

SP 10-49 12220
 MISS FRANCES SPRAGUE
 NATIONAL BROADCASTING
 10 ROCKEFELLER PLAZA
 NEW YORK 20 N. Y.

SPONSOR

28 DECEMBER 1953

50¢ per copy • \$8 per year

NBC CENTRAL BUREAU



**THIS COLUMN
 OUT-CROWDED
 OUR ROOSTER!**

BOSTON TRAVELER, MONDAY, NOVEMBER 30, 1953

Tele-Views

Is Hub Getting A Square Deal?

By JOSEPH LEVINE

For 323 years, Bostonians both proper and improper have been convinced that their city has the best of everything. Bostonians call their home the Athens of America, the Hub of the Universe. They say New York isn't a bad place—to visit. And by out west, they mean Amherst or Springfield.



The citizen of Boston even takes perverse pride in his thumping tax rate and in the complexity of his city's traffic problem.

As for television, we realize that we don't have as many channels as New York or Los Angeles. But we've been sure we're getting the best TV service in New England, at least.

However, some doubt about this last point has been creeping into the minds of those Bostonians who are able to receive WJAR-TV of Providence on their television sets.

WJAR-TV has no doubt about the matter. It calls itself "the dominant station in New England" in local programming. It doesn't want for network strength, either. The station is primarily an affiliate of NBC, but it also takes programs from CBS, ABC and Du Mont.

Over Thanksgiving, for instance, the Providence station televised Macy's fabulous annual parade from New York via NBC. It also carried the two-hour Dean Martin-Jerry Lewis muscular dystrophy benefit via ABC, featuring stars like Bing Crosby, Danny Thomas, Frank Sinatra, Vic Damone, Jane Wyman and Dick Powell.

They were two of the holiday's best shows. But neither was carried by any Boston station. However, it's in the field of local programming that WJAR-TV really shines.

The Providence station originates 90 local programs a week

They cover the field from hill-billy music to the weekly Brown University half-hour, "An Evening on College Hill."

Last season, the Brown program was picked for top honors in educational television by the American College Public Relations Association.

Other locally produced programs put on regularly by WJAR-TV include puppets, circus clowns, "New England Talent Club," "Small Fry Science," "Birds for Kids," "Mayor's Traffic Safety Program," "Portrait of Rhode Island" and "Wildlife in Rhode Island."

Obviously, some of these programs don't interest Bostonians because of their strictly local nature. But similar programs based on Boston subjects certainly would interest us.

It just goes to show what can be done by a station that's willing to switch away from the netting work for a while, shut down its movie projector and use some old-fashioned imagination, enthusiasm and money.

We are proud to receive this fine unsolicited testimonial for WJAR-TV which has the greatest TV-set penetration of any one-station market in the United States . . . proof of WJAR-TV's effectiveness in programming and promotion.

POWER • PRESTIGE • PERSONALITIES
WJAR-TV
 AT THE SIGN OF THE ROOSTER
10 PROVIDENCE

Year-end report on major radio-tv events of 1953

page 27

TOP RADIO-TV AGENCIES '53

page 28

Radio and TV pinch hit for newspapers in N.Y. strike

page 30

Admen, broadcasters make New Year's resolutions

page 33

WHAT'S WRONG WITH RATINGS?

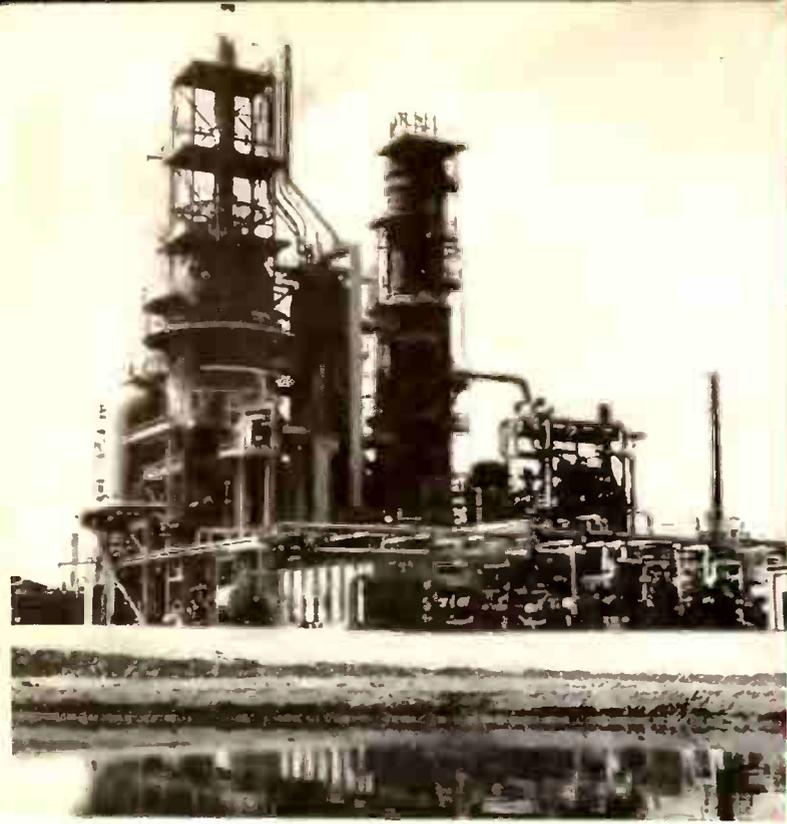
page 34

How six big advertisers sell via spot

page 39

How to get the most out of an independent radio station

page 42



DOES A COMPLETE JOB . . .

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

WMBG
WCOD
WTVR

Esso Standard Oil Company knows its business well. It does a complete job in the refining, distribution and sale of Esso products. The geologist, rigger, chemist, tank truck driver and your Esso Dealer are but a few of the skilled members of the Esso family. And their specialists in advertising effectively use the air to develop wide distribution and sale of Esso products.

Specialists in management and programming at the Havens & Martin Stations, Inc., also do a complete job. You'll find a combination of experience through pioneering and program imagination that has built up large and loyal audiences in the rich areas around Richmond. It's a complete job of turning ideas into sales results for advertisers on WMBG, WCOD and WTVR. Plan your campaign to work hand in hand with the "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.



FIRST STATIONS OF VIRGINIA

**REPORT
TO SPONSORS
28 DECEMBER 1953**

**Ford buys record
radio, tv sked**

Ford's opening 1954 bid for first place will be made first 2 weeks of January when new models come out. It will spend (through JWT) some \$1 million to \$1.2 million on 1,500 radio, 300 tv stations—probably an all-time record for spot air media—plus heavy print schedule. "Ford Theatre" (NBC TV) will also be used. In addition Ford will push Lincoln, Mercury models on Ed Sullivan show (CBS) and via announcements on 400 radio stations, tv stations 4 top markets for 2 to 13 weeks starting 4 January. Agency: Kenyon & Eckhardt.

—SR—

**Some tv film
trends for 1954**

Several important trends already evident for 1954 in \$100 million tv film industry. SPONSOR's research for upcoming (25 January) Tv Film Section shows: (1) SAG contract has put virtual stop to producers experimenting with untried talent. Too expensive. Handful of elite talent getting most of jobs. (2) Color becoming big factor in thinking of film producers. Transfilm, Screen Gems, IMPS, Sound Masters, others have shot color commercials. CBS TV, MPTV, other syndicators will release part of their 1954 program films in color. (3) Competition sharpening between networks, syndicators for development of tv program packages. Some non-network film producers would like to see government step in and divorce network broadcasting and film.

—SR—

**Harper elected
ARF chairman**

New board chairman Advertising Research Foundation is Marion Harper Jr. At 37 he's also president of McCann-Erickson, has book to his credit ("Getting Results from Advertising"), is on SPONSOR's All-Media Evaluation Study Advisory Board. Sherman & Marquette's Henry Schachte, retiring ARF chairman, and Wildroot's J. Ward Maurer, both of whom also on SPONSOR's board, will serve as directors. BBDO's Fred B. Manchee is new ARF vice chairman. Edgar Kobak remains president and A. W. Lehman managing director. ARF now has 187 subscribers.

—SR—

**Nielsen meters
shown by city**

Here's Nielsen's sample bases for his 5 individual market radio reports: New York—180 metered homes; Chicago—185; Cincinnati—145; Pittsburgh—120; Los Angeles—75. For Pacific Regional it's 200; for New York tv report—120. Firm cautions: When report lists 4-week ratings, you should rightfully quadruple sample size for weekly program, multiply it by 20 for 5-times-a-week show. For analysis of 6 rating organizations, see "What's wrong with the rating services?" page 34.

—SR—

**Out-of-home
radio higher**

1954 will see big increase in interest in out-of-home listening. NBC Radio has figures showing it can run to 40% of in-home. At least one net reported negotiating with Nielsen to install meters in cars and put measurement on regular basis. Pulse, Hooper, others also devoting more attention to out-of-home listening.

REPORT TO SPONSORS for 28 December 1953

FCC color plan O.K. hits sales Long-expected formal FCC approval NTSC compatible color television system came at worst possible time—8 days before Christmas. Industry had hoped FCC would wait till after shopping rush. Firms planning color receivers were quick to announce production plans for 1954. Cautions that quantity production will not be available until 1955 were buried and will be overlooked by shopping public. Already-dwindling sales of black-and-white receivers expected to drop more.

—SR—

WOW-TV on air with color WOW-TV (Omaha) reports it successfully transmitted Midwest's first color tv Sunday, 20 December, after working 3 nights to install, modify color equipment. Station picked up and rebroadcast NBC's "Amahl and the Night Visitors," out of New York.

—SR—

Year's radio, tv set output zooms Both tv and radio set output dropped in October, but 10-month tv total was at record level while radio's production for same period was highest since 1950. Tv set output for 10 months ran to 6.2 million sets (against 3.4 million year ago). Radio figures were 11.2 million against 8.4 million in similar 1952 period.

—SR—

Some new net radio sponsors Niagara Mfg. & Distributing Co., Adamsville, Pa., makers of professional massage equipment, entering network radio 5 January when it starts sponsoring Gabriel Heatter Tuesdays 7:30-45 p.m. Mutual. Agency: Olian & Bronner, Chicago. Also new on Mutual: Grand Duchess Steaks of Akron (Di Nuoscio Adv.), which sponsors "Remember with Tiny Fairbanks" Saturday 11:15-30 a.m.

—SR—

Drug firms take on 4th tv show Pharmaceuticals, Inc., makers of Geritol (Edward Kletter agency) has signed to cosponsor "Rocky King, Detective" on Du Mont for 2 years starting 3 January. American Chicle is other sponsor. Pharmaceuticals and sister firm, Serutan, now sponsor 4 tv shows; other 3: Red Skelton, "Juvenile Jury," both CBS TV; "Life Begins at 80," Du Mont.

—SR—

Air has \$42 mil. stake in tobacco Air media's stake in intensifying imbroglio between medical profession and tobacco industry is at least half SPONSOR-estimated tobacco ad expenditure of \$85 million this year. Here's how tobacco ad budgets have increased in past 3 years (from PIB and ANPA, with some duplication regarding newspaper supplements): 1950—\$64.5 million; 1951—\$70.4 million; 1952—\$77.8 million. Why all tobacco companies are worried: Latest British Medical Journal states flatly abolition of cigarette (or total abstinence) appears "most beneficent single step in cancer prevention to us today."

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Anahist Co, NY	Anahist	Ted Bates, NY	125 rural and small-town mkts throughout the country	Radio: min anncts; 20 Dec; 13 wks
Cantrell & Cochrane, NY	Super Soft Drinks	Ted Bates, NY	14 radio, 6 tv mkts on West Coast	Radio-Tv: min anncts on radio; min, 20-sec anncts on tv; 18 Jan; 52 wks
Ford Motor Co, Dearborn, Mich	Lincoln, Mercury	Kenyon & Eckhardt, NY	400 radio stns, 4 tv mkts	Radio-Tv: min, 20-sec anncts on radio, tv; 4 Jan; 2 to 13 wks
Ford Motor Co, Dearborn, Mich	Ford Prods & Dealers	J. Walter Thompson, NY	1,500 radio, 300 tv stns	Radio-Tv: min, stn brks for radio; 20-sec, min, I.D.'s on tv; 1 Jan-6 Jan; 1 to 4 wks
General Motors Corp. Detroit, Mich	Buick	Kudner, NY	450 radio, 125 tv stns	Radio-Tv: min, 15-sec anncts on radio; stn I.D.'s on tv; 3 Jan; 7 das
Minute Maid Corp, NY	Minute Maid Orange Juice	Ted Bates, NY	Top 50 Minute Maid radio and tv mkts	Radio-Tv: min, 20-sec anncts on tv; min anncts on radio; 4 Jan; 43 wks



WGY-Land is Vacationland AND RADIO GOES WHERE VACATIONERS GO

From the first winter snow until the Spring thaw, winter sports fans from all over the country flock to upper New York State and New England. As in the summer WGY-Land again becomes vacationland for millions of people. From Lake Placid to the Catskills, from the Finger Lakes to the Green Mountains, wherever people ski or sled or skate, WGY reaches an increased audience all through the winter season.



WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

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

ARTICLES

Year-end report on radio and tv

SPONSOR makes an appraisal of the biggest radio and tv events in 1953, with interpretations designed to be useful to advertisers in 1954

27

Radio-tv's role in N.Y.C. newspaper strike

With newspapers out during the recent engravers' strike in New York, department stores took to the air to get messages across but spent only about 15% of the amount they would have spent on newspaper ads for radio and tv

30

Radio-tv resolutions for 1954

SPONSOR went to broadcasting industryites and admen, asked each group to suggest resolutions they wished the other group would make for the coming year

33

What's wrong with the air rating services?

Many broadcasters have denounced ratings in recent months, advertisers and agencies have mixed opinions. This article in SPONSOR's All-Media study summarizes the debate, tells what services offer and how they compare

34

How six major spot advertisers use tv

An analysis of how a half dozen big spot tv clients key their approach in this medium. Spot tv billings for this year may hit \$100 million

39

How to get the most out of an independent station

From AIMS (Association of Independent Metropolitan Stations) come tips to advertisers and agencies on how to make most profitable use of "indie" radio stations; close relationship with retailers, distributors stressed

42

COMING

Is radio too cheap?

SPONSOR's investigation of radio rates and circulation indicates it is under-priced in relation to print media. Facts and figures over 10-year span

11 Jan.

Pat Weaver: a profile

What makes the new NBC president tick? SPONSOR goes behind-scenes for an intimate study of this 44-year-old dynamo who shot to the top so fast

11 Jan.

What's wrong with the print rating services?

Article 15 of SPONSOR's All-Media Evaluation Study delves into industry opinion about the print rating services, presents pertinent facts on services and techniques of Starch, Readex, Gallup-Robinson

11 Jan.

DEPARTMENTS

TIMEBUYERS AT WORK

49TH & MADISON

AGENCY AD LIBS

NEW AND RENEW

MR. SPONSOR, Ned Pines

P. S.

NEW TV STATIONS

AGENCY PROFILE, Alfred Scalpone

FILM TOP 20

TV RESULTS

ROUND-UP

SPONSOR ASKS

RADIO COMPARAGRAPH

NEWSMAKERS

SPONSOR SPEAKS

Editor & President: Norman R. Glenn
Secretary-Treasurer: Elaine Couper Glenn
Editorial Director: Ray Lapica
Managing Editor: Miles David
Senior Editors: Charles Sinclair, Alfred J. J.
Department Editor: Lila Lederman
Assistant Editors: Evelyn Konrad, Joan E. Marks, Keith Trantow
Contributing Editor: Bob Foreman
Art Director: Donald H. Duffy
Photographer: Lester Cole
Advertising Department: Edwin D. Coor (Western Manager), Wallace Engelha (Midwest Manager), Homer Griffith (Southwest Manager), John A. Kovchok (Product Manager), Ed Higgins
Vice-President-Business Mgr.: Bernard Platt
Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo
Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sherban

Published biweekly by SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 49th & Madison (40 E. 49th St.) New York 17, N. Y. Telephone: MUrray Hill 8-2771 Chicago Office: 161 E. Grand Ave. Phone: STerling 7-9863. Dallas Office: Interurban Building, 1500 Jackson St. Phone: Randolph 7381. West Coast Office: 6081 Sunset Boulevard, Los Angeles. Telephone: HOLlywood 4-8080 Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year. Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 40 E. 49th St., New York 17, N. Y. MUrray Hill 8-2772. Copyright 1953. SPONSOR PUBLICATIONS INC.

Things have changed in ARKANSAS, too!

FIVE-FIGURE incomes may once have been rare in Arkansas, but believe us, times have changed! The State has recently made spectacular economic advances — Farm Income, for example, is 132.3% greater than it was ten years ago . . . *Retail Sales are 251.7% greater!**

Radio in Arkansas has also taken giant strides forward. Almost all the State can now be covered by *one* radio station — 50,000-watt KTHS in Little Rock — CBS Radio, and the only Class 1-B Clear Channel station in the State. KTHS gives *primary* daytime coverage of 1,002,758 people, more than 10% of whom depend upon KTHS exclusively for *primary* daytime service. KTHS actually delivers an *interference-free* daytime signal to 3,372,433 people!

Ask with your Branham man, *soon*, for all the KTHS facts.

*Sales Management figures

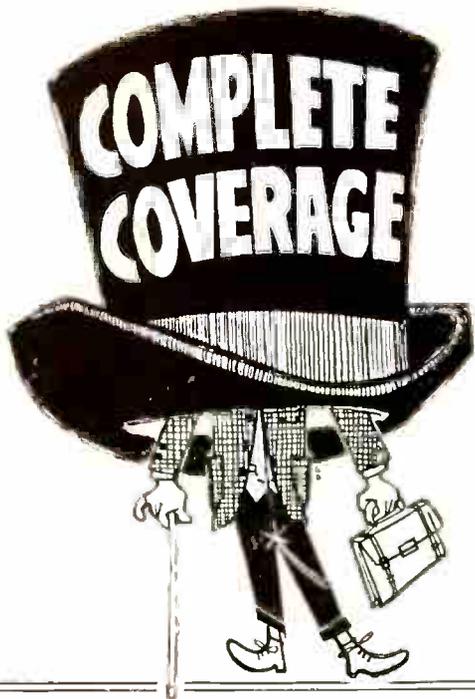


50,000 Watts . . . CBS Radio

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



ANNE DOES IT AGAIN!

ANNE TRUAX, noted home economist, on her "Adventures In Homemaking" program over KLX a few months ago, offered a 10 cent brochure on Home Decorating. This same offer was also made on 7 other Pacific Coast radio stations.

You Know What Our Anne Did?

She just out-pulled all 7 other stations . . . that's all.

And Look At This!

The same offer was repeated a few weeks ago and . . . that's right . . .

Anne Out-Pulled Them All Again!

Let Anne and KLX sell your merchandise to the Oakland-San Francisco Bay radio audience.

contact



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



Anne Wright, J. Walter Thompson, feels 1953 saw an increased tendency to look at all broadcast media in the light of actual value received. "Performance meant more than glamour," she told SPONSOR. "There was a greater surge toward creative thinking in use of radio, with some of the old standards replaced, or changed. The increased familiarity with broadcasting on all executive levels brought a demand for really adequate statistics to back up claims of coverage, listening and effectiveness. This is our greatest challenge."



Charles M. Wilds, N. W. Ayer, thinks 1954 will bring solutions to many timebuyer problems, among them getting clearances in one-station markets. "Next year," he says, "I think television will enter the competitive stage. The single-station market situation is becoming more and more alleviated." Charles also foresees more money going into network television and less into spot as more stations begin operating. He supervises radio and tv buying for such accounts as Atlantic Refining Co., Hawaiian Pineapple Co. and Howard Johnson.



Grace Porterfield, Benton & Bowles, predicts a definite upsurge of interest in nighttime radio next year. Reason: Advertisers will realize nighttime radio is one of the best media to use to reach the lower-income group. Grace's own account, Instant Maxwell House Coffee, is already using this formula even in markets in which it has nighttime television. She explains, "Some people can't afford to buy television sets. One of the most effective ways to reach them, therefore, is through radio. Many advertisers are just beginning to learn this."



John B. Collins, Sherman & Marquette, believes the era of the all-media buyer may be close at hand. For the past few years his own agency has trained its buyers to have equal familiarity with all media, and he notes some other agencies have also switched over to the all-media system. "I feel it's better for the advertiser if buyers think of product before media," he says, "because they have a complete picture of which media work best to fill specific purposes." John is now buying time and space for Cashmere Bouquet, Ajax Cleanser and Colgate.

New idea in SELLING *sold on* **WHAM**



■ A new concept of furniture merchandising which met with instant acceptance was featured on WHAM Radio.

Three young men have long believed furniture should be sold from a homelike atmosphere if its ultimate destination was the purchaser's home. From the rooms of a century-old home in a delightful suburb, Monroe Cherry House, sells the rich lustre and satin patina of traditional woods.

Traffic produced by WHAM personalities resulted in carloads of fine furniture being moved from Cherry House to add to the warmth of living in WHAM area homes. This success story is typical of many that have been sparked by Bob and Ann Keefe on "Hometown" and Ann Rogers on her own program.

Success like this is not accidental. It can be yours if you use WHAM Radio to sell your product or service to Upstate New York purchasers.

LET **WHAM** RADIO SELL FOR YOU



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

WMMCT

Memphis

announces Memphis and Mid-South's

tallest television tower

1088 feet

on preferred **CHANNEL 5**

*now operating on maximum power allowed
for low band TV stations*

100,000 watts

greatest coverage

finest reception

delivered by any Memphis TV station by far

Topping the Memphis market

**FIRST IN TOWER HEIGHT!
FIRST IN COVERAGE!
FIRST IN PROGRAMMING!**

Those three phrases sum up the *unmatched* superiority of WMCT in the Memphis Market.

Tower height is a key to solid coverage. WMCT's new tower is the tallest in the South. Soaring 1088 ft. into the sky, 1335 ft. above sea level, WMCT now delivers a higher grade "signal service" and clearer picture greater distances than any other television station from Memphis and the Mid South.

Our preferred "low band" channel—number 5 plus the *pick* of top network and film shows, plus our own locally produced shows, plus *five years experience*, means without question that the shows sent from *the tallest tower in the South* command a greater audience in Memphis and the Mid South market.

Attention, time buyers!

In case you haven't seen the figures, here's the low-down. Judge coverage by Government standards

According to U. S. Government Engineering Standards—a television station operating on a preferred "low band" VHF Channel at maximum power. (Channels 2 through 6) delivers a better signal service and a clearer picture over the horizon than a station operating on a "higher band" VHF Channel at maximum power (Channels 7 through 13).

In Memphis and the Mid South, WMCT, on low band Channel 5, is received in a wider area than any other Memphis television station!

WMCT

Memphis' first TV Station

CHANNEL 5 • NBC-TV-BASIC

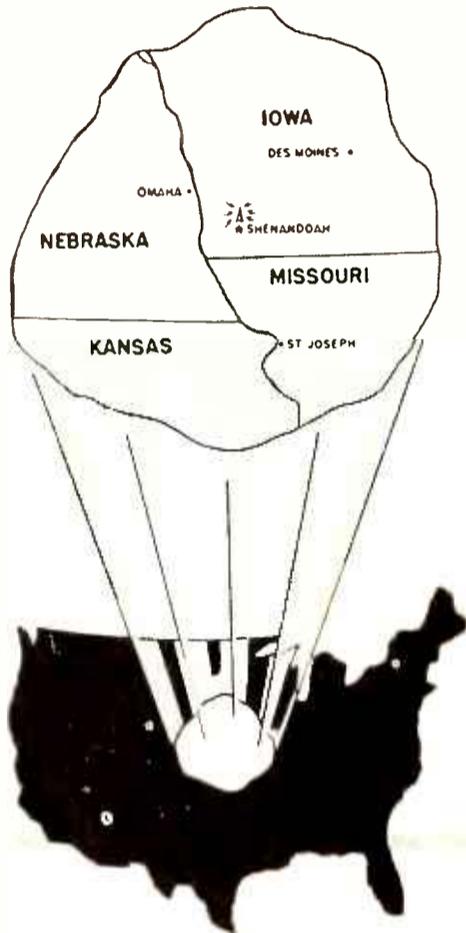
Also affiliated with ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives
The Branham Co.

With our new increase of power to the maximum 100,000 watts, sent from our "topper" tower of 1088 feet, WMCT effectively reaches more people by far, more square miles by far, more buying power by far to give you your best TV buy *BY FAR* in the rich Memphis and Mid South market.

KMA COVERS AMERICA'S TOP SPENDING FARM MARKET



☐ The millions of rich-from-the-soil midwesterners in KMA-Land comprise America's top spending farm market.

☐ In 1952, they spent \$3,081,010,000* for goods and services — a figure surpassed only by a handful of metropolitan markets. And, this year, as in the past, KMA was again the favorite station in this wealthy, rural market.

*1952 SM & SRDS Estimates

☐ If you want to sell products or services to the rural midwest, then YOU BELONG ON KMA.

5000 WATTS—960 K. C.

KMA

SHENANDOAH, IOWA

Represented by
EDWARD PETRY & CO., INC.

49th and MADISON

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

IDEA STEALING

Thank you for the highly complimentary reference in Bob Foreman's SPONSOR column for November!

I, too, continually get the "how can I protect my Little One from being stolen by the Gypsies?" My answer has always been just about the same as yours, if not as well said.

A more embarrassing problem for me is in being asked for a qualitative judgment on a new script. When an actor asks for criticism, you know he'll settle for fulsome praise, but writers are a slightly different breed of cats, and it's sometimes hard to know whether to give the Pure-Bred Persian or battle-scarred alley-Tom approach. I doubt if either you or I welcome sitting in Olympian judgment on fellow writers, but I suppose that from a vantage point of experience, we're bound to give an honest answer, tempered where decently possible with hope, in the form of constructive help. I have found that as a rule, the writers who resent getting what they asked for, critically, are the ones who worry most about having their ideas stolen.

Over the ulcerous and happy years, I have evolved, for my own satisfaction at least, a few basic rules about comedy writing which I see substantiated week by week in practically all entertainment media. But you'd be surprised—or maybe you wouldn't—at the number of neophytes who still think there is some concealed trick or some occult device which will permit them to by-pass the immutable laws of public acceptance. These are the Short-Cut Kids who are suspicious of maps.

Anyway, thanks again for the kind words. It's nice to know that Somebody Remembers.

DON QUINN

Supervisor of Comedy Programs
Young & Rubicam, Hollywood

Re your Bob Foreman column of November 30: Bravo! bravo! bravo!

EDWARD H. RUSSELL
Ass't to the president
The Biddle Co.
Bloomington, Ill.

TV SALES COMPARISON

In connection with a research project on which we are working, I would like to obtain figures showing a comparison of the results of tv advertising with that of other media. Such a study might show, for instance, the superiority of tv advertising over that of radio, magazine, billboard and national newspaper advertising for a particular product in terms of sales.

MICHAEL W. R. DAVIS

First Research Corp. of Florida
Miami 30

● SPONSOR has never published figures on any major study comparing the results of tv advertising with that of other media. However, "Media Basics I" and "Media Basics II," 4 May 1953 and 18 May 1953, respectively, list vital facts on eight major media including tips on how best to use, strengths, limitations, costs and other data. Many of SPONSOR's case histories and capsuled result stories have media comparison aspects as well.

FARM QUOTES

As producers of television and commercial motion pictures, we are extremely interested in the farm television article beginning on page 76 of your October 19 issue of SPONSOR.

We will appreciate permission to quote from this article, giving appropriate credit line. This request is made because of the fact that we are now in the preliminary production stage of a farm series which is planned for release shortly after the first of the year. At such time as we have full information and schedules, a press release will be forwarded for your possible interest.

H. L. WILSON

General Manager

Sam Orleans & Assoc., Inc.
Knoxville 15

● Permission granted provided SPONSOR is carefully identified as the source.

We'd like 50 reprints of your splendid farm story in the recent issue of SPONSOR—exact date not at hand [19 October 1953]. Anyway, it was the "Farm Facts" release—and a damned good one, too!

Ship 'em right to me, please, by either parcel post or Railway Express—whichever is more convenient to you. But, ship them today—huh? Thanks a million!

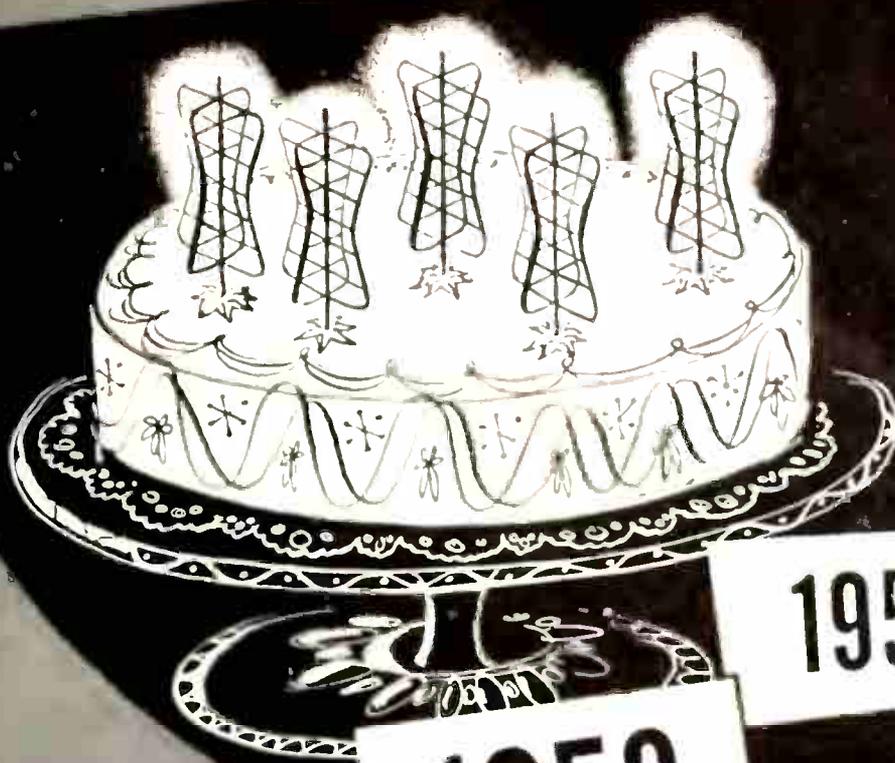
DALLAS WYANT

Promotion Manager

WKY-TV

Oklahoma City, Okla.

● Reprints of SPONSOR's 24-page farm section in the 19 October issue are not available. Limited supplies of the issue can be purchased at 50c each, however.



1948

1949

1950

1951

1952

1953

NOW THAT WE'RE 5!

A fellow matures rapidly in television. KPIX, San Francisco's pioneer station, went on the air on December 22, 1948. Now, five years later, KPIX has the wisdom that characterizes television's veterans... the wisdom, among other things, to recognize that in television you can't stay young... and you must never grow old.



kpix
CHANNEL 5

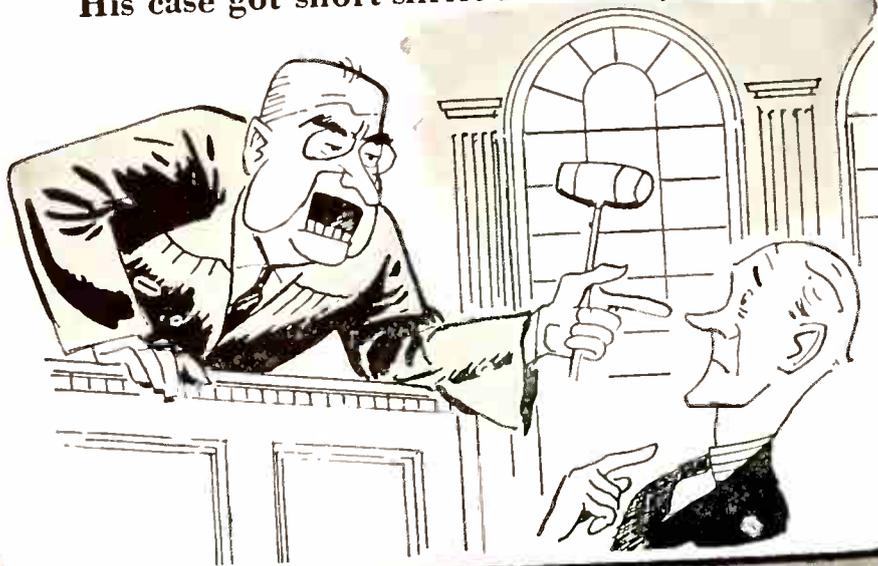
SAN FRANCISCO, CALIF.

...affiliated with CBS and DuMont Television Networks

...represented by the Katz Agency

WHEN EUSTACE S. SMORCSH

filed plea for divorce
His case got short-shrift from the judge . . .



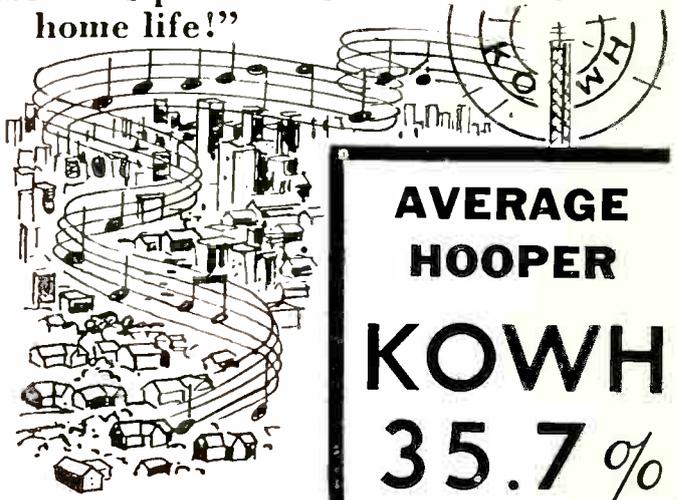
"Expect no revision . . . this is
my decision,
And from it I'll never budge;



While the court finds it's true, and
definitely you
Get less time than KOWH with your wife...



That's no grounds for divorce—you're
aware of course,
KOWH's part of the whole town's
home life!"



Moral

EVERY GOOD TIME-BUYER
KNOWS KOWH HAS THE:

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

Kowh

O M A H A

"America's Most Listened-to Independent Station"



TV CODE BOARD

May I commend you for your editorial on page 112 of the November 30 issue concerning the Tv Code Board's "First Report."

Quite frequently we hear eloquent voices attacking the Code and its administrative board for lack of action on some particular industry practice which obviously is a violation. What these critics overlook is that the Code Board deals specifically and confidentially with stations and networks concerning these matters. It has never been our purpose to publicize these individual negotiations. I am sure you can understand the efficacy of this principle. Altogether too often it is assumed by our critics that because we hold the self-policing job in confidential status that the Code Board is inactive or a do-nothing group.

I have said repeatedly that the responsible men and women of our code board are not devoting considerable time at great personal sacrifice to deal in platitudes. However, we can exhort and wield the big stick without avail if individual management fails to serve the role as executioner. The whole principle of voluntary self-regulation will collapse unless the industry understands this joint responsibility.

The trade press is an important part of the play. Your editorial indicates a keen understanding of the problem.

JOHN E. FETZER

President & General Manager
Fetzer Broadcasting Co.

Kalamazoo

• SPONSOR's recent article, "Is tv over-commercialized?" 11 December 1953, page 27, provided additional details on the work of the Tv Code Board. Mr. Fetzer heads the Board.

SOUND RESEARCH

The article, "Beware of these misuses of Starch tv figures," by Beville of NBC and the reply by Jack Boyle [30 November 1953, page 12], proved to be interesting reading last night. It proves the great need for and the importance of the work now carried on by several Advertising Research Foundation committees, working towards setting up standards in this type of research and furthering the understanding of proper usage of advertising research.

Articles such as this one, committee meetings, conferences, are all helpful in providing everyone with background and information. However, it takes more than this. To make progress in this very important problem, which

affects the value of the advertising dollar, it is necessary that we get more contributions through brainwork and money for the work of the ARF. We realize that self-interest is bound to crop up but intelligent researchers, in all branches of the advertising business, must work together, selflessly, toward our ultimate goal of sound research properly applied.

EDGAR KONAK

President

ARF, New York

TV CENSUS

SPONSOR's round-up on the topic, "Is there a pressing need for a regular tv census?" ["SPONSOR Asks," 2 November 1953, page 56], was quite timely and pertinent.

At the time it was prepared, however, you had no way of knowing of Nielsen's nationwide tv home census, now in progress, which CBS TV is sponsoring and which the network announced recently. This survey, the largest of its kind and the first since the NCS count in 1952, becomes, then, a much needed answer to the industry's demands, as specified by your forum's participants. Results will be announced in January, and a great many existing conflicts in set estimates should then be resolved.

In the forum piece Mr. Dibert suggests an organization similar to ABC for tv censuses. Practically speaking, that type of audit work takes place in offices, whereas a tv measurement is a complex job of *field research* all over the U. S. Hence, it needs an entirely different type of organization, with extensive facilities and highly trained personnel, too, if the users of the study don't want to hire Fort Knox to pay for it.

With two such nationwide studies already under our collective belt (one also included station circulation), and with our other measurements of radio and tv now enjoying wide acceptance throughout the industry, it appears fairly logical that we are that kind of organization. Consequently, A. C. Nielsen Co. is ready, willing, and we feel, eminently qualified to serve as television's census-taker, in order to provide both buyers and sellers of time with continuing bases of accurate facts about ownership.

MURRY HARRIS

Public Relations Director

A. C. Nielsen Co.

New York 30

BASIC ABC-TV AFFILIATE FOR FRESNO



SATURATES CENTRAL CALIFORNIA'S RICH INLAND MARKET

Effective buying income
\$942,044,000

in KJEO coverage area
61,364 sets Oct., 1953
(90 mile contour area)

REPRESENTED NATIONALLY BY
THE BRANHAM COMPANY
Offices in Leading Cities

KJEO

CHANNEL 47

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

LOADED?

NATCH...we're

NUMBER ONE

in San Diego*



"If you've got something to sell, we can make a *leettle* room for you to reach the tenth largest agricultural market in the U. S. . . . a market larger than 10 states combined.

How's about giving us a jingle?

Let us show you why we're NUMBER ONE in San Diego.



Representatives

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

AGENCY AD LIBS



by Bob Foreman

That segment of the theatre known as legitimate may seem strangely out of place in these pages which are usually if not always devoted to the more illegitimate forms of dramatic art—radio and television. However, I do believe that Broadway's problems have a bearing on the ones which we face weekly in broadcast advertising so I shall launch this session with a pica or two on Miss Mary Martin's (and Charles Boyer's) *Kind Sir*, a play that may be seen at the Alvin Theatre, which itself is only a stone's throw from such works as *Arthur Godfrey's Talent Scouts*, and the *Jackie Gleason Show*.

Kind Sir, despite what you may have read, is a thoroughly enjoyable evening in the theatre, tightly and amusingly conceived and scripted and charmingly played by one of the world's most delightful people—Miss Mary Martin. After the show, I had the enviable opportunity of discussing the show with Miss Martin in her dressing room where, inevitably, the fears and self-consciousness that she and the others in the fine cast are surrounded by were mulled over at length.

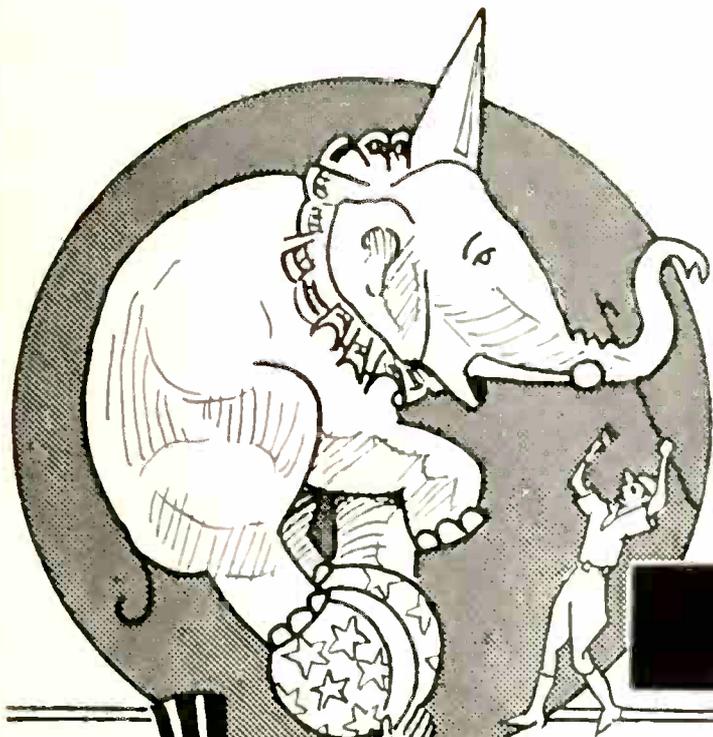
I tried to dispel as many as I could by revealing the extent to which my wife and I were entertained by the on-stage doings we had just witnessed—and vouching for the fact that there must be thousands more like us—the drama critics notwithstanding.

And now to the tv relevancy: *Kind Sir*, it seems to me, set out to achieve the goal of so much television drama—simply to give folks a good time, unburdening them of their own cares, absenting them from the ills of the world and the collective nastiness of the human race. If this isn't what most people want and have a right to get from the theatre or tv or radio, then I'll tear up my Sardi's credit card.

Not that the theatre as well as broadcast media aren't capable of airing the more horrendous facets of life, nor do I mean to condemn those writers who attempt to resolve the world's ills via the theatre. However, there is still plenty of room for the unabatedly pleasant legitimate play just as there is a basic need for the pleasant sponsored media. Actually, it is to the theatre, live or electronic, that people turn to for escape and simple pleasure and they darn well have a right to expect both waiting there for them.

In television and radio, the criterion of pleasantry is, of

(Please turn to page 64)



NO CIRCUS "BALLYHOO"

at

K T L A

... ONLY FACTS

- For over six years KTLA has been acknowledged as the leading independent television station in Los Angeles. In the face of many special rating interpretations, a moment's review of the ratings will prove it to you again. For example: both ARB and HOOPER in October and again in November show that KTLA ranks above all other independent stations more than 56% of its class A time.
- . . . BUT RATINGS ARE NOT THE ONLY MEASURE OF LEADERSHIP!

KTLA leads in public acceptance and has won more awards than any other TV station in L. A.

KTLA leads in top local personalities built to give that personal appeal which means more sales for you.

KTLA leads in protecting its audience from false advertising and has never allowed "switch" advertisers.

KTLA leads in strict application of NARTB standards to all of its time classes to insure audience loyalty.

KTLA leads in commercial effectiveness because we never load up with those triple and quadruple spots which are sure death to sales.

- When you check all the facts, you, too, will agree that KTLA is truly the Leading Independent Television station in Los Angeles.



KTLA Offices and Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-3181
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KTLA - THE BEST ADVERTISING BUY IN LOS ANGELES

JOHN BLAIR & COMPANY

becomes
the
National
Representative
for

W

f

i

l

PHILADELPHIA, PA.

effective
January 7,
1954

JOHN BLAIR & COMPANY

represents

WFIL — *the station that gives the Philadelphia Market new dimensions!*

The **WFIL** coverage area is prime sales territory almost **twice as big** as the Philadelphia Retail Trading Area.

This is WFIL-adelphia . . .

- . . . where a population of 7½-million annually has \$13-billion to spend
- . . . where 2¼-million families each year spend \$2¼-billion for food alone
- . . . where almost 80% of 2-million car owners have car radios

WFIL Covers the Territory — Sells the People

- . . . through programming designed for modern tastes
- . . . through promotion geared to reach people at home and on the move
- . . . through merchandising that makes a WFIL-advertised product the star of the stores

This is the reason Philadelphia advertisers — who live in and know the market — place *more* spot advertising on WFIL than on any other station.

(SOURCE: Broadcast Advertisers Report, September, 1953)

WFIL, The Philadelphia Inquirer Station, is an ABC affiliate and serves Delaware Valley, U.S.A., site of the greatest industrial expansion of the 20th Century. Get the whole WFIL story from your John Blair man today.

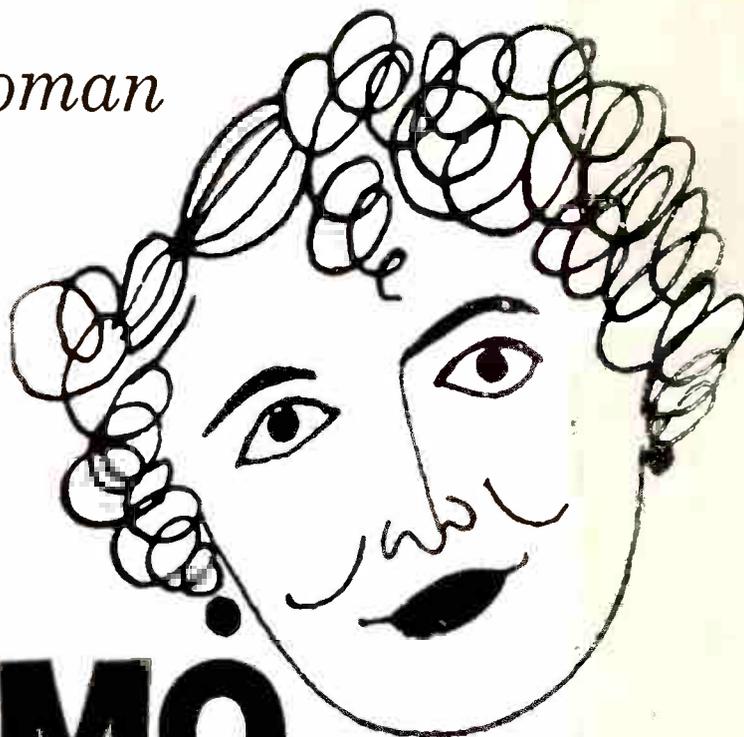
REPRESENTING LEADING RADIO STATIONS

**JOHN
BLAIR
& COMPANY**

NEW YORK • BOSTON • CHICAGO
ST. LOUIS • DETROIT • DALLAS
SAN FRANCISCO • LOS ANGELES

She Pictures

*Today's Woman
for Mid-
America*



on **KCMO** **Radio and TV**

Here's the perfect likeness of the active, well-informed women who plan and buy for Mid-America households—Anne Hayes, KCMO's Director of Women's Activities. Wife, mother, clubwoman, journalist, and star of "Today's Woman" with Anne Hayes, she brings the women's world into sharp focus on radio and TV. "Today's Woman," with 12 years of success on radio, is already building area-wide acceptance on KCMO-TV Channel 5 in Kansas City. Right now, you can pick a few participations . . . radio and TV.

On TV, Anne prepares food in KCMO-TV's complete electric kitchen, interviews outstanding personalities, puts the best in homemaking "on camera." Her radio format—tested and refined over 12 years — involves women's news, recipes, personalities, and a merchandising plan featuring recordings made at prominent Mid-America women's clubs.

**Today's Woman on
KCMO-Radio . . .
11:30 'til 12 Noon
Monday through Friday**
**KCMO-Television . . .
2:30 to 3:00 P. M.
Monday through Friday**

KCMO

K A N S A S C I T Y

Radio - 810 Kc.
TV - Channel 5

It's good to know "It's a Meredith Station"

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil Co. Baltimore	Joseph Katz, Baltimore	CBS TV 50	Years of Crisis, Sun 3-4 pm 3 Jan '54 only
Calgon Inc. Pittsburgh	Ketchum, McLeod & Grove, Pittsburgh	CBS TV 43	Bob Crosby Show, W 3-30-45 pm seg 10 Feb '54 52 wks
General Mills, Mpls	Knox-Reeves, Mpls	CBS TV 41	Bob Crosby Show, F 3-45-4 pm seg 8 Jan '54 52 wks
Ludens Inc. Reading, Pa	J. M. Mathes, NY	NBC TV 50	Kate Smith, Th 3-15-30 pm half of segment 14 Jan '54 7 bdcsts
National Dairy Prods. NY	Ayer, NY	CBS TV 66	Big Top Christmas Show F 3-4 pm 25 Dec only
Pan American World Airways, NY	J. Walter Thompson, NY	NBC TV 22	Meet the Press, alt Sun 6-6-30 pm 3 Jan '54 52 wks
Pharmaceuticals Inc. NY	Edward Kletler, NY	Du Mont 65	Rocky King Detective, Sun 9-9-30 pm 3 Jan '54; 2 years
Procter & Gamble, NY	Compton Adv. NY	CBS TV 70	The Brighter Day, M-F 1-1-15 pm 4 Jan '54 52 wks
ReaLemon-Puritan Co. Chi	Schwimmer & Scott, Chi	ABC TV 28	John Daly & the News, T-Th 7-15-30 pm 1 Dec. 52 wks
US Envelope Co. Springfield, Mass	S. R. Leon, NY	NBC TV 50	Kate Smith, alt W 3-15-30 pm half of segment 3 Mar '54, 6 bdcsts
Whitehall Pharamcal, NY	John F. Murray, NY	NBC TV 40	Your Show of Shows & All Star Revue alt Sat 9-10-30 pm, 10-min segment 5 Dec 14 bdcsts



2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bayuk Cigars, Phila	Ellington & Co. NY	ABC TV 18	Saturday Night Fights, Sat 9 pm to concl 23 Jan '54, 52 wks
Colgate-Palmolive-Peet, Jersey City, NJ	Ted Bates, NY	NBC TV 52	Howdy Doody; T 5-45-6 pm, 5 Jan '54 52 wks
Electric Cos Adv Prog, NY	Ayer, NY	CBS TV 83	You Are There; alt Sun 6-30-7 pm 3 Jan '54 20 alt wks
General Electric, Schenectady	BBDO, NY	CBS TV 85	Fred Waring, Sun 9-9-30 pm 27 Dec 52 wks
General Electric, Schenectady	BBDO, NY	CBS TV 53	Jane Froman; Th 7-45-8 pm 7 Jan 52 wks
Kellogg Co. Battle Creek, Mich	Leo Burnett, Chi	CBS TV 62	Garry Moore, F 1-45-2 pm seg 1 Jan '54 53 wks
Kellogg Co. Battle Creek, Mich	Leo Burnett, Chi	ABC TV 47	Super Circus, Sun 5-6 pm, first half hr 3 Jan '54, 52 wks
Thomas J. Lipton, Hoboken, NJ	Y&R, NY	CBS TV 73	Arthur Godfrey's Talent Scouts, M 8-30-9 pm 4 Jan '54; 52 wks
National Dairy Prods, NY	Ayer, NY	CBS TV 62	Big Top; Sat 12-1 pm, 23 Jan '54 52 wks
Norwich Pharamcal, Norwich, NY	Benton & Bowles, NY	CBS TV 50	Sunday News Special; Sun 11-11-15 pm 3 Jan '54, 52 wks
R. I. Reynolds, Winston-Salem, NC	William Esty, NY	CBS TV 109	I've Got A Secret, W 9-30-10 pm 6 Jan '54 52 wks
R. I. Reynolds, Winston-Salem, NC	William Esty, NY	CBS TV 96	Topper; F 8-30-9 pm; 1 Jan '54 53 wks
Schick Inc. Stamford, Conn	Kudner, NY	CBS TV 125	This is Show Business, alt T 9-9-30 pm 5 Jan '54, 18 alt wks
Speidel Corp, Providence, RI	SSCB, NY	NBC TV 72	Name that Tune, alt M 8-8-30 pm 4 Jan '54 26 progs
Westinghouse Electric, Pittsburgh	McCann-Erickson, NY	CBS TV 88	Studio One; M 10-11 pm 4 Jan '54 52 wks



3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Wendell Adams	William Esty, NY, acting radio dir	Same, radio dir
George C. Anthony	Media exec, LA	Stromberger, LaVene McKenzie LA media dir
James F. Behan	William Esty, NY, acct exec	Same, vp
William E. Berchtold	McCann-Erickson, NY, vp	Same, gen mgr Midwestern Region

Numbers after names refer to New and Renew categories

- R. M. Ganger (3)
- George T. Fry (3)
- John H. Owen (3)
- Roger Greene (4)
- Don Blauhut (3)

(Continued next page)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

New and renew

3. Advertising Agency Personnel Changes (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Don Blauhut	Raymond Spector, NY, hd radio-tv dept	Edward Kletter Assoc, NY, dir radio & tv
Robert J. Black	Own agency, LA	Hicks & Greist, vp West Coast office, LA
Ralph Brockway	Fred Smith & Co, NY, exec	G. M. Basford Co, NY, acct exec
George I. Chatfield	William Esty, NY, vp	Same, exec vp
Gene Clayton	WTMV, East St. Louis, Ill, news dir	Westheimer & Block, St. Louis, publ rev, copywriter
Douglas J. Coyle	Kenyon & Eckhardt, NY, acct exec Richard Hudnut	Same, vp
Mary Dunlavey	Harry B. Cohen, NY, radio-tv media dir	Town Adv, Phila, radio-tv dir
George Thomas Fry	Kenyon & Eckhardt, NY, vp, acct supvr	Same, dir
Robert M. Ganger	P. Lorillard, NY, pres	D'Arcy Adv, NY, chmn of bd
Richard E. Goebel	KOY-TV, Phoenix, Ariz, dir tv	Advertising Counselors of Ariz, Phoenix, acct supvr
Walter A. Graebner	Time-Life-Fortune, London, rep to Gr. Britain, Europe	Erwin, Wasey & Co Ltd, England, mng dir
Kermit Hansen	Allen & Reynolds, Omaha, acct exec	Same, partner
Bud Hayward	Prodr, "Voice of the Army" prog	James Lovick & Co, Ltd, tv-radio dir, Mo branch
Robert E. Healy	McCann-Erickson, NY, vp	Same, gen mgr
Ann Janowicz	Benfon & Bowles, NY, timebuyer	Hewitt, Ogilvy, Benson & Mather, NY, timebuyer
Claire Koren	FC&B, LA, timebuyer	Western Adv, LA, chief timebuyer
Gene G. Lilienfeld	Price & Brown, NY, acct exec	David D. Polon Adv, NY, acct exec, res dir
Linnea Nelson	J. Walter Thompson, NY, chief timebuyer	Kudner Agency, NY, tv analyst
William J. Newens	Allen & Reynolds, Omaha, acct exec	Same, partner
Dawson L. Newton	Ruthrauff & Ryan, NY, dir mdsg	Ellington & Co, NY, acct exec
Wendell O'Neal	Beaumont & Hohman, Chi, acct exec	Same, vp
Percy J. Orthwein	D'Arcy Adv, NY, chmn of bd	Same, chmn exec comm
George C. Oswald	Kenyon & Eckhardt, NY, acct exec Lincoln-Mercury	Same, vp
John H. Owen	Compton Adv, NY, acct exec, Socony-Vacuum group	Same, vp
John Peace	William Esty, NY, media dir	Same, vp
Charles W. Reinhart	Sylvania Elec, NY, adv mgr fixture div	James Thomas Chirurg, NY, acct mgr
Wilbert G. Stilson	McCann-Erickson, NY, vp	Same, treas, bd of dir
Ted White	Beaumont & Hohman, mgr SF office	Same, vp



4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert W. Bales	Albert Pick & Co, Chi, slsmn	Cory Corp, asst terr mgr for Chi, northern Ill
Cornelius E. Braren	Piel Bros, NY, retail mgr	Same, adv, sls prom mgr
Roger Greene	Philip Morris & Co, NY, adv mgr	Same, adv dir
Thomas P. Hawkes	Piel Bros, NY, adv, sls prom mgr	Same, gen sls mgr
John R. Latham	Curtis Publ, NY, exec	Philip Morris & Co, NY, adv mgr
James T. Maunders	Detroit Bd of Commerce, asst secy	Bohn Aluminum & Brass, Detr, dir publ rels
John R. O'Connor	Philip Morris & Co, NY, regl mgr for Pacific Coast, Alaska, Hawaii	Same, asst to vp chg sls
Charles M. Wilmarth	Wine Inst, SF, asst to dir publ rels	Gen Petroleum Corp, supvr publ rels, adv, N div, SF

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

KALI, Pasadena, Cal, now bdcstg with incr power of 5000 watts	KVKM, Monahans, Tex; KGFL, Roswell, NM; KWEW, Hobb NM), new natl rep, Branham Co.
KBID-TV, Fresno, Cal, ch 53, natl rep Meeker Tv	WOR-TV, NY, now transmitting from Empire State Bld tower; power incr from 22 to 165 kw
KOWL, Santa Monica, Cal, power incr from 5000 to 10,000 watts (stn specializes in foreign lang and Negro prog)	WATV, Newark, NJ, new natl rep, Weed Tv
KROD, El Paso, Tex, new natl rep, Branham Co	WAVE, WAVE-TV, Louisville, Ky, natl rep, NBC Spot Sales
Radio A.E.F., Brazaville, French Equatorial Africa, new Amer rep, Pan Amer Bdcstg Co	WFIL, Phila, new natl rep (radio), John Blair
Southwest Net (KAVE, Carlsbad, NM; KSIL, Silver City, NM; KOSA, Odessa, Tex; KUIN, Pecos, Tex; KVLf, Alpine, Tex;	WRGB, Schenectady, NY, will switch from ch 4 to 6 eff Jan '54; will incr power from 16 to 93 kw
	WTMA, Charleston, SC, new natl rep, Hollingbery

Numbers after names refer to New and Renew category

- John R. Latham (4)
- G. Chatfield (3)
- Douglas Coyle (3)
- Bud Hayward (3)
- Percy Orthwein (3)

- J. T. Maunders (4)
- John Peace (3)
- Wendell Adams (3)
- James F. Behan (3)
- George Oswald (3)



Buy **WHO**

and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE HOME FURNISHINGS SALES, FOR INSTANCE!

6.7%	CEDAR RAPIDS . . .	
9.6%	TRI-CITIES	
12.7%	DES MOINES	
2.4%	DUBUQUE	
3.7%	SIoux CITY	
6.3%	WATERLOO	
60.7%	REMAINDER OF STATE	

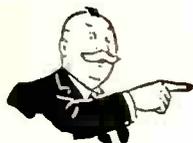
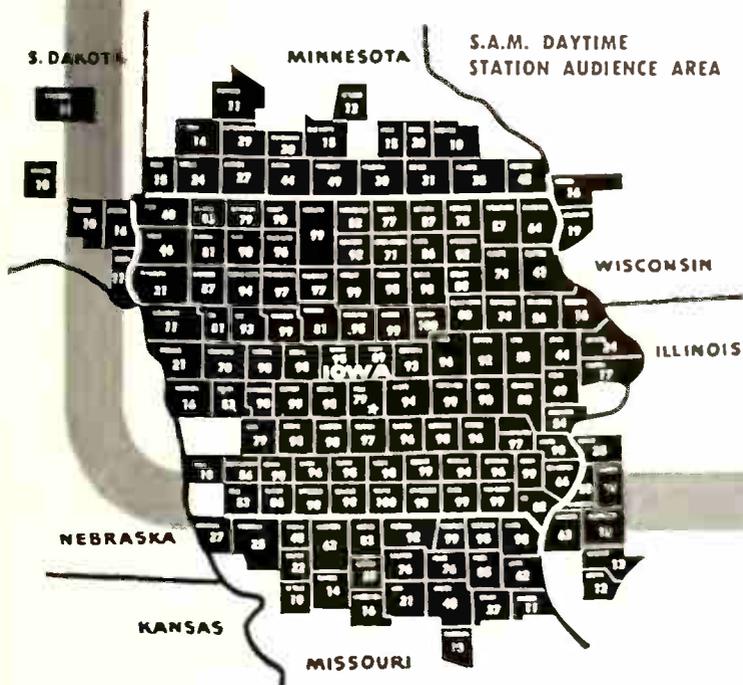


Figures add to more than 100% because Rock Island County, Illinois is included in Tri-Cities.

THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES: (Which You MISS Unless You Cover the Entire State)

- 65.4% Food Stores
- 61.6% Eating and Drinking Places
- 44.8% General Merchandise Stores
- 55.6% Apparel Stores
- 60.7% Home Furnishings Stores
- 65.1% Automotive Dealers
- 73.2% Filling Stations
- 79.6% Building Material Groups
- 60.4% Drugstores

Source: 1952-'53 Consumer Markets



FREE & PETERS, INC., National Representatives

**BUY ALL of IOWA—
Plus "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



... IN THE
WORLD'S
FASTEST GROWING
COUNTRY ...

IN CANADA'S
LARGEST CITY

IT'S CANADA'S
FIRST
STATION



• IN U.S. SEE WEED & CO.
• IN CANADA - ALL CANADA



Mr. Sponsor

Ned Pines

President and Publisher
Pines Publications, New York

College Life, the first magazine published by Ned Pines, hit the newsstands in 1928—unsupported by any form of national advertising. In 1953 Pines Publications put out over 40 magazines plus a line of pocket books and allocated an advertising budget of \$250,000 to help increase circulation during the next year.

"We've found that spot radio gives us the flexibility and frequency of impact we need," Pines told SPONSOR. "We've also tested spot tv and have discovered that it is an effective medium for selling both magazines and pocket books. Because of the immediate sales stimulus that air media have provided, we've increased our 1954 advertising budget by 150% over the \$100,000 allocation in 1953."

This example will show you how Pines uses air media:

In January 1953 Pines Publications bought two movie fan magazines—*Screenland* and *Silver Screen*. To launch first issue of these two magazines under his ownership, Ned Pines, Promotion Manager Norm Hill, and Circulation Manager Frank Lualdi decided to use a short-run, intensive radio campaign in 15 markets. These markets were selected on the basis of population (towns with 100,000 to 400,000 people) and location (scattered throughout the U.S.). From 15 to 20 announcements a day, both minute and 30-second, were placed on a run-of-station basis on top stations in each market. The campaign ran for 10 days.

Results of this \$50,000 radio effort were a 60% increase in circulation over the previous issue of the two magazines, as well as a cumulative effect on newsstand sales of the subsequent two issues.

In outlining his approach Pines distinguished between weekly and monthly publications. "A weekly magazine lends itself to an institutional campaign," he explained. "In advertising a monthly magazine, however, you have to push an individual article."

A former space salesman, Pines is still plenty advertising-conscious. He shoots for constant promotion of his established line of books and magazines with radio and tv campaigns along with air campaigns for the new books. *True Life Stories* was introduced in September 1953 with a \$60,000 national tv announcement campaign in major markets.

You can tell Pines is a firm believer in keeping close touch with his reading public. He uses his two little daughters in Scarsdale as a yardstick for good comic books. ★ ★ ★



Bull's-Eye!

**SPOT YOUR SPOT ANY TIME
NIGHT OR DAY ON WJBK . . .
AND GET RESULTS!**

WJBK's powerful balanced daytime and nighttime program format gives you top adjacencies at any hour around the clock.

TOPS IN NEWS . . . *Night and Day*

Every hour on the hour, WJBK's newscasts keep Detroiters up to the minute on latest newsbreaks whether they're at home or in their cars.

TOPS IN MUSIC . . . *Night and Day*

Every moment, day and night, leading disc jockeys bring favorite music to Detroiters in their homes, on their jobs or in their cars.

TOPS IN SPORTS . . . *All Year 'Round*

Baseball and hockey key station . . . football and all the other major sports on WJBK, the station that's tops with sports fans in the nation's hottest sports town.

LOWEST COST . . . *Per Thousand Listeners*

Compare WJBK's 44¢ daytime per thousand Michigan radio households, 59¢ nighttime* with other Detroit stations' rates and you'll see why WJBK is your best radio buy.

*'52 NCS Coverage Study



WJBK *Detroit*

STORER BROADCASTING COMPANY

Tops in MUSIC, NEWS and SPORTS

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

Represented Nationally by THE KATZ AGENCY



***Gracias —**

that's how 85,000 Spanish-speaking people say "thank you" to the many local and national advertisers who display — and sell — their products on KIFN — the only full-time Spanish voice of this rich market: \$20,000,000 in retail sales last year!



Si, Senor Businessman — my friends appreciate — and buy — when you do your selling-in-Spanish! Better wake up, amigo, to the possibilities of this market that can bring you mucho dinero! Join the more than 80 local merchants and numerous national accounts who are keeping their sales HOT as chili con carne, this easy KIFN way!

Por ejemplo! Just 27 spots on KIFN sold 680 pens ordered from Senor Folger for 25c and a band from a Folger coffee can! Quality Furniture received 220 letters from a single musical quiz program . . . friends of KIFN are friends of Quality Furniture! And just 11 announcements for Moe's Food Fair sold 2500 pounds of pinto beans (only one of several items mentioned in the "spots.")



REMEMBER . . . if you sell in Arizona, you should sell in Spanish . . . on KIFN . . . Central Arizona's ONLY full-time Spanish-language station!



ASK THESE YANQUIS ABOUT ME!

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

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

KIFN

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

New developments on SPONSOR stories



See: "Why all 11 Banks in Kingston use radio"

Issue: 30 November 1953, page 32

Subject: Arizona bank uses tv to sell youngsters on saving

The Phoenix, Ariz., First Federal Savings & Loan Assn. is using television to make saving fun.

The bank has fulfilled its aim of making youngsters saving-conscious by building its television show around the youngsters themselves and tying the show in with a savings organization for children. The show's personalized appeal exemplifies the more emotional, direct-sell approach many banks are using in air advertising today.

Although banks have been slow to use the air media and traditionally avoid hard-sell, SPONSOR's 30 November article emphasized that more and more banks are using radio today. It cited a survey conducted by the American Bankers Association this year. Out of 2,285 respondents, 787 use radio. In 1936 only 145 banks reported use of radio in a similar survey.

First Federal's *Ranger Show*, which marked its one-hundredth performance recently, consists of 45 minutes of entertainment by talented children, songs by members of Junior Church Choirs from Arizona churches and serialized movies. The show also honors members of the children's savings group, the Rangers, who've increased the amount of their regular savings.

Telecast over KPHO-TV, the program features the Ranger Lady (an employee of First Federal), and Goldust Charlie, a Western "philosopher."

The Ranger Lady brings news of the bank's activities to tv viewers and tells youngsters how to join the Rangers. Goldust Charlie provides the Western touch with bits of philosophy and stories built around the theme of saving.

During the first nine months of the program nearly 1,900 new Ranger accounts—all children—were opened. Each account averaged \$45. More than 8,000 children belong to the Rangers group. And President Joseph G. Rice attributes the bank's increase in assets partially to the marked rise in children's accounts (First Federal assets are now \$30 million). ★ ★ ★

Kid show on KPHO-TV rounded up 1900 accounts for Phoenix bank in nine months





THREE TIMES THE TIME IN DAYTIME

Put it this way: The average half-hour nighttime television show (all networks) costs \$40,797 and gives you three minutes of commercial time. The same money put in NBC daytime TV will give you three quarter-hour shows on three different days totalling *nine minutes* of commercial time. In the clear light of day, it's obvious that Daytime Dollars Buy More when judiciously placed on NBC Television.

NBC TELEVISION WHERE DAYTIME DOLLARS BUY MORE

a service of Radio Corporation of America

SOURCES: Gross time cost - PIB January-April 1953. Talent cost - Variety estimates November 1952.



SHE HAS been investigated and found wanted: by peeping Thomasinas,* who peek *Thru the Kitchen Window* five AMs a week; by a vocational counsellor, who told her to quit her anonymous menu-planning and get in there and sell; by the Army Quartermaster Corps, who investigated her palate and gave her 100% in tasting; and by advertisers who . . . but whoa, it's too early for the commercial.

Aside from the fact that any fool could take one look and give Irene Lindgren 100% in taste, the QM was real perspicacious. Our Irene was serving at the time on the Food Testing Panel of the National Restaurant Association, which was Building Morale for the U. S. Army which notoriously travels on its stomach by getting to a soldier through his you know what.

"Okay, you got a 100% palate," said our commercial manager. "What else can you do?"

Before he could say Fred Waring's Orchestra, Irene sold him a Waring Blendor, cooked a seven-course meal on a couple of old kilowatts, and acted out the story of Anna Baltauf, Girl Chocolate Soldier, a babe out of the XVIIIth Century Vienna woods who practically invented Home Economics and was immortalized by a contemporary artist named Liotard for use several generations later as the Baker Chocolate trademark. Everybody confused? Well, Irene had once directed a play

* Peeping Toms too. Ever notice all the men grocery shopping these days?



She has been investigated

about Anna B.; she got a job organizing sales meetings and training demonstrators for Waring Blendors after the vocational counsellor changed her vocation; and she had been a menu-planner, dietitian, and food buyer for a chain of Chicago restaurants.

"You," said our CM, "are our new am-tv Home Economist. Take that kitchen over there."

This was in 1952, and our palates never had it so good, to say nothing of same for our viewer-eaters. When a Hoosier homemaker walks into her favorite store after a session with *Thru the Kitchen Window* she knows what product to buy. She knows what it looks like, what it will do, and how to fix it. She saw Irene Lindgren use it on tv—or heard her talk about it on her daily radio show, *Kitchen of the Air*.

Participate, anyone?

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WDFD, Flint; WOOD AM & TV, Grand Rapids

YEAR-END REPORT

On these major radio and tv topics of 1953

- ▶ **Color television: what's happened, what's ahead**
- ▶ **Video tape recorder: revolutionary implications**
- ▶ **Radio business report: covers spot and network**
- ▶ **Nighttime radio: '53 buildup may pay off in '54**
- ▶ **Ultra high frequency: the problems, possibilities**
- ▶ **Out-of-home listening: more important in '54**
- ▶ **Television's costs: production is holding level**
- ▶ **Television unions: negotiations set for new year**
- ▶ **Radio's sales plans: how and what they're doing**
- ▶ **ABC-UPT merger: outlook for ABC at year's end**
- ▶ **Post-freeze tv: there may be 700 stations in '54**
- ▶ **Business outlook: economics and air advertising**
- ▶ **Radio clients: top 10 net sponsors, spot leaders**
- ▶ **Tv clients: top 10 network sponsors, spot leaders**
- ▶ **Radio-tv research: "middle" committee report**
- ▶ **N.Y.C. newspaper strike: see full story, page 30**

Produced by Alfred J. Jaffe and Evelyn Konrad

▶ **Color television**

The long-awaited and long-expected go-ahead for color tv came from the FCC on 17 December. The green light was effective immediately rather than 30 days after the FCC approval is published in the Federal Register.

Actually the decision itself will cause no great disturbance among broadcasters, manufacturers or advertisers. The momentum toward color has been irresistible these past few months and plans had been made by various sectors of the industry just as if the FCC okay had already come. Another reason the FCC color decision won't make much of a ripple is that there aren't any color sets for the public and there won't be any in substantial numbers for at least a year.

Estimates of the number of color sets to be produced in 1954 range from 50,000 to 300,000. RCA is geared to turn out about 2,000 tubes a month. CBS-Hytron's Newburyport, Mass., plant will be in pilot production by February with mass production of the CBS-Colortron tube (including a 21-inch rectangular tube) scheduled to begin in September at the new Kalamazoo plant. The first production unit at Kalamazoo will be capable of turning out 15,000 tubes a month. Practically all the set and tube makers, as a matter of fact, are in the color swim in various degrees of immersion.

Even if 300,000 color sets are produced (and nobody is predicting more than that) it won't mean that many for the consumer. A substantial por-

tion of color sets will go to retailers for demonstration purposes.

While there have been claims that the one-gun Lawrence tube and the CBS-Colortron tube will be more adaptable to mass production and, hence, cheaper than the RCA tube, initial prices of color sets won't be less than \$750 and may be more than \$1,000 in some cases. These price tags, plus the fact that most sets will have a 14-inch color picture, is expected to be a shot in the arm for black-and-white sales. However, the 14-inch size, according to Dr. W. R. G. Baker, chairman of the all-industry National Television Systems Committee, will last from 12 to 18 months, after which the industry will jump right up to 21 inches.

Estimates of color set production in

Top 20 radio-tv agencies and their billings next page

Top 20 agencies by 1953 radio-tv billings

SPONSOR consulted executives of 30 major agencies throughout the country to determine the 20 agencies with the largest radio-tv billings for 1953. Whenever agency policy permitted, figures were checked with the agency treasurer, the head of the radio-tv department or with the agency president. For the one agency (marked with double asterisks in chart below) which did not release figures, SPONSOR estimate is based on account activity in this agency.

Agency	tv billings (millions)	radio billings (millions)	radio-tv total (millions)	% radio-tv is of total	total billings (millions)
1. BBDO ..	\$35.0	\$14.5	\$49.5	33%	137
2. YOUNG & RUBICAM ..	33.6	14.4	48	40%	140*
3. J. WALTER THOMPSON ..	27.0	12.0	39	23%	161*
4. BENTON & BOWLES ..	26.0	10.0	36	60%	60
5. BLOW ..	19.0	9.0	28	55%	51
5. DANCER-FITZGERALD-SAMPLE ..	10.0	18.0	28	55%	51
7. WM. ESTY ..	20.0	7.0	27	60%	45
8. TED BATES ..	18.5	6.5	25	60%	41
9. LEO BURNETT ..	16.8	7.2	24	55%	43
10. McCANN-ERICKSON ..	16.0	7.0	23	23%	103*
11. FOOTE, CONE & BELDING** ..	10.9	8.2	19.2	25%	77
12. LENNEN & NEWELL ..	14.0	4.0	18.0	55%	33
13. KENYON & ECKHARDT ..	11.0	5.0	16.0	40%	40
13. KUDNER ..	14.0	2.0	16.0	36%	44
15. COMPTON ..	9.0	6.0	15.0	43%	35
16. MAXON ..	9.0	5.0	14.0	40%	35
17. CUNNINGHAM & WALSH ..	9.0	4.0	13.0	37%	35
17. SSCB ..	9.0	4.0	13.0	50%	26
19. SHERMAN & MARQUETTE ..	7.5	3.5	11.0	48%	23
19. NEEDHAM, LOUIS & BRORBY ..	6.5	4.5	11.0	45%	21.5

*Including International billings. **SPONSOR estimate unconfirmed by agency officials.



David Sarnoff's dream of video tape recording will be a reality soon, aid growth of color tv

1955 run the gamut from 200,000 to three million with 1956 and 1957 being picked as the first big years for color.

On the broadcasting side it appears that network conversion to color will be well under way by next fall but a good start will be made by the first of the coming year. About 15 NBC stations will carry the 1 January Tournament of Roses from California in color, AT&T willing. Nearly 70 NBC stations have signed the color amendment to their affiliation contracts and ordered equipment, while the CBS figure is 25. CBS is now preparing for late-afternoon colorcasts three times a week, starting 15 January. These telecasts will include only New York and Baltimore at first, but after 1 February will extend to Chicago and then the West Coast. Both networks will continue a policy of rotating "color premieres" of their major nighttime shows during the months ahead.

Aside from those markets where network color shows originate, local color telecasting will develop much slower than web programming. This indicates the networks will get the lion's share of billings for color tv in the early years. Most stations will buy slide color scanners, a comparatively cheap item, but film scanners, involve a substantial outlay and complete equipment for live color programming will be almost prohibitive for all but the biggest stations at first.

There are still a number of technical problems to be solved. Available transmitter equipment is considered by some to be in an experimental state. ★ ★ ★

► **Video tape recorder**

While magnetic tv tape will eventually revolutionize the process of making motion pictures of all kinds, its immediate future seems to be that of replacing the kine. The only two firms which have publicly demonstrated recorded electronic pictures—RCA, which unveiled color tape on 1 December, and Bing Crosby Enterprises, which first showed black and white video tape in 1951—have made it clear that their initial target is the kinescope recording.

The excitement over tv tape is due to the fact that, unlike film, it requires no processing. It can record and play back tv pictures instantaneously. This is a bonanza to the movie as well as the tv industry. It means that a scene from a movie or tv program can be viewed by the director as soon as it is completed. If the scene is good, there is no delay in finding out. There is no waiting for film "rushes." Tape can also be re-used by merely wiping out the electronic picture.

Obviously, this means economies to the tv advertiser, economies that will be welcome in the light of high tv costs, not to mention the prospect of even higher costs when color comes in. ★ ★ ★

► **Radio business report**

Spot radio business has risen 8% over 1952 expenditures.

Network radio, in the first nine months of 1953, earned 1% less than network radio during the comparable period of 1952, according to Publishers Information Bureau.

Taken over a longer period, the growth of spot radio expenditures be-

Out-of-home listening is growing percent of am audience. Nielsen may measure car radio



comes more apparent. Advertising investment in spot radio grew 18% from 1947 to 1953, that is, an increase from \$91,581,241 in 1947, to a projected \$135,000,000 in 1953, or \$10,000,000 more in 1953 than in 1952.

The network picture tells a different story. Total PIB figures for radio billings of the four networks show a slow downward trend from 1949 through 1952: \$187,300,329 total billings in 1949, \$183,519,037 in 1950, \$174,718,594 in 1951, \$163,453,166 in 1952. While complete 1953 PIB figures are not yet available, PIB shows the following totals for the first nine months of 1952 compared with the comparable period of 1953: \$131,050,797 in 1952; \$132,564,180 in 1953.

Here's how radio revenue breaks down over the past four full years by network:

	ABC		CBS
1949:	\$42,342,854	1949:	\$63,403,583
1950:	35,270,845	1950:	70,744,669
1951:	33,708,846	1951:	68,784,773
1952:	35,023,033	1952:	59,511,209
	MBS		NBC
1949:	\$18,040,596	1949:	\$64,013,296
1950:	16,091,977	1950:	61,411,546
1951:	17,900,958	1951:	54,324,017
1952:	20,992,109	1952:	47,927,115

► **Nighttime radio**

1954's "newest" ad medium may well be nighttime radio.

That's the industry consensus as 1953 draws to a close.

The opinion was gathered by SPONSOR through interviews with network and station broadcasters, reps and trade associations. Their reasoning:

Radio at night is "new" because today it bears only a general resemblance to the nighttime radio of, say, 1940. Or even 1947. Broadcast admen today point to such trends as these:

1. *Nighttime radio costs:* Prices are still dropping at night. A glance at SPONSOR's *Comparagraph* will show any adman how rock-bottom the costs of nighttime network radio shows have become. Network discount structures—where already dollar volume discounts can be twice as big at night compared with daytime—may change even more. Spot rates too have changed, and are still changing. The Station Representatives Association told SPONSOR that an SRA study of a cross-section of U. S. radio outlets had revealed the following: (1) gross costs of everything from night-time one-minute announcement slots to nighttime one-hour segments have declined in cost anywhere from 5% to 7% in the period 1948-1953; (2) daytime rates



Economists think spending will be tighter in '54 but that advertising volume won't go down

have gone up almost as much as night rates have dropped; (3) a day-night rate balance has been achieved on nearly a third of all U. S. radio stations.

2. *Sales progress:* Radio at night is full of all kinds and shapes of advertising opportunities and sales plans, many designed to catch the eye of seasonal or short-term advertisers. There is a lot of new nighttime business, too. Some 55% of the new business which NBC Radio, for example, has signed since the first of June is for nighttime campaigns.

► **Ultra high frequency tv**

The past 12 months have made one thing clear about uhf stations: with the right kind of promotion they can induce a high rate of conversion and new set sales but where there's a lot of vhf competition—well, a uhf station is just going to have a lot of trouble. In other words the important factors that determine the success of a uhf station have little to do with the technicalities of uhf transmission and reception.

There are still a few technical problems with uhf, however. Power is the overriding one. Manufacturers have still not developed transmitting equipment with the maximum power permitted uhf by the FCC (1,000 kw.). The uhf operators and engineers expect that reception problems in fringe areas and in many so-called "dead spots" can be overcome with more power but it will take time until the equipment can be developed. Aside from some minor circuitry bugs and the importance of educating tv servicemen in the proper installation of uhf home

(Please turn to page 94)



Despite strike department store sales in New York dropped only 5%

New York department store sales were down 5% during first week of strike when there were no papers. They were down 10% during second week when papers were missing for only two days. Sales elsewhere in U.S. down this much—and more—compared with same 1952 weeks

To show store crowds during strike, an alert WNBC-WNBT photographer took this picture for SPONSOR

What happened on the air when N.Y.C. newspapers went on strike

Availabilities were poor, time for planning nil—yet radio-tv sold goods

by Keith Trantow

The report starting on page opposite is based on interviews with executives of all radio and tv stations in New York City, calls to ad chiefs in 14 department stores, checks with leading specialty stores. It divides into three parts: (1) an over-all appraisal of the newspaper strike, its effect on radio and tv stations, its effect on retail sales; (2) a summary of what a broadcast station executive or retailer could do to prepare for possibility of a strike in his city.

and (3) a list of all large retailers who used air media during New York's strike, stations they bought, scope of their broadcast activity. Highlights:

- *Stores spent about \$300,000 on radio and tv.*
- *Those using air media spent about 15% of their usual newspaper budget in the "new" media.*
- *Retail sales didn't drop markedly as expected.*
- *Subway traffic was actually higher.*
- *Many stores got results, plan more radio-tv.*

New York's newspaper strike earlier this month proved at least one thing: In times of emergency, department stores will turn en masse to air media. Beyond that, it probably didn't prove a great deal though it may have opened up some doors and minds for air media salesmen.

Depending upon whom you talk to, department store traffic was up because of the use of radio and television during the 11-day newspaper strike, or store traffic was down because department stores could not use newspapers.

Department store use of air media during the strike was unique in at least one respect. Accustomed to using radio and tv—if at all—mainly for institutional purposes, department stores turned to commercial announcements that sought to sell specific items, listed prices, told customers to come in *today*.

The New York retailers were not only competing against each other during the strike period, but they were also competing for air time. Some stores ordered "all available time" on certain stations, an action which obviously prevented any other retailer from using the outlets.

The best availabilities on most stations were sold before the strike started. Frantically, the stores sought out all the second-best time periods.

Second best also was much of the radio and television copy used by department stores. Most of the time it was written by experts on newspaper copy. Newspaper copy doesn't sound like radio copy or tv copy. There's no doubt that it's not as effective when put on the air. But it is what was used.

In spite of all these impediments,

case history

store sales in the world's greatest retail market held up surprisingly well. Federal Reserve figures for the first week of the strike (29 Nov.-5 Dec.) indicate sales in New York were 5% lower than during the same 1952 week. But in many cities *with* newspapers, sales were down even lower. For example, they were down 9% in San Francisco, down 8% in Philadelphia, down 7% in Cleveland and Richmond. In only one city, Minneapolis, were de-

partment store sales higher for that week than the previous year. On a national basis, sales were off 4%.

Sales for the next week, in which newspapers began once again to publish on Wednesday, dropped noticeably even in 10 New York compared with the same week in 1952. According to a story in the *New York Herald Tribune*, store executives blamed the drop on the newspaper strike, even though papers published on all but two days of the week. They also blamed the weather (it was a warmer week than the one previous).

From comments of these and other store executives, it is apparent that few can definitely state what caused sales declines. All will tell you, however, that newspaper advertising is an absolute necessity.

How well did air media help fill the breach when newspapers disappeared?

Here again, the answers depend upon whom you talk to. Most store officials contacted by sponsor said they thought radio and tv helped, but they were not at all sure how much for three reasons: (1) The strike did not last long enough really to test air me-

(Article continued next page)

Radio-tv demonstrated speed: Gimbels was on 10 minutes after placing order



0:50 Henry Untermeyer, WCBS sls. mgr., and John Willim, WCBS department store representative, flash through Gimbels doors on way to ad mgr.

11:00 Messrs. Willim, Untermeyer discuss availabilities and copy with Bill Meyerson, Gimbels ad chief. He says he'll phone final O.K. to station

11:15 Checking availabilities for possible Gimbels announcements, WCBS Mike Campbell, sales service manager carefully scans station schedule



11:22

Willim gets go ahead and copy from Meyerson over phone. Jo-Ann Hayward stands by to have commercial checked by station legal department



11:30

Forty minutes after WCBS approached Gimbels, store's commercial is aired by John Henry Faulk. The entire job, says WCBS, sets a record for radio



On the following day another example of radio's fluidity. Hearns Department Store, city's oldest, signs contract with (l. to r.) Lon Shaw of Hoffman, Manning Agency; Clement V. Conole, president of Hearns; Ray Gutter, asst. to president and sales promotion manager; Messrs. Untermeyer and Wilim. The WCBS due dash from Hearns (below). Commercial was on the air only 45 minutes later.



dia's effectiveness, (2) the years and years of advertising in newspapers must have, they said, a cumulative effect which could not be discounted, and (3) people had to do their Christmas shopping anyway.

Eleven major department stores and a half-dozen other larger retailers who usually do not use air media bought time during the strike. Eight major department stores did not buy any time, as far as SPONSOR could determine.

Twelve radio stations and six tv outlets reported extra business during the newspaper hiatus. A few radio stations said they did not make any effort to pick up accounts during the strike because they were sold out.

SPONSOR asked department store advertising managers and station executives if they thought department stores might change their attitudes toward radio and tv—as a result of the strike.

Most of the store ad managers said radio and tv proved to be flexible, fast and perhaps a feasible advertising medium for certain items. About half said they'll either keep on using air media (a few were using the air regularly before the strike started) or will give air media far more serious consideration "after Christmas." The other half feel radio and tv are unsatisfactory substitutes and are unconvinced that air media should be used when there are newspapers.

One department store executive said he expects to see three or four major stores using air media—if only on a limited basis—within six to nine

months.

Samuel Feinberg, columnist for the authoritative *Women's Wear Daily*, urged that during the strike department stores re-evaluate their advertising. He opined that the stores would reinstate their advertising policies intact the minute the strike ended. Feinberg observed that department stores base their advertising on competition and habit, not on the person who is supposed to be influenced to purchase goods from the advertiser.

Feinberg quoted Sir Richard Burbidge, chairman and managing director of Harrods, Ltd., London, who charged that the U.S. retail attitude toward advertising is "absolutely terrible." He deplored the amount of "wasted" space.

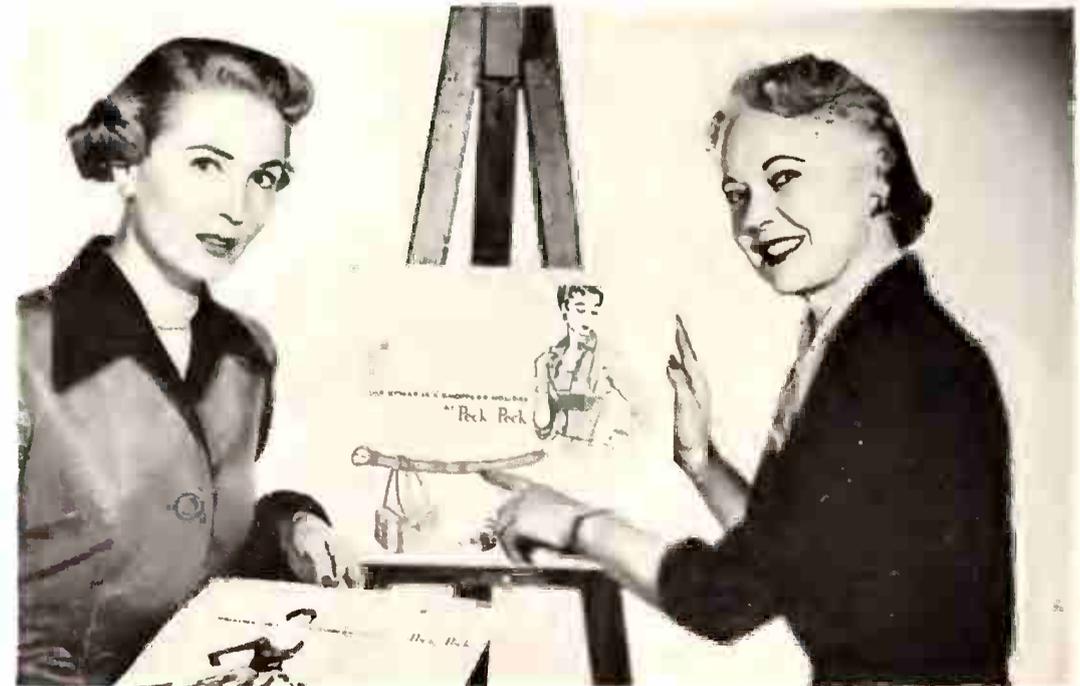
The station managers, for the most part, said they think department stores will be "more receptive" to their calls, now that they have had radio and tv experience. They felt the stores had learned the air media were flexible and fast—and could sell.

The 18 radio and tv stations which carried "strike" business perhaps grossed \$300,000. The exact figure may never be known because, on certain stations, a few pre-strike advertisers increased schedules during the newspaperless period and found results so satisfactory they decided to continue the heavier schedule year round.

WNBC accountants figure that it took in about \$40,000 worth of billings, while WNBT grossed around

(Please turn to page 89)

Peck & Peck lined up tv time, got models, went on the air with improvised tv commercials. Tv executives said tv technique used by many stores was poor, yet many got good results



Radio-tv resolutions for 1954



Resolutions admen should make—suggested by reps

I resolve during 1954 never to call up a radio or tv salesman and say he's needed for an SOS decision—then keep him waiting for 15 minutes after he comes running over to the agency.

* * *

I resolve to stop saying, on the one hand, that stations ought to stabilize radio rates and stick to rate cards while, on the other hand, asking for a special rate deal every time I have a large order to place.

* * *

I resolve to stop making radio and tv salesmen carry my client's brand of cigarettes when they come to make calls at the agency. How many pockets can a poor rep have for all the old and new cigarette brands?

* * *

I resolve to stop comparing radio with what it was pre-tv and start judging it on the basis of its 1954 value against any comers.

* * *

I resolve to buy time with the thought of selling goods uppermost in my mind instead of buying only what can be made to look good on the basis of rating arithmetic.

* * *

I resolve never to call up reps and have them rush together lists of availabilities before I'm actually sure there is an appropriation.

* * *

I resolve not to be skeptical about research just for the sake of being skeptical, greeting every figure presentation with a sneer unless I really have studied it and found a flaw.

* * *

I resolve to use cost-per-customer as a criterion in buying time instead of falling back on the old crutch of cost-per-1,000.

Resolutions radio-tv should make—suggested by admen

I resolve never to leave my station and travel to see a timebuyer without first gaining some knowledge of the basis on which he buys time for his account; in that way I'll make sure my pitch is one that has some bearing on his buying decision.

* * *

I resolve that in the course of my job as a rep salesman I will keep timebuyers in close touch with any change that takes place at my stations instead of letting weeks go by before I drop in and mention that the program schedule has been rearranged or that something else has been done affecting time previously bought.

* * *

I resolve to call timebuyers in advance before dropping in on them during trips away from my station.

* * *

I resolve to do a better job of fact gathering in 1954 so that my station is ready to supply reps with tangible success stories and other sales information whenever it's needed for a well-founded pitch.

* * *

I resolve to promise no more than I can deliver in the way of merchandising support and deliver what I promise instead of drawing up elaborate lists of aids and giving only lip-service performance to my advertisers.

* * *

I resolve not to insult the intelligence of buyers with tricky figures that any experienced eye can see are loaded and instead concentrate on digging up straightforward, and useful, facts.

* * *

I resolve to stop selling my station by tearing down other stations, and instead will sell my medium vs. other media. Furthermore I won't antagonize buyers by intimating they're crazy when they say they're buying an opposition station.

© 1954
Resolutions

SPONSOR'S IDEAL RATING SYSTEM—and how the services compare

IDEAL SYSTEM	ARB*	HOOPER	NIELSEN	PULSE	TRENDEX	VIDEODEX*
A. Non-controversial points:						
1. Has sample big enough to give ¼-hr ratings	YES	YES	YES	YES	YES	YES
2. Covers complete broadcast day, using same system	YES	TV--YES R--NO ¹	YES	YES ²	NO	YES
3. Measures out-of-home same basis as in-home so can combine	(No Radio)	NO ³	NO	YES ⁴	NO	(No Radio)
4. Has audience composition as to people, households	YES	TV--YES R--NO	NO ⁷	YES ⁶	YES	YES
5. Has audience flow figs.	YES	YES ⁵	YES	NO	NO	YES
6. Has cumulative audience figs.	YES	TV--YES R--NO	YES	YES	NO	YES
7. Has average audience figs.	NO ⁵	YES	YES ⁹	NO	YES	NO ⁸
8. Has total audience figs.	YES	NO	YES	YES	NO	YES
9. Measures all listening and viewing in house	YES (tv only)	NO ¹⁰	NO ¹¹	NO ¹⁰	NO ¹⁰	YES (tv only)
10. Bases local and national ratings on same source	YES	NO NATL	YES	NO NATL	NO NATL	YES
11. Measures radio & tv with same technique & sample	(No Radio)	NO	YES	YES	NO	(No Radio)

▶ SPONSOR subscribers are urged to rate the services according to the five controversial points below and return this table to us. We will publish the results. This is your chance to "rate" the rating services.

B. Controversial points:

1. Has truly representative sample	_____	_____	_____	_____	_____	_____
2. Covers complete market area	_____	_____	_____	_____	_____	_____
3. Reports reasonably frequent, up to date	_____	_____	_____	_____	_____	_____
4. Cost reasonable in terms of data delivered	_____	_____	_____	_____	_____	_____
5. Technique accurate	_____	_____	_____	_____	_____	_____

1. Hooper covers complete radio broadcast day when using diary and telephone coincidental. 2. Pulse reports stop at midnight but can continue overnight. 3. Hooper uses personal coincidental interviews to measure out-of-home (cars) which, Hooper says, can be combined with in-home. 4. Pulse can do this on order. 5. Hooper can supply audience flow through use of duplex coincidental. 6. Pulse has audience composition for program unit available on order; composite for one-

hour time periods regularly published. 7. Nielsen can give home characteristics: territory, size of family, type of market, age of family, similar data. 8. ARB and Videodex can give average total audience rating. 9. Nielsen's is only technique giving 24-hr minute-by-minute averages. 10. Each service claims it measures most listening or viewing within reason. 11. Nielsen is in process of adjusting 44% of radio sample to register tuning to 4 radio and/or tv sets. *Covers tv only.

What's wrong with the rating services?

Article 14 of 20-part All-Media Evaluation study shows what sponsors think of ratings

by Ray Lapica

Network presidents on down the broadcasting ranks to station managers have denounced ratings in recent months. How right are they?

A research director of a major agency spending \$30,000 a year on rating services told SPONSOR:

"An advertiser wants, must have and

will get—with or without the broadcaster's cooperation—some measurement tool that will tell him two things:

"1. How well his program is doing from week to week.

"2. Who's listening, when and how much."

What's wrong with air rating serv-

ices?

An advertiser fed up with the seeming contradictions in rating reports told SPONSOR: "What ISN'T?"

But an executive of a leading rating service took the opposite view. "Your article," he said, "should be entitled, 'What's RIGHT with the services.'"

Which view is correct?

In this article, 14th in SPONSOR's All-Media Evaluation Study, an attempt will be made to answer the following about the air rating services:

What do the agencies and advertisers who spend some \$5-6 million a year on air rating services think of them?

What do the researchers and the services say about each other?

What are the facts about each?

What qualities should the ideal rating service have and how do the six major existing organizations stack up?

The entire broadcasting (and advertising) industry is waiting for the first of four reports by the Advertising Research Foundation on these very topics. The Foundation's committee on

rating services headed by Dr. Lawrence Deckinger of the Biow Co. has been working for over a year. Its first report dealing with the ideal rating service (the subcommittee for this project is headed by G. Maxwell Ule of Kenyon & Eckhardt) was due last September but has been delayed until February partly because of the difficulty in reconciling the contradictory viewpoints of the rating organizations.

Meantime interest in the whole question of whether rating services grows rather than abates. Because of this interest SPONSOR is publishing this article on which research began in August 1952 at the start of the work on the All-Media Evaluation Study. Over the years this publication has held out for two things in the ratings controversy: (1) more accurate research and (2) a count of all the listening, not just a part. As a result it has clashed with several of the rating organizations. Meantime some progress is being made on both these points: Each rating service is working hard to improve the accuracy of its reports, and measuring extra-set and out-of-home listening is growing in importance.

Rating services today suffer from three practices, SPONSOR's year-long survey has revealed:

1. Destructive criticism of each other to the point where an objective reporter could conceivably conclude three things if he pooled the statements made by each: (a) The rating services don't really know who's listening or viewing; (b) their techniques are invalid; (c) their samples are unrepresentative.

2. Stations, agencies all bring pressure to bear to keep ratings high. SPONSOR has seen letters from stations to rating services promising to buy the service "when you can show us on top." Account executives, on the other hand, shop around for the highest rating for their shows to prove to their clients that they made a good choice. Both these factors put a premium on higher ratings rather than accuracy.

3. Misuse of the rating services by sponsors and agencies. The most common are: Buying or dropping a show on the basis of one rating or two. Taking the rankings of shows in any "top 10" or "top 25" lists too seriously. (Because of "probable error" statistically, the exact order is relatively unimportant.) Projecting ratings beyond the projectable area to other cities. Overemphasizing the significance

of average ratings in comparing the effectiveness of program types. Forgetting that share of audience may be as important as rating figures. Accepting, at face value, ratings offered purely for promotional purposes.

What do the rating services say about each other?

Some of the following comments have been made publicly, some privately. Without taking sides SPONSOR submits them only to show how severely the services themselves criticize each other. (It stands to reason that the sponsor, knowing little of the details of techniques used, will question all the ratings as a result.)

About Nielsen (meter): "He's got a fixed investment in outmoded machinery." "In one check we ran we called 500 homes in the daytime and found that 36% of all tv sets tuned on weren't being watched." "When is he going to finish converting to multi-meters to take account of extra-set listening?"

About Hooper (phone coincidental): "Doesn't measure up to 19% of the in-home listening, to say nothing about the out-of-home." "He calls don't answers 'not listening.' How does he know they aren't listening in their cars or at some bar?"

About Pulse (roster recall): "He's measured shows not even on the air."

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 20 article series appear. Price has not yet been determined, but you may reserve a copy now.

"I can show anyone a list of books not published, ads not written and shows not aired and people will swear they've (1) read them, (2) seen them, (3) heard them."

About ARB (diary): "Ever try keeping a diary for a week? You or their put down anything you please, or drop it after a day or two until the end of the week when you try to recap. And how about other members' viewing in the family?"

Criticism of Videodex (diary) and Trendex (phone) was much like that of ARB and Hooper above.

What does the advertising profession think of the rating services? SPONSOR's survey of 2,000 advertisers and agencies in which 31 advertisers and 16 agencies answered specifically on information sources is summarized in the chart on page 33. Basically, the 77 advertisers and agencies criticized rating reports for being incomplete, in-

7 DONT'S IN USING RATINGS

SPONSOR ran six of these points in an article entitled "Are you in the middle of the research muddle?" 23 October 1950, page 6. They are just as valid today as then. Here they are summarized, with the last one added to bring you up to date:

1. **Don't** buy or drop a show on basis of a few absolute ratings. Watch the trends, many other factors.
2. **Don't** take relative ranking of shows in "top 10" or "top 25" lists too seriously. Statistical exact order is unimportant.
3. **Don't** project ratings based on one sample of a tv audience having different characteristics.
4. **Don't** go around on comparing effectiveness of programs by average ratings.
5. **Don't** forget share of audience is as important as rating. *Example: one can drop while latter stays on.*
6. **Don't** accept purely promotional use of ratings. *Example: one account executives will have an account dropped, rating the highest ratings to show sponsor.*
7. **Don't** apply program ratings to specific segments or individuals. *Example: All this gives you is a headache.*

THE FACTS ABOUT THE RATING SERVICES:

NAME	RADIO OR TV	TECHNIQUE	AREA	MARKETS	PROJECT-ABLE NATIONALLY	SAMPLE BASE	SAMPLE TABULATED	INTERVIEW PERIOD
1. American Research Bureau (Washington)	Tv	Diary	Natl & local ¹	60	Yes	2200 diaries natl; 500-550 per city	1700-1800 ² natl, 325 city (averages)	1st 7 days of month
2. Hooper (New York)	Both	Tv-diary, ³ R-duplex-phone coincidental	Local	Tv-50 R-49	No	Tv-1 1/2 to 3 times no. diaries tabulated; R-600 phone calls up per 1/4-hr program in 2 wk period	Tv-200 to 500 diaries; R-600 phone calls up per 1/4-hr program in 2 wk period	Tv-1st wk, R-varies
3. Nielsen (Chicago)	Both	Meter	Natl, multi-city, local	Tv-N.Y. R-5 ⁴	Yes	R-1500 metered homes per minute; Tv-over 700 meters	Approx 10% less	Continuous ⁶
4. Pulse (New York)	Both	Roster recall (personal interview)	Multi-city, local	Tv-72 R-97	No	R-400 interviews 1/2 hr wkly program; 1000 for 15-min 5-day wkly show; Tv-200-300 for 1/2 hr wkly, 1000 for 15-min 5-day wk show	Same as sample base	1st 7 days of mo
5. Trendex (New York)	Both	Phone coincidental	Tv-multi-city R-local	Tv-10 R-45	No	Tv-700 calls per 1/2 hr show; R-300 per reporting period (1/4 hrs 8 am-8 pm)	Tv-600 R-300	Tv-1st 7 days of mo, R-last 3 wks of mo
6. Videodex (Chicago & New York)	Tv	Diary	Natl, multi-city, local	65 ⁵	Yes	Approx 5% greater than number tabulated	9200 natl, 200 to 600 local guaranteed	1st 7 days of mo

FOOTNOTES: ¹ARB publishes 2 national reports monthly, 15 city reports monthly, 11 city reports quarterly, 11 city reports 3 times yearly, 23 city reports twice yearly. Had increased from 35 markets covered most 1953. ²ARB National Supplement, based on separate sample about 1/3 size of regular sample, covers second 7 days of each month for programs not covered first week. ³Hooper uses telephone coincidental diary in 9 tv cities as check; correction factor is then applied to all 50 tv cities. ⁴Nielsen has radio reports for New York, Cincinnati, Pittsburgh, Chicago, Los Angeles plus separate Pacific Time Zone Report. ⁵Videodex publishes 27 mont

accurate, not comparable and not useful. Supplementary criticisms ranged from too promotional, dated, high cost and sample not valid to not enough qualitative data.

Here are some direct quotes:

"Rates are not standard. Survey material is often inaccurate. Measuring data is not uniform." (Atlanta agency)

"Limited size of sample. Multiplication of data and variability of results. Heavy use of above for special commercial media selling by reps." (New York agency)

"Not dependable enough. Not qualitative enough. Too costly." (New York agency)

"Too slow in answering questions. Too little consideration given to client's problems, too much to sell 'us

vs. competition. Incomplete data aimed at big-budget advertisers." (Washington agency)

"Standard format would be helpful." (Atlanta agency)

"Unbelievable audience estimates and projections." (St. Louis agency)

"Incomplete. Too late. Inaccurate." (Cleveland agency)

"Not broad enough sample." (Akron rubber company)

"Cost too much—media should provide a dependable measure of radio and tv audiences." (San Francisco food company)

"Radio information is almost completely lacking on audience and listening habits. Farm publication readership information is improving faster than radio." (St. Louis farm feed manufacturer)

"National rates listed are never correct." (Eastern pharmaceutical house)

"Tv rating services so confusing you don't know which to believe." (Another pharmaceutical house)

"Not qualitative." (Another Akron rubber company)

"Sample too small. Data is dated. Hard to read. Standardization lacking. Format and type is bad." (Pittsburgh steel company)

"Tv too contradictory—don't believe any of 'em!" (Major Chicago food manufacturer)

"Confusion and contradictions due to variety of techniques and differing frames of reference." (Eastern jewelry manufacturer)

In some 12 months of digging, SPONSOR also obtained some interesting comments from agency and indepen-

SAVE THIS CHART FOR READY REFERENCE

ST	SUBSCRIBERS	BASIC DATA SUPPLIED	LIMITATIONS	ADVANTAGES
\$900 Rprt. no for Rprt	262 agencies, advertisers, stations plus networks, misc	1/4-hr ratings, sets in use, total audience, audience composition, viewers per set; also sponsor, number cities carrying telecast for natl rpt, cumulative ratings day-time	Undependability of diary keeper. Returns may not be representative. Limited to week's viewing per month. Keeping diary short period could inflate viewing. Some family members may be missed. Can't measure spots.	Diary responsive. Measures conscious viewing. Covers complete broadcast day. Also station area. Some data may be used in local national reports. Yields data on short periods, audience composition, flow of audience.
\$1500 Complete package to agencies, advertisers	378 advertisers, agencies, stations, net- works, misc	Both R & Tv: ratings, share of audience, sets in use; Tv only: audience composition, cumulative audience, weekly averages, uhf penetration	Phone doesn't reach non-phone homes, rural areas, early or late listening or viewing or out-of-home. Misses unknown amount extra-set listening. Diary has same weaknesses as ARB. Diary-phone combination questioned.	Phone: Can produce quick results. No memory loss increases accuracy of ratings. Flexibility in market selection. Can yield audience composition. Use of diary-phone together eliminates weakness of either used alone.
10 to 10 a yr	175 agencies, advertisers, all 8 netwrks, others	Both R & Tv: 1/4-hr Nielsen Ratings, homes reached, average audience, share of audience, total audience, program-type comparisons, cost per homes reached	Measures tuning only, not people. Doesn't measure all extra-set listening or any out-of-home. Too few local reports because of high cost of motors. Set breakdowns, failure to return tape can affect sample.	Mechanical. Reduces human factor to minimum (placing motor, mailing tape). Measures 24-hr daily minute-by-minute tuning; this provides wealth of data not obtainable otherwise. Fixed panel better for trend data.
1000 agencies- 10 mo	400 stations, 100 agencies, advertisers	Both R & Tv: 1/4-hr ratings, viewers per set, audience composition, share of audience, sets in use, number cities carrying show	Interview technique can be inflationary because of memory failure, confusion factor. Technique expensive, especially rural areas. Some family members may be missed. Misses those not at home when calls made.	Yields 'round-clock data, also for short time periods, audience flow. Sample can be rigidly controlled. Questions can be added or changed to obtain new data. Can combine with market, product surveys of all kinds.
100 yr cities); 5 per m per max: 10)	12 for tv (inc. CBS, NBC, ABC); R-just started 1 Oct	1/4-hr daytime, 1/2-hr evening ratings, sets in use, average audience by minute, audience composition, indexes 3 times yrly, sponsor identification 3 times yrly	Phone coincidental doesn't reach non-phone homes, rural areas, early or late listening or viewing or out-of-home. Misses unknown amount extra-set listening. Radio report limited to 8 a.m.-8 p.m. week days.	Very fast. Like Hooper-Tronder does not ask respondent about radio and tv at same time. This tends to give higher radio ratings. Only service giving network popularity reports. Other advantages similar to above.
\$600 50	106 advertisers, agencies, media, others in addition	1/4-hr ratings, sets in use, audience share, average viewers per set by time period and by program, number of homes reached, number cities carrying show, sponsors	Limitations much like ARB above. Rotating panel used (same homes kept 7 months, 17th changing each month). Is 7 months too long for accurate diary keeping? Additionally diary returns may not be representative.	Rotating panel enables Videodex to discard first week's diary as "inflationary" otherwise atypical. Claims it can build more representative sample over long period, get more accurate trend data than one-shot approach.

8 quarterly. *Nielsen National Radio reports issued biweekly, cover first and second weeks of month (1 each), National TV reports issued biweekly, cover 2 consecutive weeks each month. †Pulse package includes all radio and tv market reports plus tv network report plus twice yearly radio network report. ‡Trendex can report by wire in 12 hours on any one program. Videodex price to agencies, advertisers and media for basic service (network, multi-city and local reports) additional markets available at marginal cost.

dent researchers and the rating organization executives themselves which should help the advertiser better understand ratings.

Here are some of them:
A research executive of one of the five leading agencies in the country: "I doubt Hooper can mix the diary and the telephone coincidental (for tv reports) and get anything satisfactory. I'm sorry Hooper is mixing the two systems, for we don't know how to correct for the errors inherent in each system. We use Nielsen for national ratings. He's most accurate from the standpoint of tuning. But I doubt his sample is big enough for projection purposes—both radio and tv, but especially the latter. Neither do I think he measures multiple-set radio home listening accurately. The roster recall

method used by Pulse cannot be 100% accurate. I wonder how well anyone can recall names of programs, times, sponsors and other data. In fact, I know from tests how inaccurate the recall system is. As for diary (used by ARB and Videodex), it gets more inaccurate the farther you get away from the program. People tend to fill it in at night so they guess at daytime listening. They therefore record big nighttime shows more accurately. This inflates popular programs, deflates the less popular ones."

In defense of the rating services, why do they do what they do?
Their executives have explained this publicly or to SPONSOR, as follows:
Pulse uses roster recall, according to Dr. Sydney Roslow, president. Because (1) you have to go from house to

house to get an adequate sampling; (2) it enables you to measure early morning and late-night listening; (3) it enables you to interview everyone at home in the family and catch as much listening or viewing as is possible to get; (4) it gives audience composition figures; (5) it enables you to measure out-of-home listening.

James W. Seiler, director, American Research Bureau, says ARB uses the diary because "a properly engineered diary is equal in accuracy to any practical method yet devised. In addition, (1) the advertisers want to

NEXT ISSUE: What's wrong with the print rating services? Article 15 of SPONSOR'S A Media Evaluation Study will cover Starch, Reader Group-Robinson techniques.

What 77 advertisers, agencies think of rating services

Answers based on SPONSOR media evaluation survey of 2,000 advertisers and agencies; 31 advertisers and 46 agencies answered specific question dealing with information sources. No attempt was made to separate air and print, but answers generally applied to the air services. Percent is based on 77 respondents.

CRITICISM	NUMBER*	PERCENT
1. INCOMPLETE	32	41
2. INACCURATE, NOT OBJECTIVE, NOT DEPENDABLE	22	28
3. NOT COMPARABLE	22	28
4. NOT FORMULATED IN USEFUL TERMS, NOT EXPLICIT OR PRECISE ENOUGH	11	14
5. TOO PROMOTIONAL	7	9
6. DATED	6	8
7. COST TOO MUCH	4	5
8. OTHER†	3	4
9. NO CRITICISM	3	4
10. NO COMMENT	89	—

*Total (111) exceeds number of respondents (77) because of multiple answers. †Other includes too bulky (1); not a valid sample (1); not enough material on qualitative aspects (1).

see national and city ratings put on a comparable basis, which the diary does; (2) it gives audience composition figures; (3) it measures program duplication.

Seiler on occasion has raised a frequently forgotten point: "The greatest philanthropic organizations in the broadcast field are the audience measurement services." His reasoning: "They contribute at least \$50,000 a month gratis to the industry." His explanation: "ARB spends \$1,200 a month, for example, to do a rating on Philadelphia. It gets back only \$1,120. And Philadelphia has four services. The only way they all can survive is by selling national reports into which the locals have been combined or by doing special jobs and tabulations. "The situation can't last," he has stated. "The services are spending more on market-by-market ratings than they can get back."

Why does Hooper use the telephone coincidental for radio and a combined

diary—"duplex" phone coincidental for tv?

Hooper has used the phone coincidental since 1934. Reason: It meets five of the six fundamental requirements of validity and reliability "in a highly satisfactory manner." He explains these as follows: The technique yields a valid measure of listening behavior and of program preferences: the measured unit remains constant: the result is representative of all telephone homes in the areas covered: samples are adequate for the purpose. Only fundamental principal the telephone coincidental fails to satisfy is "universal applicability," Hooper says. This means it can't be applied to all populations, the results can't be analyzed by educational level, racial and economic status and you miss the before 8 a.m. or after 11 p.m. listening.

As for the coincidental-diary technique for tv. Hooper says it was adopted to give advertisers information the coincidental could not produce alone.

The diary gives audience composition figures, late evening and early morning ratings, daily 15-minute ratings, economic data on the family, flow of audience and audience duplication as well as "projectable" ratings. By joining the two, he feels the new system is "accurate." "its scope is complete," "it is speedy," "reports are frequent" and "it is economical." In support of this view Dr. Matthew N. Chappell has written a booklet entitled *Coincidental-Diary Method of Television Audience Measurement*, published this year by Hooper.

Biggest complaint of agencies and station reps interviewed by SPONSOR on this system: The diary and telephone are used jointly in only nine cities. The telephone figures are used to "correct" the diary figures. This correction is applied to the other 41 tv markets in which only diaries are used.

(For a defense of the Hooper telephone coincidental method, see *Radio Audience Measurement*, Chappell and Hooper, 1944, and *Comparisons of Ratings*, Chappell, 1952. For a detailed criticism, see *The Basic Deficiencies of the Telephone Coincidental Method of Broadcast Audience Measurement Compared to the Personal Interview-Aided Recall Technique*, Pulse, 1952.

Why does Nielsen use the meter? (He still insists he loses over a million a year on his radio-tv service.)

In his own words the other basic methods—coincidental phone, personal recall and diary—are "unsound research tools" whereas the Audimeter technique is "ideal in all major respects." He maintains that this technique gives you: (1) Accurate audience (home) figures with samples representative of urban and rural, phone and non-phone, accurate recording of listening and complete recording of "all persons: all sets": (2) a measurement of all hours: (3) an accurate measurement of spots: (4) an accurate measurement of trends because the

(Please turn to page 76)

SPONSOR's All-Media Advisory Board

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

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

PART TWO
OF A 2-PART SERIES

12 big spot clients: how they use the medium

The tv spot sponsor gets flexibility plus the visual impact of video. Industry estimates foresee \$100,000,000 in billings this year

Spot television offers advertisers all the well-known flexibility of spot plus the visual impact of video. All this without having to dig deep in your jeans to pay for an expensive showcase.

What flexibility means has already been covered in this two-part article (see previous article 11 December issue for a general discussion of spot plus six spot radio case histories). What visual impact means, briefly, is this: The advertiser can not only show the consumer what his product looks like but can show how it works.

Industry estimates foresee over \$100 million for spot tv in 1953, compared with \$80 million last year (year-by-year charts for spot radio and tv appeared last issue). The spot tv increase is 1,290% since 1949. Estimates for spot radio are \$135 million this year, up about \$10 million over 1952 and up almost 50% from 1947.

While the six spot tv clients covered in this issue are not necessarily average (who is an average tv advertiser?) a summary of the characteristics of their spot tv advertising may prove interesting.

Five of the six are buyers of announcements. Only Pacific Coast Borax has a program. It is *Death Valley Days*, the famous old radio series, which the firm con-

verted to an expensive video show last fall.

Five of the six keep their spot tv pressure on the year round. As for the sixth, Super Analist, as a cold remedy, is naturally pushed hardest during the winter season. There are summer promotions of Super Analist aimed at allergy sufferers but tv is not involved. The 52-week advertising of the others is evidence of the importance of time franchises.

Among the announcement buyers, there is a preference for the shorter-length commercial. Nabisco, Bulova and Ronson use the 20-second length. Kool is now changing all its 20-second commercials to 10-second messages. The Analist Co. uses a variety of commercial lengths for selling Super Analist but many of the 60-second buys are combination commercials with other Analist products.

The shorter commercials indicate that even without the cost of a network show, spot tv involves a sizable outlay in cash. It is apparently sizable enough to warrant the use of short commercials so the cash can be spread around the country. But the use of shorter commercials also indicates that advertisers find tv's power, like radio's, lies in the way brand names can be imprinted on the consumer's mind through constant repetition. ★ ★ ★

Spot air advertising means flexibility. Here are 10 reasons that show why

1. Because the U. S. is so big, people get up, eat, drive in their cars and go to bed at different times. The national advertiser who wants to reach his audience during a particular routine (shopping, driving, relaxing, etc.) must use spot to do it.
2. Many products must be pushed hardest during certain periods of weather. If cold remedies or anti-freeze sells best in winter, weather is cold, for example. Since cold weather is common to all markets at the same time, spot ads are ideal.
3. Spot advertising is economical. The spot advertiser can afford a network show (or even one who can't) but may be able to arrange a spot schedule to fit his budget. The spot client avoids the production expense of a network program.
4. Spot has local appeal. There are local personalities who can outpull national talent. When commercials are shown by local people or when they are part of a local news, sports or weather report show, they often have some local appeal.
5. Spot is an excellent supplement to network advertising. It can back up a network show in problem markets where the client can come in, put on pressure and move out. Normally, network shows require steady pressure for the best results.

6. Spot is a flexible medium. It can be used in a variety of ways. It can be used to promote a product in a particular market, to promote a product in a particular time, to promote a product in a particular place, to promote a product in a particular way, to promote a product in a particular time, place and way.
7. Spot is a flexible medium. It can be used in a variety of ways. It can be used to promote a product in a particular market, to promote a product in a particular time, to promote a product in a particular place, to promote a product in a particular way, to promote a product in a particular time, place and way.
8. Spot is a flexible medium. It can be used in a variety of ways. It can be used to promote a product in a particular market, to promote a product in a particular time, to promote a product in a particular place, to promote a product in a particular way, to promote a product in a particular time, place and way.
9. Spot is a flexible medium. It can be used in a variety of ways. It can be used to promote a product in a particular market, to promote a product in a particular time, to promote a product in a particular place, to promote a product in a particular way, to promote a product in a particular time, place and way.
10. Spot is a flexible medium. It can be used in a variety of ways. It can be used to promote a product in a particular market, to promote a product in a particular time, to promote a product in a particular place, to promote a product in a particular way, to promote a product in a particular time, place and way.



Nabisco seal and package pushed via short messages

The National Bircuit Co. uses tv spot for brand identification. Why?

1. Cookies and crackers are items bought on impulse and Nabisco has found from consumer research that housewives often purchased its lesser-known products without realizing they were made by Nabisco.

2. Nabisco has redesigned its packages and is featuring its seal in a new position. The firm wants to make its new package familiar.

3. Nabisco advertises about 20 products out of about 200, uses the 20 to carry the advertising burden for the entire 200.

For brand identification purposes, Nabisco finds that 20-second commercials can do an effective job. It has been pushing the Nabisco name in about 65 markets through 1953.

The world's largest baking company will spend about \$7.5 million this year, of which about \$1.5 million will go for tv and \$1 million for radio. The bulk of the tv money is for spot and the bulk of the radio money is for network advertising.

In placing time for its brand-identification drive, Nabisco got a choice collection of nighttime slots by a simple device.

The agency, McCann-Erickson, sent letters to reps last year, before the drive began, explaining that Nabisco was seeking 20-second periods adjacent to top-rated shows in the evening. The reps were told that when they called with availabilities they would have an answer within five minutes.

Reps naturally called the agency first when time opened up and time was lined up four months earlier than expected. ★ ★ ★



Anahist scatters its shots to reach cold prospects

The manufacturer of cold remedies, whose sales go up when the temperature goes down, must keep his advertising as flexible as possible. That's why spot is a must with such firms.

The Anahist Co. spends practically all the ad money budgeted to Super Anahist (its top-selling anti-histamine) on spot air advertising.

During the '52-'53 season, radio spot accounted for most of the ad expenditures but this season tv pressure will be heavily increased. The agency, Ted Bates, plans to use 70 tv stations this winter.

Anahist is only interested in one thing in its tv operations: reaching as many people as it can in the markets of its choice at a low cost-per-1,000. It has no preconceived ideas about the best time of day for cold remedy advertising except that it doesn't want a high proportion of children in its audience.

The agency estimates that people with colds account for one out of six of those tuned in to its well dispersed commercials.

While some cold manufacturers carry spot advertising to its utmost flexibility by advertising only when the weather is bad (by leaving it to the station to decide when to throw in a sales message), Anahist prefers to have more control over its advertising. It finds, moreover, that jumping off campaigns in different markets at different times, according to when the weather in each market normally gets cold, doesn't work either. The weather is just too hard to predict.

Anahist and Bates, therefore, decide on a rough outline of the campaign before the season starts. ★ ★ ★



Bulova blankets U. S. but doesn't peak holiday ads

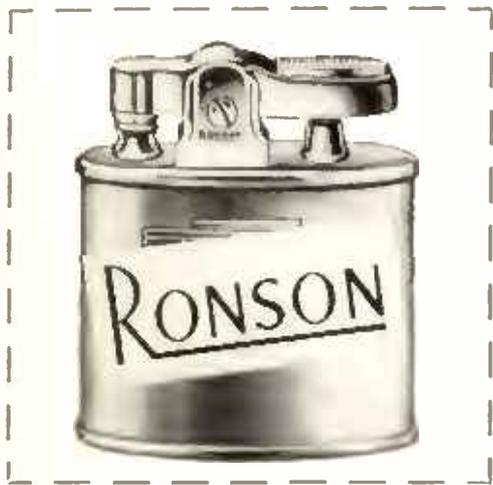
Bulova is one of the most active advertisers in the field of tv spot. It probably uses more 20-second announcements than are used for any other single product.

Bulova covers tv America like a blanket. It is in about 150 markets and uses about 200 stations. This coverage will increase as new tv markets make their debut.

Bulova, via Biow, buys announcement franchises, which means it is a 52-week spot advertiser. When it comes to peaking its advertising during the big gift seasons, like graduation time and Christmas, Bulova must rely on print advertising since it has no money left in its tv budget for special campaigns. It has been estimated that Bulova's total ad budget comes in at around \$7 million, most of which goes into radio and tv announcements.

While Bulova seeks announcement franchises, it is continually trying to improve them, especially in pre-freeze markets. Bulova started in tv with time signals but found them too short to tell its watch tale. So it switched to the 20-second announcement and, as a result, had to begin hunting for availabilities. To make sure it gets in on the ground floor in new markets, Bulova buys its franchises early, has been known to sign up with stations before the outlets even got their grants from the FCC.

The firm still uses time signals on radio. However, Bulova has been gradually cutting down on radio as it has been building up on tv and usually doesn't buy radio time in areas where it already has tv (except for big markets). ★ ★ ★



Ronson seeks nighttime slots adjacent to top-rated shows

The Ronson Art Metal Works, makers of cigarette lighters and allied products, is an ex-tv network advertiser now well ensconced in spot.

Ronson has been slowly building up valuable tv announcement franchises over the past five years and has now reached a schedule of 74 stations in 65 markets.

Its last network show, *Star of the Family*, with Mary Healy and Peter Lind Hayes, ran out in June, 1952. With tv becoming more expensive and Ronson's over-all budget dropping because of the dip in the jewelry market after the Korean boom, Ronson and its agency, Grey Advertising, decided to expand its spot tv schedule.

The firm runs mostly 20-second announcements from once to three times a week per station. During graduation and Christmas seasons, Ronson runs special commercials with a gift theme but it does not expand its tv announcement schedule. However, last May and June the firm ran some extra radio announcements in morning time in the top 15 markets of the U.S.

Grey's Ronson timebuyer looks for nighttime tv slots adjacent to top-rated shows. Since the agency knows that purchasers of lighters are equally divided between men and women, it wants the audience composition for adjacent shows to be so divided. It has corralled announcement slots adjacent to such programs as *I Love Lucy*, the *Buick-Berle Show*, *Your Show of Shows*, *Dragnet* and *Toast of the Town*. The agency seeks slots between shows whose average rating is 20 or more. At present its spots average about 25. ★ ★ ★



Borax show on alternate weeks gets good clearances

As a spot tv advertiser, Pacific Coast Borax is in an enviable position with its filmed *Death Valley Days*. There is probably no show on the air that is as closely identified with its sponsor.

The decision last year to place the alternate-week program in spot rather than network is not regretted as the agency, McCann-Erickson, looks back on 15 months of experience. Time clearances for the nighttime show have not proved to be any more difficult than a network lineup would have been, the agency feels, and, in some cases, clearances have been easier.

The show started out last fall in 58 markets and is now on 73. Its latest Nielsen rating is 28.3 and even during the summer, when the firm kept the show on three-quarters of its station lineup, the lowest rating was 24.5.

Since *Death Valley Days* is the firm's major advertising effort, fairly complete coverage is sought. At first even overlapping stations were bought. The client is more selective now as new tv markets appear all over the map, but it is estimated by the agency that well over 90% of the tv homes are covered.

The Gene Autry Flying "A" Studios, which produce the films, has shot its first color version of the show. The shooting also marks the first "complete" tv film made in Technicolor. It will be shown sometime in February, though only black and white release prints will be used. Pacific Coast Borax has already made commercials in color and shown them in black and white. ★ ★ ★



Kool now converting all commercials to 10-seconds

Brown & Williamson Tobacco Corp., one of the heaviest users of spot air advertising, is now in the process of converting its tv schedule for Kool, its top seller, to all 10-second announcements. (Viceroy is also heavily spot-sold.)

The Kool schedule had been fairly evenly divided between 20-second announcements and 10-second I.D.'s. The client and its agency, Ted Bates, felt that the current copy theme "Break the 'hot' cigarette habit" was adaptable to the shorter length announcement. The decision also enabled the firm to spread its tv money around more.

Brown & Williamson's mentholated cigarette is being advertised via spot over nearly 160 stations in 115 markets. The announcements run 52 weeks a year and the frequency ranges from six to 20 announcements per week per market. In a few of the top markets there is even greater saturation.

Bates buys no daytime tv for Kool, which is interested in getting audiences as evenly split as possible between men and women.

Like many other spot tv sponsors, Kool goes after time franchises and often buys time before a new tv outlet is on the air. Kool also sponsors *My Friend Irma* on 36 CBS TV stations (Friday 10:00-10:30 p.m.). In spot radio Kool is in 88 markets.

Viceroy, Brown & Williamson's king size filter tip, is also a heavy tv-spot user. It is on 163 stations in 118 markets with 20-second announcements. The frequency range is three to six times per week per market. ★ ★ ★



Some independents stress coverage of local school events from sport competitions to special field days. Above, KOWH, Omaha, goes



on a treasure hunt. Station announcer goes into an Omaha home to accept a child's contribution to "Omaha Opportunity Center"

How to get the most out of and

Ever since 1948 a group of independent radio stations in markets spread over the U.S. have been exchanging advice, tips and critiques on effective air advertising. With this article SPONSOR opens the trenchant comments of these independents, outstanding representatives of the hundreds of fine indies in the U.S. and Canada, for inspection by admen. Their name: Association of Independent Metropolitan Stations (AIMS). AIMS functions as a clearing house of ideas on good radio (members get booted out if they fail to contribute letters every two months to a mail box forum). What AIMS stations say constitutes some of the best thinking available to you on indies. Some subjects SPONSOR asked AIMS members to comment on: how sponsors can get the most out of using independent stations; and what are roadblocks indies encounter in selling.

When it comes to selling goods over an independent station, there's no one more familiar with the problems and potentialities than station operators. No group's more unanimous, either. SPONSOR found there was virtually complete agreement among independent stations as to tactics advertisers could use best with their stations. Here under nine numbered points is

the advice AIMS members gave SPONSOR as told largely in their own words.

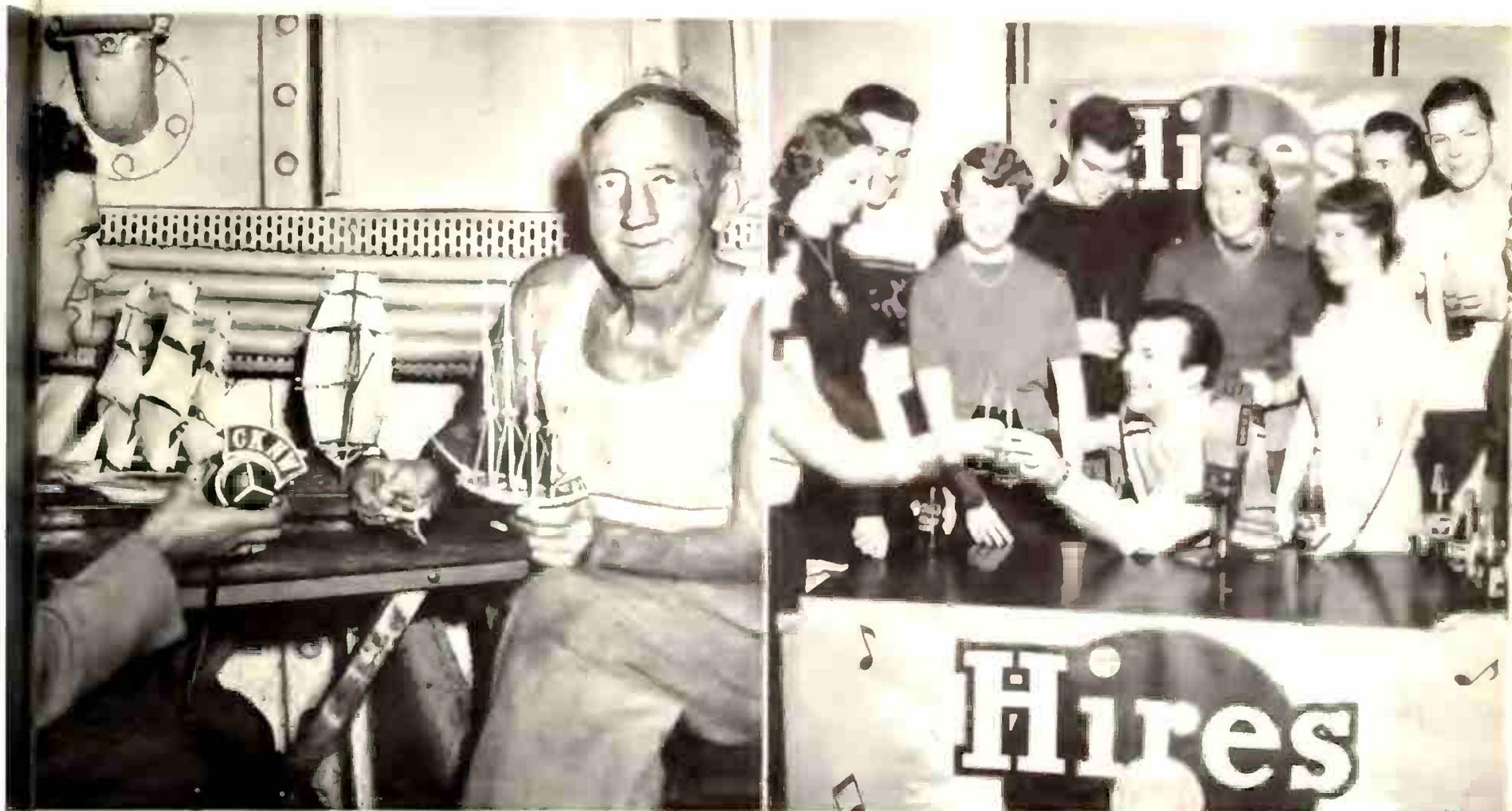
1. Make the most of the indie's personalized relationship with listeners. Allow stations or station personalities to rework copy to suit the style of the local announcer. It's his style that sells your goods.

As Dan Kops, v.p. and general manager of WAVZ, New Haven, puts it:

"If you brought in 50 salesmen of your company and told them how to sell a product, you would still expect each of them to adapt the sales pitch to the words that come most naturally to him and are most effective with his customers."

Steve Cisler, president of KEAR, San Mateo, Cal., says: "Give the station some freedom with copy and presentation. You get the individualized results that bring success to local retailers this way. Too many agencies are adamant about using their pet e.t. spot or else. KEAR as a good music station has had to turn down many a spot schedule where the agency insisted on using a hollering, screaming announcer pitch. Or a jive jingle. Such things would do an advertiser more harm than good."

2. Outline for the station man-
(Article continues on page 44)



For local appeal CKNW, New Westminster, interviews sailors aboard ships in Canadian harbor (above). Worcester independent, WNEB,

programs music for teen-agers on "1230 Club," invites local high school students to studio to enjoy sponsor's product during interviews

Independent station

Here are tips from a group of indie stations. Seek our help, they plead

AIMS is group of metropolitan indies who swap management tips

AIMS, the Association of Independent Metropolitan Stations, was born in 1948 out of a realization that independent operators could profit from each other's broadcast experience. It is a group of news and music stations exchanging information to increase their local appeal

Latest list of AIMS members includes stations in major U.S., Canada markets



- | | | | |
|-------------|------------------------|-------------|----------------------|
| WCUE | Akron, Ohio | KBYE | Oklahoma City, Okla. |
| WCOP | Boston, Mass. | KOWH | Omaha, Neb. |
| CKXL | Calgary, Alberta | KXL | Portland, Ore. |
| WDOK | Cleveland, Ohio | WXGI | Richmond, Va. |
| KMYR | Denver, Colo. | WMIN | St. Paul, Minn. |
| KCBC | Des Moines, Iowa | KITE | San Antonio, Tex. |
| WKY | Evansville, Ind. | KSON | San Diego, Cal. |
| KNUZ | Houston, Tex. | KYA | San Francisco, Cal. |
| WXLW | Indianapolis, Ind. | KEAR | San Mateo, Cal. |
| WJXV | Jackson, Miss. | KOL | Seattle, Wash. |
| KLMS | Lincoln, Neb. | KREM | Spokane, Wash. |
| WKYW | Louisville, Ky. | KSTV | Stockton, Cal. |
| WMIL | Milwaukee, Wis. | WOLF | Syracuse, N. Y. |
| WKDA | Nashville, Tenn. | KFMJ | Tucson, Ariz. |
| WAVZ | New Haven, Conn. | WTXL | Worcester, Mass. |
| WTIX | New Orleans, La. | KWBB | Wichita, Kan. |
| CKNW | New Westminster, B. C. | CKY | Winnipeg, Man. |
| | | WNEB | Worcester, Mass. |

round-up

ager the objectives of your advertising campaign. Have a cooperative spirit. Either advertiser or agency should send the station manager a memo explaining the purpose of the campaign, whom the sponsor wants to reach with his message; in other words, all the information pertinent to the sponsor's strategy. If the station manager is so equipped with information, he will be able to add his knowledge of the local market to putting the campaign over. His knowledge of the listening habits in his area, of the programing preferences, the shopping tastes of the people are apt to be a great deal more personal than information derived solely out of market research.

Todd Storz, general manager of KOWH, Omaha, Neb., feels that all too often the agency's or advertiser's attitude towards independents, far from being cooperative, can be summed up like this:

"All independent stations are dogs. We don't buy independent stations unless we can get a 'deal.' Our client automatically buys a 50,000 watt station

whenever available because 50,000 watts is the highest power authorized by the FCC and is always the best. We don't usually buy independent stations, but in this case we're making an exception. Incidentally, please have your salesmen report to us daily on the results of their calls on the 348 drug stores listed on the attached list."

Bill Simpson of KOL, Seattle, Wash. says: "The average radio station is more anxious today than ever before to produce maximum results for every dollar spent. Most independent operators are sincerely interested in working closely with the account. If a national advertiser were to ask the local station management's advice on how to use their facilities most effectively, the station would 'break its back' to make sound recommendations, tailored to that specific account's problems."

WXLW, Indianapolis, had this advice: "Listen to local and regional sales managers and get their station preferences. Buy saturation promotion if your problem is to move merchandise immediately. . . . WXLW listeners are not just program listeners—they are listeners to the station turning their sets on in the morning and leaving them on all day. . . . Take the management of independent stations

into your confidence. They know the market—they know the unique selling impact of station operation and will sincerely advise and assist in achieving maximum selling power for the client involved. Determine the extent of merchandising cooperation that can be made readily available to the support of any promotion campaign."

CKNW, New Westminster, B.C., also stressed merchandising heavily in advising a close tie between station management and sponsor:

"Maintain constant liaison between account executives at agencies and/or advertisers' local representatives with station staff. Give local agencies or local branch outlet leeway in keeping radio campaign flexible to meet local conditions. Help station's merchandising department with ideas, and supply station with display material for the product advertised. Send along information about the campaign to all advertisers outlets, wholesale and retail."

3. Tell the station the names of local distributors or other sales representatives. Frequently, the independent station will go out of its way to work hand in hand with the sponsor's local sales forces. Here, for example, are some of the extra services provided

Many indies stress cooperation with retailer outlets, supply in-store displays, point-of-sale merchandising posters, such as CKNW, New West-

minster, permanent grocery display (left), CKY "Chain Action Merchandising" in Manitoba (center), KOL, Seattle, shelf displays (right)



by some of the AMMS stations:

- Regular retail and wholesale stock checks to determine whether or not the product advertised is carried and to what extent.

- Promoting good will and enthusiasm toward the product among the local store owners, wholesalers, clerks.

- Mailings from the station to its advertiser's distributors and retailers telling them the advertiser's schedule to help promote good distributor-manufacturer relations.

4. *Let the station help you with your schedule and don't buy ratings alone.* Says Tim Elliot, president and general manager of WCUE, Akron, Ohio: "Don't be adamant in insisting on the highest-rated positions. Often your indie rep will want you to have them. But there are times when a smaller audience will respond more favorably to your message, and he'll know when they are."

Dan Kops, of WAVZ, New Haven, stresses the help a station manager can provide. He says: "Don't confine your schedule to the 7:00-9:00 a.m. groove. The block programing of independents has an even appeal through the day. In using independents take with a grain of salt the drop in sets-in-use in

(Please turn to page 82)

10 tips on how to get top value out of indie radio

1. *Make the most of the indie's personalized relationship with local listeners, by letting station personality change copy to his style.*
2. *Outline objectives of your advertising campaign for station manager so he can apply his knowledge of local market for you.*
3. *Tell station names of your local distributors or sales reps for tie-in promotions, merchandising efforts and trade mailings.*
4. *Let station's rep or manager help you with your schedule since he knows listening habits of your potential customers in his market.*
5. *Keep station advised of results of campaign in its area so product information, sales strategy on air may be in line with sponsor aims.*
6. *Put campaign in announcements rather than programs for larger cumulative audience at a lower cost-per-1,000. Frequency is vital.*
7. *Remember out-of-home listening, which is important in indie's total listening audience; note impact of point-of-sale listening.*
8. *Get your timebuyers into local markets so that they can familiarize themselves with actual market situations, rather than ratings only.*
9. *Cooperate with station personnel on merchandising ideas, supply them with display material and complete product information.*
10. *Keep your distributors and retail outlets in station's market alerted to campaign to stimulate maximum promotion cooperation.*

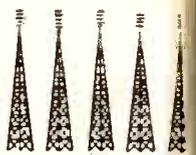
Indie radio often pulls top mail response. WAVZ, New Haven, campaign for M-G-M's "Bandwagon" won first prize for mail pull in na-

tionwide contest. Dan Kops, WAVZ v.p., receives prize from Howard Dietz, M-G-M v.p. Promotion included high school participation (right)





NEW AND UPCOMING TV STATIONS



I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
					VISUAL	AURAL				
AMARILLO, TEX.	KLYN-TV	7	11 Dec.		50	26	2	37 vhf	Plains Empire Bestg. Co. Howard Roberson, gen. mgr.	Blair
ASHEVILLE, N. C.	WLOS-TV	13	9 Dec.		170	85	1	13 vhf	Skyway Bestg. Co. Charles E. Newcomb, gen. mgr.	Taylor
BALTIMORE, MD.		18	9 Dec.		85	42	3	516 vhf	United Bestg. Co. of Eastern Md. Richard Eaton, pres.	
BLOOMINGDALE, N. Y.		5	2 Dec.	Summer '54	4	2	0	NFA	Great Northern TV Inc. Joel H. Scheler, pres.	
CLEARWATER, FLA.		32	2 Dec.	March '54	93	53	0	NFA	Pioneer Gulf Tv Bestrs.	
CLEVELAND, OHIO	WHK-TV	19	3 Dec.		220	120	3	810	United Bestg. Co. Sterling E. Graham, pres.	Headley-Reed
CORPUS CHRISTI, TEX.		43	8 Dec.		37	19	0	NFA	H. L. Hunt H. L. Hunt, pres.	
DULUTH, MINN.	KDAL-TV	3	11 Dec.		100	50	1	32 vhf	Red River Bestg. Co. Dalton Le Masurier, pres. and gen. mgr.	Avery-Knodel
JACKSON, TENN.	WDXI-TV	9	2 Dec.	June '54	56	28	0	NFA	Oixie Bestg. Co. Aaron B. Robinson, pres.	Burn-Smith
LEXINGTON, KY	WLAP-TV	27	3 Dec.		250	125	0	NFA	American Bestg. Corp. Gilmore N. Nunn, pres.	Pearson
MIAMI, FLA.	WMIE-TV	27	2 Dec.		200	107	1	214 vhf	WMIE-TV Inc. E. O. Rivers, Sr., pres.	Pearson
MIAMI, FLA.		33	9 Dec.		182	98	1	214 vhf	Miami Biscayne TV Corp. Rex Rand, gen. mgr. and 1/5 owner	
PROVO, UTAH	KOVO-TV	11	2 Dec.		64	32	2	145 vhf	KOVO Bestg. Co. C. A. Tolboe, pres.	Avery-Knodel
RICHMOND, VA.		29	2 Dec.		17	9	1	182 vhf	Winston-Salem Bestg. Co. James W. Coan, pres.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
ASBURY PARK, N. J.	WRTV	58	1 Jan.	4	2		1	NFA	Atlantic Video Corp. Walter Reade Jr., pres.	
AUGUSTA, GA.	WRDW-TV	12	15 Dec.	102	51	CBS	2	35 vhf	Radio Augusta, Inc. G. C. Maxwell, pres. Allen M. Woodall, v.p. W. R. Ringson, gen. mgr.	Headley-Reed
BISMARCK, N. D.	KFYR-TV	5	7 Dec.	10	5	CBS, Du M, NBC	1	NFA	Meyer Bestg. Co. Mrs. P. J. Meyer, pres. F. E. Fitzsimonds, v.p.	Blair-TV
CADILLAC, MICH.	WWTV	13	3 Jan.	94	47	ABC, CBS, Du M	1	NFA	Sparton Bestg. Co. John J. Smith, pres. L. T. Matthews, v.p.-mgr.	Weed Tv
CHEYENNE, WYO.	KFBC-TV	5	25 Dec.	19	9	ABC, CBS	1	NFA	Frontier Bestg. Co. R. S. McCracken, pres. Wm. C. Grove, gen. mgr.	Hollingbery
COLUMBIA, MO.	KOMU-TV	8	21 Dec.	48	24	ABC, CBS Du M, NBC	1	32 vhf	U. of Missouri George Kapel, mgr.	H-R Tv
DENVER, COLO.	KOA-TV	4	24 Dec.	100	50	NBC	4	180 vhf	Metropolitan Tv Co. Don Searle, v.p.-mgr.	Petry
EAU CLAIRE, WIS.	WEAU-TV	13	20 Dec.	57	28	ABC, Du M NBC	1	NFA	Central Bestg. Co. W. C. Bridges, pres. Harry S. Hyett, mgr.	Hollingbery
GREENVILLE, N. C.	WNCT	9	20 Dec.	93	56	ABC, CBS, Du M, NBC	1	22 vhf	Carolina Bestg. System, Inc. A. Hartwell Campbell, mgr.	Pearson
SEATTLE, WASH.	KOMO-TV	4	11 Dec.	100	50	NBC	4	305 vhf	Fisher's Blend Station, Inc. O. W. Fisher, pres. W. W. Warren, mgr.	Hollingbery
PINE BLUFF, ARK.	KATV ¹	7	19 Dec.	80	40		1	NFA	Central South Sales Co. John Griffin, pres.	Avery-Knodel

¹This station was incorrectly identified as WATV in SPONSOR, 14 December 1953 issue.

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (18 Dec. '53).....
No. of markets covered.....

315
214

No. of post-freeze CP's granted (excluding 28 educational grants; 18 Dec. '53).....
No. of grantees on air.....

182
237

No. tv homes in U.S. (1 Nov. '53)..... **26,364,000**§
Percent of all U.S. homes with tv sets (1 Nov. '53)..... **58%**§

*Both new C.P.'s and stations going on the air listed here are those which occurred between 5 Dec. and 18 Dec. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning

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

**WATCH
KOLN-TV
GROW
IN
LINCOLN-LAND**

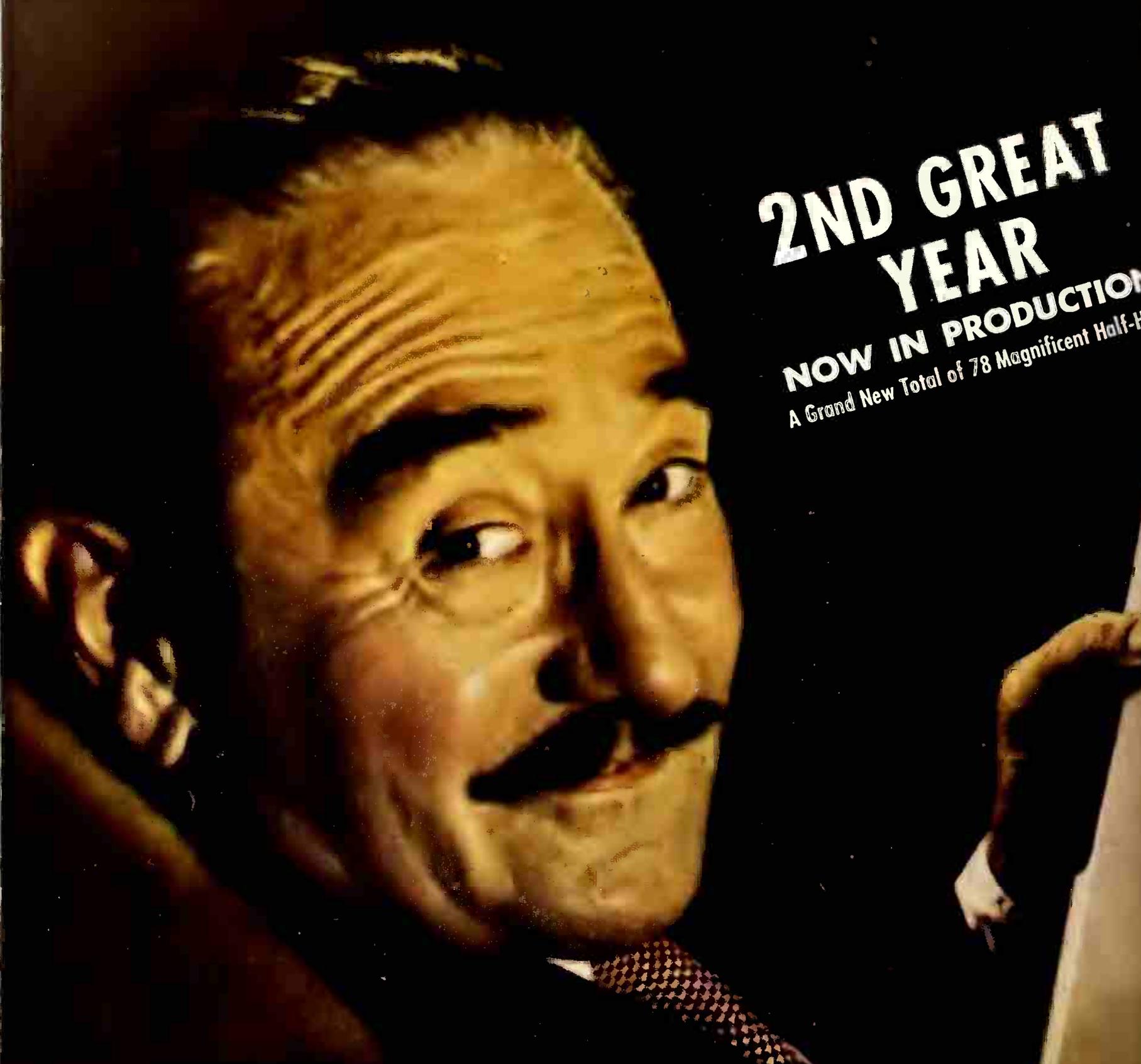
**THE OTHER
BIG MARKET
IN
NEBRASKA!**



The Fetzner Stations

- WKZO — KALAMAZOO
- WKZO-TV — GRAND RAPIDS-KALAMAZOO
- WJEF — GRAND RAPIDS
- WJEF-FM — GRAND RAPIDS-KALAMAZOO
- KOLN — LINCOLN, NEBRASKA
- KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD — PEORIA, ILLINOIS



**2ND GREAT
YEAR**
NOW IN PRODUCTION
A Grand New Total of 78 Magnificent Half-Hours

TOP RATINGS IN MARKET AFTER MARKET!

● **SEATTLE - 1st Place!**

Sat. eve. - rates 53.3 - Telepulse, June 1953
Beats Robert Montgomery, Mr. & Mrs. North,
Eddie Cantor, Ford Theatre, Playhouse of Stars.

● **KANSAS CITY - 1st Place!**

Fri. eve. - rates 32.3 - Telepulse, Aug. 1953
Beats Philco-Goodyear TV Playhouse, Ford Theatre,
Kraft TV Theatre, This is Your Life, G.E. Theatre,
What's My Line, Godfrey's Talent Scouts.

● **PITTSBURGH - 1st Place!**

Thur. eve. - rates 41.5 - Telepulse, Aug. 1953
Beats This is Your Life, Down You Go, Ford Theatre,
Playhouse of Stars, Robert Montgomery.

● **WASHINGTON, D. C. - 2nd Place!**

Tues. eve. - rates 21.4 - Telepulse, Aug. 1953
Beats Danger, Suspense, Kraft TV Theatre,
Douglas Fairbanks Presents, Lux Video Theatre.

● **SAN ANTONIO - 2nd Place!**

Tues. eve. - rates 26.3 - Telepulse, Aug. 1953
Beats Suspense, Blind Date, Burns & Allen, Kraft
TV Theatre, Toast of the Town, Beulah, G. E.
Theatre, Robert Montgomery, Lux Video Theatre.

● **PORTLAND - 2nd Place!**

Tues. eve. - rates 58.5 - Telepulse, Sept. 1953
Beats Break The Bank, Chance of a Lifetime, Play-
house of Stars, The Goldbergs, Big Story.

These leaders have
RENEWED FOR 2ND YEAR!

- **BLATZ Beer in 3 markets!**
- **DREWRY'S Beer in 9 markets!**
- **OLYMPIA Beer in 6 markets!**
- **GENESEE Beer in 5 markets!**
- **SCHAEFER Beer in New York City!**

No. 1 FILM SERIES NATIONALLY!—Telepulse, August, 1953

NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY ST

ZIV TELEVISION PROGRAMS, INC.

Proudly Presents

ADOLPHIE MIENJOU

YOUR STAR AND HOST IN

FAVORITE STORY™

Produced with a master's flair...

EVERY HALF HOUR A COMPLETE STORY...
A VIVID AND REWARDING EXPERIENCE
IN TELEVISION DRAMA!

*The first name in
outstanding
television production.*



TV

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



agency profile

Alfred J. Scalpone

V.P. in charge of Radio and Tv
McCann-Erickson, New York

"Motivational research!" says Al Scalpone, McCann-Erickson's v.p. in charge of radio and tv. "That's our chief method of insuring the maximum effectiveness of a client's air campaign."

By motivational research, Al means the whys and wherefores of buying: what goes on in the customer's mind before he plunks down his money.

"Take Pepsodent, for instance," he told SPONSOR. "Motivational research showed that people brush their teeth not so much to get them clean as to improve the taste in their mouth. This bit of information helped us decide on 'clean-mouth taste for hours' as a copy theme.

"Also, women, who're the majority of toothpaste buyers, are accustomed to using detergents in their kitchen. Therefore, they responded very favorably to the other component of the Pepsodent copy: 'the only toothpaste with an oral detergent.' Proof of the pudding—Pepsodent did not take a dive during the chlorophyll revolution though it remained white."

As radio-tv head at the agency Scalpone closely supervises Westinghouse's *Studio One* (CBS TV, Mondays 9:00-10:00 p.m.), and other programs for McCann-Erickson accounts.

Research was important in picking *Studio One's* product announcer. "Betty Furness was no accident," he says. "In our tests we saw that she handled appliances with ease; in other words, she's a convincing housewife, not a phony. Appearance and personality factors counted too, of course."

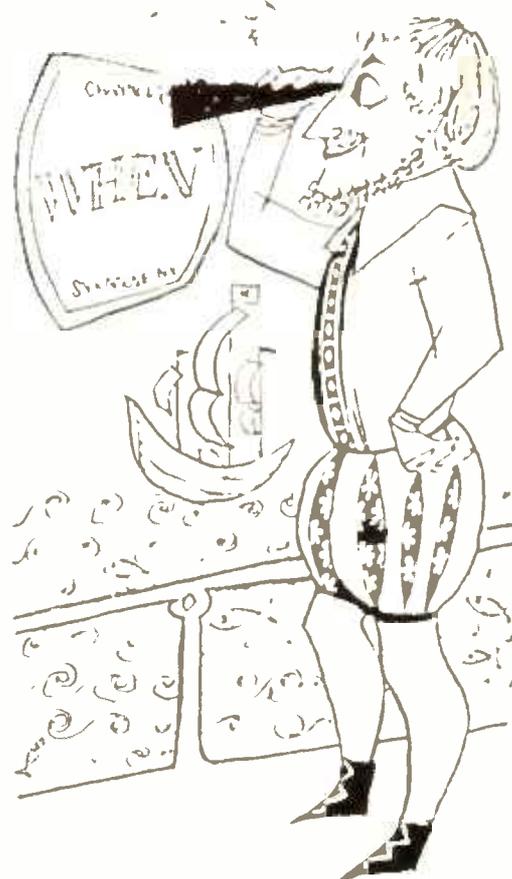
Says Scalpone about tv and where it's going:

"Tv is more merchandisable than other media. Retailers and distributors like the sales effectiveness of tv and will support it best. More and more of our clients have come to realize these factors and have been expanding their tv budgets. One of our accounts, for example, had a \$50,000 tv budget in 1953. In 1954 they'll be spending over \$1 million."

Last year Scalpone brought a touch of Hollywood to Connecticut, to the delight of his family (two children: a boy and a girl). He built a swimming pool by his house so that his California-born wife would not miss her home state. "Motivational research needn't end at the office," says he. ★ ★ ★

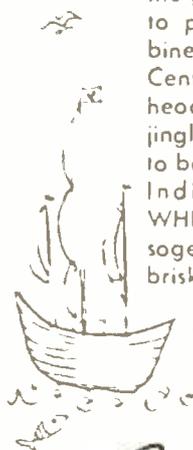
EVEN COLUMBUS WATCHES

W·H·E·N



Only the lookout sees land ahead — Columbus has discovered something better.

And Columbus is only one of more than 250 communities in Central N. Y. who have made the great discovery and put in to port of WHEN. The combined crews (over 2 1/4 million Central New Yorkers) always head straight for Syracuse, jingling their poy, and eager to barter with the Salino Street Indians. There's room in WHEN's tepee for your message and trading is mighty brisk in Syracuse!



SEE YOUR NEAREST
KATZ AGENCY

Everybody
WATCHES

W·H·E·N
TELEVISION
SYRACUSE

CBS
ABC
DUMONT

A
MEREDITH
STATION

SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film programs

Rank now	Past rank	Top 10 shows in 10 or more markets		Average rating	7-STATION MARKETS		4-STATION MARKETS				3-STATION MARKETS						
		Period: 4-10 November 1953			N.Y.	L.A.	Boston	Chi.	Mpls.	Wash.	Atlanta	Balt.	Buffalo	Cinc.	Cleve.	C.	
		TITLE, SYNDICATOR, PRODUCER, SHOW TYPE															
1	3	Favorite Story , Ziv (D)		22.1	8.2	6.2	19.3	5.4	19.3	15.8	11.5		17.8	21.8			
						wnbt 10:30pm	kttv 8:00pm	wnac-tv 10:30pm	wbbm-tv 2:00pm	wcco-tv 9:00pm	wtop-tv 10:30pm	waga-tv 7:00pm		wkrc-tv 9:30pm	wews 10:30pm		
2	2	Cisco Kid , Ziv (W)		21.4	9.2	10.7	12.0	13.0	17.3	16.6	15.3	14.0	41.0	23.5	17.0		
						wnbt 6:00pm	keca-tv 7:00pm	wnac-tv 6:30pm	wbkb 2:00pm	wcco-tv 5:00pm	wnbw 6:30pm	waga-tv 7:00pm	wbal-tv 7:00pm	wben-tv 7:00pm	wcpo-tv 6:00pm	wbnk 6:00pm	
3	1	City Detective , MCA, Revue Prod. (D)		20.6	2.5	7.4				4.8		8.5	44.3	13.3			
						wpix 7:30pm	knbh 10:30pm				wtop-tv 4:30pm	wmar-tv 11:00pm	wben-tv 10:30pm		wbnk 10:30pm		
4	5	Foreign Intrigue , JWT, Shel. Reynolds (A)		19.8	18.9	14.7	18.5	13.4	20.8	15.0			3.3	12.3	21.0		
						wnbt 10:30pm	knbh 10:30pm	wbz-tv 10:30pm	wbq 9:30pm	kstp-tv 9:30pm	wnbw 10:30pm			8:00pm	8:30pm	wews 10:00pm	
5	4	Boston Blackie , Ziv (M)		19.1	4.0	6.4	14.3	14.6		10.6		14.5		18.3			
						wabc-tv 10:00pm	kttv 10:00pm	wnac-tv 2:30pm	wgn-tv 9:30pm		wtop-tv 8:30pm	wbal-tv 10:30pm		wlw-t 10:30pm		10	
6	7	I Led Three Lives , Ziv (D)		18.5	10.4	3.7	13.8				7.0		51.8	27.5	18.3	28	
						wnbt 10:30pm	keca-tv 7:00pm	wnac-tv 7:00pm				wlw-a 10:30pm		wben-tv 9:30pm	wlw-t 8:30pm	wews 10:30pm	9
7	10	Range Riders , CBS Film, Flying "A" (W)		17.5		10.2	24.8		7.3	12.4	10.0			21.0			
							knxt 7:00pm	wbz-tv 7:00pm		wcco-tv 5:00pm	wtop-tv 1:30pm	wsb-tv 6:00pm			wews 7:00pm		
8	8	Hopalong Cassidy , NBC Film (W)		17.4	14.0	7.7			8.8	25.5	14.0	13.3		17.3			
						wnbt 6:30pm	kttv 7:00pm		wbkb 5:30pm	wcco-tv 6:00pm	wnbw 7:00pm	wsb-tv 6:00pm		wlw-t 6:00pm			
9	9	Kit Carson , MCA, Revue Prod. (W)		17.3	11.0	11.4	13.3				12.5	7.5		15.3	1		
						wnbt 6:00pm	keca-tv 7:30pm	wnac-tv 6:00pm				wlw-a 6:00pm	wmar-tv 6:00pm		wbnk 6:00pm	wb 6	
10		Superman , MPTV, R. Maxwell (K)		17.0	10.0	13.5	16.3	8.6	7.0	7.4	15.0	12.8	41.0	11.3	18.5	1	
						wnbt 6:00pm	keca-tv 8:30pm	wnac-tv 6:30pm	wbkb 5:00pm	wcco-tv 5:00pm	wmal-tv 6:00pm	wsb-tv 7:00pm	wbal-tv 7:00pm	wben-tv 7:00pm	wkrc-tv 6:30pm	wbnk-tv 6:00pm	wb 6
11		Wild Bill Hickok , W. Broidy (W)		17.0	5.5	10.0	8.8	14.4	21.3	12.8	12.5	10.0	25.3	14.3	14.8	2	
						wabd 7:00pm	ktla 6:00pm	wnac-tv 5:00pm	wbkb 1:30pm	wcco-tv 5:30pm	wtop-tv 1:00pm	wsb-tv 5:45pm	wbal-tv 7:00pm	wben-tv 1:00pm	wkrc-tv 6:30pm	wbnk-tv 6:00pm	wb 6:0

Rank now	Past rank	Top 10 shows in 4 to 9 markets		Average rating	N.Y.	L.A.	Boston	Chi.	Mpls.	Wash.	Atlanta	Balt.	Buffalo	Cinc.	Cleve.	C.
1	1	Jeffrey Jones , L. Parsons (D)		25.4		6.2								1.8		
						kttv 8:00pm								wbuf-tv 9:00pm		
2	4	Victory at Sea , NBC Film (Doc.)		16.8	6.4		10.3	11.6		6.2				2.5		
						wnbt 7:00pm		wbz-tv 11:15pm	wbq 9:30pm	wnbw 7:00pm				wbes-tv 8:00pm		
3	6	Orient Express , PSI-TV, Inc. (A)		16.7	2.3	3.7										13.8
						wabc-tv 8:00pm	keca-tv 8:30pm									wlw 9:3
4	5	Amos 'n' Andy , CBS Film (C)		14.8	6.0	15.9	13.0	6.8								
						weds-tv 2:00pm	knxt 8:00pm	wbz-tv 11:15pm	wbbm-tv 2:30pm							
5	8	Cowboy G-Men , United Artists (W)		14.4			12.8		12.3		10.8			13.5	18.	
							wbz-tv 6:00pm		wcco-tv 4:30pm		waga-tv 7:00pm			wcpo-tv 1:30pm	wbns 6:30	
6		Gene Autry , CBS Film, Flying "A" (W)		12.8	11.9		1.8	7.9	9.0							
						knxt 5:30pm	wnac-tv 6:30pm	wbbm-tv 5:30pm	wcco-tv 5:00pm							
7		Heart of the City , United TV Programs (D)		12.4	5.9		8.0				1.8			20.0		
						kttv 10:30pm	wbz-tv 11:15pm				wlw-a 8:00pm			wkrc-tv 9:00pm		
8		Abbott & Costello , TCA (C)		12.3	10.9	9.2	20.5	13.6		13.8				6.8		
						wnbt 6:00pm	kttv 7:30pm	wjar-tv 10:30pm	wbkb 5:00pm		wtop-tv 6:00pm			wmar-tv 6:30pm		
9	7	Doug. Fairbanks Presents , NBC Film (D)		10.8	19.0	8.5	2.0			15.8				11.3	2.3	
						wnbt 10:30pm	knbh 7:00pm	wjar-tv 7:00pm			wtop-tv 10:30pm			wbal-tv 10:30pm	wbes-tv 8:00pm	
10	10	Hank McCune , Video Pictures (C)		10.8		1.9		5.8								
						klac-tv 6:00pm		wbkb 2:30pm								

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

ratings listed above. Blank space indicates film not broadcast in this market as of November 1953. While network shows are fairly stable from one month to another market in which they run, this is true to much lesser extent with syndicated shows.

shows
made for TV†

	2-STAT MKT.				1-STATION MARKETS		
	Phila.	S. Fran.	Seattle	St. L.	Birm.	Charlotte	New O.
1.8	8.0	19.0	33.0	47.0		57.0	49.0
	wptz 7:00pm	kron-tv 8:00pm	king-tv 8:00pm	ksd-tv 9:30pm		wbtv 9:00pm	wdsu-tv 9:30pm
7.0	14.0	25.3	38.5	29.5	23.3	33.5	28.0
	wcau-tv 7:00pm	kron-tv 7:00pm	king-tv 7:00pm	ksd-tv 4:30pm	wbte-tv 5:00pm	wbtv 11:00am	wdsu-tv 5:00pm
13	19.3				22.5	54.0	37.5
	kron-tv 10:00pm				wabt 9:30pm	wbtv 8:00pm	wdsu-tv 10:00pm
0	12.4	9.5	29.8	20.5	17.3	54.5	
	wcau-tv 10:30pm	kgo-tv 10:30pm	king-tv 9:30pm	ksd-tv 11:00pm	wbte-tv 9:30pm	wbtv 9:00pm	
	12.8	13.0			19.8	58.0	45.3
	kgo-tv 8:30pm	king-tv 10:30pm			wbte-tv 10:00pm	wbtv 8:00pm	wdsu-tv 10:00pm
3	14.2	16.3					
	wcau-tv 7:00pm	kron-tv 10:30pm					
0	23.3	31.0				41.0	
	kpix 7:00pm	king-tv 7:00pm				wdsu-tv 6:00pm	
	12.3				19.3	28.5	30.3
	kgo-tv 6:00pm				wbte-tv 6:00pm	wbtv 5:30pm	wdsu-tv 4:00pm
16	10.8	8.5	22.0	24.0	25.5	27.0	39.8
	wptz 6:30pm	kron-tv 4:00pm	king-tv 5:00pm	ksd-tv 1:00pm	wabt 6:00pm	wbtv 5:30pm	wdsu-tv 4:00pm
26	18.8	9.3	21.8	27.5	23.3	24.0	24.3
	wcau-tv 7:00pm	kgo-tv 6:30pm	king-tv 5:00pm	ksd-tv 5:30pm	wabt 6:00pm	wbtv 5:00pm	wdsu-tv 5:00pm
22	18.6	16.0	21.8	27.8	24.0	28.0	24.8
	wptz 6:30pm	kgo-tv 6:30pm	king-tv 5:00pm	ksd-tv 12:00pm	wabt 6:00pm	wbtv 5:30pm	wdsu-tv 12:30pm
				39.8			53.8
			ksd-tv 10:00pm				wdsu-tv 7:30pm
	15.8	47.3					40.5
	kron-tv 7:00pm	ksd-tv 9:30pm					wdsu-tv 4:30pm
	8.0	11.5	34.8				43.5
	wptz 10:30pm	kgo-tv 8:30pm	king-tv 8:30pm				wdsu-tv 9:30pm
		32.5					
		king-tv 7:30pm					
		25.3					
		ksd-tv 2:30pm					
24		22.0					
		king-tv 5:00pm					
	13.5	1.5					38.8
	kron-tv 10:30pm	kmo-tv 9:00pm					wdsu-tv 10:00pm
	11.4						
	wcau-tv 10:30pm						
	7.4	22.3					
	wcau-tv 7:00pm	kron-tv 8:00pm					
	15.0	20.3					
	kron-tv 9:30pm	king-tv 4:30pm					



you're
on the
green...

first shot, with

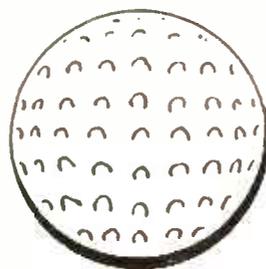
wfmy-tv

It's all fairway down in the 29 high income counties of the Piedmont surrounding WFMY-TV. Your sales message scores a hole in one . . . right into the homes of families who last year boasted nearly \$1,500,000,000 in buying power.

That's a lot of green—waiting to be spent on what you have to sell.

Dozens of America's most aggressive advertisers have found how you can cover the prosperous Piedmont in easy par (when your partner is WFMY-TV) . . . because WFMY-TV is the one television station those families watch daily, believe in completely.

Any Harrington, Righter and Parsons office can show you typical scores.



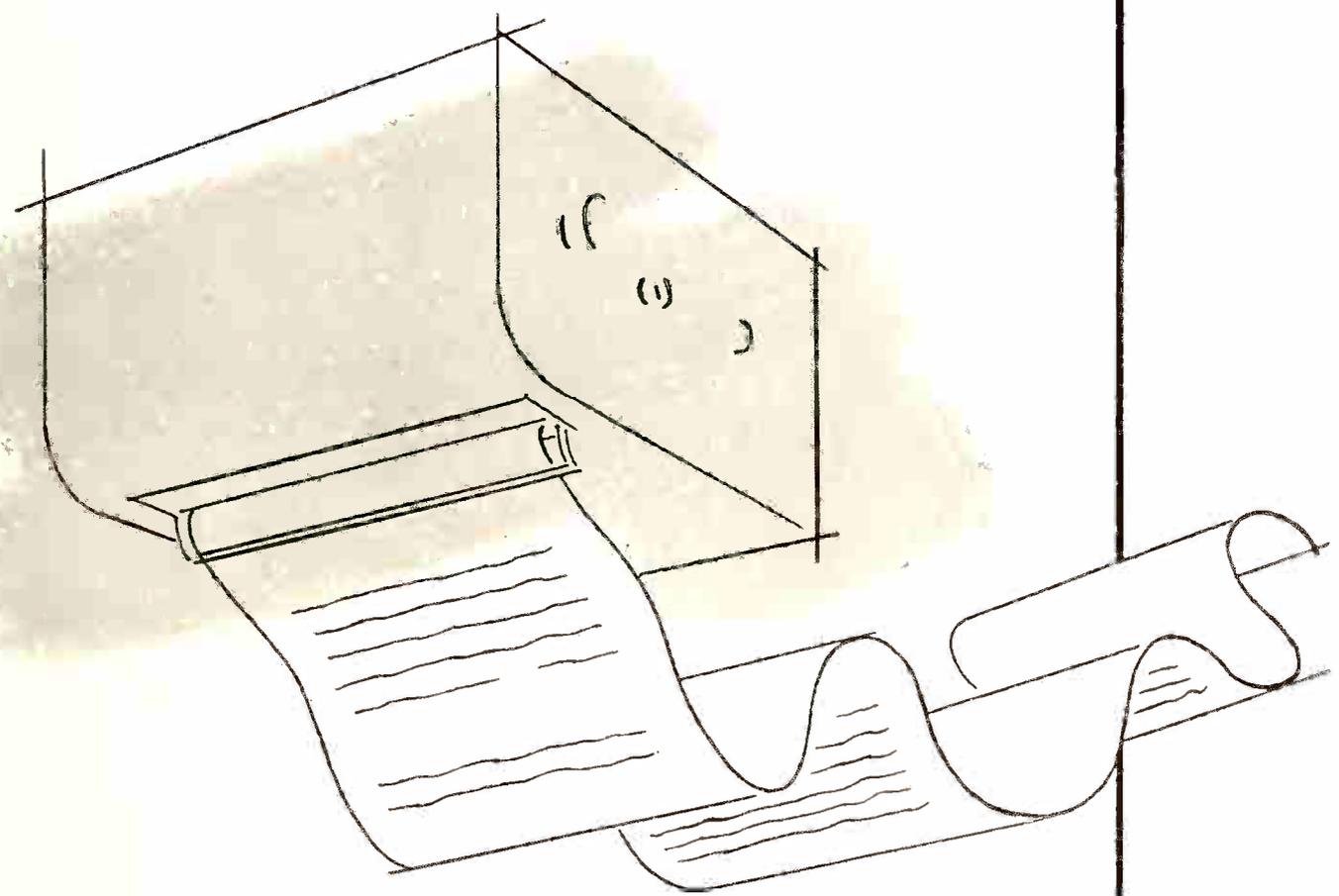
wfmy-tv

Basic CBS Affiliate — Channel 2
Greensboro, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco

Be in mind when analyzing rating trends, from one month to the next. *Refers to last month's chart. If blank, show was not in last chart or was in other top 10.

**and also proves
LEADERSHIP**



HEADLINES

makes

NEWS

When Chicagoland television families want the news of the day, they turn in overwhelming numbers to one station—WNBQ, the **Quality Station of Mid-America.**

The average audience for a WNBQ local news program is MORE THAN THE COMBINED average audiences for similar shows on ALL other Chicago television stations and MORE THAN TWICE that of the second station.

Thirty-three of the 36 WNBQ local news periods during a single week—more than 26 per cent of all such shows on all Chicago stations—are rated at four points or better by the American Research Bureau. ONLY nine periods on Station B fall in this upper level, five on Station C and none on Station D.

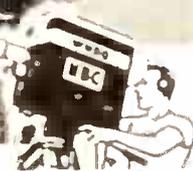
Here is convincing proof that such WNBQ personalities as Jack Angell, Alex Dreier and Len O'Connor, regularly featured as reporters-commentators, hold an unequalled viewer confidence—further strengthened by an outstanding news department staff.

And they are only a part of a family of WNBQ personalities—all favorites of Chicagoland—all daily proving the leader and

the QUALITY STATION in Chicago Television is . . .



Quality Programs
Quality Service
Quality Audience



CHILDREN'S CLOTHES

SPONSOR: Youthtown

AGENCY: Hartman

CAPSULE CASE HISTORY: Last January, immediately following the heavy Christmas shopping season, Youthtown, a children's clothing shop, advertised a child's coat with one announcement on WSYR-TV. The announcement was made on Ladies Day, an afternoon show on which the sponsor has regular participations. During that same afternoon and the following day a total of 35 of the coats were sold as a direct result of the announcement. That's a total of \$593.25 in sales from an advertising investment of \$48.

WSYR-TV, Syracuse

PROGRAM: Ladies Day



TV
results

SALADMASTER

SPONSOR: Saladmaster Sales

AGENCY: Direct

CAPSULE CASE HISTORY: Although its magazine ads were giving the product prestige, Saladmaster Sales, Inc. was getting no leads for its salesmen from print advertising. To demonstrate the product it bought six five-minute shows in a four-week period at a total cost of \$360. At the end of the four weeks the firm reported it had received calls, letters or telegrams from 1,014 prospects, these attributable directly to the television shows. Saladmaster salesmen made 927 demonstrations based on these leads and sold a total of 572 Saladmasters. Total revenue for the advertiser: \$17,000.

KTBC-TV, Austin

PROGRAM: Demonstrations

RECORDS

SPONSOR: 18 Top Tunes

AGENCY: Parker Adv.

CAPSULE CASE HISTORY: A one-week test shot on Bruce Vanderhoof's Open House paid off with \$1,365 in sales for this sponsor. The producer of popular recordings advertised his \$3 record packages on the late-afternoon KDYL-TV, Salt Lake City, variety program. The show is telecast from 4:00 to 5:30 p.m. across-the-board. After a week on tv (total cost: \$250), the sponsor reported 339 phone orders and 116 mail requests for the packages. Mail orders came from as far away as 194 miles north, 197 miles south and 85 miles east of Salt Lake City. The sponsor immediately renewed his schedule.

KDYL-TV, Salt Lake City

PROGRAM: Open House

SALMON

SPONSOR: Christian Bros.

AGENCY: Di

CAPSULE CASE HISTORY: This food broker wanted get distribution for its product in Georgia. It purchased a test schedule of five-minute weekly participations Saturday Jamboree, telecast 7:30-9:00 p.m. Saturday on WROM-TV. Station personnel assisted the broke salesmen by making dealer calls. In less than a month Whitney's Salmon was firmly established throughout the state with requests also coming in for the product from as far away as Alabama and Tennessee. The firm has renewed its tv schedule indefinitely at a \$38 weekly cost.

WROM-TV, Rome, Ga.

PROGRAM: Saturday Jamboree

400-DAY CLOCKS

SPONSOR: Kerr's Dept. Store

AGENCY: Knox-Ackerman

CAPSULE CASE HISTORY: Two participations sold 10 clocks—the entire supply—for Kerr's Department Store in Oklahoma City. The announcements were made over two WKY-TV shows: Guest Room and Here's How. Total cost of the television advertising was \$80. Total sales for the sponsor: \$1,995. Result: Kerr's canceled its advertising on the clocks in another medium because it had sold out the entire stock.

WKY-TV, Oklahoma City PROGRAM: Guest Room; Here's How

MOTOR CLEANERS

SPONSOR: Sioux Motor Cleaner Mfg. Co.

AGENCY: Direct

CAPSULE CASE HISTORY: Television far outpulled all other media combined for this Beresford, S. D., motor-cleaner manufacturer. He bought Front Page Detective over KELO-TV, found the sales response to the show "immediate and terrific." During the first five weeks on the show 15 Sioux Motor Cleaners were sold at \$450 apiece as a direct result of the program. The sponsor wrote the station: "It might interest you to know that these orders were from farmers our salesmen would never have normally contacted." Weekly cost of the show: \$125.

KELO-TV, Sioux Falls

PROGRAM: Front Page Detective

SLICER

SPONSOR: W. R. Feemster Co.

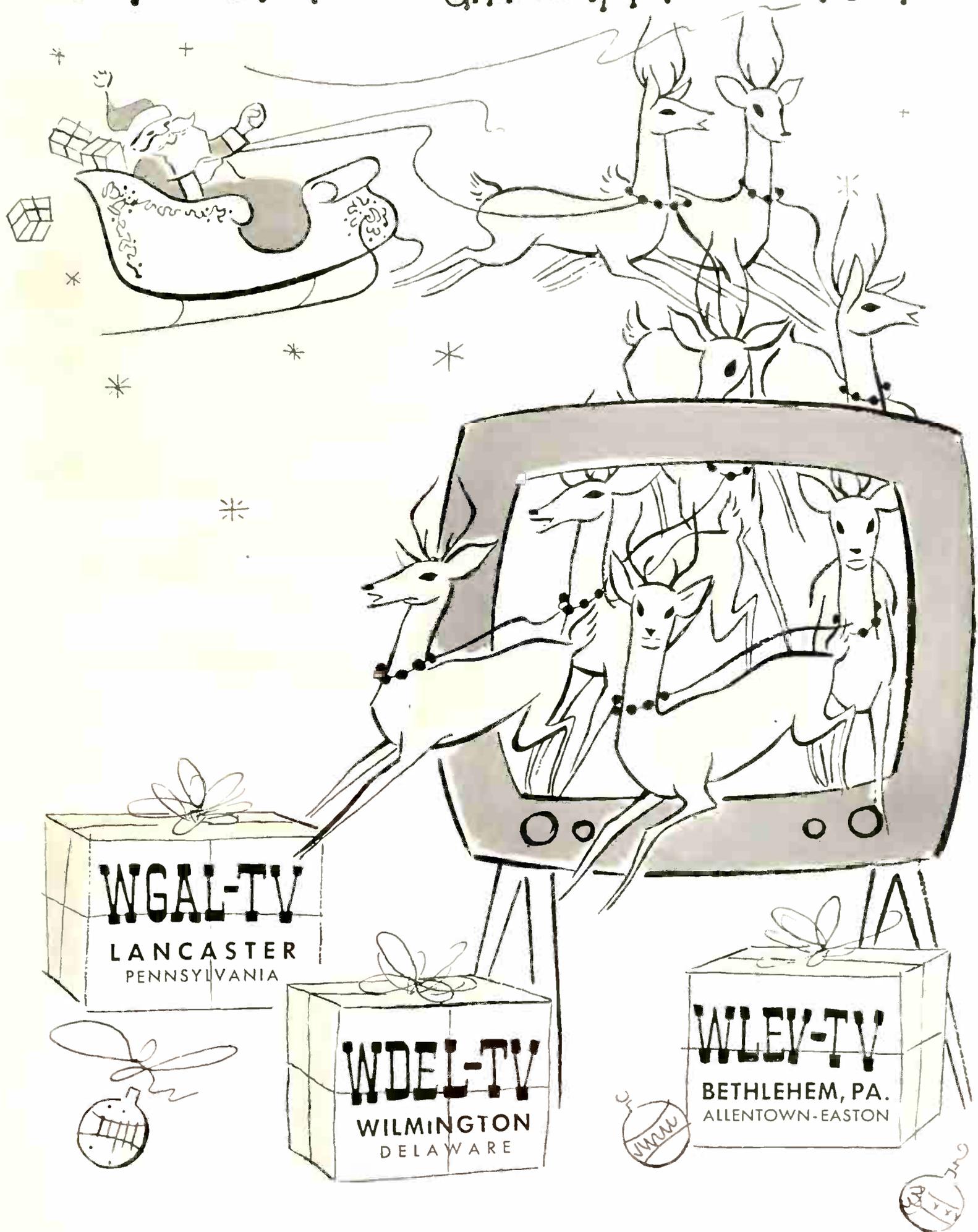
AGENCY: Direct

CAPSULE CASE HISTORY: A local jobber for the W. R. Feemster Co. went on WEHT, a new uhf outlet in Henderson, Ky., to sell a kitchen gadget that slices vegetables. He bought 10 participations in various programs at a total cost of \$400, running one announcement a day. At the end of this period the sponsor had received 2,880 direct mail orders for the slicers. In addition, the station had received calls from a local drug store and a chain store saying they wanted to distribute the product. The manufacturer had to express an additional supply of slicers to the area to meet the demand.

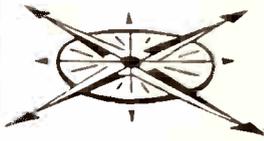
WEHT, Henderson, Ky.

PROGRAM: Various

Merry Christmas and Happy New Year



round-up



Vocabulary used in beer advertising Greek to consumers

How effective is beer advertising?

Answers to that question are contained in "A Motivational Study of Beer Advertising" which was to be released last week to a group of beer companies which are clients of the Institute for Research in Mass Motivations, Inc.

Details of the study have not been made public since it was conducted for specific firms. It is understood, however, that the study shows consumers do not know beer advertising "vocabulary." The consumers will re-

peat the claims made by various beer firms, but that they actually have a small understanding of the claims, such as "light, dry beer," "water," "age" and so forth. According to one informant, this is one of the more significant findings contained in the study.

The Institute is said to have studied more than 350 beer ads, of which 25% to 30% were seen on tv or heard on the radio. Magazine and newspaper ads and beer packaging also was reported to have been studied. ★ ★ ★

Tour of WEEU-AM-TV held by station for ad people

More than 40 representatives of New York and Philadelphia advertising agencies recently toured WEEU-AM-TV, Reading, Pa. Purpose of the tour was to show agency representatives WEEU-AM-TV's facilities and the wide industrial diversification of the region. Some of the group which toured the station, shown in the picture, included (from l. to r.): Tom Martin, executive vice president and general manager of WEEU-TV; Allan



Part of N. Y. ad group which toured WEEU

Sacks, J. Walter Thompson; Ann Janowicz, Hewitt & Ogilvy; Guy Capper, Headley-Reed; Sally Reynolds, Scheidler, Beck & Werner; Hawley Quier, president Hawley Broadcasting Co. (WEEU-AM-FM) and Reading Eagle Co.; Jeanne Bahr, Compton Advertising; Dr. Harrison Flippin, vice president of Reading Eagle Co.; Herbert Kobler, editor of the *Reading Times* (owned by *Reading Eagle*). ★ ★ ★

Briefly . . .

Ability of the RCA-NBC color system to transmit color film depends on how well the film was made and not necessarily whether or not it was made especially for color tv. That's one of the points made by Stan Parlan, NBC TV color film consultant, who appeared as one of six color tv experts at a recent New York Radio & Television Executives Society Workshop. Parlan added that NBC hopes to perfect color film transmission equipment so that all present as well as all pre-tv color films can be televised. * * *

Apropos Stan Parlan's statement that soon all color films (Eastman, Technicolor and Ansco) may be satisfactorily telecast (see above), Parlan outlined six rules which, when followed, make for better color tv films. The rules are: (1) Use flat lighting with a lot of fill lighting (60% of a scene's effectiveness depends upon the lighting); (2) avoid large dark areas; (3) use as many close-up shots as practicable; (4) avoid many long shots or sustained long shots; (5) use complementary colors, and (6) for illusion of depth and better contrast, arrange for color separation between background and foreground in scenes. * * *

KGO, San Francisco, signed up 18 new accounts in November, making it the station's top sales period so far this

year. Paul T. Scheiner, general manager, said the new accounts ranged from banks to baseball clubs. * * *

WTOP-TV, Washington, has started a see-yourself-on-television display at public events such as fairs and home shows. At some events WTOP-TV has its stars on hand, to be televised standing next to the people in the crowd. Occasionally the station provides a 60-second Polaroid camera so people can take a picture of themselves on tv seeing themselves on television. * * *



They're looking at themselves on television

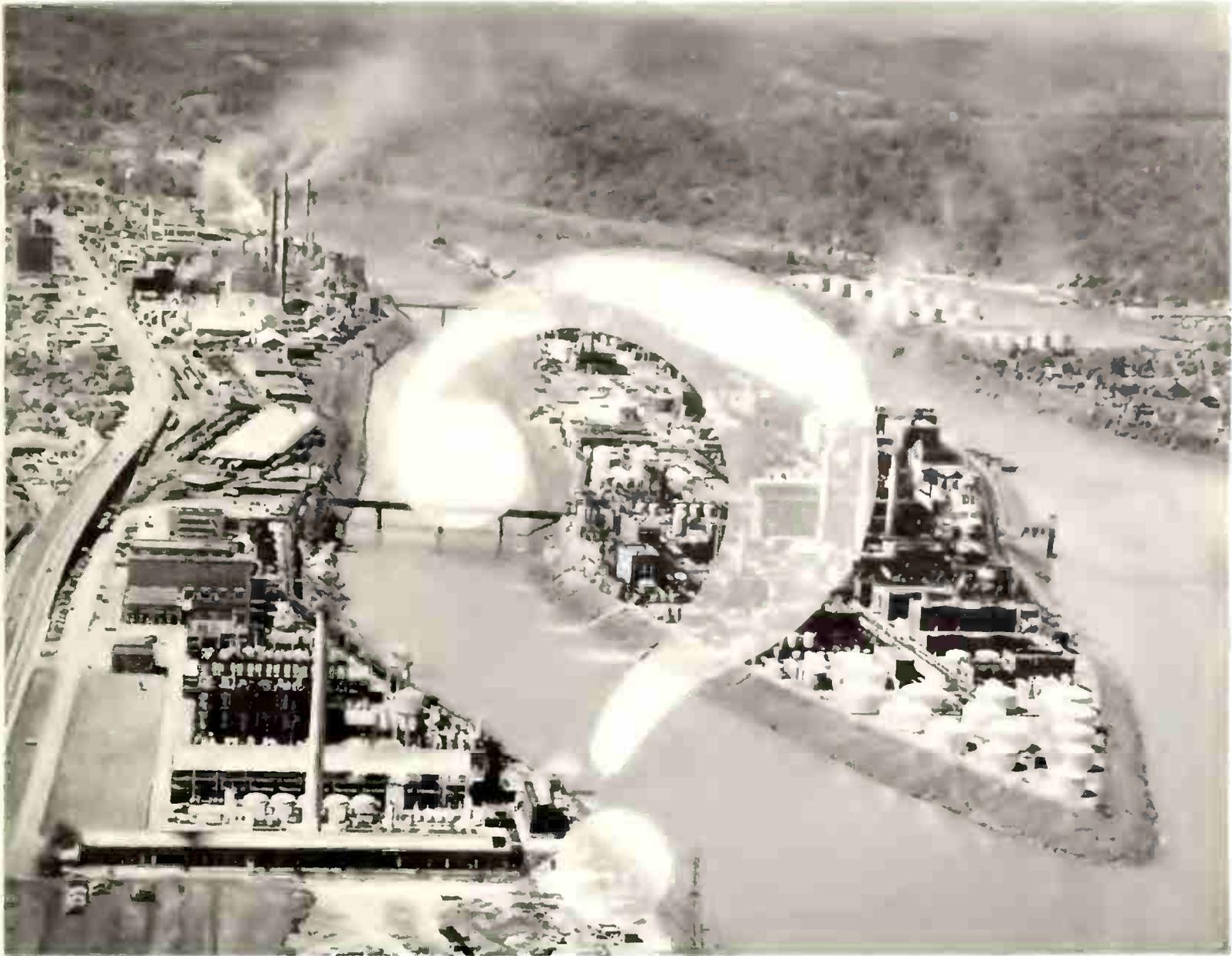
"A Tail of Sioux City's" (with the caption, "What the Dickens?") arrived on timebuyers' desks recently. Inside each of the volumes was one of several million bulls' tails shipped out of Sioux City, Iowa, home of KFTV, which sent out the tails. The promotion piece said the tail should be kept handy to dust off accounts which don't realize Sioux City is America's 34th largest wholesale market, or that KFTV provides Iowa's largest television market. * * *

Five presidents gather for an informal photo, taken during the "Goodwill Cavalcade" staged in New York by WJR, Detroit, earlier this month.



Five presidents at WJR "Goodwill Cavalcade"

The Cavalcade was a one-hour show presented by 75 of WJR's entertainers. In the picture are (l. to r.): Adrian Murphy, CBS president; Henry G. Little, president and chairman of the board of Campbell-Ewald agency; Henry I. Christal, Henry I. Christal, Inc., president; John F. Patt, WJR president, and Harold E. Fellows, NARTB president.



Typical of the many industries operating within WSAZ-TV's five-state area is this modern plant of the Union Carbide & Carbon Corporation covering both shores and an island of the Kanawha River at South Charleston, W. Va.

WHAT'S OUR BIGGEST PRODUCT?

Our industrial heart of America turns out an impressive array of products—chemicals, glass, steel, furniture, tobacco, and many more. But our *biggest*, most important product is a thing called prosperity.

It's the natural outcome of busy manufacturing with large payrolls. And—in the middle of this 114-county beehive—is WSAZ-TV, attracting the eyes of more than a million viewers in five states!

No other TV station...in fact, no other single medium...commands this whole prosperous region. WSAZ-TV's influence upon buying decisions here is obvious. Like so many other advertisers, you can quickly find out for yourself.



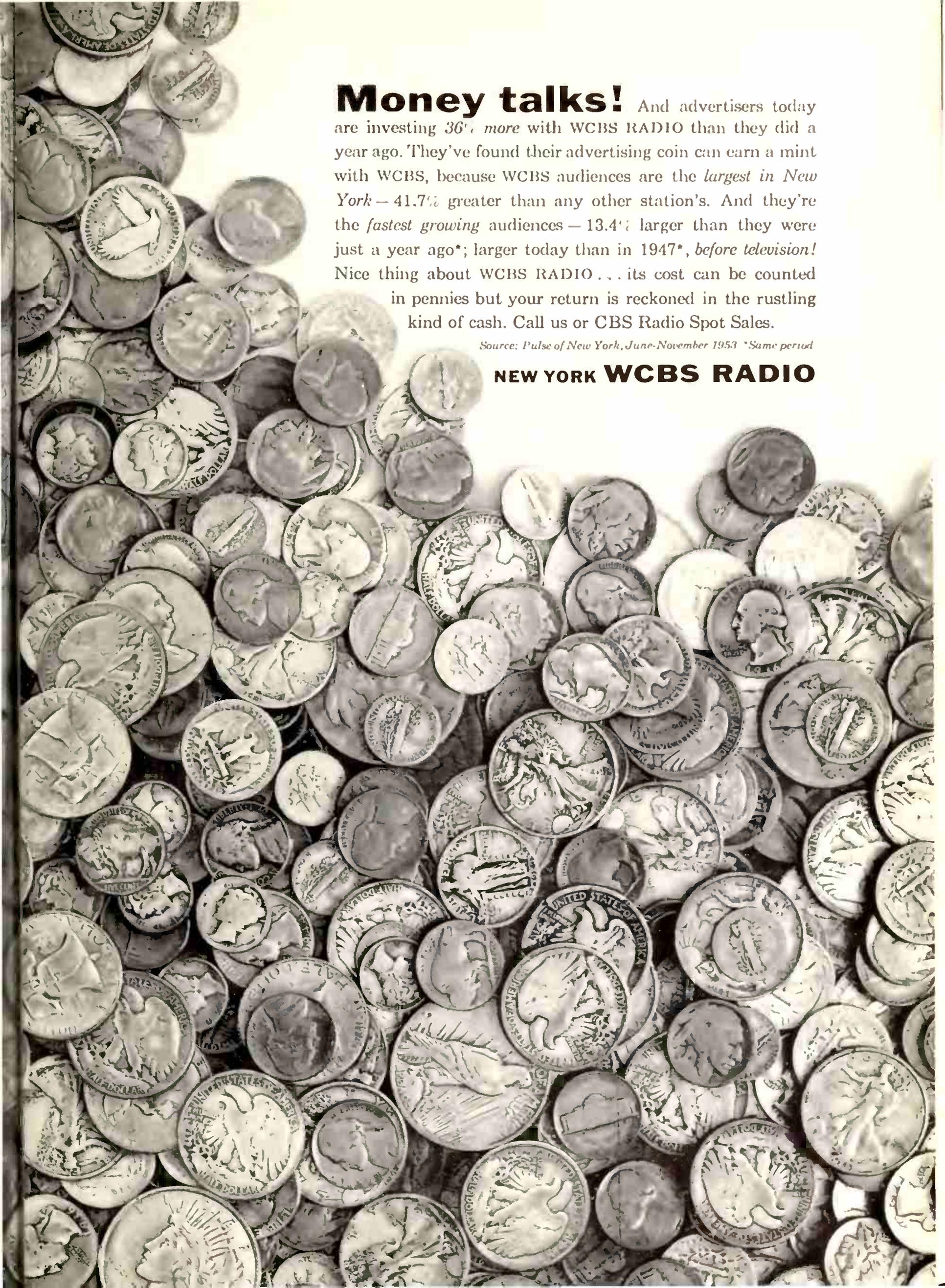
T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3—84,000 watts ERP—NBC-CBS-DuMont-ABC

*Laurence H. Rogers, Vice President & General Manager, WSAZ, Inc.
Represented nationally by The Katz Agency*





Money talks! And advertisers today are investing 36% more with WCBS RADIO than they did a year ago. They've found their advertising coin can earn a mint with WCBS, because WCBS audiences are the *largest in New York* — 41.7% greater than any other station's. And they're the *fastest growing* audiences — 13.4% larger than they were just a year ago*; larger today than in 1947*, *before television!* Nice thing about WCBS RADIO . . . its cost can be counted in pennies but your return is reckoned in the rustling kind of cash. Call us or CBS Radio Spot Sales.

*Source: Pulse of New York, June-November 1953 *Same period*

NEW YORK WCBS RADIO

SPONSOR Asks...

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

How can advertisers and agencies use independent radio stations to the best advantage



Mr. Reilly

The answer to your question is easy! Buy and use independent radio the same way local advertisers do. Use the saturation technique. Buy at least 18 announcements per week — the more the better. Thirty-six a week is ideal. And let the station schedule them. In our files are many startling success stories telling what we have done for local and regional accounts.

These advertisers, as a rule, buy multiple spot, usually one-minute, run-of-schedule announcements. A technique we recommend is five or six a day, six or seven days a week: two in the morning, two in the afternoon and one or two at night. After a week the spots are shifted 15 or 20 minutes one way or the other. The purpose is to hit often the people who listen to our music all day long—as thousands do—and, at the same time, to hit the "moving" audience.

The moving audience includes shoppers in the many stores which pipe our programs over their public address systems; people taking short trips in their cars, and listeners to our music between favorite network shows on other stations.

We continually stress the importance of Monday through Saturday advertising with emphasis on Saturday because that is *shopping day* in Springfield. One Saturday morning announcement, heard by a man on his way to Springfield from nearby Windsor, Conn., brought him to a furniture store where he purchased a \$219 bedroom set!

Saturate and sell! We do it every

day in the week with everything from flavored bread crumbs to \$5,000 automobiles.

LAWRENCE A. REILLY
General Manager
WTXL, Springfield



Mr. Morris

KNUZ's high ratings have been built on block programming featuring top personalities. I dare say in most cases the success of independents can be traced to specialization with well thought-out programs beamed to particular audiences. We have found that KNUZ can be a much more productive sales vehicle for national advertisers when they give the station and the personalities used a wide range of freedom on copy treatment. We are firmly convinced that each of our 11 personalities knows his audience, and consequently can do a much more effective sales job when allowed to present the sales message in his own way. Naturally, all extemporaneous messages must fall within the realm of good taste.

I am also convinced that saturation campaigns on independent radio stations will pay off handsomely for national advertisers. And in most cases the cost of saturation advertising on independents equals that of fewer spots on larger stations.

More and more of our national accounts are using our suggestions on copy freedom and are finding even greater results than they had before.

DAVID H. MORRIS
General Manager
KNUZ, Houston



Mr. Marshall

One way that a national advertiser or agency might be able to get more out of spot radio would be for timebuyers to stop ranking radio stations as they did before tv reared its ugly head. Most

people don't have to be told that the successful programs on tv are direct improvements on top am drama shows before tv. On the other hand, since tv doesn't contend extensively in news and music it's pretty obvious that "the old order changeth."

Another hindrance to the national advertiser is the blanket, national specifications which don't apply to specific local market situations.

I can't give national advertisers or agencies tips on how to get the most out of all independent stations. There are no two stations exactly alike; but here are some general suggestions:

1. Avoid the times and types of programs that have become best buys on network stations.

2. Leave yourself free to buy the best thing that the station can offer; don't standardize on a specific time or a specific type of program.

3. Ask the station to make, and support its own recommendations.

4. Remember that the normal music station is strongest when the network stations are weakest; i.e. Saturday, Sunday, late afternoon, early evening and late evening.

5. Supply station management with complete information about the aims of your campaign, type of audience you want to reach, and over all strategy in that station's market.

6. Buy strips or minute announce-

ments or short newscasts; and avoid spending all the budget on one period of one day. People eat, drink and wear things *every* day.

Assuming that all independents program a backbone of music, it is obvious that tv has not drained the independent station audience as it has drained the drama, comedy, quiz, variety and sports play-by-play audiences of other stations. Station WOLF, and I believe most well-run independents have gained in program ratings after the first shock of tv competition. (In the last two years our average rating is up 10%.)

Very, very few items can be sold in 15 seconds. We believe the maximum impact is of one-minute duration. Independents can deliver full minutes in or adjacent to any show they carry.

Independent music stations enjoy the bulk of out-of-home listening. The 20% average bonus this represents can be doubled or tripled for the music stations. And the listening in retail outlets is a very important plus; a point-of-sale reminder to customers and an effective merchandising factor with the dealer.

Here at WOLF we've made use of the local impact of our station for national advertisers through our "placement plan." Here's how it works:

We approach a local retailer, a grocer, for example, give him a choice of some 12 different copies of commercials that he might like to tie in with. We then broadcast this grocer's testimonial free, giving his name and address, and, of course, his plug for the national advertiser.

This "placement plan" is just one of many types of methods independents have to get maximum local impact.

SHERM MARSHALL
President
WOLF
Syracuse, New York



Mr. Whisand

national advertiser can get complete au-
(Please turn to page 80)

Independents are different! And, they should be bought on a different basis. We specialize in *selling* and depend upon *impact* to spread the gospel!

By saturation! Specifically, a national

KWTV

OKLAHOMA CITY

ON THE AIR *NOW*

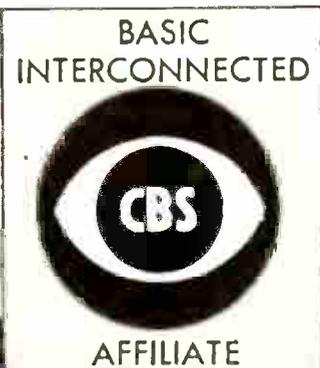
CHANNEL

9



EARLY
BIRDS
GET THE
PICK

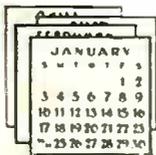
Represented by
AVERY-KNODEL, INC.



Edgar T. Bell, Exec. Vice-Pres. • Fred L. Vance, Sales Mgr.

OKLAHOMA TELEVISION CORPORATION

OKLAHOMA CITY 14 • AFFILIATED MANAGEMENT—KOMA—CBS RADIO



and in just a few months . . .

on the air full power WITH THE WORLD'S TALLEST MAN-MADE STRUCTURE TOWER

316,000 WATTS, ERP • 12 BAY SUPER GAIN ANTENNA • RCA EQUIPMENT



checklist for a busy film-buyer

Seven keys to bigger TV audiences with such sales-making favorites as . . .

ABBOTT & COSTELLO SHOW

52 sure-fire comedies that click with kids and grownups alike in millions of homes, made especially for TV.

BIFF BAKER, U. S. A.

Overseas intrigue in a fast-moving family adventure series of highest network quality.

**ROD CAMERON in
CITY DETECTIVE**

Recently rated as the country's #1 local film for television—and sold to Falstaff Beer in 118 markets for the largest regional sale in TV film history.

FAMOUS PLAYHOUSE

A super-assortment of over 175 original half-hour dramas with Hollywood names and sure sales appeal.

FOLLOW THAT MAN

The exciting "Man Against Crime" films (34.6 network Nielsen average) starring Ralph Bellamy, retitled for first-run in many TV cities.

I'M THE LAW

Starring George Raft in the unique adventures of a metropolitan police inspector, packed with sales punch.

PLAYHOUSE 15

78 fifteen-minute dramas of highest quality made for TV by the producer of *BIG STORY* and *T-MEN IN ACTION*.

They ALL bear the same MCA-TV stamp of quality! For information, on these or other MCA-TV Advertising Showcases on Film, just clip this advertisement to your letterhead.



NEW YORK: 598 Madison Ave., PL 9-7500

AGENCY AD LIBS



(Continued from page 14)

course, almost a must, since the fact of sponsorship is such a dominant one. Most advertisers, especially those who are selling products designed to give pleasure such as cars and food and cigarettes, wisely prefer to surround their messages with programing in the pleasure-giving category. The researchers of advertising messages will tell you that the contexts in which their advertising messages are placed have a great bearing on the way the public receives and remembers them and for how long.

They can also demonstrate, the more hideous the subject, the more of a burden upon the few minutes of commercial time allotted the advertiser.

In addition, it's apparent that many people instinctively turn away from the sordid when it pops out of their sets and into their homes—just as people instinctively avert their eyes when they see an auto accident or a man jump from the fourteenth floor.

This probably will not make the hollow-cheeked dramatists of the Suffering School very happy, but it nevertheless is a fact. Furthermore, it still leaves room on occasion for the grippingly realistic drama. And, to erase another popular fallacy, writing for tv and radio evidently does no harm to an author. Consider that *Seven Year Itch*, *Solid Gold Cadillac* and *Sabrina Fair* are all the product of broadcast writers. So it's difficult to believe that a league of stunted writers is the only outcome possible from writers of tv and radio. Which brings me back to *Kind Sir*, a delightful play calculated as well as able to keep you amused and laughing for several enjoyable hours. If this is the type of thing you prefer from the theatre, in the home or out, I'd say you'd better get yourself a couple of tickets. It'll be around for a long, long time just as sponsored broadcasting will. ★ ★ ★

Letters to Bob Foreman are welcomed

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

Quick Quiz* FOR BUYERS OF TV FILM COMMERCIALS

*Slightly biased

- Q.** Who is qualified to make TV film commercials?
A. Advertising men who are experts in visual selling.

SARRA has been a specialist in visual selling for more than 20 years.

- Q.** Which technique is best for my commercials?
A. The one which best suits your product and sales story.

SARRA has had brilliant success with animation, live action and stop motion and combinations of all three.

- Q.** What is the best way to work with the producer?
A. A good producer deserves to be made a member of your team. Whether he works from your storyboard or his, the more you draw on his specialized experience, the better the results.

SARRA's permanent staff of script and storyboard experts are equipped to do the complete job, or they will cooperate with the agency's departments to carry out its ideas.

- Q.** How much of the creative preparation should the producer contribute?
A. As much or as little as required.

SARRA has produced more than 2500 film commercials, of which 65% were created by SARRA'S own staff.

- Q.** How much should a TV commercial cost?
A. There is no such thing as a cheap commercial. There are good and bad commercials. Good commercials are inexpensive.

SARRA commercials are inexpensive because they sell effectively. They are so fresh and interesting they can be repeated for cumulative effect without becoming tiresome.

- Q.** Should the producer be expected to submit a script or storyboard on speculation?
A. No. An established producer's stock in trade is ideas and he is worthy of your confidence.

SARRA does not submit material on speculation. SARRA charges for the creation of scripts or storyboards but once okayed, they become part of the overall quotation. However, you do not gamble time or money for, of over a thousand storyboards and scripts created by SARRA, only 7 have not been produced.

- Q.** How important is the quality of the TV film prints?
A. The print that goes on the air represents your investment of time, talent, and money. It should be the finest available for TV reproduction.

SARRA insures good reproduction. SARRA has its own laboratory for the sole purpose of making prints of its commercials for TV presentation. These prints are called Video-O-riginals and whether you order one or one hundred, each one is custom made.

- Q.** Are better commercials made in the East, in Chicago, or on the West Coast?
A. Geography doesn't matter. Facilities and equipment are only as good as the men who use them.

SARRA specialists are available in SARRA'S own New York and Chicago studios and in associate studios in California. The script and your convenience determine the location.



SPECIALISTS IN VISUAL SELLING
 New York: 200 East 56th Street
 Chicago: 16 East Ontario Street

a HAND for him



Each year radio listeners in Midwest America contribute year-round aid to hundreds of sick and crippled children through the WLS Christmas Neighbors Club.

The 1952 donations for this purpose totaled \$30,089.81. It came from the WLS listening family—ordinary folks who gave dimes and dollars so that those less fortunate might have a greater hope for happiness. WLS used this money in full to provide radios, wheel chairs, inhalators, orthopedic walkers and other equipment as requested by hospitals and other child-care institutions.

In the past ten years listeners have contributed \$333,558 to this WLS Christmas Neighbors Club. Every penny of the money has been used to provide equipment; all administrative costs are paid by WLS. We are proud of the opportunity to use our facilities for such a purpose—and proud of our loyal listeners who gave so willingly to their youthful neighbors.

Listener Loyalty Predicates Advertising Results!



CHICAGO 7

890 KILOCYCLES 50,000 WATTS ABC AFFILIATE REPRESENTED BY JOHN BLAIR & CO.

SPONSOR

MONDAY

TUESDAY

WEDNESDAY

Table with 12 columns representing radio networks (CBS, MBS, NBC, ABL) and 12 rows representing time slots. Each cell contains program details such as show names, hosts, times, and costs.

THURSDAY

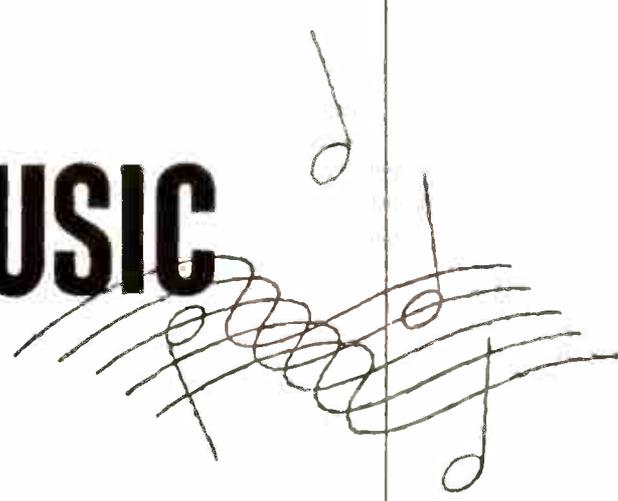
FRIDAY

SATURDAY

	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC
story Drug 0:25 (n)	Godfrey* 10-11:30 Knomark, Mogul; Kelllogg, Burnett 10-10:15 alt das Snow Crop, Mxn; Int'l Cellucotton FC&B	Cecil Brown news co-op m-f L	Welcome travelers P&G m-f (see mon)	My true story Sterling Drug m-f 10-10:25 (see mon)	Godfrey* 10-11:30 Knomark, Mogul; Kelllogg, Burnett 10-10:15 alt das Snow Crop, Mxn; Int'l Cellucotton FC&B alt das	Cecil Brown news co-op m-f L	Welcome travelers P&G m-f (see mon)	No school today co-op 9 10:30 268CIne L	Galen Drake L	Woody Wood- pecker Show (with Mel Blanc) co-op 10-11 L	Woman in Love T
streets to 25-45 ft	Geo Motors: Frigidaire tu,th,alt f FC&B	F. Singiser news S C Johnson m-sat 10:30-35 NL&B	Bob Hope Gen Fds: Jell-o Y&R	D.F-S Whispr'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves	Frigidaire,FC&B Star-K1st Tuna, Rhoades & Davis 10:30-45 alt f	Singiser news S C Johnson m-sat 10:30-35 NL&B	Bob Hope Gen Fds: Jell-o Y&R (see mon)	Space patrol Ralston Purina: cereals \$35H L	Robt Q Lewis Miller Prods L Best \$1000 Les Paul-M Ford Lambert 10:30-35 L&F 140N-T	F Singiser news S C Johnson m-sat 10:30-35 NL&B	Mary Lee Taylor Pet Milk L rH2:2:30
carries L	Toni Co tu,th,alt f 10:45-11 Weiss & Geller	Johnny Olsen Show co-op m-f 10:35-11	Break the Bank Miles Labs m-f (see mon) Wade	When girl marries N m-f L	Lever, McE; Toni Co, W&G 10:45-11 alt f	Johnny Olsen Show co-op m-f 10:35-11	Break the Bank Miles Labs m-f (see mon) Wade	Gardner \$3500	Let's pretend L	Woody Wood- pecker Show (cont'd)	Gardner \$2800
manees -th L	Godfrey (cont'd) Nat'l Biscuit tu,th,alt f McCann-Erickson	Wonderful City N m-f L	Strike it rich Colgate m f (see mon)	Modern Romances Ex-Lax m,w,f (see mon) Warwick & Legler	Godfrey (cont'd) Pillsbury, LB; Nat'l Biscuit Co alt f	Wonderful City N m-f L	Strike it rich Colgate m-f (see mon)	Platterbrains L&T	Romance L	Helen Hall 11-11:15 T	The Big Preview 11-1 Preview of new records with guest d.j.'s Selling on shared-spon- sorship basis; 8 partic. avail- able. See also Weekend, Sun 4-6
the L	Pillsbury Mills tu,th 11:15-30 Leo Burnett	H Engle news S C Johnson m-sat 11:25-30 NL&B	Esty Phrase that pays Colgate m-f (see mon) Esty	Paging the Judge II m-f L	Liggett & Myers chesterfields m,w,f 11:15-30 Cng'hm & Walsh	H Engle news S C Johnson m-sat 11:25-30 NL&B	Phrase that pays Colgate m-f (see mon) Esty	All-league clubhouse T	Galen Drake Gen Fds' sanka 71 N-L 11:25-30 Y&R \$350	Tiny Fairbanks Grand Duchess Steaks L DiNuoscio \$500	The Big Preview 11-1 Preview of new records with guest d.j.'s Selling on shared-spon- sorship basis; 8 partic. avail- able. See also Weekend, Sun 4-6
thing Soup 0-55	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Queen for a day Quaker Oats tu,th (see tu) S&M	Second Chance N m-f L	Dbl or Nothing Campbell Soup m-f 11:30-55 Ward Wheelock	Make up yr Mnd Continental Bkg m-f (see mon) Bates	Queen for a day P. Lorillard old golds m-f (see mon) sp 11:45-12	Second Chance N m-f L	No network service m-f	TBA	H Engle news S C Johnson m-sat 11:30-35 NL&B	US Military Academy Band L
lock	Rosemary P&G: ivory snow m-f (see mon) B&B	P. Lorillard old golds m-f (see mon) L&N	The Three Planif	Ward Wheelock	Rosemary P&G: ivory snow m-f (see mon) B&B	sp 11:45-12	The Three Planif	No network service m-f	TBA	US Military Academy Band L	1-min partic: \$2000
Friend L	Wendy Warren Gen Foods m-f (see mon) B&B	Curt Massey time Miles Labs m-f (see mon) Wade	TBA	Turn to a friend N m-f L	Wendy Warren Gen Foods m-f (see mon) B&B	Curt Massey time Miles Labs m-f (see mon) Wade	TBA	101 Ranch Boys Lancaster, Pa L	Bill Shadel News Campana: cosmet 188N 12-12:05 L W-F-H \$450	Man on the farm Quaker Oats ful-o-pep feed 420Libertyville, Ill T	The Big Preview (cont'd)
rich Ins 5-30 mon)	Aunt Jenny Lever: spry m-f (see mon) FC&B	Capitol comment S C Johnson: m-f NL&B 12:15-20	No network service m-f	Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon)	Aunt Jenny Lever: spry m-f (see mon) FC&B	Capitol comment S C Johnson: m-f NL&B 12:15-20	No network service m-f	American farmer C.Wash L	Theatre of Today Cream of Wheat 159N 12:05-30 L BBDO \$4000	S&M \$750	The Big Preview (cont'd)
Trilo lls mon)	Helen Trent Am Home Prods m-f (see mon) Murray	Guest time N 12:20-30 L&T	No network service m-f	Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves	Helen Trent Am Home Prods m-f (see mon) Murray	Guest time N 12:20-30 L&T	No network service m-f	No network service m-f	Stars over Holly- wood Carnation Co: evaporated milk 201H L&T	Fifth Army band C L	The Big Preview (cont'd)
ork e	Our gal Sunday Whitehall Phar m-f (see mon) Murray	No network service m-f	No network service m-f	No network service	Our gal Sunday Whitehall Phar m-f (see mon) Murray	No network service m-f	No network service m-f	EW \$4000	No network service m-f	No network service m-f	No network service m-f
y news	Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op m-f L	No network service m-f	Paul Harvey news co-op m-f (see mon)	Road of life P&G: ivory soap m-f (see mon) Compton	C Foster news co-op m-f L	No network service m-f	Navy hour L	City Hospital Carter Prods 205N T	Johnny Singer's Orch Cleve L	National farm & home hour Allis-Chalmers farm equipment 196C,Wash rH2:30-3 L
lono	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Dick Willard's Music Cleve m-f L	No network service m-f	Ted Malone co-op 41 N m-f L	Ma Perkins P&G: oxydol m-f (see mon) D-F-S	Dick Willard's Music Cleve m-f L	No network service m-f	Vincent Lopez L	Bates \$2500	Symphonies for Youth H L	Parade of Service Bands T
ork e	Young Dr Malone P&G: crisco, Joy m-f (see mon) Compton, Biow	Luncheon with Lopez N u-f L	No network service m-f	No network service m-f	Young Dr Malone P&G: crisco, Joy m-f (see mon) Compton, Biow	Luncheon with Lopez N m-f L	No network service m-f	No network service m-f	Music with the Hormel girls Geo A Hormel: canned meats 24Var T	Symphonies for Youth H L	Parade of Service Bands T
rgaret de	2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R	Fred Robbins m-f 2-2:25 L	No network service m-f	Mary Margaret McBride co-op 7N m-f L&T	2nd Mrs. Burton Gen Fds m-f (see mon) Compton	Fred Robbins m-f 2-2:25 L	No network service m-f	Metropolitan Opera Texas Co. 375N 2-5 Kudner L	Les Paul-M Ford Lambert 2-2:05 L&F 130N-T	Symphonies for Youth (cont'd)	TBA
Hand 15	Perry Mason P&G: tide m-f (see mon) B&B	F Singiser news S C Johnson m-sat 2:25-30 NL&B	No network service m-f	Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S	Perry Mason P&G: tide m-f (see mon) B&B	F Singiser news S C Johnson m-sat 2:25-30 NL&B	No network service m-f	Alfredo Antonini N 2:05-30 L	Make Way for Youth Detr L	101 Ranch Boys Harrisburg L	TBA
place 15-4 L&T	Nora Drake Toni Co m-f (see mon) Weiss & Geller	Ladies Fair m-f L	Jane Pickens m-f L News 2:55-3 m-f	Jack's Place m-f 2:35-4 L&T	Nora Drake Toni Co m-f (see mon) Weiss & Geller	Ladies Fair m-f L	Jane Pickens m-f L News 2:55-3 m-f	Metropolitan Opera (cont'd)	Farm News Wash L	Sports Parade Phila L	TBA
erson lls stos)	Hilltop house Miles Labs m-f (see mon) Wade	John B Gambling co-op m-f L	Life beautiful P&G: tide, zest m-f (see mon) B&B	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves	Hilltop house Miles Labs m-f (see mon) Wade	John B Gambling co-op m-f L	Life beautiful P&G: tide, zest m-f (see mon) B&B	Report from Overseas N L	Adventures In Science Wash L&T	Bandstand USA N L	TBA
place d)	House party Green Giant Co 073H 3:15-30 T L Burnett th onl Pillsbury Mills m-th 3:30-45 seg (see mon) Burnett	John B Gambling co-op m-f L	Road of life P&G: crisco m-f (see mon) Compton	Jack's Place (cont'd)	House party Lever: surf m,w,f (see mon) L Burnett	John B Gambling co-op m-f L	Road of life P&G: crisco m-f (see mon) Compton	Metropolitan Opera (cont'd)	Farm News Wash L	Sports Parade Phila L	TBA
vens L	Wizard of odds Manhattan Soap tu,th,alt f SB&W	Widder Brown Sterling Drug m-f (see mon) D-F-S	Widder Brown Sterling Drug m-f (see mon) D-F-S	Widder Brown Sterling Drug m-f (see mon) D-F-S	Wizard of odds Toni Co, LB: Manhattan Soap SB&W alt f	Widder Brown Sterling Drug m-f (see mon) D-F-S	Widder Brown Sterling Drug m-f (see mon) D-F-S	Operation Music N L	Salute to the Nation Wash L	Mac McGuire Show Phila L	TBA
Hand 30	Robt Q Lewis Gen Fds 4-4:05 Y&R	Afternoon News Wash co-op L m-f 4-4:15	Backstage wife P&G: cheer, zest m-f (see mon) Y&R	Jack Owens m-f 4-4:25 L	Sun Sue 4:15-30 Corn Prods m-f C L Miller	Afternoon News Wash co-op L m-f 4-4:15	Backstage wife P&G: cheer, zest m-f (see mon) Y&R	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
the non f	Sun Sue 4:15-30 Corn Prods m-f C L Miller	Mutual Music Show m-f T	Stella Dallas Sterling Drug m-f (see mon) D-F-S	Betty Crocker Gen Mills 4:25-30 m,w,f (see mon) D-F-S	No network service	Mutual Music Show m-f T	Stella Dallas Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
Sparkle p m f L	No network service m-f	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Music in the afternoon Var m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ma rs	No network service m-f	Sgt Preston of the Yukon Quaker Oats tu,th (see tu)	Just Plain Bill Whitehall, Mur- ray: Carter Pr. Rates alt th	Big Jon, Sparklo co-op 184CIne m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
Abner I.	No network service m-f	S&M	Fr Pago Farrell Am Home Prods alt tu,th	Oklahoma Wranglers N m-f T	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
oward	No network service m-f	Sky King Derby Foods tu,th 5:30-55 NL&B	Lorenzo Jones Colgate m-f (see mon) Esty	Lum 'n' Abner II co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	TBA
ward	No network service m-f	Cecil Brown news S C Johnson m-f 5:55-6 NL&B	It Pays to be Married II m-f L	Tommy Howard Trio m-f L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Welcome Ranch Ware, Mass co-op L	Widder Brown Sterling Drug m-f (see mon) D-F-S	Metropolitan Opera (cont'd)	Saturday at the Chase St L L	Phila L	

YEAR AFTER YEAR
EXPERIENCE HAS PROVED*

**GOOD MUSIC
IS
GOOD BUSINESS**



Audiences larger per dollar
than any station in Southern
California

* Your Los Angeles Market coverage is incomplete without

KfAC

THE MUSIC STATION FOR SOUTHERN CALIFORNIA

1330 ON YOUR RADIO DIAL - 104.3 F.M.

PRUDENTIAL SQUARE • LOS ANGELES, CALIFORNIA

REPRESENTED NATIONALLY BY THE BOLLING COMPANY



from coast to coast...

EVENING IS EVEN BETTER

Leading advertisers confirm it!

In a series of advertisements inaugurated last June, John Blair & Company stated that evening radio time is even better than early morning which is, of course, a recognized bargain. Recent events indicate that the industry in general now concurs in this opinion.

The chart on the opposite page summarizes the findings of our re-

search department and is based on regular syndicated audience measurement reports. It compares 6-9 P.M. with 6-9 A.M. Monday through Friday on the bases of sets in use, average ratings and listeners per set... shows that the arresting facts on evening radio hold true in markets across the nation—markets with complete television penetration.

**Percent Increase
6-9 P.M. over 6-9 A.M.
Monday through Friday**

	Rating	Sets in Use	Listeners per Set
Omaha Area (Jan.-Feb.)			
WOW Area 6-9 AM	8.4%	27.4%	—
6-9 PM	11.3	33.6	—
Increase*	135	123	—
Pittsburgh (Aug.-Sept.)			
WWSW 6-9 AM	3.4	14.2	158
6-9 PM	4.3	20.9	183
Increase	126	147	116
Tulsa (April)			
KRMG 6-9 AM	3.1	15.8	—
6-9 PM	3.6	22.3	—
Increase	116	141	—
Dallas (June-July)			
WRR 6-9 AM	3.1	18.6	169
6-9 PM	4.9	22.1	191
Increase	158	119	113
Houston (July-Aug.)			
KTRH 8-9 AM	3.1	23.6	146
8-9 PM	5.5	25.1	192
Increase	177	106	132
Fort Worth (April-May)			
KFJZ 6-9 AM	3.7	15.2	165
6-9 PM	3.9	21.5	191
Increase	105	141	116
Boston (Sept.-Oct.)			
WHDH 6-9 AM	2.7	17.1	168
6-9 PM	3.1	21.0	176
Increase	115	123	105

* 6-9 AM represents 100%

Representative advertisers using night time radio on JOHN BLAIR & COMPANY represented stations.

Wildroot
Halo
Parker Games
My-T-Fine
Vick's Vapo Rub
ALL Detergent
Bromo Quinine
Zerone
Tide
Dentyne
Dreft
Palmolive Shave Cream

Ford
Drene
Life
Gleem
L & M Cigarettes
Lincoln Mercury
Garrett Wine
Park & Tilford Cosmetics
McCormick Hy Gro
Schaefer Beer
Tender Leaf Tea
G. E. Lamps

Phillips Petroleum
Eastern Airlines
Kools
Camels

**JOHN
BLAIR
& COMPANY**

**REPRESENTING LEADING
RADIO STATIONS**

NEW YORK • BOSTON • CHICAGO
ST. LOUIS • DETROIT • DALLAS
SAN FRANCISCO • LOS ANGELES

NEW ARRIVAL!

...BIG CHANGE AT WVET

A B C

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's livest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

RING AROUND A ROSY

*A pocket full of posies
Last one down's a cry-baby!*

The KMBC-KFRM Team has welded a ring around the "rosy" Heart of America. And the pockets full of posies are the nice green-backed kind that always look good in the pockets and purses of advertisers who use The Team.

If your sales are down and you feel just a little like weeping, call KMBC-KFRM, Kansas City, or your nearest Free & Peters office, for time availabilities on The Team.

The folks who can fill your pocket with posies in the great Kansas City Trade Area aren't crying—they're too busy buying the things they hear about on the radio station they listen to most . . .

the KMBC KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

RATING SERVICES

(Continued from page 38)

samples are fixed; (5) use of same methods and same homes for both radio and tv; (6) "comprehensive diagnostic information."

Nielsen likes to emphasize that he has 175 corporate clients on a continuous basis at prices ranging from \$10,000 to \$200,000 a year per client and that the Audimeter technique is now the only one regularly used for the measurement of network radio and one of two techniques used for network tv (diary being the other). (For a detailed explanation of his technique and a critical analysis of others, see Nielsen's *Radio and Television Audience Research*, a speech published and copyrighted by the Bureau of Business Research, School of Business Administration, University of Michigan, 1953.)

Here's how Videodex' Allan Jay, manager, explains why it adopted the rotating panel and diary technique: "We decided on the diary because it could best give us (1) quantitative measure of tv audiences, size and composition fully projectable to the entire reception radius of each tv station being measured. (2) a qualitative measure of family preference for programs. (3) a store of information on IBM cards which is available for special tabulations and analyses of viewing, and (4) research on tv homes and non-tv homes related to investigations of consumption patterns in these homes. After trying a one-shot sample of diary-keeping homes, we adopted the rotating panel (each member stays on seven months; one-seventh of the panel is changed each month) to eliminate the possibility of inflationary bias inherent in using shorter periods and so that accurate trend data could be accumulated."

Videodex issues network, multi-city and local market ratings as well as special reports.

Trendex, according to Edward G. Hynes Jr., president, concentrates entirely on the telephone coincidental for both its tv and its new radio reports because it feels the method is accurate, speedy, flexible and economical. Of its 12 tv clients, three are networks. They like Trendex' speed. Hynes says more than 80% of all special Trendex surveys have been delivered to clients within 18 hours of the program's broadcast. By asking respondents what is advertised, Trendex can publish

sponsor indexes (identification ratings) three times a year. For tv, Trendex publishes only multi-city ratings called "Tv Program Popularity Reports." They are based on 10 interconnected tv cities all served by three or more tv stations. Sample is 600 tv homes per one-half hour, once weekly program.

What a sponsor can use each service best for thus depends on just what he wants, how fast he wants it and how much he wants to spend. Each service has its unique uses, and each exists because there is a proved need for it. SPONSOR will list the rating services' special reports, the markets they cover and their frequency in a subsequent issue.

What would the ideal rating service look like and how would each of the existing organizations stack up against it?

SPONSOR examined the question of the ideal service last year in an article entitled "Can radio's full audience be counted?" (SPONSOR, 21 April 1952, page 32). Its conclusion then: "The over-all 'measurement' of radio can be achieved by a process of combining the results of the four basic research techniques [meter, phone coincidental, interview, diary]. The flow of basic data would have to be weighted properly, shortcomings and variations considered and then resolved in a series of complex equations. Such mathematical concepts are possible, provided you can utilize today's new electronic calculating devices to do the tedious, complicated 'leg work' involved."

Significantly the article stated: "The newly expanded Advertising Research Foundation is probably the only body which could help bring researchers and the radio industry to take steps toward bringing about more ideal measurement such as described in this article."

In researching this current article SPONSOR came up with several "ideal" rating systems, some compiled as early as last February. Basically the points are similar. SPONSOR synthesized these into its own "Ideal Rating System" and attempted to rate each organization according to the qualities desired. See page 34 for the table. Because there was no agreement among the rating services or researchers consulted on all points, those found controversial were listed separately. Readers are urged to rate the services themselves and return the chart to SPONSOR for publication later.

ELLA RAINES



STARRING AS
**"JANET DEAN
REGISTERED NURSE"**

A suspenseful, unusual TV film show based on a nurse's exciting adventures among the rich and poor... in big cities and small towns... in peace and war ... at home and abroad!

JANET DEAN available for local, regional, and national spot sponsorship is ready for
• *March 1, air date with 39 half-hour custom-made films!*

AUTHENTIC—each dramatic show is based on an actual case history!

HIGHLY ACCLAIMED—personnel of the Air Force Nursing Corps have called the Janet Dean show a tribute to the nursing profession!

PRODUCED BY EXPERTS—filmed by Cornwall Productions—William Dozier, executive producer; Joan Harrison, producer; Peter Godfrey, director!

**For auditions,
prices, and sales plan
write, wire, or phone:**

HERB JAFFE
655 Madison Ave
New York 21, N. Y.
TEmpleton 8 2000

FRANK O'DRISCOLL
2211 Woodward Ave.
Detroit, Michigan
Woodward 1-2560

JACK MCGUIRE
830 N. Wabash Ave
Chicago, Ill.
Whitehall 3-1341

MAURIE GRESHAM
9100 Sunset Blvd
Los Angeles, Calif
CRestnew 1-6101

**Here are the MPTV
properties available
to you now:**

- DUFFY'S TAVERN
- DREW PEARSON'S
WASHINGTON
MERRY-GO-ROUND
- FLASH GORDON
- JANET DEAN,
REGISTERED NURSE
- more to come

MOTION PICTURES

655 Madison Avenue, N. Y. 21, N. Y.



FOR TELEVISION, INC.

Film Syndication Division

HELP WANTED TV STATION

... wanted in Pittsburgh to help sell our many fine products to the 981,000 families in the area. See National Advertisers.

that's the job
for



Pittsburgh's PIONEER
UHF television station!

...IT'S GOOD
BUSINESS
TO SELL
THE RICH
PITTSBURGH
MARKET
...THROUGH



National Representatives: WEED TELEVISION
New York Chicago Detroit Boston
San Francisco Atlanta Hollywood

One of the best of the "ideal" systems came from a research director of one of the top 10 agencies last February. SPONSOR is publishing it here now both to show how it compares with SPONSOR's own chart and also as an indication of how the best features of all the techniques could be combined. This agencyman's nine-point system:

"1. Radio and tv measurements should not be on a family basis but on an individual one. Reason: So results can be applied to individual products.

"2. I should know something about who the individuals listening or viewing are, their ages, sex.

"3. The rating system should include all listening—out of home, outside the living room, cars, bars, barns.

"4. I should get an audience composition report at least every three months, preferably every two months, because it changes so rapidly. It should be in terms of numbers of children, men and women—of varying age groups—who heard or saw programs.

"5. I should have audience-size measurements on a family (home) basis at least once a month covering two successive weeks (to get every-other-week shows).

"6. Should it give the average size or the total size of the audience? I believe the former would be better.

"7. How do I get the above? The most accurate way anyone has been able to devise is a mechanical recorder—provided the sample is right and covers all states. But it measures tuning, not listening or viewing, and doesn't get at out-of-home listening or audience composition.

"8. So I need a correction factor on the above to measure the type and numbers of listeners or viewers and out-of-home. Here a diary or personal interview has to be used.

"9. If I need speed, some means of getting a rating together fast must be used. Could be the telephone or telegrams. Matter of fact, any practical 'ideal' rating system would use the telephone because of speed and cost."

"No one service alone at present provides all we want to know," this agency research director told SPONSOR. "The above may be an unattainable 'ideal.' As a matter of fact, even this 'ideal,' as defined, is one step short of an ultimate. It measures people but doesn't give an estimate of market volume coverage—which, conceivably, could be worked out for individ-

ual products, once the audience composition was known.

"Conceivably, we would have to settle for much less than this ideal for local audience measurements—though it might be we could come reasonably close to it for national measurements."

There is one other technique not in use today except for special car surveys: the coincidental interview. Although it's expensive, some researchers think it should be tested and used more.

For example, the Special Test Survey Committee headed by Dr. Kenneth H. Baker recommended a test of the method in its 1951 report entitled *A Plan for the Evaluation of Audience Measurement Methods*.

In summary, "What's wrong with the rating services?" can be answered partially with this statement: "Unfamiliarity on the part of users as to their limitations." If you know what each service can and can't do and how it's put together, you won't misuse the ratings. If you're a broadcaster, you won't use them as your principal selling tool. If you're a rating service executive, you won't claim the blue sky for your method and ridicule everything about your competitor's. If you're a sponsor, you won't hit the ceiling every time your program drops a point.

And if you're an agencyman, you'll paste the following advice in your hat to quote on any occasion when the ratings go against you. It's from Shepherd Mead's *How to Succeed in Business Without Really Trying*,* taken from his chapter on research:

"1. You may not see it in the figures, but the trend is obvious.

"2. There's every reason to believe that the 'Don't Cares' are with us.

"3. Of course it isn't an adequate sample.

"4. Forget the figures—look at the curve!

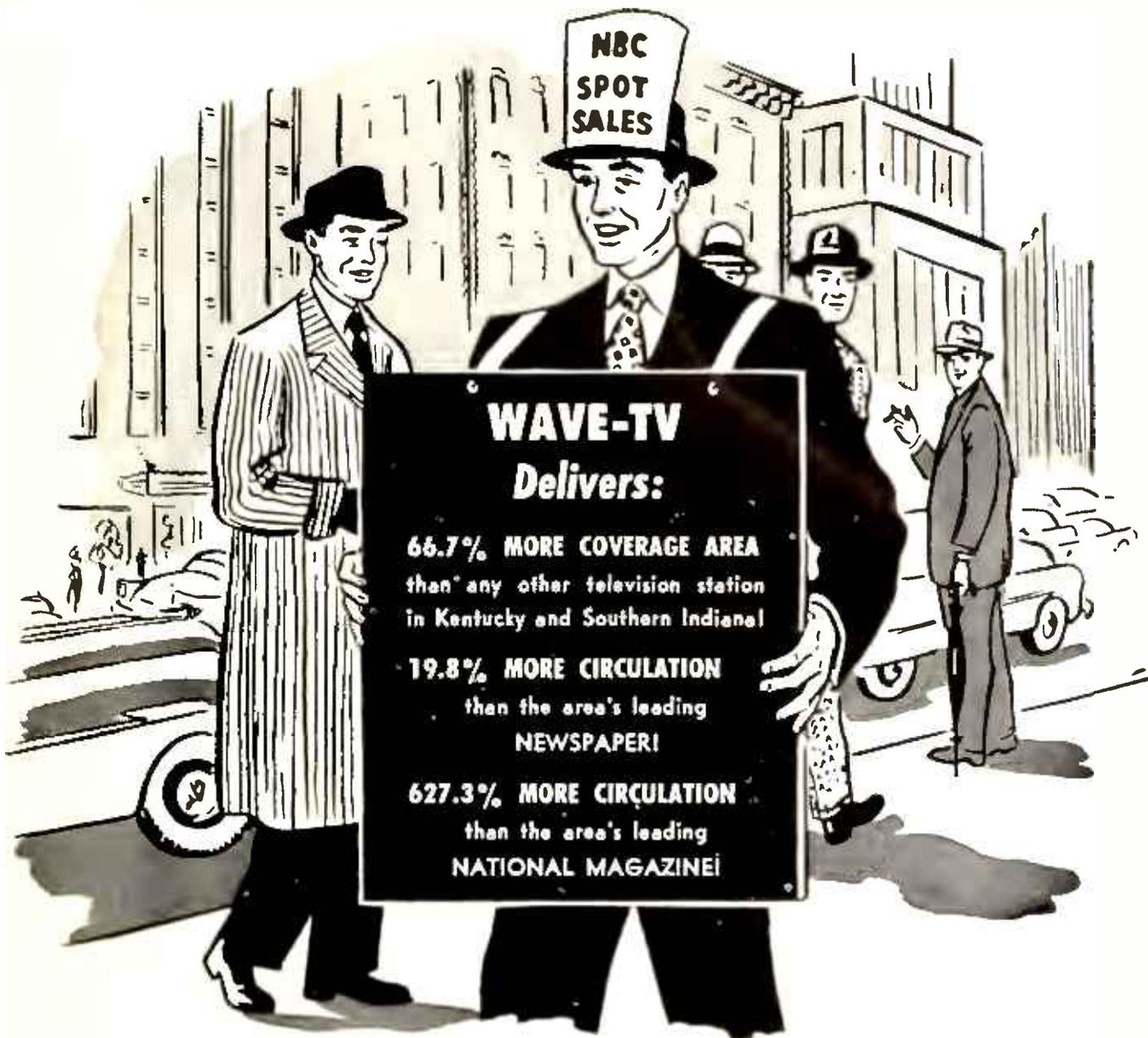
"5. Completely superficial! A depth interview would give an entirely different picture!"

Or, if the results are disastrous:

"We've begun to question the validity of their whole method!" ★★★

(SPONSOR has published numerous articles on ratings in just the past three years. Some of them: "Are better Nielsen ratings coming?" 26 January 1953; "Radio, TV research, techniques and weaknesses," 14 July 1952; "Does Hooper undersell radio?" 19 May 1952; "Can radio's full audience be counted?" 21 April 1952; "Is there a way out of the rating muddle?" 12 March 1951; "Are you in the middle of the research muddle?" 23 October 1950.)

*Publisher: Simon & Schuster, Copyright 1952.



Now NBC SPOT SALES

will bring you our story!

(effective January 1, 1954)

Everybody knows that tower height is a TV station's most important asset in delivering *coverage* — that low channel is next most important, power third. *Look at the WAVE-TV score on all three counts:*

WAVE-TV's tower is 419 FEET HIGHER THAN LOUISVILLE'S OTHER VHF STATION!

WAVE-TV is Channel 3 — THE LOWEST IN THIS AREA!

WAVE-TV's 100,000 watts of radiated power is the MAXIMUM PERMITTED BY THE FCC FOR CHANNEL 3!

Let NBC Spot Sales give you all the facts about WAVE-TV's tremendous new coverage.

LOUISVILLE'S **WAVE-TV**

FIRST IN KENTUCKY

NBC Spot Sales, National Representatives

Channel 3 • Affiliated with NBC, ABC, DUMONT

SPONSOR ASKS

(Continued from page 63)

audience dominance (in the Boston market, for example) for one entire week—seven days of complete coverage—for the same price (or less) as a half-hour, once-a-week network program.

And, you can select markets and stations.

Independents capitalize on the popularity of local personalities. Don't place undue emphasis on ratings alone. Instead, buy because of merit and

adaptability. A top d.j. can really influence his listeners!

And, hunt for the outstanding "exclusives"—maybe a whole block of time of the city's leading d.j.—or, perhaps a hot local sports personality, or, maybe a sports play-by-play feature, or a specialty (like our own *Hayloft Jamboree*).

Finally, place your confidence in the independents. Let us know you respect our ability to do a job. Tell us what is expected and listen to our suggestions and ideas as to how the job can

be done best. Remember, independent radio men exist 100% on their ability to be original and creative.

Take advantage of this!

ROY V. WHISAND
General Manager
WCOP, Boston



Mr. Ray

I haven't been in the radio business very long—only a matter of seven years, since my release from the service. But in that time I have seen a real transformation in the thinking of advertisers, agencies,

account executives and timebuyers when it comes to independent radio.

I can think back to the "dog days" of 1946-47 when the amount of national advertising run on all New Orleans independents was not enough to buy a good lunch at Antoine's. But in those days when calling on the agencies, you spent most of your time selling independent radio and then, after getting a thousand "no's" you still had enough breath to try to sell your call letters.

It was difficult to convince the timebuyers who bought by the old rule—power, network, agencies and age—that an independent station with a totally different programming format was capable of doing a good selling job at a low cost-per-1,000 measured by any yardstick.

Today, as everyone knows, no one questions the emergence of the independent station as a strong competitor both for the listener and the advertising dollar. The latest Hooper and Pulse ratings show many independents in some of the top markets of the country to be on a competitive level with network affiliates rating-wise and in the amount of national business carried.

Many national advertisers in buying independent radio, however, do not take full advantage of the strong points of the various independent stations they buy. For example, one independent may be especially strong on news, another may be strong on sports, still another on specialized programming such as Negro or hillbilly. The national advertiser should specifically make use of the strong features of the independent's programming by asking for the recommendation of the station man-



When Connie Cook Throws a Cookie Contest!

HERE'S WHAT HAPPENED!

October 26th—Connie Cook threw a Christmas Cookie Contest on her afternoon "Connie's Kitchen" program over WOW-TV. Mail piled up . . . kept piling . . . 14,000 entries by the November 25th deadline . . . and more were still coming in! Entries came from as far away as Florida and California! That's a real vote of confidence for Connie, who began her "Connie's Kitchen" show on WOW-TV less than 6 months ago.

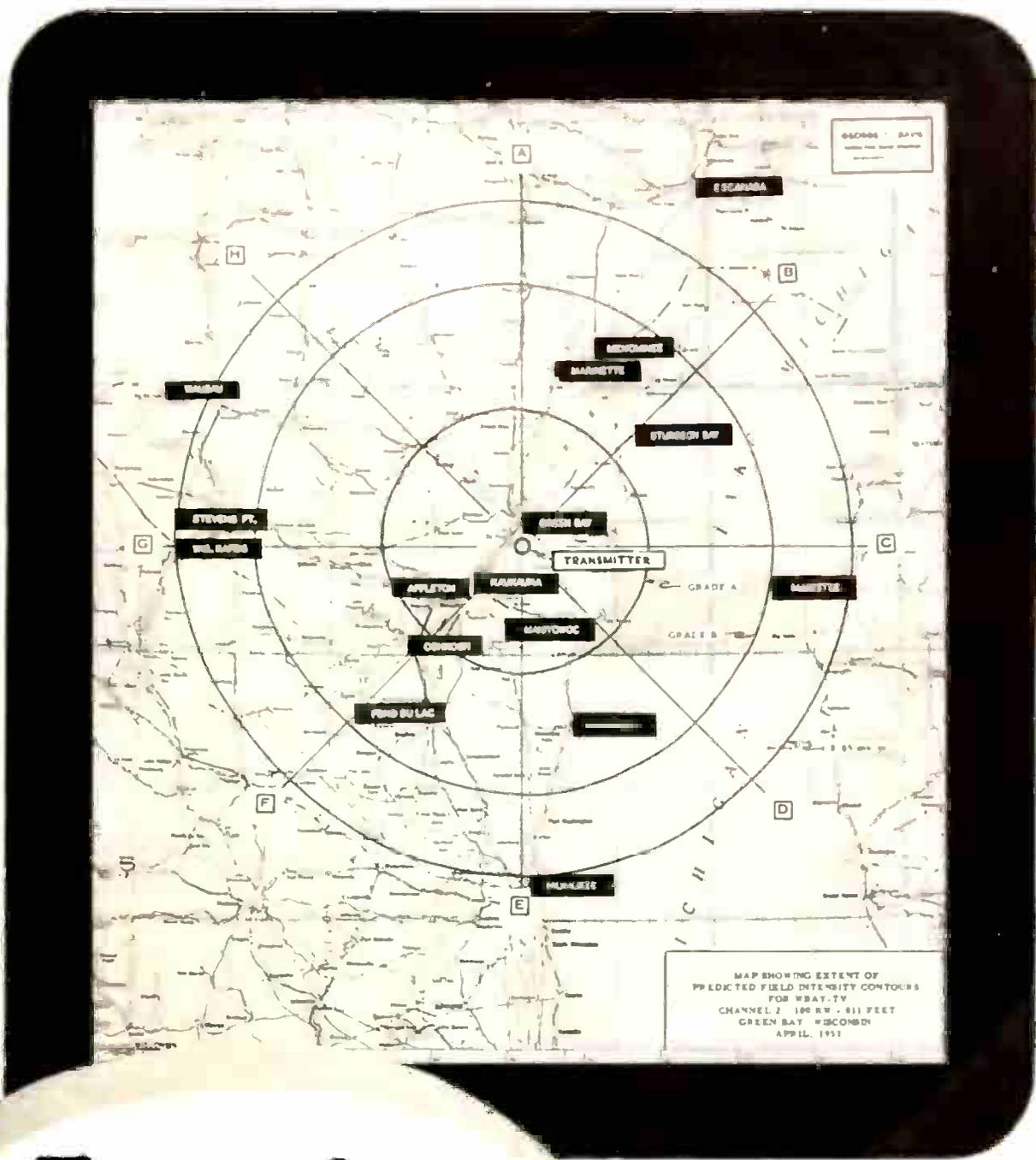
You can get this response for your product in the Omaha and Missouri Valley Market which yielded 42,000,000* Drug sales and 290,800,000 Food sales in 1952.

Ask your Blair TV man about "Connie's Kitchen," or write Fred Ebener, Sales Mgr.

*1953 Sales Management Survey of Buying Power



BLAIR TV . . . 100,000 WATTS • NBC - DUMONT
A MEREDITH STATION — NBC-TV AND DUMONT AFFILIATE



This is the
Land of... .. *Milk and Honey*

wisconsin's most show-full station



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

89.5%*

**A TOP ARB
STATION
IN LESS THAN
45 DAYS**



Decatur, Champaign, and Springfield are yours when you use WTVP. WTVP, located in the center of this vast potential market for your product, has brought about this phenomenal set conversion—by hard hitting . . . programming to the consumer . . . The result is your product will be sold solid on—WTVP,

*Before 1st World Series TV
in Decatur Area

WTVP
CHANNEL 17

DECATUR, ILLINOIS

Represented by George W. Clark, Incorporated

ager or representative who is familiar with the station's format. On most independents the feature that stands out is the d.j. personality. In many cases the advertiser will take no notice of the tremendous personal following carried by the d.j., nor of the tremendous impact his words will have in influencing the buying habits of his listeners.

In many cases the advertiser will have a tailor-made recorded spoken commercial or singing commercial which will be sent down to be used "as is" by the station. By so doing the advertiser will lose the advantage of using the top personality, because, in my opinion, the personality can do a better job, on the local level, by presenting the commercial in his own way. My thought would be to have the advertiser check with the station manager or representative regarding the type of program to be used and whether live copy or a recorded announcement would do the most effective job.

Once an advertiser has determined which station to use, he can make the best use of this station by accepting recommendations from the station management and representative regarding the actual placement of the announcement and what type of commercial to use.

Radio is a good buy today—and independent radio is a better buy than ever. I have great confidence in the future of independent radio.

STANLEY W. RAY JR.
*Vice President & General Manager
The OK Group
New Orleans*



Mr. Simpson

One advantage which the national advertiser secures through the use of independent radio is flexibility. More than any other medium, it is possible for an advertiser to schedule his radio

advertising to COINCIDE WITH HIS SALES PEAKS by day, week, and month.

In order to take full advantage of this flexibility, advertisers have found it advantageous to use saturation advertising during these peak sales periods. An analysis of ARBI surveys

taken throughout the country have shown that an advertiser secures maximum results through the use of this technique. Applying this technique to food advertisers, for instance, an account could use 10 announcements per day on Thursdays and Fridays rather than three announcements per day, six days per week. Many independents throughout the country have designed their rate cards to allow maximum discounts to advertisers using saturation spot packages.

This use of radio allows the advertiser to take full advantage of the turnover of independent listening. Consequently, it allows the air salesman to present the product's message to listeners wherever they may be . . . in the kitchen, bedroom or out-of-home in automobiles, grocery stores, beauty parlors, etc. The largest percentage of out of home listeners are of course found in automobiles . . . an audience of which the largest share listen to music, news and sports stations. The importance of the auto listening is particularly accentuated in the West because of the distances traveled and the small use of public conveyances as compared with the East.

BILL SIMPSON
*Radio Station KOL
Seattle, Washington*

INDIE STATIONS

(Continued from page 45)

audience surveys for late morning and afternoon. For independents when home listening declines, out-of-home listening goes up."

A. R. MacKenzie, manager of CKY, Winnipeg, Man., is even more emphatic about this point: "Buy radio as an advertising medium rather than as an entertainment medium," says he. "Along with ratings, study coverage and cost-per-1,000 in placing the budget. Then, seek advice of the stations being considered on acquiring those availabilities that will do a good job in reaching the customers. There is a growing belief today that stations know the market best."

Says Sherm Marshall, president of WOLF, Syracuse, N.Y.: "There's always the sponsor who doesn't want to be on before 7:00 p.m. because men who work aren't available till then! In Syracuse the usual factory quitting time is 4:00 p.m. and the stores close at 5:30 p.m. and offices at 5:00 p.m.,

**DEC.
21
1953**



FIRST ANNIVERSARY

**AND A YEAR FULL
OF FIRSTS FOR
WSBT-TV**

FIRST



UHF on the air in Mid America!

FIRST



UHF live studio telecast anywhere!

FIRST



UHF to feed programming to a VHF station!

FIRST



UHF remote telecasts of basketball!

FIRST



UHF origination of college football!

FIRST



To televise four 1953 home games of college football!

FIRST



Closed-Circuit coverage of college football practice!

There are 84,120 authenticated Channel 34 sets in the WSBT-TV Northern Indiana-Southern Michigan coverage area (through November, 1953). And South Bend's own viewers are **FIRST** in the Nation in Effective Family Buying Power. This rich market is yours with WSBT-TV.

WSBT-TV

Owned and operated by
The SOUTH BEND TRIBUNE

CHANNEL 34

**SOUTH
BEND,
IND.**

CBS • NBC
DuMont • ABC

Get the full story from PAUL H. RAYMER COMPANY, INC., National Representatives

and you can go from one end of Syracuse to the other in less than 30 minutes in a bus. It's not like commuting to Connecticut or New Jersey! But as one sponsor is alleged to have said, 'Why I wouldn't buy time at 4:00 p.m.: everybody's playing polo then.'

Lawson Taylor, manager of KFMJ, Tulsa, Okla., summarizes his advice to advertisers this way: "Split the budget at least two ways—one for high ratings and one for frequency on the independent station."

5. *Keep the station advised of objectives and results of the campaign.*

Bill Hughes of CKNW, New Westminster, B.C., goes so far as to call for a "constant liaison between account executives at agencies and/or advertisers' local representatives and the station staff members."

A further reason for this constant contact between agency and station personnel is the flexibility of the campaign. If the station is kept up to date on product changes and changes in general sales strategy, the station management may be able to apply these changes locally and thereby contribute to maximum sales effectiveness

of the sponsor's message. Says George Clark of KYA, San Francisco: "Any additional product information that the sponsor or agency sends along to the station with its regular copy will help the station's sales personality to familiarize himself with the functions and qualities of the product. Then, in selling it, in his own way, he'll be that much more convincing and effective."

6. *Use announcements and participations in saturation quantity.* The same expenditure will hit a bigger cumulative audience via announcements than in shows, and if you use the local sales personalities for your commercial. It's better to aim for frequency on the independent station, where listening is not necessarily bunched into early-morning and late-evening hours.

Fred and Dorothy Rabell, owners and operators of KSON, San Diego, emphasize the effectiveness of saturation advertising this way:

"The best tip to national advertisers and agencies as to how to get the most out of independents is, first, buy as many spots in one day's time as your budget and the station will allow. Think in terms of daily saturation because while 50% of every radio home in the area may listen to the independent at some time during the day—the turn over is great—multiple spots are a must. The second tip, is to take the Independent Station's advice on which of their personalities will sell best for the sponsor and follow *Life Magazine's* example."

From WCUE, Akron, comes this advice: "Saturate the indie if your budget will allow it. Run a minimum of three times daily, even if you have to omit certain days of the week. Most indies are flexible enough to be able to offer the saturation that gives maximum impact on an audience.

"Most indies have active merchandising departments. Buy heavily enough to command effective merchandising support."

Steve Cisler, president of KEAR, San Mateo, makes this suggestion: "Try a rotating time placement. On one station use the night hours, then switch to the morning, then afternoon. Or with multi-station campaigns switch around hours on all of them. Go into Saturday and Sunday time. Indies have amazing successes on those days."

7. *Remember out-of-home listening.* Traditionally the independent music-and-news stations, have long

BMI Product and Service Reach a New High

WITH each succeeding year BMI's product and service attain new highs in volume and value.

During the past four consecutive years, for example, BMI-Licensed song hits were voted Number One in all categories by the nation's juke box operators in the annual Cash Box popularity Poll.

A Partial List of Some of the More Recent Song Hits Licensed By BMI

ANNA
CHANGING PARTNERS
CRYING IN THE CHAPEL
DON'T LET THE STARS
GET IN YOUR EYES
EH, CUMPARI
GAMBLER'S GUITAR
IN THE MISSION OF
ST. AUGUSTINE
MANY TIMES
RICOCHET
SAY YOU'RE MINE AGAIN
THE SONG FROM
MOULIN ROUGE
TELL ME A STORY
TELL ME YOU'RE MINE
TILL I WALTZ AGAIN
WITH YOU
YOU, YOU, YOU
YOUR CHEATIN' HEART

The parade of BMI Song Hits (current and standard) is a long one and is a fine tribute to the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. Over the past 14 years BMI has made available to its licensees—AM, FM, and TV—a steady flow of practical program aids.

From program continuities to program clinics, BMI Service is a daily help to station managers, program directors, musical directors, artists, disc jockeys, music librarians, and all who are concerned with music in broadcasting.

Your BMI Field Representative, who visits your station periodically, can be helpful in many ways. For any personal problem in selecting or programming music send your inquiry to BMI's Station Service Department.

BROADCAST MUSIC, INC.

580 Fifth Avenue, New York 36, N. Y.

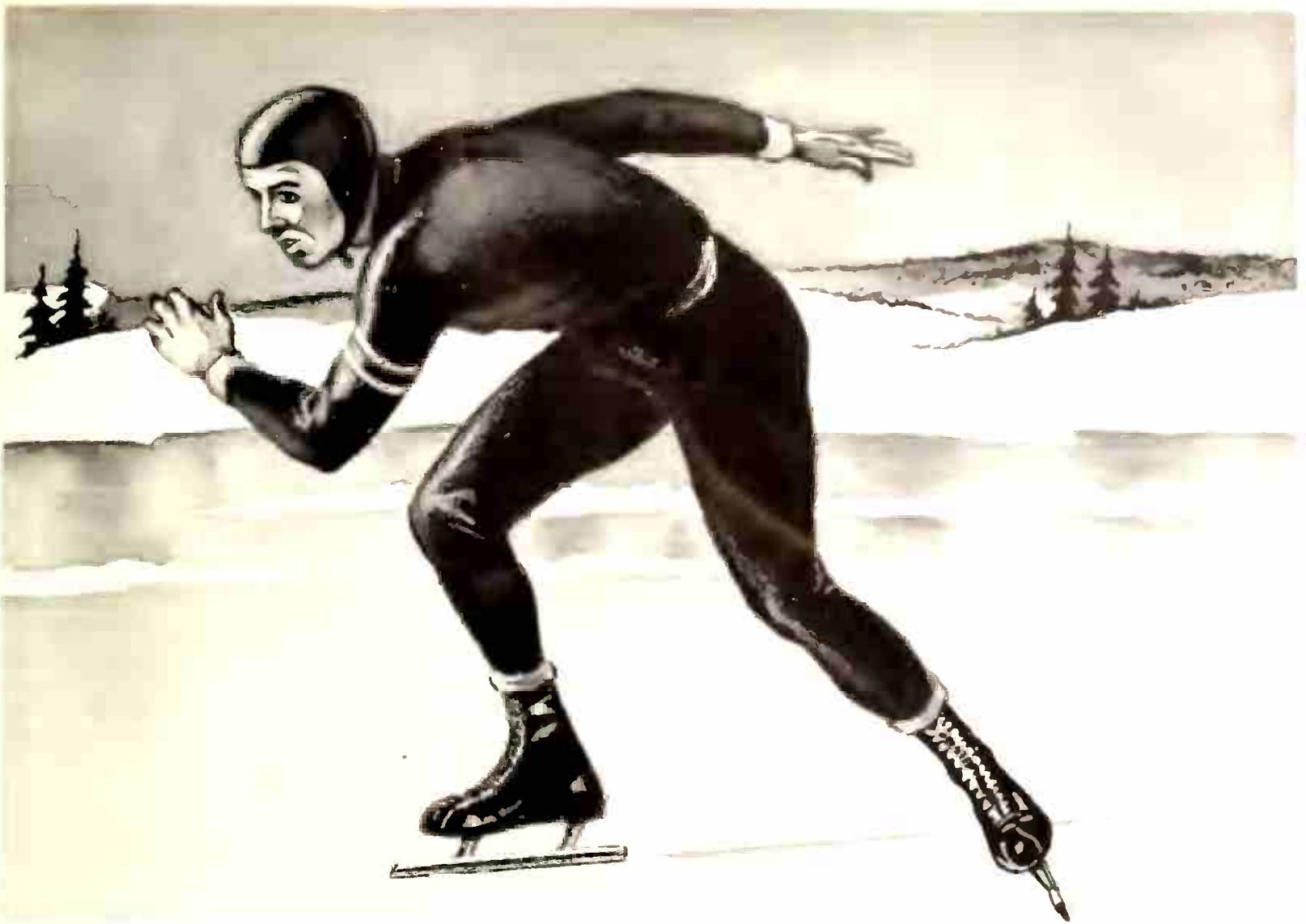
NEW YORK

CHICAGO

HOLLYWOOD

TORONTO

MONTREAL



**YOU MIGHT SKATE FIVE MILES IN 14½ MINUTES* -
BUT... YOU NEED WKZO-WJEF RADIO**

**TO BREAK RECORDS
IN WESTERN MICHIGAN!**

GRAND RAPIDS-KALAMAZOO AREA PULSE SHARE
OF AUDIENCE—MON.-FRI.—FEBRUARY, 1953

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-12 midnight
WKZO-WJEF	41% (a)	41%	40%
STATION "B"	13%	13%	17%
STATION "C"	11%	7%	12%
STATION "D"	9%	7%	9%

(a) Does not broadcast for complete period and the share of audience is unadjusted for this situation.

If you want to break sales records in Western Michigan, just remember this:

1. The March, 1953 Nielsen Report credits WKZO, Kalamazoo, and WJEF, Grand Rapids, with a 12-county audience of 151,050 *daytime* homes, 130,530 *nighttime* homes!
2. WKZO-WJEF give you 70.8% more morning listeners, 105.0% more afternoon listeners and 37.9% more evening listeners, than the next-best two-station combination in Kalamazoo and Grand Rapids!
3. On a per-thousand basis, WKZO-WJEF cost 18.5% less in the morning, 54.7% less in the afternoon and 23.9% less at night, than the next-best two-station choice!

Ask your Avery-Knodel man for all the WKZO-WJEF facts.



The Feltzer Stations

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

WKZO-WJEF

**CBS RADIO
KALAMAZOO**

**CBS RADIO
GRAND RAPIDS**

Avery-Knodel, Inc., Exclusive National Representatives

*Ross Robinson set this record on February 12, 1927, at Lake Placid, New York.



THE EYES
of
SOUTHWESTERNERS
are on
KROD-TV
channel 4
EL PASO, TEXAS

KROD-TV offers more and better programs, both nationally and locally, than any other TV station in the Southwest. Besides the top rated shows on CBS, DuMont and the ABC Networks—KROD-TV offers many outstanding local shows including:

- Allen Smith Entertains
- Sports Slants
- News Room
- The Wayne Johnston Show
- Red Browns Ranch
- Adventures in Home Making
- My Friend Bernie

**YES... THEY SEE MORE...
YOU'LL SELL MORE...
on CHANNEL 4**

KROD-TV's Tower is 1,585 above average terrain—the highest installation in Texas. Its transmitter operates on 56,300 watts on VHF 4. Let a BRANHAM MAN give you full details on KROD-TV availabilities and EL PASO—the IDEAL Test Market. KROD-TV is affiliated with KROD (600-CBS-5000 watts) and the El Paso Times.



RODERICK BROADCASTING CORP.
Dorrance D. Roderick
Chairman of Board

Val Lawrence Dick Watts
Pres. & Gen. Mgr. Gen. Sales Mgr.
THE BRANHAM CO. National Representative

80,000

tv sets now in Sioux City Sue-land

(based on RTMA & distributor-survey estimates)



Sioux City, Iowa
CBS, NBC, ABC & DuMont

Represented by The Katz Agency

counted out-of-home listening as an important chunk of their total listening audience.

Says John Hurley, general manager of WNEB, Worcester, Mass.: "Transient audiences listen most to independents. The out-of-home surveys have shown that indies get top ratings. There is little doubt that the millions traveling the nation prefer the music-news to dramatic programming. It is an added opportunity for the national advertiser to remind this audience that whether it be Worcester, Mass., or Seattle, Wash., he can still purchase his favorite cigarette, gasoline, or breakfast cereal."

8. Get your timebuyers into local markets so that they can familiarize themselves with actual market situations. Charles W. Balthrope, president of KITE, San Antonio, Tex., feels that national business is too sporadic to be profitable to the independent, and that the national dollar, if an indie gets it, is spread rather thin. Here, however, are some observations he has which amplify point 8:

"National business must depend on national surveys as a yardstick for buying. National surveys seldom show the actual picture as far as local, on-the-scene tastes are concerned. National surveys put all the national business in the laps of the 'top-rated' stations, and make dogs out of the others. This isn't often true, as national timebuyers would determine if they had the time to visit all markets, and live in all of them at once."

9. Capitalize on the air personality's ability to command a loyal audience. Says Al Meyer of KMYR, Denver: "In utilizing the advantages of an independent operation, the national advertiser should capitalize on the fact that the personalities employed in an independent station are well known to the listeners of that community, having heard them day in and day out. . . . Do not use your transcriptions on an independent station—you miss out on the personal touch. Your independent is the station that is selling from within—thereby your local representative is a neighbor and you should speak of him in talking to the listeners of an independent. Always let the station place the copy on the schedule, in accordance with their beliefs and knowledge of the buying habits and the programming they are offering."

Some of the tips the AIMS stations offered to national advertisers and

agencies would help overcome obstacles indie station salesmen have had to fight. Among the major roadblocks the independents pointed to were such problems as, lack of confidence in local personalities, lack of recognition for impact of indies in selling to specialized audiences.

Jerome Sill, general manager of WMIL, Milwaukee, is sympathetic to national agencies in their difficult task of evaluating stations, though he recognizes that the impersonal manner of buying time is the biggest road-block facing independent station management: "When a timebuyer is dealing with thousands of stations in hundreds of markets, she must use a simple all-inclusive yardstick such as one of the standard audience ratings. She can't be expected to know the peculiarities of each market. She can't know that a 2.0 rating on WMIL for one of her clients might be more valuable than a 4.0 on a station that programs for a widely dispersed audience or for bobby-soxers. More than that, it is pretty difficult to expect her to reinterpret this for the client and the account executive, because one particular station in one particular market really isn't that important."

The tendency to rely on old formulas was one of the major road blocks cited by Bill Simpson of KOL, Seattle: "There is still a tendency on the part of most national advertisers to buy on the old formula of using a power station with five or 10 spots a week. These advertisers, in most cases, would not even think of carrying a one column by two-inch ad in the metropolitan daily, but instead expend the major portion of their budget on Wednesday or Thursday in order to reach the housewives at the time when they are most likely to react immediately to their advertising. There is a growing tendency on the part of local retailers throughout the country to use this approach in radio advertising. Why can't national advertisers increase the results obtained by carrying a saturation campaign of 10 to 15 or 20 announcements on independent radio on Thursdays and Fridays, for instance.

52 SHOWS READY FOR YOU Sportsman's Club

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

SYNDICATED FILMS

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

If they can only afford to use saturation of this type once out of every two weeks, fine."

H. S. Jacobson, of KML, Portland, places the blame on timebuyers: "The greatest road block to securing national advertisers is the timebuyer who wishes to fortify himself behind facts and figures that will justify anything that he may do in the purchase of time over a radio station. Our progress has been coming in through the back door, going through the retailer, the wholesaler, the branch office, the broker, the sales manager and even the president of the company."

And Rollo H. Bergeson, general manager of KCBC, Des Moines, adds this plea: "All we ask of timebuyers is that they ask the people responsible for local sales for a recommendation before they buy radio advertising in Des Moines. They should do this as a matter of routine. We feel that they owe this to their principals. Distributor after distributor has told us that the methods of choosing radio stations for advertising his product is a mystery to him."

"I don't begrudge New York timebuyers the comfort they find in the customary yardsticks of network affiliation, power, Hooperatings and glossy promotion. I think they are very foolish when they fail to solicit the valuable advice of the people who are on the front line of selling their products."

Lawson Taylor, general manager of KFMJ, Tulsa, blames rating "blindness:" "Ratings are hardest obstacle with national timebuyers. Even with a low cost-per 1,000 the timebuyer still wants to buy *quantity* of audience. He has this to fall back on in the event a campaign does not sell well. It's the biggest and best I could buy, is his answer. 'Must have been the copy,' or some other excuse, but his timebuying was correct. Many, many campaigns have run with profitable sales results on smaller ratings."

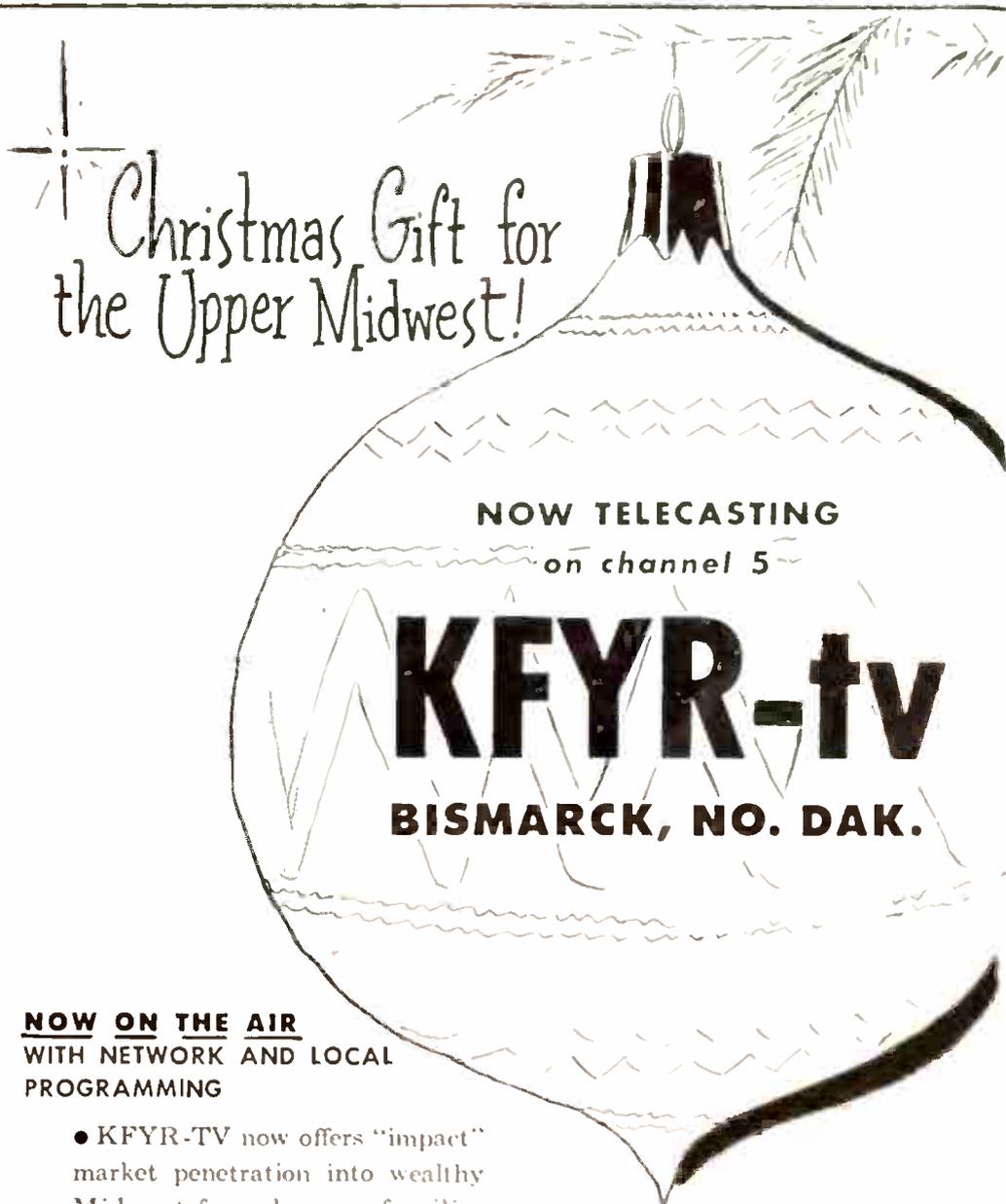
CKY, Winnipeg, charges that frequency discounts often take money away from the independent: "Frequency discounts prove somewhat of a road block in obtaining our share of the national advertisers' dollar. The tendency seems to be to place all the budget on one station in a market. This type of buying is designed to save budget dollars by earning maximum frequency discount. The advisability of this seems well founded, yet, does it

assure the advertiser of getting the most effective circulation? The number one station in a market could have 25% of the audience, yet, an advertiser using this station exclusively, would only be reaching one-quarter of his potential customers. In other words, it takes two and perhaps three to adequately do the job. This year in western Canada, stations are gradually adopting a one-time spot and flash rate. With every station in the market adopting this policy, the tendency will be to overcome the practice of buying for sake of frequency dis-

count. As we see it, more stations will be used in a market and radio will be credited with having produced a successful advertising campaign."

Most of the respondents to the sponsor survey of AFMS stations reported success stories to show efficient use of independent radio by national advertisers. Here are some capsule case histories:

Todd Storz, general manager of KOWH, Omaha, tells a success story that points to the strength of the independent's personalities. General Foods had placed announcement sched-



NOW ON THE AIR
WITH NETWORK AND LOCAL
PROGRAMMING

• KFYR-TV now offers "impact" market penetration into wealthy Midwest farm homes—families who rank near the national peak in buying power, and through KFYR radio, have been welded into a loyal and profitable audience for your sales story.

 **NBC**
 **DUMONT**
 **CBS**

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

ules for Jell-O on a number of stations throughout the country, asking listeners to participate in a write-in contest. The disk jockey receiving the most Jell-O contest entries was to be awarded a special prize: a round-trip to Paris for himself and his wife as guests of General Foods. Sandy Jackson of KOWH won the award, pulling more mail response than any other station on the schedule.

Many stations cited the experience of *Life* to illustrate the sales effectiveness of independents:

Robert H. Temple, manager of KREM, Spokane, Wash., told of a recent *Life* campaign, during which KREM was the only station used by this national advertiser in the Spokane market. *Life* announcements were done ad lib by disk jockeys to promote newsstand sale of the magazine. KREM had been chosen for its musical programming, and, because as an independent, the station was flexible to changes in scheduling. At the end of the campaign, *Life* found that Spokane had shown the greatest sales increase of any Western states during the period which the KREM announcements were run.

WNEB, Worcester, Mass. was one

of the original test stations used by *Life*. "We are now in our third renewal with the *Life* account, having been instrumental in increasing their over-all circulation in the Worcester area over 9%," the station reports.

WCUE, Akron, reports *Life* used informal, ad-lib copy approach, "on theory our staff knows just how to talk to local audience." It runs 14 spots each weekend (between 5:00 p.m. Thursday and noon Saturday.

"Results? Percentage of newsstand sellout in Akron consistently has been second only to Cleveland, where two stations are used. Client evidently is pleased, because WCUE is now running out its third renewal since campaign started in February 1953."

KYA, San Francisco, tells of the fact that *Life* increased its schedule on the station after the initial run. The *Life* account man, says the station, "went on record in writing in his report to the effect that George Ruge's *Koffee Klub* on KYA was a must buy for all Y&R spot radio drives in the San Francisco Bay Area."

And in Canada, CKY, Winnipeg, says it was used to reach the Manitoba market for the magazine. *Life* used 17 announcements a week Mondays,

Tuesdays and Wednesdays. CKY was used "mainly because of our air personalities — selling personalities who are well known and believed in by the very people whom *Life* wanted to sell." After the first 13 weeks of *Life's* Canadian campaign, run simultaneously in large markets throughout Canada, the majority of these markets showed a decided increase in *Life* sales. CKY reports it was among four stations with higher-than-average records of newsstand increases in their communities.

John Engelbrecht, president of WIKY, Evansville, Ind., cites a three-month Shell Oil campaign as an outstanding success story. Shell had used WIKY with an "impact package"—that is a concentrated short-run announcement campaign—to announce the opening of one of Shell's stations. The campaign brought such good response in terms of traffic and sales to the station, that the firm doubled its WIKY budget for its next grand opening.

From WXLW, Indianapolis, Ind., comes the following Shell Oil success story: When Shell introduced its new campaign in summer 1953, advertising the addition of a new component (TCP) in Shell gasoline, WXLW got a large chunk of the announcements apportioned among the three stations in the market—30 one-minute announcements per week. TCP penetration in the market and sales shot up beyond Shell's expectations to an estimated 25% increase.

From KNUZ, Houston, Tex., comes the story of the National Biscuit Co.'s campaign for Milk Bone dog food. This campaign was run exclusively on KNUZ. To promote it, the station joined the Houston S.P.C.A. in offering dogs for adoption. New owners were given Nabisco's booklet on the care and feeding of dogs, as well as a supply of Milk Bone. Over 300 dogs were actually adopted, but the demand kept outpulling the supply of pups. Nabisco salesmen reported that retailers were very happy about the campaign and had seen an increase in sales of all Nabisco products. The company gave KNUZ the award for the station with the outstanding promotion for that year. ★ ★ ★

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Them that has . . . GITS!

There's an extra punch in your advertising dollar on WDBJ! To demonstrate, look at these Promotion figures for the Fall Campaign (Aug. 30-Nov. 30):

Newspaper ad Lineage	31,195
Newspaper Publicity Lineage	7,057
Spot Announcements	545
Downtown Display Windows	14

plus stationbreak trailers, dealer cards and letters, and "Drug Briefs" and "Grocery Briefs" published monthly for the area drug and grocery stores!

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



Do you use SPONSOR's index?
Each six months SPONSOR publishes an index for the preceding period. It's a valuable guide and copies are available to you without cost.

NEWSPAPER STRIKE

(Continued from page 32)

\$35,000 during the strike.

WOR carried about \$30,000 worth of strike advertising, and WOR-TV at least \$5,000 worth.

WMCA probably carried more strike advertising than any other independent station, roughly \$30,000 worth. (This doesn't mean the station had a lot of availabilities, station executives said; WMCA was able to arrange its schedule to fit in more accounts.)

The remaining stations did not estimate their strike business, but by tabulating their strike accounts and following their published rate cards, SPONSOR believes they accounted for about \$160,000 worth of business.

If retail stores spent about 15% of their newspaper budgets on radio and tv during the strike as several authorities estimate; and if SPONSOR's estimate of radio and tv billings during the 11-day period brought in because of the strike is reasonably accurate, it would indicate these stores would have spent about \$2 million in newspapers.

* * *

Should a newspaper strike hit your market, what should you do if you are a station manager, or what should you do if you are a retailer?

Perhaps you can benefit by what New Yorkers in both those categories did.

Those radio and tv stations which had available time took the initiative in calling retailers. The strike started at 6:00 p.m. on a Saturday; on the same day some stations started calling department store advertising managers. In a few cases, the stores started their air campaigns on Sunday—some as early as noon.

Advertising managers for two of New York's largest stores told SPONSOR they were both amazed and impressed with the speed with which they could get on the air. An interesting point, however: These ad managers first bought time from stations which were aware of department store advertising problems and which had approached the stores over the past few years with presentations which the stores described as intelligent. One advertising manager bought time on only one radio station—because it had been the only station which had bothered, he said, to make periodic calls *before* the strike had occurred.

If you're a station manager, then, it might behoove you to make presentations to the department stores in your city both to seek immediate sales and on the rather remote chance that there might be an emergency some day.

A few department store ad managers were offered time on Sunday but turned it down. By Tuesday the third day of the strike certain stores which had not already bought time started calling stations about availabilities. Most found that virtually all the time was sold.

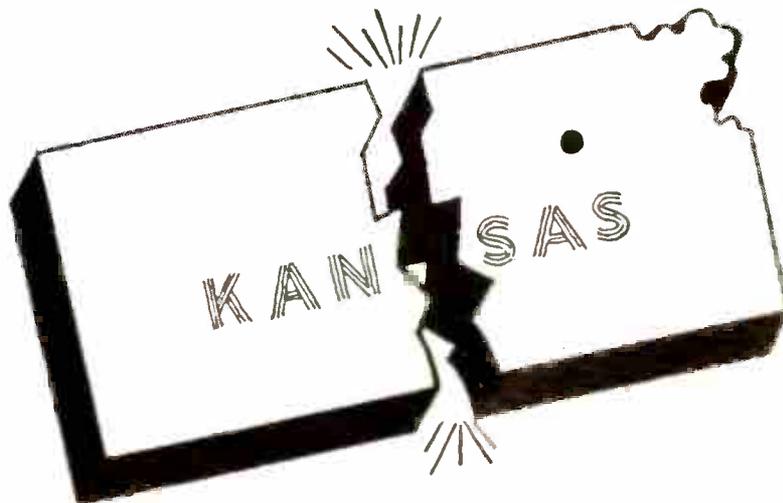
At least one store—Wanamakers—hired a major advertising agency—J. Walter Thompson—to handle its radio and tv copy.

Even those stores which prepared their own air copy, however, also continued to prepare newspaper advertising.

Stores which neither employed an agency nor had a radio and tv department expected the radio and tv stations to do this work for them. In all cases, as far as SPONSOR could learn, the stations unhesitatingly prepared the

CRACK

THE EASTERN KANSAS MARKET!



More listeners, more hours than any other station in Topeka . . . and a go-getting merchandising plan that's won national honors. Add 'em up and it spells sales for you in Eastern Kansas. (We're talking about our better half, incidentally)

TOPEKA, KANSAS



5000 Watts—ABC

Weed & Co.

TELEPULSE Survey proves...

KLZ-TV

MOST POPULAR TV STATION IN DENVER ←

Here are the Facts

- 8 of the top 10 once-a-week shows...on KLZ-TV (including, of course, first place)
- 8 of the top 10 multi-weekly shows...on KLZ-TV (including, of course, first place)
- **AND:** of the highest rated multi-weekly shows, ALL of the first five are KLZ-TV local originations.

• Telepulse audience survey, for late November, 1953 proves that KLZ-TV...*tops* with facilities, personalities and programs...*is tops* with viewers —and by a wide margin. Literally skyrocketing into overwhelming dominance of the Denver TV scene, KLZ-TV... Channel 7...*is the "Must buy"* for advertisers.

This is convincing evidence of local TV leadership:

Most popular local TV newscast and weather...	KLZ-TV 10 PM
Second most popular local TV newscast and weather...	KLZ-TV 6 PM
Most popular local western show for kids—Sheriff Scotty...	KLZ-TV
Most popular local sports show—Larry Varnell Sports Shop...	KLZ-TV
Most popular local kitchen show...	KLZ-TV

...and there are others!

See your KATZ man or write, wire or telephone...



KLZ-TV CHANNEL 7 DENVER

OWNED AND OPERATED BY ALADDIN RADIO & TELEVISION, INC.

air material. This, too, impressed store executives.

It probably is more than coincidental that those stores, including Macy's and Gimbels, which had used radio and tv in the past, if only sporadically, got the best time periods and the most availabilities. These same stores, competent observers agreed, suffered the least sales decline and some actually did better during the strike than they did the week before the strike.

For department store executives, then, this advice: A radio or tv schedule, even if a modest one, may be valuable insurance in case your local newspapers are one day closed down.

* * *

What did the department stores do in New York during the strike? Here is SPONSOR's store by store breakdown:

Macy's: Six radio and one tv station used: WCBS, WNBC, WQXR, WOR, WINS, WMCA and WPIX. Depending upon the station, from seven to 28 announcements per day were bought, or an average of from about 40 to about 150 announcements daily. Macy's also bought news programs on a few stations, including two hour-long news shows on WNBT, a 15-minute newscast on WMCA and a 10-minute Sunday newscast on WPIX. It bought every available newscast on WINS. An hour-long *Saturday Night Dance Parade*, on WMCA, was taken. The store placed a standing order with WOR for all available time. Macy's mentioned specific items of merchandise in its announcements, as well as prices. (Before the strike, Macy's and Coca-Cola signed for *Santa Claus at Macy's*, a daily 15-minute program telecast over WABD. It ran through 24 December.)

Hearns: Five radio and four tv stations used: WCBS, WNBC, WHOM, WMCA, WABC, WCBS-TV, WABC-TV, WPIX and WOR-TV. Depending upon the station, from less than five to more than 20 announcements were bought, or an average of from 30 to well over 100 announcements daily. Hearns bought two 15-minute periods on WABC-TV of Ed and Pegeen Fitzgerald and featured its toys. The store also bought Italian, Polish and Spanish announcements on WHOM, as well as announcements during WHOM's

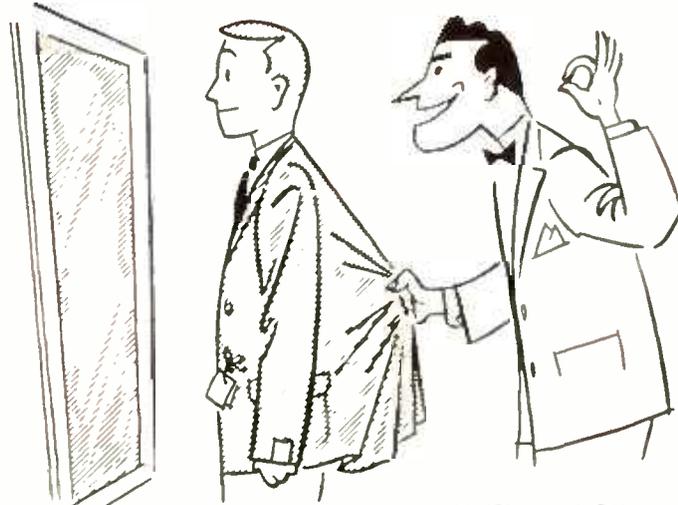
Negro programming hours. It was the only major department store to use foreign-language stations. Hearns, like Macy's, mentioned specific items of merchandise and prices in its announcements.

Bloomingdale's: Six radio and one tv station used: WCBS, WMGM, WQXR, WMCA, WOV, WOR and WCBS-TV. The store bought mostly announcements, which ranged from one or two daily on some stations to a considerable number on other outlets. Bloomingdale's did not emphasize par-

ticular items or prices quite as much as Macy's and Hearns; its copy theme, for the most part, was that each of its floors was "heaped high with Christmas gifts." Like most of the other stores, Bloomingdale's told listeners that it would be open every night before Christmas until 9:00 o'clock.

Gimbels: One radio and one tv station used: WCBS and WOR-TV. Gimbels' advertising manager, William S. Meyerson, was particularly impressed with radio's speed. He said he had dictated some hosiery copy ideas to

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

John Willim at WCBS. Willim told him to turn on a radio if he wanted to hear for himself how fast WCBS could work. Meyerson recalls that he spent a couple minutes looking for a radio, and that almost as soon as he had turned it on the hosiery announcement came on the air (see picture series pages 31 and 32). "Fantastic," said Meyerson, "simply fantastic." The main purpose of the radio announcements, according to Meyerson, was to advise listeners that the store would be open until 9:00 p.m. "We were planning to announce the later hours during the week the strike broke," he said. "With no papers, we turned to radio and tv to get our message across."

Abraham & Straus: Two radio and one tv station used: WMGM, WMCA and WABD. A&S bought the heaviest schedule of any department store on Du Mont's WABD. On WMCA, the store first ran announcements of a help-wanted nature, advising listeners that Christmas jobs were open at the store. Later it switched to item and price announcements. Because the *Brooklyn Eagle* was not involved in the New York strike, A&S, Brooklyn's largest

department store, was not as seriously affected as stores in Manhattan. William Tobey, A&S advertising manager, said the store's business was affected in only one area: mail and phone orders.

John Wanamaker: Two tv stations used: WNBT and WPIX. It is believed that Wanamaker's was the only store to arrange for telecasts direct from the store. WPIX on Sunday, Monday and Tuesday of the strike carried remote telecasts from the store, called *Christmas at Wanamakers*. The store bought mostly news programs on WNBT. J. Walter Thompson Co. for the first time handled Wanamaker's account.

Ludwig Baumann & Spear's: Two radio stations: WNEW and WMCA. LB-Spear's already was on WNEW before the strike, however. The store bought 49 newscasts weekly on WMCA and is continuing to use the station through Christmas. Howard Kuh, LB-Spear's advertising manager, said the strike didn't demonstrate anything because no opportunity was given radio and tv to replace papers. He said the stores did not give radio and tv any more than 15% of the money they

would have spent in newspapers over the same period, so "it's silly to compare media under these circumstances."

(Other experienced observers of the department store scene agreed no store spent more than 15%. Some spent less.)

Kuh believes newspapers still are best for mail and phone orders, however, even if budgets for both media are the same. In commenting on the use stores made of radio and tv during the strike, Kuh said "there were reports day by day from the newspapers that the strike was about to be settled, so the stores couldn't embark on an intelligent program."

Saks Fifth Avenue: One radio station used: WCBS. This high-fashion, high-quality store bought several announcements which described certain items of merchandise and mentioned prices in certain cases. The store was signed up by WCBS' Henry Untermeyer and John Willim at 10:20 a.m. Monday. The first Saks commercial was aired just 45 minutes later. One Saks announcement, aired in the morning, was about beaded handbags. In spite of the fact it was a rainy Monday, during the afternoon many of the handbags were sold. One high Saks store official was quoted as saying, "The results were awfully good."

Schlossmans: Two tv stations used: WOR-TV and WPIX. Saturday morning at 10:20 Schlossmans signed with WOR-TV, and the store was on the air at 11:00 with a four-hour show. The next day it was on WOR-TV for 10 hours. Schlossmans promoted, principally, its mail and phone order items. While other stores all reported a sharp drop in mail and phone business, a spokesman for Schlossmans said the store's business was so heavy that extra help had to be brought in on Sunday to handle all the orders.

Blumstein: One radio station used: WWRL. This store, said to be the largest department store in Harlem, bought two five-minute periods a day on WWRL's *Doc Wheeler Show*, high-rated Negro program. The store made a special offer to WWRL listeners. To key returns a certain price not mentioned except for the radio announcements, was used.

Namm Loeser's: One radio station used: WMCA. A large Brooklyn department store, Namm Loeser's ran a limited schedule of announcements on WMCA. As in the case of Abraham & Straus, another Brooklyn store, Namm

DOUBLED IN '53

Spanish Language

advertising—National and Regional—over KCOR, doubled in 1953! Advertising over KCOR is directed to 691,493 Spanish-Speaking people who prefer Spanish radio.

THANKS . . .

to the many advertisers, who choose KCOR, Texas' First and most powerful Spanish-Language station to program to this rich market. KCOR is proud to have been selected by these famous names to carry their sales messages. . .

- | | | | |
|----------------------|----------------------|------------------|---------------------|
| Anacin | Fab | Maxwell House | Swansdown Cake Mix |
| Askin Stores | 4-Way Cold Tablets | Mejoral | SSS Tonic |
| Bordens Milk | Falstaff Beer | Mercury | Stanback |
| Camay | Feenamint | Oxydol | Shinola |
| Camels | Fletchers Castoria | Pearl Beer | Supreme Crackers |
| Carnation Milk | Greyhound Lines | Pertussin | Texas Rice Ass'n. |
| Cheer | Italian Swiss Colony | Pepsi Cola | Texas State Optical |
| Chesterfield | Ipana | Pioneer Flour | Thom McAn Shoes |
| Coca Cola | Jax Beer | PurAsnow | Tide |
| Creamulsion | Joy | Sal Hepatica | Vicks Vapo Rub |
| Crustene | Lee Optical | Seven Up | Virginia Dare |
| D'Franssia Lab. | Lone Star Beer | Scott's Emulsion | Vitalis |
| Dr. Caldwell's Syrup | Lucky Strike | Super Suds | White Auto Stores |

5000 Watts Day — 1000 Watts Night
KCOR Building • San Antonio, Texas



Richard O'Connell
Nat. Adv. Dir.
40 E. 49th St. New York, N. Y.

Harlan J. Oakes & Associates
Los Angeles, San Francisco & Chicago

Loeser's was able to keep on using the *Brooklyn Eagle* throughout the strike of Manhattan newspapers.

Two large specialty stores turned to air media.

Peck & Peck: One tv station used: WNBT. Two 15-minute programs on Sunday (the first day of the strike). Late Saturday afternoon, Stuart Ludlum, tv director of C. J. La Roche & Co., and Don Shaw, account supervisor for Peck & Peck, put together some tv commercials by using proofs of advertisements which were scheduled to appear in the Sunday and Monday newspapers. They arranged for a 12:00-12:15 news program on WNBT and called two actress-announcers to handle the commercials. On Sunday, the actresses had 12½ minutes to decide on how they would present the commercials before the program was telecast; they ad-libbed the copy, and the cameras moved in for close-ups of the ads. Immediately after the program, Peck & Peck bought the 3:00-3:15 p.m. period on WNBT. A spokesman for La Roche said business in Peck & Peck's New York stores the following week was ahead of a year ago.

Tailored Woman: One radio station used: WMCA. New to radio—at least new to WMCA—the Tailored Woman, a swank Fifth Avenue specialty store, bought one 10-minute program on a trial basis. Then the store bought two 10-minute segments on two WMCA disk jockey programs, and also took two 15-minute news programs. M. M. Fleischl, WMCA vice president and general manager, told SPONSOR that although the store did not specifically mention how well radio worked, he assumed that the programs it bought following the trial program are at least indicative of satisfaction with the job radio could do.

Two grocery chains bought announcements on both radio and tv stations. A&P and Grand Union both bought fairly heavy announcement schedules on WCBS, WNBC and WPIX, and A&P also ordered time on WNBT. The food store chains listed grocery items, prices, and in some cases compared food prices with a year ago, apparently an adaptation of their newspaper advertising.

Plummer, Ltd., a fine china and glassware store on upper Fifth Avenue, bought a full hour program on WABD. The Chicago Symphony Orchestra telecast on Sunday night was

sponsored by the store.

Two large appliance chains, Davega and Vin, increased their radio and tv schedules, using extra stations.

Lerner Shops, woman's wear chain, bought time on WPIX.

Automobile dealers turned to air media during the strike. Dodge, Lincoln-Mercury, Cadillac and Willys were among the makes advertised over the air.

One of the most interesting auto success stories was reported by WOV. The station said the Willys Dealers of New York bought Italian language time on the station and got immediate results. A spokesman for the Willys dealers said they were "tremendously pleased" with the radio campaign.

Other large users of air time included many of the motion picture theatre chains, particularly Loew's, Paramount and Warner Brothers. Other motion picture companies on the air were Columbia Pictures, United Artists, M-G-M and 20th-Century Fox. Theatres using radio and tv included Radio City Music Hall, Rivoli, Mayfair, Criterion and Capitol.

Rogers & Hammerstein signed schedules on several stations for their "The

King & I," "South Pacific" and "Me & Juliet."

The General Electric company bought help-wanted announcements on WQXR. Another WQXR advertiser was Van Cleef & Arpels, high-class Fifth Avenue jewelry store.

A large jewelry chain, Finlay Strans, purchased announcements on a few stations.

The Darling Toy Stores, which has 28 stores in the New York area, was one of WMCA's 52-week advertisers which increased their schedule during the strike. Formerly the toy chain bought only announcements, but it used participations and programs also during the strike. Results were so successful that the store is continuing to use programs.

Stock market reports on WMGM were sponsored by one of America's oldest brokerage houses, Newburger Loeb & Co. The firm sponsored market reports from 6:54 to 7:00 nightly.

An executive of Allied Stores, Inc., of which Stern's is an affiliate, said the strike—in his opinion—showed department stores that they were spending too much money on advertising, at

Ed Dinsmore
LUNCHEON CLUB MUSIC & CHATS

the WBEN parade

Sally Work
HOMEMAKERS' ADVISER

Mike Mearian
TOPICAL SATIRE & MUSIC

Clint Buehlman
MUSICAL CLOCK
Top Rated

Breakfast at the Sheraton
Audience—
Fun—Music

your Diane
RELAXING SLUMBER TUNES

Old Saddlebags
NOONTIME WESTERN HITS

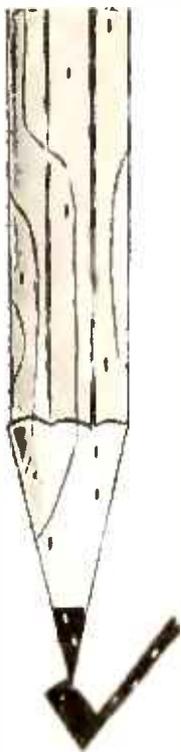
Ralph Hubbell
LOCAL SPORTCAST DEAN

Joe Wesp
FARM PROGRAM

WBEN has personalities plus. They add *personal* punch to your sales message. Buffalo-area audiences *believe* WBEN personalities.

Call or Write any *CRYSTAL* Office in New York, Chicago, San Francisco, Boston or Detroit.

BUFFALO EVENING NEWS STATION



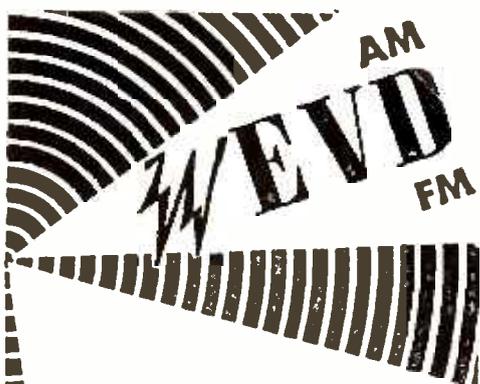
Check
First

CLEVELAND'S CHIEF STATION

5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H - R REPRESENTATIVES



CLEVELAND'S Chief STATION



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

least on newspaper advertising. The strike showed, he said, that department stores don't have to be married to just one medium.

"The strike may have a great many effects upon department store advertising," the Allied Stores official, who could not be quoted by name, told SPONSOR. "It may, for one thing, cause the boys who actually own the stores and who haven't paid a whole lot of attention to their advertising—to pay attention to the way their advertising money is being spent. It may make the store owners stop and say, 'Let's re-examine our ad budgets.'"

Howard Abrahams, manager, sales promotion, for the National Retail Dry Goods Association, commented to SPONSOR that the 11-day strike simply was not long enough to prove anything.

"Over the years," he said, "there has been a colossal amount of momentum built up by newspaper advertising. No one can deny this. In addition, the Christmas season, a traditionally selling season, was bound to carry business along. A few weeks before, or after, this season and perhaps some effect might have been felt." ★ ★ ★

YEAR-END REPORT

(Continued from page 29)

antennae, nothing has come up to upset the initial belief that a uhf picture is just as good as a vhf picture—and in some cases (because uhf signals are less subject to interference), even better.

The progress made by many uhf outlets has been spotlighted in surveys run by such outfits as the American Research Bureau and Videodex. ARB has completed three studies of uhf in markets where it faces vhf competition and will make a fourth—in close to 100 markets—next month. Its third report in October, which covered 51 city areas, showed that in 11 cities there is no longer a uhf conversion problem since 85% of the sets in use can receive uhf. Four more cities are 80-85% converted, and nine additional cities are 50-75% converted. Of the less-than-50%-converted cities, some are new uhf markets but a few have been hampered either by poor engineering or the fact that too many good outside vhf signals have been getting into their areas.

Among the headaches of some uhf

stations is the lack of network affiliation. The UHFA considers this a critical matter. Some of the more pessimistic of the uhf crowd are warning that uhf will go the way of fm if the lack isn't remedied.

To the networks the problem is simply one of circulation. They point to the number of uhf affiliates as proof they are not prejudiced against the "upstairs" band. As of SPONSOR's press time, the number of uhf network affiliations were as follows: at NBC, 46 out of 164; at CBS, 54 out of 158; at ABC, 69 out of 182. and at Du Mont, 75 out of 205. ★ ★ ★

► Radio's listening bonus

While advertisers have long been aware that a measurement of the audience for their show or commercial was not complete without including out-of-home and secondary-set listening, they still don't have a standard day-to-day measurement of the complete listening picture.

A big step forward in this direction was taken this year with the revision of the Nielsen radio sample. Under the old sample 28.6% of the homes were considered multi-set homes. This figure has been raised to 43.7. The installation of MRM (Multiple-Receiver Metering) Audimeters to reflect this new sample is underway now and will probably be complete by the early part of 1955. During the interim period rating figures are being weighted to reflect the new multi-set sample.

This weighting began in September and a couple of Nielsen studies comparing ratings under the old and new samples indicate an average increase of about 5%. That is, a rating of 10 under the old sample would be 10.5 under the new. Nielsen researchers, however, do not regard this as the final word since the period studied (early fall) is not considered ideal for such a comparison.

The out-of-home listening picture is getting a lot more attention. One reason is the growing belief that, while the average amount of radio listening in the home is going down, average amount of out-of-home listening may be going up.

Year-by-year figures on the out-of-home audience comes from Pulse summer and winter surveys. The research firm reports that away-from-home listening added 22.2% to the radio audience in 23 major markets this summer. This compares to 18.9% in 15 markets

the summer previous and 17.3% in 14 markets during the summer of 1951. Similar studies of winter listening during January and February in 1953, 1952 and 1951 came up with the following percentages, respectively: 18.6, 15.2 and 13.7.

The importance of out-of-home listening as a percentage of in-home listening is getting increasing attention at NBC. Its research and planning department recently assembled and tabulated a mass of Nielsen and Pulse figures, which indicated to NBC that out-of-home listening is growing more important because in-home listening is decreasing, percentage-wise.

NBC found, for example, that during the 4:00-5:00 p.m. peak Saturday period out-of-home listening was 40% of in-home this year. Last year's Nielsen figure was 23.6% (or 25.1% in terms of local time). During the 8:00-9:00 p.m. period on weekdays the old figure was 7.2%, the new figure 10%.

If any form of day-by-day non-home listening measurement is set up next year, the likelihood is that it will be a Nielsen measurement of auto listening. A lot depends on whether Nielsen can develop a practical audimeter to do this. Nielsen technicians, it's known, are working on a simpler type of audimeter and, if they are successful, it may be used for local radio measurement as well as auto listening.

Nielsen's non-home listening figures for 1952 showed that auto listening was two-thirds of all non-home listening. The rest of non-home listening is in public places.

The importance of auto listening has also been recognized by the Broadcast Advertising Bureau. BAB measured auto listening among cars in use in 1952 and this year refined its information by relating it to the number of cars actually on the road. With the latest information, advertisers can estimate the probable number of auto radios turned on in metropolitan areas of various sizes by hours of the day. BAB also made studies of extra-set listening in metropolitan areas this year and last. ★ ★ ★

► **Television's costs**

While television became more expensive in 1953 than it had been in 1952 the main reason was that advertisers were paying for more circulation.

Talent and production costs seemed to have reached a peak and even dipped

a bit. (See "Have tv show costs reached their ceiling?" SPONSOR, 21 September 1953). Average show costs to advertisers this fall went up at only one network, ABC, which came up with a batch of new shows following the AB-PT merger. A SPONSOR analysis put the ABC average at \$14,000 this season, compared with \$12,500 last fall. The 1953 vs. 1952 comparisons at the other networks were as follows: CBS, \$18,000 vs. \$20,000; NBC, \$19,000 vs. \$20,500, and Du Mont, \$6,500 both years.

While advertisers are keeping show

costs under control, they have been laying out more money for the new tv stations coming on the air at such a rapid rate. The buying of time in new markets invariably means a higher cost-per-1,000. However, for network advertisers the adding of new outlets means program production cost per market goes down. In addition, the cost-per-1,000 for time has been going down in established tv markets and some advertisers have found that this saving more than compensates for the increased cost-per-1,000 of new markets.

the **WHLI** *Long Island story*

**Long Island's amazing
Nassau County ranks**

4th

**nationally in EFFECTIVE
BUYING Power: \$8,071.00**

59% above U. S. average
(Sales Management)

★

WHLI, "THE VOICE OF LONG ISLAND," has a larger daytime audience in the big booming major LONG ISLAND MARKET than any network or combination of independents . . . *(Conlan)*

WHLI

HEMPSTEAD

LONG ISLAND, N. Y.

Paul Godofsky, Pres.

AM 1100

FM 98.3

*the voice of
Long Island*

Represented by Rambeau

WMRY Leads

ALL COMPETITIVE NEGRO PROGRAMMING
★ 29 out of 38 quarter hours

ALL NEW ORLEANS INDEPENDENT STATIONS
★ 36 out of 46 quarter hours

ONE OR MORE NETWORK STATIONS
★ 39 out of 46 quarter hours

TWO OR MORE NETWORK STATIONS
★ 23 out of 46 quarter hours

THREE NETWORK STATIONS
★ 9 out of 46 quarter hours

As a market buy or a Negro Market buy, WMRY measures up. Our MP Plan Merchandising Service measures up, too.

*Pulse of N. O. (Sept.-Oct.)

600KC, "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
Gill-Perna, Inc.—Nat'l Rep.

The NEW YEAR
will bring TV
to Western Montana
by July 1st
or else!

The Art Mosby Stations

CBS **KGVO** 1290
5000 W
ART MOSBY, Mgr.
MISSOULA
MONTANA
THE TREASURE STATE OF THE 48
Representatives:
Gill-Perna, Inc.
N. Y., Chi., L.A., and S.F.
TV—July 1, 1954

Experience with tv production has taught both advertisers and networks new ways of saving money. Edward J. Stegemen, program budgets manager for NBC TV, told SPONSOR that careful planning and scheduling is the most important cost-saving factor in tv production. He stressed that having a script ready on time is vital. When a script is submitted on schedule, he pointed out, there is less likelihood that many emergency expenses will suddenly crop up. It gives the producer or director time to shop for talent and puts them in a better bargaining position. It also allows them time to come up with cost-saving devices, such as rear-screen projection and split-screen scenes (which permit smaller sets). ★ ★ ★

► **Television unions**

Labor costs in the broadcast industry will level off through 1954.

But this blunt statement needs modifying. Union contracts in radio and television are usually negotiated to extend over a two-year period or longer. It is impossible, therefore, to compare 1954 labor demands with demands made during 1953 — different unions are involved, and different work categories covered. However, the feeling prevails among agencies and networks that sponsors are paying top production prices now in television, and that networks will take a firmer stand than ever in trying to hold the cost line.

Several key unions will be negotiating for new contracts during the coming year. Many of these contracts will be discussed by union leaders with the labor negotiators of the radio and tv networks in joint sessions.

The most significant single event in tv labor relations to occur in 1953 was the negotiation and signing of the 2 March Screen Actors Guild contract. This contract put into effect the principle of re-use payments to performers appearing (either on or off-screen) in television film commercials. Use of film commercials was limited to no more than two years after production and editing; cutting of commercials was further regulated by the union. Performers' re-use payments vary according to the number of markets in which a particular commercial is shown and the number of times it is used within each 13-week cycle.

The effects of this SAG contract were manifold. Film producers began to devise various techniques to cut the

cost of talent to be used in a commercial, without affecting the sales impact of the film itself. Commercials using more voice-over, table-top photography and product demonstration, animation, documentary sequences and single announcers began to replace the lavish dramatic commercials.

After living with the SAG provisions for 10 months, agencies and independent producers agree that use of film commercials by national and regional sponsors was not affected materially. Advertisers who had been on the fence about using tv might have been affected initially by the increased cost of film commercials. However, shortly after the contract was signed, both agency and independent producers devised production techniques that curtailed talent costs without damaging the quality of the commercial.

While no official figures are available on 1953 employment of SAG members, fewer performers were used, at first, per individual commercial when the contract went into effect. Since August commercials have been starting to use more performers again. The major effect, however, of the SAG contract in the field of labor negotiations was to entrench the re-use principle more firmly than it had been previously established. ★ ★ ★

► **Radio's sales plans**

The big news in network radio sales plans this year was NBC's new offerings, called by SPONSOR the Three Plan and the One Plan. The purpose of the plans was to open up network radio to small and medium-budget advertisers. But like NBC's Operation Tandem, now dead, and the special sales plans of the other networks their attractiveness to advertisers also lies in the way they can disperse the sponsor's message.

Tandem-type plans allow the advertiser to buy one or more commercials in a variety of shows and thus reach more *different* homes than he could if he bought one show with, say, three commercials. Naturally, not everybody is interested in dispersion. Many advertisers prefer to hit the same homes many times with three commercials in the same show.

NBC's new plans depart from the pattern of the past in that none of the shows concerned are half-hour presentations and the sponsor can buy into daytime segments. The Three Plan is composed of three 15-minute five-day

strips. One is in the morning (*Second Chance*), one in the afternoon (*It Pays to Be Married*) and one in the evening (*Fibber McGee and Molly*). The minimum buy is three one-minute participations per week for four consecutive weeks. The client can buy three participations in the same show if he wants but he can't get more than one commercial per 15-minute program. Discounts run up to 8% for 156 or more participations in a year but the discount schedule cannot be combined with other NBC Radio buys. Purchasers include Louis Howe Co. (Tums) and Paper Mate Pen Co.

The One Plan takes in two shows, *The Big Preview*, a one-hour record show on Saturday mornings, and *Weekend*, NBC Radio's two-hour Sunday afternoon newspaper of the air. These shows are especially tailored to the small-budget advertiser. Like NBC TV's early morning program, *Today*, the client can buy one commercial in either one if he wants. Purchasers have included B. F. Goodrich.

The CBS Radio Power Plan will start the new year with openings for two sponsors. Nescafé dropped out in October and Brylcreem will drop out at the end of the year. P&G's Lava Soap is signed up for the first 13 weeks of 1954.

The MBS Multi-Message Plan, a five-show selling gimmick, has been conspicuously successful. It is more flexible than the Power Plan and the now-defunct Operation Tandem, allowing the advertiser to buy one commercial if he wishes and spreading four commercials rather than three over each show. The plan goes into 1954 three quarters sold out. Clients for 1954 include Camel, S.O.S., P&G and Bromo Seltzer. There is one participation open on Tuesday, Wednesday and Thursday and two on Friday.

Mutual's revolutionary compensation plan for affiliates was tossed out the window last month but not before it created a big stir in broadcasting circles. The proposed scheme would have worked as follows: The network would broadcast five hours of programming per day for which the stations would not get compensated. In return, the network would broadcast 14 hours a week of programming which the stations could sell locally or to national spot clients and keep all the money. The theory was that the addi-

tional money the network would get by keeping all the income from its five daily hours of programming would be used to put on better shows. A strong group of MBS affiliates wouldn't buy the idea, however.

Mutual also has something it calls the Pinpoint Plan which is not so much a plan as an offer to advertisers of any available commercial segment, in whole or in part, on the network.

ABC Radio's Pyramid Plan, like Operation Tandem, is a casualty. ★ ★ ★

► **The ABC-UPT merger**

Now that the marriage of the American Broadcasting Co. and United Paramount Theatres has been consummated and the first offspring delivered, those in and around the broadcasting industry are making their first appraisal.

The appraisal must necessarily be tentative since ABC's revitalized tv programming (radio is being revamped at a slower pace) has not been on the air long enough to show what that final arbiter of network success or failure—the U.S. audience—really thinks.

Early rating returns have surprised nobody. They show that the established shows like the *Lone Ranger*, *Ozzie and Harriet* and the *Stu Erwin Show* lead in popularity among ABC's video offerings. The number one ABC TV show, according to Nielsen's second November report was *Ozzie and Harriet* with a 31.2 rating. Of the new shows, the *U.S. Steel Hour* ranked highest with a 24.6. Practically every show on the web got a higher rating in this November report than at its fall premiere—some by large margins. These figures have cheered the ABC hierarchy who don't underestimate the toughness of the struggle ahead. They feel, though, that shows must be given a chance to prove themselves and hope the sponsors feel the same.

As for radio, the outlines of ABC strategy are becoming clearer. A reshuffle and promotion of personnel late in October further separated management of the radio and tv networks. Research and sales development are now split.

ABC Radio program plans for 1954 will concentrate on story-type programs in the morning with mostly music planned for the afternoon. For the evening ABC will put on an important program using a big-name personality as disk jockey. The net is also planning an evening radio show of tv gossip and chit chat. ★ ★ ★



WHY BUY WHAT YOU DON'T NEED?

KUDL has all the power you need to sell the big KC Market

PLUS:

- Programming
- Top Rating
- Sensible Rate

Call—For Joe for details

KC Loves



KWJJ

GIVUM ADVERTISER BIG BARGAIN"

"How" you say to KWJJ, Chief of Northwest Independents . . . and he tell you "how". He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ's tribe of happy warriors.

National Representative
BURN-SMITH CO., INC.

KWJJ

1011 S.W. 6th Ave.

PORTLAND 5, OREGON



*You're in
Clover*

ON
KDON

SALINAS, CALIF.
5000 WATTS

Saturate California's
Newest Metropolitan Area
with the

**CLOVER LEAF
STATION**

at half the cost of
using separate stations.

HERE'S THE STORY... LEAF BY LEAF

SALINAS	\$58 Million Retail Sales
MONTEREY	\$35 Million Retail Sales
SANTA CRUZ	\$42 Million Retail Sales
WATSONVILLE	\$27 Million Retail Sales

Put them all together for.
ONE STATION COVERAGE
of these four cities and the rest of
this Half-Billion Dollar Market

KDON

SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

Newsmakers in advertising



Arthur C. Nielsen, president of the research company bearing his name, helped observe its thirtieth anniversary this month by announcing: A new national tv ownership census, establishment of New Zealand offices, inauguration of a monthly Food-Drug Index audit for manufacturers and additions to the scope of the Radio-TV Index. Reporting on his 30 years in the field, Nielsen said: "Marketing research is no longer an experiment or a luxury. It is a necessity."



Richard E. Jones, executive vice president of Northern Pacific Radio Corp., purchasers KXLY-AM-TV, Spokane, say the area offers unparalleled business opportunities. His firm paid \$1,723,000 for the stations, which had been principally owned by Ed Craney and Bing Crosby. Jones is a former vice president of the Storer Broadcasting Co. where he had charge of the Northern District for Storer. Until recently he was manager of WABD, New York, and director of Du Mont's o&o stations.



Paul H. Raymer, one of pioneer station representatives (he's been in field since 1932), recently acquired the O. L. Taylor Co. Raymer adds nine am, five tv stations to his list in Far West, Southwest—"to better serve both agencies and stations." Raymer takes over Taylor's Dallas office, adds Stewart Kelly, Bates Halsey (formerly Taylor account executives) to expanded New York office. A Cornell graduate, Raymer was in agency business from 1921 to 1932, at one time published a newspaper, and was in the Navy Air Corps.



O. L. (Ted) Taylor last month withdrew from station representation field after 10 years. He'll concentrate on his own stations, KANS, Wichita, and KRGV-AM-TV, Weslaco, and his application for tv channel 3 in Wichita. He was reported to have placed several million dollars' worth of business annually on the 37 am, 12 tv outlets he represented. A new company, under the name O. L. Taylor Co. but not connected with Ted Taylor or Paul H. Raymer Co., will represent most of the remaining stations not taken over by Raymer.

► **Post-freeze television**

It is doubtful if any U.S. industry has ever grown as fast as television broadcasting has during the past year. With the ending of the freeze on new tv station construction in the spring of 1952 new stations dribbled on slowly at first, with perhaps a dozen new outlets on the air by the end of '52. Through '53, however, with the FCC grinding out approval of construction permits by the score, new stations came on the air at a furious rate, sometimes hitting a one-new-station-a-day pace. By 31 December the number of stations which make their debut this year will total about 250. Together with the pre-freeze stations, this means a grand total of about 360 stations.

And next year? Listen to Richard Dunne, director of media research, SSCB:

"If competition is the life blood of trade, 1954 should be a much healthier year than 1953. There will be a backlog of 250 construction permit holders who will undoubtedly make every effort to get on the air before mid-summer. Failing that, they will undoubtedly be on the air by the year's end.

"Therefore, we can definitely count on about 600 outlets for tv. In the meantime, there are applications in hearing and it is not difficult to anticipate the fact that we may have as many as 700 stations on the air at the end of the year or approximately twice the number with which we started.

"If anyone is interested in a healthy competitive atmosphere, they will certainly have it in tv." ★ ★ ★

► **Business outlook for '54**

Business will be down; advertising up.

That seems to be the overwhelming consensus among manufacturer, retailer and adman. One thing's certain: 1954 will be the year of hard-sell.

Here's how Dr. Sidney Alexander, CBS Inc. economist, forecasts the trends in radio and tv in 1954:

"Television may very possibly go unscathed through one recession, just as radio did during the depression of the 1930's. Since tv growth is on the upsurge, a national business set-back is likely to slow down this growth and make selling tougher but not halt it entirely, unless the national picture changes far more drastically than seems indicated at the moment."

► **Radio's top clients**

Procter & Gamble heads the roster of top 1953 radio network spenders, SPONSOR's survey of station reps seemed to indicate that Procter & Gamble also holds top place as a spot radio user.

PIB figures (January through September 1953) lists 1953 network radio advertisers by size of net radio budget as follows:

<i>Procter & Gamble</i>	\$10,821,291
<i>Miles Laboratories</i>	5,471,682
<i>General Foods</i>	1,995,726
<i>Gillette</i>	4,157,789
<i>Colgate-Palmolive</i>	4,112,417
<i>Lever</i>	3,712,803
<i>General Mills</i>	3,710,781
<i>Sterling Drug</i>	3,318,414
<i>American Home Prod.</i>	3,155,717
<i>Liggett & Myers</i>	3,134,711

To determine the top spot radio users in 1953, SPONSOR surveyed leading station reps. Most frequently picked out as major spot radio spenders were the following 10 clients, in alphabetical order: Colgate-Palmolive; General Foods; General Mills; Grove Laboratories; Procter & Gamble; R. J. Reynolds; Standard Brands; Sterling Drug; Vick Chemical Co.; Whitehall Pharmacal. Most of the reps queried by SPONSOR, however, named Procter & Gamble as the biggest spot radio user.

Other advertisers cited as heavy spot radio users in 1953 were American Home Products, American Tobacco, Best Foods, Brown & Williamson, Charles Antell, Continental Baking, Ford Dealers, Kellogg, Liggett & Myers, Mennen, Lydia Pinkham. ★ ★ ★

► **Television's top clients**

Top tv spender, both in spot and net, is Procter & Gamble, with Colgate Palmolive ranking second in network tv budget, and Brown & Williamson Tobacco ranking second in use of spot tv.

PIB figures (January through September 1953) rank the top 10 network tv spenders with their budgets to date in the following order:

<i>Procter & Gamble</i>	\$10,964,413
<i>Colgate-Palmolive</i>	8,153,483
<i>R. J. Reynolds</i>	6,524,376
<i>American Tobacco</i>	5,256,084
<i>General Foods</i>	4,615,256
<i>Liggett & Myers</i>	4,172,182
<i>Gillette</i>	4,298,761
<i>Lever Bros.</i>	4,125,044
<i>General Mills</i>	3,970,754
<i>General Motors</i>	3,930,281

Rorabaugh Report lists the top 25 spot tv users during the first three quarters of 1953. During the first quarter, listing advertisers by the number of schedules and markets, the 24 major tv spenders were: Procter & Gamble, Brown & Williamson, General Foods, Standard Brands, Bulova, Colgate-Palmolive, National Biscuit, Miles Laboratories, Williamson Candy, Kellogg, Seeman Bros., Toni, Ronson, R. J. Reynolds, Philip Morris, The

S.O.S. Co., Rival Packing Co., Miller Brewing, Nash Motors, Chevrolet, Pacific Coast Broom, Helstol-Myers, Williams Co., Hazel Bishop Bird for twenty-fifth place during the first quarter of 1954 were Borden, Canada Dry and Lantren Co.

During the second quarter of 1953, the Rorabaugh list stacked up as follows: Procter & Gamble, Brown & Williamson, Toni, Bulova, Lever Bros., Standard Brands, General Foods, Colgate-Palmolive, American Chicle, Miles Laboratories, National Biscuit Co., Ronson, Williamson Candy, Kellogg, Best Foods, Pacific Coast Broom, Borden, Kraft, R. J. Reynolds, Paper-Mate, Rival Packing Co., Irlen Products, Luhn & Luhn Products, Carter Products.

The roster of the 25 top spot tv users during the third quarter of 1953 looks like this: Procter & Gamble, Brown & Williamson, Toni, Miles Laboratories, Bulova, Colgate-Palmolive, Carter Products, Thomas J. Lipton, National Biscuit, Best Foods, R. J. Reynolds, Lever Bros., General Mills, American Chicle, Ronson, Alliance Manufacturing Co., Luhn & Luhn Products, Kellogg, Lurl Dealers, Borden, Standard Brands, Telco Products, Rival Packing Co., General Foods, S.O.S. Co.

★ ★ ★

► **Radio-tv research**

Biggest research developments in 1954 will be: Advertising Research Foundation's reports on the air rating muddle; the trend to measure out-of-home listening more accurately; CBS' financing anew of an A. C. Nielsen tv set census by counties, due in January.

Here are seven of the big research developments in air media in 1953:

1. ARF investigation of the air rating services (and separately of the print).

2. Publication of Nielsen and Standard Audit and Measurement Services (SAMS) coverage figures for radio and tv stations in U. S.

3. Spurring of interest in out-of-home and extra-set listening, highlighted by Nielsen's agreement to install more Nielsen multiple-set Audimeters (which measure up to four radio or tv sets in a home) to conform to the Nielsen estimate of homes with more than one set.

4. Increase in tv markets with lifting of freeze plus ending of one-station markets creating demand for competitive information — including special surveys on uhf homes. All rating services expanded tv market coverage.

5. Trendex went into radio telephone coincidental as correlary to its tv service. Different interview periods will be used.

6. Hooper completed first year with diary and "duplex" coincidental as check on tv ratings.

7. Three important studies of air media's size and impact released: *Life's* "A Study of Four Media," showing gross audience and duplicated audience of five tv and four radio shows in comparison with magazines and newspaper supplements; NBC TV's study of brand switching called "Why Sales Come in Curves"; and Christal stations' qualitative radio study. ★ ★ ★



1954 can be radio's biggest

What with new and continuing tv excitement in many markets, some industry voices are predicting that radio is in for an especially rough 1954.

To the contrary, the new year can well prove to be radio's best.

This is not mere wishful thinking. A careful look at the signs reveals that in 1953 there has been a definition of purpose, a mental conditioning, an improved *modus operandi* among radio broadcasters that should bear fruit in 1954.

Here are some of the signs:

1. The radio industry is beginning to realize the inadequacy and superficiality of its selling methods; can be counted on to provide better competition to the hard-selling and often direct-selling print media.

2. There is much to be said for nighttime radio. Agencies especially are buying the idea that personal and multiple-listening in the home is bigger than the rating services show.

Furthermore, sponsors who dropped radio just to be able to buy tv are returning. The pendulum swings back. And with excellent time buys and reduced program costs, nighttime radio should gain increased favor in 1954.

3. Studies soon to be published (SPONSOR plans one in January) will clearly prove that radio is the bargain buy among advertising media.

4. Radio research, qualitative as well as quantitative, is increasing. Most of it is mature and believable research, too.

5. Spot radio is an accelerating medium; 1954 is likely to be its biggest year by far.

6. The nets can't forget radio in 1954. Pat Weaver at NBC, tagged by many as "a tv man," will give the Fineshriber & Cott radio team every opportunity. CBS is on top and doesn't intend to lose ground. ABC, which has high hopes for its radio network, should unveil its radio bag of tricks before many months are out. Tom O'Neil at MBS is a fighter who has already shown his mettle. He has plenty at stake in radio.

7. Out-of-home radio, backed by research on both network and local levels, will command attention.

8. Radio broadcasters in many cities, as well as the networks, are finally recognizing the futility of battling one another (frequently a battle of the rating services) and are going after new business. This will create new radio revenue.

9. BAB, despite its growing pains, is tooling up for a big 1954, including considerable effort on the national front. Among the tools is a budget of some \$700,000.

10. New opportunities, such as the now-organizing Negro Network, will expand 1954 radio.

No, radio is *not* a declining medium. We look for radio to show the advertising industry a thing or two in 1954.

* * *

What's wrong with ratings?

SPONSOR's year-long (though admittedly intermittent) study of the rating services reveals three things fundamentally "wrong" with them:

1. They suffer from criticism of each other that is so severe as to be shocking. Many of them have run tests purporting to show the other to be inaccurate. A man from Mars might well conclude that none is valid. Actually each has only accuracy to sell and must strive to increase it.

2. Broadcasters (and agency account executives) shop around for the highest ratings, not for the most accurate. Stations will offer, on occasion, to buy a certain rating service if it can show them on top. You can well imagine how this might tempt the hard-pressed research organization.

3. Sponsors and agencies too often buy and sell programs on the basis of a few isolated ratings. Their other misuses of ratings range from worrying over their program ranking on the "top 10" or "top 25" lists to a simple thing like averaging the "before" and "after" programs to get the rating of a station break.

SPONSOR's exhaustive "What's wrong with the rating services?" starting page 34 fully covers the \$5 million-a-year rating industry. Don't miss it.

Applause

CBS' tv ownership study

How many tv sets *are* there in each of the 3,000-some counties in the U.S.?

How many can receive uhf?

These are the two principal facts CBS TV wanted to uncover for itself and the television industry.

To get the answers it put up over \$50,000 and asked A. C. Nielsen Co. to do the work. Nielsen, using its 1952 Coverage Service sample of over 100,000, has completed the job. Mail, phone and personal interviews were

used during November to reach these homes.

The figures will be available to CBS TV 15 January and will be released to the industry about 1 February.

Why was the study made?

Says CBS TV's Research Director Oscar Katz: "County-by county figures are greatly in demand by agencies and advertisers. We learned that from the enthusiastic reaction to our May 1 booklet in which we made some statistical projections to obtain county-by-county figures for tv sets."

CBS TV deserves and will get the plaudits of the industry for making this survey. But the job is an industry one. NBC Research Department filled the gap for awhile. Other worthwhile set-count projects are going forward in Phoenix and elsewhere. It is hoped that a regular industry-wide set count will develop as a by-product of the coverage study plan the NARTB is working on.

By year's end 1954 perhaps the tv set count everyone can use will have emerged.

The RCA VHF 25 KW is

"air-cooled" throughout!

AIR-COOLED THROUGHOUT, this 25-KW equipment is your answer for an economical high-power VHF plant. Add up these technical and money-saving advantages:

• **RCA's "25-KW" operates** entirely without water pumps, water interlocks, tanks or plumbing (lower installation and maintenance expense for you).

• **RCA's "25-KW" uses** the lowest priced P.A. tubes of any high-power VHF equipment (aural and visual amplifiers employ the "proved-in" RCA-5762—suggested price, only \$195 each). You save on tube replacements. You save on tube inventory!

• **RCA's "25-KW"—**with its modern "rollback" doors—eliminates door-swing space and saves you money by reduction of costly floor area. (Yes—and RCA 25-KW cubicles are small enough to move through standard doorways, and in and out of standard elevators).

• **IMPORTANT:** This 25-KW VHF can be operated from 10 to 25 kilowatts (to remain within FCC Regulations for 100 KW ERP, if you operate "low band").

RCA 25-KW VHF transmitters and power amplifiers are being shipped to TV Stations regularly. For a delivery estimate and technical information, call your RCA Broadcast Sales Representative.



Low-cost RCA-5762 P.A. triode—"proved-in" in more than 8 years of service in TV, FM, communications, and industrial operations. Readily available of your RCA Tube Distributor.

RCA TT-25BH Transmitter
in operation at KBTV



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT

CAMDEN, N.J.

KANSAS CITY IS...

Swingin' to the Stars

ON CHANNEL

9

WHB-TV

- ★ Jackie Gleason
- ★ Red Skelton
- ★ Perry Como
- ★ Jack Benny
- ★ Burns & Allen
- ★ Ed Sullivan
- ★ Blue Ribbon Bouts
- ★ Mel Allen
- ★ Arthur Godfrey
- ★ Studio One
- ★ Jane Froman
- ★ Edward R. Murrow
- ★ Ray Milland
- ★ Omnibus
- ★ Four-Star Playhouse
- ★ Big Top
- ★ Beat The Clock
- ★ John Thornberry
- ★ Sandra Lea
- ★ Larry Ray
- ★ Shelby Storck
- ★ Walter Burks



BASIC



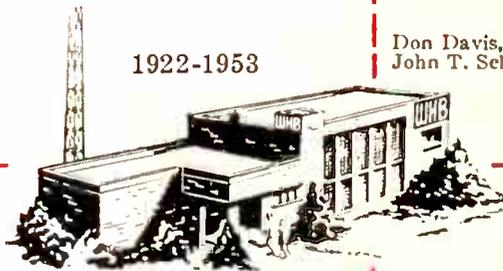
AFFILIATE

The great Kansas City TV market is swinging right along with its favorite stars on WHB-TV—as Channel 9 presents a full schedule of CBS-TV network programming—plus a variety of talent-packed, locally produced shows. Your spots are in the spot light when you let WHB-TV's star-studded air waves do the selling to 349,529* television homes!

*Not 10 minute of Kansas City Electric Area.

1922-1953

Don Davis, President
John T. Schilling, General Manager



FREE to advertisers and agency executives

SWING, the vest-pocket-size magazine published monthly by WHB and WHB-TV, is packed with interesting and informative reading for time buyers, advertisers, agencies, advertising and sales executives. Articles on marketing, advertising, research . . . excerpts from John Crosby's Radio and Television Column . . . pictures, jokes, quizzes and cartoons . . . you'll find them all between the covers of *Swing*. Request your free copy on your company letterhead.

WHB-TV
CHANNEL 9 BASIC CBS-TV
SHARING TIME WITH KMBC-TV
Kansas City

WHB
710 KC. 10,000 WATTS
MUTUAL NETWORK

KANSAS CITY'S
OLDEST
CALL LETTERS

Represented nationally by
JOHN BLAIR & CO.

Represented Nationally by

BLAIR
TV INC.