

the magazine radio and tv advertisers use

SPONSOR

13 DECEMBER 1954

50¢ per copy • \$8 per year



HUDSON

PULP & PAPER CORP.

DOES A COMPLETE JOB...

RECEIVED
DEC 20 1954
NBC GENERAL LIBRARY

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

WMBG
WCOD
WTVR

The Hudson Pulp & Paper Corp. owns its own woodlands and controls the complete production of its products from the logging of the wood through the pulp and paper manufacturing process until the napkins are packaged and shipped. Spending more money on advertising paper napkins than any other company in the industry, Hudson is, in turn, the world's largest manufacturer of paper napkins.

The Havens and Martin Inc. stations are the only complete broadcasting institution in Richmond—WTVR(TV), WMBG(AM), WCOD(FM). These first stations of Virginia are pioneer NBC outlets specializing in management and programming. That perfect combination of experience, sincere service and program imagination continues to build large and loyal audiences in and throughout the Old Dominion State.

WMBG AM WCOD FM WTVR TV

First Stations of Virginia

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

TOP 20 AIR AGENCIES

page 31

Wonder Bread uses radio for mom, tv for Junior

page 34

Biggest errors in television selling

page 36

Strauss' Stores: expanding with saturation radio

page 38

396 local admen evaluate media

page 40

What time do you want in radio?

page 42



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

Radio's rarin' in Baltimore!

*—and the big bargain is still **W-I-T-H***



128,095 radio sets sold last year; only 48,334 TV sets!

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

128,095 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

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

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

—in Baltimore

W-I-T-H



TOM TINSLEY, PRESIDENT



REPRESENTED BY FORJOE & COMPANY

**REPORT
TO SPONSORS
13 DECEMBER 1954**

Sponsors safe in Pittsburgh Network tv sponsors fearful of being bumped off WDTV, Pittsburgh (nation's 8th market), following sale of Du Mont outlet to Westinghouse can sit back. Chris Witting, Westinghouse Broadcasting chief, told SPONSOR though station would be NBC basic outlet sponsors on other webs will be protected until second vhf outlet comes in. He also pointed out that when time becomes available (assuming FCC okay of sale) NBC shows will naturally get nod.

-SR-

Pittsburgh maneuverings Question of second "v" in Pittsburgh is complicated. WDTV transfer removes Westinghouse from Channel 11 fight. Two remaining applicants for channel, WJAS and WWSW, may merge in bid for CBS affiliation. But CBS has asked FCC to o.k. its purchase of WSTV-TV, Steubenville, O., which would move transmitter-antenna site to point 3.5 miles from heart of Pittsburgh. CBS move is being fought by WJAS, as well as WTRI (tv), Albany uhf, for unrelated reasons. Only other station in Pittsburgh is WENS, uhf outlet.

-SR-

Burnett has film on color tv Agency experimentation with color tv continues at quickening pace. Leo Burnett, Chicago, is just finishing 40-minute color film titled "Reaching for the Rainbow," which will demonstrate new color techniques including various film processes. Film will show results of original research in lighting for various color film processes. (For tips on using color film from commercial producers, see Sponsor Asks this issue, page 52.)

-SR-

How holidays affect tune-in Rating expectancy of tv on Christmas Eve is below normal for month of December evening viewing. New Year's eve, on other hand, gets higher than average audience. That's based on A. C. Nielsen sets-in-use figures of last year. Christmas Eve sets-in-use was 46.4% compared with average evening figure of 54.1% (from 8 p.m. to midnight). In late evening on New Year's Eve sets in use shoots up. Level is 86% over "norm" for month between 11 p.m. and 2 a.m., from 20.6% to 38.3% of homes. Pattern on "day" holidays (Xmas Day, New Year's Day, Thanksgiving, Easter) usually show above-average viewing up to 7 p.m., below-average viewing afterwards.

Average weekly cost of quarter-hour five-a-week tv news show is \$17,250

At present, there are four quarter-hour across-the-board news programs in nighttime network tv. These programs are listed at right with their individual costs, which range from \$12,500 to \$22,500, average \$17,250. Two of the programs are wholly bankrolled by one sponsor each—"Camel News Caravan" (with John Cameron Swayze) on NBC TV, by R. J. Reynolds; and "Morgan Beatty" on Du Mont by Miles Labs. Tide Water Oil sponsors "John Daly, News" on ABC TV three days a week, while "Douglas Edwards" on CBS TV has no less than four sponsors sharing his cost: American Home Products, American Tobacco, Avco Mfg., and Pharmaceuticals, Inc. A complete roster of all shows on the four tv networks along with costs, sponsor, agency, etc., appears in the Tv Comparagraph on page 79.

John Daly News	\$15,000
Douglas Edwards News	22,500
Morgan Beatty News	12,500
Camel News Caravan	19,000

REPORT TO SPONSORS for 13 December 1954

ARF report in mail this week

Advertising Research Foundation report on radio-tv ratings scheduled to be mailed to subscribers this week. Bound volume has 88 pages detailing standards for audience measurement as set forth by 19-man committee of researchers. Next steps may include controlled experiments to check validity of research methods. ARF committee worked 2 years, went through 7 drafts. (See SPONSOR, 29 November page 31.)

-SR-

Fee tv's effect on advertisers

With FCC commissioners now actively discussing subscription tv, admen are eyeing possible effects of FCC approval for pay-as-you-see on commercial television. Proponents of subscription tv have long contended that it would help rather than hinder commercial advertisers. One argument is subscription tv would help support secondary stations advertiser does not use regularly so they are available when needed for saturation coverage. Some fee tv would compete with advertisers for sports events. But proponents say many of best events are already restricted to theatre television or available on extremely restricted basis (as in case of NCAA footballcasts).

-SR-

New film show for Colgate

Colgate-Palmolive (through Ted Bates) will sponsor "The Millionaire," new half-hour film show, starting January 1955 over CBS TV, Wednesdays 9:00-9:30 p.m. Produced for Colgate by Don Fedderson in Hollywood, new film replaces "Strike It Rich." Agency signed 5-year contract with usual cancellation clause. Show concerns millionaire, never seen on camera, who leaves \$1 million to a different person or family each week.

-SR-

Show theme is important

Importance of title in pointing up mood of show is important, says Schwerin Research Corp. Firm points out that title often reflects basic idea of show, but that show's producer will sometimes forget this. Schwerin cites examples where interest in show lags when story strays from title theme. Examples: Listeners to "This is Nora Drake" were more interested in scenes where heroine appears than where she's absent. Listeners to "Hilltop House" showed more interest in orphanage after which show is named than in outside life of heroine.

-SR-

Spot radio's cloak-and-dagger

Most answers to sponsors' perennial question, "What is my competition doing in spot radio and tv?", are still sought in cloak-and-dagger fashion. Agencies and clients often send questionnaires to stations or query leading reps. But attempts to break through "top secret" curtain are growing. At presstime, Jim Borest, head of Executives Radio-TV Service ("Factuary"), was readying plans to produce quarterly spot-radio report which agencies could use in making guesstimates as to opposition spot spending.

-SR-

WILK-TV wins promotion prize

Nationwide promotion contest by Lehn & Fink Products in connection with drug firm's "Ray Bolger Show" on ABC TV was won by pretty Dorothy Albee, promotion director of WILK-TV, Wilkes-Barre, Pa.—channel 34 uhf-er. Roy E. Morgan is executive v.p. and general manager. Station spotted sponsor's products on special radio and tv shows, ran local contest, made merchandising and newspaper tie-ins, made consumer surveys. Second and third places: WXYZ-TV, Detroit; WMAL-TV, Washington. Contest period ran for last 2 weeks in September, drew total of 45 entries. Award was made by L&F ad manager Albert Plaut. All stations donated estimated \$100,000 in free air promotion.

WKRC-TV

316,000 watts
on Channel 12



CINCINNATI, OHIO



WTVN-TV

100,000 watts
on Channel 6 COLUMBUS, OHIO

Don Chapin
*Mgr. New York Office,
550 Fifth Avenue*

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY

ARTICLES

The top 20 air agencies

Who are this year's agency leaders in radio and tv billings? SPONSOR lists them in order, presents highlights on the accounts they carry and their 1954 air activity.

31

Wonder-Bread recipe: radio for mom, tv for jr.

No. 1 breadbaker, Continental Baking, is veteran air user, allocates 60% of budget for radio and tv. Network radio in morning reaches housewife, net tv in late afternoon aims at kids. Spot in both media give added support

34

Seven Deadly Sins of tv commercials

Graphically illustrated do-and-don't tips show sponsors several means by which they can heighten the chances of their tv commercials' success

36

Strauss Stores: expanding with saturation radio

Auto accessory chain tested radio six months ago, now devotes nearly half of \$500,000 total budget to medium. Allocation is predicated on upped sales

38

396 local admen look at media

University of Oklahoma study shows local advertising men have few, if any, yardsticks to gauge media effectiveness

40

What buyers want in radio-tv trade ads

SPONSOR interviewed important timebuyers in major ad agencies, found that the trade ad with the most appeal is one which points up a station's uniqueness rather than the one which brags

42

Why radio-tv "sono buoni" for Ronzoni

Air media get 80% of macaroni maker's total budget, help Ronzoni Americanize its products. Firm's catchy slogan, used in all radio and tv commercials and in jingle, has been strong aid to remembrance of pitch

44

Tv Dictionary Handbook for Sponsors: Part X

Taking the final lap of the journey from "T" through "Z," this tenth installment of SPONSOR's Tv Dictionary brings the work to a close

46

Special effect section of Tv Dictionary

The Tv Dictionary features a separate section on Special Effects, which is here presented. Among subjects covered are painting techniques in artwork, projected art titles and moving tv displays

48

COMING

Why we like both radio and tv: Block Drug

George Abrams, vice president of long-time air advertiser, Block Drug, details reasons behind the company's faith in broadcast use

27 Dec.

Spot radio and tv: cloak-and-dagger media

Surprisingly little is known about spot radio and tv in terms of facts and figures on client expenditures. SPONSOR will delineate what attempts are being made to throw more light on this secretive situation

DEPARTMENTS

TIMEBUYERS

AGENCY AD LIBS

49TH & MADISON

NEW & RENEW

SPONSOR BACKSTAGE

MR. SPONSOR, William G. Power

SPONSOR ASKS

NEW TV STATIONS

NEW TV FILM SHOWS

P. S.

FILM NOTES

AGENCY PROFILE, Walter Guild

ROUND-UP

RADIO RESULTS

TV COMPARAGRAPH

NEWSMAKERS

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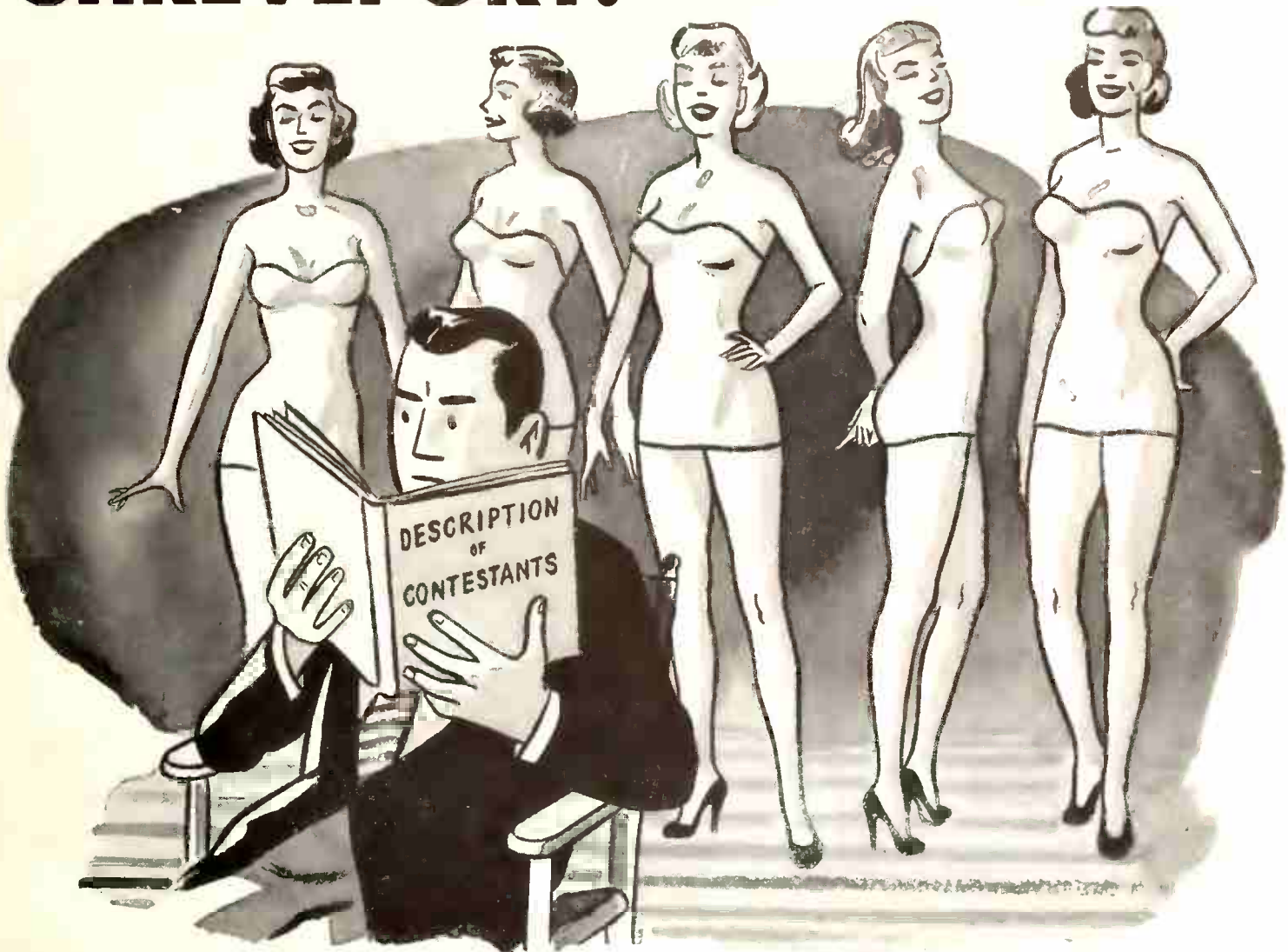
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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT **KWKH's HOOPERS!**

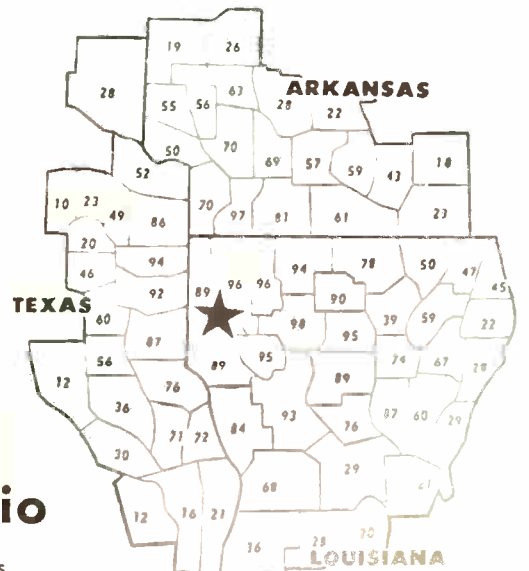
Shreveport has *five* radio stations (and all networks), but recent Hoopers show that KWKH is by all odds the favorite station, locally. And of course KWKH's coverage story really just *begins* at Shreveport's City Limits!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

LOOK AT **KWKH's SAMS AREA!**

S.A.M.S. credits KWKH with 22.3% more daytime radio homes than all other Shreveport stations *combined!* Costwise, KWKH delivers 89.4% more listeners-per-dollar than the next-best station in the area!



KWKH

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

A NEW TV SHOW THE

ELLO

A thrilling, new, half-hour musical film series featuring America's great all-time singing favorite EDDY ARNOLD...supported by a clever, talented

“EDDY ARNOLD”

Musical Notes on EDDY ARNOLD

Perhaps no one singer has done more to bridge the gap between Country and Popular music than Eddy Arnold. Since his first Victor release was issued in 1945, not one of his single records has sold less than 250,000 copies, and all together they have reached the stunning total of over 30 million! His radio programs are heard daily over more than 1,000 stations in the United States and Canada, and he has starred in his own TV series on both CBS and NBC.

Eddy Arnold's trademark is a warmth and neighborly homespun quality that ingratiates him with every type of an audience. For this reason, whether he is performing at a Smoky Mountain hoedown or in a sophisticated Las Vegas supper club, Eddy has received enthusiastic acclaim. His new TV film series will be awaited by an eager, receptive public numbering in the millions.



THE PEOPLE WILL

WE

and given smart, expert production. This show
commercial! It's as close as you can come to
knowing you have a sure-fire TV success in advance.

OLD TIME"

Produced and Directed by Ben Park; Executive Producer—Joseph Csida

"Regulars" in the Eddy Arnold Gang:

BETTY JOHNSON. Terrific new singing discovery. This show should be her stepping stone to stardom.

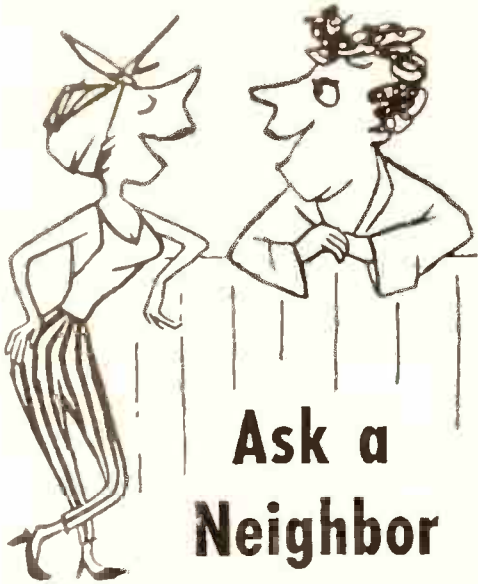
HANK GARLAND and ROY WIGGINS, a sensational guitar team that heads up the musical department.

THE GORDONAIRES, an exceptional quartet who have been featured on NBC's Grand Ole Opry.

WE'VE GOT 'EM—Prices, brochures, audition prints, order blanks! 26 half hours now in production, ready for a January first release. Let's hear from you!

WALTER SCHWIMMER CO., 75 East Wacker Drive, Chicago 1, Ill. • FRanklin 2-4392

New York Office: Ted Beil, 16 E. 41st St. • LExington 2-1791



Ask a
Neighbor

FOR REAL FACTS

California Advertisers who know Los Angeles and Southern California radio best buy KBIG.

Regional and National advertisers who make their buying decisions in California know the value of KBIG by first hand experience and results. Here are a few using the Catalina Station in 1954.

Aeroshave, Arizona Brewing Co., Barbara Ann Bread, Bernstein Sauces, Brew 102, Champale, Coca-Cola, Delaware Punch, Dietonic Beverages, Folgers Coffee, Fritos, General Motors Acceptance Corp., California Gold Label Beer, Ho-Maid Bread Mix, LB Hair Oil, Lyon Van & Storage, Macmillan Oil Co., Mary Ellen Jams, Mission Pak, Nic-I-Silver Batteries, North American Van Lines, Northrop Aircraft, O'Keefe & Merritt, Orange Julius, Pacific Telephone & Telegraph, Papermate Pens, Paramount Pictures, Pfaff Sewing Machines, Pioneer Water Heaters, Rheingold Beer, Richfield Oil Co., Sakrete Cement, Shasta Water Co., Thrifty Drug Co., Towne-Talk, Trailer Coach Assn., Treesweet, Trewax, Union Oil Co., Union Pacific Railroad, United Artists, Warner Bros., Western Holly Stoves, Westinghouse Electric, White King Soap, White House Dressings, Willard Tablet Co., and Yami Yogurt.



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

Nat. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Charles L. Lewin, v.p. in charge of radio-tv at New York's Rockmore agency, is a firm believer that "logic is just as important as rating formulas in buying spot." He cites as an example the campaign for one of the agency's newest accounts, Hebrew National Kosher Wines. Product research showed most purchasing of Kosher wine is actually by non-Jewish families today; most purchases are on Thursday, Friday, Saturday. Three-state introductory campaign therefore is aimed at broad audience on these end-of-week days with minute radio participations, filmed tv I.D.'s. Chuck has been in field since 1937, is one of youngest "old veterans."



Pat Brouwer, of Needham, Louis & Brorby, Chicago, feels that no advertiser should buy spot radio-tv solely because of the merchandising that may be thrown in by the station. But "since advertisers rely more and more on these services" she feels that "it would be extremely helpful if stations hiring such plans to offer would describe them briefly on their rate cards." In addition, listing "the minimum expenditure necessary" to qualify would save a lot of checking time. "This information," Pat feels, "definitely is needed today" since "many stations offer nothing, some a great deal of merchandising."

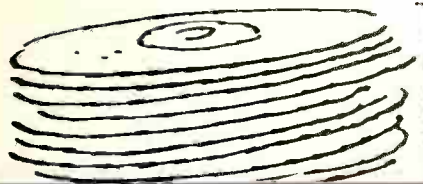


Jean Henderer, Scott Henderson Co., Tucson, is sure that "national advertising agencies and national advertising managers would do well to consider the local and regional agencies in the picture when launching a campaign in areas beyond the scope and understanding of their Eastern offices." Typical case of choice local availability Jean turned up in local tv 10:00 p.m. "Weatherman Show." Program has highest local multi-weekly Pulse. Reason: Tucsonites like to dial the show, gloat over the fact that the weather in other parts of the U. S. is foul although local Tucson weather may be sunny.



Don Amsden, Allen & Reynolds, Omaha, recently helped evolve a new technique for tv saturation introductions of a new product. "We decided on the most influential tv personality in a market, and secured her exclusive services as commercial talent for live participations on every possible local program," he explained. "The strategy of a single 'pitch woman' appearing around the clock, five days a week, paid off in unusually complete station merchandising support, secured store distribution, produced fine sales against competition from national brands." Agency policy is to use "teams" of media specialists.

He Spins 'Em for the Jack in Jackson!



CASS KAID.. "The Smile on the Dial"
MAKES ADVERTISERS PURR AT THE PROFITS

**WKHM IS FIRST
 IN JACKSON...
 FIRST IN POWER
 FIRST IN RATINGS
 FIRST IN NEWS
 FIRST IN MUSIC
 FIRST IN SPORTS**

**SO BUY
 THE BEST...**

He's a household word in Jackson's homes. They listen to Cass and they buy what he sells! Nobody... but **NOBODY** even comes close to his rating. He's tops by 3 to 1. Young or old, they all love Cass Kaid. No wonder his platter-patter is paying off for advertisers in this rich midwest market.

How much jack are you getting out of Jackson? You could get more if you put Cass Kaid to work for you!

WKHM

Jackson, Michigan

Frederick A. Knorr, Pres.
 John O. Gilbert, Mg. Director
 Represented by HEADLEY-REED

WKHM—Jackson . . . WKMF—Flint . . .
 WKMH—Dearborn-Detroit is the package buy that covers 77% of Michigan's entire buying power. Yet you save 10% when you buy all 3. Highest ratings . . . because *everybody* likes News, Music and Sports!



A Captive Market

Wenatchee —
 a 286 million dollar market isolated by the great stone curtain of seven to nine thousand foot mountains—natural physical barriers to other station penetration.

SALES MANAGEMENT, Nov. 10th issue, will show you that of all the cities with over 20 million retail sales, Wenatchee is definitely a strong PLUS MARKET.

KPQ's Wenatchee market is isolated, BUT CAPTIVE.

Per capita income, 16% above national average

Sales performance, 160% higher than national average in proportion to population

IN OUR 25TH YEAR



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

REGIONAL REPRESENTATIVES
 Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
 Forjoe and Co. Incorporated

AGENCY AD LIBS



by Bob Foreman

As a callous youth preparing, unwittingly, for the aesthetics of television, I was subjected along with my contemporaries to a novel entitled "Silas Marner" about which I remember two things. One was that the author was a woman named George Eliot; the other was the main gimmick of the epic being the phrase, "a little child shall lead them." Without wishing to cause George Eliot any gyrations in her grave, may I say that the same six words might well be applied to television.

You, too, may be blessed with a group of little strangers in your house who are riveted to the floor in front of the tv set and who neither acknowledge your arrival home in the evening with a glance or a word, since they cannot afford to miss even a second of the treasure trove of art and action depicted on the screen before them.

You, too, may be subjected to the constant arguments about which programs to view and if you're like me, you invariably lose.

But all is not gloom for I have found that there is some good to be derived by those of us in the business from youngsters' preferences and their expressions of interest about the fare they see in tv. Children do differ, of course, because of their educational advantages, native intelligences, and for other reasons as well. However, I submit that their similarities are far more pronounced and their entertainment criteria far more reliable (as far as we are concerned) than the variables that are present.

So, if you have as I do, a liberal sprinkling of offspring representative of all age groups and the various sexes, you've got a rather accurate built-in Audimeter—even if it is a rather expensive one to feed, clothe and house.

I am firmly convinced that, wisely used, the preferences of children can aid tremendously in the selection and direction of television programming which appeals, not solely to youngsters, but to the adult populace as well.

In stating this, I am not dredging up the cliché about the average adult mind being the equivalent of a 10 year old's or whatever the age-level bruted about is. Far from it. All I'm saying is people are people and kids react quicker, more simply, and these days most similarly to adults. And it's far easier to find out why from them. They lack veneer, prejudice and complexity. Also, they tell the truth.

Let's forget the strictly kid shows which are built to ap-

(Please turn to page 73)

316,000 WATTS **KEYD-TV**

keyd to the great

MINNEAPOLIS

and **ST. PAUL**

market

Channel...

Now You Can Buy **MAXIMUM COVERAGE** **AT MINIMUM COST**

KEYD-TV is "keyd" to low cost selling of this rich metropolitan and rural market—a 62 county area of over 480,000 TV families, including large cities and suburbs, prosperous towns, and most of Minnesota's richest farming area. Minneapolis-St. Paul's new 316,000 watt Channel 9 station, will begin telecasting on January 9th. KEYD-TV will have Dumont network, augmented by top films and news and sports programs "keyd" to local interest. A complete RCA installation, the newest, most modern drive-in studios, complete remote equipment, and a maximum power transmitter, located in the Foshay Tower, will assure the best in TV production and reception.

On January 9 the *Upper Midwest* will be tuning to...



Ask Your H-R Representative About KEYD-TV's "Incentive" Rates.

IN OKLAHOMA CITY

Survey after Survey tells the Story of

PULSE October 8-14, 1954

HOOPER October 13-19, 1954

ARB October 21-27, 1954

As in past surveys, this recent vote of overwhelming viewer-preference is not confined to a few network shows *but embraces the entire WKY-TV program schedule of local live, film and network shows!*

PULSE-

8 OF TOP 10 SHOWS . . .

21 OF TOP 25 SHOWS . . .

43 OF TOP 50 . . .

are on WKY-TV!

THE NATION'S FIRST COLOR TELEVISION STATION

WKY-TV *Continuing Dominance!*

HOOVER-

9 OF TOP 10 SHOWS ...

23 OF TOP 25 SHOWS ...

48 OF TOP 50 ...

are on WKY-TV!

ARB-

8 OF TOP 10 SHOWS ...

23 OF TOP 25 SHOWS ...

48 OF TOP 50 ...

are on WKY-TV!

WKY-TV coverage is
second to none
in Oklahoma!

Channel **4**
WKY-TV

OKLAHOMA CITY



a
close
look
at
facts

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

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- \$714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes (147,000 TV homes)

118,000

UNDUPLICATED
WTHI-CBS
TV HOMES!

WTHI-TV CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally
by:

The Bolling Co.
New York & Chicago

49th and MADISON

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

BALL OF WAX

I was delighted with your November 15 issue, which seemed (as usual) to be mighty solid stuff. The only exception was a giddy section beginning on page 38, and continuing into the back of the magazine.

My instructions to you were to stamp out *The Big Ball of Wax*, and you have obviously disregarded them. The well-planned layout, the perceptively written copy and the whole editorial concept combine diabolically to make people buy and read the book.

My publisher thanks you, my wife (who spends my royalties) thanks you. It is only the youth of our nation who will suffer.

SHEPHERD MEAD
Vice President,
Benton & Bowles, Inc.
New York

I couldn't let your issue of November 15 go by without telling you that I have found it one of the most helpful, informative issues I have ever read in any trade publication.

Congratulations to your staff on a superb job.

RICHARD MANVILLE
President
Richard Manville Research
New York

FARM SECTION

We thought your farm special was tremendous. Television and radio farm directors across the country are certainly in your debt for the wonderful support you have given our profession.

MAL HANSEN
Farm Service Director
WOW, Omaha

I want to thank you for the mention and cut you carried about some WNOX farm activities in your farm market

story in the November 1 issue of SPONSOR. Of course, we at WNOX appreciate receiving this publicity. However, I should like to point out an error in the cut lines under the WNOX picture on page 52. It is, "WNOX Nashville booth . . ." Of course, WNOX is a Knoxville station, one of the oldest in the country, having been on the air since 1921, or almost 34 years.

R. B. WESTERGAARD
Vice President
WNOX, Knoxville

RADIO SELLING

Thanks very much for your article "An Ad Manager's Critique of Radio Selling." in your November 15 issue of SPONSOR [page 36]. I have read every word of it carefully, and from my experience it tells a radio story of "woe" better than anything I have read. This should certainly cause a lot of red faces. Mine included.

E. S. WHITLOCK
Manager
WRNL, Richmond

AUDIENCE RESEARCH

In view of the fact that there are so many lazy-brained people in the trade (and press) who like to razz audience research because they haven't made an effort to understand it, your November 15 "Agency Ad Libs" [page 14] was a dose of pure oxygen.

Bob Foreman did a splendid job of telling people, in a lucid way, some of the basics of the practical uses of different types of ratings, thereby performing a much-needed service. Good work, and thanks!

MURRY HARRIS
Public Relations Director
A. C. Nielsen Co.
New York

SPOT RADIO'S SALESMEN

If they are available I would like to have six more copies of the September 6 issue containing the article "Spot radio's creative salesmen" [page 56]. I want to be sure all of our salesmen have one in their folder.

Good presentations are becoming increasingly important in radio, and I think your article was very timely. In fact, the material is so important that it might have been better if you had released it in four separate arti-

WKRC Radio

King in the

Queen City*



Morning, noon and night, WKRC-Radio reigns King in the Queen City in Quarter Hour listening Monday through Friday.*

No wonder advertisers and their agencies choose WKRC-Radio when they want sales results in the Cincinnati area.

Contact your Katz Agency representative for more detailed information.

*July, August — Pulse

We use WKRC Radio regularly and sales results show that in the Cincinnati area WKRC - Radio is a primary selling tool.

JAMES M. TWOMEY
Cincinnati General Manager
City Products Corporation

RADIO CINCINNATI, INC.

owners and operators of:

WKRC-Radio, Cincinnati, Ohio

WKRC-TV, Cincinnati, Ohio

WTVN-Television, Columbus, Ohio

WTVN-Radio, Columbus, Ohio

Kenneth W. Church, *National Sales Manager, Radio Cincinnati, Inc.*

CBS

WKRC RADIO

***CINCINNATI, OHIO**

CBS RADIO AFFILIATE

Represented by The Katz Agency



YOU MIGHT TRAVEL 421 MPH ON THE GROUND*

BUT . . .

**YOU NEED WKZO-TV
TO COVER GROUND
IN WESTERN MICHIGAN!**

**GRAND RAPIDS-KALAMAZOO HOOPERS
January, 1954
Share-Of-Television-Audience**

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
WKZO-TV	80%†	85%	62%
B	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

NOTE: Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.

The WKZO-TV television market is *much* larger than you'd guess. It includes more than 514,000 television homes in the 29 most populated Western Michigan and Northern Indiana counties!

January, 1954 Hoopers, left, show that WKZO-TV is far and away the number-one station in this area. WKZO-TV gets almost two-thirds more *evening* viewers, almost five times more *afternoon* viewers, one-and-a-half times more *morning* viewers, than the next station!

Let Avery-Knodel give you all the facts on WKZO-TV—Channel 3, and the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids.

100,000 WATTS • CHANNEL 3 • 1000' TOWER



The Felzyer 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-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

*In 1951, Lt. Col. John P. St. fl rode this last in a rocket-propelled testing sled at Holloman Air Force Base in New Mexico.

cles on the different rep firms.

J. B. CONLEY
KEX
Portland, Ore.

• Extra copies of the 6 September 1954 issue are available at 50¢ each.

TV SCHIZOPHRENIA?

The fact that a recent issue of your magazine carried an editorial consoling the sponsors, agencies, producer and network involved in the first spectacular and cheering on the big spenders for their pioneering efforts [4 October 1954, page 128], and that a subsequent issue carries a scathing denunciation of these same big spenders ["Agency Ad Libs," 18 October 1954, page 8], points up, I think, the schizophrenia inherent in big-agency thinking about television today.

As operators of a wholly independent tv station overlapping a huge market with six metropolitan network affiliates, we have been told by Madison Avenue bigdames that our base CPM of 40-something cents per commercial minute is too high for their advertisers' budgets; possibly you can understand our perplexity when we read of these same agencies' panting and foaming to buy into spectaculars at the rate of \$35 for said same.

Let's face it: the big companies and big agencies are going sheeplike through a phase of adolescence in which, since there are no experts, anybody can be an expert.

As poor pioneers, barefoot country boys from the Georgia hills who have set up, programed and maintained on the air for 16 months, a vhf tv station in the face of some of the toughest major-market competition in the country, without benefit of networks, have we perhaps earned the right to make the following predictions as to the ultimate pattern of national advertising in tv?

First, the concept of big spending for names not so big will fade just like the *A & P Gypsies*, as Madison Avenue learns that quite often, the lad from the Copa is less well known than the lad from Hal Roach, as far as Main St., Podunk, is concerned. Ballet dancers will return to the chorus line and will just work for scale.

Second, some researcher will discover a mother lode of data on what the masses like in the way of entertainment by checking the bookings at

county fairs, church socials, wrestling arenas and in *Billboard*, and applying the results directly to the retailers' cash registers the morning after the program—at which point, more than several network shows will be retired, quite suddenly.

Third, the swelling chorus of complaints from the nation's retailers, tired of getting nothing out of the corporation's latest video extravaganza except a mat to put into the local *Bugle*—least of all, the satisfaction of having customers who saw the show—will force the manufacturers of goods to budget their tv money into local-level or co-op patterns so the retailer can get his name on tv, too.

The point I'm making is that here at WROM-TV, we're just sitting around with our 100,000-plus hillbilly homes, waiting for the hoo-raw to die down with the network shows, genteely going hungry while we live off our good local merchants, knowing just as sure as Sunday that in time to come, maybe not so long, we're going to suddenly fit the pattern instead of being the illegitimate child at the family reunion, and a low-brow independent tv station is going to be as hot as a low-brow independent radio station is today, when all tv business gets local, where it should have been all along.

ED MC KAY
Manager
WROM-TV
Rome, Ga.

• SPONSOR commended those who were investing heavily in the attempt to develop new approaches to programing, citing some of the flaws in the attempt. Bob Foreman, who as author of *Agency Ad Libs* expresses his own views, objected to boasts about spending for spending's sake and the big money philosophy in general.

RADIO/TV DIRECTORY

Thank you very much for sending us copies of SPONSOR's Radio/Tv Directory.

This directory is absolutely invaluable to us, and I, personally, don't know how I'd live without it. They're so convenient—and such time savers!

We were very pleased to see that the new 1954-'55 directory was so complete and we like the new efficient and attractive layout.

MYRTLE O. MORRIS
Storer Broadcasting Co.
New York

• SPONSOR's 1954 Radio/Tv Directory is available free to subscribers.



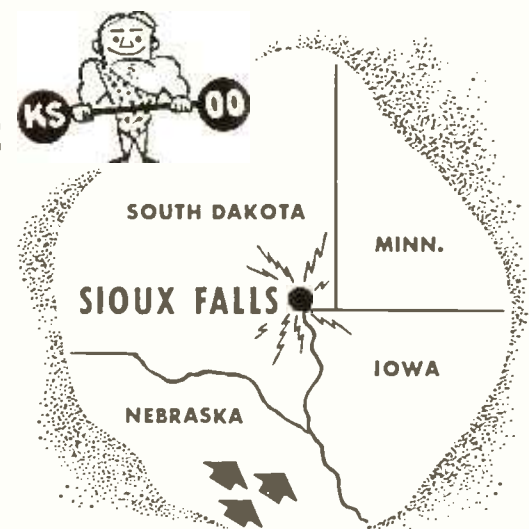
"Red" Stangland (left) KSOO's Radio Farm Director interviews Warren F. Esser (center) 1954 South Dakota "Single Row" champion, and Bill Friessen, Warren's father 1953 South Dakota and National Single Row Champion.

11,000 FARM FOLKS Turn Out for RADIO- KSOO Mechanical Corn Picking Contest . . .

Radio—KSOO started it in 1952. The winner goes to the National Contest. Objective: to stress efficiency and safety in using mechanical corn pickers. Implement and seed companies tie-in with displays. This annual State Contest is only one of many outstanding promotions "Red" Stangland takes to farmers in the Radio—KSOO coverage area. Others are Farm Study and Vacation Tours, State-Wide Farm Safety Program, State-Wide Farm Information Service. Plant your advertising dollars where they'll produce the greatest sales yield.

Things Happen When KSOO Sells!

One of the Many Reasons
the Farmer Regards KSOO
as His BEST Farm Friend



KSOO

★ *Sioux Falls, S. D.*

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

Represented Nationally by Avery-Knodel, Inc.

NEW VIDICON

RCA's Superior



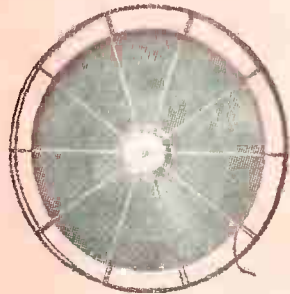
**For
MULTIPLEXING,
or direct use!**



RCA's TK-21 Vidicon Film Camera can be used with RCA's Multiplexer, TP-11, for multiple picture inputs (see illustration opposite page). Or, it can be mounted directly on any of the RCA TV Projectors—such as the TP-16, TP-35, or TP-6A (see above).

film-camera

film



camera chain

DEVELOPED HAND IN HAND with the new RCA-6326 VIDICON tube, RCA's TK-21 Film Camera does for *film* picture quality what the RCA Image Orthicon Camera has done for "live" picture quality.

"Live" picture sharpness!

For unsurpassed picture detail, choose the RCA Vidicon film camera! It's the only film pick-up system with enough signal output (and low enough noise in the signal) to use *aperture response correction*. Aperture response correction brings picture detail to maximum sharpness (detail resolution, 100% at 350 lines) while holding a high signal-to-noise ratio. *Benefit:* You produce finer film pictures . . . with a quality you get from your studio camera.

"Live" picture contrast!

The RCA Vidicon adds "studio" realism to your film pictures. The gamma characteristic of the Vidicon tube is ideal for film reproduction . . . 0.65, constant over a dynamic range of 150 to 1. *Benefit:* You get more realistic film pictures than ever before possible.

Low light source requirements!

The high light sensitivity of the RCA VIDICON film camera enables you to reduce projection lamp voltage, reduce heating, increase lamp life substantially.

Edge-lighting, shading eliminated!

The RCA VIDICON operates entirely without edge-lighting, electrical shading, and any other form of supplemental lighting. *Benefit:* You adjust "wall focus" and "beam" from day to day . . . then this camera virtually runs by itself.

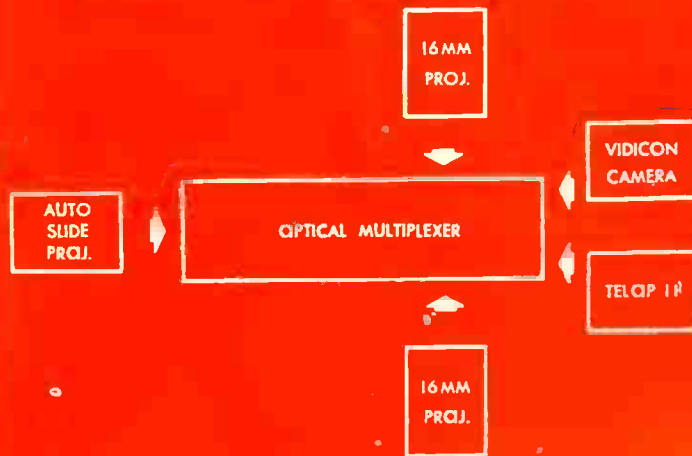
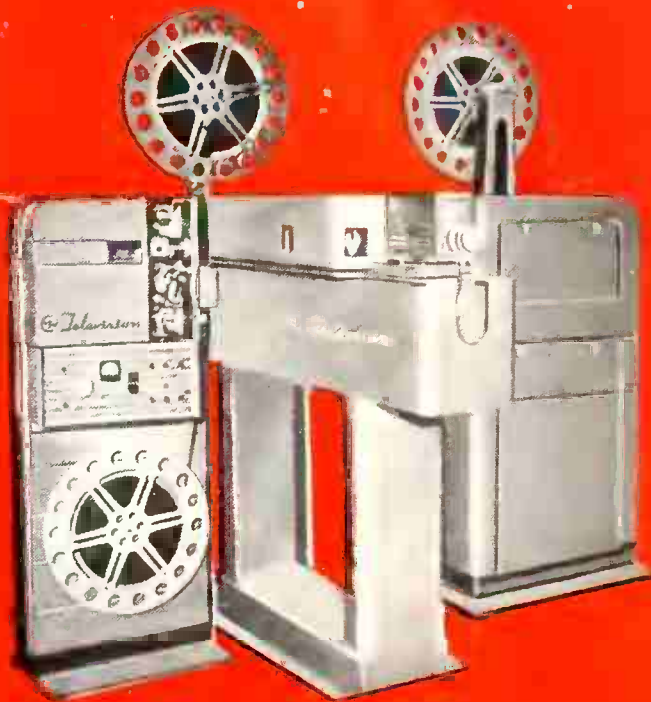
RCA VIDICON Film-Camera Chain TK-21 includes:

- | | |
|------------------------------------|--|
| I VIDICON Camera MI-26021 | I TM-6B Master Monitor MI-26136-A |
| I RCA-6326 VIDICON Tube MI-26671 | I Master Monitor Kinescope MI-26655 |
| I Control Chassis MI-26061 | I Master Monitor C-R Tube MI-26665 |
| I Deflection Chassis MI-26081 | I Blower MI-26579-B |
| I Remote Control Panel MI-26241 | I Console Housing MI-26266-B |
| 2 WP-33B Power Supplies MI-26085-B | I Camera Cable & Connectors MI-26725-A10 |

For the finest TV film reproduction you've ever seen, specify an RCA VIDICON film-camera system. Ask your RCA Broadcast Sales Representative for technical details. In Canada, write RCA-Victor Ltd., Montreal.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

4 picture sources in multiplexed use!



An RCA Multiplexer, Type TP-II allows a single Vidicon Camera to accept up to four film picture sources—two 16mm or 35mm film projectors, a TP-3B, 35mm automatic slide projector, and a Telop II slide and opaque projector. The multiplexer is pictured above in a multi-input film system using two RCA TP-6A professional film projectors.



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION



We cover the Houston MARKET

I'm a cat. I work for some people.
They gave me a job to do: go cover Houston.
Get the facts. Give us the pitch. Case the town good.

Gave 'em the facts straight:

Houston's got a million people, all rolling in dough. Rich. Lots of 'em new. Biggest burg in the South. People had everything but kept wanting more. Still want more. TV station sold out all the time. No real hot stuff available.

Told 'em what they had to do:

Build a new TV station. They built it. KTRK-TV, Channel 13. Tie it in with ABC. They did it. Print a rate card. They did it. They're in business.

But it's easy to underestimate in Texas, and I underestimated.

Should have told 'em to build TEN new TV stations. Their prime time's all but gone now.

Take this cat's advice: get in there now while there's something left. Lush market, man. Set-up. Go knock it over.

*KTRK-TV Reception Area
Population: 1,354,200.*
Effective Buying Income:
\$2,378,000,000.00.**

**Sales Management Index.*

KTRK-TV

THE CHRONICLE STATION, CHANNEL 13, P. O. BOX 12



HOUSTON CONSOLIDATED TELEVISION CO.
General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett

NATIONAL REPRESENTATIVES:
BLAIR-TV, 150 E. 43rd St.,
New York 17, N. Y.

HOUSTON 1, TEXAS — ABC BASIC —

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bankers Life & Casualty Co, Chi	Grant, Schwenk & Baker, Chi	ABC 170	Paul Harvey News; Sun 10-10:15 pm; 1 Jan; 52 wks
Christian Science Pub. Co, Bost	W. Butterfield, NY	ABC 350	Christian Science Monitor Views the News; T 9:25-30 pm; 4 Jan; 52 wks
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Cotton Bowl Game; Sat 2 pm to concl; 1 Jan only
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Great Gildersleeve; partic; M, W 10:15-30 pm; 29 Nov-10 Dec
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Fibber McGee & Molly; partic; M, W, 10-10:15 pm; 17-28 Jan
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Friday with Garroway; partic; F 8:30-10 pm; 29 Nov-10 Dec; 17-28 Jan
Crosley div of Avco Mfg, Cinci	BBDO, NY	NBC full net	Richard Harkness News; partic; Th 9-9:05 pm; 29 Nov-10 Dec; 17-28 Jan
Gen Motors Corp, Detr	Kudner, NY	NBC full net	Your Land & Mine; M 8-8:15 pm; 13 Dec; 52 wks
Gillette Safety Razor Co, Bost	Maxon, Detr	NBC full net	Rose Bowl Game; Sat 4 pm to concl; 1 Jan only
Olson Rug Co, Chi	Presba, Fellers, & Presba, Chi	ABC 350	Breakfast Club; M 9-9:15 am, 10 Jan; 13 wks
Q-Tip Sales Corp, L.I. City	L. Gumbinner Adv, NY	NBC full net	Mary Margaret McBride; M, T 10-10:05 am; 31 Jan
United Motors Serv div of Gen Motors, Detr	Campbell-Ewald, Detr	CBS 206	Lowell Thomas; M-F 6:45-7 pm; 1 Nov; 39 wks



Charles F. Phillips (3)



Bud Austin (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aero Mayflower Transit Co, Indpls	Sidener & Van Riper, Indpls	ABC 350	Mayflower Evening News; T-F 7:55 pm; 8:55 pm; 9:55 pm; 4 Jan; 13 wks
Assemblies of God, Springfield, Mo	W. F. Bennett, Chi	ABC 350	Revival Time; Sun 10:30-11 pm; 12 Dec; 52 wks
Continental Baking Co, NY	Ted Bates, NY	CBS 57	Make Up Your Mind; M-F 11:30-45 am; 15 Nov; 52 wks
Goodyear Tire & Rubber Co	Kudner, NY	ABC 350	Greatest Story Ever Told; Sun 5:30-6 pm; 2 Jan; 52 wks
Rockwood & Co, Bklyn	Paris & Peart, NY	ABC 311	Breakfast Club; W, F 9-9:15 am; 12 Jan; 52 wks

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



Matthew Culligan (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bud Austin	Telefilm Enterprises, NY, vp & gen mgr	Nat'l Telefilm Assoc, NY, hd nat'l sls dept
Dean Bafford	WKNB-TV, Hartford, Conn, pub rel dir	WTVP, Decatur, Ill, prom dir & reg acct exec
Richard Bevington	First Nat'l Bank, Cinci, mgr of travel bureau	WKRC, Cinci, sls stf
Ewart Blain	WEEU-TV, Reading, Pa, sls dir	KYW, Phila, sls stf
Robert Block	AM Radio Sales, LA, West coast rep	Same, mgr
William Brazzil	KSTP-TV, St Paul, Minn, sls mgr	WJIM-TV, Lansing, Mich, gen sls mgr
Edmund C. Bunker	KNXT & CTPN, LA, gen sls mgr	WOKY-TV, Milw, gen mgr
John Callow	WCBS, NY, acct exec	CBS Radio Net Sales, NY, acct exec
Michael Campbell	WCBS, NY, sls serv mgr	CBS Radio Spot Sales, NY, sls serv mgr
Ken Carey	KMPC, LA, acct exec	AM Radio Sales, SF, mgr
George Clark	Clark Repts, Chi, owner & hd	Gotham Bdcst Co, Chi, midwestern sls mgr of WINS, NY; KYA, SF; KTVW, Taco, Wash
William Crawford	WOR, NY, sls mgr	WABD, NY, sls mgr
Wade Crosby	TPA, Chi, northwest rep	Same, LA, west spot div mgr
Matthew Culligan	NBC-TV, NY, sls mgr partic prog dept	Same, nat'l sls mgr
Maurice Dallimore	NBC, NY, prom & publicity dept	KTVW, Seattle, prom mgr
Michael Dann	NBC-TV, NY, mgr of net prog	Same, dir of prog sls
Mark Dean	WGLV-TV, Easton, Pa, asst prom mgr	WFMZ-TV, Allentown, Pa, prom & mdsg mgr
Charles Denney Jr	ABC-TV, LA, sls exec for western div	TPA, Bost, eastern spot div mgr
Ralph Dennis	H-R Repts, NY, acct exec	CBS Radio Spot Sales, NY, acct exec
Jack Denninger	Blair-TV, NY, eastern sls mgr	Same, vp
W. Perry Dickey	WOAI, WOAI-TV, San Antonio, prog & prodn mgr	KOMA, KWTW, Okla City, prog dir
C. L. Doty	WSBA, WSBA-TV, York, Pa, gen mgr	WCPO-TV, Cinci, sls mgr
Charles Dunbar	CBS Radio Spot Sales, NY, acct exec	WERE, Cleve, gen sls mgr
George Faust	KNXT, LA, acct exec	Roland Reed Prod, LA, vp chg of sls
Nancy Ferrara	Hilton & Riggio, NY, asst timebuyer	Ed Petry, NY, tv sls serv mgr



John M. Wilson (3)



Perry W. Dickey (3)



Richard Bevington (3)

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

New and renew

3. Broadcast Industry Executives (continued)

Gayle Grubb (3)



Robert J. McIntosh (3)



H. Walton Smith (3)



William Kiley (3)



E. F. Griffith Jr (3)



Clarence L. Doty (3)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Foster	Kling Studios, Chi. sls rep	Sarra, Inc, Chi, sls & film planning stf
Murray Grabhorn	WATV & WAAT, Newark, NJ, sls mgr	Avery-Knodel, LA, tv acct exec
Gayle Grubb	WJBK, WJBK-TV, Dctr, gen mgr	Storer Bdst Co, SF, vp & dir
Shirley S. Godley	N. W. Ayer, NY, asst dir of r-tv res	DuMont Net, NY, prom, adv, mdsg mgr
E. F. Griffith Jr	Retail Equipment Bus, Athens, Ga, mgr	WRFC, Athens, Ga, comml mgr
Bates Halsey	Paul Raymer Co, NY, tv acct exec	Weed Tv, NY, eastern sls mgr
Vern Hendrickson	Carlson & Forino Studios, NY, sls mgr	WMGM, NY, acct exec
Bailey Hobgood	WBT, Charlotte, NC, asst prog dir	Same, prog dir
Stanley Johnson	KCBS, SF, nat'l sls rep & mdsg dir	Same, acct exec
A. E. Joscelyn	Television Diablo; KOVR, SF, exec vp & gen mgr	Same, LA, pres
Ken Kellogg	KNX-CPRN, LA, prog dept	KNX Radio Sales Dept, LA, asst sls serv mgr
John Kelly	WJW, Cleve, vp & sls mgr	Same, gen mgr
Bill Kiley	WFBM, WFBM-TV, Indpls, vp in chg of sls	Same, gen mgr
George Kirkpatrick	KFEL-TV, Denver, sls stf	Same, local sls mgr
Norman Knight	WABD, NY, gen mgr	Gen'l Teleradio & WNAC, WNAC-TV, Bost, exec vp & gen mgr
Russ Lamb	KMBC, Kans City, sls mgr	KVOO-TV, Tulsa, comml mgr
Connie Lazar	Unity Tv Films, LA, west coast rep	Governor Tv Films, LA, west coast rep
Terry Lee	WFAA, Dallas, asst mgr	KOVR, SF, gen mgr & exec vp
Robert Leler	Fleetwood Co, Chattanooga, gen mgr	TPA, Chi, midwest spot div mgr
Harry Lipson	WJBK, Dctr, asst mang dir & sls mgr	Same, gen mgr
Lester Malletts	Charles Antell, Balt, adv dir	WATV, WAAT AM-FM, NY, sls stf
Jack Mann	NBC Radio, NY, sls stf	CBS Radio Net Sales, NY, acct exec
Gordon Mason	KNX, LA, asst sls serv mgr	KNX-CPRN, LA, prog prom mgr
William Materne	ABC, NY, asst nat'l sls mgr	CBS-TV Nct Sales, NY, acct exec
John McCorkle	SSCGB, NY, timebuyer	CBS Radio Spot Sales, NY, acct exec
Robert J. McIntosh	WJPS, Evansville, Ind, gen mgr	WWJ, Dctr, local sls mgr
William Melson Jr	WBT, Charlotte, NC, prog dir	Same, sls dept
Bill Michaels	KCBS, KCBS-TV, San Antonio, mang dir	WJBK-TV, Dctr, gen mgr
Duncan Miller	WWDC, Wash DC, asst prog dir	WTTC, Wash DC, publicity & prom dir
Jack Mulligan	KLAC, LA, acct exec & sls mgr	KMPC, LA, acct exec
William J. Murray	CBS Radio Spot Sales, NY, acct exec	H-R Rep, NY, sls stf
Don Newbury	KLIF, Dallas, sls rep	KFH, Wichita, Kans, sls mgr
Harold Parise	WREX, Superior, Wisc, mgr	WEBC, Duluth, Minn, mgr
Charles Phillips	WFBL, Syracuse, NY, comml mgr	Same, gen mgr
Karl Plain	KSTP, St Paul, nat'l sls mgr	Same, sls devel mgr for r
Marshall Plant	KPIX, SF, sls serv dept	KOVR, Stockton, Cal, sls serv dept
Roy Porteous	NBC-TV, NY, supvr sls unit for Today	Same, sls mgr partic prog dept
Herbert Rabke	Harry B. Cohen Adv, NY, gen mgr	Transfilm Inc, NY, sec-treas
William Rambo	KOVR, Stockton, Cal, sls stf	Same, sls mgr
Roger Read	WKRC-TV, Cinci, sls stf	Same, asst sls mgr
Michael Renault	WABC, NY, comml mgr	Same, acting gen mgr & sls mgr
Gerald Rock	Musak Corp, NY	Same, sls mgr
Marvin Rosene	KSTP, St Paul, r reg sls mgr	Same, gen sls mgr r-tv
William Ryan	BAB, NY, pres	Quality Radio Group, Chi, exec vp
George Scanlon	WCBS, NY, acc'n	Same, sls serv mgr
Douglas Sinn	WWJ-TV, Dctr, tv sls	Same, asst sls mgr
Robert Sinnett	WEEL, Boston, nat'l sls mgr	CBS Radio Spot Sales, Chi, acct exec
Peter Storer	WJBK, WJBK-TV, Dctr, mdsg mgr & sls rep	CBS Radio Spot Sales, NY, acct exec
H. Walton Smith	Jack Knabb Adv, Rochester, acct exec	WHAM, WHAM-TV, Rochester, dir of prom, publicit
William Spencer	WHOT, So Bend, Ind, vp & dir	WCOL, Columbus, stn mgr
Ted Stell	KOA-TV, Denver, prodn mgr	Same, sls stf
Leonard Trostler	WERE, Cleve, asst sls mgr	Same, local sls mgr
Perry Ury	WHIZ-TV, Zanesville, Ohio, sls rep	WFMZ-TV, Allentown, Pa, dir of sls
Vern Venaas	WKRC, Cinci, sls stf	WKRC-TV, Cinci, acct exec
Gerald Vernon	ABC-TV Net Central Div, Chi, sls mgr	Same, dir
Alex West	KCBS, SF, sls stf	KIRO, Seattle, acct exec
John M. Wilson	WOW, Omaha, local sls stf	Same, local sls mgr
Patricia Young	WCAU, Phila, prom dept	WMGM, NY, sls prom mgr

4. New Agency Appointments

E. F. Griffith Jr (3)



Clarence L. Doty (3)



SPONSOR	PRODUCT (or service)	AGENCY
American Brewery, Inc, Balt	Beer & ale	VanSant, Dugdale & Co, Balt
Bayuk Cigars, Inc, Phila	Phillies & Webster cigars	D'Arcy Adv, NY
Carter Products, NY	Arrid, Rise r-tv spot adv	Ted Bates, Chi
Chock Full O'Nuts, NY	Coffee	Grey Adv, NY
Eversharp, Inc, Chi	Shaving & writing div	C&W, NY
Flako Products, New Brunswick, NJ	Baking mixes	Roy S. Durstine, Inc, NY
Gunther Brewing Co, Balt & Wash DC	Premium dry beer & Old English ale	Bryan Houston, Inc, NY
Harriet Hubbard Ayer, Inc, NY	Cosmetics	James P. Sawyer, NY
Independent Grocers' Alliance, Chi	Retail food chain	George Florey, Inc, Chi
Motorola, Inc, Chi	R-tv sets	Leo Burnett, Chi
Philco Distr, Inc, Phila	Home appliances	Gray & Rogers, Phila
Philip Morris & Co, NY	Marlboro cigarettes	Leo Burnett, Chi
Shell Oil Co, NY	Gas & oil products	K & E, NY
Skelly Oil Co, Kans City	Oil & gas products	Bruce Brewer & Co, Kans City
James Vernor Co, Dctr	Ginger ale	Denman & Baker, Inc, Dctr
Whirlpool Corp, St Joseph, Mo	Washers, dryers & ironers	K & E, Chi

5. New Firms, New Offices, Changes of Address

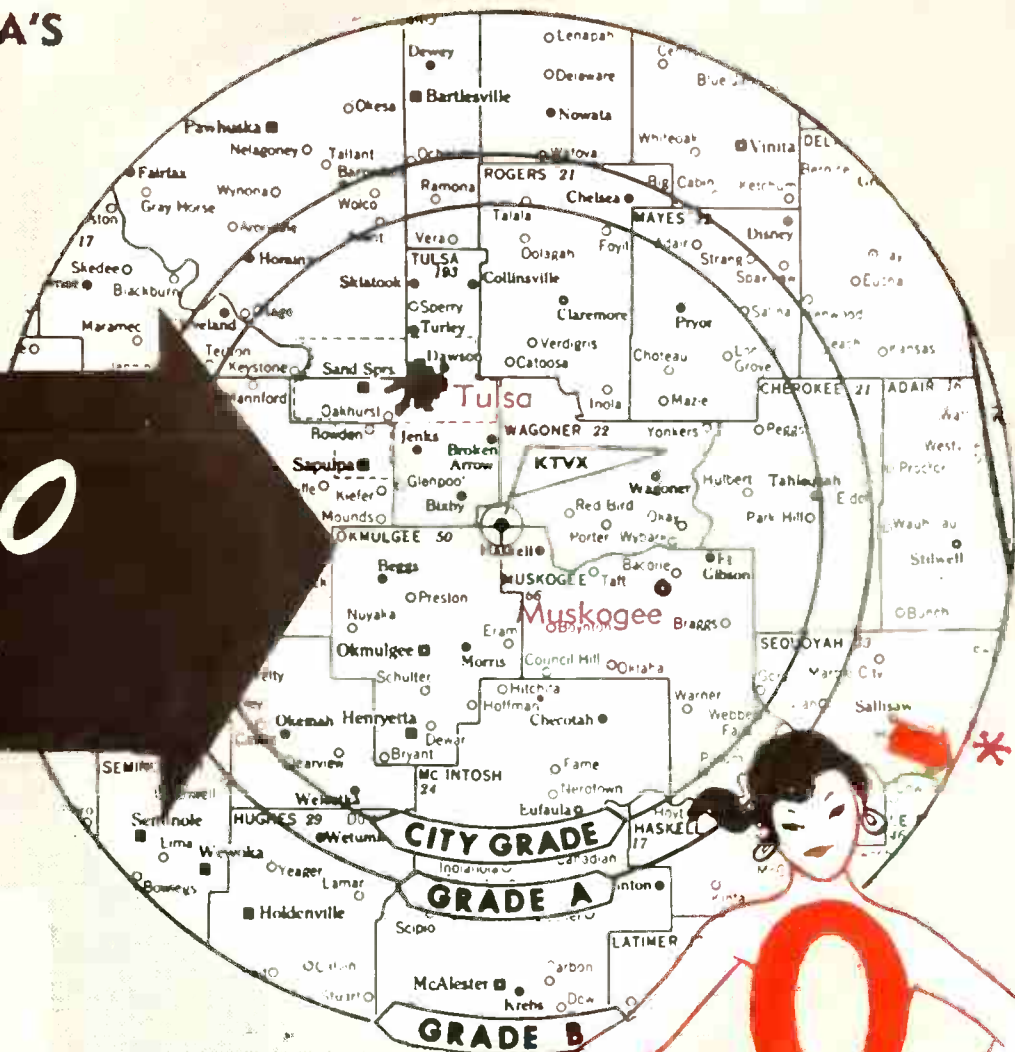
- AM Radio Sales Co, r reps; new SF office, Ken Carey, mgr
- CBS TV, opens west coast stn rels office; 1313 N. Vine, Hywd, Bert Lown, mgr
- Clarke Brown Co, southern r-tv reps, open new office; 101 Marietta St Bldg, Atlanta, Bill McRae, mgr
- Hixson & Jorgensen, Inc, LA, move to 3257 Wilshire Blvd.
- Ed Kletter Assoc, NY, new offices in 515 Madison Ave
- Mumm, Mullay & Nichols Adv, Columbus, Ohio, open NY office
- Needham, Louis & Brorby, NY, expand NY office & move to 730 Fifth Ave
- Storer Bdst Co, open coast office in SF, Gayle Grubb, mgr

SUPER POWER

IN
EASTERN OKLAHOMA'S

**SUPER
MARKET
NOW**

**316,000
Watts**

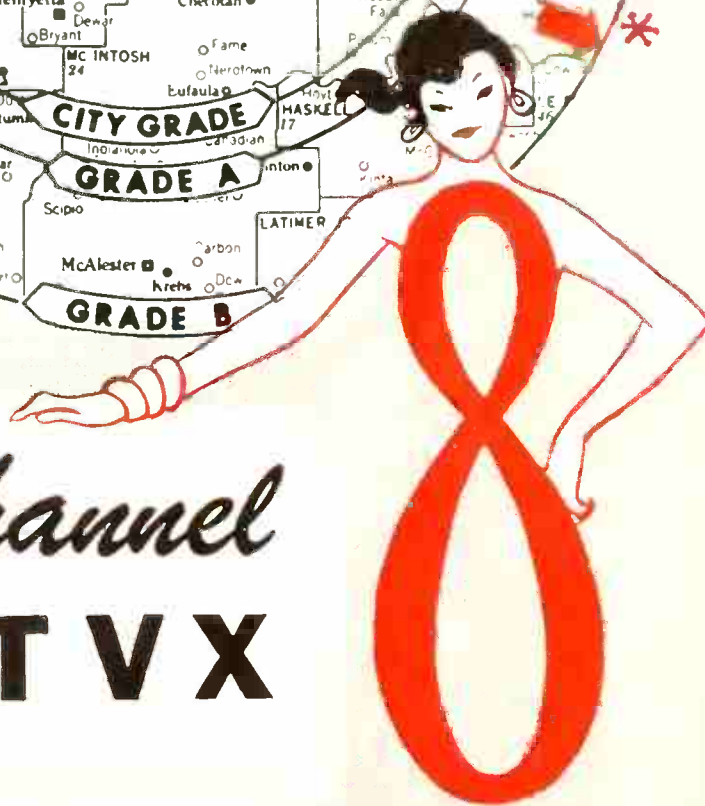


THE KTVX AREA MARKET

Counties Covered	31
Total Population	1,038,994
Total Families	313,491
TV Families	170,650
Spendable Income	\$1,298,141,000
Total Retail Sales	\$916,065,000

*Fort Smith, Ark., "Shopping Center" of Western Arkansas, lies well within KTVX's 150-microvolt-per-meter "rural" coverage circle.

Channel
KTVX



OWNED AND OPERATED BY

TULSA BROADCASTING CO.

Gen. Offices — Box 1739, Tulsa, Okla.
Studios — 720 Eastside Blvd., Muskogee, Okla.

AVERY KNODEL, INC., National Representative

DUMONT

Ben Halmes
Natl. Sales Mgr.

A B C
L. A. Blust
Vice Pres.-Gen. Mgr.

Affiliated with

KTUL Radio, Tulsa, Okla.

KFPW Radio, Fort Smith, Ark.

SPONSOR BACKSTAGE



By Joe Csida

It was the first time I had ever met her. She was exceptionally attractive in a pert way, with a saucy face and a trim figure. She was newly pregnant. Newly enough so that it did not show in her body, but only gave her face that extra glow, and her eyes that brightness which a first pregnancy brings to many girls. On rhythm numbers she sounded considerably like Teresa Brewer and she had a tendency to style ballads a la Joni James. I told the guy who was considering signing her to a personal management contract that I thought she had extremely good possibilities. Her name is Joan Weber.

Now she's had her baby and proved the somewhat unwitting instrument for as spectacular a piece of promotion for a tv show and a sponsor as the industry has seen in many a day. Seven or eight weeks previously she had cut her first sides for Columbia Records. One tune was called *Marionette* and the other *Let Me Go, Lover*. The record was released, and failed in its first several weeks of exposure to create any appreciable stir.

In the meantime, however, Columbia Records' astute artist and repertoire director, Mitch Miller, and Murray Martin, press agent for the Westinghouse dramatic tv show, *Studio One*, got together and schemed a scheme. A *Studio One* script called *Let Me Go, Lover* was written. It featured a disk jockey as its central character. A record by a girl named Joan Weber of a tune called *Let Me Go, Lover* was played and replayed and referred to and re-referred to during the course of the show. That was on a Monday night a few weeks ago. On Tuesday morning record shops all over the country were besieged with people who wanted to buy the Joan Weber record of *Let Me Go, Lover*. Disk jockeys on literally hundreds of stations around the country were requested to play the record.

I was in Nashville that Tuesday morning a couple of weeks ago, attending the 29th Anniversary celebration of WSM Grand Ol' Opry and a country music disk jockey convention. Word prairie-fired through the convention of what had happened on *Studio One*. A disk jockey on WERE, Cleveland, named Tommy Edwards said: "I didn't like the tune when it first came out and I still don't like it. But I'm

(Please turn to page 72)



Station Finds Renewals Easier

AP News Wins Sponsor Loyalty

Station WKAP, Allentown, Pa., can testify about the special profit yield for stations which push their AP newscasts. The "extra dividend" comes from lower selling costs—because AP newscast sponsors are likely to renew, renew and renew.

For example, C&G Motors, of Emmaus, Pa., fully appreciates a principal characteristic of newscasts: the ability to hold the same audience day after day. C&G has sponsored WKAP's "News at Noon" program six days a week, since March of 1947.

Here's a comment from this sponsor that has dollars-and-cents overtones: "I wouldn't think of dropping our AP News at Noon program," says Max Cornfeld, president of C&G Motors. "Our customer response has been terrific—and folks actually count on our daily news coverage."



Says Manager O. R. Davies of WKAP: "AP gives us something we can really sell—speed in news transmission and a world-wide reputation for accuracy and thoroughness."

SPONSORS WARM TO AP
Because...it's better
and it's better known.

"Girl bull fighter gored... Condition critical.

Will feed you the details later."

Case History No. 3

It was a typical Sunday evening at the home of James Bruce Frazier, farm editor of KBST, Big Spring, Texas. He and Mrs. Frazier and their five children were gathered in the living room. It had been a comfortable, lazy kind of day.

Just before 9 p.m., Frazier's mother rushed into the house.

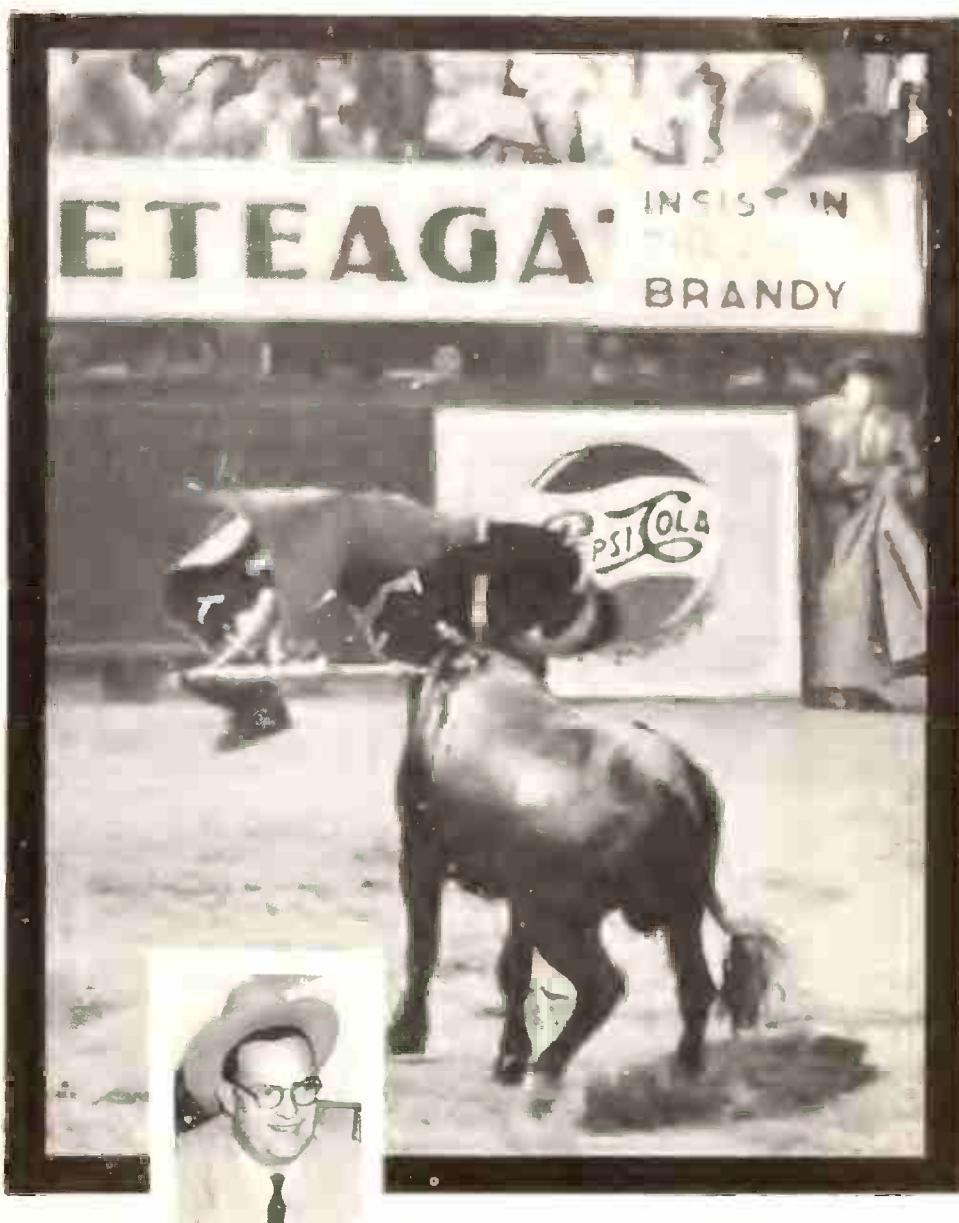
"Bruce, Pat's been hurt. They've just called up Dr. Woodall."

"Pat" was Patricia McCormick, the 24-year-old Big Spring girl who gained national fame as a bull fighter in Mexican arenas. She was featured that day at Villa Acuna—across from Del Rio. Frazier knew the McCormick family well. He checked immediately and learned that Pat's mother and two doctors were leaving at once for the Mexican border town.

He telephoned Station Manager Jack Wallace first, then KBST's news staff. After that, a quick report to The Associated Press in Dallas:

"Patricia McCormick, the girl bull fighter, has been gored at Villa Acuna. Her condition is critical. Mother and two doctors on their way. No details yet but will keep trying and feed them to you later."

The pretty bull fighter had been much in the news. AP editors in the Dallas bureau went to the source and rounded out the dramatic story with additional help from Frazier. With no lost motion, the facts were on their way. It was another shut-out beat for AP member stations across

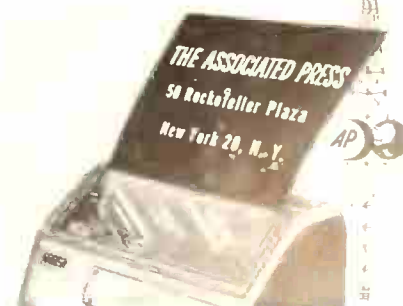


the nation, with full credit going to Frazier's alert "AP consciousness."

"I thought of AP first thing off," said Frazier. "It was my chance to reciprocate for the many fine beats we've received from other AP members."

James Bruce Frazier is one of many thousands who help make The AP better . . . and better known.

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



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



THE SHOW: Out of this world

THE RESULTS: Down to earth

"Space Ship" is an original show which was created and is produced entirely by WDSU-TV for Ward Baking Company. WDSU-TV's outstanding team of producer-director-sound-script-art-lighting dreamed up a show which children eat up. They also eat up Ward's Tip Top products in a down-to-earth manner that seems to satisfy the sponsor very well.

"Space Ship" is typical of the locally produced, locally slanted shows that WDSU-TV puts on for a top-name roster of nationally distributed products. Why not let WDSU-TV create a show for you?

WDSU-TV • NEW ORLEANS



MEET ROBB

(Two B's, If You Please)

THOMAS

He might offer you another explanation, but to his sponsors those two "B's" mean **Big Business.**



Popular music, personality interviews, frequent news and sports reports and pleasant chatter about Milwaukee events—that's the "R.T." formula on Robb's mid-morning "Record Shop" and late afternoon "1340 Club."

Milwaukee loves it, loves WEMP's round-the-clock disc-jockey personalities. And so do dozens of national advertisers.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and NRDS rates.

WEMP WEMP-FM MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Natl. Rep.

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

William G. Power

Advertising Manager
Chevrolet Motor Div., General Motors

Bill Power, Chevrolet's ad manager, recently got up before the ANA Convention at the Plaza Hotel in New York, to introduce Roger Kyes, GM vice president. First, he vigorously rang a huge gold bell to call the meeting to order.

"The job I do here of introducing Roger Kyes," said he jokingly, if candidly. "Is a job that may have some repercussions for me. If I do it well, I may become a GM v.p. If I do it badly, well, is anybody interested in hiring an old-time adman?"

From the speaker's table came an immediate offer from Ben Donaldson, Ford Motor Co.'s ad director.

Outside the convention halls, there's little joking between Chevrolet and Ford. To get an edge on competition, both General Motors and Ford introduced the 1955 line two months earlier than usual. But such are the pressures of the tightened market, that many dealers are already discounting 1955 model prices.

This year Bill Power's advertising problem is to retain the top place in sales against Ford, which shot ahead of Chevrolet for a few months in 1954, for the first time in some 23 years. An important part of Chevrolet's advertising (through Campbell-Ewald) is its network tv and radio programing.

"Main difference is that we're using more of it than ever before," Power told SPONSOR.

This year again Chevrolet is sponsoring *The Dinah Shore Show*, Tuesdays and Thursdays 7:30-7:45 p.m. over 80 NBC TV stations. Wednesdays and Fridays 8:00-8:15 p.m. over 200 NBC Radio stations. Twelve times a week the Chevrolet div. sponsors five-minute newscasts over 200 CBS Radio stations. And for extra impact behind the 1955 models, Chevy bought *T-Men*, Thursdays, 8:30-9:00 p.m. over more than 80 ABC TV stations.

Over the years, Power has gotten a nationwide reputation as a speech-maker. Originally, he confined his talents to company "pep" meetings, blossomed out when he was loaned to the Government.

At the Michigan Broadcasters Convention this fall, Power injected some pep into radio men. Asked he: "How could anything that has been so good so long—get discouraged so fast?"



NOW

*Toledo's WSPD-TV
has maximum power!*

Audio

160,000

~~24,800 watts~~

Video

316,000

~~48,800 watts~~

Maximum Power in this billion dollar market means 30% increased coverage for SPeeDy's advertisers.

Watch for complete market facts soon to be released.



WSPD

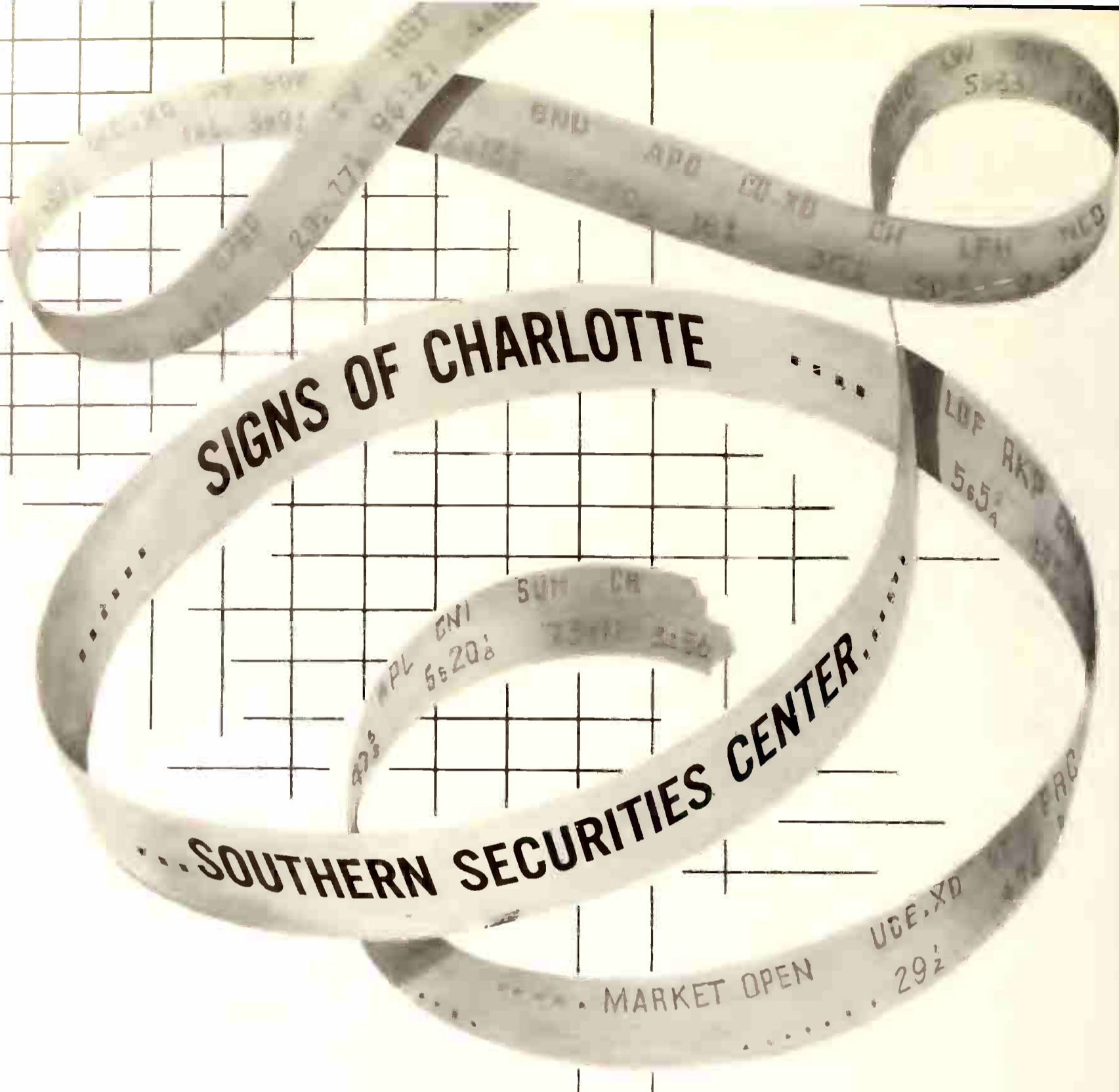
**RADIO
TELEVISION**

TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company

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



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

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

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

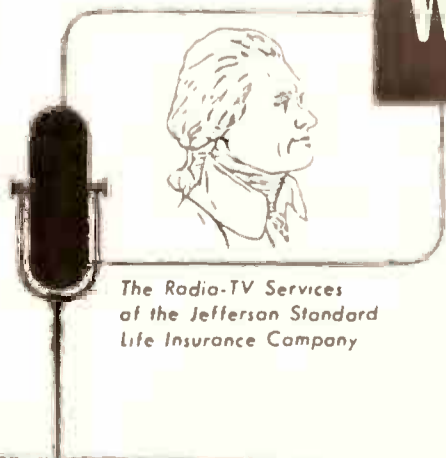
—radio and television. Jefferson Standard Broadcasting Company's great area stations 50,000 watt WBT and to power WBTV, 100,000 watts on Channel 3, like Charlotte brokerage houses, help integrate many prosperous communities into one massive market for anything you have to sell.

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales



CHARLOTTE, N. C.



The Radio-TV Services
of the Jefferson Standard
Life Insurance Company



1954 was record year for McCann-Erickson, with 104% increase in air billings. Above are agency radio-tv execs: (l. to r.) King Horton, radio-tv a e; Charles Powers, dir. of live commercial production; Al

Scalpone, v.p. in chg. of radio-tv; Mrs. McCann, exec. producer; Russ Johnston, radio-tv a e; Hendrik Booraem, Jr., v.p. in chg. of new prog. development; Mary Harris, prod. supvr.; Frank Blday, bus. mgr.

The top 20 air agencies

Total billings in radio and tv among leaders jumped 24% during this year, SPONSOR agency survey reveals

by Evelyn Konrad

The top 20 air agencies accounted for an estimated \$587 million in radio and tv billings in 1954, on the basis of a just completed survey by SPONSOR. This compares with a total of \$473 million last year (SPONSOR, 28 December 1953).

The 1954 total represents a gain of \$114 million or 24% over 1953.

Leading SPONSOR's list of top radio-tv agencies in 1954 as in 1953 are Young & Rubicam and BBDO. This year Y&R billed \$64 million against BBDO's \$59 million. (BBDO was first last year.) The Y&R figure represents a 33% increase over its 1953 air billings of \$48 million. BBDO's gain was 20% from \$49.5 million.

Newcomer among the top five is McCann-Erickson which jumped from No. 10 last year to No. 4 in 1954 with

a 104% increase—from \$22.5 million in 1953 to \$46 million in 1954. The agency expects continued rapid growth in 1955 since it has added new clients heavy in air billings. Among them: Bulova, Nestlé's, Mennen. (It was among gainers in the dissolution of Cecil & Presbrey which closed its doors in 1954 after having been among top 30 air agencies in 1953.)

J. Walter Thompson is No. 3 in total air billings with an estimated \$50 million. Benton & Bowles is fifth with \$37.5 million.

SPONSOR's estimates of billings are based on a survey of top executives in major agencies throughout the country. (Complete list of the top 20 air agencies appears page 33.)

These are some trends emerging from the survey:

- The proportion of air media billings to over-all agency billings has been increasing steadily as established radio-tv clients have expanded their budgets and new clients have gone on the air.

- An increased proportion of total air billings among the top radio-tv agencies has gone into tv. In 1954 tv accounted for \$442.2 million or 75% of total air billings. Tv's 1953 share of air billings among the top 20 radio-tv agencies was \$321 million out of \$473 million or 68%. (The top 20 agencies ran way ahead of the national average in the proportion of their emphasis on television in 1953, are believed still way ahead in 1954. McCann-Erickson central research bureau figures put the proportion of national spending at 59% television, 41% ra-



Bob Foreman, BBDO v.p. in charge of tv and radio, (l.) tells five BBDO air media executives about agency's 19% increase in air billings, from \$49.5 million in 1953 to \$59 million in 1954. Listening are

(l. to r.) John Hoagland, in charge of programing; Don Rowe, business mgr., hd. of production; Bernie Haber, hd. of film production; George Polk, media liaison; Art Bellaire, v.p. in chg. radio, tv comls

dio for 1953. This is exclusive of local. With local figured in the proportion in 1953 was 48.5% television, 51.5% radio.)

• While a greater proportion of tv billings for the top 20 agencies derives from network, the reverse is true in radio where spot has a much larger share than network in most cases. (This is in line with national totals for network and spot.)

Rank gainers: Among agencies whose air billings moved them up in the top 20 ranks are Leo Burnett and Compton. Burnett is No. 6 this year

with \$33.3 millions, was No. 9 in 1953. Compton moved from No. 15 to No. 11 with \$22.3 million. Burnett's gain was 41%. Compton's was almost 50%.

Kenyon & Eckhardt moved up a notch from No. 13 to No. 12. It has air billings this year of \$20.5 million against \$16 million last year.

Newcomers among the top 20 ranks are N. W. Ayer with total air billings of \$18 million this year and D'Arcy with \$14 million. These agencies ranked among the top 30 last year. Ayer and D'Arcy showed increases of more than 30% in total air billings during 1954.

Biggest in radio: This year as last, biggest radio agency in the nation is Dancer-Fitzgerald-Sample, with \$18 million in radio alone out of a total \$30 million in air billings. Again D-F-S is the only one among the top 20 air agencies with more billings in radio than tv. D-F-S radio spending has held steady with tv billings growing slightly from \$10 to \$12 million.

Other leaders: Top-spending radio-tv agencies not included among SPONSOR's top 20 include the following: Needham, Louis & Brorby, Chicago; Bryan Houston; Ruthrauff & Ryan; Weiss & Geller, Chicago; Gardner, St. Louis; Grey; MacManus, John & Adams, Detroit; Fuller & Smith & Ross, Cleveland; DCSS; Erwin, Wasey; Grant, Chicago; Bozell & Jacobs, Omaha. (Breakdown on billings for most of these agencies appears later in this report.)

Run-down by agencies: In rank order here's a run-down on air activity at the 20 agencies in SPONSOR's list.

1. Y&R: radio-tv billings, \$64 million: tv, \$50 million; radio, \$14 million: radio-tv share of over-all billings, 40%.

Y&R's 33% increase in radio-tv bill-

Air media executives at D-F-S, top agency in radio billings, confer about network plans for 1955. (L. to r.) Dr. Lyndon Brown, v.p. in chg. of marketing and research, and Alvin Kabaker, v.p. in chg. of radio-tv, sitting; Eugene Burr, mgr. of radio-tv, James Neale, v.p., Walter Schier, mgr. of radio-tv business, Norman Mathews, v.p. in chg. of radio-tv comml. prod., standing



ings this year came mainly from heavier air budgets of existing clients rather than through new business. Included in the \$64 million air billings are sponsorship and participation in 22 network tv shows and some 10 network radio shows. The agency placed spot campaigns for 27 clients in radio, same number in tv.

Most important tv event for Y&R, according to radio-tv executives at the agency, was the *Rogers and Hammerstein Show* over CBS TV and NBC TV, celebrating General Foods' 25th anniversary. Y&R put the show together within 21 days. Another highlight in

production activity at the agency was packaging of three daytime tv programs for P&G: *Portia Faces Life* and *Brighter Day* on CBS TV, *The Golden Windows*, NBC TV. Another new Y&R daytime tv package will go on 3 January 1955 for Borden Co. over NBC TV.

2. *BBDO*: radio-tv billings, \$59 million; tv \$46 million; radio, \$13 million: radio-tv share of over-all billings, 42%.

Making up *BBDO*'s \$59 million radio-tv billings are sponsorship of and participation in 27 network tv and 13 network radio shows, plus heavy spot

status report

expenditures.

In 1954 *BBDO* landed three big air clients: Campbell Soup Co., Du Pont's Anti-Freeze and Vitamin Corp. of America.

New network tv shows in 1954 include Campbell Soup Co.'s *Dear Phoebe*, NBC TV; *Lassie*, CBS TV; *Cavalcade of America*, ABC TV; *The General Electric Theater*, CBS TV.

(Please turn to page 116)

Top 20 air media agencies had total of \$587 million in 1954 radio-tv billings

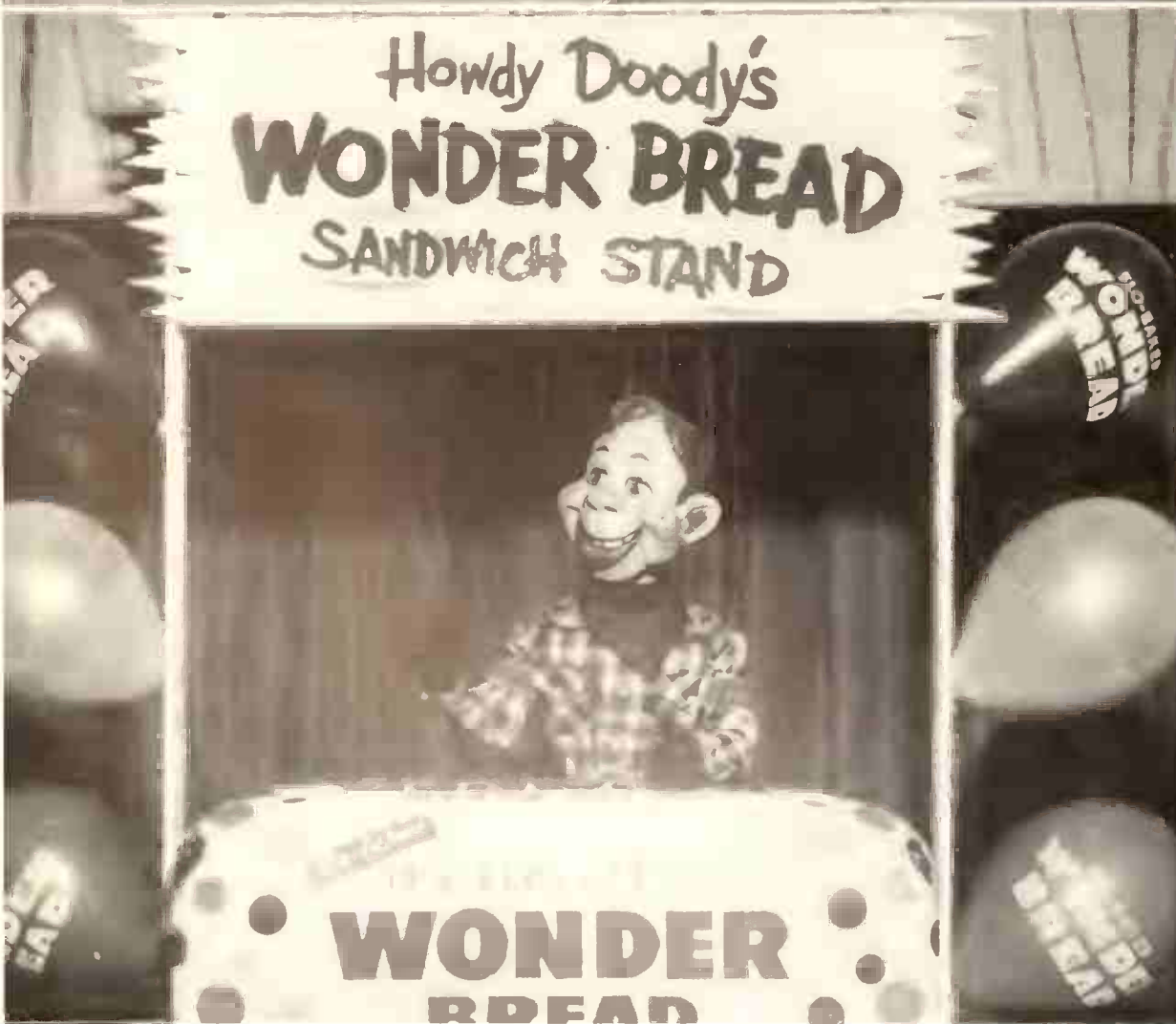
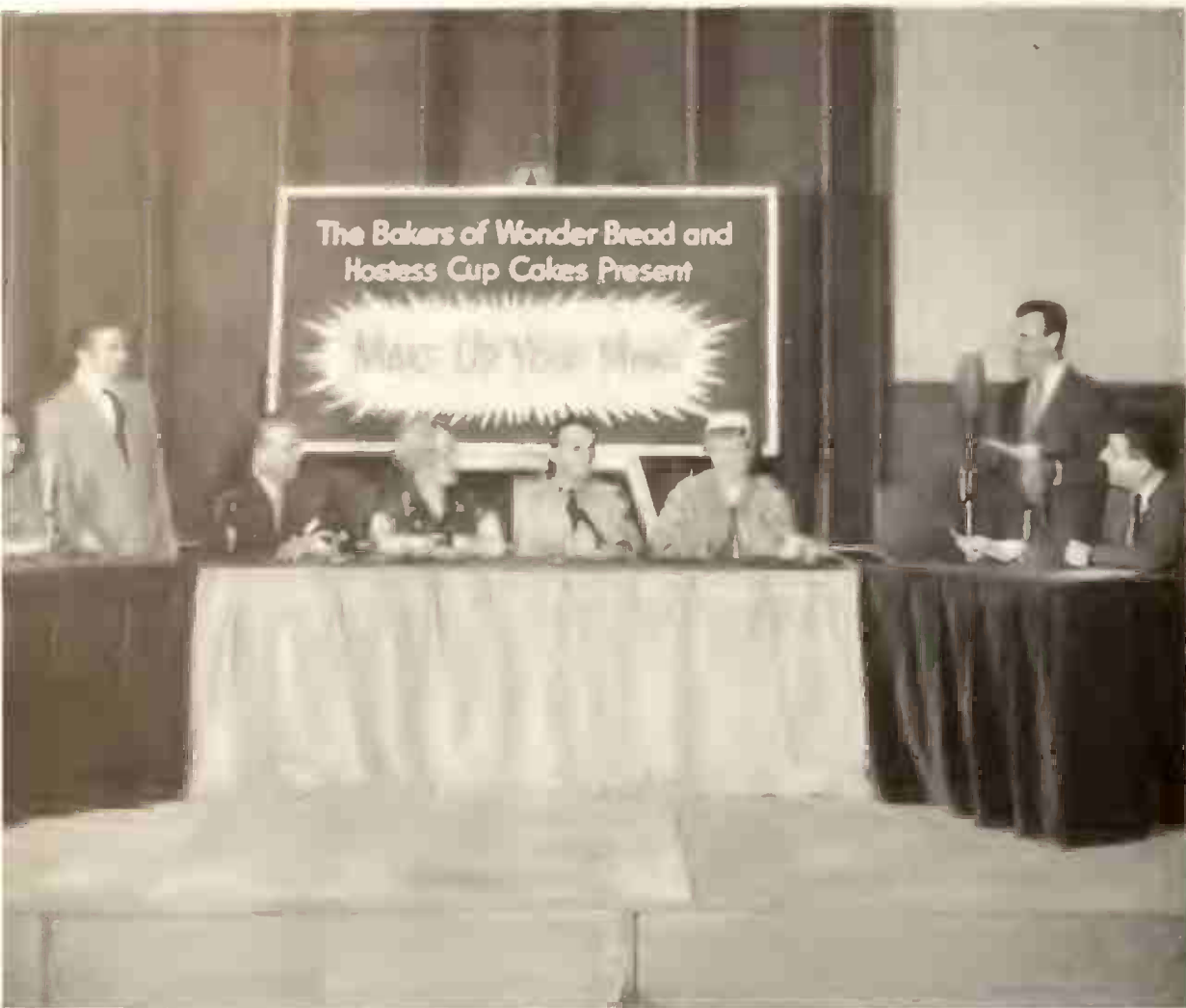
SPONSOR consulted executives at 50 major agencies throughout the country to determine the 20 agencies with the largest radio-tv billings for 1954. Figures were checked with the agency treasurer, the head of

the radio-tv department or with the agency president. For the one agency (marked with double asterisks in chart below) which did not confirm figures, SPONSOR estimate is based on account activity

Rank now	Rank 1953	Agency	Tv 1954 (millions)	Radio 1954 (millions)	Radio-tv total 1954	Radio-tv total 1953	% of air in tv 1954	% of air in tv 1953	% air is of total '54	% air is of total 1953	Total billings 1954 (millions)
1	2	Y&R	\$50	\$14	\$64	\$48	78	70	40	34	\$160*
2	1	BBDO	\$16	\$13	\$59	\$49.5	75	71	12	36	\$139**
3	3	JWT**	\$38	\$12	\$50	\$39	78	69	28	30	\$165*
4	10	McCANN-ERICKSON	\$35†	\$11†	\$46	\$22.5	76	70	37	22	\$125*
5	4	B&B	\$30	\$ 7.5	\$37.5	\$36	80	72	55	60	\$ 68
6	9	BURNETT	\$27.6	\$ 6.2	\$33.8	\$24	82	70	64	56	\$ 53
7	5	BLOW	\$27.8	\$ 5.6	\$33.4	\$28	83	68	69	55	\$ 48
8	5	D-F-S	\$12	\$18	\$30	\$28	40	35	60	55	\$ 51
9	7	ESTY	\$26	\$ 3	\$29	\$27	89	74	65	60	\$ 45
10	8	BATES	\$22	\$ 6	\$28	\$25	78	74	62	60	\$ 45
11	15	COMPTON	\$16.8	\$ 5.5	\$22.3	\$15	75	60	53	43	\$ 41.5
12	13	K&E	\$13	\$ 7.5	\$20.5	\$16	63	70	40	40	\$ 50
13	12	LENNEN & NEWELL	\$16	\$ 4	\$20	\$18	80	77	57	55	\$ 35
13	11	FC&B	\$12	\$ 8	\$20	\$19.2	60	56	24	25	\$ 82
15		AYER	\$12	\$ 6	\$18		67	51	21	16	\$ 87
16	13	KUDNER	\$15.5	\$ 2	\$17.5	\$16	90	88	39	36	\$ 15
17	17	C&W	\$12	\$ 4	\$16	\$13	75	69	42	39	\$ 38
18	17	SSCB	\$12	\$ 3	\$15	\$13	80	69	50	50	\$ 30
19		D'ARCY	\$ 9	\$ 5	\$14		64	72	28	25	\$ 50
20	16	MAXON	\$ 9.5	\$ 3.5	\$13	\$14	73	64	37	40	\$ 35

*Including international **Estimate based on account activity †Breakdown between tv and radio is SPONSOR estimate. Total air billings from McCann Erickson.

NET RADIO: Panel-discussion show "Make Up Your Mind" follows Godfrey daily on CBS, 11:30-45 a.m., pulls 9,000 letters weekly. Moderator is Jack Sterling (r.)



NET TV: "Howdy Doody," NBC TV, Wed. 5:30-6:00 p.m., influences housewives through sell to kids. Simplified commercial message is dramatized by program characters

Wonder-bread

Continental Baking Co. Inc.

*"Yo ho, yo ho, yo ho,
We are the bakers who mix the
dough . . ."*

It was back on 27 April 1928 that a quartet calling themselves "The Happy Wonder Bakers" first sang this familiar lyric on the air. The lilting tune, one of the early harbingers of the era of singing commercials, helped launch the Continental Baking Co. Inc. on a generation of air-activity that shows no sign of letting up.

Heavy radio spenders during the Thirties and Forties, the bakers of Wonder Bread and Hostess Cup Cakes have added tv in recent years, but continue to rely on network radio for a considerable portion of their ad push. So strong a believer in the year-in-year-out value of broadcasting is Continental, that it has racked up 1,017 consecutive weeks on CBS Radio, almost 20 uninterrupted years.

The two media dominate the ad budget, taking 60% of a SPONSOR-estimated \$5,200,000 expenditure for 1954. Tv gets 35%, some 60% going for network, 40% for spot. The radio portion is 25%: network 75%, spot 25%. Newspapers absorb about 12%, outdoor and miscellaneous the rest.

Radio and tv fit the company's distribution pattern better than other media, says Lee Mack Marshall, advertising manager. Continental Baking consists of 89 local bakery operations distributed over the country. But there are some areas without Continental bakeries, particularly in the Southeast and Southwest. This means that a national ad medium must offer a flexible coverage pattern to interest the company. Magazines fail in this respect, says Marshall, because of the waste coverage they unavoidably entail: he figures the minimum coverage waste of magazines at 25% under the best conditions.

The flexibility of radio is well illustrated by Continental Baking's coverage through its *Make Up Your Mind* daily show on CBS, 11:30-45 a.m. It

Recipe: radio for mom, tv for junior

Id, puts major portion of ad budget in network and spot radio and tv

is carried on 56 stations closely approximating the company's distribution area. True, this network pattern is rather unusual, and might not be possible to duplicate exactly if the account were coming into net radio today for the first time. so far as CBS is concerned.

A similar pattern can be arranged today at CBS, however, under its "selective facilities" plan. if the advertiser agrees to make the show available for local sponsorship in those markets he is not using. He is no longer bound to the standard basic network plus optionals. Under the "selective facilities"

daytime. But our morning time, following Godfrey, is especially good, and, we believe, will continue to remain good. Actually, network radio is for us the most efficient way to reach the housewife during the day, and in terms of cost-per-1,000 represents an exceptionally good buy."

Continental Baking's agency, Ted Bates, which has handled the account since the agency was formed in 1938, points out that the show carried on CBS consistently ranks in the first 10 most popular daytime shows. Because the show is carried by 56 selected stations rather than the full CBS network, no Nielsen figure for the actual listening area is available. Nielsen does, however, report on homes reached; the October figure was 1,166,000—the agency expects a normal seasonal increase during the winter months.

Both agency and client are encouraged by the program's mail pull—an average of 9,000 pieces of mail per week—almost a half million a year.

Spot radio continues to buttress the net show though cut in volume owing to tv needs. Tv announcements average three-to-five per market.

One of the main problems in buying tv adjacencies, Marshall has found, of course, is their scarcity. This, rather than any predetermined figure for adequate coverage, is responsible for the limited number of tv announcements in some markets. Continental Baking is interested only in well-rated periods and prefers to wait until desirable adjacencies become available; it is working for the long pull, hopes in time to build a strong lineup.

Effective as announcements are, ad manager Marshall feels their usefulness must be weighed against their relatively high cost. In some areas he has found that the cost of a half-hour film program is less than for what would be considered a satisfactory spot announcement campaign.

Main tv emphasis is on network, which takes 60% of the tv budget. But

case history

where tv coverage differs basically from radio coverage is in the nature of the audience reached. In radio Continental Baking works directly on the female adult. In tv the company works on her *indirectly*, through direct sell to the child.

Spearhead of the tv attack is *Howdy Doody* on NBC TV. Continental Baking takes two 15-minute segments on Wednesday to sell Wonder Bread and Hostess Cup Cakes. As the Ted Bates agency puts it: "Television is an unparalleled medium for reaching children. And somebody is standing there talking directly to the child, saying 'You tell your mother to buy. . .'"

Lee Marshall is convinced that the child influence on parents is considerable. The kid show, however, reveals an interesting audience characteristic not commonly found with adult shows, what might be described as a stable, but ever-changing audience. *Howdy Doody's* appeal, according to this thinking, is to children between the ages of four and seven. "But kids are a fickle audience," Marshall told SPONSOR. "A child will be a fan of the show, then one day, suddenly, he will feel too grown-up for it and leave it for good. Fortunately, he is replaced by another youngster who is reaching the age where the tv screen can offer something attractive to him."

The October Nielsen rating for the
(Please turn to page 94)

The Happy Wonder Bakers introduced one of first singing commercials back in 1928. The quartet, pictured on the cover of the sheet music, was made up of Phil Dewey, Frank Luther, Jack Parker and Will Donaldson. The song is still used by company.



YO-HO SONG

HAPPY WONDER BAKERS

Why ad mgr. Marshall likes air



Veteran Continental Baking ad manager Lee Mack Marshall has found that the flexibility of radio and tv make them the ideal media for his concern's breads and cakes. Daytime network radio, he told SPONSOR, represents most efficient way to reach housewife directly; via tv she can be indirectly but powerfully influenced through her youngster. Tv this year gets 35%, radio 25% of a \$5,700,000 ad budget.

plan, CBS points out, the 52-week discount is not affected; the network offers in addition a discount based on weekly dollar volume.

The coverage versatility of net radio is matched by the daytime show's ability to reach precisely the audience it is after, the company feels. Says Lee Mack Marshall: "Through our morning show, we reach primarily women, at a time when they are receptive to our message, when listening is interfered with less than at any other time. Tv has affected radio listening in the

7 deadly sins of tv commercials

McCann-Erickson commercials v.p., Harry McMahan, points to common errors

Harry Wayne McMahan has had a closeup look at every conceivable mistake that can be made in producing a tv commercial. He's been executive producer for over 5,000 commercials in his years, heading production at Five Star Productions, Hollywood, and now as vice president, radio-tv commercials at McCann-Erickson. Pictures illustrating do's and don'ts of tv commercial production are from his recent book, "The Television Commercial—How to Create and Produce Effective Tv Advertising," published by Hastings House, New York.

This is titled "7 deadly sins of tv commercials" because it points the long, bony finger of experience at seven most common mistakes. Every adver-

tising agency recognizes at least some of them. They are:

1. Failing to visualize; 2. misusing cartoon; 3. misusing singing jingles; 4. overwriting audio; 5. adding too many trick opticals; 6. sacrificing believability; 7. misjudging costs.

As television advertising becomes more mature, it must eliminate these elements of error and foolproof the chances for failure. Fortunately, television has been powerful enough to succeed in spite of its adolescent errors, but competition and rising costs are beginning to force the issue. What has been learned from experience? What kind of preventive medicine will insure healthier commercials in the future?

To begin, let's try to avoid the pitfalls of the past:

1. Failing to visualize: It seems elementary to say that television's long suit is the combination of sight and sound—and the sight is *sight-in-action*. Yet many commercials fail to make their video truly graphic.

For instance, it is not sufficient to put a title on the screen "Triple-Wrapped," when the medium so easily makes it possible to show the three wrappings, 1-2-3, and at the same time superimpose the title for added impact. Be certain your sight is *sight-in-action*. Demonstrate.

2. Misusing cartoon: Because viewers—and often advertisers—love cartoons the most, it seems a simple solution to all problems. But cartoons are (Please turn to page 116)



DO keep demonstrations simple and believable. Be honest in the actual demonstration, without camera tricks or exaggerated results. Work in closeups so the viewer learns by example the correct use of product



DON'T have exaggerated situations and dialogue. Viewers spot them as "phony," will not believe later claims. Demonstrations should stay within practical experience of viewers or risk their rejection

DO be natural and relaxed. Here the casting is good. It is refreshing to see a middle aged woman and a slightly aging man. Action draws interest to product in a friendly way that says, "More coffee?"

DON'T be stilted. The director has a definite creative spark to give the actors in staging and "business." Here the cast is obviously uncomfortable—a psychological factor translated negatively to the viewer



DO

get the facts on your market and consumer. Lucky Tiger Hair Tonic, after the war, did research, found the product was virtually unknown to men under 25. Result: a 20-second jingle cartoon spot aimed directly at the butch-haired class. Such research is vital to better-aimed tv commercials



DON'T

assume you know all about your consumer until you have qualified research on the subject. Ease and convenience may not be the primary reason the housewife wants to buy your coffeemaker. She may be looking for a fool-proof way to make good coffee every time so her husband will stop complaining



DO

use stop motion to arrest attention and excite interest in features of the product. Here the special foil inner-wrap bag jumps out of the Sugar Pops box, dances with "energy" and then fills the bowl, all in stop motion. Live action follows to get across appetite appeal



DO win confidence with informality. For an announcer or personality to sell the viewer, he must first "make friends" or prove common interest. Camera angle and background pattern help achieve proper effect

DON'T build barrier for your "straight pitch" personality. Here desk stands between voice and viewer. Most people do not care for "across-the-desk" situations because of some past bad experience

DON'T

use stop motion without subsequent live action demonstration to follow it. It is intriguing to have the oven doors open and food mysteriously slide out in stop motion, but the viewer's mind personalizes it more when a woman follows up with live action demonstration

DO mix cartoon and live if only the cartoon moves. Then the "live" part can be a still photograph, such as this background for the S.O.S. "Magic Bunny." Cost is no higher than in normal cartoon animation

DON'T mix live action and cartoon in the same scene if live action moves. It can be done but usually require expensive technical process. Always consult an expert before planning such tricky scene



DO use an "authority" if you have a valid one, fully acceptable and believable your viewer. Test pilot who cracked 1600 miles an hour is valid for Ralston's "Space Control." Check authorities for believability

DON'T abuse "medical authority" in commercials. Networks and stations have clamped down on this type of commercial, now require a disclaimer indicating such roles are staged with actors

DO

switch to cartoon for that comic situation if it must be used in your commercial. The exaggerated pose, action and sound effects of cartoon tell the story faster and funnier. Animation directors are well schooled in the comic situation



DO use music with cartoon jingles whenever possible. AFM music rates now lower than SAG voice rates so it is wiser back a vocal soloist with an orchestra than a quartet. Musicians get no re-payments

DON'T use jingle singers "on camera" unless you are prepared to pay perhaps twice as much for same jingle with off-screen voices. This feature of SAG code has increased cartoon use for jingles

DON'T

break your neck trying to stage live actors in comic situations. Comedy rarely "comes off" in live action commercials, certainly not without actors and directors long experienced in the art. Do you HAVE to be funny?





Expanding with saturation radio

Auto accessory chain bases air budget on upped sales. Radio, new to firm six months ago, now gets nearly half of total ad outlay

The sight of a red "Strauss Stores" storefront is a familiar one to most motorists in the Northeast. In the past several months, the sound of the Strauss Stores name has become perhaps equally familiar to radio listeners in the auto accessory chain's area.

It happened fast. Prior to May of this year, all of the Strauss Stores advertising budget went into newspapers—full pages and double spreads, catalogue style. Today, nearly half of the corporation's \$500,000 budget goes for radio, saturation announcement style.

What makes Strauss Stores' radio budget somewhat unusual is that it is predicated on increases in Strauss Stores sales volume over and above the volume as it stood before the radio use started. That is, a certain percentage—about 16%—of upped sales volume is allocated for radio; as sales rise, so does the budget. The fact that the air allocation has mushroomed to over \$200,000 in about six months

"Supermarket" stores launched this year are forward-looking development in Strauss' operation, sell many items aside from auto accessories.

Opening of newest, biggest super-store in Syracuse was heralded by 500 announcements the first week on WOLF, WFBL, WNDR





Leonard Strauss, when he became Strauss Stores president early in 1954, sought a way to retain old volume and get new business, promoted initial radio venture. Above, l. to r., I. M. Strauss, board chairman; Leonard Strauss; Nat Lorman, account exec. at Product Services agency

was just a question of what stations and what schedule would be most effective in Strauss Stores' areas.

Strauss' over-all radio strategy runs something like this. First the company studies an area for its main industry, the hours and pay periods of most of its workers and other pertinent characteristics; then, as in East Hartford, they come in with a heavy saturation campaign lasting from four to six weeks, seven days a week, after which they taper off somewhat. Stations are picked for particular audiences: announcement schedules are based on findings of the prior area study (most of them follow pretty closely along the lines of the East Hartford campaign described above).

On a year-'round basis, Strauss concentrates the bulk of its advertising in the summer months, when driving is heaviest. It is decreased somewhat after Labor Day but continues on a smaller schedule throughout the fall

(Please turn to page 108)

is indicative of how well sales have been faring.

At the beginning of 1954, Strauss had about 150 stores. Now they have 186, scattered in New York, New Jersey, Connecticut and Pennsylvania. About half of these are privately owned by Strauss and half are franchised. (Of the 35 or so new ones, most are franchised.)

Strauss according to one spokesman, hopes to have at least 500 stores by 1958, extending from New England all the way down the Atlantic coast to Florida.

case history

The radio story starts in East Hartford, Conn. Strauss had just opened up a new store and wanted to see if they could keep sales from dropping off after the excitement and stimulus of the opening promotion—and in the face of shrinking sales in the whole auto accessory business. The firm, and its agency, Product Services Inc., also felt this was a good test area.

Prime movers in this new advertising approach were Leonard Strauss, 35-year-old president of Strauss Stores

Corp., and Les L. Persky, president of Product Services Inc. Nat Lorman is Strauss account executive at the agency. Si Lewis is media director.

Allocating a budget of \$1,100 a week, they bought a saturation schedule totaling about 300 announcements per week on three Hartford stations: WCCC, the local independent outlet emphasizing music-and-news; WGTH, a Mutual sports station; and WDRC, the CBS affiliate.

Biggest concentration of the heavy schedule came in the early morning and later afternoon—before and after work to catch the male audience, both in autos and at home—with the emphasis on selling tires. During most of the workday, commercials were beamed to the housewife, concentrated on bicycles, toys and other items Strauss Stores sell aside from auto accessories.

This campaign was scheduled to run for four weeks. At the end of the second week, some very happy results were apparent: not only had business not dropped off but there had been a 300% rise in tire and bicycle sales in the East Hartford store.

That clinched it. Radio could obviously do a good job of accelerating Strauss' business. From there on in it

Air support boosts tire, bicycle sales

Emphasis in Strauss campaigns is put on commercials for tires, aimed at getting motorist into store. In 10 weeks, tire sales rose from the rate of 2,400 to 15,000 a year.

A secondary Strauss item, English bicycles, received only a small amount of radio support, surprised Strauss executives with a big sales jump—from 300 to 5,000 a month. At Syracuse store promotion, guest Frankie Laine sat on the unexpectedly successful item, backed up by Strauss president Leonard Strauss





12-CITY STUDY COVERING 396 FIRMS WAS MADE BY UNIV. OF OKLAHOMA'S DR. SHERMAN LAWTON (SEEN AT FILES)

396 local admen look at media

Mail survey of advertisers in 12 large cities shows scientific yardsticks are rare. Increased use of air media forecast for 1955-56

During the two years of research which SPONSOR devoted to its recent "All-Media Evaluation Study," this point was made again and again: Media evaluation at the national level is far from a science, and much national advertising is guided by the "rule-of-thumb." The report below contains details of a 12-city study of local advertising practices which indicates that the situation doesn't differ when you get down to the local level of media use.

"It's the man at the grass roots who really knows whether advertising pulls."

Many a national-level advertising man has said words to this effect, wishing perhaps there were more real yard-

sticks for judging his own advertising. But a recent study of local-level advertising shows that media yardsticks probably aren't any better on Main Street than they are on Madison Avenue.

The study, a questionnaire survey in 12 major cities, was conducted by Dr. Sherman P. Lawton, University of Oklahoma radio-tv educator. Lawton summed up his key conclusions about local media evaluation for SPONSOR in these four points:

"1. Most local advertising schedules seem to be 'by guess and by God.'

"2. There is an astonishing lack of information on the real sales value of local advertising.

"3. Retailers sometimes 'notice an increase in sales' or, in the case of

radio-tv, have 'customers mention the program.'

"4. But if local advertisers have any definite dollar-value data regarding their advertising, they did not indicate it on the space provided in our questionnaires."

Many additional factors, as will be detailed later in this report, came to light as a result of Lawton's study. In addition to querying local advertisers on media effectiveness, Lawton asked for details about future media plans and recent media activity. Some highlights:

- The use of radio and tv in the past two years among the surveyed advertisers has been generally increasing, as figures reported later in this article show. And the outlook for air media

is very healthy, particularly for television. The air media also rank well in the opinion of advertisers as to their ability to produce sales.

• Newspapers, traditionally the top local medium for almost a century, continue in a strong position in the plans of Lawton's surveyed local firms. But, according to the 400 respondents, television budget increases will be more widespread than newspaper increases. Direct mail advertising is gaining in strength as a factor in local-level advertising.

Lawton's study, made last spring, wasn't a true national sample of all local businessmen. But the Oklahoma educator's study is one of the few attempts so far to probe the advertising activities of so large a sample of local businessmen. More than 50 categories of business, from dairies to lumber yards, were represented in the 396 replies.

The cities covered in the study also represented a wide choice. They included: Atlanta, Boston, Cleveland, Denver, Indianapolis, Minnesota, New Orleans, Oklahoma City, Philadelphia, Portland, St. Louis and San Diego.

Lawton's study affords the national-

research

level advertiser and agencyman some clues as to what's going on under those local-level advertising "grass roots." This is particularly true of local radio and tv findings, since data on local radio is hard—if not impossible—to collect through the usual channels.

Local trends: 1952-1954: In his three-page mimeographed questionnaire, Lawton gave local businessmen a list of nine oft-used local media and asked the merchants to indicate whether they had increased or decreased their expenditures in them during the past two years.

These media included: Radio and tv, newspapers, local magazine supplements, billboards, direct mail, handbills, car cards and match folders.

Lawton summarized the local trends from the nearly-400 replies in his 12-city sample this way:

"1. The largest increases in advertising budgets during the past two years were for newspapers, direct mail, television and radio—in that order.

"2. The largest decreases were for newspapers, radio, direct mail, billboards and magazine supplements—again in that order."

When the two sets of figures are set up side-by-side, the results show a useful picture of local ad budget planning over the past two years.

These are some of the highlight trends:

Radio: More advertisers have stepped up their radio budgets than have cut back on radio. The ratio is about three-to-two in favor of radio increases. The figures: of the total sample of nearly 400 merchants, 7.58% said they had trimmed back their radio budgets during 1952 and 1953. But 11.62% said they had stepped up radio spending. The net increase for radio, in Lawton's 12-city sample, is thus 4.04%.

Tv: The booming general growth of tv is reflected in Lawton's local-level figures. For every two advertisers who said they had cut back on their tv budgets in the past two years, 10 said they had increased. Tv ranked second only to direct mail, and ranked ahead of newspapers and radio, in terms of the number of media users who had increased their budgets. The figures: 14.14% said they had increased; 2.78% said they had decreased. Net increase: 11.34%.

Newspapers: The ratio of increase to decrease was about the same as radio: three-to-two. The figures: 24.75% of the survey respondents reported 1952-1954 increases in newspaper spending. But the sizable percentage of those decreasing newspaper spending in the past year—15.15%—pulled (Please turn to page 100)

12-city study shows past use plus future air media plans of local advertisers

1 Spending in both local air media was increased by local advertisers during past two seasons, with tv increases running ahead of radio's.

medium	those increasing	those decreasing	approx. ratio	net increase
RADIO	11.62%	7.58%	3-to-2	4.04%
TELEVISION	14.14%	2.78%	10-to-2	11.34%

2 Outlook for tv growth is about the same, but radio growth in next two years will be more than 56% greater than 1952-54 period, study reveals.

medium	those increasing	those decreasing	approx. ratio	net increase
RADIO	9.60%	3.28%	6-to-2	6.32%
TELEVISION	14.39%	3.03%	9-to-2	11.36%

Analysis: General trends reveal that air media figure importantly in past and present plans of sample of nearly 400 local merchants who responded to questionnaire study of U. of Oklahoma's Dr. Sherman P. Lawton. Tv's percentage gains were greater than radio's, but radio was in wider use. About one out of three firms reported using radio, about one in five used tv during 1954.

FIRST OF A SERIES

Can you tell us how sponsor, other agencies, retailers view trade ads

What timebuyers want

Communication between buyer and seller can

If trade paper advertising by radio and television stations is to be effective, it must say more than just "buy my station." It must embody reasonable copy of the most persuasive kind.

This is because such advertising is an important form of communication between the buyer and seller of air time. It must provide useful news and information and since this is so it has a very real function in the radio and tv advertising business.

Whether current station advertising is doing the best job possible in providing news and information is another question. SPONSOR believes it is an important question because whatever can be done to improve communication between air seller and buyer will inevitably help to make the air media more efficient.

SPONSOR, therefore, has gone to the buying end to find out what it thinks of station advertising in the trade papers and what can be done to improve it. In this article, SPONSOR shows what timebuyers, who are closest to the station picture, have to say. Opinions of advertising managers, account executives and other top agency and client brass will be covered in an article next issue.

SPONSOR makes no claim that this roundup of timebuyer opinion is a statistically valid sample. However, the timebuyers interviewed, 75% men and 25% women, represent most of the top 20 air agencies and most of the interviewees hold down executive or semi-executive posts in their agencies' timebuying hierarchies.

Let it be said at the outset that the survey did not come up with any single, dogmatic conclusion. Nor did SPONSOR expect to, since the factors that go into the choice of stations are varied and complex.

Some general answers stand out so that if SPONSOR were asked to describe the ideal station ad it might do so in the following words:

The ideal station ad is one which picks out one or two points illustrating some unique attribute about the station. This could be some fact about audience, power, market, programs or

anything that might distinguish a station from its competitors. The ad should be professionally laid out. Copy should be smartly written and sophisticated, but not too long. Claims should be documented in the ad. The headline should be unusual, clever, but not tricky. The ad should be repeated over and over again.

Of all these factors, the most important one is the first, according to timebuyers. To put it negatively, the station should not attempt to crowd too much information into an ad. Here's what one top timebuyer said:

"I don't like ads cluttered up with too many statistics. People can't retain too much in their minds and, besides, timebuyers are pretty busy people. The station should choose one or two good points—one sparkling idea is best—and put it across."

An important woman buyer said: "I don't like too many facts in an ad. I like the modern approach, which emphasizes a good-looking ad with only a few points made."

Another woman timebuyer put it another way: "Every station has some strong point it can talk about. It should highlight this strong point. Too many stations say the same thing. The ads that attract me are those which point out a station's uniqueness."

One of the top timebuyers in the business said, in almost the same words: "I look for useful information in an ad, especially about a station's uniqueness."

Closely allied to this was the feeling among timebuyers that stations should hammer home their ideas by constant repetition.

A well-known time buying executive at one of the top three agencies told SPONSOR: "The ads that I remem-

(Please turn to page 113)

QUOTES from timebuyers

"My impression over a period of time is that the dominant station in a market is the one which advertises most."

"The ads that I remember are those which keep repeating one point over and over."

"Ads about station personnel don't interest me at all. Who cares who the receptionist is, or the engineer, or the sales promotion manager? I'm interested in what the station can do to reach prospects for my client."

"I don't like ads cluttered up with too many statistics. People can't retain too much in their minds and timebuyers are busy people. The station should choose one or two points—one sparkling idea is best — and put it across strong."

"Station ads can be valuable but a lot of stations just don't do ads properly. They should point up the story better."

radio-tv ads

Improved, survey indicates

Mock station ad layouts show good, bad copy ideas

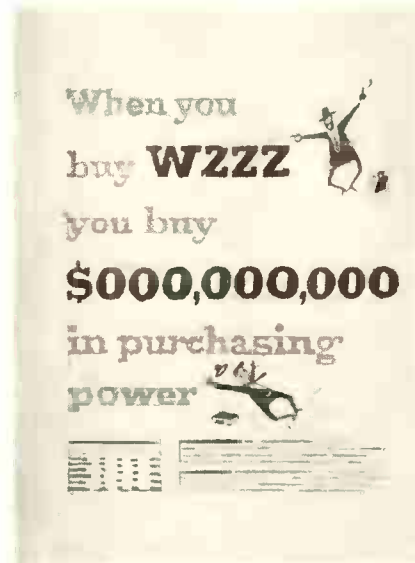
The ad layouts shown below and to right illustrate some of the outstanding points made by timebuyers in a roundup of opinion. SPONSOR did not set up statistical sample for this survey, felt it would be better if conversations were free and informal. However, most of the top agencies were covered and most of those interviewed hold down executive or semi-executive posts in their field.



THE IDEAL AD: Most common recommendation by timebuyers for effective station ads was that station should stress facts showing some unique attribute about itself. Uniqueness attributes for ads can range from programing to availabilities. No more than one or two points should be emphasized. Ad should be repeated for maximum effect.



1ST-IN-MARKET AD: While timebuyers are interested in what station is "best" in its market, many feel station-dominance claims are exaggerated and that sometimes claims of dominance in one field are made to appear as if station is tops in all. As a result, the timebuyers tend to be blase about 1st-in-the-market ads.



MARKET DATA AD: Most timebuyers are not interested in detailed market data, don't like too many facts and figures in an ad, anyway. It was pointed out that market data is not of direct concern to timebuyers since the market list is usually made up before the job of picking stations is turned over to them.



COVERAGE AD: Most timebuyers like to see coverage information, especially those who buy network line-ups. In latter case, problem of overlapping signals is critical. Some file coverage ads for future reference. There was a feeling that many maps exaggerated coverage, but they were, at least, a starting point.

Why radio-tv are "sono buoni" for Ronzoni

Air media get 80% of \$500,000 budget, help Ronzoni Americanize its macaroni products

Radio and tv helped macaroni-making Ronzoni Co. to change the eating habits of millions.

A dozen years ago, Ronzoni was just another obscure brand name among some 30 different macaroni brands throughout its Northeast U. S. distribution area. Then, seven years ago, Ronzoni started on its career as a heavy user of regional air media. Since then:

- Sales have shot up more than 300% and are still climbing.
- Distribution has broadened from the New York City area alone to include all of New England.
- The market for Ronzoni products has been "Americanized" to the point where sales to Italian-Americans now represent only a fraction of total sales.
- Ronzoni admen now estimate that Ronzoni's wide line of macaroni products "outsell any other brand in its area generally, and outsell all others put together in its territory in Italian-American sales." (Others in the macaroni trade rate Ronzoni a strong contender but there's no agreement on

who's first. Sales are often "top secret."

Gerard Benedict, Ronzoni's advertising and sales manager, sums up the role of air media in Ronzoni ad plans in these words:

"Radio has done an excellent job of reaching Italian-Americans, through foreign-language shows, to maintain our high sales level at a low media cost-per-1,000. In fact, our Italian-language radio show is nearly 24 years old, and on the air continuously.

case history

"In recent years, television has been particularly effective for our line of macaroni products. It has done a wonderful job in persuading viewers to try Ronzoni. At the same time, through tv, we have been able to demonstrate the quality and appetite-appeal of Ronzoni, to show new ways to prepare Ronzoni products and to educate people as to Ronzoni Macaroni's nutrition-

al values in their diet."

Ronzoni today is spending about 80% of its total budget in radio and tv, the rest in newspapers, billboards. Television programming represents about 75% of the total air appropriation. SPONSOR estimates the 1954 ad budget at about \$500,000. Agency is Emil Mogul. Here's the form of the air campaign.

Ronzoni's current tv schedule consists of two programs with varied appeal. To reach a general adult audience it uses Ziv's syndicated film series, *I Led Three Lives*, on WABC-TV, New York, Friday evening 10:00-10:30 on alternate weeks. *Junior Frolics*, WATV, New York, telecast across-the-board 5:30-6:15 p.m., is aimed at young macaroni eaters and their mothers. Ronzoni sponsors a half-hour segment once a week. It supplements this local programming with about 15 weekly participations in afternoon and evening film shows over WABD, and four 20-second announcements a week over WRCA-TV, New York.

"Ronzoni sono buoni," firm's slogan, is used in all radio, tv commercials, in jingle. Italian words are easily understood, catchy tune aids remembrance

Television film commercial based on jingle employs teacher-classroom approach. Children sing words as teacher writes them on class blackboard

Firm builds trademark by consistency in advertising, has used "water test" in commercials for years. Water with Ronzoni macaroni stays clear



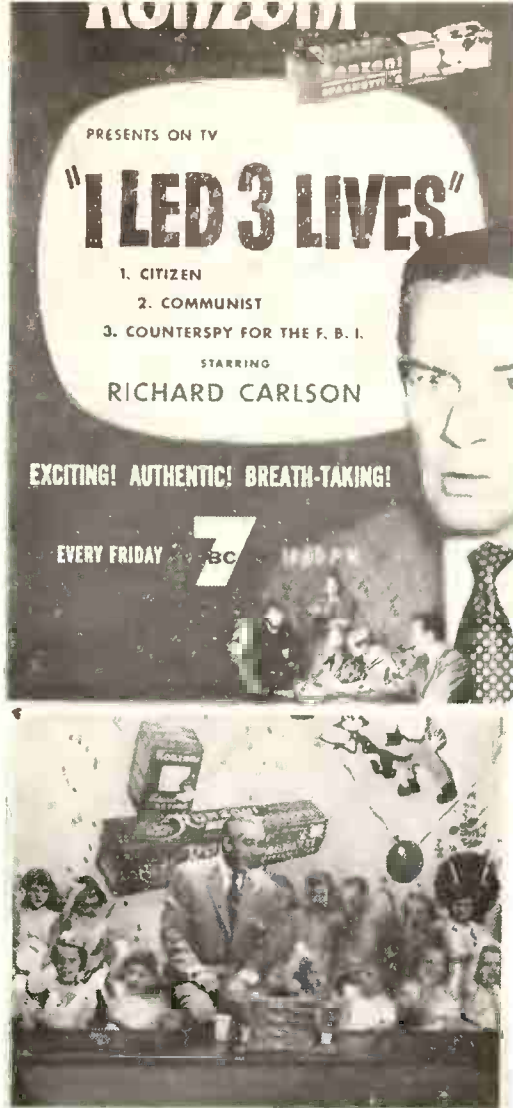
Both tv shows run on a 52-week basis. "Slackening sales in summer was more or less an accepted fact in the macaroni business," Ronzoni adman Benedict says. "We decided to experiment, to see if full-year advertising would improve the situation. We concentrated on cold dishes like macaroni salad for our summer commercials. Hot-season sales have shown a decided improvement."

In regional radio, the firm's chief effort is a 30-minute Italian-language news and drama show broadcast six days a week over a selected foreign-language network. *Ronzoni Theatre of the Air* is on 1:30-2:00 p.m. over WOV, New York, and six New England stations. The firm also uses Spanish-language participations on WWRL, New York.

Other radio programing, over WRCA, includes two Sunday 15-minute news shows rounded out by a weekly schedule of 25 announcements and participations in programs like *Tex and Jinx*.

At first glance Ronzoni's air schedule seems like a potpourri made of varied ingredients to please all segments of its potential market. Actually, however, the radio and tv lineups are carefully planned to accomplish the company's twin objectives: creating an increasingly large market among non-Italians while at the same time strengthening its position with the solid corps of Italian-Americans who buy its products.

These are the problems Enil Mogul Co. faced in drawing up advertising plans for Ronzoni:



Ronzoni is in second year as alternate-week sponsor of Ziv's "I Led 3 Lives," now on WABC-TV, gets broad adult audience (top). "Junior Frolics," WATV, reaches kids, mothers

1. *Lack of familiarity with product.* Many non-Italians think of "macaroni" only in its usual "spaghetti" form—smothered in tomato sauce and surrounded by meatballs. They're unfamiliar with the various bow, shell, wagon wheel, corkscrew and twist shapes that macaroni can take. They may never have heard of mariuara, mushroom or anchovy sauce. They don't know how to alter taste and ap-

pearance of the food by mixing it with chicken livers or shrimp, for example. Ronzoni had to educate much of the public to the many varieties of macaroni before it could sell them.

2. *Keen intra-industry competition.* There are at least a dozen well-known macaroni brands competing with Ronzoni in the Northeast. With some housewives, brand selection is a hit-or-miss proposition. Ronzoni wanted to build recognition for its trademark by convincing consumers it had a distinct advantage over the other brands. It is the macaroni preferred by Italian-Americans, "the people who know macaroni products best." (The company says its products are preferred by Italians "by over two to one compared with the nearest competitor.")

Building recognition for its trademark involved much more than selecting a copy theme, however. Ronzoni executives decided to establish familiarity for its products by achieving consistency in its advertising. Once Ronzoni discovers a successful program format, or a good slogan or an effective commercial spokesman, it concentrates on it. Meanwhile, other approaches are developed, are smoothly worked into the over-all pattern.

Long-range planning: Here are just a few examples of Ronzoni's long-range strategy:

- *Ronzoni Theatre of the Air*, the Italian-language regional network radio show, is now in its twenty-third year for the company.
- *Junior Frolics*, the children's-appeal (Please turn to page 104)

Nutrition, low-calorie content and economy are basic copy points on radio-tv. Nutritional value is main theme for children's-appeal commercials

Ronzoni is same brand used in Italian restaurants, one television film commercial points out. Firm says it's 2 to-1 favorite with Italian-Americans

Arlyne Grey has done commercials ever since firm first started on tv. Well-lit cooking demonstrations encourage use of Ronzoni's many varieties



TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 10
T THROUGH Z

Sponsor Services Inc. 1954

SPONSOR's Tv Dictionary/Handbook comes to close with installment which begins below

This tenth installment of SPONSOR's Tv Dictionary/Handbook brings the work to a close. The tv industry lexicon has been running in regular issues since 9 August 1954. It was compiled by Herb True, advertising assistant professor, Notre Dame.

T (continued)

TILT DOWN Direction for camera movement, down.

TIMBRE Musicians' term to denote a particular tone quality of musical instruments.

TIME Period on the air available for a given spot or show.

TIMEBUYER Individual in an advertising agency responsible for making the proper selection of tv or radio to meet needs of advertiser.

TIME CHECK Vital command to synchronize watches of all concerned in telecast or broadcast.

TIMING Time intervals written in on a script during last rehearsal indicating where the performance should be in relation to the allotted or elapsed time of the show.

TIME TRANSITIONS Devices which indicate passage of time between two consecutive scenes; may be audio or video

TITLE (1) Announcement or credits of a show which may be produced on film, cards or slides. (2) Creeping Title: A title usually on drum roll that moves up the screen at reading pace.

TITLE MUSIC Background music behind opening and or closing titles and introductions.

TITLES or TITLE SLIDES (1) Cards, slides (either drawings, printed or on film) which announce the title and credits of a program. (2) Any written or printed matter introduced into show or film for its own sake and not as part of presentation.

TOLERANCE Maximum allowable limits of error in setting up or running any physical or chemical system.

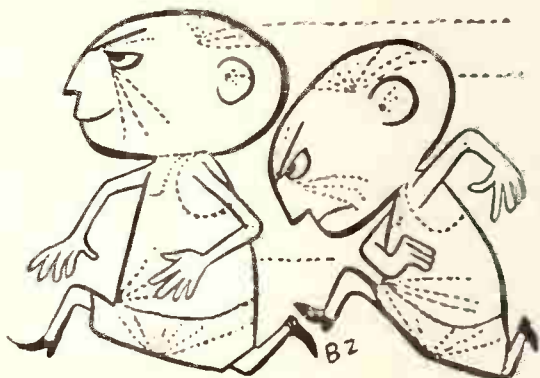
TONGUE To move a camera mounted on a boom in a horizontal direction left or right while panning to compensate for this motion.

TOTAL AUDIENCE The percentage of tv homes viewing a specific show at some time during the telecast.

TOWN CRIER Vocalist who sings too loudly.

T.R - T.L. Opposite of pan. Keep camera steady, move tripod or dolly.

TRACK Position of the film on which the sound is recorded.



TRADEMARK A brand that is given legal protection because it is capable of exclusive appropriation and otherwise satisfies the requirements set up by law.

TRADE NAME The name by which an article or a certain type of grade of an article is known among buyers and sellers, the name under which a business is conducted.

TRANSCRIPTION A recording of the highest quality especially made for telecast or broadcast.

TRANSIT CASE Traveling case for reels of 16 mm or 35 mm film with metal can and plywood case to meet the requirements of the railway companies.

TRANSITION To change or move from one action, set or scene to another by music, pause, narration, black screen, dissolve.

TRANSITION FOCUS A mechanical effect achieved with a camera whereby the picture is thrown out of focus and then back into focus thus denoting a change. Can be accomplished with either one or two cameras, depending on the scene used when the camera comes back into focus.

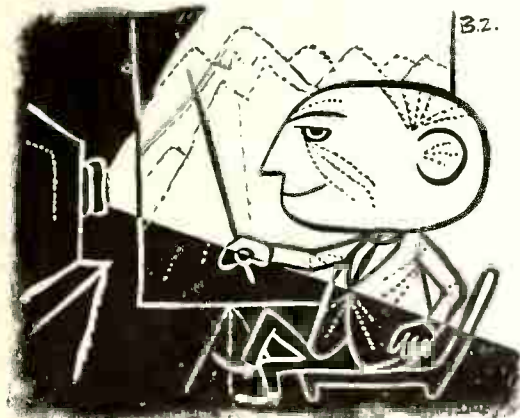
TRANSPARENCY Photography or translucent material, usually 35 mm film, frequently backlighted. Opposite of opaque. (See Slides.)

TRAVEL SHOT (See Running Shot.)

TRAVEL or TRUCK SHOT When the director wishes the camera to move in a direction parallel to the set, he instructs the cameraman to travel or truck right or left. (See Truck.)

TRAVELER Loose scene, backdrop or curtain, adjustable on pulleys.

TRAVELOGUE Actual film of life and scenes in other countries; travel film.



TREATMENT Intermediate step between synopsis and script where complete tv story, commercial or production is finished.

TRENDEX New York; research firm doing radio and tv work; uses Phone Coincidental with a multiple-city area coverage for tv and radio. Covers 10 tv and 45 radio markets; interview period for tv is first seven days of month, and last three weeks of the month for radio. Delivery time for tv is one week; four weeks for radio. Cost for radio is up to \$4,000 for 45 cities, and up to \$450 for tv per month. Over 12 tv subscribers, radio work started October 1953. Data supplied for quarter-hour daytime shows and half-hour evening ratings, sets-in-use, average per-minute audience and audience composition and sponsor identification indexes three times a year. (See Tv Ratings.)

TRIAL PRINT Composite print made from the picture and sound release negative to check and correct the picture and sound quality, cutting, timing and assembly. Frequently known as a sample print or test print.

TRICK SHOTS or TRICK FILM To depend mainly on the representation, through special manipulation of the

technical processes of production, dissolves, superimpositions, opticals, of situations and events which would in reality be impossible, such as a cyclist riding up the side of a house or a magic horse flying through the air.

TRI-GUN TUBE The first acceptable receiving tube used for compatible color tv system. The tri-gun tube reproduces the colors red, blue and green. (See special Color Section: 29 November 1954, page 112.)

TRIM Facing around a tv set opening such as a door or window.

TRIPLE ASSOCIATES METHOD An advertising test question in which the interrogator supplies a statement of the campaign theme and the type of product and asks the respondents for the name of the company or the brand name of the product.

TRIPOD A three-legged tv camera mount. Cheapest, least desirable type, usually used in remotes.

TROLLEY or DOLLY Wheeled vehicle on which camera can be moved in taking a shot.

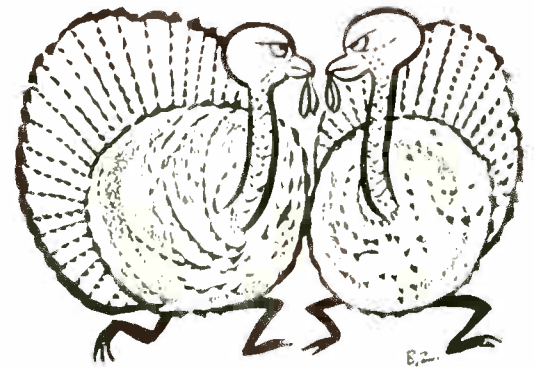
TRUCK or TRUCKING SHOT Camera technique by which single talent up to a line of performers (a chorus, for instance) or a scene is covered by dolly-ing the camera along the line of subjects or along the scene while the camera is on the air.

TRY OUT (See Audition.)

T-STOP A system of lens calibration, now coming into general use but not yet fully standardized, which makes allowance for the varying transmittance of different lenses and of the same lens at different periods. The most widely accepted definition of the T-stop corresponding to any dia-

phragm opening (d) is the quotient of the focal length (f) of the lens divided by the diameter (D) of the fixed circular opening having the same transmittance. If the lens transmittance is k; $f = F/d$; $T = F/D$; and $(d/D)^2 = k$. Hence, if $k = 1$ (100% transmittance), the T-stops and the f-stop will be the same.

TURKEY Flop or failure. No good.



TURN OVER (1) To relinquish control at close of one show to the stage hands, engineers of the succeeding show. (2) A shift in tv audiences.


TURNABLE The rotating platform on which transcriptions are played; revolving stages are also referred to as turntables.

TURNABLE TOM Tv director who is more interested in his audio effects (speech, music) than in visual effects.

TURRET A mounting for the camera lenses that permits rapid change from one lens to another. Typically, a tv camera turret has four lenses mounted on it, each of a different focal length: an $8\frac{1}{4}$ " lens which is for tight close-ups; 50 mm, 90 mm and 135 mm, each of which provides a wider angle, the 50 mm being the most distant.

(Please turn to page 74)

TV DICTIONARY SOON TO BE OUT IN BOOK FORM



This issue's installment of SPONSOR'S Tv Dictionary/Handbook brings this reference work to a close. Early next year, the thousands of terms it contains will be reprinted in book form. This book will represent the most complete record of tv terminology today. It is designed for your convenience as a handy reference work. Cost will be \$2 a copy. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.

SPECIAL ART EFFECTS IN TELEVISION

Section of SPONSOR's Tv Dictionary covers painting technique, artwork, tv moving displays

BACKGROUND LIGHTING, ARTWORK

Realistic Perspective Exteriors, receding landscapes, general pictorial material such as streets which are representational of real objects.

Stylized Perspective Painting in distortion.

Decoration Painting not supposed to be representational, 'posterousque' review or vaudeville backgrounds; cartooning.

GRAPHIC ARTS Cartouche Titles A cut-out cartouche or decorative panel in one live title card may serve to display several other titles by the device of sliding small titles in a groove behind the main title.

Crawl Titles Roll titles are printed or hand lettered titles on long stripes of heavy paper made to rotate on a drum.

Flip Titles Printed or hand-lettered cards which fall one after another to provide a continuous message.

Proscenium Titles For dramatic programs a miniature stage may be used with main titles and credits printed or hand lettered on cardboard drops which rise in succession to reveal additional cards.

PAINTING TECHNIQUES Scumbling Dry brushing a darker value over a lighter to camouflage and break down a flat surface, suggesting rough textures.

Spattering Sprinkling small dots of pigment on a ground coat for a pebbly or antique effect.

Stippling Transferring pigment to scenic elements from a sponge or wad of paper by patting the surface to give the effect of stone work, plaster or other mottled textures.

Puddling Putting different colors on floors which are still wet and blended with straw or brush to suggest old stone work or dungeon walls.

STUDIO, PERFORMER LIGHTING Black Backdrops and Clothing Dress performers all in black except for those parts which it is desired to televise. Have them appear against a dull black background so only their non-black areas will be picked up. Can be used with variations with colored light and filter combinations.

Black Light Paint a drop in both ordinary flat and fluorescent paint and illuminate with visible light. Mount a

"black light" projector beside the standard source. Attire actors in fluorescent clothing. The picture appears normal with standard light on; when the "black" (ultra-violet) light is on, a different setting is created. Black light (infra-red) is also used to strengthen scenes where light level is low, such as in opera.

Special Use of Lights and Filters (1) Select appropriate combinations of colors. (2) Paint parts of the set in two colors. (3) Use one or other of two light sources in conjunction with filters over the camera lens. The result is startling appearances and disappearances.

MISCELLANEOUS SPECIAL EFFECTS

Background Projection Projection using devices such as a translucent screen to give various desired effects.

Bolopticon An optical attachment in which an image of a lighted piece of opaque copy may be projected into the tv system. (Telop.)

Break-away Furniture: You can saw the legs or pieces to be broken through, then bore a small hole and insert a tooth pick in the hole to hold the furniture until it is ready to be broken.

Electronic Horizontal wipes, fadeout to black screen, fade up to white screen, etc.

Fire Flicker Set a photoflood or small spotlight on the floor, direct its rays toward the area to be televised and dangle strips of torn cloth attached to a stick in front of the light.

Fireplaces Smouldering fireplace fires that are realistic can be made from broken brown glass piled over a light; sprinkle titanium tetrachloride on the glass to produce smoke.

Flashes and Explosions Always check local fire regulations and take cautionary measures for extra protection. The use of photographers' flash powder can be used to achieve these effects. Place the powder in a cut-away section of a fuse, place the fuse in an electric circuit and turn on the current. Extreme caution should be used. The fuse should be in a box to protect people and props from the flash and explosion.

Flats Framed scenic elements used in theatrical or movie production usually 6' x 10' high.

Gunshots Toy guns which come with

a small harmless milk of magnesia powder will give the desired effect. If smoke is desired, small amounts of corn starch can be added for effect.

Hail Common ice cream salt looks enough like hail to be a very good substitute for it on a television set.

High Angle Shots Mirrors can be used to form a periscope so that a low-cost camera crane may be used to take special optical shots.

Keyed Insections Simple subjects can be inserted into pictures from other sources by suitably keying the main video signal by using two cameras with the proper keyed insertion circuit.

Lightning Fasten to a board six 150-200 watt reflector-type photoflood bulbs; by opening and closing the switch, the lightning effect can be produced.

Live Studio Sound-stage type of studio basically an enclosed room, or dislocated area fitted with facilities and equipment for broadcasting or televising.

Miniatures; Models Any setting display or background constructed at a greatly reduced scale. While the terms are used interchangeably, "miniatures" usually refer to designs executed on a plane surface and "models" to a three-dimensional view or background. (Dioramas.)

Models The use of photographs is excellent for any size models. The object can be photographed from all sides and then joined together to give a realistic effect. Toy objects such as busses and streetcars can demonstrate transportation facilities. Rubber bath sponges cut to desired shape make nice shrubbery. A fan can be used to create motion in the curtains or the flag.

Montage In tv artwork, a related group of drawings or photographs arranged in a regular or amorphous manner as a design and attached to a title background or display board.

Montage Amplifier Provides a composite picture made up of two input pictures keyed in a pattern formed as a black-and-white picture on a third signal source.

Night A sharp imbalance of light can create the impression of night. A light smoke haze will also produce the romantic effect of night.

Optical The intentional adjustment of the camera lenses out of focus to a blur, the rotating of special lens attachments to create multiple or composite pictures.

Photomurals Enlarged photographs will often solve this problem. The

(Please turn to page 90)

AMOS 'N' ANDY

(Hal Roach Studios for CBS)
starring

ALVIN CHILDRESS
SPENCER WILLIAMS
TIM MOORE

THE LIFE OF RILEY

(Hal Roach Studios for NBC)
starring
WILLIAM BENDIX

MY LITTLE MARGIE

(Hal Roach, Jr.-Roland Reed for Scott Paper Company)
starring

GALE STORM
CHARLES FARRELL

PUBLIC DEFENDER

(Hal Roach, Jr. for Philip Morris)
starring
REED HADLEY

PASSPORT TO DANGER

(Hal Roach, Jr. for ABC Syndication)
starring
CESAR ROMERO



HAL ROACH Studios

ALL Facilities Under One Roof

STU ERWIN SHOW

(Hal Roach, Jr.-Roland Reed for L and M Cigarettes)
starring
STU and JUNE ERWIN

KEN MURRAY'S WHERE WERE YOU?

A BING CROSBY ENTERPRISE

WATERFRONT

(Roland Reed Productions, UTP Syndication)
starring
PRESTON FOSTER

IT'S A GREAT LIFE

(Roydic for Chrysler)
starring
MICHAEL O'SHEA
BILL BISHOP
JAMES DUNN

ROCKY JONES, SPACE RANGER

(Roland Reed Productions, UTP Syndication)
starring
RICHARD CRANE

SO THIS IS HOLLYWOOD

(Arrowhead Productions for TONI)
starring
CASS DALEY

Who is the man behind

One of the sad sales practices which has put the damper on national spot is the tendency on the part of most radio and tv salesmen to start and stop with the timebuyer.

Which reminds us of a comment made by a prominent timebuyer recently. Said he, "I'm pretty much on top of the xxx account.

But my zzz account is different—the account man and ad manager put their heads together on this one. I can't broadcast this information, but it's no state secret. The printed media boys play this bit of intelligence for all its worth, while the tv and radio boys bark up the wrong tree."

Timebuyers know that the sure-fire way to lose out in the battle for media dollars is to overlook the decision-makers behind the ad curtain.

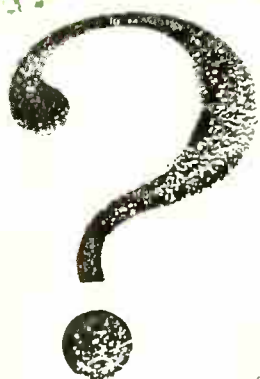
Fortunately, the industry (at long last) is shunting tradition aside. The RAB, TvB, NARTB, station representatives, station salesmen and many others are training their sights not only on the timebuyer but on the people behind the timebuyer.

This is the area in which SPONSOR shines. Much of its editorial content is pinpointed toward the firm head, the ad manager,

S

PONSOR *the magazine radio and tv advertising*

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?" (3) "How much should a station invest in trade paper space?" (4) "Sure way to spot a well-read trade paper!"



the ad curtain

the sales manager, the account executive, the plans board and the many more who decide which media to use, which markets to push, and which stations to buy. Nearly 40% of SPONSOR's guaranteed circulation (10,000 on 1 January 1955) goes to buyers at the client level; 30% to buyers at the agency level.

SPONSOR is the made-to-order prestige magazine for station advertising, whether tv or radio. For example:

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

Publication	"I read regularly"		"I read thoroughly"		"Practical use to me"	
	1953	1954	1953	1954	1953	1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%	3%	3%

% represents first choice mentions only

1953 survey by CORE, 1954 survey by Alan C. Russell Marketing Research. Only agencies and advertisers surveyed; only broadcast publications at least one year old at time of survey; included only Standard Advertising Register and National Register Agency List used as sources. 149 questionnaires mailed and 245 returned.

USE

May Jake Evans, Bernie Platt, Bob Mendelson, Ed Cooper, Homer Griffith or Arnold Alpert tell you more about SPONSOR?

SPONSOR Asks...

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

What tips can you give agencies in making more effective color tv commercials



THE PICKED PANEL ANSWERS COLOR FILM IS OBJECTIVE

By **Max Glaubard**
President
Filmwright Productions, New York



The agency that keeps in mind the limitations of color film, as well as its exciting possibilities, will avoid costly errors and disappointments.

1. Color film, although highly developed now, still does not reproduce all shades accurately. It is designed to please the viewer over the broad color range rather than to render exact color duplications. Your product may reproduce with reasonable fidelity . . . it may not. It is important to understand that in some instances products and packages will have to be specially prepared in order to look the way they should look.

2. Unlike the human eye, film has no brain behind it to interpret and recognize what is seen; the film records all colors before the camera with no editorial selection. For example, a sheet of white paper held in a shadow will appear white to your eyes because your brain *knows* it is white. Color film, on the other hand, will record it objectively for what it is at that moment: a shade of grey. Similarly, a human face next to a blue wall will exhibit normal flesh tones to the eye, but on color film one side of the face may appear blue due to the blue light reflected from the wall. It now becomes necessary to learn to view a scene as made up of *isolated hues*.

3. Do not ask for excessively fine detail in a color film. Color usually

gives more body to shapes that seem flat in black-and-white, but is apt to be less sharp than black-and-white. This condition will be aggravated by the time it finally reaches the tv screen. Therefore, in compensation, normal close-ups should be made even closer . . . a tightening by about 15%.

4. And finally a word about getting too "colorful." A too-generous use of color backgrounds and objects can be more distracting than helpful.

A helpful suggestion would be to use large neutral-colored areas in the scene. These will blend the general color harmony and allow selective use of color for emphasis and directing attention to the product or action.

Remember that color heightens the illusion of reality for the viewer and consequently makes him more critical of how the scene should appear. But properly used, color can bring a vitality and depth to commercials that strengthen their sales power considerably.

EXPLORE TECHNIQUES FIRST

By **Shamus Culhane**
President
Shamus Culhane Productions, New York



wishes of the art director. Time for the lab to experiment with prints. This means two weeks to a month, depending on luck as well as craftsmanship. In spite of a good deal of confident talk, the reproduction of color is diffi-

cult. The processes are not stable, and a perfect result in accurate printing without a lot of hard work is far from a reality.

A movie audience is willing to accept a few shots where the tanned hero suddenly looks as if he is developing apoplexy. If the sky becomes a blue which would be more fitting on a travel poster, nobody objects. In entertainment films, the interpretation in color of a real object is very flexible. On the other hand, in television spots I am sure I can think of a dozen packaged products without difficulty that are going to present almost impossible demands on the color labs from a standpoint of exact reproduction on the screen.

Printing problems can be reduced by keeping colors within a short value range and limiting the number of colors in a shot instead of trying to run the full range of the spectrum in every scene.

Both agency and producer must, for best results, get into color now and spend some money on experiments. For example, our studio has worked out a complete analysis of color values in terms of black-and-white, so that we can produce a picture in color, print it in black-and-white, and still have good separation of gray tone.

We are also working with color laboratories, both in Hollywood and New York, on different combinations of color processes and reduction prints. But I know that when color production gathers momentum that we are going to have to find many new tricks of production just as we did when black-and-white television started.

These devices must of necessity be born of production demands, but the basic techniques can be explored long before color television has stepped up schedules to match the pace of black-and-white productions.

USE 16 MM. KODACHROME

By Murray King
Producer-Director

Blinkey Productions, New York



A sponsor's message on color tv can fall flat due to poor planning and inadequate knowledge of the new medium. Here are a few things I have learned from my

experience in making color tv commercials that might be helpful.

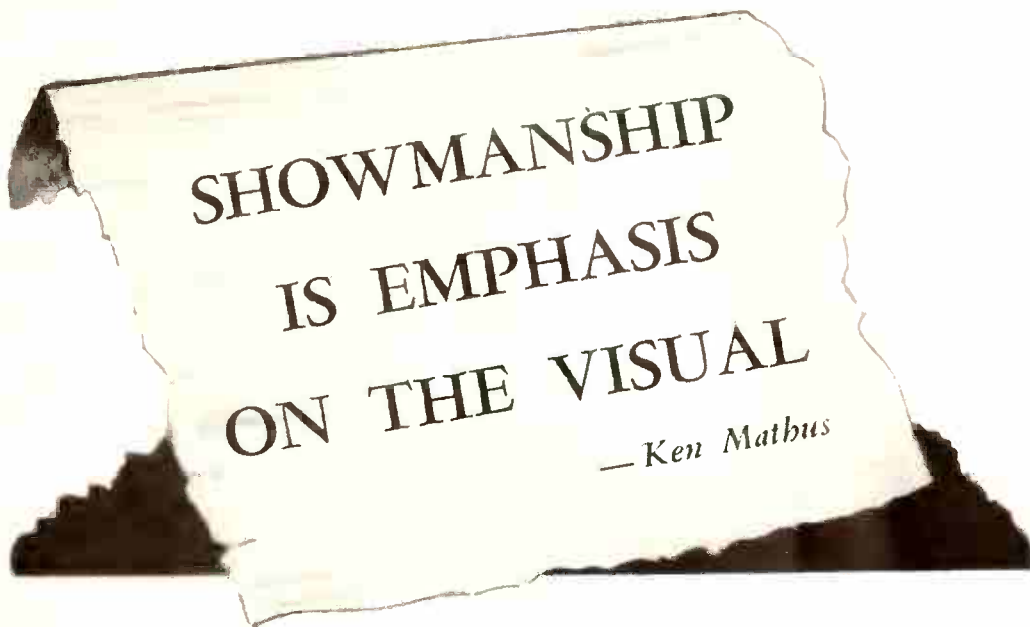
For color tv commercials, it is not necessary to incur the added expense of shooting in 35 mm. film (which is the usual size for black-and-white). Costs for shooting color are appreciably higher in 35 mm. than in 16. I have found it more expedient to shoot in 16 mm. Kodachrome, with the added advantage of securing black-and-white release prints for ordinary tv transmission with a clarity and sharpness that is difficult to duplicate from negative stock.

It should be noted, however, that black-and-white prints from commercials that are shot in Kodachrome should *not* be integrated with a program series that is shot in negative stock, or conversely, a program series that is shot in Kodachrome should not be integrated with commercials shot in negative stock—for the apparent reason that one or the other, by comparison, will be hazy or out of focus.

Successful color telecasting depends on the quality of the finished print to be telecast. In black-and-white transmission, poor films televise as poor films. However, they are received on the home set. In color telecasting, a poor print is disastrous. In all cases, the agency must check with the lab for a good timed color print. Failure to produce a color print of high quality is most frequently due to lighting mistakes.

Lighting gradations in black-and-white filming range from one to 21, whereas in color filming, the ratio is one to three. This means that in order to obtain proper color balance, the latitude in lighting is strictly limited. If, for example, the brightest area of your set registers 300 foot-candles, it follows that the darkest part must register no less than 100.

(Please turn to page 114)



And WBNS-TV Showmanship Sells

WBNS-TV Programming



rated tops in Central Ohio, the station schedule has been built on popular CBS programs and high rated local productions. Because of this, WBNS-TV remains an undisputed leader, consistently carrying 9 out of 10 top rated multi-weekly and 12 out of 15 top rated weekly shows. (Sept. 1954 Telepulse).

WBNS-TV Facilities



include the finest engineering equipment in the country as well as a stand-by transmitter and antenna system to guarantee continual audience reception.

WBNS-TV Public Service



covers many features for the betterment of our city and country. Our public service activity has been nationally recognized by the Alfred I. DuPont, Zenith, Headliners and Sigma Delta Chi awards.

WBNS-TV Market



covers 33 Central Ohio counties with a set circulation of 423,000 and over 2½ billion dollar effective buying income in America's fastest growing and leading test market area.

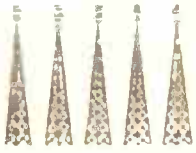
Such factors have largely contributed to WBNS-TV's recognition as one of the most outstanding television stations in the country.

WBNS-TV

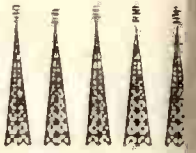
COLUMBUS, OHIO CHANNEL 10

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

REPRESENTED BY BLAIR TV



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET [†] (000)	PERMITEE & MANAGER	REP
ALLENTOWN, Pa.	WFMZ-TV	67	4 Dec.	80	970	None	None	NFA	Penn-Allen Bestg. Co. Raymond F. Kohn, pres., gen. mgr. & film buyer Horace W. Gross, com. mgr. Daniel Houck, chief eng. Ben Strouse, sales consultant Marbelle J. Kohn, traf. sup.	Avery-Knodol
BLOOMINGDALE, N.Y.	See Plattsburg, N.Y.									
GREAT BEND, Kan.	KCKT	2	28 Nov.	100	970	NBC	None	NFA	Central Kansas Tv Co. E. C. Wedell, pres. Leslie P. Ware, gen. mgr. Otis Cowan, com. mgr. Ken Cook, chief eng.	Bolling
HOUSTON, Tex.	KTRK-TV	13	20 Nov.	316	960	ABC	KPRC-TV KUHT ² KGUL-TV ³	378 vhf	Houston Consolidated Tv. Co. Wright Morrow, chairman John T. Jones Jr., pres. Roy Hofheinz, part owner John Paul Goodwin, v.p. B. F. Orr, sec. George F. Bruce Jr., tres. Frank Wozencraft, asst. sec. Willard E. Walbridge, gen. mgr. Bill Bennett, com. mgr.	Blair Tv
LAKE PLACID, N.Y.	See Plattsburg, N.Y.									
MONTGOMERY, Ala.	WSFA-TV	12	15 Dec.	316	1,040	NBC	WCOV-TV	60 vhf [‡]	Montgomery Bestg. Co. [§] David E. Dunn, pres. Lionel F. Baxter, v.p., gen. mgr. & film buyer R. F. Hudson Sr., v.p. R. F. Hudson Jr., part owner H. S. Durden, se.-tres. Sebie B. Smith, part owner & technical dir.	Headey-Reed Tv
PLATTSBURG, N.Y.	WIRI ⁶	5	6 Dec.	4	2,750	DuM	CBFT ⁷ CBMT ⁸	228 vhf ⁹	Great Northern Tv Inc. Joel H. Scheier, pres. & gen. mgr. Vincent S. Jerry, v.p. Robert Ouley, part owner Martin Schulman, part owner	Adam Ym Tv
TULSA, Okla.	KVOO-TV	2	5 Dec.	100	1,220	NBC	KCEB KOTV	229 vhf	Central Plains Enterprises William G. Skelly, pres. Oean A. McGee, chairman C. B. Akers, gen. mgr. Robert S. Kerr, v.p. Russe ¹¹ Lamb, sls. mgr. William Sadler, pgm. dir. John Bushnell, chief eng.	Blair Tv

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	STATIONS ON AIR	SETS IN MARKET [†] (000)	PERMITEE & MANAGER	RADIO REPT
LUFKIN, Tex.	KTRE-TV	9	17 Nov.		11	670	None	NFA	Forest Capital Bestg. R. W. Wortham Jr., pres. E. L. Kurth Sr., v.p. Richard G. Lewin, gen. mgr.	Venard-Rintoul-McCom

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (4 Dec. '54)
Markets covered

418
251

Post-freeze c.p.'s granted (excluding 34 educational grants; 4 Dec. '54)
Grantees on air

578¹
310

Tv homes in U. S. (1 Oct. '54)
U.S. homes with tv sets (1 Oct. '54)

31,674,000[§]
66%[§]

*Both new c.p.'s and stations going on the air listed here are those which occurred between 21 Nov. and 1 Dec. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. §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 representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant).

NFA: No figures available at presstime on sets in market. †This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. ‡Noncommercial educational outlet. §Located in Galveston, Tex. ¶As of 1 June 1954. ¶WSFA-TV has been sold to WKY Radiohome Co. (WKY-AM-TV Oklahoma City), which is owned by Oklahoma City "Daily Oklahoman" and "City Time" pending FCC approval. WCOV-AM-TV, Montgomery, and KWTW (tv), Oklahoma City, are licensed FCC to deny approval to transfer; WKY, in turn, called allegations made by WCOV and KWTW "false and scandalous." ¶Ch. 5 is allocated to Lake Placid; transmitter located in top Mt. Terry, near Bloomingdale. ¶Montreal, Canada. ¶Montreal, Canada ¶include 38,000 sets in U.S.; 120,000 sets in French-Canadian homes; 70,000 sets in English-speaking Canadian homes.

Of course flowers can talk!

You can make them do it any time you wish; and you can be sure of what they're saying, too. These and other stunts are available in great variety—ready to be used to change pace, or to clinch a point. Easy, economical, too, when you **USE EASTMAN FILM.**



For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.

Fort Lee, N. J.; Chicago, Ill.; Hollywood, California

Lovely in black and white? Yes! But think of it in **COLOR!**

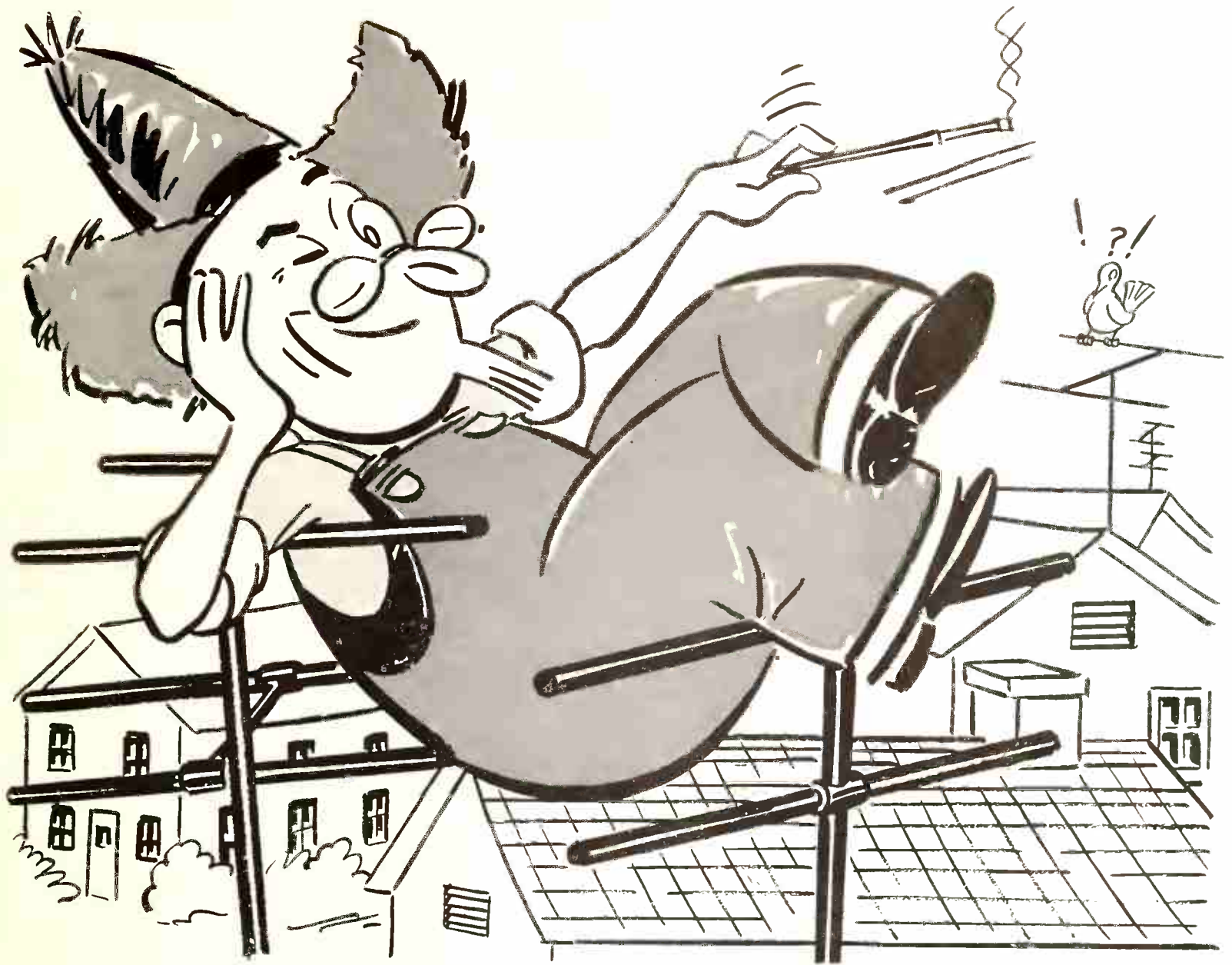
Tv film shows recently made available for syndication

Programs issued for national syndication since the spring of 1954.

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventure Album	Interstate	Toby Angulsh	15 min.	26
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Confidential File	Guild Films	Guild Films	30 min.	39
Jet Jackson, Flying Commando	Screen Gems	Screen Gems	30 min.	26
Jungle Jim	Screen Gems	Screen Gems	30 min.	39
Jungle Macabre	Radio & TV Packages Inc.	Radio & TV Packages Inc.	15 min.	52
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26
CHILDREN'S				
Adventures of Danny De	Danny Lea	Irwin Rosco	15 min.	130
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Lot's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartlett	Sterling	Jerry Bartlett	15 min.	13
World of Wolo	Geo. Bagnall	New Albion Films	15 min.	13
COMEDY				
Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	52
Meet Cortiss Archer	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Roland Reed	30 min.	39
The Goldbergs	Guild Films	Guild Films	30 min.	39
The Little Rascals	Interstate	Ma. Roach	20 min. 10 min.	100
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	39
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Norman Vincent Peale	Guild Films	Guild Films	15 min.	39
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
This Is the Story Where Were You?	Sterling UTP	Morton Tv Prod. Bing Crosby	15 min. 30 min.	52 26
DRAMA MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Author's Playhouse	UTP	Morgan & Solow	30 min.	39
Celebrity Playhouse	Screen Gems	Screen Gems	30 min.	52
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	39
Central Night Theatre	Guild Films	An're Luette Prod.	30 min.	26
His Honor, Honor Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Little Show	Sterling	Sterling	15 min.	39
Man Behind the Badge	M. A.	Procktor	30 min.	39
Maver of the Town	UTP	Gross-Krasna	30 min.	29
Most Likely to Succeed		Centurian Prod.	30 min.	39
Mr. & Mrs. North	Advertisers' Tv Program Service	John W. Lovrton	30 min.	57
O Henry Tv Theatre	UTP	Gross-Krasna	30 min.	39
Talks at Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Street	Official	4 Star Prod.	30 min.	39
The Whistler	CBS TV Film	Leslie Parsons	30 min.	20

Show name	Syndicator	Producer	Length	No. in series
EDUCATIONAL				
Popular Science	Interstate	Jerry Fairbanks	15 min.	77
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
INTERVIEW				
Spotlight of Hollywood	Geo. Bagnall	Hollywood Spotlight Newsfilm	15 min.	13
MUSIC				
Conno Haynes Show	Guild Films	Guild Films	15 min.	39
Florian ZaBach Show	Guild Films	Guild Films	30 min.	39
Frankie Laine Show	Guild Films	Guild Films	30 min.	39
Horace Haldt Show	Consolidated Tv	Geo. Bagnall	30 min.	26
Music for Everybody	Sterling	Sterling	30 min.	52
The Guy Lombardo Show	MCA	MCA	30 min.	52
This is Your Music?	Jan Prod.	Barrett	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min.	26
PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
SPORTS				
Adventure Out of Doors	Van Coevering Prod.	Vns Coevering Prod.	15 min.	26
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
Big Playback	Screen Gems	Screen Gems	15 min.	52
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannle Baum Enterprises	Allan Black	15 min.	104
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fight	The Big Fights	The Big Fights	60 min.	52
This Week in Sports	INS	Hearst-Metrotona	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters in Action	The Big Fights	The Big Fights	15 min.	52
VARIETY				
Bride & Groom	Guild Films	Guild Films	15 min.	39
Date with a Star	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
It's Fun to Reduce	Guild Films	Guild Films	15 min.	39
The Sewing Room	Zahler Films	Centaur	15 min.	13

*No syndicator named as yet. SPONSOR invites all tv film syndicators to send information on new films



**"ALONE IN THE RED RIVER VALLEY . . .
 . . . but NOT lonely!"**

WDAY-TV is the only TV station in Fargo . . . the *only* station in the Red River Valley. Here's how far away our nearest "competitors" are:

- Minneapolis-St. Paul more than 200 miles
- Bismarck more than 165 miles
- Valley City, N. D. more than 50 miles

And, boy! — we've got television set saturation in our area, too. In Fargo, it's 70.5%

. . . 20 miles away it's 57% . . . and fifty miles away it's 33%.

And our *viewers* aren't lonely, either. We keep their sets *turned on* with 57 popular local programs and 60 of the best shows from NBC, CBS and ABC . . . including many *live* shows, both network and local.

Ask Free & Peters about WDAY-TV . . . the Red River Valley's *only* TV station.

WDAY-TV
FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC., *Exclusive National Representatives*

Our Afternoon

Star Salesman

BILL RILEY



Something wonderful happens when Bill Riley's running the show, because Bill makes things happen. Bill loads his alter-noon hour-and-a-half with the telephone participation features, fun, and music that make the program unique in this healthy Iowa market.

Bill Riley will move merchandise for you, too . . . he's got the big, responsive audience to do it. Don't waste time, time-shopping. Buy KRNT, Your Basic Buy in Iowa . . . the CBS station in Des Moines with 61 firsts out of 67 Hooper periods.



Represented by
The Katz Agency

New developments on SPONSOR stories



See: How far out does a tv station sell?

Issue: 3 May 1954, page 38

Subject: How tv stations increase their popularity among outlying viewers

Working on the theory that everybody likes to see his home town publicized, WSL-TV, Roanoke, telecasts news items clipped from more than 40 country newspapers published in its viewing area—items that are interesting bits of local news but which don't make the wire services.

Clippings, reviewed by Andy Peterson, make up only one part of the weekly 30-minute *Community Headlines* show. One of the towns represented among participating newspapers is spotlighted weekly. John Gilbert, WSL-TV cameraman, and Fred L. Corstapliney, director of promotion and merchandising, shoot about 300 feet of film in the town covered. They photograph local points of interest, local people.

"All the newspapers cooperate to the utmost," Corstapliney declares, "and most of them carry our tv program listings." ★ ★ ★



See: How International Nickel uses radio for public relations

Issue: 1 November 1954, page 34

Subject: The ways in which industrial corporations utilize air media in their p.r. and advertising programs

The ways in which two industrial firms use radio were explained to members of the Southern California Broadcasters Assn., recently.

Associated Products, which makes Sakrete dry pre-mix concrete, uses radio and tv to sell concrete not only to construction firms but also to farmers and do-it-yourself homeowners. Northrop Aircraft uses radio as a "help wanted" medium, in recruiting employees.

"Sakrete has plants located in cities from coast to coast," John O'Connor, Southern California manager of the company, told the broadcasters. "Several of our plants engage in extensive radio and tv advertising, including those in Chicago, Baltimore, Cincinnati, Minneapolis and Fort Worth. And our local plant has for the first time ventured into the field of radio advertising this year."

At first, O'Connor said, Sakrete used announcements, but now is sponsoring news as well. He said the dealers have reported new customers as a result of the radio programs.

Walton E. Brown, advertising manager of Northrop Aircraft, said Southern Californian aircraft companies employ more than 20,000 people. The tremendous work forces, he said, necessitate correspondingly large recruitment advertising programs. Northrop had used newspapers.

"Then one Thursday our personnel people told us we'd have to double our hiring program because of a major increase in the work load. We had to make the step-up by the following Monday." By Saturday morning, Brown recalled, two stations had begun announcement schedules. When the employment office opened up Monday morning, there was a line of applicants nearly two blocks long waiting to be interviewed. "We've devoted a substantial portion of our budget to radio ever since as a result of this emergency campaign," said Brown.

"In fact," he continued, "we've enlarged our radio ad budget to the point where we're now sponsoring an hour-long concert program Saturday nights. We use this more or less 'high brow' show to reach qualified engineers." ★ ★ ★



Dig this CRAZY
Bandwagon!

KATV has 82 COMMERCIAL HOURS
of 105 OPERATING HOURS

"Man, this ain't no bandwagon . . . it's a rocket ship."

"Hang on, son. No plain, old-type bandwagon for us, but a real super-sonic KATV space job with 82 out of 105 hours sold to sharp, sales-happy advertisers."

"82 of 105? There's gotta be a reason."

"Reasons, man, REASONS! Look at the market, look at the audience, the facilities, the programming, look at . . ."

"Man, I'm looking, but you're going too fast."

"It's a fast bandwagon, son . . . because no other station can give you so much in the heart of the rich Arkansas market!"

"I'm gonna jump on the KATV bandwagon and ride to the top in Arkansas!"

Jump on with:
Bruce B. Compton
National Sales

KATV

Jump on with:
Avery-Knodel, Inc.
National Reps

CHANNEL 7

John H. Fugate, General Manager
620 Beech Street, Little Rock, Arkansas



RED-HOT and READY!

Dazzling
**MUSICAL
REVUES!**

**LAUGHS!
STARS!
SONGS!**

Hilarious
**COMEDY
STORIES!**

Something different and exciting every week . . .

to capture the most responsive audience in TV history! With Cantor alone, the show would be terrific! Add music, girls, dancers, starlets and guest stars like Brian Aherne, Don DeFore, Pat Crowley and many more, and the series is absolutely irresistible! Here indeed is a most magnificent triumph in TV entertainment!

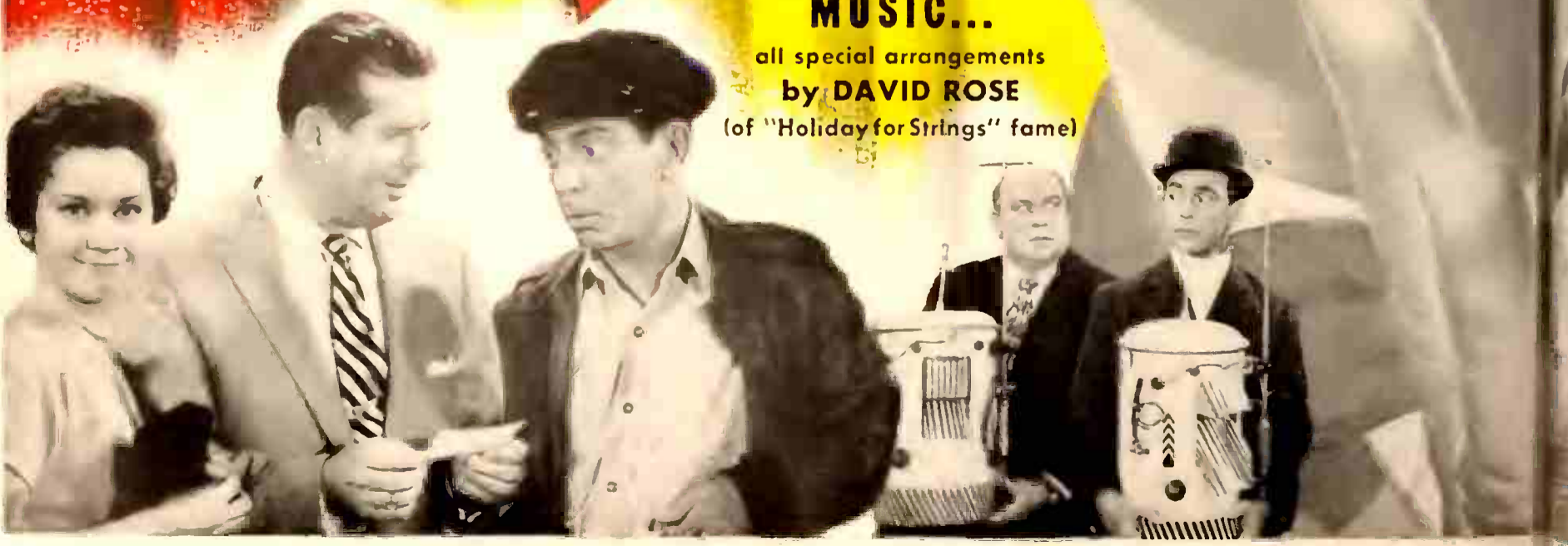
**ELABORATE!
BIG!
LAVISH!**

WITH
**EDDIE
CANTOR**

YOUR STAR, YOUR HOST,
YOUR PRODUCER!

MUSIC...

all special arrangements
by **DAVID ROSE**
(of "Holiday for Strings" fame)



to make sales sizzle for you!

ZIV's
GLORIOUS NEW TV EXTRAVAGANZA

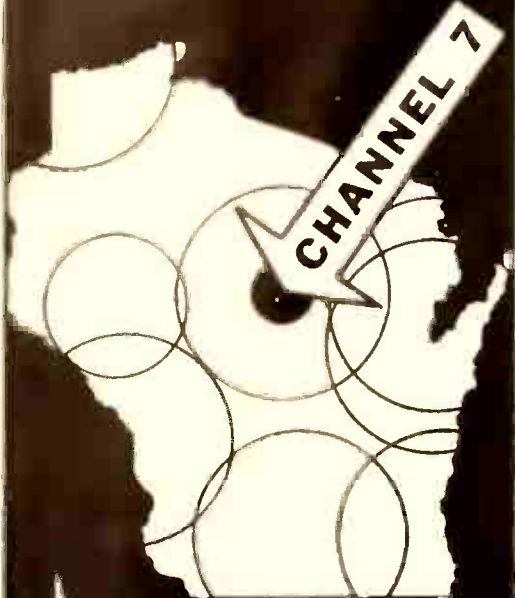
"THE EDDIE CANTOR COMEDY THEATRE"

HURRY! Capitalize on the Cantor name and fame NOW before your market is closed.



WSAU-TV

WAUSAU, WISCONSIN



CBS • NBC
ABC • DuMont

CHANNEL 7

89,800 watts

1,921 ft. above sea level

540,000 population

\$662,899,000

spendable income

152,000 homes

Represented by
MEEKER, TV.
New York, Chi., Los Angeles, San Fran.

Stockholders Include

RADIO STATIONS:

WSAU - WFHR - WATK

NEWSPAPERS:

Wausau Daily Record-Herald
Marshfield News Herald
Wis. Rapids Daily Tribune
Merrill Daily Herald
Rhineland Daily News
Antigo Daily Journal

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

Film notes and trends

Syndicated repeats: It didn't take the syndicators long to realize that if tv stations could run repeats of film shows and get good ratings (such as WOR-TV, New York, and KHJ-TV, Los Angeles, SPONSOR, 18 October 1954, page 56), they could do the same thing.

Now United Television Programs is offering what it calls the "Smash" plan. The "Smash" plan, as it was tried in San Francisco over KRON (tv), works like this:

Three UTP programs, *Waterfront*, *Lone Wolf* and *Where Were You?*, are telecast on an across-the-board basis nightly instead of weekly. The shows are aired at 11:00 to 11:30 p.m.: within an eight-week period at a rate of five, six or seven shows per week, a total of 39 half-hour films.

In San Francisco shows are sold as participations—four one-minute commercials to a program. National spot advertisers included Anahist, Ford, American Tobacco, Southern Pacific.

Decision to start the showings at 11:00 p.m., said UTP, was reached after a survey was made among late-night tv viewers. Survey indicated that many viewers disliked starting a program at that hour that would keep them up until after midnight, but that they wanted something to entertain them for an additional half-hour. Insomniacs who insist on a late movie, the survey showed, don't mind starting one at 11:30 p.m. Therefore, says UTP, stations using "Smash" plan will catch both audiences.

3,046 features for tv: There are enough feature films available for television that a station could run one feature every day of the year for eight years without duplication. This is indicated in the latest issue of *Tv Film Program Directory—Feature Film*, published by Broadcast Information Bureau, which list 3,046 titles not

counting Westerns. There are enough Westerns to run one daily for three years skipping Sundays—992 available for tv use.

The current directory does not list 500 feature film titles which have appeared in previous editions. Their quality, says Julienne (Judy) Dupuy, editor, is now judged insufficient for telecasting.

The directory, besides listing film titles, also lists the length of the film, a brief description of the plot, stars, whether in monochrome or polychrome, the distributor, whether 16 mm. or 35 mm., price and other data. Every film listed in the directory has been cleared for tv use, according to Miss Dupuy. BIB also publishes directories of free films available to tv, film serials, series and film packages, other directories.

Network film claim: Screen Gems Inc. tv subsidiary of Columbia Pictures Corp., says it has surveyed network programming and finds it has more film series on the networks than any other producing-distributing company. Its shows are *Father Knows Best*, *Ford Theatre*, *Adventures of Rin Tin Tin* and *Captain Midnight*.

That Spanish 'Racket': ABC Film Syndication has been keeping an eye on Latin America. So promising does the South American market look to the film firm that it's offering our neighbors to the south its *Racket Squad* series with a Spanish soundtrack dubbed in.

"Good dubbing," says George Shupert, president of ABC Film Syndication, "is no accident. We've been successful for two reasons: Authenticity, obtained after the most elaborate and extensive research into Spanish dialects, and dubbing and editing in Spain by the foremost technicians."

What it cost ABC to dub in the Spanish was not revealed. However, the average cost of dubbing English onto a foreign language feature film running about an hour in length is between \$7,000 and \$14,000—depending, of course, on the amount of dialogue and the number of scenes showing actors speaking where lip sync must be precise. ★ ★ ★



WWJ-TV's TALLEST TOWER- MAXIMUM POWER means EXTRA coverage!

WWJ-TV COVERAGE AREA

Population—1954	5,988,000
Families—1954	1,725,800
Television Sets (Sept. 1954)	1,466,000
Family Buying Income—1953	\$6,023
Total Retail Sales—1953	\$7,413,599,000
<i>Food Sales</i>	1,726,945,000
<i>General Merchandise</i>	812,489,000
<i>Furniture-Household</i>	360,416,000
<i>Automotive</i>	1,819,799,000
<i>Drug</i>	261,977,000

By every measuring rule, WWJ-TV is your best TV buy in a market where family income is the highest in the nation. With the tallest tower . . . with maximum power . . . with the greatest audience loyalty . . . WWJ-TV can do the most effective, most far-reaching selling job for YOUR product. See your Hollingbery man for availabilities.

In Detroit . . .

You Sell More

on channel

4

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS

• National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



It happens month after month, year after year after year. Every study shows that KMOX wins far-and-away the biggest audience in all St. Louis radio. The most recent Pulse, for example, shows that the KMOX average share of audience is now *50% greater than that of any other station!*

And look how this smashing lead measures up in terms of quarter-hour wins. KMOX wins bigger audiences in 4 out of every 5 weekday periods. Bigger audiences in 3 out of every 5 weekday evening periods. Bigger audiences in more weekend periods than all other stations combined. In fact, throughout the entire week, *KMOX wins more than twice as many quarter-hour firsts as all other St. Louis stations combined!*

If you want to get your product into homes up and down the length and breadth of the rich Mid-Mississippi Valley market, tell your sales story on the station with the biggest audiences. *Of course that's...*

KMOX

"The Voice of St. Louis"

CBS Owned

Represented by CBS Radio Spot Sales

TO SELL
JACKSONVILLE
 (and the rich Northeast
 Florida market . . .)
BUY



WJHP-TV
Channel 36

§ § §

81,000 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
 Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

WJHP-TV
 JACKSONVILLE, FLORIDA
276,000 watts
 on Channel 36

Represented nationally by
 John H. Perry Associates



"No more Grits, Bagels & Borscht," say agency's Guild, Bascom and Bonfigli

agency profile

Walter Guild

President
 Guild, Bascom & Bonfigli, San Francisco

"Back in 1949 we opened shop in a thundering fanfare of obscurity." Walter Guild, president of Guild, Bascom & Bonfigli, admits today.

"If you said 'GB&B' at that time, admen would ask, 'Who dat?' and guesses might include 'Grits, Bagels and Borscht.' We started with a \$200,000 account. In 1953 we billed \$4.5 million, and some people even learned how to spell our name. This year we're billing at the rate of \$7 million, with an increasing percentage in air media."

One major reason for the increased air billing was GB&B's acquisition of the Ralston division of Ralston-Purina in mid-1954. This client has an advertising budget in excess of \$2 million, with strong emphasis on tv. On 11 October Ralston began sponsoring *The Name's the Same*, ABC TV, Mondays 7:30-8:00 p.m. over more than 100 stations.

Says Guild: "This is the first time that a major Midwestern account like Ralston is being handled out of a West Coast agency. It seems like proof that our advertising philosophy has paid off."

As GB&B wrote in a trade ad:

"Bascom's Law says: 'A dull commercial is the least, to say the most.'"

The agency, which has already made a name for itself with its off-beat print copy, now concentrates on translating print originality into tv.

"We don't want any more than 10 accounts, and we want them all to be in the food business," Guild emphasizes. "It isn't that we're limiting billings, you understand. It's just that we feel each account needs specialized attention, and an agency can't afford to pay top salaries for men on very small accounts."

In line with the specialization theory, Guild is a marketing expert in the grocery and food field. During the past year, he found time to write a book tentatively titled "How to Market Your Product," which will be published in February by Prentice-Hall.

When neither working nor writing, Guild relaxes at home with his wife, two sons and a daughter. He admits being "mad for steel-head fishing and hunting."

★ ★ ★

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME
5:00 — 5:30 P. M.



**UNBEATABLE ENTERTAINMENT
AND
ZOOMING SALES**

FOR YOU

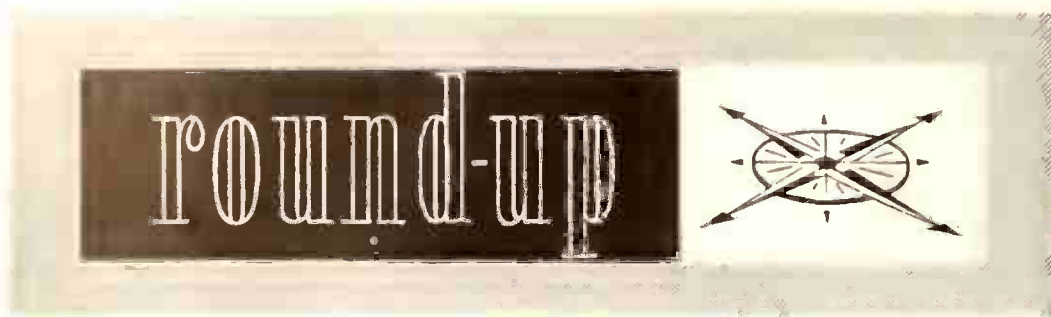
you'll sell more...

in St. Louis on channel

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV





Polka music audience 'unique and tv proof,' says WMIL

You can listen to WMIL, Milwaukee, all day long but you won't hear a single record by Eddie Fisher, Bing Crosby, Perry Como or Dinah Shore. Fact is you won't hear any "popular" music. That's because "WMIL programming is unique in radio," according to the station.

From sign on to sign off (with the exception of a two-hour Western music block), WMIL broadcasts polka dance band music. This is what makes WMIL unique, a fact which is explained in a magazine-size, spiral-bound presentation being sent to advertisers and agencies.

The outlet's polka music audience

"is largely between 25 and 45, married, American born but of German or Slavic extraction (as is 70% of Milwaukee)," says the station. "Mainly they are, among the urban listeners, the highly skilled, highly paid artisans who make up Milwaukee industry; in the rural areas they are the successful German dairy farmers and the townspeople who have retired from farming. They have one thing in common: they are family people."

In other surveys the station found it has little audience turnover and says its format is largely television proof. "To people who like and want old-time music, there are no visual values;

polkas seldom have vocals. There are no popular polka music vocalists; there are no elaborate arrangements for large orchestras, there's nothing to see. . . ." It's all these things, says WMIL, that make Milwaukee different. ***

Free & Peters salesmen equipped with tiny radios

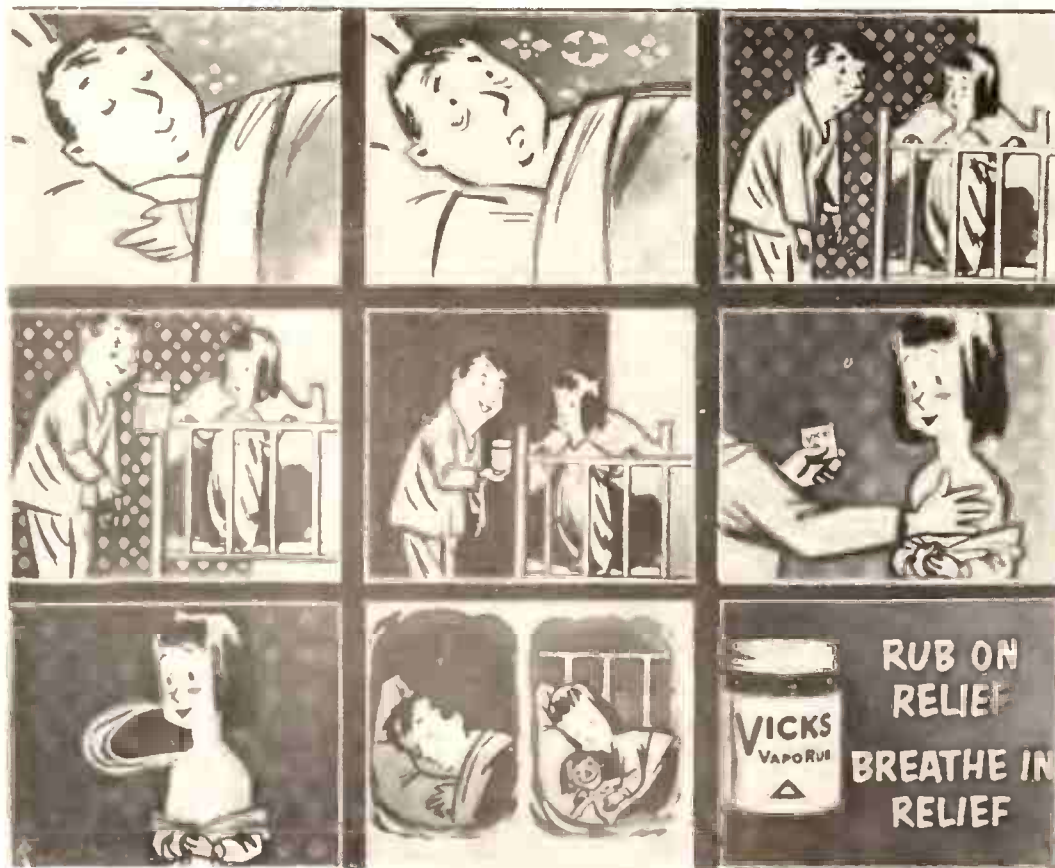
Wherever they go, they'll hear radio—these radio salesmen of Free & Peters, Inc., national representatives. Sitting on the desk in right foreground is Jones Scovern, Eastern radio sales manager of F&P, who has just given each of F&P's New York radio salesmen a tiny Regency transistor radio. H. Preston Peters, F&P president, standing against the wall (second from right), watches as the men tune in on



F&P salesmen with latest sales tool: radios

Vicks tv commercial uses cartoons, sounds, but few words

Virtually wordless approach to tv commercials is illustrated in the storyboard shown below. It's for a 20-second Vicks VapoRub commercial; words don't start until the very end of the commercial. The first eight scenes use some sound effects, but it isn't until the ninth scene—showing a bottle of the product—that announcer says: "Vicks VapoRub! What a comfort!" Russ Hoban of BBDO, who created the commercial, said it was done in cartoon form because that type of treatment allows an easier, more humorous setting of mood than live photography. The commercial opens with Father in bed asleep; he's awakened by sounds of coughing from his daughter's room. He investigates; finds her awake. Then a bottle of Vicks zooms into Father's hand; he pats Vicks on his daughter's chest. She breathes its vapor, looks relieved. The happy ending: A split screen shows both Father and daughter in bed, asleep and happy.



the sets. F&P's salesman as well in Chicago, Detroit, Atlanta, Fort Worth, Hollywood and San Francisco were supplied with the little radios—actually smaller than a penny post card.

"We believe buyers and agency people have become pretty enamoured with television," Scovern told SPONSOR. "They tend to take radio as a matter of course. Well, radio's important to use and important to advertisers."

"We bought the radios for two reasons: One, it will make prospects aware of radio's presence all the time, everywhere one goes. Two, it will keep our salesmen familiar with what's going on over the air."

The radios weren't bought just as a cute gimmick, Scovern emphasized. He said the sets should be a helpful and valuable sales tool.

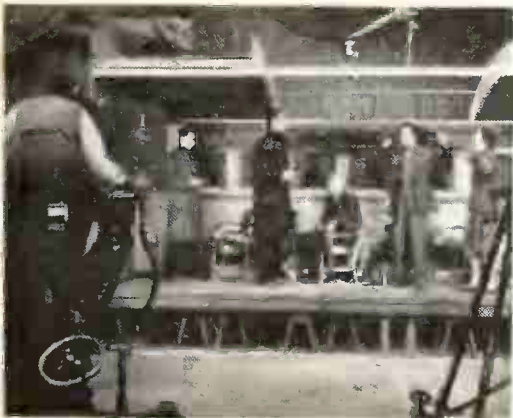
Others in the picture, in addition to Peters and Scovern are (listed alphabetically): John Francis, Don Frost, Bill Morrison, Dan Moseley, Bob Sommerville, Jack Thompson and Russell Woodward. ***

**On 15th anniversary
WRGB recalls tv history**

Fifteen years of regularly-scheduled television were celebrated last month by WRGB (tv), Schenectady. In November 1939 the General Electric station started regularly-scheduled transmission after more than 12 years of research and experimentation. The station was licensed by FCC for commercial operation in 1942.

During World War II, when there were only a handful of tv sets in homes, WRGB demonstrated the effectiveness of tv commercials to national advertising agencies. At the same time the outlet originated variety and dramatic programs which are possible only on the network level today, according to station historians.

Among WRGB's pioneering ventures was a remote telecast of Governor Alfred E. Smith's acceptance of the Democratic nomination for President—said to have been the first remote telecast in tv history. At that time—August 1928—there were only four tv sets (with four-inch screens) in the station's area. Nearly a year before the remote telecast, however, Dr. E. F. W. Alexanderson of GE staged the first public demonstration of tv in his



Early tv drama at General Electric's WRGB

home. GE engineers demonstrated theatre television as early as 1930 in Schenectady's Proctors Theatre. A year later the first transatlantic tv picture was transmitted from WRGB to Berlin, Germany.

When WRGB began regular tv programming in 1939 its tv studio was a cubicle only 12 feet square with room enough for one camera and an actor or two. In 1940 the first tv network was born when WRGB began transmitting shows from New York.

Today the station originates 28 local shows several times weekly and is affiliated with four tv networks. ★ ★ ★

NOW, more than ever... QUALITY COUNTS

**in the
East...**

... it's

MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.

FOR YOUR SCREENINGS



- Three Channel interlock projection
- 16 mm 17½ mm & 35 mm tape
- 16 mm & 35 mm interlock projection

ROUND THE CLOCK SERVICES

- Negative Developing
- Ultra Violet and Flash Patch Printing
- Quality Control
- 16 mm and 35 mm Release Printing
- Title Department
- 25 Cutting and Editing Rooms
- First Print Department

for color it's...



MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUDSON 6-0360

AUTOMOBILES

SPONSOR: Carlin Motor Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Carlin Motor Co. decided to spend \$100 in one day on KTRI strictly as an experiment. The test day began quietly, but things got hectic quickly in the auto showroom. By late afternoon hundreds of people had come and gone. Fourteen cars were sold that day, and eight others in the following three days. Carlin found it didn't have enough sales help to handle the traffic. Impatient customers even wandered into competitors' lots. Commercials incorporated a straight sales approach. After using all media company feels no other \$100 ever did as much for them.*

KTRI, Sioux City

PROGRAM: Announcements



results

SUPER MARKET

SPONSOR: Piggly Wiggly

AGENCY: Direct

CAPSULE CASE HISTORY: *Using five quick announcements on early morning radio, the Piggly Wiggly Super Market sold 500 pounds of chicken an hour after the store opened. Radio was only advertising used for market's Wednesday morning special. Announcements started at 7:15 a.m. At 8:30, when the doors opened, a large crowd was already waiting. By 9:30, when the last announcement was used, all the chicken had been sold. Store personnel were so busy they didn't have time to call WBAW to cancel last announcement. Sales amounted to \$145; announcements cost \$5.*

WBAW, Barnwell, S. C.

PROGRAM: Announcements

FREE OFFER

SPONSOR: Bridgeport Lumber & Supply Co. AGENCY: Parker

CAPSULE CASE HISTORY: *Company ran a large ad in local evening paper offering 25 high-quality baby chicks free with every purchase of 25 pounds of chicken feed. By 11:30 the next morning not one sale had been made. A call placed six announcements on WKNX for the same day between 12:30 and 3:30 p.m. Five minutes after the first announcement calls started pouring in. By 3:30 that afternoon 3,500 chicks had been given away and over two tons of Kasco Feed were sold. Total cost was \$35, or one-fourth that of the newspaper ad. A Bridgeport Lumber official's only comment was, "Who said radio was dead."*

WKNX, Saginaw, Mich.

PROGRAM: Announcements

PUMPS

SPONSOR: The Buchen Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Radio came to the rescue after a flood in Chicago. At 9:00 a.m. 11 October the Buchen Co. called WGN to buy as many station breaks as possible to inform the public they had sump pumps and de-watering pumps. Buchen used 40 station breaks between 11:00 a.m. and 10:48 p.m. During that period over 850 calls were received and many more never got through. Buchen sold 375 sump pumps, twice as many de-watering pumps, along with electric motors and generating sets. The special market saturation rate for the day was \$630.*

WGN, Chicago

PROGRAM: Station breaks

SCHOOL SUPPLIES

SPONSOR: Rutland Variety Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Sponsorship of a one-shot 10-minute interview helped the Rutland Variety Store to increase its business 100% over a similar period the year before. Program theme was back-to-school clothing and supplies. The CKOV program director conducted the interview with store manager Jack Glenn four days before school opened. This was the only advertising the store used. Total cost for the 10 minutes was \$8. Store felt it had gained tangible realization of the impact of radio.*

CKOV, Kelowna, B. C.

PROGRAM: Ten-minute interview

GREETING CARDS

SPONSOR: Hudson's Bay Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Year after year the Hudson Bay Co. found it had at least 50 dozen cards left after Mother's Day and Father's Day. To alleviate the situation this year Hudson's turned to radio advertising. Company bought a segment on a daily show called Casino. Sales began to soar and after the holidays Hudson's had only a little over a dozen cards left. In addition to sales results the general mail-pull from the program has been excellent. At the end of 28 weeks of sponsorship 48,000 letters have been received. Daily cost for the segment is \$15.56.*

CJVI, Victoria, B. C.

PROGRAM: Casino

PLANT FOOD

SPONSOR: Enchanted Garden

AGENCY: Lasker-Riseman

CAPSULE CASE HISTORY: *Sponsor matched product to show it thought most likely to reach potential customer and had tremendous success. Enchanted Garden bought six announcements per week on early morning WEEI Country Journal between 3 June and 11 August. To bring the total up to 66 announcements for the balance of their contract they used 3 announcements a week. At the end of the campaign Enchanted Garden had received 788 orders; or just about 12 orders per announcement. Show ran Monday through Saturday from 5:30 to 5:55 a.m. and starred local farm personality Lou Webster. Cost per order was 42c.*

WEEI, Boston

PROGRAM: WEEI Country Journal

There is a

DIFFERENCE

between

Radio and Radio

The astute users of radio today operate on a very clear principle. They tap radio's great opportunity . . . talking to people *intimately* and *frequently* . . . by the surest and most economical means. They distinguish between run-of-the-mill radio stations and *great* radio stations.

There can be a tremendous difference between two stations in the same market. A station's programming, management, public service and facilities make it mediocre or good or *great*.

A great station amasses huge and responsive audiences, because the character of its operation earns the confidence of its community.

The radio stations we represent are great stations in important markets—stations whose character has earned them significant leadership. Their time is not cheap, but the solid values they deliver bring you the *full* economy of radio.

We are always ready to discuss with you the application of great radio to your sales objectives.

THE HENRY I. CRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

Representing Radio Stations Only

WBAL Baltimore (NBC)
The Hearst Corp.

WBEN Buffalo (CBS)
Buffalo Evening News

WGAR Cleveland (CBS)
Peoples Broadcasting Corp.

WJR Detroit (CBS)
The Goodwill Station, Inc.

WTIC Hartford (NBC)
Travelers Broadcasting Service Corp.

WDAF Kansas City (NBC)
Kansas City Star



Measure
of a Great
Radio Station

KFI Los Angeles (NBC)
Earle C. Anthony Inc.

WHAS Louisville (CBS)
Louisville Courier-Journal & Times

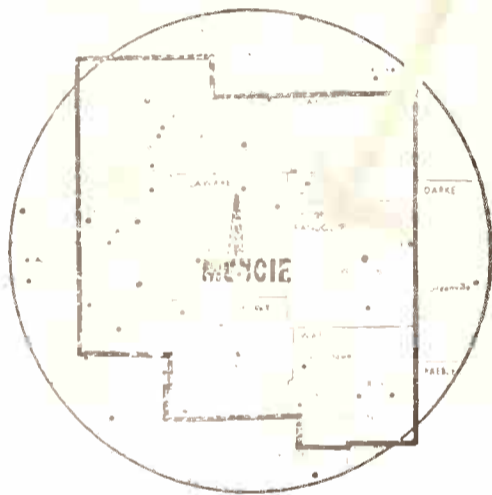
WTMJ Milwaukee (NBC)
Milwaukee Journal

WGY Schenectady (NBC)
General Electric Company

WSYR Syracuse (NBC)
Herald-Journal & Post-Standard

WTAG Worcester (CBS)
Worcester Telegram-Gazette

there's
only one
successful way
to sell this
rich, eastern
Indiana
Market...



8-COUNTY AREA
Population—446,200
Buying Income \$654,171,000
70,000 UHF SETS (5-1-54)
ONLY \$225 BASE RATE
THE PERFECT TEST MARKET
CBS - NBC - DUMONT - ABC NETWORKS



MUNCIE, INDIANA

SPONSOR BACKSTAGE



(Continued from page 24)

playing it because my listeners want to hear it."

Before I got back to New York the following Saturday RCA Victor had recorded the tune with Sunny Gale. Coral with Teresa Brewer, Mercury with Patti Page, Decca with Peggy Lee and all had rushed acetates of their platters to key disk jockeys around the country. It is probable that several million records of this song will be sold, and that it will be played roughly a million times on disk jockey programs all around the country. Every one of the labels on those records bears this legend: "Let Me Go, Lover. From the 'Studio One' Production of the same name." How much is such promotion worth to Westinghouse? You name it.

The point is, however, that the technique of utilizing music to help promote a show business enterprise is an old, old gimmick. Only television has failed to utilize it to anywhere near its true potential. In the legitimate theatre, tunes from a musical are the very backbone of the promotion of the show. A somewhat stiff musical named *Wish You Were Here* was virtually saved by an Eddie Fisher hit recording of the title tune. In the motion picture business, film after film picks itself up hundreds of thousands of dollars worth of free publicity and advertising via music. As witness what *The Song From Moulin Rouge* did for the Jose Ferrer film, or what the theme from *The High and the Mighty* did for that epic.

The *Let Me Go, Lover* case demonstrates most graphically, too, what an intelligently devised "plug" for a song or record can do for that song or record. *Let Me Go, Lover*, in truth, had had a previous crack at hitdom. Over six months ago the same song under the title *Devil, Let Me Go*, with different lyrics had been recorded by a boy named Georgie Shaw on Decca, and nothing whatsoever had happened with it. It took the sound approach of the *Studio One* treatment to make a smash hit of a musical non-entity. And in making such a smash, Westinghouse and its show picked itself up a most substantial hunk of cuffo publicity.

I am, of course, delighted to see such a success occur. I am delighted for Westinghouse, for *Studio One*, for Columbia, for Mitch Miller, but especially for pert Joan Weber. It's nice to think of all the looties and zwieback those record royalties will buy.

AGENCY AD LIBS



(Continued from page 10)

peal to special age groups and have much trouble in appealing to more than one of these groups and go after so-called adult programs.

You can learn from youngsters which of two situation comedies are "better" and why—quite easily. To find out why *Private Secretary* outpulls *Mr. Peepers* with adults ask your kids why they prefer it. The answer—expressed in far simpler terms than I can do it—is far readier identification, greater sympathy, less erudition, fewer whimsies.

This might be considered discouraging by the gentlemen (and ladies) who write the broadcast critiques for the newspaper. To those of us in the business it shouldn't be because the newspaper bunch has long been notoriously bad at reflecting people's tv tastes and have long been presenting an "Omnibus-outlook" as the burning need in the industry. All of which is nonsense.

Situation comedy is generally speaking the most appealing program-type as far as youngsters are concerned. Why? Ask yours—and you'll interpret their remarks to mean that familiarity of character, situation, locale, etc., provide a show with added warmth and a ready welcome each week. Kids, however, carry this to a far greater degree than adults hence they welcome the rerun far more than does the grown-up. Nevertheless, for the same reasons outlined above, by children, situation comedy is most successful with adults.

There also is as much to be learned from youngsters about commercials as programing. Anyone who holds up his criteria for commercial success to the child audience would indeed come up with sound copy. If I referred to the youngsters-in-the-house as a built-in program barometer, it would be just as sound, I believe, to consider them commercially as a pocket edition Schwerin.

As they sit before the set (assuming you can pry them loose and get a word in), ask them them what they remember in a commercial. Would they want the product? Can they sing the ditty or repeat the words? Here is a pretty good way of measuring the simplicity, straightforwardness, impact and playback of any commercial.

I hope the P.T.A. crowd doesn't read this. They may think I'm debasing childhood utilizing youngsters in this way. However, I mean to demonstrate neither disrespect nor lack of affection for anyone's offspring. I may merely help some of us find compensation for the lack of attention the child gives us these days, thanks to television. ★ ★ ★

**WREX-TV
CHANNEL 13
ROCKFORD, ILLINOIS**

The ONLY Station covering the Billion Dollar Rockford-Madison area market.

Rockford is 31% above NATIONAL AVERAGE on per capita income. **ROCKFORD** is 20% above NATIONAL AVERAGE on per family income.

**WRITE FOR
WREX-TV
COVERAGE MAP**

showing the "island of soles" with over 1,000,000 people, and the non-duplicated CBS coverage.



**WREX-TV
CBS 13 ABC
Rockford Illinois
45,700 WATTS E. R. P.**

represented by
**H-R
TELEVISION
INC.**

TV DICTIONARY

(Continued from page 47)

TV DIRECTOR Person responsible for every detail of show, including announcer, cameraman, shots, audio engineers, stage managers, stage hands, talent, musicians and soundmen. He builds and shapes the program by bringing all these factors into harmony. He may make corrections and any revisions he deems desirable in show or script whenever he feels such are necessary for improved show. On his shoulders rests the complete responsibility for quality of programs.

TVR CBS TV abbreviation of television recording for term commonly called kinescope film by NBC TV.

TWIST Unusual or surprise ending to a story. O. Henry stories have a twist ending.

TWO-SHOT Close shot of two persons with camera as near as possible while still keeping them both in shot.

TWX Pronounced "twix" and means a teletype or teletype message.

TYPE (1) Actor suited to specific kind of part. (2) To limit an actor to one kind of role.

U

UHF Ultra high frequency—300 to 3,000 megacycles (1 megacycle = 1 million cycles). The tv band which was added to the vhf band Channels 2 to 13, for television transmission.

UNDER (1) Tv show that does not use all its allotted time. (2) Show that runs short and calls for the use of padding, fill or cushion. (3) To sustain and subordinate one facet of the drama or situation under another.

UNDER-CRANK Technique where frames are exposed at slower than 24 frames per second. Over-crank, reverse of under-crank. Used in football films to slow down action.

UNDERPLAY Talent performing in a very restrained manner.

UNMODULATED TRACK A black positive film sound track with a ground level in balance with track being used, placed between dialogue, music or effect tracks by sound editor when nothing is to be heard from the recorded tracks.

UP To increase volume.

UP STAGING Camera hog. To attempt to hold dominant position in scene at the expense of other performers in the scene.

UP TO SPEED Time when the camera and sound mechanisms are ready for filming and moving at the right speeds.

V

VAULT Film store or storage for inflammable film, meaning most 35 mm, of such construction and dimensions as to comply with the regulations of the local authority or of the home office.

VARIABLE FOCUS LENS Lens whose focal length can be altered during shooting, as Zoomar, where mechanism changes distance between front and rear components of the lens.

VAUDEO Vaudeville show on television.

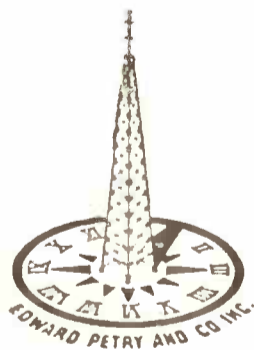
VHF Very high frequency—30 to 300 megacycles. The first authorized television band channels were vhf, 2 to 13. (See Uhf.)

VI or VOLUME INDICATOR Meter in control room which registers show's sound volume, thus enabling the technician to "see" the amount of sound. VI for short.

VIDEO From Latin meaning to see or I see. Pertains to the television broadcast of images. Usually used as a noun

(Please turn to page 36)

"For Superlative Camera Work in obtaining Spectacular News Film.."



NATIONAL
REPRESENTATIVE

THE ASSOCIATED PRESS
MANAGING EDITORS ASSOCIATION

Awards this

CITATION

FOR OUTSTANDING PARTICIPATION IN THE ASSOCIATED PRESS
NEWS PHOTO REPORT IN 1951

KARK-TV, LITTLE ROCK, ARK.

H·P·M·E



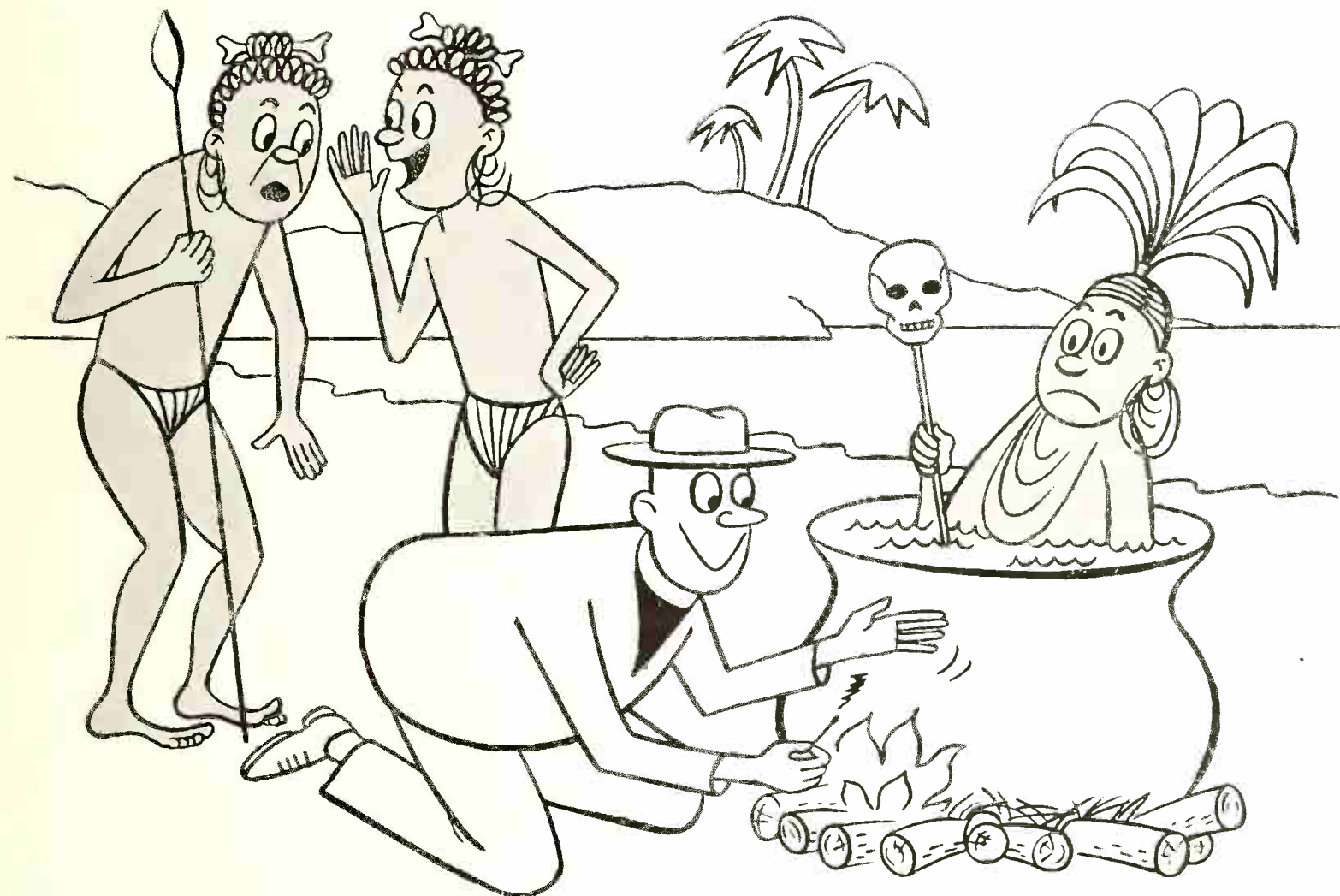
AFFILIATE

KARK-TV

CHANNEL 4
LITTLE ROCK, ARKANSAS



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

Seriously, Mt. Washington TV is one of the "best darn salesmen you've ever seen" . . . and a good many people have found it out already!

The sponsors of I Love Lucy, Omnibus and Bishop Sheen know that the Mountain is a "born salesman" . . . it reaches most of Maine, New Hampshire and Vermont at about half the cost of any other 3 TV stations in the area combined.

CBS-ABC

WMTW

Channel 8

John H. Norton, Jr., Vice Pres. and General Manager

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

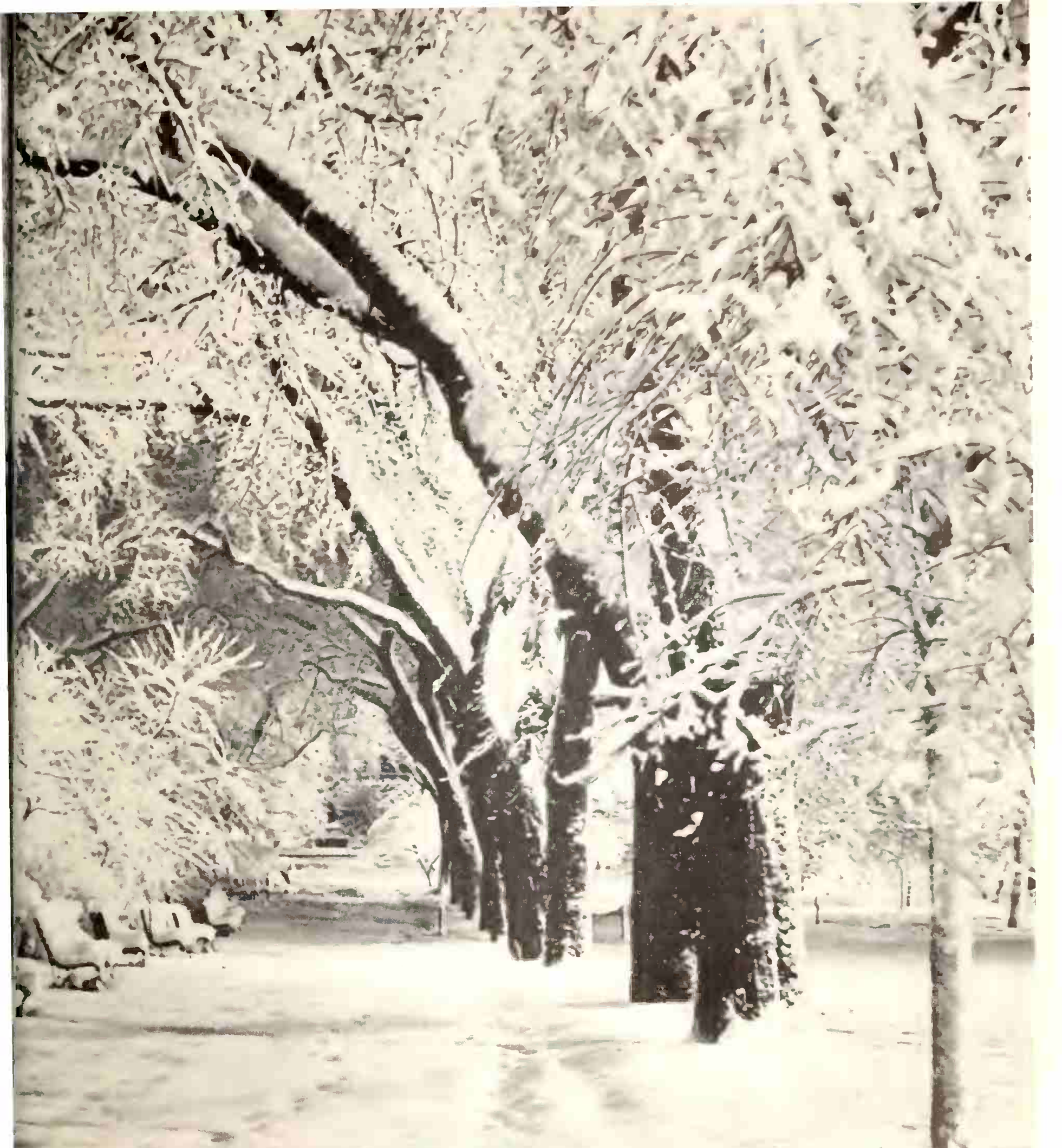


Snowtime

Flakes replace folks on the benches,
and tune-ins rise as the mercury falls.

To reach these potential customers...

Sell 'em on a Store Station



STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJW • WXEL-TV
Cleveland, Ohio

KPTV
Portland, Ore.

WBRC • WBRC-TV
Birmingham, Ala.

WAGA • WAGA-TV
Atlanta, Ga.

WWVA
Wheeling, W. Va.

WJBK • WJBK-TV
Detroit, Mich.

WGBS
Miami, Fla.

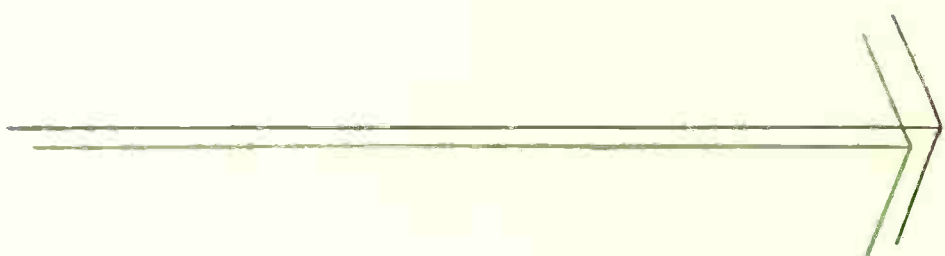
NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 E. 57th St., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498






**To sell anything used in
a kitchen, let *Eudora*
go to work for you.**

Southern Cookin' proves
that the way to the
Greater Nashville
area's heart is through

WLAC-TV



Nashville's newest, maximum powered, highest
towered station offers coverage of 62 Tennessee
and Kentucky counties with Nashville's
newest, highest powered afternoon show.
Eudora is Nashville's leading cateress. Won-
derful cook and terrific personality, she's
able to impart her knowledge of food preparation
with just the right touch of Southern
accent.

Data: Mon. thru Fri. 4-4:30 p.m. Regular
participating rate for one min. applies; add \$5 per
spot (commissionable) if Eudora does full or part
commercial. With three-a-week purchase, product is
stocked in Eudora's kitchen on exclusive-for-category
basis.

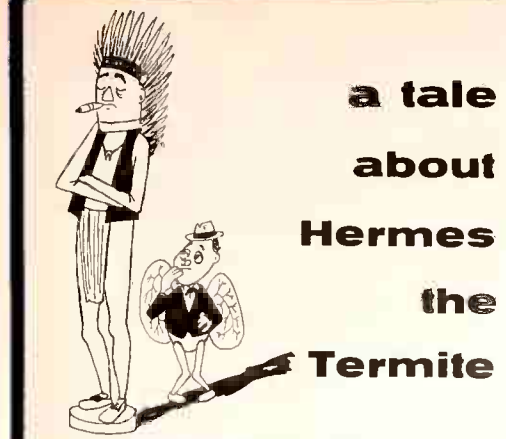
Further details from national reps. the Katz Agency.



WLAC-TV

100,000 watts Channel 5
CBS Basic Affiliate
National Representative:
The Katz Agency

Table with 7 columns (SUNDAY to SATURDAY) and multiple rows of program listings. Each cell contains station call letters, program titles, and times. Includes a 'No network programming' indicator for many entries.



a tale about Hermes the Termite

Slowly, almost fearfully, Hermes the Termite approached the great wooden figure. "Pardon me, sir," he said, "but I am a young man—clear of mind and tenacious of purpose, with an infinite capacity for fruitful labor. Could you possibly provide me with a suitable opening... a position of gainful employment?"

Sleeping Bear, the sagacious Cigar Store Indian, stared down at the presumptuous little termite and snorted. "Ugh!" he said, "You bore me!"

"Ah, sir," cried Hermes the Termite, "boring is what I do best!" And with that, he bored right in. Hermes had found his opening!

While searching for the moral to this misty tale, you might consider this:

Quite a few sponsors, these days, are saddled with TV shows that exhibit a marked similarity to our friend Hermes. Boring is what these programs seem to do best! And a bored audience seldom becomes a buying audience.

In contrast, take fast-paced, interest-packed shows like "Strike It Rich" and "The Big Payoff." These lively Walt Frammer productions prove themselves continually in rating reports and at the cash register. More than twenty five years of top level experience substantiate Frammer's leadership in packaging audience-pleasing, sales-effective programs that give new impetus to the advertiser's message. Contact "America's leading independent TV producer"... always at your service.

There are a dozen new Frammer shows past the idea stage... perhaps one is tailor-made for you. Call us!

walt frammer productions

1150 AVENUE OF THE AMERICAS NEW YORK 30, N. Y. • OXFORD 7-3322

Notes and explanations to help you use this chart. Includes details on how to read the program listings, such as time zones and network abbreviations.

Sponsors listed alphabetically with agency and time on air

Table listing sponsors, their agencies, and broadcast times. Includes names like A.C. Beck, Pepsico, and various advertising agencies.

Table listing sponsors, their agencies, and broadcast times. Includes names like American Cyanamid, Borden, and various advertising agencies.

Table listing sponsors, their agencies, and broadcast times. Includes names like Electric Blue, E.I. du Pont, and various advertising agencies.

Table listing sponsors, their agencies, and broadcast times. Includes names like General Foods, Glaxo, and various advertising agencies.

Table listing sponsors, their agencies, and broadcast times. Includes names like General Motors, General Foods, and various advertising agencies.

PULSE FOR DEPENDABILITY



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Our TCP is also "additive"

TOTAL COMPOSITION PULSE shows you exactly the qualitative data needed to make the best buys in time and programming for Network TV.

Every program is classified—with handy reference summaries of audience appeal. No gaps, no guesswork, no projections—actual audience composition per 100 homes.

AGES—so important in relation to product need and use.

MEN, WOMEN, TEENAGERS, KIDS—enabling you to concentrate on buyers, not just "watchers".

INCOME LEVELS—specific rental and income data easy to analyze further from your "Sales Management" basic facts.



And remember, if you need special tabulations by city size, regions, or special requirements of your own, subscribers obtain the additional information from Pulse—quickly and at easy-on-the-budget prices.

LATEST REPORT, so handy to use in relation to U.S. Pulse TV and for individual markets, now ready for taking stock of 1954 and looking ahead for 1955. "Indispensable", subscribers say. Phone or write now.

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE

PULSE, Inc., 15 West 46th St., New York 36 Telephone: Judson 6-3316

Main table containing program listings for Sunday through Saturday, including program names, times, and costs.

Additional text at the bottom right corner of the page.

63.5%

of the viewing audience

chooses **WTRF-TV**

between 12 noon and midnight in the

WHEELING-STEUBENVILLE MARKET

The September, 1954 Telepulse Survey in the Wheeling-Steubenville Market shows:

Tuned in audience 12 noon to midnight

WTRF-TV 63.5%

Station B..... 18.5%

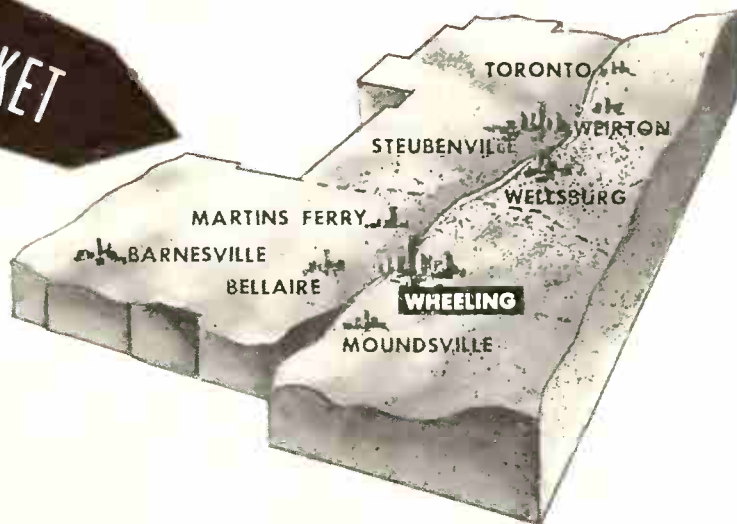
Station C..... 17.0%

What's more—of the top 25 program ratings

ALL 25 WERE ON WTRF-TV

If ever a station dominated its market, WTRF-TV does—not by a small margin—but by a sweeping majority. Better programing, better promotion and a more powerful signal makes WTRF-TV the big buy—the station necessary in this important market.

WTRF-TV
WHEELING, W. VA.



The September, 1954 Telepulse Survey was conducted in the Wheeling-Steubenville market including the following counties:

*Brooke, Hancock, Ohio & Marshall Counties, W. Va.
Belmont and Jefferson Counties, Ohio*

In the WTRF-TV listening area there are more than 387,000 families owning approximately 275,000 TV receivers, and spending more than a billion dollars annually in retail sales.

Channel 7 • 316,000 Watts
NBC Primary • ABC Supplementary • Represented by Hollingbery
Robt. Ferguson • VP & Gen. Mgr.
Telephone Wheeling 1177 • Now equipped for network color

TV DICTIONARY

(Continued from page 71)

to denote sight broadcasting as opposed to sound broadcasting. Portion of tv signal that contains picture.

VIDEODEX Chicago and New York. Doing tv research using the diary method on a national, multiple-city and local basis covering all active television markets. Tabulated sample is 9,200 diaries nationally and 200 to 600 locally. Tv interview period is first seven days of month, with delivery date of two to three weeks. Cost up to \$600 for agencies and advertisers.

Now serving over 150 subscribers. Basic data of quarter-hour ratings, sets-in-use, audience share, average viewers per set by time period and by program, number of homes reached, number of cities carrying show and audience composition. (See Tv Ratings.)

VIDEO ENGINEER Engineer who controls picture quality and produces visual effects such as fades, dissolves, superimposures; usually engineer monitors the visual portion of a telecast.

VIDEO GAIN Dial or apparatus which controls power of picture amplifier. By turning video gain down you get

fade out; turn video gain up and you have fade in.

VIDEO SIGNAL or PICTURE SIGNAL Portion of picture from tv camera that is the electrical counterpart of the scene televised

VIDEO TAPE RECORDING (VTR) The process by which a motion picture or live tv show can be magnetically recorded in color or in black-and-white on a magnetic tape. The process is still in development form, but is successful. Magnetic tape recording of both color and black-and-white television programs was demonstrated by RCA on 1 December 1953, at the Princeton laboratories. 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 two firms which have demonstrated recorded electronic pictures are RCA and the Bing Crosby Enterprises which first showed the black-and-white video tape in 1951. The initial goal is the kinescope recording. The tape requires no chemical processing; it can record and play back tv pictures instantaneously. Tapes can also be re-used by merely wiping out the electronic picture and as many tapes as are desired can be made. Video tape works on the same principle as the audio tape. The picture information is picked up by the television camera and is converted into electronic impulses. These impulses magnetize the video tape. The big problem with video tape is that there is so much electronic information that must be recorded; this means that the tape must be wider than audio tape, or run faster.

VIEWER A machine used to examine tv film for editing or cutting. (See Moviola.)

VIEWFINDER The viewer on a television camera.

VIEWING LENS Lens on tv camera used by the cameraman to view field of action.

VIEWS Sometimes called sets or situations. Scenes being televised.

VIGNETTE Mask placed before camera lens to produce a picture in which only the center part is visible in diffused oval circle.

VISTASCOPE An optical device contained in a simple, box-like case which fits snugly in front of the lens of any television or film camera. Through its use and an 8" x 10" picture of scene desired, live actors performing on a bare stage or in an open field can be presented to a television or film audience, either "live" or by means of film in what appear to be settings duplicating any structure or scenic site in the world required by the show's locale

Talk about Proof!

78,221

CARDS and LETTERS

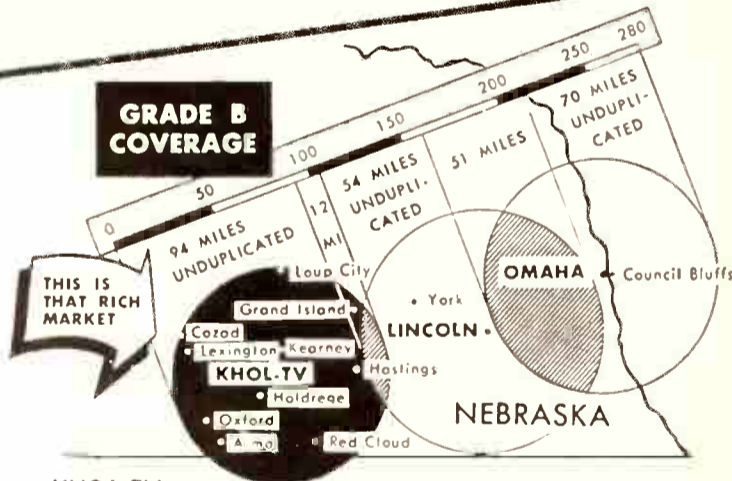
to KHOL-TV said...



"We Receive No Other TV Station Regularly!"

HERE'S UNDUPLICATED COVERAGE

Here's unduplicated coverage that reaches 35% of Nebraska's total farm market. Your proof? 78,221 cards and letters received from Channel 13 viewers in just four days (October 26 to October 30, 1954) proving exclusive coverage by KHOL-TV. Get the story—get the facts today.



Mail Caunt by Tawns upon Request from KHOL-TV

KHOL-TV

CHANNEL 13 — KEARNEY, NEBRASKA

Owned and Operated by
BI-STATES COMPANY

DUANE L. WATTS, Station Manager
Phone Axtell, Nebr. SH-3-4541

ABC • NBC • DUMONT • NETWORKS

REPRESENTED NATIONALLY BY MEEKER TV, INC.

FIRST *in* Spokane

KXLY-TV LEADS*
in **SHARE of AUDIENCE**

	6 P. M. to MIDNITE, 7 DAYS PER WEEK		
	<u>APRIL</u>	<u>AUGUST</u>	<u>OCTOBER</u>
KXLY-TV	39.0	46.7	53.3
Station A	61.0	53.3	46.7

AND KXLY-TV ALSO LEADS OUTSIDE OF SPOKANE CITY

12 NOON to MIDNITE, MONDAY THROUGH FRIDAY*

	NORTH →	EAST →	SOUTH →	WEST
	SANDPOINT, IDA, ★	WENATCHEE, WN.	PASCO, WN.	KALISPELL, MONT.
KXLY-TV	56.45	41.54	48.3	100
Station A	43.55	40.10	41.9
Station B Seattle	18.36
Station C Yakima	9.8

***OCTOBER "PULSE"**

GREATEST AUDIENCES

WIDEST COVERAGE



SPOKANE KXLY-TV WASHINGTON

RICHARD E. JONES
 vice pres. & gen. mgr.

Rep. - **EVERY-KNODEL**
 Moore & Lund: seattle, portland

and script. The effect is created by illusion, of course. Actors may sit "on" terraces which actually are only photographs, may walk "through" doors or "behind" trees or posts, which again are merely photographic reproductions. Vistascope is leased through Vistascope Corp., RKO, Culver City, Cal.

VISUAL DEVICES Term used to encompass miniatures, film clips and special video effects.

VISUAL GAG Comedy routine or sound effect to produce laughs on a tv or live audience show. Gag has to be seen rather than heard.

VO or VOICE OVER (1) Narration type recording as opposed to lip sync or live sound. (2) Voice-over narration where voice talent is not seen.

VOLUNTARY ATTENTION Direction of attention which is preceded by the idea and desire of accomplishing a certain result.

VOX POP A spontaneous radio or tv interview.

VSI Visual station identification, as in test pattern.

W

WAITS (1) Unwanted pause caused by a talent missing his pickup cues or

technical equipment failures which result in a non-picture or sound period. (2) Actor or musicians deliberately holding off on their cue in order not to smother existing laugh on show.

WALK-ON A bit part in which the player merely appears briefly or walks on the stage or set.

WALK-ONS and EXTRAS Those performers who do not speak any lines as individuals but who may be heard, singly or in concert as part of a group or crowd.

WALK THROUGH A rehearsal in which all stage business is observed but without use of cameras. Also a dry run.

WALL TREATMENT Technique used to simulate numerous surfaces on the walls of a set such as wallpaper, bricks, stucco.

WALLA WALLA Ad-lib mumble repeated over and over in crowd scenes to sound like a mob.

WARM UP Usually a three- or five-minute period immediately preceding telecast or broadcast in which announcer, m.c. or talent puts the studio audience in a receptive mood by amiably introducing the cast of the program, discussing its problems, sponsor.

WARNING LIGHTS Red and green lights associated with each studio cam-

era to warn cameramen and performers that camera is about to go on the air (green light), sometimes called the preview light; or that camera is on the air (red light). Sometimes called cue or tally lights.

WEAVER Tv talent who moves about nervously in front of the camera.

WEB Slang for tv network, like net.

WESTERN Type of American film devoted to cowboys and horses; usually set in real surroundings and containing chases, gunfighters.

WHIP SHOT (See Zip Pan.) Very fast pan shot that usually blurs scene by speed of turning camera. Used for dramatic shift of interest or startling change of locale.

WHODUNIT Tv mystery program.

WIDE-ANGLE LENS Lens of very wide angle of projection, as 50 mm, which is used to pick up large portion of set, talent, audience at short distance.

WILD (1) Film or picture taken to fit pre-recorded narration or sound. (2) A wing, flat, window which is used to shoot through or over and then struck immediately so as not to hamper camera action.

"WILD" MOTORS Camera or other motor (usually D.C. electric motor) that does not run at a fixed synchronous speed. Used for silent shooting that does not require precise speed control.

WIND IT UP (1) To increase tempo or pace. (2) To bring to a climax or finish.

WINGS (1) Off-stage entrance and storage space which may be masked from camera or live audience. (2) Wing flat that is a hinged book flat which stands without support.

WIPE Transition from one scene or image to another in which new scene slowly replaces old one in some gradually increasing geometric pattern, such as circle (circle in, circle out), square (expanding square), fan, roll. In a horizontal wipe the action is from the side of the picture. In a fan wipe it is semi-circular.

WIPE OVER (See Overlap.) Optical film or printing effect by which one scene or image moves into another geometrically.

WOOD PILE Xylophone, or a xylophonist—musician.

WOOD SHED (1) A hard, tiring rehearsal. (2) When a performer privately rehearses his part outside the studio or off camera. (3) A musical director who makes an ad-lib arrangement of a number during rehearsal by

Now! FIRST Canadian Reports COMBINING RADIO-TV

Covering Canada's Big Three Markets



Check These Exclusive Features of the Radio-TV Panel

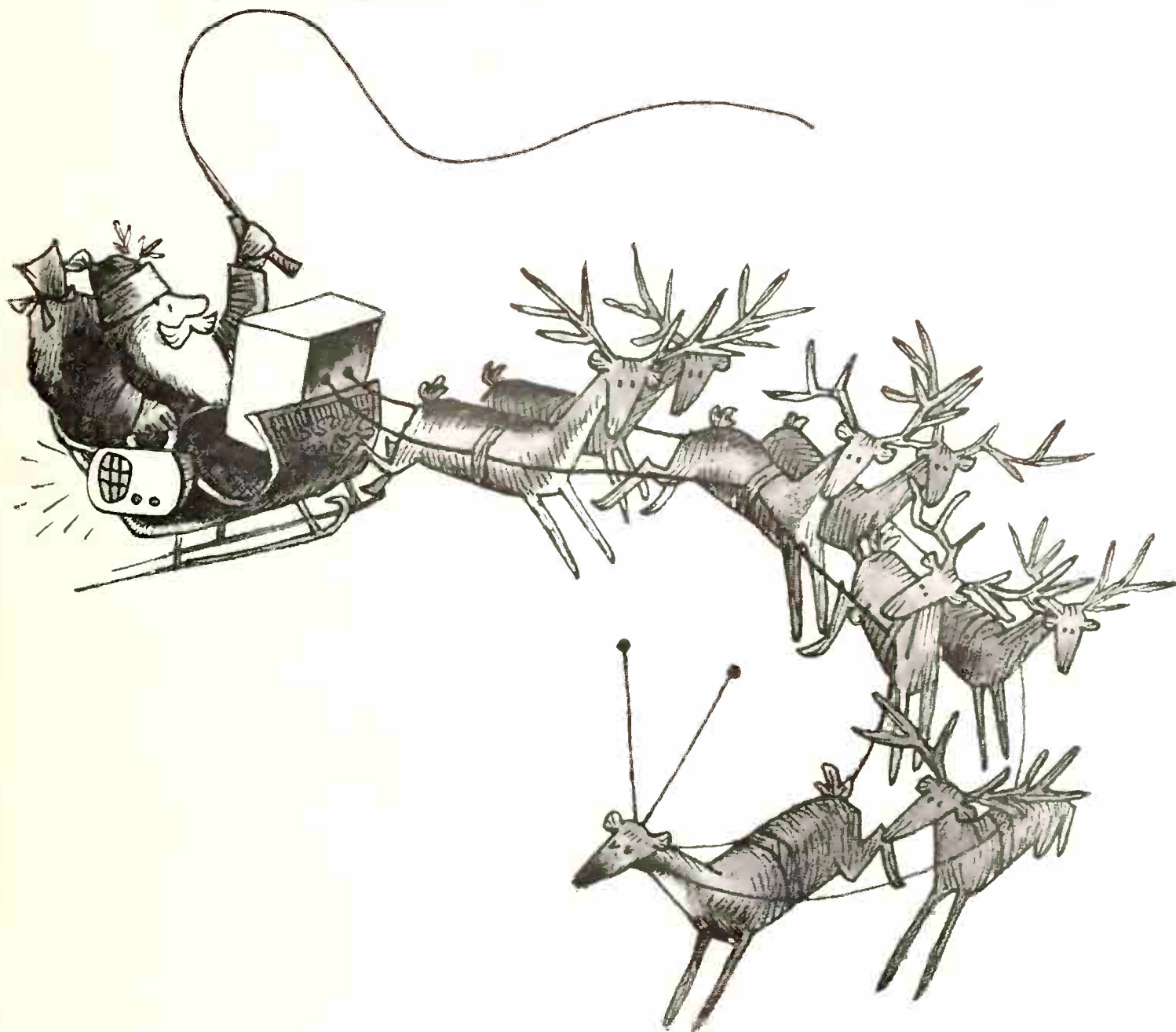
- Combined radio and TV listening and viewing, showing TV's impact on radio.
- Ratings which can be projected to total population.
- Daytime, late evening, Sunday —"round-the-clock" data for both TV and Radio.
- Audience flow, unduplicated audiences, audience characteristics, and many more extras.

FREE REPORT: Write for the first monthly Radio-TV report on the VANCOUVER MARKET to:
INTERNATIONAL SURVEYS LTD.,
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INTERNATIONAL SURVEYS LIMITED

Producers of THE RADIO-TV PANEL of Canada

Some people are born leaders



...like WCAU, Philadelphia

At Christmas time . . . or any time . . .
WCAU-Radio and WCAU-Television reach more people—
over a greater area—than any other radio and
television station in Philadelphia.

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

verbal rather than written instructions to orchestra or singers.

WOOF (1) Tv slang signifying "on the nose" or O.K. (2) Sound off used to synchronize time, i.e., "I'll give you a 'woof' at 8:15:30." "Ready 'woof'." (3) Word spoken into mike to check amplitude and or time of sound, such as "1, 2, 3, 4 woof."

WOMP A quick flare-up or light or brightness in a tv picture.

WORKPRINT Film print (frequently a rush) used in editing and cutting to determine the final composition of the finished film, show, commercial.

WOW A variation in the speed of the

audio reproducer that causes the sound to change its pitch.

X

X's Script direction to indicate the crossing of a set by an actor.

Z

ZAMPA Florid musical passage with plenty of brass, blown big and bitten off sharp.

ZILCH Standard name used to describe anyone who walks into tv studio and whose name is not known.

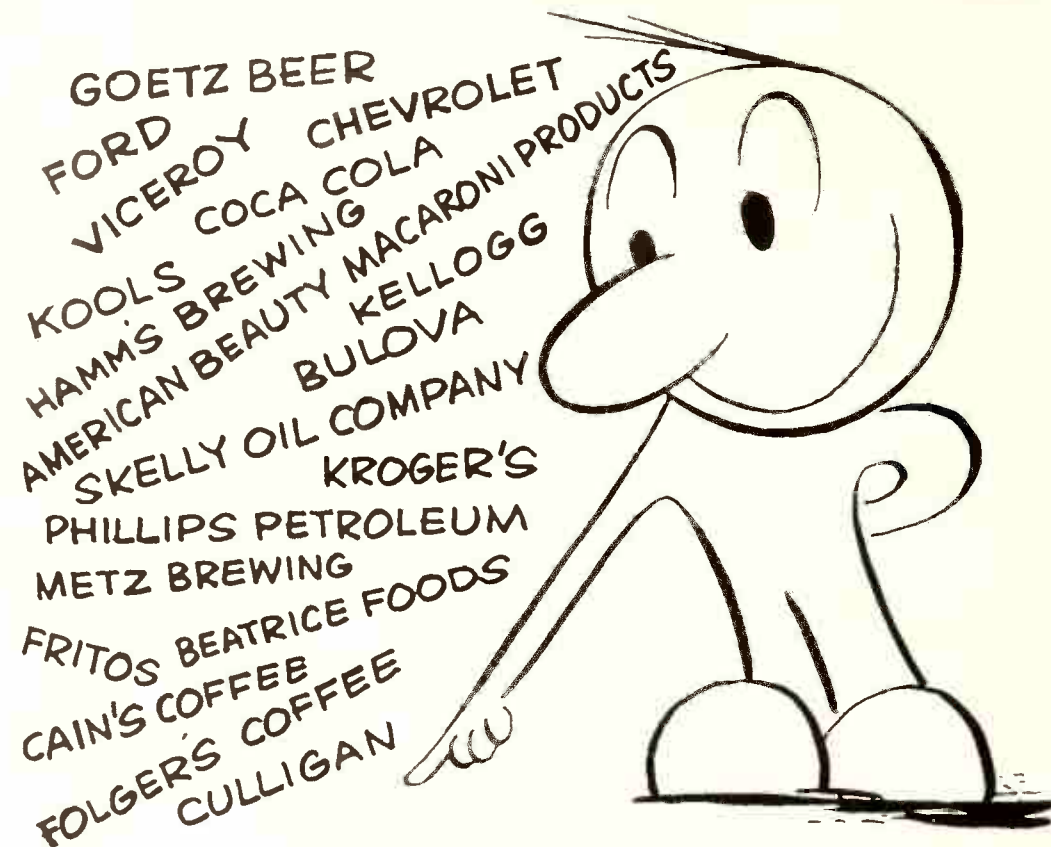
ZIP PAN (1) Effect obtained by swing-

ing camera so quickly around from one point of rest to another, that between the two the picture is blurred. (2) Device for combining two different shots, the camera being swung so quickly on to the subject in the second that it begins with a blur; the two blurred portions then being joined together to give the effect of a single zip pan. Also called whip pan. (See Whip Shot.)

ZOOM or ZOOM IN Used to describe the fast action of a smooth and continuous change of focal length with dolly in. Used very effectively on commercials where object starts small and zooms in to full screen view.

ZOOM-LENS Lens of variable focal length. As in zoom or zoom in, name derives from fact that when the focus on subject is quickly increased during shooting, the effect on the screen is a rapid change from distant shot to near shot, giving the impression that the camera has "zoomed" or swung towards the subject.

ZOOMAR LENS Lens which makes it possible to follow action, keeping it in focus all the time. Range is from very close up to the full length of a football field. It has 28 optical elements. Used mostly outdoors. Focal lengths can be 3" to 13", or 5" to 22". F5.6 to F22. (See Electra Zoom and Lenses.)



"Join the parade of successful advertisers," is WINDY's advice to you!

WINDY, the guiding spirit of TV in Central Kansas, knows that prestige accounts now using **KTVH** as an advertising medium will promote better results for you.

WINDY says, "There are still openings in this Blue Ribbon list. Better investigate, today!"



VHF
240,000
WATTS

CBS BASIC - DUMONT
Represented Nationally by H-R Representatives, Inc

CHANNEL
12

KTVH, pioneer station in rich Central Kansas, serves more than 11 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

SPECIAL ART EFFECTS

(Continued from page 48)

mural should be glued to a backing, and this will permit its use over a long period of time.

Physical Whirling disks, montages, rotating spirals, clock faces and other studio effects (smoke, steam, water and so forth).

Rain Water from a common Hudson spray gun is good for a rain effect over a small area. The water should be poured from a good height with a fan blowing to break up any steady streams. When water is not practical, you can shake white rice through a large-holed colander held over the area.

Realistic Sets Settings that are representational with actual doors or life-like features.

Rear Projection in Motion The device of placing characters in front of a translucent screen or sheet and projecting a moving background on the screen in scale with the front scene. This has been successful in views of both natural phenomena (storms and clouds) and moving mechanical apparatuses.

Remotes Programs originating from outside the studio building.

Rotating Prisms Prisms which rotate and give the effect of many figures

Merry Christmas



*Holiday Greetings . . . from the
land of plenty . . . from
Big Mike and a million and a half
regular listeners . . .*

THE MIDWEST-EMPIRE STATION

KFAB

1110
KC.

50,000 WATTS OMAHA BASIC CBS

moving around, although there is only one figure on the setting.

Scene Actually a division of a dramatic program, but used to mean episode or even the setting involved.

Sheaves Stage pulleys through which run sets of lines for rigging.

Shadow Box Use of mirrors in a box housing to economize on settings by placing actors before bare walls or inserting scenery on slides to give the effect of scenery. Also used for fade-ins and fade-outs.

Shadows and Silhouettes A 750-watt spotlight behind a screen of tracing paper or muslin, then insert a cardboard cut-out between the light and the screen of paper or muslin. A silhouette of the cutout will appear on the screen. These shadows or silhouettes can be moved or changed to give any desired effects.

Sky Drap Painted scenery to resemble sky.

Smoke Three parts of water to one part of saltpeter in which rags are dipped and left to dry. When these rags are set on fire, they produce smoke. The rags should not be bunched together or they will flame. For extra smoke, place two or three rags on top of each other and light.

Snow Confetti, dry Pabulum, bleached cornflakes and any light-flaked cereal as well as soap flakes have been used for good effects. The snow should be shaken from a good height and a fan should be blowing to create a drifting effect.

Special Effects Amplifier Similar to a montage amplifier, but can do almost anything including wipes — vertical, diagonal and horizontal.

Split Screen Shots A composite of two pictures, with a division of any desired type, using a standard switching unit and setting the fade controls for a simple superimposition.

Steam Fill a narrow-necked container about half full of hot water. Drop dry ice into it and it will create the effect of steam. Dry ice in the bottom of coffee cup will produce a steam effect when hot water is added.

Studia Switching By using standard switching units the normal selection of cuts, fades, superimpositions and dissolves can be made.

Superimposition Two images simultaneously picked up by two different cameras and electronically mixed on the face of a kinescope tube so that both images are visible.

Template A sturdy framed bench on which scenery units are built.

Tilting Scenes Scenes for odd effects where it is desired to show the actor or scenes in tilted or inverted order. Scenery may be tilted or the effect obtained from tilting the camera or through the use of optical devices such as a combination of prisms and mirrors.

Tarmentars On theatre stages, the two left and right masking wings, just upstage of the proscenium arch.

Transitional Effect Devices A visible transitional effect is a visible counterpart of a musical "bridge" used in programming to blend the mood of one scene into another. Its origin is cinematic.

Translucent Diorama A piece of translucent material with a scene painted on both sides. When the illumination

is transferred to one side or the other, a new scene is revealed.

Underwater Aquariums of over five-gallon capacity are needed, with a black screen behind the aquarium. Side, top and back lighting will be required depending on the type of shots. The aquarium should be furnished with plants and fish and bottom material. The swimmer can be superimposed from stock motion picture footage. Photography from the front has proved most effective.

Wet Surfaces First, paint backgrounds with either scenic paint or dull oil paint. Then lightly spray with thin varnish. Spray only the areas that require a damp appearance. This will not only darken the area, but give it a shiny looking surface.

Windows Tilt the real glass downward slightly to eliminate the light reflection. If this will not reduce the glare, plexiglass can be used to take the place of the windows.

Whites Pure white should always be avoided on tv since it causes unwanted reflection. If white is to be used, it should be tinted to reduce this light.

Zooms Specially made lenses which have an adjustable focal length so that the size of the image can be increased or decreased rapidly by moving a lever.

TV MOVING DISPLAYS Animations Mechanically-opening packages with contents popping up, tools or devices doing work without obvious activation have been successfully employed in the live studio. However, these effects are best produced by single frame animation on film.

(Please turn to page 94)

THE WHOLE LOAF* ... that's the kind of sales you get when you "Spot" Cincinnati with



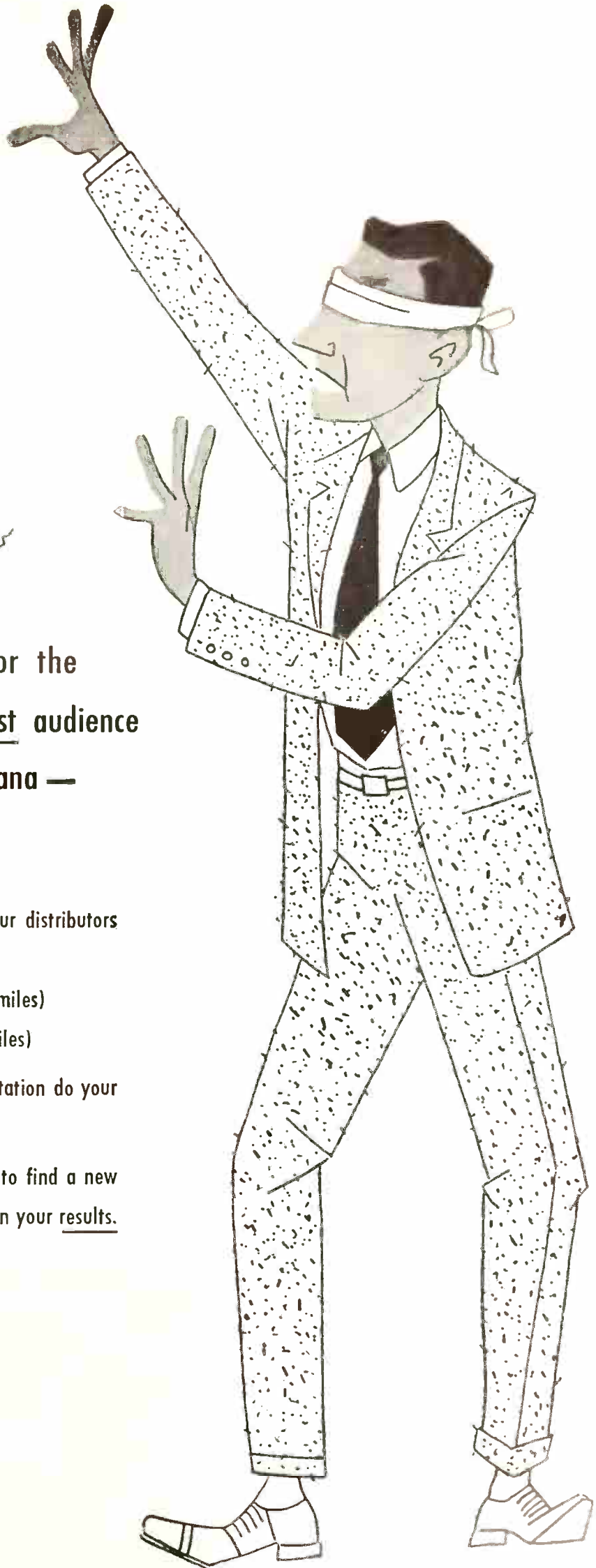
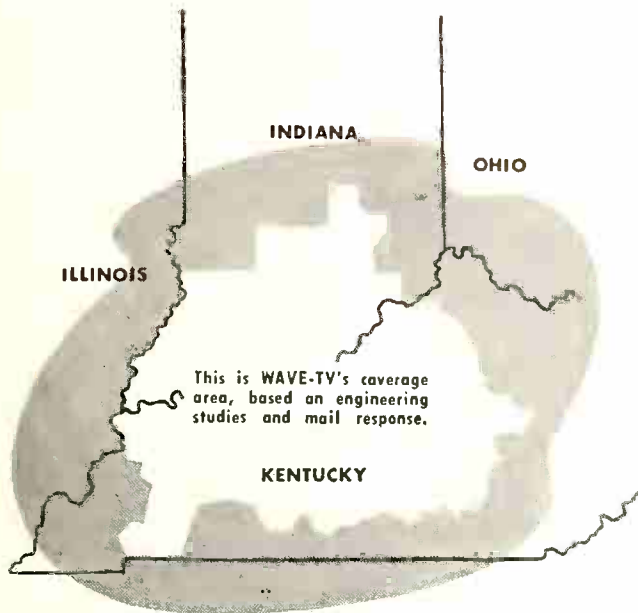
wsai

THE NEW SOUND IN CINCINNATI WITH THE CASH REGISTER RING!

*RUBEL'S... bakers of Cincinnati's favorite rye bread uses WSAI to wrap up new sales daily.

GORDON BROADCASTING CO., NATIONAL REPRESENTATIVE, WEED.

GROPING?



If you're feeling around in the dark for the TV station that gives you the biggest audience in Kentucky and Southern Indiana —

ASK YOUR REGIONAL DISTRIBUTORS!

Pick up your telephone and call your distributors in Louisville—

—and Evansville (101 air miles)

—and Lexington (78 air miles)

Ask them all, "What Louisville TV station do your neighbors prefer?"

Make the calls now. It'll cost you a few bucks to find a new light on the subject, but it will save you many on your results.

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

Drum A moving cylinder about 30" wide and varying from 18" to 36" in diameter on whose convex surface small commercial products may be mounted. Cylinder moves in front of stationary camera bringing products into view.

Photo-Enlargement Draps The use of large special (12' x 24') photomural enlargements as backings for realistic sets. These draps, which are large photographs, are effective on tv and are the same type as used in West Coast film studios. Two kinds of enlargements are available: drops made of photographic paper mounted and

bonded on canvas duck, and drops of sensitized canvas on which a photograph has been "printed" by projection.

Rear Projection Screens of an especially developed translucent material in the standard sizes of 5' x 7' and 9' x 12' are most suitable for studio operation. Light is projected on this material and the resulting images provide a series of backdrops.

Slider Products are mounted on a 10" board which slides through a shadow box in front of a camera.

Turntable Any round revolving table

top that will move at varied speeds by hand or motor, from 12" to 48" in diameter. Products packages, dishes, of dessert shots, etc. are placed on outer edge and the table is revolved before a stationary camera.

TV PROJECTED TITLES OR ARTWORK
Animatic (16mm) Film strip projection For titles, general artwork, and semi animation effects.

Gray Telop Material 4" x 5" on opaque card; thickness the equivalent of "double weight" photographic paper. Actual area 3" x 4" (camera field). Copy area 2½ x 3½". White on black or white on light gray preferable to black on white.

Film Strip (35mm) Copy area 22mm x 29mm or approximately ¾" x 1½".

Regular Slides (2" x 2") Aperture is 23mm x 33mm or approximately ¾" x 1½". Copy for slides, photographs, lettering, pictorial matter or other original art work must conform to the 3 x 4 ratio before reduction.

Rear Projection material (Transparencies) Outside area 4" x 5". No masked area, no tape used. Photometry: Normal "lantern slide" rather high in contrast and transmission. Emulsion on one side of single glass sheet. ★ ★ ★



It's In The Bag!

... and \$49 million is only 3.7% of total income in WIBW-TV's coverage area!

With higher power and 1010 foot tower, WIBW-TV is the No. 1 salesman in 128,564* TV homes in 44 counties in three states.

These folks dispose of over a billion dollars yearly. To get your share, hire Topeka's only TV station—WIBW-TV.

*Excluding Kansas City and St. Joseph, Missouri

CBS—DUMONT —ABC
Interconnected

SEE YOUR Channel 13 CAPPERMAN
V H F
The Kansas View Point

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.

WIBW & WIBW-TV in Topeka

KCKN in Kansas City

WONDER BREAD

(Continued from page 35)

Continental Baking portion of *Howdy Doody* was 13.7. with 3,100,000 homes reached. ARB audience composition figures for the first week of November showed 1.98 children watching in each home reached. Of all viewers, according to ARB, 87% were children, 7% women, 6% men.

Among the program's most valuable side benefits is its merchandising potential. Continental Baking takes full advantage of the youngster's love of pictures and stick-um things, as you can notice almost anytime you walk into a grocery store. Booklets, albums, games, and end seal pictures of *Howdy Doody* characters play an active role in the company's promotion.

One type of promotion that is frowned upon by Continental Baking, along with some other major bakers, is the mail pull premium campaign. Marshall believes it actually accomplishes nothing substantial in the long run. "You start with a premium campaign," he said, "and your competitor must follow suit. Soon all of you are trying to beat each other's brains out with bigger and better premium deals.

In HOUSTON—the South's giant No. 1 Market • pioneer station KXYZ inaugurates a...

BRAND NEW CONCEPT OF RADIO SELLING

RPM



*Realistic Pricing Method

Giving practical assurance to every advertiser of soundest possible value every hour of the day, every day in the week, KXYZ's new, published rate structure (effective Dec. 1, 1951) *completely revitalizes the radio selling picture in Houston!* And actually, no other station in the country as yet offers the same realistic approach to audience contact at such economical costs.

For example: With RPM[®] working for an advertiser, he pays less for a minute commercial at 1 p.m. than he would at 8 a.m., based on actual KXYZ audience records. Similarly, a spot announcement at 5:30 p.m. costs somewhat more than one at 10 p.m.

And don't forget these three KXYZ basics, too—

FASTEST GROWING MARKET IN THE SOUTH

25 eager-to-buy counties...with Houston: population now more than a million strong.

ECONOMICAL COVERAGE

with Houston's best-sounding radio signal, 24 hours a day.

SOUND SELLING SUPPORT

Not just merchandising, but support planned and executed by one of the nation's best-known marketing experts.

With KXYZ's **Realistic Pricing Method**...

you have your **FIRST** buy in the South's **FIRST** market!



The Shamrock Broadcasting Company
ABC IN HOUSTON, TEXAS
A Glenn McCarthy Enterprise

NOW represented nationally by

AVERY KNODEL

I N C O R P O R A T E D

New York • Chicago • San Francisco • Los Angeles
Dallas • Atlanta



GOOD . . . advertising

always pays in the

**RICH, GROWING
NORTH CAROLINA
MARKET**

BETTER . . . coverage

than ever before is yours with
RADIO in the

**15-county
Winston-Salem
NORTH CAROLINA
Market**

BEST . . . buy morning,
afternoon and evening is

WSJS
N/B/C
AFFILIATE
600 KC-5 KW
AM-FM

Represented by
HEADLEY-REED CO.

In the end, the relative positions remain the same and you all wind up with nothing real to show except a large financial expenditure."

Although cautious in all his evaluation of media effectiveness, Marshall is fairly well convinced of the sales strength of *Howdy Doody*. Ordinarily, he believes, it is difficult to pin-point a particular medium and say that it is doing the sales job, because so many other factors are operating. Last summer, however, there were indications that even the conservative ad manager of Continental Baking regards as significant.

During the summer a copy switch was made on the Hostess segment from the cup cakes to Hostess Sno Balls. Only tv and radio were used not newspaper.

In all these markets the product moved well. However, in those markets where *Howdy Doody* was not carried, such results were not obtained. Other factors might indeed be at work, but on the surface, at least, all signs point to the sales potency of *Howdy Doody*.

The usual difficulty in assessing media is compounded by the happy circumstance of steady company growth, a sign usually taken as signifying that many facets of an operation, in addition to advertising, are going well. Last year, Continental Baking Company reached a sales volume of \$181,000,000. As you might surmise from this, it is the largest in the field, having maintained this position since its birth in the Twenties. Nearest competitors are American Bakeries (Taystee Bread), General Baking Company (Bond Bread), Ward Baking Co. (Tip Top Bread).

It would be a mistake to consider the bread advertising picture as primarily involving the big four. Actually, as with many other products, bread is an important local or regional item in many sections. Often, a market's ad battle is not so much between national breads as between a national and local bread, with the local bakery outspending the national competitor.

This is one reason why it is impossible for Continental Baking to follow a completely uniform policy in every market. Agency media man Win Kircher explained it as follows: "We actually cannot have one, simple over-all plan that will work in each of the 39 Continental bakery areas."

In some markets it was not possible to get *Howdy Doody* yet local management put on the pressure for tv. Examples are Oklahoma City where Continental Baking placed Ziv's *The Cisco Kid* on WKY-TV, Sun. 5:30-6:00 p.m., and Salt Lake City, where CBS Television Sales' *Annie Oakley* was called into service on KSL-TV, Saturday, 6:30-7:00 p.m. *Howdy Doody* has since been added; the station count is now 49.

In other markets, sheer population size and extent of set distribution may make additional shows advisable. The Continental Baking approach to spot tv was outlined by Lee Mack Marshall as follows: "For the average market we consider *Howdy Doody* plus our announcements sufficient to do a satisfactory job. Where, however, the reachable population is extraordinarily dense and diversified, it is doubtful that we can cover it adequately with our one program and few announcements. Additional program coverage seems to me to be advisable in such a case."

The company is sponsoring *Annie Oakley* in New York Saturdays 7:30-8:00 p.m. on WABD—the show moves to WCBS-TV in January to 5:30-6:00 p.m. In Los Angeles, three shows have been added: *Gene Autry*, KNXT, Sunday, 5:30-6:00 p.m.; *Time for Beany*, KTTV, Monday, 6:30-6:45 p.m.; *Thunderbolt the Wonder Colt*, KTTV, Tuesday, 6:00-6:15 p.m. Marshall regards Los Angeles as a local tv market. *Howdy Doody* does not rate well there against a number of popular local kid shows.

It is interesting to observe that none of the added tv shows is strictly, or even primarily, adult in appeal. *Gene Autry* and *Annie Oakley* do attract grown-ups, too, but their essential appeal is "youthful."

The youngster is so basic in Continental Baking's ad approach that he is even the heart of the sales message of the adult radio show *Make Up Your Mind*. Mothers are sold the idea that Wonder Bread helps build their children's bodies.

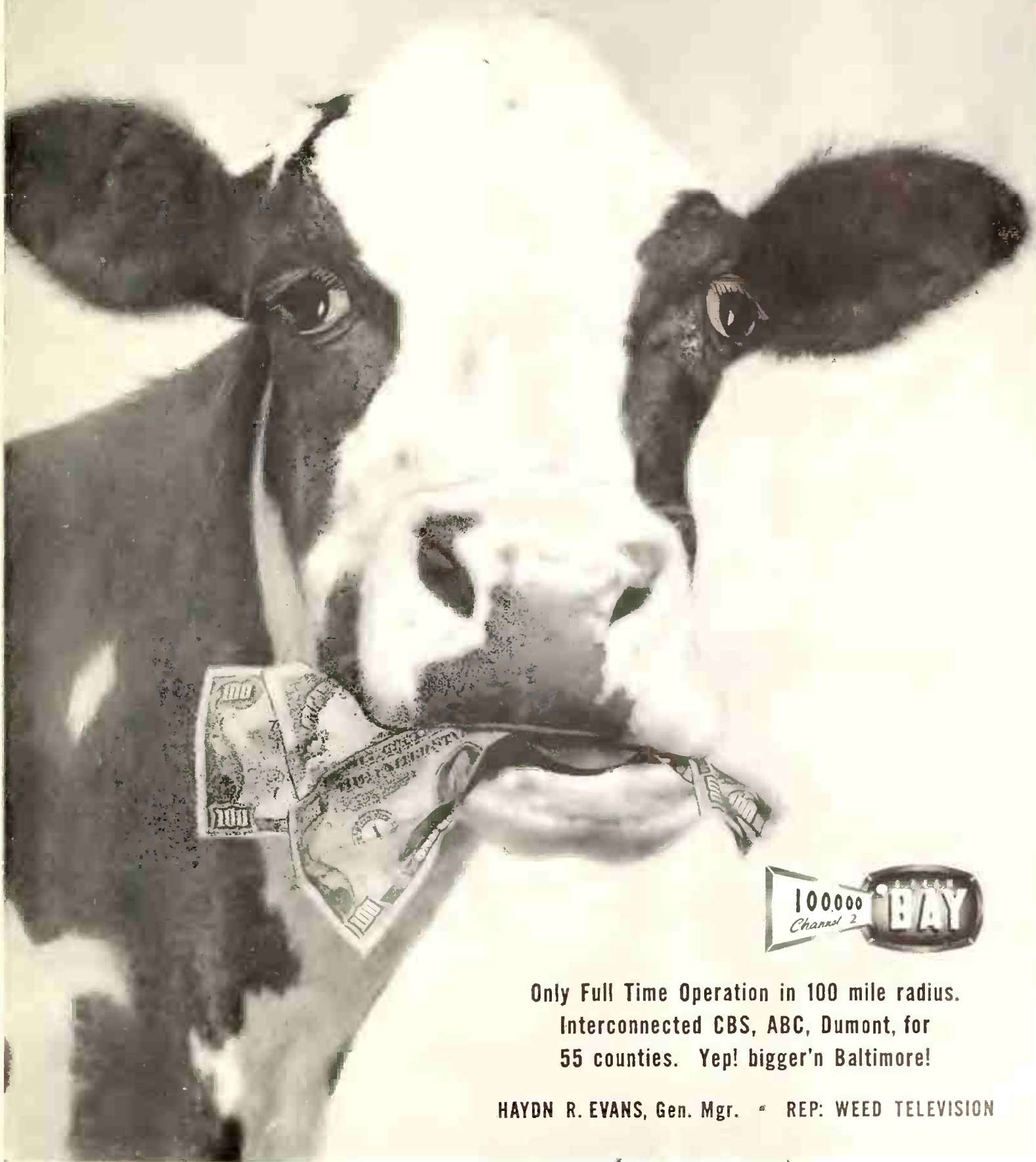
Because public goodwill is essential to bread companies, Marshall notes, advertising copy throughout the industry is generally pretty clean. The companies refrain from knocking one another and avoid shrill exaggeration.

(Please turn page)

TILLIE VISION

^D
the Cream Gal

^M
in the Land of Milk and Honey!



Only Full Time Operation in 100 mile radius.
Interconnected CBS, ABC, Dumont, for
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION

What this means is that the companies must avoid copy slants based on counter-claims and concentrate on the positive aspects of their own products.

Another limiting factor is the widespread public belief that all the top breads are more or less the same so far as ingredients and care of preparation are concerned, according to Marshall. The ad job is to get the consumer to try your product, in the hope that its flavor, fragrance or texture will prove appealing.

But, as the Ted Bates agency points out, there is another limitation still—the amount of bread a person will, or can, eat. The bread market is not capable of infinite expansion, owing to the naturally finite human bread-consuming capacity. In essence, agency spokesmen hold, if you exclude the factor of population growth, the bread market is static. The consequence, and it is important, is that, by and large, one brand gains only at the expense of another.

This peculiar feature of the bread market can affect a company in unforeseen ways. A company, for example, may decide to introduce an-

other bread variety, and will proceed to launch a vigorous promotional campaign. After a short while mounting sales figures will produce happy smiles at home base. But these may shortly turn to smiles of chagrin when the sales figures of the regular bread arrive—for they may very well be lower than normal in exactly the same proportion as the sales of the new variety, indicating where the customers have come from. According to the agency, this has been known to happen in the bakery business.

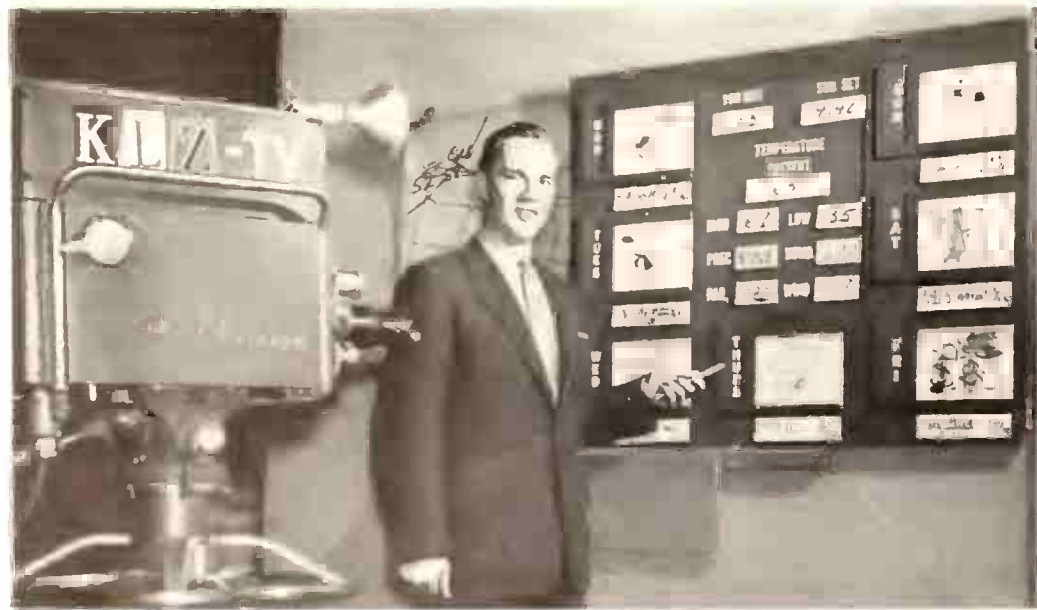
Copy themes in this kind of a marketing situation are obviously not easily arrived at and once they are developed, are not likely to be lightly cast aside. Such is the case with Wonder Bread, which for years now has been sold via the theme that it helps children grow bigger and stronger eight ways, these being the various food ingredients necessary for bodily growth. This straightforward health pitch is directed at adults through the radio show and the announcements. The copy is simple, but loaded with impressive technical-sounding words; they are accompanied by charts and animation on

the tv announcements. A typical radio commercial:

"Two principal factors which influence child growth are the genes a child is born with and the food he or she eats. You can't do anything about genes, but you can about food. For normal physical and mental development a wide variety of food elements are required. Ordinarily these are found in the five great food classes: protein, fat, carbohydrate, vitamins and minerals. All of which are present in a well-balanced diet. We urge Wonder Bread in such a diet for your child because Wonder Bread helps children grow bigger and stronger eight different ways. For Wonder Bread supplies eight food elements essential to physical and mental growth in children. So make sure your child gets a well-balanced diet . . . make sure your child gets plenty of Wonder Bread . . . at meals and in sandwiches . . . in order that your children may develop properly mentally and physically. Get the bread famous because it helps build strong bodies eight ways . . . get Wonder Bread fresh from your grocer's today. You'll be glad you did."

The same message is pitched on

DENVER TV STATION *high* ON KRICK SHOW



Gene McGuane, KLZ-TV weatherman says:

"At last I have enough interesting material to really attract the viewers...and it is all done for me. I can go 15 minutes a day if the sponsor wants it, with high interest material."

Clayton Brace, KLZ-TV program director says:

"One thing I particularly like about the Krick Weather Show is that it is done with full knowledge of TV station production problems."

Bill Hubbell, KLZ-TV time salesman says:

"In a 4-station market Krick gives me something different to talk to a sponsor about...unusual weather show exclusives...promotable for bigger audiences."

TWX, dn 40: PHONE, RAce 2-2831: WIRE OR WRITE

IRVING P. KRICK

Meteorological Consultant, Inc.
460 SO. BROADWAY • DENVER 9, COLO.

new listen

**There's a "new listen" in Kansas
City since WHB made the big switch to
independent operation**

Each day new radio dials leave home for WHB, spun by listeners who've heard nothing but "WHB" from nearly everybody. Once at 710, many dials stay, unspun by people who like what they hear—new programming, new personalities, new ideas, new news. New management* brought these changes to Kansas City, together with new studios for K.C.'s oldest (1922) call letters.

The results: climbing ratings for a station which was already way up there; and increased value from a station which was already the best radio buy in Kansas City. Talk to John Blair, or WHB General Manager, George W. Armstrong.

*Operating two other famous, much-listened-to independents:
KOWH, Omaha; WTIX, New Orleans

10,000 watts on 710 kc.

Kansas City, Missouri

WHB



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

**KOWH, Omaha
Represented by
H-R, Reps, Inc.**

**WTIX, New Orleans
Represented by
Adam J. Young, Jr.**

**WHB, Kansas City
Represented by
John Blair & Co.**



DIAL
KCOR
FOR
ACTION

ACTION in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

ACTION in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

ACTION in putting YOUR product in thousands of homes in the San Antonio area. . . .

WE INVITE YOU TO ASK ABOUT OUR

**Knowhow
Co-operation! and
On-the-beam
Results**

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

**PROCTER & GAMBLE
LUCKY STRIKE
GENERAL FOODS
BRISTOL MYERS
CHESTERFIELD**



R. A. Cortez, Pres.
SAN ANTONIO, TEXAS
Texas' First Spanish Station

Represented by
Richard O'Connell, Nat'l. Adv. Dir.
40 East 49th St., New York 17, N. Y.
PLaza 5-9140
LOS ANGELES — SAN FRANCISCO

Howdy Doody, but here the limited experience and understanding of the audience make a simpler, but more, dramatic, approach necessary. All that is retained of the rather complicated ideas of food elements is the notion that the product builds strong bodies in eight ways. It is driven home by various visual devices, and with heavy reliance upon the salesmanship of the show's characters. "Bob Smith," said Marshall, "is a terrific salesman."

Clarabelle, the clown, is important also, according to agency tv commercial producer Jay Clark. A typical commercial on the show had the copy delivered by Howdy Doody and the announcer, while the silent clown demonstrated their story. The action is described in the script this way: "Cut to Howdy & CB (Clarabelle) with Wonder Muscle Measurizer (a drawing of a thermometer, marked weak—strong—very strong—Wonder strong) as CB slowly lifts dumbbell, prop man pushes up mercury line of thermometer & bells & gong ring. CB raises dumbbell up high & smiles."

★ ★ ★ ★ ★ ★ ★ ★
"Sell your product like a salesman sells it. Don't write advertising that sounds like advertising. Direct your advertising to your prospects, not to other advertising people."

DAVID BASCOM
Partner
Guild, Bascom & Bonfigli
San Francisco

★ ★ ★ ★ ★ ★ ★ ★

After this feat, the kids no doubt find it difficult to resist Howdy Doody's admonition to "ask mom right now to start getting Wonder Bread . . ." And to make sure mom is directed to the right spot in the grocery store, Howdy adds the following description: ". . . the wonderful bread with the red, yellow and blue balloons printed on the wrapper!"

Huge mockups of the packages are featured throughout so that package identifications can be driven home.

There has been isolated criticism of this practice of urging the children to influence their mothers' bread purchases, but Marshall has never been aware of any irritation on this score that amounts to anything. By and large, he feels, the positive health-promoting slant of Wonder Bread advertising, far from hurting anyone, has, in the opinion of many in the industry, done a good public relations job for bread in general. ★ ★ ★

LOOK AT MEDIA

(Continued from page 41)

the total net increase down to 9.60%.

Local media forecast: The trends above which Lawton found had been at work in his 12-city sample during the past two years give every indication of continuing with little change in the near future.

Stated Lawson in his report:

"1. The largest number of planned increases in advertising budgets for the next two years are for newspapers, direct mail, television and radio, in that order.

"2. The largest number of planned decreases are for newspapers, radio, television, billboards and local magazine supplements, in that order."

Again, when the two sets of "increase" and "decrease" figures are put side-by-side, the result gives a useful index to local media plans.

These are key highlights of the 1955-1956 local ad plans of the 12-city sample:

Radio: Radio, by Lawton's yardstick, is picking up steam in local-level plans. For every two local radio users who intend to trim back their budgets in the near future, six local users intend to increase. Thus the forecast for radio is brighter than is indicated only by use during the past two seasons. The figures: 9.60% local radio clients plan to increase; 3.28% plan to decrease. The net increase for 1955-1956 is thus 6.32%.

Tv: Although tv (as cited above) grew rapidly in importance among Lawton's surveyed merchants in the past two years, its growth in the next two years by comparison will slow down according to survey replies. For every two local tv users intending to cut back, nine said they were going to increase. The figures: 14.39% are intending to increase; 3.03% are intending to decrease. Over-all net increase for the 12 cities, as forecasted by Lawton: 11.36%.

Newspapers: The biggest local print medium is due for a step-up in the next two years as compared with budget increases for newspapers in the past two years. The ratio is almost the same as that of tv: for every two local newspaper users intending to cut back, about eight are planning to spend more. The figures: 23.99% intend to increase; 6.06% intend to decrease. Net gain: 17.93%.



Distinguished Achievement **AWARD**

For
sponsored
by

Television
News Reporting

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News Directors
Association

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The Medill School
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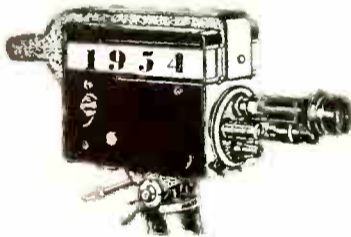
presented
to

WJAR-TV
Providence, Rhode Island

R
T
N
D
A

JUDGES

Tom Eaton
TOM EATON, News Director WTIC, Hartford Conn.
Bob Rowley
BOB ROWLEY, Television Newsmen, Cleveland Ohio.
Bill Small
BILL SMALL, News Director WLS Chicago Ill.



REPRESENTING THE MEDILL SCHOOL OF JOURNALISM, NORTHWESTERN UNIVERSITY Professor Baskett Mosse, chairman, Department of Radio and Television, and Professor Fred Whiting

When the news breaks,
Southern New England
tunes to

CHANNEL 10 WJAR-TV
PROVIDENCE, RHODE ISLAND

NBC-Basic • ABC - Dumont - CBS
Represented by WEED TELEVISION

13 DECEMBER 1954

In general, the air media ranked high in local ad plans for the next two seasons. The trend toward increased use of tv continued with radio moving ahead strongly.

Local media yardsticks: As mentioned at the beginning of this report, Lawton's study uncovered little evidence that local advertisers were basing their planning on proved media performance in producing sales.

What then did local media buyers in the 12 cities use as their yardstick?

According to Lawton, they generally take their cue from national advertisers. He told SPONSOR:

"The similarity between use of media by local advertisers and the use by national advertisers as indicated by other studies was marked: newspapers, direct mail, radio, local magazine supplements, tv—in that order."

Of Lawton's 100-firm sample, these were the percentages of businesses that were using the following media during 1954:

Media	% using
Newspapers	70%
Direct Mail	54%
Radio	35%
Magazine supplements	23%
Television	19%

THE STRATEMEYER SYNDICATE

Announces

the availability of licenses re-
specting the copyrighted series
of stories —

THE ROVER BOYS

STRATEMEYER SYNDICATE

519 Main Street,
East Orange, New Jersey

Of course, since all of the respondents were multiple-medium users, many local advertisers were using two, three or even as many as five of the above. But the percentage figures give an approximation of where local advertising dollars are going. Other media listed by Lawton's respondents as being in current use included: outdoor, match folders, handbills, car cards, point-of-sale material, premiums and motion picture advertising.

Was the resemblance between local media use and national advertising as marked as Lawton felt? Were the local admen taking their cue from national advertisers?

Admen can judge from these industry figures prepared by McCann-Erickson's Central Research Department.

In 1953, the spending by national advertisers fell in this order:

Magazines (\$667.4 million); *newspapers and supplements* (\$642.7 million); *direct mail* (\$548.5 million); *television* (\$322.8 million network; \$128.7 million spot); *business papers* (\$395 million); *radio* (\$141 million network; \$163.8 million spot).

In 1952 rank order of media use differed slightly, with tv lower in the list. This is how it worked out, according to McCann-Erickson:

Magazines (\$615.8 million); *newspapers and supplements* (\$562.4 million); *direct mail* (\$512 million); *business papers* (\$365.2 million); *television* (\$256.8 million network; \$93.8 million spot); *radio* (\$161.5 million network; \$141.5 million spot).

Local variations were wide: Examined in detail, Lawton's findings showed that opinion as to the effectiveness of various media—for whatever reasons—and the plans for future use of air media varied widely.

Lawton charted this by first finding the 12-city average figures and then measuring each local market against these averages.

This was the point of departure for Lawton:

Effectiveness: All respondents were asked to indicate the three media which they considered most effective for their own businesses. Thus, varying combinations and rankings of media were obtained. Weighted out (by taking into account the ranks given each medium at various times by different advertisers) radio came up with an "average score" by Lawton's formula of 13.97 for the 12 cities. Tv's score

was slightly less: 13.64. In general, incidentally, the rank order of scores resembled the rank order of present local media use.

Planning: As listed earlier, both radio and tv are due for future budget increases among the total of Lawton's 396-firm panel. Some 6.32% of the respondents intend to increase their radio spending. And 11.36% of the respondents plan to step up spending in tv.

With such "averages" in hand, Lawton then checked local variations. He determined in each case how many points over or under the "average" the local figures landed. This was the result:

Atlanta: Opinion on radio's effectiveness was six points over the 12-city figures. But the projected use of radio didn't bear this out in practice: it was five points under the average. Opinion on tv's effectiveness was two points under; projected use was six points below.

Boston: Radio held up better than the average. Opinion concerning the effect of the medium and plans for future use were three points above the average. Tv opinion fell three points below the average; projected use was down two points.

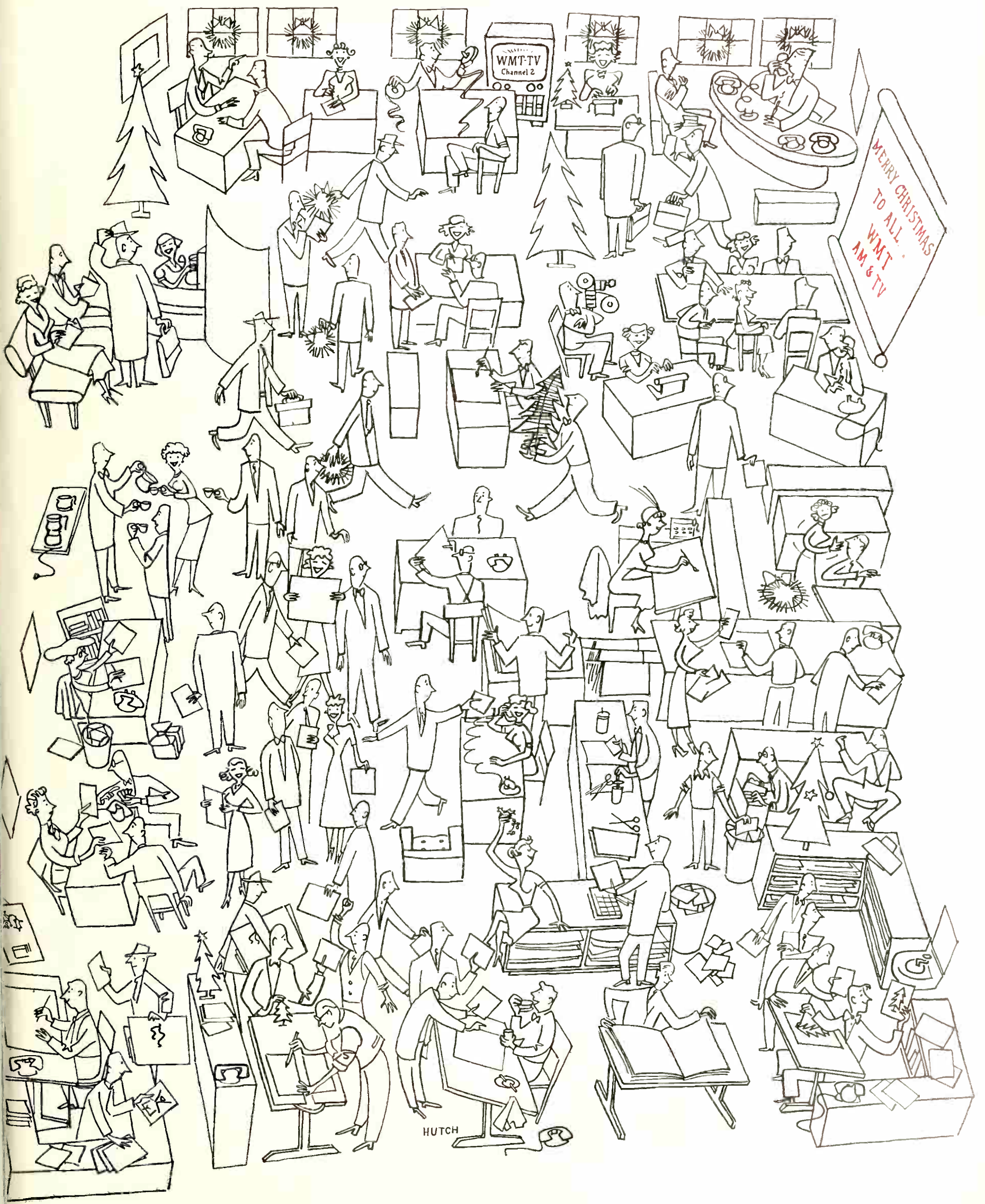
Cleveland: Radio fell six points below the 12-city average score for effectiveness, but only fell one point below average in plans for future use. Tv was almost the reverse. It was two points below normal on the list of effective media, and went down nine points in future use.

Denver: Radio was four points below average as to effectiveness, but was only down two points in plans for 1955-1956 use. Tv was right on the average score for effectiveness, but dropped seven points below average in plans for use.

Indianapolis: Opinion concerning the effectiveness of air media fell one point above the average for radio, two points below for tv. But the outlook was bullish on future plans. Use of radio as forecasted by local advertisers was 15 points over the average; use of tv was 23 points above the 12-city over-all figure.

Minneapolis: Radio was four points above the average as to effectiveness; tv was one point over. But radio was three points below average in terms of future planning; tv was 11 points under the average level.

New Orleans: Merchants quizzed by



Lawton's mail survey in the Crescent City rated radio nine points below average in effectiveness, but plans for use were only two points below. Tv was rated 17 points over the average in effectiveness, but only two points above average in future use.

Oklahoma City: This was another city in which air media ranked high, both as to opinion of effectiveness and future use. Radio was 15 points over the average in effectiveness, seven points above on projected use. Tv was also 15 points up on the score of effectiveness, an eye-opening 18 points up on future planning.

Philadelphia: Air media were below the average on all counts. Radio was down four points on effectiveness, down one on future plans. Tv was down five marks on effectiveness, six points down in plans for future use from 12-city average figures.

Portland: Radio rated eight points above, tv four points below average as to effectiveness, Lawton's checkup showed. But projected plans for radio and tv were down two and three points respectively from the general average.

St. Louis: Opinion concerning ra-

dio's effectiveness was eight points over the average mark, four points under on the score of effectiveness, but shoot up 16 points in terms of future planning.

San Diego: Radio was three points above average in effectiveness, but fell two points below average in projected 1955-1956 plans. Tv started out with a bang—12 points over the average on the score of effectiveness—but dropped to three points below the average in terms of future planning.

(NOTE: Admen interested in seeing the full results, Parts I and II, of the Lawton study can obtain them for \$2.50 to cover costs through:

Sherman P. Lawton,
Coordinator of Broadcasting
Instruction,
University of Oklahoma
Norman, Oklahoma

It's titled: "A Report on Local Multiple-Medium Advertisers, Broadcasting Research Study #62." * * *

RONZONI

(Continued from page 45)

New York tv vehicle, is in its fourth year for the firm.

- Ronzoni has been using Arlyne Grey in its tv commercials during its entire four years on television. It even uses a puppet figure of Arlyne in a newly produced 20-second lead-in to its tv selling.

- During the past 10 years on the air, it has consistently used the "clear water test" (of which more later) as one of its copy themes.

- Among the company's premium offers is *The Talisman Italian Cook Book*. Ronzoni has been offering the book at periodic intervals during the past three years.

- "Ronzoni sono buoni." ("Ronzoni is so good") the firm's slogan used in all radio and tv commercials for over a year now, evolved from the company's long-time slogan for the Italian market. "Ronzoni sono veramente buoni."

"It takes a long time to build up a brand name," says Gerard Benedict, Ronzoni's ad manager. "Our consistency in advertising is one explanation for our success in getting quick acceptance for our products. People identify our Italian-language show, the cook book and Arlyne Grey, even though

she does commercials for other advertisers, almost automatically with Ronzoni. To establish her connection with Ronzoni most effectively, we've even devised a special "Ronzoni" hair style for our commercials that's different from her normal appearance.

"In Ronzoni commercials, she wears a coronet of braids around her head. She's been wearing her hair this way only for our commercials ever since we started on tv. The puppet replica of Arlyne, incidentally, has the same kind of coronet in the film lead-ins produced by Global Telefilms."

Consistency alone is not Ronzoni's chief advertising objective; it rarely keeps a copy approach or programing schedule without tangible proof of success. *I Led Three Lives*, for example, is a perennial high-rater among syndicated film shows. Ronzoni has been sponsoring it on alternate weeks since September 1953.

The children's show, *Junior Frolics*, ranked third in popularity with parents as "best for children" in an Advertest survey of the New York market. Of the 747 parents interviewed in April 1954, 18.3% preferred the program for their youngsters over the other 15 shows surveyed. The study also revealed that 24.1% of parents interviewed watched the program themselves and sponsor identification was high. That's an important plus for Ronzoni.

Ronzoni Theatre of the Air, the Italian-language radio program, is a favorite among Italian-Americans. The show consists of short-wave news-and-gossip broadcasts from Rome plus a transcribed drama series. Star of the dramas, incidentally, is Rino Negri, a former Italian actor who is one of Ronzoni's account executives at Emil Mogul. Negri's main radio task is that of scriptwriter, director and producer of the radio series in addition to writing the commercials. The show is broadcast over WOV, New York; WJMJ, Philadelphia; WVOM, Boston; WRIB, Providence; WHAY, New Britain; WSPR, Springfield; WWOL, Buffalo.

Copy techniques: Commercials for the foreign-language show actually represent more of a problem than Ronzoni's English-language messages because they must avoid any tendency to preach or instruct. Says Negri: "You're dealing with an audience that's thoroughly familiar with macaroni prod-

WOND
The Master
KEY
To The Lucrative
**SOUTH JERSEY
SHORE MARKET**
Delivers the Largest
Radio Audience in the
Atlantic City-County Area*

Get the WONderful
Story Today! Market
Data, Station Cover
age and Programing
Information on Request

*1954 Survey by
Advertest Research

WOND FULL
1400 ON THE DIAL TIME

Owned and Operated by
PIONEER BROADCASTERS, INC.
Pleasantville, New Jersey

N. Y. Office: 550 Fifth Ave. COLUMBUS 5-1430

(NARTB)
(BAB)

Channel 4
MIAMI

Channel 4
MIAMI

89%

Channel 4
MIAMI

Channel 4
MIAMI

**OF THE VIEWERS IN
THE BILLION DOLLAR
SOUTH FLORIDA MARKET
SELECT CHANNEL 4,
MIAMI · AS THE CHANNEL
THEY VIEW MOST.**

ARB · Miami · Fort Lauderdale · West Palm Beach
Survey Sept. 1954

Show your product to South
Florida's 1,200,000 permanent
residents over their favorite
television channel. See your
Free & Peters Colonel today.

WTUVJ *Channel* **4** **MIAMI**

Florida's First Television Station.

ucts and how they can be used. They don't have to be persuaded to try macaroni for the first time but rather to switch to Ronzoni."

Copy on the Italian-language show represents an adroit use of special-appeal advertising to broaden Ronzoni's market. "We realized a long time ago," Milton Guttenplan, account executive, says, "that first-generation Italians would become less and less of a factor in our total sales as time went on. The second generation born to immigrant parents rapidly assimilate American customs, language, ideas. But the first generation still exerts a great influence over the youngsters. Mother teaches daughter how to cook and passes along recipes to daughter-in-law. And so on.

"In our Italian-language commercials we ask the native Italian housewife to give her American friends and young daughters the benefit of her cooking experience with macaroni. Although the Italian population is a minority in the cities in which our show is broadcast, it exerts an influence way beyond what the foreign population figures indicate. They are, in a way, our 'ambassadors'."

Here's a translated portion from a typical Italian-language commercial which illustrates this technique:

"Ladies, how many times has one of your American friends asked you, 'How long do you cook spaghetti?' I am sure that you probably could not give an exact time. But you must have suggested that they taste the spaghetti once in a while, while it is boiling, depending on their taste. Because naturally there are those who like the spaghetti 'al dente' and those who like it 'well done.' Let your friends decide when to drain it. What is *most* important is to let your American friends know that *your* preferred brand is Ronzoni. . . ."

Italian-language commercials, like the English ones, also stress the nutritive value of Ronzoni products as well as their low calorie content, economy and high quality.

The television film commercials with Arlyne Grey are basically simple, but effective cooking lessons reminiscent of the well-lit, appetizing Kraft food demonstrations. Most Ronzoni commercials show Arlyne preparing simple dishes, include closeups of the finished product ready for serving. Arlyne is also used to demonstrate the "clear water test." On television, the test involves two clear Pyrex jars set on a stove. Ronzoni spaghetti is placed in one jar, another brand in the second jar. While the water is boiling the liquid containing Ronzoni spaghetti remains clear, the water in the other jar is cloudy. Copy theme: "This means that all the protein, minerals, vitamins with which Ronzoni macaroni is enriched do not boil away but remain in the product."

Slogan builds recognition: All radio and tv commercials include the Ronzoni slogan, "Ronzoni sono buoni" ("Ronzoni is so good.") The slogan is enlarged to jingle form for radio, and the jingle is also used for a full-length television film commercial which employs the teacher-and-classroom theme. The film shows children seated in a classroom while the teacher writes the words to the jingle on a blackboard. The children sing in unison:

*Ronzoni sono buoni
It is clearly understood
Means Ronzoni is so good
Yes, Ronzoni is so good.
For macaroni and spaghetti
Better buy Ronzoni*

*More protein and less calories
Ronzoni sono buoni
Sono buoni—it's so good
Sono buoni—it's so good!*

The use of Italian words in the Ronzoni slogan and jingle reiterates that Ronzoni is the brand preferred by Italian-Americans. "We underscore, rather than play down, the company's Italian name," says Angelo Ronzoni, vice president in charge of production. "We want people to feel our products are the authentic ones used by the best judges of macaroni quality."

Commercials on the children's television show are aimed at a dual audience: the young viewers and their parents. Although they include the basic copy points on nutrition and economy, the message is geared to catch the interest of the youngsters. Example: Slides showing various sports activities may be used to introduce the theme of energy-building ingredients. A 15-second film clip of a professional hockey game leads into this message:

"Boy, that is a fast game. A game that takes lots of pep and energy as well as strong bones and muscles. The same kind of strength and energy you need when you're out playing—and the same kind of strength and energy you get in every delicious bowl of Ronzoni enriched Pastina. . . ."

To spot check the effectiveness of its air vehicles Ronzoni often devises premium offers like its *Talisman Cook Book*. Ronzoni has been offering the book for \$1 now for over three years. It makes the offer during a four- to five-week period, then withdraws it and counts results. "The book is now in its eleventh edition," A/E Milton Guttenplan says. "This gives you some idea of how successful it's been for us. And it's also an excellent way to encourage wider use of our products in varied dishes."

On the children's program, premiums like a "Captain Space" compass have been used successfully.

Ronzoni is actually one of the air media pioneers in the macaroni field. Its Italian-language radio show has been running without interruption now for 23 years. Its first television effort, back in 1950, was an Italian family situation-comedy, similar in type to *The Goldbergs*. The live weekly half-hour series ran for three years under different titles each year: *Leave it to Papa*, WPIX, 1950; *Actors Hotel*, WABC-TV (then WJZ-TV), 1951; *Papa Cellini*,

No wonder she's SO POPULAR

Who wouldn't be with
Sioux City Sue-Land's proportions—

effective coverage	33 counties, 589,800 people
wholesale market	34th in the U.S.
retail sales	2nd in Iowa

Your Katz man can arrange a date.



Sioux City, Iowa
CBS, ABC & DuMONT
A Cowles Station

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

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

In this independent inland market — separated from the coast by mountains — the Beeline taps a net effective buying income of nearly 4 billion dollars. (Sales Management's 1954 Copyrighted Survey)

McCLATCHY BROADCASTING COMPANY

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



WABC-TV, 1952. High production costs led the agency to replace the live series with a film show in 1953.

Competition on the air: Ronzoni's chief competitors in the Northeast section are also heavy air users.

La Rosa, for example, is sponsoring two syndicated tv film shows as part of its tv effort: Ziv's *Meet Corliss Archer*, WNHC-TV, New Haven, and WNAC-TV, Boston; UTP's *Waterfront*, WABD, New York, and WCAU-TV, Philadelphia. It uses a tv announcement schedule in New York, Baltimore, Schenectady, Providence, Pittsburgh and Washington, D. C. On radio, announcements are placed in New York, Philadelphia, Pittsburgh, Providence, Boston, Scranton, Reading and Wilkes-Barre. Agency is Kiese-wetter, Baker, Hagedorn & Smith.

Mueller's is sponsoring 21 radio news shows and one disk jockey program in scattered markets along the Eastern seaboard. On tv, it uses the *Ruth Lyons Show* in Cincinnati, Columbus and Dayton, supplements the program with a limited announcement schedule. Its agency is Scheideler, Beck & Werner.

Goodman's radio and tv schedule

consists of spot announcement drives and program participations in New York City. It uses announcements over WPIX, WINS; participations in disk jockey shows, WNEW, and news and housewife program participations and station breaks, WCBS. Agency is Al Paul Lefton.

The present Ronzoni Macaroni firm was started in 1918 by Emanuele Ronzoni, a native Italian. (The Ronzoni family has been in the macaroni business for over 50 years.) Macaroni products were sold in bulk form to grocers until 1931, when the one-pound package was adopted. Ever since Ronzoni built its new factory in Long Island City three years ago, the firm has been turning out about 55 different products in the macaroni line.

When the address of the new Ronzoni plant was mentioned, a SPONSOR editor asked A E Milton Guttenplan: "Isn't that the plant that's right next door to Republic Steel in Long Island City?"

"Well, yes," Guttenplan conceded, adding, "but I'd have said 'Republic Steel is right next door to Ronzoni.'"

"After all," he joked, "our sales of macaroni products top Republic Steel's." ★ ★ ★

ONE AND ONLY



There is only *one* low-cost high-return way to reach all the 670,000 families in the rich, prosperous Upper Missouri Valley—WNAX—570, "The Big Aggie Station."

WNAX—570 Yankton—Sioux City

A Cowles Station

Represented by The Katz Agency

STRAUSS STORES

(Continued from page 39)

till Christmas. In January and February, they use only a skeleton schedule, then start to push again in March.

Strauss has not been using radio for a year as yet so it cannot be said just how closely the radio campaign will hew to this yearly routine. This past summer, the schedules in Strauss' four main areas—Hartford, New Haven, the Hudson Valley and New York City—ballooned until just before Labor Day, they were running about 950 announcements a week on some 17 stations. The schedules in those areas have been diminished considerably since, but there are other factors new in Strauss' operation which could conceivably change the seasonal emphasis on radio.

One of these is the opening of new Strauss "super-stores," which carry many items other than auto accessories, mainly bicycles, toys of all kinds, sporting goods, and household tools. The biggest and newest of these stores (of which there are only three so far but promise to be more) opened on 11

November in Syracuse. The opening was attended by much fanfare and ballyhoo, including 500 announcements on three Syracuse stations—WOLF, WFBL and WNDR—during the first week. A saturation schedule of 350 announcements weekly still continues for this special event, though this is the less-intensive part of the ad year for Strauss. More details on this appear later in this article.

Another factor which may affect air strategy is the huge success Strauss has experienced with its bicycle sales. A small portion of the radio money went for plugging the imported English bicycles which were a new item with Strauss. Last year, the stores sold about 4,000 of them. This year, Strauss bicycle sales are expected to hit in excess of 65,000, according to Nat Lorman. Bicycle sales, in other words, went up from 300 to 5,000 a month.

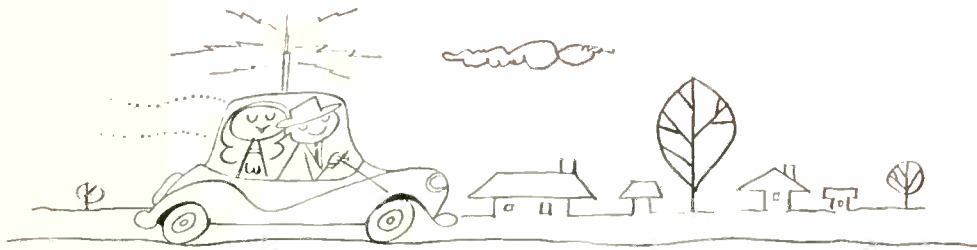
Strauss finds that it gets results wherever it puts radio concentration. The East Hartford store, for instance, was overstocked with power lawn mowers. These items cost from \$39 to over \$100. They arranged that three out of every four announcements would plug the mowers. In four days they succeeded in clearing out every mower in the Hartford-New Haven area, were calling neighboring suppliers for more.

Strauss is starting to broaden the selection of items carried. In the new Syracuse super-store, Strauss' biggest operation, for instance, about one-third of the merchandise is not connected with auto accessories. But Strauss is still primarily an auto accessories chain. By far the largest concentration of air copy has been on tires, with auto seat covers also receiving some attention.

Results have been notable. In a period of 10 weeks after the start of the radio advertising in mid-May, tire sales rose from a rate of 2,400 to 15,000 a year.

Today, total Strauss Stores sales gross stands at over \$20 million (of this, bicycle sales account for about \$400,000).

In its copy approach, the firm capitalizes on the familiarity and acceptance of the Strauss name, and on the intimacy of local radio. Emphasis is placed on letting everyone know that the product being plugged is at "your neighborhood Strauss Store." Strauss



NO CITY LIMITS

WNAX's countryopolitan market resembles a big city market, except that its shopping centers are 60 miles apart instead of 6. The farmers, ranchers, and town folk of Big Aggie Land (Minnesota, The Dakotas, Nebraska and Iowa) think no more of driving 60 miles than you do of driving 6.

WNAX-570 has been "touring" Big Aggie Land for 32 years, delivering information and entertainment without regard to city limits, to upwards of 200,000 families. It's the kind of information—commercials included—which starts buying trips.

To travel with this good company, see the Katz Agency.



WNAX-570

Yankton-Sioux City

CBS

Represented by The Katz Agency

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

also stresses free services: mounting tires for customers, installing seat covers, service and repair of bicycles for two years after purchase.

The bulk of the Strauss air campaign is in one-minute announcements. During the first week or two of heavy saturation in a given area, the announcements are generally all transcribed. Later on there are more live pitches for special sales and to tie in with local weather conditions (when it snows, for instance, they sell snow tires and chains).

Some segments on local d.j. and news shows are also bought: *Make Believe Ballroom*, *Klavin and Finch* on WNEW, New York, and *Ted Brown Show*, *Morning Newsreel* on WMGM, New York.

Stations currently active on the Strauss schedule include WNEW; WAVZ and WELI, New Haven; WCCC, Hartford; WFBL, WOLF, and WNDR, Syracuse. During the summer and early fall, the roster also covered these stations: In New York State: WMGM, WOR, WINS, WMCA, New York; WHLI, Hempstead, L. I.; WROW, Albany; WKNY, Kingston; WEOK, Poughkeepsie. In Connecti-

cut: WNAB, Bridgeport; WBIS, Bristol; WHAY, New Britain; WDRC, WGTN, Hartford; WSTC, Stamford. This makes a total of 21 stations Strauss has used so far.

The recent opening of the Syracuse super-store in November, represents the biggest air promotion Strauss has run to date. Previously they'd had a franchised store in that city that was not doing too well. So they decided to build their biggest operation yet at a prominent intersection in Syracuse. They provided a parking space for 30 cars, and a special service area for 12 cars in which newly-bought tires can be mounted on cars.

But to start at the beginning, Strauss made preparations for entering the section via radio some time before the store opening. They studied the area first, came up with facts to use as a basis for their air campaign. Such as: In Onondaga County, there are some 55,000 factory workers. Biggest plant is General Electric. About 50% of the people in the area are at work by 8:00 a.m.—most of the factory workers work between 7:00 a.m. and 3:00 p.m.

The store's grand opening was scheduled for 11 November. Strauss launched its saturation announcement campaign on the three Syracuse stations—WOLF, WFBL and WNDR—on 8 November, inundating the air with 500 the first week, allotting 350 per week for four to six weeks after that, with more emphasis around the pay periods. Based on the survey findings, the heaviest concentrations of announcements ran between 5:45 a.m. and 8:00 a.m., the wake-up and riding-to-work period, and between 3:00 and 5:30 p.m., the driving-home and before-dinner time. During the bulk of the day, they aimed announcements at the housewife at home on items other than auto accessories.

Having been heralded by three days of heavy radio promotion, the opening itself on 11 November drew a heavy attendance. The Mayor of Syracuse was there to cut the official tape. Frankie Laine, met at the plane by tv cameramen and newspaper reporters, was guest of honor. WNDR broadcast an entire program emanating from the store. A week previous to the opening, they had run a "Miss Strauss Stores of Syracuse" contest. The winner appeared at the opening and on the WNDR show as well as in conjunction with Strauss air announcements.

Results clearly indicate that it was worth all the fuss. Business at the Syracuse store is already at the \$500,000 volume figure, which, according to President Strauss, usually doesn't come about until a store has been operating for three or more years.

The Product Services agency places Strauss Stores' radio advertising only. The corporation places its newspaper advertising direct. Newspapers have been the mainstay of Strauss advertising all during the 25 years of the chain's existence. In that time, it has placed some \$10 million worth—in nothing less than full-page ads.

The new radio venture is actually not Strauss' first experience with air use, though it is by far the most extensive. Three years ago (during the 1951-52 season), Strauss sponsored Du Mont's *Wrestling from Chicago* on

★ ★ ★ ★ ★ ★ ★ ★

"Radio still remains a powerful weapon for truth and for sales throughout the United States. Its demise was predicted but the patient has demonstrated an unusually healthy disregard of its own funeral notices."

F. KENNETH BEIRN
President
The Biow Co.
New York

★ ★ ★ ★ ★ ★ ★ ★

WABD, New York, for 39 weeks.

But it was not till early this year, when Leonard Strauss became president of the firm, succeeding his father, I. M. Strauss (who is now chairman of the board) that the seed of a full-fledged campaign was planted. Leonard Strauss favored radio as a medium because of its flexibility and because he felt that it could give the right saturation at the right price for Strauss. He put his head together with that of Product Services' 29-year-old president, Les L. Persky, to try and work out a means of retaining Strauss' present volume in the face of a shrinking market and of getting new business as well. The results you now know.

The Strauss Stores Corp. was founded in 1929 by I. M. Strauss, started as five retail auto accessory stores in New York City that year. It was the idea of a clean auto accessory store to meet motorists' needs—rather than the often-dirty or greasy gasoline station—that led Strauss to make this move. His objective was to develop a large national chain of such stores. The stores have multiplied to the present 186, and the number promises to keep on growing fast. ★ ★ ★

**If you use TV film
you need BONDED
TV film service!**

**Saves You Money, Worry
and Mistakes!**

**COMPLETE TV FILM SERVICE FOR
PROGRAMS OR COMMERCIALS**

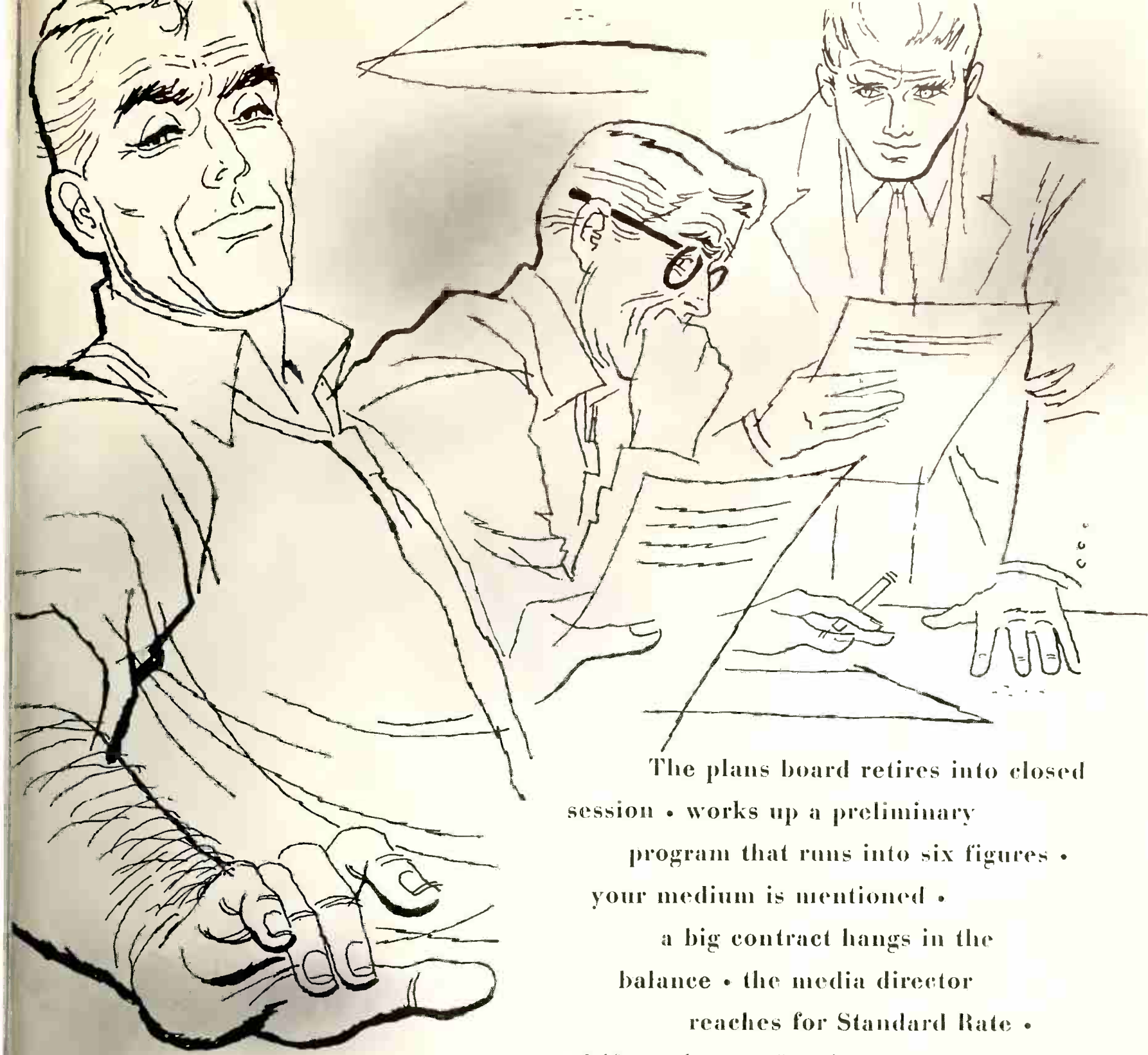
Shipping • Splicing • Routing,
Scheduling, Print Control
Records • Examination,
Repair, Cleaning, Report on
Print Condition • Storage
Supplies, Equipment

BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega 630 Ninth Ave.
BR 2-7825 JU 6-1030

**FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!**



The plans board retires into closed session • works up a preliminary program that runs into six figures • your medium is mentioned • a big contract hangs in the balance • the media director reaches for Standard Rate • and if you have a Service-Ad near your listing...

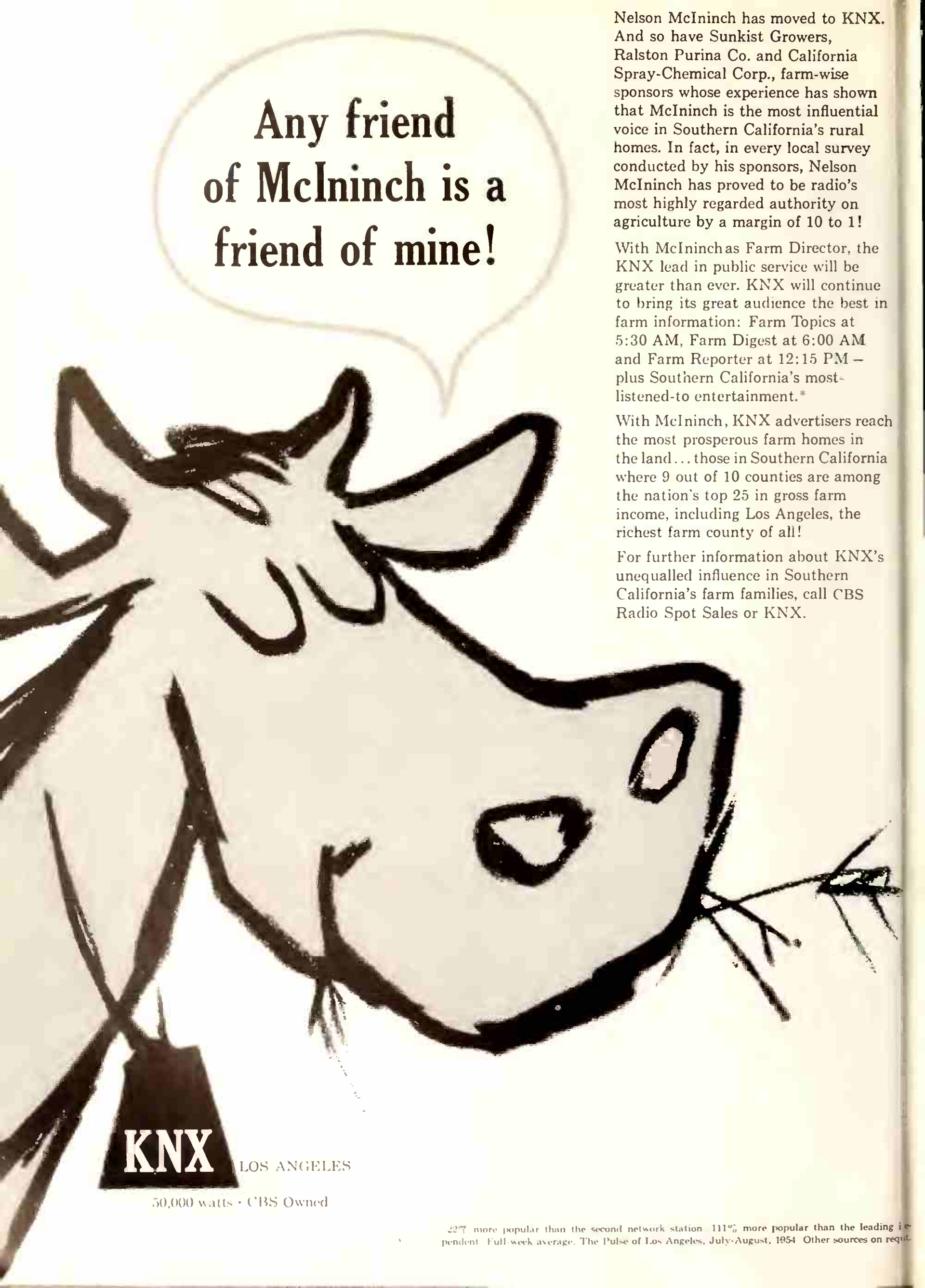
you are there



For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS: or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among advertisers and agencies has taught us that one of the most important uses of Service-Ads comes at those times when conference room doors are locked, challenges and suggestions come thick and fast, and somebody has to come up with answers—fast.



Any friend
of McIninch is a
friend of mine!

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

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

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

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

KNX

LOS ANGELES

50,000 watts • CBS Owned

*27% more popular than the second network station. 111% more popular than the leading independent. Full-week average. The Pulse of Los Angeles, July-August, 1954. Other sources on request.

TRADE ADS

(Continued from page 42)

ber are those which keep repeating one point over and over. Like that 'Bigger 'n' Baltimore' phrase of WBAY-TV, Green Bay, or the McClatchy Beeline ads. If I ever had to buy a station in California, I'd certainly look up McClatchy. I'm not saying I'd buy just on the basis of the ad, but I'd certainly give the station a chance to tell its story."

The stressing of repetition is another way of saying that most timebuyers believe the basic function of trade paper advertising is reminder copy and that such advertising does its job best when it is reminder copy. But repetition, apparently, can do more than just hammer home an idea, judging by timebuyer comments. It can leave the impression that the station, because it advertises so much, is an important outlet and may be considered by trade ad readers as the market's dominant station.

Being in the advertising business, timebuyers appreciate good-looking ad layouts and scintillating copy. Some of those queried did a little self-analysis and said they supposed they do initially tend to associate the character of a station with the character of its advertising. That is, there is the emotional tendency to assume for example, that a dignified ad must come from a station which is conservative in its programming and sales policies while an aggressive ad must come from a station which is a fireball in its programming and sales.

However, it was quickly pointed out that (1) such feelings are tempered since timebuyers often know a lot about a station first-hand and (2) however strong the initial impact of an ad, the emotional fires cool quickly and facts take over. One timebuyer said she actually was attracted more by amateurish-looking ads than professionally-looking ones, although she didn't know why.

The lack of documented claims led to more negative comments about station advertising than any other single factor. There is no question but that timebuyers are blasé about station claims, such as we-are-first-in-the-market boasts.

One timebuyer said: "I look on station-dominance claims with a pretty jaundiced eye. When a station says it

is first in the market it can mean a good many things. It can be first in ratings at 10 a.m. in the morning, when it is sold out, anyway, or it can be first in teen-age listening or it can be first in local programming, whatever that means. Every station has something it can be first with."

The gripe, in other words, was not that the station shouldn't stress its strong points but that the ads implied that station dominance in one field made it dominant in the market. They were also leery of situations where, for example, ARB made one station dominant in listening and Pulse made another.

Yet, many of the timebuyers were interested in knowing what station stood out in a particular market.

A time buying executive at one of the top air agencies said: "The station's position in its market is important to us in some respects. It's natural to look for the leader. After all, everybody wants to be on the best station. The problem is that a lot of ads are misleading. They just show part of the story. Still, we can't expect stations to publish data which hurts them."

The situation is similar with coverage maps. More timebuyers preferred them in ads than didn't yet there was a strong element of suspicion about them. Some of the more knowledgeable among the timebuyers go to the complicated FCC maps for their coverage information. One timebuyer told SPONSOR he recently went over 200 coverage maps put out by stations either in trade press ads or in direct mail promotion. "Not one would hold up in an engineering office," he said.

A number of timebuyers said they tore out ads with coverage maps and filed them. While they don't accept the stations' coverage claims as final, the ad-savers said the maps were, at least, a starting point.

One timebuyer said he felt the most useful coverage maps were those showing topographical features. A few said coverage maps were indispensable to timebuyers working on network shows where the problem of overlapping signals was of topmost importance.

While timebuyers are concerned about seeing how a station's signal covers a market, they are not particularly interested in detailed market data in a trade paper ad. Many said they usually couldn't find time to plough

through a lot of market figures.

One of the time-buying executives queried by SPONSOR said: "While timebuyers should know their markets, they are not basically marketing specialists. They may be consulted when the market list is made up for a campaign, but the market list is usually made up beforehand by others and then turned over to the timebuyer. So, much of the marketing data in an ad is wasted on us."

Since timebuyers are people and subject to variety, SPONSOR found exceptions to this opinion. There were some timebuyers (three, to be exact) who said they are interested in market data in an ad.

This variety in attitudes showed up in other ways, too. For example, in the matter of institutional ads timebuyers were split in their opinions. Those who found them ineffective stressed they were looking for facts, not generalities. The dislike of generalities was particularly strong among the anti-institutional ad faction and they made clear this dislike of generalities took in all sorts of trade paper ads.

Even those who felt that institution-



OUT OF REACH

... and so are many high rated network programs for the national spot advertiser seeking local coverage. In sight—but unavailable.

In Philadelphia, WPEN is first in local programming—all afternoon long—and among the leaders all day long.

We'd like very much to show you how WPEN can make the Philadelphia market pay off for you.

The Station of Personalities

dial **WPEN**
950 PHILADELPHIA

Represented nationally by Gill-Perna, Inc.
New York Los Angeles
Chicago San Francisco

al ads were effective admitted it was impossible to pin down specific ways in which such ads were effective.

The chief timebuyer at one of the top commission houses said: "I love those Storer ads. They're damn pretty. Of course, it's hard to measure the effect of such ads. It's hard to measure the effect of any institutional advertising but there's no doubt that it does a job."

One timebuyer with long experience made this point: "You really shouldn't ask timebuyers what they think of institutional advertising because I don't think these ads are aimed at timebuyers. They are aimed, and properly so, at the higher echelons in the agency, at advertising managers and other executives. A timebuyer knows too much about a station to be influenced by prestige-type advertising and that's what institutional advertising usually is. But the man not close to timebuying can be influenced by prestige copy and layout."

A timebuyer with equally-long experience registered partial dissent to the above analysis. He said: "Non-time buying personnel can be influenced by institutional ads but timebuy-

ers can, too, and don't kid yourself. Especially the less-experienced ones. Like anybody else, timebuyers like to play it safe. Now, the institutional ad is usually run by a big and important station and the implication in the ad is that this station is so good it doesn't need straight selling. And the inexperienced buyer will be impressed."

Timebuyers gave opinions of a variety of other types of ads. Here are examples:

The off-beat ad: "I'm stopped by the off-beat type of ad. I like to see what the copy will say on the basis of the headline. It annoys me, though, if the idea is forced. Even though the ad is off-beat, it should make an intelligent point. I don't like over-gimmicky ads, though." (Most timebuyer comments on off-beat ads were along this line.)

The station personnel ad: "They don't interest me at all. Who cares who the receptionist is, or the engineer, or the sales promotion manager? It makes pretty dull reading. What I'm interested in is what the station can do to reach prospects for my client." (While most comments agreed with this a couple of timebuyers who do more-than-average traveling said they always read ads with faces of people they knew.)

The list of clients ad: "To me, a list of clients using a station is not impressive. I don't care if P&G is using the station. That doesn't mean the station will do a good job in reaching prospects for my client. There are too many factors involved in station buying to be influenced by what somebody else has bought." (This point of view was readily echoed by many timebuyers though a few said they stopped and looked at ads with lists of clients. None of those in the minority, however, felt that such lists were particularly effective copy.)

The sales-result ad: "Stories of sales successes can be effective advertising if they are done well and documented well. But they should be complete that is, the stories should explain all the factors that might have an effect on sales." (The importance of including all relevant details in the sales-result type ad was stressed by many timebuyers. It was pointed out in a number of cases that radio or tv was given credit for sales that might have resulted from other factors or other advertising.)

SPONSOR ASKS

(Continued from page 53)

COLOR-IN-MOTION PROBLEMS

By Robert Gross

Executive Producer

American Film Producers, New York



The use of color in tv commercials will require nearly as many changes in script preparation and basic concepts of presentation as did the advent of tv itself.

Color commercials must take advantage of the triple sales impact of form, movement and color, in addition to the single impact of the audio portion of the commercial. They should reflect a full realization of the sales value of color, which can be used to create a mood or lower sales resistance shock viewers or humor them.

The agencies already have all the basic research data on the use of color in advertisements. But color in motion is something else again. Color in motion makes itself felt sooner and stronger than static color. Therefore less violent colors must be used, and the duration of their appearance can and should be shortened. Color demands and gets more human concentration, and therefore the tiring effect on the viewer of any single active color is an important consideration in the timing of scenes.

Obviously, high saturation yellows and cyans, as well as low luminance dark blues and reds, should be avoided because they are potential troublemakers with present color equipment. Pre-calibration of all colors and materials used will aid in the avoidance of these typical color problems.

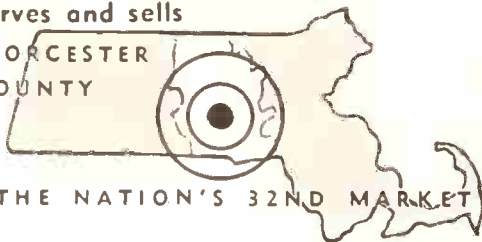
There are still, unfortunately, some technical limitations in the preparation of filmed color commercials which could comprise serious pitfalls in production time, costs and quality. Typical is the small point of superimposed titles, regardless of whether they are used over live or art scenes as commonly used in black-and-white commercials. Color titles should pop on or off, or wipe on or off, as dissolving or fading color titles will result in a definite loss or change of color during the optical period.

Essential Coverage!
UNDUPLICATED!

WWOR-TV, CH. 14

serves and sells

WORCESTER COUNTY



THE NATION'S 32ND MARKET

Now, Over 69,000 UHF sets
Receive the Best Picture on
Worcester County's Only
TELEVISION STATION!

As of December 1, 1954

SEE PAUL H. RAYMER CO.

WWOR-TV

1ST STATION IN NEW ENGLAND'S NO. 3 MARKET
A B C — DUMONT

A BRAND NEW Christmas Gift Idea Designed to Bring Your Company BRAND NEW BUSINESS

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas . . . keeps them reminded of you throughout 1955 . . . and shows them how to make their air advertising more profitable.

You actually give **Three** gifts in one — all for as little as **\$5.00**



1

You give a full year, 26-issue subscription to *SPONSOR*. Starting at the Holiday Season and continuing throughout the new year, *SPONSOR* helps your recipients save time, work, trouble . . . shows them how to cash in on broadcast advertising's great pulling power . . . gives them ideas they can get from no other source.

2

You give clients and prospects the "Air Advertising Library". At the Holiday Season, *SPONSOR* will send each person on your list 8 important radio or TV publications and booklets they'll use, refer to and thank you for over and over again. (When completing the form below, please specify whether you wish us to send the Radio or TV edition of the "Air Advertising Library.")



3 You give a handsomely designed gift card at Christmas time.

Act Today - - offer limited to just one station or agency in each area!

SPONSOR 40 EAST 49TH STREET
New York 17, N. Y.

Special Holiday Rates

 One 1 Year Subscription \$8
(your own or first gift)

 Each additional 1 year gift \$5

Donor's Name _____

Company _____

Address _____

City _____ Zone _____ State _____

Include my own subscription Send bill later

I enclose \$ _____ for _____ subscriptions

Gift cards to read from _____

Send gift to _____

Company _____

Address _____

City _____ Zone _____ State _____

Include Radio TV Edition of
"Air Advertising Library"

Send gift to _____

Company _____

Address _____

City _____ Zone _____ State _____

Include Radio TV Edition of
"Air Advertising Library"

(Please type remainder of your business gift list on a separate sheet and attach).

SEVEN SINS

(Continued from page 36)

often misused. Don't expect cartoons to solve every problem.

Cartoons win quick interest, but they lack depth of penetration. They are not as believable as live action and they do not personally "involve" the viewer. Cartoons are fun. If you can sell your product with fun alone, then you can sell it with cartoon alone. But if you need to get serious, if you need to convince, you had better back your sales story up with live action.

Be certain to check: Would you use cartoon to sell in print? If the answer is no, better proceed with caution on your tv cartoon plans.

3. Misusing singing jingles: The same trap exists with singing jingles. Like cartoons, jingles are popular with viewers, appear to solve all problems.

Unfortunately, not all tunes can make the "Hit Parade." And not all tunes can do basic advertising work.

Be certain that jingle can carry the

load for you, or use it only to gain attention and remembrance for your real sales message.

4. Overwriting audio: Too much copy? That's not unusual.

But "overwriting" may include another evil: A stilted, polysyllabic style that does not quickly convey your meaning. Keep it simple and natural.

Many a commercial has been suffocated by its own words.

Suggested homework for commercial writers: Make a tape recording of Arthur Godfrey, then copy it down. Note the broken, unfinished sentences. Note the use of connectives. Note the choice of simple words.

Next, read a few research "play-backs" of what viewers remember from television commercials. Note how simply they interpret the memorable ideas.

Then, be certain you express your advertising message as clearly and well.

5. Too many trick opticals: Fortunately, the trend is already away from the flashy optical wipes, montages and fancy gingerbread of early tv spots. Color television will force even greater simplicity because trick optical work is slow to process, uncertain in results and often confusing.

6. Sacrificing believability: The viewer is getting smarter. He is quick to spot staginess, synthetic performances, "paid" testimonials and insincerity in all its forms. He is skeptical if product shows "too perfect" results.

7. Misjudging costs: Here is the deadliest of sins: The script has been written and approved by client—then the estimates on production costs wreck the budget.

The answer? Establishing budget limitations in advance; then developing writers and television directors who know how to draft effective scripts within the budget. At the same time, know your SAG talent costs, for use and re-use, and be certain the budget still fits. It's a tough, tricky job and sometimes there appears to be not enough bookkeeping foresight in this creative business—but the high cost of television is forcing the commercial writers to take up cost accounting post-graduate work.

Be certain you know your costs—definitely—in advance.

— Or else your 7 Deadly Sins will find you . . . out . . .

TOP 20 AGENCIES

(Continued from page 33)

Dear Phoebe won critical acclaim as among the most intelligently scripted of new shows this season. Commercials on the show have represented a unique challenge for the agency since an attempt was launched to sell the concept of soup for breakfast.

The General Electric Theater, incidentally, has an unusual production schedule. Show is done live at times, film at others. Originations are from Hollywood or New York, depending on location of talent picked for the show.

Another new BBDO tv client is the Gemex Corp., which sponsors a 10-minute segment of *The Star's Club*, ABC TV, Saturdays.

3. *J. Walter Thompson*—radio-tv billings, \$46 million; tv, \$34 million; radio, \$12 million; radio-tv share of over-all billings, 29%.

In 1954, JWT had 15 network tv shows, six network radio shows. Heaviest network tv account was Kraft Foods Co. with *Kraft Tv Theater*, NBC TV and *Kraft Tv Theater*, ABC TV, two one-hour dramas weekly. However, Kraft is dropping the ABC TV drama show, because it is not satisfied with the ratings proportionate to the multi-million dollar investment. The firm is picking up another half-hour adventure show.

Five new network tv sponsors are scheduled to go on the air in January 1955; *Horace Heidt Show*, NBC TV, for Swift & Co., *Meet the Press*, NBC TV, Johns-Manville Corp., *Norby*, NBC TV, Eastman Kodak; *Tom Corbett*, *Space Cadet*, NBC TV for Kraft Foods Co.; *Beat the Clock*, CBS TV, for Sylvania Corp.

The agency has seven particularly heavy spot radio-tv accounts, whose spending has increased substantially this year. They are Ford Div. Central Fund, Swift & Co., Kraft Foods Co., Lever Bros. Co., Johns-Manville Corp., Scott Paper Co., Florida Citrus Commission.

4. *McCann-Erickson*: radio-tv billings, \$46 million; tv billings, \$35 mil-

MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the ONLY media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of ALL homes by radio and to 50% of ALL homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is IMPORTANT in the Southeast!

Population	738,000
Families	183,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	85,940
Retail Sales (000)	\$442,000
E.B. Income (000)	\$786,000



"WEE REBEL"

WRBL RADIO
AM-FM
WRBL TV 4
Channel 4
COLUMBUS, GEORGIA
CALL HOLLINGBERRY

THE EASIEST WAY
TO SELL THE BIG NASHVILLE
NEGRO MARKET
USE ALL-NEGRO STAFFED

WSOK

lion; radio billings, \$11 million; radio-tv share of over-all billings, 37%.

Most of the big 104% increase in McCann-Erickson radio-tv billings in 1954 came from increased budgets of clients already in the shop. The agency has also acquired a number of new radio-tv accounts; however, most of these won't show up in increased billing until 1955.

Top tv spenders for the year were Westinghouse, Chrysler and Nabisco. Westinghouse continued its sponsorship of *Studio One*, CBS TV. To this one-hour weekly, Westinghouse also added *Best of Broadway*, CBS TV color spectacular which is telecast one Wednesday a month.

Chrysler undertook sponsorship of *Shower of Stars*, another CBS TV color spectacular. This show is telecast one Thursday a month. On the remaining Thursdays, Chrysler sponsors *Climax*, a one-hour drama. The National Biscuit Co. began sponsoring *Halls of Ivy*, CBS TV, alternate weeks.

Another new network tv program, co-sponsored by McCann-Erickson's S.O.S. is *The Imogene Coca Show*, NBC TV. The Maytag Co., makers of washing machines, ironers, home freezers and ranges, went on ABC TV last fall with sponsorship of NCAA football.

These are among the biggest of McCann-Erickson's 41 tv clients. The agency also had 34 clients in radio. Biggest network radio clients in 1954 were American Safety Razor Corp., Gruen Watch Co., "Junket" Brand Foods, Lemon Products Advisory Board, Lever Bros.' Pepsodent Div.

One of McCann-Erickson's new clients, Derby Foods, became one of three sponsors of *Disneyland*, ABC TV (see Applause, page 124). Three other major additions to McCann-Erickson's list of clients won't be active through the agency till 1955. They are Bulova Watch Co., Nestlé's Chocolate Products and four Mennen Co. men's products.

In order to handle the increased network tv programing, McCann-Erickson combined the Hollywood advertising service and radio-tv office, increased the Hollywood staff. The following shows are handled out of the West Coast office: *Big Town*, *Shower of Stars*, *Climax*, *Death Valley Days*, *Halls of Ivy*, *Disneyland* and *Bob Crosby*.

(Please turn page)

VIC DIEHM Says:



✓check...

the latest "Pulse" before you buy the wealthy, recession-proof Allentown-Bethlehem market.

Now **1st** **WHOL***
 ALLENTOWN, PA. CBS
 (Represented by Paul H. Raymer Company)

* Average Share 30.0% ('PULSE' October 1954)
 2ND STATION 22.5% 3RD STATION 16.5% 4TH STATION 14.0%

WHLM - Owned and Operated by Harry L. Magee

WVDA WHLM WAZL WIDE
 Boston, Mass. ABC Bloomsburg, Pa. Hazleton, Pa. NBC-MBS Biddeford-Saco, Me. MBS-Yankee
 (Represented by Paul H. Raymer Company)

BULLSEYE in the Detroit area
 —for greater coverage!
 —for greater response!

CKLW-TV channel **9** **325,000 WATTS**

CKLW radio **800 kc** **50,000 WATTS**

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!

Guordion Bldg., Detroit

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

Adom Young Television Corporation National Rep. J. E. Compeau President

WHBF

ROCK ISLAND, ILL.

CBS FOR THE QUAD-CITIES

is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation.

In both radio and tv WHBF is the Quad-Cities favorite.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

SKIING STARTS NEXT MONTH—

GET YOUR MESSAGE
TO 10,000 DEVOTEES
OF POWDER SNOW

with a

1-2 sales punch

in WESTERN MONTANA



MISSOULA, MONTANA

5. *Benton & Bowles*: radio-tv billings, \$37.5 million; tv, \$30 million; radio, \$7.5 million; radio-tv share of over-all billings, 55%.

B&B's over-all radio-tv billings have increased by approximately \$1.5 million with proportion between tv and radio changing considerably. The agency's tv billings went from \$26 million in 1953 to \$30 million in 1954. Radio billings went from \$10 million in 1953 to \$7.5 million in 1954.

In 1954 B&B placed 13 net tv, five net radio shows. These were sponsored by established B&B clients. Important tv additions in 1954 were sponsorship of *December Bride*, CBS TV, for General Foods' Maxwell House Coffee. General Foods continued sponsoring *Roy Rogers*, NBC TV, and *Mama*, CBS TV. B&B also bought a piece of *Doug Edwards and the News*, CBS TV, for the Crosley Corp.

Pepperell Manufacturing Co. got into network tv in a sizable way for the first time with participations in the *Home* show, NBC TV.

Benton & Bowles continued heavy network tv sponsorship for P&G's Ivory Snow. The White Naphtha Soap. Tide. Fluffo. Prell Shampoo. Camay. Zest and Pert. For P&G. Benton & Bowles put a new agency-produced tv serial on the air starting last July: *Concerning Miss Marlowe*, NBC TV.

On radio, B&B clients continue sponsoring such network shows as *Wendy Warren and the News*, *Rosemary*, *Perry Mason*, *Pepper Young's Family*. This year, after six years on the air with it, the Association of American Railroads discontinued *The Railroad Hour*, NBC Radio.

6. *Leo Burnett, Chicago*: radio-tv billings, \$33.8 million; tv, \$27.6 million; radio, \$6.2 million; radio-tv share of over-all billings, 64%.

Leo Burnett's air billings have shown a 41% increase over radio-tv billings in 1953, from about \$24 million to \$33.8 million. The over-all agency billings increased an estimated 20% over 1953, from \$45 million to \$53 million. In other words, air media this year took up 64% of total billings, against some 50% last year. It is interesting to note, that Leo Burnett Co.'s tv billings rose from \$16.8 million to \$27.6 million within a year.

Among this agency's major network tv clients are Brown Shoe Co., Comstock Canning Corp., Converted Rice, Englander Co., Green Giant Co., Hoo-

ver Co., International Harvester, the Kellogg Co., Mars Candy Bars, Pillsbury Mills, Toni Co.

Mars, Kellogg, Pillsbury Mills and Toni Co. currently are Leo Burnett's network radio clients.

Agency's air billings have increased at such a rapid rate that Leo Burnett has jumped from No. 9 in SPONSOR's 1953 listing to No. 6 in the 1954 listing of top radio-tv agencies.

Burnett during 1954 has been busy gearing up for color television, will soon start showing a color film giving the agency's thinking on use of color tv.

7. *Biow Co.*: radio-tv billings, \$33.4 million; tv, \$27.8 million; radio, \$5.6 million; radio-tv share of total billings, 69%.

This agency also gained some 7% in over-all radio-tv billings in 1954. Biggest spenders this year as last were Bulova Watch Co., Philip Morris, American Home Products' Whitehall Division and P&G.

However, as of 1 January 1955, Philip Morris will share *I Love Lucy*, CBS TV, with P&G via Compton. The cigarette firm will continue sponsoring *Public Defender*, CBS TV.

In 1954, Whitehall sponsored *Secret Storm*, CBS TV, three days a week.

The 1954 billing figures do not reflect account losses at Biow. Within the last few months, the agency resigned a number of its major accounts, including P&G's Joy, Bulova Watch Co. (after 33 years), Hills Bros. and Lady Esther. It is estimated that these four accounts spent some \$18 million a year.

Balancing these losses are \$3 million in billings from three new accounts acquired in 1954, including Benrus Watch Co.

A number of changes have also occurred in the management of this agency. Milton Biow, now chairman of the board, is retiring in January. The agency will continue to be headed by F. Kenneth Beirn, president. And Biow Co. will be known as Biow, Beirn-Foigo, starting 1 January 1955.

8. *Dancer-Fitzgerald-Sample*: radio-tv billing, \$30 million; tv, \$12 million; radio, \$18 million; radio-tv share of over-all billing, 60%.

Over-all D-F-S radio-tv billing increased some 7% over 1953's \$28 million. This year, as last, D-F-S is the largest radio agency in the country

with \$18 million in radio billings alone; that is, D-F-S billed \$4 million more in radio than Y&R, largest air media agency, which has \$14 million in radio.

D-F-S radio billings held up at the same level as 1953; tv billings increased slightly. The agency had 13 network radio and 11 network tv shows on the air this year.

D-F-S major air clients are P&G, General Mills, American Chicle, Sterling Drug, Falstaff Brewing Corp., the U.S. Army. In 1954 the agency also acquired two new air accounts: Lady Esther and parts of Best Foods Co.

9. *William Esty Co.*: radio-tv billings, \$29 million; tv, \$26 million; radio, \$3 million; radio-tv share of over-all billings, 65%.

Esty's over-all air billings have increased by \$2 million over 1953's \$27 million. However, there's been a reshuffling of tv and radio billings. In tv Esty billed \$26 million against \$20 million in 1953; in radio \$3 million against 1953's \$7 million.

Big radio-tv accounts are Colgate-Palmolive, General Mills, National Carbon, R. J. Reynolds Tobacco. In 1954 Esty added General Mills' O-Cello Sponges to the Sugar Jets account already in the shop. However, the agency resigned the Coca-Cola Bottling Co. of New York, which is heavy in local air media.

10. *Ted Bates & Co.*: radio-tv billings, \$28 million; tv, \$22 million; radio, \$6 million; radio-tv share of total billings, 62%.

Accounting for the \$3 million increase in air billings at Ted Bates is the increased spending of existing agency accounts. Most important among agency network clients are Brown & Williamson (*The Lineup*, CBS TV); Colgate-Palmolive (*Colgate Comedy Hour*, NBC TV); Continental Baking Co. (sponsors *Make Up Your Mind*, CBS Radio, participates in *Howdy Doody*, NBC TV); Standard Brands (participates in *Howdy Doody*, NBC TV).

Brown & Williamson is a major spot tv client, perhaps the largest purchaser of nighttime spot tv on the air today.

Ted Bates estimates that the AFTRA pension plan will increase talent costs by 5% above the already-high level. Spectaculars, too, says the agency, have driven talent costs sky high.

Ted Bates & Co. expects daytime radio spending to maintain through

1955. On tv, the agency's clients are increasingly active in participations. Example: Carter Products on *Meet Willie*, CBS TV.

New Clients acquired in 1954 are M&M Candy and a part of National Biscuit Co.

11. *Compton Advertising*: radio-tv billings, \$22.3 million; tv, \$16.8 million; radio, \$5.5 million; radio-tv share of over-all billings, 53%.

This agency rose from No. 15 in 1953, with \$15 million in air media to No. 11 in 1954 with \$22.3 million. The added billing represents particularly heavy P&G spending. This Compton radio-tv client sponsors six network tv shows through Compton: *Three Steps to Heaven*, NBC TV; *Guiding Light*, CBS TV; *The Seeking Heart*, CBS TV; *Fireside Theater*, NBC TV; *Summer Playhouse*, NBC TV; *This Is Your Life*, NBC TV (co-sponsored with Philip Morris).

Goodyear Tire & Rubber Co. also co-sponsors *The Goodyear Playhouse* via Compton.

P&G sponsors five network radio shows through Compton: *Wendy Warren*, CBS; *Road of Life*, CBS; *Young Dr. Malone*, CBS; *The Guiding Light*, CBS; *Woman in My House*, NBC.

A major new radio-tv account for 1954 is the Local Chevrolet Dealers Association of New York.

12. *Kenyon & Eckhardt*: radio-tv billings, \$20.5 million; tv, \$13 million; radio, \$7.5 million; radio-tv share of over-all billings, 40%.

K&E showed a 25% increase in air billings from 1953 to 1954, matching the 25% increase in over-all agency billings. The air billings break down into \$8 million in network tv, \$5 million in spot tv; \$3.3 million in network radio, \$4.2 million in spot radio.

Among K&E's major network tv clients are RCA (*Dennis Day Show*, *Sid Caesar Show of Shows*, half of *The Producer's Showcase*); Ford with the other half of *The Producer's Showcase* (all NBC TV); *Lincoln-Mercury* with *Toast of the Town*, CBS TV; Warner-Hudnut with half of *The Hit Parade*, NBC TV, and *Rin Tin Tin* for National Biscuit Co., ABC TV.

New shows coming on the air in 1955 include *The Great Gildersleeve* for RCA on radio, *Rin Tin Tin* over MBS for RCA.

13. *Lennen & Newell*—radio-tv billings, \$20 million; tv, \$16 million; ra-



A Radio Station that has good News Coverage is a Radio Station that has listeners.

Because of our vast news coverage both locally and nationally, Evansville, Indiana, listeners make it a habit to tune to WJPS for the NEWS.

WJPS is a station of specialized programming — NEWS — SPORTS — FARM — MUSIC, along with a merchandising department that has all of the answers. A live wire station — with live wire programming and live wire ideas.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hallingbery Company

WJPS
"A RADIO IN EVERY ROOM"
Evansville, Indiana

OVER 10,000 LATIN ATTEND KWKW PICNIC

The tremendous loyalty and friendliness exhibited by Latin listeners to KWKW's 80 hrs. weekly programming in Spanish language to greater Los Angeles, was dramatically exhibited by the more than 10,000 who attended a station promoted family picnic that overflowed a Los Angeles park last month.

Consuls and representatives from the 21 Latin American countries joined in the fun.

KWKW looks forward to a bigger and better event next year in a bigger park.

You can look forward to bigger and better returns from your advertising dollar . . . Make customers of the more than 500,000 Spanish speaking people of Los Angeles county.

TELL 'EM and SELL 'EM, in Spanish, on the station that is first in their hearts; the station that is their own. Costs are low . . . Results are great.

TELL 'EM — SELL 'EM
in Spanish

am K W K W fm
Pasadena-Los Angeles

New York: Richard O'Connell, Inc.
San Francisco: Broadcast Time Sales

BIGgest TOWER
TOPmost POWER
in the Heart of America

KMBC-TV, the **BIG TOP** station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your Free & Peters Colonel.

Note: full-power, tall-tower operation from Sept., 1954.

FREE & PETERS, INC.
National Representatives



Basic CBS-TV affiliate

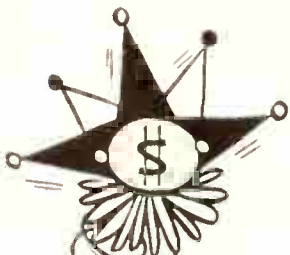


KMBC Building, 11th & Central Sts.
Kansas City, Missouri

KMBC-TV

The **BIG TOP** Station
in the Heart of America

KMBC—Radio, Kansas City, Missouri
KFRM—Radio for the State of Kansas



There's more
to **WISCONSIN**
than
Milwaukee

The 53 counties (outside Milwaukee) in which **WKOW** delivers a merchandise audience account for almost twice as much Effective Buying Income as Milwaukee, and over twice as much Total Retail Sales.* **WKOW**, Wisconsin's most powerful radio station, delivers the mail at less cost per thousand than any competing station. Ask Headley-Reed Company for important details.

*SM Survey of Buying Power.

WKOW-CBS

MADISON, WIS.

Wisconsin's most
powerful radio station

Represented nationally by
Headley-Reed Co.

dio, \$4 million; radio-tv share of over-all billings, 57%.

This agency's billings increased by \$2 million additional tv spendings. Radio remained at its 1953 level. The increase was due to increased Colgate, Schlitz and Emerson Drug spendings.

Lennen & Newell's network tv shows include the following: *Truth and Consequences*, NBC TV; *Chance of a Lifetime*, Du Mont; *Two for the Money*, CBS TV; *Schlitz Playhouse*, CBS TV; *Ray Bolger Show*, ABC TV; *Football Scoreboard*, ABC TV; participation in *Strike It Rich* and *Big Pay-Off* for Lustré Cream.

Lennen & Newell's biggest program spot buy of the year was *Janet Dean*, a half-hour drama, sponsored in 23 cities by Bromo-Seltzer for \$1.2 million.

14. *Foote, Cone & Belding*—radio-tv billings, \$20 million; tv, \$12 million; radio, \$8 million; radio-tv share of over-all billings, 24%.

Major changes in the agency included loss of a part of General Foods in New York as of 1 July, and the New York Central starting January 1955. These losses were made up by acquisition of the Perkins Division of General Foods in Chicago, and Rheingold Beer on the West Coast.

Major radio-tv event at FC&B was Papermate's entry into network tv with the *Stu Erwin Show*, ABC TV.

15. *N. W. Ayer*—radio-tv billings, \$18 million; tv, \$12 million; radio, \$6 million; radio-tv share of over-all billings, 21%.

This has been the biggest tv year for Ayer, with six accounts in network tv: Sealtest on *Big Top*, CBS TV; Plymouth on *That's My Boy*, CBS TV; Electric Companies' Advertising Program on *You Are There*, alternate Sundays, CBS TV; Atlantic Refining Co. with professional football coverage over Du Mont; Yardley on *The Garry Moore Show*, CBS TV, and Hawaiian Pineapple Association on *The Art Linkletter Show*, CBS TV.

For the Bell Telephone System, Ayer has had *The Telephone Hour* on NBC Radio Mondays, 9:00-9:30 p.m.

Biggest event of the year, however, was the two-hour tv one-shot for the Combined Electric Industries on 24 October. This was a two-hour series of dramatic skits produced for David O. Selznick over ABC TV, CBS TV, Du Mont, NBC TV from 9:00 to 11:00 p.m. The production, together with

the time cost, was close to \$1 million.

16. *Kudner*—radio-tv billings \$17.5 million; tv, \$15.5 million; radio, \$2 million; radio-tv share of over-all billings.

This agency has shown increases in tv billings as a result of the Texas Co.'s new network tv show, *The Texaco Star Theater*, NBC TV, professional football sponsorship by Schick, as well as heavy spot for the Buick Division of General Motors Corp.

Schick, however, will not advertise through Kudner after 31 December. This account had been sponsoring one-third of *The Jackie Gleason Show*, CBS TV.

17. *Cunningham & Walsh*—radio-tv billings, \$16 million; tv, \$12 million; radio, \$4 million; radio-tv share of over-all billings, 42%.

C&W has had a \$3 million increase in its tv billings, as a result of extra spending by its clients. On network tv, the agency had Squibb and Pan-American Coffee Bureau on NBC TV's *Today*; Lenthéric on *Chance of a Lifetime*, Du Mont; *Perry Como*, CBS TV, for Liggett & Myers; *Dragnet*, NBC TV, for Liggett & Myers; *Stu Erwin* on ABC TV, for Liggett & Myers.

Most of C&W's air clients use both radio and tv, hence radio billings stayed at the same level as during 1953. Pan American Coffee Bureau, however, switched from radio to tv to try the new air medium.

18. *SSCB*—radio-tv billings, \$15 million; tv, \$12 million; radio, \$3 million; radio-tv share of total, 50%.

SSCB has increased its tv billings by \$3 million, decreased radio by \$1 million. Here's what some of SSCB's major radio-tv clients did in 1954: Pall Mall sponsored *Big Story* on NBC TV alternate weeks and NBC Radio weekly; *Doug Edwards with the News* on CBS TV twice a week, CBS Radio, three times a week; *Danny Thomas*, alternate weeks over ABC TV. Simoniz Co. sponsored *Big Story* on NBC TV every other week; participated in the *Garry Moore Show*, CBS TV. Speidel participated in *The Sid Caesar Hour*, NBC TV, Carter Products' Arid participated in *Meet Millie*, CBS TV, *Name That Tune*, CBS TV, *Mr. District Attorney*, CBS TV. Noxzema sponsored *Person to Person*, CBS TV, alternate weeks. Whitehall was on *Name That Tune*, CBS TV on alternate weeks, sponsored Gabriel Heatter three times a week over MBS. Carter Prod-

ucts' Arrid sponsored *City Hospital*, CBS Radio.

19. *D'Arcy*—radio-tv billings, \$14 million; tv, \$9 million; radio, \$5 million; radio-tv share of over-all billings, 28%.

This agency appears for the first time among SPONSOR's top 20 radio-tv agencies. Its major air accounts are: Anheuser-Busch, the Coca-Cola Co., General Tire & Rubber Co., Gerber Products Co., Gordon Baking Co., International Shoe Co. (Friedman-Shelby Division), Standard Oil Co. (Indiana) and Laeledge Gas Co.

Anheuser-Busch used regional radio networks for baseball broadcasts, spot tv programming, film shows as well as local live programs in some markets. The brewer also used radio-tv announcement schedules.

Coca-Cola sponsored *Coke Time*, NBC TV, twice weekly and on MBS. General Tire & Rubber Co. was heavy in tv spot, with *General Sports Time* and *The Greatest Drama*, both on film. The firm also sponsored *General Sports Time* on MBS. Gerber and International Shoe were on *Ding Dong School*, NBC TV.

New clients Gordon Baking Co. and Standard Oil Co. of Indiana were active in spot tv. D'Arcy also added Bayuk Cigars among new accounts, however, the latter won't be billing through this agency until 1955.

20. *Maxon*—radio-tv billings, \$13 million; tv, \$9.5 million; radio, \$3.5 million; radio-tv share of over-all billings, 37%.

Maxon's total air billings were down \$1 million from 1953. During 1954, this agency lost Stag Brewing Co., Peter Paul and Packard Motor Co. (15 December). Biggest radio-tv clients for the year were Gillette, the General Electric Co., Hotpoint with a half-hour spot film show, Heinz, Snowcrop, Corning Glass, and Packard Motor Co.

Pfeiffer Brewing Co. was active in local and regional radio and tv.

Gillette maintained its network radio sports coverage, but General Electric and Hotpoint both dropped their network radio.

Heinz and Corning Glass Co. were newcomers in tv. * * *

Other top agencies: Not included in the list of the top 20 on page 33 are Needham, Louis & Brorby, Chicago, and Bryan Houston. Both of these agencies were on the 1953 list of top

20, tied for No. 19, with \$11 million in air billings each. Both agencies showed growth in 1954, however.

Needham, Louis & Brorby had a 9% increase in over-all air billings, with \$12 million in 1954 against \$11 million in 1953. The agency's tv billings alone grew from \$6.5 million to \$8.4 million, but radio billings fell some \$900,000 to \$3.6 million. Over-all agency billings grew from \$21.5 million to \$28 million.

The agency expects 1955 air billings to increase substantially as a result of new accounts: Campbell Soup Co.'s V-8 Juice, FR-8, Pork & Beans; Monsanto Chemical's Plastics Division; Wilson & Co.

Bryant Houston's air billings increased from \$11 million to \$11.5, with \$7.5 million in tv, \$4 million in radio. Agency's total billings for 1954 are \$20 million. Houston's two major air clients are Colgate-Palmolive and Nestlé Co.

New on the air through Houston this year was *Modern Romances*, a daytime NBC TV serial for Ajax; it's an agency-originated live package.

Other agencies with high radio-tv billings, but below the top 20 in the U.S., were the following:

Ruthrauff & Ryan: radio-tv billings, \$10 million; tv, \$7 million; radio, \$3 million; over-all agency billings, \$42 million; percentage of air billings in tv, 70%; percentage of over-all billings in radio-tv, 24%.

Weiss & Geller: radio-tv billings, \$10 million; tv, \$8 million; radio, \$2 million; over-all agency billings, \$16 million; percentage of air billings in tv, 80%; percentage of over-all billings in radio-tv, 63%.

Gardner Advertising: radio-tv billings, \$7.8 million; tv, \$6 million; radio, \$1.8 million; over-all agency billings, \$20 million; percentage of air billings in tv, 77%; percentage of over-all billings in radio-tv, 39%.

Grey Advertising: radio-tv billings, \$7 million; tv, \$5 million; radio, \$2 million; over-all agency billings, \$21 million; percentage of air billings in tv, 71%; percentage of over-all billings in radio-tv, 33%.

MacManus, John & Adams: radio-tv billings, \$6.5 million; tv, \$6 million; radio, \$500,000; over-all agency billings, \$32 million; percentage of air billings in tv, 93%. Over-all billings in radio-tv, 20%. * * *

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

"Milestones" for January:

DO IT YOURSELF—Hobby Show (Jan. 3)

THE WORLD'S BIGGEST PUBLISHER—60th Anniversary of the U.S. Printing Office (Jan. 12)

MY SWORD AGAINST VIRGINIA—NEVER!—147th Anniversary of Robert E. Lee's birthday (Jan. 19)

THE MIRACLE THAT WAS SCHUBERT—158th Anniversary of Franz Schubert's birthday (Jan. 31)

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

FIRST CHOICE IN A FIRST RATE MARKET

BEST Facilities

BEST Circulation

BEST Local Programs

BEST Production Service

BEST Customer Service

NBC Affiliate



Get the facts about WSYR from
The HENRY I. CHRISTAL CO.

WSYR

5 KW ★ SYRACUSE ★ 570 KC

WFBC-TV

100KW POWER
2204 FT. ANTENNA

"Giant of
Southern
Skies"



... boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the South-east.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	2,924,625 People
Income	\$3,174,536,000
Sales	\$2,112,629,000
Television Homes	277,622*

Market Data from Sales Management
*From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour since Nov. 1, 1953.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK

Represented Nationally by
WEED TELEVISION CORP.

Newsmakers in advertising



Sam M. Ballard, vice president and chairman of the account policy committee, has been elected executive vice president and general manager of Geyer Advertising, New York, Dayton and Detroit. Ballard joined Geyer in 1943. Before that he was executive vice president, director and chairman of the management committee of Gardner Advertising, St. Louis and New York. Some of the bigger accounts at Geyer which use radio and tv include Nash-Kelvinator Corp. and American Home Products (Boyle-Midway Div.).



William B. Ryan, veteran broadcaster and former president of the Broadcast Advertising Bureau, is the newly elected executive vice president and chief executive officer of the Quality Radio Group. QRG, organized last September, is an organization of 25 radio stations united under a cooperative tape programming plan. Ryan is making sales presentations to national advertisers. Ward Quall, v.p. of Crosley Broadcasting Co., is QRG president. Temporary QRG headquarters are at 509 Madison Ave., New York City.



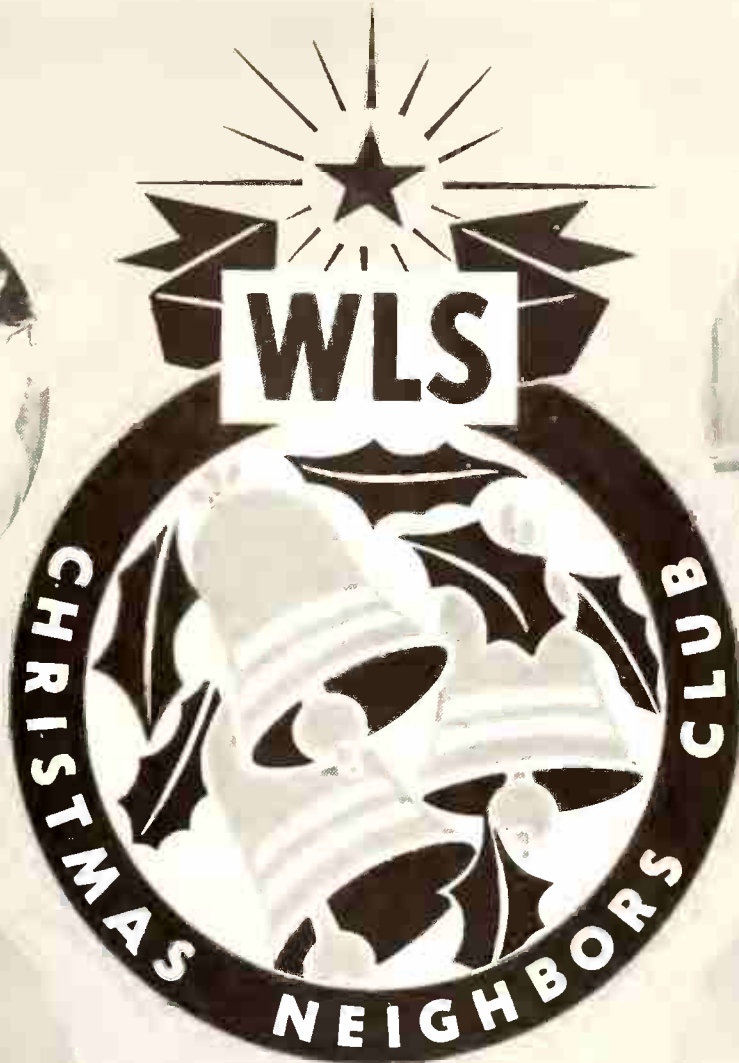
J. I. "Jim" Meyerson, formerly manager of KOB-AM-TV, Albuquerque, has been appointed special national sales representative for all broadcast properties in which Time, Inc., has an interest. Meyerson will work closely with station managers in bringing "improved and personalized service to advertisers, agencies and networks," Wayne Coy, manager of KOB-AM-TV, said. Meyerson's New York office is suite 3432 RCA Bldg. Time, Inc., stations include KOB-AM-TV, KLZ-AM-TV, Denver, and KTVT-KDYL, Salt Lake City.



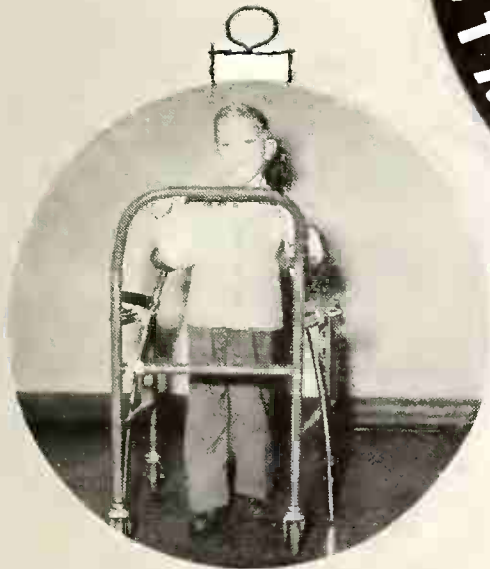
David Bland, director of advertising for the G. Krueger Brewing Co. of Newark (heavy radio and tv user), has been appointed brand advertising manager of the Lever Division of Lever Brothers Co., New York. Before joining Krueger, Bland was assistant advertising manager for Pepsi-Cola Co. from 1940 to 1951 (minus two and a half years spent with Army's Office of Inspector's General Division in Europe during World War II). Currently he's chairman of the Display Steering Committee of Association of National Advertisers.



3,464 RADIOS



1,432 INHALATORS



865 ORTHOPEDIC WALKERS



533 HOSPITAL BEDS



3,451 WHEEL CHAIRS

Each Christmas Season for nineteen years, generous listeners have contributed to the WLS Christmas Neighbors Club—to provide wheel chairs, inhalators, orthopedic walkers, and other equipment, to hospitals and like institutions. To date, more than \$408,356 has been contributed.

Such help to their less fortunate neighbors is but one example of how WLS and its listening families work together. It's made possible by the confidence listeners have in WLS—the result of continuous, dependable devotion by WLS to the interests of the individual, the family, and the communities in the midwest.



The
PRAIRIE
FARMER
STATION

CHICAGO 7

890 KILOCYCLES • CLEAR CHANNEL

50,000 WATTS • ABC NETWORK • REPRESENTED BY JOHN BLAIR & CO.



Top 20 air agencies

Excitement emerges as you read the lead story this issue (page 31) on the top 20 air agencies. Who's No. 1, who's a fast comer, who's lost out, makes for fascination whether it's a horse race or a business ranking. Yet there are several things which deserve expression amid our congratulations to those who've shown the greatest growth in 1954.

1. Great advertising on radio and television or in other media can emerge anywhere in the shop that count its millions by the dozens or in a one-room agency.

2. The precise ranking of this shop or that is neither a definitive measure of craftsmanship nor necessarily an index of profits accruing.

We make these points because while it's highly useful to know who the

leaders are there's always been a tendency in radio and tv to regard any listing of top 10 or 20 without balance.

Perhaps the most interesting thing emerging from SPONSOR's listing of the top 20 is the high proportion of national air billings placed by the relatively few leaders. Last year, for example, SPONSOR's figures for air billings of the top 20 totaled to \$473 million. The estimate of total national air billings (excluding local) by McCann-Erickson for 1953 was \$756.3 million. The proportions this year will probably remain the same.

Some of the sharp ups and downs reflected in this year's top 20 indicate the upheavals created by television are still in motion. McCann-Erickson, for example, jumped from No. 10 last year to No. 4. Cecil & Presbrey, prospering last year and included among the top 30, was out of business by the fourth quarter of 1954. Leo Burnett, Chicago, has continued its rise, going from No. 9 last year to No. 6 this year.

* * *

What hurts radio

If media buying were done on some non-emotional scientific basis, incidents like one in Chattanooga recently would have no significance. A speech made there before a group of broadcasters was distorted by the Chattanooga News-Free Press. "Advertising drop 50% in 7 years," headlined the paper when actually radio's total volume continued up all during tv's growth years.

Where the emotion comes in is that many media purchases are influenced by the "backing a winner" spirit. Distorted impressions of radio's standing can thus serve to cancel out judgment based on sounder facts. There are enough dimly formed impressions of radio's true stature now abroad without having the scene confused further by inaccurate reporting.

What happened was that BAB's Arch Madsen, member service director, addressed a group of Tennessee broadcasters, pointing out where radio's billings might have been today had they continued in proportion to what they were in 1947. The Chattanooga News-Free Press leapt quickly to report the remarks as if real loss had been realized. Actually Arch Madsen predicts local radio billings will be up 6% next year.

Yet we predict months from now some admen who saw the Chattanooga paper will turn to a luncheon companion and say: "Poor radio. You know I understand they're off 50% since the war."

With incidents like the one in Chattanooga all too common, BBDO deserves particular credit for its recent move to put radio in the proper perspective. The agency has been compiling facts on radio as if it were a new medium without attempting to measure radio against its past. This is the only sound media evaluation procedure if emotion is to be removed from buying. ★ ★ ★

Applause

A breath of fresh air

ABC TV's *Disneyland* has invaded the sometime format-ridden precincts of network television like a breath of fresh air. It is a show that is different and yet has something for everybody. It is a show that is unusual and yet has the broadest kind of appeal.

The program defies definition and that is all to the good. True, it has a kind of format in the four categories with which Walt Disney frames his productions—namely, Fantasyland, Frontierland, Adventureland and Tomorrowland. But these categories are only the roughest kind of guide posts to spark the genius of a man who

should have been applying his talents to television long before this.

We applaud AB-PT's Leonard Goldenson and ABC's Robert E. Kintner for their vision in bringing Disney into the youngest of the arts and for the freedom they have given Disney in programming to the immense audiences which *Disneyland* has attracted.

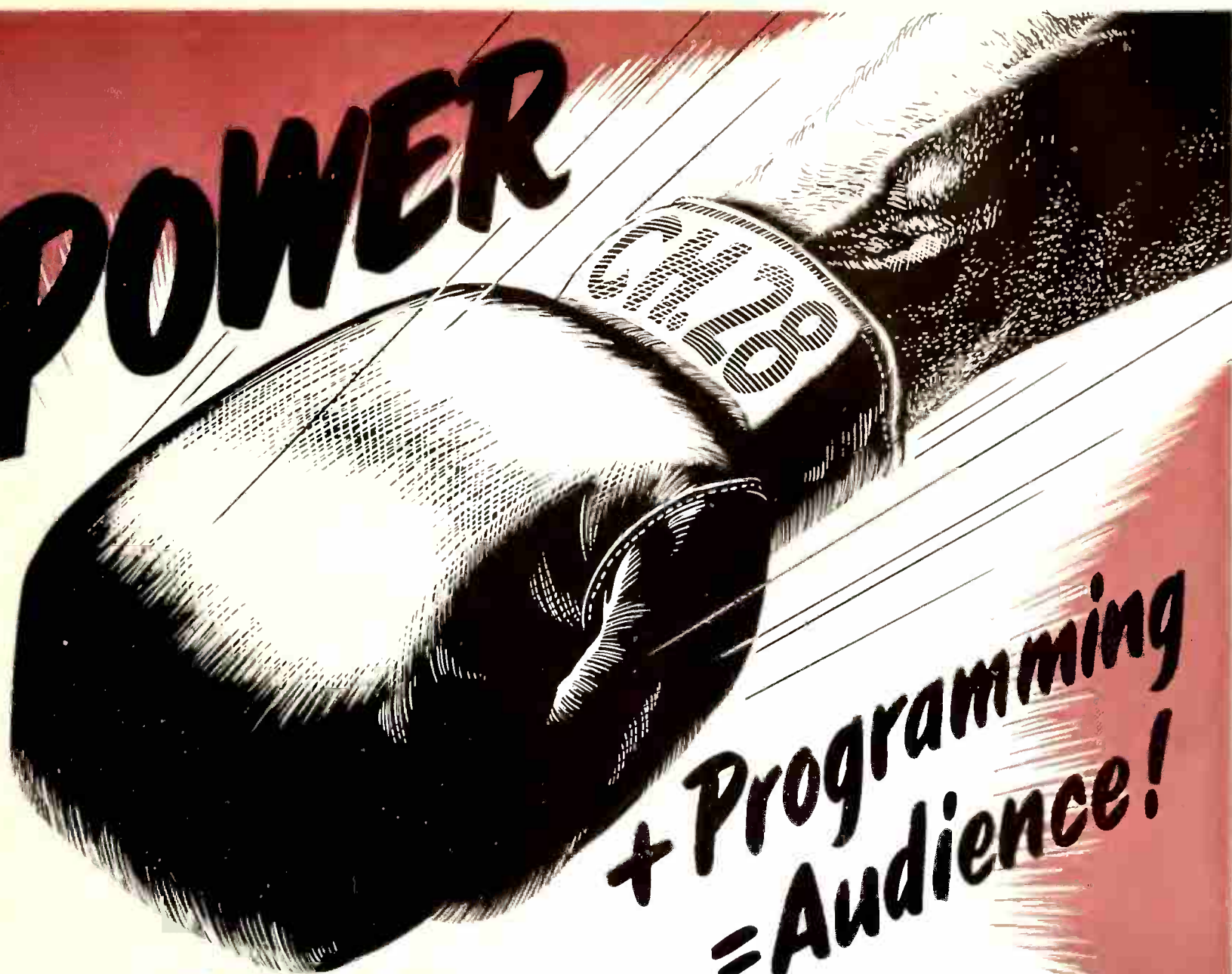
Last, but not least, applause is due the sponsors and agencies who bought time on the program before they knew what the ratings would be: American Motors Corp., American Dairy Assoc., and Derby Foods. Geyer Advertising; Brooke, Smith, French & Dorrance; Campbell-Mithun; McCann-Erickson.

Disneyland is now among the highest rated shows on tv but judging a program merely by counting heads can be overdone, as most advertisers know. Still, even by counting heads, *Disneyland* has scored rapidly.

From the long-term point of view, we attach most significance to the fact that the ABC-Disney wedding is a real marriage of Hollywood and tv.

Disney's tie with tv is four-square. His entire resources and far-flung operations have been put at the disposal of the ABC network show. The either-or psychology which dominates many movie makers is absent. ★ ★ ★

POWER



+ Programming
= Audience!

WBRE-TV NOW AMERICA'S
MOST POWERFUL STATION WITH

One Million Watts

POWER PUNCH PERFORMANCE PERFECT
PICTURE PROGRAMMING PERSONNEL
PERSONALITIES PULLING POWER PEOPLE !!
And now a MILLION WATTS of power to make even our
previous achievements seem picayune.

WBRE-TV has to its record some outstanding "Firsts" but none greater
than being the FIRST MILLION WATT TV STATION IN THE
NATION. WBRE-TV applied for and received the first million watt tv

station grant from the F.C.C. It is a source of satisfaction that we have
been able to fulfill this grant in less than two years.

The thirty years of great engineering, programming and selling know-how
that went into our remarkable radio record is now achieving phenomenal
feats of merchandising and selling for our TV clients. Full schedule of
NBC shows in black and white and color . . . outstanding local shows . . .
news and sports coverage of local, regional and national interest makes
WBRE Channel 28 the Powerful, Programming, Audience-delivering buy
in Television.

WBRE - TV Ch. 28

AN **NBC** BASIC BUY!

Wilkes-Barre, Pa.

WBRE-TV, Inc.
The Power of Television



television station representatives

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD