

SP D 12-54  
MISS MILDRED L JOY  
NBC-ROOM 274  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

magazine radio and tv advertisers use

19 APRIL 1954

50¢ per copy • \$8 per year

## peaking of pioneers...

(since this issue of SPONSOR salutes the pioneer television stations of America)

have some particular pioneers to salute...

RECEIVED

APR 19 1954

NBC GENERAL LIBRARY

**WAAM** *Baltimore*

(on the air November 2, 1948)

**WBEN-TV** *Buffalo*

(on the air May 14, 1948)

**WFMY-TV** *Greensboro*

(on the air September 22, 1949)

**WDAF-TV** *Kansas City*

(on the air October 16, 1949)

**WHAS-TV** *Louisville*

(on the air March 27, 1950)

**WTMJ-TV** *Milwaukee*

(on the air December 3, 1947)

Like ourselves, they staked their faith in television early. We have all grown together with this great medium... they, through service to their communities; we, through giving them the best possible representation we know how to perform. It has been a richly satisfying experience for us both.

**Harrington, Righter and Parsons, Inc.**

*New York  
Chicago  
San Francisco*

Established 1949—the first and only representative devoted exclusively to television.

### RADIO'S NEW LOOK

page 31

Nestle uses all 4 air media for instant drinks, packaged foods

page 34

Menhen's formula for men's toiletries: sell them while they shave

page 36

Advertisers scoff at "recession" talk, plan budget boosts

page 38

Psychology of media: How to use media to create varied effects

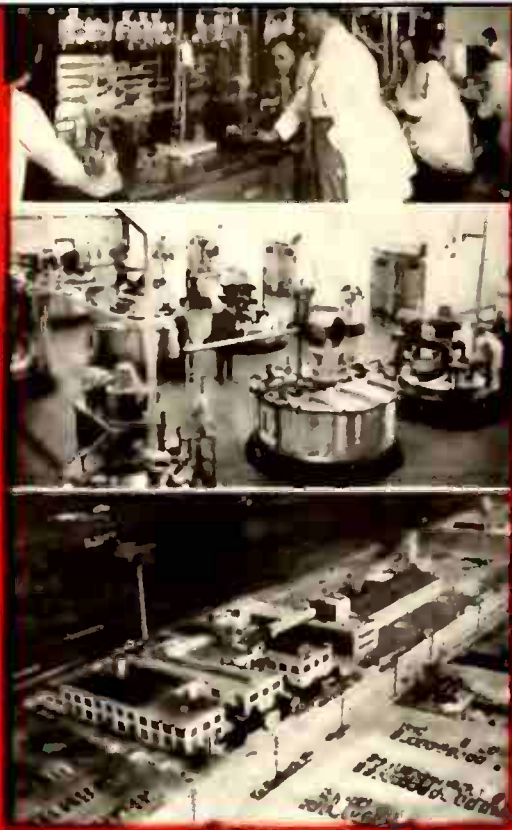
page 40

### THE FIRST 108 TV STATIONS

starts page 43

Station-by-station listing of tv pioneers charts growth

starts page 50



**THE BAYER COMPANY DOES A COMPLETE JOB . . .**

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

**WMBG  
WCOD  
WTVR**

Consumer confidence in Bayer Aspirin has been built by years of research and know-how in producing a reliable product. There's laboratory control over every process at the modern Bayer Company plant. This quality control has been one part of a complete job that makes the Bayer Company a leader in its field.

Laboratory control can be applied to broadcasting. Skill in programing the best ingredients of fine entertainment and public service builds the audience. The roster of advertisers on WMBG, WCOD and WTVR mirrors the large and loyal audiences that you too can reach. Join the other advertisers using the "First Stations of Virginia."



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

**WMBG AM WCOD FM WTVR TV**

**FIRST STATIONS OF VIRGINIA**

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



# REPORT TO SPONSORS

19 APRIL 1954

## Radio copy short-shrifted?

When it comes to copy for commercials, radio is getting short shrift from some of major agencies. SPONSOR asked agency men whether radio copy approaches were being modified to keep pace with changing listening patterns. Replies indicated radio copy was frequently "adaptation" of tv approach. This recalls days when radio copy was just magazine copy with sentences made shorter.

-SR-

## ARF seeks top research man

American Research Foundation is looking for man to head research activities. He must be excellent technician who will have respect of leaders of field. Pay described as top dollar.

-SR-

## Study charts "The New Radio"

Ask average adman if radio has changed appreciably in recent years and he's likely to say "no," except for pointing out network billing declines. Yet medium has undergone basic upheaval far beyond network sales difficulties. Charting where radio and tv sets are moving to now; how set ownership breaks down by regions, city size, tv ownership, is mission of ARF-supervised Alfred Politz study for BAB and networks. Study is effort to fill in dimensions of what SPONSOR terms "The New Radio" (see page 31).

-SR-

## U.S. clients prep for British tv

U.S. sponsors with distribution in England are already preparing for emergence of commercial tv there next year. One major Midwestern client has been shipping negatives of his American tv commercials to be printed in British Isles. Reason for processing abroad: Customs inspection, firm says, is cumbersome procedure in which "numerous copies of single commercial may have to be screened." Thus it's simpler if you just send the negative.

-SR-

## Vhf in "old days" bucked gloom

Admen who are bearish about "u" stations can look back at early years of "v" history for reminder things weren't always so rosy. Remember when: (1) They said tv was "line-of-sight" and would do well to get out 40 miles. (2) Interference was considered stumbling block to tv progress. SPONSOR's section this issue on tv's pre-freeze stations may help recall the "old" days. See "Tv Pioneers," page 43.

## **Mendelson named SPONSOR v.p. in charge of advertising**

Appointment of Robert P. Mendelson as SPONSOR vice president in charge of advertising was announced on 7 April. Mendelson's 20 years in radio and television include ownership of his own advertising agency in Buffalo and, more recently, 5 years as executive vice president and sales manager of Richard H. Ullman, Inc., radio and tv syndication firm in Buffalo. Among his duties, Mendelson will supervise SPONSOR's sales offices in New York, Los Angeles, Chicago, Atlanta and Dallas.

**REPORT TO SPONSORS for 19 April 1954**

**Uhf isn't tv on a radio budget**

What are uhf's problems? One not mentioned frequently was cited to SPONSOR by broadcaster who had just junked short-lived uhf station. "Sensitivity" of signal licked him, he said, among other factors. He contended uhf signal drifted, was inconsistent. "I couldn't always get my own station in my own home." But broadcaster in question hadn't constructed tall tower in effort to hold costs down. Other uhf operations with prime facilities have done well (see page 128). It's uhf-er who wants to operate like radio station who has run into most trouble.

-SR-

**What tv stations charged per set**

Interesting cost statistic in SPONSOR study of pre-freeze stations concerns relationship between number of sets in market and station's rate. Average at start for all pre-freeze stations was: 90¢ per 1,000 sets installed. In January 1952 figure was about 22¢. By first of this year it dropped to just under 15¢.

-SR-

**Stanton on eye vs. ear**

Twenty-one years ago Dr. Frank Stanton, then Ohio State U. instructor, ran series of sight-vs.-sound tests which showed sound was superior method of communicating advertising. Asked other day about tests, CBS president told SPONSOR nothing's happened since to change his mind about his research then. Addressing Chicago bankers recently, he predicted total tv advertising expenditures, nearly \$700 million in 1953, would zoom to \$1¼ billion in 1957 with 90% set saturation by that time.

-SR-

**More dangerous than H-bomb?**

If you want to know why William Esty Co.'s Dr. Wallace H. Wulfeck fears motivation studies more than hydrogen bomb, don't fail to read "II. Psychology of media," starting page 40. Piece contains tips from half a dozen psychologists on how you can get more mileage from media by knowing what "moods" they create.

-SR-

**Hero of GF show: Director Levy**

One of most astonishing production facts about General Foods' 25th Anniversary Show honoring Rodgers-Hammerstein team was this: Dress rehearsal ran 2 hours, ended just after 7 p.m. By 8 p.m. Producer-Director Ralph Levy had trimmed 30 minutes out of show. On air it went through without hitch. Critics panned show because they expected more than they got. Actually it was THE highlight of tv season. Cost: over \$500,000.

**New national spot radio and tv business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Barcolene Co. Boston	Barcolene All-Purpose Cleaner	Silton Bros. Boston	14 New England Cities	Radio: 10,680 anncts; mid-Apr; 52 wks
Eskimo Pie. NY	Ice cream bars	Buchanan & Co. NY	30 major cities	Radio & tv: 15 radio, 7 tv anncts weekly; 15 Apr; 13 wks
McKesson & Robbins, Bridgeport, Conn	Tartan	Ellington & Co. NY	15 East, South, West Coast cities	Radio & tv: dayti min radio anncts, nightti tv I.D.'s; end of May; 6 wks
Nestle Co. White Plains, NY	Nestle Instant Coffee	Sherman & Marquette, NY	1 Eastern tv city. 11 Eastern radio stns	Radio & tv: 70 anncts a week on 11 radio stns; nightti I.D.'s, dayti min. chnbrks on tv, 40 weekly; 19 Apr; 6 wks
Simoniz Co. Chi	Simoniz Automotive Paste Wax	SSCB, NY	60 major radio mkts	Radio: min anncts, 4 to 10 a wk; 19 Apr; 13 wks
Yardley & Co. NY	Men's shaving line	N. W. Ayer, NY	50 major cities	Radio: morn min anncts; 24 May; 4 wks



to spread the light of learning

# WGAL-TV

NBC • CBS • ABC • Du Mont

## LANCASTER, PENNA.

Keenly aware of its educational responsibility to the communities it serves—Lancaster, Harrisburg, York, Reading, Lebanon, and hundreds of smaller cities and towns—WGAL-TV presents College of the Air, Monday thru Friday, 9:00 to 9:30 a.m. Leading educators of the area conduct discussions on five basic topics of special interest to viewers—Sociology, Physical Science, Mathematics, The Humanities, Adult Education.

College of the Air is part of the imaginative programming designed by WGAL-TV to meet the needs and special interests of its wide, diversified loyal viewing audience.



Dr. T. A. Diatler  
President  
Franklin and Marshall College



Dr. A. C. Baugher  
President  
Elizabethtown College



Dr. D. L. Biemeaderfer  
President  
Pennsylvania  
State Teachers College  
Millersville



Dr. Robert Gates Dawes  
President  
York Junior College



Dr. Frederic K. Miller  
President  
Lebanon Valley College



Mr. Channel 8

Steinman Station  
Clair McCollough, President

WGAL  
AM TV FM

Represented by

# MEEKER

New York • Los Angeles  
Chicago • San Francisco

## ARTICLES

### **The new radio**

A revolution is taking place in radio right under the advertiser's nose. In line with "divided attention" listening and the changing home-locations of radio sets, buying patterns and programing are being re-tailored to fit

31

### **Why Nestlé uses all FOUR air media**

To promote its sales leader, Nescafé, its various other instant beverages and dry-packaged foods, Nestlé spent about \$8 million in 1953. Heading the firm's media list: tv, both network and spot; radio, network and spot

34

### **Mennen's formula: sell them while they shave**

For its Spray Deodorant and Skin Bracer, Mennen finds that early-morning radio news and wake-up shows in about 90 markets do a bang-up sales job

36

### **Why advertisers scoff at "recession" talk**

SPONSOR polled 42 advertisers on their outlook for business this year, found them almost unanimously optimistic. To keep business healthy, most firms plan to intensify sales efforts, up advertising budgets

38

## **II. Psychology of media**

A baby-powder manufacturer will want to create a different atmosphere in his advertising than will an auto firm. How can different media be used to build varied effects? Part 21 of SPONSOR's All-Media Study gives details

40

### **TV PIONEERS: The first 108 tv stations**

SPONSOR presents an exclusive historical document, a tailored-for-admen record of tv's pioneering days listing early executives, data on set growth, rate changes, business trends. Here is new perspective on the tv medium

43-114

## COMING

### **Can tv alone launch a new product?**

An advertiser with a new cookie-dough product to market conducts tests to see if he can successfully introduce his product using tv exclusively. SPONSOR editor went to the scene of the test to get first-hand details

3 May

### **Should talent sell?**

Should the star performer on a tv or radio show do the actual plugging of the sponsor's product? Bob Foreman debates this issue with other admen

## **III. Psychology of media**

In Part 22 of SPONSOR's All-Media series, psychologists delve into sometimes-hidden reasons behind admen's selection of media, come up with some provocative and controversial opinions

3 May

## DEPARTMENTS

### TIMEBUYERS AT WORK

AGENCY AD LIBS

NEW AND RENEW

49TH & MADISON

MR. SPONSOR, William Englehart

P. S.

RADIO COMPARAGRAPH

FILM TOP 20

NEW TV STATIONS

TV RESULTS

AGENCY PROFILE,

Dr. E. L. Deckinger

ROUND-UP

SPONSOR ASKS

NEWSMAKERS

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MUrray Hill 8-2772. Copyright 1954. SPONSOR

LICATIONS INC





# KTHS SELLS

**IN ARKANSAS!**

One year ago, Station KTIS was moved from Hot Springs to Little Rock, with 50,000 watts. In June, we went CBS, carrying the *best* network and local programs to virtually the entire State.

Results? We're getting *lots* of them. Listen to this letter from Mr. John R. Murphy, owner of the Shreveport Syrup Company, who has three 15-minute morning programs per week on KTIS:

"We have just completed making some territorial sales analyses for the full year 1953, as against 1952.

"In the 60-mile area in and around Little Rock, KTIS was the only advertising medium used, and sales were 11.2% greater in 1953, than in 1952.

"Your station had a great deal to do with this increase in sales, and we especially wish to thank you for the extra merchandising help you have given us."

That's what happens when good programs go out to an interference-free daytime coverage of more than 3 $\frac{1}{4}$  million people—primary daytime coverage of more than a million people—in an area which is not *already* blanketed by top-notch radio operations. Ask your Branham man for the whole KTIS story.

**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

# KTIS

**BROADCASTING FROM  
LITTLE ROCK, ARKANSAS**

**SAVE**  
UP TO **20%**

**BUY THE JOHN POOLE  
BIG IMPACT STATIONS**  
New Group Discounts  
are now in effect

In Central California

**KBID-TV** FRESNO  
Channel 53

POWER-BACKED 470,000 WATTS  
COVERAGE OF THE WHOLE  
CENTRAL SAN JOAQUIN VALLEY

**KBIF** The Valley  
Music Station

900 KC • 1,000 WATTS  
1117 "N" STREET, FRESNO

In Southern California

**KBIG** The Catalina  
Station

740 KC • 10,000 WATTS  
The Giant Economy Package  
of Southern California Radio

Your Advertising Dollar  
Buys More when you buy  
the "BI" Stations

Save up to 20% with  
combination discounts

For details ask any  
John Poole station salesman  
or Robert Meeker Man

**JOHN POOLE  
BROADCASTING CO.**  
KBID-TV • KBIF • KBIG

6540 Sunset Boulevard  
Hollywood 28, California • HOLLYWOOD 3-3205

# Timebuyers at work



**Jack B. Peters, v.p., Kastor, Farrell, Chesley & Clifford, New York,** says that the broadcast trade associations would render a valuable service if they standardized and encouraged tv field intensity surveys. "That way a timebuyer could always be sure that he had an accurate coverage map for each station," Peters explained. "By the same token, a strong trade association could also put through a uniform system of agency recognition to safeguard the stations which have little guarantee of payment other than an agency's reputation at this point."



**Mildred Fulton, Biow Co., New York,** works on the Bulova account. "One of the main difficulties we run into," she told SPONSOR, "is the problem of getting accurate measures of audience and coverage in many of the new tv markets. Salesmen for these markets would do well to take some of the optimism out of their brief cases and squeeze in more facts." She adds, however, that she's been buying new markets despite insufficient rating information, when the market is one with a good potential, because Bulova wants time franchises.



**Warren Stewart, Grey Advertising, New York,** sees several advantages in getting timebuyers out into the field. "Particularly into a special market where a client's planning to spend a great deal," he adds. "In such a case, spending four or five days in this town will give the timebuyer a better feel of listening habits, meaning of ratings, competitive media situation. On the other hand stations can be cleared just as easily out of New York and often a trip into the field means more for the client if it's the a e who goes."



**Anita Wasserman, Lawrence C. Gumbinner Advertising, New York,** suggests that a timebuyer's lot could be improved "a lot" by a uniform system of billing from tv stations. "It would be nice," sighed she, "to know just when to expect a bill; that after an error or preemption make-goods go on as scheduled; how long after we're approved a schedule we will get revisions from the station. It's just that the resulting extra paper work and confusion detracts from the time we can spend deciding on schedules and choosing availabilities."



# BOOMS OUT THE HOUR THAT STILL BOOMS SALES



LOUISE WILSON,  
director of Tower Clock  
Time for the past 10 years.

**22**  
**YEARS**  
**5780**  
**CONSECUTIVE**  
**PROGRAMS**  
**ON**  
**WHAM**

When Sibley's Tower Clock Time strikes the morning hour on WHAM, it is as familiar to listening women in Rochester and Western New York as the boom of Big Ben is to Londoners. Although Tower Clock Time has been on WHAM radio 15 minutes a day, five days a week for 22 years, it is still booming sales.

This huge department store, largest between New York City and Cleveland, has often gained national recognition for the outstanding merchandising job it has done through this mid-morning radio program.

The duration of Sibley's program is unique in the entire country, and WHAM points with pride to many other similar success stories of clients using its radio facilities continuously for almost as many years.

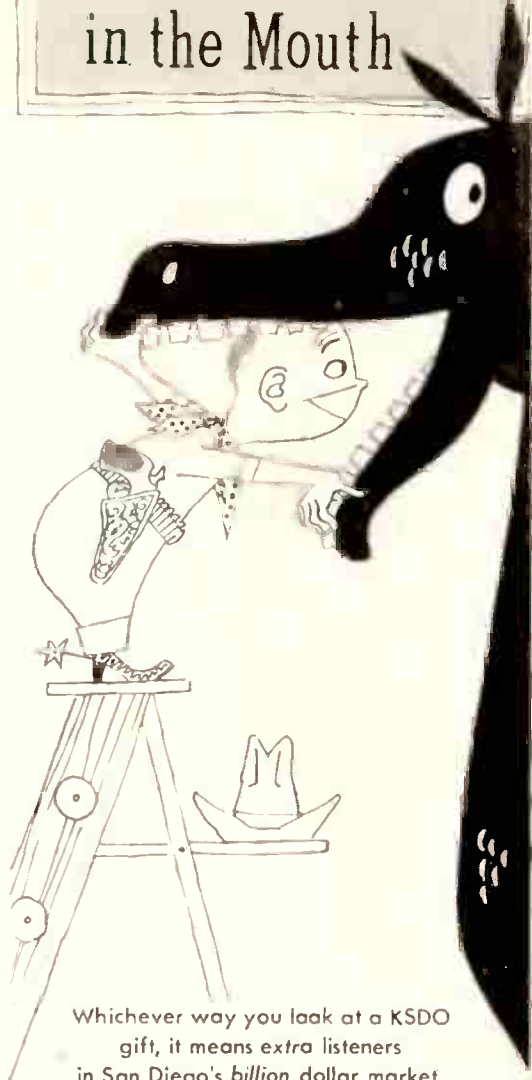
Clients' sales results throughout WHAM's Western New York coverage area attest the effectiveness of its appeal.

**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

How to Look  
a Gift Horse  
in the Mouth



Whichever way you look at a KSDO gift, it means extra listeners in San Diego's billion dollar market.

KSDO delivers more home listeners than any other station in San Diego... HOOPER.

More out-of-home listeners... PULSE.

These extra listeners—at no increased cost—is our gift to you.

May we show you how a good look at this gift will pay-off for you?



**KSDO** 1130 KC  
5000 WATTS  
Representatives  
John E. Pearson, Co. New York  
Daren McGovern San Francisco  
Walt Lake Los Angeles

AGENCY  
AD LIBS



by Bob Foreman

What brings to mind the topic which follows is the opportunity I had recently to hear David Ogilvy, head of the agency of almost the same name, speak at an ANA conclave. The talk was so fascinating, astutely conceived and well delivered that it set me to thinking about other copywriters who have had and are having an important influence on our business.

Among the "others" I can recall quickly are such able word-merchants as Sid Ward, just retired from Y&R, and Roy Whittier, also retired and Charlie Brower, a BBDO-er far from retired. (And now it's nice to see that George Gribbin is copy chieftain of the whole Y&R tribe which proves that his recent sojourn in tv copy didn't taint him.)

The names of these gents and their few peers may never have appeared in *Variety* or any of the other tv-radio trade press. In fact, I doubt if any of the builders of film epics or peddlers of animation know them.

All of which is a shame, indeed.

For men such as those mentioned have influenced the copy used on television and radio to a degree which no one outside the agency field can appreciate. And this influence on copy has a most vital bearing on the shows which are bought by agencies and how these shows are used. The reason for this relation is elementary indeed. To wit:

The prime function of the advertising agency—recognized far too infrequently in the "show biz" facet of our trade—is the selling messages it prepares. The Wards, Whittiers, Browers and Ogilvies have much to say about the basic approaches to this copy; maybe they created or perhaps chose the technique which expresses it. So it's unfortunate that their reasoning isn't more readily available to filmers and animators and time salesmen, etc., whose efforts are so dependent on it. They could get a lot out of this contact. Much of the mystery of "working with agencies" might be cleared up for one thing.

David Ogilvy's comments (at the ANA) concerned good taste in advertisements as well as the boredom quotient some are able to attain. He spoke to people who have a large say in some 80% of all the national advertising done in radio and television so his remarks should have an effect that will be felt. Too bad more radio and tv people weren't there to hear them.

While on the subject of copy, let me digress to the Academy  
(Please turn to page 118)



**S**HORTLY AFTER Carl Belles joined WFBM-TV as production manager in 1952, a traffic jam developed around the personnel office. The phenomenon was traced to distaff staff members sounding out the personnel manager on Carl's marital status. After "He's married" appeared on the bulletin board, things simmered down.

"You shoulda worked with Marilyn Monroe," one director told Carl. "I did," he replied.

"You shoulda been an actor," one old upstager was heard to mutter at rehearsal when Carl tactfully pinned her ears back. "I was," said Carl.

"You shoulda been a Film Director," said a cameraman when Carl suggested a solution to a lighting problem. "I was," said Carl.

If this makes him sound like a guy following the harvest, it wrongs him. Carl's work has been well-aimed at his present job; his background is uniquely suited to television production. He has worked in front of and behind footlights, in front of and behind motion picture cameras, in front of and behind alligators (he once did a travelog of the Florida Everglades). Probably his most perilous experience was a hegira in Hollywood, where Carl was directing in a theater which tamed starlets. He had several narrow escapes, during which time his coolness under fire, learned as a Navy flying gunner during the war, stood him in good stead. He finally triumphed



## Belles Ringer

over his will power and took up the less hazardous occupation of film making.

This was back in the days when half a week was required to make a one-minute spot. Carl traveled hither and yon on assignments, shooting stock footage, producing, acting in, and directing commercials. It was along about then that Carl considered lotus-eating in the

South Seas as a career, strongly motivated by the nerve-shattering aura of early tv filming. "It was like holding a jar of jam without the jar," he once remarked.

Every once in a while Carl's past catches up with him. Stock film and old commercials turn up for delivery to the WFBM-TV audience, thereby suggesting that the Belles impact on the industry was slightly more lasting than a chord struck on a piano.

No one doubts his impact hereabouts, least of all the directors of our 130 live shows each week, who find Carl Belles an inexhaustible source of artistic help and commercial savvy.

**WFBM**      **WFBM-TV**

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

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



**LOUIS HAYWARD as MICHAEL LANYARD...The LONE WOLF**





**FADE IN: EXTERIOR SHOT - STREET - SHANGHAI LIL - SAN FRANCISCO - NIGHT  
CUT TO CLOSE UP OF MICHAEL LANYARD WALKING - NARRATION: - Lanyard**

I am Michael Lanyard; some call me Michael . . . others call me "THE LONE WOLF." I have a simple philosophy . . . "live and let live." People always need help . . . when they come to me I listen. Sometimes I resort to unorthodox methods, and while I've been known to bend a law or two, I've never broken one. I've never believed people were meant to live in fear, fear in any form . . . Me . . . I guess I'm a sucker for people . . .

**DISSOLVE**



**NEW ANGLE: Lanyard - CAMERA DOLLIES CLOSE UP - HAND HOLDING LONE WOLF  
MEDALLION - NARRATION: - Lanyard**

A long time ago, I was given this Ming Wolf Medallion by the High Lama Chien Fe who said: "Michael, it will always come home to you." . . . I've left it in some strange places . . . it always has. . .

**DISSOLVE**



**DRESSING ROOM SHOT - Louis Hayward - NARRATION: - Hayward**

My name is Louis Hayward, I play the part of Michael Lanyard, the Lone Wolf. With the Lone Wolf Company, I've traveled to the world's most romantic cities shooting the backgrounds for the Lone Wolf stories. Places like Cairo, New Orleans, Honolulu, Mexico City, Paris, San Francisco, London and Las Vegas. I've met a lot of people. . .

**DISSOLVE**



**NARRATION: - Mr. UTP**

You've met our star LOUIS HAYWARD who portrays THE LONE WOLF, one of America's most famous literary characters from the pen of Louis J. Vance . . . and now for some **FACTS AND FIGURES:**

**FACT** — LOUIS HAYWARD has consistently been one of the most sought after Hollywood stars. office success.

**FIGURES** — During the last five years, LOUIS HAYWARD'S motion pictures have grossed over \$10,000,000.00.

**FACT** — Every LOUIS HAYWARD motion picture has been a box

**FACT** — Today, now . . . LOUIS HAYWARD has a tremendous following who in the past have and will continue to pay to see him in motion pictures. This loyal group is a guaranteed "paid-up" insurance policy for LONE WOLF sponsors.



**FACT & FIGURES** — The LONE WOLF series is now available for local and regional sponsorship. There are 39 never to be forgotten half-hour shows.

**FACT** — If you haven't already received your LONE WOLF press book with all details . . . WRITE . . . WIRE . . . PHONE . . . TODAY!

**FACT**—The LONE WOLF  
has sold in the  
first week: 52-week  
firm contracts  
totaling over \$380,000

**WRITE . . . WIRE . . . PHONE . . . TODAY!**

**HOLLYWOOD** . . . Home Office 650 No. Bronson  
Hollywood 9-8321 TWX LA 1432

**NEW YORK** . . . 444 Madison Ave. PLaza 3-4620

**CHICAGO** . . . . . 360 No. Michigan Central 6-0041  
or your local office

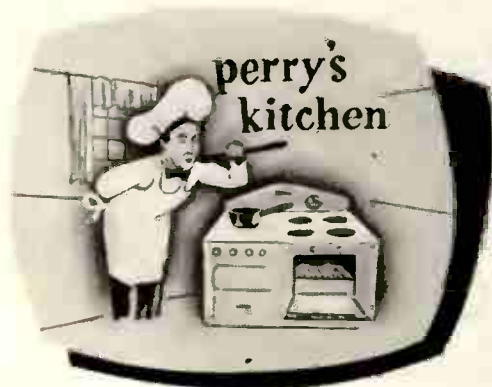
**UNITED  
TELEVISION  
PROGRAMS inc.**

**THE LONE WOLF IS A GROSS-KRASNE PRODUCTION**

**4 top participation shows on waga-tv**



**MEMO FOR MILADY WITH HELEN PARRIS**—top rated local women's show, 4:30 to 5:00 Monday through Friday plus an additional 15 minutes Wednesday and Thursday. An informal, chatty show now in its 4th year. If you want to sell to women (and who doesn't?) then here's the gal who can do it!



**PERRY'S KITCHEN**—a tip-top food and cooking show direct from our fully-equipped kitchen. The South's Mr. Food—Perry, food consultant, culinary expert and master of the skillet—makes this the highest rated participation food show on the air. What a salesman!



**TV RANCH WITH JON FARMER**—Atlanta's most popular disc jockey teams with the No. 1 Hillbilly Band, Boots Woodall and his Wranglers, to make this the highest rated Monday through Friday variety show on television—1 to 1:30—and a whole hour on Saturday 1 to 2 p.m.



**WILD WEST THEATER**—the highest rated across-the-board Western-movie show in Atlanta. From 5 to 6 Monday through Friday youngsters and grown-ups alike take to the hills with these pistol-packing shoot 'em boys who shoot up sales for participating sponsors. A corking good buy!

**SEEN MORE by more people in the great Atlanta market**

Represented Nationally by  
the KATZ AGENCY, Inc.  
Tom Harker, V.P. and Nat'l Sales Director,  
118 E. 57th St., New York 22  
Bob Wood, Midwest National Sales Manager,  
230 N. Michigan Ave., Chicago



**NOW 100,000 WATTS**



**waga-tv**  
CHANNEL 5 CBS-TV, ATLANTA, GA.



# New and renew

# SPONSOR

19 APRIL 1954

## New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Avoset Co. (Qwip Pressurized Cream), SF Bruer & Black, Chi Borden Co., NY	Harrington-Richards, SF Leo Burnett, Chi DCSS, NY	CBS TV 50 CBS TV 37 NBC TV 43	The Morning Show; M-F 7-9 am; 2 partic wkly; 15 Apr; total of 13 partic over 7 wks House Party; F 2:45-3 pm seg; 30 Apr; 52 wks Justice; Th 8:30-9 pm; 8 Apr; replaces Treasury Men in Action Today; M-F 7-9 am; 9 July; 7 partic
William Cooper & Nephews (Stay-O-Way insecticide), Chi Falstaff Brewing, St Louis	Phil Gordon, Chi D-F-S, NY	NBC TV 49 ABC TV 60	Baseball Game of the Week; Sat approx 2-5 pm; 13 April; 25 wks Super Circus; alt Sun 5:30-6 pm; 6 June; 13 wks Danger; alt T 10-10:30 pm; 16 Mar; 13 telecasts Home; M-F 11 am-12 n; 1st wk in Apr; 13 partic
Minute Maid Corp, NY Nash-Kelvinator, Detr Necchi Sewing Machine, NY Parker Pen Co, Janesville, Wis Philco Corp, Phila	Ted Bates, NY Geyer Adv, Detr Cecil & Presbrey, NY JWT, Chi Hutchins, Phila	ABC TV 51 CBS TV 57 NBC TV 42 CBS TV 104 ABC TV 58	Four Star Playhouse; alt Th 8:30-9 pm; 15 Apr; 12 telecasts Breakfast Club; M-F 9:45-10 am seg; 29 Mar; 52 wks The Goldbergs; T 8-8:30 pm; 13 Apr; 26 wks
Vitamin Corp of Amer, Newark, NJ Whitehall Pharmacal, NY Yardley & Co, NY	BBDO, NY Biow, NY Ayer, NY	Du Mont 160 NBC TV 63 CBS TV 70	Pinky Lee Show; M, W, F 5-5:30 pm; 9 Apr; 10 partic Garry Moore Show; T 1:30-45 pm seg; 6 Apr; 52 wks



## Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chicle, Long Island City, NY American Chicle (Clorets), Long Island City, NY American Maize Prods, NY American Tob Co, NY (Pall Mall) Benrus Watch, NY	D-F-S, NY D-F-S, NY Kenyon & Eckhardt, NY SSCB, NY Cecil & Presbrey, NY	Du Mont 54 Du Mont 60 NBC TV 49 NBC TV 71 Du Mont 11	Col. Humphrey Flack; Sat 10-10:30 pm; 10 April thru 3 July; co-sponsor Rocky King Detective; Sun 9-9:30 pm; 4 April thru 27 June; co-sponsor Today; M-F 7-9 am; 22 Mar; 40 partic Big Story; alt F 9-9:30 pm; 12 Mar; 52 wks
Carter Prods, NY General Mills, Mpls Mutual of Omaha, Omaha Nestle's, White Plains, NY Pharmaceuticals Inc (Geritol), NY Simoniz Co, Chi	SSCB, NY Tatham-Laird, Chi Bozell & Jacobs, Omaha Sherman & Marquette, Chi Edward Kletter, NY SSCB, NY	CBS TV 82 NBC TV 51 NBC TV 49 CBS TV 107 Du Mont 60 NBC TV 71	Meet Your Congress; Sun 6:30-7 pm; 11 April thru 4 July Place the Face; alt Th 10:30-11 pm; 15 Apr; 52 wks Ding Dong School; F 10:15-30 am seg; 5 Mar, 52 wks Today; M-F 7-9 am; 3 partic a wk, total of 117; late Apr; 39 wks Jackie Gleason; Sat 8-9 pm; 27 Mar; 13 wks (co-sponsor) Rocky King Detective; Sun 9-9:30 pm; 4 April thru 27 June; co-sponsor Big Story; alt F 9-9:30 pm; 5 Mar; 52 wks

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

## Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Allewelt Robert Barker William Barth John H. Baxter Richard K. Bellamy Barrett Brady Byron H. Collins Jr David E. Diener Leslie L. Dunier Frederick M. Ford Ammon B. Godshall George H. Gribbin Herbert S. Hauser	Kenyon & Eckhardt, NY, acct exec Beech-Nut Kenyon & Eckhardt, NY, acct exec RCA Gunther Bradford, Chi, exec Earle Ludgin, Chi, creative dir Benton & Bowles, NY, dir publicity & prom Kenyon & Eckhardt, NY, copy supvr YGR, NY, acct exec Monroe Greenthal, NY, creative dir Emil Mogul, NY, radio-tv stn reit Ingalls-Miniter, Boston, acct exec, memb plns grp Automotive acct exec YGR, NY, vp chg radio-tv commls Monroe Greenthal, NY, acct exec & dir media, prodn depts JWT, NY, timebuyer William Esty, NY, acct exec for Gen Mills prods Kudner, NY, assoc media dir Kenyon & Eckhardt, NY, acct exec Amazo Inst Dessert Paris & Peart, NY, mdsg & acct exec Wolfe-jickling-Conkey, Detr, media dir & acct exec Hirshon-Garfield, NY, prodn supvr radio & tv William Esty, NY, dir of reasrch Calvert Distillers, NY, natl mdsg mgr	Same, vp Same, vp Roberts, MacAvinche & Senne, Chi, acct exec Same, vp Kenyon & Eckhardt, NY, prom dept mgr Same, vp Compton Adv, NY, acct exec, Tender Leaf Tea Same, vp Same, bus mgr radio-tv dept Same, vp McCann-Erickson, Detr, acct exec for Chrysler Same, vp chg all copy Same, vp Product Services, NY, timebuyer Same, vp Same, media dir Same, vp Erwin, Wasey, LA, sls prom mgr Geyer Adv, Detr, media dir & asst acct exec for Kelvinator Levy Adv, Newark, NJ, acct exec Same, vp Grey Adv, NY, dir sls prom div

Numbers after names refer to New and Renew category

- S. R. Rintoul (3)
- J. V. McConnell (3)
- Robert Barker (3)
- William King (3)
- Richard Allewelt (3)

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

**New and renew**

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

NAME	FORMER AFFILIATION	NEW AFFILIATION
Courtenay E. McCurry	Ziv. acct exec southern mkts	Cabell Eanes, Richmond, Va, supvr new bra office in Norfolk
Harmon O. Nelson	KNBH. LA. prog mgr	Stromberger, LaVene, McKenzie, LA, hd radio opers
Sidney Olson	Kenyon & Eckhardt, NY, copy supvr	Same, vp
George A. Rink	Earle Ludgin, Chi, sr acct supvr	Same, vp
Victor Seydel	Anderson & Cairns, NY, dir radio & tv	Same, vp
Jim Simpson	AP, NY, pub rels	Grant Adv, NY, acct exec pub rels dept
Ed Smarden	Fennell Adv, LA, branch mgr	Western Adv, LA, acct exec
Joseph A. Tery	Free lance radio, tv, film prodr	Caples Co, NY, dir radio, tv, films
Nelson B. Winkless Jr	Campbell-Ewald, Detr, creative stf	Needham, Louis & Brorby, Chi, creative stf radio dept
West P. Woodbridge Jr	Lever Bros, NY, adv mgr Pepsodent div	William Esty, NY, acct exec Colgate-Palmolive

**4. Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward M. Bland	Philco Corp, Phila, dir sls training	Same, adv mgr
Henry Bowes	Philco Corp, Phila, special tv rep	Same, sls prom mgr
John J. Goldschmeding Jr	Philco Corp, Dallas hq, Texas div mgr	Same, refrig sls mgr Appliance Div
Carl Guy Grace	Colgate-Palmolive Ltd, gen mgr Colombian subsidiary	Same, exec vp & gen mgr; also bd dir
Louis T. Hagopian	Dodge, Detr, retail prom rep	Same, mdsg mgr
Frank H. Russell	Philco Corp, Phila, prom mgr	Same, dir sls training
R. H. Smith	Gen Motors, Detr, zone sls mgr Frigidaire div	Same, sls mgr laundry equipment
James Street	Gen Fds, NY, mgr premium prom	Gen Mills, Mpls, premium mgr
Parmer Van Fleet	Standard Oil, Des Moines, personnel supvr	Tidy House Prods, Shenandoah, Ia, dir ind'l rels

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

KFVS-TV, Cape Girardeau, Mo, to be CBS TV affil eff 1 Aug	June	KTOH, Kauai, Hawaii, new NBC Radio affil
KHJ-TV, LA, new Du Mont affil in LA (prev KTTY)	WDCY, Mpls, new MBS affil	WDMJ, Marquette, Mich, new natl rep Walker
KIPA, Hilo, Hawaii, new NBC Radio affil	WHEN-Radio, Syracuse, NY, new natl rep Katz Agency	W'CK, Scranton, Pa, new natl rep Walker
KLBS, Houston, Tex, new natl rep Walker	WJMR, WJMR-TV, New Orleans, new natl rep McGillvra	WKGN, Knoxville, Tenn, new natl rep Everett-McKinney
KLZ, KLZ-TV, Denver, lic by Aladdin Radio & Tv, sold to Time Inc	XEDF, Nuevo Laredo, Tex, new natl rep Richard O'Connell	
KMVI, Maui, Hawaii, new NBC Radio affil		
KQV, Pittsburgh, new natl rep Paul H. Raymer		
KSWS, Roswell, New Mexico, to be NBC Radio affil eff 1		

**6. New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
Harriet Hubbard Ayer, NY Carter Prods, NY Clicquot Club, Millis, Mass Elna Sewing Machine Co, NY	Cosmetics Rise Push-Button shave cream Clicquot Club soft drinks Elna sewing machines	Huber Hoge & Sons, NY Robert Otto & Co, NY Cunningham & Walsh, NY Cecil & Presbrey, NY (eff 1 Apr)
J. W. Elsworth Co, NJ Equitable Life Assurance Society, NY General Mills (Canada), Ltd, Toronto Guild Films, NY James Hanley Co, Providence, RI	Oyster growers & marketers Insurance firm Betty Crocker cake mixes, other prods Producer & syndicator of tv shows Hanley's Premium Export Lager Beer, Hanley's Ale	Jimmy Fritz & Assoc, Hywd Kenyon & Eckhardt, NY E. W. Reynolds Ltd, Toronto Bozell & Jacobs, NY Bo Bernstein, Providence
Justesen's Stores, Fresno, Cal Lanolized, Inc, NY Liebmann Breweries, Brooklyn, NY Muzak Corp, NY Necchi Sewing Mach Sls Corp, NY	Super market chain in San Joaquin Valley Hosiery finishing process Rheingold beer adv in Puerto Rico Recorded music systems Necchi sewing machines	Jimmy Fritz & Assoc, Hywd Abner J. Gelula & Assoc, Phila FC&B Intl Div, NY St. Georges & Keyes, NY Cecil & Presbrey, NY (eff 1 Apr)
Pioneer Auto Ins, Chi Princess Pat, Chi Pro-Fesh Prods, East Orange, NJ Railway Express Agency, NY R. J. Reynolds, Winston-Salem, NC WGSM, Huntington, LI, NY	Insurance for non-drinking drivers Cosmetics Pro-Fesh gun-spray dry-cleaner Shipping agency Winston filter-tip, king-size cigarette Radio station	White Adv, Tulsa & Hywd Olian & Bronner, Chi Lewin, Williams & Saylor, NY Benton & Bowles, NY William Esty, NY Marks-Aiken Co, NY

Numbers after names refer to New and Renew category

- W. E. John Jr. (3)
- George A. Rink (3)
- John H. Baxter (3)
- Geo. MacGovern (3)
- L. T. Hagopian (1)
- P. Van Fleet (1)
- Joseph A. Tery (3)
- A. B. Godshall (3)
- Sidney Olson (3)
- Barrett Brady (3)





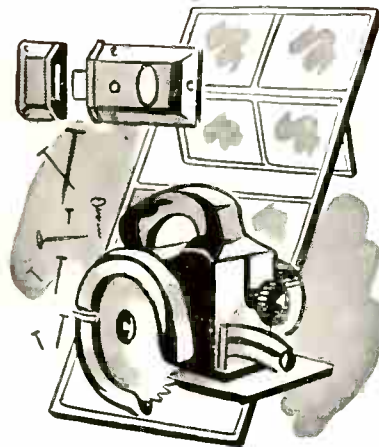
# Buy **WHO**

## and Get Iowa's Metropolitan Areas..

## Plus the Remainder of Iowa!

### TAKE BUILDING MATERIALS SALES, FOR INSTANCE!

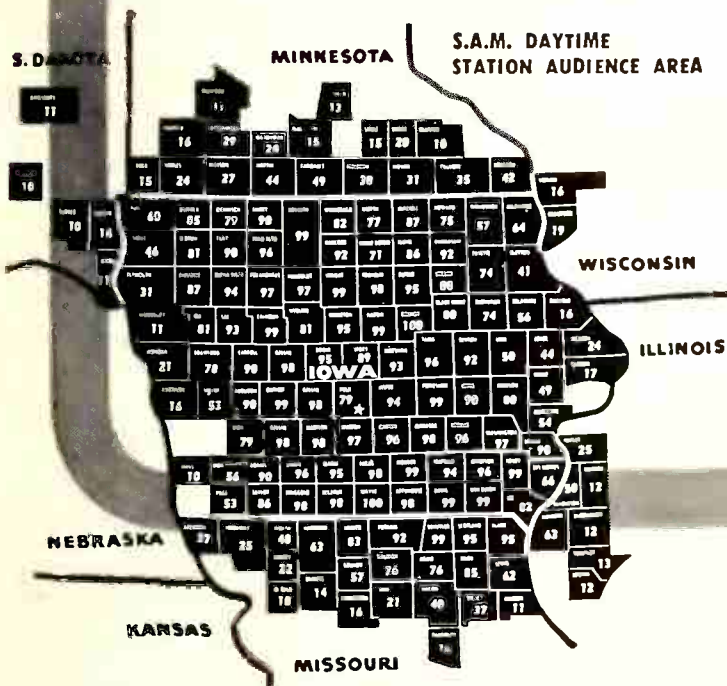
3.5%	CEDAR RAPIDS . . .	■
2.6%	TRI-CITIES • . . . .	■
4.4%	DES MOINES • . . . .	■
2.3%	DUBUQUE • . . . .	■
3.8%	SIOUX CITY • . . . .	■
2.6%	WATERLOO • . . . .	■
80.8%	REMAINDER OF STATE	■



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

- 67.2% Food Stores
- 63.2% Eating and Drinking Places
- 47.9% General Merchandise Stores
- 57.5% Apparel Stores
- 61.4% Home Furnishings Stores
- 65.9% Automotive Dealers
- 74.9% Filling Stations
- 80.8% Building Material Groups
- 62.0% Drugstores

Source: 1953-'54 Consumer Markets



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

# WHO

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



FREE & PETERS, INC., National Representatives

**YOU TOO  
can be a**



## CONQUISTADOR . . .

"conquering" Spanish sales in forty five counties of Texas with a population of over 690,000 Spanish speaking consumers

*We have over forty other "conquistadors" daily on*



*R. A. Cortez, President*

**SAN ANTONIO, TEXAS**

*Represented by*

**Richard O'Connell, Nat'l. Adv. Dir.**

**40 East 49th St., New York 17, N. Y.**

**PLaza 5-9140**

**LOS ANGELES — SAN FRANCISCO**

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

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

### MEDIA STUDY

I read the first of your "Psychology of media" series with genuine interest [5 April 1954, page 38]. I've been picking up bits and pieces of this for 15 years, and you have performed a real service in putting it together in one place.

Is this series of three going to be reprinted? If so, I'd ask my secretary to have it bound and placed in my bookcase for ready reference.

**SHERWOOD DODGE**  
*Vice President*  
*Foote, Cone & Belding*  
*New York*

• Individual articles in the 25-part media evaluation series will not be reprinted. This summer the whole series will be printed in book form. You may reserve a copy now by writing to 40 East 49 St., New York 17.

### WEEK AT AGENCY

Regarding the article, "AGENCYMAN—for a week." [22 March 1954, page 37], I think further such articles would be interesting.

It might be that some of Mr. Sinclair's writing ability would rub off on the agencies. That would be a most desirable byproduct of the series.

**EDWARD L. GORDY**  
*Research Dept.*  
*Standard Oil Co. (Indiana)*  
*Chicago*

Your article about C&W in March 22 issue gave me quite a warm glow. C&W is among the tops as a creative agency and Jack Cunningham, Bob Newell and John Sheehan can give hearts and spades to most agencies when it comes to copy and production.

However, SPONSOR is read by mediamen as well as others in the agency field.

Having been manager of broadcast media for C&W, I don't feel that you paid enough attention to that department. Newman McEvoy, media v.p., certainly belongs in any Hall of Fame among mediamen and, still comparatively young, has attracted a very strong group of buyers headed by Bill White.

Since these are the guys who make the decisions for us in the radio and tv business, it would seem logical to tell us more about them than the fact that McEvoy "looked over the top of his glasses" at the man from SPONSOR.

**F. ROBERT BAUER**  
*Owner*  
*KDB, Santa Barbara*

That story, "AGENCYMAN—for a week," is wonderful.

It's the best fresh idea in trade paper editorial coverage I've seen in a long time.

By all means, do more of it.

**LOU FRANKEL**  
*Director of Promotion*  
*WATV, Newark*

"AGENCYMAN—for a week"—the best article of its kind in too long!

To a staff announcer far from Madison Avenue, Mr. Sinclair's descriptions of agency operations were a much-needed insight into the mysteries of the men and organization behind the advertising copy I read and hear daily. Such article should lead to a better understanding among all members of the air media of the mechanics of radio and tv advertising.

Compliments to Mr. Sinclair for a masterpiece of writing. His personalization of the events took me right along with him on the "40-cent tour."

**JON HOLIDAY**  
*Announcer*  
*KTBS, Little Rock*

Several rounds of applause to you for your very fine bit, "AGENCYMAN—for a week." Charles Sinclair's comprehensive picture of the inside workings of C&W's radio-tv department is not only readable but an interesting study of advertising's role in the broadcasting industry.

We are not only indebted to SPONSOR for making our television operation possible by giving us a television camera, but also for your many educational articles which have served as a Bible for us in setting up our own tv operations.

**ANDREW N. VLADIMIR**  
*Executive Producer*  
*WYBC & WYBC-TV*  
*Yale Broadcasting Co.*  
*New Haven*

*(Please turn to page 20)*



# *A SALUTE to* **GENERAL FOODS**

ASCAP — The *Thirty-five hundred* members of the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, will long remember with pride and gratitude the evening of Sunday, March 28th, 1954.

The hour and one-half televised tribute, so warmly deserved, to ASCAP members

## RODGERS & HAMMERSTEIN

presented before a nation-wide audience, unprecedented in the annals of televised entertainment, performed a two-fold public service:

As it channeled inspiration and enjoyment into the American home, it brought inspiration and resolution to fellow composers, authors and publishers of ASCAP to the end that our members will never rest their creative labors in their search to bring words and music into the homes of not only the 160,000,000 lives of our good people, but indeed the peoples of the world. If songs are ambassadors of good will — and they are — then Rodgers and Hammerstein are truly *Ministers with Portfolios* bulging with harmony for a troubled world.

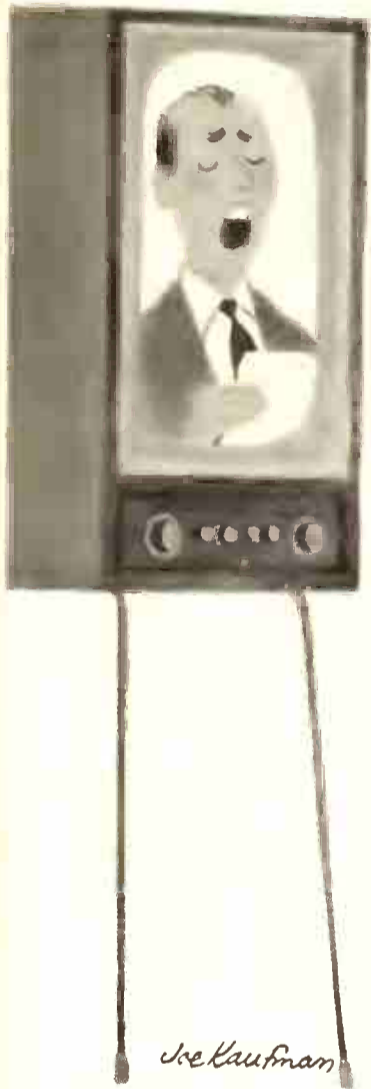
Understandably then, and with good reason, we salute GENERAL FOODS on its Twenty-fifth Anniversary, the ASCAP-licensed telecasters who with miraculous perfection bore the enchanting artists into your presence, and above all RICHARD RODGERS and OSCAR HAMMERSTEIN II for their genius that through the years has so richly endowed the ASCAP repertory.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue, New York 22, N. Y.

# There's beer



Joe Kaufman

# in Chicago...



# Big Switch



In one short year WBBM-TV has turned many a viewer's head...  
has become Chicago's *first* television attraction.

Today WBBM-TV broadcasts 6 of the "top 10" shows during the day  
... **8 of the "top 10" at night.** The score a year ago was *none* of the  
"top 10" in the daytime... and only half of them at night.

And the switch is the same, any way you count heads\*—

... in top-rated quarter-hours, with a WBBM-TV increase from 87  
to 195—*a 62% lead over the next station*

... in a WBBM-TV average audience now *27% greater* than Station B  
—*over twice as great* as either Station C or Station D.

Showmanship turns heads to WBBM-TV... can turn people to your  
product. Let us show you how on Chicago's Showmanship Television Station

**WBBM-TV**

*CBS Television's Key Station in Chicago*



Because the Picture  
Has Changed in The

## SOUTH BEND- ELKHART MARKET

- ★ It's a brighter picture
- ★ A clearer picture
- ★ A stronger picture



NOW WHILE CHOICE AVAILABILITIES  
CAN STILL BE HAD—ASK YOUR

## H-R TELEVISION MAN

for facts about

**WSJV-TV Channel 52**

ELKHART, INDIANA

JOHN J. KEENAN, Commercial Manager

### FAST PROCESSING

On March 2, WJAR-TV saluted Woonsocket, R. I., as part of its series, "Salute to the Cities."

The Mardi Gras parade which was a highlight of the affair started at 6:37 p.m. Brilliant 30-second and one-minute flares were set off by WJAR-TV cameramen, turning night into daylight to get sufficient illumination for the films. When the quickly processed films were shown at 11:15 p.m. the same evening, viewers commented upon the sharpness and clarity of the films.

To our knowledge, this is the first time that films illuminated by magnesium flares were utilized for immediate processing for television. We would like to know if any other stations in the country have done anything similar to our venture.

JAY HOFFER  
Promotion Manager  
WJAR-TV  
Providence

### TOP HUDSON DEALER

How to say "thank you" for such a wonderful story with such poor working material as yours truly is quite a job, believe me ["How tv made Jim Moran top Hudson dealer in the U.S.," 22 March 1954, page 44].

I just returned from my vacation and with business having taken quite a lull, your story was the pep talk that I needed to inoculate myself and I think I'll try and be the same guy all over again that Joan Marks mentioned in SPONSOR.

May I simply thank you from the bottom of my heart not only for the fine manner in which it was written and the nice things you said, but for rejuvenating and igniting my spark to do new and greater things for the future.

JIM MORAN  
President  
Courtesy Motor Sales  
Chicago

### INFORMS INDUSTRY

In the March 8 issue of SPONSOR under the heading "Radio Results" [page 76], we saw the success story of Famous Brand Perfumes.

Last year at this time we were running the same deal on WFRO. Fed-

eral Home Products Corp., then located at 49 E. 51 St., headed by the same Allen C. Kaye-Martin contracted with us for station time for this perfume promotion. We never received payment for the time, nor was the perfume mailed out to our listeners who ordered it. The result was that WFRO finally reimbursed our listeners for the monies they had sent in for the perfume.

We notified the Postal authorities in New York but what was finally done we cannot say. We do know, however, that Federal Home Products suddenly moved from the above New York address and this is the last we have been able to learn of this Kaye-Martin character.

We feel that the broadcasting industry should know of this deal so that they will not be victimized by this outfit.

R. C. FORCE  
Managing Director  
WFRO  
Fremont, Ohio

### FOREMAN ON IDEAS

I read with interest Bob Foreman's article on "ideas" in the recent issue of SPONSOR [30 November 1953, page 10]. This interest is coupled with my complete disagreement with his thesis—one that scorns an idea, per se.

In my way of thinking he is building a strong house without a foundation. An idea provides the foundation upon which a show may succeed or fail. Without the right idea, or to be somewhat academic, a point of view, the show or personality is doomed to oblivion. It is unfair to examine Godfrey, *I Love Lucy*, or even Liberace and analyze the show concept to be nil without these successful personalities. Rather, let's start at their beginning. They had nothing but an idea for a show and it was upon this idea alone that the powers-to-be launched them. Public approval showed the investment to be sound. The result is more products sold and new personalities "discovered."

The success or failure of a show is a chain-action process that stems from the initial idea for the show. The best direction, production and casting is useless without a sound basic idea.

Let me reinforce my stand with an example from Broadway. Bette Davis was signed by two producers; money was easily raised; then, frantic weeks





# HEIGHT COUNTS MOST!

*WAVE-TV Delivers:*

**66.7% GREATER COVERAGE AREA**  
than any other television station  
in Kentucky and Southern Indiana!

**36.1% GREATER CIRCULATION**  
than the area's leading  
**NEWSPAPER!**

**761.0% GREATER CIRCULATION**  
than the area's leading  
**NATIONAL MAGAZINE!**

WAVE-TV delivers a *perfect* picture to thousands of families who get satisfactory television reception from no other outlet. The reason is simple:

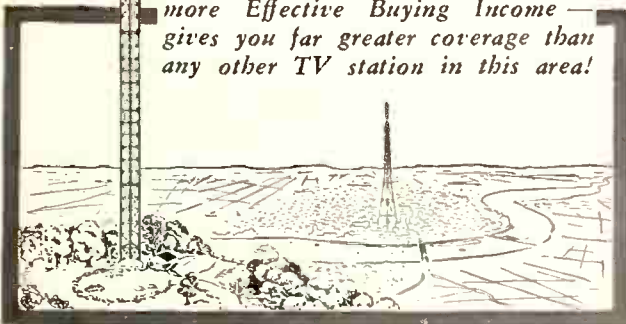
**WAVE-TV's tower is on top the highest hill in this area — is actually 525 feet higher than Louisville's other VHF station!**

**WAVE-TV's Channel is 3 — the lowest in this area!**

**WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 — is equivalent to 600,000 watts from our old downtown tower, on Channel 5!**

Ask NBC Spot Sales for all the WAVE-TV facts.

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!



LOUISVILLE'S  
**WAVE-TV**  
*Channel 3*

**FIRST IN KENTUCKY**

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

# Chicago's Pioneer Station in Television

**WBKB** **7**  
**CHANNEL**

*is*

Now Serving Nearly

**1,750,000**

Set Owners

*with*

● **MORE LIVE, LOCAL ENTERTAINMENT THAN ANY OF ITS CHICAGO COMPETITORS —**

To name but a few . . . . . Fran Allison, Tommy Bartlett, Joe Kelly, Two Ton Baker, Claude Kirchner, Wayne Griffin, Tom Duggan, Danny O'Neil, Tommy Riggs and Beulah Karney

---

● **MORE LIVE, LOCAL NEWSCASTS THAN ANY OF ITS CHICAGO COMPETITORS —**

**42** on the present schedule all handled with a human, realistic and factual approach by two of Chicago's finest newscasters—Ulmer Turner (The Dean) and Austin Kiplinger, recently voted Chicago's top newsman

---

● **MORE WELL KNOWN FILM PACKAGES THAN ANY OF ITS CHICAGO COMPETITORS —**

A few which provide tops in entertainment—Wild Bill Hickock, Annie Oakley, Mr. District Attorney, Cisco Kid, Superman, Waterfront, Candid Camera, Life of Riley, The Visitor and Racket Squad

---

CHICAGO'S PIONEER TV STATION—and the second oldest in the entire nation—invis your queries. We, or Blair TV will tell you promptly how and where your dollar can best be invested

**WBKB**  
Television

20 North Wacker Drive, Chicago 6, Ill.  
ANdover 3-0800

*Represented Nationally by*



**American Broadcasting Company**  
Division of American Broadcasting-Paramount Theater, Inc.

**BLAIR**



were spent searching for ideas to provide the vehicle for their star. Up to and through the Broadway run there never was complete harmony on the basic ideas for the show. What finally happened is now history. Back in 1943 two fellows on Broadway had an idea for a show. This idea was projected and integrated with excellent music, lyrics, staging and casting. The result was *Oklahoma!*

Let's not slight ideas. Let's encourage them because they really are worth more than the paper they are written on. I was speaking before a Midwestern college radio speech class several years ago. I encouraged ideas as the life-blood of television and the ultimate guarantee of higher standards in programing. Several months after the lecture I received an idea from one of the students. It was just an idea written in clumsy longhand. It could have gone into the wastebasket, but it didn't. Instead, eight months later, that idea, and that idea alone, raised \$8,000 for the financing of an educational film that in one month has been sold to over 300 school systems!

ALAN ABEL  
*Producer*  
*Bell Productions*  
*New York*

#### RADIO SET SALES

In the January 25 issue you published in your fine magazine an excellent article titled, "Radio set sales lead tv by 69% in big tv markets" [page 30]. We have just received from you a reprint of the article.

If it is possible we would like 10 more reprints of the article as we consider it very valuable for our salesmen.

ROBERT E. KRIEGER  
*Publicity & Promotion*  
*WAAB, Worcester*

• Ten reprints of the article, "Radio set sales lead tv by 69% in big tv markets," cost 5¢ apiece. Quantity prices on request.

#### IMMEDIATE ACTION

I was first introduced to SPONSOR while taking a program planning course at Northwestern University and found it very informative.

Upon entering the Army for two years I took out a subscription to SPONSOR. I felt that it was one of the best sources by which to keep in touch with the aspects of the radio and tele-

vision industry which I am most interested in and hope to enter after discharge from service.

Please renew my subscription to SPONSOR for one year and bill me.

Your attention to change of addresses has also been most commendable. In spite of many service transfers I have not missed an issue of SPONSOR. The immediate action in regard to these changes has been appreciated.

RICHARD H. COYLE  
*Hq. & Hq. Svc. Co.*  
*Sandia Base*  
*Albuquerque*

#### FILM SECTION

I read your 30-page film section in the January 25 issue of SPONSOR [page 51], and thought it very informative and quite well done. Enjoyed it very much and am looking forward to your next edition of same.

BOB MARX  
*Film Craft, Los Angeles*

#### OUTSTANDING FEATURES

My copy of Volume 8 Number 6 [22 March 1954] is the most marked and cut up monstrosity you ever saw.

One article after another contained new information or opinions with which I disagreed, or items that aroused my intellectual curiosity and I tore out for discussion.

You may wish to know specifically which of your features were of outstanding interest to a tv salesman, so here are a few:

1. Network spot carriers [page 40].
2. Bob Foreman [page 11].
3. How to test media [page 50].
4. 44,000 radio listeners [page 48].

Please enter my subscription for your All-Media Evaluation Study book.

ROY PORTEOUS  
*Sales Supervisor, "Today"*  
*NBC TV, New York*

#### RADIO SALESMEN

I think your article, "Why don't radio salesmen ever come to sell me?" [22 February 1954, page 35], is a very sad indictment of the radio business but a very accurate description.

F. A. WATKINS JR.  
*Assistant Manager*  
*KWKH, Shreveport*

(Please turn to page 115)

SEÑOR

BUSINESSMAN . . .



#### TALK IS CHEAP

(but RESULTS are beeg!)

when you advertise your product over KIFN . . . Arizona's only full-time Spanish-language station!

Si, señor . . . it costs surprisingly leette to tell your sales story to Arizona's 85,000 Spanish-speaking people! But the results . . . ah, amigo, the results will warm your heart like tequila!



Ask coffee-man Señor Folger, who sold 708 pounds of coffee to Phoenicians from just 27 spots on KIFN! Ask Moe's Food Fair, which sold 2500 pounds of pinto beans (along with other advertised items) in one weekend! Or ask the very pleased boss-man of Quality Furniture who received 220 letters from prospective customers, from a single musical quiz program on KIFN!

Ah, yes, amigo the KIFN audience listens and buys! \$20,000,000 was spent by Spanish-speaking Arizonans for goods and services last year! If YOU want to sell this rich market, you're wise to speak its language! (We translate your message into Spanish for free broadcast it over KIFN for a minimum charge. (Compare and see!)



#### ASK THESE YANQUIS ABOUT KIFN!

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

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

# KIFN

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

## MONTREAL IS BIG!

Retail Sales in 1952 for  
Montreal Island alone  
were \$1,503,743,000.

## CFCF SELLS 'EM!\*

In 1953, 278 individual  
local accounts got sales  
results from CFCF.

\*you can't fool a cash  
register.

# CFCF

## MONTREAL

IN U.S.—WEED  
IN CANADA—ALL CANADA



Mr. Sponsor

### William Englehart

Director of Advertising and Merchandising  
Delaware, Lackawanna & Western Coal Co., New York

The only performances that former radio singer Bill Englehart puts on these days is on his circuits to the 'blue coal' dealers to explain Delaware, Lackawanna & Western Coal Co.'s advertising programs.

Sponsors of *The Shadow* on MBS for over 20 years, 'blue coal' turned to spot radio in 1951. In 1953 some 50% of the firm's \$1 million ad budget went into radio announcement schedules and quickie programs, the other half into newspapers, and other media. Englehart expects that this ratio coverage will maintain for his estimated \$750,000 budget in 1954. (The budget drop reflects the problems in the anthracite industry, which is being hard squeezed by oil and gas competition.)

"Our aim, of course, is to have consumers buy 'blue coal' all year long," he told SPONSOR, leafing through an elaborate 'blue coal' advertising presentation for dealers and pointing to the various 'blue coal' themes.

"We're on radio year-round," he added. "In winter it's just straight-sell copy, but in spring and summer we stress long-term budget plans and economy."

To illustrate his point, Englehart played a taped recording of a musical 'blue coal' spring commercial. ("And the next voice that you hear will not be mine," he warned.)

A duet sang: "Just pick up the phone."

Girl's voice on filter: "Number, please."

The duet again: "Tell your 'blue coal' man

"To start you on the 'blue coal' budget plan!"

Such musical jingles followed by 45 seconds of hard-sell announcements and a 10-second dealer tag one or two times daily are the mainstay of 'blue coal's' radio activity today. In 1953 'blue coal' announcements were heard on 132 different programs in close to 150 cities of Eastern and Midwestern U.S.A., through SSCB, 'blue coal's' agency.

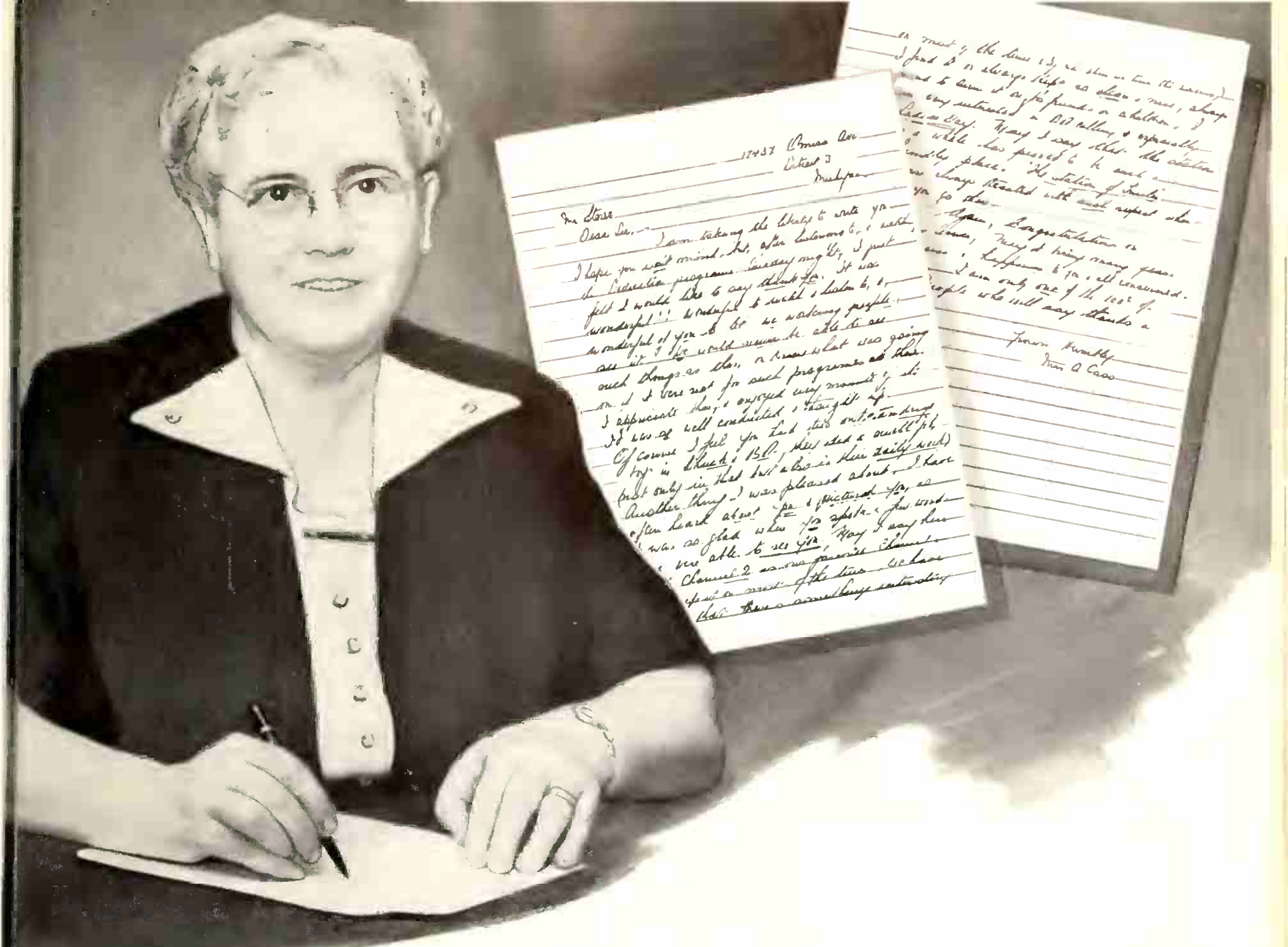
Hard-sell advertising to the lower-income groups, who are the best customers, has maintained 'blue coal's' sales at over \$80 million annual turnover—that is, 'blue coal' accounts for 27% of anthracite fuel industry consumer sales.

Does Englehart heat his Scarsdale home with 'blue coal'? "Well . . ." he hesitated. "Don't tell anyone, but we live in an apartment."

\*\*\*

SPONSOR

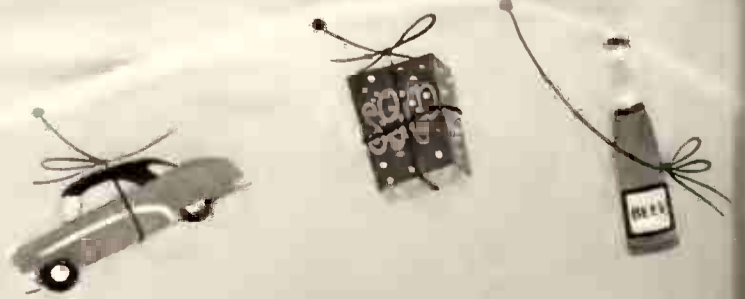




Mrs. A. Cass, 17437 Omira Ave., Detroit  
 takes pen in hand, as did scores of viewers,  
 inspired by the inauguration of  
**WJBK-TV's** new 1,057 foot tower  
 and 100,000 watt power :

"... Channel 2 is our favorite channel. We keep it on most of the time. I find it is always kept so clean and nice, always proud to turn it on for friends or children. Again, congratulations on the new tower. May it bring many years of success and happiness to you and all concerned. I am only one of the 100% of Detroit people who will say thanks a million."







# HIGH TIME

Summer time in radio is high time for selling.  
Higher than you realize, maybe. And highest of all at Mutual.

Mutual is the only network with a higher share of audience in the summer than in the winter—12% higher, according to Nielsen (July-Sept vs. Jan-Mar, '53).

And Mutual is the network with highest gains in summer billings—25% higher, '53 vs. '52.

To sum up the summer evidence in a sentence, Mister PLUS is now ready to kite his clients' sales all over the map, all summer long—with far more stations, closer to people wherever they go.

May we ask where you plan to spend the summer?

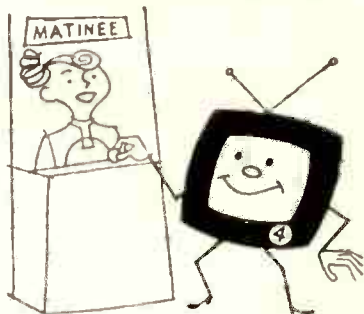
## THE MUTUAL<sup>®</sup> BROADCASTING SYSTEM

NEW YORK . . . LO 4-8000; CHICAGO . . . WH 4-5060; LOS ANGELES . . . HO 2-2133



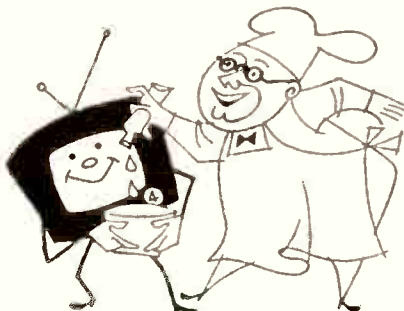
## 3 OVER 4

three more reasons  
why sales results  
are better on 4...



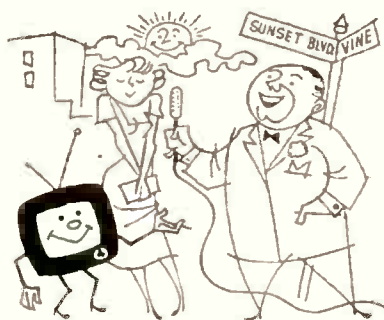
### FRANDSEN'S FEATURES

with Sales-Showman  
Tom Frandsen and  
Feature Films 1-2:15 P.M.



### KEY to the KITCHEN

with Sales-Showman  
Mike Roy and the  
"Dream Kitchen" 2:30-3 P.M.



### McELROY at SUNSET

with Sales-Showman  
Jack McElroy at  
Sunset & Vine 6-6:45 P.M.

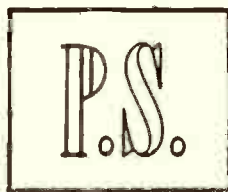
### PARTICIPATION PROGRAMS

Monday thru Friday

**KNBH-4, HOLLYWOOD**

**NBC Spot Sales**

## New developments on SPONSOR stories



**See:** "Automobiles on the air"  
"Saturation radio puts the razzle-  
dazzle in Ford one-day sales"  
**Issue:** 16 November 1953, page 43  
19 October 1953, page 30  
**Subject:** Automobile manufacturers—and  
dealer—are using more radio, tv

As SPONSOR went to press O'Meara Motors, a Ford dealer in Hartford, Conn., was bracing itself for a heavy crush of customers. The company was just starting an eight-day saturation announcement campaign on WDRC, Hartford, running 30 announcements on weekdays, 20 on Sunday—a total of 230. Last fall O'Meara bought 100 announcements during one week and sold 1,000 cars, made about 8,000 appraisals. That sold the company on using radio.

O'Meara isn't the only dealer to be running a heavy air campaign, however. All over the country dealers are buying radio and tv time; today the big dealer who doesn't use air media is getting to be an exception.

Mutual's co-op program department reports that of 1,475 local advertisers currently buying co-op shows, about 265 are auto dealers. And during last year's *Game of the Day* series, 650 automobile dealers bought co-op time on the local level (there were 4,000 advertisers in all using *Game of the Day*). Sales this year indicate that just as many, if not more, dealers will be buying into the co-op baseball series MBS says.

How many other local dealers are buying time on local radio and tv stations across the country is problematical. The local dealers have a strong precedent to follow, however: Every major auto manufacturer has upped its radio and tv budget in the past year. As a group auto manufacturers spent nearly \$1 million more in January of this year compared to January 1953 for network time alone. It breaks down like this: In January 1954 auto firms spent \$2,270,074 on network tv (it was \$1,511,095 in January '53); they spent \$771,578 on network radio this year during January (and \$598,107 a year ago). Total January '54 network air budgets, according to Publishers Information Bureau: \$3,041,652 (compared with \$2,109,202 for January '53's network buys). Leading the network time buys in both radio and tv is General Motors, which in January invested \$221,623 in radio and \$893,277 in tv, according to PIB (whose figures include no talent costs).

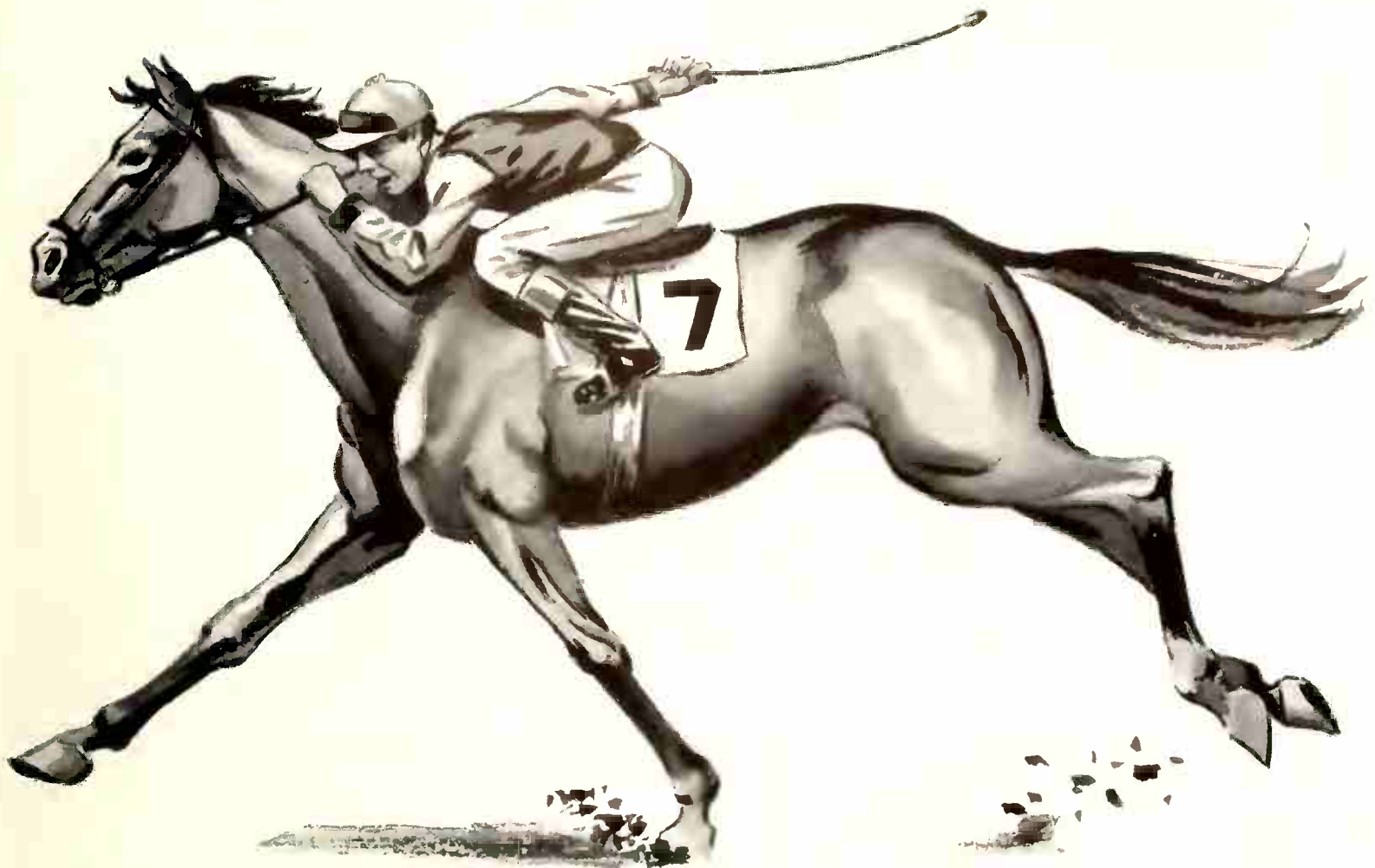
General Motors hasn't signed for any new network shows in recent weeks but its Buick Div. has bought a variety of radio network shows on a "one-shot" basis. Buick bought shows on ABC, CBS and NBC during the first week of January and picked up a one-shot NBC Radio news show 31 March. Chevrolet Dealers of America has been using participations on MBS' "Multi-Message" plan since mid-February and the Salt Lake City Chevrolet Dealers Assn. has been sponsoring news programs on the Intermountain Network's 31 stations since last November. The Oldsmobile Div. of GM renewed *Douglas Edwards with the News* on CBS TV. And GM renewed *Your Land & Mine* featuring Henry J. Taylor on ABC Radio for all its products.

Every automobile division of General Motors has used some spot radio and the divisions have also used spot tv since the first of the year, principally in introducing new models. Even Cadillac bought announcements in 300 markets during February.

Ford Motor Co. recently bought the Edward R. Murrow news show on about 100 CBS Radio Western and Southwestern stations; before picking up the Murrow programs Ford was a heavy spot user, had a very heavy spot campaign early this year on hundreds of stations.

\*\*\*





**YOU MIGHT RIDE 48.5 WINNERS IN A YEAR\* —**

**BUT... WKZO RADIO  
ALWAYS WINS  
IN WESTERN MICHIGAN!**

PULSE REPORT — 100% YARDSTICK  
KALAMAZOO TRADING AREA — FEBRUARY, 1953  
MONDAY-FRIDAY

	6 a.m.-12 noon	12 noon-6 p.m.	6 p.m.-midnight
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

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

WKZO, Kalamazoo, is definitely Western Michigan's top radio buy—*morning, afternoon and night*. Pulse figures, left, prove it. On a quarter-hour, 52-time basis, for example, WKZO gets:

**181.0% more morning listeners and 321.4% more afternoon listeners than Station B (and for only 35.3% more money!)**

Nielsen figures tell much the same audience story. They show that WKZO gets 177.7% more average daily day-time families than Station B!

Ask Avery-Knodel for all the facts.



*The Tetzler Stations*

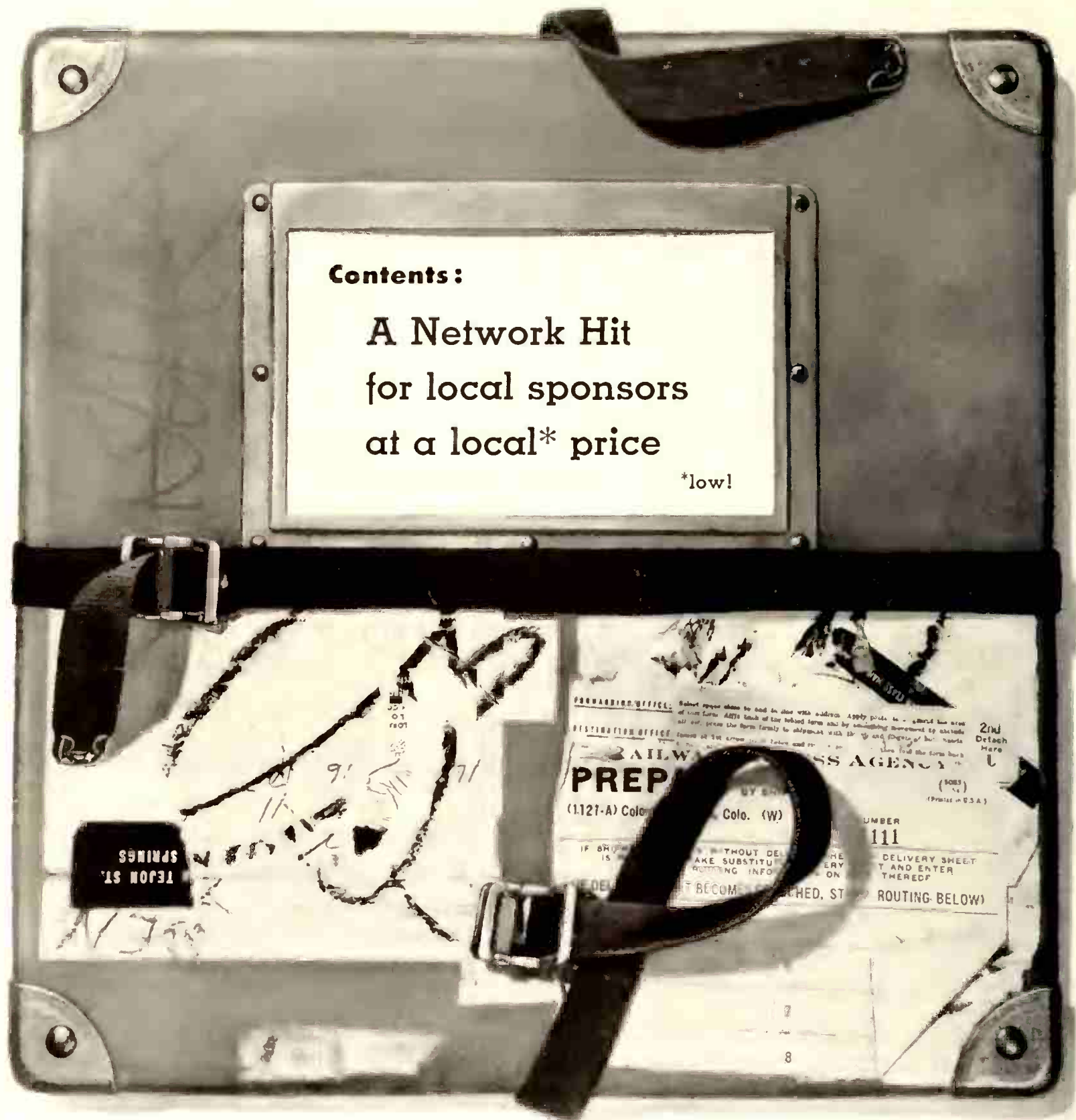
WKZO — KALAMAZOO  
WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WJEF — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN — LINCOLN, NEBRASKA  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD — PEORIA, ILLINOIS

**WKZO**

**CBS RADIO FOR KALAMAZOO  
AND GREATER WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

\*This American record was set in 1953 by Willie Shoemaker.



*The Playhouse:* prize "package" at a down-to-earth price!

THE PLAYHOUSE is 52 star-studded dramas from the second "Schlitz Playhouse of Stars" series . . . first-run in over 150 markets (second-run in all others) . . . which you can call your own at a fraction of their original cost.

Strictly top-drawer stars like Broderick Crawford, Vincent Price, Ann Sheridan, Ronald Reagan, Edward Arnold, Joan Caulfield, among others.

Scripts, too, are topnotch, include famous tales by such writers as F. Scott Fitzgerald and Somerset Maugham.

You couldn't duplicate this array of talent for many times the price. And think of the promotions you can build around names like these! Reserve the market you want . . . call one of these offices right away.

**ABC FILM SYNDICATION, INC.**

In NEW YORK: Don L. Kearny 7 W 66th Street SU 7-5000

In CHICAGO: John Burns, 20 North Wacker Drive, ANdover 3-0800

In HOLLYWOOD: Bill Clark, 1539 North Vine St., HOLLYWOOD 2-3141



# THE NEW RADIO:

***Are you so close to it you can't see the changes?***

*by Alfred J. Jaffe*

**R**adio is changing right under the advertiser's nose.

The change is so revolutionary you'd be justified in dubbing present-day am broadcasting the New Radio.

This is not a rapidly boiling, explosive-laden ferment. The change in many ways is a quiet one. To those close to radio the medium may seem to be hardly moving at all. Like watching the hour hand on a clock, we notice movement only when we turn away for a while.

The change does not mean that radio is being turned inside out from stem to stern. Radio is too big to be confined to one mold. If you look about you, you can even spot contrary trends. Nevertheless it is clear that the emerging New Radio, though it may not be fully formed, is destined to have permanent effects.

Many active radio clients know what is going on, of course. They can hardly avoid knowing, being part of the change themselves. But they are sometimes amazed, when

they look back and view radio's development in perspective, to see how far it has come. Advertisers who don't use radio are only dimly aware of what's happening to am broadcasting and many who do are surprisingly numb toward the upheaval and the effects it will have on selling. Radio clients who haven't gotten much out of the medium might well ask themselves if they understand how to buy radio circa 1954.

It may sound strange to say so, but these changes are not something that started recently. While tv has given a filip to the alterations going on, the seeds for the New Radio were planted even before the tv tube got a foothold in the consumer's living room.

The future? The end to these changes is not yet here. It is not even in sight.

Obviously, an understanding of what is happening to radio and the direction in which it is traveling is essential

## **Here is what the New Radio means. Here's how it is evolving**

**1**

The New Radio has become the constant companion of the listener. Because it is everywhere, it is easy to turn on. Because it is easy to turn on, it is, more and more, turned on when the listener is doing something else. The busy listener has developed an ability to absorb radio sound with his "third ear."

**2**

Use of the New Radio as background to other activities has centered interest on the psychology of divided-attention listening. It is known the listener can remember a commercial even if he doesn't focus his ear on it. But there is a dispute about whether the loud or soft commercial is the best approach.

**3**

To adapt radio to changing listening habits, new program thinking on the webs leans toward the low key, intimate approach. This is not new to radio since local outlets began mining this lode before tv. But the webs are seeking to create new forms suited to their stature. "Marquee" value is one suggestion.

**4**

The New Radio has created a slow but steady interest in buying circulation, that is, reaching as many different homes as possible at lowest possible cost. Spot carriers are one way this is done. Sponsors also scatter shots on the webs their own way. Nielsen's Audimeter shows them unduplicated audience.



Housewife tuning in kitchen radio typifies two characteristics of the New Radio: (1) listening while doing something else and (2) spread of sets outside living room

to the advertiser if he's going to get his dollar's worth out of it. To help him orient himself, SPONSOR takes a careful look at the New Radio from both sides of the set to see (1) how knowledgeable sponsors have been changing their usage and (2) how the listeners have changed their listening.

Here are the highlights of the New Radio:

1. The New Radio is warm, comforting, friendly, cozy. It is always on hand. It is ubiquitous, omnipresent. It is everywhere. It is sheer down-to-earth circulation. Here's what it is not: It is no longer glamorous. That function has been taken over by video. The New Radio has shed the more flamboyant garb of show business.

2. Since radio is everywhere the New Listener has only to reach out his hand to switch it on—no matter where he is or what he is doing. Since he listens more and more while doing something else, he does not always pay rapt attention to the New Radio. He (or she) has developed an amazing facility for absorbing sound while driving a car, cleaning a house, making a bookcase, playing on the beach, doing school homework. (The human animal, psychologists think, can even listen and learn while asleep.)

3. In keeping with the interest in sheer circulation, and also to keep

themselves solvent, the networks have been offering a continuing variety of new sales devices. Spot carriers are the prime example. For low-cost circulation, many admen feel they fill the bill. Most of these offer audience dispersion through "horizontal" purchases—that is, the advertiser buys the same time of day or night on different days of the week. NBC Radio's Three Plan marks the emergence of a spot carrier plan with "vertical" audience

dispersion. Here, the advertiser can buy announcements morning, afternoon and evening. In addition to spot carriers, advertisers are learning to scatter shots in their own way. Examples are S. C. Johnson and Longines-Wittnauer.

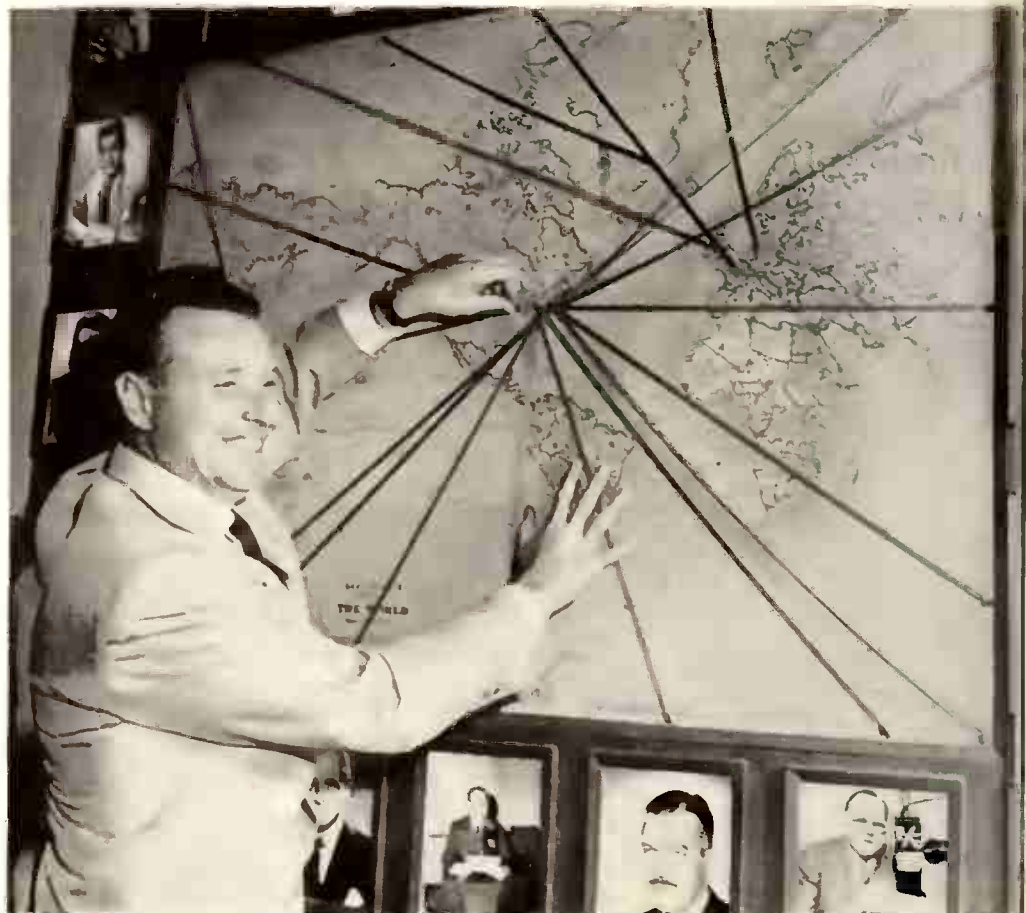
4. In tune with the New Listener there is a noticeable trend toward low key, personal programing. While this approach actually pre-dates tv, with its beginnings in local programing, the networks are beginning to create forms suited to their stature and to chain broadcasting. This trend has barely begun but it is bound to continue. It means, in part, longer shows, a pot-pourri format. It will seek to cater to low-level listening with scattered peaks of high interest.

To take the last highlight first:

One of the best examples of the new programing is the format for next season's Edgar Bergen show, which will be sponsored by Kraft, via J. Walter Thompson. The CBS Radio personality will remain on Sunday nights but the show will be expanded to an hour.

The new Edgar Bergen will be commentator, interviewer, philosopher and wit rolled up into one. He will discuss

Emerging trend is long, departmentalized show which caters to "third ear" listening with peaks of high attention. Below: Merrill Mueller of NBC Radio's "Weekend"



#### THIS WE FIGHT FOR

We fight to convince the advertiser that radio has a place in the American home today which neither television nor any other medium can usurp; that there is a secure place for tv as well. Indeed, we firmly believe that every honest medium has a firm niche in the rapidly expanding advertising firmament.





Effort to find proper niche for radio network programs has led to a new, intimate format for Edgar Bergen next season. One-hour CBS show will be sponsored by Kraft

all kinds of subjects, be they about politics, sports, entertainment, fashions or growing old. There will be guests (but no studio audience in the accepted sense of the term) and there will be musical recordings. There will also be humor and Charlie McCarthy.

This blend of good talk, Bergen's personality, wit and wisdom will come over the radio on a low-key level without attempting to demand 100% attention from the audience. The client and agency want a relaxing show and though they want to take the grimness out of talk about public affairs there will be no effort to get a laugh with every line. The show will be live, except for music, and will originate in Washington, where Bergen is practicing being a reporter right now.

While undoubtedly an off-beat show, the new Bergen program actually contains many familiar elements. It is the way they are combined that makes the program different. And it has what Alfred L. Hollender, radio-tv director of Grey Advertising, calls "marquee value." Hollender used the term in

telling SPONSOR some of his ideas on network radio programming:

"Some of the independents," he said, "have cracked right through the network shows with top ratings for disk jockeys and similar types of shows. Why should network radio have difficulties? Networks are just strings of local stations. The answer is the independents are successful because they are catering to the new type of listening, which is not always attentive.

"The networks can learn from this, not by putting on the same kind of shows the independents have but by taking a leaf from the independents' book and adding marquee value, such as top names."

While most suggestions for revamping radio programming, both local and network, urge an appeal to America in the mass, there is one group that feels radio's salvation lies in appealing to the sophisticates, the literate and/or the wealthy.

One spokesman for this group, a man close to the broadcast scene, said: "The movies and television have lost

## status report

important audience segments by stressing mass appeal. Radio has a wonderful opportunity to capture the kind of people who like good talk, good plays, good music, careful and complete analysis of political trends. A good part of this group is wealthy and would be a worthwhile audience for many advertisers. The purchasing power of the above-\$10,000 group has increased quite a bit since the 20's, even when you put this purchasing power in terms of 1951 dollars."

While specialized programming has increased on radio, neither the broadcasting industry nor its clients, taken as a whole, would like to see the kind of broad effort suggested above. Radio, to them, is a mass circulation medium and they would not like to see audience slivers replace the present listeners.

An important element in the new program trend is the long show. NBC Radio has surged forward in this direction recently with *The Big Pre-* (Please turn to page 143)

### Should radio program for the 'third ear'?

The growing stress on programming to the divided attention listener evoked this reaction from Gordon Grey, General Teleradio vice president in charge of WOR, New York: "While we agree that the listener can enjoy radio while doing something else, we, along with a sizable number of other stations throughout the country, don't just invite our listeners to lie back, relax and half listen. We command, and get, the full attention of our audience. We believe that radio can do its best job when that kind of approach is used. Too much emphasis on divided attention may do more harm than good."



Nescafé, No. Two or Three among instant coffees, represents 60% of Nescafé sales at the present.

# Why Nestlé uses all FOUR air media

**Major portion of \$8 million 1954 budget for Nestlé food line will go into network radio, tv, spot radio, tv**

"Wimm Boy!" says Don Cady, Nestlé Co.'s v.p. in charge of advertising, using the familiar phrase of Nescafé's top television salesman, Jackie Gleason.

"Instant coffee sales to consumers were 80% higher in January-February 1954 than during those two months in 1953."

And Nescafé Instant Coffee, one of the top three instant coffees, has shown sales increases proportionate to the industry's leap. Since Nescafé is responsible for a sponsor-estimated 60% of Nestlé Co.'s total sales, its rising sales curve is particularly significant for the food products company.

Nestlé Co., known mainly for its chocolate products and Nescafé, embarked on a project of major diversification in the food line some five years ago. Though not generally associated with the multi-product package food giants like General Foods, Nestlé Co. has expanded its line to include such products as package soups, cookie mixes, package gravy, package sauce, food flavoring additives, among others. Radio and television are playing a

## case history

large role in the company's expansion and Nestlé is using more air advertising than at any other time in its entire history.

According to *Tea & Coffee Trade Journal*, Nescafé ranks close behind General Foods' Maxwell House Instant Coffee, is neck-and-neck with Borden's Instant Coffee. Nestlé's chocolate bars rank second behind Hershey's, it's agreed in the chocolate business. Nestlé soups, sauce and gravy were added to the Nestlé line within the past year, cannot yet be compared with more established brands. Nestlé instant cocoas, however, dominate the instant cocoa market without a doubt.

Nescafé spent \$2 million in 1953-4 for network tv show with merchandisable star Gleason (in barber chair below) plugging Nescafé

Integrated commercials, like chocolate products pitch on "Space Patrol" (below), gives Nestlé show identification, hero endorsement





Recent trends in Nestlé advertising expenditures indicate that the company has shifted into high gear for the 1954 race. SPONSOR estimates Nestlé's total 1953 advertising spending at close to \$6 million, with an educated guesstimate of \$8 million for projected 1954 advertising expenditures.

Nestlé products are advertised individually and by brand. There's no institutional advertising for the company name. And Nestlé products are divided among four agencies: (1) *Sherman & Marquette*, New York, for Nescafé and Nestlé Instant Coffee; (2) *Cecil & Presbrey*, New York, for Nestlé Chocolate Bars, EverReady Cocoa, Nestlé's Quik, Nestlé Semi-Sweet Chocolate Morsels, Nestlé's Cookie Mix, Nestlé Brown Gravy, Nestlé White Sauce; (3) *Dancer-Fitzgerald-Sample*, New York, for Nestea, Nestlé Soups, Maggi Bouillon Cubes, Decaf; (4) *Maison*, Chicago, for Nestlé bulk products for institutional use (chocolate coatings for candy manufacturers, syrups for soda fountain distribution).

The major portion of Nestlé Co.'s advertising budget is allocated to Nescafé, one of the pioneers in the instant coffee industry. Introduced in 1937, Nescafé made slow but sure gains during the late Thirties and early Forties while it was relatively lone wolf in the new coffee-extract field. World War II, however, had conditioned servicemen (compliments of the U.S. Government) to food concentrates and instant coffee. It was at this time that most major food companies jumped on the instant coffee band wagon. Hard-hitting advertising of instant coffee by many brands inflated the post-war baby to gigantic size. (For round-up of instant coffee industry see SPONSOR, 5 May 1952.)

Nescafé's experience shows that a pioneer product needs a long time to convert consumer taste. However, once there are several different brands on the market, backed by heavy advertising, sales for the pioneer product are carried along by the momentum generated from the increased advertising.

The following factors contributed to Nescafé's continuing rise today:

1. The instant coffee industry has grown 30% a year over the past eight years. Today one out of every three cups of coffee consumed in American homes is made from instant coffee. Nestlé executives forecast that within five years 50% of the coffee consumed

in the U.S. will be instant coffee. (Says Nestlé's Don Cady: "My teen-age children will probably never squeeze an orange or brew a cup of coffee.")

2. The sudden and substantial price hikes of regular coffee came as a windfall to the instant coffee industry in winter 1953-'54, bringing about a large number of conversions among consumers. Instant coffees have been raising their prices too, but, because of their method of processing and extracting the maximum from the bean coffee they use, they continue to be proportionately cheaper than the regular brands. On the average, a jar of instant coffee (which produces the same number of cups of coffee as one pound of regular coffee) is 30¢ cheaper than one pound of regular coffee.

3. Nescafé's revamped and hard-sell advertising in all media maintained Nescafé's ranking among the top three in this heavy-spending industry. (SPONSOR estimates that this budget breaks down as follows: 50% network tv, 20% spot radio, 5% spot tv, 25% print.)

The most significant pattern to be found in Nescafé's advertising strategy during the past two years has been the stress upon high-priced tv vehicles with merchandisable personalities as backbone of the brand's over-all advertising effort.

Before 1950 Nescafé (through Sherman & Marquette) advertised principally through magazines and newspapers, although this soluble coffee had sponsored two network radio shows in the late Thirties and early Forties.

The tv debut came in 1950 with *Take a Chance*, NBC TV, Sunday evenings, starring Don Ameche. Time cost alone per show was close to \$65,000. Nescafé quit the show after a 13-week run because of inadequate returns for its investment.

In September 1952 Nescafé bought into *The Kate Smith Show*, NBC TV, Wednesdays 4:30-4:45 p.m., for a 26-week run. To get each penny's worth out of this \$91,000 production-only expenditure, Nescafé ran two separate contests on the air—one for consumers, one aimed at dealers.

The consumer contest tied in with the British Coronation, and ran in February and March 1953. Contestants were asked to write a 25-word statement on why they like Nescafé. Ten winners, with a guest each, were flown

(Please turn to page 130)

**NEW NESCAFÉ COFFEE**  
**STAGES BIGGEST SPOT PROMOTION**  
**IN RADIO HISTORY ON**  
**STATION WNEW!**

175 COMMERCIALS & WIDE...  
 New York's Favorite Station for Music and News and Top-Rating Shows Do Greatest NESCAFÉ Selling Job Ever!

A SALES BOOSTING PREMIUM KIDS WILL REALLY GO FOR!

**COSMIC ROCKET LAUNCHER**

HEY KIDS—GET YOUR COSMIC ROCKET LAUNCHER

SEND 25¢ IN COIN WITH SPECIAL PREMIUM PAPER FOR (10) TO ROCKET LAUNCHER BOX 1034—ST. LOUIS, MO.

PLENTY OF FREE POINT-OF-SALE MATERIAL

RELEASES ITS OWN SCOUT CAR IN AIR!

Nestlé keeps dealers informed of air advertising strategy with dealer mailings (pictured above); provides them with in-store displays



**Nestlé pres., ad vp set air budget**

Nestlé President Hans J. Wolfisberg (left), previously with Manila and Singapore Nestlé concerns, stresses brand rather than institutional advertising. Ad Manager Don Cady coordinates Nestlé strategy with six a e's

# Mennen's formula: sell 'em while they're shaving

**Best time to sell a man shaving accessories is when his mind is on shaving. That's why Mennen uses a heavy early-morning spot radio schedule on 90 to 125 stations in 85 to 90 markets**

*by F. Keith Trantow*

Whether it's a radio announcement (see typical copy at top of opposite page) or a tv commercial featuring this girl, Mennen bases part of its message on sex appeal. Deodorant and lotion get bulk of radio budget

**C**an you sell something to a guy before he eats breakfast?

The Mennen Co. does.

Even before the sun is up Mennen has sold a pretty big chunk of its day's production of men's toiletries—principally after-shave lotion and deodorant.

They are only two of the company's line of a dozen men's products but they make up a big part of Mennen's sales.

Mennen does its pre-breakfast selling with early-morning radio, as do an increasing number of clients nowadays. But don't think Mennen is just a recent convert to a.m. radio. It isn't. Mennen was buying morning time 20 years ago and more.

Mennen's sales philosophy is simple. If you're going to sell a man shaving accessories, the best time is when his mind is on shaving. Obviously this is either before breakfast when he's actually hacking away 24 hours' growth of stubble, or when he's eating breakfast—possibly with his face still smarting from its bout with the razor.

Another important facet of Mennen's advertising strategy is its use of copy which stresses the sex appeal benefits

of Mennen's products for men. What Mennen actually is doing is adapting the same technique used in the sale of women's cosmetics and perfumes. That is, Mennen suggests to the early-morning male listener that Mennen will make him attractive to the opposite sex. For an example of a well-worded adaptation of sex-appeal selling of a male product, see commercial on page at right above.

Mennen's morning radio campaign has been paying off. It has been one of Mennen's most consistent advertising efforts. Before switching to morning radio a decade ago Mennen used a wide variety of evening radio programs. Few of these programs were kept for more than a year. And the evening radio was all network.

"We concentrate on spot radio in our men's line," says Leonard V. Colson, Mennen advertising manager. "The bulk of our budget is in early-morning spot radio, supported by newspapers, magazines, television, Sunday supplements."

Mennen prefers early-morning news and musical clock shows, Colson says.

It's partial to 15-minute programs and frequently buys them on a three-to-six times-a-week schedule. But the company also is on a few participation programs and buys some evening radio time. "When we use evening radio," says Colson, "it's usually late evening."

Colson says Mennen reaches about 90% of the U.S. total drug market with its radio schedule. The company

**SPONSOR**





## men commercials like this tell men how to get sex appeal

Men, remember back to the time of your first science class? And how the old professor tried to explain magnetism? He used a magnet and some bits of iron. So much for lab technique. Now for a living-room demonstration of magnetism. Here's what you do—just before your next date, finish off your shave with Mennen Skin Bracer—then watch how fast your gal closes the distance between you when she gets a whiff of that Mennen he-man aroma. Talk about magnetism—Mennen Skin Bracer's got it. Gals really go for it. And so do men. They like the way its refreshing tingle wakes up their face after that morning shave—and the way Mennen Skin Bracer helps heal tiny razor nicks, too. Want to increase your personal magnetism? Get Mennen Skin Bracer in the large 58-cent size or in the giant \$1 size. It's America's largest-selling after-shave lotion. 99

is on 90 to 125 stations in the country's top 85 to 90 markets. Colson calls radio the backbone of the company's advertising program.

Ask Len Colson why Mennen uses spot and he'll tell you this: "We use spot because you've got better control over it. You can bolster weak markets. And it's flexible. You can order the exact time you want in each market. With network, 7:30 in the morning in New York would be 4:30 in Los Angeles."

Mennen also likes the local support it gets with spot. Because local support doesn't always come spontaneously, however, Mennen sends an informal, folksy letter to its list of radio stations. In connection with this Mennen invites station people to write in telling of incidents and news about what the station is doing. Mennen has found that the newsletter builds goodwill among the station people. And it also serves to remind stations of Mennen activities which enables them to do a better selling job.

If Gerhard Mennen (he founded the company in 1879) were alive today, he would doubtless approve Mennen's radio and tv advertising. His selling technique was the same.

When 23-year-old Gerhard started selling his first product, a corn cure, he got a wagon, a singer and took off for a tour of the countryside. The singer would entertain at a crossroads village, attracting a crowd. Then after

a few minutes of entertainment, Mennen would step up and deliver a "commercial" for his Corn Killer. But he didn't sell any on the spot; he'd tell his audience to go to their neighborhood druggist and "ask for Mennen's Corn Killer."

Seventy-five years later Mennen—still a family-owned company—has some two dozen nationally known products.

Mennen is divided into two branches: men's products and baby products. Mennen advertising is split among four agencies. Kenyon & Eckhardt handles most of the men's line (including the after-shave lotion and spray deodorant); Cecil & Presbrey handles Mennen Foam Shave (aerosol shaving preparation) and several new products, still in the test stage; Grey Advertising handles the baby products,

and Irwin Vladimir Co. the export and foreign advertising.

Account executives include James S. MacVickar at K&E; Daniel Ladd, C&P; Don Smith, Grey, and Irwin Vladimir at the agency bearing his name. Vladimir has handled the account for 25 years.

The over-all Mennen advertising budget is close to \$5 million, which is divided between the men's products division and the baby products division. Approximately a million of this goes into spot radio and tv.

The Mennen Company has made extensive and highly articularized use of various media.

As an example, Spray Deodorant and Skin Bracer are currently using the bulk of the national spot radio. Radio, however, is also used for saturation waves on other products at peak periods.

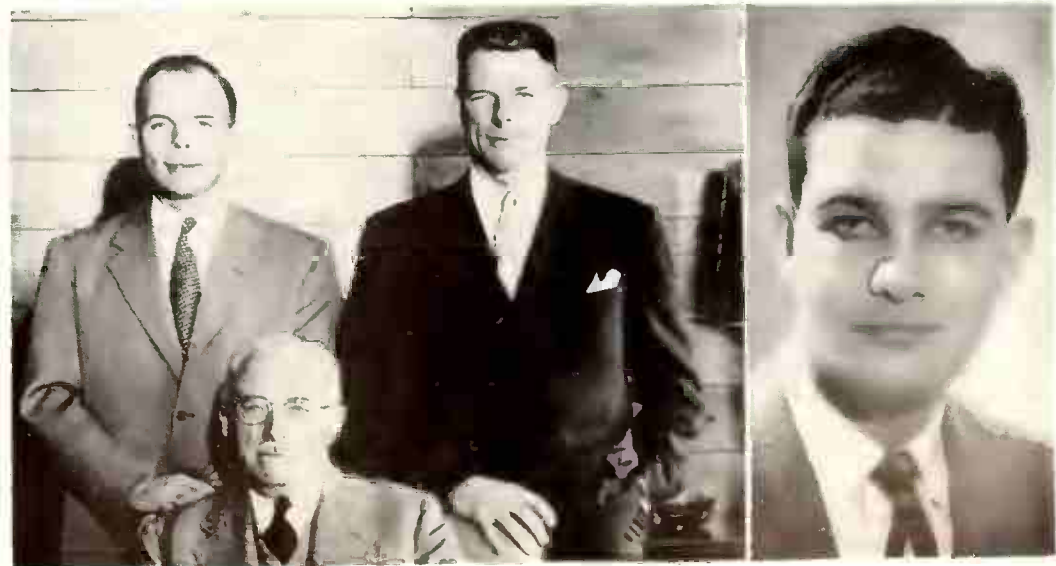
Newspapers have been used extensively for the application of required pressure, seasonally and geographically.

Currently, Mennen is employing widespread use of Sunday comics on behalf of Spray Deodorant and Bracer. In the past, they have used Sunday supplements like *This Week* and *American Weekly* in saturation waves.

On Foam Shave products they are currently using both national mass magazines and Sunday supplements.

Use of magazines varies sharply from year to year, depending on the individual product problems and copy themes. Currently, spending in magazines is less heavy than in previous years due to Colson's theory of apply-  
(Please turn to page 141)

Father-sons team manages Mennen today. Seated, William G. Mennen, company president; standing, George Mennen and William G. Mennen Jr., both vice presidents. Ad manager is Leonard V. Colson (right), who says radio is the backbone of men's product campaigns



## case history

# Why sponsors believe the recession

**I**s there a recession or isn't there?

If there is one, you'd hardly know it from a SPONSOR poll of national advertisers just concluded.

These facts stand out in the survey, which covers a variety of businesses and includes some of the largest firms in the country:

1. Most of those answering the poll actually report their sales have been running ahead of last year.

2. Not one of those who answered reported a cut in their over-all advertising budgets.

3. A great majority of the respondents reported they have increased their air budgets this year.

4. The general feeling was that the recession was something happening to somebody else.

The poll grew out of the mood of optimism found at the spring meeting of the Association of National Advertisers last month. SPONSOR's Editorial Director Ray Lapica was so struck by this mood he had questionnaires sent to every one of the 191 firms which had representatives at the meeting in Hot Springs, Va.

The questionnaires sought, in addition to attitudes about the recession, detailed information on sales trends and air advertising budgets. While advertisers are naturally reluctant to reveal such information, 43 returned the questionnaires with most, if not all, of the facts requested.

The answers cover the following industries: oil, autos and farm machinery, textiles, drugs and toiletries, soaps and cleansers, appliances and furniture, food and beverages, insurance, heavy industry and chemicals, paper products and a few miscellaneous categories. Most respondents asked that specific dollar and percentage figures not be linked with their names.

Here is a summary of the answers, which will be followed by a more detailed breakdown in some of the industry categories:

Of the 43 answering, 27 said their business was up over last year, six said business was the same, 10 said it was down.

Regarding over-all advertising budgets, 29 of the 43 said their expenditures have been running ahead of last year while 12 said the ad budget was about the same. Two respondents would not indicate the trend of their ad budgets one way or the other.

About three-quarters of the advertisers are air users, 31 to be exact. Of this latter group 27 reported details on the air budgets: 17 have increased their air budgets, either dollar-wise or percentage-wise, six are spending either the same amount of money or the same percentage of their over-all budget on air media and four said they were spending less. Some of those spending the same percent-



SPONSOR's Ray Lapica (right) struck by optimism at ANA's spring meeting, decided to poll members on recession. He is shown at meeting with (left to right) Ralph Harrington, General Tire & Rubber; Dick Hildreth, Standard Oil (N.Y.); Ben Donaldson, Ford



# OVER

**SPONSOR** poll of national advertisers discloses a strong note of optimism. Here are some key answers:

age on air advertising are actually increasing their dollar expenditures since the over-all ad budget has been increased.

Opinions on the recession varied. Aside from the fact that most of the advertisers said it was the other fellow who was suffering, the consensus was that the dip would be over in three to six months. One executive opined it was already over. About a half dozen had no opinion. The same number said "What recession?" or words to that effect. A few spoke as if the country's economy was leveling off into a rate of production that would be slightly lower than the 1953 peak. If anyone was worried, he didn't show it.

One of the questions asked advertisers what business should do to combat the recession. A unanimous chorus of voices said: Get out and sell!

Here is a more detailed picture of the answers by some of the industry categories represented:

• *Food and Beverages*: All the firms answering said this year's business was better than last year or just as good. There is a pronounced trend toward increasing air budgets.

George Oliva, advertising manager of the National Biscuit Co., said his firm's sales were running even with 1953, a record year, and felt the increasing population and "an expanding market should have a healthy effect on our sales." This year's ad budget is 20% above last year's but the amount going to air media is 60% more than a year ago. Oliva did not think "any recession in 1954 will be long-lived."

One of the large multiple-brand food firms, now spending \$6.5 million on advertising, has increased its tv budget. A soft-drink firm, anticipating its best sales year ever in 1954, has doubled its air budget, now devotes 35% to radio and tv. A food firm with an ad budget in the under-\$1 million category has increased its air budget 50%. One of the big names in coffee reports it is spending more money on radio-tv advertising.

• *Drugs and Toiletries*: While two of the respondents said sales were down so far this year—one reported 12%, another "a few percent"—neither was cutting ad budgets. The former spends \$1 million on advertising, half of it in radio. The total budget and proportion spent in radio is the same as last year. The firm is now testing tv. The other firm's \$5 million budget is the same as last year, but tv money has been cut in half.

From Pepsodent came word of a slight increase in television expenditures. The firm now allocates its budget as follows: 25% in radio, 25% in print, 50% in tv. R. P. Breckenridge, group advertising manager, said: "In addition to an increased advertising budget, we are also stepping up our promotion and merchandising activities."

J. Ward Maurer, advertising director of the Wildroot Co., said that with business running ahead of 1953, a 5% increase is budgeted for advertising. The firm spent about \$3 million on advertising last year, with 35% going to radio. About the same percent will go to radio this year. The firm is testing tv. Maurer feels the recession is spotty

## HOW'S BUSINESS?

SALES UP	SALES SAME	SALES DOWN
63%	14%	23%

## ADVERTISING EXPENDITURES?

BUDGET UP	BUDGET SAME	BUDGET DOWN
71%	29%	0%

## RADIO-TV EXPENDITURES?

BUDGET UP	BUDGET SAME	BUDGET DOWN
63%	22%	15%

**WHO ANSWERED POLL:** Questionnaires were sent to 191 firms which sent representatives to ANA spring meeting. Detailed answers came from 43

and very slight in the over-all picture.

An executive of a well-known pharmaceutical house said his firm had boosted the over-all ad budget 17% and the air budget 15% (at present 35% goes to radio-tv) over last year, although sales are the same as last year. He said he didn't feel the recession would last beyond the summer vacation period. "People have money and they just need a good excuse to start spending more freely. Unemployment will be cut back and business will go ahead (in the fall)," he stated.

• *Oil*: Five of the top petroleum corporations answered SPONSOR's questionnaire and, with one exception—and that a slight one—reported sales were ahead of last year.

James J. Delaney, advertising manager of Sinclair Refining Co., declared: "In our business, we have seen no 'recession'." The firm is putting half of its ad budget into radio-tv, up 7% from last year. R. M. Gray, ad chief at Esso Standard Oil Co. also reported an increase in radio-tv expenditures. They now total about 30% of the total budget, which, like Sinclair, is up.

Another oil firm, now spending \$4 million on advertising, is putting 4% into radio, 9% into tv. This represents a decline for radio and an increase for tv. The fourth firm which reported sales up, now spends 25% on radio-tv, up 2% from last year. An executive of this firm said: "I, personally, don't believe we will return to the so-called high of past years except with the natural growth of the U.S.A."

The only firm reporting sales down said it was cutting its radio-tv expenditures 2½%. At present it puts 26% of its ad budget into air media.

\*\*\*

**1. Which media seem to do most for maturing of the American people?**



Dr. Overstreet

Such a question could hardly be answered. Each medium has its area of maturing and each has its area of immaturity. In the area of advertising, for example, I would say that advertising tends most to mature people when it suggests new avenues

for personal "doing" of things. Thus food advertising awakens the imagination and sets the creative energies at work in the preparation of more wholesome and appetizing dishes; the advertising of books and musical records stimulates the individual to do something himself. On the other hand, advertising promotes immaturity when it encourages "conspicuous display," egocentric complacency (the whisky of distinction), competition in social status, the picturing of leisure as idleness. I just couldn't say where the good and bad are found in greatest measure. Actually much is happening in each area—newspapers, radio, movies and advertising—to mature both method and content. The reason for this, I think, is that the American people are themselves maturing, and at a very rapid rate. (See article for reason.)

Dr. Harry Allen Overstreet, author of "The Mature Mind," "The Mind Alive"

**2. Has radio had the effect of lowering public taste in America?**



Mr. De Forest

(This denunciation of radio by Lee De Forest, inventor of audio tube, before NAB [now NARTB] in mid-Forties, is worth recalling because similar denunciations are now being made against tv by people who overlook this blunt truth:

Social scientists now pretty much agree that audiences are attracted by what they like and skip what they don't, therefore mass media have little or no effect on raising or lowering public's taste.)

You have debased this child. You have sent him out on the street in rags of rag-time, tatters of jive and boogie-woogie, to collect money from all and sundry for hubba lubba and audio jitterbug. You have made of him a laughing stock to intelligence, surely a stench in the nostrils of the gods of the ionosphere. . . . This child of mine, now 30 years of age, has been resolutely kept to the average intelligence of 13 years . . . as though you and your sponsors believe the majority of listeners have only moron minds. . . .

Lee De Forest, inventor of the audio tube

**3. What's the "mood" of each big medium; why should copywriters care?**



Dr. Dichter

A copywriter can destroy the sales effectiveness of his message by violating the "mood" of the medium. For example, when you read a newspaper, you're in a hurry, not as relaxed, more conflict-conscious, more competitive-conscious

and you don't believe as readily because today's news—and ads—may be contradicted by tomorrow's. Magazines are different. They have been endowed with an aura of greater dignity, greater permanence, more leisure, a slower pace, more contemplation, more "time-binding," with relating things, giving a longer perspective. Radio has much more the element of development. It has drama. It has sequence. There's a beginning, a middle and an end. It is more fleeting. You expect it to be more unusual, less convention-bound. Tv resembles radio in these, but it is much closer to reality. It can transport you to a different world—a television world. Therefore I think of tv as three-dimensional. The clever copywriter capitalizes on this and gets the utmost from each medium.

Dr. Ernest Dichter, president, Institute for Research in Mass Motivations

## II. PSYCHOLOGY OF MEDIA

**Psychologists say some admen don't use the right approach to copy or media. Part 21 of 25-article All-Media Study offers some advice**

by Ray Lapica

Ask a psychologist about advertising, and he's likely as not to say:

"Most admen use the wrong appeals to sell the wrong products in the wrong media to the wrong people."

Ask him what should be done, and he has an answer.

That's fine, but if you talk to another one, he has a different answer. In fact, you'll find psychologists don't agree any more than do admen—whether it's about Freud or what makes an ad sell.

However, they do have some fine theories—some of them provable, if not in the market place then in the lab—and you're bound to find some insight into the subject of media psychology if you talk to as many of them as SPONSOR has.

On the other hand, if you finish this article without finding much to help you with your own problem, do what some of the bigger agencies are doing: Hire yourself a psychologist and let him write your copy.

SPONSOR discussed the psychology of media with one of the nation's outstanding philosophers, seven psychologists and a number of agencymen and advertisers. But before detailing their views, here's a brief summary of what several of the psychologists said about the advertising practices of the admen:

1. Writing an ad before you know why your customer buys your product is just a waste of time. (Sometimes the best-read and most widely circulated ads or commercials don't sell a



#### 4. Why do you call air media "dynamic" and print media "static"?



Mr. Ule

The terms have nothing to do with comparative "effectiveness" of media but rather with the consumer's reaction to them. He must act to AVOID hearing or seeing the radio or tv commercial—by closing his mind, or walking away or

turning off the set. In print, whether newspaper or magazine, he must act in order to absorb the message—in this case, read it. The eye doesn't absorb without working. Readership studies indicate the eye avoids what it is not interested in. Tests with the psychogalvanometer have measured the energy expended in reading. But you do not expend energy in listening, unless under very strained conditions. In fact you usually have to burn up energy to avoid listening. Most people take the easy way out, especially when a commercial is on, and listen. One conclusion the advertiser can draw from this is: Don't use your air and print copy interchangeably; you need a completely different approach for each medium.

G. Maxwell Ule, v.p., research director, K&E

#### 5. What peculiar nature of listening should admen be conscious of?



Dr. Wulfeck

First, hearing alone of all the senses is non directional you don't have to focus your ears to hear the way you have to direct your other senses toward an object in order to see it, taste it, touch it or smell it. Second, listening does not preclude

other activity. You can listen while you're driving a car, doing housework or, as students often prove, while studying. You can even take in sounds while listening to something else. This theory goes back to William James, who said that true attention is intermittent and fleeting even when a person is concentrating on some one thing. Third, you can hear—and learn—more or less unconsciously, even while asleep. Hypnosis proves this. Yes, a selling message does get across to the radio listener even if he doesn't consciously listen to it. I've been talking for a long time about the failure of research to measure unconscious absorption of radio commercials. So far little has been done.

Dr. Wallace H. Wulfeck, chrmn., exec. com., William Esty Co.

#### 6. How does newspaper and radio advertising affect housewives?



Dr. Lazarsfeld

Quantitatively radio commercials get more attention because women are more exposed to radio. But qualitatively newspaper ads get better attention. Women remember more radio than newspaper ads through greater repetition. But news-

paper ads remembered carry greater buying interest than radio commercials recalled. In vividness of images, ideas and thoughts stimulated, radio and newspaper advertising are about equal. Radio commercials tend to be either liked or disliked whereas newspaper ads tend to fall in between at a center of emotional neutrality. Better educated women place higher credibility in newspaper advertising claims; women of low education favor radio advertising claims. Those who prefer one medium over another tend to prefer the advertising in that medium over the other; preference for medium and for advertising depends on education and income. Women who prefer radio advertising list superior presentation as their reason.

Dr. Paul F. Lazarsfeld, director, Bureau of Applied Social Research, Columbia University

#### STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the summer after the remaining articles in the 25-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

nickel's worth of goods.)

2. Throwing an ad or a commercial into a medium without considering the "mood" of the medium or program is a waste of money. (Typical example: a strident, hard-sell commer-

cial in the middle of a symphony program.)

3. Choosing media on the basis of circulation, cost, coverage, impact and prestige without determining what your customer gets or expects from the medium may frequently be an easy but costly way out.

**Overstreet and maturity:** SPONSOR has long felt that the selling effectiveness of a medium is based partly on the prestige it has won in the minds of the public. And prestige is partly based on the maturity of the medium—not merely age, but its influence in contributing to the maturity of the pub-

#### NEXT ISSUE

Last issue we reviewed current psychological tests involving tv and 20 years of sight-vs.-sound testing. This issue tells what the psychologists told us. Next issue part 3 of "Psychology of Media" will examine the motives of agency men.

lic. That this is important has been shown in *Communications Research 1948-49*, edited by Dr. Paul F. Lazarsfeld and Dr. Frank Stanton, in which Robert K. Merton told how a town can be influenced by a small

#### SPONSOR's All-Media Advisory Board

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Henry Schachte ..... v.p., Sherman & Marquette, New York

group of decision-makers, who in turn obtain many of their ideas from a small number of publications which most of the community does not read.

With this in mind SPONSOR asked three questions of Dr. Harry Allen Overstreet, one of the nation's foremost philosophers, author of *The Mature Mind*, *The Great Enterprise* and, with his wife, the recent *The Mind Alive*, and, for many years, head of the philosophy department of the College of the City of New York. These were the questions:

1. Has anything happened since the publication of *The Mature Mind* to change your mind about your statement in the book that newspapers have "a vested interest in catastrophe"; radio, one in "mediocrity"; Hollywood, in "emotional immaturity," and advertising, in "human self-indulgence"?

2. You stated then also that as the American people mature so will their

mass communications systems, their entertainment and their advertising media. Do you feel this is still true?

3. From the standpoint of media evaluation, does advertising lag behind the programs and editorial content of the mass communications systems, or vice versa? In either case, which single medium, if any, seems to contribute more to the maturing of the American people?

From his home in Mill Valley, Cal., Dr. Overstreet answered as follows:

"Those statements of mine were, I suppose, something of the nature of 'shock therapy.' No one seems to have resented the statements very seriously (I don't know how many growled at me in private); but many have warmly approved. They were not meant, of course, to apply without exception but merely to describe what seemed to me to be a major symptom in each of the areas.

"With this meaning in mind, I think I would still hold to all of them; but I would add that in each of these areas much is happening to mature both method and content. The reason for this, I think, is that the American people are themselves maturing, and at a very rapid rate. We have been profoundly sobered by our apparent inability to get rid of war and have been led inevitably to worry out social causes and effects. In short, we have been led to *think*, and this means that we are far less amenable to mere sensationalism or sentimental soporific. In our good American phrase we are increasingly 'from Missouri' when it comes to the great complicated problems of our life."

As for which medium contributes most to the maturity of the American people, Dr. Overstreet's answer is printed in full on page 40.

(Please turn to page 148)

## 7. Why do you say radio stimulates imagination more than print or tv?



Dr. Wiebe

Take them separately. An advertiser above all others should remember that reading is work. It is intellectual labor. A very large proportion of those in the mass market simply do not experience the flights of fantasy and the rich imagery

with which sophisticated people embellish their reading. These millions of unskilled readers grapple with, and extract some meaning from printed symbols, rather than elaborating prose into vivid experience.

In tv, so many details are provided that there isn't much latitude left for imagination. A beautiful room is not the audience member's idea of a beautiful room. It's the set designer's. What kitchen won't cause thousands of housewives to say, "Maybe she likes it, but that's not the way I live?" Television's closeness to reality is a double edged sword. Visual detail puts snubbers on imagination. The human voice communicates with ease, and it arouses as many pictures in people's minds as there are audience members. A radio message costs a listener minimal effort and is highly personalized.

Dr. Gerhart D. Wiebe, CBS  
Radio research psychologist

## 8. Why is motivational research an important factor in media evaluation?



Dr. Herzog

There are two basic reasons for motivational research in advertising. Once you have delineated the market quantitatively, (1) it guides the selection of the right media to reach this market; (2) it guides the communication with this market

by helping us determine the most effective appeals to hold current consumers and gain new ones. Motivation research supplies the "why" behind the "why" the consumer can give to direct questions. Once one understands what makes a person buy, one can develop moving copy and put it in the medium that pre-selects the right prospect. In this connection media too can do a lot more research on their audiences. For example, what kind of women watch fights? Equipped with such information, the skillful copywriter can then adapt his message to appeal to the consumer's basic purchase motivations but to take advantage of the medium's appeal as well. Motivation research is thus not a substitute for other research, but it offers an important supplement to it.

Dr. Herta Herzog, director, Creative  
Research, McCann-Erickson

## 9. How is media rated on prestige, consumer friendliness, merchandising?



Magazines are probably the outstanding prestige medium because of their high grade of editorial content and fine appearance. Television offers much the same opportunity, but prestige is dependent upon the type of entertain-

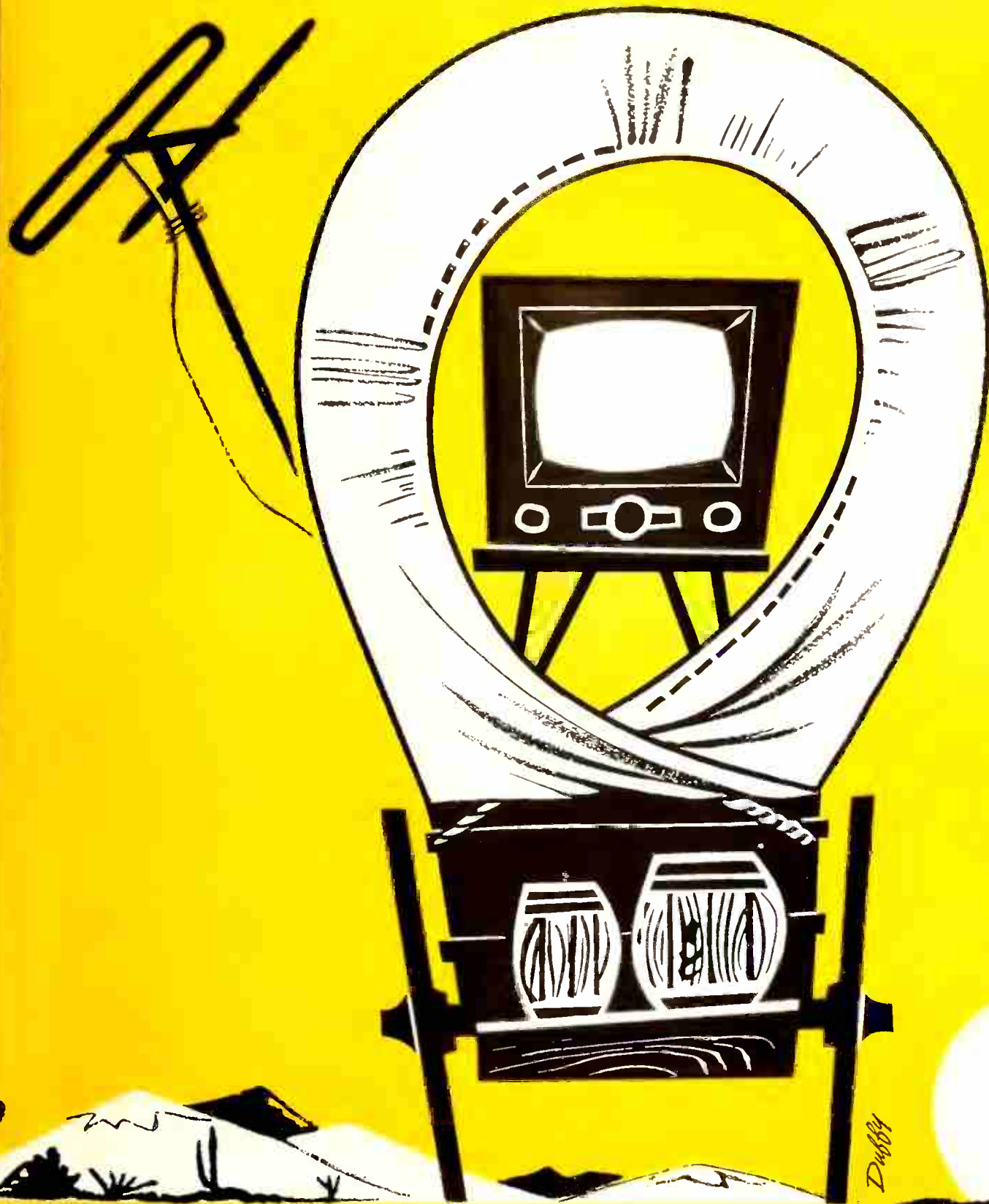
ment offered. This variable quality leads to its ranking in second place. Radio is placed third for the same reasons. For consumer friendliness, television, which can bring personalities into the home both through voice and appearance, would rank first over radio, which can bring the voice only. Magazines are third because of the intimate association of the editor and reader. Merchandising value: Newspapers, the medium used most frequently by local merchants, has the greatest standing with them. Television and radio come second and third because, in most cases, they are so intimately associated with the daily lives of the retail trade as to impress dealers directly with their advertising values.

(Other views will appear later.)

From Y&R's "Evaluation and  
Use of Advertising Media"



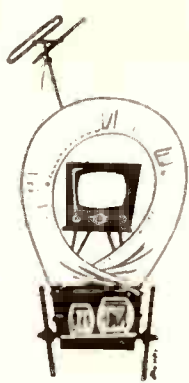
SPONSOR



# TV PIONEERS

## *The first 108 stations*

Before the FCC freeze on new tv outlets was lifted in April 1952, a total of 108 U.S. tv stations went on the air commercially. sponsor, during the past three months, surveyed these 108 outlets. Nearly all responded with extended data about their growth, development and pioneer problems. To preserve for admen a permanent record of this pioneer era of tv, sponsor has compiled the special section appearing in the following pages. It includes articles, charts and a directory of pre-freeze television outlets packed with valuable information.



## Tv's pioneers: they didn't know whether they were heading for a bonanza—or bankruptcy

**I**n many ways anybody who puts a tv station on the air even today is a tv pioneer.

Television's history is still being written; some 260-plus stations have gone on the air since the lifting of the tv freeze. And actually some of the owners of post-freeze outlets missed being in on the first big growth of tv by just a few days, having been nipped by the FCC freeze. Too, since many of the post-freeze stations are going on in hitherto-non-tv areas, they face the same old pre-freeze problems of building everything from a good tower to a sizable viewing audience.

But commercial tv has a special pioneer era—a period in which broadcast executives sat down at the tv piano while everybody else laughed.

This period starts, roughly, with the summer of 1941. At that time, the FCC issued its first commercial tv licenses. And a handful of stations went on the air commercially in the 12 months that followed. This group included: WNBT, N.Y.; WCBW (now WCBS-TV), N.Y.; WRGB, Schenectady; WPTZ (then owned by Philco), Philadelphia; and WBKB, Chicago (now WBBM-TV). (This was by no means the first air date for these stations. Some of these and others were on with tv experiments as far back as the 1920's—see photos below.)

The first phase of commercial tv ends, roughly, with the lifting of the FCC's freeze on new television station construction 14 April 1952. This ban had been clamped on in the early fall of 1948.

During the 11 years between 1941 and the lifting of the freeze in 1952, commercial television toddled, walked and then began to trot briskly. From a group of stations that could be counted on one hand, the number of U.S. tv outlets grew to 108, serving 65 major markets and over 17 million tv-equipped families in April 1952.

To get a detailed and useful picture of tv's pioneer days, SPONSOR sent extensive questionnaires to each of the 108 stations which went on the air before the freeze lifted. More back-and-forth quizzing followed, until the great majority of the stations had given SPONSOR editors data concerning the station's rates at the beginning compared with now and other "then and now" comparisons including sources of revenue and programing.

The then and now facts about individual stations appear starting page 50. A special analysis of the growth information furnished by tv stations appears starting page 46, along with two over-all charts in which statistical averages have been computed to give a box score on how pre-freeze stations grew.

SPONSOR's reason for compiling historical data on the pioneer days of tv is not merely to play Boswell to tv's Dr. Johnsons. Already, many of the early records of tv—particularly lists of executives and data concerning tv revenue—are lost in the shuffle. Several pioneer outlets, like Chicago's WBKB (now WBBM-TV), Los Angeles' KFI-TV (now KHJ-TV), Albuquerque's KOB-TV, Grand Rapids' WLAV-TV (now WOOD-TV) and Atlanta's WCON-TV (now WLW-A) have been sold or have changed management in the last few years.

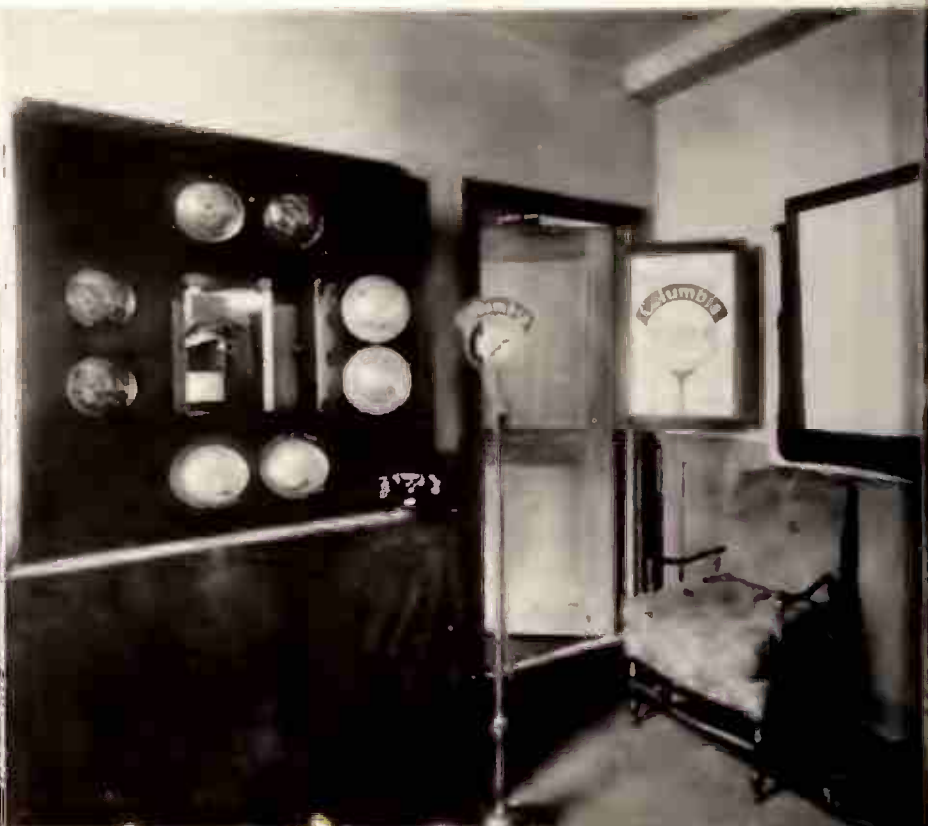
The adman who wants a historical record of tv, in order to understand it more thoroughly; the buyer who wants to know how tv developed in order to plan for the future; the broadcaster who wants to study the trends of tv programing and commercial revenue—all need some tangible record of tv's first wave of station growth.

This special record of the early problems and growth patterns of the 108 pre-freeze tv outlets, SPONSOR feels, will guide the tv-conscious adman and help set the advertising record straight.

### For editorial on tv's pioneers see page 156

**1928:** First live drama in U.S. tv was now-forgotten vehicle called "Queen's Messenger" televised in crowded General Electric studio in Schenectady. Present WRGB evolved from these early efforts

**1931:** Audio mikes looked like soup plates and tv cameras scanned only 60 lines with perforated disk when W2XAB, ancestor of present WCBS-TV, inaugurated first pioneer air schedule in pre-war era





## THE TV PIONEERS

Establishing a commercial television station in 1947, 1948, or 1949 wasn't as easy as it may now seem.

It called for initiative of the highest order.

It called for capital investments far beyond anything that radio broadcasters were accustomed to.

It called for men who made recommendations to owners and were willing to lay their longtime jobs on the line.

It called for heavy month-after-month losses, often hitting as high as \$40,000 in a single month.

There was not much of an advertising record of any sort when the first commercial tv outlets became a reality in 1941.

Advertisers and the public were interested—fascinated, in fact—by television in those days. But there are more tv receivers in the average apartment block in cities today than there were in the whole nation 13 years ago.

Tv, in 1941, was very much the “rich man's plaything”—a cliché which haunted it until only a few years ago.

Because of this limited audience, as well as the limited size of the viewing screen, advertisers maintained a lukewarm attitude in the pre-war tv days and during the long years of World War II. A few made some tv experiments in the commercial field.

But these were just foot-wetings. Tv had to be nursed along by broadcasters who combined many of the outstanding characteristics of Solomon, Midas, Job, Daniel Boone, P. T. Barnum and Tom Swift.

During the war years the earliest commercial tv stations faced two heartbreaking problems: low set circulation and

When the losses would stop no one could tell.

There were practically no sets.

At the start there was no coaxial cable.

How long before expensive broadcast equipment became obsolete, how long it would stand up, was anybody's guess.

Everything was being done for the first time.

Everything was a problem, solved by trial and error.

Men worked around the clock.

There were no trained television personnel.

These were the days of the first commercial tv stations, and the first commercial tv pioneers.

lack of advertising revenue.

In New York, for instance, WNBT and RCA distributed a few hand-crafted tv sets among broadcast, advertising and civic leaders. General Electric did virtually the same thing in Schenectady to build a minuscule audience for WRGB, handling the sets on a co-ownership basis.

What was probably the low point of audience size during this period was achieved by pioneer station WTVR in Richmond, Va., which went on the air experimentally in 1944. When asked what was the set circulation in this market when he started, Wilbur M. Havens, owner, said:

“One set—and I went to Camden to get it!”

The situation wasn't much better from the standpoint of tv revenue.

An executive of Du Mont's WABD in New York, a station which started back in 1939 experimentally as W2XVT in nearby Passaic, recalled that “in May 1944 when we went on the air commercially we made our facilities available without cost to any advertising agency or sponsor.”

*(Please turn to page 108)*

### **Tv pioneers “then-and-now” chart appears 17 May**

**1932:** One of the first five stations to be licensed commercially by FCC was WPTZ, Philadelphia. Station, now Westinghouse-owned, televised girl in rainstorm in June 1932 when it was Philco's W3XE

**1939:** Dawn of present era of big-time tv came when Brig. Gen. David Sarnoff, now RCA chairman, officiated at ceremonies at N.Y. World's Fair to mark start of all-electronic, regular tv programming





## 108 Tv Pioneers: Study reveals "average" station took sizable loss in first three tv years

It took about \$575,000 to put the "average" station among the pre-freeze pioneers on the air back in 1947 and 1948. And the owners didn't see any of this sizable sum coming back into the till for quite a while.

As the chart on page 49 shows the average station among the country's first 108 tv outlets took a big loss in the first year of operation. Expenses (see line 12) exceeded income (see line 11) by \$142,602.

But by the third year this mathematical "average" went in the black to the tune of a \$241,609.70 gross. By the fifth year, the tide, for the most part, had really turned; the average station grossed a sizable \$432,463.

(These arithmetical averages, admen should note, are just a general guide. Although some pre-freeze stations—particularly those in large one-station markets—coined money, some in the competitive, multi-station markets are still having a tough fight. In addition to averages chart on page 49 shows maximums and minimums.)

These are just a few of the highlights which emerged from an analysis by SPONSOR of its detailed nationwide survey of all of the 108 tv stations which were on the air before the lifting of the FCC's "tv freeze" 14 April 1952.

Others:

- **Circulation:** Pre-freeze stations started with anything from zero to over 400,000 sets in their markets. (Latter figure is that of WOR-TV, New York, one of the last of the original group to go on the air in the fall of 1949.) As stations did in the early days of radio, most outlets pitched in to help retailers sell tv sets. Stations from Maine to California aired test patterns, staged public demonstrations in downtown store windows and generally whooped it up for tv. As set prices dropped (a 10-inch set once listed at nearly \$300; a 17-inch set today can be had for \$139.95) and programing improved, circulation leaped (see chart page 49).

- **Rates:** Once tv became a commercial medium, rates, could not be merely a matter of whatever the sales manager thought the traffic would bear. They had to be substantial because union rates and amortization had to

be met. The average starting rate in Class A time was \$250 per hour. Rates climbed as circulation grew. But tv's cost-vs.-circulation went down in just a few years. SPONSOR's survey shows that the starting figure of cost-per-1,000 sets installed was around 90¢. By January 1952 the figure was a little more than 22¢. And by the first of this year the figure had dropped to just under 15¢.

- **Revenue:** As the charted figures show, most stations started out with the bulk of their business coming from local sources: the average was 57.5%. National spot and network business, in those early days, made up the rest.

Then, as network lines spread across the country and major advertisers began to pour more and more dollars into tv spot campaigns, the situation began to change. Local business dropped off, in terms of its relation to the total amount, as network business grew and national spot increased rapidly. As of the beginning of this year, the largest portion of tv station business, on the average, came from national spot (40.8%).

(Readers may be confused by the fact that the percentage figures in the chart do not, under the business and programing breakdowns, add up to 100%. This is caused by the fact that the number of respondents for each phase of SPONSOR's questionnaire varied slightly. However, they show the general pattern of pioneer station growth.)

- **Programing:** Just as the business shifted away from the local advertiser as tv grew, the programing emphasis shifted from the local live shows with which most stations started to the network and film programing aired today. Today a little more than half of the programing on the average pre-freeze tv outlet is network. The remainder is divided fairly evenly between local live shows and film.

This pattern developed a lot faster than did the pattern of national-vs.-local business. There has been little change between the relative balance of network, film and local programing that existed in January 1952 and that which was in effect in January of this year. The fact that film

(Please turn to page 49)

### SPONSOR survey reveals pioneer pattern of power and facilities

What is the "average" station among the 108 stations who pioneered before the lifting of the freeze equipped to do for advertisers? A three-month checkup by SPONSOR among a cross-section of these outlets reveals that the "typical" station among this group of outlets shapes up like this:

**Signal:** Average outer limit of sales effectiveness, according to station estimates, is about 96 miles. At the least, the figure was 55 miles, at most over 200.

**Power:** Slightly more than half of the reporting stations said they were operating at full authorized visual and aural power. Others used 25-75% of limit.

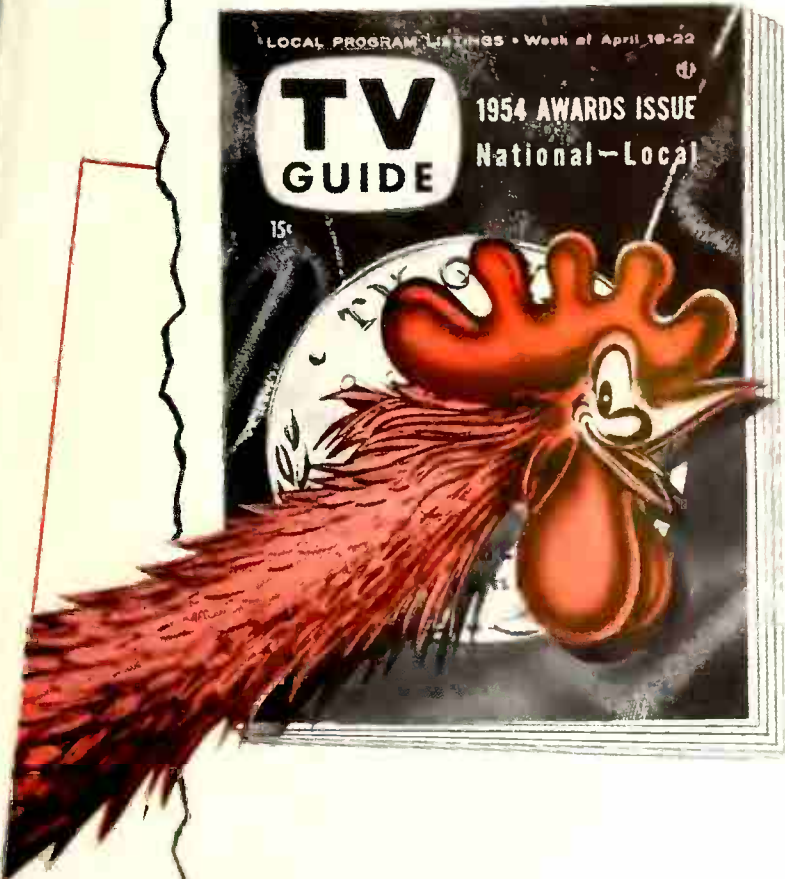
**Equipment:** The majority of the 108 pioneer outlets are RCA-equipped, although many stations use several brands. Du Mont and General Electric were other leaders.

**Assistance:** Nearly two-thirds of the pioneer tv stations said that they assisted advertisers, particularly regional and local, in making filmed tv commercials.

**Antenna heights** among the pioneer tv outlets vary considerably. In some areas, 700 to 1,000-foot towers are fairly common. Others are in the 400 to 500-foot class but are often situated on mountains sometimes as high as 10,000 feet above sea level.



# Shows That Win - Win and Show



NBC - BASIC  
ABC - Supplementary  
Dumont - Supplementary

**WJAR-TV**  
**CHANNEL 10**  
**PROVIDENCE, RHODE ISLAND**  
National Sales Representatives - WEED TELEVISION

## 1st Place

to Russ Emery in all of New England, in *TV Guide's* television personality contest! Russ emcees *New England Talent Club*, 5:00 to 5:15 p.m. Monday through Friday. Came to WJAR-TV after playing Gogi's LaRue, Hotel Warwick's Raleigh Room, the Copacabana, Paramount Theater. On TV has been featured on *Ken Murray Show*, *Kate Smith Show*, *Joan Edwards Show*, *Celebrity Time*, *Faye Emerson Show*, etc. Has sung on all major radio networks, was male singing star on *Pet Milk (Baron Munchausen) Show*, guested with Paul Whiteman, Teen Timers and others . . . had his own *Russ Emery Show* 56 weeks on WNEW, New York. Look up his Columbia Records releases!



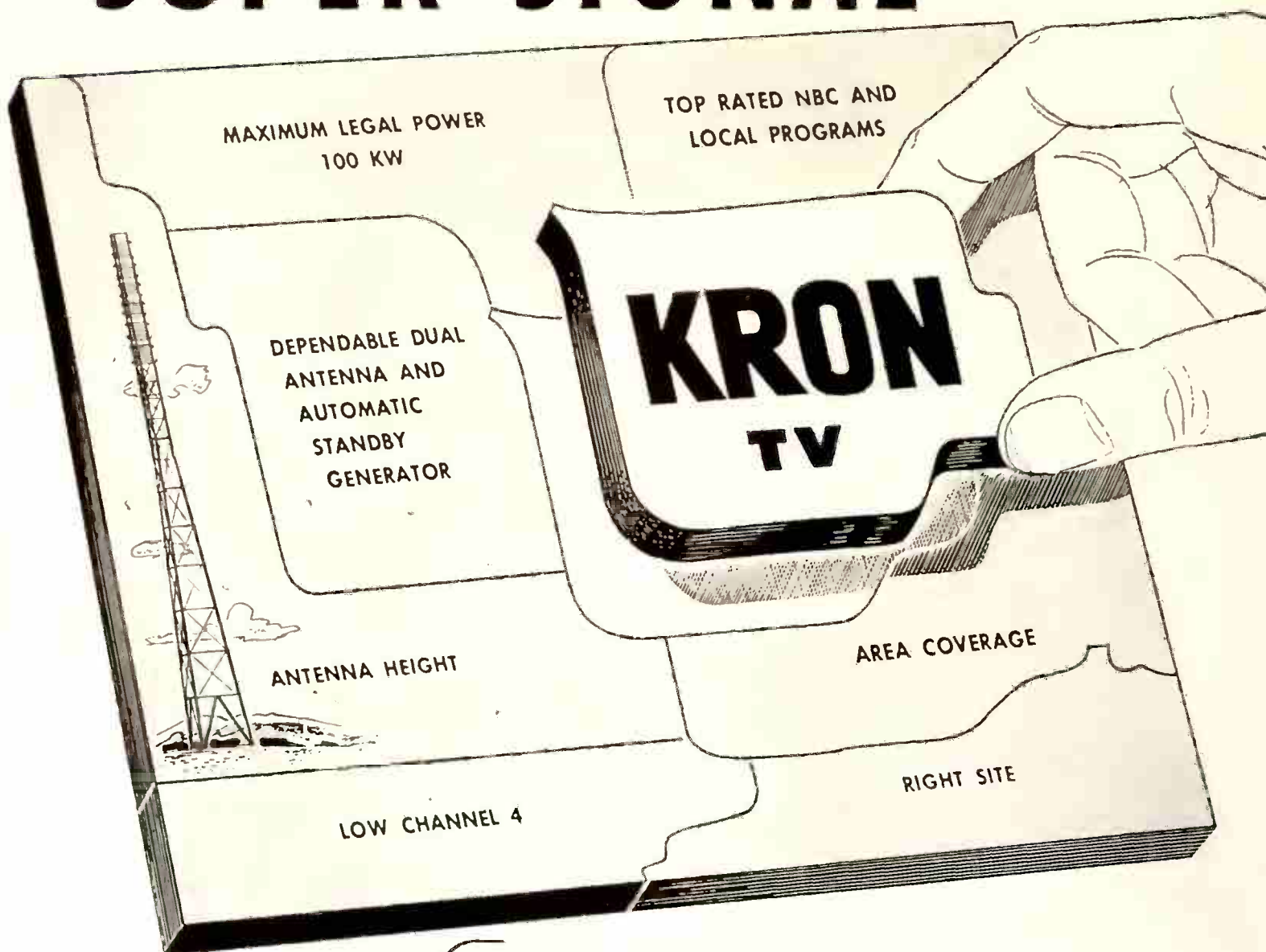
## 3rd Place

to Hum and Strum, harmonizing daily in songs with piano accompaniment — now celebrating their 30th Anniversary as one of the most harmonious teams in show business. Hum and Strum have played all the major TV and radio nets, all major vaudeville circuits and night clubs everywhere — including southern Europe and Africa with the USO . . . came to WJAR-TV from a four year stint in Boston television, are seen Monday through Friday from 12:45 to 1:00 p.m. Popular demand recently added night shows Tuesday, Thursday and Sunday. Their recordings have international distribution.



**Proof positive of the effectiveness of our live local shows—17 daily, Monday through Friday — in Southern New England's BIG, RICH market!**

There's no Puzzle about a  
**SUPER SIGNAL**



SUPER  
**4**  
 CHANNEL  
 SIGNAL

- RIGHT TRANSMITTER SITE. KRON-TV's site provides "area-wide" coverage certainty.
- ANTENNA HEIGHT. KRON-TV's, highest in San Francisco at 1441 feet, "sees further."
- MAXIMUM LEGAL POWER. KRON-TV's 100,000 Watts has blanketed Northern California since February, 1953.
- TOP RATED NBC and Local Programs. KRON-TV leads consistently.
- GREATEST DEPENDABILITY. KRON-TV's double antenna system and automatic standby generator minimize "discrepancies."
- SELLING POWER. Fit these pieces together and you have KRON-TV's Super Signal—the solution of your sales problem.

FREE & PETERS, INC.  
 National Representatives

**KRON TV 4**  
 SAN FRANCISCO



## Box-score of pre-freeze station growth comes from SPONSOR survey

STATION DATA	WHEN STARTED*		1 JAN '52	1 JAN. '54	
<b>1. Set circulation in market . . . .</b>	MIN: 0    MAX: 410,000	MIN: 13,000    MAX: 2,800,000	AV: 27,750	AV: 328,000	AV: 617,500
<b>2. Evening Class A hour rate . . . .</b>	MIN: \$0    MAX: \$600	MIN: \$100    MAX: \$4800	AV: \$250	AV: \$728	AV: \$920
<b>3. % business from local adv. . . .</b>	MIN: 1%    MAX: 100%	MIN: 10%    MAX: 76%	AV: 57.5%	AV: 33.6%	AV: 23.6%
<b>4. % business from nat'l spot . . . .</b>	MIN: 0%    MAX: 65%	MIN: 14%    MAX: 55%	AV: 21.8%	AV: 35.3%	AV: 40.8%
<b>5. % business from network . . . .</b>	MIN: 0%    MAX: 80%	MIN: 0%    MAX: 64%	AV: 17.2%	AV: 29.5%	AV: 27.6%
<b>6. % hours network programing . . . .</b>	MIN: 0%    MAX: 95%	MIN: 0%    MAX: 84%	AV: 32.5%	AV: 52%	AV: 50.8%
<b>7. % hours local live programing . . . .</b>	MIN: 0%    MAX: 100%	MIN: 0%    MAX: 60%	AV: 35.3%	AV: 23.2%	AV: 24%
<b>8. % hours film programing . . . .</b>	MIN: 0%    MAX: 85%	MIN: 4%    MAX: 75%	AV: 36%	AV: 27.2%	AV: 26.9%
<b>9. Number hours on air daily . . . .</b>	MIN: 1    MAX: 15	MIN: 7    MAX: 24	AV: 5.8	AV: 13.7	AV: 16.2
<b>10. Number of employees . . . . .</b>	MIN: 5    MAX: 150	MIN: 18    MAX: 260	AV: 41	AV: 82	AV: 98
<b>11. Annual tv revenue** . . . . .</b>	FIRST YEAR:	THIRD YEAR:	AV: \$147,277.65	AV: \$959,118.80	AV: \$1,722,785.10
<b>12. Annual tv expenses** . . . . .</b>	FIRST YEAR:	THIRD YEAR:	AV: \$289,880.00	AV: \$717,509.10	AV: \$1,290,322.00

SOURCE: SPONSOR sent questionnaires to the 108 U. S. stations which went on the air before the lifting of the FCC's tv freeze, 14 April 1952. When chart above was

compiled, more than 75 replies had been received, giving good cross-section of tv's pioneer outlets. Minimums, maximums help give perspective. For full data see p. 50.

\*Starting dates varied from earliest 1941 commercial licenses to those which went on the air in late 1949.

\*\*Not all respondents gave these data. About 35 complied, affording a representative sampling of the group.

(Continued from page 46)

has declined by percentage is heavily balanced by the increase in the number of hours stations are on the air.

• *Hours, employees:* Limited schedules were the rule when stations got under way in the pre-freeze days; the average station was on for less than six hours per day. By January 1952 the figure was up to nearly 14; by the first month of this year the figure stood at better than 16 hours.

The number of employees, too, jumped from the early days. Although a few of the last stations to go on the air (see directory listings, starting on next page) went on with staffs not much smaller than they are today, stations like WABD, N. Y.; WSAZ-TV, Huntington; KFMB, San Die-

go; WBBM-TV (formerly WBKB), Chicago; WBEN-TV, Buffalo; KSD-TV, St. Louis and many others went on with staffs as small as five men—and not much more than 25 at most.

Today the average number of employees at one of the 108 pre-freeze tv outlets is nearly 100. In several cases the number is well over 200.

• *Highlights:* What do stations themselves consider to be the real highlights of their pre-freeze careers?

For the most part stations felt that their big moments came when they: (a) went on the air for the first time with a regular program schedule, (b) were connected to cable or relay service for their first network programs, (c) increased visual, aural power to limit. ★ ★ ★

# The 108 pre-freeze stations: a "then and now" record of their growth

The facts about most of the 108 pre-freeze tv stations starting below were compiled by SPONSOR from detailed questionnaires. (The stations are listed alphabetically by states and cities.) You will note that in the case of many stations data includes a "then and now" record of the station's set coverage, rates, programing and other facets. Other stations furnished a lesser amount of data because changes in management or moving to new buildings had made it difficult to locate the necessary records of the past.

In some cases stations in the same market report different sets covered figures for January 1954. This is based on the station's own statement of its coverage. Where stations list differing numbers of sets for the time they started, bear in mind that this depends upon the year the station went on the air. The first station on in a market may have had few sets, at later one, thousands.

One of the interesting facts to be found in the listing is an estimate by each reporting station of its selling effectiveness in miles. This information is termed "estimated outer limit of tv signal," meaning practical effectiveness not technical signal strength.

Tower height listed below is above average terrain in most cases unless otherwise specified.

Class A time rate is used to show measure of rate card. In some cases stations have Class AA rate and this is used instead where stations reported it.

News services and film companies with which stations have contracts are listed in the order given by stations.

Channel number and call letters are current rather than original; many have changed in years since going on air.

In a future issue of SPONSOR a chart summing up the whole 108-station pre-freeze picture will appear (17 May).



## ALABAMA

### BIRMINGHAM

**WABT** On air: 1 July 1949 **CHANNEL 13**

*Pioneer executives:* Ed Norton, chmn. of bd.; Thad Holt, pres. (no longer with stn.). *Present executives:* Henry P. Johnston, pres. and mng. dir.; C. P. Persons Jr., comml. mgr. (now v.p. and stn. mgr.). *Present Class A hr. rate:* \$600. *Present visual power:* 316 kw. *Present aural power:* 158 kw. *Tower height:* 840 ft. *Equipment:* RCA, Du Mont. *News:* UP, AP. *Original call letters:* WAFM-TV. *Present sales rep:* CBS TV Spot Sales.

**WBRC-TV** On air: 1 July 1949 **CHANNEL 5**

*Pioneer executives:* Eloise H. Hanna, pres. (no longer with stn.). *Present executives:* George B. Storer, pres.; J. Robert Kerns, v.p., mng. dir. *Present Class A hr. rate:* \$550. *Present visual power:* 35 kw. *Present aural power:* 17.5 kw. *Tower height:* 910 ft. *Equipment:* RCA, Du Mont. *News:* INS, AP. *Present sales rep:* The Katz Agency.

## ARIZONA

### PHOENIX

**KPHO-TV** On air: 1 December 1949 **CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	5,000	36,000	84,200
2. Evening Class A hr. rate	\$150	\$250	\$450
3. % business from local adv.	68%	43%	31%
4. % business from nat'l spot	21%	34%	37%
5. % business network adv.	11%	23%	32%
6. % hours of net programing	30%	40%	50%
7. % hours local live shows	35%	30%	20%
8. % hours film programing	35%	30%	30%
9. Number hours on air daily	5	10	14
10. Number of employees	24	18	74

*Pioneer executives:* Rex Schepp, gen. mgr. (when stn. launched); John Mullins, gen. mgr. succeeding Schepp. *Present executives:* Richard B. Rawls, stn. mgr.; Al Larson, comml. mgr. *Estimated outer limit of tv signal:* 3,500 sq. miles. *Present visual power:* 17.5 kw. *Present aural power:* 8.75 kw. *Auth. visual power:* auth. aural power: same. *Tower height:* 500 ft. *Equipment:* Du Mont, RCA, GE. *News:* AP. *Film suppliers:* MPV, Quality, Comet. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.

## CALIFORNIA

### LOS ANGELES

**KABC-TV** On air: 16 September 1949 **CHANNEL 7**

*Pioneer executives:* Mark Woods, pres., ABC; Don Searle, v.p. (no longer with firm). *Present executives:* Frank G. King, mgr.; Elton H. Rule, sls. mgr. *Present Class A rate:* \$1,200. *Present set circulation in mkt.:* 1,711,512. *Estimated outer limit of tv signal:* 100 to 150 miles. *Present visual power:* 110 kw. *Present aural power:* 59 kw. *Auth. visual power:* 165 kw. *Auth. aural power:* 82.5 kw. *Tower height:* 2,970 ft. *Equipment:* RCA, GE. *News:* AP, INS. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm's:* No. *Original call letters:* KECA-TV. *Present sales rep:* Edward Petry & Co.

**KCOP** On air: 17 September 1949 **CHANNEL 13**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	85,000	1,000,000	1,740,000
2. Evening Class A hr. rate	\$600	\$1,000	\$900
3. % hours net programing	none	none	none
4. % hours local live shows	60%	60%	60%
5. % hours film programing	40%	10%	10%
6. Number hours on air daily	4	13	10

*Pioneer executives:* Mrs. Dorothy Schiff, chmn. of bd.; M. W. Hall, pres.-bus. mgr.; Don Fedderson, gen. mgr.; no longer with station. *Present executives:* Jack Heintz, v.p. and gen. mgr. *Present visual power:* 31.4 kw. *Present aural power:* 15.75 kw. *Tower height:* 2,955 ft. *Equipment:* RCA. *News:* UP. *Original call letters:* KLAC-TV. *Present sales rep:* The Katz Agency.

**KHJ-TV** On air: 11 August 1948 **CHANNEL 9**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	350,000	1,000,000	1,700,000
2. Evening Class A hr. rate	—	\$1,000	\$1,000
3. % hours of net programing	none	none	none
4. % hours local live shows	100%	60%	60%
5. % hours film programing	none	40%	40%
6. Number hours on air daily	1	10 1/4	10 1/4
7. Number of employees	5	68	71

(Data for this station continues page 52)

• By presstime SPONSOR had received filled out questionnaires from 90 of the 108 pre-freeze tv pioneers. In view of the considerable effort necessary to find the data requested it was apparent stations had gone out of their way to cooperate.





## Remember?

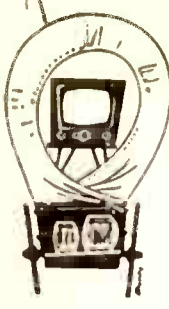
... this scene from the first television drama ever produced, "The Queen's Messenger", in 1928 by the General Electric Company's experimental television station? WRGB's smooth and efficient programming today is a result of this first experiment and 26 years of television experience. With this background, WRGB brings the finest service to advertisers and audience through 361,600 sets in WRGB's 14,000 square mile area.

**A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK**

# WRGB

**Represented Nationally by NBC Spot Sales**  
**New York • Cleveland • Chicago • Detroit**  
**Hollywood • San Francisco**

**THE CAPITAL DISTRICT'S ONLY FULL-TIME TELEVISION STATION**



**KHJ-TV (cont'd)**

*Pioneer executives:* Willet H. Brown, v.p.; Don Lee Bdestg. Co. (now pres.); A. M. Quinn, secy.-treas.; C. J. Marshall, asst. secy.-treas.; Harry R. Lubeke, dir. tv enrg. *Present executives:* John Reynolds, mgr. *Estimated outer limit of tv signal:* 90 miles. *Present visual power:* 30.4 kw. *Present aural power:* 17.2 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 199 ft. above ground, 3,100 ft. above av. terr. *Equipment:* RCA. *News:* AP, UP. *Film suppliers:* Sterling Tv, Interstate Tv, Tom Corridine & Assoc. *Original call letters:* KFI-TV (changed to KHJ-TV in Sept. 1951). *Present sales rep:* H-R Tv.

**KNBH On air: 16 January 1949 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	260,000	1,181,000	1,776,018
2. Evening Class A hr. rate	\$500	\$1,500	\$2,000
3. % business from local adv.	unknown	13%	16%
4. % business from nat'l spot	unknown	17%	51%
5. % business network adv.	unknown	10%	30%
6. % hours of net programing	50%	15%	60%
7. % hours local live shows	2	—	11½

*Pioneer executives:* Joseph H. McCounell, pres., NBC; Sidney N. Strotz, v.p. Western Div. (no longer with stn.). *Present executives:* John K. West, v.p. Western Div.; Thomas McCray, gen. mgr. *Estimated outer limit of tv signal:* 150 miles. *Present visual power:* 47 kw. *Present aural power:* 23.5 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 3,200 ft. *Equipment:* RCA. *News:* AP, INS. *Present sales rep:* NBC Spot Sales.

**KNXT On air: 6 May 1948 CHANNEL 2**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	335,800	1,011,300	1,598,000
2. Evening Class A hr. rate	\$900	\$1,500	\$1,750
3. % business from local adv.	18.2%	28.9%	23.8%
4. % business from nat'l spot	47.2%	45.9%	43.8%
5. % business network adv.	1.6%	25.2%	32.4%
6. % hours of net programing	20%	49%	55%
7. % hours local live shows	32%	21%	21%
8. % hours film programing	15%	28%	28%
9. Number hours on air daily	6	12	18
10. Number of employees	33	74	107

*Pioneer executives:* Harry S. Ackerman, v.p.; Merle S. Jones, gen. mgr.; Robert B. Hoag, sls. mgr.; Harry W. Zipper, bus. mgr. (still with stn.). *Present executives:* James T. Aubrey Jr., gen. mgr.; Edmund C. Bunker, sls. mgr. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 46.8 kw. *Present aural power:* 23.4 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 3,140 ft. *Equipment:* GE, RCA. *News:* CBS TV News; AP, UP, INS. *Film suppliers:* CBS Syndicated, MCA, Unity Tv, Herb Jacobs, Bing Crosby Enterp. *Original call letters:* KTSL. *Present sales rep:* CBS TV Spot Sales.

**KTLA On air: 22 January 1947 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	500	1,100,000	1,850,000
2. Evening Class A hr. rate	\$400	\$1,250	\$1,250
3. % hours net programing	none	none	none
4. % hours local live shows	75%	44%	60%
5. % hours film programing	25%	56%	60%
6. Number hours on air daily	1½	7½	9

*Pioneer executive:* Klaus Landberg, v.p. and gen. mgr. *Estimated outer limit of tv signal:* 180 miles. *Present visual power:* 30 kw. *Present aural power:* 15 kw. *Auth. visual power:* 50 kw. *Auth. aural power:* 25 kw. *Tower height:* 2,921 ft. *Equipment:* RCA, Du Mont. *News:* UP. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Paul H. Raymer Co.

**KTTV On air: 1 January 1949 CHANNEL 11**

*Pioneer executives:* Norman Chandler, pres.; Frank G. King, sales mgr. *Present executives:* Richard A. Moore, v.p.-gen. mgr.; John Vrba, sls. mgr. *Present Class A hr. rate:* \$1,400. *Present visual power:* 30.9 kw. *Present aural power:* 16.6 kw. *Tower height:* 2,345 ft. *Equipment:* RCA, GE. *News:* AP. *Present sales rep:* Blair Tv.

**SAN DIEGO**

**KFMB-TV On air: 15 May 1949 CHANNEL 8**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	1,500	95,000	206,382
2. Evening Class A hr. rate	\$100	—	\$600
3. % business from local adv.	70%	20%	20%
4. % business from nat'l spot	10%	40%	40%
5. % business network adv.	20%	10%	40%
6. % hours of net programing	30%	35%	40%
7. % hours local live shows	20%	35%	30%
8. % hours film programing	50%	30%	30%
9. Number hours on air daily	5	13	17
10. Number of employees	23	92	106

*Pioneer executives:* Jack Cross, pres., gen. mgr.; Bill Fox, prog. dir. *Present executives:* J. D. Wrather Jr., pres.; George Whitney, gen. mgr. *Estimated outer limit of tv signal:* 75 miles. *Present visual power:* 27 kw. *Present aural power:* 12.7 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 247 ft. (1,000 ft. above sea level). *Equipment:* GE, Du Mont. *News:* AP, UP. *Film suppliers:* M&A Alexander, Comet Tv Films, Simmel-Meservey, Artists Dist., Standard Tv, Major Tv Prod., MPTV. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Edward Petry & Co.

**SAN FRANCISCO**

**KGO-TV On air: 5 May 1949 CHANNEL 7**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	16,000	315,000	780,000
2. Evening Class A hr. rate	\$400	\$750	\$1,100
3. % business from local adv.	70%	76%	50%
4. % business from nat'l spot	10%	14%	35%
5. % business network adv.	20%	10%	15%
6. % hours of net programing	20%	17%	15%
7. % hours local live shows	30%	34%	26%
8. % hours film programing	64%	52%	54%
9. Number hours on air daily	6	12½	13
10. Number of employees	100	110	125 (tv)

*Pioneer executives:* Gail Grubb, mgr.; Vince Francis, sales mgr. now mgr. *Estimated outer limit of tv signal:* 80 miles. *Present visual power:* 120 kw. *Present aural power:* 50 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 1,261 ft. *Equipment:* RCA, GE. *News:* AP, INS. *Film suppliers:* ABC TV, NBC TV, Screen Gems, Consolidated, MTPS, MPTV. *Assist advertisers in making film comm's:* No. *Present rep:* Edward Petry & Co.

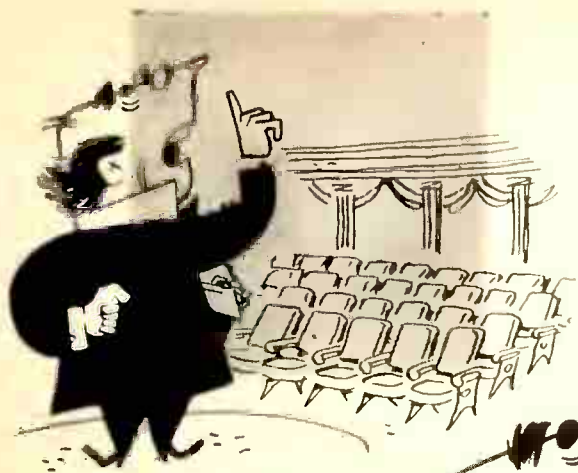
**KPIX On air: 25 December 1948 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

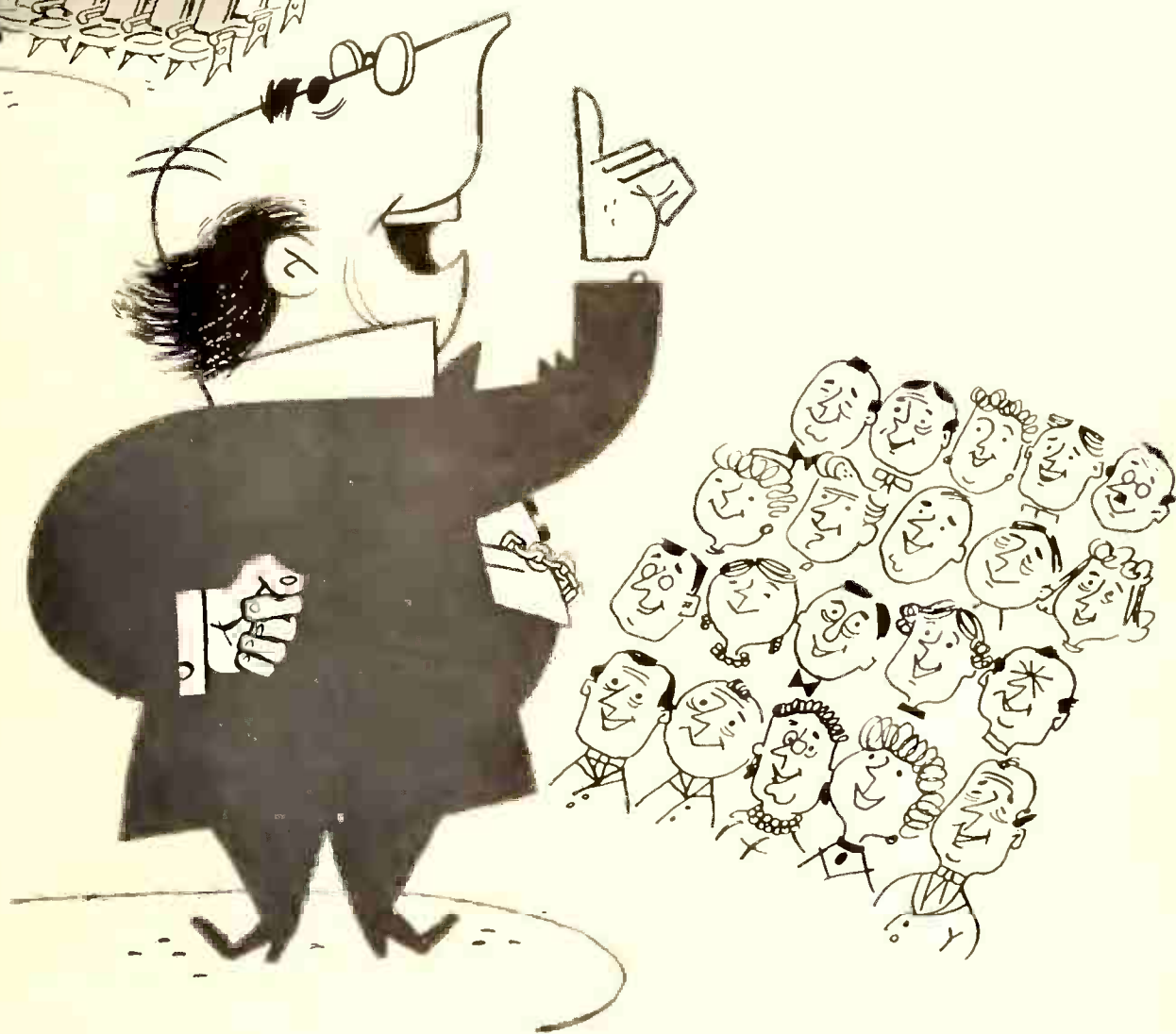
1. Set circulation in mkt.	3,500	315,000	829,400
2. Evening Class A hr. rate	\$250	\$600	\$1,100
3. % business from local adv.	68%	46%	39%
4. % business from nat'l spot	26%	30%	33%
5. % business network adv.	6%	24%	28%
6. % hours of net programing	20%	47%	63%
7. % hours local live shows	50%	35%	19%
8. % hours film programing	30%	18%	19%
9. Number hours on air daily	4	13	17
10. Number of employees	30	75	100

*Pioneer executives:* Wesley I. Dumm, pres.; Philip G. Lasky, v.p. and gen. mgr.; F. M. Dumm, secy.-treas.; A. E. Towne, dir. of enrg.; Lou Simon, sls. mgr.; Richard Bell, asst. to pres. *Estimated outer limit of tv signal:* 85 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw.





*Got something  
to say?*



*... tell it where they're waiting for you!*

The secret lies in tested, established local participation programs commanding loyal audiences. In Rochester, you'll find the *most* and the *best* of these programs on the station that has a 4-year head start in TV in this market—WHAM-TV.

*"HOME COOKING"*

*for instance:* with Trudy McNall, 9 to 9:45 AM daily, Monday thru Friday. The *only* cooking show in Rochester TV, and one of the best anywhere! Try it and see. Participation, live or film, \$60.00. Average ARB rating: 10



**WHAM-TV** ROCHESTER, N. Y.'s FIRST STATION

**KPIX (cont'd)**

*Auth. visual power; auth. aural power: same. Tower height: 1,354 ft. Equipment: GE, RCA. News: INS, UP. Film suppliers: MCA, Tv Exploitation, Atlas, Lippert. Official, Sterling. Present sales rep: The Katz Agency.*

**KRON-TV On air: 15 November 1949 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	19,750	315,000	829,400
2. Evening Class A hr. rate.	\$262.50	\$600	\$1,200
3. % business from local adv.	38.65%	48.41%	26.99%
4. % business from nat'l spot	21.93%	33.36%	51.96%
5. % business network adv.	39.42%	18.20%	21.05%
6. % hours of net programming	43.25%	33.04%	46.47%
7. % hours local live shows	26.31%	22.85%	12.79%
8. % hours film programming	30.44%	44.12%	40.74%
9. Number hours on air daily	3 1/2	15 1/2	15 1/2
10. Number of employees	18	64	71

*Pioneer executives: Charles Thieriot, v.p.; Harold P. See, mgr.; Norman Louvan, sales mgr.; A. H. Constant, prog. mgr.; R. A. Isberg, chief engr. Estimated outer limit of tv signal: 60 miles. Present visual power: 100 kw. Present aural power: 50 kw. Auth. visual power; auth. aural power: same. Tower height: 1,430 ft. (sea level). Equipment: RCA. News: AP, NBC Newsreel. Film suppliers: NBC, CBS Syndication, plus 28 others. Assist advertisers in making film comm's: Yes. Present rep: Free & Peters.*

**C O N N E C T I C U T**

**NEW HAVEN**

**WNHC-TV On air: 15 June 1948 CHANNEL 8**

*Pioneer executives: Patrick J. Goode, pres.; Aldo De Dominicis, gen. mgr.; Ed Obrist, stn. mgr. (2 yrs.); Vinnie De Laurentis, v.p. chg. engrg.; Vincent Callanan, comml. mgr. Present Class A hr. rate: \$800. Present visual power: 316 kw. Present aural power: 158 kw. Tower height: 720 ft. Equipment: Du Mont, GE. News: INS, AP, Tele-news. Present rep: The Katz Agency.*

**D E L A W A R E**

**WILMINGTON**

**WDEL-TV On air: 13 May 1949 CHANNEL 12**

1. Set circulation in mkt.	7,470	89,982	184,762
2. Evening Class A hr. rate.	\$200	\$400	\$575
3. Number hours on air daily	5	15	18

*Pioneer executives: Clair R. McCollough, pres. and gen. mgr.; J. Robert Gulick, asst. gen. mgr.; Barton K. Ferac, stn. mgr.; Robert C. Darby, prog. dir.; J. E. Mathiot, tech. dir. Present visual power: 2.5 kw. Present aural power: 1.25 kw. Tower height: 700 ft. Equipment: RCA. News: UP, INS. Film suppliers: majority of major distributors. Present sales rep: Meeker Tv.*

**D I S T R I C T O F C O L U M B I A**

**WASHINGTON**

**WMAL-TV On air: 3 October 1947 CHANNEL 7**

*Pioneer executives: S. J. Kauffman, pres.; K. H. Berkeley, gen. mgr.; Ben B. Baylor Jr., comml. mgr. (resigned); Burke Crotty, dir. of tv; Dan Hunter, chief engr. Present Class A hr. rate: \$600. Present visual power: 22 kw. Present aural power: 12 kw. Tower height: 515 ft. Equipment: RCA. News: AP. Present sales rep: The Katz Agency.*

**WNBW On air: 27 June 1947 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	6,200	324,375	591,000
(12 17)			
2. Evening Class A hr. rate.	\$100	\$650	\$725*
3. % hours of net programming	60.5%	65.8%	
4. % hours local live shows	12.2%	10.4%	
5. % hours film programming	27.3%	23.8%	
6. Number hours on air daily	15	17 1/2	
7. Number of employees	10	99	132

\*Class AA hr. rate: \$900

*Pioneer executives: Carleton D. Smith, v.p. & gen. mgr. Estimated outer limit of tv signal: 80 miles. Present visual power: 100 kw. Present aural power: 50 kw. Auth. visual power; auth. aural power: same. Tower height: 739 ft. above sea level. Equipment: RCA. News: AP, UP, INS. Film suppliers: Ziv, NBC Film Div., Guild Films, MPTV, Hollywood Tv, Atlantic Films, Official Films, Vitapix. Assist advertisers in making film comm's: No. Present sales rep: NBC Spot Sales.*

**WTOP-TV On air: 16 January 1949 CHANNEL 9**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	219,760	324,375	595,600
2. Evening Class A hr. rate	\$450	\$550	\$1,250
3. % business from local adv.	34%	26%	26%
4. % business from nat'l spot	35%	37%	40%
5. % business network adv.	31%	37%	34%
6. % hours of net programming	68%	51%	43%
7. % hours local live shows	11%	24%	26%
8. % hours film programming	21%	25%	31%
9. Number hours on air daily	9	15	18
10. Number of employees	48	75	125

*Pioneer executives: Eugene Thomas, WOIC gen. mgr.; John S. Hayes, now pres.; Lloyd W. Dennis, now v.p. charge progs. Present visual power: 54.9 kw. Present aural power: 27.5 kw. Auth. visual power: 316 kw. Auth. aural power: 158 kw. Tower height: 738 ft. Equipment: RCA. News: UP, AP, INS. Film suppliers: CBS Film Sales, Ziv, MCA, UPT, TPA, Hollywood Tv. Assist advertisers in making film comm's: Yes. Original call letters: WOIC. Present sales rep: CBS TV Spot Sales.*

**WTTG On air: 1 January 1947 CHANNEL 5**

*Pioneer executives: Leslie G. Arries Sr., gen. mgr.; Roger Coelos, ops. mgr.; M. M. Burleson, chief engr.; Leslie G. Arries Jr., dir. remote ops. (now gen. mgr.) Present Class A hr. rate: \$600. Present visual power: 17.5 kw. Present aural power: 10.5 kw. Tower height: 587 ft. Equipment: Du Mont. News: UP, Movietone. Present sales rep: Blair Tv.*

**F L O R I D A**

**JACKSONVILLE**

**WMBR-TV On air: 16 October 1949 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	0	52,000	222,401
2. Evening Class A hr. rate	\$200	\$400	\$600
3. % business from local adv.	16.7%	33.3%	33.3%
4. % business from nat'l spot	16.7%	33.3%	33.3%
5. % business network adv.	66.6%	33.3%	33.3%
6. % hours of net programming	80%	80%	75.5%
7. % hours local live shows	5%	10%	15%
8. % hours film programming	15%	10%	9.5%
9. Number hours on air daily	5	16	18
10. Number of employees	11	32	97

*Pioneer executives: Glenn Marshall Jr., pres.; Charles M. Stone Jr., v.p. in chg. sales. Estimated outer limit of tv signal: 150 miles. Present visual power: 100 kw. Present aural power: 60 kw. Auth. visual power; auth. aural power: same. Tower height: 440 ft. Equipment: GE. News: UP. Assist advertisers in making film comm's: Yes. Present sales rep: CBS TV Spot Sales.*



# K E D D

**WICHITA  
KANSAS**

**NBC • ABC  
NETWORKS**

*St. in*  
**the TOP  
KANSAS  
MARKET,  
WICHITA**

*6th* IN CSI  
**PER HOUSEHOLD**

Metropolitan Wichita ranks sixth highest in Consumer Spendable Income per Household in the entire country.

*59th* IN TOTAL  
**RETAIL SALES**

Retail sales in metropolitan Wichita rank 59th in the entire country.

Source: SRDS 1954 Consumer Markets

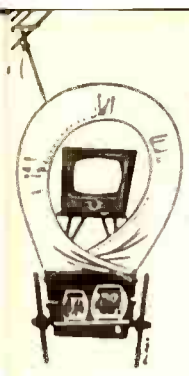
REPRESENTED BY

**Edward Petry & Co., Inc.**

**SERVING  
WICHITA  
HUTCHINSON  
AND  
THE GOLD  
COUNTIES**

*Coming Soon*  
**254,000 Watts  
HIGHEST POWER  
IN KANSAS**





**MIAMI**

**WTVJ On air: 21 March 1949 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	2,000	101,000	226,000
2. Evening Class A hr. rate.	\$150	\$550	\$800
3. % business from local adv.	65%	50%	39%
4. % business from nat'l spot.	25%	35%	13%
5. % business network adv.	10%	15%	18%
6. % hours of net programming	10%	35%	42%
7. % hours local live shows.	60%	40%	40%
8. % hours film programming	30%	25%	18%
9. Number hours on air daily.	6	11	18
10. Number of employees.	21	75	137

*Pioneer executives:* Mitchell Wolfson, pres.; Lee Ruwitch, exec. v.p. & gen. mgr.; Jack Shay, tech. dir. *Estimated outer limit of tv signal:* 80 miles. *Present visual power:* 100 kw. *Present aural power:* 87 kw. *Auth. visual power:* *auth. aural power:* same. *Tower height:* 1,007 ft. *Equipment:* RCA, GE, Du Mont. *News:* NBC. *Film suppliers:* Guild, Ziv. *Assist advertisers in making film comm's:* Yes, through WTVJ film subsidiary, Reela Films, Inc. *Present sales rep:* Free & Peters.

**GEORGIA**

**ATLANTA**

**WAGA-TV On air: 8 March 1949 CHANNEL 5**

*Pioneer executives:* George B. Storer Jr., gen. mgr.; Bill Terry, prog. dir. *Present executives:* George B. Storer, pres.; Glenn Jackson, mng. dir. *Present Class A hr. rate:* \$750. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Tower height:* 530 ft. *Equipment:* RCA. *News:* UP, AP. *Present sales rep:* The Katz Agency.

**WLW-A On air: 30 September 1951 CHANNEL 11**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	unknown	115,000	330,000
2. Evening Class A hr. rate.	\$500	\$500	\$500
3. % hours of net programming	unknown	unknown	18%
4. % hours local live shows	unknown	unknown	33%
5. % hours film programming	unknown	unknown	19%
6. Number hours on air daily	10	10	17½
7. Number of employees	unknown	unknown	80

*Pioneer executives:* W. P. Robinson, pres. and gen mgr.; Charles Gresham, comml. mgr.; John Sever, prog. dir. and film buyer; Harvey Aderhold, chief engr.; W. B. Colvin, prom. dir. *Estimated outer limit of tv signal:* 90 miles. *Present visual power:* 23.5 kw. *Present aural power:* 12.8 kw. (power increase in April). *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 545 ft. *Equipment:* RCA. *News:* UP. *Film suppliers:* Snader, Guild, Ziv. *Assist advertisers in making film comm's:* No. *Original call letters:* WLTV. *Present sales rep:* Crosley Broadcasting Corp.

**WSB-TV On air: 29 September 1948 CHANNEL 2**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	1,500	165,000	390,000
2. Evening Class A hr. rate.	\$150	\$500	\$800
3. % business from local adv.	77%	27.6%	27.9%
4. % business from nat'l spot.	18.9%	34.8%	41.2%
5. % business network adv.	4.1%	37.6%	30.7%
6. % hours of net programming	none	12%	52%
7. % hours local live shows	45%	25%	14%
8. % hours film programming	55%	33%	27%
9. Number hours on air daily	7	14½	15
10. Number of employees	10	48	53

*Pioneer executives:* J. Leonard Reinsch, mng. dir.; John M. Outler, gen. mgr.; Marcus Bartlett, stn. mgr.; R. H. Holbrook, asst. ch. engr.; Mark Toalson, prod. mgr. *Estimated outer limit of tv signal:* 150 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* *auth. aural power:* same. *Tower height:* 1,062 ft. *Equipment:* RCA. *News:* AP. *Telenews.* *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Edward Petry & Co.

**ILLINOIS**

**CHICAGO**

**WBBM-TV On air: 6 September 1946 CHANNEL 2**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	unknown	1,077,817	1,871,800
2. Evening Class A hr. rate.	unknown	\$1,500	\$2,000
3. % hours net programming	unknown	7%	70%
4. % hours local live shows	unknown	18%	20%
5. % hours film programming	unknown	75%	10%
6. Number hours on air daily	unknown	11	18
7. Number of employees	unknown	260	250

*Pioneer executives:* John Balaban, pres.; Wm. C. Eddy, dir.; Elmer C. Upton, gen. mgr. *Present executives:* H. Leslie Atlass, v.p.-gen. mgr.; E. H. Shomo, asst. gen. mgr.; George Arkedis, sls. mgr. *Estimated outer limit of tv signal:* 65 miles. *Present visual power:* 25.4 kw. *Present aural power:* 12.7 kw. *Auth. visual power;* *auth. aural power:* same. *Tower height:* 689 ft. *Equipment:* RCA. *News:* AP, UP, Community News Service (Chicago), INP, CBS TV Newfilm. *Film suppliers:* Consolidated, Natl. Telefilm, Combined Tv Features, Commonwealth, M&A Alexander, Sterling, PSI. *Assist advertisers in making film comm's:* No. *Original call letters:* WBKB. *Present sales rep:* CBS TV Spot Sales.

**WBKB On air: 17 September 1948 CHANNEL 7**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	unknown	1,077,817	1,572,120
2. Evening Class A hr. rate.	unknown	\$1,500	\$1,650
3. % business from local adv.	unknown	68%	54%
4. % business from nat'l spot.	unknown	30%	37%
5. % business network adv.	unknown	2%	9%
6. % hours of net programming	unknown	7%	19%
7. % hours local live shows	unknown	18%	38%
8. % hours film programming	unknown	75%	43%
9. Number hours on air daily	unknown	11	16½
10. Number of employees	unknown	260	230

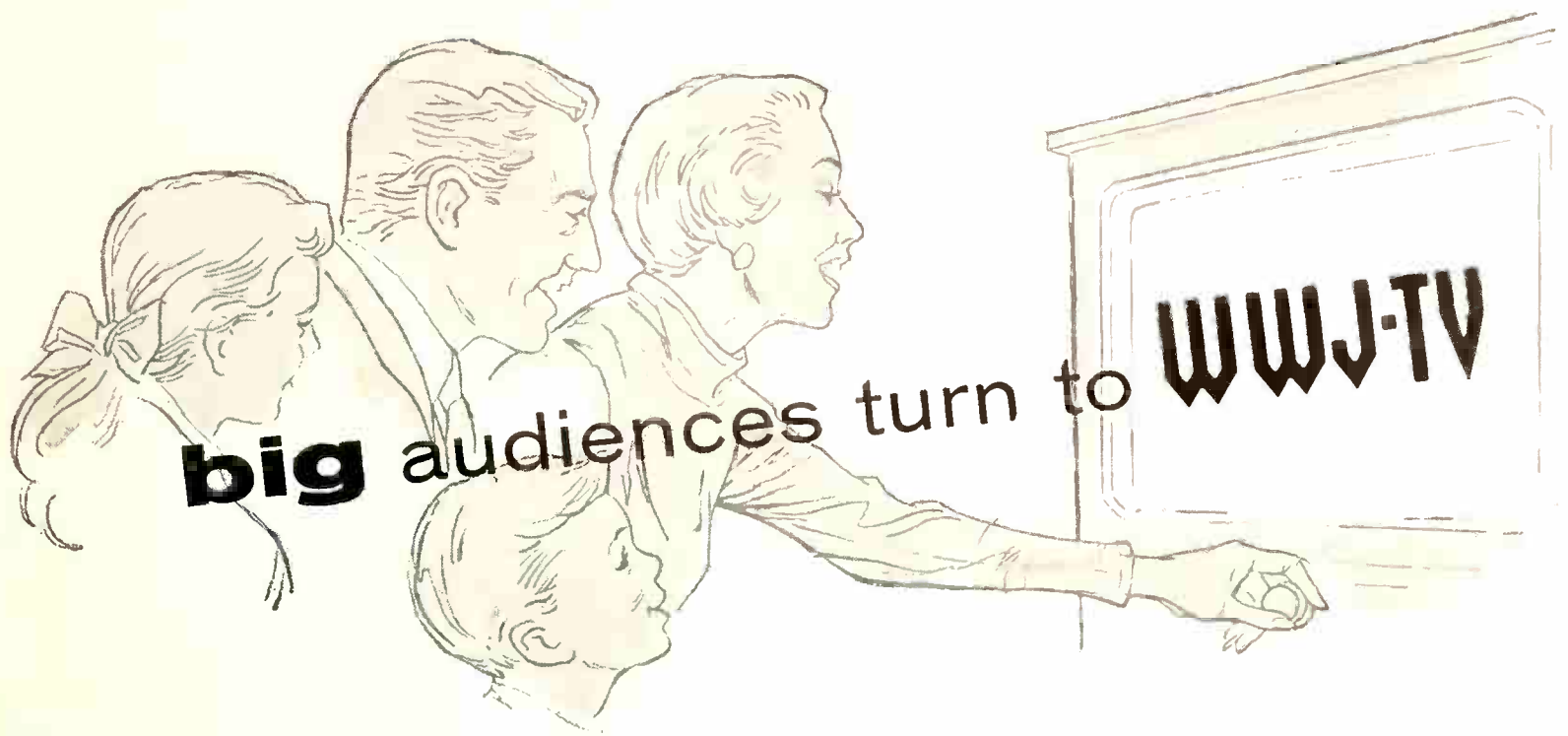
*Pioneer executives:* E. R. Borroff, gen. mgr.; Roy McLaughlin, comml. mgr. *Present executives:* Sterling C. Quinlan, gen. mgr.; James W. Beach, sls. mgr.; Clar Heider, natl. spot sls. mgr. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 114 kw. *Present aural power:* 57 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 670 ft. *Equipment:* RCA, GE, GPL. *News:* AP, INS, Community News Service (Chicago). *Film suppliers:* NBC Syndicated, ABC Syndicated, MCA, Film Vision, Official, Atlas. *Assist advertisers in making film comm's:* No. *Original call letters:* WENR-TV. *Present sales rep:* Blair Tv.

**WGN-TV On air: 5 April 1948 CHANNEL 9**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	17,000	1,080,000	1,800,000
2. Evening Class A hr. rate.	\$550	\$1,000	\$1,320





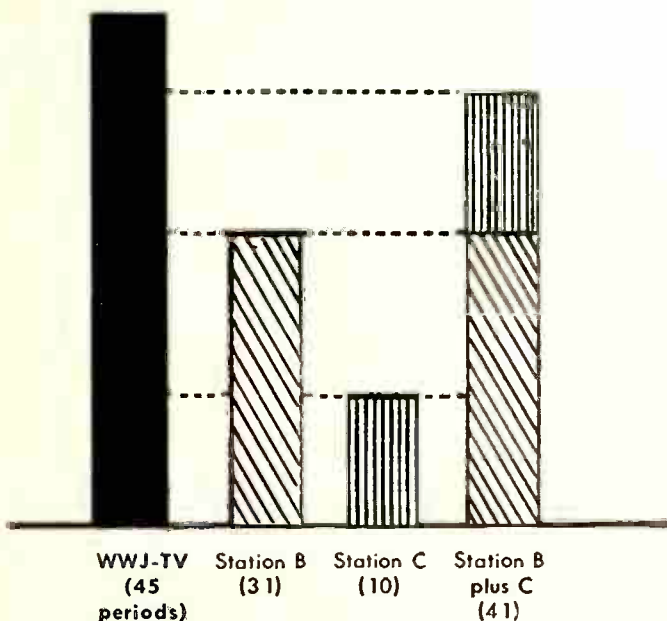
.... more than to any other Detroit station!

After 6 P.M. during February, reports ARB, there were 86 quarter-hours when more than 50% of Detroit's television sets were in use.

In 45\* of these 86 big-audience periods, WWJ-TV had the largest audience of Detroit's three television stations.

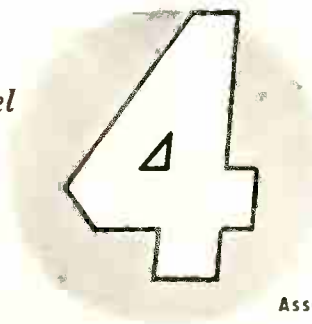
WWJ-TV's record means that when Detroiters are most receptive to television, WWJ-TV dominates more of their time than do both other Detroit stations combined

\*3-station comparison of audience leadership in 86 quarter-hours



Month after month, this dominance continues.

In Detroit . . .  
You Sell More  
on channel



**WWJ-TV**  
NBC Television Network  
DETROIT  
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS  
• National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

**WGN-TV (cont'd)**

- 3. % hours of net programming.....none.....21.3%.....12%
- 4. % hours local live shows.....81.3%.....36.8%.....49%
- 5. % hours film programming.....18.7%.....44.9%.....39%
- 6. Number hours on air daily.....5.6.....13½.....15

*Pioneer executives:* Frank P. Schreiber, mgr.; Carl J. Meyers, chief engr.; Ted Weber, sales mgr.; Jay E. Faraghan, prog. dir.; Spencer M. Allen, newsreel dir.; James Hanlon, pub. dir. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 120 kw. *Present aural power:* 60 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 610 ft. *Equipment:* GE, RCA. *News:* UP, AP, INS. *Present sales rep:* WGN-TV Sales, George P. Hollingbery Co.

**WNBQ On air: 7 January 1949 CHANNEL 5**

*Pioneer executives:* Niles Trammell, pres. NBC; I. E. Showerman, v.p. and gen mgr. *Present executives:* Jules Herbuveaux, asst. gen. mgr. (at SPONSOR presstime no replacement had been named to fill post of Harry C. Kopf who died in March 1954); Charles V. Dresser, sls. dir. *Present Class A hr. rate:* \$2,200. *Present visual power:* 75 kw. *Present aural power:* 37.5 kw. *Tower height:* 720 ft. *Equipment:* RCA. *News:* AP, UP, INS. *Present sales rep:* NBC Spot Sales.

**ROCK ISLAND**

**WHBF-TV On air: 1 July 1950 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

- 1. Set circulation in mkt.....88,000.....250,361
- 2. Evening Class A hr. rate.....\$200.....\$300.....\$500
- 3. % business from local adv.....80%.....19%.....12%
- 4. % business from nat'l spot.....12%.....33%.....43%
- 5. % business network adv.....8%.....48%.....45%
- 6. % hours of net programming.....26%.....81%.....72%
- 7. % hours local live shows.....8%.....10%.....13%
- 8. % hours film programming.....66%.....9%.....15%
- 9. Number hours on air daily.....3.....12.....14
- 10. Number of employees.....60.....65.....80

*Pioneer executives:* B. H. Potter, pres.; Leslie C. Johnson, v.p. and gen. mgr.; Maurice Corken, sales dir.; Forest W. Cooke, prog. dir.; Robert J. Sinnett, chief engr.; Fern Hawks, prom. dir. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. *aural power:* same. *Tower height:* 485 ft. *Equipment:* RCA, Du Mont, GE. *News:* UP, UP Fax. *Film suppliers:* Official Films, Vitapix, MPTV. *Assist advertisers in making film comm's:* No. *Present sales rep:* Avery-Knodel.

**I N D I A N A**

**BLOOMINGTON**

**WTTV On air: 11 November 1949 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

- 1. Set circulation in mkt.....200.....134,000.....303,040
- 2. Evening Class A hr. rate.....\$150.....\$200.....\$600
- 3. % business from local adv.....85%.....40%.....35%
- 4. % business from nat'l spot.....5%.....30%.....40%
- 5. % business network adv.....10%.....30%.....25%
- 6. % hours of net programming.....15%.....10%.....50%
- 7. % hours local live shows.....40%.....35%.....20%
- 8. % hours film programming.....15%.....25%.....30%
- 9. Number hours on air daily.....2.....12.....17-18
- 10. Number of employees.....5.....18.....76

*Pioneer executives:* Sarkes Tarzian, pres.; Robert Lemon, gen. mgr.; Norman Cissua, asst. mgr. & sales dir.; Robert Petranoff, prog. mgr.; Carl Onken, chief engr.; Susan Bartlett, traffic & continuity dir. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. *aural power:* same. *Tower height:* 1,000 ft. *Equipment:* RCA.

*News:* AP, UP, UP Facsimile. *Film suppliers:* MPTV, NBC, Hollywood Tv, MCA-TV, Official Films, A. & M. Alexander, others. *Assist advertisers in making film comm's:* No. *Present sales rep:* Mecker Tv.

**INDIANAPOLIS**

**WFBM-TV On air: 30 May 1949 CHANNEL 6**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

- 1. Set circulation in mkt.....2,500.....280,000.....410,000
- 2. Evening Class A hr. rate.....\$250.....\$580.....\$800
- 3. % business from local adv.....58%.....46%.....44%
- 4. % business from nat'l spot.....28%.....41%.....38%
- 5. % business network adv.....14%.....10%.....18%
- 6. % hours of net programming.....51%.....52%.....41%
- 7. % hours local live shows.....26%.....17%.....25%
- 8. % hours film programming.....23%.....31%.....34%
- 9. Number hours on air daily.....2.....12½.....19
- 10. Number of employees.....24.....55.....119

*Pioneer executives:* Harry M. Bitner Sr., chmn. of bd.; Harry M. Bitner Jr., pres. & gen. mgr.; William F. Kiley, v.p. sales; Frank O. Sharp, v.p.; Harold S. Holland, chief engr. *Estimated outer limit of tv signal:* 65 miles. *Present visual power:* 28.2 kw. *Present aural power:* 18.1 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 468 ft. *Equipment:* RCA. *News:* AP, INS. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.

**I O W A**

**AMES**

**WOL-TV On air: 21 February 1950 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

- 1. Set circulation in mkt.....600.....65,000.....210,000
- 2. Evening Class A hr. rate.....\$200.....\$100.....\$550
- 3. % business from local adv.....none—accepts only national business
- 4. % business from nat'l spot.....50%.....60%.....66%
- 5. % business network adv.....50%.....10%.....34%
- 6. % hours of net programming.....60%.....75%.....70%
- 7. % hours local live shows.....none.....15%.....20%
- 8. % hours film programming.....10%.....10%.....10%
- 9. Number hours on air daily.....1.....9.....15
- 10. Number of employees.....20.....68.....80

*Pioneer executives:* Richard B. Hull, gen. mgr. *Estimated outer limit of tv signal:* 90 miles. *Present visual power:* 100 kw. *Present aural power:* 50.1 kw. *Auth. visual power:* auth. *aural power:* same. *Tower height:* 580 ft. *Equipment:* GE, RCA. *News:* INS, AP, UP. *Film suppliers:* Viv, MPTV, Comet, Unity. *Assist advertisers in making film comm's:* No. *Present sales rep:* Weed Tv.

**DAVENPORT**

**WOC-TV On air: 31 October 1949 CHANNEL 6**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

- 1. Set circulation in mkt.....85,131.....250,000
- 2. Evening Class A hr. rate.....\$200.....\$300.....\$500
- 3. % business from local adv.....24%.....27%
- 4. % business from nat'l spot.....13%.....13%
- 5. % business network adv.....33%.....30%
- 6. % hours of net programming.....26%.....76%.....63%
- 7. % hours local live shows.....10%.....14%.....18%
- 8. % hours film programming.....34%.....10%.....19%
- 9. Number hours on air daily.....2.....13.....14½
- 10. Number of employees.....26.....53.....70

*Pioneer executives:* B. J. Palmer, pres.; Ralph Evans, exec. v.p.; D. D. Palmer, v.p. and treas.; P. A. Loyet, v.p.; W. D. Wagner, secy. and contr.; E. C. Sanders, resident mgr.; P. G. Arvidson, chief engr. *Estimated outer limit of tv signal:* 80 miles. *Present visual power:* 100 kw. *Present aural power:* 60.3 kw. *Auth. visual power:* auth. *aural power:* same. *Tower height:* 625 ft. *Equipment:* RCA. *News:* UP. *Film suppliers:* Tele Pictures, Hollywood Tv Service, MPTV. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Free & Peters.



# WKY-TV FIRST AGAIN

WKY-TV is nation's first independent station to have regular schedule of...

## Local 'Live' **COLOR** Programs!

... using FIRST color cameras delivered to any independent TV station in America!



WKY • • • **FIRST** radio station in Oklahoma

WKY-TV • **FIRST** television station in Oklahoma

WKY-TV • **FIRST** station with color TV in Oklahoma

WKY-TV • **FIRST** in popularity in Oklahoma \*

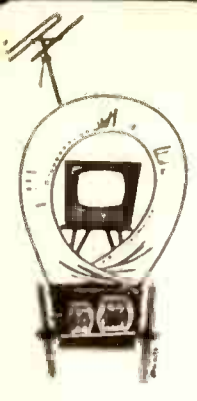
\* Pulse 29-County Audience Survey and Hooper Oklahoma City Audience Survey of January, 1954. See your Katz representative.

Being first is an old habit at WKY-TV, but Engineers Bob Hayward (left) and Aaron Britton (center), along with station manager P. A. Sugg (right), are all eyes as they eagerly inspect one of WKY-TV's new color cameras received March 20th. Farsighted planning makes it possible for WKY-TV to be the first independent station in the nation to have a regular schedule of local **COLOR** programming. This same foresight has been characteristic of every phase of WKY-TV's operation. That's why WKY-TV is the station of so many **FIRSTS**!

# WKY-TV CHANNEL 4

OKLAHOMA CITY

Owned and Operated by THE OKLAHOMA PUBLISHING CO. • The Daily Oklahoma • Oklahoma City Times  
The Farmer-Stackman • Represented by THE KATZ AGENCY



KENTUCKY

LOUISVILLE

WAVE-TV On air: 24 November 1948 CHANNEL 3

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

Table with 10 rows of statistics for WAVE-TV, including circulation, advertising rates, and business percentages.

Pioneer executives: George W. Norton Jr., pres.; Nathan Lord, v.p.; Charles Leonard, treas.; George Patterson, prog. dir.; Ralph Jackson, sales mgr.; Wilbur Hudson, chief engr. Estimated outer limit of tv signal: 100 miles. Present visual power: 100 kw. Present aural power: 50 kw. Auth. visual power; auth. aural power: same. Tower height: 914 ft. above av. terrain. Equipment: RCA. News: AP. Film suppliers: majority of major distributors. Assist advertisers in making film comm's: Yes. Present sales rep: NBC Spot Sales.

WHAS-TV On air: 27 March 1950 CHANNEL 11

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

Table with 10 rows of statistics for WHAS-TV, including circulation, advertising rates, and business percentages.

Pioneer executives: Victor A. Sholis, v.p. and dir.; Neil D. Cline, station mgr.; Orrin W. Towner, dir. of engrg.; Joe C. Fox, asst. dir. of engrg.; Ralph Hansen, prog. dir.; Richard Oberlin, news dir. Estimated outer limit of tv signal: 70 miles. Present visual power: 316 kw. Present aural power: 158 kw. Auth. visual power; auth. aural power: same. Tower height: 600 ft. Equipment: General Electric. News: AP. Film suppliers: MPTV, Hygo Tv, Governor Tv, Atlantic Tv, Unity Tv, Hollywood Tv Serv., Bagnall, Official Tv. Assist advertisers in making film comm's: No. Present sales rep: Harrington Righter & Parsons, Inc.

LOUISIANA

NEW ORLEANS

WDSU-TV On air: 13 December 1948 CHANNEL 6

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

Table with 10 rows of statistics for WDSU-TV, including circulation, advertising rates, and business percentages.

\*As of 1 Jan. 1950

Pioneer executives: Edgar B. Stern Jr., pres.; Robert D. Swezey, exec. v.p. & gen. mgr.; A. Louis Read, v.p. & comm'l mgr. Estimated outer limit of tv signal: 80 miles. Present visual power: 100 kw. Present aural power: 50 kw. Auth. visual power; auth. aural power: same. Tower height: 425 ft. Equipment: RCA. News: NBC daily report, AP, UP. Assist advertisers in making film comm's: Yes. Present sales rep: Blair Tv,

MARYLAND

BALTIMORE

WAAM On air: 2 November 1948 CHANNEL 13

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

Table with 10 rows of statistics for WAAM, including circulation, advertising rates, and business percentages.

Pioneer executives: Ben Cohen, pres.; Herman Cohen, v.p. and treas.; Norman Kal, exec. v.p. Estimated outer limit of tv signal: 44 miles Class A; 58 miles Class B in all directions. Present visual power: 50 kw. Present aural power: 25 kw. Auth. visual power: 316 kw. Auth. aural power: 158 kw. Tower height: 530 ft. Equipment: RCA. News: AP. Film suppliers: MPTV, ABC, NBC, Unity, Interstate, M&A Alexander, Astra, Official, Atlas, Bagnall. Assist advertisers in making film comm's: No. Present sales rep: Harrington, Righter & Parsons, Inc.

WBAL-TV On air: 11 March 1948 CHANNEL 11

Pioneer executives: Harold P. See, gen. mgr.; Harold W. Batchelder, sales mgr. Present executives: Charles B. McCabe, v.p.-exec. dir.; D. L. Provost, v.p.-gen.mgr.; Leslie H. Peard Jr., v.p., mgr. Present Class A hr. rate: \$1,000. Present visual power: 240 kw. Present aural power: 120 kw. Tower height: 550 ft. Equipment: RCA. News: INS, Telenews. Present number of employees: 78 full time, 54 part time. % hrs. film programming: 20%. Present sales rep: Edward Petry & Co.

WMAR-TV On air: 30 October 1947 CHANNEL 2

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

Table with 10 rows of statistics for WMAR-TV, including circulation, advertising rates, and business percentages.

Pioneer executives: Paul Patterson, pres. (deceased); W. F. Selznick, now pres.; Neil Swanson, v.p. 1947-8; E. K. Jett, v.p. 1948 to date; Ernest A. Laug, comm'l mgr. Estimated outer limit of tv signal: 100 miles. Present visual power: 100 kw. Present aural power: 50 kw. Auth. visual power; auth. aural power: same. Tower height: 591 ft. Equipment: RCA, Telechron. News: AP. Film suppliers: majority of major distributors. Assist in making film comm's: Yes. Present sales rep: The Katz Agency.

MASSACHUSETTS

BOSTON

WBZ-TV On air: 9 June 1948 CHANNEL 4

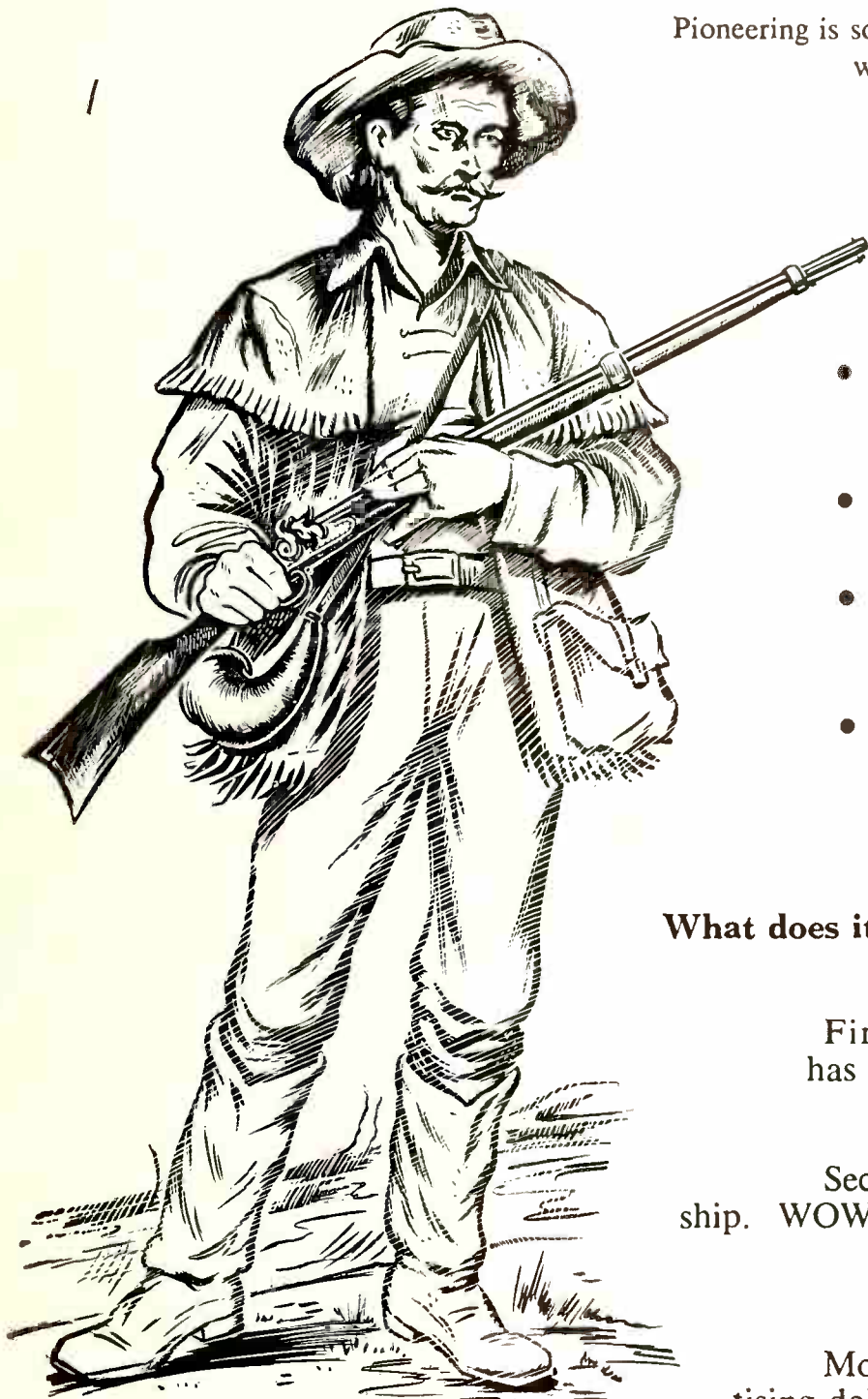
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

Table with 10 rows of statistics for WBZ-TV, including circulation, advertising rates, and business percentages.

(Data for this station continues page 62)



# WHAT MAKES A PIONEER DIFFERENT?



Pioneering is something of the spirit. That quality of a man who looks beyond the confines of *today* . . . to develop a better *tomorrow*.

The pioneer spirit is found in organizations, too.

- WOW-TV was one of the first eight stations in the nation (first in Nebraska) to apply for an FCC license.
- WOW-TV was the first station in Nebraska to begin regular telecasting.
- WOW-TV was the sixth station in the nation (first in the Midwest) to operate on maximum power.
- WOW-TV was the first television station in the Midwest to have a color telcast. (December 20, 1953)

## What does it all mean?

First, the WOW-TV pioneering spirit has created a new and growing Midwest television audience.

Second, more viewers follow this leadership. WOW-TV reaches 1,125,000 people in 51 Midwest counties who have over \$2,000,000,000 to spend.\*

Most important . . . it means your advertising dollars do more *today* on WOW-TV and will do more *tomorrow*, too.

\* 1953 Sales Management Survey of Buying Power

# WOW TV OMAHA

DUMONT • NBC-TV AFFILIATE • 100,000 WATTS • BLAIR TV REP.

A Meredith Station • Affiliated with "Better Homes & Gardens" and "Successful Farming" magazines,



**WBZ-TV (cont'd)**

*Pioneer executives:* W. C. Swartley, gen. mgr.; W. H. Hauser, asst. mgr. and chief engr.; C. S. Young, asst. to mgr.; C. Herbert Masse, sales mgr.; W. Gordon Swan, prog. mgr.; Sidney V. Stadig, tech. superv.; Iran Berlow, prog. superv. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 658 ft. *Equipment:* RCA, GE. *News:* UP, INS. *Film suppliers:* MPTV, Hollywood Tv Service, Telepictures, Atlas, Du Mont, Vitapix, Guild Films, UTP. *Assist advertisers in making film comm's:* No. *Present sales rep:* Free & Peters.

**WNAC-TV On air: 21 June 1948 CHANNEL 7**

*Pioneer executives:* John Shepard III, chmn. of bd.; William O'Neil, pres.; Linus Travers, v.p. and gen. mgr. *Present Class A rate:* \$1,700. *Present visual power:* 316 kw. *Present aural power:* 158 kw. *Tower height:* 480 ft. *Equipment:* RCA, GE. *News:* UP. *Present sales rep:* H-R Television.

**M I C H I G A N**

**DETROIT**

**WJBK-TV On air: 21 October 1948 CHANNEL 2**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	150,000	350,000	1,105,800
2. Evening Class A hr. rate.....	\$120	\$1,400	\$1,700
3. % business from local adv.....	46%	33%	33%
4. % business from nat'l spot.....	23%	18%	37%
5. % business network adv.....	31%	19%	30%
6. % hours of net programming.....	10%	60%	60%
7. % hours local live shows.....	90%	30%	30%
8. % hours film programming.....	10%	20%	20%
9. Number hours on air daily.....	1	15	15
10. Number of employees.....	25	50	72

*Pioneer executives:* George B. Storer, pres.; Ralph Elvin, gen. mgr.; George Millar, sales mgr. *Present executives:* Gail Grubb, gen. mgr.; Harry Lipson, asst. gen. mgr. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 1,057 ft. *Equipment:* GE, RCA. *News:* INS. *Film suppliers:* Telenews, Ziv, MCA, Sterling, Weiss, Guild, Screen Craft, MPTV, Modern Talking Pictures Service. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.

**WWJ-TV On air: 1 March 1947 CHANNEL 1**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	1,000	603,722	1,144,890
2. Evening Class A hr. rate.....	\$250	\$1,100	\$1,600
3. % business from local adv.....	88.5%	30.5%	36.6%
4. % business from nat'l spot.....	11.5%	39.0%	35.0%
5. % business network adv.....	—	30.5%	28.1%
6. % hours of net programming.....	—	51.6%	53.8%
7. % hours local live shows.....	81.0%	21.8%	26.5%
8. % hours film programming.....	19.0%	20.6%	19.7%
9. Number hours on air daily.....	5 1/4	15 1/2	17
10. Number of employees.....	32	114	161

*Pioneer executives:* W. E. Scripps, pres. (deceased); W. J. Scripps, dir. radio-tv; Harry Bannister, gen. mgr. *Present executives:* Edwin K. Wheeler, gen. mgr.; Don DeGroot, asst. gen. mgr. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 20.5 kw. *Present aural power:* 10.25 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 697 (1,063 C.P.) ft.

*Equipment:* RCA, Du Mont, GE. *News:* UP, AP. *Film suppliers:* various. *Assist advertisers in making film comm's:* No. *Present sales rep:* George P. Hollingbery Co.

**WXYZ-TV On air: 9 October 1948 CHANNEL 7**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	10,000	750,000	1,140,000
2. Evening Class A hr. rate.....	\$120	\$1,250	\$1,500
3. % business from local adv.....	unknown	unknown	47%
4. % business from nat'l spot.....	unknown	unknown	17%
5. % business network adv.....	unknown	unknown	6%
6. % hours of net programming.....	30%	10%	15%
7. % hours local live shows.....	10%	10%	25%
8. % hours film programming.....	30%	50%	60%
9. Number hours on air daily.....	2 1/4	17	16 1/2
10. Number of employees.....	59	119	149

*Pioneer executives:* Mark Woods, pres., ABC; James Riddell, gen. mgr.; Harold Christian, comm. mgr. *Present executives:* James G. Riddell, pres.-gen. mgr.; John Pival, mgr. of tv. *Estimated outer limit of tv signal:* 50 miles. *Present visual power:* 112 kw. *Present aural power:* 56 kw. *Auth. visual power:* 311 kw. *Auth. aural power:* 158 kw. *Tower height:* 490 ft. *Equipment:* RCA. *News:* AP, INS, UP. *Film suppliers:* Ziv, United, Consolidated, MPTV, Unity, TPA. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Blair Tv.

**GRAND RAPIDS**

**WOOD-TV On air: 15 August 1949 CHANNEL 8**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	—	135,000	366,717
2. Evening Class A hr. rate.....	\$500	\$500	\$600
3. % business from local adv.....	15%	15%	18%
4. % business from nat'l spot.....	45%	15%	18%
5. % business network adv.....	10%	10%	34%
6. % hours of net programming.....	65%	65%	69%
7. % hours local live shows.....	6%	6%	18%
8. % hours film programming.....	29%	29%	13%
9. Number hours on air daily.....	11	11	16
10. Number of employees.....	81	39	104

*Pioneer executives (1951):* Willard Schroeder, gen. mgr.; A. M. Swift, gen. sales mgr.; Frank Sisson, prog. dir.; Clark Grant, a-st. prog. dir.; David W. Hoyle, continuity dir. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 1,000 ft. *Equipment:* RCA. *News:* INS Facsimile, AP. *Film suppliers:* MPTV. *Assist advertisers in making film comm's:* Yes. *Original call letters:* WLAV-TV. *Present sales rep:* The Katz Agency.

**KALAMAZOO**

**WKZO-TV On air: 1 June 1950 CHANNEL 3**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	23,000	100,000	400,000
2. Evening Class A hr. rate.....	—	—	\$700
3. % business from local adv.....	1%	10%	20%
4. % business from nat'l spot.....	9%	45%	15%
5. % business network adv.....	90%	15%	35%
6. % hours of net programming.....	95%	75%	60%
7. % hours local live shows.....	1%	5%	15%
8. % hours film programming.....	4%	20%	25%
9. Number hours on air daily.....	5	8	17
10. Number of employees.....	15	30	80

*Pioneer executives:* John E. Fetzer, pres.; Carl E. Lee, now mng. dir. *Estimated outer limit of tv signal:* 90 miles. *Present visual power:* 80 kw. *Present aural power:* 40 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 600 ft. (1,000 ft. under construction). *Equipment:* Federal, RCA. *News:* AP. *Film suppliers:* Vitapix, various others. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Avery-Knodel.



# Highest tower - greatest power!

## *Why WOOD-TV dominates Western Michigan:*

Highest antenna . . . . . 1,000' above average terrain

Greatest power . . . . . 316,000 watts video  
158,000 watts audio

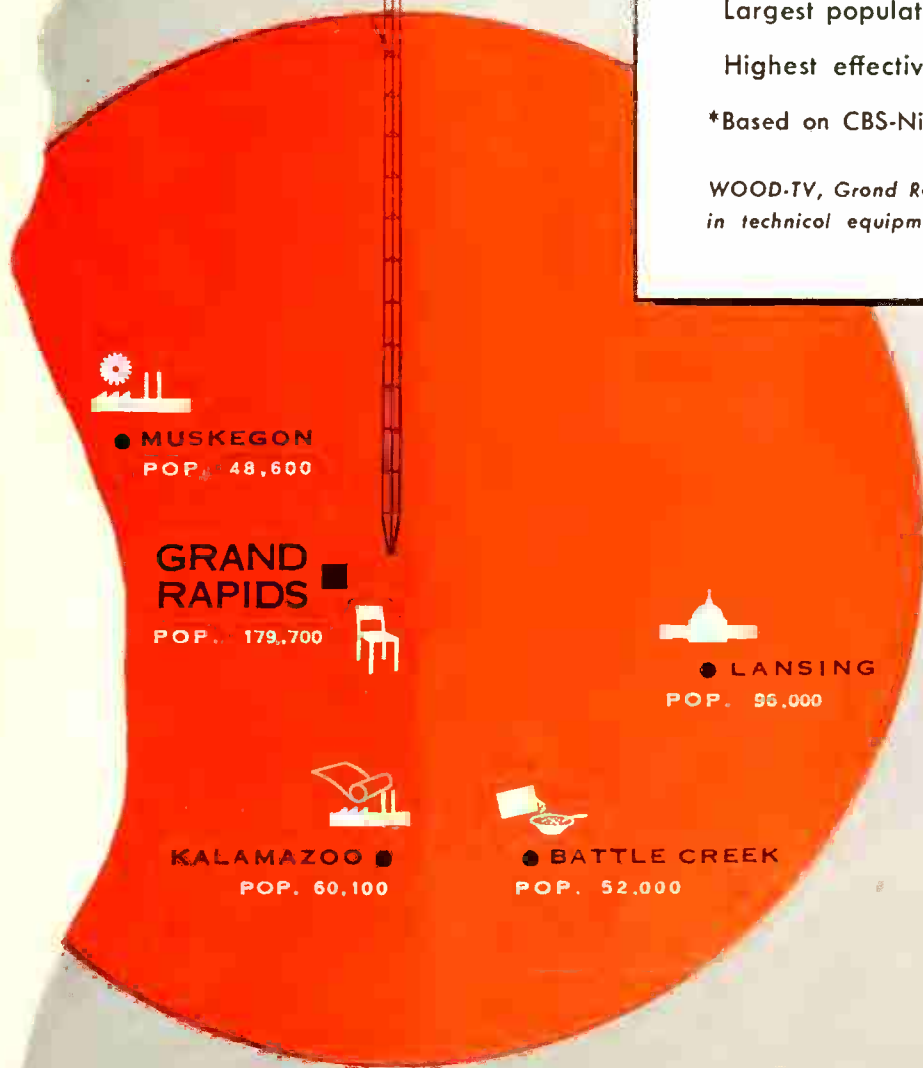
\*Most TV sets: . . . . . 416,580

Largest population: . . . . 2,000,000

Highest effective buying income: . . . \$2,835,863,000

\*Based on CBS-Nielson Television Ownership Report 11/1/53

*WOOD-TV, Grand Rapids only television station, offers you the best in technical equipment, plus top local and network programming.*



Estimated population figures from Sales Management Survey of Buying Power, May 10, 1953

# WOOD-TV

GRAND RAPIDS, MICHIGAN

Grandwood Broadcasting Company

NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY. ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV, REPRESENTED BY KATZ AGENCY

**LANSING**

**WJIM-TV On air: 1 May 1950 CHANNEL 6**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	28,000	80,000	215,320
2. Evening Class A hr rate	\$200	\$175	\$175
3. % business from local adv	30%	27%	22%
4. % business from nat'l spot	27%	29%	14%
5. % business network adv	23%	32%	27%
6. % hours of net programing	19%	77%	90%
7. % hours local live shows	none	none	2%
8. % hours film programing	51%	23%	5%
9. Number hours on air daily	7	9	16 1/2
10. Number of employees	20	23	32

*Pioneer executives:* H. F. Gross, pres. and gen. mgr.; Howard Finch, v.p. and stn. mgr.; C. E. Wallace, chief engr; Irene Gintler, traffic dir. *Estimated outer limit of tv signal:* 85 miles. *Present visual power:* 27.54 kw. *Present aural power:* 16.59 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 30 kw. *Tower height:* 500 ft. *Equipment:* RCA. *News:* UP. *Film suppliers:* Sterling, Commonwealth, International, Vitapix, Unity, Beverly, Comet. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* H-R Representatives.

**MINNESOTA**

**MINNEAPOLIS-ST. PAUL**

**KSTP-TV On air: 23 April 1948 CHANNEL 5**

*Pioneer executives:* Stanley E. Hubbard, pres. & gen. mgr.; Kenneth M. Hance, exec. v.p.; Del Franklin, prog. dir.; Joseph C. Cook, sales prom. mgr. *Present Class AA hr. rate:* \$1,100. *Class A rate:* \$900. *Present visual power:* 100 kw. *Present aural power:* 60 kw. *Tower height:* 560 ft. *News:* AP, UP. *Equipment:* RCA. *Present sales rep:* Edward Petry & Co.

**WCCO-TV On air: 1 July 1949 CHANNEL 4**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	50,000	301,500	420,500
2. Evening Class A hr rate	\$300	\$850	\$1,100
3. % business from local adv	86%	37.8%	45.9%
4. % business from nat'l spot	9%	35.8%	31.4%
5. % business network adv	5%	26.4%	22.7%
6. % hours of net programing	30%	19%	48%
7. % hours local live shows	31%	20%	23%
8. % hours film programing	36%	31%	29%
9. Number hours on air daily	6 1/2	16	16 1/2
10. Number of employees	—	—	109

*Pioneer executives:* William J. McNally, chmn. of bd.; Robert B. Ridder, pres.; F. Van Konynenburg, v.p. and gen. mgr.; John M. Sherman, dir. engrg. (now tech. dir.); Sherman K. Headley, dir. tv (now asst. mgr.) *Estimated outer limit of tv signal:* 75 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 608 ft. *Equipment:* RCA. *News:* UP Fox Movietone, UP Telephoto, AP, Western Union Sports. *Film suppliers:* United Tv, Ziv, Unity, CBS, NBC, Quality, Guild, Hollywood Tv, Vitapix, Screen Gems. *Assist advertisers in making film comm's:* Yes. *Original call letters:* WTCN-TV. *Present sales rep:* Free & Peters.

**MISSOURI**

**KANSAS CITY**

**WDAF-TV On air: 16 October 1949 CHANNEL 4**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	7,500	180,775	365,180
2. Evening Class A hr rate	\$250	\$550	\$860
3. % hours of net programing	55%	69%	60%
4. % hours local live shows	15%	9%	12%
5. % hours film programing	30%	22%	28%
6. Number hours on air daily	1	12	17
7. Number of employees	25	65	80

*Pioneer executives:* H. Dean Fitzer, mng. dir.; Bill Bates, stn. mgr.; E. Manne Russo, sales mgr.; Joseph A. Flaherty, chief engr. *Estimated outer limit of tv signal:* 125-135 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 724 ft. *Equipment:* RCA. *News:* AP, UP, Telenews. *Film suppliers:* Unity Tv, Guild Films, NBC Films, Aurora Films, Kling. *Assist advertisers in making film comm's:* No. *Present sales rep:* Harrington, Righter & Parsons.

**ST. LOUIS**

**KSD-TV On air: 8 February 1947 CHANNEL 5**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	0	363,000	565,000
2. Evening Class A hr rate	\$200	\$950	\$1,000
3. % business from local adv	85%	48%	38%
4. % business from nat'l spot	15%	35%	49%
5. % business network adv	0	17%	13%
6. % hours of net programing	0	68%	70%
7. % hours local live shows	61%	19%	13%
8. % hours film programing	39%	13%	17%
9. Number hours on air daily	1	16 1/2	17 1/2
10. Number of employees	21	—	127

*Pioneer executives:* George M. Burbach, gen. mgr.; Harold Graus, prog. dir.; David Pasternak, prom. mgr.; J. E. Risk, chief engr. *Present visual power:* 100 kw. *Present aural power:* 60 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 546 ft. *Equipment:* RCA. *News:* INS, AP. *Present sales rep:* NBC Spot Sales.

**NEBRASKA**

**OMAHA**

**KMTV On air: 1 September 1949 CHANNEL 3**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	3,500	110,000	230,000
2. Evening Class A hr rate	\$200	\$150	\$700
3. % hours of net programing	—	55%	60%
4. % hours local live shows	10%	20%	25%
5. % hours film programing	90%	25%	15%
6. Number hours on air daily	3	13	17
7. Number of employees	11	60	85

*Pioneer executives:* Edward L. May, pres.; Owen Saddler, gen. mgr.; Glen Cray, comm. mgr.; Glenn Harris, prog. dir.; R. J. Schroeder, chief engr. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 590 ft. *Equipment:* RCA. *News:* UP. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Edward Petry & Co.

**WOW-TV On air: 9 July 1949 CHANNEL 6**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	4,000	112,362	227,689
2. Evening Class A hr rate	\$200	\$100	\$650
3. % business from local adv	57%	31%	27%
4. % business from nat'l spot	31%	45%	46%
5. % business network adv	12%	24%	27%
6. % hours of net programing	28%	76%	56%
7. % hours local live shows	21%	15%	23%
8. % hours film programing	51%	9%	21%
9. Number hours on air daily	10	13	15 1/2
10. Number of employees	25	67	71

*Pioneer executives:* Frank P. Fogarty, gen. mgr.; Lyle DeMoss, asst. gen. mgr.; William J. Kotera, dir. engrg.; Glenn Flynn, chief engr.; Bill McBride, prog. dir.; Fred Ebener, sales mgr.; Ray Clark, dir. special events. *Estimated outer limit of tv signal:* 85 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual*

(Data for this station continues page 68)



# DADDY...when does tomorrow begin?



At midnight tonight? That's one way, the simple way to answer that eager question of your child. But how about saying, "tomorrow, boy, began yesterday?" Because tomorrows *are* born of the yesterdays. It's in the experience of the past that we learn to care for the future.

In television, as in all things, it is the privilege of the pioneer to learn first, and his obligation to learn well, so that those he serves may have fuller, richer, tomorrows.

KPIX is proud indeed to be listed among TV's pioneers and eagerly accepts the opportunities afforded by more than five years' experience to serve the future. For us, as for children and grownups everywhere, tomorrow did indeed begin yesterday.

  
**kpix**  
CHANNEL **5**

SAN FRANCISCO, CALIF.

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

# WHO SUBSCRIBES TO SPONSOR AT THE 33

---

**I**T HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you'll find virtually every decision-maker (for your station) included\*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D'Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

---

*\*Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you \$10.*



## 33 TOP-BILLING ADVERTISING AGENCIES?

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Lennen & Newell, Maxon, McCann-Erickson, MacManus, John & Adams, NL&B, Ruthrauff & Ryan, Sherman & Marquette, SSCB, JWT, Wade, Warwick & Legler, Ward Wheelock, Weintraub, Y&R.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR's subscribers at the 33 leading advertising agencies.

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**SPONSOR**

*the magazine that radio and tv advertisers use.*

**WOW-TV (cont'd)**

power; auth. aural power: same. Tower height: 580 ft. Equipment: RCA. News: UP, INS. Film suppliers: PSI, Atlas, Vitapix, Unity, Film Classics, Film Vision, Aurora, Hygo-Argyle. Assist advertisers in making film comm's: Yes. Present sales rep: Blair Tv.

**NEW JERSEY**

**NEWARK**

**WATV On air: 15 May 1948 CHANNEL 13**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	149,000	1,000,000	1,200,000
2. Evening Class A hr rate	\$150	\$800	\$1,000
3. % business from local adv	95%	87%	82%
1 % business from nat'l spot	5%	13%	18%
5. % business network adv	none	none	none
6. % hours of net programming	none	none	none
7. % hours local live shows	35%	35%	35%
8. % hours film programming	65%	65%	65%
9. Number hours on air daily	7	11	13
10. Number of employees	15	75	171

Pioneer executives: I. R. Rosenhaus, pres. and gen. mgr.; Frank Bremer, v.p. chg. engrg.; Edmund S. Lennon, v.p. chg. sales; Robert Paskow, film buyer; George Green, prog. mgr.; Robert Macdougall, ednc. dir. Estimated outer limit of tv signal: 60 miles. Present visual power: 22.5 kw. Present aural power: 10.7 kw. Auth. visual power: 180 kw. Auth. aural power: 105 kw. Tower height: 1,200 ft. Equipment: RCA, Du Mont, Andrews. News: UP. Film suppliers: Hollywood Tv Service, MPTv, Vitapix, others. Assist advertisers in making film comm's: Yes. Present sales rep: Weed Tv.

**NEW MEXICO**

**ALBUQUERQUE**

**KOB-TV On air: 29 November 1948 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	25	13,000	40,000
2. Evening Class A hr. rate	\$150	\$150	\$250
3. % business from local adv	100%	20.5%	19%
4. % business from nat'l spot	none	15%	36%
5. % business network adv	none	64.5%	15%
6. % hours of net programming	25%	70%	47%
7. % hours local live shows	25%	7%	15%
8. % hours film programming	50%	23%	37%
9. Number hours on air daily	2	7	8
10. Number of employees	8	23	32

Pioneer executives: George S. Johnson, stn. mgr. and chief engr.; Dorothy Smith, prog. dir. Present executives: Wayne Coy, pres.-gen. mgr.; J. I. Myerson, mgr.; Rolf S. Nielsen, sls. mgr. Present visual power: 11 kw. Present aural power: 5.6 kw. Auth. visual power; auth. aural power: same. Tower height: 183 ft. Equipment: RCA. News: UP. Film suppliers: Ziv, MPTv, NBC Syndicated, CBS Syndicated. Assist advertisers in making comm's: Yes. Present sales rep: Branham Co.

**NEW YORK**

**BINGHAMTON**

**WNBf-TV On air: 1 December 1949 CHANNEL 12**

WHEN STARTED 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	800	50,000	190,364
2. Evening Class A hr rate	\$200	\$325	\$500
3. % business from local adv	21.9%	12%	24%
1 % business from nat'l spot	27.6%	17.7%	19%
5. % business network adv	50.5%	40.3%	27%
6. % hours of net programming	65%	84%	74%
7. % hours local live shows	—	7%	12%
8. % hours film programming	35%	9%	14%
9. Number hours on air daily	3½	11½	13
10. Number of employees	45	73	160

Pioneer executives: Cecil D. Mastin, gen. mgr.; Stanley N. Heslop, sales mgr.; Louveer H. Stantz, chief engr.; Edward M. Scala, prog. dir. Estimated outer limit of tv signal: 40-70 miles. Present visual power: 250 kw. Present aural power: 125 kw. Auth. visual power: 310 kw. Auth. aural power: 160 kw. Tower height: 820 ft. Equipment: RCA, GE. News: UP, AP (after Aug. '54). Film suppliers: Hollywood Tv Service, Vitapix. Assist advertisers in making film comm's: No. Present sales rep: Bolling Co.

**BUFFALO**

**WBEN-TV On air: 14 May 1948 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	1,500	—	381,245
2. Evening Class A hr rate	\$325	—	\$800
3. % business from local adv	80%	—	50%
4. % business from nat'l spot	20%	—	30%
5. % business network adv	none	—	20%
6. % hours of net programming	none	—	59.9%
7. % hours local live shows	25%	—	19.4%
8. % hours film programming	75%	—	20.5%
9. Number hours on air daily	4	—	17½
10. Number of employees	25	—	138

Pioneer executives: Edward H. Butler, pres.; A. H. Kirchhofer, v.p.; C. Robert Thompson, gen. mgr.; George R. Torge, stn. mgr.; Ralph J. Kingsley, tech. superv.; R. Glenn Beerbower, asst. tech. superv. in chg. tv. Estimated outer limit of tv signal: 55 miles. Present visual power: 54 kw. Present aural power: 27 kw. Auth. visual power; auth. aural power: same. Tower height: 1,057 ft. Equipment: RCA. News: INS, UP, AP. Film suppliers: majority of major distributors. Assist advertisers in making film comm's: Yes. Present sales rep: Harrington, Righter & Parsons.

**NEW YORK**

**WABC-TV On air: 10 August 1948 CHANNEL 7**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	260,000	2,800,000	4,150,000
2. Evening Class A hr rate	\$1,200	\$1,200	\$1,250
3. Number hours on air daily	12	15	14
4. Number of employees	15	33	67

Pioneer executives: Mark Woods, pres., ABC; Murray Grabhorn, gen. mgr.; Chick Doughty, sales mgr. Present executives: J. H. Mitchell, v.p., gen. mgr. Estimated outer limit of tv signal: 62.2 miles. Present visual power: 80 kw. Present aural power: 40 kw. Auth. visual power: 110 kw. Auth. aural power: 55 kw. Tower height: 1,378 ft. Equipment: RCA, GE. News: AP, INS. Film suppliers: majority of major distributors. Assist advertisers in making film comm's: Yes. Original call letters: WJZ-TV. Present sales rep: WABC-TV Sales (inside New York); Edward Petry & Co. (outside New York).

**WABD On air: 2 May 1944 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	unknown	2,800,000	4,177,000
2. Evening Class A hr. rate	no charge	\$2,200	\$2,200
3. Number hours on air daily	2	12	12
			(Sun only)

Pioneer executives: Allen B. Du Mont, pres.; Samuel H. Cuff, gen. mgr. Present executives: Ted Bergmann, dir.; Norman Knight, stn. mgr. Estimated outer limit of tv signal: 65 miles. Present visual power: 16.7 kw. Present aural power: 8.4 kw. Auth. visual power: 37 kw. Auth. aural power: 18.5 kw. Tower height: 1,340 ft. Equipment: Du Mont. News: UP. Film suppliers: UTP, MPTv, Winik, Screencraft, M. & A. Alexander, MCA-TV, Guild, Consolidated Tv Sales, Film Vision, others. Present sales rep: Avery-Kuodel.





*now in its seventh year,  
now reaches more than  
a million television homes*

**CHANNEL 5, CLEVELAND**

*Represented by the Branham Company, affiliated  
with CBS-TV, Scripps-Howard Radio, Inc.*



# 'Rex' FLOORED 'em with Results!

*Wholesale Building & Supply Co.*

deal

BUILDING - REMODELING

Residential

322 East State St - ROCKFORD ILLINOIS - Telephone 4-5641

January 22, 1954

Jack Genaro  
Sales Representative  
WREX - TV  
Rockford, Illinois

Dear Jack:

This I hate to admit, but WREX-TV caught me with "my pants down" so to speak, and I've got to cancel ~~my contract with you~~.

I was totally unprepared to handle the leads produced by my late evening program TV SHOW TIME. Enough have come in to keep my men busy following them up for the next three months.

Please, JACK, now that you've got me in this spot, keep your eyes open for 5 or 6 good men, good closers, I can use them.

I've never seen anything like the pull WREX has, it surprised the hell out of me.

Just because I cancelled, don't think it's permanent - let's call it a "temporary cancellation". When I get enough men in my sales force, I'll be back on, knowing that WREX will produce all the leads we need.

Here's proof of "REX's" sales ability . . .

"I was totally unprepared to handle the leads produced by my late evening program TV SHOW TIME. Enough have come in to keep my men busy following them up for the next three months."

. . . "REX" can do as much for you. Write for territorial coverage map, rate card and availabilities . . . or see H-R TELEVISION, INC.



# WREX-TV

Channel 13

ROCKFORD • ILLINOIS

47,000 WATTS E. R. P.

NETWORK AFFILIATIONS



• ABC

REPRESENTED BY H-R TELEVISION, INC.

SPONSOR



the industrial **HEART** of America



**Why WSAZ-TV is**

## A "MUST" BUY FOR EVERY NATIONAL PRODUCT

**Guarantees maximum coverage, all-out television service, intensive audience acceptance in market with great concentration of expanding industrial wealth, buying power**

WSAZ-TV's complete coverage (as based on mail and other known factors) ranges over 114 counties in five states. However, this presentation-study confines its market story to WSAZ-TV's primary area.

This primary coverage represents:

- 1,822,000 people, which is greater than the St. Louis Metropolitan Area, which SRDS' 1954 "Consumer Markets" ranks as No. 9 in that category.
- \$1,384,000,000 in retail sales, which exceeds the total for Buffalo's Metropolitan Area, which CM ranks as No. 13 in the United States.
- \$1,941,000,000 in buying power, which tops the total for the Kansas City Metropolitan Area—rated by CM as No. 15 in that category.

You're bound to agree that these comparative sets of basic market data render sound support to the statement in the opening paragraph, namely:

WSAZ-TV serves a market that nobody with a nationally distributed product can afford to pass up.

Here are some cogent reasons why:

- Concentrated within WSAZ-TV's primary coverage area (as you can see by the following three pages) is one of America's greatest industrial beehives. There are sources of mammoth plants, adjuncts of the country's giant corporations, employing hundreds of thousands of men around the clock.
- It's an area where big industry is moving in and expanding more and more, because of the extraordinary ad-

vantages offered by the area's natural resources and unlimited water and railroad facilities.

- The economy is a stable one and the industries are quite diversified.
- A market with all these factors as assets add up to this: a high and expanding buying power.

Your conviction on this score will mount as you read the succeeding pages and learn about

1. The size and economics of the WSAZ-TV market.
2. WSAZ-TV's coverage and intense viewer acceptance.
3. WSAZ-TV's unique quality of all-out programming service.
4. WSAZ-TV's record of complementary services to advertisers.





**WSAZ-TV**  
HUNTINGTON CHARLESTON, W. VA. CHANNEL 3

market



**AMERICAN CAR & FOUNDRY:** Without question "the" giant in its own field, Huntington's AC&F has just spent many

millions streamlining and modernizing, especially for the Diesel age; this bustling operation has steady payroll of over 2,000 people

## \$\$\$ GIANT PAYROLLS

stem from large number of giant industries contained within WSAZ-TV's primary coverage; area's economy stable and diversified

**Q.** What's the simplest yardstick for measuring sales potential?

**A.** It's the steady buying power of the community or of the area.

**Q.** But what type of buying power has a firm and dependable foundation?

**A.** It's the community, or area, with an economy that is not only well balanced but is expanding.

The area served by WSAZ-TV commands an economy that's well balanced—because of its highly diversified industries—and is at the same time dynamic—because it is one of the fastest growing centers of American industry.

Spread throughout the breadth and length of this area are many huge divisions of America's leading industrial giants.

A stable, well-diversified and dynamic economy plus giant industries add up to steady giant payrolls. And that's what the WSAZ-TV area has plenty of.

### Area's Overall Market Facts

Here are some general economic facts characterizing the market which lies within WSAZ-TV's coverage umbrella:

- It is not only The Industrial HEART of America but contains more diversified big industries than any other industrial area of America.

- West Virginia is the second largest coal producing state but the No. 1 coal state of the country in relation to the number of coal reduction industries and plants.

- Easy access to river transportation has made, and continues to make this area singularly attractive to big industry.

- In addition to these important waterways, the area has all the basic



market



needs for economic advantage: ample and the right kind of land, an abundance of natural resources—coal, oil, gas, minerals, hardwoods, sandstones—and unlimited rail transportation facilities.

- In agriculture the area offers (a) great burley tobacco producing country, with the local grade selling for the highest burley price in the country and (b) the extremely fertile bottom land along the Ohio River Valley where the production of corn, fruits and dairy products accounts for a steady yield of upper bracket gross income among farmers.

- America's largest power plants are spread all over the area served by WSAZ-TV. An example of the power production in the area: the number of kilowatts consumed within the Huntington and Charleston areas, jointly, is equal to the power consumption of the entire metropolitan New York area.

Lying within just the primary coverage of WSAZ-TV are three prime metropolitan areas—Huntington-Tri-State, Charleston-Great Kanawha and the Portsmouth area.

These three metropolitan areas alone account for 1,800,000 people, 470,000 families, \$1,381,000,000 in retail sales and close to \$2 billion in consumer spendable income.

Here's a summary of the economic and other pertinent market facts concerning each of these three metropolitan trading areas:

**Huntington-Tri-State Area**

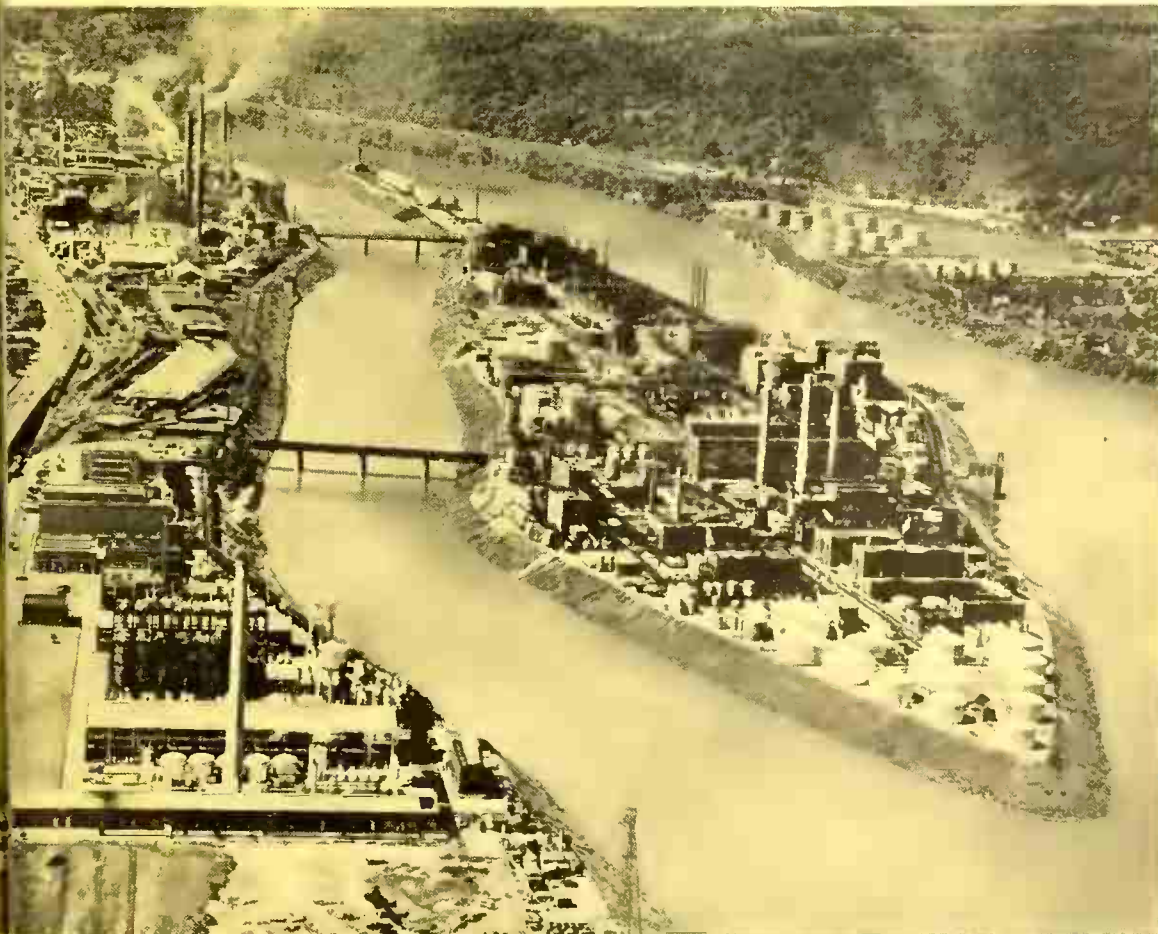
- Huntington is the largest city in West Virginia.
- Huntington is the trading center for a three-state 13-county area where in 1952 (latest figures available) 611,000 people spent more than \$422,000,000.
- Huntington in 1952 did a wholesale business of over \$200,000,000.
- Huntington's industry and wholesale payroll alone for 1952-53 was \$90,500,000.
- There are 150 manufacturing plants concentrated in the Huntington-Tri-State Area, the vast majority of them, of course, in Huntington. The bigger plants in this concentration are: Allied Chemical & Dye Corp.

**OWENS-ILLINOIS GLASS:** Mammoth flow-type operations; employs over 2,500 in Huntington making bottles and jars



**INTERNATIONAL NICKEL:** In Huntington; world's largest plant producing nickel, monel products; employs 2,450 people

**UNION CARBIDE & CARBON:** In size, investment, production and number of people steadily employed this South Charleston division ranks among world's largest chemical plants



- American Car & Foundry
- Chesapeake & Ohio Repair Shops
- Armco Steel Corp.
- Ashland Oil & Refining Corp.
- International Nickel Co.
- Owens-Illinois Glass Co.
- West Virginia Steel & Mfg. Co.
- Norfolk & Western Repair Shops
- Armstrong Products
- Island Creek Coal Co. (home office)
- Sylvania Electric Products
- Standard Ultramarine & Color Co.
- National Mattress Co.
- Huntington Chair Corp.
- General Cigar Co.
- Houdaille-Hershey Corp.

- The Huntington-Tri-State area accounts for 275,000 people, \$264,000,000 in retail sales and \$418,000,000 in consumer spendable income.

- Industry shifts in the plants in and around the Huntington metropolitan area occur at 7 a.m., 3 p.m., and 11 p.m. The offices generally open at 9 a.m. Although there's ample bus facilities, transportation to work within this area is dominantly by privately owned automobiles.





market



**American Viscose Corp.:** Produces rayon staple like this, one of most useful modern fibres, in its vast Nitro, W. Va., plant



**C. & O.'s Russell, Ky., Yards:** Employs 3,500 people in the world's second largest privately-owned railroad yard



**Detroit Steel Corp.:** Only recently it completed \$60,000,000 program of expansion involving Portsmouth, Ohio, Division

**Charleston-Great Kanawha Area**

• *Fortune Magazine* dubbed the Great Kanawha Valley as the "Ruhr Valley of America." It described the Valley as one of America's greatest treasure chests of coal, oil, gas, salt, limestone.

• The Kanawha Valley, with Charleston in its center, is the greatest chemical producing area in America.

• City of Charleston has an exceptionally large percentage of white collar workers, due to fact it is city of state capitol. There are 4,000 people employed in this single "industry."

• The payrolls in Kanawha County, of which Charleston is the county seat were \$190,000,000 for the first nine months of 1953, which is practically equal to what it was for the like period of 1952. Indications are that the payroll total for 1953 in Kanawha County will be over \$260,000,000.

• Charleston distributes to 650,000 people in eight counties surrounding Kanawha. It did a wholesale business of over \$300,000,000 in 1952. The wholesale payroll in Metropolitan Charleston for 1953 is estimated at around \$160,000,000. (Incidentally, distributors in Charleston—as also applies to Huntington—cover such a wide area that the entire market can only be encompassed with a single-station buy through WSAZ-TV. The reason: WSAZ-TV's 100,000 watts on low channel 3).

• There are over 200 manufacturing plants in the Charleston-Great Kanawha Area, including such giants as:

- Union Carbide & Carbon
- Libby-Owens-Ford Glass Co.
- E. I. DuPont
- Monsanto Chemical Corp.
- American Viscose Corp.
- U. S. Rubber Co.
- United Carbon Co.
- B. F. Goodrich Chemical Corp.
- Westvaco Chemical Corp.
- Barium Reduction Corp.

• The Charleston-Great Kanawha area accounts for 339,100 people, \$329,000,000 in retail sales and \$465,000,000 in consumer spendable income.

• Factory shifts are staggered in the Charleston area to avoid excessive traffic congestion. Most of the plants operate around the clock, making late

night telecast time, here as well as Huntington, at a premium.

**Portsmouth Area**

As pointed out in the March 14, 1954 issue of *This Week Magazine* ("Atomic Bomb on the Ohio"), Portsmouth is an "integral part of a fast growing industrial area."

Here are the economic highlights of the Portsmouth Area:

• City of Portsmouth is the trading area for 200,000 people within a radius of 50 miles. Its estimated wholesale turnover for 1953 is \$38,000,000 and retail volume, \$38,000,000.

• In Scioto County, of which Portsmouth is the seat, auto registration growing industrial area." ilies in the county.

• Value of Scioto County agricultural products in 1953 was \$5,339,000 (Sales Management's "Survey of Buying Power"). There are 2,373 farms in the County.

• An atomic energy plant now under construction in the Portsmouth Area involves an expenditure of \$1,219,000,000 and employment of 13,500 people.

• The Atomic Energy Commission has commissioned the Ohio Electric Valley Corp., a combination of 15 private utilities, to build two steam generating plants to serve the Portsmouth Area's AEC uranium plant. These steam plants will cost \$420 million and have a two-million kilowatt capacity.

• Detroit Steel Corp.'s Portsmouth Division has about completed a \$60 million expansion program, and Dow Chemical Co. is talking about a huge site in nearby Haverhill.

• Leading industrial plants in the Portsmouth Area:

- Detroit Steel Corp.
- Williams Mfg. Co. (shoes)
- Selby Shoe Co.
- Norfolk & Western R. R. Shops & Yards (third largest in the world)
- Harries-Jones Co.
- Vulcan Corp. (shoe lasts)
- Portsmouth Casting & Mfg. Co.
- Dayton-Portsmouth Foundry
- Alsynite Co. (plastics)

• In terms of market data basics, the Portsmouth area accounts for 132,000 people, \$138,000,000 in retail sales and \$249,000,000 in consumer spendable income.



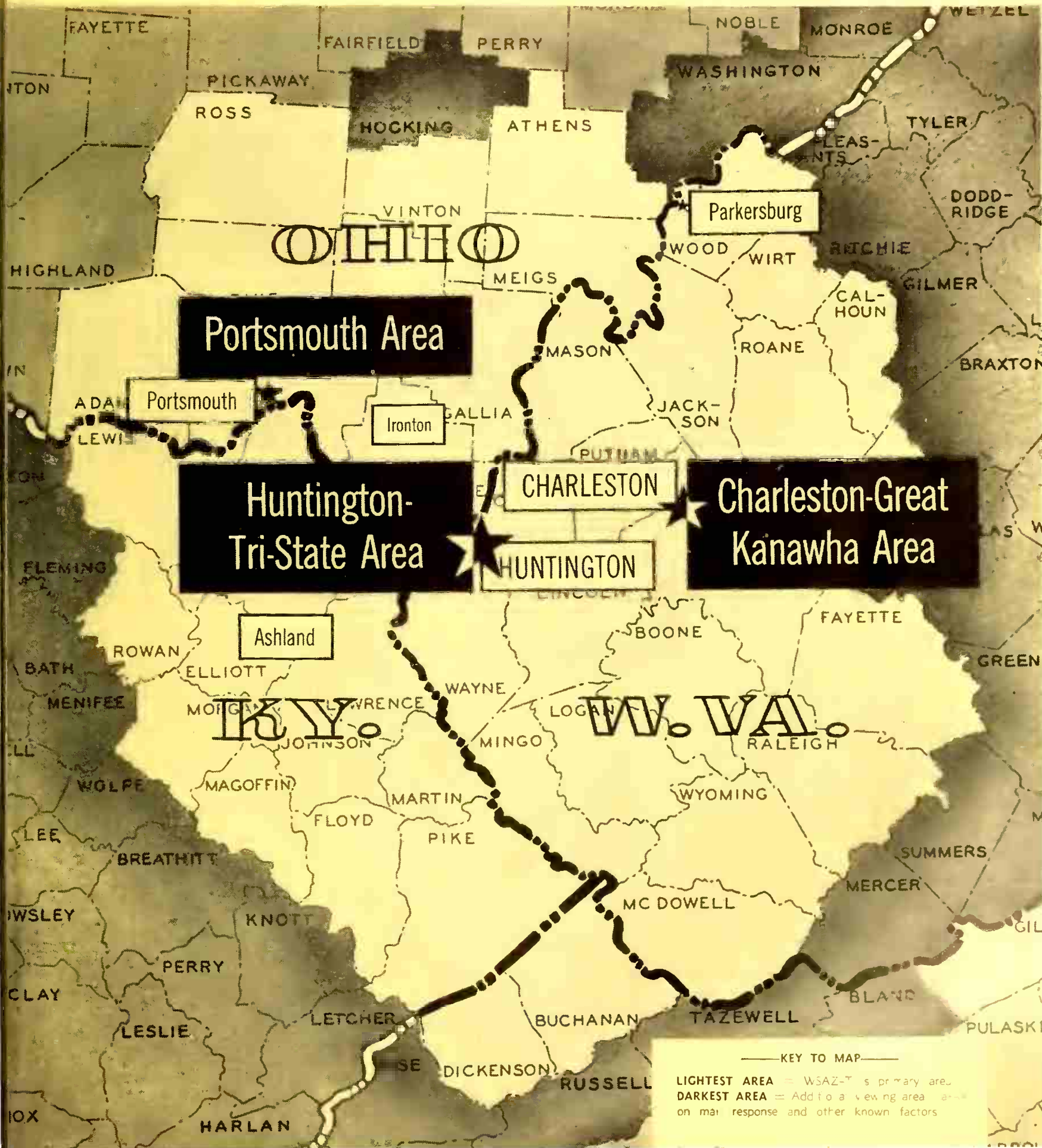
market



### 3 PRIME TRADING AREAS IN WSAZ-TV'S BIG COVERAGE CORE

While WSAZ-TV's 100,000 watts on Channel 3 actually covers five states and 114 counties, the heart-shaped area circumscribed in the map below represents the station's primary coverage. Within this primary area are three flourishing urban trading areas totaling over 700,000 people. In approximate population, these three areas

breakdown this way: The Huntington-Tri-State Area, 275,000; Charleston-Great Kanawha Area, 335,000, and the Portsmouth Area, 120,000. Also within the primary but not spotlighted on the map is another important trading center - Parkersburg - which WSAZ-TV offers in this relation as merely one of its bonuses in audience coverage.



KEY TO MAP  
LIGHTEST AREA = WSAZ-TV's primary area  
DARKEST AREA = Add to a viewing area as shown on map response and other known factors



**WSAZ-TV**  
HUNTINGTON CHARLESTON, W. VA. CHANNEL 3

market

*Basic market data on WSAZ-TV primary coverage*

COUNTY	POPULATION	FAMILIES	RETAIL SALES	FOOD SALES	DRUG SALES	GENERAL MDSE.	TV SETS*	CONSUMER SPENDABLE INCOME
<b>WEST VIRGINIA</b>								
Boone	33,700	7,900	\$19,502,000	\$5,420,000	\$338,000	\$3,316,000	2,770	\$28,025,000
Cabell	111,300	33,400	135,308,000	27,064,000	4,053,000	18,040,000	27,290	230,764,000
Calloun	9,600	2,300	2,924,000	806,000	39,000	462,000	640	4,474,000
Clay	14,700	3,400	5,001,000	575,000	42,000	2,156,000	1,190	8,927,000
Fayette	81,200	20,960	60,578,000	12,815,000	986,000	14,564,000	6,080	77,435,000
Jackson	14,900	3,900	9,567,000	2,185,000	150,000	562,000	1,169	8,400,000
Kanawha	243,200	66,500	264,334,000	61,578,000	6,254,000	37,792,000	48,810	379,333,000
Lincoln	22,000	4,900	8,714,000	2,878,000	51,000	1,591,000	2,900	12,371,000
Logan	78,000	17,900	58,254,000	10,816,000	915,000	16,965,000	8,040	74,690,000
Mason	23,500	6,100	14,169,000	3,791,000	160,000	1,506,000	3,670	16,563,000
McDowell	97,700	22,200	59,628,000	12,328,000	984,000	18,112,000	11,270	87,763,000
Mingo	47,900	11,190	38,949,000	8,310,000	817,000	5,915,000	6,050	35,338,000
Putnam	21,000	5,270	7,880,000	1,850,000	27,000	2,178,000	3,070	15,312,000
Roane	17,700	4,160	8,759,000	2,049,000	123,000	1,061,000	1,220	10,540,000
Raleigh	96,400	23,500	64,704,000	12,467,000	797,000	17,635,000	6,130	\$86,073,000
Wayne	40,400	9,550	12,400,000	4,055,000	395,000	949,000	4,870	27,537,000
Wirt	4,900	1,400	1,337,000	216,000	34,000	433,000	340	2,369,000
Wood	66,000	19,360	70,076,000	16,239,000	1,900,000	8,511,000	6,830	108,909,000
Wyoming	39,000	8,800	19,112,000	4,904,000	298,000	5,096,000	3,160	32,377,000
<b>W. VA. TOTALS</b>	<b>1,063,300</b>	<b>272,770</b>	<b>\$861,197,000</b>	<b>\$190,346,000</b>	<b>\$18,363,000</b>	<b>\$156,844,000</b>	<b>145,339</b>	<b>\$1,247,200,000</b>
<b>OHIO</b>								
Adams	20,800	6,200	\$15,265,000	\$3,075,000	\$339,000	\$1,061,000	3,480	\$15,224,000
Athens	45,300	12,200	37,359,000	8,688,000	804,000	1,694,000	5,670	51,365,000
Gallia	25,000	6,520	17,610,000	3,866,000	296,000	1,250,000	3,190	18,415,000
Jackson	28,600	8,180	31,898,000	8,013,000	592,000	1,955,000	4,860	32,015,000
Lawrence	49,900	14,160	38,942,000	10,655,000	657,000	3,360,000	9,910	64,135,000
Meigs	23,400	6,960	20,370,000	4,668,000	481,000	1,957,000	3,220	20,833,000
Pike	17,800	4,900	15,203,000	3,375,000	113,000	1,822,000	3,300	9,458,000
Ross	56,000	15,400	57,789,000	14,226,000	1,484,000	3,474,000	11,330	74,051,000
Scioto	86,300	25,000	90,951,000	22,283,000	2,101,000	10,679,000	19,110	108,483,000
Vinton	10,600	2,930	4,935,000	1,942,000	71,000	67,000	1,930	6,881,000
<b>OHIO TOTALS</b>	<b>363,700</b>	<b>102,450</b>	<b>\$330,322,000</b>	<b>\$80,791,000</b>	<b>\$6,938,000</b>	<b>\$27,319,000</b>	<b>65,970</b>	<b>\$400,860,000</b>
<b>KENTUCKY</b>								
Boyd	50,100	14,100	\$50,145,000	\$13,492,000	\$1,464,000	\$6,301,000	9,690	\$74,683,000
Carter	20,900	5,020	7,493,000	2,166,000	169,000	1,044,000	2,540	13,181,000
Elliott	6,300	1,500	708,000	399,000		170,000	620	3,069,000
Floyd	52,300	11,800	25,047,000	5,953,000	319,000	5,074,000	5,650	36,117,000
Greenup	24,200	6,300	7,935,000	3,631,000	277,000	588,000	3,000	21,635,000
Johnson	22,500	5,490	12,729,000	3,084,000	271,000	1,589,000	2,340	12,963,000
Lawrence	13,000	3,500	4,701,000	1,313,000	100,000	450,000	1,680	7,087,000
Lewis	12,400	3,230	3,877,000	1,179,000	164,000	422,000	830	7,613,000
Maggoffin	12,100	2,700	2,078,000	757,000	31,000	469,000	1,100	4,574,000
Martin	11,600	2,400	2,122,000	1,959,000		453,000	1,030	5,027,000
Morgan	12,100	3,200	2,282,000	630,000	44,000	270,000	330	5,731,000
Pike	82,700	18,800	42,154,000	10,914,000	465,000	9,198,000	8,280	58,148,000
Rowan	12,400	3,150	6,291,000	1,377,000	80,000	377,000	810	8,631,000
<b>KY. TOTALS</b>	<b>332,600</b>	<b>81,190</b>	<b>\$167,562,000</b>	<b>\$46,854,000</b>	<b>\$3,384,000</b>	<b>\$26,405,000</b>	<b>37,910</b>	<b>\$258,459,000</b>
<b>VIRGINIA</b>								
Buchanan	37,800	7,930	16,099,000	2,509,000	\$165,000	\$4,443,000	1,650	\$20,915,000
Dickenson	24,500	5,330	8,888,000	1,667,000	83,000	1,735,000	1,000	13,805,000
<b>VA. TOTALS</b>	<b>62,300</b>	<b>13,260</b>	<b>\$24,987,000</b>	<b>\$4,176,000</b>	<b>\$248,000</b>	<b>\$6,178,000</b>	<b>2,650</b>	<b>\$34,720,000</b>
<b>PRIMARY TOTALS</b>	<b>1,821,000</b>	<b>469,670</b>	<b>\$1,384,068,000</b>	<b>\$322,167,000</b>	<b>\$28,933,000</b>	<b>\$216,746,000</b>	<b>251,929</b>	<b>\$1,941,239,000</b>

SOURCE: BIRDS 1954 Consumer Market - CBS-TV research department - U.S. Television Ownership by Counties, as of Nov. 1, 1954.  
Location of metropolitan trading areas: HUNTINGTON, Cabell & Wayne counties, W. Va.; BOYD, Ky., and Lawrence, O.; CHARLESTON, Kanawha county, W. Va.; PORTSMOUTH, Scioto county, Ohio; PARKERSBURG, Wood county, W. Va.





# success stories & promotion

## SAMPLE SUCCESS STORIES

**Skinner Manufacturing Co.:** During Lenten season offered its Treasure-Measure Spoon as premium for 10¢ and two labels from Skinner Products. Bozell & Jacobs Agency reported that Maida's Kitchen with single reference to premium outproduced in returns all the other nine stations in Skinner campaign.

**A. R. Knight Motor Co.:** Operates three used car lots, all 50 miles from Huntington. Using balop card photos, Knight took a 260-time spot contract, running seven a week at 11 p.m. Reports a week later credited the WSAZ-TV campaign with having been largely instrumental in his selling 50 cars in three locations. Cost for week of WSAZ-TV: under \$250. After 50-car day Knight upped its campaign to 14 spots a week.

**Pancake Realty Company:** Bought 10 ten second station identifications advertising "Gunnison Homes" in the Pea Ridge Road area in Huntington. These station I.D.'s covered only a two-day period. The I.D.'s drew over 3,500 people to the site. Wrote Paul C. Pancake: "As you well know, we are certainly more than satisfied with the help you have given us on this promotion!"

**Youngstown Kitchens:** Bought five scattered spots in one week, three on "Maida's Kitchen" and two on "Coffee Time" with booklet offer. It drew 2,316 pieces of mail.

**18 Top Hits:** Bought 52 participations, 14 on "The Old Timer," 31 on "Hollywood TV Theatre" and 17 on Saturday "Western Theatre." Total count of orders received: 5,057 by mail, 1,462 via phone calls received in Huntington, 1,748 phone calls received in Charleston. Grand total: 8,267 orders. Total expenditure for 52 spots: \$3,273. Cost per order: 40¢ on item retailing for \$2.98, or 13% as based on retail price.

◀ A client says thanks and expands his schedule on WSAZ-TV

BOZELL & JACOBS INC. **B** ADVERTISING

COLGATE-PALMOLIVE-PREST COMPANY  
3601 CAREW TOWER  
CINCINNATI 2, OHIO

DONALD D. MADSEN  
DISTRICT SALES MANAGER

'Huntington's Oldest' Local and Long Distance Moving

**Myers Transfer & Storage, Inc.**

418 Third Avenue, Box 801  
Huntington, West Virginia  
Phone: 38494



January 5, 1954

Mr. Lawrence H. Rogers  
WSAZ-TV  
201 9th Street  
Huntington, W. Va.

Dear Mr. Rogers:

I would like to express our company's delight with the advertising program which we have presented over WSAZ-TV during 1953. Your fine organization has made this past year the best in our 40 year history.

As a direct result from our advertising over WSAZ-TV, we feel that rising costs and increased operating expenses have been more than off set by the additional volume that our advertising has given us. Time after time, our customers have bestowed upon us unsolicited remarks of praise concerning our television ads.

It is with pleasure that we renew an even larger contract for 1954. Thanking you for all past services and looking forward to a happy and prosperous new year for both our firms, I am,

Sincerely yours,

B. E. Myers  
Myers Transfer & Storage, Inc.

## VERY PROMOTION CONSCIOUS

Promotion at WSAZ-TV is an importantly integrated service. It operates on the principle that an advertising contract is just the beginning of a business relationship. It believes that facilities should be made available to the client to back up the campaign with soundly devised promotion and merchandising. A mailing list that includes 3000 grocers, 500 druggists, 1424 gasoline dealers, 1500 beer dealers is available. Merchandising in the form of direct mail and some point-of-sale is used. Posters, car cards, display art are expertly prepared on request. On-the-air promotional announcements are used whenever the occasion demands. As for audience promotion, the wheels grind without letup: Over 40 newspapers in the area are serviced with, and carry, logs and news releases; spotlight ads regularly appear in all Huntington, Charleston papers, area TV Guides.

WSAZ-TV sent these attractively printed fliers to dealers ▶



**STARCH-FREE**  
as beer can be!  
Premium beer at a popular price...

**AUGUSTINER BEER**

ON WSAZ-RADIO  
**SPORTS REPORT**  
MONDAY THRU SATURDAY  
11:15 TO 11:30 P. M.

ON WSAZ-TV  
**WEATHERCAST**  
MONDAY THRU FRIDAY  
11:05 TO 11:10 P. M.

On Radio Dial 930 **WSAZ** On TV Channel 3  
"The 1st Station of West Virginia"

Mr. Grocer ... Mr. Grocer ...

TO HELP YOU SELL!

**Ballard OvenReady Biscuits**

ON THE AIR ...

every week all Summer!

on "MAIDA'S KITCHEN"  
Wednesdays & Fridays  
12:50 - 1:30 p.m.

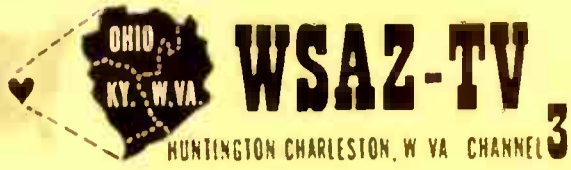
over

**WSAZ-TV**  
Channel 3

Maida will promote em for fruit short-cake summer salads and other tempting dishes to help you sell more related items

TIE IN DISPLAY FEATURE!





programming



**COFFEE TIME:** Wrapped up in this daily hour, which engages services of 34 staff people, are finest concepts of daytime commercial entertainment. It's tailored smartly to WSAZ-TV's own area interests. In above pic are but few of show's many personalities: (l. to r.) Brownie

Benson Combo; Peggy Stevenson, homemaker; Budd Dailey, m.c.; Jules Huffman, vocalist. Pic at left: Daily engages guests in participation caper



## LOCAL PROGRAMING KEYED TO AREA'S BROAD NEEDS

In television you don't achieve stature as an authentic area station without broad planning and persistent effort.

It is in the field of local programming that WSAZ-TV conspicuously gives full meaning to the term, area station.

It was all there in the management's early blueprint of objectives. It was there in the programming philosophy, or credo, that the management adopted at the inception of WSAZ-TV. This philosophy was basically as follows:

1. Operate as the hometown station for every town in the whole area. Keep yourself alert to their community interest, problems and events and incorporate as much of it as possible in your daily schedule, via the news, special events on film or live participation.

2. Whatever is of vital interest to the viewer is of vital interest to a tv station, as a medium of not merely entertainment but of enlightenment and guidance.

3. In creating a program let the cost and sales potential be of secondary consideration; if you make a program as good as you can you'll succeed in selling it.

4. Anything the network can do in the way of format and production we can do better, and cheaper, and, above all, give it the flavor of area acceptance.

WSAZ-TV has kept faith in these precepts through the past five years. Its acceptance today as an area station is both deep-seated and conclusive.

WSAZ-TV has been singularly successful in creating local programs that carry huge sales impact, but it takes equal pride in the distinctive job it



**Martha Bailey**

She's the culinary expert on "Maida's Kitchen" whose recipes bring average of 1,000 unsolicited letters a week.

has done on the special events front.

Because of the importance of this facet of programming operations, WSAZ-TV maintains a considerable staff of both movie and still cameramen.

Besides a film crew in Huntington, there's one stationed in Charleston and still another in Portsmouth. They're maintained there not merely to record news events but to develop special events features.

Something like this, for instance: The town of Maysville, Ky., last March put on a Rosemary Clooney Homecoming Day. WSAZ-TV assigned a newsreel crew to the event, broadcast

### He's a solid rural bet!

Here's a show with an exceptionally potent public service acceptance in the WSAZ-TV coverage area that's available for sponsorship:

**DOWN ON THE FARM:** Features W. D. Click, best known personality among farmers in the area not merely as tv commentator but because of his 25 years of service as West Virginia farm agent. "Farmer" Click and his tape machines, movie camera, are important fixtures at grange meetings, tobacco auctions, county fairs, 4-H contests. Schedule: Mon. thru Sat., 12:05-12:15 p.m. Sold participating only.

the results and sent a print of the film to J. L. Collins, an official of the Bank of Maysville.

Wrote Mr. Collins to the station:

"A lot of us here in Maysville greatly appreciated the interest your men took in this town on this occasion, and I personally want to thank you for sending this film to us. It was shown at the Maysville Rotary Club meeting, the Junior Chamber of Commerce meeting and several school rooms and to several different groups in homes."

Here's another example of how WSAZ-TV carries through as an area station:

One of the top rating shows of its entire schedule is "Star's Parade of Stars," a WSAZ-TV produced amateur hour. The program, though sponsored by a Huntington furniture store, spreads its representation of participating amateurs as widely as possible over the station's whole coverage area. It bends so far backward to stay flexible in this regard that often it looks as though Huntington itself has rather a meagre supply of amateurs.

WSAZ-TV implements its sense of responsibility and status as an area station by maintaining a substantial flow of local originations. Even though it carries the programs of all four networks, WSAZ-TV originates 114 programs a week, exclusive of special events. These 114 programs add up to 26 hours a week.

Like the economy that characterizes the WSAZ-TV coverage area, the management's approach to local programming is one of constant expansion. And the payoff for these five years of programming know-how: practically every local program available for sponsorship is sold out.

SATURDAY NIGHT JAMBOREE: DEAN STURM AND HIS HILLBILLY TROUPE REGULARLY COLLECT RATINGS IN THE MID-50'S







TOP: "Parade of Stars," a talent hunt type show, drew 90,000 pieces of mail 1st 13 weeks; now averages 20,000 cards weekly

CENTER: "The Old Timer," whose influence with the youngsters shows up in mountains of mail; favorite with mothers too

BOTTOM: "Twilight Time," pop music session P&G has found very effective for introducing Glæm in WSAZ-TV's area

**These local shows have great sales records**

**Coffee Time:** WSAZ-TV's No. 1 talent and production undertaking. It is produced with a skill and flair that has prompted visiting Madison Avenue agency men to compare it with the best in network daytime programming. Deftly blends comedy, music, audience participation and women's page elements. Integrated into the show's set are some 50 guests seated at tables where they're served coffee and donuts. Cast includes, Budd Dailey, m.c.; Jule Huffman, vocalist; Brownie Benson instrumental group; Swanee River Boys (harmony quartet); Peggy Ann Stevenson, homemaker, and Pat Ferguson and Catherine Cummings, who deal in fashions and interior decoration. *Coffee Time* has been sold out practically from its inception—Sept. 12, 1953—and the clients include Boseul Products, Serta Mattress, McKesson Robbins, Youngstown Kitchens, Starks Floortown, Wheeler & Williams. Schedule: Mon. thru. Fri., 9 to 10 a.m.

**Saturday Night Jamboree:** In quality, ratings and personal appeal-draw, this troupe of country and western music entertainers ranks with the kingpins of that field. Its last rating (Hooper Jan. 1954) had it in the high 50's as far as the Huntington-Charleston areas were concerned, and you can imagine from this how dense the tune-in must have been in the rural areas. Tickets for studio attendance and checkups at the door have revealed two and three months in advance and checkups at the door have revealed they come as far as 95 miles away. Red Top Beer has sponsored the troupe from its advent on WSAZ-TV and simulcasts it on WSAZ. Cast: Deau Sturm, m.c.; Gene McKnight and his band, Odev Crabtree, the Haylofters and Ralph Shannon and his band. Schedule: Sat., 7-7:30.

**Parade of Stars:** Participation wise, as well as viewership, this talent hunt format is another prize example of a true area show. The amateurs who compete for prizes, and a chance to appear on Ted Mack's NBC show, have been drawn from as many as 112 counties in five states (West Virginia, Ohio, Kentucky, Virginia and Tennessee). Write-ins determine the weekly winners from among the 10 to 12 participating acts per show, and the first, second and third place winners emerging from 13 weeks of competition are sent to New York for a Ted Mack audition. *Parade* brought 90,000 pieces of mail during the first 13-week cycle. Now, in its second cycle, it pulls from 20,000 to 24,000 vote-cards a week. Bert Shimp is the m.c. Star Furniture Co., a Huntington concern, has been the show's sponsor from the start. Schedule: Sun., 12 p.m. Simulcast over WSAZ.

**Maida's Kitchen:** Clients have found this program not only a prodigious mover of goods but a model of culinary showmanship. Without overt effort it draws an average of 1,000 requests for recipes a week. The kitchen set is complete with Mullins Youngstown equipment and Philco major appliances in separate gas and electric sections. Presiding: Martha Bailey, who, before joining WSAZ-TV, spent three and a half years as home economist with the area's power company, conducting demonstrations throughout WSAZ-TV's primary Tri State area. Schedule: Mon. thru Friday, 12:45-1:30 p.m.

**The Old Timer:** The impact of this personality among the youngsters in WSAZ-TV's area can be measured by these three facts: (1) his show draws between 1,500 and 2,000 letters (unsolicited) a week from parents as well as children; (2) when he recently made a store personal appearance for Poll Parrot Shoes he got a turnout in Huntington of over 7,000 fans; and (3) on a recent contest giving away a bicycle a week he drew 26,256 entries in six weeks. You'll find him in the Hooper ratings not only in the upper 20's but outdrawing "Howdy Doody." Sample list of sponsors: Coco Wheats, Royal Crown Cola, Selby Shoes, Pepsi Cola, Carney Caudy, Taste Products. Format: Patter on birthdays, safety rules, personal behavior etc., during serialized westerns. Schedule: Mon. thru Fri., 5-5:30.

**The News Picture:** Combined day's efforts of news and picture staffs come to top notch focus on this 6:45-7 p.m. period, Mon. thru Friday, with Nick Basso, director of news and special events, as the personality. Rating is well in the 40's. Sold only on a participating basis.

**The Sports Eye:** Sports roundup of the region and nation, with Budd Dailey on camera. Long under Wiedemann Beer's sponsorship.

**Down Memory Lane:** Swanee River Boys and Pete Matthews, m.c. have built this Sunday quarter hour (6:30 p.m.) nostalgia into high area acceptance, as attested by the mail. Times from the gaslight era are snarply annotated and produced. Available for sponsorship.



plant, facilities, services



## Complete facilities for all advertisers

### Studios

*Studio One: 40 x 50 feet, using two RCA TK-30-A field cameras and one RCA TV-11-A studio camera. Switching and control facilities are available for a third camera. Facilities also for 100,000 watts of lighting, using Kliegle light and Cleveland Switchboard dimming control panel.*

*Studio Two: 25 x 40 feet with facilities for same cameras as Studio One and equipped with two complete kitchens—one electric and the other gas. Lighting and board equipment similar to Studio One but with 50,000 watts.*

### Special effects

*9 x 12 foot portable rear projection screen and an 8 x 10 screen; special effects prismatic lens adaptable for all studio cameras and rear screen; camera boom.*

### Film and slide facilities

*Two RCA TP-16-B projectors, one automatic selectoslide projector and Gray Telojector, one Baloptican opaque projector. This equipment is utilized in connection with two RCA TK-20-C film cameras, with all latest devices. Three completely equipped film processing booths for editing, with Moviola, Bell & Howell film projector, etc.*

### Photography department

*Complete facilities for processing of 16 mm negative film for news, special events and commercials, one 16 mm Auricon sound camera, two instantaneous Polaroid cameras, two 4 x 5 Speed Graphics, four 16 mm Bolex cameras and one 4 x 5 commercial view camera. Also Associated Press facsimile receiver and transmitters, which are used as portable sending units from Charleston office and other remote locations.*

### Remote facilities

*Completely equipped mobile unit is available for special events. Remote truck is equipped for two field cameras and complete control and switching system for televising a live show at remote locations, including remote transmitting micro-wave facilities.*



"The Camera Goes to School" looks like another winner of public service honors for WSAZ-TV

## A REGIONAL FORCE IN PUBLIC SERVICE



Bert C. Shimp

WSAZ-TV's record bears this deep imprint: a sense of consciousness and responsibility to the diverse tastes and interests of the people within its coverage area.

The degree of importance that the WSAZ-TV management accords public service programming may be judged by the fact that this phase of the operation entails the service of not one but two department directors. The duties of maintaining a broad and imaginative assortment of public service programming are split between William T. Romaine as director of public affairs and Bert C. Shimp as director of educational programs.

WSAZ-TV's work in the field of public service has brought it hosts of awards and citations from a wide diversity of organizations and groups.

Here are but three samples of this type of programming:

**THE CAMERA GOES TO SCHOOL:** Scheduled twice a week, the set is the conventional schoolroom, but the same production resourcefulness is applied to this series as prevails for WSAZ-TV's top local commercial programs.

**CAPITOL CLOSED CIRCUIT:** A weekly roundup on film of interviews with Congressmen and Senators from WSAZ-TV's coverage area on topics of provocative and current interest.

**PARSON'S STUDY:** A twice weekly program of spiritual guidance and problem talks by the Rev. Griffin Callahan, WSAZ-TV's religious advisor.

Region news-film-interviews welded by Nick Basso into region's most authoritative newscasts; you're assured a saturation farm audience with Farmer "Bill" Click's (r.) daily market quotes





management & staff



# WSAZ-TV FIVE MILESTONES MARK MANY TV "FIRSTS," EXPANSIONS OF SERVICE

When WSAZ-TV went on the air in 1919 it adopted as its pledge of service a famous Civil War phrase: "the Fastest with the Mostest." WSAZ-TV has more than lived up to this pledge.

In these five years of operation WSAZ-TV has achieved two conspicuous things: (1) a brilliant record as an area station in every true measure of the word, and (2) an amazing list of "firsts." Here they are:

- 1st tv station in West Virginia—October 11, 1919.
- 1st complete studio and mobile small-city tv studio in the world.
- 1st successfully owned network relay system in the world.
- 1st to operate super-power post-freeze transmitter—Aug. 6, 1952.
- 1st complete tv-radio production facilities under one roof in West Virginia and the Ohio Valley. (This "Center" cost \$600,000 to alter, furnish and equip.)
- 1st member of NBC Color Television Network.
- 1st independent station to order compatible color television equipment—July 3, 1953. (This equipment was delivered in early February, 1951.)

In its efforts at giving the area as complete a television service as possible it was natural that WSAZ-TV would keep to the forefront on all technical developments. Its engineering staff, numbering 17 men, is perhaps the largest for a local operation in the country. Included in this number are the crews that maintain the network micro-wave system that WSAZ-TV built for itself to link Columbus, O., with Huntington.

WSAZ-TV's progress report on color television spans these latest facts: The station has already modified its Co-

lumbus-to-Huntington relay system and transmitted for color and is putting on the air all color programming which is available from NBC. (WSAZ-TV is the NBC primary for both Huntington and Charleston). The station also has on order full studio color equipment, including a color camera, and plans to be in local color operation this fall.

As appreciative as it is of the many awards that have come its way for public service, programming and services to advertisers, WSAZ-TV's management still gets its biggest lift from the plaudits of viewers. Like this recent one, for instance, from Mrs. William F. Markham, of Charleston, who wrote:

"I wish to congratulate and thank you for the tremendous public service you have given to the people in your viewing area. It is progress such as yours that will, in the future, make Huntington the hub of a great regional market.

"The wonderful reception plus your most friendly staff makes televiewing a great pleasure."

One way to measure the sales effectiveness of an area station is to scan a list showing the more or less distant communities whose merchants have used the station to advertise to their fellow townsmen.

Following is a state-by-state breakdown of outlying communities whose merchants have used WSAZ-TV:

- |                      |                 |
|----------------------|-----------------|
| <i>West Virginia</i> | Gallipolis      |
| Charleston           | Portsmouth      |
| Bluefield            | Jackson         |
| Madison              | Marietta        |
| Logan                | Pomeroy         |
| Beckley              | <i>Kentucky</i> |
| Oak Hill             | Ashland         |
| Parkersburg          | Russell         |
| Dunbar               | Mt. Sterling    |
| St. Albans           | Salyersville    |
| <i>Ohio</i>          | Pikeville       |
| Trouton              | Paintsville     |

**Lawrence H. Rogers**  
V.P. & General Manager  
promoted to in this area and succeeded in serving local interests of all communities



**L. E. Kilpatrick**  
V.P., technical director, aided in laying WSAZ-TV foundation; fathered station's notable network relay system



**C. Tom Garten**  
Asst. General Manager; also manager of WSAZ which he joined in 1946; business-wise, knows this area thoroughly



**James H. Ferguson**  
Program manager; an early WSAZ-TV staffer who contributed much to station's unique record in local programming



**Elizabeth Conaty**  
National Sales Manager; did program production and work before camera before entry in selling



**Ned R. Brooke**  
Production manager and film director; his film service setup rated by agencies as among best and most efficient



**Charles W. Dinkins**  
Promotion Manager; clients like his way of merchandising their products at points of sale and other tie-ups



**Robert E. White**  
Local sales manager; with station since '52 and has done all his selling, managing in this Tri-State Area



**William R. Murray**  
Charleston Regional Sales Manager; expert in appliance distribution; general managed two southern stations



## National Sales Representatives: THE KATZ AGENCY, INC.

New York • Chicago • Detroit • Atlanta • Kansas City • Dallas • San Francisco • Los Angeles

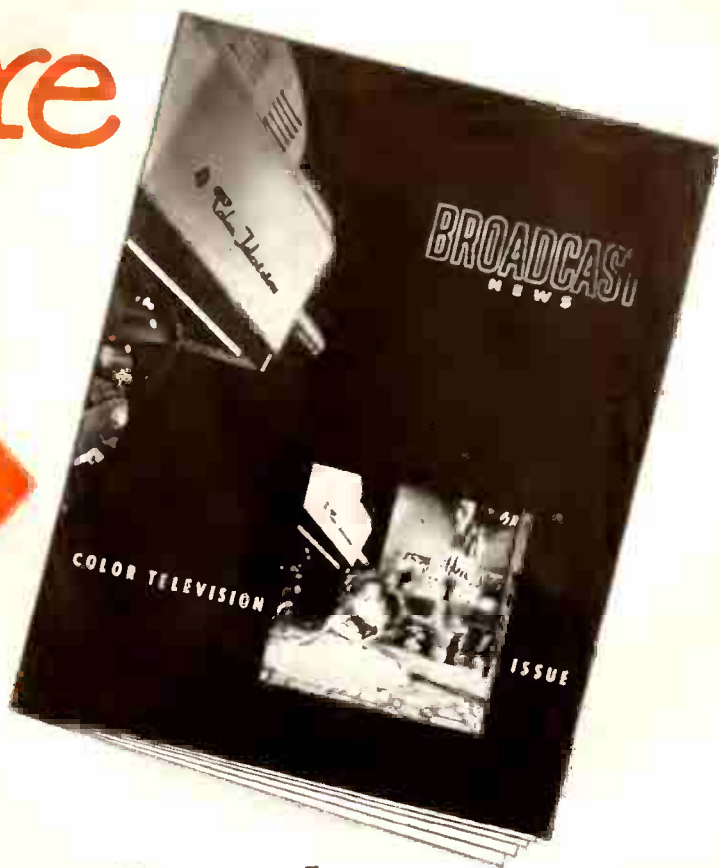
This presentation was prepared in the scene and prepared in it entirely by SPONSOR PRESENTATIONS, INC. in the general line of Ben Wade for WSAZ-TV.

All photos in this presentation were taken by W. W. Cook, WSAZ-TV director of art and photography.



# How to prepare for

# Color TV



## The indispensable equipment guide for every TV Station planning color operations

### What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecast-

ing system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

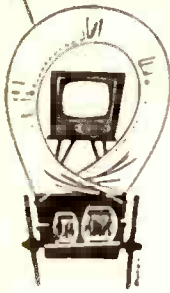
## The only 100% engineering-operations journal for station men



Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on “how-it-works” and “how-to-do-it” for the everyday job—plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N.J.



**WCBS-TV On air: 1 July 1911 CHANNEL 2**

*Pioneer executives:* William Paley, pres., CBS, Inc. (now chmn.); William A. Schudt Jr., dir. tv opers. *Present executives:* Craig Lawrence, gen mgr. *Present Class A hr. rate:* \$4,800. *Original Class A hr. rate:* \$150. *Present set circulation:* 4,177,000. *Original set circulation:* 9,000. *Present visual power:* 43 kw. *Present aural power:* 22 kw. *Tower height:* 1,290 ft. *Equipment:* includes RCA, GPL, Du Mont, GE. *News:* CBS Newsfilm, AP, UP, INS. *Present sales rep:* CBS TV Spot Sales.

**WNBT On air: 1 July 1911 CHANNEL 1**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	100	2,800,000	4,082,000
2. Evening Class A hr. rate.	\$120	\$3,750	\$5,560*
3. % business from local adv.	100%	16%	20%
4. % business from nat'l spot	none	19%	53%
5. % business network adv.	none	35%	27%
6. % hours of net programming	none	56%	55%
7. % hours local live shows	100%	34%	30%
8. % hours film programming	none	10%	15%
9. Number hours on air daily	2	17	18
10. Number of employees	unknown	164	250

\*Class AA hr. rate.

*Pioneer executives:* Brig. Gen. David Sarnoff, pres. RCA (now chmn. bd. NBC); Niles Trammell, pres. NBC; F. E. Mullen, exec. v.p.; Alfred H. Morton, v.p. chg. tv; John Royal, v.p.; Sidney Strotz, v.p.; O. B. Hanson, v.p. and chief engr. *Present executives:* Hamilton Shea, gen. mgr.; Ernest de la Ossa, stn. mgr. *Estimated outer limit of tv signal:* 80 miles. *Present visual power:* 14.5 kw. *Present aural power:* 7.25 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 1,145 ft. *Equipment:* RCA, GE. *News:* UP, AP, INS, NBC News Dept. *Film suppliers:* NBC Syndicated, Ziv, MPTV, Screen Gems, others. *Present sales rep:* NBC Spot Sales.

**WOR-TV On air: 5 October 1949 CHANNEL 9**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	110,000	2,800,000	4,082,000
2. Evening Class A hr. rate.	—	\$1,500	\$1,500
3. % business from local adv.	not sep.	not sep.	25%
4. % business from nat'l spot	not sep.	not sep.	75%
5. % business network adv.	none	none	none
6. % hours of net programming	none	none	none
7. % hours local live shows	—	15-50%	55-60%
8. % hours film programming	—	50-55%	35-40%
9. Number hours on air daily	—	11	7
10. Number of employees	—	138	105

*Pioneer executives:* Theodore C. Streibert, pres.; James M. Gaines, v.p.; R. C. Maddux, v.p. sales; J. R. Poppele, chief engr. *Present executives:* T. F. O'Neil, pres.; Gordon Gray, v.p. chg. WOR-AM-TV Div. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 130 kw. *Present aural power:* 65 kw. *Auth. visual power, auth. aural power:* same. *Tower height:* 1,240 ft. *Equipment:* Standard Electronics Corp., Andrew Alford. *News:* UP. *Film suppliers:* NBC TV Film, Ziv, MPTV, Unity, others. *Present sales rep:* WOR-TV Sales; H-R Tv (West Coast).

**WPXI On air: 15 June 1948 CHANNEL 11**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	239,998	2,930,000	3,934,800
2. Evening Class A hr. rate.	\$800	\$1,500	\$1,500
3. Number hours on air daily	6½	11½	12½
4. Number of employees	187	220	179

*Pioneer executives:* Robert L. Coe, mgr. and v.p.; T. E. Howard, chief engr.; H. Marlowe, prog. mgr.; B. D. Sullivan, sales mgr. *Present executives:* F. M. Flynn, pres.; Fred M. Thrower, v.p.-gen. mgr. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 1,408 ft. *Equipment:* RCA. *News:* UP, Movietone. *Film suppliers:* MCA, TPA. *Present sales rep:* Free & Peters.

**ROCHESTER**

**WHAM-TV On air: 11 June 1949 CHANNEL 6**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	1,200	1,250,000	2,090,000
2. Evening Class A hr. rate.	\$200	\$600	\$600
3. % business from local adv.	50%	30%	35%
4. % business from nat'l spot	40%	36%	38%
5. % business network adv.	10%	34%	27%
6. % hours of net programming	57%	54%	57%
7. % hours local live shows	5%	18%	20%
8. % hours film programming	38%	28%	23%
9. Number hours on air daily	5	14	17
10. Number of employees	40	56	70

*Pioneer executives:* William Fay, v.p. & gen. mgr.; Charles Siverson, prog. dir.; John W. Kennedy, comm'l. mgr.; Kenneth Gardner, dir. engrg.; George Driscoll, supvr. tv studio engrg. *Estimated outer limit of tv signal:* 50 miles. *Present visual power:* 23.4 kw. *Present aural power:* 11.7 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 500 ft. *Equipment:* RCA. *News:* UP. *Film suppliers:* Standard Tv, MPTV, Connet, Snader Telecriptions, Vitapix, NBC TV Film, UP Movietone. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* George P. Hollingbery.

**SCHENECTADY**

**WRGB On air: 1 December 1947 CHANNEL 6**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	unknown	193,700	301,750*
2. Evening Class A hr. rate.	\$210	\$500	\$750
3. % business from local adv.	unknown	28.8%	29.5%
4. % business from nat'l spot	unknown	28.8%	34.3%
5. % business network adv.	unknown	32.4%	27.2%
6. % hours of net programming	—	68.6%	62%
7. % hours local live shows	92.7%	11.8%	26.4%
8. % hours film programming	7.3%	19.6%	11.6%
9. Number hours on air daily	4¼	12¼	17½
10. Number of employees	48	79	94

\*Set circulation 356,100 as of 1 March 1954

*Pioneer executives:* R. W. Welpott, mgr. stn. opers. GE stns. Dept.; A. G. Zink, mgr. progs.; Caleb Paine, dir. public affairs; Charles King, superv. studio floor opers. *Present executives:* R. B. Hanna Jr., mgr.; R. W. Welpott, mgr. stn. opers. *Estimated outer limit of tv signal:* 90 miles. *Present visual power:* 93 kw. *Present aural power:* 47 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 1,200 ft. *Equipment:* GE. *News:* UP, AP. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* NBC Spot Sales.

**SYRACUSE**

**WHEN On air: 1 December 1948 CHANNEL 8**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	0	166,021	273,750
2. Evening Class A hr. rate.	\$150	\$400	\$650
3. % business from local adv.	72%	31%	23%
4. % business from nat'l spot	19%	33%	38%
5. % business network adv.	9%	36%	39%
6. % hours of net programming	6%	60%	66%
7. % hours local live shows	11%	15%	10%
8. % hours film programming	50%	25%	24%
9. Number hours on air daily	5	14.8	15.5
10. Number of employees	28	42	50

*Pioneer executives:* Payson Hall, treas., Meredith Syracuse Tv Corp. (now dir. radio & tv and treas., Meredith Publishing); Paul Adanti, gen. mgr. (now v.p. and gen. mgr.); William H. Bell, comm'l. mgr. *Estimated outer limit of tv signal:* 90 miles. *Present visual power:* 190 kw. *Present aural power:* 100 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 941 ft. *Equipment:* GE transmitter; RCA cameras; Blaw-Knox tower; GE antenna. *News:* UP. *Film suppliers:* Contracts with almost all. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* The Katz Agency.



**The ONE and ONLY television station  
in the nation's 9th largest market which  
operates with the MAXIMUM POWER  
authorized by the Federal Communications Commission . .**

# **KSD-TV**

**The St. Louis Post-Dispatch Television Station**

**...100,000 WATTS**

**on easy-to-tune**

**V**ery High Frequency Channel **5**

•  
**KSD-TV is America's FIRST completely postwar  
equipped television station . . . established on  
February 8, 1947 . . . and the FIRST CHOICE of  
advertisers who have products and services to  
sell to the St. Louis Market.**

•  
**N B C TELEVISION NETWORK**

**National Advertising Representative: NBC SPOT SALES**



**WSYR-TV On air: 15 February 1950 CHANNEL 3**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1	Set circulation in mkt	33,758	160,226	273,750
2	Evening Class A hr. rate	\$250	\$550	\$650
3	% business from local adv.	10%	20%	25%
4	% business from nat'l spot	10%	30%	10%
5	% business network adv.	80%	50%	35%
6	% hours of net programming	95%	65%	55%
7	% hours local live shows	none	15%	22%
8	% hours film programming	5%	20%	23%
9	Number hours on air daily	6	13	18

*Pioneer executives:* E. R. Vadeboncoeur, pres. and gen. mgr.; William Rothrum, v.p. in chg. prog.; Armand G. Belle Isle, v.p. in chg. engrg.; William R. Alford, dir. of sales. *Estimated outer limit of tv signal:* 75 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. aural power: same. *Tower height:* 1,000 ft. *News:* UP, INS. *Film suppliers:* MPTV, Unity. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Headley-Reed Ty, Kettel-Carter (Boston).

**UTICA**

**WKTU On air: 1 December 1949 CHANNEL 13**

*Pioneer executives:* Myron J. Kallet, pres.; Michael J. Fusco, gen. mgr.; Deforest T. Layton Jr., chief engr. *Present Class A hr. rate:* \$475. *Present visual power:* 186.9 kw. *Present aural power:* 100 kw. *Tower height:* 790 ft. *Equipment:* RCA, GE. *News:* UP. *Present sales rep:* Donald Cooke.

**NORTH CAROLINA**

**CHARLOTTE**

**WBTV On air: 15 July 1949 CHANNEL 3**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1	Set circulation in mkt	1,400	117,113	373,916
2	Evening Class A hr. rate	\$150	\$500	\$750
3	% business from local adv.	58.7%	32.3%	22%
4	% business from nat'l spot	21.5%	35.3%	54.8%
5	% business network adv.	19.8%	32.4%	23.2%
6	% hours of net programming	37 1/2%	62 1/2%	45%
7	% hours local live shows	0	18 3/4%	29%
8	% hours film programming	62 1/2%	18 3/4%	25.15%
9	Number hours on air daily	4-2-3	12	15 1/2
10	Number of employees	20	35	48
	Number part-time employees*	10	25	63

\*Include those who carry double function with WBTV.

*Pioneer executives:* Charles Crutchfield, gen. mgr. & exec. v.p.; Larry Walker, asst. gen. mgr.; J. Robert Covington, v.p. charge sales & prom.; Kenneth I. Tredwell, v.p. charge progs. & public rels.; Kenneth Spicer, contr. & asst. secy.; Wallace Jorgenson, gen. sls. mgr.; M. J. Minor, chief engr. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 100 kw. *Present aural power:* 60.3 kw. *Auth. visual power:* auth. aural power: same. *Equipment:* RCA, GE. *News:* UP Movietone. *Film suppliers:* MPTV, Sterling, Official, Standard, CBS Syndicated. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* CBS TV Spot Sales.

• Veterans of the broadcasting industry will read sad stories in between some of the listings on these pages. In many cases stations whose names do not appear among the 108 just missed becoming pre-freeze stations by a matter of days or weeks. Several stations, in fact, had purchased virtually complete sets of equipment when the freeze came. These stations had to sit it out for a period of four years while tv grew up all around them.

**GREENSBORO**

**WFMY-TV On air: 22 September 1949 CHANNEL 2**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1	Set circulation in mkt	unknown	97,605	210,000
2	Evening Class A hr. rate	\$150	\$100	\$500
3	% business from local adv.	42%	23%	25%
4	% business from nat'l spot	28%	18%	49%
5	% business network adv.	28%	28%	26%
6	% hours of net programming	63%	81%	60%
7	% hours local live shows	18%	15%	20%
8	% hours film programming	19%	1%	20%
9	Number hours on air daily	11	13	15
10	Number of employees	15	30	45

*Pioneer executives:* Gaines Kelley, gen. and comm. mgr.; T. W. Austin, prog. dir.; Norman Gittleson, prom. mgr.; James F. Winecoff, chief engr. *Estimated outer limit of tv signal:* 80 miles. *Present visual power:* 16.7 kw. *Present aural power:* 8.3 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 470 ft. *Equipment:* Du Mont. *News:* UP. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Harrington, Righter & Parsons.

**OHIO**

**CINCINNATI**

**WCPO-TV On air: 26 July 1949 CHANNEL 9**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

2	Evening Class A hr. rate	28,500	329,000	150,000
1	Set circulation in mkt	\$350	\$850	\$850
3	% business from local adv.	91%	32.93%	26.03%
4	% business from nat'l spot	5.34%	39.72%	43.01%
5	% business network adv.	3.66%	27.35%	30.96%
6	% hours of net programming	9.37%	23.42%	26.64%
7	% hours local live shows	65.60%	38.77%	45.34%
8	% hours film programming	25.03%	37.81%	28.02%
9	Number hours on air daily	11	17 1/2	17 1/2
10	Number of employees	50	73	110

*Pioneer executives:* M. C. Watters, v.p. and gen. mgr.; Harry LeBrun, tv stn. dir. (now asst. gen. mgr.); Ed Westton, prog. dir. (now asst. to gen. mgr.); Glenn C. Miller, nat'l sales mgr. *Estimated outer limit of tv signal:* 80 miles. *Present visual power:* 250 kw. *Present aural power:* 130 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 160 kw. *Tower height:* 570 ft. *Equipment:* RCA, GE. *News:* UP. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm's:* Occasionally. *Present sales rep:* Branham Co.

**WKRC-TV On air: 1 April 1949 CHANNEL 12**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1	Set circulation in mkt	30,000	329,000	180,000
2	Evening Class A hr. rate	\$350	\$700	\$850
3	% business from local adv.	82.5%	45.2%	32.9%
4	% business from nat'l spot	7.1%	22.2%	35.1%
5	% business network adv.	10.1%	32.6%	32%
6	% hours of net programming	32%	48%	50%
7	% hours local live shows	51%	19%	20%
8	% hours film programming	17%	33%	30%
9	Number hours on air daily	5	16 1/2	17 1/2

*Pioneer executives:* Hulbert Taft Jr., mgr. (now pres. Radio Cincinnati); U. A. Latham, sales mgr. (now gen. mgr.); George Wilson, chief engr.; Dorothy S. Murphy, treas. Radio Cincinnati. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 250 kw. *Present aural power:* 125 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 195 kw. *Tower height:* 612 ft. *Equipment:* GE, RCA. *News:* AP, UP. *Film suppliers:* UTP, Winik Films. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.





Jacksonville's Railway Express terminal is one of the largest under one roof in the U.S., handling 8,000,000 pieces during 1953, including more perishables than any other terminal. Its 1953 payroll exceeded \$2,000,000.



Photographs courtesy of Jacksonville Railway Express Agency

**THIS IS  
JACKSONVILLE  
FLORIDA...  
Express center of  
the southeast.**

... WMBR is Jacksonville's most-listened-to radio station  
... and WMBR-TV is Florida's most powerful television station!

**WMBR**  
**AM · FM · TV**

Source: Latest Pulse Reports

Represented by CBS Radio and Television Spot Sales



# SECRET FILE U.S.A.

**SCENE:** The capital cities of the world.

**SUBJECT:** Incredible exploits of American Intelligence in the continuing fight for freedom.

**METHOD:** Semi-documentary. Based on true accounts of espionage and intrigue.

Dedicated to the men and women of America who win the key battles in the never-ending war against oppression!

All the world loves a spy story.

"The Lady Vanishes", "The 39 Steps", "The Third Man", "Five Fingers", "The House on 92nd St."—all were whopping successes at the Box Office. And now SECRET FILE U.S.A., filmed in the great tradition of these classic espionage tales, is ready to make television history!

Shot abroad with painstaking realism, produced by a master of suspense, each ½ hour complete story is taut, tense and thrilling. Here is an unusual opportunity for regional and local sponsors to build high ratings fast—at amazingly low costs.

And what a natural for potent merchandising! We've got an armful of hard hitting, practical plans that will make your selling area sit up and buy! Call Plaza 7-0100 now and get an audition print on your desk tomorrow.



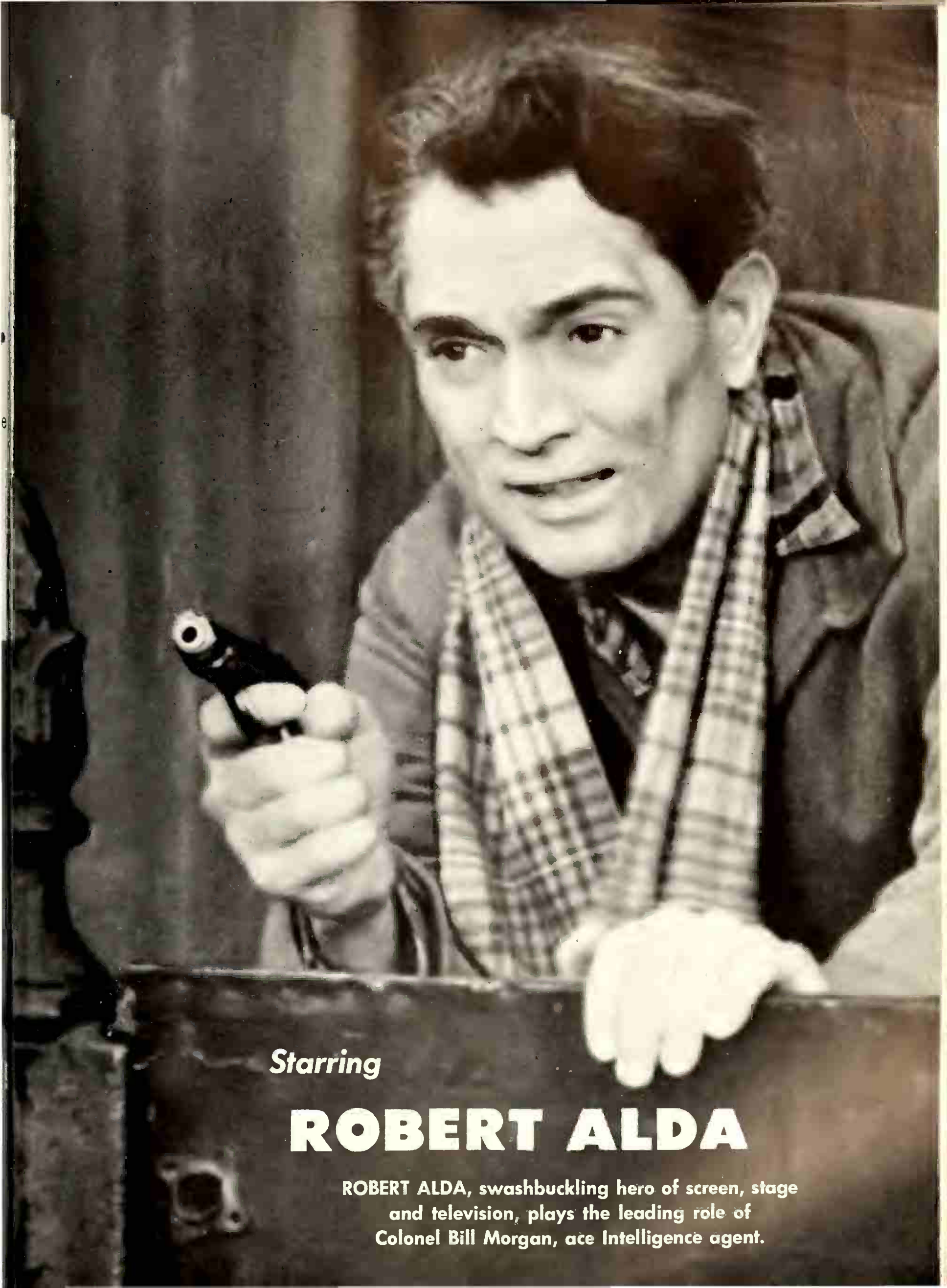
**JUST RELEASED FOR FIRST RUN SPONSORSHIP IN ALL TV MARKETS!**

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

**OFFICIAL  
FILMS INC.**

25 W. 45 ST., NEW YORK 36 • PL 7-0100





*Starring*

# **ROBERT ALDA**

ROBERT ALDA, swashbuckling hero of screen, stage and television, plays the leading role of Colonel Bill Morgan, ace Intelligence agent.



**WLW-TV On air: 9 February 1948 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	1,300	329,000	431,000
2. Evening Class A hr. rate	—	\$850	\$850
3. % business from local adv.	69.7%	31.7%	30.9%
4. % business from nat'l spot	20%	26.3%	25.4%
5. % business network adv.	10.3%	37.3%	30.1%
6. % hours of net programming	none	18.5%	51.7%
7. % hours local live shows	50%	24.3%	20.1%
8. % hours film programming	50%	27.2%	28.2%
9. Number hours on air daily	6 3/4	17 3/4	18 1/4
10. Number of employees	15	130	157

*Pioneer executives:* James D. Shouse, chmn. of hd.; Robert E. Dunville, pres.; Harry Mason Smith, v.p. chg. sales; R. J. Rockwell, v.p. chg. engrg. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 500 ft. (677 ft. above average terrain). *Equipment:* RCA. *News:* UP, INS, Telenews. *Film suppliers:* MPTV, Unity, Atlas, Ziv, United Tv and others. *Present sales rep:* Crosley Broadcasting Corp.

**CLEVELAND**

**WEWS On air: 17 December 1947 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	200	567,692	834,286*
2. Evening Class A hr. rate	\$210	\$950	\$950
3. % business from local adv.	51%	23%	23%
4. % business from nat'l spot	19%	15%	34%
5. % business network adv.	none	32%	43%
6. % hours of net programming	none	46%	52%
7. % hours local live shows	59%	40%	34%
8. % hours film programming	11%	14%	14%
9. Number hours on air daily	1 1/2	16 1/2	17
10. Number of employees	70	91	95

\*Circulation now 1,020,982

*Pioneer executives:* James C. Hanrahan, gen. mgr.; J. Harrison Hartley, stn. dir.; Joseph B. Epperson, chief engr. *Estimated outer limit of tv signal:* 110 miles. *Present visual power:* 93 kw. *Present aural power:* 47 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 1,020 ft. *Equipment:* RCA. *News:* UP. *Film suppliers:* Quality Films, MCA Tv, Bagnall, Tv Exploitation, CBS Films, Unity Tv, Alexander, Major Tv, Argyle Tv, Du Mont Tv, Hygo Films, Screencraft. *Assist advertisers in making film comm's:* No. *Present sales rep:* Branham Co.

**WNBK On air: 31 October 1948 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	30,000	567,692	834,286
2. Evening Class A hr. rate	—	\$1,000	\$1,100
3. % business from local adv.	—	19%	19%
4. % business from nat'l spot	—	43%	50%
5. % business network adv.	—	38%	31%
6. % hours of net programming	—	49%	16%
7. % hours local live shows	—	51%	54%
8. % hours film programming	—	21%	29%
9. Number hours on air daily	5 1/2	18 1/2	18 1/2
10. Number of employees	150	200	165

*Pioneer executives:* S. E. "Eddie" Leonard, Cleveland NBC Engr.-in-Charge. *Present executives:* Lloyd E. Yoder, gen. mgr. *Estimated outer limit of tv signal:* 75 miles. *Present visual power:* 39 kw. *Present aural power:* 20 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 1,000 ft. *Equipment:* RCA. *News:* AP, UP, INS Facsimile. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* NBC Spot Sales.

**WXEL On air: 17 December 1949 CHANNEL 8**

*Pioneer executives:* Herbert Mayer, pres. and gen. mgr.; Franklin Snyder, comml. mgr.; Russell Speirs, prog. dir.; Thomas B. Friedman, chief engr. *Present Class A hr. rate:*

\$900. *Present visual power:* 45 kw. *Present aural power:* 22.5 kw. *Tower height:* 1,000 ft. *Equipment:* GE. *News:* UP, AP, INS. *Present sales rep:* The Katz Agency.

**COLUMBUS**

**WBNS-TV On air: 5 October 1949 CHANNEL 10**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	50,000	—	313,709
2. Evening Class A hr. rate	\$200	\$700	\$780
3. % business from local adv.	58%	33.9%	26.7%
4. % business from nat'l spot	23.7%	40.2%	44.4%
5. % business network adv.	18.3%	25.9%	28.9%
6. % hours of net programming	19%	51%	51%
7. % hours local live shows	18%	25%	23%
8. % hours film programming	33%	24%	26%
9. Number hours on air daily	1 1/2	14 1/4	16
10. Number of employees	55	210	134

*Pioneer executives:* Richard A. Borel, gen. mgr.; Robert D. Thomas, sales mgr.; Jerome R. Reeves, prog. dir.; Lester H. Nafzger, chief engr. *Estimated outer limit of tv signal:* 75 miles. *Present visual power:* 219 kw. *Present aural power:* 123 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 575 ft. *Equipment:* RCA. *News:* AP. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Blair Tv.

**WLW-C On air: 1 April 1949 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	88	227,000	307,000
2. Evening Class A hr. rate	\$150	\$625	\$625
3. % business from local adv.	40%	30%	25%
4. % business from nat'l spot	20%	35%	35%
5. % business network adv.	40%	35%	10%
6. % hours of net programming	none	60%	65%
7. % hours local live shows	25%	15%	10%
8. % hours film programming	75%	25%	25%
9. Number hours on air daily	5	18	18 1/2
10. Number of employees	40	60	85

*Pioneer executives:* James Leonard, v.p. and gen. mgr.; George Henderson, dir. of sales; Walter Jacobs, prog. dir.; Charles Sloan, chief engr. *Estimated outer limit of tv signal:* 65 miles. *Present visual power:* 26 kw. *Present aural power:* 13 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 493 ft. *Equipment:* RCA. *News:* UP, INS Facsimile. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Crosley Broadcasting.

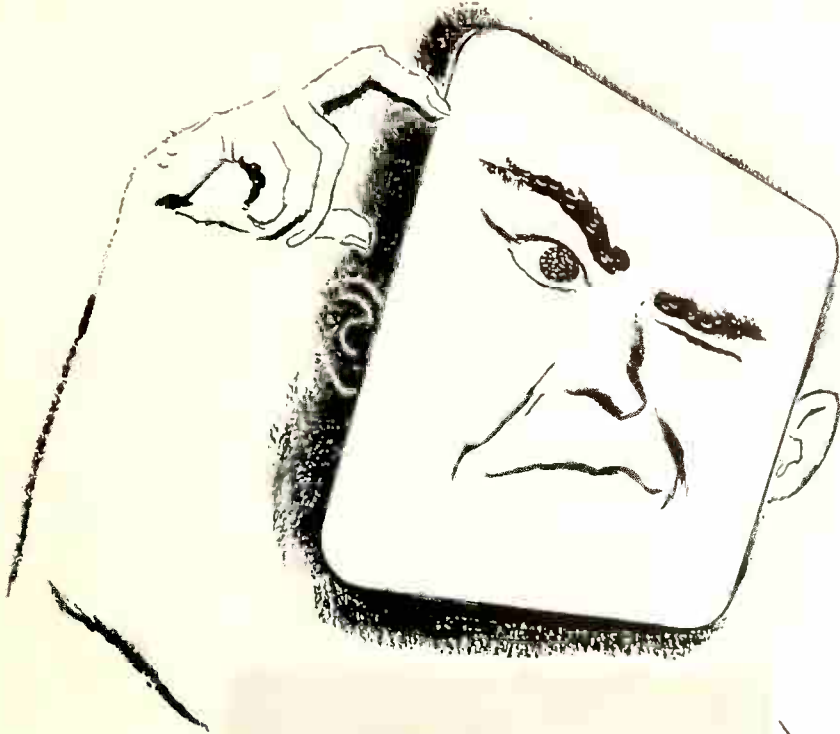
**WTVN On air: 30 August 1949 CHANNEL 6**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.	75,000	260,000	339,450
2. Evening Class A hr. rate	—	\$675	\$500
3. % business from local adv.	18%	45%	42.3%
4. % business from nat'l spot	31%	28%	26.9%
5. % business network adv.	21%	27%	30.8%
6. % hours of net programming	50%	45%	—
7. % hours local live shows	17%	25%	—
8. % hours film programming	33%	30%	—
9. Number hours on air daily	9	12	14
10. Number of employees	38	58	81

*Pioneer executives:* Edward Lamb, former owner and pres., sold stn. to Radio Cincinnati, present owners, in Feb. 1953. *Estimated outer limit of tv signal:* 50 miles. *Present visual power:* 19.3 kw. *Present aural power:* 10 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 627 ft. *Equipment:* RCA. *News:* AP, UP Fox Movietone. *Film suppliers:* NBC Film Div., MPTV, Station Distributors. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.





“this Television  
is a  
complicated  
business...”

the **A-K** family  
of TV stations...

Bakersfield	KERO-TV
Duluth-Superior	KDAL-TV
Erie	WSEE
Kalamazoo- Grand Rapids	WKZO-TV
Knoxville	WROL-TV
Lincoln, Nebraska	KOLN-TV
Lubbock	KDUB-TV
Macon, Georgia	WMAZ-TV
New York	WABD
Oklahoma City	KWTV
Phoenix	KTYL-TV
Pine Bluff-Little Rock	KATV
Portland, Maine	WGAN-TV
Portland, Oregon	KOIN-TV
Pueblo	KCSJ-TV
Quincy, Illinois	WGEM-TV
Raleigh-Durham	WNAO-TV
Roanoke	WSLS-TV
Rock Island-Davenport	WHBF-TV
Steubenville-Wheeling	WSTV-TV
Wilkes-Barre-Scranton	WILK-TV

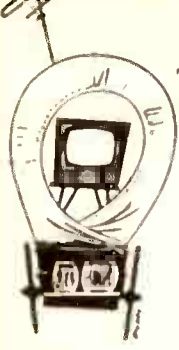
Now, there's the understatement of the year!  
Putting a TV station on the air these days  
requires everything from an MIT graduate to  
an Arabian fortuneteller!

But, above all, it requires a station  
representative fully aware of the complexities  
of engineering, programming and *selling*  
a TV station.

Avery-Knodel has been representing  
TV stations from the beginning of commercial  
television. This representation has extended  
far beyond the usual limits into counsel  
on studio construction, purchase of equipment,  
selection of station personnel and  
establishment of commercial policy . . . and,  
above all, day-in and day-out selling.

These are important reasons why some of  
America's most alert TV station  
operators have joined hands with . . .

**AVERY-KNODEL**  
I N C O R P O R A T E D  
NEW YORK • CHICAGO • ATLANTA  
SAN FRANCISCO • LOS ANGELES • DALLAS



**DAYTON**

**WHIO-TV On air: 23 February 1949 CHANNEL 7**

	WHEN STARTED: 1 JAN '52:	1 JAN '54:
1. Set circulation in mkt.	5,000	135,162
2. Evening Class A hr. rate	\$200	\$750
3. Number hours on air daily	8	16
4. Number of employees	69	78

*Pioneer executives:* J. Leonard Reinsch, mng. dir., Cox Radio & Tv Stations; Bob Moody, gen. mgr.; Ernest Adams, chief engr.; Harvey Young, comm. mgr. *Estimated outer limit of tv signal:* 90 miles. *Present visual power:* 316 kw. *Present aural power:* 158 kw. *Auth. visual power;* auth aural power: same. *Tower height:* 1,104 ft. *Equipment:* RCA, Blaw, Knox. *News:* UP. *Film suppliers:* MPTv. *Assist advertisers in making film comm's:* No. *Present sales rep:* George P. Hollingsbery Co.

**WLW-D On air: 15 March 1949 CHANNEL 2**

*Pioneer executives:* R. E. Dunville, v.p. and gen. mgr.; M. N. Terry, v.p. chg. tv. *Present executives:* H. P. Lasker, gen. mgr. *Present Class A hr. rate:* \$675. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Tower height:* 510 ft. *Equipment:* RCA. *News:* UP. *Present sales rep:* Crosley Broadcasting Corp.

**TOLEDO**

**WSPD-TV On air: 21 July 1948 CHANNEL 13**

	WHEN STARTED: 1 JAN '52:	1 JAN '54:
1. Set circulation in mkt.	1,800	118,600
2. Evening Class A hr. rate	\$300	\$600
3. % business from local adv.	85%	45%
4. % business from nat'l spot	10%	30%
5. % business network adv.	0	25%
6. % hours of net programing	2%	30%
7. % hours local live shows	70%	35%
8. % hours film programing	28%	35%
9. Number hours on air daily	6	10
10. Number of employees	35	52

*Pioneer executives:* George B. Storer, pres.; E. Y. Flanagan, mng. dir. (deceased). *Present executives:* Allen L. Haid, v.p.-mng. dir. *Estimated outer limit of tv signal:* 40 miles. *Present visual power:* 24.5 kw. *Present aural power:* 12.5 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 160 kw. *Tower height:* 590 ft. *Equipment:* RCA. *News:* UP, INS Telenews. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.

**O K L A H O M A**

**OKLAHOMA CITY**

**WKY-TV On air: 6 June 1949 CHANNEL 4**

	WHEN STARTED: 1 JAN '52:	1 JAN '54:
1. Set circulation in mkt.	3,394	113,224
2. Evening Class A hr. rate	\$200	\$500
3. % business from local adv.	84%	26%
4. % business from nat'l spot	15%	28%
5. % business network adv.	1	29%
6. % hours of net programing	—	45%
7. % hours local live shows	—	30%
8. % hours film programing	—	25%
9. Number hours on air daily	—	17 1/2
10. Number of employees	22	63

*Pioneer executives:* P. A. Sugg, exec. v.p. & stn. mgr.; Hoyt Andres, asst. stn. mgr.; Eugene B. Dodson, admin. asst.; Robert Olson, prog. mgr.; Keith Mathers, asst. prog. mgr. & film dir.; Robert Doty, prodn. supvr. (all still with stn.). *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 100 kw. *Present aural power:* 60 kw. *Auth. visual power;* auth. aural power: same. *Tower height:* 975 ft. *Equipment:* RCA. *News:* UP Fox Movie-

tone, AP, UP. *Film suppliers:* Republic Pictures, Major Tv Prodn., Fleetwood Films, others. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.

**TULSA**

**KOTV On air: 22 October 1949 CHANNEL 6**

*Pioneer executives:* George E. Cameron Jr., chief owner; Maria Helen Alvarez, pres. and gen. mgr.; John Hill, v.p. and comm. mgr.; Ronald C. Oxford, prog. dir.; George Jacobs, chief engr. *Present Class A hr. rate:* \$600. *Present visual power:* 100 kw. *Present aural power:* 60.3 kw. *Tower height:* 1,270 ft. *Equipment:* RCA. *News:* UP. *Present sales rep:* Edward Petry & Co.

**P E N N S Y L V A N I A**

**ERIE**

**WICU On air: 15 March 1949 CHANNEL 12**

	WHEN STARTED: 1 JAN '52:	1 JAN '54:
1. Set circulation in mkt.	1,800	100,000
2. Evening Class A hr. rate	\$150	\$500
3. % business from local adv.	28.78%	27.78%
4. % business from nat'l spot	30.20%	37.77%
5. % business network adv.	41.02%	34.45%
6. % hours of net programing	52%	42%
7. % hours local live shows	31%	33%
8. % hours film programing	17%	25%
9. Number hours on air daily	8	15 1/2
10. Number of employees	23	46

*Pioneer executives:* Edward Lamb, pres.; Ben McLaughlin, gen. mgr.; Karl Nelson, comm. mgr. *Estimated outer limit of tv signal:* 50 miles. *Present visual power:* 30 kw. *Present aural power:* 15 kw. *Auth. visual power:* 2 kw. *Auth. aural power:* 1.5 kw. (Requests 248 kw visual, 158 kw aural.) *Tower height:* 309 ft. *Equipment:* Du Mont. *News:* AP. *Film suppliers:* Midwest Tv, MPTv. *Present sales rep:* Edward Petry & Co.

**JOHNSTOWN**

**WJAC-TV On air: 15 September 1949 CHANNEL 6**

	WHEN STARTED: 1 JAN '52:	1 JAN '54:
1. Set circulation in mkt.	1,500	132,000
2. Evening Class A hr. rate	\$150	\$450
3. % business from local adv.	5%	9.5%
4. % business from nat'l spot	45%	38%
5. % business network adv.	50%	49%
6. % hours of net programing	25%	60%
7. % hours local live shows	none	none
8. % hours film programing	75%	40%
9. Number hours on air daily	3	14
10. Number of employees	10	18

*Pioneer executives:* Walter W. Krebs, pres.; Alvin D. Schrott, treas. and gen. mgr.; Frank P. Cummins, prog. mgr.; Nevin L. Straub, tech. dir.; Theodore Campbell, chief engr. *Estimated outer limit of tv signal:* 65 miles. *Present visual power:* 70 kw. *Present aural power:* 35 kw. *Auth. visual power;* auth. aural power: same. *Tower height:* 1,120 ft. *Equipment:* RCA. *News:* AP, UP. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.

**LANCASTER**

**WGAL-TV On air: 1 June 1949 CHANNEL 8**

1. Set circulation in mkt.	8,497	130,804
2. Evening Class A hr. rate	\$200	\$600
3. Number hours on air daily	6	16

*Pioneer executives:* Clair R. McCollough, pres. and gen.





**DUMONT<sup>®</sup>**  
**TELEVISION NETWORK**

*First  
with the Finest  
in Television*

**H**ere's great news for every sales manager interested in selling the Pittsburgh Market! WDTV has now increased its power from 16.6 kilowatts to 100 kilowatts—an actual *four-times increase* in transmitting power. This means far better reception for WDTV's loyal viewers in over 800,000 homes. But even more important is the vast new, untapped market, many miles beyond the previous limits of WDTV, now reached by this increase in power!

**WDTV**  
**CHANNEL 2**

**1 GATEWAY CENTER  
PITTSBURGH 22, PA.**

Owned and Operated by Allen B. Du Mont Laboratories, Inc.



**WGAL-TV (cont'd)**

mgr.: J. Robert Gulick, asst. gen. mgr.: Harold E. Miller, stu. mgr.: Paul C. Rodenhauer, prog. dir.: J. E. Mathiot, tech. dir. *Present visual power:* 7.2 kw. *Present aural power:* 3.6 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 1,523 ft. *Equipment:* RCA. *News:* UP, INS. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* Meeker Tv.

**PHILADELPHIA**

**WCAU-TV On air: 15 March 1948 CHANNEL 10**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt.	35,000	1,001,000	1,593,000
2. Evening Class A hr. rate	\$200	\$1,500	\$1,800
3. % business from local adv.	51.21%	39%	25%
4. % business from nat'l spot	34.5%	35%	48%
5. % business network adv.	14.29%	26%	27%
6. % hours of net programming	31	15	53 1/2
7. % hours local live shows	52	28	38 1/2
8. % hours film programming	4	27	28 1/4
9. Number hours on air daily	14	14	17 1/2
10. Number of employees	60	175	255

\*1950 figures

*Pioneer executives:* Ben Larson, mgr. (now pres., KDYL-TV, Salt Lake City); John G. Leitch, chief engr. (now v.p. charge engrg.); Alex Rosenman, sales mgr.; *Present executives:* Donald W. Thornburgh, pres.-gen. mgr. *Estimated outer limit of tv signal:* 65 miles. *Present visual power:* 27.3 kw. *Present aural power:* 14.1 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 1,003 ft. *Equipment:* RCA. *News:* INS, AP, UP, Western Union Telegraph, Sports Wire. *Film suppliers:* Hollywood Tv, MPTv, Unity Tv, Telepix, MCA. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* CBS TV Spot Sales.

**WFIL-TV On air: 13 September 1947 CHANNEL 6**

*Pioneer executives:* Kenneth W. Stowman, dir.; Roger W. Clipp, gen. mgr.; John E. Surrick, comml. mgr. *Present Class AA hr. rate:* \$2,000. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Tower height:* 650 ft. *Equipment:* RCA, GE. *News:* UP, Telenews. *Present sales rep:* The Katz Agency.

**WPTZ On air: 16 September 1941 CHANNEL 3**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt.	200	1,004,000	1,767,000
2. Evening Class A hr. rate	\$60	\$1,500	\$2,000*
3. % hours net programming	no net	45.5%	45%
4. % hours local live shows	50%	25.5%	21.5%
5. % hours film programming	50%	29%	33.5%
6. Number hours on air daily	3	18	18
7. Number of employees	—	—	140

AA time

*Pioneer executives:* E. B. Loveman, gen. mgr. (deceased); F. J. Bingley; Rolland V. Tooke, now gen. mgr.; Raymond J. Bowley, chief engr. *Estimated outer limit of tv signal:* 70 miles. *Present visual power:* 100 kw. *Present aural power:* 50.1 kw. *Auth. visual power:* auth. aural power; same. *Tower height:* 1,041 ft. (sea level). *Equipment:* RCA. *News:* UP, INS, INP, Western Union Sports. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* Free & Peters.

**PITTSBURGH**

**WDTV On air: 11 January 1949 CHANNEL 2**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt.	3,000	385,000	808,780
2. Evening Class A hr. rate	\$250	\$800-900	\$1,200
3. % business from local adv.	—	61%	17%
4. % business from nat'l spot	—	23%	60%
5. % business network adv.	—	16%	23%

6. % hours of net programming	35%	35%	50%
7. % hours local live shows	none	30%	25%
8. % hours film programming	65%	35%	25%
9. Number hours on air daily	12	21	19
10. Number of employees	27	135	165

*Pioneer executives:* Donald A. Stewart, gen. mgr.; Larry Israel, sales mgr.; Ray Rodgers, chief engr. *Present executives:* Harold C. Lund, gen. mgr. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. aural power; same. *Tower height:* 818 ft. *Equipment:* Du Mont. *News:* UP. *Film suppliers:* Most major ones. *Assist advertisers with film comm'l's:* Yes. *Present sales rep:* None.

**RHODE ISLAND**

**PROVIDENCE**

**WJAR-TV On air: 10 July 1949 CHANNEL 10**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt.	11,000	202,000	1,098,189
2. Evening Class A hr. rate	\$300	\$750	\$1,000
3. % business from local adv.	5%	20%	15%
4. % business from nat'l spot	55%	45%	45%
5. % business network adv.	40%	35%	40%
6. % hours of net programming	70%	65%	50%
7. % hours local live shows	none	10%	35%
8. % hours film programming	30%	25%	15%
9. Number hours on air daily	6	12	17 1/2
10. Number of employees	12	85	124

*Pioneer executives:* G. O. Griffith, v.p.: Tom Prior, chief engr.; Dody Sinclair, dir. pub. rel. and color. *Present executives:* Norman Gittleson, dir. tv ops. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 225 kw. *Present aural power:* 113 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 158 kw. *Tower height:* 601 ft. *Equipment:* RCA. *News:* INS, AP. *Film suppliers:* MPTv, Specialty Film Vision, Sterling, Atlantic, Atlas, Tv Exploitation. *Present sales rep:* Weed Tv.

**TENNESSEE**

**MEMPHIS**

**WMCT On air: 11 December 1948 CHANNEL 5**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt.	1,440	115,083	249,121
2. Evening Class A hr. rate	\$100	\$625	\$700
3. % business from local adv.	35%	27%	—
4. % business from nat'l spot	65%	39%	—
5. % business network adv.	none	34%	—
6. % hours of net programming	15%	59%	61.2%
7. % hours local live shows	48%	25.6%	23.9%
8. % hours film programming	37%	15.4%	14.9%
9. Number hours on air daily	5	16	16
10. Number of employees	13	37	63

*Pioneer executives:* H. W. Slavick, gen. mgr.; Earl Morland, comml. mgr.; Wilson Mount, prog. dir.; E. C. Frase, chief engr. *Estimated outer limit of tv signal:* 95 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. aural power; same. *Tower height:* 1,088 ft. *Equipment:* RCA. *News:* AP, UP. *Film suppliers:* Ziv, NBC, CBS, Snader. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* Branham Co.

**NASHVILLE**

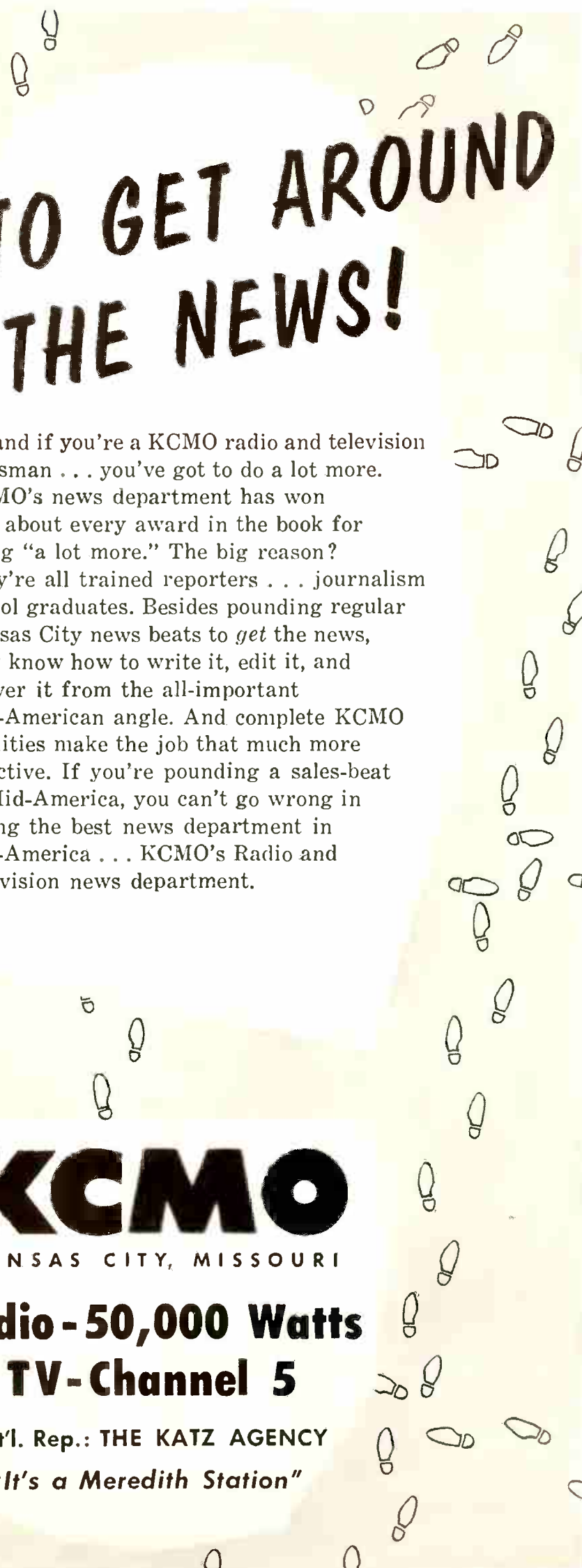
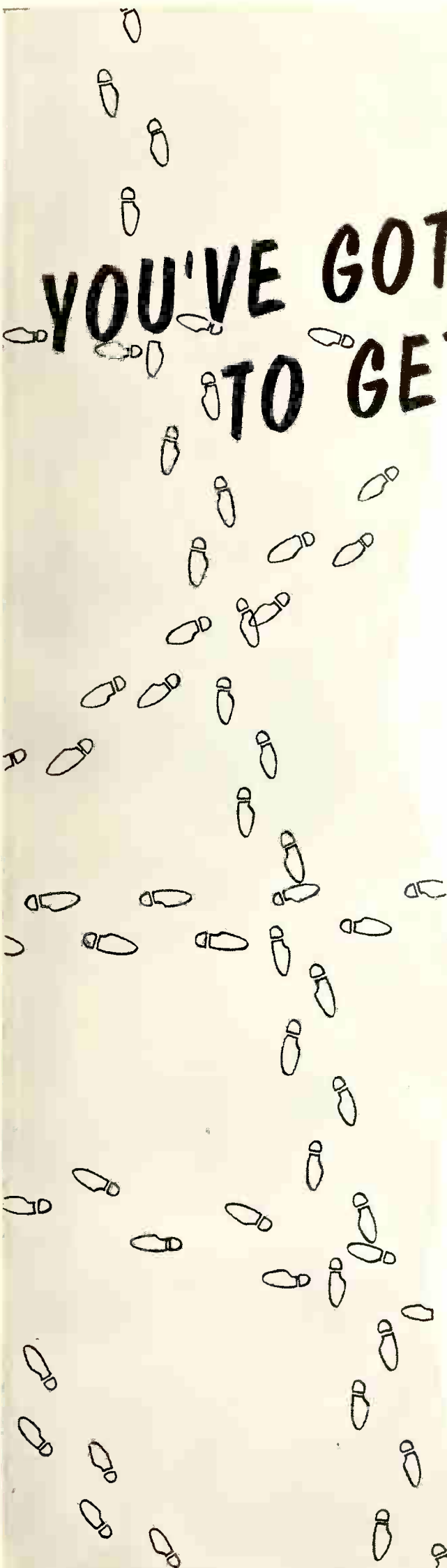
**WSM-TV On air: 30 September 1950 CHANNEL 4**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt.	8,500	51,784	172,360
2. Evening Class A hr. rate	\$200	\$300	\$500
3. % business from local adv.	55%	45%	40%
4. % business from nat'l spot	25%	32 1/2%	35%
5. % business network adv.	20%	22 1/2%	25%
6. % hours of net programming	66%	69%	65%
7. % hours local live shows	12%	15%	17%
8. % hours film programming	20%	16%	18%
9. Number hours on air daily	9 1/2	11	15 1/2

(Data for this station continues page 96)





# YOU'VE GOT TO GET AROUND TO GET THE NEWS!

... and if you're a KCMO radio and television  
newsperson ... you've got to do a lot more.  
KCMO's news department has won  
just about every award in the book for  
doing "a lot more." The big reason?  
They're all trained reporters ... journalism  
school graduates. Besides pounding regular  
Kansas City news beats to *get* the news,  
they know how to write it, edit it, and  
deliver it from the all-important  
Mid-American angle. And complete KCMO  
facilities make the job that much more  
effective. If you're pounding a sales-beat  
in Mid-America, you can't go wrong in  
hiring the best news department in  
Mid-America ... KCMO's Radio and  
Television news department.

## **KCMO**

KANSAS CITY, MISSOURI

**Radio - 50,000 Watts**  
**TV - Channel 5**

Nat'l. Rep.: THE KATZ AGENCY

*"It's a Meredith Station"*

**WSM-TV (cont'd)**

*Pioneer executives:* J. H. DeWitt Jr., pres.; Harry Stone, gen. mgr.; Irving Waugh, comm. mgr.; Jack Stapp, prog. dir. *Estimated outer limit of tv signal:* 75 miles. *Present visual power:* 23.8 kw. *Present aural power:* 11.9 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 575 ft. *Equipment:* RCA. *News:* AP, UP, INS. *Present sales rep:* Edward Petry & Co.

**T E X A S**

**DALLAS**

**KRLD-TV On air: 3 December 1949 CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	30,000	118,892	316,000
2. Evening Class A hr. rate.....	\$300	\$400	\$750
3. % business from local adv.....	67%	41%	34%
4. % business from nat'l spot.....	20%	32%	33%
5. % business network adv.....	13%	21%	33%
6. % hours of net programing.....	46%	10%	15%
7. % hours local live shows.....	42%	29%	21%
8. % hours film programing.....	12%	31%	31%
9. Number hours on air daily.....	4	13 1/4	17
10. Number of employees.....	75	125	150

*Pioneer executives:* Tom C. Gooch, chmn. of bd. (deceased); John W. Runyon, pres. (now chmn. of bd.); Clyde W. Rembert, mgr. (now pres. & mng. dir.). *Present executives:* Roy M. Flynn, stu. mgr. *Estimated outer limit of tv signal:* 85 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. power; same.* *Tower height:* 565 ft. *Equipment:* GE. *News:* INS, AP. *Film suppliers:* Official, Unity, MPTV, Sterling, Fleetwood, Weiss, Ziv, INS. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Brauham Co.

**WFAA-TV On air: 17 September 1949 CHANNEL 8**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	13,300	118,892	316,000
2. Evening Class A hr. rate.....	\$300	\$400	\$800
3. % business from local adv.....	61%	28.4%	23.6%
4. % business from nat'l spot.....	39%	38.1%	42.8%
5. % business network adv.....	—	33.5%	33.6%
6. % hours of net programing.....	—	36.3%	44.7%
7. % hours local live shows.....	15%	25.9%	32.1%
8. % hours film programing.....	85%	37.8%	23.2%
9. Number hours on air daily.....	7	13	17
10. Number of employees.....	30	78	83

*Pioneer executives:* James M. Moroney, v.p. and secy.; Martin B. Campbell, radio-tv superv.; Ralph W. Nimmons, mgr.; William C. Ellis, chief engr.; George E. Krutiek, tech. superv. *Estimated outer limit of tv signal:* 60 miles. *Present visual power:* 27.1 kw. *Present aural power:* 13.5 kw. *Auth. visual power:* 316 kw. *Auth. aural power:* 150 kw. *Tower height:* 350 ft. *Equipment:* Du Mont. *News:* UP. *Film suppliers:* Hollywood Tv Service, Atlas, Tv Exploitation, Standard, Hygo, Quality Films, Comet, Specialty Pictures, MPTV, Crown Pictures, Procter, Sterling, UTP, Du Mont, NBC TV Syndication. *Assist advertisers in making film comm's:* No. *Original call letters:* KBTW. *Present sales rep:* Edward Petry & Co.

**FORT WORTH**

**WBAP-TV On air: 29 September 1948 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	400	118,892	301,400
2. Evening Class A hr. rate.....	\$300	\$500	\$800
3. % hours of net programing.....	13.6%	50.8%	41.7%
4. % hours of local live shows.....	40%	26%	28.3%
5. % hours film programing.....	16.4%	23.2%	27%
6. Number hours on air daily.....	3 1/2	13 1/2	17
7. Number of employees.....	113*	118*	153*

\*Employee figures are combined am tv totals in c WBSM-TV combined am tv operation

*Pioneer executives:* Amon G. Carter Sr., chmn.; Harold Hough, dir.; George Crauston, gen. mgr.; R. C. Stinson, dir. engrg. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 16.4 kw. *Present aural power:* 8.2 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 60.3 kw. (eff. 1 July 1954). *Tower height:* 502 ft. at present; 1,113 ft. eff. 1 July '54. *Equipment:* RCA. *News:* AP, INS, own news & newsreel staff. *Film suppliers:* Ziv, NBC, CBS, TPA, Tele-Pictures, MPTV, Bagnall, others. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Free & Peters.

**HOUSTON**

**KPRC-TV On air: 1 January 1949 CHANNEL 2**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	20,000	116,000	300,000
2. Evening Class A hr. rate.....	\$200	\$500	\$700
3. % business from local adv.....	39%	31%	28%
4. % business from nat'l spot.....	45%	55%	62%
5. % business network adv.....	16%	14%	10%
6. % hours of net programing.....	16%	43.9%	52.9%
7. % hours local live shows.....	30%	29.5%	21.6%
8. % hours film programing.....	24%	26.6%	25.5%
9. Number hours on air daily.....	6 1/2	12 3/4	17
10. Number of employees.....	45	84	130

*Pioneer executives:* Jack Harris, v.p. and gen. mgr.; Jack McGrew, asst. mgr.; Paul Huhndorff, chief engr. *Estimated outer limit of tv signal:* 100+ miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power; same.* *Tower height:* 750 ft. *Equipment:* General Electric, RCA. *News:* UP, AP. *Film suppliers:* Hollywood Tv Serv., NBC, CBS, ABC, Combined Tv Programs, Tele-Pictures, TPA, Argyle, Hygo, Major, Comet, United, Ziv. *Assist advertisers in making film comm's:* No. *Present sales rep:* Edward Petry & Co.

**SAN ANTONIO**

**KGBS-TV On air: 15 February 1950 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	3,000	60,874	181,005
2. Evening Class A hr. rate.....	\$200	\$500	\$600
3. % business from local adv.....	70%	40%	30%
4. % business from nat'l spot.....	15%	40%	50%
5. % business network adv.....	15%	20%	20%
6. % hours of net programing.....	35%	40%	40%
7. % hours local live shows.....	25%	25%	20%
8. % hours film programing.....	30%	40%	40%
9. Number hours on air daily.....	4	13	16 1/2
10. Number of employees.....	20	33	52

*Pioneer executives:* McHenry Tichenor, pres.; J. C. Looney, v.p. *Recent executives:* George B. Storer Jr., v.p.-mng. dir.; William E. Kelley, natl. sls mgr. *Present visual power:* 100 kw. *Present aural power:* 51 kw. *Auth. visual power; auth. aural power; same.* *Tower height:* 555 ft. *Equipment:* Du Mont, RCA, GE. *News:* INS. *Film suppliers:* Interstate, Hygo, Atlas, Commonwealth, Ziv, Standard, CBS, Du Mont, Int'l Wrestling. *Original call letters:* KEYL. *Present sales rep:* The Katz Agency.

**WOAI-TV On air: 11 December 1949 CHANNEL 4**

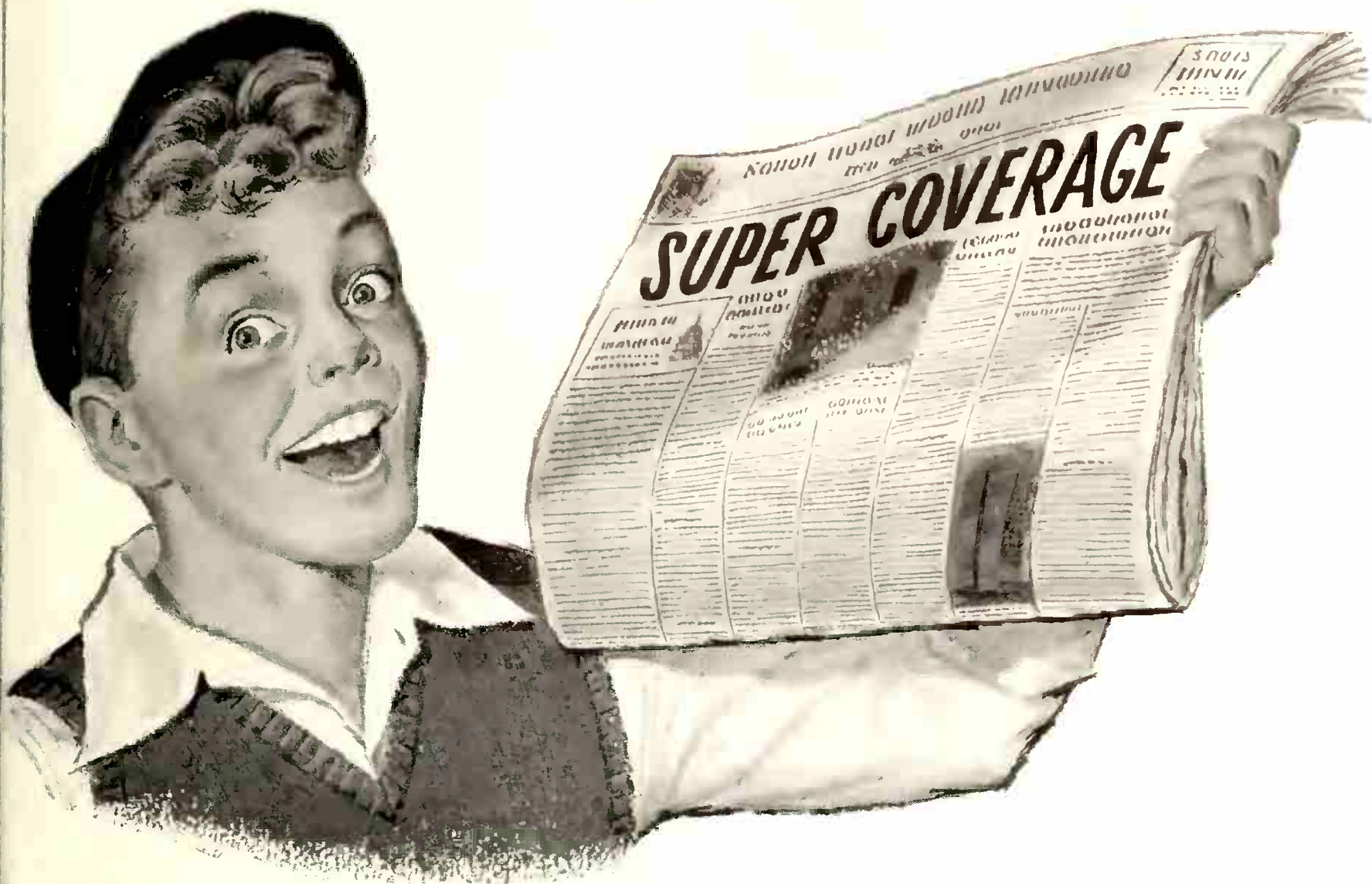
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt.....	5,000	63,000	177,000
2. Evening Class A hr. rate.....	\$200	\$400	\$600
3. % business from local adv.....	76%	44%	27%
4. % business from nat'l spot.....	14%	31%	35%
5. % business network adv.....	10%	25%	38%
6. % hours of net programing.....	25%	50%	60%
7. % hours local live shows.....	35%	25%	15%
8. % hours film programing.....	40%	25%	25%
9. Number hours on air daily.....	5	8	16
10. Number of employees.....	21	37	58

(Data for this station continues page 106.)



# EXTRA! EXTRA! READ ALL ABOUT IT!

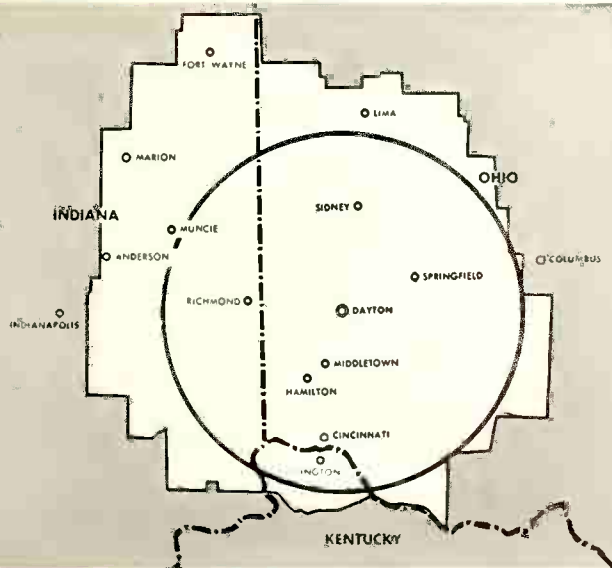


**GET YOUR EXTRA**—extra proof of your extra market, that's it. Extra market—extra customers—extra sales!

Do we have viewers viewing and listeners listening in a great new area? We've told you about our mail since the new WHIO-TV tower went on the air—mail from all over our projected new service area and from well outside it too. Now 50 newspapers outside of Dayton carry our program listings daily. Four of them are metropolitan papers

—two in a city over 100 miles west—two in a city nearly 150 miles northwest. 16 of these papers are in areas representing bonus audiences!

Why does a paper carry a program listing? Because it's a service to the great big chunk of its circulation that wants it! And uses it! Ask George P. Hollingbery representatives to give you the *new* story on WHIO-TV, one of America's great *AREA* stations.



## whio-tv

CBS • ABC • DUMONT

Channel **7** DAYTON, OHIO  
ONE OF AMERICA'S GREAT AREA STATIONS

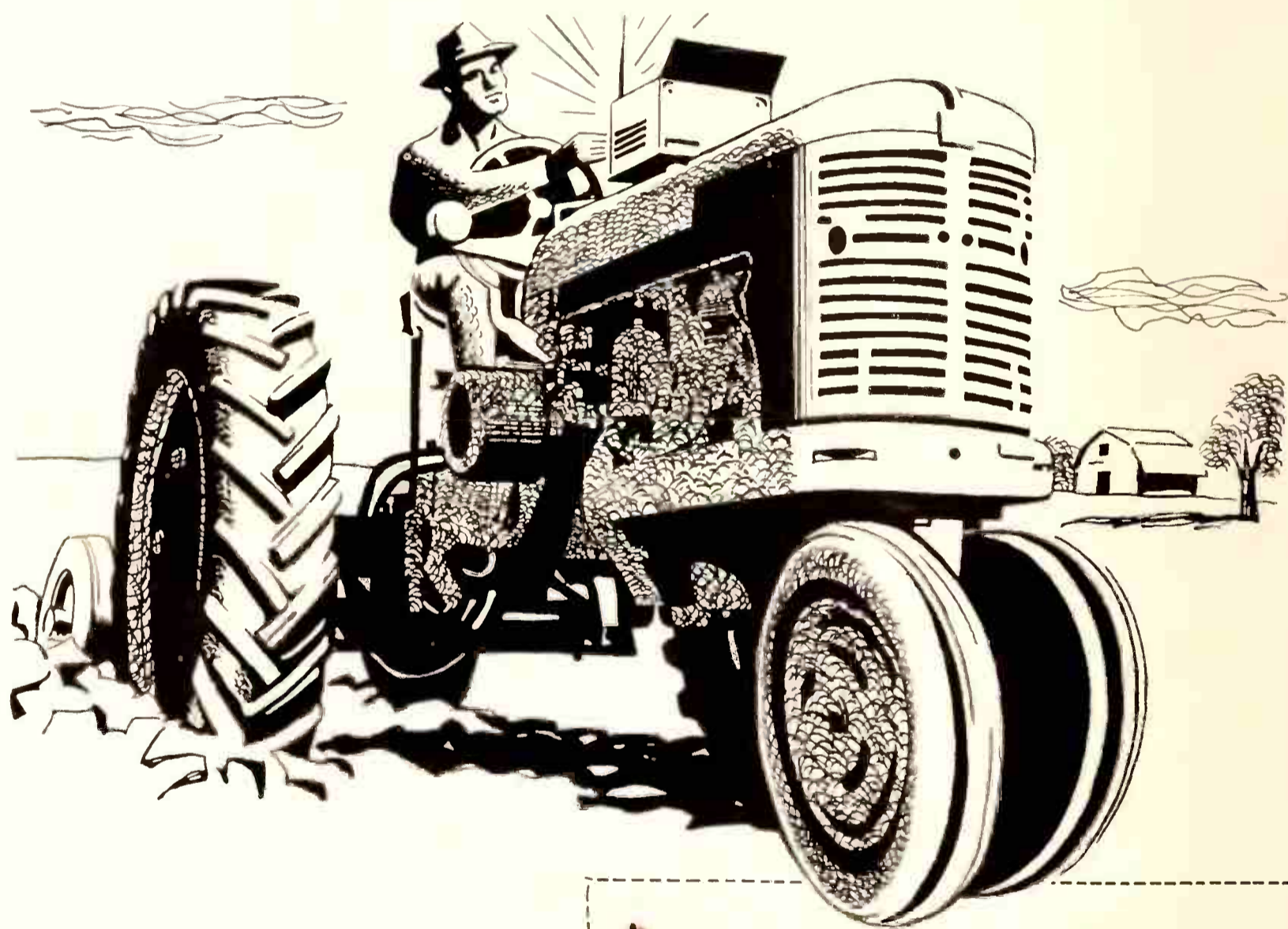
## Service with a simile

When the government recently restricted wheat acreage, Chet Randolph, Farm Service Director, reacted like a farmer and plowed up information about profitable substitute crops.

After agriculture schools in our 5-state area had yielded the fruits of their scientific research, Chet gleaned grass-roots advice from his own recorded interviews with county agents and farmers. With the chaff removed, he sowed bushels of facts on a seven-program series called "Diverted Acres."

Results? They're sprouting throughout our main coverage area—Minnesota, the Dakotas, Nebraska and Iowa. Part of the harvest already in: audience mail averaging 1000 letters per day.

With similar on-the-spotness, WNAX-570 has been cultivating Big Aggie Land for 30 years. Consult the Katz Agency for further data.



**WNAX—570**

*Yankton-Sioux City*

**CBS**

*Represented by The Katz Agency*

WNAX-570, a Cowles Station, is under the same management as KFTV—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population, \$653 million in '52 retail sales.



Main grid of radio programs for Sunday through Saturday, organized by network (ABC, CBS, MBS, NBC) and time slot. Includes program titles, station call letters, and times.

Just for size advertisement featuring a cartoon character and text: 'An amazing number of WPEN's consistent, large-scale advertisers started on this station by trying limited campaigns... Just for size.' Includes 'DIAL 950' and 'THE PERSONALITIES STATION'.

Notes and explanations of how to use the chart, including details on abbreviations and symbols used in the program listings.

Sponsors listed alphabetically with agency and time on air, including: Affiliates, ABC, CBS, MBS, NBC, and various local and national advertisers.

Continuation of the sponsor list, including: DeSera, Dore, Dreyfus, and other advertising clients.

Continuation of the sponsor list, including: The Home Dwellers, Campbell-Mitton, and other advertising clients.



SPONSOR

RADIO COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 19 April 1954 SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Grid of radio programs with columns for time (10:15, 11, 11:15, 11:30, 11:45, 12, 12:15, 12:30, 12:45, 1, 1:15, 1:30, 1:45, 2, 2:15, 2:30, 2:45, 3, 3:15, 3:30, 3:45, 4, 4:15, 4:30, 4:45, 5, 5:15, 5:30, 5:45, 6) and rows for stations (ABC, CBS, MBS, NBC) and program titles.



LOYAL?

HELL, YES!

The plurality of listeners goes with WBNS — the station with greater tune-in than all other local stations combined! As a candidate for your advertising dollar, WBNS presents a perfect platform with the 20 top-rated programs.

ASK JOHN BLAIR WBNS radio COLUMBUS, OHIO

CBS for CENTRAL OHIO

SPONSOR



It won't help you  
if it isn't  
available



The highest rating in Los Angeles, San Francisco or San Diego won't sell for you... if YOU can't BUY it.

So don't be left standing in the rain. Buy KHJ, KFRC and KGB where consistently good ratings ARE available... to YOU.

Don Lee quotes ratings on the specific time YOU buy. You won't be taxed the long way 'round with short-cut selling based on "averages" that may be all wet compared with the spot available to you.

The fare's right, too. Don Lee's low, low daytime rates apply to nighttime too, for more sales impressions at lower cost per thousand.

For dependable, hard-selling vehicles that go straight to the heart of the rich Los Angeles, San Francisco and San Diego markets, hail your Don Lee or H-R Representative. He'll arrange your non-stop routing to sales.

<b>KHJ</b> LOS ANGELES 5000 W - 930 KC	<b>KFRC</b> SAN FRANCISCO 5000 W - 610 KC	<b>KGB</b> SAN DIEGO 1000 W - 1360 KC
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KEY STATIONS OF



Represented Nationally by **H-R** REPRESENTATIVES, INC.

**WOAI-TV (cont'd)**

*Pioneer executives:* G. A. C. Halff, chmn. of bd.; Hugh A. L. Halff, gen. mgr.; J. R. Duncan, dir. tv prog.; W. Perry Dickey, prog. dir. *Present executives:* James M. Gaines, gen. mgr. *Estimated outer limit of tv signal:* 140 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Tower height:* 572 ft. *Equipment:* RCA. *News:* AP, UP, INS. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* Edward Petry & Co.

**U T A H**

**SALT LAKE CITY**

**KBYL-TV On air: 1 July 1948 CHANNEL 4**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	none	85,000	153,000
2. Evening Class A hr. rate	\$150	\$410	\$550
3. % hours of net programming	40%	50%	50%
4. % hours local live shows	10%	20%	25%
5. % hours film programming	50%	30%	25%-30%
6. Number hours on air daily	3	13	15
9. Number of employees	15	59	61

*Pioneer executives:* John Baldwin, v.p. chg. ops.; Dan Rainger, prog. dir. *Present executives:* Ben Larson, gen. mgr. *Estimated outer limit of tv signal:* 200 miles. *Present visual power:* 27.15 kw. *Present aural power:* 14.5 kw. *Auth. visual power:* 30 kw. *Auth. aural power:* 20 kw. *Tower height:* 187 ft. (on 8,700 ft. mountain peak). *Equipment:* RCA. *News:* UP. *Film suppliers:* Atlantic Tv, Bagnall, Combined Tv, Corridine, Quality Films, Standard Tv, Sterling Tv, Television Exploitations, TPA, Unity, L. Weiss & Co., others. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* Blair Tv.

**KSL-TV On air: 1 June 1949 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	5,000	102,000	152,000
2. Evening Class A hr. rate	\$150	\$300	\$500
3. % business from local adv.	50%	40%	25%
4. % business from nat'l spot	32%	26%	35%
5. % business network adv.	20%	33%	31%
6. % hours of net programming	67%	50%	56.8%
7. % hours local live shows	3%	32.5%	12.5%
8. % hours film programming	30%	17.5%	30.7%
9. Number hours on air daily	2	10	13
10. Number of employees	48	57	63

*Pioneer executives:* Ivor Sharp, exec. v.p.; C. Richard Evans, formerly v.p. and gen. mgr. (now v.p. and gen. mgr. KGMB in Honolulu); D. Lennox Murdoch, v.p. and gen. mgr.; Vincent E. Clayton, chief engr. *Estimated outer limit of tv signal:* 150 miles. *Present visual power:* 30 kw. *Present aural power:* 17.8 kw. *Auth. visual power:* 30 kw. *Tower height:* 9,200 ft. *Equipment:* RCA, Du Mont. *News:* UP Facsimile. *Film suppliers:* ABC, CBS, Interstate Tv, Official, Ed MacLemore, Telenews, United Tv, United Artists, United World, Ziv. *Present sales rep:* CBS TV Spot Sales.

**V I R G I N I A**

**NORFOLK**

**WTAR-TV On air: 2 April 1950 CHANNEL 3**

WHEN STARTED: 1 JAN '52: 1 JAN '54:

1. Set circulation in mkt	10,008	97,606	207,600
2. Evening Class A hr. rate	\$200	\$525	\$700
3. % business from local adv.	31%	31%	25%
4. % business from nat'l spot	25%	38%	51%
5. % business network adv.	10%	31%	24%
6. % hours of net programming	80%	62%	58%
7. % hours local live shows	10%	20%	25%
8. % hours film programming	10%	18%	17%
9. Number hours on air daily	5	13 3/4	16
10. Number of employees*	14	39	51

\*Full time

*Pioneer executives:* Campbell Arnoux, pres. and gen. mgr.; John Peffer, ops. mgr. (now asst. gen. mgr.); Richard Lindell, chief engr.; Joel Carlson, public serv. dir. *Estimated outer limit of tv signal:* 100 miles. *Present visual power:* 24 kw. *Present aural power:* 24 kw. *Auth. visual power:* 100 kw. *Auth. aural power:* 50 kw. *Tower height:* 1,049 ft. *Equipment:* RCA. *News:* INS, AP. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* Edward Petry & Co.

**RICHMOND**

**WTVR On air: 15 April 1948 CHANNEL 6**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	1	105,258	186,527
2. Evening Class A hr. rate	\$100	\$600	\$625
3. % business from local adv.	100%	40%	40%
4. % business from nat'l spot	none	44%	44%
5. % business network adv.	none	16%	16%
6. % hours of net programming	none	80%	80%
7. % hours local live shows	100%	20%	20%
8. % hours film programming	none	13%	13%
9. Number hours on air daily	5 1/2	17	17
10. Number of employees	30	75	80

*Pioneer executives:* Wilbur M. Havens, mgr.; Walter A. Bowry, asst. mgr.; William J. Filer, dir. local sales; John Shand, dir. ops.; James W. Kyle, chief engr. *Estimated outer limit of tv signal:* state of Va. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. aural power: same. *Tower height:* 1,049 ft. *Equipment:* NBC, CBS, ABC, Du Mont. *News:* UP Movietone. *Film suppliers:* majority of major distributors. *Assist advertisers in making film comm'l's:* Yes. *Present sales rep:* Blair Tv, Inc.

**W A S H I N G T O N**

**SEATTLE**

**KING-TV On air: 25 November 1948 CHANNEL 5**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	700	124,500	326,000
2. Evening Class A hr. rate	\$200	\$500	\$700
3. % business from local adv.	1	12	14
4. % business from nat'l spot	18	75	95

*Pioneer executives:* Robert E. Priebe, gen. mgr. *Estimated outer limit of tv signal:* 125 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. aural power: same. *Tower height:* 570 ft. (1,000 ft. above sea level). *Equipment:* GE. *News:* Tele-news, UP. *Original call letters:* KRSC-TV. *Present sales rep:* Blair Tv.

**W E S T V I R G I N I A**

**HUNTINGTON**

**WSAZ-TV On air: 15 November 1949 CHANNEL 3**

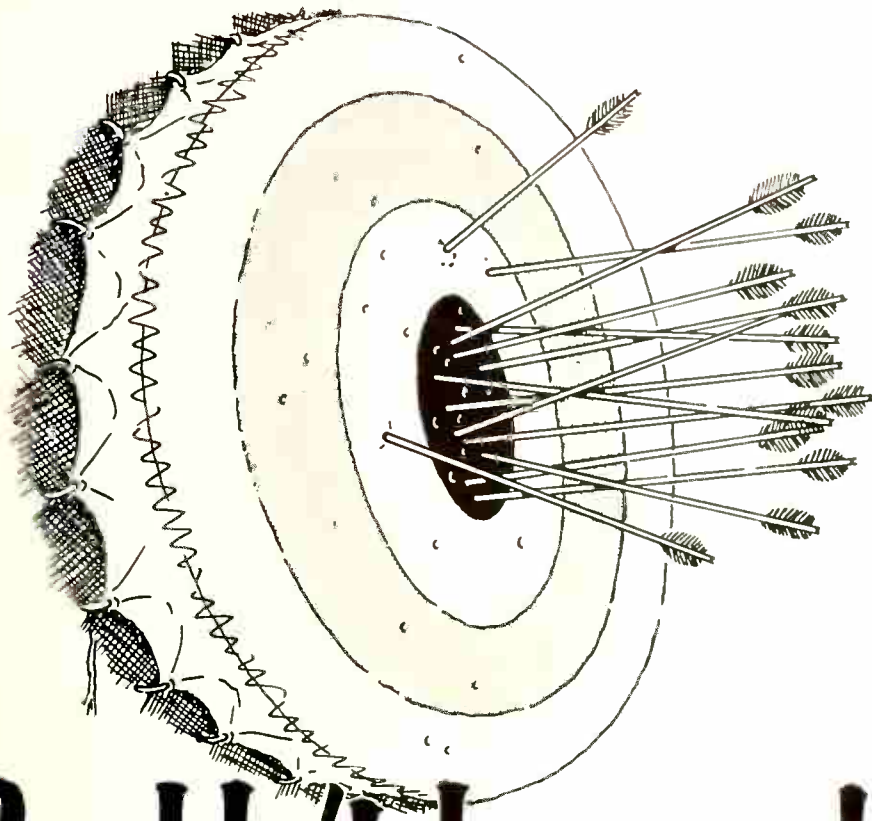
WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	0	71,000	265,000
2. Evening Class A hr. rate	\$150	\$300	\$600
3. % business from local adv.	65%	30%	25%
4. % business from nat'l spot	25%	30%	42%
5. % business network adv.	10%	10%	33%
6. % hours of net programming	30%	75%	65%
7. % hours local live shows	15%	10%	25%
8. % hours film programming	55%	15%	10%
9. Number hours on air daily	2	12	17
10. Number of employees	14	60	120

*Pioneer executives:* Col. J. H. Long, pres; Walker Long, secy.; Lawrence H. Rogers, II, v.p. and gen. mgr.; Leroy E. Kilpatrick, v.p. and technical dir. *Estimated outer limit of tv signal:* 75-100 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power:* auth. aural power: same. *Tower height:* 580 ft. *Equipment:* RCA plus custom-built in own shop. *News:* AP, AP Wire-

(Data for this station continues page 108)





# Couldn't be much Better...

**11 of the first 15  
TOP TELEVISION SHOWS IN  
DALLAS ARE ON KRLD-TV**

"Telepulse, February, 1954"

Straight across the board, KRLD-TV's dominating leadership in North Texas is demonstrated over and over again.

Program dominance, Maximum Power, Wider territorial coverage, a consistently better and more dependable picture insures the largest possible viewer audience.

The prospects for successful and profitable advertising effort **COULDN'T BE MUCH BETTER . . .** on KRLD-TV. Channel 4 sells more . . . simple as that.



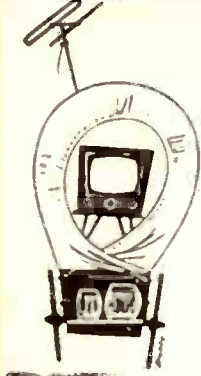
**OWNERS AND OPERATORS OF KRLD RADIO, 50,000 WATTS**

**THE BIGGEST BUY IN THE BIGGEST MARKET IN THE BIGGEST STATE**

**THE TIMES HERALD STATIONS . . . THE BRANHAM CO., Exclusive Representative**

*John W. Runyon, Chairman of the Board . . . Clyde W. Rembert, President*





**WSAZ-TV (cont'd)**

photo, local film, regional corresp. *Film suppliers:* Hollywood Tv Soc, Filmvision-Interstate Tv, Allied Artists, Ziv Tv. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* The Katz Agency.

**W I S C O N S I N**

**MILWAUKEE**

**WTMJ-TV** *On air: 3 December 1947* **CHANNEL 4**

WHEN STARTED: 1 JAN. '52: 1 JAN. '54:

1. Set circulation in mkt	.....781.....	.....305,537.....	.....641,973
2. Evening Class A hr. rate.	..\$390	.....\$800	.....\$1,050
3. % business from local adv	unknown	.....16.80%	.....21.69%

4. % business from nat'l spot	.....unknown	.....29.04%	.....30.91%
5. % business network adv	.....unknown	.....21.16%	.....21.69%
6. % hours of net programing	.....none	.....49%	.....50%
7. % hours local live shows	.....55%	.....30%	.....30%
8. % hours film programing	.....45%	.....21%	.....20%
9. Number hours on air daily	.....3½	.....15¾	.....17
10. Number of employees	.....114	.....186	.....187

*Pioneer executives:* Walter Damm, gen. mgr.; R. G. Winnie, asst. gen. mgr. *Estimated outer limit of tv signal:* 80 miles. *Present visual power:* 100 kw. *Present aural power:* 50 kw. *Auth. visual power; auth. aural power:* same. *Tower height:* 1,035 ft. *Equipment:* RCA. *News:* UP. *Film suppliers:* Screencraft, TPA, MPTV, Hollywood Tv. *Assist advertisers in making film comm's:* Yes. *Present sales rep:* Harrington, Righter & Parsons.

# KFMB-TV

## FIRST IN SAN DIEGO

(SINCE MAY 16, 1949)

### FIRST IN...

- ★ NEWS
- ★ SPORTS
- ★ SPECIAL EVENTS
- ★ PUBLIC SERVICE
- ★ LOCALLY-PRODUCED SHOWS
- ★ NETWORK SHOWS

### FIRST IN...

**DAYTIME, NITETIME, RATINGS!**

**ALL-THE-TIME-**

# BUY KFMB-TV

*CBS... ABC... DuMont - COVERS...*

**AMERICA'S FASTEST GROWING BILLION-DOLLAR-MARKET**

**WRATHER-ALVAREZ BROADCASTING, INC.,** George Whitney, Mgr.

**Represented by EDWARD PETRY & CO., INC.**

**STATION HISTORY**

*(Continued from page 45)*

By the end of 1946 seven stations were on the air. A year later there were 14 stations on the air in 10 cities, linked by 696 miles of cable and serving, according to *Tele-Tech*, around 8,000 receivers.

In 1948 the tv medium began to hit its commercial stride.

A total of 48 stations were on the air in the U.S. at the end of the year, serving a total of 29 markets. The receiver count was edging upward as the first manufacturing logjams were broken. By the end of 1948 the U.S. was leading the world in the number of tv-equipped homes: the count, again according to *Tele-Tech* estimates, was 250,000.

But tv was developing some severe growing pains. The Federal Communications Commission had designated that tv was to share its then-13 vhf channels with certain non-broadcast (fixed and mobile) services. And these services and tv were beginning to get in each other's hair. There were complaints that tv interfered with certain radio channels; counter-claims that radio was tangling up tv signals and that tv stations were interfering electrically with each other.

This was the background for the FCC's next move. And on 30 September 1948 the move was made. The tv channel No. 1 was dropped and assigned to the non-broadcast services.

The so-called "freeze" had started. Said the FCC: "Before additional stations could be authorized, it was necessary to determine various engineering and other questions which would govern tv operation for years to come."

The freeze put an immediate crimp in the plans of many broadcasters.



# The Southwest's

television station is



FIRST

on the air!

September 29, 1948

FIRST

with top-rated local programs!

FIRST

with maximum power and full antenna height!

FIRST

with the finest in modern studio and technical facilities!

FIRST

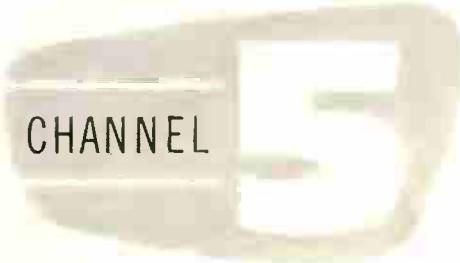
with 371,400-set audience in the vast territory served by **WBAP-TV!**

\*ABOUT JULY 1 — FULL POWER — 100,000 watts — plus 1113-foot antenna!

In the Southwest . . . think FIRST of

# WBAP-TV

CHANNEL



THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER  
Chairman

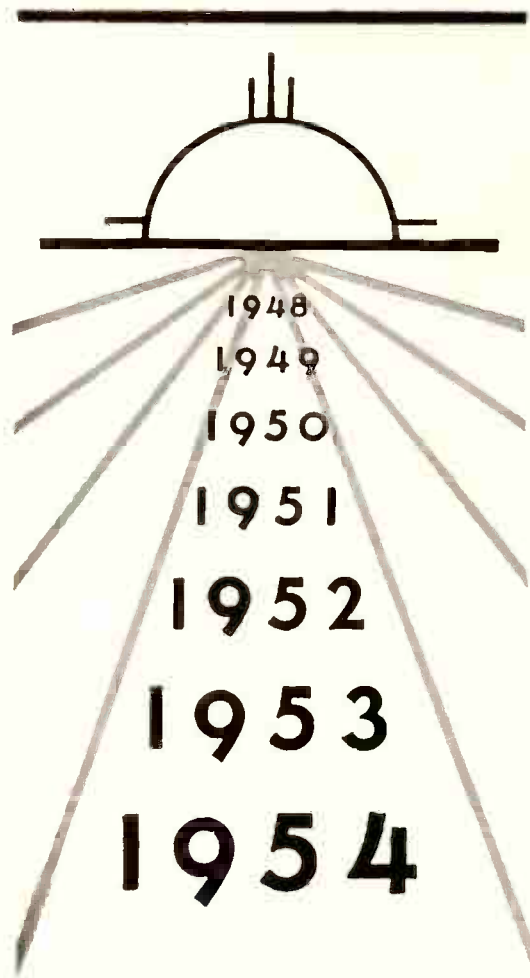
AMON CARTER, JR.  
President

HAROLD HOUGH  
Director

GEORGE CRANSTON  
Manager

ROY BACUS  
Commercial Manager

FREE & PETERS, Inc. — National Representatives



## NOW IN OUR SIXTH YEAR!

Through the years since October '48 . . . when it went on the air as one of America's first television stations . . . KOB-TV has pioneered in good programming, smooth production and effective selling throughout this section of the great Southwest! Accumulated know-how, plus high standards of performance, have helped our clients prosper . . . KOB-TV to keep on growing! Now in our sixth year, we're moving into our new home—abounding in facilities for even better television production! It was built by the confidence of these clients in the atomic Albuquerque market . . . and in the pioneer station that continues to serve it so faithfully, so well!

TELEVISION "OLD-TIMER"

# KOB-TV

Channel 4

## ALBUQUERQUE

OPERATED WITH 50,000-WATT KOB  
Represented by The BRANHAM CO.

New tv station construction was stopped cold. Cities like Buffalo, Pittsburgh, St. Louis and New Orleans were left with one operating tv station (which had managed to get on before the freeze). Some large cities, like Denver, had no tv service at all. Some stations went on the air after the start of the freeze—but only those who had started work on their outlets before the ban were allowed to carry on.

But, although tv was frozen in one sense, it grew, learned and prospered in others.

Those stations who had managed to beat the deadline and get on the air tackled the problem of establishing themselves with all the vigor they could muster.

"Our biggest single problem was building set circulation," reported WHEN, Syracuse—which went on the air just after the freeze started—"and the problem was licked by a combination of things, among them, aggressive programming, promotion, interconnection, the addition of a second station and more time on the air.

"The same premises we operated on during the first year are valid today. We believe in 'live' television and from the first have had five cameras available from sign-on to sign-off. We believe that television should not be limited by radio's horizons and consequently program and production patterns should be developed and evaluated strictly upon tv value. . . ."

Similarly KDYL-TV, Salt Lake City—which went on the air just before the start of the freeze—told SPONSOR:

"Before the coming of the national microwave relay link, people were a little hesitant to buy sets. The problem was solved by intense cooperation with the retailers to keep them informed of all program developments. The most important events in the history of the station were the moving of the KDYL-TV transmitter to an 8,700-foot mountain peak to provide coverage in three states and the coming of the relay link which brought 'live' programs to the Intermountain West."

Building an audience for the station was not the only problem. Since many stations started out with no network service to speak of and only a dribble of national spot revenue, an educational job had to be done on local and regional advertisers of all types.

Typical of the assistance which stations found necessary to offer local ad-

men was that afforded by KOB-TV, Al-

buquerque, New Mexico. Said the station:

"Our big problem was the bottleneck of local commercial material. We found that local agencies and advertisers could not consistently supply the right kind of material for television. The delay in getting whatever material was supplied into proper shape resulted in a great loss of revenue.

"KOB-TV developed a complete photographic department for handling slides, large photographs, silent and sound-on-film commercials. Many KOB-TV film commercials have been shipped for use on other television stations."

This situation, incidentally, has not disappeared. Today stations still have to pitch in and help local advertisers to prepare their tv commercials—something most of them are getting used to. WSAZ-TV, Huntington, West Virginia reported:

"We do the full advertising agency job for practically all local accounts. Due to the lack of adequate quality in all of the production services available, WSAZ-TV has established a complete graphic arts section, carpenter and paint shop, as well as copy and sales service departments. We do art, printing, posters, silent film, sound film and all special effects necessary to a complete production job."

One big headache for advertisers and stations alike soon became apparent as tv grew despite the FCC freeze. This headache was the single-station market.

A total of 40 markets out of the active freeze-era 65 tv markets had only one tv station until the freeze was lifted. This meant, very simply, that advertisers had to crowd to get aboard 62% of the nation's video outlets. And crowd they did. Many a single-station market outlet found itself affiliated, simultaneously, with all four tv networks and airing a round-the-clock schedule of network shows and national spot advertising.

Naturally this produced plenty of revenue and plenty of Scotch at Christmas. Many broadcasters in the multi-station markets grumbled over the golden fortunes of many of these one-station-market outlets. Many an advertiser and timebuyer had nightmares when he tried to clear time on these jam-packed outlets.

Actually the going wasn't quite as easy for the one-station-market broadcasters as it looked. Here's what three



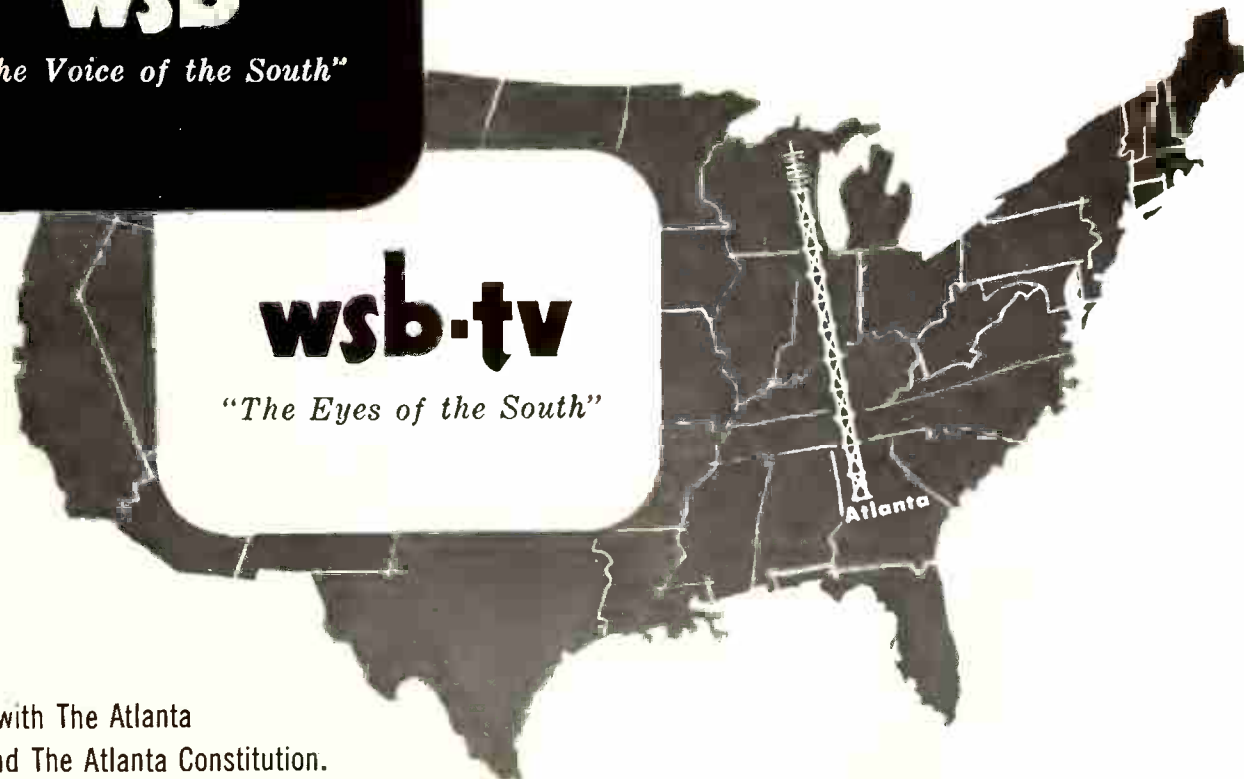
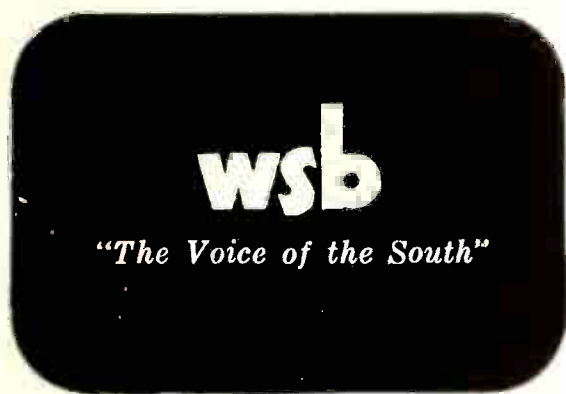
# Governors of 28 states sent birthday greetings to the oldest station in the South

During its 32nd birthday celebration in March, WSB Radio - *"The Voice of the South"* extended daily salutes to listeners in all the 48 states.

Governors of 28 of the states graciously acknowledged this neighborly gesture. Many sent transcriptions, and these were broadcast for all of WSB's near and far-flung friends to hear.

The prestige and huge audiences which WSB has built in 32 years of broadcasting in the public interest is richly shared by its television affiliate, WSB-TV.

And in turn — by the advertisers using these pioneer stations.



Affiliated with The Atlanta Journal and The Atlanta Constitution.  
Represented by Edw. Petry & Co.



**INTERMOUNTAIN  
AMERICA . . .**

**A WHALE  
OF A MARKET**

• **RETAIL SALES**  
\$1 1/3 billion annually . . . 50.2%  
above U. S. percentage gain with an  
increase of 310%  
since 1939!\*

• **WHOLESALE SALES**  
\$1 1/4 billion annually . . . 54.7%  
above U. S. percentage gain with an  
increase of 323.1%  
Since 1939!\*\*

• **POPULATION**  
1 1/4 million . . .  
26.1% gain since  
1940!\*

**KSL-TV**

**lands that WHALE of a Market!**

**KSL-TV**

Salt Lake City, Utah  
serving 39 counties  
in 4 western states

Represented by  
CBS-TV Spot Sales

\* Sales  
Management

\*\* Consumer  
Markets

of the largest and best-known single-station operations told SPONSOR:

"During the first 6 1/2 years of KSD-TV's operation," reported the *Post-Dispatch* tv outlet, "St. Louis was a one-station market. The problem was to create a desire for tv ownership in the face of a single choice of programs. This was overcome by scheduling the top-rated shows of all tv networks, and closely cooperating with dealers."

Reported Buffalo's WBEN-TV: "Our biggest problem was that of program public relations in a one-station market and meeting the demands of four networks, plus agency and client requirements."

Added Du Mont-owned WDTV, Pittsburgh, one of the largest of the single-station operations: "We have had an unusual setup for the past four years as the only station in the nation's sixth market. It has been great—but a real responsibility, too."

In the near future, the big city served by a lone tv outlet will be just a memory—but it was part of tv's pioneering era.

Today broadcasters and admen are looking ahead toward the next big pioneer task—color television. Already many stations are equipping themselves to televise network colorcasts, and are going through the same old drum-beating to arouse public interest in the medium. And they are going through the same old headaches of investing a big hunk of capital in something which, as yet, shows no appreciable return.

Oddly enough the fact that much of the tv pioneering, like colorcasting, has been done in the post-freeze period and most of the big commercial pioneering was done before the freeze was lifted in 1952 has obscured tv's real age.

Tv is actually a spry electronic oldster of three score and 10 years—almost as old as the telephone and the electric light.

According to the tv records and memorabilia gathered by the Federal Communications Commission, tv really dates back to 1884 and the experiments of a German scientist named Nipkow. In that year, Herr Nipkow patented a scanning disk and a crude system for sending pictures by wireless—actually, an early brand of tv.

Tv first appeared in the U.S. in 1890, when experiments based on Nipkow's methods were made. In 1915, Marconi—father of radio—dabbled in



tv experiments. In 1923, the first iconoscope — forerunner of today's tv cameras — was patented in the U.S. Two years later, an American named Jenkins tried out a mechanical tv apparatus. The first dawn of a tv age appeared.

In the 1920's only the biggest and best-heeled electrical firms and broadcasters — like RCA, GE, Philco and others — were in the tv act. Development was slow and costly. Tv history began to unfold. In 1928 (see photo on page 43) GE's WGY in Schenectady aired what it believes to be the first tv dramatic program. And in 1930 RCA demonstrated the first theatre television in New York, much to Hollywood's amusement at the time.

During the 1930's tv developments came more rapidly, although the medium was a long, long way from a commercial reality. According to CBS, the first regular program schedule of tv was launched at 10:15 p.m. on the night of 21 July 1931 when announcer Ted Husing went before a soup-plate CBS mike and an early "scanner" to present "the first formal broadcast over the new television transmitter, W2XAB."

Although the station's technical facilities compared with the average station's 1954 equipment the way Edison's hand-crank phonograph compares with the latest studio tape recorders, the 1931 W2XAB talent lineup was quite a send-off for the infant medium. On the bill that eventful night were such artists as: Kate Smith, George Gershwin, Henry Burbig, the Boswell Sisters, Helen Nugent and Ben Alley, and the then-mayor of New York, James J. Walker.

In the mid-1930's television moved ahead rapidly, although still on an experimental basis; radio was the commercial air medium. The late Max Reinhardt staged a monster tv pageant of Shakespeare's *Midsummer Night's Dream* in the Hollywood Bowl, over what has since become KTSB. RCA unveiled some special outdoor tv pickup equipment at Camden, opening the way for telecasts of sports and major news events, and started work on mobile tv equipment.

The year 1939 stands as a real milestone in tv's history. For one thing, the *Milwaukee Journal* (which now owns WTMJ-TV, one of the first of the postwar tv stations) applied to the FCC for permission to air telecasts on a commercial basis. And, the late



## "THE MORE THE MERRIER" WE ALWAYS SAY...

WBNS-TV takes great pride in its fast growing group of national awards.

**In 1953 WBNS-TV received:**

- ★ Billboard award
- ★ Alfred I. du Pont award
- ★ Sigma Delta Chi award.

**In 1954 WBNS-TV received:**

- ★ *Billboard's* Film Service Poll awards (one first place, two second places, one third place and one specific mention)
- ★ *Billboard's* Audience Promotion award
- ★ *Billboard's* Merchandising Promotion
- ★ *Zenith Television* award (for public service programming, received by WBNS-TV's Fern Sharp for her "Sharp Comments" series).

WBNS-TV accepts these honors as a responsibility. The high standard of operation which made possible these awards will continue to provide top ranking service and programming on both national and local levels.



# WBNS-TV

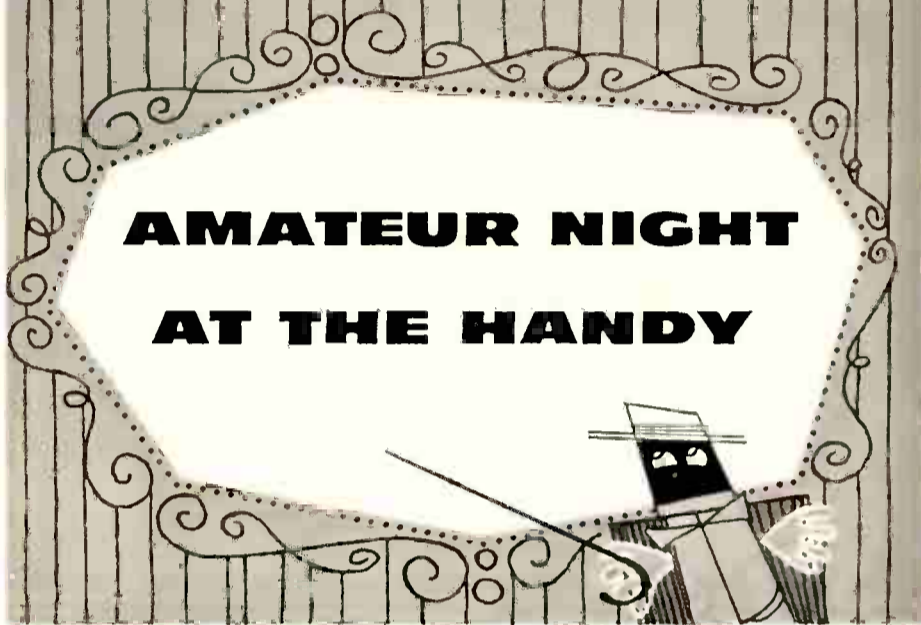
COLUMBUS, OHIO • CHANNEL 10

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

REPRESENTED BY BLAIR TV

The only television program  
 beamed exclusively to the  
 great Negro audience of  
 Memphis and the Mid-South

**AMATEUR NIGHT  
 AT THE HANDY**



Another first for WMCT. Telecast direct from the stage of the Handy Theatre, Memphis' leading Negro theatre, each Saturday night from 11:10-12:00 Mid-night over WMCT—an all-Negro amateur program.

Emceed by Dick Cook, and featuring outstanding Negro amateurs from the entire Mid-South area, the program has developed a tremendous audience among Memphis' and the Mid-South's vast Negro population.

Results? Let us tell you about the success stories now being enjoyed by those advertisers who are cashing in on this outstanding "first."

**participating spots now available  
 . . . see your nearest Branham man**

**WMCT**

WMC WMCF WMCT

**CHANNEL 5 • MEMPHIS**

**NOW 100,000 WATTS**

**Memphis' first  
 TV Station**

National Representatives  
 The Branham Company

**NBC-TV—BASIC**

Also affiliated with ABC  
 and DUMONT

Owned and Operated by  
 The Commercial Appeal

President Franklin D. Roosevelt became the first chief executive of the U.S. to be seen on tv, officiating at the opening of the New York World's Fair.

In 1939 too came the first regular, all-electronic program tv service from RCA, with Brigadier General David Sarnoff, now board chairman of RCA, welcoming viewers to the event, also televised from the World's Fair. That same year saw the first televised major league baseball game, college football game and professional boxing match.

By 1940 although it still lacked regular commercial sponsors, tv began to spread its wings. The tv cameras of WPTZ, which began operation in Philadelphia in 1932 as W3XE, fed some 60 hours of the National Republican Convention to the first coaxial cable tv network (the cable was in-

★ ★ ★ ★ ★ ★ ★ ★

"We in advertising have got to deliver a product to a client that produces results, just as he delivers merchandise profitably, and to proper specifications, to his customers. This requires precise and meticulous organization of our people and their efforts to make sure that we are working in concert—and without deviation—on any given project."

**HAROLD JAEGER**  
 Vice President & Genl. Manager  
 Geyer Advertising, Inc.  
 New York

★ ★ ★ ★ ★ ★ ★ ★

stalled in 1936) linking Philadelphia with New York. Many of the techniques of covering a big political convention which WPTZ, now owned by Westinghouse, pioneered in the summer of 1940 are now standard industry practice.

But tv was also having its first growing pains. There were several different tv systems: no one receiver could pick them all up. Accordingly, when the FCC started to hold hearings in 1940 to see if tv should be licensed commercially, there was an immediate round of argument—reminiscent of the recent hassles over which brand of color tv is best.

A National Television System Committee, composed of various pioneer broadcasters, electronics manufacturers, engineers and others, reported in 1941. Soon thereafter, the FCC fixed the present black and white standards of 525 lines and 30 frames per second.

On 30 April 1941 the FCC took the plunge: commercial tv was authorized to start on 1 July of that year. ★ ★ ★



**49TH & MADISON**  
(Continued from page 23)  
**FAITH IN LISTENERS**

As president of WCCC, Hartford's local 500-watt daytimer, and a businessman who uses three stations consistently for my business, I just thought I'd take time out to salute SPONSOR which is very informative, interesting and a great credit to the industry.

Our station is in its seventh year. Our success story is phenomenal. With a seven-station market, until recently with WHTT out of the picture, and doing the job that we have done, is something we're proud of.

During our building stage, I learned a lot, and since I've run my business the same as I do my radio station, I thought I'd tell you more radio stations are guilty of one thing. They worry about the sponsor. All you have about the listener. Our theme song throughout our organization is, "Don't worry about the sponsor. All you have to worry about is the *listener!*" Without listeners you have no sponsors.

This year we bought the exclusive on outside bus cards with a slogan that's causing plenty of conversation. Now it's "Even the commercials are good on WCCC." Next it will be, "Your wife listens to TNT more than she listens to you! It's TNT on WCCC, 1290 on your dial." Seventy-five buses will carry this message for the next 12 months.

If all radio stations would operate that way, more of them would be in the *black*. The old stories of PI deals, high pressure promotions that use radio occasionally, are the *kiss of death* to your listeners.

Yours for a bigger and stronger industry and thanks a million for your efforts. P.S.: TNT means Time, News and Temperature!

WILLIAM M. SAVITT  
President  
Savitt, Inc., Jewelers  
Hartford

**SPOT CARRIERS**

I read the article on network "spot-carrier" shows carried in the March 8 issue of SPONSOR ["The network spot-carriers controversy," page 29], and once again I think that you are in for sincere congratulations.

W. B. CASKEY  
General Manager  
WPEN, Philadelphia

MUTUAL

**CKLW**

**LOWEST COST  
MAJOR  
STATION BUY  
IN THE  
DETROIT AREA**

ADVERTISING THAT MOVES MORE  
MERCHANDISE PER DOLLAR IN-  
VESTED IS BOUND TO BE THE  
ONE THAT GIVES YOU THE  
MOST COVERAGE FOR THE  
LEAST MONEY!

•  
Soon! This region's  
MOST POWERFUL  
TV STATION  
CKLW-TV Channel 9  
325,000 watts

CKLW covers a  
15,000,000 population  
area in five  
important states.

**50,000  
WATTS  
800 KC.**

Adam J. Young Jr., Inc.  
National Representative

Guardian Building

Detroit 26, Mich.

J. E. Campeau, Pres.

# SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film programs

Rank row	Past rank	Top 10 shows in 10 or more markets Period 1-7 February 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS						
				N.Y.	L.A.	Boston	Chi.	Mpls.	Seattle	St. L.	Wash.	Atlanta	Balt.	Buffalo	C.		
1	1	<b>City Detective</b> , MCA, Revue Prod. (D)	21.2	3.2	11.9		5.0	14.3	19.0				9.0	40.5			
				wnbt 7:30pm	knxt 10:00pm		wkbb 8:30pm	wcco-tv 10:00pm	king-tv 10:15pm				wnar-tv 11:00pm	wben-tv 10:30pm			
2	3	<b>Cisco Kid</b> , Ziv (W)	20.9	13.5	11.4	14.3	11.0	10.3	16.3	30.5	11.4	12.0	16.8	40.0	2.5		
				wnbt 6:00pm	kahe-tv 7:00pm	wnac-tv 7:30pm	wkbb 4:30pm	wcco-tv 5:00pm	komo-tv 7:00pm	ksd-tv 4:30pm	wnbw 6:30pm	waga-tv 7:00pm	wbal-tv 7:00pm	wben-tv 7:00pm	wc 6:00pm		
3	4	<b>I Led Three Lives</b> , Ziv (D)	19.9	11.9	8.9	18.8	8.2	17.0	17.3		12.4	6.3	13.5		3.0		
				wnbt 10:30pm	kabc-tv 9:30pm	wnac-tv 7:00pm	wgn-tv 9:30pm	kstp-tv 9:30pm	knxt-tv 7:30pm		wtop-tv 10:30pm	wlw-a 10:30pm	wbal-tv 10:30pm		w 8:30pm		
4	7	<b>Superman</b> , MPTv, R. Maxwell (K)	19.8	14.7	14.0	15.3	13.4	8.3	22.5	27.8	10.6	20.8	20.8	39.0	1.0		
				wnbt 6:00pm	kabc-tv 8:00pm	wnac-tv 6:30pm	wkbb 5:00pm	wcco-tv 5:00pm	king-tv 6:00pm	ksd-tv 5:00pm	wnbw 7:00pm	wsh-tv 7:00pm	wbal-tv 7:00pm	wben-tv 7:00pm	wk 6:30pm		
5		<b>Wild Bill Hickok</b> , W. Broidy (W)	19.4	5.7	11.5	8.5	14.4	23.3	17.8	27.5	16.0	16.3	12.0	29.0	1.0		
				wahd 7:00pm	kabc-tv 6:00pm	wnac-tv 5:00pm	whkh 1:30pm	wcco-tv 5:30pm	king-tv 6:00pm	ksd-tv 12:00pm	wnbw 7:00pm	wsb-tv 5:30pm	wbal-tv 7:00pm	wben-tv 1:00pm	wk 6:30pm		
6	5	<b>Foreign Intrigue</b> , JWT, Shel. Reynolds (A)	19.3	19.8	14.4	22.0	13.6	19.8	17.3	20.0	16.0			5.3	1.0		
				wnbt 10:30pm	knhb 10:30pm	wbz-tv 10:30pm	wbnq 9:30pm	kstp-tv 9:30pm	king-tv 8:00pm	ksd-tv 11:00pm	wnbw 10:30pm			wbuf-tv 8:00pm	wes 8:30pm		
7	6	<b>Kit Carson</b> , MCA, Revue Prod. (W)	19.0	10.5	12.2	16.3			16.8	27.0		16.3	13.0	24.3			
				wnbt 6:00pm	kahe-tv 7:30pm	wnac-tv 6:00pm			king-tv 6:00pm	ksd-tv 2:30pm		wlw-a 6:00pm	wmar-tv 6:00pm	wben-tv 3:30pm			
8	9	<b>Range Riders</b> , CBS Film, Flying "A" (W)	18.9	12.7	8.9	25.8		9.0	15.3		9.8	12.8					
				wnbt 6:30pm	knxt 7:00pm	wjar-tv 6:30pm		kstp-tv 5:00pm	komo-tv 7:00pm		wtop-tv 7:00pm	wsb-tv 6:00pm					
9	10	<b>Badge 714</b> , NBC Film (D)	17.5	8.0	15.9	12.0	12.8		26.3		14.4	12.3	13.3		1.0		
				wor-tv 9:00pm	kttv 7:00pm	wnac-tv 2:00pm	wgn-tv 8:00pm		king-tv 9:30pm		wnbw 7:00pm	wlw-a 9:30pm	wbal-tv 10:30pm		w 10:00pm		
10	8	<b>Boston Blackie</b> , Ziv (M)	17.4	3.2	8.2	23.3	17.4	12.3	9.8		16.0	11.3			1.0		
				wahc-tv 8:30pm	kttv 8:30pm	wnac-tv 10:30pm	wbbm 9:30pm	wcco-tv 10:45pm	knxt-tv 10:30pm		wtop-tv 8:30pm	wlw-a 9:00pm			w 10:00pm		
Rank row		Past rank		Top 10 shows in 4 to 9 markets			7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS			
1		<b>Favorite Story</b> , Ziv (D)	29.5	10.2	9.4	19.0				48.8							
				wnbt 10:30pm	kttv 8:00pm	wnac-tv 10:30pm				ksd-tv 9:30pm							
2	5	<b>Crown Theatre</b> , CBS Film (D)	20.5		3.0	9.0			12.8	33.3							
					kttv 9:30pm	wkbb 10:00pm			komo-tv 6:30pm	ksd-tv 10:00pm							
3		<b>Jeffrey Jones</b> , L. Parsons (D)	18.9		4.9								6.0				
					kttv 7:30pm								wbuf-tv 9:00pm				
4		<b>Your All-Star Theatre</b> , Screen Gems (D)	18.3							11.4			38.3				
										wnbw 10:30pm			wben-tv 4:30pm				
5	2	<b>Hopalong Cassidy</b> , NBC Film (W)	16.0	9.9	10.4	10.3		27.5	10.8		13.8						
				wnbt 6:00pm	kttv 7:30pm	wbz-tv 6:30pm		wcco-tv 6:00pm	komo-tv 7:00pm		wnbw 7:00pm						
6	3	<b>Amos 'n' Andy</b> , CBS Film (C)	15.4	12.2	16.4	10.0			28.3		10.0						
				wahc-tv 2:00pm	knxt 8:00pm	wbz-tv 11:30pm			komo-tv 8:30pm		wtop-tv 7:00pm						
7	4	<b>Gene Autry</b> , CBS Film (W)	15.2		13.4	10.7	10.8	23.0									
					knxt 5:30pm	wbbm 5:30pm		wcco-tv 5:00pm	king-tv 6:00pm								
8		<b>Death Valley Days</b> , McCann-Erickson (W)	14.2			5.8		20.8	2.0	6.8							
						wkbb 9:30pm		king-tv 9:00pm	kstm-tv 10:00pm	wttg 10:00pm							
9	8	<b>Captured</b> , NBC Film (D)	14.0	3.9	8.9				27.3				7.3				
				wcr-tv 10:00pm	kttv 8:00pm				king-tv 8:30pm				waam 10:30pm				
10	6	<b>Cowboy G-Men</b> , United Artists (W)	13.8		4.9			12.0		29.8		9.0		1.0			
				wahc-tv 8:00pm				wcco-tv 2:00pm		ksd-tv 12:30pm		waga-tv 2:00pm		wes 1:30pm			

Blank spaces indicates film not broadcast in this market as of 17 February 1954. While network shows are fairly stable from one month to another in the market in which they run, this is true to a much lesser extent with syndicated shows. This should be borne in mind.

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

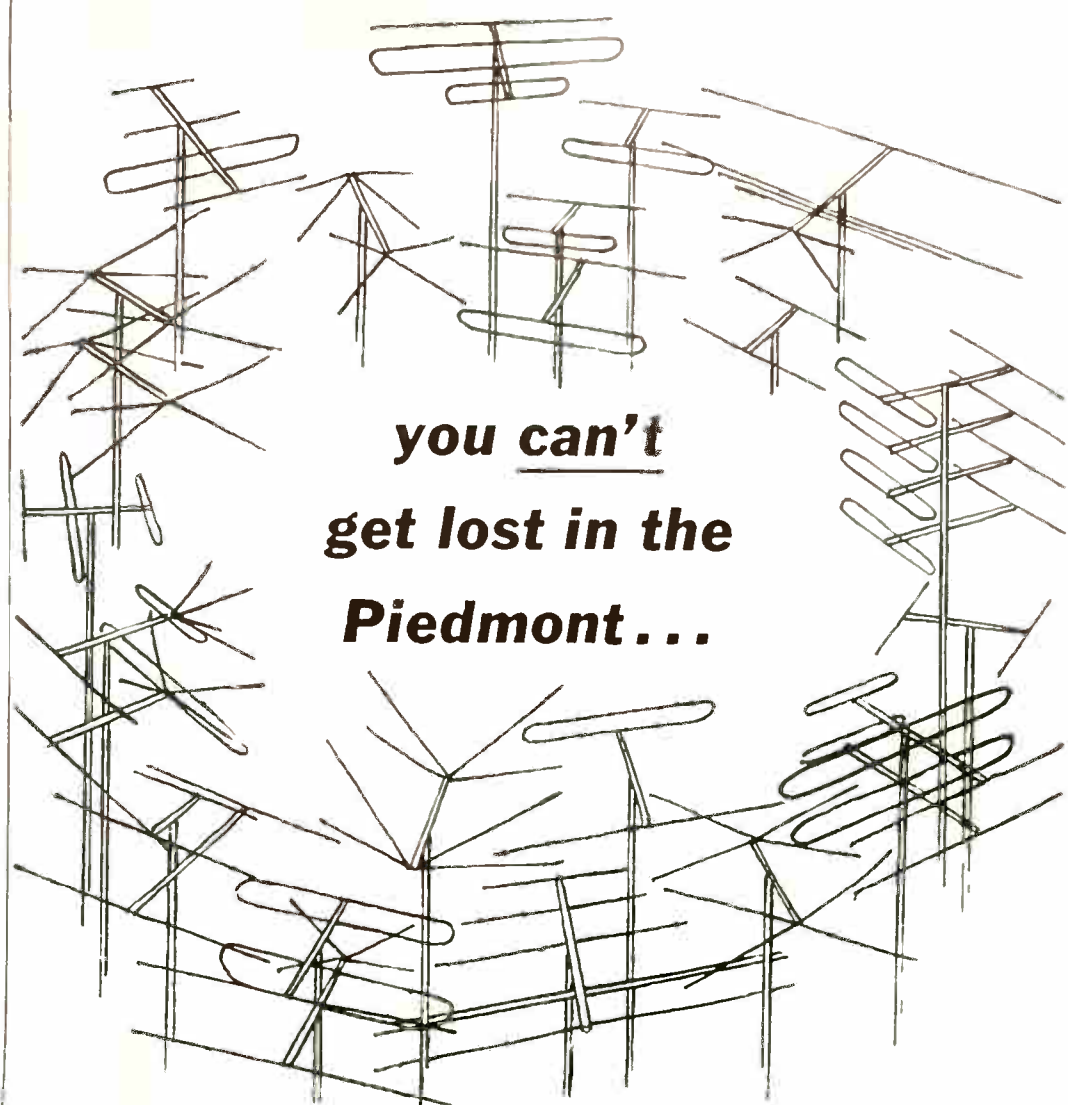


mm shows

ally made for tv

3-STATION MARKETS					2-STATION MARKETS		
Dayton	Detroit	Milw'kee	Phlla.	S. Fran.	Birm.	Charlotte	New O.
2.5	15.5	18.0		17.8	24.3	59.3	33.8
10-tv 10:30pm	wjtk-tv 10:30pm	wtmj-tv 11:00pm		kron-tv 10:00pm	wabt 9:30pm	wbtv 8:00pm	wdsu 10:00pm
	26.3	37.8	18.0	25.0	27.3	34.8	26.8
	wxyz-tv 7:00pm	wtmj-tv 5:00pm	wcau-tv 7:00pm	kron-tv 7:00pm	wbre-tv 5:00pm	wbtv 11:00am	wdsu-tv 5:00pm
6.5	17.8	24.0	12.8	18.0		60.8	
10-tv 10:00pm	wjtk-tv 10:30pm	wtmj-tv 10:30pm	wcau-tv 7:00pm	kron-tv 10:30pm		wbtv 8:30pm	
1.8	16.8	27.5	22.4	12.3	26.8	32.0	23.8
1w-d 10:00pm	wxyz-tv 6:30pm	wtmj-tv 4:00pm	wcau-tv 7:00pm	kgo-tv 6:30pm	wabt 6:00pm	wbtv 5:00pm	wdsu-tv 5:00pm
1.8	18.3	21.0	16.0	18.3	28.0	36.5	36.0
1w-d 10:00pm	wxyz-tv 6:30pm	wtmj-tv 12:00pm	wptz 6:30pm	kgo-tv 6:30pm	wabt 6:00pm	wbtv 5:30pm	wdsu-tv 3:00pm
2.8	15.5	44.3	10.0	7.3	22.3	60.5	
1w-d 10:30pm	wjtk-tv 9:00pm	wtmj-tv 9:30pm	wcau-tv 10:30pm	kgo-tv 10:00pm	wbre-tv 9:30pm	wbtv 9:00pm	
8.8	11.8	36.5	17.4	16.3	30.0	35.8	
1w-d 10:00pm	wjtk-tv 6:00pm	wtmj-tv 4:30pm	wptz 6:30pm	kron-tv 4:00pm	wabt 6:00pm	wbtv 5:30pm	
2.3	17.5	13.3	17.0	27.8		32.3	43.5
1w-d 10:00pm	wxyz-tv 8:00pm	wcan-tv 7:00pm	wptz 6:00pm	kpix-tv 7:00pm	wbre-tv 9:30pm	wbtv 10:00pm	wdsu-tv 11:30pm
3.8	17.5		18.8	29.8	18.3	48.3	12.5
1w-d 10:30pm	wwj-tv 7:00pm		wcau-tv 6:30pm	kpix-tv 9:00pm		wbtv 1:00pm	wdsu-tv 6:00pm
9.5	20.8	29.5	13.6	12.5			42.8
1w-d 10:00pm	wwj-tv 6:30pm	wtmj-tv 11:00pm	wcau-tv 7:00pm	kgo-tv 8:30pm			wdsu-tv 10:00pm
	9.5				59.3	50.5	
		kgo-tv 7:00pm			wbtv 9:00pm	wdsu-tv 9:30pm	
	14.8					49.8	
		kpix-tv 7:00pm				wdsu-tv 9:30pm	
	10.3					54.3	
		wcan-tv 9:30pm				wdsu-tv 7:30pm	
	15.3						
		wwj-tv 10:30pm					
		4.8			19.5	37.0	
		wcau-tv 7:00pm			wbre-tv 6:00pm	wbtv 5:30pm	
	22.3	10.9					
		wtmj-tv 12:30pm	wcau-tv 5:30pm				
5.8				19.4			
10-tv 10:00pm			wcau-tv 10:30pm				
10.3	25.0	6.0	9.0				
	wwj-tv 11:00pm	wtmj-tv 11:00pm	wfil-tv 7:00pm	kron-tv 10:30pm			
10.5			6.3				
	wjtk-tv 1:30pm		kgo-tv 6:00pm				

Analyzing rating trends from one month to another in this chart. Compare last month's chart. If blank show was not rated at all in or was in other than top 10.



**you can't  
get lost in the  
Piedmont...**

All you need to do in 29 of the most important counties of our Prosperous Piedmont is seek out the nearest TV antenna. It will be pointed toward WFMY-TV. Navigate from there, and you'll be headed straight toward the favorite television station of a huge multi-market region where more than \$1,500,000,000 a year waits to be spent.

All across these Piedmont counties, with their many well-known cities and towns, is a humming pattern of factories and farms, of payrolls and prosperity, of vast selling opportunity. The only TV station that taps all of this potential is WFMY-TV — and with a degree of persuasive influence that makes it top choice of so many advertisers.

Advertising-wise, you can't get lost in the Piedmont. Not if you tell your story via its favorite TV station. The sooner you find WFMY-TV, the sooner you get your share of this \$1,500,000,000 buying power.

**wfmy-tv**

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

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

IN  
THE  
BEST

TV film  
commercials

...there's

VIDEO

...there's

AUDIO

...and there's  
the PLUS  
value that

RKO PATHE  
professionals  
add!

RKO PATHE knows what can be done with film. They've been learning for more than 31 years. . . . And today you get the bonus in RKO PATHE know-how and facilities in anything from an 8-second spot to a feature!

RKO PATHE has a background dating back to the first silent pictures...and an outlook born of success that meets the challenge of today's fast-moving and rapidly changing advertising picture.

RKO PATHE ready . . . at your phone call for TV film commercials . . . *to do the job right.*

**RKO PATHE, INC.**

"The Professional Company"

625 Madison Ave., New York 22, N. Y.

Phone: PLaza 9-3600

AGENCY  
AD LIBS



(Continued from page 8)

Awards simulcast of a recent Thursday. I wish I could have agreed with the commercial approach, since I know many of the people connected with both advertiser and agency. But I'm afraid all I could do was wince as these interruptions to the proceedings shaped up during the hour and a half.

The audience reaction in the Center Theatre, New York, where I was watching (with side-long glances at Deborah Kerr and Audrey Hepburn) was expressed in groans every time a commercial was inserted. Every time but once. This was an adroitly positioned announcement which followed a station break thus easing the burden on the sales message and preparing the audience for it.

As each commercial followed the other, the contrived situations became more and more transparent. When Paul Douglas said: "Let's look in on a couple who are investigating an Oldsmobile on the sales floor" (or words to that effect), the phoniness of the vignette became all the more phoney.

And poor Betty White, a young lady who seems to have a certain naturalness and believability, was swamped by her copy and could only appear cloying and saccharine.

But let's face it—in many ways I think all of us in commercial tv owe a debt to Olds. It was very easy to fall into this trap—we all might have done the same. I know I would have. For here was an example of something that looked okay on paper but poorly on television (worst example: the commercial with dancers jumping in and out of a roadster—something tried by most of us at one time or another, seldom if ever with success—never with so little as during the Awards telecast.)

The excitement built up while the studio audience and the some audience awaited the announcements put an added weight on the shoulders of the copy people in the timing of their breaks, their frequency, and, most important, their demeanor. I'd say I learned, thanks to Olds, that the lead-in to a commercial should be directness itself rather than artifice. ★★★

**Letters to Bob Foreman are welcomed**

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



# I'm In Business!


KMPC "Report to SPOTholders for 1953" shows:

GROSS BUSINESS  
13.5% AHEAD of  
1952.

Greatest Year in  
KMPC History.

374 Different Adver-  
tisers on KMPC.

Everything sells on  
KMPC.



report to  
**SPOT HOLDERS**  
for  
1953

from  
**KMPC**  
Los Angeles

## more in '54

### KMPC AUDIENCE GROWING

Because of these star personalities:

DICK WHITTINGHILL • BILL STEWART • IRA  
COOK • JOHNNY GRANT • HARRY GOLDER •  
BOB KELLEY • CHIEF MILANI • HAL MOORE

### KMPC WIDELY PUBLICIZED

Newspapers • Movie Trailers • Store Posters •  
Theatre Magazines

### KMPC MERCHANDISING EFFECTIVE

Advertisers Enthusiastic About KMPC Service.

THE WEST'S GREATEST INDEPENDENT

# KMPC

710 KC • Los Angeles, California

50,000 watts days • 10,000 watts nights

GENE AUTRY, President—R. O. REYNOLDS, Vice Pres. & Gen. Mgr.

Represented Nationally by A. M. RADIO SALES COMPANY  
New York Los Angeles Chicago

golden

## 4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data

3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.



# NEW AND UPCOMING TV STATIONS



### I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
					VISUAL	AURAL				
CHARLESTON, S. C.	WUSN-TV	2	26 March	1 Sept.	54	32	1	71 vhf	Southern Bestg. Co. J. Drayton Hastie, pres., gen. mgr. Theodore D. Maybank, v.p.	Headley-Reed
MONTGOMERY, ALA.	WSFA-TV	12	26 March	1 Oct.	316	158	1	24 vhf	Montgomery Bestg. Co. David E. Dunn, Pres. R. F. Hudson Sr., v.p. H. S. Durden, sec.-tres. (Hudson is publisher of "Montgomery Advertiser & Alabama Journal.")	---
WICHITA, KAN.	KAKE-TV	10	1 April	July '54	316	158	1	61 vhf	KAKE Bestg. Co. Mark H. Adams, pres. H. E. Zoller, v.p. Jack Todd, gen. mgr.	Radio Repts

### II. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
ALBANY, GA.	WALB-TV	10	3 April	112	56	---	1	NFA	Herald Publishing Co. James H. Gray, pres. Thomas Stillwagon, gen. mgr.	Burn-Smith
FAIRMONT, W. VA.	WJPB-TV	35	28 March	17	9	ABC, Du M, NBC	1	NFA	Fairmont Bestg. Co. J. P. Beacom, pres.-gen. mgr.	Gill-Perna

### III. Addenda to previous listings

Since SPONSOR's 5 April 1954 issue, four more television station grantees have relinquished their construction permits.

CHATTANOOGA, Tenn., WTVT, uhf ch. 43.

LITTLE ROCK, Ark., KRTV, uhf ch. 17 (station was on the air operating commercially).

One of these stations was on the air and operating commercially. This raises the number of stations which have returned

SALEM, Ore., KPIC, uhf ch. 24.

YUBA CITY, Cal., KAGR-TV, uhf ch. 52.

C.P.'s to the FCC to 63. In addition, one other station which was operating has left the air but retained its permit.

NEWPORT NEWS-NORFOLK, Va., WACH-TV, uhf ch. 33 (station goes off the air but retains c.p.).

## BOX SCORE

U. S. stations on air, incl.  
Honolulu and Alaska (9  
April '54)  
Markets covered

368  
227

Post-freeze c.p.'s granted (ex-  
cluding 28 educational grants;  
9 April '54)  
Grantees on air

530  
260

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

27,500,000\$  
60%\$

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 27 March and 9 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning

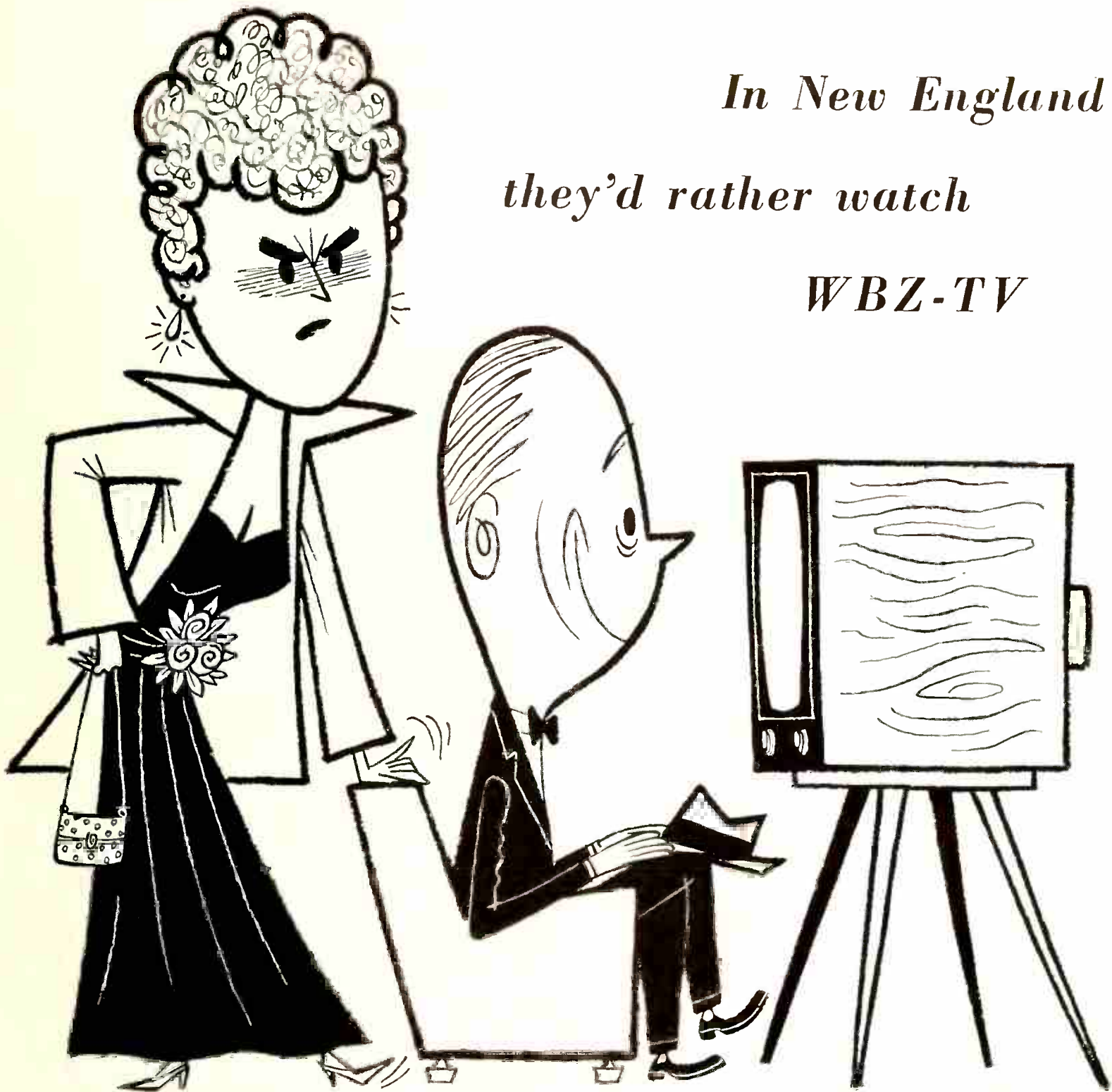
Percentages on homes with sets and homes in tv coverage areas are considered approximate. †In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR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



*In New England*

*they'd rather watch*

**WBZ-TV**



**WBZ-TV**

**BOSTON, Channel 4**

WESTINGHOUSE BROADCASTING COMPANY, Inc.



WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

National representatives: Free & Peters, Inc.

● Superior local programming is a big reason! On WBZ-TV, viewers find something for everyone—from lively news programs like NEWS AT NOON to household hints included in PANTRY PLAYHOUSE — from wholesome children's programs such as THE MAGIC WINDOW to the most adult entertainment like that in STARRING THE EDITORS. Seasoned to the New England taste, these programs pull a surprising—and gratifying—number of replies *and sales!* We'll be glad to tell you the full story of how WBZ-TV covers an area of 12,390 square miles, accounting for total retail sales of more than 6 billion dollars. Just write or phone.

## MATTRESSES

SPONSOR: W. F. Bentley & Son

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Television proved to be anything but a sleeper when this Augusta, Ga., furniture company used it to advertise mattresses. The firm bought a one-minute live demonstration participation on Stars on Parade, a live talent musical program early last month. And a few days after the telecast WJBF-TV got this letter from Douglas Barker, the furniture company's ad manager: "We are happy to report overwhelming response from our recent tv spot. . . . Our records show that we sold 21 mattresses as a direct result of this ad. We are well pleased with the number of new accounts opened and the immediate response."*

WJBF-TV, Augusta

PROGRAM: Stars on Parade

## AUTOMOBILES

SPONSOR: Cochran Motor Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *At the end of last year, the sponsor had a number of 1953-model cars held over. The new models were coming out and the dealer wanted to sell the old ones but fast. He bought five filmed announcements adjacent to the major sporting events televised over the New Year's weekend for a total cost of \$165 (including production costs). During the next four days, the sponsor sold 16 new Fords and Mercuries (worth \$43,000) as a direct result of the tv announcements—an advertising budget of one-third of 1%. Cochran's ad manager said, "It was one of the greatest success stories in the history of our advertising. . . ."*

KSBW-TV, Salinas

PROGRAM: Announcements

KMBY-TV, Monterey (share-time stations)

## CLEANER

SPONSOR: Spic & Span Cleaners & Dyers

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Last May, J. D. Irvine, proprietor of a cleaning establishment, was approached by KELO-TV with a quarter-hour local show every other week. "When I was sold the tv program . . . I signed the contract . . . but I was far from 'sold' at the time," Irvine recalls. But now, he says, "My tv show has outpulled both newspaper and radio combined . . . and has actually put definite and traceable cleaning jobs in my plant from points . . . far . . . out of town. . . . Television is well worth the investment involved." Cost is \$98.50 per program.*

KELO-TV, Sioux Falls

PROGRAM: You Pick 'em

## SALAD MAKERS

SPONSOR: Saladmaster Sales

AGENCY: Direct

**CAPSULE CASE HISTORY:** *An advertising-to-sales ratio of 107 to 1—that's the kind of sales return this kitchen appliance company got. The regional manager of Saladmaster, Eric A. Allen, described the results as "amazing." He said Saladmaster bought one 90-second participation announcement at 10:00 p.m. 29 January. "Up to the present time," he reports, "the net results of this participation have brought in over \$7,000 worth of sales from a \$65 expenditure." The Saladmaster sells for \$29.95. F.O.B. Dallas, Tex. "Needless to say," Allen continues, "we are more than gratified with the results."*

KEYT, Santa Barbara

PROGRAM: Pacific Theatre

## APPLIANCES

SPONSOR: The Appliance Mart

AGENCY: Harry W. Morris

**CAPSULE CASE HISTORY:** *When the sponsor recently renewed his contract for another 13 weeks, the agency wrote KGO-TV and thanked the station for "doing a splendid job." The agency went to say that "even though this has been in not too favorable a time slot and against relatively stiff competition, the success my client has enjoyed . . . has been excellent. Actually, the results of the show seem to gain momentum each week. . . ." Cost of each participation is \$100.*

KGO-TV, San Francisco

PROGRAM: Movies with Malloy

## CHOCOLATE SYRUP

SPONSOR: Bosco Co.

AGENCY: Ruthrauff & Ryan

**CAPSULE CASE HISTORY:** *For the past year, Bosco has had a one-minute participation five times weekly on the Billy Johnson show (9:00-10:00 a.m.) for \$150 weekly. Here's how John T. McParland of the Bosco Co. describes the results: ". . . Our connection with the Billy Johnson Cartoon Club began in March 1953 and it was not very long before the impact of the show was reflected in a substantial increase in our sales. Over the period of a few days in excess of 10 months, we have enjoyed an approximate 100% increase of sales and the trend is continuing up. Bosco is now very well known in D. C."*

WTOP-TV, Washington

PROGRAM: Cartoon Club

## JAMS & JELLIES

SPONSOR: Mary Ellen Jams & Jellies

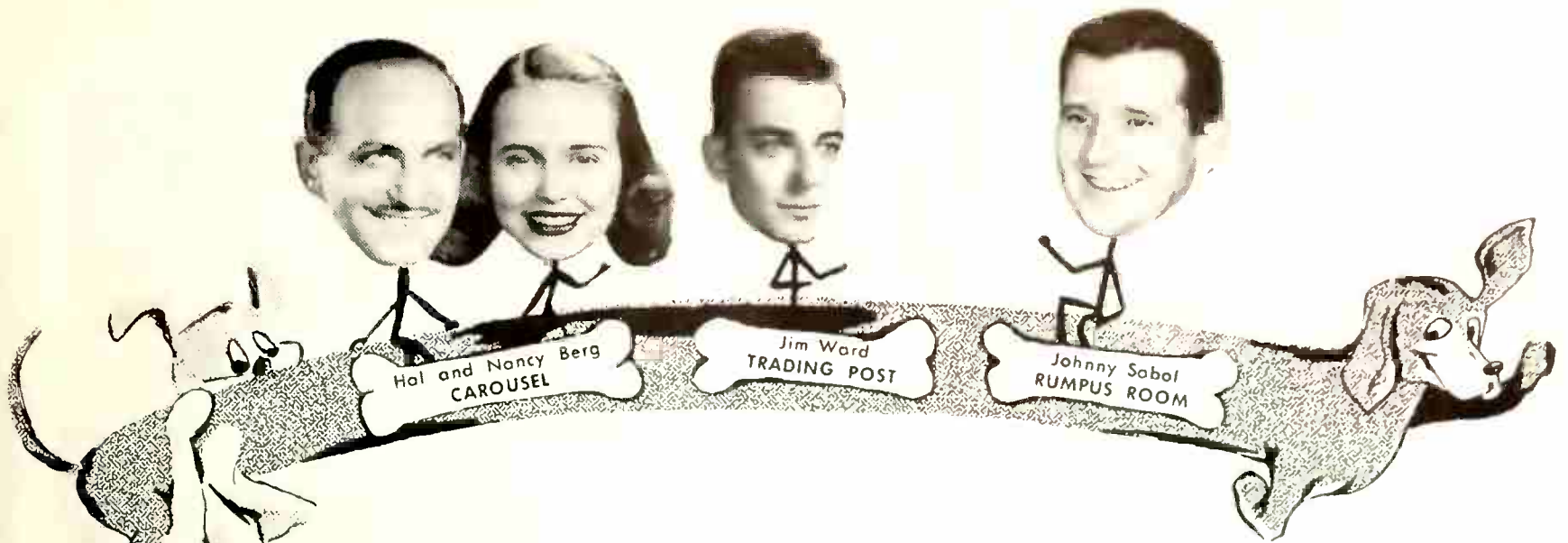
AGENCY: Ralph Jewell

**CAPSULE CASE HISTORY:** *When the sponsor's jams and jellies were introduced to San Diegoans last fall, sales averaged 75 cases monthly. Starting 22 September, the jams and jellies were advertised on Marj Hume's What's Cookin' program with two announcements weekly. Results were so good that a 20-second chainbreak on Saturday nights was bought starting 10 October. Within a few weeks sales jumped to more than 500 cases monthly. The cooking show announcements cost \$100 weekly; the chainbreak costs \$120 weekly.*

KFMB-TV, San Diego

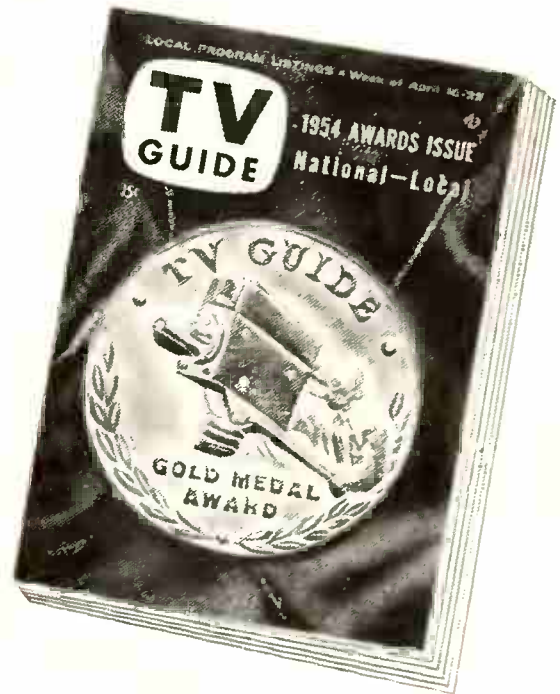
PROGRAM: Announcements, Chainbreaks





# We're TOP DOG AND No Bones About It!

The PENN-N.Y. edition of TV Guide recently conducted a poll among its readers, asking which local TV programs they watch and enjoy most. Answers poured in from all Northeastern Pennsylvania. WILK-TV walked off with **ALL** the top honors. The April 15th issue tells the story. First Place goes to WILK-TV's pace-setting early evening variety show, "CAROUSEL" with Hal and Nancy Berg—Second Place goes to the top show in local kid entertainment, "BUCKSKIN JIM'S TRADING POST" presided over by Jim Ward—and Third Place to the center of attraction for the local teens, "JOHNNY SOBOL'S RUMPUS ROOM".



SMALL WONDER OUR TAILS ARE WAGGING  
WITH PRIDE!

WILK-TV covers a large and lucrative market where television competition is strong. The fact that we lead the field in popularity, quality of programming and reception is hard-hitting proof that we can sell more of your products at less cost than any other station in this widespread television-conscious area.

WILKES-BARRE and SCRANTON  
250,000 WATTS  
covering ALL Northeastern Penna.

Call or write  
**EVERY-KNODEL, Inc.**

- New York
- Chicago
- Los Angeles
- San Francisco
- Atlanta
- Dallas



Affiliated with both  
**ABC and DUMONT NETWORKS**

**WFIE-TV**  
**Whole In One!**

With Evansville's  
**first and only**  
Television Station

# WFIE

**CHANNEL 62**



SELL this solid market of 130,000 families whose annual spendable income exceeds 675 million dollars.



SELL them through the facilities of WFIE-TV . . . Evansville's first and only television station, now serving more than 50,000 TV homes in this UHF-only market.



*NBC, ABC, and DuMONT affiliate*

represented nationally by

**VENARD, INC.**

New York, Chicago, Dallas, Boston, Atlanta, Los Angeles, San Francisco



**agency profile**

**Dr. E. L. Deckinger**

V.P., Director of Research  
Biow Co., New York

Dr. Deckinger's advertising career began when he stopped teaching math at New York University and went to work in Biow's mail room. That was 17 years ago. Since then he has built the research department from zero to a 40-man creative research operation.

"Advertising research has many facets," said Deckinger. "But they all try to solve the same question: How can we sell more goods for our clients? And advertising research is successful only if it helps advertising to do this."

At this point a little man with a large tray entered the office, spread a napkin on the desk and put a giant glass of ice-cold Pepsi Cola before us (with a straw). "Consumer research?" we asked.

"Hospitality," said Deckinger.

"Can research give a sponsor indications of probable sales to be derived from his advertising budget?" SPONSOR asked.

"No," said Deckinger apologetically. "Causations, for example, are very difficult to establish. By causation I mean proof that because we used a certain program or a particular commercial in a certain way at a specific time, we obtain specific sales results. Correlation—that is, the relationship between certain variables like high ratings and program efficiency—those become apparent. But proof that one factor caused sales—that's another story."

Deckinger heads the ARF committee that is currently studying rating services.

"We'll have a report out soon. It's on audience size measurement methods, and sets standards for the methods. Its purpose is to raise the level of research standards in the field in general, and to remove some of the horrible present confusion in so doing. The report is distilled from many, many hours of hard work and hefty thinking by representatives of all segments of the industry. We hope it will be completed by June."

Deckinger expressed optimism about strides made in research. "We design our questionnaire better, we sample better, so we get close quicker to the right answers on how to help the creative people prepare better advertising. But there's no one method for solving advertising research problems."

When not researching, Deckinger putters around the 40-year-old house he bought for his family. "We save a lot of money," says he, "in remodeling we never do."

\*\*\*





70%  
CONVERSION  
in only  
7  
Months on  
the AIR

# WCAN-TV found GUILTY SENTENCED to LIFE

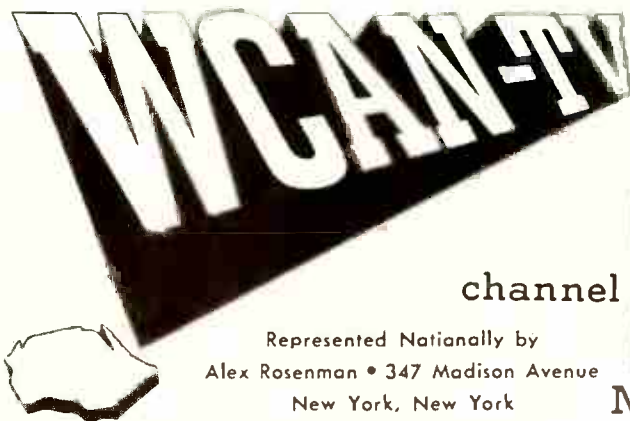
When you sell on WCAN-TV you're sentenced to a life of sales success and profit . . . because WCAN-TV has been found GUILTY and SENTENCED to the following 3 counts:

1. WCAN-TV is guilty of having 70% conversions in less than 7 months on the air. It is this phenomenal conversion rate that made Milwaukee the fastest growing UHF Market in America today!
2. WCAN-TV is guilty of operating at FULL POWER of 212,000 watts bringing top flight WCAN-TV and CBS programming to greater Wisconsin.
3. WCAN is guilty of giving the BEST TV BUY in America TODAY.

Affiliated with WCAN RADIO  
Wisconsin's most powerful independent

\*ARB Survey April 1-7, 1954  
Pulse, Hopper and Dr. Ella Clark, Marquette Univ.

BASIC OPTIONAL



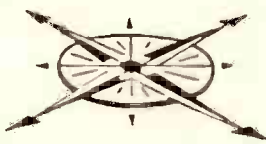
channel

25

Milwaukee

Represented Nationally by  
Alex Rosenman • 347 Madison Avenue  
New York, New York

# round-up



## The old fashioned touch can help tv commercials

Television commercials of today and printed advertisements of a hundred years ago have at least one thing in common: The use of a pretty girl to attract attention. And the wood cuts of the 1800's are just as entertaining

as present-day tv commercials.

A whole array of early advertisements and typography is included in a two-volume pictorial survey assembled in *Handbook of Early American Advertising Art*. The books are by Clar-

ence P. Hornung, published by Dover Publications, Inc., New York. Television advertisers, radio and tv station promotion departments and others can use material in the books in their own ads. All the material is copyright free and can be reproduced without royalty payment.

Aimed at the advertiser who wants to impart an old-fashioned flavor to his promotion, the books contain 3,500 cuts and type faces.

Among the ads in the set is one for a washing machine. It has this forceful closing: "Ladies and gentlemen are invited to call and examine it, or, what is better, send us your dirty clothes and test it." ★★★

**The ideal system:** Last year SPONSOR (28 December 1953, page 34) outlined "What's wrong with the rating services?" Now, somebody has come up with detailed blueprints of the ideal rating

system. To keep its readers informed of the latest in the flourishing art of measuring listenership, SPONSOR presents The Pulse, Inc.'s views on the "ideal rating service" in the form of this facetious mailing piece.

### BLUE PRINT\* FOR THE IDEAL RATING SERVICE

\*DO NOT CONFUSE WITH BLUE PLATE AND/OR POINTS  
Scale 1/2" = 1 Martini (VD) = 2 Old Fashioneds

HELP!

ROTARY FLASHING LIGHT

WHISTLE

COUNTER

STANDBY MOBILE UNITS

"HURRY... MY BATTERY'S DEAD!"

Think!

"REMEMBER YOUR VITAMINS, DEAR"

"REMEMBER YOUR HIGH BLOOD-PRESSURE, DADDY"

BELL

RADIO

TV

WHO CARES.

75%

IF ONLY AS FEW AS 25% REEL DIARIES? DID YOU EVER FORGET ANYTHING?

TIE A STRAP AROUND YOUR THUMB... OR WAIT FOR THAT PHONE REMINDER

1 HEADQUARTERS MONITORS SIGNALING DEVICE WHICH THUMB-TACKS HOUSEHOLDER INTO ACTION

ELECTRONIC LASSO CABLE TO SNARE OTHERS IN HOUSEHOLD

REPRESENTATIVE HOUSEHOLDER AMONG THE 6% WITH 4 YEARS OR MORE COLLEGE

REPRESENTATIVE HOUSEHOLDER'S FRAU... ONE OF THE NATION'S 87,570,000 ADULTS OVER 25, 79.8% OF WHOM DID NOT FINISH HIGH SCHOOL

2 DEPENDENTS, NOT YET AMONG THE 20.2% OF ADULTS WHO HAVE COMPLETED FULL 8 YRS. OF GRAMMAR SCHOOL

LOBOTOMY HELMET, WITH ELECTRODES, THAT POSITIVELY REVEALS THOUGHTS NOT DETECTED BY THE PSYCHIATRIST

GLASSEYE PHOTOMETRIC ANALYZER WELL DISTRIBUTED IN THE SAMPLE TO SHOW IF PEOPLE ARE REALLY LISTENING AND WATCHING OR JUST CAT-NAPPING

VIP VERY IMPORTANT PUNCH CONTROL DECODERS MECHANICALLY ASSEMBLE REACTIONS

QUALITY CONTROL

"IF THEY'RE HIGH I SELL 'EM"

3 SLIGHT EXTRA CHARGE FOR IDENTICAL TWINS

"PEEPING TOM" ZOOMAR UNITS OPERATING AT KEYHOLES... SOMEWHAT LIKE THE GUIDED MISSILE PROGRAM. BUT MASS PRODUCTION, IF THE INDUSTRY CAN AFFORD IT, WILL MAKE THESE LESS COSTLY, BUT NOT CHEAPER.

"I JUST SAY ALL RATINGS STINK"

4 GOLD-PLATED MIDGETS... SURREPTITIOUSLY HIDDEN IN SAMPLE AS DOOR-STOPS, WHO PHONE IN SECRET REPORTS

5 CRYING TOWEL FOR LOW RATINGS

6 TELEFAXED RATINGS REPORTED TO SUBSCRIBERS

ALSO BEING DUPLICATED AS PLASTIC BOOKENDS FOR PROJECTION TO NON-TOLL AREAS

REVERSIBLE FOR FLAG-WAVING JOY OVER LOW RATINGS THAT SELL!

P.S. or why not just ask people in their homes... like PULSE!



**Briefly . . .**

People with tv sets don't get as much sleep as they did in pre-tv days. That's one of the findings of a study conducted by Indiana University, Bloomington, Ind., made among 150 Bloomington housewives whose homes are topped with tv antennas. Two-thirds of the women said they went to bed later since tv. The same survey disclosed tv has not cut into a viewer's newspaper reading time. But respondents said they read books and magazines only half as much as before. Nearly one-third of the respondents said they didn't go out as much as before tv. Mealtime changes were reported by 21%, and 6.6% said their children studied less now. Tv advertising is felt to be useful by most housewives. About three-fourths are satisfied with the programing they now receive.

\* \* \*

When WABD, New York's new *Ernie Kovacs Show* made its debut Monday 12 April, one sponsor already had been signed. Jay Broiler Co. (Roto-Broil) bought a quarter-hour segment of the nightly variety program. Cost of a 15-minute portion of the local show is about \$2,500 weekly for 13 weeks. Joining Kovacs from 11:15 p.m. to 12:15 a.m. Monday-through-Friday is Edith Adams of the Broadway musical *Wonderful Town*, plus a trio, a male vocalist and various guests. WABD's General Manager Norman Knight told SPONSOR that Kovacs was signed to a long-term pact involving \$1 million and that the program has one of the biggest budgets of any local New York show.

\* \* \*

The nation's disk jockeys are currently telling their audiences about a campaign to make good music collections available to the blind. The music is recorded on ordinary phonograph records but the records have braille jackets and braille labels for identification.

Sigmund Spaeth, noted music educator and columnist, told SPONSOR the Louis Braille Music Institute of America, Inc., New York, is soliciting funds to pay for the free distribution of records to the blind and institutions for the blind. Disk jockeys, he reported, are assisting in the campaign.

Spaeth said Library No. 1 is now available. ★ ★ ★

# FIRST

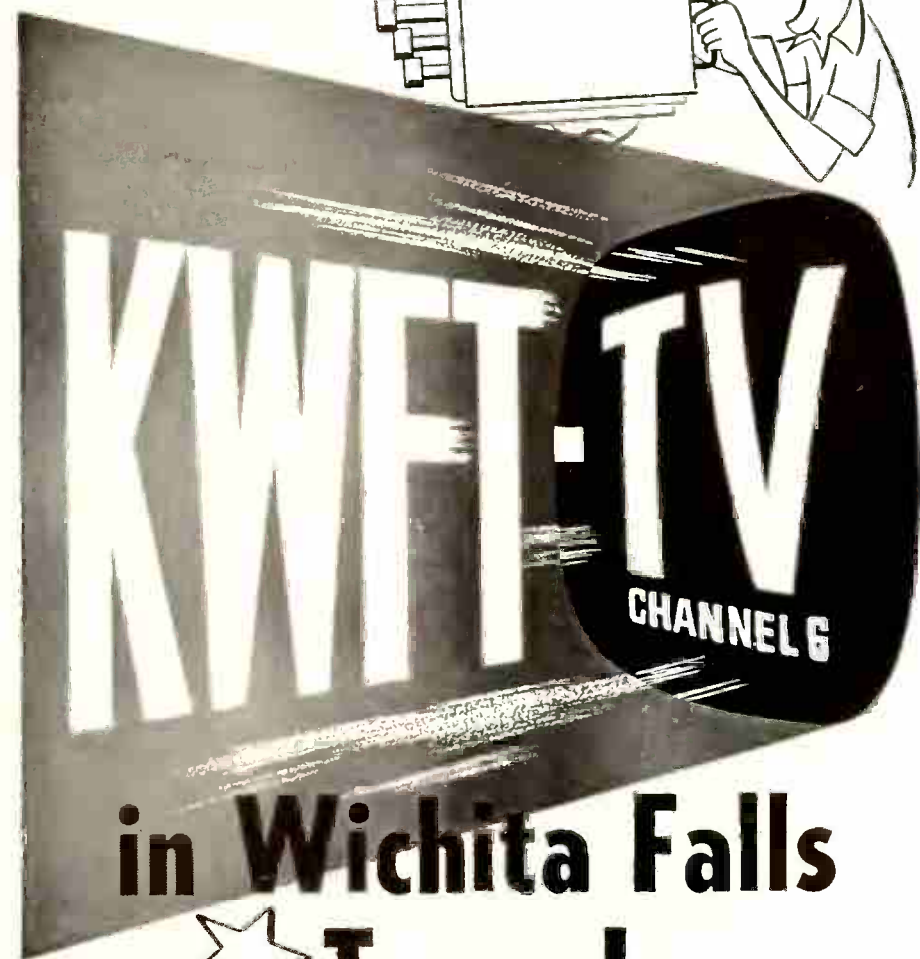
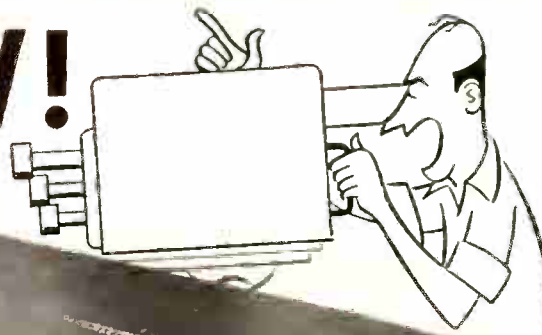
## IN RADIO!



## NOW

# FIRST

## IN TV!



## in Wichita Falls ★ Texas!

**CBS AND DuMONT  
TELEVISION NETWORKS**

*Wichita Falls Television, Inc.*

# SPONSOR Asks...

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

## What strides has uhf television recently made— and what problems remain to be solved



### THE PICKED PANEL ANSWERS

By BEN STROUSE, vice president, WWDC, Inc.,  
Washington, D. C.



Mr. Strouse

Once we knew a man who owned a radio station. He sold it for \$2,500. That station later became a basic CBS affiliate; market value: \$1,500,000.

Then there were the guys who had pre-freeze vhf grants and turned them back in—"There was no future for television."

Latest members of this fraternity: The "uhf-is-no-good" boys. A prominent network official recently quipped: "If a vhf station fails, it's bad management; if a uhf station fails, it's because it's uhf." Wise words indeed.

Under our competitive, free enterprise system, there is never a guarantee of business success. Many businesses in all lines fail because of poor management, insufficient capital or bad judgment in starting the business in the first place. Most uhf failures have been caused by similar reasons. Starting a station in a market that was too small to support television, starting in a market that was already receiving a number of good vhf signals, starting without a plan. Too many promoters, get-rich-quick schemers, hopped into tv, any kind of tv, any place, because tv was "a license to steal."

Despite the failures and the professional pallbearers there are today a number of highly successful uhf stations. They are doing an efficient job, operating under the same rules that a good radio station operates under: good programming, good promotion and good selling.

Our company (WWDC, Inc.) estab-

lished a radio station in Washington which the experts all agreed couldn't succeed the market was too crowded. Not only did we succeed but a half a dozen other stations which followed us into the market and had their sights leveled in a definite direction also succeeded.

Now we own a piece of an upcoming uhf station (WFMZ-TV, Allentown, Pa.). It's a good market, a big one. All of the area stations are and will be uhf—except for the fringe signals out of Philadelphia (and by the way, what's going to happen to fringe signals when color comes in?). We think WFMZ is going to be successful, not overnight of course. Its president, Ray Kohn of Allentown, is a good operator. He knows his market. With sound local programming augmented by network shows, with good promotion including work with the retail servicemen and dealers on a very sound, planned basis, with good selling, we think WFMZ-TV will succeed.

The same business judgment that told us to go into uhf in Allentown stopped us from going into uhf in Washington. Washington has four very good vhf stations. What can a uhf station offer that will make people convert?

By LARRY ISRAEL, vice president and general  
manager, WENS, Pittsburgh



Mr. Israel

Uhf, without the advantage of a five-year freeze, in certain specific markets has made some real progress—while not spectacular, certainly sound and steady.

In the wake of many stations both u and v suffering economic reverses because of a number of factors,

many people in the industry have sought to put a stigma on all uhf. These shortsighted individuals overlook a number of factors.

Uhf stations, by and large, that have had economic troubles, for the most part have been in markets where there simply aren't enough dollars to go around and many of them have been under-financed and ill conceived. This applies to a great many new vhf stations also. Overlooked also is the fact that 18 vhf permits were handed back to the Commission by groups who had little or no faith in the future of tv.

To be specific, let's look at the market with which I am most familiar, Pittsburgh, the nation's eighth major market with a vhf established five years prior to the arrival of our uhf channel. What have we been able to accomplish in seven months of operation?

We have the first televised schedule of major-league baseball, the first home and away schedule both from Madison Square Garden for the Holiday and National Invitation tournaments and a series of home games of the nationally ranked Duquesne University basketball team. We've done more remotes in seven months than has been accomplished in the previous five years. We have approximately 130 clients on our station. We have basic affiliation with ABC and supplementary affiliation with CBS. We have the largest studio and were the first tv station in the city to drive an automobile and display for live camera demonstration in the studio. In seven months, starting from scratch, we have, according to the local surveys, 236,452 sets equipped to pick up our station as of March 1.

We are going into the first full summer of baseball and it is reasonable to assume that this figure will be greatly expanded due to the purchase of a second set in the homes in so rabid a sports town. It is particularly signifi-



cant due to the fact that a number of the leading manufacturers have come out with a new set selling under \$200 completely equipped with both uhf and vhf.

It is true that uhf has had an uphill fight but anything new usually does.

It should be borne in mind that it takes a station six months to develop a rating pattern. In all fairness, those timebuyers who hold a much more severe yardstick to uhf than they ever did against vhf are selling short their own clients. because what they are saying, in effect, is that this country and this particular market has no basis for expansion.

By **LOU POLLER**, general manager, WCAN-TV, Milwaukee, Wis.



Mr. Poller

I have been searching for over a year now, and I have not found a tv spectator who was willing to look at a poor picture or program on vhf; conversely I have not found a tv spectator who

did not fully enjoy a good picture and program on uhf. The alphabetical gap has been created in Washington, and magnified on Madison Avenue. Technically, there are no real problems with uhf. Milwaukee has accepted WCAN-TV to the tune of 62% conversions in a little over six months.

We believe that any market having more than three tv stations is in for a rough time, whether they are v's or u's or mixed. Kansas City is living proof of that theory. Planned allocations did not prove too practical, and changing the allocations piecemeal as is being done adds to the confusion. It has been preached over and over that we must have uhf in order to enjoy "a truly competitive" national television system. If that still holds true, we need a quick, up-to-date inventory of tv in the country before we go much further with the allocation plan.

There is absolutely no reason for uhf not having the same future as vhf, given the *same opportunity*. My question still is—is it getting the same opportunity? We don't think so.

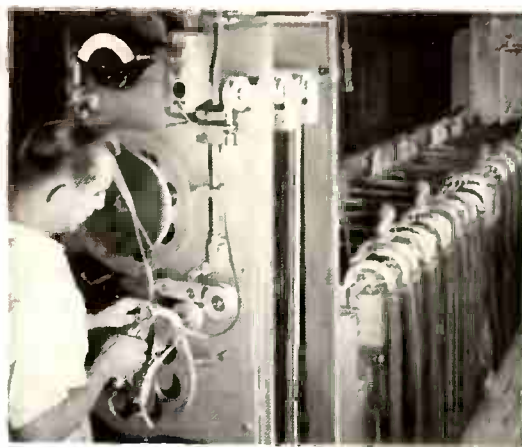
(Please turn to page 153)

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**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the *best* is yours at Precision!

*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*



**NESTLE ON THE AIR**  
(Continued from page 35)

to London for the Coronation and then to Paris.

"The purpose of the contest," explains Winslow Stetson, Nescafé account executive at Sherman & Marquette, "was to get as many people as possible to try Nescafé. The contest was promoted through point-of-sale displays and pulled excellent results for us."

A retailer display contest ran simultaneously.

In mid-March, when Nescafé's sponsorship of Kate Smith ran out, the firm decided not to renew its contract. The reasoning: Nescafé was out to reach a broader family audience than it could with daytime tv. The answer: *The Jackie Gleason Show*, CBS TV, Saturdays 8:00-9:00 p.m.

To keep Nescafé in the minds of consumers over the summer, Nestlé Co. participated in the CBS Radio Power

Plan from March through August 1953. Through this participation Nescafé had coverage on more than 200 CBS Radio stations and identification with three 8:30-9:00 p.m. radio network shows: *FBI in Peace and War*, *Meet Millie* and *Mr. Keen, Tracer of Lost Persons*.

Late in 1952, when Nestlé executives saw Nescafé sales dip, the firm undertook a brand preference and consumer study. They found the public was turning from chocolate-base products like Nescafé to the pure-coffee instant brands. Nescafé revamped its formula, and when Nestlé began its one-third sponsorship of Gleason in March 1953, the commercials plugged "new 100% pure coffee" Nescafé.

Nestlé Co.'s investment in the Gleason show amounts to \$1,105,000 for production on a 52-week basis, plus an estimated \$750,000 more for the 96-station CBS TV lineup. For this price, Nescafé, like the two other co-sponsors (Schick and Sheaffer Cos.), gets one minute-and-a-half commercial for two weeks, three minutes of commercial time every third week.

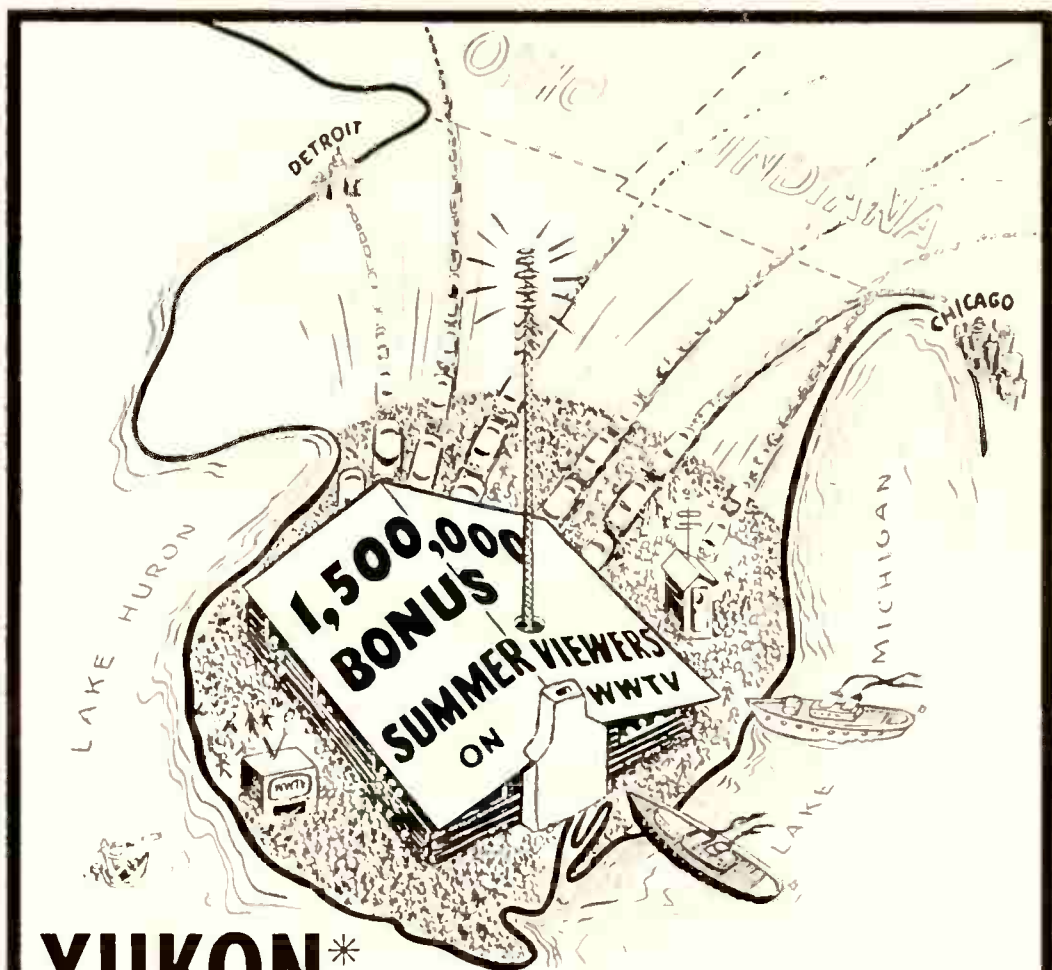
These commercials are integrated into the show format. Says Winslow Stetson, Nescafé a/e at Sherman & Marquette on this score: "If you're paying a high price for a top personality, you get maximum value from your investment by getting this personality's endorsement of the product."

Specifically Nescafé likes tv because of its demonstration value (the commercials show the family how fast and easily a cup of Nescafé can be made) and its merchandisability (Nescafé stresses heavy point-of-sale display and promotion). At the time Nescafé bought Gleason he was already a popular comedian with a family-appeal show format and a solid rating (in the 30's), which has maintained.

In fall 1953 Nescafé again ran a consumer contest. Some \$100,000 in cash was given to contestants who best completed a jingle about Nescafé. This contest, announced on the air for two months, pulled satisfactory response.

Again the reasoning behind this contest was twofold:

1. To get new customers for Nescafé, as well as prove the value of the revamped product to old customers.
2. To get extra displays from chains and leading independent grocers. Sherman & Marquette furnished life-size



**YUKON\*** STAY WITH YOUR AUDIENCE  
**THIS** SUMMER . . . . ON WWTV!

YUKON\*—synonymous with gold rush since the early days of Alaska.

Now there's a new gold field open to television advertisers.

Throughout this Spring, Summer and Fall, 1,500,000 people will visit the famous Northern Michigan resort-land — which this year has television for the first time . . . from WWTV.

You can move with your audience this year as they leave metropolitan centers to join the half-million permanent audience of WWTV-land.



REPRESENTED BY:  
WEED  
TELEVISION  
AND  
W-S SALES, GRAND RAPIDS

SPARTON BROADCASTING CO., CADILLAC, MICHIGAN





# WDAY-TV

FARGO, N. D.

NOW ON

FULL POWER

(UP FROM 13,000 TO 65,000 WATTS)

AND CARRYING

PRACTICALLY

ALL TOP-RATED

PROGRAMS

FROM

ALL 4 NETWORKS

(AND LEADING FILM PRODUCERS)!

Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives

cutouts of Gleason to the distributors during the run of the contest.

Another favorite Nestlé method of advertising is through free-sample offers. Nescafé introduced such a "prove-it-yourself" campaign in September 1953 via tv and magazines. One particular Gleason commercial last fall offered viewers a package with four individual servings of Nescafé free. This one commercial pulled 25,000 postcards within a day out of New York City alone.

Nescafé's copy theme has been consistent in all media since May 1953:

"New 100% pure Nescafé Coffee guarantees better flavor cup after cup."

This theme appears in Nescafé's print advertising—full page black-and-white as well as four-color ads in *Life*, *Look*, *Ladies' Home Journal*, *Good Housekeeping* and the store books. It also appears in Nescafé's daily newspaper advertising, usually black-and-white and some two-color 1,000-line ads.

Spot tv is used primarily to supplement Gleason coverage. On the other hand Sherman & Marquette stresses the value of spot radio in (1) reaching

an entirely different audience from the tv audience; (2) bringing consumers the "news" aspect of Nescafé.

When regular coffee prices skyrocketed in winter 1954, Nescafé immediately went full-force into spot radio in every major market in the country. This campaign was the most intensive spot campaign on independent stations in radio history: On WNEW, New York, alone Nescafé placed 175 minute announcements a week at \$6,000 weekly. The campaign has expanded since January into more than 30 major markets, with many independents as well as network affiliates carrying schedules of 100 announcements and more each week.

These commercials start with a jingle stressing flavor but are followed with a timely hard-hitting pitch comparing regular coffee prices with instant coffee. Campaign was placed in January on a 13-week basis.

Nescafé's radio effort is of the shotgun variety, aimed at a maximum adult and teen-age audience. The agency has been buying sports, d.j., news adjacencies, as well as local and regional radio personalities. This price broad-

side is intended to hit the entire family.

The Gleason show, on the other hand, is aimed more specifically at the younger housewife, although Nestlé Co. doesn't discount the importance of men and teen-agers as potential instant coffee consumers.

Nescafé's leading competitors in the field are aggressive advertisers:

*General Foods' Instant Maxwell House Coffee* sponsors *The Red Buttons Show*, CBS TV, Mondays 9:30-10:00 p.m. (through Benton & Bowles) at a \$22,000 weekly production cost, and *The Second Mrs. Burton*, CBS Radio, Monday-through-Friday 2:00-2:15 p.m. (sharing the program with other General Foods products) at a \$3,000 weekly production cost.

*Standard Brands' Instant Chase & Sanborn*, on the market since 1946, had only one experience with network tv: one 15-minute participation weekly on NBC TV's *Garry Moore Show* in 1951. Since then the brand has been advertised via spot radio and tv in 70 or more cities, as well as with heavy print schedules.

*Borden's Instant Coffee* was also in-



## Strong Pull

... keeps viewers tuned to

# KMJ-TV

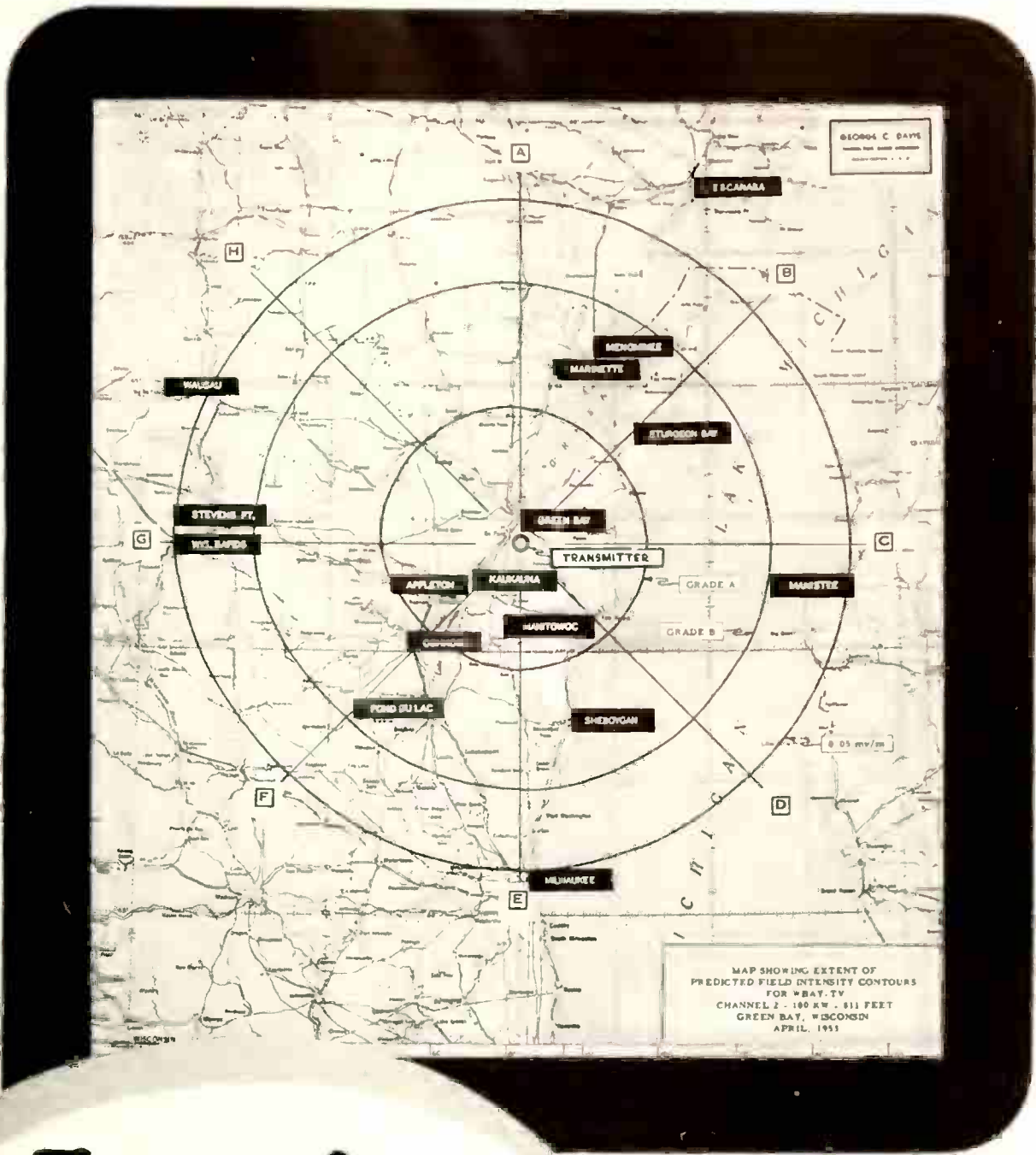
FRESNO • CHANNEL 24

the FIRST TV station in  
California's San Joaquin Valley

KMJ-TV pioneered television in this important inland California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. *KMJ-TV is your best buy in the Valley.*

*Paul H. Raymer, National Representative*





This is the  
Land of...

...*Milk and Honey*

WISCONSIN'S MOST *Show-Full* STATION



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

roduced in 1916, and from its birth was the most air-conscious of the instant coffees. In 1952 (through DCSS) this brand began sponsoring *Treasury Men in Action*, NBC TV, Thursdays 8:30-9:00 p.m. It still sponsors this program with a 32-station lineup, at a weekly production cost of \$17,500 which is borne by Borden Co. products rotated on the show.

*General Foods' Instant Sanka*, a caffeine-free instant coffee, competes more directly with Nescafé's Decaf (through Dancer-Fitzgerald-Sample). Sanka's

air advertising has tended toward five-minute newscasts in top nighttime network adjacencies.

Regional brands like Folger's Instant Coffee on the West Coast and Eiler's Instant Coffee on the East Coast are contenders in their own distribution areas. Their advertising, generally, leans toward heavy newspaper and spot radio and tv.

In May 1952 Nestlé Co. (through Sherman & Marquette) introduced another brand of instant coffee—Nestlé's Instant Coffee. The reasoning behind

this introduction of a brand that may eventually be nationally competitive with Nestlé's own Nescafé?

Don Cady explained Nestlé's policy this way to SPONSOR:

"The Nielsen Food and Drug Index shows that no single brand of coffee ever held more than 25% of any particular market. To strengthen the Nestlé Co.'s position in individual markets as well as nationally, we introduced this new, improved Nestlé Instant Coffee. Actually, we don't feel that it will compete with our well-established Nescafé as much as with other brands. There will always be consumers who prefer Nescafé to Nestlé Instant Coffee and vice versa."

At the agency, Nestlé Instant Coffee is handled entirely separately from Nescafé. William Geoghegan, executive on the Nestlé Instant Coffee account, explained that the advertising stress in all media is upon flavor. "Price," he says, "is an industry problem. Since we have limited distribution at the moment, and a more limited budget than the older brands, we stick to brand selling and a strong flavor pitch."

Nestlé Instant Coffee's budget has increased by some 50% annually since the brand's introductory campaign in spring 1952. The budget in 1954 divides this way: 60% in print media, 40% in radio and tv.

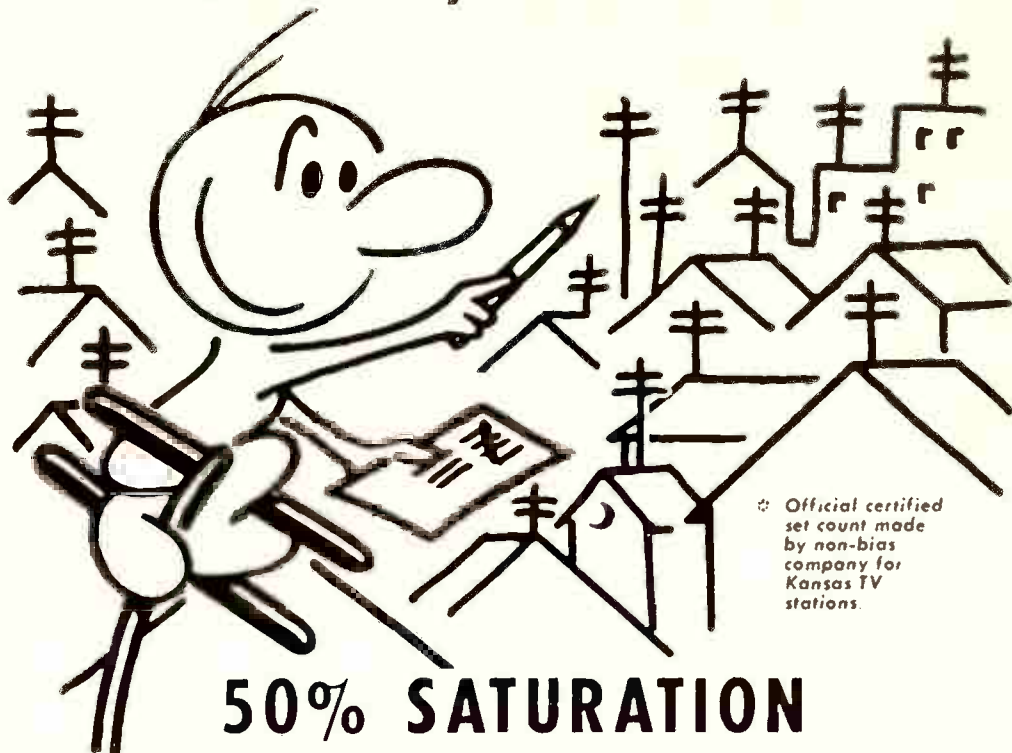
To date the brand has distribution in the following areas: Michigan, Massachusetts, eastern Pennsylvania, New Jersey, Rhode Island, northwestern New York, metropolitan New York and southern Connecticut.

Tv is being used in New York, Philadelphia, Boston, Detroit, Rhode Island and Buffalo; radio in Michigan, Pennsylvania (except Philadelphia), Massachusetts. Both air media are used on a year-round basis with average radio frequency exceeding 15 announcements a week per market, average tv frequency exceeding five announcements a week per market.

Demonstration of NIC's quick, easy solubility is the mainstay of NIC's tv commercials. Whether film or live, these commercials usually show two cold glasses of water. The announcer puts a teaspoon of NIC in one glass, of another brand of instant coffee in the other glass. NIC mixes with the cold water visibly faster than the unidentified brand with which it is compared.

The copy theme: "Now—a foolproof

## OVER 100,000 SETS\* . . .



## 50% SATURATION

WINDY, the bright spirit of TV in Central Kansas, can hardly believe his eyes! Now...more than half the homes in the **KTVH** area have TV\*. Besides, a recent Pulse report shows **KTVH** has 15 night-time and 10 multi-weekly shows with top ratings. A golden opportunity awaits you at a **KTVH** sales office in Wichita or Hutchinson. Studios in Hutchinson; HOWARD O. PETERSON, *General Manager*.

CHANNEL  
12



VHF  
240,000  
WATTS

CBS BASIC — DU MONT — ABC  
REPRESENTED BY H-R TELEVISION, INC.

**COVERS CENTRAL KANSAS**





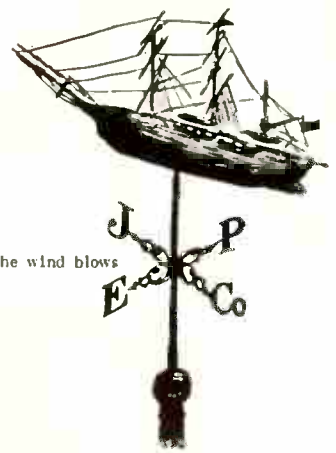
## ***“My Ideal Rep”***

**says Chet Slaybaugh  
of Morse International, Inc.,**

“shows ingenuity in ‘digging out’ and cooperation in ‘working out’ schedules that meet my clients’ requirements. He does not merely submit a cut and dried list of availabilities.”

### ***Jepeco’s***

specialty is working for maximum client effectiveness. That means digging out best availabilities.



JEPCO knows how the wind blows

# ***John E. Pearson Company***

**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO

Local acceptance?

126 local accounts\*  
signed in six weeks!

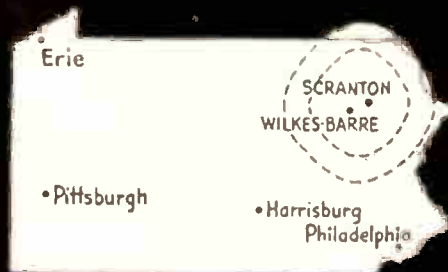
\*Names on request

**WWOR TV**  
WORCESTER • MASS.

14

There's more to be seen on channel

COVERS PENNSYLVANIA'S  
3rd LARGEST MARKET



SCRANTON • WILKES-BARRE



SCRANTON, PA.

ABC TELEVISION NETWORK

Antenna: 1244 Ft. Above Average Terrain

333 Madison Ave., Scranton, Pa.

Hotel Sterling, Wilkes-Barre, Pa.

Represented Nationally by  
GEORGE P. HOLLINGBERRY CO.

a direct pipeline to your customer's mind



a three jingle  
audition record  
made just for  
you for only \$75

HOLLYWOOD 5-6181

6000 SUNSET BOULEVARD HOLLYWOOD 28, CAL.

coffee-"

Nestlé Co.'s only network tv show, beside *The Jackie Gleason Show*, is *Space Patrol* for Nestlé chocolate bars, EverReady Cocoa and Nestlé's Quik. These three products, as well as Nestlé's Semi-Sweet Chocolate Morsels, Nestlé's Cookie Mix, Nestlé's Brown Gravy and Nestlé's White Sauce, are handled by Cecil & Presbrey, with John Beresford as account executive.

The chocolate bars, Nestlé's Quik and EverReady Cocoa began sponsorship of *Space Patrol*, ABC TV, alternate Saturdays 11:00-11:30 a.m., on 16 January 1954. On 3 April 1954 Nestlé's Quik and Nestlé chocolate bars also undertook sponsorship of the radio version of the show: *Space Patrol*, ABC Radio, alternate Saturdays 10:30-11:00 a.m. Ralston-Purina sponsors alternate weeks on both radio and tv. The program originates in Hollywood with a 51-station tv lineup, 358 radio-station lineup. Nestlé's tv contract extends through 3 July 1954; radio ends 25 June.

Says John Beresford: "The radio and tv versions are handled separately, with different stories and different casts, except the star of the show. Therefore, we not only reach a maximum kid audience with our radio and tv coverage, but we may reinforce the impact of each version by having some of the same audience tune in to both stories."

The programs are aimed at youngsters between ages four and 13, though the major group of kid listeners falls into the six-to-12 age group. The agency estimates that some 25% of the audience are adults, though program appeal is three-to-one in favor of kids. (The show had a 23 Nielsen rating in January-February—a significantly high score for a morning program.)

Script requirements are rigid in order to insure parent approval: (1) no one is ever killed on *Space Patrol*; (2) criminals are rehabilitated in the "rehabilitation center." Don Cady, Nestlé's head of advertising, was in California at SPONSOR's pres-time to confer with the producers and writers of the program, to make sure that the general atmosphere of the show will continue to follow the aforementioned standards.

Here's Nestlé's commercial technique:

1. Hero of *Space Patrol*, Buzz Corry, endorses Nestlé products in inte-





## Another WSM package show delivered to the Network!

When the makers of d-CON products wanted a strong, effective, unified medium to sell the entire nation, they took a familiar step:

They turned to the field whose national popularity is rocketing fastest — country music; to the top folk music talent pool — the cast of WSM's Grand Ole Opry.

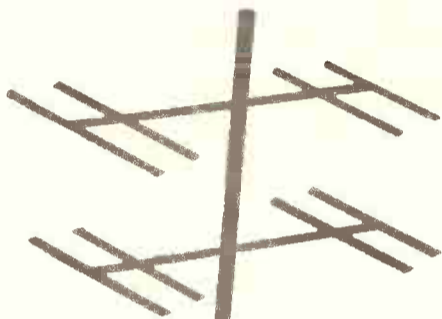
So NBC listeners coast to coast are now hearing at 9 p.m. every Saturday, right after the network portion of "Grand Ole Opry," the "Country Tune Parade," starring Ernest Tubb, Goldie Hill, and famous guest stars from the Opry itself.

When your product is ready to ride a network, contact WSM for a sure-fire salesmake package show. More specifically, contact Tom Harrison or any Petry Man.



Nashville **WSM** Clear Channel • 50,000 Watts

# THE SUCCESS-FULL STATION



**FIRST** on the air in  
its market.

**FIRST** in its market  
with the viewers.

# 56%

of sets in use\*

# WTVP

Channel 17

DECATUR, ILLINOIS

\*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES

**GEO. W.  
CLARK  
& CO.**

New York  
Los Angeles  
San Francisco  
Chicago



grated commercials.

2. Write-in premiums are continuously offered on the air to make sure that the audience will actually try Nestlé products. Premiums range from plastic rocket ships to plastic space ships. These serve as valuable merchandising tools for the trade.

EverReady Cocoa, one of the Nestlé products advertised on the tv version of *Space Patrol*, concentrates its entire budget in tv. This product (a cocoa powder for hot instant cocoa) is advertised more heavily during the winter months. The main commercial pitch is that kids like a hot drink at breakfast just as adults do. Before its tv sponsorship, EverReady advertised mainly in comics.

Nestlé's Quik, a cocoa powder for instant cold cocoa, spends 50% of its budget in radio-tv, 50% in comics and Sunday supplements. Quik commercials stress how easy the drink is to make and how good it tastes. Quik takes over most of EverReady's commercial time during spring and early summer. Together, these two Nestlé instant cocoas dominate the cocoa industry.

The major share of the Nestlé chocolate bar budget is in air media, with some Sunday supplement advertising. Nestlé's major competition in the chocolate bar field is Hershey, who dominates chocolate bar retail sales, strangely enough without any advertising at all. Reason for Hershey's lack of advertising: most of its sales are in bulk chocolate to candy manufacturers rather than to consumers.

Nestlé's previous network tv experience for these products had been its sponsorship of *Mr. I. Magination*, CBS TV, from September 1950 through June 1951. Despite heavy parent organization and teacher endorsement, this show did not produce results to warrant renewal after 39 weeks.

From that time to date the products were advertised through participations on local tv kid shows, full-page ads in *Life*, *Look* and other national magazines as well as spot radio schedules. Comics got a large percentage of their budget during this period.

The only Nestlé product, also advertised on *Space Patrol*, which gets further spot tv support is the chocolate bar. These bars have been advertised in a heavy tv I.D. campaign in New York only since October 1953 through April 1954. The I.D.'s consist of a

musical jingle starring a little girl and end with a plug of *Space Patrol*. Placed near family-appeal programming between 8:30 and 10:00 p.m., these commercials ran at the rate of 10 a week during the first three months of the New York campaign, five a week during the last three months.

Nestlé's Semi-Sweet Chocolate Morsels and Nestlé's Cookie Mix were introduced 15 years ago on the Yankee Network by Marjorie Mills, a woman commentator. Both products are currently placed on tv and radio daytime cooking shows through Cecil & Presbrey.

These products are considered to be promotional items (for making holiday cookies) and are therefore advertised seasonally. The main part of the budget goes into women's magazines and Sunday supplements, but radio and tv spending is heavy.

Since the rural areas of the U.S. are of major importance for both products, Cecil & Presbrey has bought regional networks like Yankee Network in New England and Don Lee on the West Coast, both of which have extensive small-town coverage. The Keystone Network is used regularly by Nestlé for these two products because of its wide coverage in small-town and rural areas. Nestlé currently uses *Teletest Quiz Program* on Keystone.

On women's tv participation shows these products usually buy two participations weekly in one show per market. Radio participations run in three-a-week schedules per market. Nestlé's Semi-Sweet Morsels retail at 23c, Cookie Mix at 37c. The advertising budget for these two products approximately equals Nestlé spending for the three *Space Patrol* products.

Decaf, Nestlé Co.'s "97% caffeine-free" instant coffee brand, is advertised through Dancer-Fitzgerald-Sample, Executive on this account, Chester Birch, says that this brand's major competitor is General Foods' Sanka. Decaf's campaigns, however, are still in their introductory stages. The account started with D-F-S in spring 1953, has since been advertised primarily through daily newspapers and minute late night tv announcements, on a 50-50 basis. Women participation shows on radio are used in those markets where the women radio personalities are stronger than nighttime adjacencies.

William Cory is D-F-S account executive on four other Nestlé Co. prod-



# KRNT-CBS in Des Moines

# BASIC BUY IN IOWA

## *Basic Buy Because:*

KRNT is the Hooper leader morning, afternoon, and evening (and has been for years!). In the morning, KRNT leads with an audience share of 48.8%. In the afternoon, KRNT leads with an audience share of 50.4%. In the evening, KRNT leads with an audience share of 41.8%. (Des Moines Hooper Report, Feb., 1954). KRNT is the only Des Moines station that can talk Hoopers!

## *Basic Buy Because:*

KRNT is the station with the stars . . . CBS plus Don Bell, Iowa's favorite disc-jockey . . . Bill Riley, long-time popular emcee with the great new mid-afternoon participating show . . . Smokey Smith, Central Iowa's most popular Western and country-music star . . . Elizabeth Clarkson Zwart, veteran Tribune columnist with outstanding morning "radio column" . . . Al Couppee, Iowa's "Mister Sports" . . . Al Rockwell, late-evening music authority.

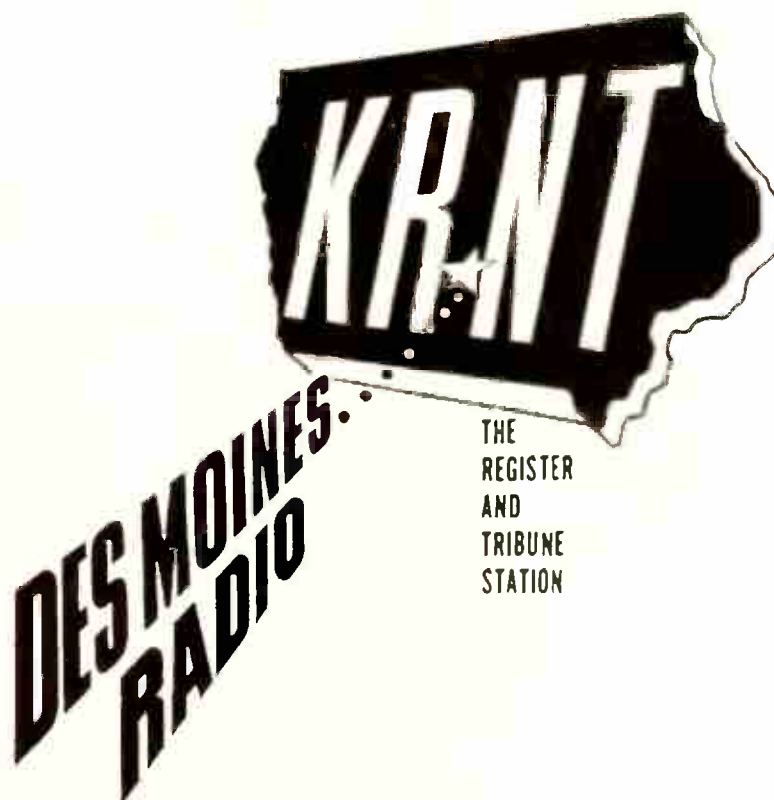
## *Basic Buy Because:*

KRNT is the station Central Iowa depends on for news. Everyone knows such names in news as Russ Van Dyke, Paul Rhoades, Don Soliday, Tribune columnist Gordon Gammack, and Mac Danielson. It takes a BIG, FULL-TIME staff of professional newsmen — with "beat" reporters — to run the NEWS CENTER for Central Iowa. That's why any KRNT quarter-hour newscast is the most-listened-to newscast in Des Moines!

## *Basic Buy Because:*

KRNT is the Know-How, Go-Now station in Des Moines . . . the only Des Moines station which builds audience through a daily newspaper radio column, as well as display advertising and many other promotion features . . . the showmanship station affiliated with KRNT Theater, world's largest legitimate theater . . . the station which has one rate for everyone, with no PI, no deals.

**REPRESENTED BY THE KATZ AGENCY**



**big  
bargain!**

**26  
USE-FULL  
ISSUES  
OF**

**SPONSOR**

**ONLY**

**\$ 8**

The magazine you can't do without. Simply fill in the coupon below and mail today.

**SPONSOR**

40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

Name

Firm

Title

Address

City

Zone State

check one:

\$8 one year (26 issues)

\$15 three years

nets: Nestea (an instant tea), Maggi seasoning and bouillon cubes, the four flavors of Nestlé package soups, and Swiss Knight Cheese.

Nestea was introduced through Needham, Louis & Brorby, Chicago, about three years ago. In spring 1953 the account moved to D-F-S. Its budget is primarily in spot tv, minute and 20-second participations on daytime women's shows. Some 20% of the budget goes into spot radio and newspaper advertising. Nestea currently has distribution in 17 markets: New York, Philadelphia, Baltimore, Washington, Atlanta, Miami, Jacksonville, Tampa, St. Louis, Dallas, Fort Worth, Houston, Cleveland, Columbus and generally throughout Ohio and Indiana.

The major competitor of Nestea is a Standard Brands product: Tenderleaf, also not yet nationally distributed.

Biggest advantage of instant teas is in the making of iced tea, since it bypasses the boiling and then icing stage. This means that Nestea's heaviest advertising seasons are spring and summer. Copy theme, of course, is: "Refreshing tea in seconds."

Here's an example of a 20-second Nestea tv commercial:

*Announcer:* "Look good? Make refreshing iced tea in seconds with Nestea Instant Tea! One teaspoon of Nestea, a half-inch of hot water. No stirring. Nestea dissolves instantly. Add cold water, then ice. Ahhh! Sparkling, refreshing iced tea, in seconds, with Nestea Instant Tea!"

This commercial shows an attractive glass of iced tea with lemon and a mint leaf. Then the glass dissolves into a closeup of a Nestea jar, and the remainder of the commercial shows a woman preparing a glass of iced tea.

Nestlé's package soups were introduced on 1 March 1954. They are cur-

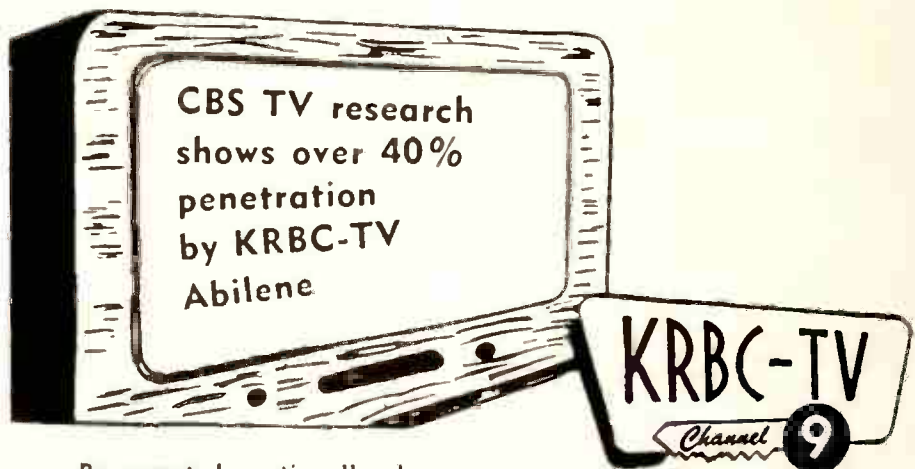
rently being tested in Binghamton and Syracuse via spot tv and newspaper advertising. Retail cost of the soups is competitive with Lipton's, at 15c per package.

Swiss Knight Cheese, a specialty cheese, became a D-F-S account in spring 1953. Relatively high-priced (39c to 44c retail for a package of six portions), it has distribution primarily on the East Coast. Advertising budget is divided between small black and white ads on food pages of daily newspapers and minute participations on daytime women's radio shows.

Maggi seasoning, also through D-F-S, is sold nationally but mainly to such institutions as restaurants, hotels (in New York, the Waldorf-Astoria uses it). This product, virtually unknown in the U.S., has long been a staple in European households. Reason: constant and ample supply of fresh meats in this country. Part of the cause for Europe's generally more spicy and highly flavored meat dishes throughout the past three centuries has been economic. Since there's no abundance of food (and even in food-producing countries, distribution is traditionally so unequal as to challenge the culinary skills of the masses), European cooks have always done their best to enhance the flavor of poorer cuts of meat. In the U.S., Maggi's advertising is aimed directly at professional chefs who are schooled in the use of seasonings. The budget goes into specialized hotel magazines.

Nestlé's bouillon cubes were introduced on a limited test basis in 1951. The product has scattered East Coast distribution. Currently it is being re-evaluated from a product standpoint, and advertising plans lie dormant.

Expansion of the Nestlé line into many new package food products got



Represented nationally by  
JOHN E. PEARSON TV Inc.

ABILENE  
TEXAS



into full swing in the past two years. Nestlé executives are close-mouthed when questioned about sales figures. However, growth of Nestlé's advertising budget gives some indication of the firm's expansion.

Here are PIB figures for Nestlé spending in national media during the past two years:

	1952	1953
Magazines	\$ 737,727	\$ 691,287
Newspaper supplements	319,030	547,428
Network tv	154,375	830,823
Network radio		348,411
<b>TOTAL</b>	<b>\$1,211,132</b>	<b>\$2,416,949</b>

These figures reflect the growing importance of the air media in Nestlé Co. thinking. Network radio and tv spending increased close to eight times in 1953 over the previous year.

Originally founded in Switzerland by Henri Nestlé in the 1860's, Nestlé Co. began manufacturing milk and a baby food line in the U.S. for American consumption in the 1900's. Today, Nestlé Co. headquarters in White Plains, New York, has 12 plants in the U.S., employing 3,200 persons. Major regional sales offices are located in eight cities throughout the U.S., but advertising and sales strategy is formulated at the White Plains Hq.

Company policy, in U.S. as well as in the 30 other countries where the firm has factories, has always laid stress upon quality products, although its consumer line is competitively priced in the U.S. Nestlé bulk products (chocolate coating for candy manufacturers, syrups for soda fountain and other institutional sale), on the other hand, are reputed for quality and are high-priced. Nestlé's institutional line is, of course, not advertised through mass media.

Nestlé Co. expects to continue its expansion in the package food line and is likely to continue forging distribution and sales through heavy use of tv and radio. ★ ★ ★

## MENNEN ON RADIO

(Continued from page 37)

ing specialized local pressure as the need requires in today's very fluid market conditions.

Mennen's experience with television has been an interesting one. As a matter of fact, this company was among the first to experiment with various television techniques. Also, today they are in approximately a dozen markets on a spot basis. They have, at various times, sponsored network shows and are currently considering the use of LD's.

Colson says that a company like his must be acutely conscious of the period by period changes reflected in the Nielsen Food and Drug Index Figures, sales force comments and agency research, and, as a consequence, seeks to keep their media buying, copy themes and advertising pressures flexible to meet requirements. He admits that, although it is pretty hard to pinpoint advertising results, they do at all times attempt to continue only such advertising as actually demonstrates itself at the consumer sales counters.

To test individual radio stations (and other media, too), Mennen frequently offers a premium—perhaps a shave kit for a quarter. This isn't the final answer by any means, but "it gives an indication of the value of one station over another one: it's an indicator of a station's vitality," says Colson.

Mennen's spot radio history goes back at least 25 years. In fact some stations have been used nearly that long. But Mennen's intensive spot radio use is much more recent. As for network radio, here's a brief summary:

For the first four months of 1932 Mennen sponsored Freddie Rich's Orchestra (with Irene Beasley) on Thurs-

53

**WKJF-TV**  
PITTSBURGH

## Your Best Buy to Sell The Rich Pittsburgh Market

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2¼ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

**WKJF-TV**  
*Channel 53*  
PITTSBURGH

Nat. Rep. WEED TELEVISION

**OUTSTANDING NBC PROGRAMS**

**Put Action In Your TV Slides!**

ZOOMS!

ROLLERS!

BURSTS!

**ANIMATED SLIDES**

SPINS!

FLASH WORDS!

WIPES!

**FILMACK STUDIOS 1326 S. WABASH CHICAGO, ILL.**

day nights, 15 minutes on CBS. Another network buy was in 1936-'37 over Mutual; it was *Famous Jury Trials*. Other network radio buys have included *Cheer Up, America* (musical varieties) on NBC in 1938; *The People Vote*, a Sunday afternoon MBS program in late 1938 and early '39; *Col. Stoopnagle's Quixie Doodle Contest*, on CBS in '39-'40, then on Mutual in '40-'41; *Capt. Flagg* on Blue Network, '41-early '42, and from 1943 to 1944 *Ed Sullivan Entertains* on MBS. In 1944 Mennen changed agencies.

took its men's toiletries to Duane Jones. It was Jones who put Mennen in morning radio, bought time as early as 6 a.m. At about this point Jones devised a series of daily five-minute shows called *Fun at Breakfast* with Herb Shelton and Tom Howard. After six months Mennen brushless rose from eighth to fourth place and lather shave cream jumped from seventh to second place. Jones resigned the Mennen account in 1951 when some of his key executives left the agency. Reason, says Jones: He was


too understaffed to carry on for Mennen. Kenyon & Eckhardt has had most of the men's line since then with the exception of Foam Shave and the new Afta after-shave lotion handled by Cecil & Presbrey.

Mennen Co. has been a habit-changer. When the company brought out talcum powder in 1889, it was the first to be packaged in a tin can with a shaker top. In fact it was the first to use the word "talcum." It was the first to appeal to men. Starting with talcum powder, Mennen expanded to the present-day full line of men's toiletries, but Mennen says its Skin Bracer outsells all others four to one. The company also claims first place for its spray deodorant and first or second place for all its products in the shaving cream field. Mennen, incidentally, says it was the first to put shaving cream in a tube successfully; before Mennen introduced shave cream in a tube in 1912 you had to use a shave stick or shaving mug soap.

Happily for Mennen, men nowadays prefer to be clean-shaven in most parts of the world. Mennen today advertises in 22 countries and in about 60% of them uses radio. Television (Mennen was one of the first U.S. companies to use foreign tv) is in three countries on four stations (two in Cuba, one in Venezuela, one in the Philippines). The company owns and operates plants in Canada and Cuba. Mennen products are produced in other countries on a franchise basis. Mennen usually owns the machinery and supervises production; products are made on this basis in England, Switzerland, Brazil, Argentina, Venezuela and Mexico, plus most of the Central and South American countries.

Len Colson has found that commercials that pull best in the United States pull just about as well in foreign countries. "It's trite, but true," he says, "that people are pretty much the same the world over."

Mennen's foreign radio commercials frequently are straight translations of the U.S. announcements. In the foreign tv markets Mennen likes to use the same films that are used in this country but with a new sound track dubbed in. "We try to film all our tv commercials," says Colson, "with the idea that they'll be used in other countries. That's why we don't use an on-camera announcer too often; you can't dub in a foreign language on this kind of film



**when you hit  
Topeka with  
WREN**

If you want to cover Topeka and the rich Eastern Kansas market—there's no surer, low-cost way than with WREN. Every recognized survey of the last 5 years shows WREN has more listeners more hours than any other station in Topeka. This tremendous audience . . . plus WREN's prize-winning merchandising department . . . can only result in greater sales for your products.

**5000 WATTS** **TOPEKA, KANSAS**

WEED & COMPANY — NATIONAL REPS.



because the lip synchronization would not be the same."

Colson keeps close tabs on foreign advertising, leaves this month for Venezuela. On his "inspection" trips Colson visits ad agencies, gathers market data, visits radio and tv stations, newspapers and magazines.

Colson's activities as advertising manager actually take him into many fields not normally associated with that title. He is used for consultation for management on problems of public relations, publicity, merchandising, new product testing, etc. He came to Mennen in 1950, formerly was at Colgate-Palmolive for three years where he was assistant display manager.

Colson reflects the thinking of Mennen's management to the four agencies, acting as liaison between management and the agencies. He has one meeting

\* \* \* \* \*

"In the final analysis, the greatest check and control on program acceptability is the general recognition of the people in broadcasting that they are 'operating in a glass bowl.' Even more significant is the professional recognition by radio and television people that with the great opportunities that are theirs, also come great responsibilities. Speaking for the individual station operators, I would like to say that they take genuine pride in the stature which the industry has achieved. . ."

RALPH W. HARDY  
Government relations dir.  
NARTB

\* \* \* \* \*

a week with each agency in New York City. At Morristown, N. J., location of Mennen's plant, he has another weekly meeting with the firm's merchandising department—part of the over-all-advertising department which he heads. Colson has under him one assistant advertising manager and two brand managers. All medical business is handled by a medical director and one assistant.

"There are no geniuses in advertising," Colson once said. "What it takes is hard work. A bright idea, by itself, isn't worth much. It's the execution of the idea that counts." He laments that advertising strategy isn't found at the bottom of a martini glass like a lot of people seem to think. "Instead of advertising being a round of drunken parties," he said, "it's round after round of hard work." \*\*\*

## THE NEW RADIO

(Continued from page 33)

view, *Weekend* and *Road Show*. The long show idea is not new. Not only have independent stations worked this program lode but other networks have been quietly using them for a couple of years. Last season ABC Radio had three hour-and-a-half to two-hour evening shows, one each Saturday, Sunday and Monday. They were, respectively, *Saturday Night Dancing Party*, *American Music Hall* (with Burgess

Meredith as host) and *American Concert Studio*. Commercially, the shows were not successful but the idea is being continued in reduced form this season. CBS Radio has used *On a Sunday Afternoon*, also a long show, for two summers and is bringing the program back this summer.

While the long show has not been conspicuously successful commercially there is proof of its appeal. Example: *Robert Q. Lewis Show*, which started on CBS Radio 2 January, has been expanded from an hour to an hour

# SUMMER IS THE BONUS SELLING SEASON ON KOA!

KOA's Western Market normally delivers 4,163,700 people and opens family pocketbooks.

BUT THEN COMES THE SUMMER WITH BONUS AUDIENCE!

- **Bonus Number One**—Car radios—a total of 1,854,200! Nearly 1.5 million hours of car radio listening every day! All that PLUS tourist listening!
- **Bonus Number Two**—More than 12.5 million tourists vacation an average of 8.8 days in the Mountain States...spend more than \$600 million!

Get with it man! Get your message on KOA—The Single Station Network

WRITE TODAY FOR COMPLETE DETAILS ON KOA'S SUMMER BONUS

KOA serves more people who can't get TV than any radio station in America!



50,000 WATTS

**KOA**

DENVER

NBC in the West

Call Petry

**KOA FOOD LEAGUE**

For food advertisers

delivers America's most food-conditioned audience.

and a half and is sold out. There is evidence that the networks will continue their efforts along this line.

One network programming executive explained the way he saw the long show trend. "A lot of new network programming will be long, departmentalized shows. They may run two, three, four, even five hours. The way we see it, those who listen will act like newspaper readers. Their interest will

be low level for a period of time, then it will hit a peak when the listener hears something that particularly interests him. Thus, the advertiser can spot his commercial in that program segment that interests the kind of people he wants to reach."

The long show will get impetus from the New Radio's emphasis on selling circulation. Says Oliver Treyz, director of ABC Radio:

"There are more fish in the radio sea than ever before. The old, small, half-hour nets aren't always the best way to catch these fish. The schools don't congregate the same way. This calls for more two-hour plans but it also calls for spreading out the nets in another way. We sell co-sponsorships in 15-minute shows and we offer contiguous rates for this kind of buy. That is, if the advertiser buys four co-sponsorships, he gets the half-hour rate. He gets, in effect, four 7½-minute segments in which to spot commercials but he buys them in a strip and thus gets dispersion."

Robert A. Schmid, MBS' administrative vice president in charge of sales and advertising, mentioned another factor in the dispersion-buy trend:

"The Nielsen Audimeter has done a lot to change buying patterns. With it the advertiser can see clearly what his unduplicated audience is and he can figure out his cost-per-1,000 per home. Because of this we will see more of the kind of buying that goes on in our Multi-Message Plan and more of the kind of buying done by S. C. Johnson on Mutual."

The Johnson Wax people buy five-minute news broadcasts during the day throughout the week. The schedule, bought by Needham, Louis and Brorby, is: three five-minute strips Monday through Saturday, two five-minute strips Monday through Friday and an additional two five-minute shows on Saturday—a total of 30 five-minute newscasts.

A good example of the increasing interest in dispersion is Longines-Wittnauer. (See "Longines: radio's biggest watch advertiser," SPONSOR, 5 April 1954.) The watch firm's new contract with CBS Radio provides for two additional quarter hours next season, giving Longines a total of 10 quarter hours covering every day in the week.

The outlook for the New Radio is for even greater audience dispersion, not so much through sales and buying techniques but through technical advancement. The wrist watch radio is worn only by Dick Tracy now but it may not be long before millions of Americans wear something like it. It is not a question of whether it can be developed: it is a question of when.

Miniaturization of radio receivers is proceeding relentlessly. The printed circuit and the tiny transistor have



**KMAC** 27  
YEARS  
OF  
SERVICE

SAN ANTONIO, TEXAS  
**5000 WATTS**  
ON 630  
*America's Fastest  
Growing Major  
City*  
MORE TEXAS ADVERTISERS  
USE KMAC THAN ANY  
OTHER SAN ANTONIO  
STATION

**KLBS** 610  
on Every  
Dial

HOUSTON, TEXAS  
**5000 WATTS**  
ON 610  
*The Cadillac  
Capital of the  
World*  
TEXAS LARGEST  
FULL TIME  
INDEPENDENT  
STATION

**THE 2 STATIONS COVER 4,135,752**

ASK THE WALKER REPRESENTATION CO., INC.



paved the way for smaller and cheaper radios. In a few years when broadcasters say, "Everywhere you go, there's radio," it will be literally true.

While the advertiser may not be particularly concerned now with the vest pocket or wrist watch receivers, this Buck Rogerish future for radio is actually an extension of what is going on right now. Listen to E. B. Weiss, director of merchandising at Grey Advertising in a recent issue of *Grey Matter*, the agency's promotional newsletter:

"Too few advertisers are more than dimly aware of the astounding change in the radio listener and his radio listening habits that has come about since television debuted. And even fewer advertisers are aware that this fabulous change is still in its early stages—and that, within a very few years, the radio audience will be as totally different from original concepts as the soft-cover book audience differs from the traditional hard-cover audience."

Weiss summed up the change by pointing out that fewer radios are ending up in the living room and estimated that "within from three to five years, perhaps less than one-third to one-half of the radio sets sold will wind up in the home!"

What is the meaning of this revolution? Weiss points out "there is a close relationship in the growing use of millions of radio receivers in dens, bedrooms, workshops, kitchens (and in the john) and radio's use away from home. The relationship traces to the fact that when the radio is tuned in, in these various non-living rooms at home, and when it is tuned in away from home—it is less and less apt to receive the undivided attention of the listener."

Does this mean that the New Listener is not being effectively reached by the advertiser? Not at all. Weiss continues:

"... It is necessary to understand that the human animal has a fabulous ability to adapt himself to a new environment. . . . There is no question at all that millions of our people today are able to listen quite attentively to radio against the competition of distractions that, only a few years ago, would have made any pretense of listening a complete impossibility. People who apparently aren't giving even one ear to a radio program display an

absolutely amazing ability to recall the name of the sponsor of a program that has had to compete with a ping-pong game, the noise of a home workshop and traffic hazards. And they recall, too, the pop tune they've just heard, who sang it—and a snatch of the commercial. Maybe 20th Century living has given them a third ear."

Obviously, then, not only are listeners becoming more adaptable to distraction but the advertiser is beginning to look into this striking human facility. Science has known something

about it for some time. And even the New Listener himself is quite conscious of it (see "What 44,000 listeners told a station about radio," SPONSOR, 22 March 1954).

Dr. Wallace A. Wulfeck, a psychologist and chairman of the executive committee at William Esty Co., told SPONSOR:

"We have known for a long time that the auditory function has a way of working independently. It has sub-threshold capacities in that it can even take in sounds when the ear is listen-

# W G S M . . .

740 KC's — 1000 Watts

**\*Retail Sales—in dominant and supplementary area covered only by WGSM \$3,351,494,000.**

**\*Dominant Nassau market ranks fourth nationally in effective buying income \$8,071.00 per family.**

**\*Nassau-Suffolk ranks higher in food sales than 13 complete states (\$367,337,000).**

**\*Nassau-Suffolk is the 16th largest market in America.**

**\*Sales Management Survey of Buying Power 1953.**



**EXCLUSIVELY SERVING THE LARGEST "HOME-OWNER" MARKET IN THE WORLD... LONG ISLAND'S NASSAU-SUFFOLK COUNTIES.**

WGSM... The most powerful independent radio station in Long Island's double barreled market — Nassau-Suffolk.

WGSM... The only independent station completely covering the world's greatest suburban market — Nassau-Suffolk, Westchester, Fairfield and New Haven Counties.

WGSM... A strong signal station in Queens, Bronx, and more than 50% of Brooklyn.

WGSM... Exclusive coverage of the richest 16% of the New York City Metropolitan Market.

WGSM... Will give you more in '54.

New York—Represented by Bob Keller.

379 New York Avenue, Huntington, L. I., N. Y.


**SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION**

**Most people in Western Virginia listen to WDBJ NEWSCASTS because we employ:**

- Two competent, full-time News Editors
- Direct AP AND UP presswire services
- Tape recorders, police and fire department monitors, telephone "beep" system, etc.
- Full reportorial services of both morning and evening Roanoke newspapers (including some 50 string correspondents in our coverage area)
- 46 complete, locally-produced, practically spaced newscasts weekly
- 11 complete farm shows weekly

AND, we've been steadily serving, steadily improving, steadily promoting these services for almost 30 years.

**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**



**KOWL'S**  
 $\frac{1}{3}$   
 OF SOUTHERN CALIFORNIA MARKET  
 OF OVER 3,000,000 PEOPLE

Must be good reasons why 27 national advertisers like Coca-Cola—Old Gold—Wildroot—Carnation Milk—General Mills and Folgers use KOWL regularly. One main reason is KOWL's loyal audience of over 1,000,000... the Negro, Spanish, Mexican-American listeners. Don't overlook KOWL's selling power...ask for our "sales pitch!"



**KOWL**  
 Sales Office: 4124 Wilshire Blvd., Los Angeles  
 NATIONAL REPS:  
 FORJUE & CO., INC., New York, Chicago,  
 Dallas, San Francisco  
 DORA-CLAYTON, Atlanta, Ga.



$\frac{1}{4}$  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 Lantershim San Francisco, Calif.  
 Represented by John E. Pearson Co.

ing to something else. This theory goes back to William James who said that true attention is intermittent and fleeting. Few people concentrate enough to eliminate other sounds. Even though some people may not recall a certain radio commercial when they walk into a grocery store, the influence of this sub-threshold commercial may have an effect on what they decide to buy. A selling message may get across to the radio listener even if he doesn't consciously listen to it."

The belief in the ability of the partly-listened-to commercial to leave an impression on the mind is based not only on hypnosis. Dr. Wulfeck explained, but on recent experiments involving learning while sleeping. Both show that an unconscious person can absorb ideas and suggestions, he said.

The ear's unusual abilities have been the subject of radio promotion in the past. Two lines of thought have been pursued, both of them aimed at television and print.

The more popular of the two themes points out that radio can create potent visual images in the listener's mind. Furthermore, these images are often more effective than an actual picture since the image evoked is one that will reflect the actual likes and dislikes of the listener.

It has been pointed out that the images of radio soap opera characters created in the listener's mind are so idealized that it is often a shock when he sees photographs of the real-life actors.

This visual image concept can be carried over to commercials. For example: A radio commercial for a new automobile can create in the listener's mind a car that seems much more beautiful than it actually is. (It has been argued that when the listener finally sees the car he may be disappointed. While that is possible, it can be said in rebuttal that if the commercial lures the listener to the auto showroom, it has already done its work.)

The other promotional radio theme about the wonderful instrument called the ear is a little more technical but more in keeping with modern radio listening. It is, briefly, this:

The sight and sound functions of the human animal operate in different ways. Sounds can come from everywhere and be absorbed. Sight must be focused. Sound is universal but



sight is specific. In other words, you can't absorb a tv picture unless you are actually looking at it. But you can absorb sound even if your ear isn't focusing on it.

What does all this mean when it comes to writing radio commercials? Oddly enough, no one is sure. There has been very little attention paid to the psychological aspects of radio commercials. Dr. Wulfeck complained he has been talking for a long time about the failure of research people to measure the sub-conscious absorption of audio messages but without result.

One account executive said: "You know, maybe we *ought* to think more about slanting radio commercials toward people who listen with half an ear. The subject hasn't been discussed here. Our major effort is in tv and we make our radio commercials conform to our tv commercials."

The radio-tv copy chief at one of the top 10 agencies told SPONSOR: "We write our radio commercials the way we always have. There hasn't been any talk here about changing. But don't use my name. When you talk about radio's changing audience and mention

that (name of the agency) hasn't given any thought to adapting commercials to that audience, it makes us sound stupid, even though we see no reason to make any drastic changes in our approach."

The copy chief felt that radio listening hasn't actually changed very much. "Even in the old days," he said, "we were conscious that people were doing something else while listening."

The point that divided-attention listening was characteristic of radio in pre-tv days was not generally disputed. SPONSOR found, though it was qualified as follows: Daytime radio listening in the home has always been a divided-attention kind of listening once the novelty of radio wore off. However, (1) nighttime radio listening was generally attentive before tv and (2) the out-of-home audience was much smaller in the old days.

One aspect of the discussion about whether radio commercials should be revamped centers on this issue: Should the modern radio commercial be loud or soft?

If SPONSOR's spot check of agencies is any indication, the advertising world is split on this question.

The pro-stentorian point of view was expressed by SPONSOR columnist Bob Foreman in the issue of 14 December 1953:

"To capture the attention of radio audiences or to penetrate the wall of their inattentiveness, radio copywriters have rightly chosen to use louder audio gimmicks. . . . Many advertisers are stepping up the decibels with echo chambers, drums, pistol shots and so on as well as the volume of their announcers' voices. . . ."

Grey Advertising's Weiss makes a case for the pianissimo approach in the *Grey Matter* piece referred to previously. After noting, like Foreman, the increase in the radio commercial shock technique, Weiss says:

"We rather doubt the need for shock treatment—as we've already pointed out, our people have developed a new faculty that really permits a radio commercial to register while listeners are otherwise engaged, precisely as a magazine ad registers while the reader hurries along to the inevitable surrender of the heroine or while the newspaper reader impatiently turns the page to find out what happened as the gun moll backed out of the bistro."★★★

# KWJJ

## GIVIUM ADVERTISER BIG BARGAIN

"How" you say to KWJJ, Chief of Northwest Independents . . . and he tell you "how". He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ's tribe of happy warriors.

National  
Representative  
BURN-SMITH CO., INC.

# KWJJ

1011 S.W. 6th Ave.

PORTLAND 5,  
OREGON



\*Independent  
Radio Stations

*Fourfold  
Coverage*

WITH

# KDON

SALINAS, CALIF.

5000 WATTS

THE  
CLOVER LEAF  
STATION  
COVERS

SALINAS • MONTEREY

WATSONVILLE • SANTA CRUZ

at half the cost of using  
separate stations. One Sta-  
tion Coverage of 74,428  
Radio Homes in California's  
newest Metropolitan Area

# KDON

SALINAS  
CALIFORNIA

REPRESENTED BY WEED & CO.



for the  
best in

"LISTEN-  
APPEAL"

it's

**KGER** SOUTHERN  
5,000 WATTS CALIFORNIA

Los Angeles • Long Beach

for  
inspirational  
programs

**KOME** OKLAHOMA  
5,000 WATTS

Tulsa

for  
your musical  
moods

**KUOA** ARKANSAS  
5,000 WATTS

Siloam Springs

for  
regional  
farm features

The Stations of the American Home  
Owned and Operated by

**BROWN SCHOOLS, inc.**  
John E. Brown, Sr., Pres.

You can get choice program or spot  
availabilities in these three great market  
areas. Buy all three stations as a package,  
or any one individually. Call or write today.

Represented nationally by Gill-Perna Inc.

## PSYCHOLOGY OF MEDIA

(Continued from page 42)

**Media and taste:** Maturity is also a matter of taste. Which media are doing most to raise the taste (cultural level) of the American people—not only for purely cultural objects, like poetry, music and drama, but also for advertised products—modern furniture instead of Grand Rapids midwestern so widespread around the turn of the century?

Joseph T. Klapper examined two decades of experiments and literature in the field for the Columbia University Bureau of Applied Social Research and concluded that it depends on the individual.

Here are his major conclusions as reported in *The Effects of Mass Media*, published in October 1950. (Please note points 5 and 6 especially.)

1. Mass media content today is mostly devoted to what critics regard as being in poor taste. "Material in good taste is nevertheless also presented by all media."

2. "Poor material" reaches a much greater audience than "good material." However, you got to remember that much of the audience for poor material "consumed no communicational material whatever prior to the advent of mass media."

3. Persons tend to "all or none behavior" in media usage, except that heavy radio listeners are not necessarily likely to be heavy readers. Reading exposure depends on degree of education, and movie going on age. Radio draws its listeners from all cultural and age levels "and thus reaches persons not often reached by other media."

4. Persons use each medium to satisfy their already established tastes. "Thus mass media content largely selects its own audience." Persons of good taste seek and consume good material; persons of poor taste, poor material. "The most likely effect of mass media upon public taste thus seems to be to render the taste static. This has been demonstrated in regard to print and radio."

5. There is no evidence that "attendance upon mass media precludes the development of good taste." Individuals seem to use media rather in furthering already established behavior patterns. Thus, the media content "may be harmful to neurotics." This has been demonstrated in regard to

comic books and to a lesser degree in regard to movies.

6. Mass media can and do stimulate development of good taste. However, this effect seems largely restricted to those already predisposed to such development but who lack the opportunity for exposure or who are unsure how to proceed. "Thus musical taste is developed by the radio, but most often among cultured persons predisposed to be interested in music; radio also stimulates and guides reading, but, again, largely among persons who are already readers."

This point is especially important to advertisers: "Each of the various media." Klapper finds, "stimulates its audience to use other media. Planned exploitation of these tendencies can and has been attempted. In particular, radio has been successfully used in deliberate attempts to stimulate book sales and library circulation."

7. Tastes developed by mass media are not as "pure" as those developed for similar material from extra-media sources. "Familiarity serves for intense or technical interest, for example, in regard to news and serious music."

**Media and participation:** One factor which modern social scientists—



2,181,504

**COWS**

and . . .

**LOTS OF PEOPLE, TOO!**

Cows that help produce an income of over \$3.4 billion, and people who spend over \$2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

**WKOW-CBS**

**MADISON, WIS.**

Wisconsin's most  
powerful radio station  
Represented nationally by  
**HEADLEY-REED CO.**



and admen—seem to have overlooked in their discussions of media effectiveness is the influence of group participation.

Back in 1935 Drs. Hadley Cantril and Gordon W. Allport concluded in their book, *The Psychology of Radio*, that the effectiveness of media can also be judged by the degrees of participation permitted.

They made these three rankings:

1. Congregate groups are first: personal conversation, discussion group, informal congregate assembly, telephone and formal congregate assembly.

2. In the intermedia position fall certain long-distance media, variously distinguished for the speed, fidelity or intimacy of their transmission (talking picture, tv, radio, telegraph and personal correspondence).

3. In the lowest group are the impersonal agencies of communication, relying exclusively on print: form letter, newspaper, billboards, magazines, books.

Their conclusion was sound then and is pertinent today considering the narrow escape radio had from premature interment at the hands of some of its tv-stamped supporters.

"Radio's secure place among the media does not depend upon its central position in the continuum. The fact that it is both more and less a participant than other forms of communication has no bearing upon its survival. What guarantees the permanence of radio is the two-fold fact that it is an additional highway by which men may widen their experience of the outer world, in directions not served by other avenues of communication, and that this enrichment is secured with a minimum expenditure of energy. Radio demands little of the listener in money, effort, responsibility or social conformity. It is one of the least exacting and yet most effective means of extending the social environment."

**Listening is non-directional:** One vital aspect of communication by sound which admen often fail to consider is that the sense of hearing—alone among the five senses—need not be focused in order to get an impression. Sound can

★ ★ ★ ★ ★ ★ ★ ★

"It is basic, I believe, that creative selling can induce the public to buy more products. If the public buys more, plants are operated at capacity. . . . We may state as fact, then, that salesmanship can continue to increase our standard of living—that there *need* be no pause, call it recession, adjustment or what you will."

MELVIN H. BAKER  
Chairman of Board  
National Gypsum Co.

★ ★ ★ ★ ★ ★ ★ ★

be absorbed from all directions. You can listen to more than one thing at a time. You can be doing other things and still listen. In fact, you usually have to act to avoid hearing—by walking away, starting up a conversation or turning off the radio or tv set.

That is why G. Maxwell Ue, v.p. and research director of Kenyon & Eckhardt, calls air media "dynamic" and print media "static." (In the latter case you must act in order to get the message, that is, read it.)

That is why Hans Zeisel, once a McCann-Erickson researcher, now a University of Chicago professor and consultant to the Tea Council, says you might limit your print advertising to bright, new, lively products and use air media to advertise the dull, boring ones—all other things being equal.

Psychologists agree that "sound" audiences tend to be captive; "print" or "sight" audiences, non-captive and therefore harder to reach and interest.

**big  
bargain!**

**26  
USE-FULL  
ISSUES  
OF**

**SPONSOR**

**ONLY  
\$ 8**

The magazine you can't do without. Simply fill in the coupon below and mail today.

**SPONSOR**

40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_ State \_\_\_\_\_

check one:  
 \$8 one year (26 issues)  
 \$15 three years




**LEE NICHOLS**  
Country Music Man

"Sagebrush Serenade"  
"Western Requestin"  
"Lee Nichols Show"

**THE MART STORES**  
"For the first time we had volume sales that could directly be attributed to our advertising."

**DOUGLAS OPTICAL**  
"We attribute a good share of our traffic to the terrific impact of our KWBB spot announcements."

Represented by  
George W. Clark, Inc.



**KWBB**  
WICHITA'S RADIO ACTIVE STATION  
1410 KC • 1000 WATTS



Radio Station W J P S is THE sports station in the Evansville, Indiana market. If you want to reach MEN, check our availabilities around our live play-by-play sports . . . the year around.

- ★ LOCAL HIGH SCHOOL FOOTBALL
- ★ EVANSVILLE COLLEGE FOOTBALL
- ★ BIG TEN FOOTBALL
- ★ LOCAL HIGH SCHOOL BASKETBALL
- ★ EVANSVILLE COLLEGE BASKETBALL
- ★ INDIANA UNIVERSITY BASKETBALL
- ★ INDIANA HIGH SCHOOL TOURNAMENT
- ★ NCAA BASKETBALL TOURNAMENT
- ★ EVANSVILLE BRAVES BASEBALL
- ★ 300 MILE INDIANAPOLIS SPEEDWAY RACE
- ★ OTHER SPORTING EVENTS AS THEY OCCUR

Sports mean LISTENERS. Listeners mean RESULTS. Let us prove our worth to you.

Robert J. McIntosh, General Manager  
 REPRESENTED BY  
 The George P. Hellingbery Company

# WJPS

"A RADIO IN EVERY ROOM"  
 Evansville, Indiana

Now . . . buy the Keyline!

**SAVE 20% ON**  
 NORTHERN CALIFORNIA  
 COVERAGE

Four booming California  
 markets (2,200,000 buyers)  
 with one low-cost buy!

**KSJO** San Jose

**KBOX** Modesto

**KGST** Fresno

**KHUB** Watsonville

Represented by  
**RAMBEAU**

New York • Chicago • San Francisco  
 Los Angeles • Minneapolis



Write, wire or call  
 for complete information

SPONSOR is indebted to Dr. Wallace H. Wulfeck, a psychologist and chairman of the executive committee of William Esty Co., for calling its attention to the unique non-directional quality of listening.

In addition, he points out, the auditory function can work independently of the other senses and has sub-threshold capacities in that it can take in sounds even if the ear is listening to something else. This theory goes back to William James, who said that true attention is intermittent and fleeting, even when a person is concentrating.

"Even though some people may not recall sub-threshold sounds when they walk into a grocery store to buy something, the influences of a 'sub-threshold' commercial may have an effect on what is bought," Dr. Wulfeck said.

He mentioned recent experiments on learning while asleep to show that it is possible to absorb ideas while more or less unconscious.

"Hypnosis has contributed much to our knowledge of how ideas and

Instead of using psychological criteria for picking and using media, what do many admen actually do?

SPONSOR will examine this question in the concluding article on media psychology in the next issue.

sounds can be absorbed by an unconscious person," Dr. Wulfeck said. "You can tell a hypnotized person it is raining outside, and an umbrella should be raised. When he wakes up and goes outside, he will have an irresistible desire to open an umbrella even if the sun is shining. In the same way, a selling message does get across to the radio listener even if he doesn't consciously listen to it. Research so far has failed to measure this unconscious absorption."

How should radio commercials be changed then to fit in with this new pattern of unconscious listening?

"I don't know exactly. But I don't think that brand name repetition is enough. The human animal has to have a reason for doing something. He has to rationalize his behavior. People will do silly things to rationalize prior behavior. A common mental disorder today is anxiety. We think it is mostly psychological, glandular or else a conditioned response, a learned behavior picked up in childhood. How-

ever, when people are anxious they attempt to find some immediate reason, like lack of money. But you take a man who worries about his income and give him a million dollars and he'll still go on worrying. A good commercial then not only appeals to a man's motives but also gives him a rational reason for following its suggestion."

This led to a discussion of motivation studies, a field that can be of immense use to media analysts.

But Dr. Wulfeck questioned the basic assumption of most motivation studies. "When advertisers ask for a study to uncover the basic motivations of their best prospects, what they really want to know is how their advertising can make these prospects do what they want."

And this, he said after considerable thought, worried him more than the hydrogen bomb. Why?

"Difficult as it is, learning to control human behavior is probably no more complicated than inventing the hydrogen bomb was. And scientists solved that problem. When they solve the secret of controlling human activity, then man may well be reduced to mass slavery."

And, he surmised, radio and tv with their exclusive ability among all the media for instantaneous communication of an idea to an entire country—and perhaps soon to the entire world—plus the tremendous suggestibility of the human voice, may well be the principal means to such an end.

**Importance of psychology:** For Dr. Ernest Dichter, president of the Institute for Research in Mass Motivations, of Croton, N. Y., and advocate of the depth interview in advertising, all media evaluation should be put on a psychological basis.

"At first," he explains, "you have to forget about the various media and concentrate on the consumer—on those subjective factors which influence him and which are much more important than the physical differentiation of the different media."

He listed a number of these consumer-directed subjective factors:

"What goes on in a consumer's mind when he uses one or the other of the media plus what goes on when he is exposed to the specific message is much more important than the physical differentiation of the different media," Dr. Dichter says.

He therefore breaks up the psycho-



logical evaluation of media into two steps: (1) A discussion of the three major subjective factors that influence a consumer when he is exposed to a medium: (a) his opinion of the intention of the advertiser; (b) the consumer's level of expectation concerning the medium; (c) his conception of the mood of the medium, and (2) what really happens in the mind of the consumer as he listens, watches, views and reads a specific message from the standpoint of (a) orientation, (b) ego involvement and (c) mental rehearsal of the purchase.

As a preface Dr. Dichter gave SPONSOR this brief picture of the history of media:

"Throughout history man has recognized the value of various forms of communication. The Chinese say that one picture is worth a thousand words. The Russians say the spoken word is gone forever. Long experience has taught people that face-to-face contact is more effective than any other form of communication. Advertising is simply duplicating the existing forms of human communication but in artificial ways. Television seeks to duplicate the face-to-face contact. Radio tries to duplicate the call of the muezzin

from the minaret.

"Historically each form of communication has provoked great events. Revolutions have been started by a Dutch play, the writings of Thomas Paine and Robespierre, a civil war by Harriet Beecher Stowe's *Uncle Tom's Cabin*, crusades and holy wars by churchmen and orators. Other tremendous actions were inspired by face-to-face contacts, either individually in conspiracy or in addressing a huge crowd (paralleling television), as, for example, Hitler's, Franco's and Mussolini's speeches.

"Thus it can be seen that almost any kind of medium can be used for action. Advertising is trying to copy these historical devices. Therefore in trying to evaluate media you do not really start from scratch. People over the centuries have learned to consider certain factors in connection with various forms of media."

These are:

1. *The level of expectation.* Over the centuries print, especially in book form, has created a certain expectation among people, particularly one of permanence. Books are more permanent than magazines, which in turn are considered more permanent than newspapers, which obviously are more permanent than the spoken word or the visual image on television. This attitude toward print has nothing to do with such physical phenomenon as printer's ink, paper or wood cuts. It is the result of centuries of conditioning.

During one's lifetime the consumer learns to expect certain things from various media. He has a television reaction pattern, a radio reaction pattern and a printed media reaction pattern. You can either capitalize on that existing reaction pattern or you can go against it. In order to judge media, you therefore have to find out from people what it means to them when something appears in print or is heard on the air.

2. *The intention of the advertiser.* "What is he trying to do to me?" By using a newspaper, an advertiser states his intentions very clearly: He wants to reach you immediately—today. You must have been on his mind. We have proof that the consumer understands that. He reacts to it. On the other hand, when he sees a calm magazine ad surrounded by lots of white space, he also understands that the intention of the advertiser is to convey a feel-

## 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

BY JULY  
60,000w  
TV

# 2 OUT OF 3

## MONTANANS living in the NINE Western Counties

### OWN THEIR HOME

A RICH MARKET for —

- Home Furnishings
- Home Appliances
- Garden Tools
- Home Aids

93% LISTEN TO serving Western Montana



1290 5kw Day & Night

MISSOULA, MONTANA

Reps: GILL-PERNA—NY, LA, SF & Chi.

**REGIONAL RADIO WOW**  
First in all Periods!\*

6-10 a.m.  
WOW Pulse 8.3  
B station 3.7  
C station 2.4

10 a.m.-2 p.m.  
WOW Pulse 8.7  
B station 4.6  
C station 2.3

2-6 p.m.  
WOW Pulse 8.5  
B station 3.6  
C station 3.8

6-10 p.m.  
WOW Pulse 10.4  
B station 6.3  
C station off air

**RADIO WOW**  
\*Mon. thru Fri.  
Nov. — Dec. 1953 Pulse of  
Regional Radio WOW Area

**OMAHA 590 • NBC**  
A Meredith Station  
JOHN BLAIR & CO., Rep.



**HERE WE GO ROUND  
THE MULBERRY BUSH**  
the mulberry bush—the mulberry bush  
Here we go round the mulberry bush  
**SO EARLY IN THE MORNING!**  
The KMBC-KFRM Team is looking under every "Mulberry bush" in the great Kansas City Primary Trade Area in behalf of its advertisers!

If your product or service needs to be brought out from under the bushes where people can buy it, call KMBC-KFRM, Kansas City, or your nearest Free & Peters office, for availabilities on The KMBC-KFRM Team.

The folks in the Heart of America won't bother to beat the bushes for your product. Today they are buying the things they hear about on the radio station they listen to most . . .

**the KMBC KFRM Team**

**CBS RADIO FOR THE HEART OF AMERICA**

## The "RESULTS" STATION in Washington

**WWDC**  
IN THE NATION'S CAPITAL  
**Sells Goods!**

Represented Nationally by John Blair & Co.

ing of elegance, timelessness, a lack of urgency. He could not possibly do that through tv. That would be a complete misuse of the medium. You can't have a beautiful, colorful, timeless institutional message on tv (or at least you shouldn't). Dr. Dichter continues.

3. *The mood of the medium* (in the mind of the consumer). The consumer is a "different" person when he watches tv, listens to the radio, reads a magazine or skims a newspaper. For example: When you read a newspaper, you're in more of a hurry, less relaxed, more impressed with the temporary and contradictory nature of the news (and possibly the advertising). You're more competitive-minded, more conflict-conscious because the newspaper gives you a wider and more rapid view of conflicting things happening, with conflicting statements often on the same page or in the same article. Thus you don't believe as readily and you're not as impressed—there's not as much prestige in a newspaper.

Magazines on the other hand have been endowed with an aura of greater dignity, greater permanence, more leisure, a slower pace, more contemplation, more of what we call time-binding, with relating things, giving a wider view—at least a week or a month rather than a day. You have more time to read a magazine and you read it at different times. You read it when you are more yourself than when you read the newspaper. Excluding the trade papers, which might have a different psychology, you read a magazine on your own time, to get more of a bird's-eye view of things, whereas you read a newspaper on the train, or subway, more to get ahead in the struggle of daily life, to arm yourself against the slings and arrows of every day.

Radio has much more the element of development. It has drama. It has sequence. There's a beginning, a middle and an end. It is more fleeting. You almost expect it to be more unusual in its attention-getting devices: it is less convention-bound. "If I had to write an ad for a product that was very unconventional, I might want to be aware as a copywriter that radio is a less-conventional type of advertising approach than a magazine is." A revolutionary new discovery might possibly lend itself more readily to radio.

Television has much that resembles radio—the same sequence, a begin-

ning, a middle and an end. It has drama. But it is much closer to reality. It can lift the consumer out of his present surroundings and transport him, psychologically, to a new world. Therefore it can be considered three-dimensional because it does not appeal to just two senses. Television is a window on the world. It arouses curiosity and satisfies curiosity.

Here Dr. Dichter gave an example of how tv can be misused, in his opinion:

"Last night on a certain show I heard a refrigerator commercial by a well-known person. If you accept what I just said, the commercial was misusing the medium almost completely. It should have been somebody's kitchen with a real refrigerator just delivered and a real housewife inviting me to come out of my kitchen into hers, to visit with her and satisfy my curiosity. She could even have said, 'I had this delivered this morning. Would you like to see it inside? I'll open it for you.'

"Instead of that, there was a strange intermediary like this woman—dressed elegantly, not being another housewife and not permitting me to iden-

**BMI**

**MILESTONES**

BMI introduces a new series of 1954 program continuities entitled "Milestones" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"Milestones" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"Milestones" for May:  
 "National Music Week"  
 "Mother's Day"  
 "The Astor Place Riot"  
 Edward Forrest  
 First Great American Actor  
 "Thirty-Three Hours to Paris"  
 Lindbergh's Flight—1927

"Milestones" is available for commercial sponsorship—see your local station for details

**BROADCAST MUSIC, INC.**  
 NEW YORK • CHICAGO • HOLLYWOOD  
 TORONTO • MONTREAL



tify myself with her—demonstrating a refrigerator to me. At best they made a salesman out of her rather than fully using the three-dimensionality of tv or asking me to come into another home.”

In summary, Dr. Dichter says you got to know “not what we think the different mood of each medium is but what the consumer thinks it is.” And you have to base that on research.

Finally, he says, you must consider the three specific perceptive processes that take place when a message reaches the consumer: orientation, ego-involvement and mental rehearsal. This is important, Dr. Dichter explains, not only so you can write better copy but also to serve as yardsticks by which you can measure media. He describes them thusly:

1. *Orientation.* The consumer has to know what your product is all about. You, the adman, should ask yourself, “What are the better processes so far as tv is concerned or radio is concerned or printing is concerned in order to orient people about my product or service? Does tv orient them more rapidly or differently than radio? If so, under what conditions?”

2. *Ego-involvement.* This includes all the intellectual and emotional factors ranging from interest to boredom for the one and from liking to hatred for the other. By determining which medium enables you to involve the consumer's ego more rapidly for your product, you have another means of comparing media.

3. *Mental rehearsal.* You may have told people what your product is all about. You may have interested and involved them. But unless you have enabled them to rehearse mentally the purchase of your product, your message has probably fallen flat. This covers trying it on, thinking concretely about using the product, owning it.

By considering these three major levels of contact with the message and using them as criteria for evaluating media, you will learn more easily how to use each medium best, Dr. Dichter concludes. ★ ★ ★

## SPONSOR ASKS

(Continued from page 129)

By DAVID BALTIMORE, general manager, WBBE-TV, Wilkes-Barre, Pa.



Mr. Baltimore

Television is television. Whether it be uhf or vhf makes no basic difference insofar as the viewer is concerned. The problems, where there are problems, stem from three sources.

The most basic problem is caused in the programing department. As television has developed in this country, network programing seems to be *the* thing and, therefore, if a station has no network affiliation, the going is extremely rough. The networks themselves have been extremely reluctant to jump on the band wagon of uhf in all cases preferring instead to remain on a share basis with the existing vhf stations. In many cities where the networks have been progressive enough to accept a uhf station, the successes are most notable. The public wants entertainment, and it doesn't care what the identification of the channel is.

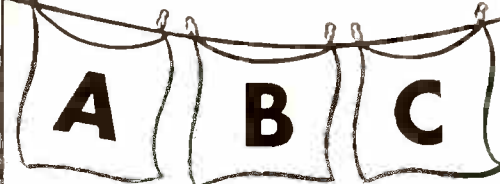
The next problem perhaps has been created by the necessary attitude of the FCC which has resulted in an over-allocation of stations without regard for the economic aspects of the situation.

The final problem which may arise is not serious but should be considered. In some cases the signal on uhf does not travel as far as it does on vhf because the amount of power currently available has not been in all cases sufficient. This is not generally true, however. In the Wilkes-Barre-Scranton area, for instance, the entire metropolitan market is sufficiently covered by all stations in the market, and in one direction the signal goes 70 miles on a regular basis. This of course is due to the particular terrain. When higher power is achieved, such as we plan in the near future, there is no question but that the area covered by uhf stations will be certainly sufficient to provide a most satisfactory market in which to do business competitively.

Regardless of the channel number, if television programs are acceptable, the people will watch them. “Television is television.”

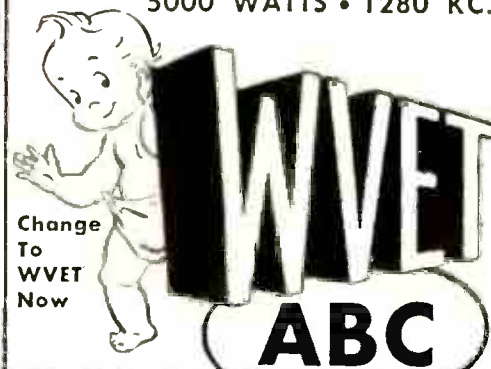
# NEW ARRIVAL!

## ...BIG CHANGE AT WVET



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

5000 WATTS • 1280 KC.



Change To WVET Now

IN ROCHESTER, N. Y.

Represented Nationally by THE BOLLING COMPANY



### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

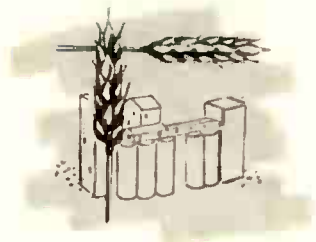
Send for a copy of "WHO'S WHO ON WEVD"  
HENRY GREENFIELD

Managing Director

WEVD 117-119 West 46th St.  
New York 19

LOUISE FLETCHER  
SELLS THE  
**NEGRO**  
HOUSEWIFE  
VIA  
**WSOK**  
NASHVILLE, TENN.





**IN AGRICULTURE**  
**WHEAT**  
**IS THE CHOICE**  
**OF OKLAHOMA**

**IN TELEVISION**  
**KWTV**  
**IS THE CHOICE**  
**OF OKLAHOMA CITY**



WAYNE C. LILES  
KWTV FARM DIRECTOR

IN FARM AND RANCH NEWS, Wayne C. Liles is the choice of Oklahoma. For eight years he was County Farm Agent for Tillman County, Oklahoma. He is past president of the Oklahoma County Farm Agents Association, and the winner of numerous awards for his work with farm youth. A graduate of Oklahoma A & M College, he has been prominent in Hereford Breeders Association work. He is a soil conservation expert. Yes, Wayne C. Liles is one of the winners who have made KWTV-9 *the choice of Oklahoma City!*

EDGAR T. BELL, Executive Vice-President  
FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1572-foot tower in late summer 1954!

*the Choice of Oklahoma City*

**KWTV-9**



AFFILIATED MANAGEMENT K O M A CBS  
REPRESENTED BY AVERY-KNODEL, INC.



# Newsmakers in advertising



**George Shupert** has been elected president of ABC Film Syndication Corp., Inc., new wholly owned subsidiary of American Broadcasting-Paramount Theatres, Inc. Organization formerly was called ABC Syndication; it was established August 1953 when Shupert joined the network as vice president in charge of the division. Shupert told SPONSOR there has been a noticeable trend toward more filmed dramatic programs in the daytime. And, he says, new kinds of sponsors—such as super markets—are being attracted to them.



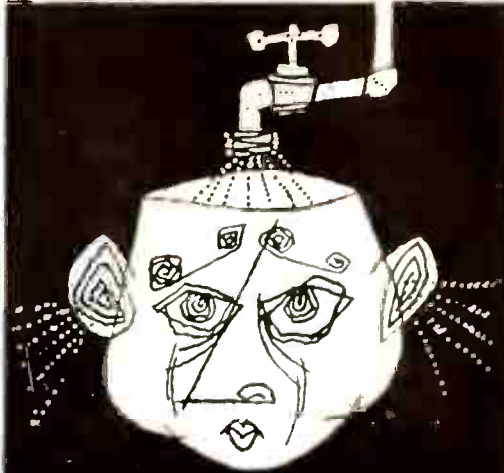
**Hugh H. Johnson** is the new media director of Kudner Agency. Johnson, who has been associate media director, succeeds the late Daniel J. Pykett. Johnson has spent a great deal of time the past few years in the field in contact with local media and with retail businessmen in nearly every state. Prior to joining Kudner in 1944 he was advertising manager for the Bell Aircraft Co. and before that assistant to the director of merchandising of the Buick Motor Div. of General Motors. Buick is a Kudner account.



**H. Leslie Hoffman**, West Coast television and radio set manufacturer and licensee of fm station KSBR, San Bruno, Cal., recently got a construction permit for a new tv station. He expects station will begin telecasting 1 May and will cover the San Francisco Bay area, Sacramento, Stockton and most of Northern California. Transmitter will be located atop Mt. Diablo. Station will operate on vhf ch. 13. Hoffman is one of Coast's oldest tv sponsors as well as set makers; his programs have won several tv awards.



**Judge Justin Miller** on 1 April retired from the board chairmanship of NARTB after serving the trade association for eight years—the “most exciting years of the radio-tv industry.” In his tenure at NARTB Judge Miller took strong stands against government control of broadcasting and program censorship. Before joining NARTB he was a federal judge appointed to a lifetime post and before that taught law at Duke University; one of his students was Vice President Richard M. Nixon. Judge and Mrs. Miller will live in California.



## BRAINWASHING!

Just a glance at the latest Pulse (Jan-Feb '54) will clear your head about the San Francisco Bay Area. KYA, the independent of influence in the ten bay Area counties, has taken some healthy jumps in many quarter hour periods across the board to make some white hot buys for you.



Here's just one example:

**George Ruge's Koffee Klub 7 A. M. 2.4**  
**Independent B 1.8**  
**50 KW Net A 1.5**  
(from Pulse Jan-Feb '54)

But that's only a small part of the story. Investigate and you will discover plenty of hot buys all through the day on KYA. And KYA covers the Bay—why pay for waste circulation?

**KYA**  
the personality station 1760 KC

George W. Clark, Inc., New York and Chicago  
Adam Young, Inc., Los Angeles



### The New Radio

Those who lament radio's plight nowadays often are misled by two things: (1) They are mainly aware of network billing declines and fail to reckon up the counter-balancing growth of spot. (2) They insist upon looking at every change in radio as a change of deterioration.

Actually instead of deteriorating radio is evolving, progressing, becoming a new medium.

It's a medium many veteran admen don't see in perspective because they are so close to it. Here at SPONSOR we've taken a few steps back from the picture to get the panoramic view. You'll find what we call the New Ra-

dio described in the lead article this issue, starting page 31.

\* \* \*

### Scan

Some of the most basic things are easiest to overlook. That's particularly true in fast-moving radio and television operations. Where can you get a rundown, for example, on who handles each internal department of a station; on its continuity specifications; on its deadline schedule for acceptance of continuity?

The answer in many cases is nowhere.

Nowhere except by dint of gradually learning who's who and what's what. But at WBNS-TV, Columbus, and other stations around the country they're going out of their way to help the advertiser and agency know the station. WBNS-TV has put together an attractive booklet called *Scan* which does just about that. It gives you the WBNS-TV picture in a scan: a floor plan of the station; deadline schedule for slide production and continuity; names of people to contact when you have a problem involving traffic, talent, merchandising, and so on.

We like *Scan* and the idea behind it. In fact maybe we ought to do the same thing here at SPONSOR. How about you in your operation?

### What recession?

At the spring meeting of the Association of National Advertisers SPONSOR's Editorial Director, Ray Lapica, was struck by the mood of optimism pervading the premises.

This was in sharp contrast to the undercurrent of recession thinking sweeping the nation.

After the ANA meeting he double-checked by sending questionnaires to every one of the 191 firms that had representatives (generally the ad director) at the spring sessions. By press time 43 firms had responded, many giving detailed information on sales trends and ad budgets (see page 38).

The general consensus regarding the recession: maybe there is one, but if so it must be happening to somebody else.

Of the 43 respondents, including some of the nation's top advertisers, 27 said business was up over last year, six said it was the same, 10 reported sales dips.

But 29 reported that their ad budgets were up, 12 about the same. Two failed to answer this question. None reported an ad budget drop.

This report should go a long way toward putting a halt to recession rumors, especially those making the rounds in advertising circles.

## Applause

### The tv pioneers

Establishing a commercial television station in 1947, 1948, or 1949 wasn't as easy as it may now seem.

It called for initiative of the highest order.

It called for capital investments far beyond anything that radio broadcasters were accustomed to.

It called for men who made recommendations to owners and were willing to lay their longtime jobs on the line.

It called for heavy month-after-month losses, often hitting as high as \$40,000 in a single month. When the losses would stop no one could tell.

There were practically no sets.

At the start there was no coaxial cable.

How long before expensive broadcast equipment became obsolete, how long it would stand up, was anybody's

guess. Nobody knew the answers.

Everything was being done for the first time.

Everything was a problem, solved by trial and error.

Men worked around the clock.

There was no trained television personnel.

These were the days of the first commercial tv stations, and the first commercial tv pioneers.

In this issue SPONSOR commemorates, in a carefully prepared section, the stations and the men who blazed the trail. The pioneer contribution that they made can easily be forgotten in the fast pace of the industry. Yet theirs is a contribution which deserves to be forever remembered; and we hope that these pages will become an important part of the rich history of television.

In order to make these pages not only commemorative but highly useful, SPONSOR enlisted the aid of each pre-freeze pioneer station in submitting growth facts which give agencies and advertisers a commercial insight into these stations never before available. Each station spent many hours ferreting out the data we requested; for this we are deeply grateful. We plan to consolidate this data on a master chart to be published in our 17 May NARTB issue.

Along with the Burbachs, Fays, Storers, Havens, Fetzers, Houghs and many more whose names are recorded indelibly in the pages of our pioneer tv station section, it is only fitting that we single out the name of one man who urged and encouraged many of the tv pioneers to take the first step—General David Sarnoff.



You Must Buy

**WNEM-TV**

To Buy Northeastern Michigan

**GREAT NEW STATION!**

The first and only VHF STATION in Northeastern Michigan, WNEM-TV serves Saginaw, Flint, Bay City, Midland and all of NORTHEASTERN MICHIGAN with the finest NBC-DUMONT & live studio productions.

**GREAT ESTABLISHED MARKET!**

Best of all, this great new station serves a BILLION DOLLAR market that includes 17 General Motors Plants, one third of Michigan's total farm income, plus a great tourist trade that is Michigan's third largest industry.

**GREAT NEW MERCHANDISING!**

WNEM-TV co-op promotions with leading drug and food chains and retail outlets insure window and counter displays of WNEM-TV SPONSORED PRODUCTS in key consumer traffic spots at the point-of-sale!

**WNEM-TV**

CHANNEL

**5**

SERVING SAGINAW, BAY CITY,  
FLINT AND ALL OF NORTHEASTERN  
MICHIGAN • NBC • DUMONT

WITH

**ASP**

Active Sales Promotion. WNEM-TV's Client Service Department provides dealer mailings, paid newspaper and radio promos, bus cards, point-of-sale pieces and special result getting promotions tailored to fit your product at no additional cost to the client to make WNEM-TV, Michigan's most SELL-MINDED station!

**KANSAS CITY IS...**

# Swingin' to the Stars

**ON CHANNEL**

# 9

# WHB-TV

- ★ Jackie Gleason
- ★ Red Skelton
- ★ Perry Como
- ★ Jack Benny
- ★ Burns & Allen
- ★ Ed Sullivan
- ★ Blue Ribbon Bouts
- ★ Mel Allen
- ★ Arthur Godfrey
- ★ Studio One
- ★ Jane Froman
- ★ Edward R. Murrow
- ★ Ray Milland
- ★ Omnibus
- ★ Four-Star Playhouse
- ★ Big Top
- ★ Beat The Clock
- ★ John Thornberry
- ★ Sandra Lea
- ★ Larry Ray
- ★ Shelby Storck
- ★ Walter Burks



BASIC



AFFILIATE

The great Kansas City TV market is swinging right along with its favorite stars on WHB-TV—as Channel 9 presents a full schedule of CBS-TV network programming — plus a variety of talent-packed, locally produced shows. Your spots are in the spotlight when you let WHB-TV's star-studded airwaves do the selling to 389,182\* television homes! \*March 31 estimate of Kansas City Electric Prod.

**WHB-TV puts audience to sleep . . .** on Sleep-E-Z beds! Autry Brothers, Inc., bedding manufacturer, recently devoted their late-at-night (12:15 a.m.-12:30 a.m.) segment of "Star Time" to promote a special sale of their Sleep-E-Z twin Hollywood beds. Roch Ulmer, staff emcee of this locally produced show, delivered the two commercials as he relaxed on the bed fetchingly attired in a flannel night-shirt and sleeping cap. During the three days following this novel sales pitch, the Sleep-E-Z folks did \$5,400.00 worth of business on their twin bed special at their two retail locations. The sponsor's field supervisor attributed 75% of the store traffic to the "Star Time" plugs.



1922-1954

Don Davis, President  
John T. Schilling, General Manager

**WHB-TV**  
CHANNEL 9 BASIC CBS-TV  
SHARING TIME WITH KMBC-TV Kansas City

**WHB**  
710 K.C. 10,000 WATTS  
MUTUAL NETWORK

KANSAS CITY'S  
OLDEST  
CALL LETTERS

Represented nationally by  
**JOHN BLAIR & CO.**

Represented Nationally by

