

MR FRANK YOUNG  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

NEW YORK  
2 CENTS

use magazine for Radio and TV advertisers

9 FEBRUARY 1953

50c per copy • \$8 per year

## BEHOLD!

*A New...*

# “Profit”

*Cometh In March To*

**The Land Of**

**Milk and Honey**



WISN'S MOST Show-*e* Full STATION IN GREEN BAY

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO.

**WHAT AB-PT  
MERGER MEANS**  
page 27

Willys-Overland spends  
\$1,800,000 on air to  
give car prestige sendoff  
page 30

**NET RADIO IN  
A COMEBACK?**  
page 32

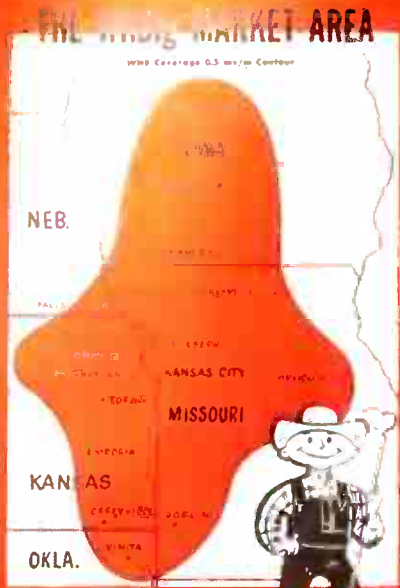
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Boston Edison employees  
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New and upcoming  
TV stations listed  
with market data  
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# The Swing is to WHB in Kansas City



## KANSAS CITY'S OLDEST CALL LETTERS



1922  
1953



## WHB NEIGHBORIN' TIME

Advertisers who sell to the masses have been quick to ride herd with this dinner winner—2½ hours of noon-time Saddle Soap Opera from "Triangle D Ranch," the Cow Country Club . . . with music by Don Sullivan and his Western Band, and the country philosophy of Deb Dyer. Bruce Grant is master of ceremonies, assisted by his slide-kick, Pokey Red. Al Bud and Pete enliven the proceedings with their musical novelties and wisecracks. Charles Gray gives the AP and local news report at noon. Broadcast from 11:30 a.m. to 2 p.m. daily, *WHB Neighborin' Time* carries participating spots ("live" or minute transcriptions) and sponsored quarter-hours. Ask for availabilities quickly to get your share of results when the chuck wagon comes round!

## "BIG SEVEN" BASKETBALL ★ K. C. "BLUES" BASEBALL ★ "BIG SEVEN" FOOTBALL and Other Sports

WHB's ace play-by-play sportscaster, Larry Ray, is now in the winter season of forty-seven basketball games, broadcast direct from the camp at Kansas State College, the University of Missouri, the University of Kansas and other "Big Seven" schools. April 16 he begins the baseball season, with 154 games of the Kansas City "Blues" (New York Yankees No. 1 farm team) at home and away, sponsored by Muehlebach Beer. Next fall, ten "Big Seven" conference football games. And in between, golf, tennis, fishing and all other sports—marketed nightly on his 6.15 *Sports Round-Up*, sponsored by the Union Pacific and Broadway Motors (Ford). A few availabilities are still open—so get off the bench now if you want to team up with Larry to sell your product to the WHB-Market's biggest sports audience!



**THE SWING**  
WHB's rock and roll magazine sent free to select radio agencies, advertising and sales executives and time buyers. Request a copy on your letterhead.



## WHB NIGHT CLUB ON THE AIR

The new name for The Rock Line Show is *On the Air*! And a new program presenting the best in recorded music—old and new with Rock Line and all the sex appeal, drama and ing sparkle and humor! Available for participating sponsors and sports days and Sundays, great W.C. & P. opportunities in the dance halls, entertainment and recreation fields—our prominent local artists well known as record collectors—bring their favorite records to the show and announce what

## CIUB 710— With "Oil" Wells as Master of Ceremonies

His name is really *Loel Wells*—but a voice as smooth as oil, modulated to perfection—has earned him the nickname of "Oil." Monday through Friday, from 2 p.m. to 4:45 p.m., "Oil" presents the latest popular records—and the old standard tunes. Two solid hours and 45 minutes of wonderful listening, with sharp, cryptic introductions that make the program "mostly music." Each show features the "top twenty" tunes of the week as reported by *Billboard*. *Caravan Club* has a hall of local record shops, and the WHB Cameracast. A wonderful time-segment for participating announcements—15 or 30 minutes, transcribed. On one afternoon a week representatives of the leading phonograph record companies bring "Oil" their newest records—given to him heard on the air in Kansas City—and present them personally for their "premiere" in the area.

**10,000 WATTS IN KANSAS CITY**

**WHB**

DON DAVIS  
PRESIDENT

JOHN T. SCHILLING  
GENERAL MANAGER

Represented by  
**JOHN BLAIR & CO.**

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

**REPORT  
TO SPONSORS  
9 FEBRUARY 1953**

**AB-PT network  
likely to seek  
new affiliates**

High on agenda of AB-PT network after merger will probably be bolstering of relationships with present ABC affiliates and quest for new ones. ABC had been hampered in competition with NBC and CBS by coverage disadvantages. It will in all likelihood bank on strengthened programing lineup to attract new affiliates. In addition, offers of greater compensation for affiliation are logical steps as AB-PT moves to step up competitive pace.

-SR-

**ABC to put  
emphasis  
on comic  
programing**

Showwise Bob Weitman, who will head up AB-PT's programing operations, will probably make strong bid for top comedy talent. Intimations are that he will try raiding other networks along with building some not-so-well-known comic personalities. Weitman is well conversant with available talent though he has not been able to take any steps prior to merger. (See article on merger, page 27.)

-SR-

**Frank  
White  
acquaintance  
bound**

NBC's new president, Frank White, will do much hopping around country during next several weeks, talking to affiliates in district groups. Purpose of visits will be mostly to get acquainted. Says he won't make any "pitches." Has Los Angeles stand booked for 16 February. While with Mutual White ranked as about the most traveled network head in history of business.

-SR-

**CBS expects  
big Hollywood  
production  
accent**

CBS TV figures that 80% of network-produced shows will be coming out of its Hollywood studios in next 6 months. Capacity of this new Coast factory is 28 half-hour shows per week. Because production cost is so much lower there than in New York, network estimates it will hit capacity production there by end of 1953. It has expansion blueprints all ready to meet further needs.

-SR-

**Bayuk boxing  
getting the  
boxed-in  
treatment**

Promoters of fight telecasts for Bayuk cigar on ABC TV Saturday nights are running into stiff pressure from competitors in business of booking bouts for other sponsored programs. Fighters who sign for Bayuk program suddenly find themselves in big demand, for instance, by International Boxing Club. Ray Arcel, promoter-contractor for Bayuk, feels pressure is inspired by another sponsor of network boxing.

-SR-

**Reps ready  
drive on  
cigarette  
expenditures**

Station reps are girding for harder try at cigarette spot business. Spokesmen figure spot radio and TV should get \$20,000,000 at least as their share of \$80,000,000 it is estimated cigarette brands will spend for advertising during 1953. Believe competitive moves into king-size should make spot important contender for resulting expanded ad budgets.

## REPORT TO SPONSORS for 9 February 1953

- Zenith holds small towns will depend on fee-TV** Zenith Radio Corp.'s latest argument in behalf of fee-TV: More than 20 million Americans will be without nearby TV station unless pay-TV is established to finance small town stations. Argument voiced by H. C. Bonfig, Zenith sales v.p., is that although TV channels have been set aside for 887 cities below 25,000 in population only 83 applications for such towns have been filed with FCC.
- SR-
- Film blurb production may resume 1 March** New York producers of film commercials are confident they will be back in production by 1 March. Negotiators for Screen Actors Guild appear to be leaning toward general concept of repayment formula which had been advanced by ad agencies. Major roadblock to settlement now remaining is definition of what constitutes "new spot." Agencies contend that when copy line only is changed in film commercial, revision should not constitute a new spot and hence be subject to same pro-rated royalty as any other commercial. Union insists that once sound track is changed all credits for repayment are wiped out, which, say agencies, would make talent cost of the commercial prohibitive. (See "Will SAG demands hurt spot TV," SPONSOR, 6 October 1952.)
- SR-
- Downtrend in net radio leveling off** Special sales plans (like Pyramid and Power), intensive merchandising plans, and other devices have served to slow up steady downtrend in network radio sales which began in 1948. In fact, CBS last year sold more quarter hours than it did in 1948. Prediction for 1953 is this downtrend will level off. (See analysis of current status of network radio sales starting on page 32.)
- SR-
- Sun Oil in market for TV show** Sun Oil is shopping around for a network TV show. Account for present is using schedule TV spot announcements. Agency: Hewitt, Ogilvy, Benson & Mather.
- SR-
- Single rate trend speeds up** Trend toward single rate, which SPONSOR analyzed in detail in 29 December 1952 issue, is apparently taking on added pace. Mutual has reduced, in effect, nighttime rates to daytime level, while ABC has adopted equalized rate for its 0 & 0 stations.
- SR-
- Quiz shows on network upbeat** TelePulse, comparing network TV programming in December 1952 and 1951, reveals that program type which got largest increase in time was quiz-audience participation. Trade comment on this development: It probably reflects increasing tendency among advertisers with limited budgets to get away from high-priced glamor shows.
- SR-
- Radio gets biggest share of Wrigley budget** Radio will continue to get largest share—\$2,000,000—of Wrigley Gum budget in 1953 as compared to 1952. However, in terms of dollars radio will receive half million less than in 1952. Henry L. Webster, Wrigley ad manager, says difference represents mostly rate reduction. Network TV's share will be same as last year's—\$800,000. Wrigley ad budget for 1953 is \$8,700,000; was \$7,540,000 in 1952. (For Wrigley's 1953 plans, see P.S., page 24 in this issue.)

at home

in new haven

New Haven's prosperous industries make it a rich market, deserving the attention of every advertiser and his ad agency. Most efficient way to reach *the buyers* in this lucrative market is through WNHC. It's the "community center" for fine entertainment and news—all with a strong local flavor.

To keep your products in the homes of New Haven—sell the people *at home* via WNHC.



THE CITY PRINTING CO.

The City Printing Company is typical of the hundreds of small enterprises that have grown into prominent and successful business establishments in New Haven. From its start in a loft in 1919, City Printing Company has expanded to this present-day modern plant employing 65 persons and serving companies throughout the country.

W n H C

AM  
FM  
TV

new haven New England's first  
complete broadcasting service  
*Represented nationally by the Katz Agency*

## ARTICLES

### **The ABC-UPT merger: meaning to sponsors**

As SPONSOR goes to press, decision in ABC-UPT merger is imminent. Here are details which blueprint the significance of the merger to radio-TV advertisers, listings of the personnel involved, background of the alliance, other facts of interest to sponsors as well as to their agencies

27

### **Willys moves into high society**

Out to sell potential passenger car purchasers on the quality and high style of its new line, Willys is plunging \$1,800,000 into prestige-type radio and TV programing, winning many new dealers

30

### **Is net radio staging a comeback?**

Participation plans, rate adjustments, merchandising, cut-in arrangements, and tailor-made networks are among the gimmicks used by the nets to brake the slide in billings. As a result of lower costs and greater service now offered by network radio, many oldtimers are returning and newcomers are jumping in

32

### **What merchandising consultants did for Purina**

By intensive, experienced central planning, followed by close support and encouragement at the local level, Purina squeezed the last ounce of value out of its farm-radio promotion contest

34

### **TV puzzler: what new markets to add**

Advertisers and their agencies are taking longer, sharper looks at blossoming TV markets. Agency men are striving to arrive at a set of rules to apply to their clients' market needs and to their advertising budget

37

### **What a sponsor should know about net cut-ins**

Advertisers are finding local cut-ins are a means of combining the advantages of network and spot operations. Sponsors can get guaranteed time slot, yet plug specific brands in particular markets. Local dealers may be spotlighted

38

### **Utility employees double on TV to pare costs**

For under \$60,000 a year, Boston Edison Co. gets year-round weekly TV show by having regular home economics staff double into half-hour program which pulls up to 4,000 letters a month

40

### **Complete list of new and upcoming TV stations**

All stations which have been granted construction permits since the lifting of the freeze are listed herein with target date for going on air, number of sets in the market, market sales rank, power, rep, network, other important data

42

## COMING

### **What timebuyers want to know about UHF**

Upcoming SPONSOR study will detail facts about UHF. Coverage estimates to date, quality of reception, results with convertors will be covered

23 February

### **Spot radio business report**

Survey of current campaigns, estimate of dimensions of current spot radio boom with analysis of trends in buying

23 February

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# Still More Jobbers

in Louisiana, Arkansas, Texas

## Praise KWKH



JOE T. MONSOUR, President,  
Monsco Supply Company,  
Shreveport, SAYS:

"KWKH does a good job  
for us"



M. A. DICKSON, President,  
Shreveport Druggist, Inc.,  
Shreveport, SAYS:

"Whole-hearted thanks  
to KWKH"



JOHN B. WILLIAMS, Owner,  
Food Brokerage House,  
Shreveport, SAYS:

"KWKH coverage is  
excellent"

Every good media man knows that buying radio time should involve more than a cut-and-dried analysis of rates, power, network affiliation, etc., etc. Every station has a "personality" . . . has a tangible record, either good or bad, for influencing its listeners and producing sales. These qualities are best appraised by local business men who hear the station, who use the station, and who know what it can do every day.

Read the excerpts at the left from letters written us by three typical jobbers in the KWKH area. They testify to KWKH's advertising impact—to KWKH's ability to produce sales at low cost!

Get all the KWKH facts. We'll be glad to send them. Write direct or ask your Branham representative.

# KWKH

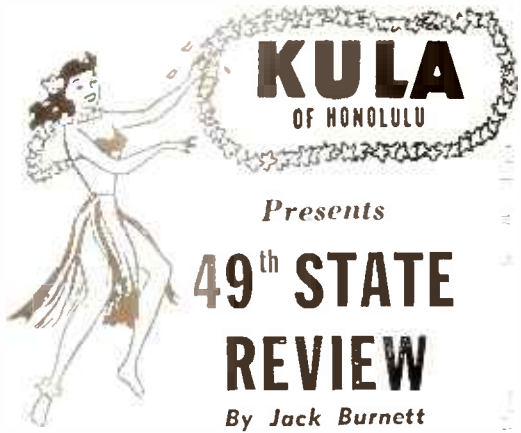
A Shreveport Times Station



The Branham Company  
Representatives

Henry Clay, General Manager

50,000 Watts • CBS Radio



**With Statehood for Hawaii** considered a practical certainty before the new Congress adjourns, this 40th market of the U.S.A. may take its rightful place in timebuyers' eyes. And, with Hawaii's third largest industry, malihinis (visitors) making a bid to overhaul the two big revenue producers, sugar and pineapple, the market should move steadily higher on the list. Right now, plans are being made for three huge new hotels in Waikiki.

**Here are a few facts** at hand worthy of note for your next spot campaign:

**There are 119,000 radio homes** in the Territory according to the 1950 census. Of these 84,400 are on the island of Oahu, including Honolulu. The balance of 35,600 are on the five neighbor islands. In population, the Honolulu market exceeds that of San Diego, California and Columbus, Ohio. Retail sales exceed Oklahoma City and Providence. Food sales are greater than New Orleans and Denver. General merchandise sales are larger than Omaha or Hartford. Drug sales are considerably larger than San Antonio, Texas. Furniture household and appliances exceed sales in Nashville, Tennessee or Grand Rapids, Michigan. Honolulu should be on any list that includes these cities.

**Further proof of buying power** is the fact that the family income of Hawaii is larger than that of any state, and residents of the Territory pay more in Federal Income Taxes than 14 states.

**No market in the U.S.A.** is more adapted to advertising through radio. It takes 14 newspapers to cover the same field that Hawaii's Big, Popular Station can accomplish. With 10,000 watts on 690 kilocycles, every corner of the Islands can be readily reached. The single strength proof is there, of course, but the best proof of all is the fact that KULA has 21 local advertisers in the city of Hilo, Hawaii's second largest city, and the most distant point from Honolulu located on the Big Island of Hawaii, 200 miles distant. There are 17 regular local advertisers on the Island of Maui and 11 on Kauai.

**Please write to us** for any information that will be of interest.

# Timebuyers at work



**Mrs. Edna Catheart, J. M. Mathes, Inc.,** recently went through quite a hassle in connection with Canada Dry's switch from Super Circus via ABC TV to Terry and the Pirates on a spot basis. The sponsor decided that the network's "must" list didn't fit the product's distribution pattern so the switch to spot was decided. Show is now seen in 54 markets, including Honolulu, at various times.



**Robert Tatum, BBDO,** has to keep an eagle eye on TV station target dates so that he can schedule radio and TV announcements for Crosley TV as quickly as each market opens. Prior to his almost two years at BBDO, Bob broke in at Compton and admits that buying time for P&G is a real training ground for anyone. His other accounts include Schaefer Beer, and Vicks (TV only).



**Richard Hurley, Compton Advertising's asst. head timebuyer,** is directly concerned with the new spot campaign for Campbell's Pork & Beans, as well as with the constantly active P&G products, Ivory Flakes and Drene. Formerly manager of WVAM, Altoona, Pa., he finds that his experience on the "other side of the fence" is a valuable asset. He and Mrs. H. expect a child soon.



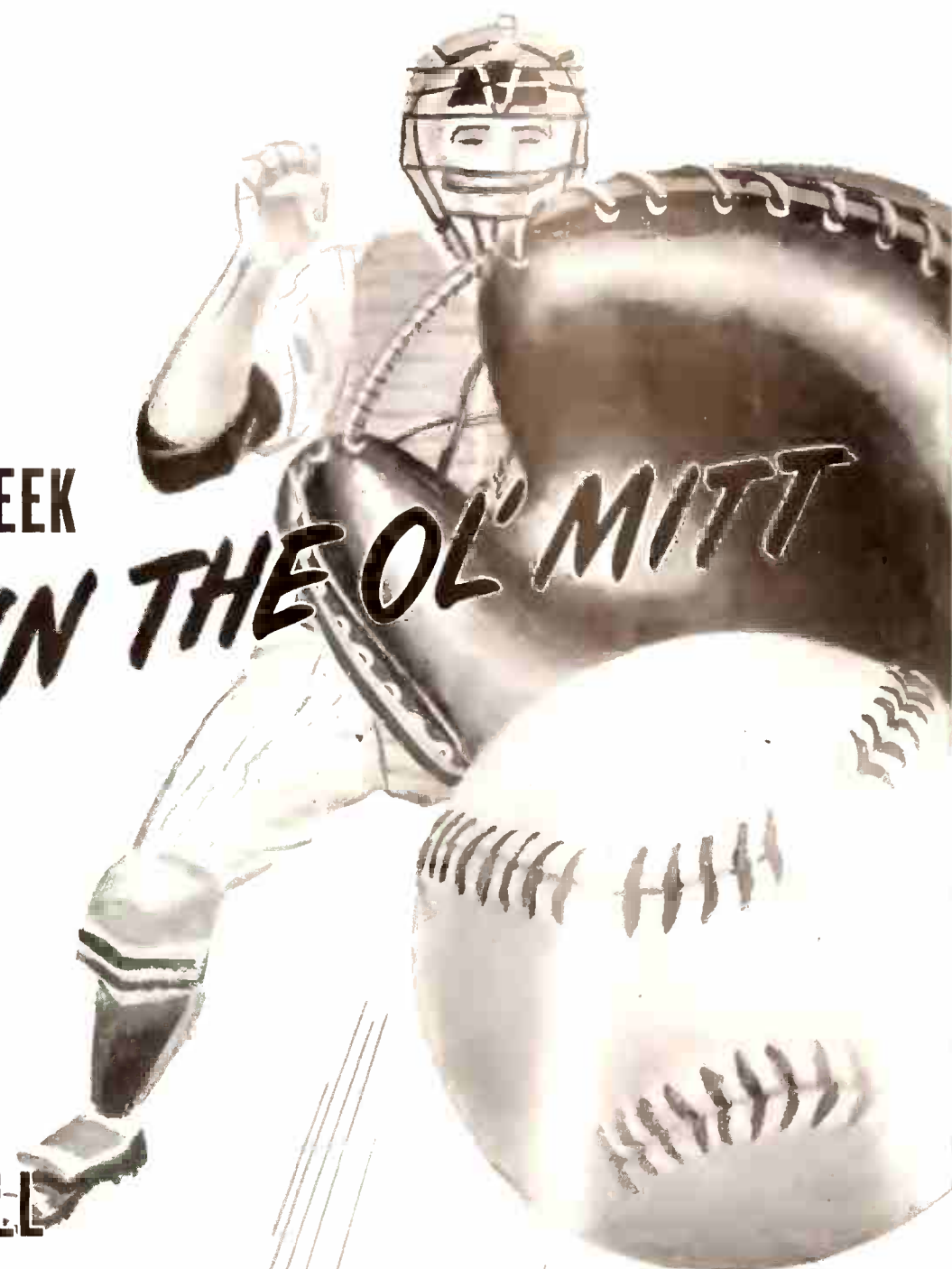
**Albert Petcarage, Ted Bates & Co.,** is kept hopping these days buying some of the heaviest schedules he's ever handled. For CBS-Columbia TV sets he is pacting as much as 21 nighttime minutes per week in the country's six largest TV markets. And Anahist is buying plenty of spots to cash in on those winter colds. Sometimes Al yearns for those carefree space selling days he enjoyed in Honolulu.



**IN LOS ANGELES  
1,000,000  
UNDUPLICATED  
VIEWERS PER WEEK**

**RIGHT IN THE OL' MITT**

**WHEN YOU BUY  
KHJ-TV's  
PACIFIC COAST  
LEAGUE BASEBALL**



Every week, more than 1,000,000 Southern Californians tune at least once to KHJ-TV's *exclusive* live telecasts on all home games of the Los Angeles Angels and Hollywood Stars. Almost half of these fans tune "Baseball" four or more times per week. The average viewing time for all fans is 5.2 hours a week. That's nearly one-third of the total time "Baseball" is on the air!

These amazing facts were disclosed through a special survey made by ARB in Sept. 1952.

To catch this big, sports-minded Southern California audience in *your mitt*, buy "Baseball"

for 24 consecutive weeks starting March 31. Put your product before these loyal fans six days a week, EVERY week... and at prime viewing times... Tuesday thru Friday nights... Saturday and Sunday afternoons.

KHJ-TV provides the outstanding sports personalities of the West for play-by-play and color, plus the most expert remote sports crew in television.

Some sponsorship is still available, but hurry... it won't last long.

Call or write for availabilities on this top buy in the nation's second television market.

**KHJ-TV**

**HOLLYWOOD**

**DON LEE TELEVISION**

**FOR PINCH HITTERS..**

10- and 20-second spots are available immediately before and after each game. Hurry, they're going fast!

**KHJ-TV SALES:** 1313 North Vine Street, Hollywood 28, California • 2107 Tribune Tower, Chicago, Illinois  
1000 Von Ness Avenue, San Francisco 9, California • 1440 Broadway, New York 18, N. Y.

# MORE AND MORE SPONSORS ARE

# BUYING



JUDY CANOVA

## WORLD STARS

The greatest names in show business . . . big, dramatic stars who are big box office nationally . . . are now available to local sponsors in an amazing quantity of top-quality shows!



DAVID ROSE

## WORLD ARTISTS

From hillbilly to Metropolitan Opera stars . . . America's leading vocalists and musicians are ready to provide stations with listening pleasure that's a pleasure to sell!



DICK HAYMES

## WORLD SPECIAL CAMPAIGNS

Attention-getting, sales-making . . . World's unequalled library of clever, catchy songs and special selling campaigns are designed for all types of sponsors . . . all types of occasions!



MIMI BENZELL

## WORLD SCRIPTS

Every week . . . sparkling, new continuity is sent to stations to keep programs fresh for the listening audience . . . the buying audience!



RAYMOND MASSEY



EDDY HOWARD



**WORLD ADVERTISING AIDS**—Colorful, sponsor-selling broadsides . . . complete, audience-building promotional portfolios . . . and exciting, sales-clinching audition discs are provided by World to help stations sell!

MORE AND MORE STATIONS  
ARE SELLING **WORLD!**



MONICA LEWIS

"In my opinion, you have the most complete and progressive service of its kind."

WMCA, New York, N. Y.  
M. M. Fleischl  
General Manager



WALTER HUSTON

"We wanted a service that our station could sell. We took **WORLD** and the results prove that we made a wise choice."

WKHM, Jackson, Michigan  
Walter Patterson,  
General Manager



ROBERT MONTGOMERY

"We've found that **WORLD**, plus production on the local level, spells **SALES!**"

KMOD, Modesto, California  
Gene D'Accardo  
Program Director



THE THREE SUNS

"We are delighted with **WORLD**. The reason is simple... we are making money with your service."

WABI, Bangor, Maine  
Lee Gorman, Jr.  
Manager



ROBERT MAXWELL

"We are indeed pleased with **WORLD**. It is definitely paying its way here plus a nice profit."

WLAG, LaGrange, Georgia  
Edwin Mullinax  
General Manager



RAY BLITCH

"It is my sincere opinion that 'any' station—in 'any' market can make money with your service!"

KTFS, Texarkana, Texas  
David M. Segal  
General Manager

THE ONLY ALL-PURPOSE  
**LOCAL**  
SALES SERVICE!



WRITE, WIRE OR PHONE **WORLD** TODAY  
FOR BIGGER, BETTER AND MORE PROFITABLE  
PROGRAMMING TOMORROW!

**WORLD**  
SALES AND  
PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.

488 Madison Avenue, New York 22, New York

CINCINNATI

HOLLYWOOD



that's what  
you like about  
the South's

## Baton Rouge

1952 was Baton Rouge's most spectacular year — and '53 will be as good as '52. That's Economic Analyst Roger W. Babson's prediction, borne out by these criteria of progress:

- General business activity, up 13%\*
- Assessments, up 11%
- Sales tax collections, up 8.9%
- Postal receipts, up 5.1%
- Bank debits, up 5.2%
- Retail sales, up 15%
- Dept. store sales, up 10%

\*All %s express '52 gains over 51.

With a \$178,688,000 industrial expansion program under way, Baton Rouge as a market for your products is well worth investigating . . . as is WJBO, the booming voice of booming Baton Rouge.

NBC's 5,000 watt affiliate in Baton Rouge, La.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

by  
Robert J. Landry

### Noted in passing

A little sad, but very fascinating, is the story of Douglas Coulter who died suddenly 21 January at the age of 52 as he was preparing to leave his home in Scarsdale for his NBC TV producer's job in Manhattan. Events, and his own hermit-like inclinations, had made Doug somewhat obscure in recent years. Now in death, and in the death notices, the spotlight was full beam again. He was credited, and rightly credited, with a record of radio program "firsts" second to nobody's, and this column extends that to include even the veteran John U. Reber of J. Walter Thompson.

\* \* \*

With their unsurpassed flair for the belated gesture, the celebrities of show business and the brass of advertising filled the Scarsdale home of this too-little-honored pioneer with floral tributes worthy of a Chicago alderman. Theirs was an unmistakable awareness that Doug, not the first man nor the last to do so, had lived beyond the epoch in which he made history into a succeeding generation that knew very little history.

\* \* \*

The strangeness of the Coulter saga consists partly in the kind of man he was and the kind of existence a quirk of circumstance forced upon him. Doug was a complex man, not easy to know, introspective and unpredictable. People who knew only the hard-bitten broadcast executive will hardly credit that he was a lover of books and music, a man much alone with his thoughts.

\* \* \*

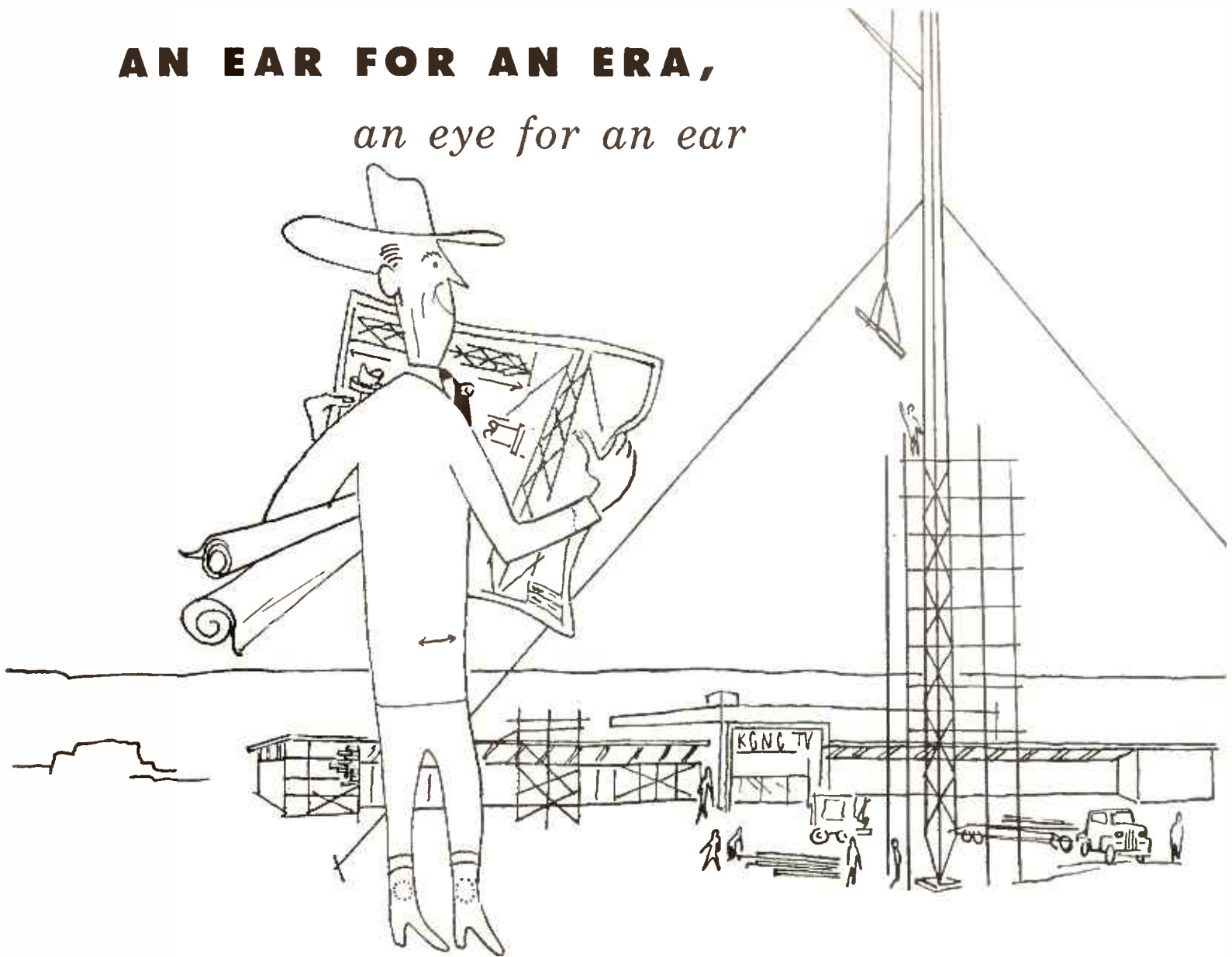
From his native Baltimore, and Johns Hopkins University, Doug went forth as an instructor in Latin, English, and—get this—Physical Education to the American University in Cairo, Egypt. This was hardly the expected background for a man later hired by N. W. Ayer to look into this new foolishness called radio, circa 1924. He was a one-man department in the ad agency which above all agencies was dedicated heart, soul, and 16 $\frac{2}{3}$ % to the proposition that newspapers were and always would be the backbone of advertising. Coulter conceived the radio shows, wrote the scripts, went out and sold them to Ayer clients, and then came back and cast, produced, and directed them in the studio.

\* \* \*

As time went on, Doug Coulter made radio history, became the vice president of one of the first big agency radio departments. He had more nighttime billing for a while than any other agency, lost out to Blackett-Sample-Hummert only because Ayer had no soap operas. Those were days of chance-taking. Everything was an adventure. Harry Ommerle, then at Ayer, now at CBS, perhaps Doug's closest friend and executor of his estate, recalls the early 1930's as "a lot of fun." But it is a nice question whether the younger men

(Please turn to page 36)

**AN EAR FOR AN ERA,**  
*an eye for an ear*



**M**AN and boy, we've been in radio for thirty years and now we're adding television. Target date is mid-April. We feel a little like the guy who was a human target at the State Fair—his job was to stick his head through a hole in a big canvas and dodge baseballs. Things went along fine for season after season. He became adept as a coyote; it took a mighty fancy shot to bean him. Well, he got beaned proper one day and sat down on a cactus. That gave him an idea. He fixed things up so he could stick his head through the canvas, painted a target on his southern exposure, and behind him folks threw darts.

\* \* \*

The transmitter antenna will rise 833 feet. From it, powered with 100,000 watts, our visual signal on Channel 4 will have an esti-

mated radius of 98 miles, reaching a potential audience of 591,140 people. No, they don't all have TV sets. But give 'em a couple of months or so. Texans move fast.

So does our AM signal—right into our 78-county, 5-state coverage-and-market area which accounts for Amarillo's highest-in-the-nation per capita retail sales figure.

Choose your weapon—baseballs or darts.



710 KC

• 10,000 Watts •

Represented nationally by The O. L. Taylor Company

# competition got you up a TREE?



## Relax . . . use CKAC, Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.
3. Selling power second to none — over 7,500,000 box tops in 1952.



Representatives:  
Adam J. Young Jr. - New York, Chicago  
Omer Renaud & Co.—Toronto

# 510 Madison

## FARM SECTION

The 1952 farm market study in SPONSOR (29 December 1952) is the best that has ever appeared.

By charting a year-by-year trend in this almost-exclusively radio-dominated area, you are performing a service that is unduplicated anywhere else in the radio advertising field. Perhaps the only negative reaction I have to your article stems from the necessity of your following this up-to-date trend. It is a fact in the past year or so the farm market has actually decreased in significance. A comparison of its current state, however, with its condition a decade ago reveals a considerably different picture and one which might be more attractive to the less informed sponsor.

Among those astute farm advertisers who know what they're doing with farm advertising, this article fits like a glove. It is only for those uninformed firms that I would wish a long-term trend shown. This latter fact seems important to me because it is here, I believe, that one of radio's great assets lies. Those advertisers of farm producers' equipment either are now using or have in the past used radio to reach their industrial market. Presumably they will again in the future. Those firms who are not strong users of radio to reach this market have been those consumer goods advertisers who have either counted on their national magazine space to cover this area or else have ignored the concept of the farm market completely. It's this tremendous source of revenue for radio stations in farm areas that must be tapped.

I believe that with intelligent use, your article can fill the bill for both producers' equipment advertisers and consumer goods advertisers, and taken in combination with SPONSOR's previous articles, the long-term story is definitely there. Again my congratulations for a very comprehensive job.

R. DAVID KIMBLE  
*Director of National Promotion  
BAB*

We are glad that our booklet, "Fewer . . . Larger . . . Richer," proved helpful to you as a guide in building your facts about the farm market.

Inasmuch as our booklet was published early in 1951 before the Census figures were available, and your fine reporting brings these figures up to date, I am wondering if we in turn may have the privilege of using, with proper credit, your interpretation as a supplement to our earlier presentation.

We would like your permission to reproduce the article, "Farmers in 1953: fewer, richer, tighter—with \$14.2 billion net to spend," along with the graph and charts on page 28.

S. B. WILDRICK  
*President  
Wildrick & Miller, Inc.  
New York*

• Reprint rights for SPONSOR articles may be obtained by writing to SPONSOR for permission.

Congratulations on a terrific farm market issue. Frankly, I think it is one of the biggest boosts the farm directors have ever received and I know it will help us all a lot.

PHIL ALAMPI  
*WJZ Farm & Garden  
Radio-TV Director*

I want to congratulate SPONSOR for the excellent story in the December 29 issue on Farm Radio and TV. It certainly tells the farm story. I hope that some of the advertising agencies and advertisers trying to reach the rural and urban audiences realize that they can get results if they give the RFD's a chance.

I will bring your article to the attention of the NARFD membership, by putting a small note in the February issue of RFD *Chats*.

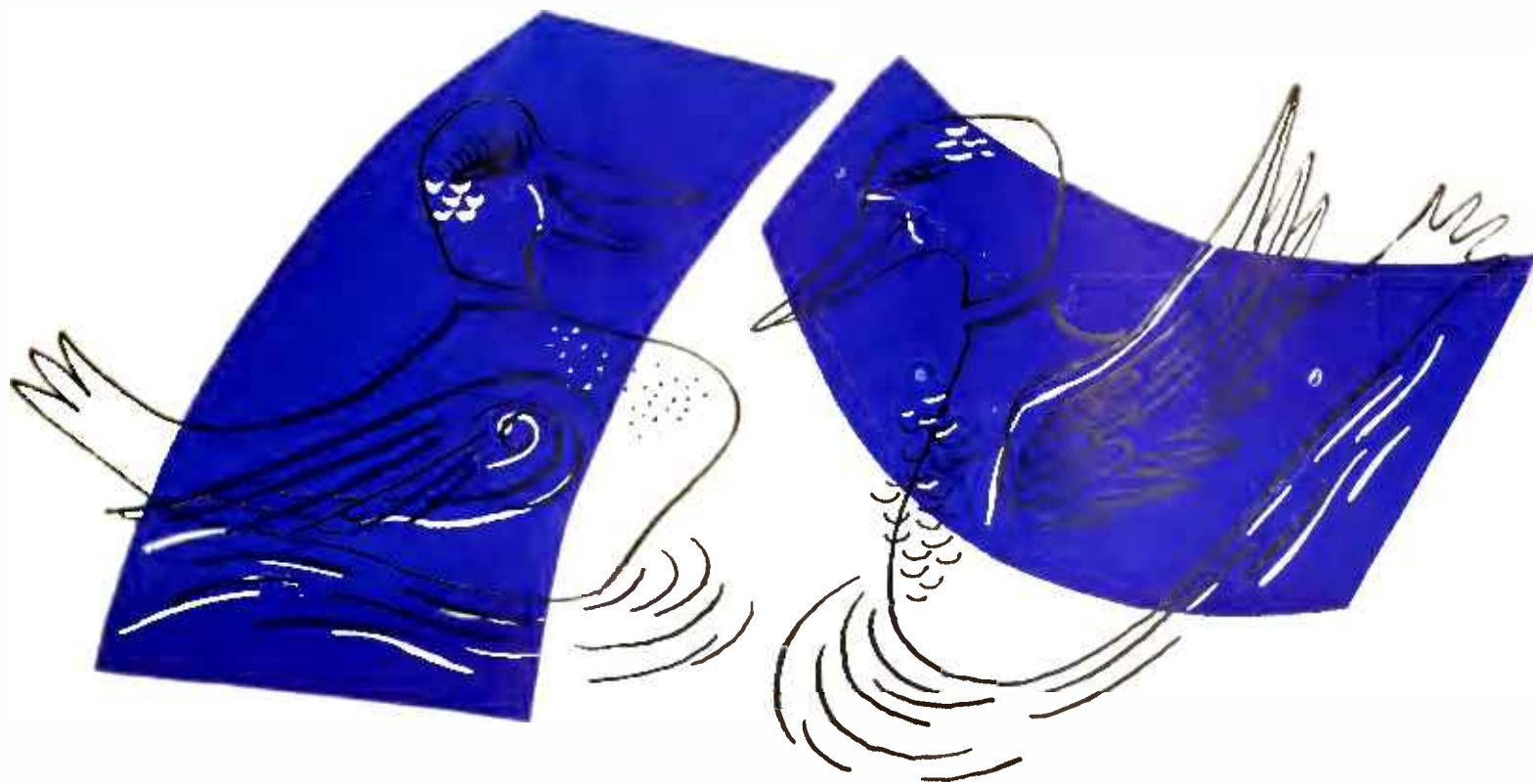
HAROLD J. SCHMITZ  
*Farm Service Director  
KFEQ  
St. Joseph, Mo.*

## SPONSOR-TELEPULSE RATINGS

We are 20th Century-Fox Television Productions were very pleased to see *Crusade in Europe* made such an excellent showing in your first TelePulse rating.

Actually, *Crusade in Europe* is doing even better as many markets are third runs with Los Angeles being fourth. Buffalo's 56.0 rating was obtained on second run.

P. A. WILLIAMS  
*20th Century-Fox Television  
Productions*



## Darling, They're Playing Our Song

**J**OHAN BECK had a problem of classic simplicity. He wanted to find out how to persuade grown men to imitate wild ducks.

John Beck sells athletic goods. WMT sells time. (Musical bridge here, "Mating Call of Athletic Goods Store for Eastern Iowa Radio Station.")

After locating a copywriter with mallard instincts, WMT went to work. The trick was turned with a recording of a duck call and some rather choice pintail prose. Beck's sold 288 duck

calls, twice as many as they sold all last year, plus 288 decoys, plus 41 duck call records—all in four weeks, and before the season opened.

The entire project went off without a loose quack, except for one minor annoyance. We had neglected to say that our duck call was recorded, and, during the fourth week of the campaign, a rather nasty canvasback drake broke into Studio A demanding to meet "that girl with the lovely voice."

*Moral: WMT reaches all the ducks and most of the people in Eastern Iowa.*



CEDAR RAPIDS

Represented by The Katz Agency • Basic CBS Network • 600 kc • 5,000 watts



**in RADIO and TELEVISION**

**daytime audience**

**UP 30%**

Nielsen Coverage Service, May, 1952, shows 410,570 daytime radio homes . . . 30% more than comparable 1949 BMB figures.

**nighttime audience**

**UP 11%**

Nielsen Coverage Service, May, 1952, shows 364,320 nighttime radio homes . . . 11% more than comparable 1949 BMB figures.

**TV audience**

**UP 94%**

**Total TV sets in area on January 1, 1953**

**225,000**

**an increase of 94% over set count on January 1, 1952.**

**KPRC**  
HOUSTON

NBC and TQN on the Gulf Coast

**JACK HARRIS**  
Vice President and  
General Manager

Nationally Represented by  
**EDWARD PETRY AND CO.**

**KPRC-TV**

NBC • CBS • ABC • DUMONT



## TV PIONEERING

Thanks so very much for your TV pioneer editorial. This is timely and to the point and, most certainly, is appropriate as part of the current record.

Incidentally, in connection with historical matters, I suppose you are aware of the efforts at Columbia University and Pennsylvania State College to record the pioneers of radio as well as TV. Both schools are making an excellent start in that direction.

JOHN E. FETZER  
President  
Fetzer Broadcasting Co.  
Kalamazoo, Mich.

That was a mighty interesting (and useful) round-up of TV pioneers in the current "Sponsor Speaks." Since you invited additional nominations, how about our boss, John H. Poole?

John has been operating the only experimental UHF station in the West for the last four years: KM2XAZ. He built it himself originally on the roof of his office in Long Beach, with assistance from the Stanford Research Institute. Later he moved it to the top of Signal Hill, and just last year to the top of Mount Wilson, a mile above Los Angeles.

KM2XAZ telecasts regularly for specific schedules. In addition to receivers among technical men in both broadcasting and radio-television manufacturing, John assured additional circulation for his tests by personally buying and distributing free 500 converters, mostly to "hams" who agreed to mail him regular reports of UHF reception in varying geographical and climactic conditions.

Naturally all of us are highly gratified that the FCC granted the John Poole Broadcasting Co., Channel 22, Los Angeles, where we hope to be in operation with KPIK in September of 1953.

ROBERT J. McANDREWS  
Commercial Manager  
KBIG  
Hollywood

Reading your excellent glossary of TV's pioneers, I was no little surprised to find that WSAZ-TV had been overlooked.

From our beginnings in '48 to our commercial opening in '49 to our entering the long-distance micro-wave business in '50, we have had the un-

mistakable feeling that we were pioneering something!

Ours was the first private relay system, bringing network television to the hinterlands, that was successful enough to be a permanent fixture. Today we are still very happy with it. WSAZ-TV was the first "full-scale" small-city TV station. We had no network, we had no audience—so, we opened up and learned to live with live studio and remotes. WSAZ-TV is the first "high-power" post-freeze station, with our 84 kilowatts on low-band channel 3 being the world's most powerful as early as last August. We have since pioneered a 100 kilowatts split audio video antennas directional array.

Converting three separate local radio markets into a mass TV market of nearly 150,000 television-equipped homes in the space of three and a half years has been so fraught with journeys into the unknown that now we scarcely recognize a "normal" condition when we see it!

WSAZ Radio will be 30 years old this year; WSAZ got its TV construction permit five years ago this year in the absence of other venturesome souls. We may not be pioneers, but we have felt mighty like Daniel Boone peering into Eastern Kentucky on many occasions.

L. H. ROGERS  
Vice President  
WSAZ  
Huntington, W. Va.

## FARM RADIO DIRECTORS

As agency for a large manufacturer of dairy and poultry feeds, we are vitally concerned with farm radio and its related directors and radio personalities.

In your 29 December issue you carried information on the National Association of Radio Farm Directors and the stations concerned.


Please send us complete information to enable us to become an associate member of this organization. If you have a complete list of stations and their radio farm directors, please send it to us. Also, any information concerning the functioning and organization of this association.

JOHN H. MILLER  
Lloyd Mansfield Co., Advertising  
Buffalo

• For information concerning membership in the National Ass'n of Radio Farm Directors write to Chuck Worcester, WMT, Cedar Rapids, Iowa.

The  
**TOP**  
Salesman  
IN  
SCRANTON & WILKES-BARRE

2 RICH MARKETS 1 LOW RATE



THE  
**Bill Pierce**  
SHOWS

- 6:00 to 9:00 A. M.
- 12:05 to 12:30 P. M.
- MONDAY thru FRIDAY

25 YEARS  
IN SCRANTON RADIO

PROMOTION WHICH INCLUDES:

- Full Page Newspaper Ads
- Dealer Mailings
- Promotional Spots
- Newspaper Listing
- Newspaper Publicity

Coverage of 209,166 Radio Homes . . . A Radius of 38 1/2 Miles

SOLID MARKET COVERAGE  
. . . LOW RATES . . . AND THAT MAGIC  
INGREDIENT . . . LOCAL SALES POWER!

Ask The Bolling Company for Details

AM **WQAN** FM  
The Scranton Times



# Here's the **guy** people **buy** from in Memphis

One of the truly great radio personalities in Memphis is Aubry Guy.

Heard daily over WMC from 7:00 to 8:00 A.M., his bright chatter, and selected popular recordings make it the top morning show in Memphis.

For 15 years, Aubry Guy has been synonymous with "sell" in Memphis.

Today his style is paying off bigger than ever before.

Reprinted from the December 10, 1952, issue of the Memphis Commercial Appeal.

Selling Southern Style  
**DIXIE**  
**Merry-Go-Round**  
 featuring  
**Aubry Guy**  
 Memphis' leading disc jockey  
 7:00-8:00 A.M. Daily

During the Christmas holidays just past, Aubry Guy went to Korea.

There, he made hundreds of recorded interviews with Memphis and Mid-South servicemen.

He sent these recorded interviews back to play for the families of these servicemen throughout the Mid-South area, direct on his morning broadcasts.

Merchandising features like this keep Aubry Guy and the Dixie Merry-Go-Round on top of the news, and in tune with the vast audience the program enjoys.

If you have something to sell in Memphis, Aubry Guy is the "guy" to do the job.

**WMC**  
 MEMPHIS

**NBC 5,000 WATTS 790 K.C.**

National representatives, The Branham Company

**WMCF** 260 KW Simultaneously  
 Duplicating AM Schedule

**WMCT** First TV Station in  
 Memphis and the Mid-South  
 Owned and Operated by The Commercial Appeal

## WMC TO BROADCAST SERVICE INTERVIEWS

Far East Sailors Will Talk To Relatives

### MERRY-GO-ROUND SHOW

Aubrey Guy of WMC, WMCF and WMCT, The Commercial Appeal stations, will report on his visit to Pearl Harbor on Dixie Merry-Go-Round at 7 this morning on WMC.

Tomorrow morning on the same program Mr. Guy will discuss his trip to Wake Island, whose commander at the time it was attacked by the Japanese was Rear Admiral Winfield Scott Cunningham (U. S. Navy retired) of Memphis.

Mr. Guy is making the trip with George Sisler, report-



Mr. Guy

For complete details as to availabilities on the Dixie Merry-Go-Round, contact your nearest Branham Office or write, wire or 'phone Earl Moreland, WMC, Memphis.

## New and renew

### 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Bakers Ass'n	Foote, Cone & Belding	CBS 202	Bakers Starlight Theatre; Sun 6-6:30 pm; 22 Feb; 52 wks
Beltone Hearing Aid Co	Olian & Bronner	ABC 108	Life Begins at 80; W 8:30-9 pm; 4 Feb; 50 wks (exc. 11 Feb)
Brown Shoe Co	Leo Burnett	ABC 167	Smilin' Ed McConnell; Sat 10-10:30 am; 17 Jan; 52 wks
Consolidated Cosmetics	Frank E. Duggan	CBS 201	Arthur Godfrey; M-F alt days 10-10:15 am; 6 Jan; 52 wks
Eno, Scott & Bowne	Atherton & Currier	CBS 201	FBI in Peace & War; W 8-8:30 pm; 7 Jan; 52 wks
Falstaff Brewing Corp	Dancer-Fitzgerald-Sample	MBS	Meet Millie; Th 8-8:30; 8 Jan; 52 wks
Ferry-Morse Seed Co	McManus, John & Adams	CBS 202	Mr. Keen; F 8-8:30 pm; 9 Jan; 52 wks
General Foods Corp	Foote, Cone & Belding	CBS 99	Game of the Day; daily, varying times, dep on st of game; to concl; thru 27 Sep
Andrew Jergens Co	Robert W. Orr	CBS	Garden Gate; Sat 9:30-9:45 am; 21 Feb; 14 wks
Liggett & Myers (Chesterfield)	Cunningham & Walsh	ABC 295	Robert Q. Lewis; M-F 4-4:05 pm; 21 Jan; 10 wks
Skinner Mfg Co	Bozell & Jacobs	ABC 35	Time for Love; Th 9-9:30 pm; 15 Jan; 52 wks
A. C. Weber Co	Bozell & Jacobs	MBS	Les Griffith & News; M 7:55-8 pm; 26 Jan; 52 wks
J. R. Wood & Sons	BBDO	MBS 554	No School Today; Sat 9:30-10 am; 28 Feb; 13 wks
			Queen for a Day; W 11:30-11:45 am seg; 21 Jan; 52 wks
			Lanny Ross Show; Sun 1:15-1:30 pm; 1 Mar; 52 wks



### 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales	Wallace, Ferry & Hanly	CBS 193	Bill Shadel News; Sat 11-11:05 am; 24 Jan; 52 wks
Christian Science Publ Society	Walton Bufferfield	ABC 32	Christian Science Monitor Views the News; T 9:45-10 pm; 24 Feb; 52 wks
International Shoe Corp	Henri, Hurst & McDonald	NBC 105	Howdy Doody; Sat 8:30-9:30 am; 21 Mar; 52 wks
Longines-Wittnauer Watch Co	Victor A. Bennett	CBS 163	Symphonette; Sun 2-2:30 pm; 4 Jan; 52 wks
Toni Co	Leo Burnett	ABC 317	Crime Letter from Dan Dodge; F 8-8:30 pm; 23 Jan; 52 wks
Toni Co	Leo Burnett	ABC 122	Tennessee Ernie; M,W,F 3:15-30 pm seg; 27 Jan; 52 wks

### 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Chicle Co	Dentyne chewing gum	Dancer-Fitzgerald-Sample, NY	Scattered mkts, nationwide	Annct campaign; st 9 Feb; run thru early June
Cuban Sugar Growers Assoc.	Sugar industry	Cunningham & Walsh, NY	150 mkts	Annct campaign; st April; 39 wks
Dale Dance Schools	Social dancing	William Warren, Jackson & Delaney, NY	NY, Chi, S.F., Boston, Mpls, Wash, D.C., Baltimore, Newark, Phila	Partics; also 10-min musical progs; daytime wkends only; tests; campaign in each city depends on results
Garrett & Co	Virginia Dare Wine	David Mahoney, NY	80 scattered mkts	1-min e.t.'s in & around male-interest progs; st early Feb; about 10 wks
Kiplinger Washington Agency	"Changing Times" mag	Albert-Frank-Guenther Law, NY	20 scattered mkts	1-min partics in early am progs; end of Jan beg of Feb; 1-wk campaign
Penick & Ford Ltd	My-T-Fine desserts	BBDO, NY	30 radio mkts	Anncts; st mid-Feb; 13 wks
Rexall Drug Co	Rexall products	Ronalds Adv Agency, Ltd, Toronto	French-language stns, eastern Canada	Anncts; 3 times wkly; st Jan; run 1 yr
Sinclair Refining	Gasoline	Morey Humm & Johnstone, NY	Mkts in distrib areas	Annct campaign early am time; st early Mar; run thru '53
Swift & Co	Jewel shortening	J. Walter Thompson, Chi	35 southern mkts	15-min Ernest Tubbs prog; 3 times wkly; 2 Feb thru 1 May

### 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Herbert Bachman	Headley-Reed, LA, dir prom & res	KPIX, LA, dir sls prom & pub
Max E. Buck	King's Super Markets, sls & adv mgr	WNBC-WNBT, NY, dir mdsg, adv, sls prom
Guy Capper	ABC TV Spot Sales, NY, sls stf	Headley-Reed TV, NY, acct exec
Charles Cassidy	KLX, Oakland, acct exec	KGO, SF, acct exec
Milton Chapman	WABI, Bangor, Me, asst local sls mgr	Same, local sls mgr
Bun Clapperton	KPOA, Honolulu, acct exec	KONA, Honolulu, dir local sls
James C. Cole	WJER, Dover, Ohio, mgr	WFTV, Duluth, Minn, stn & sls mgr
Ralph Davidson	KSL-TV, Salt Lake City, acct exec	KCMB-TV, Honolulu, local sls mgr
George S. Dietrich	NBC Spot Sales, NY, sls stf	Same, Eastern sls mgr
Jack B. Donahue	KNX-CPRN, LA, acct exec	CBS Radio Spot Sales, SF, acct exec
Wilson Edwards	KSDD, San Diego, acct exec	Same, asst mgr
Robert R. Flanagan	WQAN, Scranton, Pa, mdsg stf	Same, mdsg dir
Jack Frazier	WLW, WLWT, Cinci, TV mdsg exec	Same, dir of mdsg

Numbers after names refer to New and Renew category

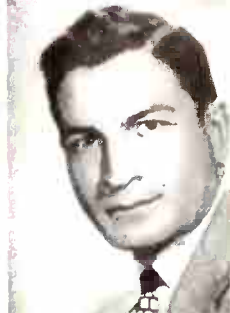
- Melvin B. Wright (1)
- A. M. Sedgwick (1)
- Ralph Davidson (1)
- Craig Maudsley (1)
- G. T. Lincoln (1)

▶ In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

**Now and renew**

**4.**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph Goodfellow	NBC Spot Sales, NY, eastern radio sls mgr	WRC, WNBW, Washington, DC, dir sls
Frank Grindley	ABC, NY, ABC stn clearance dept	Headley-Reed, NY, acct exec
George C. Hatch	Intermountain Net, Salt Lake City, pres	Same, chmn bd dir
Hal W. Hoag	Free & Peters, NY, western mgr	Same, vp
Ned Hullinger	ABC Western Div, Hywd, mgr stn rels	ABC, NY, regl mgr radio-TV stn rels depts
Frank Hunt	Reinhard Bros, Mpls, adv, sls prom mgr	KSTP, Mpls, acct exec
George Hurst	KCBS, SF, natl sls rep	CBS Radio Spot Sales, LA, mgr
George Jeneson	WOR, WOR-TV, NY, midwest sls mgr	Also KHJ-TV, LA, midwest sls mgr
C. Gilman Johnston	WBBM, Chi, asst sls mgr	CBS Radio Spot Sales, NY, acct exec
Norman Kay	KSDO, San Diego, acct exec	Same, mgr Lawrence sls office
David M. Kimel	WLAW, Lawrence, Mass, sls stf	Same, sls mgr
Dick King	WLOL, Mpls, sls stf	KSTP-TV, Mpls, acct exec
Francis T. King	KIKI, Honolulu, sls prom mgr	KONA, Honolulu, acct exec
Nona Kirby	WLAW, Lawrence, Mass, sls exec	Same, natl sls mgr
George A. Koehler	WFIL, Philadelphia, radio sls dir	Same, asst to gen mgr
Edward Larkin	CBS, Spot Radio & TV Sales, LA, mgr	CBS TV Spot Sales, mgr LA office
Gregory T. Lincoln	WPIX, NY, sls rep	WLW-TV, Cincinnati, sls rep NY office
Ed Lytle	Western Adv Agency, LA, acct exec	KFXM, San Bernardino, Cal, acct exec
Robert C. McCausland	U.S. Air Corps, captain	WABI, Bangor, Me, acct exec
Harry K. McWilliams	Columbia Pictures, NY, exploitation mgr	Screen Gems, NY, dir adv & pub rel
Paul H. Martin	KFXM, San Bernardino, Cal, natl sls mgr	Same, gen sls mgr
Craig Maudsley	Own ad agency, Seattle & LA	KONA, Honolulu, dir natl sls
Lynn L. Meyer	Intermountain Net, Salt Lake City, vp	Same, pres
Dean Milburn	Free & Peters, Chi, acct exec	Same, mgr Ft. Worth office
William Miller	WCBS, NY, sls mgr	WBBM, Chi, sls mgr
Tom Morris	Bozell & Jacobs, Mpls, exec	KSTP, Mpls, acct exec
Warren M. Morton	WOR-TV, NY, acct exec	ABC TV Sales, NY, acct exec
Bill Murray	Colgate-Palmolive-Peet, NY, sls rep	CBS Radio Spot Sales, NY, acct exec WCBS
Jack Paige	Intermountain Net, Salt Lake City, cp	Same, exec vp
Bob Reitzel	CPRN, SF, mgr	KNX-CPRN, Eastern sls rep, NY hq CBS Radio Spot Sales
Elzey M. Roberts Jr	KXOK, St Louis, vp	Same, pres
Arthur M. Sedgwick	KAHU, Waipahu, Oahu, vp, gen mgr	KGMB, Honolulu, local sls mgr
Harold P. See	KRON-TV, SF, dir TV	KRON-TV & FM, stn mgr
Mike Shapiro	WFAA-TV, Dallas, exec	KDUB-TV, Lubbock, Tex, comml mgr
George T. Shupert	Peerless TV Prodn, NY, vp	United Artists TV Corp, NY, vp & gen mgr
Manning Slater	WICC, WICC-TV, Bridgeport, Conn, vp chg sls	Same, bus & sls mgr
Carleton D. Smith	NBC oGo Stn Opers, vp & dir	Also WNBW, WRC, Washington, DC, mgr
Kenneth W. Stowman	WFIL-TV, Phila, TV sls dir	WFIL, WFIL-TV, Phila, gen sls mgr
Tom Swafford	KCBS, SF, acct exec	CBS Radio Spot Sales, SF, acct exec
C. Merritt Trott	WBAL, WBAL-TV, Balt, sls stf	WBAL-TV, asst sls mgr
Henry Untermeyer	CBS Radio Spot Sales, NY, acct exec	WCBS, NY, sls mgr
William S. Vernon	WABD, NY, acct exec	Blair-TV, NY, acct exec
Bert West	CPRN, NY, rep	CBS Radio Spot Sales, SF, mgr
Harry Wheeler	WCOP, Boston, comml mgr	WLAW, Lawrence, Mass, regl sls mgr
Peter Wood	Real estate broker, Juneau, Alaska	KONA, Honolulu, acct exec
Melvin B. Wright	KSL, KSL-TV, Salt Lake City, exec	KGMB, KGMB-TV, Honolulu, mdsg dir
William R. Wyatt	Forioe & Co, vp chg midwest div	George W. Clark, Chi, vp chg eastern div
Junius J. Zolo	NBC TV Net Sales, NY, acct exec	Edward Petry, Chi, TV sls stf



**5.**

**Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Clark T. Ames	Philip Morris, vp chg prodn	Same, bd dir
R. Craig Campbell	Lever Bros, NY, asst to sls vp	Same, asst natl acct sls mgr
Fredrick C. Egloff	Acoustical Prods Div, Natl Gypsum Co, Buffalo, ad mgr	Sylvania Electric, Buffalo, radio & TV adv stf
C. F. Greenwood	Pabst Sales Co, Chi, eastern div sls mgr	Same, eastern regl sls mgr
Alvin F. Griesedieck Jr	Falstaff Brewing Corp, St. Louis, asst adv mgr	Same, adv mgr
A. J. Hammer	RCA Victor, Camden, asst to dir regl offices	Same, mgr SW region, hq Dallas
Alfred J. Hughes	Eversharp, west coast div mgr, hq LA	Same, regl mgr SW sls region, hq Dallas
George B. Koch	B. F. Goodrich, Cleve, agric chem stf rep	Same, adv mgr
Walter Lefebre	Sylvania Electric, radio-TV div, district sls mgr	Same, dir new TV mkt devel
Joseph T. Lewis	Toni Co, Chi, brand manager Prom	Same, brand superv all perm wave prods
Cy Nussdorf	Alfred Dunhill of London, adv mgr	Lewal Industrial, NY, adv mgr
Harvey Orkin	Own public rels firm	Lewal Industries, NY, natl sls mgr
M. W. Osborne Jr	B. F. Goodrich, Cleveland, adv mgr	Same, intl sls mgr
Emmanuel Sacks	RCA, NY, stf vp	Same, mgr RCA Victor record dept
Timothy J. Stone	John Mather Lupton, NY, acct exec	Lever Bros, NY, asst brand adv mgr Surf & Swan
Andrew H. Talbot Jr	Chi Herald-Amer, Chi, prom mgr	Pabst Brewing Co, Chi, pub rel dir
John C. Weaver	Swift & Co, Chi, adv mgr	Crosley Div, Avco, Cincinnati, mgr adv. sls prom
George Weissman	Philip Morris, NY, asst to pres	Same, vp
R. Bruce Wightman	Falstaff Brewing Corp, St. Louis, asst gen sls mgr	Same, gen sls mgr



**6.**

**New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
M. A. Bruder & Sons, Phila	Paints, building & maintenance materials	Abner J. Gelula & Assoc, Phila
Colorglo Products, LA	Automobile polishes (Slick glaze cream)	Philip J. Meany Co, LA
Consolidated Sewing Machine Supply Co, NY	Viking sewing machines	Ben Baldwin Adv. Hywd
G. C. Inc, San Gabriel, Cal	Pinwae home permanent	Byron H. Brown & Staff, LA
Jerant Co, Cal	Formula "21" Lanolin Compound	Ben Baldwin Adv, Hywd
Kaiser-Frazer Corp, Willow Run, Mich	Kaiser-Frazer autos	Wm. H. Weintraub, NY
Kaiser-Frazer Corp, Willow Run, Mich	Kaiser-Frazer autos	West-Marquis, LA (Pacific Coast area)
Oshkosh Brewing Co, Oshkosh, Wis	Beer	C. Wendel Meunch & Co, Chi
Radio & Television, NY	Brunswick radio & TV receivers	Weiss & Geller, NY
Regal Amber Brewing Co, SF	Regal Pale Beer	Guild, Bascom & Bonfigli, SF

Numbers after names refer to New and Renew category

- H. Untermeyer (4)
- C. G. Johnston (4)
- Mike Shapiro (1)
- Elzey M. Roberts (4)
- Geo. T. Shupert (1)
- William Miller (4)
- Merritt Trott (4)
- A. J. Hughes (5)
- Harvey Orkin (5)
- Cy Nussdorf (5)





Move your merchandise  
right now!

In Seattle you need Salemaker Jr. — the thrifty spot saturation plan — to move your merchandise. Call or wire KRSC National Sales or our nearest rep for complete details.

**KRSC**

sells ALL the big  
Seattle Market

Represented by:  
EAST: Geo. W. Clark, Inc.  
WEST: Lee F. O'Connell Co.  
Los Angeles  
Western Radio Sales  
San Francisco

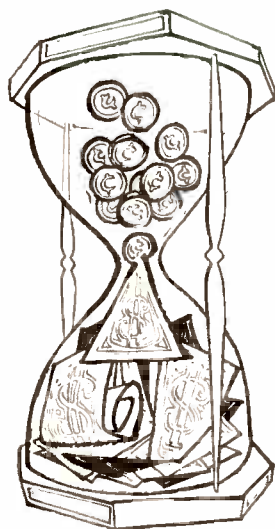


III

It takes time to sell goods today. It takes  
network radio time to sell goods to the most  
people. And it takes time on the PLUS network  
to sell goods to the most people at the lowest  
cost. These simple facts are attested by some  
of the best minds in marketing, with some of  
the biggest (and some of the smallest) budgets  
in the business: last year they hired 17%  
more of our time than in 1951! Behind this  
expert testimony, you'll find two key reasons  
why it pays clients to spend time with us.

# TAKE TIME

First, the 60,000,000 people living in Non-TV  
America spend twice as much time tuned to our  
stations as to anybody else's. And second, we  
price our time by a new, unique formula\* that  
keeps costs synchronized with actual values  
—in TV areas as well as in the rest of the U. S.  
Small wonder Mutual sponsors so consistently  
convert time-pennies into sales-dollars! We can  
demonstrate how you can, too...in no time.



*MUTUAL*  
*the PLUS network*  
*of 565 stations*

\*Effective Jan. 1, 1953. Details on request.

**EVER**

*Psychoanalyze*  
**A CITY?**



**WEMP DID!**  
and found  
**Milwaukeeans**  
prefer



Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices, clubs and cars—day and night.



They get plenty on WEMP. Thirty times daily, prepared by Milwaukee's second largest radio news department.



More play-by-play sports broadcasts 12 months in the year than any other Milwaukee station. In addition, Earl Gillespie, Wisconsin's favorite, does three sportscasts daily.

They add up to consistently high ratings all year long. Remember, for \$100 to \$300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.\* Call Headley-Reed!

\*Based on latest available Hooper Comprehensive and SR & DS rates.

**WEMP**

MILWAUKEE'S  
24-HR. A DAY  
STATION

AM  
1340  
K.C.

FM  
94.1  
M.C.



**Mr. Sponsor**

**Herman A. Katz**

V.P. & sales director  
Jacob Ruppert Brewery

The man who is a key figure in the Ruppert comeback team started his selling career at the age of 13. After a year of supplying his classmates' and neighbors' stationery needs, Herman shifted his selling ability to liquid refreshments, becoming the lone drummer for the Country Club Soda Co. of Springfield, Mass.—a business owned by his father who also drove the firm's horse and wagon. Herman is still busy selling, but it would take an endless procession of horses to haul the quantity of beer sold today by the Jacob Ruppert Brewery.

Sales figures tell the story: Net income for nine months of 1952, \$1,373,198, versus \$685,979 in same period of 1951. Quite a change from the net loss of \$1,602,465 in 1949. To keep this trend moving in the right direction Ruppert will pour 70% of its \$3,000,000 ad budget in 1952 into radio and TV advertising.

Two keys opened the door to success: the development of a new beer called Knickerbocker (which while light enough for modern tastes still retains the full flavor of the ingredients) and the selling techniques used successfully by Katz in New England. (See "How Ruppert wooed the women and won," SPONSOR, 20 October 1952.)

As he puts it, "I've seen the reaction of the average person to some of the wilder advertising claims, and I want no part of it. We say three things for Knickerbocker: That it's extra light, frosty dry, and less filling—all three of which can be easily proved by anyone just by drinking Knickerbocker beer. And I can't think of a better way to sell than by using the human voice: that means radio and TV.

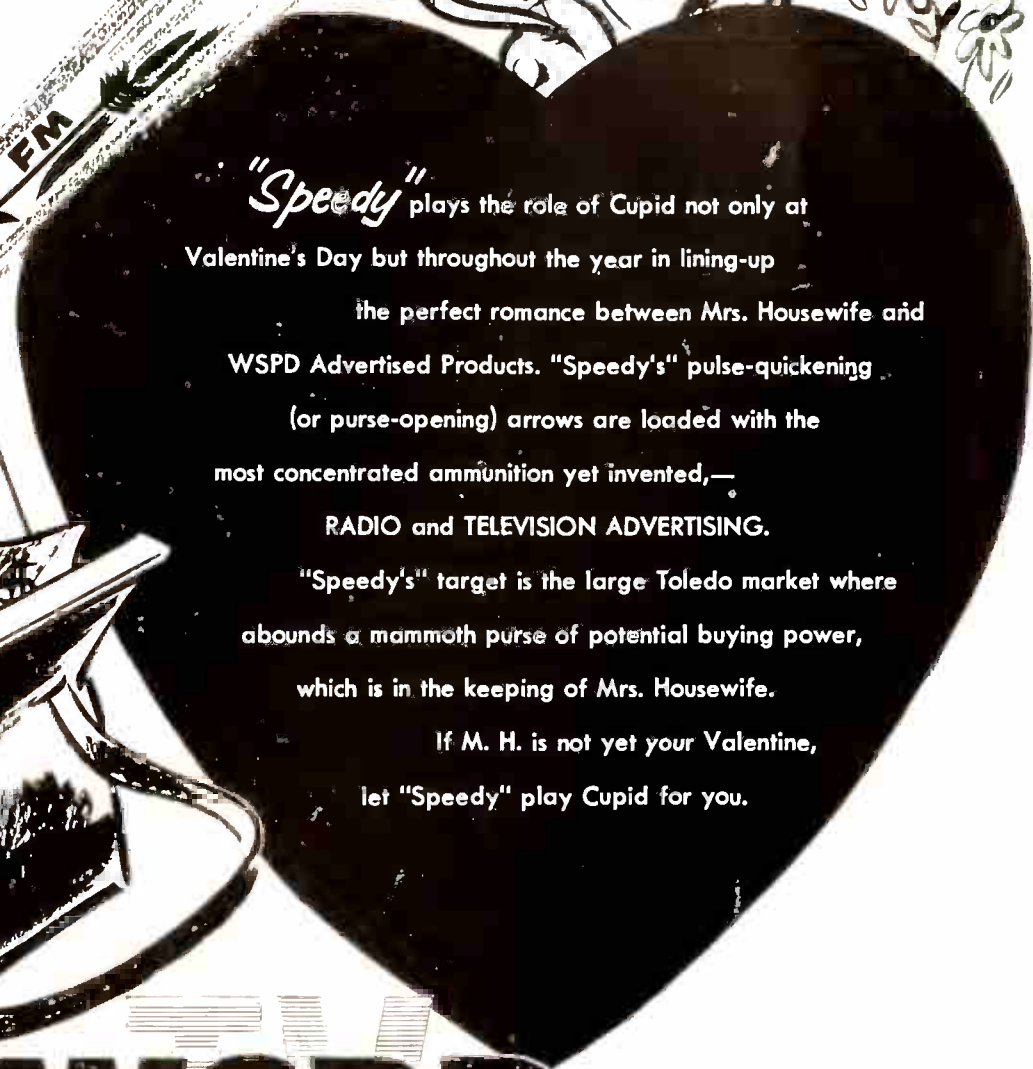
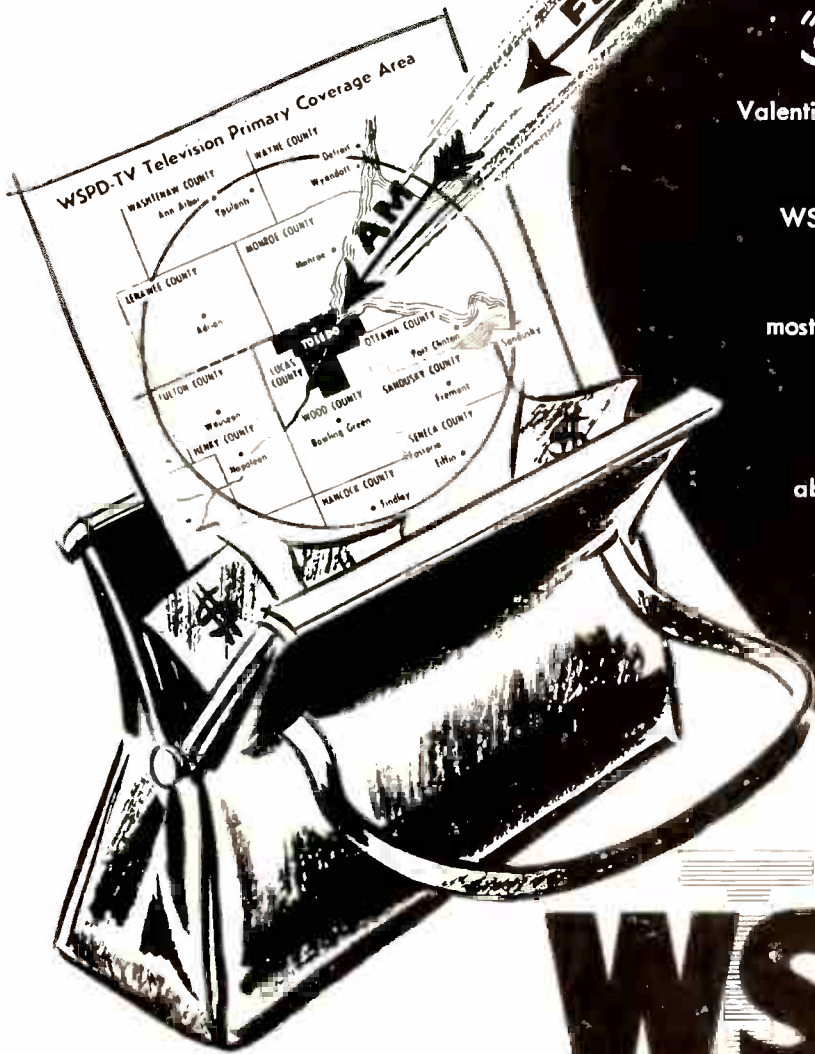
"Take, for instance, our recent efforts with Ruppiner, our dark beer which has quadrupled sales in the past year. We knew that this beer would have particular appeal to the foreign element of New York City. So, as you have so often advocated in SPONSOR, we turned to foreign language radio and now advertise Ruppiner in Polish, German, and Yiddish over specialized programs."

A graduate of SHK (school of hard knocks), Herman abandoned formal education at the age of 15 and working with his father for the next 17 years developed the Country Club Soda Co. into one of the leaders in its field in New England. He became sales agent for Ruppert in 1936 and was so successful in his territory that the parent company called on him when it got bogged down in red ink in 1949.

Although he puts in a strenuous week in New York, Herman always heads for home in Brookline, Mass., on Friday afternoons. ★ ★ ★



Is M.H.  
YOUR  
Valentine?



"Speedy" plays the role of Cupid not only at Valentine's Day but throughout the year in lining-up the perfect romance between Mrs. Housewife and WSPD Advertisers. "Speedy's" pulse-quickenning (or purse-opening) arrows are loaded with the most concentrated ammunition yet invented,—  
**RADIO and TELEVISION ADVERTISING.**  
 "Speedy's" target is the large Toledo market where abounds a mammoth purse of potential buying power, which is in the keeping of Mrs. Housewife.  
 If M. H. is not yet your Valentine, let "Speedy" play Cupid for you.

**WSPD**



**AM-TV**

Storer Broadcasting Company

Represented Nationally  
by KATZ

TOM HARKER, NAT. SALES MGR., 488 MADISON AVE., NEW YORK

**FACTS ABOUT**  
**KFWB**  
**IN LOS ANGELES**

Baseball in '53  
**EXCLUSIVE RADIO BROADCAST**  
on  
**KFWB**  
The Hollywood Stars  
Pacific Coast  
Champions



1952  
Pulse Ratings  
gave  
**KFWB**  
Play-by-play  
Baseball broadcasts  
with Mark Scott  
**THE HIGHEST BASEBALL RATINGS**  
in Southern California

**COST PER THOUSAND AS LOW AS 46c**  
Available for whole or part sponsorship  
Contact today

**THE BRANHAM COMPANY**  
27 YEARS of service in America's THIRD LARGEST MARKET  
**KFWB**  
LOS ANGELES  
HARRY MAIZLISH  
President - General Manager

NEW YORK  
CHICAGO  
SAN FRANCISCO  
LOS ANGELES  
CHARLOTTE  
DETROIT  
ATLANTA  
MEMPHIS  
ST. LOUIS  
DALLAS

## New developments on SPONSOR stories



**See:** "Tintair learns from Toni"  
**Issue:** 15 January 1951, p. 30  
**Subject:** Refinanced home hair-coloring firm returns to network television

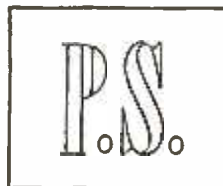
The newly packaged, streamlined Tintair which hit the market some six months ago may be a horse of a different color, but the management of Bymart-Tintair is as convinced of the power of TV as it was in 1951, at the time of its all-out TV campaigns. At that early beginning of the new product's history, the firm invested close to \$4,000,000 in advertising, allotting most of the 1951 budget to its two prestige shows—*Meet Frank Sinatra* on CBS Radio and *Somerset Maugham Theatre* on NBC TV. After an initial unprecedented upsurge in sales, the company found that it was overextended.

Today, after a reorganization, Tintair has refinanced to the tune of \$300,000 (from Board Chairman Martin L. Straus II and his partner, Carl Byoir), with further financial backing to be raised from stockholders.

Tintair is again seriously courting TV. Dave Garroway's *Today* (NBC) and John Reed King's *There's One in Every Family* (CBS) are the two programs which will be used for the firm's test run. Mitchell Finlay, Tintair advertising director, as well as Ruthrauff & Ryan (Tintair's agency since 1 January 1953) both feel confident that TV will jack up Tintair sales to the product's earlier aspirations.

Says Martin Oechsner, Ruthrauff & Ryan A/E: "We feel TV has the greatest impact for our type of product, and it's safe to say that we will be heavily in TV during the coming year."

Merchandising of Tintair's five-minute participations in the aforementioned shows is still in the discussion stages. Agency and management confidence in both programs notwithstanding, sales resulting from these participations will determine the length of Tintair's initial TV run. In the meantime, both Mitchell Finlay and R&R are busily shopping around for a show Tintair can sponsor as its own. "We are planning to sponsor our own program again," Tintair's ad director explains, "as soon as we find the right vehicle."



**See:** "Wrigley's 25 years in radio"  
**Issue:** 17 November 1952, p. 29  
1 December 1952, p. 26  
**Subject:** Radio rate slash saves Wrigley \$500,000

Consistently the highest network radio user among gum firms and consistently largest gum seller, Wrigley expects that 1953 will be radio cut-rate year for the company with no change in programming. Attributing the revisions in Wrigley's 1953 ad budget to net radio's nighttime rate slash last fall, Advertising Manager Henry L. Webster hopes that Wrigley will be able both to stay in its position of supremacy and leave its radio scheduling unimpaired at a cost of some \$500,000 less than in 1952. As figures below show, radio will stay on top as getting the largest slice of Wrigley's ad budget:

	1952	1953
<b>Network radio</b>	<b>\$2,500,000</b>	<b>\$2,000,000</b>
<b>Newspapers</b>	<b>1,240,000</b>	<b>1,950,000</b>
<b>Outdoor</b>	<b>1,650,000</b>	<b>1,850,000</b>
<b>Car cards</b>	<b>1,000,000</b>	<b>1,500,000</b>
<b>Network TV</b>	<b>800,000</b>	<b>800,000</b>
<b>Magazines</b>	<b>350,000</b>	<b>600,000</b>
<b>Total</b>	<b>7,540,000</b>	<b>8,700,000</b>



**In Kentucky, there's an EASIER  
way to pick the radio winner!**

In Kentucky, a tremendous part of our total buying power is crowded into a relatively small region.

Yes, 51.3% of Kentucky's food sales, 59.8% of its drug sales and 55.3% of its total retail sales are made in the area covered by WAVE alone! To reach the remainder, you need many of the State's *other* 46 radio stations.

That's why WAVE continues to get the cream of so many "radio-in-Kentucky" budgets — much of it on an exclusive basis. Ask Free & Peters for all the facts.

**WAVE**  
**LOUISVILLE**

**5000 WATTS**

• **NBC** •



Free & Peters, Inc., *Exclusive National Representatives*

# Dig Deep with Doug



COLOSSUS OF THE CAROLINAS



No other advertising medium in the Carolinas digs so deep as radio—no other radio station in the Carolinas equals WBT's total coverage. With WBT and imaginative, experienced Doug Mayes on your staff, you can spade up sales in fields relatively untouched by other Carolina advertising media.

# WBT

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Radio Spot Sales*



**Robert H. O'Brien,  
ABC Executive V.P.**

*Comes out of United Paramount Theatres where he is secretary-treasurer and a director. Will remain secretary and a v.p. of the parent company in addition to exec v.p. post with the ABC division. Born Helena, Mont., 1904, he is an attorney and a former commissioner of Securities Exchange Commission. Joined Paramount Pictures Inc. in 1945, was secretary of company from 1946 through its 1949 dissolution by court action*



**Leonard H. Goldenson,  
AB-PT President**

*Was elected president of United Paramount Theatres in January 1950. Born in Scottsdale, Pa., 1905, graduate of Harvard College and Harvard Law School. Placed in charge of theatre operations for Paramount Pictures in 1941, became a v.p. in 1942. Is first vice president of Theatre Owners of America. Active in charities, he was co-founder of United Cerebral Palsy Ass'n in 1949, has been elected its president for each year since then*



**Robert E. Kintner,  
ABC President**

*Has been president of ABC since 29 December 1949. Came to the network as a vice president in 1944, shortly after Edward J. Noble bought it from RCA. Was in charge of publicity, war news coverage until 1916 when he became exec. v.p. Born in Stroudsburg, Pa., in 1909. From 1939 through 1941 he wrote a newspaper column with Joseph Alsop. Entered the army in 1911, discharged as military intelligence lieutenant colonel.*

# ABC-UPT merger: its meaning to advertisers

*As this issue of SPONSOR went to press, a decision from the FCC approving the merger plans of the American Broadcasting Co. and United Paramount Theatres seemed imminent. Coming after literally years of negotiation (ABC first sought a company to merge with as early as 1947), the biggest development in network broadcasting since the separation of ABC from RCA in 1943 was thought to be all but official.*

*What would the merger mean to advertisers and to the radio and television industry? What changes were imminent? To get the answers SPONSOR has been at work for months, studying the two companies, the problems they face, and*

*the lengthy record of their testimony before the FCC. Out of this study emerged a report which starts on the following pages. It is broken down under key topics and written in question-and-answer style. Though gathered without access to official statements from executives of the merged companies (because it was written before they were free to speak), it represents the best informed analysis possible till now of where AB-PT is headed. It covers topics which range from the broad significance of the merger to such specific matters as will the network launch production of its own TV films. It includes biographic sketches of five key AB-PT executives.*

## SIGNIFICANCE

**Q.** *What will be the broad effects of the merger on the radio and television industry and on advertisers?*

**A.** Competition will be heightened. For the first time since its inception as a separate network in 1943, ABC will have the resources to play in the same league as NBC and CBS. United Paramount, with some \$31 millions in working capital, is in a position to make substantial programing, personnel, and facilities investments.

The merged company will now be able to enter the market to buy name talent, including top comedians. It will use a strengthened program line-up as a lever in acquiring new affiliates. The network has been hampered to date because it trails NBC and CBS in number of affiliates having broad coverage. It will seek to attract major stations in both radio and television.

If the merged company succeeds in its objectives, present ABC advertisers will be the first to gain in terms of increased audience and coverage. All advertisers who are prospective network sponsors will gain since they will have a wider range of choice.

Short-range effects of the merger might include: (1) A change in the pattern of TV station clearance: ABC (as well as Du Mont) have been at a disadvantage in vying with NBC and CBS for clearance of programs in one, two, and three-station markets; with a stronger programing line-up, AB-PT may be able to wrest more clearances from its two chief competitors. (2) Keener competition from AB-PT will in turn stimulate the other TV net-

works, already beset by complaints about program clichés, to increased program efforts.

Radio, in particular, may gain strength from the merger. ABC has been a weak link in bargaining for billing, hovering close to the red as it has in the recent past. With fresh money to invest on programing and facilities, the network will be able to function as a rate-card operation, eliminating special deals with science.

## BACKGROUND

**Q.** *What led up to the merger?*

**A.** ABC had long been looking for means of competing on the level of NBC and CBS. It realized television would add to its need for heavy capital, had been seeking a company to merge with since 1947. Over several years ABC entered discussions with two movie producers, a record company, an electronics firm, and with CBS. It was seeking primarily a company which had show-business experience and knowhow, a good earning record, and adequate capital.

Negotiations with CBS were abandoned when executives of both companies came to the conclusion that merger of the two networks would not be in the public interest. Other negotiations ended in disagreement over price. Finally, ABC approached United Paramount Theatres early in 1951.

UPT had been interested in broadcasting long before this point. It owned an outstanding TV station in Chicago, WBKB, through its subsidiary, Balaban & Katz. It was awaiting the end

of the freeze to renew its application for channels in four other markets. The company was also familiar with radio operations through partial ownership of WSMB, New Orleans. Accordingly, the ABC proposal was received by UPT with high interest.

On 23 May 1951 agreement to merge the two companies was formalized, pending FCC approval. FCC hearings began in January 1951, lasted through April. Until a decision no steps could be taken to effect the merger other than policy discussions on top management level between the two companies. All direct steps were frozen.

## PERSONNEL

**Q.** *Who are the key executives of the merged company?*

**A.** Leonard H. Goldenson, president of UPT, becomes president of the new company, to be known as American Broadcasting-Paramount Theatres. Edward J. Noble, chairman of the board and chief stockholder of ABC, remains active in the merged company as chairman of its finance committee. Robert E. Kintner, presently president of ABC, remains as president of the merged network, to be known as the American Broadcasting Division. The executive vice president of the network will come out of UPT. He is Robert H. O'Brien, secretary-treasurer and a director of UPT. He will serve as financial vice president and secretary of the merged companies, though turning over his duties as treasurer to another officer of the company.

Vice president in charge of programing at the network will be Robert M. Weitman, now vice president of UPT. Earl J. Hudson, president of United Detroit Theatres, Michigan subsidiary of UPT, will be vice president in charge of the West Coast operations of the network. John Mitchell, now operating head of WBKB, will manage the Chicago operations for the network.

**Q.** *What are the facts concerning trade speculation that Kintner's role is temporary?*

**A.** Throughout the lengthy FCC proceedings, Kintner was the chief witness for ABC. He pointed out to the FCC that the merger was undertaken with the desire that he and Edward Noble remain active in the new company. It is unlikely under the circumstances that his role is that of caretaker until UPT



*AB-PT will make film shows for television to compete with other nets now that it has new financial resources. Production will probably take place at ABC-owned Vitagraph lot above*

can familiarize itself with network operations. Kintner, it looks certain, will play the top roll at ABC during the period of adjustment and rebuilding.

**Q.** *What will happen to other executives of ABC?*

**A.** Probably most of them will remain in their posts. At least until the merged organization is running smoothly there will probably be no major changes. Any other comment now on executive additions and subtractions is in the realm of speculation. No one knows.

## PHILOSOPHY

**Q.** *With what basic beliefs are the executives of UPT coming into the network operation?*

**A.** First, UPT executives have strong faith in radio. They feel that it has never reached its full potential as a medium and are confident that it will continue to play an important role in home entertainment. They see the radio audience not in terms of a mass but in terms of a series of minorities adding up to a mass audience. They will probably attempt to appeal to the minority audiences through specialized programming.

By minority audiences they mean housewives in the kitchen, people in automobiles, special-interest groups. When asked about his view of the future of radio before the FCC, Leonard Goldenson cited figures on the more than 20 million automobile radios and multiple radio sets as important factors in his faith in radio's future. He noted that radio set sales were running ahead of television sets and that the low cost of small radio sets had made it possible for radio to follow the lis-



**Robert M. Weitman,**  
**Programming V.P.**

*As managing director of New York Paramount Theatre he is credited with developing many stars, including Frank Sinatra, Danny Kaye, Red Skelton. He entered Paramount's Manager's Training School in 1928 after graduating from Cornell Univ.*



**Earl J. Hudson,**  
**V.P. Charge of West Coast**

*Now President and General Manager of UPT theatres in Detroit, he has had long experience on the Coast. Has been an MGM producer and written movies. Was publisher of Motion Picture News. Joined Detroit theatres division of UPT, 1934*

tenor as he moves around in his home.

UPT executives approach television from the point of view that more can come out of the tube than what we're seeing now. They hope to make the new ABC a mecca for creative talent interested in developing new programming forms and high-level entertainment of every type.

They don't mean to indicate by stating these objectives that they are planning to leave practical considerations behind. High on their list of programming objectives is acquisition of a line-up of top-rated comedy shows. But they will attempt to keep their programming line-up well balanced with emphasis on news and public-service.

Development of new talent for TV will probably get major attention from the AB-PT program planners. UPT's major outlet in New York, the Paramount Theatre, has long been known as the birth place of dozens of entertainment careers and its manager, Robert M. Weitman, will be vice president in charge of programming for AB-PT.

## PROGRAMMING

**Q.** *What specific plans are there for bolstering ABC radio programming?*

**A.** Specific plans are being kept under cover for competitive reasons and because AB-PT is not yet ready to com-

mit itself to a particular programming approach. It is possible that one of the important benefits to AB-PT radio programming will come through the network's hoped for acquisition of TV comedy stars. ABC was a leader in use of transcribed programming in radio. AB-PT might well follow suit with taped shows produced in conjunction with its prospective new television fare. This would give AB-PT radio programming a boost at low cost.

It's probable that intense effort will be expended in developing programming on the network designed to fit the needs of housewives and travelers in automobiles—in effect what independent stations have done, though not necessarily using the same d.j.-type format. Music, news will get emphasis.

**Q.** *What about television?*

**A.** AB-PT plans are probably not set as far as television is concerned. But it's apparent that acquiring top comedy stars gets first priority. From the importance attached to comedians it would appear that comics not signed up by the other networks will be the target for capital gains or other offers from AB-PT. Moreover, the network's top echelon is confident that it can develop its own comedy talent. Famous stage personalities who were developed under the direction of Robert Weitman  
*(Please turn to page 90)*

### **This story based on months of analysis**

*This article is based on months of study of the FCC hearings record concerning the ABC-UPT merger, on exhaustive analysis of UPT and its key personnel. It was written last week when the official announcement of the merger seemed imminent. But because sponsor went to press before the actual announcement, and both ABC and UPT wished to avoid anything prejudicial to the outcome of the hearing, the article was prepared without going to officials of either company for statements or comments. We believe this the most practical interpretation of what to expect from AB-PT that can be available at this time.*

# Willys moves into high society

**Reentering passenger-car field, 50-year-old auto firm, never a big air user, now spends \$1,800,000 for prestige and culture on radio and TV**

When Willys-Overland Motors reentered the passenger car market last year with a low-price economy car, the Aero-Willys, instead of trying to reach the mass market with popular air entertainment, it threw the classiest programming on radio and TV at its potential customers.

At first glance, this high-tone air strategy seemed like a wild pitch. Wasn't Willys-Overland taking a big chance? As it is, there is probably no greater gamble in the U. S. business world than the introduction of an automobile. A huge capital investment is required; existing auto firms with millions of cars on the road have a big edge in the all-important replacement market; competition for good dealers is keen; challenging the automotive goliaths, Chrysler, Ford, and General Motors, is considered nothing less than audacious. So an amateur might conclude that mass appeal is the answer.

But admen close to the auto business

consider the cultural tone of Willys-Overland air advertising a smart move, feel that it is part of a carefully contrived sales plan. After all, it has been pointed out, it isn't likely that Willys-Overland moved hastily. The firm has been talking passenger cars ever since World War II ended.

What, then, is the thinking behind the programming which attempts to leave the impression that if you appreciate the finer things in life, you'll appreciate the Aero-Willys? Here is how Willys-Overland looks at the situation:

One of the biggest barriers to clear in introducing a new car is the consumer psychology hurdle. An automobile is the second largest investment made by families who don't buy yachts and mink coats—and that includes

nearly all of them. The family, of course, thinks hard about substantial things like price, performance, and specifications. But precisely because the new car investment is so large, some of the more subtle factors of psychology loom importantly.

Briefly, this means that the family wants a car it can be proud of, a car that is regarded highly, a car its neighbors won't look down on. This approach, admen feel, pays off in the long haul as well as the short. Willys-Overland, which engineered and manufactured the never-to-be-forgotten jeep (and still is cashing in on it), will not have its pockets bulging with Government contracts indefinitely. Willys-Overland, in short, must accumulate good-will and a passenger car reputation for the future.

Some auto experts consider the very fact that Willys-Overland made its war and postwar reputation on jeeps and similar utility vehicles all the more

## case history

**PROBLEM:** *To get consumer confidence in new, low-priced auto*

**SOLUTION:** *Willys-Overland bought*

*Known primarily as maker of famous jeep and utility cars, Willys-Overland has to convince consumer it can make a good passenger car, too. New light Aero-Willys is aimed at most competitive auto field*



**SYMPHONY** *Aero-Willys advertising bowed on air in CBS Radio's Philharmonic-Symphony show*



reason for its current air strategy. Families want a car to be more than an efficient mechanism. It must connote style and artistry. What better way, therefore, than to suggest culture, leisure, luxury.

The auto firm also is making a play for dealers with its programing. The importance of dealers in the auto business cannot be overestimated. They can make or break an automobile and not only are auto firms always scouting for aggressive, financially healthy dealers but dealers themselves often keep an eye peeled for opportunities to latch on to a car with good sales possibilities, high marketability.

Willys-Overland strategists kept this in mind when they made their decisions on air programing. And the firm reports that its prestige programing has been effective lure in attracting dealers. Apparently, hard-headed businessmen go for the educated accents of Willys-Overland's programing just as much as consumers do.

**Willys' program buys:** Willys-Overland whelped its new car early in 1952. It was a cautious delivery. There was no thunderous advertising explosion. A few sporadic radio spots were paid for by dealers, but the broadcast fanfare didn't start until the fall. For the '52-'53 broadcast season, Willys-Overland plunked down \$1,800,000 on radio and TV. Here are the choices made by

### Adman heads Willys-Overland

*Ward Canaday, Willys president and chairman of board, was with company during World War I, left to go into advertising, then came back in 30s*

*In pushing Willys' first passenger auto since pre-World War II days, Canaday is betting that a light economy car will appeal to consumer*

*Canaday is active in many fields. He qualifies as housing expert, served Federal Government in this capacity. His home is in the Virgin Islands*



the firm and its agency, Ewell & Thurber Associates:

1. The Aero-Willys bowed gracefully to national air audiences on 19 October with sponsorship of the New York Philharmonic-Symphony concerts, a one-and-a-half hour Sunday afternoon program on CBS Radio. The concert series runs for 28 weeks on about 200 stations in the U.S.

The Philharmonic-Symphony purchase caused some eyebrow lifting in broadcast circles. The orchestra had been without a sponsor since 1949, when Standard Oil of New Jersey un-

dertook sponsorship for a season. Previously, U. S. Rubber had paid for the concerts from 1943 to 1947. The orchestra has been broadcasting since 1930 but orchestra trustees rejected commercial sponsorship until the orchestra became hard-pressed for funds.

2. First sponsor to buy in, Willys-Overland also purchased CBS TV's great video experiment, *Omnibus*, another one-and-a-half hour Sunday afternoon show. Apparently getting into the habit of gambling, Willys-Overland signed up for the Ford Foundation.

*(Please turn to page 77)*

*shows, the strategy being to associate Aero-Willys with "finer" things in life, to arouse consumer pride in the car*



**OMNIBUS** *Willys bought CBS' TV experiment sight unseen. Its rating now tops its competitors*

**INAUGURATION** *Willys joined GM and Packard in radio-TV coverage of news events*

**GARROWAY** *To push its '53 models, Willys is now on NBC TV's Today*



**Typical new net business:** Milner Products, a non-user of net radio, recently signed for new Pine-Sol show with Robert

Q. Lewis and Chordettes (center and back row). Seated, left, is Milner's H. S. Cohoon, executive v.p.; at right, CBS's John Karol

# Is net radio staging a comeback?

**Network sales levels dropped 10% in '48-'51, but eased only 1% in '51-'52**

**N**etwork radio's sales nosedive of 1948-1951 is beginning to level off. In some cases—particularly CBS Radio and Mutual—the number of sold quarter-hours of network time is heading into a climb from the nadir of 1951.

This slowing-down of the drop in network sales is reflected in the charts on these pages. These figures show that there were 82 fewer sponsored quarter-hours in network radio in December 1951, as compared with December 1948, last big sales peak for the major webs. The drop between December 1951 and the last month of 1952, however, was only 10 sponsored quarter-hour slots. Predictions are for a defi-

nite climb to near-1948 radio levels.

The slump hasn't been licked yet, but the brakes are on. Sales officials of the radio webs show a confidence and lack of apologetic selling today. Network program impressarios are coming up with new, low-priced ideas, often deliberately conceiving them as "something radio does better and cheaper than TV."

Nighttime network radio, as these special SPONSOR charts show, has suffered much more than daytime radio. But even nighttime radio, thanks to a good deal of repricing and revamping, is healthier than it has been in several years. ABC Radio has held most of its 1951 nighttime business and Mutual

has made some nighttime gains. All networks are doing about as well, or better, in daytime radio today than they were five years ago.

Financially, too, the situation is brighter. Last year, ABC Radio billed about \$700,000 more in gross time charges than in 1951; Mutual billed about \$3,000,000 more (although new discount structures lower both net increases). Similarly, NBC and CBS are now running at a level about 10-15% higher than last year and are likely to continue the increase during 1953.

Many a non-user or new client has recently bought network radio. O-Cedar Corp., successful user of spot TV,

now also sponsors a portion of ABC Radio's *Breakfast Club* to get the full impact of daytime network radio in TV and non-TV homes. J. R. Wood, maker of Artcarved Rings, recently signed for a Sunday quarter-hour show on Mutual, after years of being a print-media user (see story on network cut-ins, page 38 of this issue).

CBS Radio points proudly to those sponsors—Kingan Meats, Milner Products, I. J. Grass Noodle Co., and others who are now clients of Columbia's radio web and who were non-users of network radio in the past. NBC cites such major postwar advertisers as Reynolds Metals, a pioneer part-sponsor of NBC's *Big Show*, who recently signed for full sponsorship of the Tuesday-night *Fibber McGee* show.

Many old familiar faces are back in network line-ups, too. Appliance-making Admiral Corp., a big-time TV pioneer a few seasons ago and most recently a steady NBC TV advertiser with *Lights Out*, is back in the network radio fold, sponsoring a weekly 25-minute news show on CBS Radio. Libby-McNeill & Libby, and Johnson's

## status report

Wax, famous names in network radio in the early 1940's who later dropped out, are back with *Nick Carter* and news shows respectively on Mutual.

On NBC, Miller Brewing—who had used network radio with little success in the past—is now back with the Tuesday-night *First Nighter* show. ABC Radio counts Gruen Watch Co., another big-time TV user in recent seasons, among its “revived” business, with Gruen sponsoring a radio-TV version of Walter Winchell.

These are just a few of the new clients in network radio, and a sampling of old clients who have been lured back. In the broad picture of network broadcasting, it is largely their advertising dollars which have helped pull radio networks out of the 1948-1951 slump into a general recovery during 1952 and the first month of 1953.

What has caused this “rediscovery” of network radio, and the parallel rises

in both billings and sponsored time?

For one thing, the high costs of TV network broadcasting and the attractive time-and-talent prices of radio—have brought many a TV-dazzled advertiser to an abrupt halt, and made him take a long look at network radio.

For another, the increased tempo of radio research—particularly the coverage studies of A. C. Nielsen and Dr. Ken Baker, the various studies of extra-set and out-of-home listening, and sales studies like NBC's “Radio Hofstra”—has tended to make radio, in close-up, look bigger and better.

The major radio networks, watching their net earnings on gross radio billings slide downward steadily after 1948, have contributed to the rediscovery. Radio webs, once the initial “buck fever” of television subsided, have come up with round after round of new price formulas, sales gimmicks, and added features. A few:

**I. Participation plans:** Each of the major webs has a short-term plan for network advertisers, such as ABC Ra-  
(Please turn to page 30)

**Such sponsors as these, new radio clients entering, old ones returning, spark network upbeat**

*abc*

Durkee Famous Foods  
Gruen Watch Co.  
Hotpoint, Inc.  
Lambert Pharmacal  
O-Cedar Corp.  
Seeman Bros. (Nylast)

*mbc*

Burlington Mills  
Deepfreeze Products  
Johnson's Wax  
Libby, McNeill & Libby  
G. M. Pfaff Sewing Mach.  
J. R. Wood (Art. rings)

*cbs*

Admiral Corp.  
American Bakers Assn.  
Cannon Mills  
I. J. Grass Noodles  
Kingan & Co.  
Milner Products Co.

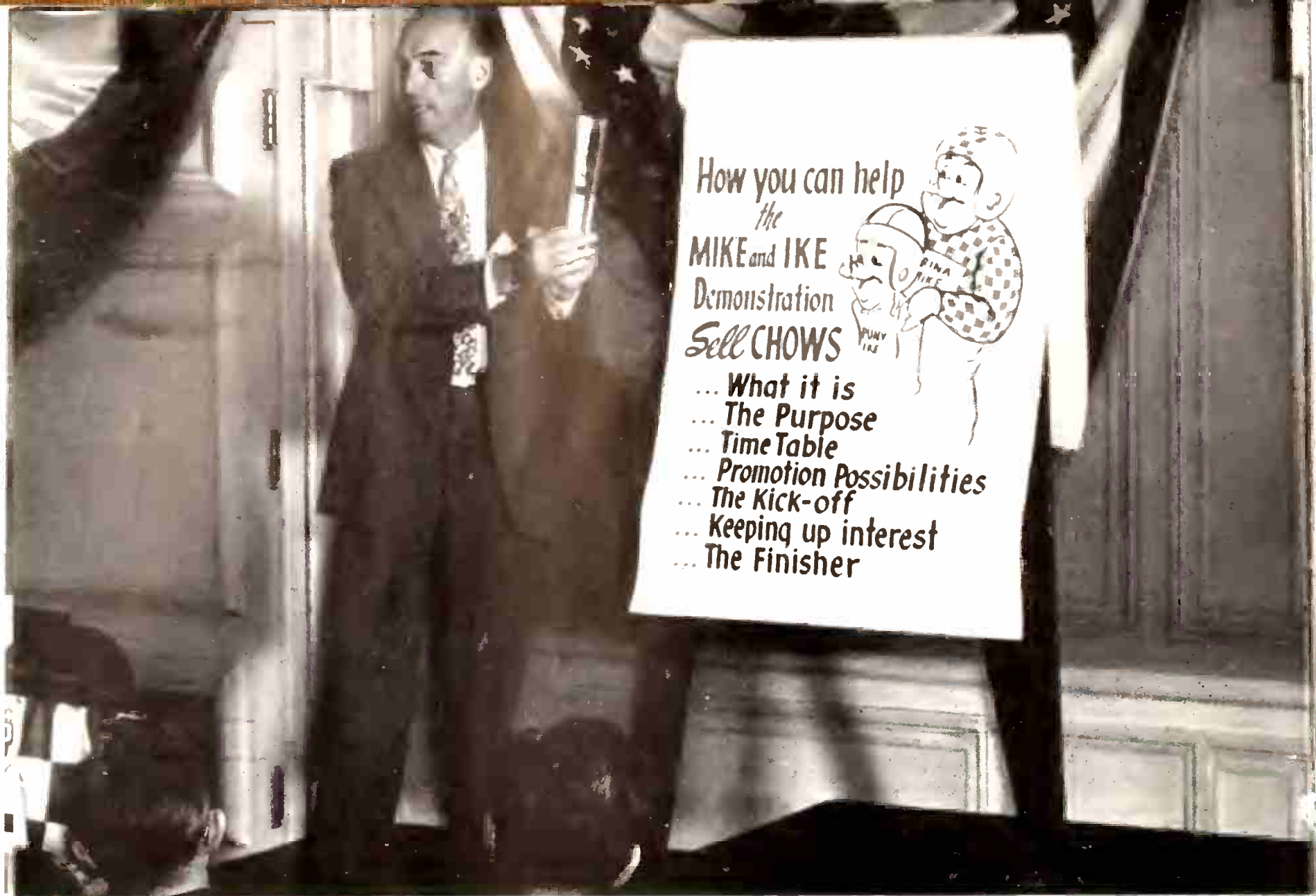
*nbc*

American Chicle Co.  
Armour & Co.  
Hazel Bishop, Inc.  
Int'l Cellucotton, Kleenex  
Miller Brewing Co.  
Reynolds Metals

**1948-1951 slump in sold network quarter-hours was leveling by end of 1952, may start upswing**

	DAY	NIGHT	TOTAL
Total sponsored quarter-hours, 4 networks, first week of December 1948	535	339	874
Total sponsored quarter-hours, 4 networks, first week of December 1951	529	263	792
Total sponsored quarter-hours, 4 networks, first week of December 1952	543	239	782

**Trends:** As figures above show, the drop in total sponsored quarter-hours on the four major radio networks—ABC, CBS, MBS, and NBC—between the end of 1948 and 1951 amounted to 82 time periods. However, the loss between the last months of 1951 and 1952 was only 10 quarter hours. By all indications, the curve is leveling. Biggest losses have been in nighttime network radio, hardest-hit by TV. Biggest gains have been made in daytime network sales, where sponsored quarter-hours are now 1.5% higher than 1948 daytime level. Most active networks, saleswise, are CBS and MBS. CBS's total level is now 3.2% higher than in 1948; Mutual's is only 1.6% lower. Story starting at left explains how repriced, revamped networks have won back air clients who deserted radio, meanwhile landing new ones.



**PURINA SELLS ITS CONTEST:** *G. M. Philpott, company advertising boss, talks to radio executives*

# What 100 merchandising consultants

**Feed firm, staging promotion contest among farm-radio stations, g<sup>d</sup>  
demonstrated how careful planning down e**

**H**ow would you go about hiring 100 merchandising consultants in as many markets?

Faced with this problem, the average adman might envision reams of correspondence, long-distance calls, and wild-goose chases by the dozen. But the Ralston Purina Co. in effect got the services of 100 local-level merchandising specialists this past fall without a frantic scramble. The company staged a farm-radio station promotion contest which provided it with merchandising

ideas galore and plenty of lively sales-making promotion besides.

The Ralston contest is a model worthy of study by any advertiser—agricultural or otherwise—who sells his product through a far-flung group of independent local dealers. It demonstrates how careful planning, aggres-

## merchandising

sive contest promotion, plus the personal touch can bring important results.

The aggressive Purina admen and their agency, Brown Bros., St. Louis, not only laid out a complete promotion campaign for local-level radio advertising but also went to a great deal of effort to sell it to the stations. They followed this up by riding herd on their radio outlets during the contest. They checked progress carefully, kept punching with fresh jabs of enthusiasm and with additional radio purchases where

KLRA, which received prize for especially good tape recordings, "interviews" hog at mid-point of Purina dealer demonstration



WMT Farm Director Chuck Worcester records weight gains of Purina-fed hog during a live demonstration at dealer's store

WKOW holds meeting with Purina dealers, sales at kick-off of campaign. Station man covered 3,000 miles taping interviews



KVOO had problem of supporting 23 dealers in campaign, discussed problem at a "get acquainted" dinner given by the station

W.M.C.T. received special award for its TV coverage. Treatment of a sick pig is explained by Purina salesman Bob Trice, r.



WLAC puts on remote from Purina dealer's store. During campaign station held a 3½-hour broadcast in store with own stars

**AMONG THE WINNERS:** Prizes were free tickets, transportation to New Year's Day football games

# id for Purina

erchandising ideas galore,  
eal level brings sales payoff

stations were especially live promoters.

Purina's immediate purposes in running the contest were these:

1. To test and choose promotion and merchandising ideas.
2. To encourage closer cooperation of radio stations, Purina salesmen, and Purina dealers.
3. To show Purina dealers what radio could do for them with hep promotion, and to prove Purina is on the ball promotionwise.
4. To point up to stations that Pu-

9 FEBRUARY 1953

rina had faith in radio (Purina is said to be the nation's No. 1 farm-radio advertiser); to make stations feel that a successful Purina promotion was grist for the station's own sales pitches to other advertisers; to get firm station support for Purina's sales efforts.

5. To bring the attention of the farm audience to Purina feed products by blowing up its name via hard-hitting

promotion and merchandising plans.

Stations entering the Purina contest had to follow a simple promotion pattern laid down by the company. They were asked to run a series of livestock-growing contests in which an animal fed with a Ralston product was matched with one given other feed. The Ralston-fed animal wins every time but how the station varied the atten-

## How Purina got most out of farm-radio promotion contest

- ▶ Firm worked out complete outlines of promotion contest beforehand, was not content to merely ask stations for promotion help. During contest, Purina rode herd on stations, kept careful tabs on what they were doing to support campaign
- ▶ Purina and agency, Brown Bros., sent out task force of executives to sell contest to stations. Group appeared at 11 regional meetings, pointed out that Purina would spend more on farm radio in 1952 than in all other media combined
- ▶ Stations were advised by Purina on best promotion techniques, were urged to invite salesmen and dealers to meetings, to make recordings of interviews in dealers' stores. Purina bought additional time from stations doing good job
- ▶ Campaign was built around two basic promotion gimmicks that had been tested for years by Purina. They were live demonstrations and were designed to show how pigs and hens flourished with Purina feeds, or "chows" as they are called on farms

dant hoopla determined its standing in the competition.

Nearly 100 of 600 radio stations Purina buys responded to its promotion bugle with presentations and 23 were named winners. The winning stations along with local dealers who had worked with them received free tickets and transportation to New Year's Day football bowl games. (What each of the winners did is described in brief later in this report.)

The company is making no secret of its feeling that the contest was a big success. It ran ads in trade papers to say so and to salute the winning stations. Copy pointed out that radio had turned the promotion devices into "community projects known to every man, woman, and child. There were pig scrambles, parades, dances, entertainments, fund-raising devices, contests. . . . They built store traffic and increased sales and prestige for the Purina dealers. They put the radio stations in the community spotlight, too."

The contest bore the smooth, unmistakable imprint of a professional hand.

This was due partly to Purina's long experience in radio and its ranking as a top farm-radio advertiser. But there were three factors in particular that had a lot to do with the final form of the contest. They were (1) the use of two well-tested promotional gimmicks, (2) the fact that Purina could pick the brains of those stations which stood out in a previous 1951 promotion contest, and (3) a small-scale promotion effort in the South, also held in 1951, which stressed station-dealer-salesman cooperation on the local level.

This experimental Southern campaign convinced the Purina-Brown strategy staff that more intensive local-level cooperation would pay off exceedingly well. As a result the '52 contest went far beyond the '51 contest in that respect. (For the story of the 1951 contest, see "How Purina profited by farm station contest," SPONSOR, 25 February 1952.)

Here are some details on the three factors mentioned above:

1. The two promotional gimmicks had been used in a number of Purina

fall campaigns. They are known as "Mike and Ike" and "Lay and Pay" demonstrations. Here's how the "Mike and Ike" promotion works: The dealer gets a pair of young pigs from the same litter which weigh about the same. They are put in stalls in or right outside the store. "Mike" is fed Purina Chows and "Ike" is given a straight grain diet. The dealer keeps track of the weights of both animals and posts them. "Mike," of course, gains faster. The specific purpose is to show farmers how grain can be saved by feeding a good supplement and how fast hogs can be readied for the market on a Purina diet.

The "Lay and Pay" demonstration usually involves five or six hens kept in cages in the store. They are all fed Purina Layena and the dealer keeps daily records of the egg production of each hen. Results show how well hens lay and pay with good feed and proper management.

Both ideas are based on the sound advertising maxim that a buyer is more  
(Please turn to page 74)

**Purina shows stations faith in radio:** Maury Malin, top right, Purina's Chow Department ad manager, holds up, at Chicago regional meeting for station executives, dummy check dramatizing

fact that Purina was spending \$1,450,000 on farm radio in 1952 compared with \$1,290,000 on all other media. This meeting was one of 11 in which the company sold promotion contest to stations



**These are 10 points to check before adding a market to your TV line-up, according to many leading timebuyers**

- ▶ *Are there enough families in the area covered by the station whose potential purchase of the product will be large enough to justify the future cost of that market?*
- ▶ *Is the market already adequately covered by outside TV stations?*
- ▶ *What is the opening rate in regard to the market's sales potential? Overpriced? Or can you wait until the potential becomes more distinct?*
- ▶ *What other accounts are going into that market?*
- ▶ *Make sure to estimate what the rate will be in a year or two so that you are fairly confident that you are establishing a worthwhile franchise for your client.*
- ▶ *Make sure the percentage of TV penetration is high enough to make the market a good buy; that is, there will be an ample number of family sets.*
- ▶ *Will the product's ultimate budget be sufficient to keep the market on the list, or is it the type of market you will be inclined to drop so as to be able to meet rate increases in other markets?*
- ▶ *Even though the market is adequately covered by an outside station, will the addition of a local station in that market help the client's dealer relations to justify the additional payment?*
- ▶ *How important is the market to your client's product, in the event his major competition is already on a local station? Is the station rate out of line with the sales potential?*
- ▶ *If the market is being well covered by an outside station but at an unsatisfactory time, does the availability of a preferable spot on the local station in that market justify its addition?*

**NOTE:** *The above is a distillation of the check points offered by timebuyers in 12 important New York ad agencies as the result of an inquiry conducted by SPONSOR.*

# TV puzzler: what new markets to buy

**SPONSOR poll discloses admen less disposed to adding new markets; groping for formula that can be applied to coverage problems**

**S**tations in some of the newly opened and upcoming TV markets are discovering that national advertisers may not provide them with the sort of Klondike rush they had anticipated.

These stations are finding, much to their dismay, that a freeze of sorts has set in on time buying. Advertisers and agencies—especially the big ones—for the first time since the lifting of the freeze are taking long looks at the newer secondary and tertiary markets. Another disquieting factor is the movement among several top agencies to reduce the business of selecting TV

markets to a formula, or slide-rule basis.

SPONSOR has conducted an inquiry on these two trends by addressing the following two questions to ad managers, media directors, research directors, timebuyers, network station relation officials, and station reps:

**1.** To what do you attribute the marked slowdown in the adding of new

markets to hookups of sponsored network programs?

**2.** Is it practical at the present stage of TV's development to determine the importance or value of a secondary market according to a specific set of rules?

The survey, in summary, disclosed that budget exhaustion was an important factor in the buying slowdown and that there exists among admen some disparity of opinion as to whether TV at this point lends itself to a regimented buying pattern.

*(Please turn to page 83)*

## controversy

# What a sponsor should know about network cut-ins

Some two dozen network clients today spend \$1,000,000 annually for local, regional inserts

The map at right illustrates a dramatic fact: General Mills airs a single network radio show, ABC Radio's *Bill Ring*, to sell simultaneously at least five different GM products in as many regions of the U. S. Moreover, some of these brands are sold in distribution "islands" deep inside another GM brand's territory, and periodic rotations are made between entire regional brand promotions.

General Mills' secret: regional and local cut-ins made during the commercial portions of *Bill Ring*. No less than 27 cut-ins were involved during the typical mid-1952 week mapped here. Total cost, in addition to the usual time-and-talent charges varies between \$350 and \$600 per week. And GM operates similarly with many other radio and TV net shows it sponsors.

Such cut-ins on network shows—not counting the healthy annual business in network "co-op" programs—are big business today. As SPONSOR went to press, more than two dozen leading advertisers were using large-scale regional or local cut-ins in conjunction with their network radio and TV shows. Currently, these advertisers are spending money at a total annual rate of nearly \$1,000,000 for radio and TV cut-in charges.

With "national" air planning giving way more and more to "market-by-

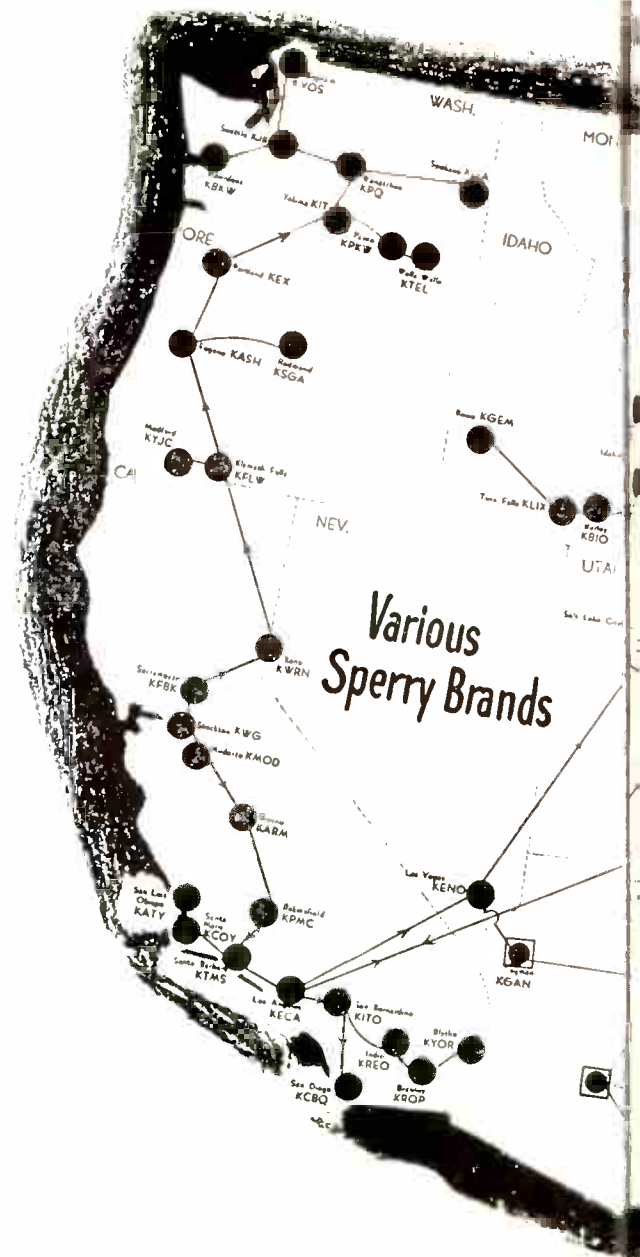
market" planning, the total number of cut-in users at the network level—and the total amount of money they will shell out in service costs—will probably be anywhere from 20% to 50% higher by next year, network officials and sales executives predict.

From the network point of view, the growing use of cut-ins along with network shows is another step forward in achieving increased flexibility. In the eyes of station reps, who feel that big cut-in operations like General Mills' *Bill Ring* are poaching on spot broadcasting, cut-ins seem to be an attempt by networks to do something which spot radio-TV does better.

Cut-ins are employed by many major-league advertisers. Current and near-future users of network cut-ins, radio and TV, include: P&G, General Mills, Philco, General Foods, Bristol-Myers, Johns-Manville, Quaker Oats, State Farm Insurance, Continental Baking, Cannon Mills, Manhattan Soap, Carter Products, Club Aluminum, and Gillette Safety Razor.

What's behind the increased use of network cut-ins, often in operations as large and as flexible as that typified by General Mills' *Bill Ring*? Are cut-ins useful? Do they work better for some advertisers than for others? Are they worth the trouble? Such questions are often being asked today by advertisers and agencies who have kept close tabs on the rapidly shifting trends of network broadcasting.

SPONSOR herewith presents a roundup of information on the subject of



Symbols represent GM's cut-in brands

- ★ Red Star
- ☆ Rex
- ▼ Purasnow
- ⊙ White Deer
- Local cut-in done in other brand area

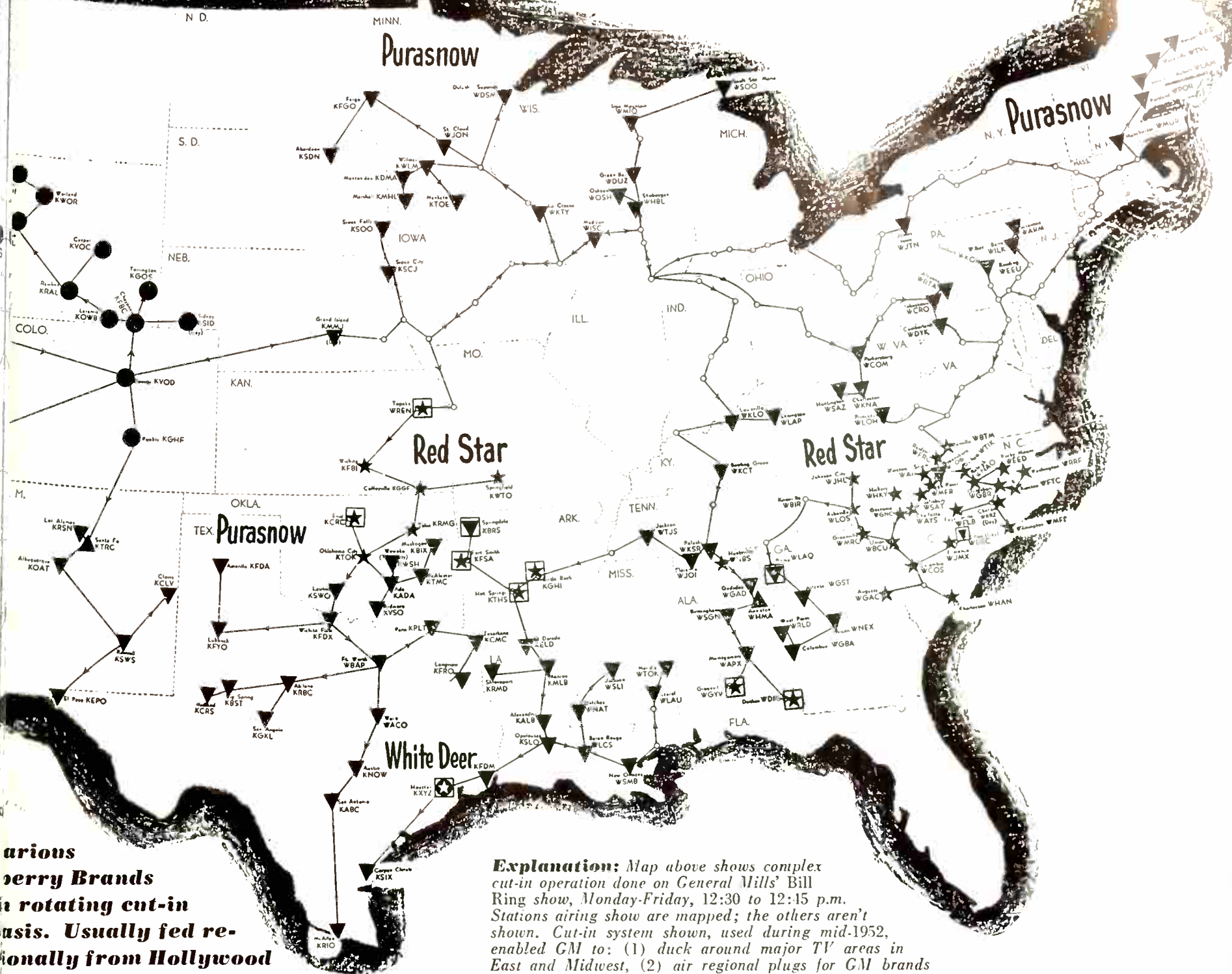
network cut-ins. Later in this report, new data on cut-in costs, policies, and cut-in problems will be discussed. The majority of the data were gathered by SPONSOR from interviews with network sales and operations officials, and by talks with several leading agencies who have cut-in-using clients.

Advertisers now using cut-ins fall roughly into two main categories. First, there are the advertisers who unhook one or more stations from their network radio or TV show in order to insert a local or regional commercial for another of their products. Secondly, another large group of advertisers blanket the nation with dealer and distributor cut-ins, unhooking every market on their network in order to

commercials



# General Mills makes one net show do work of five with aid of cut-ins



**Explanation:** Map above shows complex cut-in operation done on General Mills' Bill Ring show, Monday-Friday, 12:30 to 12:45 p.m. Stations airing show are mapped; the others aren't shown. Cut-in system shown, used during mid-1952, enabled GM to: (1) duck around major TV areas in East and Midwest, (2) air regional plugs for GM brands

**Various Berry Brands in a rotating cut-in basis. Usually fed regionally from Hollywood**

insert 30-second (or less) local name plugs for their retailers.

Here are five examples of such cut-in usage, from both categories. They include: a soap manufacturer, a building materials firm, a baby food sponsor, a textile house, and a jewelry concern that makes diamond rings.

**Procter & Gamble:** P&G is probably the biggest buyer of cut-ins. P&G shows, particularly daytime serials on NBC and CBS Radio, are often only the framework for a series of local and regional airselling jobs. These shows are aired, of course, across the country under P&G's banner. But commercials often appear in a patchwork-quilt (Please turn to page 70)

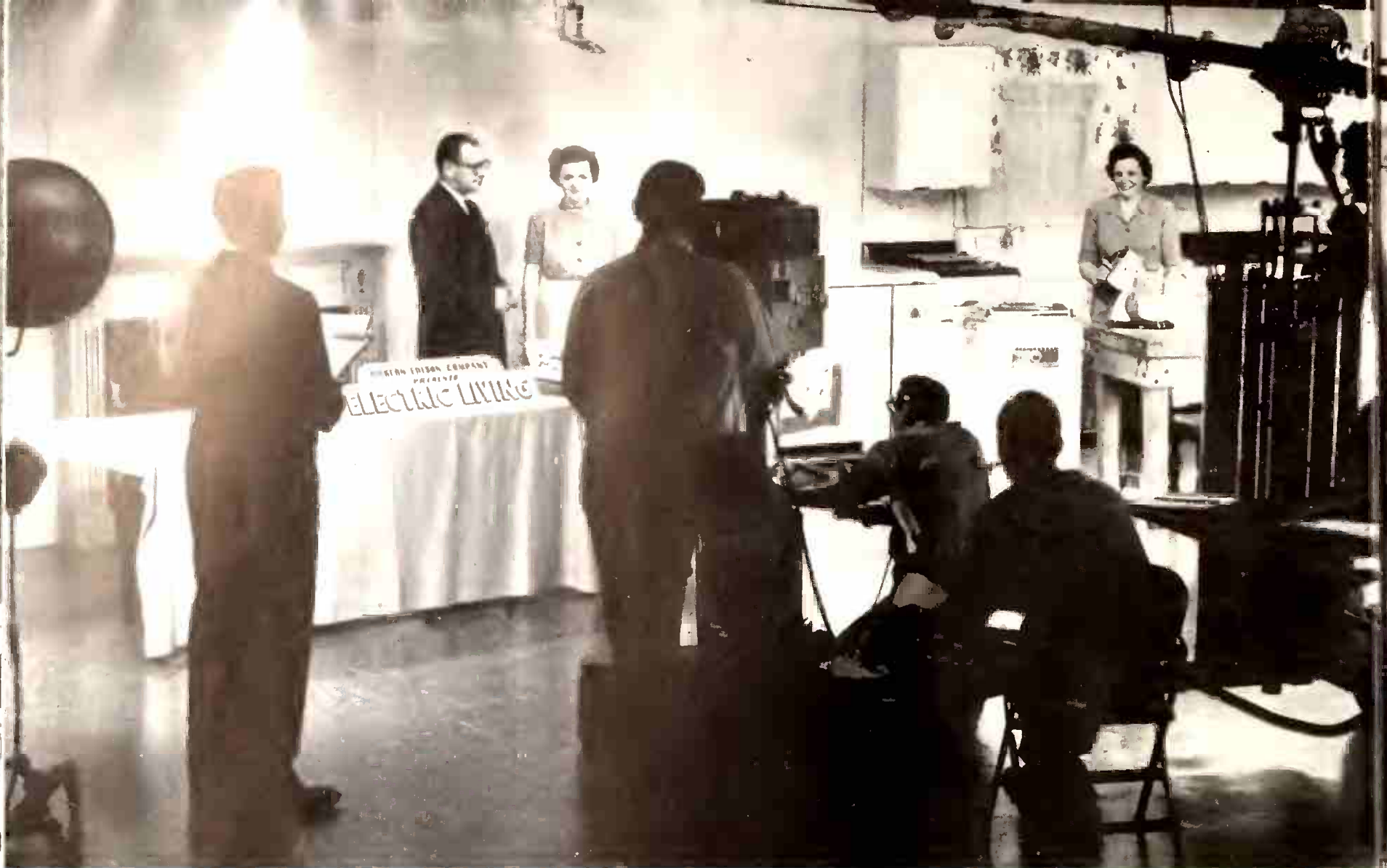
## Four tips on using network radio-TV cut-ins

**Applications:** Cut-ins on network shows, locally and regionally, have two basic uses for clients. (1) Cut-ins can "insert" a second air commercial in a local market or major region. (2) Dealer names can be tied to network plugs

**Service costs:** Station and/or network cut-in service charges are based on use of extra facilities, such as switching and extra lines, and must be estimated for each operation. They are small (5-10%) part of total show cost

**Talent costs:** Since cut-ins are usually done from transcriptions (radio) and films (TV), special commercials may be needed. Costs are similar to spot commercials. Also, local radio-TV announcers may get \$2-30, if scales apply

**Net policies:** Mutual and ABC are generally more receptive to radio cut-in deals than are NBC and CBS. In TV, ABC and Du Mont are most likely to permit their use on large scale. Policies change; checking nets is a must



INTERWOVEN INTO RECIPE CHATTER ON "ELECTRIC LIVING" SHOW ARE DEMONSTRATIONS OF MANY APPLIANCES. PICTURES AT RIGHT SHOW

**Can you use Boston Edison's low-cost formula?**

# Utility employees double on TV to

**For under \$1,000 a week, firm airs home economics show that sells**

Many a local advertiser with a \$60,000 TV budget in a 1,000,000-set market finds himself either splurging on a seasonal promotion or settling for a regular campaign of 10-second announcements. But neither of these courses appealed to the Boston Edison Co. and its advertising agency, John C. Dowd, Inc.

How this company developed an interesting, audience-attracting, 52-week-a-year program at a total cost of \$1,000 a week might well be a model for other advertisers who have one eye on TV and the other on costs.

Many utility firms today concentrate on "public service" programming. Boston Edison's "Electric Living" program on WBZ-TV every Tuesday after-

noon interlards recipes (using electric mixers, refrigerators, ranges, etc.) with commercials which swing from the friendly services supplied by the company's 3,500 employees to the benefits, convenience, and advantages of electric living. No specific manufacturer's line of appliances is plugged, but stress is often laid on a particular item such as an electric roaster.

Secret of the program's low cost is the fact that every performer on the show is a regular full-time Edison company employee whose TV activities are

secondary to his other duties. Responsible for this unusual concept are Boston Edison's public relations V.P. Thomas H. Carens and TV Director Robert Cunningham working with Agency men J. Norman McKenzie, account exec, and Radio-TV Director Ted Pitman.

Contributing to the problem is the fact that the goal of most utilities is a twofold one: (1) creating and maintaining good public relations, and (2) load-building via increased sale and use of appliances. But both of these objectives must be pursued subtly. Boston Edison officials discovered that when they put radio station WEEI (for Edison Electrical Illuminating Co., but since purchased by CBS) on the

|||||

## case history

|||||



ST ON TV AND AT REGULAR BOSTON EDISON JOBS

# Share costs

## Appliances and wins good will

air in 1924 and announced that the entertainment furnished "will engender a friendly feeling toward our company." The Massachusetts Department of Public Utilities promptly received a letter from one skeptic charging that "Radio Station WEEI is a bald-faced ruse to make people stay up late—and burn more electric lights!"

The thousands of warm letters received by the firm since the TV program started are evidence that today's good will efforts are better received by the public.

Now in its 70th week on the air, "Electric Living" reaches TV families at an annual cost of \$.0715 per family, according to September 1952 estimates. ★★★

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## On the air and ... on the job



Bill Syran acts as m.c. of "Electric Living" program, also delivers commercials for the electric appliances being featured

As a district manager, Bill finds his public relations work easier because of customers' familiarity with him through TV



Tricks such as broiling a turkey are demonstrated by Marion Taylor, whose warm approach draws many fan letters weekly

In the Boston Edison home service kitchen Marion devises and distributes many of the recipes which have won her fame



Kay Lynch, another home economist, makes appetizing salads and mouth-watering desserts seem simple using appliances

Purchasers of new electric ranges are often surprised when Kay turns up at their home to give demonstrations, hints



Boston Edison's answer to Betty Furness is Hazel White, whose friendly sales pattern has hyped sales of electric appliances

Complaining customers are easily mollified by a home visit from Hazel who often solves many kitchen problems

# Key facts of

**SPONSOR's special list**

**S**PONSOR, starting with this issue, will regularly publish a chart listing newly opened and upcoming stations. The type of information given in the instance of each station reflects a poll made by SPONSOR among advertisers and agency people to find out what sort of material would be most useful to them in the matter of selecting markets, media planning, etc.

The charts carried on the adjoining and subsequent pages list the 209 CP's granted to television stations since the lifting of the freeze in April 1952. However, the listing as a regular feature will be limited to stations which have received their CP's but are not yet on the air along with stations which have but recently started operating.

Of the 209 post-freeze authorizations, 29 stations are on the air; added to the 108 pre-freeze stations the number of stations actively telecasting, as of SPONSOR's going to press, came to 137.

The number of stations affiliated with networks totals 118, which represents 74 markets, according to the A T & T's Long Lines Department.

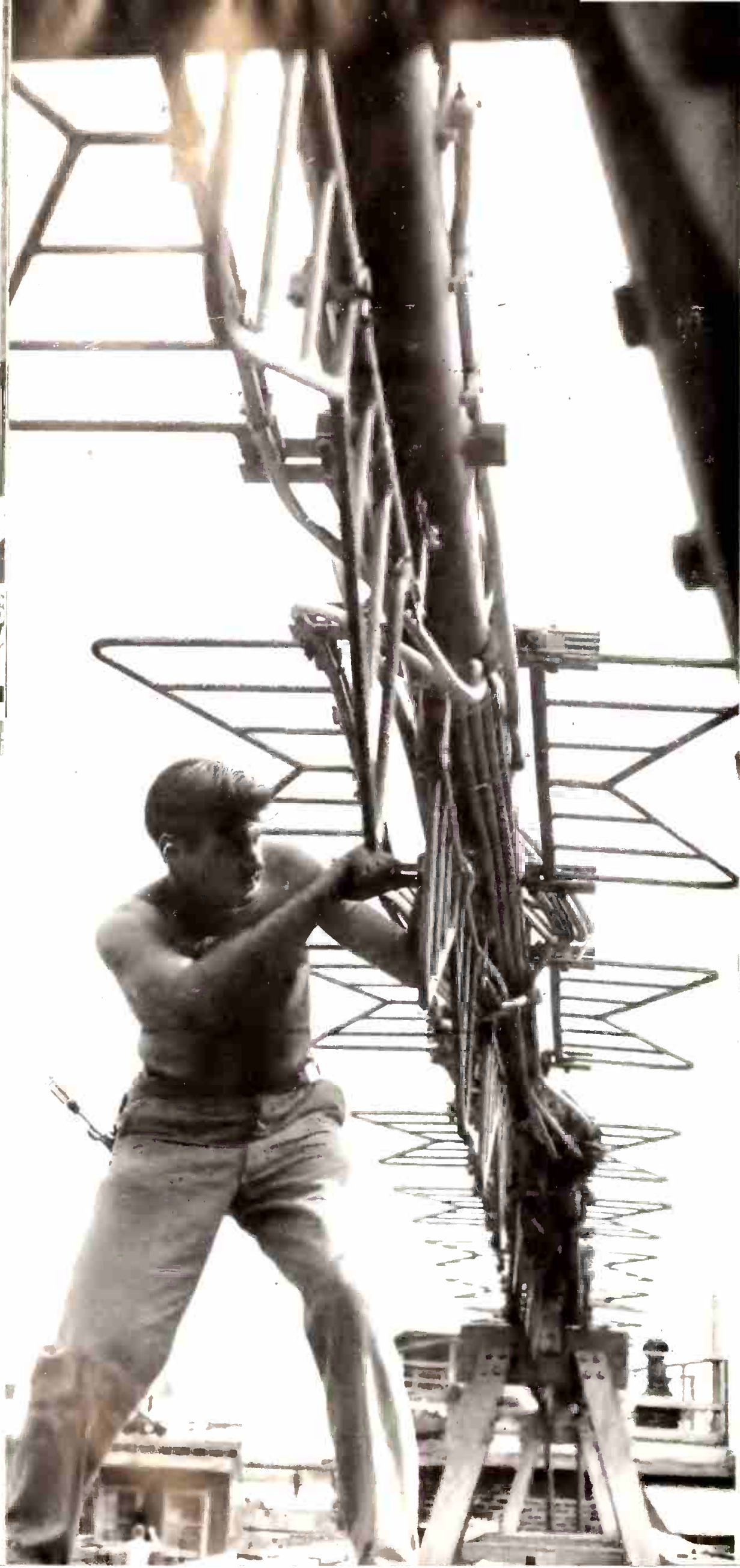
\*On 28 January eight more commercial grants were made: Fort Dodge, Ia. (Ch 21); Memphis, Tenn. (Ch 13); Johnson City, Tenn. (Ch 11); Roswell, N. M. (Ch 8); Salem, Ore. (Ch 24); Tyler, Tex. (Ch 19); Temple, Tex. (Ch 6); Charlottesville, Va. (Ch 64). Detailed listings on these stations will appear in a subsequent issue of SPONSOR.

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## Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 28 Jan.)	137
No. of markets covered	85
No. of new-station applications pending (approx.)	780
No. of CP's granted	209
No. of grantees not yet on air	180
No. of TV homes in U.S.	21,231,100
Per cent of all U.S. homes with TV sets	41.8%
Per cent of all homes in TV coverage areas	61.5%

*Scenes like this one—construction of RCA Superstile antenna can be seen all over U.S.A.*



# 1953\* new and upcoming TV stations

maintains every station licensed since lifting of freeze

## New and upcoming TV stations

(CP's granted since lifting of freeze on 14 April 1952 through 28 January 1953)

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Alabama</b>											
<b>Birmingham</b>	27	WJLN-TV(48)	nk	230	120		2	141,000	Johnston Bdstg. Co.		
		WSGN-TV(42)	nk	1,000	500				Birmingham News Co.	Henry P. Johnston	Blair-TV
<b>Madison</b>	164	WTVS(21)	April '53	22	11		0		Jacob A. Newborn Jr.		
<b>Mobile</b>	85	WALA-TV(10)	14 Jan. '53*	316	235	NBC, ABC	2	17,000	Pape Bdstg. Co.	Howard Martin	Headley-Reed
		WKAB-TV(48)	29 Dec. '52	22.5	12	DuM, CBS			Pursley Bdstg. Serv.		ForJoe
<b>Montgomery</b>	127	WCOV-TV(20)	Mar. '53	88	44	CBS	0	4,000	Capital Bdstg. Co. (WCOV)	Hugh M. Smith	Taylor
<b>Arizona</b>											
<b>Tucson</b>	124	KCNA-TV( 9)	nk	25	12.5		0		Catalina Bdstg. Co.		
		KOPO-TV(13)	1 Feb. 53	316	160				Old Pueblo Bdstg. Co.		
		KVOA-TV( 4)	Mar. '53	11	5.5	NBC			Arizona Bdstg. Co. (KVOA)	R. B. Williams	Raymer
<b>Arkansas</b>											
<b>Fort Smith</b>	184	KFSA-TV(22)	May '53	265	145		0	1,500	Southwestern Publ. Co. (KFSA)	Weldon Stamps	Pearson
<b>Little Rock</b>	96	KETV(23)	nk	17.5	9.9		0	2,200	Great Plains TV Properties		
		KRTV(17)	15 Apr. '53	22	12.5				Little Rock Telecasters		Pearson
<b>California</b>											
<b>Bakersfield</b>		KAFY-TV(29)	Apr. '53	20.5	11	All four	0		Bakersfield Bdstg. Co.		ForJoe
<b>Fresno</b>	71	KMJ-TV(24)	May '53	105	53		0		McClatchy Bdstg. Co.		Raymer
<b>Los Angeles</b>	3	KPIK(22)	Sep. '53	540	320		7	1,375,000	John Poole Bdstg. Co.		
		KUSC-TV(28)	nk	46	26				Univ. of Southern Cal.		
<b>San Bernardino</b>	68	KITO-TV(18)	Fall '53	87	49		0	51,188	KITO, Inc.		Hollingsbery

nk Not known

\* Most prospective starting dates have been obtained from the actual grantees, others from trade sources. Many must be deemed only approximations.

\*\* The number of TV sets designated in each market are necessarily approximate. In most cities with stations already on the air, NBC TV Research figures are used; all others are estimates from various sources.

† Rankings so marked indicate that the city itself is actually only part of a market which has this rank (markets are classified according to Metropolitan Area population as defined by Sales Management). Cities so designated and the market city-group are here listed: New Britain, Conn.: Hartford-New Britain; Waterbury, Conn.: New Haven-Waterbury; St. Petersburg, Fla.: Tampa-St. Petersburg; Ashland, Ky.: Huntington; Ashland; Holyoke, Mass.: Springfield-Holyoke; New Bedford, Mass.: Fall River-New Bedford; Bethlehem & Easton, Pa.: Allentown-Bethlehem-Easton; Hazleton, Pa.: Wilkes-Barre-Hazleton.

Blank spaces indicate information unavailable at press time.


City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Santa Barbara</b>		KEY-TV (3)	May '53	50	25	All four	0	40,000	Santa Barbara Bdstg. & TV Corp.	Colin M. Selph	Hollingbery
<b>Salinas</b>		nk(28)	nk	105	60		0		Salinas-Monterey TV Co.		
<b>Stockton</b>	91	KTVU(36)	nk	145	78		0		San Joaquin Telecasters		
<b>Colorado</b>											
<b>Colorado Springs</b>	179	KKTV(11)	7 Dec. '52	250	125	ABC, CBS, DuM	1	25,000	TV Colorado, Inc. (KVDR, KGHF)	James D. Russell	Hollingbery
		KRDO-TV(13)	Apr. '53	240	120				Pikes Peak Bdstg. Co. (KRDO)	Joe Rohrer	McGillvra
<b>Denver</b>	26	KBTU(9)	2 Oct. '52	240	120	CBS, ABC	2	85,000	Colorado TV Corp.	Joseph Herold	Free & Peters
		KFEL-TV(2)	11 Jul. '52	56	28.5	NBC, DuM			Eugene P. O'Fallon (KFEL)	Gene O'Fallon	Blair-TV
		KDEN(26)	Spring '53	110	55				Empire Coll Co.		
		KIRV(20)	Sep. '53	89	53				Mountain States TV Co		
<b>Pueblo</b>	167	KCSJ-TV(5)	Mar. '53	12	6		0	4,000	Star Bdstg. Co. (KCSJ)	Douglas D. Kahle	Avery-Knodel
		KDZA-TV(3)	Feb. '53	10.5	5.3				Pueblo Radio Co. (KDZA)	Dee B. Crouch	McGillvra
<b>Connecticut</b>											
<b>Bridgeport</b>	35	WICC-TV(43)	Feb. '53	180	91	ABC	0	5,055	Southern Conn. & L. I. TV Co. (WICC)	Philip Merryman	Young
		WSJL(49)	nk	99	60				Harry L. Liffig		
<b>New Britain</b>	32†	WKNB-TV(30)	8 Feb. '53	205	105	CBS	0	300,000	New Britain Bdstg. Co. (WKNB)	Peter B. Kenney	Bolling
<b>New London</b>		WNLC-TV(26)	Aug. '53	105	54		0	25,000	Thames Bdstg. Corp. (WNLC)	Gerald J. Morey	
<b>Waterbury</b>	30†	WATR-TV(53)	Mar. '53	245	125		0	345,000 Waterbury-New Haven	WATR, Inc.	Samuel R. Elman	Rambeau
<b>Florida</b>											
<b>Ft. Lauderdale</b>		WFTL-TV(23)	Mar. '53	100	56		1	50,000	Gore Publ. Co. (Ft. Lauderdale Daily News)	J. W. Dickey	Weed
		WITV(17)	nk	18.5	11		0		Gerco Investment Co. (WBRD)		
<b>Makeland</b>		WONN-TV(16)	nk	85	43		0		WONN-TV, Inc.		
<b>Musacola</b>	143	WAFA-TV(15)	June '53	20	10		0	1,000	Southland Telecasters	C. W. Lamar Jr.	Young
<b>St. Petersburg</b>	45†	WSUN-TV(38)	May '53	83	42		0	8,000	City of St. Petersburg	George D. Robinson	Weed & Co
<b>West Palm Beach</b>	141	WIRK-TV(21)	June '53	22	11.5		0	3,500	WIRK-TV, Inc. (WIRK)	J. S. Field	
<b>Idaho</b>											
<b>Boise</b>		KIDO-TV(7)	June '53	51	26		0		KIDO, Inc.		Blair TV
		nk(9)	nk	32	16				Idaho Bdstg. & TV Co.		

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Illinois</b>											
<b>Bellefonte</b>		WTVI(54)	May '53	220	120	CBS	0		Signal Hill Telecasting Corp.		Young
<b>Chicago</b>	2	WHFC-TV(26)	nk	217.45	108.75		4	1,360,000	WHFC, Inc.		
<b>Danville</b>		WDAN-TV(24)	nk	19	9.5		0	2,000	Northwestern Publ. Co. (WDAN)	Robert J. Buraw	Everett-McKinney
<b>Decatur</b>	154	WTVP(17)	July '53	18	9.8		0	15,000	Prairie TV Co.	Harold G. Cowgill	
<b>Peoria</b>	78	WEEK-TV(43)	1 Feb. '53	175	88	NBC, CBS, DuM	0	16,000	West Central Bdstg. Co. (KRMG)	Fred C. Mueller	Headley-Reed
		WTVH-TV(19)	15 May '53	95	54	ABC, CBS, DuM			Hilltop Bdstg. Co. (KSTT)	Hugh R. Norman	Sears & Ayer
<b>Rockford</b>	116	WTVO(39)	Apr. '53	15.5	8.5	NBC	0	20,000	Winnebago TV Corp.	Harold Froelich	Weed TV
<b>Indiana</b>											
<b>Lafayette</b>		WFAM-TV(59)	May '53	20	10.5		0	30,000	WFAM, Inc. (WASK, WFAM-TV)	D. E. Richardson	Rambrau
<b>Muncie</b>	166	WLBC-TV(49)	8 Mar '53	16	8.1		0	18,393	Tri-City Radio Corp. (WLBC)		
<b>South Bend</b>	90	WSBT-TV(34)	21 Dec. '52	170	88	CBS, NBC DuM	1	35,000	South Bend Tribune (WSBT)	R. H. Swintz	Raymer
<b>Iowa</b>											
<b>Sioux City</b>	153	KWTV(36)	nk	18.5	10.5		0	20,095	Great Plains TV Properties		
		KVTV( 9)	Apr. '53	29	15.5	CBS			Cowles Bdstg. Co. (WNAX, KRNT)	Bob Tincher	Katz
<b>Kansas</b>											
<b>Manhattan</b>		KSAC-TV( 8)	nk	52	26		0		Kans. State Coll. of Agric.		
<b>Hutchinson</b>		nk(12)	nk	117	59		0		Hutchinson TV, Inc.		
<b>Kentucky</b>											
<b>Ashland</b>	81†	WPTV(59)	May '53	250	130		0	80,000	Polan Industries	Ted Nelson	
<b>Henderson</b>		WEHT(50)	May '53	26	13		0		Ohio Valley TV Co.		
<b>Louisville</b>	25	WKLO-TV(21)	July '53	200	100	ABC	2	178,000	Mid-America Bdstg. Corp.	Joe Eaton	Blair-TV
		nk(41)	nk	240	125				Robert W. Rounsaville		
<b>Louisiana</b>											
<b>Baton Rouge</b>	113	KHTV(40)	Fall '53	290	150		0	5,800	Capital TV & Bdstg. Co.		
		WAFB-TV(28)	Feb. '53	225	115	All four	0		Modern Bdstg. Co.	Tom E. Gibbens	Adam Young
<b>Lake Charles</b>		KTAG-TV(25)	June '53	20	10.5		0	500	Southland Telecasters	C. W. Lamar Jr.	Adam Young

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
Louisiana	180	KFAZ(43)	June '53	77	44		0		Delta TV, Inc.	Howard E. Griffith	
		KNOE-TV(8)	Apr. '53	170	88		0		James A. Noe (KNOE)	Paul H. Goldman	H-R Reps
Maine		WABI-TV(5)	31 Jan. '53	1.9	95	All four	0	10,000	Community Telecasting Serv. (WABI)	Murray Carpenter	Hollingbery; Kettel Carter
Maryland		WITH-TV(60)	6 mos. to yr.	105	59		3	453,000	WITH-TV, Inc. (WITH)	Thomas G. Tinsley Jr.	
Maryland		WFMD-TV(62)	Late '53	105	54		0	15,000	Monocacy Bdstg. Co. (WFMD)	Allan W. Long	
Massachusetts		WSEE-TV(46)	May '53	19.5	9.8		0	80,483	New England TV Co.		
Massachusetts		WHYN-TV(55)	Mar. '53	65	35	CBS, DuM	0	55,000	Hampden-Hampshire Corp. (WHYN)	Charles N. DeRose	Branham
Massachusetts		WNBH-TV(28)	Early '53	200	100		0	(See Fall River)	E. Anthony & Sons (WNBH)		Walker
Massachusetts		nk(36)	nk	21.4	12.8		0		Regional TV Corp. (WACE)		
Massachusetts		WWLP(61)	1 Mar. '53	150	75	ABC, NBC	0	76,698	Springfield TV Bdstg. Corp. (WSPR)	Alan C. Tindal	Hollingbery; Bannan
Michigan		WPAG-TV(20)	Mar. '53	1.75	.93	DuM	0	14,000	Washtenaw Bdstg. Co. (WPAG)	Edward F. Baughn	McGillvra
Michigan	138	WBCK-TV(58)	Summer '53	18.5	9.3		0		Michigan Bdstg. Co. (WBCK)		
Michigan		WBKZ-TV(64)	May '53	24.5	14	ABC, DuM			Booth Radio & TV Stns., Inc.		
Michigan		WKAR-TV(60)	Sep. '53	245	125		0		Mich. St. Bd. of Agric., Mich. St. College (WKAR)	Dr. Armand L. Hunter	
Michigan	73	WCTV(28)	Late spring '53	17.5	8.7		0	44,719	Trans-American TV Corp.	James L. Rubenstone	
Michigan		WTAC-TV(16)	nk	59	29.5				Trendle-Campbell Bdstg. Corp. (WTAC)		
Michigan	146	WIBM-TV(48)	Summer '53	225	115		0	14,736	WIBM, Inc. (WIBM)		
Michigan	135	WKMI-TV(36)	Oct. '53	83	47		1	169,000	Steere Bdstg. Corp. (WKMI)	Emil J. Popke Jr.	H-R Reps
Michigan	137	WTVM(35)	Sep. '53	270	140		0		Versluis Radio & TV, Inc.		
Michigan	115	WKNX-TV(57)	Mar. '53	19	10		0	21,000	Lake Huron Bdstg. Corp. (WKNX)	William J. Edwards	Gill-Keefe & Perna



City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Minnesota</b>											
<b>Duluth</b>	77	WFTV(38)	Mar. '53	17	9.6		0	1,703	Great Plains TV Properties	James C. Cole	
<b>Rochester</b>		nk(10)	nk	105	54		0		Southern Minn. Bdestg. Co		
<b>St. Cloud</b>		nk( 7)	nk	23.5	12		0		Granite City Bdestg Co. (WJON)		
<b>Mississippi</b>											
<b>Jackson</b>	125	WJTV(25)	20 Jan. '53	180	98	NBC, ABC, CBS, DuM	0	2,000	Mississippi Publishers Corp		Katz
<b>Meridian</b>		WCOC-TV(30)	nk	210	110	CBS	0		Mississippi Bdestg. Co. (WCOC)		
<b>Missouri</b>											
<b>Columbia</b>		nk( 8)	nk	205	105		0		Curator of U. of Mo.		
<b>Festus</b>		KACY(14)	July '53	170	89		0		Ozark TV Corp.		
<b>Kansas City</b>	17	nk(25)	nk	93	51		1	253,000	Empire Coil Co. (WXEL, KPTV)		
<b>St. Joseph</b>	165	KFEQ-TV( 2)	May '53	52	26	CBS	1	237,108	KFEQ, Inc.	Barton Pitts	Headley-Reed
<b>St. Louis</b>	9	nk(36) nk(42)	nk	275 81.7	145 46.2		1	468,000	Broadcast Housn, Inc. Missouri Bdestg. Corp		
<b>Springfield</b>	148	KTTS-TV(10) nk( 3)	Mar. '53 July '53	12.5 60.4	6.4 30.2		0	11,000	Independent Bdestg. Co. (KTTS) Springfield TV, Inc.	Pearson Ward J. Gordon Wardell	Weed
<b>Montana</b>											
<b>Billings</b>		nk( 8)	nk	12	6.2		0		Rudman-Hayutin TV Co.		
<b>Butte</b>		nk( 4)	nk	14.5	7.3		0		Copper Bdestg. Co.		
<b>Great Falls</b>		nk( 5)	nk	8.9	4.5		0		Buttrety Bdestg. Inc.		
<b>Nebraska</b>											
<b>Lincoln</b>	139	KFOR-TV(10) KOLN-TV(12)	May '53 Feb. '53	59 21.5	29.5 11	ABC DuM	0 0	28,000	Cornbelt Bdestg. Corp. (KFOR) Cornhusker Radio & TV Corp. (KOLN)	George Smith Harold E. Anderson	Petry Weed
<b>Nevada</b>											
<b>Reno</b>		KZTV( 8)	Mar. '53	3	1.5		0		Nevada Radio-TV Corp. (KWRN)		
<b>New Jersey</b>											
<b>Asbury Park</b>		WCEE(58)	Late '53	100	50		0		Atlantic Video Corp.	Harold C. Burke	



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City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Atlantic City</b>	131	WFPG-TV(46) nk(52)	21 Dec. '53 nk	18 20.5	9 12.3	All four	1	5,500	Neptune Bdestg. Corp. Matta Enterprises	Blair K. Thron	Pearson
<b>New Bruns'ick</b>		WTLV(19)	Fall '53	105	53		0		Dept. of Educ., St. of N.J.		
<b>New Mexico</b>											
<b>Santa Fe</b>		nk( 2)	nk	54	27		0		Greer & Greer		
<b>New York</b>											
<b>Albany</b>	34	WRTV(17)	nk	205	110		0	138,352	Univ. of State of N.Y.		
<b>Binghamton</b>	99	WQTV(46)	nk	200	105		1	95,000	Univ. of State of N.Y.		
<b>Buffalo</b>	14	WBUF(17) WDDG(59) WTVF(23)	Apr. '53 Spring '53 nk	165 91 205	83 51 105		1	328,419	Chautauqua Bdestg. Corp. (theatres) Buffalo-Niagara TV Corp. Univ. of State of N.Y.	Sherwin Gross- man	H-R Reps
<b>Elmira</b>	171	WTVE(24)	Mar. '53	58	29		0		Elmira TV		ForJoe
<b>Ithaca</b>		WHCU-TV(20)	15 Nov. '53	212.5	105.2		0	2,000	Cornell Univ.	M. R. Hanna	
<b>Jamestown</b>		nk(58)	nk	100	56		0		James Bdestg. Co. (WJTN)		
<b>Kingston</b>		nk(66)	nk	25	13.5		0		Kingston Bdestg. Corp. (WKNY)		
<b>New York</b>	1	WGTV(25)	nk	205	110		7	3,230,000	Univ. of State of N.Y.		
<b>Poughkeepsie</b>		WEOK-TV(21)	Oct. '53	105	60		0	50,000	Mid-Hudson Bdestrs. (WEOK)	A. J. Barry	Everett-McKinney
<b>Rochester</b>	39	WROH(21)	nk	205	105		1	170,000	Univ. of State of N.Y.		
<b>Syracuse</b>	53	WHTV(43)	nk	200	105		2	180,000	Univ. of State of N.Y.		
<b>Watertown</b>		WWNY-TV(48)	nk	185	100		0		Brockway Co. (WWNY)		
<b>North Carolina</b>											
<b>Asheville</b>	136	WISE-TV(62)	1 June '53	23	13		0	10,000	WISE, Inc.	Harold Thoms	Bolling
<b>Greensboro</b>	97	WCOG-TV(57)	15 Aug. '53	115	59		1	105,000	Inter-City Adv. Co. of Greensboro		Bolling
<b>Raleigh</b>	128	WETV(28)	Apr. '53	280	145		0	5,015	Sir Walter TV & Bdestg. Co. (WNAO)		Avery-Knodel
<b>North Dakota</b>											
<b>Fargo</b>		nk( 6)	nk	70	35		0		WDAY, Inc.		
<b>Ohio</b>											
<b>Akron</b>	46	WAKR-TV(49)	Spring '53	145	73		0	99,455	Summit Radio Corp. (WAKR)		Weed
<b>Dayton</b>	41	WIFE(22)	July '53	210	105		2	216,000	Skyland Bdestg. Corp. (WONE)		Headley-Reed
<b>Lima</b>	169	WIMA-TV(35) WLOK-TV(73)	Summer '53 15 Mar. '53	91 20	50 11	NBC	0	10,000	N. W. Ohio Bdestg. Corp. (WIMA) WLOK, Inc.	Bob Mack Robert O. Run- nerstrom	Weed H-R Reps

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Ashton</b>		WMAC-TV(23)	1 May '53	99	50		0		Midwest TV Co.	Edward Lamb, pres.	
<b>Ashtabula</b>		nk(42)	nk	18	9.1		0		Lake Erie Bdestg. Corp. (WLEC)		
<b>Aurora</b>		WHHH-TV(67)	nk	80	43		0		Warren Tribune Radio Sin. (WHHH)	Carl J. Raymond	
<b>Augusta</b>	33	WFMJ-TV(73)	6 Feb. '53	175	89	NBC	1	90,189	Vindicator Printing Co.	Wm. F. Maag Jr.	Headley-Reed
		WKBN-TV(27)	5 Jan. '53	160	95	ABC, CBS, DuM			WKBN Bdestg. Corp.	Warren William-son Jr.	Raymer
		WUTV(21)	July '53	170	85				Polan Industries	Ted Nelson	
<b>Bethesda</b>		WHIZ-TV(50)	Apr. '53	91	52		0		S. E. Ohio TV System (WHIZ)	Vernon A. Nolte	Pearson
<b>Bohannon</b>		KSWO-TV( 7)	1 Mar. '53	10	5		0	4,000	Oklahoma Quality Bdestg. Co. (KSWO, KRHD)	Paul N. Goode	Taylor
<b>Boston</b>	20	KPTV(27)	12 Oct. '52	88	44	NBC, ABC	1	53,000	Empire Coil Co.	Herbert Mayer	NBC
<b>Butte</b>	126	WFBG-TV(10)	15 Feb. '53	316	160	NBC	0	18,820	Gable Bdestg. Co. (WFBG)	Jack Snyder	H-R Reps
<b>Chattanooga</b>	43†	WLEV-TV(51)	Mar. '53	2.25	2.25	NBC	0	67,000	Assoc. Bdestrs. (WEST)	Thomas Nunan	Meeker
<b>Chattanooga</b>	43†	WGLV(57)	Apr. '53	125	63		0	100,000	Easton Publ. Co. (WEEX-FM)	N. Z. Rounsley	Headley-Reed
<b>Harrisburg</b>	61	WHP-TV(55)	1 Apr. '53	240	120	CBS	0	57,581	WHP, Inc.	A. K. Redmond	Bolling
		WTPA(51)	nk	220	110				Harrisburg Bdestrs.		
<b>Hazleton</b>	48†	WAZL-TV(63)	Oct. '53	98	52		0	6,000	Hazleton Bdestg. Co. (WAZL)	Vic Diehm	Meeker
<b>Hickory</b>	64	WARD-TV(56)	nk	91	46		1	184,000	Rivoli Realty Co.		Weed
<b>Highland</b>	151	WKST-TV(45)	Feb. '53	20.5	105		0		WKST, Inc. (WKST)		
<b>Philadelphia</b>	4	WIP-TV(29)	nk	275	140		3	1,181,000	Pennsylvania Bdestg. Co. (WIP)	Benedict Gimbel Jr.	
<b>Pittsburgh</b>	8	WTVQ(47)	Aug. '53	230	120		1	550,000	Gallaher, Berry & Wood-yard		Headley-Reed
		WENS(16)	Summer '53	89	50				Telecasting Co. of Pittsb.		
		WKJF-TV(53)	May '53	258.1	130				Mrs. A. J. R. Greer (WAJR, WDNE, WJER)	F. G. Raese	
<b>Reading</b>	76	WEEU-TV(33)	1 Mar '53	225	120	NBC	0	68,304	Hawley Bdestg. Co. (WEEU)	Thomas E. Martin	Headley-Reed
		WHUM-TV(61)	8 Feb. '53	260	135	CBS			Eastern Radio Corp. (WHUM)	Humboldt J. Greig (pres.)	H-R Reps
<b>Scranton</b>	75	WGBI-TV(22)	Apr. '53	290	150	CBS	0	30,000	Scranton Bdestrs. (WGBI)	George D. Coleman	Blair-TV
		WTVU(73)	Apr. '53	11	5.9				Appalachian Co.	Jan King	Bolling
<b>Shelbyville</b>	48	WBRE-TV(28)	1 Jan. '53	1,000	500	NBC, CBS	1	17,000	Louis G. Baltimore (WBRE)	Louis G. Baltimore	Headley-Reed
		WILK-TV(34)	Apr. '53	250	130	ABC, DuM			Wyoming Valley Bdestg. Co. (WILK)	Roy E. Morgan	Avery-Knodel
<b>Williamsport</b>	158	WRAK-TV(36)	nk	21	10.5		0		WRAK, Inc.	G. E. Joy	McKinney

(Please turn to page 58)

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AGENCY: Roy Garn

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SPONSOR: Lecke's

AGENCY: Direct

**CAPSULE CASE HISTORY:** *One morning, on their early a.m. (6:45 to 7:00 a.m.) program, Melody Farm Time, Lecke's hardware advertised a special on Youngstown kitchens and cabinet sinks. They offered the cabinet sinks for \$99.50 instead of the regular \$129.95. No other advertising was used. By noon the same day, they had sold three cabinet sinks, plus one complete kitchen unit for \$450. They also sold other items to people attracted to the store by the special. The total volume of business they had done by noon was \$1,500. The advertising costs came to .012% of this amount excluding p.m. results.*

WKHM, Jackson, Mich.

PROGRAM: Melody Farm Time

## BAKERY

SPONSOR: Love's Bakery

AGENCY: Direct

**CAPSULE CASE HISTORY:** *For nearly three years, Love's Bakery in Honolulu sponsored a Monday-through-Friday (6:30 to 6:45 p.m.) kids show, Uncle Bob's Story Book Fair, on KULA. In connection with the program, Love's ran an annual "free fair" at which the children turned in bread wrappers and other proofs of purchase for rides. At one fair, Love's had expected a potential attendance of 5,000 or 6,000 at a one-day event; but the unexpectedly heavy influx of children forced them to turn it into a three-day affair which attracted over 20,000 bread wrapper-bearing youngsters.*

KULA, Honolulu, Hawaii

PROGRAM: Uncle Bob's Story Book Fair

## FOOD FREEZERS

SPONSOR: Vrontikis Bros.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Located outside the downtown business district, this Salt Lake City appliance dealer was selling about 12 freezers a month. Then he purchased a series of participating announcements—182 in all—to be aired on KDYL during the period of one month. During this month, he sold 60 food-plans-and-freezers. Since each sale averaged \$675, Vrontikis' gross jumped from \$8,100 to \$40,500 that month. Sponsor was so impressed with this increase and with accelerated store traffic and phone inquiries, he has bought more announcements, also sponsors football games.*

KDYL, Salt Lake City

PROGRAM: Participations

## AUTO INSURANCE

SPONSOR: W. S. Hendrickson Insurance

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This insurance agency wanted to sell a monthly automobile insurance payment plan, to acquaint the public with its three locations, and to establish the firm name in Indianapolis and vicinity. To accomplish this, it bought a 15-minute transcribed music program, Sundays at 12:45 p.m. The sponsor, W. S. Hendrickson, feels it is sufficient commentary on the success of the station to state that in the past 12 months his business has doubled; firm name is established.*

WXLW, Indianapolis

PROGRAM: Transcribed music

## LABOR PROBLEM

SPONSOR: Erwin Mills

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Each spring and fall, this manufacturer of denim fabrics had from 50 to 300 machines idle because employees—who were also farm people—were taking time off to do planting or harvesting. In June 1952 the company launched a weekly Sunday gospel-singing program on WCKB. "Commercials" reported the advantages of working at the mill including higher pay. Within three days after the first broadcast, 200 job applicants swarmed in. The fall of '52 showed no seasonal labor shortage for the first time in the firm's history—they now have a labor backlog. Cost: \$30 a week.*

WCKB, Dunn, N. C.

PROGRAM: The Erwin Mills Program

## COSMETIC OFFER

SPONSOR: Hazel Bishop, Inc.

AGENCY: Raymond Spector

**CAPSULE CASE HISTORY:** *To give Hazel Bishop's Complexion Glow (cheek color) a new sales impetus, Raymond Spector selected two afternoon NBC Radio network programs aimed at women: Lorenzo Jones, a Monday-Wednesday-Friday serial (5:30 to 5:45 p.m.); and Inside News from Hollywood, daily, 2:55 to 3:00 p.m. (covering a total of some 166 stations). On the shows they offered a 10¢ trial package of Complexion Glow. Within the first four days, an avalanche of over 100,000 dimes poured in. The offer pulled a total of more than 156,000 dimes—and this during August "slump" time.*

NBC Radio network

PROGRAM: Lorenzo Jones; Inside News from Hollywood

# What's "Countryopolitan"?

**ANS.:** Big Aggie Land—the market put together  
by WNAX \* *How big?* One million radio families with annual  
effective buying income of \$4.2 billion. Only metropolitan  
NYC and Chicago are bigger. *Where?* In Minnesota, the  
Dakotas, Nebraska and Iowa. *How much?* One Class A  
Chainbreak (one-time rate) is \$20.00



**\* WNAX-570**  
**Yanktown-Sioux City**  
A Cowles Station  
Represented by The Katz Agency  
CBS Radio

# WANT MORE PHILADELPHIA

## "FEATURE FOODS"



### 1 EFFECTIVE WOMEN'S SHOWS

On each station, an established radio personality conducts a daily women's program packed tight with gaiety, fun, music, helpful hints and hard selling for your products — with assists by top-notch male announcers and popular keyboard wizards.



### 2 GUARANTEED DISTRIBUTION

In each territory, trained merchandising field-women make dozens of daily calls on important chain and independent outlets — guarantee distribution for your products because grocers know that "Feature Foods" creates heavy consumer demand.

Stations KYW in Philadelphia and WHO in Des Moines now offer a few more participations in their amazing "Feature Foods" programs — the most effective, *integrated* advertising-and-merchandising service ever conceived in the grocery-store field.

Dozens of national food-products manufac-

turers have proved that this plan *works*, and works at *lowest overall costs*.

Free & Peters, Inc., have all the facts — all the proof — all the cost data. Telephone any F & P office, or mail the coupon. No obligation — but if you are interested, *we urgently advise prompt action*.



# FREE & PETERS, INC.

*Pioneer Station Representatives Since 1932*



# SALES IN AND IOWA?

## PROMOTION DOES IT

### 3 GUARANTEED PRODUCT DISPLAY

In each area, the field workers see that your product is prominently displayed—install "Feature Foods" shelf talkers, put up display material, install and service special store-promotion booths where products are displayed, couponed and sampled, if desired.



### 4 GUARANTEED MERCHANDISING REPORTS

In each area, progress reports are given you twice each month, covering all merchandising work done, giving you a check on distribution and exposure in each store, plus details on competitive activity and comments of grocers. Net result — greater promotion, greater control, greater sales!



**WRITE  
PHONE FOR THESE BOOKS—  
NOW!**



**FREE & PETERS, INC.**

<b>NEW YORK</b> 444 Madison Ave. Plaza 1-2700	<b>CHICAGO</b> 230 N. Michigan Ave. Franklin 2-6373	<b>DETROIT</b> Penobscot Bldg. Woodward 1-4255
<b>ATLANTA</b> Palmer Bldg. Main 5667	<b>FT. WORTH</b> 406 W. Seventh St. Fortune 3349	<b>HOLLYWOOD</b> 6331 Hollywood Blvd. Hollywood 9-2151
		<b>SAN FRANCISCO</b> Russ Bldg. Sutter 1-3798

**GENTLEMEN:**  
Without obligation, please *rush* me my free copies of KYW's and WHO's Fact Books on "Feature Foods".

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

# TV film shows recently made available for syndication

The chart below was gathered through a survey of 150 syndicators who were asked to list shows recently made available (in the past three months) for syndication.

It is designed as a quick reference for buyers interested in following new product as it comes to market. This film chart will be a regular SPONSOR feature in alternate issues.

Show name	Syndicator	Producer	Length	Price Range*	No. in series	Show name	Syndicator	Producer	Length	Price Range*	No. in series
<b>ANIMATED</b>						<b>MUSICAL</b>					
Jim & Judy in Tele-land	Tele. Screen Prod.	Tele. Screen Prod.	5 min.	50% of 1-time station rate	39	Foy Willing and the Riders of the Purple Sage	RCA Recorded Program Services	Foy Willing TV Prod.	15 min.		260
<b>AUDIENCE PARTICIPATION QUIZ</b>						<b>MYSTERY</b>					
View the Club	United Artists	Goldstone Prod.	12½ min.	\$40-255	13	Capsule Mysteries	Charles Michel-son, Inc.	Charles Michel-son, Inc.	5 min.	\$25-185	26
<b>CHILDREN'S</b>						<b>NEWS</b>					
Betsy and the Magic Key	Jamieson TV Prod.	Jamieson Film Co.	12 min.		39	Daily News	INS	Telenews	12 min.		Mon-Fri
King Calico	Goodman	CNC Prod.	15 min.		65	Daily News	NBC TV Film Sales	NBC	5 min.		Daily
Magic Lady	Official	Telemount	8½ min.		13	Telenews Weekly	INS	Telenews	12½ min.		One week
<b>COMEDY</b>						<b>SPORTS</b>					
Fearless Fosdick	Sterling TV		30 min.		13	Weekly News	NBC TV Film Sales	NBC	15 min.		Weekly
Life of Riley	NBC TV Film Sales	Tom McKnight	30 min.		26	United Press Movietone	United Press	UP-20th Cent. Fox	10-20 min.		Mon-Fri
Paul Killiam Show	Sterling TV	Saul J. Turell	15 min.		26	<b>WESTERN</b>					
Studs Place	Goodman	Blqqie Levin	30 min.		65	American Sports	PSI-TV, Inc.	Robert Sheets	13½ min.		13
<b>DRAMA</b>						<b>WOMAN'S NEWS</b>					
American Wit and Humor	March of Time	March of Time	30 min.		13	Beat the Experts (variety)	Sterling TV	Telenews Prod., Inc.	15 min.	\$45-150	65
Douglas Fairbanks Presents	NBC TV Film Sales	Doug Fair Corp.	30 min.		39	Beat the Experts (quiz)	Sterling TV	Telenews Prod., Inc.	¾ min.	\$15-50	41
Favorite Story	Ziv	Ziv	30 min.	\$115-3,000	39	Daily Sports	INS	Telenews Prod., Inc.	3½ min.		Mon-Fri
Into the Night	Sterling TV	Saul J. Turell	30 min.		26	Famous Fights from Madison Sq. Garden	Du Mont Film Sales	Winik Films	12 min.	\$50-500	26
Little Theatre	Teevee Co.	Teevee Co.	15 min.		52	Madison Square Garden	Du Mont Film Sales	Winik Films	12 min.	\$50-400	26
Night Editor	Goodman	Mansfield Enterprises	15 min.		26	Madison Square Garden	Du Mont Film Sales	Winik Films	26 min.	\$80-750	26
Orient Express	PSI-TV, Inc.	John Nasht	26½ min.		26	This Week in Sports	INS	Telenews	12½ min.		One week
Our Living Language	March of Time	March of Time	15 min.		26	<b>WESTERN</b>					
Play of the Week	PSI-TV, Inc.	Edward Lewis	26½ min.		26	Annie Oakley	Gene Autry Flying A Pictures	CBS TV Film Sales	30 min.		26 plays
Sovereign Theatre	Stuart Reynolds	Gil Ralston Arthur Ripley	26 min.	100% Class A	13	Cowboy "G"	U.A.T.V.	Henry B. Donovan	26½ min.	\$100-1,500	13
<b>INTERVIEW</b>						<b>WOMAN'S NEWS</b>					
Lilli Palmer	NBC TV Film Sales	Chuck Kebbe	15 min.		26	For Women Only	Telenews	Telenews	12½ min.		One week

\*Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request

**Want to sample thrills** thousands of miles away—  
make back-at-home armchair viewers pick up and GO? Want to do all this  
effectively and at low cost? Yes? Then . . . **USE FILM.**



For complete information 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.

New and upcoming TV stations (Continued from page 51)

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Pa. (cont'd)</b> <b>York</b>	92	WNOW-TV(49)	Apr. '53	96	54	DuM	1	20,000	Helm Coal Co. (WNOW)	Lowell Williams	Hollingbery
		WSBA-TV(43)	21 Dec. '52	170	86	ABC			Susquehanna Bdestg. (WSBA)	Walter J. Rothensies	Radio & TV Reps
<b>South Carolina</b>											
<b>Charleston</b>	111	WCSC-TV( 5)	Apr. '53	100	50		0		WCSC, Inc.		Free & Peters
<b>Columbia</b>	123	WCOS-TV(25)	Apr. '53	89	45	ABC, NBC	0	8,000	Radio Columbia (WCOS)	Chas. W. Pittman	Headley-Reed
		WNOK-TV(67)	Apr. '53	780	390	CBS, DuM			Palmetto Radio Corp. (WNOK)		Raymer
<b>Greenville</b>	106	nk(23)	nk	22	11		0		Greenville TV Co.		
<b>South Dakota</b>											
<b>Sioux Falls</b>	181	KELO-TV(11)	1 Apr. '53	57	29		0	20,000	Midcontinent Bdestg. Co. (KELO)	E. Nord	Taylor
<b>Tennessee</b>											
<b>Chattanooga</b>	80	WOUC(49)	nk	20	10		0	7,915	Chattanooga T-V, Inc.		McGillvra
		WTVT(43)	nk	275	140				Tom Potter		
<b>Texas</b>											
<b>Amarillo</b>	170	KFDA-TV(10)	Mar. '53	56	30		0	7,800	Amarillo Bdestg. Corp. (KFDA)		Branham
		KGNC-TV( 4)	1 May '53	100	50	NBC, DuM			Plains Radio Bdestg. Co. (KGNC, KFYO)	Tom Kritser	Taylor
<b>Austin</b>	110	KCTV(18)	nk	210	105		1	18,180	Capital City TV Co.		
		KTBC-TV( 7)	27 Nov. '52	100	51	All four			Texas Bdestg. Corp. (KTBC)	J. C. Kellam	Taylor
		KTVA(24)	nk	280	145				Tom Potter		
<b>Beaumont</b>	95	KBMT(31)	May '53	14	7.1		0	7,029	Television Bdestrs.		
<b>Dallas</b>	24	nk(23)	nk	220	116		3	225,000 (Dallas-Ft. W.)	UHF Television Co.		
<b>El Paso</b>	93	KEPO-TV(13)	Apr. '53	120	60	ABC	2	11,693	KEPO, Inc.	Miller C. Robertson	Avery-Knodel
		KROD-TV( 4)	14 Dec. '52	56	28	CBS, DuM			Roderick Bdestg. Corp. (KROD)	Val Lawrence	Taylor
		KTSM-TV( 9)	4 Jan. '53	58	29	NBC			Tri-State Bdestg. Co. (KTSM)	Karl O. Wyler	Hollingbery
<b>Galveston</b>	142	KGUL-TV(11)	Mar. '53	59	30		0	12,781	Gulf TV Co.		
		KTVR(41)	nk	230	120				Rudman TV Co.	M. B. Rudman	
<b>Houston</b>	18	KUHT( 8)	Apr. '53	30.2	15.4		1	221,000	Univ. of Houston	J. C. Shwarzwalder	
		KNUZ-TV(39)	June '53	100	50				KNUZ TV Co.	Dave Morris	ForJoe
		nk(23)	nk	176	88				UHF Television Co.		
<b>Lubbock</b>	156	KCBD-TV(11)	Mar. '53	92	46	NBC, ABC	1	8,700	Bryant Radio & TV, Inc. (K CBD)	Joe H. Bryant	Pearson
		KDUB-TV(13)	13 Nov. '52	31	15.5	CBS, DuM			Texas Telecasting, Inc.	W. D. Rogers Jr.	Avery-Knodel
<b>Sau Angelo</b>	186	KGKL-TV( 3)	nk	6.4	3.2		0		KGKL, Inc.		
		KTXL-TV( 8)	Mar. '53	11	5.5				Westex TV Co. (KTXL)		
<b>Waco</b>	134	KANG-TV(34)	June '53	5	3		0		Central Texas TV Co.		

(Please turn to page 78)



For an NBC documentary . . .  
the production excellence of a

# TV Film a la Kling

*Kling studios*



\*CHICAGO • 601 North Fairbanks Court  
HOLLYWOOD • 6650 Sunset Boulevard  
NEW YORK • affiliated with Thompson Associates  
40 East 51st Street  
DETROIT • 1928 Guardian Building

WHEN the National Broadcasting Company undertakes a filmed television documentary series, you can be sure it will be done *right*. NBC made sure by assigning the production of its current half-hour film on Frank Lloyd Wright to Kling Studios.

Kling set designers recreated the architect's study on the sound stage in Kling's Chicago studio, using a photomural made by Kling's technicians at Wright's Taliesin home. While interior shooting was in progress, other Kling crews were filming location shots in Wisconsin and Arizona. Assignments were timetable-controlled so that all processing, cutting and editing of film could be accomplished in quick order at Kling's Chicago studio.

Why not insure the success of *your* television show the way NBC does? Kling serves many of the country's outstanding advertisers with TV film shows and commercials . . .economically produced in our Chicago and Hollywood studios with the modern multi-camera technique.

Kling in Hollywood offers you the artistry, star casting, sets and unlimited facilities of the world's film center, including award-winning animation by our new division, Ray Patin Productions.

Add to this, a highly skilled permanent staff of writers, directors and technicians, and you see why Kling gives you the best in *advertising know-manship plus Hollywood showmanship*.

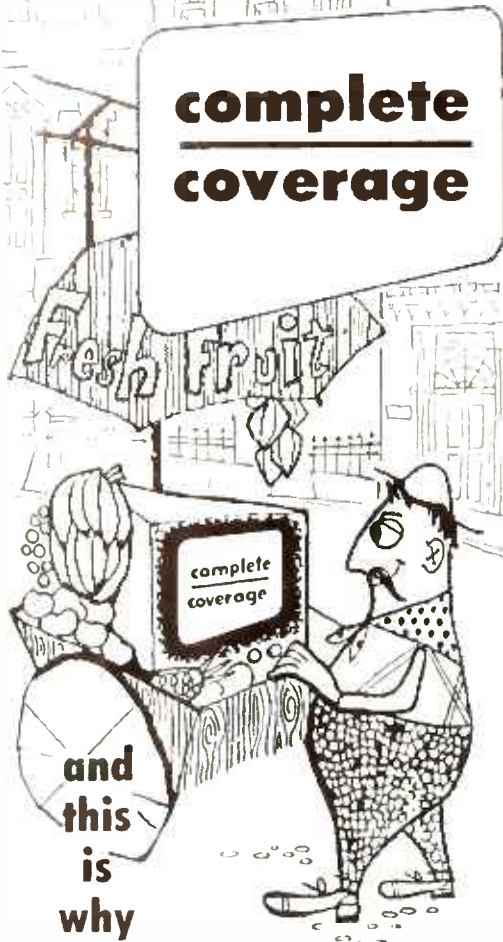
*Your only single source for*

**TELEVISION • MOTION PICTURES • SLIDE FILMS • PHOTOGRAPHY • ADVERTISING AND EDITORIAL ART DISPLAYS**

# WHEN TELEVISION

gives

**complete coverage**



ITS POWER IS NOW  
50,000 WATTS.

IT HAS A NEW TOWER  
1914 FT. ABOVE SEA LEVEL.

IT IS CENTRAL NEW YORK'S  
MOST POWERFUL TV STATION.

IT IS LOCATED IN THE  
HEART OF AN  
INDUSTRIAL AREA.

SEE YOUR NEAREST  
KATZ AGENCY



CBS • ABC • DUMONT  
A MEREDITH STATION



## agency profile

### Bob Dailey

V.P. and general manager  
McCann-Erickson, Inc., Cleveland

Robert Winston Dailey has a facility for cracking hard nuts.

*Item:* Fresh out of the University of Toledo, a cub reporter on *The Toledo Blade*, he dictated a blow-by-blow account of a strike from under a desk in the riot-bound Electric Auto-Lite plant. For this he won a by-line, a raise, and an *Editor & Publisher* write-up.

*Item:* After four years at the *Blade* and eight with NBC's WTAM in Cleveland, he accepted the challenge of an agency executive, wrote 50 commercials at home, and was hired by McCann-Erickson.

*Item:* During eight years as radio-TV director and later as an account executive, Bob supervised *The Sohio Reporter's* rise to Ohio's best-known and most widely listened to radio news program. Recently, *The Sohio Reporter* has also become a TV news program and has won several polls and awards in its category.

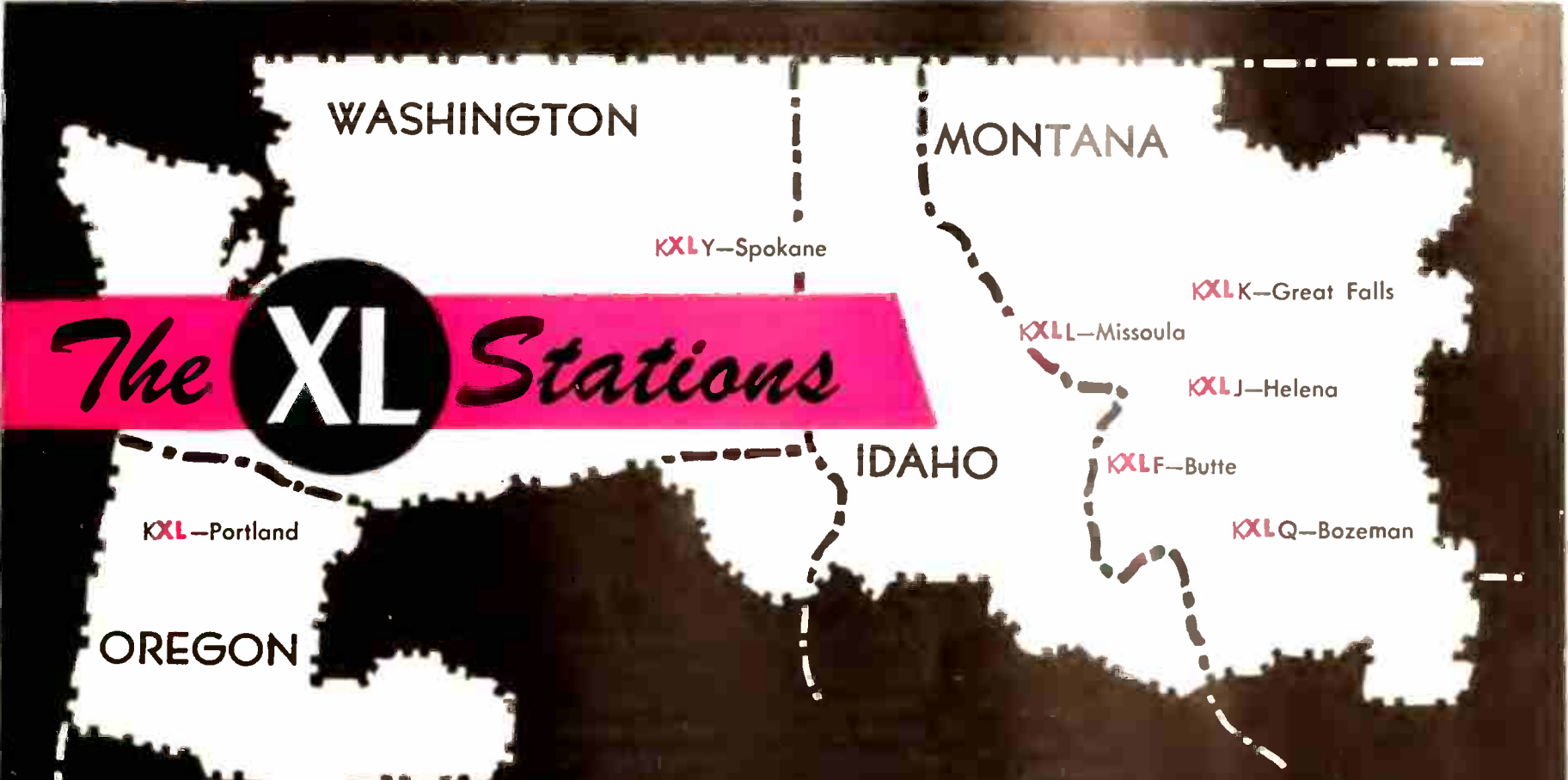
*Item:* Of many TV successes, Bob's establishment of a top-flight first-run feature film program opposite highly rated *Show of Shows* resulted in the *Leisy Premiere Theatre* acquiring the dominant share of Saturday night viewing. His latest TV venture is helping create and produce a half-hour Sunday public service program *Prescription for Living* for Standard Oil of Ohio over an Ohio network. It has been called by critics "Cleveland's finest program effort to date."

*Item:* Early in his career at McCann-Erickson, Bob helped create *The Ohio Story* on radio for the Ohio Bell Telephone Co. It won 12 awards or citations, was credited with directly producing revenue three times the cost of the program. Then, under TV's impact, the listeners dropped from over a million per program to 610,000.

Bob's solution: (1) Make the show a story-teller's instead of a dramatic program and tape it, thus cutting \$50,000 on production and talent costs; (2) cut the show from 15 minutes to 10 three times a week and use the savings to add more stations; (3) put the show on in the morning in major TV towns; (4) expand evening radio coverage in non-TV towns.

*Result:* Since its new format last June, *The Ohio Story* maintained its same high share of audience in all cities yet the cost-per-1,000 listeners decreased 14%—this despite serious losses in radio sets-in-use in most markets. The \$50,000 which the sponsor saved, went into TV announcements.

Today, Bob Dailey tackles even greater challenges in his new role as general manager of the Cleveland office of McCann-Erickson. Marion Harper Jr., Bob's boss in New York, commented to SPONSOR. "Bob is not only an able operator, he's a resourceful one." ★ ★ ★



*The* **XL** *Stations*

The Greatest Single  
 Advertising Medium In The  
*Fast Growing-Wealthy*  
 Pacific Northwest

**THE XL STATIONS**

- KXL-Portland
- KXLY-Spokane
- KXLF-Butte
- KXLL-Missoula
- KXLK-Great Falls
- KXLJ-Helena
- KXLQ-Bozeman

New York 17, N. Y.  
 347 Madison Avenue  
 The Walker Company

Hollywood 28, Calif.  
 6381 Hollywood Blvd.  
 Pacific Northwest Broadcasters

San Francisco 4, Calif.  
 29 Post Street  
 Pacific Northwest Broadcasters

Chicago 12 Illinois  
 360 North Michigan  
 The Walker Company

**PLUS**

The highest Television Station in the Pacific Northwest

**KXLY-TV**

Atop Mt. Spokane

Elevation 6018 ft.



# Mr. Sponsor asks...

**How can TV develop enough new talent to supply its urgent need for a greater variety of faces?**

Homer H. Evans, Jr.

Director of Advertising and Promotion  
James Lees & Sons  
Bridgeport, Pa.

## The picked panel answers Mr. Evans



Mr. Barnum

To me, the question is best answered by telling what *is* being done to supply new faces for TV. In our organization there are two men who do virtually nothing but audition new talent. This is a

continuing operation.

It is practically a tradition that everyone has "written a book," "written a play," or "written a song." They are also convinced that they can perform on television. You'd be amazed at the number of auditions I've had when a taxi driver is told to drop me off at NBC. This also held for one particular singing elevator operator who used to trap me regularly alone on a 55-floor ascent.

But no matter where they come from, whether it is a sponsor's niece or a man off the street, they're all given a chance for two reasons: first, as a matter of courtesy, and second, we are always sincerely looking for new talent.

After the screening, the performers showing dramatic talent are brought to the attention of producers and directors of dramatic shows, and as many of them as possible are used.

As far as comedy and vocal talent is concerned, under the Comedy Development Plan we set up hour auditions in front of a studio audience for the Program Department. As you

know, it has been our practice to hire writers to provide material for some of the more promising of these youngsters.

After the act is well broken in, they are re-auditioned and next moved into any available spots on variety shows.

So much for young untried talent. Beyond that, we are constantly searching for new faces in clubs, presentation houses, resorts, Broadway shows.

"How can TV develop enough new talent to supply its urgent need for a greater variety of faces?" The answer in brief is: by the conscientious effort of the personnel involved in the medium to make an endless search for fresh, new talent. This we do.

PETE BARNUM  
Manager of New Program  
Development  
NBC  
New York



Mr. Bealle

Why strive deliberately, for new faces when we see at every turn that it is the familiar face that pulls television's biggest audiences. Look at the top 20 or 30—there is a familiar face in each.

Suppose we consider television as, for example, a small town. People who live in small towns do not complain about seeing the same old faces over and over, but, instead, grow to like them. The *familiar* face is the heart of a village and will be the heart of TV.

But, if it does become necessary to expand television's gallery of faces, there will not be too much difficulty.

Already we have more good actors and actresses than we have roles, more singers than we have songs to be sung, more announcers than commercials, and as many comedians as material.

Fitting the right performer to the right spot is more complex, however. Most producers I know carry around in their heads two or three promising pieces of talent they would like to try, but they have no place to try them. The right combination is hard both to find and to put to use.

If we assume we have to have new faces, the first step lies in educating people who have a voice in talent selection. Names which are as big as a wall to the average high school kid or grocery clerk are totally unknown to many of the people who sit in meetings, putting shows together. If worse comes to worst, we can always copy baseball's scouting and farm system. It is pretty expensive. Chances are we'll never need it.

JIM BEALLE  
Head of Talent Department  
BBDO  
New York



Mr. Frankel

TV program echelons haven't, as yet, developed a single stellar performer of its own medium, and having just about exhausted the top-level talent potential with the rapid dissipation of names, it looks

like the talent procurement boys will really have to go to work.

The great TV standards, as established by the stars of the theatre and



variety fields, have set a phenomenal pace in TV entertainment—and the replacements must come from the same sources. Just as happened in the past, they'll spring from cafes, or theatres, or even walkathons.

However, that new talent isn't going to walk in and hit the program exec on the chin. People who want new faces are going to have to go out and dig them up. I see the pattern this way:

1. The talent is on the vine, but the vine can be a nightclub, vaudeville, or minor TV station.

2. This in turn requires someone to do the searching who will recognize the quality and potential of talent.

3. And, most important of all, that someone must also know how to ease the new talent along in its development from, let's say, radio to TV. Only the great personalities are able to overcome inept direction and production and move from one medium to another with a minimum of transitional chaos.

All of which means: Sure, the talent is there *but* you have to know where to get it, how to recognize it, and finally, just how to handle it.

HENRY FRANKEL  
*Director, New Programing &  
 Talent Development  
 Ruthrauff & Ryan  
 New York*



Mr. Wight

From where will television get its talent for the many, many hours of TV over the years to come? We all ask it. And the answer is easy.

Television will grow talent as any new industry grows the people in it. Thirty years ago in the horse age, people talked of air travel in just this way. "Who is going to be good enough to fly those big planes of the future?" Remember? The future was almost too fantastic to imagine. And yet today horses are largely relegated to films and to the category of playthings, while kids talk of "supersonic sciences" and "jet propulsion" as we used to talk of "mile-a-minute" speed.

To begin with, TV utilized the radio people. Then they tapped the film

*(Please turn to page 90)*



McCALL'S  
 National Award  
 to WOMEN in  
 RADIO and TELEVISION  
 FOR OUTSTANDING  
 PUBLIC SERVICE

won by

CKLW'S  
 MARY MORGAN



This important award was presented to Miss Morgan for her outstanding radio series in a fight against narcotics. Further proof of the fine type programming that has made CKLW a favorite in the Detroit area.

*For The Greatest Sales Push in The Detroit Area It's*

**CKLW**

Guardian Bldg., Detroit 26

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

J. E. Campeau  
 President

by Bob Foreman

I was riffling through my morning's mail recently and found, reposing among the communiques from tailors, stockbrokers, and time salesmen, a letter which went thus and so:

"Dear Mr. Foreman:

"I am a successful advertisement writer (print). I should like to become a successful advertisement writer (TV).

"What methods would you suggest to speed this transition?

Sincerely,

An Interested Reader from  
the Midwest"

Since Interested Reader has stated that he does not mind receiving an answer in the form of a public notice, I'll try to put my ideas on the subject down here. But before doing so, let me preface my remarks with this thought: Mr. I.R., you are very fortunate indeed that your background is print advertising. In fact, no experience—whether it be in film work or in live television production or an animation studio—is better than yours.

There are two reasons for this. One important. The other a wee bit unfortunate. First, television copy is advertising. At least, it's intended to be. As such it is directed at the same creatures who read and react to print advertising. The only difference in them is that they possess a simulated-mahogany box, fronted with glass, and clogged with wires, from which come noises and pictures in varying degrees of clarity.

Therefore, it is safe to assume that these creatures react the same way to the same stimuli. Tell them via television that they will become more lovely, more successful, more comfortable by using certain products and you are talking their language—for these appeals are just as basic and effective in TV as they are in magazine or newspaper advertising.

It's the technique—the mechanics—of the media that vary. Appeals never do. So as a print writer you know what works appeal-wise. You've seen scores of headlines that pull and body copy that gathers in the returns and price

ads that unload counters the very next morning. You've seen long-term series that have changed the attitude of millions toward a company. That's old hat to you and feel good that it is!

So, Mr. I.R., consider yourself way ahead . . . ahead of many now getting into this business from fields that may seem much more closely allied to television (such as the film business, animation, Little Theatre movements, etc.).

What to do first? Well, since experience has always been the best teacher, the best way to learn to write television copy is to start writing it. When you do, you'll have to get mixed up with film folks if your copy is going onto film. You'll have to get mixed up with camera men and directors and audio men, if it's intended as a live presentation. By discussing your efforts with these, by seeing what mechanical as well as creative problems your words and pictures present to the other people involved, you'll learn a lot.

I just glanced at the dateline on your letter and find that it reads "Kansas City." So television is familiar to you as a viewer as well as an advertising man. This means, I'm sure, that you've seen a lot of copy televised. Unless you are different from every other advertising person I've ever met, you've formed a lot of opinions as to what is good TV advertising and what seems to create an unsavory aroma. I'd say they are pretty valid opinions. You are no neophyte in advertising copy.

Now, I mentioned there was a second and "unfortunate" reason that a print background was highly desirable for a TV copywriter. This reason is simply the historical fact that most of the advertisers and most of the agency people, especially account men, with whom you will deal as a TV-copy man are old hands at print advertising. When they learn that you too came from this solid realm and not from movieland or summer stock, they are far more likely to listen to you and accept what you write. I called

### **Bob Foreman's advice to aspiring TV copywriters:**

1. If you had print media experience, use it—don't be ashamed of it. Most advertisers and agency men are old hands at print media advertising themselves
2. Watch a good sampling of TV commercials daily. You'll develop a taste for the type of copy that comes across to viewers; apply taste to your copy
3. Visit studios to study the techniques of translating copy into live or film commercials. Get to know directors, camera and audio men, as well as admen
4. Plunge in and write some unsolicited TV copy, make stick figures to illustrate action, correlate audio to individual frames, give camera, audio directions
5. Act out your copy with stop watch in hand, following stick figure instructions, allowing for transitions; then discuss your efforts with directors, camera men, agency people. Let them check your timing, give suggestions

# T. V. story board

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

**SARRA**

NEW YORK: 200 EAST 56TH STREET

CHICAGO: 16 EAST ONTARIO STREET



Wise's trade-mark, the wise old owl, is deftly exploited for maximum product identification in this effective TV spot. "Hoots" of praise, against a chorus of voices, carol the catchy theme song that precedes the "straight" sales story given by the Wise home economist. This merges into live action home and party scenes climaxed by a reprise of the owl animation and theme song. Created by SARRA for Wise Potato Chip Company through Lynn-Fieldhouse.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



A minute of stop-motion magic—that's the newest of many TV commercials made by SARRA for Pet Milk Company. A chair pulls itself up to the table; a cup fills with coffee; a can pours the milk; the cup empties itself; a can hops from the shelf to the carriage. It's amazing, it's entertaining, it's product identification, it's *pure sell*. Used by Pet as a spot and on the All Star Revue . . . with brilliant reproduction assured by SARRA'S *Vide-o-iginal* prints. Produced through Gardner Advertising Company.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



Again SARRA has been chosen by Cecil & Presbrey, Inc. to produce Electric Auto-Lite's series saluting automobile manufacturers of America in 2-minute TV commercials used on *Suspense*. In this spot, the New Hudson Jet is shown and discussed by Mr. N. K. Van Derzee, Hudson's Vice President in Charge of Sales. Other cars, all Auto-Lite users, to be similarly featured are Chrysler, De Soto, Dodge, Kaiser-Frazer, Nash, Plymouth, Studebaker and Willys.

SARRA, Inc.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

they came! they saw!  
they BOUGHT!

**harry m. miller, inc.** advertising — merchandising

595 E BROAD ST., COLUMBUS 15, OHIO Adams 7243

November 14, 1952

Mr. Frank Jones  
WBNS-TV  
495 Olentangy River Road  
Columbus, Ohio

Dear Mr. Jones:

I thought you would be interested to know the affect of the advertising schedule for our client, Pickerington Creamery, on WBNS-TV's "Aunt Fran and her Playmates" series.

The reaction from the trade has been highly satisfactory. Pickerington's powdered milk, comparatively unknown before this recent TV campaign, has gained distribution in many new outlets, and repeat orders for the product are high. Your station merchandising department outdid itself in preparing the point-of-sale material which called attention to our television schedule. Despite the fact that a 70¢ purchase is required to secure Aunt Fran's Fingertip Puppet premium, including box top and 25¢, the returns have been most gratifying.

Very truly yours,

HARRY M. MILLER, INC.

*John W. Corbett Jr.*  
John W. Corbett, Jr.  
Account Executive.

**WBNS-TV, the Nation's Number 1  
Test Market Station.**



**wbns-tv**

COLUMBUS, OHIO  
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and  
WBNS-AM • General Sales Office: 33 North High Street  
REPRESENTED BY BLAIR TV



Indicative of all  
WBNS-TV's product  
promotion, both Pick-  
erington Creamery's  
product and an  
appealing premium  
were cleverly inte-  
grated into the top-  
rated Aunt Fran show  
... resulting in a  
gratifying sales in-  
crease for the client.

this "unfortunate" because it is irrelevant. Copy should be judged on its own merit, not on the writer's. But since this is the case, lean heavily, Mr. I.R., on your print background in your copy meetings. Use a great many print phrases. Make with the space-ad allegories when you are defending a TV approach you have taken.

Next in this subject of transition from print to TV copy and second only in importance to doing actual TV writing is hanging around the studios, both film and live. You can't get enough of this. Better spend some time in a film lab, too. Opticals become more quickly apparent as to value and how-to when you've done this.

And, if you find it difficult to get started on actually needed TV copy, work your space stuff into TV *before* anyone asks that you do. Get yourself a couple of pads of copy paper with oblong frames running down the left hand side. Start translating your most recent space efforts into the new medium. But make yourself do the picture side first (using stick drawings or whatever you're capable of) including all the camera action *before* putting a word in audio.

Following this effort take out a stop watch and act your brain-storm. Play the lead in each scene. Count the time necessary for each transition by actually going through the motion with your hand whether it's a dissolve or a flip wipe or a roll-title.

Then go over your results with a film director or a director of live TV. Or both! Let them check your timing, suggest simplifications.

You'll find the whole thing enjoyable. More important, in short order you'll find the technique, the mechanics of the job, become second nature to you at which point you will have completed your transition to TV copywriter. Then you will be relying on your imagination and your knowledge of advertising psychology . . . and once you've arrived here, all you'll have to worry about is when they will throw color TV at you! ★ ★ ★

# KVOO

*Lowest Cost*

# Per Thousand

That's right!

Take a slide rule . . . or

A calculator . . . or

Your pencil.

Then

The November Pulse Report for Tulsa . . . and

The 1952 NCS Market Area Figures for KVOO . . . and

Our rate card.

Figure any angle you like . . .

You'll find that

Per thousand families

KVOO is by far the

**GREATEST ADVERTISING BUY IN**

**OKLAHOMA'S NO. 1 MARKET!**

## RADIO STATION KVOO

NBC AFFILIATE

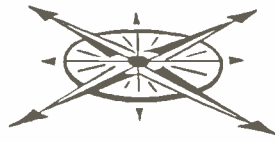
EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

**50,000 WATTS**

**OKLAHOMA'S GREATEST STATION**

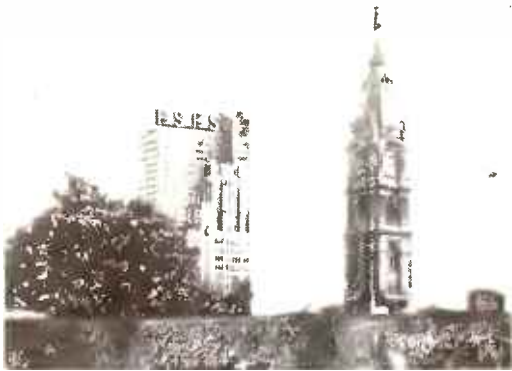
**TULSA, OKLA.**

# round-up



## Photo-on-cloth makes realistic backdrop

Many TV shows are making use of a new "photograph-on-cloth" scenic backdrop which not only projects scenes with three-dimensional quality to the TV camera, but helps solve light-



Phila. scene is one of many in Backdrops library

ing, storage, and trucking problems.

Produced by Backdrops, Inc., the new drop is actually a photomural, contact printed directly on a specially prepared, heavy cloth. It can be made from any size photograph or artwork, which is blown up to specified size.

The backdrops can either be made to order and bought outright or rented from one of the firm's two libraries, one in New York, one in Los Angeles. Company's executive v.p. is Stephen B. Joseph, formerly with J. Walter Thompson and McCann-Erickson.

Among TV shows using the photo backdrops have been: *Gulf Playhouse* (NBC TV) which backgrounded its commercials with a drop of a Gulf gas station and used scenes such as a Western prairie and a New England street in the show itself. In the commercials for General Electric Co. on the *Fred Waring Show* (CBS TV), Backdrops, Inc. supplies industrial building and factory shots. Comedian Red Buttons (CBS TV) used a New York skyline view, among others. The news strip, *Camel News Caravan* (NBC TV), Garry Moore's variety show (CBS TV), and drama programs *The Web*, *Danger*, and *Lux Video Theatre* (all CBS TV) also utilized the photo backdrop.

Says Backdrops, Inc.: "It has a three-

dimensional quality not to be found in painted flats, photo-murals on paper, or rear projection. It is completely light-absorbent, does not reflect light from even the whitest areas, which greatly reduces the time needed for lighting arrangements. It can be folded to a size that anyone can carry under his arm; thus reduces storage and trucking cost to a minimum." ★ ★ ★

## TV Guide to be national mag. says Triangle

Triangle Publications, Inc., which just purchased *TV Guide* magazine, considers this purchase a natural step, according to Walter H. Annenberg, Triangle president, since the company used to publish *Radio Guide* (suspended in 1943 due to paper shortages).

Triangle plans to use *TV Guide* as the nucleus of a new national publication with regional editions. Says Annenberg: "It will contain not only the most complete television listings in each area, but also articles, reviews, feature stories, a host of photographs, and special service features for readers. It will serve a threefold purpose: (1) a day-to-day reference book for



Roger Clipp, WFIL mgr. (l.) negotiated with *TV Guide*; Lee Wagner (r.) still heads mag

the TV viewer; (2) an avenue for promotion of all phases of telecasting; and (3) an important new medium for the national advertiser."

Triangle interests include (besides *Seventeen* and *Official Detective* magazines) stations WFIL and WFIL-TV, Philadelphia, owned and operated by Triangle's *Philadelphia Inquirer*. ★ ★ ★

## KXOK wins praise with sports promotion

During both the football and basketball seasons, sponsors on KXOK, St. Louis, bask in the intensified attention the station attracts by its popularity contests for high school sports stars.

Just how big a stir the station creates with its "Prep-Player-of-the-Week" promotion, as it's called, was illustrated during the recent football contest when KXOK was snowed under with 114,032 cards, letters, and ballots



Players were guests on France Laux sports show

in a single week. This was the tenth week of an 11-week football contest promotion, which pulled a total of 214,609 pieces of mail.

This contest is the only areawide selection of outstanding high school football—and later basketball—players in the St. Louis area. It covers St. Louis County schools, as well as nearby schools in southern Illinois. Each week the students vote via mail to KXOK for the "Prep-Player-of-the-Week." Each week, two players, one from Missouri and one from Illinois, receive this title. KXOK Sports Director France Laux airs details of the contest and daily progress reports on his *Sports Gallery* program, Monday through Saturday, 6:00 to 6:15 p.m.

★ ★ ★

## Briefly . . .

When WJR, Detroit, reviewed its 1952 operations at a special conference on 19 January, John F. Patt, president of the station, announced that its \$3,383,292.55 in sales last year represented an increase of \$90,479.77 over the previous year. Said Patt: "There has been a renewed appreciation among advertisers of the unsurpassed flexibility and universality of radio. The increase in WJR revenue is particularly significant in that WJR rejected more than \$250,000 worth of business in 1952 that did not meet its broadcast standards. In the past, radio sold itself well, but perhaps not too

wisely. We are more interested in high standards than in sales increases."

\* \* \*

Around Christmas 1951, when Edgar Bergen and Charlie McCarthy asked for gifts for hospitalized veterans in their "Operation Santa Claus," their CBS Radio drive produced 32,000 pounds of presents. This past holiday season, still on the same radio network, Bergen and Charlie succeeded in rounding up 45,000 pounds of gifts—an increase of 40% over the previous year. Edward F. Lethen, CBS director of sales extension, points out that in this exclusively radio drive, the great bulk of the response came from strong television cities; in fact, he says, 60% came from the top 10 TV cities. A clue to why: CBS Radio has found that in the 18 top TV cities, nighttime radio listening in TV homes has increased 17% in the last year. The network presents details in "Radio in TV-land."

\* \* \*

Here are the winners in the Annual Retail Radio Contest, cosponsored by the BAB and the NRDC. Awards were presented on 13 January at the NRDC Convention at the Hotel Statler, N. Y.:

**Programs beamed to a general family audience:** Large stores—Joske's, KTSA, San Antonio, *Classics in Jazz*; small stores—Bigelow's, WJTN, Jamestown, N. Y., *Breakfast with Bigelow's*.

**Programs beamed to a woman's audience:** Large stores—Sibley, Lindsay & Curr, WHAM, Rochester, N. Y., *Tower Clock Time*; Small stores—Linn & Scruggs, WDL, Decatur, Ill., *Something to Talk About*.

**Programs beamed to a teen-age audience:** Small stores—Yards, WTTM, Trenton, N. J., *School Scoops*.

**Spot saturation campaign:** Large stores—Joske's, San Antonio, KTSA, KITE, KONO, KIWW, KCOR; Small stores—Betty Lee, Warren, Pa., WNAE.

**Special award for outstanding use of saturation coverage technique:** Wolf & Dessauer, Fort Wayne, Ind., WOWO, WANE, WGL, WKJG. **Special award for comprehensive use of radio:** Rosenbaum Brothers, Cumberland, Md., WTBO. **Special award for outstanding radio coordination with other media:** Robert Simpson Montreal Ltd., Montreal, Canada, CJAD.

\* \* \*

Quick estimates on the cost of almost any type of spot radio campaign can be made from the new Spot Radio Estimator recently issued by the Station Representatives Association to advertisers and agencies. The 24-page compilation (1) divides costs in accordance with population groups; (2) divides costs by population and geography; (3) shows costs in 136 major markets. ★ ★ ★

1000 WATTS

**730!** Charleston's most far reaching station

**PAL** *says*



"Please don't say anything more about 'free delivery,'" the man said.

Community Supermarket has one participating announcement on "The Hillbilly John Show" daily—over WPAL.

In an unguarded moment the man said, "Emphasize free delivery one time," he said. That's what he said! He said it—so he's to blame, not us!

He calls back the next day: "Don't say anything more about free delivery," he says. "Three of my delivery boys are threatening to quit now! You're runnin' 'em to death!"

That's what the man said! That's results!

WPAL works thataway! WPAL sponsors make lotsa sales!

Independent, personality programming beamed to the Coastal Carolina audience!

It pays off to be different!

You try WPAL once! You'll see what I mean!

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

Forjoe and Company  
S. E. Dora-Clayton Agency

All this and Hoopers too!



The "Early Worm" never gets the bird from sponsors who want results. Irwin Johnson's "Early Worm" program has top listenership throughout the 24-county, Central Ohio area reached by WBNS . . . starts the day right for loyal WBNS listeners. They stay with WBNS to hear top local and CBS network shows . . . including all the top 20-rated programs!

ASK JOHN BLAIR  
**WBNS RADIO**  
POWER  
WBNS — 5,000  
WELD-FM—53,000  
COLUMBUS, OHIO  
CENTRAL OHIO'S ONLY **CBS RADIO** OUTLET

## RADIO NET CUT-INS

(Continued from page 39)

pattern of coverage, with several different products being sold simultaneously in several different areas. These might be "test campaign" cut-ins in a single market. (Example: A local TV commercial for a new P&G shortening, Fluffo, on WBEN-TV, Buffalo, during *Welcome Travelers*.) Just as easily, it can be a cut-in P&G commercial which reaches audiences in an entire region of the U. S. (Example: A sectional

cut-in on a CBS Radio soaper at Tulsa for White Cheer and Blue Cheer, with some 11 stations then airing the cut-in for the Southwest.)

**Johns-Manville:** Sponsor of one of radio's oldest five-minute network shows, *Bill Henry and the News* (MBS), Johns-Manville uses a nationwide series of local dealer cut-ins on its nightly newscasts. "Johns-Manville doesn't feel their sales message is complete until the name and address of a J-M dealer or distributor in a community has

been given. For years, this has been a J-M policy," a Mutual executive told SPONSOR, adding, "Printed media at the national level just can't provide this service—one of the reasons why J-M spends most of its budget on the air."

**Gerber Products:** Largest factor in the growing baby-food boom, Gerber is using cut-ins on its segment of NBC TV's *Kate Smith Show* to solve a visual marketing problem. Gerber's baby-food line is sold in tins, from Chicago westward; in the East the same products are packaged in glass jars. To avoid obvious confusion among viewers, Gerbers uses two sets of film commercials, one featuring the tins, and the other the glass containers. "Tin" commercials are cut in at Chicago, and feed TV areas in the West and Midwest. "Glass" commercials are in the original show out of New York. Costs of the films, plus the switching charges in Chicago (around \$50 more per program), are Gerber's only extras.

**Cannon Mills:** Another air client with regional marketing problems, Cannon has worked out a cut-in system on its Saturday-morning *Give and Take* show on CBS Radio to help plug local sales, seasonal specials, and store names. About 25 or 30 stations make a 30-second cut-in toward the end of the show (on New York's cue) to add this local-level "sell" to the main Cannon messages. Result: Housewives in each of these areas know just where to go to buy the Cannon sheets, towels, and other items they have heard advertised elsewhere in the show.

**J. R. Wood:** This famous jewelry house, makers of Artcarved rings, was until recently a non-user of broadcast advertising, preferring to put ad dollars into newspapers and magazines. A pitch in which MBS pointed out that Wood could have 30-second dealer identifications cut locally into a network show at no extra charge, changed all that. Now, Wood is sponsoring a weekly quarter-hour program of romantic songs, with Lanny Ross, on Mutual, and is tying the name of retailer outlets to its commercials in the show. The J. R. Wood operation is especially interesting since it reflects the fact that networks now use cut-in operations as extra inducements when approaching clients.

That's a brief run-down on some of the current cut-in users. There are, of

# SELL MORE IN THE SOUTH'S No. 1 State!

## A Lucky Strike in the Camel City\*

\* Winston-Salem is the home of R. J. Reynolds Tobacco Co.

# WSJS

1/5th\* of  
all FURNITURE  
sold in N. C. is  
sold in  
WINSTON-SALEM'S

# WSJS

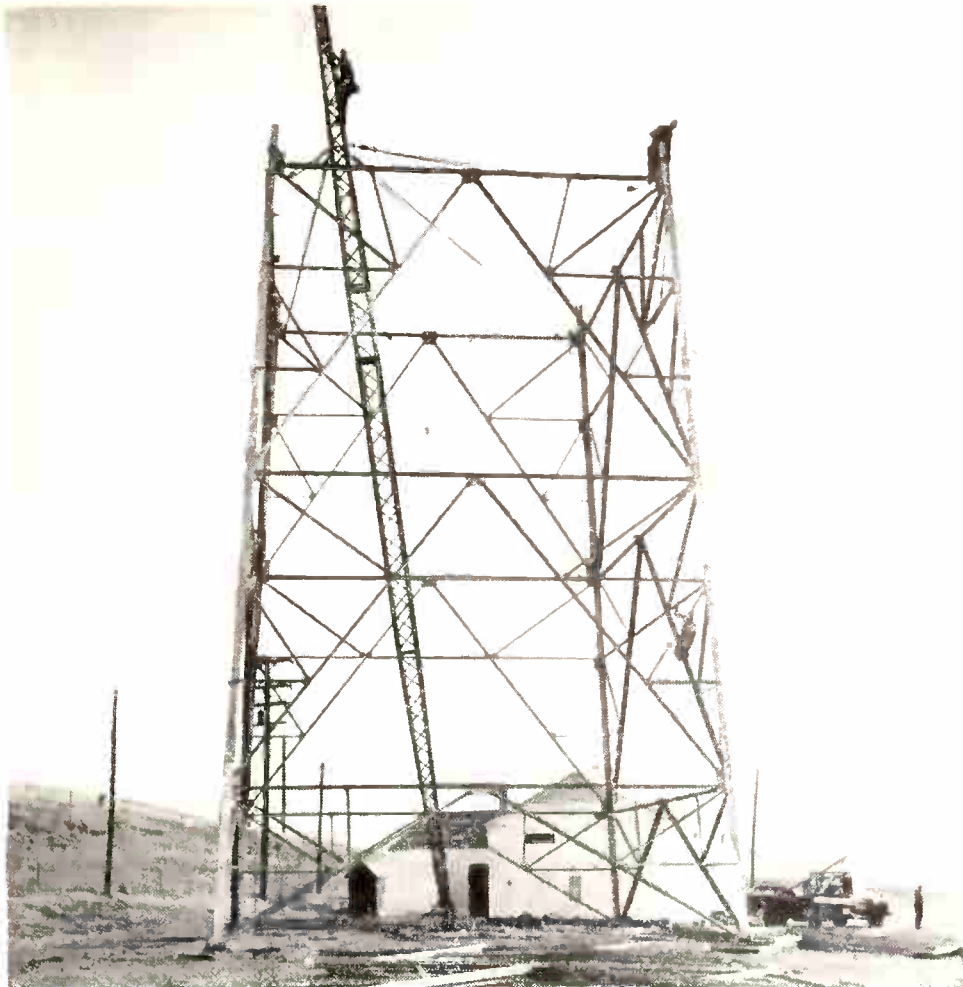
15-COUNTY  
MARKET

\*\$35,622,000—S.M.  
1952 Survey of Buying Power

Recent official Hooper Ratings show WSJS, the Journal-Sentinel Station, FIRST in the morning—FIRST in the afternoon—FIRST in the evening! For the finest in AM-FM coverage, it's WSJS in Winston-Salem.

Represented by: HEADLEY-REED CO.





*A radio relay tower in process of construction*

## OPENING NEW FRONTIERS FOR TELEVISION

*Cable plow train laying coaxial cable in difficult territory*



In one era of history the prairie schooner made the roads to new frontiers. Now it's radio relay and coaxial cable that cross our mountains and plains to develop new territories for television.

Intercity television transmission is not very far in time from its pioneering days. Yet its progress has been great. In 1946 less than 500 channel miles of intercity television network facilities existed. By the end of 1952 this had grown to 31,500 channel miles . . . enough to reach an audience of about 92,000,000 people.

These are big figures. But they can't tell the whole story of the big job being done. Behind them are many special projects, each costly in time and money.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

**BELL TELEPHONE SYSTEM**



*Providing transmission channels for intercity radio and television today and tomorrow*

course, many others. Generally, they duplicate some form of the above plans.

So recent has the upswing in cut-in business been that the major radio and video webs have few formal presentations, rate cards, or official plans to pitch at interested advertisers and agencies. The whole process is still on a very informal basis. Usually, an advertiser with a marketing problem comparable to those above makes the first move by approaching the network. With network officials, he then works out the details and costs of a cut-in

operation—if it seems that cut-ins will serve a useful function.

However, there are some basic similarities—as well as some interesting differences—between the methods used by the leading radio and TV webs to handle cut-ins. Also, many agencies have varying views of the value of cut-ins. SPONSOR herewith passes on some of its key findings:

**Are cut-ins useful?** Not every advertiser on the air has need for cut-ins. A cigarette brand sold nationally, for in-

stance, usually has no regional product problems, and has too many dealers to make cut-ins worthwhile. However, if the same tobacco firm were to bring out a new cigarette brand, and introduce it in a series of regional expansions, network cut-ins would team well with other regional and local-level advertising such as spot radio and TV, newspapers, billboards. Cost-per-cut-in could range from \$2 to \$90 locally in radio and TV. Sectional cut-ins would run from \$15 up.

Sponsors with a small group of dealers in almost any community (autos, appliances, auto parts, insurance companies, building materials) and public utility groups (like the cut-in-using Electric Companies of America) may find cut-ins useful. In this case, the value of the cut-in lies less in the ability of a network show to sell different products in different parts of the U. S. Rather, the cut-ins can be a 30-second-or-less dealer identification.

Incidentally, these dealer breakaways are generally done without extra cost in radio, and at very nominal facilities costs by TV stations.

Several agencymen suggested this useful yardstick for advertisers to use in judging whether or not network radio-TV plus a dealer cut-in could be of value. Advertisers who now use, or could use, the Western Union "Operator 25" gimmick in their print media or air advertising may find that cut-ins can serve the same purpose.

(Note: the WU service mentioned here is a familiar advertising tool. You read an ad that has an "Operator 25" credit line at the bottom. Then, you phone her; she names the local dealer. It is, in effect, a print media attempt to duplicate the "localizing" possible with network air advertising.)

**Costs:** Accurate figures on cut-in costs are easy to obtain from networks—if you call them with a specific proposal. However, it's hard to pull together a series of "average costs," the networks insist, since no two sponsors seem to be doing exactly the same thing when it comes to cut-in deals.

However, here are some pertinent facts about cut-in costs uncovered by SPONSOR editors:

1. "Station cut-in charges are based on what a station actually does for you," is how a sales service executive of ABC Radio explained the basic element of cut-in costs. In other words,



Most everyone knows Atlanta as the home of "Coke." To the time buyer, it's that, and more. To him it's an important Southern market and one of the nation's top sixty. But after Atlanta, and the others, comes the choice of productive secondary markets.

We suggest, "after Atlanta, comes Yakima." While many a good secondary market is adequately covered by key city media, such is *not* the case with the 200 million dollar Yakima package. Here is a virtually isolated trading center in the heart of Washington State's atomic and electrical power industry and one of the country's leading agricultural regions. All of which makes it an increasingly valuable secondary market of *first* importance.

YAKIMA, WASHINGTON

**KIT** NBC · ABC  
THE BRANHAM COMPANY

**KYAK** MBS  
GEORGE W. CLARK

**KIMA** CBS  
WEED AND COMPANY

the advertiser who wants a "sectional" cut-in pays the service charges of the station that inserts the sectional commercial. Since the other stations receiving the sectional insert down the line have nothing to do but sit and listen to it, there are no further charges. A series of special local inserts, where no network lines can relay a cut-in, costs the sum of local station charges, on the other hand.

2. Talent charges are made for radio and TV cut-ins in the dozen or so cities where radio and TV talent union shops have contracts covering "talent fees." Even so, they're not high. In radio, they run as low as \$2 and don't often run more than \$15 at the station level. These apply only to stations actually doing a cut-in, not stations receiving a prior cut-in as part of a network show being fed. Thirty-second dealer identifications are usually given gratis to network clients. In TV, rates are higher, but even in New York—where the talent gets top scale—they don't add much more than \$25 or \$30 on top of the facilities charges.

3. Extra line charges can occur if an advertiser wants something extra-fancy in the way of cut-ins. Then, a network or station must order extra lines from AT&T, and often these can be sizable "double track" networks to feed different groups of stations two different sets of commercials from a feeding point. Such costs vary all over the lot. Essentially, they are charged for on the basis of frequency of use, amount of lines involved, and the amount of AT&T switching that is required.

4. Extra commercial costs are nearly always involved in cut-ins. Most radio cut-ins (exception: dealer identifications) are made from transcriptions prepared by the client's ad agency, which involve the costs of talent, music, recording, shipping, as in spot campaigns. TV cut-ins, such as those of P&G, Gerber, Borden's Instant Coffee, Continental Baking, and others, are usually done from film commercials—particularly if they are regional cut-ins. Again, these costs can vary widely, but are comparable to the costs of preparing spot announcements. Incidentally, many of the radio and TV cut-ins used today are actually spot recordings or films doing double duty, where the show's commercial lengths can be adjusted to such standard time slots as one-minute or 30-seconds.

**Network policies:** Although all of the major radio and TV webs air shows on which there are commercial cut-ins of one sort or another, management policies vary somewhat from one network to the next.

ABC and Mutual, for example, welcome the concept of radio cut-ins with open arms, and even use them occasionally in sales pitches to prospective clients. Mutual, particularly, promotes their use, since the MBS network line-up (some big, many small stations)

makes it easy for advertisers to pinpoint a particular market or bounded sales area with cut-ins.

NBC and CBS Radio are less prone to urge cut-in operations. NBC controls its cut-ins, handling the planning, copy and film routing, billing, and other problems. CBS does not, handling only the authorizations and planning, and letting the agency, stations, and reps handle the business details.

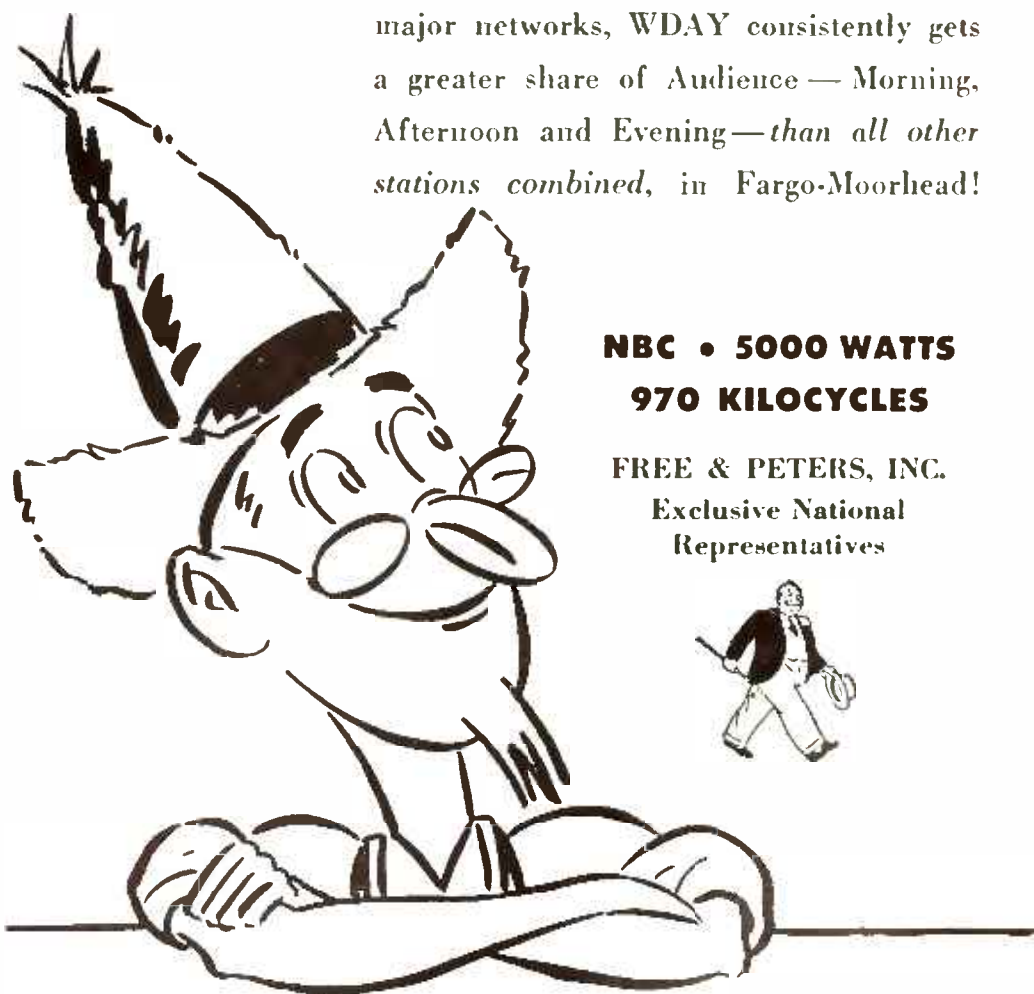
The TV webs of ABC, NBC, and CBS have cut-in policies which are a

# WDAY

(FARGO, N. D.)

## IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience — Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!



**NBC • 5000 WATTS  
970 KILOCYCLES**

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

direct reflection of their radio networks as outlined above. DuMont, generally, has a cut-in policy like that of ABC TV.

**Future plans:** With the use of cut-ins definitely on the increase, there are now some network plans afoot to put cut-ins on a more organized basis.

Some networks feel that cut-ins can be put up in packages, or at least reduced to a series of sample maps and rate cards in order for agencies and clients to realize the potentials of the cut-in method. Already, as in the case of ABC and Mutual radio nets, business pitches are being made which involve cut-ins. Such clients as J. R. Wood, Philco, General Mills, Gillette, Johnson's Wax, Deepfreeze Products, and others have signed for network shows largely due to cut-in plans.

Cut-ins can be combined with the "package announcement" plans so that different areas of the country can receive different commercials from the same sponsor. Thus, in the future, cut-ins are likely to become a growing factor in such short-term or long-term operations as Pyramid Plan and Multi-Message Plan, and in network TV participation programs like *Kate Smith Show* and *Show of Shows*. ★★★

## PURINA MERCHANDISING

(Continued from page 36)

convinced by seeing what a product will do than by verbal sales points.

2. As for the 1951 promotion contest, the company extracted two things of value from it. It learned that radio stations could turn up a remarkable and useful variety of promotional ideas. And it learned four basic lessons about radio promotion and merchandising:

a. Effective promotion does not have to be elaborate or costly.

b. A radio station does not need a large promotion and merchandising staff to do a good job.

c. A good promotion campaign does not have to be tricky, clever, or full of gimmicks to catch attention.

d. The best promotion and merchandising for the farm audience is simple, sincere, and consistent.

3. The final factor that determined the nature and extent of the '52 contest was this: The Chow Department advertising manager, Maury Malin, took \$30,000 out of Purina's magazine budget in 1951 and gave it to Brown Bros. for a radio campaign on Dog Chow in the South. One of the features of the

campaign was a pet dog parade. The youngsters bringing dogs to the store competed for prizes for the dog with the longest tail, the dog with the most spots, etc. It went over big. Purina got more dog parades in '51 than during the previous three years put together. It showed Purina the possibilities of having stations, dealers, and Purina salesmen working together.

Both the agency and the company realized that the new intensive promotion plan had to be presented in the right way. S. W. "Bill" Brown of the agency made trips through the South and West, sounding out stations and crystalizing his ideas.

Brown's impression was that stations felt the need for stronger promotion and merchandising but, "didn't know where to start . . . how far to go . . . and when to shut it off."

**How company pushed contest:** To steer stations in the right direction and boost enthusiasm for the new contest, Purina invited about 600 stations carrying programs for the company or dealers to a series of regional meetings. They were held in Seattle, San Francisco, Denver, Omaha, Chicago, Fort Worth, Memphis, Nashville, Charlotte, and Pittsburgh. A company-agency task force did the contest selling job. It consisted of G. M. Philpott, Purina vice president in charge of advertising Malin, and Brown.

The stations were reminded first that sales opportunities were vast and that Purina was able and anxious to take advantage of them. The population increase in the U. S. was running at the rate of 200,000 a month and that meant 200,000 more mouths to feed, prosperity for the farmer.

The task force pointed out that Purina was growing faster than the industry. Chow plants were up from 20 to 34 in 10 years. The same decade also saw an increase in chow tonnage from 1,055,000 to 3,700,000 while, at the same time, company sales figures jumped from \$61,578,000 to \$375,000,000. The immediate target was five million tons, more than Purina sold during the first 46 years of its history in the feed business.

Some of the problems of Purina's salesmen were laid before the stations. It was pointed out that the station could help the salesman find good dealers; that the salesman in addition to his regular selling chores, must also

*a New Year... a New Record*  
in **MIAMI**



In Miami, the first week of the New Year was a humdinger! All airlines, railroads and bus lines reported all records broken by the number of sun and fun seekers who flocked to our balmy shores.

A significant trend? It sure is! We're looking forward to the biggest, longest season in our history. It's a significant trend, too, that WIOD is the radio station chosen more and more by our local advertisers. Just ask your Hollingbery man to show you why.

**WIOD**  
Established January 18, 1926

James M. LeGate, General Manager  
**5,000 WATTS • 610 KC • NBC**  
National Rep., George P. Hollingbery Co.

help the dealer in promoting traffic and reaching more farmers; that the salesmen, as a result, were very busy men and could use station help.

Then Purina nailed down its point: Purina believes in advertising. It uses many media, but spends most on radio. It is examining television but for the years immediately ahead believes that radio will continue to be the better of the two for reaching the farmer.

As proof of its faith in radio, the task force pointed to Purina's past use of radio, its increasing radio budget during the past 10 years, and its current media allocations. The 1952 ad budget was underscored dramatically by large cardboard checks held up in front of the audience. The checks paid a total of \$2,740,000 to the various media, with radio getting \$1,450,000—more than all the others combined. The others were farm magazines, \$900,000; small-town newspapers, \$250,000; minute movies, \$58,000; billboards, \$47,000; direct mail, \$35,000.

Then Purina unveiled the details of its contest. Purina offered a prize to the dealer in each sales division who does the best job of promoting, merchandising, and selling with special live demonstrations between 1 August and 1 December. The prize: a free seat and transportation for himself and his wife to a New Year's bowl game. In addition, the radio station backing up the winning dealer would also win two bowl game trips.

The stations were assured that the contest was not a plea for free time. But they were pointedly reminded that "activity on your part will keep your Purina dealer and salesman sold. And when they are sold on a station, the station usually stays on the schedule."

#### **How company backed contest:**

The Purina-Brown promotion team didn't let the subject of the contest drop once it had gotten its ideas off its chest. It realized it could get even more out of the stations by sparking enthusiasm and channeling promotion efforts. For this job, it drew generously from its experience in the '51 contest.

Stations were urged to invite salesmen and dealers to meetings (there was an excellent response to this). The importance of keeping after dealers was stressed to stations. It was particularly important that as many dealers as possible set up the "Mike and Ike" and "Lay and Pay" demonstrations. To push dealers into action and get reports from the demonstrations, Purina provided the stations with double postcards to be mailed.

Stations were urged to make tape recordings in which the live demonstrations were discussed at the stores. Since "proof" advertising is one of Purina's best sales themes, the stations were also urged to make tape interviews with satisfied Purina feeders. In some areas, Purina bought additional time where the stations were doing an outstanding job of promoting the live demonstrations. During the contest period, Purina sent regular bulletins to the stations talking up the contest. The company also provided samples of newspaper promotion from which, if the station wished, it could copy and fill in with the appropriate names and statistics of Purina feeders.

**Contest results:** Out of the scores of entries, Purina judges picked the following stations as winners. They are listed along with examples of what they did to come out in front of the mike:

**WPLH**, Huntington, W. Va.: Vis-

ited winning store, taped interviews with poultry and hog raisers on three specific occasions: (1) beginning of the live demonstrations, (2) half-time weighing, and (3) wind-up party.

**KDRS**, Paragould, Ark.: Taking its "Roving Mike," station taped interviews with owners of hens and pigs used in the live demonstrations and with other poultry and livestock feeders. Interviews also taped with dealer, employees, and customers at "kick-off" and half-time weighing parties. Regular progress reports. After "Mike" was sold, station reminded listeners to watch "Ike" grow on Purina Hog Chow from then on.

**WEKR**, Fayetteville, Tenn.: Broadcast a total of 18 taped interviews, varying in length from five to 30 minutes. Tape recordings and movies were made at the beginning of the demonstrations.

**WFLO**, Farmville, Va.: Station got elephant from circus to carry sign promoting "Mike and Ike" in the parade and later in the big top. Station helped dealer conduct weight judging contest on two pigs every Saturday. Person judging nearest correct weight received 100-pound bag of Purina Chow. Taped interviews with winners were broadcast the following week.

**WRHI**, Rock Hill, S. C.: Conducted a "trial" in which "Ike" brought suit against the dealer charging him with cruel and inhuman treatment because he was denied Purina Hog Chow. The "trial" was broadcast direct from the corridor of the County Courthouse and created a lot of comment among station's listeners. The dealer, of course, was found guilty and sentenced to a life of telling farmers the value of proper nutrition for hogs. During the contest period, the store sold nearly 1,000



## **This is WHDH's John Day!**

**Outstanding News Editor, Analyst, Announcer**

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# **W H D H**

**50,000 WATTS  
BOSTON**

**See Your John Blair Man**

Subsidiary of the Boston Herald-Traveler Corp.

**2765**  
**Independent**  
**Retail Grocers**  
**in Baltimore say:**  
**WFBR's**  
**the station for us!**

Every year since 1936, the powerful Independent Retail Grocers Association of Baltimore has turned to Baltimore's promotion-minded, know-how station, WFBR, to make sure their Annual Food Show, held at the Fifth Regiment Armory in Baltimore, goes over with a bang.

Every year WFBR has thrown the full weight of its promotion, programming, merchandising and production departments behind this great food event.

The result? Every year, bigger crowds, more exhibitors, better displays—and firmer loyalties, friendship and cooperation between the 2765 members of the Independent Retail Grocers Association and WFBR.

For real showmanship, solid merchandising and active, day-in, day-out promotion, ask your John Blair man or write, wire or phone...



more bags of laying rations and nearly 350 more bags of hog rations than during the corresponding period of 1952.

**WKRT**, Cortland, N. Y.: Station helped dealer tie-in with a 4-H Club Achievement Night where "Mike and Ike" were featured in a prize-fight ring. Taped interviews were made there as well as at the store and farms in the area. Regular "Mike and Ike" progress reports.

**KVOO**, Tulsa, Okla.: Station had a large number of dealers (23) in its coverage area and faced problem of giving adequate promotional support to all. Taped interviews were made at many stores and used regularly along with progress reports.

**KTRE**, Lufkin, Tex.: Made total of 45 tape interviews. A microphone at "Lay and Pay" booth was set up during Texas Fall Festival and broadcasts made direct from booth. Recorded pig squeals used as introduction for weight reports broadcast regularly.

**KFTM**, Ft. Morgan, Colo.: Station put 126 egg reports and 133 weight reports on air. Ballyhoo of wind-up party attracted 350 people, each of whom paid \$1 and braved snow and sub-zero cold to attend. Hog give-away ceremonies broadcast.

**KFRE**, Fresno, Cal.: Also faced problem of promoting large number of dealers. Paul Nelson, station farm director, interviewed dealers and 15 of these interviews were aired as commercials on regular Purina program. Also, six interviews taped with owners of hogs and hens.

**KNBC**, San Francisco, Cal.: Station plugged new Purina dealers, taped interviews with them, made 280 reports on 20 dealers' demonstrations. Winning dealer's "Lay and Pay" contest got an early start by being placed in the Placer County Fair during early part of August. Proceeds of "Mike and Ike" give-away went to Roseville Hospital Association.

**WFRX**, West Frankfort, Ill.: Used taped interviews and progress reports five days a week. County Farm Agents, 4-H advisors, others appeared for live interviews. Telephone interviews also used. Store owner brought "Mike and Ike" to 15 group meetings on hogs.

**WFBM**, Indianapolis, Ind.: Campaign received double-barreled promotion through radio and TV. Harry Martin, farm director of WFBM and WFBM-TV, encouraged dealers to send

in reports and reported on several dealers during each broadcast. Winning dealer recorded 200-bag sales increase during October.

**KRIB**, Mason City, Iowa: Dealer bought a separate program for the campaign, a six-day 15-minute show at noon. Reported: "This program was almost as good a salesman as our live demonstrations." Station helped dealer attract sizable crowd to wind-up party at which dealer sold \$4,936 worth of Purina Chows and booked 62 additional tons for future delivery.

**WKOW**, Madison, Wis.: Ray Street-er of station news staff made daily telephone calls to dealers in six-county area to get progress reports on live demonstrations. Followed up with taped interviews with dealers and feeders. Travelled over 3,000 miles promoting campaign.

**KFEQ**, St. Joseph, Mo.: Broadcast reports from several dealers on a rotating basis. Made 133 progress reports. H. J. Schnitz of station traveled 1,300 miles making tape interviews. Winning dealer sent out 1,700 mailings, used weekly column in local newspaper for reports. Station circulated advance news on time of interviews.

★ ★

**What's**

**Countrypolitan?**

**SEE**

**PAGE**

**53**

★ ★

**SPONSOR**

**KWRC**, Pendleton, Ore.: Station got an early start, recording interviews with owners of "Lay and Pay" hens before demonstration was set up in winning dealer's store.

**KDSH**, Boise, Idaho: High point of campaign was first anniversary of winning dealer's store opening. Day also marked end of "Lay and Pay" contest, "Mike and Ike's" half-time party and award of two runt pigs dealer had been raising. Station made tapes all day.

**Special awards:** Four special awards were given to stations:

**WMT**, Cedar Rapids, Iowa: For an excellent job done by a station with a large coverage area. Farm Service Director Chuck Worcester made tape interviews with dealers, attended several half-time and award parties to get more tapes and led crowds to a "Mike's Victory Celebration." Worcester started a "Mike" on his own farm and challenged all dealers in his coverage area to get their "Mikes" to beat his "Mike."

**WLAC**, Nashville, Tenn.: For an excellent job done by a station with a large coverage area. Stars from station's *Saturday Frolic* appeared at winning dealer's half-time weighing party for a three-and-a-half hour broadcast.

**KLRA**, Little Rock, Ark.: For especially good tape recordings. Spot announcements were used prior to start of demonstrations. Interviews with "special" feeders aired. Entire "Mike and Ike" give-away party was taped.

**WMCT**, Memphis, Tenn.: For TV coverage. Station telecast interviews with dealers, films of demonstrations, progress reports, "Mike and Ike" leaving for slaughter house and a "Mike and Ike" give-away party.

**WVOP**, Vidalia, Ga.: No details given on this station. ★ ★ ★

## WILLYS-OVERLAND

(Continued from page 31)

dation productions sight unseen. hindsight shows it wasn't much of a gamble for the latest available Nielsen rating, covering 14 and 21 December telecasts, is 27.2.

The Nielsen figure is one showing the number of homes viewing the program for six minutes or more. The homes figure is 3,866,000, which means that possibly 10,000,000 viewers tuned in to the show and should do something to spike theories that entertainment must be aimed at the 12-year-old mentality level to be successful. And, not so incidentally, the rating topped for the first time all competing TV shows, including the previous leader on ABC, *Super Circus*, as well as NBC's *Zoo Parade*.

*Omnibus* is the great white hope of the intellectuals, so far as TV goes. It minimizes the advertisers' control, although the literary and art crowd are undoubtedly happy about the fact that there are five *Omnibus* sponsors and that this will permit the Ford Foundation to spend most of the \$2 million it was betting on *Omnibus* on other things. It will cost each sponsor \$700,000 for 26 weeks of *Omnibus*.

3. On 20 January, Willys-Overland sponsored the radio and TV coverage of President Eisenhower's inauguration on ABC. It cost about \$110,000. As sponsor, the firm was traveling in distinguished company, an association Willys-Overland hoped wouldn't be missed by the public at large—or prospective dealers, either, for that matter. This distinguished company included General Motors, which paid for NBC coverage, and Packard, which bought CBS.

Ewell & Thurber pulled off something of a coup in buying the inauguration, for, in addition, it bought every local TV and radio spot for its dealers. Thus the firm was able to get continuous and complete ad penetration. This maneuver may have had something to do with the fact that Ewell & Thurber's new vice president in charge of its New York office, Steve Mudge, is a veteran in the spot sales field. The company itself had not been buying any radio or TV spots, leaving that job to the dealers as a matter of policy.

4. Carrying out the strategy implicit in its sponsorship of the inauguration, Willys-Overland has allocated \$225,000 for CBS's radio and TV coverage of the coronation of Queen Elizabeth II this coming June. The association of the Aero-Willys with the pomp and circumstance, the ancient traditions and the stately mood of the coronation is further grist for the firm's ad mill.

5. Though not part of its prestige and culture approach, Willys-Overland is now on NBC's early-morning video show, *Today*. The firm bought five minutes a day for two weeks to push its 1953 models. The campaign started 26 January.

**Willys' commercials:** Willys-Overland realizes that while prestige can make a car attractive, consumers want the facts about a car, too. In its air commercials, the agency gets down to earth and cites these facts.

Right now the commercials are bearing down hard on price. The new year shapes up as one of the most competitive since World War II. And the Aero-Willys is in the toughest battle in the auto business.

(Please turn to page 79)



Subsidiary of the Boston Herald-Traveler Corp.

## This is WHDH's Curt Gowdy!

The Voice of the Boston Red Sox — Top Sports Personality

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# W H D H

50,000 WATTS  
BOSTON

See Your John Blair Man

New and upcoming TV stations (Continued from page 58)

City and state	Market rank	Call letters & channel	On-air date*	Power (kw)		Net affil.	No. TV stns on air now	No. sets in mkt now**	Licensee-owner	Manager	Sales rep
				Visual	Aural						
<b>Texas (cont'd)</b>	161	KFDX-TV( 3)	1 Apr. '53	60	36		0	12,000	Wichtex Radio & TV Corp. (KFDX)	Howard Fry	
<b>Wichita Falls</b>		KTVW(22)	May '53	18.5	9.3				White TV Co.		
		KWFT( 6)	nk	22.5	11.5				Wichita Falls TV Co.		
<b>Virginia</b>		WBTM-TV(24)	Oct. '53	225	120		0	Over 40,000 in "B" area	Piedmont Bdstg. Corp. (WBTM)	Edward G. Gardner	Hollingbery
<b>Lynchburg</b>	177	WLVA-TV(13)	8 Feb. '53	28	14	CBS, DuM	0	35,000	Lynchburg Bdstg. Corp. (WLVA)	Philip P. Allen	Hollingbery
		WWOD-TV(16)	nk	100	57				Old Dominion Bdstg. Corp. (WWOD)	William T. Howard Jr.	
<b>Roanoke</b>	130	WROV-TV(27)	15 Feb. '53	105	62	ABC	1	39,800	Radio Roanoke (WROV)	Frank E. Koehler	Burn-Smith
		WSLS-TV(10)	11 Dec. '52	250	125	NBC, CBS			Shenandoah Life Stns (WSLS)	James Moore	Avery-Knodel
<b>Washington</b>		KVOS-TV(12)	nk	16	8		0		KVOS, Inc.		
<b>Spokane</b>	87	KHQ-TV( 6)	8 Dec. '52	100	55	NBC, ABC	2	14,535	KHQ, Inc.	R. O. Ounning	Katz
		KXLY-TV( 4)	1 Feb. '53	48	28.5	CBS, DuM			Symons Bdstg. Co. (KXLY)	Norman Hawkins	Walker (E.); Pacific N.W. Bdstgs. (V)
<b>Tacoma</b>	70	KMO-TV(13)	June '53	115	58		0	214,000	KMO, Inc.	Jerry Geehan	Branham
		KTNT-TV(11)	nk	29.5	15				Tribune Publ. Co. (KTNT)	Leonard H. Higgins	Weed
<b>Yakima</b>		KIMA-TV(29)	July '53	55	27.5		0		Cascade Bdstg. Co. (KIMA)	R. Lee Black	Weed
		KIT-TV(23)	Fall '53	22	11				KIT, Inc.		
<b>Wisconsin</b>		WBAY-TV( 2)	Mar. '53	100	50		0		Norbertine Fathers (WBAY)		Weed
<b>Green Bay</b>	162	WBAY-TV( 2)	Mar. '53	100	50		0		Norbertine Fathers (WBAY)		Weed
<b>Madison</b>	105	WKOW-TV(27)	July '53	85	42.5		0		Monora Bdstg. Co. (WKOW)		Headley-Reed
		nk(33)	nk	17.8	10.7				Bartell TV Corp.		
<b>Neenah</b>		WNAM-TV(42)	Fall '53	15.5	8.3		0	25,000	Neenah-Monasha Bdstg. Co. (WNAM)	Don C. Wirth	Clark
<b>Oshkosh</b>		WOSH-TV(48)	Apr. '53	1.31	.7		0	5,000	Oshkosh Bdstg. Co. (WOSH)	Wm. F. Johns Jr.	
<b>Wyoming</b>		KFBC-TV( 5)	nk	5.2	2.65		0		Frontier Bdstg. Co. (KFBC)		
<b>Cheyenne</b>		KFBC-TV( 5)	nk	5.2	2.65		0		Frontier Bdstg. Co. (KFBC)		
<b>Hawaii</b>		KGMB-TV( 9)	1 Dec. '52	35	17.5	CBS, NBC, ABC	2	12,383	Hawai'an Bdstg. System (KGMB, KHBC)	C. Richard Evans	Free & Peters
<b>Honolulu</b>		KONA(11)	22 Nov. '52	125	74	DuM			Radio Honolulu, Ltd.	Geo. H. Bowles	ForJoe
<b>Puerto Rico</b>		WKAQ-TV( 2)	End of '53	100	50				El Mundo Bdstg. Corp.		Inter-American
<b>San Juan</b>		WKAQ-TV( 2)	End of '53	100	50				El Mundo Bdstg. Corp.		Inter-American

nk Not known  
 \* Most prospective starting dates have been obtained from the actual grantees, others from trade sources. Many must be deemed only approximations.  
 \*\* The number of TV sets designated in each market are necessarily approximate. In most cities with stations already on the air, NBC TV Research figures are used; all others are estimates from various sources.  
 † Ranking marked indicate that the city itself is actually only part of a market which has this rank (markets are classified according to Metropolitan Area population as defined by Sales Management). Cities so designated and the market city-group are here listed. New Britain, Conn.: Hartford-New Britain; Waterbury, Conn.: New Haven-Waterbury; St. Petersburg, Fla.: Tampa-St. Petersburg; Ashland, Ky.: Huntington-Ashland; Holyoke, Mass.: Springfield-Holyoke; New Bedford, Mass.: Fall River-New Bedford; Bethlehem & Easton, Pa.: Allentown-Bethlehem-Easton; Hazleton, Pa.: Wilkes-Barre-Hazleton.  
 Blank space indicate information unavailable at press time.



The Aero-Willys is competing against the leading seller, Chevrolet, which has also reduced its prices, and Ford, which is battling mightily to overtake the Chevy.

Here are some recent commercials on the price theme:

After summing up the features of the Aero-Willys, a radio pitch continues: "They told us we couldn't turn out a car like this at a price competitive with ordinary cars. But we did. The 1953 Aero Lark two-door sedan actually lists at \$1,499.50 F.O.B. Toledo, plus only taxes and other usual charges. This makes it one of the lowest-priced six-passenger cars in the world."

Another radio commercial says: "Now you will be glad to know that our various models—the Aero Lark, the Aero Falcon, and the Aero Ace—all come in both two-door and four-door models. And I think you will be interested in this—the new 1953 four-door models actually sell for less than the comparable two-door models did last year."

And another: "During the past month, the big news in the automobile business has been the sensational price reduction in the Aero-Willys. Going contrary to postwar trend, Willys-Overland actually reduced automobile prices. . . . These price reductions were made possible because increased Government allocations and a constantly increasing volume of sales, now enable us to more than double our production."

One of the basic ad themes, and understandably so, has been the idea that the firm which built the famous jeep knows how to make cars. The Aero-Willys, commercials say over and over again, "combines the ruggedness of the jeep with the comfort and luxury of

an airliner." The Aero-Willys "is made by people who know how to build ruggedness into an automobile—for where in the world can you go and not find the reputation of the mighty jeep?" Tied in with this is a frequent reminder that Willys-Overland spent 10 years and \$10 million in perfecting its new car, drawing on its experience with the jeep.

The commercials also punch home the following features: (1) the fact that the Aero-Willys is one of the few passenger cars with a unit frame and body, (2) the fact that the driver can see all four fenders, (3) a low center of gravity which minimizes roll and sway when the car goes around corners, and (4) economy in gas mileage.

In both print and air copy, Willys-Overland is currently making lay out of an auto magazine article in the February issue of *Motor Trend* magazine, which ranks all the American-made passenger cars according to performance, handling, safety, economy, and maintenance. The Aero-Willys was second only to Cadillac.

In a shrewd copy twist, Willys-Overland took its "hat off to Cadillac" and stated that the Aero-Willys "is proud to stand next to the "Standard of the World." The association of the Aero Willys with the upper-class Cadillac is an extension of its prestige programing and is further evidence of the basic thinking going on at Willys-Overland and Ewell & Thurber.

**Willys past and future:** In bucking the established auto industry, Willys-Overland has cut a whale of a job out for itself. The auto landscape is strewn with the graves of independents who attempted to carve out places for themselves with cars both good and bad

but who failed for a variety of reasons.

Not that Willys-Overland is small potatoes in the auto business. It has had 50 years of experience under its belt, having manufactured such models as the Willys-Overland, the Willys-Knight, and the Whippet. Furthermore, the firm is now fifth in the auto business in terms of over-all production and is third among auto exporters.

In addition to its long experience, it has had more than a peek into the inside workings of the Big Three. After its reorganization in the '30s, Willys-Overland fought its way to solvency with a succession of presidents lured away from its top competitors. There was Joseph Frazer, a Chrysler sales executive; then Charles Sorensen from Ford, and then James Mooney from General Motors, who brought with him to Willys-Overland his extensive knowledge of GM's export business.

Its present chief is Ward Canaday, who is now both president and chairman of the board. He has been holding both positions since Mooney left in 1949. Canaday is, significantly, an advertising man, although he has been linked with Willys-Overland's destiny for a good part of his business life and that certainly qualifies him as an auto man, too. In addition to his current reign, Canaday has filled in as chief executive during the interregnum between the succession of presidents since the reorganization. It would not be too much to say that the recent history of Willy-Overland is the history of the stewardship of Canaday.

Canaday's new plunge into the passenger car business constitutes, among other things, a conviction that a light (2,500 pounds) car that can run economically will have more appeal than the heavier, and, hence, more power-



## This is WHDH's Bob Clayton!

Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# W H D H

50,000 WATTS  
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

fully motored, low-price jobs put out by the Big Three. By this strategy, Willys-Overland removes itself, for the time being, at least, from the horsepower race, which nobody admits to, but which is evident even to the consumer's naked eye. At the same time, Willys-Overland is hedging with a 90 horsepower (its basic motor is 75 hp.)

F-head engine, the only one of its type being built for American passenger cars. Finally, Canaday is also betting that Americans will go for a car that is stylish without sporting a toothy, chromium grille. The Aero-Willys will probably get for itself a nice chunk of the 5,000,000 cars expected to be sold this year. ★ ★ ★

## RADIO BILLINGS

(Continued from page 33)

dio's Pyramid, NBC's Tandem, MBS's Multi-Message, and CBS's Power. Operating more on an insertion basis than on the long-term contracts of the 1940's, they have attracted many non-broadcast-users plus many advertising clients who are regular users of spot radio. As SPONSOR went to press, CBS was putting the final touches on yet another of the participation deals, called Checkerboard Plan. In this plan, rotating advertisers will skip around between three network shows on a full-sponsorship basis on any one night.

**2. Pricing changes:** Although many a station has cried a vehement "foul!" (particularly radio outlets in non-TV or new TV markets) radio networks since 1948 have faced the practical fact that their average ratings and audiences have dropped off at night. Reason: the influx of television. Proof: A. C. Nielsen figures, which show the average nighttime rating in late November 1949 to be 9.8 and in late November 1952 to be 5.4. In terms of homes (due to growth of U.S. radio homes, the drop is less abrupt in actuality) that's about 3,849,000 homes in 1949 vs. 2,368,000 for the 1952 period. Daytime is off much less—but it is off. Result: Last season, NBC and CBS cut their radio rates, with the nighttime cuts being about 20%. MBS and ABC, while leaving the rate cards alone, juggled the discount structures so that advertisers get about the same reduction.

Latest move in this area is being made currently by Mutual. The net has just worked out a discount deal whereby nighttime network advertisers will get 50% off the rates in areas where Mutual net stations compete with TV.

**3. Added features:** In addition to the new sales formulas and lower prices, many other network innovations or gimmicks have boosted advertisers interest in radio. Three of the major radio networks are engaged, in varying degrees, in merchandising plans, which tie the network advertising messages to point-of-purchase. All of the big radio webs are accepting more extensive cut-in arrangements, more regional-only network shows, and are selling junior-sized networks to advertisers with special marketing problems. The plans don't end here. Every network has a series of new tricks up its sleeve,



### Your Pre-Publication Offer "22 TELEVISION TALKS" transcribed from the BMI TV CLINICS

An important book covering many vital phases of TV "know-how," from programming and film use to operations.

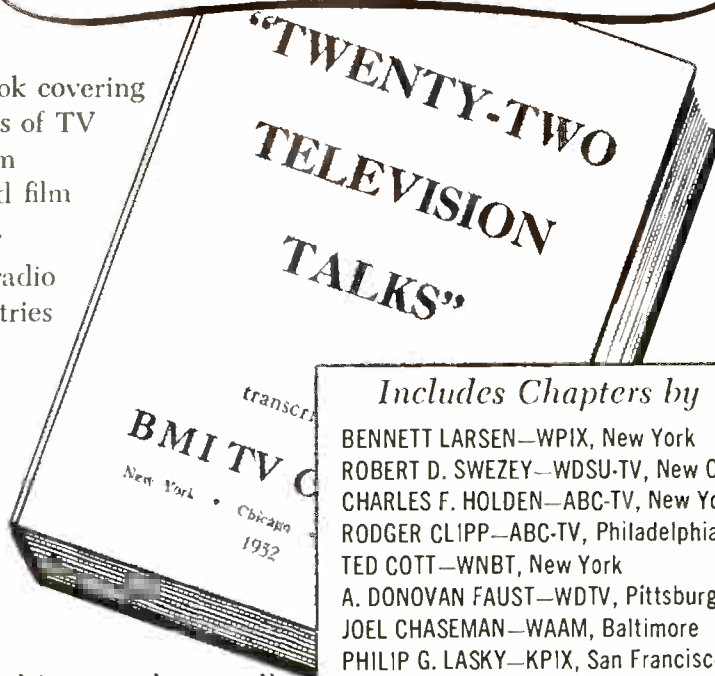
Offered to TV, radio and allied industries at the cost of transcribing and printing.

Pre-publication  
price:  
\$3.60 postpaid

The twenty-two subjects embrace all important aspects of television programming. The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

In addition, a good portion of its more than 250 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions by the broadcasters attending the Clinics raised such TV topics as *how to make use of films... how to cut costs... how to build or remodel a plant... how to maintain public service... how to hold an audience... and how to direct the other TV operations.*

To make sure you receive your copy of "Twenty-Two Television Talks" immediately after publication, place your order now.



#### Includes Chapters by

BENNETT LARSEN—WPIX, New York  
ROBERT D. SWEZEY—WDSU-TV, New Orleans  
CHARLES F. HOLDEN—ABC-TV, New York  
RODGER CLIPP—ABC-TV, Philadelphia  
TED COTT—WNBT, New York  
A. DONOVAN FAUST—WDTV, Pittsburgh  
JOEL CHASEMAN—WAAM, Baltimore  
PHILIP G. LASKY—KPIX, San Francisco  
PAUL ADANTI—WHEN, Syracuse  
RALPH BURGIN—WNBW, Washington  
A. A. SCHECTER—NBC-TV, New York  
GEORGE HEINEMANN—WNBQ-TV—NBC  
BRUCE WALLACE—WTMJ, Milwaukee  
WALTER PRESTON—WBKB, Chicago  
JAY FARAGHAN—WGN-TV, Chicago  
HAROLD LUND—WDTV, Pittsburgh  
WALT EMERSON—WENR-TV, Chicago  
KLAUS LANSBERG—KTLA, Hollywood  
ROBERT PURCELL—KTTV, Hollywood  
GEORGE MOSCOVICS—KNXT, Hollywood  
DONN TATUM—ABC-TV, Hollywood  
JOE COFFIN—KLAC-TV, Hollywood  
Foreword by  
PAUL A. WALKER, FCC Chairman  
Luncheon talk  
by GOVERNOR EARL WARREN  
of California



**BROADCAST MUSIC INC.**  
580 FIFTH AVENUE • NEW YORK 36, N. Y.  
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

# RADIO RESULTS

1953 EDITION

Published by  
**SPONSOR SERVICES Inc.**

## PARTIAL CATEGORIES

Automotive

Banks

Beauty Shop

Books

Clothing

Dairy Products

Department Stores

Drugstore Products

Farm Machinery

Food

Furniture

Gas & Oil

Home Appliances

Insecticides

Insurance

Magazine—Newspapers

Public Service

Real Estate

Sewing Machines

Soap

Watches & Jewelry

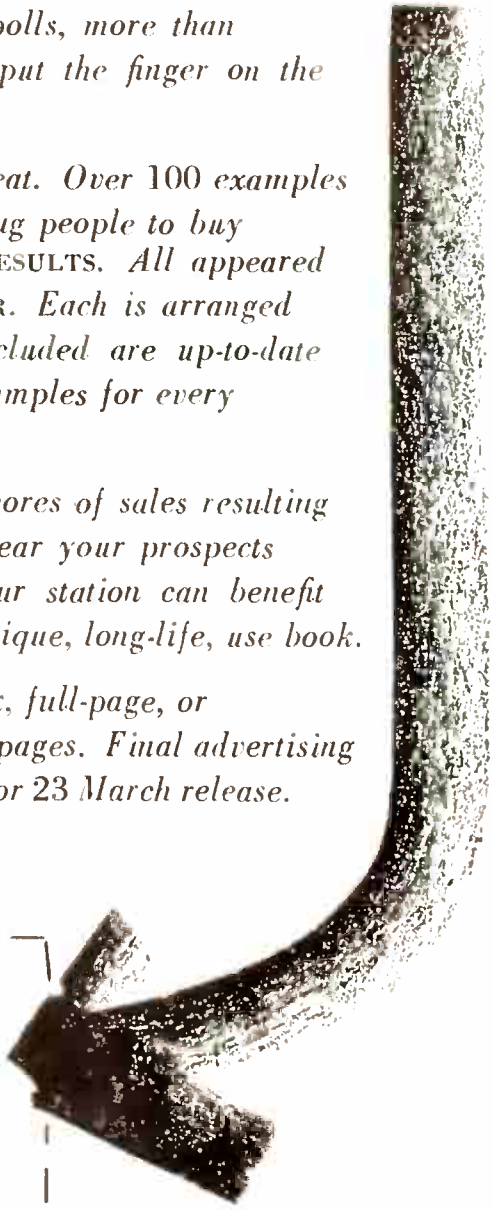
## 114 Case Histories

*More than ratings, more than popularity polls, more than coverage analyses—actual advertising results put the finger on the true value of an advertising medium.*

*Radio is great because radio proves out great. Over 100 examples (114 to be exact) of radio's greatness in moving people to buy are contained in the 1953 Edition of RADIO RESULTS. All appeared during 1952 in the bi-weekly issues of SPONSOR. Each is arranged by category, boiled down to the essence. Included are up-to-date national, regional, and local case histories—examples for every prospect you might hope to get in 1953.*

*Station salesmen and reps have reported scores of sales resulting directly from previous RADIO RESULTS. This year your prospects need RADIO RESULTS more than ever, and your station can benefit by tying-in with a positive ad message in this unique, long-life, use book.*

*The coupon below will reserve double-truck, full-page, or half-page for you. Advertising is limited to 50 pages. Final advertising forms close 2 March. Publication is scheduled for 23 March release.*



° SPONSOR SERVICES Inc, 510 Madison Ave., N. Y. C. 22

Please reserve space indicated below. I will expect copy call from you in sufficient time to prepare my message.

- |                          |                      |                      |           |
|--------------------------|----------------------|----------------------|-----------|
| <input type="checkbox"/> | double-truck @ \$780 | (one-insertion rate) | frequency |
| <input type="checkbox"/> | full-page @ \$390    | (one-insertion rate) | discounts |
| <input type="checkbox"/> | half-page @ \$220    | (one-insertion rate) | apply     |

Firm \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Name \_\_\_\_\_

Final advertising forms close 2 March

Each RADIO RESULTS advertiser will receive 25 copies of the 1953 Edition



Same old story  
in Rochester . . .

## WHEC WAY OUT AHEAD!

Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .

EVERETT-McKINNEY, Inc., New York, Chicago  
LEE F. O'CONNELL CO., Los Angeles, San Francisco



## South Georgia?

# W<sup>e've</sup>

# G<sup>ot</sup>

# O<sup>ur</sup>

# V<sup>icinity</sup>

*Covered like a Blanket*

5,000 WATTS • VALDOSTA, GA.

A "Dec" Rivers Station

Call Forjoc or Stars, Inc., Atlanta

including new rate combinations of radio and video, special merchandising and promotion plans, and more extensive radio research.

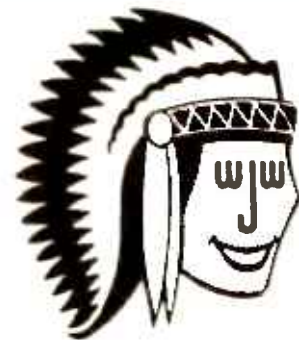
**4. Program improvements:** Contrary to some expectations, radio networks have not gone along a program path which would result in WNEW-like music-and-news network programs. Executives of the four major webs told SPONSOR that radio networks have the best chance of holding audiences and clients if they continue to maintain the same old relative balance between such basic program types as drama, music, news, sports, comedy, forum panels, and the like.

"What we're actually doing is repricing and revising the radio network formulas of the 1940's." Charles "Bud" Barry, NBC v.p., told SPONSOR in a comment typical of network attitude. "It's true we have more capsule shows and programs designed to be part of a participating sales operation, but we're concentrating on squeezing all the water we can out of network radio program costs, not merely bowing to TV."

Many backstage innovations have been used to chop costs in network radio, however. Eddie Cantor, for example, is heard on NBC Radio in a low-cost disk jockey show, instead of being surrounded with a huge live variety cast. Tape recorders make possible everything from lowered rehearsal time to a new bag of tricks in radio sound effects. Stars used to having their own way—and their own price—have learned to get in step with the changing economy. New personalities, from Martin & Lewis to Robert Q. Lewis, are being given big build-ups in network radio.

**5. Bigger networks:** One of the big alterations in the network radio picture is due to a post-1948 influx of new radio stations. Some 400 outlets have gone on the air, the majority network.

This situation prevails particularly at ABC and Mutual. The average network line-up for ABC advertisers in 1948 was around 183 stations; today the figure stands at 244. Mutual's jump is even higher. In 1948, the average Mutual sponsored network line-up was 254 outlets; today the figure is around 400. Since the percentages represented by these increases are higher than the percentage of total growth of each networks, the answer is obvious: Sponsors are interested in network radio. ★ ★ ★



## CLEVELAND'S

### Chief

## STATION

# WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES



Pity the  
poor film  
that is  
**UNTREATED!**

Our new folder, "Peerless Pointers," tells you tersely and factually about preventable damages that frequently happen to film . . . and how Peerless Treatment guards against such damage \* at a cost measured in pennies.

Write for your copy now

## PEERLESS

FILM PROCESSING CORPORATION  
145 WEST 42ND STREET, NEW YORK 36, NEW YORK  
939 SEWARD STREET, HOLLYWOOD 38, CALIF.

Protective and preservative treatments . . .  
Rejuvenation Treatments

## NEW TV MARKETS

(Continued from page 37)

Here is a sampling of comment on the slowdown question, with descriptive intimation of the sources:

### Ad manager for a drug firm:

"The time had to come when we would stop to evaluate TV market needs and values, to see where we're going and, before we go ahead, to map out some idea of where we want to go. When budgets for time facilities go awry, as they have with us, it's imperative that you go back and find out what is essential and what is surplus. We've stopped adding new secondary markets until our agencies can prepare a diagram upon which we can intelligently base our future selection of markets."

### Timebuyer for agency in the \$25 million class:

"Several of our important accounts are working on next year's budget. This has given us an opportunity to pause and reappraise the coverage pattern as a whole and decide what our recommended policy will be toward markets that have duplicate coverage and stations in non-duplicated markets that have worth-

while circulation. The economics of duplicated coverage presented an extremely different problem in TV as compared to radio: The margin of price is anywhere from 50 to 300%."

### Head timebuyer for one of the big 10:

"The advertiser can't go on doing a piecemeal buying job. For instance, our soap account is waiting for us to complete an over-all analysis on the relative franchise value of various markets and the degree of actual or potential coverage duplication in secondary markets before resolving its 1953-54 policy on network buying. We can't continue to go to our clients with loosely contrived data on what markets to add. We must from here on in base our recommendations on concrete information, even if it is necessary that our research department develop its own 'BMB.'"

"This may sound too harsh, but many of the newer TV stations have been deplorably remiss in furnishing us with the kind of data from which we could form an intelligent recommendation for our clients."

### Media director for major agency heavy in cigarette and soap business:

"We're taking a close look before adding any more stations in any type of market because we find that in the rush to add markets as they became available we overlooked cardinal fundamentals in media buying. The important questions of market coverage should be answered now."

"We can't afford to slip into the bad habit of steering a client into a market only to discover many months later that he shouldn't have gone into that market in the first place. The selection of a TV market, networkwise, should be in terms of a franchise: Is the market important enough, in light of family-set and sales-potential projections, for the advertiser to make an investment? There's probably nothing as uneconomic in media buying as hopping in and out of a market."

### Network station relations official:

"The super-cautious attitude that our sales department is beginning to encounter from buyers doesn't exactly surprise me. Agencies have been picking up stations like crazy since the end of the freeze. Hence we have expected that sooner or later advertisers treat the question of duplicate coverage more diligently. In anticipation of a sudden

## NATIONAL ADVERTISERS ACCLAIM

KFVD's

5,000,000—plus

## COVERAGE

at the most reasonable comparative

## RATES

THIS TIME

Check  
KFVD

LOS ANGELES

Represented by  
Joseph Hershey McGillvra, Inc.

## KWJJ Brings You a 1 1/2 Billion Dollar MARKET

The KWJJ market is booming! Latest figures show that population in the KWJJ listening area has increased to 1,287,700 and annual retail sales figures have risen to 1 1/2 billion dollars. Spot your sales message to this growing area, on the station that is beamed to local interests and local demands.

KWJJ

Studios and Offices  
1011 S.W. 6th Ave.  
PORTLAND  
OREGON

Nat'l Reps. — WEED & COMPANY



# KBTV

Transmitting Denver's  
Most Powerful Signal from  
Atop Lookout Mountain

CBS  
ABC  
Affiliate

**KBTV**  
CHANNEL  
**9**  
DENVER

To reach the rich, expanding Denver and Colorado market, specify KBTV... for sales results! Check these facts and figures. Write for complete details on this productive, fast-growing market.

**THE GREAT COLORADO MARKET**

Population .....	1,325,089
% Increase over 1940 .....	18.0
Total Retail Sales.....	\$1,257,095,000
Total Urban Population.....	831,318
Total Rural Population.....	493,771
TV Sets in Area.....	117,299

(Rocky Mtn. Elec. League—Jan. 1)

# KBTV

**CHANNEL 9 DENVER**  
1100 CALIFORNIA • TABOR 6386  
Contact Your Nearest  
Free & Peters Representative

check on the reins on the buying front, we have made it a policy to avoid affiliating ourselves with stations that present, or will in time present, a too flagrant problem of overlapping. However, we feel confident that there are quite a number of secondary markets which are covered from outside—take Hartford, Conn., as a case in point—that advertisers will readily include on their network lists.”

**Station rep:** “This business of selling stations in secondary markets al-

ready getting service from outside has become a headache of headaches; especially if the newcomer has UHF. We have one of those problem stations in our office right now. Like many others, this station operator can't understand why network advertisers aren't rushing in to buy his station. We tell him that the agencies have become hesitant about adding markets that are already serviced from outside and that they're demanding specific data about set conversion if the station is UHF. But it's like talking to a man who

dreamt about a bonanza and wakened to find it wasn't there.”

SPONSOR's poll of views on the feasibility of adopting a formula for TV market buying at this stage of the medium's development brought to light the fact that many top bracket agencies were working hard at the project. (An amalgam of key ideas for such a formula, as collected by SPONSOR in the course of the survey, is contained in the check list on page 37.) However, a goodly number of those queried thought that the coverage situation was not yet such as to make any formula dependable or worthy of serious application.

Following is a cross-section of opinion on the formula question:

**Research director for an agency among biggest net TV users:** “The idea that you must wait until a medium has reached a very high point of market coverage before trying to reduce buying methodology to certain principles is absurd. The time to do your charting of market evaluation is before the problem of where to put your money gets out of hand. We're constantly learning new things about the varied complexions of TV markets. Today we think we have enough information at hand to evolve a practical formula for picking markets. Of course, the formula will have to be modified from time to time, but the basic principles can be set up right now.”

**Timebuyer for an agency active in TV via automotive, paper products, food accounts:** “Buying according to a formula would make life very easy but the chances are that a buyer of TV markets will have to go on using more of training and feel for the task than rule-of-thumb. You can draw up a check list for your guidance, but the buyer should resist any tendency to let the check list become a hard and fast formula. After all, every market should be treated as a separate problem and each market should be decided on its own merits.”

**Ad manager for a tobacco company:** “Television has become the dynamo of advertising media. Every advertiser and every product, practically, has a different approach in market or media selection but that shouldn't prevent the adoption of a basic formula for assessing market values. What's the difference if in projecting

# WSAZ-TV . . . . .

## Covers the rich (and growing) OHIO VALLEY EXCLUSIVELY!

WSAZ-TV, with HOMETOWN PROGRAMING (Huntington-Charleston) is viewed in this area of 3,000,000 EXCLUSIVELY—Plant expansion at South Point, Ohio \$12,000,000 and Government Building Program outside of Portsmouth, Ohio in the Millions . . . WSAZ-TV covers 103 counties in West Virginia, Ohio, Kentucky and Virginia . . .

MARKET DATA: 1951-52 (Total Area) \*

POPULATION:	3,299,300
FAMILIES:	812,000
FOOD SALES:	\$479,404,000
DRUG SALES:	\$ 48,506,000
RETAIL SALES:	\$1,828,557,000
EFFECTIVE BUYING INCOME:	\$2,873,118,000

\*Source: Sales Management —“Survey of Buying Power”—May 10, 1952

**84,000 WATTS—CHANNEL 3**

**Affiliated with all four Television Networks**

# WSAZ-TV

HUNTINGTON, W. VIRGINIA  
represented by the KATZ AGENCY



# RESULTS

1953 EDITION

## RESULTS *are better than ratings*

*In 1952 TV Results was a constant source of inspiration and service to advertisers, agencies, and stations who wanted to know how TV worked, how to make it sell best, how to reduce TV costs, how it was being used in varied fields.*

*The 1953 Edition of TV Results, with its 107 practical case histories, is the answer to a big need right now. Culled and condensed from the recent pages of SPONSOR, these examples of TV advertising on national, regional, and local levels will interest the station sponsor and prospect, whoever he may be.*

*Your advertising message in the 1953 TV Results will pinpoint your station as a resultful medium that appreciates the importance of the cash-register payoff on advertising. Advertisers and agencies will appreciate your point of view—increasingly they comprehend and appreciate results far more than ratings.*

*Final advertising deadline is 2 March. We can accept only 40 pages of advertising in this issue. Use coupon below to guarantee your participation.*

Published by  
**SPONSOR SERVICES Inc.**

110 Madison Ave., N. Y. C. 22

Automobiles

Books

Beauty Salon

Businesses

Cameras

Cigarettes—Accessories

Clothing

Confectionery

Cosmetics

Dairy Products

Department Stores

Drugstore Products

Electrical Appliances

Floor Coverings

Food

Furniture—Furnishings

Life Insurance

Radio & Television

Restaurants

Toys

Watches & Jewelry

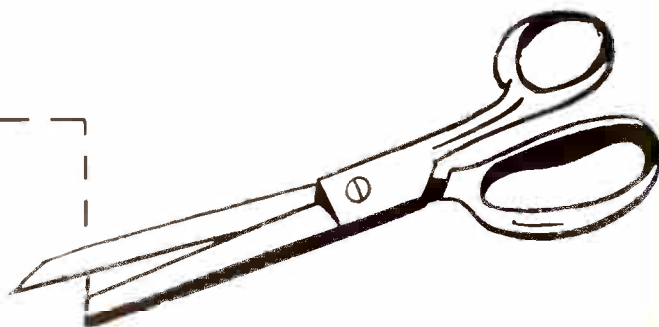
SPONSOR SERVICES Inc. 510 Madison Ave., N. Y. C. 22  
Please reserve space indicated below. I will expect copy  
call from you in sufficient time to prepare my message.

- |                          |                      |                      |           |
|--------------------------|----------------------|----------------------|-----------|
| <input type="checkbox"/> | double-truck @ \$780 | (one-insertion rate) | frequency |
| <input type="checkbox"/> | full-page @ \$390    | (one-insertion rate) | discounts |
| <input type="checkbox"/> | half-page @ \$220    | (one-insertion rate) | apply     |

Firm \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Name \_\_\_\_\_



Each TV RESULTS  
advertiser will  
receive 25 copies  
of the 1953 Edition

Final advertising forms close 2 March

your data you find later on that you were slightly off: at least your calculations keep you from going astray."

**Network station relations official:** "The puzzles are going to mount faster than ever in the next year or two. Nobody knows what TV is worth in any great concentration of population. Until certain fundamentals of evaluation have been established in TV, it might be a good idea to keep away the slide-rule boys." ★ ★ ★

## MEN, MONEY

(Continued from page 10)

who now operate by rule and rote and accumulated precedent (and Excess Profit Taxation!) could have gone over the trial and error bumps the way Doug did.

\* \* \*

Not the least fantastic facet of Coulter's duties as a radio pioneer was this: He was thrust into social contact with many of the great and highest-paid of his time. Your 1953 agency vice pres-

ident buying TV packages from outside producers or networks is exposed very little to the blandishments, the hokum of stars. It took a lot of *savoir-faire* to stand up to the ruthless realities of a show business, organized on a much more personalized basis than today. Oldtimers recall one jolt that the essentially guileless Coulter got on a visit to Hollywood when a comedian, he thought his buddy-chum, maneuvered him into the middle in a quarrel with another comedian. It was a grim struggle for laugh lines and friendship had nothing to do with it. Coulter came back to New York a trifle disenchanted.

\* \* \*

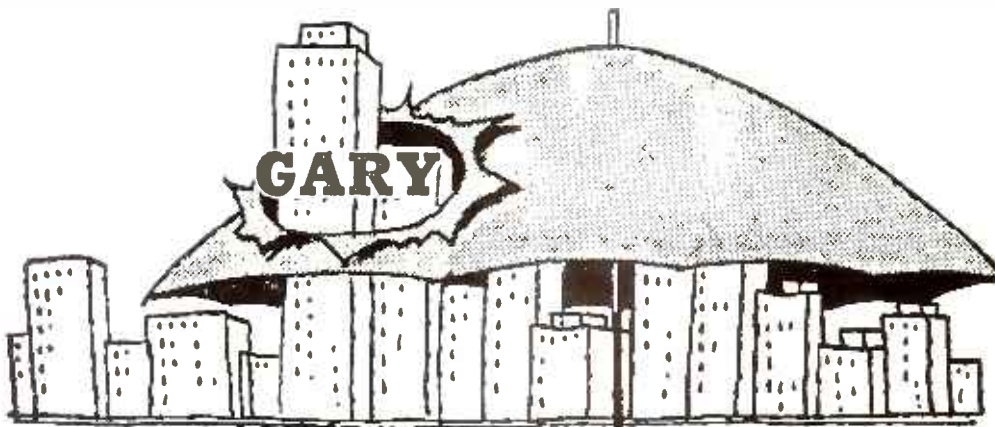
Probably the first regular whodunit series, the *Eno Crime Club*, was Coulter-produced. His *Everready Hour*, *Camel Pleasure Hour*, and other programs provided the frame for debut after debut. Eddie Cantor, Maurice Chevalier, Will Rogers, the Mills Brothers, Ben Bernie, Belle Baker, Joe Cook, Weber & Fields, Fred Waring, Jascha Heifetz were all Coulter radio "firsts." He had the then-stupendous George Olsen-Ethel Shutta pair on the air and as an added starter threw in a promising monologist from B. F. Keith's Palace, by name Jack Benny. The sponsor: Canada Dry.

\* \* \*

During the 1940's and 1950's Doug Coulter was a high-salaried radio/TV man at CBS, then at Foote, Cone & Belding, and latterly at NBC. It is only part of the pioneer saga to reveal that in 1936 when he left N. W. Ayer, after what now seems, in the telling, a long record of high-powered creativity, his starting salary as second in command of programs at CBS was \$11,000. That figure may serve to provide the perspective of time. Compare what Coulter accomplished with the records of some present-day agency veeps and compare the salaries.

\* \* \*

Yes, the story of Douglas Coulter is a little sad, very fascinating, more than a little educational. Doug wept on his own time so we only have the external evidence of what the pace, the frustrations, the ego-drive, the two-faced talent, and all the rest did to his insides. Knowing the kind of situations he had to deal with, and some of the people, as nice a tribute as any paid him in the days after his sudden death was this: "Doug didn't know how to be a hypocrite." ★ ★ ★



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

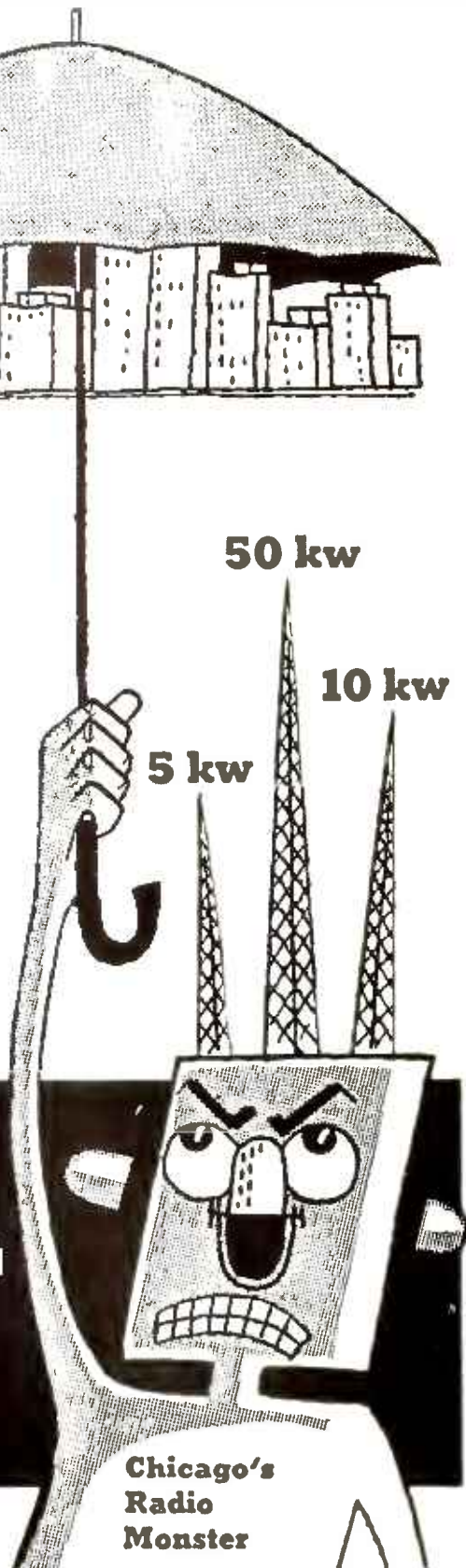
Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

*Dee O. Coe*  
Gen. Mgr.—WWCA

# WWCA

## Gary Indiana's No. 2 Market





*A message to advertisers  
and agency executives*

▶▶▶ **Will you help  
SPONSOR  
evaluate all  
ad media?**

**“I filled out SPONSOR'S media questionnaire.  
The results will be a great help to advertisers,  
especially with respect to media evaluation.”**

**ELLIOTT PLOWE, Advertising Manager  
Peter Paul, Inc.**

Turn page for ad media evaluation questionnaire ▶▶▶

# SPONSOR'S AD MEDIA EVALUATION QUESTIONNAIRE

Dear ADVERTISER and AGENCY EXECUTIVE:

How do you buy advertising?

What determines your choice?

How do you check results?

What are the facts about each of the important media?

These are only a few of the facts behind media selection which SPONSOR is seeking to uncover in an exhaustive media evaluation study.

One of our approaches is this pre-tested questionnaire. Won't you please fill it out as best you can and return it to us as soon as possible? It will wind up an extensive project that has included months of personal interviews, analysis of hundreds of media reports, comparison and accumulation of much statistical data and many case histories.

This project has taken SPONSOR to the advertising centers of the United States and Canada in order to make it representative of all areas and insure that it will be the most intensive study of media evaluation that has yet been undertaken.

An impartial board of the nation's outstanding advertising authorities will validate the findings. Included are agency presidents, leading advertisers, the country's top researchers—all selected for their wide range of advertising media activity.

Your answers will be kept entirely confidential. So feel free to be frank and thorough. The result will be a more intelligent, a more penetrating study. And in return we'll see that you get a copy of it just as soon as published.

Additional comments are welcome. Our deadline is Monday, 23 February. So please return the questionnaire today!

Ray Lapica, Special Projects Editor, SPONSOR

What was YOUR background before you got into advertising?

- ( ) Newspaper ( ) Radio ( ) Other  
( ) Magazine ( ) Television

( ) Check here if you want a copy of this survey.

Name:

Title:

Company:

Address:

City, Zone, State

Please mail to Ray Lapica, Special Projects Editor, SPONSOR  
510 Madison Ave., New York 22

1. Who determines what medium or combination of media to be used in a campaign?

AT THE CLIENT

AT THE AGENCY

- |                                     |                       |
|-------------------------------------|-----------------------|
| ( ) Board of Directors              | ( ) Plans Board       |
| ( ) President                       | ( ) President         |
| ( ) Sales Manager                   | ( ) Account Executive |
| ( ) Advertising Mgr.                | ( ) Media Director    |
| ( ) Regional or District Sales Mgr. | ( ) Research Director |
| ( ) Sales Staff                     | ( ) Other:            |
| ( ) Other:                          |                       |

2. What influences the choice of medium or combination of media for a campaign? (Please number in order of importance—if equally important, give same number.)

- |                                     |  |
|-------------------------------------|--|
| ( ) Goals of campaign.              | ( ) Experience stories in trade press in specific medium.                  |
| ( ) Type and cost of product.       | ( ) Prestige of medium.  |
| ( ) Who buys and how best to reach. | ( ) Merchandising and program or editorial promotion by medium.            |
| ( ) Market and how best to reach.   | ( ) Recommendations of dealers, wholesalers, branch offices, brokers, etc. |
| ( ) Amount of appropriation.        | ( ) Other:   |
| ( ) Type of copy used.              |  |
| ( ) Experience with medium.         |  |
| ( ) Cost of medium per thousand.    |  |
| ( ) Time & Space salesmen's talks.  |  |

3. What do you want to know about a medium before deciding on a campaign? (Check each answer that applies.)

- |  |  |
|--|--|
| ( ) How well does it cover the market?                                   | ( ) If my product is new, has this particular medium ever been used to sell a similar product? |
| ( ) Does it reach the buyers of my product?                              | ( ) What is the medium's prestige or quality?  |
| ( ) How expensive is it?   | ( ) Will I need other media to complete the coverage?  |
| ( ) How does it rate in a particular market against other media?         | ( ) Can I saturate the market quickly?   |
| ( ) Any research available? Or where do I get my facts about the medium? | ( ) What merchandising or product cooperation will I get from the medium?                      |
| ( ) Which of my competitors is using it now? How much?                   | ( ) Other:   |

4. What sources give you the most media data? (Please rate in order of importance in your work.)

- |                                  |   |
|----------------------------------|---|
| ( ) Past experience with medium. | ( ) Media Records and PIB data.                         |
| ( ) Time or space reps.          | ( ) BMB or other coverage reports.                      |
| ( ) Direct mail promotion.       | ( ) Audience measurement services (ratings).            |
| ( ) Trade press.                 | ( ) Starch readership studies.                          |
| ( ) SPONSOR (magazine).          | ( ) Advertising Research Foundation readership studies. |
| ( ) Agency media department.     | ( ) Other:  |
| ( ) ABC statements.              |   |
| ( ) SRDS                         |   |

5. Which of the following research and measurement services do you use?

RADIO & TV

COST

- |   |       |
|---|-------|
| ( ) Nielsen                               | _____ |
| ( ) Hooper                                | _____ |
| ( ) American Research Bureau              | _____ |
| ( ) Pulse                                 | _____ |
| ( ) Videodex                              | _____ |
| ( ) Trendex                               | _____ |
| ( ) Conlan                                | _____ |
| ( ) Advertest                             | _____ |
| ( ) Standard Audit & Measurement Services | _____ |
| ( ) Other:                                | _____ |

Which of the following research and measurement services do you use?

PRINT MEDIA

COST

Starch Readership Studies \_\_\_\_\_

Advertising Foundation  
Readership Studies \_\_\_\_\_

Impact Studies of  
Gallup & Robinson \_\_\_\_\_

Readex \_\_\_\_\_

Other: \_\_\_\_\_

What's wrong with the information sources available to you in your work?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Which of the following media do you customarily think of FIRST in connection with a campaign? (Give same number if equally important.)

- |                                     |  |   |
|-------------------------------------|--|---|
| <input type="checkbox"/> Magazines  | <input type="checkbox"/> Outdoor                 | <input type="checkbox"/> Sunday Supplements     |
| <input type="checkbox"/> Newspapers | <input type="checkbox"/> Transit                 | <input type="checkbox"/> Comics                 |
| <input type="checkbox"/> Radio      | <input type="checkbox"/> Business (trade) papers | <input type="checkbox"/> Foreign language press |
| <input type="checkbox"/> TV         | <input type="checkbox"/> Weekly papers           | <input type="checkbox"/> Export pubs.           |
|                                     | <input type="checkbox"/> Direct Mail             | <input type="checkbox"/> Other: _____           |

Which have you used during past year?

- |                                     |  |   |
|-------------------------------------|--|---|
| <input type="checkbox"/> Magazines  | <input type="checkbox"/> Outdoor                 | <input type="checkbox"/> Sunday Supplements     |
| <input type="checkbox"/> Newspapers | <input type="checkbox"/> Transit                 | <input type="checkbox"/> Comics                 |
| <input type="checkbox"/> Radio      | <input type="checkbox"/> Business (trade) papers | <input type="checkbox"/> Foreign language press |
| <input type="checkbox"/> TV         | <input type="checkbox"/> Weekly papers           | <input type="checkbox"/> Export pubs.           |
|                                     | <input type="checkbox"/> Direct Mail             | <input type="checkbox"/> Other: _____           |

What percentage of your advertising budget or billings went into each?

- |                                     |  |   |
|-------------------------------------|--|---|
| <input type="checkbox"/> Magazines  | <input type="checkbox"/> Outdoor                 | <input type="checkbox"/> Sunday Supplements     |
| <input type="checkbox"/> Newspapers | <input type="checkbox"/> Transit                 | <input type="checkbox"/> Comics                 |
| <input type="checkbox"/> Radio      | <input type="checkbox"/> Business (trade) papers | <input type="checkbox"/> Foreign language press |
| <input type="checkbox"/> TV         | <input type="checkbox"/> Weekly papers           | <input type="checkbox"/> Export pubs.           |
|                                     | <input type="checkbox"/> Direct Mail             | <input type="checkbox"/> Other: _____           |

Has TV affected your media use pattern? ( ) Yes ( ) No  
If so, how? (Explain briefly.)

\_\_\_\_\_

How do you test media effectiveness?

- |  |   |              |
|--|---|--------------|
| <input type="checkbox"/> Test markets    | <input type="checkbox"/> Sales results                              | Other: _____ |
| <input type="checkbox"/> Rating services | <input type="checkbox"/> Using different medium in different cities |              |
| <input type="checkbox"/> Coupons         |   |              |

If you used different media in different cities (newspaper in one town, radio station in second, TV in third), what was result?

\_\_\_\_\_

(for advertiser) What category of products do you sell?

What medium or combination have you found most effective in selling your products?

- |                                     |  |   |
|-------------------------------------|--|---|
| <input type="checkbox"/> Newspapers | <input type="checkbox"/> Direct Mail             | <input type="checkbox"/> Sunday Supplements     |
| <input type="checkbox"/> Magazines  | <input type="checkbox"/> Business (trade) papers | <input type="checkbox"/> Comics                 |
| <input type="checkbox"/> Radio      | <input type="checkbox"/> Transit                 | <input type="checkbox"/> Foreign language press |
| <input type="checkbox"/> Television | <input type="checkbox"/> Weekly papers           | Other: _____                                    |
| <input type="checkbox"/> Outdoor    | <input type="checkbox"/> Export pubs.            |   |

15. Give one reason why in answer to #14:

1. \_\_\_\_\_

16. How do you determine cost per thousand (readers, listeners, ad noters, etc.)?

For newspapers: \_\_\_\_\_

For magazines: \_\_\_\_\_

For radio: \_\_\_\_\_

For TV: \_\_\_\_\_

Other: \_\_\_\_\_

17. Have you ever established a correlation between sales and advertising medium or media used?

( ) YES ( ) NO ( ) IN PART

18. If yes, what?

1. \_\_\_\_\_

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

FOLLOWING DATA (Strictly Confidential) WILL ENABLE US TO GIVE YOU A TABULATION OF THE DOLLAR SIZE OF THE SAMPLE WE ARE USING FOR THIS STUDY

1. (Advertiser) What was your ad budget in

1951? 1952?

(as follows):

_____	for newspapers	Your capitalization: \$ _____
_____	for magazines	
_____	for radio	
_____	for TV	
_____	other	

2. (Agency) What were your total billings in

1951? 1952? (est.) \_\_\_\_\_

(as follows):

_____	in newspapers	_____
_____	in magazines	_____
_____	in radio	_____
_____	in TV	_____
_____	other	_____

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

★

★

★

★

★

★

★

★

**SPONSOR**

*the magazine radio*

*and TV advertisers use*

510 MADISON AVENUE, NEW YORK 22

**CBS**  
**IN THE LAND**  
**OF**  
**M**  
**MILK and HONEY**  
**WBAY**  
**GREEN BAY**  
**5,000 WATTS**

Radio Station  
**KFMB**  
 is  
 now  
**CBS**  
 RADIO NETWORK  
 in  
 San Diego, Calif.  
 (550 on Dial)

John A. Kennedy, Board Chairman  
 Howard L. Chernoff, Gen. Manager  
 Represented by THE BRANHAM CO.

**MR. SPONSOR ASKS**

*(Continued from page 63)*

sources. Now the audience grimly points out that just "any old thing" will not do. So TV has developed new faces, new voices, new techniques.

TV will spawn and rear its own. It will produce new cameramen, actors, designers, ballet people, etc.

Where is the TV talent of the future to come from? Look beside you—it's that offspring in the chair—watching.

READ H. WIGHT

*V.P. in Charge of Radio & TV  
 J. M. Mathes  
 New York*



Mr. Lewis

I believe that television can help develop new talent by more programs that feature a different cast each week, such as our *Hollywood Screen Test* program that is now in its fifth year. We use at

least two new performers each week, and have introduced 350 new faces.

There are many fine young actors and actresses who do not get a chance because many directors and producers will not take a gamble on a newcomer.

Outstanding young actors and actresses, such as Patricia Crowley, Dickinson Eastham, Paul Crabtree, and Muriel Rahn, are among those who made their television debuts.

The speed with which television uses up its old talent, to say nothing of the wear and tear on these performers, makes it a necessity for the industry to gamble on new faces if it's going to remain the leading medium.

LESTER LEWIS

*President  
 Lester Lewis Assoc.  
 New York*

**ABC-UPT MERGER**

*(Continued from page 29)*

at the New York Paramount include: Frank Sinatra, Danny Kaye, Red Skelton, the Andrews Sisters, and many others. It's a fair guess that AB-PT will not be afraid to invest heavily in new talent, based on this experience.

**AFFILIATES**

**Q.** *What steps will the newly merged company take to inform affiliates of new policy and prospects?*

**A.** In addition to eventual meetings, regionally, with the affiliates, it is probable that one or more executives of the network will travel the country for informal discussions. It's known that AB-PT is anxious to arouse the maximum in enthusiasm among affiliates.

**Q.** *What steps will the company take to add new affiliates to the network to increase its coverage?*

**A.** Programing developments as outlined above will play the major role in getting new stations. It's hoped that with increased audience and stronger shows there will be a natural interest on the part of stations in the new ABC. This applies both to radio and TV stations now affiliated with other networks and new television stations coming on the air.

Stations desire affiliation with a network for two reasons. (1) To get programing which produces major audiences and (2) to get their share of the revenue from such programs when they are sponsored. The merged network hopes to have more of both to offer prospective affiliates.

In addition it is possible that the network will seek to attract affiliates with contracts which provide for compensation at a higher rate than their existing contracts with other networks. ABC has in the past been known to

**Let FILMACK Make Your TV Film Spots By Mail**

as **LOW** as

with Audio 8 Second \$50

LOW Budget Prices One Minute \$150 20 Second \$80

Hundreds of Ad Agencies rely on Filmack for TV Spots by Mail. With our 35 Years Experience, Huge Facilities, and Expert Craftsmen, we can produce all types of stop-motion, full animation and TV slides!

... Send in your Storyboards for quotes.

**FILMACK STUDIOS 1328 SOUTH WABASH AVE., CHICAGO**

offer such contracts.

At one time ABC offered a powerhouse station a contract providing for a guarantee that its income with ABC would be the same for the next two years as it had been for the two-year period prior with another network. Since the offer came at a time when radio revenues were declining under the impact of television, ABC was in effect offering the station an increase over its expected income. The offer was, however, declined.

Robert Kintner cited this instance before the FCC in explaining that offers of revenue alone are not enough to attract strong affiliates. The station in question wanted to insure audience as well as income to protect its national spot, its local business, and its future earning power. This serves to underline the importance for the network of building programming.

To understand fully how important affiliates figure in the AB-PT picture, consider these figures for ownership of clear-channel stations in radio: CBS has 5.45; NBC has 5; Mutual, 2; ABC 1.5.

In television, on the other hand, ABC is advantageously situated as far as its nucleus of owned and operated stations are concerned. It has stations in five big markets which give it a greater population coverage among O&O's than any other net. But as far as TV affiliates are concerned, ABC has thus far suffered in competition. When radio stations enter TV, they frequently stick with their former radio affiliation. Or they go where the best programs are.

AB-PT hopes by programming improvement to attract the best TV affiliates, possibly thereby bringing some prime radio stations along as well. It hopes to get its fair share of VHF stations from among those yet to be granted. But it is by no means down on UHF. (It will buy two more stations

operating in the UHF band if the FCC goes along with plans to allow ownership of two UHF stations in addition to five VHF.)

## RATES

**Q.** Will the network institute a single rate for day and night on radio?

**A.** ABC was headed that way at the time of the merger. It had just instituted a new policy for its O&O stations of discounts at night in TV markets, giving in effect a single rate for day and night. It's probable the policy will be continued unless the AB-PT planners come up with an entirely new approach after having had a chance to survey sales problems.

**Q.** Deals?

**A.** The nature of deals is that they are made when getting billings is a necessity—even at the cost of begetting more deals. With a new supply of capital and stronger programming to sell, AB-PT will be in a position to help stabilize network radio selling.

## FINANCES

**Q.** How does ABC stand financially at the time of the merger?

**A.** ABC's gross billings for the past two years were as follows: Radio billings 1951, \$33,708,846; in 1952 radio was \$34,391,316 (with December estimated). Television in 1951 was \$18,585,911; in 1952, \$17,697,140 (with December estimated). Profit for 1951 was \$369,000. A 1952 nine months' estimate showed ABC losing \$659,000 for the year.

## FILM PLANS

**Q.** Will AB-PT enter production of films for television?

**A.** Yes. The network will compete with NBC and CBS in making available its own film packages. Probably the first of these to go into production will be *Ozzie and Harriet* for which the network owns rights.

The network has facilities for film production at its KECA-TV studios in Hollywood. The station is housed on the old Vitagraph lot where Warner Bros. made many of its pictures. The Vitagraph lot was purchased in 1950 by ABC for \$2,500,000. ★ ★ ★

"Since going on the air we have enjoyed the

**BEST INCREASE IN (\*) SALES**  
since we started handling this product"

This quote is from a letter by one of the local merchants who are using an all-time record volume of advertising on WSYR. These are the people who really know what keeps the cash registers ringing. You can profit by their experience.

*\*Name of product and copy of letter on request.*

Write, Wire, Phone or Ask Headley-Reed

**WSYR ACUSE**  
570 KC

NBC AFFILIATE

*The Only*

COMPLETE BROADCASTING  
INSTITUTION IN

*Richmond*

**WMBG—AM**

**WCOD—FM**

**WTVR—TV**

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.



**NOW! GOOD TV**  
in  
**MOBILE ALA!**  
**WKAB-TV**

CHANNEL 48

**CBS - DUMONT  
NETWORKS**



**captivatin'  
KABBY  
says:**

"20,000 television sets al-  
ready in Mobile — and  
they're still coming fast!"

Also, remember . . .

**WKAB—A.M.**

**the High-Daytime  
Hooper Bargain!**

CALL

**Forjoe**  
AND  
COMPANY

Offices in: New York • Chicago • Atlanta  
Los Angeles • San Francisco

SOUTHERN REPS.:  
Dora-Clayton Agency, Atlanta

# Newsmakers in advertising



**Robert Sarnoff**, v.p. NBC Film Division, was recently awarded (along with Richard Rodgers and Henry Salomon) the Navy Distinguished Public Service Award. Citation said he made an "exceptional contribution to public understanding of the history and mission of the U. S. Navy" in the production of the NBC TV series, Victory at Sea. Rodgers wrote the score, Salomon was producer.



**William D. Stroben**, Sylvania Radio and TV Div. advertising & sales promotion manager, recently added cosponsorship of The Shadow to the firm's schedule. Aired on Mutual the program uses 512 stations. Stroben hopes that the wide coverage afforded will make the name Sylvania familiar to potential TV prospects in areas soon to have UHF or VHF transmitters. Copy stresses "HaloLight."



**Leonard Colson**, Mennen Co. ad manager, came up with another facet in his company's strategy of using local radio programs to plug the Mennen line. To prepare people of Morristown, N. J., for coming move of company plant to that city, Colson signed up for thrice-a-week airing of community-service show called Bulletin Board on WMTR. In addition to club and social notices, program will later include taped interviews with townfolk.



**Leonore Buehler**, Revlon Products ad manager, announced the company's first entry into net TV via Jane Froman's U.S.A. Canteen on CBS TV Tuesday nights. Sponsor reasons that this program will reach a "high-type audience" containing a large number of women who place quality ahead of price consideration in purchasing beauty aids. Starts 10 February over more than 30 stations.



## ADVERTISING COSTS UP?

**Take typography, for example.** It now takes \$184 to buy composition that cost \$100 in 1942. But for an advertising value that today is better than ever, there's **radio**.. the medium that's now delivering the biggest audience in history at a cost only slightly more than that of ten years ago!

**Take WBZ, for example.** It now takes **only** \$125 to buy a result-producing participation package that cost \$100 in 1942. And the audience has increased much faster than the slight rise in time cost, throughout the vast New England territory dominated by WBZ's 50,000-watt voice!

In six of the most important market-areas in the country, Westinghouse stations offer exceptional **values** in advertising coverage. Free & Peters will help you pick the times that pay the best return for **your** business!



**WESTINGHOUSE RADIO STATIONS Inc**  
**WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV**

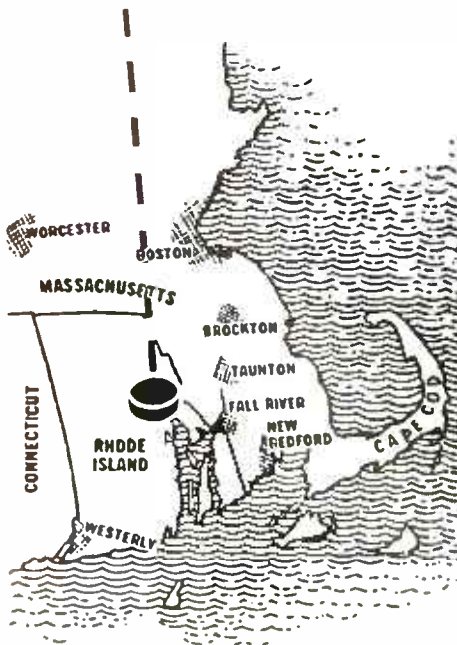
National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales



**SHOOT  
FOR  
YOUR  
PERSISTENT  
SALESMAN**

UNDUPLICATED  
COVERAGE IN  
253,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 759,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND

**WJAR-TV  
PROVIDENCE**



Represented Nationally by  
**Weed Television**

## Newsmakers in advertising (Continued)



**Alfred E. Lyon**, chairman of the board, Philip Morris & Co. Ltd. Inc., made the announcement that the company's key brand, Philip Morris cigarettes, is now available in both king and regular size. First word of new entry in the 85 mm. race reached the public via I Love Lucy. Announcements and national distribution were postponed one week so as not to be buried under publicity avalanche caused by perfect timing of birth of son to stars of I Love Lucy, Lucille Ball and Desi Arnaz.



**Thomas F. O'Neil**, president and board chairman of the Mutual Broadcasting System, disappointed the trade crystal-ball gazers last week when he declined to name a replacement for William H. Fineshriber Jr., former MBS executive v.p. who moved to NBC. Instead, O'Neil moved the furniture out of his hotel suite into Mutual headquarters and assumed active direction of the network effective 2 February.



**William H. Fineshriber, Jr.**, executive v.p., MBS, has kept newswriters on their toes awaiting official word of his resignation from MBS and appointment as v.p. and general manager of radio and television networks. Move has been expected for some time due to Fineshriber's previous happy relationship with Frank White, recently appointed NBC prexy. The team got together at CBS in the '30s and have managed to stick together while moving upward from network to network.



**Martin S. Wiener**, director of advertising and sales promotion for Howard Stores Corp., opened radio-TV campaigns in Detroit and Philadelphia for the firm's line of men's clothing. Howard's was in radio as early as 1927 but has been comparatively inactive in recent years. Wiener joined firm last May and says two-city campaign is forerunner of multi-city spring saturation plan.



**A. V. B. Geoghegan**, vice president in charge of media relations of Young & Rubicam, Inc., has been named co-chairman of the Plans Board. In the advertising field for 36 years, Tony Geoghegan has been a media man at Y&R for the past 28 years. His recent move into the top echelon points up the increased recognition being accorded to media specialists in agency planning.



**Cancellations, low ratings forced CBC to terms** Reason why Canadian Broadcasting Corp. settled with CBS, NBC more or less on latter's terms over how much to get for TV programs: 5 Canadian sponsors had refused to renew because of low ratings of available programs. Example: First 10 shows on WBEN-TV, Buffalo, heard in Ontario, had outranked CBLT, Toronto, top 10 overwhelmingly in Elliott-Haynes Teleratings for December. First U.S. network show broadcast to Canada: CBS' "Studio One" over both CBLT, Toronto, and CBFT, Montreal.

-IRS-

**Aussies like radio best, according to Gallup Poll** Australia had 1,968,971 licensed radio sets 30 November 1952 (8,186,000 pop. in 1950), writes C. T. Sproule of Amalgamated Wireless Ltd., Sydney. Recent Gallup Poll on how Aussies like to spend evenings revealed following: 41% listen to radio, 19% go to movies, 16% read books, rest visit friends, play cards, go dancing.

-IRS-

**Otto expects TV to go commercial in 3 more European nations** Robert Otto, president, Robert Otto & Co., told SPONSOR he found "tremendous growth in international advertising" on recent European trip, heard much talk of commercial TV in Holland, Belgium, England this year. Daily TV broadcasts—no commercials—began in Hamburg (Western Zone) on Christmas and in East Germany 21 December (Joe Stalin's birthday); 5,000 video sets are reported unofficially in Western Germany, according to "Du Mont International Dispatch." (Japanese television had its debut on 1 February.)

-IRS-

**Bermuda reports high disposable income, no tax** Net spendable income per capita is far higher in Bermuda than in Westchester County, says Adam Young International's Steve Mann commenting on ZBM's new 24-page market report on Bermuda, which is available on request. Reason for wealth: no income tax, high employment.

-IRS-

**Radio reported top medium in British Guiana** British Guiana, with 30,000 radio homes out of estimated 150,000, can be covered adequately only by radio, according to Warren Robinson, general manager of Radio Demerara, Georgetown. He said in New York newspaper coverage is one-third radio's chiefly due to illiteracy.

-IRS-

**Lemire, Judge head Canadian organizations** New president of French Broadcasting Assn. of Canada: Jean-Paul Lemire, CKCH, Hull. New president of Canada's National Assn. of Radio Station Reps.: Horace N. Stovin & Co.'s Ralph Judge, sales manager.

-IRS-

**South Africa has 610,889 licensed radios: Lamping** South Africa had 610,889 licensed radios as of September 1952, according to Frank Lamping, managing director, Davenport & Meyers, Johannesburg, who quotes government figures. Only one license is needed per home, so Lamping feels sets number much higher. Transvaal has 43.6%.

-IRS-

**Flamingo spearheads Bahamas campaign with radio** Flamingo frozen foods entered Bahamas market with heavy ad campaign spearheaded by 6 or 8 announcements daily over Nassau's ZNS. Douglas Leigh, president, Leigh Foods, Inc., says Flamingo line entered export market year ago, is already first in Venezuela, near top in Bermuda.



### This we fight for

In our opinion, the proper role of a trade paper is not only to inform, but to actively lead the way. SPONSOR has built on this concept, and its unusual growth is in good measure due to the needs it has seen, the causes it has espoused.

The true test of a trade paper editor is his ability to focus on key necessities within the industry he serves, the soundness with which he analyzes an industry problem, the way in which he licks it.

During SPONSOR's six years we have fought for a full and accurate count of radio listening, for better commercials, for proper use of radio and TV ratings, for increased recognition of timebuyers, for realistic radio rates, for new and creative program forms, for the formation of a BAB, for confidence in radio's future, for a TV bureau comparable to radio's BAB, for reorganization of the NAB (now NARTB), for a new name for spot. These, and many others, are the causes we have espoused.

Let it be said that SPONSOR, though we have made our mistakes, has been no fence-straddler. We fight and hard.

Today the things we stand for, the improvements we fight for are recorded in each bi-weekly issue. We set them forth briefly here so that every reader will know what they are.

1. We fight for a full and accurate count of radio listening. Every medium is entitled to fair measurement, but radio's personal set listening and out-of-home listening have not been properly gauged.
2. We fight for better radio and TV ratings, and a more realistic view of them. We are convinced that radio and TV ratings are *not* the ultimate in deciding whether a

sponsor's interests are being effectively served by his present purchase, nor the ultimate in deciding what to buy. We work to throw light on the weaknesses and strengths of ratings, educate advertisers to their limitations as well as values.

3. We fight for timebuyer status at all advertising agencies dealing with air media equal to space-buyer status.
4. We fight for the prompt establishment of a TV promotion/research bureau comparable to radio's BAB or newspaper's Bureau of Advertising.
5. We fight to encourage advertisers, agencies, networks, and stations to experiment with and create new program forms, to help the industry realize that such experimentation and creativeness is essential to the growth of radio and TV.
6. We fight to convince the advertiser that radio has a place in the American home which neither television nor any other medium can usurp; that there is a secure place for television as well. Indeed, we firmly believe that every honest medium has a firm niche in the rapidly expanding advertising firmament.
7. We fight for a million-dollar BAB geared to show the national as well as local advertiser why radio is a great medium. We believe that in order to do its fullest job, fast-growing BAB needs constructive criticism from its industry. This we will do our best to provide.
8. We fight for better, more effective commercials—we fight to everlastingly keep the advertiser aware of the importance of making his commercial the best possible salesman for his product.
9. We fight to point out the danger of pricing TV out of the market. We constantly strive to show how this can be prevented.
10. We fight to reveal the expanding role in recent years of the station representative, his transition from a strict sales role to a wide range of services that benefit advertiser and station alike.
11. We fight for sound sensible network operations, both radio and TV, during these months of constant transition; a community of interests and action among net-

works that will result in unity and strength for the air media.

12. We fight for a realistic pegging of radio and TV rates, neither too high nor too low.
13. We fight for development of a foolproof rating system, possibly a low-cost, electronic system based on adequate sample and capable of fast returns.
14. We fight for easier methods of coordinating and executing spot radio and TV campaigns. Much more spot would be used if agencies could be shown ways to minimize the details presently inherent in these potent media.
15. We fight for first-hand knowledge of radio and TV stations by national advertisers, advertising agency buyers, network executives. We urge a grass-roots approach to the stations of America by a "let's see for ourselves" attitude which will take big-city buyers to Kansas City, Seattle, Bangor, Albert Lea, San Antonio, Birmingham, South Bend, Baton Rouge, Toronto and hundreds of other markets.

### The new ABC

Just when the FCC would issue its consent for the merger of the American Broadcasting Co. and United Paramount Theatres was in doubt when we put this issue of SPONSOR to press. But whenever the news actually broke, it was sure to go down as the top story of the past few years in the annals of radio and television. It was for this reason that SPONSOR worked for many months to prepare an article designed to give readers the best possible understanding of the significance, background, and people who make up the merger (see page 27).

SPONSOR's article makes clear that in the new AB-PT network NBC and CBS will find a competitor better able to compete on their level. UPT has told the FCC it plans to invest from its not inconsiderable resources in building the network program and personnel-wise. It's a building process in which everyone stands to gain.

With competition quickened, all the networks may find themselves exerting greater effort to develop new programs, new personalities, new ways of attracting and holding audience. Out of that effort radio and television advertisers—as well as the public—will benefit immeasurably.

# FEEL THE "PULSE"



**OF THE  
HEART OF  
AMERICA!**

Late last year (November 5-11 and December 1-7, 1952), The Pulse, Inc., made its first Kansas City radio listener survey. The results, like those of all previous Kansas City surveys, are phenomenally "KMBC-ish"—! Here's what we mean—

**9 of the top 11 nighttime programs are on KMBC!**

**9 of the top 10 five-a-week daytime programs are on KMBC!**

For years this picture of KMBC dominance in the Kansas City primary trade area has been a well established fact. The new Pulse of Kansas City shows the same wide margin of superiority. More important, the superiority exists hour after hour, day in and day out. Yes indeed, the Pulse-beat in the Heart of America is KMBC—listener preference that means more impacts and more sales per advertising dollar.

Any Free & Peters colonel or member of the KMBC-KFRM sales staff has the entire Pulse story, and a lot of other information of utmost interest to you.

*WRITE, WIRE OR PHONE your nearest Free & Peters office or KMBC-KFRM at Kansas City. Sell the whole Heart of America, wholeheartedly with . . .*



*The* **KMBC-KFRM** *Team*

**CBS RADIO FOR THE HEART OF AMERICA**

**OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY**

# weed television

NEW YORK  
CHICAGO

DETROIT

BOSTON

SAN FRANCISCO

ATLANTA

HOLLYWOOD

*Television  
Station  
Representatives*