131%
Per Capita Income	255%	150%
Retail Sales	302%	207%

Little Rock per family effective buying income exceeds Houston, Dallas, Ft. Worth, St. Louis, Kansas City, New Orleans, Shreveport, Oklahoma City and the national average!

To tap this Rich Market, use KARK Little Rock*

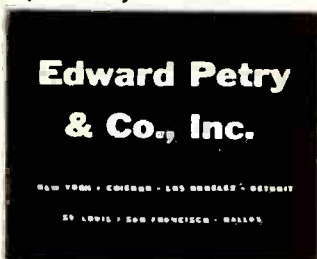
No. 1	7 AM-12 Noon M-F
No. 1	12 Noon-6 PM M-F
No. 1	6-11 PM Sun.-Sat.

KARK first 66 quarter hours out of 72*

All 10 Top Evening shows	KARK
All 10 Top Daytime Shows: M-F	KARK
All 9 out of 10 Top Daytime Programs: Sat.—Sun.	KARK

*According to Pulse March, 1954

Represented by



Little Rock, Arkansas

conversation piece of the American scene.

"There are many companies who will need color because they are expected to lead and they must lead; and, therefore, they must be in color or suffer grave loss of standing within their own trade groups. There are many more companies who will see in color a way to excite their own over-all organizations, to give them a chance at leadership which may have slipped out of their hands."

Q. How much color programming will there be on the networks this coming season?

A. Quite a bit of it. The most sensational development in color programming is the three once-a-month NBC spectaculars. Two, produced by Max Liebman, will be on every fourth Sunday, 7:30-9:00 p.m., and every fourth Saturday, 9:00-10:30 p.m. One, produced by Leland Hayward, will be on every fourth Monday, 9:00-10:30 p.m.

Oldsmobile has bought out the Saturday color spectacular. Ford and RCA will cosponsor the Monday spec-

tacular, taking 45 minutes of each show. The Sunday color show will be split three ways. Reynolds Metals bought three entire shows while Sunbeam and Hazel Bishop will split the remainder.

In addition, the NBC daytime participations shows, *Today* and *Home* will feature color pickups. NBC is trying to get other clients to put their b&w shows on in color on a regular or periodic basis. The network can program about 12 to 15 hours a week of color shows with its existing studios, its mobile color equipment and its Brooklyn color studio, which will be ready in September. NBC's Hollywood studio will be ready for color by about 1 January 1955, adding even more time to the 12-15 hours.

On CBS, Westinghouse will put on eight to 10 color shows next season in the 10:00-11:00 p.m. Wednesday slot normally occupied by Pabst's *Blue Ribbon Bouts* and the follow-up sports show, *Sports Spot*. The Westinghouse show is titled *The Best of Broadway*. Chrysler may put on periodic color shows in its 8:30-9:30 Thursday night segment, in which the auto firm will showcase three dramas and one musical every month.

CBS will follow in the footsteps of NBC this season and give each client color exposure without extra cost. The free color ride lineup will start 22 August with *Toast of the Town* and end 27 February with *Sunday News Special*. The plan will provide for three color shows a week. In the spring CBS will accelerate color programming through some as-yet-unannounced plans.

CBS will have three studios for color by the fall. In addition to its existing color studio at its 485 Madison Ave., New York, headquarters, CBS recently acquired the 81st Street Theatre and is remodeling it at a cost of \$1.5 million. Its Television City studios in Hollywood are also being set up for color.

Q. How much more expensive is color than black-and-white?

A. Since NBC and CBS began experimenting with color, they have learned how to cut down on the hordes of technicians, makeup people, etc., which were required at first. However, color will always be somewhat more expensive than black-and-white. Esti-

mates of what color will add to the tv bill range from 10 to 20% over-all (time, talent and production).

Color equipment and studios will be more expensive. For example: NBC's non-audience studios for b&w shows in New York and Chicago (excluding Studio 8H) are \$150 gross an hour. Audience facility studios are \$300 an hour. Comparable charges for color studios run from \$250 to \$550. A b&w mobile unit is \$800 gross a day. A color mobile unit is \$3,200 a day.

Cable charges for color are higher. AT&T is temporarily charging \$1,200 a half hour, is seeking \$2,000 for color.

Q. What effect is color having on media planning?

A. SPONSOR asked that question of media and radio-tv executives in the top air agencies. Here are some answers:

Fred Barrett, vice president in charge of media, BBDO: "While we realize the enormous possibilities and effectiveness of color tv and anticipate its use for many of our clients, its effect on media planning will not be very marked until the number of color sets creates a sizable market and makes color production efficient from a cost standpoint."

William C. Dekker, vice president in charge of media, McCann-Erickson: "Because audience and cost details of color television are still nebulous, the advent of color has played little role in basic media planning. With few notable exceptions, most consideration of color has been either from the experimental or promotional angle. I believe these will continue to be the major areas until such time as we can really start to count noses and costs - which time, if we can take a leaf from the black-and-white notebook, will probably come a lot faster than even the most optimistic of us contemplate."

Arthur Porter, vice president in charge of media, Leo Burnett: "The approach of color tv is having a profound effect on both creative and media planning in our agency. While obviously a great part of our analysis and study must be based on hypothetical conditions and costs, we are trying to assess the place of color tv in our clients' programs as objectively as we can."

Walter G. Smith, vice president and media director, Biow: "Although color


WHBF-TV

CBS FOR THE QUAD-CITIES
is now operating
on 100,000 watts

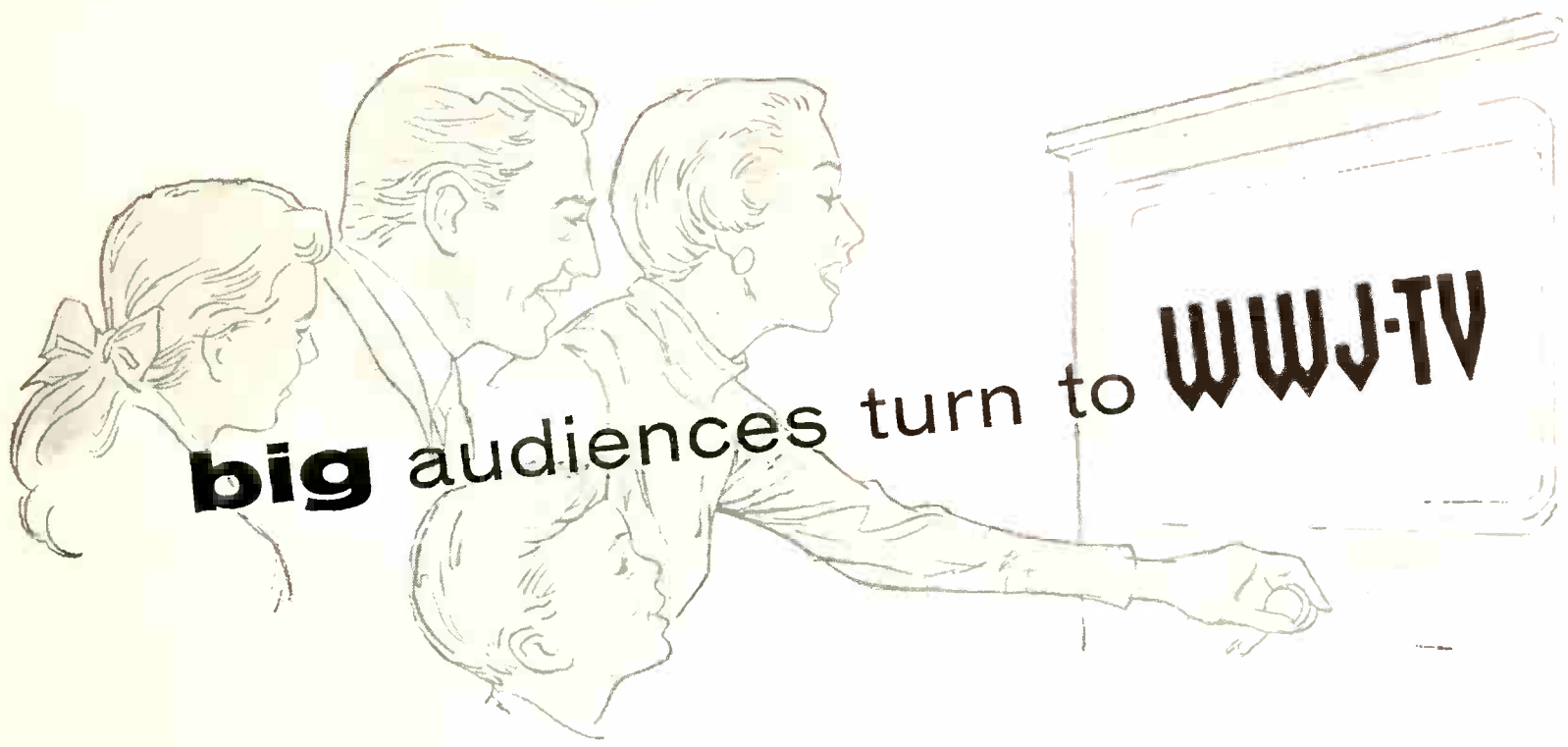
•

This maximum power
covers the Quad-Cities
and the surrounding trade
area . . . a total of 264,-
800 TV set owners.

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



Quad-Cities' favorite
WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knudel, Inc.



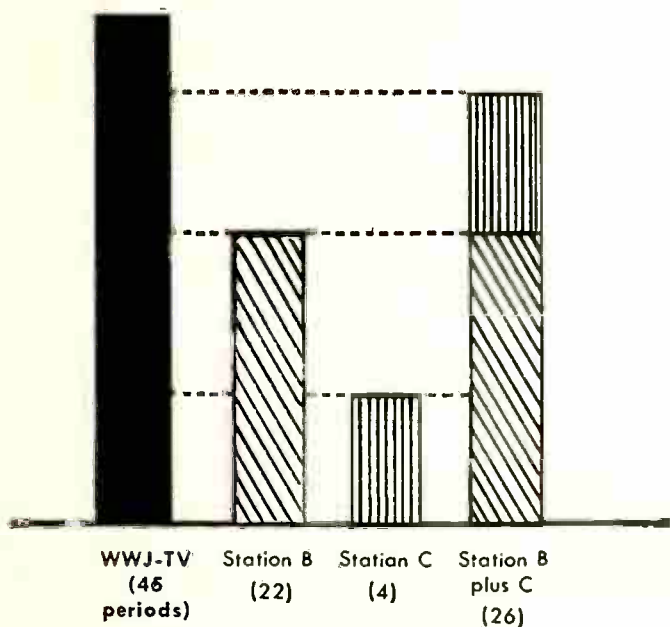
.... more than to any other Detroit station!

After 6 P.M. during May, reports ARB, there were 71 quarter-hours when more than 50% of Detroit's television sets were in use.

In 45* or 63% of these 71 big-audience periods, WWJ-TV had the largest audience of Detroit's three television stations.

In the 9 months from September, 1953, through May, 1954, WWJ-TV drew the most viewers in 55.2% of the total big-audience periods.

*3-station comparison of audience leadership in 71 quarter-hours



WWJ-TV's record means that when Detroiters are most receptive to television, WWJ-TV dominates *more* of their time than do *both other Detroit stations combined*.

Month after month, this dominance continues.

In Detroit . . .

*You Sell More
on channel*



WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS
• National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

television has not as yet had any important effect on current media plans, it is being given careful study by all concerned with program and commercial production, as well as media planning. Experimental work is being carried forward on the program and commercial end, and projected cost and coverage analysis are being carried forward from the media end. Since many concerned with the industry predict that the advent of color will not substantially increase television production and time costs, there is the possibility that other media may not be too seriously affected—except to the extent that advertisers invest more of their total appropriation in the medium of television itself. This latter possibility seems quite likely in view of television's increasing stature as a national medium."

Time franchise

Q. Does the network tv advertiser have any rights to a time franchise?

A. It seems to be generally agreed that the advertiser has no legal right to a time franchise beyond the span of his facilities contract. Facilities contracts generally run for a year but, in any case, wouldn't run for longer than two years since FCC regulations forbid the networks to sign affiliation contracts for longer than that period. Furthermore, 13-week mutual cancellation contracts have been growing more common on tv.

Q. Why, then, does the advertiser talk about his franchise rights?

A. The advertiser takes the point of

view that if he and his agency invest time and money to build up a show and promote it to the listener he should have some moral right to his time period. Few advertisers will complain if the network boots out of the lineup a poorly rated program, but as one agency executive told SPONSOR last spring (see "What are your 'rights' to a time slot?" 5 April 1954): "To take away a time period is a serious blow to an advertiser. The whole meaning of the franchise concept is terribly important to advertisers and agencies who buy time on radio and tv." The importance, obviously, is greater in television where the crowded nighttime program lineup makes a time period extremely valuable.

Q. What is the network attitude toward the sponsor's time franchise ideas?

A. All things being equal, all the networks like to keep customers happy and let them buy whatever time they are willing to pay for. However, the networks will not admit that clients even have a moral right to a time franchise. To admit this, they feel, is the same as saying advertisers have a legal right. And the networks point out that the responsibilities of their o&o's and affiliates as publicly licensed broadcasters require them to control the programming that is broadcast over the publicly owned broadcast spectrum.

In actual practice, network policy differs, and it will not surprise anyone to hear that there is some relationship, though it is not always a simple one, between the networks' time franchise policy and the amount of business it has. Du Mont publicly advertises the fact that its clients' periods are safe. One ad says: "Decide on the Network that Protects Your Time. There's no

costlier television experience than to lose your investment in a program or time . . . or both . . . at your contract's expiration. This doesn't happen to Du Mont sponsors . . . it won't happen to you."

On the opposite side is NBC, where President Pat Weaver has made it clear that decisions on time and programming must be made by the network. In a recent restatement of that policy before the 4A's Weaver said, in describing plans for the once-a-month color spectacles:

"Television is too great and too powerful to be shackled with chains of custom and usage from radio. We must serve all segments and all interests in our population, and there must be an over-all program control that makes the rules in the interest of public service and all segment population service. This is the business of the networks. If our service dwindles, you will use less of it, or pay less for it. That's the end of your responsibility. If we cater to the heavy viewers with a flood of trivia, as accused in some quarters, we cannot look to you, or to the advertisers large or small, for your jobs are rightly defined by your interest—the sale of goods and services of your clients."

Tv unions

Q. How much have unions contributed to the network tv production cost increases during the past year?

A. An average of 7 to 7½% wage increases were obtained by the unions that negotiated for new contracts during the fall 1953 through spring 1954 period. This is considered a relatively modest increase compared with wage boosts obtained over the past four or five years.

Network labor negotiators attribute the more moderate contracts of this year to the following factors:

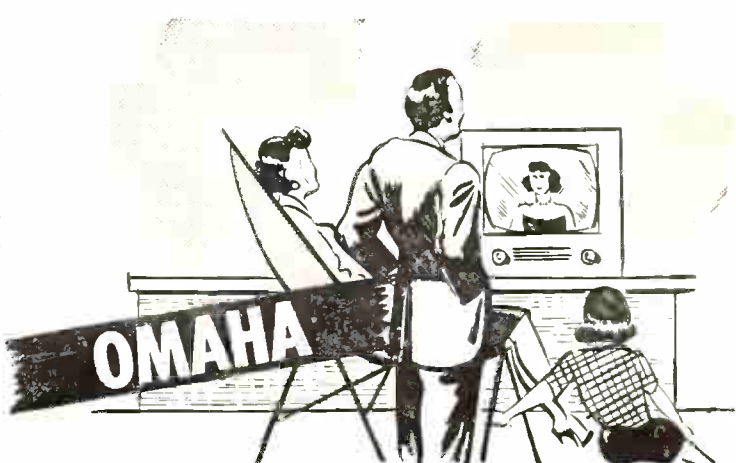
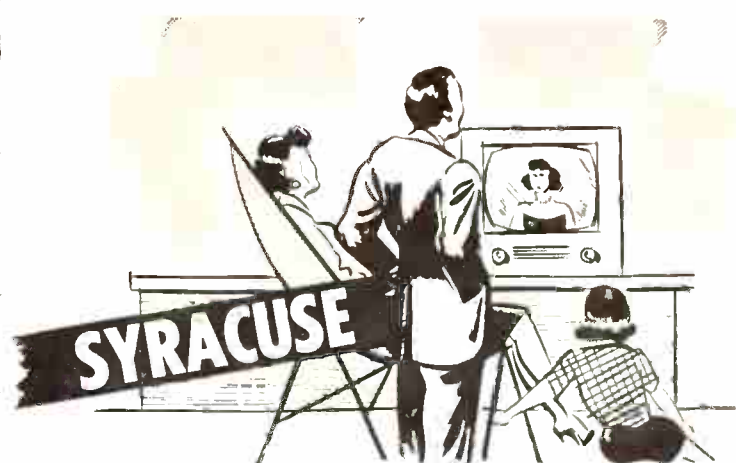
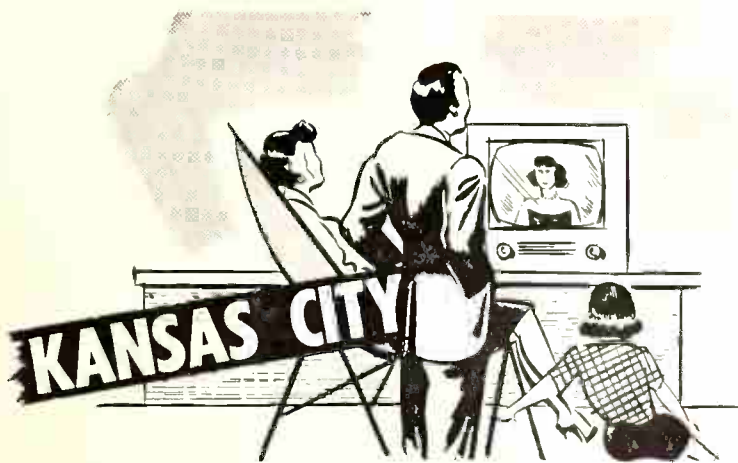
- The base pay in tv is already very high compared with wages for comparable jobs in other types of industry.

- The general softening of the demand for labor in the U. S. economy as a whole during the past 12 months had to make itself felt in tv to some extent.

- On a "demand what the freight



what do **FAMILIES** in...



have in **COMMON?** **THEY ALL WATCH A MEREDITH* TV STATION!**

Yes, Meredith* Stations in these four important markets provide television service for hundreds of thousands of set owners. You can reach each of these large markets most effectively, most economically on a Meredith* TV Station.

Meredith* *Television Stations*

KCMO-TV • **KPHO-TV** • **WHEN-TV** • **WOW-TV**

KANSAS CITY, MO.

PHOENIX, ARIZ.

SYRACUSE, N.Y.

OMAHA, NEBR.

KCMO-TV, WHEN-TV & KPHO-TV represented by The Katz Agency. WOW-TV represented by Blair-TV, Inc.

* Meredith Television Stations are Affiliated with **Better Homes and Gardens** and **Successful Farming**

can bear" basis, union leaders have become aware of the danger that tv might reach a point of diminishing returns for sponsors if production costs kept rising at their pre-1953 rate.

Q. What are the provisions of the most recently negotiated union contracts?

A. Here's a summary of the latest union contracts:

RTDG (Radio and Tv Directors Guild): This contract, retroactive to 1 April 1954, was concluded in mid-June between RTDG and the five networks. Generally, the contract represents a 7½% increase, but here's how it breaks down:

1. Directors receive \$180 instead of \$175 a week (that is 2.8% more).
2. Assistant directors in tv get \$132.50 instead of \$120 a week (or 10.4% more).
3. Local directors in radio receive \$100 instead of \$90 a week (or 11% more).

This contract affects directors, a/d's, floor managers at ABC, CBS and NBC, directors and a/d's only at Du Mont and radio directors at MBS.

IBEW (International Brotherhood of Electrical Workers): The new contract went into effect 1 May 1954 between CBS and IBEW for technicians. It represents an 8% increase in salaries for technicians but no significant change in working conditions.

AFM (American Federation of Musicians): On 1 February 1954 the AFM signed a five-year contract with the networks. This contract provides for a 10% increase in salaries of staff musicians for three years and an additional 10% increase during the subsequent two years.

Since this contract applies only to staff employees, it is estimated that the over-all cost of music at the networks will be affected by less than a 5% boost.

New York Make-Up Artists (Local 798), New York Wardrobe Mistresses (Local 764), Graphic Artists (Local 841) of IATSE (International Alliance of Theatrical Stage Employees): These contracts were negotiated in spring 1954 between the three locals and ABC, CBS and NBC. Totally they represent an increase of 7% or less.

Radio Grips (Local 782) of IATSE: This contract provided for a 7½%

increase in wages and affected ABC and NBC.

Contracts that are going to be up for renegotiation within the near future include the following:

AFTRA (American Federation of Television and Radio Artists): 15 November 1954 with all the networks.

Stagehands (Local 1) of IATSE: 31 December 1954 with all networks.

Du Mont is currently still negotiating with IATSE for its technicians. It is the only network whose cameramen and technicians are members of IA. In New York the network negotiates with Local 794 for its technicians' contract, however, the contracts with the locals in Pittsburgh and Washington are still under negotiation.

Du Mont's entire organizational setup is different from that of ABC and NBC, where technicians are members of NABET (National Association of Broadcast Employees and Technicians) and CBS where they are members of IBEW (International Brotherhood of Electrical Workers).

At Du Mont technicians break down into four categories:

A. Transmitter technicians, equipment maintenance men, transmission technicians.

B. Camera operators, projectionists, audio technicians, video technicians, sound effects men.

C. Microphone boom men and utility men.

D. Studio assistant (cable puller).

At the other three tv networks floor managers are members of RTDG and get the same wage rate as a/d's. At Du Mont, however, floor managers are covered by IATSE and come from B category of technicians.

A contract with TWA (Television Writers of America) has been under negotiation with ABC, CBS and NBC since early fall 1953. This contract will cover freelance tv writers when it goes into effect.

Negotiations are also currently going on between four networks and RWG (Radio Writers Guild) both for staff news writers and staff continuity writers. The RWG contract for freelance radio writers, which expired 15 May, has been extended until 15 September.

NABET contracts will not be up for renegotiation until next January. However, ABC expects to have negotiations with IATSE in December for stagehands' contracts.

Q. Are the affiliated stations bound by the contracts negotiated by the network labor relations people?

A. No. Network labor relations departments handle all the negotiations for the o&o stations only. Union contracts between the affiliates and their local unions are entirely independently negotiated and signed by the management of the affiliated station. In fact, frequently technicians at an affiliate do not belong to the same union as technicians at the network.

Q. How is the cost trend in tv production likely to be affected by the union negotiations forthcoming during the next year?

A. Tv costs seem to be leveling off. Labor negotiators at four tv networks agree that the demands during the past year have been the most modest in tv history. It is unlikely that they will spiral within the near future as they had during tv's infancy.

ROUND-UP

(Continued from page 61)

Briefly . . .

WBZ-WBZA, Boston, is sending timebuyers a 12-inch metal ruler inscribed with its call letters. Accompanying the ruler is the following letter: "There's no set rule—12 inches make a foot, and 'a pint's a pound the world around.' From all indications, and letters of commendation from clients, WBZ-WBZA is giving a *good measure* of success to its clients. . . ."

* * *

After just 18 weeks on the air WNEM-TV, Bay City, Mich., was awarded first place in the nationwide NBC-Crosley *Hit Parade* promotion contest, according to John H. Bone, general manager. The award was made by BBDO in conjunction with NBC and the Avco Mfg. Corp. for the most outstanding promotion and merchandising of all NBC TV stations.

* * *

KYW, Philadelphia, is distributing a new booklet on summer radio listening, titled "Even on vacation, families in KYWland never leave home." The booklet points out that, according to Advertest, 91.1% of families are at

KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

The map below shows Lincoln-Land—34 double-cream counties of Central and Southeastern Nebraska—577,600 people with a buying income of \$761,124,000 (\$473,681,000 of which came from farming in 1952, —over one-third of Nebraska's total farm income!). Actually, the KOLN-TV tower is 75 miles from

Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station.

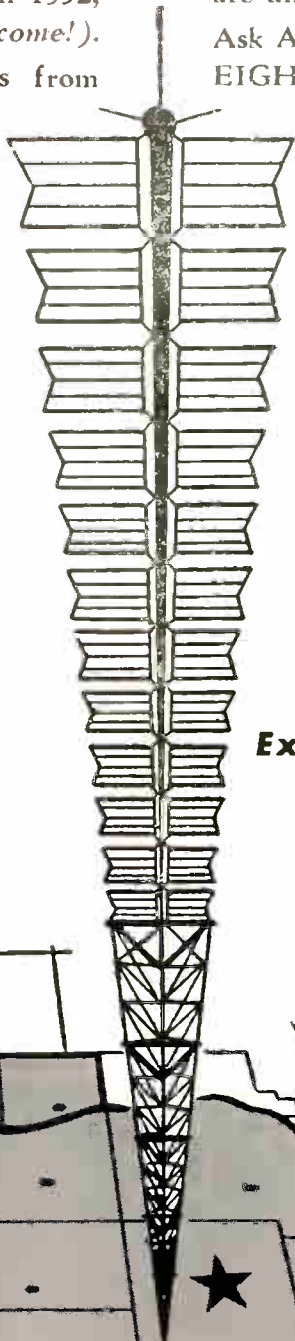
Ask Avery-Knodel all about KOLN-TV, in America's EIGHTH farm state!



The Tetzler Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

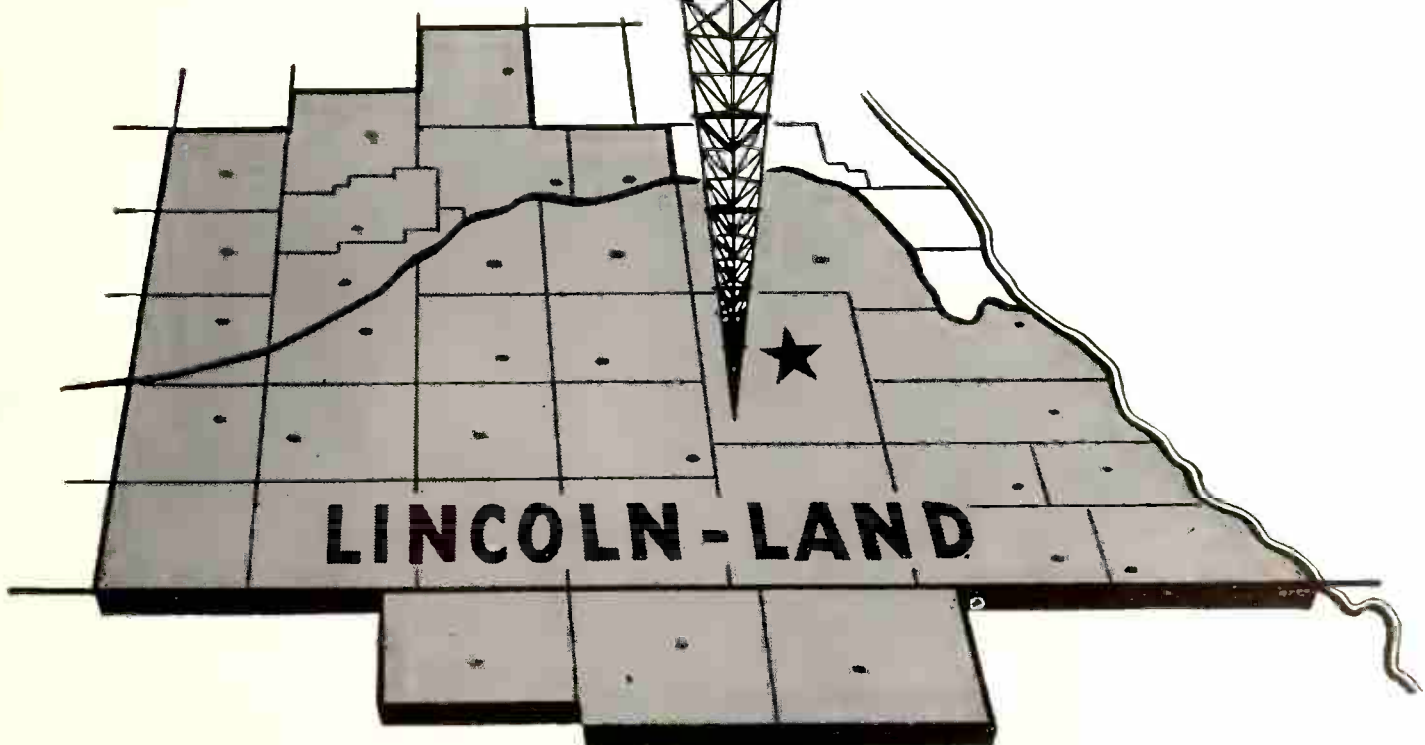
Associated with
WMBD — PEORIA, ILLINOIS



CHANNEL 10
316,000 WATTS



Avery-Knodel, Inc.
Exclusive National Representatives



home in the Philadelphia area on any summer day. Of the less than 10% who are on vacation at any one time, 54.6% visited vacation spots in Pennsylvania and New Jersey, within KYW's coverage area, says the station.

Winner of KMTV, Omaha's all-expense trip for two to Sun Valley was Miss Ruth Mensch, of Comer and Pollard agency, Kansas City. The trip was



awarded on the basis of a slogan contest conducted last March by the tv station. Above, Miss Mensch (left) and Miss Darlene Dewald enjoy a bicycle ride at Sun Valley.

The first annual "Kitty Award," presented by Manchester Hosiery Mills to the year's outstanding new star was given recently to May Wynn for her performance in the movie *Caine Mutiny*. The award was presented over Du Mont's *Broadway to Hollywood* show by Claire Mann, WABD personality.

WCBR, Memphis, sent out a press release in the form of a news clipping from the *Memphis Press-Scimitar* recently to announce that it will stress Negro programming in the future. It becomes Memphis' second radio station directed primarily at a Negro audience. The station has been converted to operate under an entirely Negro program staff as a music-and-news outlet, according to W. M. H. (Bill) Smith, general manager of the Chickasaw Broadcasting Co.

Some 60,000 card-carrying members of the *Western Ledger* Club were invited to the first annual *Western Ledger* Round-up by WTTV, Bloomington, recently. *Western Ledger* is an afternoon kids' show, on WTTV for the past four years. Some 35,000 people

in 8,000 cars showed up at the outdoor event held at McCormick's State Park. Sole charge was the regular Indiana 12¢ park admission fee and 10¢ per car parking fee.

KEYD-TV, Minneapolis-St. Paul, signed its first sponsor the same day the FCC granted its C.P. The sponsor: Russell L. Stotesbery, president of the Marquette National Bank of Minneapolis. Representing KEYD-TV at the contract signing was Lee Whiting, v.p. and general manager of KEYD and KEYD-TV. The station is expected to begin operating next January.

This fall for the fifth consecutive year WMCA, New York, will broadcast Notre Dame football games. The 1954 schedule includes 11 games from 25 September to 4 December. All games will be sponsored by the New York Ford Dealers Assn.

Philip Morris has launched a new merchandising campaign to tie in with its *I Love Lucy* CBS TV show. It has prepared a 40-page recipe and how-to-do-it booklet and is offering the booklet on its tv show. Window posters and



point-of-sale material will also feature the booklet. Other tie-ins include counter-easels which hold the coupons necessary for customers to get copies. The booklet is now being distributed in 12 test markets.

WKNB's new Television-Radio Center in West Hartford, Conn., was officially opened recently by Governor John Lodge. More than 200 government, business and civic organization

leaders as well as representatives of major tv and radio networks attended the ceremonies. The center comprises 20,000 square feet of operating space.

WBT, Charlotte, has prepared a new sales instrument in the shape of a slide rule. Called the "1954 Pulse of Char-



lotte," the slide rule (see above) shows the quarter-hour ratings and share-of audience for each Charlotte radio station on a seven-day average. Included is a chart to convert WBT ratings into listening homes within the basic coverage area.

Half the super markets in the country and 60% of the top 1,000 food product manufacturers are now using radio regularly, according to R. David Kimble, director of local promotion for the BAB. Kimble pointed out that radio is the only medium through which it is economically feasible to provide the "constant repetition of sales messages necessary to sell food products in this era of multiple brands, self-service shopping and robot retailing."

A detailed market study citing the growth and changes in the Middle Georgia market and coverage of this 47-county area by WMAZ-TV is now being distributed to advertisers and agencies by Avery-Knodel. Titled "About the Middle Georgia Market— and How the Media Picture Has Changed," the report points out that Macon, center of this trading area and point of origin of the uhf station's programming, is farther from any other large city than New York is from Philadelphia. WMAZ-TV's share of audience is 45% sign-on to noon, 68% during the afternoon and 57% at night, according to the study.

TOPEKA IS AMERICA'S TOP "SLEEPER MARKET"

Here's a market that's just waiting to be exploited. Topeka ranks 14th in the nation in Consumer Spendable Income* with \$6,804 per household. That's 29.7% above the national average!

*Consumer Markets — 1954

DOMINATED BY WIBW-TV

Topeka has only one television station—WIBW-TV. We blanket America's No. 14 market and give you a good solid "plus" outside. By the time you read this, our new 1000 foot tower and full 87.1 KW power should be delivering over 100,000 homes . . . without counting a single home in either Kansas City or St. Joseph.



CBS—DU MONT—ABC

Interconnected

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV in Topeka
KCKN in Kansas City



YOU MIGHT CLEAR 15' 7³/₄"* —

BUT . . .

**YOU NEED WKZO-TV
TO GO OVER IN
WESTERN MICHIGAN!**

GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
B	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves more than 406,922 television homes in 29 Western Michigan and Northern Indiana counties. This is a far larger television market than you'll find in and around many cities two and three times as big!

January '54 Hoopers, left, credit WKZO-TV with 63.2% more evening viewers than the next Western Michigan station—158.1% more morning viewers—466.6% more afternoon viewers!

(100,000 WATTS—CHANNEL 3)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

*Cornelius W armerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.



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

television

BASICS

SPONSOR

1954: U. S. TV IN NEARLY TWO OUT OF THREE HOMES

Here are some of the important questions you will find answered in the 9 pages of this report

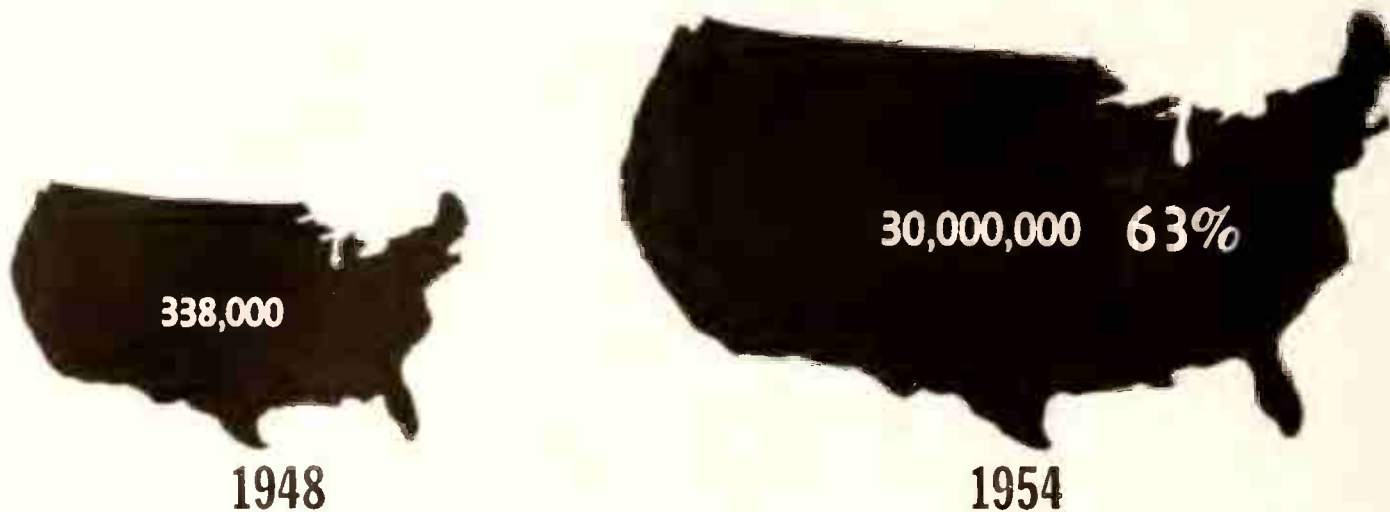
- Q. How many tv homes are there today (and what % is this of U.S.)? page 1**
- Q. How many multiple-set tv homes are there? page 2**
- Q. What are socio-economic differences between radio and tv homes? page 3**
- Q. How does tv viewing vary with the time of day? page 4**
- Q. Is tv affected by seasonal variations in viewing? page 5**
- Q. What's the audience composition of tv at varying times? page 5**
- Q. What's the cost-per-1,000 of network tv show types? page 7**
- Q. What are some typical talent-production costs for network tv shows? page 8**

1 Dimensions of TV's audience

1. How many tv homes are there today (and what percent is this of the U.S.)?

SOURCE: NBC TV Research, May 1948 and 1 May 1954

63% of the nation's homes can be reached by television

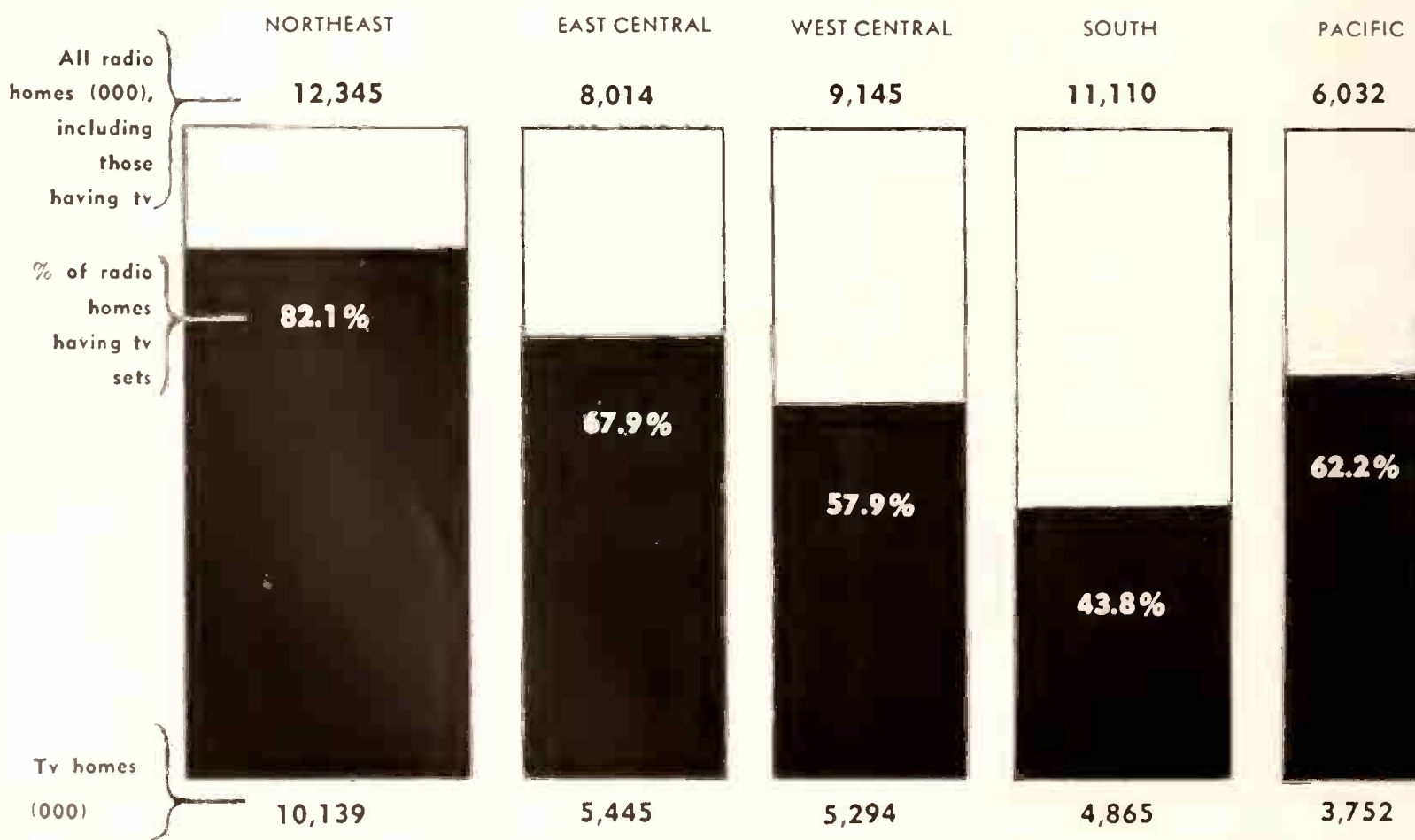


For every one tv set in the U.S. in 1948—just six years ago this summer—there are 1,000 sets today. According to industry estimates tv has accounted for more sales in the past four years than any other basic appliance. Television has changed the pattern of American home life (more home entertainment; fewer outings to movies, clubs) and has created a whole galaxy of star names, from Jackie

Gleason to Jack Webb. Figures above reflect tv growth in new areas; some 8,000,000 homes in these areas were added to the national video audience in the past year. Tv growth, now reaching near-saturation in some areas (in cities with more than 500,000 homes some 85% have tv) is slowing, but is expected to spurt again as color tv receivers (see chart page 120) are purchased.

2. How is tv distributed in the U.S. by key geographical areas?

SOURCE: A. C. Nielsen Co. April 1954



3. How are television homes distributed according to city size?

SOURCE: NBC TV study "Television's Daytime Profile"

HOMES IN CITIES WITH POPULATION OF	TOTAL HOMES	TV HOMES	NON-TV HOMES
1,000,000 and over	13.4%	18.1%	7.2%
250,000-999,999	12.3%	15.7%	7.5%
50,000-249,999	11.8%	13.0%	10.1%
2,500-49,999	24.4%	22.7%	26.6%
Under 2,500	38.1%	30.5%	48.6%
All homes	100.0%	100.0%	100.0%

Distribution of tv heavier in major metropolises

The chart at left compares the proportion of U.S. homes located in cities of varying population with the location of television sets. There is a higher concentration of television homes in the larger cities. While 13% of the population is found in cities of 1,000,000 population and more, 18.1% of all tv homes are found in cities of this size. In the smallest U.S. communities, cities of under 2,500, 38.1% of the U.S. population resides. There, however, are found only 30.5% of all U.S. television homes.

4. What percent of television homes are able to receive more than one station?

SOURCE: A. C. Nielsen Co., January 1954

85% of U.S. tv homes receive more than one television station

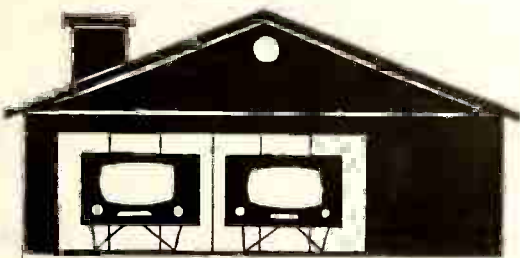
The chart at right was compiled by A. C. Nielsen Co. for January 1954. Since more stations have come on the air in the intervening months, the pattern has shifted even more sharply toward a situation in which viewers have a choice of television programs. While no single market has more than seven channels specifically assigned to it, 2% of the population is shown here receiving nine to 11 stations. This is accounted for by sets located between major centers which are able to receive signals from several markets. The majority of sets, however, are those served by three or fewer stations; 55% are able to receive one to three television stations.

NUMBER OF STATIONS RECEIVED	PERCENT OF TOTAL TV HOMES
1	15%
2	12%
3	28%
4	13%
5-6	6%
7-8	24%
9-11	2%
	100%

5. Is a trend toward multiple-set tv homes developing?

SOURCE: See below

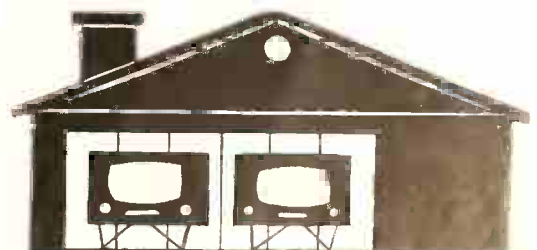
NEW YORK



9% have two or more sets

Study by Advertest Research in New York metropolitan area showed over 9% of homes had two or more television sets in working condition as of month of survey in May 1954.

PHOENIX

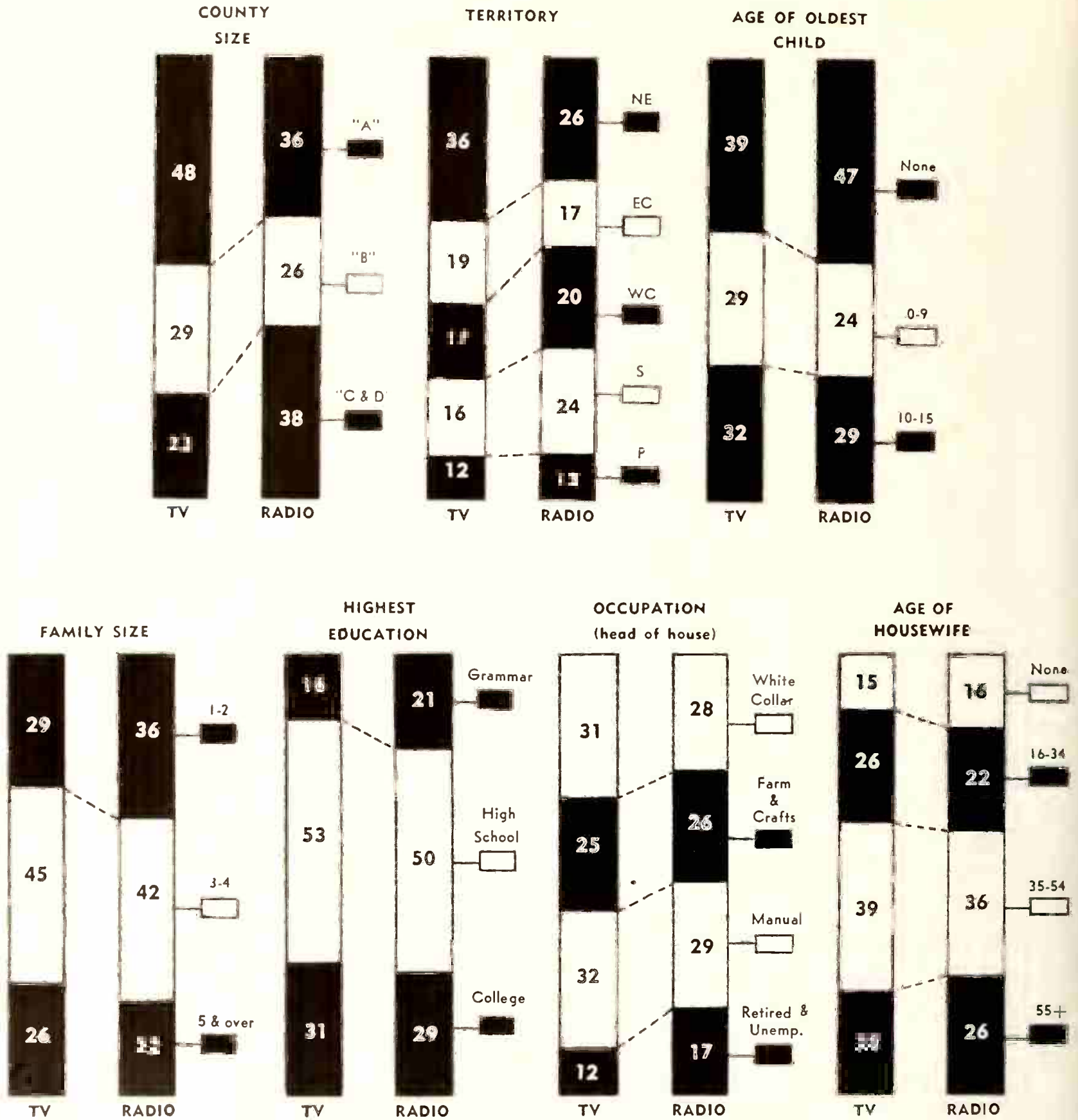


3.3% have two or more sets

Arizona State College study for Phoenix stations (KPHO-TV, KOOL-KOY-TV, KTYL-TV) showed 3.3% of homes in Greater Phoenix area have over one television set, January 1954

6. How do tv and radio families compare on a socio-economic basis?

SOURCE: A. C. Nielsen Co., January 1954



Gaps between tv and radio families narrow as tv grows throughout the U.S.

A few seasons ago, when tv sets still cost \$400 and up, the tv home was far more likely to be an upper-middle class (or higher) family. Today, with set prices having tumbled, and tv having spread into almost two out of every three U.S. homes, the gaps between tv homes and radio homes are growing smaller. In other words, when you talk of tv homes in metropolitan areas you are in effect talking about radio homes, and you are comparing tv with itself.

However, there are still some important socio-economic differences worth noting in planning fall 1954 advertising:

LOCATION DIFFERENCES: You still can't blanket the country with tv, no matter how you try. Radio is distributed almost evenly in all counties and major territories; tv is concentrated more in the most-populated counties (since these make up metropolitan markets)

and in the populous East and Midwest.

FAMILY DIFFERENCES: In the general pattern of comparison between tv homes and radio homes there are slightly more large families (on a percentage basis; not in numbers) in the tv group. That's because tv was bought first by families with kids, later by one and two-person families, as tv grew.

OCCUPATION DIFFERENCES: As tv grew, and moved downward in the penetration of the U.S. market from white-collar, middle-income families, the occupational gaps have narrowed. An examination of the chart above will show that the differences in occupation (which have a close relationship with income and education) are not very startling between tv and radio homes. Latest growths have been in homes of manual workers.

Going UP!

**WORLD'S TALLEST
MAN-MADE STRUCTURE!**

KWTV

OKLAHOMA'S NO. 1 TV STATION!

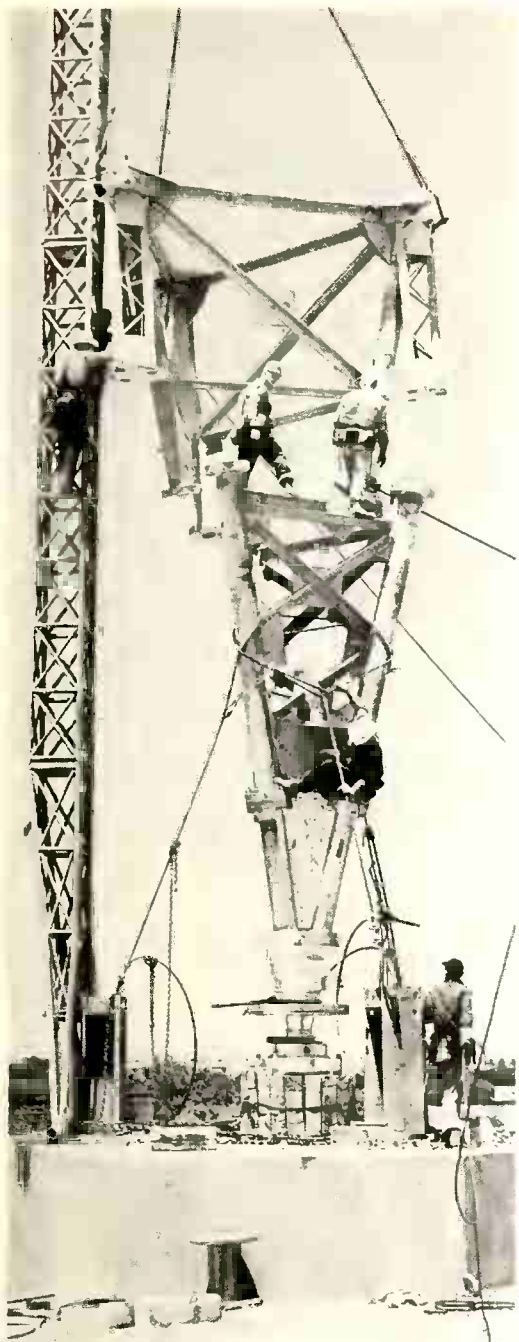
NO. 1 IN HEIGHT—1572-foot tower, tallest in the world!

NO. 1 IN POWER—316,000 watts!

NO. 1 IN COVERAGE—will bring viewing to Oklahoma areas never before served by television!

The first 35 feet of KWTV's massive tower (at left) swings into place. This section weighs 64,000 pounds. In the other picture workmen set the solid steel cap on a cluster of 21 porcelain insulators. The insulators are four inches in diameter.

NOW is the time to start **your** (sales) building with KWTV. Ask us for the complete story!



EDGAR T. BELL, Executive Vice Pres.
FRED L. VANCE, Sales Manager



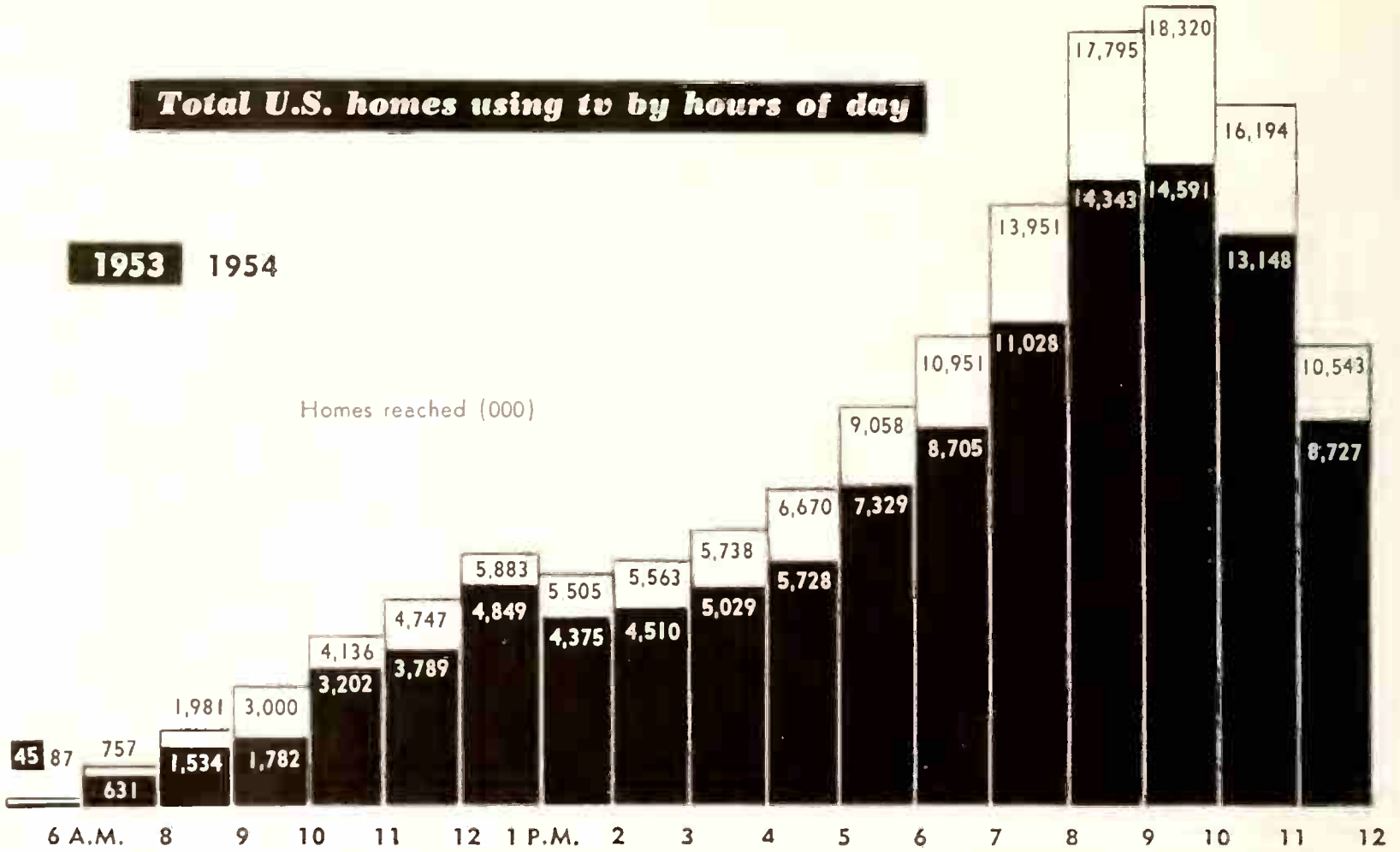
OKLAHOMA CITY

AFFILIATED MANAGEMENT KOMA CBS • REPRESENTED BY AVERY-KNODL, INC.

II Television viewing habits

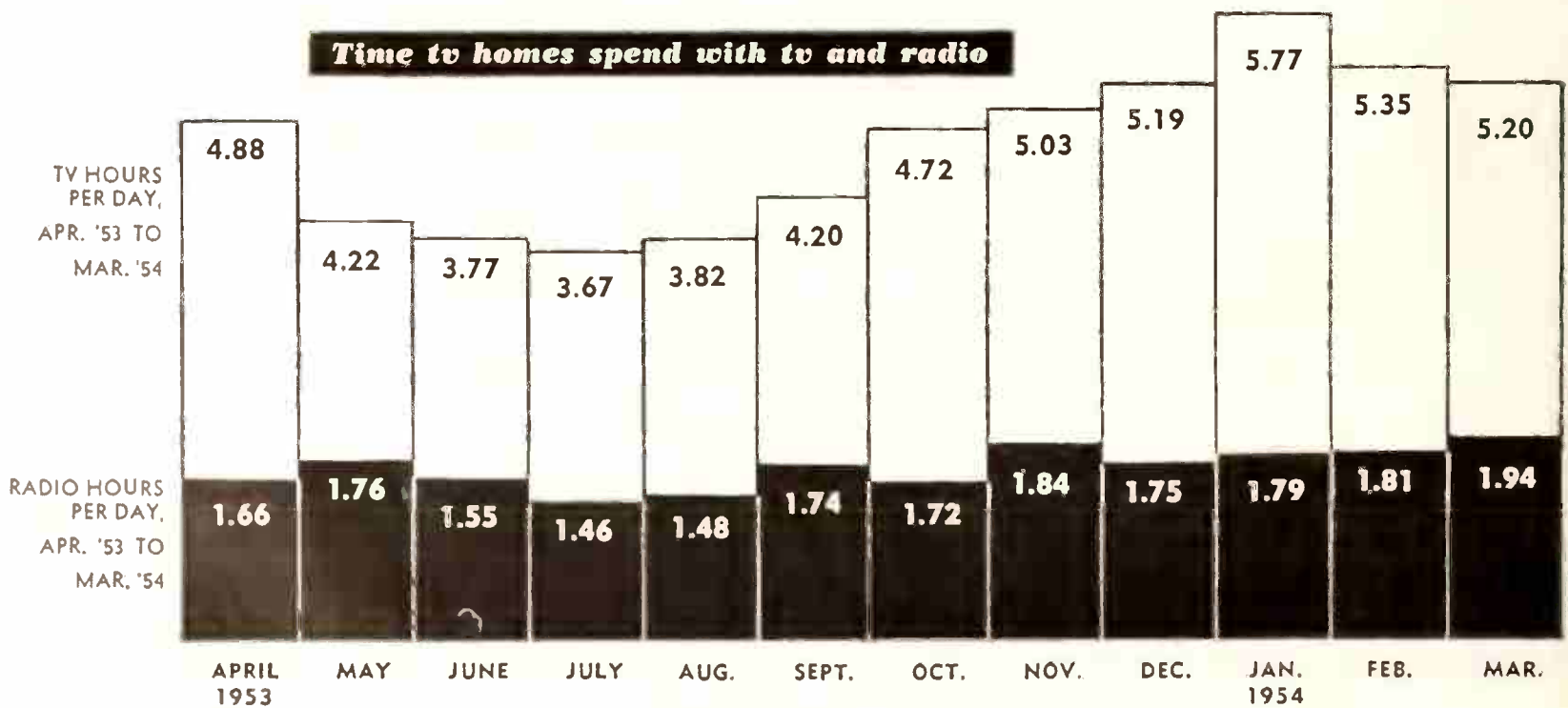
1. How does tv viewing vary according to time of day?

SOURCE: P.C.E., A. C. Nielsen Co., March 1954



2. How does amount of time tv homes spend with radio and tv compare?

SOURCE: A. C. Nielsen Co., 1953 and 1954 (April 1953-March 1954)



playing the percentages pays off in Harrisburg

MARKET: Harrisburg is the leading "Quality Market" of Pennsylvania first in per capita sales, second in per capita income, third in drug sales, fourth in automotive and total retail sales.

RATINGS: 80% of the highest rated night time shows are on WTPA 60% of the top daytime shows are seen on WTPA. A full time program schedule builds ratings for shows, sales for advertisers.

CIRCULATION: In May 1953, only 37% of the homes in Harrisburg could receive television in April 1954, 66% of all homes have television receivers, with 94% conversion to receive local stations.

COLOR: 100% converted to network color since early in 1954, WTPA was the first station in Central Pennsylvania to transmit color. . . . By December 1954, local color film and slide equipment will be installed.

PROMOTION: Every program is exploited to the fullest by all promotional media air announcements in daily newspaper advertising taxi cards billboards and direct mail.

represented by
Headley-Reed TV

WTPA

TELEVISION, HARRISBURG, PA.

3. How does tv audience composition vary with the time of day?

OL RCE American Research Bureau, March 1954

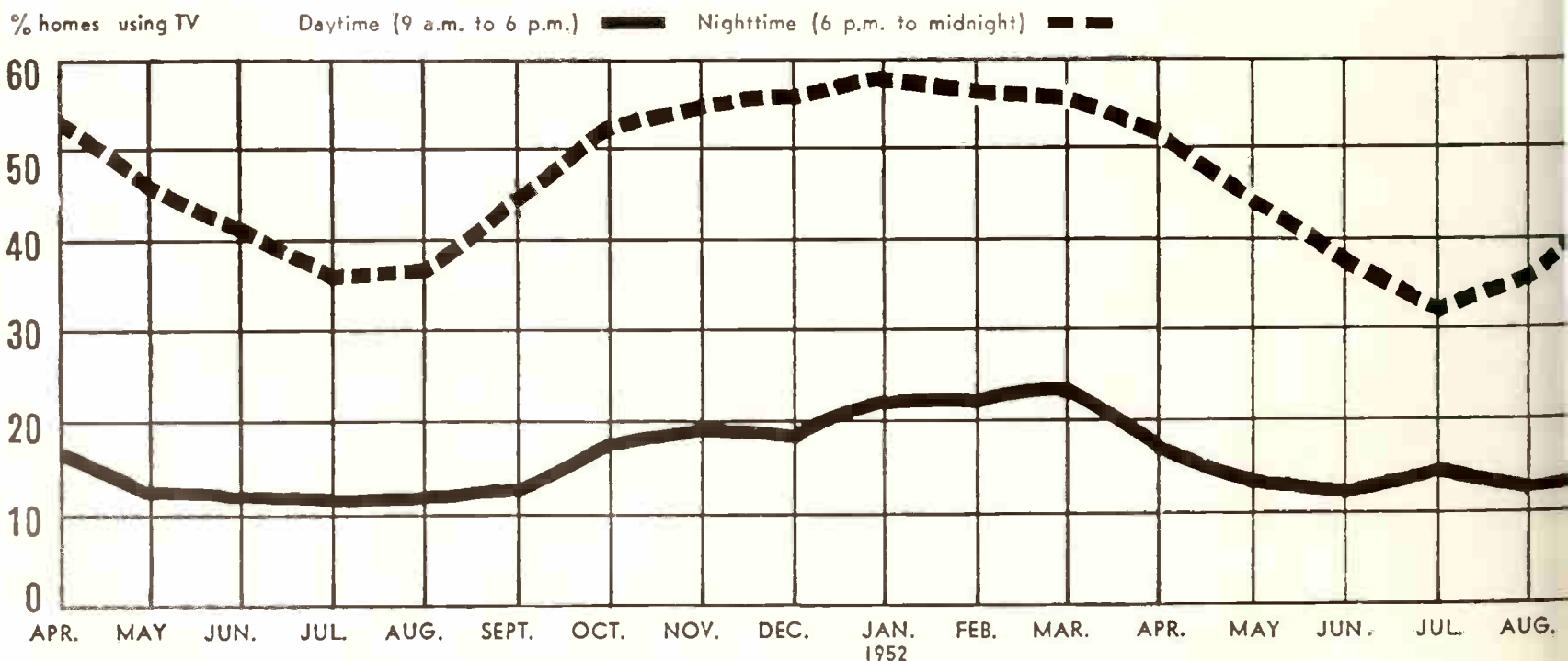
Audience composition, viewers-per-set: use them together

MONDAY-FRIDAY	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
6-9 AM	29%	45%	26%	2.2
9-NOON	9%	57%	34%	1.8
NOON-3 PM	15%	52%	33%	1.8
3-6 PM	14%	33%	53%	2.2
6 PM-MID. SUN. THRU SAT. (entire week)	33%	41%	26%	2.7

Chart above, prepared especially for SPONSOR by American Research Bureau, is based on a socio-economic cross-section of U.S. viewers, not just a random sample. It reflects viewing in urban and rural areas in every U.S. county within 150 miles of a tv signal, thus has great significance for tv-minded agencies and advertisers. ARB's

James W. Seiler, director, gives this warning however: "It's important to realize that audience composition must be used in conjunction with viewers per set. There is a higher percentage of women in the daytime audience, for instance, but with a higher viewers-per-set at night that means more women per-1,000-viewing-homes at night."

4. What is the seasonal variation in television viewing in all U.S. radi



5. What types of shows were most popular this past season ('53-'54)?

SOURCE: American Research Bureau monthly average ratings, Oct. '53 to May '54

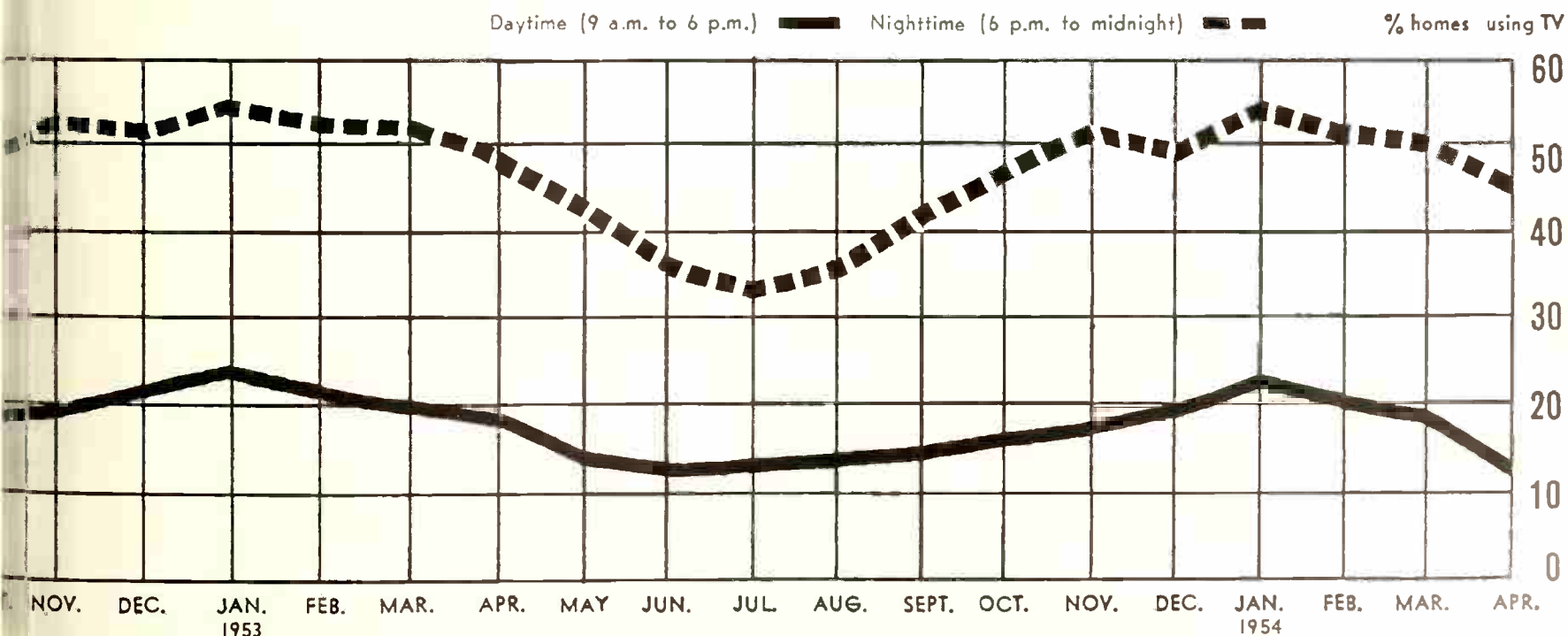
RANK	PROGRAM	NETWORK	SHOW TYPE	SPONSOR	SEASON RATING
1.	I Love Lucy	CBS	Situation comedy	Philip Morris	63.1
2.	Dragnet	NBC	Detective drama	Liggett & Myers	61.0
3.	You Bet Your Life	NBC	Quiz-comedy	Chrysler Corp., DeSoto Div.	53.6
4.	Talent Scouts	CBS	Talent search	T. J. Lipton	47.9
5.	Jackie Gleason	CBS	Comedy-variety	Nestle Co., Schaeffer Pen; Schick	46.4
6.	Milton Berle	NBC	Comedy-variety	Buick Motor Co.	44.7
7.	Life of Riley	NBC	Situation comedy	Gulf Oil Co.	43.1
8.	Godfrey and Friends	CBS	Variety-music	Toni; Frigidaire, CBS Colu'bia; Pillsbury	42.9
9.	Our Miss Brooks	CBS	Situation comedy	General Foods	40.7
10.	Toast of the Town	CBS	Variety-music	Lincoln-Mercury Dealers	40.2

The "top 10" figures above are for the entire 1953-'54 tv season. The show type which appears most often is situation comedy with three of the top 10 shows falling in this category: "I Love Lucy," "Life of Riley" and "Our Miss Brooks." Show types with two entries each on the list were: comedy-variety and variety-music. Comedy-variety is used to designate the kind of program built around a

comedian with his supporting acts. Variety-music is a less precise term since it ranges from "Godfrey and Friends" to "Toast of the Town." Of the 10 shows three are on film: "Lucy," "Dragnet," "Riley." ARB's top 10 for '52-'53: "Lucy," "Talent Scouts," "You Bet Your Life," "Godfrey and Friends," "Dragnet," "Comedy Hour," "Star Theatre," "What's My Line," "Show of Shows," "Miss Brooks."

TV Viewers (April 1951-April 1954)?

SOURCE: A. C. Nielsen Co. (Nielsen Television Index 1951-1954)


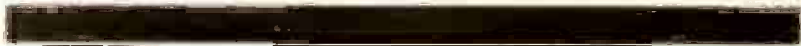



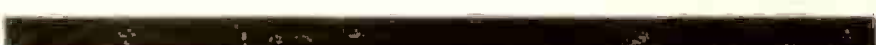





III Cost of television advertising

1. What's the cost-per-1,000 homes of network tv programs by types?

SOURCE: A. C. Nielsen Co.

Evening once-a-week half-hour show comparisons (two weeks ended 13 February 1951)

MYSTERY DRAMA		\$7.78 (24.5 RATING)
TALENT VARIETY		\$8.44 (23.7 RATING)
SITUATION COMEDY		\$8.78 (28.8 RATING)
VARIETY MUSIC		\$9.03 (27.0 RATING)
GENERAL DRAMA		\$9.26 (26.1 RATING)
GENERAL VARIETY		\$9.38 (26.0 RATING)
QUIZ & AUD. PARTIC.		\$10.33 (19.1 RATING)
QUARTER-HR. SHOWS		\$6.96 (14.2 RATING)
ONE-HOUR SHOWS		\$10.96 (37.1 RATING)

2. How much will color tv add to the cost of live b&w tv shows?

SOURCE: J. L. Van Volkenburg, president, CBS TV, speech at 4A's meeting, April 1954

B&W SHOW, CIRCA 1958 (NIGHT 1/2 HOUR)

NO. STATIONS	TIME, CABLE COSTS	TALENT, PRODUCTION	COST-PER-M
100	\$58,000	\$25,000	\$2.31

COLOR SHOW*, CIRCA 1958 (NIGHT 1/2 HOUR)

NO. STATIONS	TIME, CABLE COSTS	TALENT, PRODUCTION†	COST-PER-M
100	\$60,000	\$31,000	\$2.54

*Seen in b&w on regular sets. In color on color receivers †Includes \$2,100 for extra rehearsal

In Youngstown, Ohio—the 32nd U.S. Market*—it's WKBN-TV...



FIRST ...in network and film programs



FIRST ...in local live programs

in a major TV market!

138,218 TV households — almost a half-million viewers — now receiving Channel 27

(Based on the May 15-21, 1954 ARB)

Of the two Youngstown stations, WKBN-TV **network and film programs** are favorites. WKBN-TV has 4 of the first 5 . . . 8 of the first 10 . . . 12 of the first 15 . . . and 20 of the 28 programs rated 19.0 or better!

WKBN-TV **local live programs** capture the first 9 positions . . . and take 9 of the first 10 ratings!

Program	Station	ARB Rating
1. Polka Party	WKBN-TV	16.3
2. Rucker's Rumpus Room	WKBN-TV	12.4
3. Grizzly Pete	WKBN-TV	10.8
4. Tip Top Clubhouse	WKBN-TV	9.7
5. Local Edition News	WKBN-TV	9.1
6. Rambling Reporter	WKBN-TV	6.7
7. News, 6:30 p.m.	WKBN-TV	6.6
8. This Week at Home	WKBN-TV	6.5
9. Sports-Weather	WKBN-TV	5.6
10. Kitchen Korner	Station B	4.3

(Source: ARB — May 15-21, 1954)

*Source: 1954 SRDS Consumer Markets

WKBN-TV Channel 27

YOUNGSTOWN, OHIO

FULLY EQUIPPED FOR NETWORK COLOR-CASTING

Program	Station	ARB Rating
1. I Love Lucy	WKBN-TV	44.3
2. Jackie Gleason	WKBN-TV	36.1
3. Hit Parade	Station B	31.6
4. Godfrey & Friends	WKBN-TV	30.5
5. Red Buttons	WKBN-TV	27.6
6. Dragnet	Station B	27.0
7. Strike It Rich	WKBN-TV	26.5
8. Racket Squad	WKBN-TV	25.9
9. Our Miss Brooks	WKBN-TV	25.6
10. Toast of the Town	WKBN-TV	25.3
11. I've Got A Secret	WKBN-TV	23.8
12. This Is Your Life	Station B	23.8
13. Beat The Clock	WKBN-TV	23.5
14. Four Star Playhouse	WKBN-TV	22.7
15. TV Hour	WKBN-TV	22.5
16. Milton Berle	Station B	22.5
17. Martha Raye	Station B	21.7
18. Meet Millie	WKBN-TV	21.6
19. Comedy Hour	Station B	21.6
20. TV Playhouse	Station B	21.6
21. Two For The Money	WKBN-TV	20.5
22. My Friend Irma	WKBN-TV	20.5
23. Place The Face	WKBN-TV	20.0
24. Studio One	WKBN-TV	19.7
25. Make Room For Daddy	WKBN-TV	19.5
26. Playhouse of Stars	WKBN-TV	19.5
27. Big Story	Station B	19.5
28. Dollar A Second	WKBN-TV	19.0

(Source: ARB — May 15-19, 1954)

Represented Nationally by Paul H. Raymer Co.

CBS • DUMONT • ABC

3. What are some typical talent-production costs for network tv shows? †

SOURCE: Network Tv Comparagraph which appears in alternate issues of SPONSOR. These represent 53-54 season prices

MYSTERY-CRIME-DRAMA

THE WEB	\$11,000
ROCKY KING	\$9,800
PLAINCLOTHESMAN	\$8,000
MAN BEHIND THE BADGE	\$14,000
MARTIN KANE	\$14,000
SUSPENSE	\$13,500
DANGER	\$10,000
MAN AGAINST CRIME (film)	\$26,000
BIG TOWN (film)	\$21,000
JUSTICE	\$17,500
DRAGNET (film)	\$25,000
MARK SABER (film)	\$9,000

SITUATION COMEDY

I LOVE LUCY (film)	\$35,000
MR. PEEPERS	\$19,000
BURNS & ALLEN (film)	\$25,000
MEET MILLIE (film)	\$20,000
I MARRIED JOAN (film)	\$23,000
MY LITTLE MARGIE (film)	\$22,500
MAMA	\$22,500
MY FRIEND IRMA	\$28,000
OUR MISS BROOKS (film)	\$26,000
THE GOLDBERGS	\$18,500

GENERAL DRAMA

GOODYEAR PLAYHOUSE)	\$32,000
PHILCO PLAYHOUSE)	
ROBERT MONTGOMERY	\$35,000
FIRESIDE THEATRE (film)	\$20,000
KRAFT THEATRE	\$20,000
FORD THEATRE	\$23,000
LUX VIDEO THEATRE	\$20,000
SCHLITZ PLAYHOUSE (film)	\$26,000
YOU ARE THERE	\$20,500

AUDIENCE PARTIC. & PANEL

WHAT'S MY LINE?	\$9,500
I'VE GOT A SECRET	\$8,000
THE NAME'S THE SAME	\$7,500
PLACE THE FACE	\$11,000
DR. I. Q.	\$4,000
BREAK THE BANK	\$12,500
TWO FOR THE MONEY	\$12,000
STRIKE IT RICH	\$8,500
NAME THAT TUNE	\$12,000
DOWN YOU GO	\$6,000
DOLLAR A SECOND	\$10,500

VARIETY-COMEDY

SAT. NIGHT REVUE (per 30 min.)	\$15,000
TOAST OF THE TOWN	\$30,000
GODFREY'S FRIENDS	\$45,000
JACKIE GLEASON (total hour)	\$72,000
COLGATE COMEDY HOUR	\$70,000
DAVE GARROWAY SHOW	\$25,000

SERIAL DRAMA

LOVE OF LIFE	\$8,500
SEARCH FOR TOMORROW	\$8,500
GUIDING LIGHT	\$10,000
HAWKINS FALLS (per 1/4 hour)	\$3,500
SECRET STORM	\$10,000

JUVENILE SHOWS

DING DONG SCHOOL (per 30 min.)	\$1,160
HOWDY DOODY (per 15 min.)	\$1,600
SPACE PATROL	\$6,500
SKY KING (film)	\$19,000

NOTE: Prices for many film shows are not actual cost of production, but represent the average cost per show over the full season, including both originals and reruns. Resulting price per show may be only 50-70% of real production cost.

†All figures refer to weekly costs except where otherwise indicated.

REPRINTS OF TV BASICS are available on request. Special price for quantity orders

Walter Hagen

Vice President, Walter Hagen Golf, Division
of Wilson Sporting Goods Company, says:

*"To me, the most significant characteristic
of the Grand Rapids area — is growth.
That characteristic was evident when we
established our business here in 1939.
It is just as evident today in every economic
direction. WOOD-TV is the natural
outcome of this sound, area development...
and will be a potent factor in its
continuance."*



WOODland-TV is big territory!

In growth — Walter Hagen Golf is a typical Grand Rapids industry. Production has increased to approximately half a million clubs a year. In golf — it's unique. Walter Hagen equipment is sold only by golf professionals. It's made by golfers, too! But that's not surprising in WOODland-TV... an area famous for fine courses.

In summer, WOODlanders share the fairways with millions of tourists — who spend an

estimated \$200,000,000* in Western Michigan annually. Retail sales skyrocket — in the primary Grand Rapids area; in Muskegon, Battle Creek, Lansing and Kalamazoo. And this rich market is all yours, with WOOD-TV — first station in the country to deliver 316,000 watts from a tower 1000' above average terrain. For top coverage of Western Michigan — select WOOD-TV — Grand Rapids' *only* television station!

*U.S. Department of Commerce

WOOD-TV

GRAND RAPIDS, MICHIGAN

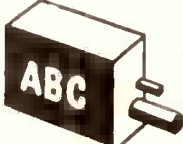

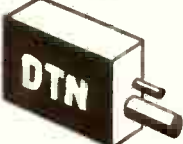
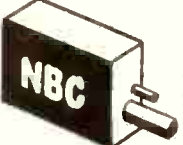


GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGEN

IV Television's billings

1. How much money (gross) has been invested in net tv ('49-'54)?

SOURCE: Publishers Information Bureau

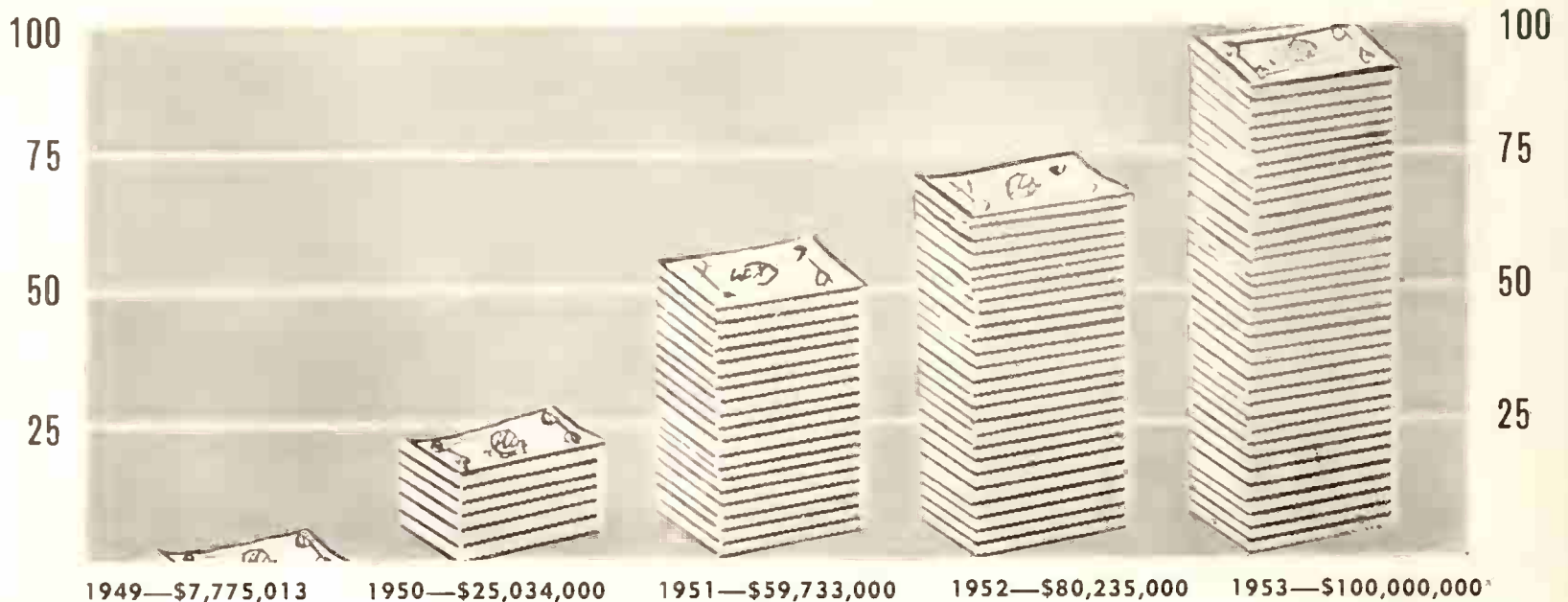
NETWORK	1949	1950	1951	1952	1953	1954 First 4 Months
	\$1,391,991	\$6,628,662	\$18,585,911	\$18,353,003	\$21,110,680	\$10,478,129
	\$3,446,893	\$13,011,831	\$42,470,844	\$69,058,548	\$97,466,809	\$42,980,081
	\$955,525	(No report)	\$7,761,506	\$10,140,656	\$12,374,360	\$4,827,665
	\$6,500,104	\$21,185,692	\$59,171,452	\$83,242,573	\$96,633,807	\$41,642,160

YEARLY TOTALS

1949	\$12,294,513	1951	\$127,989,713	1953	\$227,585,656
1950	\$40,826,185	1952	\$180,794,780		

2. How much money have advertisers spent for spot tv time ('49-'54)?

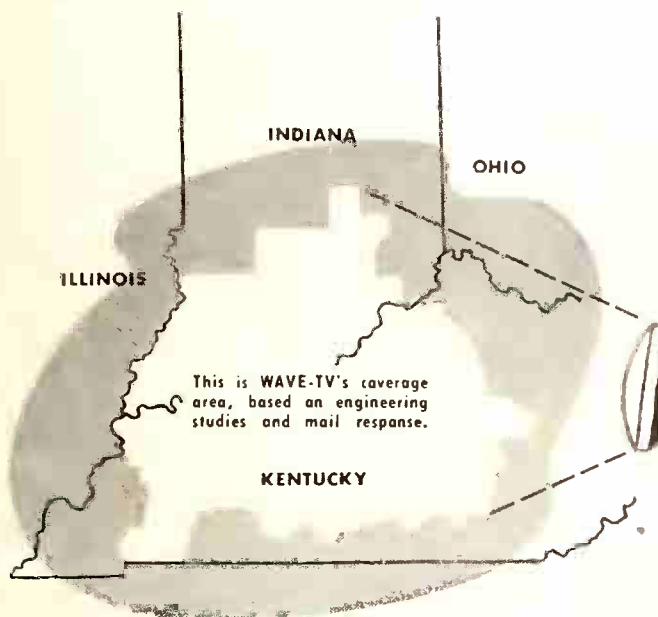
SOURCES: Federal Communications Commission; SPONSOR estimates



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

*SPONSOR estimate based on television industry and rep forecasts.

SEARCHING?



If you're searching for the biggest TV AUDIENCE
in Kentucky and Southern Indiana—
ASK YOUR REGIONAL DISTRIBUTORS!

Go ahead!—telephone your distributor in Louisville—
then in Evansville (101 air miles)—
then in Lexington (78 air miles).

Ask each "What TV stations do your neighbors prefer?"

The calls will cost you a few dollars, but may save you many!

WAVE-TV

CHANNEL **3** • LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

SEND FOR NEW LIST OF 715 KEYSTONE STATIONS, COMPLETE MAPS OF NIELSEN COVERAGE AND KEYSTONE'S TV SUPPLEMENT



Want to Build Your Own Radio Network?

Trouble with wired network advertising sometimes is that it covers you where you don't need it and leaves you bare where you could use a blanket. Us . . . why we have a network that's as flexible as a pair of hollow legs filled to the knee caps with Old Granddad. Flexible enough? You can build your own network. It's simple. List the markets where you want strong, complete coverage . . . extra merchan-

dising arms and legs to tell and sell the dealers . . . to get displays onto and into the windows.

We'll take your list and furnish a network that will prove to you that KEYSTONE is the most RADIO-ACTIVE network in America and the most flexible. Call us, write us, wire us. We'll help you build YOUR OWN RADIO NETWORK to follow your specific sales pattern . . . "tailor-made" for your markets.

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

CHICAGO
111 West Washington St.
STate 2-6303

NEW YORK
580 Fifth Avenue
PLaza 7-1460

LOS ANGELES
1330 Wilshire Blvd.
DUnkirk 3-2910

SAN FRANCISCO
57 Post Street
SUTter 1-7440



✓ TAKE YOUR CHOICE

A handful of stations or the network . . . 5 minute or a full hour . . . it's up to you, your needs.

✓ MORE FOR YOUR DOLLAR

No premium cost for individualized programming. Network coverage for less than "spot" cost for some stations.

✓ ONE ORDER DOES THE JOB

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



THE VOICE OF HOMETOWN AND RURAL AMERICA

Table with columns for days of the week (SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY) and network abbreviations (ABC, CBS, NBC, etc.). Each cell contains program titles and times. Includes a 'Notes and explanations to help you use this chart' section at the bottom left.

THOUGHT FOR FOOD merchandisers. Week by week food advertisers prove, with renewals, the effectiveness of the guaranteed, consistent, chain-wide WPEN-PENN FRUIT Co. merchandising plan. Band Bread has renewed for a third cycle; Brock's Frazen French Fries for a second cycle, as has La Raso Spaghetti Products and Wilson's Ideal Dog Food... and now, also, Endust, Mrs. Schlarer's Mayonnaise and Mission Beverages have joined THE PAT & JACK SHOW 9:05 TO 10:00 AM DAILY on THE PERSONALITY STATION WPEN dial 950. Represented nationally by Gill-Petina, Inc., New York Chicago San Francisco Los Angeles

WPEN 950. Represented nationally by Gill-Petina, Inc., New York Chicago San Francisco Los Angeles. Includes contact information for WPEN and Gill-Petina, Inc.

On the Washington scene...

Her column tops 'em all!

You might not think it, to look at slim, diminutive Elinor Lee... but she's one of Washington's best-known, most influential women. For one thing, she's food editor-columnist of Washington's largest newspaper, The Washington Post and Times Herald. For another, she's the dean of women broadcasters in the capital, with an award-studded record of more than 25 years as a dietician, homemaker and consumer service expert. (One of her WTOP shows was sponsored by Potomac Electric Power Co. for 11 years!)

But what's most important... her daily column of the air, "At Home with Elinor Lee," is (by a wide margin) Washington's *highest-rated women's program, month after month, year after year!*

If Washington women interest you (and remember that we have the highest major-market family income in the nation here), reach them with Washington's most interesting woman, WTOP Radio's Elinor Lee.

WTOP RADIO

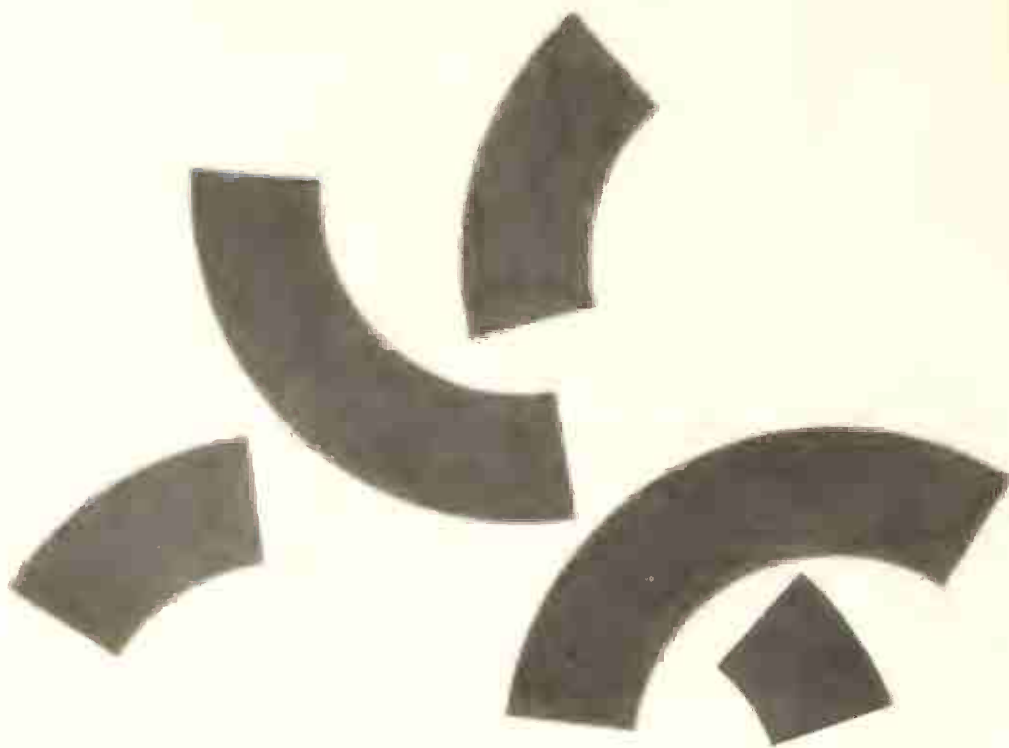
Represented by CBS Radio Spot Sales



ELINOR LEE

NAIAD





Each frame – each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

In everything there is one best...in film processing, it's **Precision.**



A division of J. A. Maurer, Inc.

film

BASICS

SPONSOR

FILM REPRESENTS OVER HALF OF LOCAL PROGRAMING

Here are some of the important questions you will find answered in the six pages of this report

- Q.** *What percent of all local programing is on film?* page 1
- Q.** *What type of film do stations use?* page 2
- Q.** *How much nightttime network programing is ou film?* page 2
- Q.** *How big an audience can reruns of film shows get?* page 3
- Q.** *How many episodes in a season's film cycle are missed?* page 4
- Q.** *What do station men think of reruns?* page 4
- Q.** *How much time is left for film outside network hours?* page 5
- Q.** *What should you look out for in buying film?* page 6

The extent film is used in television

1. What percent of total programming hours of tv stations is on film?

SOURCE: Questions 1-4 on these pages are answered by charts adapted from NARTB 1954 report on film. NARTB surveyed 120 tv stations operating before 15 May 1953 in markets of varying size. Week surveyed was 7-13 June 1953; 60 stations replied.

STATIONS REPLYING TO QUESTIONNAIRE	LOCAL*		ALL	
	% LIVE HRS.	% FILM HRS.	LOCAL HRS. (TOTAL)	NETWORK HRS.
Group 1 (8 stations in markets up to 50,000 tv families)	18.1%	45.9%	64.0%	36.0%
Group 2 (9 stations in markets of 50-150,000 tv families)	22.4%	23.4%	45.8%	54.2%
Group 3 (28 stations in markets of 150-500,000 tv families)	21.0%	25.3%	46.3%	53.7%
Group 4 (6 stations in markets of 500,000-1,000,000 tv families)	22.6%	32.1%	54.7%	45.3%
Group 5 (9 stations in markets of 1,000,000 or more tv families)	31.9%	40.4%	71.8%	28.2%

Many admen have wondered just how much time tv stations devote to local-level film programming of all types. The answer is contained in the NARTB-compiled chart above; it may be a surprise to many. All stations do more film programming percentagewise than live, regardless of market size. Oddly enough, stations in the largest mar-

kets have almost the same percentage of film programming as stations in the smallest tv cities, due usually to the fact that they go on the air earlier and stay on later. "Film" programs above include syndicated program series, feature movies and Westerns, short subjects, newsreels, "free" tv films

*Percentages in these two columns are of total programming hours

2. How many hours of local programming by tv stations are on film?

SOURCE: See question 1.

STATIONS REPLYING	LIVE LOCAL HRS.	TOTAL FILM HRS.
Group 1 stations	10.37	26.54
Group 2 stations	21.43	22.39
Group 3 stations	23.20	28.03
Group 4 stations	24.01	34.02
Group 5 stations	32.50	42.20

More "program" hours mean more "film" hours

As chart at left shows, the bigger the market the more hours per week stations are on the air. But even though the largest tv outlets in the largest markets air more than twice as many program hours as the smallest outlets, film shows continue to play an important role, exceeding live programs in number of hours in every case. Thus, local film programming is ahead on two counts: (1) the percentage of local time that is devoted to film; (2) the number of local film hours as compared with the number of local live hours.

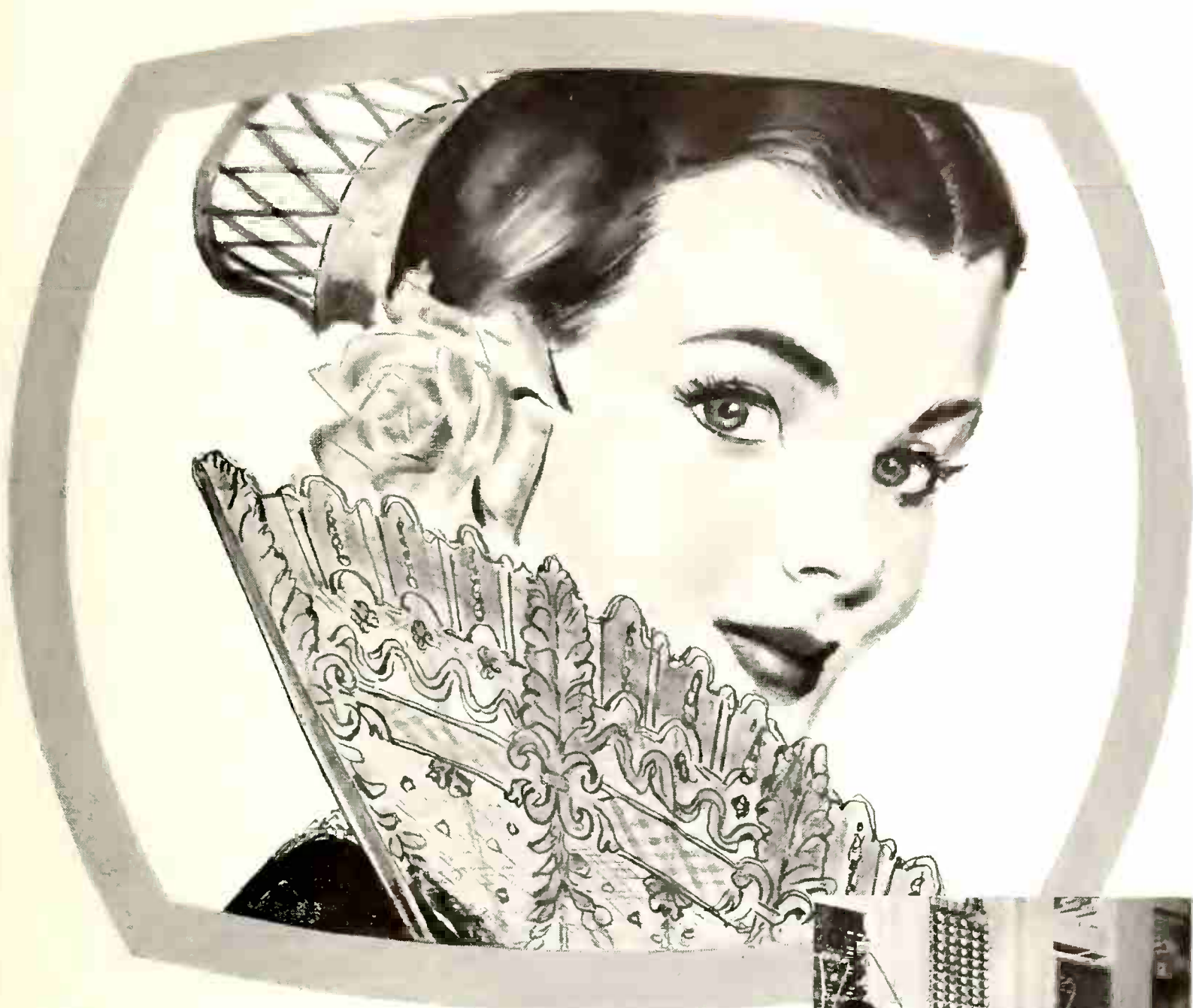
3. What percent of all local programming does film represent?

SOURCE: See question 1.

STATIONS IN Group 1 72%	STATIONS IN Group 2 51%	STATIONS IN Group 3 54%	STATIONS IN Group 4 59%	STATIONS IN Group 5 56%
--------------------------------------	--------------------------------------	--------------------------------------	--------------------------------------	--------------------------------------

This chart again shows that stations find film a low-cost, profitable form of local programming. Stations in every size markets use film for better than half of their local programming. Stations with the smallest coverage area rely on film more than any other size station,

programming an average of 72% of all local origin telecasts with film. Next heaviest film users on a percentage basis are stations in markets of 500,000 to a million tv families. These stations use film for 59% of their entire local programming hours.

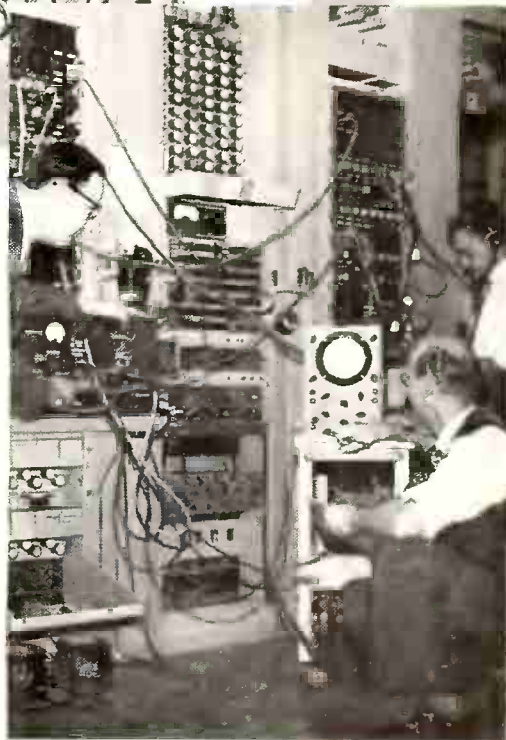


What makes her blush?

The color camera can pick up the slightest change in an actress' complexion. But unless the radio relay and coaxial cable routes that carry this picture are specially equipped, her blush would never reach the nation's screens.

It is a big job to install new equipment, necessary for color transmission, along thousands of channel miles in the Bell System network. Personnel must also be trained in the new techniques of transmitting color signals.

But the work is well under way, with facilities now serving an increasing number of cities with color television. The Bell System will keep pace with the industry's needs for color television networks.



Bell System technicians testing transmission of the color signal over radio relay facilities.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

4. What type of film do stations use (by weekly hours and percent)?

SOURCE: See question 1.

	FEATURE FILM HRS.	SYNDICATED FILM HRS.	SHORT SUBJECT FILM HRS.	FILM SHOT BY STATION	FREE FILM
Group 1 stations	12.04 (44.8%)	9.41 (36%)	1.55 (7%)	.08 (.7%)	3.07 (11.5%)
Group 2 stations	9.26 (41.7%)	8.33 (37.7%)	1.33 (6.8%)	.55 (2.6%)	2.32 (11.2%)
Group 3 stations	12.57 (46.3%)	10.53 (38.8%)	1.50 (6.5%)	.11 (.6%)	2.12 (7.8%)
Group 4 stations	21.27 (63.1%)	6.40 (19.6%)	3.10 (9.3%)	.29 (1.4%)	2.16 (6.6%)
Group 5 stations	29.03 (68.5%)	7.30 (17.7%)	3.58 (9.4%)	.26 (1.1%)	1.23 (3.3%)

5. How much nighttime network programming is on film?

SOURCE: SPONSOR's Comparagraph of Network Tv Programs for May 1954

NETWORK	LIVE HOURS WEEKLY	FILM HOURS* WEEKLY	TOTAL HOURS LIVE & FILM	% FILM IS OF TOTAL
ABC	17½	7½	25	30%
CBS	22½	4	26½	15%
DTN	15¼	0	15¼	0%
NBC	19¼	5¾	25	23%

* Does not include shows which are partially film.

6. How many nighttime half-hour shows are on film?

SOURCE: SPONSOR's Comparagraph of Network Tv Programs for May 1954

NETWORK	TOTAL NO. ½-HOUR SHOWS WEEKLY	NO. ON FILM*	% ON FILM
ABC	30	15	50%
CBS	36	8	22%
DTN	18	0	0%
NBC	13	11	31%

* Does not include shows which are partially film.

26% of night half-hour shows are film

A comparison between the proportion of half-hour shows on film and total nighttime programming on film shows the strong trend on networks to half-hour film shows. Live nighttime variety shows and hour dramas lower the percentage of film programming in total nighttime network programming. ABC's ratio of film to live among half-hour shows is 50% film; of total nighttime programming, 30% film. CBS has 22% of half-hour nighttime shows on film, 15% of all programming; NBC has 31% of half-hour nighttime shows on film, or 23% of total nighttime programming. Du Mont is the only network that programs live only.

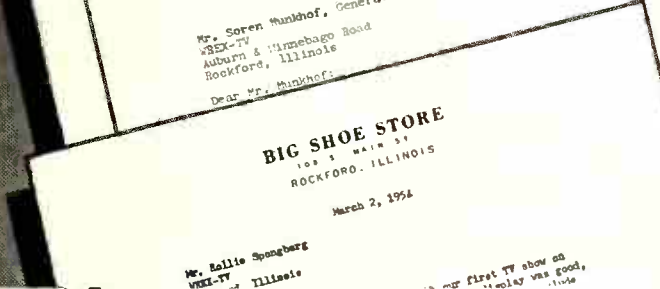
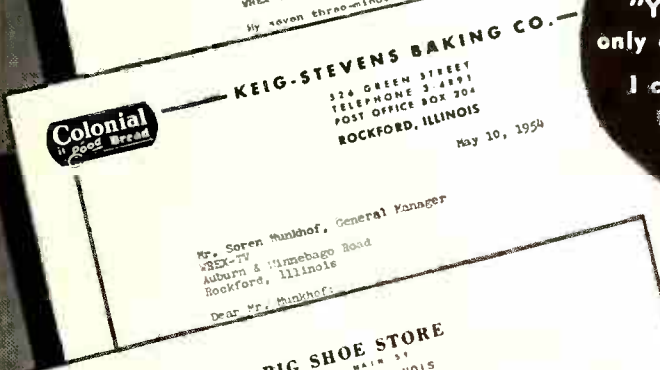
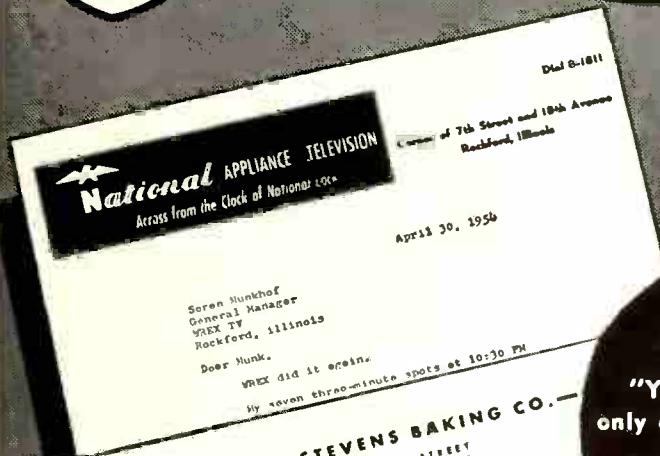
EXPERIENCE PROVES*

"Rex"

produces results



TIME AFTER TIME!



* Here's what WREX-TV advertisers report:

"My seven three-minute spots really moved the Falls Roto-Clipper. It was necessary to reorder to fill a waiting list." — M. Singer, National Appliance & Television.

"You sold us out of many sizes in saddle shoes, and we advertised them only on WREX-TV." — W. Aitken, Mgr. Big Shoe Store.

I can say the results from my program were fantastic . . ." — H. A. Greenberg, Harry's Hobbies.

"We were amazed at the impact of WREX-TV upon the market . . . this impact reflected itself on the acceptance of our product." — C. Maslen, V.P., Keig-Stevens Baking Co.



WREX-TV

ROCKFORD • ILLINOIS

13

47,000 WATTS E.R.P. ABC
NETWORK AFFILIATIONS
SERVING THE ROCKFORD-MADISON
AREA

CONSULT H-R TELEVISION, INC.
NATIONAL REPRESENTATIVES

FOR
DETAILS,

II Reruns of film programs

1. How big an audience can reruns of film shows get?

SOURCE: A. C. Nielsen Co. Analysis of Repeat Films, December 1953 - done for ABC, CBS, NBC film divisions.

Summer ratings of film reruns higher than shows run for first time in summer

SHOWS WHICH HAVE FILM RERUNS	
WINTER: Ratings for original run of film shows	SUMMER: Ratings for reruns of same shows
High Show: 46.7	High Show: 40.9
Low Show: 12.9	Low Show: 14.6
AVERAGE ALL: 33.9	AVERAGE ALL: 28.0
AVERAGE DECLINE: 5.9 rating points	

CONTROL GROUP WITH NO RERUNS (for comparison)	
WINTER: Ratings for control group of shows	SUMMER: Ratings replacement shows run first time
High Show: 56.6	High Show: 39.4
Low Show: 13.3	Low Show: 12.0
AVERAGE ALL: 31.6	AVERAGE ALL: 24.0
AVERAGE DECLINE: 7.6 rating points	

Share of audience film reruns higher than shows run for first time in summer

SHOWS WHICH HAVE FILM RERUNS	
WINTER: Share of audience of original run of film shows	SUMMER: Share of audience of reruns of same shows
52.1%	52.2%

CONTROL GROUP WITH NO RERUNS (for comparison)	
WINTER: Share of audience of control group shows	SUMMER: Share of audience for replacement run for first time
48.4%	50.2%

The A. C. Nielsen Co. made a study of the audience that the original run of a film show commands during winter compared with a rerun of the show during summer. Nielsen then took a control group of shows falling into the same program categories as the film shows for comparison, checking the size of the audience these

commanded as first runs in winter compared with their replacement shows in summer. Nielsen found (1) the average non-repeat show lost more rating points than the average film rerun in summer; (2) film reruns during the summer had a higher share of audience than original runs in either winter or summer.

2. Is there a big audience loss when some people realize a show is a rerun?

SOURCE: See question 1.

Average rerun loses less audience than summer first run shows

SHOWS WHICH HAVE FILM RERUNS	
WINTER: % of audience of original run of film show which stays tuned*	SUMMER: % of audience of reruns of same shows which stays tuned*
High Show: 97%	High Show: 96%
Low Show: 75%	Low Show: 77%
AVERAGE ALL: 90%	AVERAGE ALL: 89%

CONTROL GROUP WITH NO RERUNS (for comparison)	
WINTER: % of audience of control group which stays tuned*	SUMMER: % of audience of replacement shows which stays tuned*
High Show: 95%	High Show: 95%
Low Show: 83%	Low Show: 83%
AVERAGE ALL: 90%	AVERAGE ALL: 88%

A further Nielsen study showed that more viewers stay tuned in to a film rerun after they realize that it's a rerun than stay tuned in for the control group of first-run summer replacement shows. The average

of all rerun films tested commanded 89% of the audience, which stayed tuned in for 25 out of 30 minutes. The average replacement show from control group kept 88% of viewers for that time.

*For 25 out of 30 minutes

3. Will viewers watch a rerun film show they've seen before?

SOURCE: See Question 1

% OF RERUN SHOW AUDIENCE WHO HAD SEEN THE EPISODE BEFORE 41%

% FIGURE ABOVE IS OF AUDIENCE WHICH WATCHED THE FIRST RUN 34%

Just as millions of Americans will go to a movie or a play more than once so millions of televiewers will dial the repeat episodes of a tv program they've enjoyed. As the Nielsen study of rerun programs indicates, an average of 41% of those homes tuned to a repeat film show have seen the show before . . . but watched it again.

This figure compares favorably with the size of the original audience tuned to the first-run of the program. An average of 34% of the viewers in the original audience, according to Nielsen, return to watch the repeat showings. Concluded Nielsen: "Use of repeat film shows does not significantly affect audience levels in tv."

4. How many episodes in a season's film cycle are not seen by viewers?

SOURCE: A. C. Nielsen and CBS TV Film Syndication

Nearly 90% of audience sees less than 50% of shows

PERCENT OF VIEWING HOMES	NO. EPISODES VIEWED	AV. NO. EPISODES PER HOME
2%	16-21	16.2
10%	11-15	12.5
24%	6-10	7.7
64%	1-5	2.2

In a special study of a 21-week film cycle, A. C. Nielsen learned that only a handful of viewers—2%—saw more than 16 episodes in the program series. On the other hand, most viewers missed a large number of episodes. Some 24% of the audience saw an average of less than eight programs; some 64% saw fewer than three shows. The point: the first-run of a show, apart from all consideration of tv's steady growth in both markets and tv homes, does not exhaust a program's opportunity. And, as the chart above shows, even if they have seen a film show before when it's being shown in rerun the chances are good that the viewers will stay.

5. What's the judgment of station programming men about reruns?

SOURCE: ABC Film Syndication Inc. survey of 80 tv stations, first quarter 1954

STATIONS CARRYING 1-5 RERUNS 75%

STATIONS CARRYING 5-10 RERUNS 9%

STATIONS CARRYING NO RERUNS 16%

Majority of stations carry rerun film series

More than eight out of every 10 U.S. television outlets, including those in the largest and oldest markets, carry one or more rerun film shows. Reason: From the station's viewpoint, they often pull as well as, and sometimes surpass, the program's original tv rating.

6. What else helps to account for the large rerun audience?

SOURCE: NBC TV Research Department

91% growth of tv in past two years means big rerun potential

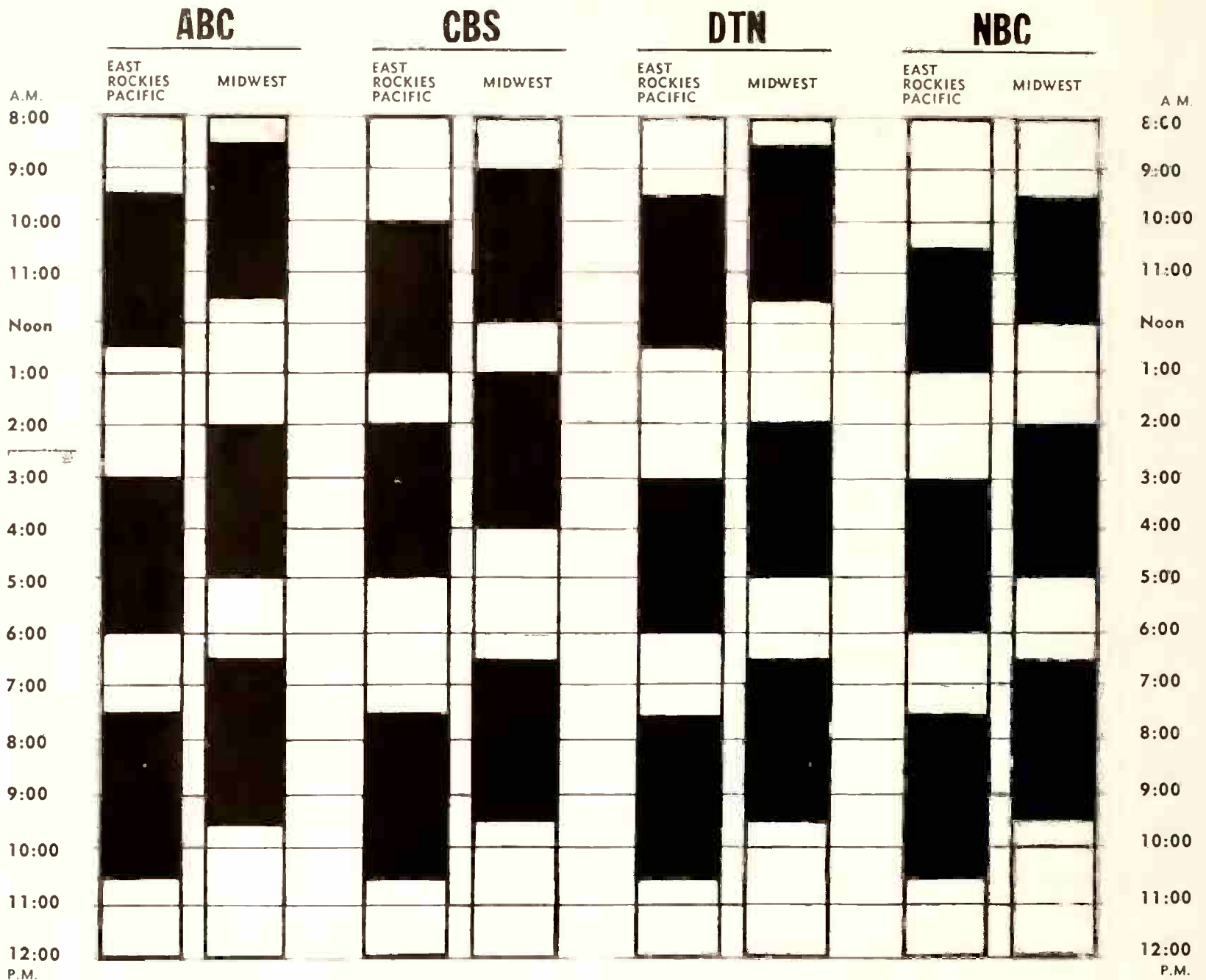
1952 month-by-month tv set growth		1953 month-by-month tv set growth		1954 set growth	
Jan. 15,777,000	July 17,832,200	Jan. 21,234,100	July 24,519,000	Jan. 27,812,000	
Feb. 16,129,300	Aug. 18,354,300	Feb. 21,955,100	Aug. 24,895,000	Feb. 28,500,000	
Mar. 16,535,100	Sep. 18,711,800	Mar. 22,551,500	Sep. 25,233,000	Mar. 29,125,000	
Apr. 16,939,100	Oct. 19,124,900	Apr. 23,256,000	Oct. 25,690,000	Apr. 29,495,000	
May 17,290,800	Nov. 19,751,200	May 23,930,000	Nov. 26,364,000	May 30,083,000	
June 17,627,300	Dec. 20,439,400	June 24,292,600	Dec. 26,973,000		

III Availability of time for film

1. How much local "film time" is left outside of network program hours?

SOURCE: SPONSOR survey of four major tv networks June 1954

Black portions of bars below indicate "network option" periods



Option time varies with network: As special chart above shows, there are some important variations between the major networks as to what time slots are, and what are not, assigned as "Network Option Time" in station contracts. All four networks schedule the 7:30 p.m. to 10:30 p.m. period (local times) for network shows. Pattern in Midwest is the same, one hour earlier. But daytime patterns differ. NBC TV's and CBS TV's are roughly similar; ABC TV and Du Mont are identical but NBC TV varies notably with ABC's network pattern as does CBS TV with Du Mont.

In general, national spot and local advertisers seeking to buy or place syndicated film shows on affiliates must look first to the non-network time periods as indicated above, particularly in the largest multi-station markets or in markets where the leading networks are represented with owned-and-operated stations.

But there are exceptions. Networks have lately been seeking to clear the 10:30 p.m. to 11:00 p.m. (or later) slots for network programs. Such network shows as "Studio One," "See It Now" and

"What's My Line" on CBS TV; "Greatest Fights," and "Private Secretary" on NBC TV; and "Name's the Same" and "Place the Face" on ABC TV will be aired this fall in what is technically "Station Time."

At the same time, network affiliates (but not O&O outlets) in a number of large markets served by two or three outlets have not hesitated on occasion to "bump" network scheduling in Class A time to place an attractive spot film series. One national tv advertiser, for example, has spotted a mystery series in "network" time in such markets as: Charlotte (9:00 p.m., Sunday); Minneapolis (8:30 p.m., Monday) and Atlanta (8:30 p.m., Wednesday).

As one tv rep observed: "Apart from the O&O outlets, stations become very cooperative when you start to discuss a firm 52-week film contract. Spot tv means more money in their pocket."

Network hours shown in chart above are "live" for the East and Midwest in almost all cases, are via kinescope in the Rockies and Pacific markets in the same local time slots as in New York. Very few shows are aired on a live basis from one coast to the other.

Sheldon Reynolds'

Production of

SHERLOCK HOLMES

...Starring Ronald Howard as Sherlock!



H. Marion Crawford
as Watson

The greatest detective of all time comes to TV ... on film. Here is a series that is backed with one of the most extensive pre-sold audiences in TV history. For almost 70 years the adventures of **SHERLOCK HOLMES** and his friend Dr. Watson have been thrilling

audiences in the great Arthur Conan Doyle books!

In the movies... on the stage... and in daily and Sunday newspapers ... the magic name of **SHERLOCK HOLMES** always has meant box office! And now - as a TV film show produced by Sheldon Reynolds, creator of "Foreign Intrigue", and starring Ronald Howard, brilliant young English actor - the potential is even greater!

SHERLOCK HOLMES (39 half-hour programs, custom filmed for TV) is ready for September airing.

SHERLOCK HOLMES, filmed in Europe, is a natural for local, regional and national spot advertisers!

For A Sure Clue To Increased Business write, wire or phone your nearest MPTV Film Syndication Division:

NEW YORK

655 Madison Ave.
New York 21, N.Y.
TEmpleton 8-2000

BOSTON

216 Tremont St.
Boston 16, Mass.
HAncock 6-0897

ATLANTA

Mortgage Guaranty Bldg.
Carnegie Way & Ellis St.
Atlanta, Georgia
Alpine 0912

CHICAGO

155 E. Ohio St.
Chicago 11, Ill.
WHitehall 3-2600

DETROIT

2211 Woodward Ave.
Detroit 1, Michigan
Woodward 1-2560

TORONTO

MPTV (Canada) Ltd.
277 Victoria St.
Toronto, Canada
Empire 8-8621

LOS ANGELES

9100 Sunset Blvd.
Los Angeles 46, Calif.
Crestview 1-6101

SAN FRANCISCO

625 Market St.
San Francisco, Calif.
Douglas 2-1387

DALLAS

3109 Routh St.
Dallas 4, Texas
STerling 4007

These MPTV shows are available now:

½ Hour Shows: Duffy's Tavern • Flash Gordon • Janet Dean, Registered Nurse • Sherlock Holmes

¼ Hour Shows: Drew Pearson's Washington-Merry-Go-Round Junior Science • Tim McCoy • • • plus more to come

Dramatic Serial 5 quarter hrs. a week • The Heart of Juliet Jones



IV Tips on buying film

1 Financial guarantees: When buying a brand-new syndicated film series, particularly in a multi-market deal, always check the producer's (or the syndicator-producer's) financial responsibility. Producing tv film series today sometimes involves a long wait on the part of the producer for a return on his initial investment. It's not at all impossible for a producer, even a good one, to be caught short on money, in which case he may not be able to deliver the remainder of the series. Some clients today even require the producer to post big bonds before signing.

2 Quality control: Pilot films aren't always a good gauge of what a series will be like. If a series is not completed when it is offered to you, you will have to rely on the reputation of the producer or the syndicator. Look at representative samples of his other series. Don't take chances, either; they can prove to be very costly. Independent producers, and most syndicators who also produce shows, are financed by banks who charge full rates of interest, and who have the producer in a corner. Therefore, the average producer isn't likely to offer cancellation clauses.

3 Distribution: Video clients should always check a syndicator's distribution facilities. Are the tv film prints carefully inspected? Are they cleaned and repaired? Does the syndicator have a reputation for delivering prints to stations in time for play dates? Does he carry insurance on the films while they are in his possession? And so on. Reason: The handling of tv films can become a huge problem. Big syndicators, like Ziv Tv, NBC, CBS, Official, TPA and others have to handle as many as 1,200 prints per week. Clients who want commercials cut in should check cost.

4 Reruns of tv films: Today, reruns are so well accepted by clients and audiences alike that there is little of the original stigma ("They'll never get an audience") surrounding them. However, there are price differentials between first and subsequent runs on nearly all film packages in syndication, with the price dropping anywhere from 10 to 40%, depending on time slot, original rating, number of sets and stations in the market, and suchlike. It's wise for a client to check carefully on whether a show is really a first-run package, if it is offered for sale as such.

5 Merchandising: Nearly all of the syndicators contacted by SPONSOR in its survey of the made-for-tv film industry offer varying degrees of merchandising assistance. The fanciest variety is offered by the top syndicators like Ziv Tv, and by the syndication offshoots of the major tv networks. However, other syndicators and producers have developed some audience-attracting publicity gimmicks, which can range all the way from the franchised merchandise deals made with shows like *Ramar of the Jungle* and *Flash Gordon* to personal appearances of stars (*Liberace*).

6 Time buying: Clients who are considering multi-market film deals on the scale of Canada Dry's sponsorship of *Annie Oakley* on a national basis, or regional deals like Pure Oil's sponsorship of *Racket Squad*, should be careful in scheduling the starting dates of their film campaigns. Reason: The usual number of prints supplied for even a "national" tv film deal (perhaps 50 markets) without extra charge to the client is around a dozen. These are shuttled between stations on a "bicycling" basis. Day-and-date starts mean costly extra prints.

7 Legal protections: Just as the financial responsibility of a producer and/or syndicator should be investigated before signing up for an important film program deal, so should the question of legal protection be explored, veteran film buyers warn. There is, for example, the question of who, exactly, is responsible for the film during its various stages of travel (agency, client, producer, syndicator, shipper, station). Also, clients should check on the protection they are offered against crank lawsuits, morals questions with talent, retroactive union increases, and so forth.

8 Research: The same warnings that apply to the purchase of live shows on the basis of broadcast research apply to the buying of tv films, particularly reruns. Ratings may be cited as being "typical." These should be checked, if they are being used as a strong factor in show purchase. The ratings may be old and made back in the days when the show had only minimum competition. Or they may have been made in one-station markets, in which case they do not reflect the ability of the show to attract audience in multiple-station markets. Ratings are only a guide.

9 Exclusivity: New tv stations have appeared with great regularity across the face of the U. S. in the past few months. Many of these new tv markets overlap with old ones. Therefore, a sponsor who is buying a syndicated film series should be careful that the same program will not be seen in a serious overlap with his campaign. It's possible today for a sponsor to buy a show as "first run" in a new tv market only to find that the "second-run" showing—perhaps by a leading business competitor—is being seen by a sizable percentage of exactly the same audience.

10 Station contracts: Although the number of multiple-affiliate stations is dropping in the big tv markets, it's still wise to check on preemptions and "misses" in time contracts. Reason: Certain special tv programs, like Presidential speeches, major news and sports events, and suchlike can "bump" a locally slotted film advertiser out of his usual time. Unless the time contract with the station spells out clearly that the advertiser will get a "make-good" in his regular time slot sponsor may get one which does not reach the right audience.

REPRINTS OF FILM BASICS are available on request. Special price for quantity orders

30 star-studded feature films for TV... so new

12 are still reserved for
Motion Picture Theaters

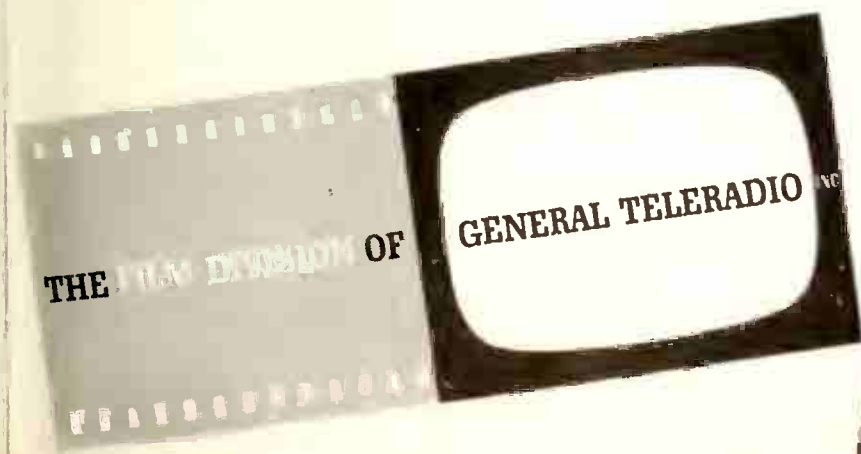
Right now, you can sign for the rights to the showing in your market of every one of the 30 recent, major studio feature films never before seen on TV which make up the General Teleradio "First with the Finest" film franchise.

It won't delay your scheduling a single day but twelve of these films are so recent that they are being held by the film distributors for motion picture showing until the dates listed.

You can't blame them when you consider that \$45,000,000 was spent to produce the 30 films in the first place.

Don't you be left waiting in line in your market.

Act now! Call... New York—LO 4-8000 • 1440 Broadway
Chicago—WH 4-5060 • Tribune Tower
Los Angeles—HO 2-2133 • 1313 No. Vine St.



- ARCH OF TRIUMPH (now available)
- BODY AND SOUL (available 8/10 54)
- CASBAH (now available)
- CAUGHT (now available)
- COUNTESS OF MONTE CRISTO (now available)
- THE DARK MIRROR (now available)
- DOUBLE LIFE (now available)
- FABULOUS DORSEYS (available 11/13 54)
- FORCE OF EVIL (now available)
- FOUR FACES WEST (available 8/10 54)
- LET'S LIVE A LITTLE (available 12/7 54)
- LETTER FROM AN UNKNOWN WOMAN (now available)
- LOST MOMENT (now available)
- LULU BELLE (available 9/7/54)
- MACBETH (now available)
- MAGIC TOWN (now available)
- MAGNIFICENT DOLL (now available)
- MIRACLE OF THE BELLS (now available)
- MR. PEABODY AND THE MERMAID (now available)
- NO MINOR VICES (now available)
- NORTHWEST STAMPEDE (available 8 25 54)
- ONE TOUCH OF VENUS (now available)
- THE OTHER LOVE (available 10 13 54)
- PRIVATE AFFAIRS OF BEL AMI (available 10 16 54)
- RAMROD (available 8 25 54)
- RUTHLESS (available 9 12 54)
- THE SCAR (available 12 6 54)
- SECRET BEYOND THE DOOR (now available)
- THE SENATOR WAS INDISCREET (now available)
- SO THIS IS NEW YORK (available 12 13 54)

Take a quick look at—

LUBBOCK TEXAS

HUB OF THE SOUTH PLAINS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

LUBBOCK TEXAS *Largest Metropolitan Area between:*

DALLAS, FT. WORTH AND ALBUQUERQUE 650 MILES
SAN ANTONIO AND DENVER 961 MILES
OKLAHOMA CITY AND EL PASO 725 MILES
WICHITA FALLS AND EL PASO 556 MILES

LUBBOCK *Retail Trading Area comprises:*
26 Counties Population 396,829

LUBBOCK *Metropolitan Area:*
Population 108,678

LUBBOCK *County is THIRD in Cotton Production in America*


LUBBOCK *is FIRST in Cotton Seed Oil Refining in America*

LUBBOCK *County is THIRD in:*
Per Family Spendable Income \$5,237.00

LUBBOCK *is the Home of "TEXAS TECH":*
The College has an annual payroll of \$3,000,000

NATIONAL REPS—THE KATZ AGENCY
KFYO 790 *KYC. The Strongest Voice of the South Plains—5000 W.D. 1000 W.N.*

CBS—The only Class A Radio Network Service in West Texas
KFYO—Covers 36 Counties—Pop. 542,300—Radio Homes 144,130



spot radio

FROM MORNINGS TO AFTER-MIDNIGHT, BUSINESS IS GOOD

Here are some of the important questions you will find answered in the pages of this report

- Q.** *What's the timebuyer's outlook in fall availabilities?*page 196
- Q.** *What are the important sales trends in spot radio?*page 197
- Q.** *Are new yardsticks being used in fall spot buying?*page 200
- Q.** *What role will transcription firms play this fall?*page 210
- Q.** *How well does spot radio reach the U.S. farm market?*page 218
- Q.** *What developments are there in classical, folk music?*page 220
- Q.** *How have after-midnight spot radio shows been doing?*page 221
- Q.** *What's the outlook in foreign-language programing?*page 221
- Q.** *Fm radio: Is "hi-fi" proving a shot in the arm?*page 223

Availabilities

Q. From the timebuyer's viewpoint, what's the general outlook for spot radio time availabilities?

A. The fall 1954 outlook resembles that of last year, although a number of trends in motion then have become more pronounced:

1. *Mornings:* The Monday-through-Friday 6:00 a.m. to 9:00 a.m. day-segment is still the most sought after. Result: Many stations sell morning time only on a waiting list or rotating basis, with the biggest control centering on "personality" shows in the 7:00 a.m. to 8:00 a.m. breakfast hour. This squeeze is getting tighter, too. Increased emphasis on the out-of-home radio audience has heightened competition for prime morning time since these sales tactics have brought to radio many advertisers who want to

reach motorists on their way to work. Between 9:00 a.m. and noon on weekdays there are more availabilities. Weekends, too, have more open morning time, often at special weekend discounts.

2. *Afternoons:* Since many advertisers who want to reach both men and women do not feature strongly in the purchase of afternoon slots, there are more slots available in afternoon time than in the peak morning hours. However, this situation may tighten considerably by the end of summer. Already a number of top advertisers—including General Foods' Jello and Minute Tapioca, Clapp's Baby Food, Nescafé, Bluebonnet Margarine, Nucco, Chase & Sanborn and such cigarette advertisers as Camel, Lucky Strike, L&M and Viceroy—have started to place extensive afternoon spot radio schedules. Consensus of reps:

Slots in women's participation programs and afternoon d.j. sessions that show strong rating histories will be a good buy for fall, particularly since the radio set sales trend (See Radio Basics page 00) is in the direction of small "extra" sets and clock radios.

3. *Evenings, nighttime:* Advertiser interest in early-evening radio time—particularly news strips—has been rising lately. As Street & Finney time-buyer Helen Thomas told SPONSOR recently: "Early morning has become so popular and so jammed with commercials that I've strongly recommended the 6:00 p.m. to 7:00 p.m. time slots, particularly at the daytime rates on some stations. During these times we get the same mixed audience as mornings." As in afternoon radio, the outlook—at the moment—for picking up availabilities is pretty good but it is likely to tighten up by fall.

Spot radio grew 37% from 1947 till 1954

Starting at \$98.5 million in 1947, spot radio billings took the biggest jump in 1953, with a \$12 million increase over 1952, or 37% over the 1947 mark. R. Rollinson, SRA (far left), explains this spot growth to G. Laboda, dir. of radio-tv and G. McCoy, Colgate-Palmolive; J. Crandall, then media dir., Sherman & Marquette,* (standing, l. to r.); agency's J. Gilbert; E. Fitzsimmons, Weed (seated l. to r.)

Agency now Bryan Houston



Spot radio availabilities during the prime tv hours of 7:30 p.m. to 10:30 p.m., as every timebuyer knows, are the easiest of all to buy. But, as more and more stations group them into attractive saturation packages and as research shows the still-powerful effects of nighttime spot radio, this situation, too, is changing. "Nighttime spot radio may be the 'sleeper' in fall air advertising," is how a Cunningham & Walsh media buyer termed it. Already, according to reps. there are signs that nighttime slots—particularly of the music-and-news nature—are disappearing from the easy-to-buy list. Auto advertisers and auto dealers, particularly Ford and Lincoln-Mercury, have been snapping up 10:00 p.m. and 11:00 p.m. news shows.

After-midnight popular music shows are as popular (and as untouched by tv) as ever. Classical music shows beamed at music lovers and the hi-fi fraternity in the post-midnight hours—a trend that started last fall—are continuing, and timebuyers may expect to see a number of such offerings, particularly from am-fm outlets.

Sales trends

Q. What new trends are apparent in spot radio selling?

A. As outlined above, the basic situation in what time segments are most available hasn't changed. But there's been a sizable shift in spot radio selling which affects the buyer. Here are some of the most important sales developments:

1. *Service packages*: This fall, more than half of the stations in the country—according to the guesstimate of sales executives of several leading rep firms—will feature some kind of service packages. These will range in size (and price) from occasional traffic bulletins at peak commuting hours to full-scale combinations of traffic, weather, school, travel service, shopping and homemaking announcements throughout the day.

Particular stress will be placed on weekend radio service packages (see "Weekend radio: are you missing a good bet?" Parts I and II, SPONSOR 14 and 28 June). Reason, as voiced by one station sales executive: "Tv will never be able to compete with radio in this form of programing. And



Station Reps Assn. clinics further buyer-seller understanding

SRA brings together groups of station reps and admen to discuss spot radio. Pictures above show several of these meetings. Top (standing, l. to r.) R. Rollinson, director of advertiser relations, SRA; F. Mitchell, G. Milliken, FCB; T. Campbell, Branham Co.; J. Marsicano, W. Ensign, P. Gerhold, FCB; J. Francis, Free & Peters; E. Fillion, Meeker; B. Morrison, Free & Peters; W. Reed, Blair; G. Blake, FCB; (seated, l. to r.) A. Pardoll, W. Bambrick, A. Lowitz, A. Weil, H. Frier, H. Holt, D. Kaplan, all from FCB. Second: (standing l. to r.) C. Fredericks, Biow; R. Rollinson, SRA; H. Shook, PM; P. Leary, PM; (seated l. to r.) D. Deutsch, PM; T. Christensen, PM; J. Tormey, Avery-Knodel; R. Milhiser, PM. Third: (standing l. to r.) R. Rollinson, SRA; T. Campbell, Branham Co.; J. Thompson, Free & Peters; J. Turck, Weed; R. Fenner, Vick; F. Fitzpatrick, Katz; A. McCoy, Avery-Knodel; D. R. Moore, Vick; B. Goodel, Meeker; (seated l. to r.) T. F. Flanagan, SRA; M. Bassett, Blair; T. Poole, R. Davies, C. Carter, E. Gellert, all of Vick. Bottom: (standing l. to r.) R. Rollinson, SRA; A. McCoy, Avery-Knodel; M. Kellner, Katz; R. Gurkin, Blair; J. Carter, Adam Young; M. Turner, B&B; J. Scovern, Free & Peters; (seated l. to r.) G. Beaumont, P. Podgus, C. Jones, M. Becker, E. Murtfeldt, all of B&B.

THE FACTS ABOUT THE RATING SERVICES: C

NAME	RADIO OR TV	TECHNIQUE	AREA	LOCAL MARKET	PROJECT-ABLE NATIONALLY	SAMPLE BASE	SAMPLE TABULATED	INTER-VIEW PERIOD	DELIV. OR
1. American Research Bureau (Washington)	Tv	Diary	Natl & local	60 Reg	Yes	2,200 diaries natl; 500-550 per city	1700-1800 ² natl, 325 city (averages)	Normally 1st 7 days of month	2-
2. Hooper (New York)	Both	Tv-diary, ³ R-duplex-phone coincidental	Local	Tv-55 R-90	No	15,400 coincidental, 700-900 diaries; R-900 phone calls up per 1/4-hr program in 2 wk period	Tv-12,350 coincidental; 300-400 diaries. R-typically 900 per 1/4 program in 2-wk period	Tv-1st wk, R-varies	Tv-plu-
3. Nielsen (Chicago)	Both	Meter	Natl, multi-city, local ¹⁰	Tv-N.Y. R-5 ⁴	Yes	R-1200 metered homes per minute; Tv-over 800 meters	Approx 10% less	Contin-uous ⁶	3 +
4. Pulse (New York)	Both	Roster recall (personal interview)	Natl, local	Tv-100 R-100	Yes	R-400 interviews 1/2 hr wkly program; 1000 for 15-min 5-day wkly show; Tv-200-400 for 1/2 hr wkly, 1000 for 15-min 5-day wk show	Same as sam-ple base	1st 7 days of mo	4
5. Trendex (New York)	Both	Phone coincidental	Tv-multi-city R-local	Tv-10 R-45	No	Tv-700 calls per 1/2 hr show; R-300 per reporting period (1/4 hrs 8 am-8 pm)	Tv-600 R-300	Tv-1st 7 days of mo, R-last 3 wks of mo	Tv-R
6. Videodex (Chicago & New York)	Tv	Dairy	Natl, multi-city, local	70 ⁵	Yes	Approx 5% greater than number tabulated	9200 natl, 200 to 600 local guaranteed	1st 7 days of mo	;

FOOTNOTES: 1ARB publishes 2 national reports monthly, 15 city reports monthly, 11 city reports quarterly, 11 city reports 3 times yearly, 23 city reports twice yearly. Had increased from 35 markets covered most 1953. 2ARB National Supplement, based on separate sample about 1/3 size of regular sample, covers second 7 days of each month

for programs not covered first week. 3Hooper uses telephone coincidental diary in all 55 tv cities as check; correction factor is then applied to each. 4Nielsen has radio reports for New York, Cincinnati, Pittsburgh, Chicago, Angeles plus separate Pacific Time Zone Report. 5Videodex publishes 27 mo

the radio audience for 'service' programming is constantly growing."

2. *Saturday tie-in*: The race for choice Monday-through-Friday morning radio slots has prompted a number of reps and stations to seek new ways to get more advertisers into more morning time. One way is the Saturday tie-in.

In its most common form, it works like this:

Regular Monday-through-Friday morning programming, with the cooperation of the stations concerned, is stretched to include Saturday as well, thus putting programming on a six-day instead of five-day basis. And, a six-day rate is figured, based on existing

prices and the latest Saturday rating picture.

For an advertiser who buys on the full six-day basis, it means a hike in rates of 10 to 20% although that is balanced by the fact that he reaches a larger audience more often. In some cases, the Saturday tie-in has been arranged on a rotating schedule so that advertisers are on the slate for a Monday-Wednesday-Friday slotting one week, Tuesday-Thursday-Saturday the next. Rates in this case amount to about half the six-day rate.

3. *Rotating schedules*: Many radio stations are allocating prime morning time on a rotation basis to spot radio advertisers. Perhaps one out of five

U. S. stations have "gone on allocation."

One form of the rotating schedule is outlined above, involving three-day scheduling in a six-day period that includes Saturdays.

But the most common version is a rotating schedule built around premium-priced morning radio time, which works like this:

Because of its large family listening, a premium price is charged for the 7:00 a.m. to 8:00 a.m. period. However, if an advertiser is willing to take a rotating spot schedule between 6:00 a.m. and 9:00 a.m. (landing in the premium-priced slot every third day) he pays the regular morning rate with

SAVE THIS CHART FOR READY REFERENCE

(Updated from 28 December 1953 issue to 1 July 1954)

	SUBSCRIBERS	BASIC DATA SUPPLIED	LIMITATIONS	ADVANTAGES
\$900 Rptr, o for if pack- as	287 agencies, advertisers, stations plus networks, misc	1/4-hr ratings, sets in use, total audience, audience composition, viewers per set; also sponsor, number cities carrying telecast for natl rpt, cum ratings daytime, others pblshd on request	Undependability of diary keeper. Returns may not be representative. Limited to week's viewing per month. Keeping diary short period could inflate viewing. Some family members may be missed. Can't measure chainbreaks.	Diary inexpensive. Measures conscious viewing. Covers complete broadcast day, Also station area. Same data may be used in local, national reports. Yields data on short periods, audience composition, flow of audience cumulation.
1,200 short; es- 500 nth	378 advertisers, agencies, stations, networks, misc	Both R & Tv: ratings, share of audience, sets in use; Tv only: audience composition, cumulative audience, weekly averages, uhf penetration	Phone doesn't cover non-phone homes, rural areas, early or late listening or viewing or out-of-home. Misses unknown amount extra-set listening. Diary has same weaknesses as ARB. Diary-phone combination questioned.	Phone: Can produce quick results. No memory loss increases accuracy of ratings. Flexibility in market selection. Can yield audience composition. Use of diary-phone together largely corrects weakness of either used alone.
50 to 10 a yr	185 agencies, advertisers, all 8 networks, others	Both R & Tv: 1/4-hr Nielsen Ratings, homes reached, average audience, share, total audience, cum audience, min-by-min audience, cost per homes, much other analytical data	Measures tuning only, not people. As result can't determine audience composition. Amount extra-set listening measured debatable. Expensive. Set breakdowns can affect sample.	Mechanical. Reduces human factor to minimum (placing meter, mailing tape). Measures 24-hr daily minute-by-minute tuning; this provides wealth of data not obtainable otherwise. Fixed panel better for trend data.
15 s- \$300 agencies- 50 mo ⁷	400 stations, 100 agencies, advertisers, all networks	Both R & Tv: 1/4-hr ratings, viewers per set, audience composition, share of audience, sets in use, number cities carrying show	Interview technique can be inflationary because of memory failure, confusion factor. Technique expensive, especially rural areas. Some family members may be missed. Misses those not at home when calls made.	Yields 'round-clock data, also for short time periods, audience flow. Sample can be rigidly controlled. Questions can be added or changed to obtain new data. Can combine with market, product surveys of all kinds.
100 yr 15 s); 15 per m per rx: 50	77 agencies, advertisers, stations, networks, misc.	1/4-hr daytime, 1/2-hr evening ratings, sets in use, average audience by minute, audience composition, indexes 3 times yrly, sponsor identification 3 times yrly	Phone coincidental doesn't reach non-phone homes, rural areas, early or late listening or viewing or out-of-home. Misses unknown amount extra-set listening. Radio report limited to 8 a.m.-8 p.m. weekdays.	Very fast. Does not ask respondent about radio and tv at same time. This tends to give more valid radio ratings. Only service giving network popularity reports. Other advantages similar to Hooper above.
\$10 o ¹	150 advertisers, agencies, media, others	1/4-hr ratings, sets in use, audience share, average viewers per set by time period and by program, number of homes reached, number cities carrying show, sponsors	Limitations much like ARB above. Rotating panel used (same homes kept 7 months, 1/7th changing each month). Is 7 months too long for accurate diary keeping? Additionally diary returns may not be representative.	Rotating panel enables Videodex to discard first week's diary as "inflationary, otherwise atypical." Claims it can build more representative sample over long period, get more accurate trend data, than one-shot approach.

⁶Nielsen National Radio reports issued biweekly, cover first and second half of month (1 each), National Tv reports issued biweekly, cover 2 consecutive weeks each month. ⁷Pulse package includes all radio and tv market reports plus network report plus twice yearly radio network report. ⁸Trendex can report

by wire in 12 hours on any one program. ⁹Videodex price to agencies, advertisers and media for basic service (network, multi-city and local reports); additional markets available at marginal cost. ¹⁰Nielsen is launching new local radio and tv measurement service in October in 3 markets; 3 markets to be added a month till 50 are covered.

no added premium.

These plans, and similar variations, are designed to accomplish a double purpose: (a) to fit more advertisers into morning radio, and (b) to provide an inducement to advertisers to buy time outside the peak morning hours.

This fall, if an advertiser or time-buyer does *not* want to go into a rotating morning schedule he will often face premium prices and very tight availabilities in prime morning time.

4. *Out-of-home listening*: This summer, the amount of radio programing and follow-through promotion aimed at out-of-home radio listeners will hit an all-time peak. And sponsors—in-

cluding such advertisers as Lincoln-Mercury, Rayco Seat Covers, Philip Morris, Armstrong Tire & Rubber, Buick, Admiral. RCA and others—have been buying many time slots to reach out-of-home dialers.

There's every likelihood, according to reps and station executives, that this trend will continue.

Typical recent buy: Sun Oil Co., a veteran radio advertiser, recently signed for a series of "holiday weekend" announcement saturation packages to carry through the summer and into the fall. Sun Oil will lay down a barrage of announcements from the eve of the holiday (4 July, Labor Day and others) right through the morning

of the first work day that follows, using most of key Eastern markets. Target: the motoring audience.

Several timebuyers told SPONSOR that reps and stations were making more and more sales pitches in which a program rating was actually the combination of in-home and out-of-home ratings.

This varied all the way from the policy of John Blair Co. (combine all Pulse in-home and outside-the-home radio ratings wherever available) to NBC Spot Sales, which combines in- and out-of-home ratings occasionally in special presentations to auto, gasoline, appliance and suntan oil manufacturers.

MEMO FROM DEE RIVERS —

TO: *All time-buyers*

Please call

Bernie Howard
Stars National
400 Madison Ave.
Plaza 8-0555
so that he can

tell YOU-ALL what

WEAS

and its new

50,000 watt

Westinghouse transmitter
on its same old frequency

1010

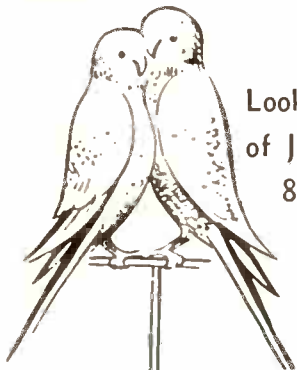
with its same old
non-directional antenna
is going to do in

GEORGIA

on

AUGUST 1, 1954

HOOPER Tells the KC Story!



Look at these figures
of June '54 HOOPER
8:00 AM-12 N

The picture has
changed!

Net A	—	25.8
Ind A	—	16.0
	(Negro)	
KUDL	—	13.4
Net D	—	10.8
Net C	—	9.8
Ind B	—	8.8
Net D	—	7.2

**KC
Loves**

Let your nearest FORJOE
office show you the new
June, '54, C. E. HOOPER

SOON . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS 1012 BALTIMORE BUILDING

KUDL — KANSAS CITY

KUDL — HONOLULU CITY
KDD — CLINTON

NOW FOR THE FIRST TIME
HOME TOWN COVERAGE FOR
GREATER KANSAS CITY

for extra coverage

Include • KDKD CLINTON

— IN THE GREAT KANSAS CITY MARKET

Said K&E timebuyer Larry Donino: "In cities like Los Angeles, Detroit and Washington—just to name three—the out-of-home factor, when measured, adds greatly to your ability to evaluate radio buys. In Washington, for instance, office closing hours are staggered to avoid traffic jams. There's a very sizable out-of-home car audience right through the supper period which can be reached by evening radio."

5. *Saturation plans:* Because of radio's huge base circulation, a saturation spot drive hits an enormous cumulative audience at low cost. Thus stations and reps have been devoting increasing attention to the "saturation" technique.

Rep predictions are bullish as regards saturation spot campaigns. As Dan Denenholz, research and promotion manager of the Katz Agency rep firm told SPONSOR:

"You can expect an increase in the number and variety of saturation or multiple-announcement plans. More and more stations are establishing them."

Net as well as indie stations are extremely active in the saturation technique. Typical buy: A CBS Radio affiliate in New England has instituted a special "floating" series of one-minute announcements in non-network time. This amounts to about one announcement per hour for nine hours daily, between 6:00 a.m. and midnight, Monday-through-Saturday. Price: \$450 net weekly for 54 announcements. In other markets, network affiliates have taken their cue from the independent outlets and have set up saturation packages that range from special European travel promotions to all-day bargains of "I.D."-type announcements.

Buyers will find that most of these packages have been priced at special discounts, simply because they involve a lot of time on a single outlet. Often extra discounts are available if the advertiser will allow a "floating" schedule and leave the actual slotting up to the station's traffic department.

To some extent, independent stations have more flexibility—since they do not have to consider their network programming—in setting up "block-buster" saturations. One independent outlet in Miami, for example, has set aside all of its Saturday and Sunday program periods from early morning to early evening, less the half-hour

station breaks, as day-long saturation packages. Any Miami listener who tunes the station at any time during the day hears commercials for the same advertiser, at \$20 per participation.

Other independent stations have set up packages of weekend service announcements, weather information, time signals or hourly newscasts.

Spot radio yardsticks

Q. What new trends are apparent in agency buying of spot radio?

A. This year SPONSOR editors have noticed an increasing radio research consciousness among timebuyers. The buyer today tends to take many more factors into consideration than in past years.

This isn't just extra-close interest in ratings or cost-per-1,000 figures. As Harold Davis, an Erwin, Wasey timebuyer, told SPONSOR: "Some clients (Please turn to page 204)

WE COULDN'T BELIEVE THEIR EARS!

... but 14,000 post-card entries in Bob Trebor's recent Daybreaker's Jackpot convinced us! These 14,000 entrants not only represented all Rochester but also 122 towns outside Rochester.

BOB TREBOR
Your product message will get JACKPOT results on Rochester's result producing morning show, Bob Trebor's Daybreakers.

**5000 WATTS
1280 KC.**

**WWET
ABC**

IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

SPONSOR

Automatically
YOUR PRODUCT GETS A COMPETITIVE SELLING ADVANTAGE

with
WISN
GUARANTEED
DISPLAYS



DRUG CHAIN MERCHANDISER . . .

based on a contractual agreement with leading independent drug stores which do over \$7,000,000 annual volume.

This plan **guarantees** qualified advertisers self-service display, as pictured, on the special racks supplied by WISN.

GROCERY CHAIN MERCHANDISER . . .

based on a contractual agreement with A&P, National and Kohl's Food Stores which do over 50% of all food business in the Milwaukee Market.

This plan **guarantees** qualified advertisers Mass End Displays, Jumble Displays or Basket Displays.

These two in-store display plans are just one part of the many sales-producing merchandising services available through the

WISN
ADVERTISER
DIVIDEND
PLAN

For complete details contact Dick Shireman, Sales Manager, or one of the Katz Offices.

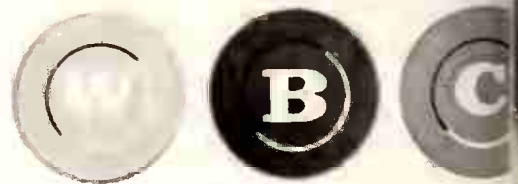
WISN

THE MILWAUKEE ADDRESS OF

Represented by the **KATZ AGENCY, INC.**

NEW YORK • DETROIT • CHICAGO • KANSAS CITY • DALLAS • SAN FRANCISCO • LOS ANGELES





KYW • WPT



Saturday Night in Philadelphia

From Shenandoah, Pa. to Cape May, N. J., people move back the rugs and a decade or so. People in their thirties. They dance again to the bands they knew. Glenn Miller. Dorsey. Artie Shaw. Goodman.

Or maybe they just remember as the records spin the stories of every listener who danced through that wonderful era.

It's radio station KYW's four-hour Saturday Night Dance Party.

Folks from thirty to forty years old have themselves a ball. They've made this the most popular local radio show in Philadelphia. So, advertisers can have themselves a ball, too. Because these are the very people who buy household goods, food, clothes, cars and 'most everything else advertisers have to sell.

But big loyal audiences like this are delivered wherever WBC stations send out their powerful 50,000-watt signals—Portland, Fort Wayne, Pittsburgh, Philadelphia, Boston. If you want to sell more in these markets, why don't you call the stations or Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York City?

VESTINGHOUSE BROADCASTING COMPANY, INC.

Philadelphia; **WBZ-WBZA • WBZ-TV**—Boston; **KDKA**—Pittsburgh; **WOWO**—Fort Wayne; **KEX**—Portland, Ore.

Exclusive National Representatives: **FREE & PETERS, INC.**, 444 Madison Avenue, New York 22, N.Y.



There's more to Wisconsin than Milwaukee

Cover the Dairy State with your sales message through the low cost medium of Wisconsin's most powerful radio station. WKOW's 53 county mail-response area accounts for 61% of the state's total income and 63% of the state's total retail sales. Call your Headley-Reed man for the facts.

WKOW-CBS

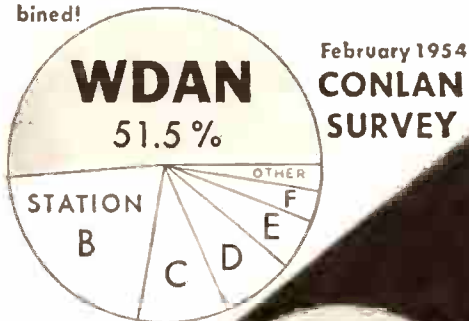
MADISON, WIS.

Wisconsin's most powerful radio station

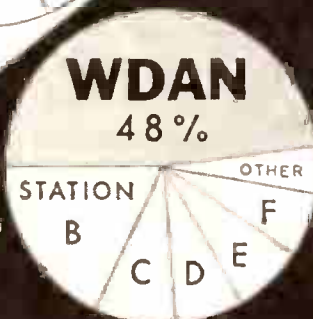
Represented nationally by Headley-Reed Co.

... the Story Remains the Same in Danville

WDAN is a MUST buy if you want coverage in East Central Illinois' and Western Indiana's rich market. WDAN gives you more listeners than all other stations combined!



DAY AND NIGHT



WDAN

CBS RADIO DANVILLE, ILL.

REPRESENTED BY EVERETT-MCKINNEY, INC. NEW YORK — CHICAGO

have an arbitrary maximum cost-per-1,000 in mind when they decide to use radio. But that isn't the most efficient yardstick. It doesn't take into account such factors as audience composition or the psychological factor of getting the right people at the right time. No one factor is enough to determine choice of a medium."

And as Dancer-Fitzgerald-Sample timebuyer Dave Wham observed: "On a cumulative basis of several weeks radio can deliver more audience nationally than tv does—that is, in terms of audience turnover."

Generally speaking, radio reps are delighted at the agency preoccupation these days with the evaluation of radio on a number of different levels. The New York manager of a veteran rep firm stated, "Complete measurement of radio can't help but spotlight radio's importance."

Q. What important steps are being taken to provide new spot radio "yardsticks"?

A. As SPONSOR went to press, these were some of the most important projects in the works:

1. *Coverage data:* There hasn't been a measurement of U. S. radio coverage, county-by-county or station-by-station, since the Standard Audit & Measurement Service and Nielsen Coverage Service studies of 1952. Both sets of data are widely used by agencies, but are now obsolete, particularly in the markets to which tv has been added in the past two years.

SAMS' Ken Baker told SPONSOR that he was not making any plans to do another radio coverage study, due chiefly to lack of financial backing from broadcasters. A. C. Nielsen plans to conduct another NCS survey and has set a tentative date for this coverage-and-set-census study in early 1955.

Radio census figures will emerge from the large-scale study currently being prepared by Alfred Politz Research for the four radio webs and BAB. This study, however, is primarily an investigation of where radio is listened to, when and by whom.

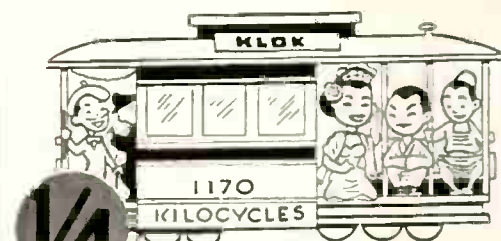
2. *"Area" ratings:* Because of tv competition, increased attention has been focused on the kind of ratings a station gets throughout the area in which it's heard, not just its metropolitan home base.

In October A. C. Nielsen will start

regular measurements of "area" listening (and viewing) for the Nielsen Station Index. First cities to be measured will be New York, Chicago and L.A.; in the following month Detroit, Philadelphia and San Francisco will be added with others to follow. The NSI will measure the per-broadcast audiences of radio shows in a station's "inner" and "total" areas, as well as audience composition, four-week cumulatives, frequency of listening, share and auto set listening. First delivery to subscribing agencies has not been set but may fall around 1 December.

At the same time, Pulse has been increasingly active in "special order" area research. Pulse's Dr. Sydney Roslow told SPONSOR that his research firm has completed "some two dozen" special area studies for U.S. radio stations since mid-1953. These stations include WKY, Oklahoma City; KEX, Portland, Ore.; WOW, Omaha; KARK, Little Rock; WHDH, Boston; KDKA, Pittsburgh, and WHAM, Rochester—among others.

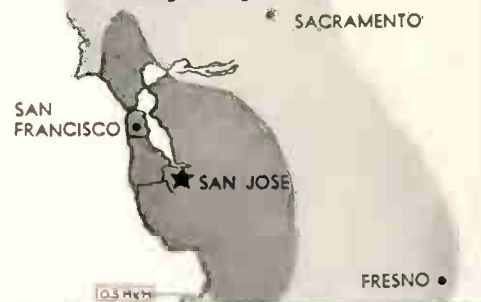
These studies follow the general principle of local Pulse radio checkups (roster recall to get quarter-hour listening, out-of-home dialing) except



1/4

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.

What's this talk about single station penetration of Southeastern New England?

Q. Is there really *one* radio station that delivers top circulation *throughout* Southeastern New England—particularly Providence, Fall River and New Bedford?

A. Yes! *WPRO* is the dominant, top-rated station—with a 7.7 average quarter-hour Area Pulse* from 6 a.m. to 7 p.m. weekdays . . . 57.1% greater than the second-place station . . . 13.2% greater than the next two stations *combined*.

Q. Do *WPRO*'s local programs—as well as CBS Radio programs — rate "first" throughout the area?

A. Decisively! In fact, *WPRO* holds commanding audience leads in 51 out of the 52 quarter-hour reporting periods — 27 of which are devoted to *WPRO*-produced local programs with a 7.2 average quarter-hour rating.

Q. Is *WPRO* top-rated in Fall River and New Bedford, Mass., as well as Providence and the entire area?

A. Yes! A Fall River-New Bedford share of audience analysis shows *WPRO*'s index is 47.2% greater than the second-place station . . . 23.3% greater than the next two stations *combined*.

Q. Why is *WPRO* so predominant in Southeastern New England?

A. Because the personalities and programs — both local and network—are the personalities and programs Southeastern New Englanders *like best* . . . and because of *WPRO*'s persuasive 5,000 watt voice on a preferred frequency—630 kc.

*Source — Area Pulse, Jan.-Feb., 1954, surveying the State of Rhode Island and Bristol County, Mass. Area includes three major metropolitan markets — Providence, Fall River and New Bedford . . . over 347,000 radio homes.

to reach the
most buyers,

Represented by JOHN BLAIR & COMPANY



LEE NICHOLS
Country Music Man



"Sagebrush Serenade"
"Western Requestin"
"Lee Nichols Show"

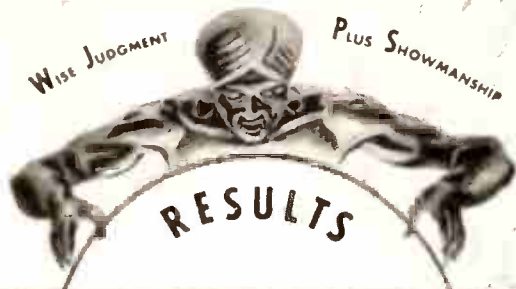
THE MART STORES

"For the first time we had volume sales that could directly be attributed to our advertising."

DOUGLAS OPTICAL

"We attribute a good share of our traffic to the terrific impact of our KWBB spot announcements."

Represented by
George W. Clark, Inc.



That's the important thing. Ratings, ad-
jacencies, programming, network, don't
mean a thing if you can't increase SALES.

CAN WJPS GET RESULTS?

Here are just a few:

Sterling Beer — Mid-Continent Petroleum
— Coco-Cola — Purina Mills — Puffin
Biscuits — Mesmer's Foods — Economy
Super Markets — P. W. Burns Insurance
— International Harvester — Red Bird
Gasoline — International Salt — and
many others, that we will send upon re-
quest.

We would like to "Ring the Cash Regis-
ter" for you because we have the KNOW,
HOW.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

that they are made in a station's entire coverage area. This area, in the case of some stations, can be anything up to two dozen counties in six or seven states. Said Dr. Roslow:

"Stations and buyers alike are becoming conscious of the value of 'area' measurement in determining a station's effectiveness in attracting audiences. Homes-using-radio figures in a 'city' area are by no means always true of the 'total' area. Even the out-of-home pattern varies.

"Currently, we expect to do about 30% more special-order area measurements for stations in the next year than we did this past year."

3. *Other studies:* Several other research irons are in the fire. BAB has tentatively slated an extensive measurement of auto radio listening later this year or in early 1955. Several rep firms which have recent radio research studies (such as the "Radio in tv markets" study made by Politz for the Henry I. Christal stations) plan to repeat or expand their research into the qualitative and out-of-home aspects of radio listening. The Station Representatives Assn. has discussed plans for a series of special studies of audience composition of spot programs and how they compare with competitive network programming. Pulse is now measuring out-of-home listening (which can be combined with in-home listening for a "total" metro-area rating) in 25 markets, an increase of more than 40% over the number measured by Pulse a year ago.

(See chart pages 198-199 which gives you analysis of strengths and weaknesses, key facts about rating services.)

Over-all

Q. What's the "State of the Union" in spot radio today?

A. For the most part, excellent.

Figures compiled annually by the Federal Communications Commission — which cover national spot radio revenues of stations after trade discounts and before commissions to reps — show the following picture:

1. There has been a steady growth in spot radio billings, year after year, and this growth has held up strongly all during the postwar period.

2. Starting at a 1947 level of \$98.

581,241 spot radio by 1948 grew some six million dollars; by 1949 spot radio was up another four million; 1950 saw a nearly 10 million annual increase. Then a pause—in 1951 the growth slowed to one million. But in 1952 the growth stepped up to about four million and last year, spot radio billed a tremendous 12 million more than the previous year—an increase of some 37% over the 1947 mark. The 1954 outlook is at least equal to 1953.

3. This growth has come during a period when great fundamental changes were taking place in the advertising world—a period during which tv grew from an experimental to a full-fledged advertising medium competing heavily with radio both for the advertiser's dollar and the consumer's attention.

Q. Will the general outlook for spot radio continue to be good this fall?

A. The outlook continues to be optimistic.

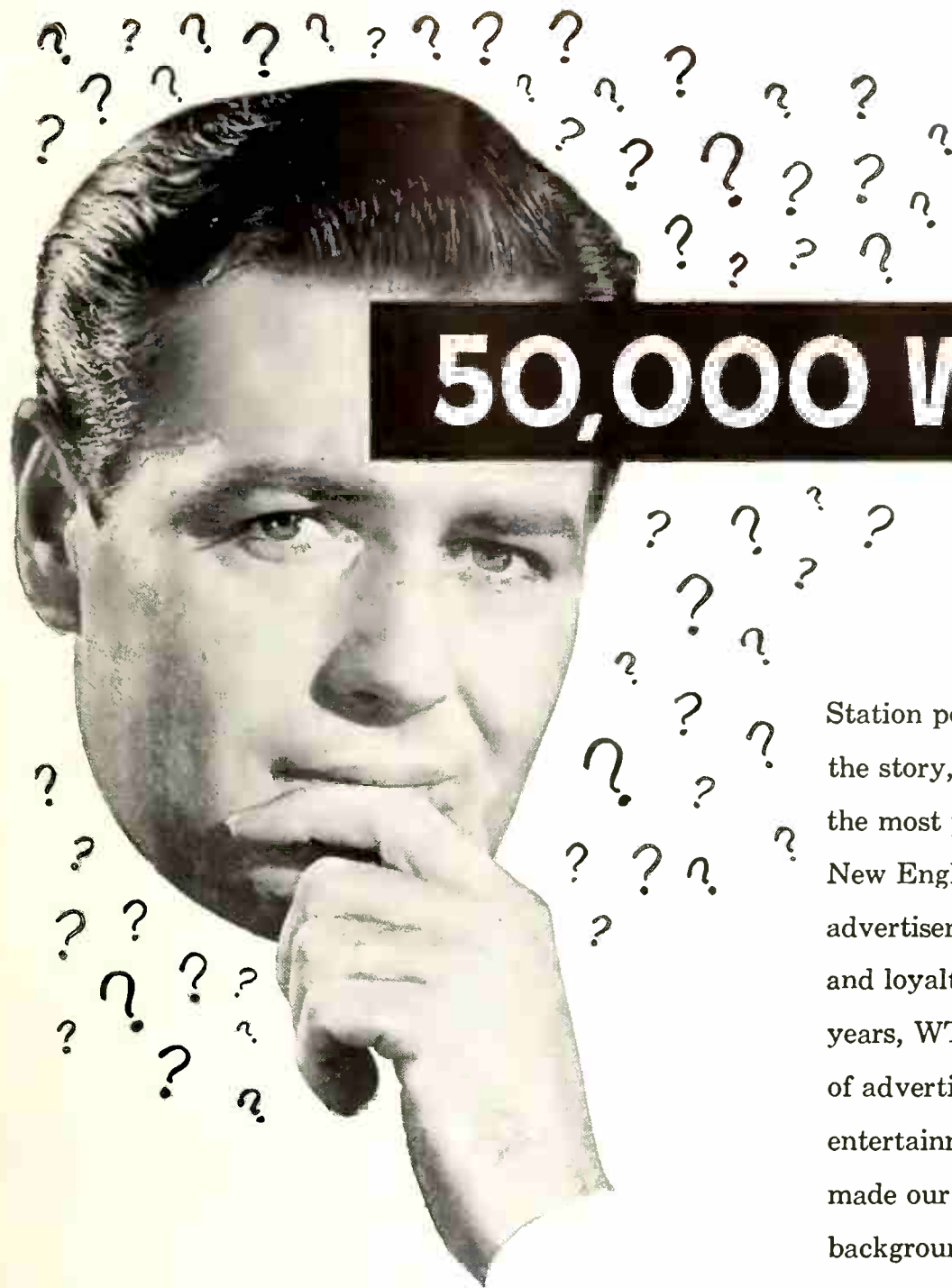
As Reg Rollinson, general manager of the Station Representatives Association's "Crusade for Spot Radio" observed in a speech last month to the Florida Broadcasters Association:

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



50,000 WHATS ?

Station power by itself is only part of the story, and the fact that WTIC is the most powerful station in Southern New England would not interest an advertiser were it not for the confidence and loyalty of our listeners. Over the years, WTIC's policy of careful screening of advertisers, high standards of entertainment and public service has made our programs unexcelled backgrounds for messages that sell.

FOR YOUR SELLING . . .
USE **WTIC**

WTIC DOMINATES THE PROSPEROUS
SOUTHERN NEW ENGLAND MARKET

***Almost all the audience
All the time!**



**SELLING & SERVING
South Eastern B. C.**

ELLIOTT HAYNES DAY RATING 93.6%
ELLIOTT HAYNES NIGHT RATING 89.9%

KWJJ

**"Oregon Country
Happy Hunting Ground
for Smart Advertiser."**

Take it from KWJJ — Chief of the Northwest Independents — there's good hunting for advertisers who want buyers with "plenty wampum". Advertisers plenty smart who use KWJJ for spot announcements with "big sell" in "big" country.

National
Representative
BURN-SMITH CO., INC.

KWJJ

1011 S.W. 6th Ave.

**PORTLAND 5,
OREGON**



*Independent
Radio Stations



"Radio is a totally new concept in advertising, different from all other media in that it is total. Not the best homes, not the urban homes, not women only, not men only, not children only, but total.

"And it has that vast untapped resource of local talent, local programs which regional and national advertisers are only beginning to appreciate. Further, national spot radio offers untold opportunities for new creative devices where media, copy and plans departments join together to create new productive patterns."

Q. What accounts for the steady growth of spot radio—despite tv?

A. There's no single answer. Actually, a combination of circumstances have worked in spot radio's favor in the past near-decade:

1. *Spot vs. network:* Before tv advertisers were sometimes reluctant to buy into and around local shows, preferring evening chainbreaks next to the big network radio shows. Spot radio programs played second advertising fiddle.

Tv changed all that. Big-name television shows drew off a lot of audience for network radio programs, particularly in the Class A (7:30 p.m. to 10:30 p.m.) period. At the same time as radio's base expanded from the 1946 level of 57,750,000 sets to 117,000,000 this year (see page 1 of Radio Basics) spot programming on network affiliates grew steadily in value as rating levels held up, despite tv, in non-network time.

Nowhere is this situation more clear than in a comparison between morning and nighttime programming. Morning radio and it's primarily spot radio up to 9:00 a.m.—is the most popular buy today; evening network radio is tougher to sell. Ten years ago, the situation was reversed.

2. *More research:* An examination of the latest radio research (see Radio Basics, page 229) will show how much of it is working in favor of spot radio. Until recently such factors as out-of-home listening and cumulative audience were not used as buying yardsticks in spot broadcasting. Today they are—and the local programming slanted at both the home and out-of-home audience (music, news, weather, traffic bulletins) and the across-the-board local programming (newscasts,

farm programs, music strips, d.j. shows) benefits from more advertising dollars.

Stations and reps are accelerating their research activity (see report on Spot radio yardsticks, page 200), producing or subsidizing special area reports and qualitative studies of the radio audience.

3. *Pinpointed audiences:* Radio stations have always had more freedom in developing localized programs than have networks. That's because radio networks, as a rule, have aimed primarily for the mythical "average U. S. listener" while local stations—particularly the independents—have tailored their shows to fit local peculiarities of local tastes, population, racial backgrounds, working hours and climates.

In the past half decade spot radio has therefore been able to offer the national advertiser a wide variety of pinpointed audiences at all hours of the day and night. In general these spot audiences are more specialized than anything now available via network radio or network tv.

Such audiences are due to the increasing amount of such program fare

**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

WKMF

Only Exclusive
disc jockey radio
station in Flint

BIG

Flint

part of the

BIG

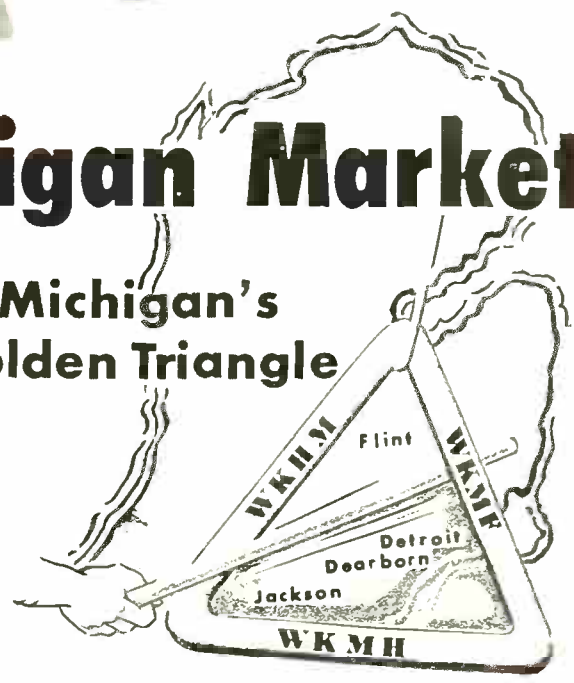
Here's Selling Power!

WKMF is Flint's most popular radio station . . . proven by a local impartial survey. Flint's only 24 hour 'round the clock music-news station with top radio personalities, including Flint's No. 1 disc jock, Jim Rockwell and two others in the top bracket. Here is area saturation for your sales message in the billion dollar Flint market. Here is the way to increased profits for you in 1954. And remember! WKMF is in the Michigan Golden Triangle . . . the 6 billion dollar market that's ripe for the picking.

WKMH—WKHM—WKMF . . . package buy of these 3 strategically located Michigan stations offers you maximum coverage at minimum cost.

Michigan Market

Michigan's Golden Triangle



WKMF

Flint

WKHM

JACKSON
1000 WATTS

WKMH

DEARBORN—5000 WATTS
1000 WATTS—NIGHTS

MICHIGAN — 1000 WATTS

Represented by Headley-Reed

The "Sellingest" Station in Flint

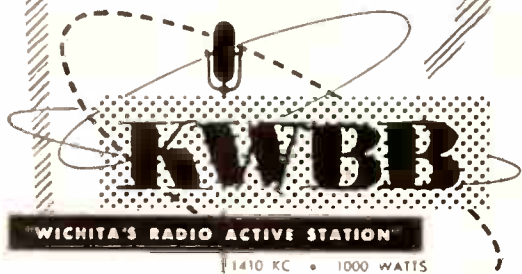


BILL SNYDER
KWBB
SPORTS CASTER

(Formerly St. Louis Browns)

- ★ Last 4 years carried Wichita Indians baseball exclusive.
- ★ Standard Oil Company of Indiana sponsored all at home and away Wichita University football schedule last 2 years.
- ★ Theo. Hamms Brewing Company has sponsored Wichita Indians baseball at home and away, last 2 years.

Represented by
George W. Clark, Inc.



KEY BUYS SUPER SALES PLAN

KSO offers "Merchandising Magic" with the new **SUPER SALES PLAN**. Now any grocery products advertiser can be assured

- ★ distribution
- ★ preferred location
- ★ displays
- ★ shelf promotion
- ★ newspaper advertising
- ★ store bulletins

in 36 **SUPER VALUE SUPER MARKETS**. These merchandising "pluses" are available to food advertisers who buy a minimum schedule of \$12 for 13 weeks on KSO. You choose your own guaranteed times. For further information call, write or wire KSO or Avery-Knode, Inc.

Basic AB - Network



as: locally developed radio personalities, from d.j.'s to newscasters; Negro-appeal shows, primarily on independent outlets; classical music programming, again mostly on independents; barn dance and hillbilly programs featuring local musical talent; local "service" programming that includes news, traffic and weather bulletins; foreign-language programming in every language from Spanish and Italian to Hungarian.

4. *Price structure:* Spot radio rates have played a large part in the steady growth of spot radio in recent seasons.

As tv won away a sizable amount of nighttime radio audiences, radio stations countered by setting up single rate structures, whereby day and night rates were the same. The SRA now estimates, for instance, that more than half of the U. S. outlets in tv areas now have such an arrangement, or have discount structures which amount to the same thing.

At the same time many radio outlets have also set up special saturation schedules for advertisers who want to achieve heavy impact through the cumulative effect of radio's audience turnover. From the station's standpoint, the saturation campaign has been a useful way by which to sell more nighttime radio.

On the other hand something like 20% of the U. S. radio outlets—by the SRA's guesstimate—have raised their early-morning or daytime rates in the past three years as daylight radio became increasingly valuable. And since these rates have generally run behind the growth of daytime audience, advertisers have been quick to buy for the most part.

Lastly the very spread of radio rates—everything from a \$2 spot announcement on a minor station to a \$5,000-weekly saturation drive on a major metropolitan outlet—has encouraged business from every type and size of national advertiser. Network media, although far more flexible in recent years than they were in 1944, are more limited in their ability to tailor vehicles for the medium and small-budget sponsor.

scribed programs to help fill their programming needs. Reports from Frederic W. Ziv, Harry S. Goodman, RCA Recorded Program Services and other firms all support this finding.

The dwindling of network programming has given rise to a substantial demand for high-calibre nighttime programs, reports Alvin E. Unger, vice president in charge of sales at Ziv, though daytime shows are also much wanted. For some time, big-name drama shows have been an important part of the Ziv stable (with such stars as Humphrey Bogart, Lauren Bacall, Tyronne Power, Dick Powell); but this year, Ziv, for the first time, produced a show with a big-name comedy star, Red Skelton, making a "network-level" performer available to stations at a nominal cost. Now considered a "huge success" by Ziv, the half-hour *Red Skelton Show* was released in February 1954, is now running on over 380 stations in major and secondary markets.

Stations are running Skelton generally five times a week, sell it in single or multiple sponsorships. Of the sponsors using the show, 63% have taken it as a full program buy, many have bought it regionally for several stations. It is available for from \$10 to \$500 a show, depending on market size.

Note the "63%" figure here. Broadcasters attending the NARTB Convention reported a trend toward full sponsorship of quality programs rather than just participations in these programs, points out Unger; broadcasters had formerly indicated that advertisers favored participations over full program buys.

Ziv will expand its comedy operations still further. It has just signed a contract with Eddie Cantor which will involve an expenditure of over \$9,000,000 during the next seven years. The contract calls for the making of 39 half-hour films annually and a similar number of taped radio programs each year, the taping of the radio series to run concurrently with the tv. The show will be called *The Eddie*

Transcribed shows

Q. What's new in the transcribed radio program field?

A. Network stations are turning increasingly toward the makers of tran-



BILL POWELL
Specializes in the
NEGRO
HIGH SCHOOL & COLLEGE
MARKET via
WSOK
NASHVILLE, TENNESSEE

Overwhelming
LEADERSHIP
 in this 5-Station Market

WSYR

PULSE OF SYRACUSE – FEB., 1954

72 15-Min. periods,
 6 a.m. to midnight

WSYR FIRST in 54 periods
 WSYR SECOND . . . in 18 periods
72
(that's all there is)

16 15-Min. periods,
 6 a.m. to 10 a.m.

WSYR FIRST in 15 periods
 WSYR SECOND . . . in 1 period
 16

24 15-Min. periods,
 6 p.m. to midnight

WSYR FIRST in 24 periods
(a clean sweep!)

*And, of course,
 the last Nielsen
 and SAMS story
 still stands:*

NIELSEN
WSYR FIRST
 by 47% to 212%

SAMS
WSYR FIRST
 by 29.8% to 239%

WSYR ACUSE
 570 KC

NBC Affiliate • Write, Wire, Phone
 or Ask Henry I. Christal Co. Inc.

WSYR-AM-FM-TV – The Only Complete Broadcasting Institution in Central New York

MORE POWER TO US

Now under construction is WQXR's new 50,000 watt transmitter . . . another great milestone in the history of the nation's No. 1 good music station.

It will be a great day for music lovers when WQXR becomes the first good music and news station to go 50 KW. And an even greater day for alert advertisers who know the value of a *big* market of above-average prospects.

Better get in touch with us now to hear how more power to us means more power to you.

WQXR

The Radio Station of The New York Times
229 W. 43rd Street, New York 36, N. Y.

Cantor Theatre, will star Cantor in one out of three shows, use him as host in the other two for top Hollywood names. Production has started and Ziv expects to have both the radio and tv series ready to be released before the end of this year, according to John L. Sinn, president of Ziv Tv Programs.

Ziv offers 50 series of packaged shows plus nearly 6,000 individual programs of all types. Sales of Ziv radio programs from July 1953 through May 1954 reached a higher level (34% higher) than during any other similar period in the company's history. Numerous inquiries on new show releases and station requests for advance bookings on shows point to an extra-healthy fall season, says Unger.

The Harry S. Goodman Co. is also pleased with the way things are going. States Everett Goodman, manager of the firm. "It's surprising how healthy our business is getting. The first six months of this year, we did about 40% better than in any six months of our history. In fact, in just one week recently, we did more business in transcribed announcements than we did in the last six months of last year."

Partly responsible for this new resurgence of business has been the company's new "Double Exposure" plan—a plan to help program-hungry stations fill gaps and attract sponsors. It consists of a package of 15 different half-hour mystery-adventure shows with 52 episodes each (such shows as *Murder at Midnight*, *Mystery House*, *Deadline for Danger*). The choice of mystery-adventure was determined by the BAB's findings about the continuing high popularity of such programs on radio, says Goodman.

Stations can buy a minimum of three of these shows (260 half-hours a year) to run across-the-board. Several of the shows in the group have rebroadcast rights without additional talent fees, which is where the economy of the plan and the "double exposure" idea—enters. It enables the same series to be broadcast twice in one week—once in the daytime, once at night, so that if a station fills five half-hours a week with a given program, it actually pays for only three a week. (Five of the 15 shows were made in Australia which eliminates rebroadcast fees.)

First station to buy this plan was WOR, New York, which has been programming 10 hours weekly with these shows (*WOR Radio Playhouse*) running 1,040 half hours in one year. About 12 other stations have contracted for this plan so far, says Goodman, practically all network stations, and representing all four networks. They have been doing very little business with indie stations.

Stations are selling most of the "Double Exposure" shows to participating sponsors or in quarter-hour segments, states Goodman, rarely as single sponsorships. Each show provides for a maximum of four participations plus an opening and closing billboard for each sponsor.

RCA Recorded Program Services reports that the biggest development of the year for them has been the new growth in the popularity of their soap operas. This, according to A. B. Sambrook, manager of the company, indicates a new interest on the part of stations in strengthening daytime programming.

The firm offers three soap operas: *Dr. Paul*, *Aunt Mary* and *Betty and Bob*. The first-mentioned *Dr. Paul* was acquired by RCA in the past year (after having been sponsored for years on NBC by Wesson Oil and Snowdrift Sales and having rounded up big ratings). Since then, the company has been promoting these shows to stations in a package—45 minutes of programming a day, five days a week—at a special price.

Sales of these soaps have risen more this year than sales of any other type of show they offer, states Sambrook. RCA's syndicated stable also includes musicals, dramas, mysteries, juvenile and sport shows, 24 series in all, outside the soaps, ranging from half-hours to five-minute shows.

Stations are running the serials largely in the morning, to build a daytime women's audience early in the day. They are selling them primarily in full quarter hours (rather than participations), with bakeries and dairies two predominating types of sponsors.

There are enough episodes of these three serials to enable them to run for years on a station, says Sambrook, and more can be produced: *Dr. Paul* has almost 1,000 episodes; *Aunt Mary*, 605; *Betty and Bob*, 390.

With the renewed daytime trend, soaps will be even more popular among

It won't help you
if it's not available



In Los Angeles, San Francisco and San Diego you can woo customers into your stockade through the open gates of KHJ, KFRC and KGB. Consistently good ratings ARE available... to YOU... with no fences of elusive high ratings so often quoted but not available when you want them.

Low, low daytime rates apply to nighttime too, on Don Lee's three key stations that cover California's three prime markets. Singly or together, you'll find KHJ, KFRC and KGB are your best buys... at the lowest cost per thousand. For programs or spots that ARE available... to YOU... corral your Don Lee or H-R Representative today.

KHJ LOS ANGELES 5000 W - 930 KC	KFRC SAN FRANCISCO 5000 W - 610 KC	KGB SAN DIEGO 1000 W - 1360 KC
--	---	---

KEY STATIONS OF



Represented Nationally by **H-R** REPRESENTATIVES, INC.

stations in the coming months, forecasts Sambrook. Since most other syndicated shows issued by RCA and the other services are made for evening broadcast, there will be a correspondingly increased need for other daytime shows as well, he states.

Charles Michelson also notes new activity with his soap operas. He reports that several large independent stations have recently bought *The Life of Mary Sothorn* and *Pretty Kitty Kelly*, mainly for before-10-a.m. programming. He also finds that mysteries are in demand, is currently working with three radio reps who plan to clear at least an hour each weekday evening on their several stations to run a block of his half-hour mystery shows across-the-board.

Program, sales services

Q. What new trends are there among the radio program and sales services?

A. What have been referred to in the past as "music libraries" or "library services" are today more accurately

described as "program and sales services." Once World Broadcasting, RCA's Thesaurus and Lang-Worth were suppliers of music transcriptions for radio stations; today they not only provide a library of 5,000 or more musical selections plus complete scripted (and lately, all-e.t.) programs, they also aid stations in selling these programs and other time as well. They provide recorded jingles for a variety of sponsors, brochures and colorful art to help the local salesman sell the client, tips on radio selling methods, merchandising material for local advertisers, among other sales-boosting services (see article in SPONSOR, 17 May 1954, page 50).

With all these aids provided by the program and sales services, a local radio station has something tangible to offer an advertiser. The radio salesman no longer has to go out "cold" to try and sell the local drug store or taxi cab company on the idea of buying a program or participation. When he steps out to sell the jeweler or the super market across the street, he has on hand a battery of catchy commercial jingles and "lead-ins" specially tailored for the type of prospective

sponsor he is visiting. He can also offer a variety of other commercial pegs, such as holiday and special-occasion campaigns, with which the sponsor can tie in.

There has been an increase in the demand among stations for shows in which multiple participations can be sold, according to spokesmen for these firms, pointing to an increased interest on the part of advertisers in buying local radio participations—especially in shows with big-name stars such as these services supply.

To help meet the demand for top-star shows which can be used as participating vehicles and which require no scripts or special announcer-personnel, World Broadcasting has come up with what it calls its "ComET" Plan (an abbreviation for "complete electrical transcription"). The plan was first announced at the NARTB Convention and will be formally launched by World station-subscribers on 15 September, according to Pierre Weis, general manager of World.

World's ComET Plan features *The Betty Grable-Harry James Show* designed to run one hour a day, five days a week for 52 weeks (260 shows a year). A husband-wife chatter-and d.j. show in which the two big-name stars do all the introducing of numbers by leading bands and top-star vocalists, it has room for 15 commercial announcements (12 one-minute, three half-minute slots); stations can sell these to sponsors individually or in a variety of combinations.

This is the first time World has produced a show of this length and type all on an e.t. and with no script, open-end style (the station selects specific vocal or band selections indicated on the e.t. and at the proper time plays them on another turntable). It is available only to World subscribers at a nominal charge of \$1 per show and to date some 325 stations have signed for the plan. These include contract extensions and renewals as well as new subscribers, among them big network powerhouses seeking programming to fill evening gaps.

The increasing interest of the big network stations in their services is significant, says Weis; as the networks offer less and less in the way of programming, he declares, services like World which can provide the stations with attractive big-name programs,

air traffic increases
are further proof that

MIAMI

is Dixie's Fastest Growing Key Market

Last year, Miami was the nation's No. 1 Port of Entry for air passengers from foreign shores . . . and ranked 2nd in the nation in total number of plane movements! And, the first four months of '54 already show number of passengers up 15.5%, Air Cargo up 7.5%, Air Mail up 14.9%! Kinda' bears us out that they keep flocking in . . . not only on wheels and rails, but on wings, too!

Call your Hollingbery Man and let him tell you what a whale of a job WIOD's doing every day in this newest of all Key Markets!

WIOD
Established January 18, 1926
MIAMI, FLORIDA

James M. LeGate, General Manager
5,000 WATTS • 610 KC • NBC Affiliate
National Rep., George P. Hollingbery Co.



He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee"—the sixty-minute show with double-barreled appeal for homemakers and motorists alike.

From 4:00 to 5:45 each weekday afternoon, Hal Morgan serves up a blend of *good music, news, weather, time and road conditions* . . . preferred fare for the man driving home from work, *and* for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a *quarter-million* motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

WGAR

THE STATION WITH
**4½ MILLION FRIENDS
 IN NORTHERN OHIO**

CBS—Cleveland—50,000 Watts
 The Peoples Broadcasting Corp.
 Represented by The Henry I. Christal Co., New York
 In Canada by Radio Time Sales, Ltd., Toronto

will be more important to them.

In line with the growing demand for participating programs, World is planning about six new five-a-week scripted half-hour and quarter-hour musical shows.

World boasts over 1,000 station-subscribers, reports that its production budget for the first six months of 1951 was up 35% over last year.

RCA's Thesaurus also stresses as the important trend this year the increasing use of participating announcements in library service shows rather than single sponsorships. They have de-

signed such new shows as *Penthouse Party*, hosted by Nelson Eddy and featuring top vocal stars, to carry up to seven participations on one half-hour stanza, and *Melachriuo Musicale* to provide for four announcements per quarter hour. Each show, however, is flexible and can be sold by stations in a variety of ways.

Reflecting the ever-increasing sales-consciousness in the field, this year for the first time, Thesaurus has made available merchandising and point-of-sale material to the sponsors of one of its shows, *The Hour of Charm* (with

Phil Spitalny's all-girl orchestra).

Starting in August, Thesaurus subscribers will receive the first selections in a new series of "Sell Effects"—single-word transcriptions designed to tie in with local commercials (these are in addition to the firm's singing jingles).

In May, Thesaurus launched a new five-minute musical quiz show, *Quickie Quiz*, representing a somewhat different programming approach for the firm (whose 31 shows in half-hour and quarter-hour lengths are largely straight musicals with top-name vocalists and band leaders). Featuring Ralph Flanagan and orchestra, it is an audience participation bit expressly designed to tie in with local events and sponsors connected with them. Ten five-minute shows are available each week, and most stations run two a day.

Artists in Thesaurus shows include such names as Eddie Fisher, Johnny Desmond, June Valli, Beatrice Kay, Fran Warren, Sammy Kaye.

Lang-Worth Feature Programs reports that it has increased its customer list by 25% since 1 September 1953. "We are today re-signing radio stations that two or three years ago decided to get along without a program service," says Lang-Worth President C. O. Langlois.

In the planning of new programs, Lang-Worth is now working hand-in-glove with a committee of executives from several advertising agencies all over the country to bring in a practical advertiser viewpoint. Rather than design shows merely to attract audiences as in the past and for single sponsors, Lang-Worth has revamped its approach to a more sales-conscious one, is now gearing programs toward the much-in-demand multiple sponsorships.

First of the new-type shows is the *Russ Morgan Show*, a daily 30-minute stanza with five one-minute availabilities per program which will start 6 September. At presstime, it was sold in 504 markets. It is a new departure for Lang-Worth in more ways than one. It is the first show that the firm is marketing individually—that is, to non-subscriber as well as subscriber stations. It is also the firm's first show for which no script is needed—the m.c. role is taken over by the star, in the style of open-end shows, while the local d.j. plays the tunes. There is a big need for this open-end type of show.

"It's **ROUND-UP** time in Tulsa, and time to corral a **BILLION DOLLAR MARKET**"

"Them's **powerful** words, pardner, and we've got cattle and oil wells to back them up!"

- **KTUL** blankets the rich 22-county area of Northeastern **OKLAHOMA** where 805,000 people have an effective **BUYING INCOME** of \$1,064,307,000 and **SPEND** \$696,809,000 annually on merchandise. **KTUL** is a welcome "salesman" in 242,360 **RADIO HOMES** in this fabulous Market!
- For the complete, graphic story of **KTUL's TULSA MARKET**, write to George Ketcham, Promotion Director.

CBS Radio
in
Northeastern
OKLAHOMA

KTUL

Affiliated
with
KFPW
Fort Smith, Ark.

L. A. BLUST, Jr., Vice Pres.-Gen. Mgr.

AVERY-KNODEL, Inc., National Rep.

Announcing

the appointment of

H-R inc.

as the National Representative

for Radio



Another step toward even better service for KOWH advertisers is the appointment of H-R Inc. as National Representatives for "America's Most Listened-To Independent Station."

And just to cinch the "Most Listened-To" title even more firmly, KOWH just completed its 32nd month in first place in Omaha by setting a new record. With a day-time *rating of 46.2%*, KOWH has just topped the mark for share of audience in a six-station area.

And with an average like that, any spot you pick at random has a better than even chance of delivering you a *bigger listening audience than a spot on all other Omaha-Council Bluffs stations combined!*



MID-CONTINENT BROADCASTING CO.

General Manager; Todd Storz

KOWH
Represented by
H-R Inc.

WTIX
Represented by
Adam J. Young, Jr.

WHB
Represented by
John Blair & Co.

RADIO STATION

WSAZ

HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

We Would Like You To Meet . . .



JIM THACKER

NEW
WSAZ

SPORTS DIRECTOR

THE FAVORITE SPORTSCAS-
TER OF THE TRI-STATE
AREA . . . Bringing the latest
local, regional and national
events to the listening audience
at

6:05 P.M.

MONDAY THRU SATURDAY

"TIME FOR SPORTS"

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

WSAZ



TELEVISION AFFILIATE
WSAZ-TV

Represented by **THE KATZ AGENCY**

says Langlois, and more will follow from Lang-Worth.

This year Lang-Worth made a transcribed sales lecture course available to subscribers titled "Selling and Servicing Local Radio Accounts" setting forth basic groundwork in radio selling as well as new angles and ideas. The company plans to continue these aids, transcribed by President Langlois himself. It also plans additional releases of musical commercials which have been extremely popular with advertisers, reports Langlois.

Associated Program Service (a division of the Muzak Corp.) now has a "permanent" library of some 7,000 musical selections plus sales aids which it rents to subscribers, plans no change in this setup right now. Its collection includes musical production assists such as themes, fanfares, bridges and sound effects. Selling aids, aside from time and weather jingles and advertiser lead-ins, feature a series of transcribed sales talks by former APS V.P. Maurice B. Mitchell (now President of Encyclopaedia Britannica Films), designed to be run off at station sales meetings.

APS rents its library at a monthly rate of \$62.50 to all stations, regardless of size, on a minimum three-year contract. It currently has 483 subscribers.

Although APS no longer issues new releases or services, in the past 18 months it has had a higher net than at any time in its history, according to Edward Hochhauser Jr., vice president and general manager. The reason is that it operates at minimal cost, via direct mail.

Pop, light concert and dance music dominate the APS library, though novelty, hillbilly, band and religious selections are included. Featured are such names as Rosemary Clooney, Guy Mitchell, Vic Damone, Errol Garner, Xavier Cugat.

Farm radio

Q. Isn't most farm programing in rural areas?

A. Obviously a great deal of farm broadcasting is done by stations located in predominantly rural areas. However, 64% of the radio stations and 47% of the tv stations responding to *Program Guide* questionnaires said they carried farm programs. (*Pro-*

gram Guide is the breakdown on local U. S. radio and tv programing recently published by Sponsor Services Inc.) Included in the list of stations with farm programing are such urban outlets as WNBT (tv), WABC and WOR, New York; WGN-AM-TV, WMAQ, WNBQ, WBBM-AM-TV and WLS, Chicago, and other outlets.

(For details on the farm market, see SPONSOR's special farm section, 18 October 1954. See also Farm tv, page 102.)

Negro radio

Q. What's the most important thing to remember when selling to Negroes?

A. Best results come from using Negro performers or announcers. Never use artificial Negro speech; let the station rewrite your commercials, if necessary, to suit its market. Consistency in Negro advertising is important as with all advertising.

Q. How many Negro stations are there in the U. S.?

A. *Program Guide* lists 22 stations

Agencies! Advertisers!

... be among the **FIRST** to profit from the **NEW Tucson, Arizona Metropolitan Area!**

- 141,216 population - 1950 census
- Tucson - 167 Quality of Market Index

Get **FREE FACTS** from Tucson's **Scott Henderson Advertising Agency**

Call, Write, Wire, TODAY!

Other ways the Scott Henderson Advertising Agency of Tucson can help you and your product:

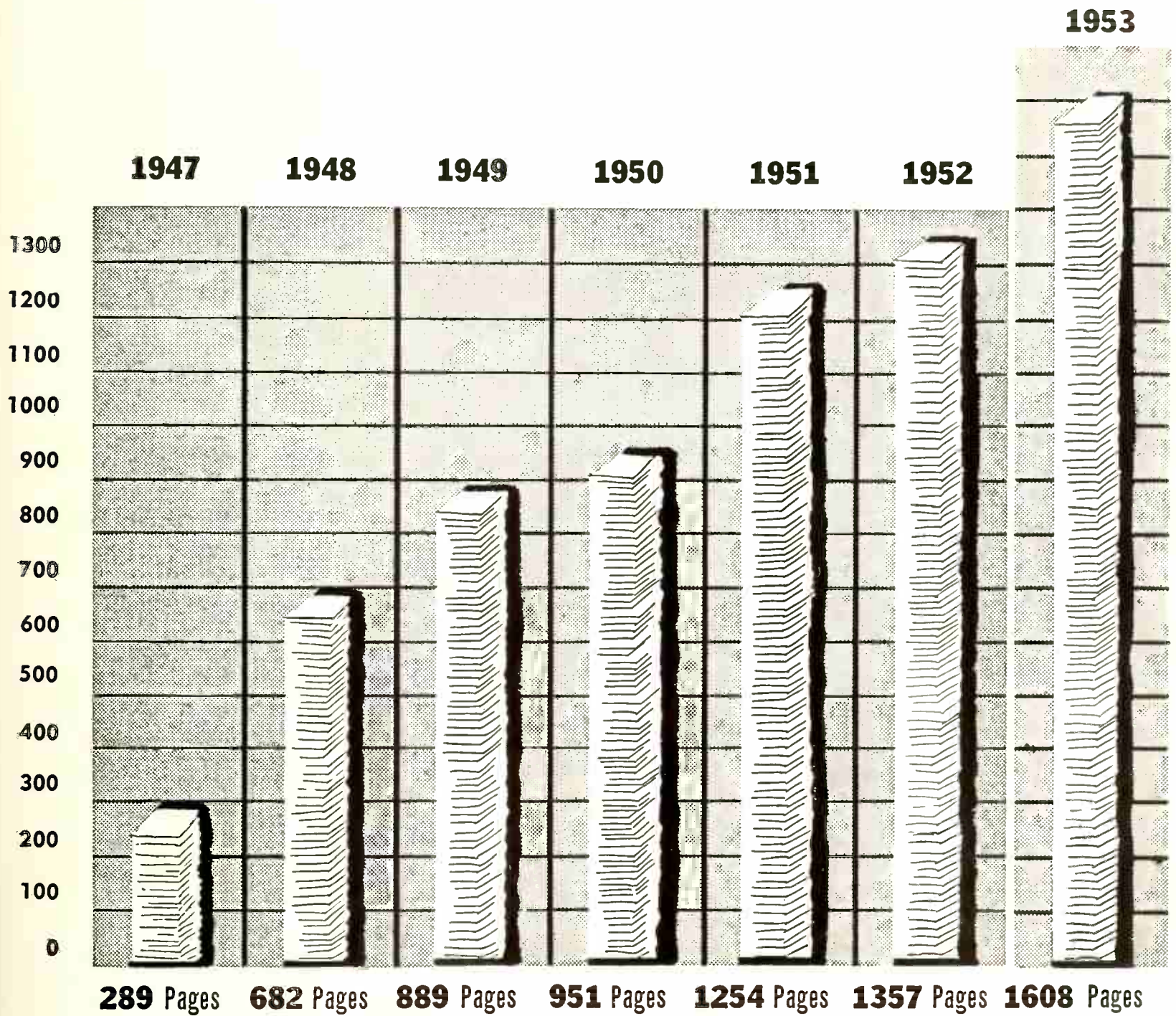
- Your product in an expanding market needs attention. The Scott Henderson Advertising Agency knows the Tucson Metropolitan Area. It can select media, do spot checking of distributors and retailers, handle research and billing.
- Ask about our special radio and TV packages; also spot availabilities on top shows.

Dial 3-5425
Santa Rita Hotel
Tucson, Arizona



SPONSOR

BUILDING!



SPONSOR

The magazine radio and tv advertisers use



S.P.O.N.S.O.R. builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

which are 100% Negro programmed and 32 other stations with a considerable amount of Negro programming. There were 374 stations responding to the *Guide* questionnaires (25% of the total respondents) which program at least partially for the Negro audience.

Q. What's new in Negro radio?

A. Possibly the latest in Negro programming is the National Negro Network, which airs *Ruby Valentine* (a serial story) on 43 stations. Sponsors include Pet Milk, Philip Morris cig-

arettes and Wrigley gum. An interesting fact is that representatives for Negro stations told SPONSOR that "tv is not hurting Negro radio at all; it's still an untapped goldmine."

Q. How big is the Negro market?

A. The Negro market is bigger than you probably imagined. After all, one out of 10 Americans is Negro. In New York alone there are more than one million Negroes—which exceeds the entire population of Pittsburgh, Boston, St. Louis or San Francisco.



The Night the Stars Came Out

If the stars came out only one night a year, what an audience they would draw. And if WIBW broadcast only one day out of 365, what a rush there would be for availabilities.

Fortunately for advertisers, WIBW is on the air every day from dawn to midnight. To the farm and small town folks who make up our audience, we're as dependable as the North Star . . . dependable in our services in their best interests.

That's why WIBW consistently* continues to be the station that Kansas farm folks listen to most—the station where RESULTS make it the first choice of sales-minded advertisers.

*Kansas Radio Audience 1937 to 1953.



WIBW - CBS Radio, Topeka, Kansas
Ben Ludy, Gen. Mgr. WIBW - WIBW-TV and KCKN

The Negro market represents a lot of money, too. In the Birmingham area, for instance, more than 240,000 Negroes spend more than \$248 million every year.

Classical music

Q. How popular is classical music?

A. During 1952 (last year for which figures are available) 30 million people paid \$45 million in admissions to hear good music concerts in the U. S. That was five million more than the number of people who attended all major, minor and no-league baseball games.

Surveys indicate the average income of people who listen to good music radio stations is \$7,000—double the national average. There are five times as many people earning \$15,000 or more who listen to good music stations than those who listen to other stations. Half of all good music listeners own their own homes (90% of the non-apartment dwellers who listen to good music stations own their homes).

Q. Exactly how big is the good music radio audience?

A. Good Music Broadcasters, Inc., reports that its 14 member stations have a total audience of more than two million people. In addition to these 14 stations, SPONSOR's *Program Guide* also lists 125 other stations programming more than 10 hours weekly of good music. There are 922 stations (61% of the *Guide's* respondents) who program one or more hours weekly of good music. The audience of these stations can only be conjectured.

Q. What kind of sponsors use good music stations?

A. Leading good music advertisers include Air France, Macmillan Co., RCA Victor (for its hi-fi equipment), *Holiday*, *Reader's Digest*, *Atlantic Monthly*, Hukwa Tea, Cadillac, Buick, French Tourist Office and many others.

Folk music

Q. Do mostly hillbillies listen to folk music?

A. According to *Program Guide* the majority of people like folk music

(sometimes called Western and hill-billy). For 65% of the *Program Guide* respondents (995 radio stations) reported folk music programming. There are at least 236 stations which schedule more than 20 hours weekly of folk music and at least seven outlets program nothing but folk music. These stations are not all high in the Ozarks, either. For example, WARL, Arlington, Va., a suburb of Washington, D. C., is a 100% folk music station serving the cosmopolitan, sophisticated capital city. One of the nation's best-known stations—WSM, Nashville—broadcasts 39 hours weekly of folk music. KXLA, Los Angeles and KVSM, San Mateo (a San Francisco suburb) are 100% folk-music programmed.

After-midnight radio

Q. Who listens to the radio after midnight?

A. Most people think factory workers on the graveyard shift are the only souls exposed to post-midnight radio. As American Airlines can testify, however, a large group of white-collar workers also is up late. The airline has *Music Till Dawn* on six major stations (see "10 top case histories," page 45). The show is aired from midnight to 5:00 or 5:30 a.m. on the outlets, draws hundreds of letters weekly.

There were 264 U. S. radio stations with post-midnight programming which responded to *Program Guide* questionnaires. This represents about 18% of *Program Guide* respondents.

About 5% of the respondents—75 stations—operate 24 hours a day.

About 30% of the stations schedule pop music. Other programming includes chatter and interview, folk music, light classical and classical music.

Religious and gospel

Q. How many stations put on religious gospel shows?

A. As might be expected, the Bible Belt contains the largest concentration of radio stations specializing in religious and gospel programming. However, such programming is not entirely confined to one area. For 54% of all *Program Guide* respondents feature some religious programming. About 100

stations offer more than 10 hours of such programming weekly, of which 25 are on Negro-appeal stations. Some stations program far more than 10 hours weekly: KGER, Los Angeles, carries more than 70 hours a week of religious programming.

Foreign language

Q. Is foreign-language programming still important to advertisers?

A. At least 50 national advertisers

believe foreign-language programming is important enough to continue to allocate money for it. And more new sponsors are using foreign language programming all the time. (Among the recent entries: Italian Lines' purchase of *Travel Diary* over WOV, New York.)

Q. The foreign market is sharply declining though, isn't it?

A. Ten years ago a leading New York agency told its clients that "in a decade there will be no such thing

NOW BIG NAME SPANISH SHOWS for the BIG U.S. SPANISH MARKET!

Two transcribed productions starring Latin America's most popular actor

ARTURO DE CORDOVA

Promotion Materials!
in SPANISH!
Mats; Photos; Giveaways
Never before such service
on foreign language shows.



EL DIOS MALTRECHO

150 1/4 hours—a love story filled with the passion and suspense which guarantees a loyal Spanish speaking audience.

and

LOS PERSEGUIDIDOS

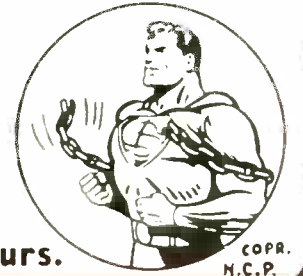
26 half-hours of mystery

In SPANISH, the greatest adventure show of all

LAS AVENTURAS DE

SUPERMAN

260 transcribed quarter hours.



The most popular DAYTIME SERIALS by Latin America's leading radio author, CARIDAD BRAVO ADAMS . . . 4 transcribed series now available.

Serialized adaptations of Mexican Motion Pictures with the original stars in the cast! 5 transcribed series.

For auditions and further information contact:

In New York: Fremantle Overseas Radio and TV Inc.

366 Madison Ave., N. Y. 17. MU 7-4344

In Mexico: Fremontle Radio y Television, S.A.

12-706 Paseo de la Reforma
Mexico, D.F. Tel. 36-28-17

as a foreign-language market in the U. S." It based its prediction on limited immigrant quotas and other factors. Now, however, the agency is telling clients that "the foreign market continues to be a very important factor in advertising."

Q. But isn't the foreign market group—like everyone else—leaving its own neighborhoods in downtown areas and scattering to the suburbs of cities?

A. Milton Guttenplan, vice president

of Emil Mogul Co., told SPONSOR that there had been a trend to the suburbs. "But this mostly affects distribution of products for these groups," he said. "It may change distribution patterns. It doesn't and won't affect radio advertising; radio covers the suburbs anyway. And radio continues to have entertainment appeal that these groups seek out and enjoy."

Q. Where are the major foreign markets?

A. As a rule of thumb, chief foreign

markets are the older urban manufacturing centers. SPONSOR's *Program Guide* listed 285 radio stations carrying foreign-language programming (not including Spanish; see separate paragraphs for Spanish-American radio/ tv). This is nearly 20% of the total respondents to the *Guide* questionnaires. Pennsylvania had 37 stations; California, 30; New York, 29; Michigan, 23; Massachusetts, 18, and Ohio, 17. The stations program to 31 different nationalities.

Mexican-American

Q. Are there two kinds of Spanish-speaking groups?

A. Yes. One is made up of immigrants largely; this is the Puerto Rican group which centers in New York City. The other segment is the Mexican group.

The Dept. of Commerce and others consider the Mexican-American group at least 300 years old. And it's big; there are about three million Mexican-Americans throughout California, Arizona, New Mexico, Colorado and Texas.

Q. How do individual markets rank?

A. Richard O'Connell, New York station representative with a number of Mexican-American stations, compiled Dept. of Commerce, Chamber of Commerce and Census figures, as well as reports from several other organizations, to arrive at this breakdown:

Los Angeles County, 550,000; San Antonio, Tex., trading area (includes 10 surrounding counties), 400,000; the 65-mile strip of the Lower Rio Grande Valley, Harlingen, Brownsville, 350,000; Corpus Christi trading area, 110,000 to 125,000; El Paso-Juarez trading area, 100,000; Houston trading area, 90,000; Laredo, Tex., trading area, 90,000; Austin trading area, 80,000; Albuquerque trading area, 80,000; Phoenix trading area, 75,000 and Tucson trading area, 50,000. The rest of the population is divided fairly evenly within the rural valleys of South Texas, the Imperial Valley and San Fernando Valley (both California), along the rest of the Texas-Mexican border from Laredo northwest to El Paso.

YOU CAN DOMINATE THE NATION'S 14th LARGEST MARKET

**RADIO
WGR**

BASIC NBC

Buffalo's FIRST Station

The "merchandising-minded" station that is always bought first by advertisers who want to sell their products.

PLUS complete news and special event coverage

Free and Peters — National Representatives

WGR's Salesmen of the Air:

JOHN LASCELLES

the Morning "Musical Clock" Man

Reggie and Bill KEATON

"Mr. and Mrs. Buffalo"

BOB GLACY

in "Glacy's Basement" Late Show

BILL MAZER

Sports As You Like Them

HELEN NEVILLE

The Homemaker's Friend

STATIONS THAT SERVE BOTH THEIR AUDIENCE AND THEIR ADVERTISERS

**TELEVISION
WGR-TV**

BASIC NBC

CHANNEL 2

The new opportunity for complete, integrated product domination in the nation's 14th largest market.

Headley-Reed — National Representatives

**ON THE AIR
THIS SUMMER
SO IT'S NOT
TOO EARLY
TO MAKE
YOUR PLANS**

OWNED AND OPERATED BY WGR CORPORATION

Q. Do these Mexican-Americans have any program preferences?

A. The Mexican-American's natural infatuation with music makes music the backbone of programming of any good Spanish station. According to Richard O'Connell, next in popularity "is the real blood-and-guts type soap opera which goes to much greater lengths in realism than do our English soap operas. They, for instance, think nothing of having an illegitimate child in the script about to be born. However, due to their religious taboos, the child must either die at birth, the mother must die at birth, or, as rarely happens, the father must show up at the last minute and marry the mother. This is just one example of how realistic Spanish soap operas can get . . ."

Fm radio

Q. What is the outlook for fm?

A. Veteran fm men say they have reason to be optimistic. They give three reasons: multiplexing, hi-fi, more fm sets,

Q. What is multiplexing?

A. It's a way of broadcasting two signals on the same channel. It enables part of an fm channel to be used for non-broadcast purposes while regular fm "home" broadcasting continues. This squeezes more uses out of a single channel, gives fm more opportunities to make money.

Example: While an fm station is broadcasting classical music to the home audience, it could also beam background music to restaurants and offices. The background music could be broadcast without interfering with the "home" broadcasting. A third service, music for stores, could also be broadcast simultaneously.

At the Chicago NARTB Convention last May, FCC Commissioner George E. Sterling indicated that the new rule allowing stations to do multiplexing (officially known as FCC Docket No. 10832) will soon be put into effect. He was careful to state that multiplexing would be an "adjunct to fm, not a replacement for it. . . . It may give fm the revitalization it needs."

Q. Is hi-fi a factor for sponsors to consider?

A. Virtually every big maker of electronic gear is trying to cash in on the hi-fi market. Once confined to smaller firms, now RCA, GE, Philco, Zenith,

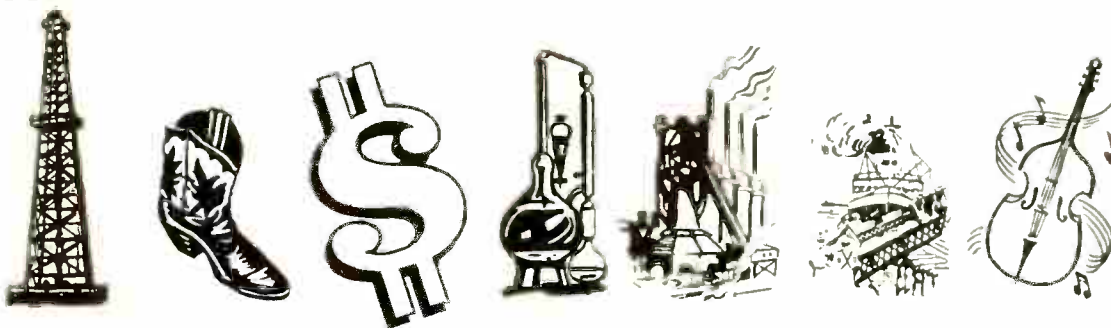
Pilot and others are making a strong pitch for hi-fi business. Henry G. Baker, RCA vice president (home instruments), says there will be "\$300 million spent on hi-fi equipment during 1954."

This will affect fm. The majority of hi-fi rigs (ranging in price from \$150 to several thousand dollars) have an fm or fm-am tuner. "These hi-fi fans aren't buying an fm tuner just to look at," one dealer told SPONSOR.

Various fm stations have reported an upsurge in business from hi-fi dealers and record companies.

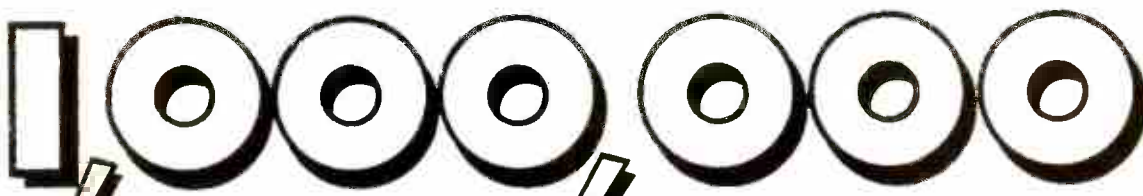
Q. What sponsors should make an effort to reach hi-fi homes?

A. Hi-fi is a great delight of the upper middle class. With a minimum investment of \$150 required—and the average running around \$500 to \$800—it's obvious that hi-fi enthusiasts who listen mainly to fm constitute a quality market. Better automobiles,



FABULOUS HOUSTON

NOW



M-DAY JULY 3, 1954



Reach 'em all

with

KLBS

**610
on Every
Dial**

**Texas' Largest Full Time
Independent Station**

ASK THE WALKER REPRESENTATION CO., INC.

travel and transportation firms, distributors of fine wines—all these are "naturals."

Q. Besides the hi-fi fm sets is fm set circulation growing?

A. Not only is the number of fm sets manufactured steadily (if not spectacularly) increasing, but also two new areas of fm listening recently have been opened. Now you can buy both auto radios with fm and portable radios with fm bands.

WILDROOT

(Continued from page 41)

Billy Williams, now has his own group). The program was aired Monday evenings, ran 15 minutes.

The show never got off the ground. Its average rating was 1.8. The sale of Wildroot hair tonic did not surge.

For six long years Wildroot abandoned all plans for extensive radio advertising and turned to other media.

By late 1942 the memory of Wildroot's sad radio experience had faded.

Wildroot had just brought out its now-famous Wildroot Cream Oil. And Maurer had just written his "Wildroot Cream Oil Charlie" jingle. After introducing Cream Oil in October and November via Sunday supplements, Maurer used spot radio on a market-by-market basis (at that time the 100-markets map had not been figured out). As soon as one market had been established, Wildroot began spot radio in another area.

Use of spot radio increased year by year until, during 1944, Wildroot was said to have spent more for spot than any other advertiser. In those days, recalls Maurer, network radio was the big thing and it was unusual for a national advertiser to use particularly heavy spot campaigns.

Despite his satisfaction with spot, by 1945 Maurer decided the firm was ready for network radio. It had been nine years since the company had been in network radio.

The first show featured the Woody Herman band. A year later Wildroot switched to *Sam Spade*. The private eye was sponsored by Wildroot for four and a quarter years.

About the same time, Wildroot bought the King Cole Trio. This group was sponsored by Cream Oil for a year and a half.

After dropping *Sam Spade* and the Trio, Wildroot picked up *The Shadow* and, later, *Twenty Questions* on MBS plus *Charlie Wild* on radio and tv. It continued these network programs until 1953 when, following completion of the 100-market breakdown and the 100 different advertising budgets, Wildroot dropped network radio and put its entire \$1.1 million air budget into spot.

"You'll see that we had several criteria for network radio," Maurer explains. "All the shows we sponsored we got just as they were on their way up in popularity. We kept them until they reached their peak, then turned to new programs.

"All the shows had a young following as well as an audience that had pretty good male listening. They were aired at a time when we'd reach men—both young men and older men. You see, we're serious about getting our message across to a young audience.

"You might say we try to catch 'em both on the way up—both programs and kids."

Significant as his big colored map

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

and 100-budget breakdown is to Maurer, they're not the most important elements in Wildroot's advertising strategy.

"Ideas are most important," he explains. "Exciting ideas, with the right kind of copy. Of course you need a good product to begin with. You've got to be honest. But aside from those basics, I believe ideas are most important."

Maurer is himself an idea man. He doesn't leave all the creative thinking up to BBDO. "I have my own creative man, too, Earl Obermeyer. Good idea man, excellent writer. Earl, the agency and I all work together on ideas."

Possibly Maurer's most exciting (he likes that word) idea was his "Wildroot Cream Oil Charlie" jingle.

When Maurer hears the jingle, he visualizes a couple of vaudevillians with their canes, striped trousers and straw hats a la the Happiness Boys.

"For one thing that jingle is happy. And I believe it's important to have happy commercials. People like to be happy. They like to be associated with happy products. Our jingle sort of gives them a lift, makes 'em feel good."

Every line of the jingle contributes to its selling message. "Take the first line—'You'd better get Wildroot Cream Oil, Charlie'—where you ask the listener to act. The second line gives him the reason why—'It keeps your hair in trim.' The next line tells more about the product—'You see it's non-alcoholic, Charlie; it's made with soothing lanolin.' The next line repeats the demand for action—'You'd better get Wildroot Cream Oil, Charlie; start using it today.'

"We even throw in sex. The next line goes, 'You'll find that you will have a tough time, Charlie, keeping all those gals away.' And so it goes."

This year's Wildroot campaign is centered around Al Capp's cartoon character, Fearless Fosdick.

"Coming into 1954 we had, in addition to the annual problem of where were we going to tell our story, the problem of what we were going to say.

"What, besides our jingle, did we need? We needed some exciting way of dramatizing the jingle. We wanted a new way of getting the jingle to the public.

"Having Fearless Fosdick is like having a Godfrey or Crosby—he's an audience getter, a salesman, a charac-

ter that symbolizes Wildroot Cream Oil."

Before definitely signing with Capp, however, Maurer ran a split-run test in which Fearless and a conventional cartoon strip were used. Both cartoons were on the comics page. Both had the same position.

When readership surveys were made, the Capp cartoon outpulled the other strip by such a great extent that says Maurer, "we could do only one thing—hire Fearless Fosdick."

The company's radio and tv commercials also feature Fearless Fos-

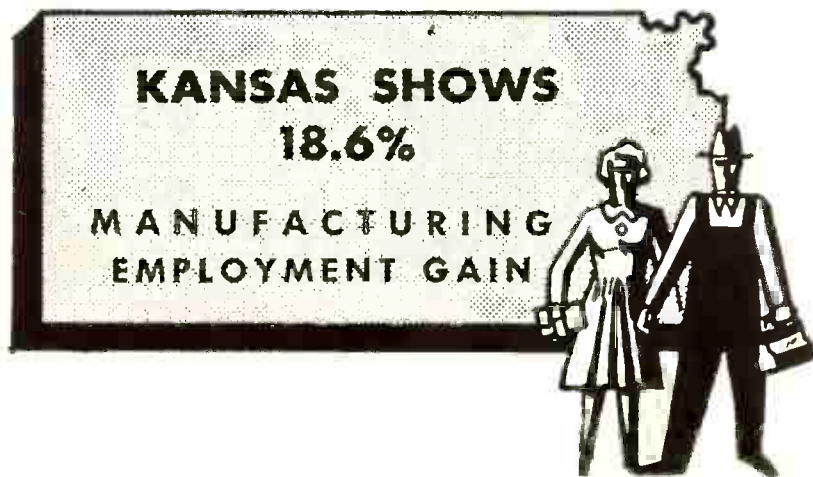
dick, as well as point-of-sale material, sales letters to distributors and all the rest of Wildroot's advertising and merchandising.

"Fearless is our gimmick this year," Maurer explains, "and we'll exploit him to the fullest extent."

When it comes to giving people ideas, Maurer warms up to his theory that the advertising agency shouldn't be responsible for every new idea.

"I believe we're BBDO's second oldest client. We started with Alex Osborn—the old Remington Agency (Buffalo), stayed with the merged

How You Gonna Keep 'em Down on the Farm?



YOU CAN'T WIN WITH THE RURAL VOTE ALONE!!

Labor Department figures show Kansas tripled the national average and ranked fourth of all states in percentage of manufacturing employment gain in 52-53. Much of this growth is centered in WREN's backyard. You can no longer cover Kansas with a farm station alone. Bolster your schedule with WREN—top buy in Topeka and wealthy Eastern Kansas.

Rep. by Weed & Co.



5000 WATTS

ABC

TOPEKA, KANSAS

Batten, Barton, Durstine & Osborn.

"Your agency has to be a partner in your business. You have to tell the agency *everything* about your company. Don't look upon the agency as an idea machine. It should be your selling partner. You're both in business to make money," Maurer observed.

Maurer gave this description of the way Wildroot works with BBDO:

"Our account executive is Alan D. Lehmann, who is assisted by two as-

sistant account executives—Jay S. Lerman and Stuart Hample; also a media director, William Decker—all working out of BBDO's Buffalo office. Our New York coordinator and Gal Friday is Gertrude Scanlan, and I think it would be safe to say that a group of BBDOers—upward of 35 people—spend all or part time, on the Wildroot account.

"I sincerely believe that the Wildroot Company and BBDO relationship is very unique. It is well over 40 years old and *we have never had another*

agency—which is certainly unusual in our kind of business. The Wildroot advertising department is relatively small for a firm with a \$3,000,000-plus budget. I sincerely believe that the reason for this is that we have always tried hard to avoid client-agency duplication, and we use the agency for almost everything that they are in a position to supply.

"We do not look upon our agency as an idea shop, nor do we depend on them for all of the ideas and all creative suggestions. We think they are a group of intelligent, sound businessmen, and they have our complete confidence. For example, at the last bi-monthly meeting which we had with the A. C. Nielsen Co., there were as many agency people in attendance as there were Wildroot people.

"You might be interested in knowing that the agency is called into all of our planning at the very inception. They are active in all of our product testing, consumer testing and sales testing. Coming right down to the last foot, we feel that they share with us any successes or failures that we may have experienced."

Maurer explained that Cream Oil was originally a wartime substitute.

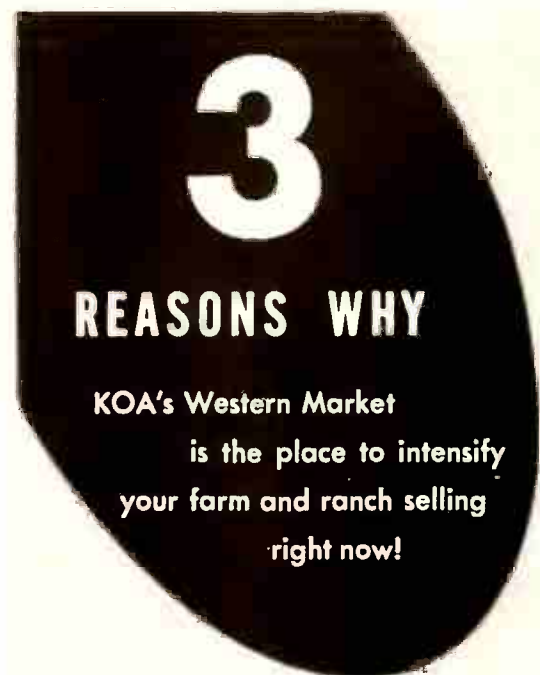
"Our hair tonic, pre-World War II, had alcohol in it, like most tonics. Then our supply of alcohol was cut because of the war. Ever since 1937 the lab had been working on a tonic with lanolin that was non-alcoholic. Actually it probably was better for your hair. Of course some men liked the stimulation they got from the alcohol tonics. But we had to sell the fact that because ours was non-alcoholic and contained lanolin—that was at a time when most people didn't know what lanolin was exactly—ours was better."

Some observers told Wildroot they were making a mistake in bringing out an emulsion tonic. "Men won't put that white stuff on their hair," they warned Wildroot.

Maurer and Albert E. Ritchie, general sales manager for world operations, started to test the Cream Oil in eight markets.

They chose markets of 100,000 to 250,000 population—big enough to check results but not too big to be too expensive or to make personal checking impossible.

Maurer had charge of four markets, Ritchie had the other four. Each per-



1.

Income is at its peak!
From now through the fall,
harvest season means
boom buying!

2.

Income is higher through the
year! Farm and ranch income
in the Western Market
is 74.3% higher than the
national average!

3.

KOA serves the entire Western
Market... more people who
can't get TV than any
radio station in America.

This regular coverage
includes 3,644,400
listeners in 302 counties
of 12 states!

Write today for
complete details...
or CALL PETRY!

KOA programs for this
market, with 18 hours
a week devoted to
FARM AND RANCH SERVICE!



Covers The West... *Best!*

Dominant NBC Station—50,000 Watts

sonally supervised careful sales tests.

"After nine weeks," Maurer told SPONSOR, "we were convinced that we had a winner in Cream Oil. And our 'wartime substitute' has turned out to be a peacetime necessity."

The Cream Oil is today so important to Wildroot that it gets virtually the entire Wildroot advertising budget, even though a wide variety of hair preparations and shampoos are produced. "For one thing, the hair tonic industry is very susceptible to advertising."

Working under Maurer is a staff of 10. In addition to Earl Obermeyer, Maurer's "creative man," there is Chuck Dentinger, the advertising department's media director, who handles the schedules, checking, billing details.

Arthur Zgoda edits a weekly employee newspaper (which has won two first prizes and a grand prize for the best publication entered in the Niagara Frontier Industrial Editors Association contest, judged by Northwestern University's Medill School of Journalism). Zgoda also edits a biweekly salesman's newspaper, is the company photographer, handles employee relations and does some public relations work.

Maurer has been with Wildroot 25 years; he has been advertising director since 1947 and was advertising manager the preceding five years. He's immediate past chairman of the Association of National Advertisers, is on the ANA board and was a member of SPONSOR's Advisory Board for its All-Media Study. SPONSOR got the impression, while spending a day with him, that he is given a free hand from Wildroot President Harry Lehman in running the company's advertising program. Maurer started with Wildroot during a summer vacation while he was attending college, liked it so well he stayed with the company and never did finish school. Before coming into advertising he was a salesman.

The original batch of Wildroot hair tonic was made by two Buffalo barbers who had been asked by their customers for a dandruff-removing preparation. The jug in which the first tonic was made in 1909 is in Wildroot's archives.

SPONSOR asked Maurer why Wildroot had been so successful when there are several hundred brands of hair tonics on the market to chose from.

"We have a good product, of course," said Maurer. "It costs more

to make Cream Oil than other tonics. But besides a good product, you need good selling to succeed. You need to be research-minded.

"We have two kinds of research. One, our laboratory upstairs with its staff of scientists. Two, our sales research. We copy test, sales test, consumer test. We're very cautious.

"Cream Oil was successful, I think, for three reasons.

"It was different: an emulsion.

"It had exciting elements; it was non-alcoholic and had lanolin.

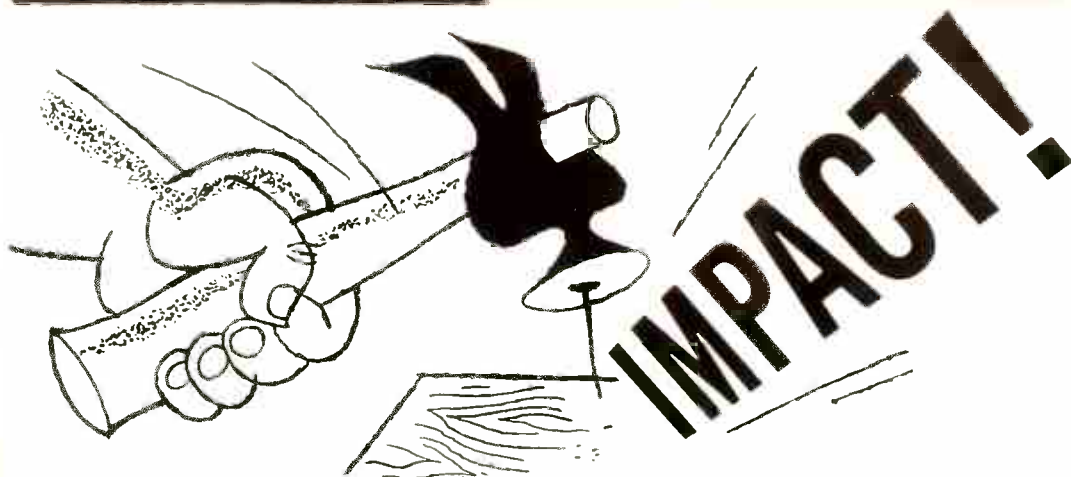
"The Wildroot Cream Oil Charlie jingle helped give the product a personality. Personality is important."

Wildroot's chief competitors are Vitas and Vaseline.

"One reason I believe Wildroot has been so successful," Maurer said to SPONSOR, "is that we seriously believe and practice an old adage. The sales department, the advertising department, the agency—we all follow this adage: 'You can do an awful lot of good in this world if you don't care who gets the credit'." ★ ★ ★

WGSM

means



in the Rich **NASSAU-SUFFOLK** Market

Within 1/2 Millivolt Signal

Retail Sales—\$4,223,214,000*

754,215 families with spendable income more than \$4,000*

382,826 families with spendable income more than \$6,000*

Within Nassau-Suffolk Saturation Area

More retail sales than 18th ranking Metropolitan Market (\$1,200,175,000)*

More food sales than 17 complete states or the District of Columbia (\$364,062,000)*



740 KC
1000 WATTS

379 NEW YORK AVENUE
HUNTINGTON, L. I., N. Y.

4 TIMES THE POWER OF ITS NEAREST COMPETITOR . . .

The Only Long Island Station That REALLY SATURATES The Market . . .

WGSM—is first in morning audience**

WGSM—has more afternoon listeners than the combined audience of 3 of the 4 New York networks**

WGSM—is the independent with the lowest cost per listener in the largest "Home Owner" market in the world—Nassau - Suffolk - Westchester - Fairfield, and New Haven counties.

WGSM—rates are based on local value . . . yet the advertiser receives a bonus coverage of over 5,000,000 New York Metropolitan market dwellers—in Bronx, Queens, and Kings counties.

Represented by
Robert S. Keller Inc.

*SRDS Consumer Markets (1954) **Hooper

Which is the best way to measure a radio station?



PROPHET OR PROFIT?

Profit is the way WIP advertisers measure their results!

That's why more local and national advertisers use WIP than any other Philadelphia network radio station.*

MBS

WIP
610 KC

5000 WATTS

PHILADELPHIA 7, PA.

National Representatives
EDWARD PETRY & CO., INC.

*Broadcast Advertisers Report
May 1954

P H I L A D E L P H I A ' S P I O N E E R V O I C E

radio

BASICS

SPONSOR

1954: 117 MILLION RADIOS, 29 MILLION IN CARS

Here are some of the important questions you will find answered in the 11 pages of this report

- Q. *How many U.S. homes are radio-equipped?* page 1
- Q. *How many cars in the U.S. have radios today?* page 2
- Q. *What type of radio is the public buying?* page 3
- Q. *How much does out-of-home audience add to in-home listening?* page 4
- Q. *How does the male vs. female radio audience compare?* page 6
- Q. *How many hours do homes listen per day?* page 7
- Q. *How do show types compare in number of people reached?* page 8
- Q. *What's the cost-per-1,000 of network programs by types?* page 9

1 Dimensions of radio's audience

1. How many radios are there in the U.S. today compared with 1946?

SOURCES: 1946 figure from NAB for January; 1954 figure is NBC Radio research dept. estimate for January

Set total doubles in eight years

Since 1946, first postwar year, total of U.S. radios has more than doubled. Sales of radios have been continuing at a fast pace through the years of television's most rapid growth.



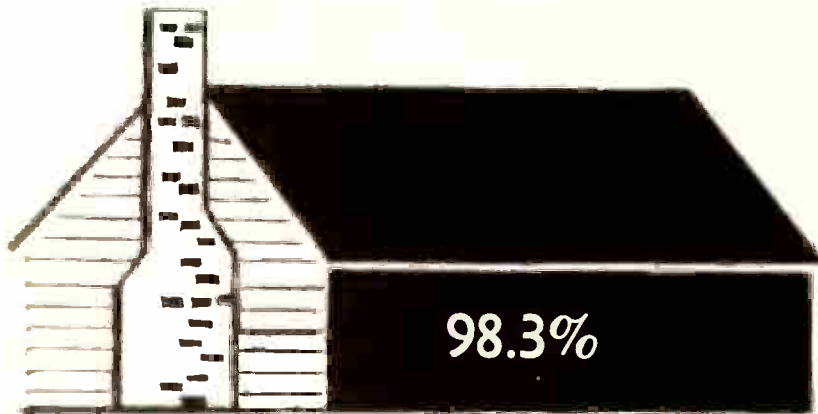
1946



1954

2. What percent of U.S. homes have radio sets today?

SOURCE: NBC Radio research dept. estimate for January 1954



Homes with one or more radios

Radio most universal mass medium

Non-radio home is rarity. No other medium has as high a degree of penetration. NBC made its estimate on basis of 1953 Joint Radio Network Committee report updated by RETMA figures.



Homes with no radios

3. What percent of radio homes now have more than one radio set?

SOURCE: "The Importance of Radio in Television Areas Today," survey by Alfred Politz Research for Henry I. Christa Co. and stations it represents; interviews span period 13 December 1952 to 29 January 1953



55% homes multiple set

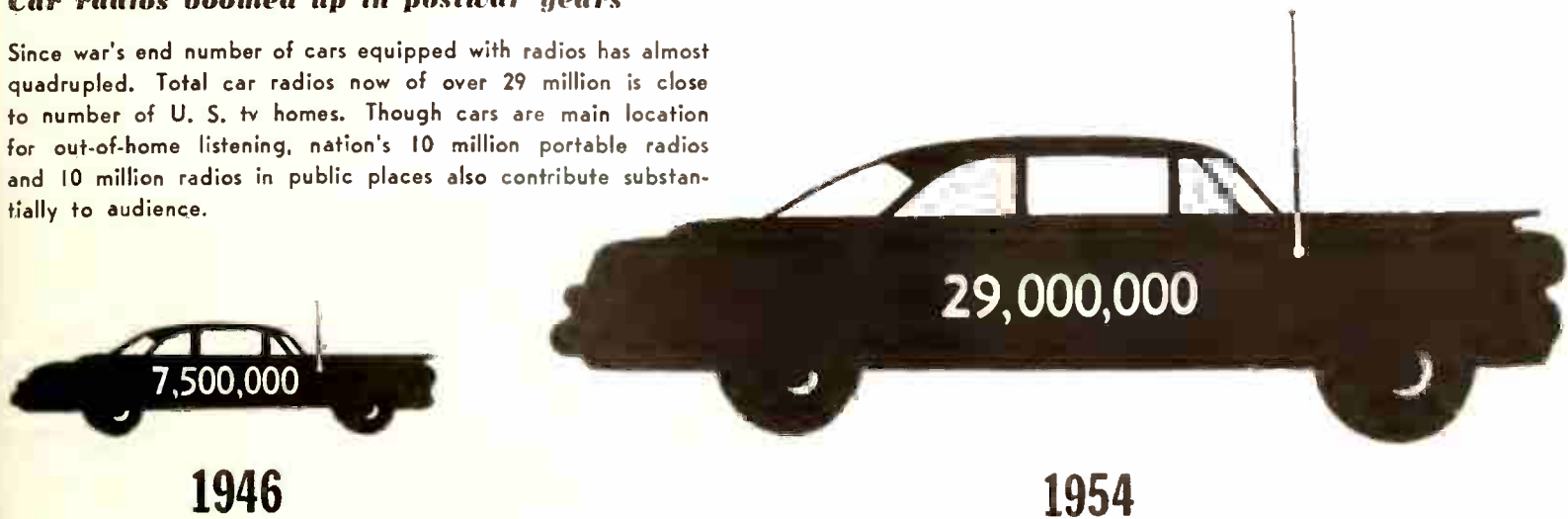
Politz study covered tv areas. High proportion of homes with more than one radio points up importance of listening by individual members of families to radios at different locations in homes. Chart on page 3 of Radio Basics shows where radios are located within homes.

4. How many cars in the U.S. have radios today compared with 1946?

SOURCE: 1946 figure from NAB, for January; 1954 figure is from merchandising publication *Mart* for January

Car radios boomed up in postwar years

Since war's end number of cars equipped with radios has almost quadrupled. Total car radios now of over 29 million is close to number of U. S. tv homes. Though cars are main location for out-of-home listening, nation's 10 million portable radios and 10 million radios in public places also contribute substantially to audience.



5. How many radios were sold last year compared with the previous year?

SOURCE: RETMA figures for factory sales to distributors, 1952 and 1953



6. Do people buy radios in television areas?

SOURCE: CBS Radio Spot Sales study based on RETMA home radio figures, BAB auto radio figure

'53 radio set sales lead '52 in 10 "old" television markets

	1953			1952		
	HOME SETS	AUTO SETS	TOTAL SETS	HOME SETS	AUTO SETS	TOTAL SETS
New York	856,959	361,666	1,218,625	737,833	252,916	990,749
Chicago	462,449	236,939	699,388	314,472	175,872	490,344
Los Angeles	286,250	194,345	480,590	227,598	144,666	372,264
Philadelphia	268,522	146,214	414,736	214,613	106,217	320,830
Boston	161,887	89,903	251,790	142,559	67,450	210,009
San Francisco	137,224	83,062	220,286	104,630	68,437	173,067
St. Louis	103,288	69,696	172,984	95,150	44,223	139,373
Washington, D. C.	91,257	57,753	149,010	86,944	49,617	136,561
Minneapolis-St. Paul	55,731	45,466	101,197	52,720	39,019	91,739
Salt Lake City	12,646	8,275	20,921	12,896	6,612	19,508

Note that in these 10 mature television markets demand for radio sets shows acceleration in 1953 over 1952. This is true when you consider home as well as auto sets. Importance of con-

tinued purchase of radio sets lies in obvious fact consumers are voting their continued interest in medium when they spend dollars for sets. Markets above all had tv before freeze lifted in 1952.

7. What type of radio is the American public buying nowadays?

SOURCE: RETMA 1953 set sales figures

Living room radios 33%

Clock radios 16%

Portable radios 13%

Auto radios 38%

100%

2 of 3 radios non-living room

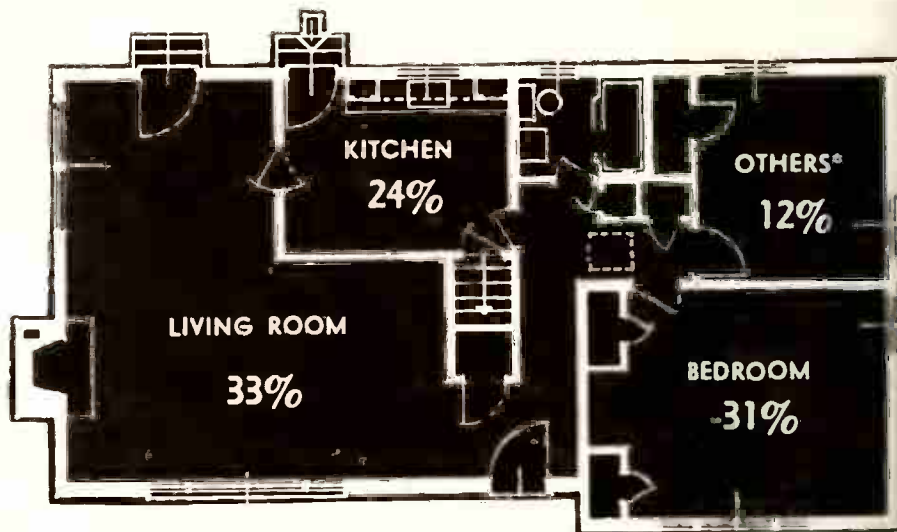
As figures at left show majority of radios now being bought are designed for use outside the living room. The present trend is a forerunner of what may be coming. The pocket radio, many electronics industry leaders feel, may be in mass-production within a few years. Portable radios may then become even larger portion of radio set sales than today. Total amount of listening by individuals should rise sharply.

8. Where are radio sets located within U. S. homes?

SOURCE: "The Importance of Radio in Television Areas Today" survey by Alfred Politz Research for Henry Christa C. and Associates; it represents; interviews span period 13 December 1952 to 29 January 1953

Listening permeates U.S. homes

More sets today are found outside living room than in it. One reason: As television entered living rooms radios tended to be added in kitchens, bedrooms, other rooms where individual members of the family could use them without interfering with tv viewing. Spreading of radios all over home has made it more difficult for radio researchers to make full count of the radio audience.



9. How many people listen to radio in their homes every day?

SOURCE: See footnotes below

	HOMES USING RADIO ¹		LISTENERS PER SET ²	LISTENERS USING RADIO ³
	%	NUMBER		
9 a.m.-noon	16.8	7,850,000	1.18	9,248,000
noon-6 p.m.	17.1	7,980,000	1.27	10,130,000
6 p.m.-midnight	15.9	7,420,000	1.64	12,164,000

¹Nielsen Radio Index. ²Pulse Now, Dec. 1953. ³Arrived at by simple multiplication

KGA

Smashes the Dollar Market IN SPOKANE



More Retail Sales than Stores in an Average of Five Other Leading Cities



On a per-store basis, retail stores in the city of Spokane ring up an average of 35.1% more business than stores in the five cities leading the nation in population and in total retail sales.

A \$1,137,685,00 MARKET

Spokane (city) with only 17.8% of Spokane Market population accounts for 21.9% of all retail sales.

- 51.5% HIGHER than New York
- 21.5% HIGHER than Chicago
- 11.9% HIGHER than Los Angeles
- 1.4% HIGHER than Detroit
- 61.2% HIGHER than Philadelphia

OPERATING ON 50,000 WATTS 24 HOURS AROUND THE CLOCK

(Only 50 kw between Minneapolis and the Pacific Coast.)

COVERAGE

The vast Spokane market is a geographically independent area. The nearest major city is located 300 miles away. To reach all of the 720,800 persons living within this market, you must beam your sales message out from Spokane at least 150 miles.

KGA's BONUS COVERAGE

KGA rates are based on listenership of the radio families within its primary coverage area. The thousands of persons who listen nightly from San Francisco to northern Canada on KGA's clear channel signal make up a KGA bonus audience that costs you nothing—means extra potential sales to you.

KGA

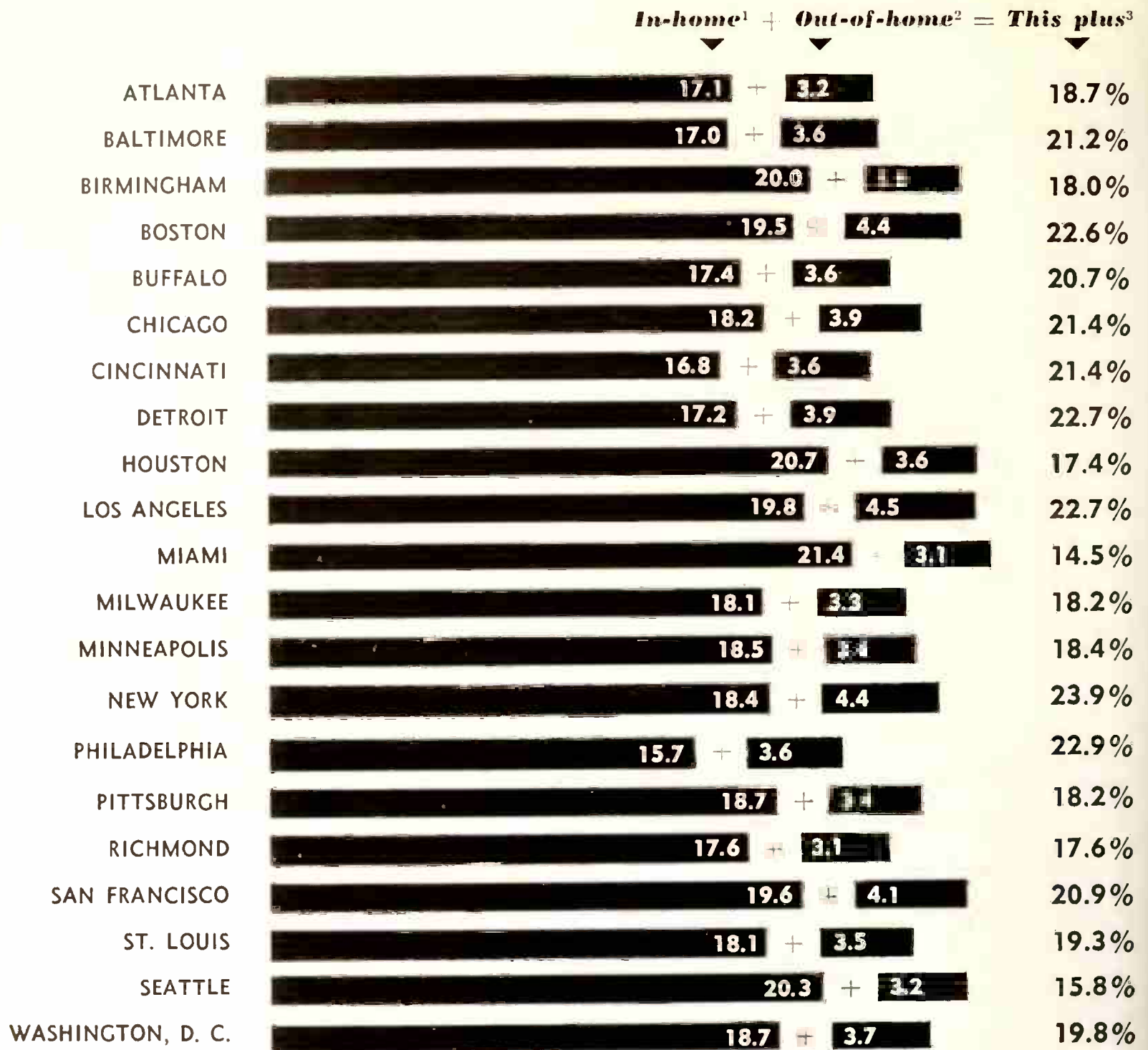
SPOKANE WASHINGTON

Keeps Getting Action

*Source: Estimates based on "Sales Management" and U.S. Census figures 1949-53.

10. How much does the out-of-home audience add to in-home listening?

SOURCE: The Pulse, Inc. Jan. Feb. 1954 except New York which is on y February

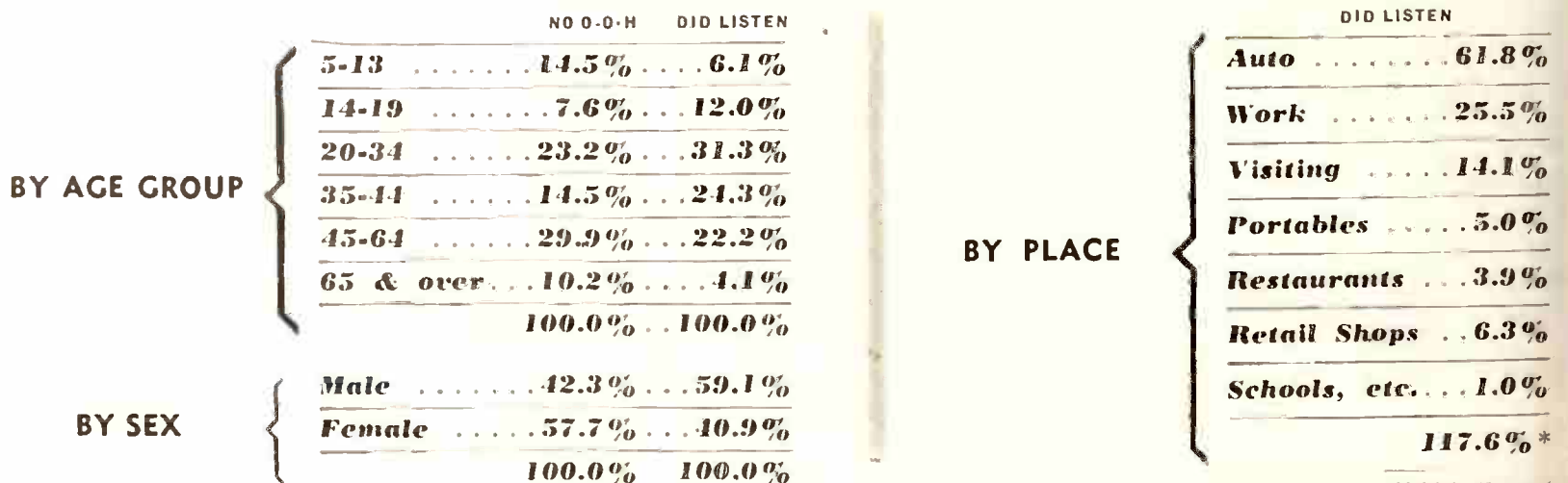


¹Average quarter-hour sets-in-use of in-home radio listening. ²Average quarter-hour sets-in-use of out-of-home radio listening. ³The percent of listening added by out-

of home. (This is derived by calculating the ratio of out-of-home to in-home listening.) All figures in this chart cover 6 a.m. through midnight, Sunday through Saturday.

11. Who listens to radio out-of-home and where do they listen?

SOURCE: The Pulse, Inc., August 1953, New York market 24-hour period



*Multiple responses

SATURATION

ON POWERHOUSE

Radio **WOW**

is a terrific buy!

HERE'S WHAT YOU GET!

Time	Sets-in-Use	Rating	Share of Total Audience
Monday			
7:00 AM	29.6	12.2	41%
8:00 AM	33.6	9.4	28%
9:00 AM	30.8	8.0	26%
10:00 AM	28.6	7.9	28%
11:00 AM	29.1	7.1	24%
1:00 PM	29.0	9.8	34%
3:00 PM	23.3	9.2	40%
5:00 PM	20.5	7.7	38%
7:00 PM	30.7	10.9	36%
9:00 PM	25.7	10.8	42%
(10) Average	28.1	9.3	34%
Tuesday			
6:30 AM	16.7	7.9	47%
8:30 AM	33.2	8.8	27%
10:30 AM	29.2	7.5	26%
11:30 AM	27.3	7.3	27%
2:30 PM	26.2	8.6	33%
4:00 PM	23.5	8.6	37%
5:30 PM	24.9	9.3	37%
7:30 PM	32.1	12.0	37%
9:30 PM	23.6	9.4	40%
10:00 PM	21.8	9.5	42%
(10) Average	25.9	8.9	35%
Wednesday			
7:45 AM	30.7	10.2	33%
9:45 AM	31.0	7.9	25%
10:45 AM	28.3	7.2	25%
11:45 AM	28.1	7.6	27%
1:45 PM	27.7	8.6	31%
3:45 PM	23.6	8.7	37%
4:45 PM	28.6	7.9	33%
6:45 PM	28.6	10.8	38%
8:45 PM	27.8	10.8	39%
10:30 PM	15.6	7.6	48%
(10) Average	26.5	8.7	34%
Thursday			
7:15 AM	32.5	12.6	39%
9:15 AM	30.5	7.5	25%
10:30 AM	29.2	7.5	26%
11:30 AM	27.3	7.3	27%
12:30 PM	33.1	11.5	35%
3:30 PM	23.5	8.8	37%
5:00 PM	20.5	7.7	38%
7:15 PM	30.7	10.5	34%
8:15 PM	30.0	12.1	40%
9:45 PM	21.9	8.4	38%
(10) Average	27.9	9.4	34%
Friday			
6:15 AM	14.3	7.1	50%
9:00 AM	30.8	8.0	26%
10:15 AM	27.5	7.4	27%
11:15 AM	27.1	7.0	26%
1:15 PM	29.2	9.0	31%
3:00 PM	23.3	9.2	40%
4:15 PM	23.6	8.5	36%
7:15 PM	30.7	10.5	34%
8:45 PM	27.8	10.8	39%
9:45 PM	21.9	8.4	38%
(10) Average	28.6	8.6	35%
Saturday			
8:15 AM	31.0	7.8	25%
9:30 AM	26.3	7.0	27%
10:15 AM	23.8	6.8	28%
11:00 AM	20.3	5.3	26%
11:45 AM	23.0	5.0	22%
(5) Average	24.9	6.4	26%

**LARGEST AUDIENCE
LOWEST COST!**

Compare the Ratings:

Total spots55
Sets-In-Use (Average per spot).....29.4%

RATINGS:

WOW—Area Rating (Average per spot).....9.3
Station "B" (Same times).....5.1
Station "C" (37 Daytime, same times).....3.0

Share of Total Audience:

WOW—(Average 55 spots).....36%
Station "B"—(Average 55 spots, same time).....18.5%
Station "C" (37 Daytime, same spots).....11.0%

Comparative End-Rates:

	8-Sec	Cbs	Minutes
WOW	\$6.50	\$18.00	\$22.00
"A" Station	7.00	14.00	14.00
"B" Station	5.68	11.35	11.35

Compare the Costs:

Cost-Per 1000 In-Home Families:

Base	S.A.M.-Day	Base B-Day	Base C-Day
WOW	389,809	425,390	.....
"A" Station	293,125	321,520	.....
"B" Station	147,410	201,210	.....

8-Sec:

WOW	18c	16c	14c
"A" Station	47c	43c	...
"B" Station	1.28	94c	...

Chainbreaks:

WOW	49c	45c	39c
"B" Station	94c	85c	...
"C" Station	2.56	1.88	...

Minutes:

WOW	60c	56c	47c
"B" Station	94c	85c	...
"C" Station	2.56	1.88	...

Sources:

Sets in use, ratings, shares are from the Pulse of the WOW Area, March, 1954.

Rates are from the March, 1954 Standard Rate & Data, or (for shorties) quoted by Station Managers, 3/28/54.

C-P-M computed using total weekly base (as indicated) times WOW Pulse Area rating divided into rate.

REGIONAL RADIO



OMAHA, NEBRASKA

Bill Wiseman, Sales Manager

NBC Aff. • 590 KC • 5000 WATTS

JOHN BLAIR & CO., REP.

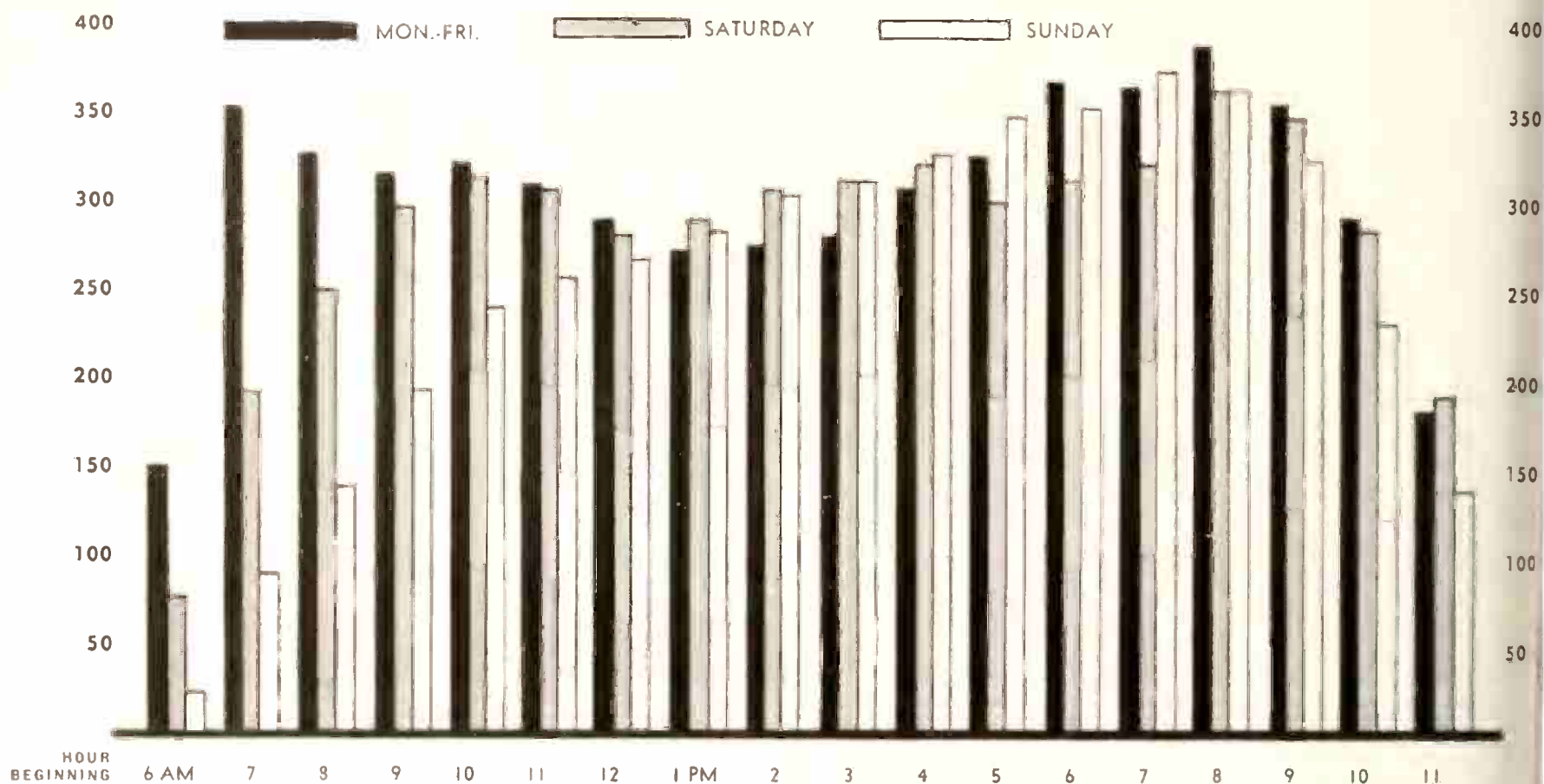
A MEREDITH STATION • Affiliated with Better Homes and Gardens and Successful Farming Magazines

II Radio listening habits

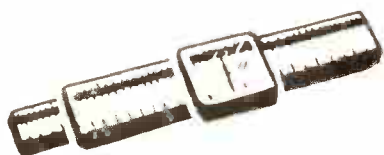
1. How does the number of people listening in homes differ hour by hour?

RCE The P... 12... W 3

Total radio listeners per 1,000 homes with radios: 8 p.m. Mon.-Fri. is high point



* * *



How chart above is computed: it is result of sets-in-use multiplied by listeners, gives true measure of audience

The chart above gives a true measure of the relative size of the in-home radio audience at any time. It is derived by multiplying the sets-in-use figure for each hour by the number of listeners per radio set. The number of listeners per 1,000 radio homes figure thus obtained shows how the number of people actually listening fluctuates hour by hour. The Pulse figures used to derive these audience totals are 12-city averages for the following tv markets: Birmingham, Boston, Buffalo, Chicago, Cincinnati, Los Angeles, Minneapolis-St. Paul, New York, Philadelphia, San Francisco-Oakland, St. Louis, Washington, D. C. The high point in audience falls at 8 p.m. Monday through Friday when there are 394 listeners per 1,000 radio homes. Low point is Sunday at 6 a.m. when there are only 18 listeners per 1,000 radio homes. Radio homes, by the way, are not "radio-only" homes; they are "homes with

radios" which means virtually all homes in a market and includes of course homes which have television. With this chart the advertiser interested in reaching the broadest number of people can easily tick off the hours with the highest potential. The chart shows, for example, that the morning hours starting at 7 and at 8 have a two-hour average of 349 people listening per 1,000 radio homes. But the hours starting at 7 and 8 in the evening have an average of 384 people. Actually sets-in-use for the evening hours is slightly lower than for the morning. But this is more than over-balanced by the increase in number of people listening per home in the evening. On the next page you'll find two charts similar to the one above which break the total audience down by sex. The principle used in deriving these charts is identical to the one explained above. Total here includes teenagers and children.

HOW MANY EARS HEAR THE VOICE OF BALTIMORE?

Some smart guy came up with a quick answer: "Twice as many ears as people!"

But it's not quite that simple! For instance, back in 1922 when WCAO first went on the air, there were 880,000 people in Metropolitan Baltimore. They all had ears—but they didn't all have radio sets. Right now there are 1,455,000* people in Metropolitan Baltimore—and it would be mighty hard to find a pair of ears that didn't listen to radio.

PULSE OF BALTIMORE tells us that WCAO is the most listened-to station in Baltimore. So that's that. But, WCAO's 5,000 watt signal goes a long way beyond Metropolitan

Baltimore. Our mail map shows *extremely widespread listenership* beyond the limits of Metropolitan Baltimore.

And Baltimore's wealth is increasing faster than Baltimore's "ears". In 1922, Baltimore's spending power was reflected by retail sales of \$325,000,000. In 1927 (when we joined the CBS network) retail sales were \$395,000,000. And, in 1953, Baltimore retail sales reached a whopping \$1,543,684,000*.

In other words, about twice as many people are spending nearly five times as much money! And, most of those 1,455,000 (plus) pairs of ears listen to the "Voice of Baltimore".

* 1954 Survey of Buying Power



27th Anniversary
of affiliation with
CBS as a basic
radio station

WCAO

"The Voice of Baltimore"

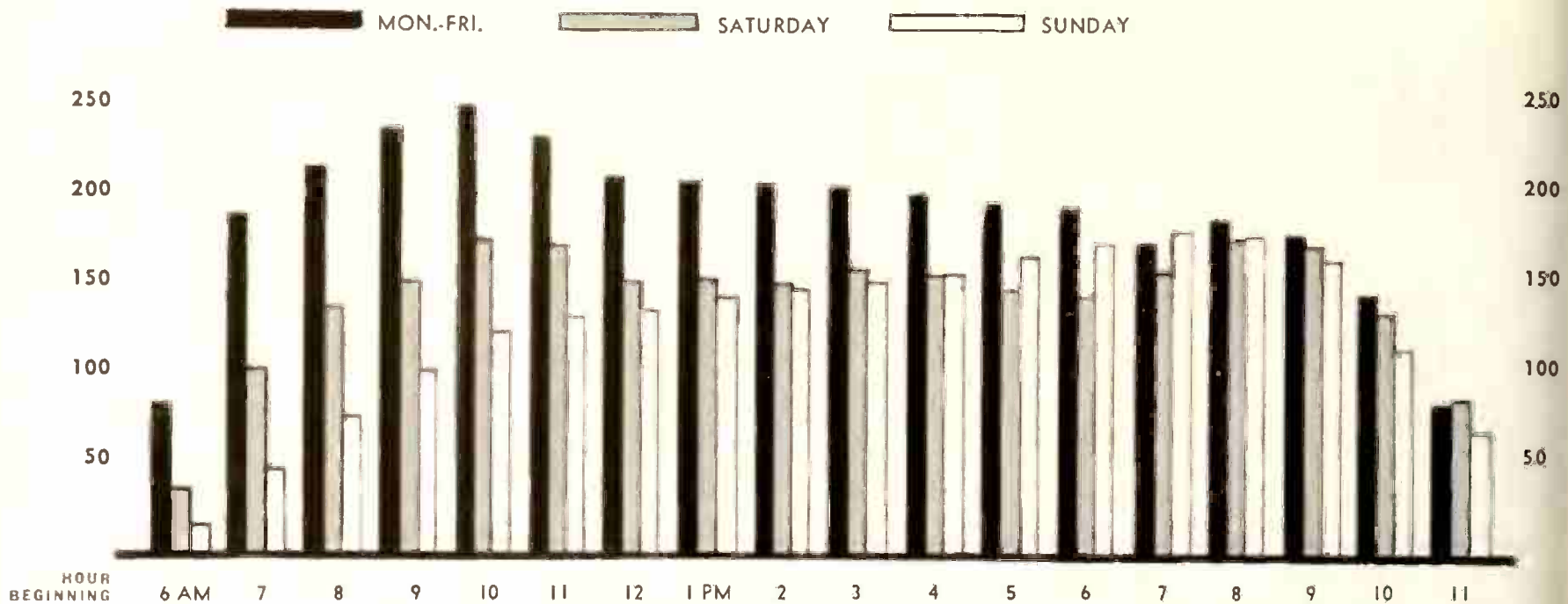
All programming is simulcast by WCAO-FM (20,000 watts) at no additional cost to advertisers

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

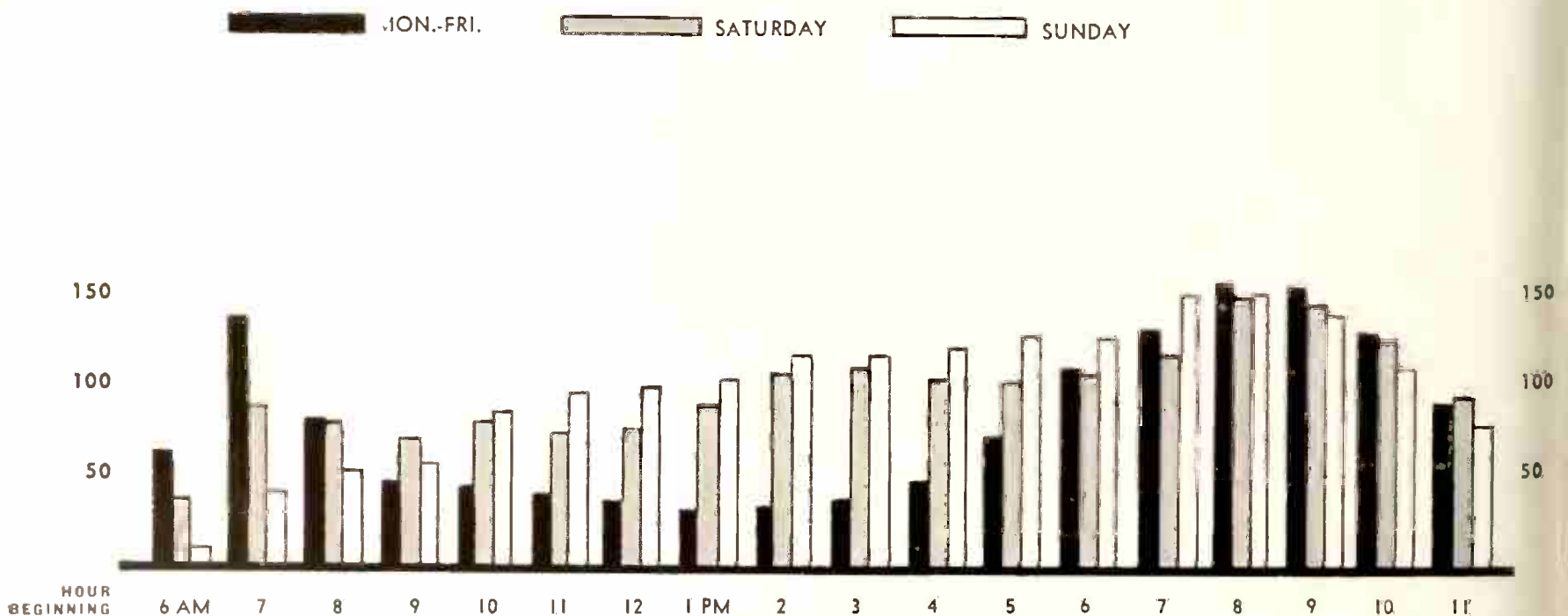
2. How does audience composition (men vs. women) vary by hour of the day?

SOURCE: The Pulse In study for The Katz Agency, winter 1953

Women radio listeners per 1,000 homes with radios: 10 a.m. Mon.-Fri. is high point



Men radio listeners per 1,000 homes with radios: 8 p.m. Mon.-Fri. is high point



The charts above are based on the principle explained on the immediately preceding Radio Basics page. They show you the total number of people of each sex per 1,000 radio homes listening each hour. This does not include teenagers or children. Women listeners are most plentiful at 10 a.m. Monday through Friday. The biggest male audience is in the evening, 8 p.m. Monday through Friday. Hour by hour, the chart shows, more women listen to radio at home than men, except at 11 p.m. when the male audience is larger for every day of the week. Another interesting fact shown by the chart is that the advertiser who wants to reach a big male audience in the morning has his best chance of doing so during one hour only, 7 through 8 a.m. In the evening the advertiser can reach

a high male audience for the four hours starting 7 through 10 p.m. On the weekends presence of more men in the audience helps to balance lower female listening levels. Another factor in large Saturday morning audiences is addition of children and teenagers. Saturday morning listening at hours starting 10, 11 and 12 in morning are almost level with Monday through Friday audience. The male audience is up an average of 32 men per 1,000 homes during those hours and the number of teenagers and children in the audience goes up to the same degree. The children-teenagers average 31.6 per 1,000 homes Monday through Friday at these hours, rise to 62 per 1,000 on Saturday. (These figures derived by subtracting totals shown on previous page from total of men and women on this page.)

Sponsors buy by-the-year on **WOWO!**

National and local clients sell BIG on WOWO . . . morning, noon and night . . . fifty-two weeks of the year! So they *buy* fifty-two weeks of the year! You'll never get a better buy in this high buying-income Ohio-Indiana-Michigan market. Buy us and see!

For information about best buys and frequency discounts, call H. D. "Tommy" Longworth, WOWO Sales Manager, Fort Wayne, Anthony 2136, or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WITNESS:

NEW 52-WEEK CONTRACTS

5:45-6:00 A.M.

Tuesday, Thursday
Keystone Steel & Wire
(Red Brand Fence)

6:00-6:15 A.M.

Monday, Wednesday, Friday
Ralston-Purina Company

7:20-7:25 A.M.

Monday, Wednesday, Friday
Funk Brothers Hybrid Seed Corn

8:00-8:15 A.M.

Tuesday, Thursday
Parrott Packing Company

11:00-11:15 A.M.

Monday through Friday
Procter & Gamble (Cheer)

12:45-12:55 P.M.

Wednesday, Friday
DeKalb Agriculture

10:30-11:00 P.M.

Monday, Wednesday, Friday
Falstaff Beer



NESTINGHOUSE BROADCASTING COMPANY, INC.

WOWO, Fort Wayne; **WBZ-WBZA • WBZ-TV**, Boston; **KYW • WPTZ (TV)**, Philadelphia; **KDKA**, Pittsburgh; **KEX**, Portland, Oregon
National Representatives: **FREE & PETERS, INC.**
444 Madison Avenue, New York 22, N.Y.

WOWO

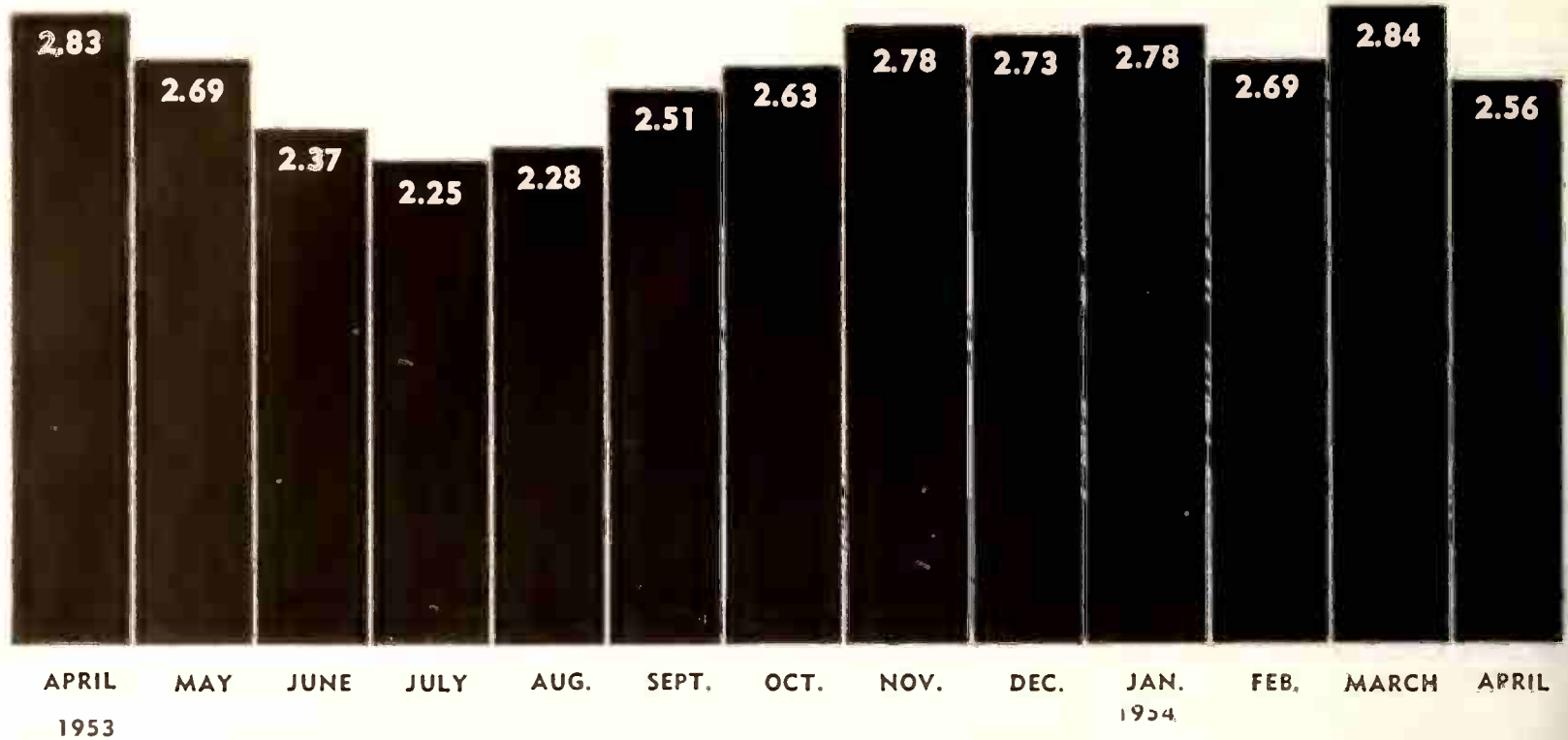
Fort Wayne, Indiana NBC Affiliate

50,000 WATTS

3. How many hours do homes listen per day?

SOURCE: A. C. Nielsen Co. April 1953-April 1954

*Average total hours of radio use per home per day**



*Nielsen chart above shows (number of hours and decimal fractions of hours) that average U. S. radio home (radio only and radio tv) spends with radio during the period of April 1953 through April 1954. Note that the Nielsen-measured radio audience takes a summertime slump, rising again in September to a mid winter high point.

4. How much radio listening do tv homes contribute?

SOURCE: Pulse study for the Katz Agency based on Jan.-Feb. 1953 Pulse reports

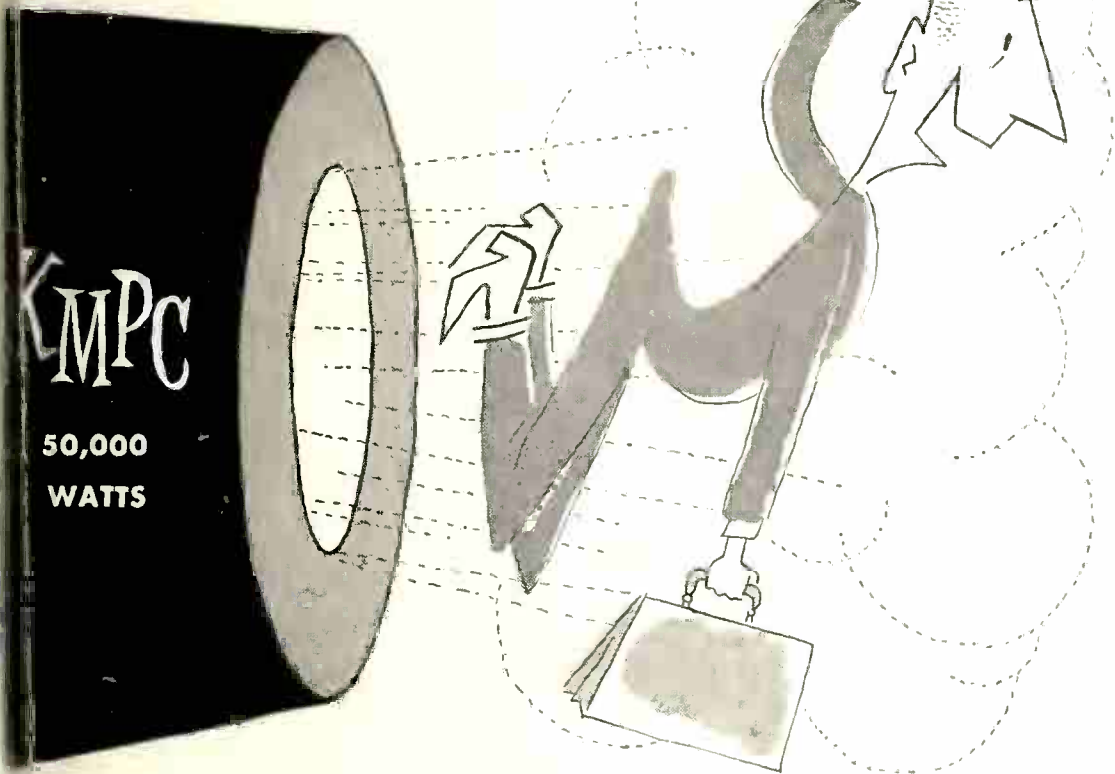
Radio sets-in-use in tv homes compared with all homes

PERCENT OF RADIO HOMES WITH RADIO SETS-IN-USE ¼ HOUR AVERAGES BETWEEN 8 PM AND 10 PM

	%TV OWNERSHIP	MON.-FRI.		SATURDAY		SUNDAY	
		IN TV HOMES	IN ALL HOMES	IN TV HOMES	IN ALL HOMES	IN TV HOMES	IN ALL HOMES
Birmingham	44.0%	16.9	23.1	15.2	18.5	15.2	18.1
Boston	71.6	16.9	21.1	16.4	22.4	16.5	20.1
Buffalo	69.5	17.1	19.3	14.7	18.2	17.2	18.4
Chicago	71.8	15.9	18.4	17.2	18.9	14.2	16.6
Cincinnati	73.0	16.2	19.1	15.2	18.1	15.0	17.7
Los Angeles	72.8	18.5	24.0	17.7	22.0	16.8	22.7
Minneapolis-St. Paul	66.7	17.5	20.4	15.4	19.9	14.4	21.1
New York	73.2	17.1	20.4	16.3	19.9	15.9	19.3
Philadelphia	76.0	17.7	18.0	15.8	16.9	16.6	18.6
San Francisco	47.9	17.7	24.0	16.5	24.0	16.2	21.7
St. Louis	67.9	16.6	19.9	15.1	17.7	15.6	19.0
Washington	70.9	17.5	21.3	14.9	18.7	16.3	19.8
12-City Average	67.1	17.1	20.8	15.9	19.6	15.8	19.4

USE THE BIG GUN!

when you want the people
of Southern California to get
your Sales Message



"O-O-H"* A "BOOM" WITH A BONUS!

A recent *Pulse Report* (Feb. 1954) shows that
KMPC dominates Southern California's
* *OUT-OF-HOME* audience:

KMPC TOPS ALL Los Angeles stations, except one
network outlet, in total O-O-H ratings.

KMPC, except for just one network outlet, has a
larger O-O-H audience than any other Los Angeles
station — including the networks!

A 1953 survey estimates 2,804,196 automobile
radios for O-O-H listening in Southern California.

KMPC reaches them ALL!

KMPC *The One-Station Network*

You could buy 38 stations in this area and still
not get this great KMPC coverage.

KMPC IS A 24-HOUR STATION

KMPC

710 kc, Los Angeles

GENE AUTRY, *President* • R. O. REYNOLDS, *Vice-Pres. & Gen. Mgr.*

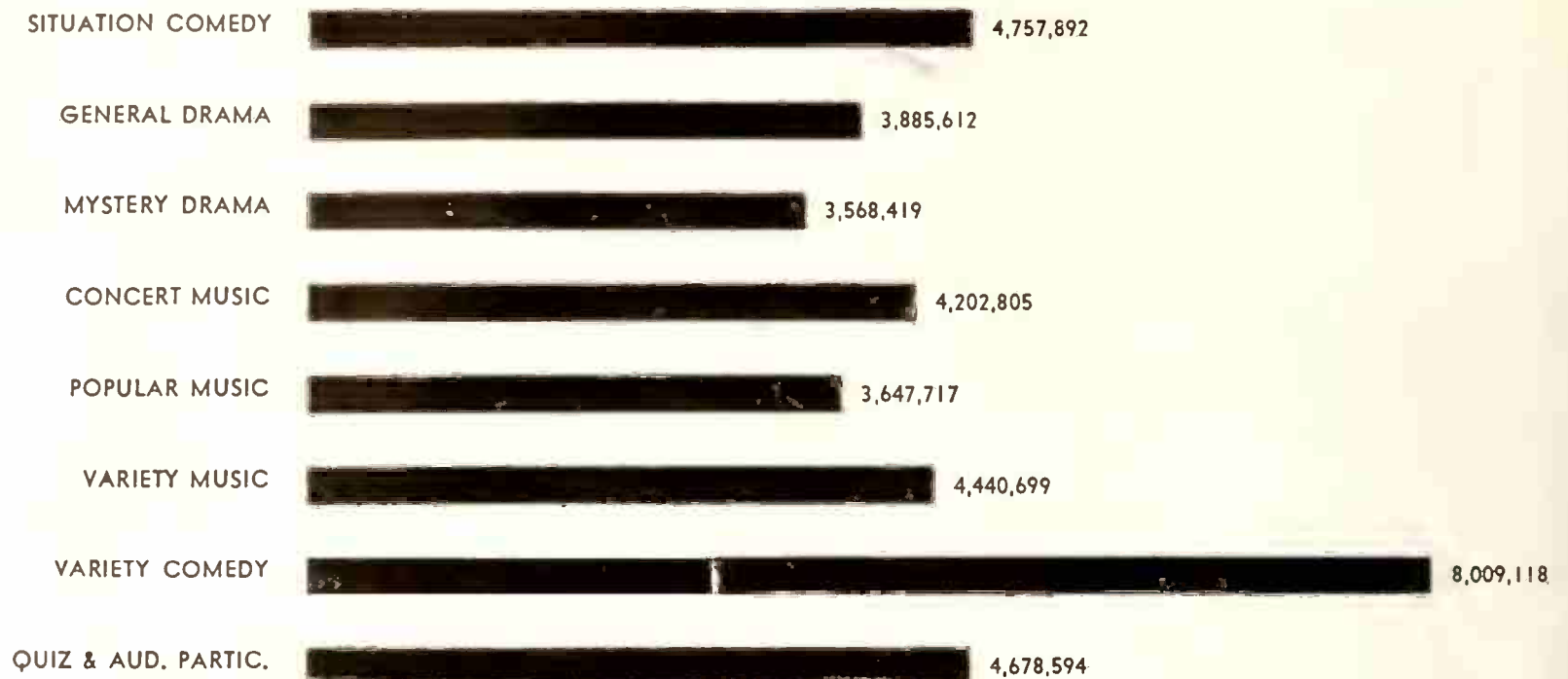
Represented Nationally by A. M. Radio Sales Company
NEW YORK • LOS ANGELES • CHICAGO

5. How do network radio program types compare in number of people reached?

SOURCE: Home base, A. C. Nielsen Co., listeners-per-set, The Pulse, Inc.

Average number of people reached by program types, 7-13 Feb. 1954

ONCE-A-WEEK EVENING (25 minutes or more duration)



MULTI-WEEKLY DAYTIME



Chart above is based on A. C. Nielsen Co. figures for number of radio HOMES reached by various basic network radio program types, multiplied by Pulse estimate of 1.3 persons-per-radio-set during the daytime (8:00 a.m. to 6:00 p.m.) and 1.7 persons-per-set in the evening (6:00 p.m. to midnight). Pulse average is for the entire U.S.

6. How many homes are added to the radio audience by turnover?

SOURCE: A. C. Nielsen Co. study

Different homes reached by radio programs grow rapidly in month

Program	HOMES REACHED		4-WEEK AUDIENCE TURNOVER
	1 WEEK	4 WEEKS	
<i>Godfrey's Talent Scouts</i>	3,961	8,683	2.19
<i>Lux Theatre</i>	5,259	10,160	1.93
<i>Mr. & Mrs. North</i>	3,469	7,385	2.13
<i>Our Miss Brooks</i>	4,767	9,309	1.95
<i>Red Skelton</i>	2,350	6,132	2.61
<i>Roy Rogers</i>	2,417	6,012	2.49
Average	3,704	7,952	2.15



Go BIG GAME HUNTING in Texas...

There's big game in the Southwest's biggest, richest market... you'll bag the sales limit easily when you load up with a sure-fire WFAA-formulated program or adjacency - proved to have the largest audiences over any other local or network programs broadcast at their time in the Southwest.

WFAA-820 MARKET

Population	4,566,600
Families	1,369,900
Effective Buying Income	\$6,411,105,000
Retail Sales	4,780,421,000
Food Sales	1,033,675,000
General Merchandise	616,534,000
Furniture, Household, Radio	227,534,000
Drug Sales	146,955,000
Automotive Sales	1,186,435,000

WFAA-570 MARKET

Population	2,382,000
Families	738,500
Effective Buying Income	\$3,607,175,000
Retail Sales	2,655,695,000
Food Sales	562,266,000
General Merchandise	417,570,000
Furniture, Household, Radio	126,306,000
Drug Sales	82,767,000
Automotive Sales	608,298,000

(SOURCE SM, May 10, 1954—25%-100% coverage area, SAMS Spring, 1952)



ALEX KEESE, Station Manager
EDWARD PETRY & COMPANY • Natl. Rep.

RADIO SERVICE OF THE DALLAS MORNING NEWS

III Cost of radio advertising

1. What's the cost-per-1,000 homes of network programs by types?

SOURCE: A. C. Nielsen Co. NRI Reports 7-13 February 1954

ONCE-A-WEEK (25 minutes or more duration)

SITUATION COMEDY	\$5.99 (6.0 rating) 2,798,760 homes
GENERAL DRAMA	\$6.93 (4.9 rating) 2,285,654 homes
MYSTERY DRAMA	\$5.90 (4.5 rating) 2,099,070 homes
CONCERT MUSIC	\$6.81 (5.3 rating) 2,472,238 homes
POPULAR MUSIC	\$5.64 (4.6 rating) 2,145,716 homes
VARIETY MUSIC	\$6.86 (5.6 rating) 2,612,176 homes
VARIETY COMEDY	\$8.24 (10.1 rating) 4,711,246 homes
QUIZ. & AUD. PARTIC.	\$4.72 (5.9 rating) 2,752,114 homes

MULTI-WEEKLY DAYTIME

ADULT SERIALS	\$1.88 (5.1 rating) 2,378,946 homes
KID PROGRAMS	\$2.92 (4.1 rating) 1,912,486 homes
QUIZ & AUD. PARTIC.	\$2.85 (3.6 rating) 1,679,256 homes

NOTE: These cost-per-1,000 figures are most useful as a comparative yardstick of the program types. They are not an up-to-date index of actual network costs next season because the recent increase in network discounts will tend to bring down cost-per-1,000.

2. What are some typical talent-production costs for network radio shows? **

SOURCE: Network Radio Comparagraph which appears in alternate issues of SPONSOR. These represent '53-'54 season prices.

MYSTERY-CRIME DRAMA

The Shadow (per partic)	\$2,100
Dragnet	\$5,500
Nick Carter	\$1,850
Johnny Dollar	\$3,400
Mystery Theatre	\$2,000
Big Story	\$6,000
Suspense	\$5,000
The Falcon (per partic)	\$1,500
Squad Room (per partic)	\$1,500
Mr. & Mrs. North	\$4,500

SITUATION COMEDY

Our Miss Brooks	\$6,500
Amos 'n' Andy	\$15,000

My Little Margie	\$3,750
Harris-Faye	\$10,000
Meet Mr. McNutley	\$3,500
Fibber McGee (per partic)	\$2,917
My Friend Irma	\$5,000
Ozzie & Harriet	\$7,500

GENERAL DRAMA

Hallmark Theatre	\$4,000
Stars Over Hollywood	\$4,000
Gunsmoke	\$2,875
City Hospital	\$2,500
Time for Love	\$3,000
Lux Radio Theatre	\$12,000

AUDIENCE PARTICIPATION

You Bet Your Life	\$7,500
Truth or Consequences	\$5,000
House Party	\$6,000
Welcome Travelers	\$4,000
Walk a Mile	\$3,500
People Are Funny	\$4,000

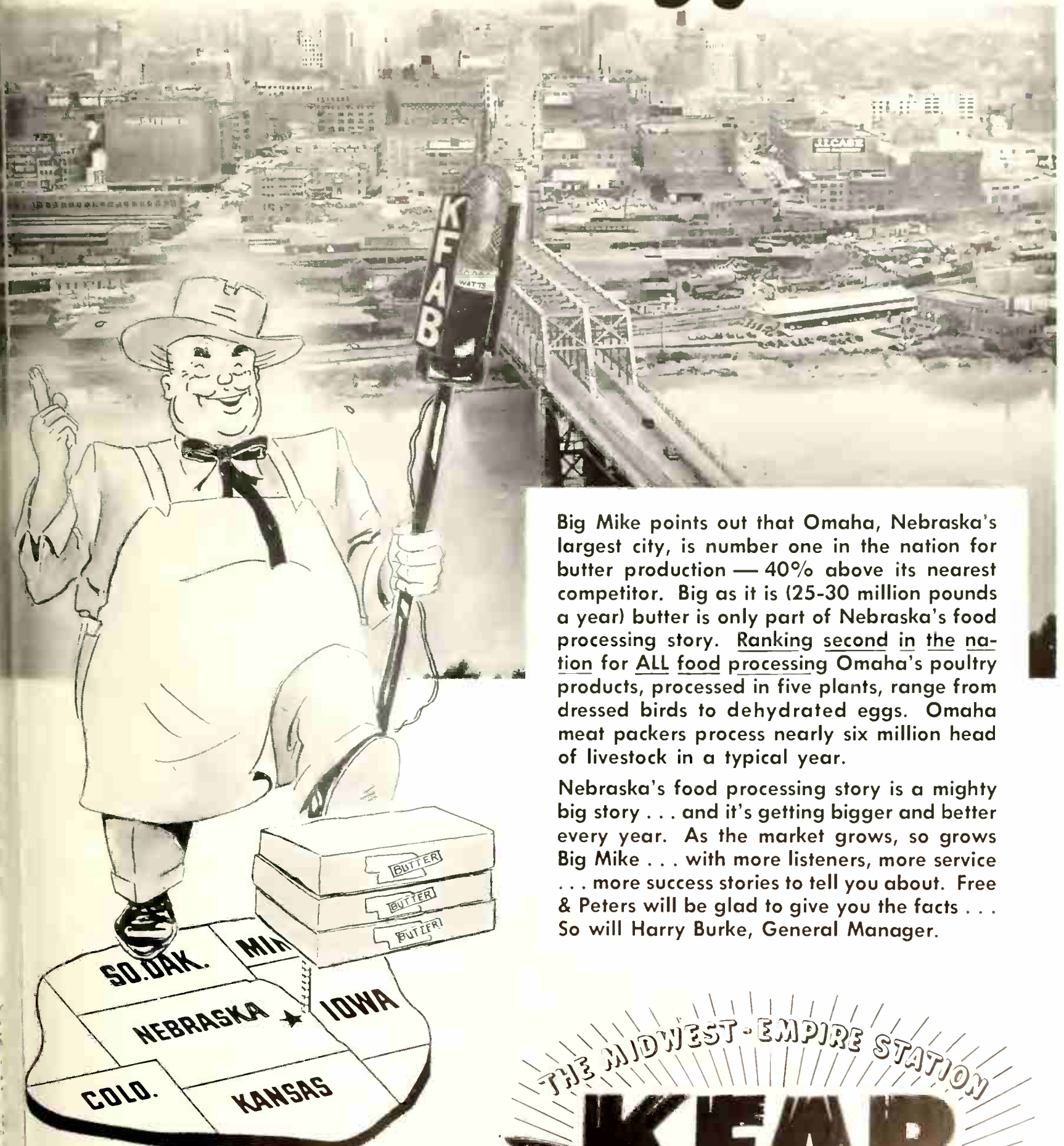
SERIAL DRAMA

Rosemary	\$2,700
Ma Perkins	\$3,250
Perry Mason	\$3,500
Road of Life	\$3,250
Pepper Young	\$2,700
Backstage Wife	\$2,500
Stella Dallas	\$2,800

(This chart continues next page)

** All figures refer to weekly costs even when show is on more than once a week

BIG MIKE... the butter & egg man



Big Mike points out that Omaha, Nebraska's largest city, is number one in the nation for butter production — 40% above its nearest competitor. Big as it is (25-30 million pounds a year) butter is only part of Nebraska's food processing story. Ranking second in the nation for ALL food processing Omaha's poultry products, processed in five plants, range from dressed birds to dehydrated eggs. Omaha meat packers process nearly six million head of livestock in a typical year.

Nebraska's food processing story is a mighty big story . . . and it's getting bigger and better every year. As the market grows, so grows Big Mike . . . with more listeners, more service . . . more success stories to tell you about. Free & Peters will be glad to give you the facts . . . So will Harry Burke, General Manager.

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

THE MIDWEST-EMPIRE STATION
KFAB
 1110 KC
 50,000 WATTS OMAHA CBS RADIO

SERIAL DRAMA (cont.)

Lorenzo Jones \$2,750
 Right to Happiness \$3,000

CONCERT MUSIC

Voice of Firestone* \$18,000
 Railroad Hour \$6,000
 Telephone Hour \$8,000
 Band of America \$6,500

Rc no and tv Per quarter hour

POPULAR MUSIC

Perry Como (tape) \$1,100
 Dinah Shore \$5,000
 Eddie Fisher (tape) \$1,000
 Julius La Rosa \$1,750
 Grand Ole Opry \$5,000

VARIETY COMEDY

Bing Crosby \$15,000

Gene Autry \$9,500
 Jack Benny \$16,000
 Bergen-McCarthy \$12,000

NEWS AND COMMENTARY

Walter Winchell* \$17,500
 Morgan Beatty \$2,500
 Frank Edwards \$1,750
 Gabriel Heatter† \$1,500
 Lowell Thomas \$7,650
 Alex Dreier \$1,500

3. What can you buy with various typical ad budgets in spot radio?

SOURCE: SPONSOR calculations based on "Spot Radio Estimator" of Station Representatives Association

PROBLEM	BUDGET	CAMPAIGN
<p><i>Advertiser wants intensive short-term promotion to reach women in markets of over 500,000 population</i></p>	<p>Sponsor with \$100,000 to spend</p>	<p><i>A single daytime minute announcement on one network affiliate in each of the 38 markets of this size will cost a total of about \$1,116. Therefore, with discounts, the \$100,000 budget buys about 16 announcements per week on one station in each of these top 38 markets for six weeks, daytime.</i></p>
<p><i>Advertiser wants year-round schedule of 15-minute newscasts to reach mixed audience in markets of 100,000 up to 250,000 population</i></p>	<p>Sponsor with \$600,000 to spend</p>	<p><i>On highest-priced station in each of 78 such markets, newscast campaign comes to about \$2,863 for one time. A thrice-weekly schedule on year-round basis would be about \$446,628. For extra impact campaign could be expanded to one independent station in 56 markets of the 78. This would mean an extra \$200,000. Campaign would then cost a total of about \$600,000.</i></p>
<p><i>Advertiser wants steady, 52-week campaign of minute announcements in as many markets as possible over 25,000 population</i></p>	<p>Sponsor with \$1,200,000 to spend</p>	<p><i>Since a single minute announcement on one network affiliate station in each of 291 markets of this size (of a U.S. total of 313) comes to about \$3,085, the budget of \$1,200,000 will buy about 500 announcements on each of the 291 outlets. Spread out over a year, this will mean about 10 announcements per week on each of 291 stations in markets of 25,000 population or more.</i></p>

REPRINTS OF RADIO BASICS are available on request. Special price for quantity orders

Higher Tower,



Higher Power

add 12,000 sq. mile
coverage area

Tower:	UP	Now 1019 feet
Power:	UP	Now 100,000 watts
Households:	UP	76.1%*
Farm Households:	UP	147.3%
Tv Homes:	UP	59.5%
Retail Sales:	UP	71.8%
Farm Income:	UP	141.1%
Food Store Sales:	UP	74.3%
Drug Store Sales:	UP	20.3%
Counties Covered:	UP	122.2%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFBM-TV.

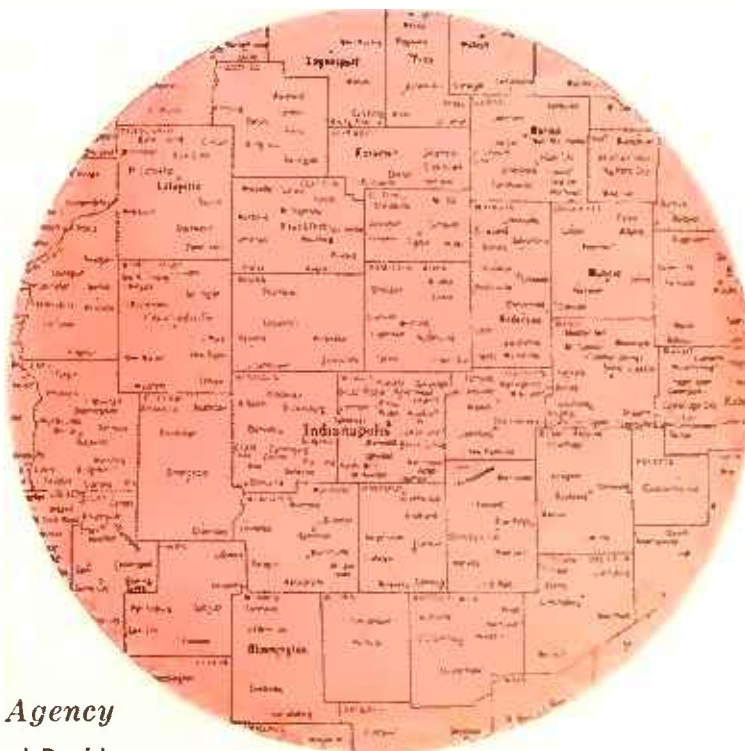
* Data, based on Nov. Nielsen, compares new coverage area with coverage prior to power-tower increase.

WFBM-TV

Indianapolis • CBS

Represented Nationally by the Katz Agency





Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids



IV Radio's billings

1. How much money (gross) has been invested in net radio '49-'54?

SOURCE: Publisher Information Bureau

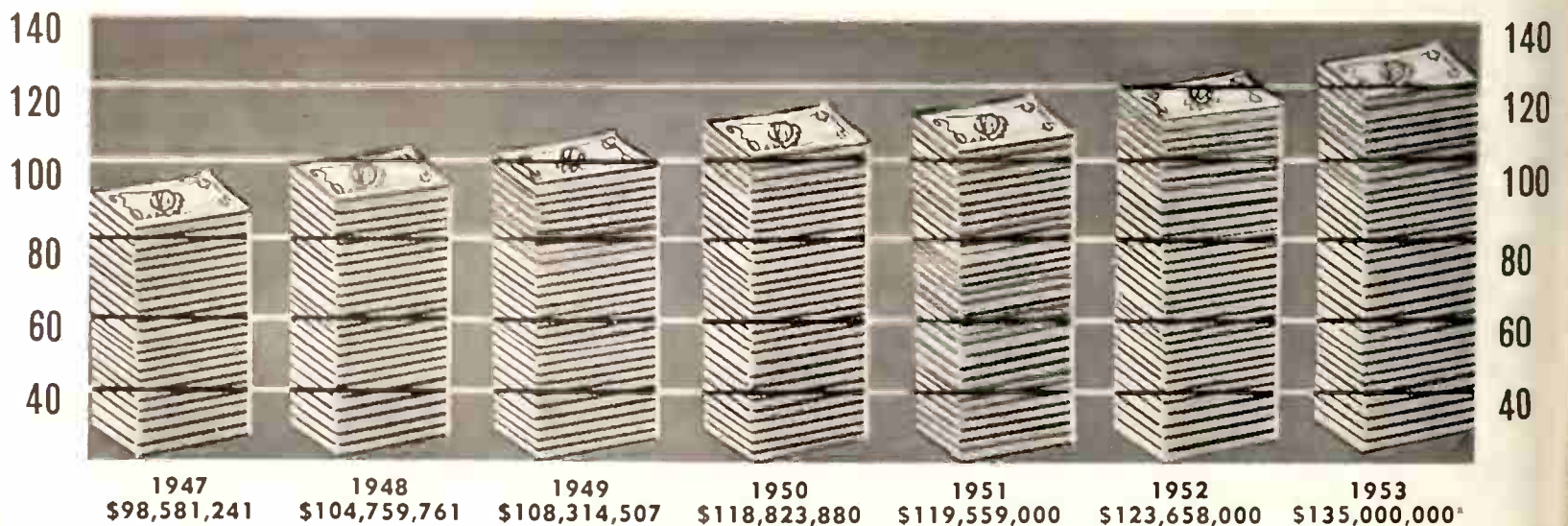
NETWORK	1949	1950	1951	1952	1953	1954 First 4 Months
	\$42,342,854	\$35,124,624	\$33,708,846	\$35,023,033	\$29,826,123	\$10,457,574
	\$63,403,583	\$70,744,669	\$68,784,773	\$59,511,209	\$62,381,207	\$20,416,980
	\$18,040,596	\$16,091,977	\$17,900,958	\$20,992,109	\$23,176,137	\$7,598,134
	\$64,013,296	\$61,397,650	\$54,324,017	\$47,927,115	\$45,151,077	\$13,170,839

YEARLY TOTALS

1930	\$27,694,090	1948	\$198,995,742	1951	\$174,718,594
1935	\$49,293,901	1949	\$187,800,329	1952	\$163,453,466
1940	\$96,455,603	1950	\$183,358,920	1953	\$160,534,544

2. How much money have advertisers spent for spot radio time ('47-'54)?

SOURCES: Federal Communications Commission; SPONSOR estimates



Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

*SPONSOR estimate based on industry and station rep forecasts.



Announcing

UPER MARKETING IN AN FRANCISCO

*... with features that
no other merchandising plan can offer!*

What it is: Northern California's most effective, guaranteed advertising-plus-merchandising plan, similar to the highly successful WCBS (New York) Supermarketing—but ingeniously adapted to take advantage of the unusual characteristics of the San Francisco market, where independent food stores account for more volume than the chain stores.

Where it is: Only on 50,000-watt KCBS, which has a larger average share of audience than any other San Francisco radio station day and night—month after month.

What it does: Advertises your product to the largest audience throughout the entire Bay Area; increases your orders at both chain stores and independent supermarkets; boosts your volume at point-of-sale.

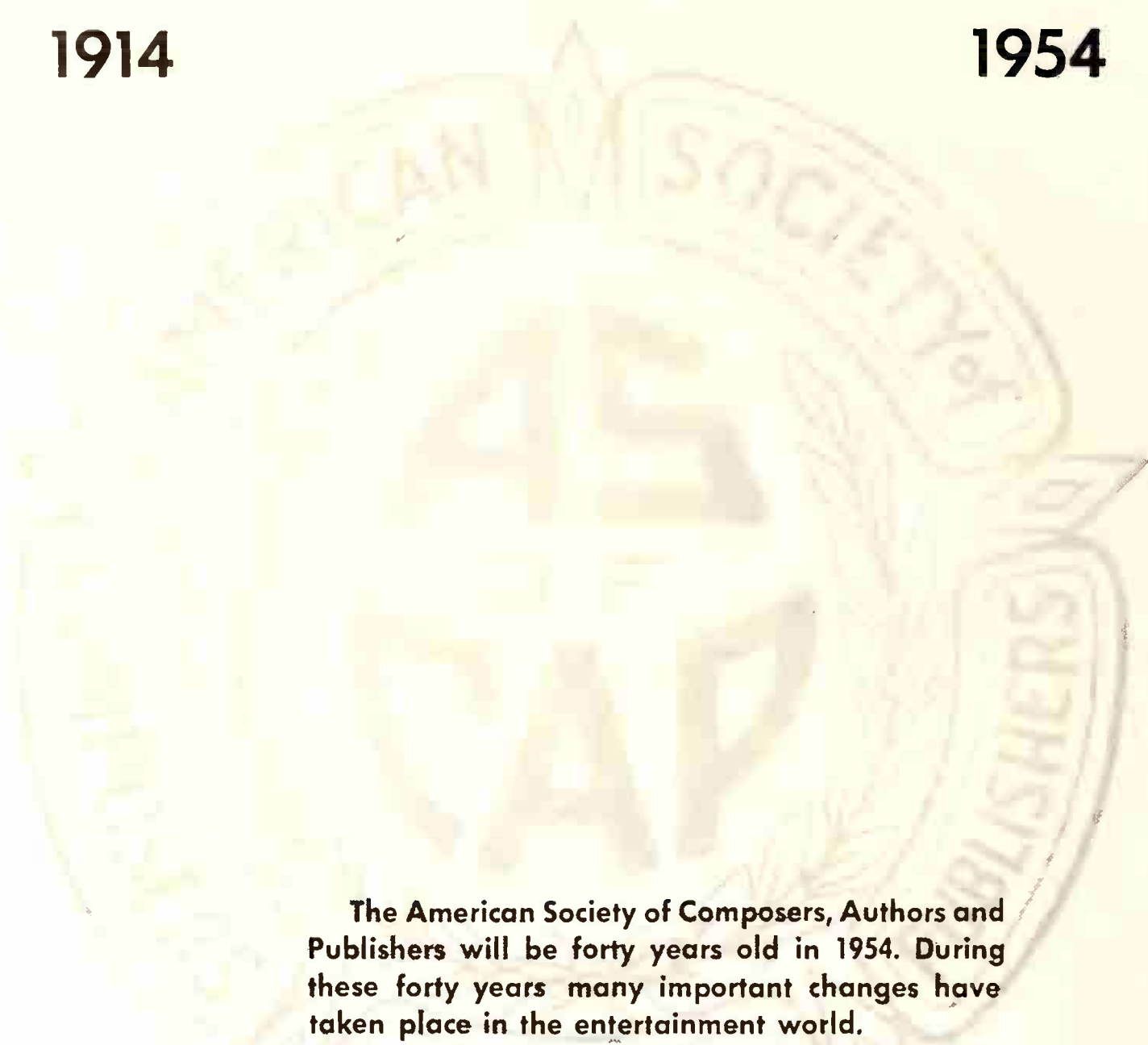
How it works: Guarantees (by contract) mass displays for your product* in all stores of the biggest chains in the area, including Purity and Safeway. But that's only half the story. In the Bay Area, unlike other markets, independent stores account for 75% of total grocery volume. So KCBS Super Marketing has contracts with the major wholesalers, too, by which an advertisement for your product* (produced to your specifications) will be inserted, without cost to you, in the weekly order books which these wholesalers send to 2,235 independent stores. Thus, with Super Marketing you cover not only the chains but the all-important independent stores as well—something no other merchandising plan can do for you. For details, call us or CBS Radio Spot Sales.

San Francisco · CBS Owned **KCBS**

*Subject to product approval by the stores.

1914

1954



The American Society of Composers, Authors and Publishers will be forty years old in 1954. During these forty years many important changes have taken place in the entertainment world.

America's listening audience has increased by the millions with the growth of new media—such as sound pictures, radio, television and juke boxes. And the one ingredient in the field of entertainment which has survived all technological changes—not only survived, but has increased and expanded—is Music! It has remained a basic requirement for all phases of show business. For a good song always is good entertainment!

ASCAP—entering its forty-first year—is justly proud of the repertory of its more than 3,000 song-writers and composers. ASCAP also is proud of its many years of service to its licensees, and pledges itself to a continuation of making available to the entertainment world the best in music.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

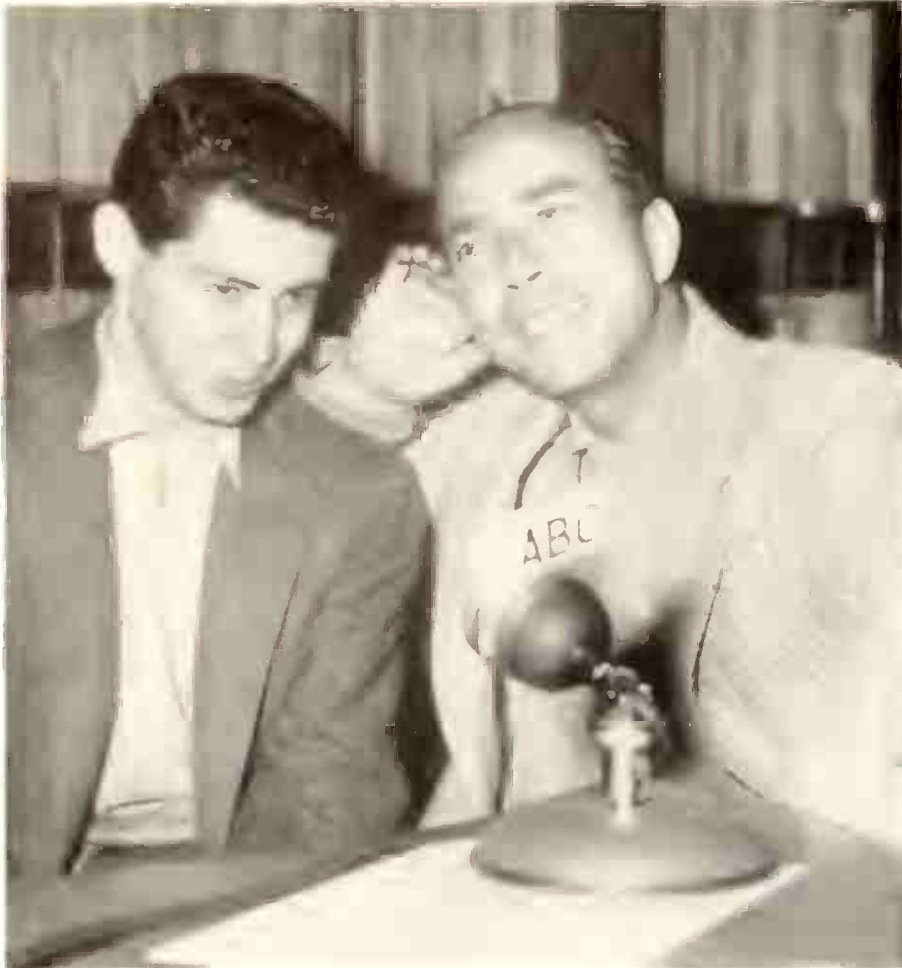
575 MADISON AVENUE, NEW YORK 22, N.Y.



NIGHTTIME NETWORK RADIO TO COST LESS THIS FALL

Here are some of the important questions you will find answered in the pages of this report

- Q.** *What is the fall outlook for network radio rates? page 252*
- Q.** *How do agency media directors feel about new discounts? page 253*
- Q.** *How does each of the nets figure discounts? page 254*
- Q.** *What's new in programing this fall? page 256*
- Q.** *Are program formats changing? page 256*
- Q.** *Will there be more spot carriers next season? page 258*
- Q.** *What's the big problem in network radio research? page 260*
- Q.** *What types of clients are buying net radio? page 262*
- Q.** *What are some of the most recent net radio buys? page 262*



Greeting card sponsor: Merit Greeting Card Co. of Newark, a mail-order house, had sponsored Martin Block locally. Impressed with results, firm has bought him on ABC Radio. This new-to-network client has 140-station lineup which covers its four mailing areas all over U.S.



Soft drink sponsor: Royal Crown Cola signed up Robert Q. L. show on CBS Radio Saturday morning for 52 weeks. Client feels L. is merchandisable, bought network radio for broadest possible coverage, bought Saturday morning to reach consumer before shop-

Rates

Q. How much will network radio rates go down this fall?

A. Rates, as such, will not change. What the networks will do is increase the nighttime discounts on network time charges. The reason discounts will be changed and not rates is that affiliate stations prefer to keep the base nighttime rate higher than the daytime rate for the purpose of maintaining their national spot rates.

CBS Radio and its affiliates, which started the snowball rolling on reduced time charges for nighttime network radio, said in their statement on 26 May: "To stimulate still greater use of nighttime hours for individually sponsored network programs, CBS Radio will consider for the fall added inducement to advertisers buying facilities for their programs by adjusting by discounts nighttime costs to approximately those of premium daytime costs. Related to such a cost adjustment, the program time of certain

network shows of 25 minutes or longer duration would be reduced slightly to permit full one-minute commercial or public service announcements by the stations."

CBS has polled its affiliates on the question of whether they would take 20% less compensation from network sales and it reports a high percentage of O.K.'s. The network has already guaranteed sponsors a 15% reduction in nighttime time charges for fall buys. So it seems safe to say that the discount increases will amount to between 15 and 20%.

While NBC attacked the CBS move as an "act of desperation" and "contrary to the best interests of radio stations and networks," it said it had to go along in order to meet the competition. Stations have been asked to accept a 20% reduction in compensation and NBC made clear it would meet whatever actual reduction CBS finally decided on.

It appears likely that ABC will follow along. Mutual, which has a "creeping" rate reduction formula,

will continue with it. The Mutual formula provides for a 50% reduction in nighttime rates in individual markets six months after a tv station comes on the air in that market. Since Mutual's rates have been automatically adjusted as new video outlets have appeared, the network sees no reason to add further inducements.

Q. Why will the radio networks cut their time charges at night?

A. Obviously, no business cuts prices when customers are anxious to buy. And customers are not exactly hanging on the radio networks' doors to buy nighttime—at least, not at the existing discount structure.

It is interesting to note that PIB gross time sales figures—a reliable measure for comparing sales activity since basic network rates themselves have changed little in recent years—show daytime sales down this year, but not nighttime. For the first four months of this year the four-network PIB daytime figure was \$28,189,001. The 1953



Citrus growers sponsor: Florida Citrus Commission added network advertising to other media, bought "Florida Calling" on MBS with m.c. Tom Mac (above). Client hopes to build up citrus fruit use in rural areas which it can reach with radio, liked idea of show from Florida

Insurance sponsor: Prudential Insurance Co. put nearly \$700,000 in NBC Radio "Fibber McGee and Molly" nighttime strip for 39 weeks starting September. Client likes nighttime radio for low cost and ability to reach men, who buy most insurance; is already on daytime

corresponding figure was \$31,470,611. Nighttime figures for the first four months of this year total \$23,454,526 compared with \$23,845,520 last year (see Radio Basics, page 248).

The advertisers' demands for lower time costs or the reluctance to buy at the old discount structure are a result of the ratings, especially the Nielsen figures. Audiences for evening shows have dropped substantially—according to Nielsen. For the week ended 8 May, the average audience for the evening once-a-week show was 1,633,000 homes. This compares with 1,969,000 during the corresponding week in 1953. The corresponding 1952 figure was 2,097,000.

One network executive told SPONSOR: "Whether we like it or not we're stuck with the Nielsen figures. They don't tell the whole listening story. They don't show the growing importance of out-of-home listening in autos and on portables. Unfortunately, we haven't been able to get the same, complete figures on out-of-home listening as we have on in-home listening. So we have

to show comparable cost-per-1,000 figures for daytime and nighttime."

Another factor in the shying away from network radio is the cost of competitive media. Television is devouring advertising dollars at a tremendous rate, and its glamor puts radio at a psychological disadvantage. Costs of other media have been going up, too.

Q. What effect will the reduction in network time charges have on nighttime business?

A. SPONSOR queried media directors at a number of the top agencies as to the effect of the cuts. Here are some answers:

William C. Dekker, vice president in charge of media, McCann-Erickson: "To my mind, the recently announced rate reduction for evening network radio costs should be reflected in increased use of nighttime network radio through package media buys. With a favorable cost-per-1,000 opportunity, an advertiser can come in and make a

good buy for two, four, six or eight weeks or more in programs with known ratings. Continuance of good nighttime programming should contribute to maintaining the level of listening and thus national spot sales should benefit as well."

Arthur Porter, vice president in charge of media, Leo Burnett: "According to the best information available from the networks, the proposed rate cuts will affect a saving of about 10% to the national advertiser. It is my feeling that this is not enough of a slice to result in any greatly increased use of nighttime network radio.

"In the 1953-'54 season, in terms of reaching people for a dollar, daytime radio was most efficient, daytime tv was next most efficient, and nighttime tv and radio were about equal in efficiency. Now, if the advertiser receives a 10% reduction in the cost of reaching people through nighttime network radio, this would result in making this medium about 10% less expensive than nighttime tv but not nearly as
(Please turn to page 256)

EASY-TO-USE GUIDE TO NETWORK RADIO

ABC

Discounts: ABC, like other webs, has a separate discount schedule for morning and afternoon. In the morning it runs from 15% for billings of less than \$3,000 per week to 30% for billings of \$18,000 or over per week. The afternoon schedule runs from 27% to 42%. In the evening the gamut is 40% to 53%. Above this there are maximum discounts going up to 43% in the morning and 54% in the afternoon when billings come to \$2.4 million or more. The maximum discount in the evening goes to 62% for billings of \$1.5 million or more.

Rebate: There is an annual 9% rebate for 52-week advertisers but this added discount can be earned by less-than-52-week clients if they spend \$2.4 million annually on daytime billings or \$1.5

million annually for nighttime billings.

Contiguity: ABC has both vertical and horizontal contiguity. It applies only to periods of 15 minutes or more. In vertical contiguity, for example, a client can buy a 15-minute show during the day and one at night during the same day for the half-hour rate. Horizontal contiguity is given only at night for buys totaling an hour a week. For example: four 15-minute shows at night can be bought at the hour rate. Normally, a 15-minute show costs 40% of hour rate.

Other: Not shown on the rate card are such special prices as a 7½-minute rate (one-half of ¼-hr. rate) for Jack Gregson and an announcement rate for Martin Block.

CBS

Discounts: These are now figured on annual dollar volume basis but this may be changed to weekly dollar volume basis because there is more short-term buying on network radio these days. Nighttime discounts now run from 27.5% for any billings of less than \$10,000 during any 52-week period up to 44.5% for billings of \$2.5 million or more. Daytime discounts start off with a flat 5% for any weekday buy. The regular daytime discounts start at 8% for buys over \$10,000 and go up to 23.5% for billings of \$2.5 million or more.

Rebate: Starting last year CBS gave 8½% additional discount only to 52-week clients. There had been an annual rebate previously but sponsors could, in effect, have earned it by

spending enough money in less than a 52-week period.

Contiguity: CBS has no contiguity as such but an advertiser with a daytime show gets a "proportionate hour rate" for a nighttime buy of same amount of time or less any day of the week. That is, if the advertiser has a 15-minute daytime strip he can buy an equal-sized strip at night for 25% of hour rate rather than the regular 40% of the hour rate. However, he still pays 40% of the hour rate for his daytime strip.

Network flexibility: By the Selective Facilities Plan the advertiser does not have to pay attention to group requirements but must permit CBS to sell show in markets where he doesn't sponsor it.

Shows discount systems used by each of the four networks to give you basis for understanding upcoming discount changes at the radio networks

MBS

Discounts: There are two evening discount schedules, one schedule for a split and one for a full network. The former run from 7½% for buys of less than \$3,000 per week to 20% for billings of \$20,000 or more. The comparable full network schedule goes from 15 to 35%. However, there is a 50% discount for stations in tv markets but in no case can weekly dollar volume discounts at night exceed 50½%. Since stations making up 86% of network time costs are in tv areas this 50% discount applies to virtually all stations at night. The maximum discount of 63% can be earned on nighttime billings of \$1 million or more in lieu of the other discounts. Daytime discounts go from 22½% to 37½% with an annual discount of 50% for billings of \$1.2 million or more.

Rebate: There is a 12½% rebate for 52-week clients. However, total discounts cannot exceed 50% daytime and 63% nighttime.

Contiguity: Vertical only. Example: a client who buys half-hour show during day and half-hour show at night on same day gets the hour rate instead of two half-hour rates, or 75% rather than 90% of evening rate.

Network flexibility: "Station group" requirements have been eliminated. Even in case of high-rated, established MBS "house" properties less than full network buys are possible, subject to preemption for full network buys. For participation buys, requirements for network size are stringent.

NBC

Discounts: Nighttime discounts start at 32% for billings under \$6,250 per week and go up to 42% for billings of \$50,000 per week and up. Advertiser can elect, instead of weekly discounts and the annual rebate, an over-all nighttime discount of 47.75% for combined billings of \$1 million and up in a 52-week period. Daytime discounts run from 5% for billings under \$750 per week up to 27.5% for billings of \$25,000 per week and over. However, total discounts, including annual rebate, are reduced by 10 percentage points for morning programs.

Rebate: Advertisers on 52 consecutive weeks get additional 10% continuity discount. It cannot be earned any other way.

Contiguity: NBC broadened its contiguity

policies starting 1 March last. The new plan permits an advertiser with as few as two quarter-hour periods on different days to get contiguous rates with other shows of 15 minutes or more on same days. Suppose client has 15 minutes on Tuesdays and Thursdays. If he buys another 15-minute show on Tuesdays he can combine the two Tuesday shows and pay the half-hour rate. Similarly for Thursdays. Another change provides that sponsors of daytime shows of 15 minutes or longer can buy equal amount of time at night at the proportionate hour rate. The nighttime show could be bought on any night.

Network flexibility: An advertiser can buy any lineup if gross cost is at least 75% of full network. Exception: spot carriers.

efficient as daytime radio or daytime tv.

"With the obvious advantages of tv over radio, it does not appear to me that a 10% differential in cost is enough to force advertisers to stand in line to get into nighttime radio. While nighttime radio listening in radio-only homes is as high as ever, it has suffered a drastic drop in tv homes.

"This, combined with the fact that there are about 20-25% fewer radio-only homes than there were a year ago, may mean that the networks' rate cut may be too little and too late."

Fred Barrett, vice president in charge of media, BBDO: "Since we buy media on its effectiveness and its ability to meet the needs of a specific product or problem, rate cuts are not likely to change our thinking one way or the other should some media problem suggest the use of the network radio."

Walter G. Smith, vice president and media director, Biow: "In our opinion, the recent radio network rate adjustments are long overdue. While these rate cuts should be helpful in maintaining a good share of current network volume, we question whether they will attract any important new business. We believe the networks may have to give consideration to additional rate adjustments, and an even more flexible policy of station selection if they expect to maintain a substantial volume of advertising in the future."

Programing

Q. What's new in network radio programing this fall?

A. Programing trends this fall will be marked by an intensification of previous developments caused by television, especially at night. Possibly the most noticeable development will be the increased use of strips at night.

CBS will have an hour of them from 9:30 to 10:30 p.m. The *Amos 'n' Andy Music Hall* will be on from 9:30 to 9:55 five nights a week, followed by five minutes of Bob Trout and the news. Two 15-minute strips will follow Bob Trout, *Mr. Keen* and *Life with Luigi*. Both *Mr. Keen* and *Amos 'n' Andy* will also remain in their half-hour period weekly formats on Friday and Sunday, respectively. The 25-minute *Amos 'n' Andy* strip period will be warmed up this summer by Jack Carson.

NBC will add another nighttime strip to its existing *Fibber McGee and Molly* across-the-boarder. It will be *The Great Gildersteeve*. The two will run back-to-back in the 10:00-10:30 period Sunday through Thursday. This unconventional five-day run is caused by some new business in NBC Radio's Friday lineup. Gillette's fight show, *Cavalcade of Sports*, came over to NBC from ABC as part of a big move of Toni-Gillette business to NBC Radio and TV.

ABC, which had an hour of 15-minute across-the-boarders from 8:00-9:00 p.m. during this past season was unable to get much business out of them and is switching over to a longer show, the hour-long *Jack Gregson Show*, already on. The Gregson program will probably be on Tuesday through Friday in the fall. On Monday ABC is building a program lineup around its newly acquired *Voice of Firestone*, which keeps the same slot it had on NBC, 8:30-9:00. Keeping the same time slot was, of course, of great importance to this old-timer on radio. ABC will also retain the strip format in the 10:00-10:30 p.m. period.

Mutual has no new plans for nighttime strips. However, its block of half-hour mysteries from 8:00 to 9:00 p.m. every weekday can be considered a kind of strip since the same kind of show is on at the same time every weekday night.

Q. What is the reason for the increased use of strips?

A. There are a number of them.

In the first place, talent and production costs can be spread out in a strip, and so they are cheaper buys for the advertiser, a very important factor in radio these days.

Secondly, they are a way for advertisers to gather large cumulative audiences quickly, a factor of growing importance in buying radio today.

Thirdly, they offer another device for networks to sell announcements or segments to clients seeking cheap circulation buys. While any of the radio networks would be glad to sell nighttime strips to single advertisers, the actual purpose of them in 1954 is to sell them to a variety of advertisers in a variety of ways.

Fourthly, the strip is easy for the listener to remember. It is felt that the radio audience has enough to remember in the way of television programs

and that his memory of radio programs tends to be secondary. With strips the listener can easily remember that, for example, *Amos 'n' Andy* is on 9:30 every night or *Fibber* is on at 10:00 every night. The Mutual block of mystery shows, while not strips in the ordinary sense still cater to the easy-to-remember factor.

Q. What changes are going on in radio network program formats?

A. The trend toward easy-to-listen-to shows is continuing. This is the networks' way of adjusting themselves to the changes in the way people listen nowadays. With the growth of out-of-home listening and the spread of radio sets outside the living room, the U.S. audience more and more listens while doing something else.

This listening revolution is by no means a 100% thing. The top radio network shows are still the conventional ones, like *Amos 'n' Andy* and the *Jack Benny Show*. A good show is easy to listen to whether you're in the living room, in an automobile, on the beach, in the kitchen, bedroom or den. But it is significant that the new *Amos 'n' Andy* strip is colored by the disk jockey format which has been so successful and which has enabled the independent stations to give the network outlets a run for their money.

The new *A&A* strip on CBS Radio will be part fiction, part reality. It will not be a story show. It will "originate" from the Grand Ballroom of the Mystic Knights of the Sea. Recorded music will be played, guests will appear but Amos, Andy and the Kingfish, who will "manage" the show will play their parts in character. A hypothetical gimmick might be some ludicrous mix-up whereby the Kingfish mistakes Frank Sinatra for Eddie Fisher when the former appears on the show.

Another switch in approach for a well-known radio personality will be the new Edgar Bergen show, which Kraft will sponsor on CBS Radio for an hour on Sunday nights starting in the fall. Bergen and his puppets will indulge in discussions of politics, sports, show business—anything of current interest. There will be well-known guests and there will be musical recordings played *a la* the d.j. The approach will be low-key. There will be humor, but it will not be a comedy show in the usual sense.

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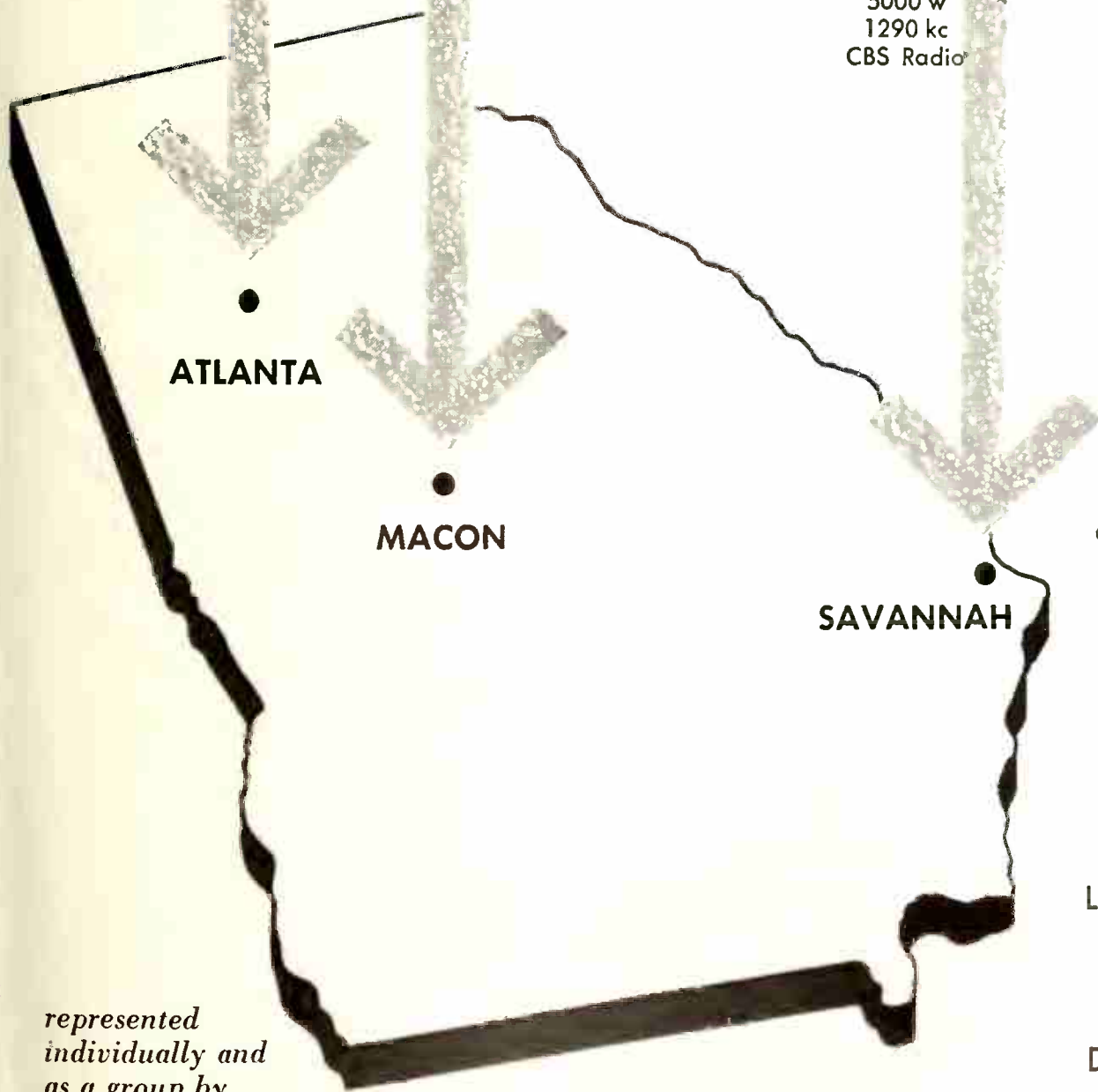
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networks' efforts to find a program formula which not only will compete with tv but with the independent stations. The increasing emphasis on music and news in network programming, the network people realize, might be fatal to the networks if it turns out to be a carbon copy of programming by the independent outlets.

Spot carriers

Q. What's the outlook for spot carriers?

A. More of them. While spot carriers have not been an outstanding success in all cases the reason is the advertiser's resistance to network radio rather than a dislike of the spot carrier idea itself.

Q. What does the advertiser like about spot carriers?

A. They are a cheap way of reaching a lot of different homes. By buying announcements in a group of different shows or on different days of the week in the same strip the advertiser is able to scatter his shots. He is likely to reach more different homes with three scattered spot carrier announcements than with three commercials in the same show.

Counter-balancing this unduplicated homes advantage is the fact that each home reached through spot carrier buys is likely to be reached fewer times than the homes reached through one complete program. In addition, the sponsor buying a complete show for himself gets better sponsor identification and is better able to merchandise the show and its personality.

Q. What's new in spot carriers?

A. Mutual is polling its affiliates to get an O.K. on its new half-hour spot carrier strip on weekday mornings and a similar strip in the afternoon. This will be added to the existing Multi-Message Plan in the evening and on late Sunday afternoon. The MBS affiliate committee already has approved the new plan.

The morning strip will be *Story Time* with Madeleine Carroll. She will narrate the stories and act in them. Each story will be a week long. The time slot will be 10:30-11:00 p.m. The price has not been decided upon yet

but in line with previous Mutual spot carriers there will be four announcements per hour. The afternoon strip won't be set up until the morning strip is sold.

In its announcement disclosing the cut in nighttime costs CBS and its affiliates deplored "the widespread activities of some networks in accentuating the sale of other than the customary time and program units." In line with this, CBS will sell its new 15-minute nighttime strips and some of its longer shows in 15-minute segments. One exception is the *Amos 'n' Andy* 25-minute strip which will be sold in six-minute segments.

This means that the sponsor can buy as little as one program in a 15-minute strip. Of course, nobody buying network radio will normally buy 15 minutes of programming and no more. It's not only ineffective, it's expensive because the time discounts will be nil or practically nil. The point is that the CBS strips will be flexible buys, one of the important characteristics of the spot carriers.

It is not outside the realm of possibility that if the 15-minute segments do not sell well, CBS will break them down into 7½-minute segments. This means in effect, selling single commercials.

The 7½-minute segment, which means four commercials within a half-hour show, seems to be growing in popularity. NBC's long participation shows provide for eight announcements an hour. Mutual's original Multi-Message Plan provided for three commercials per half hour but this was later switched to four. CBS' Power Plan, which has been discarded, sold three commercials per half hour. The use of four per half hour means, of course, a cheaper price.

NBC has added only one spot carrier to its present roster. However, it has the O.K. from its affiliates to program 12 additional hours of spot carriers. These will not be put on until the existing ones are sold out or nearly sold out.

NBC's new spot carrier is *The Great Gildersleeve*, which will become part of the Three Plan, following another Three Plan strip, *Fibber McGee and Molly*, at 10:15 p.m. The remaining Three Plan weekday strips are *Second Chance*, on at 11:45 to noon, and *It Pays to be Married*, on from 5:45 to 6:00 p.m.

There are four other NBC participa-

tion shows, some of which involve some time switches for the fall. *Roadshow*, now on from 2:00 to 6:00 p.m. Saturday may be moved over to the 11:00 a.m. to 1:00 p.m. slot on the same day. *Weekend* will be shortened a half hour and is scheduled to run from 4:00 to 5:30 p.m. Sunday instead of 4:00 to 6:00 p.m. *The Big Preview*, now on from 7:30 to 9:30 p.m. Saturday, will be shifted over to the Friday 8:30-10:00 p.m. slot leading into the Gillette fights, previously on ABC Radio. Part of its time on Saturday will be filled in with a scheduled one-hour Boston Symphony concert. *Sunday with Garroway* remains in the 8:00-10:00 p.m. Sunday period.

Q. What do participations and segments cost?

A. They're generally cheap. This is so despite the fact that the sponsor generally has to buy the complete network or whatever stations carry the show. The flexible station lineups which a sponsor can get with his own show are not available to buyers of spot carriers usually.

The Three Plan has had a minimum-buy requirement of three participations a week for four weeks. While this is technically still in effect it will not be required in all cases. For example, an advertiser who buys a big chunk of the Three Plan for, say, a two-week saturation campaign will not be turned down because it is less than a four-week buy.

The two nighttime Three Plan strips sell for \$3,200 per participation or \$8,750 for three. The two daytime participation strips cost \$2,250 per for *Second Chance* and \$2,025 for *It Pays to be Married*. The first-mentioned daytime strip costs more because it is on during morning time.

The other four participation shows are priced as follows: *Roadshow*, *Weekend* and *The Big Preview* sell announcements for \$2,250 while on *Sunday with Garroway* the price is \$2,000. The Three Plan has its own discount structure apart from the general network discount structure. These run up to 8% for 156 or more participations within a 52-week period. Participation buys on the other NBC spot carriers can be combined with the Three Plan buys for discount purposes.

On CBS the new nighttime strips are priced as follows: *Amos 'n' Andy* *Music Hall* will be \$2,943 per six-minute segment. This includes time

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and talent. Program prices for *Mr. Keen*, which is already on the air, and *Life with Luigi* are \$1,340 and \$1,500 per quarter hour, respectively.

CBS Radio is planning to bring back *Stop the Music* in the fall. Bert Parks will possibly be m.c. The unusually interesting thing about it, however, is that it may be 1½ hours long and will be slotted between 8:00 and 9:30 p.m. on Tuesdays. At least it will be that long if the time can be sold. Advertisers will be able to buy the show in segments with the price \$2,000 per segment.

Research

Q. What's the big problem in network radio research?

A. One of the biggest, if not the biggest, is to measure the extent of out-of-home listening on a regular program basis.

Q. Why is this particularly important?

A. Because the amount of out-of-home listening is increasing in absolute figures and relative to in-home listening. Most of this out-of-home listening is in automobiles—there are 29 million or more auto radios—and the networks consider other out-of-home listening a factor, too. In a presentation now making the rounds of agencies and advertisers, CBS Radio points out that there are about 10 million battery-operated portables and about 10 million radios in public places. The problem of how to measure all this listening economically is a humdinger.

Q. To what extent is out-of-home listening increasing?

A. Pulse has been measuring out-of-home listening locally in an increasing number of markets for four years. In those markets (six of them) where out-of-home listening has been measured during those four years the increase is 32%.

As a by-product of its coverage study in 1952, Nielsen found that the average hourly amount of out-of-home listening relative to in-home went from 11.9% during the week to 14.8% on weekends. However, during a number

of hours the percent rose to from 25 to more than 30%. There is general agreement that since 1952 the figures have gone up substantially.

Q. What is the outlook for the measurement of out-of-home listening?

A. As a by-product of its new local rating service, Nielsen is offering the networks national auto radio sets-in-use figures by quarter hours. These will be given as a percent of homes using radio. These auto radio listening figures will also be available locally. There will be no breakdown by programs, however.

Auto listening data will be collected from Nielsen diaries (Audilogs) plus Recordimeters on auto radios. These Recordimeters show the amount of time a radio or tv set is turned on but, unlike the Audimeter, do not show station or channel listened to. The auto Recordimeter, unlike the home Recordimeter, will not for obvious reasons buzz or light up periodically to remind the listener to fill in the diary. The networks and Nielsen are still dicker about this service and it is not known exactly when the information will first be available. One of the webs is reported close to signing up.

Q. What new research is being done affecting network radio?

A. Anxiously awaited are the results of the BAB-four network radio and tv set count. With the field work already completed by the Alfred Politz Research organization, results are now being tabulated and the figures are expected to be out by the end of this month. The study will have stature in advertising circles, having been validated by the Advertising Research Foundation.

The Politz study did not go into actual listening but gathered complete information on all radio and tv sets in and outside the home, where they are located and how many each home has.

Also expected to be released shortly, if it has not already been released, are partial figures on Mutual's radio study. This study, done by J. A. Ward, Inc., not only counted radio and tv sets and noted their locations but gathered material on listening and viewing habits by quarter hours of the day.

For example, those interviewed were not only asked whether they were listening to their radio or tv sets each 15 minutes but were asked what they were doing. This will not only give a profile of family activity all through the day but will show to what extent people listen to radio while doing something else.

Mutual will not release all the data gathered in the study but will use some of it for specific sales pitches to clients and prospective clients. However, most of the broad results are expected to be made public.

Q. What research data are the networks pitching at advertisers?

A. Aside from pointing out the bonus of out-of-home listening, the networks are stressing such things as (1) total amount of radio listening in the country, (2) the large unduplicated audiences a radio advertiser can gather over a period of time and (3) the still-large percent of non-tv homes.

In its new general radio presentation CBS is stressing figures showing total in-home radio listening that Nielsen got together for the radio networks in March. They show that 92% of all radio homes listen to radio sometime during the week. This is a weighted average of the 90% of tv homes that listen to radio during the week and the 95% of radio-only homes that listen. The figures also show that the average radio home listens 20 hours and 44 minutes each week and that (1) 10 million people are listening during the average daytime minute and (2) 13 million listen during the average nighttime minute. These figures are for in-home listening only. They cover the week of 7-13 March 1954.

The large unduplicated radio audiences that an advertiser can gather through a single buy or a series of spot carrier buys is another way of saying that radio program audiences show a large turnover. Here is a sample of unduplicated audiences for a half-hour once-a-week evening program. The figures are Nielsen's:

The program averages a 6.4 rating during a 12-week period with a high of 8.0 and a low of 4.5. The average number of homes reached each week is 2,982,000. During the first week of this 12-week period the program reached 6.7% of all radio homes. Th

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second week it reached 5.9%, some of whom heard the first broadcast, but many of whom didn't. (Since Nielsen has a fixed sample, it can measure this duplication.) A total of 2.9% of all radio homes represent new homes which did not hear the first program. Thus the unduplicated homes percentage is 9.6% of all radio homes.

This unduplicated homes total continues rising. At the end of four weeks the unduplicated rating is 14.5 or 6,757,000 homes. At the end of 12 weeks the unduplicated rating is 25.6% of all radio homes or 11,930,000 homes which have heard one or more programs.

This audience accumulation is more marked on radio than on tv. The reason is that the average radio rating is lower than the average television rating. A tv program viewed by 40% of all the tv homes obviously cannot quadruple the number of different homes which tune in while a radio show with a rating of 6.4 has lots of room to do so.

It should also be noted that unduplicated homes figures are not a measure of total home impressions. A tv

program may show a slower rate of rise in unduplicated audience over a period of weeks but the probabilities are that each home hit is hit more often than a comparable radio show.

Turning now to point No. 3 in the first paragraph of this question:

The radio networks have not been pushing too hard the point that radio is the best way to reach non-tv homes. As the number of non-tv homes has been decreasing that sales argument has been losing its force. The radio stations and networks have been programming more and more to tv homes.

Despite the decreasing number of radio-only homes there is still a large number of them. NBC Radio is making a point of that in one of its newest sales presentations. The presentation declares that an advertiser who uses network tv must complement his television advertising for full national coverage.

It points out that of the 47,560,000 U.S. homes 63% have tv sets but only 49% of U.S. homes have tv sets and are in the coverage areas of "the average 66-station evening television network." That leaves 51% of U.S. homes uncovered, on the average. Even if every tv home is covered an advertiser would miss 17,100,000 or 37% of all U.S. homes. However, to increase a tv network station lineup is often difficult, clearances being what they are, and, NBC says, the mushrooming cost is out of proportion to the gain in coverage. The presentation states: "When you increase (from) basic to full tv network, coverage (is) up 21% and cost (is) up 50%."

The presentation also compares network radio with four top national magazines and four top Sunday supplements in their ability to reach non-tv homes. It finds that the number of non-tv homes reached by these eight periodicals ranges from 1,251,000 to 3,843,000 per issue and compares this with the 17,100,000 non-tv homes which can be reached by radio.

The presentation also touches on the amount of duplication between radio and tv programs. Quoting a Nielsen study of 47 radio-tv program combinations, the presentation points out that the highest delivered audience duplication for any combination was 4.3% while the average duplication for all 47 was 1.9%.

As a final inducement to prospective clients NBC Radio offers "at no cost

to you, a complete Nielsen analysis (of) your tv advertising combined with a recommended complementary schedule."

Network advertisers

Q. Who's buying more of radio network advertising and who's buying less?

A. A comparison of PIB industry figures for the first four months of this year vs. the corresponding period last year shows:

1. In three important categories there are increases in gross billings: for soaps and cleansers, autos and accessories, gasoline and oil. In the case of the soaps and cleansers and gasoline and oil classifications the upward move in billings is a reversal of the 1953 trend. There are a variety of reasons for the increase in soap and cleanser business but the gas and oil increase seems clearly linked to the increased advertising for the new, higher octane auto fuels. The increase in auto advertising on the radio networks (from \$2.0 to \$3.4 million) is a continuation of last year's upward rise, a result of the keener competition in the business. Auto billings went from \$4.4 in 1952 to \$8.0 million in 1953 on network radio, according to PIB.

2. In five important categories there were decreases in toiletries, drugs, food, tobacco and household equipment billings. The first three categories are the most important in network radio from the standpoint of billings. The decline in food billings is a continuation of last year's trend. However, 1953 PIB billings for toiletries and drugs were above 1952.

Q. What are some of the new radio network buys this year?

A. ABC has attracted four clients new to network radio. They are Cat's Paw Rubber Co., which bought *Modern Romances*; Merit Greeting Card Co., which bought into the *Martin Block Show*; Elsevier Press, which bought health talks by Carlton Fredericks, and Table Products Co., a division of Safeway Stores, which bought *No School Today*.

CBS was quite successful in selling its Robert Q. Lewis Saturday morning show, which began early this year,

America's No. 1 Negro Market

WWRL has a larger audience in the 1,045,371 New York Negro Market than any other station—network or independent—according to Pulse Ratings. WWRL moves merchandise FAST—that's why:

Camel Cigarettes	Carolina Rice
Scott's Emulsion	Aunt Jemima Flour
Lydia Pinkham	Tip Top Bread
Feenamint	Carnation Milk
B.C. Headache Powders	Manischewitz Wine

use WWRL to outsell all competition. Discover today how New York's Negro Market (greater than ALL of Boston, St. Louis or Pittsburgh) plus WWRL programs and merchandising can produce greater sales for you.

Pulse Report on Request
DEFender 5-1600

In New York City
at 5,000 Watts

WWRL

Among those who bought: Royal Crown Cola, Helene Curtis and Doeskin. A. E. Staley, a new-to-radio-network client, starts on the Godfrey morning show 19 July. Eversharp has signed up for the *Godfrey Digest*. Dr. Scholl is a new sponsor for the 24 April-31 July period. One of the most important new radio purchases is Kraft's buy of Edgar Bergen for an hour on Sunday nights, starting in the fall. (Kraft dropped *The Great Gildersleeve* on NBC Radio.)

Mutual has sold the *Florida Calling* show with m.c. Tom Moore to the Florida Citrus Commission. The Pan American Coffee Bureau has picked up participations in the Multi-Message Plan. Bridgeport Brass has also bought into Multi-Message. Other 1954 clients include Grand Duchess Steaks and Niagara Manufacturing and Distributing.

NBC wrapped up two clients new to network radio this year. Mytinger & Castlebury, makers of Nutrilite, a food supplement, will sponsor the *Dennis Day* show on Sunday afternoon. D-Con Co. bought two shows on Saturday, one in the morning, *Doorway to Beauty*. There is a good chance that the American Dairy Association will buy Bob Hope on Thursday nights this fall. The sale of participations to Prudential and RCA amounted to \$1.5 million in new business. The insurance company will start off in September, RCA this month. ★ ★ ★

SPONSOR ASKS

(Continued from page 57)

FLEXIBLE BUYING CITED

By Thomas F. O'Neil

President, Mutual Broadcasting System



Flexibility is the keynote in network time buying this fall. Other factors advertisers will be watching are changes in listening patterns (where listening

will increase outside the living room and out-of-doors), improved programing, intensified merchandising support and coverage other media miss.

More detailed research figures are in the offing for MBS clients. Results of

KOMAS
Affiliated Management KWTW CBS

CBS
50,000 WATTS
EDGAR T BELL
General Manager
GENE RIESEN
Sales Manager

* KOMA carried the first Ford dealer's sponsorship of Edward R. Murrow on a spot sales basis.

the *Suburban* of Oklahoma City

REPRESENTED BY
AVERY-KNODEL, INC.

a new survey—determining where and when listening is done (kitchen, car, den) and who listens (housewife, teenagers and their income levels) as well as how many listeners will be available enabling advertisers to invest their dollars more wisely than ever before.

Mutual's "Multi-Message Plan," inaugurated January 1952, quickly became a favorite with advertisers large and small. This fall the network plans to offer a daytime counterpart—morning and afternoon "multi-message" sessions. In the past season more leading advertisers used MBS than ever before in its history. And a sizable number of sponsors new to network radio were added as well.

Greater nighttime values are another radio "plus" advertisers will find difficult to ignore. The MBS formula, which compares favorably with the newly reduced rates announced by other networks recently, has been in effect for years. Mutual's automatic formula for reduction of nighttime rates—the only one in network radio—affords advertisers a continuously adjusted rate structure whenever tv enters a radio market.

Increased merchandising support on a local level—is another plus at Mutual. A new merchandising plan is soon to be put into effect. The trend to larger network hookups, for more concentrated coverage, will continue. In 1950 the average lineup totaled 267 stations. It rose to 318 in '51, 366 in '52 and 435 in '53.

Closely watched by advertisers will be Mutual's policy of retaining the accepted and highly rated programing structure intact during the summer months assuring a solid and loyal audience for the fall season.

TV'S AUDIENCE LEAKAGE

By Robert E. Kintner
President, ABC



SPONSOR'S question, "What are the radio-tv trends advertisers should look out for this fall?" intrigues me.

I read the question through twice. My second reading was the precise opposite of the first. I should like to answer the question, as I first in-

terpreted it. And so you may know how I read it, I shall rephrase the question: "What radio-tv trends should advertisers beware this fall?"

I will cite only one . . . in television where one can detect the subtle beginnings of what I call "tv's audience leakage."

Every shopping day, 23,753 homes buy a tv set for the first time. And the circulation of evening television continues to mount. Witness the 17,271,000 homes that now watch tv per average minute in the prime 8:00-10:00 p.m. hours. Last year it was 13,779,000 homes. In 1952 it was 11,211,000 homes. Yet this fabulous growth (54% in two years) has, I fear, obscured a small contrary trend which, if unheeded, would constitute a threat.

I refer to television's audience leakage. That segment of tv's potential audience which leaks away before its expected volume is delivered to the advertiser.

We at ABC have been studying homes whose viewing is atypically light. This is the group whose viewing habits are said to be proving increasingly "selective." This is a euphemism for what our research shows to be some evidence of a still small but growing reaction against what has been called "the misery of choice" between programs of too similar and therefore monotonous quality. I refer to the beginning of a development more fundamental than the wearing out of tv's novelty.

Program diversification and balance offering a greater variety of choice will plug the leak. And this means a program fare in prime time—far broader than variety reviews, comedians and drama shows.

It means a refusal on the part of both the advertiser and the broadcaster to worship at the shrine of ratings. The total cumulative audience—not the per-telecast audience—must be the test. It would be unthinkable for the *New York Times*, for example, to cut to tabloid size to reach the circulation of the *Daily News*. Yet this absurdity would parallel the ratingitis which has infected television with the virus of imitation which results in sameness.

This is why ABC TV is delighted to carry the *Voice of Firestone*. This is a program with its own telecast concept—it doesn't attempt to follow the pattern of any other program—it has its own vitality. Those who have pointed out that the *Voice of Firestone*

fails to achieve the highest levels of rating apparently fail to see that this program adds far more to television's circulation base, i.e., its net unduplicated audience, than the typical higher rated program.

However, a program which is new and different can also be a serious contender for top 10 rating honors. For example, *Disneyland* which premieres on ABC TV October 27. *Disneyland* will rotate four new and different format areas. New concepts which innovate, not imitate.

One 1954-1955 tv trend to beware is "tv's audience leakage." The leak, now tiny, can be completely plugged by new programing which does not imitate but which through offering the public something either new or different adds variety, richness, balance, and therefore audience recruiting power to television's program structure.

INTEREST GROWS IN NEWS

By Ted Bergmann
Managing Director, Du Mont



Sponsors with whom Du Mont is shaping up its fall and winter schedule are showing major interest not alone in entertainment programs, but in news, in sports

and in color, as well as in the production facilities being made available to them through our new Tele-Centre. We are negotiating at the moment with 20 national advertisers on shows that range from 30-minute dramatic presentations and quizzes to a one-hour variety show. We find several substantial network sponsors interested in strong news programs and we fully expect to have at least one such program on the air this fall with an outstanding nationally known commentator as its key personality.

Ratings on professional football last fall disclosed an enthusiastic Sunday afternoon sports audience. We will take advantage of that by airing a strong schedule of weekend Saturday night and Sunday afternoon football games from October through early December.

During the last few weeks virtually all important sponsor and agency executives in Manhattan have visited ou-

new Tele-Centre. They tell us they are impressed by its completeness, by facilities which assure them economical production of any type program from the simplest to the most elaborate. They were likewise interested in our plans to originate color programs by film over WABD in September and to pick up color "live" from the networks on WDTV, Pittsburgh, about the same time with WTTG, Washington, adding similar equipment sometime later.

RADIO-TV AT CROSSROADS

By E. L. Deckinger

Vice President & Director of Research
The Biow Co., New York



Television and radio are each at crossroads in their development. Television is on the verge of becoming a national medium for advertisers; radio faces the

possibility of loss of such status for advertisers.

In such an atmosphere of turbulence and change, the media analyst must be alert to many trends. Among them are these:

A.—Television developments

1. The size of network needed for virtual national coverage.
2. Degree of success of morning and day tv.
3. Rate of development of uhf.
4. Rate of development of a "third" network.
5. "Settle down" level of tv viewing.
6. Rate of development of color.
7. Development, if any, of subscription tv.
8. Degree of success of tv interests in keeping costs under control.
9. Rate at which home-saturation is achieved in set-ownership.

B.—Radio

1. Success of radio in programing to combat tv.
2. Effect of influx of tv serials—and growth of day tv in general—on day radio.
3. Effect of development of secondary tv set on radio's secondary audience.
4. Radio's ability to lure marginal audiences—out-of-home (including automobile), secondary sets and so on.
5. Radio's ability to adjust costs to changes in audience delivery.

6. Radio's resourcefulness in developing high circulation, low cost techniques.

7. Degree to which ownership and use of home radio sets continues to develop.

All things considered, sharp vigilance is necessary in order to keep current with today's very fluid media situation.

49TH & MADISON

(Continued from page 18)

WBAY-TV STUDY

We would be glad to have all further details you may have on the Wisconsin study ["How far out does a tv station sell?" 3 May 1954, page 38], which appears to be an extremely interesting one.

RICHARD G. BLAINE
Manager Radio-Tv Dept.
Raymond Spector Co.
New York

• A preliminary report on the Wisconsin study appeared in the 3 May 1954 issue. Results probably will not be published until late this year.

CLOTHING CASE HISTORIES

Do you have any television result stories for men's furnishing and department stores? We would appreciate anything your research department can dig up.

JOHN SINCLAIR
Sales Dept.
WCHS, Charleston

• SPONSOR'S Readers' Service Dept. is glad to furnish readers with titles and dates of case histories and result stories in specific product categories.

INTERNATIONAL SECTION

We have noted that in your fine section on International Radio and Tv [28 June 1954, page 41] many authorities recommended program buys abroad.

We, however, have found the use of radio spot announcements the most effective single selling tool for consumer products in international advertising. Furthermore it seems to be equally effective in all markets. Commercial television is beginning to emerge throughout the world, particularly in Latin America, but radio is still the top medium and the spot announcement, despite the common abuse of multiple spotting in the same hour, remains the best seller.

Among our clients using radio spots

on a wide and intensive scale are Borden for Klim milk, Gudo, Hemo and Instant Coffee; Lever Bros. Co. for Rinso Blue, Lifebuoy, Lux Toilet Soap, Pepsodent; Quaker Oats Co. for Quaker Oats; Griffin Mfg. Co. for ABC Polish, Liquid Wax and Allwite; Lambert for Listerine Antiseptic; Norwich for Pepto-Bismol and Amolin.

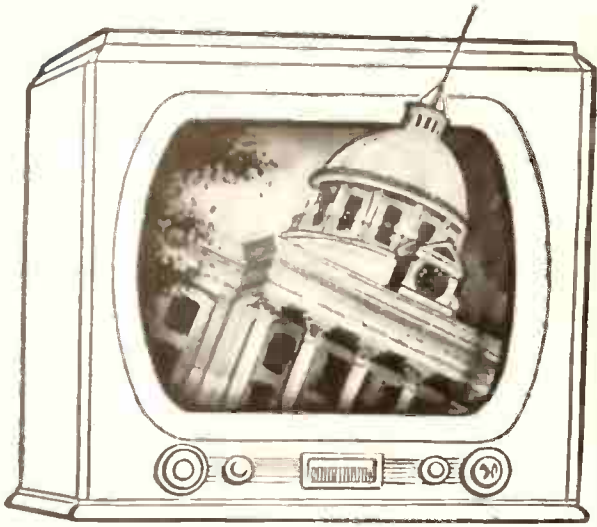
We place and supervise 43 hours of radio and five and one-half hours of television programs abroad weekly along with spot announcement campaigns in both media totaling more than 325,000 spots annually.

We well realize the great values of radio and television programs and it is our feeling that all programs should be designed to meet the special needs of the products advertised on them. We are more impressed by good ratings for programs aimed directly at the buyers of the products advertised than by high ratings for shows which just have large, undefined audiences. Our client Esterbrook Pen Co. has a great potential sale to school youngsters. To meet the special interest of these buyers we developed a radio program series called *Esterbrook Goes to School* which features a visit each week to a different high school. The series has proved phenomenally popular with strong sales results. Esterbrook plans to expand the series into many additional markets.

With the advent of commercial television in markets overseas we have been consistently on the alert for adapting successful radio programs into this medium. Lever Bros. has just authorized placement of a television series over WKAQ-TV, San Juan, Puerto Rico, based upon their radio series *Los Jibaros*. This series has been on radio for 23 years and it is our high hope that this record will be equaled or exceeded in television.

We feel that merchandising of radio and television campaigns is one of the most significant factors in selling. All the tricks of selling must be used to support the regular advertising. In Puerto Rico an offer of chinaware containing the picture of "The Last Supper" was extended over a daily radio serial drama and over the *Favorite Story* show on television. This offer has provided plenty of goodwill for the Borden name.

JAMES G. ZEA
Director of Radio and Tv
Natl. Export Advertising Service
New York



WCOV-TV

Montgomery, Alabama

"CRADLE OF THE CONFEDERACY"

PROGRAMS

WCOV-TV is a primary CBS affiliate but we also carry top flight programs from ABC, DuMont & NBC. 34 live studio shows are featured weekly on WCOV-TV.

VIEWERS

We're 85 miles from the nearest television competition. Conversion is practically 100% and set ownership is almost 40%.

AVAILABILITIES

We'll have to admit that the spot next to "I Love Lucy" and the "Pabst Fights" are gone but we still have some choice ones left.

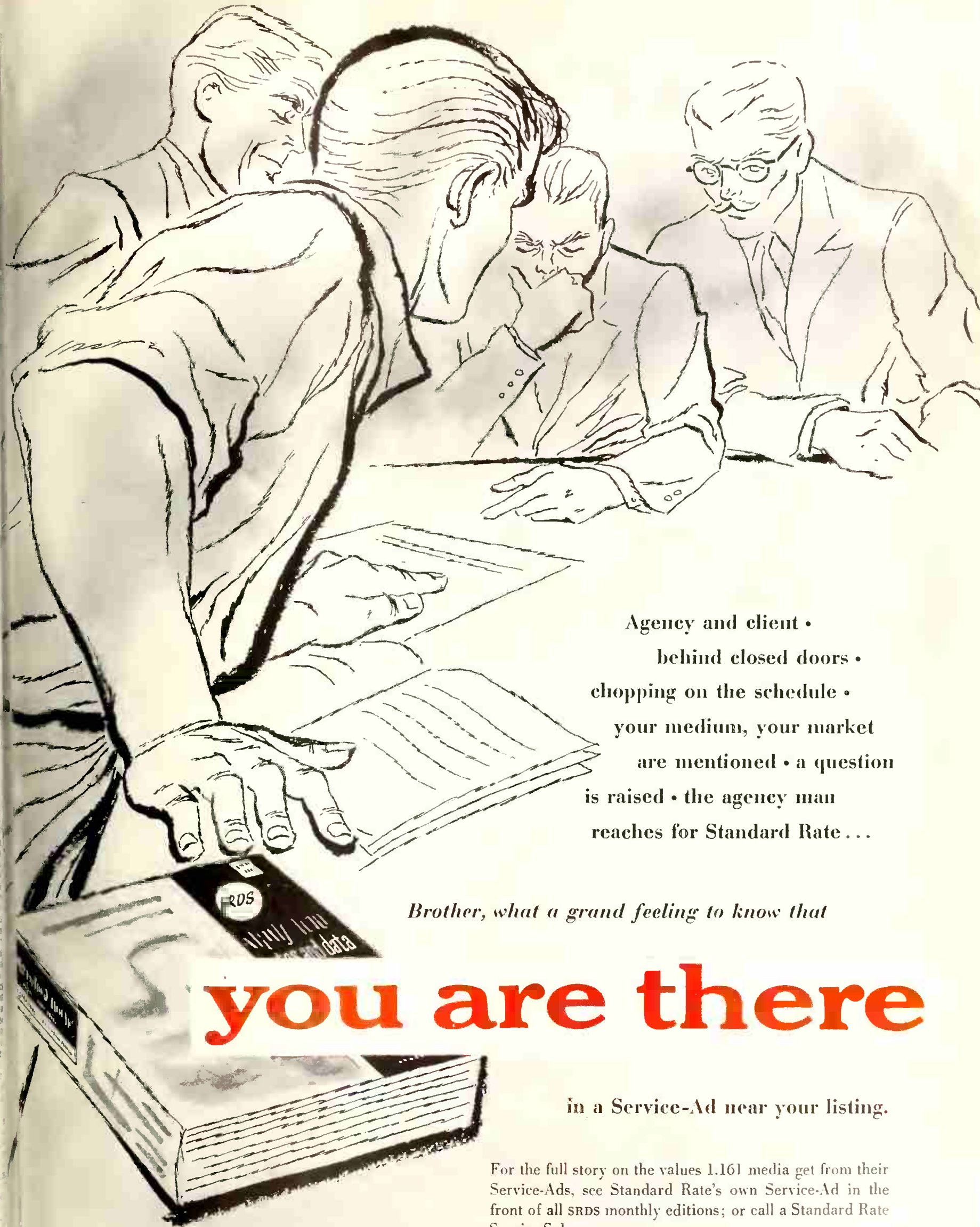
ASK ANY RAYMER
OFFICE FOR DETAILS



ADVERTISERS IN THIS ISSUE

SPONSOR- 12 JULY 1954

AMERICAN TELEPHONE & TELEGRAPH	185	RCA ENGINEERING	58, 59
ASCAP	250	RCA RECORDED PROGRAM SERVICE	64, 65
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BLAIR TV	87	SCOTT HENDERSON AGENCY	218
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CBS TV NETWORK	126, 127	STARS INC., ATLANTA	200
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CJAT, TRAIL, B. C.	208	TELEVISION PROGRAMS OF AMERICA	22, 23
CKLW, DETROIT	109	WAFB-TV, BATON ROUGE	62
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DON LEE O&O STATIONS	213	WAVE-TV, LOUISVILLE	173
DU MONT NETWORK	143	WBAY-TV, GREEN BAY	25
FILMACK TRAILER CORP.	144	WBEN, BUFFALO	57
FREEMANTLE OVERSEAS RADIO & TV	221	WBNS, COLUMBUS	61
GENERAL TELERADIO	193	WBRC AM & TV, BIRMINGHAM	114, 115
GEORGIA TRIO	257	WCAO, BALTIMORE	237
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KARK-TV, LITTLE ROCK	149	WCOV-TV, MONTGOMERY	266
KATV, PINE BLUFF	89	WDAN, DANVILLE, ILL.	204
KBIG, AVALON, CALIF.	10	WDBJ, ROANOKE	57
KCBS, SAN FRANCISCO	249	WDTV, PITTSBURGH	101
KCMO-TV, KANSAS CITY	153	WESTINGHOUSE BROADCASTING CO.	202, 203
KCOH, HOUSTON	16, 17	WFAA, DALLAS	243
KCOR, SAN ANTONIO	66	WFAA-TV, DALLAS	99
KDKA, PITTSBURGH	202, 203	WFBC-TV, GREENVILLE	142
KDON, SALINAS	24	WFBM, INDIANAPOLIS	247
KFDD, WICHITA	102	WGAL-TV, LANCASTER	3
KELO-TV, SIOUX FALLS	100	WGAR, CLEVELAND	215
KERN, BAKERSFIELD	21	WGAS, MIAMI	114, 115
KEX, PORTLAND, ORE.	202, 203	WGR, BUFFALO	222
KEYSTONE NETWORK	174	WGSM, HUNTINGTON, N. Y.	227
KFAB, OMAHA	245	WHAM, ROCHESTER	11
KFBK, SACRAMENTO	21	WHBF-TV, ROCK ISLAND	150
KFRC, SAN FRANCISCO	213	WHDH, BOSTON	129, 140
KFYD, LUBBOCK	194	WHEN-TV, SYRACUSE	153
KFYR-TV, BISMARCK	76	WHIO-TV, DAYTON	113
KGA, SPOKANE	233	WHO, DES MOINES	29
KGB, SAN DIEGO	213	WIBW, TOPEKA	220
KGBS, AM & TV, SAN ANTONIO	114, 115	WIBW-TV, TOPEKA	157
KGEO-TV, ENID, OKLA.	72	WICU-TV, ERIE	77
KGER, LONG BEACH	12	WIOD, MIAMI	214
KGGF, COFFEYVILLE, KANS.	15	WIP, PHILADELPHIA	228
KGNC, AMARILLO	85	WIS-TV, COLUMBIA	86
KGUL-TV, GALVESTON	106	WISH-TV, INDIANAPOLIS	55
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KHJ, LOS ANGELES	213	WJAC-TV, JOHNSTOWN	116
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KIWW, SAN ANTONIO	206	WJW, CLEVELAND	178
KJEO, FRESNO	18	WKBN-TV, YOUNGSTOWN	169
KIPS, SAN ANTONIO	223	WKMF, FLINT	209
KLOK, SAN JOSE	204	WKOW, MADISON	204
KMJ, FRESNO	21	WKZO-TV, KALAMAZOO	158
KMPC, LOS ANGELES	241	WLBC-TV, MUNCIE	18
KMTV, OMAHA	84	WLS, CHICAGO	34
KNUZ, HOUSTON	16, 17	WMBG, RICHMOND	1 FC
KMX, LOS ANGELES	FC	WMIN-TV, MINNEAPOLIS	53
KOA, DENVER	226	WMT, CEDAR RAPIDS	1 BC
KOB-TV, ALBUQUERQUE	94	WMTW, PORTLAND, ME.	125
KOH, RENO	21	WMUR-TV, MANCHESTER, N. H.	90
KOLN-TV, LINCOLN	155	WNAO-TV, RALEIGH	128
KOMA, OKLAHOMA CITY	263	WNAX, YANKTON	69
KQWH, OMAHA	217	WNBQ, CHICAGO	81
KPHO-TV, PHOENIX	153	WNBW, WASHINGTON	80
KPRC, HOUSTON	16, 17, 19	WNHC-TV, NEW HAVEN	145
KRBC-TV, ABILENE	152	WOI-TV, AMES	79
KRON-TV, SAN FRANCISCO	97	WOOD-TV, GRAND RAPIDS	171
KSDD, SAN DIEGO	20	WOW, OMAHA	235
KSL-TV, SALT LAKE CITY	110	WOWO, FORT WAYNE	202, 203, 239
KSD, DES MOINES	210	WPEN, PHILADELPHIA	177
KTHS, LITTLE ROCK	5	WPRO, PROVIDENCE	205
KTHT, HOUSTON	16, 17	WPTZ-TV, PHILADELPHIA	202, 203
KTNT, TACOMA	121	WQXR, NEW YORK	212
KTRH, HOUSTON	16, 17	WREN, TOPEKA	225
KTUL, TULSA	216	WREX-TV, ROCKFORD	187
KTVH, HUTCHINSON	96	WRGB, SCHENECTADY	91
KTVU, STOCKTON	95	WSAZ, HUNTINGTON	218
KUDL, KANSAS CITY	200	WSB-TV, ATLANTA	103
KUDNER AGENCY, INC.	67	WSJS-TV, WINSTON-SALEM	124
KUTV, SALT LAKE CITY	147	WSOK, NASHVILLE	210
KWFT-TV, WICHITA FALLS, TEXAS	123	WSPD AM & TV, TOLEDO	114, 115
KWBB, WICHITA	206, 210	WSYR, SYRACUSE	211
KWG, STOCKTON	21	WTIC, HARTFORD	207
KWJJ, PORTLAND, ORE.	208	WTOP, WASHINGTON	181
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McCLATCHY BROADCASTING CO.	21	WWJ-TV, DETROIT	151
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MOTION PICTURES FOR TELEVISION	191	WWTW, CADILLAC, MICH.	88
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MUSIC CORPORATION OF AMERICA	13	WXEL, CLEVELAND	26
MUTUAL BROADCASTING SYSTEM	32, 33	WXYZ-TV, DETROIT	87
NBC TV NETWORK	50, 51	ZIV TV PROGRAMS INC.	6, 7
PRECISION FILM LAB.	182		



Agency and client •
behind closed doors •
chopping on the schedule •
your medium, your market
are mentioned • a question
is raised • the agency man
reaches for Standard Rate . . .

Brother, what a grand feeling to know that

you are there

in a Service-Ad near your listing.

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 all SRDS monthly editions; or call a Standard Rate Service-Salesman.

Note: According to a study of SRDS use made by National Analysts, Inc., 83% of all account men interviewed have SRDS available at meetings in clients' offices.



Fall Facts: 1954

Turn a 10-man (and woman) editorial staff loose for a month to six weeks on a project as challenging as the fall radio and tv picture and you're bound to come up with something worthwhile.

This year's *Fall Facts* issue (our eighth) comes to 268 pages, as against 236 last year and 68 pages in 1947, our first such issue. Perhaps no other yardstick could show so graphically not only the growth of the air industry these past eight years but also the acceptance of these *Fall Facts* issues as "use" handbooks for fall buying by agencies and advertisers.

What's in these 268 pages this year that should make you drop everything the moment you get the issue and start reading? A glance at the index on page 8 will tell you.

As for the trends the SPONSOR staff has uncovered, you'll find them detailed in the lead article pages 35 to 37. These are three key ones, as we see it:

1. The skyrocketing growth of tv, which has made the surge of every

other medium pale into insignificance when compared with it. Stations approaching the 100 mark. Color about to come in to set off another frenzy of excitement just as most people are getting used to black-and-white. Advertisers seeking new ways to use this dynamic new medium.

2. Radio's increasing values, partly through network rate cuts, partly through the astonishing sale of new sets and partly through the rising costs of competitive media, including tv. Whatever radio's long-term future, it is today the only truly universal mass medium in the country (98.3% saturation).

3. The increasing awareness of both air media on the part of national, regional and local advertisers. The figures show radio and tv increasing in billings at a greater rate than newspapers or magazines. This will continue as color gives tv the one exclusive feature that magazines have capitalized on in the past.

For the thousand and one tips on what's happening in the radio and tv fields, as well as what's going to happen this fall and winter, you'll not only want to skim through the entire issue right now but also file it to refer to again and again.

As usual *Radio Basics*, *Tv Basics* and, for the first time, *Film Basics* will be reprinted and available to you at nominal cost.

* * *

A wise decision

The decision of the NARTB's Television Board and the Television Advertising Bureau (TvAB) to merge plans for a single all-industry tv sales promotion bureau instead of beating each other's brains out was a wise one.

The industry would have suffered had two tv bureaus been set up.

Time is vital, however. The bureau should get functioning as soon as possible. The entire industry needs the facts, figures and data that only a strong tv bureau supported by every tv station and network can give it. SPONSOR is glad the breach between the two groups has been closed.

Meantime the separate NARTB-sponsored tv county-by-county set census and circulation survey should move forward at full speed.

* * *

"Tv radio"

Jack Gould, the *New York Times'* radio-tv reporter, created a buzz of excitement in the Big City recently when he devoted a full column to "tv radio." He revealed that for the past year he's had a four-tube fm mobile radio that tunes only the sound channels of New York's seven video stations. The listening, he says, is far superior to ordinary radio fare, the pace being slower and more realistic, the "acting" superior and the programs far more exciting than network radio's, especially at night. He suggested that set makers could turn out "tv radio" sets for perhaps \$25.

Long before the column appeared, a network president told SPONSOR that radio networks may have to become adjuncts to tv networks to survive.

SPONSOR does not share this belief. Although there is a place for "tv radio," SPONSOR regards radio as a medium separate and distinct from all others, with programing qualifications of its own.

"Tv radio," while a happy development for specialized purposes, should not be confused with radio as a prime advertising medium.

Applause

Jake Evans' new book

Not often does a book come out written for one group that can be recommended for another.

Jake Evans' *Selling and Promoting Radio and Television* is just such a book. Obviously written for the time and program salesman, it can be read with profit by every advertiser and agencyman interested in the air media.

Reason: Jake Evans is NBC's direc-

tor of national advertising and promotion.

As examples of what should prove of especial interest to admen are the two chapters "Selling Radio in a Television Market" and "What Television Offers the Advertiser."

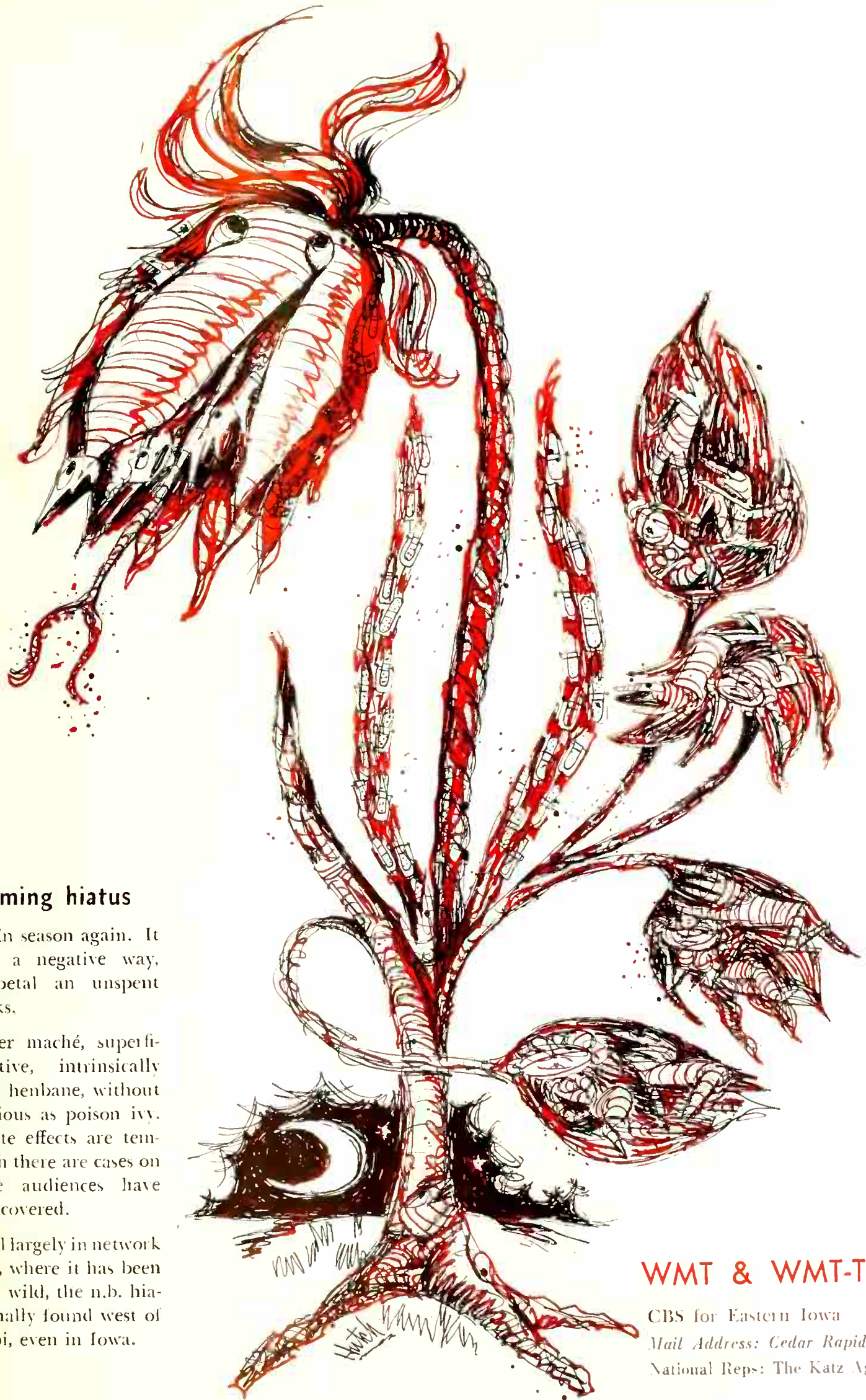
The first lists six exclusive features enjoyed by radio, including radio's ability to sell people who do *not* read magazines or newspapers.

As for television, Jake makes three

points about the medium:

- It offers the advertiser more sales of his product.
- It offers him greater public knowledge of his product.
- It offers him more prestige for his company.

The 318-page book (with index) was published at \$5.95 by Printers' Ink Publishing Co. It's so well done you'll want a copy.



Light-blooming hiatus

This flower's in season again. It fascinates, in a negative way, with every petal an unspent bunch of bucks.

But it's papier maché, superficially attractive, intrinsically tucherous as henbane, without stunts, obnoxious as poison ivy. The immediate effects are temporary, though there are cases on record where audiences have never been recovered.

Though found largely in network programming, where it has been shown to run wild, the n.b. hiatus is occasionally found west of the Mississippi, even in Iowa.

Γ, tsk.

WMT & WMT-TV

CBS for Eastern Iowa

Mail Address: Cedar Rapids

National Reps: The Katz Agency

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—February, 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

WWDC radio

Represented Nationally
by John Blair & Company