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MR WM S HEDGES  
NYC-ROOM 604  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N.Y.

# SPONSOR

Magazine radio and tv advertisers use

18 OCTOBER 1954

50¢ per copy • \$8 per year

# Big

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# Switch!

**At midnight, October 17th, WHB completed the switch from network to independent operation**

Now WHB has 24 full hours a day to transmit the kind of radio which has already started the big switch in Kansas City listening. In the few months since new management\* took over, new studios, programming, personalities, ideas have put K.C.'s oldest call letters (born 1922) on the lips of everybody in town.

In audience and in rates, WHB is an *extraordinary* buy—right now. Talk to John Blair, or Station Manager George W. Armstrong.

\*Operating two other famous independents, each first in its own market (Hooper): KOWH, Omaha — WTIK, New Orleans.

10,000 watts on 710 kc.

Kansas City, Missouri

# WHB

**MID-CONTINENT BROADCASTING COMPANY**

General Manager: Todd Storz

KOWH, Omaha  
Represented by  
H-R, Inc.

WTIX, New Orleans  
Represented by  
Adam J. Young, Jr.

WHB, Kansas City  
Represented by  
John Blair & Co.

**DO AGENCIES  
EARN 15% ON TV?**

page 29

**Why 666 Cold Tablets  
is spending 60% of  
budget on spot radio**

page 32

**What's spot radio  
—what's network?  
The line narrows**

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**BREAKING TV'S  
BRASSIERE TABOO**

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**Does your show reach  
people—or customers?**

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**"Life" vs. television:  
a clean-cut test of  
media effectiveness**

page 40

**Does your show reach  
store customers?  
The answer is in radio**

page 44

# Radio's rarin' in Baltimore!

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



143,000 radio sets sold last year; only 48,000 TV sets!

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

More than 143,000 radio sets have been added in the Baltimore area. Now—more than ever—you get a lot for a little from W-I-T-H.

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

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

**—in Baltimore**

**WITH**



TOM TINSLEY, PRESIDENT

• REPRESENTED BY FORJOE & COMPANY

**REPORT  
TO SPONSORS  
18 OCTOBER 1954**

**Sunday Spec  
lost ground**

Latest NBC TV Sunday night spectacular, "Sunday in Town," averaged one rating point below "Satin and Spurs." It had 16.5 compared with S&S' 17.5 in Trendex 10-city report. But meanwhile CBS TV opposing shows went from average 27.4 against S&S to 34.0 against latest spectacular. "Sunday in Town" had 18.4, 18.7, 12.5 for 3 half hours from 7:30 through 9:00. Comparable CBS TV ratings were: 20.2, 34.4, 47.5. CBS TV show in 7:30-8:00 slot is "Private Secretary"; other 2 CBS TV half hours are Ed Sullivan.

-SR-

**Tv circulation  
tests starting**

NARTB's method for studying tv circulation is still being kept "secret" because of fear "some research firm will take our method and beat us to it." Field work on study of NARTB method itself is just getting started. Specially designed meters in homes will be used to check against NARTB's method, presumably non-meter. Alfred Politz is doing methodology study with report hoped for by December. First national circulation study may be out by end of 1955.

-SR-

**Film 'rough' subs  
for storyboard**

Doherty, Clifford, Steers & Shenfield is experimenting with novel approach in which low-cost 16 mm. rough version of commercial substitutes for storyboard. Many agency men agree storyboards fail to give client clear idea of how commercial will look on film. DCS&S storyboard-on-film costs \$250, employs 16 mm. sound-on-film commonly used for home movies. This is little more than cost of average storyboard. First test was for Playtex hair cutter which plans spot tv campaign. One of advantages of method is client, agency can check talent in action. Final version of commercial will cost \$3-3,500.

-SR-

**Pal Blades back  
in spot radio**

American Safety Razor Co. is scheduled to return to spot radio with major 100-station announcement campaign for Pal Blades in mid-October. Firm sponsored "The Rod and Gun Club" over some 150 MBS stations until 3 years ago. Since then bulk of budget had gone into magazines, newspapers.

**Talent costs of crime dramas on network tv average \$19,936 weekly**

Where do the shoot-and-shatter type dramas stand in network tv? How many are sponsored and what do they cost? A current count shows that there are 11 such shows on a sponsored basis peppering the nighttime video lineups each week: NBC TV exhibits 5, CBS TV 3, ABC TV 2, Du Mont 1. They range in cost from \$9,800 for Du Mont's "Rocky King, Detective" to a high of \$28,000 for "Dragnet" (NBC TV) and "The Vise" (ABC TV); average cost, \$19,936.

Sample listing of a few mystery-detection dramas with typical talent costs appears at right. A complete roster of all shows on the four tv nets along with costs, sponsor, agency, other data, appears in the Tv Comparagraph on page 77.

Treasury Men .....	\$16,000
Danger .....	14,000
The Hunter .....	24,000
Big Town .....	18,000
The Lineup .....	27,000
Justice .....	17,500

**REPORT TO SPONSORS for 18 October 1954**

- Multi-agency shows studied** ANA scheduled to issue report in November on how clients with multiple agencies divide compensation when several agencies are involved in one tv show. Perhaps dozen methods may be described on basis of membership poll.  
-SR-
- Ratings muddle makes Collier's** Lead article in current Collier's raps tv advertisers for misuse of ratings. It's called "Who knows who's on top?", gets cover plus 5 pages. Most of industry's long-standing criticisms of rating services and over-reliance on ratings are covered plus some new twists. Article says some in industry are afraid to criticize ratings lest their own show rating be rigged by rating services in vengeance. ARF committee on ratings headed by Biow's E. L. Deckinger provides hope for improvement of ratings, says Collier's. ARF committee report will show Nielsen comes closest to fulfilling 10 criteria of ideal rating service, says article.  
-SR-
- Double entendre records problem** WDIA, Memphis, in move prompted by "increasing tempo of trend toward suggestiveness and double meaning" in records, particularly blues, has tightened policies. (1) Records get careful screening by station personnel, including manager Bert Ferguson who acts as final judge when record is questioned. (2) Records deemed suggestive will be reported to BMI, ASCAP, newspapers, record retail outlets, trade press and offending record companies. (3) If requested, records will be labeled unfit on air to explain why WDIA can't fulfill request.  
-SR-
- Lentheric gets quick results** Fact that television can bring sponsors immediate results on network level forcibly demonstrated to Lentheric, Inc., perfume firm, following its first tv show (Chance of a Lifetime, Du Mont, Friday, 10:00-10:30 p.m.). By Saturday noon following first program, retailers in most of 27 markets covered were sold out. Retailers, in reordering, said customers asked for "perfume advertised on Dennis James show last night." Lentheric ad manager, William G. Ohme, said show "left us unable to cope with the immediate response." Aim of tv commercials was "hard sell," he said, noting that this was radical change from most perfume advertising which is based on prestige.  
-SR-
- First Western local color show** KNXT, Los Angeles, is hailing sale of its "Colorama" to Dawne Industries as first local color sponsorship on record in West. Client makes Tint 'n Set. "Colorama" ran 10 October; business was placed via Buchanan and Co.

**New national spot radio and tv business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Safety Razor Co, NY	Pal Blades	BBDO, NY	100 radio mkts throughout country	Radio: 10 early-morn, nightti min anncts a wk; mid-Oct; 6 wks
General Mills, Minneapolis, Minn	Betty Crocker Cake Mixes	BBDO, NY	30 radio mkts in West Central region	Radio: 3 dayti, nightti chn-brks a wk; 25 Oct; 3-6 wks, with 4-wk hiatus
General Mills, Minneapolis, Minn	Betty Crocker Cake Mixes	BBDO, NY	LA; Phocnix; Portland, Ore; San Diego; San Francisco; Spokane; Tacoma-Seattle	Tv: 5 nightti chn-brks, 7 dayti min anncts a wk; 1 Nov; 30 wks
Monticello Drug Co, Monticello, Fla	666 Cold Remedy	Charles W. Hoyt, NY	95 radio stns in South, Southwest, plus major metropolitan centers	Radio: 5-15 early morn min anncts; mid-Oct; 26 wks
Norwich Pharmacal Co, Norwich, Conn	Pepto-Bismol	Benton & Bowles, NY	12 additional mkts throughout country	Radio: 10 dayti min, stn-brks a wk; 17 Oct; 11 wks
Taylor Reed Corp, Glenbrook, Conn	Q-T frosting	Charles W. Hoyt, NY	40 mkts	Tv: dayti min anncts; 17 Oct; 4-6 wks

*on November 13*

watv

*channel*

13

*will be the FIRST*

*with  
the  
MOST*

*in  
Metropolitan  
New York*

*Television Center,  
Newark 1, New Jersey*



# SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number 2  
18 October 1954

## ARTICLES

### **Do agencies earn 15% on network tv shows?**

Increased emphasis on shows packaged by networks at spectacular costs underlines question of whether agencies are earning heavy network tv commissions. SPONSOR presents pro and con opinions

29

### **666 Cold Tablets ups use of radio**

Regional cold tablet manufacturer is spending 60% of budget on spot radio. It mixes high-power stations with special group-appeal outlets

32

### **Spot and network radio: the line narrows**

Six years ago the dividing line between spot and network radio was clearly defined. Today, the trend is towards greater similarity between the two in operations, sales practices and general programing concepts

34

### **Brassieres on the air**

For years brassiere firms shied away from using network radio and tv because of question of good taste in commercials. Now Exquisite Form displays bras on live models in film commercials it uses on network tv

36

### **Does your show reach people—or customers?**

New Ohio State University study shows how program preferences and listening habits vary according to age, sex, education, income. Moral is client should look for right audience, not just volume of listeners

38

### **"Life" vs. tv: a clean-cut media test**

Rare opportunity to pit one medium against another came when Client X introduced new product. He spent equal sums for a color spread in "Life" and a single tv show. Results show which medium was more effective and why

40

### **Tv Dictionary/Handbook for Sponsors: Part VI**

What's the difference between "on the beach" and "on the log"? Reading this installment of the tv dictionary will help increase your tv industry vocabulary

42

### **Car radio repairman gets 'em at point-of-use**

Detroit auto accessory store chalks up 39% sales increase by hitting motorists with car radio repair messages while they're at the wheel

44

## COMING

### **Farm Radio and Tv: 1954**

SPONSOR's annual round-up of data on farm radio and tv will include a look at the farm market; what results advertisers have had with farm air; what advertisers say about farm radio-tv

## DEPARTMENTS

### TIMEBUYERS

### AGENCY AD LIBS

### SPONSOR BACKSTAGE

### 49TH & MADISON

### NEW & RENEW

### MR. SPONSOR, Ralph Danziger

### P. S.

### NEW TV STATIONS

### NEW TV FILM SHOWS

### FILM NOTES

### RADIO RESULTS

### SPONSOR ASKS

### AGENCY PROFILE, Louis J. Riggs

### ROUND-UP

### TV COMPARAGRAPH

### NEWSMAKERS

### SPONSOR SPEAKS

Editor and President: Norman R. G

Secretary-Treasurer: Elaine Couper

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Editorial Director: Miles David

Senior Editors: Charles Sinclair, Al

Associate Editor: Evelyn Konrad

Department Editor: Lila Lederman

Assistant Editors: Joan B. Marks

tow, Al Zemelkan

Contributing Editors: Bob Foreman

Editorial Assistants: Carolyn Richman  
Bindler

Art Director: Donald H. Duffy

Photographer: Lester Cole

Vice Pres.-Advg. Director: Robert P. Mer

Advertising Department: Edwin D. C

(Western Manager), Homer Griffith

(west Manager), Arnold Alpert (Midwest

ager), John A. Kovchok (Production

ager), Kathleen Murphy, Stewart Perry

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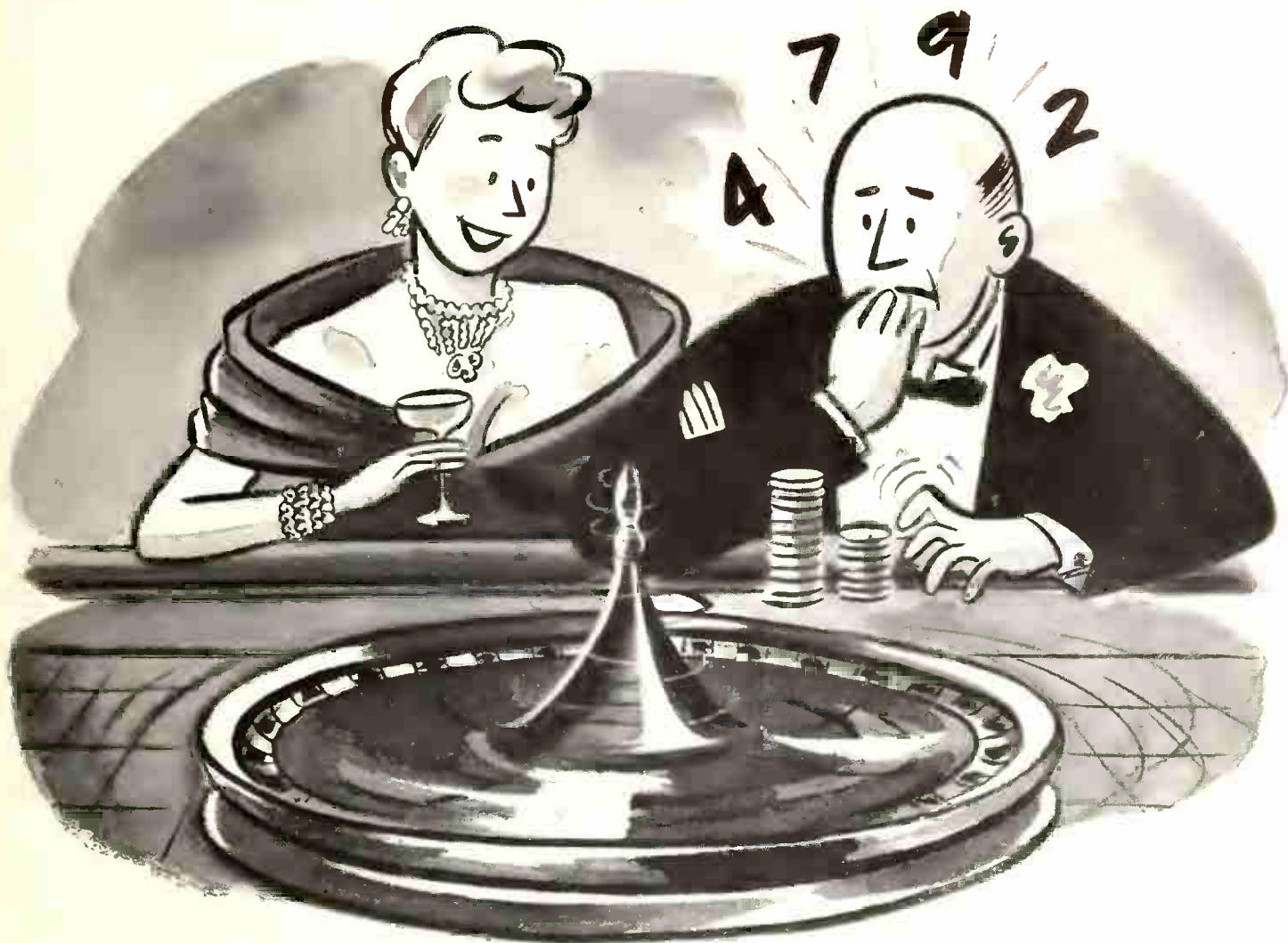
Kahn, Minerva Mitchell

Readers' Service: Augusta B. Shearman

Bookkeeper: Eva M. Sanford

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# DON'T "PICK BLIND" IN SHREVEPORT!



## LOOK AT **KWKH's HOOPERS!**

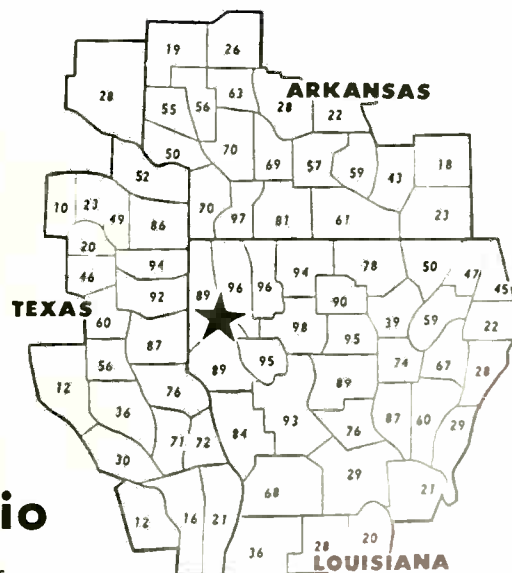
KWKH's big 50,000-watt voice obviously soars far, far beyond Metropolitan Shreveport. But look at our tremendous *home-town* popularity, too, as proved by Hooper!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

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

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

KWKH delivers 22.3% more daytime homes than the four other Shreveport stations, *combined!* Cost-per-thousand-homes, however, is 46.4% less than the second Shreveport station! Let your Branham man give you all the facts.



# KWKH

**50,000 Watts • CBS Radio**

A Shreveport Times Station  
**TEXAS**  
**SHREVEPORT, LOUISIANA**  
**ARKANSAS**

The Branham Co.  
Representatives

Henry Clay  
General Manager

Fred Watkins  
Commercial Manager



**TELEPHONE and  
INTERVIEW SURVEYS  
GIVE SAME ANSWER**

**KBIG**  
delivers **ALL**  
**Southern California**  
at **LOWEST COST**  
**PER THOUSAND**

Two Radio Listener Surveys regularly measure Los Angeles and San Diego. Only FOUR stations register audiences in BOTH markets. KBIG is the only independent.

Whether you use the telephone or personal interview survey method, you'll find that average ratings divided by rates prove KBIG is your best cost per thousand buy.

Any KBIG account executive or Robert Meeker man will be glad to give you complete new market and survey data.



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLLYWOOD 3-3205  
Not. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Muriel Bullis, Foote, Cone & Belding, Los Angeles,** says that selection of media is dictated by the product and its potential consumers. "These also determine the time of day to buy," adds she. "For Rheingold Beer, for example, we use radio announcements during the heavy traffic hours when they can reach men driving to and from work, as well as the women at home." On tv, Rheingold sponsors Douglas Fairbanks Presents over KNBL in Los Angeles, KFMB-TV in San Diego and KMJ-TV in Fresno. "From radio we get frequency."



**Keith Shaffer, Erwin, Wasey, New York,** has already made use of the new MBS-Ward study of radio listening habits. "We have been using heavy weekend radio for some of clients, that is some 22 five-minute newscasts per weekend," Keith told SPONSOR. "From MBS we got figures about weekend listening that made our case for out-of-doors stronger. It also showed us a surprising fact: Early Saturday and Sunday mornings, around 9:00 and 10:00 a.m., are very good for radio." (See MBS-Ward study, SPONSOR, 4 Oct. '54.)

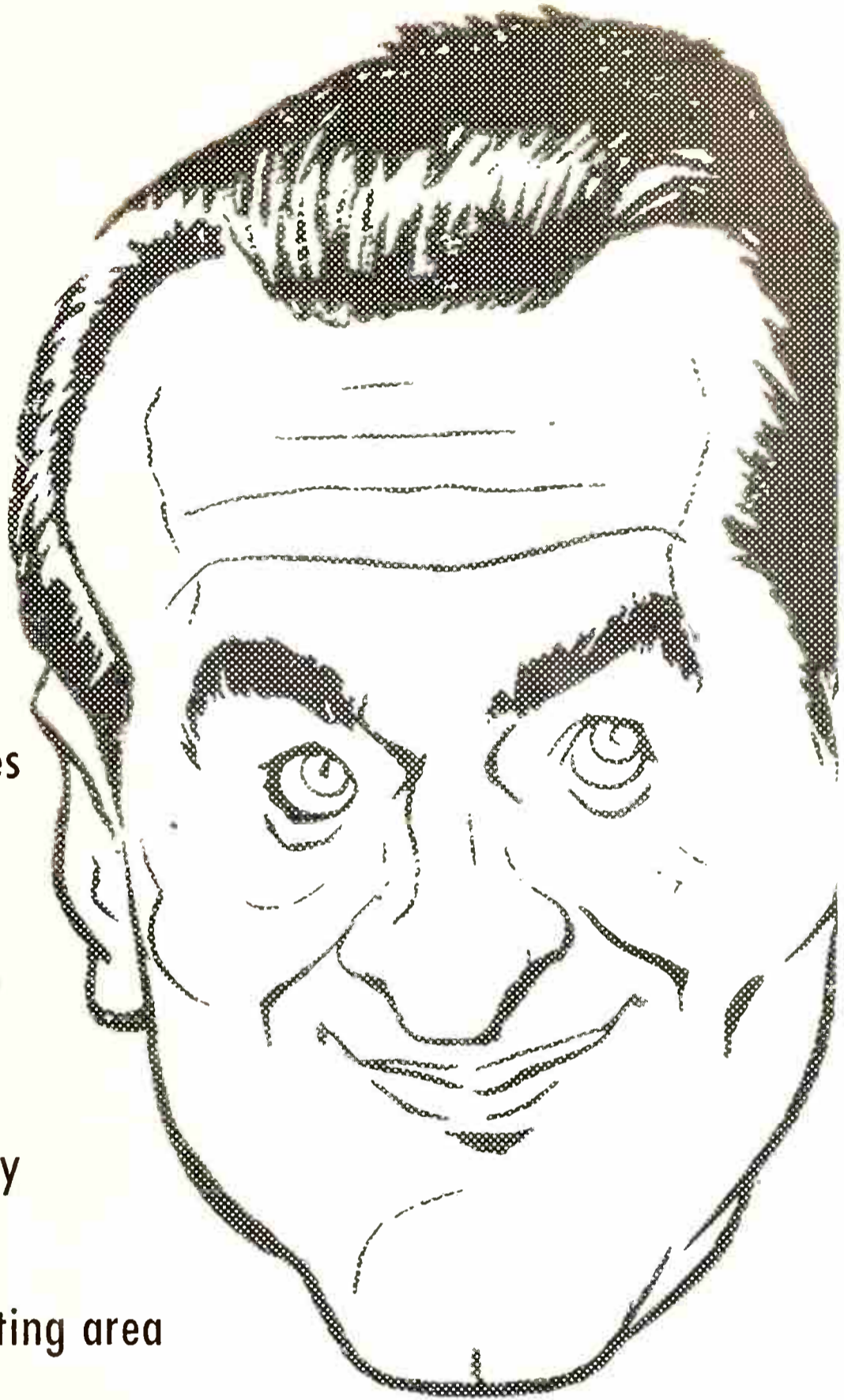


**Paul Kizenberger, N. W. Ayer, New York,** hopes that tv stations may some day soon give the same sort of rate protection that radio stations give. "I'm talking about a year, rather than six or even three months," he told SPONSOR. "A buyer sets up a campaign on the basis of estimates made from current rates. Then, suddenly, some stations up their rates, forcing the buyer either to cut back on frequency or on coverage or on the length of the campaign to stay within the budget. Such cuts might defeat entire purpose of campaign."



**Bob Rowell, BBDO, New York,** comments on the stepped-up tempo of time buying. "Each fall there seems to be more business for the individual timebuyer to take care of," he told SPONSOR. "And with all the extra business, it becomes increasingly hard for him to follow special detail work through to the end. If he's to use his judgment and evaluate stations and markets and time periods, he needs an assistant to free him of detail work." Ideally, such an assistant has knowledge of the industry, knows stations.





Impartial survey proves

# BOB POOLE

is the

top radio personality

in the

GREENSBORO broadcasting area

Contact Hollingbery, our national representative . . . get the facts from "The Pulse of Greensboro" report. You will learn that day by day Bob Poole attracts more listeners than any other local personality every quarter hour he broadcasts for WBIG. His high rating is maintained even when he competes with two nationally famous network shows in late afternoon.

GREENSBORO, N.C.



# WBIG

*In 28<sup>th</sup> Year of Broadcasting*

CBS AFFILIATE | 5000 WATTS



YOUR  
ATTENTION  
to

# Wenatchee

WASHINGTON

"The Apple Capital of the World"

KPQ's N.C.S. AREA  
GIVES YOU

**1** Washington leads the nation in apple production . . . the dollar volume exceeds that of the California Orange.

**2** Washington's lowest frequency, 560, delivers BIGGEST ranch coverage . . . 500,000 new acres in Columbia Basin.

**3** 5000 watts . . . the most powerful station between Seattle and Spokane . . . in the center of Washington. ABC-NBC



5000 WATTS  
560 K. C.  
WENATCHEE  
WASHINGTON

Reg. Rep.-MOORE & LUND, Seattle, Wash.  
Nat'l. Rep.-FORJOE & COMPANY, Inc.

# AGENCY AD LIBS



by Bob Foreman

One of the problems of a new industry—I refer to television—is that it so often manages to acquire the most unattractive traits of adolescence. Like two youngsters loudly arguing how rich their fathers are, television networks, producers and even the usually sedate advertising agencies keep boasting about how much money they are spending in tv.

In addition to being boorish, this is an unsound psychology because, among the people listening, are those who pay the bills for these efforts, folks who cannot help but be quizzical of tv costs.

Give the advertiser continual evidence that the people "taking care" of their money are wastrels, lunatics and nouveau rich of the worst sort and a trend might develop toward the comparative safety and assured economy of such media as match covers, table tents and newspapers.

Radio, which was rapidly heading in the same churlish direction until television pre-empted its opportunity has, of necessity, learned that economy is a virtue and that the dollar stretched means sounder programming as well as better advertising. Hence radio people are now working diligently, intelligently and resultfully to lower an advertiser's cost-per-1,000, to build his audience turnover and frequency and make the medium feasible at budgets which would have been sneered at only a few years back.

Not so with television. Two advertisers recently poured a king's ransom into a thing called an extravaganza which aesthetically in addition to audience-wise turned out to be more extravagant than extravaganza. But why rub salt in the wound? The network which mailed out the bill for this hour and a half tribute to Mammon took time at the end (for which the advertiser presumably was also paying) to tell those

(Please turn to page 68)

### Te today is in a Dollar Derby

1. Bob Foreman feels that tv networks, producers and advertising agencies have become childish in their boasts concerning dollars spent. Everyone talks big numbers.
2. He would like to see this attitude change to a mature business-like policy based on a sounder economy and better shows. Economy should be thing to boast about.
3. Radio, of necessity, has learned this lesson and is enjoying sounder programming as well as better advertising by lowering cost-per-1,000, providing low-budget buys.

# nothing **Works Like Wantmanship**

It takes more than the tide. Fast sales movement demands the super-power propulsion of Crosley Group three way **Wantmanship**. 1. Program promotion captures a maximum audience for your advertising. 2. Depth-selling talent adds personality push to your message. 3. Persistent merchandising follows through to point-of-sold.

Typically, WLW-C, Columbus, proves that Crosley Group **Wantmanship** moves more merchandise faster, *at less cost*, than any other medium or combination.



## the **CROSLEY GROUP**

Exclusive Sales Offices: New York, Cincinnati,  
Dayton, Columbus, Atlanta, Chicago



G. HARPER



*They love me in* **L.A.\***  
 and in over 120 other markets  
 in the U.S.A. and Canada!



**ROBERT CUMMINGS** *in*

**"my hero"**

*can be your hero!*



Here's the rib-tickling family show that has entertained big, BIG network audiences (National rating of 29.9!)... with a sales-success record on everything from Automobiles to Beer to Cigarettes. Best of all, "My Hero" keeps drawing the crowds even when it comes back for bow after bow!

**\* 4<sup>th</sup> RUN** *in Los Angeles* a 7 station market—"My Hero" gets a 18.3 ARB rating to put it in the Top Ten of syndicated TV film show

Just a few of the sales-alert, budget-conscious sponsors who have made "My Hero" their hero:

- Atlas Furniture Co.....DETROIT
- Chevrolet Dealer.....SEATTLE
- Duquesne Beer.....WHEELING, ERIE
- Ever Ready Battery Co.....LOS ANGELES
- Chase & Sanborn.....LOS ANGELES
- Winn Oil.....LOS ANGELES
- Furr's Supermarkets.....EL PASO
- Holmes Tire Co.....MADISON
- James Cashman.....LAS VEGAS
- Miami Valley Dairy.....DAYTON
- Piggly Wiggly Food.....AMARILLO
- Russer Meat Products.....ROCHESTER
- Sweet Caporal.....CANADA
- Supermarkets, Inc.....LUBBOCK
- Taylor Insurance.....PINE BLUFF
- Premier Foods.....NEW YORK CITY
- Whelan Drug Stores.....NEW YORK CITY
- RCA Victor TV Co.....KEARNEY
- Skelly Oil Co.....MONROE, LA.
- York Air Conditioning.....HUTCHINSON, KAN.

**YOU CAN STILL BUY "MY HERO" IN MANY MARKETS**

*...some even first run!*

39 weeks of half hour top-rated situation comedies with full family appeal.

**WRITE! WIRE! PHONE!** for full details and merchandising plan for sponsors



**OFFICIAL FILMS**

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-013

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS  
 COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES  
 TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STRIP

# SPONSOR BACKSTAGE



By Joe Csida

Now that a substantial number of the new shows, live and film, have made their bows, it is possible to make a few observations re the direction in which video programing 1954-'55 seems to be heading.

There is no intention, here, to lean arbitrarily toward film vs. live, but on the basis of the first episodes of a number of important new shows in each of these two categories, it does seem to me that one remark is generally warranted. The new film shows seem to accomplish what they set out to do with somewhat more coherence than their live counterparts. Thus the new June Havoc show, *Willy*, the Peter Lawford starrer *Dear Phoebe*, the Mickey Rooney NBC pageboy filmer, the Ziv *Corliss Archer* and other new celluloid entries give strong indications of aiming with steady hand at a given target, and hitting same.

This, in my opinion, cannot be said for most of the new and important live entries. Certainly the spectaculars have fallen a bit short of their marks, though this may easily be due to too-strong advance ballyhoo. More to the point, in my book, is the uncertain direction of two new live airers from which much was expected, the stanzas starring Sid Caesar and his erstwhile co-star Imogene Coca. Neither of these two premieres seemed to be able to decide exactly what their format should be. And the same comment goes for a number of the other more important live entries.

I don't really know why this should be, except perhaps, that the very nature of planning a show on film, as opposed to doing it live, makes it possible to chart and hold to a course with more consistency. This is not to say that I believe the aforementioned filmed shows are perfect, nor that the Caesar, Coca and other live shows won't improve from week to week, and possibly rapidly at that.

Otherwise, I am impressed with two other programing developments which seem to me significant. I have already listed four new film entries, all of which fall into a single show-type category: situation-comedy. It has always been a truism of show business, notably in the motion picture and radio branches, that when a successful show of one type is developed, a horde of entrepreneurs hustle to develop similar shows.

Following the fabulous success of *Lucy* and *Dragnet*, tv film programing, I believe, is heading with great haste to-

(Please turn to page 70)



LET'S  
LOOK  
AT

## FACTS

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

### Wabash Valley

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

**118,000\***

UNDUPLICATED  
TV HOMES!

**WTHI-TV**  
**CHANNEL 10**  
**TERRE HAUTE, IND.**

316,000 Watts

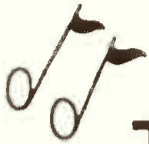
Represented nationally  
by:

The Bolling Co.

\* Send for Proof

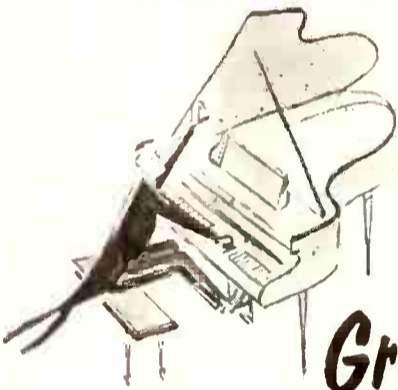
# Now! Especially Programmed for TV

READY FOR YOUR LOCAL MARKET... the star-studded audience participation show that takes cities by storm... jets product sales!



TIME FOR

# TUNE-O



**TUNE-O has  
Great Entertainment!**

A continuous procession of big-name stars of stage, screen and records!  
Outstanding personalities... all starring in special TV arrangements of popular songs.



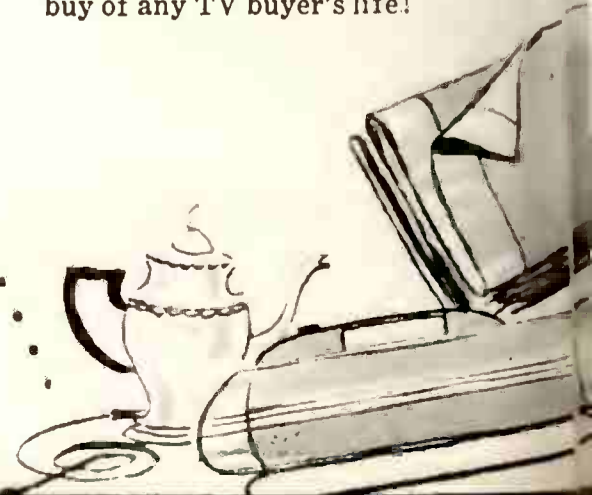
**TUNE-O has  
Audience Participation!**

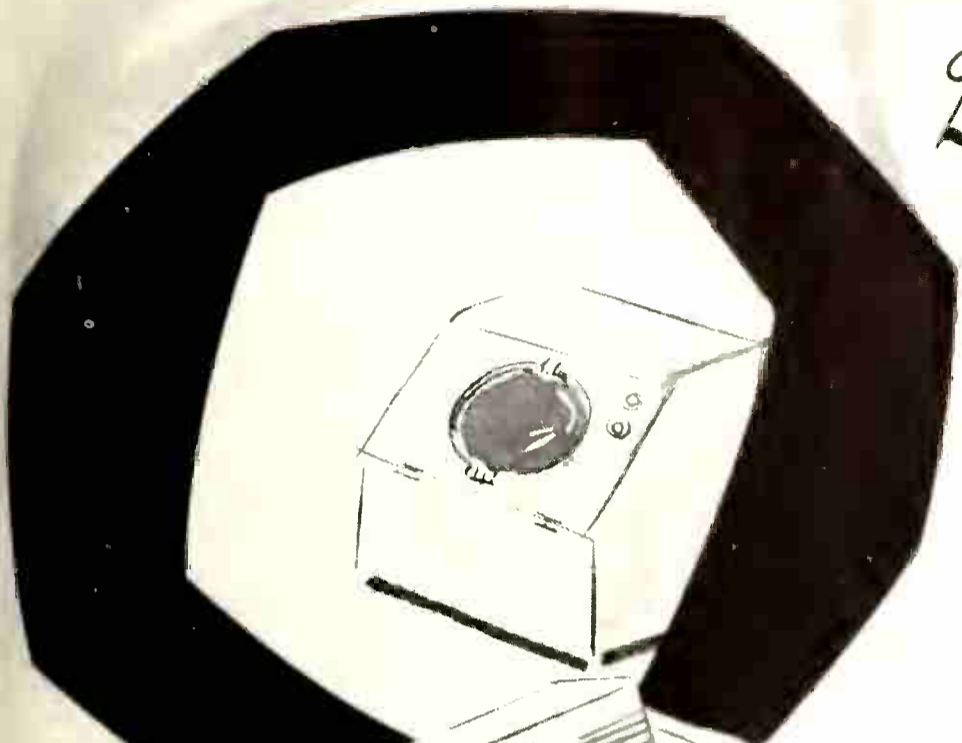
and prizes galore! Every viewer—at home or in the studio—can participate in the show and qualify for a prize.  
Imagine all the excitement created by viewers regularly winning nationally advertised washers, refrigerators and other big prizes! It's the show that can take over a town!



**TUNE-O has  
A terrific Merchandising  
Package!**

FREE TUNE-O Cards for contestants are distributed through dealers of sponsors! *Every* person who plays "TUNE-O" sees the advertiser's message on the "TUNE-O" card. The cards come with the complete merchandising package... everything you need to create brand awareness and store traffic. Arrangements have even been made for your purchase of prizes at a small fraction of their nationally advertised price.  
"TUNE-O" is the merchandising buy of any TV buyer's life!





99

**"TIME FOR TUNE-O"  
is a Sales-Tested Winner!**

One of radio's most successful shows on over 500 stations—now especially programmed for TV and ready to be custom fitted to your own local requirements . . . 1/2 hour or full hour—from once to 5 times a week!

**TUNE-O**  
Trade Mark

44	68	109	176	219
10	79	119	179	228
30	86	<b>FREE</b>	188	239
19	93	131	192	242
12	96	145	197	245

**Everybody  
loves Tune-O,  
the Musical Bingo game!**

Created by: Richard H. Ullman, Inc. Executive Producer: Elliot Alexander

For full information **WRITE! WIRE! PHONE!**

**OFFICIAL FILMS, INC.**  
25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100  
Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

**AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS**  
COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES  
TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STORY



**In the  
Dakota  
area**

**KXJB-TV  
CARRIES  
ALL THE  
BIG  
ONES**

Godfrey and his Friends  
Toast of the Town  
I Love Lucy  
Studio One  
Edward R. Murrow  
Jack Benny  
Topper  
Beat the Clock  
I've Got A Secret  
Herb Shriner  
Strike It Rich  
December Bride  
Douglas Edwards  
Halls of Ivy  
Playhouse of Stars  
Private Secretary  
Lineup  
Ford Theatre  
Rocky King  
And Many Others

*Live interconnected Sept. 26th.*

**KXJB-TV**  
CBS Primary—DUMONT  
*Channel 4*  
VALLEY CITY  
FARGO

NO. DAK. BDCST. CO. INC.  
Box 626 Fargo, N. Dak.  
Phone Fargo 4461  
KSJB-600 KC, Jamestown  
KCJB-910 KC, Minot  
KCJB-TV-Ch. 13, Minot  
REPS: WEED TELEVISION

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

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

## RADIO COPY

In your September 20 edition you ask, "Is radio copy today's agency stepchild?" [page 31]. The answer is "Yes," because the agency person who writes television copy as well as radio copy discovers that television is more glamorous. However, I think that writing for television improves the writing of radio commercials.

I have been writing radio copy for 25 years—mostly locally or regionally. In the beginning it was just as exciting and glamorous as writing for television is today. As the years wore on, the job lost its glamor and, as it became easier, very little thought was put into it.

Then came television with all its glamor and excitement. It was a new challenge. The writing of radio commercials took a back seat. However, most clients use both television and radio media. After I have written my television commercials and had them approved, I convert them into radio commercials. The thought I put into writing the television spots goes into my writing the radio spots. Moreover, my television spots are written around something visual; that is, the audience sees the product I am talking about. When I convert these spots to radio, I have to think of strong enough words to make this same product "visual" to the ear. Therefore, I feel that my radio commercials are just as good if not better than they were when I was writing them 20 years ago.

GRANT MERRILL  
Radio-Tv Production  
Pacific Natl. Advertising  
Seattle

• SPONSOR agrees with Mr. Merrill. As the 20 September article pointed out, "... the quality of agency radio copy has not declined in recent years, that it has, on the contrary, improved in many ways."

## READERS' SERVICE

Thank you very much for your very prompt response to my request for information on Drugcasting. This is just another sample of the very fine service

offered by your most excellent publication.

For your information, I read SPONSOR from cover to cover and see that our staff does likewise and as you know have subscribed on behalf of all our local advertising agencies in this market as a promotional activity for the station.

FRED & DOROTHY RABKINSON,  
San Diego

• SPONSOR's Readers' Service Department glad to help subscribers with information topics covered in SPONSOR.

## 5 U.S. AGENCIES

I like the article on Bozell & Jacobs very much [20 September 1954, page 37] and it has been well received here and all around the office. As an old reporter myself, I know what difficulties Keith Trantow was up against during the rushing day he spent with us.

I am only too sorry that it could not have been more orderly and, perhaps, more satisfying. But maybe it was because it was—the usual hectic rush of a city that characterizes this place!

F. C. MILLER  
Exec. I.P. & Gen. Mgr.  
Bozell & Jacobs  
Omaha

## SUBSCRIPTION RENEWAL

The howling of our salesmen who have found no SPONSOR in the office for the past few weeks has called to our attention the lamentable fact that your invoice was misfiled and therefore has not been paid. Consequently you have not been sending copies to us.

Enclosed is a check for \$12. We miss SPONSOR so would you please resume service immediately and get the salesmen off my neck.

ANN REUTER  
W.C.A.V., Milwaukee

## TV DICTIONARY HANDBOOK

Your Tv Dictionary Handbook for Sponsors is excellent. Will you please reserve a copy for me?

ARTHUR R. DAVIES  
Ketchum, MacLeod & Grove  
Pittsburgh

Will you please reserve a copy of the Tv Dictionary Handbook for me



Newspaper listing of TV schedules is a

# Key to Coverage



Santa Rosa  
Press-Democrat

Sacramento  
Bee

Every metropolitan daily newspaper within this vital Northern California area carries the program schedules of KPIX, for the now over

**SAN FRANCISCO  
KPIX**

**1,000,000  
TV HOMES**

Stockton  
Record

served best from San Francisco and best of all from Channel 5.

Santa Cruz  
Sentinel-News

Modesto  
Bee

Salinas Californian

  
**kpix**  
CHANNEL **5**

WESTINGHOUSE BROADCASTING COMPANY, INC.

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



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



# NO OTHER TOWER WITHIN 50 MILES!

**WDAY-TV** is the *only* TV station  
in FARGO . . .

the *only* TV station  
in the RED RIVER VALLEY!

Important as they are, there's a lot more to the WDAY-TV story than those two "exclusives", above.

WDAY-TV wins the big Red River Valley audience with 57 sparkling local programs . . . 60 of the best shows from NBC, CBS and ABC . . . intense audience loyalty . . . engineering, promotion and programming "know-how" that's worth almost everything else combined!

TV set saturation in the Red River Valley is downright spectacular. In Fargo it's 65.5%. 20 miles out it's 52%, and fifty miles out it's 28%.

Ask Free & Peters for all the facts!

## WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC.,  
Exclusive National Representatives

INTERCONNECTED FOR **LIVE** NETWORK PROGRAMS  
ON OCTOBER 1, 1954

NEAREST TV STATIONS TO FARGO:

Minneapolis - St. Paul . . . . .	More than 200 miles
Bismarck, N. D. . . . .	More than 185 miles
Valley City, N. D. . . . .	More than 50 miles

When it is reprinted in book form, this should be a valuable addition to your tv reference book collection, and from the parts printed to date in SPONSOR a very accurate and complete compilation.

CHARLES J. ZELLER  
V.P., Dir. Tv-Radio  
Guenther-Bradford  
Chicago

#### SCHWERIN TECHNIQUE

Your article on our technique for measuring commercial effectiveness was remarkably comprehensive as well as being a model of clarity [Does your commercial make them want to buy?" 4 October 1954, page 34]. We have received a number of favorable reactions to it, for which I would like to thank you.

I believe that interest in the kind of research that depends upon observation of action under conditions that remove the influence of outside variables will continue to increase. There is every reason to feel, certainly, that such research will expand into other fields besides radio and television. On that account, the SPONSOR story is perhaps the first one fully to describe and define a major trend in qualitative research.

LEONARD KUDISCH  
Executive Vice President  
Schwerin Research Corp.  
New York

#### FARM SECTION

We are working on several presentations for our farm programming and I recalled that somewhere in SPONSOR in the last few months I had seen something to do with this very important part of radio's audience service. I wondered if you could give us any information and if you have any reprints, we'd like to order them from you.

D. C. TROWELL  
Sales Manager  
CFPL  
London, Canada

SPONSOR's 1953 farm section appeared in the 19 October 1953 issue. The 1954 section on farm programming will be contained in the 1 November 1954 issue.

#### HILLBILLY PROGRAMING

Your recent articles dealing with "specialized radio" have been most informative—the section devoted to Negro programming [20 September 1954, page 47] was presented with an astute-

ness and perspicacity typical of your fine publication.

If I, as a long-time devoted reader of yours, might make a suggestion, I would like to suggest that you prepare some articles on the impact of hillbilly and country music in the field of specialized radio.

The fact that hillbilly sheet music and record sales topped \$700,000,000 last year in itself makes the country music broadcasting especially noteworthy. According to polls conducted recently into the matter, we discovered that over 2,000 d.j.'s throughout the country program *only* hillbilly. Recent Armed Services polls indicate that 67 out of every 100 men and women in uniform prefer hillbilly music to any other kind.

WARL in Washington, D. C., lays claim to the second largest hillbilly market—dollar-wise—in the country. Our sister station, WCMS in Norfolk, Va., who, like us, programs 90% hillbilly—is in the black after only three months of operation!

Yes, I think we all stand to profit if SPONSOR will run some feature stories on the effect of hillbilly, Western, country, folk music on specialized radio.

GEORGE CRUMP  
Gen. Comml. Mgr.  
WARL, Washington, D. C.

#### NEGRO SECTION

We would like to order six reprints of your very interesting 1954 Negro Radio section, published in the September 20 issue [page 47].

JOHN L. RAHMLow  
Andrews Agency  
Milwaukee

Please send 200 reprints of the 1954 Negro Radio section. . . .

BEATRICE SULLIVAN  
National Negro Network  
Chicago

SPONSOR's 1954 Negro Radio section is available in reprint form. Single copies are 40c each; quantity prices on request.

#### BASICS SECTIONS

This fall I am teaching a course in radio-television at the University of Miami. Use of your Radio Basics and Tv Basics reprints would be most valuable in this class and I wonder whether you could provide me with 25 copies.

GEORGE W. THORPE  
President & Gen. Mgr.  
WVCC, Coral Gables

Reprints of Radio Basics and Tv Basics are available at 30c each; quantity prices on request.

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

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

Share of Audience in  
Cost Per 1000 Sets,  
Monday through Friday.

**MORNING**  
8:00 A.M. to 12:00 NOON  
**K-NUZ . . . 24c**

IND. STA. "A"	60c
IND. STA. "B"	59c
IND. STA. "C"	60c
NET. STA. "A"	35c
NET. STA. "B"	35c
NET. STA. "C"	44c
NET. STA. "D"	28c

**AFTERNOON**  
12:00 NOON to 6:00 P.M.  
**K-NUZ . . . 22c**

IND. STA. "A"	48c
IND. STA. "B"	42c
IND. STA. "C"	60c
NET. STA. "A"	29c
NET. STA. "B"	29c
NET. STA. "C"	47c
NET. STA. "D"	50c

**EVENING**  
6:00 P.M. to 12:00 P.M.  
**K-NUZ . . . 22c**

IND. STA. "A"	60c
IND. STA. "B"	(OFF)
IND. STA. "C"	\$1.20
NET. STA. "A"	48c
NET. STA. "B"	35c
NET. STA. "C"	49c
NET. STA. "D"	72c

\*APRIL - MAY PULSE  
Share of Audience  
against SRDS One Min-  
ute Rates

Write - Phone - or Wire

**Forjoe & Co. - Nat'l Rep.**  
or  
**DAVE MORRIS at KE-2581**

**K-NUZ** Radio Ranch



© David Stone Martin



all America knows

For over ten years the tales of The Whistler have thrilled millions as a top-rated radio series... and in four hit movies. His haunting whistle has become a nation-wide symbol of the best in mystery entertainment.

Now The Whistler returns in a syndicated film series, ready to thrill new audiences and build bigger ratings on television.

Here are 26 exciting half-hour dramas of suspense... suited to the eyes and ears of the whole family... starring big-name Hollywood personalities... written and produced by men who know the art of film-making.

The Whistler's appeal to advertisers is so great that, even before production was completed, Lipton's Tea and Signal Oil signed for regional sponsorship.

See The Whistler while markets of your choice are still available. Ask for a screening and learn about the creative merchandising which goes with this compelling new series.

## CBS Television Film Sales

with offices in New York, Chicago, Los Angeles, San Francisco, Dallas, St. Louis, Detroit, Atlanta, Boston and Memphis. Distributor in Canada: S. W. Caldwell Ltd.



Big Mike is the physical trademark of KFAB —  
Nebraska's most listened-to station

## BIG MIKE THE TRUCKER

This month Big Mike salutes the truckers who play such an important part in getting the livestock, grain and other farm produce . . . as well as manufactured items . . . to market.

Several of the nation's largest and best known trucking firms started and maintain their headquarters in Nebraska. Last year there were nearly 60,000 commercial trucks and more than 78,000 farm trucks registered in Nebraska. Monthly payroll of the industry in Nebraska alone estimated at \$40,000,000. These 138,000 trucking units form an important transportation link in connecting the production areas with the market and ultimate consumers and keep Nebraska one of the nation's top markets.

Just as truckers play an important part in the development and progress of the Nebraska Market . . . so does Big Mike. Smart advertisers have recognized the power and the influence of KFAB in the Midwest Empire. Free and Peters will be glad to tell you how you can reach the people who make this area tick by using KFAB . . . or get the facts from Harry Burk General Manager.

THE MIDWEST-EMPIRE STATION  
**KFAB**  
50,000 WATTS OMAHA CBS RADIO

## New and renew

### New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Aero-Mayflower, Indpls	Sidener & Van Riper, Indpls	ABC 360	News; T-F 7:55-8 pm, 8:55-9 pm, 9:55-10 pm; 5 Oct; 13 wks
Brown & Williamson (Viceroy), Louisville	Ted Bates, NY	NBC 200	The Great Gildersleeve; var segs M-F 10:15-10:30 pm; 5 Oct; '54-55 season
A. C. Gilbert (Amer Flyer Elec Trains), New Haven	Erwin, Wasey, NY	ABC 350	Gilbert Week-end News; Sat & Sun on hr from 9 am to 11 pm; 4-19 Dec
Glamorene, NY	Hicks & Greist, NY	CBS 206	Arthur Godfrey Time; alt F 10-10:15 am; 17 Sept; 52 wks
Calgon, Pittsburgh	Ketchum, MacLeod & Grove, Pittsburgh	CBS 69	Galen Drake; Sat 10:45-55 am; 11 Sept; 13 wks
Kraft Foods, Chi	JWT, NY	CBS 206	Edgar Bergen-Charlie McCarthy; Sun 9-10 pm; 12 Sept; 52 wks
Liggett & Myers, NY	C&W, NY	CBS 214	Perry Como; M, W, F 9-9:15 pm; 4 Oct; 52 wks
Murine Co, Chi	BBDO, NY	CBS 206	Amos 'n' Andy Music Hall; var segs M-F 6:30-55 pm; 21 Sept to 29 Nov; 13 segs
Pharmaco, Kenilworth, NJ	DCSS, NY	CBS 141	Hilltop House; T & Th 3-3:15 pm; 28 Sept; 26 wks
Vick Chemical (Meditrating Cough Syrup), NY	Morse Int'l, NY	ABC 198	Modern Romances; cospon M, W, F 11-11:15 am; 4 Oct; 4 wks
Vitamin Corp of America, Newark, NJ	BBDO, NY	ABC 350	Week-end News; Sat & Sun on hr from 9 am to 11 pm; 11 Sept to 31 Oct



### Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Safety Razor, NY	McCann-Erickson, NY	ABC 341	Walter Winchell; alt Sun 9-9:15 pm; 10 Oct; 52 wks
Beltone Hearing Aid, Chi	Olian & Bronner, Chi	ABC 122	Paul Harvey News; Sun 6:15-30 pm; 17 Oct; 52 wks
Billy Graham Evangelistic Foundation, Chi	Walter F. Bennett, Chi	ABC 290	Hour of Decision; Sun 3:30-4 pm; 31 Oct; 52 wks
Colgate-Palmolive, Jersey City	Bryan Houston, NY	NBC 196	Phrase That Pays; M-F 11:30-45 am; 23 Sept; '54-55 season
Colgate-Palmolive, Jersey City	Wm. Esty, NY	NBC 200	Strike It Rich; M-F 11-11:30 am; 23 Sept; '54-55 season
Free Methodist Church of N. America, Winona Lake, Ind	Walter F. Bennett, Chi	ABC 82	Light and Life Hour; Sun 8:30-9 am; 24 Oct; 52 wks
Miles Labs, Elkhart, Ind.	Geoffrey Wade, Chi	NBC 165	Break the Bank; M-F 10:45-11 am; 23 Sept; '54-55 season
Nestle, White Plains	Cecil & Presbrey, NY	ABC 348	Soace Patrol, alt Sat 9:30-10 am; 2 Oct; 52 wks
Radio Church of God, LA	Huntington Parmelee, Beverly Hills	ABC 285	The World Tomorrow; Sun 11-11:30 am; 24 Oct; 52 wks
R. J. Reynolds, Winston-Salem, NC	Wm. Esty, NY	NBC 194	Walk a Mile; W 8:30-9 pm; 23 Sept; '54-55 season
Skelly Oil, Kansas City, Mo	Henri, Hurst & McDonald, Chi	NBC 30	Alex Dreier; M-F 8-8:15 am; 23 Sept; '54-55 season
Skelly Oil, Kansas City, Mo	Henri, Hurst & McDonald, Chi	NBC 30	This Farming Business; Sat 8-8:15 am; 23 Sept; '54-55 season

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

### Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gene Accas	ABC Radio, NY, dir sls prom	ABC TV & Radio Nets, NY, hd adv, prom & publicity dept
Carolyn von Adelung	Berkeley Daily Gazette, Berkeley, r-tv edit	KGMB, Honolulu, radio copywriter
George L. Barenbregge	WDTV, Pittsburgh, sls mgr	WABD, NY, stn mgr
Barnard C. Barth	WLW-T, Cincinnati, gen prog dir	Notre Dame commercial tv stn, South Bend, Ind. vp & gen mgr
Kenneth W. Bilby	Carl Byoir & Assoc, Inc, NY, rep	NBC, NY, vp in chg of press, adv, & prom
Ed Boghosian	WJAR-TV, Providence, nat'l sls	Same, sls mgr
John F. Box, Jr	WOKY-TV, Milwaukee, acct exec	WOKY, Milwaukee, stn mgr
Joseph R. Buffer	U. S. Marine Corps, Camp Pendleton, Cal, writer & prod of r-tv show	WPEN, Philadelphia, sls dept
Alfred E. Burk	WBAL, Baltimore, local sls mgr	Same, hd sls mgr
Don D. Campbell	WILD, Birmingham, Ala, vp & gen mgr	KXXL, Monterey, Cal, pres & gen mgr
Dick Colburn	Bolling Co, Chi, sls	Blair-Tv, Chi, acct exec
Joseph C. Cook	KSTP-KSTP-TV, Mpls-St. Paul, sls prom mgr	NBC, NY, supr of Nat'l Aud Prom Dept
Phil Cooper	Unity Television Corp, Cal, film booker	United Producers & Distributors, Hywd, chg of publicity & prom
Jim Coyle	J. E. Coyle Adv, LA, owner-mgr	KBUC, Corona, Cal, stn mgr
Ted Cramer	KTVX, Muskogee, Okla, prog dir	KTVX-TV, Muskogee, Okla, stn mgr
John Devine	KCBD-TV, Lubbock, Texas, prog mgr	Tulsa Broadcasting's Stations, prog dir
Joe Derby	NBC, NY, press dept stf writer	Same, mgr of bus publicity
Don Durgin	ABC TV, NY, dir net tv sls	Same, dir sls devel
Gene Ellerman	Booth Radio & Tv, Detroit, sls dept	Same, Flint, sls mgr
E. E. Eshleman, Jr	Raymer Co, NY, acct exec	E. Petry, NY, sls div
Sam Faust	WMGM, NY, acct exec	Same, assoc dir in chg of sls
Arnold B. Fort	WGMS, Wash, D. C.	WTTG, Wash, D. C., acct exec

Numbers after names refer to New and Renew category

- C. P. Persons, Jr. (3)
- Gene Accas (3)
- Don Durgin (3)
- R. F. Lewine (3)
- Geo. Barenbregge (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; New Agency Appointments

**New and renew**

### 3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bob Fransen	WEEK-TV, Peoria, Ill, prog & prodn mgr	KEYD-TV, Mpls-St Paul, opers & p Jan 1
Ed Galloway	WIL, St Louis, prog dir	WIRE, Indpls, AM prog mgr
Charles W. Gort	Ziv TV, NY	Television Programs of America, NY, st
Arthur L. Gray	WTVJ-TV, Miami	WITV-TV, Miami, gen mgr
Alan Henry	WGTH, Hartford, Conn, sls prom mgr	KWWL, Waterloo, Iowa, sls mgr
Buell Herman	E. Petry, Dallas, Southwest mgr	NBC TV, Chi, sls dept
R. M. Hetherington	WIL, St Louis, sls mgr	Clubtime Prods, Inc, St Louis, sls dir U.S.
Ken Hildebrandt	KYA, SF, sls mgr	KEAR, SF, gen mgr
Garrett E. Hollihan	KGO, SF, acct exec	ABC, SF, sls mgr
William A. Houser	KFMB-KFMB-TV, San Diego, prom mgr	Same, sls dept
Richard W. Jolliffe	KNX-CPRN, LA, acct exec	Same, asst gen sls mgr
Raymond Katz	WMGM, NY, prog dir	Same, assoc dir in chg of programing
John W. Kiermaier	NBC, NY, admin sls mgr	Same, admin coordinator
Brent H. Kirk	Washington Post-Times Herald, Wash, D. C., prom & pub rel dir	KUTV, Salt Lake City, sls dir
Edward A. Larkin	CBS Television Spot Sales, Chi, Midwest sls mgr	Samc, NY, Eastern sls mgr
Connie Lazar	Unity Television Corp, Cal, west coast mgr	Unired Producers & Distributors, Hy chg of sls
Harry LeBrun	WCPO-TV, Cincinnati, asst gen mgr	WLW-TV, Cincinnati, asst mgr
Robert F. Lewine	ABC TV, NY, Eastern prog dir	Same, dir net prog dept
John T. Madigan	ABC, NY, mgr of Tv spec events	WMTW, Portland, Me, prog dir
Roland McClure	KNX-CPRN, LA, prog prom mgr	Same, sls rep
Eugene P. McElwee	Air Force, March Field, Cal	WTOP-TV, Wash, D. C., acct exec
Carroll McKenna	KABC, LA, dir of sls prom & res	BAB, NY, nat'l prom stf
Ralph E. McKinnie	KFMB Radio, San Diego, Cal	KFMB & KFMB-TV, San Diego, Cal, na
Joseph M. Miller	KFMB, San Diego, stn mgr	Same, local sls mgr
Ellis Moore	NBC, NY, press dept	Same, dir of press, press dept
R. Main Morris	KBZ, Denver, asst stn mgr	KBTB, Denver, sls stf
Eugene Muriarty	Naval Air Stn, S. Weymouth, Mass, pub info officer	WBZ-TV, Boston, adv & sls prom mgr
Floyd Nelson	World Pub Co, Shenandoah, adv & prom dir	KMA, Shenandoah, prom & mdsg dir
Glenn Nickell	KFIR, North Bend, Ore, stn mgr	KVAL-TV, Eugene, Ore, comml mgr
John H. Norton, Jr	ABC, Chi, vp	WMTW, Portland, Me, vp & gen mgr
Charles Oppenheim	CBS Radio, NY, admin mgr of adv & sls prom	CBS-TV, NY, dir of press information
Raymond M. Peritz	NBC Spot Sales, Chi, acct exec	CBS, Television Spot Sales, NY, acct e
C. P. Persons, Jr	WABT-TV, Birmingham, Ala, vp & mgr	KOTV, Tulsa, vp & gen mgr
Dale R. Peterson	KPRO, Riverside, Cal, prog dir & stn mgr	California Radio Network, dir of operat
Richard Pinkham	NBC TV, dir of participating progs	Same, vp in chg of participating progs
Phil Reisman	RKO, NY, vp in chg foreign dist	Michael Todd Prod, NY, pres
Frank Rochrenbeck	WMGM, NY, gen'l mgr	Same, assoc dir in chg of stn mgmt
Jim Rush	WBBC, Flint, news editor	Same, prog dir
William H. Ryan	KABC-TV, LA, asst dir of prom	KFMB-KFMB-TV, San Diego prom mgr
Jack Schneider	CBS Television Spot Sales, NY, acct exec	Same, Chi, Midwestern sls mgr
Charles Speights	Oxford Tool Co, Lapeer, Mich, adv mgr	WBBC, Flint, sls stf
Toni Seehof	KNX-CPRN, LA, sls prom dept	Same, prog prom mgr
William L. Steadman	WJBY, Gadsden, Ala, stn mgr	WBCO, Birmingham, Ala, acct exec
Karl Steeves	Fact Finders Assoc, NY, field supvr	BAB, NY, res stf
Harold Storm	KMBC-KMBC-TV, Kansas City, prom hd	KLZ-KLZ-TV, Denver, mgr of prom & s
George L. Sutherland	WAYS, Charlotte, N C, stn mgr & sls mgr	WILD, Birmingham, Ala, gen mgr
Thomas J. Swafford	KNX-CPRN, LA, asst gen sls mgr	Same, NY, Eastern sls rep
Hal Taft	KBTB, Denver, anncr-prodr	Same, sls stf
Davidson Taylor	NBC, NY, dir of public affairs	Same, vp in chg of public affairs
Alan Tench	WCAE, Pittsburgh, acting sls mgr	Same, sls mgr
Don Ward	Blair-TV, Chi, acct exec	Hoag-Blair Co, Chi, office mgr
Les Ware	KXLW, St Louis, vp & gen mgr	KCKT-TV, Great Bend, Kan, mgr
Eugene P. Weil	WBCO, Birmingham, Ala, sls mgr	Same, stn mgr
Louis Phillips Weil	WBRC, Birmingham, Ala, acct exec	WBCO, Birmingham, Ala, acct exec
Fulton Wilkins	KNX-CPRN, LA, sls rep	Same, acct exec



### 4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Liberty Oil Co, Dallas	Amlico premium and regular gasolines	Taylor-Norsworthy, Inc
AP Parts Corp, Toledo, Ohio	Manufacturers of exhaust system parts & Mir-acle Power, lubricants for farm and indus-trial use	Gray & Rogers, Philadelph
Beltone Hearing Aid Co, Chi	Hearing aids	Olian & Bronner, Chi
Continental Coffee Co, Chi	Thomas J. Webb Coffee products	A. Meyerhoff, Chi
Enterprise Heat & Power Co, Chi	Heating & air conditioning	Elliott, Jaynes & Baruch
Ficks Reed Co, Cincinnati	Furniture manufacturers	Anderson & Cairns, Inc
Genoa Fisheries, Inc	Boston Bonnie Seafoods, heat-and-eat frozen fishsticks	Silton Bros, Inc, Boston
Ham-Pat Mold Co, Yonkers, NY	Kitchen utensil for preparing hamburgers	William Warren, Jackson De-laney, NY
Kendall Manufacturing Co, Lawrence, Mass	Soapine products	Silton Bros, Inc, Boston
Michigan National Bank, Lansing, Mich	Banking services	Zimmer, Keller & Calver Detroit
Ore-Ida Potato Products, Inc, Ontario, Ore	Quick-frozen shredded potato patties and French fries	Sidney Garfield & Assoc
Remington Internat'l Records, Inc, NY	Producer of classical music records	Duane Jones, NY
Ritter Foods, Bridgeton, NJ	12 food brands	Duane Jones, NY
Screen Gems, Inc, NY	Television subsidiary of Columbia Pictures, Corp	Joseph Katz, NY
Vickers-Armstrongs, Ltd, Great Britain	Aircraft, shipbuilding & engineering divisions	McCann-Erickson, Inc, NY

Numbers after names refer to New and Re-new category

- R. W. Jolliffe (3)
- H. W. Storm (3)
- Ellis Moore (3)
- Richard Pinkham (3)
- Bob Fransen (3)
- Ted Cramer (3)
- Brent H. Kirk (3)
- T. J. Swafford (3)
- J. W. Kiermaier (3)
- R. M. Morris (3)





WTVJ

Channel 4

Miami

is now

telecasting

in **COLOR**

FROM ITS NEW 1,000 FT. TOWER WITH 100,000 WATTS

Nat. Rep. Free & Peters



*The falling leaves — the rising wind*

— and a Storer station schedule —  
combine to help you reach more people,  
sell more merchandise — at lower cost.



# STORER BROADCASTING COMPANY

**WSPD • WSPD-TV**  
Toledo, Ohio

**WJBK • WJBK-TV**  
Detroit, Mich.

**WAGA • WAGA-TV**  
Atlanta, Ga.

**KGBS • KGBS-TV**  
San Antonio, Texas

**WBRC • WBRC-TV**  
Birmingham, Ala.

**WWVA**  
Wheeling, W. Va.

**WGBS**  
Miami, Fla.

## NATIONAL SALES HEADQUARTERS:

**TOM HARKER**, V. P., National Sales Director  
118 E. 57th St., New York 22, Eldorado 5-7690

**BOB WOOD**, Midwest National Sales Mgr.  
230 N. Michigan Ave., Chicago 1, Franklin 2-6498

**TOM SHANAHAN**  
**LADIES HOME**  
**COMPANION**

If your product is used by housewives, this fellow is YOUR BOY. He whispers things in ladies' ears that makes them go buy something. His mid-afternoon show bursts with features, including "Pop" music, celebrity interviews, contests, listener phone calls and minute spots from shrewd advertisers.

WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.\* Call Headley-Reed!

\*Based on latest available Pulse ratings and SR & DS rates.

**WEMP WEMP-FM**  
**MILWAUKEE**

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

**24** HOURS OF MUSIC, NEWS, SPORTS



Danziger tries out horn at Toy Guidance Council meeting to select 104 toys

**Mr. Sponsor**

**Ralph Danziger**

Advertising Director  
 Toy Guidance Council, New York

If you want to discover your own Fountain of Youth, surround yourself with toys 12 hours a day and watch the wrinkles fade.

At least, that's Ralph Danziger's formula for keeping young. Danziger—only 36 himself—is advertising director for the Toy Guidance Council and a father of four. He's found it a simple matter to maintain a youthful outlook.

"In the office," he says, "it's toys, toys, toys. At home, more toys! I just can't escape them."

A man who believes in sharing his discoveries, Danziger is now making kids happy and helping other adults keep young by exposing them to toys on the tv screen. Toy Guidance Council, Inc., an independent business organization founded 16 years ago, is currently spending \$500,000 on tv in 40 markets. The 13-week drive was launched 18 September, marks the Council's first air effort. Agency is Friend, Reiss.

The Council bought a different show for virtually every market. "This way we can trade in on an established personality and get better time," Danziger explained.

All 40 programs the Council sponsors are children's programs on once weekly. The majority are half-hour.

Over the 13-week span 104 toys will be demonstrated on tv screens, Danziger said. Eight toys appear on each show. The commercials are on film, stress educational aspects and play value.

"All the toys are demonstrated by child performers," Danziger said. "There's no other medium like television for the ability to stimulate the imagination through demonstration."

The tv schedule is merchandised with 13 posters—one to be displayed during each week of the drive. In addition, Danziger has prepared catalogs of the toys and has drawn up a training course for store personnel to qualify them as "toy consultants." Close to 5,000 stores and 79 manufacturers are represented in the campaign.

He picked up a large poster with the words "Prestige Toys" and "Educator Approved" heading a group of eight toys.

"All our toys are carefully selected by panels of toy wholesalers, retailers, consumers and educators," he explained. "Actually, though, my own home panel of four serves as a pretty good yardstick of a toy's play value. I've found!"

★ ★ ★

the open door to increased sales . . .



Speedy's  
**HOSPITALITY  
HOUSE**

Here's a refreshing two hour show, timed for and geared directly to a vast women's audience. Featuring 6 established WSPD-TV personalities, this daily hard-hitting sales tool has variety to interest every type of woman.

There's Dorothy Coon with household hints; Jane Schroeder with heart warming human interest stories; Ginny Wood with guests, hobbies and news of direct interest; Betty Zingsheim with the latest fashion showings. Rusti supplies the organ music throughout the show and Earl Wells acts as male host.

Add to this combination the billion dollar Toledo area market with its 297,000 set saturation, and you get real sales results!

For further information, call your nearest Katz Agency or ADams 3175 in Toledo.



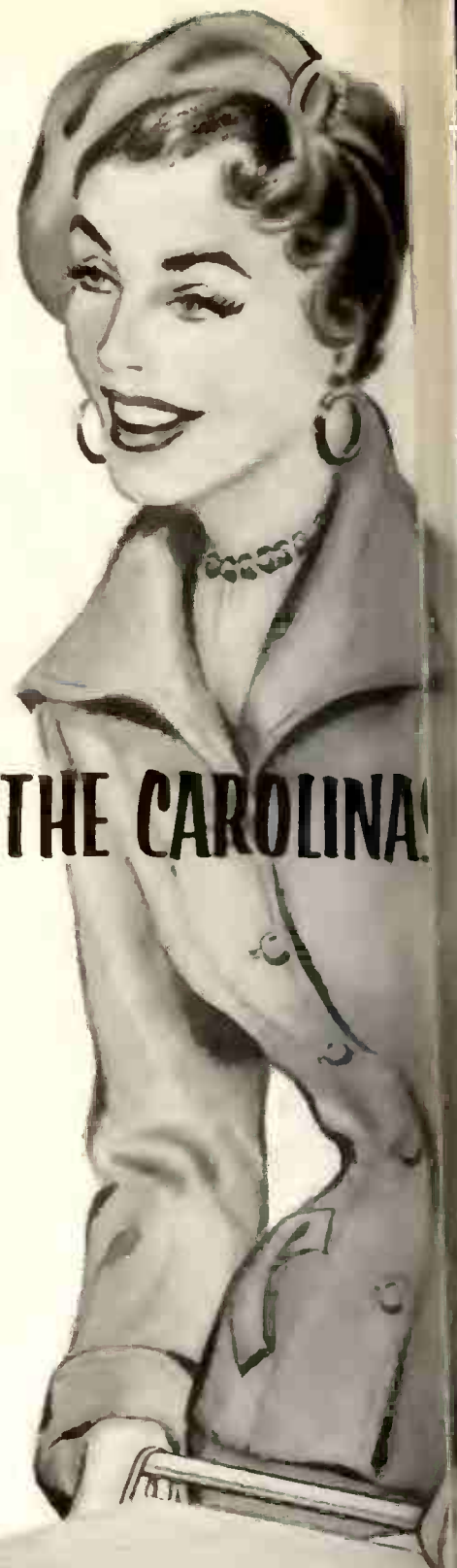
**WSPD**

**RADIO  
TELEVISION  
TOLEDO, OHIO**

Represented Nationally  
by KATZ

Storer Broadcasting Company

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



# THE SHAPE OF SALES TO COME IN THE CAROLINAS

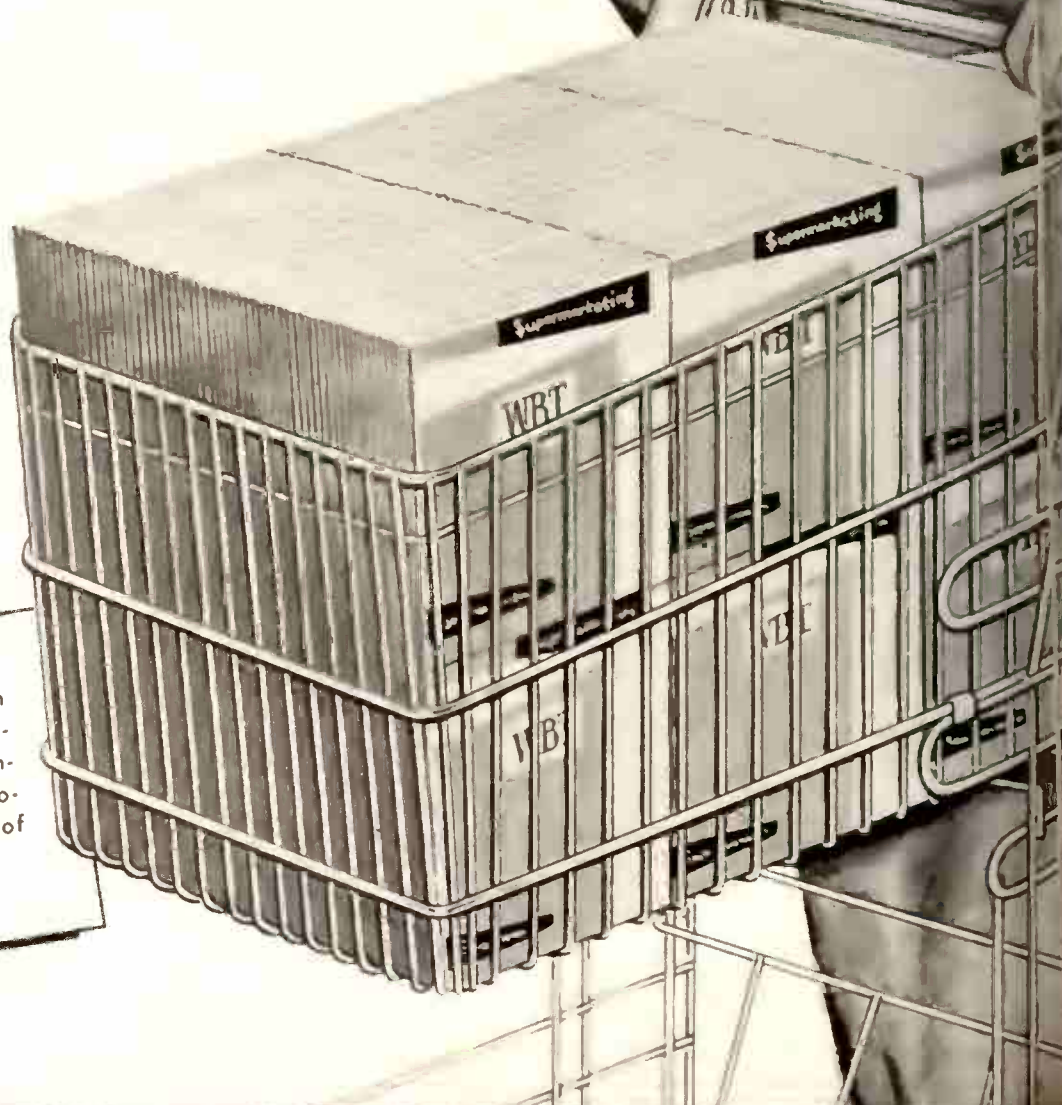
How are your sales shaping up? There's a powerful new selling plus in the key Carolina counties mapped above . . . WBT's basic service area. Now you can insure for your product a week's display in up to 172 A&P, Colonial and Dixie Home Supermarkets in these counties—based on a specific weekly dollar volume of advertising on WBT.

Here's an unbeatable combination to sell 3,000,000 Carolinians—the unmatched power, prestige and penetration of 50,000 watt, 50%-share-of-audience WBT, plus mass merchandising through WBT Supermarketing.

**WBT**  
CHARLOTTE

50,000 watts

A JEFFERSON STANDARD STATION



**drop a card** to John Dillon, Promotion Supervisor, WBT, Charlotte, N. C., for brochure on WBT Supermarketing, detailing conditions under which you may qualify, specific conditions of displays and map showing location of WBT Supermarketing stores.

# Are agencies EARNING their 15% on net tv shows?

**As commissions rise with program costs, the man who pays the bills sometimes wonders.**

**Here are pros and cons**

*by Alfred J. Jaffe*

With advertisers biting their cigars tighter and banging the table louder as they complain about those blankety-blank tv costs, the advertising agency often has a major project on its hands.

This project is to convince the client that it is doing enough hustling, that, in short, it is earning its commission on network tv program costs.

This problem is not a new one. It has raised its head on and off ever since network tv hit the big time.

Today, as network tv bulges with 90-minute spectaculars, 60-minute extravaganzas, an electronic rainbow and lots of big names, the agency's commission, in terms of dollars, has naturally gone up. Just as naturally, perhaps, the man who pays the bills is asking questions.

These questions, not necessarily confined to video's program whoppers, can be summed up as follows:

- What work does the agency have to do when it buys a ready-made program package, either from the network or

## CRITICAL VIEW

There is often little to do in servicing network tv shows. The program is often packaged by networks or outside firms and comes to agency neatly tied up. With networks holding a tight rein, the agencies are being shunted aside

The fact that costs (and commissions) on network tv shows are going up doesn't necessarily mean that there is more work to do. When costs were half of today's, agencies were doing same work

Agencies get the same commission for spot as for network, but there is a lot more work in buying spot. In addition, there is often no spot program to earn a commission on. There are commissions on commercials, but same is true on webs

## REBUTTAL

Non-agency people don't appreciate the tremendous amount of work involved in servicing a show, including media analysis, marketing, etc. Agencies provide more services than they used to and salaries of experts come high

A responsible agency, which looks after its client's interests, will not allow itself to be shunted aside. Where agency has little to do with show, it will earn commission by absorbing other costs

Buying of spot is sometimes a losing proposition to agency and network commissions redress this loss. There is no evidence that agencies are making any more money than before tv. The long term profit trend has been downward

from an independent producer?

- Isn't it true that the networks are getting a tighter control on programing and shunting the agencies aside?
- Doesn't the 15% commission on time costs alone sufficiently cover servicing the show?
- Isn't it true that, with program costs going up, the agency is doing the same amount of work on a show that it did when program prices were cheaper?
- Isn't it true that although agencies get 15% commission for spot and network, the latter is easier to buy and there is often no program commission for spot?
- What is so expensive about servicing a show, anyway?

Of course, many advertisers have found satisfactory answers to these questions but there is enough dissatisfaction to warrant an examination of the problem, as witness this statement to SPONSOR from the top air executive of one of tv's biggest advertisers: "The 15% commission on packaged network tv shows can be a fantastic gravy train."

The advertising manager for a manufacturer who has been on network tv for years told SPONSOR: "There are some cases where I wonder whether an agency is necessary. For example, take the case where a client is offered a film package already in the can. The agency pockets 15% of the production cost and I can't see where it's justified."

No agencyman will deny it's possible for an agency to turn practically every cent of the program commission into profit. But he will insist that such situations are non-existent or rare.

An account executive said: "Sure, an agency can make a lot of money on network television show costs. But it would be a fool if it did. No reputable agency will accept the commission on program costs and do no work. Sooner or later the client will find out and, as they say in the papers, the agency will resign the account. If that's supposed to be a smart way to make money, then I'll eat a

## Does net tv help pay for spot?

While agency cost accounting is directed more at finding out whether money is made on each client, rather than whether money is made on each medium, agencies know, in general, how media stack up. Assistant treasurer of a big radio-tv agency told SPONSOR that national media are more profitable than local media. He said: "Magazines are damn profitable, network tv is pretty profitable, so is network radio. Newspapers and spot are less profitable than the others. You can lose on local media." Point was made by other admen that while agency can do well on network tv commission, this is often offset by the cost of manpower used in spot buying and the fact there are often no programs to earn a commission. Hence, network tv sometimes helps pay for the servicing of spot,

television tube."

Said the business manager of the television department at one of the top 10 agencies: "I think too many people outside of agency work assume that even if an agency tries to find work to do on an outside package, it can't. But if an agency really watches out for its clients' interest there is a tremendous amount of work to do.

"Very often the agency is in on the program package from the beginning. It may originate an idea and have an outside packager execute it. If it doesn't originate an idea the agency still has to work with a packager and see that the idea develops into a show the advertiser can use. This means checking the script and the talent involved and overseeing every step in the development of the program idea.

"Let me give you an example of how we're involved in a film package. When the program idea was first proposed to us, it was different than anything then on the air, so it involved judgment as well as work in analyzing the potential audience for the show. We buy the scripts, read them, suggest revisions and sometimes rewrite them ourselves. We have an office in Hollywood and a department in New York concerned with servicing the show. Time clearance became a problem and we sent men on the road to talk to stations. Where we couldn't clear time, we had the additional problem of kines. The show goes to Canada and Honolulu, which means more work. We take care of shipping films, which is not as simple as it sounds, since some stations use 16 mm. and a few 35 mm. equipment.

"There are times when an agency takes over an existing network show. There may be less work involved so far as the original creative work is concerned. But there's still the problem of servicing. Where an agency takes over an account with an existing show, the entire strategy behind the show has to be reviewed and analyzed to decide whether the show is worth keeping. There are a lot of high-priced people involved in that."

The feeling of agency men that non-agency people don't appreciate how deeply the agency is involved in program servicing and how many details are involved is a widespread one.

This feeling was the motive behind a speech by Rodney Erickson of Y&R at the 4A's Eastern Annual Conference in New York last November. Said Erickson:

"In case anyone should forget, the act of buying and servicing a package show for a client is not as simple as it appears on the surface. There are, in most agencies, 48 steps involved in buying and servicing package shows. These are the major steps and by no means are they limited to 48 in every instance." (For list of 48, see page 31.)

Erickson also pointed out that a "further function of the advertising agency is to control good taste in television programing. While networks have their censors, I believe that agencies and clients, in respect for the many sensitivities of the consumer, go much deeper in setting criteria of good taste. We, the agencies, therefore, must continue to exercise rigid control of this intangible but vital "X" factor in show business."

The Y&R man then continued: "There seems to be a trend to further sharing production responsibilities by package producers. In recent months agency representatives have cast, re-set formats, even rewritten entire scripts in package productions. After all, most agency representa-

(Please turn to page 108)



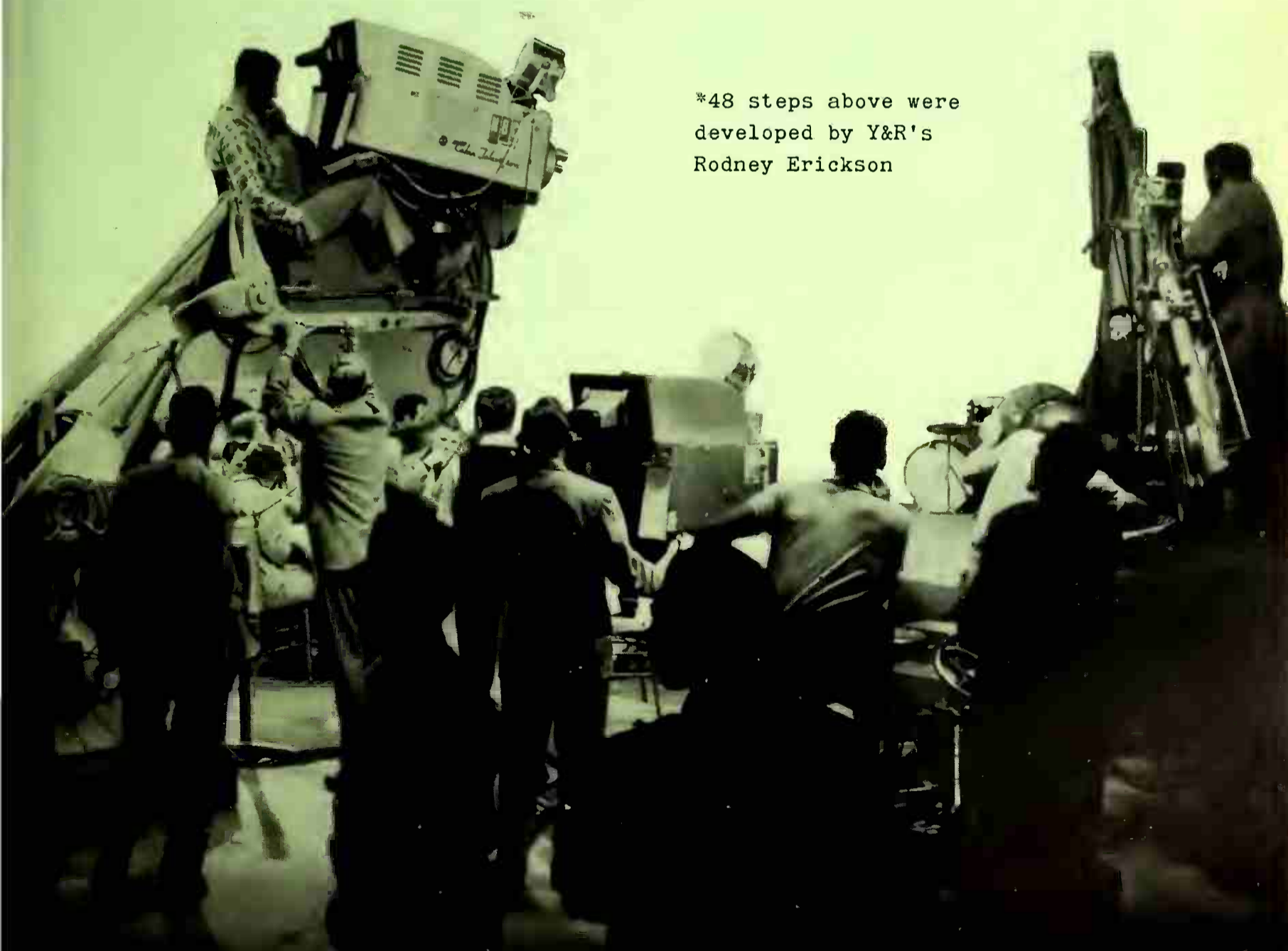
BUYING PACKAGE SHOW NOT AS

SIMPLE AS IT SEEMS. THESE ARE

SOME OF 48 STEPS AGENCY MUST TAKE\*

1. MEDIA ANALYSIS FOR BRAND
2. ASSIGNMENT OF FUNDS FOR TV
3. TALENT SEARCH FOR TV PROGRAMS
4. REDUCING HUNDREDS OF AVAILABILITIES TO HANDFUL
5. NEGOTIATION OF PRICES OF PROSPECTIVE SHOWS
6. NEGOTIATION OF NETWORK TIME FOR PROSPECTIVE SHOWS
7. RESEARCHING HISTORIES (IF ANY) OF PROSPECTIVE SHOWS
8. RESEARCHING TIME PERIOD HISTORY
9. ANALYZING PROSPECTIVE SHOWS
10. PRODUCT GROUP MEETING ON PROSPECTIVE SHOWS
11. TOP AGENCY EXECUTIVE MEETING ON PROSPECTIVE SHOWS
12. CLIENT MEETING ON PROSPECTIVE SHOWS
13. JOINT DECISION ON SINGLE SHOW
14. FINAL NEGOTIATION SECURING PROGRAM
15. FINAL NEGOTIATION SECURING TIME PERIOD
16. DRAWING OF LEGAL DOCUMENTS
17. CLEARING LEGAL DOCUMENTS WITH CLIENT & TALENT
18. PLANNING COMMERCIAL FORMAT
19. PLANNING SHOW FORMAT
20. WRITING COMMERCIALS
21. CLIENT & AGENCY O.K. OF COMMERCIALS
22. TALENT AGENCY DISCUSSIONS ON CHARACTERIZATIONS
23. TALENT AGENCY DISCUSSIONS ON PRODUCTION DETAILS
24. AGENCY PROGRAM & ACCOUNT VIEWING ACTUAL PRODUCTION
25. PRODUCTION SUPERVISION OF SHOW
26. SUPERVISION OF FILM PRINTS OR KINE
27. PRODUCING COMMERCIALS
28. PROCESSING COMMERCIALS
29. INTEGRATING COMMERCIALS IN SHOW
30. INTEGRATING COMMERCIALS IN PRINTS OR KINESCOPE
31. RESEARCHING SHOW (NRI)
32. SPECIAL RESEARCH (FLOW CHARTS, AUDIENCE JURY TESTS, ETC.)
33. EVALUATING COST-PER-1,000 OF SHOW
34. RESEARCH SALES EFFECTIVENESS OF COMMERCIALS
35. CHECKING OF COST OF SHOW
36. REPRESENTATION IN MULTIPLE UNION NEGOTIATIONS
37. CONTINUING NETWORK NEGOTIATION ON COSTS & STATIONS
38. CONTINUING USE OF RESEARCH TO IMPROVE SHOW
39. SPECIAL TOP MANAGEMENT SPOT CHECKING OF PRODUCTION
40. DAILY HANDLING OF STAR TEMPERAMENTS, ILLNESS & EMERGENCIES
41. CONTINUING SEARCH FOR BETTER PROPERTIES
42. CHECKING OF ALL SCRIPTS FOR CLIENT POLICY
43. NEGOTIATION WITH NETWORKS FOR REBATES, PREEMPTIONS, ETC.
44. NEGOTIATION WITH NETWORKS FOR BETTER TIME
45. QUARTERLY REVIEWS OF ALL PHASES OF SHOW WITH CLIENT
46. RESEARCH ON SUMMER POLICY
47. SELECTION OF SUMMER SHOW OR HIATUS RECOMMENDATION
48. RECOMMENDATIONS FOR FOLLOWING YEAR

\*48 steps above were developed by Y&R's Rodney Erickson



# 666 follows its target with SPOT RADIO

**Firm follows migratory groups**

**from South to large cities with radio**

666 Cold Preparation is a proprietary medicine which began prior to World War I by advertising to farmers with small cardboard signs "on practically every pine tree in the South" and then switched to radio to reach a more complete mass audience.

Essentially, the people who use 666 Cold Remedy today are not too different from the people who used it at the turn of the century. They're families throughout the South and Southwest, either on farms and in rural areas, or in small-town communities. They're also families who moved to the North and Far West during World War II to get factory jobs during the manpower shortage. They're Negro and they're white, they're on farms and in cities, they speak English, but some of them (like Mexicans in Los Angeles and Puerto Ricans in New York) still speak Spanish at home.

Generally they're of the lower-in-

come groups. "the people who don't call a doctor every time one of the kids sneezes." Jim Roberts, Charles W. Hoyt agency account executive for Monticello Drug Co., makers of 666, told SPONSOR.

This year Monticello Drug Co. will spend 60% of its budget in radio. The firm's radio expenditure has been growing steadily since 1947, when Monticello Drug allocated its first air budget—some 20% of its total advertising budget for 1947.

Monticello Drug's increased radio activity is particularly interesting in view of the trends in the cold remedy business this year. A number of major brands who began experimenting with tv during the past year or two, are now splitting their air budget between the two air media. Typical of this trend, for example, is Grove's 4-Way tablets (through Harry B. Cohen). With a total air budget similar



*These are 666's best customers*

*Firm reaches mass market in rural and small-town Southern areas with local-appeal radio stations; aims at city customers with combination of powerhouse and special group stations*

to their 1953 expenditures, this firm is placing a five-a-week announcement schedule on a scattered number of radio stations, adding a lighter tv announcement schedule with the other portion of the budget.

On the other hand, Anahist, for one, through Ted Bates agency, is maintaining its 1953 ratio of radio and tv, with increased budgets in both media.

Why has Monticello Drug Co. increased its radio budget?

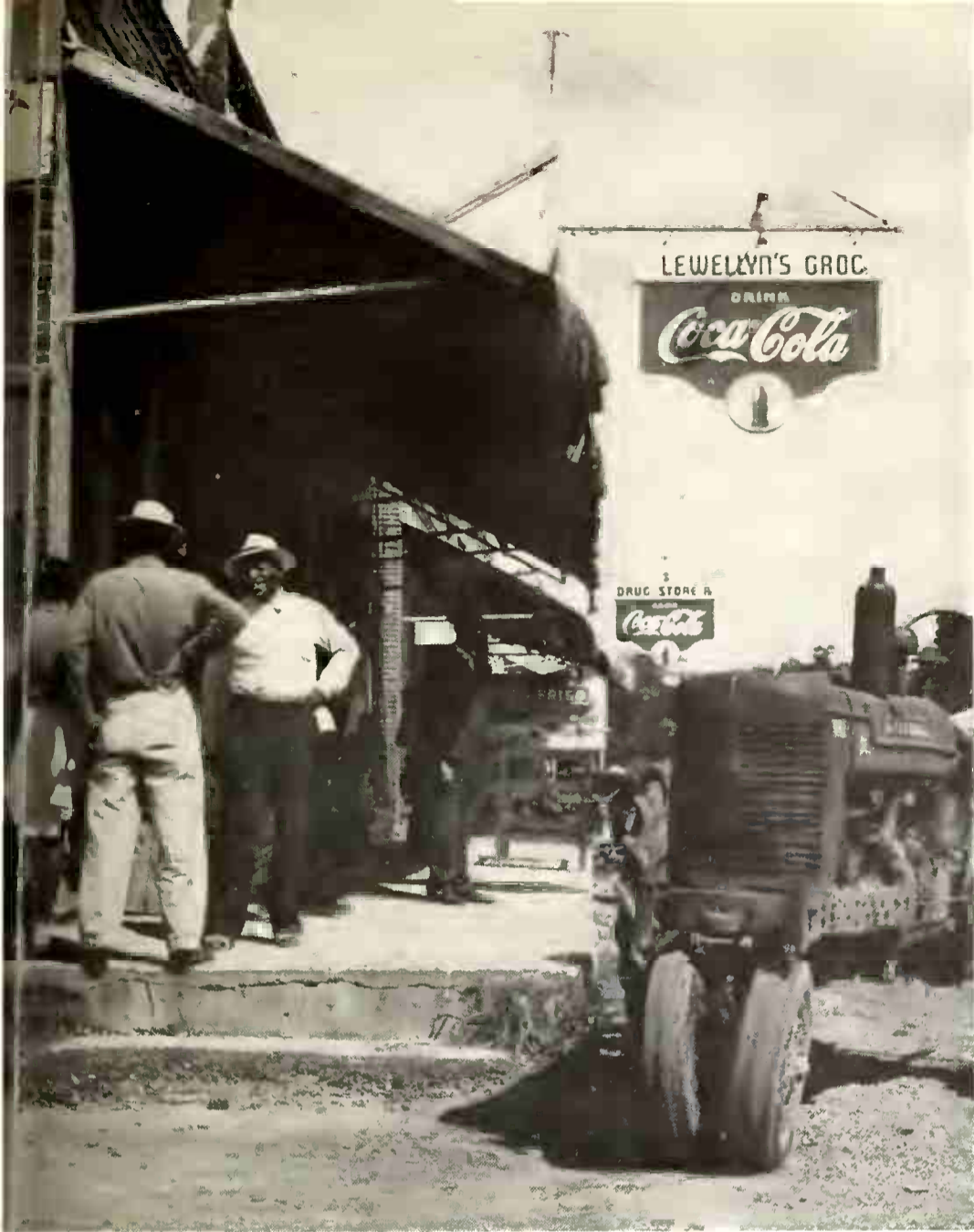
"In radio we found a sure way of reaching our market," Jim Roberts continued. "For one thing, we noticed that the smaller the community, the more its inhabitants rely on radio, rather than upon the weekly or daily newspapers of their community for news and weather coverage."

Following a series of tests from 1947 through 1949, Monticello established this pattern for 666 Cold Remedy's radio advertising:

The firm is on the air 26 weeks of the year, from October through mid-March—that is, during the cold sea-

Hoyt 666 account group (below, left) discusses firm's ad strategy: J. Somple, art dir., R. G. Pratt, service mgr., D. Conklin, copy consultant, J. R. Roberts, a. e. Firm operates without salesmen; agencyman Wm. Baumert, field merch. man (below, right), checks stock in drug store





## case history

ing: KGBT in Harlingen, carries 42 hours of Mexican programming. Most other Texas stations, on the other hand, were bought for sheer broad coverage: WFAA, a 50 kw. in Dallas; KLIF, a 5 kw. indie in Dallas; KXOL, a 1,000-watter in Fort Worth; KPAC, a 5 kw. MBS affiliate in Port Arthur; KONO, a 5 kw. indie in San Antonio.

Not just the choice of stations, but the copy approach, too, is indicative of the type of audience 666 Cold Remedy wants to reach. The opening and closing of the minute commercial is always a jingle recorded to the tune of *Farmer in the Dell*:

"Six-sixty-six,  
Six-sixty-six,  
Colds make you feel so bad,  
Take Six-sixty-six."

At times the actual sales spiel wedged between this open and close jingle is also a tape from the recordings made by the Charles W. Hoyt radio department under Bill Smith, radio-tv director. At other times, Jim Roberts buys the local announcer a station provides for the sake of catching the particular flavor of a region. One thing, however, remains constant in the sales pitch, and that is its approach.

*Announcer*: "Colds *do* make you feel so bad . . . your head aches, you feel feverish, your head is all stuffy and there's that general over-all achiness. *Now* get relief from *all* of these discomforts . . . not just *one* of them. Try '3 sixes' . . . it's entirely different from any other cold preparation. '3 sixes' is much more than a simple pain-reliever. It not only eases your headache and general achiness, but also reduces feverishness, and eases nasal congestion at the same time. '3 sixes' has brought extra-fast relief to thousands of persons, so even if other medicines have failed you, try '3 sixes' today. It comes two ways, liquid or tablets . . . Remember, '3 sixes' does more because it has more."

With commercials like this one aired at least five times a week over the stations in Monticello's markets, the drug firm perks up consumer demand to such a point that customers go to their local druggists and ask for this particular cold remedy. When there is a

(Please turn to page 104)

son. Generally, Hoyt agency buys early-morning and noontime news and weather adjacencies for the product's minute announcement. In this way, they expect to reach the entire family at breakfast, and in rural communities, farmers when they're home for lunch.

Roberts never buys less than five announcements per station, even when he is covering a particular market with as many as three or four stations. Maximum frequency during the heavy winter months reaches up to 10 or 15 announcements a week.

An interesting pattern emerges from a study of the 94 stations 666 Cold Remedy has bought to date for 1954. They are located primarily, of course, in the South and Southwest. Monticello's best markets. Monticello is, however, beginning to make a concentrated effort in such major metropolitan centers as New York, Detroit, Chicago, Cleveland, and Los Angeles.

Close to 30 of the stations on which 666 Cold Remedy will be advertised

this year are Negro stations. Frequently, these stations are used in metropolitan centers in conjunction with a network-affiliated powerhouse station. For example, in St. Louis, Mo., 666 Cold Remedy uses station KSD, a 5,000-watt NBC affiliate, and KXLW, a 1,000-watt Negro station. The firm covers the Los Angeles area with KMPC, a 50 kw. indie, KABC, the 5,000-watt ABC affiliate in the market, and KOWL, a 5,000-watt Los Angeles area Negro station. Mobile, Ala., is another case in point. There 666 uses WALA, the 5 kw. NBC affiliate, and WMOZ, a 1,000-watt Negro station.

This is the reasoning behind the pattern: When going into a major market, 666 seeks two things—extensive mass coverage via the powerhouse station and appeal to its own special audience via the independent who programs directly for 666 customers. In several sections of the Southwest, as in Texas, for example, 666 buys stations with heavy Mexican program-

# What's spot radio? What's network?

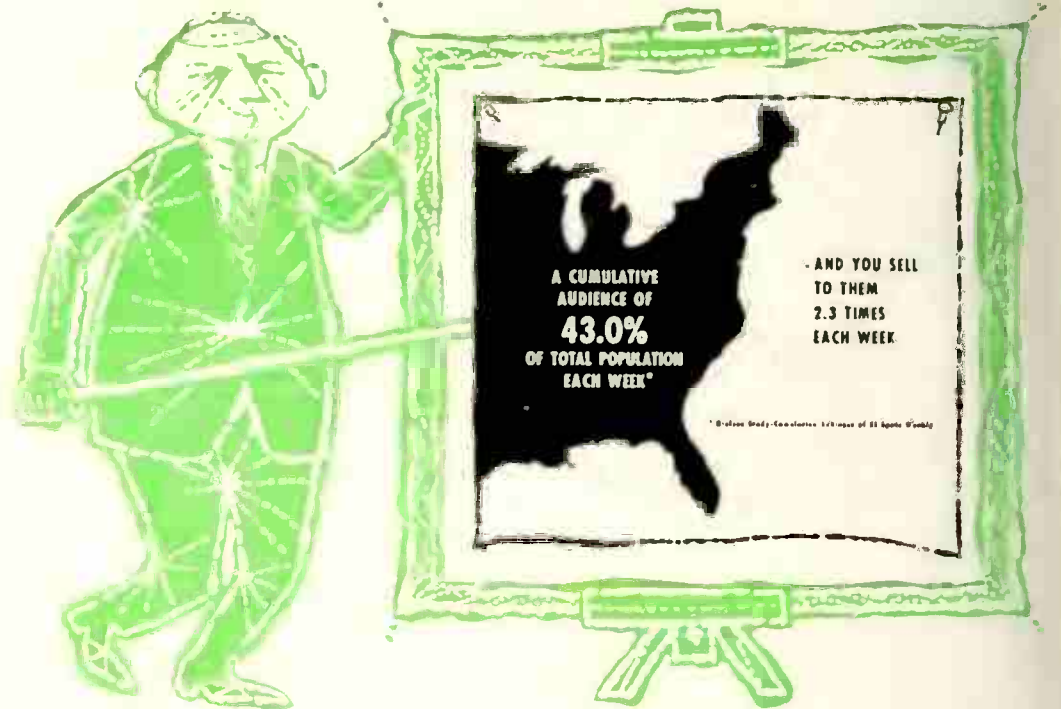
**B**ack in 1948 the dividing line between "spot" and "network" radio was as clearly defined as the Iron Curtain. But in the fall of 1954, this mythical media boundary is rapidly becoming diffused.

As every broadcast buyer knows, radio networks have stepped up the pace of their programming designed to act as "spot carriers," in which advertisers are sold participations on a short or long-term basis.

But in recent weeks the activity on the other side of the fence—the area in which stations and station reps operate—has been increasing. Now some spot radio opportunities are getting closer to "network" operations.

The latest major step in dramatizing and simplifying the purchase of spot radio has been made by the John Blair station rep firm. At presstime, a number of top agencies and advertisers had been shown a new Blair presentation covering the biggest spot radio "package" to date: the National Saturation Group.

The outgrowth of earlier Blair "packages" (such as the company's "12 Plan" and others), the new plan—nicknamed "NATSAT" by Blair



Stress of Blair "NATSAT" plan is on huge cumulative audience (43.0%) reached 2.3 times or more weekly in 45 markets through 24-participations-weekly schedule. It is a "one-bill" buy

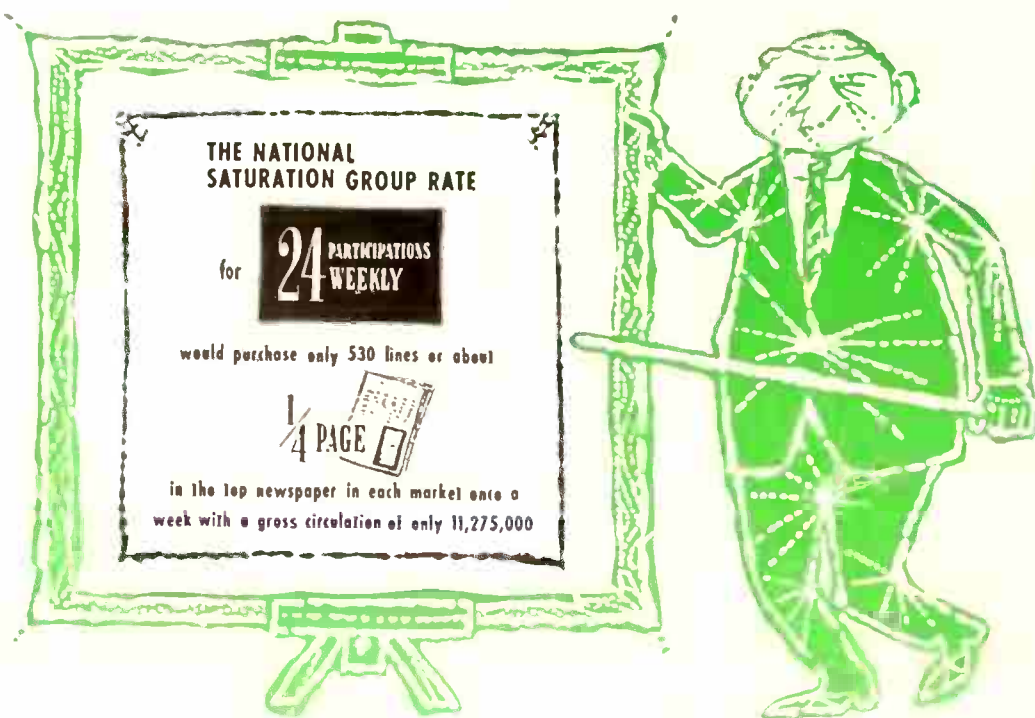
men—is a direct and open bid for radio revenue in competition with everything from network radio to magazines.

"In the past couple of seasons, we have watched the trends in radio closely. NATSAT is the logical outcome of these trends." Blair sales v.p. Bob Eastman told SPONSOR. "The steady

growth in the number of radio stations in the U.S. has complicated agency time buying and has increased the number of decisions to be made. At the same time, local radio programming has taken the play away in many cases from the networks. Advertisers today are beginning to think in terms of campaigns in local radio programming, often as part of a big, short-term punch or "flight" of announcements.

"What we have done at Blair with NATSAT is to set up a package whereby an advertiser can get a huge circulation at a rock-bottom low cost and agencies can streamline a lot of their spot radio buying. We think NATSAT will set a new sales pattern for many station reps and station groups," Eastman added.

The first major move this fall on the part of a group of radio stations to make spot easier to buy was made last month by the Quality Radio Group, a confederation of 25 high-power stations that cover about 80% of the U.S. (See story in SPONSOR, 20 September 1954, page 40.) The QRG approach, of course, differs markedly from the new Blair plan since it embodies use of one show in all markets rather than announcements in a va-



"NATSAT" group rate of \$15,582 weekly on a one-to-13-week basis is highly competitive with other media. Same amount would purchase a newspaper campaign of the size outlined above

# The line gets thinner

Blair "NATSAT" plan offers a network-type buy in spot radio

riety of local programs. The similarity between the two lies only in group buying provisos.

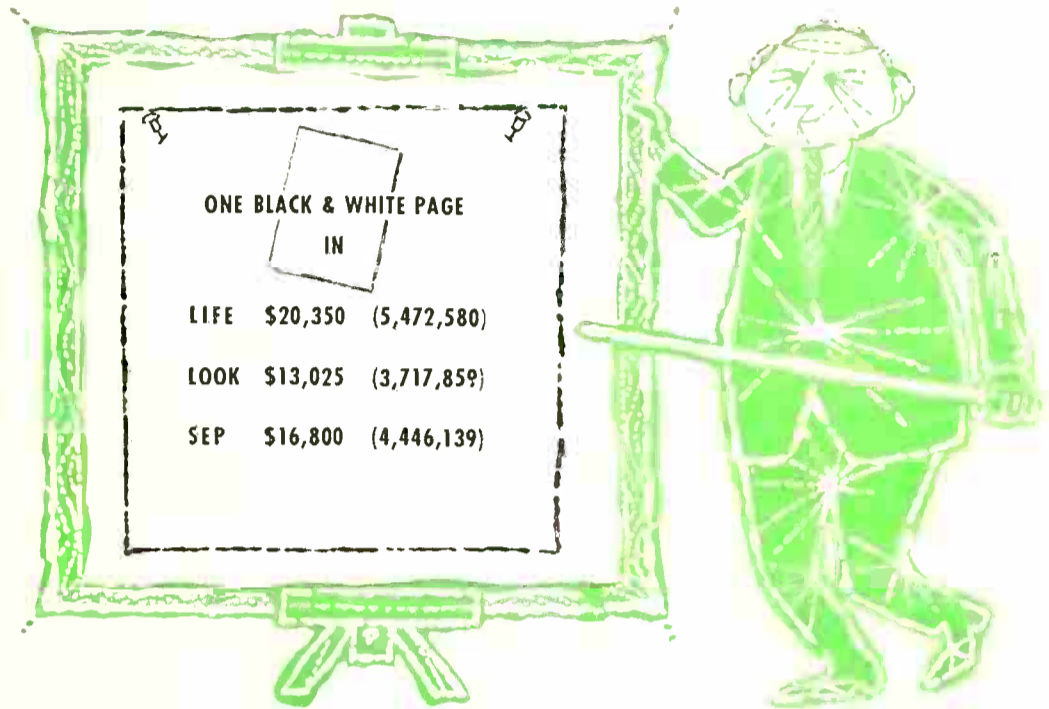
Under QRG member stations will sell taped shows as a network-like group. Advertisers buying the 25-station lineup with which QRG is starting will get discounts of up to 25% on a 52-week basis.

Under the presidency of Crosley Broadcasting Corp. (WLW, Cincinnati) v.p. Ward Quaal—who was elected to the post at a directors meeting in Chicago on 20 September—the QRG expects to open a New York office in the near future to act as a planning and sales headquarters. QRG, which is being spoken of as a prototype successor to regular network operations, had—at presstime—more than 20 additional applications for membership.

QRG is not gunning for spot announcement business. The sales effort will be geared to selling programs in those holes left in nighttime commercial network schedules.

What, exactly, is the new NATSAT and how does it work? Here's the run-down:

**What's offered:** In its simplest



For amount within range of "NATSAT" weekly rate advertiser can buy only one black-and-white page in one of three typical magazines. "Life," "Satevepost" rates exceed cost of Blair plan

terms, the NATSAT plan is a multi-market spot radio "package" whereby advertisers buy participations in locally developed programs.

Under the plan, NATSAT purchasers are offered, via Blair, the following:

1. Announcement participations in a total of 180 locally produced radio

shows on 45 stations in 45 markets via a single radio contract.

2. A basic frequency schedule of 24 participations per station per week. Commercials run at the rate of four per day, Monday through Saturday. Sunday is used for "make-goods" if there are any misses.

3. The cost of the package is scaled to the length of contract on a discount basis. On a one- through 12-week schedule, the cost is \$15,582 per week gross. (Regular "out-of-the-rate-book" price, applicable discounts included, for this outside of the NATSAT plan is a little over \$17,000. The open rate is over \$26,000.) This weekly price drops with frequency; for 13 weeks it's \$15,150; for 26 weeks it's \$14,721; for 52 weeks it's \$13,940. Maximum saving is 10%.

That's the basic plan.

**Flexibility:** A certain amount of flexibility is afforded. For example:

(Please turn to page 92)



Blair plan is aimed at major advertisers who spend big budgets in spot tv. For more than price of "NATSAT" plan advertisers could buy only two night tv announcements in 44 cities

status report



**Commercial starts** as Marcia Reynolds accepts date; she goes to closet and chorus sings problem: What to wear?



**Ballet sequence begins** when store mannequins come to life while Marcia is shopping for new dress



**Animated sprite flying around bra catches Marcia's eye** just as she wonders if dress will fit her figure

# Brassieres on the air

**Here's full story of Exquisite Form's entry into network Class "A" nighttime programs**

by Keith Trantow

**G**arment world history was made last month. On 7 September, for the first time since Marconi invented wireless, there was a nationwide nighttime network television and radio exposure of the full American brassiere.

Some veteran observers of the brassiere business described the happening as the greatest thing since 1799 when a Frenchman invented *les supplants* (we call 'em falsies).

Until last month brassieres were one of several items considered too intimate to be advertised on network tv or radio in Class "A" time—although individual radio stations had long accepted lingerie advertising. ABC TV had twice before carried brassiere commercials: for Exquisite Form Brassiere, Inc., in 1950, once a week and late at night; for Maidenform Brassieres on Saturday noontimes in the first half of 1951. Both campaigns were on limited networks, had limited success.

It remained for Exquisite Form to find a way of presenting its brassieres so that hard-hitting sales points could be made without offending family groups around sets in early evening.

How Exquisite Form solved its presentation problems is a story other print advertisers of "delicate" products who want to get on the air will find instructive.

The degree to which Exquisite Form has moved in the direction of air media is seen in the fact that its spending well over \$1 million in its network tv and radio campaign. Almost all its point-of-purchase material and some of its magazine, newspaper advertising is tied in with the air promotion.

Traditionally a heavy magazine spender, this year the firm is allocating about \$1 million to printed media, plus about \$700,000 for co-op advertising (which, when matched by its

dealers, buys about \$1.5 million worth of local newspaper space).

"Television had hardly gotten off the ground when we realized that it would be the ideal medium for showing brassieres," Garson Reiner, president of Exquisite Form, told SPONSOR.

**1950 experiment:** "Our first experiment with tv was *The Robbins Nest*, carried over ABC TV Friday nights from 11:00 to 11:15. This effort lasted 13 weeks during the last part of 1950. It wasn't at all productive," Reiner said. Only six or seven stations were used.

One of the chief reasons for the disappointment was that the brassieres could hardly be seen by prospective customers. Although a visual article, the brassieres shown to video audiences in 1950 were either hidden behind layers of veil or else barely discernible on a silhouette of a girl. Whichever method was used, the model wearing the bras couldn't move.

"Under these conditions," said Reiner, "it was impossible to properly demonstrate the brassiere. We couldn't show the brassiere on a moving model because of blanket network taboos. Of course, we didn't get any letters of protest at that time. Probably the audience wasn't too sure just what we were trying to sell. Certainly they had a hard time seeing it."

Had the company expected to get



Mannequin does ballet as  
 she shows out bra's features:  
 She is supported from below



In new bra Marcia twists, turns,  
 as chorus "Ohs" and "Ahs," sings  
 "Exquisite Form with Floating Action"



In new gown, with exquisite  
 figure, Marcia dances through the  
 clouds in a dream-like sequence

letters of protest from its early tv series?

"Whenever we've gone into a new medium," Reiner said, "we've had protests. When we first started to use car cards, we showed a girl in a loosely-fitting sweater. You couldn't even see the bra she was wearing. Yet we got hundreds of letters protesting our 'indecent' advertisements. The same with magazines and newspapers. Since women were the chief protesters, we had to be careful not to offend them or they might not buy."

Larry Klingman, public relations counsel, glanced about the office

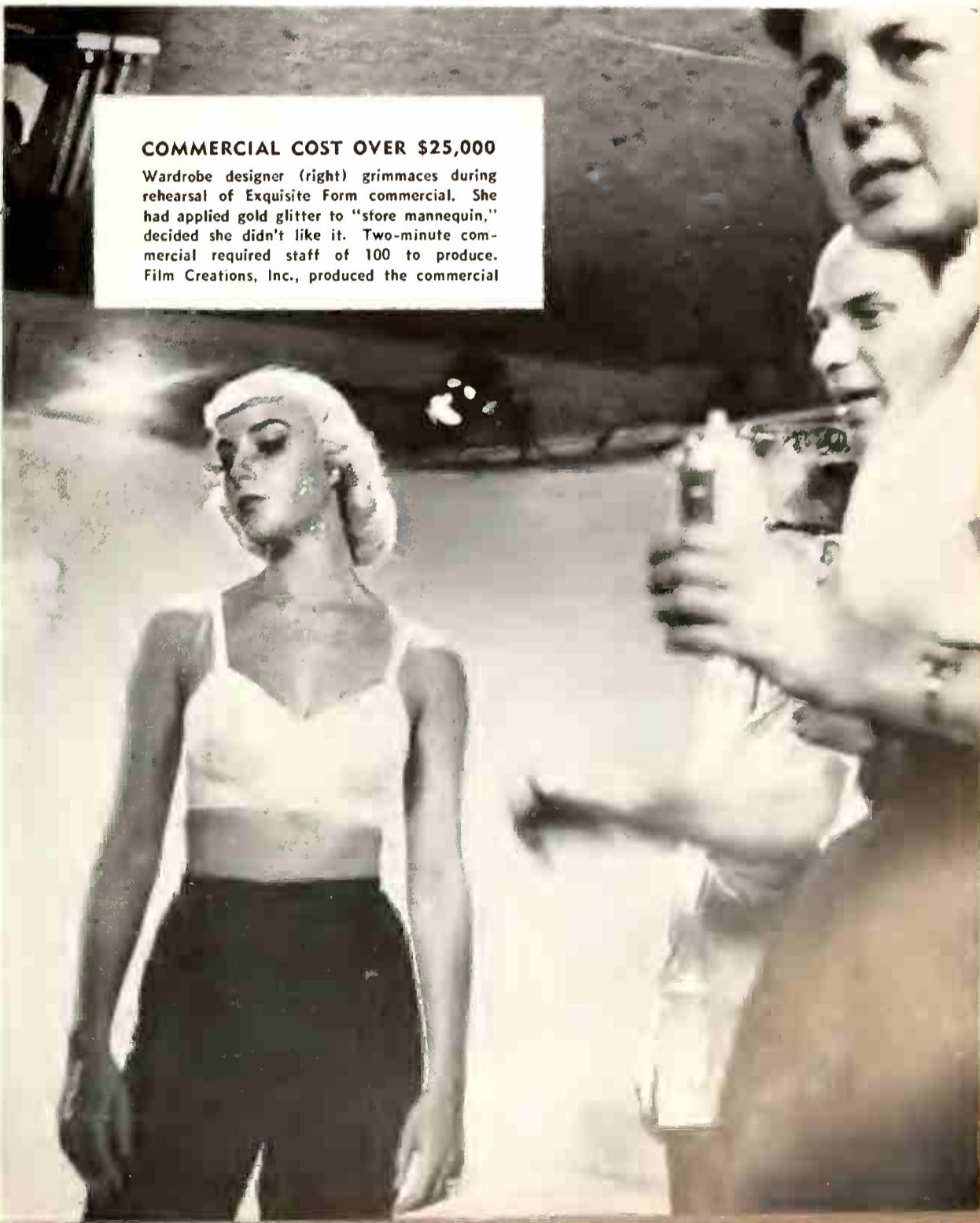
## case history

as if to make sure no women were listening. "Personally, though," he said, "I have the feeling that the same gals who protested rushed right out to buy Exquisite Form bras. I suspect they were titilated by the thought of wearing something they considered just a little bit sinful."

After *The Robbins Nest*, Exquisite Form went back into magazines, newspapers, car cards.

"Then last January," Reiner said, "we brought out our push-button brassiere—the Bra-O-Matic. It's a strapless bra featuring push-button adjust-

(Please turn to page 100)



### COMMERCIAL COST OVER \$25,000

Wardrobe designer (right) grimaces during rehearsal of Exquisite Form commercial. She had applied gold glitter to "store mannequin," decided she didn't like it. Two-minute commercial required staff of 100 to produce. Film Creations, Inc., produced the commercial

# Does your show reach people—

It's not the raw size of audience that counts but what type of people

In recent years it has become clear to experienced advertisers that the number of *potential customers* in the audience rather than the gross audience size is what counts. Yet many an advertiser still buys programs by ouija board, only to find his campaign limping along because his sale pitches are being directed to the wrong audience.

The latest reminder of how treacherous program buying can be is contained in an Ohio State University survey of tv listening preferences and

habits. It shows how much program preferences and listening patterns vary with age, sex, education and income, thus points up the fact that each show can attract its own highly individual audience.

Among its interesting revelations:

- While women generally do not flock to tv sport shows, they find the flexing muscles of wrestling's behemoths fascinating—and more so as they grow older.
- Serious drama is likely to have a greater appeal for women than men.

- As they grow older, women seem to like "love story" drama less.

- Rich man and poor man are likely to have different program tastes, but both derive enjoyment out of a tv baseball-cast.

- The comedy variety show seems to appeal equally to the college graduate and the man who never got beyond elementary school.

- The vast majority of the available audience, both male and female, is over 30.

The survey was made last April by

## How program type preference varies with these four factors: 1. AGE

## 2. SEX

Number of people ▶	Men aged:					Women aged:					Total men & women (1987)	All men (854)
	14-18 (91)	19-30 (222)	31-45 (284)	46-60 (158)	Over 61 (99)	14-18 (109)	19-30 (332)	31-45 (367)	46-60 (203)	Over 61 (122)		
DETECTIVE STORY DRAMA	79%	69%	54%	56%	51%	58%	54%	42%	37%	36%	52.3%	60.1
COMEDY VARIETY SHOWS	60	65	55	47	31	56	48	53	39	40	49.7	52.6
'STRAIGHT' VARIETY SHOWS	25	37	35	42	54	47	51	51	59	67	46.9	39.2
POPULAR MUSIC PROGRAMS	48	43	41	31	28	60	53	52	37	27	42.2	37.9
'SERIOUS' 60-MINUTE DRAMA	22	35	38	20	10	52	55	52	36	29	36.6	27.7
NEWS BROADCASTS	14	31	36	46	36	8	25	33	36	40	27.9	35.2
COMEDY DRAMA	56	33	22	20	14	58	35	30	19	15	27.4	26.0
PANEL QUIZ PROGRAMS	13	16	23	30	17	19	21	36	35	38	26.1	21.3
BOXING MATCHES	28	36	49	56	40	1	7	8	7	4	25.1	44.2
MYSTERY OR 'SUSPENSE' DRAMA	40	38	25	22	11	27	32	27	17	9	24.9	26.6
'HOME SITUATION' COMEDY DRAMA	34	20	17	20	19	43	25	32	30	22	24.5	19.9
AMATEUR OR 'TALENT' SHOWS	20	19	16	25	38	13	20	24	33	37	24.3	22.0
OLD TIME MUSIC PROGRAMS	17	18	20	30	47	11	19	20	28	22	23.4	25.7
'HUMAN INTEREST' GIVEAWAY SHOWS	11	9	9	17	26	24	25	24	42	41	22.4	13.8
BASEBALL GAMES	36	35	35	32	35	9	5	10	7	9	21.2	34.1
QUIZ-AUDIENCES PARTICIPATION	4	12	13	13	30	8	12	16	30	29	17.0	14.8
WRESTLING MATCHES	7	13	18	32	31	3	7	9	12	27	16.3	21.9
'LOVE STORY' DRAMA	12	13	7	6	7	39	30	18	17	14	15.3	8.9
WESTERN 'ACTION' DRAMA	32	19	16	23	20	15	9	7	8	9	14.5	20.4
SERMONS INSPIRATIONAL TALKS	3	6	9	11	14	9	11	16	22	32	13.4	9.0
INFORMATIVE PROGRAMS	12	19	20	9	7	9	12	16	9	9	13.3	14.9
CONCERT OR 'SERIOUS' MUSIC	4	10	13	10	18	8	10	14	19	17	12.9	11.8
PUBLIC AFFAIRS FORUM	1	9	11	13	20	1	3	7	14	27	10.7	11.5
COMEDY AUDIENCES PARTICIPATION	10	8	6	6	8	14	9	9	7	5	7.6	6.8

The Ripley-Buell study (picture of the two Ohio State grad students at top of page) was conducted April 1954 in Columbus and Franklin County, Ohio. Usable information was obtained from 1,987 individuals in 1,000 tv homes by means of a questionnaire which was per-

sonally delivered and picked up two days afterward. The program preference percentages as such are not nationally projectable; tastes vary according to region and cultural background. Preference trends may have more universal validity. Illustrations of each program



# Summers?

tracts



## Show preferences study

Ohio State grad students Joseph M. Ripley and Stephen D. Buell studied show preferences found wide range of reactions with age, sex (see figures below)

Joseph M. Ripley and Stephen D. Buell; they are graduate radio-tv students at Ohio State University, work under the guidance of veteran radio-tv educator Harrison B. Summers, who pioneered similar studies for WIBW, Topeka, and in the state of Iowa.

The Ripley and Buell figures come out of a questionnaire study in which respondents were asked to indicate program preferences. They are not of course "projectable" nationally. It's assumed program taste by show types varies regionally so that the rank or-

der of preferred programing would change as you went from say the Ozarks to Westchester County.

What might hold truer on a national basis is the trend line of program preference based on differences in age, sex, education, economics. If preference for show type A declines with age in Columbus, Harrison Summers feels a similar decline is likely to be shown elsewhere. He's found that to be the case in radio programing preference studies done over years past in multiple markets.

Columbus itself is used frequently as a test market, exhibits population characteristics which aren't strikingly removed from national urban averages. But the major point of the Columbus program preference figures is not to what degree you can use them in national show selection; rather they stand as a strong reminder of the di-

(Please turn to page 34)

## programing

### EDUCATION

High	Med	Low
32%	48%	70%
50	48	48
51	50	42
35	43	43
43	38	32
48	34	31
20	25	26
33	29	18
26	26	34
17	20	44
22	23	21
14	24	31
9	23	33
17	21	30
26	21	25
21	18	18
7	16	24
12	12	22
6	12	23
10	13	16
30	14	8
30	14	9
25	11	8
5	7	7

### 4. INCOME

High	Med	Low
32%	48%	70%
50	48	48
51	50	42
35	43	43
43	38	32
48	34	31
20	25	26
33	29	18
26	26	34
17	20	44
22	23	21
14	24	31
9	23	33
17	21	30
26	21	25
21	18	18
7	16	24
12	12	22
6	12	23
10	13	16
30	14	8
30	14	9
25	11	8
5	7	7

- DETECTIVE STORY DRAMA
- COMEDY VARIETY SHOWS
- 'STRAIGHT' VARIETY SHOWS
- POPULAR MUSIC PROGRAMS
- 'SERIOUS' 60-MINUTE DRAMA
- NEWS BROADCASTS
- COMEDY DRAMA
- PANEL QUIZ PROGRAMS
- BOXING MATCHES
- MYSTERY OR 'SUSPENSE' DRAMA
- 'HOME SITUATION' COMEDY DRAMA
- AMATEUR OR 'TALENT' SHOWS
- OLD TIME MUSIC PROGRAMS
- 'HUMAN INTEREST' GIVEAWAY SHOWS
- BASEBALL GAMES
- QUIZ-AUDIENCCE PARTICIPATION
- WRESTLING MATCHES
- 'LOVE STORY' DRAMA
- WESTERN 'ACTION' DRAMA
- SERMONS, INSPIRATIONAL TALKS
- INFORMATIVE PROGRAMS
- CONCERT OR 'SERIOUS' MUSIC
- PUBLIC AFFAIRS FORUMS
- COMEDY AUDIENCCE PARTICIPATION

ffered in the questionnaire. "The Milton Berle Show" and "The Gleason Show" were used as examples of comedy variety; "The Town" and "Arthur Godfrey and His Friends," "straight" "Dzzie and Harriet" and "Mama" "homey," comedy drama;

"Big Town" and "Dragnet," detective programs; "Suspense," "Danger," "The Web," mystery or suspense dramas; "Strike It Rich" and "This Is Your Life," "human interest"; "Beat the Clock," "Dollar a Second" comedy audience participation.

## QUESTIONS

TELEVISION	"LIFE"
1. SEE OCT. 4 PROGRAM?	1. READ OCT. 20 ISSUE?
2. SEE ADVERTISING?	2. SEE ADVERTISING?
3. WHAT DID IT SAY?	3. WHAT DID IT SAY?

1. To measure impact of two media, questions were asked without use of visual reminders.

## PROCEDURE

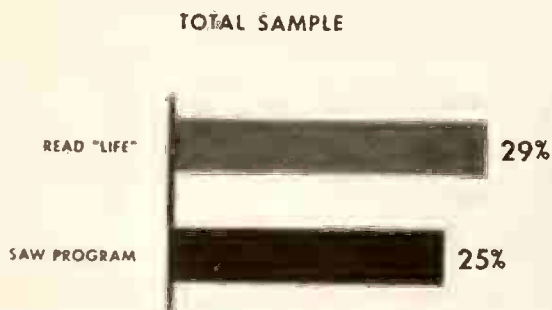
2908 RANDOM PHONE INTERVIEWS  
(N.Y. TV-OWNERS & NON-OWNERS)

● 1252 AFTER TV PROGRAM

● 1656 AFTER "LIFE" AD  
(HALF 3 DAYS AFTER  
HALF 7 DAYS AFTER)

2. Advertest quizzed panel of 2,908 people in N.Y. area in two sets of telephone checkups.

## Results



3. "Life" ad and tv show cost about same and drew readers, tv viewers at fairly close rate.

## Recall Seeing Advertising



4. Fewer saw tv show than read "Life" but more viewers recalled commercials than print ad.

# Life vs. tv: a clear

New product was introduced with \$6,000 that "Life" got more readers, but tv ed

Among points made in SPONSOR's All-Media Evaluation study was that comparisons of media are difficult and, when they are accurate, rare. Yet it is possible to test one medium against another when conditions are carefully controlled, SPONSOR's study concluded. One such instance, recently revealed, was the introduction of a new product in which virtually equal sums were spent on a color spread in *Life* and a single tv show. The article below tells what happened.

(SPONSOR's All-Media Evaluation study, which appeared in 26 parts, has been reprinted in book form. Copies are now available at \$4 each.)

\* \* \*

One of those rare opportunities for a clean-cut media test came up in the fall, two television seasons ago. Client X (the company prefers anonymity) bought the last half hour of *Your Show of Shows* for a one-shot. At almost the same time Client X used a double-page color spread in *Life*. Tom Coffin, NBC research manager, moved quickly to take advantage of the chance for a magazine vs. tv study.

He felt conditions were right because:

1. The product was new, with no advertising history in any medium.

2. The tv show was one of the most popular.

3. The magazine was the most popular of all that carried advertising.

4. The campaign was to be limited to one tv half hour and one magazine spread. The tv advertising was to appear on 4 October, the magazine ad on 20 October; no other media were to be used.

5. The costs of the tv show and magazine ad were very close, approximately \$60,000 for each.

Here then was a chance to find out which medium could deliver more ad

impressions per dollar and which was more effective in driving home a sales message.

Advertest Research of New Brunswick, N. J., was retained to make the study.

Here are the highlights of Advertest's findings:

1. More people could remember having seen the tv than the *Life* advertising.

2. More than twice as many people could describe the contents of the tv advertising than the *Life* advertising.

3. The tv show was more than three times as effective as *Life* in driving home sales points.

4. The tv show was equally effective with both men and women. *Life* less so with women.

5. Only in general exposure did *Life* exceed the tv show, and even this margin testifies in reverse against the effectiveness of *Life* and in favor of *Your Show of Shows*.

**How the test was made:** Advertest Research conducted 2,908 telephone interviews in the New York area. (Non-tv owners were included.) Of the calls, 1,252 were made the day after the tv show, 1,656 the week following the appearance of the *Life* test issue. Half of the calls following *Life*'s issue date were made the first three days, half seven days after publication, to allow for readership accumulation. Respondents were asked these simple questions:

1. Had they seen the last half hour of *Your Show of Shows*? (day after show only)

or

2. Had they read the test issue of *Life*?

3. Did they recall the advertising for the new product?

4. Could they describe the contents of the advertising?

# ut media test

ff." \$60,000 tv show. Survey shows  
 e of audience's ability to recall sales points

**Exposure:** Of those interviewed the day following the tv show, 25% reported having seen the last half hour. Of those interviewed the week after the appearance of *Life*, 29% reported having read the test issue. *Life* exposure was larger, and superficially the magazine might be thought to deliver a lower cost-per-1,000.

**Ad recall:** It is obvious, however, that magazine exposure is not equivalent to ad readership, just as tv potential exposure is not equivalent to the number of viewers who may be watching any particular show. The fact is that in the vital "ad recall" rating, *Your Show of Shows* left *Life* far behind in terms of actual numbers involved. Here is how they stacked up:

Of the total *Life* sample, those who recalled the advertising in the test issue came to 12%. Of the total tv sample, those who recalled the advertising on *Your Show of Shows* equalled 19%.

This means that tv was 58% more effective in achieving ad recall.

Since these percentages are of the total samples, they tend to hide the weakness of the periodical in its comparative ability to make a dent in the consumer. For when the "ad recall" results are examined in the light of the reported readership and viewing, you find that the percentage of *Life* readers who recalled the advertising was 40, while the percentage of tv viewers who recalled it was 75. In other words, less than half of those who read the test issue of *Life* could recall the ad, three-fourths of those who saw the tv show could recall the advertising.

Another factor that may tend to dis-

tort the findings somewhat in favor of *Life* is the fact that 50% of those who recalled the *Life* ad also remembered having seen the tv advertising. Only half of the *Life* recallers, then, were really new prospects.

NBC's Tom Coffin reports that he compared the responses of those readers of the *Life* issue who stated that they had also seen the tv show with those who had not seen the show, and found that the reader-viewer group scored far higher on the ad recall questions than the readers alone. This suggests that in reality the tv impact is relatively greater than the available figures show.

**Content playback:** Important as exposure and recall figures are, they are only a beginning. Once having reached the prospect, the advertiser faces the question of how well his sales message is getting across. How well, for example, could respondents describe the contents of the advertising they had seen? First, let us see *how many* could describe the advertising in each case. The comparison is revealing.

*Life*—of the total magazine sample, the percent who could describe the ad contents was 7.

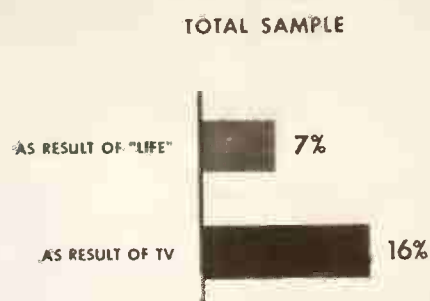
*Your Show of Shows*—of the total tv sample, the percent who could describe the contents of the advertising was 16.

**Conclusion:** In terms of ability to achieve remembrance of ad-content, the tv show was more than twice as effective as the magazine.

*Put another way:* only 24% of those who read the *Life* issue could describe the ad content; the comparable tv figure was 64%.

It is interesting to note that the often-cited ability of a magazine to build up readership of an issue with  
 (Please turn to page 92)

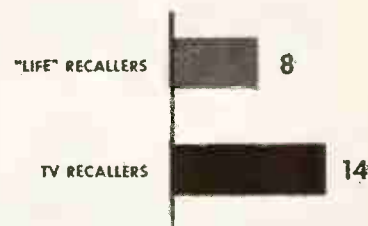
## Playback of Contents



5. Tv show made deeper impression; tv viewers could "play back" sales points twice as often.

## Descriptive Detail

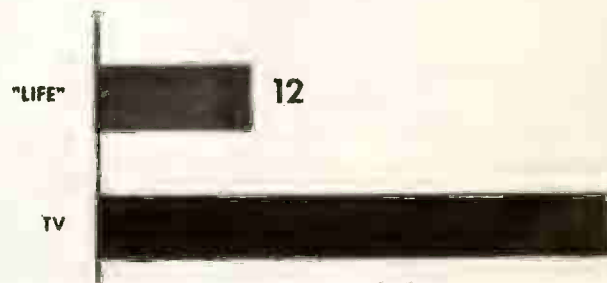
WORDS PER RECALLER



6. Viewers remembered more of actual details of product operation than did "Life" readers.

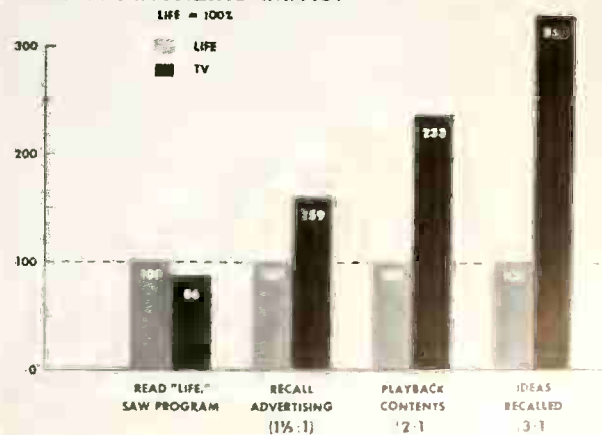
## Recall of Sales Points

IDEAS PER 100 TOTAL SAMPLE



7. Number of separate ideas and sales points expressed were added; tv led by three-to-one.

## TV vs MAGAZINE IMPACT



8. "Recap" of figures in NBC TV study shows that tv lagged in cost-per-1,000, led otherwise.

research

# TV DICTIONARY/HANDBOOK

## FOR SPONSORS

**PART 6**

O THROUGH P

Sponsor Services Inc. 1954

### What's the difference between "on the beach" and "on the log"? Read the dictionary to see

**D**o you know the difference between "on the beach" and "on the log"? If the answer's "no," this installment of sponsor's Tv Dictionary/Handbook will give you the answers. These two frequently used tv industry terms are among the words defined in this issue. But you'll do more than just increase your vocabulary by reading through the definitions in the tv dictionary. You'll get a new perspective on the many facets of the television industry today. The dictionary was compiled by Herbert True, advertising assistant professor at Notre Dame. The names of the 37 consultants and contributors within the tv industry who helped him compile the dictionary have appeared previously.

#### O (continued)

**OFF-THE-CUFF** Also called ad lib or vaudeville. Phrase used in connection with productions which are televised without script or preliminary camera preparation or rehearsal where the producer calls for camera switches and takes as action occurs. Most on-the-scene events and many small station studio shows are produced off-the-cuff.

**O. HENRY** The tag line or climax speech of a dramatic sequence consisting of a surprise or twist ending.

**OLD COW HAND** Experienced personnel or staff member called upon to escort important guests, clients about the studios.

**OLEO** Any roll curtain or backdrop.

**OMNIES** Unrecognized crowd voices.

**ON CAMERA** Talent or object is on the air—being televised.

**ON THE AIR** Program in process of telecasting.

**ON THE BEACH** Not employed or not working steadily at moment.

**ON THE BOARD** The engineer or personnel on the control board or assigned to control room at that time.

**ON THE HEAD** Show which starts exactly on scheduled time.

**ON THE LINE** Meaning acceptable picture is leaving here on the way to the transmitter for telecasting.

**ON THE LOG** Has been entered in the studio record or log required by FCC.

**ON THE NOSE** or **ON THE BUTTON** Term denoting perfection in timing and focus.



**ONE AND ONE** Instructions to an orchestra to play one verse and one chorus of a musical number.

**ONE AND TWO** Instructions to orchestra or soloists to play or sing one verse and two choruses of a number.

**ONE SHOT** (1) Picture of a single subject, person or object filling picture screen. (2) A script complete in one installment. (3) A single show not part of a regularly telecast series, as The March of Dimes, Red Cross, National Safety Week shows.

**OPAQUE** A complete slide as distinguished from a transparency. (See Slides.)

**OPEN COLD** To open a show without (a) theme; (b) musical introduction; (c) rehearsal.

**OPEN END** A tv kine, film or show that leaves the commercial spots blank to be filled in at the point of broadcast or telecasting.

**OPEN LEFT or RIGHT** Command to place subject to extreme left or right of planned picture or camera pickup.

**OPTICAL** A trick effect done mechanically, permitting the combining of two or more pictures or film frames in one, creating wipes, montages, dissolves, some fades and other effects. (See Special Effects.)

**OPTICAL EFFECTS** Changes of the photographic image as filmed in the normal motion picture camera, produced in an optical printer.

**OPTICAL PRINTER** (1) Device for enabling images from one film to be photographed onto another film by means of a lens. (2) Used in making reduction prints and for special effects and trick work.

**OPTICAL LENS** Lens focusing image of scene to be televised on the light-sensitive plate of camera tube.

**OPTICAL VIEW FINDER** Device on tv camera used by cameraman to accurately frame and focus scene or object to be televised. Now obsolete. A finder is supplied with a Zoomar Lens.

**ORIGINALS** Dramatic scripts written for television as opposed to adaptations, which were written for another medium.

**ORIGINATE** (1) To issue a show from a particular location. (2) To have been the first to conceive and record a basic tv idea, plan or technique.

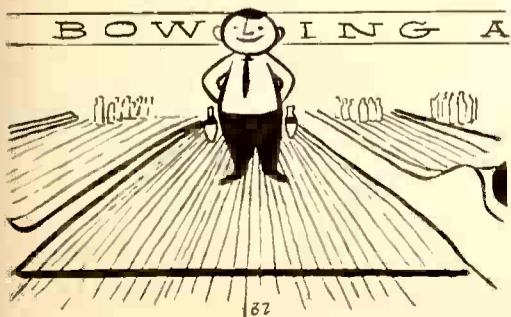
**ORTHICON** Very light sensitive RCA camera tube used in all cameras except film cameras which use the iconoscope.

**O.S.** Script direction meaning off stage.

**OSCILLOSCOPE** Electronic tube for viewing the picture output of a camera chain. Usually used to evaluate and control shading operators.

**OUT** A script term to show the end of sound or music.

**OUT IN THE ALLEY** Obstructed or out of the range of the camera or mike.



**OUT OF FRAME** A motion picture projection term to denote a fault when the film is not properly threaded over the sprockets which results in half a picture or two adjoining frames both on the screen at the same time.

**OUT SYNC** (1) When the tv image on a receiver screen is seen to roll vertically or horizontally. It is usually the result of the receiver circuits being out of synchronization with the transmitted signal. (2) When sound and action are not reproducing correctly or in synchronization. (3) Performer's lip movements are not synchronized with the sound.

**OUTLINE** Also synopsis or scenario. The first briefly written account of a show or film in general terms. The writer need not be a tv expert.

**OUT TAKES** Shots which are discarded as unusable.

**OVERBOARD** (1) Too much of anything. (2) Tv show which exceeds its allotted time. (3) An excessive or over-acted characterization. (4) Overcut, over-portrayed, or, in music, over-intensified.

**OVER FRAME** Term to indicate that a speaker's voice or sound is heard, but the source of the sound is not seen in the frame of the picture.

**OVERLAP** Also known as dissolve or optical. Shot in which view from one camera is combined with another.

**OVER MUSIC** Voices or sounds heard over a music background.

## P

**P. A.** Public Address. Loudspeaker wire system used in tv studios, usually for directions to people who are not wearing cans.

**PACE** Rate of over-all show, music, skits or delivery of lines. A variation of pace is used to express a variation of thought.

**PACKAGE** A special show or series of shows bought by an advertiser (usually for a lump sum), which includes all components ready to telecast.

**PAD** To add action, sound, any material to fill the required on-the-air time.

**PAN or PANNING** Gradual swinging of camera to right or left across a scene to see segments of the scene as camera moves.

**PANEL** Master tv or radio control board. Usually in master control room.

**PAPIER-MACHE** Substance made by combining paper, glue and water and usually cooked. From it are molded, usually over a wooden or wire-netting base, three-dimensional, irregular

## Dictionary Handbook will be reprinted in book form

*After the complete Tv Dictionary/Handbook has appeared in installments in regular issues of SPONSOR it will be reprinted in book form. The book is designed for your convenience as a reference; cost is \$2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.*

shapes such as statues, friezes, rocks, plaster decorations or wood carving effects used in tv sets.

**PARABOLA or DISH PAN** (1) Special direction microphone mounting, usually circular in shape, to pick up crowd noise, band music. (2) Circular object used in picking up or throwing out tv microwave.

**PARALLEL** Base of a platform which is hinged so that it folds together for easier striking and storage when the flat top of the platform is removed.

**PARALLEL DEVELOPMENT** Device of narrative construction in which the development of two pieces of action is represented simultaneously by showing alternately first a fragment of one, then a fragment of the other.

**PARTICIPATION PROGRAM** (1) A single tv show sponsored by more than one advertiser. (2) A program in which the audience takes part.

**PARTICIPATING SPONSORSHIP** In radio and tv an arrangement whereby two or more advertisers join in sponsoring the same program.

**PATCH IN** To tie together electrically camera chain, mikes to form circuit.

**PAY OFF or PAY OFFS** (1) Solution to plot of a drama. (2) Tag line of comedy gag. (3) Final music selection to conclude scene or act.

**PEAKS** High points in the technical variation of visual or audio portion of tv show which may or may not be adjusted in the control room before transmission.

**PEDAL PUSHER** The organist who plays background or incidental music.



(Dictionary continues page 112)

# Auto radio repairman sells 'em

## at the point-of-use



**Detroit auto accessory store uses d.j. participations twice a day to tell motorists about "five-minute stop" repair service**

*Point-of-use selling means getting your message to a consumer while he's using your product. A new MBS study, the Ward Daily Living Habits Survey, helps advertisers apply this principle by pinpointing the audience at various times of the day (see 4 October 1954 SPONSOR, page 44). The story below tells how a local radio advertiser—an auto accessory shop—puts the point-of-use concept into practice.*

\* \* \*

**W**hat's the best time to sell an auto radio repair job to a car owner?

It's while he's in his car, listening to the radio—and most aware of its faulty performance.

That's the theory behind the highly effective radio advertising used by a Detroit auto accessory and sporting goods store, Auto Radio Wholesale. The firm buys auto radio to sell car radios and its car radio repair services.

Auto Radio Wholesale has been hitting consumers with its auto radio messages while they're listening in their cars since February 1953. It allocates about 75% of its total advertising budget to reach men driving to and from work. The radio budget goes for five morning and five afternoon participations weekly in two CKLW disk jockey-type shows.

Walter McClelland, owner of Auto Radio Wholesale, believes the timing

of his radio messages doubles their punch. "I never realized that radio could produce so many prospective buyers," he says. "It's a mistake on my part that I didn't get into radio advertising years ago."

McClelland's enthusiasm about radio is borne out by his sales volume figures. Before starting his CKLW schedule, the 22-year-old firm's record sales volume was \$366,000. Now, it's grossing a healthy \$500,000-plus each year—a 39% increase.

Incidentally, Auto Radio Wholesale has no agency or advertising director. The firm's radio programing schedule and commercials are the joint effort of McClelland and the CKLW staff.

Although McClelland carries a complete line of sporting goods ranging from fishing rods to guns, the backbone of his business is the sale of auto radios and his auto radio repair service. McClelland had long felt drivers procrastinated when it came to  
(Please turn to page 74)

Auto Radio Wholesale's owner, Walter McClelland (center), got 39% sales increase with D.J.'s Eddie Chase (left), Toby David. Both are veterans in Detroit, have listener loyalty



### case history

*and now...NBC takes you to*

**NEW YORK**

**LOS ANGELES**

*and* **WASHINGTON, D. C.**





*This is Ben Grauer reporting from New York . . .*

*as of October 18, the FCC has authorized*

**WNBC 660**

*to change its call-letters to*

**WRCA 660**

*and*

**WNBT channel 4**

*to change its call-letters to*

**WRCA-TV channel 4**

*Only the call-letters are changed. In New York,  
radio advertising still sells best on 660. . .  
television advertising still sells best on Channel 4.*

*and now to Los Angeles*

**WRCA 660 • WRCA-TV CHANNEL 4 • REPRESENTED BY**



**SPOT SALES**





is Jack Latham reporting from Los Angeles . . .

as of October 18, the FCC has authorized

to change its call-letters to

**KNBH** channel 4

**KRCA** channel 4

*Only the call-letters are changed. In Los Angeles, television advertising still sells best on Channel 4.*

*and now to Washington, D. C. . . . .*

**KRCA CHANNEL 4 • REPRESENTED BY**



**SPOT SALES**



*This is Richard Harkness reporting from the Nation's Capital...*

*as of October 18, the FCC has authorized*

**WNBW** channel 4

*to change its call-letters to*

**WRC-TV** channel 4

*Only the call-letters are changed. In Washington, D. C., television advertising still sells best on Channel 4 . . . radio advertising still sells best on WRC-TV's sister station, WRC 980.*

**WRC-TV CHANNEL 4 • WRC 980**

**WRCA, WRCA-TV, KRCA, WRC-TV** a service of



REPRESENTED BY



SPOT SALES

## New developments on SPONSOR stories



**See:** Canadian Radio & Tv  
**Issue:** 23 August 1954, page 75  
**Subject:** What is happening to radio in Canada

"Wherever you go, there's radio"—in Canada too. Or, to put it the way Canadian station representatives put it, "especially in Canada."

To point up the place of radio in Canada's advertising world today, All-Canada Radio Facilities Ltd. has prepared a book called *The Listening Millions*.

The book begins by noting that "not so long ago, a radio in the home was considered almost a luxury." On the next page, it says that "Now, wherever you go there's radio—kitchen, car, bedroom, cottage, train, living room, workshop, office."

The next subject—programing. "Not so long ago," says the book, "radio stations and advertisers were not aware of the importance of catering to the likes and dislikes of the listeners. Now—across Canada radio stations are identified with and have become an integral part of the communities they serve."

The book notes that "in 1953, Canadians spent over \$52 million for over 600,000 radios."

"Not so long ago, broadcasters knew very little about merchandising the products advertised over their facilities," is another point made in the book. "Now, radio stations promote and merchandise advertised products in many ways. . . ."

Next comes the All-Canada commercial. It says that "Not so long ago, the radio station representative was more concerned with his sales effort and overlooked the importance of supplying market data and station information to client and agency. Now," says All-Canada, "the radio station representative recognizes the growing need and importance of providing clients and agencies with up to the minute station and market data."

The last part of the book consists mostly of facts and charts (combined with illustrations) about the Canadian market. Winding up, the book says that "Radio is an established selling medium, radio set sales are steadily increasing, radio listening is enjoyed by the masses anywhere and everywhere at all times. Radio is the lowest-cost mass circulation medium." ★ ★ ★



**See:** Negro Radio Section  
**Issue:** 20 September 1954, page 47  
**Subject:** Status report on Negro radio

One of the largest groups of Negro radio stations sold as a network is being offered by Keystone Broadcasting System.

The network has 769 affiliated stations, of which 226 are offering Negro programing. More than 1,128 station hours per week of Negro programing is offered by the stations, according to Keystone, or an average of five hours per week for each of the stations.

KES says that 74.1% of the stations are located in areas with 10% or more Negro population. More than half—56.2%—are located in counties with 20% and more Negro population, and 36% of the outlets are in counties with 30% Negroes. Almost one-fifth, says Keystone, are located in counties with 40% or more Negroes.

Even those stations with less than 10% Negro population are important Negro outlets because they are in densely populated areas

★ ★ ★



nothing's  
too good for that  
wonderful,  
wonderful  
greater

## WHEELING

audience!

Yes Sir, the best is none too good for the WTRF-TV audience. That's why 26 new programs made their PREMIERES and 40 old favorites have returned to WTRF-TV. Advertisers realize a whale of a selling job is being done on Wheeling's BIG station—backed up by hard hitting promotion and merchandising. Although we are practically SRO at night some choice day times are still available. Call Hollingbery or Wheeling 1177 for full details.



Latest  
Wheeling-Steubenville  
Pulse result  
now available!  
Call Hollingbery  
for details

## WTRF-TV

WHEELING, W. VA.

Channel 7 • 316,000 Watts

NBC Primary • ABC Supplementary

Represented by Hollingbery

Robt. Ferguson • VP & Gen. Mgr

Phone WHeeling 1177

Low equipment cost on color TV

# FCC making speedy grants as tv backlog thins out

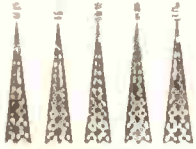
Want to build a new tv station?

Assuming there's not a mutually-exclusive application already on file at FCC, you may be able to get a construction permit from the Commission within a fortnight after filing your application.

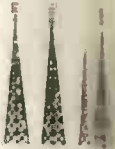
As the listing below indicates, the number of grants for new stations—which has run as high as 10 or 15 a week has reached a leveling off. That's because the flow

of applications for stations has been reduced to a trickle. Some weeks go by when FCC doesn't receive one application. As a result the Commission has pared up the backlog of applications, except for those scheduled for hearing.

Another fact pointed up by the listing is that many of the stations going on the air today are in secondary markets: Cape Girardeau, Florence, Tyler. This is because all major markets now have at least one station in operation (many now have two or more on the air). It is estimated that nearly every market of 75,000 or more is within range of at least one tv signal.



## NEW AND UPCOMING TV STATIONS



### I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw) <sup>**</sup> Visual	Antenna (ft) <sup>***</sup>	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	P.O. #
CAPE GIRARDEAU, Mo.	KFVS-TV	12	10 Oct.	85	990	CBS	0	NFA	Hirsch Broadcasting Co. Oscar C. Hirsch, pres. Robert O. Hirsch, gen. mgr. & chief eng. Jack Ramey, commercial mgr.	P.O. #
FLORENCE, S. C.	WBTW	8	3 Oct.	316	790	CBS	0	NFA	Jefferson Standard Broadcasting Co. Joseph M. Bryan, pres. Charles H. Crutchfield, exec. v.p. & gen. mgr. John Brock, commercial mgr. J. William Quinn, mng. dir. Melvin Purvis, manager Robert L. Rierison, pgm. dir. and film buyer Emil A. Sellars, chief eng.	P.O. #
TYLER, Tex.	KLTV	7	14 Oct.	100	520	ABC	1	28 uhf	Luella Ross Lansing, permittee and pres. Marshall H. Pengra, gen. mgr. Robert Norris, pgm. dir. and film buyer Hudson Collins, chief eng.	P.O. #

### II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw) <sup>**</sup> Visual	Antenna (ft) <sup>***</sup>	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	P.O. #
BINGHAMPTON, N. Y.	WINR-TV	40	29 Sept.		190	560	1	294 vhf	Southern Tier Radio Service Inc. Donald W. Kramer, pres. E. R. Vadeboncoeur, v.p. Donald J. Duvall, sec. Nelson L. Kidd, treas.	P.O. #
FORT WAYNE, Ind.	WANE-TV	69	29 Sept.		99	432	2 <sup>2</sup>	93 uhf	Radio Fort Wayne Inc. C. Bruce McConnell, pres. Robert B. McConnell, v.p. Stokes Gresham Jr., v.p. Frank E. McKinney, treas. Earl H. Schmidt, sec.	P.O. #
PETERSBURG, Va.		8	1 Oct.		316	158	0	NFA	Petersburg Television Corp. Thomas G. Tinsley Jr., pres. Irvin G. Abeloff, v.p. H. Carter Myers Jr., v.p. Alexander Hamilton Jr., sec. Benjamin T. Kinsey, treas. James L. Dodd, asst. sec.	P.O. #

## BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (15 Oct. '51)  
Markets covered

405  
246

Post-freeze c.p.'s granted (excluding 32 educational grants; 8 Oct. '51)  
Grantees on air

569<sup>1</sup>  
296

Tv homes in U. S. (1 Aug. '51)  
U.S. homes with tv sets (1 Aug. '51)  
31,636,000<sup>2</sup>  
65%<sup>3</sup>

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 24 Sept. and 8 Oct. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. †In most cases, the representative of a

radio station which is granted a c.p. also represents the new tv operation. Since at present it is generally too early to confirm tv representatives of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv c.p.). NFA: No figures available at presstime on sets in market. †This number includes grants to permittees who have since surrendered their c.p.'s or who had them voided by FCC. ‡Includes Waterloo, Ind.

# KTVU

HALF A MILLION WATTS FROM HALF A MILE IN THE SKY

Channel 36

gives grade A coverage of

**SACRAMENTO**

**STOCKTON**

and

**MODESTO, CALIFORNIA**

A market area of over a million people with over 112,000 UHF television homes

---

**525,000 watts of ON THE AIR power**

affiliated with

**NBC-TV**

**with the best of live network**

**KTVU**

**36 NBC-TV**

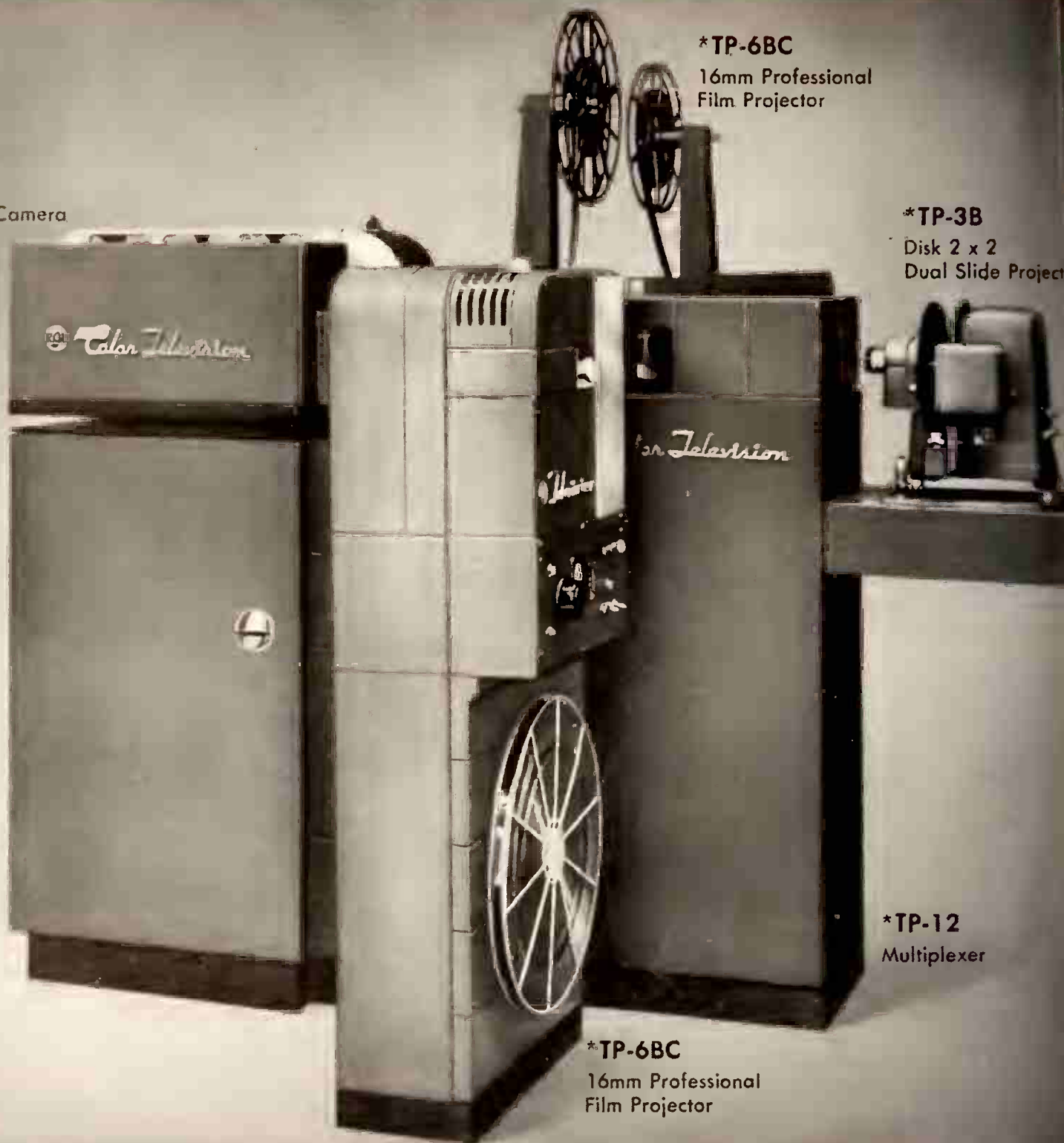
*Represented by* GEORGE P. HOLLINGBERY COMPANY

**THE NATION'S MOST POWERFUL TELEVISION STATION**

# "3-V"\*

The Color-TV Film Camera that outmodes all other approaches

\*TK-26A  
3-Vidicon Film Camera



\*TP-6BC  
16mm Professional  
Film Projector

\*TP-3B  
Disk 2 x 2  
Dual Slide Projector

\*TP-12  
Multiplexer

\*TP-6BC  
16mm Professional  
Film Projector

#### NEW SIMPLIFIED DESIGN

The RCA TK-26A uses 3 small, inexpensive Vidicon cameras to handle red, green, and blue individually (see diagram)—and a fixed lens-and-dichroic mirror system—for handling color separation. *Electronic control* assures precise registration of the three cameras for day-in, day-out operation. Here is the color film system that not only handles 16- and 35-mm motion picture film—but *slides as well!*

#### UNMATCHED PICTURE QUALITY

Resolution and stability are unmatched by any other approach. Gamma is ideal—needs virtually no correction. Color fidelity equals the high-quality standards set by RCA's studio color camera. Exceptional stability and precise picture registration are characteristics that assure simplicity and ease of operation and a minimum of maintenance. Ample reserve of light assures best possible pictures from the densest of films.

#### NEW, EASY MULTIPLEXING

As simple and straightforward as any monochrome arrangement, the TK-26A includes all facilities needed for color film programming—slides, film, and multiplexer. You can interchange slides, and 16- and 35-mm film—just like you do with black and white.

#### EMPLOYS STANDARD TYPE PROJECTORS

RCA's TK-26A Film Camera system works with standard television projectors such as the RCA TP-6BC. You get a lot of light to handle dense film—and at the same time you avoid complicated projector equipment involving moving optical parts. RCA's equipment operates with "station tested" reliability.

# RCA TK-26A

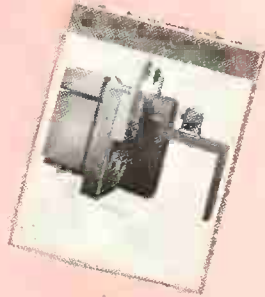
NOW, "STUDIO REALISM" IN COLOR  
—WITH 16MM, 35MM  
COLOR FILM AND SLIDES

The search for high quality in a Color-TV film and slide camera is ended!

After several years of intensive work with almost every conceivable approach to color film and slide reproduction, RCA Broadcast Design Engineers have now produced a superior film camera system matched by no other. This is the color film system that has outperformed . . . flying-spot scanners . . . fast pull-down systems . . . continuous motion arrangements . . . in actual side-by-side tests at the RCA Engineering Laboratories. This is the color film system that RCA has now *adopted over its own previous "flying-spot scanner."*

For complete technical information on the TK-26A—the remarkable RCA 3-Vidicon color film camera that outmodes all other approaches—call your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

Important for Station Men—new brochure on RCA's 3-Vidicon Camera Chain. Free, from your RCA Broadcast Sales Representative.

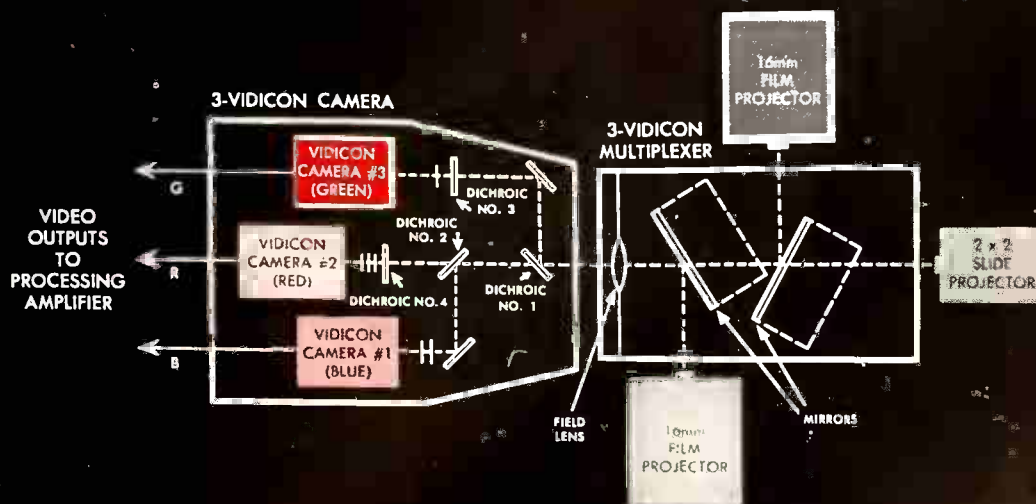


**RCA Pioneered and Developed  
Compatible Color Television**

## How It Works!

Light from either one of three selected color picture projectors passes into the 3-V Multiplier. A remotely-controlled mirror arrangement reflects the incoming image through a field lens and into the 3-V Camera. Here, di-

chroic mirrors and color filters "split" the light into three color components—green, red, and blue. Each color component produces a VIDEO signal in a separate Vidicon camera. Video output from each camera then goes into the Processing Amplifier in the camera control unit.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N.J.

# Tv film shows recently made available for syndication

Programs issued since June 1954. Next chart will appear 15 November

Show name	Syndicator	Producer	Length	No. in series
<b>ADVENTURE</b>				
Adventure Album	Interstate	Toby Angulsh	15 min.	26
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52 <sup>a</sup>
Mandrake the Magician	ABC TV	Atlantia Prod.	30 min.	26 <sup>7</sup>
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26 <sup>7</sup>
<b>CHILDREN'S</b>				
Adventures of Danny Dee	Danily Lee	Irwin Rosee	15 min.	130
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Let's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
World of Wolo	Geo. Bagnall	New Alblon Films	15 min.	13
<b>COMEDY</b>				
Meet Corliss Archer <sup>4</sup>	Ziv	Ziv	30 min.	39
Meet the O'Briens	Offical	Roland Reed	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
<b>DOCUMENTARY</b>				
Impact	Nati. Telefilms	Herbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
<b>DRAMA, MYSTERY</b>				
All Star Theatre	Screen Gems	Screen Gems	30 min.	76
Celebrity Theatre	Screen Gems	Screen Gems	30 min.	78
Conrad Nagel Theatre	Guild Films	Andre Lutotte Prod.	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town <sup>4</sup>	UTP	Gross-Krasne	30 min.	29
Tales of Tomorrow	TeeVes	G. Foley	30 min.	26
The Eddle Cantor Theatre	Ziv	Ziv	30 min.	39
The Star and the Story <sup>1</sup>	Offical	4-Star Prod.	30 min.	39
The Whistlers <sup>4</sup>	CBS TV Film	Leslie Parsons	30 min.	39
<b>EDUCATIONAL</b>				
Popular Science	Interstate	Jerry Fairbanks	15 min.	77
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26

Show name	Syndicator	Producer	Length	No. in series
<b>INTERVIEW</b>				
Spotlite of Hollywood	Geo. Bagnall	Hollywood Spotlite Newsfilm	15 min.	13
<b>MUSIC</b>				
Florian ZaBach Show <sup>1</sup>	Guild Films	Guild Films	30 min.	39
Frankie Laine Show <sup>1</sup>	Guild Films	Guild Films	30 min.	39
Horace Heldt Show <sup>1</sup>	Consolidated Tv	Geo. Bagnall	30 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This is Your Music <sup>2</sup>	Jan Prod.	Barrett	30 min.	26
<b>NEWS</b>				
Adventures in the News	Sterling	Telenews	15 min.	26
<b>PANEL</b>				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
<b>SPORTS</b>				
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
College Grid Classics	Vitapix	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	52 <sup>a</sup>
Pro Grid Classics	Vitapix	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fight <sup>5</sup>	The Big Fights	The Big Fights	60 min.	52
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters in Action <sup>5</sup>	The Big Fights	The Big Fights	15 min.	52
<b>VARIETY</b>				
Date with a Star <sup>4</sup>	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
<b>WOMEN'S</b>				
The Sewing Room <sup>3</sup>	Zahler Films	Centaur	15 min.	13

<sup>1</sup>Sold to Rheingold in California, N. Y. C., New Haven and Binghamton. Other markets available for sale to local sponsors. <sup>2</sup>Sold to Pacific Telephone in California, Washington and Oregon. Other markets available to local sponsors. <sup>3</sup>Available in color. <sup>4</sup>Available 1 September. <sup>5</sup>Formerly known as Greatest Fights Inc. <sup>6</sup>39 in black & white; 13 in color. <sup>7</sup>Ready 15 Oct. 1951. <sup>8</sup>Another 52 in production. SPONSOR invites all tv film syndicators to send information on new films.





## **FIRST CHOICE** with Sponsor and Station . . .

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—*quickest possible reaction to selling messages*. As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the **EASTMAN 16MM. TELEVISION PROJECTOR, Model 250**, rates A-1 with everyone . . .

1. **Variable Transformer** permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.
2. **Increased Signal Strength:** Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.
3. **Still-Frame Projection:** With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate.
4. **Refined Sound System with low flutter and distortion** gives optimum results for either emulsion position.
5. **Projection Optics:** An  $f/1.5$  optical system corrected for the 12:1 magnification required by television provides truly high resolution.
6. **Lower Maintenance.** Heavy-duty mechanism designed for long life, trouble-free operation, minimizes repairs. Model 250 is available for prompt delivery.

For further information address:  
Motion Picture Film Department  
**Eastman Kodak Company**  
Rochester 4, N. Y.

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

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

**Midwest Division**  
137 North Wabash Avenue  
Chicago 2, Illinois

How much  
can you save on  
handling of your  
TV film?

To find out  
take the **BONDED** test!

1. Estimate your total cost per print for the round trip — to station and return. If you know your total cost, enter here: \$ \_\_\_\_\_

If not, here's a check list of steps performed by Bonded to help you estimate your total cost. Enter what you think your cost is for each service, skipping those you do not now receive.

Attaching leaders	\$ _____
Mounting on reels	_____
Inserting commercials	_____
Cost of container, reels	_____
Shipping	_____
Print Control Record	_____
Confirmation of waybills	_____
Immediate check in on return	_____
Examination and repair	_____
Cleaning	_____
Removal of commercials	_____
Report of print condition	_____
Storage	_____
TOTAL . . . . .	\$ _____

2. Next, estimate the number of prints (programs, features, or commercials) you use in an average month. Multiply. Put the total here. \$ \_\_\_\_\_ . Don't just groan, move on to Step 3.

3. Now phone, or write, for a Bonded TV Film Service estimate and plan for handling your film. It costs you nothing to find out. And — whether your needs are large or small, whether you now do your own film handling or not — you will find that Bonded can do the job better and cheaper.



TV FILM SERVICE

LOS ANGELES • NEW YORK  
904 N. La Cienega 630 Ninth Ave.  
BR 2-7825 JU 6-1030

**FASTER, SAFER, LESS COSTLY...  
Because It's More Efficient!**

## Film notes and trends

**Repeat shows rate high:** Running the same show over a period of five or seven days pays off in high cumulative ratings for the advertiser's message.

That's the report from stations which repeat the same movies over a week's span. WOR-TV, New York, says the first of its *Million Dollar Movie* series, *Magic Town*, got a cumulative Pulse rating of 70.7 for 14 evening and two matinee performances. KTLJ-TV, Los Angeles, reports its *Channel 9 Movie Theatre* showing of *Miracle of the Bells* got a cumulative ARB rating of 62.2 during the five nights it was shown.

"The only way a local station can compete with top-flight network programming," said a WOR-TV spokesman, "is to amortize the cost of top entertainment over a period of a few days. And about the only way a local station can buck up against network ratings is to sell cumulative ratings. Our new *Million Dollar Movie* series accomplishes both objectives."

WOR-TV says the first of the series reached a total of 3,110,300 homes. On the basis of less than two viewers per set, that's about six million people reached.

"To reach a comparable audience in a movie theatre," says the station, "you'd have to fill the world's largest theatre, Radio City Music Hall, five times a day seven days a week for 29 weeks."

The WOR-TV movies are shown from 7:30-9:00 p.m. and 10:00-11:30 p.m. seven nights a week. In addition, there are two matinee performances 4:30-6:00 p.m. Saturdays and Sundays.

WOR-TV sells minute participations in the movies and has instituted what it calls a "Grand Plan" for the sale of 20-second announcements adjacent to the movie. An advertiser gets eight such quiekie announcements spread throughout the week for \$1,000. ★★★

**First 3D tv film series:** The first television film series ever to be shown in 3D is expected to go into syndication early next month, according to the producer, Broadway Angels, Inc.

The series, *Angel Auditions*, consists of scenes from various plays to be shown on Broadway during the current season. There will be 39 half-hour films in the series. Syndicator is Elliot Hymans.

Telev viewers watching the films with special 3D glasses will get a 3D effect on the screen; without the glasses, viewers will see a standard 2D picture. The 2D-3D compatible process was developed by L. P. Dudley, formerly in charge of Stereoscopic photography for the British Admiralty Research Laboratories. He's supervising the filming of the series. Special 3D tv glasses are to go on sale in drugstores throughout the country for about 50c. ★★★



**Color shooting guide:** Should you use long shots in shooting color film? Can you get good black-and-white prints from color negatives?

These are some of the questions answered in CBS TV's new "Color television film shooting practices" booklet to guide the network's clients and their agencies.

The booklet discusses the fine points of color film staging, lighting, camera-work, film and sound tracks.

Here are five of the tips it gives on color film production:

1. *Costumes and backgrounds should contrast with flesh tones.* Unless a performer's skin contrasts in hue and brightness with his clothes and the set background he won't stand out from the rest of the picture.

2. *Avoid long shots, busy backgrounds, small detail.* Scenes using long shots and cluttered detail are apt to give a blurry effect on color receivers.

3. *Keep lighting uniform in the playing area.* Small variations in lighting often become exaggerated in color reproduction.

4. *High-key lighting is best.* Low-key lighting is less predictable and tends to give muddy reproduction in color.

5. *Closups should be heightened.* Shots should be kept tighter than in monochrome film work to obtain equivalent fine detail. ★★★

# WKRC-TV programming



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

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



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

Ken Church  
*National Sales Manager*

CBS TELEVISION NETWORK — REPRESENTED BY THE KATZ AGENCY

## SAVINGS BANK

SPONSOR: California Savings

AGENCY: Knollin

**CAPSULE CASE HISTORY:** *California Savings appointed Knollin Advertising its agency on 1 September 1952 when the bank's total resources were a little over \$9 million. Now the resources are around \$13 million and, according to James C. Knollin of the agency, "the largest gains have taken place since we started on KEAR. Results continue excellent. Client reports that "the money continues to pour in" and also that they have had a number of loan application from KEAR listeners." Cost of 30 minutes daily is \$42 for time.*

KEAR, San Francisco

PROGRAM: Candlelight & Wine



## MEDICINE

SPONSOR: The Lexino Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This sponsor sells direct to drug stores but uses radio advertising to stimulate consumer sales. Lexino has been running participations on the daily Polish-American Hour (9:00-10:00 a.m.), plus an announcement schedule at various times. After renewing the full schedule recently, the sponsor wrote WSCR: "Congratulations on a mightily well-run radio station and a proved receptive group of listeners." Class "B" announcements and participations, at the 260-time rate, are \$6.10 each over WSCR.*

WSCR, Scranton PROGRAM: Polish-American Hour, Annets.

## HOUSES

SPONSOR: Hutchinson Realty Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *As its first venture in radio advertising, this sponsor bought a two-hour remote program broadcast from its Sunny Acres and Mar-Lee Manor developments. After the first show, three houses were sold (time cost was \$182). Pleased with the results, the firm signed for 13 more remote shows, one weekly, and five announcements daily for 13 weeks (26-time rate for one-minute announcements is \$9.35). At the end of the second week, six homes were sold; after the third, nine were sold until the firm reached a peak of 29 sold in one week. Sponsor called results "fabulous."*

KTLN, Denver PROGRAM: Two-hour remotes, Announcements

## INSURANCE

SPONSOR: A. H. Cox

AGENCY: J.P.

**CAPSULE CASE HISTORY:** *When the CJVI salesman suggested that Cox buy one announcement night of the station's after-midnight Niteshift program, the insurance agent agreed to a trial run—but didn't have much faith in either the time or the program's ability to sell insurance. "The trial run is now over," Cox reported to the station, "and I can safely say that Niteshift has been responsible for more insurance sales than any other advertising promotion . . . we are renewing it for one year." Daily cost of the campaign is \$2.50.*

CJVI, Victoria

PROGRAM: Niteshift

## SOAP FLAKES

SPONSOR: Knolar "Nola" Flake

AGENCY: McKee & All

**CAPSULE CASE HISTORY:** *After developing a larger-size package of soap flakes, the sponsor worked (1) to get the new packages on grocers' shelves, and (2) to get housewives to take the packages off the shelves. Two participations weekly were bought on Kitchen Kapers at a weekly cost of \$120. After 13 weeks, the president of Knolar said, "The Nola advertising on KF has done the best job of any single advertising effort to increase Nola sales. It provided the extra distribution and extra push which was necessary to start our sales curve rising in this competitive market."*

WIP, Philadelphia

PROGRAM: Kitchen Kapers

## DIAPER SERVICE

SPONSOR: Dy-Dee Service

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Up to a year ago, Ed Price, manager of Dy-Dee, spent up to 14% of the firm's sales revenue for advertising; it went into direct mail and direct contact with about 70% of the prospective mothers in the area. Since using radio advertising, however, the company has increased sales by one-third, yet expends only 7% of its sales total to radio advertising. Price uses participations (260-time rate, \$8). "We believe that in radio we have found the most efficient method of selling," he says enthusiastically.*

KPHO, Phoenix

PROGRAM: Make Mine Musicals

## COOKBOOKS

SPONSOR: Cookbook Sales

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The sponsor, publisher of the Encyclopedia of Cooking, offered a new cookbook every week for 26 weeks on WHAM. The cookbooks were available in four grocery chains in the WHAM listening area. However, the radio announcements were the only advertising used by the publisher. At the end of the campaign, the sponsor wrote to the station and reported that more than 427,000 cookbooks and binders were sold as a result of the WHAM advertising. Sales topped any previous campaign, the sponsor said. Class "B" announcements (520-time rate) are \$52 each.*

WHAM, Rochester

PROGRAM: Announcements

A few months ago the Marietta Concrete Corporation of Marietta, Ohio — world's largest builder of pre-cast concrete-stave silos — opened a branch plant in Nashville to serve the burgeoning Southern farm market.

To get the Marietta message across to the farmers of the Central South, Marietta's agency in Nashville — Noble-Dury and Associates, Inc. — bought an early morning 15-minute time segment three days a week, dubbed it the Marietta Farm Journal, and featured market and weather reports, country music, and facts about Marietta silos presented by John McDonald, WSM's Farm Director.

Within a few weeks, eight separate crews of silo builders were hard at work in the area. Seven silo sales resulted directly and immediately from one week's inquiries drawn by the program. "This one week's sales would have made our entire investment in WSM programming worthwhile," says Marietta's advertising manager Jack Anthony. To which Marietta's president, F. L. Christy adds: "We consider this advertising on WSM the most successful radio advertising in our experience." (Marietta has been going strong since 1916.)

So to successful sales of siding, sideboards, silks, silver, and scores of other items *including* kitchen sinks, we proudly add silos. Whatever the product, WSM offers proof of selling power. For further details contact WSM's Tom Harrison or any Petry Man.

# Sing a song of silos... a pocketfull of sales!



# THE FIRST TOP RATE AVAILABLE FOR LOCAL

ON FILM



# MAN BEHIND

## EXTRA POWER IN YOUR SALES PROGRAM!

Co-ordinated promotion with local offices of the public agencies featured in this series can give your product the broadest kind of tie-in with the "Man Behind The Badge" in your community!

## Contact your MCA-TV office TODAY!

NEW YORK: 598 Madison Avenue  
BEVERLY HILLS: 9370 Santa Monica Blvd.  
ATLANTA: 515 Glenn Building  
BOSTON: 45 Newbury Street  
CHICAGO: 430 North Michigan Avenue  
CLEVELAND: 1172 Union Commerce Bldg.  
CINCINNATI: 3790 Gardner Avenue  
DALLAS: 2102 North Akard Street  
DETROIT: 837 Book Tower  
SAN FRANCISCO: 105 Montgomery Street  
SEATTLE: 715 10th North  
ROANOKE: 3110 Yardley Dr., NW  
NEW ORLEANS: 42 Allard Blvd.  
SALT LAKE CITY: 727 McClellan Street  
CANADA: 111 Richmond Street, Toronto, Ontario



**MCA-TV**

*Ltd*

# NETWORK TV SHOW REGIONAL SPONSORSHIP

## NEW HALF HOUR DRAMAS, MADE EXPRESSLY FOR TV

**WEEK, THRILLING, TRUE-LIFE MELODRAMAS DONE IN DOCUMENTARY STYLE.**

All the facts taken from files of police, fire, and treasury departments, fire service, sheriffs' offices and many other agencies dedicated to public service throughout the country. Each episode a new drama that appeals to every member of the family!

Produced by **BERNARD J. PROCKTER**, the man behind

"T-Men in Action," "Big Story," "Playhouse 15,"

and many other top TV shows!



# THE BADGE



**YOUR HOST AND NARRATOR,  
CHARLES BICKFORD**

You get added prestige and impact with this distinguished star of stage and screen doing the tribute to the "Man Behind The Badge" for you each week.

# SPONSOR Asks...

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

## Is it 'poor taste' to make a singing commercial out of a well-known public domain tune



### THE PICKED PANEL ANSWERS NEED GOOD MUSIC, NOT JINGLES

By George R. Nelson  
Nelson Ideas, Schenectady



Most "jingles" are in poor taste.

Any sales material that is worn and tired and hackneyed—raucous and repetitions—any type of sales approach that irritates and alienates rather than interests and entertains—is most definitely in poor taste. Whether a musical announcement is in poor taste or good taste is not determined by whether the basic melody lies in the public domain or is covered by Washington copyright on original material.

Most "jingles" don't belong on the air—have no right to intrude with their unimaginative tawdriness in the average American home. Good quality music definitely does belong on the air—definitely is welcomed in the average American home. There is no reason under the sun why songs that sell commercial products and services can't be every bit as good—every bit as entertaining—every bit as appealing as those songs which bear Victor, Decca, Columbia, Mercury, MGM, and other famous labels.

The public resents your taking a well-known, well-loved public domain tune and making an irritating little hodgepodge of advertising clichés out of it.

If you take that same tune and put the best quality talent—the best musicians and the best name singers avail-

able on the spot—if you record it with meticulous care—if the lyrics and treatment are actually original and different and in good taste—you will receive welcome letters from the listening public, and show correspondingly better sales results.

The public is most rightfully fed up over its collective ears with the usual drivel heard and seen on radio and television. The public welcomes that which is fresh and new and interesting in musical sales material, whether the basic melody employed is a well-known tune or an entirely original composition.

You have no right to ask listeners and viewers to accept that which is cheap, shopworn, irritating and intrusive—regardless of whether it is based on a song well-known or a song you've just composed.

You have every right to expect that listeners and viewers will gladly welcome that which is pleasant and entertaining and truly melodic—and it makes little or no difference who wrote the song originally.

### A QUESTION OF JUDGMENT

by Phil Davis

President, Phil Davis Musical  
Enterprises, New York



This question is by far too general to be answered with an unqualified yes or no. Primarily, one who is acquainted with the variety of problems confronting the advertiser at the many different levels, and who appreciates

the wide range of circumstances and objectives pertaining to the use of musical commercials will understand that the definition of good or poor taste is relative to the individual case.

Actually, the use of public domain music for advertising purposes seems to be more a question of judgment than one of taste. "Yankee Doodle" might be the best answer for a small local advertiser with a low budget and limited creative talent at hand, but if used on a national basis the same song might prove to be extremely poor judgment.

If we limit the area of discussion to the national level where adequate budgets and top brains are available, then we sincerely question the wisdom of using a public domain tune.

As a first consideration, the production cost of a musical commercial, be it original or public domain, is a substantial item. If an advertiser uses a public domain tune, he can neither protect his investment nor build equity in a musical trademark that could and should be one of his most valuable advertising properties.

Also, remember that the most important fundamental characteristic of every effective musical trademark is individuality. Carefully planned and skillfully created music will afford a signature as individual as the brand name and even without lyrics can establish immediate product identification.

It is difficult to get this clear-cut identification with a public domain tune. For no matter how frequently a sponsor delivers his message to the tune of "My Old Kentucky Home," a godly portion of listeners subconsciously will be thinking as much about the Kentucky Derby as about the



merits of the product. Obviously the less impact is diffused.

Another reason it is difficult to get near-cut sponsor identification with a public domain tune is conflict of sponsorship. Let us assume a national manufacturer of mattresses decides to use "Brahms Lullaby" as his musical trademark. There is nothing he can do to stop a regional or local mattress company or any other company from using the identical tune. He has no control whatsoever over it.

From a technical standpoint, there are many more reasons that favor original compositions for use on the national level, but when it comes to a question of good judgment and taste, (Please turn to page 116)

### "Poor taste"

The following letter appeared in the letters-to-the-editor column of *The Los Angeles Times* on 9 September 1954:

"If there is such a thing as a business code of ethics, then I would think it should most certainly apply to the field of advertising and most specifically to the singing commercial which uses well-known, beloved old favorite tunes with modern lyrics added designed to sell a particular product.

"It seems a kind of sacrilege on a grand scale when 'Jingle Bells' blares forth not during the Christmas season but in midsummer, when 'Clementine' becomes nothing but a huckstress, when Waldteufel's beautiful waltz, 'Estudiantina,' becomes a signal for a thirst quencher, when any tune for that matter which has long been associated with enjoyment of the tune itself now becomes identifiable with a brand name. A better hatchet job could not be done to our culture.

"There should be no quarrel with those advertisers who live up to the usual fine standards of the business world and originate their own tunes. Singing commercials do have their place but only when their tunes have not been lifted from the public domain."

PEGGY K. WALKER.  
Santa Ana, Cal.

# NOW, more than ever... QUALITY COUNTS

# in the East...

... it's

# MOVIELAB

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

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

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

### FOR YOUR SCREENINGS



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

### ROUND THE CLOCK SERVICES

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

for color it's...

*Rainbowlab* Inc.

## MOVIELAB FILM LABORATORIES, INC.

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

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



**WJHP-TV**  
**Channel 36**

§ § §

62,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT  
 Television Networks

§ § §

For rates, availabilities, and other  
 information, call Jacksonville  
 98-9751 or New York MU 7-5047.

§ § §

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

*Represented nationally by  
 John H. Perry Associates*



**agency profile**

**Louis J. Riggio**

V.P., Treasurer  
 Hilton and Riggio, New York

During the past two decades, Lou Riggio, partner of the Hilton and Riggio agency, has alternated between the tobacco and advertising business. On several occasions, he combined both functions: as vice president of Regent Cigarettes running from 1940 to 1947; advertising and sales director of American Tobacco Co. during the subsequent three years.

"When we opened our agency in 1950," Riggio told SPONSOR, "we specialized in launching new products. Today, our accounts are so diversified, with such individual needs, that we can no longer say that we specialize in one field, although both Pete Hilton, with Snow Crop, and I, with Regents, have had particular experience in new products."

During the past year, the agency has grown by some 54% in its over-all billings: from \$3 million in 1953 to \$5.5 million in 1954. Riggio anticipates that much of the anticipated extra billing will come from radio and local tv accounts.

"A few years ago, the air media played a relatively small part in the advertising strategy of small or medium-sized accounts," Riggio continued. "Today there are few package goods clients who consider their advertising campaigns complete without either radio or tv."

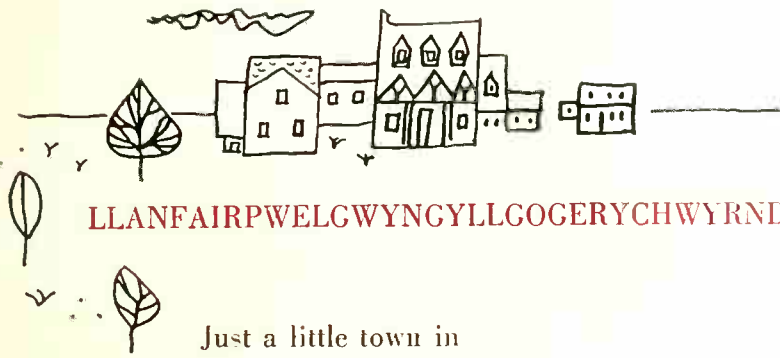
H&R's air billings have grown proportionately, from some 38% in 1953 to nearly 50% of total billings in 1954.

Among its radio-tv clients, the agency numbers Coca-Cola Bottlers of New York, National Paper Corp. of Pa., Colonial Airlines.

"Generally, our pattern is announcements plus local programing where it's affordable," Riggio explained. In line with this strategy, the Coca-Cola Bottlers of New York have just added a half-hour tv show to their current radio-tv announcement campaign. The show, *Finders, Keepers*, WABD, 7:30-8:00 p.m. Thursdays, premiered on 7 October.

At the end of the day, Riggio rushes to the Central to catch a train to Ardsley-on-the-Hudson. His current problem: helping his wife steer his precocious 16-year-old twin sons in their choice of college.

"I went to Yale," says he. "Of course, I quit school to get married but I don't set myself up as the only possible example." ★ ★ ★



## LLANFAIRPWELGWYNGYLLGOGERYCHWYRNDROBWELLHANDYSSILIOGOGOCH

Just a little town in  
Wales—with the biggest name  
in the world.

In Big Aggie Land the biggest  
name in *selling* is WNAX-570,  
featuring the biggest names  
in consuming.

Perhaps one of the  
reasons for this is this:

We've been serving our listeners  
with information and  
entertainment for the whole  
generation of radio.

And Big Aggie Land is one  
of the richest agricultural  
areas in the world—Minnesota,  
the Dakotas, Nebraska, and Iowa.

To be a big name in this  
market, see the Katz Agency.



### WNAX-570

*Yankton-Sioux City*

### CBS

*Represented by The Katz Agency*

WNAX-570, a Cowles Station, is under the same manage-  
ment as KVTU-Channel 9, Sioux City, the tv station  
reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak.  
with 632,000 population, \$746 million in '53 retail sales.

*Now Ready for your Immediate Use*

# THE FIRST BOOK TO ANALYZE COMPLETELY THE ADVANTAGES AND LIMITATIONS OF ALL MAJOR MEDIA

The most eagerly awaited advertising book of the decade is fresh from the press, waiting for you to put it to profitable use. It's the "All-Media Evaluation Study", containing the widely-acclaimed series of 26 SPONSORING ARTICLES

Here for the first time, you get side-by-side objective analyses of all major media—radio, TV, magazines, newspapers, outdoor, direct mail, business papers

Here you get tips on when to use each medium . . . yardsticks to help you choose the best medium for your product . . . pitfalls to watch for when making media selections . . . never-before-printed media evaluation methods of the nation's top advertisers and agencies

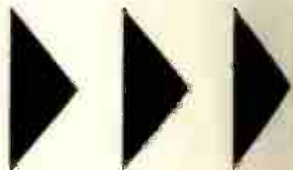
The All-Media Study took 22 months to complete . . . involved personal interviews with 200 leading advertising experts and separate mail surveys to more than 2000 advertisers and agencies

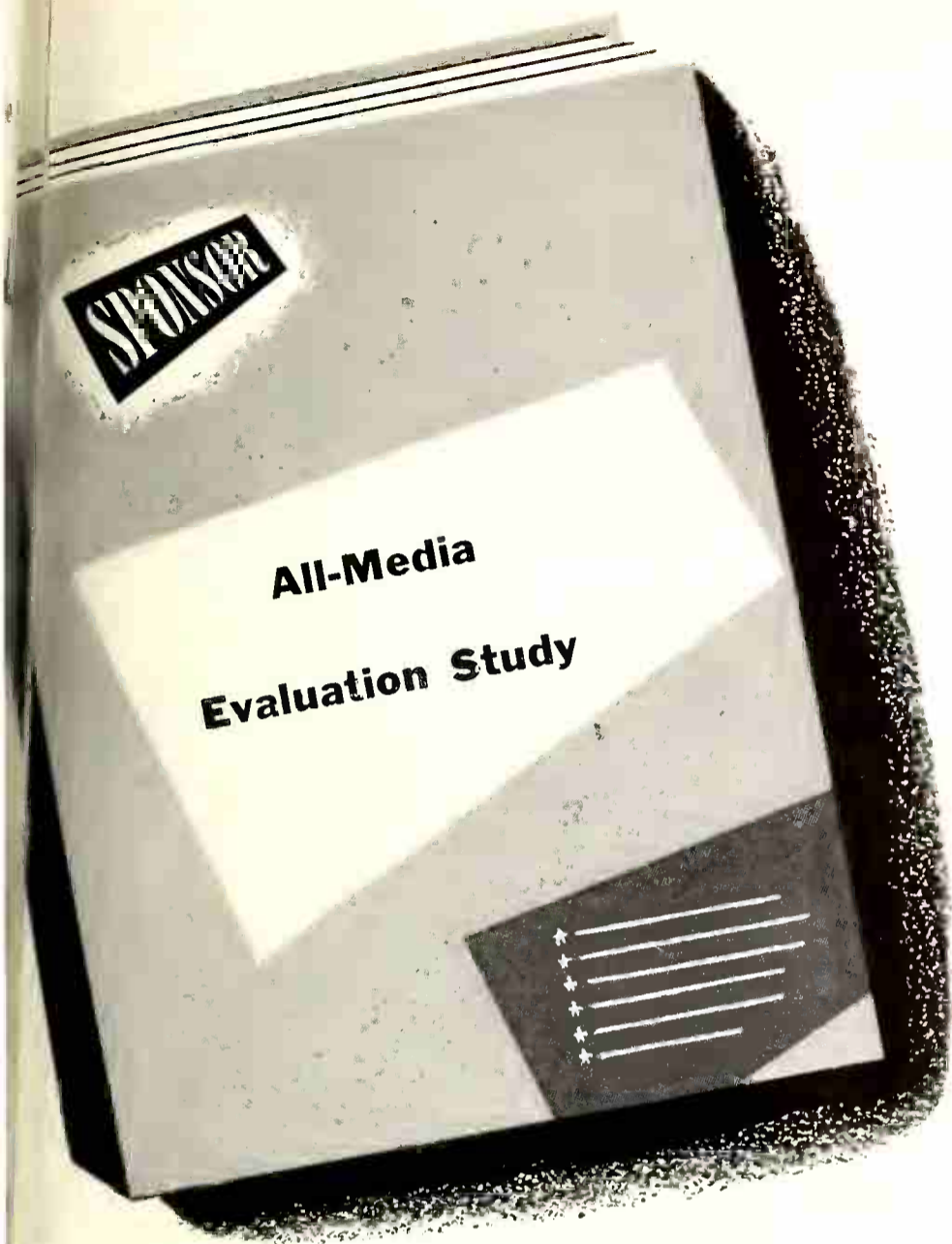
It can be worth thousands of dollars to you . . . yet it's yours in permanent book form to use and refer to time and time again for just \$4.00

Advance sale has already absorbed a good portion of the first printing. So make sure of your "All-Media Evaluation Study" — send in your order now.

---

NO NEED TO PAY AT THIS TIME . . . JUST MAIL THIS COUPON TODAY





## THE CONTENTS

*Why evaluate air media*

*Media basics*

*How to choose media*

*Life's new 4-media study*

*Beware of these media  
research pitfalls*

*How 72 advertisers evaluate media*

*How 94 agencies evaluate media*

*How BBDO evaluates media*

*How Emil Mogul tests media  
weekly for radio*

*Why these 31 advertisers don't  
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*What's wrong with the  
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*Can you set up the "ideal"  
media test*

*How Bloch Ding tests media*

*The psychology of media*

*Do radio and TV move goods*

*Conclusions by advisory board*

**SPONSOR'S conclusions**

## ' QUOTES '

...uffy, President, BBDO (who wrote  
...word to the "All-Media  
...tion Study")

...26-part study should serve as a  
...cient handbook of media evaluation  
...vertisers, agency men and media  
...like."

...Everett, Jr., Marketing Research  
...or, Ford Motor Co.

...t to compliment you on this series  
...t in a request for several sets after

its completion."

Frank Stubbs, Station Manager, KLMS

"I am sure this will prove to be one of the  
most valuable things yet done in  
the business."

R. F. Hursey, V. P. and Media Director,  
Foote, Cone & Belding

"Sincerest congratulations on a lively and  
remarkably impartial handling of the  
highly competitive American media scene."

**SPONSOR SERVICES, INC. 40 EAST 49TH ST., NEW YORK 17, N. Y.**

...me ... copies of the "All-Media Evaluation Study" at only \$4.00 each.

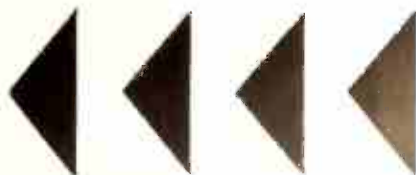
Bill me later.

Payment enclosed.

ny

s

State



**MAIL IT TODAY!**



# FOR ACTION!

**ACTION** in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

**ACTION** in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

**ACTION** in putting YOUR product in thousands of homes in the San Antonio area. . . .

**WE INVITE YOU TO ASK ABOUT OUR**

**Knowhow  
Co-operation! and  
On-the-beam  
Results**

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:—

- PROCTER & GAMBLE
- LUCKY STRIKE
- GENERAL FOODS
- BRISTOL MYERS
- CHESTERFIELD



**R. A. Cortez, Pres.**

**SAN ANTONIO, TEXAS**

*Texas' First Spanish Station.*

*Represented by*

**Richard O'Connell, Nat'l. Adv. Dir.**  
**40 East 49th St., New York 17, N. Y.**

**PLaza 5-9140**

**LOS ANGELES — SAN FRANCISCO**

# AGENCY AD LIBS



*(Continued from page 8)*

viewers who hadn't gone to Ed Sullivan how much the studio in which the epic had been unfolded set the network back and how many foot candles of light were used and how the east was going to have a triumphant party to celebrate the show. This in addition to reams of pre-publicity about the \$300,000 talent tab of the program. It's entirely possible that after the show was over, all concerned wished they hadn't boasted of the cost of the opus because even tossing \$1,000 bills at the camera wouldn't have made apparent where the money went or what wisdom was used in its disposal.

Further follow-up publicity, this time probably with the agency as its source, revealed that one of the live commercials was rehearsed just short of a full day and cost as much as a small Renoir although I'll be darned if I could see how it differed from the normal run of simple on-camera live copy using an announcer, a few hand props, close-ups and a solo musical tag of the most unadorned variety. True, this entire tone poem was on color which should take a bit more time and trouble but other than this, the copy and execution of same didn't appear to be more involved than what most advertisers can do with half an hour of commercial rehearsal on any local channel.

To get back to my opening sortie, it seems unfortunate that television people are more impressed with the money they spend than the money they save. I can remember back in the days when a half-hour live drama cost \$5,000 and full animation with musical track set one back about half as much as it does today. We boasted, in those days, how we did 16 mm. copy using stills and opticals in the camera for \$300 and got them to come out pretty darn well. But the latest boasts I've heard concern only *how many* dollars are spent.

The agencies are now going out of their way to boast their dollar volume in television and releasing publicity about it—something that was anathema to most of them in the "good old days" when anonymity was both desired and achieved and gross billing a matter for the board of directors alone to discuss.

But the Dollar Derby has changed all that and each of us is vying (as well as lying) with the other to show that we are the number one or two or three spender in this great new medium. To date, however, I haven't seen a single pica of publicity on how some one took a buck and made it do the work of a dollar and fifty cents. \*\*\*

★ There's a New Star in  
The Sky Over OKLAHOMA

We're Now On the Air with

**WORLD'S TALLEST  
TV TOWER**

and 316,000 watts power

That beacon atop KWTV's new 1572-foot tower—tallest man-made structure in the world—marks a new era for television in Oklahoma. It lights the way to reception in thousands of homes never before reached by television—a vast audience over a huge area never before reached by any other Oklahoma station! Along with this new tower, with its 12-bay superturnstile antenna and RCA equipment, KWTV brings to advertisers the facilities of its new studios, among the largest and best equipped in the Southwest.

★ LET KWTV PROVE ITSELF AS YOUR  
STAR TV SALESMAN IN OKLAHOMA ★

**KWTV**  
*Channel 9*

OKLAHOMA  
CITY

EDGAR T. BELL, Executive Vice President  
FRED L. VANCE, Sales Manager

AFFILIATED MANAGEMENT KOMA—CBS  
REPRESENTED BY AVERY-KNODEL, INC.



OKLAHOMA'S  
No. 1  
TV STATION





WREX-TV

13

47,000  
WATTS  
E. R. P.

WINTER  
SCHEDULE

ASSURES YOU  
THE "Lion's Share"  
of the big  
ROCKFORD - MADISON  
AREA AUDIENCE

- \* Disneyland
- \* I Love Lucy
- \* U S Steel Hour
- \* Professional Football Games
- \* Jackie Gleason Show
- \* Voice Of Firestone
- \* N.C.A.A. Collegiate Football
- \* Robert Q. Lewis Show
- \* Blue Ribbon Bouts
- \* Bob Crosby Show
- \* Toast Of The Town
- \* Perry Como
- \* Arthur Godfrey
- \* Make Room For Daddy
- \* Meet Millie
- \* G.E. Theatre
- \* What's My Line
- \* Strike It Rich

and 8 more of the top-rated shows.



WREX-TV

13

Now Serving  
Over 214,992  
Television  
SETS

ROCKFORD - ILLINOIS

NETWORK AFFILIATIONS  • ABC

REPRESENTED BY  
H-R TELEVISION, INC.

# SPONSOR BACKSTAGE



(Continued from page 11)

ward the end of the plank, and will soon be overboard with situation-comedy and mystery-adventure stanzas. Naturally, of the newly produced series in these categories a number of the more expertly put together shows will survive and do a fine job for their sponsors. Many more, however—and this is no daring prediction—will fail to deliver ratings and will prove big disappointments to the buyers. The inevitable point of saturation must be reached.

There are two two tv programing types, however, in which only the barest beginnings have been made, and producers and distributors seem to be getting under way with projects in these areas. Spurred by the phenomenal success of the Lilerace series, Guild has made available new musical series featuring Frankie Laine and Florian Zabach, to name just two. And Eddy Arnold completed the first of a 26-week half-hour musical series called "Eddie Arnold Time" in Chicago this past week.

It is my guess that the well-produced musical series will take its place as a first-ranking deliverer of ratings for advertisers, and that we will see more and more music shows. There would seem to be no reason why the fine results produced via live music for Chesterfield by the Como show, for Coke by Eddie Fisher, for Chevrolet by Dinah Shore, for American Tobacco by *Hit Parade* shouldn't be duplicated for scores of other advertisers by other top quality musical stanzas.

A second type of film programing which seems to be getting under way this season is daytime-gimmick fare. Official has kicked off its own version of bingo with a show called *Time for Tune-O*, and Guild has latched on to a proved Pittsburgh local show called *It's Fun to Reduce*, which it is filming as a daytime series. I added the word "gimmick" to the category description above with no intent to ridicule or play down. Both shows have a giveaway element with which the sponsor may tie in, and certainly the history of radio and tv to date indicate that few gimmicks are more effective from the standpoint of moving merchandise than the old giveaway—when competently done.

So much for an early look at the new season's programing and apparent tv film trends. Later in the season we'll be able to check ourselves on these comments.

P. S.—Thanks to all you gents for your nice letters about the new column. Always happy to hear from you.



with **WAVE**

**you don't buy the palm tree—**

**YOU BUY THE COCONUT!**

If you want to do a top radio job in the best part of Kentucky, you obviously don't need to buy the whole radio "tree" — trunk, roots *and* branches!

**WAVE GIVES YOU THE BEST OF KENTUCKY — AT MINIMUM COST.** WAVE's 50% BMB daytime area is almost precisely the same as the Louisville Trading Area, which racks up 42.5% of this State's total Effective Buying Income.

**WAVE PROGRAMMING GUARANTEES AUDIENCE.** WAVE is *the only NBC station* in or near Louisville. But network attractions are only part of our appeal. 62 good people on *radio* (44 of them working on-the-air activities rather than sales, etc.) give us better news, better sports, better local programming *all along the line.*

WAVE alone in Louisville gives you **ALL** the coconut, at the *right* price. NBC Spot Sales has the figures.

**WAVE** • **5000 WATTS**  
**LOUISVILLE** • **NBC AFFILIATE**

NBC Spot Sales, Exclusive National Representatives





**Happy uhf sponsor builds patio for Worcester station**

Something new in station-sponsor relations came to light recently when a sponsor insisted on doing a favor for the station.

Herewith is the story:

Last December, when WWOR-TV Worcester, went on the air, one of its first sponsors was Camosse Bros., Inc., of Auburn, Mass. The company, which makes concrete and cinder blocks, bought a series of weathercasts on the uhf outlet.

"We weren't at all sure we were spending our best advertising dollar when we started," Gene Camosse, treasurer of the block firm, recalls.

Last March Camosse told WWOR-TV that "we have passed the 'growing pains' stage and are getting real measurable results from our use of television. One small example of these is a recent sale of material for one complete house."

But the most dramatic proof of Camosse's enthusiasm for uhf television was demonstrated a few weeks ago. WWOR-TV was drawing up plans for a patio right outside the overhead door

of the main studio which would double as an outdoor studio. When Camosse heard about the patio, he insisted on footing the bill for the entire enterprise. The station says that a conservative estimate of cost for the construction is close to \$2,500 including an outdoor fireplace and additional landscaping which Camosse provided. "This is a happy sponsor," WWOR-TV observes. ★★★

**Tv program producers now "testing" new shows**

Broadway plays frequently open in, say, Hartford for a "trial run" before going to Gotham.

Now the same principle is being used on the West Coast with a television program.

The Annette Kellerman show, featuring one of America's most famous bathing beauties, is being premiered and tested on KEYT in Santa Barbara. Backers of the program believe it will appeal to late-afternoon homemaker audiences, so it is being telecast on KEYT Friday afternoons. ★★★

**Swimming pool used by Houston station for Red Cross show**

Newest addition to a tv station's standard equipment: a swimming pool.

KPRC-TV, Houston, recently installed a 5,500-gallon pool in its outdoor patio at a cost of \$175 for a new Red Cross show. *Be Waterproof*. The

once-a-week show features a Red Cross volunteer swimming instructor giving free swimming lessons to viewers.

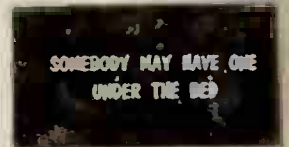
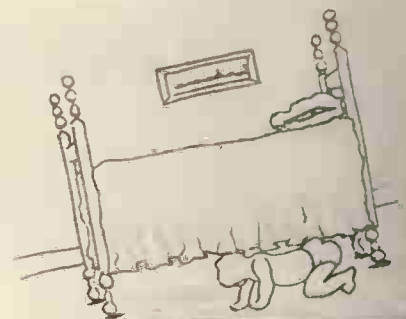
The portable pool is 18 feet in diameter and three feet deep, costs about \$6 for each "filling." ★★★

Red Cross swimming instructor with young student demonstrates water safety before tv camera



**Briefly . . .**

This is the front cover of a color booklet being mailed out by KOMA, Oklahoma City, Okla. (see below). What might be under the bed? Why, a radio, of course. The KOMA promotion uses line drawings to illustrate all the places where radios are apt to be found: in the workshop, in retail stores, in the factory, at the beach and so forth. The booklet points out that "no matter where you a



you always have radio: there's no substitute for the convenience of radio."

\* \* \*

WDSU-TV, New Orleans, plans to go into local color telecasting in a big way. Robert D. Swezey, executive vice president and general manager of the station, said construction has started on new color studios directly behind WDSU-TV's present monochrome studios. The new studios, to be ready in about two months, are the first in the South to be built especially for color, according to Swezey. "With a studio for color only," he said, "it will be possible for us to devote all of the time necessary for color productions and enable us to schedule demonstrations, clinics and closed circuits without interfering with our regular telecasting operations."

\* \* \*

Random facts department: A check of the bobby soxers in the studio audience of crooner Merv Griffin's *Song Snapshots on a Summer Holiday* (CBS TV) revealed that 40% were carrying

cameras. The majority had flash attachments, 85% of which were using the sponsor's product (General Electric flashbulbs). Griffin poses for pictures after his shows.

\* \* \*

Newcomers to Oklahoma City now receive on-the-air introductions to their neighbors. WKY's afternoon program, *Between Us Two*, devotes several minutes to welcoming the city's new residents. The station sends new residents a WKY "Welcome to Oklahoma City" folder, and a personal note, inviting them to the show.

\* \* \*

Radio is bigger than ever at WNBC, New York. The station's accounting department reports that for the first six months of 1954 the outlet enjoyed billings 6% higher than the best six months of last year. And July sales ran 15% ahead of July 1953. "Much of the increase in business is attributable to new interest among advertisers in radio on a local level," George Stevens, WNBC sales manager, reported.

\* \* \*

The first Christmas party of the year was held in Chicago's Gaslight Club recently by Deane Carroll, the blonde conductor of *Social Register* over WSEL-FM. Shown in the picture are (l. to r.) Miss Carroll; Walter "Santa"



Kellin, Gaslight Club manager; William Halligan Jr., sales manager of Hallicrafters Co., and Trev Marshall, assistant sales manager of Hallicrafters. The trio is being interviewed for Miss Carroll's program.

(Please turn to page 112)

can you **use** these reprints and special publications?

These prices are for single copies only. They are also available at special low quantity rates. Write to:

**SPONSOR SERVICES Inc., 40 E. 49TH ST., NEW YORK 17**

**ALL MEDIA STUDY**  
\$4.00

**1954 radio and tv station**  
**BALTIMORE**—  
the city of white marble steps.

**1954 PROGRAM GUIDE**  
\$2.00

**RADIO RESULTS**  
TILLIE VISION  
the Lord of Bits and Bytes

**1954 RADIO RESULTS**  
\$1.00

**.30 RADIO BASICS**

**radio BASICS**

1954: 117 MILLION RADIOS, 29 MILLION IN CARS

**.30 TV BASICS**

**television BASICS**

1954: U.S. TV IN NEARLY TWO OUT OF THREE HOMES

**\$1.00 1954 TV RESULTS**

**TV RESULTS**

WTVR — Channel 6  
STATEWIDE COVERAGE  
MAXIMUM POWER 100,000 WATTS  
MAXIMUM HEIGHT 1049 FT

## CAR RADIO REPAIRS

(Continued from page 44)

getting their car radios repaired because they didn't want to drive in silence for the few days normally required to fix the radio.

He reasoned: Why not offer an eight-hour repair service? The car owner could stop off at Auto Radio Wholesale on his way to work, wait five minutes while the radio is removed, then stop off again the very same day on the way home, wait another five minutes while it was re-

installed in the automobile.

Accordingly, McClelland signed for participations in the *Tob David Show*, aired 6:00-9:00 a.m. Monday through Saturday, and the *Eddie Chase Show*, broadcast 4:00-7:00 p.m. Monday through Friday. McClelland decided to rotate his announcements during the three-hour span of each broadcast. On Monday, for example, the Auto Radio Wholesale minute announcement might be heard at 7:30 a.m. On Tuesday, at 8:30, and so on. In that way the messages would reach the largest possible audience of both

programs tuning in at various times.

"We decided to use shows with an informal, easy-going approach," McClelland told SPONSOR, "because men like to relax at the wheel after a hard day's work or when they've gotten up in the morning. The disk jockey show with music, news, weather and so on has proven tops in popularity with male listeners.

"We concentrate only on men because it's always the man who takes care of things like buying a new car radio, or getting an old one fixed."

In line with the easy-going program approach, Auto Radio Wholesale commercials combine an intimate man-to-man delivery with hard sell. One of the reasons for the success of his campaign, McClelland believes, is the loyal following built up by both Tob David and Eddie Chase.

"When they say they endorse a product," McClelland pointed out, "people believe it." Both David and Chase are familiar voices to CKLV listeners; both have been broadcasting in the area for many years. Listener loyalty and familiarity with these two personalities make their commercials more convincing, authoritative.

The copy itself focuses on the radio repair service, then touches on the sporting goods department of the store. Greatest emphasis is placed on the speed and convenience of the auto radio repair service and the reliability of the firm. Auto Radio Wholesale's address—5757 Woodward—is mentioned at least three times in every minute announcement. Here's a sample commercial:

*Wherever you go there's radio. Most of you, like yours truly, would be lost without a car radio. Many of you have a car radio that acts up—goes dead once in awhile, you have a lot of static on it—well, the reason you put off having it worked on is the fact that you don't want to be inconvenienced, and have your car tied up. You just haven't heard of Auto Radio Wholesale—that's all. It's as simple as that—Detroit's oldest and largest car radio sales and service organization. Now on the way downtown tomorrow morning, drive in to 5757 Woodward. Now it's all inside parking, they remove your car radio in five minutes. Now you won't be late to work, they're not going to tie you up, just five minutes. (Please turn to page 84)*



If you're hunting sales in the big Western Market, you're going to need the "big gun"—KOA—the single signal that GETS where Westerners GO—on all of those 52 weekends a year when our ideal climate lures them out-of-doors!

### SELL THESE PROSPECTS!

- The people in 1,854,200 automobiles, with radios!
- The 10 to 30% more people listening to out-of-home radios on weekends!
- The 25% more people-per-set listening to home radios on weekends!
- The people in 302 counties in 12 states covered by the "single station network"!

WESTERNERS ARE ON THE GO—WITH RADIO

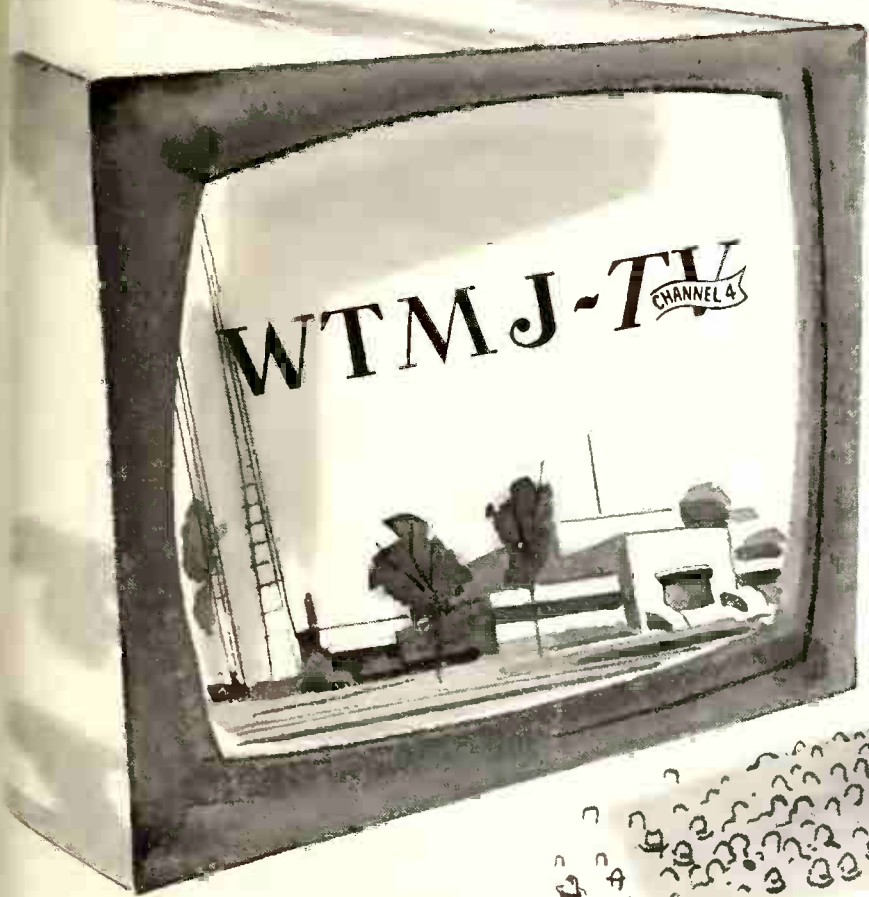
WESTERNERS GO ALL THE WAY—WITH KOA

**BIG TOP**  
Sundays, 7 to 9 p.m.  
A unique, lively show with  
on exciting circus motif and  
four big KOA personalities  
to entertain and sell  
for you!

On  
These Programs  
**DOUBLE PLAY**  
Saturdays and  
Sundays, 1 to 5 p.m.—  
beamed at the weekend  
driver! There's music, highway  
traffic reports, and  
easy-listening featuring  
two top KOA personalities  
in each hour-long  
segment.

**KOA**  
DENVER  
Covers The West *Best!*  
Call Petry

# Fast way to win a foothold in a market with \$4 Billion **EBI**\*

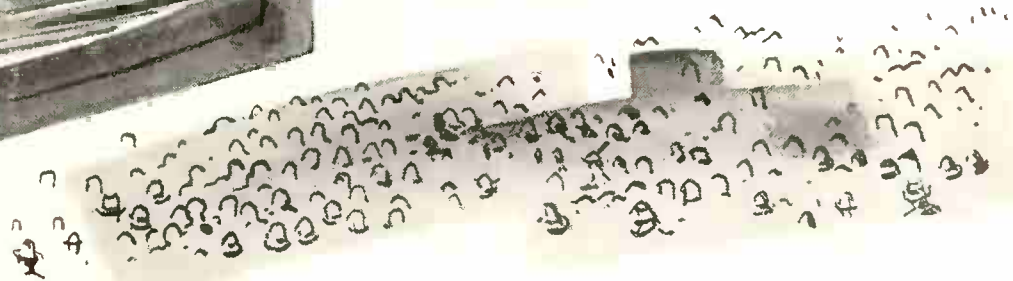


Put your message on

**WTMJ-TV** CHANNEL 4

... the only station that blankets this area containing 3,416,085 people, without counting Chicago!

\*Effective buying income.



**FIRST** in coverage, programs, results . . . in a market that's always **first!**



Seven complete studios, a mobile unit, and three microwave relay transmitters are ready to serve WTMJ-TV advertisers. In Wisconsin, only WTMJ-TV offers so much programming flexibility.



Finest facilities, and master technicians, mean outstanding quality in WTMJ-TV telecasts. 100,000 watts of power, transmitted from a 1,035-foot tower, assures good image within a 90-mile radius.



Fast results from WTMJ-TV programs give advertisers a real check on the station's performance. Today, WTMJ-TV is first in scheduled advertising, local and national, in Wisconsin.

## There's no substitute for WTMJ-TV EXPERIENCE

**1<sup>st</sup>**

- with seven years on-the-air experience in television.
- to transmit network color programs in Wisconsin.
- to originate local color broadcasts in Wisconsin.
- in the homes and hearts of the people of Wisconsin.

WTMJ-TV is the only television station in Wisconsin on the air for 115 hours per week . . . presenting local and basic NBC-TV network programs. Due to audience and advertiser demand, WTMJ-TV presents more programs than any other Wisconsin television station. Make it your station when you want results.

**WTMJ-TV** CHANNEL 4

The Milwaukee Journal Television Station

Represented Nationally by Harrington, Righter and Parsons, Inc. New York • Chicago • San Francisco

# FIRST CHOICE . . .

of television advertisers  
well as the more than 630,000  
television homes in the nation  
NINTH largest market . . .

# KSD-TV ST. LOUIS

Established February 8, 1947 . . . America's FIRST  
Completely Postwar Equipped Television Station

# 100,000

WATTS on VHF CHANNEL

# 5

The MAXIMUM POWER  
authorized by the Federal  
Communications Commission

## NBC TV NETWORK

National Advertising Representative:

## NBC SPOT SALES

KSD-TV is owned and operated by the ST. LOUIS POST-DISPATCH

Table with columns for SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY. Each column contains a grid of program listings with station call letters, program titles, and times.

Home Ground Surveys\*\* prove MOST PEOPLE IN WHEELING WATCH WSTV-TV. VHF Channel 9. CBS Affiliate. WHEELING.

KEY TO THE GREAT WHEELING MARKET plus Steubenville • Pittsburgh • Youngstown • Canton

THE BIGGEST BUY IN TV TODAY 1,083,000 TV homes for the price of 399,400!

\*\*54.4% of Wheeling's entire viewing audience... \*\*58% of Wheeling's survey respondents... NOW! FULL POWER (250,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)

WSTV-TV STEUBENVILLE-WHEELING. ANOTHER AVERY KNODE REPRESENTED STATION.

Spouses listed alphabetically with agency and time on air. Includes names like A. C. Sussel, B. H. Sussel, C. Sussel, etc., and their respective agencies and air times.







100,000 WATTS • OVER 650,000 RECEIVERS  
Represented Nationally by **THE KATZ AGENCY, INC.**



18 OCTOBER 1954



**GOOD** . . . advertising

always pays in the . . . . .

**RICH, GROWING  
NORTH CAROLINA  
MARKET**

**BETTER** . . . coverage

than ever before is yours with

RADIO in the . . . . .

**15-county  
Winston-Salem  
NORTH CAROLINA  
Market**

**BEST** . . . buy morning,

afternoon and evening is

**WSJS**

**NIBIC**

AFFILIATE

600 KC-5 KW  
AM-FM

Represented by  
HEADLEY-REED CO.

## CAR RADIO REPAIRS

(Continued from page 74)

utes to remove your car radio. Something else, you can pick it up that very same evening. . . .

After plugging the repair service, the commercials go on to mention the new car radios the firm offers—with prices—then briefly names at least four or five sporting goods items.

Many of the men who drive in for repair jobs make a special point of telling McClelland they heard the radio message and then decided not to put off the repair job any longer. "Most of them say they had been planning to get their radios repaired for a long time, but never could bring themselves to actually do it. When people start volunteering information like that," says McClelland, "you know your advertising is working."

He also notes that other departments of the store pick up in business as the number of auto radio service jobs grows. "I'm sure my service shop in the rear of the store has been instrumental in pushing up sales of sporting goods," McClelland says. "In other words, if I only had a sporting goods shop and no auto radio service, I don't think any advertising would have been able to draw as many customers into this store as have come in because of the radio repair commercials."

For the first 20 years of its operation, Auto Radio Wholesale used no advertising at all. Then, in 1952, when sales took a slight dip, McClelland decided to use direct mail leaflets calling attention to in-season specials in the sporting goods line and its car radios and radio repair work. In his first year of advertising McClelland spent about \$10,000 on direct mail.

Although sales were higher that year, McClelland still felt he wasn't getting the most for his advertising dollar. In '53, he upped his budget to \$20,000, diverted 75% of it to radio, keeping about \$5,000 for direct mail pamphlets.

"There's nothing like the immediacy of radio for impact," he says. "When a man's driving, he's a ready-made audience for our commercials. When he gets a booklet through the mail, on the other hand, he's just as apt to throw it away as to read it."

Auto Radio Wholesale began operations in 1932 as a car radio installation firm. In those days, very few automobiles came equipped with radios from the factory, and McClelland concentrated only on installing and repairing car radios. Later on, he branched into other auto accessories, like spotlights and windshield wipers. A few years later, he added a sporting goods line and appliances to his business. Today, McClelland has the largest auto accessory and sporting goods store in the Detroit area.

Only one other retailer in Detroit combines auto accessories with sporting goods in his operations. He has used radio only sporadically. ★★

## CUSTOMER APPEAL

(Continued from page 39)

iversity of audience taste.

What tools are available for checking your own program's audience cross-section? Here's what some of the major research firms offer.

ARB provides, along with rating percentages of men, women and children listening to specific programs both on a national and city basis.

Pulse issues three network audience composition reports annually containing similar information, plus teen-age and economic level breakdowns.

Both Pulse and ARB will break down the audience into age groups.

Nielsen can also tell you county size, size of family, age of family, age of oldest child, educational level, territorial popularity in addition to ratings.

For information on how advertisers today use such research material to help in program selection, SPONSOR talked with the A. C. Nielsen Co. A company spokesman decried the prevalent over-emphasis on ratings.

"Ratings by themselves," he insisted, "are not enough. It is ridiculous to determine a program's fate solely on the basis of whether it is in the first 10 or just out of it. The program's purpose is to sell goods. This means that it must reach the right audience in the right market."

It is for this reason, according to the Nielsen executive, that many pro-

# With RADIO'S Economy

you can afford

priceless

# FREQUENCY

With radio advertising you don't have to start all over again with each advertising message. You can afford continuity and frequency; therefore, each broadcast message builds on the one that went before. Radio's economy lets you keep building, day after day, the year round. In no other medium is such frequency practical.

This is the basic economy of all radio, the secret of its tremendous advertising power.

When you add to this basic economy the special efficiency of great stations—then you have the immense force of radio at its utmost effectiveness. Great radio stations have always given the advertiser far more for his money—not only in coverage but in responsiveness, prestige and believability.

To make the most of today's great opportunities in radio, the best plans start with the best stations. Let us tell you some of the exciting facts about the 12 great stations we are privileged to represent.

## THE HENRY I. CRISTAL CO., INC.

NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

*Representing Radio Stations Only*

WBAL Baltimore (NBC)  
*The Hearst Corp.*

WBEN Buffalo (CBS)  
*Buffalo Evening News*

WGAR Cleveland (CBS)  
*Peoples Broadcasting Corp.*

WJR Detroit (CBS)  
*The Goodwill Station, Inc.*

WTIC Hartford (NBC)  
*Travelers Broadcasting Service Corp.*

WDAF Kansas City (NBC)  
*Kansas City Star*



**Measure  
of a Great  
Radio Station**

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

WHAS Louisville (CBS)  
*Louisville Courier-Journal & Times*

WTMJ Milwaukee (NBC)  
*Milwaukee Journal*

WGY Schenectady (NBC)  
*General Electric Company*

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

WTAG Worcester (CBS)  
*Worcester Telegram-Gazette*

grams are cancelled despite their popularity. More national programs are changed, he reported, because research has indicated the desirability of such a change than because of position in the rating lineup, popular industry views notwithstanding.

**Examples:** Here are some examples cited by Nielsen which show how an advertiser can make use of research information to help him in his program determination.

**Example A.** A few years back an advertiser with a breakfast food seeking to reach families with young mothers purchased a daytime radio show. Its ratings showed the right audience was being attracted:

Age Group	Rating
16-34	8.8%
35-54	6.4%
55-plus	5.2%

This changed drastically when a program appealing to older families appeared as the preceding show; after some time had passed, the rating of the 16-34 group fell to 5.6%, while the rating of the 55-plus group rose to 7.1%. The younger group was shift-

ing to a competing variety show.

The advertiser then went to another show at a new time slot, which gave him this breakdown:

Age Group	Rating
16-34	7.6%
35-54	7.1%
55-plus	3.4%

By making the change the advertiser thus picked up 200,000 more young-housewife homes than the show he had dropped was now delivering.

**Example B.** Take the case of a manufacturer of baking powder who wishes to utilize a network radio show. His market is primarily rural, since the urban population buys its cakes ready-made for the most part. The problem is how to reach a maximum prospect-filled audience without waste. Would it be advisable for him simply to select a well-rated show and let it go at that? Let us see what his territorial rating story would be if he chose the morning Arthur Godfrey show on radio, for example.

Godfrey, according to Nielsen figures this spring, is rated 3.0 nationally. But he is much stronger in urban than in rural areas. This is shown

by the rating in the urban counties, 3.4 as opposed to that in the small, rural counties, 2.9. It is further seen in the comparison of a regional 2 rating in the Northeast as against the 2.1 rating for the South. For this particular advertiser then, the Godfrey vehicle, while it would reach rural areas, would involve considerable waste coverage.

**Example C.** Quaker Oats programing illustrates the Nielsen point that national rating isn't everything. The show, *Man On The Farm*, can boast only a 1.4 national rating. In urban counties this drops to a poor 0.8. The company, however, is unworried. In the rural counties it is interested in reaching, the rating is 2.2.

**Example D.** This is a highly successful case of matching vehicle to market. The radio show selected this rural advertiser has a modest 1.4 national rating, and it does poorly in the Northeast. In the rural counties, however, it rides a 4.3 rating, and in the South a substantial 5.1. Taking it a step further, you find that 70% of the total audience is in the South although this area has only 22% of the country's radio homes. Does this then, represent good program selection? Yes, because 54% of this company's sales are in the South.

In other words, the advertiser is reaching exactly the audience he wishes in his prime market area.


**Competing for same audience.** Not only is it important to know what audience your show appeals to, but also what audience your competition appeals to. The reason, according to Nielsen, is that if a well-entrenched program has dominated a certain portion of the audience for a time, it is extremely difficult for a show trying to snare exactly the same audience to do so successfully.

Here is an example involving three competing tv shows:

Program A was reaching more younger families than any other age group.

Program B was appealing equally to younger and more mature families.

Program C was trying to reach the same audience as A, but all that was left were the older families, who were not prospects for the product. Therefore the sponsor of program C dropped the show, although it had a good rating.



**WHLI** "THE VOICE OF LONG ISLAND"

**NASSAU COUNTY**  
the heart of Long Island

★ ★ ★  
**EFFECTIVE BUYING INCOME**  
**\$2,046,485,000**

MORE THAN 17 STATES  
(Sales Mat.)

★ ★ ★  
**WHLI** has a larger daytime audience  
in the Major Long Island Market  
than any other station. (Conlan)

**WHLI** AM 1100  
FM 98.3

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

the voice of long island

Represented by Rambeau





Peter Hilton  
(President)  
Hilton & Riggio, Inc.

# LIKE MOST “Newsworthy” ADVERTISING EXECUTIVES MR. HILTON’S LATEST BUSINESS PORTRAIT IS BY ...

*Jean Raeburn*

Photographers to the Business Executive  
505 Fifth Avenue, New York 17 PL 3-1882

The national advertiser can obtain research data on audience composition on a network or spot basis. What about the smaller advertiser? He can, first of all, subscribe to whatever rating service is available in his area if his budget can stand it. Pulse offers an inexpensive spot service which will give detailed data on audience composition under age groups, economic level and city size. The firm reports that a large number of spot advertisers are now using this service.

The small advertiser can also conduct limited surveys of his own, if he can devote the time and money to it, or he can try to stimulate university interest in conducting them. The value of this type of university endeavor is illustrated by the latest Ohio State survey mentioned earlier. It was done cheaply, yet uncovered a great deal of material of decided use to anyone advertising in the area. It is worthwhile examining in some detail to see what kind of material can be turned up that enriches an advertiser's knowledge of the audience he wishes to reach in a particular market.

**Ohio State preference study:** The sample consisted of 1,000 tv homes, the number of respondents 1,987. They filled out a questionnaire which was personally delivered and picked up two days afterwards.

What makes this survey of particular interest are its age break-downs, of which there are five. The trend towards developing this type of information is seen in the introduction by Nielsen of age break-downs into its reports. Nielsen uses three age groups, 16-34, 35-54, 55-plus. The Ripley-Buell study in Ohio puts the respondents into the following age categories: 14-18, 19-30, 31-45, 46-60, over 61. Pulse's usual break-down is under 20, 20-29, 30-44, 45 & over; advertisers can get break-downs in other groups if they so desire.

The Ohio State survey dealt with a subject not covered by all national rating services—program preferences as stated by the respondents. Each individual was asked to select the six program types he “liked best” out of 24.

What is important is not the absolute standing of the program types, for

the popularity of any can vary with the area depending on cultural, economic and other factors. It is the *pattern of variations in “liking”* that may be of universal interest. The table on pages 38-39 indicates, for example, that as listeners grow older their liking declines for dramatic types, comedy variety and popular music.

They will tend to increase liking for “straight” variety, panel quiz programs, amateur shows, public affairs forums, news, sermons, old-time music, “human interest” programs and—surprisingly—wrestling.

This tendency to like wrestling is particularly interesting when seen together with astonishingly big female audience that actually watches the matches. ARB ratings for Columbus show that on Saturday, 3 April 1954, at 11:00 p.m. there were more women watching the WLW-C wrestling show than men. That this is no local phenomenon is evident from that month's national ARB figures; they showed that on the same day women watching Du Mont's *Wrestling* made up 47% of the audience, while adult males took second place with a close 46%. Women also held the lead, by the same 1%, earlier that day for CBS's *Championship Wrestling*.

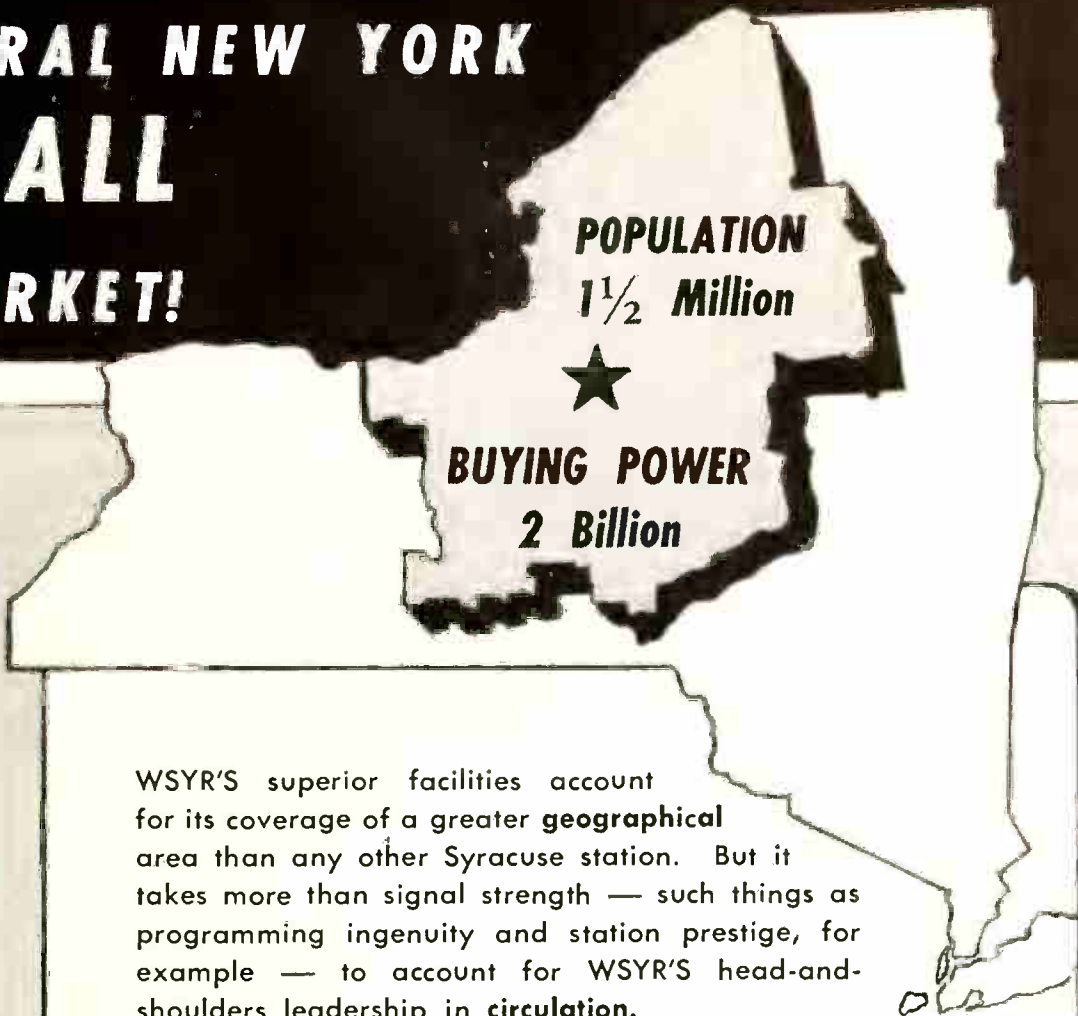
Why the pratt-falls of the grunt-and-groaners should hold such an attraction for the gentler sex is not clear. Racing, too, seems to hold special female interest. According to the same ARB report, the female audience to *Racing From Jamaica* was considerably larger than the male—43 to 38%.

In addition to age and sex, Ripley and Buell correlated viewer preferences with education and income. They found that the higher the level of education or income the greater the interest in serious drama, panel quiz shows, informative programs, serious music, “homey” or “family” type comedy drama, news, “straight” drama, baseball.

The less the education or the lower the income, the more the interest in detective story drama, mystery-suspense drama, Western drama, “love story” drama, “human interest” or give-away programs, old-time music, wrestling.

How widely applicable are the results of such preference studies? Some

**ONLY THE NUMBER ONE STATION  
OF CENTRAL NEW YORK  
COVERS ALL  
THIS MARKET!**



**FIRST  
CHOICE  
in a  
FIRST RATE  
MARKET**

- BEST Facilities**
  - BEST Circulation**
  - BEST Local Programs**
  - BEST Production Service**
  - BEST Customer Service**
- NBC Affiliate**

WSYR'S superior facilities account for its coverage of a greater geographical area than any other Syracuse station. But it takes more than signal strength — such things as programming ingenuity and station prestige, for example — to account for WSYR'S head-and-shoulders leadership in circulation.

DAYTIME, WSYR's weekly circulation, or penetration of radio homes, is from 22% to 220% better than that of any other Syracuse station. NIGHTTIME, WSYR's circulation is from 31% to 212% better. That is significant leadership, in an important market.

SOURCES: Coverage and Penetration — Broadcast Measurement Bureau.  
Population and Buying Power — Sales Management, 1954.



For Details — ask — **THE HENRY I. CRISTAL COMPANY**

**WSYR**

**5 KW ★ SYRACUSE ★ 570 KC**

research people have no faith in them at all, on the ground that no precision is possible. Others feel that they are helpful if used cautiously, that their suggestiveness may be of assistance in helping to orientate further study.

**Listeners available:** The Ohio State pilot study utilizes an interesting concept: "Listeners available per 1,000 homes." It lists the number of men and women per 1,000 homes, according to age, who are "at home, awake and available to listen to radio or tele-

vision programs," for every half hour between 6:00 a.m. and midnight, Monday through Friday, during a week in April 1954.

As might be expected, the number of women available is greater than the number of men at practically all hours of the day. More important—by and large the available audience for radio and tv is fairly mature.

Here is what the audience age picture looks like in Franklin County:

1. The majority of the available audience is past 30 years of age.

2. The largest single group, according to the Ripley-Buell classification falls between the ages of 31 and 45.

3. There are far more available listeners 46 or over than 30 or under.

4. The least important group is in the 14-18 category.

The actual listening of the respondents to tv was tabulated by Ripley and Buell. The largest number of female viewers was in the 31-45 age group, followed by the 19-30, the 40-60, the "over 61" and the 14-18 age groups in that order, they found.

Even during the period—between 5:00 and 7:00 p.m.—when the 19-30 age group was largest, it represented only one-third of the total female listening audience. And it was exceeded for half the time by the 46-60 age group.

This emphasis on age was even more pronounced in the case of the men. From 4:00 p.m. on, the 46-60 age group led in size until 9:00 p.m., after which the 31-45 age group took over.

It is interesting that in both the male and female categories the "over 61" group was substantial, while the 14-18 group was almost negligible.

Even though these figures are for one county only, and therefore not necessarily accurate for any other part of the country, the information contained about the small size of the available teen-age group may give broadcaster pause. How many, for example, are programming their stations with pop records built around a hep d.j. whose appeal is mostly to youngsters. Ohio State's Summers wonders. Both the Ohio State and the Nielsen spokesmen incidentally, raised this point—the fact that many stations are beaming their programs to a minority.

These views are supported by the over-all Ripley-Buell finding that radio listening tends to decline after the age of 30, while tv listening tends to increase with age.

Listening habits vary from area to area, and future county studies will be helpful in providing information on specific markets. It will be interesting to see if the program preferences found in Franklin County will be repeated elsewhere. Two similar projects are slated by Ohio State for the near future, in Utah County, Utah, and two rural counties in Alabama. They will be used to check the information provided in the Columbus study. \* \*

Now telecasting from our  
**NEW TOWER**

with

**MAXIMUM POWER**

**KFYP-TV**  
5  
BISMARCK

KFYP-TV is now transmitting to an even greater portion of the heart of the rich Midwest market with 100,000 watts, maximum power. A 100 mile signal radius with a coverage area of 38,500 square miles. Let KFYP-TV (call letters familiar from over 30 years of outstanding radio programming) show you how to increase the power of your sales message to this booming Midwest market.

**KFYP-TV**  
CHANNEL 5  
BISMARCK, NO. DAK.

◆ Represented by JOHN BLAIR



## Totem Poultry

If all the 5,585,452 chicks resident in Indianapolis' rich farmland countryside were laid one atop the other, they'd make a totem poultry 1,396,363 feet tall—roughly 1,370 times as high as WFBM-TV's new tower which is no bantam-weight as towers go—1,019 feet high, with new 100 KW power.

This would represent a tough poser to our claim as proprietors of the highest structure in these parts, but we're not worried. After all, what could such a fowl tower do besides fatten the bigger-than-average incomes of their better-than-average owners?

It might make a tremendous circus attraction for the 76,089 farm operators in our 49-county primary coverage area. But they'd soon get tired of the pullet pole, and turn back to their TV sets (most have 'em) and to WFBM-TV (most tune to us).

There's lots else this chicks' obelisk couldn't do that our new tower is doing. It couldn't help you tap the \$369,039,293 worth of farm income our farmers earn. It couldn't talk in more than a babel of clucks to the 1,865,194 persons in our A and B contours alone—nearly half the population of Indiana.

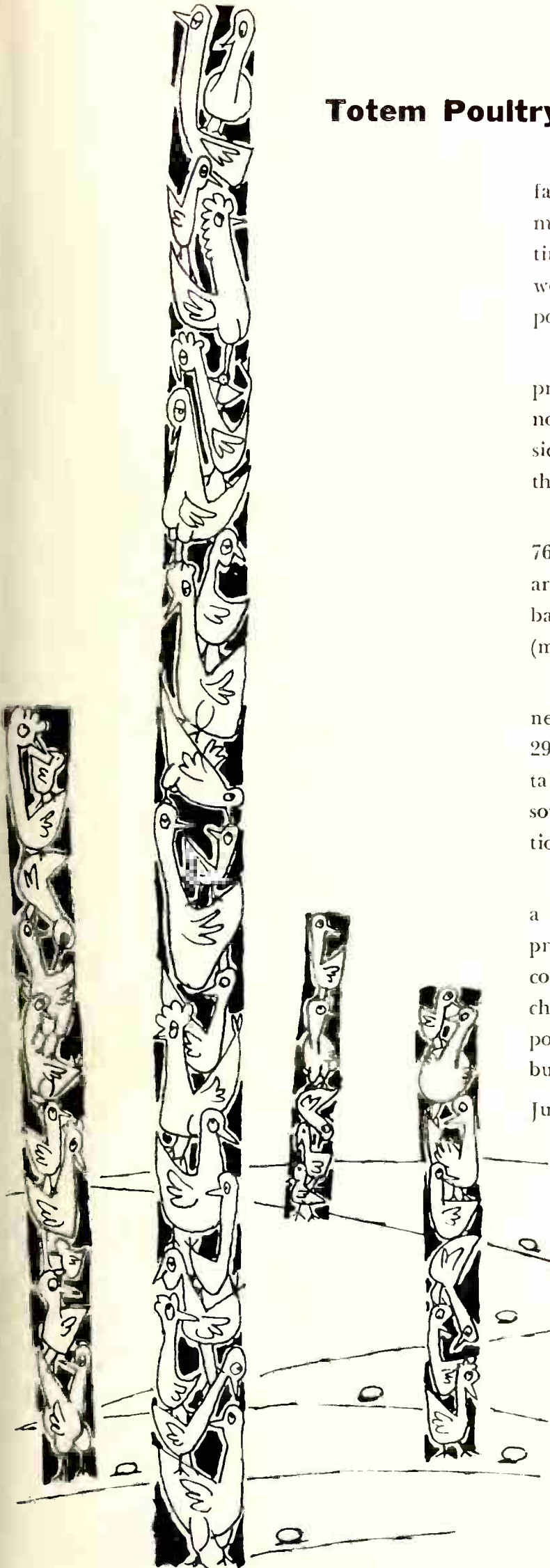
Enough, then, of chicken-pie in the sky. Come on down a few hundred thousand feet and tell your story to the prosperous farmers and city folks of WFBM-TV's primary coverage area through the top of our tower. Until the chicks decide to go piggy-back, our tower is still the tallest, powerfulest in sight, in the best site you ever picked to do business.

Just ask the Katz men.

# WFBM-TV

## INDIANAPOLIS

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



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



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



MUNCIE, INDIANA

## "LIFE" VS. TV

(Continued from page 41)

time meant little in this test. The first batch of *Life* interviewers was compared with the later group to reveal that although readership was up slightly, content recall was not. "There was no perceptible increase in the impact of the magazine as time passed," said Advertest.

Advertest Research uncovered an oddity not at all flattering to periodicals, which have prided themselves on being the housewife's prime national medium. The test showed that while for television content playback was effective for both men and women, for *Life*, it was "much poorer among women than among men."

**Qualitative tv superiority:** "... In addition to this quantitative spread," says the Advertest Research report, "we noted another difference, a qualitative difference, between the *Life* answers and the tv answers. The tv answers about what the advertising showed gave much more detail. Reading them over conveyed the feeling that the people who saw it on tv had learned much more about the product than those who read in the magazine. Their descriptions were much more detailed and exact. They seemed to understand much better how the product worked, what its sales points and advantages were."

This is an evaluation based on examination of answers. Is there any way to corroborate it with statistical facts not subject to personal interpretation? By adding the number of sales points recalled by each respondent, Advertest Research provides a comparison on the basis of sales ideas absorbed per 100 persons sampled.

<i>Recall of Sales Points per 100 Persons</i>	
<i>Life</i>	12
<i>Your Show of Shows</i>	39

The research organization is of the opinion that "these are perhaps the most important figures in the whole study. . . . This is a measure which cuts through the welter of circulation ratings, readership, ad noting and other conflicting bases, to the heart of advertising impact: for every hundred people, how many ideas implanted? The ratio favors television 3 to 1."

How is this superiority of tv to be explained? Cautious NBC research manager Tom Coffin offers the follow-

ing reasons as possible factors:

"Ordinarily people tend to look at ads out of an initial product interest, while others skip them as a rule, unless stopped by something very unusual. Tv, on the other hand, is likely to add to this audience a broader group which it succeeds in catching and interesting because of its dynamic nature. Secondly, we are all familiar with the principle of the superior impact of the moving over the static image. This is particularly important when a product is being demonstrated. Tv is especially suited for demonstration, which it can show as no printed page possibly can. Next, the product was one which lent itself to visual demonstration: it was thus well suited to tv advertising. I might say, by the way, that the color spread used in *Life* was a first rate ad, one that would undoubtedly be considered highly effective by the industry."

All this, Coffin points out, does not necessarily mean that tv is always the superior advertising medium: it does suggest, however, the kind of results that can be obtained when a clean-cut comparison is possible. ★ ★ ★

## WHAT'S SPOT RADIO?

(Continued from page 35)

1. Although advertisers are not supposed to qualify for the over-all NATSAT discounts if they use less than the 45 stations and daily frequency of announcements, Blair executives told SPONSOR: "Allowances will be made in the case of advertisers who can't use certain areas due to the fact that their products are not sold in these areas. A slight amount of flexibility is allowed in the number of times a day announcements will be aired on a few stations, due to local scheduling peculiarities."

2. There is no hard-and-fast rule about the time of day in which an advertiser's commercials will be aired. Obviously, like any big radio rep firm, Blair has more customers who want high-rated morning shows than those who want to buy nighttime radio in tv markets. As a rule of thumb, Blair executives say that the NATSAT buyers will have a daily schedule on each station of four announcements in morning, afternoon, early evening and nighttime slots. "However," said Tuck-  
(Please turn to page 96)

# Great Friends!

Storied for his great stature and prowess, Paul Bunyan has become an apt symbol for the Northwest Country, land of tremendous wealth and vitality.

Over the past thirty years, since its beginnings in October 1924, *one* radio station has been the Northwest's best friend and neighbor...providing news, entertainment and enlightenment keyed with unerring accuracy to the tastes and needs of the Northwest. To the point where Northwest radio and WCCO Radio are, in truth, practically synonymous. To the point where WCCO Radio, with its primary coverage of 110 counties in four states (an area of more than 86,700 square miles and 992,400 families), commands a larger weekly audience in 82 of these counties than any of the more than 200 other radio stations whose signals are heard in the area!

If you would do big things in Paul Bunyanland, remember that it takes a giant to do a giant's job. You need the Northwest's 50,000-watt giant... **WCCO RADIO**

*Minneapolis-St. Paul  
For 30 Years Good Neighbor  
to the Northwest  
Represented by  
CBS Radio Spot Sales*



# How necessary is tra

How necessary is advertising?

Trade paper advertising for a logical television or radio station is no different than brand-name advertising for a can of beans or a pair of shoes.

The product needs a push. And advertising provides the push.

Many stations have no business using trade paper advertising because they have little or no potential for national business.

But if your station merits consideration by a national or regional advertiser then trade paper advertising is necessary indeed.

For what is a trade paper but an advertising vehicle especially and uniquely designed to carry the message to the industry to their special files.

Radio and television stations are fortunate that within their area are some trade publications of outstanding quality. The exceptional merit and service are recognized throughout industry and trade paper circles.

Thus valid advertising vehicles designed to help sell a station to national and regional buyers are available to you just as your station is available to help sell a sewing machine or a breakfast cereal to a logical audience.

High among the publications available to a tv or radio station is SPONSOR, the *only* magazine whose total editorial concentration is on tv and radio-minded accounts.

\*If you haven't seen the No. 1 ad in this series, "Why is a station like a television station?" we'll gladly send you a copy on request.

# S

PONSOR *the magazine radio and tv accounts*

per advertising



utives, ad managers, timebuyers and other important  
sion-makers.

eadership, regular readership, and thorough readership  
NSOR leads the field.\*\* Its use-service is the talk of the  
. Its rates are among the lowest in the field.

at more can any advertiser ask of an advertising vehicle?

es it pay to advertise your station?

ou use trade paper for your tv or radio station, you  
t do better than SPONSOR, the magazine radio and tv  
ertisers use. For example:

**\*\* 1953-54 COMPARISONS OF BROADCAST TRADE PAPER READERSHIP**

Publication	"I read"		"I read regularly"		"I read thoroughly"	
	1953	1954	1953	1954	1953	1954
SPONSOR	86%	86%	63%	68%	32%	42%
BROADCASTING	68%	77%	68%	58%	39%	31%
TELEVISION	53%	73%	56%	45%	20%	24%
VARIETY	55%	51%	52%	44%	29%	27%
RADIO DAILY	40%	40%	62%	43%	35%	32%
BILLBOARD	47%	44%	31%	22%	8%	16%

survey by CORE, 1954 survey by Alan C. Russell Marketing Research.

agencies and advertisers surveyed; only broadcast publications at least one year

time of survey included; only Standard Advertising Register and National

ter Agency List used as sources; 1100 questionnaires mailed and 245 returned.

use

We'd like to tell you more  
about SPONSOR. May we?

## WHAT'S SPOT RADIO?

(Continued from page 92)

er Scott, ex-BBDO timebuyer now in charge of Blair's radio sales development. "pending approval of our stations, we can make adjustment for the advertiser who wants to reach a specific audience, such as housewives or working men."

3. Since the whole NATSAT plan resembles, to some degree, network radio in ease of buying (one order, one bill, one affidavit) there is also a

network-like streamlining available through Blair in the handling of commercial copy. Commercial, for the most part, should be done live, Blair men feel, to get the full value of the audience loyalty afforded local radio personalities. Blair will distribute and handle live copy or fact sheets if an advertiser wishes. But an agency can retain its function of routing and handling copy and or transcriptions if it prefers to do so.

**Research:** The advantages of the

NATSAT plan, from the research standpoint, according to the Blair firm are extremely simple: mass circulation at low cost.

Using special research computed by A. C. Nielsen for BAB last year as well as recent Pulse figures as a base, Blair reckons the NATSAT audience picture as follows:

1. In terms of sheer audience size, the NATSAT audience will be tremendous, as Blair researchers see it. For this calculation, Blair uses a set of figures compiled for the Broadcast Advertising Bureau by A. C. Nielsen. These Nielsen figures show that a special test run last season of 21 radio announcements per week in three large cities (New York, Chicago, Los Angeles) produced a cumulative audience rating of 43.0 with an impression frequency of 2.3 times per listener per week.

(That is, 43.0% of the radio listeners in these areas were reached one or more times during the week by the 21-announcement campaign. The average number of times each listener was reached was 2.3 times.)

Blair research men feel that NATSAT's 24-times-weekly schedule will easily reach the 43.0 cumulative rating figure with the same frequency of impressions, particularly since there are three more announcements in the NATSAT schedule per week than there were in the BAB-Nielsen test.

2. Switching to Pulse figures to derive the cost-per-1,000 figure, Blair research chief Ward Dorrell averaged out Pulse ratings for each of the NATSAT stations, added the average increment supplied by out-of-home audience, figured in listeners-per-set and arrived at a figure of 49c per 1,000 listener impressions. The weekly total of listener impressions is huge: 28,160,450 per week, according to the Blair projections.

4. The NATSAT operation, as far as 52-week advertisers are concerned, is likely to gain, rather than decrease, in value, Blair researchers believe. They base this assumption on the fact that a total of 88% of the Blair-represented radio stations have increased the ratings of their local programming an average of 25% since 1951.

**Simplicity:** Tucker Scott told SPONSOR the following in response to a query designed to determine how much time buying effort the NATSAT plan

# TOWER & POWER UP

WIBW's new tower is UP—all 1010 feet of it!  
 WIBW's power is UP—now a full 87.1 kw!  
 WIBW's audience is UP—more than doubled!  
 We're laying a sharp, clear picture into 36 counties—from southern Nebraska . . . clear over into Iowa . . . across Kansas . . . and well into northwest Missouri.

## COVERAGE UP 112%

You can reach these 125,000 TV homes at an unbelievably low cost per thousand. More than half of them will be able to receive WIBW-TV programs for the first time. Better call your Capper Man NOW.



CBS—DU MONT—ABC  
 Interconnected

**TOPEKA, KANSAS**

Ben Ludy, Gen. Mgr.

WIBW & WIBW-TV in Topeka  
 KCKN in Kansas City

COST PER THOUSAND HOMES

# DOWN

# WERD

*ATLANTA'S TOP INDEPENDENT  
MOVES GOODS FAST IN THIS  
\$100 MILLION MARKET*

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet.

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

# WERD

*AMERICA'S FIRST NEGRO-  
OWNED RADIO STATION*

**860 kc 1,000 watts**

*Radio Division—Interstate United Newspaper, Inc.*

*Represented Nationally By JOE WOOTTON*

*J. B. BLAYTON, JR., General Manager*



spares the average agency:

"Advertisers and agencies who have to move quickly will find that the NATSAT plan will save them many extra steps. To duplicate a similar arrangement would, as far as I can calculate from my own time buying experience, take the services of a timebuyer, an assistant, an estimator, a billing clerk, a checker and part of an account executive's time for at least four weeks of working eight hours a day in a five-day week.

"Obviously, NATSAT will save an agency a good deal of money in overhead without any loss of commissionable revenue. An agency time buying department can fill out the rest of the top markets not covered by NATSAT in similar plans with about one day of hard work. And, filling in the rest of the 'Top 50' markets will cost the sponsor only another \$5,000 to \$6,000 per week."

"We feel many advertisers will be attracted to NATSAT in the near future," Scott continued, "because they will know in advance that they can go into it if there are availabilities on short notice, and have a clear

idea of what they will get when they buy."

**Trade reaction:** As SPONSOR went to press, the NATSAT plan was too new to get a good cross-section of industry opinion. Timebuyers queried on the subject, for example, said in several cases that they wanted to withhold their opinion until they had seen the full-length Blair presentation on NATSAT and had had a chance to discuss it with agency researchers.

However, a few industry reactions were gathered.

A J. Walter Thompson timebuyer, for instance, told SPONSOR that he felt the plan was "a very interesting development" and would "cause plenty of industry comment." The JWT adman did not feel the Blair plan's streamlining of time buying should weight the scales in its favor. "We try to make the best possible advertising buys on the basis of our judgment. We are not in business to try to bring agency overhead down to a minimum. The NATSAT plan will be judged strictly on the basis of whether or not it is a good radio purchase, as far as we are concerned."

Another adman, radio-tv director of an agency with a big auto account, took the opposite view. "We are sometimes called on to put together a saturation radio campaign on a 'crash' basis. In cases like that, we can't really do a skillful job of time-buying; not enough time. The NATSAT plan may be a great boon to agencies who have to move in and out of spot radio on a large scale in a big hurry. You'll know you're buying a quality package—not just whatever you can scrounge."

**Competitive aspects:** Blair's NATSAT plan is designed to compete with "big-ticket" media purchases, and Blair's presentation for the spot package plan does this in several ways:

1. At no time in the presentation is the word "spot" mentioned. As SPONSOR has often pointed out, the name "spot radio" is not descriptive of the medium and often leads to a certain amount of basic confusion among executives who think "spot radio" automatically means only short announcements or commercials between programs and usually network programs at that.

The Blair presentation, therefore

discusses "radio" and "saturation radio" and "personality selling" rather than the limiting term of spot. In a sense, this immediately makes the whole presentation competitive (apart from the streamlining of buying and billing procedures) with network radio selling.

2. The Blair plan's pitch is also designed to show advertisers and agencies how the plan compares with expenditures of equivalent size in other media. For example:


A. The NATSAT group rate for 24 announcements weekly on 45 stations will purchase only about a quarter-page b&w ad in top newspapers in each of the Blair markets at the rate of one ad per week.

B. The NATSAT rate for two dozen announcements is less than the cost of just two Class "A" nighttime tv announcements weekly in 44 of the 45 markets (\$16.582). "Even advertisers who always feel that tv is far more effective in making impact than radio can't help but be impressed by this 12-to-one ratio," a Blair executive said.

**Background:** As mentioned earlier, the new Blair NATSAT plan is a logical development of the current trend to make spot radio buying—because of its huge size and complexity—more simple. It is also an outgrowth of earlier plans on a different scale. Here is a sampling of such plans:

• **Westinghouse Stations:** The WBC radio outlets—WBZ and WBZA, Boston; KYW, Philadelphia; KDKA, Pittsburgh; WOWO, Fort Wayne; and KEX, Portland—have for several seasons offered a series of plans to advertisers who place a one-contract order buying time on all or most of the outlets. A new "combination" rate card is currently in the works. Most recently, maximum discount on buying at least seven station breaks weekly on the five WBC stations has been 20% off. For 260 or more floating breaks and or minutes per year on all five stations, the 20% group discount applies plus an additional 20% more for up to 1,000 breaks. Program discounts run up to 20% for buying all five outlets. The new rate plan is expected to hold closely to these discount formulas.

• **Georgia Major Market Trio:** These three CBS Radio affiliates—WAGA, Atlanta; WMAZ, Macon; and WTOG, Savannah—have a discount deal



Wise JUDGMENT  
Plus SHOWMANSHIP

**MERCHANDISING**

That's our business. Buying radio time is one thing — Getting results is another. WJPS maintains a planned Merchandising Service that guarantees RESULTS. WJPS has a plan to fit any pocketbook.

Our Merchandising and Promotion Department won 2nd PLACE in THE BILLBOARD competition this year — How good can you get?

Let us prove our worth to you.

Robert J. McIntosh, General Manager  
REPRESENTED BY  
The George P. Hoffingbery Company

**WJPS**

"A RADIO IN EVERY ROOM"  
Evansville, Indiana



# HIGH NOTE

→ at noon...



**Here's proof** that better music can move merchandise in Detroit. Faye Elizabeth sells *fortissimo* as she presents the recorded melodies many radio listeners prefer but seldom hear. And she draws upon her own rich stage and theatrical background to add just the right harmony of apt comment.

**The applause is terrific.** Ratings show that Faye Elizabeth is consistently tops in the town's noonday musical line-up.

**Strengthen your Detroit impact** with this high note at noon, Monday through Friday.

**WWJ**  $\frac{\text{AM}}{\text{FM}}$

Associate Television Station WWJ-TV

Basic NBC Affiliate

AM-950 KILOCYCLES-5000 WATTS

FM-CHANNEL 246-97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION

Owned and Operated by THE DETROIT NEWS

National Representatives: The GEORGE P. HOLLINGBERY CO.

whereby advertisers get 15% off the combined rates of the stations if they buy "equivalent time" (announcements and programs included) on all three outlets.

• *Good Music Broadcasters:* This group of 11 "good music" stations, spearheaded by New York's WQXR, has a "package" deal of 10% off the combined rates if all 11 stations are used; 5% off if six or more are used. The combination rate applies to both programs and announcement purchases. The package is aimed particu-

larly at advertisers (such as RCA Victor) who want to reach the specialized music audiences and the growing "hi-fi" ranks.

• *Air Trails Network:* Stressing "air salesmen" rather than "air talent," the quartet of ATN stations—WING, Dayton; WCOL, Columbus, Ohio; WIZE, Springfield, and WCML, Huntington—go after spot radio business aimed at the upper midwest with a special package arrangement. A 5% discount off combined rates is offered if you buy any two of these stations. Three or

four stations qualify an advertiser for a 10% discount. The ATN figures its combined stations serve a coverage area representing \$3<sup>1</sup>/<sub>2</sub> billion in buying power.

• *Upper Midwest Broadcasting Co.:* For some time, this group has been offering a package spot arrangement for advertisers wishing to reach rural and hometown audiences in the North Central states like Minnesota, South Dakota, Michigan and Iowa. There are about 75 stations in the total group. Advertisers who buy 10 or more of these stations (equivalent time) can get discounts on a sliding scale that goes all the way to 50% off for the maximum group.

Other sales plans—variations in one way or another on the Blair plan or else "packages" of farm programs, news shows, traffic bulletins, and so on—are reported in the works at other rep firms including Free & Peters, Katz Agency, CBS Spot Radio Sales and NBC Spot Sales.

"It's possible," said a Blair executive, "that in the near future you may be able to cover the nation in spot radio in a number of different plans with no more than a half-dozen big contracts." ★ ★ ★

## TREMENDOUS COMBINATION ALWAYS PRODUCES *Sales!*

**KXLY-TV's wider coverage PLUS powerful, point-of-sale merchandising at no additional cost, brings this statement from a very satisfied food broker:**

"For Jack & Beanstalk Canned Beans, the combination of your "Kitchen Kapers" program, your "What's Cooking" program and your "Parade of Products", has resulted, at the wholesale level, in the following figures:

We have sold 48% of an average years supply on one variety  
52% on another variety  
33% on another variety  
41% on another variety

*We feel that the "Parade of Products" program played a very important role in making every housewife conscious of the fact that Jack & The Beanstalk Beans were available at her grocery store."*

signed . . . ANDREW SIMCHUK  
Simchuk Sales . . . Food Brokers

SPOKANE **KXLY-TV** WASHINGTON

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

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

## BRASSIERES ON AIR

(Continued from page 37)

ments for each cup, which makes it conform to every bust variation in each size.

"The first thing I thought of was the need for demonstration—and that meant television. But how to use tv?"

The company had tried to show its bras on moving models on ABC TV's *Be My Guest*. That was in December 1953.

"We announced in advance that we'd be on tv," he said. "We didn't get any pre-broadcast protest from viewers, but a half hour before we were going on the air the network banned our display. Later we tried Du Mont, but that network also turned thumbs down."

Accordingly, he said, it was decided to try brassiere commercials on a single station without advance fanfare—just to test public reaction.

**WPIX preview:** "Ethel Thorsen has a Sunday night fashion show on WPIX, New York," Klingman said,

"She was interested not only in our new Bra-O-Matic but also in our problem with tv. She demonstrated the new brassiere on 10 January and 7 February."

To avoid suggestiveness while demonstrating the features of the brassieres. Miss Thorsen used what are known as "long-line" bras instead of the bandeaux style. The "long-line" brassiere comes to the waist, while the more common bandeaux leave the midriff exposed.

"The models demonstrated the Bra-O-Matic by twisting, turning and bending forward and backward—to show the brassiere's no slip, no sag, no squeeze features." Klingman recalled. "Six models were used, wearing both white and black cotton and nylon lace bra styles, together with flowing petticoats and half-slips. In the intervals while models changed, Miss Thorsen interviewed some of our executives, who demonstrated the push-button feature of the bra while holding it in their hands."

Each of the two tests, said Klingman, drew more than 500 letters. Yet

not one letter was critical. There was not one complaint of a breach of good taste.

"They all wanted to know where they could buy the bra." Klingman added.

When he saw how successful the WPIX test was, Arthur C. Fatt, executive vice president of Grey Advertising, Exquisite Form's agency, became interested in the possibilities of network television. Fatt immediately started working with Robert E. Heyn, Exquisite's vice president in charge of sales; Herbert Leeds, Exquisite's advertising manager; William Spencer, Exquisite Form account executive at Grey; Garson Reiner, Exquisite Form's president; and Klingman.

"By late February," Klingman said, "we were pretty sure that we would again try to use network television. And that marked the beginning of a six-month public relations program which paved the way for the network show."

**The buildup:** The last of February Exquisite Form issued a press release

which described the tests on WPIX. A picture of one of the models wearing a brassiere while performing before a tv camera was sent out with the release.

"At the end of the release," Klingman said, "we hinted about our plans to use network tv. We said simply that a company executive 'predicted' that the success of the tests would enable the firm to use tv in a national campaign."

In March Exquisite Form was thinking chiefly of using spot television for its campaign. But while still working out a variety of possible storyboards for spot commercials, the company had the opportunity of optioning the half hour following the *U. S. Steel Theatre* on ABC TV.

"This was in early summer," Klingman said. "We decided to pick up the option—it looked like a helluva good time slot—and then we had two big problems:

"One—what kind of show we should sponsor.

"Two—what kind of commercials we should use."

# MAIL - SURVEYS OR POPULARITY POLLS

**"Uncle Tom" Chase's Trail Time  
is First in the Omaha Area!**

**33,628 Letters Poured into Trail Time**  
(June 1, 1953-June 1, 1954)

This tremendous mail pull is only one indication of Trail Time's popularity.

## LOOK AT THE RATINGS

	Trail Time	Other Sta.
Pulse—May 1954 .....	13.4	7.2
Hooper—April 1954 .....	13	9
American Research Bureau—Feb. 1954 .....	16.1	10.6

READERS OF TV GUIDE RECENTLY VOTED TOM THE MOST POPULAR TV PERSONALITY IN THIS AREA.

Trail Time can boost YOUR sales. Contact your Blair TV man or WOW-TV sales manager, Fred Ebener.

# WOW TV

OMAHA • MAX. POWER • DUMONT • NBC-TV Aff.  
A MEREDITH STATION — BLAIR TV, Rep.

Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.

# 33,628

**LETTERS Poured  
IN TO TRAIL TIME**

(JUNE 1, 1953—JUNE 1, 1954)

A brassiere isn't like a package of cigarettes—women don't buy one every week. Most women buy from four to six yearly. Brassieres range in price from less than a dollar to more than \$70. Exquisite Form's range from \$1.50 to \$10.95.

"First of all, then, we wanted to make sure we'd get a lot of impact. We'd have to be sure that we'd get our money back with lots of interest," Klingman explained to SPONSOR.

"Second of all we wanted an audience participation show that we could use for heavy merchandising tie-ins. We wanted a show that would bring women into stores, that would open up new accounts."

While Grey Advertising was looking around for a show, the Supreme Court cleared *Stop the Music* of any lottery implications and the program was again placed up for sale.

The program looked ideal. It was an audience participation show and Exquisite Form could offer entry blanks in its dealers' stores. To be eligible for jackpot prizes, viewers would fill out the blanks while in the

store. They wouldn't have to buy an Exquisite Form Brassiere, but they would at least be drawn to the stores selling the garments.

This represented a change from the previous handling of *Stop the Music*. In its old days on radio (and the old radio format is continued in the CBS Radio show) anyone with a telephone stands a chance of winning since the telephone numbers are picked from all the phone books in the U.S.

The television version, however, is different in that both studio and home audiences participate. The telephone numbers which are called, however, are limited to those who have sent in the Exquisite Form entry blanks.

Since starting its tv series, Exquisite Form has distributed more than 24 million entry blanks to dealers.

**First film effort:** In the meantime, while the agency was in search of the right kind of commercials, Exquisite Form made its own film. It wasn't designed as a commercial, but rather for showing before women's clubs and over women's programs on tv stations. The film told women what kind of brassiere to wear with various kinds of dresses, showed them how to assemble a "brassiere wardrobe," how to launder a brassiere.

Brassieres were not shown on live models, but they were held on the model's hand and shown on dummy forms. Only "commercial" in the three-minute film: As the model retires, the camera showed a closeup of a book lying on her bedstand. It was titled, *How to Achieve Exquisite Form*.

"Nearly every television station in the country has run the film at least once on women's shows," Klingman said. "and nobody has objected to it for impropriety. We did get three letters from people who thought the closeup of the book title at the end made it too commercial, however."

During the summer, Klingman dropped hints from time to time to magazine and newspaper columnists about the company's planned network tv commercials. "By the end of the summer, we were getting a lot of phone calls from columnists asking for more details. They printed everything we gave them. It was part of our 'softening up' operation, preparing the public for the commercials."

Grey and Exquisite Form realized they had a problem in presenting bras-

sieres on tv with the whole family sitting around tv and radio sets (*Stop the Music* had been signed for 67 ABC TV stations and 125 CBS Radio stations).

In addition, they wanted to emphasize the glamor of Exquisite Form brassieres rather than the utilitarian aspect which had been used in the film.

**Ballet to break the ice:** "We decided to use a ballet sequence for the first commercial, to break the ice," Klingman said. "In ballet people accept the abbreviated ballet costume; we'd use a brassiere and petticoat—which are similar to ballet costumes."

While the commercial was being filmed, two representatives from ABC TV's continuity acceptance department stood by, approving the script scene by scene.

SPONSOR asked Grace Johnsen, director of continuity acceptance for ABC TV, if it was common for network representatives to watch commercials being filmed.

"It's not too common," she said. "but it's done occasionally. It's usually done with any product which is new to television, or which might cause some trouble."

Before a product is even accepted for advertising, Miss Johnsen said, the network looks at the proposed storyboard and copy.

"In the case of Exquisite Form," she said, "after seeing what was planned, we wanted to sit in while the commercial was being made."

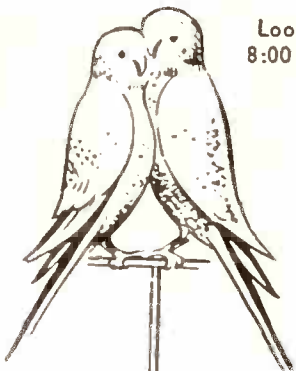
"This doesn't apply only to lingerie," she added. "It might also be true of medical products." She said that a sponsor doesn't have to ask ABC for advice; usually the network anticipates his need and provides assistance in the case of delicate products.

It was felt that the best way to demonstrate the brassiere's features would be through animation. And so a sprite was employed to point out, with a little wand, the selling points of the bra (see pictures pages 36-37).

"By the end of the summer we were ready to make a public announcement about the commercials," Klingman said. "However, there were two schools of thought about the public announcements."

"One school held that there should not be an advance announcement at

**HOOPER tells the KC story!**



Look at these figures of 8:00 am - 12:00 n June, '54.

Net A	25.8
Ind A (Negro)	16.0
<b>KUDL</b>	<b>13.4</b>
Net B	10.8
Net C	9.8
Ind B	8.8
Net D	7.2

*KC Loves*

In just one year KUDL proved the independent swing to top rating. Let your Forjoe man tell you the KUDL-Story! And now Denver-too has the same facilities with its new KOSI. KOSI is KUDL-programmed for top listening. BUY DENVER with KOSI on a real package buy!



**NOW DENVER TOO!**

**KOSI** "the cosy spot" is on the air! Another great music and news station, the "only" all pop station in Greater Denver!

all. That school wanted to sneak the commercial on the air.

"The second school held that we should prepare the way by telling people just what was coming."

Klingman, as the public relations head of the company, was in favor of the second method. He was supported by Reiner and Leeds.

"My philosophy is this," Klingman said. "Whenever you have the feeling that you might get into trouble, go on record with what you're going to do before you do it. Tell what you're doing to protect the sensibilities of viewers. Take a bold stand. This," he says, "is just routine public relations procedure."

On 1 September, after dropping hints about the commercial all summer, Grey Advertising and ABC TV held a press conference to preview the commercial, an unusual step.

Slocum Chapin, director of tv for ABC, and Al Hollander, vice president in charge of tv-radio at Grey, told reporters about the problem involved in telecasting brassiere commercials. They explained how the commercial was designed and then showed the commercial. The next day nearly every newspaper in the country carried stories and columns about the commercial.

**Protest letters:** The next day Exquisite Form got five letters of protest from one large Midwestern city. The letters, all identical in content, were from a religious group. They urged that the commercial be banned.

As a result of the five letters, the company did not go into the city from which the letters were received until last week. In the meantime the company wrote to the protestants and pointed out that while it appreciated their interest, it thought they should withhold objections to the commercial until they actually saw it.

Since that time, the firm says it has received no more protests.

Newspaper columnists were lavish in their praise of the commercial. They all agreed that it "wouldn't even offend Aunt Minnie."

"A funny thing," said Klingman, "is that a few columnists criticized the show itself—but said they liked the commercials."

The first commercial—it was filmed at a cost of \$25,000—will be used for the next several telecasts. The com-



**Sandwich your spots among the TOP 20 PULSE-rated programs on WBNS, and join the satisfied sponsors who savor flavorful profits from loyal WBNS listeners. The "pièce de résistance" is a market of more Central Ohio listeners than all other local stations combined!**

CBS for CENTRAL OHIO

ASK  
JOHN BLAIR  
**WBNS**  
**radio**  
COLUMBUS, OHIO

pany now is preparing to film the second and third commercials, will have them ready by Christmas.

SPONSOR saw the initial storyboard for the second commercial and watched with interest while a number of gowns were being fitted on a curvacious model. While SPONSOR pledged it would keep the content of the second commercial a secret, it can reveal that the ballet sequence is not going to be used, that the strapless Bra-O-Matic will be demonstrated (the Floating-Action bra, a model with straps, was used in the first commercial) and that there will be considerably more animation—and harder “sell.”

The first commercial was produced by Film Creations, Inc. The second one is being made by David Robbins Productions.

The radio commercial has the same “plot” as the television film. A woman’s voice is heard; with an expression of longing, she is admiring a beautiful dress. But she muses to herself, “Will my figure let me wear it?” At this point a second voice is heard: “Exquisite Form will let you wear it Exquisite Form Floating Action

bra.” The conversation continues, with the second voice telling the woman about the bra’s construction and its sales features. The commercial ends as the second voice makes a straight pitch: “See the Exquisite Form Floating Action bra and other styles for *daytime and evening wear*, from a dollar fifty to ten ninety-five—at your favorite store—NOW!”

Leeds, Exquisite Form’s ad manager, said that he believes this is the first time a brassiere manufacturer has managed to blend good brassiere merchandising display and demonstration of the sales features of brassieres in the home, in the presence of the entire family, with good taste.

“I’m sure you’ve seen actresses, dancers and singers performing before tv cameras while wearing low-cut gowns,” Leeds said. “Some of these girls are permitted to be deliberately suggestive. Yet, in the past, we haven’t been allowed to show a girl wearing a brassiere which completely covers her bosom.”

Leeds told SPONSOR that there were 333 brassiere manufacturers at latest count, but that 16 firms do an estimated 43% of the total business. Although brassieres account for only 5.1% of all apparel sales, bra advertising accounts for 9.9% of all apparel advertising. He said brassiere companies keep their sales figures under lock and key but that Exquisite Form is number one in the world, and probably is number one in the U.S. Its closest competitor is Maidenform.

“Advertising is very important in this business,” Exquisite Form President Reiner said. “Brassieres are one of the few items of apparel sold on a brand-name basis. About 93% of all bras are sold under a brand name.” He said he founded Exquisite Form only 14 years ago. Now he owns 20 plants in the U.S., four in the British Isles. He had just returned from opening two new plants in Britain when he spoke with SPONSOR. Other big markets for his brassieres are Cuba, Mexico, Venezuela, Puerto Rico, Saoua, Japan.

SPONSOR talked with the tv and radio networks to get the latest policies on acceptance of Engerie and other advertising. While a few years ago some of the networks had flat taboos against such advertising, since seeing the Exquisite Form commercials some have changed their minds. Others said

they changed their “codes” a year or two ago, decided to accept products on a case-by-case basis.

The networks said they follow the NARTB code which doesn’t cite any product that should be positively banned. It merely states that as a general rule only products which can be discussed in a family living room should be advertised.

To learn if any other brassiere and girdle firms were planning to utilize the air waves, SPONSOR talked with the advertising departments of the largest 10 companies. Most of them said they planned to watch tv with interest, but that they contemplated no immediate tv advertising. Flexees, Playtex and Sarong all said they had used tv to some extent but didn’t contemplate adding tv or radio network promotion at this time, although Sarong is now using WABC-TV, New York. ★ ★ ★

## 666 COLD TABLETS

(Continued from page 33)

sufficient demand for the product, the local druggists place an order with their wholesalers.

Monticello does not maintain a sales force or detail men as they are called in that business. The firm relies on advertising to do the selling job for it. Hence, Mrs. M. A. Christman, who has been Monticello’s ad manager for some 25 years, actually also carries responsibility for sales.

These sales have been climbing steadily with the use of radio, at rate of 5 to 10% a year, despite aggressive and strong national competition in the cold remedy field. Proportionately, Monticello’s ad budget has increased over the past seven year from some \$200,000 in 1947 to above the \$300,000 level this year.

And sales too have reflected the results of persistent broadcast advertising in their steady climb. A small rise annually, and yet a steady one in the past seven years; now at well over \$ million.

Not that this climb can be attributed to radio alone, nor even to sheer advertising expenditures. Rather, it is due to understanding of the market that can be sold, and a choice of message and media keyed to it. A good part of this total media picture is in local newspapers. Here, the drug firm drives the message home visually. There’s relatively little reliance upon

# BMI

## MILESTONES

BMI’s series of program continuities, entitled “Milestones,” focuses the spotlight on important events and problems which have shaped the American scene.

November’s release features five complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

**“Milestones” for November:**

**PADEREWSKI**—Pianist Patriot and President (Nov. 6)

**MARINE CORPS DAY** (Nov. 10)

**VETERANS DAY** (Nov. 11)

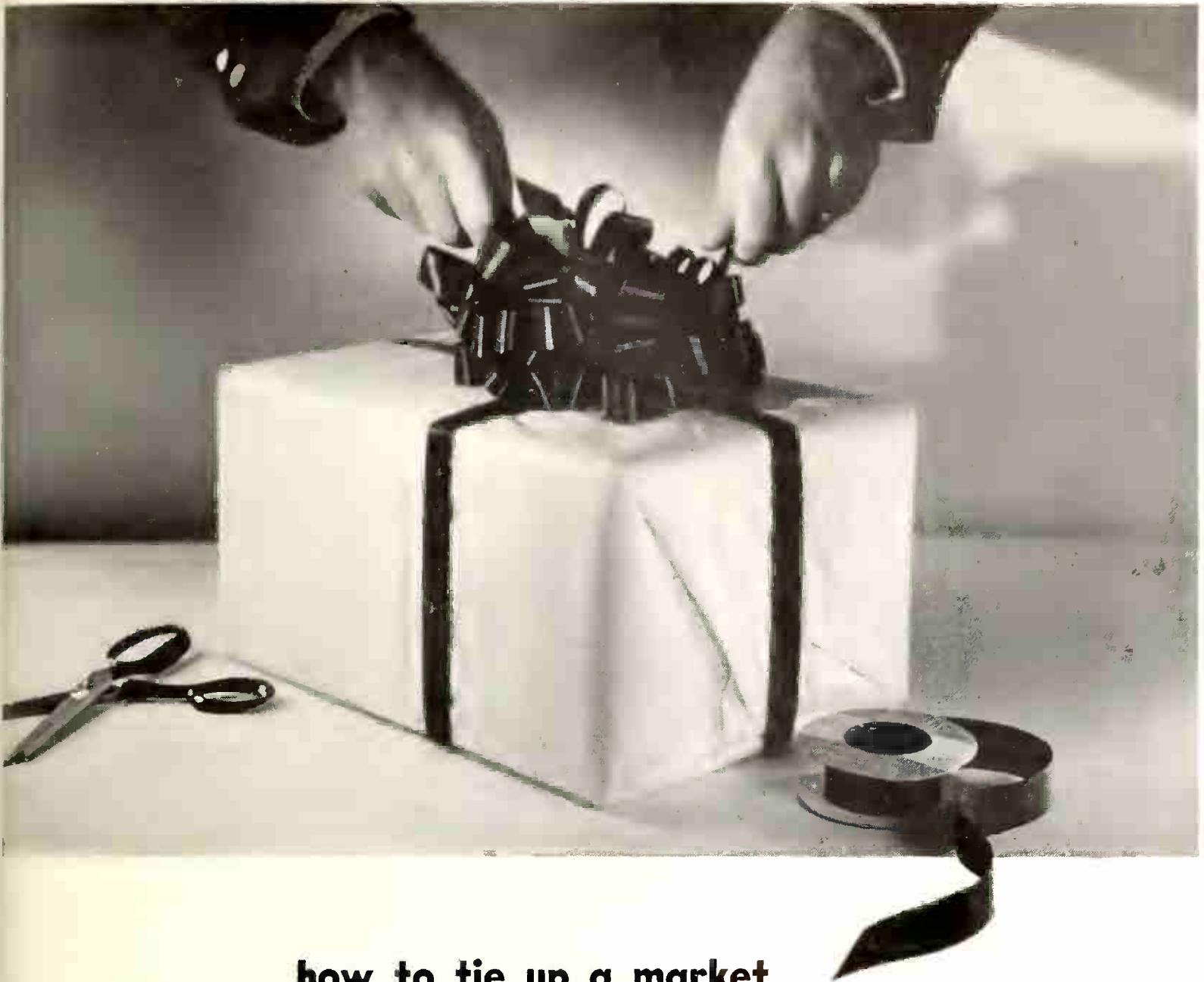
**THANKSGIVING**—We Gather Together (Nov. 25)

**MARK TWAIN**—Samuel Clemens (Nov. 30)

“Milestones” is available for commercial sponsorship—see your local stations for details

### BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



## how to tie up a market

One way is to tie it up in colorful ribbon. Burlington Mills Corporation, located in the Prosperous Piedmont, manufactures enough ribbon each year to tie up all the major markets in the nation.

But the realistic way to tie up the Prosperous Piedmont into *one* solid sales package is to use WFMY-TV. That way it stays tied!

Since 1949, WFMY-TV has been the key salesman in this top TV market. Here in the Piedmont section of North Carolina and Virginia, agriculture, textiles, furniture and other booming industries tie . . . into one package . . . a *2 billion dollar* market for your product. WFMY-TV's coverage of 1,733,700 potential TV viewers in this 31-county gift-wrapped package means bigger sales and profits for you.

To tie up greater sales in the South's Prosperous Piedmont, call your H-R-P man today for the story of the giant-size package marked WFMY-TV.

NOW IN OUR **6<sup>TH</sup>**  
YEAR OF PROGRESS



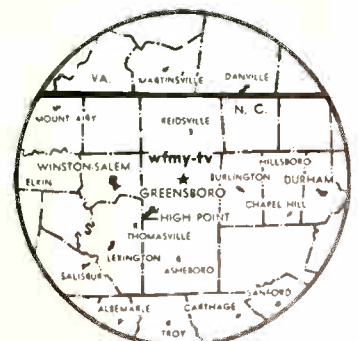
Basic Affiliate

# wfmy-tv

## Channel 2

GREENSBORO, N. C.

Represented by  
Harrington, Righter & Parsons, Inc.  
New York — Chicago — San Francisco



in-store display by the Monticello Drug Co. By the time the consumer walks into a store, the demand for 666 must be firm in his mind.

Newspapers are used to make recognition visual. The message that he hears while eating breakfast or resting at noon, comes back to him during the evening when he looks at his own local newspaper. Monticello buys small 28-line ads in the local daily and weekly papers to insure its radio pre-sell. It's the combination that has boosted up the sales: 60% for radio to do the pre-sell; 40% in newspapers to insure the message.

In each instance, with radio and newspapers alike, the drug firm harps on local media, who speak the language of the market the product seeks to penetrate.

"We fill the need for identification with the local tastes by choosing local media rather than with a program of our own," Jim Roberts says. "The local station, and also the local newspaper, have already created confidence in them. We take advantage of the pre-established personality of these media, and use our budget for frequency impact instead."

*This is a WMT Spectacular*

This pattern is a general one in the cold remedy field, and it is logical in view of the confidence-based product that drug firms sell. In many ways, a radio announcer who is selling a proprietary takes the place of the local physician or the pharmacist. It's important therefore, that not only his message but his station be keyed to the local taste.

Proprietary medicine firms have recognized this need, and have therefore generally stayed with spot advertising. It isn't the brand only that they sell against stiff competition in the field, but confidence in the very product that they push. This pattern then applies not only to cold remedies, but to cough syrups, liniments, digestive aids and headache powders too.

But just as city living patterns have been changing since the war with the move to suburbia, so have the distribution outlets of the rural products changed. The bulk of Monticello sales still stem from the rural area—some 70%, in fact. But there too the habits have undergone a change. Many proprietaries that were found only on the drug store shelves less than a decade ago are sold in supermarkets today. At the moment, supermarkets still account for a small part of 666 sales, but penetration is increasing just the same.

There, in the supermarkets, Monticello is confronted once again with the battle for shelf space and the competition of the giants in the field. The firm cannot spend huge sums for in-store displays. It relies virtually completely on the direct sell to the consumer. And because of this factor, Monticello stresses stations with broad mass coverage rather than relying only on special-programming adjacencies.

"When people went only to the corner drug store, we were able to pinpoint our special audience," Robert says. "But today more people than ever shop in supermarkets. It's this massive audience we want to reach."

Monticello Drug Co. first tested radio in 1947, by splitting its best markets geographically. In Texas, Arkansas and Louisiana the firm used radio announcements principally. In the Southwest they stayed with the traditional newspaper advertising only. Within six months the results had become apparent. The Southwest, with radio, had climbed faster percentage-wise in sales than the newspaper-only

areas had during same test period.

Monticello, through its agency, Charles W. Hoyt, did not stop experimenting there. They had seen the proof that radio reached into the areas where the 666 customers were. The testing now was aimed at finding out the proper combination of air effort to make the sales climb.

Today this pattern is local radio in the small markets, and in the metropolitan centers, a combination of the large-coverage station with mass appeal plus the specialized station reaching consumers Monticello has always had.

"In New York, for example, we've followed the farm boys and the Southern town workers with adjacencies near the programs they still listen to," Roberts continued. The New York schedule today calls for announcements over three Negro-programming stations: WWRL, WLIB, WWJR.

Monticello Drug Co. has never strayed too far from its own origin. Born in a Florida pharmacy some 50 years ago, 666 cold remedy was originally sold as an anti-malaria prescription because of its quinine contents, later as a cold remedy, but for a long time principally in the South. Only since World II, when masses moved into the large industrial centers of the North, did the firm follow its customers into cities like New York, Chicago and Los Angeles. The firm's primary aim is still to further penetrate its own home ground.

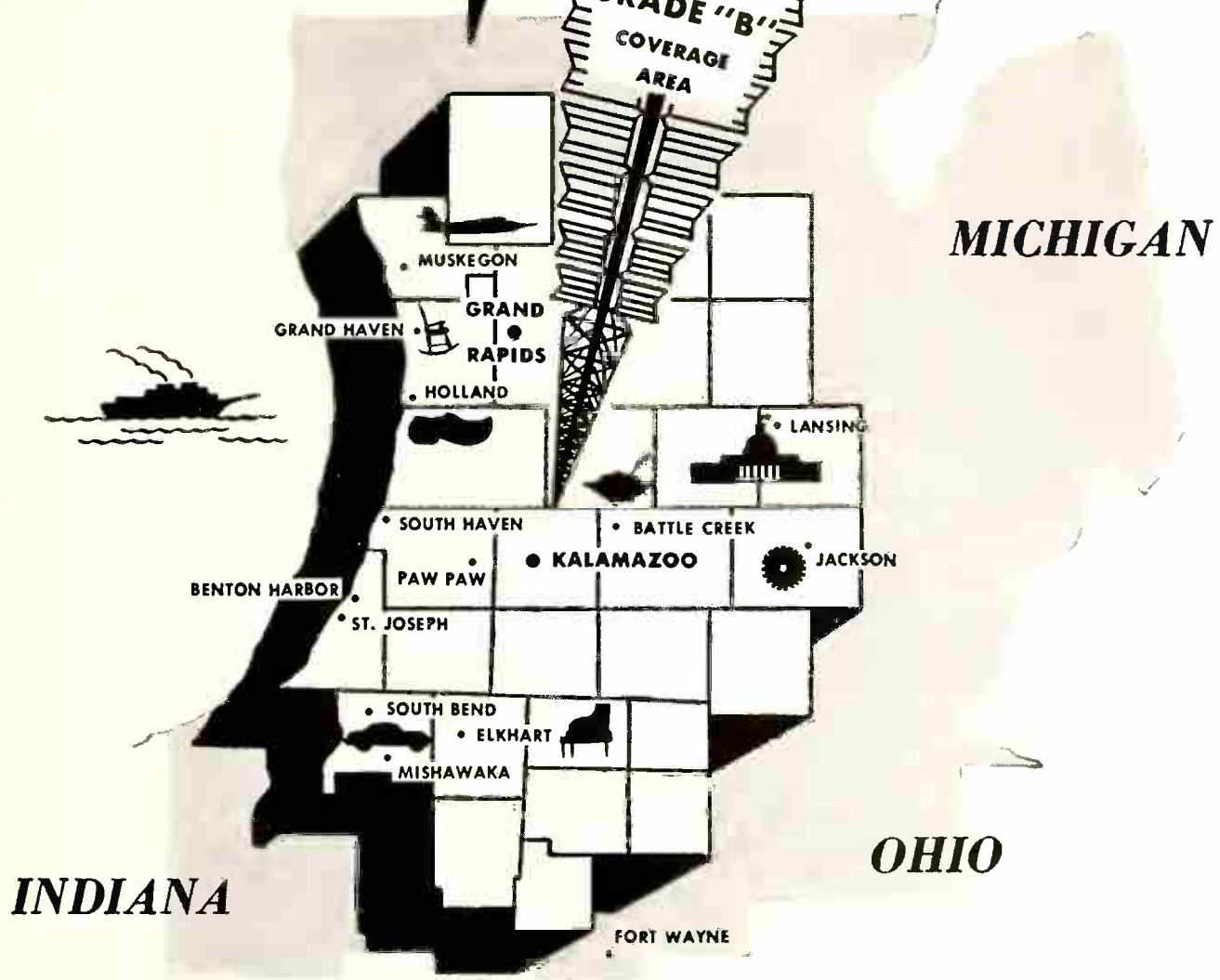
The cold remedy itself began as a prescription by the late T. S. Roberts, who owned two drugstores in Monticello at the turn of the century. As was his custom with the medications he prescribed, he entered it in his private prescription book. The preceding number in the book was #665. The cold remedy naturally became #666.

As the popularity of the product spread from Monticello, T. S. Roberts sold his two drug stores, moved to Jacksonville and began manufacturing. He began widening distribution through outdoor advertising, with small cardboard signs aimed at the farm population, and attached to "practically every pine tree in the South." As states began to tax this form of advertising in the early '30's, Monticello switched to newspapers to tell the 666 story. World War II restrictions put the finishing touches on that form of outdoor advertising.



**SALES GO  
OVER the TOP**  
when your sales message  
goes to . . .

**OVER**  
TWO MILLION  
PEOPLE  
**OVER**  
514,000  
TV FAMILIES  
WITHIN  
GRADE "B"  
COVERAGE  
AREA



**N**OW WKZO-TV (Channel 3) has 100,000 watts of power — now has a new 1000-foot tower — now offers you 514,000 families within its grade B coverage area!

So NOW more than ever, WKZO-TV can help you go over the top in Western Michigan!

**100,000 WATTS VIDEO • CHANNEL 3 • 1000' TOWER**



*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-TV**

**OFFICIAL BASIC CBS FOR WESTERN MICHIGAN**  
 Avery-Knodel, Inc., Exclusive National Representatives

It was in the 30's too, that vast swamp areas of the South were cleared up through both states and Federal help, and Monticello stopped stressing the anti-malarial virtues of the 666 formula. The firm had already found that its quinine contents had proven effective in curing colds, and that people had turned to it with such symptoms soon after World War I. This fact had opened up the possibility of wider distribution and all-year advertising for them. It also gave an impetus to Monticello for cracking the West Coast and Northern metropolitan centers.

Today Monticello Drug Co. manufactures eight different products, several size and form variations upon 666, including: 666 Malarial Preparation at 49c; 666 Cold Preparation (liquid) at 39c; 666 Cold Tablets (12) at 25c; 666 Cough Syrup, (4-oz.) at 59c; 666 Salve, (1½-oz.) at 35c; Rub-My-Tism Antispetic (3-oz.) at 59c.

Some 80% of total sales still derive from the two sizes of liquid 666 Cold Preparation. Over 8% of sales are in 666 Malarial Preparation, which is promoted separately in special malaria areas during 13-week radio campaigns

at the height of the malarial season. During the past 10 years, close to another 10% has been coming from 666 Cold Tablets. The other products are not advertised.

Virtually 95% of the total budget is devoted to promoting the cold remedy, and both the liquid and the tablet form are lumped together as described in the sample commercial above.

Monticello's expansion is anticipated not in terms of products added to the medicinal line only, although experiments continue at the firm's Florida plant.

"What we want to do is to reach more of the same customers we already have," Roberts told SPONSOR, "And we have found that spot radio can spearhead our effort there." ★ ★ ★

## 15% COMMISSIONS

(Continued from page 30)

tives have had years of theatre, movie, radio and television experience, amounting in many cases to more show business training than the actual producers assigned to the show."

A measure of the importance the agency attaches to control of a program package is the type of agency supervisor assigned to the show. Erickson recognized the problem when he said: "We can have the finest contracts in the world, drawn by the keenest lawyers, giving us absolute control of our packages but this control will be nothing but a piece of paper if the man we send to service our accounts does not have the stature for the job."

This point of view was seconded by packager John Gibbs, who addressed the same 4A's meeting. He said:

"Control isn't a theory, or a paragraph in a contract. Control is a man.

"Take the question of keeping a show sold, a problem that involves the interpretation of ratings, watching the audience trends, the cost per advertising dollar—all those technicalities that actually are more than technicalities. These require something beyond a statistician. . . . They must be interpreted, and, as we all know in our calmer and more reflective moments, they must be taken with a grain of salt and a pound of human understanding. For this you need not a calculator or a slide-rule artist—you need a man."

Later on in his speech, Gibbs said:

"There's something weird about sending a \$100-a-week boy to tell a \$2,500 man how to do his work. There's waste in there somewhere; either of the hundred dollars, or possibly the \$2,500—depending on who wins."

One big factor in the advertiser's questioning of how much work the agency does in show servicing is the role of the networks. The agencies themselves fear network program creation tends to freeze them out. Even in the case of packages created outside the networks, Erickson pointed out, most of them are network controlled; that is, the shows cannot be moved to another network. This is because the packager, though he may want to deal directly with the agency, finds it easier to do business if he works through the networks. This way the packager finds his way smoothed in getting a time slot, can get capital to make a pilot film or kinescope and also benefits from the network sales staff working for him.

One agency account executive, working for a client who bought one of the big new shows, complained: "We're fighting the networks like hell to get some say in the program. Those network boys don't seem to want us around. We even have trouble when it comes to commercials. You should see how they were going to spot the commercials on one show. If we hadn't stepped in, they would have run two of them within two-and-a-half minutes of one another."

A producer at one of the top two networks agreed with the letter but not the spirit of the agencyman's complaint.

"Yes, it's true that producers of the big shows sometimes try and keep the agency out. But when you're putting on a book show what's the agency going to contribute? A lot of these book shows are versions of Broadway shows. Once the agency and client o.k. the show, they can't do much more. They can't rewrite it. Oh, the agencies have a voice in some of the problems involved in putting the show on. We discuss things with them. But there's not much reason for them to be involved closely in production."

A man with long experience in the program business cited another facet about agency program servicing.

"In the halcyon days of radio," he said, "the agencies were really creative. Some of the top 15% houses today were made by the talent they built and the shows they produced. There

## KWKW ES LA PREFERIDA

De Los Latino-Americanos  
En Los Condados De Los Angeles  
y Orange

— which means —

**KWKW** is the choice  
of Latin-Americans in  
Los Angeles and Orange Counties

A survey of 696 completed calls made in Spanish to Latin-American names chosen at random from Los Angeles and Orange County telephone directories showed the following:

1ST CHOICE IN STATION  
PREFERENCE

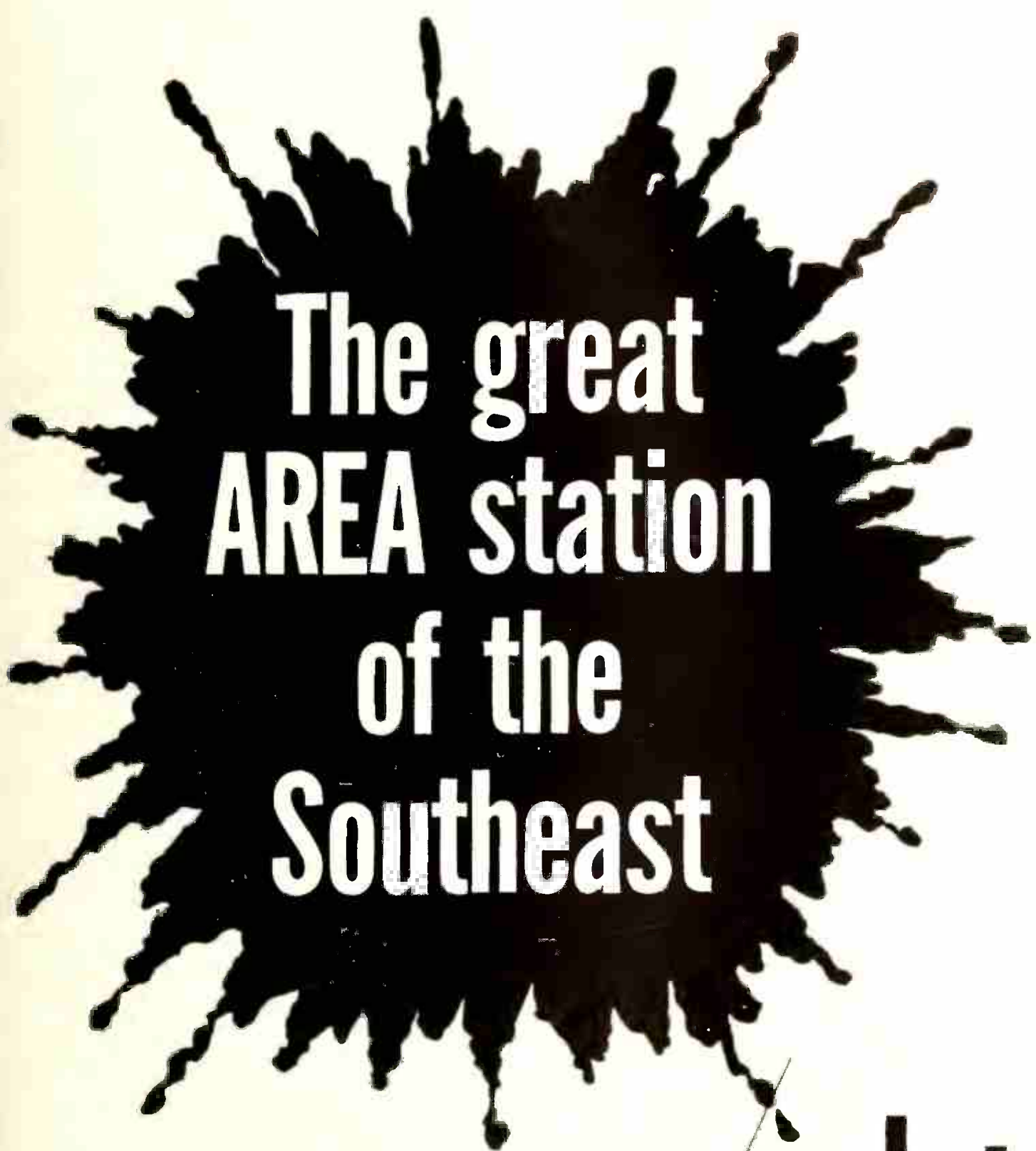
<b>KWKW</b>	<b>66 1/2%</b>
2ND STATION	7 1/2%
3RD STATION	7 %
4TH STATION	3 2/3%
5TH STATION	3 2/3%
MEXICAN STATIONS	3 %

## K W K W

Pasadena - Los Angeles

New York Representative  
**RICHARD O'CONNELL, Inc.**

*Delivers a greater total audience and builds distribution for you faster than any other Atlanta television outlet . . . because WSB-TV is*



**The great  
AREA station  
of the  
Southeast**

*CHANNEL 2 — 1062-FT. TOWER — 100,000 WATTS*

**wsb-tv**

Atlanta, Georgia

*Represented by Edw. Petry & Co.*

*Affiliated with The Atlanta Journal and Constitution*

may be good reasons for the agencies' keeping away from program packaging today but I think that a lot of advertisers tend to compare today's agencies with yesterday's agencies. Some clients probably feel that today's agencies come off second best in terms of creative work.

"How do I feel about today's agencies? Well, I'm going to straddle that one. I think some agencies work damn hard to earn their 15% and some don't."

Many agencies pool pool complaints that the networks are trying to push them aside. An agency supervisor on one of the NBC TV spectaculars said he was intimately involved in every aspect of the show, from the original show idea to the final dress rehearsal. He said that if the agency wasn't permitted to have a strong voice in creating the show, it wouldn't buy it.

He was echoed by the radio-tv chief at an important air agency. This executive said, "It's damn well up to the agencies to make sure they have a voice in planning and putting on a program. If they can't enforce their demands, they shouldn't be in network

tv. I can believe that some agencies are having trouble in getting themselves listened to. Maybe the agency doesn't try too hard. Maybe it assigned a second-rate or inexperienced supervisor who hasn't earned the respect of the network's production people. I'm just guessing, I don't know for sure. The important thing is that the agency is getting paid to watch over the interests of its client and it should do so."

Advertisers queried said amen to the above sentiments. The advertising manager of a large tobacco company added that the client too can sometimes be blamed for not making clear that it expects its interests to be watched over from beginning to end. He said his company insists the agency puts its finger into every aspect of its tv program.

While sponsors are aware in general that there is a good deal of work involved in supervising packages, there is still the insistent attitude that some multi-million dollar video network shows don't require nearly the amount of supervision to justify 15% commission on show costs. However, there is no evidence that sponsors are attacking the 15% concept itself.

Listen to how one important advertising manager puts it: "Our agency gets a 15% commission on a show that costs nearly \$5 million a year. That's both time and talent. That means they get paid nearly three-quarters of a million dollars in commission. The show has been running for some time and while there are lots of headaches and midnight conferences there aren't \$750,000 worth.

"But we're not complaining. We get it back in other ways."

This balancing of services by agencies who handle network tv shows is not uncommon. The agency that handles a lot of spot for its client sometimes does so at a loss and the client, therefore, feels that if the agency is able to get a little extra out of a tv network show commission it deserves the money.

Where spot buying cannot balance the supposed "excess" profit garnered by the agency, there are many other special services the agency can do. It can underwrite the cost of a consumer survey that it might otherwise pass on to the client. It can forget about billing the client for some special research studies undertaken by its media de-

partment or some outside firm.

This method suits the agency's accounting procedures, since in cost analysis the agency usually breaks down expenses by client rather than by medium. That is, agency cost accounting tries to find out whether the agency makes money on each client, rather than each medium.

To find out whether a particular network show is profitable is a complicated matter. For example, if a tv commercial is used in both network and spot, how would the cost be broken down?

It could be worked out, of course but agencies aren't too anxious to get into that kind of analysis and fail to see what would be gained if they did get the answer. If the servicing of each medium should be self-supporting, it might mean that the commission on spot would be one percentage figure and the commission on network another. If such a policy is carried to its logical extreme, the commission system would probably become unduly complicated.

Agencies have their own ideas about how profitable each medium is in general. The assistant treasurer of one of the top radio-tv agencies told SPONSOR

"Here's my opinion, for what it's worth. The national media are more profitable for the agency to handle than local media. Networks and national magazines are more profitable than daily newspapers and spot. Magazines are damn profitable, network tv is pretty profitable, so is network radio. Newspapers and spot are less profitable than the others. You can lose on local media and you can lose on such a medium as trade magazines. We recently placed an ad in an industrial trade magazine and got a \$30 commission on it. I assure you we didn't make money on that. But that doesn't mean the answer is to raise the commission on trade magazine advertising. We can make it up on a *Saturday Evening Post* spread."

An agency treasurer, also from one of the top radio-tv agencies, said "Sure network tv is profitable, if enough air time is involved, that is. But I'm not ashamed to record that profit now. We lost plenty on tv in the early days. It's always that way with a new medium. The agency has to experiment and staff the department with well-paid people. We don't get commission on that. The same thing is happening, though perhaps to a lesser

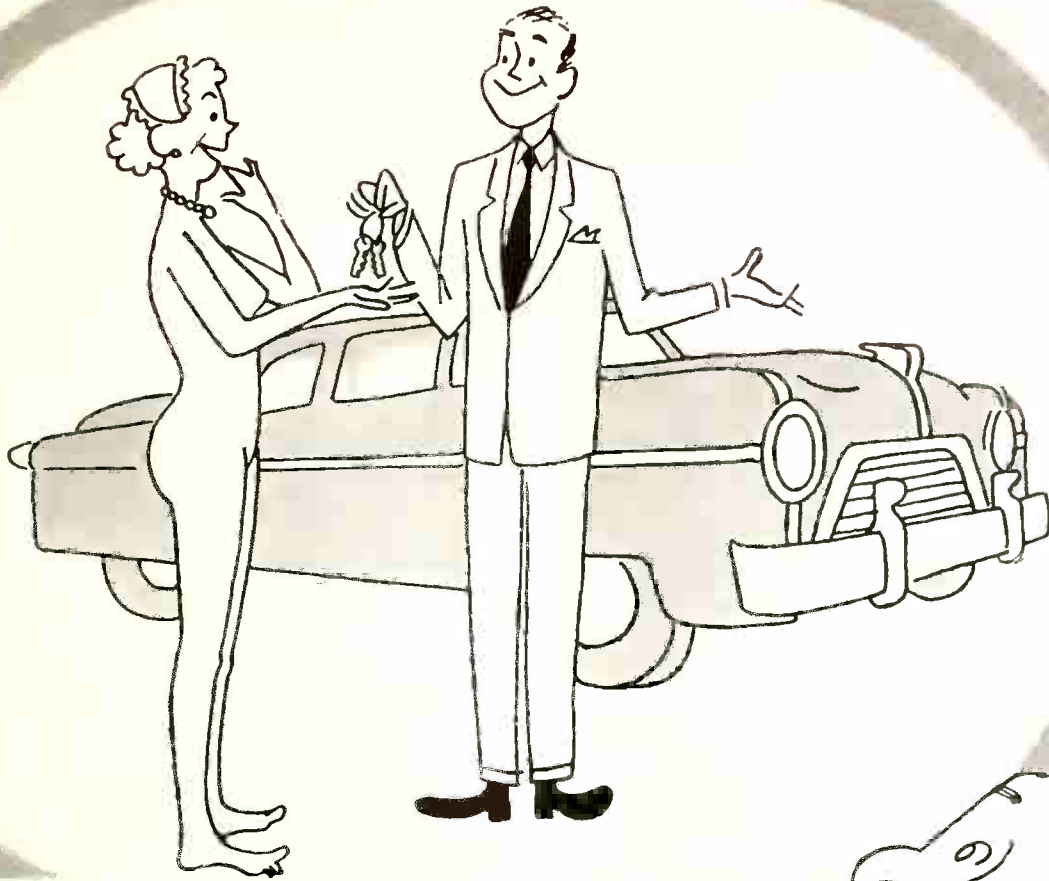
*Tillie Vision*  
IN THE LAND OF  
*M*  
MILK AND ~~H~~ONEY



100,000  
Channel 2



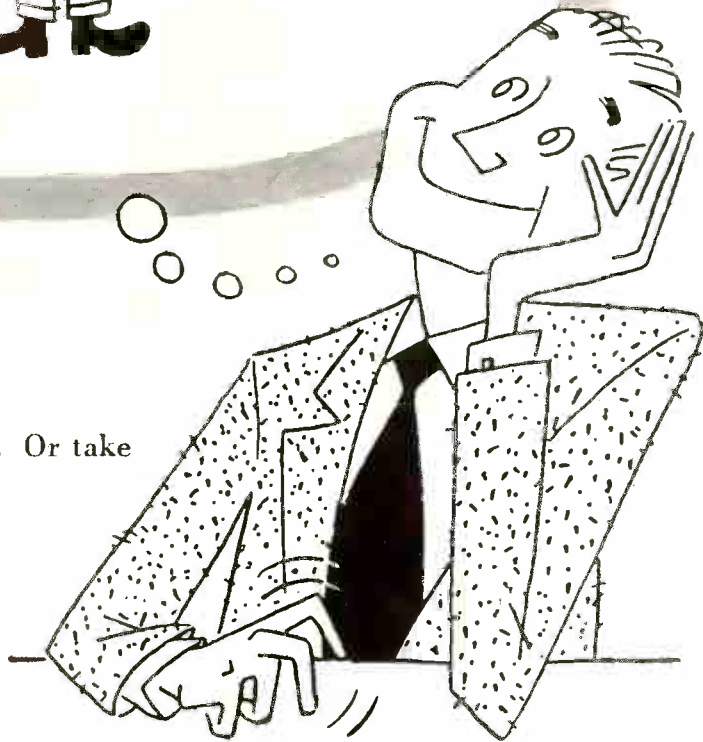
INTERCONNECTED CBS, ABC,  
DUMONT, 55 COUNTIES  
Haydn R. Evans, G. Mgr. WEED-TV



## What can you do with \$296?

For \$296, you have dozens of choices. You could buy a new set of tires for your Hispano-Benz. Or take a modest flyer in some Uranium stock. Or even send your better half on a shopping spree!

But if you're interested in a real radio buy, just remember this:



## WOAY, \$296 will buy 13 quarter hours!

WOAY, Oak Hill, is West Virginia's second most powerful station.

WOAY covers 21 West Virginia counties.

WOAY delivers a total Nielsen audience of 102,200 radio homes — an average daily Nielsen audience of 51,320 radio homes!

Write direct for full details.

# WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager  
10,000 Watts AM—20,000 Watts FM

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,990	16	1,460	11
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

\*= % of Radio Homes in Area

ser extent, with color tv.

"I've heard of a case or two where less reputable agencies consider network tv profitable enough to forego the commission on program costs, though, not, of course, on time costs. They're hungry for business, maybe, but I don't think that's smart at all. It doesn't prove to me that we're getting too much money when we get a commission on show costs. All it proves is that the agency that doesn't take the commission is just showing itself up as an errand boy. It can't be making enough money if it makes any at all—to do a job for the client. This agency is abdicating its function as an advertising counselor."

The question of whether agencies earn their commissions on network tv program costs could well be answered by whether agencies are making more money now than they used to. This is not easy to pin down. Even if all the figures on agency profits were available—which they are not—comparisons are not easy to work out. The same agencies must be compared. Their size must be taken into account and so must the percentage of network tv billings.

Figures gathered by the 4A's indicate that the over-all profit margin has been downward for the past 20 years. During the past 10 years there has not been very much change. The over-all profit figure has settled down to less than 1% of billings or between 6 and 7% of gross agency income. However, the agencies point out that the present over-all level of profit has been held up only by carefully watching costs.

One reason, agencies say, that costs have been pressing on profits is the increase in the number of services agencies now provide. While it is true that many of these services involve extra fees from the advertiser, the cost of agency personnel to analyze and supervise these services cannot always be passed on to the client. And these experts, add the agencies, often come high-priced.

One of the best-informed men on the agency profit picture passed along this opinion to SPONSOR: "If any big agency is making more than 1% profit on billings, it should ask itself if it is giving enough service to its clients."

\*\*\*

tel where the Red Cross blood donor drive recently took place.

\* \* \*

Sponsors and agencies who want to do research in color television have been invited to use Du Mont's color theatre in the network's Tele-Centre in New York. Ted Bergmann says agencies and sponsors can check their color films, trade marks and slides in the color theatre.

\* \* \*

Portions of *Citizen USA* programs, produced by KYW, Philadelphia, are now being aired by the U. S. Information Agency Broadcasting Service's "Voice of America Broadcasts." The KYW program is a weekly 15-minute review of business news and features interviews with business executives.

\* \* \*

The latest coverage survey made by WNHCTV, New Haven, was done with an airplane. The station's engineers completed the study in 20 flying hours over a five-day period, whereas a ground inspection team after the same data would take three or four months. The engineers found that the station's signal pattern was a perfect circle.

(Please turn to page 119)

# K E T V

bay city television  
san diego, calif.  
news letter

Dear Time Buyer:

The biggest news in television is in the San Diego telepulse for August. It so spectacularly demonstrates NETV's commanding position that network executives might well ask themselves this question: "How can we, as networks, successfully compete against an independent TV station?"

Would you like a weed television representative to call?

Very truly yours,  
JULIAN M. KALEMAN  
General Manager

## ROUND-UP

(Continued from page 73)

### Briefly . . .

So no one would get lost, Peter Krug, radio and tv director of Calkins & Holden, had Gloria Fraser and Gertrude Gilhooley paint these footsteps on the sidewalk (see below). The foot-



prints lead from 247 Park Ave. (home of C&H and several other agencies), where Krug is chairman of the blood donor program, to the Roosevelt Ho-

## TV DICTIONARY

(Continued from page 43)

**PEDESTAL** (1) Least expensive type of camera mount or dolly in general use at most stations. Does not have boom arm. (2) Indication of picture voitage on "C. R. O." (oscilloscope) associated with each tv camera chain.

**PENCIL TEST** Photographing or filming rough drawings in animation to check the smoothness of the movement.

**PERFORATION** Holes punched in the negative and positive film to let it pass over the sprockets of the camera and projector. These holes are used in the claw mechanism to pull the film down over the gate of the camera and projector, picture by picture.

**PERSISTENCE OF VISION** Ability of the eye to see something after it is gone. In tv it is this persistence of vision combined with the screen persistence (i.e., the ability of the screen to stay lit for a second after the electron dot has gone) that make the figures more smooth.

**PERSPECTIVE** (1) Audio: Relation of volume of speech-sound to the size of a speaker in tv picture (2) Video: The depth of the image.

**PESTS** Unwanted tv fans or hangers-on who frequent studios for auto-graphs, jobs.

**PHASE (IN PHASE)** (1) When the shutter of camera or projector is moving in correct relationship to the intermittent movement of the film so that it intercepts the light precisely when the film begins to move and allows the light to pass again precisely when the film reaches its next stationary position. (2) When the above is not the case, shutter and film are said to be out of phase.

**PHONE COINCIDENTAL** Research technique used in radio and tv with phone calls to homes to determine the share, average, total audience and sponsor identification by Hooper, Trendex and Conlan.

**PHONEVISION** Way of connecting a special signal over a telephone to allow you to receive first-run movies, other entertainment on your tv set on a fee basis.

**PHOTOFLOOD** Light bulb which gives high intensity light as the filament is subjected to abnormal voltage.

**PHOTOGENIC or TELEGENIC** Subject matter or talent which lends itself to the making of a good tv picture or photograph.

**PHOTOTYPES** Stylized appearance, as Victorian, Gay Nineties, English.

**PHYSICAL PUNCH** Tv scenes or situations dominated by forceful physical action.

**PHYSICAL TIME** Actual minute length of a television production.

**PICKUP** (1) Origination point of a telecast. (2) The quality of picture, sound, lighting or acoustical values of a given sequence, action or talent in a tv show. (3) Electrical device or arm which picks up sound from a transcription. (4) To pick up action and sound by a television camera and mike and transmit them.

**PICK IT UP or PICK UP CUES** (1) Instruction to talent, sound or music to respond more quickly when their cue comes. (2) To perform when a specific cue is given, perhaps by stage manager or cameraman.

**PICTURE** The image telecast or appearing on monitor.

**PICTURE GATE** Opening in front of projector or camera lens across which the scene or film passes as it is exposed or telecast.

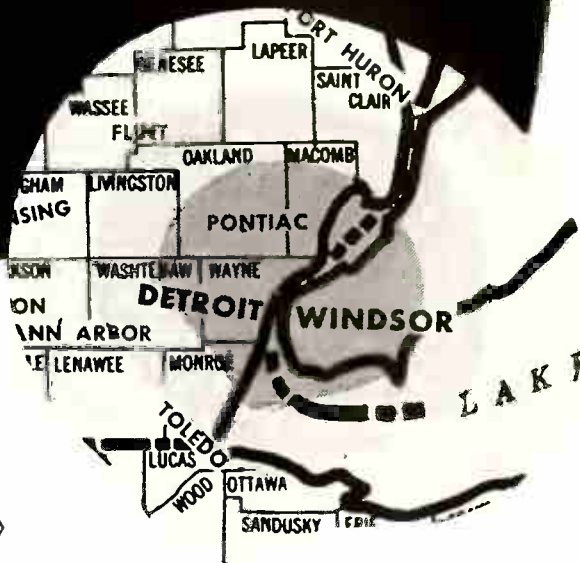
**PICTURE LINE STANDARD** Number of horizontal lines scanned per second for each image or frame. Present U. S. television standard is 525 lines per image.

# -in the Detroit area!

THE MOST POWERFUL TV  
STATION IN NORTH AMERICA

# CKLW-TV 9

channel



## 325,000 WATTS

HERE'S WHERE YOUR  
MESSAGE GOES

HERE'S WHO YOU SELL

In the Detroit area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets. Of these 1,327,980 TV families CKLW-TV Channel 9 covers a total of 1,238,585.

Adam Young  
Television Corporation  
National Rep.

CKLW radio: 50,000 watts at 800 KC.

J. E. Compeau  
President

DUMONT and CBC

# CKLW-TV

Guardian Bldg., Detroit

**PIERCED** Tv lettering cut through an opaque or solid surface, backed up with translucent material and illuminated from the rear.

**PILOT REEL** A sample filmed production of a program series.

**PILOT PRINT** Short strips a foot or two in length printed in color from the end of each shot. Due to the cost of color work, the dailies shot in color are often supplied in black-and-white, but accompanied by color pilot prints or pilots.

**PIN** To fix a particular meaning for the viewer.

**PINRAIL** Beams at sides of the tv studio to which wooden or metal pins are attached and to which the lines from the flies or lights are tied.

**PIPE** Slang for telephone. "Get me a pipe in here."

**P. L.** Private telephone line to facilitate more rapid camera setups and checking.

**PLANS BOARD** A committee of an advertising agency which is responsible for determining the general plans of advertising programs for its clients.

**PLANT** To establish idea in the beginning of scene, situation or story to be referred to later.

**PLASTIC** (1) Plastic pieces: pieces of tv or stage scenery which are built in three-dimensional form to show and emphasize their quality of mass. (2) Plastic light: light which brings out the three-dimensional qualities of set, scenery or talent.

**PLATES** Exposed film used for projecting backgrounds in back projecting shots.

**PLATTER** A recording or transcription frequently used as the audio portion of a silent film commercial.

**PLAY BACK** (1) Reproduction of a soundtrack in studio during film shooting to enable action or additional sound or both to be synchronized. (2) Playing a recording for audition or reference purposes immediately after it is made.

**PLAY OFF** "Exit" music, background or otherwise used at end of comedy or dramatic scenes.

**PLAY ON** Music used to bring tv performers onstage, usually when they are playing to live audience.

**PLAYING AREA** Physical space in a studio occupied by set and talent in which scene is picked up by cameras.

**PLOPS** Over-accented pronunciation of letters "B" and "P" resulting in distortion of sound.

**PLOT** Planned action of what happens in a tv or radio dramatic or situation show.

**PLUG** (1) Mention of a name, show or advertised product. (2) Loosely speaking, the commercial.

**POCKET SHOT** Picture to fill the gap between MCU and BCU. Usually covers upward from the handkerchief pocket of a man. Extremely good for character searching effect of panning with action while he or she moves around set. It's possible to follow like this with a pocket shot, whereas BCU might bring difficulty in keeping subject framed and MCU might lose the intimate effect.

**POINTED WIPE** Optical where a wedge-shaped area of one picture moves into or out of the area of another picture.

**POINTILLAGE** A painting technique whereby a plane surface is built up.

**POINT-OF-PURCHASE ADVERTISING** Any form of display or product identification employed for advertising purposes in the retail store where the product is sold.

**POP-IN** Superimposing title card or product on separated frames of picture at specific intervals; an effect similar to electric signs going on and off

**PORTABLE UNIT** Field tv equipment which can be installed where needed.

**POSITIVE** (1) Film in which the tone value of the picture corresponds to that of actual scene which it represents, the dark parts of the scene appearing dark in picture, and light parts appearing light. (2) A projection print from negative film.

**POSITIVE APPEAL** The setting up of an incentive to experience something pleasant.

**POST-SYNCHRONIZATION** Recording and adding sound to a film or kine after it has been shot.

**POT** Slang word for any volume-control dial or fader; may be calibrated in decibels.

**PRACTICABLE** Real. Actually to be used in opposition to something fake, or that which is installed for aesthetic purposes.

**PRACTICAL** Constructed tv scenery that can be used in a normal way; as a door or window that may be opened and closed.

**PREEMPTION** Recapture by the station or network of an advertiser's time in order to substitute a special program of universal value. For example, when the President speaks he preempts the show regularly scheduled at that time.

**PREFERRED POSITION** Specific programs or spot times on stations which are preferred to and may cost more than less desirable time spots.

**PRE-SCORE** (1) To compose and or record music for a film before the picture has been shot. (2) Recording any sound before tv film is shot.

**PRESERVATIVE** Waxy substance to lengthen the life of film by protecting its face from scratches and from becoming dry and brittle. Also called lacquer.

**PREVIEW** (1) The show or program rehearsed before it is televised; also, a dress rehearsal or warmup session for studio audience. (2) To give a sample of a tv show.

**PRIMARY BOYCOTT** Action against employer with whom dispute exists, such as urging sponsors to leave struck station.

**PRIMARY COLORS** Colors of red, green and blue because their additive mixture will reproduce most saturated colors. (See Special Color Section.)

**PRINT** Positive copy of film from original film negative. The true picture.

**PRINTER** Device for carrying out the process of printing. Film printers are classified as the following types:

**Contact printer** For contact printing.

*The Only*  
COMPLETE BROADCASTING  
INSTITUTION IN

*Richmond*

**WMBG**—AM

**WCOD**—FM

**WTVR**—TV

First Stations of Virginia

**WTVR** Blair TV Inc.

**WMBG** The Bolling Co.



**Continuous Printer** Device in which the printing and the film are moving continuously.

**Optical Printer** Printer in which the printed image is transferred to the film to be printed via an optical system. This is used to produce optical effects since it allows modification of the original image.

**Step Printer** Printer in which the modulating and modulated strips of film are moved intermittently frame-by-frame as in a camera.

**PROCESS** To develop and fix exposed film.

**PROCESS PROJECTION** A studio technique where the actors, sets and props in front of the camera are combined with a background consisting of a translucent screen on which a picture (moving or still) is projected from behind. Also called back projection, background projection and transparency process.

**PROCESS SHOT OR OPTICAL** (1) Film combining real photography with projected backgrounds, or model set or drawing. (2) Shot in which special process such as Dunning or Schufftan is used. Example: A scene is projected from slide or film on the rear of a translucent process screen while the camera picks up live action in front of the screen. For new tv process shots see Schufftan and Vistascope.

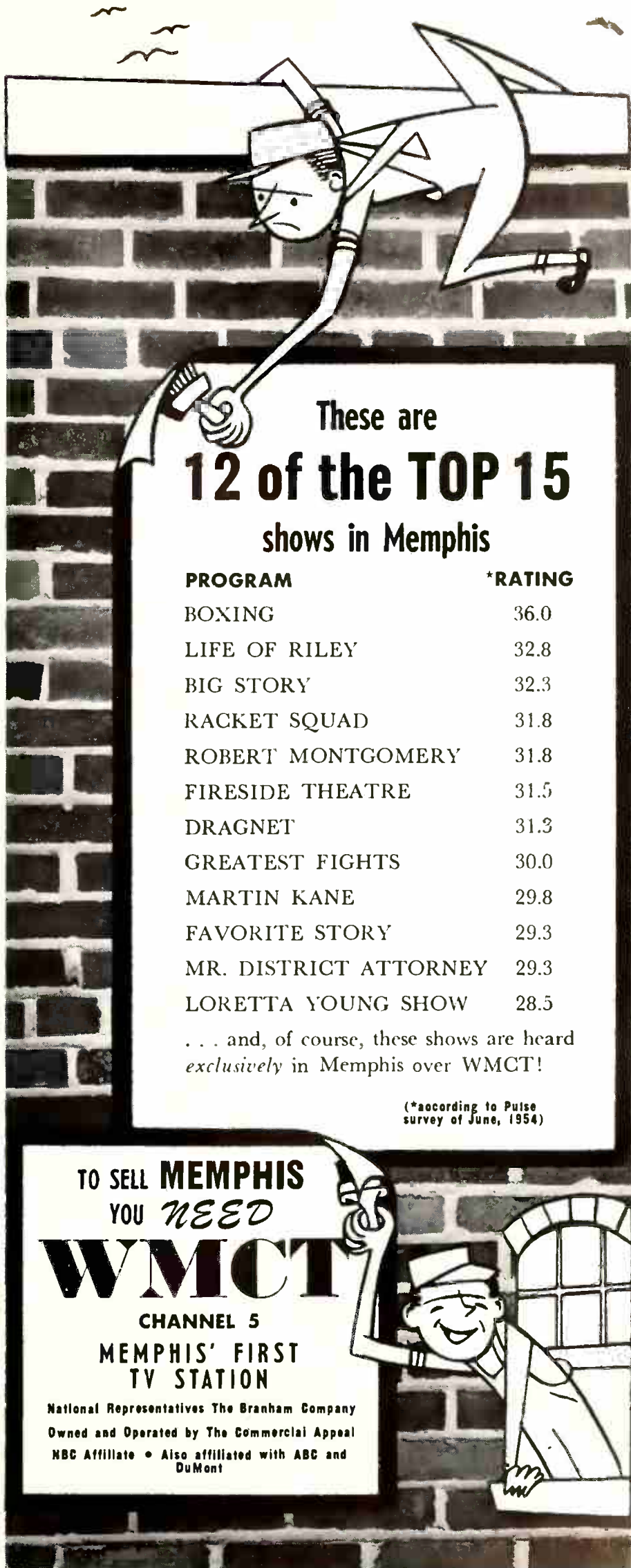
**PRODUCER** (1) Guiding figure in charge of all the work involved in the telecasting of a show, spot or film, and who bears the ultimate responsibility for its entertainment value and commercial success or failure. (2) Film producer: the top executive authority, or overseer, on a film production, whether he owns the show, is producing it on order as an independent contractor or acts in that capacity for a network or syndicator.

**PRODUCT-USE STUDY** A statistical measurement of the use of a tv sponsor's products among viewers and non-viewers to his show. See Herb True's Tv-SI Study for Chicago, 1951.

**PRODUCTION** Another generic term, usually referring to the building, organizing and telecasting of a tv show.

**PRODUCTION FACILITIES or FAX** All the physical and material requirements of a television program; including scenic design, construction and execution, painting, art work, wardrobe, makeup, properties, tilling and special effects, both visual and sound.

**PRODUCTION MANAGER** Also called production director. Individual responsible for supervising and coordinating of efforts of various specialists, station and agency engaged in the creation of a show.



These are  
**12 of the TOP 15**  
shows in Memphis


PROGRAM	*RATING
BOXING	36.0
LIFE OF RILEY	32.8
BIG STORY	32.3
RACKET SQUAD	31.8
ROBERT MONTGOMERY	31.8
FIRESIDE THEATRE	31.5
DRAGNET	31.3
GREATEST FIGHTS	30.0
MARTIN KANE	29.8
FAVORITE STORY	29.3
MR. DISTRICT ATTORNEY	29.3
LORETTA YOUNG SHOW	28.5

... and, of course, these shows are heard exclusively in Memphis over WMCT!

(\*according to Pulse survey of June, 1954)

TO SELL MEMPHIS  
YOU NEED  
**WMCT**  
CHANNEL 5  
MEMPHIS' FIRST  
TV STATION

National Representatives The Branham Company  
Owned and Operated by The Commercial Appeal  
NBC Affiliate • Also affiliated with ABC and DuMont

**WTRI**   
ALBANY SCHENECTADY TROY

*delivers*

\* **114,000**

**UHF Families**  
in the  
**Nation's**  
**29<sup>th</sup>**  
**Retail Market**


SEE YOUR  
**HEADLEY-REED Man**


\* SOURCE ON REQUEST.

**BIG GAME**  
are moving down.

There's **STILL** time  
to **SELL** Hunters  
**IF**  
You **RADIO** and  
**TV** your message  
in a  
**1-2 sales punch**

in WESTERN MONTANA

  
GILL-PERNA, reps



MISSOULA, MONTANA

**PRODUCTION TIME** The time actually consumed in the telling of the story on the air in contrast with dramatic time which refers to the period of time the story covers.

**PROGRAM** (1) Commercial program: one paid for by the advertiser. (2) Sustaining program: one supported wholly by the network or station and offered gratuitously in the public service by the station or network.

**PROGRAM BALANCE** Proper arrangement and effective planning of musical, dramatic, other elements in tv show.

**PROGRAM EFFECTIVENESS** Degree to which a tv program meets viewing expectations and achieves sales results anticipated by sponsor.

**PROGRAM OPPOSITE** Competing show telecast over another station at the same time and in the same area.

**PROGRESSION** The series of actions after the exposition where the forces of conflict come together.

**PROJECTALL** An opaque slide, usually 3" x 4" for projectall machine.

**PROJECTION TYPE RECEIVER** A tv receiver using optical projection from a kinescope tube onto a large screen.

**PROJECTING** To increase the volume of the voice so as to be more clearly heard at a distance. Talent off mike projects in order to be heard.

**PROJECTORS** Used in tv for stills.

**Balop** Takes cards or opaques (not transparent) only. Size of cards, also called Balop cards, usually 3" x 4" or 6" x 8".

**Projectall** Gray telop and multiscope usually take both opaque cards and transparencies or slides. Size of cards usually 3" x 4"; size of slides or transparencies 2" x 2". Slides may be made on 35 mm film, on 3 1/4" x 4" glass or on film cards and come in double frame, meaning two 35 mm films on edge; and single frame, meaning one 35 mm film on side.

**PROP PHRASES** Phrases in dialogue with a high informational content for the viewer.

**PROP SET** A set with details which suggest a complete environment, as opposed to one which makes a literal presentation of the location.

**PROP TRUCK** Portable cabinet in which smaller props, hand props and/or sound effects are wheeled to and from a studio.

**PROPERTY MANAGER** Individual responsible for obtaining, and who usually looks after, the properties of a show, station, agency.

(Dictionary continues next issue)

## SPONSOR ASKS

(Continued from page 63)

I think the answer is now a matter of record—the highly successful record of our largest national advertisers who prefer custom built musical commercials over public domain tunes—20 to one!

## MEMORABLE MELODY A MUST

by Charles J. Basch, Jr.  
Basch Radio & Tv Productions,  
New York



I don't know if making a singing commercial based upon a public domain tune would be in "poor taste." It might be in poor judgment, however.

The melody and the words must not only go together, but also they must be easily remembered. Then when the prospect is humming a tune to himself, he will stop and ask, "What's that? What am I humming?" He remembers, "Oh, yes, it's the Stallmore Six auto jingle. . . ." So that's the reason memorability is important.

Now when some guy (someone with a small budget, I mean) takes a public domain tune, he says, "Here's a memorable tune. I'll just have words written to fit the music. . . ."

If he does that, he'll save money. He'll only have to pay a lyricist. And it's pretty obvious that if it's a tune the public knows, it is a memorable melody.

There's just one drawback. Too often, when humming the tune after the commercial has been on a few weeks, the public will not remember the new lyrics. They may think only of the original lyrics.

But—sometimes a public domain melody will work. Sometimes it seems just right. For example:

An advertising agency came to us and wanted us to create a singing or musical commercial for Westminster socks.

After thinking about it for awhile, we decided that an obvious commercial would utilize the tune played by the Westminster Chimes.

We suggested this to the agency.

The agency was rather surprised at our selection. "Oddly enough," the

agency told us, "we just did a survey for Westminster socks. We asked people what they thought of when they heard the word 'Westminster'. Between 87 and 88% of the respondents said they thought of the chimneys." The jingle campaign was a big success.

Many years ago there was an offer made to any composer. If any composer could create 16 bars of truly original music, he would receive a large prize. That offer still stands. No one has been able to write 16 bars of truly original music. That's because there are only so many combinations of notes. So what composers sometimes do is simply draw from the best. They sometimes take four or five of one song, a few from another, and tie them all together. Now those combinations must be melodically and logically tied together. The result—if it's done right—will be a memorable tune. It will *sound* original. But it will, in fact, be based upon public domain tunes.

I don't recommend this procedure. I can merely say that I think it is possible to base musical commercials on public domain material and still produce something that will be in good taste and sell the product.

### IT'S POOR BUSINESS, TOO

by Charles "Chuck" Goldstein  
President, Goldswan Productions,  
New York



To my way of thinking it not only seems poor taste to use public domain tunes in musical commercials, but also it is poor business. The poor taste aspect of

this rifling and pilfering of public domain tunes for commercial purposes is Janus-faced. Looking at it from one profile, it is poor taste to infringe on the nostalgia associated with many public domain tunes. On the other side, it sets up listener resentment towards those commercial users who seek to exploit the listener's emotions by using familiar tunes.

This emotional resentment may reach such proportions frequently that loyal buyers of a product will turn from it to become its bitterest detractor. Not only will they buy any prod-

uct but that one product using their favorite tune, but also they will become most vociferous in expressing publicly their deep resentment against the product using a favorite tune. With great disdain they shred the reputation of the advertiser by pointing out his lack of originality so obviously that he must resort to musical chicanery to attract the attention of listeners.

In a living room of product buyers—and all social gatherings in living rooms are product buyers—this type of criticism is death to a sale. Nor is it one-time death. It is a death that lingers frequently long after a sponsor has changed his public domain swan song for an original musical trademark.

Perhaps, my oppositional view on the use of public domain tunes may strike some SPONSOR readers as to be "taken with a grain of salt" coming from Goldswan Productions, Inc., a firm that takes pride in its musical commercial originations. Naturally, you might say, as president he takes this stand because Goldswan has a financial stake in original musical commercials. But the truth is that public domain or original, the cost is the same. For not only must Goldswan's staff do research on the vast number of public domain tunes in order to suggest the tunes whose rhythms fit the product, but also to protect the sponsor's investment, Goldswan adapts the tunes to give the sponsor clear and distinctive identification.

The basic point, however, of this whole question has not yet been touched upon to my knowledge and experience. And that is the original premise that gave birth to the musical commercial as a successful selling medium. Perhaps, you can recall the days when newspapers and trade papers were ranked with polls that tabulated listener resentment to the "talked at" spoken announcements.

To counteract this resentment, the "sugar-coated musical commercial bromide" was concocted. Certainly, it has proved not only more palatable to swallow than a "talking down" drone. But also it has proved more successful as a selling medium than any lure yet devised, despite its critics and its detractors.

It is unfortunate that many sponsors and agencies seem to have lost sight of or forgotten this important fact.

**BIGgest TOWER**

**TOPmost POWER**

**in the Heart of America**

**KMBC-TV**, the **BIG TOP** station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your Free & Peters Colonel.

Note: full-power, tall-tower operation from Sept., 1954.

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



Basic CBS-TV affiliate



**KMBC Building**, 11th & Central Sts.  
Kansas City, Missouri

**KMBC-TV**

The **BIG TOP** Station  
in the Heart of America

**KMBC—Radio**, Kansas City, Missouri  
**KFRM—Radio for the State of Kansas**

### MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV are the **ONLY** media in Columbus with "AREA IMPACT"!

The only means of delivering your clients' messages to 92% of **ALL** homes by radio and to 50% of **ALL** homes by television . . . and, at lowest cost-per-thousand.

WRBL AREA is **IMPORTANT** in the Southeast!

Population .....	636,000
Families .....	150,000
Radio Homes .....	138,000
Car Radios .....	82,000
TV Homes .....	74,000
Retail Sales (000)...	\$360,500
E.B. Income (000)...	\$670,000



**WRBL RADIO**  
AM-FM  
**TV 4**  
Channel 4

**COLUMBUS, GEORGIA**

**CALL HOLLINGBERRY**

Selling Over  
Half A Million  
Families  
In The  
Region!

Radio  
**WOW**

OMAHA

NBC  
590  
5000 WATTS  
CREDIT  
STATION  
Room 280  
Insurance Building

JOHN BLAIR & CO., Representatives

STATEMENT REQUIRED BY THE ACT OF AUGUST 21, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1936 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

SPONSOR, published bi-weekly at Baltimore, Maryland for October 1, 1954.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, New York.

Editorial Director: Miles David, New York, N. Y.  
General Manager: Bernard Platt, New York, N. Y.

2. The owner is, SPONSOR Publications Inc., New York, New York.  
Stockholders owning or holding 1 percent or more of total amount of stock:

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; W. O'Neill, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Pacell Bloom, New York, N. Y.; Lucille H. Poppole, New York, N. Y.; Edwin D. Cooper, North Hollywood, Calif.; Henry J. Coover, Brooklyn, N. Y.; Judge M. S. Kronheim, Washington, D. C.; Norman Reed, Washington, D. C.; Aielo Lebowitz, McLean, Va.; John Patton Williams, Dayton, Ohio; Jerome Sika, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Harold Slinger, Washington, D. C.; Bernard Platt, New York, N. Y.

The known bondholder, mortgagee, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: NONE.

3. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statement in the two paragraphs show the affiant's full knowledge and belief as to the true ownership and conditions under which stockholder and security holders who do not appear upon the books of the company as trustee, hold stock and securities in a capacity other than that of a bona fide owner.

Bernard Platt  
Business Manager

Sworn to and subscribed before me this 14th day of September, 1954.

SEAL Frank E. Marra

(My commission expires March 30, 1956)

Music proved to be the open sesame for the sales message. And music—long known to soothe the savage breast—will continue to be the open sesame if the industry exercises originality, entertains, and above all uses good taste. These are the three ingredients of a musical commercial that guarantee a maximum of memorability which leads to increased sales.

It's true that a public domain tune does have memorability, but for the tune used and not for the product being sung about. To illustrate: If one were to use "London Bridge Is Falling Down," the natural reaction would be for people to sing the lyrics of "London Bridge," rather than to associate the tune with "X" bread, or "Y" car.

Furthermore, a public domain tune belongs to everyone and several sponsors will use it and for as many different products. In short, it doesn't and cannot belong to any one specific product. For example, recently a coast-to-coast show using multiple sponsorship had two different sponsors using "Skip To My Lou" on the same program. Fortunately, both agencies and sponsors learned of this duplication before air time, thus avoiding an embarrassing situation, to say the least.

Perhaps, it seems redundant to point out that sponsors who buy musical commercials usually have a fairly large spot budget; yet the least part of any budget is the cost of the musical commercial that is to influence people and to increase sales. It seems rather short-sighted for a sponsor to spend hundreds of thousands of dollars to advertise a public domain tune that a laundry in North Carolina, a department store in Texas, a brewery in Michigan and a detergent in California are using at the same time that he is trying to sell his mild maple pipe tobacco nationally. This is by no means an exceptional occurrence. Both large regional and national spot users have experienced this loss of product identification through the overlapping use on all levels of public domain tunes.

But the question posed by SPONSOR was, "Is it poor taste?" Though we may not all agree as sponsors, agency-men or originators of radio and television musical commercials on this subject, we can agree, I think, as consumers. As consumers, we expect a

film, a drama, a comedy, or a play to entertain us. If any of these media flagrantly and obviously play on our emotions, our nostalgias or our loyalties for the sake of a tear, a laugh or a sale, we not only consider it poor taste but we bridle with resentment. Yet there are ways and there are ways to do all these things. And the ways that usually succeed are those with a touch of subtlety. The same is true of the use of public domain tunes in musical commercials.

## NEW SONG GOOD BUSINESS

by Robert Sander

President, Song Ads, Hollywood



"Who's to say what's bad taste?"

Pope coined a neat one: "Talk what you will of taste, you will find two of a face as soon as two of a mind."

Sure, we agree that putting a wool-wool, arf-arf lyric for Doctor Rabies Dog Food over the melody of Mohr-Gruber's "Silent Night, Holy Night" should be deplored. Song Ads promises never to do it. In fact, here at Song Ads we consider the use of public domain tunes solely from the practical standpoint: Are they good for our clients? We say they aren't, except when you come across those one-in-a-million "naturals" such as "In My Merry Oldsmobile." An easily recognized public domain tune like, say, "Jingle Bells" or "Turkey in the Straw" has a revolting habit of conjuring up in the listener's mind memories of the original lyrics. If he is thinking of those lyrics, he can't be paying much attention to the advertiser's message. Or perhaps he is trying to remember "where did I hear that tune before" while the commercial copy is bouncing off his eardrums.

No good.

This reflexive tendency of the memory is authenticated in great detail by

LOUISE FLETCHER  
SELLS THE  
**NEGRO**  
HOUSEWIFE  
VIA  
**WSOK**  
NASHVILLE, TENN.



Professor Eric Von Heffling in his notable clinical study, "Associative Quotients of Remembered Melodical and Lyrical Stimuli" as reported in the *New York Journal of Psychology* (May 1948, pp. 47-58). When we at Song Ads create a radio or television jingle, we want the listener-viewer's mind to be concerned exclusively—and pleasantly—with our client's message.

Anything—conscious or subconscious—that interferes with the commercial's impression is, in our judgment, not good.

An original song is *good business*.

It creates a musical trademark that is as personal to the product as the product's own logo, and when it is heard, it has only one identity and no confusions in the listener's mind—confusions such as arise with various public domain tunes that are used for many different products by advertisers in one market.

Consider this bizarre situation. The public domain song, "Annie Laurie," was representing seven products simultaneously in one Southwestern city a short time ago—it was not successful for any of them. Song Ads specializes in creating an original melodic trademark for each of its clients that will have immediate identification by the melody alone.

There are very few listeners—we have found—who cannot sing at least the first four measures of the Paper-Mate Pen song. The melody identifies the product immediately and subconsciously in the listener's mind and makes him conscious of the advertiser's message in a pleasant way. In other words, "The Melody Lingers On" for the product if it is a Song Ads original.

Summing up, we feel that the use of public domain tunes for jingles *may be bad taste*.

We know that their use is *not good business*.

### ROUND-UP

(Continued from page 73)

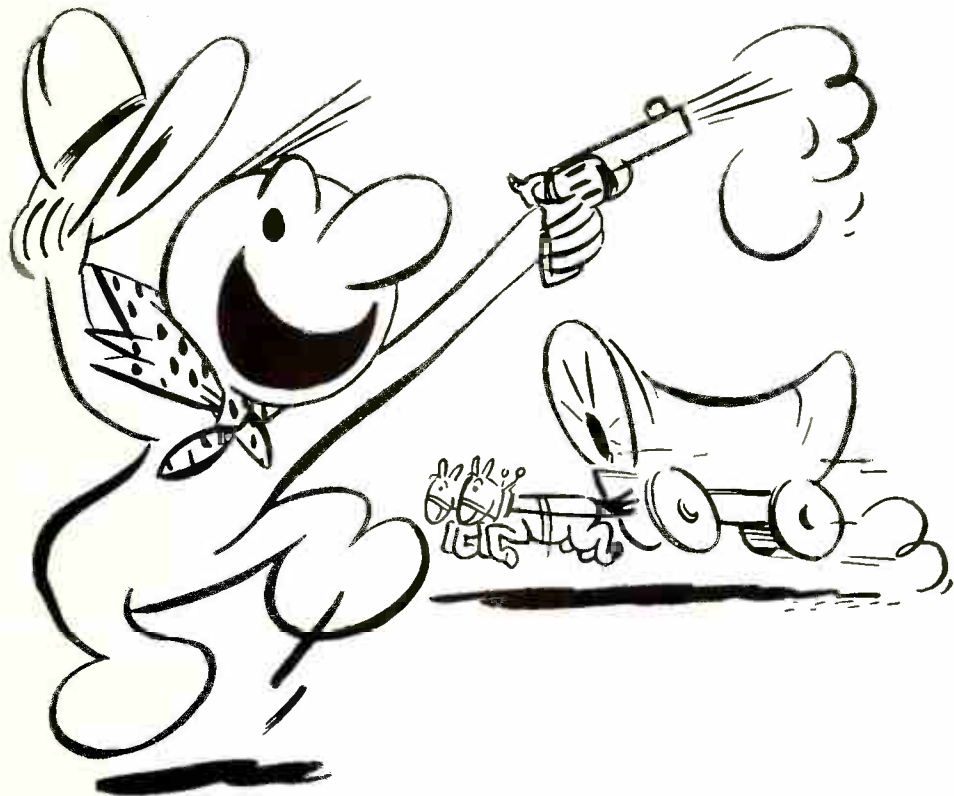
Former welterweight contender Chuck Davey has traded his boxing gloves for a microphone—the mike at WJBK-TV, Detroit, to be specific. As of 14 July, he launched a 15-minute boxing news program, *Chuck Davey's Corner*, on that station, immediately

following the *Blue Ribbon Bouts*. The G. H. P. Cigar Co., makers of El Producto cigars, is sponsoring these Wednesday, 9:45 p.m. stanzas. In photo (l. to r.) Davey; Gayle Grubb, WJBK-TV v.p. & managing director; El Producto executives Harry Stamm and Clarence Zimmerman.

\* \* \*

Hudson Pulp and Paper Corp.'s year-long saturation announcement drive on WRCA and WRCA-TV, New

York, will be supported by what the stations call the "most intensive point-of-sale promotion ever put behind a product in New York." Almost 10,000 week-long mass displays of Hudson products have been arranged by WNBC-WNBT to tie in with air drive. Over 2,000 food stores are included in the plan. The stations will also distribute samples of Hudson products to 25,000 women attending club luncheons in the New York area during the year 1954-1955. ★ ★ ★



**Windy, the popular spirit of television in Central Kansas, is celebrating the continued success of the state's first TV station! KTVH pioneered the field for 230,140 homes and continues to serve them best with programs of local and network origin.**



**VHF  
240,000  
WATTS**

**CBS BASIC - DUMONT**  
*Represented Nationally by H-R Representatives, Inc.*

**CHANNEL  
12**

**KTVH, pioneer station in rich Central Kansas serves more than 14 important communities besides Wichita. Studios and sales offices are located in Wichita (Hotel Lassen) and Hutchinson. Howard O. Peterson, General Manager.**

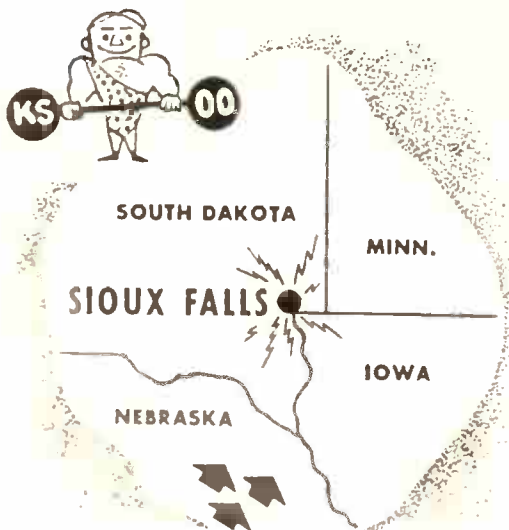
**Billion Dollar  
FARM MARKET  
best reached  
by  
K S O O**

**99.53% of farm homes  
have radios!**

**MARKET  
FACT  
NO. 3**

One of world's richest farming areas. Land is fertile—productive. Average farm income \$10,660 . . . over 50% greater than U.S. average. KSOO delivers saturation coverage of this Sioux Empire having \$1,311,209,500 gross income in 1953. That's buying power!—best reached by KSOO.

**The Dakotas'  
Most Powerful  
Radio Station!**



**K S O O**

**Sioux Falls, S. D.**

Nationally Clear Channel 1140 KC  
ABC Radio Affiliate

**10,000 WATTS DAYTIME  
5,000 WATTS NIGHTTIME**

Represented Nationally by Avery-Knodel, Inc.

**Newsmakers  
in advertising**



**F. Kenneth Beirn**, president of the Biow Co., on 1 January will become an associate of the agency, which then will be called Biow, Beirn & Toigo. John Toigo, vice president of Biow, is the other new associate. Beirn is a Kansas City native, graduated from Yale (class of '32), entered the advertising field two years later. He was associated with Dancer-Fitzgerald-Sample, Grant Advertising and Pedler & Ryan. In 1948 Beirn joined Biow as a v.p., within a year he became executive v.p. He was elected president in 1953.



**Fred Maytag II**, president of the Maytag Co., Newton, Iowa, delivered his firm's first commercial during ABC TV's first telecast of the NCA football game (between Oklahoma and California). In a low-pressure, institutional type of commercial, Maytag told viewers his firm was a family institution. He described how his grandfather founded the company. Today, he said, the firm sells more washers than any other company. This is Maytag's first major tv promotion; last year the company spent about \$323,000 in magazines and newspapers.



**Edgar C. Pierce** has been named director of radio and television operations of Geoffrey Wade Advertising, Hollywood. He takes over the duties of Forrest Owen Jr., who recently was promoted to manager of Wade's New York office. Pierce has been Owen's assistant. He has directed the Curt Massey Show and other programs since joining the agency in 1951. He's both a singer and an actor, has appeared many times in light opera and musical comedy at the Hollywood Bowl and Greek Theatre in Los Angeles.



**Lawrence Wisser**, copy executive, is one of three new vice presidents of Storm & Klein Inc. The other two are George Balterman, account executive, and Frederick Willicka, art director. Wisser oversees all radio and tv copy. One of his biggest jobs now: Commercials for Tintex (dyes), Winx (eye cosmetics) and Park & Tilford (perfumes, cosmetics). Relatively few years ago the three accounts used newspapers, but they slowly shifted into air use until now all three put nearly 100% of their budgets into network tv and spot radio.

**ON THE  
AIR WITH  
100,000  
WATTS**

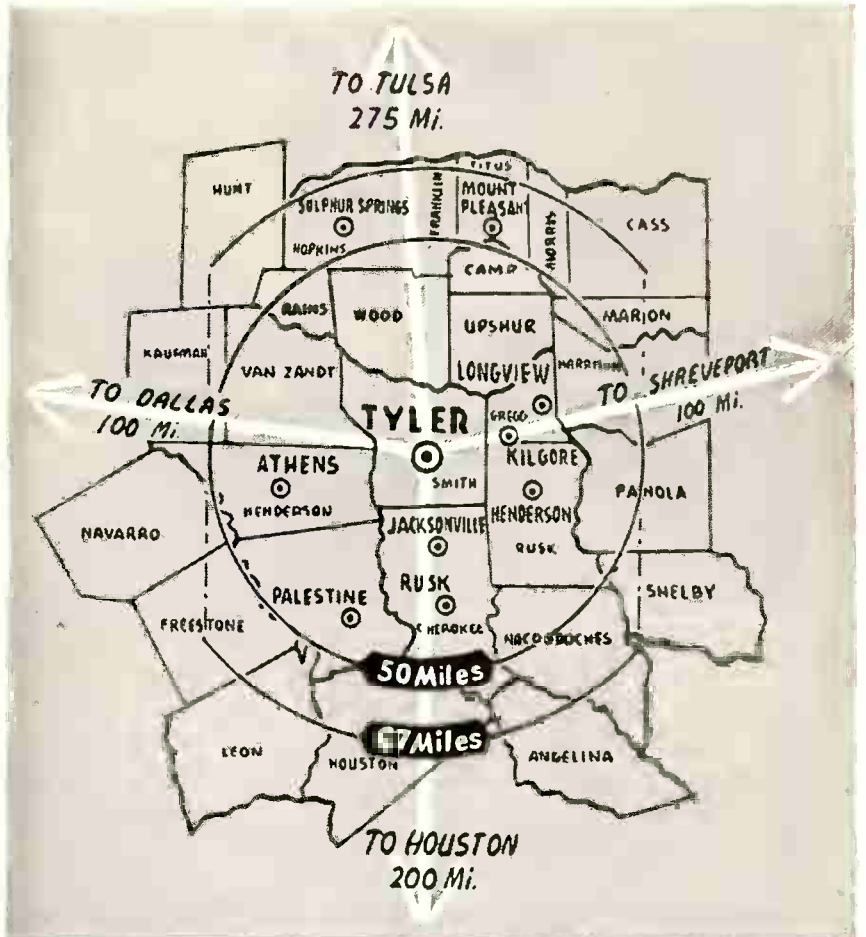
**KLTV the only  
VHF channel  
between Dallas  
& Shreveport**

**JOHN E. PEARSON  
COMPANY**

RADIO AND TELEVISION  
STATION  
REPRESENTATIVES

JEPCO Knows how the wind blows

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO



	50 MILES	67 MILES
	14 Counties	24 Counties
Population.....	402,550	508,070
Homes.....	121,418	154,935
Retail Sales	\$378,675,000	\$450,121,000

(Source—Consumer Markets 1954)



*4th  
market in  
Texas*

**Channel 7** NBC  
ABC

Centered Around TYLER-LONGVIEW  
EAST TEXAS' fast growing  
INDUSTRIAL AREA

LUCILLE LANSING—Owner  
MARSHALL H. PENGRA—General Manager



### Network radio dying?

Network radio has just over a year to live, said a report published in *The Billboard* a month ago. It was based on an anonymous agency's study for its executives and clients. Up till SPONSOR's presstime no one from the radio networks had stepped forward to issue a rebuttal.

Mark Twain once quipped that reports of his death had been greatly exaggerated. But at least in their public utterances the networks have not denied their own advance obituary. Perhaps no one wants to dignify the prediction with a direct answer. But network radio's present 125-plus clients deserve some assurance that the medium they are still buying today has more than 12 months to go before it disappears.

We think the networks have grounds

for providing the assurance. Some of the reasoning on which the anonymous agency bases its prediction seems open to question.

A glance at network radio's roster of daytime clients shows that there are few wide open spaces (see SPONSOR's Comparagraph, 4 October). Are the networks going to spill all this business down the drain 12 months from now?

If they don't intend to, they should provide clients with some strong indications that the quick death prediction is unfounded.

An NBC Radio affiliates committee is working on a study of network operation, attempting to evaluate what changes may be necessary. This committee can't report too soon if the air is to be cleared. All of the networks should be working to make clear what changes if any they are planning.

The motion picture business today is moving successfully through its bout with television. It has found ways to operate and prosper side by side with tv. We don't know on what basis network radio will continue to operate. But even its existence on a conservative scale is endangered when clients are allowed to lose faith that the medium will continue past 1955 or early 1956.

Since network radio is synonymous with radio as a whole in the minds of too many sponsors, some will misinterpret the agency prediction as meaning the end for all radio in 1955. Nothing could be less likely.

### Collier's and ratings

The current lead article in *Collier's* attacking tv's ratings needs to be put into perspective for *Collier's* readers who are also admen. *Collier's* says SPONSOR "voiced suspicion regarding relations between some rating services and certain of their customers." But *Collier's* is in error. It read something into a statement which was not there.

One paragraph in a lengthy SPONSOR article said customers pressure rating services in the desire for high ratings (28 December 1953, page 35). It did *not* state that the relationship between some of the customers and the rating services was therefore suspect. Rather the point was made that the pressure "puts a premium on higher ratings rather than accuracy." There was no implication that the ratings are less accurate for one client than another.

For over five years SPONSOR has been campaigning to point out rating shortcomings—and the shortcomings of those who misuse them. Happily, over the years rating services have shown willingness to improve.

Had *Collier's* consulted us we might have added: (1) all forms of rating research have a useful function if properly used; (2) all forms of rating research, including those used to measure readership of ads in *Collier's*, have their drawbacks (as SPONSOR pointed out in its All Media Evaluation Study). Admen should not be left with the impression that it's only in tv that ratings are less than ideal.

## Applause

### Piel's and calories

Piel's beer and its agency, Kenyon & Eckhardt, deserve a toast from their fellow brewers for a recent copy change. Piel's commercials, which for a long time stressed that Piel's contained "less non-fermented sugar," now state that all beers are alike in the number of calories they contain.

Piel's had never said in so many words that its beer was less fattening, but the implication had been there. Now Piel's, while retaining its "less N.F.S." theme, manages to use it as a taste advantage only.

It takes courage to reverse your field, particularly when it's in public,

How many political figures, for example, have ever stood up and openly modified a previously established political claim?

Hopefully other brewers whose advertising is based on the self-destructive contention that their beer is less fattening will follow the Piel's lead. An arresting appeal to the figure consciousness of today's consumer may pay off momentarily, but over the long haul it's the industry which will end up with a shrinking waistline.

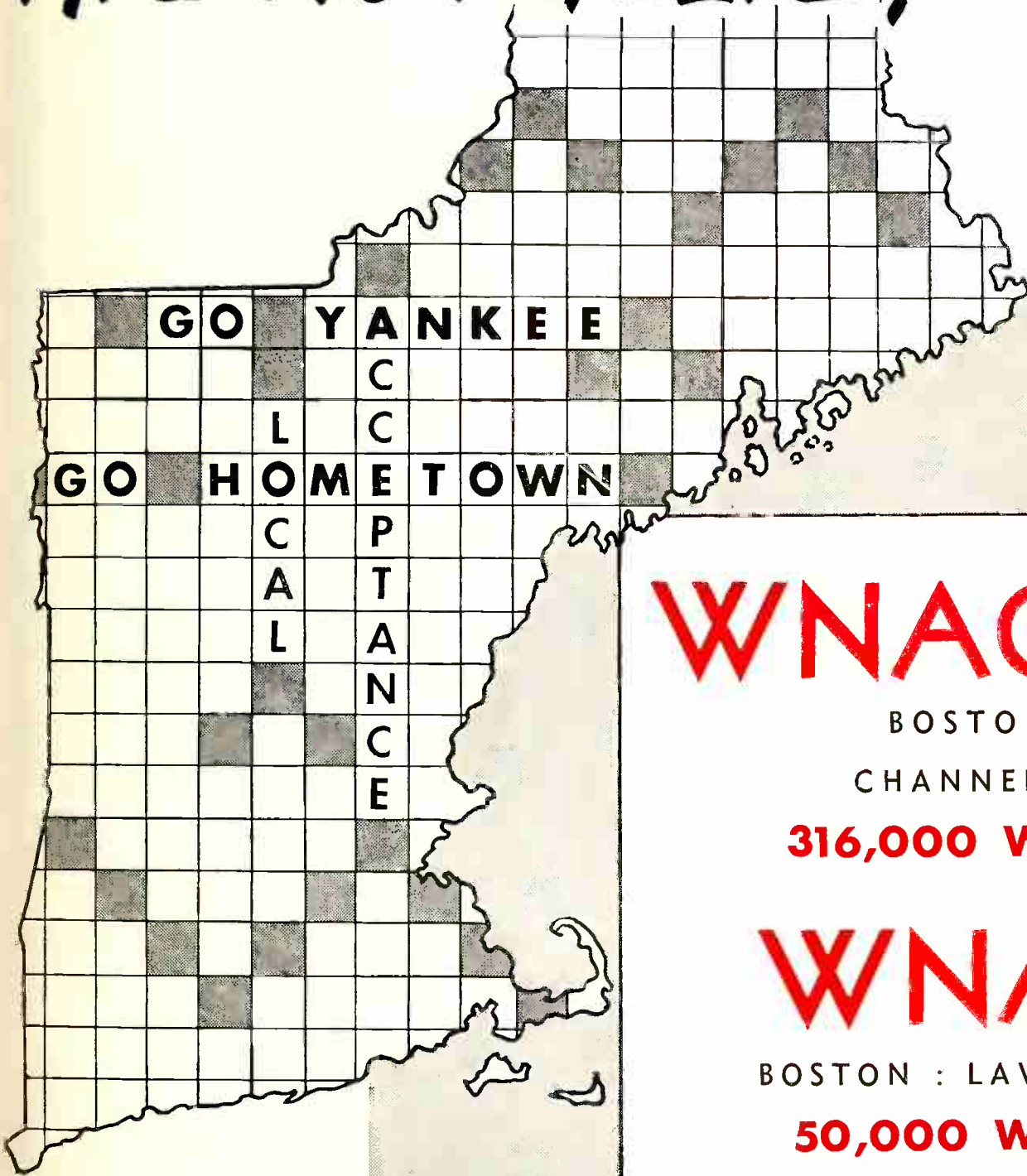
A percent of established beer drinkers may turn to your beer because you convince them it's less fattening. But what percent of present beer drinkers are weaned away from all brew be-

cause you plant the idea that it's a "fattening" beverage? And what percent of women and younger consumers will never try beer because of all the talk about calories?

Piel's adroit withdrawal from any connection with diet claims will be all the more constructive for the brewing industry if it starts a wholesale exodus from the calorie circus. Today you have some beers being sold on calories: some being sold along traditional lines; others being sold by a process of lampooning diet claims. Everyone would be better off if the whole matter of calories were completely removed from its destructive association with the product.



# New England Markets Are No Puzzle!



**WNAC-TV**

BOSTON

CHANNEL 7

**316,000 WATTS**

**WNAC**

BOSTON : LAWRENCE

**50,000 WATTS**

*Plus 28 YANKEE NETWORK  
HOME TOWN RADIO STATIONS*

*Ask the Man from*

**H-R REPRESENTATIVES, INC.**

## THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.

TELEVISION STATION REPRESENTATIVES

WTEB

TELEVISION

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD