

USE magazine for Radio and TV advertisers

# SPONSOR

13 JULY 1953

50c per copy • \$8 per year

10-1  
FRANCE  
T. NAC  
ADCA  
EFFE  
Y. R. D. N. Y.



## ...Tale of 200 cities!

Metropolitan Los Angeles is made up of 200 cities and towns, spans 60 miles, covers 4,910 square miles. It's so decentralized that *less than 10%* of all retail trade is done in the "downtown" shopping area.

The surest way to cover *all* of this vast market is with radio. Because 98.3% of all Los Angeles homes are radio homes. (Fact is, there are more *auto radios alone* than there are total television homes in Los Angeles.) And 50,000-watt KNX is Los Angeles' most listened-to radio station... *winning more than twice as many quarter-hour "firsts" as all other Los Angeles stations combined!*

Any way you turn, KNX is the shortest route to sales results in Los Angeles.

Los Angeles • CBS Owned **KNX**  
Represented by CBS Radio Spot Sales

Sources on request

# 7<sup>th</sup> annual FALL FACTS

issue

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# ELGIN NATIONAL WATCH COMPANY DOES A COMPLETE JOB...

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

**WMBG  
WCOD  
WTVR**

This is Elgin—*only watchmaker in the world who's made over 50 million watches . . . who maintains its own observatory . . . who pioneered in the field of research, out of which developed the guaranteed unbreakable durapower mainspring — "the heart that never breaks." Elgin, 89 years in business — a leader in its field!*

This is Havens & Martin, Inc. Stations — *only complete broadcasting institution in Richmond! WTVR(TV), WMBG(AM), WCOD(FM) are pioneer NBC outlets. They serve millions of loyal listeners in the rich markets around Richmond. Most likely these First Stations of Virginia are serving you! Good results have brought us many a long-time business friend!*



FIRST STATIONS OF VIRGINIA

**WMBG AM WCOD FM WTVR**

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.

# REPORT TO SPONSORS 13 JULY 1953

## Here's your 236- page fall guide

Don't let size of this 236-page Fall Facts issue (our 7th) scare you. It's broken down into six easy-to-read sections starting page 67. For quick briefing on hot trends for fall and what this issue contains, see article page 31. Complete index of subjects covered in this issue appears page 6. In brief, this issue is your guide to fall and winter buying. Read it; use it; keep it.

-SR-

## How many see TV commercials?

Hottest thing in TV research: A leading research house will soon come out with some surprising figures on how many people see your TV commercial. SPONSOR's seen some preliminary figures (not releasable). These disprove theory held by some air researchers program audience and commercial audience are one and same. They also show latter's still good sight bigger than that of ads in printed media. LIFE, under fire from air for its media study (see page 36), reported most anxious to get these TV figures for competitive purposes.

-SR-

## Lifebuoy goes after the gals

Lifebuoy's \$550,000 ad budget for 1953 is being split 40-60 between air and print media. Participation on CBS Radio's "Aunt Jenny" represents Lifebuoy's dramatic switch to women-appeal advertising. Lifebuoy's 1953 budget is reputedly largest in soap's history: 1952—\$464,728; 1951—\$237,699. (See story, page 34.)

-SR-

## 110 million radio sets now in U.S.

Air media continue to boom. RTMA reports 6,102,711 radios, 3,309,757 TV sets made first 5 months this year (same period 1952: 4,469,432 radios, 1,957,083 TV sets). ABC, CBS, MBS, and NBC Research Depts. estimate 110 million radio sets were in working order in U.S. as of 1 January 1953, up 5 million over previous year, as follows: total radio homes, 44.8 million; extra sets in homes, 30 million; car sets, 26.2 million; miscellaneous outdoor, public, etc., 9 million.

-SR-

## Radio nets have reversed decline

Three of 4 radio nets confident they'll surpass last year's billings, reverse 4-year downtrend. CBS Radio, NBC, MBS up over last year at half-way mark, though PIB puts time sales of all 4 radio nets through May at \$69.3 million, against \$70.5 million for same 1952 period. In TV, network time sales total \$87.5 million against \$75.4 million.

### SPONSOR in new offices

Effective today (13 July), SPONSOR editorial, advertising, and circulation headquarters are located at Madison & 49th St. (40 E. 49th St.), New York 17, in the heart of the advertising district. Rapid expansion of SPONSOR personnel and services made this move into larger quarters necessary. Entire 15th floor is occupied. Phone number remains MURRAY HILL 8-2772. Other offices are in Chicago and Los Angeles.

**REPORT TO SPONSORS for 13 July 1953**

**Thomas will cost Pall Mall \$49,000** Per half-hour filming of Danny Thomas show costing ABC TV around \$40,000, but Pall Mall (American Cigar & Cigarette) will pay \$21,850 a show for 30 new showings, 9 repeats. Series starts in fall, will carry additional time bill of about \$27,000 a week.

-SR-

**Autry, Skelton vs. Milton Berle** CBS TV will make strong bid to wean away some of Milton Berle's mop-pet audience this fall. Tuesday night lineup on CBS TV now looks like Gene Autry from 8 to 8:30 and Red Skelton from 8:30 to 9.

-SR-

**Sponsors readier to share films** Agencies report clients reconsidering their stand on exclusive rights to network film shows. Sponsors once loath to buy anything other than on national basis now inclined to contract only for markets they need and thus benefit from proportional cost of show. On this basis they can get film for from 50 to 60% of negative's cost, instead of 85 to 100% (producer's customary demand).

-SR-

**D-F-S, Esty lead in air billings** Leading National Advertisers reports Young & Rubicam led magazine billings in 1952 with \$39.5 million, Dancer-Fitzgerald-Sample topped network radio billings with \$13.2 million, William Esty surprised with \$12.6 million to lead network TV.

-SR-

**Top 10 national advertisers** With ANPA's release of national newspaper expenditures, SPONSOR tabulation of ANPA and PIB figures shows top 10 national advertisers in newspapers, magazines, network radio, and network TV to be as follows (air expenditures are for gross time only):

Firm	Total (mil.)	Air (mil.)	Firm	Total (mil.)	Air (mil.)
1. P&G	\$45.4	\$30.4	7. Chrysler	\$19.4	\$2.5
2. Gen. Motors	\$39.2	\$6.2	8. R. J. Reynolds	\$17.2	\$10.8
3. Colgate	\$29.5	\$12.3	9. Gen. Mills	\$16.8	\$10.1
4. Gen. Foods	\$28.3	\$13.5	10. Distillers Corp.	\$15.4	(\$14,317)
5. Lever Bros.	\$26.9	\$13.3			
6. Ford	\$20.0	\$3.2			

-SR-

**"TV Production Handbook" out** "Television is one of most effective tools in advertiser's kit," says BBDO's Ben Duffy in introduction to "Television Advertising and Production Handbook." Co-edited by Irving Settel, SPONSOR's Norman Glenn and published by Crowell, book is first of its kind.

**New national spot radio and TV business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Block Drug, Nj	Polident denture cleanser	Cecil & Presbrey, NY	15 to 20 TV mkts; nationwide	TV: 60-sec anncts; mid-June; (13 wks)
Broil-Quik Corp., NY	Broil-Quik Chef	Zlowe Co, NY	4 Eastern mkts; NY, Pa	TV: 60-sec partic; 1 a da, 7 da a wk; Jun; (26 wks)
Excelsior Quick Frosted Meat Prods, NY	Frozen meats, meat prods	Paris & Peart, NY	NY radio, TV; TV in Schenectady, Rochester, Utica, Buffalo; Saginaw, Mich; Phila, Boston, Cinci, Dayton, Columbus	TV: 10- and 20-sec anncts; end of July; (13 wks)
Red Top Brewing Co, Cinci	Red Top Beer, Barbarossa Beer	Cecil & Presbrey, NY	Cinci, Columbus	Radio: 20- and 60-sec anncts; saturation campaign; 22 Jun; (13 wks)
Skinner & Eddy Corp, Seattle	Icy Point Salmon	Paris & Peart, NY	NY mkt, radio stations	Radio: 10-sec I.D.'s; 6 or 7 a wk; Aug; (13 wks)
Turner Smith Co, NY	Poundex (weight-gaining aid)	Dowd, Redfield & Johnstone, NY	Over 300 stations, nationwide	Radio: 5-, 10-, 15-min partic; 3 a da, 7 da a wk; Jun; (26 wks)



WDSU  
SPECIAL  
MERCHANDISING

## HERE'S *ANOTHER* NEW ARRIVAL IN WDSU'S EXPANDING PROMOTION PROGRAM!

WDSU  
ON-THE-  
AIR SPOTS

WDSU  
NEWSPAPER  
ADS

WDSU  
NEWSLETTERS

WDSU  
POSTCARDS  
AND  
LETTERS

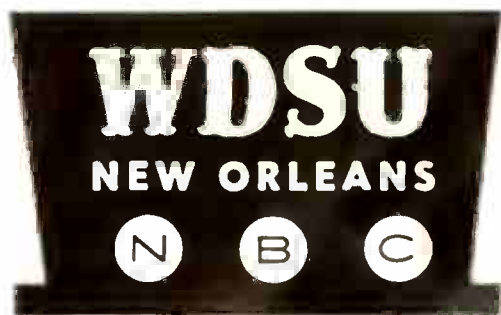
WDSU  
PUBLICITY

WDSU  
DEALER  
CALLS

WDSU  
OUTDOOR  
SPECTACULAR

WDSU  
FRONT  
PAGE  
HIGHLIGHTS

- Consider the "stark" facts this Fall . . . and don't overlook the fact that there's a new arrival in WDSU's promotion household. This latest addition to our year 'round family of promotion "plus" features, is WDSU's Special Merchandising Representative. We've added to our staff the talents of a retail merchandising specialist whose sole function is to plan and execute effective merchandising of clients' products among New Orleans retailers.
- This latest addition . . . plus the many other "bundles of happiness" that we offer sponsors, is but another reason why WDSU can deliver greater sales for you in the rich New Orleans trading area.
- Write, Wire or Fly to Your Nearest JOHN BLAIR Man!



## ARTICLES

### **What are the hot radio and TV trends this fall?**

Here summarized are trends from the six sections which comprise SPONSOR's annual Fall Facts issue. Article is designed to do double duty: give you quick fill-in on trends themselves and also show you what issue contains

31

### **How Lifebuoy cured its own B.O.**

Lifebuoy's "medicinal" approach failed to sell the soap when the cosmetic appeal of other brands won the women's vote. A deodorizing job, new copy, feminine appeal, and heavy use of air media point to a bright future

34

### **Is LIFE's media study fair to radio and TV?**

Two top-notch media experts debate the strengths and weaknesses of Politz's media study for LIFE. Both sides get chance to present their views for and against validity of the \$250,000 study

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**Spot radio report:** Discusses availabilities, rate outlook, Negro radio, FM, transcriptions, library services, foreign-language radio

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**Radio Basics:** Up-to-date facts and figures in chart form showing the dimensions of radio; a comprehensive guide to commercial radio today

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**Network TV report:** Covers the one-station market situation, network lineups, UHF, costs, programs and audiences, merchandising, unions

173

**Spot TV report:** Goes into availabilities, new stations, rates, commercials costs, 10-second I.D.'s, use and cost of color commercials

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**TV Basics:** Latest data on the country's fastest growing ad medium; statistics are spelled out in chart form for easy readability

219

## COMING

### **Beware of these media research traps**

Part 7 of SPONSOR's All-Media Study outlines some common misinterpretations of research data, fallacious reasoning that often results, and how to dodge these pitfalls, get the most out of research

27 July

### **Why American Machine & Foundry Co. went TV**

Producer of high-priced machinery used "Omnibus" to reach upper bracket audience to whom it demonstrates the ingenuity of its products. It aims to sell them for home-workshop use as well as for heavy industrial plants

27 July

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## Things have changed in ARKANSAS, too!

Arkansas has come a long way since the old "mule-and-plow" days—the majority of farms are now far more mechanized . . . electrified . . . prosperous. Result: *Arkansas Farm Income is 132.3% greater than it was ten years ago—a 16.0% greater increase than for the Nation as a whole.\**

There have been other changes in Arkansas, too. Almost *all* the State can now be covered with *one* radio station, KTHS in Little Rock—now CBS and the only Class 1-B Clear Channel station in the State. KTHS offers *primary* daytime coverage\*\* of more than a million people. *Secondary*, interference-free daytime coverage\*\*\* adds 2,369,675 people and includes practically all of Arkansas!

Write direct or ask The Branham Company for all the facts on the *big, new KTHS!*

*\*U. S. Dept. of Agriculture figures.*

*\*\*Half millivolt.*

*\*\*\*One-tenth millivolt.*

## 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*

# KTHS

BROADCASTING FROM  
LITTLE ROCK, ARKANSAS

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- IV. *Radio's billings: Billings by networks '48-'53, spot radio billings '47-'53 ('53 estimate: \$130,000,000).*

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- IV. *Television's billings: Billings by networks '49-'53, spot TV billings '49-'53 ('53 estimate \$125,000,000).*





BEST TEST PATTERN  
FOR SHOW RECEPTION

**KUDNER AGENCY, INC.**

*for Tops in Television*

NEW YORK

SAN FRANCISCO

DETROIT

WASHINGTON



## NOW IT CAN BE TOLD!

Population estimates find  
ALAMEDA COUNTY  
with more people than neigh-  
boring SAN FRANCISCO  
COUNTY. Reach the 2,968,-  
500 people in the 9 adjacent  
Bay Area Counties  
with **KLX**

### 5000 WATTS

**DAY** and **NIGHT**



and KLX-FM

No. 1 in News • Sports • Music  
**THE TRIBUNE STATION**  
TRIBUNE TOWER  
OAKLAND, CALIFORNIA  
Represented Nationally by  
Burns-Smith Company  
on Pacific Coast  
Duncan A. Scott & Company

# Timebuyers at work



**Wendell Moore**, Grant Advertising, Detroit, placed 84 minute announcements and chainbreaks per radio station in 60 top markets for the Chrysler Corp.'s Dodge Division campaign, which ran for two weeks starting 13 May and 10 June. "Radio, along with newspapers, formed the one-two punch that allowed Dodge to capitalize on its Mobilgas Economy Run victory," Wendell explains. Dodge won the miles-per-gallon category in this test run. Wendell placed announcements in early-a.m., late afternoon slots to catch in-car audiences.



**Ed Ratner**, Friend, Reiss, McGlone, New York, placed radio and TV announcements and programing in 30 markets in fall 1952 to introduce Liqui-Moly, a new additive to car oil. "Within nine months, Liqui-Moly sold more than one million cans all over the country," Ed reports. "The air pattern was consistent in each market: 7 to 8 a.m. d.j. and 5 to 8 p.m. sports adjacencies on radio, five-minute live sports programing on TV." Ed bought time for three to five Liqui-Moly commercials a week on radio and TV in each market, plans bigger drive in fall.



**Betty Nasse**, Duane Jones Co., New York, is now looking over availabilities for American Protam Co.'s revamped and more intensive fall radio campaign. Betty, who's worked on this account for three years at three different agencies, explains her new approach to Protam time buying this way: "In the past, we evaluated the efficiency of the programs we bought on basis of mail pull, since Protam, a dietary product, was sold mainly by mail order. With increased demand, Protam is now aiming for more drug store distribution."



**Stephen Suren**, Sullivan, Stauffer, Colwell & Bayles, New York, bought a heavy radio schedule last month to supplement network TV advertising for Simoniz Co.'s new HiLite furniture polish. "We introduced the product with announcements on NBC TV's The Big Story," Steve relates. "Now we'll supplement the NBC TV summer replacement, Doorway to Danger, with three to 10 radio announcements weekly for an eight-week period starting 15 June." HiLite's radio push covers over 50 markets. Another active radio account is Smith Bros.

**"Your**

**ESSO**

**Reporter"**



**Has Been Selling Products and Services on WHAM for 16 YEARS**

Since Esso began reporting news 16 years ago on WHAM, 3 times daily "Your Esso Reporter" has reached upstate New York markets.

On July 1, 1953—WHAM's 30th Anniversary Year—"Your Esso Reporter" will begin the 17th year of newscasting in WHAM's buying area.

"Your Esso Reporter" has firmly estab-

lished Esso products and services in the minds of WHAM listeners in this market with its more than \$2 billion dollar buying power. When WHAM listeners are sold, they buy. Esso sales records prove that.

Year after year Esso's confidence in WHAM has been justified. Esso is only one of many advertisers who have found that advertising dollars spent on WHAM bring them above average returns.

**LET WHAM 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 LOCAL AND REGIONAL SPONSORSHIP ON FILM

# ZIV-TV

Your outstanding source of  
dependable programming



*television's greatest dramatic achievement*  
**ADOLPHE MENJOU**

your Star and Host in

**"FAVORITE STORY"**

THE MAN WHO SELLS  
WITH THE SHOW  
THAT COMPELS!

Each magnificent story a colorful  
and captivating half-hour drama.  
The romantic! The bizarre! The stuff

Now! On Television!

ROMANCE!  
EXCITEMENT!

HUMOR!

MYSTERY!

ACTION!

# "BOSTON BLACKIE"

TELEVISION'S GREATEST COMBINATION  
SUPER-SLEUTH, SUPER-SALESMAN!

Hollywood movie stars and an all-star supporting cast. Action-packed complete half-hour episodes featuring roof-top chases, careening taxi cabs, motorcycle pursuits... "action" impossible in "live" TV. Three full-length selling commercials.

**RATINGS JUMP—VIEWERS BUY... WITH BLACKIE!**

WRITE FOR SENSATIONAL RATING INFORMATION!



Starring  
KENT TAYLOR  
as  
BOSTON BLACKIE



LOIS COLLIER  
AS MARY



FRANK ORTH  
AS FARRADAY

Now! On Television!

"THE

# CISCO KID"



Starring  
DUNCAN RENALDO  
AS "CISCO"  
and  
LEO CARRILLO  
AS "PANCHO"



**AMERICA'S GREATEST SALESMAN  
WITH A SENSATIONAL RECORD OF SALES!**  
Great half-hour programs... the finest ever produced exclusively for television. Three full-length commercials. Each program a complete episode. Stirring adventures of O. Henry's famous Robin Hood of the Ronge.

**CISCO GETS THE KIDS... SPONSORS GET THE SALES!**



Television Programs INC.

1529 MADISON ROAD  
CINCINNATI 6, OHIO

488 MADISON AVENUE  
NEW YORK

5255 CLINTON AVE.  
HOLLYWOOD

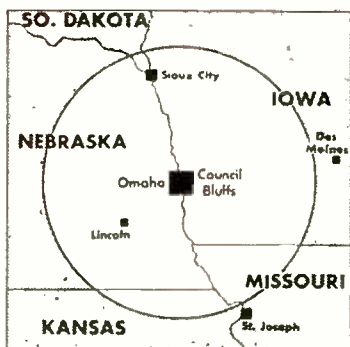
**AGAIN!**  
Omaha's  
**Favorite**  
100,000 WATT  
TV STATION

**KMTV**  
Carries the  
**TOP 5**  
**SHOWS**  
in OMAHA



The latest PULSE (May 17 through 23rd) shows KMTV is *again* Omaha's MOST LOOKED-AT, MOST LISTENED-TO STATION. Not only does KMTV lead with the TOP 5 . . . it also carries 7 of the top 10 weekly shows in Omaha.

Place your message on KMTV . . . the station with the BIG audience. Contact KMTV or your Petry representative today.



With 100,000 WATTS of Power, KMTV now serves a market with nearly 200,000 TV sets. 1 1/4 million people, with an effective buying income of nearly 2 billion dollars, live within the KMTV area.

**KMTV** CBS  
DUMONT  
ABC  
OMAHA 2, NEBRASKA  
CHANNEL 3

Now Represented By

**EDWARD PETRY & CO., INC.**

## 49th & MADISON

### POCKET BOOKS

I would like to congratulate you on your very interesting and, I feel, most accurate report on the pocket-sized book industry and its advertising problems.

I look forward eagerly to the day when SPONSOR may publish another such survey article, perhaps reporting on the "extensive radio and TV advertising" of America's leading publishers in the field. Perhaps that day is nearer than we know.

Thanks again for your lucid analysis.

NORM HILL  
Promotion Manager  
Pines Publications Inc.  
New York

### 15% COMMISSION

I have read your article on the 15% business ("Do agencies earn their 15% on air accounts?" 29 June 1953, page 32), and I should like to add the following:

Any advertiser who questions whether he is getting his money's worth for his 15% might very sensibly stop a moment to consider if the fault might to any degree be partly his own. The question is not purely one as to what the agency does to earn its money. It is also what the manufacturer does to make a fine contribution possible on the company's part. To get the full measure of what a good agency can deliver, the advertiser can do a great deal by his own attitude on such points as these:

His attitude should be one that reaches out for ideas, encouraging rather than repelling them.

His mind should be open to discussions of any part of the company's business, leaving no fear in the agency about sacred cows, touchiness in regard to questioning of past procedure, or unwillingness to face things realistically.

The agency should be enabled and encouraged to deal with the advertiser at all levels from the president down. Contact with the advertising manager alone is not enough.

The agency should never be dealt with at arm's length, but always as a

member of the family, and the agency's motives should be credited as being identical with those of the client.

The agency should be given the maximum freedom of operation and initiative.

Above everything else, the advertiser needs to have the capacity to stimulate good ideas, to recognize them when they are presented, and to put them to work. The brilliant campaigns we all admire have existed only because somebody had a good plan.

VINCENT R. BLISS  
Executive Vice President  
Earle Ludgin & Co.  
Chicago

### RATINGS PROJECTION

I want to congratulate you on running the article on rating projections by Miles David ("Needed: a way to project ratings," 18 May 1953, page 36). It served to clarify a very confused situation.

It looks as if regardless of its disadvantages, advertisers are going to continue to project local rating figures on the basis of NCS and SAM weekly audience. As long as this is true, I would like to suggest a phrase, "Projectable Rating Families" to describe the purely fictional base derived from the total weekly audience figures for projection. In the case of the illustration in the article, the "Projectable Rating Families" would be 1,200,000. Naturally since most stations' coverage are different day and night, two separate "Projectable Rating Families" must be used, one for day and one for night and can easily be derived as outlined by Mr. David.

C. H. TOPMILLER  
Station Manager  
WCKY, Cincinnati

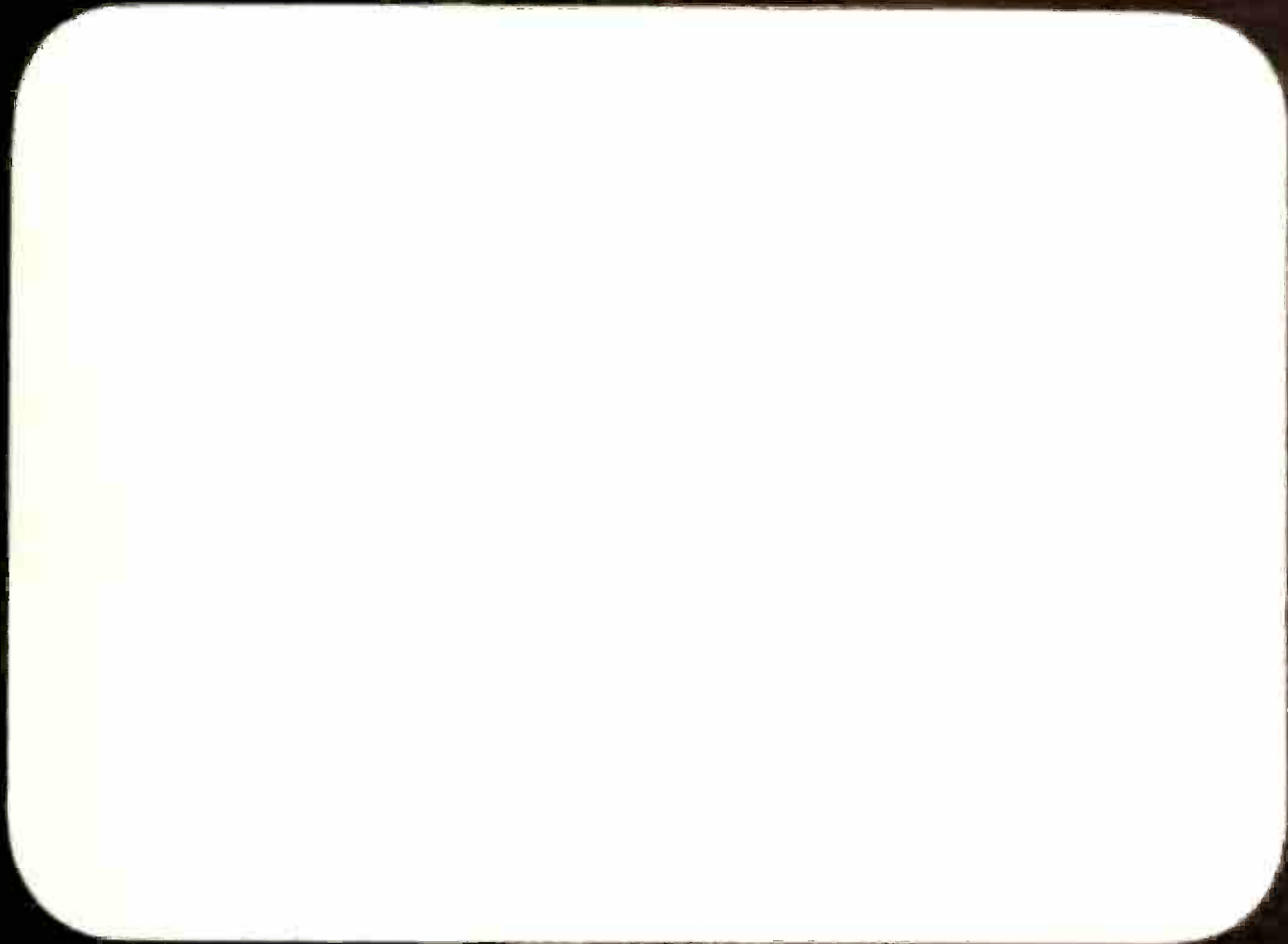
• Many readers have commented on the importance of resolving the projection problem. A future issue will contain further coverage of the subject.

### UTILITIES ON TV

I have been looking through our file of back issues of SPONSOR in hopes of finding some kind of report on the use of television by public utilities advertisers. So far, nothing has come to light, perhaps because our file is incomplete or because you have not yet run a published survey on the subject.

Specifically, we would like to get as much information as possible on the following:

1. How many public utilities are



*it's what* **COMES THROUGH** *that counts!*

*(hold this up and you'll see the light)*

You can make the sale . . . or you can draw a blank.

It all depends on how the message is presented.

And it's creative ability that makes the difference every time.

**McCANN-ERICKSON, Inc.**

New York, Hollywood, Boston, Cleveland, Cincinnati, Detroit, Chicago, San Francisco, Toronto, Canada, Los Angeles, Portland, Ore., Buenos Aires, Rio de Janeiro, São Paulo, Montevideo, Santiago de Chile, Lima, Bogota, Caracas, San Juan, P. R., Havana, Mexico City, London, Paris, Frankfurt a/M, Hamburg, Cologne, Germany, Brussels.

SELF

It pays to look at a problem from many angles.

We suggest you view this one from the previous page.

**MCCANN-ERICKSON, Inc.**



currently active in TV, especially in programs? Is there an increase in the number of sponsors in budgets invested?

2. A list of public utility TV sponsors, showing sponsor, name and type of program, number of stations, and approximate cost.

We will appreciate your help with these questions. If the answers are not readily available in your files, we would welcome suggestions as to where they might be obtained.

Many thanks for your cooperation.  
SHERWOOD ARMSTRONG  
Brooke, Smith, French  
& Dorrance  
San Francisco

• While no survey is available as to the number of public utilities now using TV, SPONSOR has published a number of case histories illustrating how public utility firms benefit from air advertising. (Four copies were sent to Mr. Armstrong.)

### RADIO IN TV MARKETS

Recently from time to time there have appeared in SPONSOR some very fine articles whereby comparisons are made between the TV and radio operations in TV markets. The most recent article appeared in the June 1 issue and is entitled "Is dropping your radio show in a TV market false economy?" (page 28).

The thought has occurred to us that a great deal of value could be had in our instance (a radio-only station) by the use of these articles as mailing pieces. We doubt seriously if you have reprints available for such use. We would like to reprint these articles at our expense and use them as mailing promotion pieces, and we would like your permission to do so. Of course, your splendid publication will always receive full credit.

M. M. ROCHESTER  
General Manager  
KSEL  
Lubbock, Tex.

• Reprints of SPONSOR articles are permitted on written request and where the publication is fully identified.

### PERSONNEL CHANGES

What are you trying to do to my so-far normal blood pressure?

In your June 1 issue, page 18, my new affiliation is listed as "director of radio, TV and films." Considering the pace of developments, isn't TV alone enough for anybody?

Listing should have read: "Former affiliation; G. M. Basford Co., account executive and director of radio, TV,

and films. New affiliation: The Princeton Film Center, director of television."

I concede that one could hardly blame your "New and Renew" editor for reacting with incredulity towards the listing of my former combination of responsibilities but that's the way it was.

But, of course, I still think you put out the hottest sheet and will continue to read it with absorption.

GENE REICHERT  
Director of Television  
Princeton Film Center, Inc.  
Princeton

### FEATURE FILMS

Your June 15 issue of SPONSOR contains one of the best articles on feature films for television that I have ever read ("TV feature films: 1953," page 11). You certainly have presented the picture situation clearly and squarely to both stations and distributors.

This article will be of assistance to all concerned, and this type of editorial makes SPONSOR a reading must for those of us in the industry.

MARIE GRESHAM  
General Sales Manager  
Peerless TV Productions  
Hollywood

### MEDIA STUDY

Please reserve this agency a copy of your forthcoming book, "Media Basics."

This is a noble service to the advertising industry and should strengthen the scientific use and resultfulness of the several media.

Congratulations on your continuing good work in this field.

C. REID WEBBER  
Webber Advertising Agency  
Grand Rapids

Congratulations for SPONSOR's excellent job of research in getting together the very fine media evaluation study.

I certainly hope you are planning to put this study out in book form, preferably in looseleaf form on slightly heavier stock than the magazine pages. I mentioned this to Ed Cooper, your West Coast representative, when he called in to see me recently. He says most of the stations he called on since the series started have expressed the same thought—that the Media Study

# K D O N

5000 WATT

## POWERFUL

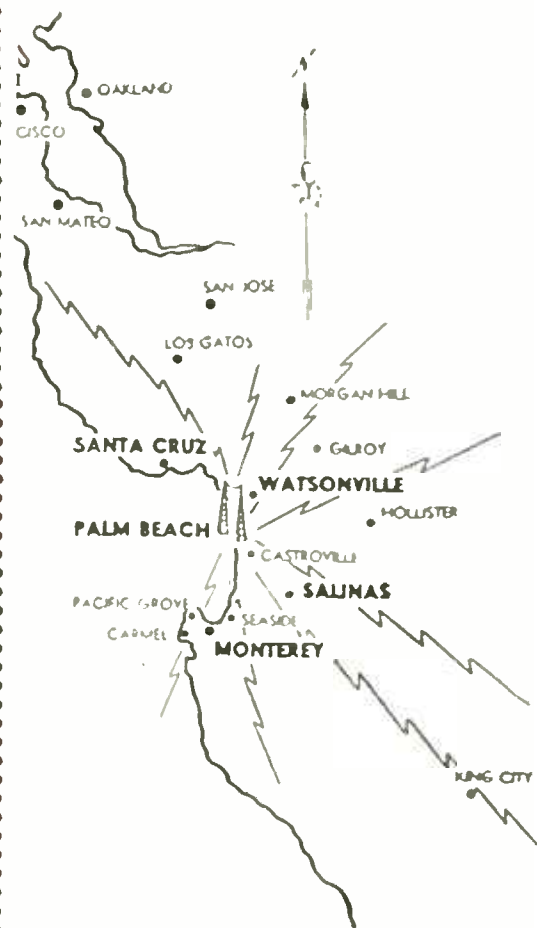
INDEPENDENT VOICE

OF THE GREATER

## MONTEREY BAY AREA

AND THE RICH

## SALINAS VALLEY



### YOUR BEST BUY IS

# K D O N

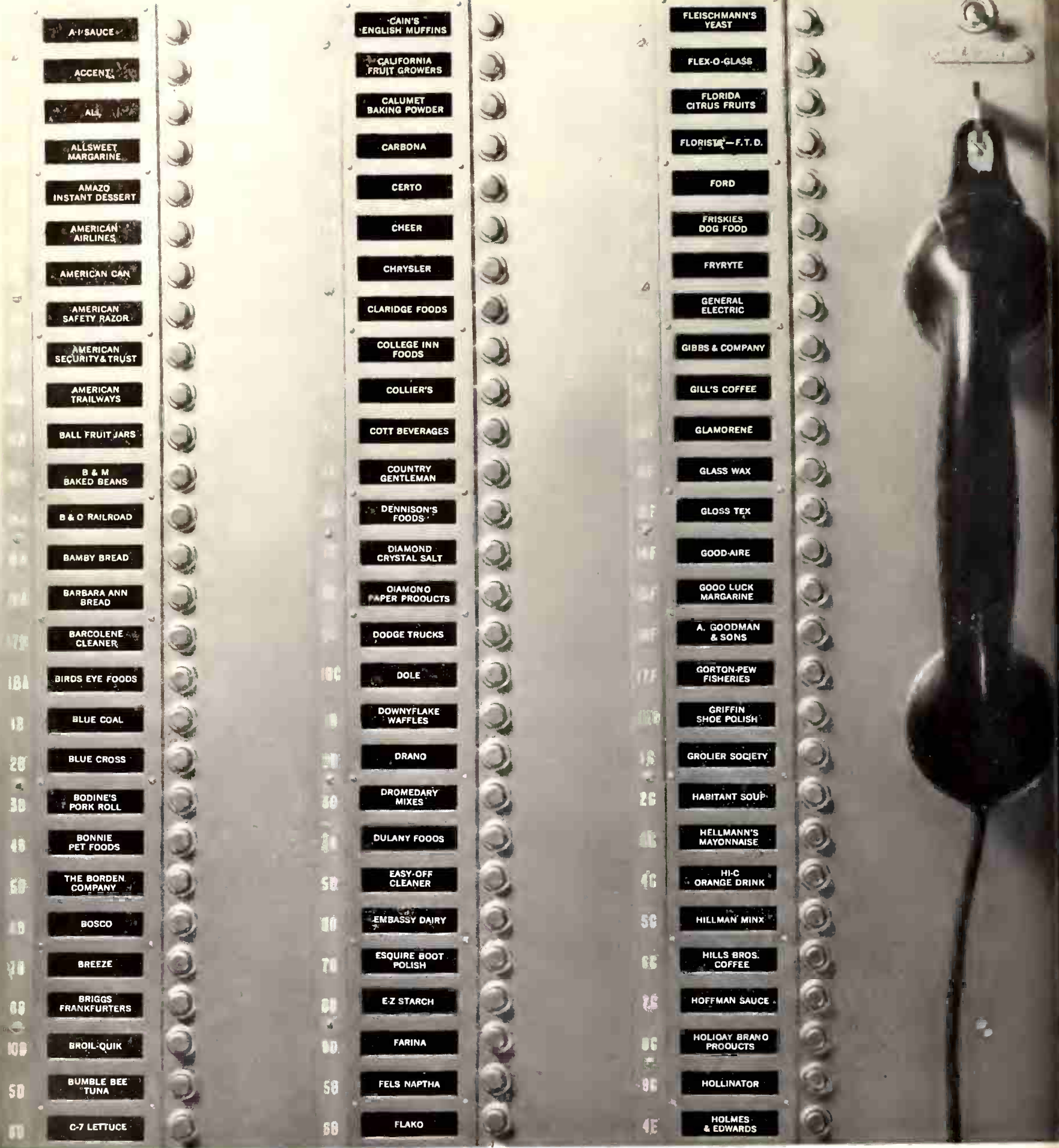
Be sure to ask about the outstanding

KDON MERCHANDISE PLAN

1952 Retail Sales \$221,000,000.00

Contact

## FORJOE & CO.

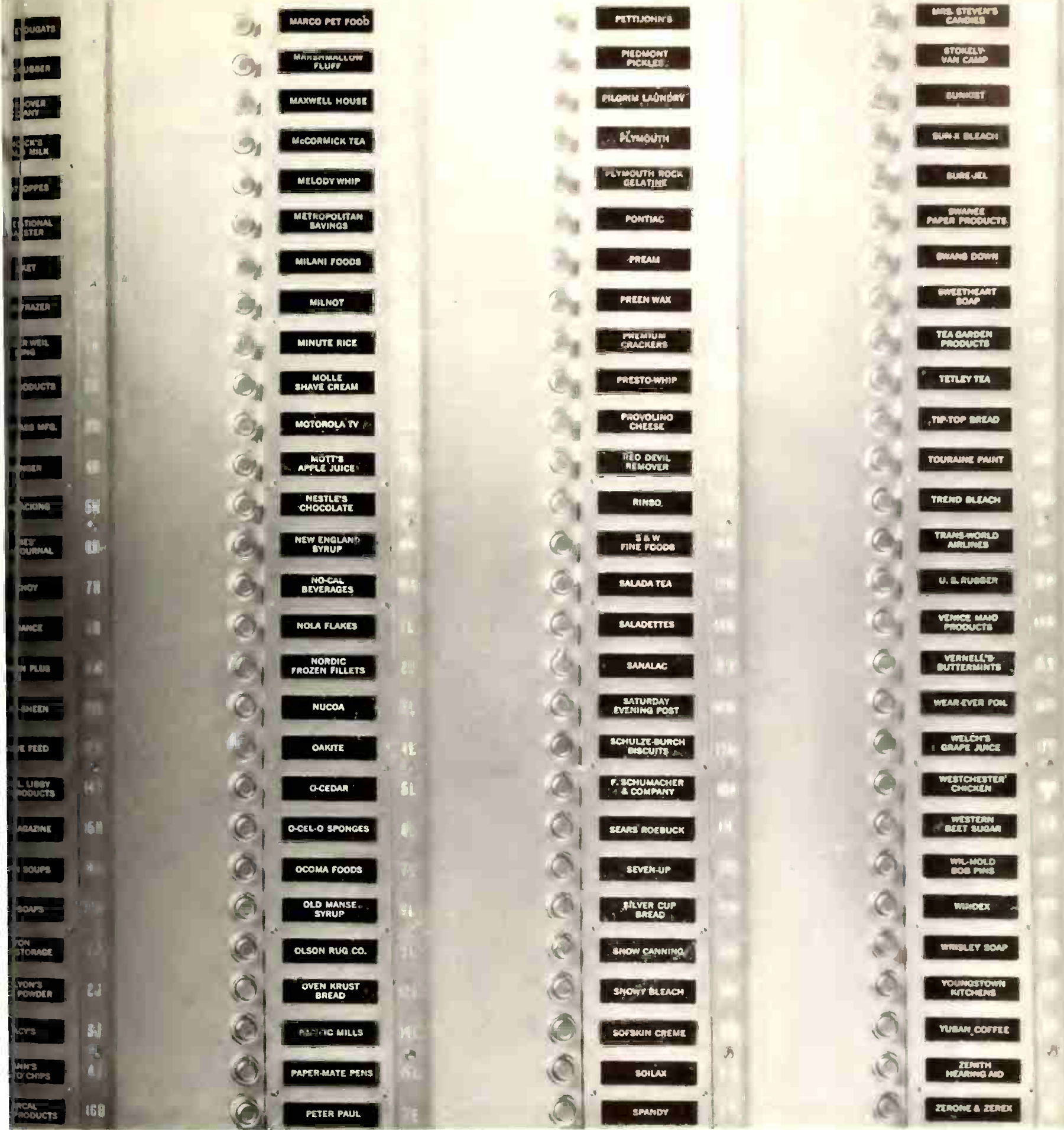


1 A-1 SAUCE  
2 ACCENT  
3 ALL  
4 ALLSWEET MARGARINE  
5 AMAZO INSTANT DESSERT  
6 AMERICAN AIRLINES  
7 AMERICAN CAN  
8 AMERICAN SAFETY RAZOR  
9 AMERICAN SECURITY & TRUST  
10 AMERICAN TRAILWAYS  
11 BALL FRUIT JARS  
12 B & M BAKED BEANS  
13 B & O RAILROAD  
14 BAMBY BREAD  
15 BARBARA ANN BREAD  
16 BARCOLENE CLEANER  
17 BIRDS EYE FOODS  
18 BLUE COAL  
19 BLUE CROSS  
20 BODINE'S PORK ROLL  
21 BONNIE PET FOODS  
22 THE BORDEN COMPANY  
23 BOSCO  
24 BREEZE  
25 BRIGGS FRANKFURTERS  
26 BROIL-QUIK  
27 BUMBLE BEE TUNA  
28 C-7 LETTUCE

29 CAIN'S ENGLISH MUFFINS  
30 CALIFORNIA FRUIT GROWERS  
31 CALUMET BAKING POWDER  
32 CARBONA  
33 CERTO  
34 CHEER  
35 CHRYSLER  
36 CLARIDGE FOODS  
37 COLLEGE INN FOODS  
38 COLLIER'S  
39 COTT BEVERAGES  
40 COUNTRY GENTLEMAN  
41 DENNISON'S FOODS  
42 DIAMOND CRYSTAL SALT  
43 DIAMOND PAPER PRODUCTS  
44 DODGE TRUCKS  
45 DOLE  
46 DOWNYFLAKE WAFFLES  
47 DRANO  
48 DROMEDARY MIXES  
49 DULANY FOODS  
50 EASY-OFF CLEANER  
51 EMBASSY DAIRY  
52 ESQUIRE BOOT POLISH  
53 EZ STARCH  
54 FARINA  
55 FELS NAPHTHA  
56 FLAKO

57 FLEISCHMANN'S YEAST  
58 FLEX-O-GLASS  
59 FLORIDA CITRUS FRUITS  
60 FLORIST - F. T. D.  
61 FORD  
62 FRISKIES DOG FOOD  
63 FRYRYTE  
64 GENERAL ELECTRIC  
65 GIBBS & COMPANY  
66 GILL'S COFFEE  
67 GLAMORENE  
68 GLASS WAX  
69 GLOSS TEX  
70 GOOD-AIRE  
71 GOOD LUCK MARGARINE  
72 A. GOODMAN & SONS  
73 GORTON-PEW FISHERIES  
74 GRIFFIN SHOE POLISH  
75 GROLIER SOCIETY  
76 HABITANT SOUP  
77 HELLMANN'S MAYONNAISE  
78 HI-C ORANGE DRINK  
79 HILLMAN MIX  
80 HILLS BROS. COFFEE  
81 HOFFMAN SAUCE  
82 HOLIDAY BRANO PRODUCTS  
83 HOLLINATOR  
84 HOLMES & EDWARDS

**PANEL OF EXPERTS!**



Here's where many of the most successful people stay. They're expert at picking the right spot for sales. That's why they're all among the more than 500 current and recent users of The Housewives' Protective League. They know that HPL (broadcast locally in 13 major markets) is "the most sales-effective participating program in all broadcasting." If you'd like to dwell and sell in the manner to which these successful sponsors have become accustomed (thanks to HPL), call us or CBS Radio Spot Sales for full information on...

**THE HOUSEWIVES' PROTECTIVE LEAGUE**

185 Madison Ave., New York—Plaza 1-2345 · Columbia Square, Los Angeles—Hollywood 9-1212 · Represented by CBS Radio Spot Sales

# GOLD!

## IN SOUTHERN CALIFORNIA

You don't have to dig for it. You don't have to pan it. It's rolling into the cash registers ... as California *again* this month hits a new high for "settlers"!

**MARKET FACT NO. 1:** More families are moving to California every month than ever moved to any part of the world in any time in history. It's a "gold rush" for advertisers.

**MARKET FACT NO. 2:** KMPC gives you *primary* coverage of Southern California in 205 communities. Like to hear about the golden opportunities for *you*? Call, write or wire: H-R Representatives, Inc.

# KMPC

50,000 watts days • 10,000 watts nights

Gene Autry, *president*

Robert O. Reynolds, *vice president & general manager*

## RADIO

AMERICA'S GREATEST

ADVERTISING MEDIUM

in book form could be an extremely valuable sales tool for anyone dealing in advertising.

HERB MICHAEL  
*Commercial Manager*  
**KERG**  
*Eugene, Ore.*

• SPONSOR'S All-Media Study will be published in book form at a later date. Publication date will be announced in a future issue.

Like every other busy guy in advertising, it takes dynamite to get me to add additional publications to my "must read" list.

I am now a convert and a real SPONSOR fan. Here's how it happened: It was only yesterday that I finally got down to your story on Media Evaluation in the April 20 issue. I found it so informative that I immediately read your May 4 issue. After reading both articles, I proceeded to read the balance of your magazine and found the material most informative. Now I am going to make darn sure that I don't miss an issue. I thought you might like to know all of this because we fellows are pretty well pressed and it just takes one informative article to get us to be loyal readers.

Now to the Media Evaluation story. It is, in my estimation, a job well done and it confirmed a lot of my thinking. More important, it has prompted me to think more about media and their uses. I believe Mr. Abrams' article in *Printers' Ink* recently on imagination in space buying very neatly complements the philosophy behind your first two articles. Mr. Abrams is on your panel.

As you know, here at this agency we start with a product and its benefits. We make sure that we have a good exclusive benefit story to tell. We feel that generally if you have a story of this type, most media will do a good selling job. However, media buying is an art; we know that certain media are more adaptable to both product and story. Thus we try to employ the same efforts in selection of media as we do in developing the product story.

Many times all of us in advertising take certain media for granted. Your articles should make many advertising men reappraise their media selections. Please keep on giving information like this.

HAROLD M. MITCHELL  
*Harold M. Mitchell Inc.*  
*New York*



worried about sales in Oklahoma?



wondering which radio station to use?



the happy solution is...

# WKY RADIO

930 KC • OKLAHOMA CITY  
Represented by THE KATZ AGENCY, INC.

Owned and Operated by The OKLAHOMA PUBLISHING CO.  
The Daily Oklahoman • Oklahoma City Times  
The Farmer-Stockman • WKY-TV



# BBDO fall forecast



These clients, on television and radio or both last spring, are expected to return to the air this fall. (Many never left it!)

American Safety Razor Corporation  
The American Tobacco Company, Inc.  
(Lucky Strike cigarettes)  
Armstrong Cork Company  
Barcalo Manufacturing Company  
The California Oil Company (Calso)  
Circus Foods, Inc.  
Consolidated Edison Company of N. Y., Inc.  
The Cream of Wheat Corp.  
De Soto-Plymouth Dealers of America, Inc.  
Doughboy Industries, Inc.  
E. I. du Pont de Nemours & Co. (Inc.)  
Ethyl Corporation  
The First National Bank of Boston  
Fort Pitt Brewing Company  
E. & J. Gallo Winery  
General Baking Company  
General Electric Company  
The B. F. Goodrich Co.  
Hamilton Watch Company

Geo. A. Hornel & Co.  
Lever Brothers Company  
Liberty Mutual Fire Insurance Company  
M. J. B. Company  
Marine Trust Co. of Western N. Y.  
National City Bank of New York  
Neli Corporation  
Northrup King & Co.  
The Pacific Telephone & Telegraph Co.  
Polaroid Corporation  
Revall Drug Company  
Savings Bank Ass'n of Massachusetts  
F. & M. Schaefer Brewing Company, Inc.  
Jacob Schmidt Brewing Co.  
Spreckels Sugar Co.  
Standard Oil Co. of California  
R. H. Stearns Company  
Timken Roller Bearing Co.  
United States Steel Corporation  
Wildroot Company, Inc.

Wynn Oil Company

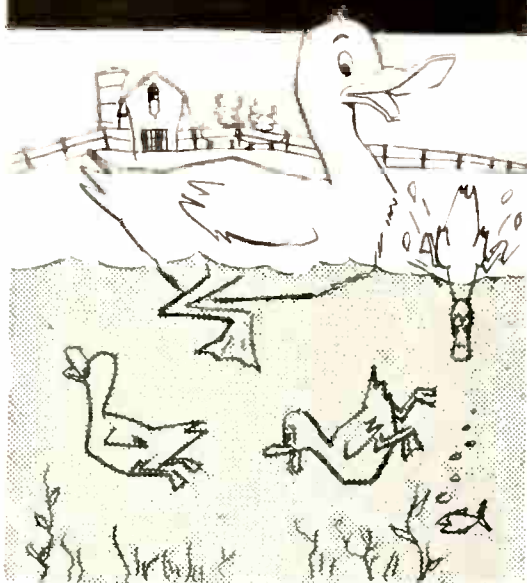
*Première July 11—a new dramatic show for our new client, Chrysler Corporation*

# BBDO

BATTEN, BARTON, DURSTINE & OSBORN, INC.

*Advertising*

**"LIKE  
DUCKS  
TAKE TO  
WATER"**



Agencies and clients just naturally take to KSDO. It delivers the **most** listeners per dollar in San Diego's **billion** dollar market.

Hooper and Nielsen both say... KSDO is first in San Diego. Naturally, we agree!

May we show you how to navigate profitably in these waters?

**KSDO**

1130 KC 5000 WATTS

**Representatives**

Fred Stubbins — Los Angeles  
Doren McGovern — San Francisco  
John E. Pearson, Co. — New York

# Men, Money and Motives

by  
**Robert J. Landry**

## Scouting the saloons

Here it is mid-July and SPONSOR is preoccupied, on regular mid-July schedule, with its Fall Facts and forecasting. To which worthy rodeo, all proper attention. But rather than add two cents of passing comment to a large draft of data, this column elects to stand out of the shadows of autumn cast in the present issue and talk of the summer now with us, in special reference to the classic network utilization of hot weather as an opportunity to "showcase" and "develop" new entertainments.

\* \* \*

Radio started the custom of using open evening time during hiatus to break in new programs. Television continues the custom. Outwardly, it's nature taking its course, since only in summer is it possible to exploit the premium hours.

\* \* \*

What is the score on summer tryouts? It seems never to have been accurately computed through the years. As with much valuable program information, the facts are buried in the files of the program research departments of the networks and reserved pretty much for the private use of salesmen and sales promotion gentry out to prove a point, as and when it needs proving.

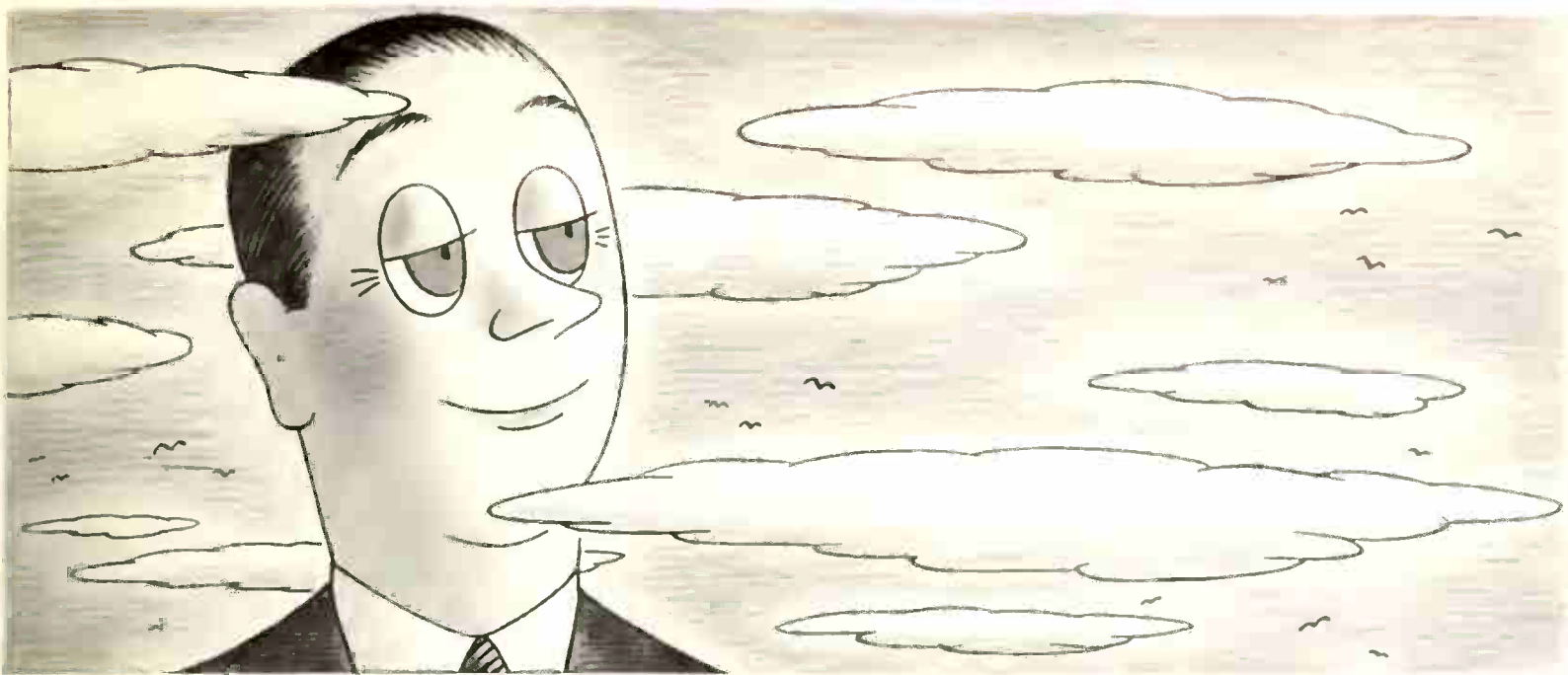
\* \* \*

Admittedly a fair number of summer shows have made the grade through the years and been carried over into the fall, sustaining or sponsored. The original Columbia Workshop started as a summer novelty in 1936, ran right through five-and-a-half-years to Pearl Harbor week. There are probably a dozen standout samples of summer tryouts becoming established franchises. And maybe a dozen standouts is enough justification for the elaborate network striving year after year during the summer season.

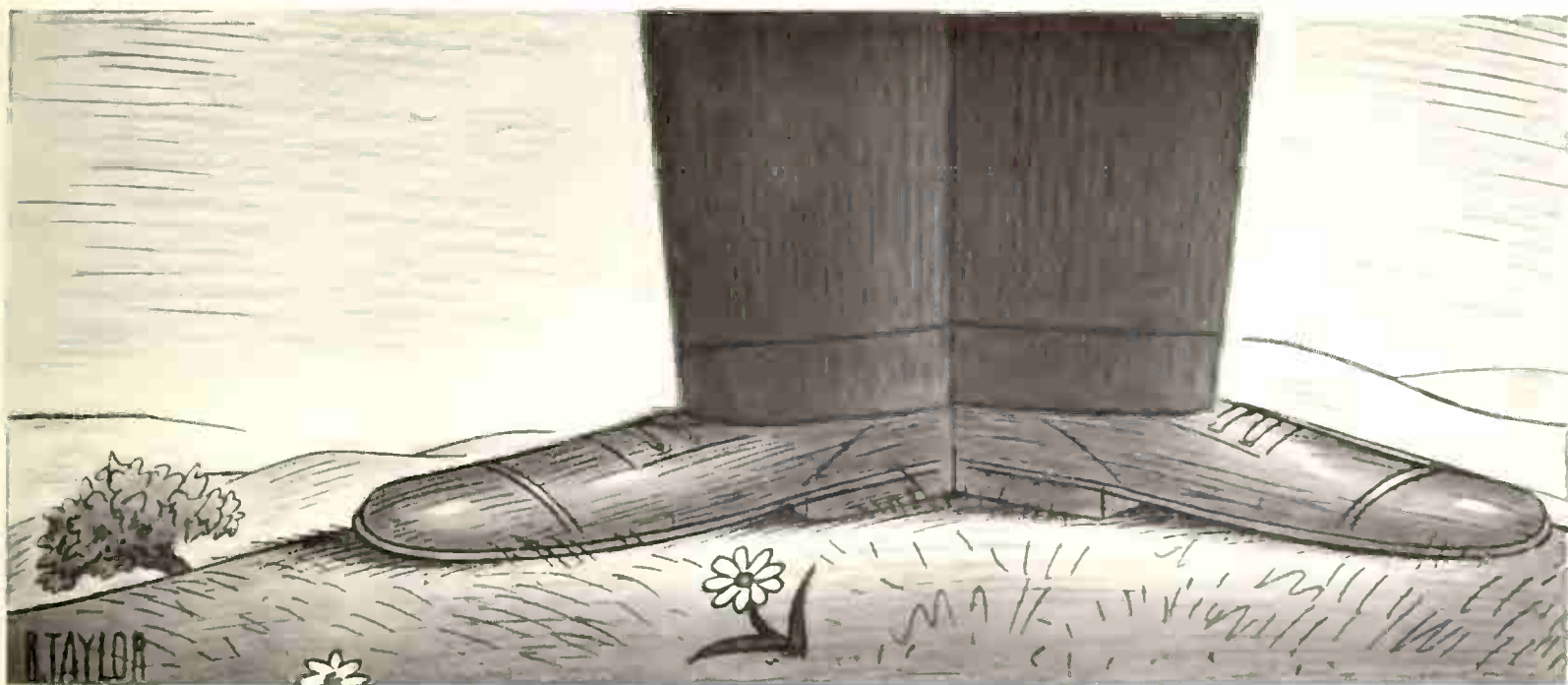
\* \* \*

But one misfortune remains. For it is a misfortune that the economics of broadcasting conspire to limit showcase opportunities to limited-budget, limited-audience, limited-test conditions. This means in practical fact that the untried show is obliged to buck conditions which established shows tend to duck and to do with less of everything, including prestige, promotion, and press. Nor is there any assurance, save a nominal hope, that a summer show which does click, as a summer show, has better than an outside chance in the fall. Again, the economics of broadcasting—the preemptions and options of premium time segments—conspire to prevent ready scheduling of anything "new." This is not arguing that it doesn't sometimes happen happily. This is just saying how tough it is, how long the odds, how infrequent the successful conclusion.

(Please turn to page 148)



## Head in the clouds



## Feet on the ground

The head in the clouds may dream up a lot of startlingly new and different advertising ideas.

But it takes a man with his feet on the ground to decide whether those ideas will sell goods.

Combine both qualities in one person, and you have the kind of creative ability that consistently comes up with outstanding—and outstandingly effective—advertising.

### **YOUNG & RUBICAM, INC.**

Advertising • New York Chicago Detroit San Francisco  
Hollywood Montreal Toronto Mexico City London

*look who's keeping u*





# UP nights!



There's no business like *more* business—especially to prove the box-office vitality of network radio. And more business is what's lighting up the sky over Mutual these nights.

*Coca-Cola, Bromo-Seltzer... Chesterfield, Camel... Lever Bros., General Mills... Kreiser, Carter, Murine, Mennen*—names like these are now up in lights along this busy Rialto, moving here on advice of such audience-wise agents as *D'Arcy, Lennen & Newell, Esty, Cunningham & Walsh, Tatham-Laird, Bates, SSC&B, Grey, BBD&O, Foote, Cone & Belding.*

It takes a *multiple* Mister PLUS to provide the special advantages that keep all this business thriving under the Mutual marquee: 500-plus affiliates in 48 states... program realignment, winning the *only gain* in network listening, 8-9 p.m.:... long-run program strength, delivering a *five-year high* in listening, 7:30 p.m.:... *mass economy*, unmatched elsewhere.

No wonder Mutual's business is thriving, with a whopping, contra-industry *gain* in bookings for all '52, and still greater sales for '53 to date.

Meanwhile, if more business is important to *you*, we have a special plus-combination that can put *your* name in lights like these. May we show you how it works?

\*NRI Jan-Apr '52 '53 (Period audience, M.F.) \*\*NRI Jan-Apr '53 (Program audience, M.F.)

## *Mutual*

THE PLUS NETWORK FOR RADIO '53

In Greater Los Angeles  
an area of...

**4,000,000 PERSONS!**

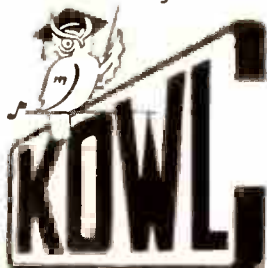
**KOWL**

Appeals **MORE**  
to the ...



**1 in 4**

KOWL'S programming, plus its 5000 watts, appeal MORE to the 1,000,000 persons of the Mexican-American, Negro and Jewish communities in the Los Angeles area . . . combined with the programming and power are distinctive radio personalities who sell these big markets.



5,000 BIG WATTS  
1580 Kc

Santa Monica, California

Represented nationally by  
George W. Clark, Inc.  
Chicago, Illinois  
New York, New York  
Daren McGavren Agency  
San Francisco, California  
Dora-Clayton Agency, Inc.,  
Atlanta, Georgia

**New developments on SPONSOR stories**



150 radio, 80 TV stations tied in merchandising (above) with "Beast" spots



**See:** "Movies on the air"  
**Issue:** 8 September 1952, p. 38  
**Subject:** Warner Bros.' \$200,000 air drive for "Beast from 20,000 Fathoms"

Warner Bros.' \$200,000 mid-June air push to promote the company's newest release, "Beast from 20,000 Fathoms," proves once again that Hollywood takes no half-way measures. In less than a year, Hollywood graduated from the "King Kong" approach to "The Beast"—from a localized saturation TV campaign to a "super-colossal" national splurge.

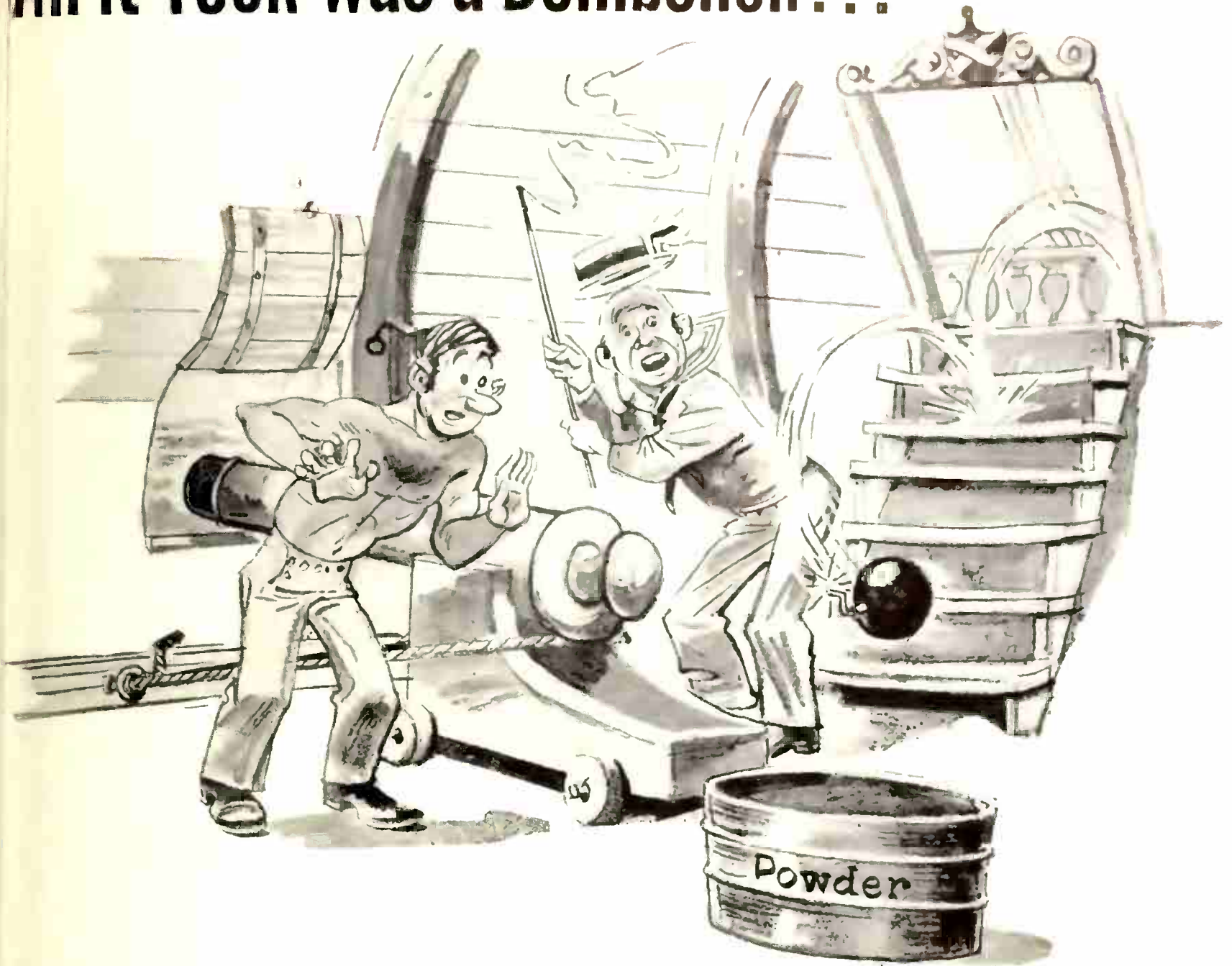
To avoid the stock exhibitor complaint that promotion comes too far in advance, Mort Blumenstock, Warner v.p. in charge of advertising, exploitation, and publicity, keyed the air campaign to bookings in one of the costliest, most-concentrated 10-day air splurges yet undertaken. Warner Bros. rushed the film into as many movie theatres as possible for simultaneous opening. By mid-June, with 1,500 bookings confirmed, "The Beast" took to the air on over 80 TV and more than 150 radio stations.

Sixteen different TV teasers ranging from 20-second to minute trailers were shown. These announcements plugged key-city openings, ended with telops giving the names of three major movie theatres in each city which featured the film.

Among other major movie companies using the air media is 20th Century-Fox, which studied the effects of showing preview-trailers on TV through its tie-in with CBS TV's *Toast of the Town*. In July, says Charles Einfeld, v.p. in charge of advertising, publicity, and exploitation, 20th Century-Fox will key the TV campaigns for "White Witch Doctor" to local area premieres. The campaign will be tied in, as often as possible, with special, station-sponsored promotions. 20th Century will vary its trailers in keeping with the audience and section of the country.

RKO, pioneer in use of air media for movie promotion with its "King Kong," will re-release "Mighty Joe Young" this summer, with \$55,000 in advertising support. The opening of the film in four exchange areas will be promoted by nine trailers in a \$35,000 TV campaign. Remainder of the budget will go into newspapers and an unusually heavy merchandising effort. ★ ★ ★

# All it Took was a Bombshell...



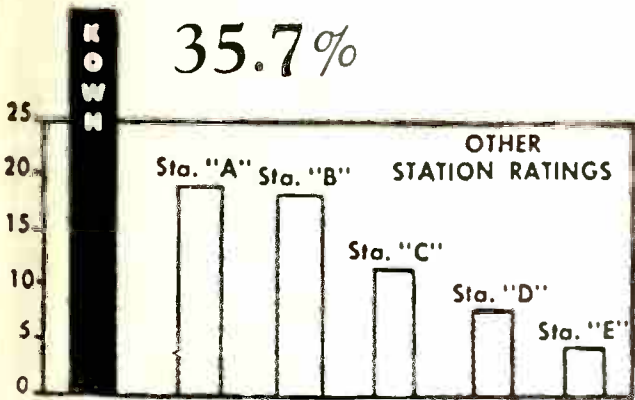
... Tossed by a marine in the rigging of the Bon Homme Richard, to end the ship's most famed battle. The bomb landed in a powder tub on the British warship and exploded, setting it afire. The British Captain wisely struck his colors and enlisted the aid of the sinking Bon Homme Richard's crew to put out the blaze.

Equally abrupt was the effect of a programming "Bombshell" flipped into the Omaha, Council Bluffs area by radio KOWH. The audience reaction shows little indication of cooling a full 18 months later . . . as the below Hooper averaged for the months from October, 1951, to April, 1953, proves. If you're looking for a red-hot audience for your sales message—confidentially, we got 'em!

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct., 1951, thru April, 1953.)

- Largest share of audience, in any individual time period, of any independent station in all America! (April, 1953.)

35.7%



# Kowh

OMAHA

"America's Most Listened-to Independent Station"

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





WHEN YOU CHOOSE CANADA'S FIRST STATION...



in 3 years

- Population up 11.4%
- Retail Sales up 36.9%
- CF CF local sales up 300%
- CF CF Rates up less than 15%

*Based on latest SM figures.*

**CF CF**  
In the U.S., see Weed & Co.  
In Canada, All-Canada.



**Mr. Sponsor**

**Elliott Plowe**

Advertising Manager  
Peter Paul, Inc., Naugatuck, Conn.

The top of the heap can be a pretty dangerous spot: too darned many people keep trying to shove you off. Peter Paul, Inc., with Mounds and Almond Joys holding top selling honors in the 10¢ candy bar field, has assigned Elliott Plowe a hefty share of the responsibility for maintaining that position.

Plowe believes that the best way to hang onto the front-running post is to sink every nickel of his \$1,500,000 budget into spot radio and TV (75% and 25%, respectively): newscasts and announcements on radio in 160 cities and TV announcements in 12 markets.

Replying to critics of his two-media plan, Plowe says, "Only a fool tinkers with a winning team. We've been in and out of other media and we think the combination we have now works best for us with the budget we've got. We tried network TV aimed at younger age groups a few years ago (*Buck Rogers, Magic Cottage, See-Saw Zoo*) but we found that we just can't afford it."

The advertising campaign is concentrated in a nine-month period with a hiatus during the hot weather months when the demand for chocolate-covered candy bars is off. Fortunately for Peter Paul, the company's agency, Maxon, Inc., has a client (Armstrong Rubber Co.) whose heavy selling season is summer and who picks up about 85% of the candy maker's time slots.

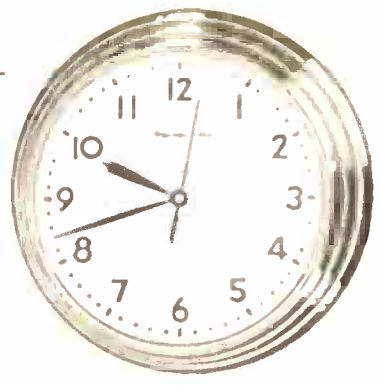
Peter Paul's love for newscasts has ripened over the years. Said Plowe to SPONSOR: "We think they're ideal for us because studies show that the audience composition is closely parallel to the actual population breakdown in this country. And we prefer to hit whole families because we don't believe that youngsters are the big buyers of 10¢ bars. We find that newscasts build loyal audiences so we get a solid repetition factor which is so useful in selling a low-priced, quickly consumed product."

All TV announcements are scheduled in prime time and the consistency of Peter Paul's advertising has won the firm some fine adjacencies. The company uses four announcements a week in its top six markets, three a week in the next four, and two a week in the bottom two markets.

Born in Bad Axe, Mich. (pop. 2,600), Plowe graduated from the University of Michigan. From 1936 to 1950 he worked his way up to ad manager of H. J. Heinz, joined Peter Paul immediately thereafter. His wife is a golf- and fishing-widow. ★ ★ ★

**Around Detroit... Around the Clock...**

# Your Dollar Buys More On WJBK-TV



All Day Long on CHANNEL 2 You Get The  
GREATEST SHARE OF THE TELEVISION AUDIENCE

Take a good look at all these figures, specially WJBK-TV's daytime dominance. That daytime audience is mighty potent in this big, booming industrial area where swing-shift working hours mean more daytime TV watching . . . more sales per daytime TV dollar. Cost of sales goes down as number of viewers goes up. It's as simple as that! And number of viewers is greatest on WJBK-TV, Detroit's CBS affiliate.

**7:00 A.M. to 12:00 Noon . WJBK-TV..47%**

STATION X . . 36%  
STATION XX . 17%

**12:00 Noon to 6:00 P.M . WJBK-TV..37%**

STATION XX . 32%  
STATION X . . 31%

**6:00 P.M. to Midnight . . WJBK-TV..39%**

STATION X . . 35%  
STATION XX . 26%

Further Proof that  
**CHANNEL 2**  
IS THE SPOT  
FOR YOU

May, 1953 Pulse Figures on Share of Audience, Monday Thru Friday

# WJBK-TV Detroit

TOP CBS and DUMONT TELEVISION PROGRAMS



Represented  
Nationally by  
THE KATZ AGENCY

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

# LOOK!

PHIL SPITALNY'S  
"Hour of Charm"  
½ HOUR

*The* **Thesaurus**  
LIBRARY

# BIG FALL!

# OF MONEY!

Sell more time!

**NEW**

*The* **Sammy Kaye** show

Quarter-hour show  
featuring music for millions



"Talent fees  
from two shows  
pay for Thesaurus!"  
—WMT, Cedar Rapids,  
Iowa

"The  
Freddy Martin  
Show"  
¼ HOUR

"The  
Wayne King  
Serenade"  
½ HOUR

"Hank Sno  
and His Rainb  
Ranch Boys  
¼ HOUR

"The  
Tex Beneke  
Show"  
¼ HOUR

"Date in  
Hollywood"  
with Eddie Fisher,  
Gloria de Haven  
¼ HOUR

"Music  
by Roth"  
½ HOUR

"Sons of  
the Pioneers"  
¼ HOUR



# CARNIVAL MAKERS!

Sell more sponsors!

"Sold 9  
Thesaurus shows  
in first 60 days!"  
—WSEX,  
Macon, Ga.

"Music  
Hall Varieties"  
with Beatrice Kay,  
Joe E. Howard  
1/2 HOUR

Biggest feature  
of its kind in  
the transcription  
library field!

**NEW**

Over 1800  
Singing  
Commercial  
Jingles  
Covering  
more than 70  
sponsor categories

Thesaurus  
JINGL-  
LIBRARY

"Wayne King  
Serenade' leads  
competition:  
28% Pulse!"  
—KRLD,  
Dallas, Tex.



THE SAURUS Library gives you all this...  
BASIC LIBRARY of approximately 5,000  
selections... MONTHLY RELEASE of 52 or  
more new selections... WEEKLY SCRIPTS  
for 31 program series—80 individual  
shows... PRODUCTION AIDS... SOUND  
EFFECTS... SALES AIDS including sponsor-  
selling brochures, sales-clinching audition  
discs, audience-building promotion kits  
... FILING SYSTEM complete with cabinets,  
catalog, index cards.

### ALL THESE SHOWS IN THE SAURUS!

#### HALF-HOUR SHOWS

Concert Hall of the Air  
Men Behind the Melody  
Norman Cloutier and  
His Memorable Music

#### QUARTER-HOUR SHOWS

Music of Manhattan  
Church in the Wildwood  
Fran Warren Sings  
A Festival of Waltzes  
The Singing Americans  
Vincent Lopez

Music in March Time  
I Hear the Southland  
Singing  
Music To Dream By  
Slim Bryant  
and His Wildcats  
Here's June Christy  
Organairs  
Old New Orleans  
Claude Tharnhill  
Artie Shaw  
Ray McKinley  
Jumpin' Jacks

For Thesaurus Brochure  
phone, write, wire Dept. C-70



recorded  
program  
services

Radio Corporation of America

RCA Victor Division

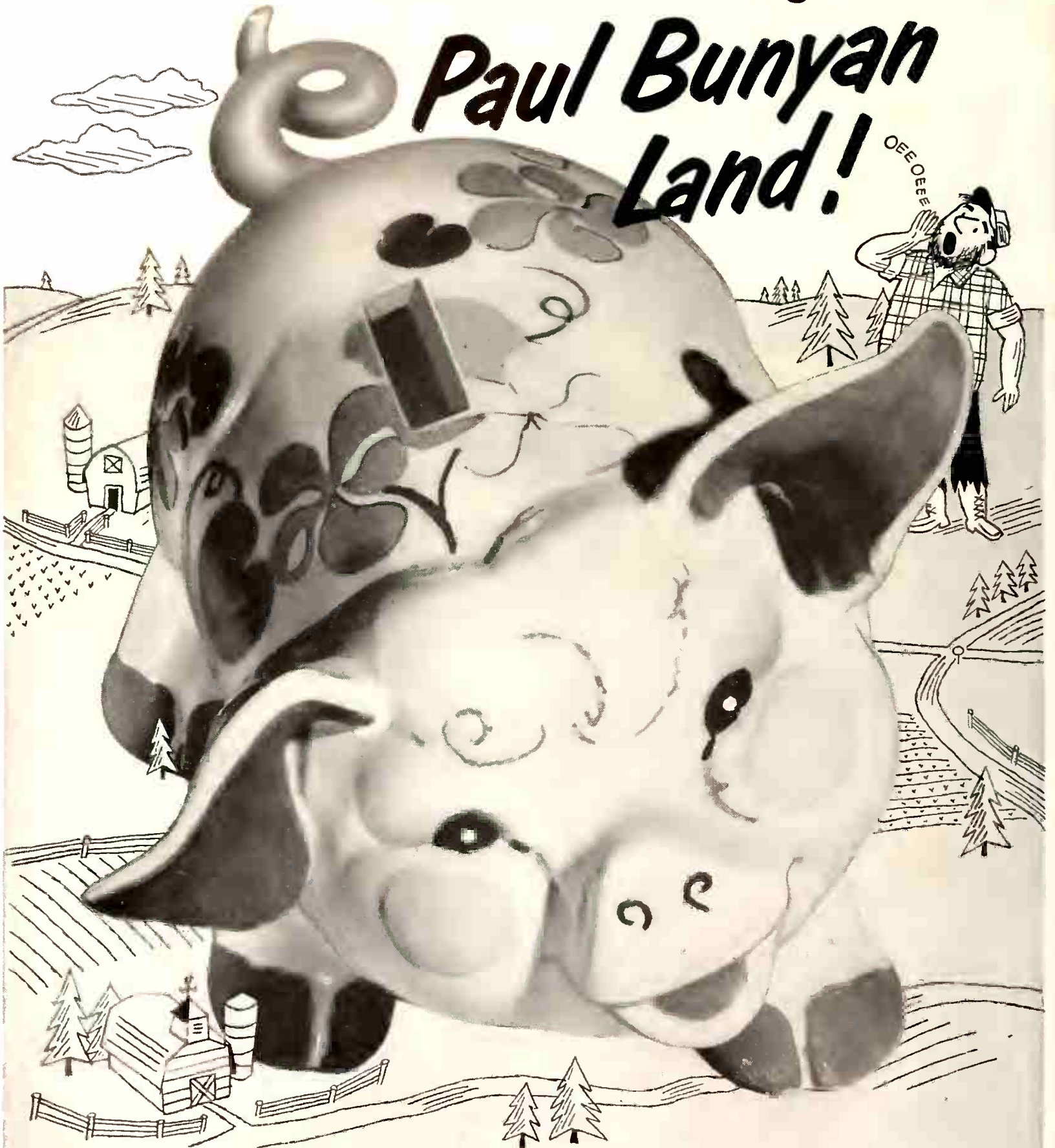
630 Fifth Ave., New York 20, N. Y., JUdson 2-5011  
Chicago Hollywood Atlanta Dallas

TM & ©

This Year... 200 Million for the Pig Banks of

# Paul Bunyan Land!

O E O E E E



The more than 5 million hogs which go annually to market from Paul Bunyan Land will sell—on today's market—for \$40.00 each or more.

Staggering as that may seem—here's another amazing condition—the unique position of WCCO. Able to reach a million radios and a half million TV sets—WCCO can deliver *more* of them than any other station! One station can cover Paul Bunyan Land!

MINNEAPOLIS • ST. PAUL

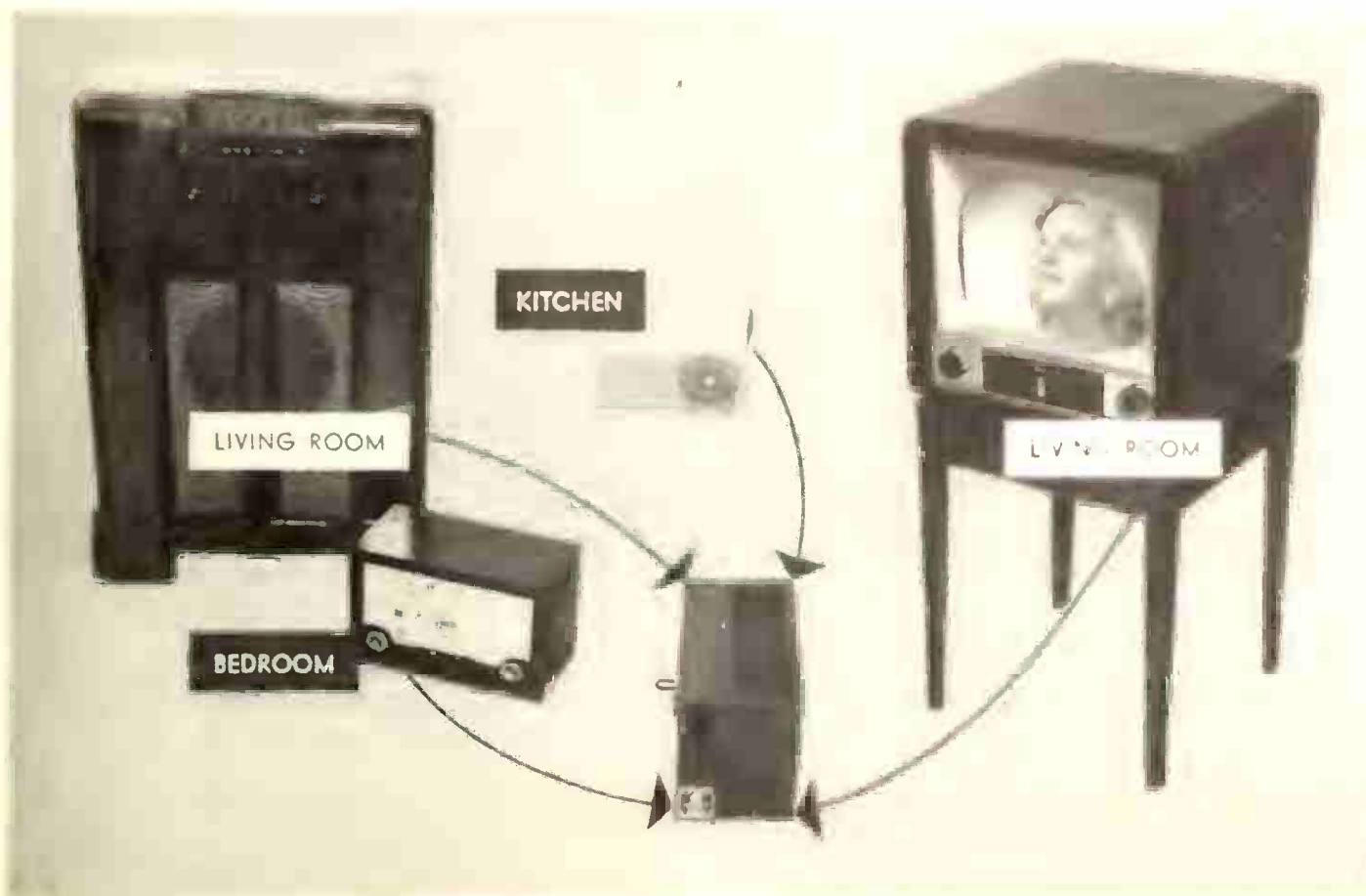
# WCCO

## CBS

RADIO—50,000 Watts—830 K.C.

TELEVISION—100,000 Watts—Ch. 4





Fuller measurement of radio's audience will be assured by new Nielsen Multiple-Receiver Metering Audimeters which can record audience for as many as three radios and one TV

set as shown above. New Audimeters will measure increased number of multi-set homes in new Nielsen sample. Ratings reflecting these changes will be out soon. Details **page 80**

# What are the hot radio and TV trends this fall?

**From coming end of the one-station market era in television to signs of revival in nighttime spot radio, the changes will be fast and furious**

**T**his is the seventh in SPONSOR's series of yearly Fall Facts issues. Like its predecessors it is designed to help you make immediate fall buying decisions and to serve as well as a year-round manual.

The issue is divided into six main sections: reports on network radio, spot radio, network TV, spot TV; and two

Basics sections, one for each of the air media. The Radio and TV Basics sections as in the past two years present the major research facts about radio and television in charts.

The reports on network and spot cover the most important trends for you to watch. What these trends are you'll find on the next two pages.

*This is your summary of 7th annual Fall Facts issue*

*Reprints starting on next page give you highlight trends as reported in four of the sections of this Fall Facts issue. Complete index on page 6.*



More than 1,000 persons turned out for screening of CBS Radio's film "It's Time For Everybody" shown recently in Hollywood. Above are Paul Mundie, Lever Bros.; Les Irvin, Hill Bros.; E. W. Buckalew, KNX-CPRN; Adrian Murphy, CBS Radio. Chart from movie on **page 69**



Dr. Sydney Roslow, president of Pulse, points to chart which throws light on differences between rating services. Pulse figures on radio sets-in-use in N.Y.C. indicate close agreement with Nielsen; Hooper figures far below both. See Research round-up starting on **page 80**

## NETWORK RADIO TRENDS

(Complete report starts page 67)

**1. Rates:** With none of the confusion and uncertainty about rates that existed last year at this time, advertisers are making their fall network plans earlier.

**2. Research:** Network radio will benefit from an increasingly adequate measurement of radio's audience. Nielsen is going ahead with installation of its Multiple-Receiver Metering (MRM) Audimeters so as to reflect the larger number of multi-set homes that turned up in the Nielsen Coverage Service survey of last year. While installation is going on Nielsen will supply weighted ratings to reflect the new multi-set home figures. The networks are also using studies by Nielsen, Pulse and others on out-of-home radio listening to sell clients.

**3. Billings:** There is evidence of an upward trend in network radio billings. Both CBS and NBC report billings for the first half of 1953 are ahead of the corresponding period last year, while Mutual's 1952 billings came to nearly 30% above 1950.

**4. Audience:** While network program ratings are down a little this year the reduction in audiences is minor since there are more radio sets and more people than there were last year.

**5. Tandems:** The various network "tandem" plans have been doing well for the most part. Mutual's Multi-Message Plan has been sold out, and during this summer, the overflow of clients seeking to buy into the plan have been poured into non-Multi-Message Plan programs at the regular plan rates. Mutual expects this overflow situation to continue in the fall. CBS' Power Plan started out slow last fall but ended up the 1952-53 season practically sold out. NBC's Operation Tandem was sold out for part of the season. NBC has already sold one client for the fall.

## SPOT RADIO TRENDS

(Complete report starts page 101)

**1. Availabilities:** The trend toward use of morning radio by TV-shy clients is still on—to such a degree that many big radio stations have to put spot advertisers on rotating schedules to fit them in. See page 102.

**2. Nighttime radio:** With nighttime rates dropping, there's a definite movement on the part of both buyers and sellers to re-explore the possibilities of nighttime spot radio.

**3. Curfews:** Several major advertisers, like Old Gold and Lever Bros., still have arbitrary morning "curfews" after which they won't buy spot radio. But buying trend is now away from this practice.

**4. Single rates:** Reps estimate that between 30% and 50% of major radio outlets in video areas are now on single-rate basis (same prices for both day and night). Another 10% or more, will make the changeover in rates before fall. See page 105.

**5. Spot yardsticks:** More agencies than ever before are using broadcast research tools—like NCS and SAM—in their spot radio time buying.

**6. Negro programming:** To reach the \$15 billion Negro market in the U.S., a growing list of advertisers are using the 200-plus radio stations airing programs with special appeal to this important American group. See page 128.

**7. FM Radio:** Sales of FM-AM sets and FM tuners are on the upbeat. More FM "sisters" of AM outlets are airing their own programs.

**8. Storecasting:** This specialized form of FM service, which consists of in-store broadcasts, now counts 300 advertisers, has high rate of renewals.

## NETWORK TV TRENDS

(Complete report starts page 173)

**1. Single-station markets:** The big single-station markets will practically be a thing of the past by Christmas. Of the 28 largest one-station markets (in terms of TV set circulation) 23 will have at least two video outlets by that time. Most of the "second stations" will be UHF which means that the advertiser's audience will not immediately be equal to set penetration.

**2. Network size:** TV networks will be about twice as large this fall as last fall. Indications are that the top programs will be heard on 100-plus stations. By early 1954 a 125-station network may not be uncommon.

**3. Program competition:** Program competition will be keener than ever. This will not only be due to the easing of the one-station market problem but will result from (a) NBC's entry into late morning television to battle the current CBS monopoly and (b) ABC's new star-studded stable of show business personalities.

**4. Time costs:** While costs-per-1,000 for station time will naturally be high in new markets at the beginning, the dropping costs-per-1,000 in established markets will offset this to a great degree.

**5. Program costs:** Although an advertiser will be able to find low-cost network shows, the cost trend among the top programs has been upward.

**6. TV set growth:** Set growth in new TV markets where there is no outside competition will be rapid.

**7. UHF conversion:** Where a new UHF station goes on the air, the rate of conversion depends on a number of factors. These factors include (a) the distance from the nearest VHF station, (b) the number of good quality VHF signals available, (c) length of time the UHF stations are on air and (d) quality of local UHF shows.

Filming of commercial at Transfilm shows way to keep costs down despite increases inherent in new SAG contract. Men in background are "extras," because they have no lines; man in foreground gets repayments as "actor," is narrator. See SAG talent scale **page 193**



## SPOT TV TRENDS

(Complete report starts page 191)

**1. Availabilities:** With TV saturation in the U.S. over 50%, there's a trend among large agencies and advertisers to use daytime spot TV. Reason: Daytime audiences are increasing in size, and nighttime spot slots are still very scarce.

**2. Franchises:** As they did in radio, many advertisers like Bulova, Benrus, Camel, P&G, are quick to move in on new TV stations to tie up franchises.

**3. Careful buying:** Few agencies, however, are buying blindly. High costs have dictated careful purchasing of new and old outlets, particularly post-freeze video stations. Set penetration, UHF conversion rate, overlaps—all are checked.

**4. Bigger budgets:** Most advertisers would rather add to TV budgets than drop off stations. One agency figures additional 5% is necessary to finish out 1953, keeping pace with the expected rise in rates.

**5. Rates to rise:** Most rates on pre-freeze stations will hold steady, but about 10% of outlets will be hiking their prices after fall, reps now predict. Rates on new outlets will jump soon as new video areas fill up with sets.

**6. Color films:** With color again on the TV horizon, a few advertisers like R. J. Reynolds, Colgate, and others are shooting color film commercials as a hedge.

**7. Higher film costs:** Advertisers are moving carefully when they make film commercials, due to re-use scales in new SAG contracts. Film experts give their advice on how to work within SAG limitations on page 193.

**8. TV I.D.'s:** 10-second "quickies" are growing in popularity with video clients. Many stations report that only 20% of available I.D. slots are unsold.

Ziv Television Programs, Inc. is kept busy putting new episodes of "Boston Blackie" in the can. Produced in Hollywood, this and other film series have enjoyed strong upsurge in business as a result of the many new television stations. Film coverage starts **page 201**





**1926:** B.O. copy theme helped make Lifebuoy No. 1, but appeal was to men. Soap lost ground to perfumed brands



**1953:** Sweet smell (note "Big Town" character Lorelei sniffing) is Lifebuoy's copy theme. TV commercials are integrated

# How Lifebuoy cured its own B.O.

**Lifebuoy changed its smell, its color, its package, admitted to consumers it had had "B.O." Then it aimed '53 advertising at women**

**L**ifebuoy's comeback is the story of a soap that cured its own case of B.O.

Lifebuoy's B.O., as a product, stemmed from two factors: (1) The B.O. copy theme identified Lifebuoy as a man's soap. (2) Its strong "medicinal" odor further alienated the feminine public which in the past 20 years has leaned to sweeter smelling toilet soaps.

In 1952, Lifebuoy fought back.

Lever Bros. (1) revamped the product, killing the "medicinal" odor and replacing it with Puralin, a new odorless B.O.-preventive formula, and switched the soap color from male-appeal red to a more feminine coral. Then (2) it keyed its advertising to

reach a predominantly female public.

Has the two-pronged change in strategy worked?

So much so that Lever Bros. management, encouraged by the 1952 upsurge in sales, has regained confidence in the new Lifebuoy to the tune of an approximate 10% ad budget increase in 1953 over 1952. In 1953, the company is spending a SPONSOR-estimated \$550,000 in advertising, against \$464,728 in 1952, and \$237,699 in 1951. Over 40% of this year's ad budget is earmarked for radio and TV.

Lever Bros.' send-off copy for the new 1953 campaign was frank about the product's former deficiencies to the degree of heading the newspaper ads:

"How we cured our own famous case of B.O." Advertisers whose products have run into serious sales slumps resulting from product difficulties might learn a lesson from Lifebuoy's frank admissions. A sure way to show the public that your product has been revamped is to admit that it was lacking in certain qualities prior to its face-lifting.

Lifebuoy's choice of radio and TV programs is indicative of the firm's new ad approach: *Aunt Jenny*, CBS Radio, 12:15-12:30 p.m. across the board—Lifebuoy is sharing the program with *Spry*, is getting four to five announcements a week; *Big Town*, CBS TV, 9:30-10 p.m. Thursdays—

Lifebuoy is getting one of the Lever announcements each week, as of 1 June.

Lifebuoy's advertising policy for 1953 can be summed up as follows: radio for a direct pitch to women and for sustained effort through the year; TV for its impact as well as to maintain the sustained advertising effort; print media to tell the Lifebuoy story in detail with strong emphasis on its new eye appeal, both in package and of the product. Print media are used mainly during the summer, which is Lifebuoy's best season.

In preparation for the heavy summer push, Lifebuoy bought a package deal for an intensive radio campaign in its largest market, New York. This past May and June, Lifebuoy ran 42 announcements a week over WNEW—quickie 10- and 30-second announcements keyed to weathercasts, alternating with Pepsodent's spot campaign.

The most dramatic aspect of the new ad campaign is Lifebuoy's debut on *Aunt Jenny*, a straight pitch to housewives. Here, as in its other current Lifebuoy ad copy, Lever Bros., through its agency Sullivan, Stauffer, Colwell & Bayles, is being outspoken and frank about earlier deficiencies of the product. Says Aunt Jenny to her listeners:

"Friends, I've worked with Lever Brothers Company for a number of years, but I never *dreamed* I'd get excited about Lifebuoy soap. Mainly because I didn't like that strong 'medicinal' odor. Now I *am* excited! They've just brought out a brand-new Lifebuoy—new inside and out, and believe me

it's simply wonderful. It *smells* wonderful. That old 'medicinal' odor is gone. Now Lifebuoy smells nice and fragrant—a real beauty-soap fragrance. And friends—*it does so much for you!*"

Dan Seymour, announcer on the *Aunt Jenny* show, joins in for the straight sell:

"That's right, Aunt Jenny. This new Lifebuoy gives you a new kind of bath-to-bath B.O. protection. That's because Lifebuoy now has a new ingredient—a new deodorizer—called Puralin. You can't see it, or feel it, or smell it—but Puralin stays with your skin and *keeps* on protecting you as long as *three days* after a bath. So don't wait. Treat your family to this wonderful new Lifebuoy at its down-to-earth price."

## case history

Aunt Jenny: "Try it! You'll love it. I'm sure!"

In television, Lifebuoy uses an integrated film commercial on *Big Town*, with program characters Steve and Lorelei discussing the merits of the new Lifebuoy. Here, the copy is aimed at a mixed audience, rather than strictly at women.

In print media, Lever Bros. has been using four-color spreads to put across the new coral color of Lifebuoy with Puralin. The bulk of the print-media budget goes into Sunday supplements, comics, and daily newspapers.

Lifebuoy's difficulties date from the advent of the cosmetic appeal in toilet

caps and toothpastes in the middle Thirties. The association of fragrance with mildness which competitive soaps began to stress in their advertising hit medicinal smelling Lifebuoy right where it hurt—in its sales curve. The very copy theme which had made Lifebuoy number one selling toilet soap in the early Thirties (see box on this page for history of the B.O. slogan) now turned around and damaged whatever small chance Lifebuoy might have had with the women's market in the late Thirties. Even in the face of a steadily rising sales curve for the toilet soap industry due to increased spending as defense plant money circulated, Lifebuoy sank to number eight spot.

In 1944 the ugly duckling of the Lever family attempted a new copy approach to supplement slipping sales in the male market with increased super market sales. Their copy theme in some 10% of their 1944 advertising, was aimed directly at women: ". . . fresh and exhilarating. . ." Unfortunately, the subsequent boost to sales, after a brief, momentary upsurge, was, if fresh, not very exhilarating. Lifebuoy was now making a bid for the right market, but the product had not yet achieved women's appeal. Lifebuoy had yet to graduate from odor to fragrance. Lifebuoy's copy stuck with the B.O. theme.

On radio, the B.O. foghorn (an effect achieved by filter technique) was heard on such mass appeal shows as *Amos 'n' Andy*, *Bob Burns*, and *Call the Police* between 1946 and 1949. *Big*  
(Please turn to page 56)

### How Lifebuoy added B.O. to the English language

Introduced in the U. S. in 1895 from England, Lifebuoy climbed to one of the top selling spots among toilet soaps by the early part of the 20th century.

☆ ☆

It was sold as an antiseptic health soap. The 1918 influenza epidemic catapulted Lifebuoy sales due to the firm's advertising approach which capitalized upon Lifebuoy's germ-killing qualities, its ability to combat disease.

☆ ☆

The year 1926 marks the beginning of the B.O. theme. Ads that year claimed the soap combatted "perspiration odor." The evolution from "perspiration odor" to "body odor" to "B.O." followed within weeks, and by the end of 1926, B.O. had become the newest addition to the American vocabulary. This copy approach, overwhelmingly successful initially, was to have a reverse effect after a decade.

Between 1926 and 1930, the B.O. story helped quadruple Lifebuoy sales. Lifebuoy, which had been intended as a family soap, was now strongly identified with male users partly because of its well known antiseptic qualities.

The trend away from "medicinal" to cosmetic appeal which started in the drug industry in the early Thirties worked against Lifebuoy. The B.O. theme began to hit a point of diminishing returns. Advertising appropriations were cut back sharply after a five-year decline in sales, but the B.O. copy theme was never abandoned.

Today, with Lifebuoy's change to a family-type soap, Lifebuoy stresses its new ingredient, Puralin, its new, fresh fragrance. But B.O. is still a part of its copy theme, and certainly a part of the English language.



Alfred Politz (above), president of Alfred Politz Research, Inc., conducted media study for "Life"

# Is LIFE's media study fair to radio and TV?

**"Yes!"** says the media director of \$100 million agency;

**"No!"** answers research director of \$50 million house

This is a SPONSOR debate on the most controversial media study yet made, "A Study of Four Media," recently completed by Alfred Politz Research for *Life* at a cost of some \$250,000 and two-and-one-half-years' time. For a symposium of 24 researchers in four fields—air media, print media, agencies, and independent organizations—on the study, see "What sponsors should know about *Life's* new 4-media study." SPONSOR, 29 June 1953. In brief the air researchers condemned the study as unfair, the print experts praised it, most of the agency researchers interviewed thought it fair, and the independent researchers were cautiously "agin" it. One of the most voluble and articulate agency men defended the study so strongly that SPONSOR decided to get a point-by-point rebuttal from an

equally able adman of opposite inclination and publish their comments virtually verbatim as a fascinating example of what goes on in the minds of the top brass on Madison Avenue. Both men are among the top four or five at their agencies; both are v.p.'s; both have national reputations as authorities in their fields.

You'll note that this debate between two agency men is in the form of answers to questions from SPONSOR (the questions are numbered and in bold face). The agency man who feels *Life's* study is fair answers the question first (he's tagged "*Life* supporter"). The comments of the agency man who takes exception to *Life's* procedure follow (he's tagged "*Life* critic"). A statement on the study from Andrew Heiskell, publisher of *Life*, appears on page 38.

## LIFE study shows two TV programs had bigger cumulative audiences but it led in repeat audiences

MEDIUM OR VEHICLE	CUMULATIVE AUDIENCES†				REPEAT AUDIENCES	
	1 ISSUE OR PROGRAM (MILL.)	2 ISSUES OR PROGRAMS (MILL.)	3 ISSUES OR PROGRAMS (MILL.)	4 ISSUES OR PROGRAMS (MILL.)	1 OR 2 ISSUES OR PROGRAMS (MILL.)	3 OR 4 ISSUES OR PROGRAMS (MILL.)
<b>1. COLGATE COMEDY HOUR*</b> .....	<b>28.2</b>	<b>40.3</b>	<b>46.9</b>	<b>50.9</b>	<b>31.6</b>	<b>19.3</b>
<b>2. SHOW OF SHOWS*</b> .....	<b>27.6</b>	<b>39.7</b>	<b>46.3</b>	<b>50.6</b>	<b>31.0</b>	<b>19.5</b>
<b>3. LIFE</b> .....	<b>26.4</b>	<b>38.8</b>	<b>46.8</b>	<b>52.5</b>	<b>34.8</b>	<b>15.2</b>
<b>4. RED SKELTON*</b> .....	<b>23.2</b>	<b>34.9</b>	<b>42.0</b>	<b>46.8</b>	<b>32.9</b>	<b>13.9</b>
<b>5. THIS WEEK</b> .....	<b>23.0</b>	<b>31.0</b>	<b>35.3</b>	<b>38.3</b>	<b>16.9</b>	<b>12.4</b>
<b>6. TEXACO STAR THEATRE*</b> .....	<b>22.4</b>	<b>33.9</b>	<b>40.8</b>	<b>45.4</b>	<b>32.6</b>	<b>12.8</b>
<b>7. LOOK</b> .....	<b>18.05</b>	<b>28.5</b>	<b>35.9</b>	<b>41.5</b>	<b>34.2</b>	<b>11.1</b>
<b>8. JACK BENNY†</b> .....	<b>18.0</b>	<b>28.7</b>	<b>36.2</b>	<b>41.9</b>	<b>33.7</b>	<b>8.2</b>
<b>9. AMOS 'N' ANDY†</b> .....	<b>16.9</b>	<b>26.7</b>	<b>33.4</b>	<b>38.3</b>	<b>30.1</b>	<b>8.2</b>
<b>10. FIRESIDE THEATRE*</b> .....	<b>15.9</b>	<b>24.8</b>	<b>30.6</b>	<b>34.7</b>	<b>26.7</b>	<b>8.0</b>
<b>11. SATEVEPOST</b> .....	<b>14.0</b>	<b>21.2</b>	<b>26.1</b>	<b>29.8</b>	<b>22.6</b>	<b>7.8</b>
<b>12. CHARLIE McCARTHY†</b> .....	<b>12.6</b>	<b>20.3</b>	<b>25.7</b>	<b>29.9</b>	<b>24.3</b>	<b>5.6</b>
<b>13. LADIES HOME JOURNAL</b> .....	<b>11.5</b>	<b>17.2</b>	<b>21.1</b>	<b>24.1</b>	<b>18.0</b>	<b>6.2</b>
<b>14. LUX RADIO THEATRE†</b> .....	<b>9.8</b>	<b>16.7</b>	<b>21.8</b>	<b>25.8</b>	<b>22.7</b>	<b>3.1</b>

TV. †radio. †"Life" measured audiences of up to six issues but programs went off air in summer so their measurement stopped at four.

or program; repeat audience means number of same people reached with each succeeding issue or show. Big thing to remember in this chart is scores of advertisers compete for the magazine's audience, but there's usually only one sponsoring a program and he buys not only program but audience as well.

NOTE: Cumulative audience means number of different persons reached with each issue

1. Q: Is the study fair to radio and TV?

**LIFE SUPPORTER:** Certainly. It's far kinder to radio and TV than they would have been to magazines had they done it. Imagine taking radio and TV's best shows and comparing them with the magazines? *Life* should have taken the average of all shows. If I'm an average advertiser, I don't have Jack Benny or the *Colgate Comedy Hour*. I have a couple of spots at 6 a.m. or a turkey of a program that never draws a single Hooper point.

I'm glad the study was done. It's an intelligent contribution to media research. All media should spend more money on improving media selection. We'd all be better off. In this study *Life's* giving us the kind of figures (about audience accumulation) that we've never had before. It should get as much credit for this as it did for its pass-on study.

I'd say it's the best thing that's happened in media research to date. I've been waiting for years for those Marconi Wireless people to get taken down a peg, and this does it. For years they've been claiming everything under the sun—namely, that they reach every home with a radio (now with a TV set). *Life* shows they don't. Fair to radio and TV? Yes sir!

**LIFE CRITIC:** Yes, this is a fine study—a splendid study—an important study: It is the first study of accumulative audiences, measured in individuals, to anything besides *Life*.

But, before *Life* or anyone attempts to use the study to compare media, let's be sure we know exactly what it has measured, and then see if inter-media comparisons make any sense. And, if not, let's not try to make senseless comparisons between a German grasshopper and a field of Chinese dandelions.

There are two very great differences in the measurements:

(1) The print estimates measure entire media—entire publications; the air estimates measure single pieces of their media—single programs.

(2) The print method is the most accurate the medium knows—a recognition measurement; the air method is the most unreliable the medium knows, the recall technique—and over a period of time the industry considers a throwback to crude early techniques which the industry has long since discarded.

What the study measures, it does with the best kind of sample known to modern researchers—and so it does it well. But it measures two entirely different things, and no attempt should be made to compare them.

What Politz and *Life* did was to get two different kinds of audience measurement (one an entire medium, one a few individual programs). The only thing the two measurements have in common is the fact that they were both obtained from the same persons. But it is like a survey of individual attitudes toward cigarette smoking to which are added some questions on quantity of eggs consumed in the whole family. Yes, the answers are obtained from the same sample of persons, but they are different kinds of measurements, and completely different things.

Yes, I'm delighted the survey was made. I think the accumulative information represents a useful and important contribution to our knowledge of media coverage. But, for gosh sakes, let's have the good sense not to try to compare what can't be compared. And—by the way—in passing—may I take exception to the irresponsible statements that seem to be the order of the day in reference to the *Life*-Politz study?

Just to mention one, among many—it is most irresponsible and unjust to claim that the "Marconi Wireless" people have been claiming "everything under the sun"—namely, that they reach every home with a radio set and now with a TV set. *Life* shows they don't.

In the first place, radio and TV have never claimed any such thing—or, at least, no responsible person in the field has so claimed. Oh, in a general way, of course, they claim that "radio" reaches all sets in working order—just like the phone company would no doubt claim that the phone system reaches all phones in working order. But when it comes to specifics they have coverage estimates, circulation estimates, and program audience estimates—and these are all usually "somewhat" less than "all" the homes. *Life* certainly doesn't tell us anything about station or network accumulative audiences, so the study can hardly "prove" that they don't, which, even if it did, would not be "disproving" any radio or TV claim, since you can't very well "disprove" a claim if the claim was never made in the first place.

2. Q: Can you compare one program with the contents of an entire magazine?

**LIFE SUPPORTER:** Of course.

**LIFE CRITIC:** Of course you "can make" the comparison—just like you can compare the scent of a single rose with the number of Methodist churches in Saskatchewan. What do you do with the comparison when you've made it? Does it really make any sense?

If you think so—suppose next time you compare the entire audience to CBS TV on Monday night with the average audience to five features in *Life* magazine. Who do you think then would have the "biggest audience?" And, radio and TV might well let you take the five biggest features in *Life* (although the irresponsible author of the lines above says that *Life* was fairer to radio-TV than they would have been to the magazines had they made the study).

In other words, it sounds fair to radio-TV to have taken five top properties. But this doesn't measure the entire radio-TV audience. Moreover, they didn't measure the net total for five programs—rather the average for these programs. But for the publications you accept any reading—any features—even though we all know that readers of some features don't necessarily read some others.

3. Q: Isn't this comparing the potential audience of a magazine with an actual delivered one in the case of a radio or TV program from the standpoint of the advertiser?

**LIFE SUPPORTER:** Nuts. Your *Life* circulation is audited and researched—delivered. Your radio and TV audience is guesswork.

**LIFE CRITIC:** Is radio and TV audience really "guesswork" just because it doesn't represent "audited" copies? In the first place, how many of print's "audited" copies never get out of their wrappers? How many times has it happened in your own household in the past few months!

In the second place, if the radio-TV audience is "guesswork" maybe this whole argument is meaningless. If Politz was guessing, why need we debate about how good a guesser he is? And if the myriad of radio-TV audience surveys are "guessing," then market researchers throughout America should go back to school, and the best informed companies in America—the Du Ponts, the P&G's, the General Motors, and all the rest, who rely on this kind of "guesswork" for mature business decisions—should surrender all the business they've gained by relying on just that kind of "guesswork."

4. Q: Can any advertiser reach the 60 million readers of *Life's* six issues?

**LIFE SUPPORTER:** How many people will be reach of radio's 31 million?

**LIFE CRITIC:** He could reach all of "radio's" 31 million—he couldn't possibly reach anywhere near all of *Life's* 60 million.

5. Q: Wouldn't it be all, if the commercials are integrated?

**LIFE SUPPORTER:** Wait a minute. You determine those who read an ad in *Life* or any other magazine by asking them if they recall it. You have to test the radio or TV commercial the same way. You can't assume your program audience is your commercial audience.

**LIFE CRITIC:** *Life*-Politz didn't test the magazine audience by "recall." Why is recall a valid measurement of exposure? People may forget the contact, but nonetheless be actuated by it.

No, you can't assume your program audience is your commercial audience—but if you handle the commercials properly you can make it so. How do you do that with six two-inch ads in *Life*—whose issues would be thumbed by 60 million readers, all right—but not the two-inch ads!

6. Q: Can you assume the same about *Life*?

**LIFE SUPPORTER:** No, but they aren't measuring commercial audiences. They measured editorial audiences. It's radio and TV that's forcing the fight into one of audience of advertisement versus audience of commercial. *Life* didn't even pretend to do that.

**LIFE CRITIC:** Right. *Life* didn't pretend to measure com-

mercial audiences. But isn't that what the advertiser is really interested in? It's of nice academic interest to know that six *Life* issues are thumbed by 60 million souls. But how many saw my ad on page 27? Isn't that what matters to me?

7. Q: But isn't it already telling advertisers and agencies it reaches 54 million people with four issues, whereas the top four radio and top five TV programs reach far fewer?

**LIFE SUPPORTER:** Well, it's true.

**LIFE CRITIC:** Again—yes, it's true, but does the comparison mean anything? I can buy a program—who can “buy” *Life*?

8. Q: Isn't there an unstated assumption there that these advertisers will also be able to reach these 54 million *Life* readers—and isn't this misleading?

**LIFE SUPPORTER:** No. It's misleading for radio and television to tell the advertiser that their editorial or program audience is the same as their commercial audience. This *Life* isn't doing at all.

**LIFE CRITIC:** It may not be an unstated assumption but, the figures would only have any real meaning for media buying decision, if one knows how to discount for non-ad reading, non-commercial hearings.

9. Q: How about using a period when TV was the only medium to show a 30% growth? Doesn't this downgrade its ratings?

**LIFE SUPPORTER:** *Life* picked up half a million circulation in this period, and it's all audited and paid for. Same reasoning applies to it.

**LIFE CRITIC:** If *Life*'s circulation has increased some, its increases are dwarfed by TV's audience increases. TV audiences have grown 30% or more. Audiences in TV must have grown since the *Life*-Politz measurements—and in a measure that would dwarf any expansion in *Life* audience that may have come about.

10. Q: Is it fair for *Life* to call networks media in its annual billings ad in which it comes out first—and then to switch to calling Jack Benny a medium when measuring audiences? If CBS is a medium on *Life*'s dollar comparison chart, why isn't it used as a medium on *Life*'s audience chart also?

**LIFE SUPPORTER:** Why do radio and TV mislead the industry with their phony circulation figures? For example: counting those who listen once a week to any program as part of the station's or network's circulation.\* How can any network prove any kind of circulation, especially when any night of the week the audience can and does switch to any of four radio and as many TV nets? But to answer your question: An advertiser wouldn't and couldn't buy an entire network 24 hours a day seven days a week, but he does buy space in a magazine which reaches a known number of people.

**LIFE CRITIC:** The magazine reaches a known number of people, the network reaches a known number of people. You can't buy either. All you can buy is (a) a program—with a known audience, (b) an advertisement—with an unknown audience.

Why don't the publications tell us something about (b)? That's what we want to know. All right, (a) isn't a commercial audience necessarily—but it has a helluva-site better chance to be one than a magazine audience does!

11. Q: Could a comparison then be made on a dollar basis? Instead of comparing a \$2 million issue of *Life* with a \$25,000 radio show, you take the same amount of advertising money spent on both and compare audiences?

**LIFE SUPPORTER:** You don't have to buy all of *Life* to reach its 60 million, six-issue audience.

**LIFE CRITIC:** No? How else do you do it? You sure don't with a half-page black and white ad in each issue—do you?

12. Q: Would you say *Life*'s charts showing its accumulated audience for six issues but averaging the audiences of the four radio and five TV shows were fair or misleading?

\*This adman is behind the Times. NCS and SAM both list three categories of listeners in their coverage services ranging from those who listen once to those who listen every day.—SPONSOR.

**LIFE SUPPORTER** (after considerable discussion with agency's research director): I think *Life* made a mistake here. I can't understand why they did this.

**LIFE CRITIC:** I don't understand the question, nor the answer. *Life* averaged cumulative audiences. I can't see what's wrong with that, so long as they so labeled it.

13. Q: Would you say that using three radio comedy shows on one network Sunday night and four TV variety shows among the nine surveyed punished the air media from the standpoint of audience accumulation?

**LIFE SUPPORTER:** We've learned that block programming always builds audiences.

**LIFE CRITIC:** Possibly right, in accordance with 12. It might have for net accumulation, but probably not when the data are averaged.

14. Q: Then what is your over-all opinion of the study?

**LIFE SUPPORTER:** I'm glad *Life* and Politz did it. I wonder what the time peddlers will have to say about it! This is a great contribution to media evaluation. Note I didn't say media comparison. *Life* itself says comparisons are difficult and they aren't trying to make them. It's a good yardstick, but it's still just another yardstick. We got to make the decisions in the end on the basis of judgment and experience.

One thing to remember is that TV ratings will soon start dropping. *I Love Lucy* is going down. TV is killing 'em fast. Alan Young is off. Where's Ed Wynn? Red Skelton is just holding his own. Benny's down in radio. What's going to happen when you open all those new TV stations? The big ratings will be cut in half. I know. We got some of the biggest shows on the air. Wish we knew what's going to happen to them—even by next fall. I'll bet you *Lucy* won't be first.

As for the *Life* study, I think it's great!

**LIFE CRITIC:** Well, on that score, I guess we're all in agreement. It's “a great contribution for media evaluation (not) media comparison.” That's an important distinction which my protagonist finally makes.

For one medium a certain type of measurement is provided for a few top shows. For the other, another type of measurement is provided for the entire medium. It may sound at a casual glance that an advantage is given radio and TV because their top properties were studied. However, this measurement was not compared with an average measurement for the publications, but with a total measurement for the publications.

Hence, the advantage, if any, is seen to be not with radio and TV, at all, but with the publications. (Exactly what the contribution of using a recall measurement instead of a recognition measurement for radio and TV, I don't think any one really knows. With the recall measurement, some people may have forgotten listening;—while others, partially through a “halo effect” favoring top shows, may have erroneously claimed listening.)

Yes, it's a fine study. But the measures are not comparable, and, *Life* would establish itself as a medium among media—with enormous courage and stalwart statesmanship—if they would come right out and say so themselves!



**LIFE Publisher  
Andrew Heiskell's  
statement to  
SPONSOR:**

This study represents the best efforts of the Alfred Politz organization and of LIFE to bring to advertisers and agencies further facts and figures with regard to the potential markets available to manufacturers. The thinking, logic, and the methods used are self-explanatory and will be available to the advertising community in general next month when the full report is published. The study has received an extremely high degree of approval from objective experts in the research and media fields. We trust that it will be of real use to advertisers and we also believe that it shows the respective, though different, strengths of the various media examined.





# TELEVISION-GRAM

ONLY AVAILABLE  
ON THE AIR  
IN DENVER  
ON THIS CHANNEL

STATION WILL  
BE OPENED  
ON THE AIR  
ON THIS DATE

ALL TIMEBUYERS

EVERYWHERE, U. S. A.

DENVER'S NEWEST, MOST POWERFUL TV STATION JUST APPROVED BY FCC.  
CONSTRUCTION NOW IN PROGRESS. FINEST TV FACILITIES FOR LOCAL  
PRESENTATIONS ROCKY MOUNTAIN AREA. STAFF IN TRAINING FIVE YEARS.  
CBS TELEVISION NETWORK. EXPERIENCED, PROFESSIONAL OPERATION ASSURED.  
NATIONAL AND REGIONAL CAMPAIGNS SHOULD INCLUDE KLZ-TV CHANNEL 7  
THIS FALL. BE ON LOOKOUT FOR STARTING DATE.

HUGH B. TERRY  
KLZ-TV DENVER

KLZ-TV goes on the air this autumn with the largest, most completely equipped operation in the Denver area... a modern TV Center comprising 34,000 square feet of expertly planned floor space. TV antenna will rise 2380 feet above Denver. Important, too, is the experience and know-how which has given KLZ-Radio a distinguished record for creative programming and public service. This, expanded to our TV

operation, will place KLZ-TV in a dominant position, teaming CBS Television and Top Local Programs to bring immediate audience acceptance for Channel 7 advertisers.

*Hugh B. Terry*

President and General Manager

# KLZ-TV

CHANNEL 7

CBS TELEVISION

# DENVER

ON THE AIR ABOUT NOVEMBER 1ST

ALADDIN RADIO AND TELEVISION, INC.  
Represented by the Katz Agency



**NOW** ON THE AIR



WDAY-TV REACHES OUT LIKE CRAZY IN

WDAY-TV COVERS THE NATION'S **THIRD**

-COVERS AMERICA'S 73<sup>RD</sup> WHOLESALE MARKET

# WDAY-TV

FARGO, N. D.

CHANNEL 6



THE FLAT LAND OF THE RED RIVER VALLEY!

BEST COUNTY IN RETAIL SALES PER CAPITA\*

FARGO RANKS HIGHER IN WHOLESALE SALES  
THAN MANY LARGER CITIES

SUCH AS CAMDEN, N. J. AND WILKES-BARRE, PA.

CASS COUNTY, N. D.—THIRD BEST AMONG ALL U. S. COUNTIES OF OVER 50,000 POPULATION



AFFILIATED WITH NBC • CBS • ABC • DUMONT

FREE & PETERS INC., Exclusive National Representatives

# SPONSOR-TELEPULSE ratings of top spot

Chart covers half-hour syndicated film programs

Rank now	Past rank	Shows among top 20 in 10 or more markets Period: 1-7 May 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS							
				N.Y.	L.A.	Chl.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.	Phila.	
1	2	<b>Favorite Story</b> , Ziv (D)	23.2	12.0 wnbt 10:30pm	8.9 kttv 8:30pm	17.6 wbbm-tv 9:30pm	10.8 wtop-tv 10:30pm			14.8 wrpo-tv 8:30pm	23.3 wews 10:30pm	20.3 wbns-tv 10:00pm	20.5 wjbk-tv 9:30pm	8.8 wptz 7:00pm	
2	1	<b>Cisco Kid</b> , Ziv (W)	23.0	10.2 wnbt 7:00pm	12.2 keca-tv 7:00pm	13.6 wbkb 2:00pm	12.2 wnbw 6:30pm	17.8 waga-tv 6:00pm	22.3 wbal-tv 7:00pm	28.5 wrpo-tv 5:00pm	24.5 wbnk 6:00pm	18.8 wbns-tv 7:00pm	18.8 wxyz-tv 7:00pm	21.0 wcau-tv 7:00pm	
3	3	<b>Abbott &amp; Costello</b> , MCA, TCA (C)	22.1	16.2 wrbs-tv 10:30pm			12.2 wnbw 10:30pm			13.0 wmar-tv 10:30pm	20.0 wlv-t 8:30pm		11.8 wlv-c 8:30pm	11.5 wxyz-tv 9:00pm	
4	7	<b>Foreign Intrigue</b> , JWT, Shel. Reynolds (A)	21.5	18.4 wnbt 10:30pm	15.4 knbh 10:30pm	11.0 wbkb 10:00pm	17.6 wnbw 10:30pm				22.8 wkrc-tv 8:30pm	20.8 wews 10:00pm		15.3 wjbk-tv 10:00pm	16.6 wcau-tv 10:00pm
5	4	<b>Hopalong Cassidy</b> , NBC Film (W)	21.0	17.7 wnbt 6:30pm	13.4 kttv 7:00pm	13.6 wbkb 3:00pm	10.4 wnbw 1:30pm	13.3 wsb-tv 5:30pm	16.3 wbal-tv 5:30pm	17.3 wlv-t 5:30pm	15.8 wbnk 6:00pm	19.8 wbns-tv 12:00n	14.5 wvj-tv 5:30pm	20.0 wptz 6:00pm	
6	4	<b>Range Riders</b> , CBS Film, Flying "A" (W)	20.7	7.5 wabe-tv 6:15pm	10.0 knxt 7:00pm	2.4 wnbq 2:00pm	10.8 wtop-tv 1:30pm	11.3 wsb-tv 5:30pm			23.8 wews 6:00pm			16.6 wptz 6:00pm	
7	8	<b>Boston Blackie</b> , Ziv (M)	19.4	6.4 wabd 9:30pm	11.4 knbh 8:00pm	20.4 wgn-tv 9:30pm	9.8 wtop-tv 8:30pm			18.8 wbal-tv 10:30pm	30.3 wlv-t 7:30pm	17.8 wews 10:30pm	25.3 wbns-tv 8:30pm	16.5 wxyz-tv 9:00pm	12.8 wcau-tv 7:00pm
7	6	<b>Kit Carson</b> , MCA, Revue Prod. (W)	19.4		13.4 keca-tv 7:30pm	12.6 wbkb 2:30pm		11.8 wlv-a 6:30pm	12.3 wmar-tv 6:00pm		12.8 wnog 6:00pm	19.5 wbns-tv 6:30pm	11.5 wjbk-tv 6:00pm	19.8 wptz 6:30pm	
8	9	<b>Wild Bill Hickok</b> , W. Broidy (W)	18.9	8.9 wahd 7:00pm	11.2 klla 6:00pm	12.0 wbkb 1:30pm	14.8 wtop-tv 1:00pm	18.5 wsb-tv 5:30pm	17.8 wbal-tv 7:00pm	19.3 wkrc-tv 5:30pm	14.5 wbnk 6:00pm	25.8 wbns-tv 6:00pm	9.8 wxyz-tv 5:30pm	26.8 wptz 6:30pm	
9	10	<b>Superman</b> , MPTV, R. Maxwell (K)	17.6	5.9 wabe-tv 6:15pm	12.4 keca-tv 8:30pm	16.8 wbkb 7:30pm	7.0 wmal-tv 6:00pm	10.3 wsb-tv 5:30pm	16.8 wbal-tv 7:00pm	11.3 wkrc-tv 5:30pm	15.3 wbnk 6:00pm	16.3 wbns-tv 6:00pm	10.8 wxyz-tv 5:30pm	15.4 wcau-tv 7:00pm	

Shows among top 20 in 4 or more markets (ranking omitted)

<b>Chevron Theatre</b> , MCA, Revue Prod. (D)	22.7	10.9 kttv 7:30pm		13.5 wsb-tv 10:30pm				
<b>Hollywood Off Beat</b> , United TV Programs (D)	22.1			16.8 wkrc-tv 8:00pm	14.0 wxel 6:15pm			
<b>Hank McCune</b> , Video Pictures (C)	22.3	2.3 klac-tv 7:00pm						
<b>China Smith</b> , PSI-TV, Tableau (A)	21.5	14.7 keca-tv 8:30pm	6.2 wttg 9:30pm	18.8 wbnk 10:30pm	12.8 wbns-tv 8:30pm	9.3 wxyz-tv 8:00pm		
<b>March of Time</b> , March of Time (Doc.)	21.4	4.2 wnbt 7:00pm	4.7 kttv 7:30pm	4.6 wbkb 8:00pm				
<b>Gene Autry</b> , CBS Film (W)	20.8		9.7 knxt 7:00pm		23.5 wews 7:00pm	14.8 wjbk 6:00pm		
<b>Doug. Fairbanks Presents</b> , NBC Film (D)	20.4	16.7 wnbt 10:30pm		10.2 wgn-tv 9:30pm		19.5 wvj-tv 9:30pm		
<b>The Unexpected</b> , Ziv (D)	19.4		3.2 keca-tv 10:00pm	19.6 wbbm-tv 9:30pm	14.8 waga-tv 10:30pm	14.0 wews 10:00pm	15.0 wcau-tv 10:30pm	
<b>I Am the Law</b> , MCA, Cosman Productions (D)	17.2	3.2 wabd 10:30pm	4.4 klac-tv 8:00pm	9.0 wttg 10:30pm	14.5 wbal-tv 10:30pm		15.3 wxyz-tv 9:00pm	15.0 wptz 10:30pm
<b>Heart of the City</b> , United TV Programs (D)	16.6		4.9 kttv 10:30pm	8.6 wbkb 12:00n			12.8 wxyz-tv 9:30pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary; (K) kid show; (M) mystery; (W) western. Films listed are syndicated, half-hour length, broadcast in four or more of above markets. The average rating is an unweighted average of individual market

ratings listed above. Blank indicates film not broadcast in this market as of 1-7 May 1953. While network shows are fairly stable from one month to another, in the markets in which they run, this is true to much lesser extent with syndicated shows. This should be borne in

# film shows

specially made for TV+

Fra.	2-STATION MARKETS				1-STATION MARKETS			
	Birm.	Bost.	Dayton	Mpls.	Buffalo	New Or.	Seattle	St. Louis
20.3	21.8	15.3	23.8		52.5	54.3	46.0	
no-tv 10:00pm	wnac-tv 10:30pm	whjv-tv 10:00pm	wcco-tv 9:00pm		wdsu-tv 9:30pm	king-tv 8:30pm	ksd-tv 9:30pm	
22.8	33.5	23.0	12.5		47.0	29.0	46.5	
no-tv 10:00pm	wbre-tv 4:30pm	wnac-tv 6:00pm	kstn-tv 11:30am		wben-tv 7:00pm	wdsu-tv 5:00pm	king-tv 7:00pm	
		19.5	18.3		47.5		50.8	
		wlv-d 8:30pm	kstp-tv 9:30pm		wben-tv 10:30pm		king-tv 9:30pm	
7.8	20.3		26.0		56.5		21.0	
no-tv 10:00pm	wnac-tv 10:30pm		kstp-tv 8:30pm		wdsu-tv 8:30pm		ksd-tv 11:00pm	
16.5	20.3	11.5	22.3		27.5	45.0	42.8	30.5
no-tv 10:00pm	wbz-tv 1:00pm	wlv-d 5:00pm	wcco-tv 7:00pm		wben-tv 11:30am	wdsu-tv 1:30pm	king-tv 7:00pm	ksd-tv 9:30am
14.5	25.0		23.5		52.5		40.8	
no-tv 10:00pm	wbz-tv 7:00pm		wcco-tv 8:00pm		wdsu-tv 5:00pm		king-tv 7:00pm	
	27.8	25.8	29.0					
	wnac-tv 7:00pm	whio-tv 8:00pm	wcco-tv 9:30pm					
15.0	24.0	10.5	16.3		43.5		38.0	
no-tv 10:00pm	wafm-tv 6:30pm	wnac-tv 5:30pm	wlv-d 5:00pm		wdsu-tv 2:00pm		ksd-tv 2:30pm	
13.0	20.3	10.5	11.3	19.3	24.5	47.5	26.3	32.5
no-tv 10:30pm	wafm-tv 6:00pm	wnac-tv 5:00pm	wlv-d 5:00pm	wcco-tv 7:30pm	wben-tv 1:00pm	wdsu-tv 2:30pm	king-tv 5:00pm	ksd-tv 12:00pm
15.5	17.3	11.5	16.3		46.5	30.0	26.8	31.5
no-tv 10:30pm	wafm-tv 6:00pm	wnac-tv 6:30pm		kstp-tv 6:30pm	wben-tv 7:00pm	wdsu-tv 5:00pm	king-tv 5:00pm	ksd-tv 5:30pm
17.0					49.5			
no-tv 10:30pm					king-tv 9:30pm			
5.0	21.5				54.5			
no-tv 10:30pm	wbre-tv 9:00pm				wdsu-tv 8:30pm			
16.0	20.3				50.5			
no-tv 10:30pm	wbre-tv 9:00pm				king-tv 5:30pm			
13.3					51.0	46.0		
no-tv 10:00pm					king-tv 9:30pm	ksd-tv 10:00pm		
	12.3	20.3			55.5		48.0	
	wnac-tv 6:30pm	kstp-tv 9:00pm		wben-tv 9:30pm			ksd-tv 9:30pm	
12.0	26.5				28.5			
no-tv 10:00pm	wafm-tv 6:00pm				king-tv 5:00pm			
11.5	17.8	23.8			33.5			
no-tv 10:00pm	wbz-tv 10:30pm	kstp-tv 8:30pm			ksd-tv 10:30pm			
		25.3			43.8			
		wcco-tv 9:30pm			king-tv 9:00pm			
15.3					50.5			
no-tv 10:30pm					wdsu-tv 5:30pm			
7.0	11.0				18.0	53.5		
no-tv 10:00pm	wbre-tv 8:30pm				wben-tv 11:30pm	wdsu-tv 9:30pm		

# IN THE EAST



## For COMPLETE FILM PROCESSING

### ROUND THE CLOCK SERVICE

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

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**AN ADDED FEATURE "FOR THE PRODUCER"**

Up-to-the-minute advances in motion picture techniques demand radical innovations in projection equipment. Moviellab's new preview theatre brings TO THE EAST the ultimate in theatre projection.

- Three dimensional projection
- 16mm interlock projection



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35mm THREE CHANNEL  
INTERLOCK PROJECTION

## MOVIELAB FILM LABORATORIES, INC.

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

mind when analyzing rating trends from one month to another in this chart. \*Refers to last month's chart. †20 markets are covered in chart. Shows playing only few of these markets are not fully reflected in ratings

# New and upcoming television stations

## Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 2 July '53)	<b>188</b>	No. of post-freeze CP's granted (excluding 18 educational grants; as of 2 July '53)	<b>384</b>	Per cent of all U.S. homes with TV sets (as of 1 May '53)	<b>52.4%</b>
No. of markets covered	<b>127</b>	No. of grantees on air	<b>80</b>	Per cent of all homes in TV coverage areas (as of 1 May '53)	<b>76.6%</b>
		No. of TV homes in U.S.	<b>23,930,000</b>		

## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
					VISUAL	AURAL					
Beckley, W. Va.		21	24 June		19.5	9.77	0	NFA	Appalachian TV Corp.	270 Park Ave., N. Y.	
Denver, Colo.	KLZ-TV	7	26 June	1 Nov. '53	316	158	2	119,000§	Aladdin Radio & TV, Inc.	17th & Lincoln St.	Ki
Fairbanks, Alaska		2	1 July		15.85	9.5	0	NFA	Kiggins & Rollins	Hugh Terry 841 Turquoise St., San Diego, Cal.	
Fairmont, W. Va.	WVWV-TV	35	1 July		17.4	8.7	0	NFA	Fairmont Bdstg. Co.	119 Fairmont Ave.	
Kansas City, Mo.	KMBC-TV‡	9	24 June	Sept. '53	316	158	1	298,633	Midland Bdstg. Co.	222 W. 11th St. George Higgins	Fi
Kansas City, Mo.	WHB-TV‡	9	24 June	15 Aug. '53	316	158	1	298,633	WHB Bdstg. Co.	9th & Grand Ave. Don Davis	Bi
Lebanon, Pa.	WLBR-TV	15	26 June	1 Oct. '54	92.8	50	0	NFA	Lebanon TV Corp.	8th & Cumberland Sts. Lester P. Etter	Bi
Marshall, Tex.		16	24 June		18.6	9.33	0	NFA	Marshall TV Corp.	270 Park Ave., N. Y.	
Midland, Tex.		2	1 July		10.5	5.25	0	NFA	Midessa TV Co.	Box 1385, Lawton, Okla.	
New Haven, Conn.	WELI-TV	59	24 June		19.5	10.2	1	360,000§	Conn. Radio Foundation, Inc.	221 Orange St. Richard Davis	H
Sacramento, Cal.		46	26 June		207	107.7	0	NFA	John Poole Bdstg. Co.	Security Bldg., Long Beach, Cal.	
Savannah, Ga.	WTOC-TV	11	26 June	Feb. '54	258	129	0	NFA	Savannah Bdstg. Co.	Box 858 Wm. Knight, Jr.	Ka
Utica, N. Y.		19	1 July		52.2	26.1	1	86,700§	Richard H. Balch	20 Whitesboro St.	

## II. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
				VISUAL	AURAL						
Hutchinson, Kans.	KTVH	12	1 July	19.2	9.6	CBS, DuM	1	45,000	Hutchinson TV, Inc.	Howard O. Peterson	Y
Kansas City, Mo.	KCTY	25	22 June	19.77	10.67	DuM	2	45,000 UHF	Empire Coil Co.	Herbert Mayer	Av
Rome, Ga.	WROM-TV	9	18 June	32	16	DuM	1	75,000	Coosa Valley Radio Co.	Ed McKay	Wc

## III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-C.P.'s appearing in SPONSOR'S 9 February issue, and in issues thereafter.

Camden, S. C., WACA-TV, ch. 14, target Jan. '54; gen. mgr., Tom Richards; est. sets in market, 20,000	Honolulu, Hawaii, KONA, ch. 11, new nat'l rep for spot sales, NBC Spot Sales	aural; nat'l rep, Blair TV; to be ABC affil sets, 360,000
Cincinnati, Ohio, WCIN-TV, ch. 54, nat'l rep, Forjoe Davenport, Ia., ch. 36, new call KDIO	Jacksonville, Fla., WJHP-TV, ch. 36, target Jan. '54; mgr., T. S. Gilchrist Jr.; est. sets in market, 118,000	Pine Bluff, Ark., ch. 7, target late Sep. '53; rep, Avery-Knodel
Dayton, Ohio, WIFE, ch. 22, new target 15 Sep. '53	Little Rock, Ark., KARK-TV, ch. 4, target Jan. '54; gen. mgr., T. K. Barton	Rockford, Ill., ch. 13, new call WREX-TV
Des Moines, Ia., ch. 17, new call KTLV	Medford, Ore., KBES-TV, ch. 5, new target 15 July '53; nat'l rep, Blair TV	San Antonio, Tex., ch. 35, new call KALA
Eureka, Cal., KIEM-TV, ch. 3, target 1 Sep. '53; to be CBS affil.; gen. mgr., John G. Bauriedel; nat'l rep, Blair TV	Meridian, Miss., WTOK-TV, ch. 11, target 27 Sep. '53; est. sets in market, 5,000	San Diego, Cal., KFSD-TV, ch. 10, test target August '53
Hampton-Norfolk, Va., WVEC-TV, ch. 15, new target 19 Sep. '53; nat'l rep, William G. Rambeau	Minneapolis-St. Paul, Minn., WTCN-TV, ch. 11, new target 1 Sep. '53; power 70 kw visual, 42 kw	San Francisco, Cal., ch. 20, new call KBAY-TV
Henderson, Ky., WEHT, ch. 50, new target Fall '53; nat'l rep, Meeker TV; pres. and gen. mgr., Hecht S. Lackey		San Juan, P. R., WKAQ-TV, ch. 2, commercial Feb. '54
		Wheeling, W. Va., WTRF-TV, ch. 7, target 1 Nov. '53; new nat'l rep, Hollingbery; to be basic NBC

\*Both new C.P.'s and stations going on the air listed here are those which occurred between 19 June and 2 July or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

\*\*Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate.

‡Data from NBC Research and Planning. Set figures as of 1 April 1953. Where UHF is not specified set figures are VHF. In box score, total TV homes figure is as of 1 May. Percentages on homes with sets and homes in TV coverage areas are considered approximate.

¶In most cases, the representative of a radio station which is granted a C.P. also sends the new TV operation. Since at presstime it is generally too early to confirm representations of most grantees, SPONSOR will henceforth list the reps of the stations in this column.

‡These reps have already confirmed their representation of the new TV stations.

NFA: No figures available at press time on the number of sets in the market.

‡Shared-time grant. The two Kansas City grantees will share time and facilities, but maintain separate studios.

KPTV IN OREGON PROUDLY ANNOUNCES THAT IT IS NOW A BASIC NBC AFFILIATE!

KPTV, Oregon's television pioneer and the world's first commercial Ultra High Frequency station, now serves 100,000 set owners! Direct YOUR sales appeal to this SURE-FIRE MARKET! Complete merchandising and production facilities! Represented nationally by NBC Spot Sales! Act now.

# KPTV

IN PORTLAND  
WELCOMES  
ITS  
NEW  
SISTER  
STATION  
IN  
KANSAS CITY,  
MISSOURI

# KCTY

Moving into the country's 17th market with TOP-RATED PROGRAMS! A Hooper Survey before KCTY went on the air showed over 45,000 UHF sets in use in Kansas City! Cash in on this growing, responsive market! CONTACT AVERY-KNODEL NOW!

WXEL, Cleveland ☆ ☆ ☆ KPTV, Portland ☆ ☆ ☆ KCTY, Kansas City

Owned and Operated by Empire Coil Company, New Rochelle, New York

**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

In keeping with this issue, it has been suggested that I discuss what the '53-'54 fall season will, perhaps, hold for us in broadcast media. Since memories are short and time is fleeting, the idea gives me little cause to worry.

Therefore! This season ahead, I believe, in the words of John Keats will be one of both "mists and mellow fruitfulness." There is no doubt that many of our most mist-ifying problems will still be with us. Furthermore, correct use of these media will be fruitful for those engaged in them.

In radio I look for even stronger sales appeal (to advertisers) of the late night and early morning hours—a far greater understanding of out-of-the-home listening and a much more accurate method of recording same.

I believe, too, that radio, having taken the brunt of TV and most of the suffering so far from budget reallocations that TV has caused, will at last start to become more competitive with printed media. This is as it should be.

There is no valid reason why so many advertising dollars that went into television had to come out of radio. Except for the historical fact that radio and TV are primarily delivered by the same facilities, corporations, and talent, there is small justification for withdrawing automatically radio money to feed and clothe the new baby.

Actually, the two media are now far easier to dovetail. Reaching non-TV homes by means of radio and reaching into TV homes via radio during the weakest TV viewing hours should be comparatively simple to do now with most of the facts in and the patterns of view-

ing fairly well established. So I look for more of this type of time-buying in the future.

Some time ago, I recall, I predicted in these austere pages that a great deal of TV-plus-radio network buying would be done in a way that radio coverage would supplement rather than duplicate television coverage. To date I've been pretty wrong. Advertisers aren't doing this except with spot radio, mainly because the networks themselves haven't packaged a radio-TV time buy as yet. Evidently they still feel they are able to hold enough radio billing without so doing. (For another view on this subject see Network Radio section.)

As was obvious even a year ago the future of daytime TV is growing brighter—and the very early morning hours of broadcasting, long successful for local radio operators, have gone over big in TV. I refer primarily to that slow starter which is today one of NBC's most profitable ventures — Dave Garroway's *Today* program. This program, I'm sure, will be sold out by fall thus evoking perhaps ABC or CBS competition.

Another phenomenon of this past year, the soap opera, seems to have given up the ghost pretty well. NBC does however seem to be out to revive it. CBS helped kill the TV soap opera rather neatly with its lower cost and more popular audience shows, loosely formatted talent wing-dings and "just-visit-in'" programing.

This season brings us more evidence that a personality who dominates a program and does the selling is the medium's most successful commercial approach. For one, I relish this. In fact, I revel in it.

Also I feel somewhat vindicated in looking back on the many high-priced radio stars I've dealt with who refused even to mention a sponsor's name. A pox on these!

Unfortunately, it is fairly tough to develop a super salesman-entertainer. But there will in the weeks ahead be new ones who will assuredly get their chance—and since exposure breeds familiarity and familiarity breeds confidence, we'll see some good new faces and sales results. For example, I'll wager someone will latch on to Mike and Buff Wallace and someone will discover a disk jockey or two working on other-than-N. Y.-and-L.A.-stations, thus finding new folks of the caliber of Garry Moore, Garroway, and others.

There will still be with us those "big names" who believe that mere mention of a product name coming from their lips is enough to cause cash registers to jingle. And there will still be those who insist that their own copy ideas are far sounder than what the agency dishes up—this fodder turning out to be their own brand of nit-witticism and Hollywood-scripted funnies. This "copy" some advertisers will discover, to their dismay, is a poor substitute for a down-to-earth, basic reason-why theme. To the perpetrators of tomorrow's brand of this sappy I suggest a course in Godfrey with special note paid to what Mr. G does to the verbiage but not the theme—with studied attention to how he tells his audience about the *briskness* of the tea and the *garden vegetables* in the soup and the *medical report* on the tobacco and the *three kinds of hair* and three best types of curlers.

(Please turn to page 50)

.....  
.  
Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in ire; in qualified agreement. Address Bob Foreman, c/o SPONSOR, 40 East 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



In the latest TV spots for Lucky Strike, Sarra again amuses, amazes, and *sells* with stop motion. To Lucky's conga theme song, trademark disks line up, parade and 'bout face to show "L.S.M.F.T."; then dissolve into dancing cigarettes followed by a solo turn of the "tear down" test. A surprise twist introduces a flash of live action with a girl emerging from the trademark bull's-eye to drive home the sales message. Produced by SARRA for the American Tobacco Company through Batten, Barton, Durstine & Osborn, Inc.

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



There's never a let-down when fight telecasts shift into fast-paced TV commercials made for Pabst by Sarra. The transition to the viewer's own experience of sports activity followed by relaxation with a glass of beer is made with explosive cartoon shots. A catchy theme song leads him to "WHAT'LL YOU HAVE?" in giant letters and the answer, "Pabst 'Blue Ribbon' Beer!" The knock-out sales punch comes with "Sm-oo-ther Sm-oo-ther" appearing against a beer glass as the oo's enlarge and turn into winking eyes. Fun and hard sell created by SARRA for Pabst Sales Company, through Warwick & Legler, Inc.

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



In a series of TV spots just completed for Salada Tea, Sarra establishes identity with a novel device. . . . To the tick-tock rhythm of the "Tea Time" theme song a pendulum wipes in, wipes out tea-making and serving situations and the Salada package. Animation tells the story of "high grown" teas with mountains and a close-up of tea leaves silhouetted against a rising moon. A reprise of the pendulum, glasses and the package gets over the sales message with dramatic impact. Produced by SARRA for Hermon W. Stevens Agency and the Salada Tea Company.

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

# THIS IS THE **K A M**



**JACK BURNETT**

General Manager since 1948. Oldest in point of service of any Radio Station General Manager in Honolulu Personally supervises all National Sales.



**NANCY AEA**

Secretary to General Manager; island-born, graduate Kamehameha Girls' School; Oregon State



**RONNIE MIYAHIRA**

Chief Engineer. Born and raised in Hawaii. Schooled in California and Washington, D. C. 12 years in radio.

**MARKET -- PROGRAMMING -- PRODUCTION**

**IS NOT BORN WITH**

**It Comes From Tireless**



**JACK IRVINE**

Local Sales Manager, thoroughly versed in all phases of merchandising.



**GORDON THOMPSON**

Transmitter Supervisor. 2-year residence in the territory.



**PAUL YAMAMOTO**

Merchandising and Promotional Manager, born and raised in Hawaii; graduate University of Hawaii, '50; employed since 1950.



**GORDON BURKE**

Chief Announcer, news editor, and sports director; formerly with ABC and Mutual. Resident of Hawaii for over thirty years. Entered radio '37.

**MOST POWER — BIGGEST AUDIENCE — FINEST STAFF**

# MINA STATION



**M. YANO**

Assistant Treasurer, born on island of Hawaii, now in third year of service. Educated in Hawaii and California



**DANNY KAWAKAMI**

Tape Editor employed since 1949; reared and educated in Hawaii



**HAROLD SAKODA**

Director of Japanese Language Program, with KULA since 1947.

## EXPERIENCE -- KNOWLEDGE

### GROUP

### Efficient Work and Study

These lengths of service surpass those of all other stations offering first-class service that comes only from Honolulu—Properly balanced with Mainland and Island To Serve Hawaii!



**TED SCOTT**

Director of Production and Operations. Employed since '50. Originally with ABC on Pacific Coast.



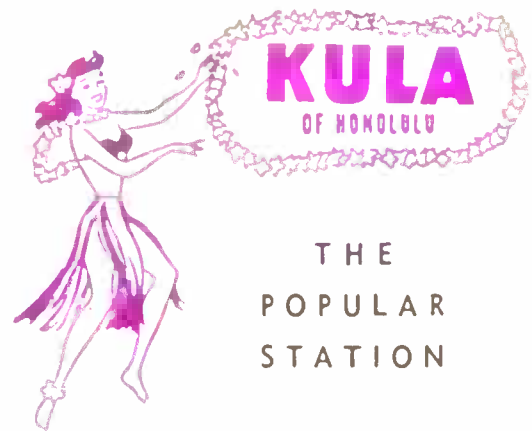
**MUNEO HAMADA**

Traffic Manager, born on island of Maui, graduate University of Hawaii, '51, with KULA since 1950



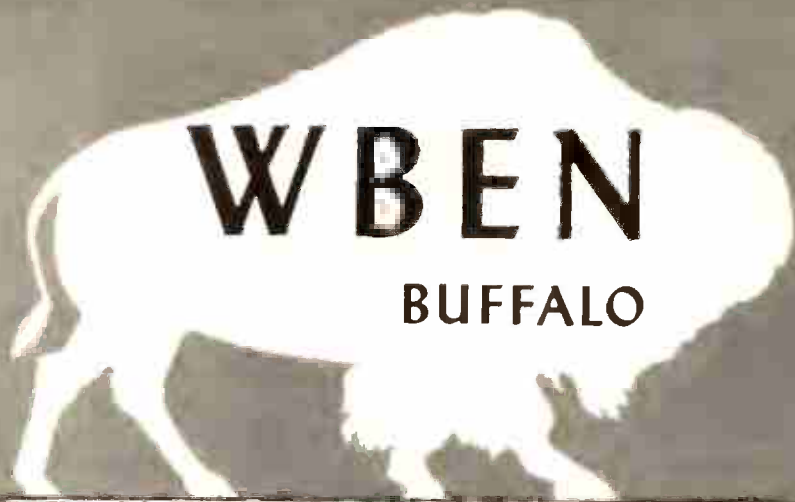
**FAUSTINO A. RESPICIO**

Resident of Hawaii for over 20 years, conducts Filipino Fiesta Program, which he originated in 1946.



THE  
POPULAR  
STATION

MOST SALES AIDS—THAT'S **KULA** OF HONOLULU



**THE NO. 1 STATION**  
**IN RICH NEW YORK STATE'S**  
**SECOND LARGEST MARKET**

NBC RADIO BASIC IN BUFFALO

Get the full story from HENRY I. CHRISTAL—New York · Chicago · San Francisco

**BUFFALO EVENING NEWS STATION**

**KFEL-TV**

**AMERICA'S FIRST**  
**post-freeze TV station**

**ONE** year old July 18

- ★ Operating on Channel 2, an 56,500 watts
- ★ Application for 100,000 watts filed June 15, 1953
- ★ 150,362 TV sets in Colorado as of June 1, 1953. (source: Rocky Mountain Electrical League)

Represented by **BLAIR TV**

**GENE O'FALLON**  
 General Manager

KFEL-TV's transmitter site located atop Lookout Mountain

**KFEL-TV**  
 CHANNEL **2** DENVER  
 NBC DUMONT

As to whether film is going further than live or not as far in '53-'54, who can say? Good shows, if one can afford them, are going to be sold on film or live. Film today offers top quality. That's no longer a problem. Kinescopes are pretty good too now. The pattern of film reruns and so on has been fairly firmly established.

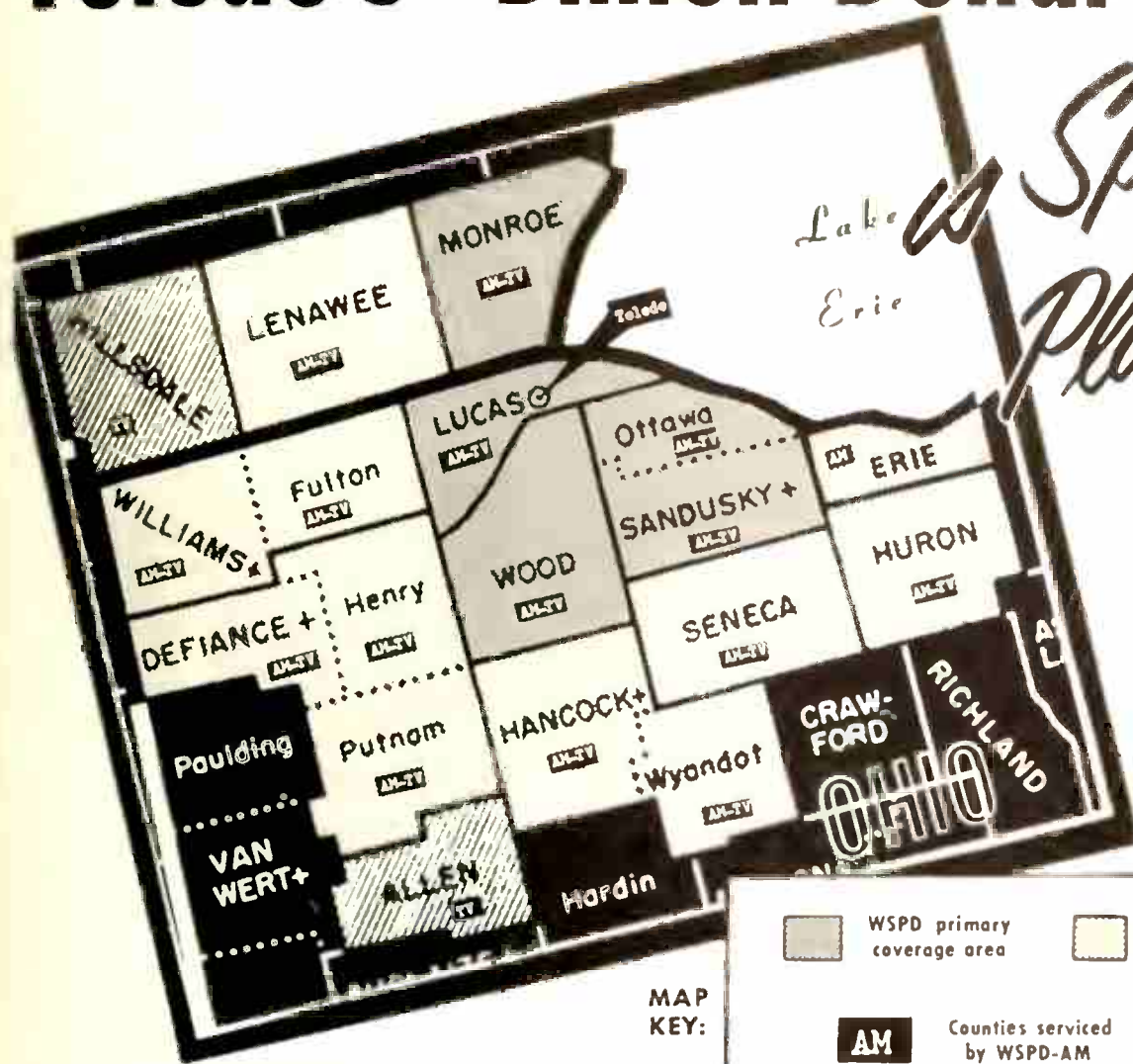
As for the ever-present problem of the high price of living with TV, I honestly believe we've hit a ceiling at last. Both time and talent should not go up. The advent of ABC in the picture can only help give the stars and their time slots cause to worry. Nobody needs many more stations than they'll be able to reach by 1954. Or he can bicycle his show around to reach them if and when more exist.

The copy departments of agencies have at last solved the mysteries of the non-stock iris and the soft-edge wipe while account representatives no longer retire to a tavern when they are faced with a request for a fine grain.

Agency managements are (it seems) starting to consider television as here to stay and therefore look with less jaundiced eyes on the striplings that populate their respective TV departments. Those in the agencies and advertiser offices and stations who double in brass have regained their aplomb and their sleep. Nevertheless, bulletins will still whip back and forth on burning questions such as "Is 15% enough?" Union difficulties will still cause the more aged members of the ad craft to take to the woods. But the guys with the real savvy at the top of the allied businesses have, I suspect, actually come to love the intruder even if they won't admit it. And well they might because color or not, television is the hottest little thing that business has even been offered.

If American business is one-tenth as good as its enviable record, the amazing new sales device available to it now is bound to uncork a lot of new wonders in the year ahead. ★ ★ ★

# Toledo's "Billion Dollar Market"



*Speedy's Playground*



**MAP KEY:**

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

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

Population 1,161,200  
 Families 348,000  
 Radio Homes 339,060  
 Percent tuned to WSPD-AM  
 Daytime 56.8%  
 Nighttime 48.6%  
 Television Homes 226,000  
 Percent tuned to WSPD-TV  
 Daytime 78%  
 Nighttime 91.5%

**EFFECTIVE BUYING POWER**  
 Total—\$1,896,407,000  
 Per Capita \$1,633  
 Per Family \$5,449

**RETAIL SALES**  
 Total \$1,310,208,000  
 Per Family \$3,764  
 Spent For:  
 Food \$321,211,000  
 Gen. Mdse. \$128,461,000  
 Furniture & Household—\$67,725,000  
 Automotive \$251,294,000  
 Drug \$35,282,000

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

Toledo ranks 36th in total retail sales  
 Toledo ranks 36th in food store sales  
 Toledo ranks 35th in gen. mdse. store sales  
 Toledo ranks 48th in apparel store sales  
 Toledo ranks 38th in home furnishing sales  
 Toledo ranks 31st in automotive store sales  
 Toledo ranks 33rd in filling station sales  
 Toledo ranks 50th in building material and hardware store sales.  
 Toledo ranks 36th in drug store sales

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

Authority for above listening and market information:

Sales Management's Survey of Buying Power,  
 Standard Rate & Data Consumer Markets  
 Nielsen Coverage Service  
 NBC Research

**WSPD** **AM-TV**  
 TOLEDO, OHIO

Represented Nationally  
 by KATZ

Storer Broadcasting Company

W-24049 NAT. SALES OFF. 1 E. S. W. STREET N. B. 22

# SPONSOR Asks...

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

## What are the important radio and TV trends for air advertisers to watch



### THE PICKED PANEL ANSWERS



Mr. Katz

The trend in TV and radio is the same as the trend in any other branch of business—getting the cost in sound relation to the results. When the old crystal set first began to talk, people said,

“Look, it talks!” When talking pictures first came out, they got goggle-eyed and exclaimed, “Look, they talk!” Today, even when a man from Mars starts talking nobody gets excited. Everybody takes it as a matter of course.

And why not? (This is the Atomic Age. So advertisers now realize they are not in the entertainment business—they're in the business of selling goods. And they are even finding out that it's one thing to have a great big audience, and another thing for the show to pay off. Their minds are on the arithmetic of it all. So you see some wonderfully entertaining shows fold up, while small-budget shows, even with low ratings, pay handsomely.

When you buy a show you've simply hired a hall. You have bought an audience. And what you pay and what you pay will decide whether it's a good show from the standpoint of business.

Another thing: The wonderful results radio and TV have produced have made some new advertisers lose sight of one little word. And that word is *time*. They started out without reckoning that it takes *time* to establish a product. . . . It never occurred to them

that if they could knock out a 75-year-old competitor in 26 weeks, another advertiser could follow right behind and knock them out in 26 weeks.

And so they were caught in mid-stream—a good idea, but no more money to see it through.

To sum it up: Ask your bookkeeper. He'll tell you how good your advertising is.

JOSEPH KATZ  
President  
The Joseph Katz Co.  
Baltimore



Mr. Crider

Television has taught us much in the past six years. In spite of criticisms from all sides it has managed to surpass radio in gross network billings; deliver larger audiences; and to keep its

advertisers sold on the medium.

The trends in television have made it necessary for radio to become more inventive and creative. In effect, radio has had to “sell” radio for the first time.

Television has made deep inroads in the evening broadcast audience. However, radio is still doing pretty well in daytime serials, service programs, and news and music. Network program participations continue to make radio an effective selling force.

On the other hand, television soon found that hour-long musical extravaganzas were not economical. (One notable exception was the recent one-

shot, two-hour Ford fiftieth anniversary show which used both NBC TV and CBS TV networks.) In 1950 there were eleven on the air. Today there are none. One or two have created half-hour adaptations.

There has been a marked increase in the number of half-hour dramatic, mystery, and situation-comedy television shows. Many of these programs have gone to film. In 1950 only one show in these three categories was on film. Currently, 50% are on film.

Fewer advertisers are taking a hiatus. Many advertisers are going right through the summer with their winter shows and finding that ratings don't always hit the cellar in the summer.

Television networks have exploited the Saturday night audience and exploded the radio theory that you can't give time away on Saturday night. The audience will be there any night if the programming is good.

WICKLIFFE W. CRIDER  
V.P., Radio & TV Dir.  
Kenyon & Eckhardt, Inc.  
New York



Mr. Meyerhoff

Since TV is a very glamorous and comparatively new medium, it is natural that many sponsors plunged into programs without too much realistic investigation of the possibilities of profitable results.

Apparently, some of the larger sponsors who ordinarily test their advertising results carefully bought programs

primarily to create good will and to establish priority in the medium, since some of these programs could not be justified in terms of possible results.

I look for a more serious evaluation of programs, TV time, and selling techniques; that is, more attention will be paid to whether or not the program appeals to the particular audience that the advertiser is trying to reach and to whether or not the program can be used profitably to sell the sponsor's merchandise.

Personalities with a proven record of their sales ability should be on the increase while the pure showman personality who doesn't do a selling job should be on the decrease. I look for a trend toward the greater use of selling personalities and more soundly planned commercials.

There is no question about the fact that the size of audience does not always govern the volume of merchandise sold by a radio or TV program. Some programs with relatively small audiences are known to do a better selling job than some of the more elaborate programs with higher ratings.

In years of exceptionally good business, advertising results are not evaluated as carefully as they are under more normal conditions. With competition for business becoming more keen, I am sure that radio and TV programs will be selected on more soundly analyzed result possibilities.

ARTHUR E. MEYERHOFF  
President  
Arthur Meyerhoff & Co.  
Chicago

#### Any questions?

SPONSOR welcomes questions from readers for use in this feature. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Topic in the 27 July issue will be: "The British Broadcasting Company offered free Coronation films and tapes to American broadcasters, provided no singing commercials were used. Do you think jingles are irritating or undignified?" Answerers of the question will include agency personnel, broadcasters, and jinglesmiths.

## DO YOU WANT TO KNOW...

- ★ How sponsors evaluate media?
- ★ What radio or TV results you can expect?
- ★ How to keep TV costs in line?
- ★ What program types rate highest?
- ★ How to use radio/TV research?

Read SPONSOR regularly and get the dollars and cents facts you need. Use subscription order card bound in this issue for your convenience.

**SPONSOR** *The magazine radio and TV advertisers use*

40 EAST 49TH STREET, NEW YORK 17



## PULSE RATINGS

that make Sponsors' hearts beat faster . . .

WBNS Radio has more listeners than any other Central Ohio station . . . the 20 top-rated (Pulse) programs heard in this billion-dollar market are heard on sets steadily tuned in to WBNS.

It's no wonder Central Ohioans get the WBNS listening habit . . . CBS headliners Jack Benny, Arthur Godfrey, Amos n' Andy, Lux Radio Theatre, daytime serials, plus popular local talent, attract listeners . . . keep them tuned in hour after hour.

Check John Blair for Pulse ratings of WBNS programs — compare with any other Central Ohio station and learn why more sponsors buy time on the one BIG station with a BIG audience of steady listeners.

CBS for CENTRAL OHIO

ASK  
JOHN BLAIR

**WBNS**  
**radio**  
COLUMBUS, OHIO



**Baltimore station's new booklet contains vital market data**

An attractive 64-page booklet, prepared by the Joseph Katz Co. of Baltimore and New York, for its client WIT11, shows that Baltimore ranks second only to New York as a foreign trade port. The station says that there are 392,263 dwelling units of which 55% are owner occupied; there are 2,285 wholesale establishments with a total of 27,589 employees; 1,785 factories with 170,062 employees; 15,327 retail stores employing 77,954. Balti-

more has, according to WITH, 1,200 people per square mile and has had a population increase since 1940 of 23.5%. The station claims that the 1,365,500 Baltimoreans earn \$2,069,431,000, spend \$1,413,332,000 on retail sales annually.

Booklet was distributed at luncheon meeting for timebuyers. Hosts at the meeting were Tom Tinsley Jr., WITH president, and Robert C. (Jake) Embry, vice president. ★ ★ ★

**KGNC, Amarillo, cited for business paper advertising**

The Award of Excellence for Business Paper Advertising Campaigns at the 22nd Annual Conference of the National Advertising Agency Network was handed to KGNC and KGNC-TV. The competition had 299 campaign entries of prominent national concerns by the 30 advertising agency network members.

Prize-winning entry was prepared for Tom Kritser, general manager of the station, by Henry J. Kaufman & Associates, Washington, D. C., and ap-

peared in SPONSOR during the first three months of 1953. Account executive is Jeff Abel; campaign is written by Ted Mandelstam, copy chief of HJK&A.

Entries were judged by a group of experts, headed by Prof. Lloyd D. Herrold, Chairman, Department of Advertising, Northwestern University. Awards were made at the Annual Agency Network Convention in session at the Broadmoor Hotel. Colorado Springs. ★ ★ ★

**Exponent of radio to be super market consultant**

Stanford C. Cohen, operator of the largest independent super market in Springfield, Mass., has joined the staff of McMahon & Morse, super market consultants in New York City, following his sale of Memorial Super Market to Growers Outlet, Inc.

Cohen pioneered a children's radio program, created a civic character, "Stan the Grocery-Man," and around the show built unusual promotions that zoomed business and reputation. (See "Stan the Grocery-Man's tips on using radio," SPONSOR, 23 March 1953.)

In his new capacity Cohen will spend most of his time in New England, providing promotion counsel to leading independent super markets. ★ ★ ★

**Pittsburgh TV outlet adds merchandising for sponsors**

Perhaps foreshadowing the day when it will be getting hot competition from new video stations, WDTV, Pittsburgh, has added a merchandising plan which, in its first few months of operation, has already had important results.

Food chains, independent retailers, and Sun Drug Co. outlets have all participated in the plan to date. Two prominent displays at the new Greater Pittsburgh Airport and some 40 interchangeable window displays which are spotted in key locations such as banks, hotels and prominent stores are also being used. ★ ★ ★

Two KGNC ads won Award of Excellence for Business Paper Advertising. Ads appeared in SPONSOR early this year. Shown are Bud Thompson, National Sales Manager, KGNC-TV; Bob Watson, Station Manager, KGNC Radio; Tom Kritser, Gen. Manager, KGNC AM & TV





## Briefly . . .

For her efforts in behalf of the Scholarship Fund of the Hartford Art School, Marjorie Mills, well-known New England radio personality, received a citation from the president of the art school. Miss Mills, who also recently received a citation from the Lam Chamber of Commerce, is heard daily over the New England Regional Network.

\* \* \*

Timebuyers in New York and Chicago went off for their weekends recently gaily bedecked in colorful fresh cut orchid leis which were flown in from Hawaii. Flowers were the gift of radio station KGU and TV station KONA, Honolulu, which are celebrating appointment of NBC Spot Sales as their sales representatives.

\* \* \*

For the second time in a row, the Junior Achievement Radio Co., sponsored by Radio Station KEYD, Minneapolis, has won first place in competition with all other JA Radio Companies in the U.S. Junior Achievement is the national, non-profit organization which is supported by local business, industry, labor, and education for the purpose of giving high school students practical experience and training which will help them take their place in the economic life of America.

\* \* \*

The Texas Co. signed up for 17 news and sports program per week via WTAM, Cleveland, in behalf of the Texaco dealers of northern Ohio. Participating in the signing of the one-year contract were Hamilton Shea, general manager of WTAM, and William Dix, station sales manager; representing Texaco were ad manager Donald W. Stewart and Kudner account exec Gerard Johnston.

\* \* \*

Before putting into effect its decision to discontinue the broadcast of night baseball games, WIBG-FM, Philadelphia, checked its listeners to see if they'd object. The announcement was made three times a night for two nights. Result: Dirty looks from the mailman and almost 1,400 letters and telegrams from indignant listeners. Station, which concentrates on Storecast programs of "Music to Buy By" during the day, was pleased to find a good indication of the size of its bonus home audience—advertisers pay for in-store audience only.

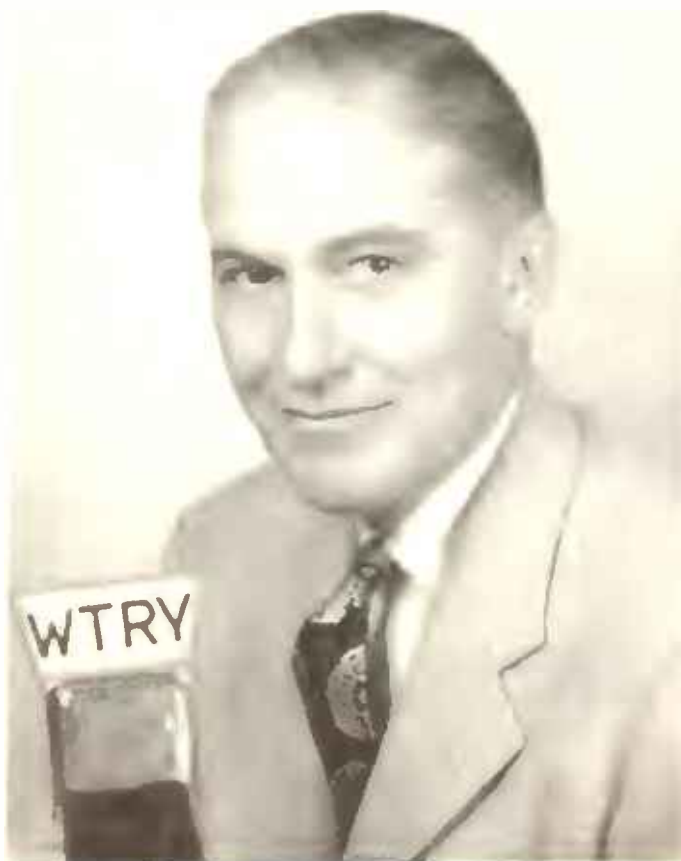
**WTRY**ALBANY  
TROY  
SCHENECTADYOne of the Nation's  
Finest Stations

### Introduces

Another Personality Whose Local Success  
Contributes to the Continuing Strength of Radio

## This is Forrest Willis

His daily hour and a half broadcasts on WTRY are listened to by 30% of the radio audience in the 8 station Albany Troy Schenectady area. His sponsors: Tobin Packing Co., John G. Myers Department Store, Gordon L. Hayes Appliances . . . All nationally recognized leaders. His commercial and public service success stories are fabulous. (He's collected over \$60,000.00 for the March of Dimes.) Forrest is one of WTRY's many local stars who hold the area's largest audience and who sell . . . *all day long.*

**WTRY**

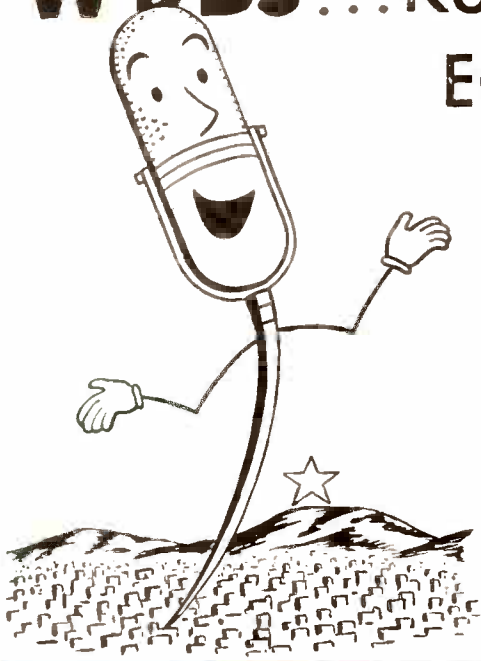
CBS—5000 WATTS

Represented by

HEADLEY-REED CO.

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

# WDBJ...Roanoke's LARGE ECONOMY SIZE



Whether YOU use NIELSEN or SAMS, you'll find WDBJ's daily audience DOUBLE the second station's—at LESS than 20% more cost!

WDBJ's Nielsen and SAMS reports are now available from your nearest Free & Peters Colonel, or from the station.

Compare—then call—Free & Peters!

WDBJ

Established 1924 • CBS Since 1929


AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



1931                      1953

Twenty-two years  
of  
Successful  
Selling

*The Art Mosby Stations*



**KGVO-KANA**

5000 Watts Night & Day  
MISSOULA

250 Watts Night & Day  
ANACONDA  
BUTTE

*Know*

**MONTANA**  
THE TREASURE STATE OF THE 48

Representatives:  
Gill-Perna, Inc.  
N. Y., Chi., L.A., and S.F.

**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

## LIFEBUOY

(Continued from page 35)

Sister, Lifebuoy's only participation in the afternoon soap block, featured 30-second singing commercials in 1949.

From 1949 through 1951, despite the ever-rising sales curve for toilet soap, Lifebuoy was still slipping. Over-all toilet soap sales at this time were mounting as follows: 1949—\$143,120,000; 1950 — \$142,090,000; 1951 — \$153,500,000. The trend to super market selling was not a factor in Lifebuoy's sales problems for a two-fold reason: (1) Lifebuoy had satisfactory super market distribution, as well as Lever Bros.' concerted merchandising and in-store display efforts to support it in its fight for choice shelf space; (2) the bulk of toilet soap sales still was made in drug stores.

The year 1952 marked the turning point in Lifebuoy's 58-year-old history. The soap was tested with a new formula. Puralin, a new ingredient, was added to Lifebuoy, giving it both longer-lasting anti-B.O. properties and a fresher odor. By June 1953, Lifebuoy could boast that the medicinal odor was gone for good. Lifebuoy was also repackaged. After its face-lifting, the soap took to the air.

Says Warren Fales, Lifebuoy's assistant brand ad manager: "Our 1952 effort brought about what the 1941 campaign had failed to do: a very substantial sales boost." SPONSOR places this sales increase between 15 and 20%, bringing Lifebuoy to number six spot in the toilet soap industry.

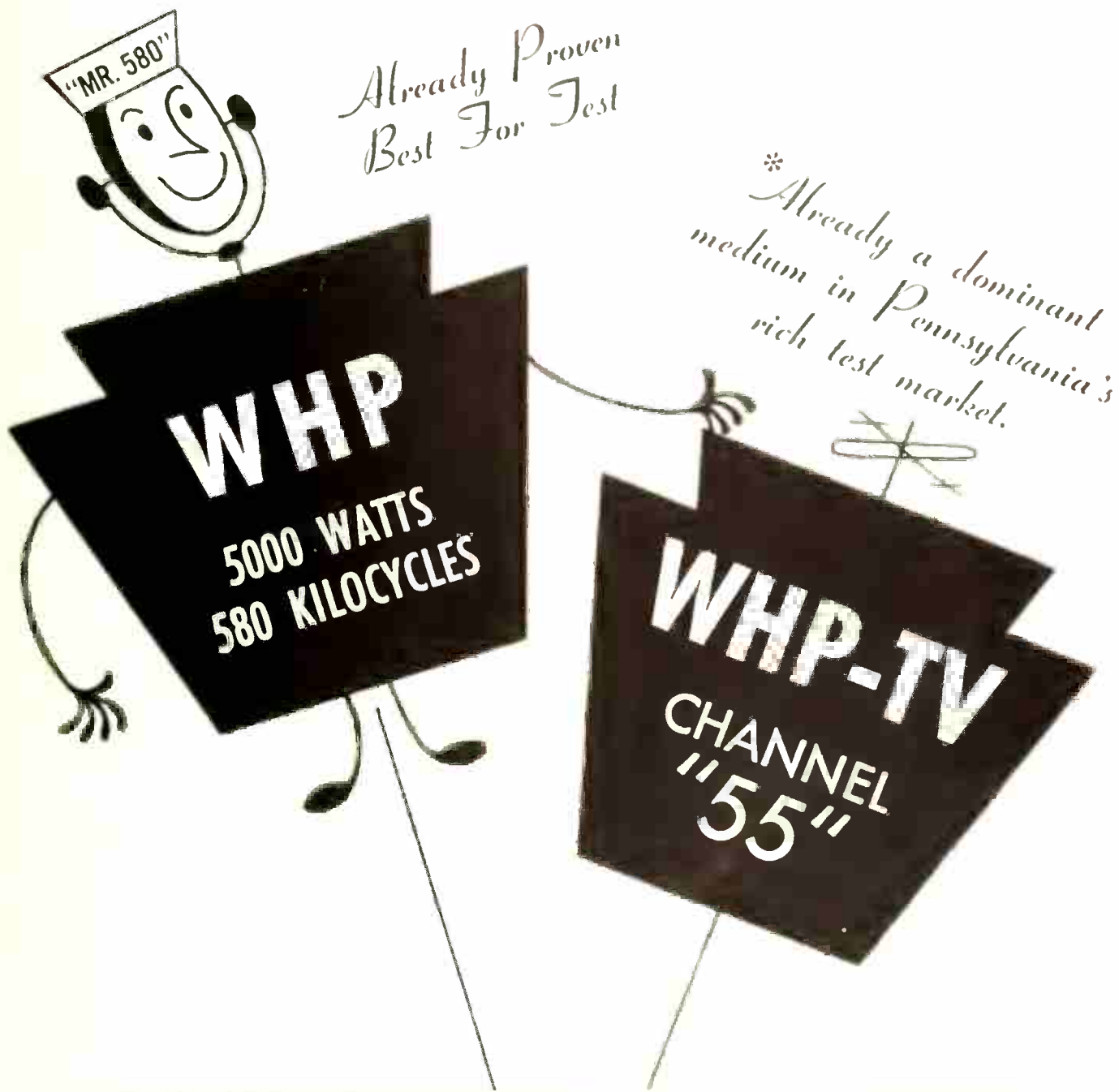
In 1952, prior to Lifebuoy's direct appeal to women, a *Good Housekeeping* Consumer Panel of 1,830 respondents placed Lifebuoy ninth on the preference list, with its competitors lined up as follows: Ivory Soap—18.7% Dial Soap—16.7%; Lux—13.1% Camay—13%; Palmolive—12.7%; Sweetheart Soap—10.3%; Cashmere Bouquet—6.9%; Woodbury—6.7%; Lifebuoy—4.3%; Wrisley—3.5%.

Today Lifebuoy is banking heavily upon its dramatic switch from a health soap to a cosmetic soap, hoping that its 1953 advertising campaign will bring it further along in its bid to regain status as number one toilet soap.

The interpretation other sponsors can put on the Lifebuoy approach is this: When your product loses ground, it may be wise not only to change it but admit to consumers that it wasn't up to par. ★ ★ ★

# HARRISBURG

... A Hooper Natural!



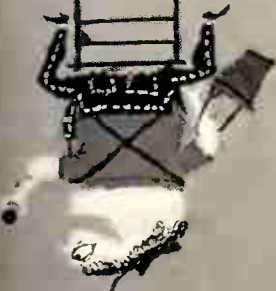
THE **KEY** STATIONS OF THE **KEYSTONE** STATE

# CBS

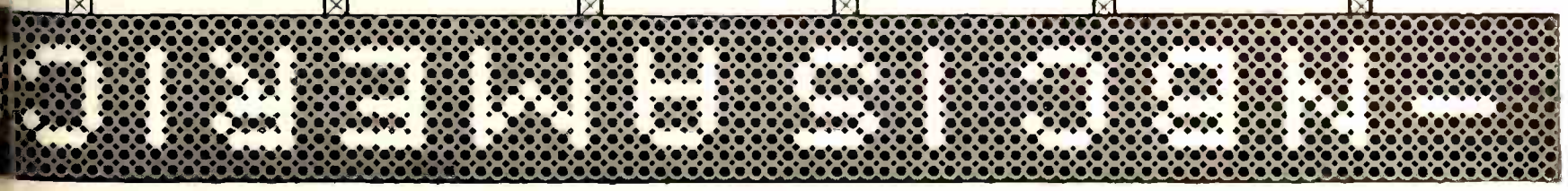
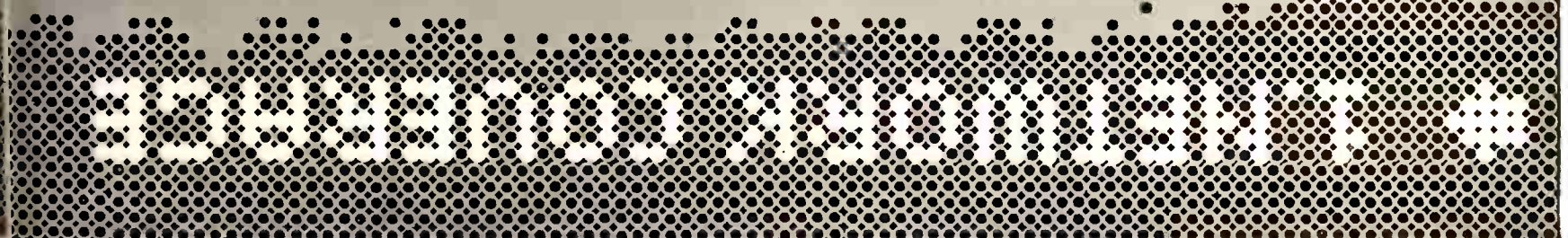
Nationally represented by

THE BOLLING COMPANY, INC

\* With more than 66,000 TV sets in its market area, set sales continue at record level.



*Handwritten signature or text.*





## NBC's coverage tops all other networks

The television network which can deliver the most markets and, therefore, the widest coverage is most in demand by advertisers today.

**NBC is that network.** Day and night, the average NBC program is carried by a larger number of stations, covering more television homes than any other network.

<b>NIGHTTIME</b>	<b>NBC</b>	<b>NETWORK #2</b>	<b>NETWORK #3</b>	<b>NETWORK #4</b>
AVERAGE NUMBER OF STATIONS	<b>54</b>	42	31	21
COVERAGE U. S. TV HOMES	<b>86.2%</b>	75.1%	66.1%	50.8%

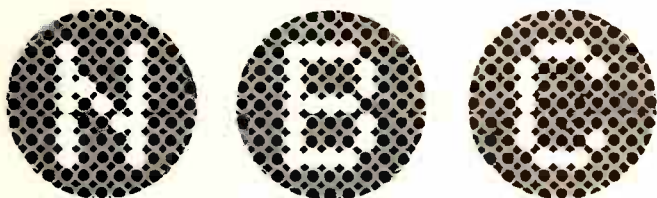
<b>DAYTIME</b>	<b>NBC</b>	<b>NETWORK #2</b>	<b>NETWORK #3</b>	<b>NETWORK #4</b>
AVERAGE NUMBER OF STATIONS	<b>51</b>	43	*	*
COVERAGE U. S. TV HOMES	<b>87.3%</b>	80.5%	*	*

Compared to the No. 2 network, NBC's average program reaches 12 more markets at night and 8 more markets during the day. It covers 11.1% more of the total television market at night; 6.8% more by day.

Superiority of coverage is just one reason why **NBC is America's No. 1 network.**

Next week... further proof.

*NBC's Audience Advantage is to Your Advantage... Use It.*



# TELEVISION

a service of Radio Corporation of America

SOURCES: Nielsen Television Index, January-April, 1953, Averages

NOTE: The accuracy of the above data has been verified by the A. C. Nielsen Company

\*No comparable daytime network service

EVEN HANNIBAL WATCHES

W·H·E·N



For information on what to buy and where to buy it, people in Hannibal watch WHEN and then shop the Syracuse Market.



Hannibal, N. Y., in the Syracuse shopping area, is only one community in the rich 26-county market covered exclusively by WHEN. This heart of the Empire State is made up of more than 2¼ million people with a high, stable buying income — all potential purchasers of your clients' products. You get complete and exclusive coverage of this important upstate New York market with its high spendability only over WHEN.

SEE YOUR NEAREST  
KATZ AGENCY

Everybody  
WATCHES

CBS  
ABC  
DUMONT

A  
MEREDITH  
STATION



**agency profile**

**Showalter "Bud" Lynch**

President  
Showalter Lynch Adv., Portland

If you're an angler with an eye out for trout, don't pass through Portland without stopping by to see Showalter "Bud" Lynch. Reason? This denizen of the Northwest, for one, is an expert with the casting rod: He knows where to find fish and how to hook 'em.

When Bud isn't holding forth on the one that got away, he's apt to be talking radio. As continuity writer, originator of program packages, account executive, agency v.p. in charge of radio, and finally president of his own Oregon agency, Bud's been a radio enthusiast for over 20 years.

Bud's apt to get his Irish up mighty fast over what he calls the "termite technique" of radio performers and salesmen. Says he: "There is nothing wrong with radio except the people in it. Radio through the years has been its own worst enemy. It is the only advertising medium—with the possible exception of television—where measurement of whether a show is good or bad depends on whether you or your friends are participating in it, or whether it is on your particular network or station."

His faith in the medium has been proven time and time again with his own agency's success with radio. Recently, for example, Showalter Lynch bought a saturation schedule on two local stations for two days to plug a department store's week-long storewide sale.

As a result of the radio advertising, the store's president reported, all departments showed increases over the previous year's first day of sales, and shoppers came in steady crowds all day long.

Bud's TV clients include the Appliance Wholesalers, sponsors of what was probably the first live TV show in Portland, *Knox Manning News*. The show is telecast on a network of 12 stations.

Born 48 years ago in Kansas, Bud entered advertising directly after graduation from Whitmore College in Walla Walla, Wash., doing promotion work and merchandising for the *Portland Oregonian*. The pattern for his future was determined when he was assigned to do promotion work for the *Oregonian's* radio station, KGW. Bud then launched his own radio program package production outfit in Portland, tying in with Mac Wilkins, Cole & Weber agency (then Mac Wilkins & Cole). Joining the agency as an account executive, he worked up to v.p. in charge of radio for Portland and Seattle. In 1942, Bud's own agency was born. ★ ★ ★

# 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 with half a million Pittsburgh 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

CHAMBER OF COMMERCE BLDG., PITTSBURGH 19, PA.

Owned and Operated by ALLEN B. DU MONT LABORATORIES, INC.

HAROLD C. LUND, General Manager

# WWRL

**NEW YORK CITY'S**  
*Sales Specialists*

No. 1 rated audience shows, backed with intensive merchandising, moves your merchandise FAST on WWRL where your sales story "gets through" to:

- 1. Millions of Foreign-Language Listeners**
- 2. America's No. 1 Negro Market**

WWRL effectively sells your product to New York's millions of foreign-language listeners in their native tongue. Each group a "big market" worth going after with a special campaign . . . or to add extra, profitable sales to your overall New York campaign.

WWRL sells New York foreign-language listeners in:

	SPANISH		
German	Greek	Hungarian	
Czechoslovak	Polish	Syrian	
Ukrainian	Lithuanian	Russian	

WWRL has more Spanish-Puerto Rican listeners than all New York stations—network or independent—COMBINED, according to Pulse Reports.

**WWRL**  
**New York's No. 1**  
**Station for America's**  
**No. 1 Negro Market**

WWRL has a larger audience in the 1,001,371 New York Negro Market than any other station — network or independent—according to Pulse Reports.

**Discover today why more and more national advertisers are using WWRL's great Negro audience shows to out-sell all competition.**

Remember, New York's Negro population exceeds the entire population of Pittsburgh, Boston, St. Louis or San Francisco.

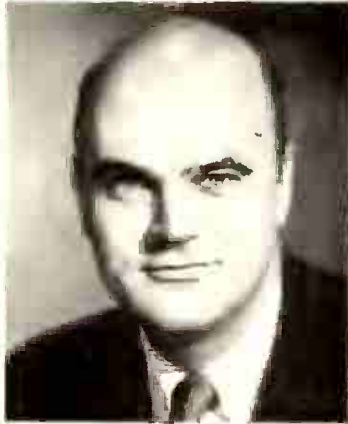
Write or call today for Pulse Reports on Negro and Foreign-Language Markets.

**WWRL, Woodside 77, N. Y.**  
**DEfender 5-1600**

**IN NEW YORK CITY**  
**at 5,000 WATTS**

# WWRL

## News-makers in advertising



**Lawrence W. Bruff**, advertising manager, Liggett & Myers Tobacco Co., announced the thrice-weekly Perry Como CBS TV show will be taped and aired on 500 MBS stations this fall. This follows the Chesterfield pattern of using programs in both air media (Godfrey, Dragnet, baseball). Indications are that the trend to tape the sound track of TV shows is increasing. Current users of technique include: Admiral (Bishop Sheen), Coca-Cola (Eddie Fisher), Lorillard (Two for the Money), DeSoto (Groucho Marx), Colgate (Strike It Rich).



**Robert E. Kintner**, president, American Broadcasting Co., disclosed signing of deal with the Motion Picture Association of America under which MPAA will film series called Hollywood Parade. Program will feature highlight excerpts from current top-flight screen attractions. Said Kintner to SPONSOR: "This is another example of ABC's policy of developing new programs as opposed to the practice of raiding other networks for talent—a tactic that costs sponsors more money in the end."



**Arthur C. Nielsen**, president of A. C. Nielsen Co., recently brought joy to many an industry heart with his announcement that a revised and improved National Nielsen Radio Index Service is ready to go. Heart of the new service is the "Multiple-Receiver Metering Audimeter" which will measure the activity of as many as four radio and TV receivers in a home simultaneously, thus giving a fuller report of multiple-set listening. New plan also calls for reporting of network radio listening four weeks each month, instead of two as at present.



**James A. Mahoney**, formerly with ABC, is the new Director of Station Relations at Lennen & Newell. His first task is clearing time for Herb Shriner's Two for the Money and Fred Allen's Judge For Yourself, both for P. Lorillard Co. Thinking at the agency is that a man spending time individually on tough stations (one- or two-station markets) can get better clearances than a network which has many clients to service. Jim was at ABC for three years, at Mutual for seven. He has a market and research and TV film background.



# KRNT

IS THE

**ONLY DES MOINES**

**STATION THAT CAN**

**TALK**

# HOOPERS

● So you *know* you're right when you buy the Big-Time Buy . . . the station with the fabulous personalities and the astronomical Hoopers!

**HOOPER LEADER . . .  
MORNING - AFTERNOON - EVENING**

*Katz Represents That Very Highly Hooperated, Sales Results  
Premeditated, CBS Affiliated Station In Des Moines*



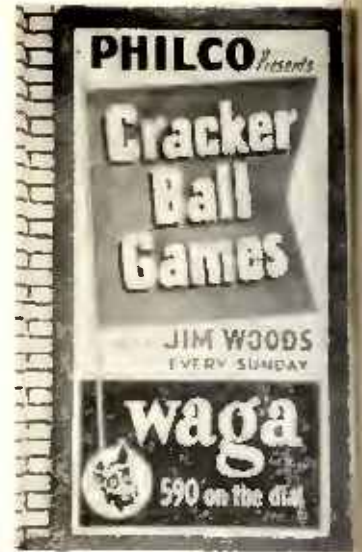
**DES MOINES  
RADIO**

THE  
REGISTER  
AND  
TRIBUNE  
STATION

# STORER LEADS IN MERCHANDISING TOO!

Based on years of successful experience, advertisers have come to expect top coverage, top ratings and top returns in all of the markets which are served by Storer radio and television stations.

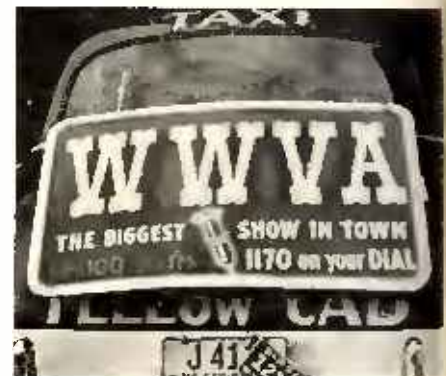
Remember that Storer produces still more dollars for you through intense, aggressive merchandising support.



THREE SHEET POSTERS



COUNTER DISPLAYS



TAXI SIGNS



POINT OF PURCHASE DISPLAYS



CONSUMER SURVEYS



POSTERS



STOCK CHECKING



OUTDOOR BILLBOARDS

ADDITIONAL MERCHANDISING SERVICES  
INCLUDE THE FOLLOWING: \*

- Window displays
- Personal calls on retailers, wholesalers, etc.
- Truck signs
- Distribution checkups
- Product exploitation
- Publicity
- Mailings to retailers, jobbers, brokers, wholesalers etc.
- Newspaper advertisements
- On-the-air promotions
- Sales meetings for dealers, jobbers, distributor salesmen
- Car cards
- Client follow-up reports
- Promotion consultation service
- Window streamers
- House organs
- Sales bulletins
- Illuminated billboards
- Ads in drug and grocery publications
- Personal appearances by station personalities
- Easel displays
- Use of products on give-away shows
- Booths at fairs
- Sampling
- Airplane towing

\* For further details contact your nearest Storer office

## STORER BROADCASTING COMPANY

WSPD-TV → WJBK-TV → WAGA-TV → KEYL-TV  
 Toledo, Ohio    Detroit, Mich.    Atlanta, Ga.    San Antonio, Texas

WMMN → WSPD → WJBK → WAGA → WWVA → WGBS → WSAI  
 Fairmont, W. Va.    Toledo, Ohio    Detroit, Mich.    Atlanta, Ga.    Wheeling, W. Va.    Miami, Fla.    Cincinnati, Ohio

### NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director      BOB WOOD, Midwest National Sales Mgr.  
 118 East 57 Street, New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



# Some Facts Interest Time Buyers

## More Than Others

We figure a time buyer is more interested in salary than in the size of Big Aggie Land (WNAX's country-politan market spread over Minnesota, the Dakotas, Nebraska, and Iowa). Nevertheless, the 653,500\* families of Big Aggie Land have an effective buying income of \$2,918,419,000.\* In 80% of their homes, WNAX-570 is heard 3 to 7 times a week. These data are actually pertinent to the salary question—WNAX-570 promotions have a way of leading to promotions.

*\*Sales Management data.*



**WNAX-570**  
**Yankton-Sioux City**

A Cowles Station • CBS Radio  
Represented by the The Katz Agency,  
which see for further data.



## CLIENTS WILL FIND FLEXIBLE BUYS, STABLE RATES

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?* . . . . . page 68**
- Q. *How do advertisers feel about network radio?* . . . . . page 68**
- Q. *How does the 1953 radio network audience compare in size with 1952?* . . . . . page 68**
- Q. *What is the extent of national out-of-home listening?* . . . . . page 69**
- Q. *How have the "tandem" plans been doing?* . . . . . page 72**
- Q. *Specifically, how can network merchandising help an advertiser?* . . . . . page 74**
- Q. *How flexible will networks be this fall?* . . . . . page 76**
- Q. *Is it worthwhile for a radio network advertiser to by-pass TV markets?* . . . . . page 78**
- Q. *When will the new Nielsen multi-set ratings be available?* . . . . . page 80**

## Fall outlook

### Q. What is the fall outlook for network radio?

A. The networks seem very optimistic, despite the rapid growth in new TV stations. For one thing, there isn't the uncertainty and confusion about rates that existed last year at this time. Advertisers were seeking guarantees on lower rates which the networks couldn't give and, hence, were holding off buying. This year the networks contemplate no rate changes.

The networks are armed with more data on out-of-home listening and the expectation that network ratings will go up when the new Nielsen multi-set sample begins to affect audience measurement.

Billings have shown an upward trend. Both NBC and CBS report that billings during the first half of 1953 are ahead of the corresponding period last year. Mutual's billings have been climbing, too. Its 1952 figure was nearly 30% above 1950. As for daytime, both NBC and CBS expect to be sold out during daytime hours.

### Q. How do advertisers feel about network radio?

A. To get some idea of how radio's big advertisers feel about it, SPONSOR contacted a dozen of the top AM network clients asking about their fall plans and their feelings about network radio. In only one case did an adver-

tiser say he felt network radio was less effective than last year.

This advertiser, Ralston Purina, which happens to be one of the most active, if not the most active client in farm spot radio, was referring specifically to Saturday night, when Ralston sponsors Eddy Arnold on NBC. G. M. Philpott, Ralston v.p., told SPONSOR, however, that while Ralston salesmen feel that nighttime radio is less effective for them than last fall, Ralston will continue the Eddy Arnold show.

Here are some other answers:

- From Oliver B. Capelle, advertising manager for Miles Laboratories: "Our television efforts have not reduced our radio coverage."

- From Lowry H. Crites, director of media and radio and television programming for General Mills: "Obviously, we believe network radio is still valuable as we are continuing to invest substantial sums in it."

Other evidence of the advertiser's firm belief in network radio comes from Broadcast Advertising Bureau's 1 June 1953 newsletter. It cited cases of five advertisers who spent more money (according to P.I.B.) in network radio during the second half of 1952 than the first half. They are (1) Cannon Mills with gross time billings of \$184,106 during the second half of 1952 compared with \$91,260 during the first half; (2) Emerson Drug with \$162,065, compared with \$49,341; (3) Manhattan Soap with \$736,566 compared with \$688,093; (4) Motorola

with \$110,562 compared with \$24,450, and (5) Seeman Bros. with \$410,463 compared with \$258,200.

## Network audiences

### Q. What kind of cumulative audience can the advertiser get on network radio?

A. A study of daytime soap operas by the Broadcast Advertising Bureau this year shows that the average radio daytime serial can reach 20% of all families in a market in four weeks' time. Each family is reached an average of 5.8 times, and exposed to 15.7 sales messages. These figures are developed from Nielsen data.

A BAB study last year, also based on Nielsen data, dug into cumulative audiences for nighttime news programs in TV markets. Here are the answers for the average evening network quarter-hour newscast aired five times a week: (1) In a week, newscasts reach 9.8% of all families an average of two times each. (2) In a month, they reach 20.7% of all families an average of 4.4 times each. (3) In 13 weeks, they reach 37.4% of all families an average of 8.7 times each with 23.5 sales messages per family.

### Q. How does the 1953 network audience compare in size with 1952?

A. Ratings are down a little but the

NEW PROGRAMING for fall includes ABC's "Horatio Hornblower" with Michael Redgrave. Program was developed from the network's showcase—"ABC Playhouse"—and produced by Towers of London

PROGRAM COSTS will be cut by General Foods, who bought "Beulah" on CBS Radio three times a week, will re-run transcriptions of show. Re-runs will feature the late Hattie McDaniel, who died last year



## TOTAL PERSON-HOURS SPENT PER WEEK

<b>RADIO</b>		
	NRI, December 1952 data, and audience composition data, ARB, February 1951.	
<b>TELEVISION</b>		1,678,632,000
	NTI, December 1952 data, and audience composition data, ARB-TV, November 1952.	
<b>MAGAZINES</b>	330,330,000	
	ARB nationwide study, August 1951, projected to U.S. population estimate, January 1953.	
<b>NEWSPAPERS</b>	632,957,000	
	ARB nationwide study, August 1951, projected to U.S. population estimate, January 1953.	

RADIO GETS LARGEST SHARE of time people spend with major media, according to CBS study shown above. Radio's share, in terms of person-hours per week, is 1,720,286,000 person-hours, or 40%. Yet,

study points out, according to McCann Erickson figures, of the total money spent in 1952 on these four media by advertisers, which came to \$4,375,400,000, radio required only \$722,700,000 or about 16%.

actual audience reduction is smaller because there are more sets and more people in the country. Here are some recent Nielsen comparisons showing the average rating and audience for both daytime and nighttime. The comparisons cover the week ending 9 May 1953 vs. the week ending 10 May 1952:

- Average night rating, 4.4 vs. 4.9.
- Average evening audience, 1,969,000 vs. 2,097,000.
- Average day rating, 3.5 vs. 3.7.
- Average daytime audience, 1,566,000 vs. 1,584,000.

### Out-of-home listening

**Q. What information is there on out-of-home listening to network**

**radio programs available today?**

**A.** There are no specific figures on particular programs but there have been a number of studies indicating the amount of out-of-home listening on a broad scale. ARB has done a diary study, projectable to the entire country. Pulse does studies on out-of-home listening in major markets. Broadcast Advertising Bureau has studied the amount of auto listening among cars on the road and is now refining these figures so they can be related in terms of actual traffic on the road. Nielsen has recently released figures on total out-of-home listening in the U. S., regions of the U. S. and in the various states. These figures should add to average radio ratings of virtually every program.

**Q. Has there been any noticeable trend in out-of-home listening?**

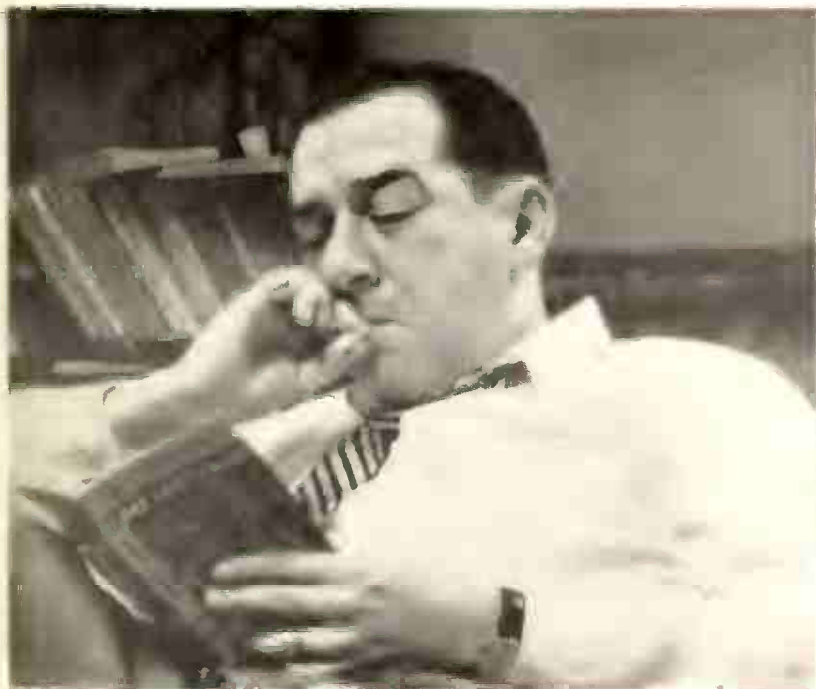
**A.** Pulse out-of-home figures show a steady increase since 1950. Averages of additional radio sets-in-use for more than a dozen large markets are as follows: 1950-51, 13.7%; 1951-52, 15.2%; 1952-53, 18.6%. These figures cover winter listening, not summer. The 1953 listening bonus ranged from 12.3% of home listening in Seattle to 21.7% in Philadelphia. (See Radio Basics in this issue.)

**Q. What is the extent of national out-of-home listening?**

**A.** According to Nielsen figures, developed from a sub-sample of the mar-

TANDEM-TYPE plans are popular with advertisers. MBS' five Multi-Message Plan shows, including "That Hammer Guy," below, have been sold out. Sponsor overflow is taken care of with other programs

BLOCK PROGRAMING trend is increasing in network radio, though it has always been a potent force. NBC's 13-year-old music block on Monday nights, including "Telephone Hour," will continue in fall



keting firm's coverage study in April 1952, the average national out-of-home listening bonus in terms of individual listeners is practically 12% of home listening during the week and nearly 15% on weekends.

**Q. During what hours of the day is out-of-home listening highest?**

**A.** The biggest non-home audiences according to Nielsen are during the afternoon with 3:00-4:00 p.m. being the peak listening hour, during both weekdays and weekends. This mid-afternoon bulge is more pronounced on weekends when Saturday and Sunday drivers are out in force. During the 3:00-4:00 p.m. period on weekends, total non-home listening is 31.5% of home listening, while auto listeners amount to 23% of home listeners. During the weekday 3:00-4:00 p.m. segment, the total non-home figure is 25.1% of home listening with auto listening about half of that. BAB's study of auto listening among cars on the road found that listening was highest 7:00-8:00 a.m. during both weekdays and weekends.

**Q. Is there much variation in non-home listening among different sections of the country?**

**A.** Yes. Nielsen divided the U. S. into five sections: Northeast, East Central, West Central, South and Pacific. It was found, for example, that during the 6:00-7:00 a.m. period the percent-

age of non-home to home listening ranged from a low of 9.7% to a high of 22.7%; during the noon-1:00 p.m. time the low was 10.1%, the high was 16.5%; during the 11:00 p.m. to midnight slot the low was 6.4%, the high 12.0%.

Regional variations also disclose that the Northeast, on the average, has the greatest amount of non-home listening during the week and just misses being in first place on weekends, when it is a shade below the East Central U. S. However, on weekends, the Northeast has the greatest amount of auto listening.

The Pacific states show the least amount of total non-home listening, although their percentage of auto listening to total non-home listening is higher than the average.

Regional differences will be important to regional network advertisers or to national network advertisers with regional cut-ins.

**Q. How can a network advertiser apply the Nielsen non-home listening figures to his Nielsen rating?**

**A.** He can't, not directly, anyway. But he can make some educated guesses. Before discussing how, here's just a few words of explanation. The Nielsen non-home figures are *not* percentage *points*. That is, if the Nielsen home audience for a program is 10% and the non-home figure during that hour is 10%, the total audience is not 20% but 10% of 10% or 11%. The

non-home audience is a percent of the home audience.

Also, in using the Nielsen home and non-home data, the advertiser must remember that NRI ratings are in terms of homes, while the non-home figures are in terms of persons. To compare the two in terms of total home and non-home listening, Nielsen has used various estimates on the number of home listeners per set. These estimates range from 1.5 to 2.25 persons per set depending on the hour of the day. The nighttime figures are naturally higher than the daytime figures.

To get back to the problem of how to add the non-home data to home listening, let's take a specific case—P&G, for example. It has a block of four soap operas on NBC radio between 3:00 and 4:00 p.m. during the week. Nielsen figures show that during that time there is an additional audience bonus (or, at least, there was in April 1952) equal to about 25% of the home audience. Can P&G be sure that this additional audience is listening to its soapers?

First, of all, it can be assumed roughly that every radio show on the air at that time increases its audience *on the average* by one-fourth. But P&G cannot be sure that the non-home audience divides its listening in the same way as the home audience. Half of this non-home audience happens to be in automobiles during that hour and auto listeners are not supposed to be so keen about concentrating on drama  
(Please turn to page 72)

**Average production and talent costs of sponsored network radio shows**

DAYTIME		
QUARTER HOUR*	HALF HOUR	HOUR
\$2,229	\$3,353	-----
NIGHTTIME		
QUARTER HOUR	HALF HOUR	HOUR
\$2,295	\$5,152	\$15,000

\*These quarter-hour shows include weekly soap operas whose cost brings the average production and talent cost up considerably.

**Top 10 agencies in number of quarter hours of programs on network radio\***

RANK	AGENCY	NO. QUARTER HOURS
1.	BENTON & BOWLES	37
2.	DANCER-FITZGERALD-SAMPLE	34
3.	YOUNG & RUBICAM	32
4.	WILLIAM ESTY	30
5.	FOOTE, CONE & BELDING	28
6.	NEEDHAM, LOUIS & BRORBY	27
7.	GEOFFREY WADE	24
8.	COMPTON	21
9.	BBDO	16
9.	JOHN F. MURRAY ADVC.	16

\*Number of sponsored quarter hours does not necessarily indicate supremacy in billings. It's measure of activity.

Average no. of stations in network lineup, daytime: 222 • Average no. of stations in network lineup, nighttime: 220

Source: All of these data were tabulated from SPONSOR's Network Radio Comparagraph of 29 June 1953. This chart giving essential data on net radio shows appears in alternate SPONSOR issues. Chart appears this issue page 89.





This oft-repeated scene has become a tradition between Clothier H. V. Holmes and KTUL Account Executive R. P. (Bud) Akin. For the 20th consecutive year, these two men have swapped signatures on KTUL advertising contracts. The satisfaction is obviously mutual. S. G. Holmes & Sons, sponsors the 5 o'clock News, Mon. thru Fri., on KTUL.

# REPEAT

## "SUCCESS STORY"

20th ANNUAL PERFORMANCE

*starring*

### ORIGINAL CAST

- ★ H. V. Holmes, president of S. G. Holmes & Sons, clothiers, Tulsa, Oklahoma.
- ★ R. P. (Bud) Akin, senior account executive, the KTUL Sales Staff.

**KTUL Offers  
Advertisers  
A Tradition of  
Confidence Based  
on Years of  
Consistent  
RESULTS**

- KTUL has MORE LOCAL PROGRAM SPONSORS than any OTHER TULSA network radio station.
- LOCAL ACCEPTANCE is the "GRASS ROOTS" TEST of a Radio Station's SELLING POWER!
- Get the KTUL story from your nearest AVERY-KNODEL, Inc., office.



CBS  
**RADIO**  
Network

JOHN ESAU—Vice President—General Manager

**AFFILIATED with KFPW, FORT SMITH, Ark., and KOMA, OKLAHOMA CITY**

while driving. Furthermore, male listening dominates that period, according to Nielsen, so that's another strike against P&G. On the other hand, CBS also has a block of soap operas on during that hour, so maybe it's not so bad after all.

In other words, the advertiser has to add or subtract a little in his own mind when using these Nielsen figures. One advertiser may get more than the average, another less. The advertiser must take into account the audience, the program, the attentiveness of listening

and the season of the year (is there a baseball game on at the time?). Nielsen used April for the survey because it represents "approximately the annual average of home radio listening."

**Q. How will these studies on non-home listening affect network radio advertising?**

**A.** A good bit of the information on non-home listening has pointed up auto listening and, what amounts to the same thing, the high percent of adult males in the non-home audience. The

networks, all of whom are using non-home listening material in one way or another to sell radio, feel that the facts call for a revision of thinking among advertisers who appeal to the male market, especially as regards their attitude toward daytime radio, when non-home listening is highest. These advertisers include auto manufacturers, refiners of gas and oil, brewers, tobacco and smoking accessory firms and others.

### **'Tandem' plans**

**Q. How have the "tandem" plans been doing?**

**A.** Pretty well. Mutual's new Multi-Message Plan, which replaced the Mutual-MGM Hollywood star showcase in January, ended up the spring season sold out. It offers 20 participations, four commercials on five shows. It is so popular now that Mutual is offering Multi-Message Plan prices (\$1,500 per participation during the summer) on non-M-M-P shows over the hot months.

CBS' Power Plan, which is aimed at late-in-the-week shoppers with Wednesday, Thursday, and Friday programs, started off slow last fall but picked up this year and ended the season practically sold out. Six of its nine segments, furthermore, are sold out through the year.

NBC's Operation Tandem (NBC started the network package idea, hence the generic term, "tandem") was sold out for part of the season, and two-thirds sold out during the rest of the time. ABC's Pyramid attracted nary a sponsor during the past season. The network's explanation was that ABC sponsors found other buys more attractive for their purposes.

**Q. What kinds of advertisers use "tandem" plans?**

**A.** All kinds. Mutual's clients include Camel, General Mills, Bromo Seltzer, Jacques Kreiser, Lever. Both Bromo-Seltzer and Lever, a recent member of the Multi-Message Plan client roster, have, in addition bought into *Titus Moody* and *Nick Carter*, respectively. CBS has P&G, Bryl Creme, and Nescafé through August, and Chesterfield was in for a short burst early last season. Operation Tandem clients include Emerson Drug, Bromo Seltzer, Esquire Boot Polish, Buick,

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

if a watt looked like this



and there were



of them

covering



people

YOU'D HAVE THE GREATEST COVERAGE POSSIBLE IN A 5-STATE REGION

and in the Detroit Area that's what you get with

**MUTUAL** **CKLW**

AT THE LOWEST RATE OF ANY MAJOR STATION

Adam J. Young, Jr., Inc.  
National Rep.

J. E. Campeau  
President

Guardian Bldg.—Detroit 26

and a new client is already signed up for the fall. The Coleman Co., makers of space heaters.

**Q. What kind of buys will be available on "tandem" plans in the fall?**

**A.** So far as availabilities go, CBS may have one buy of three participations across-the-board. NBC may have two. It is not definite whether ABC will have a Pyramid Plan in the fall, but the web is considering offering daytime buys along the same line as its

Pyramid Plan. Mutual may be sold out but will probably add shows that can be bought on the same terms as Multi-Message Plan shows.

The tandem-type plans can be roughly divided into two kinds. CBS and NBC, each of which will have three shows next fall, usually require a client to buy one participation in each show, although there have been exceptions. CBS, for example, has eight of nine announcements sold for the summer and an advertiser can buy one. However, this one segment will be subject to recapture in the event Nescafé,

which now has two participations, does not continue after August and another advertiser signs up for three announcements across the board. CBS and NBC also require a full network.

Mutual and ABC will sell one announcement. However, discounts are given for bigger purchases. Both of these nets also have five-show packages. They are more flexible than CBS and NBC in the matter of network lineups. Mutual has sold split networks but one of the clients (Sauer) bought the entire plan in the South.

## Merchandising

**Q. What kind of merchandising aid is offered by radio networks to clients?**

**A.** It varies. NBC, only network with a separate merchandising department, has 12 district supervisors who cover the country for NBC clients visiting key retailers and wholesalers, clients' district sales offices, station affiliates. CBS merchandising spills over into program promotion. The network holds yearly clinics with station managers and promotion managers to go over plans for the coming year. It also hits hard with CBS radio ads in retail trade papers, which not only push radio but list CBS clients. Mutual holds special retail promotions for sponsors selling to super markets. Last year one was "Look Mom—It's a Picnic!" Last February it was "Wife Week."

All networks will send out dealer mailings and print display material at cost. NBC, for example, has special point-of-sale material for its clients' products with art work playing up the glamor of network programming. The nets also work at getting affiliates to cooperate and act as coordinators for network merchandising and program promotion.

**Q. Specifically, how can network radio merchandising help an advertiser?**

**A.** One example is the way NBC helped Phillips Toothpaste break into the super markets last season. Selling to super markets was something new to Phillips' salesmen. When NBC was called in, its merchandising men decided to use as a lever Phillips' current retail deal of two tubes for 63¢. NBC district supervisors during 60 days of activity saw 117 important drug whole-

**W**herever you  
**G**o there's  
**R**adio

You're going places—everywhere—when WGR carries your advertising throughout Western New York, Northwestern Pennsylvania and nearby Ontario. It's the most listened-to station in the area.



*For example: Record audiences tune in daily... morning, afternoon and night... to WGR's "top three" disc spinners—John Lascelles, Billy Keaton and Bob Glacy.*

**CBS  
Radio  
Network**



Leo J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry

**BROADCASTING  
CORPORATION**

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

# Farm Leadership

## is no mere accident

WLS farm programs are planned and presented by men and women who have spent a lifetime studying the problems of agriculture — know just what times are best for reaching the market — know just what types of programs are needed and wanted. A few of these specialists are pictured on this page — all exclusively WLS broadcasters.

Thru years of service to the vast agricultural industry by these and other station-specialists, WLS has emerged as the undisputed leader in the Midwest. No mere accident — but the result of planned programming and service by the largest informed agricultural staff in radio.

### ... Service that Sells

This agricultural leadership has solid commercial value. The over 4 billion dollar farm income (11½% of the nation's total) can be most profitably tapped by the 50,000 watt voice of WLS. That is why leading national and regional advertisers have consistently used WLS to sell the 1,777,000 farm people whose economy is completely wrapped up in agriculture.

When thinking of the Midwest, think of WLS for effective coverage of this important agricultural market. Ask your Blair man for a complete presentation telling the story of WLS and the Midwest Rural Market.

**DIXON HARPER**  
WLS Farm News Director  
For several years an executive council of NABFD  
Graduate of Iowa State College



**CARL NEUMANN**  
Acting Farm Program Director. Plans and coordinates all farm programming  
Former County Agent  
Graduate of Oklahoma A & M.



**WILLIAM SMALL**  
Supervises all WLS News activities. Wide experience in newspaper and radio journalism. Graduate of the University of Chicago



**RALPH YOME**  
Associate Editor and Science Editor, Prairie Farmer. Expert in field of agricultural experimentation. Travelled extensively throughout world studying international farm conditions.

**JIM THOMSON**  
Managing Editor, Prairie Farmer. Formerly held similar job with State Farm Bureau Magazine. Graduate of the University of Illinois



**DAVE SWANSON**  
Manager, Chicago Producers Association. One of the best informed men on livestock marketing. Broadcasts markets regularly on WLS.



**BILL MORRISSEY**  
A market specialist for 30 years. Veteran expert from the Chicago Union Stock Yards. Broadcasts markets regularly on WLS.



**PAUL JOHNSON**  
Prairie Farmer Editor. Regular WLS commentator. Helps formulate WLS farm policy. Nationally recognized as outstanding farm authority.

Source: CONSUMER MARKETS, 1952-53.  
BMB, Study No. 2 — 25-100% penetration.



**CLEAR CHANNEL Home of the NATIONAL Barn Dance**

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK — REPRESENTED BY JOHN BLAIR & COMPANY

In cash orders  
for a  
10c booklet..

# "KEX outpulled every other station used on the Pacific Coast"

According to the agency, cash orders returned by KEX's "Kay West" Program exceeded those returned by any station in the seven other cities used on the Coast: Los Angeles, Long Beach, Oakland, Sacramento, San Diego, Seattle, San Francisco.

This is typical of KEX results in the great Pacific Northwest market! For spot action like this, get in touch with KEX or Free & Peters.

**KEX**  
PORTLAND, ORE.  
50,000 WATTS  
ABC AFFILIATE

**WESTINGHOUSE**  
RADIO STATIONS Inc  
WBZ • WBZA • KYW • KDKA  
WOWO • KEX • WBZ-TV • WPTZ  
National Representatives, Free & Peters,  
except for WBZ-TV and WPTZ; for the  
television stations, NBC Spot Sales

salers, secured cooperation from more than 100 of them. They also contacted 114 key drug and food chains and arranged for special displays in 93. More than 50 NBC affiliates were enlisted in the merchandising drive. Their cooperation ranged from trade mailings to personal solicitation.

As the NBC merchandising department explained in a slide film on its work, "When the power of NBC advertising was properly presented to these retailers, they ordered extra stocks of Phillips Toothpaste—set up displays to cash in on the demand created by *Stella Dallas* and *Young Widder Brown* radio programs."

**Q. What specific sales results can networks point to as a result of merchandising?**

**A.** As an example, take Mutual's "Wife Week." It was run from 9-14 February, the latter date being St. Valentine's Day. The idea behind the promotion was that the little woman was entitled to a vacation from shopping and housework and that the rest of the family should take over.

The campaign was divided into two parts. On-the-air promotion plugged the idea of "Wife Week" via announcements and network stars introduced and interviewed wives. On the retail level, Mutual brought in as its primary partner the Independent Grocers' Alliance. Mutual and local station-advertised grocery products were featured in special window and shelf displays and "Wife Week" point-of-sale material was supplied each cooperating store with space for call-letter imprint.

To fully measure the result of the promotion, Providence and WEAN were chosen as the models. The store group involved was the Roger Williams Grocery Co., wholesalers for 85 IGA stores in the Connecticut-Rhode Island-Massachusetts area, but the testing concentrated on nine Providence super markets.

Store sales in the nine super markets jumped 25% over the normal sales week. Store volume in the smaller IGA establishments rose 15%. Sales of all 10 Mutual-advertised brands tripled.

## Network flexibility

**Q. How flexible will networks be this fall?**

**A.** The trend has been to greater

flexibility of networks, though many of the big network users prefer to buy almost the full network, especially on CBS and NBC. Continental Baking uses a small CBS network but has been doing so for years. Locke Stove Co. will start on CBS 13 August in evening time with a 25-station lineup for 13 weeks. Locke is on an NBC Southern regional network now and had asked NBC for a similar network in the evenings but NBC turned it down.

The reason for NBC's refusal is their sales policy relating to network flexibility. This provides that, during network option time, an advertiser can buy whatever stations he wishes—provided the gross time billings equal at least 75% of the full network gross billings. Locke's order would not have equalled this. During station option time, which Locke has now, NBC is more flexible and the only barrier standing in the way of an advertiser's getting what he wants is the refusal of stations to go along.

At CBS the Standard Facilities Plan

**CAUGHT PASSING THE BUCK**



To Rochester Sport Fans—and they love him! . . . Jack Buck, WVET's Ace Sports Announcer play-by-plays the Rochester Red Wings, Sponsored by Budweiser.

**P. S. WVET IS THE HOME OF CHAMPIONS NETWORK, TOO**  
*We're really on the ball for our clients. All baseball adjacencies have been sold.*



**WVET**  
MUTUAL

The Swing is to WVET

**IN ROCHESTER, N. Y.**  
Represented Nationally by  
**THE BOLLING COMPANY**

# R

Use this  
 low-cost KBIG  
**RADIO** prescription  
 to test the Southern  
 California market

6,000,000 people from every state—4% of America!  
 Young in spirit, they are open-minded—ready to try.  
 With \$11,000,000,000 net income, they are ready to buy.  
 It's the biggest market west of Chicago.  
 One-half live in big cities—Los Angeles, Long Beach, San Diego.  
 A quarter in 100 outlying cities and communities . . .  
 A quarter in rich rural regions,  
 including America's #1 agricultural county.  
 The dollar-wise way to test your product or service is to use KBIG,  
 which completely covers this urban and rural area.

John Poole Broadcasting Company • KBIG — KBIF — KIK  
 6540 Sunset Boulevard — Hollywood 28, Calif. • Telephone: HO. 3-3205  
 Representative: Robert Meeker Associates, Inc.

*10,000 watts — 740 on the dial*

*Giant Economy Package of Southern California Radio*

# KBIG

## R Prescription A-1 Announcement Packages

KBIG Daily Dozen Announcements  
 all in one day . . . . . Just \$120.

KBIG Weekly Packages range  
 from 36 spots for \$360.  
 to 200 spots for . . . 1120.

KBIG Monthly Packages range  
 from 48 spots for \$460.  
 to 200 spots for . . . 1400.

## R Prescription N-1 Newscast Packages

20 KBIG 5-minute Newscasts  
 within one week  
 total cost \$432.

50 KBIG 5-minute Newscasts  
 within one month  
 total cost \$902.

## R Prescription DD-1 Double Dose

Add KBIF Fresno — 900 KC  
 1000 watts — to any KBIG  
 Announcement Package.

For just 25% more than the cost of  
 KBIG alone . . . you get America's  
 greatest agricultural section—the rich  
 five county Central San Joaquin  
 Valley, added to America's third  
 largest market.

*Ask your Meeker man or KBIG salesman.*  
 JOHN POOLE BROADCASTING CO.  
 KBIG • KBIF • KPIK  
 6540 Sunset Blvd., Hollywood 28, Calif.  
 Telephone HOLLYWOOD 3-3205

requires the advertiser to buy the basic network of 28 stations "plus such other stations as are required to compose a network satisfactory to CBS Radio." However, under the Selective Facilities Plan the advertiser can buy any station combination "acceptable to CBS Radio" provided the advertiser will make his program available to the entire network so that CBS can sell the unsponsored stations to non-competitive clients.

Mutual and ABC have no set policy on network flexibility. Each case is examined on its merits. An advertiser who wants a small network in a prime

time slot probably won't get it, even if it happens to be unsold at the time. Both networks will also take into consideration the advertiser's future plans. That is, will the advertiser enlarge his network if his initial broadcasting efforts are successful?

**Q. Can an advertiser buy a radio network in non-TV markets only?**

**A.** All networks permit advertisers to by-pass TV markets. There are still plenty of non-TV markets. A count, by networks, of stations in non-TV America shows: ABC, 176; CBS, 114; MBS,

416; NBC, 107. In the case of NBC it is not possible that the 75% formula will permit an advertiser to by-pass every TV market because that part of the NBC network that covers non-TV America will not add up to enough in the way of billings.

**Q. Should a radio network advertiser by-pass TV markets?**

**A.** There is much evidence which points to the fact that it is actually expensive for a radio network advertiser to by-pass TV markets. There will still be plenty radio-only homes in the fall, even in the large markets. The New York metropolitan area, for example, has about a million radio-only families alone.

In an address before the Proprietary Association last month, John J. Karol, vice president in charge of CBS Radio sales, pointed out, "Radio's ability to produce big audiences at low cost is just as real in television markets as outside television markets . . . 35% of the national audience to four of our major evening programs comes from the CBS Radio stations located in the 10 biggest television markets. And the cost-per-1,000 for this audience is lower even than the low national cost-per-1,000." Among the shows referred to were *Amos 'n' Andy* and *Charlie McCarthy*. The figures are from Nielsen, December 1952.

Also using Nielsen rating data from December, ABC came up with figures showing that for 32 shows on all four networks 49% of the audience came from non-TV areas. (See, "Is dropping your radio show in a TV market false economy?" SPONSOR, 1 June 1953.)

The breakdown by networks is as follows: ABC (six programs), 51.7% audience in TV areas, 48.3% audience in non-TV areas; CBS (15 programs), 50.5% and 49.5%; MBS (two programs), 36.1% and 63.9%; NBC (nine programs), 51.0% and 49.0%.

As an example of the false economy in dropping TV markets from a radio show's station roster, take the case of Colgate's *Mr. & Mrs. North*. Last year Colgate dropped eight radio stations in TV markets from the show's lineup. Colgate discovered that while it saved 8.7% of the cost of the show, it lost 18.2% of the audience. The show's cost-per-1,000 thus increased 11.6%. Result, in January of this year, Colgate reinstated the eight stations.



SCIENTIFIC AGRICULTURE RESULTS IN MORE PRODUCTS IN HAMPTON ROADS, VA.

## Your Advertising is MORE PRODUCTIVE in America's Miracle Market

The great strides that have been, and are being made, in the development of more productive farms means that agriculture is playing an even bigger part in this market's economy.

Get your share of the increased retail sales in Norfolk, Portsmouth, Hampton, Newport News and Warwick — America's 26th market.

**WTAR: NBC Affiliate**  
**WTAR-TV: All Networks**

**NORFOLK, VA.**

PRODUCE MORE SALES... use both *Dominant* WTAR-AM and WTAR-TV, Norfolk. Contact Edward Petry & Company, National Sales Representative.





# KOY-Land

Fifth Richest Agricultural Market!

U. S. Census of Agriculture ranks Maricopa County (Phoenix Metropolitan Area) fifth in the United States in value of agricultural products.

Approximately \$160,000,000 this year!

This area supports some 350,000 people.

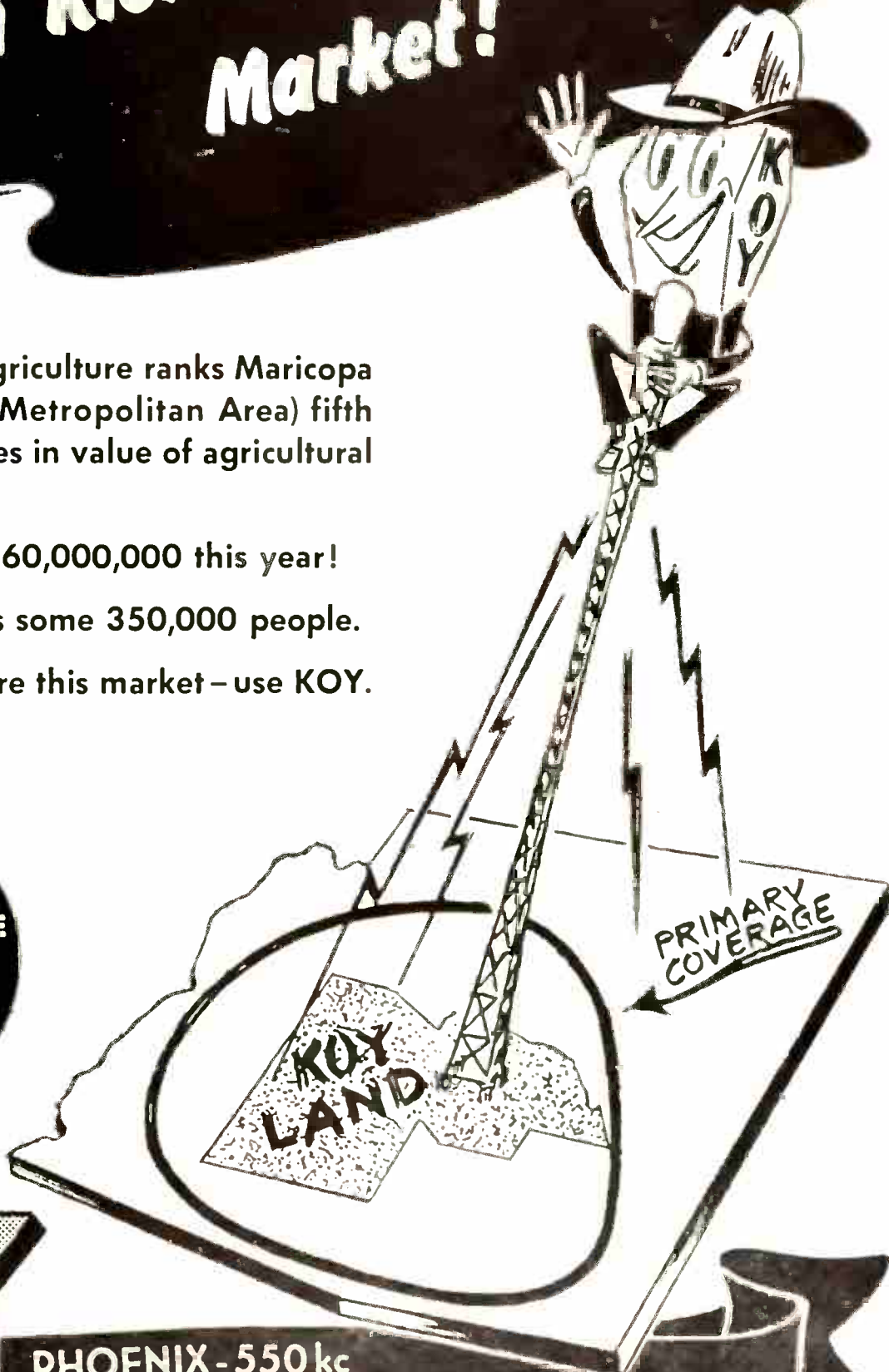
Best way to capture this market - use KOY.

Member  
**MUTUAL-DON LEE**  
and Key Station  
**THE ARIZONA  
NETWORK**

# KOY

PHOENIX - 550 kc

*"Covering Arizona Like the Sun"*



# WIBA Leads On Total of Listeners

The daily radio audience listening to Station WIBA continues to be greater than that of any other station heard in Madison during all three segments of the day—morning, afternoon, and evening—according to the results of a Hooper Broadcast Audience survey made last month in Madison.

The Hooper study also reveals that standard radio listening in Madison had increased 3.1 per cent over a similar period in 1951.

Station WIBA's share of the morning radio audience, Monday through Friday is 35.2 per cent, as compared with 28.9 per cent for station "B"; 16.7 per cent for station "C", and 6.4 per cent for station "D", according to the survey, which was made by C. E. Hooper, Inc., nationally recognized audience measurement firm of New York City.

In the afternoon WIBA has 38.8 per cent of the audience, while station "B" has 18.1 per cent; station "C" 24.4 per cent, and station "D" 4.8 per cent.

At night WIBA has 36.8 per cent, station "B" 24.5 per cent; station "C" 20.9 per cent; and station "D" 3.9 per cent.

The all-day, Monday through Friday, average shows WIBA with 39.93 per cent; station "B" with 23.83 per cent; station "C" with 20.7 per cent; and station "D" with 5.03 per cent.

In addition to maintaining the

Reprinted from The Capital Times, Madison, Wisconsin, April 16, 1953. Free reprints sent on request.

FIRST IN MADISON FOR 28 YEARS!



WIBA-AM WIBA-FM

5000 WATTS ON 1310

Established 1925

AVERY-KNODEL, INC.  
REPRESENTATIVES

BADGER BROADCASTING COMPANY  
MADISON, WISCONSIN

As an added inducement for network advertisers to keep TV markets on their schedule, Mutual provides that six months after a TV station comes on the air, evening rates for its affiliates in such a market will be cut 50%.

**Q. What will the network allow the advertiser in the way of cut-ins?**

**A.** The policies vary from one network to another. ABC and Mutual not only permit them but sometimes use their liberal cut-in policy to sell clients. NBC and CBS are more strict. The former controls all cut-ins on network shows and handles the planning, copy routing, billing and other problems involved. CBS only takes care of authorizations, leaves other details to client and station.

## Research round-up

**Q. What's new in the measurement of multiple-set radio listening that will interest air advertisers this fall?**

**A.** Plenty. Nielsen is going ahead with the installation of Audimeters which can measure audiences on as many as one TV and three radio sets. This follows the recent signing of contracts with the national radio networks.

**Q. When will advertisers be getting results on multi-set radio listening?**

**A.** While it may take as long as 12 to 18 months to complete installation of the MRM (Multiple-Receiver Metering) Audimeters, since the Nielsen sample is being changed, ratings will be weighted during the interim period to take into account new figures on multi-set ownership which were obtained during last year's Nielsen coverage survey. Advertisers will probably be getting the results of these weighted ratings in the immediate future.

**Q. To what extent will the weightings and revised sample affect network radio ratings?**

**A.** Predicting ratings, even average ones, is a dangerous business. However, there is no question but that the ratings will be up because the proportion of multi-set homes is up. Estimates of the increase range from 5 to

8% of "old style" ratings, with Art Nielsen himself favoring the lower figure. The increase, of course, will lower cost-per-1,000 figures for all network programs.

**Q. What changes will be made in the Nielsen sample as a result of the greater emphasis on multi-set listening?**

**A.** Nielsen is always making changes in its sample to reflect changes in the population makeup and movement. Furthermore, Nielsen measures multi-set listening now, too. Here's how the new Nielsen multi-set count compares with the old: New—56.3% one-set homes, 31.9% two-set homes, 11.8% three-or-more-set homes. Old—71.4% one-set homes, 27.6% two-set homes, 1% three-or-more set homes.

**Q. To what extent do the various research services currently reflect multi-set radio listening?**

**A.** Pulse recently made a comparison of its own New York area figures against Nielsen and Hooper. It found that its own average sets-in-use figures were pretty close to Nielsen's when the two services were measuring the same type of sample, while Hooper's figures were substantially lower than both.

In making the comparison, Pulse used average sets-in-use figures from



### 4 Reasons Why

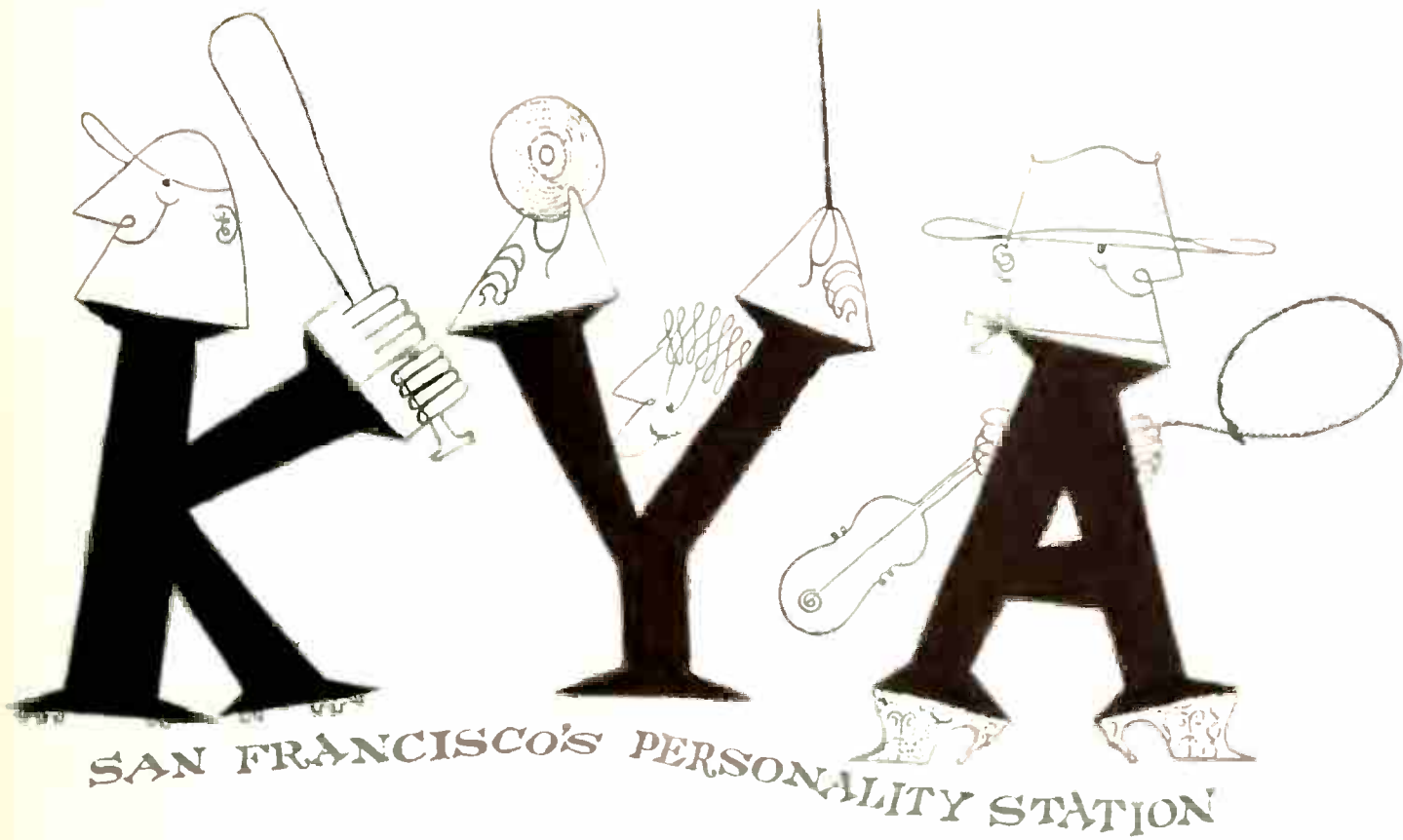
The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of  
"WHO'S WHO ON WEVD"  
HENRY GREENFIELD

WEVD 117-119 West 46th St.  
New York 19  
Managing Director



**KYA'S PERSONALITY PROGRAMMING**

**REALLY PAYS OFF IN THE**

**SAN FRANCISCO-OAKLAND AREA**

For instance, the

"George Ruge Koffee Klub" leads all

San Francisco independents from

6:00 to 9:00 a. m., (Pulse,

March-April). Ruge is *first* in eleven

out of the twelve quarter hours, second in the other.

More important, Ruge sells more merchandise, too.

Any KYA salesman or representative can cite you success

stories and satisfied customers.

But here's the clincher for agency time buyers

and advertisers. George Ruge's Koffee Klub

has *more San Francisco sponsors than any other*

*San Francisco station.*



The San Francisco News

"KYA's George Ruge Tells How He Does It"

...Morning Program Has Most Listeners...

By Dorothy Beck,

News radio columnist.

Represented Nationally by GEORGE W. CLARK, INC.

8:00 a.m. to 10:00 a.m. since Hooper measures only between those hours. Furthermore, Pulse did not use its own figures on listening in homes with three-or-more sets because it felt the current Nielsen sample for the New York area (56 counties vs. Pulse's 12) would contain, like Nielsen's current national sample, few homes with three-or-more sets.

Here are the figures Pulse compared: Hooper sets-in-use for January through March, 1953, 8.9%; Nielsen sets-in-use for January, 1953, 14.7; Pulse January, 1953, sets-in-use for one-set homes, 13.9% (Pulse for one-

plus two-set homes was 16.7%). The implication was that Hooper underestimates radio listening; Pulse pointed to its high degree of correlation with Nielsen.

Pulse also pointed out that its figures would normally be higher than either Hooper's or Nielsen's because it measures total audience during a given quarter hour while the other two services measure average minute audiences. That was another reason why Pulse did not use homes with three-or-more sets. If Pulse had used the three-or-more set homes its figures would have been *much* higher, since Pulse

found out the following about multi-set ownership: (1) 32.9% of New York area families owned one set, (2) 28.2% owned two sets, and (3) 38.9% owned three-or-more sets. It found out, in addition, that these three-or-more set homes account for more than half of all radio listening in N. Y.

One moral you can draw from the Pulse study: The rating "muddle," where ratings of different services disagree markedly, may be due not to inaccuracy of the research itself but to failure of the sample to keep up with the growth of multiple sets. The new Nielsen sample, which increases the proportion of homes with more than one set is an important step.

**Q. What's been happening among research services in audience measurement?**

**A.** In radio, the most important developments are the increased emphasis on out-of-home listening and multi-set listening (see other questions in this section).

Since SPONSOR's last round-up on the various research services, Coffin, Cooper & Clay's Tele-Que reports for Los Angeles and San Francisco were merged into ARB. ARB has discontinued Washington, D. C., radio reports.

Hooper has been developing the telephone-coincidental-plus-diary method for in-city TV ratings. Its 40-city coverage will be increased to 50 cities in October. The coincidental-plus-diary technique is used as a correction for inflated or deflated diary ratings.

The formula works as follows: The average diary TV sets-in-use figures during a certain control period (such as noon to 6:00 p.m. Sunday) is divided into the average coincidental sets-in-use figure during the same control period. The resulting figure is applied against a diary rating for a specific program. If the diary rating is, say, 50, and the resulting figure mentioned above is .5, then the Hooperating would be 25.

Nielsen has discontinued giving percentage ratings for TV shows in its public releases, now shows only homes reached. Percentage ratings for radio shows were dropped some time ago. Reason for dropping ratings (they are still supplied, of course, to Nielsen clients) was that the broader radio base (all radio homes) tends to deflate radio compared with TV (base: homes which can receive the program).

<b>SKINNER'S</b>			<b>SKINNER MANUFACTURING COMPANY</b> OMAHA, NEBRASKA
DATE	CHECK NUMBER	PAY TO THE ORDER OF	
JUN 15 '53	1208	FRED L CONGER	
TO THE OMAHA NATIONAL BANK OMAHA, NEBRASKA			SKINNER M



## Good Joke On Us . . .

WREN has used every adjective in the book to tell you about our effective, sales-producing Merchandising Program.

And now, The Skinner Manufacturing Company does it for us. **FIRST PRIZE** in Skinner's Raisin-Bran merchandising contest for all competing stations goes to WREN! We are pleased to receive the award . . . pleasantly surprised to find that after all our ad-writing, a client would say it better for us.

P.S. Illustration is copy of \$100 check given WREN as first-place award. You can't cash it . . . but you can cash in on WREN's selling power. See your Weed & Company man.



5000 WATTS
TOPEKA, KANSAS
WEED & CO.

\* \* \*

## COVERAGE

5000 watts (full time) on 630 kc, blanketing NEW ENGLAND'S SECOND LARGEST MARKET, and also covering the rich Fall River-New Bedford, Mass., marketing area with a signal greater than 2 mv.

\* \* \*

## AUDIENCE

An active audience, loyal to a BALANCED schedule of TOP-RATED CBS and local programs —programs designed for PRIMARY listening attention. Important because—listeners who really LISTEN, are buyers who really BUY!

\* \* \*

*more*

*New Englanders*

*listen to WPRO*

*than any other*

*Rhode Island*

*station.*

reach the  
most buyers,

BUY BASIC...



**WPRO** AM  
& FM

PROVIDENCE • 630 KC • 5000 W



**In this 5-Station Market,**

***WSYR is FIRST***

***Any way you look at it***

**PULSE OF SYRACUSE  
April, 1953**

**72** 15-Min. Periods, 6 a.m. to Midnight  
**WSYR FIRST ... in 50 periods**  
**WSYR SECOND in 22 periods**  
**72**  
*(that's all there is)*

**NIELSEN 1952**

**WSYR FIRST  
by 47% to 212%**

**SAMS 1952**

**WSYR FIRST  
by 29.8% to 239%**

***WSYR* ACUSE  
570 KC**

NBC Affiliate • Write, Wire, Phone or  
Ask Headley-Reed

**WSYR-AM-FM-TV — the Only Complete Broadcast Institution in Central New York**

## Top 10 available programs on each of the radio networks\*

### Top 10 availabilities on ABC Radio

TITLE	TYPE	APPEAL	LENGTH	NET PRICE	EXPLANATION	
1. TURN TO A FRIEND†	Aft.	Aud. Partic.	Family	30 min. 5 wk	\$450 per 15-min. segmt	Contestants answer questions to help those in need
2. STARR OF SPACE	Aft.	Drama	Juvenile	25 min. 2 wk	\$1,500 per 25-min. segmt	Adventures of the space inventors in the year 2013
3. WHEN A GIRL MARRIES†	Mora.	Serial drama	Women	15 min. 5 wk	\$2,930	Story of young marriage scripted by Elaine Carrington
4. THREE-CITY BY-LINE	Eve.	News	Adult	15 min. 4 wk	\$1,850	Hy Gardner, I. Kupciak, Sheila Graham with latest gossip
5. DON CORNELL SHOW†	Eve.	Musical-Variety	Family	15 min. 1 wk	\$800	Musical star Don Cornell sings. Interviews guest stars
6. NEWS OF TOMORROW†	Eve.	News	Family	15 min. 4 wk	\$1,250	Gordak Frazer quarterback a top team of ABC newsmen
7. HERITAGE†	Eve.	Drama	Family	30 min. 1 wk	\$3,850	Documentary dramas produced in conjunction with 'Life'
8. YOUR DANCING PARTY†	Sat. eve.	Musical	Family	2 hrs. 1 wk	\$6,000	Two hours of danceable music for Saturday night juv.
9. AMERICAN MUSIC HALL†	Sua. eve.	Musical-Variety	Family	2 hrs. 1 wk	\$7,800	Burgess Meredith is host. Show is sold also in segments
10. NO SCHOOL TODAY†	Aft.	Variety	Juvenile	30 min. 1 wk	\$725	Big Jon and Sparkie entertain the small fry with stories

### Top 10 availabilities on CBS Radio

TITLE	TYPE	APPEAL	LENGTH	GROSS PRICE	EXPLANATION	
1. BROADWAY IS MY BEAT†	Eve.	Detective	Adult	30 min. 1 wk	\$3,150	Detective's adventures behind Broadway's bright lights
2. CRIME CLASSICS†	Eve.	Mystery	Adult	30 min. 1 wk	\$4,015	Dramatizations of actual crimes, famous and obscure
3. DECEMBER BRIDE†	Sua. eve.	Situation comedy	Family	30 min. 1 wk	\$4,550	Spring Byington cast as marriageable mother-in-law
4. ESCAPE†	Eve.	Drama	Family	30 min. 1 wk	\$2,600	New and old stories dealing with high adventure
5. GANGBUSTERS†	Eve.	Detective	Adult	30 min. 1 wk	\$3,850	Tense detective stories based on true crime cases
6. GUNSMOKE†	Eve.	Western	Adult	30 min. 1 wk	\$2,875	Exciting-but-literate stories at Dodge City in Old West
7. JUNIOR MISS†	Eve.	Situation comedy	Family	30 min. 1 wk	\$3,750	The doings of an irrepressible teen-ager and her family
8. ON STAGE†	Eve.	Drama	Family	30 min. 1 wk	\$4,010	Cathy & Elliott Lewis star in aft.-beat mystery dramas
9. ROGERS OF THE GAZETTE†	Eve.	Drama	Family	30 min. 1 wk	\$3,885	Will Rogers Jr. in tales of a country newspaper editor
10. TWENTY FIRST PRECINCT†	Eve.	Detective	Adult	30 min. 1 wk	\$3,475	N. Y. crime as seen through eyes of a precinct captain

### Top 10 availabilities on MBS

TITLE	TYPE	APPEAL	LENGTH	NET PRICE	EXPLANATION	
1. BOBBY BENSON†	Aft.	Western	Juvenile	30 min. 1 wk	\$1,500	For many years a favorite show of small fry listeners
2. SQUAD ROOM†	Sun. eve.	Detective	Adult	30 min. 1 wk	\$1,750	True-to-life re-enactment of workings of big-city police
3. UNDER ARREST†	Sun. aft.	Detective	Adult	30 min. 1 wk	\$1,750	Stories of a homicide squad captain solving crimes
4. WONDERFUL CITY†	Aft.	Aud. Partic.	Family	30 min. 5 wk	\$5,000	New participation show, featuring Harry Wismer as m.c.
5. JOHNSON FAMILY SINGERS†	Aft.	Musical	Family	30 min. 5 wk	\$1,750	Famous Southern singing family Pa., Ma., Betty & boys
6. MAN OF MYSTERY	Eve.	Mystery	Adult	15 min. 5 wk	\$1,350	Two-man suspense stories, featuring actor John Griegs
7. KNIGHT'S ADVENTURE	Eve.	Mystery	Adult	30 min. 1 wk	\$1,800	Lee Bowman stars as sleuth in these mystery adventures
8. DEADLINE—30†	Eve.	Mystery	Adult	30 min. 1 wk	\$1,750	Adventures of a new paperman who covers the crime beat
9. HIGHWAY, U.S.A.	Eve.	Drama	Family	30 min. 1 wk	\$1,750	High adventure, romance blend in this new drama series
10. WHERE IN THE WORLD	Eve.	Aud. Partic.	Family	30 min. 1 wk	\$2,000	New kind of quiz game: all questions deal with travel

### Top 10 availabilities on NBC Radio

TITLE	TYPE	APPEAL	LENGTH	NET PRICE	EXPLANATION	
1. BOB HOPE†	Eve.	Comedy	Family	30 min. 1 wk	\$11,000	Irrepressible Robert in new comedy variety presentation
2. FIBBER MCGEE & MOLLY†	Eve.	Situation comedy	Family	30 min. 1 wk		Domestic comedy series, long a favorite on NBC Radio
3. MARTIN & LEWIS†	Eve.	Comedy	Family	30 min. 1 wk		Hollywood's zanyest pair. Lewis clown, Martin vocalizes
4. BEST PLAYS†	Eve.	Drama	Adult	60 min. 1 wk	\$3,500 per 30-min. segmt.	Outstanding radio adaptation of Broadway's famous plays
5. MY SON JEEP†	Sun. eve.	Situation comedy	Family	30 min. 1 wk		Comedy adventures of a young boy and his widower father
6. ROSEMARY CLOONEY†	Eve.	Musical	Family	15 min. 2 wk	\$3,000	Rosemary sings popular favorites. Guest stars appear
7. EDDIE CANTOR†	Eve.	Record Show	Family	30 min. 1 wk	\$2,500	Eddie spins records, tells showbusiness recollections
8. CONFESSION†	Eve.	Drama	Adult	30 min. 1 wk	\$2,500	True-to-life stories of high drama told in first-person
9. JASON & THE GOLDEN FLEECE†	Sua. aft.	Drama	Adult	30 min. 1 wk	\$2,500	MacDonald Carey sails Seven Seas on 'Golden Fleece'
10. G.I. JOE†	Eve.	Situation comedy	Adult	30 min. 1 wk	\$2,500	Hilarious adventures of group of soldiers in U.S. Army

\*As selected by the networks at SPONSOR's request.

†Means show has been on the air

**Where  
there's  
smoke  
there's  
radio—**



Today, no one anywhere has to be shown what a cigarette looks like—or how to smoke it. Lighting one is the first thing many people do in the morning. Putting one out is the last thing they do at night.

Everywhere people are smoking more cigarettes than ever before. Some 3 trillion since the war. An expected 400 billion this year. They have more choice than ever before. Regular. King-Size. Tipped. Filtered. Flavored. And some 27 brands.

#### ***That's Where Advertising Comes In***

For the people who sell cigarettes know that a brand

is by and large a state of mind. And that advertising creates this state of mind...turns a product into a brand...and slips it in the customer's pocket.

They know that a brand is no brand at all when it's in a market advertising doesn't reach.

And they also know that as advertisers, they have less than ½¢ a pack (taxes, 8¢ plus) to win the share of the market.

#### ***That's Where Radio Comes In***

Of all media, radio alone exactly parallels the requirements of the cigarette industry—and of an industry that wants to speak to everyone, often economically.

Like cigarettes, radios turn up everywhere—except in subways and the public library. Like smoking, listening knows no boundaries—geographic, economic, or educational.

And just as people are buying more cigarettes than ever before, they're buying more radios than ever before. Some 100 million since the war. Another 14 million indicated for this year. And among some 50 makes, radio sets also offer more choice than ever before. Auto. Portable. Clock. Console. Combination.



Naturally these radios command a lot of listening, in *all* markets. Day and night, the average family listens some 20 hours a week. For radio, as they say, satisfies and . . .

### **CBS Radio Satisfies Best**

On CBS Radio, advertisers find their biggest audiences — and a cost per thousand that's 20 per cent lower than on any other network. Consequently, CBS Radio makes even smaller that "fraction of a cent" which most rapid turnover, cumulative profit products can afford to spend on advertising.

Perhaps that's why *all* of the five major cigarette companies — American Tobacco, Liggett & Myers, Lorillard, Philip Morris, and R. J. Reynolds — are using CBS Radio in 1953. And why cigarette billings on CBS Radio are up 33 per cent over last year.


### **For All Mass Products, Radio Is a Basic Medium**

Whether the product costs pennies or thousands. Whether it lasts for a week or a lifetime. For example, *soap*, now sponsoring 32 CBS Radio broadcasts every week. And *drugs and cosmetics*, sponsoring 55. Or *household furnishings and appliances*, today

investing 121 per cent more on CBS Radio than last year. Or *automobiles*, with two accounts new to CBS Radio this year alone.

*The dollar vote from advertisers of all kinds is running 25 per cent stronger for the CBS Radio Network than for our nearest competitor.*

Whatever your product, if you're looking for a low-budget way to maintain present market loyalties *and to reach out to new customers . . .* if your advertising requires frequency, and economy, and impact, strike up a match with radio.



**Where  
there's  
smoke  
there's  
radio—**

**and no  
radio  
matches  
CBS RADIO**



**ANNOUNCES  
THE  
APPOINTMENT  
OF**

# **JOHN BLAIR AND COMPANY**

**as National Representatives effective July 15, 1953**

**I**N ANNOUNCING the addition of WTCN Minneapolis-St. Paul to its list of important stations, John Blair & Company underscores "Personality Programming" as the key-word to the sales success of this station.

WTCN's policy of block programming of highest-rated local shows from noon to 6 p.m. has made a fact of WTCN's slogan: "Town Crier of the Northwest". WTCN now has more familiar and established personalities under one roof than any other station in this market: men whose salesmanship matches their talent... men who build one result story after another on their own shows at selected time periods.

John Ford, tremendously popular newscaster who has held two of his sponsors for eleven years, sets the pace at noon. Then, for the next five hours, advertisers are assured of steadily increasing impact with Sev Widman, voted "Top Northwest Disc Jockey"... audience favorite Daryl Laub... Jack Thayer, rated among America's first ten disc jockeys... music-man Jim Boysen who pulled over 5,000 mail entries in two weeks in a recent contest.

And these are just a few of the WTCN personalities who sell within a 65-mile radius of the Twin Cities, where over 70% of all retail advertising dollars in the state are spent.

For positive results in this market, call your John Blair man *today!*

**WTCN**

American Broadcasting Company Affiliate  
5,000 Watts Day 1,000 Watts Night 1280 KC

# **JOHN BLAIR & COMPANY**

**REPRESENTING LEADING  
RADIO STATIONS**

NEW YORK • BOSTON • CHICAGO  
ST. LOUIS • DETROIT • DALLAS  
SAN FRANCISCO • LOS ANGELES

SUNDAY

MONDAY

TUESDAY

ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	
Mon morn hdlines P. Lorillard: old gold, other pr 332N L L&N \$1000	Steal Pier show Atlantic City L	Nick Carter Libby, McNeill & Libby till 7/12 297N 6-6:25 L JWT \$1850	Bob Considine Mutual of Omaha 380N L B&J \$1500	A Jackson news Metropolitan Life 30N m-f L Y&R \$1250	No network service	No network service	No network service	No network service	A Jackson news Metropolitan Life m-f (see mon) Y&R	Songs of the B-Bar-B tu-f (part of network) L	No se
Don Cornell L		Cecil Brown news State Farm Mut'l 479N 6:25-30 L NL&B \$500	Meet the Veep N T	You and the world m-f L	No network service m-f 6-7	No network service m-f	No network service m-f	No network service m-f 6-7	You and the world m-f L	Keynote ranch m-f (part of network) T	Bill sports
George Sokolsky co-op L	Summer in St. Louis STL T	Squad room mystery T	Listen to Washington Wash L&T	No network service m-f	No network service m-f	No network service m-f	No network service m-f	No network service m-f	No network service m-f	Lowell Thomas Kaiser-Frazier m-f (see mon) Weintraub	Three Sun m-f HOBM
Vacationland USA L			Pre-coronation series (17, 24, 31 May)	News m-f 7-7:05 Headline edition co-op 7:05-15 171N m-f L&T	Family Skeleton Toni Co. LB, Manhattan Soap 202H alt das T SB&W \$5175	Fulton Lewis Jr co-op 342Wash m-f L	News Parade Pure Oil Co 40N,W m-f L LB \$3000	News m-f 7-7:05 Headline edition co-op 7:05-15 171N m-f L&T	Family Skeleton Toni Co. LB, Manhattan Soap SB&W alt das	Fulton Lewis Jr co-op 342Wash m-f L	New Pure m-f L Bur
American music hall Host: Burgess Merredith Var. 7-9 L&T	BBDO \$3500 Richard Diamond private det Revall Drug: all drug pr 210H L&T blus 32 CBC stns	Treasury varieties Wash T	Juvenile jury N L	Elmer Davis co-op 206Wash m-f L	Johnny Mercer show H m-f L&T 7:15-45	This week inside Russia N L	No network service m-f	Elmer Davis co-op 206Wash m-f L	Johnny Mercer show N m-f L 7:15-45	Hazel Market co-op Wash L	No s
	BBDD \$1850	Concert music Canada L	We saw tomorrow UN series L&T	Lone Ranger Gen MIs; D-F-S 153D m,w,f L	Edw R Murrow Amer Oil: amoco Katz shara \$5000	Newsreel; co-op N m-f 7:45-55 T	M Beatty news Miles: r11:15-30 172Var m-f L Wade \$3500	Starr of space H 7:30-55 T	Edw R Murrow Amer Oil-Katz Hamm Brewing C-M m-f	Newsreel; co-op N m-f 7:45-55 T	One m- Mill m-f Wade
				Henry J Taylor Gen Mtrs 159N-T	Arthur Godfrey's Talent Scouts Thos J Lipton: tea, soup mixes 170N r11:30-12 n	The Falcon** Gen MIs: kix Tatham-Laird R J Reynolds Esty Lever: rayve (direct) 480N Multi-messg pin	Railroad hour Ass'n of Am RR 197H r11:30-12m L	Three-city by line H,C,N T	People are funny Amana Refriger: food freezers 206N r10-10:30 T	Micksy Spillane mystery** Gen Mills: kix Tatham-Laird R J Reynolds Esty Lever: rayve 473N Multi-messg plan	Eddi Coca 197N D'Arcy
American music hall 7-9 (cont'd)	My little Margie Philip Morris: philip morris cigs 200H r11:30-12m	Hawaii calls music 198H r10:30-11 L	Best plays L&T 8:30-9:30	Field & stream N T	Y&R \$8500	Hall of fantasy mystery co-op T	Discovery C	Literary greats N T	Mr & Mrs North Colgate: halo, palmolive 204N r11:30-12m T	High adventura co-op N T	First H (Oper
	Biow \$4000	Enchanted hour music C T	American concert studio	Jan Peerce show N L&T		Band of America Cities Service: petroleum prods 115N L	America's town meeting of the air co-op 268N 9-9:45 L	Monitor & news Chr Se Publ Soc 30Bost W-B \$350	21st prelnct N L	Dn and off the record co-op m-f L	Cous
Walter Winchell Gruen Watch Co 325N L McE w/TV \$15,000	December bride H T	U. S. Marine band Wash T	Best plays (cont'd)	Virgil Pinkley H m-f L	Walk a Mile R J Reynolds: camel cigs 185N T	Bill Henry news Johns-Manville: bldg, ind'l prods 444W 9-9:05 L JWT m-f \$750	Telephone hour Bell Tel System 195N rH 12:00-12:30m L	America's town meeting of the air co-op 268N 9-9:45 L	Yours truly, Johnny Dollar Wrigley Co: spearmint gum 194N T	Bill Henry news Johns-Manville: JWT m-f 9-9:05	Maritr Liggett r12 190H
T Grant news P. Lorillard: old gold 328N L L&N \$1000	Escape L T	Answers for Americans forum L L	Confession H L	Edwin C Hill Phileo: 10:30-35 297N m-f L	Chas Collingwood N m-f L 10:30-35	Reporter's r'ndup Var co-op L	Ayer \$8000	Band of America Cities Service: petroleum prods 115N L	A Meyerhf \$3750	Search that never ends science fiction L	C&W
The adventurer L&T				Meet the press Discussion: Martha Rountree, moderator Wash T	C Adams 10:35-45 Sunstone: m only Kudner \$2000	Dn and off the record co-op m-f L	Band of America Cities Service: petroleum prods 115N L	21st prelnct N L	Dn and off the record co-op m-f L	Cous	
				Brevard music festival N 10:35-11 T	Dance orch N 10:45-11 L		Ellington \$6500				
Paul Harvey news co-op L	Robt Q Lewis Waxworks Webster-Chicago: phonos, record'g equipment 48N T	London studio melodies T N	Virgil Pinkley H m-f L	Edwin C Hill Phileo: 10:30-35 297N m-f L	Chas Collingwood N m-f L 10:30-35	Frank Edwards AF of L 127W m-f L F.F. \$1750	Hollywood showcase H (Oper Tandem) L	News of tomorrow Var L	Louella Parsons Colgate: lustre ce 184N r12-12:15 T L&N \$1500	Frank Edwards AF of L 127Wash m-f L Furman, Felner	Two P. Lou gold, e 193N
London Column L&T	FSR \$1800		Edw P Morgan N 10:30-35 T	Meet the press Discussion: Martha Rountree, moderator Wash T	C Adams 10:35-45 Sunstone: m only Kudner \$2000	Elton Britt songs m-f L	Clifton Utley 10:30-35 m-f L	Virgil Pinkley H m-f L	Sammy Faye show L N	Elton Britt songs m-f L	L&N
Chautauqua Story T	Listen to Korea N 10:35-15pm T	Little symphonies Canada T	Edw P Morgan N 10:30-35 T	Chas Collingwood N m-f L 10:30-35	C Adams 10:35-45 Sunstone: m only Kudner \$2000	Eddie Fisher Coca-Cola Co 100N m.th T D'Arcy	Clifton Utley 10:30-35 m-f L	Edw C Hill Phileo Corp m-f 10:30-35 Hutchins	Chas Collingwood N m-f L 10:30-35	C Adams sus tu- Md 10:35-45 T	Bands for bonds L Star Var 1
Songs by Fisher N	John Durr Sports T N			Brevard music festival N 10:35-11 T	Dance orch N 10:45-11 L	Dance orchestra Var	Stars from Paris N 10:35-11 T	Orchestra Var 10:35-11 L	Orchestra Var 10:35-11 L	Dance orch L	
Late news L	News L	News Wash L	Fred Collins news L	Ebony & Ivory m-th L	News & analysis co-op m-f L	Baukhage talking co-op Wash m-f L	No network service m-f	Ebony & Ivory m-th L	News & analysis co-op m-f L	Baukhage talking co-op Wash m-f L	No s
Art & Dotty Todd L			Clifton Utley news C L	Late sports roundup Detr m-f L			News of world Morgan Beatty Var m-f L	Late sports roundup C,Detr m-f L			News Morga Var
Orchestra Var	Dance orch L	Dance bands T		Orchestra Var 11:30-55 L	Dance bands Var m-f L			Orchestra Var 11:30-55 L	Dance bands Var m-f L	Dance music L	Ho Pal
News 11:55-12m N			TBA	News 11:55-12 m-f L		Dance orchestra Var m-f L	Surprise serenade N L	News 11:55-12m N m-f L			

Notes and explanations to help you use this chart

**COSTS:** cover talent and production only, do not include commercials or time charges. They are gross (include the 15% agency commission) to the client for one broadcast. All costs weekly unless otherwise designated.

**TIME:** all times, including program repeat times, are Eastern Daylight.

**CITY ABBREVIATIONS:** C, Chicago; Cinc, Cincinnati; D, Detr, Detroit; H, Hollywood; Ind, Indianapolis; Mp, Minneapolis; N, New York; Rich, Richmond; St L, St. Louis; W, Wash, Washington; D, C.; Var, various.

**OTHER ABBREVIATIONS:** alt, alternate; m, midnight; n, noon; pr, products; r, repeat broadcast; E, east coast; SE, southeast; MW, midwest; L, live; T, transcribed; TBA, to be announced; 100N means show is carried on 100 stations and originates in NYC

\* **ABC: Betty Crocker:** cost (\$2900) for 9 programs weekly, M, W, F: 8:55-9 am; 2:30-35 pm; 4:25-30 pm. Breakfast Club, M-F 9-10 am (not listed on chart); sponsors: O Cedar, Turner. Adv.: Phileo, Hutchins Agency; Swift, JWT; Toni, Weiss & Geller. 30-min. cost: \$4000.

\* **CBS: Godfrey, M-F, 10-11:30 am;** simulcast M-Th 10-11 am, sold as simulcast; time plus talent: \$1,400,000 annually for 2 TV quarter hours and 2 1/2 radio quarter hours per week per advertiser. 11-11:30 am segment is radio only as is entire Friday broadcast; cost: \$6500 per quarter hour. 190-205 radio stations, originates NYC, other points; repeat 5:15-6:45 pm. Power Plan: W, Th, F 8-8:30 pm (FBI in Peace and War, Meet Millia, Mr. Keen). Cost: \$15,500 per client weekly. Has 3 partic. sponsors (see chart). Road of Life, Ma Perkins are carried on 24-28 CBC stations. Road of Life, cost (\$3250) covers CBS and NBC airings.

\*\* **MBS: Capitol Commentary** originates Washington, 454 stations live. Multi-Message Plan: M-F 8-8:30 pm. Cost: \$1500 per participation per sponsor based on minimum purchase of 3 a week. S. C. Johnson, 5 news strips: sold as package, time and talent \$23,000 a week.

\* **NBC: Operation Tandem:** Hollywood Showcase, M 10:15-30 pm; First Nighter, Tu 8:30-9 pm; Scarlet Pimpernel, W 10-10:30 pm; Judy Canova, Th 10-10:30 pm; Bob and Ray, F 8:30-10 pm. Cost: \$3856 per participation per sponsor; Just Plain Bill, M-F 5-5:15 pm, Whitehall, alt basis, M, W, F one wk. T, Th next; Carter, Th one wk, M, F next. Orig. NYC 150 stations live. Front Page Farrell, M-F 5:15-30 pm. Amer. Home Prods., alt days. Rest sustaining.

f Other products in addition to those mentioned are plugged on this program.

Sponsors listed alphabetically with agency and time on air

AFofL, Furman, Feiner; MBS, M-F 10-10:15 pm

Aills-Chalmers, B. S. Gittins; NBC, Sat 1-1:30 pm

Amara Rafiq., Maury, Lee & Marshall; CBS, Tu 9:45-10 pm

Amer. Bakerias, Tucker Wayne; ABC, M, W, F 7:30-55 pm

Amer. Home Prods., John F. Murray; CBS, M-F 12:30-1 pm; MBS, M, W 7:30-45 pm; NBC, alt days 5-5:30 pm

Amer. Oil Co., Jos. Katz; CBS, M-F 7:45-8 pm; Amor. Tob. Co., BBDO; CBS, Sun 7-7:30 pm; CBS, Th 10-10:30 pm

Animal Fdtn., Moser, Cotins; CBS, Sat 10-10:15 am

Armour & Co., FC&B; NBC, M-F 2:30-45 pm

Armstrong Cork, BBDO; CBS, Sat 12-12:30 pm

Ass'n of Amer. RR, B&B; NBC, M 8-8:30 pm

Bell Telephone, Ayer; NBC, M 9-9:30 pm

Billy Graham, W. F. Bennett; ABC, Sun 3:30-4 pm

Campana Sales Co., Wallace-Ferry-Hanly; CBS, Sat 11-11:05 am

Campbell Soup Co., Ward Wheelock; ABC, M-F 11:30-55 am

Cannon Mills, Y&R; CBS, Sat 11:30-12 n

Carnation, Erwin, Wasey; CBS, Sat 12:30-1 pm

Carter Prods., Bates; NBC, Th 5-5:15 pm alt wks; M, F 5-5:15 pm alt wks; SSCB; CBS, Sat 1:30-55 pm

Chesebrough Mfg., McCann-Erickson; CBS, W 8:30-9 pm

Christian Ref. Church, Glenn-Jordan-Stoe; MBS, Sun 9:30-10

Christian Sc. Monitor, Walton-Butterfield; A Tu 9:45-10 pm

Church of Christ, R Roy; ABC, Sun 1-1:30 p

Cities Service, Ellington; NBC, M 9:30-10 pt

Clinton Foods (Snow Crop), Maxon; CBS, M-F 10:15 am (alt days)

Club Aluminum, Buchen; ABC, Sat 5 45 6 pm

Coca-Cola, D'Arcy; NBC, Tu, F 8-8:15 pm; M, M, Th 10:30-45 pm

Colgate-Palm., Peet, Sherman & Marquette; C Tu 8:30-9 pm; L&N; CBS, Tu 10-10:15; Esty; NBC, M-F 11-11:45 am, 5:30-45 1

Continental Bkg., Bates; CBS, M-F 11:30-45

Corn Prods., C. L. Miller; CBS, M-F 4:15-20

Cream of Wheat; BBDO; CBS, Sat 11:05-30

Credit Union, JWT; MBS, Tu 7:30 45 pm

Dawn Bible Students, Wm. Gleeson; MBS 11-11:15 am

DeSoto Motor, BBDO; NBC, W 9-9:30

Dr. T. Wyatt, Century; ABC, Sun 10-10:15

Electric Cos., Ayer; ABC, F 9:30-10 pm

Emerson Drug, L&N; NBC, Sun 10-10:30 pm; 8:30-9 pm; Th 10-10:30 pm (Op. Tanle

Eno-Scott & Bowne, Atherton & Cutler; CBS, Th, F 8-8:30 pm (Power Plan)

Ex-Lax, Inc., Warwick & Legler; NBC 5:45-6 pm

# COMPARAGRAPHS OF NETWORK PROGRAMS

Night

	WEDNESDAY				THURSDAY				FRIDAY		
	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS
network service	No network service m-f 6-7	No network service o-f	Keynote ranch m-f (part of network)	No network service m-f	No network service m-f 6-7	No network service m-f	Keynote ranch m-f (part of network)	No network service m-f	No network service m-f 6-7	No network service m-f	Keynote ranch m-f (part of network)
star extra Oil Co (see mon)	Lowell Thomas Kaiser-Frazer m-f (see mon) Weintraub	Lowell Thomas Kaiser-Frazer m-f (see mon) Weintraub	Three star extra Sun Oil Co m-f (see mon) HOBM	Lowell Thomas Kaiser-Frazer m-f (see mon) Weintraub	Lowell Thomas Kaiser-Frazer m-f (see mon) Weintraub	Three star extra Sun Oil Co m-f (see mon) HOBM	Lowell Thomas Kaiser-Frazer m-f (see mon) Weintraub	Three star extra Sun Oil Co m-f (see mon) HOBM	Lowell Thomas Kaiser-Frazer m-f (see mon) Weintraub	Lowell Thomas Kaiser-Frazer m-f (see mon) Weintraub	Three star extra Sun Oil Co m-f (see mon) HOBM
news parade Oil Co (see mon) net	News m-f 7:05-7:05 Headline edition co-op 7:05-15 171N m-f L&T	Family Skeleton Toni Co. LB; Manhattan Soap SB&W alt-das	Fulton Lewis Jr co-op 342Wash m-f L	News parade Pure Oil Co m-f (see mon) Burnett	News m-f 7:05-7:05 Headline edition co-op 7:05-15 171N m-f L&T	Family Skeleton Toni Co. LB; Manhattan Soap SB&W alt-das	Fulton Lewis Jr co-op 342Wash m-f L	News parade Pure Oil Co m-f (see mon) Burnett	News m-f 7:05-7:05 Headline edition co-op 7:05-15 171N m-f L&T	Family Skeleton Toni Co. LB; Manhattan Soap SB&W alt-das	Fulton Lewis Jr co-op 342Wash m-f L
network service m-f	Elmer Davis co-op 206Wash m-f L	Johnny Mercer show m-f 7:15-45	Men's corner men's fashions co-op	No network service m-f	Elmer Davis co-op 206Wash m-f L	Johnny Mercer show m-f 7:15-45	Rukeyser reports financial news co-op	No network service m-f	Elmer Davis co-op 206Wash m-f L	Johnny Mercer show m-f 7:15-45	Dinner date music m-f T
of world (see mon)	Lone Ranger Gen Mills; 153 stns D-F-S m,w,f Am Bkrs; 36 stns Tucker Wayne	Johnny Mercer show m-f 7:15-45	Gabriel Heatter Am Home Prod m-w (see mon) SSCB	News of world Miles Labs m-f (see mon) Wade	Lone Ranger Gen Mills; 153 stns D-F-S m,w,f Am Bkrs; 36 stns Tucker Wayne	Johnny Mercer show m-f 7:15-45	Gabriel Heatter Motor Pr: deepfrz 525N th only L RWC 1/4hr \$1500	News of world Miles Labs m-f (see mon) Wade	Lone Ranger Gen Mills; 153 stns D-F-S m,w,f Am Bkrs; 36 stns Tucker Wayne	Johnny Mercer show m-f 7:15-45	Heatter: Mennen's quinsana powder 473N f only L Grey 1/4hr \$1500
man's family (see mon)	L Griffith news Liggitt & Myers C&W m-f 7:55-8	Edw R Murrow Amer Oil-Katz; Hamm Brewing-C-M	Newsreel; co-op N m-f 7:45-55 T Titus Moody N m-f 7:55-8 T	One man's family Miles Labs m-f (see mon) Wade	L Griffith news Liggitt & Myers C&W m-f 7:55-8	Edw R Murrow Amer Oil-Katz; Hamm Brewing-C-M	Newsreel; co-op N m-f 7:45-55 T Titus Moody N m-f 7:55-8 T	One man's family Miles Labs m-f (see mon) Wade	L Griffith news Liggitt & Myers C&W m-f 7:55-8	Edw R Murrow Amer Oil-Katz; Hamm Brewing-C-M	Newsreel; co-op N m-f 7:45-55 T Titus Moody N m-f 7:55-8 T
Three-city Cola Co tu,f T \$12,000	Three-city by line H.C.N.	FBI peace & war* Eno-Scott,Bowne; A&C brylcreem Nestle Co; S&M nescafe	Crime files of Flamond** (8/8: Deadline) Lever: rayve (direct) J Kreisler FC&B	Walk a mile R J Reynolds: camel cigs 189Var r10:30-11	Three-city by line H.C.N.	FBI peace & war* Eno-Scott,Bowne; A&C brylcreem Nestle Co; S&M nescafe	Official Det.** R J Reynolds Esty camels Lever: rayve (direct) J Kreisler FC&B	R Rogers 8-8:25 Log Cabin news 8:25-30 Gen Fds: cereals, log cabin syrup 164H r11:30-12m	Three-city by line H.C.N.	Mr Keen* Eno-Scott,Bowne; A&C brylcreem Nestle Co; S&M nescafe	Take a number** Gen Mills: kix Tatham-Laird Lever: rayve (direct) J Kreisler FC&B 480N Multi-messg pln
City of Clooney tu,f T	TBA	P&G: Blow lava, lit 195N r12-12:30m Power plan	Cartier: arrid Bates Multi-messg pln 475C	Esty \$4000	TBA	P&G: Blow lava, lit 198N r12-12:30m Power Plan	GE Playhouse General Elec: home appliances 205H Y&R \$4000	B&B \$7500	TBA	P&G: lava, lit 198N r12-12:30m (Power Plan)	Multi-messg pln
nightingale Tandem)	City of Times Square	Dr Christian (Jean Hersholt) Chesebrough Mfg vaselina prods 186N r11:30-12m McE \$7000	Crime fighters co-op	NL&B \$8000	Heritage 234N	John Steele, adventurer co-op	Father knows best Gen Fds: cereals, post-tena 164H r12-12:30m B&B \$5000	Platterbrains L&T	There's music in the air 8:30-9:30	True or false co-op	
& Lewis t & Myers terfields -12-30m \$11,000	Mr President co-op	Philip Morris playhouse Johns-Manville Philip Morris & Co. Ltd 194N	Bill Henry news Johns-Manville JWT m-f 9-9:05 Family theatre	Tha best of Groucho DeSoto Motor, div Chrysler 198H r12-12:30m BBDO \$7500	Mike Malley	Romance	Bill Henry news Johns-Manville JWT m-f 9-9:05 Rod & gun club of the air co-op 9:05-30	My son Jeep	There's music in the air (cont'd)	Johns-Manville m-f 9-9:05 JWT (see mon) Great day show quiz Var 9:05-30	
on Willie L	Crossfire co-op Wash	Rogers of the Gazette L&T	On and off the record co-op m-f	Gardner \$7000	Time capsule	Cathy & Elliot Lewis on stage	On and off the record co-op m-f	Eddie Cantor show	The world dances	On & off the record co-op m-f	
for the moneyillard: old mbassy rig T \$4000	News of tomorrow Var	Straw Hat concerts	Frank Edwards AF of L 127Wash m-f L Furman, Feiner Elton Britt songs m-f L	Scarlet pimpernel (Oper Tandem)	News of tomorrow Var	The Amer way (Horace Heidt) American Tob: lucky strike 208Var	Frank Edwards AF of L 127Wash m-f L Furman, Feiner Elton Britt songs m-f L	Judy Canova; Emerson Drug; L&N bromo sltzr Knomark: esq pol Mogul (see bel) 196H Tandem: 3 shows \$15,000 per wk	News of tomorrow Var	Capitol cloakroom Wash	Frank Edwards AF of L 127Wash m-f L Furman, Feiner Elton Britt songs m-f L
on Utley 10:30-35 m-f L	Edwin C Hill Philco Corp m-f 10:30-35 Hutchins	Chas Collingwood N m-f 10:30-35	C Adams sus tu-f Mn 10:35-45 T	Dance orch Var	Clifton Utley 10:30-35 m-f L	Edwin C Hill Philco Corp m-f 10:30-35 Hutchins	C Adams sus tu-f Mp 10:35-45 T	Eddie Fisher Coca-Cola Co m.th	Clifton Utley 10:30-35 m-f L	Edwin C Hill Philco Corp m-f 10:30-35 Hutchins	C Adams sus tu-f Mp 10:35-45 T
Kenton 0:35-11 L	Orchestra Var 10:35-11	Dance orch	Dance orch	Dangerous as- signment co-op N 10:35-11 L&T	Orchestra Var 10:35-11	Dance orch	Dance orch	Dance orch	Orchestra Var 10:35-11	Dance orch	
network service m-f	Ebony & Ivory m-th	News & analysis co-op m-f	Baukhage talking co-op Wash m-f	No network service m-f	Ebony & Ivory m-th	News & analysis co-op m-f	Baukhage talking co-op Wash m-f	No network service m-f	Frank & Jackson Wash L&T	News & analysis co-op m-f	Baukhage talking co-op Wash m-f
of world n Beatty m-f L	Late sports roundup C,Detr m-f	News of world (Morgan Beatty) Var m-f	Late sports roundup C,Detr m-f	News of world (Morgan Beatty) Var m-f	Late sports roundup C,Detr m-f	News of world (Morgan Beatty) Var m-f	Late sports roundup C,Detr m-f	News of world (Morgan Beatty) Var m-f	Late sports roundup C,Detr m-f	News of world (Morgan Beatty) Var m-f	Late sports roundup C,Detr m-f
lywood ladium L	Orchestra Var 11:30-55	Dance bands	Dance music Var m-f	Dance orchestra (Hotel Statler)	Orchestra Var 11:30-55	Dance bands	Dance music	Stars in jazz	Orchestra Var 11:30-55	Dance bands	Dance music

<p>Faultless Starch, Bruce B. Brewer: NBC, Sun 11-11:15 am</p> <p>Firestone Tire &amp; Rubber, Sweeney &amp; James: NBC, M 8:30-9 pm</p> <p>French Sardine Co., Rhoades &amp; Davis: CBS, M-F 10:15-30 am</p> <p>General Electric, Y&amp;R: CBS, Th 8:30-9 pm</p> <p>General Foods, B&amp;B: CBS, M-F 12-12:15 pm; 2-2:15 pm; FC&amp;B: CBS, M-F 5-5:15 pm; Sun 8:30-9:15 am; Y&amp;R: CBS, Sat 1:55-2 pm; B&amp;B: NBC, Th 8-9 pm; Y&amp;R: NBC, M-F 10:30-45 am</p> <p>General Mills, Tatham-Laird: MBS, M, T, F 8-8:30 pm (Multi-Message Plan); D-F-S: ABC, M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 7:30-55 pm; Knox-Reeves: ABC, M, W, F 10:25-45 am; 12:30-45 pm; M-F 3-3:15 pm</p> <p>General Motors, Kudner: ABC, M 8-8:15 pm; Frigidaire, FC&amp;B: CBS, Tu, Th, alt F 10:30-45 am</p> <p>Gillette Safety Razor, Maxon: ABC, F 10-11:05 pm; Sat 4-4:30 pm</p> <p>Gospel Bcstg, R. H. Alber: ABC, Sun 4-5 pm</p> <p>Green Giant, Leo Burnett: CBS, F 3:30-45 pm</p> <p>Gruen, McCann-Erickson: ABC, Sun 9-9:15 pm</p> <p>Theo. Hamm Brewing, Campbell-Mithun: CBS, M-F 7:45-8 pm</p> <p>Holland Furnace, direct: MBS, M-F 10:35-11 am</p> <p>Geo. A. Hormel, BBDO: CBS, Sat 2-2:30 pm</p> <p>Hotpoint, Maxon: ABC, alt F 9-9:30 pm</p>	<p>Int'l Cellulotton, FC&amp;B: CBS, M-F 10-10:15 am (alt days)</p> <p>Johns-Manville, JWT: MBS, M-F 9-9:05 pm</p> <p>S. C. Johnson &amp; Son, Needham, Louis &amp; Brorby: MBS, M-Sat 10:30-35 am; 11:25-30 am; 2:25-30 pm; M-F, 12:15-25 pm; 5:55-6 pm; Sat 5:50-6 pm</p> <p>Kaiser-Frazer, Weintraub: CBS, M-F 6:45-7 pm</p> <p>Kellogg Co., Leo Burnett: CBS, Tu, F 3:15-30 pm</p> <p>Knomark Mfg., Emil Mogul: NBC, Sun 10-10:30 pm; Tu 8:30-9 pm; Th 10-10:30 pm (Oper. Tandem)</p> <p>Kraft Foods Co., Needham, Louis &amp; Brorby: NBC, W 8:30-9 pm; JWT: MBS, M 5:15-30 pm</p> <p>Jacques Kreisler, FC&amp;B: MBS, W, Th, F 8-8:30 pm (Multi-Message Plan)</p> <p>Lambert Co. (Listerine), Lambert &amp; Feasley: ABC, alt F 9-9:30 pm</p> <p>Lever Bros., JWT: CBS, M 9-10 pm; McCann-Erickson: CBS, M, W, alt F 10:30-45 am; FC&amp;B: CBS, M-F, 12:15-30 pm; N. W. Ayer: CBS, M, W, Th 3:15-30 pm; no agcy: ABC, Sun 8:55-9 pm</p> <p>Liggatt &amp; Myers (Chesterfield), Cunningham &amp; Walsh: ABC, M-F 7:55-8 pm; CBS, M-F 11:15-30 am; NBC, Tu 9-9:30 pm</p> <p>Libby, JWT: MBS, Sun 6-6:20 pm</p> <p>Thos. J. Lipton, Y&amp;R: CBS, Mon 8:30-9 pm</p> <p>Longines-Wittnauer Watch Co., Victor A. Bennett: CBS, Sun 2-2:25 pm</p>	<p>P. Lorillard, L&amp;N: ABC, Sun 6:15-30 pm; Sun 9:15-30 pm; MBS, M-F 11:45-12 n; NBC, Tu 10-10:30 pm</p> <p>Lutheran Laymen's League, Gotham: MBS, Sun 1:30-2 pm</p> <p>Manhattan Soap (Sweetheart), Scheideler, Beck &amp; Werner: NBC, M-F 4:45-5 pm; CBS, T, Th, alt F 3:45-4 pm (alt days); 7-7:15 pm (alt days)</p> <p>Mennen Co., Grey: MBS, F 7:30-45 pm</p> <p>Metropolitan Life, Y&amp;R: CBS, M-F 6-6:15 pm</p> <p>Miles Labs, Geoffrey Wade: CBS, M-F 5:45-6 pm; 3-3:15 pm; NBC, M-F 7:30-8 pm; MBS, M-F 12-12:15 pm</p> <p>Motor Prods. Corp., Roche, Williams &amp; Cleary: MBS, Th 7:30-45 pm</p> <p>Motorola, Inc., Aubrey, Finlay, Marley &amp; Hodgson: MBS, alt Sun 5:30-6 pm</p> <p>Mutual of Omaha, Bozell &amp; Jacobs: NBC, Sun 6-6:15 pm</p> <p>Nat'l Biscuit, Burnett: CBS, Tu 8-8:30 pm</p> <p>Nestle Co., Sherman &amp; Marquette: CBS, W, Th, F 8-8:30 pm (Power Plan)</p> <p>O'Ceard, Turner: ABC, M, W, F 9-10 am</p> <p>Owens-Corning Fiberglas, Fuller &amp; Smith &amp; Ross: CBS, M-F 10:15-30 am</p> <p>Pet Milk Co., Gardner: NBC, W 9:30-10 pm; Sat 10:30-11 am</p> <p>Philco Corp., Hutchins: ABC, M-F 9-10 am; M-Th 10-10:35 pm</p> <p>Philip Morris &amp; Co., Blow: CBS, Sun 8:30-9 pm; W 9-9:30 pm</p>	<p>Pillsbury Mills, Leo Burnett: MBS, M-F 10:45-11 am; CBS, M-F 8:30-45</p> <p>Procter &amp; Gamble, R&amp;B: CBS, M-F 11:45-12:45-3 pm (alt day) Blow: CBS, W, Th 10-10:30 am</p> <p>Prudential Life Ins., C McClinton &amp; Smith</p> <p>Pure Oil, Burnett: NBC</p> <p>Quaker Oats Co., Shea Tu, Th 11:30-45</p> <p>Radio Bible Class, St Sun 10-10:30 am</p> <p>RCA, JWT: NBC, Sun</p> <p>Ralston-Purina Co., B pm; ABC, Sat 10-3</p> <p>Realemon Puritan Co., M, W, F 11:30-45</p> <p>Rehall Drug, BBDO: R. J. Reynolds Tob., Est pm (Multi-Message Plan); NBC, Sat 9:30</p> <p>Scholl, Donahue &amp; Co Seeman Bros., Wm. H. 2:30-45 pm</p> <p>Serutan, Kletter: NBC, Skelly Oil, Henri, Hur Sat 8-8:15 am; Sat Sonotone Corp., Kudner M 10:35-45 pm</p>
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## New and renew

### 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Cig & Cig (Pall Mall), NY	SSCB, NY	NBC TV 58	Doorway to Danger alt F 9-9:30 pm 3 Jul 6 wks
Avco Mfg. Corp. Cincinnati	Benton & Bowles, NY	NBC TV 72	Name That Tune alt M 8-8:30 pm 6 Jul 8 wks
Campbell Soup Co., Camden, NJ	Ward Wheelock, Phila	NBC TV 40	Campbell TV Soundstage F 9:30-10 pm 10 Jul 7 wks
Carter Prods., NY	SSCB, NY	CBS TV 55	Anyone Can Win alt T 9-9:30 pm 14 Jul 13 telecasts
Cats Paw Rubber Co., Balt	S. A. Levyne, Balt	CBS TV 56	Garry Moore Show T 1:30-4:45 pm 8 Sep 12 wks
Commercial Solvents Corp., NY	Fuller & Smith & Ross, NY	CBS TV 38	Red Barber Sat 6-4:57 pm 12 Sep 13 wks
Converted Rice, Houston, Tex	Leo Burnett, Chi	CBS TV 54	Garry Moore Show F 1:30-4:45 pm 11 Sep 52 wks
Gillette Safety Razor Co., Boston	Maxon, NY	NBC TV 67	Sports Newsreel F 10-10:30 pm 3 Jul thru 4 Sep
Hoover Co., Chi	Leo Burnett, Chi	CBS TV 47	Garry Moore Show M 1:45-2 pm 14 Sep 52 wks
Int'l Shoe Co., St Louis, Mo	D'Arcy, NY	Du Mont 27	Tom Corbett Space Cadet alt Sat 11:30-12 noon 29 Aug 20 wks
Kaywoodie Pipes, NY	Grey Adv., NY	NBC TV 59	Back the Bank T 8:30-9 pm 23 June 11 wks
C. H. Masland Co., Carlisle, Pa	Anderson & Cairns, NY	CBS TV 51	Share with 5 Day Deodorant Pads
Norge Div., Borg-Warner Corp., Chi	J. Walter Thompson, Chi	CBS TV 63	Garry Moore Show M 1:30-4:45 pm 7 Sep 13 wks
P&G, Cincinnati (Tide)	Benton & Bowles, NY	NBC TV 62	Garry Moore Show Th 1:45-2 pm 10 Sep 52 wks
Revlon Prods., NY	Wm. H. Weintraub, NY	CBS TV 33	On Your Account T W F 4-4:30 pm 1 Jul 13 wks
Scrutan Co., Newark, NJ	Edward Kletter, NY	NBC TV 21	TBA Sat 10:30-11 pm 19 Sep 52 wks
Shwayder Bros., NY	Grey Adv., NY	NBC TV 58	Juvenile Jury M 9-9:30 pm 6 Jul 13 wks
Simoniz Co., Chi	SSCB, NY	NBC TV 58	Show of Shows Sat 9-10:30 pm 10 min seg 5 Sep 13 wks
Speidel Corp., Providence, RI	SSCB, NY	NBC TV 72	Doorway to Danger alt F 9-9:30 pm 3 Jul 6 wks
Toni Co., Chi	Leo Burnett, Chi	NBC TV 34	Name That Tune alt M 8-8:30 pm 6 Jul 8 wks
			Place the Face Th 8:30-9 pm 2 Jul 8 wks



### 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Machine & Foundry, NY	Fletcher D. Richards, NY	CBS TV 72	Omnibus Sun 5-6:30 pm, partic sponsor 4 Oct 26 wks
Frigidaire Div., Gen Motors, Dayton, Ohio	FC&B, Chi	CBS TV 59	Arthur Godfrey Time T Th 10:30-4:45 am 9 June 52 wks
Greyhound Corp., Chi	Beaumont & Hohman, Chi	CBS TV 72	Omnibus Sun 5-6:30 pm, partic sponsor 4 Oct 26 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS TV 58	Arthur Godfrey & Friends alt W 8-8:30 pm 1 Jul 26 telecasts
Scott Paper Co., Chester, Pa	J. Walter Thompson, NY	CBS TV 72	Omnibus Sun 5-6:30 pm, partic sponsor 4 Oct 26 wks
Tide Water Assoc Oil Co., NY	Lennen & Newell, NY	Du Mont 12	Doorway to Hollywood Th 8:30-9 pm 23 Jul 13 wks
Vitamin Corp of Amer., Newark, NJ	Kastor, Farrell, Chesley & Clifford, NY	Du Mont 10	Paul Dixon Show M 3:45-5:55 seg 15 June 13 wks

(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2)

### 3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ben Alcock	B'ow, NY, chg TV comml prodn dept	Same also vn
Eleanor Amanna	Huber Hoge, NY, asst timebuyer	Same radio-TV timebuyer
David B. Arnold	Gray & Rogers, Phila, media dir	Same also partner
Walter R. Avis	Zippo Mfg Co., Bradford, Pa, adv mgr	Southward & Assoc, Chi, sr assoc chg creative activity
Wilmot T. Bartle	Cities Service Petroleum, NY, adv dept	Morey Humm & Johnstone, NY, sls prom dept
Mark Becker	Benton & Bowles, NY, memb Tide acct group	Same acct exec Ivory Snow

New on Television Networks

Water R. 4  
John A. 4  
R. H. 4  
L. B. P. 4

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

### 3. Identifying Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Thelma Beresin	Gray & Rogers, Phila, pub rel dir	Same, also partner
Gerald S. Corwin	KVWO, Cheyenne, Wyo, sls consultant	Manson-Gold-Miller, Mpls, creative dir, acct supvr
Lee Currlin	Wm. H. Weintraub, NY, timebuyer	Benton & Bowles, NY, timebuyer P&G acct
Larry Donino	Ben Sackheim, NY, timebuyer	Kenyon & Eckhardt, NY, timebuyer
Fred D. Dwyer	Ingalls-Minitzer, Bost, acct exec	Same, also vp
Diane Fairbrother	KSTP, KSTP-TV, Mpls, staff memb	David Inc, St. Paul, radio-TV dir
John R. Gillingham	Electrical mfr, LA, adv mgr	Walter McCreery, LA, acct exec
Jerry Gordon	Sun Ray Drug Co, NY, sls prom mgr	Sherman & Marquette, NY, mdsg dept
John B. Gray	Maxon, Detr, copy chief	Same, also vp
Jeremy Gury	Ted Bates, NY, sr copywriter	Benton & Bowles, NY, vp, copy suvr
Alvin J. Hetfield	N. W. Ayer, NY, acct exec, memb plans bd	Hicks & Greist, NY, dir mktg & res
Stanley G. House	Labor Rel Inst, Wash, DC, ed-in-chief	Harry W. Graff Inc, hd new office Wash, DC
James R. Johnson	Campbell Soup, Camden, NJ, adv mgr	BBDO, NY, acct exec
Crofton Jones	Specialist, ind'l & tech prods mktg	Hixson & Jorgensen, LA, vp chg ind'l mktg
Wauhilla La Hay	N. W. Ayer, NY, dir radio-TV publicity	Kenyon & Eckhardt, NY, dir women's service div
Alfred A. Lawton	Whitehall Pharm, NY, prod mgr	Paris & Peart, NY, asst acct exec
Charles L. Lewin	David D. Polon Co, NY, partner	Rockmore Co, NY, vp, dir radio & TV
Tyler MacDonald	Authority, consumer sls & mdsg	Hixson & Jorgensen, LA, vp & acct supvr
Ken McAllister	Benton & Bowles, NY, acct exec P&G (Camay)	Same, acct supvr
Ford C. McElligott	John H. Riordan, LA, sr acct exec	Ford C. McElligott & Assoc, LA, owner (new firm)
William O. Mincher	W. Earl Bothwell, NY, acct exec, asst to pres	Rhoades & Davis, LA, vp, dir of mdsg
William A. Murray	Brooke, Smith, French & Dorrance, Detr, space buyer	Geyer Adv, media dir Detr office
Albert Nahas	Huber Hoge, NY, radio-TV prodn	Same, radio-TV timebuyer
Louis J. Nicolaus	Alan Radcliff Co, NY, mdsg consultant	Paris & Peart, NY, grocery mdsg dept
William E. Pensyl	Ketchum, MacLeod & Grove, Pittsb, copy chief	Same, creative dir
Dan Rodgers	Biow, NY, acct supvr Whitehall Pharm	Same, also vp
Ann Roush	Hockaway Assoc, NY, acct exec	Smith, Hagel & Snyder, NY, acct exec
H. Richard Seller	Don Allen & Assoc, Portland, Ore, sr acct exec, secy of bd	H. Richard Seller Adv, Portland, Ore, owner (new firm)
John M. Sharp	Albert Frank-Guenther Law, NY, copywriter	Paris & Peart, NY, asst acct exec
Jack Sinnott	BBDO, NY, timebuyer	Benton & Bowles, NY, timebuyer P&G acct
William Wall	Morey, Humm & Johnstone, acct exec Sinclair Oil	W. B. Doner, Detr, acct exec
Orin E. Weir	Weir & Assoc, LA, owner	Also Western Adv, LA, vp
Roy Winsor	Biow, NY, chg creative prog for radio & TV	Same, also vp



### 4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ambrose J. Addis	Lever Bros, NY, adv vp, Pepsodent Div	Same, mdsg vp, Pepsodent Div
John A. Andrews	Landers, Frary & Clark, elec housewares div distr mgr, Houston	Same, sls devel mgr, elec housewares div
Max Cohen	Mogen David Wine Corp, Chi, pres	Same, chmn of the bd
John D. Davis	Clopay Corp, Cinci, adv mgr	Simoniz Co, Chi, brand adv mgr
William K. Eastham	Lever Bros, NY, brand mdsg mgr, Lever Div	Same, adv mgr, Good Luck Div
William H. Ferriss	Gen Shoe Corp, Nashville, copy chief, men's adv dept	Temco (furnaces), Nashville, adv mgr
R. J. Gunder	Hamilton Watch Co, Lancaster, Pa, sls prom mgr	Same, dir adv & sls prom
Alden James	P. Lorillard, NY, dir adv, memb bd dir	Same, vp
Haskell Lowenstein	Mogen David Wine Corp, Chi, sls dept	Same, vp
Henry Markus	Mogen David Wine Corp, Chi, exec vp	Same, pres
Harry E. McCullough	Crosley Div, Avco Mfg, Cinci, sls mgr for radio & TV	Same, gen sls mgr for radio & TV
C. F. McGraw	Crosley Div, Avco Mfg, Cinci, mgr for radio & TV, Atlanta zone	Same, prod sls mgr for radio
L. B. O'Loughlin	Electric Auto-Lite, Toledo, asst sls mgr, Spark Plug Div	Same, sls mgr, Spark Plug Div
A. B. Peterson	Lever Bros, NY, mdsg vp, Pepsodent Div	Same, sls vp, Pepsodent Div
William H. Scully	Lever Bros, NY, adv mgr Good Luck Div	Same, adv vp, Pepsodent Div
Joseph L. Stevens	Lever Bros, NY, asst sls mgr, Lever Div	Same, field sls mgr
Alfred F. Trell	Hoffman Beverage Co, Newark, NJ, mgr in sls dept	Same, asst gen sls mgr
Raymond F. Underwood	Lever Bros, NY, sls vp, Pepsodent Div	Same, gen sls mgr, Lever Div
Robert Waddell	Hamilton Watch Co, Lancaster, Pa, dir adv	Same, dir pub rel

### 5. Station Changes (New Stations, Changes in Affiliation, Power Increases)

KPQ, Wenatchee, Wash, new nat'l rep, Forjoe	WHBQ, Memphis, new nat'l rep, John Blair
KQV, Pittsb, now CBS Radio affil (formerly Mutual)	WHYU, WACH-TV, Newport News, Va, new nat'l rep, Avery-Knodel
KSAN, KSAN-TV, San Francisco, new nat'l rep, McGillvra (eff 1 Aug '53)	WKTV, Utica, NY, power increased to 221.8 kw
KVOS, KVOS-TV, Bellingham, Wash., new nat'l rep, Forjoe	WMMN, Fairmont, W. Va., sold by Storer Bdcstg Co to Peoples Bdcstg Corp
WBAL-TV, Baltimore, power incr from 27 to 100 kw	WORZ, Orlando, Fla, new nat'l rep, O. L. Taylor
WBEL, Rockford, Ill, new rep, Don Rich, NY	WVDA (formerly WNAC), Boston, now ABC Radio affil
WBMS, Boston, new nat'l rep, Wm. C. Rambeau	

Numbers after names refer to New and Renew category

- Charles R. Lewin (3)
- R. F. Underwood (4)
- W. K. Eastham (4)
- William Wall (3)
- Jeremy Gury (3)

- Alfred F. Trell (4)
- Stanley House (3)
- R. J. Gunder (1)
- H. McCullough (1)
- Wm. H. Scully (4)



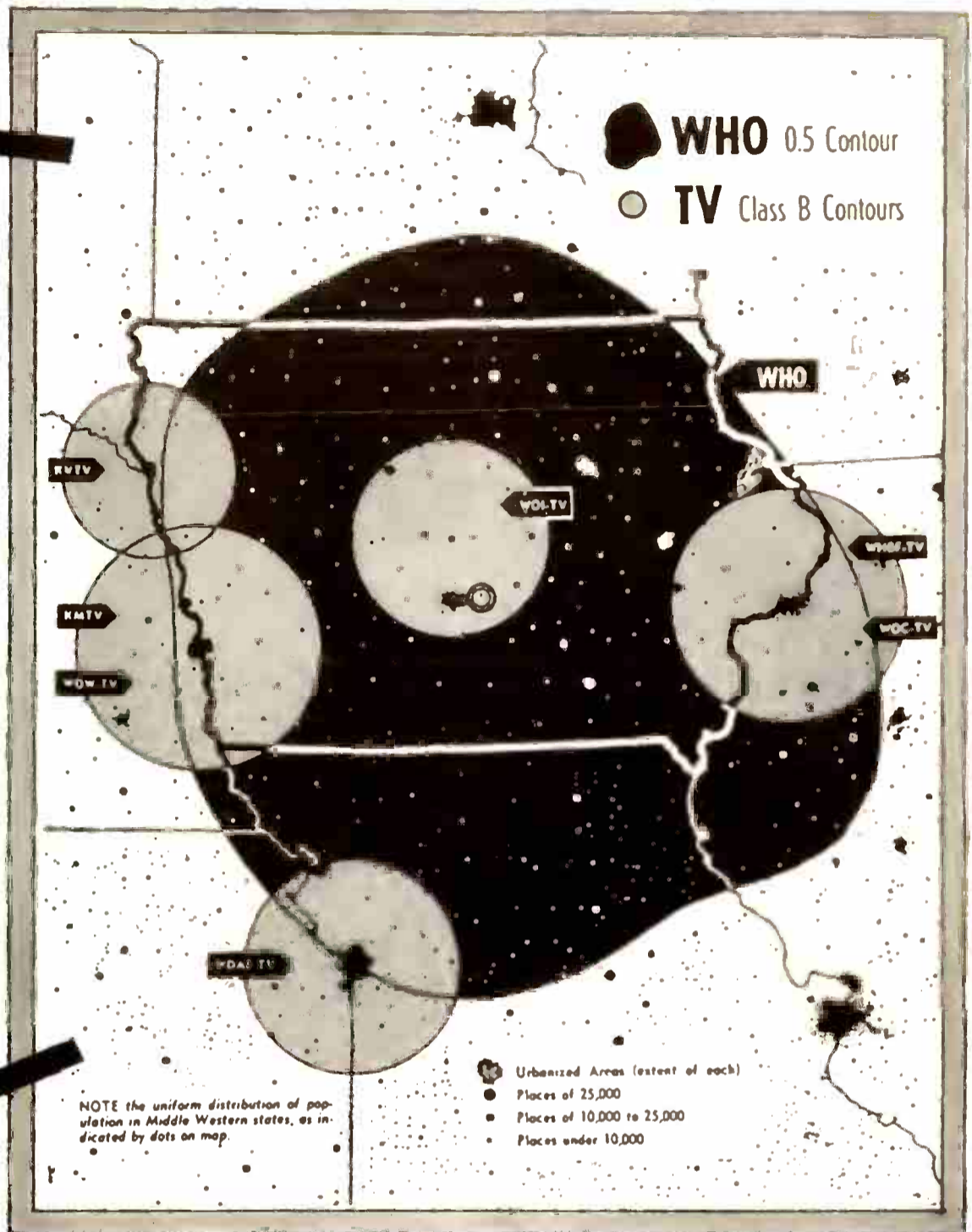
TV'S OK, BUT...

LOOK WHAT

YOU GET

WITH

**WHO!**



Five television stations offer an audience within "WHO-land". We say "an audience" because WHO's 0.5 MV area is 244.4% larger than the five TV markets combined!

The largest all-Iowa TV market has 131,964 television homes (see Telestatus, Page 45 in Broadcasting-Telecasting for June 22). The 1952 SAM Report credits WHO with 625,546 daytime families, 600,255 nighttime families — about half of whom have two or more home radio sets!

50,000-watt WHO is an old-established Iowa institution which for almost thirty years has meant "good listening" to millions of people — "a good buy" to thousands of advertisers. What's

more, WHO likes its advertisers, and our advertisers like us because of results. Now more than ever, WHO is Iowa's greatest advertising value!

**WHO** 

**+ for Iowa PLUS +**

**Des Moines . . . 50,000 Watts**

**Col. B. J. Palmer, President**

**P. A. Loyet, Resident Manager**



FREE & PETERS, INC.  
National Representatives

**When He Spins the Records**  
**Memphis Spins the Dial to 560**



NATIONAL REPRESENTATIVES JOHN BLAIR & CO., INC.



**BUT**



# Dick Covington Does More—Much More—Than Spin Records ...He Sets Sales Records! Here's Evidence...

**(R. C. A. Victor Distributor)**

"Covington's Corner top pop record show in Memphis and Tri-State area."

—A. J. Kisner, Manager  
R.C.A. Victor Record Department

**(M. G. M. Distributor)**

"The Dick Covington record show the most effective means of promoting and exploiting the M.G.M. record label in Memphis and Mid-South."

—Bill Taylor  
Sales Representative

**(Decca Distributor)**

"... according to our sales figures . . . there's no question about which 'Pop Jockey' is champ in this area."

—Bab Adams  
R. L. Adams, Manager  
Record Department  
Strattan-Warren Hardware Co.

**(Columbia Distributor)**

"... When I hear Dick play one of our records (Columbia) I feel assured of being able to move a considerable quantity of this particular record . . . not only a large listening audience, but more important . . . a buying audience."

—Wadsan, Bazeman, Inc.  
Bab Byrn  
Record Department Manager

**Why not add a proven salesman to your sales staff?**

WHIBQ

**Memphis' Mutual Station, Hotel Chisca  
560 kc, 5000 Watts Day, 1000 Watts Night  
John Cleghorn, General Manager**

**and soon... WHIBQ-TV!**

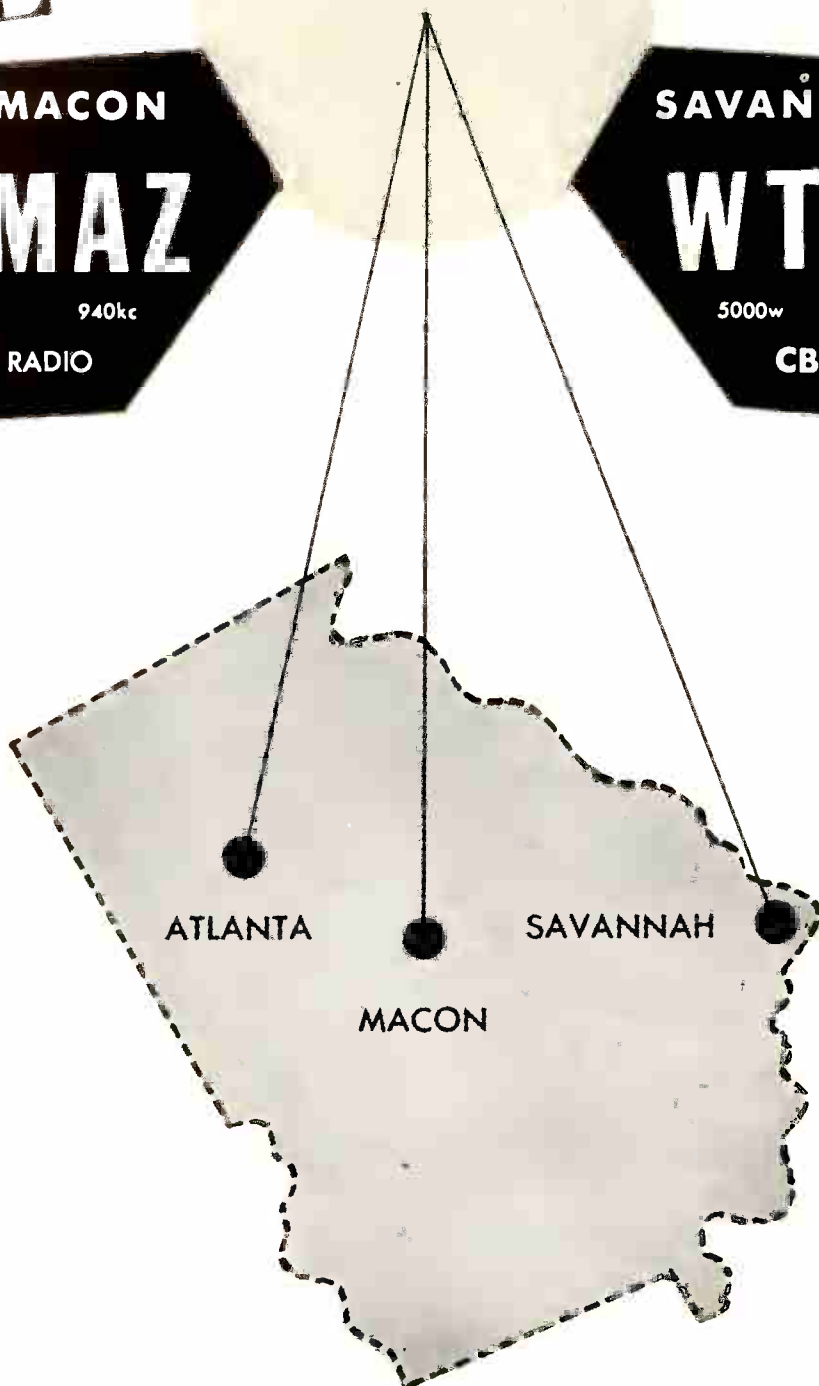
ONLY A COMBINATION  
OF STATIONS CAN  
COVER GEORGIA'S  
MAJOR MARKETS

# THE GEORGIA TRIO

**ATLANTA**  
**WAGA**  
5000w 590kc  
CBS  
RADIO

**MACON**  
**WMAZ**  
10,000w 940kc  
CBS RADIO

**SAVANNAH**  
**WTOC**  
5000w 1290kc  
CBS RADIO



*the* **TRIO** offers  
advertisers at  
one low cost:


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

*in* **3** major markets

*represented  
individually and  
as a group by*

**THE KATZ AGENCY, INC.**

NEW YORK    CHICAGO    DETROIT    ATLANTA    DALLAS    KANSAS CITY    LOS ANGELES    SAN FRANCISCO



# spot radio

## WITH DAYTIME CROWDED, NIGHTTIME UPSURGE MAY BE DUE

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

- Q.** *How do spot radio availabilities shape up for fall? . . . . . page 102*
- Q.** *Is nighttime spot radio increasing in value? . . . . . page 104*
- Q.** *Will there be any notable rate trends this fall? . . . . . page 105*
- Q.** *How have the "single-rate" selling plans been doing? . . . . . page 105*
- Q.** *What new yardsticks are used today to buy spot radio? . . . . . page 106*
- Q.** *What role are transcriptions, libraries playing in spot? . . . . . page 106*
- Q.** *Are there any new developments in Negro programming? . . . . . page 128*
- Q.** *How do advertisers feel about Storecasting? . . . . . page 136*
- Q.** *Is Transit Radio on the way out? . . . . . page 138*

## Availabilities

### Q. How's the pattern of spot radio time availabilities shaping up for fall?

A. SPONSOR editors learned from both buyers and sellers of spot radio that the picture will be very similar to that of fall 1952. Here's how it shapes up:

1. *Morning slots:* Like last year, morning radio availabilities are the most sought-after item in spot radio with squeeze play centering on 6:00 to 9:00 a.m. period. Newscasts, or one-minute slots next to newscasts, are still most popular with advertisers; high-rated morning participation shows run a close second.

What complicates the picture is that there are *more* advertisers and agencies chasing *fewer* openings in the 6:00 to 9:00 a.m. period than there were a year ago.

Naturally something's got to give. Usually it's the station's nighttime rate card (see section to follow on rate outlook) or the station's morning traffic schedule that's modified.

"We've got all of our national spot advertisers on a *rotating* schedule between six and nine in the morning," the top sales executive of a leading radio rep told SPONSOR. "That's the

only way we can fit the majority of our clients into morning schedules."

The attractiveness of morning radio is easy to understand. (Perhaps it's too easy, some shrewd buyers feel.) Morning radio faces little TV competition, or else shows up way ahead of TV. It's true that prices have moved upward as morning's advertising popularity increased, but larger audiences are often delivered due to radio home growth. Audience composition includes a sizable number of men as well as women. Except for the obvious hassles of turning up good availabilities, time buying presents few mental hurdles or involved research calculations (one reason why so many spot radio clients like it).

2. *Late a.m., afternoons:* Well-rated slots become easier to find in spot radio during the late morning. Reason: The male element of the audience nose-dives after 8:30 or 9:00 a.m. in most major markets as the man of the house leaves for his job. Thus many advertisers who have a product to sell primarily to men via morning spot radio (such as Mennen Shave products, Silver Star Blades, or Armstrong Tires) lose interest in the morning segment of spot radio after 9:00 a.m.

Also many advertisers who seek a combined male-female audience (like

the non-filter-tip cigarettes, beer firms, candy concerns) will ease their requests for morning slots after nine.

This by no means leaves the availability field wide open. Food companies, soap companies, and drug advertisers are active in spot radio all through morning and afternoon, particularly seeking minute spots or chain-breaks next to well-rated network or local shows.

However the noon hour, like the pre-breakfast hours, shows a sizable male audience and thus is fairly tight as regards availabilities.

3. *Evenings, late night:* From the timebuyer's viewpoint, the easiest portion of the day in which to buy a time slot is between the hours of 7:30 and 10:30 p.m., as it was last year. Reason: It is during these hours that television's biggest inroads on radio, as measured by the existing rating and coverage services, have been made.

However, station rate adjustments and more extensive research into the size, composition, and behavior of the evening radio audience are producing many excellent buys for advertisers.

In order to lure many of radio's TV-shy advertisers back into the evening fold, stations are grouping their evening availabilities (usually, chain-breaks next to network shows and minute spots next to local programs) into package arrangements with attractive prices or sizable discounts.

Another factor which affects the value, if not the amount, of evening radio spot availabilities is the "single-rate" price structure, in which evening prices have come down to the same level as daytime rates. (This will be discussed later in this report.)

Since the number of radio homes in the nation (nearly 45 million) is at a near-saturation level and since TV viewing takes a big drop after 10:30 p.m., the value of late-night and all-night radio has climbed. And as the value has increased, many stations have pushed their sign-off further and further ahead, meanwhile experimenting with a variety of different late-night program formats.

Timebuyers have an increasing choice in the hours between 10:30 and midnight, and between midnight and dawn, of shows which range from all-night classical music through the standard disk jockey formats to nightclub interviews of celebrities.

Reps reported considerable interest in late-night and all-night radio on the

## KEY SPOT RADIO TRENDS

### NIGHTTIME RADIO

*Definite move is on among major agencies and spot clients to re-explore value of nighttime radio. TV fright is beginning to wear off*

### MORNING RADIO

*It's standing room only on many stations as popularity of breakfast-time segments continues. Some clients will buy only the early mornings*

### SINGLE RATES

*Between a third and a half of radio outlets in TV-saturated areas have switched to a single rate card for day and night. More will follow*

### YARDSTICKS

*Scientific buying is the rule, not the exception, among top agencies and advertisers, with heavy use made of NCS and SAM coverage data*

### TRANSCRIPTIONS

*Trend is on to lowered prices of e.t. shows for spot use. Producers are also luring sponsors with extensive merchandising, promotion services*



**Station Reps Assn. spot clinics further under standing of both buyer and seller**

Throughout the year, groups of station reps and admen are brought together by the Station Representatives Association in a series of informal monthly sessions to discuss problems of buying and selling spot radio, and new ways to streamline complex procedures. Pictures above show several of these meetings. **Top left:** (l. to r.) Reg Rollinson, SRA; Richard F. Goebel, advertising manager of Nestlé Co.; Donald Cady, general advertising and merchandising manager of Nestlé; Art McCoy, Avery-Knodel; John Beaton, John Blair Co. **Top right:** (seated) Stan Pulver, director of broadcast media, Lever Bros.; Tom Flanagan, SRA; (standing) David O'Mara, Lever Bros.; Taylor Eldon, Branham Co.; William Wilson, J. F. Pearson Co.; Joseph Daly, Lever Bros.; Fred Neuberth, Avery-Knodel; John Doyle, Alton Copeland, Lever Bros.; Rollinson, SRA. **Middle left:** Rollinson, SRA; Don McVickar, A. E. Anderson & Cairns agency; John Dugdale, advertising manager, Rootes Motors; Victor Sevdal, radio-TV dir., A&C; Tom Campbell, Branham Co. **Middle right:** Rollinson, SRA; R. Stewart Boyd, advertising man-

ager, cereal division, Nat'l Biscuit Co. John Beaton, John Blair Co.; Edward A. Gumpert, advertising manager, biscuit division Nat'l Biscuit Co.; Tom Campbell, Branham Co. **Lower left:** luncheon meeting with SSC&B. Group includes: (standing) Rollinson, SRA; T. Richardson, C. Curran, T. Healy, C. Hathaway, F. Reed of SSC&B; Scott Eddy, Katz; J. Thompson, Free & Peters; F. Moore, Robert Meeker Assoc. (Seated) S. Nieuwenhuis, R. Smith of SSC&B; T. Flanagan, SRA; F. Mehan, F. Chebra of SSC&B; J. Scovron of Free & Peters. **Lower right:** Rollinson, SRA; Byron Goodell, Robert Meeker Assoc.; J. A. Ulrich, advertising manager, Beech-Nut Packing Co.; Robert Krath of Kenyon & Eckhardt agency. Meetings of SRA and admen, agencies or clients or both are usually held in New York City at the Bitmore Hotel. SRA men Flanagan and Rollinson give a briefing on latest facts of spot radio, go on to discuss problems such as rating projection formulas, the amount of agency-rep paperwork, and other related spot topics.



Cameraman: Carl Haverlin

Under auspices of Broadcast Music Inc., nearly 50 radio clinics have been held in various parts of U.S. At these sessions, radio broadcasters and personnel exchange ideas, learn new techniques and hear panel discussions by experts. Left: Managers Carl Vandagriff, WOWO;



Lester Spencer, WKBV; W. Rippetoe, WBOW at Indianapolis radio clinic. Right: Don McKee, comml. mgr., KOEL; Jack Kerrigan, program dir., WHO; Managers Bob Dillon, KRNT; Art Skinner, WSAI; also Cliff Jones, WHO; Ed Jenkins, KOEL, at Des Moines radio clinic

part of leading advertisers, but most told SPONSOR that there was still a wide choice of late p.m. availabilities at low prices.

## Nighttime spot radio

**Q. Are there any new trends or developments in nighttime spot radio at the buyer level?**

**A.** Although nighttime spot radio is still viewed by many agencies as being a second-class buy (Y&R, for example, terms it "unstable" and prefers morning and afternoon slots), the tide of advertiser interest seems about to turn again to where it used to be.

An increasingly typical view of nighttime spot was voiced to SPONSOR by Mike Donovan, one of McCann-Erickson's top timebuyers. He said:

"We and our clients have been looking at nighttime radio with much more interest than in past seasons. We are looking for 'efficiency' in all time segments of radio. We're trying to avoid concentrating on any arbitrary 'curfews' which limit us to morning or afternoon buying."

**Q. What's behind the revival of advertiser interest in nighttime spot radio?**

**A.** Two things—research and rep salesmanship. Several of the leading reps—John Blair, CBS Radio Sales, Katz, Petry, to name some of the most active in this respect—have prepared extensive research investigations into nighttime spot. The results are now a basic part of the fall selling by these rep outfits.

Late last month Blair fired off the

first round of promotion ammunition concerning nighttime spot with a series of trade paper ads, mailings, and personal pitches.

Blair's research arsenal is an analysis of evening and early-morning radio sets-in-use, individual station ratings, and listeners-per-set prepared for the rep firm by Pulse and Nielsen. These were the highlights:

1. The study covered a dozen Blair-represented radio outlets, all in major radio-TV markets that ranked within the top 50 U. S. market areas.

2. The regular monthly Pulse, Inc. rating reports were averaged for the periods 6:00 to 9:00 a.m. and 6:00 to 9:00 p.m., Monday-Friday. Sets-in-use, ratings, and listeners-per-set were compared. A similar study was done for the Pacific Coast states, covering Blair-represented Don Lee Network, using the Pacific Coast Nielsen Radio Index as the basis.

3. All the stations covered in the study are on a "single-rate" basis, with night rates equaling day.

4. Result: Blair's research chief, W. Ward Dorrell, soon learned that in every instance sets-in-use, ratings, and listeners-per-set averaged *higher* during the evening period under study than during the daytime period. Figures: Nighttime sets-in-use ranged from 5% to 125% higher. Ratings were higher in a range from 9% to 155%. Listeners-per-set were 6% to 28% higher than daytime.

**Q. To what extent do clients insist today on arbitrary "curfews" in radio?**

**A.** A surprising number of clients and agencies have cut-off points in ra-

dio. Generally this is based on the theory that morning or daytime radio is the only low-cost buy in the spot radio medium.

But timebuyers today agree that this situation will probably change in the near future as clients re-evaluate radio generally, and as the rep selling pressure behind nighttime spot radio continues. Single-rate selling, higher morning prices, and the general squeeze for morning and daytime availabilities are already leading up to relaxation of such "curfews" as these:

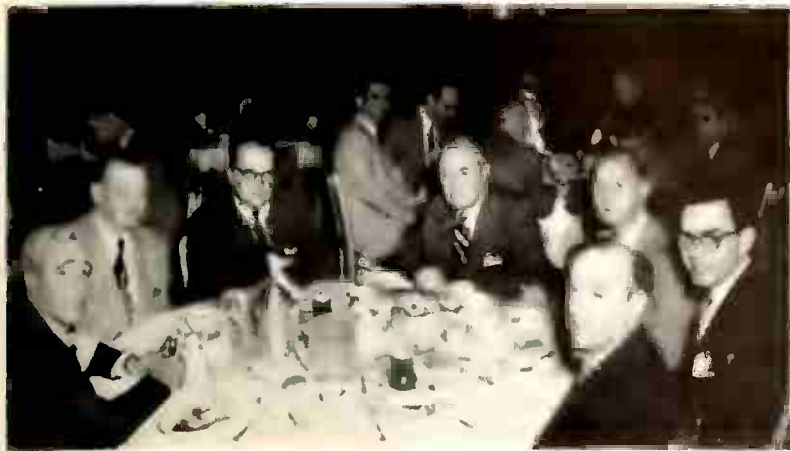
**Old Gold**—Since Old Gold seeks a male-female audience at low cost, the Lorillard tobacco firm virtually insists that its agency timebuyers observe an 8:00 a.m. "curfew." Old Gold dropped nighttime chainbreaks completely last year. But every indication is that the cigarette firm will change its mind and its buying policies when fall rolls around.

**Pall Mall**—Like several other cigarette firms (Camel, Chesterfield) Pall Mall uses 8:30 to 9:00 a.m. as its cut-off point in spot radio and rarely buys anything else. Reason: same as Old Gold's theory.

**Lipton's Frostee**—This Lever-owned food account let reps know recently that it wasn't interested in spot radio after 2:00 p.m. General Foods made a similar statement, telling reps they wouldn't buy spot radio "after the hour Kate Smith comes on NBC TV."

**Other accounts**—In interviewing a number of leading timebuyers, SPONSOR was told that most large soap, food, drug, beer, baked-goods, and grocery-sold products have shown a basic preference for morning (6:00 to 9:00 a.m.) slots and will buy after

The general situation is more likely



Area sales clinics were held by Broadcast Advertising Bureau in coordination with BMI. Here are two recent meetings. Above, left: Ben Gimble, WIP; Bill Ryan, BAB; Bill Dawson, WARM; Don Thornburgh, WCAU; Bob Teter, KYW; Ralf Brent, WIP; John Booth, WCHA

Above, right: Hartford Conn. clinic. Bob Feldman, WHYN; Dick Chalmers, WICC; Cy Kaplan, WONS; Gary Harger, WICC; David Kenney, WICC; Walter Johnson, WTIC; Daniel Kops (chairman of the station panel), WAVZ; William Ryan, president of BAB Inc.

to change in favor of "We'll buy whatever looks good" rather than "We buy only between certain hours of the day" as new research and new prices catch up to advertiser buying habits.

## Rate outlook

**Q. What changes, if any, are anticipated for fall in spot radio rates?**

**A.** A year ago, the words "rate cut"—particularly as applied to nighttime spot radio—brought "no comment" replies from broadcasters and reps.

This year however the situation is different, and nighttime rate-cutting has become an established part of the all spot radio picture.

Between 30 and 50% of the major

radio outlets in TV areas, SPONSOR learned in a checkup with all leading reps, have adjusted their rate structure to a "single-rate" basis. Under this system evening rates parallel daytime rates, bringing them in line realistically with the audiences stations have to offer during the day and night. Another 10 to 15% of the nation's radio stations in video markets, SPONSOR's sources felt, will make the "single-rate" changeover between the summer and fall of this year.

Far from squelching the news of such rate revisions reps today are using them as the basis for many aggressive selling campaigns and are freely recommending the "single-rate" price structure to most of their stations which face heavy TV competition. Exception: Stations that now have sizable spot ra-

dio contracts at night and sizable nighttime audiences are not likely to tamper with nighttime rates.

On the other hand, there may be some upward revisions or reclassification of morning rates, particularly in early-morning slots. But, as in evening revisions, stations will attempt these morning price hikes only if the competitive situation justifies an increase.

**Q. What factors usually govern a changeover to a "single-rate" price structure?**

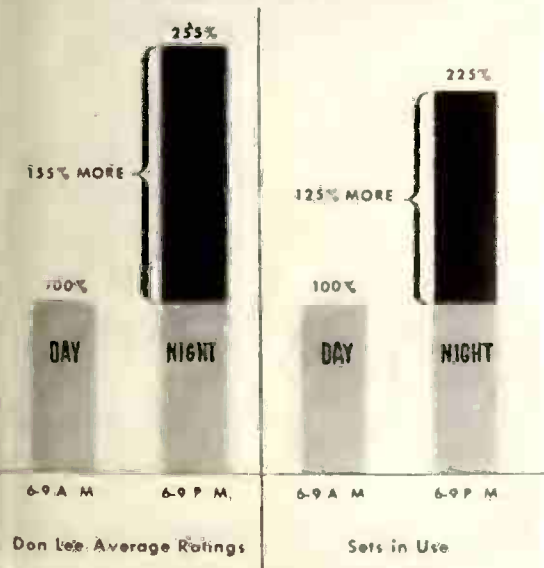
**A.** There's no set pattern. The exact moment at which a station is likely to bring night rates in line with day rates depends on several things:

1. *Advertiser pressure:* Either directly, or through agencies, clients today are exerting a good deal of pressure on stations to establish "single-rate" selling. Firms like P&G, Lever, Colgate, and Bristol-Myers have often made their feelings clear. The strongest lure, of course, is the promise, direct or implied, that there'll be more business for the station if the nighttime rates go down. One leading cigarette firm, SPONSOR learned, has a standing offer to radio stations in TV areas not now on a one-rate basis. The offer: Double the number of announcements running on the station if the "single-rate" structure is established.

2. *Rep pressure:* Most stations located outside the advertising centers of New York, Hollywood, and Chicago look to their reps for fatherly advice about what's going on inside the largest agencies and client offices. Therefore the recommendations of station reps carry a lot of weight in the matter of lowering nighttime and raising

Comparison Don Lee Average Ratings and Sets in Use 6-9 A.M. vs. 6-9 P.M. Mon. Fri. 6-9 A.M. equals 100%

\*Source: Nielsen Radio Index, Pacific Coast, March 1953



## Rep firms help spur revived enthusiasm for nighttime spot

Chart at left was recently compiled for John Blair rep firm as part of series of comparisons of day and night radio in Blair markets. As figures reveal, both ratings and sets-in-use are up during evening hours in Don Lee area. Other reps like Katz, CBS Radio Spot Sales, Petry, Weed and others are actively promoting nighttime spot radio for fall campaigns.

morning radio rates. It's traditional that a good rep knows what the traffic will bear—as well as what it won't.

3. *Radio research:* At all levels of the spot radio medium today—clients, agencies, reps, and many stations—rating charts and coverage figures are being viewed the way a fruit farmer watches the frost forecasts. When the figures show that a station's nighttime ratings are looking more and more like the daytime levels, a changeover to single-rate selling often gets under way. Reps and stations both realize

today that this changeover is usually beneficial to business.

### Spot radio yardsticks

**Q. Are the yardsticks used to buy radio today different than those of last year?**

**A.** Both buyers and sellers today are making wide use of new research tools in the radio field, such as:

1. *New coverage data:* Instead of 1949 BMB statistics with penciled-in

projections, timebuyers this year are using the new Nielsen Coverage Service or Standard Audit and Measurement Service data (or both) in purchasing spot radio. Particularly among NCS-using agencies, coverage data are being used to pick not only the radio stations with the best coverage and circulation stories but also to pick stations on the basis of their ability to attract audiences from different socioeconomic or geographic levels.

2. *New data on out-of-home:* Pulse, Inc. has expanded its out-of-home checkups on radio to the point where this "bonus audience" is measured in virtually all the Pulse-rated areas (see Radio Basics section). Also the Nielsen Coverage Service and the Broadcast Advertising Bureau have done studies on auto listening—out-of-home's biggest single component. These reports are helping timebuyers to choose stations and availabilities with big out-of-home audiences as well as aiding advertisers in determining the best time to reach motorists.

3. *New ways to project ratings:* Many of the old formulas for projecting essentially unprojectable radio ratings (Pulse, Hooper) against the coverage of a station to get cost-per-1,000 homes are being discarded in favor of a newer technique developed by the Station Representatives Association. (See "Needed: a way to project ratings" 18 May 1953 SPONSOR, page 37). Under the SRA formula—now in use by a number of agencies—radio gets a much fairer shake.

The process is essentially this: The total number of radio homes in a station's home county is *divided* by the weekly day or night number of homes that regularly tune the station. (A daytime weekly audience figure is used if the purchase is a daytime one; nighttime figures if time buying is done for nighttime slots.) The result of this long division is a figure by which the station's total weekly audience (again day or night) is *multiplied*. Then the untouched rating is projected against this figure for a cost-per-1,000 homes.

The **NOSE-TEST**  
STATION in Town!

**New WJAS AM & FM**  
\$ \$  
\$ MONEY \$  
THE **SUNNY SIDE** OF THE DIAL

All Pittsburgh just has to listen to Radio Pittsburgh—the station with a nose for news. Sharp, documented news coverage ALL DAY by HERB MORRISON and his WJAS news staff, establishing WJAS as Pittsburgh's radio NEWS leader.

**FIRST**—with a report of the Steel settlement . . . A FULL SEVEN MINUTES BEFORE the wire services.

**FIRST**—with on-the-spot interviews with the principals in the steel dispute.

**FIRST**—with on-the-spot reports of the Worcester, Mass. tornado disaster.

No wonder all Pittsburgh *naturally* turns to WJAS ALL DAY for complete news coverage.

Serving the  
**GREATER PITTSBURGH**  
Metropolitan  
Area . . .

5000 Watts  
1320 KC.

**NATIONAL REPRESENTATIVE: George P. Hollingbery Co.**

### Transcribed shows

**Q. What are the latest trends in the transcribed radio program field?**

**A.** A check of the major transcribed radio program firms establishes the



Hi Mom and Dad —

We had one grand show today....

This Spring, at the specific request of the Armed Forces, a troupe of WSM Grand Ole Opry Stars flew to Korea to bring a bit of home to the boys in the fox-holes, half a world away. They went because of all the entertainment available in the nation, our soldiers preferred the Grand Ole Opry.

This letter, written by one of the many thousands whose lives were lifted out of the fox-holes by the Grand Ole Opry for a little while, tells a compelling story of what a single program on a single station has come to mean to a whole people!

### *Kimpo Air Base, Korea*

"Another day gone and another one ready to take its place. It soon gets so one day is like the other. (I just looked at the calendar and saw it's Saturday, Friday where you are.)

Today was sure different than any so far since I've been here. What accounted for it? Well, I'll tell you. We had one grand show today. Ernest Tubb and his Texas Troubadours, Hank Snow and Lew Childre, and other Grand Ole Opry stars really gave us a good show. Hank Snow opened the show, singing "I'm Movin' On," "Golden Rocket," and other songs he made famous. Then the Troubadours took over for a while. Ernie Tubb gave his show, Lew Childre gave us laughs, songs and his imitation dance, then they all got together and cut up and acted a fool for a while. The whole show lasted almost two hours. I almost felt like crying when they had to stop. That's how much I liked it. I guess it's because we don't have much to do for entertainment, and when we get something good for a change, just don't want to let it go. And too, it reminded me of Saturday nights at home. We sure did have us a time. Surprised me how many hillbillies there are here at Kimpo. We were in an open theatre, and I mean it was packed.

I guess it seems funny to you, us going crazy over a simple show that you hear every Saturday, but over here it's something special to us."

(Name on Request)

No wonder WSM and WSM's Grand Ole Opry has become the greatest single selling force in America. Tom Harrison, or any Petry Man, can fill in the details for you.

**WSM** Nashville . . . 650  
Clear Channel 50,000 Watts



fact that business is good. With the bigger-than-ever spot radio business and the still-high costs of TV, more and more advertisers have been bank-rolling transcribed shows. There is a new trend, noted over the past year especially by the Harry S. Goodman and Charles Michelson organizations, toward multi-sponsorship of transcribed programs rather than single sponsorships. This reflects tightening of radio's belt on the local level.

Business is up 24% since last year, reports the Frederic W. Ziv Co. which continues to produce transcribed shows

on a lavish scale and surround them with merchandising and showmanship. Last January it re-issued its Guy Lombardo show in a big promotional splash involving the giving away of fistfuls of Gruen watches to winners of a "Mystery Melody" contest. Just a few weeks ago, Ziv put a new drama show, *Movietown Radio Theatre*, on sale and at presstime had already sold it to over 250 stations. Ziv will announce a new show shortly which, it states, is to be "the largest ever produced" by the company.

The 450 sponsors who used the

syndicated shows produced by RCA Recorded Program Services the first six months of 1953 represent a 20% increase over the same period last year, according to A. B. Sambrook, manager of the division. In TV markets, the use of RCA transcribed radio shows has dropped off, temporarily, the company feels, with the high costs of video restoring demands for low-cost syndicated programs on radio. The number of stations using RCA shows is 10% over 1952; Sambrook forecasts a 25% increase in dollar volume the last half of 1953.

Everett Goodman of the Harry S. Goodman organization states that the number of stations using their shows has risen at least 40% over last year. "We are selling a lot more shows to radio stations today than ever before in our history," he says. "Not only are more stations buying from us, but the unit sales have also risen: Where we used to sell one show to a station, we now sell five or six. Though our dollar volume is only slightly higher than last year, our *contract* volume is way up due to more sales at lower prices, mostly in TV markets."

The stations in turn, states Goodman, are selling the shows to more advertisers than ever before, but are increasingly allowing multiple sponsorship of the programs.

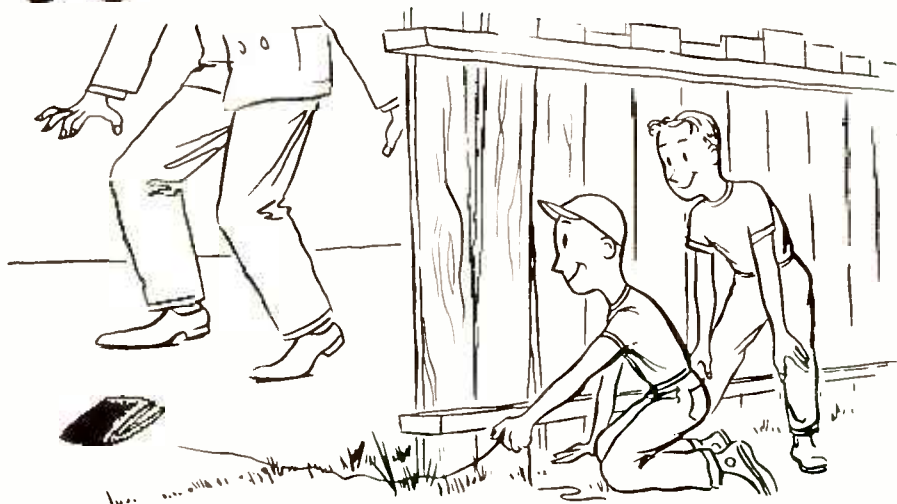
Goodman has worked out a special sales package plan for advertisers called "Operation Buckshot" which enables national or regional advertisers to buy any one or more of 11 transcribed shows for multi-market use at a much lower cost than previously (for details, see "cost" question below).

Charles Michelson says that business has increased over 30% since last year; the firm's production budget, however, has decreased.

The trend toward the selling of transcribed programs to several participating local sponsors by stations has been noted by Michelson, too. Stations are selling as many as five participating announcements on a half-hour program, he reports: three one-minute pitches—opening, middle, and closing; and two announcements before the opening and after the closing commercials.

Ziv, on the other hand, has not noted any special trend toward multiple sponsorship of its shows, but there may be some indication of another trend in its report that more than 70 of the 250 sales so far of *Movietown Radio The-*

## DON'T BE FOOLED



## ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 422 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	267	103	12	7	0	0
TIES.....	32	30	1	3	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries SIX of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—



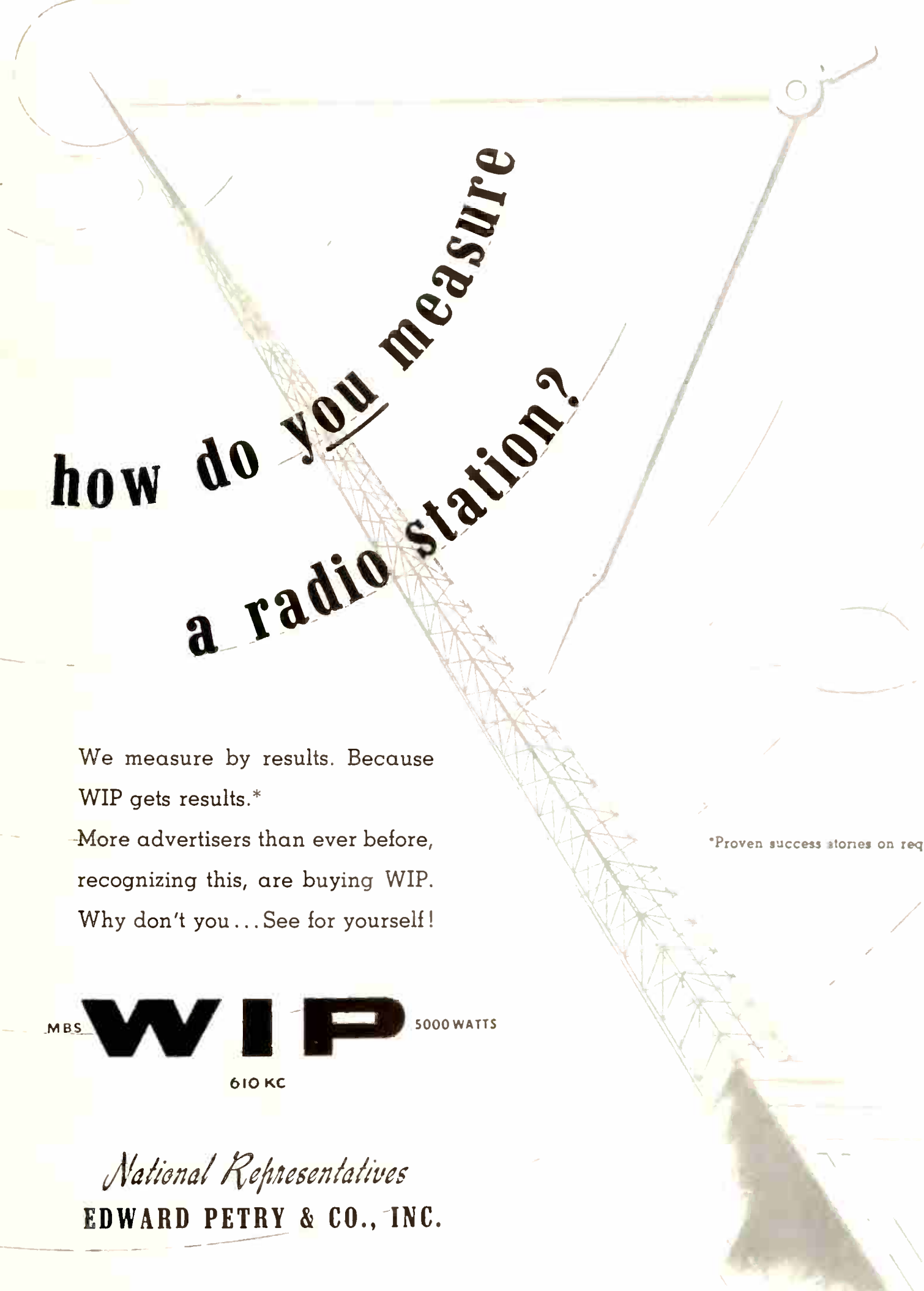
# WHEC



of Rochester

NEW YORK  
5,000 WATTS

Representatives: EVERETT-MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



how do you measure  
a radio station?

We measure by results. Because  
WIP gets results.\*

More advertisers than ever before,  
recognizing this, are buying WIP.  
Why don't you... See for yourself!

\*Proven success stories on request.

MBS **WIP** 5000 WATTS  
610 KC

*National Representatives*  
**EDWARD PETRY & CO., INC.**

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

13 JULY 1953

109

atre have been to stations which are using it for on-the-air promotion of their sponsors and programs. The extensive exploitation scheme available with the program may be partly responsible for this way of utilizing the new Ziv drama show.

**Q. What advertisers are using transcribed programs?**

**A.** All four of the transcription firms surveyed reported healthy increases in the number of advertisers buying their shows. Ziv records 600 different advertisers as using or having used its *Communist for the FBI* program, now in its second year. These include such national names as General Electric, Kaiser-Frazer, Corn Products Refining (Mazola) and, regionally, Carolina Power & Light, Mid-Continental Oil, and Farmers Insurance Group. RCA boasts among sponsors of its shows such firms as Borden, General Electric, Frigidaire, Charles Antell, Procter & Gamble, and Jacob Ruppert Brewery.

Brewers (at least 150), auto dealers and bakeries are the leading categories of sponsors using Charles Michelson's productions. Pabst Brewing is spon-

soring the *Phil Rizzuto Sports Caravan* program in several markets; Lever Bros. uses the firm's soap operas in markets not covered by its network radio and TV purchases; other Michelson advertisers include Pontiac Dealers, Nash Dealers, General Motors, Quality Bakers of America, General Baking (Bond Bread), Blackstone Washing Machine and Squire-Dingee (new Midwest advertiser, maker of Ma Brown food products).

**Q. What are the current costs of transcribed programs?**

**A.** As always, costs of transcribed syndicated programs vary widely, depending on the station and the size of the market. Both Ziv and RCA report a sponsor can buy their shows for about the same as last year (RCA programs range from \$3 to \$150 per program). But Goodman and Michelson point to reduced costs. An advertiser can purchase a Goodman soap opera for from \$3 to \$75 per program; a dramatic show for from \$6 to \$200 a stanza. Michelson says that since station time rates have gone down somewhat and since his shows are based on time rates, there has been a 5 to 10%

reduction in his program costs to advertisers.

In an attempt to reduce costs not only a small percentage but a great deal for a national or regional advertiser interested in selected multi-market use of a transcribed show, Goodman has worked up a special sales plan called "Operation Buckshot." Ordinarily, if an advertiser wants to use a transcribed show in, say, 80 markets (says Goodman), the usual syndication procedure is to add up the prices for each city requested, then give the advertiser a discount on the total amount; but even after allowing a substantial discount, the cost usually turns out to be quite prohibitive.

Under "Buckshot," the advertiser is charged for his list of markets not on a syndication basis, which takes the markets one by one, but on a *network* basis, in which only the *number* of markets is considered. This number is applied as a proportion of a total network price (which Goodman regards as the price for about 300 markets). Under this scheme, the advertiser pays only a nominal amount extra (\$1 or \$2 per market) for (1) each market which has over 250,000 population; (2) each 50,000-watt station.

"Buckshot" embraces 11 shows of half-hour and quarter-hour length, includes soap operas, dramas, mysteries, musicals, religious hymns, and a kid show. The thing that these programs have in common is that they do not come under the AFTRA regulations and so can be rebroadcast indefinitely at no extra cost. An advertiser can purchase any one or more of the shows to get the "Buckshot" benefits.

(An interesting sidelight here is that one of the "Buckshot" programs, a detective show called *30 Minutes To Go*, is being produced in Australia with American actors; this production abroad sidesteps the AFTRA salary regulations calling for re-use payments, points up another way of bringing transcription costs down.)

**Library services**

**Q. What new developments has this year seen in the library service field?**

**A.** Sales curves at the radio library services are up again this year, accord-  
(Please turn to page 126)

*test*

YOUR PRODUCT IN  
TEXAS' LARGEST SPANISH-  
LANGUAGE MARKET!

40 National Accounts

ARE NOW USING KCOR, SAN ANTONIO TO SELL  
THE BIG 45 COUNTY MARKET

Anacin Black Flag Bordens Milk Breeze Camay Camels Cameo Starch Carnation Champ Dog Food Charles Antell	Cheer Coca Cola Crustene Dickies Clothes Fab Falstaff Beer 4-way Cold Tablets Feenamint Folgers Coffee Grand Prize Beer	Jax Beer Joy Lone Star Beer Lucky Strike Lilt Lydia Pinkham Maxwell House Mercury Mejoral Oxydol	Packard Pearl Beer Purasnow Flour Royal Crown SSS Tonic Shinola Stanback Steins Clothes Supreme Crackers Tide
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★ WRITE FOR THE NEW BELDEN LATIN-AMERICAN SURVEY

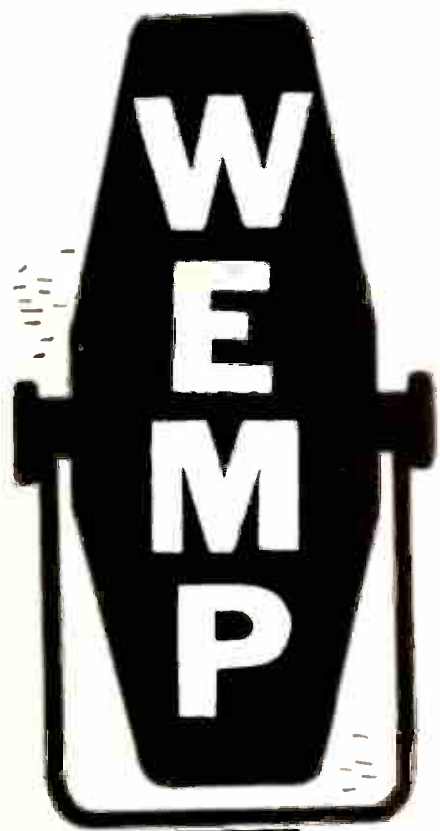
5000 Watts Day—1000 Watts Night  
KCOR Bldg., San Antonio, Texas

Richard O'Connell  
KCOR New York Manager  
New York, N. Y.

Harlan J. Oakes & Associates  
Los Angeles, San Francisco & Chicago

TEXAS' FIRST AND MOST POWERFUL  
SPANISH-LANGUAGE STATION





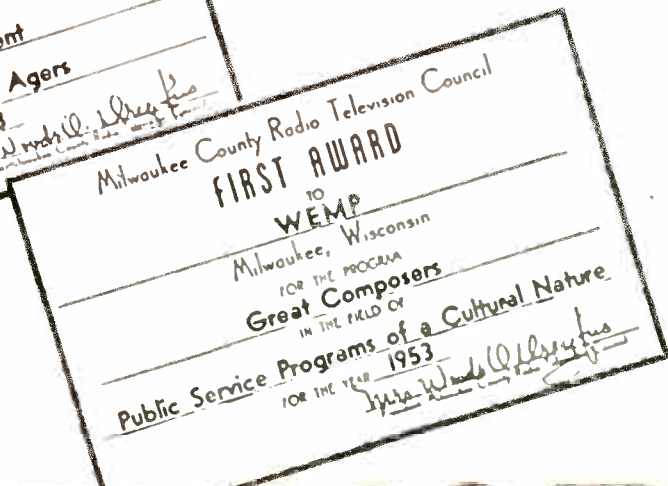
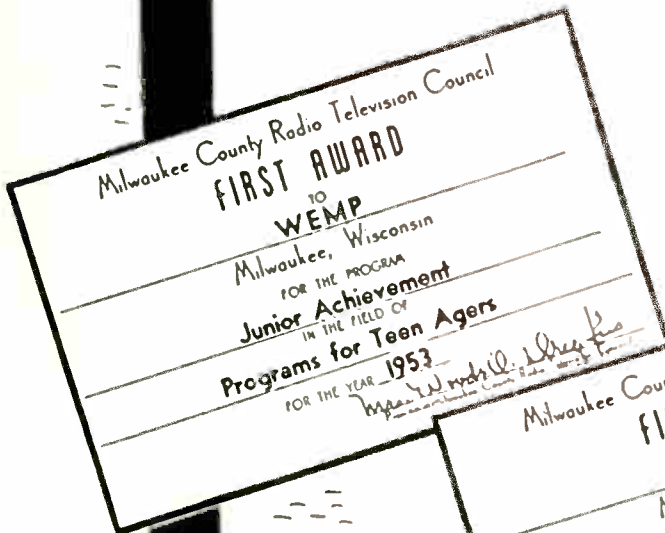
# The Station that Serves Well, SELLS WELL!

Like a strong, willing hand, ready to help whenever and however it's needed most, that's the way Milwaukee looks at WEMP. Civic and religious groups have recognized many WEMP public service endeavors with plaques, certificates and other awards. Two more "firsts" were added recently by the Milwaukee County Radio-TV Council.

WEMP is proud to serve the groups you see here. Many must have fast results to make their campaigns successful. That's why they lean heavily on WEMP, the community station.

Advertisers, too, who want real results depend upon WEMP to deliver the goods around the clock 24 hours a day and all through the year. Get in touch with your Headley-Reed man for full information about Milwaukee's outstanding fulltime independent.

24 Hours of Music, News, Sports



# WEMP

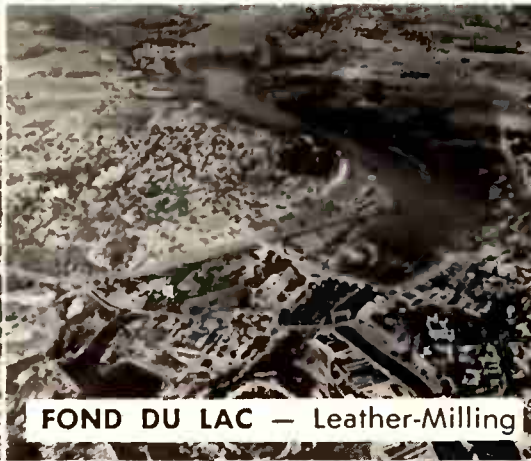
- Anti Defamation League
- American Bible Society
- American Cancer Society
- American Heritage Foundation
- American Red Cross
- Archdiocesan Catholic Charities
- Arion Musical Society
- Blood for Defense
- Hands for Israel
- Boy Scouts of America
- C.A.N.E.
- Civic Concert Assn
- Civil Defense
- Civil Air Patrol
- Community Welfare Council
- Community Fund
- Christ Into Christmas
- Crime Prevention
- Disabled American Veterans
- Easter Seals
- Employ the Handicapped
- Federal Housing Administration
- Forest Fire Prevention
- Girl Scouts of America
- Goodwill Industries
- Greater Milwaukee Committee
- Internal Revenue Dept
- Junior Achievement of Inc
- Junior League of Milwaukee
- League of Women Voters
- Lions
- March of Dimes
- Marquette University
- Mayor's Conf. of Living Comm.
- Mayor's Comm. on Human Rights
- Milwaukee Art Institute
- Milwaukee Assn. of Commerce
- Milwaukee Boy's Club
- Milwaukee Citizenship Comm.
- Milwaukee County Assn. for Blind
- Milwaukee County Assn. for Disabled
- Milwaukee County Mental Health Society
- Milwaukee County Park Commission
- Milwaukee County Hospitals
- Milwaukee County Council of Churches
- Milwaukee JCC
- Milwaukee International Institute
- Milwaukee Operatic Guild
- Milwaukee Fleet on Commission
- Milwaukee Fire Dept
- Milwaukee Municipal Recreation Dept
- Milwaukee Salary Commission
- Milwaukee Health Dept
- Milwaukee Police Dept
- Milwaukee Public Schools
- Milwaukee Urban League
- Milwaukee Public Library
- Mt. Olive Lutheran Church
- Multipia Sclerosis Society
- Muscular Dystrophy Society
- Milwaukee Parent Teachers Assn
- National Safety Council
- National Conf. of Christians and Jews
- National Council of Churches
- Neera College Fund
- Office of Prison Stabilization
- Salvation Army
- Sacred Heart Society
- Shrine Circus—Base Ball Football
- Sister Kenny Foundation
- Social Security Administration
- State Dental Society
- State Historical Society
- State Medical Society
- The Christophers
- Travelers Aid Society
- U. S. Army & Air Force
- U. S. Coast Guard
- U. S. Defense Bonds
- U. S. Marine Corps
- U. S. Navy
- U. S. Nurses Corps
- United Hospitals Fund
- United Nations
- University of Wisconsin
- Veterans Administration
- Wage Stabilization Board
- Wisconsin Anti-T. B. Assn
- Wisconsin Heart Assn
- Wisconsin National Guard
- Wisconsin State Fair
- Wisconsin State Employment Service
- Wisconsin State Motor Vehicle Dept
- World Federalists
- Y. M. C. A.
- Y. W. C. A.

## WEMP-FM

17 Years in Milwaukee



**GREEN BAY — Paper**



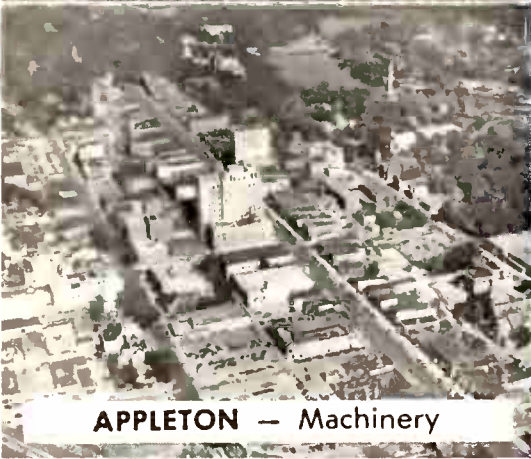
**FOND DU LAC — Leather-Milling**



**SHEBOYGAN — Furniture**



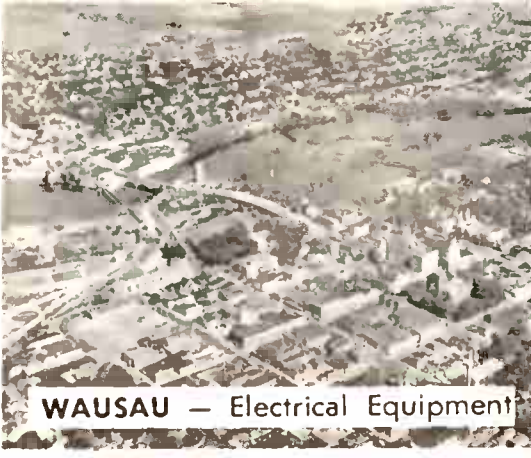
**MANITOWOC — Shipbuilding**



**APPLETON — Machinery**



**OSHKOSH — Lumber**



**WAUSAU — Electrical Equipment**



**IRONWOOD, MICH. — Mining**




**TRAVERSE CITY, MICH. — Canning**

**THE LAND  
OF  
M  
MILK and HONEY**

*Industry-wise*

**WISCONSIN'S MOST  
*Show-Full*  
STATION IN GREEN BAY**



**HAYDN R. EVANS, Gen. Mgr.  
Rep.: WEED TELEVISION**

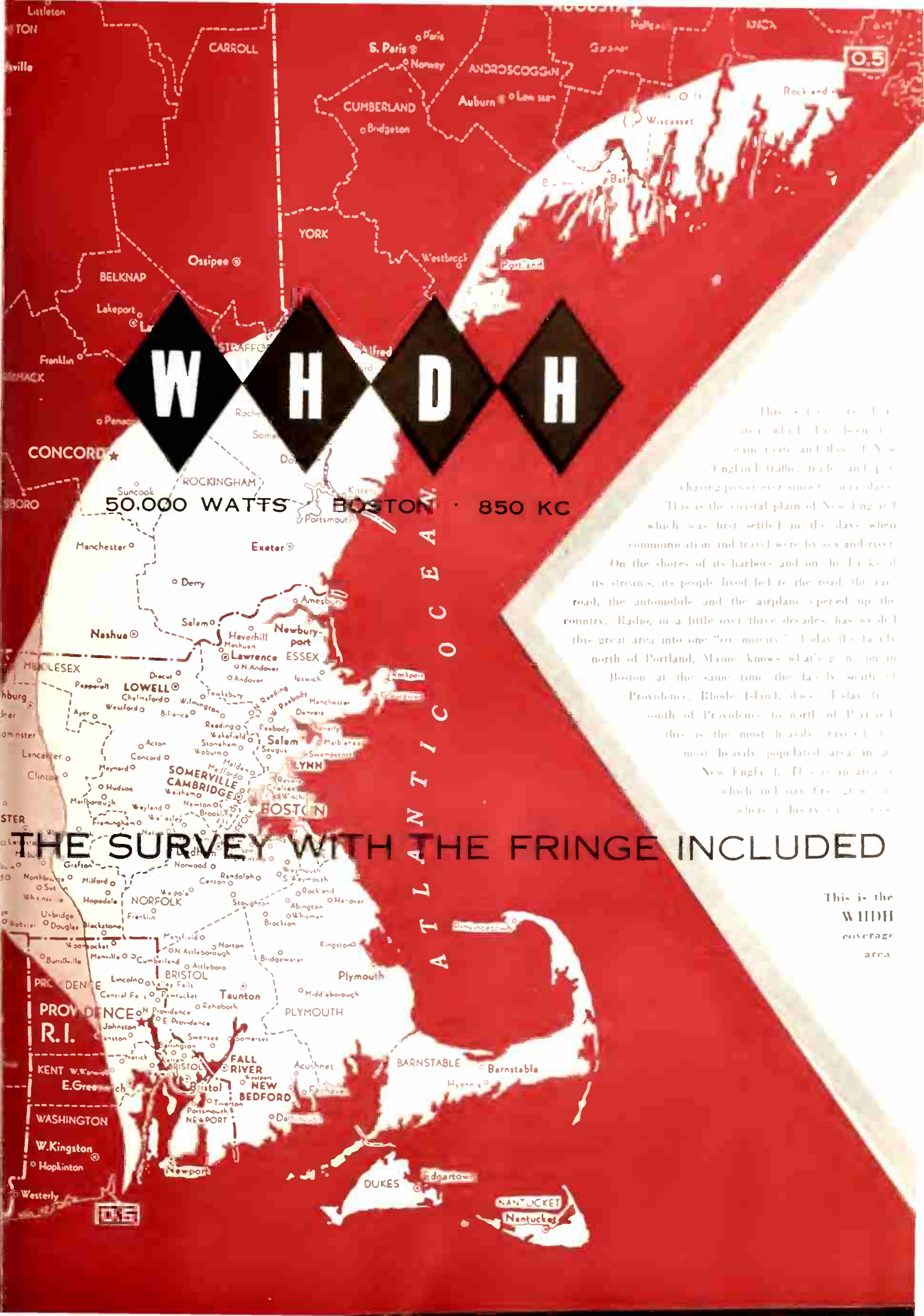
# W I D H

50,000 WATTS BOSTON 850 KC

## THE SURVEY WITH THE FRINGE INCLUDED

This is the  
WIDH  
coverage  
area

This is the area of the New England coastal plain, which has been the main route and flow of New England traffic, trade, and purchasing power ever since colonial days. This is the coastal plain of New England which was first settled in the days when communication and travel were by sea and river. On the shores of its harbors and on the banks of its streams, its people lived. With the road, the railroad, the automobile and the airplane opened up the country. Radio, in a little over three decades, has welded this great area into one "community." Today the family north of Portland, Maine, knows what's going on in Boston at the same time the family south of Providence, Rhode Island, does. Today from south of Providence to north of Portland this is the most heavily traveled, the most heavily populated area in New England. This is an area in which industry has grown where a lusty commerce



# W H D H

A radio station's primary coverage area is composed of many parts that make up the whole. In the past, the immediate concern of many stations has been their metropolitan or city area, generally measured monthly or bi-monthly by a rating service. But what about those people outside the metropolitan area, the uncounted ones that live—listen—and—buy? For example, in the WHDH primary coverage area, there are twenty-five counties with 1,423,500 radio homes. In the CITY AREA of Boston (which lies wholly within the 25 county area) there are five counties with 871,670 radio homes. Until now those 551,830 families in the other 20 counties have not been counted by the same organization which surveys the Boston listening habits.

For the purposes of this analysis, the 25 county area will be called the TOTAL AREA; and the five county Metropolitan Boston area will be called the CITY AREA.

\*Figures for the Total Area are taken from the Pulse of WHDH Area, January 1953, Figures for the City Area are taken from Pulse of Boston, January-February 1953

The TOTAL AREA (which includes the CITY AREA) is the most important area in the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island because it represents:

- 67%\* of the cities of over 10,000 population
- 71%\* of the total population
- 67%\* of the families and
- 73%\*\* of the purchasing power of these states

(According to Standard Rate and Data Service Consumer Markets, 1951-1952, these people bought over FIVE AND A THIRD BILLION DOLLARS WORTH of Retail Goods.)

Carrying it even further to the six New England States, this 25 county area contains:

- 52%\* of the cities of over 10,000 population
- 53%\* of the total population and
- 53.7%\*\* of the purchasing power of all New England.

To this area—its bays, its beaches, its streams, and ponds—come an average of 600,000 additional people a day during the summer months. This brings the population up to 5,598,974. This is an area that knows no buying hiatus. This is an area of importance to everyone who has a product to sell!

\*U. S. Census 1950

\*\*Standard Rate and Data Service Consumer Markets 1951-1952.

To verify the continuing effectiveness of Radio, PULSE, INC. was employed to extend the Pulse of Boston five county survey to the twenty-five counties, and to conduct this TOTAL AREA survey in the same way as the normal Pulse of Boston is conducted so that the CITY ratings and the TOTAL AREA ratings might be compared. (It is impossible to do this with a different type of survey for the TOTAL AREA as opposed to the Pulse of Boston for the CITY AREA.)

The interviews were conducted in the following 25 counties with the percent of interviews per county being exactly the same as the percent of the county's population as applied to the Area.

COUNTY	% OF INTERVIEWS & POPULATION
<b>MAINE</b>	
Cumberland	3
Knox	1/2
Lincoln	1/2
Sagadahoc	1/2
York	2
<b>MASSACHUSETTS</b>	
Barnstable	1
Bristol	8
Dukes	1/2
Essex	10
Middlesex	21
Nantucket	1/2
Norfolk	8
Plymouth	4
Suffolk	18
Worcester	2
<b>NEW HAMPSHIRE</b>	
Belknap	1/2
Hillsboro	3
Merrimack	1
Rockingham	1
Strafford	1
<b>RHODE ISLAND</b>	
Bristol	1/2
Kent	1
Newport	1
Providence	11
Washington	1/2
<b>TOTAL</b>	<b>100</b>

We realize that this is not the coverage area of every Boston radio station, but it is the New England area with which advertisers should be concerned.

Therefore, we are taking the liberty of seeing the effect which Major Boston stations have on this important area.



Among other things, the answers to several major questions which are continually asked, have been found in this survey.

1. Is Radio shortchanged when Homes-Using Radio figures of the CITY AREA are applied to the TOTAL AREA?  
Are the radio listening habits the same in the CITY as in the TOTAL AREA?
2. Do Listeners-per-home in the CITY AREA differ from those in the TOTAL AREA?
3. Does Television penetration affect the CITY AREA to a greater degree than it does the TOTAL AREA?
4. Are CITY ratings of Network affiliates indicative of their TOTAL AREA ratings?
5. Are CITY ratings of Independent stations indicative of their TOTAL AREA ratings?
6. What are the possible limiting factors in projecting Network CITY ratings to the TOTAL AREA?

## QUESTION 1

IS RADIO SHORTCHANGED WHEN HOMES-USING-RADIO FIGURES OF THE CITY AREA ARE APPLIED TO THE TOTAL AREA?

Are the radio listening habits the same in the CITY as in the TOTAL AREA?

### HOMES-USING-RADIO BY HOURS

*Monday - Friday*

#### CITY AREA VS. TOTAL AREA

TIME	AREA	CITY
6:00 AM	6.2	6.05
7:00	17.6	19.6
8:00	21.1	20.9
9:00	24.5	24.7
10:00	27.7	27.1
11:00	25.6	25.05
12:00	24.1	22.7
1:00 PM	23.4	21.9
2:00	21.6	20.5
3:00	21.9	20.2
4:00	22.7	21.7
5:00	23.8	21.2
6:00	25.1	22.2
7:00	23.8	19.6
8:00	24.6	21.05
9:00	24.8	21.2
10:00	18.7	17.4
11:00	11.1	11.8
<b>AVERAGE</b>	<b>21.5</b>	<b>20.2</b>

The adjoining tabulation shows the average hourly "Homes-Using-Radio" figures (at home only) of the CITY AREA as compared with TOTAL AREA.

Comparing the Monday through Friday hourly figures it is evident that in the morning hours—with the exception of the hour from seven to eight—the percentage of Homes-Using-Radio in the TOTAL AREA are only slightly larger than those in the CITY AREA.

However, at noon, the divergence between the two is greater, until at the hour from 7:00-8:00 P.M., the difference between the figures for the CITY AREA and the TOTAL AREA is 4.2.\*

It should be kept in mind that in order to boost the CITY AREA figures from 19.6% to the TOTAL AREA figure of 23.8%, there must be an appreciable difference in the 20 counties outside the CITY AREA. It takes a 30.6% in the 20 outside counties averaged and weighted with the 19.6% CITY AREA to obtain the 23.8% figure.

\*NOTE: At all times it should be remembered that the CITY AREA is a part of the whole 25 county TOTAL AREA.

## QUESTION 2

### DO LISTENERS PER HOME OF THE CITY AREA DIFFER FROM THAT OF THE TOTAL AREA?

The accompanying tabulation shows hour by hour the listeners per home. With the exception of two of the daytime hours, the listeners per home figure is greater for the TOTAL AREA than for the CITY AREA.

Adjoining are two examples of the result of projecting CITY AREA figures of "Homes-Using-Radio" to the TOTAL AREA or 1,423,500 radio homes. The hour from 6:00 to 7:00 P.M. was chosen because of the great difference in "Listeners-Per-Home." The hour from 7:00 to 8:00 P.M. was chosen because of the great difference in "Homes-Using-Radio."

PROJECTING CITY FIGURES TO AREA	6:00-7:00 P.M. MONDAY-FRIDAY	ACTUAL TOTAL AREA FIGURES
22.2	Homes using radio	23.1
316,017	Radio Homes	357,298
1.64	Listeners per home	2.00
318,268	Total Listeners	714,596
	Difference in Listeners	PLUS 196,328
	Percent of Difference	PLUS 37.8%

PROJECTING CITY FIGURES TO AREA	7:00-8:00 P.M. MONDAY-FRIDAY	ACTUAL TOTAL AREA FIGURES
19.6	Homes using radio	23.6
279,006	Radio Homes	338,793
1.80	Listeners per home	1.88
502,210	Total Listeners	636,930
	Difference in Listeners	PLUS 134,720
	Percent difference in Listeners	PLUS 26.8%

THE MARGIN OF ERROR IN PROJECTING CITY "HOMES-USING-RADIO" FIGURES TO THE TOTAL AREA MAY SHOW CHANGE EITHER AS A MINUS OR AS MUCH AS 37.8%

#### HOURLY LISTENERS PER HOME Monday - Friday

	CITY AREA	VS.	TOTAL AREA
TIME	AREA		CITY
6:00 AM	1.72		1.51
7:00	1.75		1.78
8:00	1.63		1.62
9:00	1.49		1.33
10:00	1.42		1.30
11:00	1.43		1.31
12:00	1.49		1.33
1:00 PM	1.42		1.27
2:00	1.39		1.24
3:00	1.50		1.38
4:00	1.52		1.39
5:00	1.54		1.56
6:00	2.00		1.64
7:00	1.88		1.80
8:00	1.90		1.82
9:00	1.85		1.82
10:00	1.89		1.74
11:00	1.57		1.55

## QUESTION 3

### DOES TELEVISION PENETRATION AFFECT THE CITY AREA TO A GREATER DEGREE THAN IT DOES THE TOTAL AREA?

The divergence between Homes-Using-Radio figures of the CITY AREA, and the TOTAL AREA from noon (where the major difference first begins to show) to 11:00 P.M. probably results from:

(a)—A difference in CITY AREA and TOTAL AREA Listening Habits.

(b)—The difference in Television saturation between the CITY AREA and the TOTAL AREA.

The latest figures on Television sets in the TOTAL AREA (*Broadcasting*, April 6, 1953) shows from reports in the two cities that contain the three Television stations in Eastern New England:

Providence	284,000
Boston	1,029,151
TOTAL	1,313,151

These figures include sets in taverns, hotels, restaurants, in dealer and distributor inventories, and obsolescent sets, as well as those actually in operation in homes. According to Telepulse of Boston, conducted simultaneously with this Area survey, Television penetration in the CITY AREA is 71.3%.

Other available studies have shown that as you get away from CITY areas exposure to the visual medium decreases. Even if you apply the 71.3% penetration factor to the TOTAL AREA, 28.7% of the families do not have television . . . some 308,000 families. These 308,000 families to whom Television isn't available, and who are included in this TOTAL AREA survey are responsible for over a BILLION DOLLARS per year\* in retail sales.

\*Standard Rate and Data Service Consumer Markets 1951-1952.

# QUESTION 4

## ARE CITY RATINGS OF NETWORK AFFILIATES INDICATIVE OF THEIR TOTAL AREA RATINGS?

There follows a graphic comparison of the "At-Home" ratings of the four Boston net-

work affiliates. The graphs compare the CITY AREA with the TOTAL AREA.

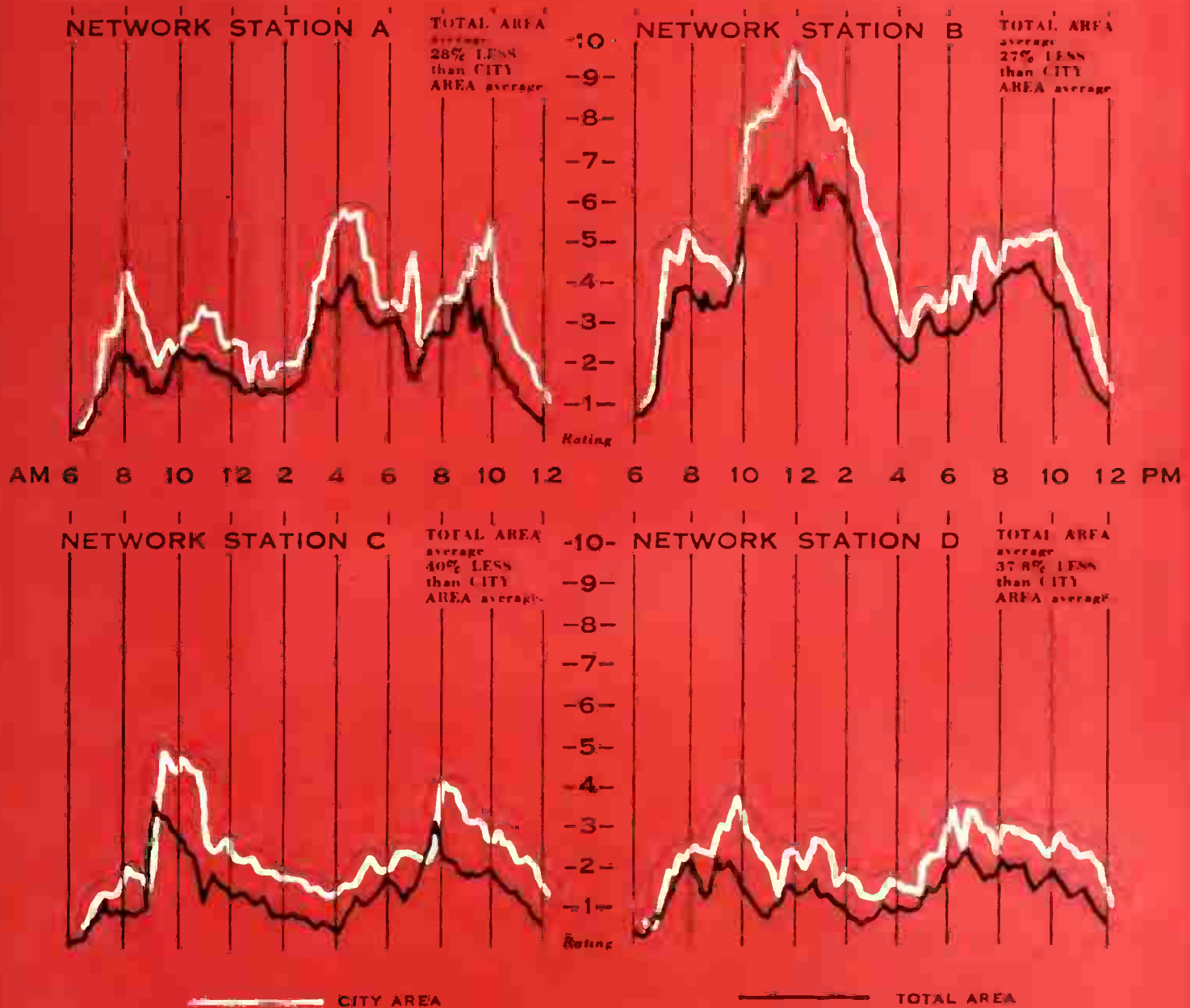
### NETWORK STATION RATINGS

PULSE TOTAL AREA  
Jan. 1953

VS

PULSE CITY AREA  
Jan.-Feb. 1953

MONDAY-FRIDAY • AT HOME ONLY • 6:00 AM-12:00 MIDNIGHT



#### MARGIN OF ERROR

It is apparent from these graphs that there is a great discrepancy between CITY AREA and the TOTAL AREA ratings for the four network stations. The margin of error also indicates that in figuring the cost per thousand of network affiliates, the limiting factor is the number of radio-homes in the group

which determines who taken

any attempt to project Network City Area ratings on the TOTAL AREA would have a margin of error overrating the stations up to 37.8%

## QUESTION 5

ARE CITY RATINGS OF INDEPENDENT STATIONS INDICATIVE OF THEIR TOTAL AREA RATINGS?

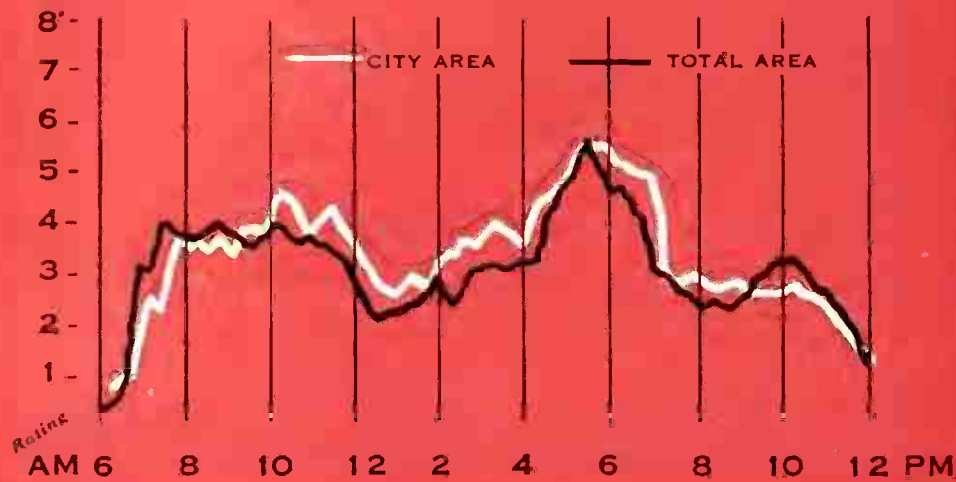
### WHDH RATINGS

PULSE TOTAL AREA VS. PULSE CITY AREA

Jan. 1953

Jan.-Feb. 1953

MONDAY-FRIDAY • AT HOME ONLY • 6:00 AM-12:00 MIDNIGHT



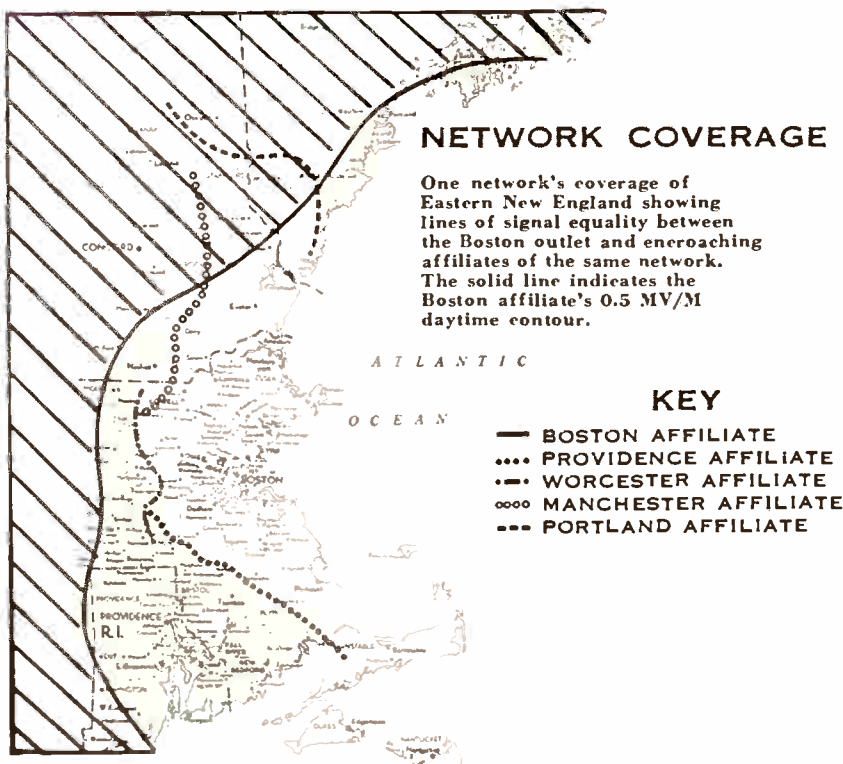
From this graph comparing CITY AREA and TOTAL AREA ratings, the correlation and interweaving of the curves of the Independent station when compared with the divergence between the curves of the network station ratings make it apparent that an Independent station's City ratings may be indicative of the Independent station's Total Area ratings.

\*Margin of error:

less than 3%

## QUESTION 6

WHAT ARE THE POSSIBLE LIMITING FACTORS IN PROJECTING NETWORK CITY AREA RATINGS TO A TOTAL AREA?



- Area in which network programming receives strongest signal from Boston affiliate.
- Area in which network programming receives equal or stronger signal from affiliates other than Boston.

We have seen that an Independent's City ratings may be indicative of its total area ratings. Why is this not true of Network affiliates? It is principally because of encroachment of stations within the fringe area having the same network affiliation and carrying the same network programs.

The adjoining map shows how four affiliates of the same network encroach upon the primary coverage of the Boston affiliate.

Obviously, listeners seeking the same program are attracted to the stronger signal. It is therefore reasonable to assume that listeners in the shaded areas might be tuned to the stronger signal of the *closer* network affiliate. This would seem to be an explanation of why the Boston affiliate's TOTAL AREA rating is lower than its CITY AREA rating.

SO MUCH FOR THE PROJECTABILITY OF RATINGS. Now, what's the standing of the Stations? The following pages show the comparison between WHDH and the four Boston Network Outlets, rating wise, at home and out-of-home combined in the total area.

From the tabulation and the graphs, it is apparent that . . .

*Out of 500 quarter hours  
Monday through Sunday  
WHDH*

*is*  
1st 283 QUARTER HOURS  
(57.2% OF THE TIME)

1st OR 2nd 460 QUARTER HOURS  
(92% OF THE TIME)

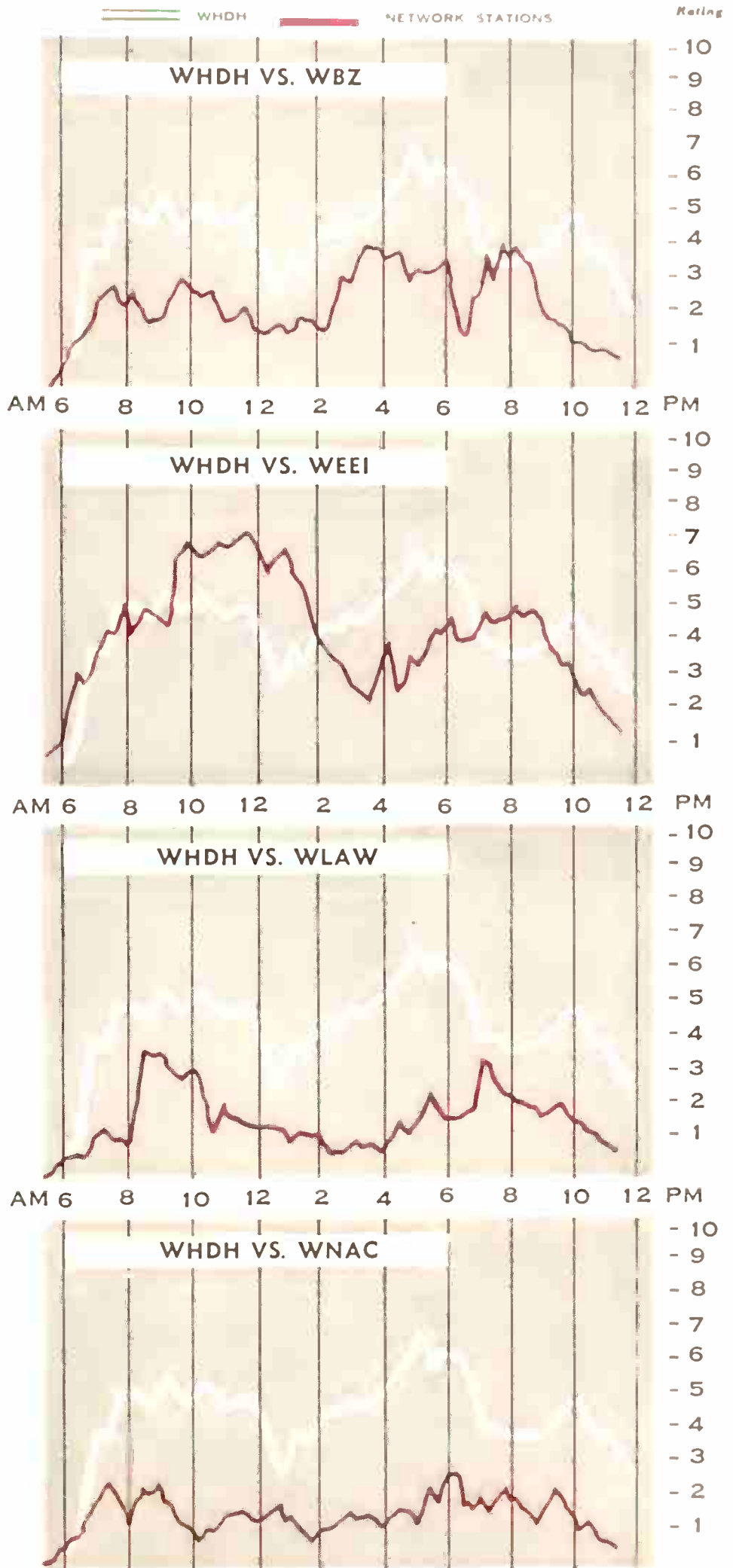
**MONDAY THRU FRIDAY  
PULSE OF WHDH AREA  
January 1953**

6:00 AM-12:00 MIDNIGHT  
by quarter hours

At Home and Out-of-Home Combined

TIME	WHDH	WBZ	WEEI	WLAW	WNAC
6:00 AM	.4	.1	.8	.1	.3
:15	.6	.2	.9	.1	.2
:30	.8	.6	1.0	.3	.5
:45	1.5	.8	1.5	.7	.6
7:00	3.5	1.3	3.1	.6	1.0
:15	3.5	1.7	2.9	.6	1.1
:30	4.8	2.5	4.1	1.0	1.4
:45	4.8	2.7	4.1	1.2	1.8
8:00	4.6	2.8	4.5	1.0	2.6
:15	4.4	2.2	3.7	1.0	2.3
:30	4.7	2.6	3.9	.9	2.1
:45	5.2	2.2	4.3	1.0	1.3
9:00	4.9	1.6	4.3	3.7	2.5
:15	4.5	1.6	4.1	3.6	2.3
:30	4.7	1.6	3.9	3.7	2.7
:45	4.7	1.8	3.8	3.5	2.4
10:00	5.1	2.5	6.5	3.0	1.9
:15	5.1	2.6	7.0	2.9	1.2
:30	5.0	2.5	6.7	3.1	1.1
:45	4.8	2.3	6.5	2.9	.9
11:00	4.9	2.4	6.8	1.2	1.1
:15	4.6	2.2	7.0	1.4	1.1
:30	4.7	2.1	6.8	2.0	1.5
:45	4.5	1.9	6.7	1.8	1.6
12:00	4.0	2.1	7.0	1.6	1.6
:15	3.5	1.4	7.1	1.5	1.4
:30	2.8	1.4	6.5	1.4	1.7
:45	2.8	1.7	6.1	1.4	2.0
1:00 PM	2.5	1.7	5.5	1.4	2.5
:15	2.8	1.6	6.0	1.4	1.8
:30	3.5	1.8	6.2	1.1	1.3
:45	3.0	1.8	6.2	1.2	1.6
2:00	3.7	1.6	5.4	1.2	1.2
:15	4.1	1.6	4.8	1.2	.9
:30	4.1	1.7	4.5	1.1	.8
:45	4.1	2.1	4.1	.9	.9
3:00	4.5	3.0	3.3	.8	1.1
:15	4.1	3.0	3.2	.8	1.2
:30	4.2	3.7	3.1	.8	1.4
:45	4.5	3.6	2.8	1.0	1.2
4:00	4.8	3.4	2.6	.9	1.3
:15	5.7	4.2	2.4	.9	1.4
:30	6.4	4.2	3.2	.9	1.2
:45	6.9	4.1	3.6	.8	1.1
5:00	6.7	3.8	2.5	1.4	1.6
:15	6.1	3.6	2.6	1.1	1.6
:30	6.6	4.0	3.4	1.3	1.7
:45	6.5	3.1	3.2	1.4	1.5
6:00	6.2	3.3	3.5	2.2	2.4
:15	5.9	3.4	3.9	1.9	2.0
:30	5.6	3.7	3.9	1.5	2.8
:45	5.7	3.7	4.6	1.5	2.8
7:00	3.9	1.9	3.8	1.8	2.0
:15	3.7	1.8	3.8	1.9	1.9
:30	3.7	2.5	3.9	3.3	2.2
:45	3.6	3.0	4.7	3.2	1.7
8:00	3.5	3.1	4.5	2.4	2.4
:15	3.3	2.9	4.6	2.3	2.2
:30	3.4	3.6	4.6	2.3	2.3
:45	3.4	3.3	4.6	2.2	2.3
9:00	3.5	4.3	4.9	2.2	2.0
:15	3.6	3.9	4.7	1.9	1.9
:30	3.8	4.3	4.9	2.1	1.7
:45	4.4	4.1	4.7	2.1	1.4
10:00	4.8	2.5	3.7	2.2	2.2
:15	4.1	2.2	3.6	1.9	1.9
:30	3.9	2.0	3.1	1.7	1.7
:45	3.9	1.6	2.6	1.5	1.3
11:00	3.6	1.4	2.8	1.4	1.6
:15	3.3	1.3	2.2	1.1	1.0
:30	2.5	1.1	1.9	.9	.9
:45	2.0	.8	1.6	.7	.5

**WHDH VS. NETWORK STATIONS  
PULSE OF TOTAL AREA - MONDAY THRU FRIDAY  
6:00 AM - 12:00 Midnight  
At Home and Out Of Home  
COMBINED RATINGS**



As of June 17, 1953 WNAC began operation on the former WLAW frequency and power and on the same day, WJVA began operation on WNAC former frequency and power

**SATURDAY**  
**PULSE OF WHDH AREA**  
**6:00 AM - 12:00 MIDNIGHT**

*At Home and Out of Home Combined*

TIME	WHDH	WBZ	WEEI	WLAW	WNAC
6:00 AM	.8	.5	.5		.3
:15	1.1	.5	.5		.5
:30	1.1	.8	.8	.5	.5
:45	1.5	1.0	1.3	1.1	.5
7:00	1.5	1.0	1.3	1.1	1.1
:15	2.3	1.5	1.5	1.0	1.1
:30	2.5	2.3	2.8	1.5	1.3
:45	3.5	2.1	2.6	1.5	1.3
8:00	4.1	2.1	4.1	1.3	1.1
:15	4.0	1.8	3.3	1.1	1.0
:30	4.5	2.0	3.3	1.3	1.8
:45	4.5	1.5	3.1	1.5	1.6
9:00	4.8	1.8	3.3	2.3	3.0
:15	5.1	1.8	3.6	2.1	2.8
:30	5.3	1.8	3.0	2.0	2.5
:45	5.3	1.5	2.8	1.8	2.1
10:00	7.0	2.0	3.0	1.5	1.5
:15	7.3	2.3	3.3	1.3	1.5
:30	7.0	3.0	2.8	2.0	1.1
:45	7.1	3.1	2.5	2.0	1.1
11:00	7.3	2.3	2.5	1.8	1.1
:15	7.3	2.6	2.3	1.8	1.1
:30	8.0	2.5	2.3	1.8	1.3
:45	7.8	2.3	2.5	1.6	1.1
12:00	6.3	2.5	3.5	2.1	.8
:15	6.3	2.0	3.3	2.1	.8
:30	5.3	1.0	3.6	1.8	1.3
:45	4.5	1.0	3.8	1.3	1.3
1:00 PM	3.8	.8	3.5	1.6	2.1
:15	3.5	.8	3.8	1.3	1.8
:30	3.5	1.6	3.8	1.6	1.6
:45	4.0	1.6	3.3	1.3	1.6
2:00	4.0	2.0	3.3	1.3	1.3
:15	4.5	2.3	3.6	1.5	1.3
:30	5.0	2.0	3.8	2.1	1.6
:45	4.6	2.1	3.5	2.3	1.0
3:00	5.8	2.6	3.8	2.3	.8
:15	5.8	2.6	3.8	2.1	1.1
:30	5.6	2.8	3.6	2.3	1.3
:45	5.0	2.3	3.5	2.3	1.5
4:00	5.0	1.8	3.3	2.0	1.3
:15	5.3	1.6	3.5	2.3	1.3
:30	5.8	1.6	3.6	2.1	1.8
:45	5.8	1.5	3.8	1.8	2.0
5:00	6.5	1.8	3.0	1.3	1.8
:15	6.8	1.6	2.6	1.5	1.6
:30	7.1	1.0	2.1	1.8	1.6
:45	6.5	1.0	1.5	3.3	1.8
6:00	6.5	2.3	2.0	2.0	1.8
:15	6.1	2.3	1.8	1.6	1.8
:30	4.3	2.3	1.8	1.3	1.8
:45	5.6	2.1	3.0	.8	1.3
7:00	5.1	2.6	3.0	1.6	1.8
:15	4.8	2.3	2.6	1.3	2.3
:30	5.1	2.3	3.5	1.6	2.3
:45	5.3	1.8	3.8	1.3	2.5
8:00	4.1	2.6	5.5	1.5	2.8
:15	4.1	2.8	4.8	1.5	2.8
:30	3.8	3.1	5.3	2.1	3.3
:45	3.8	3.0	4.5	2.1	3.6
9:00	3.3	3.0	5.3	2.1	3.3
:15	3.0	2.8	4.8	1.8	3.1
:30	3.6	3.5	4.1	1.8	3.3
:45	3.8	3.1	4.1	1.6	2.8
10:00	4.1	2.8	3.3	1.8	3.1
:15	3.8	2.6	3.0	1.6	2.8
:30	3.8	1.8	2.6	1.3	2.8
:45	3.6	1.6	2.0	.8	2.6
11:00	3.6	1.3	2.3	1.3	2.1
:15	3.3	.5	1.6	1.1	1.8
:30	2.5	.5	1.0	1.1	1.0
:45	2.0	.5	.8	.8	.5

**WHDH VS. NETWORK STATIONS**

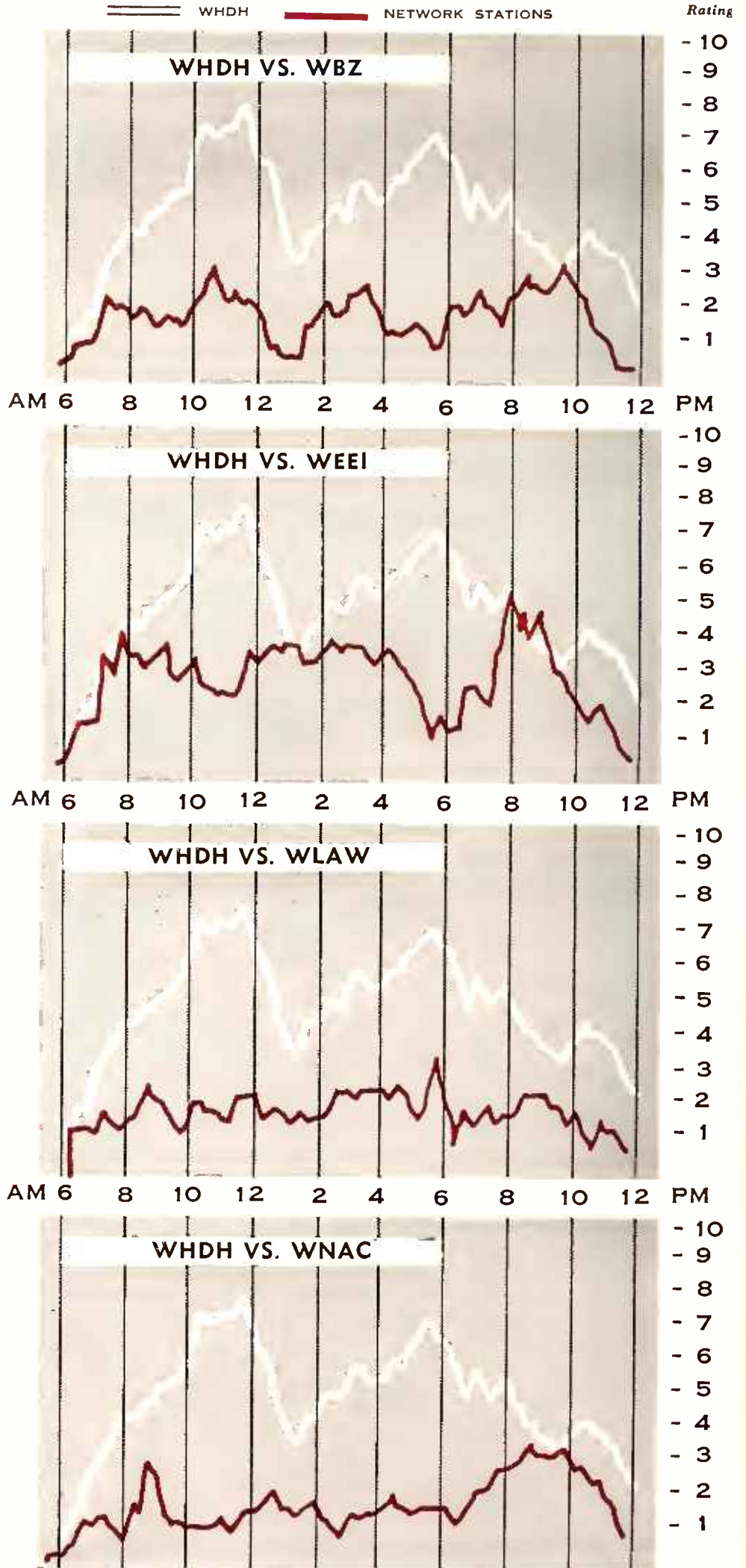
**PULSE OF TOTAL AREA - SATURDAY**

*6:00 AM - 12:00 Midnight*

*At Home and Out of Home*

**COMBINED RATINGS**

==== WHDH      — NETWORK STATIONS



**SUNDAY**  
**PULSE OF WHDH AREA**  
**7:00 AM - 12:00 MIDNIGHT**

*At Home and Out of Home Combined*

TIME	WHDH	WBZ	WEEI	WLAW	WNAC
7:00 AM		.5			
:15		.5			
:30	.5	.8	.3	.3	
:45	1.1	.8	.3	.3	
8:00	1.6	.5	.8	.8	
:15	1.8	.6	.6	.3	
:30	2.3	1.1	.8	.5	.8
:45	2.6	.8	.8	.5	1.1
9:00	3.0	1.8	1.0	.8	.8
:15	3.6	1.3	1.5	.8	.5
:30	3.8	1.0	1.5	.8	.5
:45	4.3	1.0	1.3	.5	.5
10:00	4.5	1.3	1.0	.3	.5
:15	4.8	1.3	1.0	.5	.5
:30	5.3	1.0	1.3	.8	.6
:45	5.0	1.5	1.6	.5	.6
11:00	5.3	.8	1.3	.3	.6
:15	4.8	.5	1.3	.3	.3
:30	5.6	.8	1.8	.5	.3
:45	5.3	.8	1.6	.5	.3
12:00	4.8	1.8	1.8	1.5	.8
:15	4.8	1.8	1.5	.8	.8
:30	5.3	1.0	2.1	.8	1.0
:45	4.8	1.0	1.8	1.0	1.0
1:00 PM	4.3	1.5	1.8	1.1	1.3
:15	4.5	1.3	1.5	1.1	1.3
:30	3.6	2.1	1.3	1.1	1.0
:45	4.1	2.1	1.3	1.3	.5
2:00	3.8	1.0	2.1	.8	1.0
:15	4.3	1.0	2.5	.8	1.0
:30	4.5	1.0	2.6	.5	1.5
:45	4.3	1.0	2.8	.3	1.3
3:00	4.8	1.0	2.6	.3	1.3
:15	4.5	.8	2.8	.3	1.6
:30	5.3	1.6	2.6	.3	1.3
:45	5.3	1.6	2.5	.3	1.6
4:00	5.8	3.5	1.8	.5	1.8
:15	5.5	3.3	2.1	.5	1.6
:30	5.6	4.1	2.3	.5	2.0
:45	5.1	3.8	2.3	.5	2.3
5:00	5.5	4.8	2.5	.8	2.8
:15	5.1	4.3	2.8	.8	2.8
:30	5.1	4.3	3.6	1.6	3.5
:45	4.5	3.8	3.6	1.6	3.3
6:00	4.0	3.3	4.1	2.6	3.8
:15	3.5	2.8	3.5	2.3	3.5
:30	3.3	2.5	4.6	2.1	3.3
:45	3.1	2.3	4.0	1.8	3.1
7:00	1.3	1.8	9.5	1.6	2.8
:15	1.0	2.0	8.6	1.6	2.6
:30	.5	3.0	7.8	1.3	1.8
:45	.5	3.3	7.3	1.3	1.5
8:00	.3	4.5	7.0	2.0	1.8
:15	.3	4.5	7.0	1.8	1.6
:30	.8	4.5	6.5	2.3	2.5
:45	.8	4.3	6.1	1.8	2.3
9:00	1.5	3.8	5.5	5.0	1.3
:15	2.1	4.3	6.1	3.5	1.0
:30	2.3	4.0	5.3	2.6	1.3
:45	2.6	4.0	4.5	2.1	1.6
10:00	2.8	3.3	3.1	2.5	1.6
:15	2.8	2.8	2.8	1.8	1.6
:30	2.5	1.8	2.6	1.0	1.6
:45	2.0	1.3	2.3	.8	1.0
11:00	2.0	1.3	2.1	.8	1.6
:15	1.5	1.3	1.8	.5	1.1
:30	1.1	.8	1.3	.3	.5
:45	.8	.8	.8	.3	.3

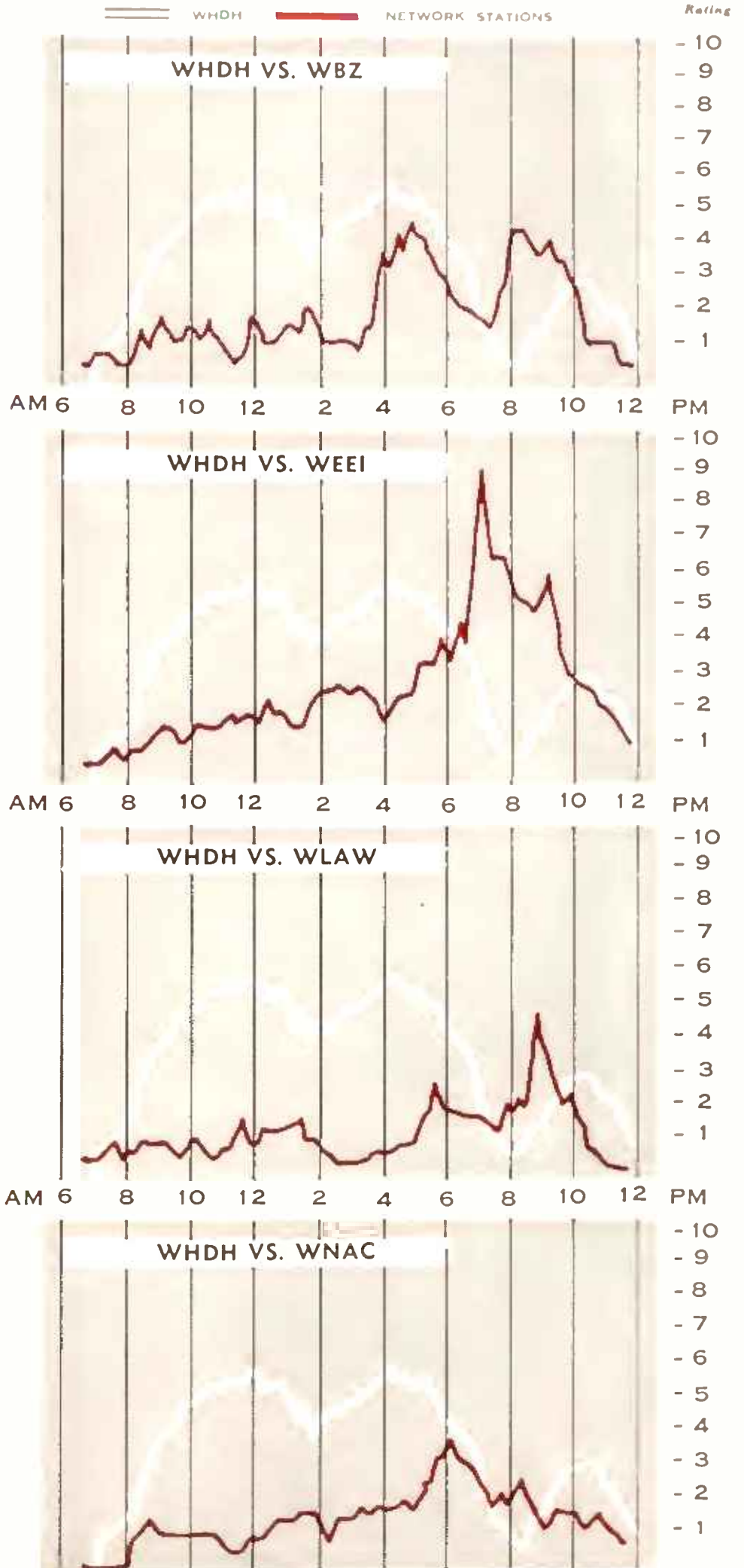
**WHDH VS. NETWORK STATIONS**

PULSE OF TOTAL AREA - SUNDAY

7:00 AM - 12:00 Midnight

*At Home and Out Of Home*

COMBINED RATINGS



Of increasing importance to advertisers is the Out-of-Home listening.

In this total area survey, the Out-of-Home listening was added FOR THE FIRST TIME to the At-Home listening to give the *TRUE* rating figures.

Taking the normally reported Monday through Saturday At-Home listening as 100%, the Out-of-Home listening adds the following audience to:

**HOMES USING RADIO**

6-12 AM	19.0%
12- 6 PM	19.6%
6-12 PM	17.8%
Average	18.7%

**WHDH**

6-12 AM	24.3%
12- 6 PM	28.3%
6-12 PM	30.7%
Average	27.7%

**AVERAGE OF 4 BOSTON NETWORK STATIONS**

6-12 AM	10%
12- 6 PM	8%
6-12 PM	9%
Average	9%

**WHDH VS. NETWORK STATIONS**

**PULSE OF TOTAL AREA—MON.-SAT.**

**6:00 AM — 12:00 Midnight**

**At Home and Out Of Home**

**COMBINED RATINGS**

TIME	WHDH	W8Z	WEEL	WLAW	WNAC
6:00	.4	.2	.8	.1	.3
:15	.6	.3	.8	.1	.3
:30	.8	.6	.9	.3	.5
:45	1.6	.8	1.4	.7	.6
7:00	3.1	1.3	2.8	.6	1.0
:15	3.3	1.7	2.7	.7	1.1
:30	4.5	2.5	3.9	1.1	1.4
:45	4.6	2.6	3.8	1.3	1.7
8:00	4.5	2.7	4.4	1.1	2.4
:15	4.3	2.1	3.7	1.0	2.1
:30	4.7	2.6	3.8	1.0	2.1
:45	5.1	2.1	4.1	1.1	1.3
9:00	4.8	1.7	4.1	3.5	2.6
:15	4.6	1.6	4.0	3.3	2.3
:30	4.8	1.7	3.8	3.5	2.7
:45	4.8	1.8	3.6	3.2	2.3
10:00	5.4	2.4	5.9	2.8	1.8
:15	5.5	2.6	6.4	2.6	1.3
:30	5.3	2.6	6.1	2.9	1.1
:45	5.1	2.4	5.9	2.7	.9
11:00	5.3	2.4	6.1	1.3	1.1
:15	5.0	2.2	6.2	1.4	1.1
:30	5.3	2.2	6.1	1.9	1.4
:45	5.0	2.0	6.1	1.7	1.5
12:00	4.3	2.1	6.4	1.6	1.5
:15	4.0	1.5	6.5	1.6	1.3
:30	3.2	1.4	6.0	1.4	1.6
:45	3.1	1.6	5.7	1.3	1.9
1:00	2.7	1.6	5.2	1.4	2.4
:15	2.9	1.5	5.7	1.4	1.8
:30	3.5	1.7	5.8	1.1	1.3
:45	3.2	1.7	5.7	1.1	1.6
2:00	3.8	1.7	5.1	1.2	1.2
:15	4.1	1.8	4.6	1.3	.9
:30	4.2	1.8	4.4	1.2	.9
:45	4.3	2.1	4.0	1.2	.9
3:00	4.7	2.9	3.4	1.1	1.1
:15	4.4	2.9	3.3	1.0	1.2
:30	4.4	3.5	3.2	1.0	1.4
:45	4.6	3.4	3.0	1.2	1.3
4:00	4.9	3.1	2.8	1.1	1.3
:15	5.6	3.7	2.6	1.1	1.4
:30	6.3	3.7	3.3	1.1	1.3
:45	6.6	3.7	3.7	.9	1.2
5:00	6.7	3.4	2.6	1.4	1.6
:15	6.2	3.2	2.6	1.2	1.6
:30	6.7	3.5	3.1	1.4	1.7
:45	6.5	2.8	2.9	1.6	1.6
6:00	6.2	3.1	3.3	2.1	2.3
:15	5.9	3.2	3.5	1.8	2.0
:30	5.5	3.5	3.5	1.4	2.7
:45	5.7	3.4	4.4	1.4	2.6
7:00	4.0	2.0	3.6	1.7	2.0
:15	3.9	1.9	3.6	1.8	2.0
:30	3.8	2.4	3.8	3.0	2.2
:45	3.9	2.8	4.6	2.8	1.8
8:00	3.6	3.0	4.6	2.2	2.5
:15	3.3	2.7	4.5	2.2	2.3
:30	3.4	3.4	4.6	2.3	2.4
:45	3.6	3.2	4.4	2.1	2.5
9:00	3.5	4.1	5.0	2.1	2.2
:15	3.4	3.7	4.8	1.9	2.0
:30	3.8	4.2	4.7	2.0	1.9
:45	4.3	4.9	4.6	2.0	1.6
10:00	4.3	2.5	3.7	2.1	2.3
:15	4.0	2.2	3.6	1.8	2.0
:30	3.9	1.9	3.0	1.6	1.8
:45	3.9	1.5	2.6	1.4	1.4
11:00	3.6	1.3	2.7	1.3	1.6
:15	3.3	1.2	2.1	1.0	1.1
:30	2.5	1.0	1.8	.8	.9
:45	2.0	.7	1.5	.7	.5



**RATING POINTS—PROJECTED TO RADIO HOMES  
 BASED ON 1,423,500 IN WHDH AREA  
 AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED**

RATING PTS	PROJECTED TO RADIO HOMES	COST PER THOUSAND PER SPOT ANNOUNCEMENTS								
		\$12	\$15	\$20	\$24	\$30	\$35	\$40	\$45	
1.0	14,235	\$ .84	\$1.05	\$1.40	\$1.68	\$2.10	\$2.45	\$2.81	\$3.15	
1.1	15,658	.76	.95	1.27	1.53	1.91	2.23	2.55	2.87	
1.2	17,082	.70	.87	1.17	1.40	1.75	2.04	2.31	2.63	
1.3	18,505	.64	.81	1.08	1.29	1.62	1.89	2.16	2.43	
1.4	19,929	.60	.75	1.00	1.20	1.50	1.75	2.00	2.25	
1.5	21,352	.56	.70	.94	1.13	1.40	1.64	1.89	2.10	
1.6	22,776	.52	.65	.87	1.05	1.31	1.53	1.75	1.97	
1.7	24,199	.49	.62	.82	.99	1.24	1.44	1.65	1.86	
1.8	25,623	.46	.58	.78	.93	1.17	1.36	1.56	1.75	
1.9	27,046	.44	.55	.73	.88	1.10	1.29	1.47	1.66	
2.0	28,470	.42	.52	.70	.84	1.05	1.23	1.40	1.58	
2.1	29,893	.40	.50	.66	.80	1.00	1.17	1.33	1.51	
2.2	31,317	.38	.47	.63	.76	.95	1.12	1.27	1.43	
2.3	32,740	.36	.45	.60	.73	.91	1.06	1.21	1.37	
2.4	34,164	.35	.43	.58	.70	.87	1.02	1.17	1.31	
2.5	35,587	.33	.42	.56	.67	.84	.98	1.12	1.26	
2.6	37,011	.32	.40	.54	.64	.81	.94	1.08	1.21	
2.7	38,434	.31	.39	.52	.62	.78	.91	1.04	1.17	
2.8	39,858	.30	.37	.50	.60	.75	.87	1.00	1.12	
2.9	41,281	.29	.36	.48	.58	.72	.84	.97	1.08	
3.0	42,705	.28	.35	.47	.56	.70	.82	.94	1.05	
3.1	44,128	.27	.33	.45	.54	.67	.79	.90	1.01	
3.2	45,552	.26	.32	.43	.52	.65	.76	.87	.98	
3.3	46,975	.25	.31	.42	.51	.63	.74	.85	.95	
3.4	48,399	.24	.30	.41	.49	.61	.72	.82	.92	
3.5	49,822	.24	.30	.40	.48	.60	.70	.80	.90	
3.6	51,246	.23	.29	.39	.46	.58	.68	.78	.87	
3.7	52,669	.22	.28	.37	.45	.56	.66	.75	.85	
3.8	54,093	.22	.27	.36	.44	.55	.64	.73	.83	
3.9	55,516	.21	.27	.36	.42	.54	.63	.72	.81	
4.0	56,940	.21	.26	.35	.42	.52	.61	.70	.79	
4.1	58,363	.20	.25	.34	.41	.51	.59	.68	.77	
4.2	59,787	.20	.25	.33	.40	.50	.58	.67	.75	
4.3	61,210	.19	.24	.32	.39	.49	.57	.65	.73	
4.4	62,634	.19	.23	.31	.38	.47	.56	.63	.71	
4.5	64,057	.18	.23	.31	.37	.46	.55	.62	.70	
4.6	65,481	.18	.22	.30	.36	.45	.53	.60	.68	
4.7	66,904	.17	.22	.29	.35	.44	.52	.59	.66	
4.8	68,328	.17	.21	.29	.35	.43	.51	.58	.65	
4.9	69,751	.17	.21	.28	.34	.42	.50	.57	.64	
5.0	71,175	.16	.21	.28	.33	.42	.49	.56	.63	
5.1	72,598	.16	.20	.27	.33	.41	.48	.55	.62	
5.2	74,022	.16	.20	.27	.32	.40	.47	.54	.60	
5.3	75,445	.15	.19	.26	.31	.39	.46	.53	.59	
5.4	76,869	.15	.19	.26	.31	.39	.45	.52	.58	
5.5	78,292	.15	.19	.25	.30	.38	.44	.51	.57	
5.6	79,716	.15	.18	.25	.30	.37	.43	.50	.56	
5.7	81,139	.14	.18	.24	.29	.36	.43	.49	.55	
5.8	82,563	.14	.18	.24	.29	.36	.42	.48	.54	
5.9	83,986	.14	.17	.23	.28	.35	.41	.47	.53	
6.0	85,410	.14	.17	.23	.28	.35	.41	.47	.52	
6.1	85,833	.13	.17	.23	.27	.34	.40	.46	.51	
6.2	88,257	.13	.16	.22	.27	.33	.39	.45	.50	
6.3	89,680	.13	.16	.22	.26	.33	.39	.44	.50	
6.4	91,104	.13	.16	.21	.26	.32	.38	.43	.49	
6.5	92,527	.12	.16	.21	.25	.32	.37	.43	.48	
6.6	93,951	.12	.15	.21	.25	.31	.37	.42	.47	
6.7	95,374	.12	.15	.20	.25	.31	.36	.41	.46	
6.8	96,798	.12	.15	.20	.24	.30	.36	.41	.45	
6.9	98,221	.12	.15	.20	.24	.30	.35	.40	.45	
7.0	99,645	.12	.15	.20	.24	.30	.35	.40	.45	

By applying the table to the preceding WHDH rating you can find the cost per thousand immediately. Inversely if you want to get a cost per thousand of 70¢ or lower, look up the cost per thousand in the column under the price you want to pay.

Example to buy at 70¢ per M.

	YOU IF THE SPOT COST IS ...	MUST GET A RATING OF ...
\$12		1.2
15		1.5
20		2.0
24		2.4
30		3.0
35		3.5
40		4.0
45		4.5

## CONCLUSION

1. This is the first TRUE TOTAL AREA survey ever made by an individual radio station including both At-Home and Out-of-Home ratings.
2. It shows that the listening habits of people in the areas outside the City Area differ from those of the City Area.
3. Listeners-per-Home in the CITY AREA differ from those in the TOTAL AREA.
4. Television penetration affects the CITY AREA to a greater degree than it does the TOTAL AREA.
5. The projection of City Area ratings to the Total Area can produce a margin of error overrating network stations up to 40%.
6. Because of Non-duplication of programming, an Independent Station's City Area ratings may be more indicative of its TOTAL AREA ratings.
7. The City Area ratings of a network affiliate are not indicative of its Total Area service, because of encroachment of the affiliates of the same network in its fringe area.
8. THE COST PER THOUSAND OF NETWORK STATIONS MUST BE CONFINED TO THE NUMBER OF RADIO HOMES IN THE AREA IN WHICH THE SURVEY WAS TAKEN.

**W H D H**

50,000 WATTS · BOSTON · 850 KC

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

# BIG MIKE... the timebuyer's Assistant... proves KFAB NEBRASKA'S No. 1 STATION



**NEBRASKA AREA HOOPER**

- ★ KFAB NEWS PERIODS LEAD MORE TIMES THAN ANY OTHER STATION
- ★ KFAB-CBS LEADS IN ALL NETWORK QUARTER HOURS IN THE MORNING
- ★ KFAB-CBS LEADS IN 73% QUARTER HOURS IN AFTERNOON
- ★ KFAB-CBS LEADS IN 66% QUARTER HOURS AT NIGHT
- ★ KFAB-CBS LEADS IN ALL HALF-HOUR PERIODS SUNDAY AFTERNOON AND 62½% SUNDAY NIGHT

*Big Mike*

Everyone seems to be agreed that *one of the most important yardsticks for the successful purchase of radio advertising and the corresponding placement of commercial radio time . . . is dependable audience measurements and surveys.*

Just recently released is the first complete area Hooper Report covering BIG MIKE'S home state. This survey covers all of the State of Nebraska (every county) and the city of Council Bluffs, (Iowa). This is the first complete, and thorough measurement of Nebraska Market and proves conclusively that BIG MIKE is the most powerful, influential salesman and entertainer in the area. As the "Timebuyer's Assistant", BIG MIKE is proudly pointing out key results of this survey. Hear more about BIG MIKE and the first REAL measurement of Nebraskan's listening preferences . . . from Free and Peters . . . or get the facts from Harry Burke, General Manager.

And remember the bonus coverage of KFAB—parts of 6 states around Nebraska

BIG MIKE is the physical trademark of KFAB, Nebraska's most powerful station

THE MIDWEST-EMPIRE STATION

**KFAB**

1110 KC.

50,000 WATTS OMAHA CBS RADIO

## SPOT RADIO

(Continued from page 110)

ing to a spot check. Program-hungry stations with network time on their hands have been eager to obtain programs they can sell to local advertisers (and keep 100% of the advertiser's dollar rather than the 60% which the network allows). They have been making heavy use of these low-cost program offerings.

In talking with executives at the top library services, there was strong indication that the term "library" may

soon be passé when referring to them because they are actually developing more and more into "programming" services. They not only supply stations with program and commercial material but are constantly expanding their services to aid radio stations with local selling. According to John Langlois, sales manager of Lang-Worth Feature Programs, "The library services have streamlined themselves to help the radio station get the local advertising dollar."

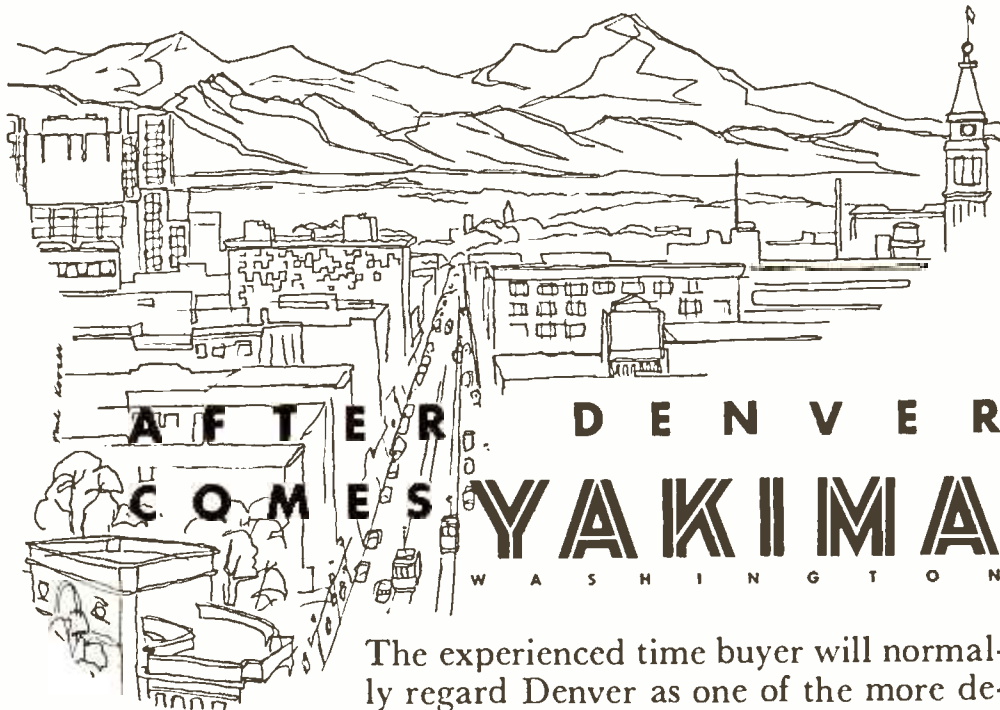
In line with this, Lang-Worth established a complete commercial depart-

ment about eight months ago; this department analyzes local advertising from the merchant's viewpoint, determines how he can be sold, makes plans for campaigns for the advertiser to use, and generally acts as a clearing house for commercial problems. "We have become much more *commercial* than previously," says Langlois, "and the number of advertisers using our shows is definitely up."

Similarly, the World Broadcasting System notes that they have been putting greater emphasis on merchandisable programs this year—producing only shows that lend themselves easily to merchandising and servicing the stations with the ideas and aids to do the job. World reports its business in renewals and new contracts is up 48% over last year.

RCA Thesaurus, which also furnishes its station-subscribers with a whole battery of promotion kits, audition disks, market bulletins as well as a jingle library (a basic offering of most library services), notes a 75% increase in advertiser use of its shows during the first six months of 1953. It has had a 25% increase above 1952 in both dollar volume and the number of station subscribers. A. B. Sambrook, manager of RCA Recorded Program Services, points out that the general increase in music used by radio stations in TV markets has brought about much greater use of library-built musical programs and features.

Associated Program Service, in line with the help-stations-sell drive, offers as part of its basic library a recorded sales course series by its former V.P. Maurice B. Mitchell (now chief executive of Encyclopaedia Britannica Films). APS, according to General Manager Edward Hochhauser Jr., has instituted many changes in its services during the past year to meet new programming emphasis and broadcasting economics. For instance, it has completed the job of recording original arrangements of undated music standards (as of 31 December 1952) so that its library is now a "permanent" one; and it has discontinued new musical releases since, says Hochhauser. "APS subscribers no longer need them." When it found that very few stations were using the scripts of its scripted shows on any regular basis (preferring to tailor shows to their own local audiences) APS eliminated script service. These, plus a few other innovations, enable stations to buy the APS library



The experienced time buyer will normally regard Denver as one of the more desirable of the top sixty U.S. markets.

But for the client seeking coverage in other than major markets and the areas they influence—we say, "after Denver, comes Yakima."

Yakima, Washington, is the hub of a clearly defined agricultural-industrial market. In recent years the economy has been augmented by a multi-billion dollar atomic and electrical power industry and millions of acres of newly reclaimed Columbia Basin farm lands. It all adds up to a tidy 200 million dollar radio market which more national advertisers each year regard as increasingly important.

YAKIMA, WASHINGTON

**KIT** NBC · ABC  
THE BRANHAM COMPANY

**KYAK** MBS  
GEORGE W. CLARK

**KIMA** CBS  
WEED AND COMPANY



# FACTS THAT COUNT

Block an map shows a portion of the vast market covered by KVOO. Consult Nielsen Map for entire coverage.



Since 1925 KVOO has been the dominant Voice of Oklahoma serving an ever-increasing audience with a continually increasing level of income. KVOO, alone, blankets the important Tulsa Market Area, and provides concentrated coverage in the rich adjoining counties of Kansas, Missouri and Arkansas which depend, to a large extent, upon Tulsa for shopping headquarters.

For the statistically minded — here are the Nielsen figures:

Days Per Week	Weekly NCS Circulation	
	Daytime	Nighttime
6 or 7 Days a Week	277,720	168,650
3 or More Days per Week	347,780	267,120
1 or More Days per Week	405,560	378,900



Here are Pulse Reports for Tulsa County for April, 1953:

Station	6 AM-12 Noon	12 Noon-6 PM	6 PM-8 PM
<b>KVOO</b>	<b>35</b>	<b>40</b>	<b>43</b>
"B"	20	19	23
"C"	18	16	16
"D"	10a	9	a
"E"	8	8	5
"F"	6	5	5

a Does not broadcast for complete 6 hour period and share of audience is unadjusted for this situation

By every measurement of audience size, audience response, audience loyalty, KVOO always leads. By every measurement of advertiser satisfaction, KVOO continually stands far out in front. For proof, ask any National advertiser who has used Oklahoma's Greatest Station; ask any local advertiser (and they are legion) and you'll get firm, enthusiastic affirmation of KVOO's enviable position of dominance in Oklahoma's No. 1 market.

\* For further details write KVOO or see the KVOO Ad in Sales Management's 1953 Survey of Buying Power

*Count the Facts\**

**RADIO STATION KVOO**  
NBC AFFILIATE  
**EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES**

**50,000 WATTS**      **OKLAHOMA'S GREATEST STATION**      **TULSA, OKLA.**



**we want to blow  
our own horn...  
and yours too**

- 1** WQXR is America's leading good music station.
- 2** WQXR gives its advertisers a half-million pre-selected homes in the nation's No. 1 market.
- 3** Nearly 200 advertisers have found WQXR a profitable medium this year.
- 4** The good music of WQXR is so much in demand outside Metropolitan New York that 17 stations in Connecticut, Pennsylvania and up-state New York re-broadcast most of its programs.

There's more to brag about—let us tell you how WQXR can blow your horn, too.

# WQXR

The Radio Station of The New York Times  
229 West 43rd Street • New York 36, N. Y.

at a lower cost than previously.

APS indicated it's doing better than ever, and both Sesac and C. P. MacGregor report business increases of about 20% since last year.

**Q. What do library services offer to sponsors and what sponsors are buying library offerings?**

**A.** Musical programs are still the ace offering of the library services, though some of the firms offer other types of scripted shows. World, for instance, offers quizzes, audience participation shows, and documentaries. Two programs which World produced this year—because of their high merchandising value—are *Whose Birthday Is This* (which ties in the birthdays of famous people with the birthdays of the program's listeners), and *You Win*, a telephone quiz. These have achieved high popularity already, says World, along with such established shows as *Steamboat Jamboree*, *Chapel by the Side of the Road* (religious), *Freedom is Our Business* (documentary), and *Country Fair* (hillbilly music).

Advertisers using World programs include Pabst Blue Ribbon Beer, B. F. Goodrich, First National Stores, Singer Sewing Machine Co., Farmers and Merchants Bank of Arkansas.

Big-name musicals, such as *The Freddy Martin Show*, *Wayne King Serenade*, *Phil Spitalny's Hour of Charm*, and audience-participation shows such as *Baseball Today* and the Sammy Kaye "So you want to write a song" contest, head the RCA Thesaurus popularity list.

Among Thesaurus sponsors are Manischewitz Wines, Pure Oil, Pepsi-Cola, Royal-Crown Cola, General Electric Dealers, Chevrolet, Ford Motors, Cities Service Dealers, and Myndall Cain Cosmetics.

## Negro radio

**Q. What is there about the Negro market that warrants special attention from the advertiser?**

**A.** The basic fact is that there are 15 million Negroes in this country who have a total income in excess of \$15 billion annually. Statistics on the distribution and living habits of this group are currently being made available by the U. S. Census Bureau and Department of Commerce. (A detailed analysis, complete with success stories

and specific sales problems will appear in a special section of SPONSOR, 24 August 1953.)

**Q. What's the biggest mistake advertising executives make in trying to reach the Negro market?**

**A.** One of the first things advertisers must accept is that it is a fallacy to assume that they can sell second-rate products to this group and that they can talk down to Negroes and get away with it. There is a growing realization that psychological factors are involved. The Negro, fully conscious of his minority position, insists on obtaining recognition by purchasing top-grade products and displaying them to his neighbors. As *Time* recently said: "The Negro is a good customer. He wants to feel that he can buy the best."

**Q. To what degree are Negroes ceasing to be "second class citizens?"**

**A.** World War II had a lot to do with "emancipation" for American Negroes.

**BEST!...  
LOUISIANA PURCHASE  
—SINCE 1803**

## WMRY, New Orleans' Negro Market Station

Based on latest morning Pulse and published announcement rates, you pay less, far less, per percentage of listeners, with WMRY.

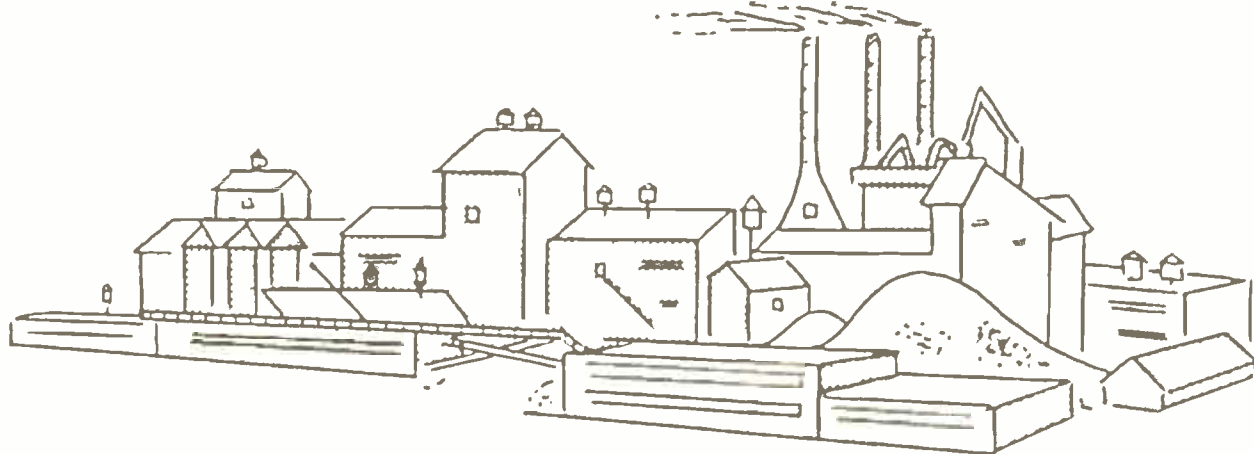
STATION	% OF LISTENERS	COST PER % LISTENERS
<b>WMRY (Ind)</b>	<b>12</b>	<b>44c</b>
Station A (Net)	28	\$1.07
" B "	12	\$1.17
" C "	11	\$1.09
" D "	11	\$1.27
" E (Ind)	8	\$0.66
" F "	3	\$1.87
" G "	4	\$1.05
" H "	3	\$1.63
" I "	4	\$1.05

600KC "THE SEPIA STATION"

**WMRY**  
NEW ORLEANS, LA.

Gill-Perna, Inc.—Nat'l Rep.

In Pittsburgh...



**EVENING**

Yes, evening radio time is even better than early morning, a period which is obviously a great buy considering number of listeners per set, audience turn-over and family-type audience.

**IS**

A study\* of the three-hour periods 6:00-9:00 P.M. versus 6:00-9:00 A.M. Monday through Friday reveals this eye-opening comparison:

29% higher average ratings on WWSW in the evening.

51% more homes using radio in the evening.

17.5% more listeners per set in the evening.

**EVEN**

And remember, this kind of evening listening exists in spite of thorough television penetration in the Pittsburgh area!

**BETTER**

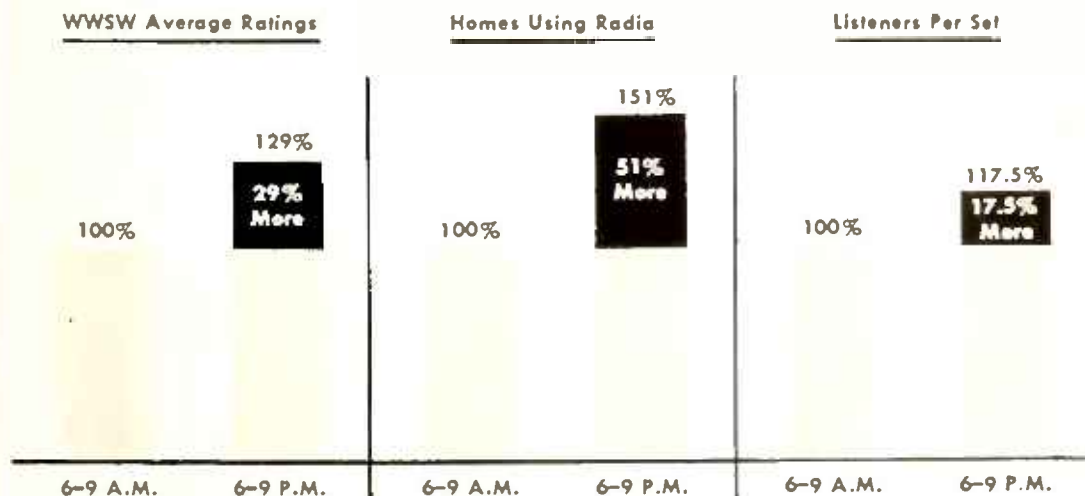
Such percentages are equally true of many other radio markets throughout the country... including mature television markets... where evening radio gives you a far greater audience than early morning, and the cost per thousand comparison is extremely attractive.

These facts more than warrant a closer look into nighttime radio by advertisers and their agencies. We say it's today's biggest bargain, and we can prove it in markets coast to coast.

For the whole story, phone your John Blair man *today!*

*particularly on WWSW, Pittsburgh's Leading Independent Station*

**In Pittsburgh, Evening is Even Better**



Comparison WWSW Average Ratings, Homes Using Radio, Listeners Per Set 6-9 A.M. vs. 6-9 P.M. Mon.-Fri. 6-9 A.M. equals 100%.

\*Source: Pulse of Pittsburgh, March-April 1953

**JOHN  
BLAIR  
& COMPANY**

REPRESENTING LEADING  
RADIO STATIONS

NEW YORK • BOSTON • CHICAGO  
ST. LOUIS • DETROIT • DALLAS  
SAN FRANCISCO • LOS ANGELES

This is one in a continuing John Blair & Company series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the stations chosen for this series are all John-Blair represented outlets... all in major markets, all in mature television markets.

They not only got a chance to live like the "other half" in the military service but many of them got an opportunity to get off the farm and into industry. There, working on a par with white workers, the Negro found his earning power greatly increased.

Consequently, the Negro has made strides since 1940. *Time's* figures show that among U.S. skilled workers and foremen, 4% are now Negroes, up from 2½% in 1940; among clerical and sales personnel, 3½% are now Negroes, up from 1% in 1940; among

women professional and technical workers, 7% are now Negroes, up from 4½% in 1940.

**Q. Are advertisers aware of this trend?**

**A.** No, to a great extent. These advances have been ignored by many advertisers. On the other hand, the leading companies in many fields have been the first to go after this market aggressively. The list of advertisers who are making specialized appeals to the Negro reads like the "blue chip"

list of national companies. Among them are: General Electric, RCA, Goodyear, Miller High Life, A&P, Armour, Borden, Carnation, General Foods, General Mills, Griffin, Maxwell House, Lipton's, Colgate, Miles Laboratories, Sunkist, and Wildroot, to name just a handful.

## Foreign-language radio

**Q. How big is the foreign-language market?**

**A.** The latest U.S. census (1950) showed 10,147,000 foreign-born whites in the U.S. at the time. However, to this figure, the sponsor interested in reaching the foreign-language market must also add the number of immigrants admitted into the U.S. during the past three years under the quota system, as well as the even more important segment of the U.S. population who are second- and third-generation American. In the latter group, particularly Italian- and Spanish-speaking persons, the advertiser will find loyal foreign-language audiences. With 1952 per capita income among foreign-born persons averaging over \$1,500, advertisers find that the foreign-language market can be estimated at well over \$16 billion for 1953.

**Q. Can a sponsor reach all the components of the foreign-language population cheaply via foreign-language radio?**

**A.** Emphatically yes. Since 1950 the number of radio stations programing in foreign languages has grown from 384 to 423, with over 30 languages included in their regular programing schedule. Here's a run-down on the number of stations programing in the major foreign languages:

Spanish .....	189	Lithuanian .....	14
Italian .....	124	Portuguese .....	13
Polish .....	100	Ukrainian .....	12
French .....	41	Slovak .....	11
Czech .....	35	Serbo-Croatian ..	11
Greek .....	33	Russian .....	8
Yiddish .....	32	Norwegian .....	8
German .....	30	Finnish .....	6
Hungarian .....	16	Arabic .....	5
Swedish .....	15	Chinese .....	5
		Slovene .....	5

**Q. Where are the foreign-language populations of the U.S. concentrated?**

**A.** Predominantly in large metropolitan areas like New York, Buffalo, Philadelphia, Boston, Chicago, Detroit, Cleveland, Pittsburgh, New Orleans,



# QUALITY PAYS OFF

— in the Kansas Farm Market

Right now, here's what's happening all across Kansas. Farmers check the quality of their harvested wheat and are pleased. They're finding plump, firm, heavy grains . . . top quality wheat that will bring top prices . . . give them more money to spend.

And when advertisers check the quality of WIBW, they too are pleased. Their sales charts show RESULTS that bear out the findings of unbiased, independent surveys\* that consistently show WIBW to be the *Number One listening choice* of Kansas farm families.

Boost your Kansas sales with this powerful combination of a Quality Station in a Quality Market.

\*Kansas Radio Audience '52.

## WIBW

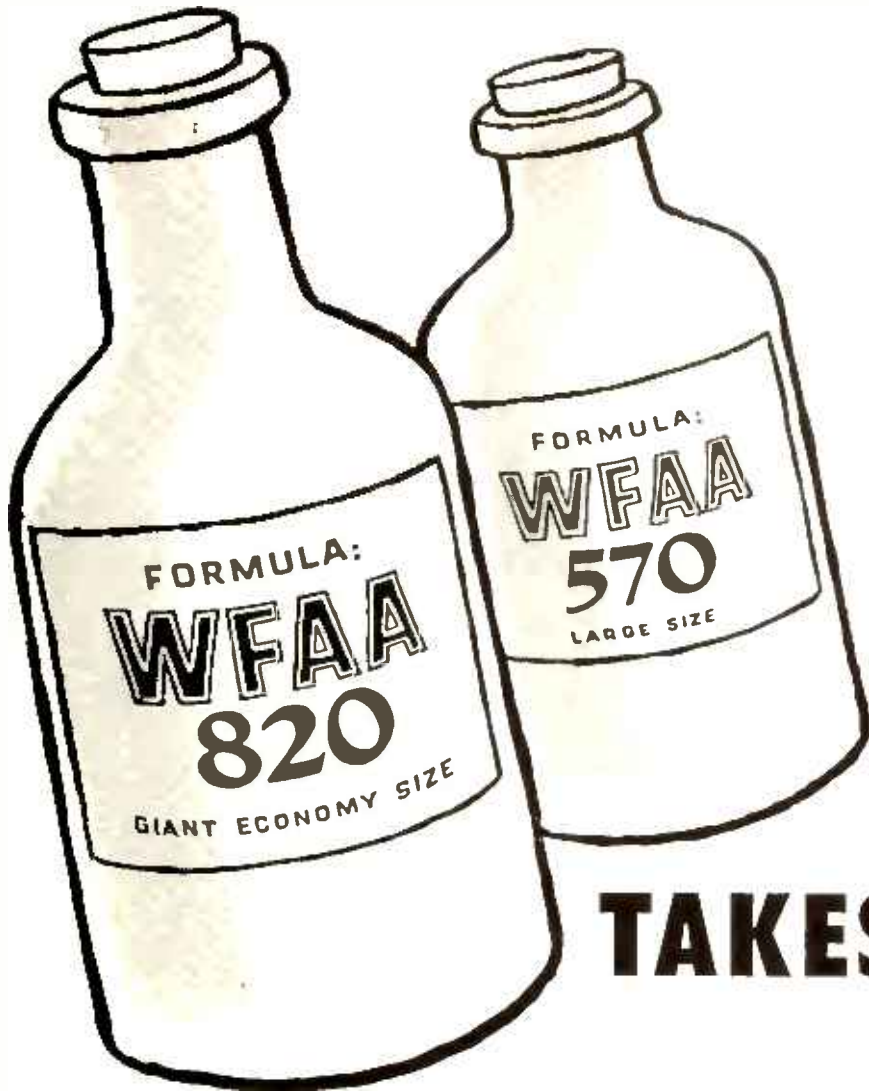
Serving and Selling  
"THE MAGIC CIRCLE"

Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



**CBS**  
 TOBENA  
 KANSAS





**What  
TEXAS  
takes...**

**TAKES Texas!**

ASK a hatter . . . for a wrap-up, show a man a hat like the one he's wearing! To take this largest, richest market in the Southwest, prescribe WFAA — the station of his proved preference — and a WFAA formulated and produced program or adjacency (in every instance it's Pulse-rated No. 1 or 2). Ask a Petry man.

**WFAA-820 MARKET**

*based on 25%-100% coverage, SAMS Spring, 1952 Report*

Population . . . . .	4,288,700
Families . . . . .	1,263,200
Effective Buying Income . . . . .	\$5,386,771,000
Retail Sales . . . . .	4,438,038,000
Food Sales . . . . .	996,408,000
General Merchandise . . . . .	610,899,000
Furniture, Household, Radio. . . . .	223,263,000
Automotive Sales . . . . .	971,442,000
Drug Sales . . . . .	140,546,000

**WFAA-570 MARKET**

Population . . . . .	2,303,500
Families . . . . .	685,900
Effective Buying Income . . . . .	\$3,167,857,000
Retail Sales . . . . .	2,547,677,000
Food Sales . . . . .	558,514,000
General Merchandise . . . . .	412,762,000
Furniture, Household, Radio . . . . .	125,106,000
Automotive Sales . . . . .	510,777,000
Drug Sales . . . . .	81,008,000

*(Sales Management, May 10, 1953)*



EDWARD PETRY & COMPANY  
National Representatives

ALEX KEESE, Station Manager • RADIO SERVICE OF THE DALLAS MORNING NEWS

San Francisco, and Los Angeles. However, equally important are the growing Spanish-speaking populations of the Southwest (including southern Texas, Arizona, and California), as well as the stable German-speaking market in the northern Midwest area.

New York, as the biggest single market, bears further analysis. In this area, Spanish has become increasingly important, while Yiddish has been losing listenership over the past three or four years. One out of 20 people in New York is Puerto Rican. In 1950 the U.S. census showed 350,000 Puerto Ricans in New York; however, it is estimated that this group has increased by 53% since that time, and further estimates place the rate of growth until 1960 at 50,000 a year. Fortunately the increase in Puerto Rican population has been accompanied by an upswing in per capita income in this group as Puerto Ricans have gone into higher-priced trades such as building and needlework. During the past year many have found employment in factories. TV set penetration among the Spanish-speaking group in New York is proof of rising incomes: over 50% of the Spanish-speaking New Yorkers own TV sets.

New York population and radio home figures tell an impressive story for other major language groups:

Group	Radio homes	Population
German	451,620	1,531,000
Italian	441,420	1,900,000
Jewish	699,800	2,357,000

**Q. What are the trends in foreign-language broadcasting?**

**A.** Virtually every major English-language radio sponsor is using some foreign-language advertising today. National sponsors include:

Bayer Aspirin, Schaefer Beer, Ballantine Beer, Pepsodent, Willys Motors, Flotill, Federal Home Savings, Petrie Cigars, Manischewitz Wine, Kirsch Beverages, Planters' Peanut Oil, P&G, Carnation Milk, Babbitt, Best Foods Corp., Florida Citrus Exchange, General Foods, American Home Products, Nestle, Gallo Wine, Sabena Airlines, RCA Victor, Busch Kredit Jewelers, Eastern Airlines, Pepsi-Cola, Quaker Oats, Lucky Strike, Bond Bread, Ronzoni, Gem Oil, National Shoe, International Mineral Corp., Red Cross Salt, La Rosa Macaroni, Knickerbocker Beer, Canadian-Pacific Railroad, Bulova Watch.

As assimilation and Americanization

are making their inroads among second generation members of certain foreign-language groups—noticeably Yiddish, German—other groups are being consistently supplemented by fresh waves of immigrants. The growing market, in terms of recent immigrations, and in order of importance where sponsors are concerned are: Spanish (overwhelming first); Ukrainian, Lithuanian, Latvian, Hungarian, Russian (the four latter restricted principally because of immigration quota limitations). Italian continues to hold its own today.

Foreign-language programing has been improving steadily, and today many of the foreign-language shows are on a par with the best in English shows. Two examples over WOV, New York—*La Grande Famiglia* and *Il Vostro Paese*, both taped in Italy and played across the board on the New York station. The trend has been toward more foreign-originated programing, to such a degree, in fact, that WOV has increased its fleet of mobile units in Italy to five this year.

**Q. What results can sponsors expect from foreign-language radio?**

**A.** Frequently write-in requests made by foreign-language personalities out-pull English-language radio. A typical example were two 60-second announcements sponsored in Spanish over WWRL—these two announcements brought over 4,000 replies in March 1953.

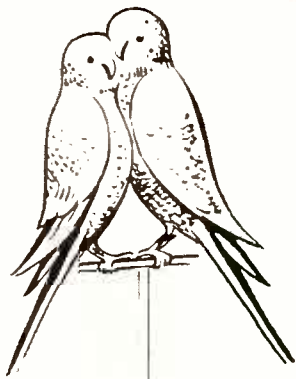
To jack up usually lax summer business, Caruso Products Distributing Co. ran a premium offer of a retractable ball point pen for coupons from one gallon of Caruso Oil plus 25¢—representing a total expenditure of \$4.25 by the consumer. This offer was made for four weeks on Caruso's late-morning comedy show Monday through Saturday over WOV, New York. The Italian-language broadcast drew 8,755 coupons, or a consumer expenditure of \$37,208.75 in four weeks.

**Q. Who are the foreign-language experts?**

**A.** Notables in the Spanish market are: Hank Hernandez, Los Angeles; Harland G. Oakes & Assoc., Los Angeles; Leonard Shane Agency, Los Angeles; Joseph Belden & Assoc., Austin, Tex.

In the New York area the major

# Everybody's in Love in KC!



LISTENERS love KUDL programs in Kansas City.

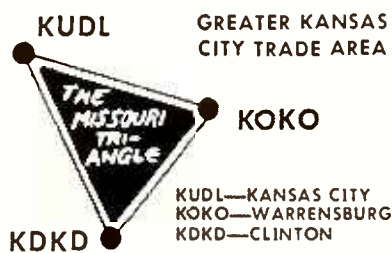
ADVERTISERS love KUDL results in Kansas City.

EVERYBODY'S in love with KUDL in Kansas City.

Top Programming and all the COVERAGE you need

1000 WATTS . . . 250 WATT RATE

KC Loves



Covers The Greater Kansas City Market

# Vic RADIO PROFIT Diehm Says:



## ... the Team of Diehm!

Year after year the team of Diehm in Hazleton, Bloomsburg and Allentown in the Pennsylvania League and Biddeford-Saco in the New England League have been Champions of the radio airways. Their consistent professional performance is the reason why radio time buyers buy these stations, for they know their clients will get sparkling fielding, smart base running and powerful offensive performance when the team of Diehm takes to the field to put a sales message across. Depend on Diehm to deliver results!



**WAZL**      **WHOL**      **WHLM**      **WIDE**

HAZLETON, PA. NBC-MBS

ALLENTOWN, PA. CBS

BLOOMSBURG, PA.

BIDDEFORD-SACO, ME. MBS-YANKEE

(Represented by Robert Meeker Associates).

(Owned and Operated by Harry L. Magee).

(Promotion Rep. Robert S. Keller).



### Comes Fresh-Frozen Now

Spear fishing once supplied Hawaii's food but today Mrs. Hawaii shops in air-conditioned super markets. In fact, Hawaii spends more per capita for food than any state except one.

What's more, Honolulu ranks with the top fourth of the states in per capita retail sales, apparel, automotive, home furnishings, general merchandise, gas-oil, and drug store sales.

Honolulu is a paradise of a market\* . . . and to reach Paradise it's KGMB-KHBC's all-island coverage, the 'ONE radio buy covering all Hawaii.

In television, KGMB-TV, Hawaii's first station, provides the shows that win customers . . . 35 network shows . . . 64 local . . . 23 syndicated.

In either AM or TV, KGMB's merchandising and promotion is keyed to Hawaii.

\* Honolulu estimated buying income: 549 million dollars. 1952 retail sales: 340 million.

# KGMB

## AM-TV

Honolulu

## KHBC - Hilo

CBS IN HAWAII \*

\* Channel 9 also carries top NBC and ABC programs.

Call Free and Peters Inc.

foreign-language advertising agencies are: Emil Mogul Co., 250 W. 57 St.; Pettinella Advertising, 29 Washington Square West; Furman, Feiner & Co., 117 W. 46 St.; Joseph Jacobs, 1 E. 42 St. Major New York foreign-language radio reps are: National Time Sales, 17 E. 42 St.; Forjoe & Co., 29 W. 57 St. Seek them out for counsel.

### FM

#### Q. What's the fall outlook for frequency modulation radio?

A. The NARTB is currently taking steps to lick the medium's primary problem: circulation. Last Christmas, the NARTB initiated a campaign of announcements suggesting FM sets as Christmas gifts. More than 100 stations participated. The drive increased manufacturers' FM set distribution as much as 100% over the preceding Christmas season. (One manufacturer reports sales climbed to 990.6% over the corresponding period in 1951 during the fourth week of the announcement campaign.) The NARTB is continuing to furnish some 130 stations with similar announcements each month, linking appeal to seasonal interests. This drive should help bring new circulation to the medium.

#### Q. What does FM do for advertisers?

A. Recent findings of the NARTB and the RTMA show many people listen to FM not because they prefer the tone, but because they *have to*. These include listeners living in areas where the AM signal is diminished by industrial static, weather, foreign broadcasts. FM, therefore can be used to fill holes in radio coverage for advertisers. Its better-known function, of course, has been to reach specialized audiences such as the people who like to hear good music.

#### Q. Do most FM stations carry same programing as AM?

A. Although FM's high fidelity in reproduction and freedom from static make it a "natural" for broadcasting fine music, a large percentage of FM stations have been almost completely duplicating AM program schedules with cut-aways limited to public service sustainers. However, the NARTB is now encouraging FM stations to program more music and local events.

and to build schedules which will coincide with changing family living habits including ownership of TV sets. The NARTB is issuing a suggested "music and news formula" for FM stations, indicating what hours of the day are best for what type of programing. It reports that the majority of successful FM stations are those with separate programing.

KXYZ, Houston, until recently broadcast virtually the same programing on AM and FM. Last fall it instituted daily four-hour separate FM program schedules emphasizing music. has sold out time segments on the separate schedule.

Another FM station, KWPC-FM, Muscatine, Iowa, is garnering larger audiences and larger profits with complete broadcasts of semi-monthly city council proceedings. It's interested industrial advertisers in sponsoring the program as means of identification with the community's life and progress.

#### Q. What's the outlook on FM set production?

A. FM set production is beginning to pick up; the FM tuner business is booming to the extent of 30,000 sales

are we happy?

# Si Señor

P&G CHEER FOLGERS  
MAXWELL HOUSE CARNATION MILK COCA COLA

THE MIGHTY "MIKE" OF SAN ANTONIO  
250,000 Milliwatts  
Spanish Language

# kiww

Represented by:  
NATIONAL TIME SALES

When you want to go calling in the Greater Indianapolis Market, call on WFBM to open doors for you. WFBM leads all Indianapolis stations in city and county audience, as well as total weekly audience, nighttime.



**WFBM**

INDIANAPOLIS

CBS NETWORK

REPRESENTED NATIONALLY BY THE KATZ AGENCY

Affiliated with WFBM-TV; WEOA E a

WDF

WOOD (AM & TV) Cr

per month. Many manufacturers are meeting this competition by reinstating FM on radio models. Admiral, Zenith, General Electric, and RCA are expanding FM production. Other leading manufacturers are also planning to reinstate FM on radio models soon.

A new development in FM, the automobile converter unit, is now under production by the Hastings Products Co., may prove to be a new feather in the medium's cap. Unit is expected to sell for approximately \$99, allows switching from AM to FM reception.

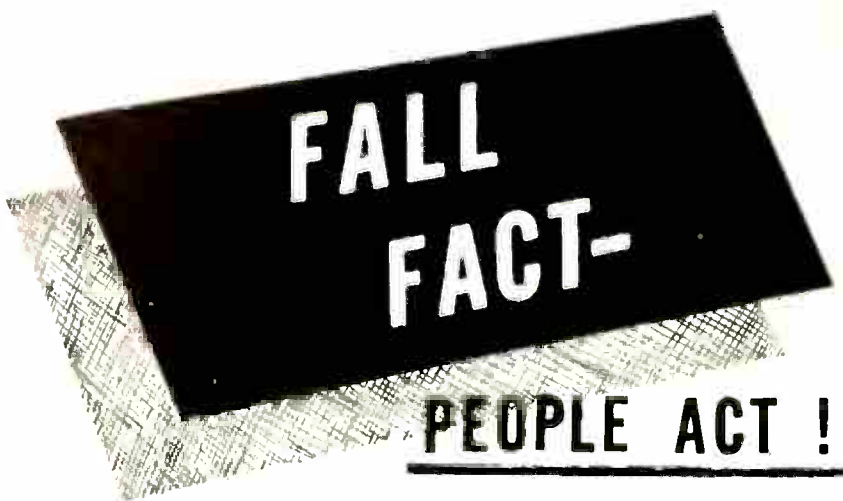
**Q. What advertisers are making successful use of this specialized FM audience?**

**A.** One of the biggest time contracts in FM history—a 52-week contract for 15 hours per week (all day Sunday) was signed recently by the May Company department store over WITH-FM, Baltimore. The all-day block features recorded music, including symphonies, instrumental arrangements, complete operas. Commercials pitch merchandise “appealing to the discriminating buyer.” The May Company

is promoting its programs with floor displays, newspaper ads, and a series of luncheons for various local music societies.

Zenith recently bought two 55-minute shows aired simultaneously over WQXR and WQXR-FM, New York (*Midday Symphony*, 1:05-2:00 p.m. Tuesday, Thursday, Saturday; *Symphonic Matinee*, 3:05-4:00 p.m., Monday, Wednesday, Friday.) Different commercials are used on the AM and FM versions of the shows: On AM, commercials plug FM radios; on FM, the AM-FM Zenith clock radios are featured.

WABF, New York, reports “All commercial time was completely sold out for the month of May.” The sellout comprised 15-minute, half-hour, and hour programs, and announcements.



... and they act fast when you tell 'em and sell 'em on TV in the single station Baton Rouge market. Tell 'em and sell 'em too on WAFB AM and FM, the Mutual affiliate in the same bonanza market.

Here's a little free association exercise that tells the market story:

Baton Rouge . . . petrochemicals . . . plant expansion . . . industrial empire . . . fat payrolls . . . booming retail sales . . . that's the New South, and we're typical in every detail.

Want more data? Call Adam Young, our representative, and talk it over, over coffee, cafe royale or cocktails. But soon!

**WAFB-TV-AM  
BATON ROUGE, LA.**

**Storecasting**

**Q. What does Storecasting do for its sponsors?**

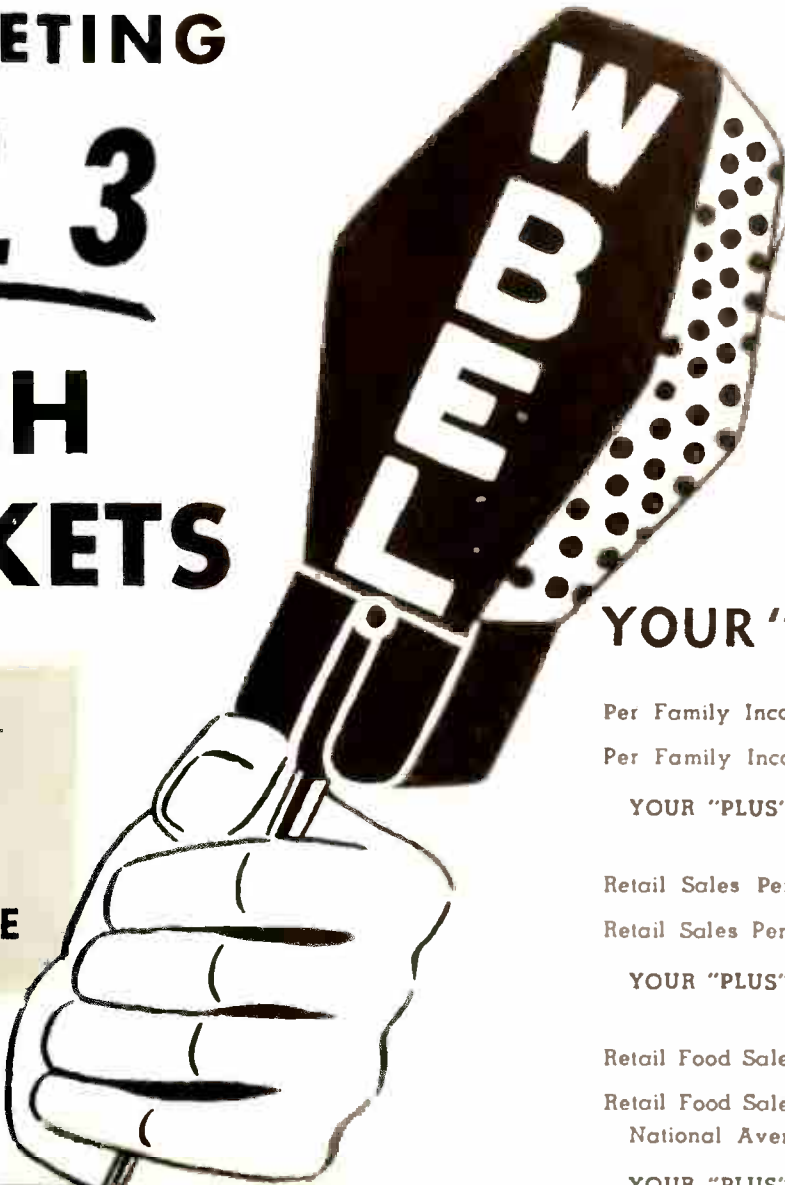
**A.** Storecasting is a seven-year-old combined broadcast and merchandising service for grocery and drug manufacturers with super market outlets. It currently reaches over 750 super markets in five major areas: Southern New England, Chicago, Northern New Jersey, Pittsburgh, and Philadelphia. The Storecast Corp. of America now bills about \$850,000 annually, up about \$100,000 from last year.

Inherent in the Storecast service to sponsors is its extensive merchandising and promotional activity geared to benefit both store and advertiser. Merchandising specialists make more than 450 personal calls to super markets each week to see that Storecast products are well stocked, and have desirable shelf positions. A recent example of the corporation's merchandising activity was a series of “Better Living Displays” erected in 388 super markets in Philadelphia and Northern New Jersey for Philip Morris. The display unit consisted of two dump bins, side by side, with a dinner table motif in the background. One bin was filled with cartons of Philip Morris king-size and regular cigarettes. The other bin was reserved for the chains' own label items. Displays remained up two weeks. Store inventory substantially increased on the cigarettes: sales of cigarettes and snacks jumped.

# the ONLY radio voice

**BLANKETING**  
**ALL 3**  
**RICH**  
**MARKETS**

**NOW  
5000  
WATTS**



- ★ ROCKFORD
- ★ BELOIT
- ★ JANESVILLE

## YOUR "PLUS" STATION

Per Family Income	WBEL M.A.*	\$5712.00
Per Family Income	National Average	5086.00
YOUR "PLUS" (Above Average)		\$ 626.00
Retail Sales Per Family	WBEL M.A.*	\$4128.00
Retail Sales Per Family	National Average...	3584.00
YOUR "PLUS" (Above Average)		\$ 544.00
Retail Food Sales Per Family	WBEL M.A.*	\$1013.00
Retail Food Sales Per Family —	National Average.....	878.00
YOUR "PLUS" (Above Average)		\$ 135.00

\* WBEL Metropolitan Area — Two Counties  
79,000 families in WBEL metropolitan area.



**NEWS AND MUSIC...**  
*speaking an urban  
and rural voice that  
MOVES MERCHANDISE!*

## NATIONAL REPRESENTATIVE

DON RICH • 35 E. 64th Street • New York 21, N. Y. • BUtterfield 8-7676

# WBEL

1380 BASIC INDEPENDENT  
*Studios and Offices*

TALCOTT BLDG.  
ROCKFORD, ILLINOIS

NEWFIELD BLDG.  
BELOIT, WISCONSIN

# THE FACTS speak for themselves about "HOMETOWN, AMERICA" on WFBR in Baltimore!

**IN THE FIRST 4 WEEKS**

**28,338**

Labels Were Bid In Radio Telephone Auctions

**511**

Calls Were Made By Our Sales Servicemen

**278**

New Retail Grocery Outlets Were Opened For Sponsors

**410**

Store Positions Were Improved For Sponsors

**469**

Stores Are Now Cooperating And Displaying "Hometown, America" Display Material

**401**

Individual Displays Were Built For Sponsors

**THIS IS ONLY THE BEGINNING!**

There is still room for a few non-competitive sponsors on "Hometown, America" on WFBR — the greatest, most effective radio grocery promotion ever devised! Write, wire or phone your John Blair man or any WFBR account executive!



**Q. Who is using Storecasting today and what are some of the results?**

**A.** A variety of nationally advertised brands are included in the 300 food, grocery, and drug products now signed up for the Storecasting service. Among the newest to join the Storecast roster are: Tetley Tea, Fritos and Baken-ets, Thrivo Dog Food, Good Luck Margarine, Reynolds Aluminum Foil, Sheffield milk and cheese, Ehler's Coffee, Rockwood & Co. chocolates, and Instant Dip (silver cleaner).

Representative of the results of Storecast service are the experiences of chocolate and dessert topping manufacturers. The chocolate firm, a new Storecast sponsor, reports a shipment increase of 89% during the past four months of Storecast participation in comparison with the same period a year ago. The dessert topping manufacturer shows an increase of 24% in shipments during the first five months of this year over same period last year, before it had Storecasting.

Storecast renewals point to favorable results achieved for the majority of its clients: The current renewal rate is about 70%. To help advertisers see exactly what results it's obtaining for their products, Storecast Corp. has set up a "reporting" system, whereby its merchandising men fill out an activities report, day-by-day, store-by-store.

## Transit Radio

**Q. What is the current status of Transit Radio?**

**A.** This year, Transit Radio, Inc., suspended operations in five cities, leaving a total of four in which it is now beaming programs to buses and street cars. The FM broadcast service still exists in Kansas City, Trenton, Worcester, and Tacoma. It has been dropped recently in Washington, D. C., Cincinnati, Pittsburgh, St. Louis, and Des Moines. The medium's current slackening-off is attributed to two factors: The year-long Supreme Court litigation (which ended last May in a decision favorable to Transit Radio) scared off many advertisers and would-be advertisers. Other sponsors were deterred from use of the medium by riders' complaints that their rights were being violated, despite what the Supreme Court said. Today, Transit Radio has three or four national sponsors, some 50 local sponsors.

**Q. What is the outlook for Transit Radio's future?**

**A.** Says R. A. Crisler, president of Transit Radio, Inc.: "Some day Transit Radio will definitely be revived and in effect all over the country. For the time being, we're trying to preserve and encourage existing markets. But we expect Transit Radio to be established in other cities without predicting any date or time, because it is certainly a medium which reaches many people effectively."

## Station research

**Q. What are stations contributing to the changing yardsticks in spot radio time buying?**

**A.** Some of the burden of finding a good method of projecting ratings to a station's entire coverage area is being borne increasingly by stations themselves through the use of "area studies" rather than just rating reports.

One of the most recent has been a Pulse study for 50 kw. independent station WHDH in Boston. Prepared in January of this year, the study was a measure of the total audience to the

• • • • •

# WERD-

# SALES RINGER

# in ATLANTA

WERD delivers a vast, scarcely tapped market — Atlanta's great Negro audience!

WERD stimulates sales. Its listeners go out and BUY! They have confidence in their station — the only Negro owned and operated radio outlet in the U.S.

WERD wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising —

WERD is your most economical radio buy in Atlanta.

Call or write for details.

# WERD Atlanta

1000 Watts • 860 on every Atlanta dial

J. B. BLAYTON, JR., Gen. Mgr.

RADIO DIVISION  
Interstate United Newspapers Inc.

Represented nationally by JOE WOOTTON

• • • • •



station, program-by-program, within WHDH's 12-millivolt line. This included an area of some 25 counties in four states.

Timebuyers who have seen this study (and others like it) have praised it highly. "Our radio clients like to see an accurate cost-per-1,000-homes figure when they buy spot radio. With a study like this, where a rating is instantly projectable to a station's entire area, such cost figures are possible with a minimum of error," the chief timebuyer of a New York ad agency stated.

Advertisers however shouldn't expect to see a spate of such studies from radio outlets, even though they usually show radio to better advantage than an ordinary set of metropolitan-area ratings. They are quite costly; a station might pay up to seven times as much for an area study as it would for an ordinary rating report. Nevertheless indications are that more and more stations will be underwriting such area measurements during the latter half of 1953 and during 1954.

### Coverage services

**Q. Why does the radio and TV industry have two coverage services?**

**A.** Neither of the two existing coverage services are run by the "industry." They are two separate competing firms set up by private organizations. Essentially they measure the same thing, but using different methods. Standard Audit & Measurement Service (SAM) most resembles the old industry-sponsored coverage service Broadcast Measurement Bureau (BMB). SAM uses a mail ballot technique to survey a cross-section of Americans as to their radio and TV use patterns. The second private coverage survey, Nielsen Coverage Service (NCS) is conducted by the A. C. Nielsen Co. Its technique is based mainly on personal interviews.

Thus radio and TV advertisers who went without a coverage measurement between demise of BMB and establishment of SAM can select one of two to use today or even employ both. The pattern, as seen by SPONSOR in the past spring months, has been for agencies in the larger billing brackets to use NCS while medium and smaller-sized agencies have used SAM. Reason: SAM is furnished to agencies without charge since stations pay for it. NCS, on the other hand, is subscribed to by agencies, can mean considerable expense.

## In Atlantic City

# The WOND<sup>er</sup>ful Music Station *Brings* *Sensational Results*

**John Struckell, General Manager**

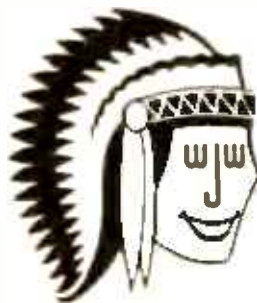
9 Out of 10 Families in Atlantic County Listen to **WOND**

Advertiser Approved

★ ★ ★ ★ ★ ★

NEWS EVERY HOUR **GOOD** MUSIC AND SPORTS

DON RICH, NEW YORK REPRESENTATIVE  
35 E. 64TH ST., NEW YORK 21, N. Y. BUTTERFIELD 8-7676



**CLEVELAND'S**  
*Chief*  
**STATION**

**WJW**

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

**H-R REPRESENTATIVES**

*the* **WHLI** *radio station*

The Key to a

**\$4,000,000,000**

Market

**WHLI**

Hempstead, Long Island, N. Y.

More people listen to WHLI during the day in the Major Long Island Market than to any other station, network or independent. Carlan Survey 1952

Represented by Rambeau  
Paul Godofsky Pres

*in Phoenix and... in Central Arizona*

**it's an  
EASY  
CLIMB  
to  
Higher**



**Sales Volume with KTYL-TV**

**HERE ARE THE MAGIC MERCHANDISING KEYS IN ARIZONA** that will ring up spectacular results for your client's products in the nation's most prosperous economic area!

- **PRIMARY NBC** programming and DuMont!
- **ANTENNA HEIGHT** 1550 feet above average terrain . . . *four times higher than any other Arizona station!*
- **COVERAGE AREA** blanketing 63.2% of the state's free-spending population!
- **UNPARALLELED RECEPTION** . . . including a clear picture in areas where other Arizona stations don't even register a signal!
- **MERCHANDISING** department that not only talks about merchandising, but actually gets the job done! (Note: Ask your Avery-Knodel man for proof of the remarkable sponsor cooperation techniques that KTYL-TV has perfected with smashing success.)
- **PROGRAMMING** — network, live and outstanding film packages — that's pulling in an avalanche of fan mail and "rave" notices from local TV editors!

**NBC and DuMont Affiliate for Phoenix and Central Arizona**

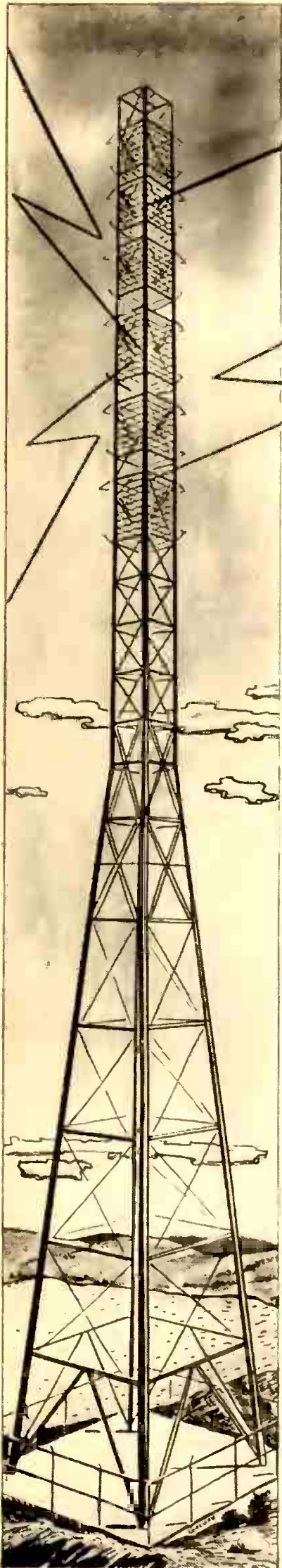


**ARIZONA  
IS FIRST**

- ... in Retail Sales Growth
- ... in Population Growth
- ... in Per Capita Income Growth
- ... in Employment Growth
- ... in Bank Capital Growth
- ... in Truck Registration
- ... in Farm Income Growth

\*Source: Research Department, Valley National Bank

**First in Everything  
That Spells More Sales!**



Sell More On **4**  
with **KRON-TV's**  
**SUPER**  
**SIGNAL**

NOW you can be sure of reaching the largest group of consumers in the rich Northern California market over Channel 4. Now you can take advantage of KRON-TV's 4-POINT SUPERIORITY.

- HIGHEST ANTENNA in the San Francisco-Oakland Bay Area, with effective transmitting height of 1441 feet, gives you maximum clearance of local obstructions.
- HIGHEST POWER allowed by law for Channel 4 gives you added thousands to see and hear your sales message. Viewers as far away as 200 miles report fine reception.
- LOW FREQUENCY on Channel 4 gives you a more efficient wave length and more effective coverage over a wider area.
- GREATER DEPENDABILITY. Your advertising benefits from the unmatched protection of a double antenna system and an automatic standby generator to insure against telecast failure.

Add it all up and the answer is: You get better coverage... more complete coverage... more dependable coverage in Northern California on Channel 4. Take advantage of KRON-TV's 4-POINT SUPERIORITY for

*SUPER SALES from a SUPER-SIGNAL*

FREE & PETERS  
National Representatives

**KRON TV 4**  
SAN FRANCISCO

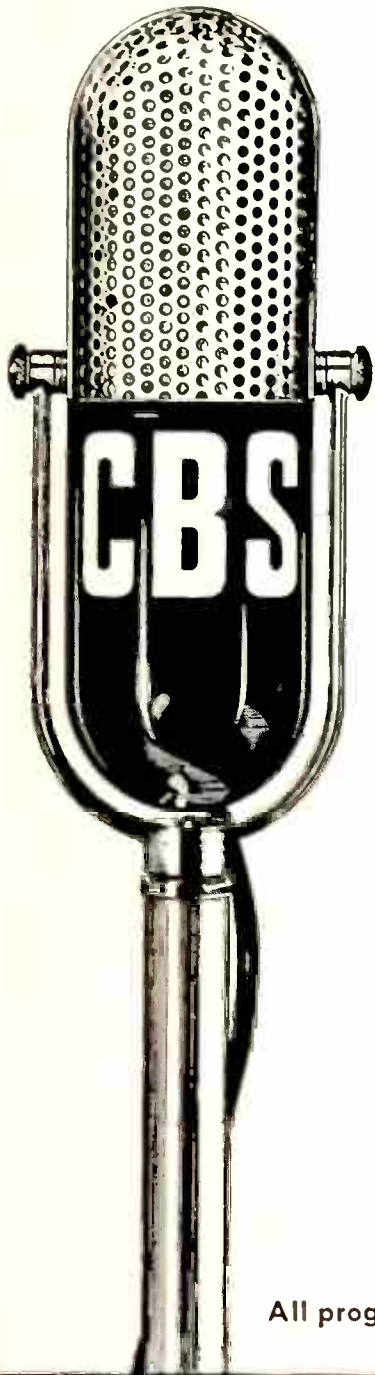


# WCAO

*"The Voice of Baltimore"*

## The Most-Listened-To\* Radio Station in Baltimore

\*The Pulse of Baltimore  
Jan., 1952 thru April, 1953



### HERE'S HOW BALTIMORE RANKS IN THE MARKETS OF THE NATION

Population .....	6th	962,900
Effective Buying Income.....	10th	\$1,390,929,000
Retail Sales .....	9th	\$1,262,101,000
Drug Store Sales.....	9th	\$41,901,000
Food Store Sales.....	7th	\$330,550,000
General Merchandise Store Sales.....	9th	\$245,986,000
Furniture, Household, Radio Soles.....	10th	\$70,960,000
Automotive Store Soles.....	13th	\$153,777,000

Figures from 1953 Sales Management Survey of Buying Power

*It adds up-- this billion dollar market plus the  
most-listened-to station is a winning combination!*

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**

Lake City, Utah; Albuquerque, Santa Fe, Clovis, and Roswell, N. M.; Las Vegas, Nev.; Phoenix and Tucson, Ariz.; Amarillo and El Paso, Tex.; Hutchinson and Dodge City, Kan.

We realize that a few of these markets are not on the air yet, but you might have some data which we have been unable to obtain. Any help that you can extend to us will be highly appreciated.

JACK HULL  
Kostka, Bakewell & Fox, Inc.  
Denver

• This issue will be useful in this connection. It includes a 16-page section on TV markets (see page 205).

#### FILM COMMERCIALS PRODUCERS

Before too long we will be in the market for television film commercials: hence, we would like to know just who the leading producers of film commercials are around the country. I assume that New York has a good supply, and would certainly be our quickest contact.

Will you help us out by giving us a list of the most important producers of TV film commercials in and around New York. We will certainly be grate-

ful to you for this help.

HARWOOD HULL JR.  
Executive Vice President  
Publicidad Badillo, Inc.  
Santurce, P. R.

• A list of producers which appeared in a past issue of SPONSOR was sent to Mr. Hull. This type of service is available through SPONSOR's Reader's Service Dept.

#### SPANISH-LANGUAGE STATIONS

It would be deeply appreciated if you could send me a list of all radio stations carrying Spanish-language programs in the Southwestern states; namely, Texas, New Mexico, Arizona, and California. . . .

SAM RESNICK  
Advertising Manager  
D'Franssia Laboratories  
Los Angeles

• SPONSOR's list of Spanish-language stations is still available to subscribers requesting it.

#### SPONSOR-TELEPULSE RATINGS

We notice from a recent mailing piece that you are offering an exclusive SPONSOR-TelePulse rating on top television film shows. As we are presently very much interested in the Western

shows which are running in the Rochester area, we are anxious to obtain any audience ratings you might have on this particular market.

Knowing your intimate knowledge of the television industry, we are hopeful that you might have some data which would help us in evaluating the popularity of the film shows in this Rochester market.

H. STITZLEIN  
Norman Malone & Associates  
Akron

• Closest market surveyed is Buffalo. SPONSOR-TelePulse ratings appear monthly.

#### ADDRESS REQUEST

I read in a recent edition of SPONSOR, in the P.S. column, of the existence of a pamphlet put out by SRA explaining the use of the new method for projecting radio ratings (15 June 1953, page 24).

However, I was unable to find the address of the Station Representatives Association and I wonder if you could send me addresses for the Nielsen Coverage Service, the Standard Audit and Measurement Service and the Station

Buy the "large  
economy  
size" on  
WIOU

<b>\$9.00</b> 1 MIN. OR 20 SEC. ANNCT. DAYTIME	<b>\$8.40</b> 1 MIN. ANNCT. NITETIME	<b>\$19.60</b> ¼ HOUR DAYTIME
<b>60¢</b> PER 1000 FAMILIES	<b>91¢</b> PER 1000 FAMILIES	<b>\$1.30</b> PER 1000 FAMILIES

Any "package" on WIOU is the large economy size. WIOU delivers audiences, not by the person but by the FAMILY. For example, 17,326 FAMILIES listen to WIOU three or more days per week . . . 9,768 FAMILIES listen three or more nights per week (Standard Audience Report, 1952). WIOU, in the heart of Indiana's 18 most prosperous counties, serves a multi-million dollar trading area. Farm income in the WIOU area is 36% higher than the national average. You'll get more for your money on WIOU!

#### CBS RADIO NETWORK

John Carl Jeffery,  
General Manager  
Weed & Co.  
National Representative

# WIOU

**Kokomo,  
Indiana**

# There's a *Master Key* to Detroit's 1¼ Million Home Radios . . . and ¾ Million Car Radios

Just as easily and frequently as Detroiters turn their radio dials to WWJ, you can turn your products into profits in the great Detroit market.

Compare rates and ratings and you'll see that WWJ costs you less than the average cost-per-thousand listeners for radio time in Detroit!



AM—950 KILOCYCLES—5000 WATTS  
FM—CHANNEL 246—97.1 MEGACYCLES  
Associate  
Television Station WWJ-TV

Surveys show that Detroit's ¾-million car radios are turned on soon as the motors are started up. And in Detroit more people depend on the auto for spot-to-spot transportation than in any other major metropolitan area.

THE WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEO. P. HOLLINGBERY COMPANY

New England's  
**fastest  
growing  
area** is Eastern  
Conn...Served best  
by its largest city  
**\*NORWICH** thru  
**WICH**

Some of Eastern  
Connecticut's big  
installations include

- **DOW CHEMICAL**  
*(Six miles from Norwich)*
- **ELECTRIC BOAT CO.**  
*(Submarines)*
- **SUB BASE, GROTON**  
*(Ten miles, nearly 15,000 people)*
- **PHIZER CHEMICAL**
- **AMERICAN SCREW CO.**
- **U. S. FINISHING CO.**
- **AMERICAN THERMOS CO.**  
**and hundreds more.**

Here is the #1 Hooper  
station with the best Local Music  
and News programming and

Now  
one low rate  
6:00 AM-10:15 PM



contact John Deme, Mgr.  
\*Norwich 37,633 New London 30,367

Representatives Association. For some reason none of these organizations have addresses or phone numbers listed in the Manhattan directory.

G. H. MATHISEN  
Foreign Advertising Dept.  
Colgate-Palmolive-Peet Co.  
Jersey City

● We are happy to send a copy of SPONSOR's radio and TV dictionary which contains not only the information requested but a listing of addresses and telephone numbers of advertisers, agencies, research organizations, music and transcription services, station representatives, and TV film service organizations in New York and Chicago.

**TV DICTIONARY/HANDBOOK**

I am very anxious to secure prices on the booklet you publish entitled "TV dictionary/handbook for sponsors."

KEN POTTLE  
Vice President  
Knox Reeves Advertising  
Minneapolis

● The "TV dictionary/handbook for sponsors" is included with a subscription to SPONSOR. Additional copies cost \$2 each up to four copies; \$1.50 each up to nine copies; \$1 each up to 24 copies, and 50c each for 25 copies or more.

**TV UNIONS**

With reference to your recent article on unions ("Unions and the cost spiral." 4 May 1953, p. 27), I'd like to add a few comments on the writer's place in total costs.

Now that the television set has replaced Father as the lord and master of the American home, and made the front door almost obsolete since nobody seems to go out of the house anymore, strange rumblings can be heard echoing from the front offices of the advertisers, the men who foot the bill for the entertainment fuel needed to nourish this new household pet called "TV."

Sponsors no longer ask one another how they feel. Their only question is, "Why the high cost of TV?"

Who is to blame? The unions have frequently been mentioned as the culprits. Is the advertiser just in placing the blame on the technicians? What about the huge salaries paid to writers?

Allow me to list a breakdown of a normal filmed one-half hour coast-to-coast television show. For example, we shall take a budget arrived at by contracting various shows of high caliber. Shall we say the over-all budget is \$60,000? This is a figure familiar to all national advertisers. Here is a list of where the money goes:

Air Time:	\$20,000.00
Below-the-line costs (Crew, lab, films, etc.):	\$10,000.00
Director (scale):	\$ 550.00
Actors (supporting, per day):	\$ 125.00
Singer:	\$ 750.00—\$1,500.00
Leading lady or man:	\$ 750.00—\$1,500.00
Star of show:	\$ 8,000.00
Music (15-piece orchestra):	\$ 900.00
Orchestra leader & arrangements:	\$ 850.00
Musicians' Relief Fund (5% over-all costs. Not air time):	\$ 2,000.00
Writers' budget, (2-4 men):	\$ 3,000.00

The last item on the breakdown sheet is my sole concern. \$3,000.00 for the men who create the script. This adds up to *one-twentieth of the over-all cost of the show, including air time.*

All along in my figuring I have referred to a filmed show. A live show would be slightly cheaper, and a network stop-and-go kine would run about the same, only here there would be no residuals.

What has the writer done to keep the cost of television down? He writes his creation in accord with the budget. His characters are kept to a minimum. He calls for as few set changes as possible. Sometimes this hampers the quality of his work, but he obeys the dictates of cost.

No, there is no featherbedding as far as the writer is concerned. And what is his reward? If the show is a flop, the critics invariably place the blame on the script. If the show is a smashing success, the kudos are bestowed on actors, producer, director.

However, occasional tongue lashing from irate critics is not the real problems of the television scripter. More important are such issues as residual rights, a basic minimum wage scale, the protection of rights and property of the writer, better working conditions, and adequate copyright legislation. These issues are being dealt with through a program of collective bargaining set up by the Television Writers of America, the only guild composed of writers working exclusively in the field of television. The solution to these problems will take time, but once achieved, it will make for better understanding between the writer and the sponsor, whom any clear-thinking scripter will agree is the only indispensable man in TV.

JOHN FENTON MURRAY  
Vice President  
Television Writers of America

● See the section on TV unions, page 188, for an up-to-date report on the union picture.



# The Story of WGY, Don Tuttle, and the Farmer



Don Tuttle is as well-known as Perry Como to the more than 100,000 farmers in the 45 counties served by WGY. And Don is much more important to his listeners in the 17th State\*.

Don is editor of the FARM PAPER OF THE AIR, heard over WGY Monday through Saturday from 12:30 to 1 P.M. Now mid-way through its 27th year, Farm Paper of the Air has become a habit with farmers in the areas around Schenectady, Albany, and Troy. Even busy farmers stop for lunch, and they take Don Tuttle along with their dessert.

From Don they learn the latest auction and market prices, latest developments in labor-saving equipment, vital weather information, and important farm news

from the State Extension Service and the Department of Agriculture.

FARM PAPER OF THE AIR pulls more than 20,000 responses annually, one of the reasons it became the cornerstone of WGY's farm programs. Its listening area is more populous than 32 of the nation's 48 states and it is heard over the only station in the area which has scheduled regular programs of interest to farmers.

The FARM PAPER OF THE AIR presents an excellent opportunity for an advertiser to cultivate an unusually fertile field—the large and prosperous farm audience of WGY.



On their way to Europe as International Farm Youth Exchange student delegates, Robert Sweetland of Cazenovia and Evelyn White of Hudson Falls, N. Y., stop long enough to talk with Don Tuttle (right) on FARM PAPER OF THE AIR.

USE THE CHARM, INTIMACY, AND INTEREST OF DON TUTTLE'S FARM PAPER OF THE AIR TO PUT ACROSS YOUR SELLING MESSAGE TO THE LARGE RURAL AREAS SERVED BY WGY

#### WGY AND THE FARMER

Number of farms in the WGY area	96,550
Average value per farm	\$10,828
Number of farms owner-occupied	77,265
Number of trucks	54,643
Number of tractors	75,013
Number of autos	89,947

\* The WGY area is so named because its effective buying income is exceeded by only 16 states.

50,000 WATTS

# WGY

A GENERAL ELECTRIC STATION

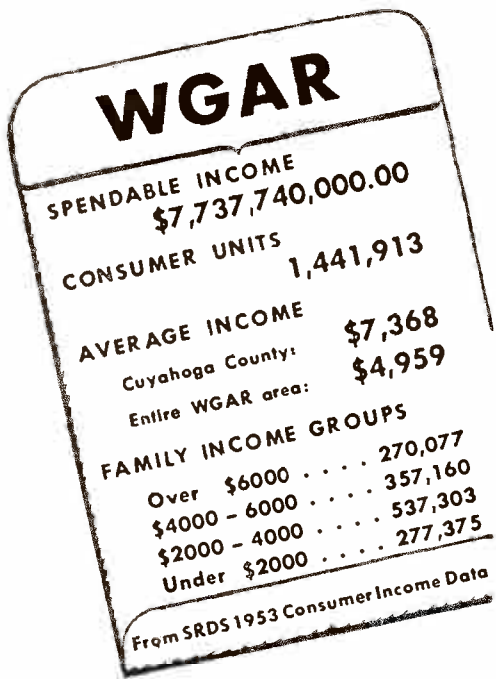
Studios in Schenectady, N. Y.

## The Capital of the 17th State

Represented Nationally by Henry I. Christal, New York—Chicago—Detroit—San Francisco



1,721,845 on the job in the area served by the 50,000-watt voice of



THE BEST LOCATION IN THE NATION has MORE PEOPLE (4,517,000 persons) in MORE JOBS (Employment 1,721,845) with MORE MONEY (7½ billion!)

**WGAR reaches MORE listeners MORE effectively MORE often!**

LIFE ARTICLE

Regarding your article "What sponsors should know about *Life's* new 4-media study," the manuscript arrived while I was traveling. I read it first in print—in your June 29 issue.

If I had seen it before publication, here is what I would have said:

(1) It has no place in the media series, as you originally outlined it. If you want to do an article on the *Life* study, that's up to you. But to assume that a panel of people—at least one of them—who take their advertising seriously, could have examined the *Life* Study (which hasn't been published yet) sufficiently to know if they agreed with your article is expecting a lot.

(2) On the point of bias, you interviewed 10 "air researchers"—twice as many as from any other category.

Significantly, the most disinterested commenters you quoted—the agency men—made the most important, the most thoughtful, and the most favorable comments.

About one point, I get a little red in the neck.

The most constant warning of the critics is that the audience of a magazine is not the audience of an ad.

Come, now, does one segment of the media business really believe that we don't know that?

Do they think *Life* doesn't know that we know it?

We even know that there are other media measurements than mere size.

Sure, discussion of this *Life* Study is wholesome, because the Study is significant.

But, first, let's all sit down quietly and examine. Perhaps we might even get some competent, disinterested group to examine it, too.

Most of the reactions in your article surprise me no more than if all the Bourbon drinkers reported Kentucky to be their favorite state.

HENRY SCHACHTE  
Advertising Director  
The Borden Co., New York

• Mr. Schachte is a member of SPONSOR's All-Media Advisory Board. SPONSOR regrets that he did not get a chance to review the article on *Life*, which is part of the All-Media Evaluation Series, in advance.

• Do you always agree with SPONSOR articles, editorials, departments? SPONSOR is always happy to receive and print comments and suggestions from readers. Address correspondence to SPONSOR, 40 East 49 St.

We believe...

... a radio station has a duty, to its advertisers and listeners—and that a statement of our beliefs and policies is important to both our listeners and our clients.

1 We have one rate card. All WGAR advertisers pay the same amount of money for similar services.

2 We believe that any attempt to buy listening by offering prizes as a reward is a deception not in the public interest. Our high listenership is created and maintained through the exceptional entertainment and informational value of our programs.

3 Every day, Cleveland's Friendly Station is invited into hundreds of thousands of homes in Northeastern Ohio. Therefore we strive to act as a becoming guest. No advertising matter, programs or announcements are accepted which would be offensive, deceptive or injurious to the interests of the public.

4 We believe in fairness to responsible people of all convictions. Those of different religious faiths broadcast freely... and free... over our facilities. Balanced controversies are aired regularly without charge. We practice freedom of expression without penalty to those whose opinions differ from our own.

5 We believe that we serve our advertisers more effectively by broadcasting no more than a single announcement between programs.

★

If you are not advertising on WGAR, we invite you into the good company of those who are.

# *A New BMI Service— TV Film Licensing*

With the establishment of a new TV FILM LICENSING DEPARTMENT, BMI enlarges its service to Television.

The facilities of this new department are available to TV producers, advertising agencies and their clients, TV film distributors, directors, music conductors and everyone in TV concerned with programming.

This new BMI service will:

- Assist in the selection or creation of music for films— theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions

concerning copyrights, music rights for future residual usage, and help solve all other problems concerning the use of music in TV.

*A Partial List of Some Top TV Shows  
Using BMI-Licensed Music Regularly*

---

BOSTON BLACKIE	LIFE WITH LUIGI
BURNS AND ALLEN	MR. & MRS. NORTH
CAVALCADE OF AMERICA	MY FAVORITE STORY
DANGEROUS ASSIGNMENT	MY FRIEND IRMA
DINAH SHORE SHOW	PRIVATE SECRETARY
FIRESIDE THEATRE	SCHLITZ PLAYHOUSE
GROUCHO MARX SHOW	THE UNEXPECTED
I MARRIED JOAN	THIS IS YOUR LIFE
LIFE OF RILEY	YOU ASKED FOR IT

*Let BMI give you the TV Music Story today*

*Call or write*

**BMI** TV FILM  
LICENSING  
DEPARTMENT

RICHARD KIRK, *Director*  
Broadcast Music, Inc.  
1549 N. Vine Street  
Hollywood 28, Calif.

CLAUDE BARRERE, *Eastern Director*  
Broadcast Music, Inc.  
550 Fifth Avenue  
New York 36, N. Y.

TV Service Department: HENRY KATZMAN, *Director* New York Office



**"One sponsor has used over 4500 newscasts on KTMS"**

"Harry S. Baird, District Manager of Golden State Dairy Products, tells us that his AP news programs are doing a fine selling job and that they help him inform his customers of new products available in different seasons of the year.

"KTMS is continually trying to schedule more news because news sells KTMS and the advertiser's products."

**CHARLES A. STORKE, Owner and Operator  
KTMS, Santa Barbara, California**

quantity  
quantity  
quantity

# AP NEWS produces quantity sales



**"Purity Bakeries now uses 16  
AP news programs weekly — started with five."**

"Purity has been a continuous sponsor of AP news on KOAL for more than 13 years. And AP news has been a continuous 'leader' at our station.

"The success of our formula . . . AP . . . outstanding news personalities . . . complete local coverage . . . and promotion . . . is demonstrated by the sharp increase in listening registered on the Hooper ratings every time we broadcast the news. Our 12:30 P.M. AP newscast holds the record for daytime listenership in this area."

**ODIN S. RAMSLAND, Commercial Manager  
KDAL, Duluth, Minnesota**

quantity  
quantity

For full information on how you can join The Associated Press,  
contact your AP Field Representative or write

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



Hundreds of the country's finest stations announce with pride

**"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."**

radio

# BASICS

**SPONSOR**

## **RADIO KEEPS GROWING: 110,000,000 SETS NOW**

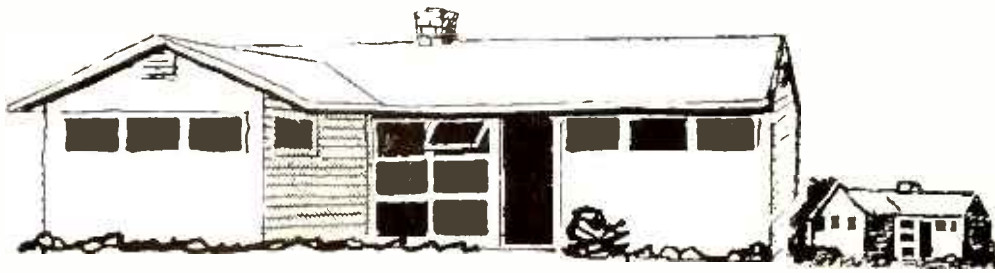
Here are some of the important questions you will find answered in the 11 pages of this report

- Q.** *How many U.S. homes are radio-equipped?* ..... page 1
- Q.** *What does out-of-home add to in-home listening?* ..... page 2
- Q.** *How does radio's circulation compare with other media?* ..... page 3
- Q.** *To what extent does audience composition vary by hours?* ..... page 4
- Q.** *How much radio listening do TV homes, areas contribute?* ..... page 7
- Q.** *How do network radio program types compare in "people reached"?* ..... page 8
- Q.** *Where are radios located in the average U.S. radio home?* ..... page 8
- Q.** *How much money has been spent recently in network, spot radio?* ..... page 11

# I Dimensions of radio's audience

## 1. How many American homes are radio-equipped?

SOURCE: June 1953 Joint Radio Network Committee Report, for January 1953



98% have one or more radios  
(44,800,000 homes)

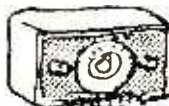
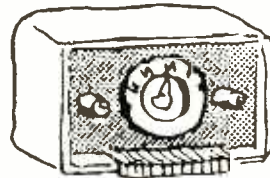
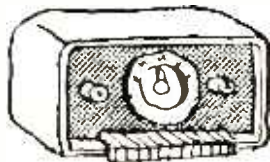
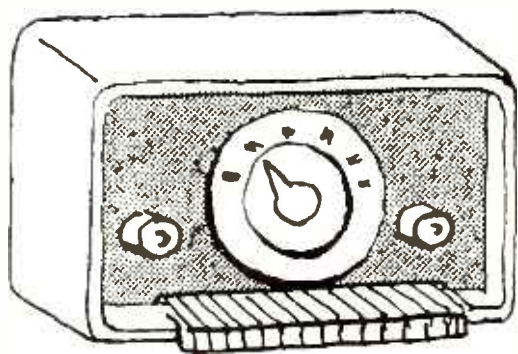
2% have no radios  
(970,000 homes)

### U.S. listens to over 110,000,000 radios

Figures at left are new estimates for U.S. calculated by committee composed of research chiefs of four major radio nets. They represent saturation of radio as of 1 January 1953, measured against estimate of total number of U.S. homes as of that date.

## 2. What percentage of radio homes now have more than one radio set?

SOURCE: Nielsen Coverage Service (Copr. 1953)\*



One set  
56%

Two sets  
32%

Three or more  
12%

### Nearly half of radio homes have extra sets

Basis of true strength of radio is that nearly one out of two homes has more than one radio. These figures reflect incidence of multiple-set homes as revealed by Nielsen Coverage Service in its 100,000-home survey in spring of 1952, with extra-set trend continuing, especially in TV homes.

\*All other A. C. Nielsen data in this section similarly copyrighted.

## 3. How are the 110,000,000 sets divided as to home, non-home locations?

SOURCE: In-home, auto, public place figures are as of 1 January 1953 computed by Joint Radio Network Committee in June 1953

IN-HOME  
RADIO SETS

74,800,000

AUTOMOBILE  
RADIO SETS

26,200,000

SETS IN  
PUBLIC PLACES

9,000,000

### Auto sets amount to 24% of U.S. receivers

As Joint Network Committee figures show here, nearly one out of four U.S. radios is in an automobile. Car figure at left is higher than NCS figure of 24,964,000 working auto radios, lower than BAB figure of over 27,000,000 (based on Pulse studies and estimates by RTMA and Auto Manufacturers Association).

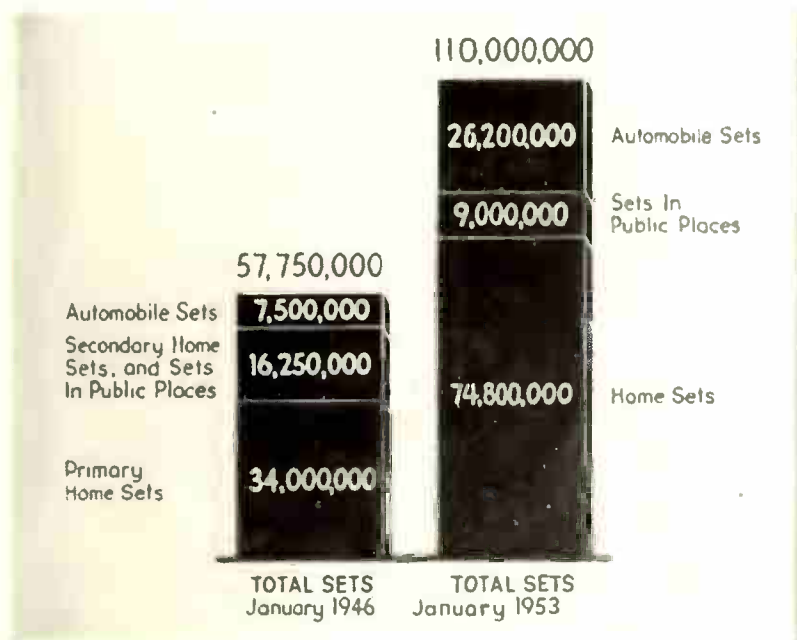
## 4. How do '53 sets compare with '46; is production continuing at fast pace?

SOURCE: January 1946 figures from National Association of Broadcasters; data January 1953 from Joint Network Committee

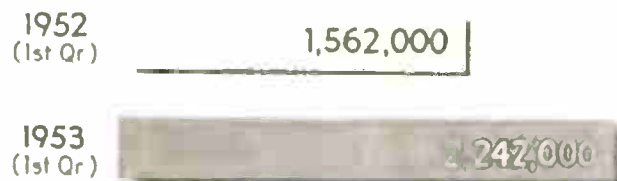
SOURCE: Radio Age; figures for 1953 from National Association of Broadcasters

**Over 96% more radios in '53 than '46**

**'53 radio set production up 62% over '52**



### Home Sets and Portables



### Automobile Sets



## 5. How much does the out-of-home audience add to in-home listening?

SOURCE: Radio Age; January and February 1953

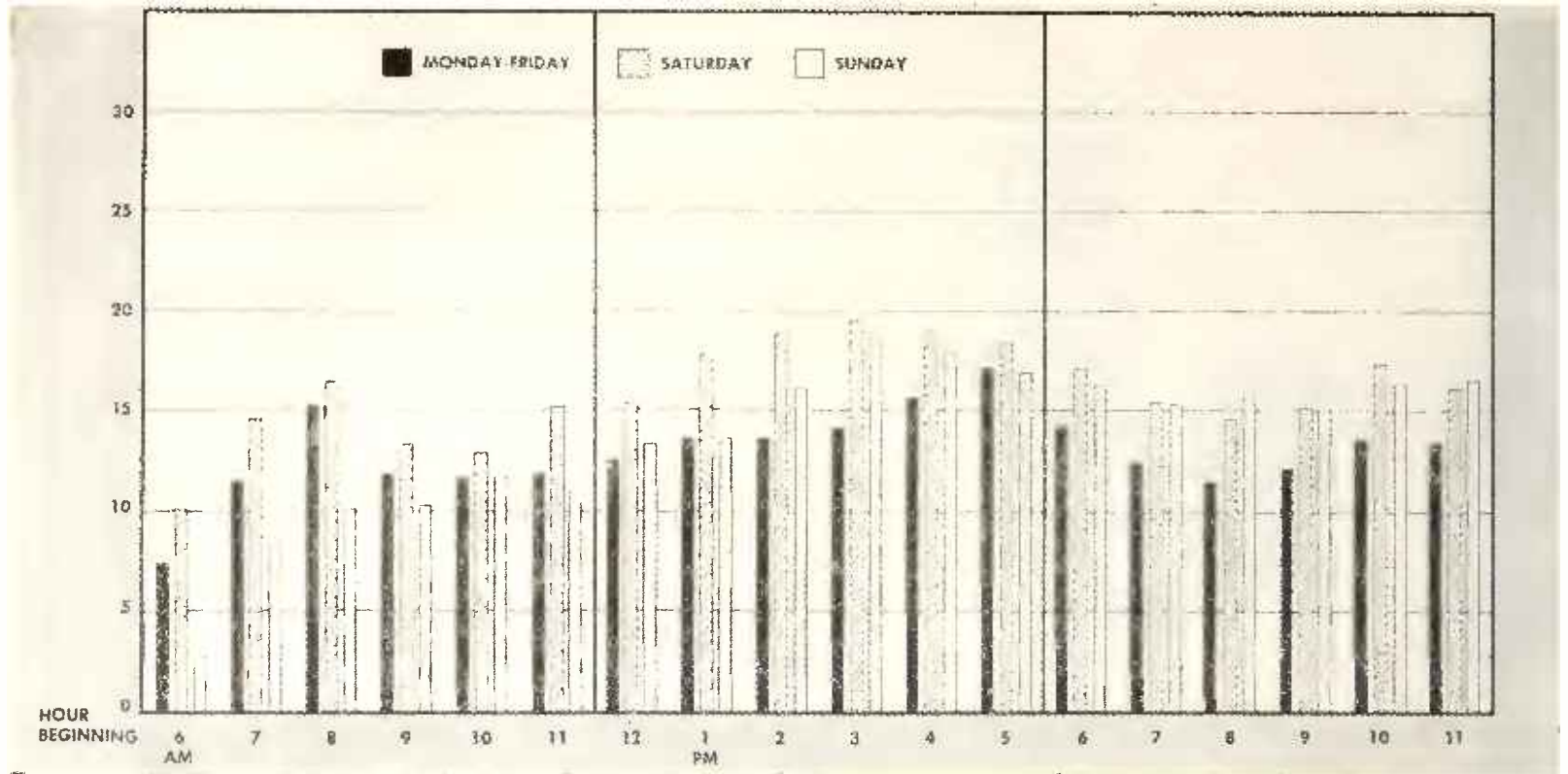
	In-home	Out-of-home	This plus
PHILADELPHIA	16.1	3.5	+21.7%
NEW YORK	19.3	4.0	+20.7%
BOSTON	19.2	3.8	+19.8%
LOS ANGELES	21.3	4.2	+19.7%
BALTIMORE	16.7	3.2	+19.2%
SAN FRANCISCO	20.9	3.9	+18.7%
ATLANTA	18.6	3.3	+17.7%
CINCINNATI	17.7	3.1	+17.5%
CHICAGO	18.5	3.1	+16.8%
DALLAS	20.1	3.3	+16.4%
DETROIT	18.5	3.0	+16.2%
WASHINGTON	19.8	3.2	+16.2%
MINN.-ST. PAUL	20.3	3.1	+15.3%
BIRMINGHAM	22.3	3.2	+14.3%
MIAMI	22.5	2.9	+12.9%
SEATTLE	22.8	2.8	+12.3%

<sup>1</sup>Average quarter-hour sets-in-use of in-home radio listening. <sup>2</sup>Average quarter-hour sets-in-use of out-of-home radio listening. The percent of listening added by out-of-home radio listening is shown in this chart. Figures in this chart are for 6 a.m. to 12 a.m. S.T.D. time.

## 6. How does out-of-home radio listening vary with the hour of day?

SOURCE: Pulse study for The Katz Agency winter 1952 in 18 markets, all mature radio-TV areas

**How out-of-home listening "plus" varies 6 a.m.-11 p.m.: Sat. at 3 p.m. is high point\***



\*The "plus" is calculated by getting ratio of out-of-home to in-home listening as in Pulse chart on p. 2 of Radio Basics. For research basis of chart see p. 4.

## 7. How does radio's circulation compare with that of other ad media?

SOURCE: Various trade and industry sources, as itemized in footnotes

### Dimensions of all major ad media

MEDIUM	NUMBER	CIRCULATION OR HOMES	% OF POP. REACHED	COST RISE 1942-52	1952 EST. AD VOLUME <sup>1</sup>
<b>1. Newspapers</b> (dailies)	1,786 <sup>2</sup> (1-1-'53)	53,960,615 (ABC circ.)	85%	29.8% (milline rate)	\$2,458,500,000
<b>2. Direct mail</b>				Unknown	\$1,011,400,000
<b>3. Radio</b>	2,400 (3-4-'53)	44,800,000 homes <sup>3</sup>	98%	-23.3% <sup>4</sup>	\$722,700,000 (time and talent)
<b>4. Magazines</b> (gen. & farm)	250 (AEC only) (1-1-'53)	158,842,000 (ABC circ.)	82.5% families 68.9% persons 15 and over	18.5% <sup>4</sup>	\$614,100,000
<b>5. TV</b>	188 (6-30-'53)	23,256,000 homes (NBC est. 4-1-'53)	52% (NBC est.)	-61.8% <sup>5</sup>	\$580,100,000 (time and talent)
<b>6. Business papers</b>	1,829 (7-1-'53)	28,295,268 (total distrib.)	Unknown	40% <sup>6</sup>	\$335,600,000
<b>7. Outdoor</b> (panels)	300,000 (1-1-'53)	16,000 towns	Unknown	22% <sup>7</sup>	\$161,600,000

<sup>1</sup>McCann-Erickson Central Research Dept. estimates prepared for "Printers' Ink."  
<sup>2</sup>Editor and Publisher Intl. Yearbook 1953. <sup>3</sup>Estimate released 25 June 1953 by Joint Network Committee composed of research chiefs of the four major radio networks. Reflects the situation in U.S. as of 1 January 1953, updating previous figures of Nielsen Coverage Service. <sup>4</sup>Magazine Advertising Bureau data for 44 mags. 1947-mid 1952; combines black and white and color. CBS estimates "Life" 4-color page rose 11.6% in cost (from \$2.79 to \$3.20 per 1,000 circulation) in past 4 years. <sup>5</sup>CBS

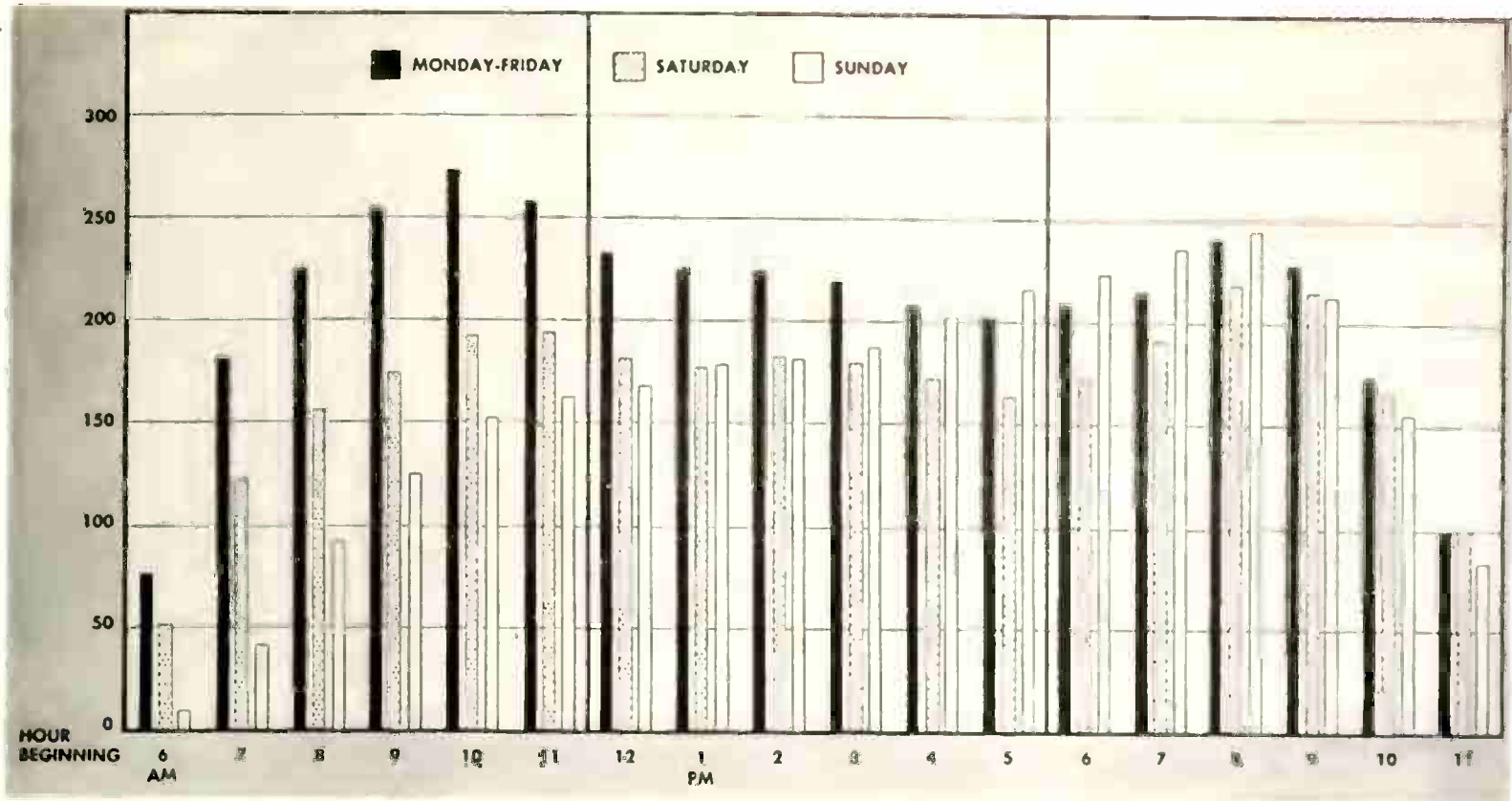
estimate based on cost per-1,000 TV homes 1 Jan. 1949 against 1 Jan. 1953, a drop from \$3.93 per 1,000 sets to \$1.60. On 30 min. Class A time basis, CBS TV Network time costs rose 850% (from \$3,930 to \$33,733); TV homes rose 2,100% (from 1,000,000 to 21,141,000) in same 4-year period. <sup>6</sup>1940-1952 period on cost-per-1,000 circulation basis, estimate by Angelo R. Venezian of McGraw-Hill Pub. Co. <sup>7</sup>Since 1939, ANA estimate. <sup>8</sup>Cost-per-1,000 homes 1 Jan. 1943-1 Jan. 1953 from original Broadcast Advertising Bureau study prepared for SPONSOR.



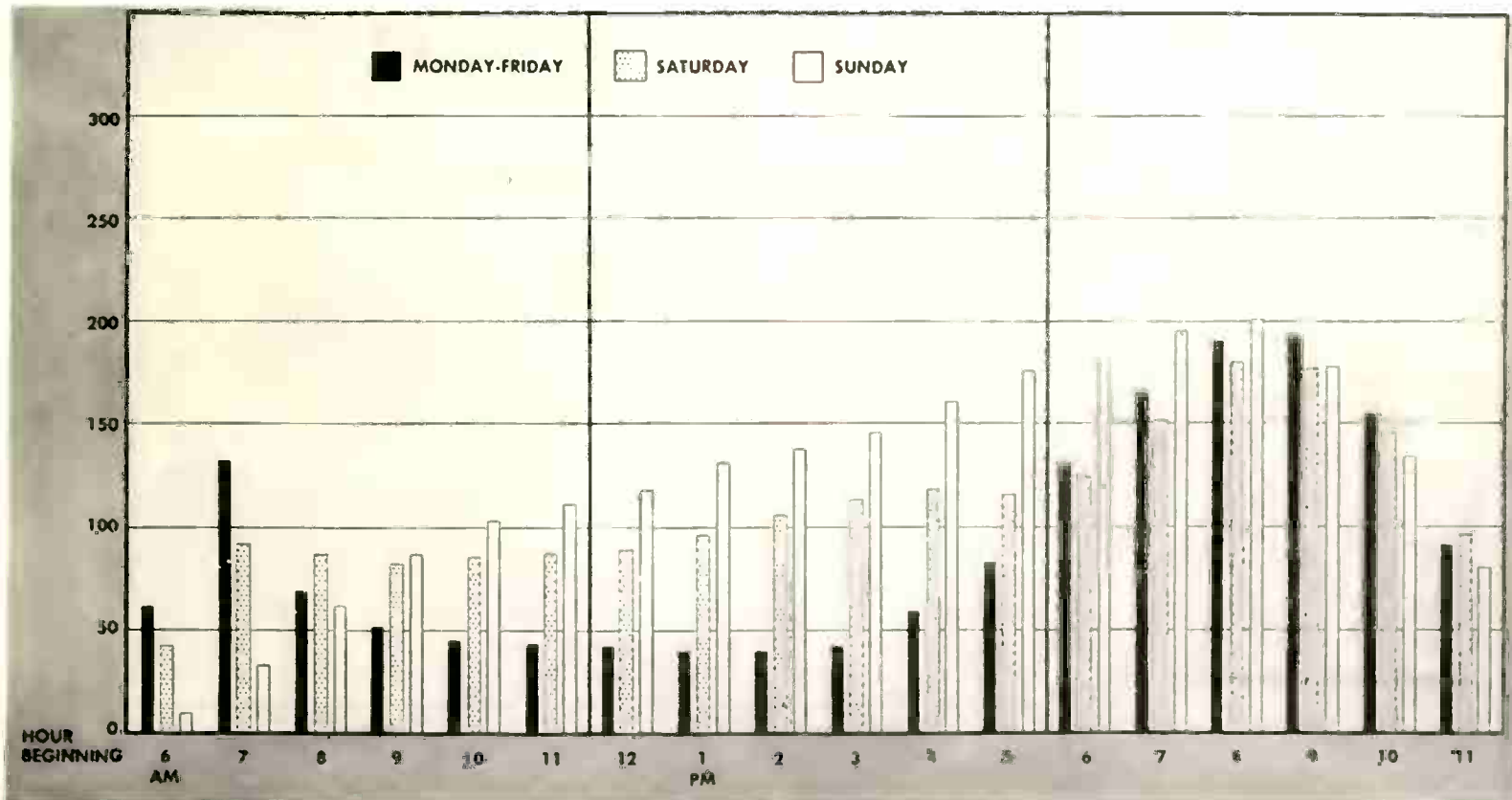
# 8. How does audience composition (men vs. women) vary by hour of day?

SOURCE Pulse study for The Katz Agency winter 1952 in 8 markets at a radio TV age

**Female radio listeners per 1,000 Pulse-measured homes: M.-F. at 10 a.m. is high point**



**Male radio listeners per 1,000 Pulse-measured homes: Sun. at 8 p.m. is high point**



The charts above are a breakdown of a new audience measurement concept: listeners per 1,000 radio homes. The computation, based on Pulse sets-in-use and weighted by listeners-per-set, differs from the usual audience composition figures and reveals a striking pattern of radio listening by sexes throughout the day and night. A timebuyer, for example, who is planning a schedule designed to reach male listeners, can learn from the charts above that the best daytime hour to reach male ears on weekdays is between 7:00 and 8:00 a.m. However,

the same chart above also shows that the number of male radio listeners per 1,000 radio homes is up sharply at night. In fact between the hours of 9:00 and 10:00 p.m. there are 47% MORE male listeners than during any daytime period. Similar study of the chart on female listening shows that mid-morning radio reaches a large number of women, but virtually the SAME number can be reached during the 8:00 to 9:00 p.m. period. It's interesting to note that on weekends, ratio of men to women is almost balanced at all hours of the day.

# YOU MIGHT GET A 175-LB. WOLF\* —

## BUT . . .

### YOU WON'T GET MUCH IN WESTERN MICHIGAN WITHOUT THE FETZER STATIONS!



#### WKZO-TV

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. WKZO-TV effectively serves more than 300,000 television homes in 27 Western Michigan and Northern Indiana counties—a far larger *television* market than is available in and around such “big” cities as Miami, New Orleans or Houston. New Videodex, Nielsen and Pulse Reports prove that WKZO-TV is far ahead of the next Western Michigan TV station. One example: The April, 1953 Pulse shows that WKZO-TV gets far more than *twice* as many *morning* viewers (138.5% more) as Station “B”—108.0% more *afternoon and evening* viewers!

#### WKZO-WJEF RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, give you

maximum radio coverage of Western Michigan, at minimum cost.

The March, 1953 Nie'sen Report credits WKZO-WJEF with a 12-county audience of 130,530 nighttime homes—151,050 daytime homes. In Kalamazoo and Grand Rapids, alone, February, 1953 Pulse figures show that WKZO-WJEF get 41% of the morning audience, 41% of the afternoon, and 40% of the nighttime, while the next-best two-station combination gets only 24%, 20% and 29%. Yet WKZO-WJEF cost 12.2% less than this same “competitive” combination!

Write direct or ask your Avery-Knodel man for *all* the Fetzer facts.

\*A wolf weighing slightly over 175 pounds was killed on Seventy Mile River in Alaska.

### WJEF

*top* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS RADIO)

### WKZO-TV

*top* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

### WKZO

*top* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN  
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

## FETZER BROADCASTING COMPANY

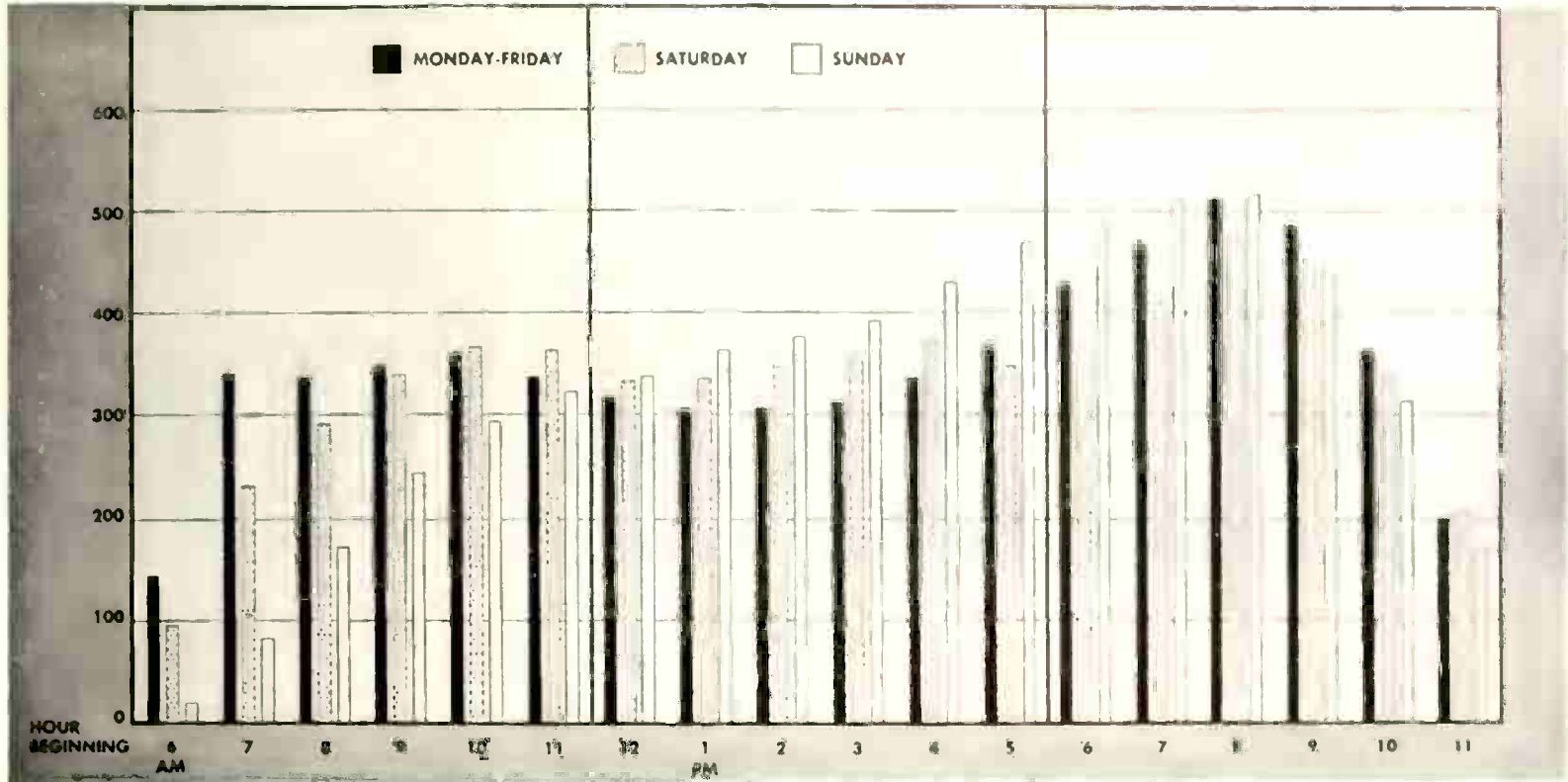
EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

# II Radio listening habits

## 1. How does listening in radio homes differ hour by hour?

SOURCE: Pulse study for The Katz Agency, winter 1952 in 18 cities and TV areas

**Total radio listeners per 1,000 Pulse-measured homes: Sun. at 8 p.m. is high point**

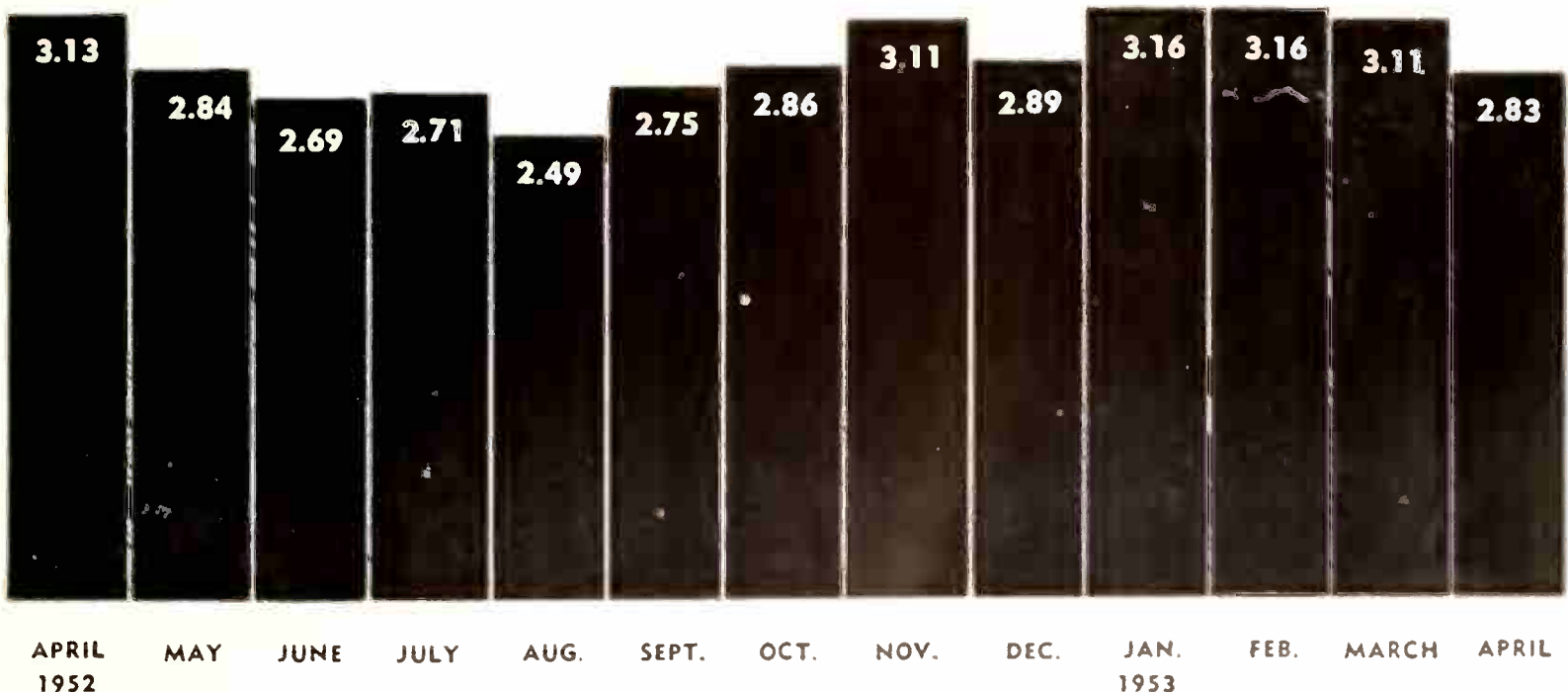


See p. 1 Radio Basics for restated basis of this chart which is in terms of listeners in the population.

## 2. How many hours do homes listen per day?

SOURCE: A. C. Nielsen Co., April 1952-April 1953

**Average total hours of radio use per home per day\***

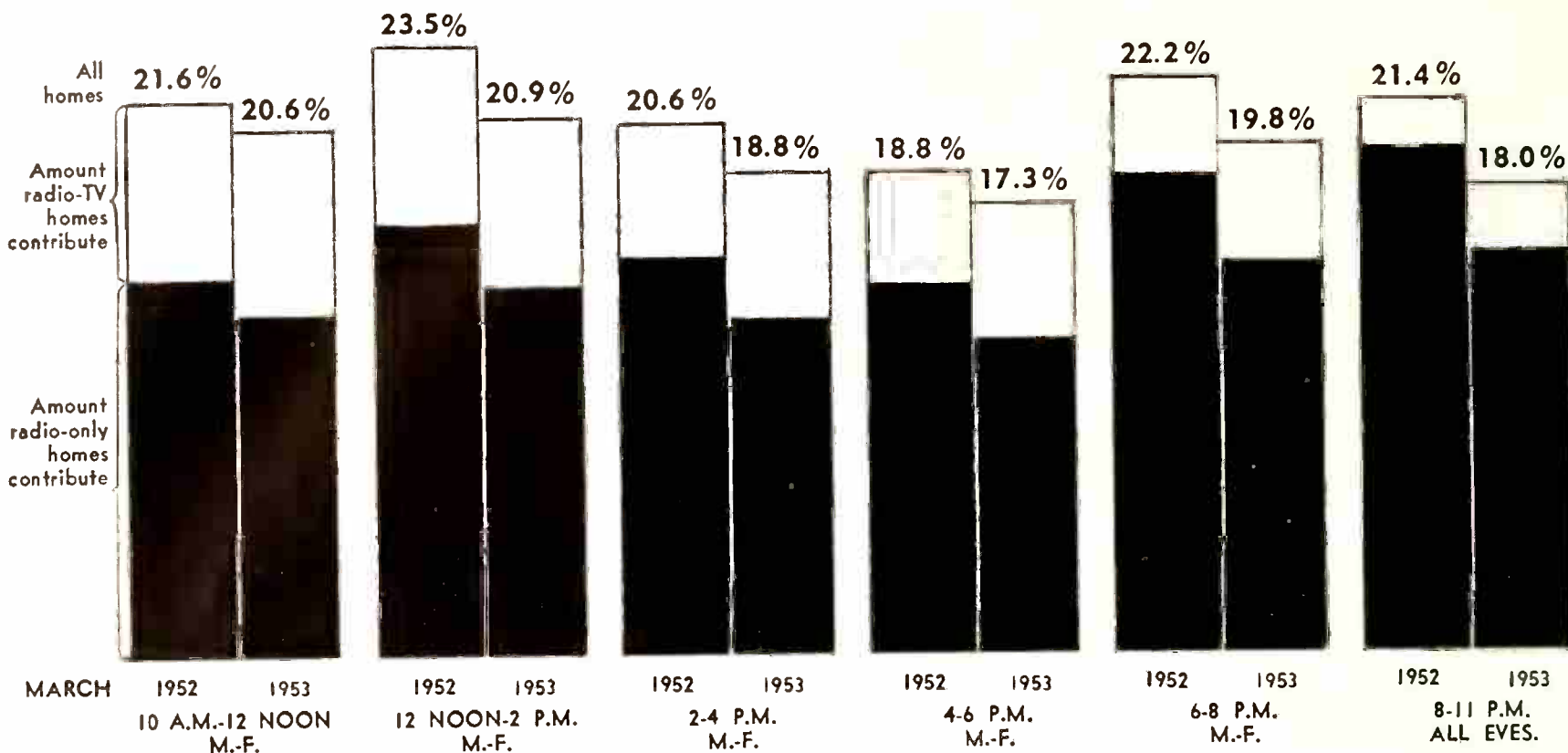


Nielsen chart above shows number of hours in decimal fraction of 24 hours per day for average U.S. radio home (radio-only and radio-TV) which was used for listening to radio.

### 3. How does 1953 listening compare with 1952 by hours of the day?

SOURCE: A. C. Nielsen Co.

**% of ALL homes using radio, showing portion radio-TV and radio-only homes contribute**

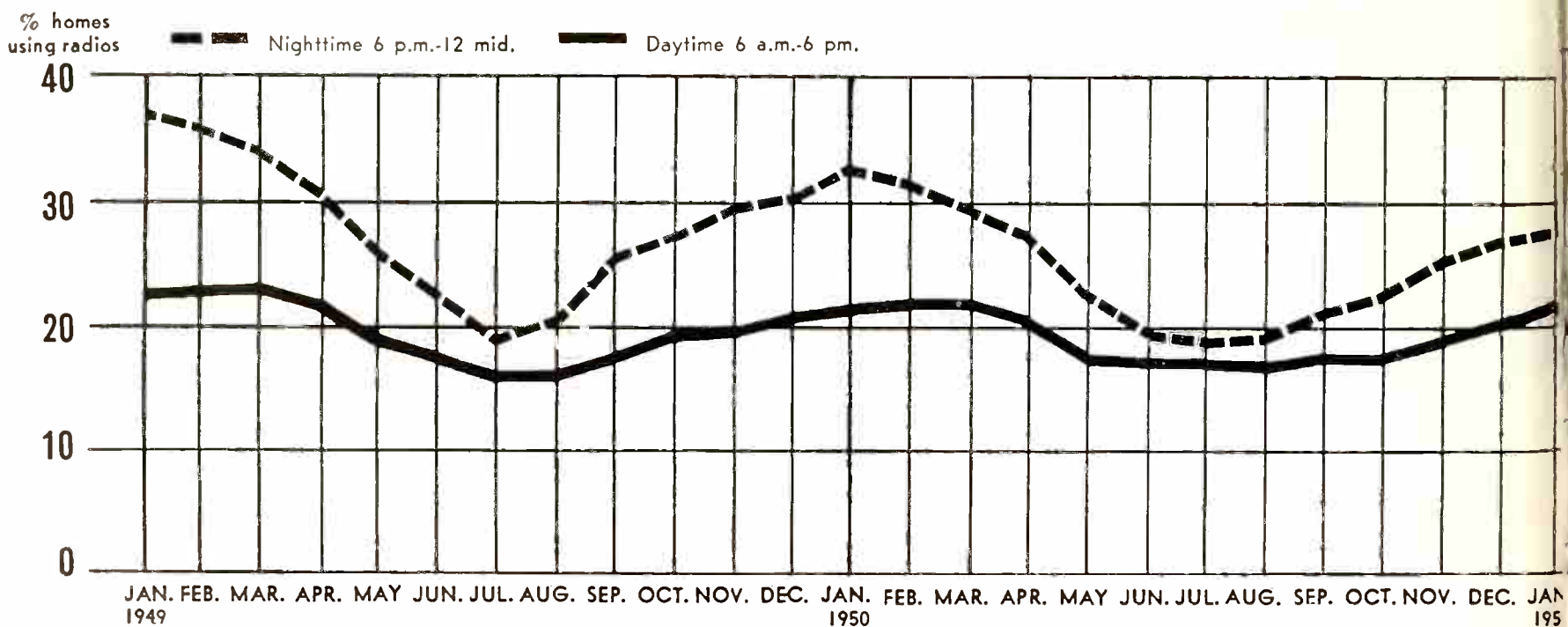


#### Radio's power to hold audiences is almost equally distributed through the day

Despite sizable increases in the number of U.S. homes equipped with TV, radio is holding its audiences almost as well at night as during the day, as the above comparison of March 1952 vs. March 1953 listening shows. Nielsen figures show a drop-off between the two compared figures, but do not show that the total number of radio homes and the total number of U.S. radio sets has increased, thus producing audiences (if not percentages of all homes using radio) often as good today

as those of year ago. With definite trend toward "single-rate" selling underway at stations, timebuyers should note that the 1952-1953 losses at night (down 3.1 percentage points) aren't much larger than the losses during that favorite of spot clients, mid-morning (down 1.0 percentage points). Incidentally, not shown on this chart is the fact that radio listening in the 8:00 a.m. to 10:00 a.m. period is up over last year which helps explain great popularity of early morning-spot time slots.

### 4. How has radio listening, as measured by Nielsen, varied mo



SOURCE: A. C. Nielsen Co. NOTE: Although listening as shown above drops, chart does not reflect fact that base of radio homes toward which percenta

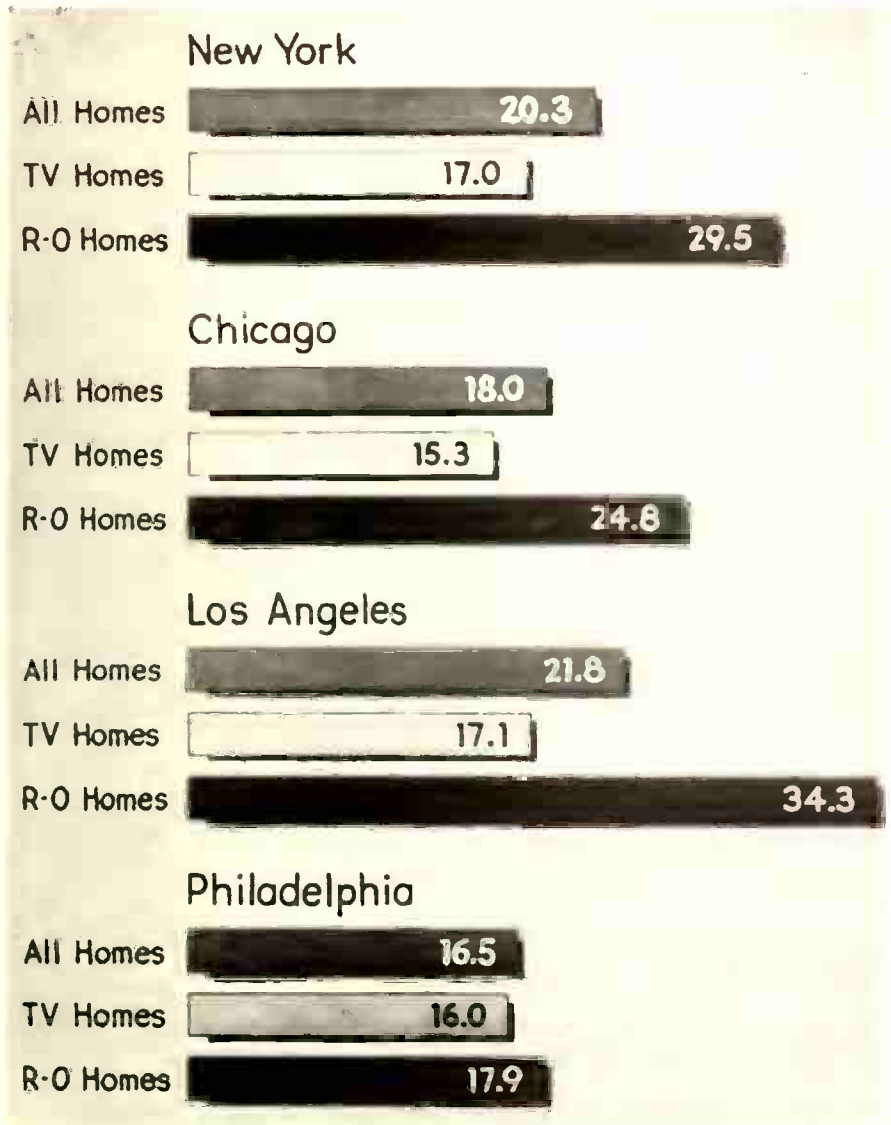
# 5. How much radio listening do TV homes and TV areas contribute?

SOURCE: Pulse and TelePulse January-February 1953

SOURCE: A. J. ... Inc. 1952

## Evening radio listening: TV vs. radio-only homes

## % TV areas contribute to audience

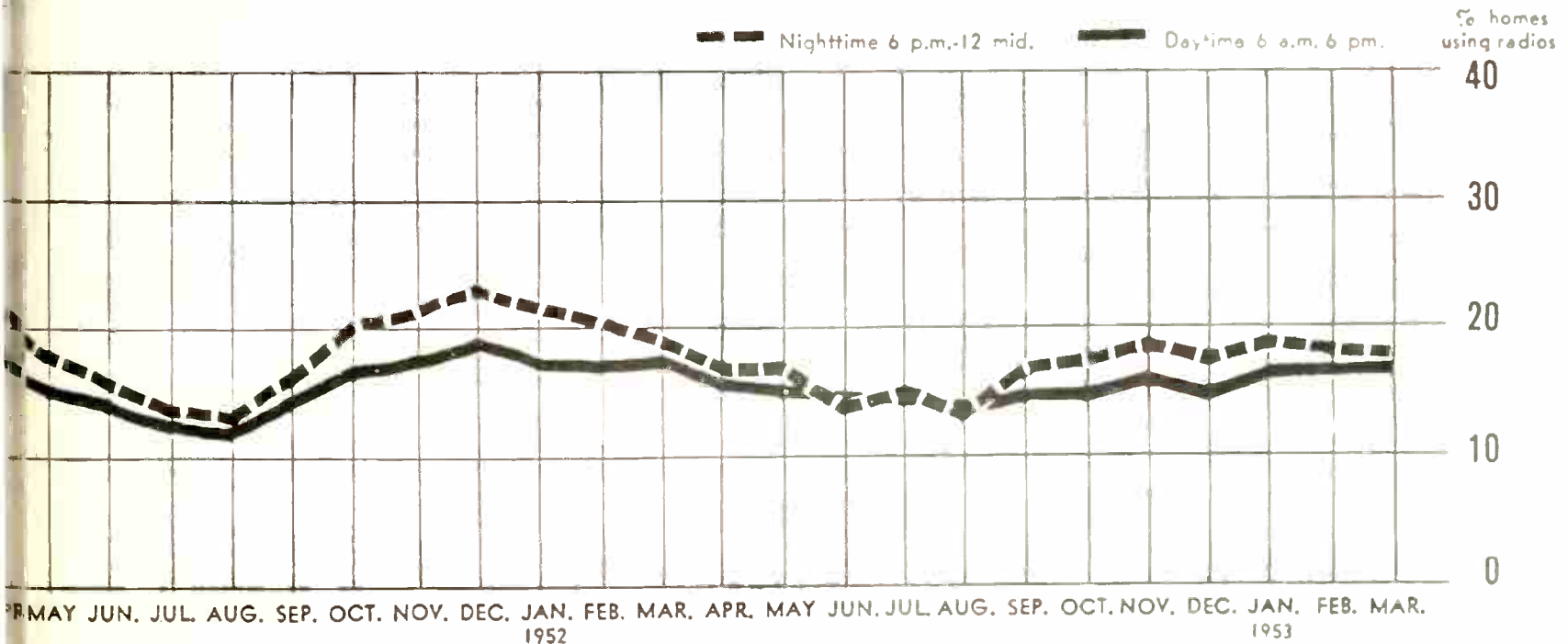


NETWORK	TV AREAS	NON TV AREAS
ABC (6 programs) . . .	51.7%	18.3%
CBS (15 programs) . . .	50.5%	19.5%
Mutual (2 programs) . . .	36.1%	63.9%
NBC (9 programs) . . .	52.3%	17.7%
Average for all . . . . .	51.0%	19.0%

▲ Chart above shows that sponsors who try to route network radio programs around TV areas, in an attempt to save money, may be making a big mistake. An average for all full-network commercial radio shows of half hour length reveals that more than half (51%) of the listening done to them occurs in radio and TV areas. Yet, as has been proven in individual cases, the costs of both time and talent to cover radio-TV areas is a good deal less than half of the full-network expenses involved with show and may amount to a third or less.

◀ Pulse figures at left, prepared for CBS TV Research show that nighttime radio listening (Sunday through Saturday, 6-11 p.m.) holds up well in radio-TV homes even in the largest video areas. In Philadelphia (which, incidentally, has the highest per-home amount of out-of-home listening of any U.S. major city) there are only 12% more radio-only homes tuning to radio receivers than there are radio-TV homes dialing radio. Even in New York, TV-home listening is almost 60% as good as in radio-only homes.

## Month during recent seasons (January 1949 through March 1953)?



growing. Moreover this is sets-in-use on basis of present Nielsen sample which does not fully reflect . . .

## 6. How do network radio program types compare in number of people reached?

SOURCES: Home base: A. C. Nielsen Co.; listeners-per-set: Pulse, Inc.; other calculations by SPONSOR

### Average number of people reached by program types, 1-7 Feb. 1953

ONCE-A-WEEK EVENING (25 minutes or more duration)



MULTI-WEEKLY DAYTIME

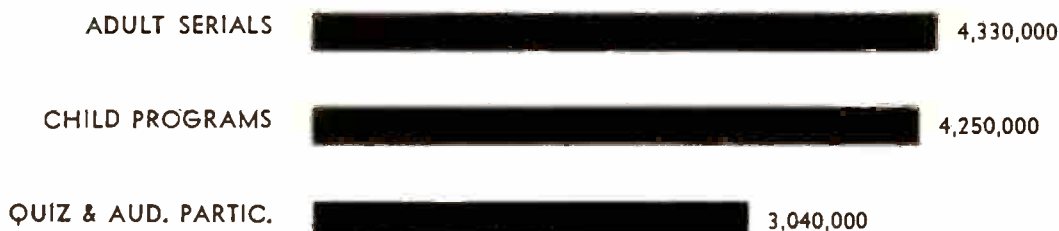


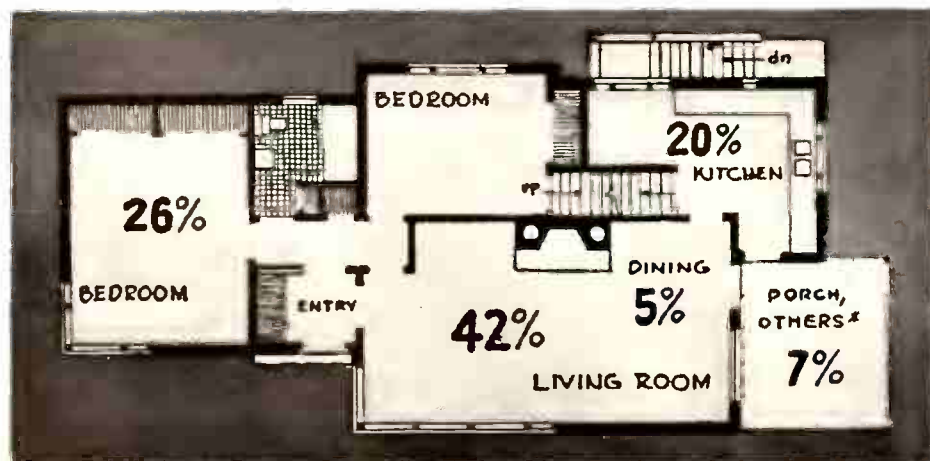
Chart above is based on A. C. Nielsen Co. figures for number of radio HOMES reached by various basic network radio program types, multiplied by Pulse estimate of 1.3

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.

## 7. Where are radio sets located within the average U.S. radio home?

SOURCE: A. C. Nielsen Co., NCS Study in spring 1952

### Less than half of radios are located in living room



\*Includes dens, playrooms, work-hous., garages.

### Radio is "diffused" in typical U.S. multiple-set radio home

Floor plan at left shows room locations of radios when the total picture of radio-only and radio-TV homes is considered. Actually, radio-only homes tend to have fewer radio sets than radio-TV homes, and to do more listening in the living room, less in other rooms. Radio-TV homes show a higher incidence of multiple radio sets. According to NCS study in spring of 1952, 64% of the one-set homes are radio-only homes; 36% of the one-set homes are radio-TV. In the three-set (or more) category, 50% of the homes are radio-video. TV therefore further "diffuses" radio, allows for personal-set listening to radio while TV is on.

# 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 17 February 1953

ONCE-A-WEEK (25 minutes or more duration)

SITUATION COMEDY	[REDACTED]	\$4.73 (7.9 rating) 3,540,000 homes
GENERAL DRAMA	[REDACTED]	\$5.40 (7.2 rating) 3,220,000 homes
MYSTERY DRAMA	[REDACTED]	\$4.29 (5.9 rating) 2,640,000 homes
CONCERT MUSIC	[REDACTED]	\$9.28 (4.5 rating) 2,150,000 homes
POPULAR MUSIC	[REDACTED]	\$4.08 (7.4 rating) 3,310,000 homes
VARIETY MUSIC	[REDACTED]	\$5.20 (6.3 rating) 2,820,000 homes
VARIETY COMEDY	[REDACTED]	\$6.33 (9.6 rating) 4,300,000 homes
QUIZ. & AUD. PARTIC.	[REDACTED]	\$4.40 (6.0 rating) 2,681,000 homes

MULTI-WEEKLY DAYTIME

ADULT SERIALS	[REDACTED]	\$1.72 (5.7 rating) 2,550,000 homes
KID PROGRAMS	[REDACTED]	\$2.17 (5.6 rating) 2,500,000 homes
QUIZ & AUD. PARTIC.	[REDACTED]	\$3.18 (4.0 rating) 1,790,000 homes

NOTE: These are cost per 1,000 homes figures as calculated from Nielsen data which do not fully measure multiple radio sets. A. C. Nielsen has, however, moved to change its sample to more fully cover two- and three-set homes. Probable result: Radio ratings will go up from these levels; cost-per-1,000 downward.

## 2. What are some typical talent-production costs for network radio shows? \*\*

SOURCE: Network Radio Comparagraph which appears in alternate issue of SPONSOR

### MYSTERY-CRIME DRAMA

The Shadow	\$5,500
Dragnet	\$8,000
Nick Carter	\$1,850
Johnny Dollar	\$3,750
Mystery Theatre	\$1,500
Big Story	\$6,000
B'way Is My Beat	\$3,150
Gangbusters	\$3,850
Under Arrest	\$1,750
Squad Room	\$1,750
Jason & The Golden Fleece	\$2,500

### SITUATION COMEDY

December Bride	\$4,550
----------------	---------

Junior Miss	\$3,750
My Little Margie	\$4,000
Harris-Faye	\$12,000
Fibber McGee	\$12,500
Corliss Archer	\$3,250
Ozzie & Harriet*	\$35,000

### GENERAL DRAMA

Dr. Christian	\$7,000
Armstrong Theatre	\$4,000
Escape	\$2,600
Gunsmoke	\$2,875
Rogers of the Gazette	\$3,885
Highway, USA	\$1,750
Best Plays	\$7,000

### AUDIENCE PARTICIPATION

You Bet Your Life	\$7,500
Truth or Consequences	\$7,000
House Party	\$6,000
Welcome Travelers	\$5,000
Double or Nothing	\$5,000

### SERIAL DRAMA

Rosemary	\$2,700
Wendy Warren	\$4,250
Ma Perkins	\$3,250
Perry Mason	\$3,500
Road of Life	\$2,750
Pepper Young	\$2,700
Backstage Wife	\$2,500
Stella Dallas	\$2,800

(This chart continues next page)

\*Radio and TV. \*\*All figures refer to weekly costs even when show is on more than once a week.



# IT'S A FACT FOR FALL

*(or any other season)*

NBC OFFERS THE BEST IN CO-OP RADIO AND TELEVISION PROGRAMMING  
 300 satisfied, continually-renewing local, national and regional advertisers sponsor these outstanding NBC CO-OP RADIO & TELEVISION PROGRAMS — available for local sponsorship on the nation's most desirable radio and television stations.

## RADIO

**WORLD NEWS ROUNDUP (Mon-Sun)**  
 Early A. M. domestic and foreign news highlights

**PAULINE FREDERICK REPORTING (M-F)**  
 Midday reports and commentary

**NEWS PARADE (M-F)**  
 Headlines, Washington Report and special analysis

**NEWS OF THE WORLD (M-F)**  
 Late night news

**H. V. KALTENBORN (Sat)**  
 Authoritative comment on the week's news

**BILL STERN'S SPORTS REVIEW (M-F)**  
 Leading sports news and commentary

**FOOTBALL GAME OF THE WEEK (Sat)**  
 Best in collegiate football  
 (Starts Sept. 12)

**HOWDY DOODY (Sat)**  
 Most popular kid-show personality  
 in full hour program

**PEE WEE KING (Sat)**  
 Folk music jamboree

**THE JANE PICKENS SHOW (Thurs)**  
 Half hour, big-time musical

**BOB & RAY SHOW (M-F)**  
 A new approach to late-night disc jockey show  
 by famed comics

## TELEVISION

**EDDY ARNOLD SHOW**  
 Folk music by a master

**AMERICAN FORUM OF THE AIR**  
 America's leading forum show

**THE GABBY HAYES SHOW**  
 Western kid show

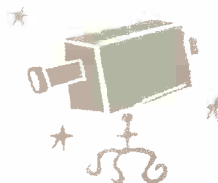
**WHO SAID THAT?**  
 Walter Kiernan and famous guests with quotes  
 from the news

**IT HAPPENED IN SPORTS**  
 Bud Palmer and film clips of famous moments  
 in sports

For Full Details call, write or phone

# NBC CO-OP SALES

30 Rockefeller Plaza, New York 20, New York





**SERIAL DRAMA (cont.)**

Lorenzo Jones ..... \$2,750  
 Doctor's Wife ..... \$2,750

**CONCERT MUSIC**

Voice of Firestone . . . . . \$8,500  
 Railroad Hour ..... \$6,000  
 Telephone Hour ..... \$8,000  
 Band of America ..... \$6,500

\*Radio and TV      †Per quarter hour

**POPULAR MUSIC**

Rosemary Clooney ..... \$3,000  
 Dinah Shore ..... \$3,500  
 Eddie Fisher ..... \$12,000  
 Vaughn Monroe ..... \$5,000  
 Grand Ole Opry ..... \$5,000  
 Eddie Arnold ..... \$2,500

**VARIETY COMEDY**

Bing Crosby ..... \$16,000

Bob Hope ..... \$11,000  
 Jack Benny ..... \$15,000  
 Martin & Lewis ..... \$11,000

**NEWS AND COMMENTARY**

Walter Winchell\* ..... \$15,000  
 Morgan Beatty ..... \$3,500  
 Frank Edwards ..... \$1,750  
 Gabriel Heatter† ..... \$1,500  
 Lowell Thomas ..... \$3,750  
 Man on the Farm ..... \$750

**3. What can you buy with various typical ad budgets in spot radio?**

SOURCE: SPONSOR calculations based on Spot Radio materials of Station & Program Advertising





BUDGET	PROBLEM	CAMPAIGN
<p>Sponsor with  <b>\$100,000</b>                      to spend</p>	<p>Advertiser wants intensive short-term promotion to reach women in markets of over 500,000 population</p>	<p>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.</p>
<p>Sponsor with  <b>\$600,000</b>                      to spend</p>	<p>Advertiser wants year-round schedule of 15-minute newscasts to reach mixed audience in markets of 100,000 up to 250,000 population</p>	<p>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.</p>
<p>Sponsor with  <b>\$1,200,000</b>                      to spend</p>	<p>Advertiser wants steady, 52-week campaign of minute announcements in as many markets as possible over 25,000 population</p>	<p>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.</p>

REPRINTS OF RADIO BASICS are available on request. Special price for quantity orders

# IV Radio's billings

## 1. How much money (gross) has been invested in net radio '48-'53?

SOURCE: Publisher's Information Bureau

NETWORK	1948	1949	1950	1951	1952	1953 First 5 Months
	\$44,304,245	\$42,342,854	\$35,124,624	\$33,708,846	\$35,023,033	\$13,242,116
	\$62,265,105	\$63,403,583	\$70,744,669	\$68,784,773	\$59,511,209	\$26,009,035
	\$22,728,802	\$18,040,596	\$16,091,977	\$17,900,958	\$20,992,109	\$9,347,594
	\$69,697,590	\$64,013,296	\$61,397,650	\$54,324,017	\$47,927,115	\$20,753,318

### YEARLY TOTALS

<b>1930</b>	\$27,694,090	<b>1947</b>	\$190,930,336	<b>1950</b>	\$183,358,920
<b>1935</b>	\$49,293,901	<b>1948</b>	\$198,995,742	<b>1951</b>	\$174,718,594
<b>1940</b>	\$96,455,603	<b>1949</b>	\$187,800,329	<b>1952</b>	\$163,453,466

## 2. How much money have advertisers spent for spot radio time ('47-'53)?

SOURCES: Federal Communications Commission; SPONSOR estimates

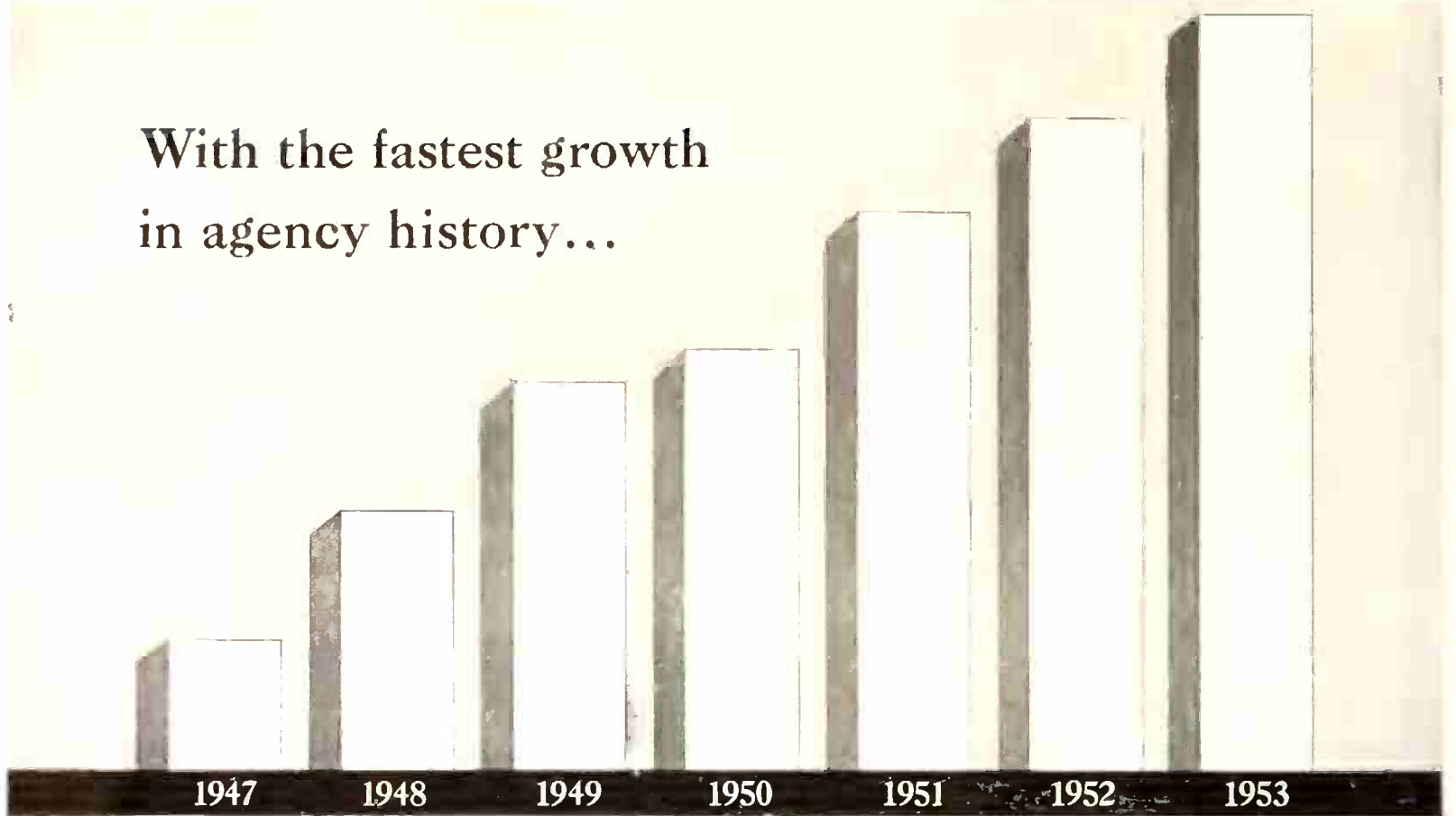


Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

<sup>a</sup>SPONSOR estimate based on preliminary data of FCC for 1952 released April 1953.  
<sup>b</sup>SPONSOR estimate based on industry and station rep forecasts.



With the fastest growth  
in agency history...



## What does SSC&B offer advertisers today?

**WE'VE BEEN TOLD** that ours has been the fastest growth in agency history . . . from 3½ million dollars the first year to over 20 million dollars this year.

This, we feel, would be of little interest to you if it weren't for this one fact:

More than half of our record growth has come from old clients . . . from increased appropriations based on increased sales.

It is certain, of course, that advertising *alone* was not responsible for such a record. We have been blessed with products of outstanding merit, made and sold by aggressive, intelligent manufacturers. It is equally certain, however, that

without the proper kind of advertising a record like this would have been highly unlikely, if not impossible.

We'd like to talk to any advertiser whose products do not conflict with those we are now handling—in a straightforward, down-to-earth manner. For we are not a group of high-pressure "new business men" with a pat "new business" program. In fact, this is the first advertisement we have ever written about ourselves.

All we'd like to do, is to discuss with you how we have tackled the problems of our present clients and to describe the methods we use to get such outstanding results.

If you'd like to hear how we would approach your advertising and sales problems, please write or telephone us.

**Sullivan, Stauffer, Colwell & Bayles, Inc.**

*Advertising*

437 FIFTH AVENUE, NEW YORK 16

PHONE: ORegon 9-2500

### CLIENTS OF SSC&B, Inc.

AMERICAN CIGARETTE AND CIGAR CO., INC.

*Pall Mall Famous Cigarettes • La Carana Cigars  
Antania y Cleopatra Cigars*

AMERICAN PETROLEUM INSTITUTE

*Oil Industry Information Committee*

CARTER PRODUCTS, INC.

*Arrid • Rise Shave Cream*

FILBERT, J. H., INC.

*Mrs. Filbert's Margarine and Mayonnaise*

LEVER BROTHERS COMPANY

*Silver Dust • Lifebuoy Soap*

NOXZEMA CHEMICAL COMPANY

*Noxzema Skin Cream*

RUBSAM & HORMANN BREWING COMPANY

*R & H Crown Premium Beer*

SIMONIZ COMPANY

*Simaniz Paste for Cars • Badyshen  
Simaniz Liquid Kleener • Simaniz Floor Wax*

SMITH BROTHERS, INC. *Smith Brothers Caught Draps & Caught Syrup*

SPEIDEL CORPORATION

*Speidel Watchbands*

WHITEHALL PHARMACAL CO.

*BiSaDaL Mints & Powder*



## THE BIG ONE-STATION MARKETS ARE ON THE WAY OUT

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

- Q.** *Will it be easier to clear time for live network programs this fall?* . . . . . page 171
- Q.** *What one-station markets will be two-station markets this year?* . . . . . page 171
- Q.** *How big will networks be this fall?* . . . . . page 176
- Q.** *What has been found out about actual set growth in new TV markets?* . . . . . page 177
- Q.** *What are the set circulation and conversion trends in UHF markets?* . . . . . page 180
- Q.** *Are there any figures on the actual number of UHF sets in use?* . . . . . page 181
- Q.** *What are the TV network cost trends?* . . . . . page 182
- Q.** *How will new TV stations affect the cost of an advertiser's show?* . . . . . page 183
- Q.** *At what point should an advertiser add a new station to his network?* . . . . . page 183

## One-station markets

**Q. Will it be easier or harder to clear time for live network TV programs this fall?**

**A.** Advertisers can breathe easier. The single-station market problem is headed for solution faster than had been expected. Advertisers who knocked their heads against the wall last season because they couldn't clear good time for their network shows will find that by the end of the year more than 20 of the biggest one-station markets will be two-station markets.

**Q. What explains this sudden solution of the one-station market problem?**

**A.** Until fairly recently the FCC timetable indicated that the one-station market problem would not be solved until well into next year. However, the commission is now working at top speed and has authorized a large number of new stations in these problem markets. Besides the fact of accelerated hearings, merged applications by competing broadcasters and drop-outs have eased the situation.

**Q. What one-station markets are likely to be two-station markets by**

**the end of the year?**

**A.** According to the latest NBC estimates, the following 23 markets, all of them with one station last April, will have at least two stations by the winter of this year: Pittsburgh, St. Louis, Milwaukee, Buffalo, Indianapolis, Providence, Kansas City, Charlotte, Schenectady, Seattle, Houston, Memphis, Rochester, Huntington, Norfolk, New Orleans, Oklahoma City, Miami, Des Moines, Greensboro, Jacksonville, Tulsa, and Portland.

**Q. Will the new stations in the markets mentioned above actually be located in the markets or will they be in adjoining towns?**

**A.** Most of them will actually be located within the market, but a few will be located outside. Providence's competition will come from Fall River, Schenectady's from Albany, Huntington's from Charleston, Norfolk's from Hampton, Miami's from Ft. Lauderdale, and Greensboro's from Winston-Salem. Ft. Lauderdale's WFTL-TV, an NBC affiliate, is already on the air, and is now interconnected. The new Pittsburgh station, WKJF, is also on the air. WFBG-TV in Altoona also serves the Pittsburgh area with its 316,000-watt power. WCTY-TV, Kansas City is on. The new Milwaukee and

Charleston stations are expected to go on the air this month. (This list does not take into account the fact that KGUL-TV, Galveston, CBS TV's new basic affiliate, has been covering Houston since 22 March.)

**Q. What important one-station markets will not have any TV competition this year?**

**A.** Taking the 28 top single-station markets (according to NBC set penetration figures), the following five markets will not have any TV competition this year: Toledo, Richmond, Nashville, Erie, and Binghamton.

**Q. Will the new "second stations" be interconnected right away?**

**A.** New stations in markets which already boast interconnected stations will, of course, be tied into network service quicker than a station starting where such service does not exist. It does take a little time, however, for the American Telephone and Telegraph Co. to make the necessary connections even where the city already has network service and there are occasionally problems in getting the equipment. Where a "second station" is in a town outside the already-connected TV market, the time it takes to connect it is greater.

**Q. Can advertisers on the new "second stations" depend on reaching the established TV audience from the beginning?**

**A.** Not necessarily. Most of the new "second stations" mentioned are UHF, which means that set owners must convert. Two of the 23 new stations mentioned above (as well as KGUL-TV) are VHF. They are KOMO-TV, Seattle, and KOIN-TV, Portland, both of which are scheduled to go on the air sometime in the fall. While new VHF stations will have an advantage over new UHF stations in markets where service is already established, Portland's KOIN-TV will come into a one-station UHF market, now serviced by KPTV. This rare situation, which will become more common as time goes on, is still, however, not the same as a UHF station coming into a VHF market. TV sets start out as either VHF sets later converted to UHF or all-wave sets which can receive both UHF and VHF signals.

## KEY NETWORK TV TRENDS

### 1-STATION CITIES

*It's expected that by Christmas 23 of the 28 largest single-station markets (in terms of TV set penetration) will have two stations*

### NETWORK SIZE

*TV networks will reach about 125 stations by the fall. The big programs are expected to be heard on 100 stations, maybe even more*

### PROGRAMING

*Competition will be keener than ever with NBC's entry into late morning time and ABC's new personalities battling existing TV shows*

### TIME COSTS

*While new station costs are high at first decreasing cost-per-1,000 for established TV outlets will help offset them on national basis*

### TV SET GROWTH

*Studies have confirmed that set growth in new markets is rapid. Where a UHF station has UHF competition, problem is more complicated*

1. Among ABC's stable of personalities signed up to battle CBS and NBC at night, Danny Thomas has been bought by American Tobacco

2. Among last season's program casualties are the alternating weak shows, "City Hospital," right, and "Crime Syndicated," CBS offerings

3. Late afternoon and early evening remain top time slots for the kiddias. At right is "Captain Video," Du Mont's only evening strip

4. Switched from late afternoon to late a.m., "Hawkins Falls" leads off NBC's lineup of soap operas, is aimed at CBS a.m. supremacy



Since the basic problem of an advertiser buying UHF station time in an established VHF market is the speed of conversions, the question is: What has been the normal rate of set conversions to UHF in other markets? The answer is: There is no "normal" rate of conversion. The rate has varied considerably. (The experience of other cities where UHF conversion has been a problem is covered later on in this same section.)



**Q. What effect will the new two-station markets have on network programming?**

**A.** Generally speaking, it will effect network programming most in those time segments where the top-rated shows are slotted. Although there have been exceptions, advertisers have been reluctant to spot a show opposite *I Love Lucy*, for example, not only because the Philip Morris entry is so popular but because, until recently, the advertiser buying opposite *Lucy* was only able to clear that particular time slot in one-third of the markets.



One specific effect of the new two-station markets will be to boost NBC's late-morning selling efforts. If the one-station market problem remained a serious one for next season, NBC's drive to compete with CBS from 10:30 a.m. to noon would have been slowed down because of CBS' head start. It would have had a more difficult time luring away the one-station market stations to carry its new morning shows.



Conversely, since NBC has been generally regarded in the past as more successful in clearing nighttime periods, the other networks have more to gain from the new two-station markets.

The new two-station markets will

bring to an end alternate-week showing of two popular programs originating on different nets. They will also do away with kines spotted in marginal (to say the least) time segments. WDTV, Pittsburgh, for example, has slotted kines of the *Colgate Comedy Hour* on Saturday morning and Milton Berle on Wednesday afternoon.

## Network lineups

**Q. How many interconnected TV stations will there be in the U.S. by this fall?**

**A.** The exact number is not easy to pin down. The American Telephone and Telegraph Co. sometimes gets orders that are later canceled. Last month (June) there were 137 stations in 91 cities interconnected by AT&T coaxial cable or radio relay facilities. The company has firm orders to connect 10 stations in eight additional cities and expects work to be finished by October or November. That will make a total of 147 stations in 99 cities. However, new firm orders may come in over the summer involving stations which can be quickly linked.

**Q. How does the number of interconnected stations compare with last fall?**

**A.** The figures as of 1 October 1952 were 110 interconnected stations in 67 cities throughout the country.

**Q. Does it make any difference in the reception of a network program whether a station is connected by coaxial cable or radio relay?**

**A.** No. The quality of reception is the same. At present about half of the interconnected stations are linked by radio relay and half by coaxial cable.

**Q. How many stations will an advertiser be able to reach on a single network in the fall?**

**A.** Since the FCC freeze was lifted and new stations have been coming on the air, network TV has been in a pretty fluid state. Facts about new stations—their power, their coverage, their audience, their affiliation—are surprisingly hard to come by—things have been happening so fast. Even the networks find it difficult to give hard-and-fast answers to questions about latest affiliation data. Fall estimates are even more vague. One expert estimate is that it will be possible for an advertiser to get around 125 stations through one network buy by September with perhaps 95 of these stations interconnected.

**Q. How many TV stations are network advertisers likely to be using in the fall?**

**A.** Since network advertisers will still be facing somewhat of a single-station market situation in the fall, only those advertisers with top-rated shows will

be able to clear the maximum network lineup, assuming they want that many stations. The way it looks right now, some advertisers will be using almost twice as many stations as were bought for the large network lineups last fall. Last month Maxwell House bought over 100 stations for the *Red Buttons Show* on CBS.

Prudential and the Electric Companies Advertising Program, which will alternate on *You Are There* every Sunday evening at 6:30, have ordered 96 CBS stations for the fall. (According to the 18 May SPONSOR TV Comparagraph, *You Are There* was seen on 40 live stations in the 6:00-6:30 p.m. period opposite Revere's *Meet the Press*. It was sponsored by ECAP on alternate weeks.)

Some of the live CBS lineups give a good indication of how TV networks have been growing recently. Toni was on 87 stations in its *Godfrey* segment and used the same number for its *Racket Squad* program. Goodrich had 78 stations during the alternate weeks it sponsored *Burns & Allen*. Only the very top shows in the season previous came close to that number.

**Q. What criteria can advertisers use in determining whether to add post-freeze TV stations to their network lineups?**

**A.** With new stations going on the air at an ever-increasing clip (the rate has been nearly one a day in recent weeks), time buying presents a pile of

### Average production and talent costs of sponsored network TV shows

DAYTIME		
QUARTER HOUR	HALF HOUR	HOUR
\$4,098	\$9,124	\$13,700

NIGHTTIME		
QUARTER HOUR	HALF HOUR	HOUR
\$8,693	\$13,445	\$28,803

Average no. of stations in TV lineup, daytime: 38

### Top 10 agencies in number of quarter hours of programs on network TV\*

RANK	AGENCY	NO. QUARTER HOURS
1.	WILLIAM ESTY	27
2.	DANCER-FITZGERALD-SAMPLE	22
3.	BBDO	21
4.	BENTON & BOWLES	18
5.	YOUNG & RUBICAM	17
6.	BLOW	16
7.	J. WALTER THOMPSON	14
7.	LEO BURNETT	14
8.	N. W. AYER	10
8.	TED BATES	10

\*Number of sponsored quarter hours does not necessarily indicate supremacy in billings. It's measure of activity.

Average no. of stations in TV lineup, nighttime: 31

Source: All of these data were tabulated from SPONSOR's Network TV Comparagraph of 15 June 1953. This chart giving essential data on net TV shows appears in alternate SPONSOR issues. Chart appears this issue page 141.



problems. The situation is further complicated by the fact that every advertiser's problem is different. But there is one kind of information that everybody wants to know; the degree of set penetration in a new TV market, including UHF conversion, plus the extent to which nearby TV stations overlap. The problem of overlap is a greater one than it used to be as new TV stations begin filling in holes in the broadcast landscape.

Once the facts on set penetration and overlap are gotten, an advertiser can compare degree of penetration with his sales figures. Then he must find ways of estimating future TV set growth.

Some advertisers are by-passing formulas and adding new stations as they come on to establish time franchises. Maxwell House is an example of this with its avid purchase of almost any TV station.

Another important criterion is cost-per-1,000. In new markets, cost-per-1,000 starts out higher than in established markets and some advertisers have been waiting until audiences or costs reach a predetermined level before they buy a new market. If the new market is a one-station market, the advertiser with a strict formula takes a chance, of course, that a competitor will tie up the time segment he wants for an indefinite period in the future.

In estimating what new markets will cost him, advertisers should take into account that adding new stations involves some indirect savings. The new markets may put him in a higher discount bracket, for one thing. For another, they involve no new production costs. Or, to put it another way, his talent and production costs *per market* go down.

In planning for the future, network advertisers must look at more than just current set penetration. Not only must they consider the estimated rate of growth, but they must take into account market potential. If an advertiser must choose between one of two stations, the market with 20,000 sets and a potential of 100,000 may be a better buy than a market with 30,000 sets and a potential of 60,000, other things being equal. (See Spot TV section, starting page 191, for other discussion of when it is most advantageous to buy into a new TV market.)

**Q. How can an advertiser estimate the rate of future TV set**

**growth in a new market?**

**A.** The first thing to find out is what past growth has been and that isn't as easy as it sounds. Nobody, obviously, has been out counting TV sets one by one since the 1950 census and a lot of sets have been bought since then. Nielsen Coverage Service came up with figures projected from a sample in April 1952, but that was before any new stations came on the air.

A pocket piece, prepared by the CBS TV Research Department, has used the census and Nielsen data to project TV set ownership by counties as of May 1953. (NBC may come out any day now with a similar study based on Nielsen and adjusted to reflect set sales since April 1952 as reported by the Radio-Television Manufacturers Association.)

The CBS county figures based on the census and Nielsen data were used only for pre-freeze counties but out of these figures plus some other facts, CBS researchers came up with some rough answers for TV set penetration in new video markets. Here is what CBS did:

For counties served by pre-freeze stations, curves were charted based on three points: the date the station went on the air, the census and the NCS data. In cases where NCS figures were applied to county clusters, CBS applied the set penetration figure for the cluster to each county. CBS could have used the actual set penetration figure for each county but felt that the individual county sample was too small. Typical growth curves were drawn based on these three points.

Rather than laboriously drawing a curve for each county, CBS divided them into five groups according to the date telecasting began. The five groups were (1) before January, 1948, (2) first six months of 1948, (3) last six months of 1948, (4) 1949, (5) first four months of 1950. These were further divided into four or five levels of curves, making a total of 23 curves. With these 23 curves, CBS was able to determine a county's average rate of growth between May 1952 and the same month of 1953.

When it came to post-freeze counties, the problem was a little different. Without reference points, CBS had to be theoretical about it. Researchers examined the five groups of curves described above and found that the later television comes to a county, the faster people buy sets. Researchers also ex-

amined the experience of Denver and Portland, where new stations went on the air first and where a decent period of set penetration could be studied.

Putting these two sets of facts together, and assuming that a new station starts off with 2% penetration, CBS charted one 12-month curve for set penetration in all new counties. In deciding what counties to apply this against, CBS used its engineering department contours on signal strength and decided, arbitrarily, that where these contours include more than half the county population that county was considered served by television. (Conclusions drawn from the CBS data appear under next question.)

Many estimates of TV set growth have been based on NBC's monthly figures of TV set ownership by markets. The NBC figures are then selves based on RTMA data which show shipments by manufacturers. NBC figures are particularly valuable in that with monthly reference figures, a growth chart is fairly easy to project. However, since 1 April NBC has discontinued its monthly figures (they are now given out quarterly) and does not make estimates for non-NBC markets.

**Q. What has been found out about actual set growth in new TV markets?**

**A.** The CBS pocket piece on TV set ownership by counties shows that where a county receives TV service for the first time after April 1952 the set growth will be approximately as follows:

After one month of TV service, set penetration is about 5%; after two months, about 8.5%; after three months, about 15%; after four months, about 22%; after five months, about 29%; after six months, about 34.5%; after seven months, about 38%; after eight months, about 42%; after nine months, about 46%; after 10 months, about 50%; after 11 months, about 54%; after a year, about 57%.

The figures above show a much more rapid growth than some earlier estimates, even those which assumed that newer TV markets generate faster set sales than older ones.

One early agency estimate found that average set growth in pre-freeze TV markets went from 18% saturation after the first year to 62% after five years, while the new markets showed a figure of 25% saturation after one

year. And it was felt, on the basis of talks with broadcasters, that maximum saturation—80%—would be reached in four years.

**Q. How accurate are the projections of set growth?**

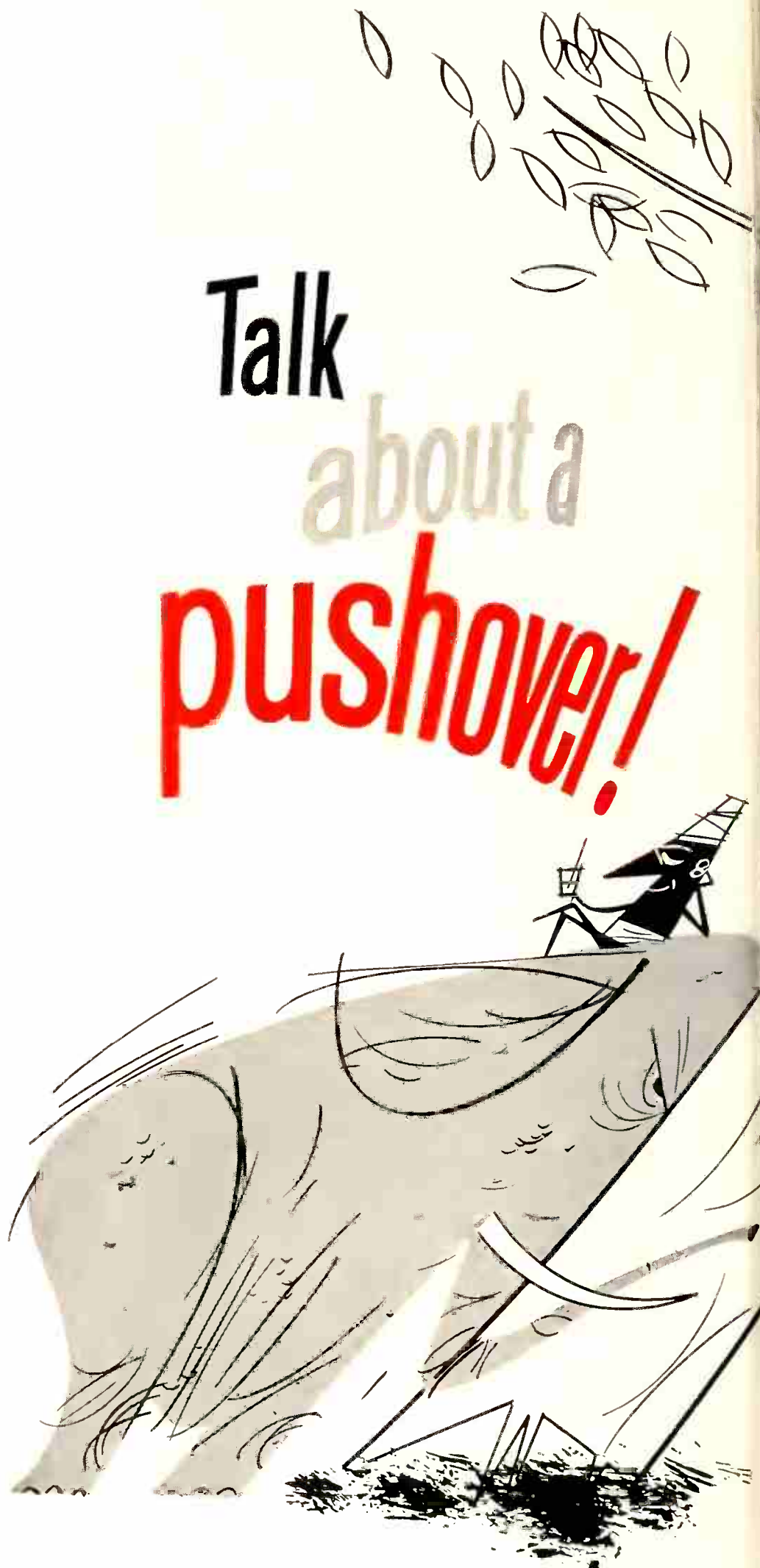
**A.** CBS will be the first to admit that its growth chart for post-freeze TV counties is far from the final word but CBS researchers feel it was the best they could do with available information. One CBS research executive felt it would be safe to assume that set growth in new TV counties would be slower in the South than in the Northeast but the lack of details prevented CBS researchers from breaking down the single growth curve into various component parts.

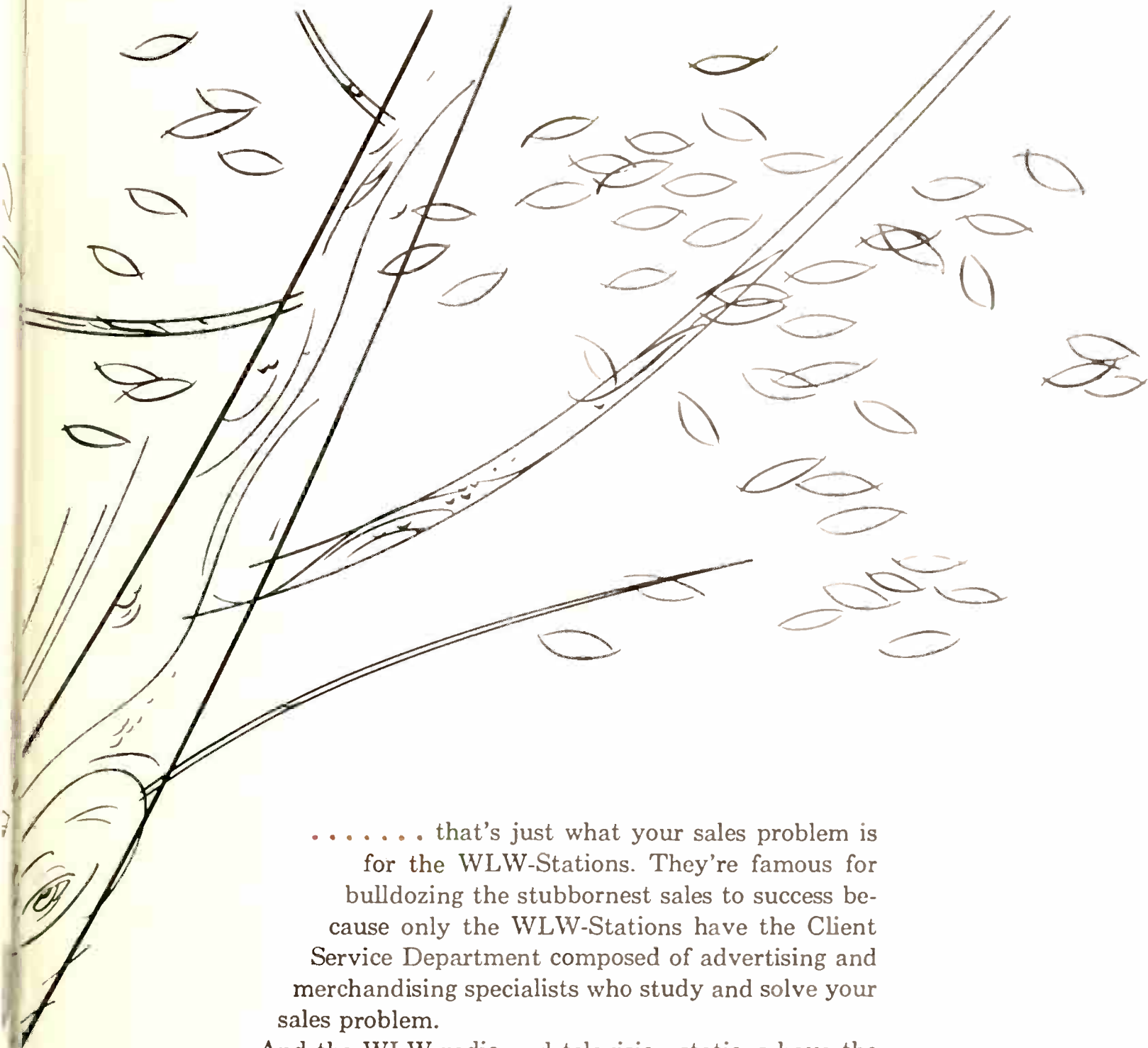
Another complicating factor that couldn't be taken into account is the difference in set penetration between VHF and UHF markets. A UHF station coming into a virgin market does not present the same problems as a UHF station coming into a market already receiving a VHF signal.

The validity of the CBS figures rest, to a certain extent, upon the assumption that the most important factor in determining the growth of a television station is the date it went on the air. This factor undoubtedly is important but there are other factors, too. They include the wealth of the community, its stability, and the section of the country in which it is located. Grouping stations by socio-economic factors and determining future growth characteristics by these factors used to be done in radio, but much more research has to be done in TV.

The NBC figures on set penetration take into account shipments by RTMA members, wholesaler inventory (which indicates how many sets shipped by RTMA were sent on to retailers and how many are lying around the warehouse) and checks on TV set sales by Dun & Bradstreet.

While NBC figures are considered highly reliable, researchers have pointed up two weaknesses in the market data. One is that not all TV set manufacturers belong to RTMA and another is that these days you can't be sure that if a set is bought in market A, it will be installed in market A. The latter criticism is based on the fact that with new stations filling in holes in the telecasting landscape, the likelihood of their being close together geo-





..... that's just what your sales problem is for the WLW-Stations. They're famous for bulldozing the stubbornest sales to success because only the WLW-Stations have the Client Service Department composed of advertising and merchandising specialists who study and solve your sales problem.

And the WLW radio and television stations have the coverage—over 1/10th of America—millions of ready-to-buy people who see and hear about your products daily.

What's more, the WLW programs on both radio and TV are packed with popular, professional talent to put over your sales message.

So why let sales stumps stand in your way. Get at your problems with WLW-Stations and watch your sales grow and your problems go.

as your ad dollar is handled, so your sales message goes over

**CROSLEY** broadcasting corporation

EXCLUSIVE SALES OFFICES: NEW YORK • CINCINNATI • DAYTON • COLUMBUS • CHICAGO • ATLANTA • HOLLYWOOD

graphically is increasing. And with consumers doing more shopping than ever by automobile, the number of those living in market B and shopping in market A is increasing.

Nevertheless, both CBS and NBC figures should prove useful to the advertiser since they are supplementary to each other. CBS gives figures by counties and NBC by markets.

## **UHF**

### **Q. What is UHF?**

**A.** Ultra high frequency is the name of a portion of the broadcast band. It differs from VHF and radio in that UHF waves are shorter and, therefore, there are more of them transmitted per second. In other words, they are more frequent. Hence, they are called ultra high frequency waves.

### **Q. Why is the UHF band being used for TV?**

**A.** Simply because there is not enough room in the VHF band for enough TV stations to cover the country. The VHF band provides for 12 channels. The UHF band provides for 70 or a possible total of nearly 1,500 stations all over the country.

### **Q. Is there any important difference between a VHF and UHF picture?**

**A.** There is no difference between a VHF and a UHF picture on a home TV screen. As a matter of fact, UHF is less subject to man-made interference than VHF.

### **Q. Why, then, all this talk about the technical problems of UHF?**

**A.** As waves become smaller (and frequencies become higher) they tend to travel more in a straight line since they will not bend and "fill" around obstructions as easily as waves of lower frequency. This is just as true of VHF: Channel 13 waves are more affected by foliage, for example, than the lower frequency Channel 2. Because the shorter waves are more affected by obstruction, we say they do not travel as far as longer waves, though radar waves, which are even shorter than UHF TV waves, have been able to reach the moon.

Big obstructions, such as hills and large buildings, are more likely to

cause "dead spots" in UHF reception than in VHF reception. One way of minimizing this is by using higher-powered transmitters. The FCC permits UHF stations to use higher-powered transmitters than VHF stations as well as permits Channels 7-13 to use more power than Channels 2-6.

The extent to which higher power will eliminate or minimize dead spots is not yet clear. The electronics industry is still working on developing good high-power transmitters.

### **Q. Does this mean that UHF coverage will not be as good as VHF?**

**A.** Not necessarily. A lot depends on the terrain. Hilly country presents more of a problem than flat country. But a lot depends also on where the UHF transmitting antenna is placed. If it is placed on a high spot, it is likely to reach more homes than if placed on low ground.

Another factor in signal strength which affects coverage is ERP, or effective radiated power. A TV signal can be made stronger by piling antennas on top of one another. The more antennas, the more ERP. Since UHF transmitting antennas are smaller than VHF antennas, more of them can be piled on top of one another before weight becomes too much for the tower.

### **Q. Is there anything the TV set owner can do to better reception?**

**A.** Since many of the new UHF stations are in the smaller markets, the problem of coverage is not always serious. Where homes are 30 to 50 miles away from the UHF transmitting antenna, installation becomes a more critical problem. There are special antennas for UHF to begin with as well as UHF antennas especially designed for picking up weak signals.

Installation is important also for this reason: A change of a few feet in antenna placement on a TV set owner's roof can make more difference in UHF reception than in VHF reception. However, in placing the antenna properly the service man must keep in mind that the line between antenna and set must be as short as possible. As you go up in frequency, there is more signal loss in this line.

### **Q. Do all TV set owners have to convert their sets to UHF?**

**A.** It depends on what kind of set

they have or what kind they buy. There are more all-wave sets (or VHF-UHF sets) coming on the market now and buyers of new TV sets can therefore buy built-in UHF reception. Where a set owner already has a VHF set, the question is what kind of set he has. The more recent VHF sets have tuners which can easily be converted to receive a UHF station by the simple installation of a "strip" in the tuner. Also being sold are separate converters, which can convert a VHF set to receive one or two UHF channels, as well as "all-wave" converters which can receive a large number of both VHF and UHF stations.

### **Q. How much do converters cost?**

**A.** The one- and two-channel converters cost about \$10 to \$15 and the "all-wave" converters go up to about \$50. Installation charges are additional. Total conversion costs, including antenna, might be anywhere from \$50 to \$100 if a service man is used.

### **Q. What are the trends in set circulation and conversion in UHF cities?**

**A.** This is the payoff question, of course. It touches not only on the technical questions of power, antenna placement and so forth but on whether set owners in "difficult areas" will spend the money to get good UHF reception.

In its article on UHF five months ago (see "What timebuyers want to know about UHF," 23 February 1953, page 32) SPONSOR felt, on the basis of what little knowledge was available, that UHF set saturation would depend on (1) whether a UHF station had any VHF competition and (2) what kind of VHF signal could be received. It was assumed that where a UHF station had no competition, set growth could be projected without taking into account the problems of UHF transmission or reception. That is, being a new TV market, it would grow fast, faster than TV markets in earlier years. But where outside VHF signals were plentiful and easy to receive, set conversion would be slower. And where outside VHF signals were weak, UHF set sales and conversions would be rapid.

These predictions have been borne out by a recent ARB study of UHF markets. ARB concluded that UHF set circulation depended on four factors: (1) how far the UHF set was from the

nearest station, (2) how many good VHF signals can be received, (3) the length of time the UHF station has been on the air, and (4) programming on the UHF station. ARB Director James W. Seiler feels he can predict the growth of UHF saturation at any given time by giving proper weight to these factors.

The ARB study was made by telephone interviews. The figures are based upon 1,000 calls within 10 days inside the city limits. At the time of the interviews (April) none of the UHF stations covered had been on the air more than four-and-a-half months. The study covered 11 "problem" UHF markets: areas which received VHF signals, too.

While the city names are confidential, here are some examples of what was found:

- One UHF station competed with a VHF station 75 miles away and others 120 miles away. After the UHF station was on the air three months, 85% of the sets could pick up its signal.

- Another UHF station faced competition from three VHF stations coming from a city 60 miles away. After more than the four months on the air, the UHF signal was received by only 11% of the sets.

- A third case involves a city with a UHF and a VHF station, both post-freeze, with no nearby competition. The UHF station was on the air first but has no major network affiliation. After four months on the air, 55% of the sets could receive its signal. Another case involved two stations and was similar except that the VHF station was on the air first and is affiliated with two major networks. The UHF signal, after two months, could be received by 46% of the TV sets.

- In a case where rugged terrain is involved, a UHF station faced competition from a VHF station 60 miles away. After being on the air four months, the UHF station was reaching 85% of the TV homes.

- In a case similar to the first one mentioned, a UHF station received competition from four VHF stations, one 30 miles away, three 50 miles away. Although the area was 75% saturated, only 7.7% of the sets had converted to UHF after two months.

- One UHF station, which had to compete against four VHF stations about 75 miles away (the VHF pictures were fairly good) reached 63% of the TV sets in the city after four months. The

UHF station carried CBS and NBC programming as well as local live sports pickups.

Some researchers question whether the ARB study gives a complete picture of the UHF situation. It is pointed out that the real problems of UHF reception may develop in outlying areas where obstructions, station power, and home installation make more of a difference.

Videodex made a study last month of UHF in areas within 100 miles of UHF TV transmitters. This material,

too, is confidential but it is understood that the Videodex figures develop different conclusions than ARB's and point up some of the problems of home reception in outlying areas. Another study of 31 "problem" UHF markets is scheduled for release by ARB soon.

**Q. Are there any figures on the actual number of UHF sets-in-use?**

**A.** There are no accurate over-all figures available. One reason is the complicated nature of counting conversions as well as sales of UHF-equipped sets.

## There's a spot for you

in the

## Greater Sioux City Market

—where 47,208 TV sets in 32 Iowa, South Dakota and Nebraska counties can be reached on the Cowles station.

—where annual retail sales of \$655,999,000 and effective buying income of \$807,380,000 brighten eyes and bank accounts.

—where the low basic rate still applies (\$200 per hour).

See your Katz man

**KVTV**  
Channel 9

Sioux City, Iowa  
CBS, NBC, ABC &  
DuMont



### KING COUNTY (SEATTLE) ACCOUNTS FOR SLIGHTLY MORE THAN HALF THE PUGET SOUND MARKET

The population of Seattle-King County represents but 57% of the prosperous area so capably served by KTNT-TV. The Seattle-King County population is important to advertisers, but just as important are the other 550,300 able-to-buy folks in the fabulous Puget Sound area. Over 60% of the families own TV sets, and they are tuning to KTNT-TV. And set sales continue to boom! Going beyond the area's present 266,900 sets.

Send for the complete KTNT-TV story.

#### KTNT-TV Coverage Area

Families	418,100
Population	1,318,700
Retail sales	\$1,316,645,000
Net Effective Buying	
Income per family	\$5,285
TV sets in Area (June 1)	266,900
Population of the KTNT-TV Area	
King County (Seattle)	768,400
Pierce County (Tacoma)	293,700
Other Counties	256,600
<b>TOTAL</b>	<b>1,318,700</b>

# KTNT-TV

125,000  
WATTS  
SOON

CHANNEL 11

Affiliated with CBS and DuMont  
Television Networks



Transmitter strategically located  
at Tacoma in Middle Puget Sound.

Sales Representatives:  
Weed Television, Nationally  
Art Moore & Son, Pacific Northwest

Some stations have made studies of their own in attempting to find out facts about the conversion problem. WSBT-TV, South Bend, for example, found out that during its early days (it went on the air 22 December 1952) conversions outnumbered the purchase of UHF-equipped sets. Beginning this month RTMA will show, in its monthly production reports, the number of sets equipped with UHF tuners. However, these reports will not have any information on the production of strips and converters.

#### Q. What will UHF's future be in the over-all TV picture?

A. While this may sound like a crystal-ball type of question, it has been a subject of deep discussion at many agencies, indicating it has a real, direct bearing on long-range national advertising problems.

One agency study, made early this spring (by McCann-Erickson), pointed up the fact that, with UHF allocations outnumbering VHF, by the end of this year the number of UHF stations scheduled to be on the air will be 114, compared with 174 VHF. Including allocations, the UHF station figure came to 188, compared with 196 VHF. It is obvious, therefore, that by next year there may well be more UHF stations than VHF stations in the U. S.

Of course, in terms of TV set coverage the proportion of VHF coverage is much greater, and it is doubtful if there will ever come a time when UHF will dominate the telecasting picture. Even before the freeze, most of the country's population was covered by the VHF umbrella.

A Sherman & Marquette study indicates that even in the post-freeze TV markets, most of them will eventually be predominantly VHF. S&M's media director, John B. Crandall, estimated that about 10 TV market areas will be predominantly UHF in the future.

It is generally agreed that, in time, the distinction between UHF and VHF will disappear. In a speech last month before the Advertising Federation of America, Hugh Beville Jr., NBC director of research and planning, voiced this feeling when he said: "As UHF stations increase power and otherwise improve their physical coverage, as strong local programs are developed to supplement network and film features, as the public gets UHF converters and new UHF-VHF receivers, we can ex-

pect the distinction of "U" vs. "V" to disappear, insofar as viewers are concerned. And in television as in other media advertisers will basically want to know how large an audience the station has. Many factors beyond whether a station is a UHF channel or a VHF channel will determine the answer."

#### Costs

#### Q. What are TV network cost trends?

A. Total costs are still going up and costs-per-1,000 are still going down. Gross time costs naturally increase with the increase in TV sets. The basic reason for the continuing drop in costs-per-1,000 is that the larger any medium grows, the more efficient it is economically. Applying this specifically to TV, it means that the larger a TV market is, the lower its cost-per-1,000 in gross circulation.

For example, a study of TV time costs by the Media Research Department of Sullivan, Stauffer, Colwell & Bayles showed that for one of its half-hour nighttime shows, gross time costs by size of markets were as follows: (1) for market groups of 500,000 population and over, \$1.06 per 1,000 TV homes; (2) for market groups between 250,000 and 500,000, \$1.82; (3) between 200,000 and 250,000, \$2.21; (4) under 200,000, \$3.07.

The above figures, based on the gross half-hour rate, refer to time cost as of 1 February 1953. The over-all average as of this date, and excluding post-freeze stations, came to \$1.51. This compares with an average of \$1.70 the year before. SSC&B points out in the report.

#### Q. How long can this dropping cost-per-1,000 continue to go on?

A. As TV markets reach saturation figures almost comparable to radio, the decrease in cost-per-1,000 tends to level off. The SSC&B study, referred to above, shows that in the plus-500,000 markets, where saturation now averages 80%, the decrease in cost-per-1,000 was less than in the smaller markets where set saturation was smaller.

Another factor which will affect time costs is the beginning of the end for single-station markets. There is no question but that rates in one-station markets are influenced by the lack of

competition. With the gradual ending of this situation, rates should come down relative to sets. How this will affect total cost-per-1,000 for any given network show depends on the audience it attracts. With competition among stations also comes competition among programs. And the advertiser who doesn't attract a fair share of the audience will suffer in terms of cost-per-1,000.

**Q. How will the new TV stations affect the cost picture?**

**A.** Experienced advertisers know that while a new station has low rates, it cannot produce a cost-per-1,000 competitive with an old, established TV market. Assuming a half-hour rate of \$120 for 20,000 TV homes, which is reasonable, a new station's cost-per-1,000 is thus \$6. This is almost six times the figure given by SSC&B for its large markets.

Of course, new stations attract TV sets like honey attracts bees and the new station can figure on its audience sprouting much quicker than was ever the case for the established outlets back in the days when TV was an unfavored national medium.

**Q. At what point should an advertiser add a new station to his network show?**

**A.** The question of deciding what the cost-per-1,000 of a new station should be before adding it to a network lineup has been keeping agencies and advertisers busy at their slide rules this past spring. The SSC&B study feels that \$3 is a reasonable figure and points out that "the relatively lower price range in the larger markets should permit the use of a number of additional new markets from time to time without increasing the over-all cost significantly." The agency added eight post-freeze markets to the lineup of one of its shows this season and reached 1,000 homes in these markets at an average of \$3.29. This made the total cost-per-1,000 only 3¢ higher than without the new stations.

Some advertisers wait until a market has a certain number of sets before giving timebuyers the go-ahead. At P&G agencies, where formulas ride high, the magic figure is reported to be 30,000 TV sets.

Formulas don't tell the whole story. While the SSC&B study hit upon a reasonable figure for buying new stations (it came to about double the average

network cost-per-1,000 figure) the agency didn't apply it automatically. Its cost-per-1,000 figures for the eight new stations added to the network show in question ranged from a low of \$1.39 to a high of \$12.

**Q. What will program costs be like in the fall?**

**A.** There is no evidence that program costs will be pushed down by other networks or packagers. In many of the big shows costs will go up, due to escalator clauses and big-name talent pressing for more coin. The network which captures Danny Kaye, for example, will pay heavily for the privilege, though the advertiser who uses him may be able to talk the network into chipping in subsidy money.

The bothersome problem of talent costs was the subject of a recent statement by NBC-RCA Board Chairman David Sarnoff. Apparently referring to Sid Caesar's \$25,000 asking price, Sarnoff said, "It's a sad state of affairs when a couple of talent deals can represent the difference in profit in network leadership."

As an indication of new show costs, the pilot for ABC's new Danny Thomas

**Height means reach in TV, too!**

**... and reach means sales.**

The two-thirds of a million people living within KSL-TV's vast Intermountain coverage area **EARN** — and **SPEND** — nearly a billion dollars annually!

TV circulation is mushrooming, too. Over 125,000 sets are now in the KSL-TV area, which extends into 4 booming western states.

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situation-comedy film came to a higher tab than *I Love Lucy* (it was shot at the Desilu studios). However, since the pilot was designed to showcase ABC's new programing concepts as well as sell the show to a sponsor, it is expected that the production nut for the next 38 films will come down. Robert Weitman, ABC's programing v.p., said the Danny Thomas pilot film cost "under \$40,000."

**Q. Can the advertiser find low-cost shows on TV?**

**A.** Of course. If production costs are the prime consideration, an advertiser can usually find something within his budget. Station clearance is another problem, however.

All networks can come up with one or more available budget shows. Du Mont has long made a talking point of its budget offerings of under \$10,000. CBS can also point to a number of shows in which costs are being controlled. For example: *Stork Club* cost \$14,000 for a half hour last year; this year the price is \$10,400. Jane Froman (*U. S. Canteen*) went for \$29,500 last June for a half hour. Last month,

the quarter-hour price was \$9,000. CBS' new comedian, Larry Storch, will go for \$22,500. *Meet Millie*, which cost \$18,800 last October, is now available for \$19,000. *Quiz Kids* will cost \$5,300, the same as last year.

**Q. How important actually are costs to the TV advertiser?**

**A.** At first glance, this may seem like a silly question. If there is one subject on every advertiser's lips it is TV network costs. It is the overriding problem; it has driven some advertisers away from TV; it has been the prime cause of participation and alternate-week shows.

Yet, as one network official told SPONSOR recently: "Sure, TV cost a lot of money, but isn't the whole question one of how many prospects the advertiser can reach for his dollar? And hasn't this number of prospects-per-\$1 gone up? Besides, what kind of economy is it if the advertiser can save \$5,000 a week on his show and lose 50% of his audience? Most of the big TV advertisers would like to save money on TV, but if you suggest cutting something out of the show to do it, they'll say nix."

**Q. What has been the cost-per-1,000 trend in various kinds of network programs?**

**A.** Here are Nielsen figures on nine program categories. In all cases cost-per-1,000 homes is down. The periods compared are those of high listening, the two weeks ending 9 February 1952 vs. the two weeks ending 7 February 1953. The figures cover time and talent for half-hour evening sponsored shows:

- Quiz and audience participation, \$8.75 vs. \$7.25 in 1953.
- Situation comedy, \$9.51 vs. \$7.71.
- Mystery drama, \$10.48 vs. \$8.09.
- General drama, \$10.13 vs. \$10.01.
- Variety music, \$15.69 vs. \$13.83.
- Other music, \$12.60 vs. \$10.74.
- Interview, \$12.61 vs. \$12.04.
- Two other variety categories are not directly comparable with 1952, when the variety-comedy category was \$10.25. The 1953 categories are talent-variety, \$4.84; general variety, \$7.62.

**Q. What changes will the advertiser find in network discounts and time classification this fall?**

**A.** Here are the specific changes by network:

**ABC:** The rate card is basically the same as last fall. Among minor changes is the requirement that an alternate-week advertiser must be on 13 telecasts to qualify for discounts. Previously the minimum had been four telecasts. Every-week advertisers on for fewer than 13 weeks must buy at least four weeks to qualify for discounts. The previous minimum had been two weeks. Annual rebates remain the same. Saturday from 1:00 to 6:00 p.m. is changed from Class A to Class B among stations "which accept it."

**CBS:** The maximum station-hour discount has been increased from 10 to 15%. Actually, what happened was that additional discounts were piled on top of what had been offered last fall. At that time the maximum discount was 10% for 35 or more station-hours per week. That still holds. But, starting at 50 station-hours and going up to 90 station-hours per week, an additional 1% is given for each additional 10 station hours. In addition, Saturday from 2:00 to 6:00 p.m. was changed from Class A to Class B time.

**DTN:** No change. Saturday and Sunday afternoon rates "on request."

**NBC:** Important changes in NBC's structure were made effective 1 July. Unlike the previous discounts, the new ones permit advertisers to earn savings based on the combined value of their entire schedule, whether daytime, evening or any combination. Previously NBC had separate discounts for week-day strips and for hour, half-hour and quarter-hour programs. The effect of this is to make the addition of daytime programs particularly attractive to nighttime advertisers, a factor of great importance to NBC in view of its new daytime programing efforts.

Discounts range from 5% for a quarter-hour up to 15% for a schedule which adds up to 200% or more of the hour rate. (One quarter hour equals 40% of the hour rate, a half hour equals 60%, an hour equals 100%, for example.)

Thus an advertiser with a half-hour evening show can increase his discount

No. 6 in a series

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There's years of solid know-how in every rhyme

It's no gamble when you choose a Song-Ad to bring life to your ad message on radio or TV. Each bright new Song-Ad is created by men with years of experience in producing song commercials that sell. Behind each Song-Ad is the vast experience acquired from creating more than 250 Radio-TV Song-Ads for every type of product, coast to coast. Use a Song-Ad, time-proven as the best song commercial available. For a total cost of:

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you can have a complete audition record for your product—three brand new tunes, three complete sets of lyrics—recorded especially for you by top Hollywood artists.



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### Sportsman's Club

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

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from 6 to 12% by adding two daytime quarter hours. Under the old discount structure, the advertiser got a 6% discount (for 39 weeks) for his half-hour show and a separate 8% discount for two quarter-hour segments per week. Under the new plan the 12% discount is applied to the advertiser's total billings.

The new rates apply to advertisers using NBC facilities for 26 weeks, either consecutive or alternate. Under the old card, an advertiser had to be on at least 39 weeks to qualify for discount rates.

NBC may join the other networks in changing weekend time classifications. Both Saturday and Sunday afternoons from 1:00 to 5:00 are expected to be changed from Class A to Class B almost any day.

### Programs & audiences

**Q. What are the important programing trends for the fall?**

**A.** The big upcoming trend is more program competition. Three factors are responsible for this: (1) ABC's new big-name entries, bought with United Paramount Theatres' money since the merger creating AB-PT, (2) NBC's determined program drive during the late morning, and (3) new stations in the erstwhile big one-station markets.

**Q. How will this competition affect network programing?**

**A.** It is quite likely to sharpen concern about ratings and may intensify the play-it-safe philosophy which has tended to squelch chance-taking in the creative end of programing. While ratings are only one of the criteria used by advertisers in judging a program's value, air clients during the past season have been studying them extra carefully to find out how their programs stand up in markets with three or more stations as compared with national rating figures, which include the one-station markets. In particular, advertisers have compared Nielsen "nine-city ratings" (in cities where there is station competition) with the national NTI figures. They have found that, while some programs have held up in the face of competition, practically all of them show some kind of a drop in the competitive TV markets. (See "Will competition kill your show?" SPONSOR,

23 February 1953, page 30.)

The program conservatism referred to above, a direct result of TV costs, has intensified copycat programing. The play-it-safe philosophy has also led advertisers to buy into existing popular shows on an alternate-week basis. With time and program investments growing larger, there is every likelihood that a tread-with-care trend will become more obvious.

**Q. What new programing will be on in the fall?**

**A.** Part of NBC's new morning line-

up started 6 July, giving advertisers a preview of what kind of program ammunition NBC will use to battle CBS. The new morning shows include *Glamour Girl*, starting at 10:30 following *Ding Dong School* NBC's program anchor for the morning. *Glamour Girl* an audience participation show aimed directly at women will feature examples of what makeup can do to enhance the female visage. Like *Ding Dong School* it is opposite Godfrey. After that, come two soap operas, *Hawkins Falls*, switched from NBC's late afternoon schedule following Lever's drop-

## 2nd of a series



IN THE MIAMI  
TV MARKET



*This is only  
part of the  
picture!*

Now 26th among the  
nation's metropolitan  
retail areas.

THE SOUTH'S FASTEST GROWING MARKET  
INCLUDES 825,000 PERMANENT YEAR 'ROUND  
RESIDENTS SPENDING \$211,100,000. FOR  
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FOR THE ENTIRE AMAZING SOUTH FLORIDA TV SALES  
STORY CALL YOUR FREE & PETERS COLONEL TODAY

Channel 4  
**WTVJ** MIAMI

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Now Under Construction — 1000 FT.  
ANTENNA — 100,000 WATTS

## Top 10 available programs on the TV networks\*

### Top 10 availabilities on ABC TV

TITLE	TYPE	APPEAL	LENGTH	NET PRICE	EXPLANATION	
1. RAY BOLGER SHDW (film)	Eve.	Comedy-Variety	Family	30 min. 1/wk	T.B.A.	Hollywood-produced film starring Ray Bolger
2. COLDENEL FLACK†	Eve.	Situation comedy	Adult	30 min. 1/wk	\$12,500	Alan Mowbray is the Centel. Based on Satevpost stories
3. EXPDSED (film)	Eve.	Mystery	Adult	30 min. 1/wk	\$17,500	Barry Sullivan plays Nemo Gray, big-city police official
4. GEDRGE JESSEL'S BANQUET TABLE	Eve.	Variety	Family	30 min. 1/wk	\$15,000	Famous "Toastmaster General" in familiar storyteller role
5. HDGAN'S DAUGHTER†	Eve.	Situation comedy	Family	30 min. 1/wk	\$14,000	Sheilah Bond, Broadway star, is Hogan's dizzy daughter
6. JUSTICE	Eve.	Document. drama	Adult	30 min. 1/wk	\$15,500	Dramatizations of cases from files of Legal Aid Society
7. THE LAST WDRD	Eve.	Aud. Partic.	Family	30 min. 1/wk	\$6,500	New giveaway show, starring Peter Donald, Oswald Jacoby
8. MR. GLENCANNON†	Eve.	Comedy-Drama	Adult	30 min. 1/wk	\$16,500	Satevpost's sea-dog. With Robert Newton: \$21,000 net
9. PASSPDRT TO ADVENTURE (film)	Eve.	Mystery	Adult	30 min. 1/wk	\$19,000	Cesar Romero tours the world in tales of a U.S. courier
10. WHITE COLLAR GIRL (film)	Eve.	Drama	Adult	30 min. 1/wk	\$22,500	Adaptation of best-selling novel, starring Laraine Day

### Top 10 availabilities on Du Mont

TITLE	TYPE	APPEAL	LENGTH	NET PRICE	EXPLANATION	
1. AUTHDR MEETS THE CRITICS†	Eve.	Panel	Adult	30 min. 1/wk	\$2,807	Lively panel sessions between authors and literary critics
2. CAPTAIN VIDED†	Aft.	Drama	Juvenile	30 min. 5/wk	\$2,125 per pgm.	The pioneer show among popular science fiction dramas
3. PAUL DIXON SHDW†	Eve.	Variety	Family	60 min. 5/wk	\$320 per segmt.	TV d.j. show with Paul Dixon. Sold in 10-min. slots
4. HAPPY'S PARTY†	Aft.	Variety	Juvenile	30 min. 1/wk	\$2,300	Ida Mae Maher is the voice of "Happy," canine puppet
5. JIMMY HUGHES, ROOKIE COP†	Eve.	Detective	Adult	30 min. 1/wk	\$7,110	Conrad Janis as Jimmy, a new cop on a big-city force
6. TWENTY QUESTIONS†	Eve.	Panel	Family	30 min. 1/wk	\$8,662	The durable TV version of the well-known parlor game
7. TREASURE HUNT†	Eve.	Aud. Partic.	Adult	30 min. 1/wk	\$2,276	Sigmund Rothschild appraises art objects in the studio
8. THE BIG IDEA†	Eve.	Aud. Partic.	Adult	30 min. 1/wk	\$4,313	Inventors bring gadgets to program to find a backer
9. THE BIG ISSUE†	Eve.	Panel	Adult	30 min. 1/wk	\$4,500	Martha Rountree, Lawrence Spivak spark discussions
10. WHERE WAS I?†	Eve.	Panel	Family	30 min. 1/wk	\$5,881	Panelists guess nature of photos submitted by audience

### Top 10 availabilities on NBC TV

TITLE	TYPE	APPEAL	LENGTH	NET PRICE	EXPLANATION	
1. KATE SMITH†	Aft.	Variety	Women	60 min. 5/wk	\$3,250 per 15-min. segmt.	Kate sings, chats with guests, comments on female topics
2. HAWKINS FALLS†	Morn.	Serial drama	Women	15 min. 5/wk	\$9,500	Typical problems, humor of life in a small community
3. BENNETT STORY†	Morn.	Serial drama	Women	15 min. 5/wk	\$8,500	Story of a lawyer and his family in a Midwest town
4. GLAMOR GIRL†	Morn.	Aud. Partic.	Women	30 min. 1/wk	\$3,000	Women wishing to be glamorized appear before cameras
5. DING DONG SCHOOL†	Morn.	Instructional	Juvenile	30 min. 5/wk	\$950 per 30-min. segmt.	Video nursery school, with noted Dr. Frances Horwich
6. KUKLA, FRAN & OLLIE†	Sun aft.	Variety	Family	30 min. 1/wk	\$10,000	Burr Tillstrom's show of great charm and gentle humor
7. FDRD FOUNDATION SHOW†	Sun aft.	Variety	Juvenile	30 min. 1/wk	\$20,000	An assortment of literate program fare for the children
8. GABBY HAYES†	Aft.	Western	Juvenile	15 min. 3/wk	\$1,560 per 15-min. segmt.	Gabby conducts variety show for six-gun-totin' small fry
9. ON YOUR ACCOUNT†	Aft.	Aud. Partic.	Family	30 min. 2/wk	\$2,800 per 30-min. segmt.	Win Elliot interviews contestants in a televised bank
10. WELCOME TRAVELERS†	Aft.	Aud. Partic.	Family	30 min. 1/wk	\$2,000	Tommy Bartlett, m.c., interviews visitors to Chicago

\*As selected by the networks at SPONSOR's request, CBS TV abstaining for policy reasons. †Means show has been on air.

ping the show, and *The Bennett Story*, new to network viewers and a creation of Chicago program people.

NBC will fill up the hour with two other soapers, which haven't been decided upon as yet. Possibilities include *Big Sister*, which P&G dropped last year from radio, and *Three Steps to Heaven*. From noon to 1:00 p.m., NBC is mulling over something which may be called either *Home* or *Living*. It is the only example of NBC's new daytime programming which might be called

experimental. Described as a female version of *Today*, it will combine the elements of a women's magazine: drama, non-fiction, and tips for women.

ABC is just beginning to get up steam with its stable of new personalities, but it has already sold the Paul Hartman situation comedy, *Pride of the Family*, to Armour and Bristol-Myers. The show will be seen at 9:00 on Friday nights, which may well turn out to be ABC's night. The net is all sold out from 7:30 to 10:00 on Friday

nights except for a half hour and that half hour may contain Ray Bolger. The lineup, by half hours, looks like this: *Stu Erwin Show*; *Ozzie and Harriet*; a new Pepsi-Cola drama show, *Pride of the Family*; Bolger.

ABC has also sold the Danny Thomas situation-comedy to American Tobacco. It is scheduled for Tuesday night. The new show was supposed to go into the 9:00-9:30 Thursday night slot opposite NBC's *Dragnet* (one of the Nielsen Top 10) and back-to-back

with George Jessel. ABC's dickering with the Catspaw Heel people about Jessel came to naught and latest plans call for telecasting Jessel on Sunday night.

**Q. What trends are there in the popularity of different categories of programs?**

**A.** Nielsen rating figures on nine types of programs show that in most of the categories, the percent of viewing is up. Since those categories which declined don't completely offset the increases, it appears that the average amount of network TV listening is up.

Here are Nielsen average rating figures for the two weeks ending 9 February 1952 vs. the two weeks ending 7 February 1953. Comparisons are for half-hour evening shows.

- Quiz and audience participation. 24.5 vs. 25.4 in 1953.
- Situation comedy. 32.5 vs. 35.3.
- Mystery drama. 23.5 vs. 28.6.
- General drama, 25.9 vs. 26.7.
- Variety music. 21.4 vs. 22.2.
- Other music. 25.7 vs. 19.9.
- Interview. 22.3 vs. 20.7.
- Two other variety categories are not directly comparable to 1952, when the variety-comedy average rating was 32.4. The 1953 categories are talent-variety, 42.5, and general variety, 36.5.

**Merchandising**

**Q. What kind of merchandising aid is given network TV clients?**

**A.** It varies. NBC is the only web with a separate merchandising department. This department started its network TV work last fall and it has been estimated that as between NBC radio and TV, the latter now gets about 60% of the merchandising effort. The other networks will give special merchandising aid, depending on the advertiser's problem and purchase. This includes such help as mailings to dealers, station coordination, and printing display material at cost.

**Q. How does the NBC merchandising department operate?**

**A.** NBC divided the country into 12 merchandising districts, assigns a supervisor, all men of merchandising experience, to each. They contact key retailers and wholesalers in the interests of NBC clients, help develop sta-

tion cooperation, train salesmen in present day merchandising techniques, and compile reports on merchandising results.

**Q. Since big advertisers have their own merchandising departments, why should a network also enter into merchandising?**

**A.** While some of NBC's competitors feel that merchandising is properly the job of the advertiser, NBC contends that its merchandising efforts supplement the work of its clients, that

NBC's job is to sell the power of network TV to the consumer outlets.

As NBC explains it in a slide film put out by its merchandising department, "Our supervisors . . . have reached top management men who would not ordinarily be contacted by the sponsor's salesman and have secured their help in putting over a campaign. However . . . their most vital and important work has been the development of merchandising cooperation on the part of our affiliate stations very successfully."

# WSAZ-TV

HUNTINGTON • CHARLESTON

---

## channel

1. You can *SELL* this rich . . . growing . . . prosperous market with only *ONE TV Station . . . The Only TV Station in the area . . .*
2. Exclusively covered . . . in 114 Counties of West Virginia, Ohio, Kentucky, Tennessee and Virginia . . . *The Retail Sales: \$2,216,473,000; Effective Buying Power: \$3,530,400,000 . . . (SM 1952).*
3. Your products will receive a fine reception with the excellent promotion and sales-wise departments of *WSAZ-TV* at your service . . . *INVEST your advertising budget where your return will be assured.*

**reasons**

**why**

**WSAZ-TV**

84,000 watts

HUNTINGTON, WEST VIRGINIA  
represented by THE KATZ AGENCY.

This stress on getting stations to back up a client's product and program is not confined to NBC. Other nets are also active keeping their stations on the ball. A good part of this spills over into program promotion. CBS feels, for example, that its big merchandising job is to get the largest audience possible for its clients' shows. Program kits to affiliates contain recommendations for promoting the show, both on the air and off. During the political conventions all the networks either developed or helped develop

program promotion material that could be used for display material in stores.

### Color

**Q. Will color telecasting be a factor this coming season?**

**A.** While RCA and NBC have already petitioned the FCC to approve the RCA compatible color system, a decision is not expected before early next year, even if written "hearings" are held in-

stead of time-consuming oral hearings. Assuming that a decision is reached by early 1954, the first color tubes will not be ready in any quantity until late 1954, and, even then, it will not be anything like mass production. However, an FCC decision this year is possible and that could mean the production of color sets as well as network programming by spring 1954.

**Q. What plans are being made for color network telecasting?**

**A.** All the networks are giving thought to the matter, but only NBC has announced anything specific. NBC has plans to begin network color telecasting as soon as color standards are approved by the FCC. The network already has two fully equipped color studios and has ordered additional color cameras and color chains to equip five more. A preliminary schedule calls for two evening half hours weekly, with all NBC sponsors getting a chance to telecast at least once not only their shows but their commercials in color. There will also be additional daytime programming from the color studio in the Colonial Theatre, New York, and experimentation and occasional color broadcasts from the other color studio in the RCA Building, New York.

### Unions

**Q. What percentage of network TV production costs are attributable to unionized labor?**

**A.** An average of 60% of TV production costs are the total wages, salaries, fees paid to performers, technicians, other personnel involved in preparing a show for telecasting.

Here's how the production costs on three typical network shows break down:

Cost Components	One-hour live dramatic	Half-hour live situation comedy	Half-hour film situation comedy
Cast (all talent)	23.0%	32.75%	23.5%
Music (all costs)			4.0%
Script	8.5%	14.00%	10.0%
Supervision-Direction	9.0%	7.75%	4.5%
Below-the-line costs*	17.7%	8.80%	21.8%
<b>TOTAL</b>	<b>58.2%</b>	<b>63.30%</b>	<b>63.8%</b>

\*Figures for below-the-line costs represent union labor only. Below-the-line costs are the package price which networks charge for rental of their rehearsal halls or facilities. This package price includes the network's working crew, which is often larger than the minimum crews required by union demands.

# KTXL - TV CHANNEL 8 SAN ANGELO, TEXAS

The business capitol of West Texas is a one station market

whose coverage area has a buying power of \$244,869,000.00,

retail sales, \$196,194,000.00 . . . . Approximately 66,660 families

are included in the viewers circle of KTXL-TV.

San Angelo, Texas is the largest inland wool market in the world. . . .

"It's Round Up Time" for buyers in this fabulous western

market, of practically unlimited buying power.

Sales Representative, O. L. Taylor Company. Station facilities include:

**DuMont Transmitter 5 K.W. Oak**

**143 Foot Tower with RCA 6 Bay Antenna Bay.**

**J. J. PHILLIPS AND SON, MANUFACTURING CO.  
SAN ANTONIO, TEXAS**

# KTXL-TV

OFFERS THE BEST IN EQUIPMENT, PROGRAMS AND EXPERIENCED PERSONNEL

**WESTEX TELEVISION COMPANY**

P. O. BOX 1065, SAN ANGELO, TEXAS

**Q. Which are the unions that control network TV costs?**

**A.** Three major unions control most of the "direct" labor costs:

• *National Association of Broadcast Employees and Technicians (NABET)*: This union, a CIO affiliate, has contracts with ABC and NBC covering engineers and technicians, as well as cameramen. Will be renegotiating for ABC studio cameramen in 1953.

• *International Brotherhood of Electrical Workers (IBEW)*: CBS cameramen and technicians are members of this union, an affiliate of AFL.

• *International Alliance of Theatrical Stage Employees (IATSE)*: This union sets the scale for Du Mont cameramen, technicians, stage hands. Various components of IATSE (an AFL affiliate) will be negotiating for new contracts in 1953 as follows:

1. *ABC*: New York Sound Effects Union; New York Wardrobe Mistresses and Handlers—September 1953.
  2. *CBS*: Scenery Expeditors Union—includes special effects expeditors, scenery expeditors, catalog photographers; New York Wardrobe Mistresses and Handlers—September 1953.
  3. *Du Mont*: Completed negotiations and signed contracts early in 1953 with IATSE technicians and stage hands.
  4. *NBC*: New York Wardrobe Mistresses and Handlers—September 1953.
- Other unions involved with "direct" labor costs are:

• *Local 230 of the Brotherhood of Painters and Paperhangers, AFL*: Includes art directors, assistant art directors, letterers, art machine printers. This union will be negotiating for a new contract with CBS in December.

• *Local 829 of the United Scenic Artists, AFL*: Negotiated a new two-year contract with the four TV networks to be effective through 31 March 1955. The contract granted the following weekly salary increases to members of the union: \$15 to scenic designers, \$7.50 to costume designers, \$15 to assistant costume designers, \$10.40 to scenic artists. These raises represent an over-all 10 to 12% rise in labor costs involved.

The "talent" unions are:  
• *Screen Actors' Guild (SAG)*: Negotiated a contract with the New York Film Producers' Association on 2 March 1953 putting into effect the principle of re-use payments to actors in film TV commercials. (See summary of SAG terms on page 193.)

• *American Federation of TV and Radio Artists (AFTRA)*: Negotiated a contract with ABC, NBC, and CBS to cover transcriptions in television, which had not been covered in previous agreements. The contract, effective 1 July 1953, is based upon a scale of re-use payments for electrical transcriptions over various types of TV programing and commercials not covered by SAG jurisdiction.

• *American Federation of Musicians (AFM)*: A jurisdictional dispute between AFM and AFTRA, localized in Hollywood, arose in spring 1953 over singing musicians and musicians who are also m.c.'s. James C. Petrillo, president of AFM, ordered musicians who had previously been covered by AFTRA because of their singing or m.c. activities, to drop AFTRA membership.

Local 802 of AFM, which deals with the networks, will be negotiating for new contracts in January 1954. The union's ultimate aim is to establish re-use payments as a protection against recorded substitution.

• *Television Writers of America (TWA)*: This union won the NLRB-authorized election from the Authors' League of America (ALA) in spring 1953, and will probably negotiate for new contracts for its members soon.

• *Radio and Television Directors Guild (RTDG)*: Achieved new contracts representing a 10% salary increase for network staffers in 1952.

**Q. What is the union outlook in television for the near future?**

**A.** As new categories of TV employes arise in this fast-growing industry, the established unions are quick to recruit membership. Jurisdictional disputes among the unions occur continuously, but are likely to arise with less frequency as the television unions consolidate their power. Every contract expiration date represents inevitable demands for higher wages or different working conditions.

Two major trends will need to be established to keep television production costs from rising beyond the advertisers' reach: (1) the unions involved will have to key their demands to the problems of this industry and realize that sponsors' budgets have been stretched beyond the point of elasticity; (2) advertising agencies will have to develop a uniform labor policy, and prepare to act together.



# Something new to view

In

## PITTSBURGH

All Eyes Are On

### CHANNEL 53

IN

### 1953



# WKJF-TV

PITTSBURGH 11, PENNA.



PITTSBURGH'S PIONEER

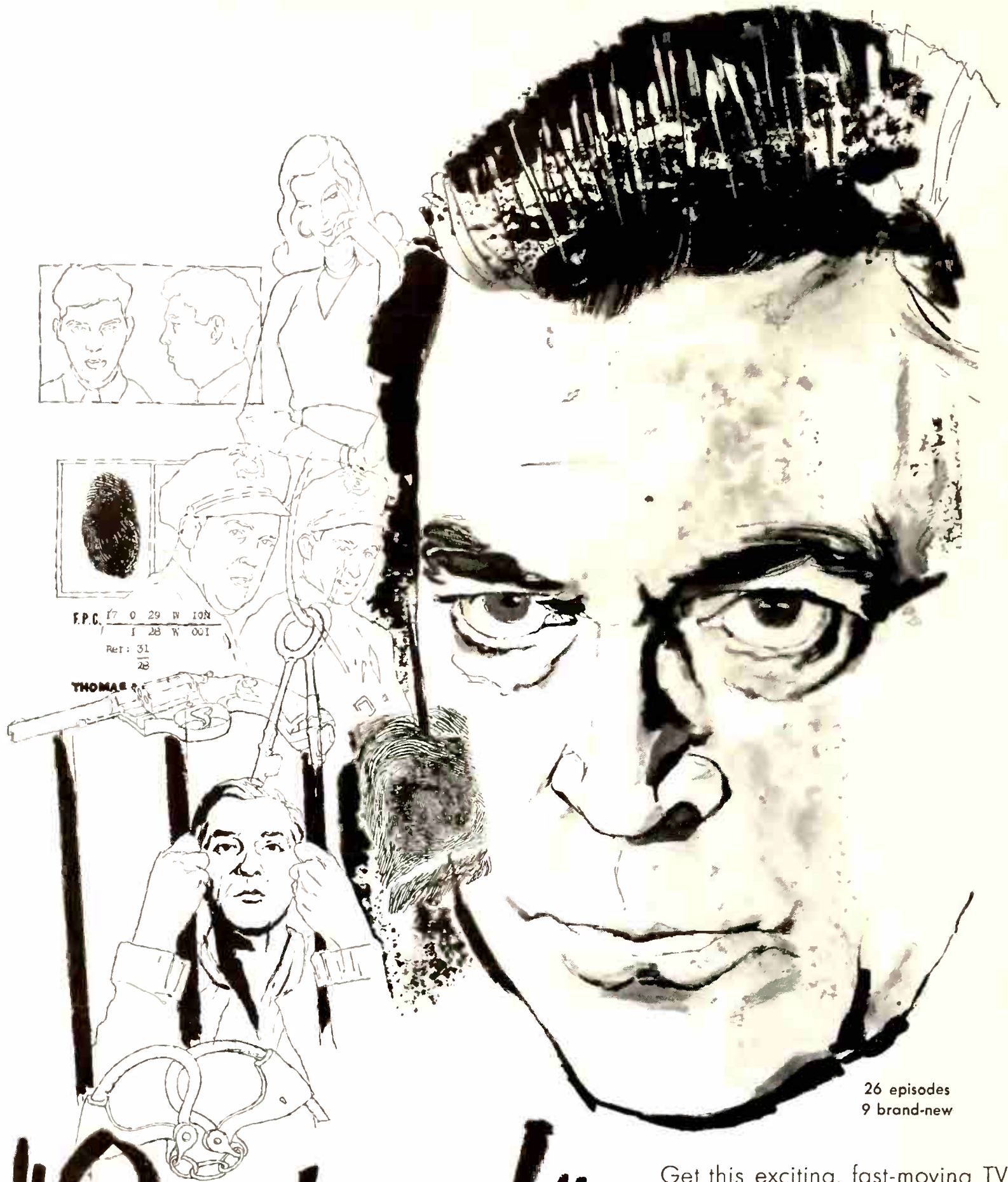
UHF TELEVISION STATION

TAKING PITTSBURGH OUT OF  
THE SINGLE STATION CATEGORY

National Representation

W E E D T E L E V I S I O N





26 episodes  
9 brand-new

# "Captured"

Get this exciting, fast-moving TV dramatic film series for exclusive sponsorship in your city. A smash hit as **GANGBUSTERS** on network—now released locally in new format...

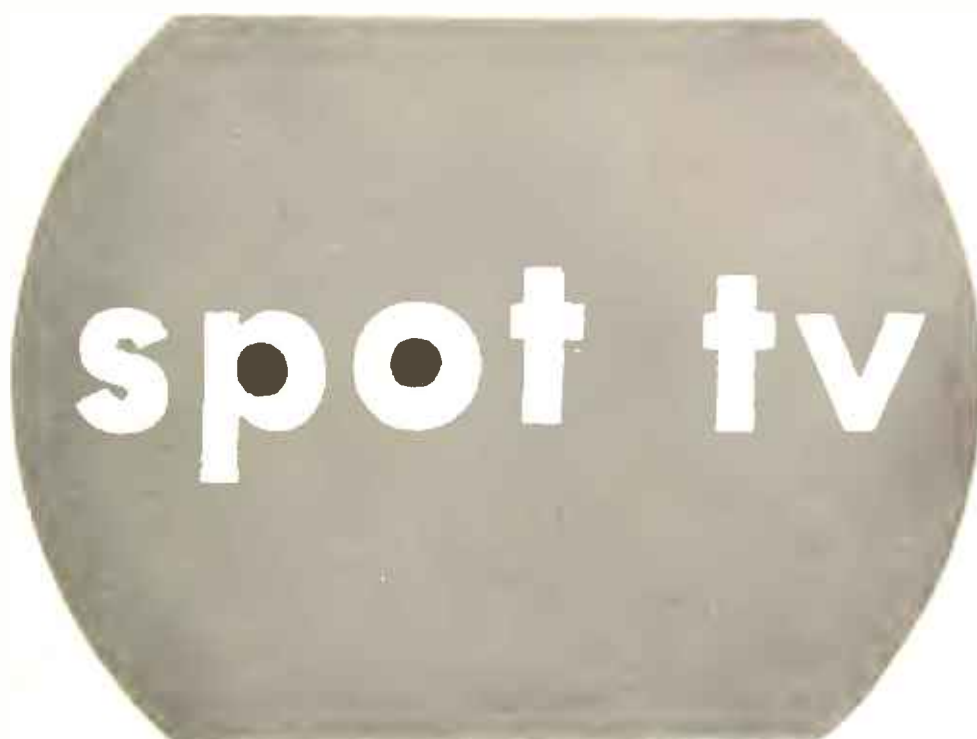
with **CHESTER MORRIS** as host. This profit-proved program includes full-scale promotional support in *all* markets.

Call, write or wire

**NBC** FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES • In Canada RCA Victor Company Ltd., Montreal and Toronto



## ON THE HORIZON: NEW STATIONS, NEW PRICES, COLOR

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

- Q.** *What's the spot TV availability situation today? . . . . . page 192*
- Q.** *What effect are the new TV stations having on spot plans? . . . . . page 192*
- Q.** *How can an advertiser evaluate the new TV outlets? . . . . . page 192*
- Q.** *How can spot budgets be revised to cover new TV stations? . . . . . page 196*
- Q.** *Should advertiser film spot commercials in color now? . . . . . page 196*
- Q.** *What effect is the SAG contract having on spot TV? . . . . . page 200*
- Q.** *What use are advertisers making of 10-second I.D.'s? . . . . . page 200*
- Q.** *Are there any notable trends in syndicated TV films? . . . . . page 201*
- Q.** *To what extent are clients spot placing custom-made film shows? . . . . . page 203*

## Availabilities

**Q. What will timebuyers find true of the spot TV availability situation this fall?**

**A.** Timebuyers on the prowl for choice availabilities in both new and mature TV markets face the following general outlook for fall:

1. *Morning slots:* TV spot availabilities, unlike spot radio, are plentiful in the morning hours. One rep salesman stated to SPONSOR:

"With the exception of a few high-rated chainbreak slots, the earlier you go in seeking TV availabilities, the more there are. TV has made some real gains in the morning, but it has a long way to go before it catches up with radio's hold on the breakfast audience listeners."

And just as some ad agencies are slow to look for nighttime radio availabilities, so agencies like Young & Rubicam, J. Walter Thompson, Sullivan, Stauffer, Colwell & Bayles, N. W. Ayer, and Benton & Bowles are cautious about advising clients to enter morning TV—unless a really well-rated buy comes along.

"Outside of a spot next to NBC TV's *Today* or CBS TV's *Arthur Godfrey*," one lady timebuyer said. "what's worth

buying in the morning at TV prices?"

2. *Afternoon slots:* There's a definite tightening of availabilities after the noon hour and before the evening TV kid shows. Particularly hard to find are chainbreak or announcement slots adjacent to well-rated network daytimers like the CBS TV soap opera block, *Garry Moore* and *Double or Nothing*, and NBC TV's *Welcome Travelers* and *Kate Smith*.

Also on the hard-to-get list are good availabilities in women's-appeal participation shows, particularly locally produced TV shows that deal with cooking and homemaking tips. (See "What advertisers should know about TV homemaker programs," 4 May 1953 SPONSOR, page 36.)

3. *Evening slots:* Here's where the hottest buying competition lies, in both old and new TV markets. Most timebuyers ask first for "Class A nighttime chainbreaks" when doing their fall buying. Result: Good nighttime slots are very scarce and are snapped up as fast as they become available.

Said a rep firm sales executive: "Few spot TV advertisers who are holding down good nighttime slots are taking a summer hiatus this year, as compared to 1952. They don't want to run the risk of losing their franchises in the fall—even when their con-

tracts might allow them a summer vacation. Thus there are fewer availabilities at night in the large, well-established TV markets than ever."

## New TV stations

**Q. What effect are the new post-freeze TV stations having on spot TV?**

**A.** The newest crop of TV stations are making three major changes in client plans for fall spot video:

1. *Expanded national coverage:* Last summer, there were 108 TV stations serving 63 U.S. video markets. As this issue of SPONSOR went to press, there were about 185 operating TV stations (VHF and UHF) in very nearly twice as many markets. Nearly 80% of the nation's homes now lie within range of TV, and nearly 53% of U.S. homes are TV-equipped (CBS TV figures). In simple advertising terms, the addition of new TV outlets means that TV spot advertisers can now achieve near-national coverage (as far as the U.S. population is concerned) from TV and no longer must look at it as an effective-but-circumscribed medium.

2. *New time buying opportunities:* With the new crop of stations have come a new batch of spot availabilities. They fall rapidly into the general patterns of day and night availabilities as outlined above. But they are doing a lot to ease the squeeze for choice time slots, particularly where new stations go on the air in an existing one-station market like Pittsburgh or Kansas City.

3. *Bigger ad budgets:* With more TV stations constantly appearing on the U.S. map, spot TV budgets these days are in a state of real flux. "Every time we prepare an estimate of TV spot costs for a national campaign," a BBDO timebuyer told SPONSOR, "we find we have to revise the figures upwards every couple of weeks."

**Q. How can advertisers evaluate TV stations from the standpoint of spot TV?**

**A.** The value of a new outlet in a spot TV advertiser's campaign varies widely. It depends mostly on who the client is and what he's trying to accomplish with his air advertising.

Some advertisers—like Bulova, Benrus, Gruen, the leading tobacco firms, and national and local beer companies—are quick to buy spot TV schedules

## KEY SPOT TV TRENDS

### FRANCHISES

*Having learned that good TV time is quickly sold, top TV spot clients like Bulova and P&G are losing no time buying many of new stations*

### BUDGETS

*Advertisers are generally planning larger TV spot budgets for fall, to cover rate increases on old stations, buy campaigns on the new ones*

### COMMERCIALS

*Smaller casts are used in commercials, due to re-use payment scales of SAG contracts. Some advertisers are now filming for TV in color*

### I.D.'s

*More use is being made of 10-second I.D. announcements in spot TV. Many large stations are completely sold out in nighttime I.D.'s*

### FILM PROGRAMS

*TV clients have plenty of choice these days. About four times as many film programs are being produced this year as were made in '52*



# SUMMARY OF SAG RATE SCALE FOR FILM COMMERCIAL TALENT

as compiled by Transfilm Inc

## I - COMPENSATION FOR THE WORK SESSION:

(Rates shown are for commercials made for one designated sponsor)

CLASSIFICATION	AMOUNT	HOUR WORK SESSION
ON-CAMERA ACTORS AND SINGERS	\$70.00	8
OFF-CAMERA ACTORS	\$45.00	2
OFF-CAMERA ACTORS employed for spots intended only for Class C use	\$35.00	2
OFF-CAMERA SOLO SINGERS	\$45.00	4
OFF-CAMERA SOLO SINGERS employed for commercials to be used only in Class C	\$35.00	4
OFF-CAMERA GROUP SINGERS - 2 - 4	\$30.00 per person	4
OFF-CAMERA GROUP SINGERS - 5 and over	\$25.00 per person	4

\*\*\*\*\*

## II - COMPENSATION PER UNIT RESULTING FROM THE WORK SESSION:

CLASSIFICATION	AMOUNT
ON-CAMERA ACTORS AND SINGERS	\$70.00
OFF-CAMERA ACTORS AND SOLO SINGERS	\$45.00
OFF-CAMERA ACTORS AND SOLO SINGERS, if commercial is used in Class C only	\$35.00
OFF-CAMERA GROUP SINGERS - 2 - 4	\$30.00 per person
OFF-CAMERA GROUP SINGERS - 5 and over	\$25.00 per person

\*\*\*\*\*

## III - COMPENSATION FOR USE AND REUSE - PROGRAM COMMERCIALS AND SIGNATURES CLASS C AND B - - ON CAMERA AND OFF CAMERA

(Rates are for unlimited use in each 13-week cycle except where otherwise noted)

	CLASS C		CLASS B	
	ON CAMERA	OFF CAMERA	ON CAMERA	OFF CAMERA
Actors and Solo Singers	\$105.00	\$ 80.00	\$140.00	\$90.00
Actors and Solo Singers (if 26 consecutive weeks are guaranteed)	\$185.00	\$140.00	--	--
Group Singers - 2 to 4 voices - per person	See Note	\$ 30.00	See Note	\$40.00
Group Singers - Over 4 voices - per person	See Note	\$ 25.00	See Note	\$32.50
Signature Singers - Solo	See Note	\$ 80.00	See Note	\$90.00
Signature Singers - 2 to 4 voices - per person	See Note	\$ 32.50	See Note	\$45.00
Signature Singers - Over 4 voices - per person	See Note	\$ 27.50	See Note	\$37.50

(NOTE: Rate for Group Singers and Signature Singers ON CAMERA are same as those for Actors and Solo Singers ON CAMERA in each respective class)

\*\*\*\*\*

## IV - COMPENSATION FOR USE AND REUSE - PROGRAM COMMERCIALS AND OPENINGS AND CLOSINGS - - CLASS A

(Guaranteed Uses must take place during one 13-week cycle)

	ON CAMERA							
	1st USE	EACH SINGLE REUSE	3 USE GUARANTEE	8 USE GUARANTEE	13 USE GUARANTEE	UNLIMITED USE FOR EACH 13-WK. CYCLE	UNLIMITED USE FOR EACH 26 CONSECUTIVE WEEK CYCLE	13 USES IN 26 CONSECUTIVE WEEKS
Actors & Solo Singers	\$70	\$50	\$150	\$350	\$500	\$650	\$1150	-
Openings & Closings (including lead-ins and lead-outs)	\$70	\$50	\$150	\$350	\$400	-	-	\$570

\*\*\*\*\*

## V - COMPENSATION FOR USE AND REUSE - PROGRAM COMMERCIALS, OPENING & CLOSINGS, SIGNATURES - - CLASS A

(Guaranteed Uses must take place during one 13-week cycle)

	OFF CAMERA								
	1st USE	EACH SINGLE REUSE	3 USE GUARANTEE	8 USE GUARANTEE	13 USE GUARANTEE	UNLIMITED USE FOR EACH 13-WK. CYCLE	UNLIMITED USE FOR EACH 26 CONSECUTIVE WEEK CYCLE	13 USES IN 26 CONSECUTIVE WEEKS	UNLIMITED USE FOR \$2 CONSECUTIVE WEEKS
Actors & Solo Singers	\$45	\$35	\$105	\$255	\$350	\$485	\$865	-	-
Openings & Closings (including lead-ins and lead-outs)	\$45	\$35	\$105	\$255	\$280	-	-	\$415	-
Group Singers 2-4 voices	\$30*	\$20*	\$ 55*	\$110*	\$150*	\$210*	\$390*	-	-
Group Singers - over 4 "	\$25*	\$17.50*	\$ 45*	\$ 90*	\$125*	\$165*	\$300*	-	-
Signature " - Soloist	-	-	-	-	-	\$135	-	-	\$450
Signature " 2 - 4 voices	-	-	-	-	-	\$ 67.50*	-	-	\$230*
Signature " over 4 "	-	-	-	-	-	\$ 60*	-	-	\$200*

NOTE: Rates for Group Singers and Signature Singers ON CAMERA are the same as those listed in Table V for Actors and Solo Singers.

NOTE: These are key items, not full rate list. †Unlimited use in 13-week cycle ‡Unlimited use for per... \*Per person

on new TV stations, both VHF and UHF. These advertisers are looking for franchises and will often buy at a high cost-per-1,000—knowing that the set penetration of the market will ultimately improve.

TV set manufacturers—like Crosley, Westinghouse, Philco, and GE—also hop on the newest TV bandwagons since they want to establish their TV set brand names while a new TV market is undergoing its initial rapid viewer expansion.

But other advertisers—like the big soap firms, the food companies, and several of the manufacturers of products bought by women (cosmetics for example)—will often wait on the sidelines. These advertisers watch for costs-vs.-set-penetration to reach a particular level since most of them are not interested in establishing franchises at a high price.

**Q. What yardsticks are used in buying new TV stations by advertisers who do not want to establish franchises on all new outlets?**

**A.** As mentioned above, there's no master formula that works equally well for all advertisers. "It's a question of applying judgment against the facts of the new station's growth and your client's sales problems," a Biow researcher said.

There are, however, some important criteria which have a general bearing on when a new TV station is "ready." Here are five principal questions agencies ask before buying as compiled by SPONSOR from interviews with a number of leading agency timebuyers and researchers:

1. *What's the degree of set penetration?*—Obviously penetration is going to be high in a mature VHF one-station market into which a new VHF station comes. Just as obviously, it's going to be low (although it grows quickly) in a brand new TV area. Since most new stations go on the air with a roughly similar base rate (of somewhere around \$100 to \$250 an hour), the resulting cost-per-1,000 of rough circulation (station cost vs. sets-in-market) varies widely. Clients, however, must set their own "break-

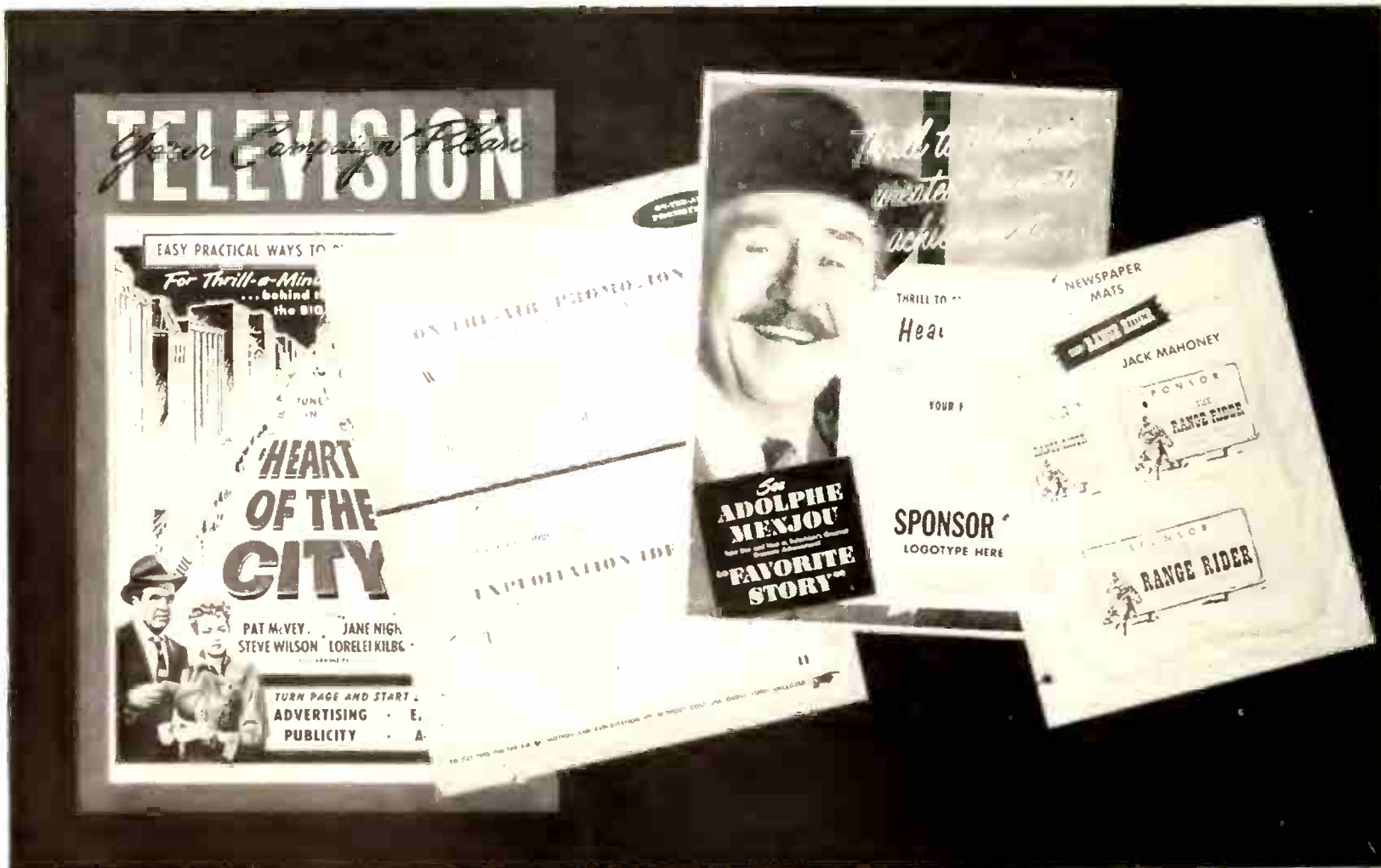
even" point here—P&G, for instance, prefers not to buy until there are some 30,000 sets in a market—since it depends entirely on how important the new market or existing market is to a company's sales picture.

2. *What's the degree of UHF conversion?*—Of the new TV stations coming into the top 28 existing one-station markets in the U.S. (see section on Network TV, page 173), as many as 20—or over 70%—will be UHF stations. A standard VHF set must be converted to receive the signal, through the use of a new antenna and a conversion unit or tuning strip. Counting the existing VHF sets in an established market as the "circulation" of a new UHF station is highly misleading. What really matters is how many have been converted to receive UHF. NBC figures there will be "as many UHF stations as there are VHF by the end of the year."

3. *What are the degrees of overlap with other TV?*—Although the FCC has tried to avoid overlaps, several of the newest TV markets also receive signals from VHF stations in large

Hollywood-type hoopla is now a standard item in TV films. Producers like Ziv and film syndication services of NBC and CBS video webs offer advertisers a wide choice of movie promotional aids designed to

increase impact of TV film shows. Others, like Guild Films, United TV Programs, March of Time, and MCA-TV, have equally-extensive merchandising and promotional aids for buyers of spot-placed TV films



nearby cities. A Y&R research executive points out: "If the overlap is heavy, there will be a lot of VHF TV sets already in the market—but the rate of conversion to UHF, because of the overlap, is likely to be much slower. Advertisers who buy a new UHF station may wait a long time before their cost-per-1,000 drops appreciably if the market already receives several VHF stations."

4. *What's the potential of the area for TV sets?* This is a concept so simple that many advertisers overlook it. Let's assume there are two new stations in two new markets. In both markets, there are 50,000 TV sets. But the total number of homes in the first market is 300,000 and in the second there are only 75,000 all told. The first TV market will still have plenty of room to grow; it's only 16.5% saturated. The second market is already slowing down: it's 66.8% saturated. While this shouldn't stop an advertiser from buying *both* stations, researchers feel, it certainly indicates which station is going to have the largest audiences in the long run.

5. *Does the market need TV spot coverage now?*—Apart from the desire to establish spot TV franchises on any new TV stations in both old and new TV areas, sponsors should always consider carefully whether or not an expenditure for TV spot in an area is likely to produce a worthwhile sales return. An improved distribution set-up in an area may have to precede a TV spot campaign.

**Q.** What is the formula used by most new TV stations in setting up their rate structure?

**A.** Usually, a new TV station's basic one-hour rate is a compromise between what the traffic will bear and the minimum profit margin for the station. In terms of dollars, the one-hour rate usually starts at around \$100 (for Class A one-time shot) for either a new station in any new market or a new UHF station in an existing VHF market. Depending on the size of the market and its growth potential, the starting rate can go up to about \$200.

The rate increases are geared to set growth, using a series of "escalator" levels.

Here's a typical example of this "escalator" pricing:

In Houston—an established VHF market—KNUZ-TV is due to take to

the air in mid-August. KNUZ-TV will be a UHF station. Its basic one-hour rate will be \$110 and its minute rate \$22. This has been calculated against an expectancy of some 10,000 "converted" (to UHF) sets in the market.

As sets equipped to receive the UHF outlet increase in the Houston area, this rate will go up \$10 per hour and \$2 per minute for each additional 1,000 sets. When the number of UHF-receiving sets in Houston hits a level of 35,000 the hourly rate will be set at \$350 and the minute rate at \$70. What hap-

pens after that is anybody's guess, but there will probably be other periodic rate hikes as UHF penetration grows.

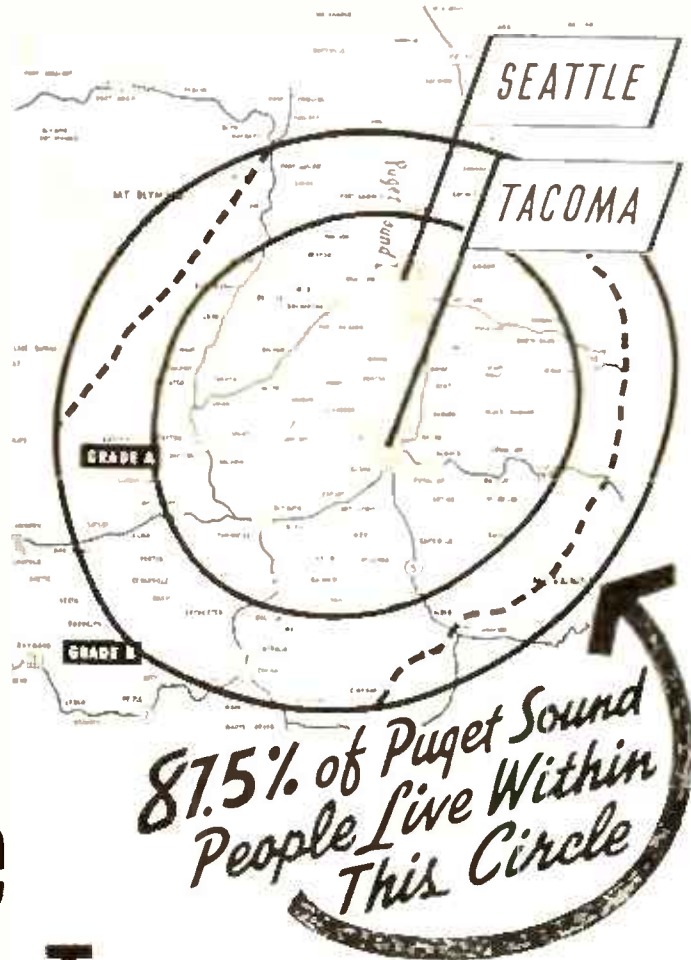
Networks, incidentally, also play a role in determining the rate structure of new TV stations. Through the Station Relations departments at the major TV nets, network executives often offer advice based on rate formulas which have proved successful for O&O stations and affiliates.

**Q.** To what extent are advertisers placing spot TV campaigns on

Coverage Area of KMO-TV, Channel 13, As filed with the FCC, January 1953.

Effective Radiated Power—95,500 watts!  
Antenna height above sea level—951 feet!!

**HEIGHT** means might in this Puget Sound Area, and KMO-TV with the tallest TV Tower in the area has the **HEIGHT** for a mighty good signal into the 263,000 TV sets in this 10-county Puget Sound region!



Cover  
Seattle

with low Tacoma rates!

Buy

**KMO-TV**

Lucky CHANNEL



Represented Nationally by  
The Branham Company

Tacoma,  
Wash.

### **the newest crop of video outlets?**

**A.** The whole picture of TV spot buying on new outlets is changing so rapidly that it's difficult to trace clear patterns. However, here are some new trends:

*New stations in old markets*—Because there is already a sizable set saturation in an existing market, a new station in a mature TV area usually does all right for itself. WENS, a new UHF outlet in the Pittsburgh area, is a good example. The station's rep firm (Petry) told SPONSOR that as of mid-June WENS was already 80% sold out, both in spot and network TV time.

Among WENS "charter" spot advertisers: Coca-Cola, Benrus, Bulova, Nash, Pontiac, Sealtest, Sunoco, Rival Dog Food, Alliance Manufacturing, Lever Bros., Welch's Wine, and Fort Pitt Beer. WENS, of course, is helped enormously by the fact that Pittsburgh has hitherto been a one-station market and the rate of UHF conversion is high. Also a help is the fact that WENS is affiliated with both CBS and ABC video webs and thus has plenty of high-rated adjacencies to offer spot buyers.

*New stations in new markets*—This is something else again. Most of the small-town TV stations now going on the air are having to hustle hard for new national spot TV business. Reason: Buyer resistance. A veteran timebuyer told SPONSOR: "I'll be darned if I want to buy into a new TV market at a cost of \$10- or \$15-per-1,000 homes where the total population of the market is less than 100,000. Costs like that are only justified in the larger new TV markets where there is plenty of growth potential." As a result of this typical attitude, many of the new crop of video outlets in the smaller markets are sailing fairly close to the wind, subsisting on a diet of local advertising, low-pay network revenue, and some national spot advertising clients.

**Q. What sort of advance budget provision can an advertiser establish to cover the anticipated costs of new spot TV rate increases?**

**A.** The simplest way, of course, is just to add more dollars to an ad budget as rate increases occur.

Many advertisers, however, prefer to make up their ad budgets well in advance, and this policy creates a sizable headache. No one can predict with any

accuracy just when and where TV spot rate hikes will occur, and how big they will be.

The New York headquarters of one of the biggest radio and TV agencies gave SPONSOR its own private formula for covering rate increases:

"We're suggesting to our clients in spot TV that they set aside at least 5% of their spot video budget as a reserve for the latter half of 1953," one of the agency's media experts said. "We figure that this will cover rate hikes in both new and old markets. From there on, a reserve of about 2½% for 1954 should cover almost any rate increases."

Some other agencies, like Biow and Y&R, are meeting the problem by making forecasts of set penetration in new markets and then predicting rate increases based on the penetration forecasts. This is a sort of calculated gamble, using as the "form chart" a study of how rate increases came about in the older pre-freeze markets. Then, well in advance of an anticipated price hike, clients are told to get ready for one and to increase budgets periodically (every 13 weeks or so) as needed.

Neither method is perfect, but each serves a useful purpose in keeping clients on their toes and on the lookout for rate increases.

### **Spot TV rates**

**Q. What changes, if any, are expected in spot TV rates this fall?**

**A.** Spot TV rates are expected to be reasonably steady this fall among older, pre-freeze TV outlets in mature markets. Some changes however are expected, and those primarily during the class A evening hours.

The changes won't occur among more than 10 or 15% of the total number of older TV stations. And even then, they won't amount to more than about a 5%-or-less price hike, most reps predict.

Rate increases will be more sizable among the post-freeze group of new TV outlets in new TV markets. At these stations, as they have been in the past, TV rates will be tied more or less to set growth in the TV markets. But there's no accurate formula for anticipating these spot TV increases.

This rule of thumb however may be useful: According to a number of station reps queried by SPONSOR, when-

ever a major TV network feels it's time to hike the network rates on its newest TV affiliates (due to growth of the number of TV sets in a market) a corresponding and relatively similar rate hike is likely to be made in spot TV prices.

Rate increases on new VHF TV stations in old TV markets are expected to follow a pattern roughly similar to that of the pre-freeze stations. That is, if the station is an additional VHF station coming on in an existing VHF market, it usually starts out at a rate about the same as its older competition. This rate will hold for some time. However, if the arrival of a second station sets off a new round of set buying, both stations may eventually boost their rates.

As far as rate hikes among new UHF stations in old markets are concerned, this depends entirely on the rate of conversion among VHF owners to UHF. Pricing adjustments will resemble those of any new TV station in a brand new TV market.

### **Color TV**

**Q. Will color TV be a factor this fall in spot TV air advertising?**

**A.** As far as the spot TV advertising plans of those agencies and clients contacted by SPONSOR were concerned, color TV was "being discussed"—but did not feature as a major item for fall campaigns.

**Q. Can an advertiser shoot TV spot film commercials in color right now in order to make a simple change-over if color TV comes anytime soon?**

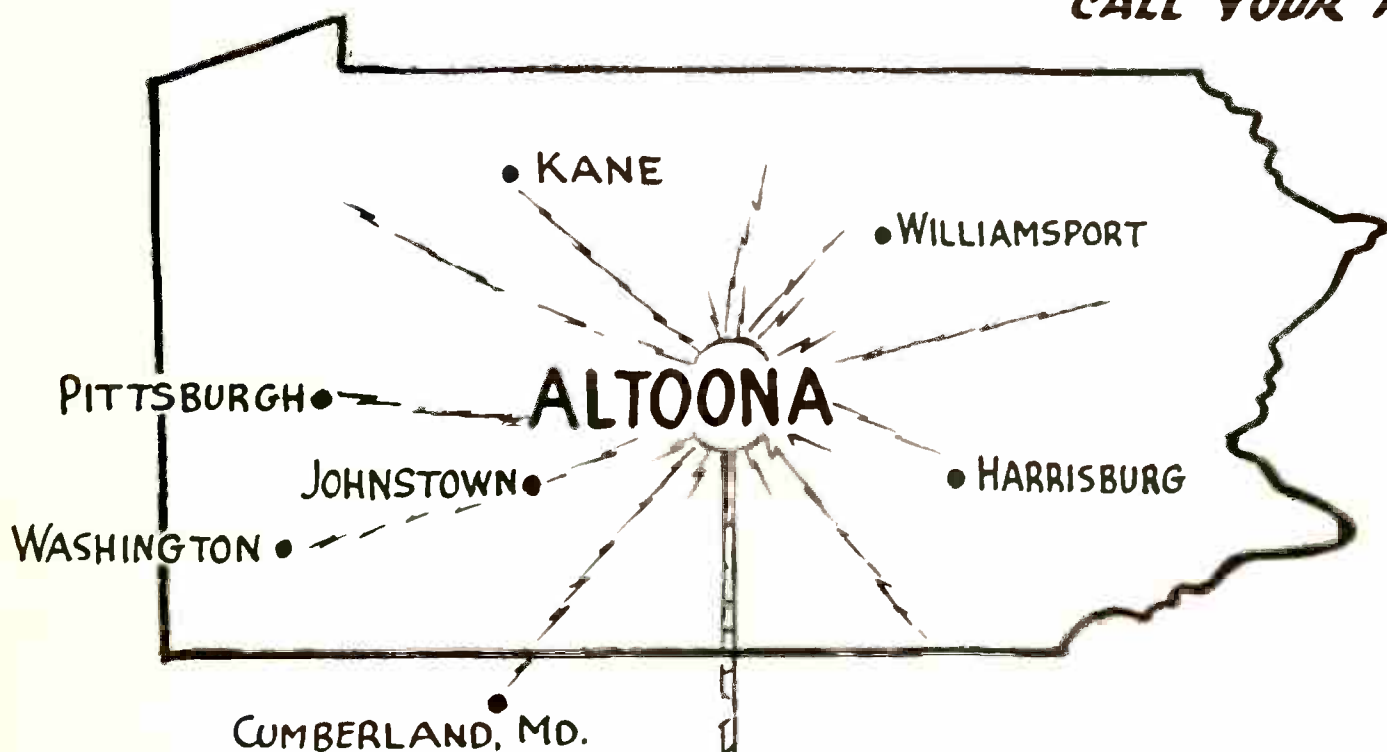
**A.** Indeed he can. Most of the leading TV commercial film producers will tackle a color assignment if a client wants his films that way. Meanwhile, standard color movie film (Technicolor, Kodachrome, and so on) televises nicely into a rich black and white on standard TV equipment. Whether the color film in use now will prove suitable for televising in color is somewhat in doubt however until it's known just what the final color system will be.

**Q. Are any leading TV advertisers currently making color films?**

**A.** A few. But so far it's mainly experimental, although some film pro-

# Now! THE MOST POWERFUL TELEVISION STATION *in the East*

FOR DETAILS OF SUPER-COVERAGE  
CALL YOUR H-R MAN



316,000  
WATTS  
ERP

**WFBG-TV**

ABC · NBC · DUMONT  
CHANNEL  
10

ALTOONA, PA.

JACK SNYDER, Managing Director

H-R Television, Inc.

# KDYL MERCHANDISING

Hits the "Bullseye"  
in Sales Results



## What KDYL's Merchandising Organization Offers You:

- Startling Point-of-Purchase Displays.
- Letters, Brochures and Mailers to Grocery and Drug Retail Outlets.
- Close Alliance with Brokers and Distributors.
- Follow-Up Sales Surveys

Coordinated calls by KDYL's merchandising team to brokers and retailers, plus strategic placing of these eye-catching "bullseye" display pieces—with your product attached—means powerful merchandising support in the fast-growing Intermountain West.

Write for details, or  
see your Blair man  
TODAY



Salt Lake City, Utah

National Representative: John Blair & Co.

ducers like Ziv have long been shooting in color. Here are a few last-minute color air advertising developments:

**Camels**—R. J. Reynolds plans to do a series of color film commercials at Transfilm, New York. Primarily they are trial runs for Reynolds and the Esty agency to get the feel of working with color problems. Chesterfield is reported "thinking" about a color film schedule.

**P&G**—Giant bellwether of the radio and TV industry, Procter & Gamble recently announced that the Compton Agency would supervise the filming of its *Fireside Theatre* in color, although most of the first-run (on NBC TV network) showings of these color films will come before advent of color TV, in regular black and white. Both P&G and producer Frank Wisbar, however, feel that color will add to the show's value on syndicated spot TV reruns.

**Colgate**—No spot commercial shooting schedules have been set yet, but Colgate has completed some experimental color footage of its various products just to see how the firm's drug-and-toiletry lines look on tinted film. With this as a base, some trial commercials may be made this fall.

### Q. Are there any new developments in the field of color film commercials?

**A.** Yes. Probably the biggest: Eastman Kodak recently announced an as-yet-untitled color film stock (Color Negative Type 5248) available in 35 mm. size, which is almost as fast as slow, fine-grain black-and-white stock. This means that commercial film producers can shoot color TV movies for advertisers with almost the same studio lighting facilities now involved in the making of black-and-white commercials today.

"Anyone familiar with color photography will recognize what a significant step forward a faster-emulsion color film will be in the future developments of spot color video," the production chief of a leading commercial film company told SPONSOR.

### Q. How much more does it cost to film commercials in color?

**A.** Not as much as you'd think. According to film experts the extra costs of color film are chiefly for the raw film stock (which costs about 12.5¢ per foot as compared with 4.5¢ per foot for black and white) and the

handling (color film must be processed and cut with more care and expense than b&w film).

In terms of dollars, the extra expenses involved in filming the average one-minute announcement (a medium-budget, live-action commercial for a single product) in color come to about 20 to 25% additional.

### Q. Is it necessary to get into the color film commercial act right now?

**A.** This is a matter for each advertiser to decide for himself.

If an advertiser starts shooting spot TV film commercials in color within the next several weeks, he must realize that he is taking a calculated risk, most film industry sources feel.

As pointed out above, a TV client can order his next batch of film commercials done in color today—but it will cost him more money. And although he'll be able to show them today in black and white, there's no TV outlet—network or spot, as SPONSOR went to press—where he can air them in color on a regular commercial basis and no guarantee for the future that present color film standards will match future TV color standards.

Besides, by the time color TV *does* arrive officially, his copy approach or basic commercial ideas may have changed radically and his backlog of color films will be out of step with his advertising in non-TV media.

## Commercials costs

### Q. Will talent costs of spot TV film commercials be higher this fall?

**A.** They will. Since last March, agencies and advertisers have been shooting their TV commercials in accordance with the provisions of the new Screen Actors Guild contract.

In earlier reports (see SPONSOR 23 March 1953 and 29 June 1953), it's been pointed out that pre-SAG-type commercials can still be done—if the advertiser and agency understand fully the ins and outs of the SAG scales. Generally speaking, however, most agencies will find that talent costs of commercial films will be running them from 10 to 50% more this fall as compared with last. That's the opinion as of now. (For summary of talent scale in new contract, see page 193.)

# Smullin TV Stations

... Cover Northwestern California Southern Oregon. Let Blair-TV tell you how one billing reaches two growing markets (\$322,125,000 Retail Sales).

## KIEM-TV

Channel 3, 14,600 watts ERP  
Eureka, California  
3069 feet above sea level  
1673 feet above average terrain  
3026 feet above Eureka.

## KBES-TV

Channel 5, 29,000 watts ERP  
Medford, Oregon  
2169 feet above sea level  
429 feet above average terrain  
840 feet above Medford.

### MARKET AND SALES DATA *Area within 10 DBU or 100 UV/M (based on FCC Engineering Standards)*

COUNTY	POPULATION	PERSONS PER FAMILY	FAMILIES	RETAIL SALES
Curry	6,400 *	2.89	2,214	\$ 6,020,000 *
Jackson	65,200 *	3.05	21,377	83,633,000 *
Josephine	29,200 *	3.06	9,543	39,541,000 *
Klamath (2/3 county)	27,700 *	3.12	8,872	39,640,000 *
Douglas (1/6 county)	10,600 *	3.45	3,057	12,087,000 *
**Del Norte	13,290	3.	4,430	12,281,000
**Humboldt	82,750	3.13	26,437	100,623,000
**Trinity	3,004	2.75	1,092	1,934,000
**Mendocino (1/8 county)	5,420	3.43	1,600	5,688,000
**Siskiyou (8/15 county)	16,984	3.06	5,536	20,678,000
<b>Total</b>	<b>260,548</b>		<b>84,164</b>	<b>\$322,125,000</b>

\*Sales Management Survey, May, 1953

\*\*1953 California State Roster

\*\*\*Consumer Markets 52-53 Edition

### HOW YOU CAN USE YOUR SALES AND ADVERTISING DOLLAR TO SELL YOUR PRODUCT IN THE "SMULLIN TV STATIONS" AREA

★ ONE HALF PAGE, ONE TIME ONLY, IN THE 22 WEEKLY  
NEWSPAPERS PUBLISHED WITHIN THE "SMULLIN TV STATIONS" AREA... \$926.20

★ ONE HALF PAGE, ONE TIME ONLY, IN THE 6 DAILY  
NEWSPAPERS PUBLISHED WITHIN THE "SMULLIN TV STATIONS" AREA... \$480.40

★ ONE CLASS B HALF HOUR PROGRAM ON THE 13 RADIO  
STATIONS OPERATING WITHIN THE "SMULLIN TV STATIONS" AREA... \$268.30

ONE CLASS B HALF HOUR PROGRAM ON "SMULLIN TV STATIONS"... \$130.00

Write, Wire or Phone

# Smullin TV Stations

Box 1021, Eureka, California  
Phone Hillside 3-1621 TWX 16

General Manager: Wm. B. Smullin

National Representative: Blair TV, Inc., New York 17, Chrysler Bldg., 150 E 43rd St., Murray Hill 2-5644

Chicago 11—520 N. Michigan Ave., Su 7-5580 • Los Angeles 28—6331 Hollywood Blvd., Granite 6103 • San Francisco—3010 Russ Bldg., Yukon 2-7068 • Detroit 26—1115 Book Bldg., Woodward 5-3230 • St. Louis 1—134 Paul Brown Bldg., Chestnut 5688 • Dallas—Rio Grande National Bldg., Riverside 4228

Affiliated with CBS Television

**Q. How can an advertiser plan effective TV film commercials within the revised scales of the SAG contract so as to keep costs down as much as possible?**

**A.** Here's how Walter Lowendahl, executive v.p. of Transfilm, one of the three largest producers of commercial video films, summarized the situation for SPONSOR, adding some important advice for cost-conscious advertisers:

"To make sure the SAG contract doesn't spell headaches this fall, it's wise to remember two basic points:

"1. Plan scripts and storyboards to take full advantage of those portions of the SAG agreement which allow the sponsor the maximum talent for the minimum expense.

"2. Secure signed contracts from each actor and extra who is employed to appear in TV commercials before he is photographed."

Smart Sponsors  
SUCH AS  
**STUDEBAKER**

USE  
TV COMMERCIALS  
created by  
*Reid H. Ray*  
FILM INDUSTRIES

WRITE OR CALL  
FOR YOUR  
PERSONAL SCREENING  
OF RECENT  
TV COMMERCIALS

*Reid H. Ray*  
FILM INDUSTRIES  
Chicago • St. Paul  
Hollywood  
Established, 1910

**Q. How do such precepts work out in actual commercial practice?**

**A.** Lowendahl explained further: "On the creative end, cut costs by using as few people as possible in commercials and making as much use of 'off-camera' techniques as possible. By that, I mean voices with no visual appearance of the speaker.

"Where possible, use *extras* whose initial payments are less than those of regular actors and for whom there are no re-use payments. Extras, of course, may only be used within certain well-defined limits which therefore call upon the creativeness of the film announcement planners. Complete knowledge of the SAG contract in this respect is a must.

"Keep production simple. Animation, demonstrations and testimonials, well-planned, can be more effective than lavish casting—and can save money on the heavy SAG re-use payments to actors.

"When it comes to contractual procedure, make sure that your contracts cover every possible contingency that might arise in a spot film production.

"For example: Contract for a performer's service first as an *extra*. Then, if change in production requires that he must be contractually classified as an *actor*, you can always add to the contract. You'll be better off this way than if you've contracted for an actor and then decide that he's going to be an extra because you can't backtrack on spot film contracts—no matter what the player's work turns out to be.

"It's always been a good idea to know exactly what a spot film commercial calls for and to arrange contracts so that a change of plans is possible without running into heavy extra payments. This is more important today than ever before.

"For instance, don't budget a commercial for 'X' dollars based on the services of one actor and then add three off-camera voices at the last minute. SAG re-use payments make this prohibitive now."

**Q. How much can an advertiser actually save by judicious planning based on the new SAG contract?**

See "How to cut TV commercial costs," SPONSOR, 29 June 1953. Article contains picture quiz to test knowledge of how you can best plan commercials in view of new contract.

## 10-second I.D.'s

**Q. Have TV's 10-second "station identification" commercials emerged as a major item in TV spot campaign plans?**

**A.** Yes, as compared with their position last year at this time. The standards proposed for these quickie live-or-film slots by the Station Representatives Association have been approved by virtually every TV station in the United States.

From a client's point of view, the standardizing of requirements (examples: length of copy, where the station I.D. goes) has greatly increased the value of I.D. announcements. From the point of view of TV station reps, the standardization has enhanced the salability of I.D.'s.

A typical summary of the situation was made to SPONSOR by an executive of the Petry rep firm. He said:

"A year ago, when we first standardized our TV I.D.'s and started our first big sales push, the average TV outlet on our list had 50% or more of its I.D. slots still unsold.

"Today, thanks to the fact that an advertiser can now plan his I.D.'s on a national basis with a minimum of local

## FACTS about TV in EL PASO, Texas

More people watch KROD-TV and it is El Paso's Best TV Buy because:

1. Mountain-top transmitter location — 1783 feet above city
2. Channel 4 — 56,300 watts
3. More viewers because better regional coverage, better "home town" coverage, better programming
4. Top network shows
5. More "top rated" film shows
6. More local and live shows; and large, experienced TV staff
7. Unrivalled studio facilities
8. Newspaper affiliation
9. Real "merchandising" program

CBS • DUMONT • ABC

**KROD-TV**  
CHANNEL 4 • EL PASO, TEXAS

ODERICK BROADCASTING CORP.

Dorrance D. Roderick, Chm. of the Board

Val Lawrence, Dick Watts,  
Pres. & Gen. Mgr. TV Sales Manager

Call your nearest  
O. L. TAYLOR COMPANY office for full details



variations in requirements, most of our TV stations have only 15 to 20% of their I.D.'s still unsold. Our TV stations in the largest TV markets are sold out."

**Q. What kind of problems still exist in planning a campaign which includes TV I.D. announcements?**

**A.** Despite the standardization of I.D. requirements in the industry, many problems for the TV advertiser still remain. Here are several of them:

1. *Not every station will take I.D. announcements.* At last report, a few hold-outs still barred their scheduling. These stations include WBEN-TV, Buffalo, WTMJ-TV, Milwaukee, and KSD-TV, St. Louis. It might be noted that all three of these stations have not, until recently, faced the threat of TV competition and have been virtually sold out in all time segments around the clock. When one-station markets become two-station and three-station areas, most timebuyers feel station rulings against the acceptance of I.D. announcements may quietly evaporate.

2. *Several stations have local I.D. "quirks."* Here and there, TV outlets have developed special artwork designs (such as type styles, logo slugs, and positioning of call letters) which either vary from Station Representatives Association standards or at least complicate matters. KTLA, Los Angeles, and WRGB, Schenectady, insist that call letters be kept off I.D. announcements since both stations prefer to cut the I.D. at the eight-second mark and flash on a full-screen set of call letters for the last two seconds. KHJ-TV, Los Angeles, will accept I.D. films in which the call letters are in the usual upper-right-hand quadrant but prefers them strung across the top in the upper quarter slice. And so on. Only a complete knowledge of all station requirements solves all problems.

3. *Difficulty in obtaining correct station art.* It's not as easy as you might think to round up the correct call-letter designs for all the U.S. TV stations. Reps seldom have complete sets. New stations—many of which do not have any finalized designs—are constantly appearing on the TV map. And call letter artwork submitted by a TV station is often designed with full-screen showing in mind and looks muddy or blurry when reduced to standard quarter size.

**Q. How can advertisers make sure of correct call letter designs in I.D. films?**

**A.** TV clients will either have to keep constant check on all U.S. TV stations for correct original designs or new changes or else contact an independent film producer who specializes in putting call letters into I.D. films.

So far, the only firm with such a specialty is the John Lewis Film Service of 619 West 51th St., New York City. Lewis has laboriously collected a complete set of U.S. TV call letters, often correcting them for I.D. film use and even designing new ones (acceptable to the station) where necessary.

For about \$10 or \$50 per I.D. negative, Lewis will print (via an optical process) the correct call letters on the final duplicate negative. Lewis can handle about 30 negatives a day, expects soon to step this up to 200 a day.

### Syndicated films

**Q. What type of syndicated TV film shows are available to the advertiser?**

**A.** Almost every type of TV programming is coming out on a syndicated basis. This year's new product runs the gamut from adventure shows, such as United TV Program's *Rocky Jones*, *Space Ranger*, through documentaries, like NBC TV Film Sales' *Victory at Sea*, to variety shows, such as CBS TV Film Sales' *Art Linkletter and the Kids*. Also putting in a strong bid for the sponsor's TV dollars are reruns of film series which have achieved high audience popularity in the past on the networks. Some of the repackaged, retitled films currently available are *The Doctor* (formerly *The Visitor*), *The Cop* (a selected portion of the *Dragnet* series), and *Strange Adventure* (a group of films from the *Fire-side Theatre* series).

**Q. Is syndicated film business good?**

**A.** The syndicated TV film industry this year is bigger than ever before in its four-year history. It has grown in activity, in sponsorship, in programming.

1. *Activity:* 1953's TV film output will amount to about four times that of last year, much of it for syndication. One reason: The increasing number of stations is helping syndicators spread costs, increase profits, thus making

# This is THE TV SHOW!



### THIS IS THE TV SHOW

which produced more than \$7,000,000.00 worth of new business for one sponsor in 13 weeks.

### THIS IS THE TV SHOW

which produced over \$1,035,000.00 worth of new business for another sponsor in 7 weeks.

### THIS IS THE TV SHOW

which produced over \$15,000.00 worth of new business for still another sponsor in 1 day.

### THIS IS THE TV SHOW

which has made TV history. The show that has a proven record of delivering direct, tangible results in an unprecedented volume!

Send for complete details

*Guild Films*  
COMPANY INC.

510 MADISON AVE.  
NEW YORK 22, N. Y.  
Murray Hill 8-5365

syndication more attractive to producers than it was previously. The industry is turning out an average of 100 hours of completed TV films a month, both syndicated shows and shows made initially for individual advertisers. During this season, the older established syndication firms frequently doubled their grosses, or came close to it, and the newer organizations showed signs of prosperity through their acquisition of new properties and increased staffs. Network participation in the film distribution end of the business also increased. Last year CBS and NBC were less active in the distribution field, although CBS had a separate film sales unit. This year NBC TV created a separate division for its TV film syndication operations, and ABC will soon follow in its footsteps by forming its own film unit.

2. *Sponsorship*: TV stations were the biggest buyers of film packages this year, in turn reselling them to local sponsors. More advertisers than ever before jumped on the syndicated TV film bandwagon. Main reason for the ever-increasing interest in TV film programming: Films offer top entertainment at the local level, often bring the

sponsor the prestige of big names at comparatively low cost. Advertisers now using TV films on a syndicated basis represent all fields. A recent Consolidated TV Sales survey showed beverage companies bought more of its packages than any other type of advertiser (36%); food manufacturers took second place (26%). Other sponsor categories for Consolidated's films included appliance dealers, dry goods stores, and banks and utilities.

3. *Programming*: The non-integrated dramatic show (including adventure and mystery programs) forms the backbone of this year's syndicated TV availabilities. Westerns are in the decline. As in the past, this year producers and syndicators took their cue from the networks, came up with a number of situation-comedies which kept in mind the top-rated *I Love Lucy*.

**Q. What is the outlook for TV film programming?**

**A.** Continued prosperity is in the cards for the TV film syndication business as new stations come on the air. With about 185 stations now on the air, and some 50 with fall target dates,

one syndicator predicted 70-80% of local TV time will be film by October. One strong industry trend: the increasing use of reruns. Backed by rating figures proving second and third runs can get as high—or higher—audiences as the initial runs, syndicators are re-packaging 13 or 26 films of popular series on TV—and selling them successfully. Example: Consolidated TV Film Sales has figures to show that the second and third runs of its *Hollywood Half Hour* show are getting considerable viewer interest. (The series has been shown before with the titles *Footlights Theatre*, and *Bigelow Theatre*.) The figures:

	Average TelePulse First Run	Average TelePulse Second Run	Average TelePulse Third Run
Boston	11.2	9.7	21.3
Chicago	11.8	11.6	13.0
Dayton	15.9	16.4	18.2
New York	5.8	14.1	16.8
Philadelphia	9.9	10.4	14.1

**Q. What new buying patterns are emerging for syndicated TV films?**

**A.** One new buying pattern for TV film that looks like a sure trend is the formation of central film buying offices for groups of station clients. The most important buying office development is Station Films, Inc., a non-profit organization formed by the Katz Agency to act as a central office for 15 to 25 of its station clients. The new organization will begin operations 1 August, will be headed by Robert H. Salk, former TV program manager at the Katz Agency. The cooperative arrangement is designed to save money for stations and distributors: stations benefit from their "collective bargaining strength," says Salk; syndicators save salesmen's travel money.

Station Films, Inc. is being set up on a service, not a commission basis. Stations subscribing to it will pay an annual nominal fee, based on their hour rates. Video film salesmen will still be free to visit the participating stations to sell direct.

The new Katz operation marks the first time a station rep has entered the film-buying field. Among other central film buying groups for stations is Amalgamated Buying Service.

Another emerging pattern is film syndication by stations themselves. The new Vitapix Corp., a cooperative group of some 40-odd stations, is not only syndicating films but is planning the sale of time to national and regional sponsors interested in film shows. Also being considered is film production.

**TV Comes to the 5th Market of the Great Pacific Northwest!**

*On July 12, KIDO-TV took to the air to bring the first full-scale television programming to Southwestern Idaho and Southeastern Oregon — the fifth market in size of the great and booming market of the Pacific Northwest.*

**Power: 53Kw Video, 26.5Kw Audio. NBC, CBS and DuMont Networks  
Represented Nationally by Blair TV Inc.**

Owned and  
operated by

**KIDO** INC.

Chamber of Commerce Bldg.  
Boise, Idaho



The Vitapix Corp. in past few months has already lined up its own packages for syndication.

## Spot-placed films

**Q. Why are advertisers using multi-market film program campaigns on spot TV?**

**A.** There are two basic reasons for placing film shows on a spot basis regionally and nationally: to get flexible market choice, and to supplement a TV network.

1. *Market choice:* Many of the important TV markets today are still one-station markets (though this will be less of a problem by mid-winter). Because of this factor, the advertiser wishing to place his film program on a network basis is often faced with the problem of clearing stations. Many sponsors feel that the most intelligent way to solve this problem is to buy on a national spot basis, thereby getting a tailor-made network in the desired markets. Especially if the sponsor is interested only in a specific region or number of regions, spot TV is the perfect solution to his program problems.

2. *Supplementing network:* Even if the advertiser has already placed his film show via a network, there are often some markets in which his product is distributed which have not been cleared for the net lineup. Because of this situation, there is a growing trend today towards the combined operation: network placement, supplemented by spot. Some of the network advertisers planning to place their shows on a spot basis to supplement the network lineup, include the Chesebrough Manufacturing Co., which sponsors the *Fights of the Century* film on NBC TV, 22 stations, will add 37 more markets on a spot basis, and the E. I. du Pont Co., which will place its half-hour network TV show, *Cavalcade of America*, in 25 markets in addition to its ABC TV weekly half-hour time.

A big advantage of spot-placing a film show is that you gain more promotion cooperation from stations.

**Q. What are some of the problems of spot film clients?**

**A.** Because of the variety of times, dates, and places where the film program is shown, spot TV demands a far greater central coordination of activ-

ity on the part of the advertiser and the syndicator than does the network show. The process of merchandising the show becomes more complicated, since the newspaper ads and special displays must be revised to reflect the different times and days.

Another problem inherent in the multiple-market spot TV operation is that of actually delivering the film to different stations. In the early days of spot TV, for example, many advertisers tried to cut costs by bicycling the prints from one market to another. This practice has since declined, be-

cause of the element of risk involved.

**Q. Who are spot film clients?**

**A.** These are among spot clients. Pacific Coast Borax (*Death Valley Days*), Hamilton (*Your Jeweler's Showcase*), Taystee Bread (*Cowboy G-Men*), Ethyl (*The Big Playback*), M&M Candies (*Johnny Jupiter*), Kellogg (*Wild Bill Hickok*, *Superman*), Coca-Cola (*Kit Carson*), Phillips Petroleum (*Douglas Fairbanks Presents*), Canada Dry (*Terry and the Pirates*), Ballantine Beer (*Foreign Intrigue*).

# SPONSOR'S

## NEW

# ADDRESS

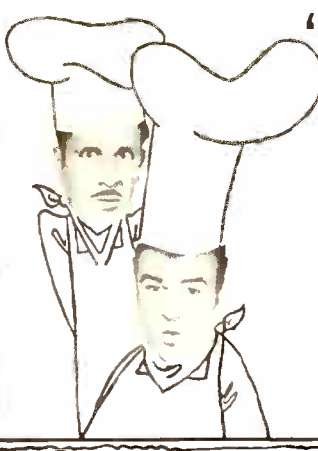
## 49th & MADISON

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

telephone remains MURRAY HILL 8-2772

# your customer's frame of mind...

is the biggest factor in making a sale. That's why these success-proven Advertising Showcases on film — all created expressly for television — are making sales easier for aggressive LOCAL and REGIONAL advertisers all over America.




**"The ABBOTT & COSTELLO Show"**

52 top-rated comedies... big budget names at low budget prices!




**"FOLLOW THAT MAN" starring RALPH BELLAMY**

the exciting "Man Against Crime" films retitled for FIRST-RUN use in many TV cities.



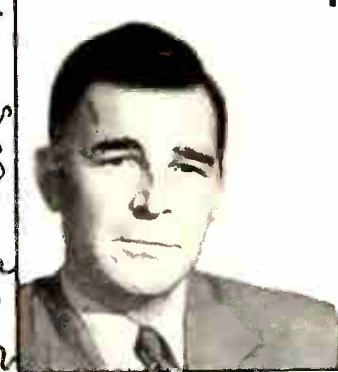
**"I'M THE LAW" starring GEORGE RAFT**

26 new adventures with star-name drawing power for greater sales.



**"FAMOUS PLAYHOUSE"**

over 200 half-hour original dramas... Hollywood names... family appeal... proven sales-makers.



**"CITY DETECTIVE" starring ROD CAMERON**

high suspense and realism with Hollywood's man of action.

Every MCA-TV Advertising Showcase is expertly designed to create the right frame of mind . . . week after week . . . that compels TV viewers to buy! For outstanding television shows on film THAT SELL — contact any MCA-TV office:

another advertising **SHOWCASE ON FILM** from



NEW YORK: 598 Madison Avenue — PLaza 9-7500  
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100  
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001  
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922  
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010  
DALLAS: 2102 North Akard Street — PROspect 7536  
DETROIT: 1612 Book Tower — WOODward 2-2604  
BOSTON: 45 Newbury Street — COpley 7-5830  
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863



**SPONSOR**

10-PAGE SECTION

## STATUS OF TV STATIONS IN 225 METROPOLITAN COUNTY MARKETS

A TOOL DESIGNED FOR DAILY USE BY BUYERS AND FOR ADVANCE PLANNING

**Y**ou'll find the status report on television which appears on the following pages an invaluable tool over the coming months. It was compiled by the Media Research Department of Sullivan, Stauffer, Colwell & Bayles, Inc., and is published for the first time in the pages of SPONSOR.

Data on the stations currently on the air were compiled as of mid-June 1953; this cut-off date was necessary in order to provide time for preparation of the charts for this issue. The chart can be kept up to date simply by moving the channel numbers of stations subsequently authorized to the appropriate column of the table. (Data on C.P.'s issued appears in each issue of SPONSOR in the New and Upcoming TV Stations department; see page 14.)

Description and explanation of the data appears on the next page, written by Richard Dunne, Director of Media Research of SSC&B. Data compiled by research assistant Jack Canning.

Timebuyers particularly will find this compilation handy as a desk-top reference. Here are some specific examples of ways in which buyers can use it.

*Network lineup decisions:* Suppose a new TV station manager makes a pitch to a buyer to add his station to an existing network lineup. The timebuyer can consult the data on these pages to quickly determine the rank of the market; the number of households; the status of other TV stations in the market. This, along with other considera-

tions, will help to establish whether or not the station is an important one to be added immediately to establish a franchise. Other determining factors, of course, will include the client's distribution and sales picture in the area.

*Spot campaigns:* When the timebuyer is assigned the job of choosing markets for a spot TV campaign, he can take this list as a starting point. It will show him where TV stations are now in operation or are soon to be on the air. (Where a C.P. has been issued, it can be assumed in most cases that the station will be on the air within six months or sooner.)

The timebuyer can then pick markets on the basis of their size and/or importance to the client.

One caution: The buyer can't estimate from this list what his full potential audience will be on a given TV station. The number of households as listed here are for the "metropolitan counties." Further outlying counties which are covered by stations in the metropolitan counties add, of course, to audience size.

Another use for these data is in making long-range and short-range evaluations of the growth of television. You could calculate roughly how soon major one-station markets will have new stations, for example. Method: Check the C.P.'s issued for present one-station markets, assuming that those with C.P.'s now should be on the air by 1954.

**Past, present, and proposed status of television stations in 225 Metropolitan County Markets**

by **Richard Dunne**  
 Director of Media Research, SSC&B

About 15 months ago, on 14 April 1952, the FCC "lifted the freeze" and provided for 1,809 commercial channels or 1,701 more than the 108 in operation as of that date.

The purpose of this study is to show such developments as have occurred in the Metropolitan County Markets since that date.

The 225 markets as compiled by *Sales Management* have been used as a basis for this study. These include the Standard Metropolitan County Areas as defined by the Census Bureau, plus a number of additional markets which are regarded as potentially important to advertisers.

In general, these markets have a central city with a population over 35,000, serving an area of at least 60,000 persons, with an annual retail sales total of about \$75 million.

*Sales Management* has estimated that as of 1 January 1953 these markets contained 28,509,000 households or 63% of the U. S. total. They covered 338 counties or about 11% of all the counties in the United States.

Metropolitan County Market data serves as a basis for budgeting and planning; that is, the amount available for any media will have some relationship to the size and the sales importance of the counties comprising these markets.

It is anticipated that this study will serve a number of useful purposes. In particular these markets can be regarded as the primary population plateaus upon which one or more television broadcasting antennas are to be located eventually. In this respect this group should be adequate for the purposes of visualizing the imminence of the ideal network of 100-150 stations.

Inasmuch as this study lists all new stations which are actually on the air as of 15 June plus all the stations for which construction permits (C.P.'s) have been issued as of the end of May, it will cover 95% of all the stations which will probably be on the air by the year end.

As of 15 June there were 174 stations in these 225 markets actually on the air. There have been 180 new

stations authorized (including three shared channels).

Therefore, if all of these new stations should go on the air by the year end, there would be over 350 stations to choose from in these markets. However, this is only about half the number of stations which may be authorized eventually for these markets. Included in this group are a large number of highly desirable channels which have been held up because of competitive hearings before the FCC.

This is of significance in indicating the acute competitive situation which is bound to develop between TV stations in these markets. An intelligent screening or evaluating process will be necessary.

There were six stations on the air in non-metropolitan counties as of mid-June 1952. Thus, as of 15 June there were exactly 180 stations on the air all told.

Matamores, Mexico, has been included in this compilation because of its availability network-wise.

In order to complete the record a supplementary table has been prepared by the SSC&B Media Research Dept. listing all the cities in non-metropolitan counties in which new stations have been authorized. (A portion of that non-metropolitan counties list covering markets with TV as of 15 June appears in this issue, page 216.)

There were 83 such cities and the total number of households in the counties in which they are located is 1,363,100 or 3.0% of U.S. total.

\* \* \*

**Nature and significance of information shown in tables starting on page at right**

**Rank** shown is based on the number of households in these counties.

**Markets** are identified by the principal city (or cities) in the counties listed for each market.

**Cities** refer only to those which are located in any of the counties listed.

While the F.C.C. Priority numbers are designated on the basis of the corporate size of a community, applications for channels are not restricted to such limits. It generally



SSC&B's Dick Dunne is veteran agencyman

applies to an area within 15 miles of such communities. This means that a C.P. can be issued under the priority number of one of the cities listed in this study and still be outside the counties comprising its market. St. Louis is a case in point, where a C.P. has been issued for Clayton, Mo., under the St. Louis priority number, even though it is 14 or 15 miles from that city. These would be the only exception to the listing of cities in this table outside the counties shown.

**F.C.C. Priority No.** shows the order established for processing applications. Numbers preceded by the letter *B* apply to cities or communities which had local TV service or received service from a source not more than 40 miles distant. There were 212 such cities, including all the older TV markets.

Numbers preceded by the letter *A* apply to cities with no local TV service or which were more than 40 miles distant from a source of such service. 1,013 such places were designated by the F.C.C.

The numerical sequence is related to the nature of prior service and to the size of the city.

**Number of Stations Assigned** applies only to the cities listed, and does not include all the stations which have been assigned to all the communities in these counties.

Stations are designated by **Channel Numbers** rather than by call letters, as the channel number is significant in indicating the general range of coverage. All the older TV stations are on Very High Frequency channels ranging from 2 to 13; the area of effectiveness of such channels is regarded as about 60 miles. All the Ultra High Frequency Channels ranging from 14 to 82 are regarded as having a range of effectiveness of about 40 miles. Area-wise the coverage of Very High channels is about twice that of the Ultra High channels. ★ ★ ★

**Summary of facts charted**

Total no. of counties	338
Total no. of households	28,908,000
% of U.S.	63%
Total channels assigned	654
New stations since freeze	68
Total stations on air	174
Stations yet to go on air	354

**NOTE:** There are six additional stations on air in non-metropolitan counties as of date included in this chart (MID-JUNE 1953).

# STATUS OF TV STATIONS IN 225 METROPOLITAN COUNTY MARKETS

Shows stations on the air as of mid-June 1953, and new stations authorized as of 31 May 1953.

Prepared for SPONSOR by Media Research Dept., Sullivan, Stauffer, Colwell & Bayles, Inc.

U. S. RANK	MARKETS	NO. OF HOUSE-HOLDS (000's)	CITIES WITH STATIONS AND OR CP'S <sup>1</sup>	FCC PRIORITY NO. <sup>2</sup>	TOTAL NO. STATIONS ASSIGNED TO CITY <sup>3</sup>	CHANNELS ON AIR BEFORE LIFTING OF FREEZE <sup>4</sup>	CHANNELS ON AIR SINCE LIFTING OF FREEZE <sup>4</sup>	CHANNELS FOR WHICH CP'S HAVE PFFN ISSUED <sup>5</sup>	CHANNELS FOR WHICH CP'S HAVE NOT BEEN ISSUED <sup>5</sup>
1	NEW YORK & NO. N. J. New York City (5 counties), Nassau, Rockland, Suffolk, Westchester, N. Y.; Bergen, Newark, Essex, Hudson, Middlesex, Morris, Passaic, New Brunswick, Somerset, Union, N. J.	4,052.1	New York	B2 169	7	2,4,5,7,9,11			31
2	CHICAGO Cook, DuPage, Kane, Lake Will, Ill.; Lake, Ind.	1,720.4	Chicago	B2 167	9	4,5,7,9		20,26	32,38,44
3	LOS ANGELES Los Angeles, Orange, Cal.	1,633.0	Los Angeles	B2 170	9	2,4,5,7,9,11,13		22	34
4	PHILADELPHIA Bucks, Chester, Delaware, Montgomery, Philadelphia, Pa.; Burlington, Camden, Gloucester, N. J.	1,081.3	Philadelphia	B2 160	6	3,6,10		29	17,23
5	DETROIT Macomb, Oakland, Wayne, Mich.	904.1	Detroit	B2 161	5	2,4,7			50,62
6	BOSTON Essex, Middlesex, Norfolk, Suffolk, Mass.	835.7	Boston Cambridge	B5 208 } B5 208 {	6	4,7		50	5,44*
7	SAN FRANCISCO-OAKLAND Alameda, Contra Costa, Solano, San Mateo, San Francisco, Marin, Cal.	802.6	San Francisco	B5 212	9	4,5,7		28,32	2,20,38,44
8	PITTSBURGH Allegheny, Beaver, Washington, Westmoreland, Pa.	633.9	Pittsburgh	B4 180	5	2		16,47,53	11
9	ST. LOUIS St. Charles, St. Louis, Mo.; Madison, St. Claire, Ill.	539.6	St. Louis Clayton Belleville, Ill.	B4 179 } B4 179 { B1 23	6 1	5 ---		34,42 30 54	4,11* 0
10	CLEVELAND Cuyahoga, Lake, Ohio	449.7	Cleveland	B2 163	5	4,5,9			19,65
11	WASHINGTON Arlington, Fairfax, Va.; Montgomery, Prince George, Md.	448.2	Washington	B2 168	5	4,5,7,9			20
12	BALTIMORE Baltimore, Anne Arundel, Md.	400.3	Baltimore	B2 162	5	2,11,13		60	1B
13	MINNEAPOLIS-ST. PAUL Anoka, Hennepin, Dakota, Ramsey, Minn.	346.4	Minneapolis St. Paul	B5 207 } B5 207 {	6	4 5		(11**), 17	9,23*
14	BUFFALO Erie, Niagara, N. Y.	328.6	Buffalo	B4 181	5	4		17,59	2,7
15	CINCINNATI Hamilton, Ohio; Campbell, Kenton, Ky.	291.6	Cincinnati	B2 164	5	4,7,12		54	74
16	KANSAS CITY Clay, Jackson, Mo.; Johnson, Wardotte, Kans.	282.9	Kansas City	B4 186	5	4		25	5,9,65
17	HOUSTON Harris, Tex.	270.1	Houston	B4 183	5	2		23,39	13,29
18	MILWAUKEE Milwaukee, Wisc.	264.1	Milwaukee	B4 182	5	3		25	12,19,31
19	SEATTLE King, Wash.	256.7	Seattle	B4 185	5	5			4,7,20,26
20	PORTLAND Clackamas, Multnomah, Washington, Ore.; Clark, Wash.	249.8	Portland	A2 2	5		27		6,8,12,21
21	SAN DIEGO San Diego, Cal.	221.6	San Diego	B4 190	6	8		10	21,27,33,39
22	NEW ORLEANS Jefferson, Orleans, St. Bernard, La.	211.3	New Orleans	B4 184	8	6		20,26,32,61	2,4,51

<sup>1</sup>Cities listed are all those within the metropolitan counties shown for market which had one or more stations on the air or authorized to go on the air as of mid-June 1953. <sup>2</sup>For explanation of FCC priority system see text. <sup>3</sup>Total no. channels allocated to this priority no. In some cases channel will be assigned to community outside city. <sup>4</sup>That is before 4/1/52. <sup>5</sup>Through 6/15/53. <sup>6</sup>As of 5/31/53. These are in position to go on air within six months.

Channels 2 through 13 are VHF. Channels over 13 are UHF. \*You can spot potential for growth of market by studying these figures which show those stations still to be granted C.P.'s in city. \*\*Channel may be assigned to any one of the two or more cities in this area with same FCC priority no. See priority column at left. Separate firms are management of this channel. <sup>6</sup>CP was issued for this channel but it was given priority to applicant.

U. S. RANK	MARKETS	NO. OF HOUSE-HOLDS (000's)	CITIES WITH STATIONS AND/OR CP'S <sup>1</sup>	FCC PRIORITY NO. <sup>2</sup>	TOTAL NO. STATIONS ASSIGNED TO CITY <sup>3</sup>	CHANNELS ON AIR BEFORE LIFTING OF FREEZE <sup>4</sup>	CHANNELS ON AIR SINCE LIFTING OF FREEZE <sup>5</sup>	CHANNELS FOR WHICH C.P.'S HAVE BEEN ISSUED <sup>6</sup>	CHANNELS FOR WHICH C.P. HAS NOT BEEN ISSUED <sup>7</sup>
23	DALLAS <i>Dallas, Tex.</i>	209.0	Dallas	B2 155	5	4,8		23,29	73
24	PROVIDENCE <i>Bristol, Kent, Providence, R. I.</i>	205.9	Providence	B5 206	3	10		16	12
25	ATLANTA <i>Cobb, DeKalb, Fulton, Ga.</i>	199.9	Atlanta	B2 166	4	2,5,8			36
26	DENVER <i>Adams, Arapahoe, Denver, Jefferson, Colo.</i>	196.6	Denver	A2 1	6		2,9	20,26	4,7
27	MIAMI <i>Dade, Fla.</i>	182.7	Miami	B4 193	5	4			7,10,27,33
28	INDIANAPOLIS <i>Marion, Ind.</i>	182.3	Indianapolis	B4 187	5	6		26,67	8,13
29	LOUISVILLE <i>Jefferson, Ky.; Floyd, Clark, Ind.</i>	177.9	Louisville	B2 156	5	5,11		21,41	51
30	ALBANY-SCHENECTADY-TROY <i>Albany, Schenectady, Rensselaer, N. Y.</i>	164.6	Schenectady Albany	B2 141 } B2 141 }	4	4		41	23,35*
31	NEW HAVEN-WATERBURY <i>New Haven, Conn.</i>	163.1	New Haven Waterbury	B2 143 B1 7	2 1	6		53	59 0
32	BIRMINGHAM <i>Jefferson, Ala.</i>	162.9	Birmingham	B2 157	4	6,13		42,48	0
33	HARTFORD-NEW BRITAIN <i>Hartford, Conn.</i>	161.4	Hartford New Britain	B3 172 B1 9	2 1		30		3,18 0
34	WORCESTER <i>Worcester, Mass.</i>	160.1	Worcester	B1 110	2				14,20
35	COLUMBUS <i>Franklin, Ohio</i>	156.4	Columbus	B2 165	4	3,6,10			40
36	ROCHESTER <i>Monroe, N. Y.</i>	153.6	Rochester	B4 191	4	6		(10 **), 27	15
37	BRIDGEPORT-STAMFORD NORWALK <i>Fairfield, Conn.</i>	153.0	Bridgeport Stamford	B1 1 B1 137	2 1		43	49 27	0 0
38	YOUNGSTOWN <i>Mahoning, Trumbull, Ohio; Mercer, Pa.</i>	152.2	Youngstown Warren	A2 5 A2 80	3 1		27,73	21 67	0 0
39	TAMPA-ST. PETERSBURG <i>Hillsborough, Pinellas, Fla.</i>	147.4	St. Petersburg	A2 3	3		38		8,13
40	MEMPHIS <i>Shelby, Tenn.</i>	144.3	Memphis	B4 188	5	4		13	3,42,48
41	DAYTON <i>Green, Montgomery, Ohio</i>	142.4	Dayton	B2 158	3	2,13		22	0
42	SAN ANTONIO <i>Bexar, Tex.</i>	137.2	San Antonio	B5 209	5	4,5		35	12,41
43	NORFOLK-PORTSMOUTH <i>Norfolk, Princess Anne, Va. (See also 130)</i>	134.0	Norfolk	B4 189	5 (includes # 130)	4			10,27*
43	SPRINGFIELD-HOLYOKE <i>Hampden, Hampshire, Mass.</i>	134.0	Springfield Holyoke	A2 4 } A2 4 }	2		61 65		0 0
45	ALLENTOWN-BETHLEHEM-EASTON <i>Lehigh, Northampton, Pa.; Warren, N. J.</i>	127.7	Allentown Bethlehem Easton	B1 6 B1 80 A2 129	2 1 1		51		39,67 0 0
46	AKRON <i>Summit, Ohio</i>	127.0	Akron	B1 109	2			49	61
47	FORT WORTH <i>Tarrant, Tex.</i>	122.8	Fort Worth	B5 205	3	5		20	10
48	TOLEDO <i>Lucas, Ohio</i>	122.7	Toledo	B4 192	2	13			11
49	FALL RIVER-NEW BEDFORD <i>Bristol, Mass.</i>	116.4	Fall River New Bedford	B1 3 B1 5	2 2			46 28	68 34
50	OMAHA <i>Douglas, Sarpy, Neb.; Pottawattamie, Ia.</i>	114.3	Omaha	B5 210	5	3,6			7,22,28
51	OKLAHOMA CITY <i>Oklahoma, Okla.</i>	111.8	Oklahoma City	B4 194	4	4		19,25	9



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52	PHOENIX <i>MariCopa, Ariz.</i>	110.6	<i>Phoenix</i> <i>Mesa</i>	B4 200 B3 17B	3 1	5	12	(10 <sup>*</sup> )	3 0
53	WILKES-BARRE-HAZELTON <i>Luzerne, Pa.</i>	106.1	<i>Wilkes-Barre</i> <i>Hazleton</i>	A2 46 A2 129	2 1		2B	34 63	0 0
54	SYRACUSE <i>Onondaga, N. Y.</i>	104.1	<i>Syracuse</i>		2	5,8			0
55	SAN BERNARDINO <i>San Bernardino, Cal.</i>	101.4	<i>San Bernadino</i>	A2 64	2			1B	30
56	SAN JOSE <i>Santa Clara, Cal.</i>	99.B	<i>San Jose</i>	B3 174	3				11,4B,60
56	WHEELING-STEUBENVILLE <i>Brooke, Hancock, Marshall, Ohio, W. Va.; Belmont, Jefferson, Ohio</i>	99.8	<i>Wheeling</i>	A2 31	3			7,51	9
58	SACRAMENTO <i>Sacramento, Cal.</i>	97.2	<i>Sacramento</i>	A2 11	4				3,10,40,46
59	RICHMOND <i>Chesterfield, Henrico, Va.</i>	97.0	<i>Richmond</i>	B4 195	3	6			12,29
60	KNOXVILLE <i>Anderson, Blount, Knox, Tenn.</i>	95.2	<i>Knoxville</i>	A2 21	3			26	6,10
61	JACKSONVILLE <i>Duval, Fla.</i>	94.7	<i>Jacksonville</i>	B4 196	4	4			12,30,36
62	NASHVILLE <i>Davidson, Tenn.</i>	94.0	<i>Nashville</i>	B4 198	4	4			8,30,36
63	FRESNO <i>Fresno, Cal.</i>	92.7	<i>Fresno</i>	A2 35	4		24	47	12,53
64	GRAND RAPIDS <i>Kent, Mich.</i>	91.9	<i>Grand Rapids</i>	B2 142	2	8			23
65	TACOMA <i>Pierce, Wash.</i>	88.6	<i>Tacoma</i>	B3 173	3		11	13	62
66	WICHITA <i>Sedgwich, Kans.</i>	88.5	<i>Wichita</i>	A2 6	3			16	3,10
67	HARRISBURG <i>Cumberland, Dauphin, Pa.</i>	88.1	<i>Harrisburg</i>	B1 8	3		55	71	27
68	CHARLESTON <i>Fayette, Kanawha, W. Va.</i>	86.1	<i>Charleston</i>	A2 48	2			49	8
69	CANTON <i>Stark, Ohio</i>	86.0	<i>Canton</i> <i>Massillon</i>	B1 2 B1 27	1 1			23	29 0
70	UTICA-ROME <i>Herkimer, Oneida, N. Y.</i>	85.3	<i>Utica</i>	B2 144	2	13			19
71	TULSA <i>Tulsa, Okla.</i>	85.1	<i>Tulsa</i>	B4 197	4	6		23	2,17
72	SALT LAKE CITY <i>Salt Lake, Utah</i>	84.2	<i>Salt Lake City</i>	B5 211	5	4,5		2	20,26
73	FLINT <i>Genessee, Mich.</i>	83.7	<i>Flint</i>	A2 7	3			16,28	12
74	POUGHKEEPSIE-NEWBURGH-BEACON <i>Dutchess, Orange, N. Y.</i>	83.1	<i>Poughkeepsie</i>	A2 105	1			21	0
75	WILMINGTON <i>New Castle, Del.; Salem, N. J.</i>	81.4	<i>Wilmington</i>	B2 146	2	12			B3
76	PEORIA <i>Peoria, Tazewell, Ill.</i>	79.9	<i>Peoria</i>	A2 24	3		43	19	3
77	DULUTH-SUPERIOR <i>St. Louis, Minn.; Douglas, Wisc.</i>	78.9	<i>Duluth</i>	A2 10	4		3B		3,6,32
78	JOHNSTOWN <i>Cambria, Somerset, Pa.</i>	77.1	<i>Johnstown</i>	B2 151	2	6		56	0
79	BAKERSFIELD <i>Kern, Cal.</i>	75.8	<i>Bakersfield</i>	A2 132	2			29	10
80	BROWNSVILLE-HARLINGEN-McALLEN <i>Carmen, Hidalgo, Tex.</i>	75.6	<i>Brownsville</i> <i>Harlingen</i> <i>McAllen</i>	A2 36 A2 36 A2 36	4			4 20	5,36 <sup>*</sup>

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81	READING <i>Berks, Pa.</i>	75.5	Reading	B1 4	2	---	33,61	---	0
82	SPOKANE <i>Spokane, Wash.</i>	74.8	Spokane	A2 8	3	---	4,6	---	2
83	DES MOINES <i>Polk, Ia.</i>	74.3	Des Moines	B3 171	4	---	---	17	8,13,23
84	DAVENPORT-ROCK ISLAND <i>Moline, Scott, Ia.; Rock Island, Ill.</i>	73.7	Davenport Rock Island	B2 159 } B2 159 }	4	5 4	---	36	42*
85	CHATTANOOGA <i>Hamilton, Tenn.; Walker, Ga.</i>	71.7	Chattanooga	A2 14	4	---	---	43,49	3,12
86	SCRANTON <i>Lackawanna, Pa.</i>	71.5	Scranton	A2 20	3	---	22	16,73	0
87	HUNTINGTON-ASHLAND <i>Cabell, Wayne, W. Va.; Boyd, Ky.; Lawrence, Ohio</i>	69.8	Huntington Ashland	B4 202 B1 25	2 1	3 ---	---	59	13 0
88	MOBILE <i>Mobile, Ala.</i>	69.0	Mobile	A2 16	3	---	10,48	---	5
89	LANCASTER <i>Lancaster, Pa.</i>	67.7	Lancaster	B2 150	2	8	---	21	0
90	STOCKTON <i>San Joaquin, Cal.</i>	66.6	Stockton	A2 53	2	---	---	36	13
91	TRENTON <i>Mercer, N. J.</i>	65.5	Trenton	B1 111	1	---	---	---	37
91	ERIE <i>Erie, Pa.</i>	65.5	Erie	B2 145	3	12	---	---	35,66
93	SOUTH BEND <i>St. Joseph, Ind.</i>	64.9	South Bend	A2 23	2	---	34	---	46
94	RIVERSIDE <i>Riverside, Cal.</i>	62.8	Riverside	A2 87	2	---	---	---	40,46
95	YORK <i>York, Pa.</i>	61.7	York	B1 11	2	---	43	49	0
96	BEAUMONT-PT. ARTHUR <i>Jefferson, Tex.</i>	61.5	Beaumont	A2 9	3	---	---	31	4,6
97	LITTLE ROCK-NO. LITTLE ROCK <i>Pulaski, Ark.</i>	60.2	Little Rock	A2 27	4	---	17	23	4,11
98	BROCKTON <i>Plymouth, Mass.</i>	59.6	Brockton	B1 113	1	---	---	---	62
99	FT. WAYNE <i>Allen, Ind.</i>	59.4	Ft. Wayne	A2 12	2	---	---	33	69
100	AUGUSTA <i>Richmond, Ga.; Aiken, S. C.</i>	58.5	Augusta	A2 51	2	---	---	---	6,12
101	BINGHAMTON <i>Broome, N. Y.</i>	56.6	Binghamton	B2 148	2	12	---	---	40
102	CHARLOTTE <i>Mecklenburg, N. C.</i>	55.9	Charlotte	B4 199	3	3	---	36	9
103	LANSING <i>Ingham, Mich.</i>	54.3	Lansing E. Lansing	B2 147 B1 41	2 1	6 ---	---	54 60	0 0
104	EL PASO <i>El Paso, Tex.</i>	53.8	El Paso	A2 15	5	---	4,9	13	20,26
105	EVANSVILLE <i>Vanderburgh, Ind.</i>	52.9	Evansville Henderson, Ky.	A2 17 } A2 17 }	3	---	---	50	7,62*
106	SHREVEPORT <i>Caddo, La.</i>	52.8	Shreveport	A2 18	2	---	---	---	3,12
107	GREENSBORO-HIGH POINT <i>Guilford, N. C.</i>	52.4	Greensboro High Point	B2 149 B1 18	2 1	2 ---	---	57	0 15
108	BATON ROUGE <i>E. Baton Rouge, La.</i>	50.5	Baton Rouge	A2 19	4	---	28	40	2,34
109	CORPUS CHRISTI <i>Nueces, Tex.</i>	50.3	Corpus Christi	A2 25	3	---	---	---	6,10,22
110	ROCKFORD <i>Winnebago, Ill.</i>	50.1	Rockford	A2 32	2	---	39	13	0

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111	MADISON Dane, Wisc.	49.5	Madison	A2 30	3			27,33	3
112	TUCSON Pima, Ariz.	49.1	Tucson	A2 91	3		13	4,9	0
113	PORTLAND Cumberland, Me.	49.0	Portland	A2 45	3			53	6,13
114	MANCHESTER Hillsborough, N. H.	47.5	Manchester	A2 40	2				9,48
115	GREENVILLE Greenville, S. C.	47.3	Greenville	A2 68	2			23	4
116	COLUMBUS Chattahoochee, Muscogee, Russell, Ga.	46.5	Columbus	A2 42	2			28	4
117	AUSTIN Travis, Tex.	46.2	Austin	A2 13	3		7	(18,24 <sup>CP</sup> )	0
117	SAGINAW Saginaw, Mich.	46.2	Saginaw	A2 33	2		57		51
117	ALBUQUERQUE Bernalillo, N. M.	46.2	Albuquerque	B4 201	3	4		13	7
120	SAVANNAH Chatham, Ga.	46.1	Savannah	A2 22	2				3,11
121	CHARLESTON Charleston, S. C.	45.9	Charleston	A2 55	2			5	2
122	LORAIN Lorain, Ohio	45.0	Lorain	B1 114	1				31
123	JAMESTOWN Chautauqua, N. Y.	44.2	Jamestown	A2 97	1			58	0
124	HAMILTON-MIDDLETON Butler, Ohio	43.8	Hamilton	B1 133	1				65
124	YAKIMA Yakima, Wash.	43.8	Yakima	A2 113	2			23,29	0
126	ATLANTIC CITY Atlantic City, N. J.	43.2	Atlantic City	A2 66	2		46	52	0
127	SPRINGFIELD Sangamon, Ill.	43.1	Springfield	A2 41	2			20	2
128	EUGENE Lane, Ore.	42.8	Eugene	A2 124	3			13,20	26
129	NEW LONDON-NORWICH New London, Conn.	42.7	New London	A2 159	2			26	81
130	HAMPTON-NEWPORT NEWS-WARWICK 3 Independent Cities (See also No. 13)	42.1	Hampton Newport News	B4 189 } B4 189 }	(Included in # 43 Norfolk)			15 33	0
131	JACKSON Hinds, Miss.	41.4	Jackson	A2 29	4		25		3,12,47
132	MACON Bibb, Ga.	41.2	Macon Warner Robbins	A2 54 A2 623A	1 1			47 13	0 0
133	WINSTON-SALEM Forsythe, N. C.	40.9	Winston-Salem	B3 175	2			26	12
133	ORLANDO Orange, Fla.	40.9	Orlando	A2 76	3				6,9,18
135	WEST PALM BEACH Palm Beach, Fla.	40.7	W. Palm Beach	A2 98	3			21	5,12
136	COLUMBIA Richland, S. C.	40.4	Columbia	A2 37	3		25	10,67	0
137	ALTOONA Blair, Pa.	40.3	Altoona	B3 176	3		10		19,25
138	KALAMAZOO Kalamazoo, Mich.	40.2	Kalamazoo	B2 152	2	3		36	0
139	BOISE Ada, Canyon, Ida.	40.1	Boise Meridian Nampa	A2 135 A2 506 A2 336	2 1 2			7,9 2 6	0 0 12

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140	WACO <i>McLennan, Tex.</i>	40.0	Waco	A2 38	2			34	11
141	PITTSFIELD <i>Berkshire, Mass.</i>	39.9	Pittsfield No. Adams	A2 71 A2 240	1 1			74	64 0
142	MONTGOMERY <i>Montgomery, Ala.</i>	39.5	Montgomery	A2 26	3		20		12,32
143	SPARTANBURG <i>Spartanburg, S. C.</i>	39.4	Spartanburg	A2 120	2				7,17
144	LINCOLN <i>Lancaster, Neb.</i>	39.2	Lincoln	A2 28	3		10,12		24
145	MUSKEGON <i>Muskegon, Mich.</i>	38.5	Muskegon	A2 83	2			35	29
146	ANN ARBOR <i>Washtenaw, Mich.</i>	38.4	Ann Arbor	B1 115	1		20		0
147	EVERETT <i>Snohomish, Wash.</i>	38.0	Everett	B1 21	2				22,28
148	ROANOKE <i>Roanoke, Va.</i>	37.8	Roanoke	A2 34	3		10,27		7
148	BATTLE CREEK <i>Calhoun, Mich.</i>	37.8	Battle Creek	B2 15	2		64	58	0
150	JOPLIN <i>Jasper, Newton, Mo.</i>	36.6	Joplin	A2 110	2				12,30
151	GALVESTON <i>Galveston, Tex.</i>	36.3	Galveston	A2 58	3		11	41	35
151	SPRINGFIELD <i>Greene, Mo.</i>	36.3	Springfield	A2 57	3		10	3	32
153	TOPEKA <i>Shawnee, Kans.</i>	35.8	Topeka	A2 43	2				13,42
154	TERRE HAUTE <i>Vigo, Ind.</i>	35.1	Terre Haute	A2 62	2				10,63
155	RALEIGH <i>Wake, N. C.</i>	34.8	Raleigh	A2 60	2	---		28	5
156	SPRINGFIELD <i>Clark, Ohio</i>	34.7	Springfield	B1 79	2	---			46,52
157	ANDERSON <i>Madison, Ind.</i>	34.2	Anderson	B1 16	1	---			61
157	SANTA BARBARA <i>Santa Barbara, Cal.</i>	34.2	Santa Barbara	A2 94	3	---		3	20,26
159	CEDAR RAPIDS <i>Linn, Ia.</i>	34.1	Cedar Rapids	A2 49	3	---		2	9,20
160	LUBBOCK <i>Lubbock, Tex.</i>	34.0	Lubbock	A2 50	4		11,13	5	26
161	SIoux CITY <i>Woodbury, Ia.</i>	33.9	Sioux City	A2 39	3		9	36	4
161	PENSACOLA <i>Escambia, Fla.</i>	33.9	Pensacola	A2 96	3			15	3,46
163	ASHEVILLE <i>Buncombe, N. C.</i>	33.8	Asheville	A2 72	2			62	13
164	RACINE <i>Racine, Wisc.</i>	33.6	Racine	B1 10	2				49,55
165	DECATUR <i>Macon, Ill.</i>	33.0	Decatur	A2 59	2			17	23
165	FT. LAUDERDALE <i>Broward, Fla.</i>	33.0	Ft. Lauderdale	B1 20	2	--	23	17	0
167	JACKSON <i>Jackson, Mich.</i>	32.9	Jackson	B1 13	1	--		48	0
168	WATERLOO <i>Black Hawk, Ia.</i>	31.7	Waterloo	A2 61	2	--			7,16

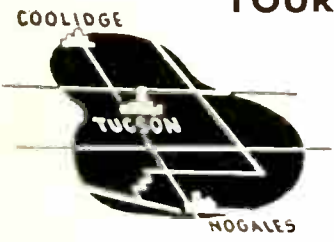
# This is... KOPO LAND-TV

You go nowhere but up when you go KOPO-TV! In the midst of the rich, ever-growing southern Arizona market, Tucson's first television station has developed a 10,000 set audience since February 1st, '53.

Get product leadership NOW! Get your brand before the buyers in this expanding market where new buying habits are easily developed.



## YOUR MARKET



Includes Pima County. Its heart Tucson with a quality of market index of 163—the city that outstripped all others in the country in comparative growth and development (Rand-McNally Business Trend, June, 1952)

Reaches as far North as Coolidge in rich Pinal County, as far South as Nogales, in Santa Cruz County, on the Mexican border

162,400 Strong! 46,870 Homes!

## YOUR AUDIENCE

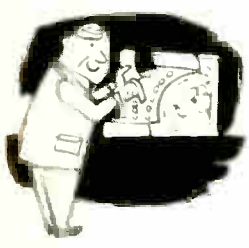


KOPO-land covers a population larger than Waterbury, Connecticut; Saginaw, Michigan; or Rockford, Illinois.

### SPENDABLE INCOME \*

Pima County	\$221,776,000
Santa Cruz County	11,034,000
Coolidge, Pinal County	8,325,000
<b>Total Spendable Income in KOPO-land</b>	<b>\$241,135,000</b>

## YOUR SALES POTENTIAL\*

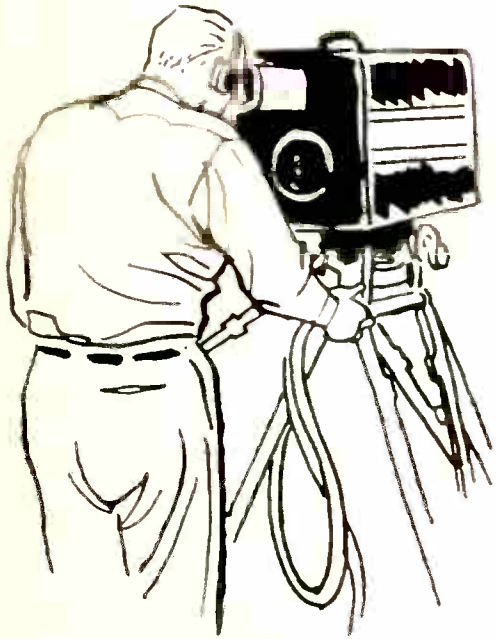


Pima County Retail Sales (1952)	\$175,539,000
Santa Cruz Retail Sales	14,904,000
Coolidge, Pinal County, Retail Sales	9,582,000
<b>KOPO-land Total Retail Sales</b>	<b>\$199,525,000</b>

### Incomes Per Household \*

Pima County	\$5,133
Santa Cruz County	4,344
Coolidge, Pinal County	7,433

\* SRDS Consumer Income Data 1952-53  
\* SRDS Consumer Market 1952-53

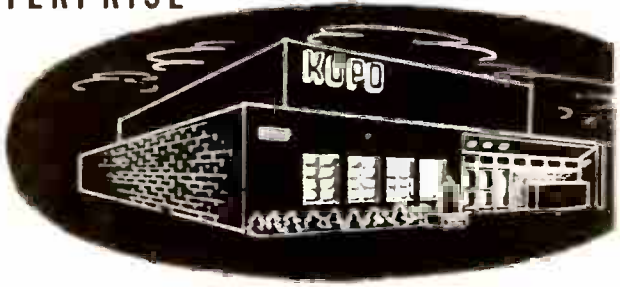


OLD PUEBLO BROADCASTING CO.

# KOPO-TV Channel 13

A GENE AUTRY ENTERPRISE  
TUCSON, ARIZONA

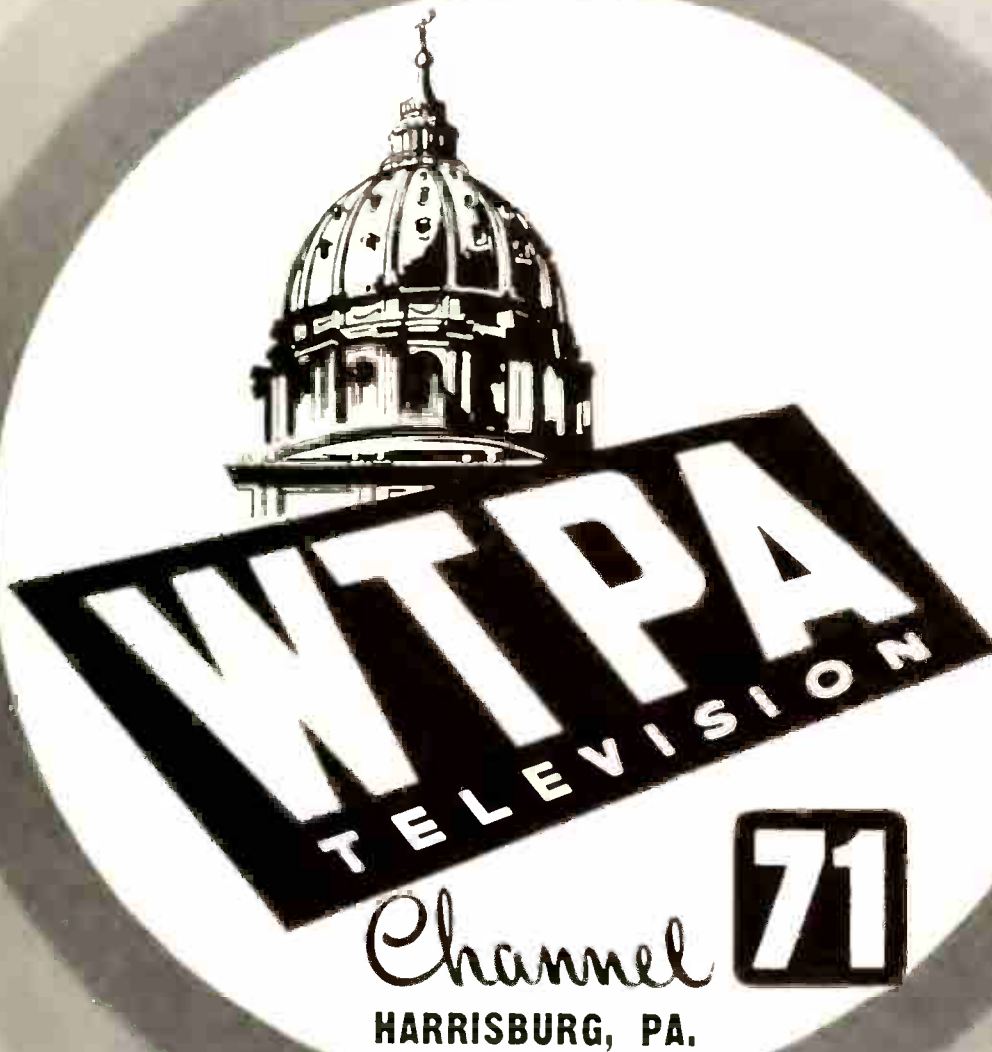
Authorized Power  
316 K. W. VISUAL  
156 K. W. AURAL



National Representatives Forjoe-TV Inc.  
29 West 57 St. . . . . New York 19, N. Y.

U.S. RANK	MARKETS	NO. OF HOUSE- HOLDS (000's)	CITIES WITH STATIONS AND OR CP'S <sup>1</sup>	FCC PRIOR- ITY NO. <sup>2</sup>	TOTAL NO. STATIONS ASSIGNED TO CITY <sup>3</sup>	CHANNELS ON AIR BEFORE LIFTING OF FREEZE <sup>4</sup>	CHANNELS ON AIR SINCE LIFTING OF FREEZE <sup>5</sup>	CHANNELS FOR WHICH C.P.'S HAVE BEEN ISSUED <sup>6</sup>	CHANNELS FOR WHICH C.P. HAS NOT BEEN ISSUED
169	SALEM <i>Marion, Ore.</i>	31.6	Salem	A2 99	2			24	3
170	WILLIAMSPORT <i>Lycoming, Pa.</i>	30.8	Williamsport	A2 92	1			36	0
171	NEW CASTLE <i>Lawrence, Pa.</i>	30.4	New Castle	B1 14	1		45		0
172	ST. JOSEPH <i>Buchanan, Mo.</i>	30.2	St. Joseph	A2 44	2			2	30
173	CHAMPAIGN-URBANA <i>Champaign, Ill.</i>	30.0	Champaign- Urbana	A2 65 } A2 65 {	4			3	21,27,33*
174	AMARILLO <i>Potter, Randall, Tex.</i>	29.8	Amarillo	A2 47	3		4,10		7
175	TEXARKANA <i>Bowie, Tex.; Miller, Ark.</i>	29.6	Texarkana	A2 208	2			6	24
175	MUNCIE <i>Delaware, Ind.</i>	29.6	Muncie	A2 67	2		49		55
177	LEXINGTON <i>Fayette, Ky.</i>	29.1	Lexington	A2 70	2				27,64
178	PORT HURON <i>St. Clair, Mich.</i>	28.7	Port Huron	A2 125	1				34
179	LAKE CHARLES <i>Calcasieu, La.</i>	28.6	Lakes Charles	A2 103	2			25	7
180	WICHITA FALLS <i>Wichita, Tex.</i>	28.3	Wichita Falls	A2 56	3		3,6	22	0
181	BANGOR <i>Penobscot, Me.</i>	28.2	Bangor	A2 153	2		5		2
181	MANSFIELD <i>Richland, Ohio</i>	28.2	Mansfield	A2 95	1				36
183	PUEBLO <i>Pueblo, Colo.</i>	28.0	Pueblo	A2 63	4		3	5	28,34
184	GREEN BAY <i>Brown, Wisc.</i>	27.8	Green Bay	A2 73	2		2		6
184	ELMIRA <i>Chemung, N. Y.</i>	27.8	Elmira	A2 81	2		24	18	0
186	ELKHART <i>Elkhart, Ind.</i>	27.7	Elkhart	A2 126	1				52
186	OSHKOSH <i>Winnebago, Wisc.</i>	27.7	Oshkosh	A2 104	1			48	0
188	LIMA <i>Allen, Ohio</i>	27.5	Lima	A2 79	2		73	35	0
188	BILOXI-GULFPORT <i>Harrison, Miss.</i>	27.5	Biloxi Gulfport	A2 117 A2 226	2 1			56	13,50 0
188	DANVILLE <i>Vermillion, Ill.</i>	27.5	Danville	A2 115	1			24	0
191	DURHAM <i>Durham, N. C.</i>	27.4	Durham	A2 52	2			46	11
192	COLORADO SPRINGS <i>El Paso, Colo.</i>	27.0	Colorado Springs	A2 90	3		11	13	23
193	GADSDEN <i>Etowah, Ala.</i>	26.9	Gadsden	A2 69	2			(21 <sup>au</sup> )	15
194	CUMBERLAND <i>Allegany, Md.</i>	26.7	Cumberland	A2 116	1				17
195	BAY CITY <i>Bay City, Mich.</i>	26.5	Bay City	A2 75	2				5,83
196	ALEXANDRIA <i>Rapides, La.</i>	26.3	Alexandria	A2 131	2			62	5
196	WATERTOWN <i>Jefferson, N. Y.</i>	26.3	Watertown	A2 136	1			48	0
198	OGDEN <i>Weber, Utah</i>	26.1	Ogden	B5 203	2				9,24
199	DANVILLE <i>Pittsylvania, Va.</i>	25.2	Danville	A2 130	1			24	0
200	PORTSMOUTH <i>Scioto, Ohio</i>	25.0	Portsmouth	B1 19	1				30

# TARGET: HARRISBURG, PA.



**NBC** AFFILIATE

The Harrisburg Market is not covered by any outside television station. To sell Harrisburg buy WTPA.

WTPA provides the best in live, film and NBC programs to the rich Central Pennsylvania Market centered on Harrisburg. 16 hours of top-flight programming a day, backed by an intensive promotion campaign insures a receptive audience for your sales message.

174 KILOWATTS ERP  
ANTENNA HEIGHT 987 FT.

Represented by HEADLEY-REED

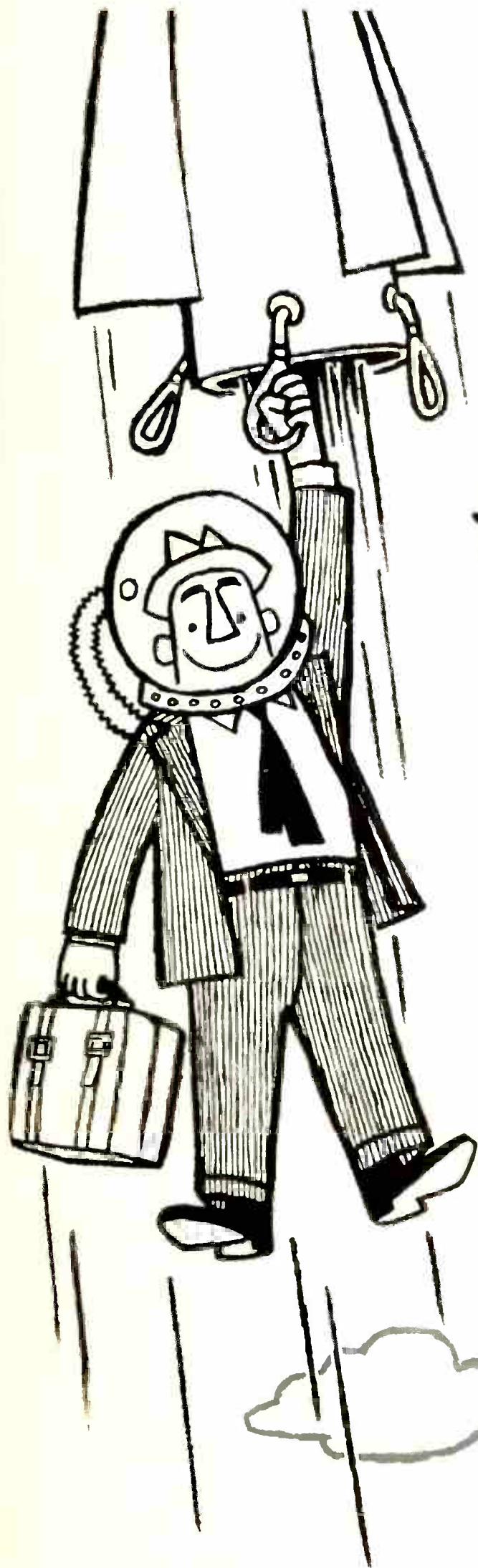
New York, Chicago, Detroit, Atlanta, San Francisco, Hollywood, New Orleans, and Philadelphia

U.S. RANK	MARKETS	NO. OF HOUSEHOLDS (000's)	CITIES WITH STATIONS AND OR CP'S <sup>1</sup>	FCC PRIORITY NO. <sup>2</sup>	TOTAL NO. STATIONS ASSIGNED TO CITY <sup>3</sup>	CHANNELS ON AIR BEFORE LIFTING OF FREEZE <sup>1</sup>	CHANNELS ON AIR SINCE LIFTING OF FREEZE <sup>5</sup>	CHANNELS FOR WHICH C.P.'S HAVE BEEN ISSUED <sup>6</sup>	CHANNELS FOR WHICH C.P. HAS NOT BEEN ISSUED <sup>7</sup>
201	SHEBOYGAN <i>Sheboygan, Wisc.</i>	24.7	<i>Sheboygan</i>	A2 100	1	---	---	---	59
202	BLOOMINGTON <i>McLean, Ill.</i>	23.9	<i>Bloomington</i>	A2 137	1	---	---	15	0
203	LEWISTON-AUBURN <i>Androscoggin, Me.</i>	23.8	<i>Lewiston</i> .. <i>Auburn</i> ..	A2 106 A2 217	2 1	---	---	---	8,17 23
203	HAGERSTOWN <i>Washington, Md.</i>	23.8	<i>Hagerstown</i>	A2 121	1	---	---	---	52
205	KENOSHA <i>Kenosha, Wisc.</i>	23.6	<i>Kenosha</i>	B1 12	1	---	---	---	61
206	APPLETON <i>Outagamie, Wisc.</i>	23.5	<i>Neenah</i>	A2 139	1	---	---	42	0
207	FAYETTEVILLE <i>Cumberland, N. C.</i>	23.0	<i>Fayetteville</i>	A2 134	1	---	---	---	18
208	MONROE-W. MONROE <i>Ouachita, La.</i>	22.8	<i>Monroe</i>	A2 112	2	---	---	8,43	0
208	ZANESVILLE <i>Muskingum, Ohio</i>	22.8	<i>Zanesville</i>	A2 107	1	---	50	---	0
210	SIoux FALLS <i>Minnehaha, S. D.</i>	22.4	<i>Sioux Falls</i>	A2 74	3	---	11	---	13,38
211	LAFAYETTE <i>Tippecanoe, Ind.</i>	22.3	<i>Lafayette</i>	A2 128	1	---	---	59	0
212	TYLER <i>Smith, Tex.</i>	22.2	<i>Tyler</i>	A2 109	2	---	---	19	7
213	BELLINGHAM <i>Whatcom, Wash.</i>	21.9	<i>Bellingham</i>	A2 138	3	---	---	12	18,24
214	RICHMOND <i>Wayne, Ind.</i>	21.6	<i>Richmond</i>	B1 81	1	---	---	---	32
215	AUBURN <i>Cayuga, N. Y.</i>	21.1	<i>Auburn</i>	B1 82	1	---	---	---	37
216	LYNCHBURG <i>Campbell, Va.</i>	20.7	<i>Lynchburg</i>	A2 85	2	---	13	16	0
217	ABILENE <i>Taylor, Tex.</i>	20.2	<i>Abilene</i>	A2 89	2	---	---	9	33
218	LaCROSSE <i>LaCrosse, Wisc.</i>	20.1	<i>LaCrosse</i>	A2 86	2	---	---	---	8,38
219	FORT SMITH <i>Sebastian, Ark.</i>	19.7	<i>Fort Smith</i>	A2 84	2	---	---	22	5
220	DUBUQUE <i>Dubuque, Ia.</i>	19.5	<i>Dubuque</i>	A2 82	2	---	---	---	56,62
221	RENO <i>Washoe, Nev.</i>	19.1	<i>Reno</i>	A2 148	2	---	---	8	22
222	SAN ANGELO <i>Tom Green, Tex.</i>	19.0	<i>San Angelo</i>	A2 77	3	---	---	8, (3 <sup>rd</sup> )	17
223	WILMINGTON <i>New Hanover, N. C.</i>	18.9	<i>Wilmington</i>	A2 93	2	---	---	---	6,29
224	FARGO <i>Cass, N. C.</i>	16.1	<i>Fargo</i>	A2 114	3	---	6	---	13,40
225	LAREDO <i>Webb, Tex.</i>	13.3	<i>Laredo</i>	A2 78	2	---	---	---	8,13

Supplement—Cities among non-metropolitan county markets with TV stations on air

STATE	CITY—COUNTY	NO. OF HOUSEHOLDS (000's)	F.C.C. PRIORITY NO.	TOTAL NO. STATIONS ASSIGNED TO CITY	CHANNELS ON AIR BEFORE LIFTING OF FREEZE	CHANNELS ON AIR SINCE LIFTING OF FREEZE	DISTANCE TO NEAREST METROPOLITAN MARKET (miles)	METRO MARKET RANK
California	<i>San Luis Obispo—San Luis Obispo Co.</i>	19.0	A2 377	1	---	6	82—Santa Barbara	157
Indiana	<i>Bloomington—Monroe Co.</i>	14.0	B2 153	2	10	---	48—Indianapolis	28
Iowa	<i>Ames—Story Co.</i>	6.1	B2 154	2	4	---	29—Des Moines	83
N. Dakota	<i>Minot—Ward Co.</i>	9.9	A2 232	2	---	13	240—Fargo	224
Oklahoma	<i>Lawton—Comanche Co.</i>	16.9	A2 133	2	---	7	51—Wichita Falls	180
Mexico	<i>Matamores</i>	---	---	---	7	---	2—Brownsville	80
					TOTAL NON-METRO	3		
					TOTAL METRO	106		
					GRAND TOTAL	109		





## NEXT STOP...

# the moon!

Like a trip to the moon . . . that's the zooming, booming DALLAS-Fort Worth market! Texas' richest market is getting richer for TV time buyers. Last year the folks covered by the WFAA-TV pattern had their annual buying income boosted by 13 per cent (which totals higher than the national average). Retail sales in this market flamed up 12 per cent! See any Petry man about a ticket on the WFAA-TV Special!

### WFAA-TV 9-COUNTY MARKET

Population . . . . .	1,339,300
Families . . . . .	402,400
Net Effective Buying Income . . . . .	\$2,261,758,000
Retail Sales . . . . .	1,753,293,000

### PER FAMILY AVERAGES

	WFAA-TV	U. S.	GAIN
Net Effective Buying Income . . . . .	\$5,620	\$5,086	+ 10.5%
Retail Sales . . . . .	4,357	3,584	+ 21.5%
General Merchandise . . . . .	857	409	+109.5%
Furniture, Household, TV . . . . .	217	197	+ 10.1%
Automotive Sales . . . . .	808	614	+ 31.4%
Drug Sales . . . . .	139	103	+ 34.9%

(Sales Management: May 10, 1953)

Television Homes: 277,000—56.5% gain over 12 mos.

(Dallas Morning News Research Dept. June 1, 1953)

# WFAA-TV

CHANNEL 8 • NBC — ABC — DUMONT

EDWARD PETRY & COMPANY, National Representatives

RALPH NIMMONS, Station Manager

• TELEVISION SERVICE OF THE DALLAS MORNING NEWS



# WGAL • TV

*NBC • CBS • ABC • DuMont*

**Lancaster, Pa.**

**In its fifth year...  
serving people  
selling products**

An enviable record of public service, an enthusiastic, buying audience—that's the WGAL-TV story as another anniversary rolls around. In the years to come WGAL-TV will continue to give its advertisers profit for their sales message . . . continue to serve its ever-growing loyal viewing audience with the best in stimulating local-interest and public service programs, top shows from four networks. The **Channel 8** large, rich Pennsylvania market area—including Harrisburg, York, Reading, Lebanon, Lancaster—offers advertisers a great profit potential. Increase your sales, profitably, economically—buy WGAL-TV, Channel 8.

*Represented by* **M E E K E R**

New York Chicago Los Angeles San Francisco

**WGAL**


**AM TV FM**

Steinman Station

Clair McCollough, President

# television

# BASICS



## EVERY OTHER U.S. HOME IS NOW A TELEVISION HOME

Here are some of the important questions you will find answered in the 10 pages of this report

- Q.** *What's the size and scope of TV in the U.S.?* ..... page 1
- Q.** *How are TV homes distributed geographically?* ..... page 2
- Q.** *What are socio-economic differences between radio and TV homes?* ..... page 3
- Q.** *How does TV audience composition vary with the time of day?* ..... page 5
- Q.** *Is TV affected by seasonal variations in viewing?* ..... page 5
- Q.** *How does TV's "remembrance impact" compare with other media?* ..... page 6
- Q.** *What's the cost-per-1,000 of spot and network TV?* ..... page 7
- Q.** *How much money has recently gone into network, spot TV?* ..... page 10

# 1 Dimensions of TV's audience

## 1. What is the size and scope of TV, market-by-market?

SOURCE: Edward Petry Co. TV Research Dept. and NBC TV Research Dept., 1 April 1953

MARKET	TIME ZONE	NO. STATIONS	NO. FAMILIES†	NO. OF SETS	% PENETRATION
ALBUQUERQUE	M	1	19,800	19,200	38.6
AMARILLO	C	1*		10,000	
AMES	C	1	211,700	148,000	69.9
ATLANTA	E	3	431,600	330,000	76.5
ATLANTIC CITY	E	1		8,000 <sup>x</sup>	
AUSTIN	C	1		26,800	
BALTIMORE	E	3	171,600	110,000	86.1
BANGOR	E	1		11,000	
BINGHAMTON	E	1	219,200	95,500	43.6
BIRMINGHAM	C	2	265,200	159,000	60.0
BLOOMINGTON	(See Indianapolis)				
BOSTON	E	2	1,121,100	1,043,000	93.0
BROWNSVILLE					
(Matamoros, Mex.)		1	77,500	11,100 <sup>A</sup>	14.3
BUFFALO	E	1	357,600	353,000 <sup>B</sup>	95. + <sup>(2)</sup>
CHARLOTTE	E	1	381,800	267,000	69.9
CHICAGO	C	4	1,750,000	1,510,000	86.3
CINCINNATI	E	3	426,100	379,000	89.0
CLEVELAND	E	3	897,900	751,000	83.7
COLUMBUS	E	3	343,600	261,000	76.0
DALLAS-FT. WORTH	C	3	109,500	272,000	66.1
DAVENPORT, ROCK IS.	C	2	203,000	203,000	95. + <sup>(2)</sup>
DAYTON	E	2	280,800	224,000	79.8
DENVER	M	2	261,900	119,000	44.9
DETROIT	E	3	947,600	848,000 <sup>C</sup>	89.5
EL PASO	M	2		22,200	
ERIE	E	1	155,800	105,000	67.4
GRAND RAPIDS	E	1	383,600	214,000 <sup>D</sup>	55.8
KALAMAZOO	E	1			
GREENSBORO	E	1	291,300	120,000	41.2
HOUSTON	C	1	338,200	221,000	65.4
HUNTINGTON	E	1	207,300	173,000	83.5
INDIANAPOLIS	C	1	535,400	400,000 <sup>E</sup>	74.7
BLOOMINGTON	C	1			
JACKSON	C	1		14,400 <sup>x</sup>	
JACKSONVILLE	E	1	121,500	112,000	92.2
JOHNSTOWN	E	1		210,000 <sup>F</sup>	
ALTOONA	E	1*			
KALAMAZOO	(See Grand Rapids)				
KANSAS CITY	C	1	162,700	288,000	62.2
LANCASTER	E	1	211,900	183,000	86.4
LANSING	E	1	218,900	145,000	66.2
LOS ANGELES	P	7	1,695,900	1,434,000	84.6
LOUISVILLE	C	2	251,400	195,000	77.6
MEMPHIS	C	1	272,500	202,000	74.1
MIAMI	E	1	202,200	148,000	73.2
MILWAUKEE	C	1	111,500	127,000	95. + <sup>(2)</sup>
MINN.-ST. PAUL	C	2	460,100	363,000	78.9
MOBILE	C	2		22,500	
NASHVILLE	C	1	255,500	111,000	43.4
NEW HAVEN	E	1	512,900	360,000	70.2
NEW ORLEANS	C	1	286,500	162,000	56.5
NEW YORK	E	7	1,239,900	3,450,000	81.4
NORFOLK	E	1	231,700	167,000	72.1
OKLAHOMA CITY	C	1	211,400	160,000	66.3
OMAHA	C	2	221,400	180,000	80.2
PEORIA	C	1		26,400 <sup>x</sup>	
PHILADELPHIA	E	3	1,386,900	1,233,000	88.9
PHOENIX	M	1	117,100	58,500	50.0
PITTSBURGH	E	1	776,500	640,000	82.4

†Number home units estimated by NBC TV to be within 10-millivolt TV contour line. Figure omitted by NBC TV when no data were available.

MARKET	TIME ZONE	NO. STATIONS	NO. FAMILIES	NO. OF SETS	% PENETRATION
PORTLAND	P	1	261,600	82,800 <sup>x</sup>	31.7
PROVIDENCE	E	1	106,000	299,000	73.7
RICHMOND	E	1	160,500	157,000	95.4
ROANOKE	E	2		60,800	
ROCHESTER	E	1	205,000	179,000	87.3
SALT LAKE CITY	M	2	171,700	91,500	51.1
SAN ANTONIO	C	2	171,100	121,000	71.2
SAN DIEGO	P	1	187,000	113,000	76.5
SAN FRANCISCO	P	3	986,800	630,000	63.8
SCHENECTADY	E	1	332,600	266,000	80.0
SEATTLE	P	1	131,100	251,000	58.5
SIoux CITY	C	1		19,000	
SOUTH BEND	C	1		11,000 <sup>x</sup>	
SPOKANE	P	2		28,100	
SPRINGFIELD, MASS.	E	1		15,000 <sup>x</sup>	
ST. LOUIS	C	1	596,000	502,000	81.2
SYRACUSE	E	2	218,100	186,000	85.2
TOLEDO	E	1	317,100	226,000	71.2
TULSA	C	1	182,800	100,000	51.7
UTICA	E	1	117,100	86,700	73.9
WASHINGTON	E	1	190,900	151,000	91.9
WILKES-BARRE	E	1		55,000*	
WILMINGTON	E	1	115,200	128,000	88.2
YOUNGSTOWN	E	2		30,000*	
OTHER MARKETS				62,200	

TOTAL NUMBER U. S. TV HOMES 1 APRIL 1953 ..... 23,256,000

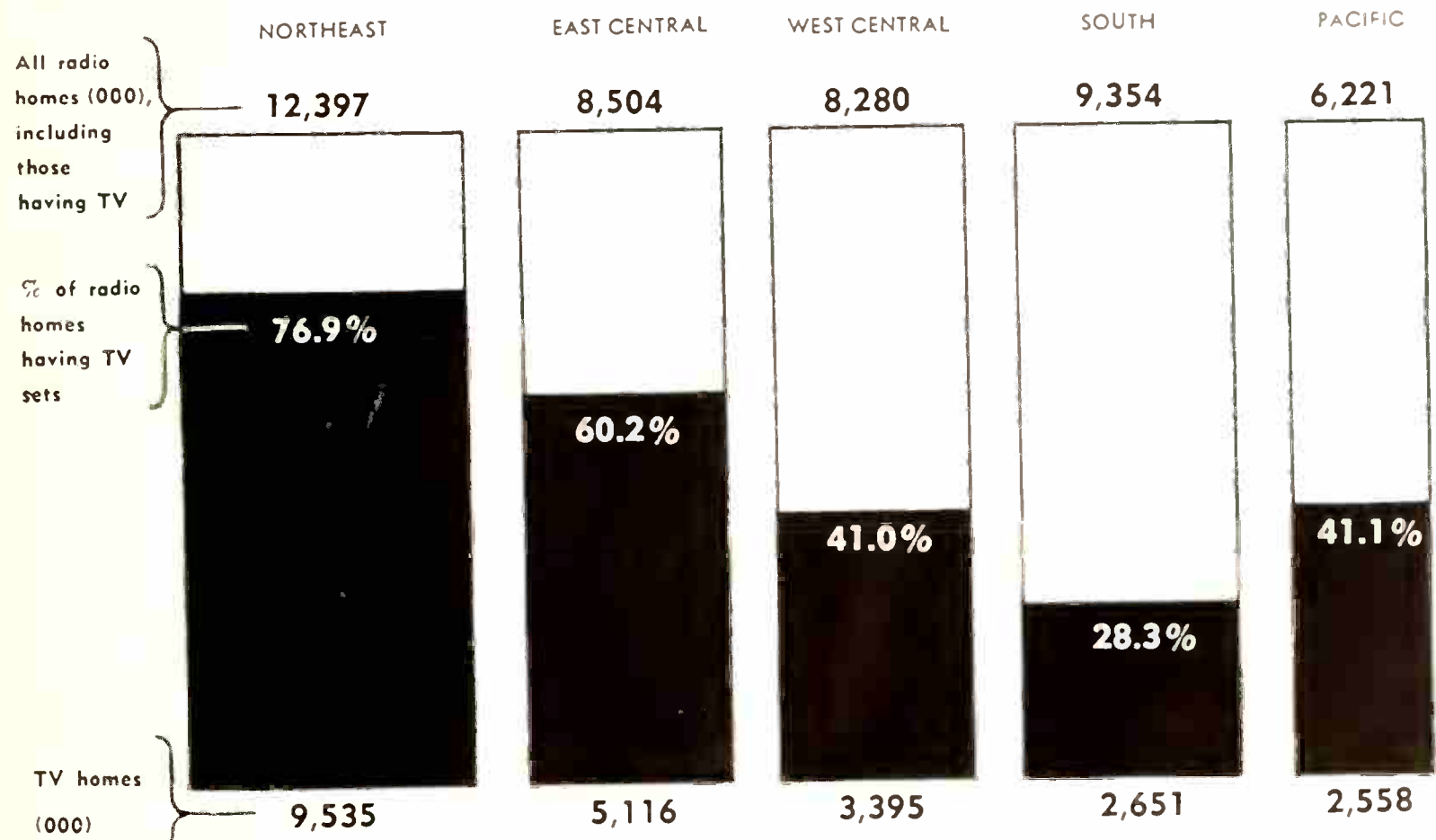
HONOLULU	16,000
MONTREAL	52,200
TORONTO	118,000

A Estimate for Texas area. Estimated 2,500 additional sets in Mexican area. B Does not include sets in Canadian area reached by Buffalo station. C Does not include estimated 55,000 sets in Canadian area reached by Detroit stations. D Grand Rapids separately 180,000. Kalamazoo separately 180,000. E Indianapolis separately 311,000. Bloomington separately—220,000. F Johnstown separately 212,000. Altoona

separately 1,000. New station added. X Sets sold by UHF stations. Z The percentage figure in this market is being held at 95% because the growth in the number of TV sets is approaching saturation. NOTE: Chart above contains latest published NBC TV and Betty estimates. Next NBC TV estimate due August 1. Figures should reflect secondary market area growth.

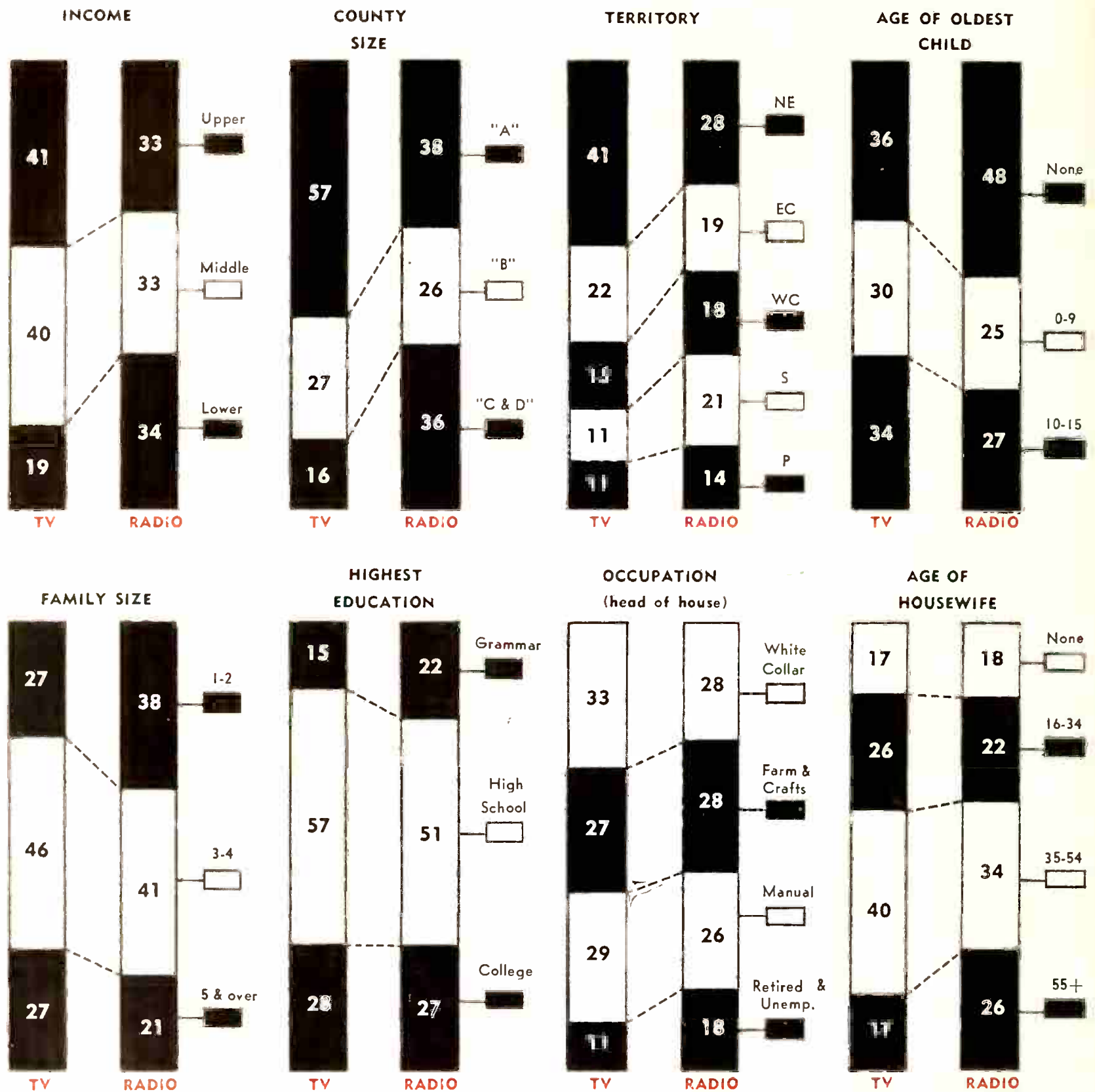
## 2. How is TV distributed in the U.S. by key geographical areas?

SOURCE: A. C. Nielsen Co., April 1953 (Copr. 1953). All other A. C. Nielsen data in this section in primary copy, printed



### 3. How do TV and radio families compare on a socio-economic basis?

SOURCE: A. C. Nielsen Co., April 1953



#### Differences between TV and radio-only homes highlight need for shrewd air buying

The chart above is an important research tool, since it makes a direct comparison—on several yardsticks—of the TV-radio and radio-only homes in the U.S. These two basic advertising targets are compared on the basis of income levels, county size in which family lives (metropolitan, medium population, rural areas), geographical location in the U.S., age of oldest child, family size, educational level, occupation of head of household, and the age of housewife.

Broadcast clients would do well to keep some of these basic differences between radio-TV homes and radio-only homes in mind when shopping for program or spot buys in the air media:

**INCOME LEVEL**—Radio-only homes are almost evenly distributed through the U.S. income levels, but 81% of the TV homes are from the upper and middle-income levels. TV is still not strong in reaching low-income family groups, does better in reaching families with larger purses. Radio has greater impact on low income groups.

**COUNTY SIZE**—Although some 80% of U.S. families are now

within reach of a TV station (CBS TV estimate), most TV families are urban (57%) dwellers. TV is not an air medium to reach large numbers of farmers, although many farms are TV-equipped.

**FAMILY SIZE**—TV families, on the other hand, are more likely to be larger families than are those in radio-only homes. Nearly three-quarters (73%) of TV homes have families of three or more. In radio-only homes, about half (52%) of the family units consist of three or more people. TV homes generally have more kids under 16.

**EDUCATIONAL LEVEL**—Perhaps because of the relationship between educational level and income, TV homes have slightly more college grads than do radio-only homes (28% vs. 27%), somewhat more high school grads also (57% vs. 51%). Number of those in TV homes whose highest educational level is grammar school is increasing however. Picture of radio-TV may ultimately balance.

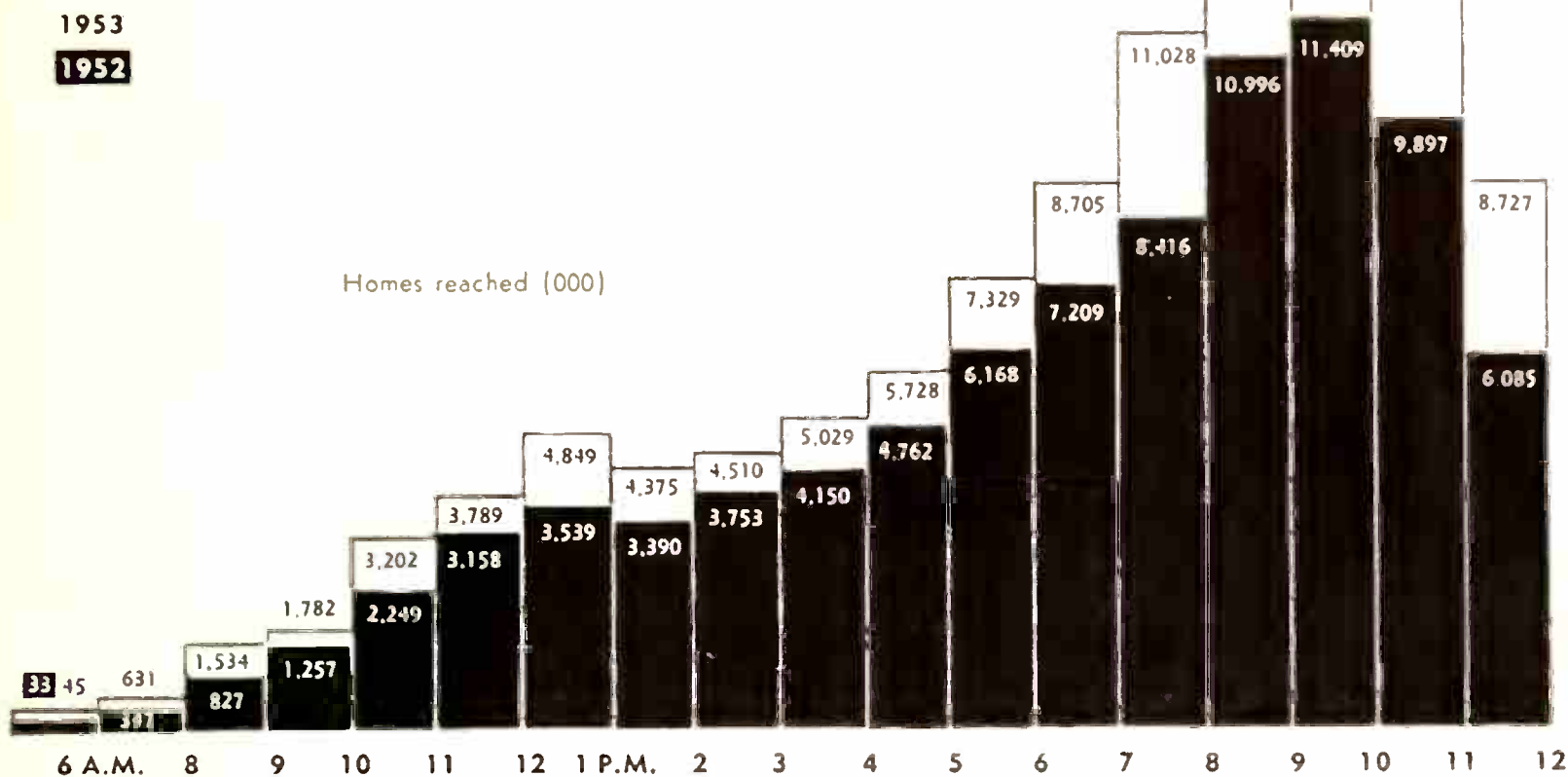
**OCCUPATION**—A fairly close match, although TV has the edge in the number of household heads who are white collar workers.

# II Television viewing habits

## 1. How does TV viewing vary according to time of day?

SOURCE: A. C. Nielsen Co. March 1953

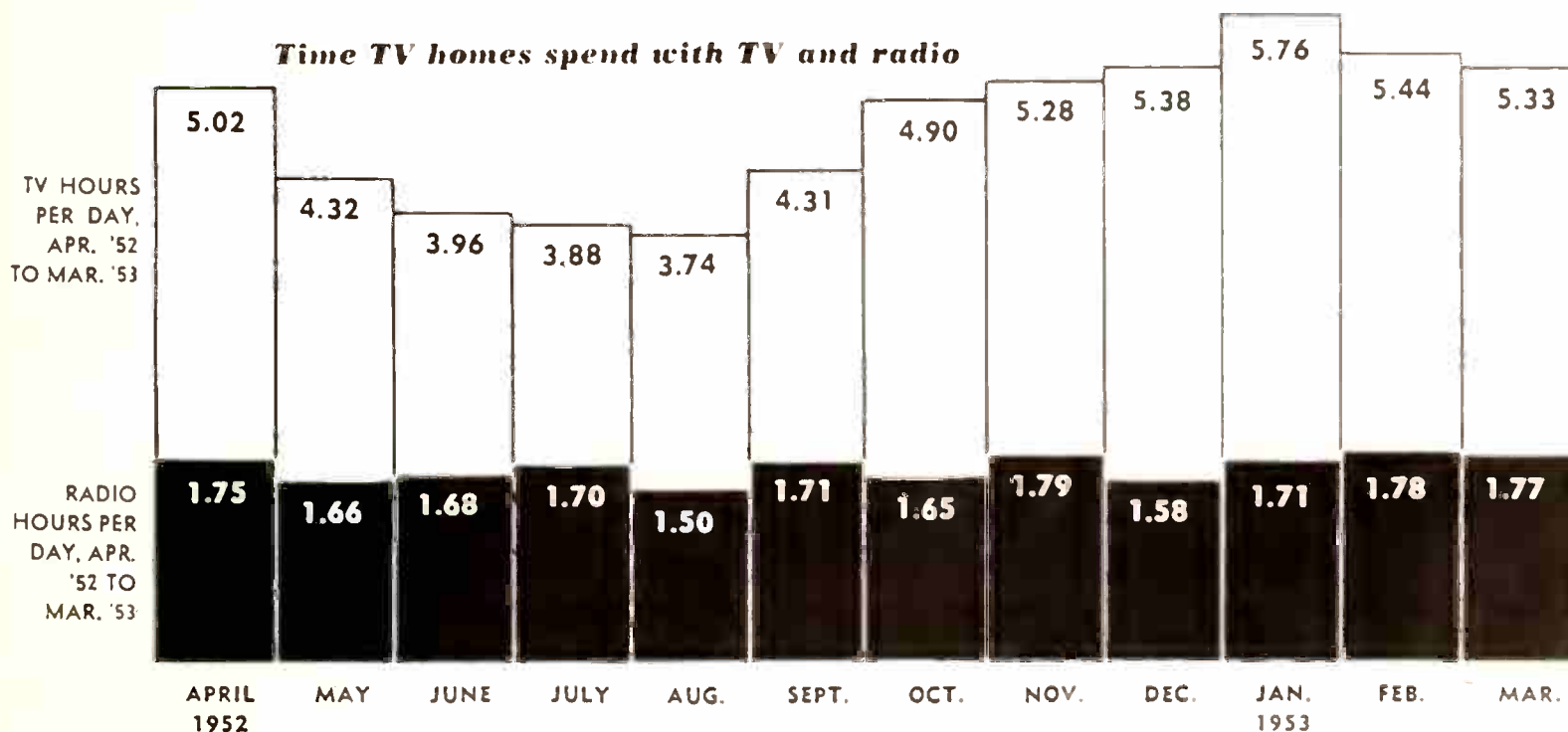
**Total U. S. homes using TV by hours of day**



## 2. How does amount of time TV homes spend with radio and TV compare?

SOURCE: A. C. Nielsen Co., 1952 and 1953 April 1952-March 1953

**Time TV homes spend with TV and radio**



NOTE: Figures are expressed in fractions of whole hours, not in hours and minutes

### 3. How does TV audience composition vary with the time of day?

SOURCE: American Research Bureau, June 1953

**Audience composition, viewers-per-set: use them together**

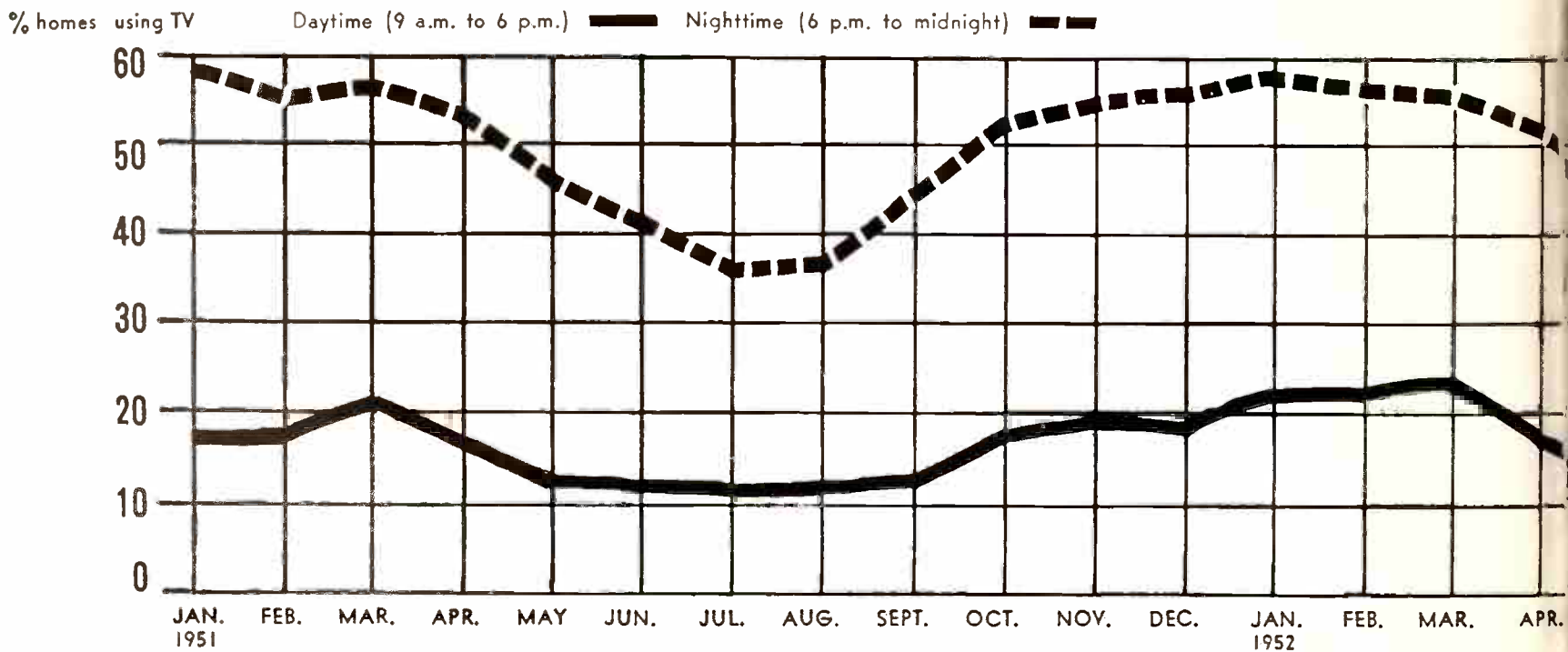
MONDAY-FRIDAY	MEN	WOMEN	KIDS (UNDER 16)	VIEWERS-PER-SET
6-9 AM	33%	52%	15%	1.9
9-NOON	10%	63%	27%	1.6
NOON-3 PM	13%	56%	31%	1.9
3 PM-6 PM	14%	36%	50%	2.1
6 PM-MID. SUN. THRU SAT. (ENTIRE WEEK)	36%	44%	20%	2.8

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 outlet, 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?

SOURCE: A. C. Nielsen Co. (Nielsen Television Index 1951-1953)





## 5. How does the "remembrance impact" of TV compare with other ad media?

SOURCE: Advertest survey based on 762 interviews New York City area, Jan. 6-6, 1953

CATEGORY	SAW OR HEARD AD	NEWSPAPER	MAGAZINE	RADIO	TV
CIGARETTES	80.8%	39.2%	16.9%	24.0%	66.1%
SOAP	65.0%	18.6%	18.0%	15.9%	15.3%
AUTO	66.5%	28.3%	20.2%	10.5%	38.7%
DRUG	56.7%	27.7%	10.4%	11.4%	10.3%
AVERAGE	67.3%	28.5%	16.4%	15.5%	17.6%

### Where did you see or hear it advertised?

TV viewer panel in New York New Jersey area were asked last fall whether they had seen or heard ad for various product categories the day before. Chart at left, by Advertest Research, shows result of quizzing. TV was best-remembered medium, out-pulling all other media by margins as high as two and three-to-one. This impact of TV helps justify many high TV costs.

## 6. How many homes are reached by the "Top 10" TV shows?

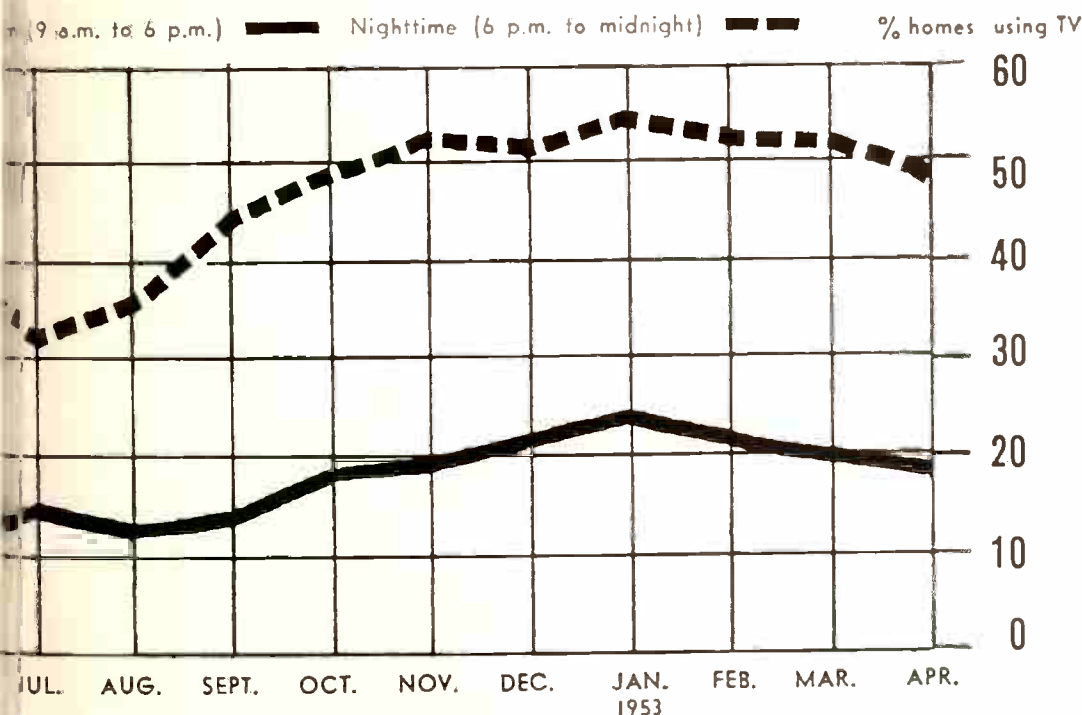
SOURCE: A. C. Nielsen NTI, April 1953

Programs	Two weeks ending 25 April	Homes Reached
I Love Lucy		15,751,000
Godfrey & Friends (Toni)		12,390,000
Godfrey & Friends (Liggett & Myers)		12,303,000
Colgate Comedy Hour		11,808,000
Texaco Star Theatre		11,178,000
You Bet Your Life		10,648,000
Dragnet		10,598,000
All Star Revue		9,960,000
Goodyear TV Playhouse		9,724,000
Philco TV Playhouse		9,520,000

### TV topper, "Lucy," is now 50% ahead of '52

In April, "I Love Lucy" continued to reach broadcasting's biggest U.S. audience for Philip Morris. Show's incredible drawing power runs rings around most other TV shows. "Lucy," incidentally, was top show in similar period in 1952 but has since managed to increase its homes-reached figure by nearly 50%. It's still climbing. Figure for 26 April 1952 was 10,753,000 homes reached as compared with this year's 15,751,000 U. S. video homes reached.

## U.S. radio-TV homes (January 1951-April 1953)?



### TV holds audience as home base increases

Like radio, TV viewing as measured by Nielsen, takes a summertime dip during daytime and evening. But TV has bounced back each fall to almost same high levels (50% plus of homes using TV) as previous. Meanwhile, number of video-equipped homes in the nation has increased greatly in '51-'52. Slight percentage losses mean little in view of fact that percentage point now equals nearly double number of homes today as it did in '52.

# WHB in Kansas City Swings to

# CBS-TV

Sharing Time with KMBC  
on CHANNEL 9

WITH a jointly-owned transmitter . . . using maximum allowable power, 316 kw visual, 158 kw aural . . . with a thousand-foot tower to transmit from a height above average terrain of 1079 feet . . . with the full schedule of Columbia Network TV programming . . . plus WHB's and KMBC's outstanding AM Radio personalities, in bright, new, smartly-produced local TV shows—

*Channel 9 in Kansas City is really something to see and hear! It is a "must" on every Television advertiser's national spot schedule!*

Interim operation beginning in August is from a transmitter and mast atop Missouri's tallest office building, reaching most of the 298,633 television homes<sup>†</sup> in the Kansas City market—including the metropolitan trading area of Johnson, Leavenworth and Wyandotte counties in Kansas; and Jackson, Clay and Platte counties in Missouri.

In Kansas City, plan to use Channel 9 for your future TV schedules!  
**WHB-TV NATIONALLY REPRESENTED BY BLAIR-TV, INC.**

\* May, 1953 Statistics of the Kansas City Electric Association

The Swing is to WHB in Kansas City



*And as always*

## WHB

- ★ Kansas City's Mutual Network outlet since 1936—17 years.
- ★ Exclusive play-by-play broadcasts, at home and away, by Larry Ray, of the Kansas City Blues baseball games (New York Yankee's No. 1 farm team), since 1950—4 years.
- ★ "Night Club of the Air" since 1951—3 years.
- ★ "Club 710" (mid-afternoon d.j. show featuring the "Top Twenty" records) since 1952—2 years.
- ★ Sandra Lea (women's program) since 1943—10 years.
- ★ WHB Newsbureau and Associated Press newscasts since 1936 (John Cameron Swayze was our first newscaster)—17 years.
- ★ "WHB Musical Clock" since 1941—22 years.
- ★ "WHB Neighborin' Time" (formerly the "Farmers' Hour") since 1922—31 years.
- ★ Represented nationally for Spot Radio by John Blair & Company since 1948—6 years.

WHB Radio—the AM station with Kansas City's oldest call letters—continues to reach "the most listeners per dollar" via Radio in the Kansas City WHB Market—through the 1,362,929 sets\* in the area.

**WHB • KANSAS CITY'S  
OLDEST CALL LETTERS**



1922-1953

**FREE!**

To advertisers and agency executives



**DO YOU READ IT?**

*The Swing*, the 100-page pocket-size magazine published by WHB six times a year. Articles on marketing, advertising and research . . . excerpts from John Crosby's Radio and Television Column . . . pictures, jokes, quizzes and cartoons. Sent free to time buyers, advertisers, agencies, advertising and sales executives. Ask for a copy on your letterhead.

# WHB

**10,000 WATTS IN KANSAS CITY**

DON DAVIS  
PRESIDENT

JOHN T. SCHIBLING  
GENERAL MANAGER

Represented by  
**JOHN BLAIR & CO.**

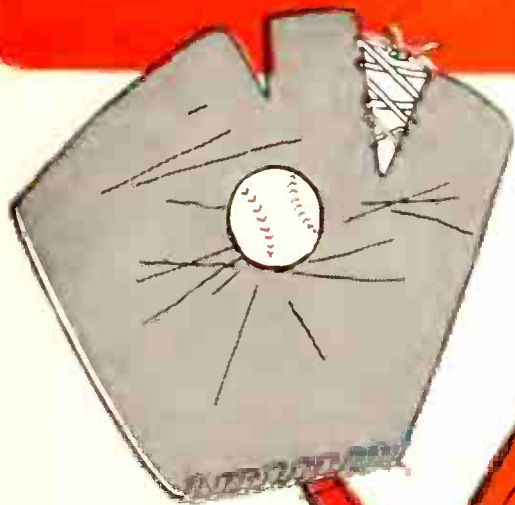
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

TV STATION **WTVI** Channel **54**

# St. Louis' MAJOR LEAGUE

BASEBALL STATION TELEVISES HOME GAMES OF

THE ST. LOUIS **Browns**



PRE-GAME  
"Dugout Shows"  
POST-GAME  
"Base Ball Roundup"

Sponsored By  
**FALSTAFF**  
BREWING CORPORATION

SPORTS *Galore on* **54**

- Major League Baseball
- Pro Golf
- Pro Football  
(Nat'l Pro League Games)
- Network Boxing
- Pro Basketball
- Network Wrestling
- Local Sports



**WTVI** is the **DUMONT** basic affiliate in **St. Louis**

SIGNAL HILL TELECASTING CORP. BUSINESS OFFICES: 1939 BOATMEN'S BANK BLDG., ST. LOUIS 2, MO.

Genevo 5454

Call **WEED TELEVISION**

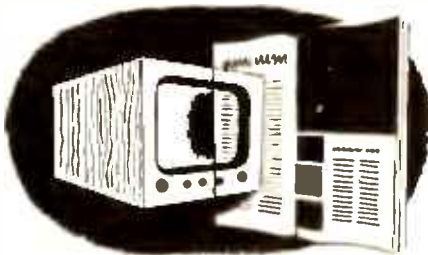
NATIONAL SALES REPRESENTATIVES:  
NEW YORK • CHICAGO • BOSTON • DETROIT  
HOLLYWOOD • SAN FRANCISCO • ATLANTA

*A significant new name  
in broadcasting*

# MEREDITH

The name MEREDITH and the word SERVICE are synonyms in the magazine world. Because the Meredith Publishing Company publishes *Better Homes & Gardens* and *Successful Farming*—two of the nation's leading magazines, both built on the sound philosophy of serving the American family's ambitions for better homes and a better way of life.

You'll find Meredith stations following that 50-year-old Meredith tradition of *service*, too! A tradition which extends to serving Meredith advertisers, genuinely trying to help them get maximum value from their advertising dollars.



*When you see these call letters: It's "A Meredith Station."*

WHEN-TV *Syracuse, N. Y.* WOW *and* WOW-TV *Omaha, Nebr.*

KPHO *and* KPHO-TV *Phoenix, Ariz.*

WHEN-TV, KPHO & KPHO-TV represented by The Katz Agency • WOW represented by John Blair & Co  
WOW-TV represented by Blair-TV, Inc.

### 3. 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 ending 7 February 1953)

HALF-HOUR PROGRAMS	
TALENT VARIETY	\$4.84 (42.5 RATING)
QUIZ & AUD. PART.	\$7.25 (25.4 RATING)
GENERAL VARIETY	\$7.62 (36.5 RATING)
SITUATION COMEDY	\$7.71 (35.3 RATING)
MYSTERY DRAMA	\$8.09 (25.6 RATING)
GENERAL DRAMA	\$10.01 (26.7 RATING)
OTHER MUSIC	\$10.74 (19.9 RATING)
INTERVIEW	\$12.04 (20.7 RATING)
VARIETY MUSIC	\$13.83 (22.2 RATING)
QUARTER-HR. SHOWS	\$7.48 (16.9 RATING)
ONE-HOUR SHOWS	\$9.38 (43.6 RATING)

### 4. What's the prediction for future network TV cost-per-1,000 homes circulation?

SOURCE: CBS TV Research Department

#### **CBS, Inc. President Frank Stanton recently stated to the ANA:**

"In the 100 largest television markets in 1955 —markets which will account for 81% of the total U.S. families and 82% of the total retail sales of the U.S.—the higher circulation

cost of the new television markets will be offset by the further circulation expansion in the older, low-cost pre-freeze 68 markets." (Hot Springs, Va. meeting March 1953)

**1952: Gross circulation cost-per-1,000 homes—\$1.59**

21,000,000 TV HOMES IN 68 MARKETS AT GROSS COST-PER-1,000 OF \$1.59

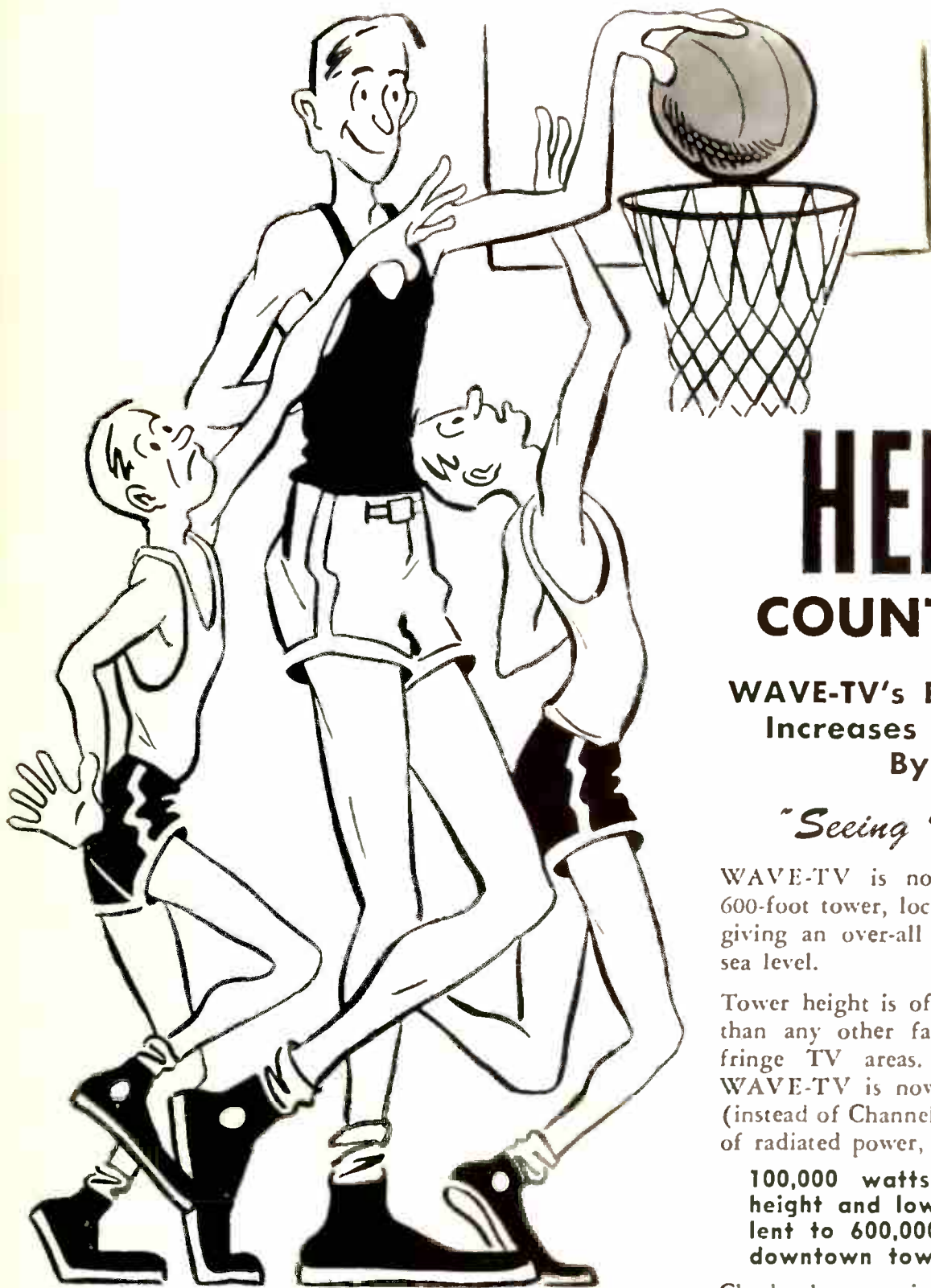


**1955: Gross circulation cost-per-1,000 homes—still \$1.59**

21,000,000 TV HOMES IN 68 MARKETS AT GROSS COST-PER-1,000 OF \$1.59

5,000,000 NEW TV HOMES IN ORIGINAL 68 @ 79½¢

5,000,000 TV SETS IN 32 POST-1952 MARKETS @ \$2.38½



# HEIGHT COUNTS MOST!

**WAVE-TV's Far Higher Tower  
Increases Area Coverage  
By 85.5%!**

*"Seeing Is Believing!"*

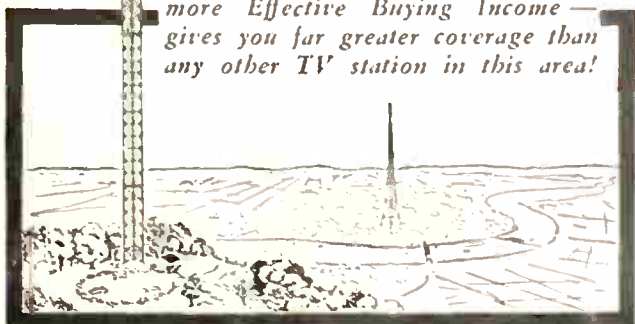
WAVE-TV is now operating from a new 600-foot tower, located on top a 985-foot hill, giving an over-all height of 1585 feet above sea level.

Tower height is of course *far more important* than any other factor, in "reaching out" to fringe TV areas. Next most important—WAVE-TV is now telecasting on Channel 3 (instead of Channel 5), and with 100,000 watts of radiated power, instead of 24,000.

**100,000 watts at our new tower height and lower channel is equivalent to 600,000 watts from our old downtown tower, on Channel 5!**

Check these engineering facts against actual viewing results. Ask your distributors, dealers or salesmen about WAVE-TV coverage, and about the great WAVE-TV television market. It's actually far greater than the Louisville Trading Area itself!

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!



LOUISVILLE'S

# WAVE-TV

## Channel 3



**FIRST IN KENTUCKY**  
Affiliated with NBC, ABC, DUMONT

Free & Peters, Inc., Exclusive National Representatives

## 5. What are some typical talent-production costs for network TV shows? †

SOURCE: Network TV Comparagraph which appears in alternate issues of SPONSOR

### MYSTERY-CRIME-DRAMA

THE WEB .....	\$11,000
ROCKY KING .....	\$6,500
PLAINCLOTHESMAN .....	\$6,500
CRIME SYNDICATED .....	\$16,230
EYE WITNESS .....	\$9,500
SUSPENSE .....	\$13,500
DANGER .....	\$10,000
MAN AGAINST CRIME (film) .....	\$28,000
RACKET SQUAD .....	\$10,000
T-MEN IN ACTION .....	\$14,000
DRAGNET (film) .....	\$21,000
DOORWAY TO DANGER .....	\$8,500

### SITUATION COMEDY

I LOVE LUCY (film) .....	\$27,500
MR. PEEPERS .....	\$18,000
BURNS & ALLEN (film) .....	\$30,000
BEULAH (film) .....	\$17,000
I MARRIED JOAN (film) .....	\$29,000
MY LITTLE MARGIE (film) .....	\$27,000
MAMA .....	\$20,000
MY FRIEND IRMA .....	\$24,000
OUR MISS BROOKS (film) .....	\$30,000
THE GOLDBERGS .....	\$18,500

### GENERAL DRAMA

GOODYEAR PLAYHOUSE) .....	\$28,000
PHILCO PLAYHOUSE ) .....	
ROBERT MONTGOMERY .....	\$30,000
FIRESIDE THEATRE (film) .....	\$20,000
KRAFT THEATRE .....	\$20,000
FORD THEATRE .....	\$20,000
TALES OF TOMORROW .....	\$12,500
SCHLITZ PLAYHOUSE (film) .....	\$23,500
YOU ARE THERE .....	\$20,300

†All figures refer to weekly costs even when show is on more than once a week.

### AUDIENCE PARTIC. & PANEL

WHAT'S MY LINE? .....	\$8,500
WHAT'S YOUR BID? .....	\$3,500
MEET THE PRESS .....	\$3,500
WHO SAID THAT? .....	\$3,000
BLIND DATE .....	\$11,000
BREAK THE BANK .....	\$12,500
TWO FOR THE MONEY .....	\$10,000
STRIKE IT RICH .....	\$8,500
CHANCE OF A LIFETIME .....	\$6,500
QUICK AS A FLASH .....	\$8,000
TWENTY QUESTIONS .....	\$7,000

### VARIETY-COMEDY

SAT. NIGHT REVUE (per 30 min.) .....	\$11,765
TOAST OF THE TOWN .....	\$30,000
GODFREY'S FRIENDS .....	\$45,000
JACKIE GLEASON (total hour) .....	\$65,000
GEORGE JESSEL'S BANQUET TABLE .....	\$15,000
DANNY THOMAS (film) (total) .....	\$40,000

### SERIAL DRAMA

LOVE OF LIFE .....	\$6,000
SEARCH FOR TOMORROW .....	\$6,500
GUIDING LIGHT .....	\$10,000
HAWKINS FALLS .....	\$9,500
BENNETT STORY .....	\$8,500

### JUVENILE SHOWS

DING DONG SCHOOL (per 30 min.) .....	\$985
HOWDY DOODY (per 15 min.) .....	\$1,550
SPACE PATROL .....	\$4,500
SKY KING (film) .....	\$22,000

**NOTE:** Prices for many film shows ("Fireside Theatre," "Lucy," "Brooks," etc.) are not actual cost of production, but are gross client costs. Difference is made up by producer in re-run revenue. Price shown here may be only 50-70% of real total. Rest is amortized.

REPRINTS OF TV BASICS are available on request. Special price for quantity orders

*Your product is as popular  
as the television station you use!*

In Los Angeles one station just won the  
TELEVIEWS POPULARITY AWARD  
for the SIXTH STRAIGHT YEAR . . .

and its programs and personalities won 8  
popularity awards against 13 for all 6 other  
network and independent television stations

IT SELLS TO BE POPULAR

*Year after year  
it's KTLA*



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363  
Eastern Offices • 1501 Broadway, New York 18 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

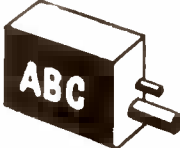

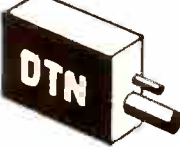

**KTLA—THE BEST ADVERTISING BUY IN LOS ANGELES**



# TV Television's billings

## 1. How much money (gross) has been invested in net TV ('49-'53)?

SOURCE: Publishers Information Bureau

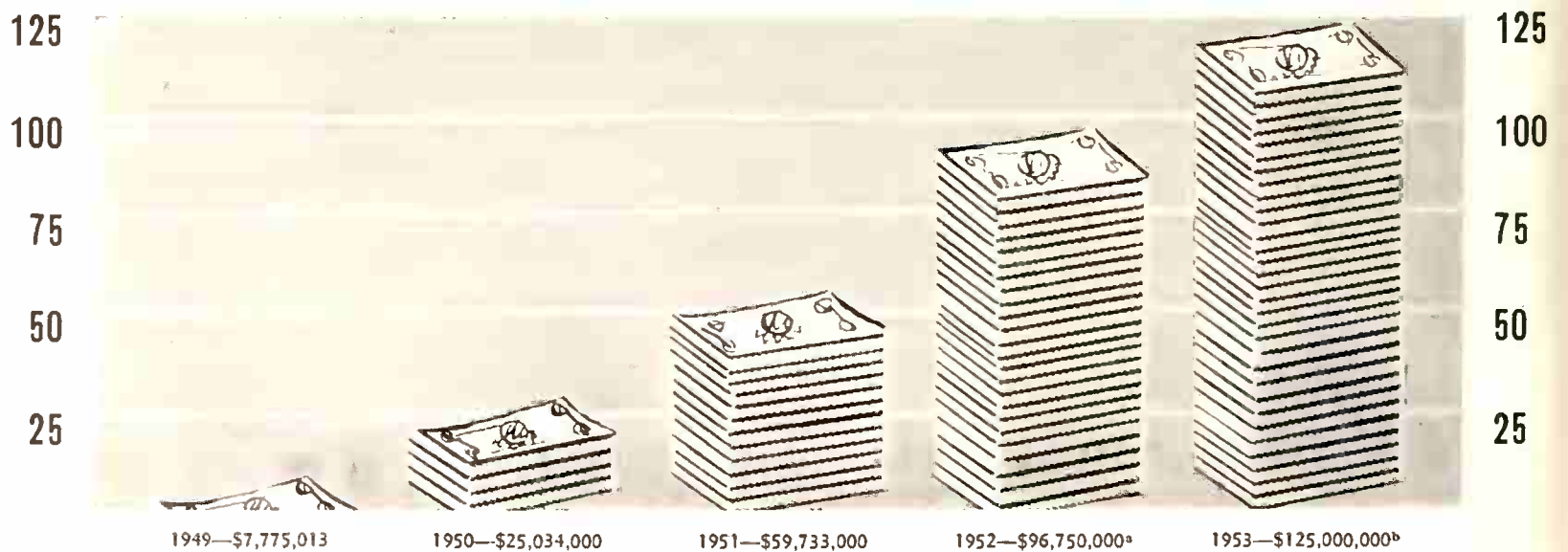
NETWORK	1948	1949	1950	1951	1952	1953 First 5 Months
		\$1,391,991	\$6,628,662	\$18,585,911	\$18,353,003	\$8,268,952
	No	\$3,446,893	\$13,011,831	\$42,470,844	\$69,058,548	\$36,806,449
	P.I.B. Report	\$955,525	(No report)	\$7,761,506	\$10,140,656	\$4,584,218
		\$6,500,104	\$21,185,692	\$59,171,452	\$83,242,573	\$37,871,123

### YEARLY TOTALS

<b>1949</b>	\$12,294,513	<b>1951</b>	\$127,989,713
<b>1950</b>	\$40,826,185	<b>1952</b>	\$180,794,780

## 2. How much money have advertisers spent for spot TV time ('49-'53)?

SOURCES: Federal Communications Commission; SPONSOR estimates



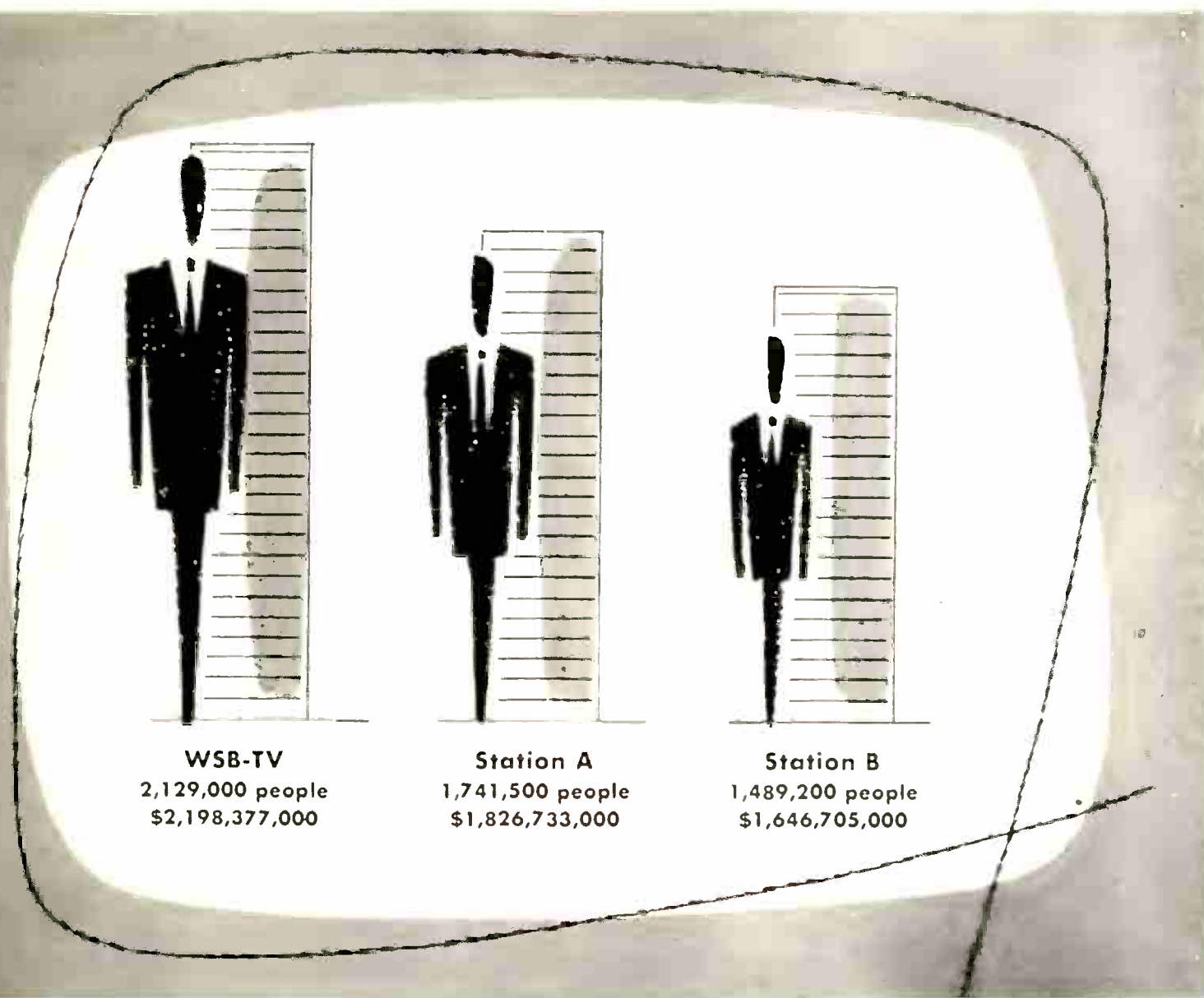
Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

<sup>a</sup>SPONSOR estimate based on preliminary data of FCC for 1952 released spring 1953.  
<sup>b</sup>SPONSOR estimate based on television industry and rep forecasts.

# Here's how the coverage areas of Atlanta TV stations compare

★ *In population*   ★ *In Effective Buying Income*  
Based on the first Nielsen Coverage Service Report

Advertisers on WSB-TV get a crack at 22% more people than can be reached on Atlanta's second station. You cover 43% more with WSB-TV than with the third station. The ten extra, or "bonus", counties WSB-TV delivers have an Effective Buying Income comparable to that of cities like Providence, Rhode Island, and Des Moines, Iowa. Ask a Petry man to tell you more about this first Nielsen Coverage report—it's dynamite.



Affiliated with The Atlanta Journal and The Atlanta Constitution

**wsb-tv**

50,000 watts on  
low channel 2 from  
a 1062-ft tower



### \$1 million for SPONSOR?

An account executive told us the other day that his agency won a million-dollar account because of one issue of SPONSOR.

This seventh annual Fall Facts issue is designed to help you get a million dollars' worth of better air advertising this fall and winter.

If it doesn't, then the whole SPONSOR editorial staff has been wasting its time for the past month or two. For here's what this issue does for you:

1. Gives you a quick, yet thorough summary of *trends* from the six sections into which this year's Fall Facts issue is divided. (See "What are the hot radio and TV trends this fall?" page 31.)

2. Analyzes the fall *network radio* outlook. You'll learn the latest on network audiences, out-of-home listening, multi-set listening, "tandem" plans, merchandising, and flexibility in "Network radio report" starting page 67.

3. Tells you all about *spot radio*

from availability, rate outlook, Negro radio, FM, Storecasting, Transit Radio, transcriptions, and library services to foreign-language broadcasting. See "Spot radio report" starting page 101.

4. Illustrates the latest in *radio research* in "Radio Basics" starting page 157.

5. Gives you a detailed *network TV* report starting page 173. This covers one-station markets, network lineups, UHF, costs, programs, and audiences, merchandising, color, and what unions are doing.

6. Tells you where you'll find *spot TV* openings and covers new TV stations, spot TV rates, commercial costs, and 10-second I.D.'s in "Spot TV report" starting page 191.

7. Charts the newest *TV research* data as to TV's size, growth, costs, and many other factors in "TV Basics," starting page 219.

8. Lists 8 pages of data on *TV stations in 225 metropolitan county markets*, prepared for SPONSOR by Sullivan, Stauffer, Colwell & Bayles. Tables give the number of households, total channels before and after the freeze, number of CP's issued, and other vital information. Starts page 205.

One unstated conclusion emerges from this tremendous collection of important data on the air media that should be evident to every sponsor and agency man long before he's finished reading this year's Fall Facts issue. And that is:

There will be more activity in radio and TV this fall than in all the other media put together.

The reason is obvious.

So *use* the Fall Facts issue in planning your fall and winter air cam-

paigns. It was researched and written to save *you* money.

### \* \* \* Sequel to LIFE

The racy debate between two top agency men in this issue will bring you up to date on *Life's* provocative "A Study of Four Media" (see page 36).

We've been criticized by some people on two points for our *Life* story in the 29 June issue:

1. We didn't ask any advertisers for their opinion but instead went to 24 researchers, 10 of whom were air media people. Our answer: We are polling a number of representative advertisers and will publish the results as soon as possible. We went to *all* the network research directors in New York in order to be fair. After all, it *was* network radio and TV which were pinned to the wall by *Life*.

2. We've also been criticized for not giving *Life* and researcher Alfred Politz a chance to make a rebuttal. Our answer: We have done so. *Life* Publisher Andrew Heiskell's statement appears on page 38. There may be a point-by-point rebuttal later when *Life* Research Director Ed Miller gets over his illness which hospitalized him. Researcher Politz does not want to make a statement now.

We have two comments to make on the study's repercussions to date: (1) Why are the air media always expected to sit back and take these beatings without a protest? (2) The *Life* study should be validated by some media evaluation board. If it is, SPONSOR wants to go on record in advance with a cautionary note: Don't load the board with print media men!

## Applause

### "It's time for everybody"

When a network spends a goodly number of thousands of dollars on a film that promotes the medium first and the network second, that's news.

CBS Radio has done this. The film: "It's Time for Everybody," a 16-minute color job that came out of the Sales Promotion and Advertising Dept. headed by George Bristol with Louis Dorfsman as art director.

Here are some of the interesting

facts sponsors are culling from the film now being shown in various parts of the country:

- The U.S. has become a virtual one-class — a middle-class — country. Everybody buys. And "everybody" consists of some 159 million people with \$300.2 billion income.

- Radio reaches these people in 105 million places (actually it's 110 million, figures just out show). Some of these places include the following:

- (1) 20 million bedrooms.
- (2) 14 million kitchens.
- (3) 25 million cars.
- (4) 10 million public places.
- (5) 3½ million dining rooms.
- (6) 27 million living rooms.

- Yet only 16½% of all ad money spent on the four major media goes for radio.

Rightly, the film concludes: "Radio takes your advertising to everyone — to all your potential customers . . . It's time for everybody!"

*with every Survey*  
**THE "PARADE"**  
*Gets*  
**LONGER AND LONGER**



The parade of KMBC-KFRM personalities moving into the top ten most popular daytime shows in Kansas City gets longer with each new Pulse Survey.

The first Kansas City Pulse, (November-December 1952) revealed that KMBC News Director John Farmer, Farm Director Phil Evans and the Dinner Bell Roundup Gang rated in the "top ten." January-February Pulse added Marketcaster Bob Riley, and according to the March-April Pulse, KMBC's Sigma Delta Chi award-winning newsman, Bill Griffith, joined the parade.

But, there's another parade to The KMBC-KFRM Team. It's the parade of wise advertisers who know the complete story of KMBC-KFRM superiority in the vast Kansas City Primary Trade Area. Write, wire or phone your nearest Free & Peters colonel or The KMBC-KFRM Team, Kansas City, today. Join the parade of advertisers who are selling their products to the people who hear about them on the radio station they listen to most.



*the* **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

# WWDC

# 1ST

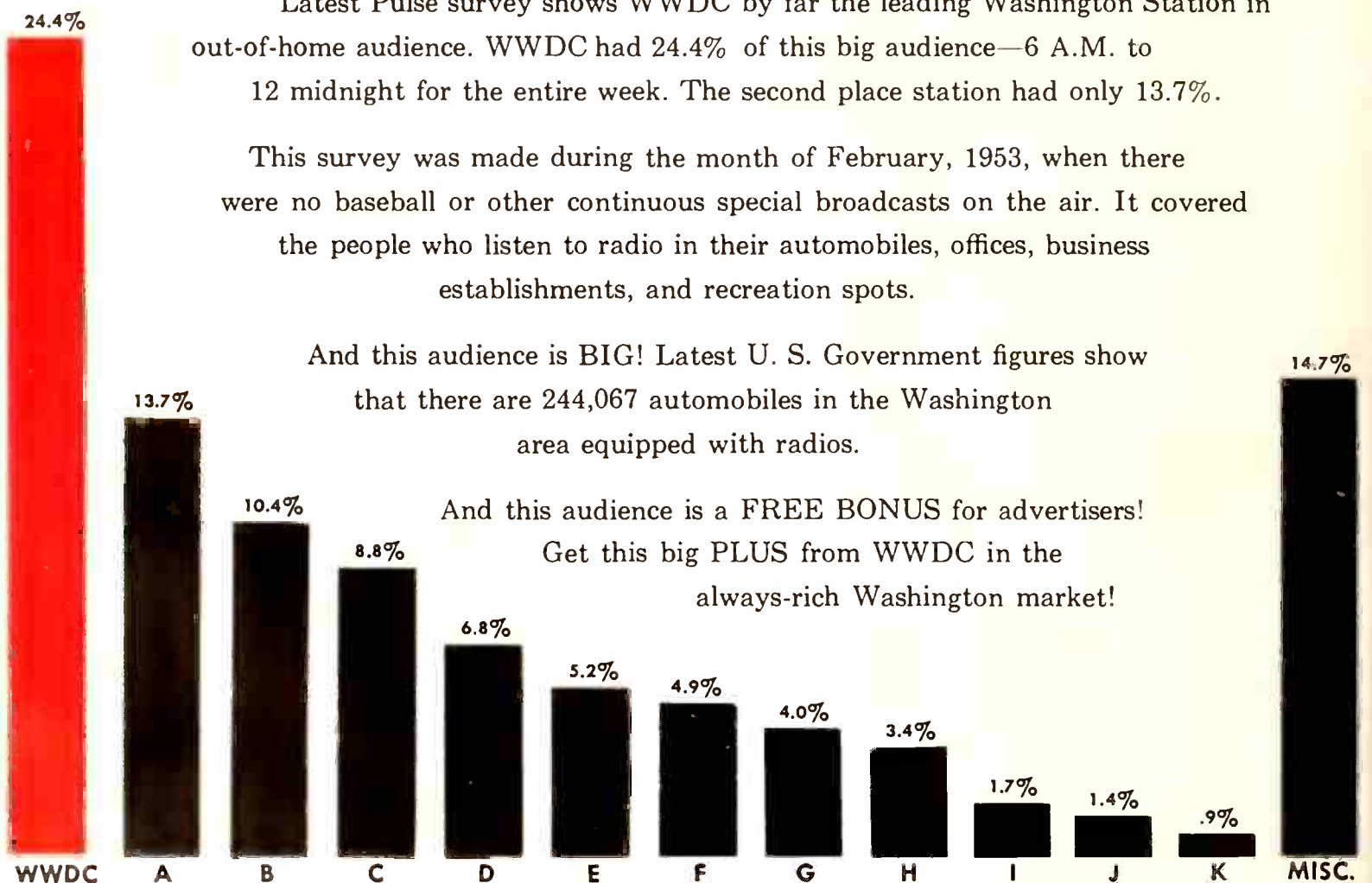
## IN OUT-OF-HOME AUDIENCE!

Latest Pulse survey shows WWDC by far the leading Washington Station in out-of-home audience. WWDC had 24.4% of this big audience—6 A.M. to 12 midnight for the entire week. The second place station had only 13.7%.

This survey was made during the month of February, 1953, when there were no baseball or other continuous special broadcasts on the air. It covered the people who listen to radio in their automobiles, offices, business establishments, and recreation spots.

And this audience is BIG! Latest U. S. Government figures show that there are 244,067 automobiles in the Washington area equipped with radios.

And this audience is a FREE BONUS for advertisers! Get this big PLUS from WWDC in the always-rich Washington market!



IN WASHINGTON, D.C., IT'S

# WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY