

DEC 12-54  
MR WALTER MYERS  
NBC  
HOCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

The magazine radio and tv advertisers use

27 DECEMBER 1954

50¢ per copy • \$8 per year

## CHANNEL 2

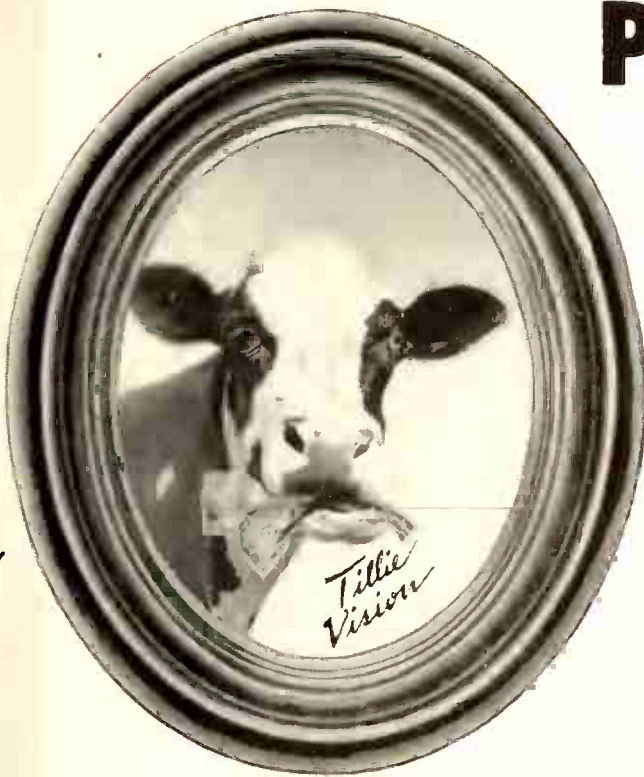
- WCBS New York
- WBBM Chicago
- KNXT Los Angeles
- WDTV Pittsburgh
- WGR Buffalo
- WSB Atlanta



THE LAND OF MILK  
and <sup>M</sup>ONEY

- WMAR Baltimore
- WJBK Detroit
- WMT Cedar Rapids
- WFMY Greensboro
- KPRC Houston
- WLWD Dayton
- KFEL Denver
- KFIF Alaska
- WKAQ Puerto Rico
- WUSN Charleston

# The Cow That Lives in the Parlor!



*She travels with the very best people;  
is seen in the best of channels*

### WBAY-TV

WEED-TV  
New York

Haydn R. Evans, General Manager

Only full time operation in 100 mile radius. Interconnected CBS, ABC, DuMont for 55 counties in the Land of <sup>M</sup>Milk and ~~#~~oney.

### YEAR-END REPORT ON RADIO-TV

page 29

General Mills on web radio: nine shows, seven agencies

page 34

Why Block Drug likes both radio and tv

page 36

I like this tv commercial because . . .

page 38

What executives want in radio-tv trade advertising

page 40

How sponsors use multi-market film buys

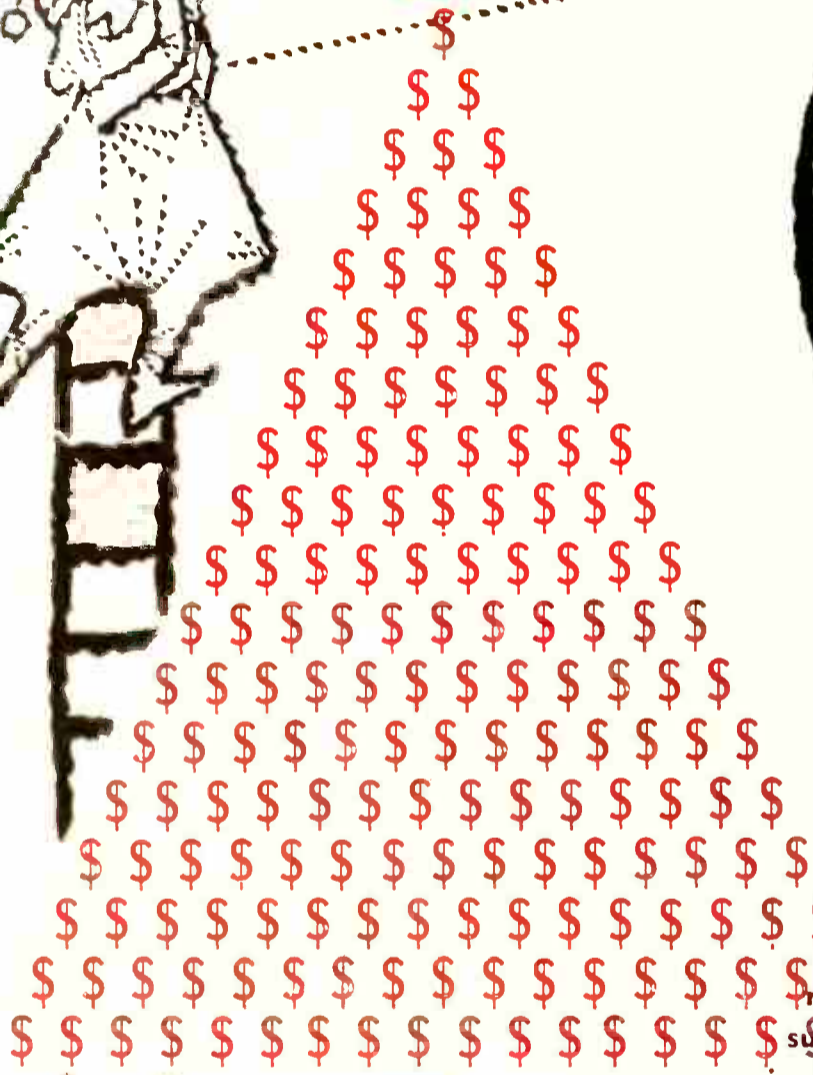
page 4



merry christmas . . .

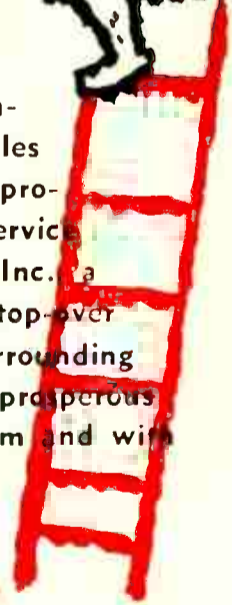
and a

happy  
new  
year



Come fill your Christmas stocking with profits that will linger throughout the coming New Year via usage of the "First Stations of Virginia." Sales

power based on creative programming and public service renders Havens & Martin, Inc. a sure-fire bet for Santa's stop-over in Richmond and the rich surrounding area throughout Virginia. A prosperous advertiser's year to you from and with



**WMBG** AM **WCOD** FM **WTVR** TV

*First Stations of Virginia*

**REPORT  
TO SPONSORS  
27 DECEMBER 1954**

**ARF issues ratings report**

ARF ratings report, just published after 2 years in preparation, isn't cure-all for industry's rating problems (see SPONSOR 29 November 1954, page 31). Report is regarded as first in series of necessary steps. It recommends audience research standards for each rating method without evaluating how well each rating firm practices method or methods it uses. Planned for future: actual controlled experiments, study of procedures followed by each rating service.

-SR-

**What buyer of research wants**

Purpose of ARF report is two-fold: (1) to tell research firms what buyers of ratings want in way of standards; and (2) to state what each of rating methods can do when used to its fullest practical potential. Of first objective copyrighted ARF release states: "Thus, the services will have a guide for improving their own measurements." Of second objective ARF says: ". . . the industry will know what each method can do . . . This analysis . . . may help to indicate the areas in which further development would be most fruitful."

-SR-

**Situation comedy slow-down**

Growth of situation comedy as tv show type may slow down now that 3 of 10 new situation comedies on this fall have been dropped by their original sponsors. Casualties were: "That's My Boy," "Honestly, Celeste" on CBS TV and "It's a Great Life" on NBC TV. Flood of situation comedies has been inevitable result of "Lucy" success plus fact situation comedy lends itself to simplicity of production with main action on single set.

-SR-

**Wants standard 'avails' forms**

Look for efforts during 1955 to get standardized availabilities form established to help timebuyers. Ruth Jones, Compton buyer, told RTES buying-selling seminar recently that multiplicity of forms can be maddening on big campaign. Frank E. Pellegrin of H-R Representatives feels radio-television committee of 4-A's should review forms now used by stations and reps and recommend standard form combining best features of all (see "5 big needs in spot radio," SPONSOR 4 October 1954, page 29).

-SR-

**Mc-E. still shooting up**

In landing Lehn & Fink account McCann-Erickson continues rapid growth which has seen air media billings at agency shoot from \$22.5 millions in 1953 to \$46 million in 1954. Lehn & Fink sponsors "New Ray Bolger Show" on ABC TV. Account includes Dorothy Gray cosmetics, Lysol, Amphyl.

-SR-

**Perrin-Paus in tv orbit**

Agency seeking actively for air accounts is Perrin-Paus, Chicago, which has Sunbeam appliances plus list of industrials. Sunbeam sponsorship of "Ethel and Albert" (recently dropped), Sunday Spectaculars, Martha Raye (all NBC TV) moved agency into network tv orbit, led to opening of New York office headed by Elliot Saunders, ex of Kenyon & Eckhardt. You can look for more clients and agencies who never used much air appearing in tv lists. Reasons: more network participation shows; preparation for color.

## REPORT TO SPONSORS for 27 December 1954

### Berle-Gleason on ratings par

Sidelight in Buick-Kudner decision to substitute Jackie Gleason for Milton Berle starting next fall is fact that ratings are almost identical in November Nielsen: Berle, 48.4; Gleason, 47.2. But Gleason is new, moving up, may be more merchandisable to dealers. Both Berle and Gleason will be on film next year with half-hour formats. Era of vaudeville-type live tv production, sparked by spontaneity but back-breaking to produce, may be drawing to end.

-SR-

### QRC readies presentation

Quality Radio Group's Bill Ryan working to have presentation for agencies ready latter part of January. QRC will be sold as 35-station national circulation package of which it now has 24.

-SR-

### Small tv markets push

CBS TV Extended Market Plan is given good chance of increasing use of smaller markets by advertisers. Group of smaller station managers attending meeting in New York mid-December endorsed plan. Said one manager to SPONSOR: "We're enthusiastic. Now we'll have the shows we need to build more circulation." Group of 20 stations invited to become affiliates under EMP would cost advertiser \$3.22 per 1,000 potential homes reached for half-hour show, figuring in 10% discount for buying all 20. NBC TV has been seeking to help its optional affiliates in smaller markets by furnishing shows with commercials omitted and through sales unit working exclusively on sale of optional stations.

-SR-

### Do it yourself trend on net tv

Do-it-yourself programs, already growing on local level, are due for impetus nationally. ABC TV moves into field next month with "Your Better Home Show," participation program to be aired in hour-long slot Saturday mornings. NBC TV is said to have its own "do it yourself" show on the drawing board, planned for weekend airing.

-SR-

### Tv: 7 out of 10 homes

As 1955 season starts, this is size and shape of U.S. tv: Homes: over 32,262,000 according to NBC TV. Stations: 419 in 252 tv markets. Total of 582 post-freeze c.p.'s have been issued, of which 311 have gone on air. Average tv home can tune 20% more stations than it could 2 years ago. Audiences: Average U.S. tv home, according to Nielsen, now spends 4 hours and 23 minutes daily watching tv—up 10 minutes from year ago. Tv ratings are generally lower, but audiences are larger due to steady growth of tv homes, now 70.7% of U.S. In November, average evening tv network show rating was 20.6 in NTI; year earlier, 23.1. Evening home audience average was reverse: 5,239,000 in '54 vs. average in '53 of 4,850,000.

-SR-

### Radio gain in tv homes

Radio continues as medium with biggest penetration of U.S. Homes: Over 45,000,000 (98.3% of U.S.) according to NBC Radio. Stations: Over 2,700 radio outlets covering virtually every square foot of U.S. and all advertising markets. Audiences: Average U.S. radio home now dials radio for 2 hours and 28 minutes daily, according to NRI. This is almost exactly same as figure of year ago. Radio in tv homes made slight rise in past season vs. year before: one hour, 53 minutes vs. one hour, 45 minutes.

**Super-Powered** for your profit

5 billion  
dollar market

★  
**WGAL-TV**

NBC CBS DuMont

LANCASTER, PA.

**316,000 watts**



## a wonderful combination!

A rich market with 967,300 families who have an annual effective buying income of over five billion dollars. A super-powered station—the one station that reaches this vast territory, and exerts tremendous influence on the spending habits of this buying audience.

**STEINMAN STATION**

Clair McCollough, Pres.

Representatives:

**MEEKER TV, INC.**

New York

Los Angeles

Chicago

San Francisco

### CHANNEL 8-LAND

York	Harrisburg	Reading
Hanover	Lebanon	Carlisle
Gettysburg	Westminster	Martinsburg
Chambersburg	Hagerstown	Pottsville
Frederick	Sunbury	Lewisburg
Waynesboro	Lewistown	Shamokin
Hazleton	Lock Haven	Bloomsburg

## ARTICLES

### *Year-end report on radio and tv*

Here are some highlights of the year just past, along with some trends to watch for 1955. Subjects covered include the network and spot picture, advertiser activity, research, unions

29

### *Betty Crocker and network radio*

General Mills' chief corporate "spokesman" to consumers is used by seven agencies on nine five-minute web radio shows a week. A successful program formula for Betty Crocker on tv has yet to be found

34

### *Why Block Drug likes radio and tv*

George Abrams, drug firm ad manager, says that both electronic media have their exclusive strong points

36

### *I like this tv commercial because . . .*

SPONSOR asked agency men to pick out the tv commercial they like best. Of the ones selected, 10 were chosen. They are shown along with the reasons for the choices

38

### *What executives want in radio tv ads*

Second of two stories on improving effectiveness of radio-tv station trade ads discloses critical attitude about lack of imagination

40

### *The multi-market film buy*

Advertisers buy spot tv films both to reinforce web shows and instead of network programs where flexibility is necessary. They are also used by regional clients. Here are some examples

42

### *How tv paid off for drive-in laundry*

After using other media, Tucson drive-in laundry and dry-cleaning plant turned to television, got immediate results

44

## COMING

### *Spot radio: cloak and dagger medium*

There is less known about detailed spot radio expenditures than about expenditures in any other major medium. SPONSOR presents the story of what is being done to bring the facts to light

10 Jan.

### *How big is the audience to an air commercial?*

Story will explore available data relative to radio and tv audiences during the time a commercial is on the air

10 Jan.

## DEPARTMENTS

### TIMEBUYERS

#### AGENCY AD LIBS

#### 49TH & MADISON

#### SPONSOR BACKSTAGE

#### NEW & RENEW

#### MR SPONSOR, W. H. Gurley

#### NEW TV STATIONS

#### TOP 20 TV FILM SHOWS

#### P. S.

#### TV RESULTS

#### AGENCY PROFILE, T. McDermott

#### SPONSOR ASKS

#### ROUND-UP

#### NEWSMAKERS

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Published biweekly by SPONSOR PUBLICATIONS  
combined with TV. Executive, Editorial, Circulation  
Advertising Offices: 40 E. 49th St. (49th & Mad  
New York 17, N. Y. Telephone: MUrray Hill 1  
Chicago Office: 161 E. Grand Ave. Phone: 81  
7-9863. Dallas Office: 2706 Carlisle St. Phone  
dolph 7381. Los Angeles Office: 6087 Sunset Bou  
Phone: Hollywood 4-8089. Printing Office: 311  
Ave., Baltimore 11, Md. Subscriptions: United  
\$8 a year, Canada and foreign \$9. Single copy  
Printed in U.S.A. Address all correspondence to  
E. 49th St., New York 17, N. Y. MUrray Hill 1  
Copyright 1954, SPONSOR PUBLICATIONS IN

**DON'T USE KTHS IF YOU SELL A**

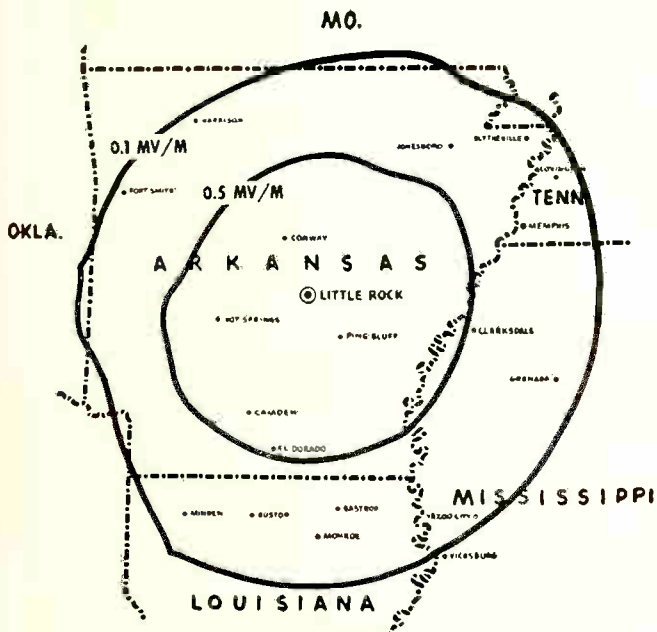
*"Limited Market"*

(Little Rock ONLY, for instance)



**DO USE KTHS IF YOU SELL**

*most or all of Arkansas!*



**I**F your product or distribution set-up calls for less than a State-wide effort in Arkansas — if you don't care about anything except Little Rock itself — KTHS is *not* for you.

KTHS is the big *Arkansas* radio buy. Big power (50,000 watts). Big network (CBS). Big coverage (see map).

"Technical" advantages of power are only part of the story. With an outstanding staff, topnotch facilities, programming know-how and merchandising gimmicks, KTHS easily captures a large part of the Arkansas radio audience, a large part of the time.

It's as simple as that. If you want efficient, economical radio coverage of *Arkansas*, let The Branham Company give you all the KTHS facts.

Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

**50,000 Watts . . . CBS Radio**

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Robertson, General Manager

**KTHS**

BROADCASTING FROM

**LITTLE ROCK, ARKANSAS**

Only **4**  
STATIONS

are powerful  
enough and  
popular enough to  
register audiences  
in radio survey  
ratings of both  
Los Angeles  
and San Diego

Of these top  
four, KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families



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

Not. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Joe Knap**, Wesley Associates, is one media director who had to do his Christmas shopping early. Christmas is Shulton's big season for "Old Spice," "Early American" and the firm's other toiletries. "Not only is it our major season, but Shulton's Santa Claus is the lady shopper," Joe told SPONSOR. "Year-round, our advertising is keyed to men. Not so at Christmas time. Our Christmas air campaign began on 29 November, and starting then, our copy for the men's and women's line alike was keyed to women. Our announcements are daytime rather than Class A. That meant, a change of schedules in our regular 30 tv markets, buying a holiday push in 18 more tv markets." During the rest of the year, Shulton was both 20- and 60-second announcements. At Christmas, they use minutes only, to show the whole gift line.



**Frank W. Barad**, v.p., Bo Bernstein & Co., Providence, R. I., feels that radio-tv reps could sell time more creatively. "We want to hear their merchandising ideas and we can use their knowledge of local markets," Barad told SPONSOR. "Sometimes, two reps have two virtually equal availabilities. Yet one rep can make his time look much better by showing the buyer how his station fits into the client's schedule, how merchandising can be used to enhance the value of the air time." Barad adds that buyers appreciate reps who come to interviews fully prepared with availabilities, rates, ratings and merchandising ideas, "for quicker and more effective use of interview time." Their knowledge can help the agency and client in determining the proportion of a given budget which should go into air media for maximum efficiency.



**Edward Fonte**, mgr. of media time buying division, Ruthrauff & Ryan, says that the problem of multiple spotting came to a head in 1954, as more clients rushed into tv. "Evenings, a client pays premium prices, and he's lost between other commercials," Fonte told SPONSOR. "We've started to fight this trend. After picking an availability, we get a confirmation from the station telling us whether we'll be triple spotted, and if that's likely, we try to revise our schedule. In some multi-station markets, it might pay to take a time or station with a somewhat smaller rating, to get the impact of being alone during the station break. Of course, other research factors enter into the choice." Fonte feels that a stricter NARTB code would help clients a great deal. "He'd be sure to get his money's worth from his 10- or 20-second announcements."



# Why

# STERLING

# uses

# WHAM

# year

# after year—



With housewives, farmers, industrial executives and government officials all important customers for one or another of its diversified salt products, the International Salt Company, Inc., one of the world's leading salt producers, has found WHAM to be a good, low-cost-per-thousand medium for carrying its sales messages.

WHAM has brought sales results in this important Western New York sales market which have helped build and support high

distribution of Sterling Salt products. Down-to-earth sales results all along its product line have made International Salt stay with WHAM year after year.

Also, International has made WHAM radio campaigns serve a double purpose, a basic medium around which to merchandise Sterling Salt—with mailing pieces, displays and premium offers to retailers.

Present and future Sterling Salt customers in all quarters listen to WHAM.

## LET **WHAM** RADIO SELL FOR YOU



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



"Money makes the man."—Aristodemus, 750 B.C.

"When it is a question of money, everybody of the same religion."—Voltaire, circa 1746 A.D.

"Money isn't the best thing in the world. I just happen to like it best."—Frederick E. Gymer, copyright 1954 A.D.

Let's face it: mankind has always been interested in making money. In this country, the Indians made the first money, out of shells (and it didn't go very far then either. Took 6 feet of wampum to make a dollar). Today, astute advertisers make their wampum out of spot radio... because they

# "Wanw

find spot radio goes *so much further*. Particularly in our 14 station-markets. Here, newspaper rates since 1946 have gone up 45.4%, on the average, despite sadly sagging circulation. And you *know* what's been happening to television rates! A buck doesn't go very far.

On the other hand, in these 14 markets, average rates of the radio stations we represent have *not* increased... yet radio homes have increased 32.8% since 1946! Thus, with these stations you get frequency, repetition and cumulative impact (not to mention flexibility and

localized appeal) at a realistically low cost. For example...

WCBS, New York, delivers 3,505 listener impressions per dollar to the leading newspaper's 286 noters—a 1,126% advantage for radio.

WBBM, Chicago, delivers 5,135 listener impressions per dollar to the leading newspaper's 225 noters—a 2,182% advantage for radio.

KNX, Los Angeles, delivers 3,526 listener impressions per dollar to the leading newspaper's 155 noters—a 2,175% advantage for radio.

Fact is, *every one* of the 14 stations we represent not only commands the largest average share of the radio audience in its market, day and night, but also

can deliver bigger audiences than the leading newspaper, at lower cost.

For further information, for complete documentation of all of the above statements, and for availabilities on our 14 stations, just call...

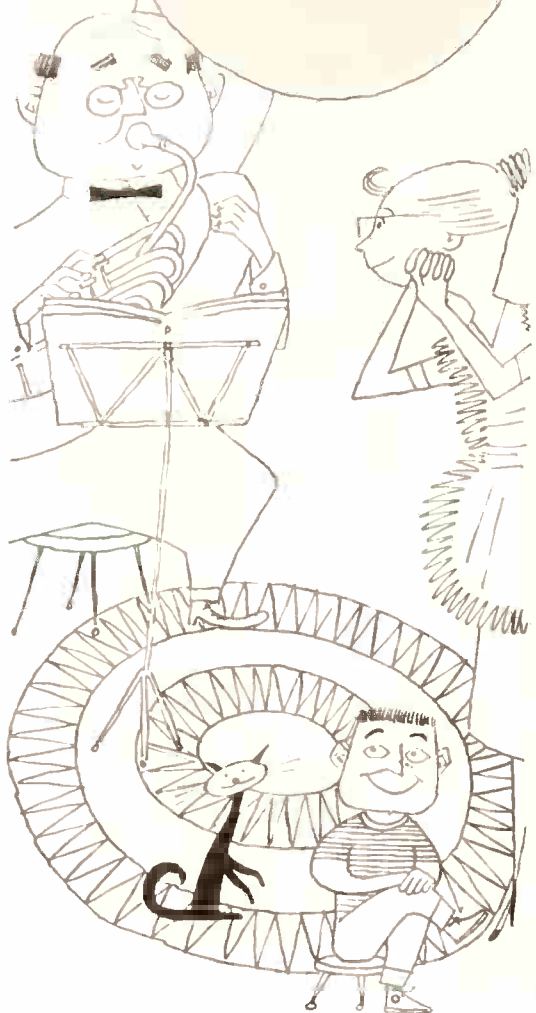
### **CBS RADIO SPOT SALES**

REPRESENTS: WCBS, NEW YORK—WBBM, CHICAGO  
KNX, LOS ANGELES WCCO, MINNEAPOLIS-ST. PAUL  
WCAU, PHILADELPHIA—WTOP, WASHINGTON  
WBT, CHARLOTTE—KMOX, ST. LOUIS—WEEI, BOSTON  
KSL, SALT LAKE CITY—KCBS, SAN FRANCISCO  
WRVA, RICHMOND WMBR, JACKSONVILLE—KOIN,  
PORTLAND—THE COLUMBIA PACIFIC RADIO  
NETWORK AND THE BONNEVILLE RADIO NETWORK

# vampum?"



Getting  
Attention  
Where it  
Counts!



Popularity is determined by how many listen. In San Diego, more people listen to KSDO than any other station, according to HOOPER.

Whatever it is, you can sell it faster, for fewer dollars-per-sale on San Diego's FIRST station... KSDO. May we show you why KSDO gets more attention than any other station?

**KSDO**

1130 KC 5000 WATTS

Representatives

John E. Pearson Co. — New York  
Chicago — Dallas — Minneapolis  
Hugh Feltis Asso. — Seattle  
Daren McGavren — San Francisco  
Walt Lake — Los Angeles



# AGENCY AD LIBS



By Bob Foreman

Anyone with a week's experience in the art and mechanics of broadcast advertising must be fully aware of the Dollar Diplomacy which rules the business. As a corollary only the neophyte would allow gray matter to take precedence over green matter in his approach to the two media.

A few cases in point. First, the ready acceptance of alternate-week programming and split sponsorship. What was introduced as an economic expedient is today often sold as wisdom over and beyond a way to put a two-way stretch on a one-way budget. We have completely forgotten the fact that for decades radio built businesses and introduced hundreds of new products to American households by means of sole ownership of various programs and personalities.

In olden times our advertising managers guarded with Cerberus-like sleeplessness the simple and uncluttered association of radio-vehicle and advertising message. This was when theme-songs came into being. So did gag lead-ins like Jack Benny's "Jell-O again"; and clever commercial tie-ups like Fibber's title of Waxy for Harlow Wilcox, the then spokesman for Johnson's Wax. From this burning desire for rapport was also born the integrated commercial and the reiterated pay-off ("Right with Eversharp!").

But tv introduced us to the high cost of living by one's self, thus forcing many advertisers to become tenants rather than owners. One advertiser can afford only half a show—so he makes that fractional purchase. Another, though considerably wealthier, follows this pattern purchasing halves of two shows rather than the old fashioned 100% ownership of one while the Slide Rule Boys justify the move with talk about turnover and circulation and access to new audiences. And so it goes, liver pills climbing into bed with appliances, car and cigarette vendors jointly living in a state of economical sin.

Is there a single graph or pie chart in the house or any other numerical criterion to demonstrate what losses may be sustained when an advertiser surrenders part of a property and is thus forced to split identity with another?

It doesn't stop here, either—this swap 'n shop economy. Take the "Magazine Concept" of broadcast advertising—which television has the temerity to toss at us as if it were something new to broadcasting. Only one who has never turned on a disk jockey show in radio (breathes there a man with soul so dead?) would be susceptible to that argument.

(Please turn to page 58)

# WKRC-TV programming



CBS programming dominates the Cincinnati area day and night over WKRC-TV.

*Radio Cincinnati, Owners and Operators of*  
WKRC-Radio, Cincinnati, Ohio  
WKRC-TV, Cincinnati, Ohio  
WTVN-Television, Columbus, Ohio  
WTVN-Radio, Columbus, Ohio



**WKRC-TV** channel 12 CINCINNATI, OHIO

Ken Church  
*National Sales Manager*

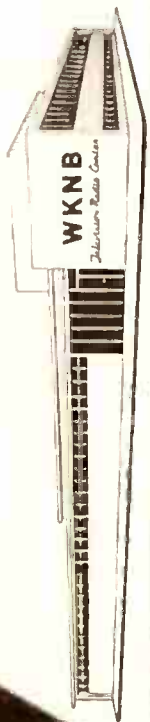
CBS TELEVISION NETWORK—REPRESENTED BY THE KATZ AGENCY

# WKNB-TV DOMINATES the HARTFORD Market

## Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County. FIRST in national and local program popularity. FIRST in acceptance by local advertisers.



# Over 219,422 HOMES delivered



**The New WKNB Television-Radio Center**  
1422 New Britain Ave. (Corner Ridgewood Road)  
**WEST HARTFORD 10, CONNECTICUT**  
Represented Nationally by The Bolling Company

Certified September 30, 1954 figures

## 49<sup>th</sup> and MADISON

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

### ABBREVIATION

Recalling your efforts to standardize the abbreviation for "television"—I think you'll be interested in knowing that the "GPO Style Manual" . . . the official U.S. Government handbook for federal printing . . . has adopted TV (all caps) as standard.

Incidentally—the GPO Style Manual is a useful handbook for copywriters and secretaries. It settles questions confused in different dictionaries—such as preferred and contemporary usage of capitalization, spelling, compound words, punctuation, abbreviations, titles, salutations, signatures—plus the most commonly used words and grammar in eighteen different languages.

Authoritative? Even published proceedings of the Supreme Court are governed by the GPO Style Manual!

TV . . . Tv . . . tv! In Washington—it's TV!

GUY CUNNINGHAM  
*Promotion Publicity Director for  
Motion Pictures & Television  
MPTV, New York*

● SPONSOR joined others in a common trade-paper style for television so as to prevent confusion. SPONSOR style: tv.

### SPECTACULARS

Kindly accept these belated words of appreciation for the excellent stories on "The Spectaculars" you have been running in recent issues of your good publication.

I particularly have in mind the story by Herman Land starting on page 29 of your November 15 issue. I especially appreciate the way your own opinions and comments of interested parties are handled and both Mr. Al Widfield, Vice President of Sunbeam, and myself felt you did a constructive job with this story.

There have been so many contradictory and harmful criticisms in other papers aimed at NBC and Pat Weaver and his courageous effort in launching

and building super-shows of greater audience appeal that it is a relief to read your well laid out, sensible articles.

EARL R. PERRIN  
*President  
Perrin-Paus Co.  
Chicago*

Just a brief note to let you know how interesting we found the story on Spectaculars in the November 15th issue of SPONSOR.

To understate it—it is one of the most thorough and certainly factual articles on the big shows to appear recently. Congratulations on a really fine piece.

MILLIE T. TRAGER  
*Director of Public Relations  
Raymond Spector Company, Inc.*

● SPONSOR's thanks to many readers who noted interest in our interim report on "The Spectaculars." A report is planned for the end of season if warranted, giving further analysis.

### ARF RATINGS

On behalf of the ARF Ratings Review Committee, this letter expresses thanks to you for your very fine "applause" note in your November 29th issue.

I think it was so very nice of you to make editorial mention of the very fine and unselfish efforts of very busy radio and television advertising executives. It's only on such extra-curricular Herculean efforts that progress *will be made* in cutting down the confusion in the radio and television ratings area—an objective shared by us all.

There was one very minor point about the number of meetings to which you referred. I don't think it was entirely clear in your editorial. The "over 100 meetings" to which you refer were *not* attended by *all* members of the Ratings Review Committee. They were attended by the members of Max Ule's Working Committee. The Parent Committee, as a group, attended perhaps more nearly 10 or 15 meetings. There were others, however, on the Parent Committee, who attended any number of other informal meetings all directed towards helping Mr. Ule's Committee do a better job.

DR. E. L. DECKINGER  
*Vice President, Director  
of Research  
The Biow Co.*



**YOU MIGHT FLY 1,327 M.P.H.\* - -**

**BUT . . . YOU NEED WJEF RADIO  
TO BREAK RECORDS  
IN GRAND RAPIDS**

CONLAN RADIO REPORT  
METROPOLITAN GRAND RAPIDS  
NOVEMBER, 1953

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

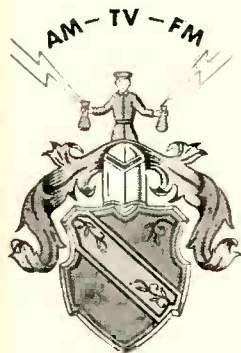
WJEF, Grand Rapids, is the top radio buy in Western Michigan's Number 1 market—morning, afternoon and night. Conlan figures, left, prove it. Of the area's 116,870 radio homes, WJEF delivers:

*12.6% more morning listeners than the next station—*

*25.2% more afternoon listeners—*

*9.6% more evening listeners!*

WJEF also costs less than the next station. On a 52-time basis, you can actually buy a daytime quarter-hour for less than 25¢ per-thousand-radio homes!



*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

**WJEF**

**CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY**  
Avery-Knodel, Inc., Exclusive National Representatives

*\*Scott Crossfield of the USAF set this record in November, 1953, flying a Douglas Skyrocket.*

THESE ARE THE STATION  
NATIONAL SPO

# FREE & PETERS INC.

*Pioneer Station Representatives Since 1932*

NEW YORK  
*444 Madison Ave.*  
Plaza 1-2700

CHICAGO  
*230 N. Michigan Ave.*  
Franklin 2-6373

DETROIT  
*Penobscot Bldg.*  
Woodward 1-4255

ATLANTA  
*Glenn Bldg.*  
Main 5667

FT. WORTH  
*406 W. Seventh St.*  
Fortune 3349

HOLLYWOOD  
*6331 Hollywood Blva.*  
Hollywood 9-2151

SAN FRANCISCO  
*Russ Building*  
Sutter 1-3798





# R YOUR AUDIO CAMPAIGN . . .

## EAST, SOUTHEAST

WBZ + WBZA	Boston—Springfield	NBC	51,000
WGR	Buffalo	NBC	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFB	Syracuse	CBS	5,000
. . . . .			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WPTF	Raleigh—Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

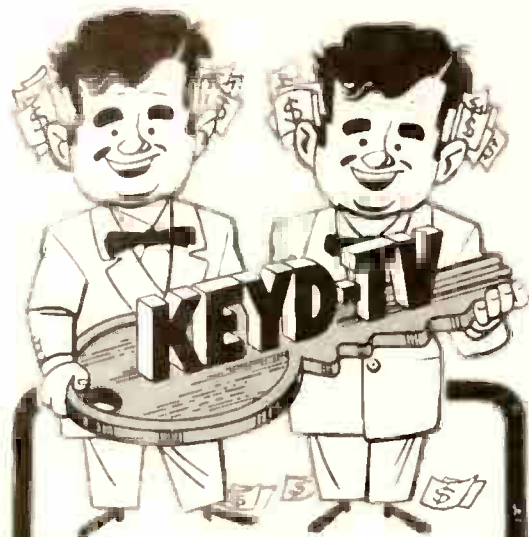
## MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth—Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
. . . . .			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth—Dallas	NBC-ABC	50,000
KENS	San Antonio	CBS	50,000

## MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu—Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000

*It costs less  
to sell  
the Twins  
on KEYD-TV*



**MINNEAPOLIS  
ST. PAUL**

The nation's 13th metropolitan market is in the very center of KEYD-TV's 62 county coverage. You can buy maximum power at minimum cost on KEYD-TV, the Upper Midwest's new Channel 9 station.

Ask the H-R MAN about KEYD-TV's incentive rates and excellent availabilities.

ON THE AIR JANUARY 9TH

316,000 WATTS



Offices, Studios, Transmitter  
**FOSHAY TOWER**  
Minneapolis  
Represented Nationally by H-R TELEVISION, INC.

Offices, Studios, Transmitter  
**FOSHAY TOWER**  
Minneapolis

Represented Nationally by H-R TELEVISION, INC.

SPONSOR  
BACKSTAGE



By Joe Csida

**Today's talent are business-minded**

This doesn't happen too often to a writer, and I am not reluctant to admit I got a big bang out of it. Across the aisle, on American Airlines Flight 242 out of Chicago for New York, Friday night at 10 p.m. the man was reading SPONSOR. A little neck-craning, and I discovered he was not only reading SPONSOR, but specifically *Sponsor Backstage*. He looked up, and it was Jimmy Saphier.

"I was just reading your column," he said, after the surprised hellos.

Jimmy is Bob Hope's business manager, and Bob was with him, as was my old friend, and Bob's agent, Charlie Yates. I hadn't seen any of these gents since *The Billboard* days.

It developed they had picked up 242 in Chicago after flying in from Denver. Bob owns 79.3% of the Class B stock, and Jimmy 9.3% of the same in KOA-TV in Denver, and the boys were coming from a Board meeting there.

"It went fine," Jimmy said. "always does when everybody's making money."

Bob had also played a benefit at a big Jewish hospital during his Denver stay.

After we landed in New York, and I left the boys I got thinking. First, that showbusiness, most certainly including television and radio, is really a small town, notwithstanding the fact that it's spread out all over the world.

Just two nights previously, on Wednesday, for example, I'd again run into a group of old friends. The occasion was the annual BMI Awards Dinner at the Hotel Pierre, and among those present (in addition to the music wing of the family) were Leonard Reinsch, Bill Hedges, Fritz Morency and other friends, whom I hadn't seen in quite a spell. Leonard was nice enough to tell us how pleased he was with the piece on the Quality-Vitapix group.

But thinking about showbusiness, tv, et al, following the meeting on the plane, another notion struck me. At the BMI dinner I had the happy fortune to be seated at a table with Patti Page and her manager, Jack Rael. We kidded some about Jack's attempt to get into the merchandising business with a Patti Page "Mama Doll," which was tied in to one

(Please turn to page 64)

SPONSOR



**111,000,000**

**reasons  
for  
changing  
our  
name**

BAB's first and only business has always been the promotion and sale of Radio advertising.

That's why the Broadcast Advertising Bureau Inc. was chartered four years ago and has been supported by 835 radio stations, all four radio networks, and all the principal radio representatives.

We felt it was long past time that our corporate name reflected our sole interest. That's why our name after January 1, will be the RADIO ADVERTISING BUREAU INC.

We have a new name but the same point of view:

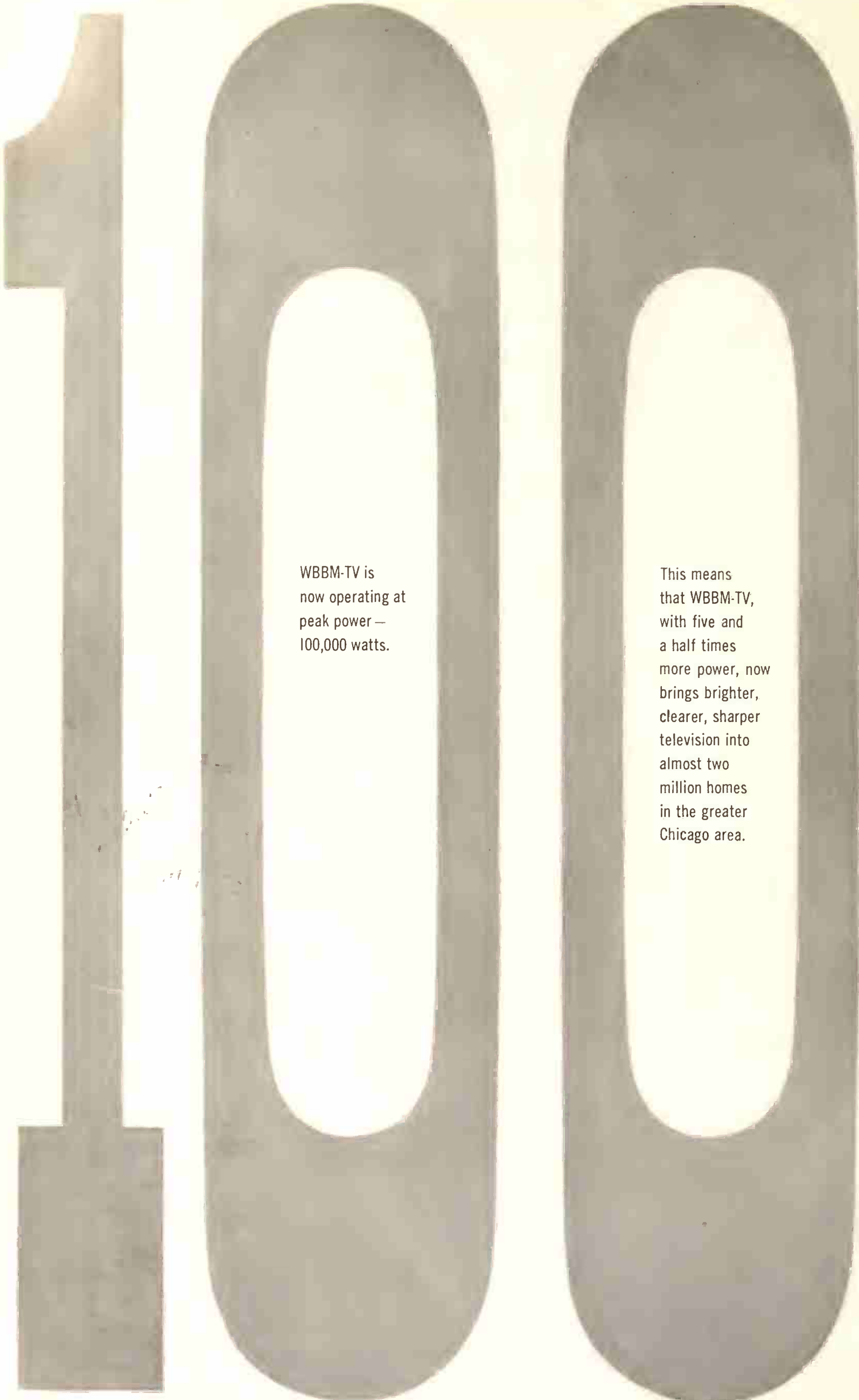
America can be sold faster, more completely and at less cost through its 111,000,000 radio sets than in any other way.

**R  
A  
B**

Radio  
Advertising  
Bureau, Inc.

270 PARK AVENUE,  
NEW YORK 17, N. Y.

(formerly Broadcast Advertising Bureau)

A large, dark grey, stylized number '10' is centered on the page. The '1' is a simple vertical bar with a small notch at the top. The '0' is a rounded rectangle with a white oval cutout in the center. The text is placed within the white cutout of the '0'.

WBBM-TV is  
now operating at  
peak power —  
100,000 watts.

This means  
that WBBM-TV,  
with five and  
a half times  
more power, now  
brings brighter,  
clearer, sharper  
television into  
almost two  
million homes  
in the greater  
Chicago area.

It means that Channel 2 can be seen for the first time in additional thousands of homes in this important market.

Most important of all, it means that WBBM-TV, which already delivers the largest audiences in Chicago television, is now giving advertisers more viewers, more customers, more sales power than ever before.

## **WBBM-TV**

now  
100,000 watts  
Channel 2...  
Chicago's  
Showmanship  
Television  
Station...  
CBS Television's  
Key Station  
in Chicago

An aerial, black and white photograph of Cleveland, Ohio. The Terminal Tower is the central focus, surrounded by a dense urban landscape. In the foreground, a large industrial or railway yard is visible, with numerous tracks and structures. A large ship is docked at a pier in the lower right corner, near a body of water. The overall scene depicts a bustling city center.

**Proud to be a  
Storer Station!**

**WXEL**  
Cleveland - Channel 8

# New and renew

SPONSOR

27 DECEMBER 1954

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS
Amana Refrig, Amana, Iowa	Mauy, Lee & Marshall, NY	CBS TV 57
Amer Chicle Co (Dentyne & Bee-man's), NY	DFS, NY	ABC TV 75
American Oil Co, Balt	J. Katz, NY	CBS TV 55
Atlantic Refining Co, Phila	N. W. Ayer, Phila	Du Mont 31
Borden Co, NY	Y&R, NY	NBC TV 42
Bristol-Myers, NY	DCSS, NY	CBS TV 66
Bristol-Myers, NY	Y&R, NY	CBS TV
Buick div of Gen Motors, Detr	Kudner, NY	Du Mont 111
Campbell Cereal Co (Malt-O-Meal), Mpls	Campbell-Mithun, Chi	CBS TV
CBS-Columbia, NY	McE, NY	CBS TV
Ciba Pharmaceutical, NY	Kiesewetter, Baker, Hagedorn & Smith, NY	ABC TV 16
Colgate-Palmolive, Jersey City	Ted Bates, NY	CBS TV
Helene Curtis, Chi	E. Ludgin, Chi	CBS TV
Emerson Drug Co. Balt	Lennen & Newell, NY	Du Mont 26
Internat'l Shoe Co. (Red Cross Shoes) St Louis	D'Arcy, St Louis	NBC TV 53
Kraft Foods (Carmel Products), Chi	JWT, Chi	NBC TV
Libby, McNeill & Libby, Chi	JWT, Chi	Du Mont 11
Longines-Wittnauer, NY	Victor A. Bennett, NY	CBS TV
Maytag Co, Newton, Iowa	McE, Chi	CBS TV 57
Miller Brewing Co, Milw	Mathisson & Assoc, Milw	Du Mont
Minute Maid, NY	Lynn Baker, NY	NBC TV
Noxzema Chemical, Balt	SSCB, NY	CBS TV
Ponds Extract (Hand Lotion), NY	JWT, NY	ABC TV
Procter & Gamble, Jersey City	Y&R, NY	CBS TV 56
Procter & Gamble, Cincinnati	Compton, NY	CBS TV
R. J. Reynolds (Winstons), Winston-Salem	W. Esty, NY	NBC TV
R. J. Reynolds (Camels), Winston-Salem, NC	W. Esty, NY	ABC TV 75
R. J. Reynolds, Winston-Salem	W. Esty, NY	NBC TV
C. A. Swanson & Sons, Omaha	T-L, Chi	NBC TV
C. A. Swanson & Sons, Omaha	T-L, Chi	ABC TV 75
State Farm Insurance, Bloomington, Ill	N.L.&B, Chi	CBS TV
Tootsie Rolls, Hoboken, NJ	Moselle & Eisen, NY	NBC TV
Top Pop Products (E-Z Pop Corn), Detr	W. B. Doner & Co, Detr	ABC TV 75
Western Union, NY	Albert Frank-Guenther Law, NY	Du Mont 20

### PROGRAM, time, start, duration

Big Ten Basketball; Sat 3-4:30 pm; 11 Dec; 13 wks  
 Sugar Bowl Game; Sat 2 pm to concl.; 1 Jan only

Years of Crisis; Sun 4-5 pm; 2 Jan only  
 Pro Championship Football Game; Sun 2 pm to concl.; 26 Dec or 2 Jan only

Way of the World; M, W, F 10:30-45 am; 3 Jan  
 Carry Moore Show; M 10-10:15 am; 6 Dec; 52 wks  
 Your Favorite Playhouse; Sun 9:30-10 pm; 12 Dec  
 Fro Championship Football Game; Sun 2 pm to concl.; 26 Dec or 2 Jan only

The Morning Show; partic W & F, T & Th 7-9 am; 1 Dec; 13 wks  
 Phil Silvers Show; alt T 8-8:30 pm; 4 Jan  
 Horizons; Sun 9:15-30 pm; 12 Dec; 36 wks

The Millionaire; W 9-9:30 pm; 19 Jan  
 Professional Father; alt Sat 10-10:30 pm; 1 Jan  
 Chance of a Lifetime; alt F 10-10:30 pm; 10 Dec; 52 wks  
 Ding Dong School; T 10-10:30 am; 1 Mar; 5 wks

Tom Corbett, Space Cadet; Sat 11:30-12 noon; 11 Dec

All About Baby; Th 2-2:15 am; 2 Dec; 52 wks  
 The Christmas Hour of Story & Song; Sat 5-6 pm; 25 Dec only

Big Ten Basketball; Sat 3-4:30 pm; 11 Dec; 13 wks  
 Pro Championship Football Game; Sun 2 pm to concl.; 26 Dec or 2 Jan only

Tournament of Roses Parade; Sat 12:45-1:45 pm; 1 Jan only

Professional Father; alt Sat 10-10:30 pm; 8 Jan  
 Pond's Tv Theatre; Th 9:30-10 pm; 13 Jan; 52 wks  
 My Favorite Husband; alt Sat 9:30-10 pm; 1 Jan; 14 wks

Road of Life; M-F 1:15-30 pm; 13 Dec  
 Bob Cummings Show; Sun 10:30-11 pm; 2 Jan

Pre-Sugar Bowl Warmup; Sat 1:45-55 pm; 1 Jan only

Sports Highlights; Sat 4-4:45 pm; 1 Jan only  
 Cotton Bowl Game; Sat 1:45 to concl.; 1 Jan only  
 Sugar Bowl Games; Sat 2 pm to concl.; 1 Jan only  
 Red Barber's Corner; W 10:45-11pm; 15 Dec  
 Juvenile Jury; Sun 4-4:30; 9 Jan  
 Sugar Bowl Game; Sat 2 pm to concl.; 1 Jan only

Down You Go; alt W 10-10:30 pm; 8 Dec; 52 wks



Nelson Daniels (3)



Gordon MacLaren (3)



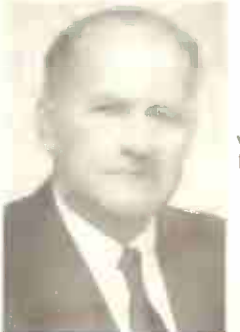
Paul Girard (3)



Arnold Cohan (3)



William Bunn (3)



William Pehlert (3)

## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS
General Electric	BBDO	CBS TV 59
General Electric	BBDO	CBS TV 121
Hall Bros (Greeting Cards)	FC&B, NY	NBC TV 49
W. H. Johnson Candy	F. Bruck Adv	Du Mont 80
Kraft Foods Co, Chi	JWT, Chi	NBC TV 64
Lentheric, NY	CGW, NY	Du Mont 26
Lincoln-Mercury	K&E, NY	CBS TV 128
Miles Labs	Geoffrey Wade Adv	Du Mont
National Dairy Pharmaceuticals, NY	N. W. Ayer	CBS TV 69
Quaker Oats	E. Kletter, NY	Du Mont 16
Serutan Co, NY	Wherry, Baker & Tilden	CBS TV 58
Swift, Chi	E. Kletter, NY	Du Mont 36
	JWT, Chi	CBS TV 71

### PROGRAM, time, start, duration

Jane Froman Show; Th 7:45-8 pm; 26 Dec; 52 wks  
 Sunday Night Theatre; Sun 9-9:30 pm; 26 Dec; 52 wks

Hall of Fame; Sun 5-5:30 pm; 2 Jan; 52 wks  
 Captain Video; Th 7-7:15 pm; 30 Dec; 13 wks  
 Kraft Tv Theatre; W 9-10 pm; 5 Jan; 52 wks  
 Chance of a Lifetime; alt F 10-10:30 pm; 17 Dec; 52 wks

Ed Sullivan—Toast of Town; Sun 8-9 pm; 2 Jan; 52 wks

Morgan Beatty and the News; M-F 7:15-30 pm; 31 Dec; 52 wks

Big Top; Sat 12-1 pm; 22 Jan; 52 wks  
 The Stranger; F 9-9:30 pm; 31 Dec; 52 wks  
 Contest Carnival; Sun 12:30-1 am; 2 Jan; 52 wks  
 Life Begins at Eighty; Sun 9-9:30 pm; 26 Dec; 52 wks

Garry Moore Show; F 10-10:15 am; 3 Dec; 52 wks

## 3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
David Abbey	WGN-TV Chi, local & nat'l sls stf	Katz Adv, Chi, tv sls stf
Charles Abbott Jr	ABC-TV Spot Sales, NY sls & prom dept	Katz Adv, NY, tv sls stf
Robert Anthony	Peterson Window Corp, Ferndale, Mich, dir of sls & adv	Allman Co Adv, Detr, creat stf
Constance Boland	Morse Internat'l, NY	SSC&B, NY, acct exec dept
Norman Brett	Du Mont Net, NY, sls prom mgr	Moselle & Eisen, NY, acct exec

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address

**New and renew**

**3. Advertising Agency Personnel Changes (cont'd)**

	NAME	FORMER AFFILIATION	NEW AFFILIATION
Emmet Crotzer (3)	William B. Bunn	CGW, NY, acct exec	Same, vp
	Thomas Byrne	Biow Co. NY	McCann-Erickson, NY, admin of Bulova acct
	Dale Casto	BBDO, Buffalo, exec chg of acct serv	Same, vp in chg
	Sylvester Cleary	Bourjois, NY, adv dept	SSCGB, NY, acct exec
	Arnold Cohan	Arnold Cohan Adv. NY, owner & hd	Mumm, Mullay & Nichols, NY, vp & bd mem, h r-tv accts
	Eugene Colin	Schwimmer & Scott, Chi	Phil Gordon Agency, Chi, acct exec. dir. of msg
	Alton Copeland	Lever Bros. NY, adv dept	BBDO, NY, media dept
	Emmet Crotzer	Anderson-McConnell Adv. Hywd, acct exec	Byron Brown & Staff, LA, vp
	Neilson Daniels	Al Paul Letton, Phila, film comml prodr	Bryan Houston, NY, tv prodr
	Donna DeCamp	WOI-TV, Ames, Iowa, film supvr	Cary-Hill Adv. Des Moines, tv dir
Robert Owens Jr (3)	John Gillingham	Westinghouse Elec Co, LA, adv & sls prom	Calkins & Holden, LA, copy dept
	Paul Girard	Paul Girard Regl Reps, Dallas, owner	Tracy-Locke Adv, Dallas, asst dir of r-tv dept
	Arthur Gordon	Weiss & Geller, NY, art dir	Same, vp
	James Gould	Virginia Metal Prod, Orange, Va, adv mgr	Lewis Edwin Ryan Adv, Wash DC, copy stf
	Win Goulden	BGB, NY, dir of spec prom	KGE, NY, prom dept
	E. Harold Greist	Hicks & Greist, NY, vp & treas	Same, pres
	Sam Hunsaker	Lewis Edwin Ryan Adv, Wash DC, copy chf	Same, acct exec
	James Isham	NLGB, Chi, acct exec	Same, vp
	W. C. Jackman	Jackman & Flaherty Adv, St Louis, partner	Ridgway Adv, St Louis, vp & acct exec
	John Jackson	Anderson & Cairns, NY, vp	Ogilvy, Benson & Mather, NY, acct exec
Lawrence Milligan (3)	John Scott Keck	Henri, Hurst McDonald, Chi, r-tv dir	NLGB, Chi, asst r-tv dir
	Joseph Keene	NLGB, Chi, acct exec	Same, vp
	Harvey Kneeland	CGP, NY, vp	Anderson & Cairns, NY, acct exec
	John LaFarge	Grey Adv, NY, copy group hd	RGR, NY, copy group hd
	Ben Laitin	CGP, NY, vp	Grey Adv, NY, acct exec in drug div
	H. Lane Losey	Ohio Brass Co, Mansfield, Ohio, adv mgr	Gray & Rogers, Phila, copy dept
	Gordon MacLaren	CGW, NY, acct exec	Same, vp
	Herbert Maneloveg	BGB, NY, media supvr	BBDO, NY, media dept
	Frank McCann	Ted Bates, NY, timebuyer	Katz Adv, NY, tv sls stf
	Thomas McDermott	N. W. Ayer, NY, r-tv dept	Same, vp
John Scott Keck (3)	Donald McDonald	Galland Adv, NY	FSGR, NY, acct exec
	Bruce McLean	Yardley of London, Toronto, adv mgr	NLGB, Toronto, acct stf
	James McMenemy	Bobby Benson Tv & Radio shows, NY, dir-prodr	SSCGB, NY, tv prodr stf
	Lawrence Milligan	Biow Co, NY, acct exec	Earle Ludgin, Chi, acct mang stf
	Arthur Montgomery	John Falkner Arndt, Phila, copy stf	N. W. Ayer, Chi, copy dept
	John Nagel	NLGB, Chi, acct exec	Same, vp
	Robert Owens Jr	Lennen & Mitchell, NY	Earle Ludgin, Chi, acct mang stf
	William Pehlert	CGW, NY, acct exec	Same, vp
	Raymond Pierobon	N. W. Ayer, Chi, acct exec stf	NLGB, Chi, asst acct exec
	William Reede	Reede Adv, NY, hd	Grant Adv, NY, regl mgr for Europe
V. T. Finch (4)	Saul Rosenzweig	BBDO, NY, r-tv acct exec	Katz Adv, NY, tv sls stf
	Joe Sacco	Biow Co, NY, copy dept	W. Esty, NY, copy dept
	Robert Schmelzer	BBDO, NY, acct exec	Same, vp
	Kendrick Scott	Supplee Sealtest Milk Co, Phila, pub rel dept	Gray & Rogers, Phila, pub rel & publicity dept
	Bruce Stauderman	WXEL, Cleve, prodr-dir	Meldrum & Fewsmith, Cleve, mgr r-tv dept
	C. E. Stokes	Gardner Adv, St Louis, copy dept	Ridgway Adv, St Louis, copy consultant
	Albert Thayer Jr	J. M. Mathes, NY, traffic & prodr of nat'l accts	NLGB, NY, prodr mgr
	Alan Ward	BBDO, Buffalo, vp in chg	Same, NY, space copy dept hd
	Winsor Watson Jr	CGP, NY, vp	C. M. Basford, NY, exec
	Richard Winkler	Warner & Assoc, St Louis, copy dir	Krupnick & Assoc, St Louis, copy-serv dept
Fred Gordon (4)	Christian Valentine Jr	Biow Co, NY, exec coord & creat hd of color tv dept	McCann-Erickson, NY, tv art dir
	Ferdinand Ziegler	Biow Co, NY, sls prom dept	McCann-Erickson, NY, mgr sls prom dept
	Martin Zitz	Henri, Hurst & McDonald, Chi, acct exec	Same, pres
	David Bland	Krueger Brewing Co, Newark, adv dir	Lever Bros, NY, brand msg mgr
	V. T. Finch	Lever Bros, NY, asst sls mgr, Pepsodent div	Same, sls mgr, Pepsodent div
	Gerard Fochtman	Borden Food Co, NY, asst adv & msg mgr	Same, super-market msg mgr
	Fred Gordon	Neechi-Elna Sewing Mach Co, NY, adv prodr mgr	CBS-Columbia, NY, adv prodr mgr
	A. W. Harding	General Mills, Mpls, market analysis spec surveys sect	Same, mgr market analysis dept
	Joseph Salganik	Toni Co, Chi, eastern reg mgr	Same, field sls mgr
	Byron Snowden	Dodge div Chrysler Corp, Detr, msg mgr truck div	Same, dir of adv & msg div
Fred Gordon (4)	Sidney Schwartz	Du Mont Labs, Clifton, NJ, cabinet mgr	Same, prod coordinator
	Joseph Tiers	Proctor Elec, Phila, msg mgr	Same, NY, eastern sls mgr

**4. Sponsor Personnel Changes**

	NAME	FORMER AFFILIATION	NEW AFFILIATION
V. T. Finch (4)	David Bland	Krueger Brewing Co, Newark, adv dir	Lever Bros, NY, brand msg mgr
	V. T. Finch	Lever Bros, NY, asst sls mgr, Pepsodent div	Same, sls mgr, Pepsodent div
	Gerard Fochtman	Borden Food Co, NY, asst adv & msg mgr	Same, super-market msg mgr
	Fred Gordon	Neechi-Elna Sewing Mach Co, NY, adv prodr mgr	CBS-Columbia, NY, adv prodr mgr
	A. W. Harding	General Mills, Mpls, market analysis spec surveys sect	Same, mgr market analysis dept
	Joseph Salganik	Toni Co, Chi, eastern reg mgr	Same, field sls mgr
	Byron Snowden	Dodge div Chrysler Corp, Detr, msg mgr truck div	Same, dir of adv & msg div
	Sidney Schwartz	Du Mont Labs, Clifton, NJ, cabinet mgr	Same, prod coordinator
	Joseph Tiers	Proctor Elec, Phila, msg mgr	Same, NY, eastern sls mgr

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

Fred Gordon (4)	KBES-TV, Medford, Ore, new nat'l rep Hoag-Blair	WGWR, Asheboro, NC, becomes Keystone Bdst affil
	KCMJ, Palm Springs, Cal, purch by David Margolis, owner of Skyland Bdst Co; WONE, Dayton, O.	WHIM, Bloomsburg, Pa, 1000 watt daytime stn going 500 watts full time operation
	KHQ & KHQ-TV, Spokane, new Portland rep H. Quenton Cox & Assoc	WISH, WISH-TV, Indpls, becomes CBS affil eff 3 June
	KGO-FM, SF, begins full time bdst	WLEX-TV, Lexington, KY, becomes ABC affil
	KIEM-TV, Eureka, Cal, new nat'l rep Hoag-Blair	WLFA, Lafayette, Ga, becomes Keystone Bdst affil
	KJIM Beaumont, Texas, new call letters KJET; start negro programming	WMBV-TV, Marinette, Wisc, becomes ABC affil
	KLAC, Hwyd, new address, 6363 Sunset Blvd	WMRE, Monroe, Ga, becomes Keystone Bdst affil
	KOGA, Ogallala, Neb, becomes Keystone Bdst affil	WOND, Atlantic City, NJ, new nat'l sls rep W. Barrett Mayer, 550 5th Ave
	KSUE, Susanville, Cal, becomes Keystone Bdst affil	WORC, Worcester, Mass, purch by Robert Bryar & Harold Kaye
	KTVA, Anchorage, Alaska, rep in NY & Chi area is Alaska Radio-Tv sls	WOW, Omaha, begins all-night opers
KTVX, Muskogee, Okla, power incr to 316,000 watts from 45,000 watts	WPAT, Paterson, NJ, sold by Passaic Daily News to gr headed by Dickens Wright	
KUTV, Salt Lake City, power incr to 45,710 kw	WPON, Pontiac, Mich, begins opers; Hil F. Best nat'l rep	
KVEC-TV, San Luis Obispo, Cal, became ABC affil	WRIV, Riverhead, LI, begins opers, owned by Suffolk Bdst Corp	
KWWL-TV, Waterloo, Cedar Rapids, Iowa, power incr from 120,000 watts to 240,000 watts	WVEC-TV, Norfolk, Va, open new studios for live shows	
WBTV, Charlotte, NC, become ABC affil	WXEL, Cleve, purch by Storer Bdst Co	
WDTV Pitts, purch by Westinghouse Bdst System from DuMont Net		



# Morning Radio is UP in IOWA

## UP on **WHO!**

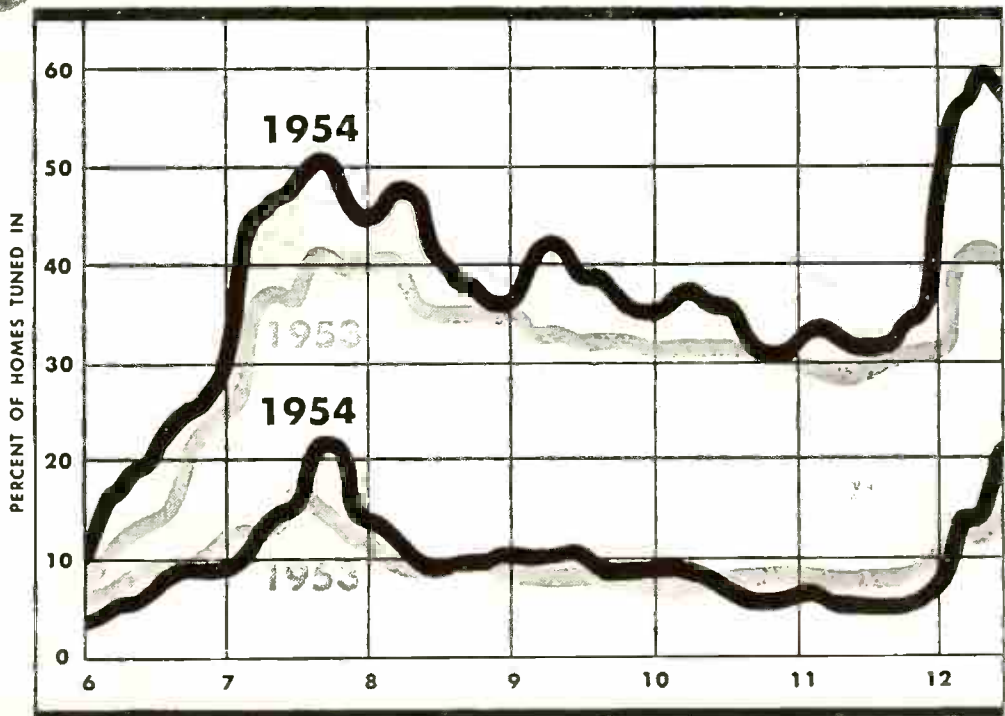


**T**HE chart — taken from the 1954 Iowa Radio-Television Audience Survey — tells the story.

The two top lines show *morning radio listening* in 1954 as compared with 1953 — UP for all stations in Iowa.

The two lower lines are for WHO alone — UP for 1954, over '53 — and we hope you'll note that, at certain times, WHO alone accounts for as much as 45% of *all* the radio listening in the State!

The complete 1954 Survey will be out very soon, now. Write for an early copy — or ask Free & Peters!



PERCENT OF HOMES TUNED IN, MORNINGS — 1953 VS. 1954

# WHO

## for Iowa Plus!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives



**SELLING IN  
MONTREAL?  
That's our  
business!**



**YOUR PRODUCT  
advertised on  
CFCF means more  
business for you**



**CFCF**  
**MONTREAL**

IN U.S.—WEED  
IN CANADA—ALL CANADA



**Mr. Sponsor**

**Willis H. Gurley**

President  
Borden Food Products Co., New York

In the late Twenties, as manager of Borden's export operations, Willis Gurley traveled extensively throughout Europe, South America and the Far East. Even now, there's one touch of the exotic in his Madison Avenue office: a huge tigerskin rug.

"But I didn't bag it myself," Gurley quickly assured SPONSOR. "A friend of mine sent it to me from India."

Today, as president of the Borden Food Products Co. and a v.p. of the Borden Co., Gurley supervises 34 manufacturing plants in 16 states and three foreign countries. As head of the Food Products Division of Borden Co., Gurley has the last word on advertising policy for his products (Eagle Brand sweetened condensed milk, evaporated milk, Klim, Hemo, Borden's Instant Coffee, None Such mince meat, Starlac and Borden Instant Hot Chocolate). The bulk of this division's SPONSOR-estimated \$6.5 million 1955 budget will be spent on advertising Borden's Instant Coffee (through DCSS).

"We use spot radio and tv to catch the housewife at the psychologically 'right' moment before she goes shopping," Gurley told SPONSOR.

To back up the coffee with a national medium, Gurley also puts Borden Instant Coffee commercials on the Borden Co. sponsored show, *Justice*, NBC TV, Thursdays, 8:30-9:00 p.m. Borden Instant Coffee also sponsors one weekly segment of the *Garry Moore Show*, CBS TV.

"We like a drama or adventure show for our food products," Gurley explained. "As many women as men watch *Justice*. Also, we feel that the audience of a drama is less fickle than viewers of situation comedies, simply because it doesn't tire of the show as fast."

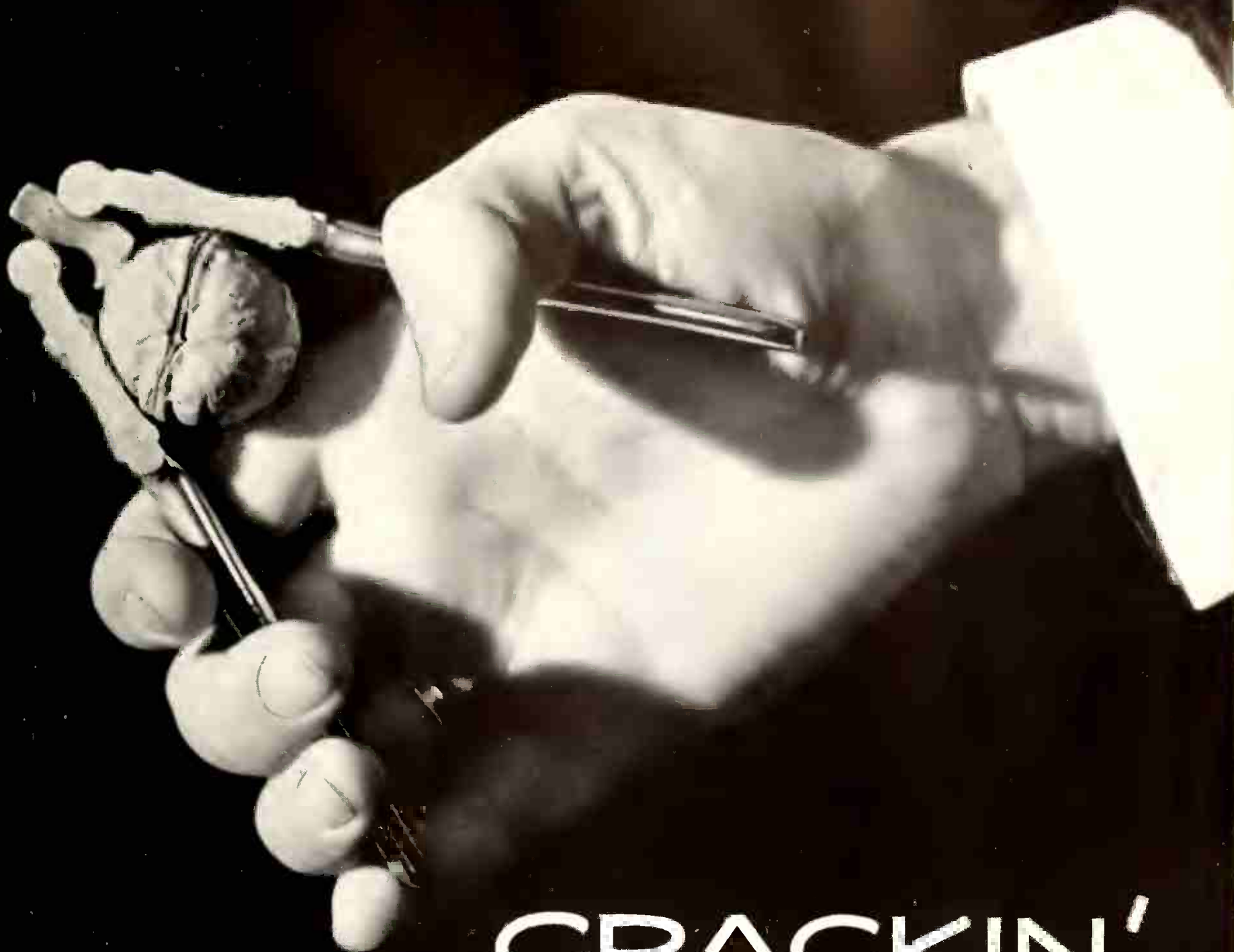
Incorporated in Gurley's statement, is the advertising philosophy upon which Borden Instant Coffee bases its fight with higher-spending coffee advertisers.

"If you have the audience, you can do a selling job," he added. "And you don't have to stick to a stereotype show format to achieve family appeal."

However, Gurley emphasizes the fact that he likes to leave the choice of programs up to his advertising department and agency.

"I don't even choose autonomously at home," he added. "My wife has far stronger tv preferences than I."

★ ★ ★



# CRACKIN' GOOD!

You get to the meat of the market *quicker* when you tell your sales story on the station they tune to most often

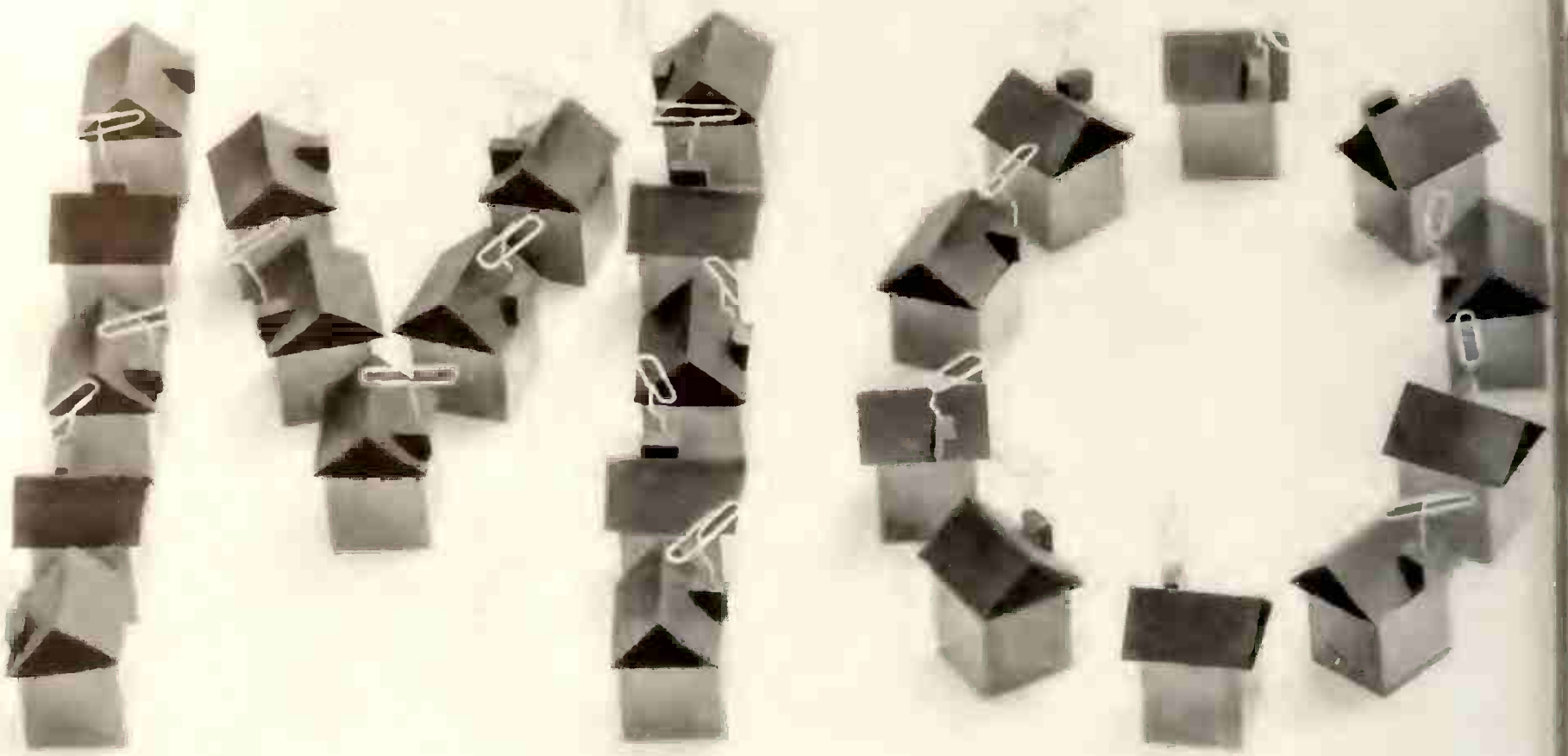
**WJBK-TV Detroit**

If you've got a tough nut to crack in this rich midwest area, go after those sales with WJBK-TV's 100,000 watt power, 1,057 ft. tower, top CBS and local programming and commanding Channel 2 dial position.

Represented Nationally  
by THE KATZ AGENCY



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

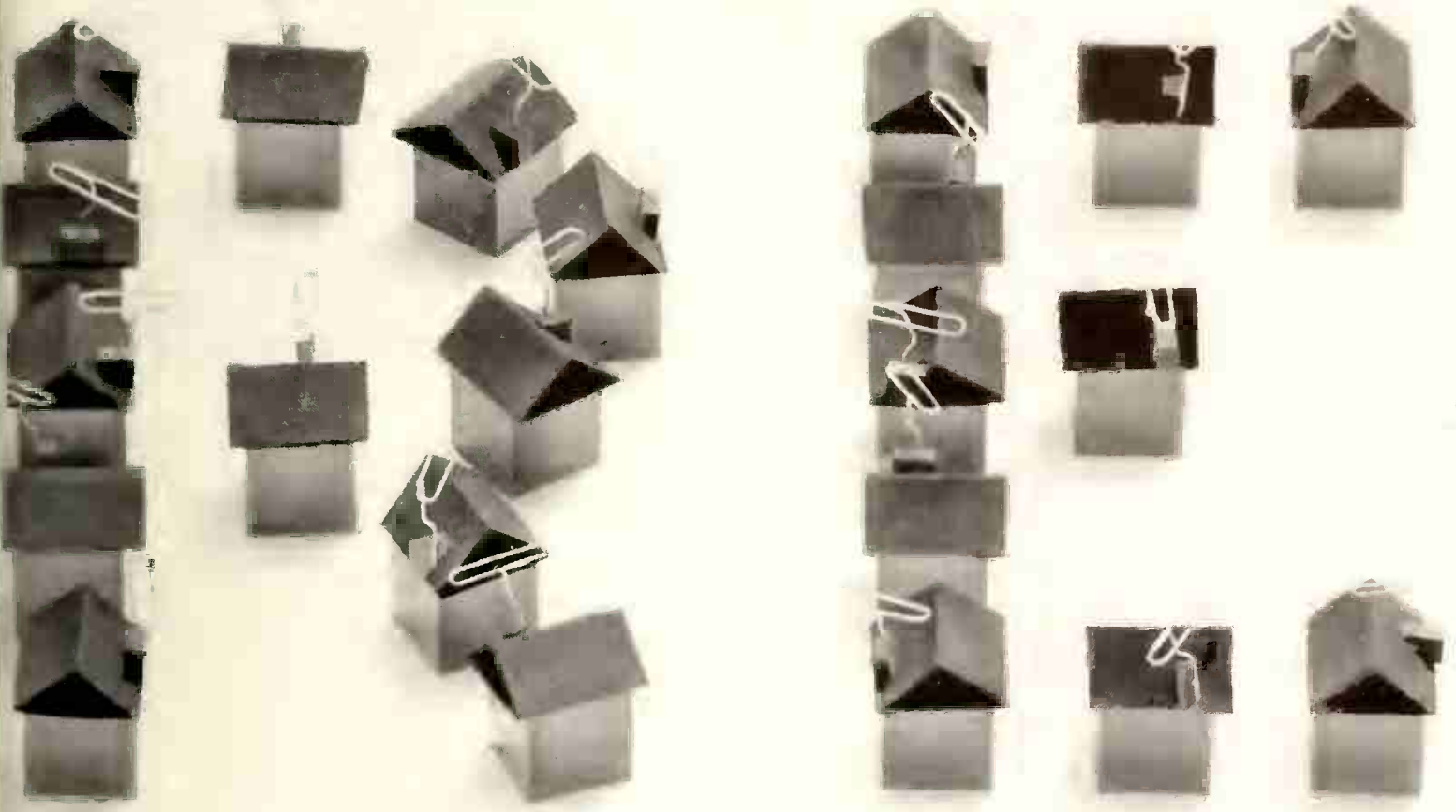


**MORE** homes. More families. More people. No matter how you figure it, NBC Television delivers more, and keeps on delivering.

**MORE** homes for nighttime sponsors—an average of 803,000 more homes per program than the second network since the middle of September, when the most competitive programming in TV's history began. That's almost equivalent to all the homes in Connecticut and Rhode Island, and it's *extra!*

**MORE** programs in the "Top Ten." In the first four Nielsen Reports this fall, NBC twice hit six out of ten, and twice made it seven out of ten. It's seven out of ten in the latest Nielsen pocket-piece, and every one of them reached more than 11,000,000 homes; the details are listed on the opposite page.

**MORE** sets tuned to NBC Spectaculars, and the dynamic program leadership that they represent. The latest Nielsen report shows still another of these 90-minute color super-shows in the top ten: the sixth to make a top-ten-



sized audience out of the seven so far rated. And the seventh barely missed. **MORE** homes for the time-tested programs, too. It's seven years now since Milton Berle took command of Tuesday night for NBC. He still holds it, and as the listing shows, he's attracting greater audiences than ever before.

**MORE.** That's the story of NBC programming. More homes. More families. More people. And naturally, more values for advertisers.

NBC's 7 out of 10  
FROM THE LATEST NIELSEN REPORT\*

<u>Program</u>	<u>No. of Homes Reached</u>
DRAGNET	13,998,000
YOU BET YOUR LIFE	13,221,000
BUICK-BERLE	12,463,000
MAX LIEBMAN SPECTACULAR	11,711,000
STEVE ALLEN SHOW	11,581,000
THIS IS YOUR LIFE (WK. 2)	11,549,000
FORD THEATRE	11,001,000

EXCITING THINGS ARE HAPPENING ON



A SERVICE OF 

DATA VERIFIED BY A. C. NIELSEN COMPANY  
(SEPT. REPORT #2, 1954—\*NOVEMBER REPORT #1)



# kgulTV

CHANNEL ELEVEN



REPRESENTED NATIONALLY BY  
CBS TELEVISION SPOT SALES



**GALVESTON**

**YOUR BEST BUY FOR THE  
TEXAS GULF COAST AREA**

# YEAR-END REPORT

## On these major radio and tv topics of 1954

**Over-all look:** These are some of the trends and events which made the 1954 radio-tv year unique. Among them: the "spot carrier" hassle between nets and stations; the uhf hearings; the continued rise in television programing costs.

**Network television:** Whopping \$310 million for gross time and \$160 million for production costs was spent, by SPONSOR's estimate in net tv in '54. In '55, video webs will be longer, more costly; time scarcer. Biggest client: P&G.

**Spot television:** Advertisers upped budgets at least 20% for spot tv in 1954. Rates climbed more than 10%, are continuing upward. Availabilities are scarce, sharpening competition between network and spot tv sellers, film makers.

**Network radio:** Gross billings among the four radio webs are off 17.5% for 1954 vs. previous year; actual net earnings even lower. Coming year will bring more network participation shows, capsule news strips, rock-bottom network costs.

**Spot radio:** Consensus of reps is that spot radio gross billings dropped during 1954, although some spot sources feel year was a "break even" with '53. Reps predict 75% of U. S. stations will have same day and night spot rates by the end of 1955.

**Tv programing:** Show costs reached new highs in 1954 as result of competition between two major nets for audience as well as emergence of new factor, ABC. Part of audience battle was the "bumping" of shows networks felt were too weak to draw audience.

**Color tv:** Set production was minuscule in 1954 and the outlook for rapid acceleration in 1955 isn't good. Mainly problem lies in engineering labs where work is being rushed to cut costs of sets. Meanwhile stations are equipping fast for net colorcasts.

**TvB and RAB:** Both air media start off 1955 with functioning sales promotion arms, the newly organized Television Bureau of Advertising and the renamed Radio Advertising Bureau. RAB has \$720,000 budget; TvB already has 40% of its minimum projected budget.

### OVER-ALL LOOK

When they write the history of radio and television, 1954 will go down as the year of . . .

*Color television's dry run* with set production unable to get off the ground but with sponsors, agencies, dealers and invited guests enthusiastic about its potentialities once color receiver prices reach mass levels.

*Time-slot dominance by the tv networks*, stemming from the seller's market in network tv and resulting in reduced stress on the traditional franchise concept in network buying.

*Hassles between radio networks and stations* over network sale of announcement participations via "spot carriers" with stations contending the webs are encroaching on spot radio terrain and the webs answering they must sell the time to exist.

*Clarification of radio's role* following deeper-digging research, including the Politz study for the Christal stations, the J. A. Ward study for Mutual, the ARF-Politz set count for the four radio networks and BAB—all pointing

to radio's having adapted itself to the video era.

*Big battles over uhf* with Congress probing for answers to the problems holding back the growth of ultra high frequency stations and with the beginnings of a solution appearing as higher-power transmitters were developed, the FCC permitted broadcasters to add two "u's" to the previous limit of five tv stations to one owner and both CBS and NBC moved to provide stepped up selling for the smaller market tv stations.

*Establishment of TvB* as an industry-wide promotion group to begin selling video while it's expanding rather than wait, as radio did, until it comes up against a time of hard selling.

*Experiment in tv network program patterns* with unprecedented departures from every-week programing and traditional program lengths via NBC TV's once-a-month, 90-minute spectaculars and CBS TV's monthly big shows.

*Increases in network tv participa-*

*tions formats* as NBC added *Home and Tonight* and CBS added the *Morning Show*, thus attracting sponsors seeking flexibility and low cost in network tv.

*Continuing rise of tv network program costs* as the top two webs, NBC and CBS, fought fiercely for dominance and a new contender, ABC, threw stronger programing into its schedule.

*The first network editorial stand*, a position taken by Frank Stanton, president of CBS, Inc., who urged radio and tv be given equal access with the press to coverage of Congressional hearings.

### NETWORK TV

**Dollar spending:** So many sales records were smashed this year in network tv it was hard to count them all. In 1954, network television advertisers spent:

- A whopping \$470 million by SPONSOR's estimate for time (\$310 million) and talent (\$160 million) on the four major video webs. This was some

**Industry leaders look at '55 future. See pages 78, 80**

*Below alongside their pictures are brief excerpts from year-end statements of nine industry leaders. Complete statements appear on page 78 and 80.*



**Robert E. Kintner**

ABC's president feels that network's tv web now ranks as one of "Big Three" tv networks; radio web has sold more time for early '55 than in similar period of '54.



**Adrian Murphy**

President of CBS Radio expects to have results of automobile financing study available within few weeks to further document radio's story. Auto radios "medium-within-a-medium."



**J. L. Van Volkenburg**

CBS TV's president predicts that total tv revenues for '55 may top \$1 billion. He says past year proved value of continuity in television's programing.



**Ted Bergmann**

Du Mont's Director of Broadcasting feels trend to "shared" sponsorship of tv, increased use of filmed programing will continue.

\$70 million over network predictions in mid-1954 and was the all-time high for network-level spending in broadcasting history.

- More on the smallest network. Du Mont (\$12.5 million), for gross time than all tv advertisers spent for all television activity of any kind in 1948. Fast-climbing ABC TV's gross revenue (\$35 million) was almost as much as all network tv gross time sales in 1950.

- More money on either CBS TV (\$140 million) or NBC TV (\$125 million) for gross time purchases than advertisers spent in 1954 for space in *Life* magazine, hitherto the nation's top single ad medium in dollar gross.

By SPONSOR's presstime, Publishers Information Bureau had completed the four-network gross time figures for the first 10 months of 1954. This is how they ranked and how they compared with the similar period of 1953:

Network	First 10 mos. '54	First 10 mos. '53
CBS	\$117,032,072	\$77,328,337
NBC	\$100,541,824	\$76,941,720
ABC	\$ 26,584,163	\$16,094,615
DTN	\$ 10,267,775	\$ 8,966,321

Although these figures indicated the basic billings trends, SPONSOR asked the sales chiefs of the four tv networks to give their predictions for the final figures of the last two months of 1954. The projected totals thus achieved were compared with PIB total gross billing figures for 1953. This was the year-long trend: ABC TV made the biggest percentage gain—up 67%. Close behind were CBS and NBC tv webs with gains of 44% and 30% respectively. Du Mont's gain was slight—1.6%—and gave further fuel to the persistent report that this network was due for a major overhaul in 1955.

**Client spending:** Gross network time expenditures by individual clients were equally eye-opening. For the first half of 1954 (the latest PIB figures available as this report was written), the gross billings by clients ranked thusly among the 10 largest spenders:

Client	1st half '54 gross
Procter & Gamble	\$11,136,979
Colgate, Palmolive	\$ 6,385,466
General Motors (all)	\$ 5,681,660
Reynolds Tobacco	\$ 5,518,421
General Foods	\$ 4,611,103
American Tobacco	\$ 4,517,048
Gillette	\$ 3,848,060
General Mills	\$ 3,632,195
Chrysler (all)	\$ 3,265,327
Lever Brothers	\$ 3,260,819

Chances are good that when the final 12-month figures on 1954 spending are complete, the rank order will be quite similar, and the totals will be slightly more than doubled. Activity

among all of these leaders was stepped up in the latter half of 1954 (more sponsorships or shared sponsorships, longer lineups, fancier programing), according to network sales executives.

(For a report on the spending of air dollars by top advertising agencies, see SPONSOR, 13 December.)

**Bigger "basic" webs:** Only two of the major networks, CBS TV and NBC TV, have "must buy" basic networks. CBS TV's grew slightly in size—up five stations for a total of 46. The NBC TV basic count remained the same—51. But both grew noticeably in price. The gross cost of a Class "A" half-hour on the CBS basic web is now \$32,700—up 25% from last year. On NBC TV, the cost is \$36,165—up 12½%.

This won't be the ceiling, either. Both networks anticipate that their basic webs will remain about the same in size during 1955, but will go up from 5% to 7% in over-all gross price.

ABC and DTN executives indicated unofficially that the key outlets of both networks would probably raise their rates anywhere "up to 10%" on the average in 1955.

**Longer lineups:** During 1954 advertisers stretched their network lineups anywhere from 30% to 60% on the average on the leading networks.

As NBC TV's sales development chief Bob McFadyen put it:

"Evening lineups are more than double the length they were two years ago, and they're still growing. In some cases, we felt we were reaching the outer limits on tv business but advertisers have been quick to add many of the new crop of tv stations. It's partly dealer pressure, but it's mostly a matter of the necessity for competitive selling nationally."

CBS TV took a big step toward expanding tv network lineups earlier this month with the creation of its Extended Market Plan. Under EMP, a group of 20 stations in small areas became "associates" of the network with their own special affiliation contracts. Some of these stations cost as little in lineups as \$50 for a Class "A" hour. A few are interconnected; most will be serviced by kinescopes. Regular network discounts don't apply and EMP stations have their own network rate card.

Sales Service Manager Bob Jamieson told SPONSOR: "We feel EMP will



encourage the use of many small-town tv stations by leading tv advertisers during 1955. Eventually, if network programming spurs set sales to the point where circulation warrants the change, we may move EMP stations over into our regular optional affiliate ranks."

NBC TV had begun to put emphasis on selling small market stations earlier this season, creating a special sales unit for them.

As 1954 ended, most of the leading network advertisers were airing their shows on lineups that ran into the 80's and 90's. Some, like Philip Morris and P&G with the now-alternately-shared *I Love Lucy* (135 outlets) and Dodge Division of Chrysler with *Break the Bank* (155 stations) are well over the century mark in their lineups.

As network and agency executives see it, the lineups will taper off somewhat in their growth in 1955—but they will grow.

**Unsold slots:** You're not likely to find a spot in prime evening hours on the two biggest networks this spring unless: (1) you're at the top of the waiting list when a sponsor now on the air drops out, or (2) you can move into an existing program operation as an alternate-week or participating sponsor.

At year's end, both NBC and CBS tv webs had the S.R.O. signs out at night, with CBS TV filled solid from 7:30-11:15 p.m. NBC TV is filled at night with only the 10:30-11:00 p.m. spot on Monday open at presstime. On ABC TV, there are a total of five and a half hours unsold between 7:30 p.m. and 10:30 p.m., Monday through Sunday, but these are expected to shrink early in 1955. Only Du Mont has plenty of availabilities.

The two senior webs are virtually sold out in network option daytime slots, except for the normal turnover in participation shows.

ABC TV and Du Mont have, at year's end, a wide choice of daytime slots, but have done only minimum work—so far—in developing daytime programs to put in them. Executives of these networks predict greater daytime tv sales in 1955.

#### SPOT TV

**Dollar spending:** Gross billings in spot tv climbed again during 1954, continuing a boom which began in 1948. Forecasts made by reps and stations to the Station Representatives

Association were that 1954 figures in spot tv would top 1953's by "about 33%." Consensus of similar predictions made to the Central Research Department of McCann-Erickson: "up about 20%."

According to McCann-Erickson, the dollar value of 1953 spot tv billings was \$128.7 million.

**Why the jump?:** Reps said that the increases in 1954 were due mostly to these two basic trends:

1. A general increase in national spot tv spending by individual clients. As the newer tv markets became active or reported growths in their tv circulation, client spending jumped as lineups were lengthened to cover these post-freeze areas. Some clients like Bulova, the automakers and the big cigarette companies — jumped into many new markets in 1954 almost immediately. Others waited until the cost-per-1,000 estimates fitted their own yardsticks and then moved in. These included the soap firms, General Foods, General Mills and the major drug firms. Some sponsors, like Vick Chemical and Sterling Drug, switched budget funds from spot radio to spot tv in 1954. Meanwhile, the over-all increase is likely to continue in the coming year.

2. Changes in spot tv rates. Rate reductions were unknown in spot tv in 1954, except for some special saturation packages offered by hard-pressed stations in a few locales. In the older, pre-freeze tv markets, rates jumped upward 5% to 10%, according to reps, during 1954, chiefly in afternoon and late evening time slots, as audience sizes for these periods grew. In the post-freeze tv markets (or among some new stations in old markets), there were other rates increases. For the most part, the percentage figures of these increases were higher than among the "mature" vhf stations. Reps indicated to SPONSOR that these rate hikes—all of which were tied to growing station audiences—ranged from 15% to 25%.

**Rate outlook:** Some scattered rate increases among older tv stations are anticipated by reps in 1955. The same sources predict a rise in rates among tv outlets in the post-freeze markets.

These last increases will range widely. Uhf stations that face competition from several older vhf outlets, for ex-

(Please turn the page)



**Thomas F. O'Neil**

Mutual's chairman predicts "le and vigorous life" for network radio, cites fact that MBS starting 1955 with \$9 million in new business.



**Sylvester L. Weaver**

NBC's "Pat" Weaver looks to development of color tv audience as highlight of 1955, and continued development of new values and new patterns of radio.



**John Blair**

Veteran station rep and retired president of SRA sees excellent year ahead for spot media, provided programming and selling are left on a high level.



**Fred Gamble**

President of 4-A's feels growth of media spending, including radio-tv, is sharpening problem of finding, training agency men.



**Paul West**

Radio and tv will play big role as "positive, dynamic factors" in sustaining nation's expanding economy, ANA president says.



**Heightened competition** for audience led both NBC and CBS tv webs to jockey lineups which resulted in "bumping" of advertisers. Firestone went from NBC to ABC.

ample, are tending to hold their rates as low as they can in order to attract new business. Uhf-ers in non-competitive markets, on the other hand, plan to raise rates in a pattern which has already been established during the growth period of older vhf markets.

Anticipated rate increases in the pre-freeze areas also won't be uniform throughout the day. That is, nighttime rates are likely to be stable in 1955 in the largest tv cities simply because the sets-in-use levels at night are now crowding closely upon the maximum possible figure. Morning, afternoon and late-night rates however may go up—but only if gains in audience levels at these hours are made by improved or additional programming. (Thus ABC TV's plans to go into daytime programming in 1955 may well tend to push up daytime spot rates in older markets—if the ABC TV shows attract brand-new audiences and swell the general size of total audiences during the day.)



**New rage** was George Gobel who became big hit in own NBC TV show, frequent guest after relative obscurity. It was new demonstration of tv's power to build personality fast.

**Availabilities:** The situation is extremely tight now in the prime evening slots, and will continue to be so during 1955, reps predict. Several of them told SPONSOR that the turnover in nighttime spot tv availabilities in the largest tv markets was seldom more than 5% and often less than 1%. Advertisers scouting 1955 availabilities will find the greatest choice—although even this will be limited—during morning, afternoon and late-night periods.

**Spot tv films:** There's a parallel boom in spot tv films—programs and commercials. Producers estimated, earlier this year, that the 1954 volume of tv film business would be about \$60 million—most of it in spot tv.

Here as producers see it, are the main spot tv film trends for 1955:

- A continuing rise in client spending for spot film commercials. Business in 1954 was up about 10% over the preceding year, film sources told SPONSOR. A similar increase is expected in 1955, with no levelling-off seen now.
- Film commercial costs and film program investments by backers will continue to increase in 1955, film makers forecast. Costs were up about 20% last year over the previous year, for black-and-white films. The cost rise in 1955 should be similar. Color filming will add anywhere from 20% to 50% to production budgets.
- The battle behind the scenes in tv between the major networks and the spot tv interest for choice station-option program slots is going to continue. Network shows have spilled over into late-night slots in the two biggest webs, often "bumping" spot tv film shows. Now, the networks are eyeing the early-evening station slots as well: the new *Norby* show for Eastman Kodak, for example, will be aired (in color, too) in the 7:00-7:30 p.m. slot on Wednesdays on NBC TV—technically station time. Predicted trend in 1955: more syndicated film shows of the daytime variety, fewer intended for nighttime airings.
- More multi-market film shows. Despite the difficulties of finding station slots for syndicated film, producers anticipate an increase of 15% or more in the total number of multi-market purchases of syndicated spot films.
- More film shows on independent outlets. Stations like KTTV, Los Angeles, and WOR-TV, New York, have

been setting the pace for non-network film airings. WOR-TV's every-night *Million Dollar Movie* (the same feature film twice nightly) is starting 1955 with a sold-out roster of eight major spot clients, each paying \$4,000 a week. Affiliates of ABC TV and DTN have caught much overflow film program business (from NBC TV and CBS TV affiliates) at night and during daytime periods, and will probably continue to do so in 1955.



**Situation comedies** weren't inevitable hits though "Halls of Ivy" on CBS TV is establishing itself. Several other new situation shows were dropped after only few months on air.

#### NETWORK RADIO

**Dollar spending:** The downward trend of network gross billings continued in 1954, with most of the tv-caused drops occurring in nighttime revenue of the major radio networks.

Publishers Information Bureau figures for the first 10 months of 1954 make the over-all trend clear when compared with 1953 figures:

Network	First 10 mos. '54	First 10 mos. '53
ABC	\$24,199,694	\$24,173,422
CBS	\$45,567,675	\$51,422,613
MBS	\$17,141,113	\$18,940,801
NBC	\$28,106,616	\$38,145,994

SPONSOR's own predictions for the 12-month grosses of 1954:

ABC: \$28 million; CBS: \$54.5 million; MBS: \$20.5 million; NBC: \$33.7 million. (These predictions are based on forecasts from sales executives of all four radio webs. Like the PIB figures they are made on the basis of mid-1954 discount structures, before discounts reduced rates, since PIB will not change its reporting until after January. Actual net figures for time are lower because of discounts.)

Compared with 1953 year-end figures, all four networks dropped off, but not evenly. NBC and CBS Radio showed the largest drops: 34% and 14.5% respectively. Mutual (down

10%) and ABC Radio (down 4%) showed the smallest. Total billings drop: 17.5%.

**New discounts:** Gross billings for 1954 don't reflect an important change in network-level prices which will continue in 1955. NBC and CBS radio webs revised their discount structures in August to give nighttime advertisers an additional 20% off. ABC Radio in September completed an arrangement whereby day and night rates are virtually equal through larger nighttime discounts. Mutual will release a similar new discount structure early in 1955. All of these discounts reduce actual network earnings on gross revenue.

Behind-the-scenes developments in network radio, as SPONSOR went to press, included still another basic change in rate policy. The change may come about, by all indications, in 1955.

The major networks are considering, in various forms, plans that generally go like this. Discount structures whereby an advertiser may actually be paying only 50% of the gross time

charge (due to dollar volume, contingencies, frequency or nighttime reductions) may be changed so that advertisers are actually billed for what amounts to "net" time purchases.

Network thinking behind such moves, it was said, is that (a) it will make network pricing "more realistic" and avoid much waste motion in sales presentations, and (b) it may act as a new diplomatic weapon for networks to use in setting lower network affiliation compensations.

**Client spending:** The rank order of the top 10 clients in terms of gross network spending, and the names of these clients, is a familiar one. For the first half of 1954 the list was as follows:

Client	1st half '54 gross
Procter & Gamble	\$6,933,705
Miles Laboratories	\$3,654,421
Colgate, Palmolive	\$2,915,764
Gillette	\$2,734,840
General Foods	\$2,429,887
Lever Brothers	\$2,367,904
Sterling Drug	\$2,100,701
American Home Prod.	\$1,888,769
General Mills	\$1,698,737
Swift & Co.	\$1,658,509

It's interesting to note that the advertisers in first and third place at mid-year—P&G and Colgate—are al-

so bellwethers in network tv gross billings. And, many of the other leaders in network video are still at the top of the heap in network radio.

**Sales trends:** Advertisers, according to network radio executives, can expect to see in 1955:

- More network radio participation shows. There are 16 "spot carriers" on networks today. NBC Radio's "Three Plan" picked up new business in 1954; so did CBS Radio's revived "Power Plan." Mutual's new operation with "Multi-Message Plan" landed billings from clients ranging from Camels to Scandinavian Airlines.

- More news strips. The small-unit show, often as part of a big saturation package, is firmly established. There are more than 40 five-minute shows on the networks. NBC Radio's daily five-minute news strips with Ben Grauer and Mary Margaret McBride have been sold to advertisers like Im-drin, Calgon, Starkist, and Q-Tips. Kraft picked up the S. C. Johnson news shows (five daily) on Mutual. Weekend and nighttime news packages  
(Please turn to page 88)

## SPONSOR postcard surveys show color facilities growth in past six months

Two postcard surveys on station color facilities were conducted by SPONSOR this year, one in June (bottom chart), the second early this month. The six-month interval highlights the growth in

outlets telecasting network color. All stations on air were queried in both surveys. Answers to the second survey came from 170 stations, representing a good cross-section of the nation's tv outlets.

### DECEMBER 1954

	STATIONS WHICH EXPECT TO BE EQUIPPED BY:				
	EQUIPPED NOW	FIRST HALF OF 1955	END OF 1955	1956 OR LATER	NO DEFINITE COLOR PLANS
<b>NETWORK COLOR TELECASTS</b>	53.5%	17.1%	6.5%	1.2%	21.7%
<b>SPOT TV COLOR</b>					
1. COLOR SLIDES	7.7%	15.9%	14.7%	3.5%	58.2%
2. COLOR FILMS	5.3%	15.9%	15.9%	3.5%	59.4%
3. LIVE COLOR SHOWS	4.1%	1.8%	5.9%	6.5%	81.7%

### JUNE 1954

	STATIONS WHICH EXPECT TO BE EQUIPPED BY:				
	EQUIPPED NOW	END OF 1954	END OF 1955	END OF 1956	NO DEFINITE COLOR PLANS
<b>NETWORK COLOR TELECASTS</b>	32.8%	38.8%	5.2%	1.5%	21.7%
<b>SPOT TV COLOR</b>					
1. COLOR SLIDES	2.4%	17.3%	19.6%	0.8%	60.0%
2. COLOR FILMS	0.7%	18.8%	18.8%	0.7%	60.0%
3. LIVE COLOR SHOWS	1.6%	4.7%	15.7%	4.0%	74.0%



ADELAIDE HAWLEY (CENTER) IS BETTY CROCKER IN RADIO SHOW, TV COMMERCIALS

# Betty Crocker on net radio: ultimate in integrated sell

**Nine programs per week carry best-known  
homemaker into 7.2% of the nation's homes**

IT TAKES many minds and hands to make the far-flung Betty Crocker operation run smoothly. Among key people in team are (l. to r.): S. C. Gale, vice president, director of advertising; C. S. Samuelson, advertising manager, Grocery Products Division; A. W. Wilbor, coordinator of Betty Crocker activities; Janette Kelley, director of the Home Service Department



Amid the glittering array of radio-tv shows that wear the banner of General Mills is a modest little radio program that runs only four and a half minutes and involves only two performers. It consumes a comparatively small part of the funds that go into the air media—and these get a major chunk of the 1954 advertising budget of \$21,000,000. Yet:

1. It takes the combined efforts of seven advertising agencies and the company's home service department in Minneapolis to produce the show and its commercials.

2. It has been a factor in shaping the trend toward more five-minute network radio packages by demonstrating the effectiveness of the "scatter" approach.

3. It is the only air program built around the chief public spokesman for General Mills, a personality in whose development the company has invested over 30 years and more than \$100,000,000.

The spokesman in question is Betty Crocker, a symbolic figure who represents to the female audience an idealized self-projection of the perfect homemaker. Her show, *Time for Betty Crocker*, can be heard on 320 ABC radio stations under the following unorthodox schedule: 8:55 a.m., 2:30 p.m., 4:25 p.m., on Monday, Wednesday and Friday. Three programs per day, nine per week.

Behind this scatter schedule and short program length are the following factors:

An audience is primarily interested in entertainment, will not flock to a service show in any great numbers. Yet Betty Crocker, whose essence is service, can only be associated with a service show. Moreover General Mills has found that a 15-minute service show is not likely to win an audience that is appreciably larger than that which listens to a five-minute service show.

General Mills has sought the most efficient, economical way of reaching large numbers of homes. The five-minute show schedule is like a net flung out to reach a large unduplicated audience over a period of time. A special Nielsen study for a week in November 1953 showed that the program reached 7.2% of all U.S. homes, with each home reached an average of 1.8 times. An ABC estimate of the monthly audience came to about 18%; this would mean 8,400,000 homes. The

SPONSOR

Nielsen study revealed in addition that the greatest appeal of the show was to homes with large families (11.4%) and young housewives (9.7%).

The nine programs come in at low cost for General Mills because of the discounts it earns with its other shows on the ABC Radio network. For the advertiser without such programs, the package would run roughly \$14,000 for time weekly, according to ABC; three daytime 15-minute periods would run about \$11,400. These are net figures, after normal discount, figured on a 52-week basis. Talent and production cost for the shows is about \$2,400 weekly.

The ABC research department points

## case history

out that the average daily soaper racks up a 6.5 weekly net Nielsen rating, as compared with the Betty Crocker net of 7.2, and costs considerably more, averaging between \$19,000 and \$23,000 for time.

Neither company nor agency is under any illusion that the five-minute show can build the same kind of loyal audience developed by the longer program. Assistant to the director of tv and radio programming, Margaret Kemp, explains that the short programs catch listeners much as do an-

nouncements, except perhaps for the morning period, which appears to have a more stable listenership than the others. Even if a woman is not seriously interested in a recipe show, Margaret Kemp points out, it is so short that a woman is just as likely to let it run its course as turn it off.

Still, listener interest is more serious than many might expect, as indicated by the consistent mail pull of approximately 1,000 letters per week, a mail pull, incidentally, almost as good as that enjoyed by former Betty Crocker shows before the advent of tv.

**Seven agencies:** How seriously Gen-  
(Please turn to page 81)

### Script for Betty Crocker program is model for integration of selling and programming

Here's an example of how to tie product and program together so naturally they seem like one unit. Product in script below (20 October) comes in with mention of dessert in easy, acceptable fashion. Use of male voice helps to make transition smoothly; Elliot also serves

to vary voice diet and give male point of view. Note functional character of copy; it delivers what program promises, a real service. Copy is tight, "loaded" with useful information, yet easy to follow. High points stand out. It is in keeping with Betty Crocker personality

**WIN ELLIOT:** It's time for Betty Crocker . . . and here she is . . . America's First Lady of Food . . . your BETTY CROCKER . . . brought to you by GENERAL MILLS.

**CROCKER:** Hello everybody. Once again it's time for us to talk about "something different" to help you drive that old monster monotony right out your kitchen window.

**WIN:** Betty Crocker, the Elliots have tried all your "let's be different" tips and take it from us, monotony doesn't stand a chance.

**CROCKER:** Why thank you, Win . . . Now I'm sure there isn't a mother living who doesn't realize that though families may coax and beg for something different for supper tonight, it better not be too far off the beaten path or they'll eye it with suspicion. Well, our "let's be different" trick today is an entire supper which brings your family some of their *old* favorites livened up with *new* twists. And this is it: Noodles Cantonese which I'll explain . . . a salad of lettuce wedges with horseradish mayonnaise . . . and for dessert . . . 4-Square Fudge Cake, each serving drowned with a scoop of cherry-studded ice cream.

**WIN:** Betty Crocker, Mom won't have to call anybody twice to a supper like that.

**CROCKER:** Doesn't it sound good though! You know we've found that noodle casseroles are popular with most families. But they can become pretty humdrum unless we're careful to vary them. And our Noodles Cantonese recipe from my new Good and Easy Cookbook does just that . . .

**WIN:** Hey, from all I gather, Betty Crocker, the gals are really going for *all* the recipes in that new cookbook of yours.

**CROCKER:** Yes, Win; and the recipe for Noodles Cantonese is typical. Here is the way to make this tasty dish: brown half a pound of lean pork, cut in slivers, in a little fat or oil and season with salt and pepper. Add about a half cup of water and cook 20 minutes. While the meat simmers, cook a four-ounce package of noodles. Then combine the meat, noodles, some chopped celery, thinly sliced fresh or frozen green beans, some grated onion and a couple of tablespoons of soy sauce. You know crisp vegetables are characteristic of Oriental dishes, so after everything's put together, cook for only about 5 minutes more. You'll have servings for four.

**WIN:** And there's one casserole that's got good he-man eating in it.

**CROCKER:** Yes, it's a real filling dish all right. Of course there's nothing startlingly "different" about today's salad of lettuce wedges

. . . but there's newness in the dressing . . . it's mayonnaise with the zip of horseradish added. Just remember, if you fix the dressing ahead of time, it will become nippier as it stands.

**WIN:** Say, with all these new taste thrills, I'm sure glad there's something familiar about today's dessert.

**CROCKER:** (CHUCKLING) You mean the fudge cake of course. And our 4-Square Fudge Cake is unusually good . . . it's moist and rich and chocolatey . . . it's a cake men love. The recipe is now appearing in Gold Medal advertisements in October magazines or you can drop me a postcard request for it.

**WIN:** Just write Betty Crocker, care of General Mills, Minneapolis, Minnesota.

**CROCKER:** To carry out the "let's be different" theme, I thought you'd like to top each serving of 4-Square Fudge Cake with a scoop of ice cream that has bright red cherries through it.

**WIN:** But no ice cream could be *quite* as good as that marvelous Gold Medal Cake. Rita tried it out the other night when we had some folks in, and you've never heard anything like the compliments. The women all wanted the recipe, and the men—well, they wanted second and third helpings. What a success! The crunchy nuts in that moist, chocolatey, rich, tender . . . delicious cake . . . ummmm mmmmm.

**CROCKER:** (CHUCKLES) Win, you've just been describing what we like to call "that good Gold Medal texture!" For a cake you've summed it up perfectly. And, Gold Medal texture is "just right"—with everything you bake. In pie crusts it's flaky . . . in biscuits and hot rolls it's light and tender-crust . . . in cookies it's chewy, crisp or soft . . . whatever you like!

**WIN:** And, folks, Gold Medal gives all these "just right" textures because it's milled so fluffy light and fine. That way extra smooth Gold Medal can blend smoothly . . . blend to perfection. in fact! . . . with all your other ingredients.

**CROCKER:** I should say. So, for real baking success, for wonderful texture with everything you bake, depend on Gold Medal Flour.

**WIN:** Well, Betty Crocker. It looks like time's up.

**CROCKER:** So it is, Win. But we'll be back this afternoon. Perhaps you can join us then. I'll be expecting you.

**WIN:** TIME FOR BETTY CROCKER is a service for homemakers . . . brought to you by General Mills.

# Why we like both radio and tv

Both have exclusive strong points. If they don't pay off, examine your sac



GEORGE ABRAMS, vice president of the Block Drug Co., feels that advertisers often reject radio or tv on the basis of one initial flop, "never fully recognizing that the message might have been weak or their utilization of these media incorrect. I've written this piece to try to correct the erroneous 'first look' which many advertisers give radio-tv." Block Drug is a heavy air-user, has cancelled web tv in favor of spot tv, spot and net radio.

Ask yourself this basic question and you'll come up with an interesting answer. The question: *How do advertisers look at radio and television as advertising media?*

The answer, in one word, *erroneously!*

This is my sincere conviction after work with both media intimately on both a network and spot basis. Moreover, the conviction has grown that we are dealing with media worlds apart in operation, performance and results.

With this conviction has also come the opinion that the bureaus representing these media still have a mammoth job to do. A job, in essence, which requires case history analysis of how advertisers have successfully used each or both of these hard selling media.

The simplest analogy I can give you is to take you into my garage and show you two rakes. One is a bamboo rake; the other, a metal one. In appearance, they both look very much

alike. In action, they perform somewhat the same. But in result, they are completely different and accomplish different objectives.

Radio and tv, like these tools, have a similar look to the average advertiser. Both are media which perform as wireless communication. Yet, each advertiser has had his own personal experiences which have probably led him to favor *one* or the *other*.

*We favor both!*

And the reason is simple.

We have learned that radio can do jobs for us that are impossible for television and the opposite is also true. Radio, for example, can deliver homes at a cost of 50¢-per-1,000. If we buy television at \$1.75-per-1,000 we feel we're doing pretty well. So on a cost basis—a basis of just reaching sheer thousands of human beings—it's hard to beat radio. And, that's true whether your medium is newspapers, magazines, or television.

And this is one place, I contend, that the radio people have done a

poor job of public relations.

When you can reach an American family for 1/20 of a cent why not tell every advertiser in America about it; and as loudly as possible. Even a government postcard today costs you two cents, but that's unaddressed and undistributed. Why, for that 2c alone, radio can bring a message into 40 homes—not a single home!

But this low cost leads to another advantage—*repetition*.

If my commercial message is only costing me 50¢-per-1,000 each day that it goes on the air, then five messages a week are costing me only \$2.50. How inexpensive can you get? How low can your advertising cost become?

Now these are two reasons we still use radio. Not to the exclusion of other media, but as a supplementary tool which accomplishes specific, important objectives. In the drug business, repetition is one of the basics. Ask any small space advertiser. He'll run those 14-line ads as many times a week and in as many publications a week as his budget will allow.

And radio can deliver repetition in a way no other medium can. Not just day after day advertising, but the impact of a full page each time it comes into a living room, a kitchen or an automobile. When that announcement is on the air, there is nothing else present, advertising-wise, at that moment. So your single announcement is not only hitting with full-page impact day after day, but also arriving psychologically at the time you want it to arrive.

This last point—the psychological

case history

# Block Drug

message, advises ad manager

moment—is one too easily forgotten by the average advertiser. But its lesson was learned by us the hard way, by spending advertising dollars at various hours of the day and finding some periods better than others for converting listenership into sales.

So now, for radio, we have three big plus signs: low cost-per-1,000, repetition and the ability to arrive at the right moment.

But there are still others. Coverage, for example.

Coverage. A word we've almost forgotten in all the excitement and glamor of television. Let's look, as Al Smith rightly advised, at the record of radio coverage.

First of all—national coverage. Yes, national. Sweeping coverage, if you want it, of virtually every home in these United States. Coverage that goes beyond the mere statistics of 45,000,000 homes. Coverage that means, actually, that you can reach deep down into every little village, hamlet, farmhouse and city in America—if you want to go that far.

And coverage, too, that isn't confined, as it used to be, to the set in the living room. But programs pouring into the kitchen, bedroom, and barn. Programs that hit you while you're riding in the car or lying on the beach or having lunch in a diner. In one word, it's *everywhere*.

What medium on earth can make that boast?

So for the advertiser who uses this tool of radio to sell his merchandise he has these assets to help him make that sale. He's got low-cost advertising. He's got the power of economical repetition. He's got coverage; deep down penetrating coverage. And he's

(Please turn to page 70)

## Five radio strong points as seen by Block Drug

Listed below are the reasons why Block Drug uses radio. The firm's ad manager, George Abrams, stresses in accompanying story that while radio and tv look similar, radio can do a job that's impossible for tv to do and vice versa. He finds, however, the radio industry weak in promoting its low cost

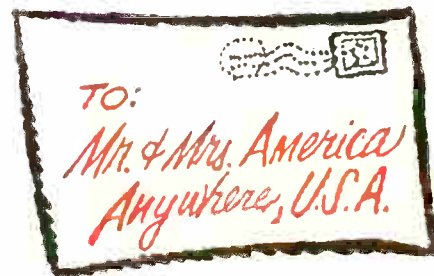


### Radio has specific uses

A bamboo rake and a metal rake look very much alike in appearance but are used to accomplish different objectives. So with radio and tv: they have many similarities, do different jobs

### Radio cheaper than a postcard

Radio enables an advertiser to reach an American family for 1/20 of a cent. A government postcard, unaddressed and undistributed costs 2c; for that 2c, radio can reach into 40 homes

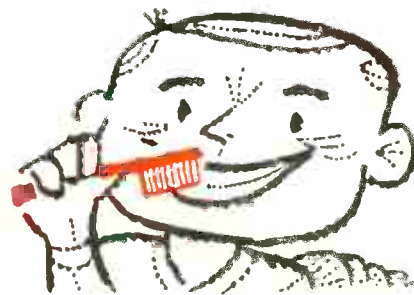


### Radio has full-page impact

In the drug business, repetition is one of the basics. Radio is expert at delivering repetition—not like a small-space ad but with full-page impact each time; nothing else is present

### The right psychological moment

With radio's wide flexibility, an advertiser's message can be placed at just the time he wants it to be heard—at the psychologically best period for converting listenership into sales



### Sweeping national coverage

With radio, an advertiser can reach virtually every home in the U. S. This coverage also reaches all the rooms in the house, gets to people while they eat, drive, relax, work



Tricky animation and "busy day" chant of Jell-O commercial were commended by many admen. JWT copy head Ed Graham sums it up: "A great combination of entertainment and sell. Catches your attention, holds it and sets you up beautifully for the sales message. It's original, and represents a new point of view on food commercials. Has a definite appeal to women, I'm sure." Agency, Young & Rubicam; animation, UPA Prod; general use



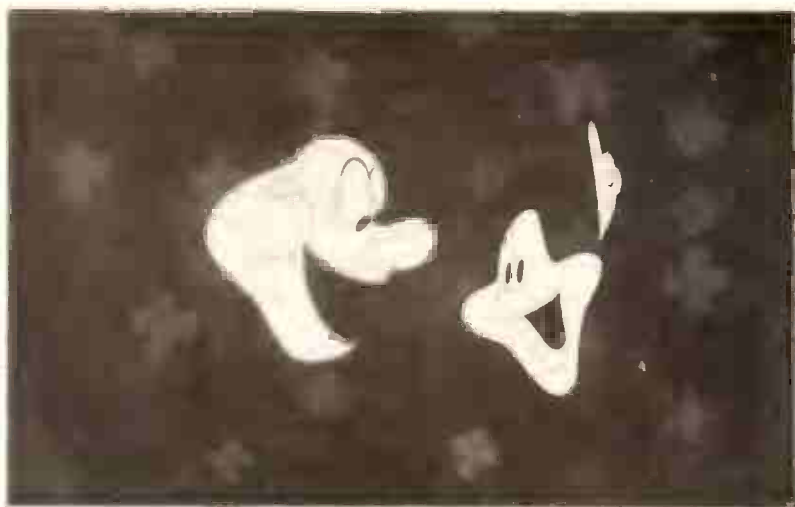
Ed Sullivan and Julia Meade are believable salesmen, which is probably why they are so effective, feels Robert Kirschbaum, radio-tv copy head at Grey. "I like the Lincoln-Mercury commercials just about all the time—it's that indefinable thing called 'personality' I guess. I like, too, the creative twists, especially when it comes to viewing a car through a woman's eyes." Agency, Kenyon & Eckhardt; film by Var. Praag Prod; used on "Toast of the Town"

# I like this tv commercial because...

## Admen name commercials done by competitors which they feel are tops

*What's the tv commercial you consider best and why? SPONSOR put that question to a group of agency men who themselves work intimately with commercials. Only proviso: admen couldn't*

*name a commercial from their own shop. The 10 commercials selected are a cross-section of the best being done today, including commercials done recently and those in use several seasons.*



"Just about like nothing I've ever seen before," is how E-Z Pop Popcorn animated jingle strikes William Colihan, Jr., Y&R tv commercial dept. mgr.: "I can only say that it's tremendous. It's a remarkable integration of charm and sell, thoroughly delightful, yet it puts across a sales message. Why is it so good? Let's face it, how does one adequately describe the ineffable?" Agency, Cunningham & Walsh; animation, Storyboards, Inc; spot campaigns



Drawing Sheaffer's Snorkel Pen across a white glove is a "startling and effective demonstration," says Stanley Lomas, Wm. Esty copy chief. "You get a clear idea, too, of how easy it is to fill. I think ad is tops; brief, direct, with close-ups of main elements. It stays on sell all the way. Copy reinforces video, and hard-sell takes over where visual can't show idea. It sold me." Agency, Russel M Seeds; film by Five Star Prod; used on "Jackie Gleason Show"





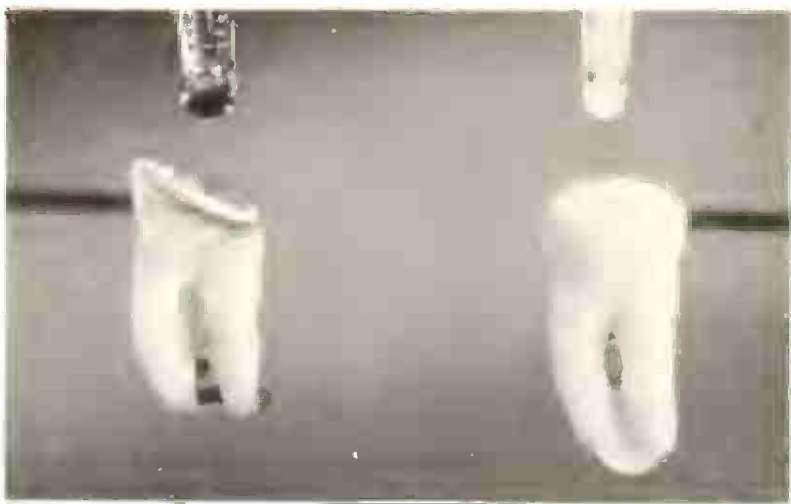
Ajax's little scrubbers who chase the dirt down the drain are fun to watch, says Tom MacDonald, FC&B's director of broadcast planning. "A soap commercial is not easy to make interesting. But the Ajax jingle succeeds. It's entertaining, easy, pleasant to listen to. And it shows the product in use in an interesting way. It's good advertising when a soap commercial does that." Agency, Bryan Houston; animation, John Sutherland Prod; C-P network shows



"For week-in-week-out excellence, Kraft commercials are hard to top," says Ned Smith, Raymond Spector copy chief. "You're right in there with the product every time. There are no distractions from the main point. You get fine, clear close-ups of food in preparation, beautifully lit—dishes look good, make your mouth water. A good mixture of demonstration and commercial." Agency, J. Walter Thompson; used on "Kraft Television Theatre"



One of the most fascinating commercials in years was a recent public relations effort by General Electric, says John Sheehan, CGW director of radio-tv. "The story of how the company protects its employees against the danger of atomic radiation was completely absorbing. Here were the Geiger counters, intricate equipment, fantastic suits—a factual account of a serious subject. A good job." Agency, BBDO; used on "The General Electric Theater"



"It's not very appealing, but it sure convinces you," is the way D'Arcy copy chief Tom Carpenter describes effect of Amm-i-dent Toothpaste pitch showing acid dissolving tooth enamel. "I like the commercial because it tells you a straightforward, factual story, it documents its case. The demonstration is not a pretty thing, but it's powerful. Combination makes for potent sell." Agency, Harry B. Cohen; film by Robert Lawrence Prod; used on "Danger." spot tv



"That animated sex figure," is how Michael Levin describes "today's new Muriel." Erwin, Wasey's r-tv head considers that "the gimmick is simple and effective. There's no question but that the insinuating lines and movements of Muriel do a job of reaching out and grabbing hold of the viewer. The ad is suggestive, melodic, easy to remember, way above usual cigar advertising." Agency, Lennen & Newell; Shamus Culhane Prod; hitchhike, "Truth or Consequences"



"One idea rather than a dozen," that's the secret of the power of the Westinghouse commercials, says William Lewis, Geyer's director of radio-tv. "Betty Furness concentrates on one major product idea, punches it home with a convincing demonstration. You go away remembering what she said and showed. Other commercials I've seen throw a dozen ideas at you in half a minute." Agency, McCann Erickson; used live on "Studio One"

# What agency and client readers want

Account executives and ad managers are more critical than timebuyers

The role played by clients and non-media agency people in choosing radio and tv stations for a network show or spot campaign varies, but it is often a vital one.

In the first place, their knowledge of the strong and weak points of air outlets often rivals that of the timebuyer. Some of them have time buying backgrounds. Many ad managers have a personal knowledge of their important markets gained from travels around the country and can rattle off a surprising amount of information about as many as a dozen stations in a single market.

Secondly, where the choice of a station involves a lot of money or is critical from a sales point of view, the non-media people inevitably get involved. While the timebuyer's voice is important, the deciding opinion may be shared by several executives.

On certain accounts the decision-makers behind the timebuyer are almost totally responsible for the choice of stations, relying on the timebuyer for the recommendations and preliminary detail. On one \$5 million account, for example, the president of the firm and the account executive confer over all important buying decisions.

Stations, therefore, usually aim their advertising at non-media personnel in addition to the man who actually places the order—the timebuyer.

In this second and final story on what the buying side of broadcast advertising thinks is effective station advertising in the trade press, SPONSOR discloses how the non-media element feels. (For the story on timebuyers, see "What timebuyers want in radio-tv ads," SPONSOR, 13 December 1954, page 12.)

The non-media field is a big territory and SPONSOR roamed over it freely. Conversations were held with advertising managers, brand managers, their radio-tv experts, account executives, radio-tv account executives, radio-tv department heads, air programming and production executives, plans board members.

As with timebuyers, there is no single, overriding lesson to be learned from this roundup of opinion. However, not only do certain attitudes stand out but there were interesting differences and similarities between the media and non-media people as well as between the agency and client personnel.

While not able to measure it in terms of percentages, SPONSOR detected a more critical attitude about station advertising among the non-media people than among timebuyers.

This was particularly marked in discussions of the general character of station advertising. Most of the advertising managers, for example, felt that station advertising lacked imagination and some thought it was downright dull. This can possibly be traced to the fact that ad managers are deeply involved in print consumer advertising for their own products and so consider station trade advertising a poor second in quality by comparison.

The ad manager for a leading cigarette said: "Station advertising lacks a certain warmth. To me, it has a cold, institutional air. This is not necessary. I'm sure there are plenty of stories stations of all sizes can tell about themselves which would impart a kind of warmth to the ad. I think some stations should add a touch of glamor to the operations, too. I'd be impressed by that."



IMAGINATIVE ADS: Ad managers criticized what they called lack of imagination in station trade ads, tended to compare station ads with their consumer print advertising. They urged more warmth, greater human quality and, in certain cases, glamor. Ad managers felt lack of variety was worst fault of station trade

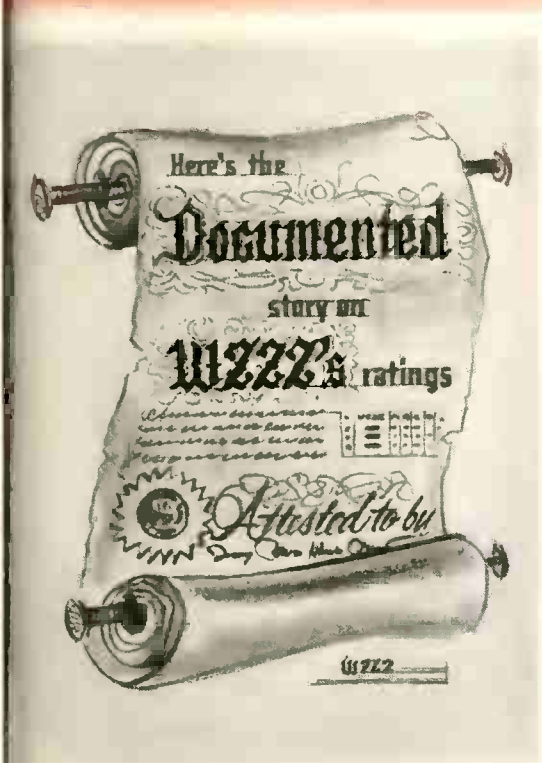
And here's what a large watch firm ad manager said: "There's a terrific sameness about station advertising. The ads look all alike to me. There's seldom an effort to impart a quality of differentness. I guess that stations have a low production budget for their trade ads because of the low price of the trade paper space but I don't think that's a good excuse for crudity."

# radio-tv ads

## radio-tv trade ads

### How timebuyer opinions of station trade ads compare with those of non-media agency and client personnel

As pointed out in previous story of this series, timebuyers stressed that the best kind of station advertising is that which picks some unique attribute of a station and repeats it over and over. It was emphasized that no more than one or two points should be used. Non-media agency and client decision-makers (especially ad managers) called for more imaginative advertising but didn't lay down any specific rules about how this imagination should be put to work, except that it was felt ads should have more glamor or warmth. In many categories, there was agreement. Generally, the use of facts was emphasized and there was a wariness of exaggeration.



**ACTUAL ADS:** Importance of reliable facts in was stressed by both client, agency executives. Stations were urged to point up the facts which show how an outlet can sell client's goods. This emphasis was found among ad managers, too, even though they stressed imagination so much. The interviewees wanted result stories well documented.



**MARKET DATA ADS:** Reaction to market ads was mixed. Agency programming and production people were not interested in them. But many account men were, especially if the data showed newsy facts about a market, such as a big corn crop or the discovery of oil. Ad managers generally like to use their own sources for getting market data



**MAIL-PULL ADS:** There was no great interest in mail-pull ads. Some agency, client executives said mail pull was an unimportant measure of the value of a station. They felt almost any outlet can show mail-pull figures of some kind. Where ads show some really astronomical figure for mail pull, however, some said they would be impressed

Said an ad manager of an important drug firm: "Station trade paper advertising is very mediocre in quality. The ads often need the touch of a professional. A good example of the kind of ads stations should try to emulate are the trade ads run by BAB."

While agency people did not feel as strongly as sponsors on this subject — numerically speaking, that is — there were many who agreed. One of the strongest opinions came from a top agency programming executive and plans board member who got very vehement as he said:

"All the station ads melt into one blob as far as I'm concerned. You can hardly tell one from the other. I think stations should use more sophisticated layouts to attract attention. More imagination is definitely needed. The kind of thing I have in mind are (Please turn to page 83)

## Market choice

*Sponsors can tailor their buying to individual marketing problems, whether they need four markets or 100. Some need extra markets to reinforce national advertising; some need only a certain region where their distribution is heaviest; some need only a few areas where sales are weak.*

## Flexible commercials

*There's no need to run same commercial on every station in sponsor's lineup when he uses spot film. Announcements can be prepared to meet every local marketing and distribution condition. Clients with number of products can emphasize different one in each area.*

## Often costs less

*Cost of buying spot film shows frequently is less than network or local live productions. This is because there are no cable charges to pay and because cost of production of a syndicated film she is spread over many advertisers and over a period of months or years.*

## Quality production

*The same tv stations air shows of both the biggest national sponsors and the area's regional advertisers. Problem for regional accounts: How to look as big as national competition. Syndicated film, many are finding, gives quality within their budgets.*

## Time slot choice

*Closely akin to advantages of market choice (above) are the advantages of selecting exact station in each market—and the exact time on the station. Time periods best suited for presentation of the product in each market can be bought.*

## Station assistance

*Because stations get about 70% of their card rates for spot tv programs, as opposed to roughly 30% from network shows, they're usually willing to give sponsors extra promotion, merchandising help. Perhaps biggest factor is time clearance: most outlets will try to clear Class "A" time.*

FALSTAFF Brewing sponsors MCA-TV's "City Detective" in over 70 markets for third year

PURE OIL Co. buys NB Film Division's "Badge" to cover belt of 29



# How to use multi-market film shows

**Clients take film route to cover a limited region, to supplement network programs, or for complete national tv coverage**

**W**hat can you buy if . . .

1. You're interested in covering just one region of the U.S. with your own television program.

2. Or you want to cover the whole country with a show but you consider network television too restricted.

3. Or you're on network tv now but one program isn't enough in some of your most important markets.

Increasingly the solution for all three problems has been the film show placed on a multi-market spot basis.

Late last month, for example, Ballantine Beer bought Ziv's *Eddie Cantor Comedy Theatre* in 25 markets (via J. Walter Thompson). The buy matches Ballantine's regional distribution areas, is a continuation of the spot film philosophy for Ballantine; it had sponsored Sheldon Reynolds' *Foreign Intrigue* for four years previously.

A national account, Tv Popcorn, started on the air a few weeks ago over a total of 115 tv stations, using CBS Tv Film Sales' *Annie Oakley* (via Sherwin Rogers, Chicago). The agency cleared weekend time on most of the stations in what it reports were in the main highly desirable slots.

Two network advertisers, Coca-Cola and Kellogg Co. (Coke sponsors Eddie Fisher on NBC TV, Kellogg buys into CBS TV's daytime strips) each bolster certain markets with their own spot-placed film shows. Coke places

its *Kit Carson* in about 40 markets; Kellogg spots *Wild Bill Hickok* and *Superman* in more than 50 markets.

These are just a few of the dozens of national and regional advertisers using film shows on a multi-market spot basis. In addition to those who buy programs from a syndicator, there are many additional advertisers who have had their own shows produced for them. One of the best-known is the Pacific Coast Borax program, *Death Valley Days*, produced by Mc-

is promised good time for his show.

Guild-Vitapix says that spot-placing a film show with them will be as easy as buying network time. The advertiser will sign only one contract, get only one statement and one proof of performance for the entire list of stations. (Guild is predicting there'll be 60 Vitapix "affiliates" by 1 February and ultimately 100.) An advertiser buying a big Guild show like *Liberace* will probably have to buy a minimum of 45 stations.

**Why use spot film?** To get key reasons for use of multi-market film SPONSOR talked with agency men, syndicators. Their replies sum up to these points:

1. *Market selection.* "Carter products, sponsoring two network shows, couldn't get into some markets," M. J. Rifkin, v.p. in charge of sales for Ziv Tv Programs, said. "To reach these markets where sales and sales potential justified tv advertising, and also to bolster its top markets, Carter bought *Mr. District Attorney*." Thus Carter ended up buying a carefully selected list of markets where its network shows either didn't reach at all, or where it wanted to reinforce its network coverage.

2. *Choice of station and time.* This is, of course, one of the basic arguments for using any form of spot.

(Please turn to page 86)

## film

Cann-Erickson and now telecast over 70 stations. Hartz Mountain Products places its *Adventures of Captain Hartz* on 25 stations. Colonial Stores, Inc., spots *Nancy Carter's Cook Book* in 14 markets.

And the newest approach to multi-market film is the Guild-Vitapix operation.

Guild, a tv film producer and syndicator teamed up with Vitapix, a corporation of tv stations banded together for mutual film programming. Under the G-V plan, Guild will produce and sell film programming to national spot advertisers and Vitapix will clear the time on its list of stations. Major selling point: a sponsor

BALLANTINE Beer picked up "Eddie Cantor" from Ziv for most important 25 tv mkt

TV POPCORN uses 115 stations for CBS Film Sales' "Annie Oakley"; Canada Dry uses 65

OHIO OIL Co. spots Official Films' "Secret File USA" in 12 markets which fit sales areas

PFIEFFER Brewing Co. covers 10 important tv markets with TPA's "Your Star Showcase"

CANADIAN ADMIRAL bought ABC Film Syndication's "Passport to Danger" in 7 markets





FILMED ON WASH WELL PREMISES, TV PLUGS STRESS DRIVE-IN, FAST SERVICE FEATURES, RUN ON KOPO-TV, KVOA-TV

# Wash Well's tv sales gain: 80%

**Tucson drive-in laundry, dry-cleaning operation floundered till tv entry**

**I**n December 1952 business partners Joe Tofel and Al Gilberg opened a rather unique operation in Tucson: a drive-in laundry and dry cleaning plant with car-door service.

The Wash Well, as it was called, was equipped to operate fast—and with no need for a customer ever to leave his car. As autos arrived, members of the Wash Well staff would appear ready to handle drop-offs and pick-ups. The launderette completed jobs in one or two hours, the dry-cleaning or shirt operation in 24 hours or, in an emergency, in three hours. Aside from speed, the Wash Well also prided itself on quality.

But business at the Wash Well was slow for most of its first operating year. This despite the fact that it was located at the extreme end of a busy suburban shopping center in Tucson. Partners Tofel and Gilberg, working with their agency, Harwood Advertising, Tucson, had already tried newspaper and radio advertising with their

\$800-a-month budget. Results of the newspaper advertising were very poor, according to E. P. Harwood, president of the agency; radio was better but still not satisfactory (radio was allocated about 50% of the budget).

The partners felt somehow "stifled" in expressing themselves in these media; the advertising, says Joe Tofel, somehow did not adequately get across to the public—with sufficient impact—all they wanted to convey about their operation. So they decided to try tv. Video kicked off for Wash Well in September 1953.

That was the turning point. The launching of a schedule of one-minute filmed commercials on two Tucson tv outlets—KOPO-TV and KVOA-TV—brought an immediate customer response. Within a few months, sales went up to a level 35% over the previous year. In July 1954 sales stood at 58% higher than the previous July.

Today, the Wash Well's business is up 80% over last year. It rose from a

monthly gross of \$10,000 to over \$18,000. And this in a line of business with stiff competition in the area.

The tv schedule has been running continuously since its initiation, with no hiatus. Business traditionally reaches its low ebb during the summer months in Tucson. The seasonal  
(Please turn to page 74).

Wash Well staff gives fast car-door service. Joe Tofel, Wash Well partner, and Elk Harwood, agency head (below, l. to r.) were two of the key planners in formulating air approach





# You Can Make a MINT in FLINT!

**THE BIG MONEY MAKER IS  
"RECORDS with ROCKWELL"**

## Voted Flint's No. 1 Disc Jockey!

What a selling combination! The most popular radio station in Flint and Flint's best-loved, most-listened-to disc jockey . . . Jim Rockwell! Nothing could be sweeter to lure business your way in Michigan's 2nd biggest income city. Folks just naturally tune to WKMF . . . Flint's only 24 hour station devoted exclusively to News, Music and Sports.

*So, put your ad dollars where the listeners are!*

**"RECORDS WITH ROCKWELL"**

*is covering Flint's billion-dollar market like a tent!*

# WKMF

**Flint, Michigan**

Frederick A. Knorr, Pres.

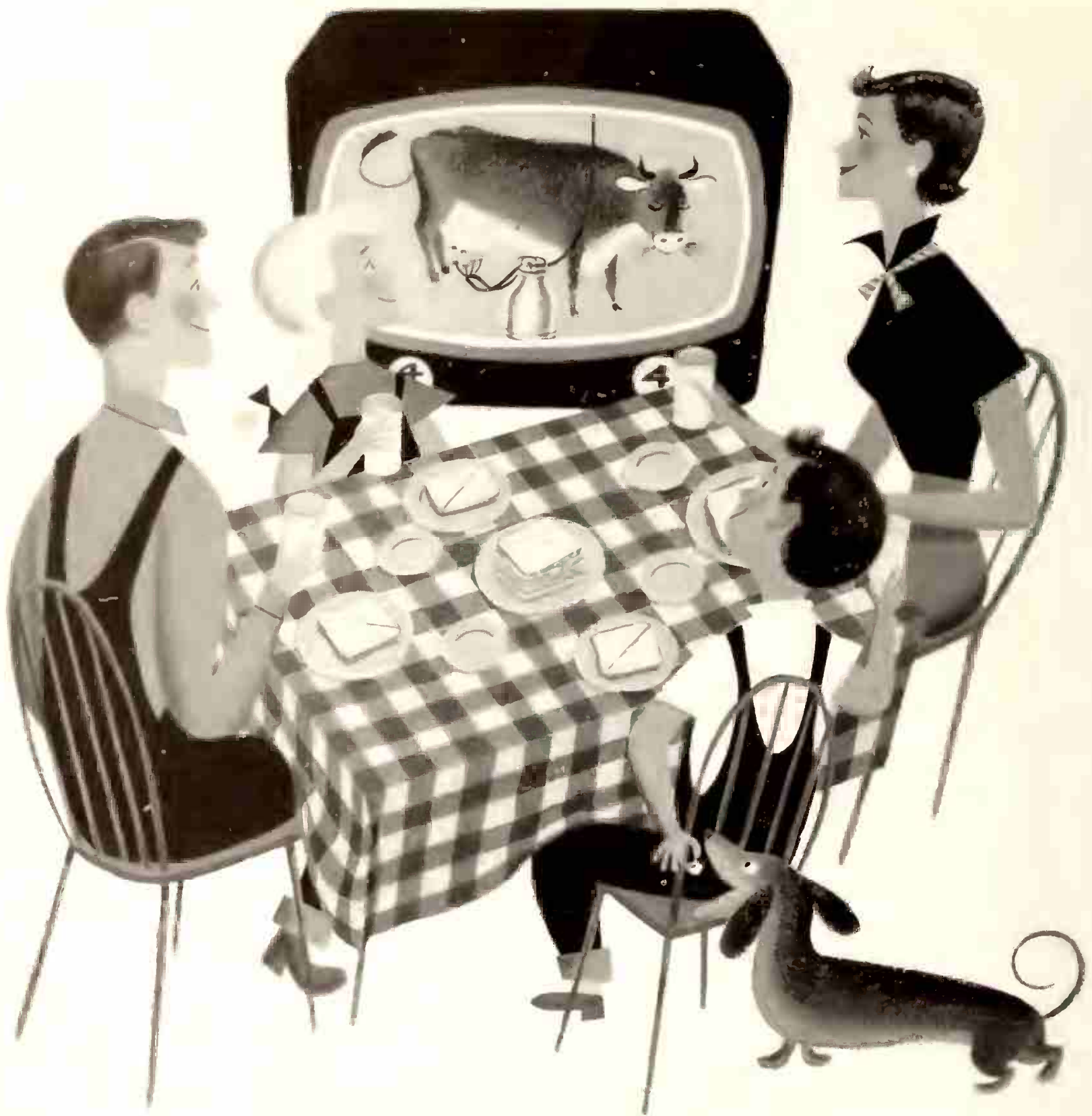
Eldon Garner, Mg. Director

Represented by HEADLEY-REED

WKMF—Flint . . .  
WKMH—Dearborn-Detroit . . .  
WKHM—Jackson

is the package buy that covers 77% of Michigan's entire buying power. Yet you save 10% when you buy all 3. Highest ratings . . . because *everybody* likes News, Music and Sports!





**other members of the FARM family, too**

Of the 533,000 TV homes served best by WCCO-TV, 180,000 are big-buying farm households. And the folks out on the rich Minnesota-Wisconsin acres welcome WCCO-TV into their family circle—just as their city cousins do.

From 8 am to 6 pm every day, the average ARB\* rating:

	<i>city</i>	<i>farm</i>
WCCO-TV	6.0	8.2
Second station	3.6	4.6
Third station	4.6	1.4

\*October Telepulse

Inside and outside the Minneapolis-St. Paul metropolitan area, it's the same pattern of WCCO-TV family acceptance.

**WCCO-TV** The other member of the family **MINNEAPOLIS-ST. PAUL CBS**



# NEW AND UPCOMING TV STATIONS

## I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
OAK HILL, W. Va. <sup>2</sup>	WOAY-TV	4	14 Dec.	48	650	-----	None	NFA	Robert R. Thomas Jr., chief owner & gen. mgr. Will Jackson, as. mgr. Clyde Higgins, pgm. mgr.	Weed Tv

## II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS DN AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
KLAMATH FALLS, Ore.	KFJI-TV	2	1 Dec.	-----	13	460	None	NFA	KFJI Broadcasters W. D. Miller, chief owner Dick Maguire, gen. mgr.	Grant
RAPID CITY, S. D.	KOTA-TV	3	8 Dec.	-----	1½	260	None	NFA	Black Hills Broadcast Co. of Rapid City Helen S. Duhamel, pres. Peter A. Duhamel, v.p. Leo D. Borlin, sec. J. Norman Heffron, tres.	Headley, Reed Tv
TUPELO, Miss.	-----	9	8 Dec.	-----	27	370	None	NFA	Tupelo Citizens Tv Co. Frank K. Spain, gen. mgr. Joseph G. Petit, chief eng.	-----
WACO, Tex.	KWTX-TV	10	1 Dec.	-----	107	525	KANG-TV	49 uhf	KWTX Broadcasting Co. M. N. Bostick, gen. mgr. J. M. Brinegar, com. mgr.	Everett-McKinney

## III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATE
ANDERSON, Ind.	61	24 Nov.	25	340	\$71,000 <sup>3</sup>	\$120,000	None	Great Commission Schools Inc. Paul E. Billheimer, pres. Jenny Billheimer, sec.-tres.	WCBC
FLORENCE S. D.	3	8 Dec.	30	710	\$150,000	\$170,000	None	The Hills Broadcasting Co. <sup>4</sup> (Sole owner: Midcontinent Broadcasting Co.) N. L. Bentson, pres. Edmond R. Rubin, v.p. Joseph L. Floyd, sec.-tres.	-----
ROSEBURG, Ore.	4	17 Nov.	14	2,749	\$109,700	\$58,000	None	Southern Oregon Bestg. Co. <sup>5</sup> Amos E. Voorhies, pres. Everett A. Faher, v.p. Edward A. Malone, v.p. William B. Smullin, sec.-tres. Earle Voorhies, part owner John Voorhies, part owner	-----
WAILUKU, T.H.	3	23 Nov.	1½	10,054	\$24,435 <sup>6</sup>	\$21,000	None	Hawaiian Bestg. System <sup>7</sup> J. Howard Worrall, pres. C. Richard Evans, v.p. & gen mgr.	-----
YAKIMA, Wash.	23	23 Nov.	22	959	\$144,156	\$120,000	KIMA-TV	Chinook Television Co. Robert S. McCaw, sole owner	KYAK

## BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (18 Dec. '54) \_\_\_\_\_  
Markets covered \_\_\_\_\_

419  
252

Post-freeze c.p.'s granted (excluding 34 educational grants; 18 Dec. '54) \_\_\_\_\_  
Grantees on air \_\_\_\_\_

582<sup>1</sup>  
311

Tv homes in U. S. (1 Nov. '54) \_\_\_\_\_ 32,262,000\$  
U.S. homes with tv sets (1 Nov. '54) \_\_\_\_\_ 70.7%\$

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 21 Nov. and 4 Dec. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being above ground). ‡Information on the number of stations or reps and must be deemed approximate. §Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the

reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. †This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. ‡Ch. 4 is assigned to Beckley, W. Va. †Used equipment would be purchased from WBKZ-TV, Battle Creek, Mich. ‡Applicant owns and operates KELO-AM-TV, Sioux Falls, S. D.; applicant plans to operate an off-the-air interconnected network schedule from KELO-TV. ‡Applicant also operates KBES-TV, Medford, Ore. and KIEM-TV, Eureka, Cal.; Roseburg station would rebroadcast signals from KBES-TV. ‡Station would serve only as repeater station, duplicating programs from KGMB-TV, Honolulu. ‡Applicant also operates KGMB-AM-TV, Honolulu, and KHBC, Hilo.

# RED-HOT and READY

Dazzling  
**MUSICAL  
REVUES!**

**LAUGHS!  
STARS!  
SONGS!**

Hilarious  
**COMEDY  
STORIES!**

Something different and exciting every week . . .

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

**ELABORATE!  
BIG!  
LAVISH!**

WITH  
**EDDIE  
CANTOR**  
YOUR STAR, YOUR HOST,  
YOUR PRODUCER!



## MUSIC...

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

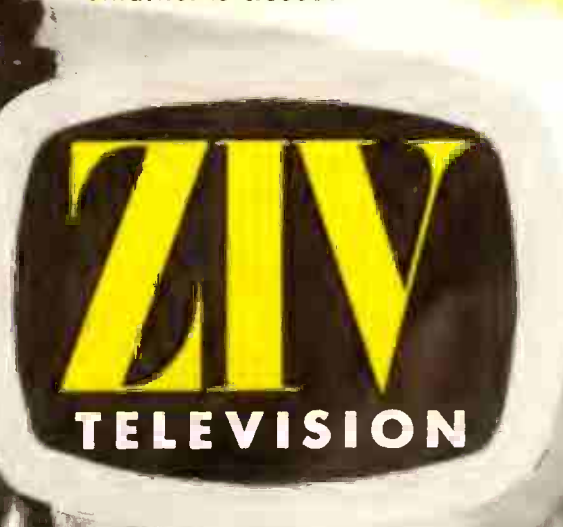


to make sales sizzle for you!

**ZIV's**  
GLORIOUS NEW TV EXTRAVAGANZA

**"THE EDDIE CANTOR COMEDY THEATRE"**

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



# SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film programs

Rank row	Past rank	Top 10 shows in 10 or more markets Period 3-9 November 1954 TITLE. SYNDICATOR. PRODUCER. SHOW TYPE	Average rating	7-STATION MARKETS		5-STA- TION MAR- KETS	4-STATION MARKETS						3-STATION MARKETS			
				N.Y.	L.A.		S. Fran.	Boston	Chi.	Detroit	Milwke.	Mpls.	Seattle	Wash.	Atlanta	Balt.
1	1	<b>I Led Three Lives,</b> Ziv (D)	22.1	7.2	13.2	20.5	20.5					13.5	16.9	10.3	15.3	
				wabc-tv 10:00pm	ktlv 8:30pm	kron-tv 10:30pm	wnac-tv 7:00pm					king-tv 10:00pm	wsc-tv 10:30pm	wlv-a 10:30pm	whal-tv 10:30pm	
2	2	<b>Badge 711,</b> NBC Film (D)	20.5	8.7	18.6	25.5	14.3	17.9	18.5	12.3	27.3	25.5	16.5	16.5	16.3	
				wor-tv 9:00pm	ktlv 7:30pm	kplx-tv 9:00pm	wnac-tv 0:30pm	wgn-tv 8:00pm	wvj-tv 7:00pm	wran-tv 7:00pm	kstp-tv 9:30pm	king-tv 9:30pm	wro-tv 7:00pm	wlv-a 9:30pm	whal-tv 10:30pm	
3	3	<b>Mr. District Attorney,</b> Ziv (A)	20.0	6.4	10.2	20.5	21.8	14.4	14.3	20.3	24.8	23.5	11.5	20.0	11.3	
				wabc-tv 10:30pm	knxt 10:00pm	kron-tv 10:30pm	wnac-tv 10:30pm	wbkb 9:30pm	wvj-tv 10:30pm	wtmj-tv 10:30pm	kstp-tv 7:30pm	king-tv 9:00pm	wmal-tv 10:00pm	wsh-tv 7:00pm	whal-tv 10:30pm	
4		<b>Foreign Intrigue,</b> JWT, Shel. Reynolds (A)	19.5		8.9	13.0	20.5	6.7			25.8		8.7			
					krea-tv 10:00pm	kgo-tv 8:00pm	whz-tv 10:30pm	wgn-tv 7:30pm			kstp-tv 9:30pm		wtop-tv 7:00pm			
5	5	<b>Liberace,</b> Guild Films (Mu.)	19.2	5.7	6.4	25.8	13.5	13.7	7.3	35.3	18.3	22.8	5.5	8.3	14.3	
				wplx 6:30pm	keop 7:30pm	kplx 9:30pm	whz-tv 3:00pm	wgn-tv 9:30pm	wvj-tv 6:30pm	wtmj-tv 8:00pm	wroo-tv 7:00pm	king-tv 8:30pm	witg 10:30pm	wlv-a 8:00pm	whal-tv 7:00pm	
6	4	<b>City Detective,</b> MCA, Revue Prod. (D)	18.8	5.7	9.8	15.3	18.5		8.3		18.0	15.0			14.3	
				wplx 9:30pm	knxt 10:30pm	kron-tv 10:00pm	whz-tv 8:00pm		cklv-tv 7:00pm		wroo-tv 10:15pm	king-tv 10:00pm			wmar-tv 11:00pm	
7	7	<b>Favorite Story,</b> Ziv (D)	18.7	5.8	9.1	11.8	12.5	17.5	10.0			24.5		17.0		
				wor-tv 9:30pm	ktlv 8:00pm	kron-tv 7:00pm	wnac-tv 11:30pm	wnhq 9:30pm	wjkb-tv 7:00pm			king-tv 8:00pm		waca-tv 7:00pm		
8	6	<b>Superman,</b> Flamingo, R. Maxwell (K)	18.3	12.1	12.0	16.5	16.5	15.5	16.0	18.0		22.5	18.7	21.3	18.8	
				wrea-tv 6:00pm	ktlv 7:00pm	kgo-tv 6:30pm	wnac-tv 6:30pm	wbkb 5:00pm	wxyz-tv 6:30pm	wtmj-tv 4:00pm		king-tv 6:00pm	wro-tv 7:00pm	wsh-tv 7:00pm	whal-tv 7:00pm	
9	7	<b>Ellery Queen,</b> TPA (M)	16.9		3.9	6.3	19.0		15.0	18.3	15.8	23.3	7.2		8.8	
					keop 9:00pm	korr-tv 8:30pm	wnac-tv 10:30pm		wjkb-tv 10:30pm	wtmj-tv 10:30pm	wroo-tv 9:30pm	king-tv 8:30pm	witg 10:00pm		wam 10:30pm	
10		<b>Amos 'n' Andy,</b> CBS Film (C)	16.3	7.8	9.8	5.3			14.5	11.8		19.3	8.9		17.0	
				wbs-tv 5:30pm	knxt 7:00pm	korr-tv 6:30pm			wvj-tv 7:00pm	witw 9:30pm		komo-tv 8:30pm	wtop-tv 7:00pm		wam 10:30pm	
Rank row		Past rank		Top 10 shows in 4 to 9 markets												
1	2	<b>The Falcon,</b> NBC Film (D)	16.9		8.3	11.0			5.3			19.3	12.0			
					knxt 10:30pm	kron-tv 11:00pm			cklv-tv 10:00pm			king-tv 9:00pm	wton-tv 10:30pm			
2	1	<b>Stories of the Century,</b> Hollywood Tv (W)	16.9		12.2	3.3	13.8		20.3		6.3	14.8		12.5		
					ktlv 9:00pm	korr-tv 7:00pm	wnac-tv 6:00pm		wxyz-tv 6:00pm		wton-tv 7:00pm	king-tv 9:30pm		wsb-tv 11:00pm		
3		<b>The Whistler,</b> CBS Film, Joel Malone (D)	16.5		6.8	19.5						22.8				
					ktlv 9:00pm	kron-tv 10:30pm						king-tv 10:00pm				
4	4	<b>Gene Autry,</b> CBS Film (W)	16.2				18.5	16.3	12.3			17.8				
							wnac-tv 6:30pm	wbhm-tv 5:30pm	wjkb-tv 6:00pm			king-tv 6:00pm				
5	3	<b>Inner Sanctum,</b> NBC Film (D)	14.3	4.7	8.7	16.3					6.8					
				wor-tv 9:00pm	ktlv 9:30pm	kron-tv 10:30pm					cklv-tv 10:30pm					
6	5	<b>Doug. Fairbanks Presents,</b> Interstate TV (D)	12.9	16.8	7.9						16.8	10.0				
				wrea-tv 10:30pm	krea-tv 10:30pm						kstp-tv 10:15pm	knxt-tv 10:00pm				
7		<b>Florian Zschach,</b> Guild Films (Mu)	10.6	2.7	3.4				4.9		10.5	17.0				
				wplx 10:30pm	keop 8:00pm				wgn-tv 9:00pm		wroo-tv 9:30pm	king-tv 9:30pm				
8	7	<b>I'm the Law,</b> MCA (D)	10.5	3.4	6.2	4.5				9.0	11.5					
				wplx 8:30pm	ktla 8:30pm	korr-tv 8:30pm				wran-tv 10:15pm	wton-tv 10:00pm					
9		<b>Royal Playhouse,</b> United TV, Bing Crosby (D)	9.6	8.2	4.4		12.3						8.2			
				wahd 8:30pm	ktlv 9:00pm		whz-tv 3:30pm						witg 10:30pm			
10		<b>Biff Baker, USA,</b> MCA, Revue Prod. (A)	8.9	3.4	4.4	2.0			9.3		10.8	12.0				
				wabc-tv 10:00pm	ktla 8:00pm	korr-tv 7:30pm			wxyz-tv 6:30pm		wton-tv 10:00pm	knxt-tv 10:00pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 3-11 November. While network shows are fairly

stable from one month to another in the markets in which they are shown, this is much lesser extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. \*Refers to last month's chart. If blank was not rated at all in last chart or was in other than top 10. Classification as

# m shows

ally made for tv

## 1-STATION MARKETS

Cleve. Columbus Phila. St. L.

**23.8 25.5 13.7**

wews 0:30pm wbns-tv 9:30pm weau-tv 7:00pm

**23.3 21.3 15.2 28.0**

wmbk 7:00pm wlv-c 7:00pm weau-tv 7:00pm ksd-tv 9:30pm

**20.8 22.3 9.9 22.5**

wews 0:00pm wlv-c 10:30pm wptz 6:30pm ksd-tv 10:00pm

**23.0 25.8 13.4**

wews 0:00pm wbns-tv 9:30pm weau-tv 7:00pm

**24.3 21.3 9.7 25.3**

wews 3:00pm wbns-tv 7:00pm wptz 11:00pm ksd-tv 10:00pm

**4.2 22.0**

wfil-tv 7:00pm ksd-tv 9:45pm

**11.8**

wmbk 0:30pm ksd-tv 9:30pm

**21.0 18.5 20.0 18.3**

wmbk 6:00pm wbns-tv 6:00pm weau-tv 7:00pm ksd-tv 6:00pm

**19.3**

kwk-tv 9:00pm

**19.8**

wtn 7:30pm wtr 7:00pm

## 2-STATION MARKETS

Birm. Charlotte Dayton New. Or.

**25.5 49.8 24.8 40.5**

wabt 9:30pm wbtv 9:30pm wbio-tv 9:00pm wdsu-tv 9:30pm

**23.8 44.0 21.0**

wbre-tv 9:30pm wbtv 10:00pm wlv-d 7:00pm

**25.0 55.3 19.8 23.8**

wbre-tv 9:30pm wbtv 8:00pm wlv-d 10:30pm wdsu-tv 10:30pm

**17.3 49.5 16.3**

wbre-tv 9:30pm wbtv 9:30pm wdsu-tv 11:15pm

**30.0 24.8 48.8**

wabt 9:00pm wbio-tv 7:30pm wdsu-tv 9:30pm

**15.3 54.3 43.3**

wabt 9:30pm wbtv 8:00pm wdsu-tv 10:00pm

**48.3 9.8 47.3**

wbtv 9:30pm wlv-d 7:00pm wdsu-tv 9:30pm

**18.5 31.8 11.8 27.0**

wbre-tv 6:00pm wbtv 5:30pm wlv-d 6:00pm wdsu-tv 5:00pm

**19.3**

wdsu-tv 9:30pm

**21.5 46.8**

wbre-tv 6:00pm wdsu-tv 9:30pm

**23.3**

kwk-tv 10:00pm

**31.5**

ksd-tv 9:30pm

**13.0**

wtn 8:30pm

**13.5 37.3**

wabt 10:30pm wdsu-tv 10:00pm

**11.8 15.8 13.0**

wews 8:00pm wbns-tv 7:00pm kwk-tv 10:30pm

**13.5**

kwk-tv 3:30pm

**19.8 15.8**

wbre-tv 10:00pm wbio-tv 10:30pm

**20.3**

wbns-tv 10:00pm

**13.0 16.2**

wews 0:30pm weau-tv 10:30pm



## KTUL PACKS The BALLYHOO PUNCH In TULSA!

In Tulsa . . . it takes radio station KTUL to put on a full promotion. And that's why new Shopping Centers just naturally call on KTUL to handle the Grand Opening.

KTUL offers a COMPLETE PROMOTION . . . advertising, publicity, remote broadcasts, personalities and western bands, clowns, balloons and a real old fashioned CALLIOPE and BANDWAGON.

When the fabulous RANCH ACRES Shopping Center opened recently, newspaper was used on a one shot basis. Radio station KTUL handled the promotion on an exclusive basis . . . AND chain store managers proclaimed it as the largest opening in the Southwest.

A few weeks later SHERIDAN VILLAGE climbed aboard the KTUL bandwagon for their grand opening. "It takes KTUL to better even their best promotions."

# KTUL

CBS Radio

Tulsa, Okla.

AVERY-KNODEL, INC., National Representative

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

Ben Holmes  
Natl. Sales Manager

AFFILIATED WITH

KTVX - TV, Channel 8  
Muskogee, Okla.

KFPW - CBS Radio  
Fort Smith, Ark.

In market is Pulse's own. Pulse determines number by measurements actually received by homes in the metropolitan area of the market even though station itself may be outside metro-

**IN  
HOUSTON...  
K-NUZ**

**LEADS IN COST PER 1000\*  
SETS EVERY MINUTE IN  
EVERY DAY!**

**Here's the  
COMPANY  
You'll Keep**

DRANO  
DOLCIN  
CARDUI  
EX LAX  
WINDEX  
SOFSKIN  
GULFOIL  
BIONETIC  
SKINTONE  
STANBACK  
SSS TONIC  
CANADA DRY  
TURTLE WAX  
SINCLAIR OIL  
DIP 'N RINSE  
SCHLITZ BEER  
GEORGE'S OIL  
HOLSUM BREAD  
HALO SHAMPOO  
LIFE MAGAZINE  
BAYER ASPIRIN  
APEX PRODUCTS  
M-G-M PICTURES  
CIRCUS PEANUTS  
IDEAL DOG FOOD  
TENDERLEAF TEA  
LINCOLN-MERCURY  
FAIR MAID BREAD  
BRANIFF AIRWAYS  
UNITED GAS CORP.  
BLACKBURN SYRUP  
BULL-OF-THE-WOODS  
VIVIANO SPAGHETTI  
PARSON'S AMMONIA  
POWERHOUSE CANDY  
RAYCO SEAT COVERS  
SHULTON 'OLE SPICE  
MANISCHEWITZ WINE  
VIRGINIA DARE WINE  
WILDROOT CREAM OIL  
ROBERT HALL CLOTHES  
CRUSTENE SHORTENING  
LADIES' HOME JOURNAL  
B.C. HEADACHE POWDER  
GREEN SPOT ORANGEADE  
BONNIE BELL COSMETICS  
ROYAL CROWN PRODUCTS  
SATURDAY EVENING POST  
WAGNER'S ORANGE JULIP  
RADIO TELEVISION SCHOOL  
WISHBONE SALAD DRESSING  
RESERVE LIFE INSURANCE  
ITALIAN SWISS COLONY WINE  
UNCLE BEN'S CONVERTED RICE  
HERBERT TAREYTON CIGARETTES

Write - Phone - or Wire

Farjoe & Co. - Nat'l Rep.

or  
DAVE MORRIS at KE-2581

**K-NUZ** Radio Ranch

**New developments on SPONSOR stories**



**See:** How to get the most out of farm radio and tv  
**Issue:** 29 December 1952, page 27  
**Subject:** Facts on the farm audience

Central Iowa farmers have about as many tv sets as city dwellers. That's one of the findings of a survey made by WOI-TV and Iowa State College, Ames, Iowa. The survey was made during August and September and only actual farm homes were included.

The tv farm families in WOI-TV's viewing area apparently make use of their tv sets at a rate as great or greater than city people. In the average farm tv home the set is in use about seven hours daily. The peak viewing times are between noon and 1:00 p.m., 4:00 to 6:00 p.m. and 6:00 to 10:00 p.m.—with the exception of Friday and Saturday nights when farmers stay up later.

About 80% of the farmers said they do most of their tv viewing in the winter.

The survey results indicate that more than 60% of the farmers have had their tv sets more than two years; about 25% between one and two years.

One of the questions asked, "Do you depend more on radio or television for information which you need in your farming operations?" The answers: 58.8% said television; 26.95% said radio; 14.78% said radio and tv about equally, and 3.47% expressed no preference.



**See:** Bayuk fights back with 90% television budget  
**Issue:** 15 June 1953, page 30  
**Subject:** Cigar sales were slipping until Bayuk tried network tv—which resulted in 12% sales increase

Cigar makers need to do more advertising.

That's what William R. Baker, board chairman of Benton & Bowles, told members of the Cigar Institute and Cigar Manufacturers Association at their joint convention held earlier this month.

In 1920 there were eight billion cigars smoked, Baker said, while in 1953 only six billion were smoked. In the meantime, said Baker, the U. S. population has increased by 57 million. And he predicted that it would increase by another 17 million during the next five years. By 1975, Baker forecast, there'll be 50 million more people with 50% more dollars to be spent than at the present time.

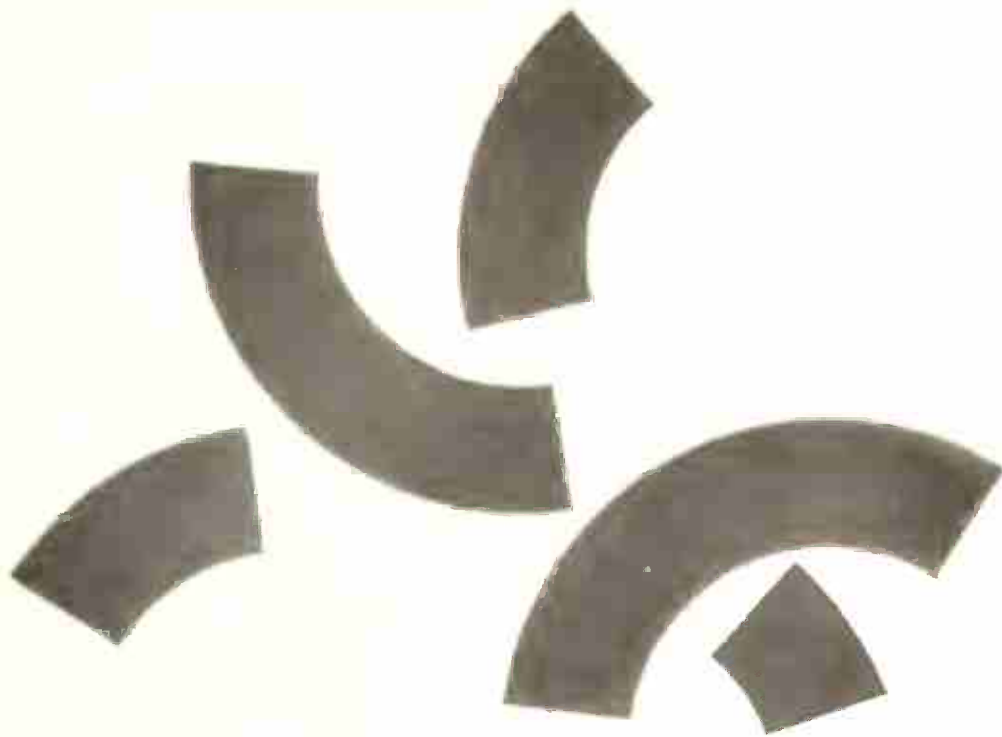
Most industries spend from 5 to 10%—and some as much as 20%—of their sales on advertising. But cigar makers, he said, allocate only about 3% of sales for advertising.

"You could name at least four individual cigaret companies each of which invests more than \$10 million to promote sales," he said. Advertising for candy and chewing gum is close to \$20 million a year, Baker told the group. He said the soft drink industry spends \$25 million.

Almost as if he had planned an answer to Baker's speech, Walter K. Lyon, president of the Cigar Institute, told the group that "in 1955, we plan to conduct additional market surveys, especially in the drug and super market fields, and more aggressive advertising, promotion and merchandising on an institutional level.

Bayuk Cigars, Inc., which had seen its sales slipping between 1949 and 1951, attributes its 12% sales increase since then to two factors: New packaging and tv program sponsorship (*Saturday Night Fights*)—which gets about \$1 million out of its \$1.4 million budget.

\*\*\*



**Each frame** — each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

In everything there is one best...in film processing, it's **Precision.**



**P R E C I S I O N**

F I L M L A B O R A T O R I E S , I N C .  
21 WEST 46TH STREET, NEW YORK 36, N. Y.

*A division of J. A. Maurer, Inc.*



# Head and shoulders above them all!

*(A year-end report to advertisers and agencies)*







Any place, it's not easy to stay head and shoulders above all competition. In New York, talent and production center of the nation, it's twice as tough. But WCBS Radio does it. Commands larger average audiences (and more quarter-hour firsts) than any other New York radio station . . . month after month, year after year—1954 included, of course!

And with good reason. For Monday through Friday WCBS Radio has the most famous roster of big-name *local* personalities in the business. Names like (l. to r.) Galen Drake, Bob Haymes, Martha Wright, Bill Leonard, Lanny Ross, John Henry Faulk, Jack Sterling, Herman Hickman, Joan Edwards.\* Names which mean that WCBS consistently places more programs on the list of Top Ten local daytime participating shows than *all the other New York network stations combined!*

With such nationally-known *local* personalities attracting the biggest audiences in the big town, WCBS Radio is the buy of the coming year. Take the word of a happy sponsor:† “In the first place, our schedule has had such an amazing cost per thousand figure that I doubt it could be duplicated anywhere. And the selling effectiveness is just as impressive. In the second place, your merchandising is terrific. We can actually see the dramatic effectiveness of each promotion.”

Make this New Year's resolution: To stay head and shoulders above your competition in 1955, use the big New York station with the big-name personalities. For availabilities, call Henry Untermeyer at WCBS Radio (PL 1-2345) or CBS Radio Spot Sales.

New York City **WCBS RADIO**



## CARS

SPONSOR: Weltner Pontiac AGENCY: R. Meltzer Adv.

**CAPSULE CASE HISTORY:** *Since car sales usually slump in the fall Weltner Pontiac decided this was the time to try television. Company bought nine football games on station KSAV-TV (uhf). Games were scheduled from 25 September to 20 November. Four games had been played by 18 October when Weltner reported it had sold its entire stock of 60 1954 Pontiacs and had orders for all of their first quota shipment of 1955 cars. Cost per game was \$2,000. Figured on an average of \$3,000 for each car, after spending \$8,000 company had made \$180,000 in sales.*

KSAN-TV, San Francisco PROGRAM: Stanford, California football games



**TV**  
**results**

## SPORTING GOODS

SPONSOR: Hawaii Pan Pacific Store AGENCY: Direct

**CAPSULE CASE HISTORY:** *KONA-TV decided to try something new for the Hawaii Pan Pacific commercials on the All American Game program. Station featured its own salesman, Fred Briggs, in live commercials patterned for him. Results for Pan Pacific, distributors of Wilson and Brunswick sporting goods, were substantial: After the first two weeks sponsor reported that 200 bowling balls had been sold. The average for the year is about 600. Also 20 complete sets of Wilson golf clubs, at \$200 a set, were sold. Pan Pacific's cost for each game was \$300.*

KONA-TV, Honolulu PROGRAM: All American Game

## HARDWARE

SPONSOR: Stubbs Hardware Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** *When WTOC-TV decided to adapt a radio show of long standing to tv, the Stubbs Hardware Co. realized that this would be a good buy for them. Program, The Old Salt, is presented Tuesday nights from 7 to 7:15 p.m. and features a well-known local sportsman who gives hunting and fishing news. Sponsor uses show to feature certain items it has in stock, each week featuring a different special. Show has proved so effective that many weeks items mentioned have been completely sold out. Program cost, \$80 a week.*

WTOC-TV, Savannah PROGRAM: The Old Salt

## RECORDS

SPONSOR: Whitehouse Co. AGENCY: Parker Adv.

**CAPSULE CASE HISTORY:** *In order to promote its package of 18 Top Tunes in the Denver area, the Whitehouse Company tried daytime tv. Whitehouse bought participations on Casey Kemp's Two Gun Theatre, a Western film strip, running Monday through Saturday. In the first five days sponsor received 220 direct orders; Saturday's show brought 197 more orders. Record package was priced at \$2.98; gross sales were \$1,223.66 in those six days. Cost to sponsor was \$451. For each dollar invested Whitehouse received \$2.72 in immediate direct sales.*

KOA-TV, Denver PROGRAM: Casey Kemp's Two Gun Theatre

## SEWING MACHINES

SPONSOR: Rodney Sewing Machine Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** *When you're trying to find the right customer for your product, stimulate business or cut down on returns, television is the answer according to I. Ratner, v.p. of the Rodney Sewing Machine Co. Rodney's first test campaign on television ran for one week and cost \$500. In that week they did \$10,000 worth of business. Campaign consisted of one announcement a day running two and a half minutes long and using a straight merchandising approach.*

WOKY-TV, Milwaukee PROGRAM: Announcements

## STRAWBERRY SODA

SPONSOR: Uncle Joe Bottling Co. AGENCY: Promotions, Inc.

**CAPSULE CASE HISTORY:** *For many years strawberry flavor was one of the poorest sellers for the Uncle Joe Bottling Company. In July company decided to push sales promotion for its Country Red strawberry drink in the Shreveport area. Company began sponsorship of a 15-minute children's program, Al's Corral, on Thursday afternoons. Sales started increasing after the first show and continued to mount. Stores which had once refused to stock Old Country were now finding a demand for it; company made big gains in new distribution. KSLA was only station used. Nine-week campaign cost \$787.50.*

KSLA, Shreveport, La. PROGRAM: Al's Corral

## GREETING CARDS

SPONSOR: Mitchell Greeting Card Co. AGENCY: Livingston, Porter & Hicks

**CAPSULE CASE HISTORY:** *During the slack summer months the Mitchell Greeting Card Company decided to take a gamble on tv advertising to find salespeople. Sponsor bought a weekly participation on Ed McKenzie's Saturday Party, a mid-afternoon program on WXYZ-TV. By 9 October, just 13 weeks later, company was forced to cancel its contract because its stock of samples and literature was depleted. Sponsor also found that tv advertising was 40% less per inquiry than the average of all other media used. One minute participations cost \$100, cost of campaign was \$1,300.*

WXYZ-TV, Detroit PROGRAM: Ed McKenzie's Saturday Party

**FOOD** *on the table...*  
**ORDER** *in the house...*  
**FAYE STEWART** *on the job!*



For more than four years, KPIX Kitchen, with Faye Stewart, has been Northern California's number one show for the gal-about-the-house. With a kitchen as up-to-the-minute as your wife wishes hers were, with a touch at cookery or skullery as deft as you wish your wife's were (and would be if she could watch Faye), our Miss Stewart makes husbands indirectly happy and wives and sponsors directly so. If you've a household product to sell in Northern California Faye has a spot for you... in her heart and on KPIX Kitchen.

### *Good Company*

Here are some of KPIX Kitchen's current sponsors. They'll be happy to have you join them.



**kpix**  
**CHANNEL 5**

SAN FRANCISCO, CALIFORNIA  
*Affiliated with CBS Television Network  
 Represented by the Katz Agency*

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston  
 KYW • WPTZ, Philadelphia  
 KDKA, Pittsburgh  
 WOWO, Fort Wayne  
 KEX, Portland  
*Represented by Free & Peters, Inc.  
 KPIX, San Francisco  
 Represented by The Katz Agency*

**BATON ROUGE:**  
**WATCH YOUR SALES**  
**SOAR**

**In the SOUTH'S  
 fastest growing market!**

**POPULATION**

1940 ..... 88,415  
 1953 ..... 197,000

**RETAIL SALES**

1940 .. \$ 20,251,000  
 1953 ... \$184,356,000\*

**the FIGURES**

RANKS 92nd IN EFFEC-  
 TIVE BUYING INCOME

HIGHEST PER CAPITA  
 INCOME IN LOUISI-  
 ANA

WORLD'S MOST COM-  
 PLETE OIL CENTER

CHEMICAL CENTER OF THE SOUTH  
 DEEP WATER PORT

**and FACTS**

To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens  
 Vice Pres. & Gen. Mgr.

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

\*East Baton Rouge Parish, *Survey of Buying Power, 1954*

**WAFB-TV**  
**Channel 28**  
**BATON ROUGE, LA.**

**AGENCY  
 AD LIBS**



(Continued from page 10)

Don't get me wrong. For a man with a few thousand dollars in his jeans, seasonal problems, etc., I think a *Today, Morning Show, Home or Tonight* (etc.) participation is great. Also, half a show is far better than no show at all. But shouldn't we analyze the results beyond their economy?

And while we're on the subject of the Lordly Buck, some types of participation, particularly those of the nighttime genus at high cost, could be questioned on the grounds of their complete absence of integration, however low their cost-per-1,000. Is the advertiser buying spot tv while also paying the freight for the surrounding talent?

Want still more examples of Dollar Diplomacy? What about the inclusion of *competing* brands (manufactured by the same company, of course) within a program, whether it be via the hitchhike or swapped sponsorship? The reason for doing this is price tag alone. No other.

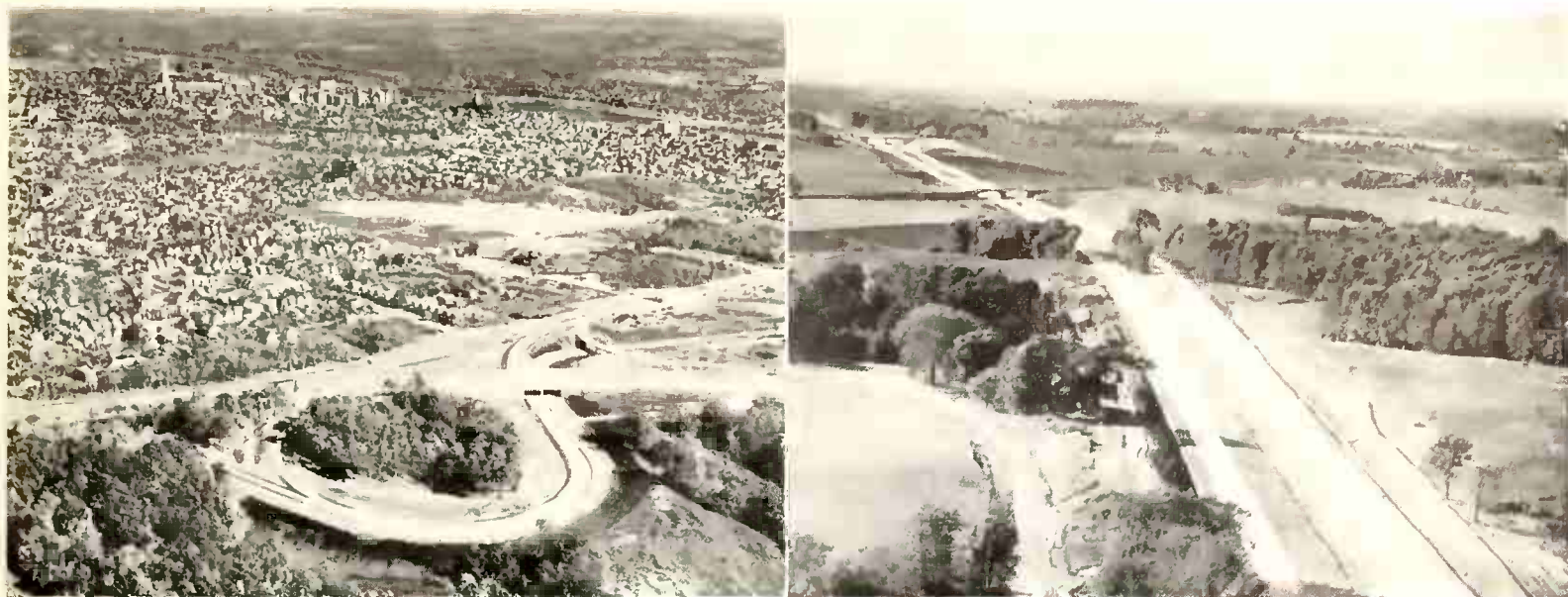
Why such poor animation in most tv commercials (compared to Disney Quality)? Cost is the ruling factor. The fewer the frames, the cheaper the commercial.

Why so much repetition of tv copy? Cost again—despite the obvious penalties in spontaneity and believability.

The entire subject of reruns was borne of economy: if it weren't for the fact that reruns are cheaper, *no one* would use them, locally or otherwise, as summertime network fare or in any other way. As we did in radio, we'd still be experimenting in the summer months (rather than rerun or hiatus) to develop new shows and approaches. Which brings me to radio.

What Dollar Diplomacy has done with radio! Not too long ago, a top-budgeted radio show might cost \$15,000 or more. Today there is very little you can't buy for under \$5,000 and even better. This is fine. Even the soap opera has been priced according to the time. \$2,000 for talent will bring in a five-times-a-week strip today that used to cost \$3,750. Swell! But don't forget the philosophy of in-and-out participation, of frequency and circulation. Non-loyalty rules the roost in radio, too: quite a contrast to the olden times. However, in radio the penalties can't be as severe today, since so much radio listening is done out of the home and in other-than-living room locations.

The foregoing is submitted in evidence of the contention that green matter rather than gray matter determines what we do today in broadcast media. Whether this is bad or good, I can't say. \*\*\*



## THERE'S A NEW AUDIENCE IN WGYLAND

The New York State Thruway brings a huge and important Auto-Radio audience to upstate New York. WGY will hold this audience for more than 200 miles.

WGY

And... WGY also covers 54 counties of New York and Western New England with a population of 2,752,800.

WGY's 50,000 Watts now cover one of the most prosperous markets in New York, 24 hours a day.



**Measure of a Great  
Radio Station**

# WGY

**A  
GENERAL ELECTRIC  
STATION**

ALBANY—TROY—SCHENECTADY—plus—  
54 counties in New York and New England  
Represented nationally by Henry I. Christal Co., Inc.  
New York—Boston—Chicago—Detroit—San Francisco

# How much should a station invest in

Station managers tell us that they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should my tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a radio/tv trade publication, you want to attract national business. You're pinpointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep convert favorable impressions into sales.

With few exceptions, we advise that you reserve your promotion dollars for local use unless you have—

(1) A national representative who will be stimulated and helped by your trade publication advertising. (2) A market story strong enough to convince national and regional buyers that your station is logical. (3) A station story that warrants consideration.

A network isn't essential, but it helps. Frequency and power aren't the whole answer, though they help, too. A few 250-watt independents have invested as much as 25% of their

**S** PONSOR *the magazine radio and tv advertiser*

Write for these previously published ads: (1) "Why is a trade paper like a television station?" (2) "How necessary is trade paper advertising?" (3) "Sure way to spot a well-read trade paper!" (4) "Who is the man behind the ad curtain?"



# in trade paper space ?

national spot income in trade paper advertising and have achieved outstanding results.

As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 4% to 6% of your 1954 national spot income in this pinpointed form of advertising.

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

1953 vs. 1954 BROADCAST PAPER AGENCY/ADVERTISER READERSHIP

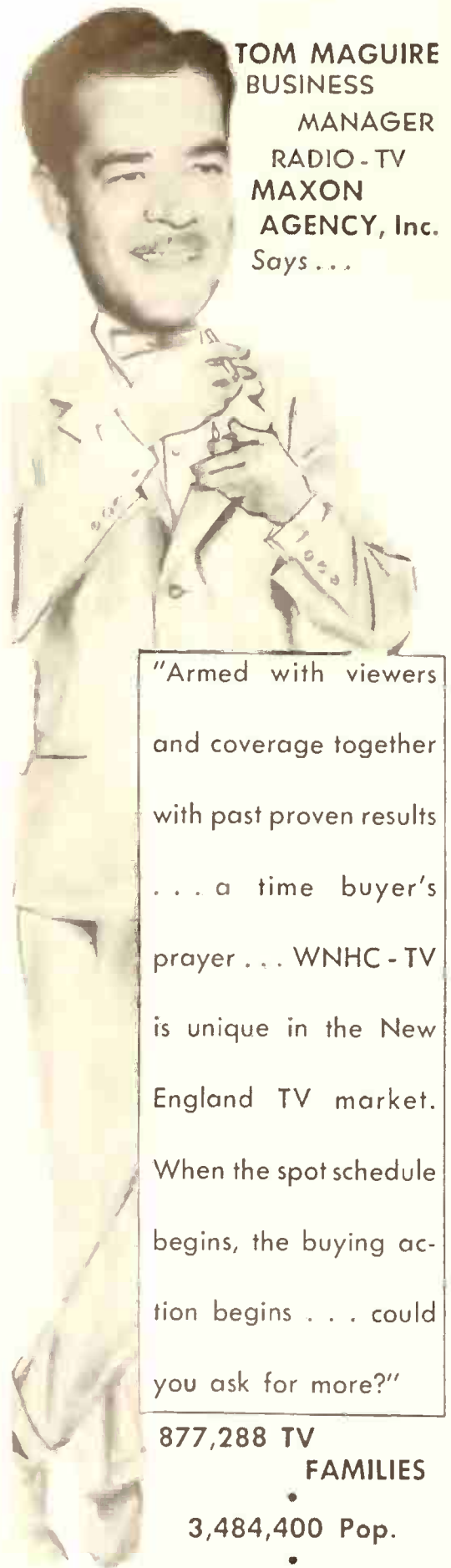
Publication	"I read regularly"		"I read thoroughly"		"Practical use to me"	
	1953	1954	1953	1954	1953	1954
SPONSOR	63%	68%	32%	42%	42%	48%
BROADCASTING	68%	58%	39%	31%	31%	25%
TELEVISION	56%	45%	20%	24%	10%	12%
VARIETY	52%	44%	29%	27%	12%	10%
RADIO DAILY	62%	43%	35%	32%	2%	2%
BILLBOARD	31%	22%	8%	16%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

3% represents first choice mentions only

1953 survey by CORE, 1954 survey by Alan C. Russell Marketing Research. Only agencies and advertisers surveyed; only broadcast publications at least one year old at time of survey included; only Standard Advertising Register and National Register Agency List used as sources; 1100 questionnaires mailed and 245 returned.

# USE

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



**TOM MAGUIRE**  
 BUSINESS  
 MANAGER  
 RADIO-TV  
 MAXON  
 AGENCY, Inc.  
 Says . . .

"Armed with viewers  
 and coverage together  
 with past proven results  
 . . . a time buyer's  
 prayer . . . WNHC-TV  
 is unique in the New  
 England TV market.  
 When the spot schedule  
 begins, the buying ac-  
 tion begins . . . could  
 you ask for more?"

877,288 TV  
 FAMILIES  
 •  
 3,484,400 Pop.  
 •  
 \$6 BILLION MARKET  
 •  
 ASK YOUR KATZ MAN  
 •  
 CONNECTICUT'S CH. 8



**agency profile**

**Thomas McDermott**

V.p., radio-tv department  
 N. W. Ayer, New York

From accountant to radio-tv executive sounds like a long step. Tom McDermott took it some 20 years ago, "inspired mainly by the depression." At that time, he started in N. W. Ayer's radio department as an accountant. This month he became a radio-tv department v.p. in charge of plans.

"It's been a very active broadcast year for us," McDermott told SPONSOR. "The large number of participation shows available on network as well as new ways of selling time are making it possible for new types of clients to buy into tv. The magazine concept is one realistic answer to spiralling costs."

Examples of Ayer clients who began buying into tv shows in 1954 were Yardley, with participations in the *Garry Moore Show*, CBS TV, and the Hawaiian Pineapple Association, with participations in *The Art Linkletter Show*, CBS TV.

Contrasted with these economic tv buys is one of the costliest tv one-shots of 1954: *The Lights Diamond Jubilee*, a two-hour production telecast over all four tv networks on 24 November and costing an estimated \$1 million.

*The Lights Diamond Jubilee* was a two-hour program produced by David O. Selznick. There were no commercials.

N. W. Ayer has had long experience with use of broadcast media for p.r. advertising. The agency-produced *Telephone Hour*, NBC Radio, Mondays 9:00-9:30 p.m. for the Bell Telephone System is an example of a long-standing p.r. advertising effort, although about 85% of its broadcast activity is for package goods and direct selling.

McDermott's favorite souvenir of the glamorous network radio days in the Thirties is a plaster head of Jimmy Durante, which the comedian gave him while N. W. Ayer handled the *Durante-Moore Show*, NBC Radio.

McDermott lives in Palisades Park, New Jersey, with his daughter Maureen, who recently returned from a year in Europe. "She's the traveler in the family," says he. "I just go duck shooting in Illinois."

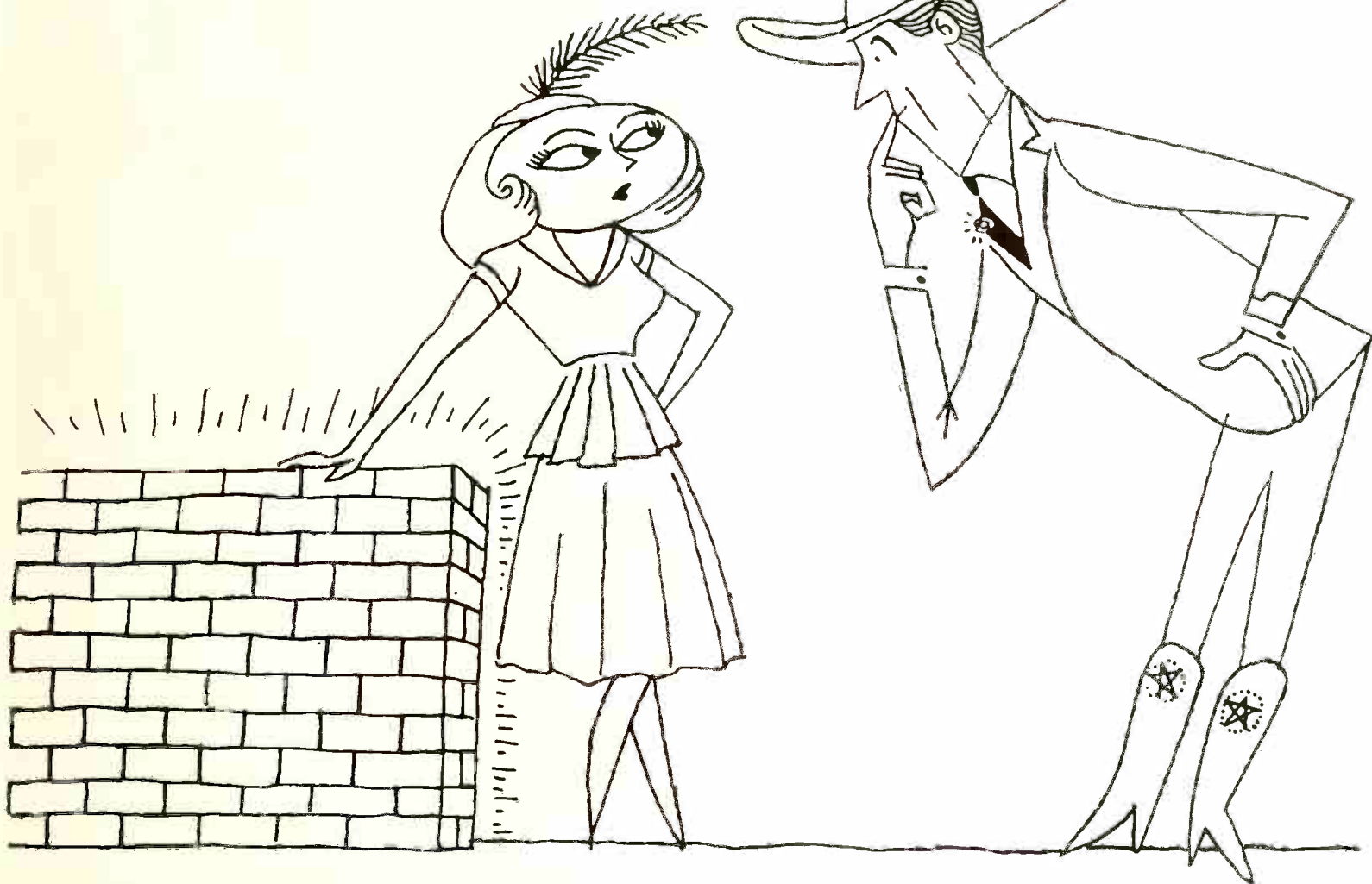
★ ★ ★

SPONSOR



## SHE TOOK A FENCE

*so he gave her the gate*



"Texas," said the lady from Kentucky, "would be a wonderful place if they ever finished it."

"Lady," replied a Texan, "it grows so much it won't ever be finished." And he proceeded to regale the lady with stories of the wealth and glory of our favorite state . . . until she grew weary, and a mite impolite.

"Back home," she remarked pointedly, "there's enough refined gold buried in the ground to make a fence four feet tall around the perimeter of the whole state of Texas."

The Texan, too much a gentleman to make the obvious reply about the U.S. ownership of the gold, contented himself with "Okay, lady. You go right ahead and have your little fence built. If I like it I'll buy it."

Needless to say the gentleman was from the Texas Panhandle, whose hub, Amarillo, enjoys the greatest annual retail sales per family in the nation.



**NBC and DuMONT AFFILIATE**

**TV: Channel 4. AM: 10,000 watts, 710 kc. Represented nationally by the Katz Agency**



a  
close  
look  
at  
facts

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

### Wabash Valley

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

# 118,000

UNDUPLICATED  
WTHI-CBS  
TV HOMES!

## WTHI-TV CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally  
by:

The Bolling Co.  
New York & Chicago

## SPONSOR BACKSTAGE



(Continued from page 16)

of Patti's Mercury records called "The Mama Doll Song." As I remarked to Jack and Patti, while this effort didn't break any sales records, it was a good try.

Hope's activities as one of the stockholders in KOA-TV, the Cleveland Indians ball club, and other enterprises, and Patti's and Jack's merchandising endeavors seem to me, once again, to point up a fairly recent development, which holds considerable significance to sponsors. More and more, performers and their managements, are becoming business men in the largest sense of the phrase. They are becoming increasingly involved in countless phases of industry, having nothing directly to do with their work as performers. I have been told, for instance, that part of Eddie Fisher's deal with Coca-Cola gives the youngster an interest in a Coca-Cola bottling franchise. Eddy Arnold, as another example, has a fair amount of interest in real estate around Nashville. Bing Crosby, it is of course well known, has dozens of non-show-business enterprises.

The significance of this to sponsors and their agencies, I believe, is plain. They may realize that when dealing with intelligent talent they may call upon such talent to help the advertiser merchandise and sell his wares in many ways beyond his performance on the air or before a camera.

Ed Sullivan, for one, "plays" sales meetings, distributor meetings, dealer confabs, and what have you, for his Lincoln-Mercury bankroller. Liberace makes literally scores of personal appearances for regional, and even local sponsors of his tv film series. Many another tv film star sets up and maintains a full schedule of promotional appearances in behalf of sponsors and stations.

There has been much said and written about the question of whether a star should do his sponsor's commercials. Today the trend, as I say, goes way beyond this. Intelligent performers will not only do dignified commercials, they will go far beyond that. More and more of them are becoming business men and thus have developed an understanding of business' problems. In television particularly, there is a growing realization on the part of stars that their job does not begin and end with doing the show. Many of them, with increasing enthusiasm, are happy to work as "salesmen" for their sponsors, in a hundred and one different ways. This is a healthy, sensible trend which can do nothing but good for all concerned.

\*\*\*

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

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



**ED WILSON**  
4:15 - 5:00 P. M.



**TOM DAILEY**  
12:30 - 1:00 P. M.



**GIL NEWSOME**  
5:00 - 5:30 P. M.

**UNBEATABLE ENTERTAINMENT  
AND  
ZOOMING SALES**

**FOR YOU**

**you'll sell more...**

*in St. Louis on channel*

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

**KWK-TV**



**4**

# SPONSOR Asks...

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

## Do radio and tv need a better system of awards



### THE PICKED PANEL ANSWERS SINGLE AWARD BENEFITS

By Mark Goodson  
Goodson-Todman Productions



In order for awards in television and radio to mean anything, it may eventually be necessary for them to be narrowed down to a single one, with great prestige,

rather than a flock of them, some of which amount to nothing more than institutional promotion for a firm.

Emulating the Hollywood Academy awards is a desirable, but difficult, ambition to realize. Aside from the fact that there are so many small competitive awards which only serve to water down the larger, more meaningful presentations, there are other problems inherent to radio and television. First, the industry does not present new product as regularly as the motion picture trade does. This means that after a show has "made good," although it continues to be aired and may even gain in popularity, perhaps improve despite the fact that it has already won an award, it must be ignored in favor of newer, if not necessarily better or fresher fare!

For the much-needed constancy, each year awards should be considered for new shows, as well as for those that have been on the air for some time.

At least one well-known award has evolved a very successful category selection, which may very well be perfect for award-giving. It is important that the groups are not too wide and not too narrow. When the promoters of various products, events and organizations move in with plaques and statuettes, scrolls and desk doo-hickeys,

there is no limit to their imaginations . . . a State Fair annually presents awards to every show on the air ("For the best show on XYZ network on Monday at eight!") in the hope of a cross plug on the air! While this may not fool anyone in the trade, its effect on the public is only to add to the confusion.

Another vital element of award-giving must be the board of judges. They must come, not necessarily from circles of critics of industry people, but certainly from groups who are conversant with the medium. They must be individuals who do watch television and know what shows are on the air; people who have seen these shows over a period of many months, rather than in screening rooms over a scant few days.

If all this can be worked out properly and intelligently, everyone in broadcasting will naturally benefit from one good, important award—not 37 (count 'em) different ones of assorted shapes and sizes!

### OPPOSED TO SINGLE AWARD

By Thomas A. McArdy  
V. P. in charge of tv network programs  
ABC



No two of the well-established awards competitions for television and radio have identical criteria, but the goal of all the systems is the same—the improvement of broadcasting.

It is the very diversity of rules governing the various awards that insures due recognition to outstanding programs in all categories. It would be impossible for any one competition to

give due credit to all worthy programs, concepts and techniques.

The recognized awards in this industry have developed systems based on years of experience. They are generally given by non-profit, national organizations or foundations and are based on competent and unbiased decisions.

Broadcasting is designed to serve all segments—cultural, social and economic—of our population. By this token, the wide variety of points of view brought to bear by the awards systems is of indispensable value in spurring the industry to improvement in all phases of its operations.

Occasionally the suggestion is heard that what broadcasting needs is a single awards system corresponding to the Academy Awards for motion pictures. To this I am opposed, and so are most of us in this industry. I feel strongly that the various awards systems in broadcasting are doing a fine job, and that the wide range of criteria gives broadcasters a wide range of targets in the quest for recognition and leadership.

It is obvious that not every top-notch program can win in any given year, no matter how many competitions there were. But it is certain that the programs which do win for one reason or another are representatives of the best and most forward-looking in our industry.

### KEY ISSUE

Should there be a change to a single system of awards sponsored by the industry? The comments on these pages take up the pros and cons of a single award system.

## ONE AWARD BETTER

By Henry G. Fownes, Jr.

MacManus, John & Adams, New York



The trouble with the present system of tv and radio awards is that there is no *one* industry recognized source of awards. At the present reading there are at least

four major sources of awards, each a recognized authority by some segment of the industry (especially the winners) and each offering a varying amount of publicity. I suspect that the public is rather confused by all the presentations, perhaps even suspect of some of them as a means of gaining publicity for the donors.

I believe the radio and television industry should follow the lead of the Motion Picture industry, which has established the American Academy of Motion Picture Sciences as the one supreme source of industry awards. Obviously, our problem is not so easily solved insofar as the production of radio and television shows is not localized as is the production of motion pictures. Recognition of local radio and television programing and talent is extremely important and any new system of awards would have to recognize this fact by having representative judges on the local level. There is a way by which the granting of national and local awards can be established as the *one* industry recognized source, but I doubt if most people in the business would look too kindly upon it. This is very simply a panel of critics large enough to be representative of the country as a whole. This panel could be asked to once a year grant awards in all categories and it would be up to the industry to surround the granting with enough ceremony and publicity to establish the CRITICS AWARD as the Oscar of the radio and tv industry. While most people will agree that a panel of critics is well qualified to recognize artistic excellence, I doubt if most people in the industry would want to give the critics any more voice in programing than they presently have. Nevertheless, these men make a living watching television and listening to radio, which is more than can be said for any of the award panels presently operating. ★ ★ ★

## National products get best results . . .

with  
**KGA'S KASH BOX**



### CASH REGISTERS RING RESULTS

Product labels mailed in by housewives playing for cash prizes, play a merry tune of profitable advertising wherever kash box has been used.

### NATIONAL PRODUCTS USING KASH BOX ON KGA



immediately following highest rated Don McNeil's Breakfast Club . . . will force sales throughout the hard to sell inland empire by using radio time, plus three newspaper tie-ins and display space in five Spokane Super Markets. Your products are bound to move.

### BONUS IMPACT . . . KGA's 50,000 WATTS.

The only 50 kilowatt radio in the nation's fastest growing market . . . Command listeners everywhere . . . give buyers the lowest cost-per-thousand.

# KGA

A  
B  
C  
Affiliate

Represented by: Venard, Rinpoul and McDonald  
Chicago — New York — San Francisco  
Los Angeles

# round-up



## Sponsor gets \$100,000 worth of time via promotion contest

The value of running a station promotion contest can be computed in dollars and cents. Lehn & Fink Products Corp. found this out when it tabulated results of a station promotion managers' contest for its ABC TV program, the *New Ray Bolger Show*.

Through Lennen & Newell, its agency, Lehn & Fink offered \$250 cash to the promotion manager who did the best job of promoting and merchandising the show and the sponsor's product. When the contest began, only 39 ABC TV stations were in the lineup. The list eventually reached a total of 69 outlets, of which 57 got the contest announcement. There were 45 entries in the contest—or a response of 78.9%, considered very high.

Mrs. Dorothy Albee of WILK-TV, Wilkes-Barre, Pa., collected first prize. Robert Baldrice, WXYZ-TV, Detroit, won \$150 second prize; Heywood Meeks, WMAL-TV, Washington, won \$100 third place; Ken McClure of KROD-TV, El Paso, placed fourth to win \$50. All entrants—winners or not—received a black and gold beer

### WKOW shows sponsors what ad dollars will buy

WKOW and WKOW-TV, Madison, are giving advertisers visible proof of what their newspaper advertising dollars will buy on a radio or tv station.

The stations are sending out pamphlets which feature miniature newspaper pages. Various sizes of newspaper ads are indicated on the miniature pages. Next to the newspaper page is listed what the same amount of money would buy on radio and tv.

A typical page of the tv booklet says "If you use a 4 x 9" newspaper ad you can stretch your advertising budget with 15 minutes on WKOW-TV. The average newspaper reader spends only 12-15 minutes per day reading his daily newspaper. The average tv family spends 4.65 hours viewing television. . . ."



L&N's Albert Plaut gives Dorothy Albee prize mug inscribed with their name and station call letters.

The agency estimated that the total value of extra time gained through the contest exceeded \$100,000. One station, for instance, documented \$7,500 worth of extra spot time, while another documented more than \$6,000 for extra service. The average was more than \$2,000 per station.

Judges for the contest were Dan Shea, v.p. and merchandising director of Lennen & Newell; Gene Accas of ABC; Charles Sinclair, senior editor, SPONSOR; Florence Small, *Broadcasting-Telecasting*. ★ ★ ★

### Tips for sponsors, programs in 'Tv Program Exchange'

Local advertisers, agencies and stations are being offered a monthly digest of "tested and successful sales and program ideas." Called the *Tv Program Exchange*, the digest is being produced by the National Research Bureau, Inc., Chicago.

*Idea Exchange* includes a sales section which comes in a loose-leaf binder and covers dealer cooperative plans for television. It lists the manufacturer's cooperative allowances, copy restrictions and type of material avail-

able (such as sound film, slides, prepared copy). A monthly television news letter for station salesmen accompanies the co-op data.

The digest also covers tv program ideas. It reports case histories of tested shows, photos of the sets used in the shows and other information from the stations.

NRBI is located at 415 North Dearborn St., Chicago 10, Ill. ★ ★ ★

### National Brush Co. keys commercials to weather

Commercials keyed to changes in local conditions are being telecast this winter by the National Brush Co. for its Sno-Chaser auto brush.

The brush firm's agency, Charles O. Puffer Co., Chicago, sent one-minute announcement films to 11 tv stations with instructions to air them only during inclement weather. The auto brush is a long-handled brush designed to whisk away snow from any part of an auto. On the other end is a plastic scraper which breaks up windshield ice without showering ice chips on the user. It comes in a pliofilm case.

Stations on the current schedule include WNBQ-TV, Chicago; WNAC-TV, Boston; WCCO-TV, Minneapolis; WGR-TV, Buffalo; KLZ-TV, Denver; WHAM-TV, Rochester WHO-TV, Des Moines; WJBK-TV, Detroit; KMTV, Omaha; WTMJ-TV, Milwaukee; WHEN-TV, Syracuse. ★ ★ ★

### Latest Crosley promotion: greeting cards to admen

Crosley stations are sending handwritten flower-bedecked cards to time-buyers pointing out the advantages of a Crosley Group buy.

Written in an intimate, friend-to-friend style, the message goes along like this:

"Hello! I have a hunch you might be suffering from either swollen inventory, shrunken budget, or both—so many people are these days! If you want a sure cure for what ails you, give me a call—I know a great M.D. (doctor of media) here at the Crosley Group. There's nothing like his new *rate structure treatment*. He'll have you walking on (C.G.) air in no time. . . ."

The cards are signed with girls' names, include the phone number of the Crosley station in Cincinnati.

★ ★ ★

**Briefly . . .**

When KTRK-TV, Houston, went on the air it staged its own "spectacular." The new outlet telecast a live program from Houston's Music Hall theatre featuring James Melton, Peter Donald, Marguerite Piazza and other stars, plus the Houston Symphony Orchestra.

\* \* \*

There's keen interest in fm table model radios at modest prices says Henry Fogel, president of Granco Products Inc., Long Island City, N. Y. Fogel said that response to his firm's "Music Hall" set, priced at \$29.95, "already exceeds our fondest expectations. . . ." "Until now," he said, "price has stood in the way of fm. But with fm sets within the reach of the most modest family budgets, the fm audience is bound to multiply many times."

\* \* \*

WTVW (tv), Milwaukee, is using 12 of the city's omnibuses for bus-sized ads (see picture). The station's also using 500 three-sheet posters and

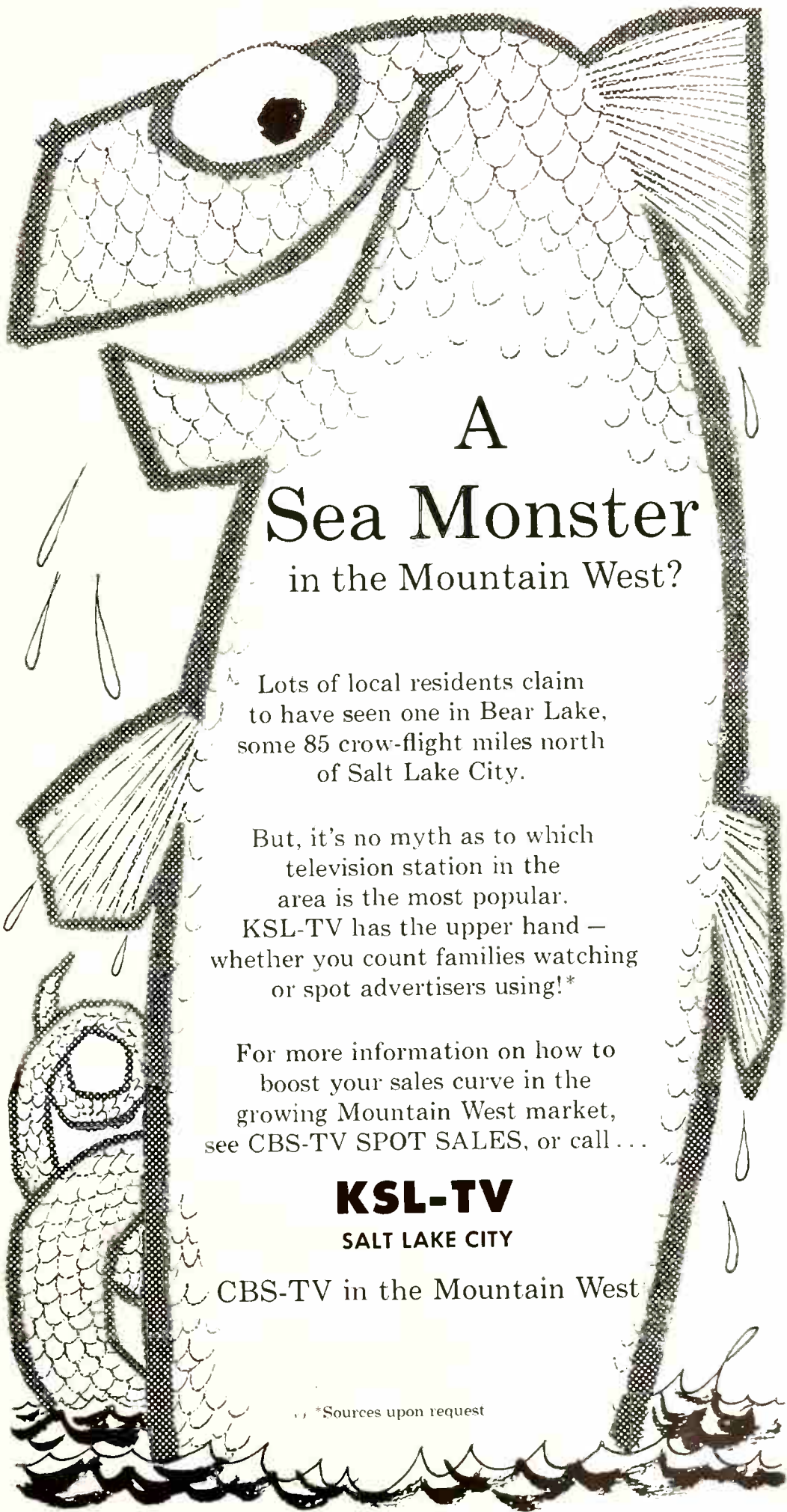


200 21 x 44 inch cards mounted on the outside of busses. Smaller posters inside the big bus-sized "spectaculars" are used to promote specific sponsors and programs.

\* \* \*

Radio stations should dramatize the discount advantages of long-term use of radio. That's the belief of Robert E. Eastman, executive vice president of John Blair & Co., radio station representatives. Eastman recommends that radio stations list the 52-time rate first on their rate cards, with one-time rates listed last. "While a single change in the basic structure of a rate card won't induce advertisers to change their plans," Eastman said, "it will serve to focus attention of buyers and sellers alike on the advantages of continuous long-term use of the medium.

*(Please turn to page 93)*



# A Sea Monster in the Mountain West?

Lots of local residents claim to have seen one in Bear Lake, some 85 crow-flight miles north of Salt Lake City.

But, it's no myth as to which television station in the area is the most popular. KSL-TV has the upper hand — whether you count families watching or spot advertisers using!\*

For more information on how to boost your sales curve in the growing Mountain West market, see CBS-TV SPOT SALES, or call . . .

**KSL-TV**  
SALT LAKE CITY

CBS-TV in the Mountain West

\*Sources upon request

**BLOCK DRUG**

*(Continued from page 37)*

got the ability to reach that prospect at the psychological buying moment.

Why then should any advertiser be a prophet of doom as far as radio is concerned?

I can tell you we're not.

Last month we bought a network radio show. A few months ago, as the John Blair Company will attest, we were the first ones to put their new package plan under the advertising microscope. At our own expense we

took markets and set up store audits to determine how effective these saturation plans were in selling toothpaste.

We've just launched some new products. Sunday supplements and tv played a major role. But radio was in there, too, as a strong and important part of our media strategy.

Are we swinging the other way? Are we forgetting other media in a hungry search for low-cost advertising on radio? Nothing could be further from the truth.

As a matter of fact, our utilization and employment of television to sell our products has been just as dynamic and just as resultful as our use of radio. But, we use television differently, because it is a different medium.

This fall we've placed the largest concentrated spot campaign in dentifrice history behind Amm-i-dent. In every major market in the United States we've placed as many as 25 announcements a week behind Amm-i-dent. And the results have been beautiful to see.

Television can do things for us that no other medium can, just as radio has its distinctive qualities.

For one thing, television can permit us to tell a dramatic story of how Amm-i-dent reduces tooth decay. Our current tv commercial shows, for the first time, a tooth actually decaying and decay being prevented by Amm-i-dent.

Neither radio nor print nor posters could demonstrate so effectively how Amm-i-dent protects teeth against cavities. So tv steps into our advertising strategy to deliver a punch we can't get anywhere else.

You've probably heard this value of demonstration over and over again. But believe me, it's not until you have a demonstration that you want the public to see and understand that the power of television to perform steps up and delivers its one-two punch.

But everything in advertising isn't demonstration, so where else do the values of tv lie for us?

Well, there's one way that you might not think of right away. And that's the amazing fact that people respond to *new* products quickly in a *new* medium. How many products, not necessarily distinctive in form and not necessarily new have been made by television?

We have a toothbrush called Py-Co-Pay. It has been around for 40 years, yet until television came along, it sat in that class of product you buy only if someone personally recommends it to you.

A television announcement literally turned Py-Co-Pay overnight into one of the leading toothbrush brands in America. In three years it tripled its sales. All as a result of television. Last year, we had to take Py-Co-Pay off our *Danger* show in order to give other products a hitchhike opportunity. A sales decline set in shortly af-

**PHOENIX**  
45<sup>th</sup> metropolitan market  
In population and retail sales

**NOW 34<sup>TH</sup>\* IN FILLING STATION SALES**

FILLING STATION SALES		Millions
32	LOUISVILLE	\$36.5
33	DAYTON	
34 <sup>th</sup>	PHOENIX	\$36.2
35	COLUMBUS	
36	Tampa — St. Petersburg	\$35.8

\*SRD Consumer Markets '54

Filling station sales are zooming because Phoenicians have the cars, the distances, the weather and the inclination to "go places."

Are YOU cashing in on this profitable market? You will — when you tell your sales story over KPHO and KPHO-TV! They are the fast-action, "get-results" media favored by advertisers who have products or services to sell to the motor-ing public in Arizona.

**SOLD** reached most effectively through . . .

**KPHO-TV and KPHO**

Channel 5 • CBS Basic  
First in Arizona since '49

Dial 910 • ABC Basic  
Hi Fidelity Voice of Arizona

**YOUR MEREDITH STATIONS**

AFFILIATED WITH BETTER HOMES and GARDENS • REPRESENTED BY KATZ



More reasons  
why WFBM-TV is  
"First in Indiana"

**WFBM-TV**

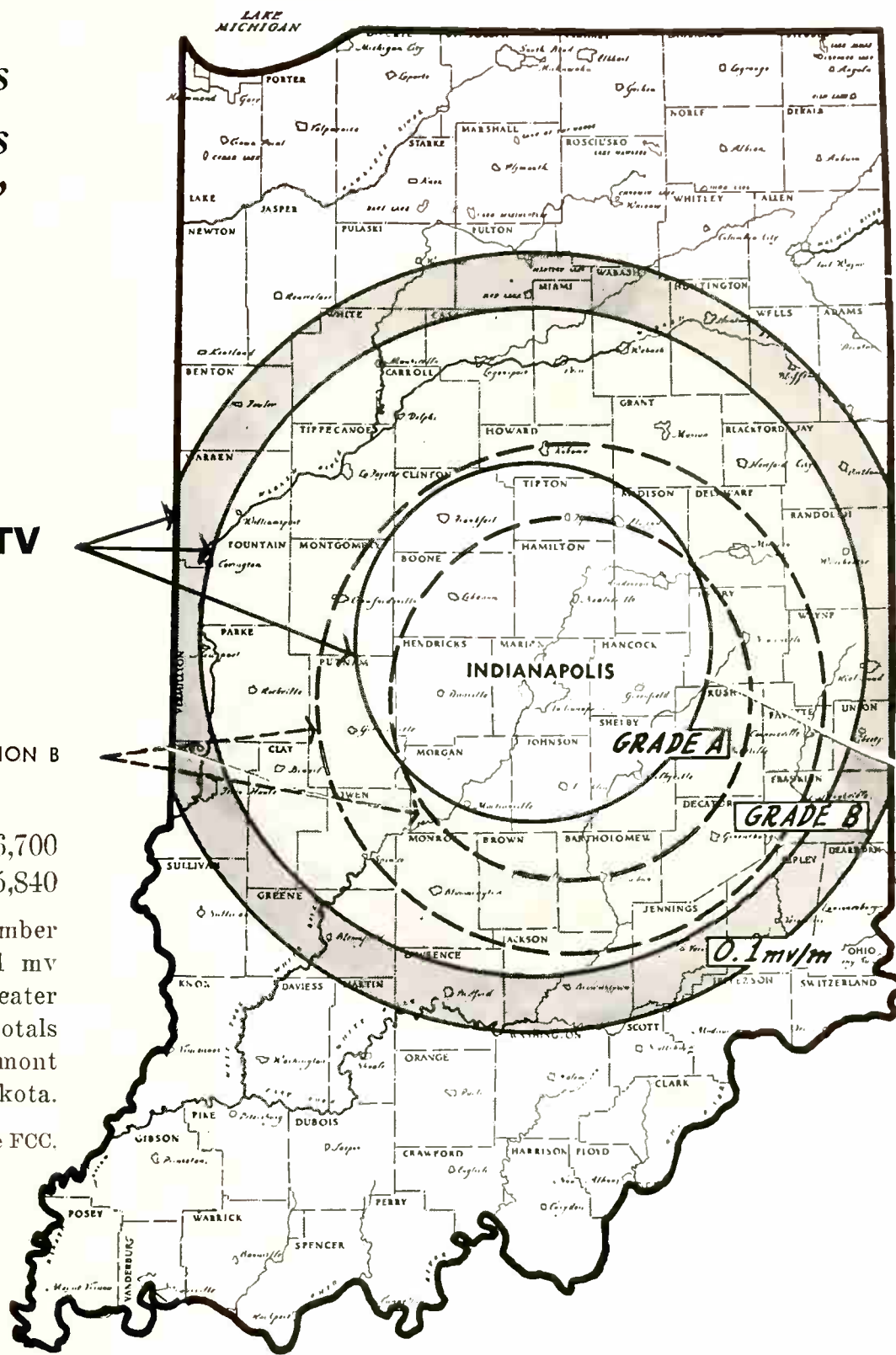
STATION B

**COVERAGE:**

POPULATION, 1954.....2,226,700  
FAMILIES, 1954.....695,840

Note: The population and number of families in WFBM-TV's 0.1 mv (figures listed above) are greater than the combined state totals in New Hampshire, Idaho, Vermont and South Dakota.

\*Circles indicate contours as registered with the FCC.



**WFBM-TV**  
**INDIANAPOLIS**

Represented Nationally by The Katz Agency  
Affiliated with WEOA, Evansville; WFDF, Flint;  
WOOD AM & TV, Grand Rapids

terward, so we restored Py-Co-Pay to its litchlike slot. All sales started right up again. All this with a 20-second announcement once every other week.

In other words, the power of television was such that you could turn sales on and off like a faucet, with the barest kind of tv advertising.

But this hasn't been our only tv success story.

For an amazing example of television's pulling power, let me relate an experience which happened in February 1954 on our network program, *Name That Tune*.

If you've seen the show, you know that listeners send in songs which, if selected enable them to win cash prizes. We ran three announcements—not 30, but three—telling listeners that if they sent in an Amm-i-dent boxtop and their songs were selected, they'd win a \$500 Savings Bond as an extra prize.

With three announcements, just three, we received 330,000 boxtops. And the cost of the promotion was four bonds, or \$1,500, and handling charges. I have checked the record books on this one and believe it will go down as the greatest boxtop return

ever recorded for so low a cost.

So demonstration and impact must certainly be emphasized as special assets of this medium called television.

But what are some of the others?

Well, certainly *memorability* of advertising is a factor that deserves special mention.

Without getting into the statistics and slide rule division, let me merely say this: People remember a message they see and hear, longer than they remember a message they either read or hear separately. I was reading Adams' "Advertising and Its Mental Laws" last week, one of the earliest of the psychology of advertising books, going back to 1921. Adams, a psychology professor at the University of Michigan, was intrigued by the retention of advertising messages. Yet, in his day, radio was such a baby and television was non-existent commercially, so no direct reference is made to the memorability of sound media in his book. However, in his studies of retention, he makes this point:

"Repeating the same advertisement time after time will give increased memory value. Increasing the size of the advertisement will still further im-

prove memory value. And presenting the same appeal in different ways on successive occasions is still more effective."

Since Adams' time there have, of course, been many studies verifying his observations. But I think this old professor would agree today that television does all of these things—and does them extremely well.

Television permits repetition. Television presents each advertisement with dominant impact. (What the print media boys call 100% Starch.) Television enables the same appeal to be presented in different ways on successive occasions.

So the original psychological laws of advertising still apply to this new and growing medium. It can take the advertiser's message and pound it home to the tv viewer as no medium can.

On the horizon, of course, is color. Those of you who have already witnessed color tv, I am sure recognize what a powerful additional force this is going to be for the advertiser. Suddenly, advertisements will contain everything you could hope for from a promotional standpoint. You'll have



**NOW  
Stronger pull  
than ever!**

# KMJ-TV

FRESNO, CALIFORNIA • CHANNEL 24

**boosts power!**

Video power up to 447,000 watts

Audio power up to 223,500 watts

. . . increasing signal power 12.58 times

KMJ-TV pioneered TV in this important *inland* California market. It's the San Joaquin Valley's most-tuned-to TV station°. Now, with a powerful new signal and the finest transmitter location in the Valley, it has more audience pull than ever. And more than ever, *KMJ-TV is your best TV buy in the Valley!*

KMJ-TV — Fresno's First Station — First in Power  
— First in Audience

*Paul H. Raymer, National Representative*

°KMJ-TV carries 19 out of the 25 top-rated nighttime programs viewed in the Fresno area. (October 1954 ARB report).

# ASK YOUR NATIONAL REPRESENTATIVE

*You're on the verge of a decision, and a problem.*

*What business papers to pick for your station promotion?*

*It's no problem to kiss off, for your choice can have a telling effect on your national spot income.*

*But where to get the facts?*

*The answer is simple. Ask your national representative.*

*He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.*

*His is an expert opinion. Don't overlook your national representative.*

## SPONSOR

**The magazine radio and tv advertisers use**

sight, sound, color, motion. Is it too much to expect that the old set will start blowing smoke rings one of these days?

But getting back to the original point again, what are these specific uses of television which set it apart from other media?

Well, there's another one I call "show-casing." It's probably the big intangible in the list of radio and television values we've discussed today but it also can't be ignored or left out of any such list.

"Show-casing" means giving a sense of importance. It's a prestige factor that gives a brand stature among its competitors. Not in the eyes of competitors, but in the eyes of the public. We consider our *Danger* program on the CBS network in that category.

(Editor's note: Since the story was written Block Drug has cancelled *Danger*. The low-budget show's rating suffered from the more expensive competition and the firm feels it can do better at present in spot tv.)

Our network show placed Ammi-

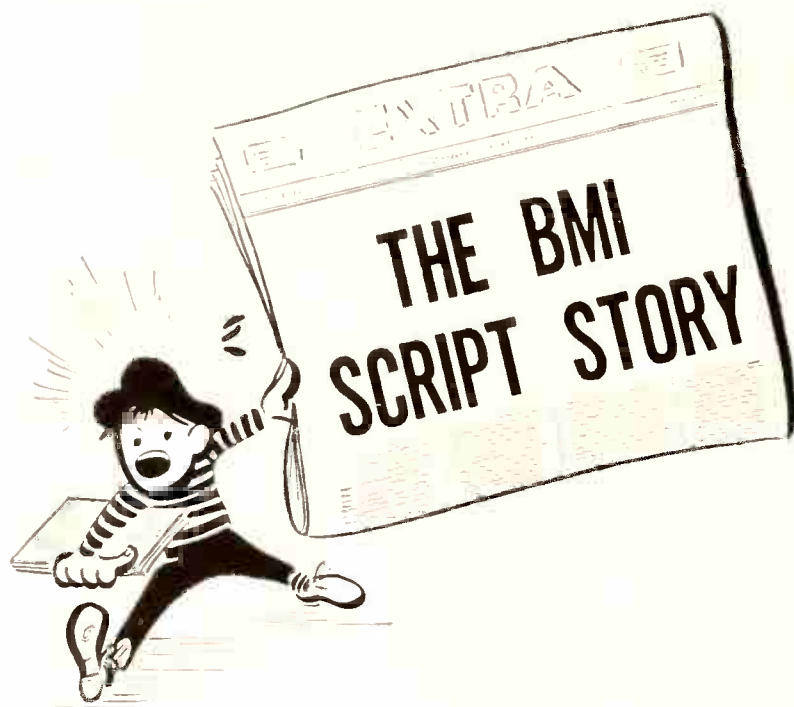
dent on an equal plane with the Ipanas, the Peperodents and the Colgates. As I say, it's an indefinable, an intangible but I think it's there as a television value. There are advertisers who will admit to you that two half-page ads in a newspaper will deliver more readership than a single full-page ad. But they use that full page for exactly the same reason we employ a network vehicle instead of spot—to showcase our items.

Some years ago I came to the advertising theorem that all media can sell merchandise. I still hold to that belief today—that if the advertising doesn't do the job, it's the message not the medium which deserves the blame.

This final word of caution, then.

If you have used radio or television to sell your product and the results have been far short of expectation, re-examine the basic copy idea. Don't indict either radio or television for merely transmitting a weak sales message! And finally, study the combination of the two.

Was the message right for the medium or the medium right for the message? Instead of soul searching, substitute researching. It may lead you back to a medium you write off *erroneously!* ★ ★ ★



Broadcasters are now receiving seven important program scripts from BMI on a regular basis. These scripts are filling a vital role in the daily programming logs of stations in every section of the country.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

BMI scripts ranging from five-minute shows to full hour concert music presentations, are mailed to BMI-licensed stations on a monthly basis. They are written for commercial use and tailored to the needs of all types of radio and TV operations.

BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

*For sample scripts and complete details please write to Station Service Department*

## BROADCAST MUSIC, INC.

589 FIFTH AVENUE • NEW YORK 17, N. Y.  
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

## WASH WELL

(Continued on page 44)

high for the launderette-type of business, according to Harwood, is in April. After tv began in the fall of 1953, the Wash Well's business reached what the management believed would be an all-time peak the following April. But business did not taper off after April 1954, instead continued to increase (note July figure quoted above).

How did the tv commercials succeed in getting across Wash Well's message to the public?

At the outset, three one-minute films were made. Planned, written and supervised by Harwood Advertising, they were produced right on the premises of the Wash Well plant. (Actual filming was done by Ted Offert, owner of Arizona Tele Ad Productions in Tucson.) Cost of each: about \$135.

Each film dramatized the drive-in car-door attention, the one-stop laundry and dry cleaning convenience and the fast service. Also pointed up, with



**station in New Jersey**

covering 82% of the state plus a big bonus in New York



**with audiences**

according to pulse



**with advertisers**

and 8 out of 10 are retail



**with business**

which has been firm for the last 5 years and is now better than ever

**4**

**the answers**

to a New Jersey sales problem call your **waat** man... he knows this market

**waat**  
**970 on your dial**

1020 Broad Street, Newark 1, N. J.  
575 Madison Avenue, New York 22, N. Y.

Mitchell 2-6400  
PLaza 5-1331

the aid of scenes in the plant and close-ups, were quality of the work, the cellophane wrapping used on the finished garment, economy and the fact that all work was done right on the premises. Here is a sample of the audio in one of the films:

"Why waste these hours waiting for a routeman to pick up one day and deliver days later? Your laundry and dry cleaning can be ready when you want it, if you drive to the Wash Well, where *one-stop* laundry and dry cleaning saves you up to 20%. Wash Well "Car Door" service is wonderful. Don't even leave your car. An attendant takes your laundry and dry cleaning, and your special instructions. Clothes are carefully inspected . . . spots and stains expertly removed . . . pockets and cuffs cleaned by vacuum brush . . . and dry cleaning done with gentle, odorless cleaning solvents, and the latest equipment . . . right in the Wash Well. Clothes are pressed beautifully under electronic control . . . ruffles and tricky pleats are expertly finished and men's coat sleeves soft-roll pressed, if requested. Drive to the Wash Well, where service on shirts and dry cleaning means 'in today, out tomorrow, at no extra charge.'"

Two film announcements are run each week—one on each station. The commercial on KOPO-TV, the CBS TV outlet, appears Sunday evening at 8:00 p.m., right after *Private Secretary*. On KVOA-TV, an NBC TV affiliate, it appears each Wednesday at 9:00 p.m., immediately preceding the *Kraft Theater*. The films are rotated.

(A new one-minute film—a combination of animated effects and action sequences of the Wash Well operation—was recently produced and has been added to the schedule.)

As soon as the commercials were launched on the air, business began to pick up, states Joe Tofel. People drove in and made reference to the commercial. Points out Tofel: "After nearly a year of operation, after spending lots of money on advertising, we still heard this: 'I didn't know you did your own cleaning or shirts till I saw it on tv.' But most definitely they saw, and came in—which is all we wanted to accomplish."

★ ★ ★ ★ ★ ★ ★ ★

"So strongly do I feel that television, both as we know it now, and as we will scarcely recognize it but a few years or months ahead, is the most powerful force for good or evil that has ever been unleashed on the public; so strongly do I feel that our only chance to keep it in the realm of free private enterprise is now; that I cannot find words to express the conviction that all of us, each of you, must find the means to make your station the public servant that was contemplated by the most starry-eyed idealist who ever used the phrase 'public interest, convenience and necessity'."

LAWRENCE H. ROGERS II  
Vice President & Gen. Mgr.  
W.S.A.Z., Inc., Huntington

★ ★ ★ ★ ★ ★ ★ ★

The number of customers served by the Wash Well averages 350 to 400 daily, with a Saturday peak close to 600.

Prior to opening the Wash Well, Joe

Tofel and Al Gilberg operated a laundrette, farmed out dry cleaning and shirts to a large commercial plant. Volume had reached \$1,200 a week, which both partners felt was about the limit since they had nothing further to offer to increase sales. So they decided to expand and conceived the Wash Well.

On 19 December 1952 Wash Well was officially opened. The 6,500-square-foot building contained both laundry and dry cleaning facilities, with up-to-date equipment. The laundrette offers customers their choice of wet wash, fluff dry, flat finish and complete finish. It contains 36 Bendix commercial automatic washing machines, which allow each family bundle to be washed "sanitarily separate." There are also half a dozen larger washers.

In front of its building, the Wash Well has a large, double-face, change-panel sign (see cut), with room for three-line messages which are constantly changed. The messages vary: sometimes they plug Wash Well's services; sometimes there appears a slogan for Red Cross, the March of Dimes, or other community-interest enterprises. About 28,000 cars pass this sign daily, estimates Joe Tofel, who considers the sign a most effective attention-getter.

But attention-getter extraordinary for Wash Well has been tv—which is why the company gives it all of its \$9,600 annual budget. ★ ★ ★

# WMUR TV

TRI-STATE STATION

VHF CHANNEL 9 MANCHESTER, N. H.  
THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

Nine of 10 New Hampshire Counties 113,825 TV families  
Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area..... 235,063 TV families  
PLUS—Coverage of south and eastern Vermont ..... 13,200 TV families  
PLUS—York County, Maine..... 19,250 TV families

Total PRIMARY coverage 381,338 TV families

FOUR MILLION PERSONS LIVE IN THIS AREA

Represented by WEED Television Corporation





## **It Costs No More To Give More— If You Give The Bonus In Savings Bonds!**

If your company is one of the more than 45,000 companies that have the Payroll Savings Plan you *know* what your employees think of Savings Bonds—they spell it out for you every month in their Savings Bond allotments.

If you don't have the Payroll Savings Plan, and are wondering whether your people would like to receive their bonus in Bonds, here are a few significant facts:

- every month, *before they get their pay checks or envelopes*—8,500,000 men and women enrolled in the Payroll Savings Plan invest \$160,000,000 in U. S. Savings Bonds.
- Payroll Savers hold their Bonds: In the three years since the popular E Bond commenced to

mature (May, 1951 to September, 1954) over \$14,000,000,000 have come due. Throughout this period approximately 75% of the maturing bonds were retained by their owners under the automatic extension plan.

- on September 30, 1954, the cash value of Series E and H Bonds—the kind sold only to individuals—totaled 37.8 billion dollars, a new high.

To the Payroll Saver, and to the man who buys his Bonds at a bank (because his company does not provide the Payroll Savings Plan) a One Hundred Dollar Savings Bond looks bigger and better and *is* bigger and better, than a check for \$75. *Make this a merrier Christmas for every employee. Give the gift that keeps on giving.*

*The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and*

**SPONSOR PUBLICATIONS INC.**



**Robert E. Kintner, President, ABC:** The year just closing saw two significant trends established at the American Broadcasting Company which should be of particular interest to advertisers in 1955.

In radio, it is the accelerated business activity at the ABC Radio Network, demonstrating a decided resurgence of this advertising medium. This increasing business activity has been brought about by a combination of highly-successful saturation radio campaign packages, programing blocks of proven ability to deliver a choice and growing audience and greater cost efficiency for each advertising dollar.

As a result of this resurgence of radio at ABC, the Network will enter the first quarter of 1955 with more commercial time sold than for the corresponding 1954 period. This trend of advertisers to ABC Radio, I am certain, will continue throughout 1955.

The most significant fact for television in 1955 is this season's emergence of three—not just two—major television networks. ABC Television's tremendous progress in the four basic yardsticks by which a network is judged—programing, clearances, ratings and advertisers—now compels the attention of all advertisers. No longer is a sponsor restricted in his choice of networks. Now, for the first time, he can select from among three major television networks.

1955's advertisers will be able to enjoy this luxury of choice with the added incentive of establishing a valuable franchise on ABC Television—America's fastest growing television network.

\* \* \*

**Adrian Murphy, President, CBS Radio:** The challenge that faces all of us in radio in 1955, it seems to me, is how to harness, package, and sell what is unquestionably a great force in American business.

Radio regularly reaches more homes than any other advertising medium. Total family hours of radio listening at home continue at a very high level more than 900 million per week and only 28% fewer than before television. And radio has many new values to offer advertisers—including a big and still unmeasured out-of-home audience that is virtually all new since 1948.

We are now able, for the first time, to report accurately on the number and location of radio sets. In a few

weeks we will also be able to tell advertisers just how much listening is going on in that huge medium-within-a-medium, the 26,180,000 radio-equipped automobiles. And on the CBS Radio Network our new evening strip programs are now bringing to nighttime radio the big cumulative audiences that we have always been able to demonstrate in our daytime radio programing.

But beyond this, we obviously have several selling jobs ahead, finding new ways: (1) to point up the impact of the spoken word, (2) to influence the dealers who influence advertisers and (3) to compare the program audiences of radio with the page audiences of magazines and newspapers (instead of their entire circulation).

Radio in 1955 will continue to be one of the major motivating factors in consumer spending, and I am confident that we will find ways to prove it.

\* \* \*

**J. L. Van Volkenburg, President, CBS Television:** Television in 1955, according to all signs, shows good promise of becoming a billion-dollar industry.

Contemplating this outlook recalls my 1951 year's-end prediction that the estimated number of U.S. television homes at the end of 1952 would be in the neighborhood of 19,000,000. I doubt whether even the most optimistic of us at that time would have predicted that this figure would approach 37,000,000 by the end of 1955.

While television's growth has taken place during an era of enormous expansion of the U.S. economy as a whole, I think it can be claimed that television has been one of the most powerful forces behind this economic expansion. In my view it is destined to continue to fulfill this role with ever increasing effectiveness in the years ahead.

An outstanding 1954 development was the demonstrated value of continuity and repetition in over-all television programing: most of the top-rated network programs today have been seen at the same time, and on the same day, for an average of three years. In my mind it adds up to the fact that success in programing essentially depends on the ability to build a program schedule that will provide continuous and lasting entertainment at the lowest cost-per-1,000,

We feel that in 1955 even more advertisers will be guided by the policy of continuity and repetition.

The New Year also will see further expansion of our color plans. Advertisers participating in the CBS Television color rotation schedule gained extensive experience in color television production, in problems of lighting and makeup, and in the techniques of preparing color commercials to produce the best possible reproduction and the most effective display. This experience is sure to be of inestimable value for the future as color takes on greater importance. As the rotation schedule moves into 1955, a total of 69 of the network's affiliated stations are equipped to carry these programs in color. More and more stations will acquire color equipment and find increasing audiences for the 1955 expanding schedule of color programs.

\* \* \*

**Ted Bergmann, Managing Director, Du Mont Television Network:**

Television will continue to grow in billings and in attracting an increasingly larger percentage of advertising's total expenditures though 1955's increase over 1954 will be somewhat less, percentagewise, than 1954's increase over 1953. This is due to the fact that available Class "A" time was pretty well filled up this year and substantial investment in these periods will now be likely to increase only as new stations go on the air in the better markets.

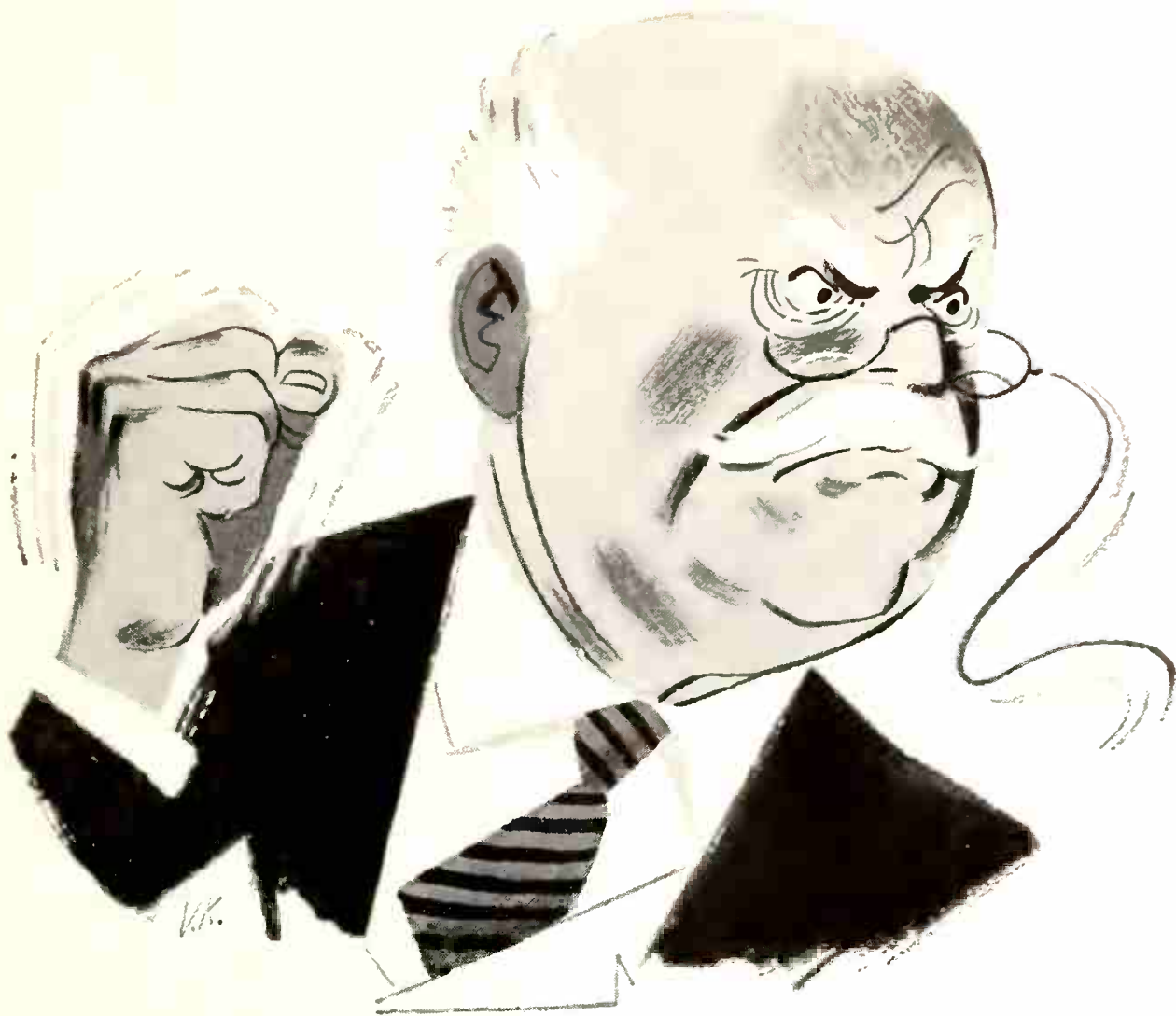
As to the course television will take—

We at Du Mont believe that television will shape itself into whatever forms are dictated by advertiser's needs and budgets, by the ability of networks to clear station lineups that sponsors call for, by a soft consumer market, or a firm one; in short, by the money that advertisers make available to it.

Having pioneered and proven both the efficacy and the need of programs that enable sponsors to share the cost of tv time and noting no reversal of the trend towards rising costs, we expect to see more programs financed by various "share the cost" techniques. Because so many stations are sold out on all Class "A" time, we expect to see an increase in the use of film, both to handle national business and to support local programs adequately.

(Statements continue page 80)





**FAMOUS LAST WORDS:**

“they wouldn't dare”

That's what they said the day before Pearl Harbor. Remember? But by now you'd think people would have learned. Let's face it—we must be ready for disaster at any moment. It may be an atom bomb—or it may be a fire, a flood, a hurricane. It's only common sense to be prepared for it, whatever it is. Take these precautions **TODAY**:

- Enlist the help** of your local Civil Defense Director.
- Check contents** and locations of first-aid kits.
- Send staff** to Red Cross courses. They may save your life.
- Promote preparedness** in your community. Your local CD Director can show you how.

*Set the standard of preparedness in your plant city—check off these four simple points **NOW**.*



**Thomas F. O'Neil, Chairman, MBS:** No prophet can foretell the future role of radio anymore than he can foresee all of television's possibilities. However, based on the tempo of Mutual's sales activities during the past several months, we are convinced of network radio's continuing strength and tremendous selling power. In this period, new business and renewals representing \$9 million in annual gross billings (all contracts for 52 weeks) were signed for 1955 by 14 of the country's leading advertisers. And the recently completed Ward study of daily living habits has substantiated radio's impregnability.

We are now making available the full interpretation of the study to advertiser's so they may know the new facts on total listening—everywhere. Facts already harvested from the Ward survey which reaffirms radio's position; radio is listened-to by 58% of all the people in the country; radio is listened-to in all rooms of the house, and wherever people go outside; radio's available at-home audience consists of 67,000,000 people; radio exerts a constant influence on the more than 96% of the radio-owning public; from 6:00 a.m. to 6:00 p.m. of all people exposed to broadcast media—70% are listening to radio, and 30% are watching tv.

This continuing show of strength for radio is also strongly reflected by the almost 5,000,000 additional radio sets bought this year. They're being bought because people are using them. Radio's unparalleled circulation today reaches Americans through more than 110 million radio sets . . . radio is constantly within easy reach of people . . . in almost 47,000,000 homes . . . in more than 26,000,000 automobiles . . . it goes on vacations with them . . . it goes to picnics, beaches and parks. Radio is able to reach virtually the entire population at any time, and reaches a considerable part of it at all times.

The combination of the continuing growth of radio, its sales effectiveness, and the important fact that radio is firmly established as a force which affects the working, playing and buying habits of the majority of individual Americans portend a long and vigorous life for network radio.

\* \* \*

**Sylvester L. Weaver, President, NBC:** Color television, harnessed to

the sale of goods and services, will explode the American economy to a new high. Color television, the one perfect sales tool, will be put to use by you advertising men to stimulate the flow of goods from producer to consumer—to create desires for more and better products of our vast industrial machine.

. . . On the NBC Radio Network we have patterns and plans to fit the needs of any and all national advertisers. . . . The sales patterns we are developing are bringing into network radio clients it should have had years ago, but was never able to reach because it was frozen to conventional patterns established at its beginning. At the same time, we are making the conventional use of network radio a still more attractive buy for those who prefer this pattern. (Mr. Weaver's remarks are excerpted from recent talks.)

\* \* \*

**John Blair, Retiring President, State Representatives Assoc.:** I have never felt it wise, each year at this time, to conjecture as to whether business will be good or bad during the ensuing year. Business doesn't just happen to be good or bad. In the broadcasting field, we can go a long way toward controlling the state of business by improving the quality of our product, which is basically programing, and by improving our creative selling techniques. If we have a sound product, and we go about presenting it with vigor and imagination, we should have no difficulty in selling.

Assuming that these conditions prevail, spot radio should do well in 1955. Among other things, the medium should benefit from increasing use of the saturation technique which demonstrated its effectiveness so well this past year. Our feeling is that many advertisers are just beginning to understand how to use spot radio well.

Creativity in programing and sales are just as essential to spot television as they are to spot radio. We do know that spot television is moving from its rapid growth phase into a phase of greater competition, both with other media, and between the growing number of television stations. Nevertheless the enormous selling force of the medium is so valuable to the advertiser that the total amount of money spent in the medium should continue to grow.

**Frederic R. Gamble, President, A.A.A.A.:** The future of television and radio, like that of other advertising media, is bound up with the future of the economy.

And the economic future seems bright, especially long-range.

For this reason it seems likely that national advertising expenditures will continue to increase. They have been increasing ever since World War II at a rate of some 5 to 10% per year. There is room for further increase: expenditures are still below the pre-war average ratio to gross national product.

How much they increase may depend, to a large extent, on how fast we can find and train additional qualified people—in advertising agencies, advertising departments and on media staffs—to handle the volume successfully. And how much radio and television will share in the increase will depend. I expect, on each individual station—its programing skill and its business sense.

A well-run station will see that its costs are in line; will not depend on "deals" to get business; will be careful about the kind of business it accepts and the ability of the agencies it recognizes.

\* \* \*

**Paul B. West, President, Association of National Advertisers:** Today's business management is looking more and more to advertising, integrated with other selling efforts, to carry forward our high level of business activity. There are vast changes in today's expanding markets, and there is no doubt that competition has become far more keen.

The economic outlook demands that this advertising force play an even more important role in furthering our economy.

All this means a greater volume of advertising, in all media, and new techniques and ideas. Newspapers, television, magazines, radio and the other major media will feel this increase in advertising funds.

As tv costs go up, some national advertisers may have to look to other media they can afford, while new firms enter the tv medium for the first time.

Still other advertisers look to radio and newspapers as older, tried-and-true media. In other words, the accent is on the positive, dynamic factors to sustain and enhance an economy that staggers the imagination.

## BETTY CROCKER

(Continued from page 35)

eral Mills takes the five-minute show is seen from the attention given it at home base in Minneapolis, where the efforts of advertising department, home service department and product heads are directly involved. At the top is Advertising Manager, Grocery Products Division, Clifford S. Samuelson. Directly under him are the advertising supervisors of the flour, mixes and cereal groups. Together with seven different agencies, they plan the General Mills advertising campaigns. The agencies are Dancer-Fitzgerald-Sample, BBDO, William Esty, Knox-Reeves, Tatham-Laird, Zimmer, Keller & Calvert and N. W. Ayer (which handles institutional advertising). Closely allied with both ad department and ad agencies is the Home Service Department, which runs the Betty Crocker kitchens and provides the direct contact with the public.

All seven agencies are directly involved in the actual running of the radio program. This requires an unusual integration and cooperation between members of a highly competitive business. Here is how it is done:

The show itself is produced by Dancer-Fitzgerald-Sample, which handles the Gold Medal Flour, Cheerios and the products of General Mills Sperry Division. Producer of the show is Gene Patterson. Editor-Director is Bill Doughten. Writers are Lillian Taylor and Virginia Stewart. Some of the products advertised on the show, however, are handled by other agencies: Betty Crocker Cake Mixes, BBDO; Softasilk and Sugar Jet, William Esty; Bisquick and Wheaties, Knox-Reeves; Kix, Tatham-Laird. After the first of the year, N. W. Ayer will service the program with institutional copy and Zimmer, Keller & Calvert of Detroit will contribute copy on Farro Feed.

Naturally, to keep so many products and agencies straight, it is necessary first of all to plan well ahead and to plan carefully. Detailed planning and scheduling are done by the Home Service Department of General Mills, under the direction of Miss Janette Kelley. Full notes for each of the shows are furnished the production group at Dancer-Fitzgerald-Sample, with indicated products marked. The show writers put the material in dialogue form for Adelaide Hawley, who is Bet-

ty Crocker, and announcer Win Elliot. They indicate where the commercials go and pass the scripts along to the agency whose brand is involved.

After getting client approval the scripts with commercials are returned to Bill Doughten at Dancer-Fitzgerald-Sample for production follow-through. A typical day's schedule, that of October 18th, ran this way: 8:55 a.m. show—product Bi-quick, agency Knox-Reeves; 2:30 p.m. show—product Gold Medal Flour, agency D-F-S; 4:25 p.m. show—product Brownie Mix, agency BBDO.

With seven agencies involved, differences in taste and judgment are bound to arise. Let us say one contributing agency provides a commercial that Bill Doughten of D-F-S considers somewhat out of keeping with the Betty Crocker personality. Or suppose another agency thinks the program on which its commercial is to appear should be altered. How are these differences reconciled? Usually all that is necessary is a telephone conversation between Doughten and a copy chief at the other agency. When a fundamental re-write is being requested, however, the client is contacted and asked to make the decision.

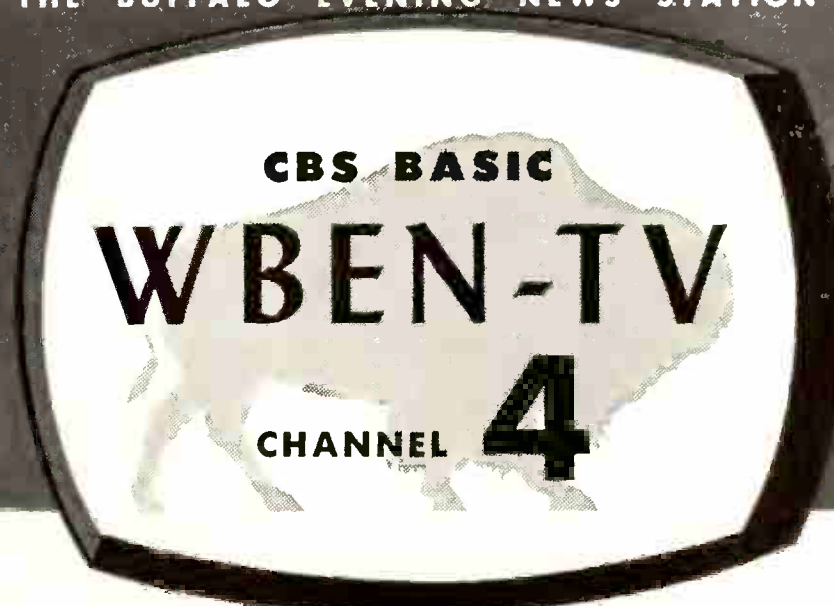
So far, says Doughten, no insuperable problems have arisen, and agency differences have not led to severe clashes.

**The problems:** As anyone who has ever tried to do a job with a five-minute show knows, it is not easy. Producer Gene Patterson sums up the function of *Time for Betty Crocker* as follows: "It has to deliver a service that the listener will remember and it has to get across a sales message. Since the program is actually four minutes and 30 seconds long, we have our work cut out for us. It is a tough, challenging problem."

Under the network rules, General Mills is entitled to 75 seconds of commercial per segment but because of the natural integration possibilities of what is fundamentally a recipe program, the commercial impact cannot actually be measured by the formal time limit. Even the commercial itself, in some cases, is handled as a recipe item, with a major portion of the pitch consisting of instruction, so that there is often no real division between program and commercial.

The brevity of the program, Patterson points out, has an important con-

THE BUFFALO EVENING NEWS STATION



**WBEN-TV LEADS THE WAY**

1st on the air . . . 1st in know how . . . 1st in experience. WBEN-TV, Buffalo's favorite station, is also 1st in Niagara Falls, Olean, Jamestown, Lockport and other Western New York communities. WBEN-TV has high penetration in Toronto and Southern Ontario. Trained and experienced personnel of Buffalo's 1st station are equipped to interpret and handle your advertising needs. . . .

Get the WBEN-TV Story from HARRINGTON, RIGTER & PARSONS, INC.

# WCOV RADIO

MONTGOMERY, ALA.

*Now*  
**10,000  
WATTS**

**CBS RADIO**

For

**22 COUNTIES**

in Central Alabama

**POPULATION**

**726,500**

**FAMILIES**

**186,800**

**RETAIL SALES**

**\$443,969,000**

GET THE  
COMPLETE STORY

From

PAUL A. RAYMER CO.

or write

# WCOV RADIO

MONTGOMERY, ALA.

sequence on the recipes—they must be kept simple so that the highlights can be remembered. It is unrealistic to assume, he insists, that the listener is waiting there with her pencil ready. At the same time Betty Crocker cannot go too quickly for women to follow her.

Not only is each program a separate entity but most fall into different categories. The morning show is always a menu. The others are organized into the following groups: mid-day show, "You Asked For It" (Monday), "Let's Be Different" (Wednesday), "Homemaker Recipe" (Friday); afternoon show, "Old Family Favorite" (Monday), "Entertaining" (Wednesday), "What's Cooking" (Friday).

Scripting the show is difficult, says Patterson, for the material has to be tight yet in the Betty Crocker idiom. It takes a long time, he feels, before a writer learns to handle the dialogue well. At all times it is necessary to see that the writing stays in keeping with the personality the public has come to associate with Betty Crocker.

**The Betty Crocker idea:** In essence Betty Crocker is an unselfish sales personality. The whole operation is geared to the idea of developing and testing recipes as a service to the housewife. To that end elaborate kitchens have been established in Minneapolis and food experts hired or trained to experiment and test. A special effort is made to find recipes that will work in all parts of the country.

Betty Crocker is the embodiment in a single person of this program. Through the years she has developed as a real person and great homemaking authority. Under her name a constant stream of literature answers the question of untold numbers of women across the country. Some idea of her influence can be seen in the huge sales of the recent "Betty Crocker Picture Cookbook"—out only four years, it has sold over 2,800,000 copies. Another volume, "Betty Crocker's Good and Easy Cookbook," tailored to the modern homemaker and the mass market, was released this fall. It will shortly go into its second printing with a total of 1,000,000 copies. And how is she as a product salesman? Stuart Upson, Dancer-Fitzgerald-Sample v.p. and account man on Gold Medal Flour, says: "Betty Crocker is possibly the single most important reason for Gold Medal's leadership, through the

use of her recipe service, its development and presentation."

Gold Medal Flour, incidentally, claims to sell more packages than the next several brands combined. It is the brand with which Betty Crocker was first associated, and with which she has been longest identified. Betty Crocker later became the brand name of several cake mixes, a brownie mix and a pie crust mix. And her name on the red spoon symbol appears on packages of other brands such as Bisquick and Softasilk.

Not only is she the best known homemaker in this country, according to General Mills she is better known than all other service personalities combined. Upson maintains that, although the Betty Crocker idea has been widely copied no one else has been able to make it so successful. It is not only a question, he says, of having been there first, but of unmatched testing facilities and proven recipes that are "simple, quick and right."

**Betty Crocker on tv:** It was to be expected that ultimately Betty Crocker would appear on television; and she has, played by the same person who does her on radio, Adelaide Hawley. Almost any day you are likely to see her making a service-selling demonstration on one of the innumerable General Mills products. She may show up on the daytime CBS soap, *Valiant Lady*, out of the D-F-S serial factory—the Saturday night situation comedy on CBS, *Willy* or on the same network's *Bob Crosby* or *Robert Q. Lewis* shows.

Yet she has no television show of her own. Television, it seems, for all its tremendous coverage and impact, presents curious problems for further development of the Betty Crocker idea.

The former Betty Crocker tv vehicles, one a service, the other an entertainment show, proved unsatisfactory. The service show just did not seem to be able to get a big audience. The entertainment format violated the basic service concept of Betty Crocker.

None of the General Mills agencies up to now has been able to come up with an answer. It may be that a satisfactory answer isn't really in the cards. One school of thought holds that Betty Crocker is not a particular individual but an illusion created by the reader or radio listener from a few cues. Television shows a concrete Bet-

ty Crocker who is a particular person with her own individual human qualities. The reality may destroy the illusion, or at least water it down.

Some of the dangers of television to a carefully nurtured public concept are shown by the problem of coordinating elements of the visible Betty Crocker in various commercials. Each agency produces its own television commercials. This means that there is no permanent staff which looks after make-up, costuming and lighting, all of which affect the appearance of a performer on television. Two different make-up men for example could produce Betty Crockers who could be mother and daughter—and have.

For this reason, Bill Doughten works closely with Mary Ward of General Mills Television Commercial Operations to see that things like hair-do's, costumes, make-up, etc., fit the Betty Crocker personality—that they are standard. If she has to go to Hollywood, for example, Doughten has to send to the coast producer information on light, hair-do and make-up.

Obviously, here is another area where agencies have to work together. An example was a recent appearance on the *Robert Q. Lewis Show*. A costume agreement was reached at a meeting between BBDO, the client, Adelaide Hawley and D-F-S.

This costume problem can get quite tricky, especially because women examine very closely clothing worn by performers. It has taken time for all parties to come to some agreement on what costumes are appropriate for Betty Crocker. Conclusions are embodied in a photographic album called "The Betty Crocker Wardrobe."

Once Adelaide Hawley made her tv debut as Betty Crocker, it was natural that the question would arise whether the individual on the screen clashed with the composite drawing of the women at General Mills kitchens which has been gracing magazine and newspaper ads for these many years. Although it is difficult to explain, General Mills Assistant Director of Tv and Radio Programing Margaret Kemp told SPONSOR, the public has accepted the tv and print personality as one and the same. That is revealed by the letters that continue to pour into Minneapolis. It is one more indication of esteem Betty Crocker has with American women. ★ ★ ★

## TRADE ADS

(Continued from page 41)

the ads used by CBS and NBC."

The call for imaginative ads was not a way of saying that factual material was unimportant. On the contrary, advertising managers and other non-media people urged the use of facts just as strongly as they cited the need for imagination. On this score, they stand four-square with time-buyers.

The top air executive of one of radio-tv's biggest clients said briskly in answering a question about factual information: "The best ads say: 'This is my coverage territory and I can prove it,' or 'This is my share of audience or rating and this is the source.'"

A major drug firm's ad manager told SPONSOR: "Here are a couple of examples of ads that interest me. WKY, Oklahoma City, showed its percent of audience compared with other stations in the market. WHDH, Boston, ran a 12-page presentation on listening that was factual and carefully done. I like that."

Another drug firm ad manager said: "I'm like Sgt. Friday. I want the facts, just the facts. I don't think stations

realize just how much both the client and agency know about them. We know plenty. The agencies know plenty. I've had an agency background, so I know. We can't be sold by a lot of glittering generalities."

The account executive of an insurance company advertiser said: "I think a lot of ads are overly general and pointless. The man who buys a station wants information, not promotion. Agency people know a lot about stations in a general way. What we need are specific facts."

The attitudes about facts expressed above would seem to indicate that institutional advertising by stations takes careful consideration. While certain firms, especially those with groups of stations, can profit handsomely by institutional advertising a la Westinghouse, many others could spend their promotion dollars to greater effect. And some of those queried said just that.

The basic feeling was a dislike of generalities and a kind of prideful insistence by interviewees that facts were the only thing that should be considered in buying a station. Yet, as advertising people, some of the interviewees said they recognized that

### **BULLSEYE in the Detroit area**

—for greater coverage!  
—for greater response!

**CKLW-TV**  
channel **9**  
**325,000 WATTS**

**THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!**

**CKLW**  
radio  
**800 kc**  
**50,000 WATTS**

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

Guardian Bldg.,  
Detroit

Adam Young Television Corporation National Rep.

J. E. Campeau President

# No wonder she's SO POPULAR

Who wouldn't be with  
Sioux City Suc-Land's proportions—

effective coverage	33 counties, 589,800 people
wholesale market	34th in the U.S.
retail sales	2nd in Iowa

Your Katz man can arrange a date.



Sioux City, Iowa  
CBS, ABC & DuMONT  
A Cowles Station

## Greetings

from the gang at

**KGVO** CBS  
RADIO

and

**KGVO-TV**

1955 will be MORE  
prosperous with a

**1-2 sales punch**

in WESTERN MONTANA



GILL-PERNA, reps

MISSOULA, MONTANA

prestige advertising could be effective, though its effectiveness couldn't be measured. This attitude was not found clustered at any particular job level. Here are the types of jobs represented by those who said that institutional advertising stopped them (if the ad was well done, that is): account executives, radio-tv department chiefs, radio-tv account executive, advertising managers, broadcast manager for an advertiser.

If the interest in both facts and institutional advertising sounds contradictory, it can possibly be explained by the fact that quality layouts and clever copy are commonly admired and an institutional ad that has both will be read.

There are other important cases where opinions of non-media people and timebuyers ran parallel. These revolve around coverage map and first-in-the-market ads.

In both cases those interviewed said they were interested in such ads, but. . . . Let's take the coverage map ad first. Here are some quotes:

*From a radio-tv account executive, specializing in tv network shows:* "I'm very interested in coverage maps. But most of them are, shall we say, optimistic? I like to look at them, though. They give me mental exercise. I'll look at a map and ask myself, 'Now, how did they figure that out? It must be based on something. Oh, yes, now I remember. The station went out and checked listening in its area. But they didn't specify what the quality of reception was. They may have included sets which received the signal with a lot of snow. So, I'll have to check the media department on that.' You see what I mean about mental exercise?"

*From an advertising manager of a confectionery firm:* "I'm not always interested so much in any one station but in the relationships of stations. That is, to what extent does coverage overlap? Sometimes, I get deeply involved in the fine points of coverage, even to the extent of finding out whether a station gets into a particular neighborhood of an outlying community. Now, coverage maps don't always give me that information.

"I'll give another example of the coverage map situation. When we put out a new product not so long ago, we decided to introduce it in four markets. We got coverage maps for stations in those markets and we found, after checking, not only were

the maps exaggerated but sometimes stations underestimated the strength of their signals."

Result story ads also make interesting reading for admen. But like coverage maps they are taken with a grain of salt at times unless there is solid documentation.

*From a hard goods company advertising v.p.:* "If there's something to be learned about a technique for selling, the result story ad can be valuable reading. But we don't get much nourishment out of some of these vague or scattered results."

*From an account man with a station background:* "I know how hard it is to dig out good result stories. But practically every station can come up with results and then document them—if it's willing to work at it. The promotion man has to turn reporter and persuade clients to reveal enough details to make good result stories.

Summed up, result ads are read but more facts are wanted.

The situation with first-in-market ads is similar. Both agency and client have a natural interest in the station which is getting the lion's share of the audience and business. SPONSOR was told in a number of cases that there is great interest in how station rank in a market changes with new tv stations coming on the air. Yet, the unblinkable fact remains that too often readers do not believe what the ads say. In most cases, the ad readers said they expected a certain amount of exaggeration and felt that exaggeration and selling went naturally hand in hand. A small minority, however, took the attitude that exaggeration did the station more harm than good.

In the category of market data ads, the situation was as follows: Like timebuyers, most ad managers were not interested in market data in station ads. However the reasons were different. While timebuyers pass by ads with market data because it is not of direct concern to them in their jobs, ad managers often pass them by because they prefer to use their own sources and experience. On the non-media agency level, men in programming and production feel as timebuyers do about market data. However, most of the account executives expressed an interest in market data, especially if it involved something new and up-to-date and a minority of the ad managers interviewed felt the same way as the majority of the account executives.

One of these ad managers—a man in the drug field—said: “We sell well in rural areas. A sudden rise in corn prices, for example, would interest us as evidence of prosperity in certain areas. Likewise with an oil boom. However, the basic market data doesn’t have to be pointed out to us. We know that stuff very well, indeed.”

Opinions on some other types of station ads follow:

*The mail-pull ad:* “I’m not interested at all. A lot of stations can show big mail pull. There’s nothing great about that.” (There was little disagreement with this comment from a radio-tv expert attached to the staff of a top air client except that some of those interviewed said they would be impressed by an unusual amount of mail.)

*The list-of-clients ad:* “I don’t find a list of clients effective proof that a station can do a job for me. Sometimes a smart advertiser buys a fourth-rate station very cheap in a saturation campaign but that doesn’t mean he considers it the best station in the market to reach his prospects. Why should I consider it so? Besides, I have my own problems and I don’t

solve them by copying what somebody else is doing.” (This ad manager’s comment was in accord with a slim majority among both agency and client people. A strong minority declared interest in such ads because they liked to see what stations other advertisers are using. Some among this minority also said that such ads always tended to have at least a slight “bandwagon” effect.)

*The cheesecake ad:* “You bet I stop and look at an ad with a classy-looking dame in it. To tell you the truth, though, I usually don’t remember the name of the station which ran the ad unless the same ad or same type of ad is run over and over.” (A young account executive made this comment, which found almost unanimous agreement—among both young and old.)

*The test-market ad:* “I’m always interested in ads by stations which point up the value of their market for testing. The problem, however, is more one of finding enough available tv time and the right time—since tests must be carefully controlled—than of finding the right test market.” (This was an ad manager talking. Comments on test market ads varied, but there was no great enthusiasm over this kind of ad. One ad manager said he usually avoids a market which is exhibited as an example of a widely-used test market on the ground that, after too much use, a test market loses its value.)

*The list-of-special-services ad:* “I’m stopped by ads which point out that the station offers specific merchandising backing. This kind of factual information in an ad is helpful to me. It tells exactly what the station will do for me and it’s something I can hold the station to.” (Opinions on ads about merchandising varied according to the job of the person talking and the kind of merchandising department the advertiser himself had. Agency people in programing and production had no interest in merchandising ads. Neither did ad managers who have their own merchandising setup. But a number of people in both the agency and client categories had comments similar to those of the account executive quoted.)

*The sales-result ad:* “It can be very impressive if the complete story is told.” (Few disagreed with this account man’s opinions, though many felt that the complete story was seldom told.)

# WSJV-TV GOES UP IN POWER

NOW MORE THAN EVER  
YOU GET COMPLETE  
COVERAGE  
in the

## SOUTH BEND — ELKHART MARKET

For availabilities and rates see your

### H-R TELEVISION MAN WSJV-TV

ELKHART, INDIANA

John F. Dille, Jr. President

John J. Keenan, Commercial Manager

**COVER  
NORTH  
CAROLINA'S**

**Rich, Growing**

**"GOLDEN  
TRIANGLE"**

WINSTON-SALEM  
GREENSBORO  
HIGH POINT

with  
**WSJS**  
TELEVISION  
CHANNEL 12

\* A 24 COUNTY  
MARKET WITH  
RETAIL SALES OF  
**\$1,028,000,000.00**  
(Sales Management 1954  
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected  
Television Affiliate

National Representative:  
**The Headley-Reed Company**

## MULTI-MARKET SHOWS

(Continued from page 43)

"Even the best tv network doesn't have the best station in every market," points out Michael M. Sillerman, sales manager of Television Programs of America. "And some of the nets have a minimum number of stations which you must buy," he continues. "With spot-placed shows, there's no minimum number of stations required. For instance, Good 'n' Plenty candy bought *Ramar of the Jungle* in three big markets—New York, Philadelphia, Los Angeles. Lays Potato Chips bought the same show in 23 South-eastern markets. Pfeiffer Brewing Co. uses *Your Star Show* in 10 markets, while Clark Gas Co. spots *Ellery Queen* in four Midwestern markets. These are just a few examples of regional advertisers who needed a well-known show for competitive selling with national brands, but who couldn't possibly have used network tv."

"One of the most unusual multi-market buys that I've heard of concerns Gallo Wine," John Mitchell, v.p. in charge of sales for Screen Gems, Inc., told SPONSOR. "Gallo buys the *All Star Theatre* in 17 markets from coast to coast. They're not the biggest markets—in fact, they're small and medium-sized markets. I think it's a good example of an advertiser getting a well-known show in just exactly the right markets for a particular sales effort."

3. *Commercials are flexible.* "Some advertisers—especially those with a group of products—like to use spot film shows so they can insert commercials custom-made for each market," Edward D. Madden, v.p. and general manager of MPTV, points out. "One example is Best Foods' sponsorship of

*Flash Gordon*. Best Foods might run a commercial on cereal in New York; in New England, on shoe polish; in the South, on mayonnaise."

4. *Costs frequently lower.* "Lower than what?" advertisers ask. Spot tv's advocates advance two answers: One, lower than if the same show were placed on a network (no cable charges with film); two, lower than if a top-rated local live show were bought in each market (assuming a top-rated local live show was available). Ronzoni in the New York market, for example, used to have its own situation comedy produced live in New York (via Emil Mogul). Now it sponsors Ziv's *I Led Three Lives* because live production costs grew too high (see SPONSOR 13 December, page 44).

Two syndicators, out of the many who were queried, said they didn't think the cost of a spot-placed film show would necessarily be any cheaper than a network program. But for its other advantages they state that even if network and spot film cost the same, spot is still the better buy because of its flexibility.

5. *Station cooperation.* "It stands to reason that if a station is getting better than 70% of its rate card for a film show and only about 30% for a network show, it will cooperate with the film show sponsors," says Fred Mahlstedt, director of operations of CBS Tv Film Sales. Cooperation extends all the way from providing sponsors with good time periods to extra merchandising and promotion.

Edward Codel, tv director of the Katz Agency, likes to produce a chart that his company made during the summer of this year. "Here's a listing of some spot program placements and the time periods in which they were

slotted," he says. "Note the good times that were arranged:"

PROGRAM	Total Markets	6-7 p.m.	7-8 p.m.	8-9 p.m.	9-10 p.m.	10-11 p.m.	11-12 mid.
<i>Death Valley Days (a)</i>	69	0	8	12	21	28	0
<i>Cavalcade of America (a)</i>	39	0	9	11	16	3	0
<i>Mr. District Attorney (b)</i>	137	0	30	18	44	45	0
<i>I Led Three Lives (b)</i>	126	0	5	34	68	19	0
<i>Favorite Story (b)</i>	129	0	17	26	55	31	0

(a) Alternate weeks; sponsored by single client. (b) Every week; syndicated among a number of advertisers.

6. *Quality production.* Regional advertisers have a much tougher time competing with national tv advertisers than they did in the days of radio. "It's especially rough on regional breweries," says John Newman of Official Films. "With the brewing industry more competitive than ever before, the local and regional boys meet the competition not only of their local competitors but also of the national beers." To produce shows which compare with the network efforts obviously would be far too costly for the smaller breweries. "The only answer," say syndicated film men like Newman, "is to use spot-placed multi-market film."

Other good customers for multi-market films are the gasolines, says Edgar G. Sisson, director of NBC Tv Film Division. "Gasoline distribution is a regional business. A number of petroleum companies use film. Pure Oil Co., for example, bought *Badge 714* in 29 markets. Pure Oil's distribution is a belt-like area extending all the way from Duluth, Minn., to Miami, Fla.; it was within this belt that it bought the markets for our *Dagnet* reruns."

Phillips Petroleum Co. sponsors *I Led Three Lives* in 40 markets, one of the largest gasoline multi-market buys in the country.

"One of our biggest sales of fairly recent date was to the Richfield Oil Co.," Aaron Beckwith, New York sales manager of United Television Programs, reported. "Richfield bought *Mayor of the Town* in 31 markets in six West Coast states," he said. "The same show was picked up by Sperry Milling Co. in about a dozen markets, by United Gas Co. in eight markets.

"Speaking of oil companies, Standard Oil of California sponsors *Waterfront* in a dozen markets.

"I believe that with the increasing costs of network television, advertisers are becoming more and more market conscious—much more selective. And we're also finding that many adver-

A "captive" audience is yours—(over 50% saturation) when you use **KRBC-TV**

The only television station in the market . . .

**KRBC-TV**  
Channel 9  
ABILENE TEXAS

Represented nationally by  
JOHN E. PEARSON TV Inc.



tisers are using the principals of shows for their commercials."

A number of syndicators pointed out brewers were among their best customers. Don Kearney, v.p. in charge of sales for ABC Film Syndication, said that Pearl Brewing Co. of San Antonio originally bought four Texas markets, has since expanded to six outlets. Heileman Brewing sponsors *Racket Squad* in 12 markets, he added.

"One of the largest film sales on the West Coast was sale of our *Sport Time* show to Lucky Lager Brewing Co. of San Francisco," Maury Baker of MCA-TV's West Coast office said. "Lucky Lager bought the program in 39 markets for an initial period of 26 weeks. Furthermore, option agreements have been made for 10 additional sequences of 13 each—an over-all period of three years," Baker reported.

Building materials will be advertised by the National Gypsum Co. of Buffalo, N. Y., over *The Greatest Drama*. National Gypsum bought the film series from the Film Division of General Teleradio, Inc. Peter Robeck, general manager of the division, said that Gypsum signed for a 26-week period and will spot it in 19 markets ranging from New York City to Houston, Tex.

**The Guild-Vitapix approach:** Why did Guild Films and Vitapix join forces? Guild Films, Inc., which has had good success with its *Liberace* program, among others, found it was having trouble clearing time for that show and others in some of its markets. Just the reverse was true of Vitapix, a company set up originally by 32 tv stations (and owned by the stations). The station-owners of Vitapix in general agreed to clear time for shows that Vitapix could sell to national or regional advertisers. But sales were minimal. Guild and Vitapix decided to pool their efforts.

At SPONSOR's presstime Guild still was negotiating for a New York, Chicago and Pittsburgh outlet.

In New York it was reported that either WABD or WPIX might end up as a Vitapix affiliate (each station now carries two Guild shows). Those prone to wagering were giving WPIX better odds, although earlier it was thought the Du Mont flagship might sign for the affiliation. There were reported rumors that Guild also would take over some of Du Mont's production facilities.

Last week Guild officials met with Westinghouse Broadcasting Co. offi-

cial in Pittsburgh in an effort to sign WDTV, Pittsburgh, as a Vitapix station. Two Westinghouse stations (WBZ-TV, Boston, and WPTZ, Philadelphia) already are Vitapix members.

There were two possibilities for Chicago affiliates: WGN-TV and WLS-TV. By presstime no agreements had been announced involving the Windy City.

Under the new G-V arrangement, Guild will film new versions of all its current film shows, adding new shows to its list of productions. The new film product will be offered by Guild to national spot advertisers. It's expected

that Guild will require an advertiser to buy its films in 40 to 50 markets. In these "must-buy" markets, the advertiser would be assured good time on the local stations—but only Vitapix stations could be used. Thus, while an advertiser could to some extent select markets as he liked, and have a good choice of time periods in those markets, he wouldn't have free choice of stations. Guild-Vitapix contends that only the strongest or best station in most markets is allowed to join the Vitapix set-up, so that the advertiser probably would have wanted the "must-buy"

# 1st AGAIN

The Billboard Magazine 1954 Disk Jockey Poll Rates Charlie Walker, KMAC's Great Announcer,

**1st IN SAN ANTONIO**

**1st IN TEXAS**

**6th IN THE NATION**

The only San Antonio announcer even rated by Billboard in 1954

**San Antonio's No. 1 Personality on San Antonio's No. 1 Station**

**KMAC**

MUTUAL ON 630

**27 YEARS OF SERVICE**

# "T E R R I F I C !"

That's what ad agencies, advertisers are saying about the

## 1954 PROGRAM GUIDE

It is yours FREE with your subscription to SPONSOR

One year \$8—three years \$15

write **SPONSOR**

40 E. 49 St., New York 17, N. Y.

station anyway.

How do you buy a Guild show?

Manny Reiner, v.p. in charge of sales for G-V, says it's just about like buying a network program. You sign one contract. You get a single billing and a single proof of performance. The job of actually clearing the time on the selected list of stations falls upon Vitapix's shoulders; it handles the G-V station relations. Vitapix, incidentally, works through the member-stations' representatives, acting on behalf of the advertiser.

It will take awhile before all Guild's shows are available for national advertisers. A few new programs—*It's Fun to Reduce*, *Connie Haines*, *Bride & Groom*, *Confidential File*, *Norman Vincent Peale*, *The Goldbergs*, possibly one or two others—will be ready for national sale between January and March of 1955. Most of the other programs, however, like *Liberace*, won't be available until about next September.

Guild is one of the first syndicators to offer programs designed for daytime viewing: by mid-summer the company expects to be able to offer five hours of daytime programming weekly. Daytime shows are all 15-minutes in length. It's going to have about 10 hours weekly of nighttime programming ready by next Fall.

Will other syndicators follow Guild in lining up a list of stations for guaranteed time availabilities? There's not much evidence that anyone will in the near future. Naturally, the other syndicators will see how successfully the G-V deal works out.

One syndicator told SPONSOR that clearing time isn't as hard as many people believe. "While it's true that all but a half-hour of 'Class A' time is in the network-option period in the Eastern time zone," he said, "there's a full 90 minutes on Class 'A' time free for non-network use in the other three time zones. And even in the Eastern zone," he continued, "some stations will gladly tell a network that it doesn't want a network show—and throw in a film show instead in order to get a bigger share of the rate-card." Another syndicator in saying essentially the same thing pointed out that more tv stations coming on the air is resulting in making a greater amount of time available in former one- and two-station markets. For this reason, he stated, he does not foresee any move toward acquiring a lineup of stations by his company. ★★

## YEAR-END REPORT

(Continued from page 33)

on ABC Radio have been bought by Admiral, Packard and Aero-Mayflower. Chevrolet purchased a major capsule news package on CBS Radio in the fall.

- More saturation and one-shot splashes. ABC Radio is seeking to turn the vacancies in nighttime lineups to its advantage, and is selling the idea of short-term "domination" of entire evenings. NBC Radio, having sold a sort of radio "spectacular" on Churchill to Allis-Chalmers, plans additional one-shots. CBS Radio airs two *Gunslinger* shows on Saturdays for Liggett & Myers, and a stepped-up lineup for Longines-Wittnauer which now has at least one CBS Radio show each day. Mutual feels that the bulk of its 1955 revenue will come from short-term and seasonal rather than long-term business, is meanwhile dropping nine co-op shows. Rexall recently bought a saturation spot drive in NBC Radio shows, including the new Gildersleeve 15-minute strip—its part of a trend—to promote its annual "1¢ Sale."

- More flexibility. Networks in 1955 will offer the extreme of flexibility. Fewer "must buy" stations, arrangements for cut-ins or regional networks, stress on "cumulative effect," and few requirements for contract length are indicated.

### SPOT RADIO

**Dollar spending:** The indications are spot radio gross time sales dropped during 1954. This would represent the first halt in a growth which had been continuous since 1937 and which had continued through the years of tv's biggest expansion.

Reactions from reps—chief source of billings information in spot radio—varied. Some firms and stations have gone up in 1954 but the indications were that business as a whole was off.

At the same time, predictions already made by reps and stations to McCann-Erickson's Central Research

\$99.00 INVESTED in the  
NASHVILLE, TENNESSEE  
**NEGRO MARKET**  
SOLD \$3,500.00 in appliances  
VIA **WSOK**

Department, which compiles estimates on spot radio billings, were brighter. The consensus of these predictions: 1954 many wind up at just about the same level as 1953, or only slightly below.

Rep consensus was also that the biggest spot radio spenders last year—Procter & Gamble, Colgate, General Foods, General Mills, R. J. Reynolds, Liggett & Myers, Sterling Drug, Whitehall—were again on top of the heap in 1954. Rank order, however, was uncertain. Reps pointed out that several of these firms have trimmed their spot radio spending during 1954, often shifting to spot or network tv.

**Rate outlook:** During 1954 the trend toward lowered night rates and increased daytime rates in spot radio continued. Reps now estimate that nearly half of the radio stations in the U. S. charge the same for nighttime spot slots as for daytime, either through direct pricing on the rate card or bigger nighttime discounts.

The SRA's managing director, Tom Flanagan, told SPONSOR that the average U. S. radio station, a few seasons ago, charged 180% of its daytime rate for nighttime slots. Now, the ratio has dropped to 133% due to the increasing number of single-rate stations. By the end of 1955, Flanagan feels, three out of four U. S. radio stations will be charging approximately the same for day and night time.

Meanwhile, there's a parallel trend to a uniform local and national rate

picture for spot broadcasting.

**Sales trends:** As reps and station executives see it, these trends will be the highlights of spot radio sales development in 1955:

- More selling based on "specialized audiences." Individually, stations serving the music-and-news audience, farm audience, Negro and foreign language markets and other audience segments are sharpening their sales approaches. Rep firms like NBC and CBS Radio Spot Sales, Edward Petry & Co., Free & Peters, Katz and others include in their selling tactics pitches based on research of specialties ranging from the farm market to the motorist audience. Stations like WQXR (which has gone up to 50 kw.), New York; WFLN, Philadelphia; and KLAC, Los Angeles are landing national business based on their research of their "good music" audience.

- More "one bill" packages. Major stations, particularly in the largest tv markets, are expected to step up the number of capsuled news packages, weekend news and traffic information packages and run-of-station saturation plans. With the John Blair firm's NATSAT plan (24 participations per week per station on 45 major outlets with one bill) having landed a half-dozen major advertisers since the fall, other rep firms and station groups are expected to bring out variations of this type of package in 1955.

- More competitive selling against networks. As SPONSOR pointed out in several 1954 reports, the line between

spot and network radio has grown quite diffused. Both media are often chasing the same advertising dollar. You can expect to see sales actually get underway early in 1955 in Quality Radio Group, which acts as a sort of taped "network" of nighttime radio shows, locally produced by group members. You'll see more combination packages of programs and merchandising by big stations, and more pitches carefully tailored by reps (stressing for the most part market flexibility and listening differences due to variations in local listening tastes) aimed directly at network clients.

- More short-term business. There's been a subtle shift in the past few seasons, although it was obvious in 1954 if you looked for it, in the average length of spot radio campaigns. With advertisers like Maxwell House Coffee, the cold remedies, automakers and movie producers like M-G-M leading the way, the short-term burst or "flight" of announcements is now commonplace. The trend is spurred on by the fact that there are now over 2,700 radio outlets in the country. To cover them all heavily on a long-term basis is too expensive, advertising agencies feel. Therefore, agency thinking for 1955 is very much along the lines of hit-and-run approaches, reaching a variety of audiences. Most short-term business will be of a saturation nature, but even small accounts seldom sign up today for long-term radio drives.

- More industry and high-level selling. BAB (which will become RAB

## BEAUTIFUL PICTURES\*... that's the

kind of sales you get when you "Spot" Cincinnati with



# wsai

THE NEW SOUND IN CINCINNATI WITH THE CASH REGISTER RING!

\* Burger Brewery uses WSAI exclusively for its Cincinnati Redlegs Baseball Broadcasts.



GORDON BROADCASTING CO., NATIONAL REPRESENTATIVE, WEED



## TOPEKA'S FAVORITE WITH BACON'N EGGS

Don't know what you like with your breakfast . . . but around Topeka and wealthy Eastern Kansas the choice is proved to be Bob Richmond and TOPEKA TIMEKEEPER TIME. This morning show—7:20 to 8:00—is filled with top music, time and weather. Cash in on this market with TOPEKA TIMEKEEPER TIME. See your Weed & Company representative.

5000 WATTS  
ABC • TOPEKA, KANS.

# WREN

Weed & Company

in 1955) and the SRA, as well as some of the top reps, intend to step up their general promotions concerning spot radio's flexibility. At the same time, these organizations are reaching high into management levels at major advertisers to spell out the story of spot radio to executives who may have only a casual knowledge of what the medium is and how it works.

- More co-op campaigns. In the past two years, according to information compiled by the BAB, the number of sponsors who include spot radio (and often spot tv) on their list of approved co-op media has grown from 150 to over 400. Most of this co-op money, of course, comes to radio through local rather than national spot channels; 7-Up and Coca-Cola are good examples, since bottlers generally pay locally. But other co-op campaigns, such as those of automakers like Plymouth, Dodge, and Chevrolet, are partly on a local basis and partly through national channels.

### TV PROGRAMING

The money and creative efforts put behind network tv programing reached new heights in 1954.

While sponsors aired their perennial complaints about the high cost of tv they nevertheless poured increasing millions into programing, especially at night. To a great extent, the added millions were warranted by tv's growing audience, but it was also true that tv advertisers were caught in the middle of a seller's market and the increasingly fierce competition among the networks.

Highlighting this competition were the exertions of NBC to mount the throne of video dominance. These exertions were spearheaded by Pat Weaver's 90-minute, once-a-month spectaculars, whose function was to generate interest in color and batter at CBS' Saturday, Sunday and Monday night lineups. CBS, of course, did not stand idly by, answered with two one-hour "baby spectaculars" of its own, in addition to other programing efforts. ABC, fighting for a place in the sun, added its own contributions to the program battle.

The programing right-of-way given the expensive (\$300,000 each) spectaculars over the every-week shows spotlighted another facet of the 1954 programing picture, namely, the white-knuckled grip the tv webs are keeping on programing control, especially at



of the  
San Francisco Bay Area's  
3,000,000 people are  
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



## KLOK

5000 WATTS — 1170 KC

San Jose Studios P. O. Box 967 San Jose, Calif.	San Francisco Studios Hotel Lankershim San Francisco, Calif.
---	--

Represented by John E. Pearson Co.

# WOND

The Master

# KEY

To The Lucrative

## SOUTH JERSEY SHORE MARKET

Delivers the Largest  
Radio Audience in the  
Atlantic City-County Area\*

Get the WONderful  
Story Today! Market  
Data, Station Cover-  
age and Programing  
Information on Request

\*1954 Survey by  
Advertest Research

# WOND

FULL  
TIME  
1400 ON THE DIAL

Owned and Operated by  
PIONEER BROADCASTERS, INC.  
Pleasantville, New Jersey



N. Y. Office: 550 Fifth Ave. COLUMBUS 5-1430

NBC and CBS.

Further evidence of this was the firm determination to bump all shows which did not meet the networks' standards for acceptable audience ratings. This aroused sponsor fears that the franchise concept might be thrown out of the window.

A case in point was the ousting of the perennial *Voice of Firestone* from its Monday night slot on NBC. Unable to find another acceptable slot on NBC, Firestone moved over to ABC TV.

Here are some highlights of new 1954 nighttime network tv programming:

Two newcomers who were immediate hits on tv were *Disneyland*, ABC TV, Wednesdays 7:30-8:30 p.m. and *The George Gobel Show*, NBC-TV, Saturdays 10:00-10:30 p.m. *Disneyland*, sponsored by American Motors, Derby Foods and American Dairy, costs \$68,000 a week for production alone. However, this show has a November Nielsen rating of 41.0, against such veteran shows as *Coke Time*, NBC TV, *Perry Como*, CBS TV and the first half of *Godfrey & Friends*, CBS TV.

George Gobel is sponsored by Armour & Co. and Pet Milk, at a weekly talent-only cost of \$25,000. This show is remarkable for the sudden success of its previously unknown star. With a November Nielsen of 32.8, the Gobel show was too strong a competitor for a new show on CBS TV. *That's My Boy*, sponsored by Chrysler at \$26,500 weekly.

A new serious and heavily documented drama, *Medic*, NBC TV, Mondays 9:00-9:30 p.m., lured viewers from long-time favorite *I Love Lucy* on CBS TV. This show had a November Nielsen of 32.1 against *Lucy's* 50.3. However, the latest Trendex list of top 10 shows in 10 major cities showed *Lucy* in Number 6 place.

Of the 50 or more new nighttime shows introduced on tv networks in 1954, situation comedies had the greatest number of casualties. Two CBS TV packages, *That's My Boy* and *Honestly, Celeste*, were replaced within a few months of their debut. After dropping the Celeste Holm comedy on 5 December, Y&R bought four half-hour films from MCA TV to fill the Sunday night time slot for Bristol-Myers, sponsors of the \$26,000 weekly *Honestly, Celeste* show. The CBS comedy had an uphill fight against the second half of NBC TV's high-rated

*Philco Playhouse*.

A new film situation comedy on CBS TV that's been heading for trouble is *Willy*, starring June Havoc. Saturday night show had a 12.7 Nielsen in November, against 32.5 for NBC TV's *Hit Parade*. General Mills sponsors *Willy*.

Another new show that never got far off the ground was *It's a Great Life*, NBC TV, Tuesdays 10:30-11:00 p.m. A situation comedy, starring Jimmy Dunn, this show cost \$30,000 a week in production. The Plymouth Division of Chrysler who'd sponsored the program gave it up in December. Its last Nielsen rating was 16.3.

Sid Caesar and Imogene Coca started their first season apart. Of the two, Caesar fared better with his Monday 8:00-9:00 p.m. show, sponsored by American Chicle, RCA and Speidel. *Caesar's Hour* did whittle down Godfrey's following, with a 36.1 Nielsen rating in November against *Godfrey's Talent Scouts'* 31.3 on CBS TV. However, the Caesar show talent costs are roughly \$90,000 a week.

Imogene Coca's Saturday night show has been doing poorly against CBS TV's high-rated *Two for the Money*,

despite revampings in the writing and format of this \$38,000 a week package.

### COLOR TV

Color television's audience was confined to a handful of homes during 1954 and the outlook for 1955 is not much better. Predictions for color set production this year had ranged from 50,000 to 300,000 but actual production has been well below even the most conservative figure. The Radio-Electronics-Television Manufacturers Assn. reported only 17,445 color receivers produced during the first 10 months of 1954 and found no acceleration in the rate of production.

There have been a number of predictions that set production will total 300,000 in 1955 but some manufacturing sources say privately they consider this figure overly optimistic.

Reasons cited for lack of consumer interest in color are: First, and most important, the high price of initial models which has ranged from about \$900 to \$1,200. Second, the small-size screen of the first color sets, which didn't go over with consumers used to larger sizes. Third, insufficient color

**SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION**

**waiting to HEAR from you . . .**

**118,560 families weekly!**

**92,070 families daily!**

**59,090 car radio families!**

- **WDBJ's share of the tuned-in Roanoke audience averages 51 to 59%!**
- **25% of Virginia's total retail sales are made in the WDBJ area!**

**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**





That's our business. Buying radio time is one thing — Getting results is another. WJPS maintains a planned Merchandising Service that guarantees RESULTS. WJPS has a plan to fit any pocketbook.

Our Merchandising and Promotion Department won 2nd PLACE in THE BILLBOARD competition this year — How good can you get?

Let us prove our worth to you.

Robert J. McIntosh, General Manager  
REPRESENTED BY  
The George P. Hollingbery Company

# WJPS

"A RADIO IN EVERY ROOM"  
Evansville, Indiana

MEMO FROM

DEE RIVERS —

to: *All time-buyers*

**GEORGIA'S**

**WEAS**

and its new

**50,000 watt**

*Westinghouse transmitter  
on its same old frequency*

**1010**

should be included  
in your Fall Budget.

**COVERAGE + PRICE**  
makes it Georgia's  
**BEST 50,000 WATT BUY**

**CALL STARS NATIONAL**

IN

NEW YORK — CHICAGO  
DETROIT — LOS ANGELES  
SAN FRANCISCO

programming. The latter reason presents to the networks the elements of a dilemma with consumers waiting for programming and programming waiting for consumers.

While it has been pointed out that the log-jam could be broken by engineers substantially reducing the complicated circuitry of color receivers and thus reducing the price, there is no evidence that any sudden solution is in the wind. This was made clear by RCA some weeks back when it began commercial production of its new 21-inch color set. RCA stated that it would take time to solve the technical problems of simplifying the color video chassis. The new RCA receiver will be available to consumers in January for \$895.

Meanwhile, the broadcasting industry has been busy converting its facilities to broadcast color. SPONSOR's second postcard survey of station color facilities this year show a substantial increase in the number of stations now equipped to telecast network color. The survey, which took place early this month, disclosed that 53.5% of the stations answering are able to telecast network color now. This compares with 32.8% in the first survey, held in June and published in the 1954 Fall Facts issue (12 July).

The latest survey elicited 170 responses from among the 400-odd video outlets on the air. Of these, 36 answers came from uhf stations with 14 now equipped for network color and another nine planning to add this equipment in 1955.

Of the 170, only seven had full color equipment, including camera chains for live shows but more than 50 said they would add film and slide equipment in 1955. (Actual number of stations with local color is higher, however.) The additional costs to sponsors for local color ranged from 10 to 15%, although some stations had no policy on increased prices.

On a network basis, sponsors will be able to reach between 80 and 100 markets with color by 1 January. For example, NBC now has 93 affiliates equipped for network color. Du Mont has 80. AT&T reports that by 1 January it will have 103 cities equipped for network color.

#### TVB AND RAB

The radio and television industry will go into 1955 with more aggressive promotion behind it than ever before.

The first day of the new year will mark two milestones: (1) video's first promotion outfit — the Television Bureau of Advertising (TvB) — will start operations and (2) radio's own promotion group, hitherto known as the Broadcast Advertising Bureau, becomes the Radio Advertising Bureau.

While 1 January is the official starting date for TvB, the new all-industry group has already started turning its promotion wheels, reports it was instrumental in convincing a West Coast bank to invest in a year's tv campaign. In addition, the group has already set up the mechanics for a study of the sudsless detergent field and procedures for documenting tv's ability to sell insurance.

TvB is deeply involved, of course, in a membership drive. It would like to bring in enough stations for a million-dollar budget and it has been announced that TvB "has already reached 40% of its proposed minimum budget for 1955."

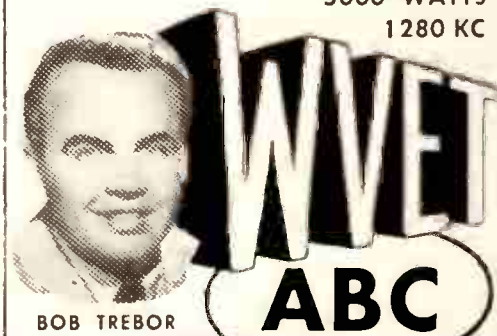
Oliver Treyz, former director of



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS  
1280 KC



BOB TREBOR

**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY

ABC Radio, is president of TvB and Norman Cash, eastern sales manager for ABC, was recently named director of station relations. It is understood that Cash, who has a strong sales background, may become active later on in selling tv to advertisers.

RAB starts off 1955 with the biggest budget ever, \$720,000, with the expectation that this will be increased by the time the middle of the year rolls around. New members signed up in 1954 came to 159, making the total membership 835. The faster pace blue-printed for RAB in 1955 includes tripling the number of sales clinics for stations and nearly tripling the number of sales committee presentations. These are RAB presentations to local or regional advertisers chosen by a sales committee of RAB stations in a market. There were 24 cities visited in 1954, while 68 are scheduled for 1955.

The RAB board has approved the spending of \$50,000 for major promotional research. This past year RAB contributed, along with the four radio networks to the ARF-Politz radio-tv set count project.

## ROUND-UP

(Continued from page 69)

Over a period of time it could well have an effect on basic thinking on the use of spot radio."

\* \* \*

Promotion gimmick being used currently by a number of tv and radio stations is a small sponge. It looks like a business card, but when immersed in water expands to more than 12 times its size and can be used as a household sponge. Stations use slogans like "watch your sales grow when you use WZZZ" on the sponges. The sponges, called "Magic Cellulose," are made by Ever-Lite Co., New York.

\* \* \*

The 1955 Radio Advertising Bureau clinics "will be brought to the stations rather than the stations to the clinics," says Kevin B. Sweeney, RAB president. Sweeney said there'll be an almost threefold increase in clinics for management and salesmen over the 1954 schedule—102 next year compared with 37 held this year. To build attendance further, said Sweeney, the clinics will be spread over a 10-month period, skipping only July and De-

ember, avoiding the summer vacation problem. Sweeney said that by scheduling as many as five separate meetings in a single state instead of only one or two, RAB expects to save thousands of hours of time for radio salesmen and about \$50,000 annually in traveling expenses.

\* \* \*

At its recent convention, the National Association of Television and Radio Farm Directors elected Frank Atwood, WTIC, Hartford, farm director, president. John McDonald of WSM, Nashville, was elected vice president; Jack Timmons, KWKH, Shreveport, secretary-treasurer, Herb Plambeck, WHO, Des Moines, historian. Atwood succeeds Jack Jackson of KCMO, Kansas City, as president.

\* \* \*

Formation of the East Texas Network, a regional network of 12 radio stations, has been announced by Joe B. Foster, who is president of the new venture, and Hil F. Best, radio station representative. Foster said the stations cover 41 counties and a population of more than one million people. There are only 28,405 tv sets in the area, according to Foster. He said ETN's main sales office is located in Center, Tex., with regional offices in Dallas and Houston. ETN's national representative is Hil F. Best Co.

\* \* \*

A Distinguished Achievement Award for special events coverage was presented to WJAR-TV, Providence, R. I., by the Radio-Television News Directors Association. RTNDA sponsored the award in cooperation with McGill School of Journalism, Northwestern University. WJAR-TV won the award for its tv news reporting of Hurricane Carol and its hour-long film of the storm.

\* \* \*

Seven new musical programs totaling almost 12 hours of programming per week are being made available to World Broadcasting System subscribers on 1 January. Pierre Weis, general manager of World, said the programs constitute "the biggest single package of programs distributed in the 20 year history of the company." The program series, says Weis, gives stations an opportunity to sell a total of 111 one-minute announcements per week plus sponsor identifications at the beginning and end of each program. ★ ★ ★

# WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

## CFRB

TORONTO

50,000 WATTS, 1010 K.C.

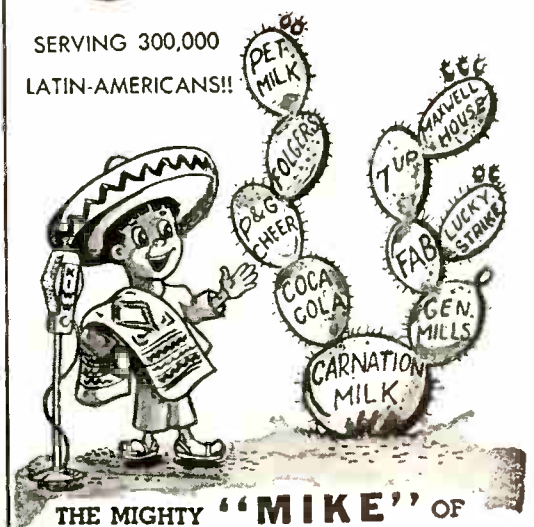
CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated  
Canada: All-Canada Radio Facilities, Limited

are we happy?  
**Si Señor!**

SERVING 300,000  
LATIN-AMERICANS!!

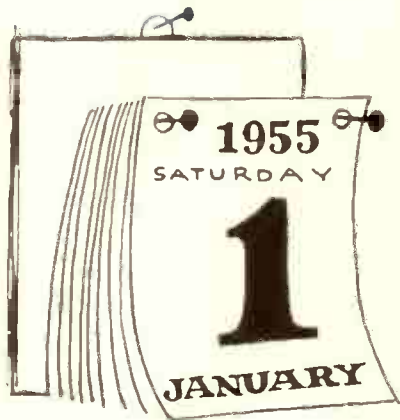


THE MIGHTY "MIKE" OF  
SAN ANTONIO  
250,000 Milliwatts

**kiww**  
Spanish Language

National Time Sales—New York

Harlan G. Oakes & Assoc.  
Los Angeles — San Francisco



## RESOLVED!

Resolution for smart time buyers for 1955. To buy those stations that guarantee local coverage for national sponsors.

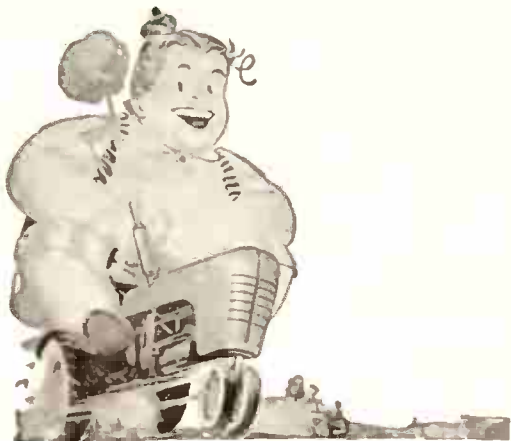
In Philadelphia, WPEN is first in local programming—all day long.

Make it a happy and profitable New Year. Get the WPEN story.

*The Station of Personalities*

dial **WPEN**  
950  
PHILADELPHIA

Represented nationally by Gill-Perna, Inc.  
New York Los Angeles  
Chicago San Francisco



## SHE'S THE DOMINATING TYPE

Big Aggie, alter ego of WNAX, 570 on the dial, dominates the big, prosperous upper Missouri Valley. A valley filled with 670,000 families in parts of Minnesota, North Dakota, South Dakota, Nebraska and Iowa . . . almost untouched by other media.

**WNAX—570** Yankton—Sioux City

A Cowles Station

Represented by the Katz Agency

# Newsmakers in advertising



**William S. Paley**, chairman of CBS, Inc., made economic news when he received the Gold Medal Award from the National Planning Association. In a speech after receiving the award, Paley predicted that the national output would reach an annual figure of \$566 billion by 1975, measured in 1950 dollars. "As of today," he said, "it would be reasonable to project the gross output that can be reached in 1975 on the same basis as a whopping \$700 billion." He noted that the \$134 billion difference is more than the 1935 total gross output.



**Fred B. Mauchee**, BBDO's executive v.p. and treasurer, is the newly elected chairman of the tripartite board of directors of the Advertising Research Foundation. J. Ward Maurer, advertising director of the Wildroot Co., was elected vice chairman and Edward P. Seymour, v.p. of the Crowell-Collier Publishing Co., was re-elected treasurer. Edgar Kobak will continue to serve as ARF president and Marion Harper Jr., president of McCann-Erickson, as immediate past chairman, will continue to serve as a director of the foundation.



**Marion Harper Jr.**, made news when he announced that McCann-Erickson, of which he is president, will absorb Marschalk & Pratt Co. Harper said M&P will remain intact, however, and will become a division of Mc-E. M&P has specialized in industrial and business advertising, will bring to Mc-E its specialized knowledge. In turn, M&P will benefit from Mc-E's central radio-tv and research departments. M&P has billings of around \$7 million; McCann-Erickson had about \$125 million in billings last year (in 1945 it had \$40 million).

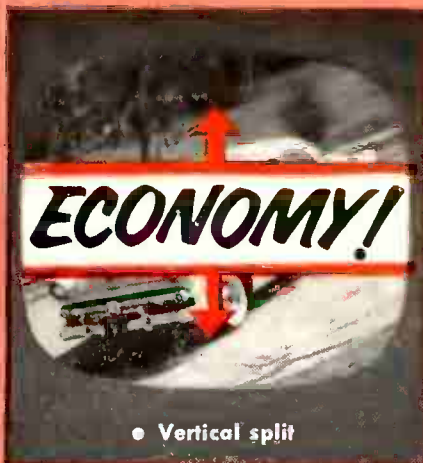


**David M. Baltimore** is general manager of the world's first one-million watt television station, WBRE-TV, Wilkes-Barre, Pa. The high-powered uhf outlet began operating with maximum power allowed by FCC in 12 December with RCA equipment. The station had been operating with 225 kw since it went on the air 1 January 1953. The outlet welcomed 1954 as one of the first 22 stations to televise NBC-RCA compatible color. Station is NBC "basic." Baltimore says WBRE-TV covers two million people in 20 counties.

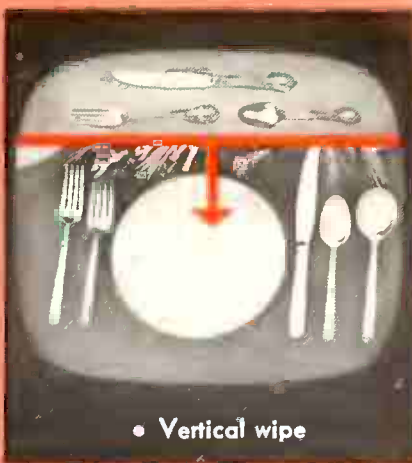




• Horizontal wipe



• Vertical split



• Vertical wipe



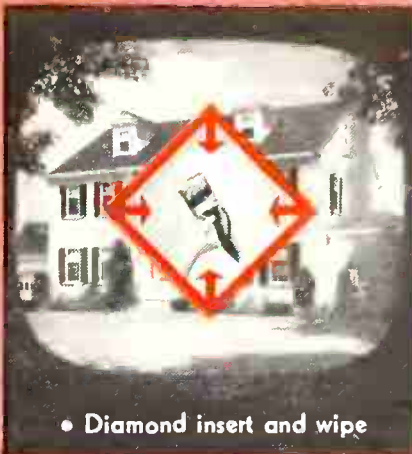
• Vertical wedge wipe



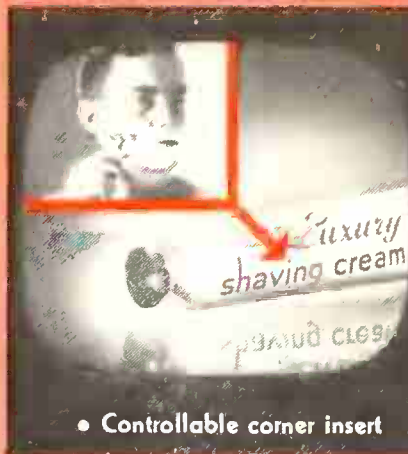
• Diagonal wipe



• Horizontal split



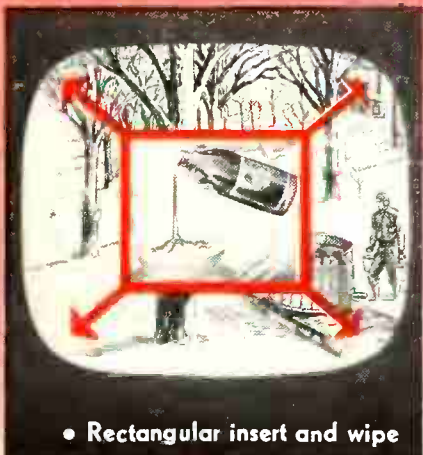
• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe



• Controllable corner insert



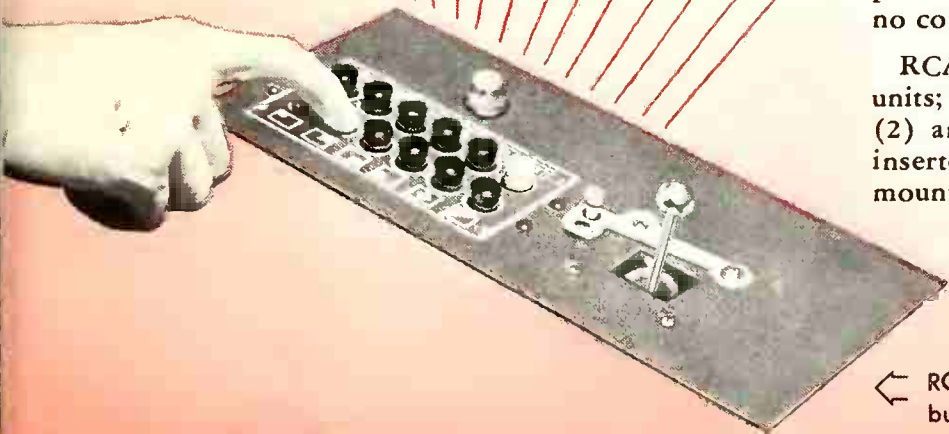
• Optional special effect

# 12 ways to present your "commercial"

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown left) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.



← RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.



### Changing media sane

The tremendous change that has taken place in media buying is reflected in SPONSOR's 13 December 1954 listing of the Top 20 air agencies (page 31). Where once major agencies were mainly set up to turn out printed advertising, today you see the air media acquiring equal billing importance with print.

Among the top air 20 agencies, for example, nine bill 50% or more in air media. An additional four shops are 40% or stronger in radio-tv billings.

It's apparent that among most of the largest agencies air media have won over hurdles imposed by the generation of agency people which had grown up on print and never did learn to understand air advertising. Yet among many medium-sized agencies, from our observations, a job of education remains to be done. There

are still shops which simply don't want to learn or fear to learn how to handle radio or tv campaigns. (And in all agencies there's the tendency to become enthused with tv, with radio left to struggle for attention.)

Some of the agencies with considerable air billings up till recently were known for their identification with printed media. N. W. Ayer comes to mind, having reached \$18 million in air billings this year. Air media are still small percentage-wise to Ayer with its total billings of \$87 million (21%). But it's nonetheless the nation's 15th-ranking air agency.

How quickly air media billings can jump is reflected in the growth of some of the leaders. BBDO went up \$9.5 millions from 1953 to 1954. Yet this wasn't enough for it to remain number one among the top 20. Y&R went up \$16 millions to become top air agency in the United States (with \$64 millions in air media to BBDO's \$59 million).

### KITE turns down business

We like a letter sent out recently by KITE, San Antonio. This is what the station said in explaining why it might not be able to accept all the business offered to it before Christmas.

"It would be easy for KITE to double its business in November and December . . . all we would have to do would be double-spot announcements, run competitive accounts back to back.

"If we have to turn down a request of yours between now and Christmas,

remember (as Dad used to say), 'It hurts us more than it does you.' But we assume that one reason you like KITE is the same one that makes listeners like KITE. We sell one thing at a time.

"We appreciate your business and will not clutter up your announcements by running two, three, or four together. Our listeners are more mindful of your message when it is delivered the KITE-way. They believe and buy what they hear on KITE."

### Farm air opportunities

Farm radio and tv aren't being used adequately by both consumer and agricultural product advertisers. Many a client who could gain in farm areas by becoming identified with the specialized appeal of farm programming has yet to try this approach.

It's the usual story of fixed habit and failure to experiment. The big change could come about if some of the New York agencies showed the way. (And behind the scenes some are working to develop farm air campaigns.)

The advertisers already using farm air know the riches to be gained through the persuasion power of radio and tv farm directors. As KCMO-KCMO-TV's Jack Jackson, president of the farm directors' association (NATRD), explained it recently: "not a single major farm advertiser has reduced his radio and tv budget during the past year."

## Applause

### The standard raisers

David Ogilvy, president of Ogilvy, Benson & Mather, recently advocated some steps to raise the standards of advertising. Ogilvy feels a University of Advertising might create a higher level of values and performance throughout advertising.

It's one of those dream-schemes, of course, but what's important is that advertising today has so many men who are willing to dream and work in behalf of high professional standards.

Men like David Ogilvy, Fax Cone, Earle Ludgin, Charles Brower (all of whom have spoken out this year on the subject of good standards) represent the advertising profession's well modulated majority. But in advertising, whose function is to be noticed, even a small minority can do great damage.

It's a particularly difficult problem in television because it is the medium whose effects for good or bad are least escapable. We presume that high

up on the list of courses at Ogilvy's advertising university would be Good Taste in Tv Commercials 1 and Believability 2.

Until the day when graduates of Advertising U. take over, the direct brunt of maintaining tv's standards falls on the Television Code. The code and the support it receives from a majority of stations is a further indication of the sense of responsibility to be found in the advertising and media community.

# all it takes is the right catalyst...

*Nitrogen Division, Allied  
Chemical & Dye Corporation, at  
South Point, Ohio, is another  
of the prominent industries  
in WSAZ-TV's area.*

*Employing approximately  
1,200 people, it has a yearly  
payroll over \$4,500,000, with  
additional millions spent  
locally for materials, taxes,  
transportation, etc. The  
plant is one of the country's  
leading producers of  
nitrogen products and basic  
industrial chemicals.*

A catalyst, you'll recall, is an agent that brings about a change in other things — yet remains as-good-as-new itself.

This is a rather accurate definition of what WSAZ-TV has been doing so admirably for the sales of so many products here in our big Ohio River Valley market. Their manufacturers have learned how effective an advertising catalyst we are — pervasive *and* persuasive in almost half a million television homes across five states!

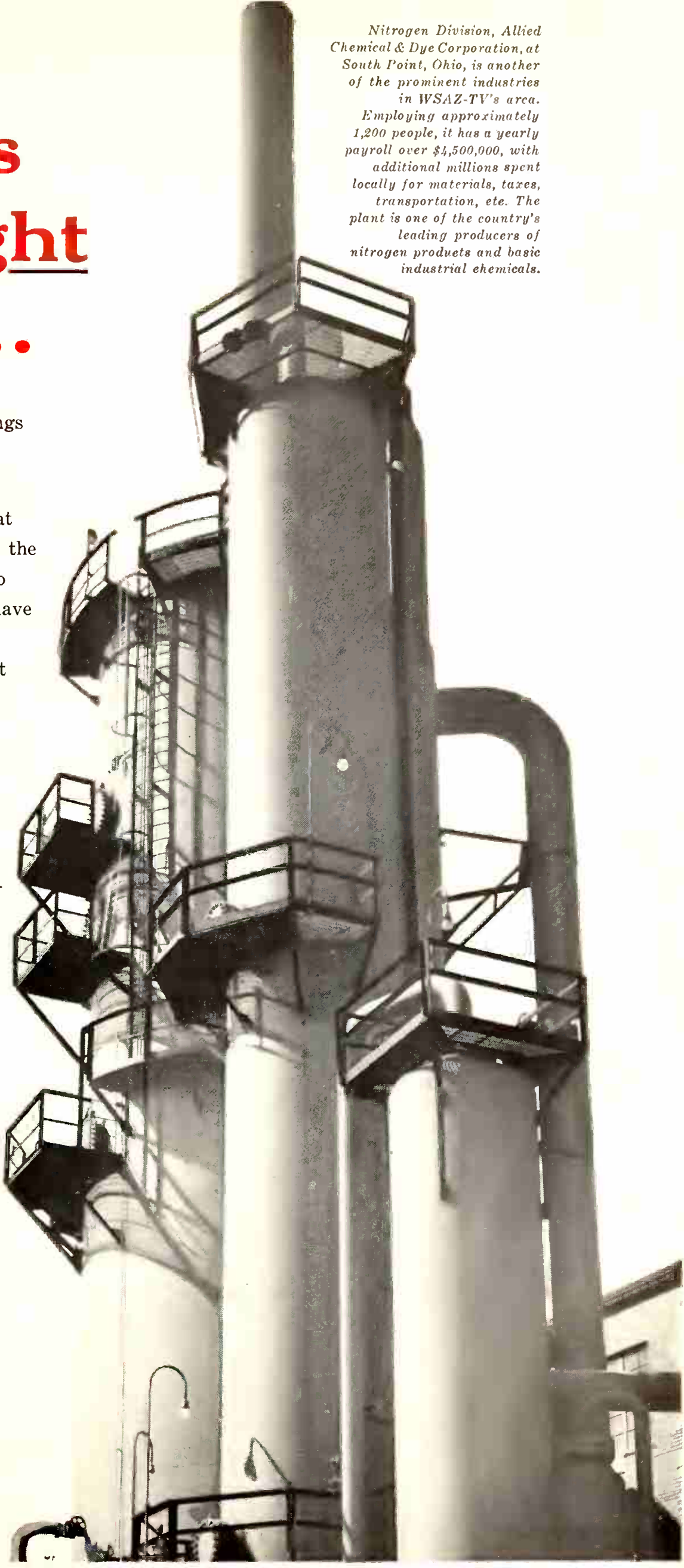
Here is an area where sales-making can be a highly productive effort. Nowhere in the nation will you find such a vast profusion of factories, plants, shops, mills, and workshops — running at prosperous full-throttle — as in this industrial heart of America. Thanks largely to their activity (and resultant payrolls), an economic pressure of nearly *four billion dollars' buying power* will pile up this year.

Converting a bigger share of this into more sales for yourself is easy when you fall upon the catalytic power of the *only single medium* covering our whole 16-county beehive. How easy (and at what reasonable cost) is a formula waiting your inspection at my Katz office.

Huntington-  
Charleston,  
West Virginia  
CHANNEL 3  
100,000 watts ERP  
NBC BASIC NETWORK  
affiliated ABC & Du Mont



TELEVISION  
also affiliated with Radio Stations WSAZ,  
Huntington WGKV, Charleston  
Lawrence H. Rogers, Vice President and  
General Manager, WSAZ, Inc.  
represented nationally by The Katz Agency



YOUR  
**BLUE RIBBON**  
radio buy...



in a **BLUE CHIP** market...

# the **KMBC-KFRM** radio **TEAM**

## *1<sup>st</sup> in the Heart of America!*

Deal yourself into the big winnings by going on the Team! KMBC-KFRM stakes you to solid prestige, proved performers and pulling power — plus popularity that has been **WON** and **HELD!**

Your message will reach more listeners in the "blue chip" markets of populous Greater Kansas City and prosperous Kansas, via programming that is timed and tuned to the heartbeat of this area. Local-flavor news, entertainment and information (part of the Team's vigorous "live" programming) balance the tops in CBS network programs, to appeal directly to every interest level!

You are playing only the safe bets when you buy on the Team. See your Free and Peters Colonel for choice availabilities!



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

**DON DAVIS**, Vice President  
**JOHN SCHILLING**, Vice President and General Manager  
**GEORGE HIGGINS**, Vice President and Sales Manager

Basic  
CBS Radio



the **KMBC-KFRM** radio **TEAM**

*1<sup>st</sup> in the Heart of America!*

**KMBC** of Kansas City serves 83 counties in western Missouri and eastern Kansas. Four counties (Jackson and Clay Missouri, Johnson and Wyandotte Kansas) comprise the greater Kansas City metropolitan trading area, ranked 15th nationally in retail sales!

**KFRM** for the State of Kansas, is a buy to KMBC, puts your selling message to the high-income homes of Kansas, richest agricultural state.



**PROGRAMS THE HEART OF AMERICA LISTENS FOR:**

**RHYMALINE TIME**  
with David Andrews and the KMBC Tune Chosers.

**THE HAPPY HOME**  
with Beo Johnson and Guests.

**FARM SERVICE PROGRAMS**  
three times daily, Monday through Saturday. Livestock, grain, produce, markets, music, weather and farm features originating from the KMBC Service Forms.

**DINNER BELL ROUNDUP**  
news, music, comedy, market reports of the day — with the Texas Rangers and Jed Stearns.

**WESTERN ECHOES**  
with the KMBC Texas Rangers.

**SPORTS QUIZ**  
with the Experts, Sam Molen and guest performers.

**BRUSH CREEK FOLLIES**  
famed variety show Country and Western.

**RHYTHM AND BLUES**  
Saturday night dancing party disc jockey by B. B. Dilson.

**LOCAL News, Weather, Sports, Public Service Interviews and Discussion Programs.**

**PLUS**

**BASIC CBS Radio NETWORK FEATURES**

# **TEAM**



**PERSONALITIES THE HEART OF AMERICA LISTENS FOR**

Cloude Dorsey, News Director, and the News Bureau Staff: Bill Griffith, Rev. M. Lionel Schwan, Neol Johnson, John Thornhill, Jim Burke.

Phil Evans, Director of KMBC Service Forms and oreo-famous farm experts Bob Riley, Jim Leathers.

Sam Molen, Sports Director.

Merle Hormon, Assistant Sports Director.

Beo Johnson, Women's Editor, winner of McColl Magazine's GOLDEN MIKE award and other broadcasting honors.

Plus these long-famous musical groups: Texas Rangers, The Brush Creek Gong, Tune Chosers.

**PLUS**

CBS features: Amos 'n Andy, Gene Jack Benny, Edger Bergen, Perry Como, Bing Crosby, Xavier Cugat, Golen I. Doug Edwards, Tennessee Ernie, Gongb Arthur Godfrey, Guiding Light, Gunsn Robert Q. Lewis, Lorry LeSeur, Perry A. Mo Perkins, Ed Murrow, Mr. & Mrs. I. Mr. Keen, Our Miss Brooks, New York harmonic, Lowell Thomas, Bob Trout and a host of other high-rated radio favorites.

and for Television, it's **KMB**  
Kansas City's Most Powerful  
Television Station