

SALES A 10-50 13767
MR. JIMMY H. EIGES
NATIONAL BROADCASTING CO. INC.
150 WEST ENDERBURY PLAZA
NEW YORK 20, N. Y.

SPONSOR

NEW YORK
N. Y.
2 CENTS 2

Magazine Radio and TV advertisers use

2 NOVEMBER 1953

50¢ per copy • \$8 per year

What's outside WITHtown?



WITHtown is what we call the area covered by W-I-T-H. It's Baltimore City and the heavily populated parts of the surrounding counties.

Outside WITHtown is some of the most beautiful farm land in America. But mighty few people. Mighty few prospective customers.

Inside WITHtown are 375,000 radio homes. No other station in Baltimore—regardless of power or network affiliation—

can offer you substantially more than that, because network affiliates overlap each other in coverage.

At W-I-T-H's low rates, you get more listeners-per-dollar than from any other station in town.

We'd like you to hear the whole story about W-I-T-H and its dominant position in the rich market of Baltimore. Just ask your Forjoe man.

IN BALTIMORE

W-I-T-H

TOM TINSLEY, PRESIDENT—REPRESENTED BY FORJOE & COMPANY

WHO'S NEW IN RADIO?

page 27

Air media spur
sugarless pop
revolution

page 30

IS 15 PERCENT OUTMODED?

page 32

Radio and TV
can self cameras,
De Jur finds

page 34

Debate on
nighttime radio

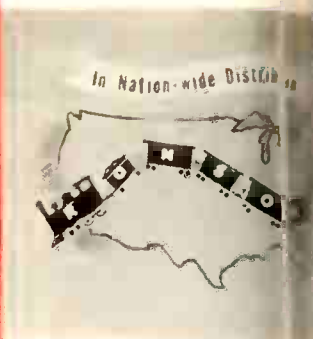
page 36

Do you make this
mistake in ranking
TV markets?

page 38

What sponsors
can learn from
BMI clinics

page 40



RONSON DOES A COMPLETE JOB . . .

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

**WMBG
WCOD
WTVR**

To give you that immediate, convenient light, RONSON does a complete job. Behind every light is RONSON's thorough attention to engineering, styling and distribution. You never miss with a RONSON . . . for RONSON puts in the palm of your hand the sure-fire results you're always looking for.

Ever have the Richmond market in the palm of your hand? The Havens & Martin, Inc., Stations can do that for you. Years of pioneering and know-how deliver results in this rich market. WMBG, WCOD and WTVR offer you loyal listeners. Fine entertainment and public service round out a complete job. Join the other advertisers who have made the First Stations of Virginia their first choice.



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR

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

REPORT TO SPONSORS 2 NOVEMBER 1953

Du Mont expects \$13 million

Brisk sales pace at Du Mont TV network has web almost into black ink. DTN expects to hit \$13 million in ad revenue '53, with 15,312 quarter hours sold during 1953 vs. 1952 figure of 8,288. Billings are up 30%; 17 new clients have signed. Flagship outlet WABD, under SPONSOR's ex-ad director Norm Knight, expects to gross record \$4 million alone. Despite increases, Du Mont couldn't hold able Chris Witting, who leaves 1 January to head Westinghouse stations. General Manager Ted Bergmann will succeed him as managing director.

-SR-

Air programing follows leaders

Follow the leader: "FACTuary" reports there were 5 radio situation-comedies, 6 TV last year, new totals are 11 in radio, 21 in TV. For how SPONSOR feels about TV programing mediocrity, see page 106.

-SR-

Copy claims questioned

Much was said at recent 4A's meeting in Chicago re lack of respect some groups, especially young people of college age, hold for advertising as profession. En route home by train one SPONSOR editor checked all 148 ads in current "Life." Result: 81 ads or 54.7% were considered to be completely true, 24 or 16.2% were considered misleading in part, 43 or 29.0% were considered questionable. Much of same copy appears in other publications and on air.

-SR-

SPONSOR, radio, TV on 4A's agenda

Resurgence of radio, TV's current status will have prominent spot on agenda of 4A's Southeast Chapter in Atlanta 13 November. Among speakers: 4A's President Fred Gamble, FC&B's Sherwood Dodge, agency president Earle Ludgin of Chicago, C & W's Jack Cunningham, Cox Stations' Leonard Reinsch, SPONSOR's Ray Lapica. Lapica addressed closed management session of 4A's Central Council in Chicago 15 October on "A reporter's report on media evaluation."

-SR-

300th member joins the 4A's

Don't be surprised if holdout N. W. Ayer & Son, Philadelphia, finally joins 4A's. Latter's 299th, 300th members were inducted at Chicago meeting recently: Greenhaw & Rush, Memphis, Vance Pidgeon & Associates, Minneapolis. 4A's has 160 applicants; 19 being voted in.

-SR-

Peter Paul ups 100% air budget

Peter Paul of Naugatuck, Conn., spending \$1.5 million this year—its entire ad budget—on radio (70%) and TV (30%), will up budget for next year. Candy firm using local news, announcements in 135 radio markets, announcements only in 14 top TV markets. Maxon's Bob Ferry is account executive for Peter Paul.

-SR-

Baloney, nut firms sponsor returns

Success story: After Godfrey plugged Hebrew National Kosher Meat Products on air, salami and baloney firm started to get national distribution. Tomorrow night (3 November) firm's sponsoring New York mayoralty, N.J. gubernatorial election returns on New York's WABC, WCBS, WOR (Mutual) as its first major air effort. Sponsor of election returns on WNBC-WNBT (NBC): Chock Full O'Nuts.

REPORT TO SPONSORS for 2 November 1953

Thor says TV boosted sales Thor Corp. (washers, ironers), Chicago, reported excited about rise in sales following entry into network TV with "Quick as a Flash" (ABC) last April. Most of \$1 million budget going into TV. Agency: Henri, Hurst & McDonald, Chicago.

-SR-

Starch discloses 1st TV figures Daniel Starch's preliminary figures on new Immediate Recall Survey on TV commercials (telephone is used) have admen shaking their heads. Examples: only 41% of audience can recall any single commercial within hour after show; average for those who saw any one of 3 is 66%. For announcements between programs, figures are far below average ratings of preceding and succeeding shows. Results point up 2 things, admen say: (1) tremendous impact TV must have on those it does reach to score those sensational sales records; (2) sponsors, agencies and stations must cooperate to end vicious system of multiple spotting (5-6 commercials in row)—death to commercial effectiveness.

-SR-

CBS Radio plans new programing CBS Radio isn't cowering in storm cellar under pyrotechnic program barrage from ABC and NBC in recent weeks. Look for hot new programing developments on Adrian Murphy's circuit soon, probably for Christmas.

-SR-

First returns for Station Selector Come January you'll be able to plan your air campaigns with aid of Sponsor Services' "Station Selector," listing specialized programing each radio, TV station throughout country offers. Healthy response to questionnaire to date permits following preliminary analysis: 65% radio stations have farm service, 62% program hillbilly-Western music, 26% have Negro program segment, 19% cater to foreign-language group, 14% program post-midnight. Of TV stations responding, 23% have farm service programs, 51% subscribe to newsreel, 89% get wirefoto service.

-SR-

Socony spending \$750,000 on show Top spender in big fall crop of radio advertisers for single-program series is Socony-Vacuum Oil, sponsor of NBC Symphony. 22-week radio series will cost client \$20,000 weekly for talent, production, \$14,000 for time. Gross: \$750,000 for series. NBC Radio absorbing part of price of hour-long concerts to keep cost down.

-SR-

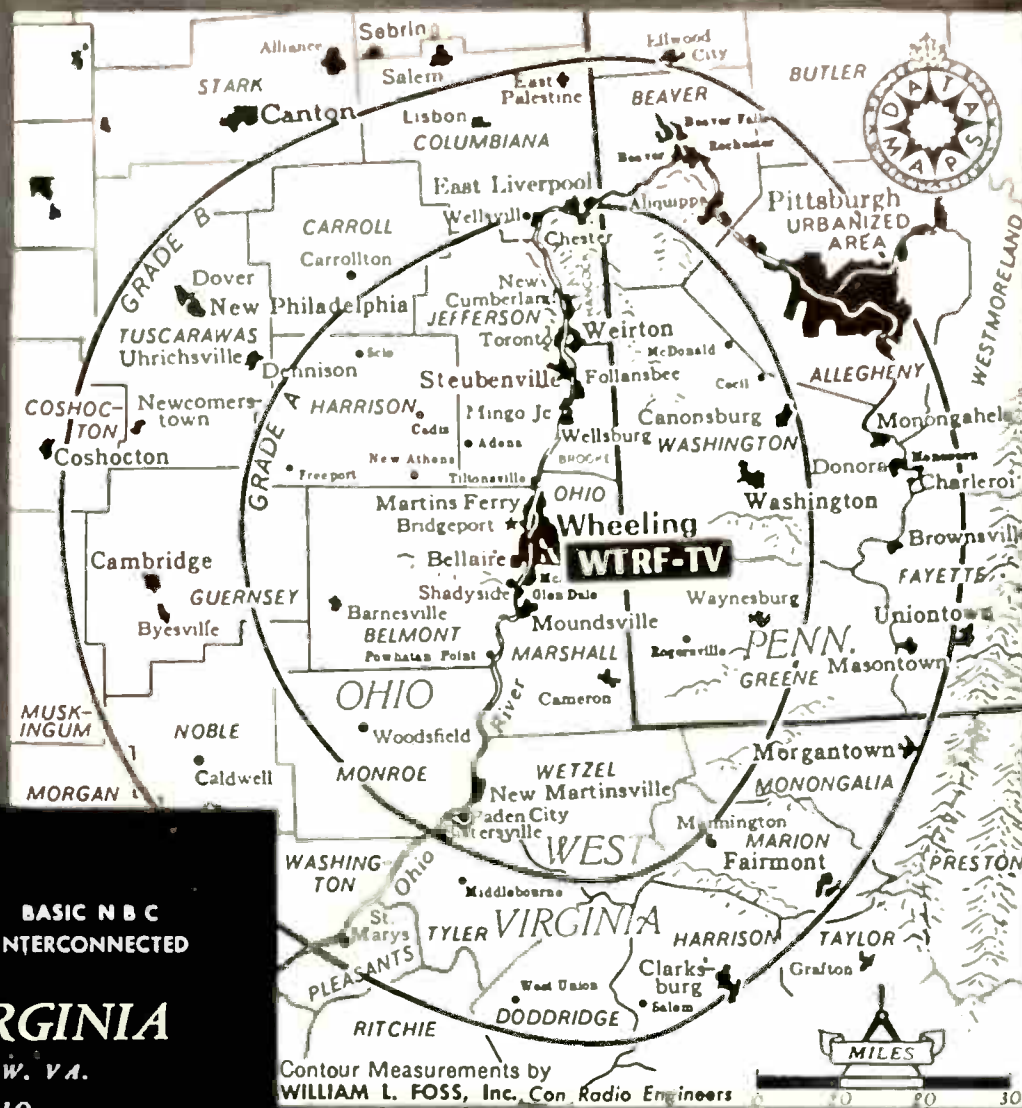
Is 15% dated? "The advertiser who bet \$1 million on his media tests," scheduled for this issue in Media Series, was unavoidably delayed. See debate on "Is the 15% agency commission system outmoded?" page 32 instead.

New national spot radio and TV business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|--|--|-----------------------------------|--|---|
| Colgate-Palmolive-Peet Co, Jersey City, NY | Cashmere Bouquet hand lotion | Sherman & Marquette, NY | 60-70 radio stns 50-60 TV stns | Radio: Anncts; st 3 Nov; 3 wks TV: Anncts; st 3 Nov; 3 wks |
| Dale Dance Studios, NY | Dancing lessons | Wm. Warren, Jackson & Delaney, NY | 13-15 (or more) radio stns in 9-11 (or more) mkts | Radio: 10-, 15-minute popular music pgms, evening and weekend time; st with cold weather, until late spring |
| Demert & Dougherty, Chicago | Heet anti-freeze | Arthur Meyerhoff & Co, Chicago | 39 radio mkts | Radio: 30-second anncts, partic, 30 to 80 a wk; st 2 Nov; 13 wks |
| Drug Supply Corp, NY | Christmas gifts | Ruthrauff & Ryan, NY | 49 radio mkts 21 TV mkts | Radio: Anncts; 2 Dec-23 Dec TV: Anncts; 2 Dec-23 Dec |
| Sinclair Refining Co, NY | Power-X gasoline, Extra-Duty motor oil | Morey, Humm & Johnstone | 156 radio stns in 110 mkts 24 TV stns in 20 mkts | Radio: 60-, 30-, 10-second anncts; st 25 Nov; 5 wks TV: 60-second anncts; st 25 Nov; 5 wks |

NOW ON THE AIR...

the VHF
station that
starts with
478,490 VHF
sets!



WTRF-TV BASIC N B C INTERCONNECTED
WHEELING, WEST VIRGINIA
 STEUBENVILLE, OHIO • WEIRTON, W. VA.
 MARTINS FERRY, BELLAIRE, OHIO

NOW . . .

SERVING
THIS BUSY
CORNER OF
AMERICA



THE SKYLINE STATION
IN THE TRI-CITIES



You start at 478,490 when you start with W T R F-TV. Many of these sets, developed by a VHF station 52 air miles away, are essentially fringe sets to them.

But they're A and B coverage sets to us.

To you they're sales—a VHF market of 3 million buyers in (22) counties in West Virginia, Ohio and Pennsylvania.

Ask **HOLLINGBERY** for availabilities today.

WTRF-TV BASIC N B C INTERCONNECTED
WHEELING, WEST VIRGINIA
 STEUBENVILLE, OHIO • WEIRTON, W. VA.
 MARTINS FERRY, BELLAIRE, OHIO

Serving the industrial centers of the **UPPER OHIO VALLEY!**

Radio Affiliates - **WTRF AM-FM** — All represented by **HOLLINGBERY**

ARTICLES

Why new clients are buying radio

Network radio billings have jumped 12.1% between February and August of this year. Spot radio is at record levels. A special SPONSOR status report examines the reasons why radio is attracting so many new clients

27

Sugarless pop revolution

A year ago, Kirsch Beverages was selling 5,000 cases of No-Cal a week. Today it moves about 10,000 cases per day, is sugar-free leader in New York. Radio gets credit for helping Kirsch discover a vast unsuspected market for product

30

Is 15% agency commission system outmoded?

Emil Mogul started controversy when he showed ad world how percentage-of-sales system could also work. Here's Mogul's view with opposite side taken by member of SPONSOR's All-Media Evaluation Board

32

De Jur finds radio and TV can sell cameras

Only major camera manufacturer to use air media today is expanding into five markets next year as result of successful radio, TV tests in New York

34

Should a trade paper look at the bright side?

A recent SPONSOR article covered strong points about nighttime radio. Did SPONSOR serve a constructive purpose? A Southern California adman says "No!" while a radio promotion manager says "Yes!" in a spirited debate

36

Do you make this mistake in ranking TV markets?

Sponsors rating markets according to metropolitan area size often overlook fact that station's signal reaches beyond bounds of U. S. Census-defined zone

38

What sponsors can learn from BMI clinics

Highlights of advice given at this year's BMI station sessions give admen ideas they can apply to local-level sponsorship. Includes seven of the most frequently asked questions along with answers by clinic speakers

40

Why Baltimore's biggest bakery uses radio and TV

Most bakeries using the air tend to buy kid shows. But the E. H. Koester Bakery in Baltimore finds that radio and TV saturation announcements do a top job for bread sales. It puts 80% of budget in air media

43

COMING

Why some clients don't use air media

Part 13 of SPONSOR's All-Media Evaluation series examines reasons why some advertisers don't use radio, TV, lists some examples

16 Nov.

Automobiles on the air: a round-up

The current doings of auto firms on radio and TV, what they spend, how they use the air, what results they get, will comprise this SPONSOR industry report

16 Nov.

DEPARTMENTS

TIMEBUYERS AT WORK

AGENCY AD L'BS

MR. SPONSOR, Joseph Roberts

49TH & MADISON

NEW AND RENEW

P. S.

NEW TV STATIONS

NEW TV FILMS

FILM NOTES

TV RESULTS

SPONSOR ASKS

ROUND-UP

AGENCY PROFILE, John C. Dowd

RADIO COMPARAGRAPH

NEWSMAKERS IN ADVERTISING 10

SPONSOR SPEAKS 10

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Things have changed in ARKANSAS, too!

Believe us, any resemblance between the colorful
Arkansas of legend, and *today's* Arkansas, is en-
tirely coincidental! In the last decade alone,
the State has made almost unbelievable progress.
*Effective Buying Income per family is 195.1%
greater than ten years ago!**

Here's a big new Arkansas radio station, too—
10,000-watt KTHS in Little Rock, CBS, and the
State's only Class 1-B Clear Channel station.
KTHS gives *interference-free* daytime coverage
to more than 3¼ million people, including
practically all of Arkansas. *Primary* daytime
coverage exceeds one million people, more than
100,000 of whom do not receive primary daytime
service from any other radio station!

Our Branham man will be glad to give you *all*
the facts.

*Sales Management figures



10,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

KTHS

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

LET'S GET THE FACTS STRAIGHT!

What station outpulled every other station on the Pacific Coast in a recent booklet offer?

KLX

When the final tally was in, what station had a 17% lead over its nearest competitor and a 41% lead over the third place station?

KLX

Oakland, California

Look at This

A 10 cent booklet was offered by Anne Truax on her "Adventures in Homemaking" program over KLX. The same offer was made on 7 other stations on the Pacific Coast.

Final Results

KLX outpulled these stations by the following percentages.

| | |
|---------|-------|
| Station | A—17% |
| " | B—41% |
| " | C—47% |
| " | D—52% |
| " | E—72% |
| " | F—78% |
| " | G—90% |

Of the first 5 place stations KLX is the only independent.

Of the first 5 place stations KLX is one of two with less than 50,000 watts.

For details contact

KLX

5000 WATTS

The Tribune Station — Oakland, California
or the

National Representative

BURNS-SMITH CO.

New York — Chicago

Timebuyers at work



Irving Berk, president of Irving Berk Co., New York, found that Dodger baseball game adjacencies on WOR-TV increased Cyma Watch sales considerably in the New York area within six months. "Radio further expanded distribution throughout the country," he added, "because we introduced a trade slant in the 30-second announcements by referring to Cyma ads in national magazines. Both air media do most for retailers when integrated into a comprehensive advertising program—a type of inter-media cross-plugging system."



Mary Kay Cain, media director, McCann-Erickson, Los Angeles, placed 200 Class A and B film announcements on five Los Angeles stations within 30 days for the Lemon Product Advisory Board. "We concentrated on September," she explains, "because it's the hottest month in this area, therefore an ideal time for lemonade." Sales for all California frozen lemonade concentrate, which sells under various brand names, rose substantially over 1952 in the metropolitan Los Angeles area. The announcements showed how easily lemonade could be made from the concentrate.



George Felsher, Henry Bach Associates, New York, sticks to sports adjacencies for his Buddy Lee account. "Since both Buddy Lee stores carry a reasonably-priced line of men's clothing, with stress on style," George explains, "we've found that adjacencies near programing aimed at young, sports-conscious men is most effective." A seven-year advertiser on W.M.G.M., New York, Buddy Lee's ad budget has gradually converted to more and more radio—today the stores spend 70% of budget on radio, 30% on newspapers, direct mail.



Lydia Hatton, Foote, Cone & Belding, Los Angeles, says a timebuyer could use an engineering degree to evaluate new TV stations. "At least, that's how I felt when I bought 35 TV stations in 22 markets for Trend Detergent recently," Lydia says. This first major TV buy for Purex Corp.'s cleanser covers all the U. S. except the Eastern Seaboard north of South Carolina. It runs four weeks, starting this month, averages four announcements per station each week. Lydia is now buying 45 radio markets for Purex Liquid Bleach.



SALES PUSH STARTS WITH **WHAM**



RADIO ADVERTISING ON WHAM has given Bardahl Oil its biggest impetus for added distribution in this Western New York market. More and more new customers and outlets have been added each month by WHAM as Bardahl's only mass advertising medium.

Bardahl has had distribution in this area for two years. Since they began using a 15 minute segment three days

a week on "Clockwise" a year ago, sales have shown a steady increase. August hit a new peak with sales in excess of any previous month.

User acceptance has been built up so fast in a year the distributor is now matching each advertising dollar of the manufacturer with his personal dollar by buying extra WHAM spots and sponsoring sports events of national interest.

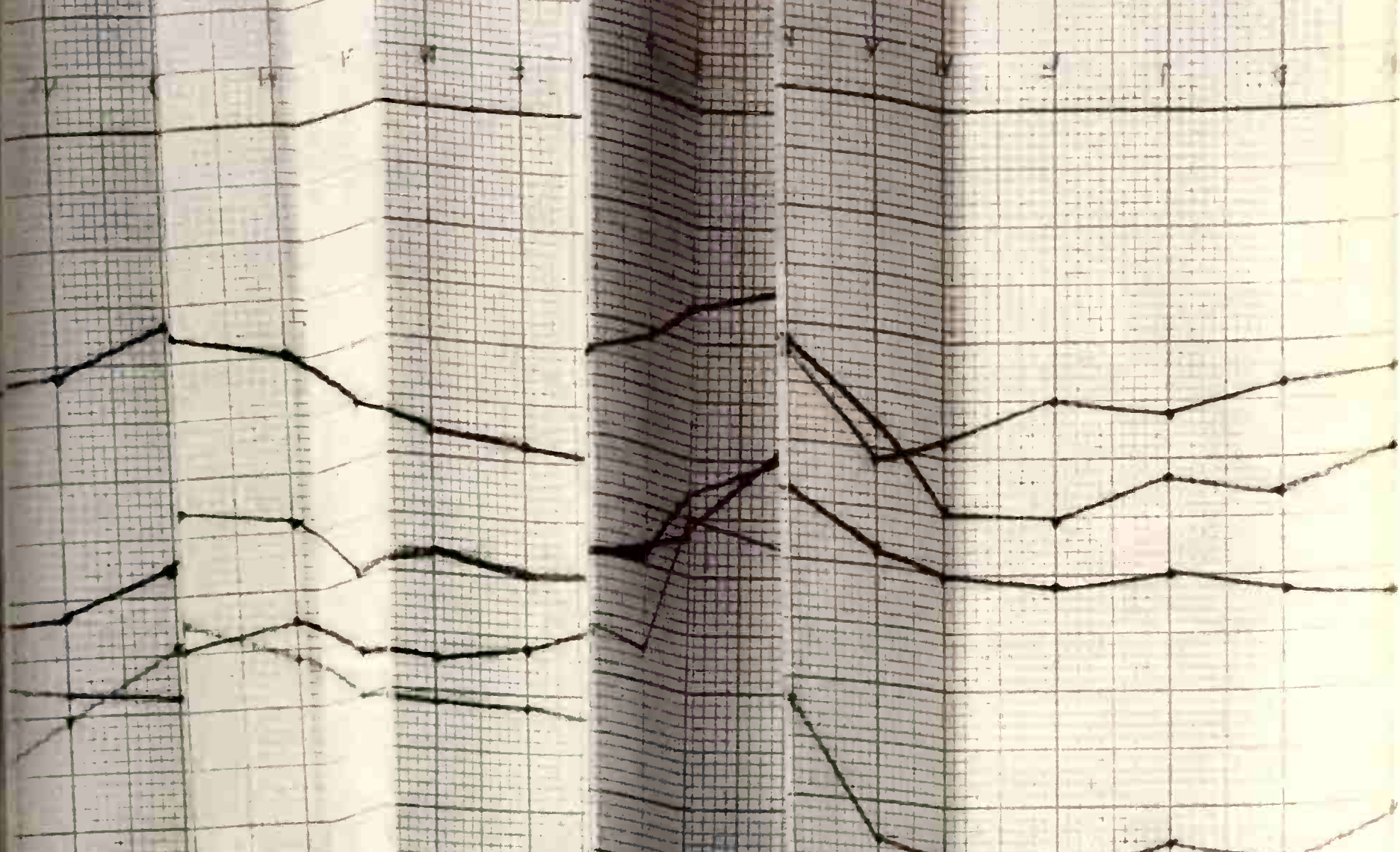
LET **WHAM** SELL FOR YOU

• Write, Wire or
Phone **WHAM** or
Hollingbery for
Availabilities.

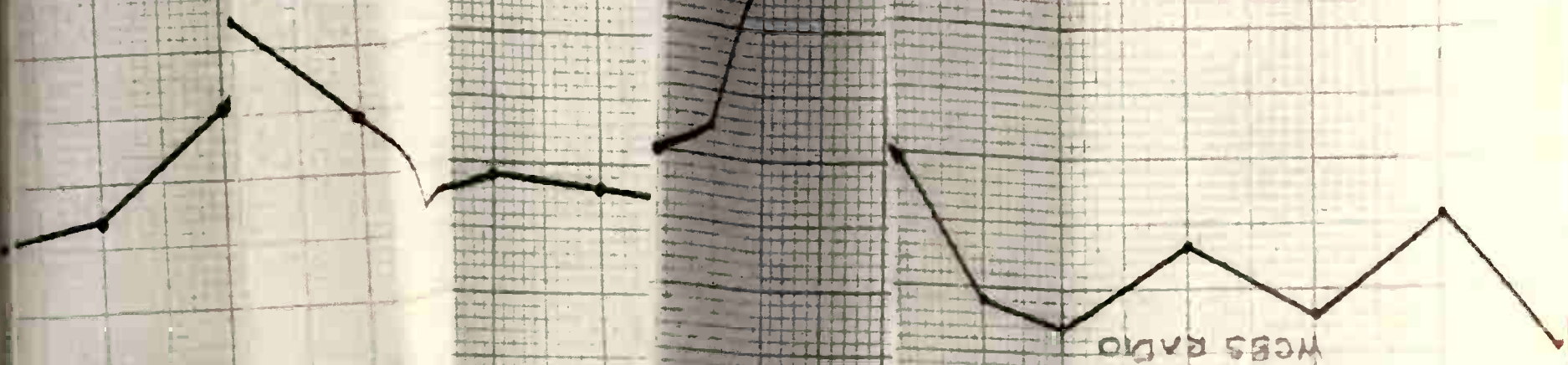


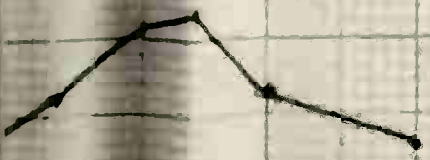
The **STROMBERG CARLSON** Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative

NEW YORK AUDIENCE TRENDS
Share of Audience, Total

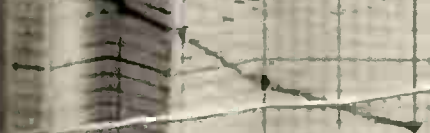


Facts that





figure!



Month after month, year after year, here are the plain facts of New York radio:

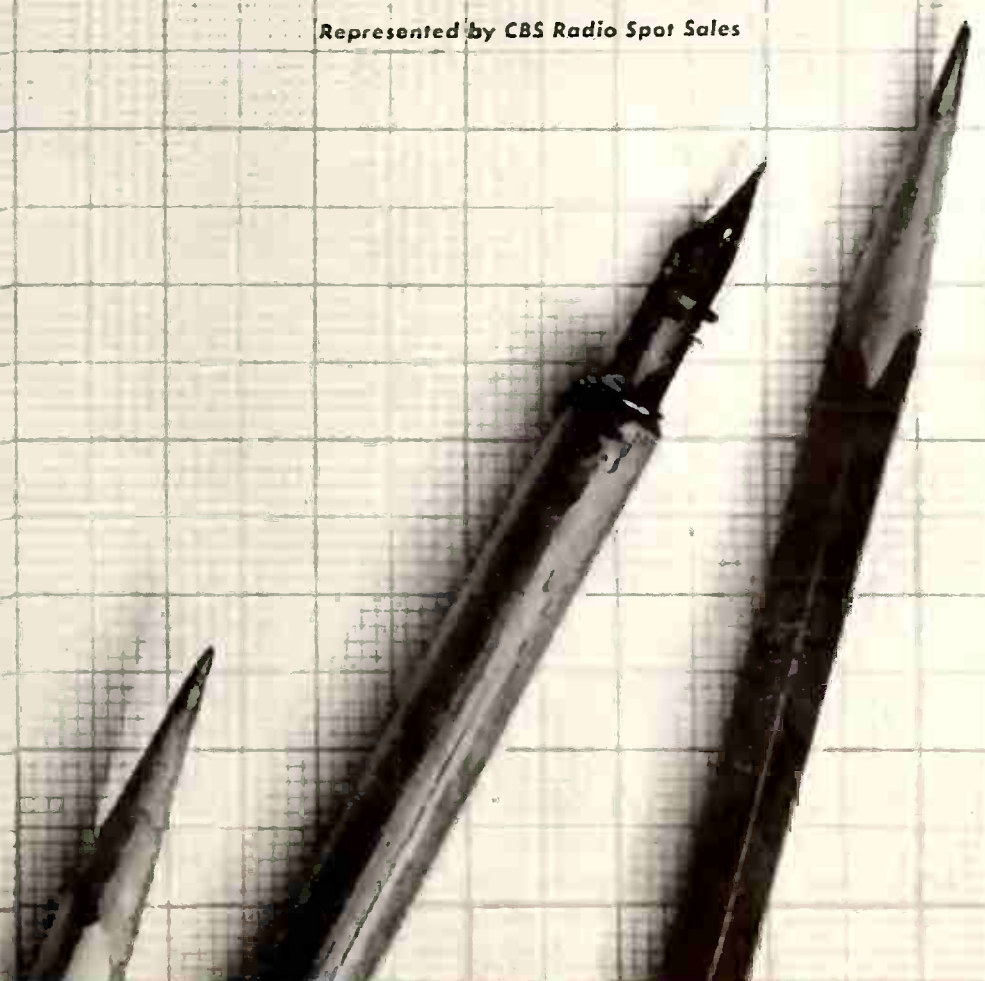
WCBS Radio audiences are the largest in New York, morning, afternoon and night. This year WCBS Radio audiences are 40.3% larger than any other radio station's.

They are also the fastest-growing—18.2% bigger than last year and 'way ahead of the most active competition.

The more people you sell to, the more you sell. It figures that your best advertising buy is the one with the largest audiences. In New York, that's plainly... **WCBS Radio**

New York - CBS Owned

Represented by CBS Radio Spot Sales



ONE ALWAYS STANDS OUT



In San Diego's billion dollar market, KSDO is best in show . . . head and shoulders above the rest. Judges: Hooper and Nielsen.

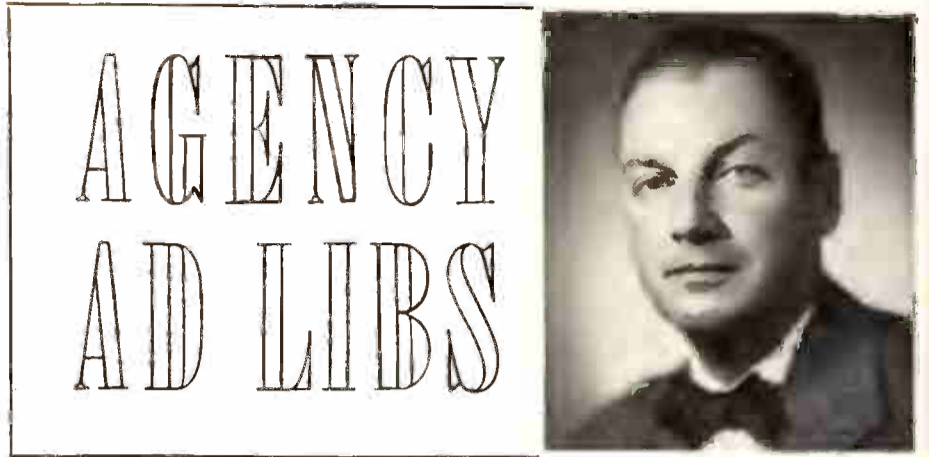
Naturally, KSDO is first in San Diego . . . first in listeners, first in value, first in mail-pull.

May we show you how to make your product stand out in San Diego?



Representatives

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



by Bob Foreman

One of the biggest handicaps connected with television advertising, especially of the network variety, is the inflexibility of the medium. This inflexibility extends into more phases than price alone—though price is, of course, the most highly publicized facet of the handicap.

With magazines an advertiser can buy in and out almost at will, peaking up his frequency or his size of ad-unit during more important seasons. With newspapers the same is possible—and on very little notice. In addition, both of these media permit logos, addresses, and so on.

But to get into television programming it is often necessary (more often than not if you are thinking about a high caliber program during one of the better time spots) to sign firm for 39 or even 52 weeks, many weeks in advance. This can so strap an advertiser in many ways (one of which is budget) that it frightens off dozens of potential TV-spenders.

I mention these problems because it's quite gratifying to discover a new trend—to find that network brass is concerned to the extent of actually doing something about them.

For example, Pat Weaver of NBC. Pat subscribes to the very encouraging opinion that it is up to the television industry to provide ways and means for low-budget advertisers to get into the medium.

But Pat has done far more than merely subscribe to a point of view. He has already provided advertisers with big-time TV's most flexible program—namely the 7:00-9:00 a.m. *Today* strip which features Dave Garroway, a chimp, and a number of other people and mechanical devices in an interesting as well as effective pattern.

Weaver's *Today* permits the small advertiser to reach 48 television markets for about \$4,000—at Christmas, let's say, on a one-shot basis. Or he can buy a summer showing if that's his busy season. Or he can introduce his new model for one week only. Or he can buy 52-week continuity and peak up during special drives with as many more segments as often or as spasmodically as his sales pattern and budget permit. And he can get local dealer cut-ins at economical cost!

This all can be achieved, mind you, not on a dog program untried and unproven but on *Today* (a chimp program)—proven in its success from an audience, cost-per-1,000, sales or any other standpoint that you may wish to put against it. A program that is heavily invested in by many advertisers of

(Please turn to page 60)

Atlanta's **WSB-TV**

...truly a great AREA station

The audience impact of the recent world series afforded an unusual opportunity to measure station preferences in the great area served by WSB-TV. Selected for the measurement was a city which provided a rest test—Macon, Georgia, 75 miles airline from the 1062-ft. WSB-TV tower.

There are two television stations in Macon, one of which was carrying the World Series, as was WSB-TV. The American Research Bureau did the measurement. Here is what they found in Macon:

Sept. 30 — 1:00 to 3:00 P. M.

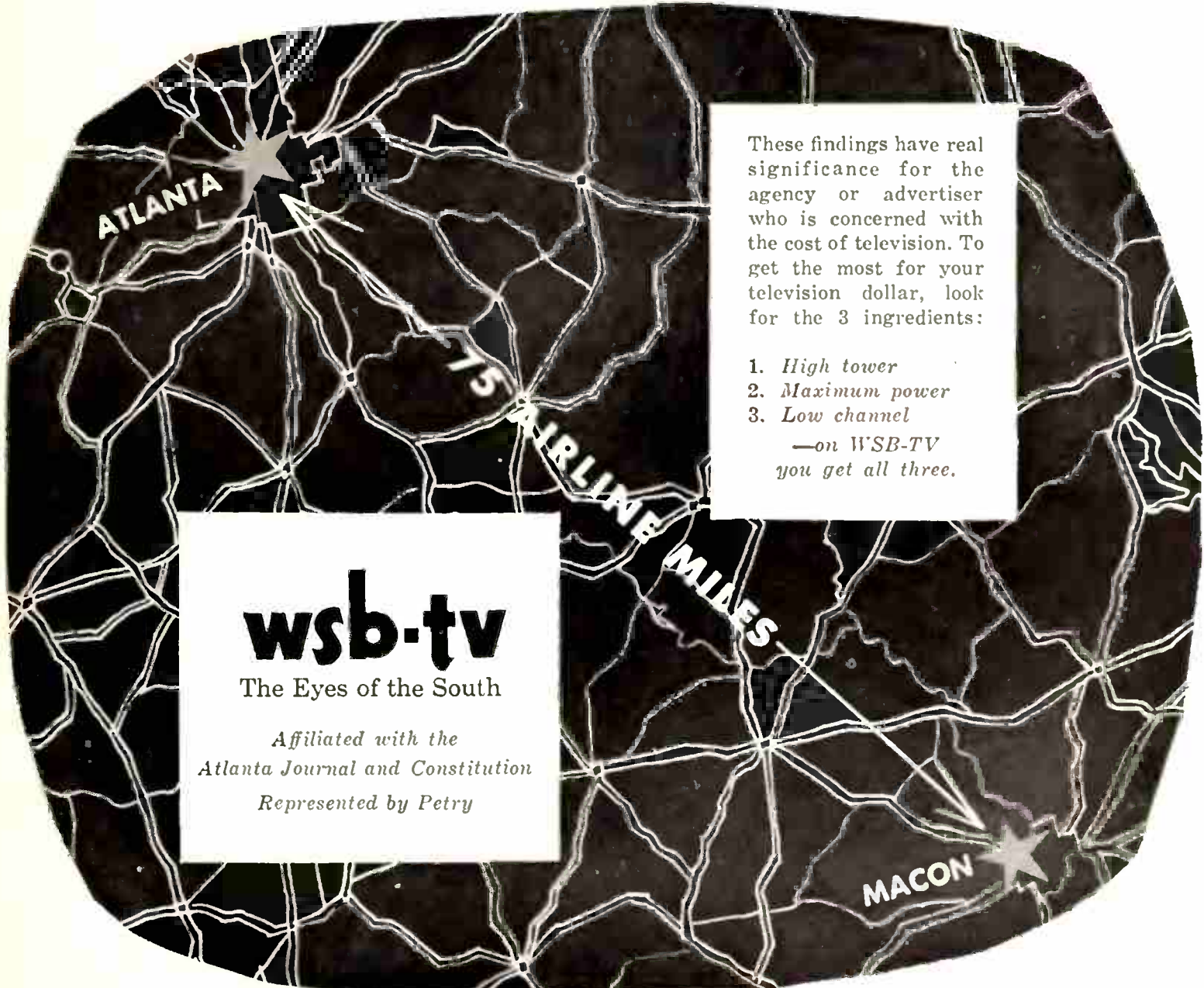
Sets in use 48.0%

| | |
|-------------------------------|------|
| WSB-TV | 26.9 |
| Station B (Macon) | 14.5 |
| Station C (Macon) | 5.4 |
| Station D (Atlanta) | 1.2 |

Oct. 3 — 1:00 to 3:00 P. M.

Sets in use 58.7%

| | |
|-------------------------------|------|
| WSB-TV | 37.9 |
| Station B (Macon) | 13.4 |
| Station C (Macon) | 6.3 |
| Station D (Atlanta) | 1.1 |



wsb-tv
 The Eyes of the South
*Affiliated with the
 Atlanta Journal and Constitution
 Represented by Petry*

These findings have real significance for the agency or advertiser who is concerned with the cost of television. To get the most for your television dollar, look for the 3 ingredients:

1. *High tower*
2. *Maximum power*
3. *Low channel*

—on WSB-TV
 you get all three.

Mr. Sponsor...

It costs
LESS
to sell
MORE
in
MONTREAL

WHEN
YOU
CHOOSE
CANADA'S
FIRST
STATION...



in
3
years

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

Based on latest SM figures.

CFCF

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



Joseph Roberts

Advertising Manager
Jacques Kreischer Co., North Bergen, N. J.

Mr. Sponsor

Joe Roberts' two young sons take a very personal interest in television advertising.

It all started last year, when Joe brought his nine-year-old son to New York for a bit part on TV. His mother and younger brother watched his TV debut in their Ho-Ho-Kus, N. J., home.

The show: *Tales of Tomorrow*, ABC TV, Fridays 9:30-10:00 p.m. The sponsor: Jacques Kreischer Co., makers of watchbands and men's jewelry. The boy's career decision: He wants to be an ad manager.

One Sunday evening last summer, Joe joined his sons at home to watch *Rocky King, Detective on Du Mont*. The boys liked the show. Joe liked it. Foote, Cone & Belding, Kreischer's agency, liked it.

The agency worked up an elaborate presentation and Joe got ready to sell Toby Stern, president of the firm, on sponsoring this program. Joe never got to finish his pitch. Toby Stern had been regularly watching *Rocky King* for over a year.

This year for the first time in Kreischer's 40-year history, 100% of Kreischer's consumer advertising budget is going into radio and TV: *Tales of Tomorrow*, through 20 June; MBS' Multi-Message Plan through the summer; *Rocky King, Detective, Du Mont*. Sundays 9:00-9:30 p.m. since this past September.

"We've found that TV produces an almost immediate sales boost for the item shown on the screen," Joe explains. "whereas, in the jewelry field, radio is excellent for promoting a particular product theme."

Unlike Speidel, Kreischer's major competitor (see "Why Speidel spends 100% of its budget on TV," SPONSOR, 5 October 1953, page 28), the Kreischer Co. feels radio is effective for a watch band. The firm's big summer radio effort was keyed to a seasonal copy approach and institutional advertising. The Kreischer line was extolled as being "tropic-tested," that is, corrosion-proof.

"We sold quality rather than style on radio," Joe told SPONSOR. "Since listeners were conscious of the problem of sweating through a watchband, our 'tropic-tested' theme struck a responsive chord."

Right now, Joe is planning air strategy for the Christmas season—the big business season for the watchband and jewelry business. Incidentally, this Christmas marks Joe's eighth anniversary with Jacques Kreischer Co.

An Extra City

The Size Of Any Of These TV Markets

As A Bonus

- BIRMINGHAM, ALA.
- SAN DIEGO, CALIF.
- DENVER, COLO.
- WILMINGTON, DEL.
- JACKSONVILLE, FLA.
- MIAMI, FLA.
- ROCK ISLAND, ILL.
- BLOOMINGTON, IND.
- AMES, IOWA
- DAVENPORT, IOWA
- NEW ORLEANS, LA.
- GRAND RAPIDS, MICH.
- LANSING, MICH.
- OMAHA, NEB.
- ROCHESTER, N. Y.
- UTICA, N. Y.
- SYRACUSE, N. Y.
- GREENSBOROUGH, N. C.
- TOLEDO, OHIO
- OKLAHOMA CITY, OKLA.
- TULSA, OKLA.
- ERIE, PA.
- LANCASTER, PA.
- MEMPHIS, TENN.
- NASHVILLE, TENN.
- GALVESTON, TEXAS
- HOUSTON, TEXAS
- SAN ANTONIO, TEXAS
- SALT LAKE CITY, UTAH
- NORFOLK, VA.
- RICHMOND, VA.
- ROANOKE, VA.
- HUNTINGTON, W. VA.

THAT'S WHAT YOU NOW GET WITH
OUR TERRIFIC NEW POWER ON

WJBK-TV

270,000 additional TV sets now reached by WJBK-TV's greater power, higher tower! That's the terrific coverage bonus you get with our new 100,000 watts ERP . . . our new 1,057 foot tower. And this 270,000 set additional coverage (which costs you not one penny extra) is the equivalent of a whole extra city, with more sets than in the average TV market throughout the country *

You buy at our present card rate, based on 1,000,000 set coverage. You get 1,270,000 set coverage! There's further proof that Channel 2 is the spot for you . . . that WJBK-TV, Michigan's most powerful station, is your most powerful sales tool in Michigan's richest market.

* BROADCASTING-TELECASTING "TELESTATUS"
October 5, 1953 shows 75 VHF markets with
under 270,000 sets out of a total of 112
VHF markets.

WJBK-TV

Detroit



Represented
Nationally by

THE KATZ AGENCY

TOP CBS and DUMONT TELEVISION PROGRAMS

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

Sell 1705 Cities and Towns With KMA!

If you think the word "Midwest" means Omaha and Des Moines, then you have 1,703 more guesses coming.

For the millions of rich-from-the-soil midwesterners in KMA-Land live in 1,705 cities and towns and on tens of thousands of farms. And they prefer the KMA type of rural programming.



They're America's top-spending farm market! In 1950 these KMA-Landers spent \$2,819,-,660,000 for goods and services—a figure surpassed only by a handful of metropolitan markets!

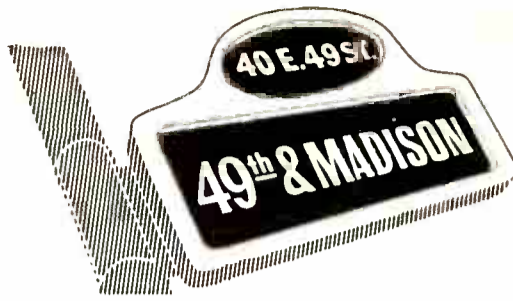
Here is THE big farm market . . . served by the 5,000 powerful watts of KMA—The Midwest's TOP Farm Station. IF YOU sell products or services in the rural and small town midwest, then YOU BELONG ON KMA!

KMA

SHENANDOAH, IOWA
Represented by
EDWARD PETRY & CO., INC.

If you are looking for concentrated spending power — look first at rich KMA-Land where 3/4 of the population is rural.

Under Management of
MAY BROADCASTING CO
Shenandoah, Iowa



WASTE OF TIME?

I think "Anonymous," authoress of "Pity the gal timebuyer" [7 September 1953 SPONSOR, page 37], is wasting her time as a timebuyer.

I suggest you tip her off that she belongs in the copy department.

FRANK KNIGHT
Radio-TV Director
Richard A. Foley Adv.
Philadelphia 2

MR. SPONSOR

A couple of years ago . . . you may recall we had an exchange of correspondence with reference to a special feature in your publication called "Mr. Sponsor."

I should like to know if you are still running those features. . . . We have a client who spends over a million dollars annually on radio and TV and the president of the corporation is a very colorful figure and should make good copy. If you still have the space available and are interested, I will be glad to give you more information on the subject.

BILL MINCHER
Rhoades & Davis
Los Angeles

● SPONSOR welcomes suggestions on candidates for its "Mr. Sponsor" department.

FOOTBALL ROUND-UP

. . . The article dealing with the coverage of football during the coming season was read with a great deal of interest by our Sportsvision group ["Football on the air—1953," 7 September 1953 SPONSOR, page 40]. However, with no small amount of disappointment, we noted that only a tiny portion of it was devoted to the football entertainment millions of Americans will be getting this fall from delayed telecasting of the nation's top games.

Because Sportsvision, Inc., is the top producer of sports films for television, and because Sportsvision this fourth

consecutive season is getting the greatest coverage of the nation's grid clashes ever attempted, we know that filmed shows of current grid games in many areas have a greater viewing audience than do live telecasts or broadcasts. . .

This fall, Sportsvision will film five or more PCC football games every weekend, five or more Big 10 games every weekend, the top game played in the Big Seven Conference, plus the top game being played in the nation. With its mobile camera crews prowling the country, games in the South and East will also be filmed. . .

CARL MARCUS
Sportsvision, Inc.
Hollywood 38

ADVERTISING COUNCIL

SPONSOR's "Applause" editorial on the council's eleventh annual report is a wonderful one ["Tribute to free enterprise," 21 September 1953 SPONSOR, page 120].

For your information, we are planning to bring this to the attention of our board of directors when it meets later this month.

MAXWELL FOX
The Advertising Council, Inc.
New York

TV DICTIONARY/HANDBOOK

You will find attached my check for renewal of your good magazine, which is certainly thoroughly read around this outfit.

May I ask if it is still possible to secure two copies of the booklet you were distributing defining terms used in television?

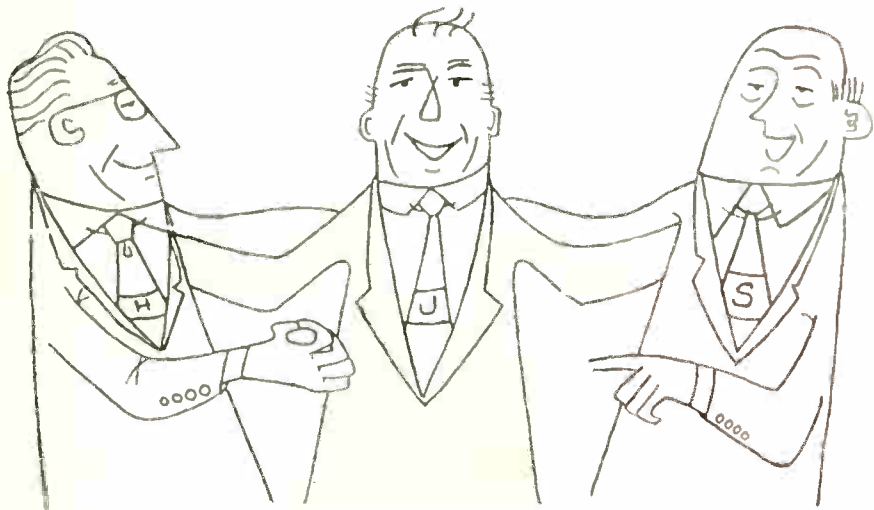
We have several customers who are in dire need of such a glossary.

ROBERT F. BLAIR
Productions on Film, Inc.
Cleveland

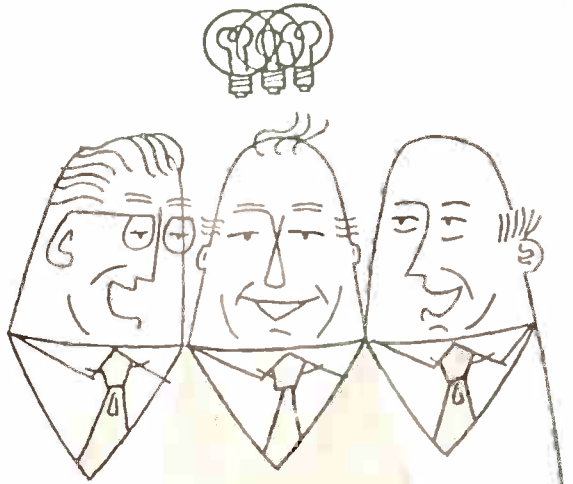
● SPONSOR's "TV dictionary/handbook" is still available. Price is \$2 a copy.

Pitt is offering two classes in television this fall for the first time. I am handling both courses, one a survey of the TV field in general, and the other, an Educational TV Workshop. Recalling the good use to which I put my subscription to SPONSOR while a graduate student at Syracuse University, I am wondering whether another SPONSOR publication might fit into our work at Pitt.

In the top two or three there's an ad agency
Known as Hemmingforth, Jerkin & Smoe . . .



Who fought staff complacency
by demanding obeisance
To the maxim that'd earned
them their dough.



So at sunset each day all faced Omaha way
And salaamed to old Jerkin's clear call—



"Wherever you go you'll hear radio . . .
But in Omaha KOWH TOPS 'EM ALL!"



AVERAGE
HOOPER
KOWH
35.7%

Moral

EVERY GOOD TIME-BUYER
KNOWS KOWH HAS THE:

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

Kowh

O M A H A

"America's Most Listened-to Independent Station"

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



WHLI Long Island Story



What did you say?

**Long Island's
amazing
Nassau County
ranks**

24th

**nationally in
RETAIL SALES . . .**

\$838,171,000
(Sales Management)



WHLI has a larger
daytime audience in the
big booming major
**LONG ISLAND
MARKET**

than any network or
combination of inde-
pendents . . . *(Conlan)*

WHLI AM 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.
PAUL GODOFSKY, Pres.

*the voice of
Long Island*

I am speaking of SPONSOR's "TV Dictionary/Handbook." I have no text available for the survey course and need such booklets and other aids to help fill that void. Since both courses are but one semester and since neither devotes itself to TV advertising except for brief mention in the survey course . . . I do not feel that I would want to request the students to subscribe to SPONSOR . . . it would not be appropriate to the courses of study. BUT, the dictionary definitely would be . . . from AAAA to Zoomar.

Could you quote me quantity rates for this booklet?

I am sure in the approximate two years of its existence SPONSOR's "TV Dictionary/Handbook" has been well received along with the other valuable research data in every issue of the magazine. I am especially interested in this work and your magazine seems to be in a class of its own in that field (as well as many others, I'm sure!).

WARREN DANA
*University of Pittsburgh
Pittsburgh*

● A limited supply of "TV Dictionary/Handbook" is available with a subscription to SPONSOR only. Student rate is \$4 a year.

CANADIAN SECTION

Many thanks for this year's Canadian issue of SPONSOR [10 August 1953]. I enjoyed reading it very much and have forwarded it to interested parties in the company.

H. E. WHITING
*Manager of Media & Statistics
Procter & Gamble Co. of Canada,
Ltd.
Toronto, Ont.*

It was a pleasure to make a contribution to the Canadian section of SPONSOR. As a co-host for the recent British Columbia Association of Broadcasters' summer convention. . . I would say this issue was a marked success. . . .

KEN HUTCHESON
*Managing Director
CJAV, Port Alberni, B. C.*

"FREE" TIME

I have just read your item on page 2 of the October 5 issue of SPONSOR entitled "Brown Shoe gets 'free' AM time" ["Report to sponsors"].

We are one of the stations airing the program under the new policy. The Brown Shoe dealer in our town is paying very little more for the program now than before. We are getting our full rate for a good program. The dealer is getting the program over the station which he uses regularly and which dominates his trade area.

It is my understanding the program was previously heard over a national network. Our dealer realized no impact then. Now he's happy. Who's crying?

WENDELL ELLIOTT
*Manager
KGNO
Dodge City, Kan.*

NEGRO SECTION

Congratulations to you for the excellent job you did again this year on your Negro issue, August 24th.

To avoid a misunderstanding about WSOK, which may have resulted from a statement in the Negro section, we'd like to state that WSOK is an ALL-NEGRO programmed station. In the Negro section SPONSOR said . . . "station with a sizable Negro-appeal program schedule. . . ." It's sizable alright, just 100%, that's all!

NORMAN STEWART
*Commercial Manager
WSOK, Nashville*

MEDIA ARTICLE

I would appreciate it very much if you would send me a copy of the October 5 issue of SPONSOR.

Mr. Boh Button, my Columbia University instructor in NBC Sales, has assigned students to report on the Duffy article in this issue ["How BBDO evaluates media." 5 October 1953 SPONSOR, page 25].

RON HUNT
*379 Cambridge St.
Bridgeport 6*

BASICS SECTIONS

Thanks for "Radio Basics" and "TV Basics." This is the sort of thing that keeps radio on its toes—the type of ammunition that we can use. SPONSOR is doing an outstanding job for the industry.

ROBERT R. FEAGIN
*General Manager
WPDQ, Jacksonville*

SPONSOR

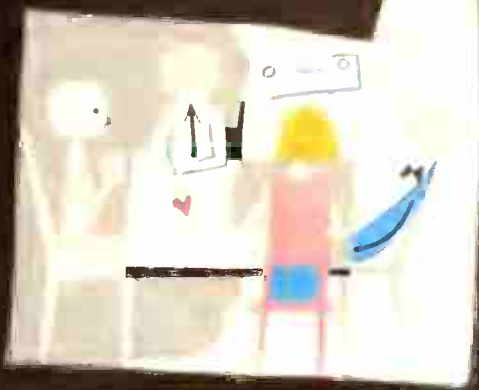
ON THE PACIFIC COAST

network radio

serves more people
more often than any other
advertising medium

and **DON LEE** is the Nation's
greatest regional network

DON LEE broadcasting system



DON LEE OFFERS MORE:

MORE STATIONS—With 45 strategically located radio stations DON LEE offers maximum Pacific Coast penetration that no other medium can touch.

MORE ECONOMY—DON LEE delivers more sales impressions per dollar. Each of DON LEE'S 45 stations was designed to give its market the most complete and efficient coverage at the lowest possible cost.

MORE FLEXIBILITY—With DON LEE you can tailor your selling to your distribution. Buy only as much coverage as you need— one market or the entire Pacific Coast.

MORE INFLUENCE—DON LEE can release your sales message from a local outlet in each of 45 important markets (21 of them where DON LEE has the ONLY network station). These stations are members of their communities, with strong local influence. You sell where the people live and buy.

That's why DON LEE consistently carries more regional Pacific Coast business than any other radio network. People who know the Pacific Coast best use . . .

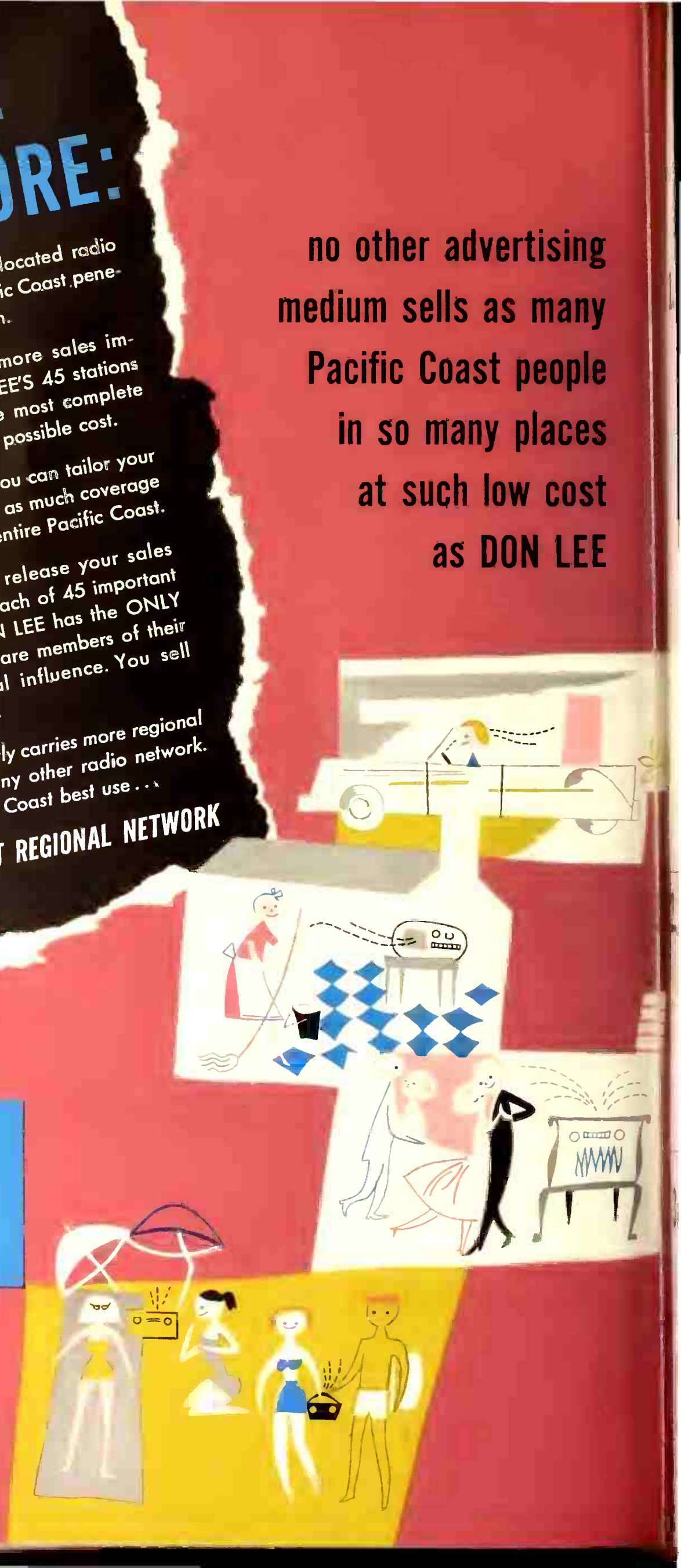
THE NATION'S GREATEST REGIONAL NETWORK

no other advertising
medium sells as many
Pacific Coast people
in so many places
at such low cost
as DON LEE



1313 NORTH VINE STREET
HOLLYWOOD 28, CALIFORNIA

Represented Nationally by
JOHN BLAIR & COMPANY



New and renew

1. New on Television Networks

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|---------------------------------------|------------------------------|----------------------------|--|
| American Chiclé, NY | D-F-S, NY | ABC TV 65 | The Name's the Same; alt T 10:30-11 pm; 1 Dec; 52 wks |
| Bensus Watch, NY | Cecil & Presbrey, NY | Du Mont 2 | Meet Your Congress; Sun 4:30-5 pm; 11 Oct; 13 wks |
| Benson & Hedges, NY | Benton & Bowles, NY | Du Mont 13 | Pantomime Quiz; T 8:30-9 pm; 20 Oct; 52 wks |
| Borden Co. NY | DCSS, NY | NBC TV 50 | Kate Smith Hour; T 3:30-45 pm; 13 Oct; 39 wks |
| Consolidated Royal Chemical Corp. Chi | D-F-S, NY | NBC TV | Arthur Murray Dance Party; M 7:30-45 pm; 12 Oct; 52 wks |
| Dow Chemical, Midland, Mich | MacManus, John & Adams, Detr | NBC TV 49 | Your Show of Shows & All-Star Revue; alt Sat 10-min seg betw 10-10:30 pm; 19 Dec thru 5 June '54 |
| Dow Chemical, Midland, Mich | MacManus, John & Adams, Detr | NBC TV 50 | Kate Smith Hour; T 3:45-4 pm seg; 17 Nov. thru 15 June '54 |
| Dow Chemical, Midland, Mich | MacManus, John & Adams, Detr | NBC TV 49 | Today; M-F 7-9 am; 3 partic wklly; 16 Nov; 52 wks |
| Englander Co, Chi | Leo Burnett, Chi | CBS TV 41 | Bob Crosby Show; F 3:30-45 pm seg; 25 Dec; 52 wks |
| Fedders-Quigan Corp, Buffalo, NY | BBDO, Buffalo | NBC TV 49 | Today; M-F 7-9 am; 110 6-min segs 1 Dec thru Aug '54 |
| General Mills, Mpls | Knox-Reeves, Mpls | CBS TV 41 | Bob Crosby; F 3:45-4 pm seg; 8 Jan '54; 52 wks |
| Jay Broiler Co, NY | Zachary & Liss, NY | Du Mont 6 | Roto-Magician; M, Th 4-4:15 pm; 12 Oct-23 Nov |
| J-B Watch Bands | Lewin, Williams & Saylor, NY | ABC TV 36 | Back That Fact; alt Th 9-9:30 pm; 12 Nov; 52 wks |
| Kellogg Co, Battle Creek, Mich | Leo Burnett, Chi | CBS TV 47 | Arthur Godfrey; M-Th 10-10:15 am alt days; 26 Oct; 52 wks |
| Kiwi Shoe Polish, Phila | Ayer, Phila | NBC TV 49 | Today; M-F 7-9 am; 16 segs; start 9 Nov |
| Kraft Foods Co, Chi | J. Walter Thompson, NY | ABC TV 140 | Kraft TV Theatre; Th 9:30-10:30 pm; 15 Oct; 52 wks |
| Longines-Wittnauer, NY | Victor Bennett, NY | CBS TV 75 | Thanksgiving Festival; Th 5-6 pm; 26 Nov only |
| Longines-Wittnauer, NY | Victor Bennett, NY | CBS TV 75 | Christmas Festival; F 5-6 pm; 25 Dec only |
| Magic Chef Inc, St Louis | Krupnick & Assoc, St Louis | NBC TV 49 | Today; M-F 7-9 am; 12 partic; start 22 Mar '54 |
| Philip Morris & Co, Ltd, NY | Biow Co, NY | CBS TV 59 | Philip Morris Playhouse; Th 10-10:30 pm; 1 Oct; 52 wks |
| Purex Corp, South Gate, Cal | FC&B, LA | NBC TV 50 | Kate Smith Hour; half of Th 3:15-30 pm seg; start 29 Oct (new "divided segment plan") |
| Remington-Rand, NY | Y&R, NY | CBS TV 45 | What's My Line; alt Sun 10:30-11 pm; 4 Oct; 26 wks |
| R. J. Reynolds, Winston-Salem, NC | William Esty, NY | Du Mont 9 | Man Against Crime; Sun 10:30-11 pm; 11 Oct; 52 wks |
| Sealy, Inc, Chi | Olian & Bronner, Chi | NBC TV 40 } ABC TV 48 } | Comeback Story; alt F 9:30-10 pm; 2 Oct; 13 telecasts |
| Tetley Tea Co, NY | Geyer, Adv, NY | NBC TV 32 | Today; M-F 7-9 am; 26 partic; 2 Oct; 26 wks |
| Whitehall Pharmacal, NY | Biow, NY | ABC TV 20 | John Daly & the News; M-F 7:15-30 pm; 12 Oct; 52 wks (sponsors half of program) |



2. Renewed on Television Networks

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|----------------------------------|------------------------|------------|--|
| American Maize-Prods, NY | Kenyon & Eckhardt, NY | NBC TV 32 | Today; M-F 7-9 am; 18 partic; 27 Oct; 9 wks |
| Carnation Co, LA | Erwin, Wasey, LA | CBS TV 88 | Burns & Allen; alt M 8-8:30 pm; 5 Oct; 52 wks |
| B. F. Goodrich, Akron | BBDO, NY | CBS TV 82 | Burns & Allen; alt M 8-8:30 pm; 12 Oct; 52 wks |
| Goodyear Tire & Rubber, Akron, O | Y&R, NY | NBC TV 58 | Goodyear TV Playhouse; alt Sun 9-10 pm; 11 Oct; 52 wks |
| Gulf Oil Corp, Pittsb | Y&R, NY | NBC TV 64 | Life of Riley; F 8:30-9 pm; 2 Oct; 52 wks |
| Lever Bros, NY | J. Walter Thompson, NY | CBS TV 83 | Lux Video Theatre; Th 9-9:30 pm; 1 Oct; 52 wks |
| Lever Bros, NY | McCann-Erickson, NY | CBS TV 81 | Big Town Th 9:30-10 pm; 1 Oct; 52 wks |
| Jules Montenier, Chi | Earle Ludgin, Chi | CBS TV 45 | What's My Line; alt Sun 10:30-11 pm; 11 Oct; 26 wks |
| Philip Morris & Co, Ltd, NY | Biow, NY | CBS TV 106 | I Love Lucy; M 9-9:30 pm; 5 Oct; 52 wks |
| Philco Corp, Phila | Hutchins, Phila | NBC TV 81 | Philco TV Playhouse; alt Sun 9-10 pm; 18 Oct; 52 wks |

(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2.)

3. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|-------------------|--|--|
| Richard E. Ash | Getschall & Richard, NY, partner | Stephen Goerl Assoc, NY, acct exec & memb plans bd |
| Frank Barton | Lennen & Newell, NY, mgr radio-TV dept | Same, vp |
| Everett F. Braden | FC&B, NY, mdsg dir | Same, vp |

(Continued next page)



Numbers after names refer to New and Renew category

- Alden H. Kenyon (3)
- E. F. Braden (3)
- George Finley (3)
- Otis Winegar (3)
- Vincent J. Galbo (3)

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

3. Advertising Agency Personnel Changes

(continued)

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|--|---|
| Marvin Corwin Jack B. Creamer Hal Davis Robert Diserens William Drager Tris Dunn | Benton & Bowles, NY, acct supvr Radio-TV veteran DCSS, NY, timebuyer Ted Bates, NY, acct exec Morey, Humm & Johnstone, NY, dir of research Northam Warren Corp, Stamford, Conn, gen adv mgr | Same, vp Geare-Marston, Phila, dir radio-TV dept Erwin, Wasey, NY, timebuyer Benton & Bowles, NY, acct exec, Best Food Allen & Reynolds, Omaha, dir of research Benton & Bowles, NY, acct exec, Best Food |
| Burton Durkee James D. Evans Richard Eyman George Finley Dolph Franklin S. J. Frolick Patricia Gabany Vincent J. Galbo George V. Genzmer Richard E. Goebel James S. Holme Charles L. Hutchins Jean Jaffe Alden H. Kenyon Fred Kilian Douglas Manson Kennett R. McMath Bill Munsell | Wm. H. Weintraub, Detr, mgr Diamond Match Co, NY, adv mgr McCann-Erickson, NY, timebuyer Young & Rubicam, NY, acct exec Franklin & Gladney, NY, head Fletcher D. Richards, NY, supvr. TV-Radio commls NBC, NY, prog prom dept Kelly, Nason, NY, vp Erwin, Wasey, LA, mdsg dir Own agency, S.F. US Nat'l Bank of Denver, pub rels officer Erwin, Wasey Co, LA, creative stf J. Walter Thompson, NY, timebuyer Geyer Adv, NY, vp, chmn of exec comm YGR, Chi, radio-TV exec Benton & Bowles, NY, dir trade copy dept Ayer, Phila, plans exec W. D. Lyon Co, Cedar Rapids, Ia, acct exec | Maxon, Detr, acct exec, Packard Sherman & Marquette, NY, acct exec Lennen & Newell, NY, timebuyer Sherman & Marquette, NY, acct exec Monroe Greenthal, NY, exec Same, dir TV-radio commls dept (new dept) N. W. Ayer, NY, radio-TV publicity dept Weiss & Geller, NY, exec vp Same, hd new sls prom dept Caples Co, Phoenix, acct supvr Arthur G. Rippey, Denver, acct exec Same, London office, hd new radio-TV dept Lennen & Newell, NY, timebuyer Biow, NY, vp, memb of key exec group Lennen & Newell, NY, prog devel exec Same, vp Gordon Best, Chi, acct exec Bruce B. Brewer, Mpls, acct exec, Nutrena Food Lennen & Newell, NY, vp & dir comml prodn radio-TV Emil Mogul, NY, timebuyer SSC&B, Hywd, chg West Coast activities Same, dir radio-TV opera Sherman & Marquette, NY, prodr-dir Henry Gerstenkorn Adv, LA, media dir & p supvr Western Adv, LA, vp chg radio, TV, film pro FCGB, NY, vp & copy chief Same, acct supvr |
| Tony Pan | William Esty, NY, TV prodn | |
| Elaine Schachne Jack Van Nostrand Ray Wagner Elwyn R. Walshe Beatrice Kimm West | Cunningham & Walsh, NY, timebuyer SSCB, NY, radio-TV exec YGR, Hywd, chg comml opers NBC, NY, assoc dir Compton Adv, LA, media stf | |
| Paul Wickman | Genl Conference of 7th Day Adventists, Wash, DC, radio-TV dir & exec secy | |
| Otis Winegar Russ Zeininger | Ted Bates, NY, creative stf McNeill & McCleery, Hywd, hd media dept | |



4. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|--|---|---|
| Michael Ames James J. Booth Mark Cox | Emerson Radio & Phono Corp, NY, mgr public rels Rhoades & Davis, LA, acct supvr Star-Kist Tuna Wilson Sporting Goods Co, Chi, dir adv & pub rel | Same, dir public rels C. F. Sauer Co, Richmond, gen sls mgr Wilson & Co, Chi (meat packers), dir adv, p rel & sls prom Same, sls mgr radio-TV div |
| Arthur A. Currie | Sylvania Elec Prods, NY, asst gen sls mgr radio-TV div | Same, mgr appliance sls |
| John Fellmann Don Hamilton Virgil C. Rice John Suor L. R. Walker | Deepfreeze Appliances, Chi, mgr field sls Dolcin Corp, NY, sls mgr Bendix Home Appliances, South Bend, Ind, dir mfg Sylvania Elec Prods, NY, supvr of contract sls Avco Corp, southern regl sls mgr | Same, vp chg sls Ronson Co, Newark, NJ, vp chg mfg Same, sls mgr chg contract & special sls Deepfreeze Appliances, Chi, mgr field sls |

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

CHCH-TV, Hamilton, Ontario, Can, new natl rep, Adam Young TV, NY
KAUM, Guam, new AM station scheduled to start oper 1 Dec '53 natl rep, Adam Young
KGEM, Boise, Idaho, ABC affil, now also Intermountain Net affil; natl rep, Avery-Knodel
KGEZ, Kalispell, Montana, new MBS and Intermountain Net affil; natl rep, Avery-Knodel
KMPC, LA, new natl rep. AM Radio Sales (LA, Chi, NY offices)

KVEN, Ventura-Oxnard, Cal, new Don Lee Bdcstg affil
KWIN, Ashland-Medford, Ore, new Don Lee Bdcstg affil
WANN, Baltimore, new natl rep, Pearson; southern re Dora-Clayton
WBBF, Rochester, NY, formerly WARC, affil; now MBS aff. new gen mgr, Thomas L. Brown; new natl rep, Donald Cook
WBEN, Buffalo, NY, formerly NBC Radio affil, now CBS Radio affil
WBEN-TV, Buffalo, NY, now primary basic affil CBS TV ne

Numbers after names refer to New and Renew category

- Douglas Manson (3)
- James D. Evans (3)
- J. Van Nostrand (3)
- S. J. Frolick (3)
- W. S. Corwin (3)
- Michael Ames (4)
- Mark Cox (4)
- James J. Booth (1)
- Virgil C. Rice (4)
- Burton Durkee (3)

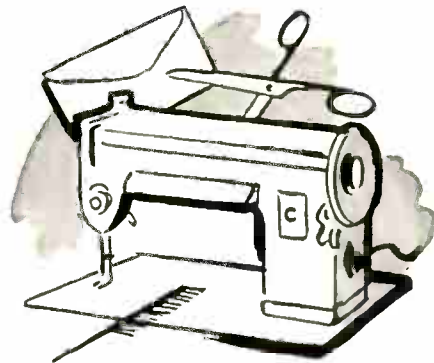
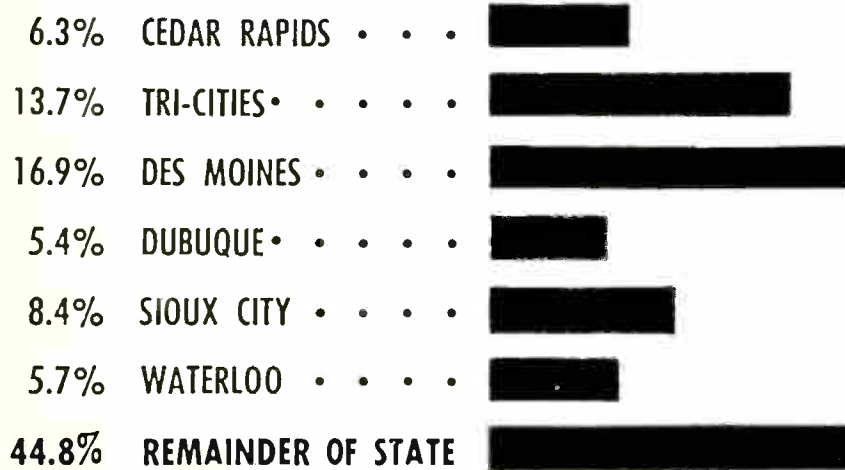


Buy **WHO**

and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE GENERAL MERCHANDISE SALES, FOR INSTANCE!

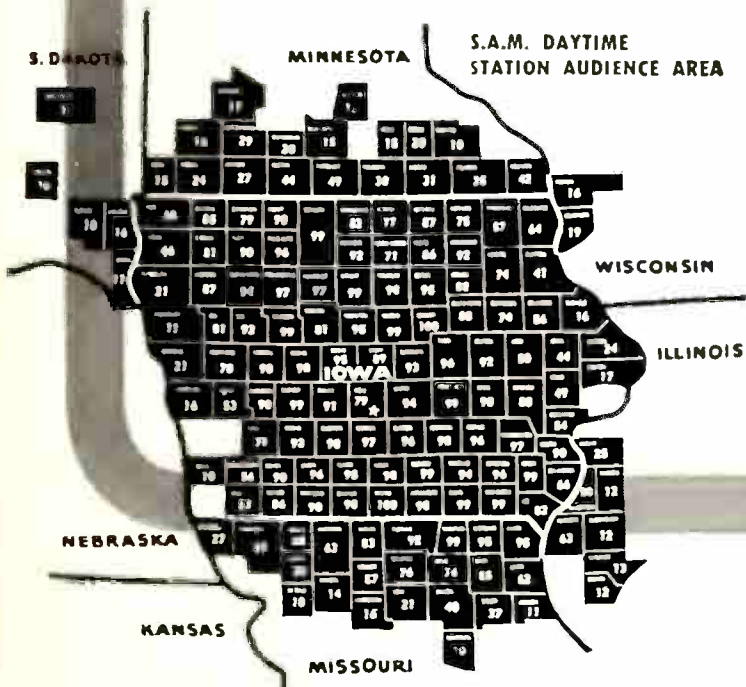


Figures add to more than 100% because Rock Island County, Illinois is included in Tri-Cities.

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

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

Source: 1952-'53 Consumer Markets



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

WHO

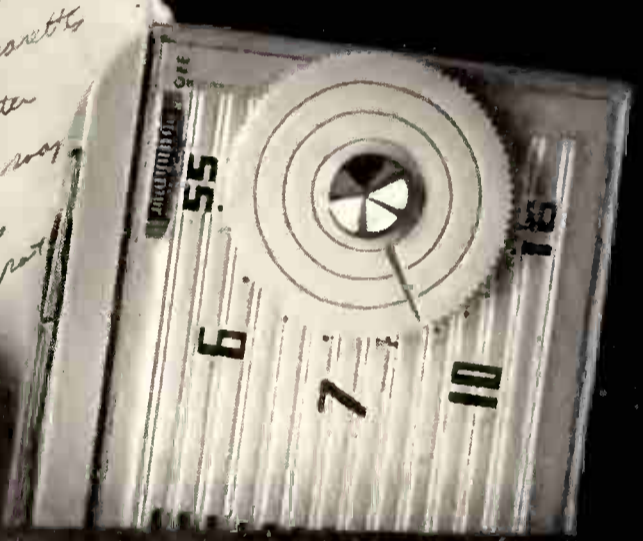
Des Moines . . . 50,000 Watts.
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

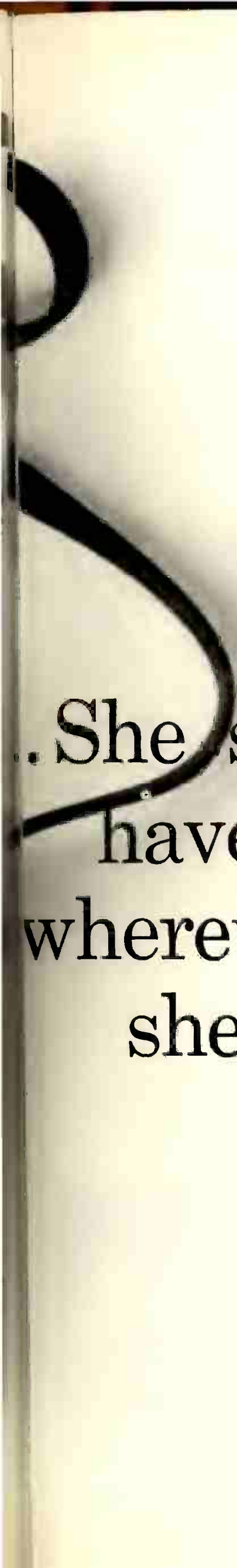


FREE & PETERS, INC., National Representatives



1 lb coffee
1 carton cigarettes
1/2 lb butter
3 boxes soap
cookies
the rest





She shall
have radio
wherever
she goes

Funny about radio: the lighter it gets,
the more weight it carries.

For no other advertising medium turns
up in so many different shapes and
sizes, to reach out to so many different
customers. And no other's on such
intimate terms that it goes wherever
the customer goes—from home
to car to pocketbook, *right up to the
point of sale.*

All because of one thing: wherever they
go, whatever they're doing, Americans
like to listen to radio.

What else explains the 110 million new
sets people have bought in the last
eight years. And the 14 million *more*
they're buying this year.

What else explains the demand for a set
so light it can ride along with the
shopping list...The customer enthusiasm
that's got the set-maker turning out
more than a thousand a day... And
the public's eagerness for lighter and
even smaller sets that transistors
promise for tomorrow.

*Today—by adding a new outlet every
3 seconds—radio is growing faster than
any other advertising medium.*

Radios now fit any pocket... *Radio*
always has.

CBS RADIO NETWORK

... where America listens most

You're in
Clover

ON

KDON

SALINAS, CALIF.

5000 WATTS

Saturate California's
Newest Metropolitan Area
with the

CLOVER LEAF STATION

at half the cost of
using separate stations.

HERE'S THE STORY . . . LEAF BY LEAF

| | |
|-------------|---------------------------|
| SALINAS | \$58 Million Retail Sales |
| MONTEREY | \$35 Million Retail Sales |
| SANTA CRUZ | \$42 Million Retail Sales |
| WATSONVILLE | \$27 Million Retail Sales |

Put them all together for.
ONE STATION COVERAGE
of these four cities and the rest of
this Half-Billion Dollar Market

KDON

SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

New developments on SPONSOR stories



See: "Fee TV: is it a threat to advertisers?"
Issue: 19 May 1952, p. 40
Subject: FCC may rule on subscription television in 1954

After the FCC has completed its color hearings and made its decision, pay-as-you-see television will probably get on the agenda.

It's been predicted the fate of fee TV will be decided some time during 1954—or about 23 years after the idea was first proposed.

Subscription television's fight for acceptance is being aided today by the newly acquired support of six UHF stations. This past summer four UHFers jointly petitioned the FCC to rule in favor of fee television. This fall, two other UHF grantees added petitions.

The joint petition backs up fee TV's key argument: that subscription television will help alleviate economic problems facing some existing and prospective UHF stations in VHF areas.

Under the present system of TV sponsorship, 400 stations can be supported profitably, subscription television supporters contend. Fee TV used in conjunction with commercial sponsorship, they say, would make possible the existence of some 1,000 stations.

Subscription television is based on the transmission of scrambled pictures over regular TV channels. You pay to get a clear picture.

Here's what FCC ruling favoring fee TV would mean to sponsors:

In the first place, subscription TV would provide a steady source of revenue to those stations signing up for the plan. This additional revenue would, of course, be more significant to small stations than large ones, might help keep many of these smaller stations alive. The advertiser who doesn't include the small stations in his regular spot and network campaigns might want to sign them up for saturation drives (to introduce a new product, for example). With fee TV the small stations could stay in business, be available to advertisers when needed.

There's an equally strong chance, however, that fee TV might harm advertisers by cutting them out of mass-appeal programs. On the national level, subscription TV people might be able to pay more for the rights to a sporting event, for instance, than any national sponsor. On the local level, a station might be guaranteed a minimum if it put a fight on subscription TV. Prospective local sponsors, unable to meet this figure, would lose out.

The crusade for subscription television is being spearheaded by:

Zenith Radio Corp.: *Phonevision*. According to Millard Faught, economic advisor to Zenith on Phonevision, the company now has six variations on the original plan which utilized phone wires.

International Telemeter Corp.: *Telemeter*. Unscrambling device is activated when specified number of coins is inserted in coinbox.

Skiatron Electric & Television Corp.: *Subscriber-Vision*. This involves a translucent key card punched with different codes.



Execs of four UHFers who jointly petitioned FCC: R. Brent, v.p., WIP; W. Baltin, Home News Pub. Co.; B. Gimbel Jr., pres., WIP; H. Boyd, gen. mgr., Home News; W. Lund, co-owner, Stamford-Norwalk TV Corp.; R. Davis, pres., WELI-TV

5 DAYS A WEEK NORTHERN CALIFORNIA
WONDERS—

VARIETY

SANDY SPILLMAN SHOW
With Shirley Spillman, organist
Eloise Rowan

Producer: Sam Ewing
Director: Bob Davy
30 Mins., Tues., Thurs., Fri. (15
Mins., Mon., Wed.)

Participating
KPIX, San Francisco

Music, prizes and magic salted
with quiz quickies make midday
dialling fun for this stanza aimed
at a femme audience.

Sandy Spillman pumps magical
life into what might be just an-
other quizzer by reading the minds
of contestants and plying sleight
of hand tricks for audience amuse-
ment. His yack is smooth flowing,
tricks are clever, and his cheerful
personality and sincerity wring in-
teresting comments from guests.

Contestants, introduced by em-
cee's petite wife Shirley, guess
tune titles played by organist Eloise
Rowan, answer true or false quer-
ies, and identify film clips. If cor-
rect answers are given to three
questions, contestant wins chance
to name the article in Spillman's
magic top hat.

When time allows, emcee walks
his mike into the studio audience
and chats with visitors, teases
them with tricks and asks a "ques-
tion of the day."

Cameras are deft in keeping
pace with emcee's magic working
hands. Commercials are ear-easy
and sincere. *Tone.*

from Variety, September 2, 1953

WHAT'S in
SANDY'S
HAT?



New and refreshingly different, the
Sandy Spillman show is already tops
in Northern California TV productions.
And we'll let you in on something.
Spillman's got something in his hat
beside a happy prize; he has a selling
genie all his own who can do a
wonderful job for you. Ask your
Katz man about participations in
The Sandy Spillman Show on

Affiliated with CBS and DuMont Television Networks... represented by the Katz Agency

Good pickin's for Turkey Raisers

in

Paul Bunyan Land!



Only one state tops Paul Bunyan Land in production of turkeys. Our farms will send almost 5 million birds to market soon! In money, that's about 25 million dollars.

75% of these turkey tycoons listen to WCCO more than any other radio station and watch WCCO-TV in like proportion. Turkey growers are well-to-do people and can be reached by WCCO—the One-Station Buy in Paul Bunyan Land.

MINNEAPOLIS * ST. PAUL

WCCO

CBS

TELEVISION—100,000 Watts—Ch. 4
(Free and Peters)

RADIO—50,000 Watts—830 K.C.
(Radio Spot Sales)

Clear Channel

Why new clients are buying radio

Growing appreciation for advertising value of radio has helped push network sales level over 12% since February, is boosting spot to new peak

by Charles Sinclair

What's behind the revitalization of radio? What has caused network radio, for instance, to jump its billings 12.1% between February and August with no immediate signs of slackening? Why is spot radio still jam-packed in the mornings and daytime and starting to fill up again at night?

As far as the radio medium itself goes, there have been few changes.

The biggest change has been taking

place quietly among leading ad agencies and top advertisers. It's a change in attitude toward radio.

The top marketing executive of a Madison Avenue ad agency spoke for many of his fellow admen when he summarized the general situation:

"Last year, when I started to discuss radio at a planning session, everybody gave me a look as though I was nuts. A lot of our account men and

several of our clients had a sort of 'mental block' against anything except nighttime TV network shows and morning spot radio.

"Now, the continuing high costs of TV and the continuing strength of radio plus the fact that radio selling and radio programing are improving are causing them to stop and listen when I suggest radio."

Admen concerned with individual

Plymouth

To spur lagging auto sales, firm has O.K.'ed co-op spot radio



Extra impact in non-TV and TV markets is goal of ABC "Playhouse"



New client hopes to promote moving company's brand name on MBS



Radio sells appliances, so GE bought second CBS nighttime show



Oil firm's choice for new public relations vehicle: NBC Symphony



Spot radio is used to keep brand among leaders in top markets



Public Relations

This week Socony-Vacuum returns to network radio after five-year lapse. Air vehicle: 22 concerts of NBC Symphony under famed maestro Toscanini. Object: create goodwill



Hard Sell

Although Philco has heavy stake in video programming, the receiver firm has added a nighttime radio version on ABC of its "Philco Playhouse" to sell radio, TV sets

accounts echo this reaction. Stated a radio-TV executive of the Hutchins Agency, ad counsel for Philco Corp.:

"Philco never lost sight of radio for a moment, even though the biggest thing in Philco's air lineup for the past few seasons has been the *Playhouse* on NBC TV. We have had a portion of *Breakfast Club* and a newscast series with Edwin C. Hill on ABC Radio.

"Recently, our client added a new Wednesday night radio show—*Philco Radio Playhouse*—on some 300 ABC Radio stations. There were several good reasons for this.

"For one thing research has shown that radio set sales are continuing at a record level, even in the biggest TV markets. For another, radio still has a big edge on TV when it comes to penetration of the U. S. market. And finally, radio costwise these days is an

attractive advertising opportunity.

"The show will be strictly 'sell' for Philco. We'll sell Philco TV sets, radios, appliances. The program will feature the 'glamor' approach, using TV casts and adaptations of TV plays we've used on NBC TV. In short, we'll be using radio to glamorize TV, just as the radio *Lux Theatre* glamorizes movies.

"Dealer reaction to the show has been excellent—in both TV and non-TV markets—and dealers are putting a lot of promotional pressure behind it. We're sure the program will do a top job for us—even at night, and even in TV areas," the Hutchins Agency executive concluded.

Not all of the enlarged crop of radio sponsors this fall feel, as Philco apparently does, that the road to success in radio today is via a fairly fancy program series. Some sponsors—like B. F. Goodrich, which recently bought a participation series in NBC Radio's *Weekend* package and thus returned to network radio after a lapse of sev-

eral years—are buying with caution, looking for low-priced availabilities. But other radio buys—like General Electric's new second show, *Meet Mr. McNutley*, on CBS Radio, or General Motors, stepped-up (from 179 to 332) station list for *Your Land and Mine* on ABC Radio—are shows in the top brackets of production cost designed to be top audience attractions.

At the local level, the high degree of advertiser interest is due to a simple fact: Radio gets results.

A typical case of how a small spot advertiser became excited over radio's ability to sell is that of a real estate firm known as Plantation Estates, which sells Florida acreage to Northerners with a yen to retire in an atmosphere of palm trees and sunshine.

Plantation, via the Percy Brower agency, used to sell its \$690-and-up land plots through a weekly series of \$100 newspaper ads, often pulling leads for its salesmen at the rate of \$5 apiece. WOR, New York, on the prowl for new radio business, talked them

status report



Radio Air Client

A new crop of radio sponsors is Spool & Co., makers of line of sewing needs. It has bought three-weekly participations in CBS-represented "HPL" spot radio programs

Steady Growth

Plantation Estates (left: H. Engel, sales mgr.; right: P. Brower, agencyman) has increased spot budget tenfold in a year on WOR, N. Y. Radio doubled realty sales

into spending an amount equivalent to a newspaper ad on a participation in veteran John B. Gambling's morning radio show.

The WOR announcement pulled 432 leads—at something like 25¢ per lead. And, the conversion rate was, according to the agency, "as good as that of newspaper leads."

Result: Plantation has been spending nearly all of its ad money—now amounting to over \$1,000 weekly—in radio.

Said Percy Brower, president of Plantation's agency:

"In all my years in the real estate business, I have never seen a medium pull such fantastic returns as radio, nor have I ever before seen such a low cost-per-lead.

"During the season, our cost-per-lead from John B. Gambling was from 50¢ to a dollar. On the other hand, we consider that New York newspapers are doing a good job if their cost-per-lead is \$5 to \$10. Also our salesmen tell us that it is far easier to convert a

radio lead than a newspaper lead."

The WOR show, incidentally, is credited by the firm with having doubled Plantation Estates sales between 1952 and 1953.

As result of this increased advertiser interest in radio—which starts at the top clients and works down to the small advertisers—the ranks of radio sponsors for fall 1953 have increased noticeably.

Last week, the sales v.p. of a top radio network smiled at a SPONSOR editor and gestured proudly toward the big Monday-through-Sunday chart on his office wall.

"Get a load of that lineup," he said. "Some of it is brand-new business, never before on radio. Some of it comes from clients who pulled out of radio to get into TV—and are now putting radio back on the list. The rest of it comes from radio clients who are increasing their station lists or the number of shows they sponsor. It makes you wonder—'What took them so long?'"

Indeed, the lineup of radio clients in both network and spot this fall looks more like a solid advertising wall and less like a picket fence than it has in several seasons.

In some ways, the media pendulum is swinging slowly.

There are fewer advertisers in network radio today than there were a year ago. According to *FACTuary*, there are 131 sponsors with 174 network radio shows on the air this month, vs. 139 sponsors with 196 shows in the same month last year. Station reps say that business is "excellent" in spot radio, but only a few have actually added new clients to their rosters.

But the swing is faster when you look at sales levels. Radio's advertisers are spending more money.

Publishers Information Bureau gross figures for network radio expenditures show an average gain of 0.9% for the four major radio webs for the January-August, 1953 period (a total of

(Please turn to page 86)



The



sugarless pop

revolution



Over 50 non-fattening brands have sprung up in past two years. More are coming. Air media are a big factor in quick growth

When William Howard Taft was President, stout men and plump ladies ate their baked Alaska and crepes Suzette without a guilty glance at calorie tables.

Today America is afraid of fat.

It's been estimated that 50 to 60 million Americans think they are overweight. And out of the national drive toward svelte figure lines a new product is starting its climb toward mass sales—sugarless pop.

The first of the sugarless pops to attract attention in more than one market was Kirsch Beverages' No-Cal which was launched via radio.

On an average day this year housewives in a few Middle Atlantic states, principally in the Greater New York area, will go out and buy about 10,000

cases of No-Cal.

A year ago they might have bought 1,000 cases in a day. Two years ago they didn't buy any.

How did radio stimulate this sales spurt?

No-Cal did it with daytime participations on a small budget. It sought to reach women and limited its advertising initially to radio until the product had taken hold. Then television and newspapers were added. Agency is Grey Advertising.

It's probable that the No-Cal pattern will be followed by other bottlers around the nation. Dozens of plants, it's believed, are planning to enter the sugarless soft-drink field. Most of the companies are small and sell locally or regionally. The success of No-Cal in

getting off the ground quickly through radio will get close study from the small brands as they ponder the problem of how to introduce a new concept in soft-drink selling.

The newest of the sugarless soft drinks, for example, is planning to concentrate its fire in radio. The new drink is a concentrate to which the consumer adds water. It's called Cal-Lac and will be introduced in two medium-sized markets. The Presto Beverage Corp., Brooklyn, makes Cal-Lac; agency is Wexton Co., New York.

There are over 50 sugarless soft drinks in all being marketed. First place in sales thus far is claimed by the Cott Beverage Corp., whose executives told SPONSOR Cott outsells all other brands on a national basis. No-Cal is conceded second place by Cott and undisputed first place in the New York market. Soda pop people, in general, went along with this estimate.

Cott, with main offices in New Haven, is spending over \$500,000 for advertising, with an estimated 25% going to TV. Cott and the Cott Bottling Co.

have bought a variety of TV and radio shows ranging from *Amos 'n' Andy* in 15 markets to radio and TV participations. Agency is Dowd, Redfield & Johnstone, New York and John C. Dowd, Boston.

No-Cal's budget has climbed from the thousands to an estimated \$1 million next year which will be divided among television, radio, newspapers and point-of-sale.

Another big contender will be Canada Dry, which has a sugar-free soda called Glamor on grocers' shelves in New York. Glamor went on the market last July, but due to a trucker's strike distribution was delayed until last month. Glamor is using an introductory offer technique, telling shoppers via print ads that if they will send in two bottle caps their purchase price will be refunded. Plans have not yet been made to include commercials for Glamor in Canada Dry's spot-placed film show, *Terry and the Pirates*, which is in 46 markets.

White Rock and Cliquot Club are the only other majors among pop bottlers with sugar-free brands now on the market. Dad's Root Beer, however, told SPONSOR it was considering introduction of a sugar-free drink. This would make Dad's the only single-flavor firm to enter the sugar-free field, the company said.

White Rock and Cliquot Club are both longtime air media users, will probably take to the air with their sugar-frees. White Rock is selling its new brand in Los Angeles first.

While other majors have not moved into sugar-free production, all are watching developments carefully. Pepsi-Cola's introduction of diet-emphasizing copy, for example, coincided with the initial spurt in sales of No-Cal and

Cott. Coca-Cola said it had no plans to change its copy theme to emphasize diet and it is not planning a sugar-free brand.

In the beer business, several brands have been stressing "less filling," and "less sugar" themes. Piel's Beer spot television announcements show that a quart of Piel's contains only a speck of sugar.

Outside the beverage field, other advertisers have become concerned over the spurt in dietetics advertising. American Sugar Refining Co. for its Pure Domino Sugar is running an ad with the headline, "Which is less fattening?" The ad says that three teaspoons of sugar contain fewer calories than half a grapefruit. A Bacardi rum ad now appearing states that a Bacardi

round-up

cocktail has fewer calories than two slices of pineapple.

Commented an ad man who would like to see his agency land one of the sugar-free soft drinks: "The whole theme of girth-consciousness is revolutionary. We're seeing a turnabout in the soda business. Once they sold pop as an energy food. Now it's something you can eat and not grow fat on. Many lines will be affected. And from a position somewhere in the middle radio and television should be able to cash in. They should be able to sell the sugar-frees on radio and TV as the means of introducing the concept. And, on the other hand, maybe the need to combat the sugar-frees will give radio and TV their opportunity to get in the door at the major sugar companies."

The big sugar-free stress in the New York market began about two years ago when Hyman and Morris Kirsch, who own Kirsch Beverages, Inc., Brooklyn, took a bottle of a new drink up to Al Liberman, Kirsch's account executive at Grey Advertising Agency, New York. Here was a soft drink, they said, that both diabetics and those on no-salt diets could drink.

A short time later No-Cal was introduced on a modest scale in New York. It was sold mostly in dietary stores. It hadn't been on the market long when the Messrs. Kirsch noticed a funny thing: More cases of No-Cal were sold than there were people on special diets.

Kirsch checked with Liberman, and Liberman checked with the Metropolitan Life Insurance Co. The insurance company produced tables which showed that one out of every two adults thinks he is overweight.

A few days later Liberman was walking down the street with Morris Kirsch. "Every other person you see on this sidewalk," Liberman remarked to Kirsch, "is a potential customer."

"That's fine," Kirsch said, "but how are we going to tell them about No-Cal?"

Liberman had the answer to that one. "Radio," he replied.

So radio it was that introduced No-Cal to New York's mass market.

In March 1952 when No-Cal came out, production was less than 5,000 cases a week. This year's production will top 2.5 million cases. And No-Cal, priced at two 16-ounce bottles for 29¢, is considerably more expensive than conventional soft drinks.

After radio had established No-Cal, newspapers and television were added
(Please turn to page 95)

What is sugarless pop? Non-fattening sodas contain no calories or just a few. Chemical with sweet taste but no caloric content substitutes for sugar. Chemical's expense puts price of sugarless pops above

ordinary soda costs. As plus, some of sugar-frees stress convenience of no-deposit bottles. Below, Hyman and Morris Kirsch of Kirsch Beverages, Brooklyn, in lab where No-Cal was born as beverage for diabetics mainly



Is the 15% agency commission system outmoded?

Emil Mogul cites 4 reasons why, including rising TV costs. Member of SPONSOR's All-Media Advisory Board disagrees

SPONSOR's media story in the last issue (see "How Emil Mogul tests media weekly for Rayco," SPONSOR, 19 October 1953) has aroused a controversy over the 15% agency commission system.

Instead of 15% the Emil Mogul Co. gets a percentage of sales from the Paterson, N. J., car seat-cover maker.

SPONSOR takes no sides on this controversial issue except to point out that the commission system was "born" a long time ago and although it has been criticized often, most agencies are strongly for it.

In this article Emil Mogul gives his side of the 15% controversy and a member of SPONSOR's All-Media Ad-

visory Board—who feels strongly that any tampering with the 15% would undermine the agency structure—gives the opposite view. He prefers to remain anonymous.

SPONSOR estimates that the Emil Mogul Co. gets about 1% of Rayco's total retail sales, which means the agency should gross \$150,000 from the Rayco account this year if sales hit the expected \$15 million mark. On a straight commission basis, with 1953 ad expenditures at \$800,000, the agency would gross only \$120,000. Sales next year are expected to total \$22 million, which would give the agency an income of about \$220,000 as compared with \$187,500 based on anticipated ad expenditures of \$1,250,000.

Emil Mogul submits reasons why he feels 15% is archaic, prefers percentage of sales

Way back in the early horse and buggy era when advertising agents were space salesmen, the 15% commission system was undoubtedly a very practical basis of compensation. The "agents" were working for media. It was logical that they be paid by media. The ambitious salesman who helped a customer write an ad was still employed by the publication. What creative talent and

(Continued opposite page at left)

SPONSOR All-Media Board member defends 15% as vital to agency structure

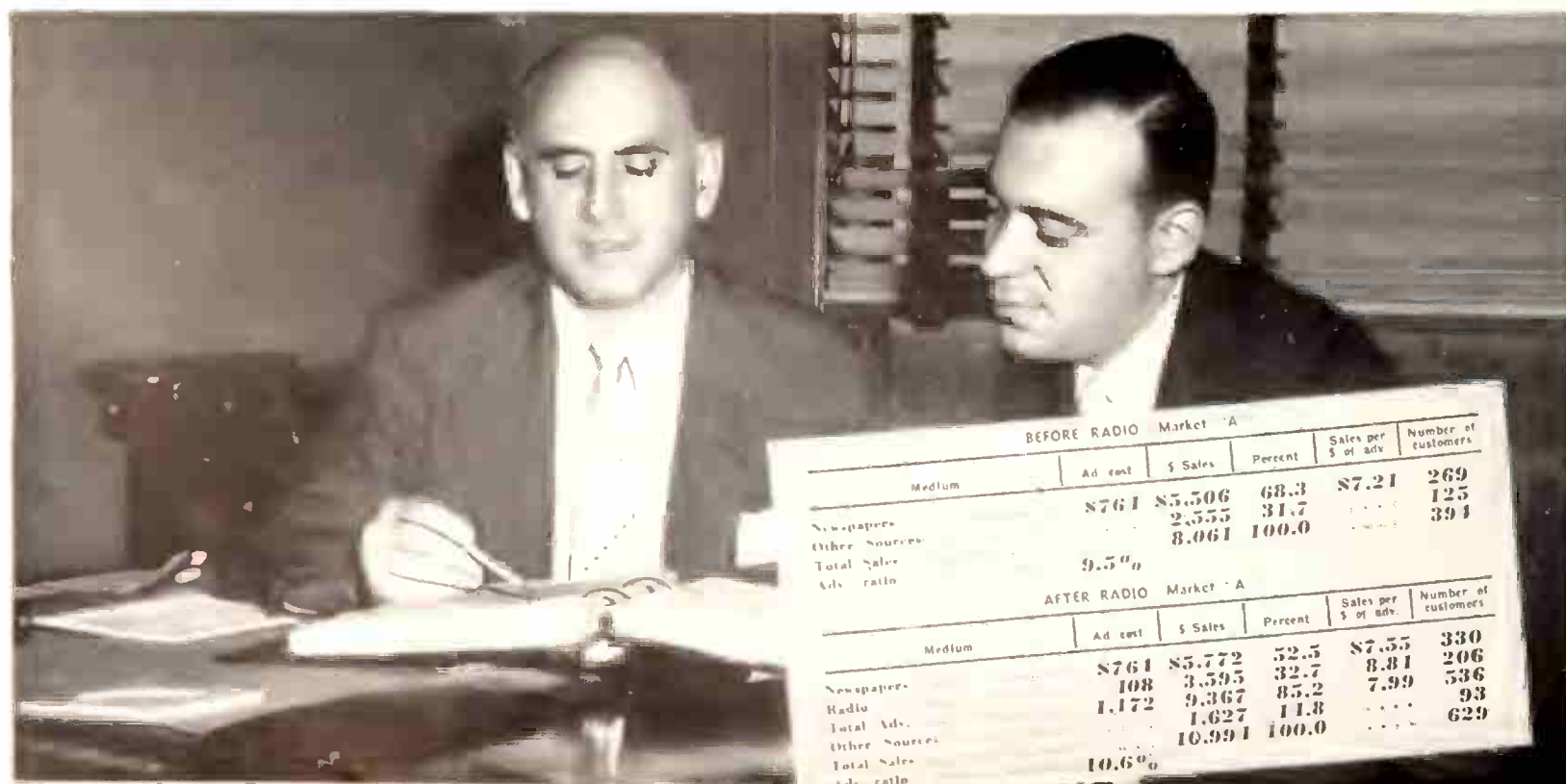
Mr. Mogul is on very safe ground when he suggests that agencies would all like to earn more money.

On that same platform, he could attract bankers, lawyers, elevator operators, trade magazine editors—and me. And everybody else.

Mr. Mogul says agencies can't make out under the 15% commission system. He wants a new system. Others would

(Continued opposite page at right)

EMIL MOGUL, A/E NORT WYNER STUDY WEEKLY RAYCO MEDIA TESTS (INSET) WHICH MOGUL SAYS 15% COULDN'T COVER



Here are 4 basic reasons for and against 15% agency system

Mogul says 15% outmoded because:

- 1 | 15% system is illogical, impractical, old-fashioned and conducive to bias. It discourages agency incentive.
- 2 | Agency should be paid by firm which engages it, as in other fields, not by media for which it no longer works.
- 3 | Modern agency does more than write ads, even helps client planning. Why should ad budget govern its service?
- 4 | Agency "markup" of 15% has stayed the same, but costs, including TV, keep rising. This has to affect service.

SPONSOR adviser says no because:

- 1 | Agency trying to increase own profit under percentage-of-sales plan might harm client by too much ad spending.
- 2 | Agencies also help media when they write ads, fill white space. Media feel this is service worth paying.
- 3 | It is no improvement to tie service to percentage-of-sales. What happens when sales drop, new product debuts?
- 4 | 15% was never intended to cover anything but preparing ads. What's wrong with charging fees for extra services?

Pro by Emil Mogul (contd.)

"advertising experience" he had were assets that helped him make sales and keep customers, but his primary interest—and his livelihood—was in selling space.

But as the agents became advertising agencies, as customers became clients and the agency's job changed from selling space to selling merchandise, the commission system became less and less logical. Why has it been allowed to continue as a sacrosanct tradition all this time, while all of today's modern agency practices have been evolving?

The only defense we have heard from the system's most ardent supporters is that it still works. (We know where we can get a horse and buggy that "still works.") It works well for us and many of our own clients, with whom we have the happiest of relationships, but that has no bearing on our conviction that the system is outmoded.

We believe we have developed a new basis for agency compensation that works far better—for our clients, for ourselves and for media: a percentage-of-sales system that makes the agency's income dependent on what it accomplishes for a client, not what it buys for him.

Our criticism of the 15% system is not simply that it is illogical or old-fashioned or conducive to bias or that it discourages incentive. We believe that it is impractical and stridently out of tune with modern business practices and the modern concept of advertising agency service.

When a company employs engineers, lawyers, accountants, architects or any of scores of specialists and outside service organizations, the company pays them. Why should the advertising agency be paid by someone else? Why should the agency be paid on the basis of advertising expenditures any more than engineers are paid according to the cost of the machines they install or purchasing agents are paid commissions on the materials they buy? Why, in

(“Pro” side continued on page 98)

Con by Advisory Board member (contd.)

probably settle for just a different commission rate.

However, neither idea is exactly new—or startling.

But before looking at anything else, Mr. Mogul's specific points deserve an answer.

1. The 15%. Mr. Mogul says, cannot pay for all the services expected of an agency today. He's right. The commission system was *never intended* to cover more than those functions directly necessary to prepare advertising to place in commissionable space or time. Basically, that means creative services. What's wrong with charging fees for the rest?

Many agency services are only indirectly necessary. You can write ads without doing research or merchandising or designing packages.

But in most good agency-client relationships, such services are offered, and in many cases they are covered by specific agreements.

In research, for example, it is not unusual for agency and client to agree on three areas of responsibilities:

- a. The agency's.
- b. The client's.
- c. Areas of joint concern.

In areas 1 and 2, whoever is responsible pays the bills.

In area 3, payment is discussed in advance. Usually the bills are shared.

2. Media, Mr. Mogul says, should not pay agencies when actually they work for the client.

Yes, they do work for the client. But in the course of such work, they do things—like prepare magazine ads which help magazines fill white space. The magazines consider this enough of a service to be willing to pay a commission. I'm sure clients like this. And courts say it's legal.

(“Con” side continued on page 100)



TV WEATHER SHOW PROVIDES NATURAL TIE-IN WITH PICTURE TAKING, GIVES CHANCE FOR DEMONSTRATION OF EQUIPMENT

De Jur discovers radio and television can sell cameras

**Next year firm is expanding to six
markets on basis of test campaign in N. Y. C.**

by Joan B. Marks

Ask anyone in the business—they'll all tell you the same thing: You just can't sell a camera on the air.

Cameras and print media advertising have been virtually synonymous ever since daguerreotype days, except for a few attempts over radio and television, none considered effective.

Reason? Cameras are fairly expensive items, purchased infrequently and only after careful thought and planning. Because of the infrequency of purchase there's no accurate way to gauge air media results after a few weeks' time. And many admen have the impression radio and TV aren't suited for selling anything but low-cost, mass-sold items.

In the past a few camera manufacturers have tried air media. Almost all chose the same types of shows: the

camera clinic or the giveaway show. They all failed—or so photo trade people will tell you.

Today the De Jur-Anseo Corp. of Long Island City, N. Y., which specializes in movie cameras, is breaking all industry precedents by proving radio and TV can be good camera salesmen. De Jur is now the only major camera manufacturer using the air media. It is so well satisfied with its New York radio and TV test efforts that it's planning to expand throughout the country with morning radio and evening television.

In refutation of the theory that the only paying air venture for a camera firm is a camera show, neither

case history

one of De Jur's two air vehicles are built around the products themselves. The TV program is a five-minute shot over WCBS-TV entitled *Rain or Shine*, a simple weather show. De Jur bought Saturdays (6:00-6:05 p.m.). The radio test vehicle is the *Tex and Jinx Show* over WNBC, 8:30-8:45 a.m. De Jur has Friday mornings. The two shows will eat up about 15% of De Jur's 1953 advertising budget of \$200,000.

Although the television show is only six months old and the radio program has been selling camera equipment for

only two months, Bernard Deitchman, general sales manager, told SPONSOR 1953 sales have been running 20-25% ahead of 1952. He gives television a significant share of the credit. The radio program has been on too short a time for its effect to be conclusive.

"We base our conclusions about the power of television on reports from our dealers and program mail," Deitchman says. "Dealers tell us a good many of their customers are coming in and asking for the camera or the projector or the exposure meter that they saw on television. And Carol Reed, star of *Rain or Shine*, has been getting more and more mail from viewers."

De Jur's air advertising is based on this principle: It's better business to create new customers for your products than to sell the old established business patrons additional equipment (which is what you're doing when you buy space in a magazine for camera fans).

Camera firms traditionally spend a large portion of their budgets in photography magazines (De Jur is allocating about 35% of its budget to magazines). This strategy brings the manufacturer's message to a specialized type of consumer, the camera fan. The man who purchases a photography magazine is plainly a shutter-bug, will obviously be interested in purchasing new types of equipment for his camera, new models of cameras and projectors.

But just as obviously, the firms



NEW SLANT: Firm's new mass market approach is summed up by Sales Mgr. Deitchman (top), Ad Mgr. Bassuk: "The woman who works a vacuum can work a camera"

which concentrate on selling the "sold" market are heading for a stalemate. What happens when all the camera fans have all the equipment they can use?

Just as the photography magazine is the favorite print medium for most camera firms, the quiz shows has top priority as an air advertising vehicle. Camera manufacturers like to get "free" plugs by giving away their products. De Jur doesn't go along with this type of advertising because, in the words of Bernard Deitchman, "You have to give away at least a million dollars' worth of goods to make a dent in the listener's memory!"

De Jur's new slant on advertising is summed up this way by its ad manager, Edward Bassuk:

"Today the modern housewife is definitely appliance-conscious. We contend that if she knows how to operate a vacuum cleaner she can operate a camera.

"We believe the largest potential camera market is among young parents of young children. And we're trying to encourage the housewife to take pictures in the home, all during the day. The most natural pictures are those of events that occur in the daily routine, not posed shots during the weekends."

(Please turn to page 78)

Why De Jur went into radio and television

1. Camera firms traditionally spend most of budgets in photography, consumer magazines to reach specialized consumer: the camera fan. They sell to "sold" market.

2. Obviously man who buys photography magazine has a camera, needs new equipment. But what happens when this market is saturated? De Jur wanted to tap new field.

3. Firm decided young homemakers were best potential, best way to convince them to buy cameras was to insist on simplicity of operating the equipment.

4. De Jur bought New York City personalities on morning radio, weather show on evening TV to reach young mothers. It plans to follow same pattern in other markets soon.

A recent SPONSOR article covered strong points about nighttime radio. Did SPONSOR serve a constructive purpose? The ad manager of a large California firm said NO in a critique you'll find below. To get a different point of view, SPONSOR turned to Sales Promotion Manager Sherril Taylor, of CBS Radio Spot Sales, who had himself recently completed work on a nighttime radio study.

Nighttime radio: should a trap

NO says a Southern California adman

In commenting on the August 10, 1953, SPONSOR article, "12 fallacies about nighttime radio," there are some broad "bugs" in it that come to light immediately. Obviously, the article is written to attempt to prove radio is not dead nor dying—possibly an unnecessary effort because few can dispute the fact that radio still has large audiences and sales of new radio sets are holding up well. However, this article like others of its kind makes, I believe, an error in assuming this is solely because of the merit of the media—actually, only a glance at our country's rapidly growing population figures would serve to show that population increase alone would tend to slow any decline in radio.

Here are my general comments:

1. It is obvious that the writer is using statistics to "prove a point" rather than to provide unbiased views.
2. The statements he sets out to refute are so extreme it is easy to provide an opposite reply.
3. Apparently he has used whatever statistics look most favorable without reference to their comparability since in some cases he has used Nielsen Reports and in others he has used Pulse, Forest Whan and Videotown. Wide differences are found from month to month in these surveys as indicated by the Telepulse and Teleque ratings on the attached graph of average radio and TV sets in use in Los Angeles.
4. In practically all instances he has cited facts that reflect favorably on the point he is trying to make without reference to other information which may show a different situation.
5. Also these articles pick high points where it serves a purpose to best advantage rather than using an average of radio ratings.

More specifically:

In each of the "fallacies" the author has chosen a particular survey study, specific market, single network figures, or case history to attempt to prove his point. Jumping from Nielsen in one case to Pulse in another, from

network areas in one case to a single city in another, makes the whole article suspect in that its bases may not be broad or stable enough to warrant the emphatic conclusions reached—some diligent research (using other limited bases) could probably prove exactly the opposite in each case.

We can best explain our views by analyzing the "12 fallacies about nighttime radio" shown on page 30 and 31.

1. "As TV grows, nighttime radio always drops."

The writer shows an increase of homes reached by nighttime "Top 10" programs of 8.7%. He has picked out a favorable month for comparison. It happens that the month of May 1953, compared with May 1952, shows a drop of 5%, just the reverse of the point made by referring to April.

Of course it, doesn't *always* drop. *But*, when 47,850,000 people are looking at *I Love Lucy* (February ARB) they can't be listening to radio, too. Selection of the "Top 10" as a base is a little naive. The average advertiser knows this pedestal is a hopeless dream for his show and can't hope to expect comparable performance for his show.

2. "No big clients are buying nighttime radio."

Of course, this is not true because of the all-inclusiveness of the "no." Many big clients are still buying nighttime radio. As a matter of fact, there are still many markets that are not reached by television, and "big advertisers" are using radio in these areas. Many of them are also using radio in TV markets where they want to get complete saturation of the market.

Yes, big clients are buying nighttime radio—it isn't dead. But they are buying television, *too* (including Chesterfield and General Foods mentioned in the article). I suspect—although it would take some research to prove—that the 12.5% increase in nighttime spot sales mentioned might be coming from sponsors who previously had 15-minute or half-hour shows.

(Please turn to page 90)



Sherril W. Taylor, sales promotion manager
CBS Radio Spot Sales, recently did nighttime study

per look at the bright side?

YES says a radio promotion manager

When SPONSOR asked me to give a radio advocate's answer to the letter from an advertising manager, I leapt at the opportunity to do a little extra-curricular tub thumping. Particularly so since we had just completed a study of our own on nighttime radio.

I welcome any opportunity to talk to advertisers about radio's vitality and ability to sell—daytime or night. And naturally I welcome articles like the one in SPONSOR called "12 fallacies about nighttime radio." After all, I'm a radio promotion man. But whether you're in radio's camp or are on the other side of the desk as an advertising manager, there are some things you can agree about.

One of them is the fact that radio has suffered badly from being buried alive under tons of gloom stories. So many gloomy generalizations have been passed around and accepted about radio that many advertisers have been swept along into disregarding radio's advantages *for them*.

This is harmful to radio; it is just as harmful to those advertisers who might make profitable use of radio and haven't because they accepted at face value the deluge of generalizations about radio.

In its article on nighttime radio fallacies SPONSOR, it seems to me, was attempting to cut through the tons of generalizations about nighttime radio. SPONSOR took 12 statements which, silly though some of them may be, are heard among admen today. It then proceeded to knock down these generalizations with research facts—to the end that advertisers look further than these generalizations when considering nighttime radio. The intent, it seems to me, was to open some eyes and minds. If the article served that end, it serves the interests of both advertisers and radio.

In criticizing the article, Mr. Advertising Manager states that rating high spots were chosen to make a case for radio. It seems to me that it's reasonable for SPONSOR to take high spots when attempting to contrast them with the black generalizations of the gloom mongers. But in our recent,

detailed study here at CBS Radio Spot Sales we based all of our figures on six month averages. The facts emerging were strong and positive indications of nighttime radio's worth. Let me give them to you.

In our study of nighttime radio we set about to prove that nighttime radio today offers advertisers many built-in advantages in reaching and selling large groups of people who are not readily reached by other media. And, that nighttime radio reaches large segments of people who are not accessible during the daytime.

The big question first of all, of course, is how's nighttime radio faring in the top television markets?

On the basis of January-June, 1953 Pulse in New York, Chicago and Los Angeles, we found during the average quarter hour it's possible to reach 23% more listeners at night than during the daytime. Moreover, we found that in all 14 markets represented by CBS Radio Spot Sales, it's possible to reach 29% more listeners during the average quarter hour at night than during the daytime. We also found, in comparing our radio stations with the top television stations in these three markets, that the cost-per-1,000 for television ranged from 30 to 40% greater on time alone. And these data were based upon the metropolitan Pulse area only. Radio, 50,000-watt style (as in the case of each of our stations in these markets), reaches far beyond the boundaries of the metropolitan areas, farther, in most cases, than the most powerful television station. So our estimates were, to say the least, conservative.

It wasn't our intent in this study to in any way belittle the tremendous impact and growing intensity of television. Rather, we attempted to prove that even with television's growing acceptability, radio—and particularly nighttime radio—is still an excellent way of reaching millions of people economically and at the same time effectively.

The letter calls attention to the fact that it's pretty tough for an individual to listen to the radio and watch television

(Please turn to page 94)

Are you making this mistake

Tendency of some sponsors to use Standard Metropolitan Area figures

by Alfred J. Jaffe

Let's suppose you're planning to put on a spot TV campaign.

And suppose you have enough money to reach, say, the top 50 markets. How would you pick them?

Would you, as many advertisers do, start off by ranking markets according to Standard Metropolitan Areas? That is, would you rank markets according to the number of people in a metropolitan area defined as "standard" by the U. S. Bureau of the Census?

If so, you might end up by overlooking some important markets. You might find, for example, that figures

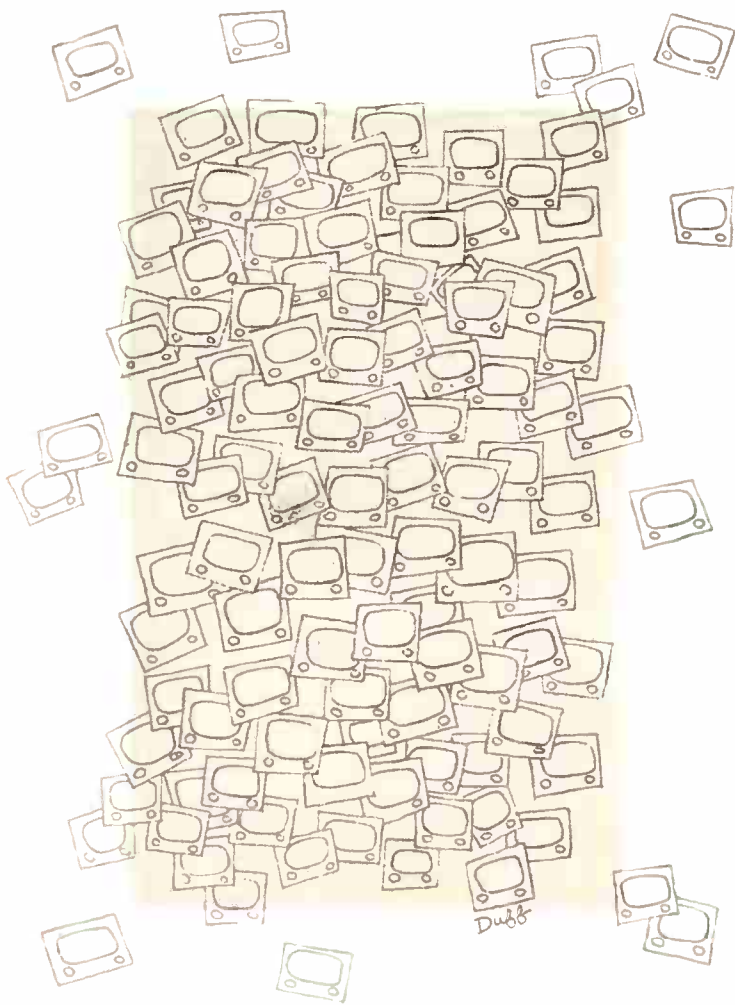
on sales and sales potential of your particular product dictate a look at a market ranked as No. 60 in the SMA list.

You certainly will find there is not always a direct relationship between the size of an SMA and the number of TV homes you can reach from that market. A small SMA may be surrounded by a TV audience far in excess of the audience located in the SMA nucleus (see illustration below). Or, the reverse may be true. You will also find that the percentage of TV set saturation varies, not to mention

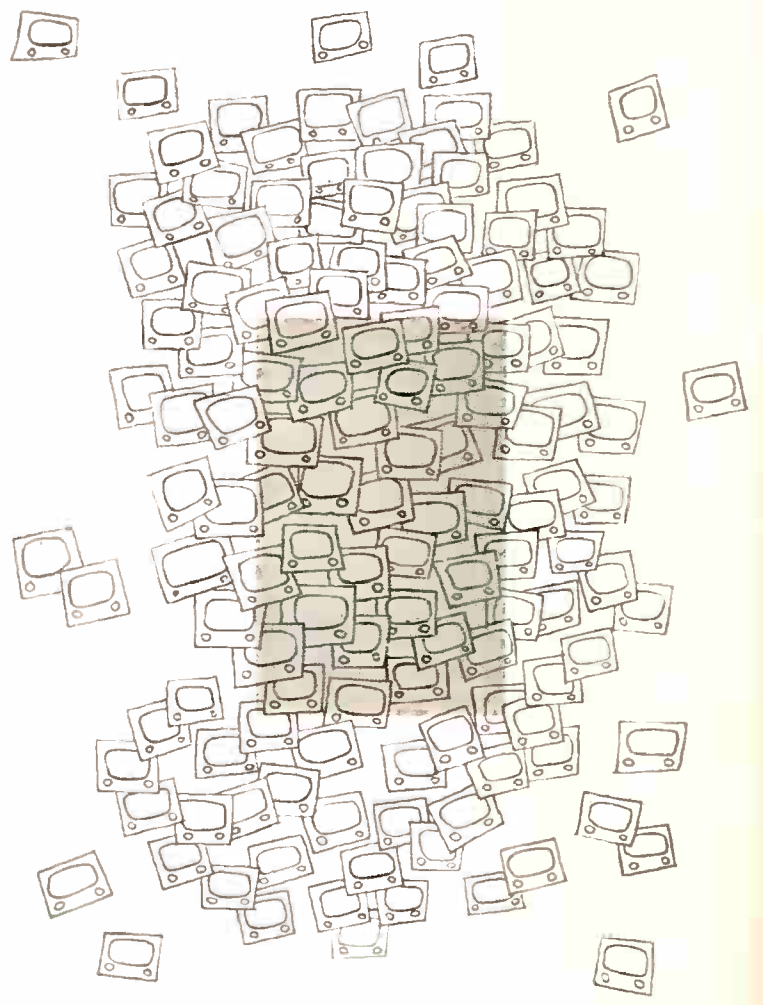
the complications of UHF conversion.

In other words, the SMA definitions are somewhat less than a perfect tool—for buying TV time anyway. Some broadcasters contend that the SMA "state of mind" among buyers of TV time loads the dice against a number of TV markets.

Yet SMA data and the ranking of markets by SMA household figures are widely used for buying TV. The SMA "state of mind" is a strong factor in agency and advertising thinking. Ranking of markets according to Census Bureau definitions is not only found



Typical markets: Metropolitan area includes much of zone with greatest TV set density. Set count for that area is good index of market's set count. TV reaches many sets beyond metropolitan area but these are few in ratio to sets within U. S. Census-defined metro area.



Unusual markets: Metropolitan area is small but has big outside population. Zone with greatest TV set density extends far beyond metropolitan area boundaries. Set count in metropolitan area is no index of the number of sets reached by stations in the market.

Ranking television markets?

fits in overlooking set count outside U. S. Census-defined zone



J. Robert Covington,
assistant v.p., WBTV

Charlotte's market rank depends on yardstick you use

- 102nd** U. S. Bureau of Census, *Standard Metropolitan Areas*, supplemented with *Sales Management "Potential Metropolitan Areas."*
- 97th** *Sales Management, Metropolitan Areas*, 10 May 1953.
- 92nd** "Population and its Distribution," J. Walter Thompson Co., 1952.
- 29th** "Blue Book of Southern Progress," *Manufacturer's Record, Wholesale Markets*, 1952.
- 23rd** *Audit Bureau of Circulations, City and Retail Trading Zone*, 1952.
- 22nd** "The 88 Major Markets of the U. S.," *Hearst Advertising Research*, 1952.
- 21st** *Television Magazine, Tabulation of TV Markets on 60-mile Radius Basis*, 1953.
- 17th** "112 Television Areas in Order of Total Homes," *Sherman & Marquette*, 1953.

in such basic sources as *Sales Management Survey of Buying Power and Consumer Markets* but also in the broadcasting trade press. Even SPONSOR's latest *Fall Facts Issue*, which contained the status of TV stations in 225 markets, ranked them according to the Census Bureau's metropolitan areas.

Why is the SMA concept so firmly entrenched? How useful are SMA figures in buying TV? How "standard" is a Standard Metropolitan Area? Should TV markets rank by coverage?

To find some answers to this paradoxical situation, SPONSOR held in September an off-the-record round-table discussion by experts on the question of "What is a market?" This was followed by talks with broadcasters and agencies.

Participating in the round-table were Philip Salisbury, editor of *Sales Management*; Dr. Vergil D. Reed, a vice president at J. Walter Thompson and one of those responsible for the Census Bureau's SMA definition; Richard Dunne, director of media research, Sullivan, Stauffer, Colwell & Bayles, who compiled the market list in SPONSOR's 1953 *Fall Facts Issue*; Sam Cook Digges, general sales manager, CBS TV Spot Sales; Edward P. Shurick, manager of sales development, CBS TV; Fay Day, research manager, CBS TV Spot Sales, and J. Robert Covington, assistant vice president in charge

of sales and promotion, WBTV and WBT, Charlotte, N. C. Representing SPONSOR were Norman R. Glenn, editor and president; Bernard Platt, vice president and business manager, and Ray Lapica, editorial director.

Much of the discussion at the round table centered around WBTV, which was cited by Covington and the CBS representatives as a gross example of how the Census Bureau definition of a metropolitan area can penalize a TV market in the eyes of a sponsor.

Here's how WBTV's problem was explained:

Charlotte's metropolitan area, as defined by the Census, consists only of its home county, Mecklenburg. SPONSOR's *Fall Facts Issue* listed it as the 102nd U. S. market with about 56,000 households. A summer estimate of WBTV's coverage, however, was put at 325,000 TV sets, which means that if markets are ranked according to the number of TV families their stations

can cover, Charlotte (which is a single-station market) ranks as 21. Covington estimates that nearly 90% of the TV homes covered by WBTV are outside the hard and fast boundaries of Mecklenburg County.

"Despite these facts," Covington told SPONSOR, "we have actually been told on occasion that Charlotte is not on a list for a planned TV campaign because the client wants only the 'first 50 markets,' meaning first 50 SMA's."

Charlotte's situation arises from certain geographical facts that don't fit in with the arbitrary standards set up by the Census Bureau. Covington explained. He pointed out that Charlotte is in the middle of the rural, industrial South with the population around the home county spread out more evenly than in a typical metropolitan area.

In digging into the SMA problem SPONSOR came up with other markets that don't fit neatly into the SMA pattern, though not always for the same reason as Charlotte. Here are some of the stations concerned (to simplify the coverage figures, single-station markets have been used as examples):

Among them are WJAC-TV, Johnstown, Pa.; WJIM-TV, Lansing, Mich., and WNBK, Binghamton, N. Y. It has been estimated that more than 90% of the sets reached by WJAC-TV lie outside the Johnstown SMA, which is
(Please turn to page 66)

THIS WE FIGHT FOR

Point 15 in SPONSOR's platform of principles reads as follows: "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 all over the U. S."



Carl Haverlin, BMI pres., headed clinic teams

What sponsors can learn

These highlights of advice given at this year's local-level sponsorship. BMI speakers

If advertisers and agencies sat in during sessions held by radio station people, they could come away with an understanding of the problems, the hard-headed thinking, and the evolving new ideas that make up today's radio scene. They could come away with programing ideas as well which might prove useful in initiating and buying local programs.

This article will take you on a verbal tour of station sessions.

The sessions in question are those organized by Broadcast Music Inc. and known as the 1953 BMI Clinics. They are gatherings at which the industry's best programing idea men speak and answer questions from station men in meetings all over the country. 2,845 broadcasters attended in '53.

In the text that follows you'll find even of the most frequently asked questions at the BMI Clinics with some of the answers supplied by Clinic speakers. The questions and answers were compiled for SPONSOR by BMI after all the sessions were completed.

The BMI Clinics had an attendance this year representing 44.5% of all U. S. radio broadcasters in 40 states.

Houston (top left): A. Keese, WFAA, Dallas, F. Nahas, KXYZ, Houston; Phoenix (bottom left): W. Lindsey, KYMA, Yuma, R. Garland, KOLD, Yuma, J. Outler, WSB, Atlanta; Wichita (top right): R. Jensen, KSAL, Salinas, F. Webb, KFH, H. Bondurant, KFBI, Wichita;

Detroit (bottom right): W. Kramer, WJR, Detroit (right foreground, clockwise), D. de Groot, WWJ, Detroit, E. Nyy, WJLB, Detroit, G. Grubb, WJBK, Detroit, W. Pomeroy, WILS, Lansing, J. Riddell, ABC, E. Voynow, Petry Co., E. Rosenberg, The Advertiser, R. Burton, BMI



From BMI clinics

sessions give admen ideas they can apply to industry's best program thinkers

They were coordinated with Broadcast Advertising Bureau meetings held on the same days.

* * *

Q. Do you consider editorial practices good policy in news reporting, rather than straight reporting without opinions? Or am I confusing "editorializing" with "commentating?"

Summary of broadcasters' answers: Station management voiced more or less violent disapproval of "editorializing" news—in other words, most stations felt that slanting newscasts by unnamed announcers to a station's own point of view is an unfair practice inflicting the station's views on listeners.

Featuring a name commentator, however, either a national or local personality who interprets the news, is considered not only fair, but frequently good programming, particularly if the same station gives time to two distinct personalities representing different points of view. Such interpretations, many broadcasters felt, can serve to educate the listeners.

Some station managers, on the other hand, felt that it is as important for a station to have a definite, though clearly labeled, policy on news issues as it is for newspapers.

Quotes: Arch L. Madsen, manager of KOVO, Provo, Utah, took a stand in favor of "editorializing" and "commentating" for the following reasons:

"Editorializing and commentating are two separate functions of radio news reporting. I consider both to be essential factors in good radio news operations.

"Commentating, to me, involves bringing in supplementary background factual material on all phases of the problem as an aid to better understanding of a current news story or situation.

"Editorializing, to me, involves a clearly labeled definite statement of opinion or policy by the broadcast licensee or his employee in support of, or in opposition to, specific issues facing the people living in the area served by the broadcaster."

Larry Heywood, CFAC, Calgary, Alberta, Canada, objects to "editorializing" and "commentating" on the following grounds:

"Editorials and news do *not* mix! When folks tune in a newscast they have a right to expect facts and only facts. . . .

"No station management has the right to foist its opinions on the listener, under the guise of 'news.' The sole purpose of any newscast is to provide the facts, from which the listener will draw his own conclusions.

"News is 'front-page.' Don't ever editorialize the 'front-page.' Call it 'editorializing,' 'commentating,' 'analysis,' or what you will, its inclusion in the body of a newscast weakens your whole news structure, arouses the suspicions of the listeners, breaks down the goodwill so painstakingly built up, and the end result will be, the listeners will simply tune in another station where news is news, unadulterated by shades of opinion."

Q. What is the recommended ratio of pop, hillbilly and classical music for the average indie?

Summary of broadcasters' answers:
(Article continues next page)

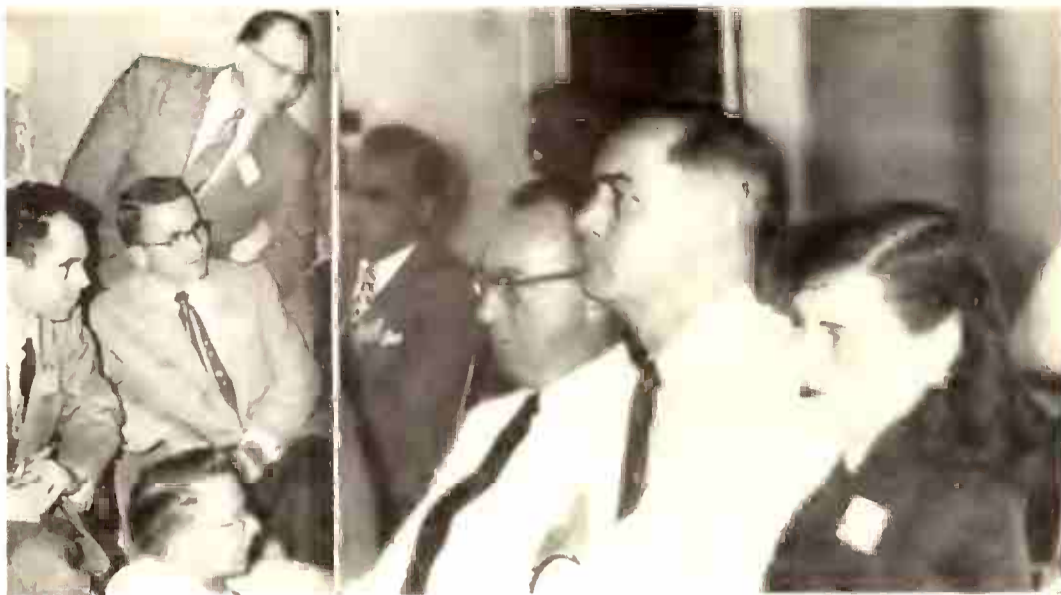


Bill Ryan, BAB president, worked with BMI



Station beauties who brightened BMI clinics include: Eleanor Nichols (top), SCBA; (middle): Mrs. Don Hays, wife of WKNA, Charleston, prog. dir., Opal Price, WKNA traffic mgr. (bottom): Hilde Clark, KTUC, Tucson

programing



Seattle (left): J. Chytil, KELA, Centralia, Wash., standing; R. Cleland, KELA, T. Chypla, KELA, seated; H. MacPherson, KAPA, Raymond, Wash., bottom, discussing BMI clinic lecture. Omaha (right): T. Storz, KOWH, Omaha, R. Olsen, F. Fogarty, Mrs. L. L. Reynolds, WOW, Omaha (left to right), are listening to Karl Janssen, KTUL, Tulsa, tell about concert music programing

That ratio depends entirely upon the geographic area of the station, the preference of the audience the independent wants to appeal to.

Quotes: Says Dick Campbell, WDVA, Danville, Va.:

"I do not believe that a definite ratio can be determined without an exhaustive survey in each particular locality. We program 10 or more hours a day of music . . . but before we decided to schedule so much music, we very thoroughly checked every available means of determining what type or types of music were most in demand and we gauged ourselves accordingly."

Q. How can we program against TV?

Summary of broadcasters' answers: "Music, music, music!" say the broadcasters. Newscasts come in a strong second.

Quotes: Pete Moon, WJJD, Chicago, stressed superiority in music:

"We have always felt that the Achilles heel in TV is music. No one enjoys watching a group of musicians blowing for a half hour at a stretch. But people can enjoy listening to music for hours at a time. So we changed our whole format to music, getting away from soap operas and talk programs, because TV can handle them more effectively than we can."

Says Jim Russell, KVOR, Colorado Springs, Colo.:

"The one thing that radio does many times better than television is news. On the spot, special event programs are also good TV competition. In each

case radio can present the programs much less expensively and in many cases much better than TV."

Q. "Women's programs—how to attract listeners and sponsors."

Summary of broadcasters' answers: Station managers agreed that a very personalized approach is most effective in selling to women. They disagreed, however, about whether men or women were the best salesmen to a woman's audience on the local level.

Quotes: Joe Connolly, WCAU, Philadelphia, championed male salesmen:

"At WCAU, we use a very basic gimmick. We use men to talk to women. We use great care in selecting a voice that sells with sincerity. We make

sure that he talks about things which interest the average woman. His style is chatty, almost gossipy. He never poses as an expert, hence he achieves believability. Sponsors follow the listeners."

Frank Jarman, WDNC, Durham, N. C., had this point of view:

"Make the local women, the women in your audience area, a part of your program by inviting them to furnish much of your program material such as recipes, household hints, and even news about themselves and their neighbors. Never refer to your women listeners as a group but always as 'you' so that each will think you are referring to her individually. Have women's commentators visit various organizations and become well known to women through personal appearances."

Q. What are the daytime hours best suited for reaching (a) women, (b) men, (c) children, and what types of programs have most appeal?

Summary of broadcasters' answers: Find out the listening habits and work habits in the station's coverage area, and key programming to them. Make periodic write-in checks on program preferences to stay in step with listeners' taste.

Quotes: Says Murray Arnold, WIP, Philadelphia:

"It depends on TV saturation in your market, normal time being knocked for a loop due to TV, which has caused complete reversal of our thinking, i.e.—out the window goes
(Please turn to page 82)

J. Comas, WSJS, Winston-Salem, N. C.; H. Meyer, WPOR, Portland, Me.; M. Slater, WSPR, Springfield, Mass.; J. Kerrigan, WHO, Des Moines, Iowa, en route to clinic in Canada



How Baltimore's biggest bakery uses radio and TV

Unlike most bakeries, Koester buys announcements only, will spend \$160,000 this year

If bakery advertising on the air could be reduced to a formula (and who isn't looking for one), it would probably sound something like this:

Buy a show to appeal to the kiddies and merchandise it to the hilt.

The formula makes a lot of sense, and no one can say it hasn't paid off. Some of the shows that have worked well and are particular favorites with local bakeries are Ziv's *Cisco Kid*, CBS Film Sales' *Gene Autry* and ABC Radio's *No School Today*, not to mention Continental Baking's use of *Howdy Doody* on NBC TV.

The syndicators and networks not

case history

only urge high-pressure merchandising to get full value out of the show and its personality, but they provide ready-made merchandising packages for clients. These include a bewildering variety of sales gimmicks, such as comic books, photographs of the show's leading personality and cast, club memberships and premiums, all of which is capped off by the ballyhoo of the program star's personal appearance.

However, you'll always find somebody who does it differently and still notches up plenty of sales. You'll look hard to find a better example than the E. H. Koester Bakery Co., which sells more bread in the Baltimore area than any other firm.

The Koester Bakery buys no program. It buys only announcements.

Its \$200,000 ad budget this year provides about \$90,000 for radio and \$70,000 for TV. An even dozen broadcasting outlets divide the \$160,000 melon. The ad money goes to six of Baltimore's eight AM stations, plus three suburban AM outlets and all of the city's three TV stations.

The Baltimore AM stations used are WITH, WBAL, WCAO, WFBR, WCBM and WBMD while the suburban stations include WBOC, Salisbury; WCEM, Cambridge; WNAV, Annapolis. The video commercials go out over WBAL-TV, WAAM and WMAR-TV. The first four Baltimore stations mentioned get particularly heavy schedules. WITH, for example, carries an average of 60 run-of-the-schedule announcements a week through the year.

The rationale behind Koester's saturation strategy is, briefly, this:

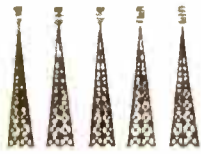
Koester is a well-known name in the Baltimore area. The firm has 100% distribution. Koester's basic selling problem, therefore, is to keep the Koester name prominently imprinted in the customer's mind. The best way to do this is to repeat the name as often as possible. Q.E.D.: Saturation advertising is the answer.

Carroll Jones, Koester's advertising director (a colorful figure, Jones has been at the helm of Koester's advertising since 1930) is firmly convinced that no medium—but no medium—is cheaper than radio when it comes to

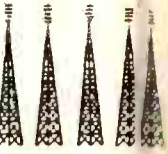
(Please turn to page 60)

Koester makes full line of bakery products but uses only bread advertising to carry them





NEW AND UPCOMING TV STATIONS



I. New construction permits*

| CITY & STATE | CALL LETTERS | CHANNEL NO. | DATE OF GRANT | ON-AIR TARGET | POWER (KW)** | | STATIONS ON AIR | SETS IN MARKET† (000) | LICENSEE & MANAGER | RAC REI |
|---------------------|--------------|-------------|---------------|---------------|--------------|-------|-----------------|-----------------------|--|---------------|
| | | | | | VISUAL | AURAL | | | | |
| CAPE GIRARDEAU, MO. | KFVS-TV | 12 | 14 Oct. | --- | 316 | 158 | 0 | NFA | Hirsch Bdstg. Co. | Pearson |
| | WDSM-TV | 6 | 14 Oct. | --- | 100 | 50 | 1 | 31 | Oscar Hirsch, p., g.m. Ridson Inc. | Free & Peters |
| ERIE, PA. | WERC-TV | 35 | 14 Oct. | --- | 66 | 33 | 1 | 197 | Great Lakes TV Co. | --- |
| MASON CITY, IOWA | KGLO-TV | 3 | 14 Oct. | Summer '54 | 100 | 50 | 0 | NFA | Lee Radio Inc. H. R. Ohrt, v.p. | Weed |
| ORLANDO, FLA. | WDBO-TV | 6 | 14 Oct. | April '54 | 100 | 50 | 0 | NFA | Orlando Bdstg. Co. H. P. Danforth, p., g.m. | Blair |
| TERRE HAUTE, IND. | WTHI-TV | 10 | 7 Oct. | --- | 316 | 191 | 0 | NFA | Wabash Valley Bdstg. Corp. | Boiling |
| WILMINGTON, DEL. | WILM-TV | 83 | 14 Oct. | --- | 13.2 | 7.1 | 0 | NFA | Delaware Bdstg. Co. | Boiling |

II. New stations on air*

| CITY & STATE | CALL LETTERS | CHANNEL NO. | ON-AIR DATE | POWER (KW)** | | NET AFFILIATION | STNS. ON AIR | SETS IN MARKET† (000) | LICENSEE & MANAGER | RE |
|----------------------|--------------|-------------|-------------|--------------|-------|-------------------|--------------|-----------------------|--|-----------------|
| | | | | VISUAL | AURAL | | | | | |
| ALBANY, N. Y. | WROW-TV | 41 | 15 Oct. | 2.5 | 1.25 | ABC, DuM CBS | 1 | 50 UHF | Hudson Valley Bdstg. Harry L. Goldman | Boiling |
| ALBUQUERQUE, N. M. | KGGM-TV | 13 | 27 Sept. | 9.7 | 4.85 | CBS | 2 | 38 VHF | New Mexico Bdstg. Co. A. H. Hebenstret | Weed |
| CEDAR RAPIDS, IOWA | KCRI | 9 | 15 Oct. | 33.1 | 16.6 | None yet | 2 | 185 VHF | Cedar Rapids TV Co. Frank D. Rubel | H-R T |
| CEDAR RAPIDS, IOWA | WMT-TV | 2 | 30 Sept. | 100 | 60.1 | CBS, Du M | 2 | 185 VHF | Amer. Bdstg. Stns. Inc. William Quarton | Katz |
| CHARLESTON, W. VA. | WKNA-TV | 49 | 12 Oct. | 22.5 | 12 | ABC, Du M | 1 | 18 UHF | Joe L. Smith Jr. Inc. | Weed |
| EUREKA, CALIF. | KIEM-TV | 3 | 18 Oct. | 17.3 | 9.3 | All four | 1 | NFA | Redwood Bdstg. Co. John G. Bauriedel | Blair |
| FORT DODGE, IOWA | KQTV | 21 | 15 Oct. | 22.4 | 12 | None yet | 1 | NFA | Northwest TV Co. Ed Breen | Pearson V |
| HOUSTON, TEX. | KNUZ-TV | 39 | 22 Oct. | 1 | 0.5 | Du M | 3 | 40 UHF | KNUZ TV Co. David Morris | ForJoe |
| JOHNSON CITY, TENN. | WJHL-TV | 11 | 24 Oct. | 58.78 | 29.38 | CBS, ABC, Du M | 1 | 35 VHF | WJHL, Inc. W. H. Lancaster Jr. | Pearson V |
| KANSAS CITY, MO. | KCMO-TV | 5 | 27 Sept. | 70 | 36 | ABC | 4 | 325 VHF | KCMO Bdstg. E. K. Hartenbower | Katz |
| KNOXVILLE, TENN. | WTSK | 26 | 18 Oct. | 21.09 | 10.5 | CBS | 2 | NFA | TV Services of Knoxville Harold B. Rothrock | Pearson V |
| LEBANON, PA. | WLBR-TV | 15 | 26 Oct. | 129 | 69.2 | --- | 1 | 36 UHF | Lebanon TV Corp. Lester P. Etter | Burn-Stb |
| LOUISVILLE, KY. | WKLO-TV | 21 | 18 Oct. | 215 | 110 | ABC, Du M | 3 | NFA | Mid-America Bdstg. Corp. | Taylor |
| NEWPORT NEWS, VA. | WACH | 33 | 2 Oct. | 20.9 | 10.5 | None yet | 3 | NFA | Joseph Eaton Eastern Bdstg. Corp. | --- |
| NORFOLK, VA. | WTOV | 27 | 19 Oct. | 20 | 10 | ABC, Du M | 2 | 50 UHF | Frederic F. Clair Commonwealth Bdstg. Corp. | ForJoe |
| OKLAHOMA CITY, OKLA. | KTQV | 25 | 11 Oct. | 17.3 | 8.6 | ABC, CBS | 2 | NFA | Robert Wasdon Okla. County TV & Bdstg. | H-R T |
| PENSACOLA, FLA. | WPFA | 15 | 15 Oct. | 20.4 | 11 | None yet | 2 | NFA | Phil Jackson Southland Telecasters | Adam |
| PHOENIX, ARIZ. | KOOL-TV‡ | 10 | 11 Oct. | 5 | 2.5 | CBS | 2 | 72 VHF | F. E. Busby Maricopa Bdsts. | Blair 1 |
| PHOENIX, ARIZ. | KOY-TV‡ | 10 | 11 Oct. | 5 | 2.5 | CBS | 2 | 72 VHF | Charles Garland KOY Bdstg. Co. | Blair |
| POCATELLO, IDAHO | KWIK-TV | 10 | 15 Oct. | 2.6 | 1.56 | ABC | 1 | NFA | John Hogg Eastern Idaho Bdstg. & TV Co. | Weed Holling |
| PORTLAND, ORE. | KOIN-TV | 6 | 15 Oct. | 18.8 | 9.9 | CBS | 2 | 107 VHF | Charles Crabtree Mt. Hood Radio & TV Bdstg. | Avery-Knod |
| ROCKFORD, ILL. | WREX-TV | 13 | 1 Oct. | 47 | 23.5 | --- | 2 | 135 VHF | C. Howard Lano Greater Rockford TV Inc. | H-R T |
| ST. LOUIS, MO. | KSTM-TV | 36 | 25 Oct. | 1 | .5 | ABC | 3 | 130 UHF | Soren Munkhof Marshall H. Pengra | H-R T |
| WACO, TEX. | KANG-TV | 34 | 15 Oct. | 18.6 | 10 | ABC | 1 | NFA | Broadcast House, Inc. Central Texas TV Co. Clyde Weatherby | Pearson V |

BOX SCORE

Total U.S. stations on air, incl. Honolulu (23 Oct. '53)

283

No. of post-freeze CP's granted (excluding 22 educational grants; 23 Oct. '53)

451
176

No. of TV homes in U.S. (1 Sept. '53)

25,233,000§

No. of markets covered

175

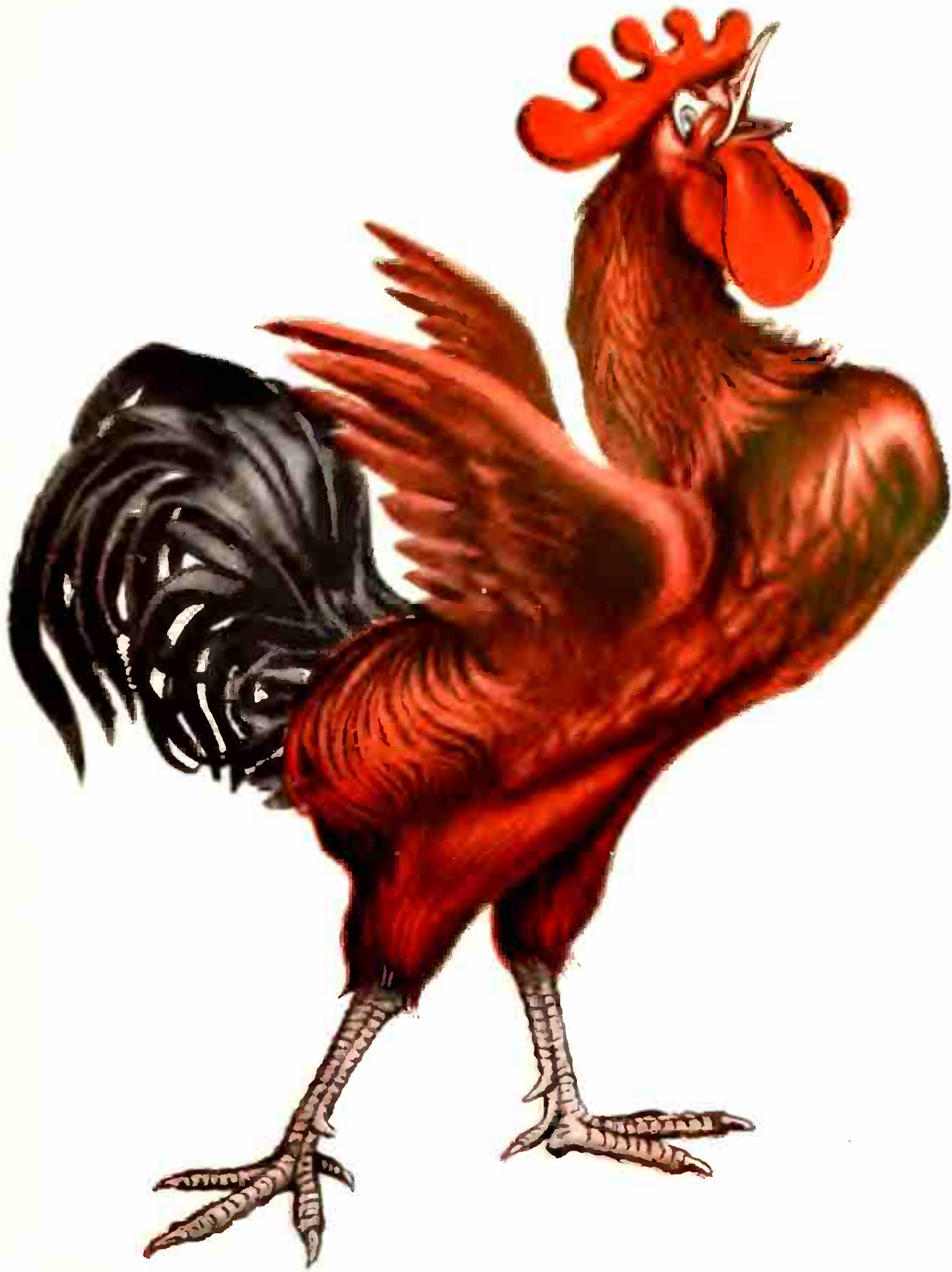
No. of grantees on air

Percent of all U.S. homes with TV sets (1 Sept. '53)

56%§

*Both new CP's and stations going on the air listed here are those which occurred between 9 Oct. and 23 Oct. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of CP's is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning

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



AT THE SIGN OF THE ROOSTER

WJAR-TV

In An Area Where TV Penetration
Is 63% Greater Than The National Average,
Channel 10 Of Providence, Rhode Island, Sells Products
With Power, Prestige, And Personalities.

WEED TELEVISION, NATIONAL SALES REPRESENTATIVES

**You've never
seen so much
real audience
participation!**





the most original, delightful pro-
gram of the new season. It captures
active attention of children and
glad approval of parents. It's
WINKY DINK AND YOU."

Already, thousands of youngsters
are talking and playing WINKY
DINK. (The very first on-the-air
announcement of the WINKY DINK
show brought 4,000 letters, each with
an address from New York City alone.)

This is the secret: The audi-
ence is a part of the program in a
way wholly new to broadcasting.
It's a performance that goes on as
if in the home as in the studio.
When playing a game, it's living a
game, and it's all enjoyment.

It's a performance that can go
into the stores that stock your
television set. For as sponsor of WINKY
DINK, you can convert this response
into total participation into sales.

WINKY DINK AND YOU TELEVISION



VARIETY, October 14, 1953

... a new technique in children's
shows that should prove a bonanza
audience and sponsorwise. What they've
done is reached a practical way in
which the at-home kiddies can actually
participate in the show, and it works.

Device is simply a drawing kit that
consists of a transparent plastic mat
which the kiddies place right on their
television screens, some crayons and
a cleaning cloth. Jack Barry, in the
studio, stands looking through a glass
screen. He proceeds to draw something
and the kiddies at home simply follow
his strokes with their own. When
both are finished, the kiddies can take
their mat off the screen and they've
got a finished picture.

... other sources of interest for the
kids: an elfin cartoon character called
Winky Dink, whose picture is animated
on a sort of blackboard and who talks
to Barry, plays games with him and
is altogether as enchanting a character
for the moppets as any puppet who's
hit the video screens. Both Barry
and Winky tell stories, with Winky
accompanied by animated pictures. Barry
tells a story (Columbus discovering
America, for example) about the picture
he draws for the listeners (a ship,
of course).

Altogether, it's quite a show. . . . Barry
is extremely likeable in his role, putting
himself on the children's level without
looking down on them. John Gart's music
is a definite plus.

TV film shows recently made available for syndication

Programs issued since July 1953. Next chart will appear 30 November

| Show name | Syndicator | Producer | Length | Price Range* | No. in series | Show name | Syndicator | Producer | Length | Price Range* | No. in series |
|-----------------------------|-----------------------|--------------------------|----------|-----------------|---------------|------------------------------|-------------------------|-----------------------|----------------------|--------------|---------------|
| ADVENTURE | | | | | | | | | | | |
| Adventure Is My Job | Lakeside TV | Hal H. Harrison | 12½ min. | open | 13 | Racket Squad | ABC Film Syndication | Hal Roach Jr. | 30 min. | | |
| Jungle Macabre | Guild Films | Radio & TV Packages Inc. | 15 min. | \$50-400 | 39 | Secret Chapter | Guild Films | Ron Ormond | 15 min. | \$50-400 | |
| CHILDREN'S | | | | | | | | | | | |
| Animal Time | Sterling TV | Sterling TV | 15 min. | on request | 104 | Sovereign Theatre | Stuart Reynolds | Sovereign Prod. | 26 min. | 100% Class A | |
| Jump Jump of Holiday House | Goodman | Mary & Harry Hickox | 12 min. | 50% of air time | 65 | The Playhouse | ABC Film Syndication | Meridian Corp. | 30 min. | | |
| King Calico | Kling | Kling | 12 min. | \$22-142 | 65 | MUSIC | | | | | |
| The Cinnamon Bear | Fitz & Assoc. | Gilwin Prod. | 15 min. | 50% of Class B | 26 | Oklahoma Chuck-wagon Boys | Lakeside TV | Lewis & Clark | 12½ min. | \$25-500 | |
| Time for Beany | Consolidated TV Sales | Bob Clampett | 30 min. | | unlimited | Opera & Ballet | Lakeside TV | Transatlantic TV | 12½ min. | open | |
| Uncle Mistletoe | Kling | Kling | 11½ min. | \$25-156 | 26 | Operettas & Ballets | Hoffberg Prod. | Hoffberg Prod. | 13 min. | open | |
| COMEDY | | | | | | | | | | | |
| Life with Elizabeth | Guild Films | Guild Films | 30 min. | open | 39 | Werner Janssen Series | George Bagnall & Assoc. | Janssen | 15 min. | on request | |
| DOCUMENTARY | | | | | | NEWS | | | | | |
| How Does Your Garden Grow | Intl. Film Bureau | Intl. Film Bureau | 30 min. | | 26 | United Press-Movietone News | United Press | Movietone News | 30 min. 15 min. | on request | |
| Your Zoo Reporter | Video Pictures | Video Pictures | 30 min. | | 13 | SPORTS | | | | | |
| Wild Life in Action | Lakeside TV | Lakeside TV | 12½ min. | \$25-500 | 26 | All-American Game of Week | Consolidated TV Sales | Sportsvision | 30 min. | | |
| Wonders of the Wild | Sterling TV | Borden Prod. | 15 min. | | 26 | Boxing from Rainbo | Kling | Kling | 26½ min. | \$40.50-675 | |
| DRAMA, MYSTERY | | | | | | | | | | | |
| Badge 714 | NBC TV Film Sales | Mark VII Prod. | 26½ min. | | 41† | Madison Square Garden | Du Mont | Winik Films | 26½ min. 12½ min. | \$55-500 | |
| Boris Karloff | Official Films | Hannah Weinstein | 26½ min. | on request | 26 | Play Golf with the Champions | Consolidated TV Sales | Sportsvision | 15 min. | | |
| Captured | NBC TV Film Sales | Phillips Lord | 26½ min. | | 26† | Shooting Straight | Princeton Film Center | Princeton Film Center | 30 min. | on request | |
| Flash Gordon | MPTV | Inter-Continental TV | 30 min. | | 13 | TRAVEL | | | | | |
| General Electric Theatre | Stuart Reynolds | Sovereign Prod. | 25 min. | 100% Class A | 26 | Hawaiian Paradise | George Bagnall & Assoc. | Franklin | 15 min. | on request | |
| I Led Three Lives | Ziv | Ziv | 30 min. | | 39 | Safari | Sterling TV | Sterling TV | 15 min. | on request | |
| Inner Sanctum | NBC TV Film Sales | Galahad Prod. | 26½ min. | | 39 | This Is Hawaii | Franklin | 30 min. | on request | 26 | Geo. & Wm. |
| Joe Palooka | Guild Films | Guild Films | 30 min. | | 78 | This World of Ours | Sterling TV | Dudley Pictures | 11½ min. | on request | |
| On Stage with Monty Woolley | Dynamic Films | Dynamic Films | 15 min. | | 13 | VARIETY | | | | | |
| Pulse of the City | Telescene | Telescene | 12½ min. | \$50-750 | 26 | Interviews of the Century | Academy Films | Academy Films | 15 min. | \$50-400 | |
| | | | | | | Old American Barn Dance | Kling | Kling | 26½ min. | \$50-675 | |
| | | | | | | Ray Forrest Show | Sterling TV | Sterling TV | 30 min. | on request | |

*Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. †Run originally under another title, now being re-released. §Available in black-and-white or color. SPONSOR invites all TV film syndicators to send information on new films.

THE **WINNAH!**
and **NEW TV CHAMPION**
JOE PALOOKA



... with a ready - made audience of . . .

70 MILLION FOLLOWERS

• HAM FISHER'S beloved ALL AMERICAN CHAMP . . . now brings the impact of his unparalleled influence and public acceptance to Television . . . high adventure, romance, humor, boxing . . . in a superb Hollywood production with an ALL-STAR CAST including Joe Kirkwood, Cathy Downs, Sid Tomack and Maxie Rosenbloom . . . plus comprehensive promotion, exploitation and merchandising aids.

• JOE PALOOKA is your best guarantee of maximum audience . . . maximum results.

JOE PALOOKA

dramatic half hour series available to local and regional sponsors

Guild Films
COMPANY INC.

510 MADISON AVE.
NEW YORK 22, N. Y.
Murray Hill 8-5365

HOLLYWOOD • PORTLAND
KANSAS CITY • CHICAGO
CLEVELAND

IN CANADA S. W. CALDWELL LTD. TORONTO

Film notes
and trends

"Free" commercials: You can get your film on television for nothing.

The air time won't cost you a penny provided the film falls into the category of public-service, business or industry promotion.

The steadily increasing crop of new TV stations means more and more unsponsored, available air time. Many advertisers are putting these vacant hours to work by mailing stations prints of business and industry promotion films suitable for free telecasting.

As most advertisers recognize, these public-service films provide an excellent way of letting consumers in on particular aspects of a business, or acquainting them with the various steps in manufacturing a given product. These films stimulate consumer interest in the products involved.

The only hitch: There are many details to be handled before film and TV viewer make contact.

That's where organizations like the Princeton Film Center enter the picture. Princeton Film offers sponsors a service including TV bookings, clearances, film insurance, transportation, film handling and advance notice of on-air date for promotional purposes.

PFC-TV also offers editorial assistance to advertisers in adapting films to the requirements of television.

Cost to the sponsor is \$10 per TV showing. Inquiries should be addressed to Sherman Price, director of distribution, The Princeton Film Center, Inc., Princeton, N. J.

Wide circulation: Guild Films' *Liberace* is now among the most widely circulated TV filmed shows, with sales recorded in 115 markets at SPONSOR's presstime. Among the more spectacular results from the program: In Portland, Ore., the U.S. National Bank of Portland offered a free disk by Liberace to those opening savings accounts of \$10 or over. Within three weeks' time the bank had chalked up \$300,000 in new accounts, with each account averaging \$409.

If your Western's noisy, it's bound to be success

by Armand Schaefer, president, Flying A Pictures, Hollywood, Cal.

What's the primary rule for making Westerns? Simple: There must not be one silent moment in the entire film.

The Western's unfailing, year-in, year-old popularity stems from its ability to provide fast-moving, suspenseful action. That's why we make sure there's talk or background music to fill in every moment of our films.

Action plus scenes from the great outdoors constitute sure-fire appeal for young and old alike. When you realize 99% of all television viewers are cooped up in cities, it's easy to understand why they enjoy being taken out into the wide-open country by way of the TV screen.

Here are some important rules for sponsors to keep in mind when buying a Western film package:

1. DO look for a story with action, but make sure the action is believable. DON'T look for a hero like Superman unless, of course, he is Superman!

2. DO buy a series with a logical story line, without too many complicated angles in telling it.

3. DO keep your costs down to a minimum, but DON'T buy a series that sacrifices good action for dull dialogue in order to save a few scenes.

4. DO pick a series in which right triumphs over wrong, but DON'T select one which attempts to preach.

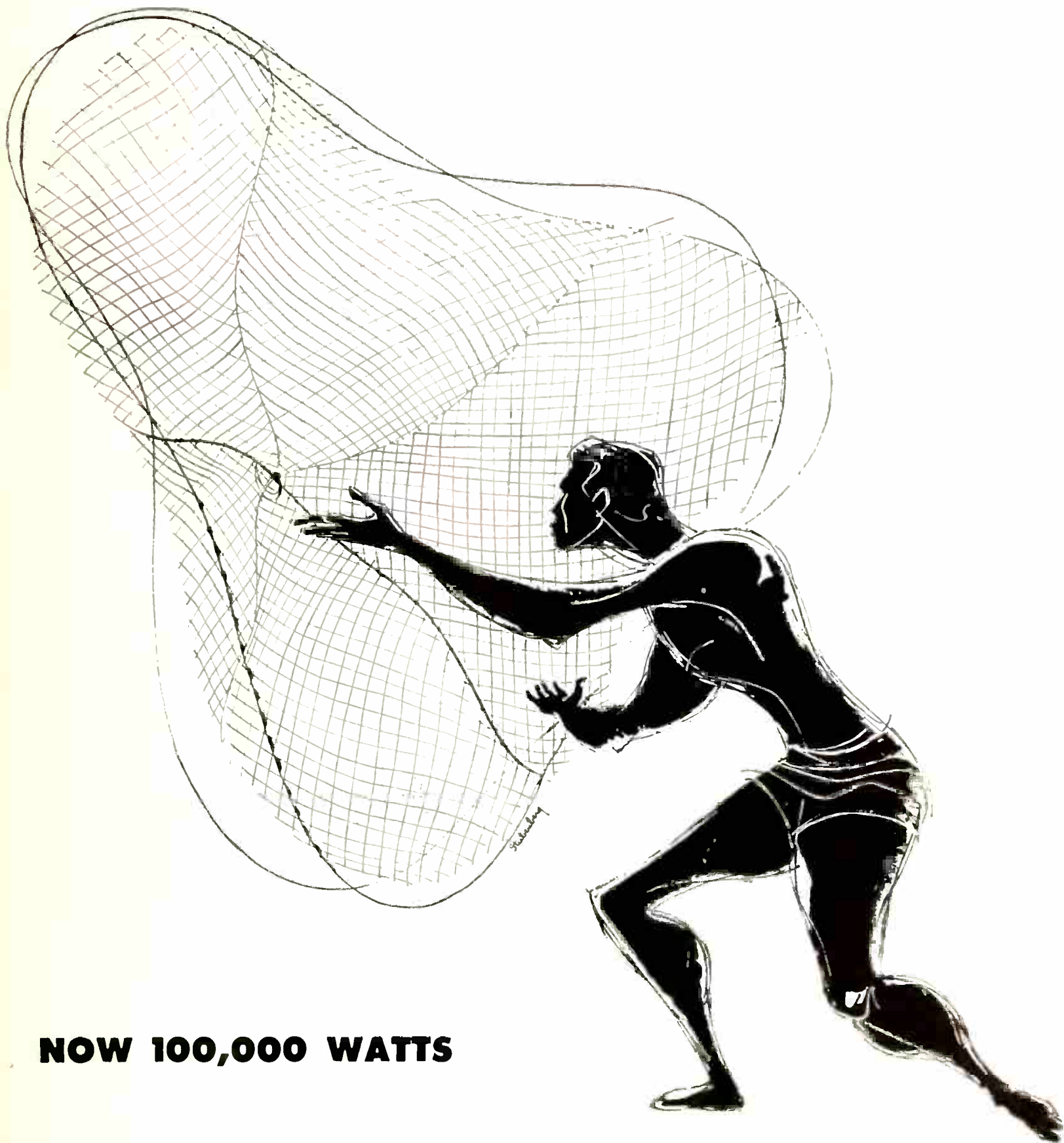
5. DO try to work out a premium angle that you can tie in with your picture. Kids go for the idea of writing in to sponsors for a gift or prize, and parents buy the products their kids want.

Finally, DO shop around for Westerns as a good advertising buy if you're a manufacturer of products for the entire family. Westerns have a proven family appeal, so you'll be making a wise choice.

For instance, the Autry pictures are now in 49 major markets. There are many different products represented—pastries, chewing gum, soft drinks, milk, bread, cars, TV sets, radios—yes, radios—are some of them.

Food is predominant, but there are many kinds of food products, and, fortunately, most people are interested in eating. Although it has been claimed that the so-called "upper classes" are lost to a Western sponsor, we do not think this is true. ★ ★ ★

WE'RE CASTING A WIDER NET IN HAWAII



NOW 100,000 WATTS

KGMB-TV

CHANNEL 9 HONOLULU

HAWAII'S MOST POWERFUL STATION

MORE THAN 90,000 families in our service area

CBS ABC

national representative: Free & Peters, Inc.

mystery



*remember when detectives
could count to 10?*

This witty gentleman is equally at home with Shakespeare and shakedowns, Heifitz and heisting. Don't let his charm deceive you. Though he carries no gun, throws no punches, and kisses no blondes — he packs a wallop with his brain!

He heads D-3, the famous "Department of Queer Complaints" at Scotland Yard which unravels everything from missing men to murder.

BORIS KARLOFF

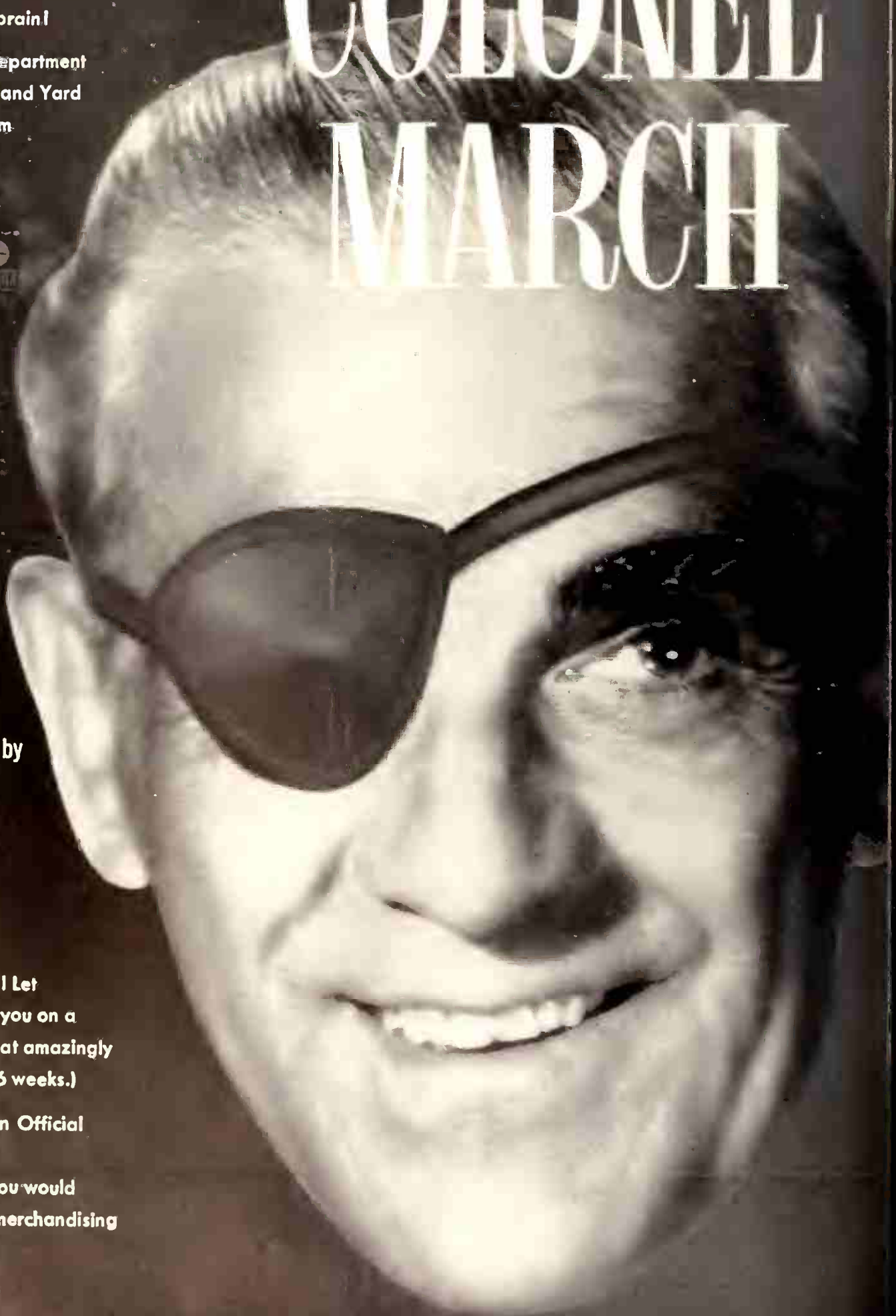
As Scotland Yard's

COLONEL MARCH

A fascinating, **BRAND NEW** half-hour film series of scientific crime detection based on material provided by **AMERICA'S BEST-SELLING MYSTERY WRITER JOHN DICKSON CARR**

Be the first to cash in on TV's most exciting new personality! Let "COLONEL MARCH" sell for you on a regional, or syndicated basis at amazingly low costs! (Minimum time — 26 weeks.)

A telephone call will bring an Official Films representative to your office with as many reels as you would like to see — and an unusual merchandising story in full detail. PL 7-0100.



TERRY

and the PIRATES



OFFICIAL FILMS' fabulously successful, faithful reproduction of the beloved comic strip that appears regularly in over 220 newspapers with a combined circulation of more than TWENTY-FIVE MILLION READERS!

The ratings that this half-hour show pulled for Canada Dry in 56 different markets are so amazing, they have to be seen to be believed.

(We're eager to show them to you.)

The merchandising opportunities with America's best known comic strip characters are endless and they all spell P-R-O-F-I-T for you.

"From every standpoint a great bet for any one of a hundred bankrollers" says BILLBOARD. Why not investigate today?

**NOW
AVAILABLE FOR
LOCAL OR REGIONAL
SPONSORSHIP**

adventure

ROBERT CUMMINGS

starring in

"my hero"



comedy

JOHN CROSBY, NOTED TV CRITIC, says:
"The dialogue, the staging and the production are of a very high order indeed and I see no reason why 'MY HERO' can't eventually GIVE 'I LOVE LUCY' QUITE A RUN FOR ITS MONEY."

NIELSEN RATINGS SHOW: Playing opposite a top budget, hour variety show extravaganza, "MY HERO" earned a national average rating of 29.9!

YOU'LL SAY: "'MY HERO' is the funniest situation comedy now available on film!"

Here's good wholesome fun for the entire family purchasing group. Hollywood stars they can identify themselves with, right along with YOUR PRODUCT. This top flight show sells! Ask us, we'll give you facts and figures.

39 WEEKS OF HALF-HOUR PROGRAMMING AVAILABLE

Second run in most major markets; first run throughout the rest of the country.

AMERICA'S LEADING PRODUCER AND DISTRIBUTOR OF QUALITY TV FILMS



**OFFICIAL
FILMS INC.**

25 W. 45 ST., NEW YORK 36 • Plaza 7-0100

CONCRETE BLOCKS

SPONSOR: Price Bros.

AGENCY: Direct

CAPSULE CASE HISTORY: *Construction companies buy virtually all the concrete building blocks made in this country—except in Dayton, Ohio. Here's why: Price Bros. sponsors a 10-minute across-the-board show on WHIO-TV, Story of the Weather. Price Bros. makes concrete building blocks, pressure pipes, other concrete products. First, the approach was institutional. Then the sponsor switched to hard-selling commercials for their concrete blocks. Hundreds of people came to the plant almost immediately afterward, and today Price's business is 60% to consumers, 40% to construction companies. Weekly cost of the show is \$350.*

WHIO-TV, Dayton

PROGRAM: Story of the Weather



ELECTRIC PERCOLATOR

SPONSOR: Lobel's Furniture

AGENCY: Direct

CAPSULE CASE HISTORY: *Lobel's, a San Francisco furniture store, scheduled four participations in the KPIX Del Courtney Show to sell its electric coffee percolators, retailing for \$13.95 apiece. After the first program, more than 400 percolators were sold. Lobel's canceled the other three participations because of insufficient stock. Cost of the single participation for this sponsor: \$75. Gross sales: \$5,580. Lobel's is now a regular advertiser on the Del Courtney Show.*

KPIX, San Francisco

PROGRAM: Del Courtney Show

BISCUITS

SPONSOR: Shelby Biscuit Co.

AGENCY: Gulf State

CAPSULE CASE HISTORY: *When the Shelby Biscuit Co. signed for a half-hour program on KPRC-TV, 12:30-1:00 p.m. on Sundays, it felt the show wouldn't be too successful because of the time slot. The client's fears proved groundless in short order. The show, Charades, contributed substantially to the 38% increase in business volume during the past year, according to Shelby Biscuit. It averages about 600 pieces of mail a week, has pulled over 32,000 requests for special booklet offers. Cost to the client per week is \$450. Today, Shelby is allocating 95% of its ad budget to TV.*

KPRC-TV, Houston

PROGRAM: Charades

SILVER CLEANER

SPONSOR: Sil Silver Cleaner

AGENCY: Via dealer

CAPSULE CASE HISTORY: *This manufacturer of a silver cleaner containing jeweler's rouge decided to sponsor two Thursday night amateur boxing bouts over KLAC-TV, Hollywood. Despite the fact that silver cleaner is a product usually purchased by women and boxing bouts are commonly thought to appeal only to men, results far exceeded the company's expectations. Proof of the increased consumer interest in Sil Silver Cleaner came when the company sold 47% more of its product to chain stores in the greater Los Angeles area, and 39% more to wholesalers serving the entire southern California market. Cost of each bout: \$150.00.*

KLAC-TV, Hollywood

PROGRAM: Amateur Boxing

RUGS

SPONSOR: Nassif Rug Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *For its initial television broadcast the Nassif Rug Co. chose a 15-minute newscast. Next day, the Sioux City Nassif dealer's gross receipts totaled \$2,000 or a 100% increase over the normal amount of business expected on that day. Higher-than-average sales continued in Sioux City throughout the rest of the week, and a good number of customers were directly traceable to the program, according to the firm. Nick Nassif says of the TV venture: "We are entirely sold and thrilled with the whole idea." Cost: \$101.*

KVTV, Sioux City

PROGRAM: Newscast

CUCKOO CLOCKS

SPONSOR: Ben Tipp

AGENCY: West-Pacific

CAPSULE CASE HISTORY: *One of Seattle's largest retail jewelers, Ben Tipp, purchased \$225 worth of announcements over KMO-TV as a test of the medium's sales strength. Merchandise selected for the test run was wall cuckoo clocks, advertised at \$14.95 each. At the end of one week of announcements, all past sales records were topped with 286 sales of the clocks, all traceable to the announcements. That's over \$4,000 in sales from an investment of \$225.*

KMO-TV, Seattle

PROGRAM: Announcements

FRENCH FRYER

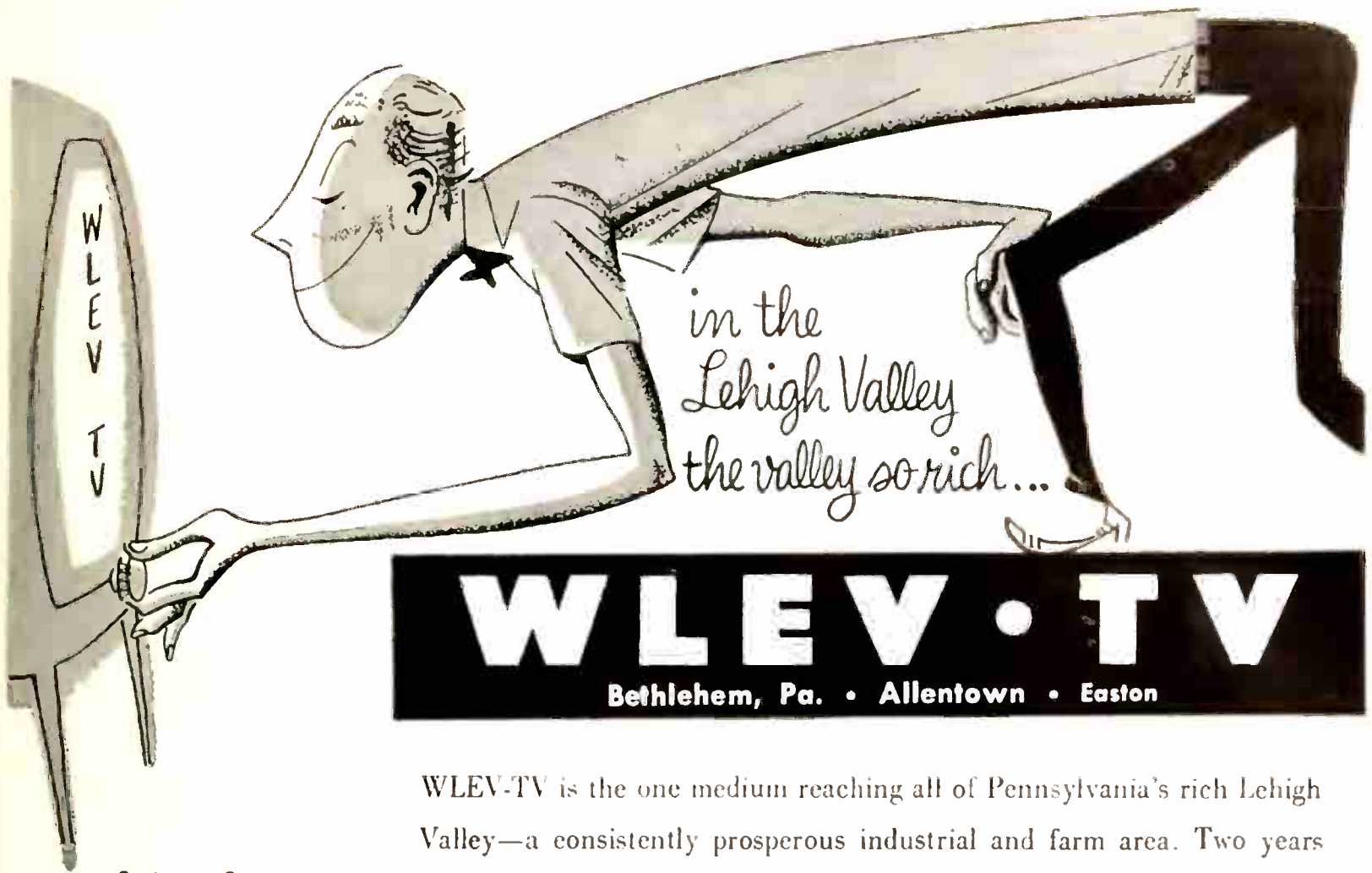
SPONSOR: Knapp-Monarch

AGENCY: Wm. Vernor

CAPSULE CASE HISTORY: *Due to previous unsuccessful attempts to advertise small appliances the Knapp-Monarch Co. was more than a bit dubious when it signed for participations on the Chef Cardini Show (KGO-TV, 1:00-2:00 p.m. across-the-board). After three weeks of advertising its Chefster French Fryer, reports of "booming" sales began pouring in to Knapp-Monarch from its district dealers. Says the company: "We are convinced that participations on the Chef Cardini Show are really the best method of advertising our product." Cost per participation: \$80.00.*

KGO-TV, San Francisco

PROGRAM: Chef Cardini Show



Steinman Station

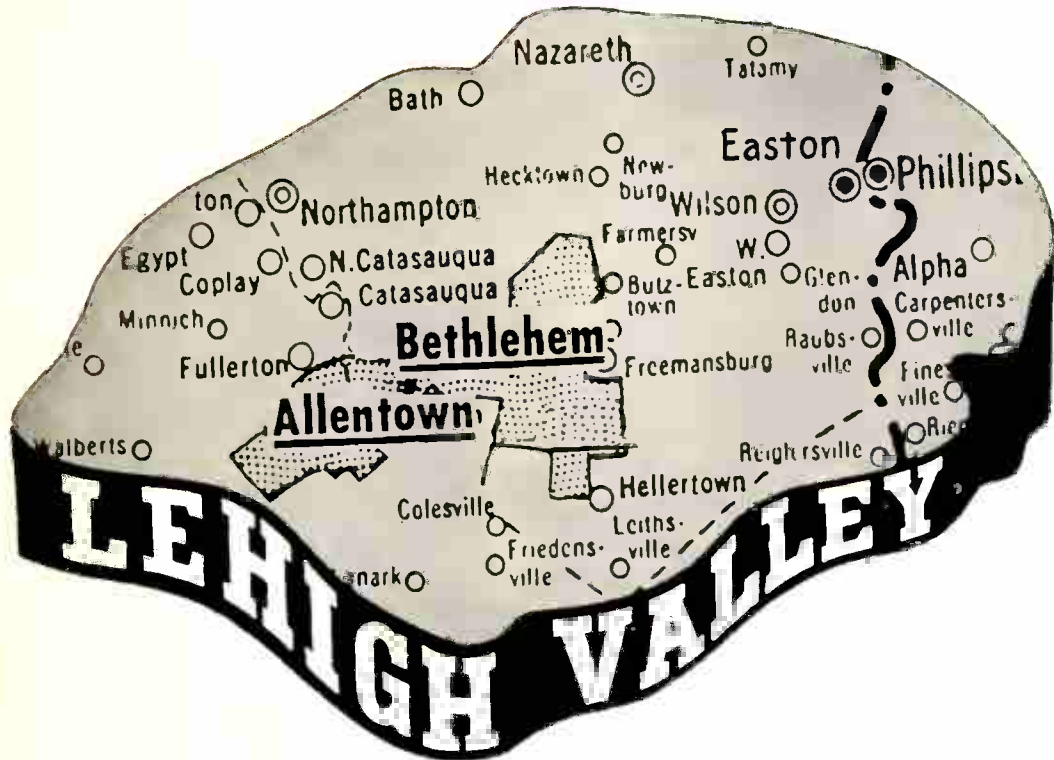
WLEV-TV

Bethlehem, Pa. • Allentown • Easton

WLEV-TV is the one medium reaching all of Pennsylvania's rich Lehigh Valley—a consistently prosperous industrial and farm area. Two years of experimental television testing have established the WLEV-TV signal—assured the coverage to reach the homes, serve the people, sell advertisers' products profitably, economically.

Take advantage of the steady profit potential offered

you by this large, rich market—
\$1,097,387,000 spent annually
in retail sales. *Buy WLEV-TV.*



TV AFFILIATE

Represented by

MEEKER TV, Incorporated

New York Chicago Los Angeles San Francisco

SPONSOR Asks...

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

Is there a pressing need for a regular TV set census—or at least a standard for TV set counts—and who should do it?

THE PICKED PANEL ANSWERS



Mr. Dibert

Yes, indeed, there is a pressing need for a monthly TV set census. This information is vital not only in the appraisal of the television medium as a whole, but also in terms of the penetration that

an advertiser can achieve in individual markets.

To be completely useful, this information should show the number of sets by markets equipped for UHF reception, as well as VHF. Beginning with next year, color TV sets should be reported. At some point in the future, I believe quarterly or even half yearly reports would be sufficient, but the situation is changing so rapidly at the present time that monthly reports are required for accuracy.

Who should do it? I believe it is primarily the responsibility of any medium to furnish basic data regarding its audience size. I believe therefore that most of the basic cost of procuring and disseminating this data should be borne by the broadcasters, but shared to some extent by advertisers and advertising agencies. I have in mind an organization very similar in structure to the Audit Bureau of Circulations, which fully answers the question of circulation for its many members in the publication field.

An ABC report from any member publication is received with the full confidence of advertisers and agencies, both of which groups are fully represented on the ABC board of directors. The cost of audits to the publishers is in proportion to their circulation size.

The broadcast medium could safely

follow the successful pattern of the ABC both as to structure and as to basic philosophy.

GEORGE C. DIBERT
Vice President in Charge
of Media
J. Walter Thompson
New York



Mr. Gavin

There is little doubt that a TV set census is becoming more necessary as each month goes by.

It is quite true that in many major markets there is little or no doubt in the minds of advertisers and agencies that television provides sufficient coverage. It is academic, for example, as to whether there are 2,400,000 sets or 2,800,000 sets in the Greater New York area. Television is still a major medium irrespective of which number is correct.

However, television stations have and are continuing to raise rates on the basis of increased set circulation. If such rate increases are to continue, they should be substantiated by a set census taken at regular intervals.

Such a census should be made by an independent research organization, supervised by members from the ANA and AAAA, and paid for by the television stations collectively.

With few exceptions, no two stations in multi-station markets give the same estimate of sets. And, none of these estimates make any provision for discarded and obsolete sets.

It should be pointed out that a census of the number of sets in a market would serve only a limited purpose in new UHF markets and in VHF mar-

kets where UHF stations are currently being added. The only circulation, obviously, that a UHF station in a VHF market can claim are those sets which have been converted for UHF reception. A further complication is brought about in UHF markets by the fact that consumers who originally purchased a set, in most cases find it necessary to add another bow-tie to their antenna in order to receive the second UHF station, unless the set was originally equipped with an all-station converter and a roto-antenna. As of now, adding a bow-tie costs \$25.

Whether it is possible, from a cost standpoint, to refine a census to such an extent that it would show total number of sets, total number of sets converted for UHF reception and total breakdown of the types of antennae used is a moot question. Nevertheless, it is a problem that should be carefully studied.

C. JOSEPH GAVIN
Timebuyer
Franklin Bruck Adv.
New York



Mr. Dunne

Any medium in which the values are changing should be measured.

Indications are that within two years there will be about 750 TV stations on the air or authorized. This is

three times the number on the air at present and cannot help but affect and change values. Change will be progressive, will include the expansion of UHF and the development of color.

Set measurements are needed, of course, to determine the size and distribution of the TV audience as well as

individual station coverage. An advertiser must have this information in order to correlate his sales and marketing objectives; also to determine budget requirements.

Actually, there has never been a complete census on television homes. Such counts as have been made are primarily estimates projected from fairly large samples. While these are much too expensive to make frequently, they should be conducted at least annually for use as a check against interim measures.

With a series of national estimates as a check it should be possible to work out a series of growth curves for the older markets. These could be prepared by an organization mutually acceptable to most buyers and sellers.

The newer TV markets present a more immediate problem. At present, the measures or methods by which individual market set counts are produced vary greatly and are probably not comparable. Agreement on the use of a common procedure conducted by independent local organizations in each market could help bring uniformity into these measurements.

An important consideration here is the willingness of the industry to finance such a census. The customary practice in underwriting the cost of such projects is to distribute it relative to benefits obtained by the media, advertisers and agencies. However, in view of the large number of TV stations upcoming, it would seem that this subject would be of especially serious concern to those stations now on the air; it would be to their interest to support and encourage procedures to obtain valid set measurements.

After all, a timebuyer's recommendation is only as strong as its foundation.

RICHARD A. DUNNE
Director of Media Research
SSCB, New York



Mr. Whitman

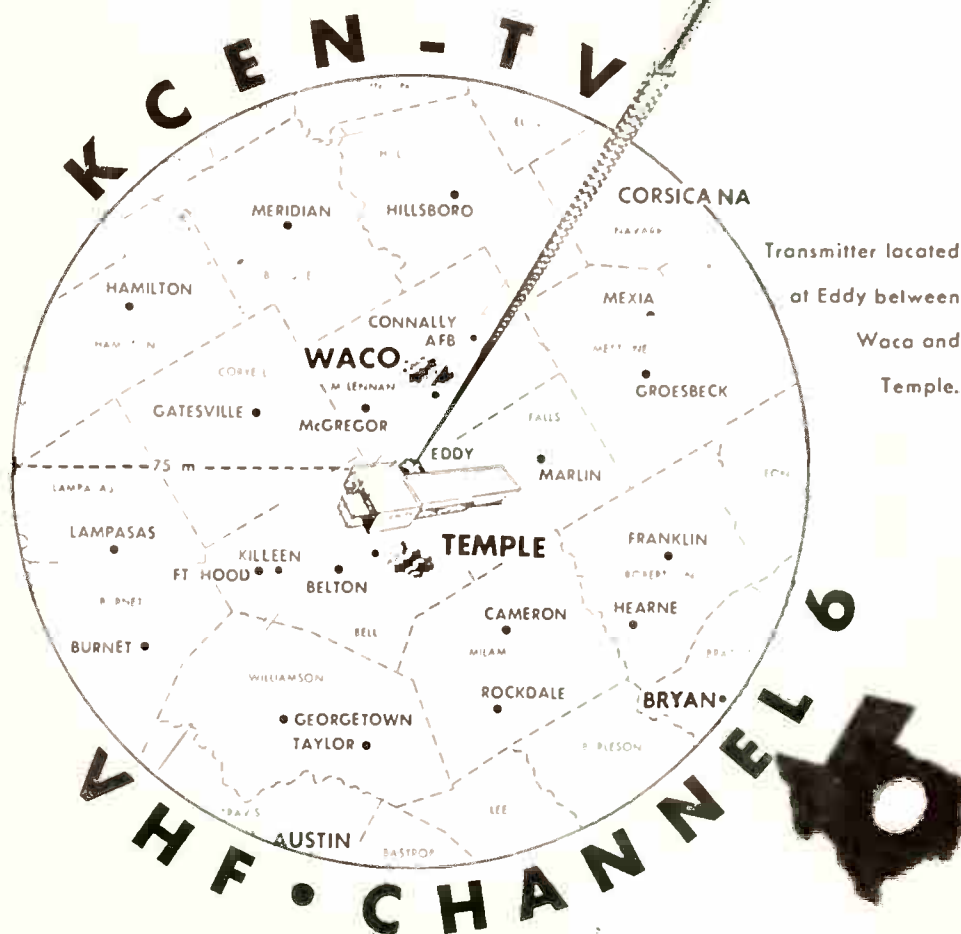
While a nose count of TV sets every month would undoubtedly delight researchers, I honestly don't regard such frequency as downright essential. (Some may regard this as be-

(Please turn to page 102)

HERE IS THE NEW TEXAS MARKET!

The rich Central Texas market delivered complete by KCEN-TV ...

ONE order + ONE medium = ONE COMPLETE package



Heretofore coverage of Central Texas has been possible only by the use of a combination of several kinds of media. Now ... this great audience of more than 750,000 people, with an annual payroll of nearly \$900,000,000.00, can be blanketed by the most powerful television station in the Southwest.

KCEN-TV starts with the highest antenna, 833 feet, and with maximum power, 100,000 watts ... and is the only VERY High Frequency television in this area.

K-CENTralize your advertising dollars if you want to sell the market they buy.

KCEN-TV Channel **6**
TEMPLE TEXAS
NBC Interconnected

owned and operated by the Bell Publishing Company
represented by George P. Hollingbery, national representative
Clyde Melville Co., Texas representative



Are you hep on youth market? These facts will help

The youth market of the United States spends or controls the spending of about \$20 billion a year (or, to put it another way, about \$54.6 million every day). What should air advertisers know about this market?

Here are some facts worth filing as gathered by SPONSOR from Lester Rand, president of New York's Youth Research Institute, a nationwide poll which surveys the 5- to 25-year-olds.

- Sponsors probably will be delighted to learn, says Rand, that 93% of youngsters between 5 and 18 years old can name the sponsors of their favorite TV program; 87% can identify some of the advertising used; 81% had consumed the product advertised. And note this: 78% of the youngsters, according to Rand's poll, started using the sponsor's product after watching their favorite programs.

- Youngsters interviewed in cities where baseball games are sponsored by beer companies have in many instances successfully urged their parents to switch to the beer being plugged.

- On the basis of the Youth Research Institute's studies, it appears that 5- to 14-year-olds whose families have television view about 22 hours weekly; 15- to 18-year-olds watch TV around 25 hours weekly.

- Rand's poll has shown that the youthful affinity for TV appears to be uniform throughout the nation; whether rich or poor, youngsters tune to the same channels, watch the same shows.

- Although youngsters in large metropolitan centers who have watched TV for more than five years may tire of certain programs, they are still avid TV viewers. "There is little basis for believing that viewership declines as children grow older," Rand points out. "In fact, our studies show that it tends to increase."

- About 92% of the boys and 83% of the girls aged 5 through 14 revel in Western shows; 82% of the boys and 77% of the girls in the same age group like science fiction programs

(in a study of boys from 5 to 10 in Philadelphia, it was found that 47% would rather visit Mars than California). In the 4 to 10 bracket, 93% of the youngsters enjoy puppet shows. Circus programs, zoo shows and programs featuring youngsters are enjoyed by more than 90% of the children between 5 and 14. About 88% of the boys between 5 and 18 like crime shows; 92% of the same group like sports programs; 94% of children from 5 to 18 like comedians on TV—but they like the visual, unsubtle slapstick kind of humor.

The Youth Research Institute's polling techniques are different from those used by most youth polls, Rand says. He explains that his company uses youngsters as interviewers in junior high schools, high schools and colleges throughout the nation. By using youngsters, Rand feels, more candid and useful information is obtained than with adult interviewers. Rand's 1,800 interviewers are "above average" students selected for their reliability, dependability and scholastic standing by teachers and school supervisors. ★ ★ ★

Timebuyers grateful for coordinated SCBA presentation

The 56 radio stations and three networks which belong to the Southern California Broadcasters Association, although competitive, have two things in common: They believe their market is one of the greatest in the world, and they are sure the best way to reach it is through radio.

During the last three weeks of October about 30 agencies heard about the Southern California market through a series of presentations which were arranged by SCBA, the Station Representatives Association and about 20 radio representative firms.

Mrs. Doris Gedney of SRA assigned each representative one meeting: the rep lined up the agency and, with three or four other reps, attended the presentation. In addition to attending

George W. Norton Jr. named "first TV citizen"

"Louisville's first TV citizen." That's the title conferred upon George W. Norton Jr., president of WAVE-TV, Louisville, by the Louisville Wholesale Appliance Association. The president and five former presidents of the association paid a surprise visit on Norton recently to award him with a plaque which reads:

"Honoring Louisville's first TV citizen, Louisville's Wholesale Appliance Association presents this plaque to George W. Norton Jr., in recognition of his pioneering courage in first bringing television to this area and for his faith in the development of new facilities enabling WAVE-TV to greatly in-



George Norton: "Louisville's first TV citizen"

crease its coverage in Kentucky and Southern Indiana."

Norton is shown, in the picture, receiving the award from (from l. to r.) Sylvester Rapiet, Ralph Foster and Harry Harlow. Other wholesale appliance members who made the presentation were George Ewald and Walter Riley. ★ ★ ★

the meeting he arranged, each rep also attended four other presentations.

Norman Nelson, managing director of SCBA, made the pitch for Southern California radio at each presentation.

Reaction of agencies to the presentations has been favorable; one agency spokesman, for example, reported that he enjoyed Nelson's presentation. he learned a lot about the charms of radio coverage in Southern California, and to hear one presentation from 56 radio stations, three networks and 20 representatives in about an hour obviously saved a lot of time. One time-buyer told SPONSOR she found the presentation very helpful. She said she was impressed with a group which could work so well together and still be competitive. ★ ★ ★

WLEU meets TV competition with 24-hour programming

While some radio stations have switched from full time to daytime-only because of TV competition, WLEU, Erie, Pa., has reversed the trend. Last month, it became the first station in Erie to broadcast round the clock, according to Phil Hirsch, station manager.

Hirsch observed that Erie, the third largest city in Pennsylvania, has a number of manufacturing plants which operate around the clock. "Response in the few weeks we have been operating all night," Hirsch told SPONSOR, "justifies our belief that a representative, responsive audience is available."

The all-night show consists of popular music (but no "class" music such as classical, jazz, polka or hillbilly), news headlines every hour and time, temperature and weather forecasts. Sponsors include the largest tire dealer in the area, a jewelry store, hotel, appliance store, gasoline company and a paint and wallpaper store.

From 11 p.m. to midnight, WLEU airs the Bob Richardson show, a program featuring jazz, rhythm and blues music. While the program is not specifically aimed at Erie's 3% Negro population, the show's sponsors all have noted a big increase in Negro business according to Hirsch, although most of the response still comes from whites. Only one of the sponsors is a Negro-owned firm. ★ ★ ★

Briefly . . .

All six New York television stations were to have carried *Arthritis Telethon* 31 October-1 November, said to have been the first time all New York stations have telecast the same program simultaneously. Over-all producer was James McGarry of BBDO. Show was telecast to raise funds for the Arthritis & Rheumatism Foundation.

* * *

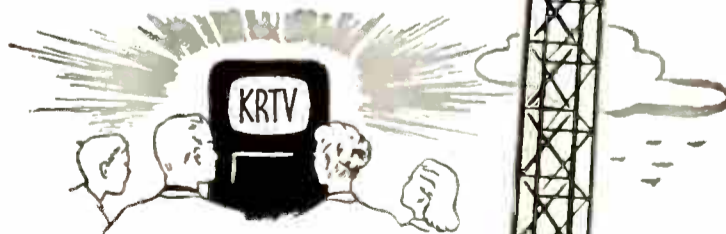
WFAM and WNBK, Cleveland, NBC owned-and-operated stations, promoted two benefit performances of the Ice Capades for the Society for Crippled Children last month. How successful was the promotion? A total of 16,749 people attended the shows to net \$32,126 for the Society.

(Please turn to page 101)

ARKANSAS' FIRST
ARKANSAS' FIRST
ARKANSAS' FIRST
ARKANSAS' FIRST
ARKANSAS' FIRST
ARKANSAS' FIRST
**TELEVISION
STATION**

KRTV

CBS TV and
DuMont TV Networks
**CHANNEL 17
LITTLE ROCK, ARK.**



**LITTLE ROCK
TELECASTERS, INC.**

Kenyon Brown, Pres.

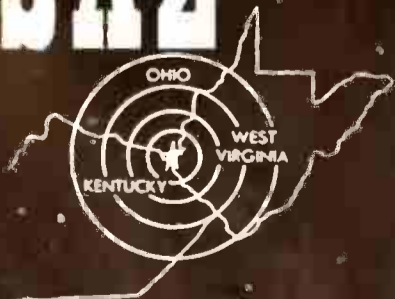
RADIO STATION
WSAZ
 HUNTINGTON, WEST VIRGINIA
 SERVING 3 STATES

You'll
 GET THIS
 TYPE OF
MERCHANDISING
 AND
PROMOTION
 ON
 RADIO STATION
WSAZ

1. Courtesy Announcements
2. Newspaper Advertising
3. Monthly Mailings to Grocers and Druggists
4. Special Mailings
5. Car Cards
6. Trade Calls
7. Point of Sale Displays

5,000 WATTS DAY
 1,000 WATTS NIGHT
 930 KC

WSAZ



TELEVISION AFFILIATE
WSAZ-TV

Represented by **THE KATZ AGENCY**

AGENCY AD LIBS

(Continued from page 10)

varied budgets yet one that still is able to offer flexibility.

Pat Weaver has conceived this program out of equal parts of altruism and good business savvy for he knows that the industry, if it is to go ahead, must be able to accommodate advertisers who without blushing can admit to budgets of less than \$4,000,000—in some cases well under \$100,000. He also knows that these little guys of today are those who will become tomorrow's carefree spenders.

Knowledge like this and the tremendous success of *Today*, from network's as well as advertisers' point of view, will prompt NBC soon to extend this type programming for many more hours and opportunities.

CBS, too, will be making available some flexible kind of programming, using its best time and personalities—another break for the little guy and building his chance to get in on advertising's greatest medium without mortgaging his grandmother's wedding ring.

ABC and Du Mont have long provided flexibility of a sort and should continue to do so until their prime half-hour slots are sold out at which point they'll have to present a new kind of participation program to make way for more.

This should all be most encouraging to the folks who have been eager to make the plunge but couldn't find the money—or didn't dare to use it if they could.

Furthermore, it brings to television some of the bigger advantages of printed media—advantages advertisers have a right to look for and get. Thus agency as well as advertiser should be happy. Time salesmen can rejoice in that more good time, local as well as national, is created. In fact, everyone should be overjoyed which is a nice state of affairs on which to be able to report. ★ ★ ★

KOESTER BAKERY

(Continued from page 43)

saturation advertising. He also believes, and he has plenty of company here, that radio works best for advertisers who go in for tonnage purchases.

TV strategy is somewhat similar. Jones is more interested in reaching as many viewers as possible per dollar than he is in penetrating a selective audience which prefers a certain kind of program. He buys a weekly total of 50 TV announcements on the three TV stations and gets adjacencies to such mass-audience programs as *Your Show of Shows*, *I Love Lucy* and *Dragnet*.

"We have announcements adjacent to almost every big show," said Jones. "In some cases, it's before, in some cases it's after and in some cases it's before and after. By doing this we get a much larger total audience and more frequency in our advertising than we would with a program."

The commercials stress that Koester bread provides lots of energy for children. To point this up on TV, as well as to provide human interest and attract the attention of mothers and children, the commercials show children running to the store to buy Koester's bread.

This theme is developed *ad infinitum*. The children may wear different kinds of costumes, or they may use a scooter or bicycle instead of running, or they may run to the store when it is raining or snowing. On radio the same idea is developed verbally. Koester enhances the identification factor on all its air commercials by using the sound of the jingle of a cash register. This cash register jingle has become a Koester theme in more ways than one.

While the use of announcements does not permit the same kind of merchandising as a program would, Koester manages to do quite a bit of it through its commercials. Recent merchandising gimmicks include pictures of space men on the bread package and 3-D comic books which children can receive by mailing a coupon printed on the wrapper. These gimmicks are given heavy play on the air. (Koester, incidentally, sells all kinds of bakery products but uses bread advertising alone to carry the other products.) The bakery also has a separate \$50,000 budget for merchandising and sales promotion. ★ ★ ★

Now Delivering...

10-kw TV transmitters

for VHF

The RCA TT-10AL/AH, newest and finest of all VHF Transmitters, is now being produced in quantity—and shipments are being made every week. Already a number of stations are on the air with the TT-10AL/AH. Other stations have received their TT-AL/AH Transmitters and will be on soon. Before long this new transmitter will be the most widely used television transmitter in the world.

The list of stations going on the air in rapid succession with the TT-10AL/AH is RCA's "proof-of-production." You too can be on the air soon with an RCA 10-kw transmitter.

ECONOMICAL... TODAY AND TOMORROW

• This 10-kw VHF transmitter—operated in conjunction with an RCA high-gain antenna—can produce 100 kilowatts ERP at substantially lower cost per radiated kilowatt than any other transmitter-antenna combination now available.

• If you go to higher power, this 10-kw VHF transmitter can be used as the basic driver for RCA's high-power 25-kw amplifier—such as now in operation at WAVE-TV. (RCA's 50-kw rated, high-gain antenna can handle the extra input—with another 25-kw to spare for any future increase.)

For complete details—and delivery information—call your RCA Broadcast Sales Representative.



Have you
ordered yours?

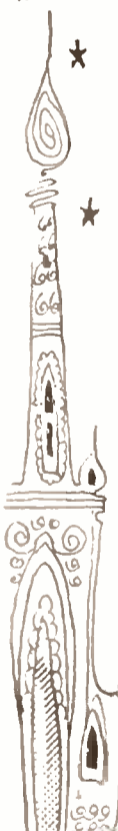


RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT CAMDEN, N.J.

EVEN DELHI WATCHES
W.H.E.N.



A snake-charmer would starve in Delhi — folks there have eyes only for WHEN.



Natch, na nautch girls in York State's Delhi, but if there were they'd be dancing in the streets. That's how happy Delhi is about WHEN... and Delhi is only one of more than 250 communities brought to the Syracuse market by WHEN. Got any used cobras to sell? Maybe Delhi, N. Y., is not your market, but somewhere in WHEN's vast audience are customers eager for your product, whatever it is.

SEE YOUR NEAREST
KATZ AGENCY

Everybody
WATCHES

W.H.E.N.
TELEVISION
SYRACUSE

CBS
ABC
DUMONT

A
MEREDITH
STATION



agency profile

John C. Dowd

Dowd, Redfield & Johnstone, New York
President

On Black Friday October '29, the day of the stock market crash, John C. Dowd got the first national account for his agency (then Dowd & Ostreicher, in Lowell, Mass.).

"Not that the day didn't affect us," Dowd remembers. "That morning the account (Green Bros. Candy Co.) was talking in terms of \$300,000 for advertising and a sales force. By the end of the day we were down to a \$30,000 budget and no sales force."

To Dowd the need for quick sales results from a small advertising investment meant "use radio." His Tastyeast Jesters commercial for Green Bros. was one of the first singing commercials. The 15-minute variety show he packaged for Green Bros. became one of the four top-rated quarter hours in radio during the Thirties. Green Bros. sales zoomed despite the Depression.

Better than one-third of his agency's \$7.5 million 1952 billings were in radio and television. "Our New York 1953 billings will be about five times bigger than our 1950 billings," Dowd told SPONSOR.

It was in 1950 that John Dowd, then president of John C. Dowd agency in Boston, entered New York. He bought out Blaker agency and merged with Redfield and Johnstone. The combined Boston-New York operation today has a staff of 140 people with about 100 accounts, including drugs, fashions, liquor and food.

Said Dowd on the subject of trends in the agency business: "With the advent of TV and the increased number of services an agency has to provide for a client, a shift toward larger accounts is indicated. The minimum ad budget with which an agency can afford to work today is far higher than the smallest account that could be deemed profitable a few years ago, especially in New York."

Active in planning over-all strategy for his accounts, Dowd points to the radio-TV success stories of two outstanding local clients: Ehlers Coffee in New York (see "Why Ehlers' \$200,000 budget is spot to the last drop," SPONSOR 4 May 1953), and Albany Carpet Cleaning Co. in Allston, Mass. Both clients have better than 80% of their annual ad budgets in air media, with steady sales increases as proof of advertising efficiency.

A New Englander by birth, Dowd lives in Weston, Mass., with his wife and five children. He divides each week between his Boston and New York offices by flying via Northeast Airlines (another Dowd account.)

★★★

Channel 5 in Kansas City . . .

NEW Low-Band TV

*with that Same
Strong SELL!*

The famous KCMO SELLING ABILITY is now available on television—low-band Channel 5 in Kansas City.

Channel 5 is the low-band hot spot—right in the middle of Kansas City's TV selling picture.

And the sales picture is great! Kansas City and Mid-America make up a rich, diversified big-city, small-town and rural market with high, stable income from agriculture and industry alike.

Fresh, bright programming . . . low-band Channel 5 position . . . strong selling ability, tested and seasoned in radio—it's the KCMO-TV combination that pays off. Ask the Katz Agency, Inc.

Radio—where the KCMO STRONG SELL was developed—is still a top buy. Ask the Katz Agency, Inc., about Kansas City . . . Mid-America . . . KCMO Radio and KCMO-TV.

Channel 5
KCMO-TV
K A N S A S C I T Y

basic  television

OPEN LETTER TO Jack Harris

Dear Jack:

Along with football and Thanksgiving turkey, this is the time of year when ad campaigns are planned.

We hope to tell you personally about SPONSOR, but it occurred to us that a little "behind the scenes" report might be of value.

So here goes!

EDITORIAL: Our policy of providing facts and figures that buyers can and do use has been very rewarding during 1953. We've noticed a big step-up in readership among advertisers. We are told that our stories are more penetrating, better researched, and generally more useful than ever. Our Media Evaluation Study especially has been well received. This study appears every issue and is now in its 14th installment. Just this week Ray Lapica, our editorial director, went to Chicago to address a big closed session of the Central Conference of AAAA. He talked for 45 minutes on Media Evaluation. We believe that this is the first time that a trade publication has ever been invited to address a closed session of AAAA. About 1 November, Ray goes to Atlanta to address the Southern Conference of AAAA in closed session. Early in November SPONSOR's publisher is invited to talk before the Farm Sales Clinic in New York on the subject of "farm radio tips to advertisers."

Visitors to SPONSOR's new quarters at 49th and Madison in New York are constantly amazed to note that about half the 18 offices are occupied by editors and editorial assistants. This is an indication of where our effort is concentrated. We aim 100% at giving agencies and advertisers the material they need to use radio and television effectively.

SPONSOR is more than ever aware of the importance of radio during a TV era. It constantly emphasizes radio with pinpointed articles, pinpointed sections, and pinpointed projects. We fight for both radio and TV—no favorites.

CIRCULATION: We've stepped up our circulation effort during 1953, especially among advertisers and agencies. The increase in account executive, ad manager, and agency top executive circulation is gratifying. Nearly 100% of the timebuyers have been reading SPONSOR for some time—we add the new ones as they come along. Of our 8,500 copies guarantee approximately 70% go to national advertisers and agencies.

OFFICES AND STAFF: During the summer of 1953 SPONSOR doubled its footage when it moved to 40 East 49th Street (15th floor). Approximately 30 people now make up the staff, including full-time offices in Chicago (Wally Englehardt) and Los Angeles (Ed Cooper). Their field reports indicate a constantly-increasing prestige with the universal comment that "SPONSOR is doing a better job than ever." Homer Griffith, whom you probably know, is selling for us in the Southwest and South. In addition, Bernard Platt (our business manager), Ted Pynch, and myself are helping out on sales. One of us will be delighted to call on you any time you say.

LINAGE: Business has been good during 1953, particularly during the second half. For example, our 19 October issue closed with 77 pages of advertising; the same issue last year totaled 51 pages. While this is an abnormal increase we've been averaging about 20% higher regularly. To us this is an indication not only of increasing respect for SPONSOR but of the health of radio and television advertising. We think it will be even better in 1954.

A trade paper is only as good as the service it gives. We want SPONSOR to be judged on this basis and to fit into your 1954 advertising plans accordingly.

Regards,

Lawrence R. Glenn

Publisher

NRG/abs

SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE

MARKET AREAS

(Continued from page 39)

ranked 78th. A good part of this coverage is in Pittsburgh. As for WJIM-TV, about 75% of the sets it can reach are outside its defined metropolitan area. The WNBF outside sets figure is about 70%.

The fact that the ranking of a Standard Metropolitan Area is often no indication of the TV coverage originating from that area has two facets. On the one hand, as shown above, SMA ranking can depress the importance of a market to television advertisers. On the other hand, SMA ranking can be misleading for the opposite reason. That is, it can make a metropolitan area sound like a bigger TV market than it really is. For example, New Orleans, which was ranked as the 22nd U. S. Standard Metropolitan Area according to SSCB's list in SPONSOR, was ranked as the 41st U. S. TV market by NBC before the network discontinued releasing coverage figures last April.

In both cases, however, the lesson is the same: All markets must be intelligently evaluated before they are bought by the sponsor.

All of this leads to the insistent question: What is a Standard Metropolitan Area?

It is first of all a way of comparing one market with another. The thinking behind it was that the market zones chosen for comparison should have a broad usefulness, not only for media buyers but for other groups in the country and other agencies in the government.

In setting up the boundaries of a market zone it is obvious that some kind of recognized political or civil boundaries have to be used. You can't say that such-and-such a metropolitan area goes out to Sneering Rock Road as far as Effingham's Drug Store and then shoots south along Highball Alley, for example.

No one in his right mind considers the corporate boundaries of a city as useful now. Before the current definition was worked up, the Census Bureau defined what it called a "metropolitan district" along township lines. However, it was felt that many types of data useful in comparing one metropolitan zone with another are available only on a county basis. So, the county became the basic unit of the new Standard Metropolitan Area.

The current definition was worked up by 1950. Work was done by a Federal inter-agency committee under the direction of the U. S. Budget Bureau, but local interests were brought in to help in defining an SMA. Because of this "democratic procedure" there were many compromises. However, neither the defined areas nor the criteria have been frozen.

A Standard Metropolitan Area starts with a city of not less than 50,000 people (the SSCB list in SPONSOR, based on a *Sales Management* compilation, goes down to 35,000). By definition the county in which the city is located is considered as within the Standard Metropolitan Area.

The next step was to decide what contiguous counties to add to the nuclear county, if any. The general idea was that the county under consideration must be integrated economically with the home county. There must be a large volume of travel and communication between the city or cities in the home county and the outlying county.

Here are the rules laid down for adding contiguous counties:

1. The county must have (a) at least 10,000 non-agricultural workers, (Please turn to page 76)



gets around a lot of area . . . KSL • TV

. . . and "a lot" means 39 big counties in four Western states!

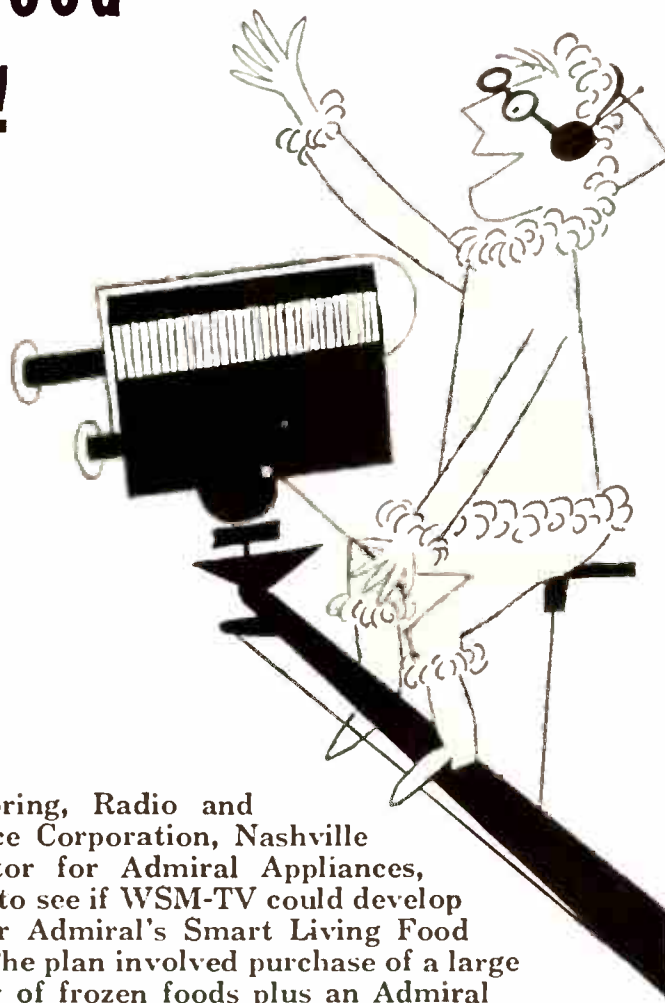
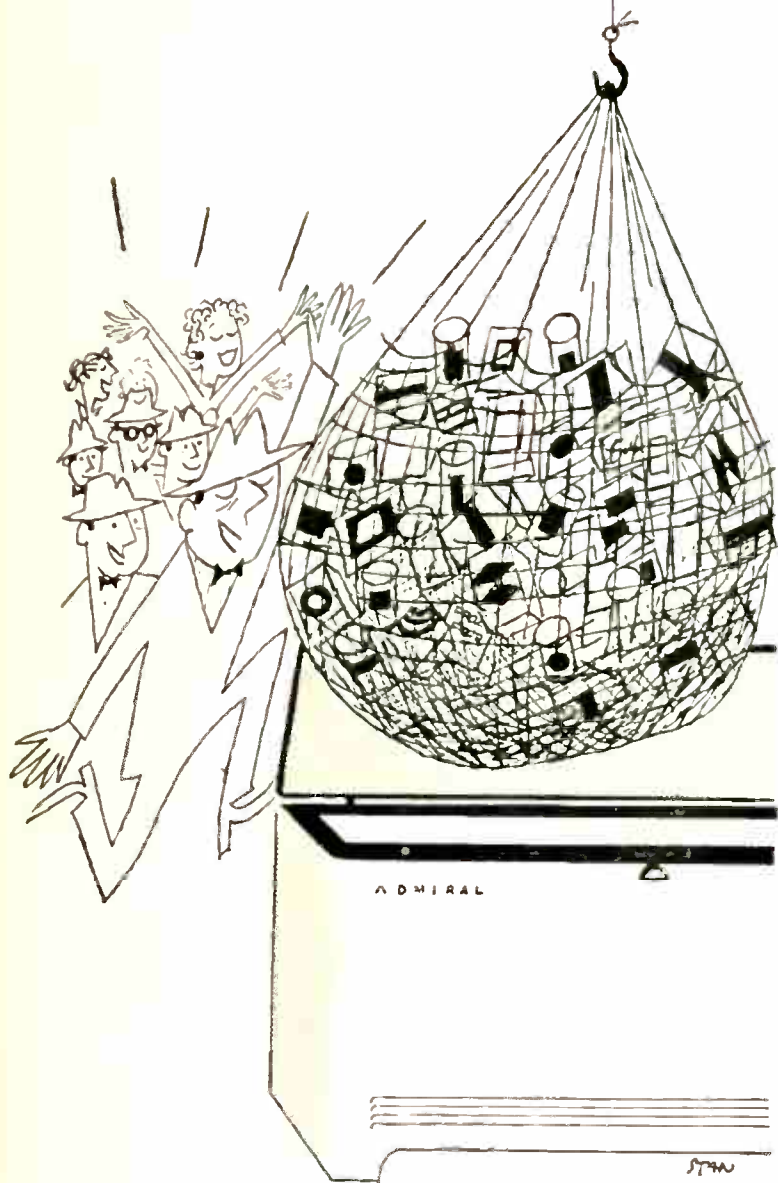
Two-thirds of a million people annually earn almost a billion dollars in the KSL-TV primary area alone.

The effective buying income, per family, is nearly \$5,000.

To rope your share of this plump budget, use KSL-TV, represented by CBS-TV Spot Sales.

KSL • TV SALT LAKE CITY
Serving Intermountain America

How to thaw out customers for a frozen food plan!



This Spring, Radio and Appliance Corporation, Nashville distributor for Admiral Appliances, decided to see if WSM-TV could develop leads for Admiral's Smart Living Food Plan. The plan involved purchase of a large quantity of frozen foods plus an Admiral Home Freezer.

The commercials on one half-hour program were devoted to selling the plan with an invitation for the audience to call a telephone number for additional details. Within two hours after the show 120 calls had been completed! Jammed telephone lines caused many other calls to be missed. Calls were used as leads for sales follow-ups.

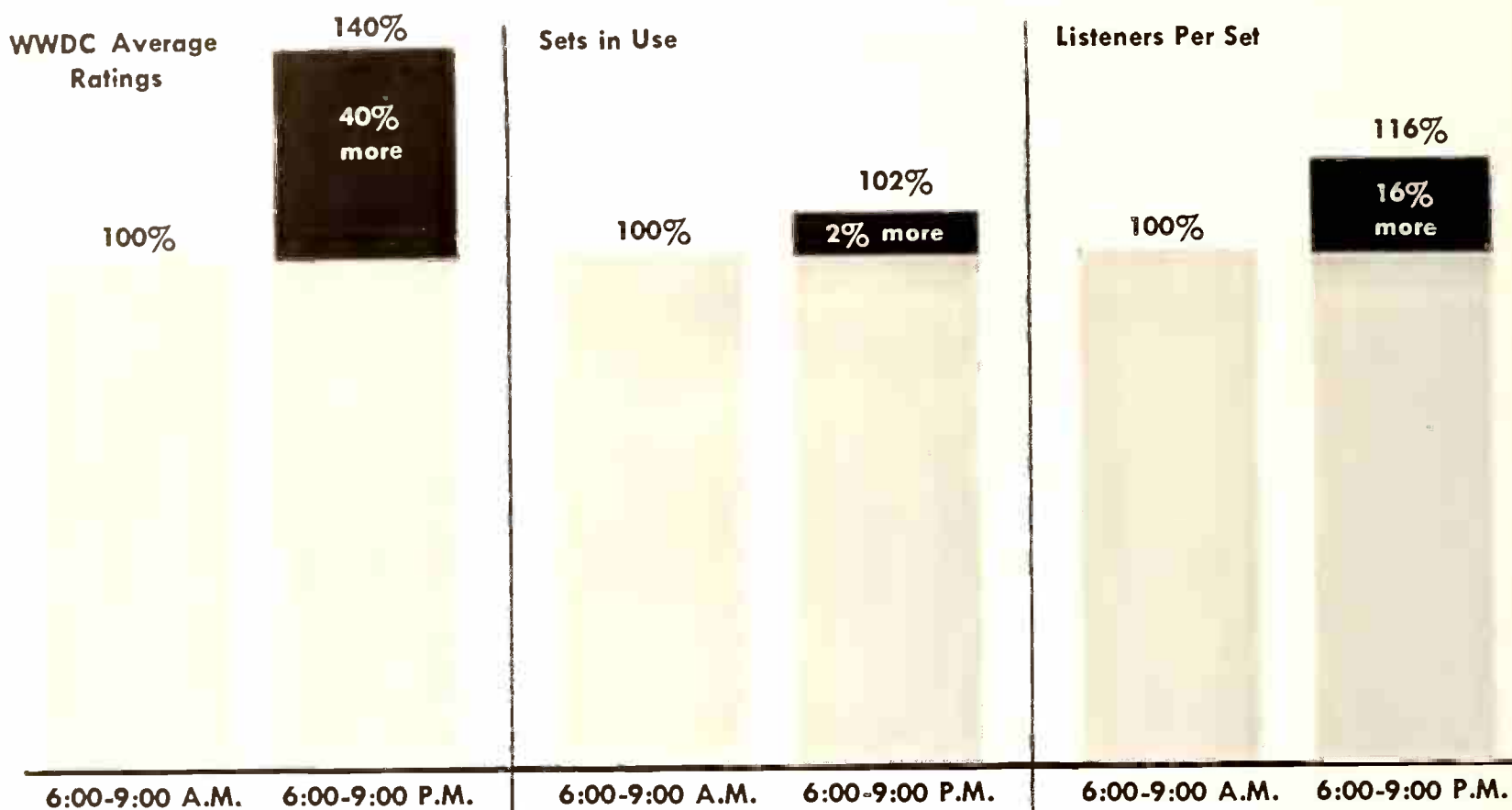
Out of leads from that single TV half hour, Admiral sold fifteen Freezers (\$129.95 to \$799.25) in the next two weeks and salesmen are still working follow-up calls!

This is just one more example of the unusual selling job which WSM-TV is doing for a wide variety of products and services. For documented success stories ask Irving Waugh, or any Petry Man.

Nashville **WSM-TV** Channel 4

In Washington, D.C. . . . EVENING IS EVEN BETTER

particularly over *WWDC*, Washington's Personality Program Station.



Comparison WWDC Average Ratings, Sets in Use, Listeners Per Set 6-9 A.M. vs. 6-9 P.M. Mon.-Fri. 6-9 A.M. equals 100%

*Source: The Pulse of Washington, July-August, 1953

It's an eye-opener but it's true—*evening* radio time is even better than *early morning* which is indisputably a splendid value considering listeners per set, audience turnover and family-type audience.

For example, a survey* made in Washington, D.C. of the three hour periods 6:00-9:00 P.M. versus 6:00-9:00 A.M. Monday through Friday produced this astounding comparison:

- 40% higher average ratings on WWDC in the evening.
- 2% more sets in use in the evening.
- 16% more listeners per set in the evening.

The figure for sets in use at night is especially arresting because Washington, D.C. is a mature television market, and a city where early rising hours have contributed to greater radio listening in the morning.

And Washington, D.C. is just one of many other markets across the nation—again including mature television areas—where evening radio offers a much bigger audience than early morning, and a much lower cost per thousand for advertisers.

All percentages point to evening radio as today's best buy. Advertisers and agencies who want to get the most for their money can get detailed proof of this statement simply by calling their John Blair man *today!*

This is one in a continuing series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the radio stations chosen for this series are all John Blair-represented outlets . . . all in major markets.

**JOHN
BLAIR
& COMPANY**

**REPRESENTING LEADING
RADIO STATIONS**

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

MONDAY

TUESDAY

WEDNESDAY

Table with columns for network (CBS, MBS, NBC, ABC) and rows for various radio programs and their details across the three days.



| | THURSDAY | | | FRIDAY | | | SATURDAY | | | | |
|-------------------------------------|--|--|--|---|--|--|--|---|---|---|---|
| | CBS | MBS | NBC | ABC | TBS | NBC | ABC | CBS | MBS | NBC | |
| story 10-25 noon | Codfrey* 10-11:30 Knemark, Mogul; Kellogg, Burnett 10:10-15 alt das Snow Crop, Mxn; Int'l Cellucotton FC&B alt das | Cecil Brown news co-op N m-f Faith in our Time N 10:15-25 Joe King N 10:25-30 F. Singler news S C Johnson m-sat 10:30-35 NL&B | Welcome travelers P&G m-f (see mon) | My true story Sterling Drug m-f 10:10-25 (see mon) | Codfrey* 10-11:30 Knemark, Mogul; Kellogg, Burnett 10:10-15 alt das Snow Crop, Mxn; Int'l Cellucotton FC&B alt das | Cecil Brown news co-op N m-f Faith in our Time N 10:15-25 Joe King N 10:25-30 F. Singler news S C Johnson m-sat 10:30-35 NL&B | Welcome travelers P&G m-f (see mon) | No school today 9-10:30 268Cln | Calen Drake Animal Fdtr; hunt club dog f 76N Moser & shd Cotins \$1100 Robt Q Lewis Mliner Prods 125N Best \$1000 | Woody Wood- pecker Show (with Mel Blanc) co-op H 10-11 F Singler news S C Johnson m-sat 10:30-35 NL&B | Woman in La N |
| street Co 0:25-45 lett | FC&B Toni Co tu,th,alt f 10:45-11 Weiss & Geller | Spotlight Parade N co-op m-f 10:35-11 | Bob Hope Gen Fds: Jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade | D-F-S Whisp'g streets Gen Mills m,w,f 10:25-45 Knox-Reeves Whengirlmarries N m-f | Fridalatre,FC&B Star-Kist Tuna, Rhoades & Davls 10:30-45 alt f Lever, McE; Toni Co. W&C 10:45-11 alt f | F Singler news S C Johnson m-sat 10:30-35 NL&B Spotlight Parade N co-op m-f 10:35-11 | Bob Hope Gen Fds: Jell-o m-f (see mon) Y&R Break the Bank Miles Labs m-f (see mon) Wade | Space patrol Ralston Purina: cereals 13511 | Let's pretend N | Woody Wood- pecker Show (cont'd) | Mary Lee Tay- Pet Milk 166C RH2-2:30 Gardner \$2 |
| romances tu,th | Codfrey (cont'd) Nat'l Biscuit tu,th,alt f McCann-Erickson | Ladies Fair Sterling Drug m-f 11-11:25 D-F-S H Engle news S C Johnson m sat 11:25-30 NL&B | Strike it rich Colgate m-f (see mon) Esty | Modern Romances Ex-Lax m,w,f (see mon) Warwick & Legler Paging the Judo N m-f | Godfrey (cont'd) Pillsbury, LB; Nat'l Biscuit Co McE alt f Liggett & Myers chesterfields m,w,f 11:15-30 Cng'h'm & Walsh Make up yr Mnd Continental Bkr m-f (see mon) Bates Rosemary P&G: Ivory snow m-f (see mon) B&B | Ladies Fair Sterling Drug m-f 11-11:25 D-F-S H Engle news S C Johnson m-sat 11:25-30 NL&B Queen for a day Quaker Oats tu,th (see tu) S&M P. Lorillard old golda m-f (see mon) L&N | Strike it rich Colgate m-f (see mon) Esty Second Chance N m-f The Three Planf | Platterbrains L&T | Romance H | Helen Hall N 11-11:15 No network service 11:15-30 H Engle news S C Johnson m-sat 11:30-35 NL&B Farm quiz co-op T | The Big Prev 11-1 (Preview of r records with guest d.j.'s Selling on shared-spon- sorship basis 8 partle, ava able. See al Weekend, Sun |
| the go- f | Pillsbury Mills tu,th 11:15-30 Leo Burnett Make up yr Mnd (continental Bkg m-f (see mon) Bates Rosemary P&G: Ivory snow m-f (see mon) B&B | Queen for a day Quaker Oats tu,th (see tu) S&M P. Lorillard old golda m-f (see mon) L&N | Phrase that pays Colgate m-f (see mon) Esty | Dbl or Nothing Campbell Soup m-f 11:30-55 Ward Wheelock | Lever, McE; Toni Co. W&C 10:45-11 alt f | Queen for a day P. Lorillard old golds m-f (see mon) sp 11:45-12 L&N | Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f The Three Planf | All-league clubhouse N | Give & take Cannon Mills: hosiery, sheets 157N Y&R \$2250 | Farm quiz co-op T | The Big Prev 11-1 (Preview of r records with guest d.j.'s Selling on shared-spon- sorship basis 8 partle, ava able. See al Weekend, Sun |
| Nothing Soup 3:30-55 clock | Rosemary P&G: Ivory snow m-f (see mon) B&B | Queen for a day Quaker Oats tu,th (see tu) S&M P. Lorillard old golda m-f (see mon) L&N | Phrase that pays Colgate m-f (see mon) Esty | Dbl or Nothing Campbell Soup m-f 11:30-55 Ward Wheelock | Lever, McE; Toni Co. W&C 10:45-11 alt f | Queen for a day P. Lorillard old golds m-f (see mon) sp 11:45-12 L&N | Phrase that pays Colgate m-f (see mon) Esty Second Chance N m-f The Three Planf | All-league clubhouse N | Give & take Cannon Mills: hosiery, sheets 157N Y&R \$2250 | Farm quiz co-op T | The Big Prev 11-1 (Preview of r records with guest d.j.'s Selling on shared-spon- sorship basis 8 partle, ava able. See al Weekend, Sun |
| a friend f | Wendy Warren Gen Foods m-f (see mon) B&B | Curt Massey time Miles Labs m-f (see mon) Wade | No network service m-f | Turn to a friend N m-f | Wendy Warren Gen Fds m-f (see mon) B&B | Curt Massey time Miles Labs m-f (see mon) Wade | No network service m-f | 101 Ranch Boys Lancaster, Pa L | Bill Shadel News Campana: solitalr 189N 12-12:05 L W-F-H \$450 Theatre of Today Cream of Wheat 159N 12:05-30 L BBDO \$4000 | Man on the farm Quaker Oats ful-o-pep feed 420LLibertyville, Ill T S&M \$750 | The Big Prev (cont'd) |
| berch al Ins 25-30 ee mon) | Aunt Jenny Lever: spry m-f (see mon) FC&B | Capitol comment S C Johnson: m-f NL&B 12:15-20 | No network service m-f | Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon) | Aunt Jenny Lever: spry m-f (see mon) FC&B | Capitol comment S C Johnson: m-f NL&B 12:15-20 | No network service m-f | American farmer C.Wash L | Stars over Holly- wood Carnation Co: evaporated mlk 201H L&T EW \$4000 | Fifth Army band C | The Big Prev (cont'd) |
| ig Trio Mills (mion) ves) | Helen Trent Am Home Prods m-f (see mon) Murray | Guest time N 12:20-30 L&T | No network service m-f | Bill Ring trio Gen Mills m-f (see mon) Knox-Reeves | Helen Trent Am Home Prods m-f (see mon) Murray | Guest time N 12:20-30 L&T | No network service m-f | EW \$4000 | Stars over Holly- wood Carnation Co: evaporated mlk 201H L&T EW \$4000 | Fifth Army band C | The Big Prev (cont'd) |
| work Ice | Dur gal Sunday Whitehall Phar m-f (see mon) Murray | No network service m-f | No network service m-f | No network service | Dur gal Sunday Whitehall Phar m-f (see mon) Murray | No network service m-f | No network service m-f | EW \$4000 | Stars over Holly- wood Carnation Co: evaporated mlk 201H L&T EW \$4000 | Fifth Army band C | The Big Prev (cont'd) |
| vey news f | Road of life P&G: Ivory soap m-f (see mon) Compton | C Foster news co-op Bost m-f | No network service m-f | Paul Harvey news co-op m-f (see mon) | Road of life P&G: Ivory soap m-f (see mon) Compton | C Foster news co-op Bost m-f | No network service m-f | Navy hour L Wash | Fun for all Toni Co prom, white rain 203N T W&G \$2000 | Johnny Singer's Orch Cleve L BBDD \$3000 | National farm home hour Allis-Chalmers farm equipme 194C,Wash RH2:30-3 Gittins \$20 News 1:30-3 |
| alone op m-f | Ma Perkins P&G: oxydol m-f (see mon) D-F-S | Music by Willard Cleve m-f | No network service m-f | Ted Malone co-op 141 N m-f | Ma Perkins P&G: oxydol m-f (see mon) D-F-S | Music by Willard Cleve m-f | No network service m-f | Vincent Lopez L N | Music with the Hormel girls Geo A Hormel: canned meats 124Var T BBDD \$3000 | Game of the Week (football) starts betw 1:45- 2:45 pm Var co-op L | TBA |
| work Ice | Young Dr Malone P&G: crisco, Joy m-f (see mon) Compton, Biow Guiding light P&G: duz, Iv'y fl m-f (see mon) Compton | Luncheon with Lopez N m-f | No network service m-f | No network service m-f | Young Dr Malone P&G: crisco, Joy m-f (see mon) Compton, Biow Guiding light P&G: duz, Iv'y fl m-f (see mon) Compton | Luncheon with Lopez N m-f | No network service m-f | Vincent Lopez L N | Music with the Hormel girls Geo A Hormel: canned meats 124Var T BBDD \$3000 | Game of the Week (football) starts betw 1:45- 2:45 pm Var co-op L | TBA |
| argaret rldo f L&T | 2nd Mrs Burton Gen Fds m-f (see mon) B&B, Y&R Perry Mason P&G: tide m-f (see mon) B&B | Say it with music Cleve m-f F Singler news S C Johnson m-sat 2:25-30 NL&B | No network service m-f | Mary Margaret McBride ro-op 97N m-f L&T | 2nd Mrs. Burton Gen Fds m-f (see mon) Compton Perry Mason P&G: tide m-f (see mon) B&B | Say it with music Cleve m-f F Singler news S C Johnson m-sat 2:25-30 NL&B | No network service m-f | Football co-op 2-5 Var L | Football Games Var 2 pm to concl | Game of Week (cont'd) F Singler news S C Johnson (precedes game) NL&B | TBA |
| olland 3:35 L&T | Nora Drake Seeman Bros tu,th (see tu) Weintraub Brighter day P&G: cheer m-f (see mon) Y&R | Wonderful City N m-f | No network service m-f | Betty Crocker Gen Mills m,w,f 2:30-35 D-F-S Jack's Place m-f 2:35-4 L&T | Nora Drake Toni Co m,w,f (see mon) Weiss & Celler Brighter day P&G: cheer m-f (see mon) Y&R | Wonderful City N m-f Jane Pickens m-f News 2:55-3 m-f | No network service m-f | Football co-op 2-5 Var L | Football Games Var 2 pm to concl | Game of Week (cont'd) F Singler news S C Johnson (precedes game) NL&B | TBA |
| erson Mills (stns) eves) | Hilltop house Miles Labs m-f (see mon) Wade House party Lever: surf m,w,th (see mon) L Burnett Pillsbury Mills m-th 3:30-45 seg (see mon) L Burnett Wizard of odds Manhattan Soap t,th,alt f SB&W | Everett Holles news Wash co-op L m-f 3-3:15 John B Cambling co-op N m-f | No network service m-f | Joe Emerson Gen Mills m-f (see mon) Knox-Reeves Jack's Place (cont'd) | Hilltop house Miles Labs m-f (see mon) Wade House party Kellogg Co tu,f (see tu) L Burnett Green Giant Co: canned peas, corn 172H r3:45-4 T L Burnett f only | Everett Holles news Wash co-op L m-f 3-3:15 John B Cambling co-op N m-f | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Dwens f 25 L | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | Backstage wife P&G: cheer, zest m-f (see mon) Y&R Stella Dallas Sterling Drug m-f (see mon) D-F-S Widder Brown Sterling Drug m-f (see mon) D-F-S Woman in house Manhattan Soap m-f (see mon) SB&W | No network service m-f | Jack Dwens m-f 4-4:25 Betty Crocker Gen Mills 4:25-30 m,w,f (see mon) D-F-S Music in the afternoon Var m-f | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Molland 5:30 L | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| In the noon m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | No network service | Wolcome Ranch N co-op | No network service m-f | No network service | Robt Q Lewis Gen Fds 4-4:05 Y&R m-f Sun Sue 1:15-30 Corn Prods m-f C L Miller | H R Baukhage news Wash co-op L m-f 4-4:15 Mutual Music Show m-f Football (cont'd) | No network service m-f | Football (cont'd) | Football (cont'd) | Game of Week (cont'd) | Football co-op (cont'd) |
| Sparkle op m-f | | | | | | | | | | | |



YOU MIGHT CLEAR 15' 7³/₄' -**

BUT... YOU NEED WKZO-WJEF RADIO TO "GO OVER" IN WESTERN MICHIGAN!

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

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

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

Use WKZO, Kalamazoo, and WJEF, Grand Rapids, and you get *more* Western Michigan listeners, for considerably less cost-per-thousand.

WKZO-WJEF get 37.9% more evening listeners, 105.0% more afternoon listeners, and 70.8% more morning listeners than the next two stations combined. The March, 1953 Nielsen Report credits WKZO-WJEF with a 12-county audience of 151,050 daytime homes, 130,530 nighttime homes. *On a per-thousand basis, WKZO-WJEF costs 23.9% less at night, 54.7% less in the afternoon, 48.6% less in the morning, than the next-best two-station choice!*

Ask Avery-Knodel for all the facts on WKZO-WJEF, Western Michigan's outstanding radio value.



The Felzer Stations

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

WKZO-WJEF

**CBS RADIO
 KALAMAZOO**

**CBS RADIO
 GRAND RAPIDS**

Avery-Knodel, Inc., Exclusive National Representatives

*Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.

THE NEW KEY TO



WKJF-TV
Channel 53
PITTSBURGH

NOW ON THE AIR

It's good business to sell the rich Pittsburgh market through WKJF-TV, Pittsburgh's pioneer UHF television station. In addition to "top" NBC shows, WKJF-TV offers a wide range of local-interest programs—all designed to assure a high audience "pull" from America's eighth largest trading area. And remember—the more than 680,000 set owners in the Pittsburgh area are converting fast to receive Channel 53, Pa Pitt's Preference.

Outstanding NBC Programs

- Ethel and Albert • Hollmark
- Hall of Fame • Kraft TV Theatre
- Dennis Day • Mr. Peepers • Milton Berle
- Bob Hope • My Little Margie • T-Men • TV Ployhouse
- Dinah Shore • Bob Considine • Armstrong Circle Theatre... and many others!

WKJF-TV
Channel 53
PITTSBURGH

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

MARKET AREAS

(Continued from page 66)

or (b) 10% of the non-agricultural workers in the SMA or (c) more than half of its population living in contiguous minor civil divisions with a population density of 150 per square mile.

2. The county must have at least two-thirds of its working force engaged in non-agricultural work.

3. A county is considered integrated if (a) at least 15% of the workers living in the county work in the home county, or (b) at least 25% of those working in the county live in the home county, or (c) telephone calls from the county to the home county average at least four calls per subscriber per month.

There is one big exception to these rules. In New England, the city and town, rather than the county, was used to define the metropolitan areas. However, *Sales Management*, as well as such agencies as J. Walter Thompson, decided to be 100% consistent and use counties for defining the metropolitan areas in that section of the country.

It becomes apparent that a lot of work, detailed fact-gathering and give-and-take went into the definition of the "standard" metropolitan area. That is one reason why it is used as much as it is, even where TV buying is involved.

As one agency researcher told SPONSOR, "Where else can you find a standard that everybody will agree on? Sure, the SMA definitions won't satisfy everybody 100%. They weren't made to. But they give you an awful lot of information. They don't count all the TV homes covered from any single market. But nothing is stopping an agency from going into the matter of TV coverage, too. It's not a matter of SMA definitions being the only source. It's a matter of their being a jumping-off spot for further research into what stations to buy."

JWT's Dr. Reed put it this way: "The SMA is the yolk of the egg. You want to know how much yolk you have before going into the problem of the white of the egg. You can add as much white as you want afterward. The SMA definitions are marketing areas, not a media listing. TV stations are not the only ones who complain that their coverage and SMA boundaries are not the same. Newspapers complain, too. But just because some advertisers don't buy media intelligently

ROPED... HOG-TIED and BRANDED

KROD-TV "ropes" more viewers because our full-power transmitter with mountain-top location gives the greatest coverage. We "hog-tie" more viewers because we give them top-rated programs both locally and nationally.

Why don't you "brand" them with your brand by taking availabilities on KROD-TV?

YOU'LL SELL MORE ON CHANNEL 4

Let a BRANHAM MAN help you select choice availabilities and give you complete details on EL PASO—the IDEAL Test Market.

KROD-TV is affiliated with KROD-600-CBS-5000 watts and the El Paso Times

KROD-TV
CHANNEL 4 • EL PASO, TEXAS

Raderick Broadcasting Corp.
Darrance D. Raderick
Chairman of Board

Val Lawrence Dick Watts
Pres. & Gen. Mgr. Gen. Sales Mgr.

The BRANHAM Co., National Representative

KVOS-TV CHANNEL 12

KVOS 1000 WATTS
790 K C

KPQ 5000 WATTS
560 K C

ABC Network

Here's 55.4% of WASHINGTON STATE'S CASH FARM INCOME

Represented by
Forjoe & Co.

**WISE
SPOT BUYERS
KNOW THAT**

*L*OCAL live television programs
have the most selling power

In Los Angeles that means KTLA

KTLA has more top local live programs than
any other television station in Los Angeles

KTLA, its programs and its personalities won
8 out of 21 awards for POPULARITY this year
. . . that is twice as many as any other television
station received and more than any other two Los
Angeles stations put together



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

KTLA—THE BEST ADVERTISING BUY IN LOS ANGELES

is no reason to do away with the SMA definitions, which are the most useful information for marketing men."

A research executive from one of the top agencies said, "It makes sense that TV markets should be ranked according to their coverage, but there's one big question: Do we have enough reliable information on coverage? Personally I think we don't. Then there's another point. TV coverage is a function of a station's signal. It really has nothing to do with a market listing as such. For example, take a TV station in a small market that gets a good audience in a large market. Does that make the small TV market a bigger TV market? I don't think so. It means that the station's signal goes a certain distance. If the station holds its audience in the big market, that's fine. The station should certainly tell its story to timebuyers. But all that has nothing to do with the ranking of the small market."

It was generally agreed that an up-to-date census of TV sets would do a lot of good at this juncture of TV history, not to mention an up-to-date coverage study with, of course, UHF stations included. Barring this, the consensus among agency people was

that if a market's SMA rank gives no true indication of the coverage of TV stations in that market, it was up to the stations to do a missionary job.

However, agencies are not just sitting back and waiting for the station story to come to them. They are learning more and more about individual markets and relying less and less upon SMA data to buy them. The top agencies, especially, are working up their own TV market data, much of it custom-tailored for individual clients.

A researcher working on one of these projects said: "Our TV market data is comparable in detail to SMA data. Our aim is to describe the TV market in terms of the actual TV coverage. That's not an easy job because there is still the problem of knowing the extent of a station's coverage. Nielsen coverage data is out-dated. So while our intentions toward TV stations are honorable, we still haven't reached the point where we can rank a TV market as accurately as we can rank a metropolitan area.

"A few of our TV clients prefer to use SMA data as their basic market yardstick but we have been educating them as well as some of our own people on the broader approach." ***

DE JUR CAMERA

(Continued from page 35)

De Jur's two air advertising vehicles were recommended by its agency, Friend, Reiss, McGlone, to appeal to just such an audience—the husband and wife listening or viewing together.

Account Supervisor Lee Friend explains, "We're concentrating on selling the wife, but we want the husband to be there, too, to clinch the sale."

De Jur has its eye on the man of the house with good reason. Its air-sold products are not priced low enough to be paid for out of a housewife's pin money.

A manufacturer of precision electronic equipment for the past 30 years. De Jur moved into the camera line 15 years ago, concentrating mainly on movie cameras. Today cameras and camera equipment account for 60% of its gross sales.

Via radio and television, De Jur is plugging the following items:

Exposure meters, retailing for \$26.95. Reflex (still) cameras, \$99.50. Movie projectors, \$159.50. Motion picture cameras, ranging from \$77.50 to \$275.

Friend, Reiss, McGlone recommended *Rain or Shine* because of the natural tie-in between picture-taking and the weather, chose Saturday night since families have occasion to use cameras most on Sundays. The show consists merely of the day's weather report presented by comely Carol Reed.

De Jur plugs three items on each show: one 10-second mention in the opening shot (Miss Reed holds an exposure meter or a camera in her hand when she opens the show); one item is spotlighted in the 40-second middle break; a third product is mentioned in the 10-second closing portion.

"Miss Reed's opening remarks provide a natural lead-in to her first plug," says Ed Ratner, radio-TV director. "The plugs are all ad-libbed and are based on the weather itself. For instance, if it's raining, she'll hold up a movie projector and say, 'This is perfect weather to stay at home and run off the movies you took last summer'."

During the middle commercial Miss Reed sells by demonstration. "That's one reason we're so sold on television," says Sales Manager Deitchman. "De Jur cameras have many features which only live demonstration can show."

For example, one commercial may be devoted to an explanation of the movie camera's "Fadematic" feature.

Coming to

ALBANY • TROY • SCHENECTADY

WTRI

**TELEVISION
HIGHER POWER
WIDER COVERAGE**

CHANNEL

35



When the Nickel Plate Road (The New York, Chicago and St. Louis Railroad Company) decided to promote a week-end excursion trip from Chicagoland to Niagara Falls through radio advertising, Station WMAQ was chosen to do the job — ALONE.

A schedule of only 15 announcements resulted in a complete sellout of 950 excursion trips—or, a 3000 PER CENT return on the advertising investment. As the Nickel Plate wrote:

"This response is certainly a fine testimonial to the effectiveness of your handling of the announcements. It is my understanding . . . that your announcers were specially instructed to get results, and there is no question that they did."

HERE IS PROOF OF SELLING POWER!

Needless to say, the Nickel Plate soon was back with another WMAQ schedule. This advertiser, like so many others, has learned there is NO SUBSTITUTE for the *Quality Audience* and *Quality Selling* of

the QUALITY STATION in Chicago Radio...



Quality Programming
Quality Facilities
Quality Audience



SELL! THE SOUTH.

Thru number and diversification small town radio is the only medium that *guarantees—community by community—complete selling coverage* of the south. Each station, because it is highly local, knows its own audience intimately and programs solely for it—*sells solely to it*. Get the whole story on 65 small, sure-sell stations that blanket the heart of the South with .5 m/v clear reception, all at locally competitive rates. Represented individually and in combinations by—

SOUTHERN RADIO REPRESENTATIVES

617 Peters Building, Atlanta, Ga.
CYpress 0053

ALA. WATM
WAUD
WAVU
WBHP
WCRI
WCRL
WGYV
WIRB
WJAM
WJBB
WKLF
WLAY
WMLS
WMOZ
WMSL
WNPT
WPBB
WRAG
WRFS
WRLD
WRMA
WULA
WWWB
WWWF
WWWR
WPID
WXAL
WZOB
N. C. WATA
WBRM
WBUY
WEWO
WEYE
WFMO
WGWR
WHPE
WKBC
WKMT
WLON
WLTC
WMRA
WNNC
WTNC
WSTP
WTSB
S. C. WAGS
WANS
WBAW
WBCU
WBSC
WGCD
WGSW
WKDK
WLBG
WOLS
WSNW
WSSC
WTND
WTYC
GA. WCGA
WCON
WIMO
WTRP
TENN. WGNB
FLA. WJBS

KWJJ SPOTS are "Point of Sale" Advertising

KWJJ's "On the Spot" Blanket Coverage plan gives you 175 spot announcements during a 4 week period—PLUS nine solid hours of Remote Broadcasting from the dealers own place of business.

ALL FOR \$700.00

Support your local distributors with this hard hitting economical spot package.



KWJJ

1011 S.W. 6th Ave.

**PORTLAND 5,
OREGON**



Nat'l Reps.: BURN-SMITH CO.

De Jur's Fadematic apparatus consists of a knob which the operator turns to dissolve smoothly from one shot to the next. With other cameras there is usually a button to push for each different scene, making for an abrupt shift in the picture. De Jur says.

In the Fadematic commercial Miss Reed holds a movie camera so that TV viewers can see exactly what knob she's talking about, and turns the knob to demonstrate how it works. On the TV screen itself the TV camera duplicates Fadematic action with a smooth dissolve from Miss Reed to a closeup of the movie camera.

The message accompanying the action stresses how simple it is to operate a movie camera and the professional results you can obtain:

"Here's truly the Cadillac of all movie cameras—the De Jur Fadematic eight millimeter movie camera. This is the only home movie with the authentic Hollywood touch. With the Fadematic your home movies look like a Hollywood production. One scene fades right into another. Nothing looks jumpy. Our director is showing you these exciting effects with the TV camera. And you get these envied effects just by turning this dial. *No extra attachments needed. You can even take movies of yourself.* And like all De Jur movie cameras even a youngster can take wonderful movies with it. . . ."

Commercials for other De Jur products follow much the same pattern, with the TV camera showing home viewers what De Jur owners see through the camera viewfinder when they turn various knobs or push different buttons. For instance, one commercial on the still camera demonstrates how simple it is to focus the camera by showing a fuzzy picture of Miss Reed followed by a clear picture (after she turns the focus knob).

De Jur bought the *Tex and Jinx Show* over WNBC because it felt Tex McCrary and Jinx Falkenburg were established air personalities with a loyal following of young homemakers, and because the show is aired at a time when many husbands are still at home breakfasting (8:30-8:45 a.m.).

"Another important angle," adds Ad Manager Bassuk, "is that we can tie in the McCrary family (they have two children) with the fact that De Jur is a family camera."

All of the show's De Jur commercials have stressed the simplicity of op-

erating the equipment. The commercials consist of Tex's explanations to Jinx of how to use one particular button or knob on the camera, how to set an exposure meter, how to use the projector. Jinx gets one lesson in camera usage each week (Bassuk says the lessons are authentic; Jinx was always on the other side of the camera before).

De Jur features one product for three consecutive weeks on each show. Different products are spotlighted on radio and TV during a given three-week period.

The company feels it achieves greater believability for its commercial messages by helping performers get firsthand knowledge of the equipment. To this end, it arranges for the stars to make periodic tours of its Long Island City plant. On the tours they see various products in different stages of assembly, become acquainted with latest developments.

Says Bassuk: "We feel they sound more convincing when they talk about precision equipment if they've actually seen the kind of work that goes into making a particular item."

The camera firm plans to repeat its successful radio and TV formulas in at least five additional markets by early 1954, may buy into other markets for a Christmas promotion as well. Although plans are not as yet complete, the agency has its eye open for availabilities in Los Angeles, Detroit, Chicago, Boston and Pittsburgh. It wants to buy shows featuring established local personalities, is concentrating on weather, news and husband-and-wife programs.

"We're interested in programs, not announcement campaigns," Deitchman says. "Cameras aren't the kind of thing you run right out and buy after hearing a commercial, as you might a carton of cigarettes. For our type of merchandise you need a good salesman with a strong following. We're aiming for the personality type of selling."

De Jur is backing up its air sales personalities with strong dealer merchandising for both of its air efforts.

Its past merchandising has included a night letter to dealers in the New York area preceding the first *Rain or Shine* show: biweekly mailings which give dealers information on just which items are to be mentioned on the air during specific weeks and counter cards. In addition, De Jur salesmen

NOW!

ON THE AIR!

Yes, indeed! There's big news in St. Louis! "Big Mo," St. Louis long-awaited ABC television affiliate, has arrived, and commercial programming is now underway. Missouri viewers, like national advertisers, are coming aboard the entertainment battlewagon for a variety of the very best in television entertainment.

Yes, there's big news in St. Louis! And, there can be big news around your sales office, if you reserve space . . . today . . . for your product on "Big Mo!" Join the many important, forward-looking national and regional advertisers on KSTM-TV, and let "Big Mo" fight and *win* your sales battles!

H-R TELEVISION INC. NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES



ST. LOUIS

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

received envelopes to distribute to dealers containing autographed photos of Tex and Jinx and Carol Reed. To get the pictures it was necessary to open a combination lock on the outside of the envelope. The combination? The numbers "2" and "660" (emphasizing the fact that the TV show is on Channel 2, the radio show on frequency 660).

The De Jur-Amsco Corp., headed by Ralph A. De Jur, president, and Harry De Jur, secretary-treasurer, ranks third in annual motion picture camera production. Bell & Howell takes first place, Revere Camera is sec-

ond. Still cameras were added to the De Jur line last year and do not account for a sizable part of total sales as yet.

De Jur's present radio and television shows are not its initial ventures in the air media. About four years ago, it sponsored *Bob and Kay* on television in Chicago, a daytime show, and two years ago it had *Date in Manhattan*, another daytime TV show, over WNBT, New York.

Among its chief competitors, Revere Camera is the sole manufacturer to have tried out the air media, although most camera manufacturers rely heav-

ily on giveaway shows, hoping to establish their trademarks by giving away equipment as prizes.

Revere Camera, a Chicago firm, spent some \$700,000, or two-thirds of its annual budget in radio four years ago. It sponsored *A Date with Judy* over ABC Radio among other programs; it used an institutional approach, dropped the show because it wanted to cut down on ad expenditures during a period of plant expansion. The show was an "educational" rather than cash register effort.

Revere now gives cameras away over such shows as *Queen for a Day* and *Break the Bank*. A company executive told SPONSOR the firm would return to the air only on a network basis to keep all its dealers happy, would sponsor a television show only on a shared or alternate-week basis to cut costs.

Just as the photography magazine is the favorite print medium for most camera firms, the quiz show has top priority as an air advertising vehicle. Camera manufacturers like to get "free" plugs by giving away their products. De Jur doesn't go along with this type of advertising because, in the words of Bernard Deitchman, "You have to give away at least a million dollars' worth of goods to make a dent in the listener's memory!" ★ ★ ★

A SIMPLE SELL-HOUETTE!

WREN reaches it's Market

Every recognized survey for the last 5 years shows WREN has more listeners more hours than any other station in Tapeka!



WREN has a good Market

WREN delivers you bath Tapeka—with big, money-producing industry like Good-year, Santa Fe, Farbes Air Force Base—and a rich Eastern Kansas market that ranks high in the nation far per capita income.



WREN works that Market

WREN works that market with a full-time merchandising department to make sure your product is stacked and displayed. A good market, good coverage and first-class merchandising. They all add up to SALES.



5000 WATTS

TOPEKA, KANSAS

BMI CLINICS

(Continued from page 42)

5:00-6:00 p.m. for kids' show time."

Elmo Ellis, WSB, Atlanta, Ga.:

"Women: 8:00 a.m., 6:00 p.m., 7:30-11:30 p.m. All types of music, drama, quizzes, interviews, religious and audience participation.

"Men: 6:00 a.m., 8:00 a.m., 6:00-11:30 p.m. News, music, mystery, comedy, sports, and quiz shows.

"Children: Saturday morning and weekdays from 4:30-8:30 p.m. Adventure, mystery, comedy and music for children."

Q. How can a d.j. program be given a new twist to gather more listeners—as well as keep present audience?

The majority thought that local tie-ins would strengthen their d.j.'s position. Among the tie-ins suggested were question sessions during which local events might be discussed; calling in representatives of school groups to participate in the show; adding weather forecasts; local sport scores; personal appearances by the d.j. at local events;

in the **BIG** Oregon market
EVERYBODY
 is watching



KOIN-TV
CHANNEL 6 Portland, Oregon
 C. Howard Lane, Managing Director

**a new station
 with a 28-year reputation**

What a success story! On the air since October 15th and already a leader in the market. WHY? Because KOIN-TV has benefited by the loyalty and audience acceptance which radio station KOIN has built over the past 28 years. Viewers have confidence in KOIN-TV's programming—they are enthusiastic over the sharp clear picture that VHF assures. *This is the kind of impact that sells merchandise.*

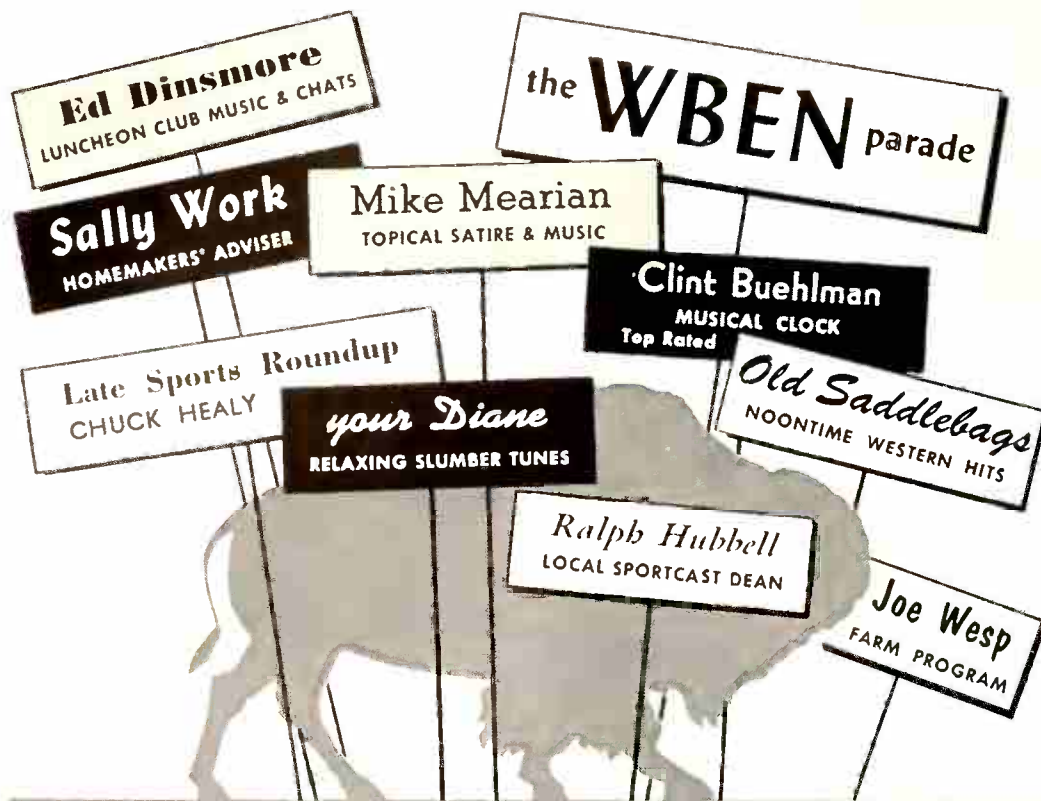
A POWERFUL station reaching a BIGGER market

What a prosperous market! KOIN-TV's 56,000 watts of power (100,000 soon) is reaching out to a family of cities with per capita sales MORE THAN DOUBLE the national per capita retail sales average*. Set sales are booming—with over 150,000** in use now and the number growing every day. It's a rich, bustling ready-to-tap market.

Write, phone, or wire for complete information and availabilities.

* 208%—based on 1952-53 Consumer Markets.
 ** Estimated as of October 1, 1953.

AVERY KNODEL, INC. National Representatives
 New York • Chicago • Los Angeles • San Francisco • Atlanta • Dallas



WBEN has personalities—plus. They add *personal* punch to your sales message. Buffalo-area audiences *believe* WBEN personalities.

Call or Write any *CHRISTAL* Office in New York, Chicago, San Francisco, Boston or Detroit.

BUFFALO EVENING NEWS STATION

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

WDBJ...Roanoke's LARGE ECONOMY SIZE



Virginia has:

- 891,500 families
- 861,890 RADIO families
- 292,520 TV families
- 413,740 CAR-RADIO families

And the WDBJ area

Includes about
¼ of Virginia's Population
and Retail Sales.

Source: A. C. Nielsen Co., Inc.

WDBJ

Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the **TIMES-WORLD CORPORATION**

FREE & PETERS, INC., National Representatives



answering listener requests. Counted among station management which favored this tie-in approach to a d.j. show were Elmo Ellis, WSB, Atlanta, Ga.; Mark L. Haas, KMPC, Los Angeles; J. F. Jarman, WDNC, Durham, N. C.; Arch L. Madsen, KOVO, Provo, Utah; Ben B. Sanders, KICD, Spencer, Iowa; Joseph T. Connolly, WCAU, Philadelphia.

An original gimmick or novelty twist was suggested by other broadcasters, including Bill Kaland, WNEW, New York; Jack Kerrigan, WHO, Des Moines, Iowa; Murray Arnold, WIP, Philadelphia; Karl Janssen, KTUL, Tulsa, Okla.

Prominent among those advising less chatter and more music was James D. Russell, KVOR, Colorado Springs.

Quotes: Specific suggestions as to d.j. program format were made, too. Said Dick Campbell, WDVA, Danville, Va.:

"Perhaps such a thing as a simple gimmick which we incorporated into one of our shows: devoting about five minutes to congratulating all those having a birthday on a particular day. We invited the listeners to drop us a card stating their birthday. We read the names, draw one from a hat and a local bakery gives the winner a birthday cake. . . ."

Pete Moon, WJJD, Chicago, found that the "teen-age gimmick" seems to work:

"The only new twist we have tried, which seems to have worked, is to cut down on the talk—maximum ad libbing of 15 seconds before each record. . . . Also, playing up to the teenagers, without making the program into a 'juvenile delinquent hour'."

Besides stressing selection of music, Jim Hanlon, WGN, Chicago, also emphasized the importance of a strong d.j. personality:

"I suggest devoting thought to development of d.j. personality—make him provocative, interesting and a bit unpredictable."

Sid Boyling, CHAB, Moose Jaw, Saskatchewan, gave a detailed formula for a successful d.j. show:

"A d.j. program or any other type of program should be built around the program formula (1) an idea or excuse for talking; (2) material—it may be music, it may be information; (3) personality to present the information or a personality resulting from the composition of the show. Looking at this formula you could see that the

W DAY-TV

(FARGO, N. D.—CHANNEL 6)

**COVERS
THE NATION'S
THIRD-BEST* COUNTY
IN RETAIL SALES
PER FAMILY!**

(WITHOUT OVERLAP FROM ANY OTHER TV STATION!)

And besides — Cass County, Fargo's home county, is the nation's 73rd wholesale market. Fargo ranks higher in wholesale sales than many larger cities such as Camden, New Jersey and Wilkes-Barre, Pennsylvania.

Which is just to say that our Hayseeds throughout the rich Red River Valley make a *ichole lot* of mazooola — and spend it rapidly on practically everything you can think of, including television receivers and your products!

May we — or Free & Peters — give you the whole story?

**Cass County is third-best among all U. S. counties of over 50,000 population.*

Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives



main problem in a d.j. show is that too much stress is put on the personality and too often there is no material for his speech or excuse for his talking."

W. Robert Rich, WBEN, Buffalo, New York, said:

"Why give twists to d.j. programs? Take a sincere, friendly personality, a knowledge of music, an intelligent approach to what is in good taste, a feeling for servicing the audience within the community . . . the result will top all of the gimmicks in the world."

Q. How far should a regional station go in presenting local news?

Summary of broadcasters' answers: Station management felt, overwhelmingly, that local news is a vital part of a regional station's function. It's the regional station's hold on its audience—the ability to tell them events of general interest to the coverage area from the point of view of familiar local personalities and places.

Quotes: Mort Silverman, WMRY, New Orleans, went so far as to say:

"A regional station covering local

news should have correspondents in all important townships within its listening radius."

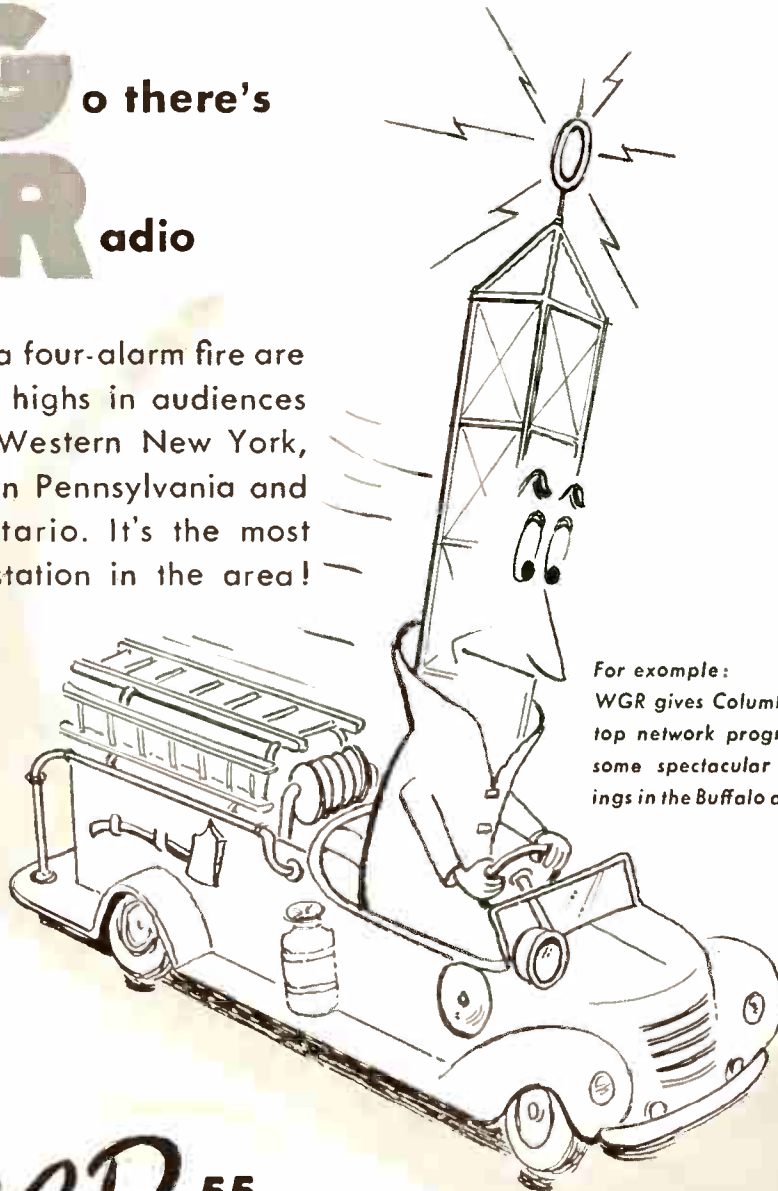
Said James L. Howe, WIRA, Ft. Pierce, Fla.:

"The secret of local news is names—names of people we know and with whom we have some common association. A regional station, therefore, must of necessity limit its local news coverage to hot spot news to get the maximum effectiveness in its newscast. In reverse, the smaller the station, the more local its news coverage should be." ★ ★ ★

W herever you
G o there's
R adio

Hotter than a four-alarm fire are WGR's new highs in audiences throughout Western New York, Northwestern Pennsylvania and nearby Ontario. It's the most listened-to station in the area!

**CBS
Radio
Network**



WGR ⁵⁵
**BROADCASTING
CORPORATION**
RAND BUILDING, BUFFALO 3, N. Y.
National Representatives: Free & Peters, Inc.

NEW RADIO CLIENTS

(Continued from page 29)

\$106,313,622) vs. the same period in 1952. Narrowed down to the last month of this period, the radio network business level for August 1953 was 6.6% ahead of the same month a year previous. How healthy this is can be judged from the fact that in February of this year the sales level was 5.5% below that of February 1952. Network executives are confident that later monthly figures will show even greater percentage gains.

As the sales v.p. quoted earlier pointed out, network radio business today is coming from a variety of sources—new business, old business returning, present business increasing.

Here are some network-level highlights:

1. New business:

North American Van Lines and National Homes Corp.—two products as related as ham and eggs; the first is an interstate mover, the other a maker of prefabricated houses—recently made their entry into big-time radio on MBS. The two firms are alternate-day sponsors of *Gabriel Heatter* in the 8:45-8:55 a.m. slot. Agency: Applegate Advertising of Muncie, Ind., for both clients.

Coleman Co., manufacturers of kitchen ranges, started its first major use of network radio this fall, buying "Tandem" on NBC Radio. Shows in which Coleman will have participating announcements include: *Six Shooter*, *Eddie Cantor* and *Barrie Craig*. Agency: N. W. Ayer.

2. Old business returning:

Socony-Vacuum Oil Corp., which hasn't had a major network radio show since 1947, is back in the act on NBC Radio, sponsoring a 22-week series

Milwaukee's New Baby is no longer an Infant

FROM TODDLER TO MILWAUKEE'S **BIG TV**
STATION IN A FEW SHORT WEEKS

Yes, **WCAN-TV** Milwaukee's million-dollar TV baby, changed from diapers to long trousers fast. On the air a week and **WCAN-TV** was walking right into tens of thousands of Milwaukee homes. NOW, only FIVE WEEKS LATER, **WCAN-TV** is running high, wide, and handsome all over town, into almost 150,000 homes.

He's really covering the rich Milwaukee market for canny local advertisers. And **WCAN-TV** is getting blanket coverage for America's largest and smartest national advertisers.

So, if you haven't seen Milwaukee's newest baby, take a peek now. For even a baby knows that in Milwaukee you're seen best on Channel 25, **WCAN-TV**



PRIMARY AFFILIATE

CHANNEL 25, MILWAUKEE

REPRESENTED NATIONALLY BY O. L. TAYLOR & CO. ALEX ROSENMAN, NEW YORK, BUSINESS MANAGER

GOLD!

IN SOUTHERN CALIFORNIA

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

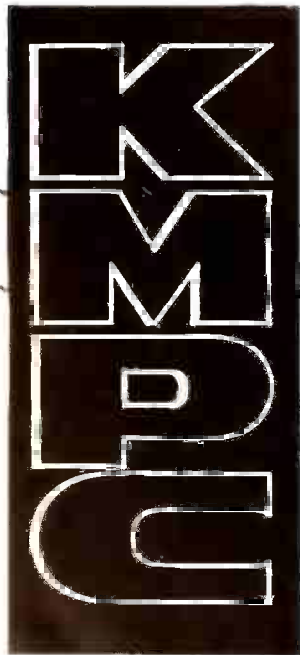
MARKET FACT NO. 1:

More families are moving to California every month than ever moved to any part of the world in any time in history. It's a "gold rush" for advertisers.

MARKET FACT NO. 2:

KMPC gives you *primary* coverage of Southern California in 205 communities. Like to hear about the golden opportunities for you? Call, write or wire:

AM Radio Sales Co.
New York, Chicago, Los Angeles



50,000 watts days • 10,000 watts nights

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

RADIO

AMERICA'S GREATEST
ADVERTISING MEDIUM

(price: over \$750,000) on Sunday evenings of *NBC Symphony*, starting 8 November. The pitch will be strictly institutional, but the selection of media was made in order to reach the widest possible audience at the lowest possible cost. Agency: Compton.

Longines-Wittnauer, long an important advertiser in network radio, has reinstated a radio show on CBS which had been given the axe: *Wittnauer Choraliers*. The show is slotted in evening time and is heard Tuesday and Thursday, 7:30-7:45 p.m. With the still-running *Longines Symphonette* it gives the watch firm two network radio shows on CBS Radio. Agency: Victor A. Bennett.

Two former radio clients who decamped to become TV pioneers—Burlington Mills and Packard Motor Co.—are back in the network radio fold on ABC Radio. Burlington, which sponsored a variety show on NBC TV back in the days when everyone was busy discovering Kyle McDonnell, sponsors the radio *Cameo Serenade Room* with Sammy Kaye Tuesday-through-Friday from 8:15 to 8:30 p.m.—right in TV's prime time. Packard, which moved its account to Maxon Agency when a fancy network TV show flopped a couple of seasons ago, now lays down a commercial radio barrage on weekends with no less than 24 five-minute news shows during Saturday and Sunday. Both have little, if any, TV.

3. *Increased business:*

Miles Laboratories, a staunch radio advertiser, has added a third show (at a time cost of over \$16,000 weekly) to its present lineup of *News of the World* and *One Man's Family* on NBC Radio. The added program: an across-the-board segment of *Break the Bank*, 10:45-11:00 a.m., via Wade agency.

On CBS Radio the Andrew Jergens Co.—another veteran network advertiser—has boosted the station list for its *Time for Love* show, featuring Marlene Dietrich, to a total of 130. Last January, the show—heard on Thursdays from 9:30 to 10:00 p.m.—started with a radio lineup of 80 stations that excluded most of the major TV markets. Research later showed Jergens that it was missing a sizable radio audience in the video areas. Agency: Robert W. Orr.

In spot radio the story is the same.

General Foods, which had been buying less than half a dozen stations for radio spot schedules for Instant Maxwell House Coffee a year ago, is now

airing spot announcements via Benton & Bowles on over 100.

American Airlines, which already has midnight-to-morning classical music shows in a number of markets on a spot basis, recently supplemented this via Ruthrauff & Ryan with a heavy spot announcement campaign in six major cities.

Mueller Macaroni, which had trimmed several of its radio schedules when TV came along, has upped its spot radio spending until it now includes 65 announcements and 19 news-cast series a week in some 16 cities. Agency: Scheideler, Beck & Warner.

The automakers—including Lincoln-Mercury, Plymouth, Dodge, Hudson, Willys, Chevrolet and others—are extremely active in spot radio. With production outrunning sales, virtually every major manufacturer has scheduled big radio drives to help dealers move their stocks of new autos. Since many of these campaigns are short-term advertising blasts, radio is featured heavily because of its flexibility.

Sample: Hudson Motors latest campaign, which started in late September, consisted of spot announcements and station breaks on some 300 outlets. Hudson put over 90% of the money into radio; the rest, to TV.

The spot radio clients listed above have one thing in common today. They have each turned to spot radio as the result of a search for an advertising medium which has low costs, mass circulation and a record of proven results. And, each has been spurred by the fact that the U. S. economy has become increasingly competitive, making radio's "hard sell" invaluable.

There's a lot of brand-new spot business, too.

Spool Cotton Co., manufacturers of a variety of items for home and commercial sewing, recently bought a three-time weekly participation in all of the 13 *Housewives Protective League* shows. Agency: Kenyon & Eckhardt.

National Paper Corp. of Pa. (Swanee Paper Napkins) is currently expanding a spot campaign through Geyer, Inc., into a national drive as distribution broadens.

Other new clients—from giant Liggett & Myers with a steadily increasing spot drive for its new L&M Filter Cigarettes to the modest campaign of the Littleton Stamp Co. for its "White Ace" stamp album on New York's WOR—are appearing weekly in the fall spot radio lineup. ★★

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

**THE OTHER
BIG MARKET
IN
NEBRASKA!**



The Fetzer Stations

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

Associated with
WMBD — PEORIA, ILLINOIS

NO, SAYS ADMAN
(Continued from page 36)

3. "TV Areas contribute almost zero to nighttime radio."

The writer says that TV areas contributed 51% of the listening to nighttime network commercial shows. This is one of those tricky statements we sometimes find in a sales presentation. But how much is 51%?

Suppose we look at our own situation as an example. The last report on our program shows that 53% of the total audience came from the TV

area, in which more than 75% of all broadcast homes are located. Now let's look at the total size of the audience. With a rating of 2.0 for the entire area—1.4 in the TV area and 3.7 in the other areas—it is interesting to note that this 53% of the total audience represents only 60,000 homes.

Here again, sharper drops in radio listening would have been the case had not population increases helped to offset them. Further research here might show wide variations in radio listening according to popularity of individual TV shows (if *Lucy* owns the town on

Monday, they aren't listening to radio, too). In addition, I have not yet heard that "Videotown" figures are generally accepted as indicative of a national pattern.

4. "When a TV set is on, nobody listens to radio."

Again, you cite the most favorable instance you can find of 11% of TV homes tuning to TV and radio simultaneously. In our marketing area, as shown by the reports we have obtained from research, the duplication of radio listening in TV homes averages between 1 and 2%.

When a TV set is on, people do listen to radio—but certainly not the same people. I'd like to have the author's definition of "nobody"—maybe 1% is "somebody," but I'd hesitate to buy my own show on that basis.

5. "The sole radio fare of TV homes is music and news."

Obviously, this is not true. While there may be a strong leaning toward music and news in the listening habits on radio they by no means represent a majority of the listening time. The article states that, in New York, radio outlets with big name shows got more than half the nighttime radio listening in TV homes. That was quite understandable, but how big is that half? In our area it would be about 1% of the total number of TV homes listening.

This fallacy is plain silly.

6. "Nighttime radio circulation costs are rising."

You are correct in refuting this statement. The networks have had to cut their night rates to meet a dwindling audience. Their comparisons with other media are not valid. They have used the total number of radio homes as radio circulation in comparison with the circulation of magazines, newspapers, etc. It would be almost as logical to say that the number of all those who can read indicates circulation for printed periodicals.

Again a "one network" survey, and a premise that could be either supported or disproved by juggling figures from various individual stations or individual programs.

7. "Men listen only in the morning, early evening."

This is an unreasonable assumption. In radio homes the listening pattern depends to a large extent on the time available for listening, and the statement that men listen more from 7 to 10 p.m. is borne out.

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 422 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|-------------|-----------------|--------------|--------------|--------------|--------------|--------------|
| FIRSTS..... | 267 | 103 | 12 | 7 | 0 | 0 |
| TIES..... | 32 | 30 | 1 | 3 | 0 | 0 |

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!
WHEC carries SIX of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—



WHEC

of Rochester

NEW YORK
5,000 WATTS



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

The **XL** Stations

K XL
PORTLAND

K XL Y
SPOKANE

K XL F
BUTTE

K XL L
MISSOULA

K XL J
HELENA

K XL K
GREAT FALLS

K XL Q
BOZEMAN



K XL Y - TV4
SPOKANE

K XL F - TV6
BUTTE

*Low Cost - Rich
Test Market*

KXLF-TV6
Butte, Montana

*\$100 per hour less
dollar volume and
XL Station Group
discounts, totalling
as much as 36%*

☆ NBC
☆ DuMONT

(\$100 per hour is for both time and facilities.)

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
Mutual 3377

SAN FRANCISCO 5, CALIF.
116 New Montgomery St.
EXbrook 2-8033

HOLLYWOOD 28, CALIF.
6381 Hollywood Blvd.
Hollywood 9-5408

☆

THE WALKER COMPANY

MINNEAPOLIS 2, MINN
1687 N.W. Nat. Bank Bldg.
Geneva 9631

NEW YORK 17, N. Y.
347 Madison Avenue
Murrayhill 3-5830

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

In this 5-Station Market,
WSYR is FIRST

Any way you look at it

PULSE OF SYRACUSE
April, 1953

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

NIELSEN 1952

WSYR FIRST
by 47% to 212%

SAMS 1952

WSYR FIRST
by 29.8% to 239%

WSYR ACUSE
570 KC

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

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

Spanish Language

... In Bexar County (San Antonio) alone, 264,000 citizens of Texas speak Spanish . . . and 691,493 in the KCOR coverage area speak the language!

45 counties coverage area
5000 watts
0.5 MV/M

Texas' First and Most Powerful Spanish-Language Station!

KCOR

KCOR BUILDING, 310 South Flores
San Antonio, Texas

RICHARD O'CONNELL
KCOR—New York Manager
40 E. 49th Street
New York, N. Y.

HARLAN J. OAKES & Associates
Los Angeles, San Francisco
and Chicago.

Dangerous generalizations that could provide a pitfall for specific advertisers in specific markets. The male listening habits in industrial towns where swing-shifts and graveyard shifts are common, are undoubtedly markedly different from rural areas. (This would also apply to Number 8 below.)

8. "Women listen to radio only during the daytime."

This likewise is contrary to facts. Daytime hours are high points but the evening also represents a good share of the audience.

9. "Daytime radio is now bigger than nighttime."

Generally speaking, this statement is not true but research indicates that daytime and nighttime radio listening are getting closer and closer together. In fact, during June and August of 1952 the daytime audience was larger. The trend is in that direction.

10. "Nighttime radio costs more than daytime."

As indicated under point 6, most radio networks and stations have adjusted their rates to make nighttime and daytime radio more comparable and more in keeping with the size of the daytime and nighttime audiences.

A terrific generalization. A "sizable number of stations" have also *not* changed to the single rate basis. We agree "costs at night can even be less than daytime now"—that's always been true and, as always, dependent on time, station, and program.

11. "Night TV reaches more people than radio."

Such a statement is borne out by our own reports. The total radio sets in use in our marketing area during broadcast of our show (July 1953) represented 11.6% of total broadcast homes while total TV sets in use at that hour represented 25.8% of all broadcast homes.

12. "Nighttime TV holds all of the trump cards."

This again is one of those all-inclusive statements which obviously is not borne out by facts. There are exceptions to all rules and all trends. There are some outstanding radio programs which draw a much higher audience than mediocre TV programs. It is not possible to generalize as this statement does.

This applies to Numbers 11 and 12 above: These statements are double talk. Groucho Marx on radio will reach more people than *Cowboy and Guitar on TV*—an item of little prac-



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

(WAVE-TV's superiority as of July 1, 1953, and still growing!)

Tower Height is by far the most important factor in a television station's coverage, particularly in "reaching out" to fringe areas. *Lou Channel* is second in importance, and *Power* is third.

WAVE-TV's new tower on top the highest hill in this area gives us an over-all height of 1585 feet above sea level—419 feet higher than Louisville's second station!

WAVE-TV's *Channel* is 3!

WAVE-TV's 100,000 watts of radiated power is the *maximum permitted by the FCC for Channel 3!*

100,000 watts at our new tower height and lower channel is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local dealers and distributors about WAVE-TV's amazing new coverage and about the great WAVE-TV television market.

LOUISVILLE'S

WAVE-TV

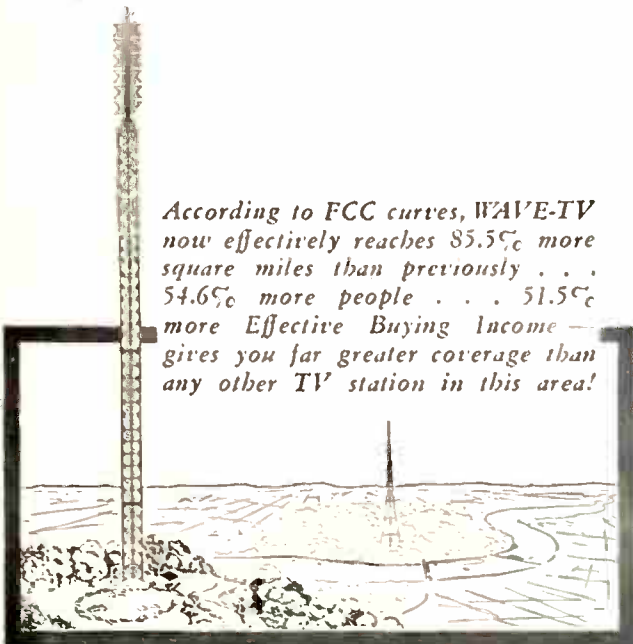
Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT

Free & Peters, Inc., Exclusive National Representative



According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!



New Guide to Radio Response in Pacific Northwest



The New

KEX MAIL MAP

Here's a map that tells you not only where the listeners are, but also where they're influenced to **act!**

Based on 100,000 pieces of mail received at KEX, Oregon's most powerful station, this new map provides information never before available to advertisers interested in the big Pacific Northwest market. Check the map against **your** sales figures and you'll uncover new prospects whose response to KEX programs is a matter of record. For details, get in touch with KEX or Free & Peters.

KEX

PORTLAND, ORE.
50,000 WATTS
ABC AFFILIATE

WESTINGHOUSE

RADIO STATIONS Inc

WBZ • WBZA • KYW • KDKA

WOW • KEX • WBZ-TV • WPTZ

National Representatives, Free & Peters,
except for TV; for WBZ-TV and WPTZ,
NBC Spot Sales

tical value to the cowboy's sponsor. author's apparently blithe assumption that radio's audience has large turnover and TV's audience is frozen is ridiculous. As to radio vs. TV promotion, seems to me TV has not been noticeably lacking in this respect.

In summary, this whole story is aimed at supporting radio broadcasting. We are definitely in accord with the view that radio has many advantages for advertisers under certain conditions. These articles, however, have, in their attempt to build up radio, been very one-sided in their approach and have not presented all the facts. A good case can be made for radio under certain circumstances, but not by the methods employed in these particular articles.

Properly documented, and with some effort made to present each media in its own light, it *could* have been an article valuable for advertisers. It certainly is not. ***

YES, SAYS RADIO MAN

(Continued from page 37)

at the same time. By the same token it's tough for anybody to read a book, a newspaper or a magazine while watching television. It may be possible for an individual to do both, but it's obviously not difficult for various members of a family to do both and at a given time.

Remember—radio is not nailed to the living room floor. You can take it with you. It's in virtually every room of the house. So that secondary radio listening becomes an increasingly important factor. While television viewing may occupy some members of the family in the living room or den still other family members are in other rooms of the house listening to the radio. Or they're in their automobiles where, again, there's radio.

We found that in New York, Chicago and Los Angeles, radio listening in television homes has shown marked increases in the last three years. Radio sets-in-use in television homes in these three top television markets has increased substantially—in New York up 72%, in Chicago up 19%, in Los Angeles up 72%.

And as a counterpart to the foregoing, we found that it's the television markets which seem to be buying most of the radio sets. During the first six

months of 1953, the top 15 U. S. markets—where 30% of the nation's total population lives and where most of the television sets are located—absorbed almost one-third of all radio set shipments. And this represented a 32% gain in radio set shipments for these 15 markets over the same period last year.

All over the country, there's a marked shift to the suburbs. This suburban living has paved the way for super markets and super drugstores. It's also intensified the already growing night and weekend shopping. And shopping trips to super markets in the suburbs, more and more, include every member of the family. Each one has a say in the purchase of merchandise and the selection of a brand. As a result the man in the family is increasingly important to the advertiser, not only in food and drug items but in the purchase of most lines of merchandise. Take the gas and oil business. According to a reliable study we have called "Buying Habits in the Home," 74% of all purchases in this category are made by the man in the family.

Well, what has all this to do with nighttime radio? First off, it points up the need for advertisers to blanket the suburbs as well as the urban areas and do it at low cost. And it accentuates the importance of reaching the man in the family as well as the housewife—the working women as well as students. To sell them you have to reach them. Nighttime radio reaches and sells them and does so at low, low cost.

The growing importance of men shoppers prompted us to do some additional research. Advertisers don't question the importance and effectiveness of daytime radio. Yet, at night during the average quarter hour (between the hours of 6:00 and 10:00 p.m.), it's possible to reach 180% more men than during the average quarter hour in the daytime in the 14 markets which CBS Radio Spot Sales represents.

There's still another factor about nighttime radio which is important to a good many advertisers. And that's this: With its varied programming nighttime radio provides a larger number of different listeners than during any other broadcast period. In other words, most morning and afternoon programming remains the same during weekdays. Evening programs, however, cater to different tastes each night of the week. We found that in Minneapolis,

for instance, with the same number of announcements during the daytime and nighttime hours, 46.5% of the total radio homes were reached in the daytime and 55.5% of the total families at night during a week's time.

The conclusions we were able to draw from our nighttime radio study were briefly these: Nighttime radio audiences are large. More listeners are attracted to evening shows than to shows aired at any other time period. More men listen to nighttime radio than to daytime and early morning radio. More members of the family buying unit can be reached at one time. More different listeners can be reached, because of nighttime radio's varied programming.

At this stage of the game we feel that nighttime radio will remain strong—and gain momentum—in the future. This is borne out by the increase of radio listening in television homes in areas where television saturation is the greatest. It's borne out by the increase in automobile circulation. The mass circulation and the flexibility of radio help to insure its growing strength and increasing value as an advertising medium. And perhaps the real test is results, together with the increasing acceptance of nighttime radio by the country's biggest advertisers, as well as local clients the nation over. * * *

SUGARLESS POP

(Continued from page 31)

as a supplement. Then, a few months later, Grey Advertising made a survey in selected super markets in Manhattan, Bronx and Queens. Shoppers were asked:

(1) Have you seen or heard any advertising for No-Cal lately?

(2) Where was that advertising?

The responses indicated that 20.9% of the shoppers had heard the No-Cal radio advertising. Although only one TV program was being used at the time the survey was made, 6.1% of the respondents said they had seen No-Cal's television commercials. Slightly more than 16% said they had seen No-Cal in the store. 0.9% had seen the trade advertising and 11.3% had seen newspaper advertising.

"Frankly," Liberman says, "we were amazed at the radio results."

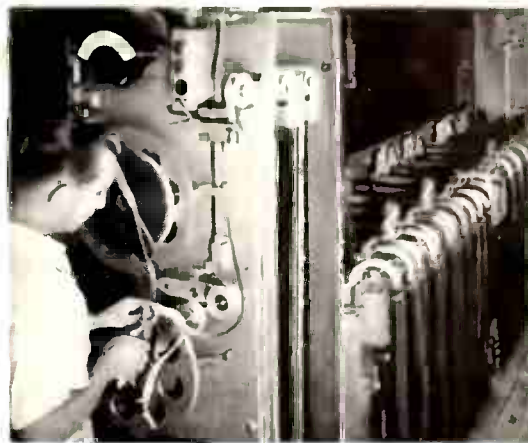
No-Cal's most recent big advertising purchase is on television—although radio still gets a big chunk of the ad-

Precision Prints

**YOUR PRODUCTIONS
BEST REPRESENTATIVE**

CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame—through every phase of the complex business of processing—assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive Maurer-designed equipment—your guarantee that only the best is yours at Precision!

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



vertising budget. No-Cal has bought the 7:00 to 7:10 p.m. strip across the board on WABC-TV, New York. On Monday, Wednesday and Friday the program is the *Gloria De Haven Show*; on Tuesday and Thursday, *Dinner with Lisa*.

No-Cal uses participating announcements on seven New York radio and TV programs. It sponsors *John Scott and the News* on WOR-TV, Sunday. No-Cal also has participating announcements on women's programs in Washington and Atlantic City.

The company is buying sectional advertising in seven magazines, a dozen trade papers and 40 daily papers in the greater New York area, in Washington and — interestingly — Fairfield County, Conn. (Cott's home county).

Many of No-Cal's radio participations are on husband-and-wife shows. The distaff side usually delivers the No-Cal commercial, with appropriate comments from the husband. The announcements, of course, point up the attractiveness of a slim, trim female figure.

No-Cal's new advertising manager is Milton Wolff (see "Newsmakers in Advertising," page 104).

While Kirsch frequently has been mentioned as the pioneer in the field George O. Brenner of Colfax Mineral Springs Co., Colfax, Iowa, said that his company's Sugar Fre was first.

The modern type of sugar-free soft drink originally was made by Colfax, Brenner asserts. "On September 24, 1950, an article in the *Chicago Tribune* mentions Colfax Mineral Springs Co. as manufacturer of the then new Sucaryl-sweetened soft drinks. . . . Our product was already in general distribution . . . antedating any of the others by quite some time," Brenner said. Colfax also manufactures sugar-free waffle and pancake syrup.

There is one big problem which faces sugar-free soft drink bottlers today. There are 24 states in which artificially sweetened beverages are banned. In some states, the ban exists because of laws which prevent products which have no food value from being sold in grocery stores. In other states, basis for the ban probably was the fear that bottlers might try to substitute a sweetening agent for sugar in an effort to deceive the public. The sugar-free drink bottlers, however, instead of hiding the fact sugar is not used, play

up the substitution.

Two states, Florida and California, had bans against sugar-free beverages until a few months ago; both states have repealed the laws. Some bottlers are watching Pennsylvania since it is the largest state which still won't permit the sugar-free beverages. Most observers seem to think that eventually the laws can be deleted or modified in such a way that calorie-less drinks will be permitted.

Even if distribution does become a legal possibility in all 48 states, there still is the question of whether the sugar-free beverages will make much of an impression in non-metropolitan areas. In the rural communities especially, it is thought that most soft-drink consumers are most interested in getting something that's cold, wet and tastes good. Calorie count is of

★ ★ ★ ★ ★ ★ ★ ★

"First, admen must learn to spread their gospel beyond themselves. Second, all of us must work harder to remove the intangibles from our profession. Third, we must become men and women of business. By broadening our understanding, and by persistent telling and teaching the power we are prepared to provide, we can increase soundly the recognition of advertising as a vital dimension of business."

KENNETH F. BOUCHER
Advertising Manager
Hawaiian Pineapple Co., Ltd.
San Francisco

★ ★ ★ ★ ★ ★ ★ ★

less importance in these areas, say the bottlers.

The sugar-free soft drinks are "very definitely a trend because they are tapping a new market," said E. William Dey of J. M. Mathes Inc., agency for Canada Dry products (including Glamor). "People aren't switching from sugar beverages as much as new customers, never soft drink consumers before, are buying sugar-free beverages," Dey told SPONSOR. He said Canada Dry has equipped only one plant to produce Glamor on a trial basis.

There are nearly 1.2 billion cases of soft drinks sold annually (compared with this year's expected sugar-free beverage production of about 5 million cases). There are 6,000 carbonated beverage bottlers (compared with the 50 or 60 in the sugar-free field.)

★ ★ ★

Worth waiting for!

On the air Christmas Eve...

**...NBC
FULL 100kw POWER
CHOICE CHANNEL 4**

The Denver Picture

**KOA^{TV} 4
NBC in DENVER**



CALL PETRY



Harvesting in Fall and Summer, feeding and milking in Winter, plowing and planting in Spring . . . throughout the year there is work to be done on the farm.

And every year in every season, the radio is an indispensable tool helping the farm family with its work, planning and living.

The sharpest tool for the easing of farm work is WLS. In the Midwest during 29 years, WLS has met the farmer's needs. It has been the farmer's friend. It has gained his confidence. It has won his loyalty.

That's why WLS advertisers . . . *Get Results!*

A Clear Channel Station



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

**WHEN I SEENG
SEÑOR
THEY LEESTEN**



HERE'S WHY . . .

KIFN, and only KIFN, reaches more than 85,000 Spanish-speaking people in Phoenix and Central Arizona. This Spanish population spent nearly \$20,000,000 in retail sales during 1952. They account for nearly 20% of Arizona's population.

Remember, if you sell in Arizona . . . you should sell in Spanish. And to reach this rich market, you must use KIFN, Arizona's only full time Spanish Language station.



**PINTO BEANS? SI, SENOR,
I LOVE THEM!**

I helped sell 10 tons of them for Basha's Markets, Phoenix, during a recent week-end. Ask Mr. Ed Kearns at Basha's.



**AH, SENOR, WHAT AN
ANGLE FOR A SIESTA!**

Using KIFN, Quality Furniture Company increased sales to Mexican people from 5% of volume to over 40% in two years. Ask Mr. Al Garcia, President.



**SENORA COW, SHE NEVER
GIVE MILK LIKE THEES!**

In one year my listener sent 187,500 labels to Borden's Milk Company in return for china plates. Check with Mr. Sporleder at Borden's.

*Statistics from Valley National Bank Survey.

Ask These Yanquis About Me!

LOS ANGELES, CALIF.
HARLAN G. OAKES
AND ASSOCIATES
672 S. LaFayette
Park Place

**NEW YORK,
N. Y.**
NATIONAL
TIME SALES
17 E. 42nd St.

KIFN

"LA VOZ MEXICANA"
860 Kilocycles • 1000 Watts
**REACHING PHOENIX, AND
ALL OF CENTRAL ARIZONA**

MOGUL SAYS

(Continued from page 33)

fact, should advertising agencies be paid on any other basis than the company's salesmen are paid? Aren't their functions essentially the same?

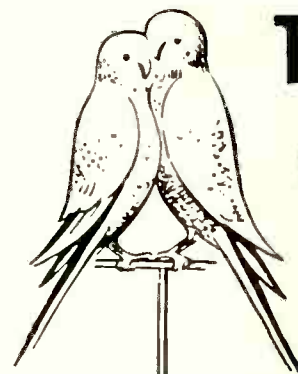
Modern agency service is no longer confined to the mere preparation of advertising and purchase of time or space. It extends into almost every aspect of business that is connected with making sales. Merchandising, marketing, packaging, research, new product development and many facets of *management planning* fall within the scope of full agency service as we know it today. Should the agency's service in these directions be governed by the client's appropriation for pure and simple advertising? We don't think so. Some of the most substantial contributions we have made to our clients' success have been in fields that the turn-of-the-century advertising agency considered no man's land.

We believe it is entirely unrealistic to try to divorce advertising from all the other elements that go into building sales. They go hand in hand, not in Lone Wolf Indian style. Our clients agree with this thinking, and they expect it of us—whether our income from the account is 15% or a flat fee or a percentage-of-sales.

The constantly increasing costs of agency operation, most conspicuous of which is the high cost of a top-flight TV department, have not in themselves been responsible for outmoding the 15% system, from the economic point of view. They do, however, help bring the issue into sharper focus. The agency business is one of very few that has not raised its prices or its markup since it first opened shop—but has had to let increased income depend on increased volume.

Consider an account that spent \$1,000,000 in 1940, and spends \$1,000,000 today. Can the agency render the same services as it did before the war, to say nothing of the need for greater services? Either it made an unconscionable profit then or must water its services now, unless the 40% increase in agency operating costs is made up some other way.

While some agencies have inclined toward flat fee arrangements in lieu of the traditional 15%, we believe the percentage-of-sales method is a far more advantageous solution. It makes the agency the integral part of the cli-



**Tell 'em
on KC's
popular
independent
STATION**

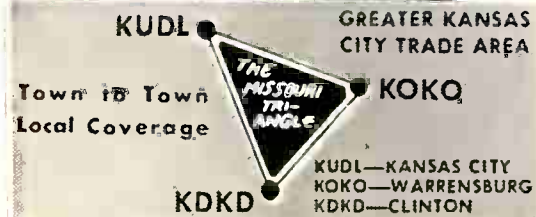
**KC
Loves**

**KUDL TELLS
— more people
KUDL SELLS
— to more people**

A RECENT SURVEY
PROVED IT

**1000 WATTS
250 WATT RATE
CALL FOR JOE**

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS: 1012 BALTIMORE BUILDING



**Keen
Genuine
Valuable
Oral advertising**

The Art Mosbey Stations

CBS **KGVO** 1290

5000 W

MISSOULA

MONTANA

THE TREASURE STATE OF THE 48

Representatives:

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



Wagnerian aria, scored and underscored

■ Advertisers have been handing Ann Wagner commercials, then getting out of the way, ever since the days when she wrote, sang, emceed, announced, typed, planned record shows and acted as receptionist for a station in southwest Indiana. They get out of the way for the same reasons that you don't cross streets against traffic.

La Wagner is a jack-of-all-trades by trade. In this day of specialization she's an unusual multiple-threat performer, running voice arpeggios around end, quarterbacking a five-edition-a-week radio jour-

nal, blocking records in her daily role as Ann Wagner, Girl Disc Jockey, coaching a cooking show, decorating interiors, and shooting golf in the eighties.

Except for the first five weeks of her life, Ann has lived in Indiana. Indianapolitans (she joined up with WFBM in 1947) are inclined

to forgive her for this remissness. Aside from a few purists, Hoosiers accept her as a Hoosier.

There is absolutely no truth to the rumor that there are two of Ann Wagner. The dichotomic illusion arises from hearing her early afternoon show called *Ann's Pantry*, listening to her mid-afternoon melody show, *Make Mine Music*, and seeing her at all hours on various television shows.

It all started when she entered a singing contest which landed her a scholarship at the University of Louisville School of Music. She left her "number please" job with the phone company to study voice with a Madam Noe, saying yes to the lure of a new career.

While employed by another station as vocalist, record librarian and part-time announcer, Ann worked as vocalist with a local orchestra. If this suggests that she's an attractive young lady, you're right. She often breaks into song along with the records she plays, loves music, lectures on music and radio in local high schools, and once appeared (photographically) on 30,000 match books.

If these manifold, expert and sustained activities make Ann Wagner sound old, we've done her an injustice. She's in her twenties.

Ann just keeps busy. So do advertisers who participate in her programs.

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

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



Check
First

CLEVELAND'S CHIEF STATION

5,000 WATTS—850 K.C.
BASIC ABC NETWORK
REPRESENTED
BY
H - R REPRESENTATIVES



4 Reasons Why

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

Jewish Market of Metropolitan New York

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

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

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

ent's business that it must be in order to render its fullest service. Moreover it means that the agency gets paid on the basis of *results*—which is what the client wants and what the confident agency should be willing to hang its hat on. ★ ★ ★

BOARD MEMBER

(Continued from page 33)

For whatever statistical and marketing services the media render, I presume Mr. Mogul feels the client (advertiser) gets the service, so he should pay.

He does, believe me. Always will—one way or another.

3. The fixed commission, Mr. Mogul has said time and again, discourages incentive.

At this point, I react a bit violently.

We all know that, if we can make a client's business grow *at a profit to him*, he will do more advertising and our billings will increase. What more could we want?

Every important agency in America achieved most of its growth that way. By doing sound advertising they got more business from their present clients.

On the other hand, with Mr. Mogul's approach, there is a real danger of doing unsound advertising that can actually damage a client.

Here's how. Let's assume that \$100,000 in advertising produces \$1,000,000 in sales. This means an advertising cost ratio of 10%. But there is always a point of diminishing sales return from additional advertising investment. Maybe the next \$1,000,000 in sales would take \$200,000 in advertising.

If the Mogul-system agency is looking for "incentive" (I assume he means more money), it doesn't concern itself with this lowered profit. It just wants more sales, regardless of an increasing advertising-to-sales cost ratio. What could be more unsound?

If he wants to tie his commissions to something new and different, we'd suggest Mr. Mogul tie them to client's profits rather than to his sales.

Northwestern Ohio Radio and TV Station needs experienced salesman. Substantial guarantee and commission arrangement. Good deal.

BOX 112 SPONSOR, 10 E. 49th St., N. Y.

4. As to the percentage-of-sales approach to agency compensation, perhaps Mr. Mogul could solve these riddles:

a. The percentage-of-sales formula assumes that advertising *alone* is responsible for sales. It's an old, tired thought but still true that inadequate distribution or an inferior product can undo all that good advertising can do. Why penalize an agency for sales factors over which it has no control?

b. There are many times in the life of a product—at the time of its introduction, for example—that advertising expenses are designed to anticipate future sales. As such times, the agency would be penalized, especially since at that very time much additional and unusual work is required.

In summary, what Mr. Mogul has, no doubt, is a satisfactory way to handle a medium-sized account which requires more service than he could afford to render under a straight 15%.

He prefers to make up the difference by his own system of calculation. Others do this by fees.

Interesting. But that's all. ★ ★ ★

(Above debate subs for media article scheduled for this issue.)

BMI

"22 Television Talks"

Transcribed from the
BMI TV CLINICS

The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

A good portion of its more than 260 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions 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.*

Published by BMI at \$6 and made available as an Industry Service at the cost of transcribing and printing—\$3.60.

Order Your Copies Today

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

ROUND-UP

(Continued from page 59)

High level conferences soon will be a common occurrence at Frederic W. Ziv Co. A DC-6 has been leased from Douglas Aircraft and Ziv is having the plane redesigned as a flying screening room. Ziv salesmen will use the ship in their world-wide sales territory to screen Ziv films and also to help train local TV station promotion people in the Ziv exploitation techniques. Even without the plane, however, Ziv's multi-lingual films are being sold around the world according to John L. Simm, Ziv TV president. Most recent sales have been in Central and South America to General Electric of Mexico, American Airlines, Bimbo Bread, Canada Dry and Esso of Cuba. Simm reported.

* * *


The largest grocery supply company in New Jersey, Flagstaff Foods of Perth Amboy, has signed a point-of-sale cooperation contract with WNBC and WNBT, New York. Max Buck, merchandising director for the NBC stations, said Flagstaff operates 250 United Service Grocers stores in Northern New Jersey. He said WNBC and WNBT now have working arrangements with more than 2,000 chain food stores, 8,000 independent food stores and 5,000 independent drug stores in Metropolitan New York.

* * *

TV viewers in Minot, N. D., are about 2,000 miles from New York and 550 miles from the cable—but they saw the World Series games on the same day they were played. John W. Boler, president of KCJB-TV, Minot, arranged to have kinescopes of the series flown from WOI-TV, Ames, Iowa, to Minot as soon as they were developed. The games were telecast on KCJB-TV at 9:00 p.m. each night and according to Boler, it was the first time the series had been televised in the area.

* * *

WKAB-TV, Mobile, Ala., is sending advertisers a copy of a letter it received from a TV viewer in Pensacola, Fla. Julius G. Brady wrote to the Mobile station, on UHF Channel 48, to describe the station's reception as ranging from "fair" to "very sharp and interference free." During the same week, Brady told WKAB-TV, reception



**New
WJAS
AM & FM**

MONEY
-THE **SUNNY SIDE**
OF THE DIAL

THEY'RE CALLING HIM
"Mr. Scoop"

... And Herb Morrison, WJAS's News Editor, richly deserves the title. Take the story of the Turnpike slayer, for example:

Herb Morrison gave Pittsburgh listeners a thrilling on-the-spot account of the capture of John Wesley Wable, the confessed killer, at Albuquerque, New Mexico . . . THE FIRST COMPLETE REPORT OF THE CAPTURE direct from the arresting officer.

Morrison's radio news techniques have made him the most talked about newsman in the Pittsburgh market. More and more Tri-State listeners are turning to Morrison every morning for their latest news. "Mr. Scoop" . . . a newsman's newsman . . . is the finest radio news buy in the Pittsburgh market today.



Serving the
GRIATER PITTSBURGH
Metropolitan Area

5000 Watts 1320 KC.

Write . . . phone . . . or wire . . .
George P. Hollingbery Co.

*26 week package as published in S.R.D.S.

**WANT TO SELL
CANADA?**


**One radio station
covers 40% of
Canada's retail
sales**

CFRB
TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in
Conodo, covers the market area that
accounts for 40% of the retail sales.
That makes CFRB your No. 1 buy in
Conodo's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited



MARKS
THE
SPOT!

in western Massachusetts, where more and more national spot advertisers are improving local coverage at lowest cost per thousand. Only full-time independent station serving Springfield. WTXL has the largest 7:30 to 8:00 A.M. audience of any station in the area.

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-1768, or any office of the Walker Representation Co., Inc.

from a VHF station in Mobile and another VHF outlet in New Orleans was not as good as the UHF reception and at times VHF reception was "terrible." Pensacola is about 50 miles from Mobile.

* * *

Advertisers who want to reach the college market now can buy time on more than 100 college radio stations as easily as buying a single station according to College Radio Corporation, New York. CRC, national representatives for campus radio stations, said stations are owned by colleges at which they are located, but are managed by students with faculty advisors. CRC secures availabilities, makes surveys and arranges for promotion and merchandising activities at all the colleges.

* * *

Radio salesmen for WXYZ, Houston, have all been given new Emerson pocket-size portable radios. The sales-

men will take the radios with them when calling on clients. Then, with the correct timing, a client could hear his commercial announcement or, perhaps, the WXYZ program up for sale. Using the small radios was the idea of Hal Neal, WXYZ assistant commercial manager.

* * *

A new market study conducted for WANN, Annapolis, shows the station serves more than 600,000 Negroes, or the second largest Negro market in America, according to the station. The study is part of an extensive research program undertaken by WANN to assist advertisers interested in selling the Negro market. Further information on the studies can be obtained by writing Maurice Blum, WANN, P.O. Box 749, Annapolis, Md.

* * *

WAVZ, New Haven, and its v.p. and general manager, Daniel W. Kops, got a \$500 bond recently as first prize for the most effective promotion for a motion picture, *The Bandwagon*. MGM set up a contest among d.j.'s on various stations for heaviest response to a competition based on hit tunes from *The Bandwagon*. WAVZ led all other stations in mail response in relation to its metropolitan area population. Two of the station's personalities, Tiny Markle and George LeZotte, d.j.'s, each were awarded \$100 in connection with the contest. ★ ★ ★

SPONSOR ASKS

(Continued from page 57)

ing overly and sympathetically conscious of the man who pays the bill, but it's not the case.)

However, I certainly do believe a periodic quarterly census is a necessity. Otherwise, how can the advertiser know how many people are within reach of his program? How can the agency plans board recommend the proper allocation of an appropriation? And (more importantly from their standpoint than mine), how can the network or station justify new rate

cards without being able to flash figures showing the increase in TV homes?

Publishers of newspapers and magazines keep an eagle eye on circulation so that they can show an advertiser pretty accurately the size of readership and where the readers live. It's the whole basis of their advertising rates. Ditto for radio. I believe the same principle should certainly exist with TV—particularly in areas with new stations.

Who should pay the census taker? The networks or stations should be tapped, in my opinion. It doesn't seem quite logical that an advertiser or agency should have to pay to find out how many TV sets his program can reach, any more than he should pay to find out his print circulation.

The financial pill needn't be a large one, with the cooperation of set distributors. And it can be sugar-coated with the thought: "Where else, among advertising media, is circulation growing so fast?"

ROGER C. WHITMAN
Advertising Manager
Bristol-Myers
New York

NEW ARRIVAL!
...BIG CHANGE AT WVET

A B C

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

5000 WATTS • 1280 KC.

Change To WVET Now

WVET ABC

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

TV COSTS GOT YOU DOWN?
The Sportsman's Club
52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

TISKET-A-TASKET
A green and yellow basket—
I wrote a letter to my friend
and on my way I lost it—
I lost it—

The great Kansas City primary trade area served by The KMBC-KFRM Team is just one huge green and yellow basket. A MARKET basket—filled to overflowing with the green and yellow of things growing and ripening to be exchanged for "long green" currency and for "gold" coins.

You can enjoy the harvest in the Heart of America—the year around! Write a letter, wire or phone to your friend KMBC-KFRM, Kansas City, or your friendly Free & Peters colonel. The letter won't get lost. It'll pay a BIG profit because the folks in the Kansas City primary area are buying the things they hear about on the radio station they listen to most . . .

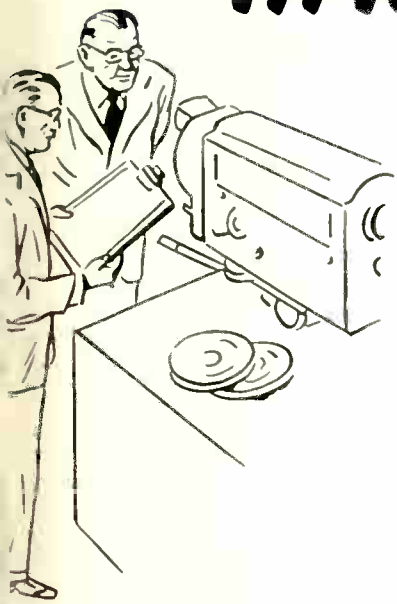
the KMBC KFRM Team
CBS RADIO FOR THE HEART OF AMERICA

**We're
RADIO**

**and
TELEVISION**

Technicians

... Not Mere Medium Men!



When you buy WBRE . . . you buy 29 years of continuous performance in radio and now T-V. Our technical knowledge, backed up by a trained staff of professionals in every phase of Radio and Television, gives you more than mere medium minded men to perform the selling job for your client's products. Our record of performance needs no imaginative claims, no false coverage figures, no theories. The proof of performance is here . . . we'll be glad to show it to you.



DAVID M. BALTIMORE



LOUIS G. BALTIMORE

NBC Affiliate

Wilkes-Barre, Pa.

AM-FM-UHF TV

**NO OTHER
radio station
REACHES
as much
OKLAHOMA**

*Buying
Power*
as

**WKY
RADIO**

The 58 Oklahoma Counties in WKY
Daytime NCS coverage area contains

- 73%** OF OKLAHOMA'S
RETAIL SALES
- 71%** OF OKLAHOMA'S
FOOD STORE SALES
- 74%** OF OKLAHOMA'S
DRUG STORE SALES
- 74%** OF OKLAHOMA'S
AUTOMOTIVE SALES
- 88%** OF OKLAHOMA'S
GROSS FARM INCOME

No other radio station reaches
as many Oklahoma homes as

WKY RADIO
OKLAHOMA CITY
930 KC • 5000 W • NBC
Represented by THE KATZ AGENCY

Newsmakers in advertising



Milton Wolff, for the past five and one-half years assistant ad manager and account executive for Longchamps restaurant chain, was appointed advertising manager for Kirsch Beverages (bottlers of No-Cal sugarless soft drinks), Brooklyn, last month. He announced next year's No-Cal ad and promotion budget will be some \$1 million, about double this year's. Wolff, an honor graduate of CCNY, told SPONSOR that "as No-Cal's budget increases, more and more of it will go into air media" (see story page 30).



Chris J. Witting, managing director of Du Mont Television Network for past six years, on 1 January becomes president of Westinghouse Radio Stations Inc. (WBZ-AM-TV, Boston; KFY and WPTZ, Philadelphia; WOWO, Fort Wayne, Ind.; KDKA, Pittsburgh, and KEX, Portland). Said Witting: "A major opportunity for television lies in its development of regional networks along the lines of the pattern developed this fall by the Du Mont Television Network for Westinghouse and six regional sponsors who are utilizing professional football games. . . ."



Payson Hall, director of radio and television for Meredith Publishing Co., now has another station under his wing—KCMO-AM-FM-TV, Kansas City. As home-office director of Meredith broadcasting operations, Hall has charge of WHEN, Syracuse, WOW-AM-TV, Omaha, and KPHO-AM-TV, Phoenix. Meredith paid more than \$2.5 million for KCMO properties. Hall graduated from Cornell in 1936; he was named treasurer of Meredith in 1947.

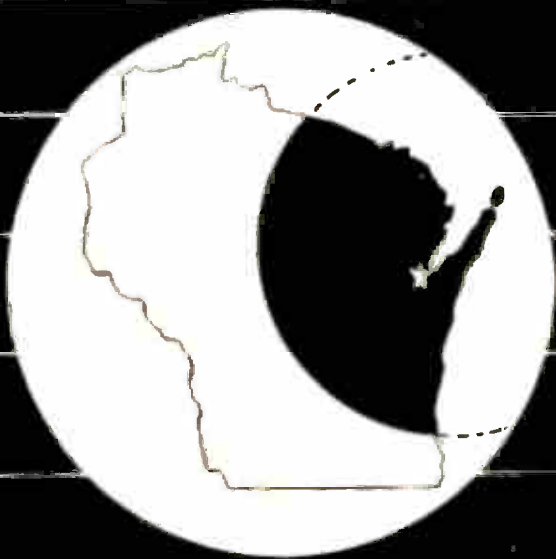


Robert E. Lee, new FCC commission named by President Eisenhower to succeed Paul A. Walker who retired last month, told SPONSOR he was "delighted" with appointment, feels it is a challenge, and hopes to be real help to Commission, particularly with regard to fiscal matters. Commissioner Lee, who formerly was administrative officer for FBI (he prepared FBI's budget), is taking a "Cook's tour" of FCC to learn more about it. "Government is my career," he said. He plans to stay in government until retirement.

**Bigger'n
Baltimore...**

...is the land of...

Milk
and
**M
Honey**



wisconsin's most show-full station

100,000
Channel 2

GREEN
EAY

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



More money for radio

The money boys are spending more on radio this fall.

It's not at the expense of TV either.

The business is coming from three sources: new advertisers trying the senior air medium for the first time, old advertisers coming back after long hiatuses, current radio advertisers upping schedules.

Who are these hard-headed clients who are putting new money into a medium that some had buried as recently as two years ago?

Among the new entrants in network radio are Coleman Co. (kitchen ranges), North American Van Lines, National Homes Corp. and Sego Milk Products Co. of Salt Lake City.

Among old radio advertisers returning to the nets are Socony-Vacuum Oil Corp., Longines-Wittnauer, Burlington Mills and Packard Motor Car.

Miles Laboratories, Philco and

Andrew Jergens have stepped up their radio network time.

In spot radio General Foods, American Airlines and most of the auto firms are extremely active. Among the new spot radio sponsors are Spool Cotton, National Paper Corp. and L&M Filter Cigarettes.

What's behind this activity?

For names and views, see SPONSOR's round-up, "Why new clients are buying radio." page 27.

* * *

TV and the forgotten third

SPONSOR has heard three TV experts in recent days on the subject of TV programing mediocrity.

Bob Saudek, director of the Ford Foundation's Radio-TV Workshop (producers of *Omnibus* and *Excursion*), bore down on TV's trend to slavish imitation, in addressing a Pulse luncheon in New York.

Dick de Rochemont, veteran movie and TV producer and new JWT vice president, told a 4A's meeting in Chicago: "In too many homes, the TV tube is dark most of the time." He stressed that 3,000 to 5,000 movie houses have closed down and movies have lost half their audience in the past five years, not only because of TV, but because motion pictures just lost their appeal to people over 30.

Now a third expert, an agency executive who's a psychologist in his own right, tells us that he's alarmed over TV's refusal or inability to appeal to the top third of the American people—top third from the standpoint of intelligence, maturity and income.

These people, he maintained, are getting into the habit of *not* looking at TV. If the economy hardens—as it seems to be doing—the profit margin narrows. The advertiser who can't reach one-third of his potential customers—and the richest to boot—pays for that darkened tube.

Can TV meet the challenge?

* * *

Is 15% outmoded?

Only a few successful admen, notably Emil Mogul, think so.

The overwhelming majority believe that the 15% agency commission system is the cornerstone of the advertising business.

SPONSOR owes a warm "thank you" to both Emil Mogul and the SPONSOR All-Media Advisory Board member who answers him for their debate entitled "Is the 15% agency commission outmoded?" (See page 32.)

The issues are basic: How much should the agency get, who should pay it and has the new era of TV changed things?

Another facet of the same problem will be discussed at the Eastern Conference of the 4A's in New York 23 November: Why the agency should continue getting 15% on outside package productions.

A few months ago SPONSOR examined the question from the standpoint of "Do agencies earn their 15% on air accounts?" (see 29 June 1953 issue).

With TV forcing a change in network operations, it's quite possible it may also force a reexamination of the 15% agency commission system.

Applause

Crusade for freedom

When D'Arcy Brophy, chairman of the board of Kenyon & Eckhardt and president of the American Heritage Foundation, was asked to direct the Crusade for Freedom's 1954 drive for its Radio Free Europe, he did two things:

1. He flew over to Europe to find out on the spot how effective Radio Free Europe was.

2. He went behind the Iron Curtain (in Vienna and East Berlin) to

see conditions for himself.

Brophy's first surprise in crossing into the East Berlin zone was to be greeted by a sign reading: "Go home, Amis (Americans)."

Radio Free Europe is intended to make sure that freedom doesn't die on the periphery of the Soviet Union.

Radio and TV will be called upon to do their share in enlisting the support of 25 million people and in raising \$10 million needed next January and February. The project is sponsored by the Advertising Council. Leo Bur-

nett Co. of Chicago is the volunteer agency for space and outdoor, and K&E of New York for radio and TV.

A monthly kit is going to all radio stations in a pre-drive educational campaign by the American Heritage Foundation. It contains this message, written by John (Nick) Carter: "Radio is the only way we are able to reach the Iron Curtain countries."

SPONSOR applauds advertising men like D'Arcy Brophy who are contributing so unselfishly of their time to make the 1954 drive a success.

- Bread Company • Bendix Home Appliances • Benrus Watch Company • Borden
- Company • Brewing Corporation of America • Burkhardt Brewing Company •
- Brewing Company • Chrysler Corporation • Commercial Printing Company •
- Corporation • DeSoto-Motor Corporation • Felber Biscuit Company • General
- Corporation • George Wiedemann Brewing Company • Gillette Safety Razor Company
- Griffin Manufacturing Company • Gulf Oil Company • Irvin Meadow Gold Dairy •
- Cigarettes • Koolvent Awning Company • Krantz Brewing Company • Lever Brothers
- ny • Morgen-David Wines, Incorporated • Mutual of Omaha Insurance Company •
- 's Bakery Company • Ohio Bell Telephone Company • Ohio Fuel Gas Company •
- Bakery, Incorporated • Pfeiffer Brewing Company • Quaker Oats Company • Radio
- ration of America • Red Top Brewing Company • Rival Dog Foods Company • Scott
- Company • Sealy Mattress Company • Singer Sewing Machine Company • S.O.S.
- ny • Standard Oil Company of Ohio • Stroh Brewing Company • Sun Oil Company

Day By Day, More National and Regional Advertisers are Discovering it Takes WHIZ-TV to Make Sales in South-eastern Ohio.

Join This Ever-Expanding Group of Smart Advertisers and SELL the Zanesville, Ohio Trading Area . . . Covered Exclusively From Within By

Established
May 23, 1953

WHIZ-TV

Zanesville,
Ohio

PRIMARY AFFILIATE NBC - CBS - ABC - DuMONT

REPRESENTED NATIONALLY By JOHN E. PEARSON, TV, Inc.

- Commercial Printing Company • Crosley Corporation • DeSoto-Motor Corpor
- Felber Biscuit Company • General Foods Corporation • George Wiedemann
- g Company • Gillette Safety Razor Company • Griffin Manufacturing Company •
- il Corporation • Irvin Meadow Gold Dairy Company • Kool Cigarettes • Kool
- awning Company • Krantz Brewing Company • Lever Brothers Company • Mogen-
- Wines, Incorporated • Mutual of Omaha Insurance Company • Nickle's Bakery
- y • Ohio Bell Telephone Company • Ohio Fuel Gas Company • Omar Bakery, Inc
- ted • Pfeiffer Brewing Company • Quaker Oats Company • Radio Corporation
- ica • Red Top Brewing Company • Rival Dog Foods Company • Scott Paper
- y • Sealy Mattress Company • Singer Sewing Machine Company • S.O.S. Company
- andard Oil Company of Ohio • Stroh Brewing Company • Sun Oil Company •
- ni Company • Viceroy Cigarettes • Willys Motors, Incorporated • Admiral
- ation • The American Tobacco Company • August Wagner Brewing Company • Baker

IN KANSAS CITY, SALES SWING IN LINE, WHEN YOU SWING TO



WHB-TV

BASIC CBS TELEVISION AFFILIATE



CHANNEL NINE

313,062* television homes! That's the ripe and ready Kansas City market that you can line up for concentrated selling when you swing your spot schedule to WHB-TV! Interim transmission is from mast atop Missouri's tallest office building, New tower (jointly owned with KMBC-TV) to be 1,079 feet above average terrain. Maximum allowable power —316 kw visual, 158 kw aural.

A full schedule of CBS Network TV programming . . . plus a variety of bright, talent-packed locally produced shows put your selling message in the right place at the right time for maximum audience action.

For availabilities, contact your nearest Blair-TV representative.

*According to Aug 31st figures of the Kansas City Electric Association.



It's good reading...and it's FREE to advertisers and agency executives!

Swing, the pocket-size 100 page magazine published six times a year by WHB-TV and WHB-TV is packed with interesting and informative reading for time buyers, advertisers, agencies, advertising and sales executives. Articles on marketing, advertising, research, excerpts from John Crosby's Radio and Television Columns, pictures, jokes, quizzes and cartoons — you'll find them all between the covers of Swing. Request your free copy on your company letterhead.



Interim operation, 1, 1933. From the mast atop Missouri's tallest office building.

1932-1933

Don Davis, John I. S. General M.

WHB-TV
 CHANNEL 9 BASIC CBS-TV
 SHARING TIME WITH KMBC-TV Kansas City

WHB
 7 TO KC. 10,000 WAT
 MUTUAL NETWORK



Represented Nationally by

KANSAS CITY'S OLDEST CALL LETTERS

JOHN BLAIR