

# SPONSOR

15 DECEMBER 1952

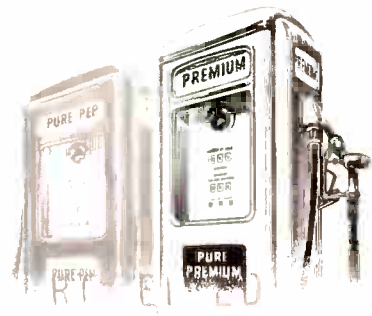
the **USE** magazine for Radio and TV advertisers

50c per copy • \$8 per year

SP 10-49  
MISC FRANCES SPRAGUE 12220  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N. Y.

NEW YORK  
N. Y.  
2 CENTS

Nielsen coverage study  
here; average AM station  
circulation up despite TV  
page 25



DEC 15 1952

LIBRARY

## THE PURE OIL COMPANY DOES A COMPLETE JOB...

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

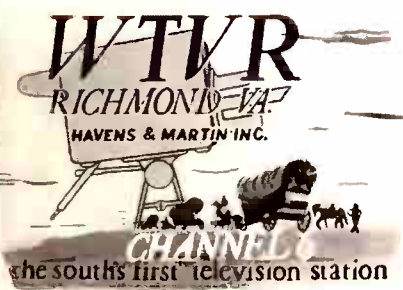
WMBG  
WCOD  
WTVR

The Pure Oil Company is active in all phases of petroleum—from exploration in search of oil to distribution to the consumer. The blue and white Pure sign identifies more than 12,000 friendly dealers, from Minnesota to Florida. Pure's own story of their "complete job" is well expressed in their well known slogan "Be sure with Pure."

Havens & Martin, Inc. Stations could logically use the same phrase of confidence, for listeners and advertisers alike know they always receive complete, interested service from WMBG, WCOD and WTVR. They comprise Richmond's one and only complete broadcast institution. These First Stations of Virginia reach and sell the people in the rich markets around Richmond! For you?

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

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



FIRST STATIONS OF VIRGINIA

### WHY MARS LIKES RADIO & TV BEST

page 30

Agency men: Beware of these traps in buying TV films

page 28

Battle of the seat covers in New Haven shows why it pays to advertise

page 33

So you want to buy a "tandem"; buyer's guide with costs chart

page 34

Hollywood's new TV factories: picture story

page 36

Phillips buys spot radio and TV programs, varies pitch with climate

**"COST TOO MUCH", they said... until**

**people started asking for them!**

A certain manufacturer makes a tractor brake requiring original factory installation on new tractors. It can *not* be used for replacement.

This brake is exceptionally high quality... and has an unusual safety factor... but is somewhat more costly, so most tractor manufacturers hesitated to use it. Their costs had already sky-rocketed... and they didn't think farmers would pay more for tractors with these better brakes. As a result, these brakes were available on only twenty-three 1950 models.

An intensive advertising campaign on WLS "sold" the idea and advantages of these better brakes to farmers... and the demand thus created readily convinced leading tractor manufacturers. As a result, these brakes were offered on forty-eight 1952 models... and the brake manufacturer had \$3,000,000 in orders.

If you have a product or service of merit... you'll find the vast WLS audience equally receptive and responsive to sound reason and sincere appeal. Better see your John Blair man or contact us today... and add yours to the growing list of success stories being developed for WLS advertisers the nation over.

**WLS GETS RESULTS**

*for the*  
**AUTOMOTIVE  
SUPPLY INDUSTRY**

**CLEAR CHANNEL Home of the NATIONAL Barn Dance**

CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK REPRESENTED BY JOHN BLAIR & COMPANY





# REPORT TO SPONSORS 15 DECEMBER 1952

## Bill Tuttle heads UTP in producer combine

United Television Programs, Inc. has entered into association with Gross-Krasne Productions and Studio Films, Inc. Combination will provide all-purpose organization in TV film field wherein new product, production facilities, and film financing are merged with UTP's distribution facilities. Gross-Krasne produce "Big Town" and other Lever Bros. properties. Studio Films, producer of film library, recently combined with Snader Telescription Library to give SF dominant position in musical field. Willson M. Tuttle, who resigned as v.p. of radio and TV of Ruthrauff & Ryan, becomes UTP's new president. Gerald King becomes board chairman; Milton Blink, executive v.p.; Philip N. Krasne, secretary; Ben Frye, v.p. in charge of sales.

-SR-

## Taxes figure in sponsor's purchase of "Omnibus"

Latest sponsor—American Machine & Foundry Co.—to sign for "Omnibus" (CBS TV) was partially motivated by tax angle. Company is heavily involved in defense work and under law manufacturer of this description may deduct 60% of advertising expenditures from taxes. Although AM&F's 2-minute commercials will mention company's line of bicycles and tricycles, 5-minute institutional spot, which is allowed each sponsor in rotation, will be devoted entirely to national arming preparations, built around Navy, Army, and Air Force.

-SR-

## \$100,000 weekly gross due from "Omnibus"

CBS TV looks to income of \$100,000 weekly in time and talent from "Omnibus" between last week December and 3 May when program terminates its season's run. Willys Overland, Greyhound Bus, and American Machinery are all committed through 3 May and network expects to have fourth account on line for late December start. Apportioned cost to each sponsor in time and talent is \$25,000 per week. American Machinery's 20-week run, with commercials and incidentals included, will cost close to \$600,000. "Omnibus" has been averaging 12 on Trendex ratings. Overall production cost of program is \$56,000 weekly.

-SR-

## Rolls car resuming American advertising

Rolls Royce is scheduled to resume advertising in American market early in 1953. Victor A. Bennett Co., Rolls' agency, is now analyzing campaign's directions and dimensions. Bennett reports it has yet to decide which of air media it will pinpoint in recommendations. Campaign will probably include manufacturer's lower-priced model, the Bentley, which sells for \$17,500. Rolls Royce is priced at \$20,000.

-SR-

## NBC pretesting of film fare reminiscent of Goldwyn

NBC's retaining of Horace Schwerin to pretest its pilot TV films is not exactly novel idea for motion-picture business. Samuel Goldwyn some years ago had George Gallup do audience testing before releasing Goldwyn productions. However NBC's move to reduce hit-and-miss to a minimum in its TV film operations is original in that field. Tieup with Schwerin by Robert W. Sarnoff, v.p. of NBC's film division, comes on heels of network's use of Schwerin to pretest commercials. (See "Check your TV commercial against five Schwerin basics" SPONSOR, 12 November 1952.)

**REPORT TO SPONSORS for 15 December 1952**

**Martinson uses radio for instant coffee debut** Joseph Martinson & Co. is latest coffee packer in New York area to enter instant coffee field. Brand name is Jomar. Advertising is being initiated with campaign on 6 New York radio stations through Neff-Rogow agency. (See "Instant Coffee: bouncing post-war baby" SPONSOR, 5 May 1952.) Incidentally, William Rogow has announced termination of his agency as of 1 January.

-SR-

**Dry milk bows in with radio and TV** Golden State Co. introducing a non-fat dry milk—Tekko—through spot radio and TV on West Coast—to be retailed exclusively through grocery stores. Guild, Bascom & Bonfigli, San Francisco, is agency.

-SR-

**Hansen heads farm directors** National Association of Radio Farm Directors climaxed 2-day convention in Chicago with election of Mal Hansen of WOW and WOW-TV, Omaha, as president. Formerly organization's secretary-treasurer, he ranks as one of top practitioners in his field. (SPONSOR will carry section on Farm Radio in 29 December issue.)

-SR-

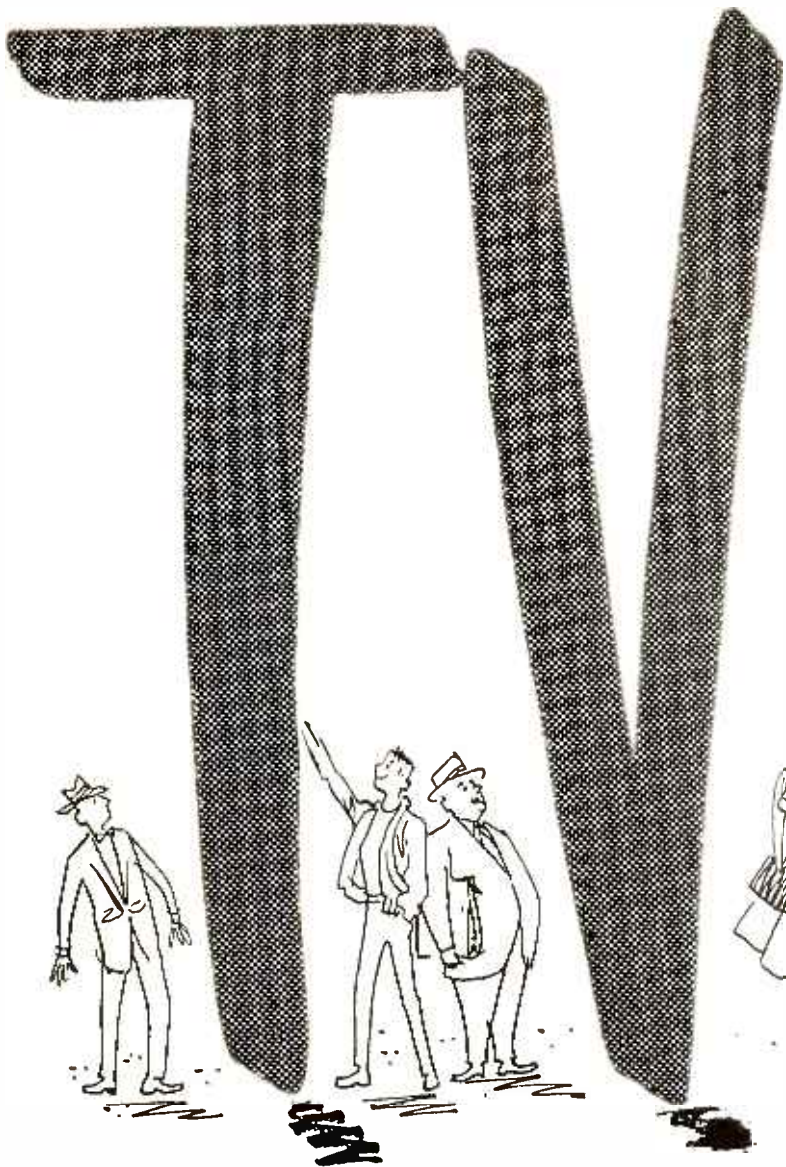
**AFTRA, nets argue over commentator definition** Negotiations between AFTRA and networks on new wage scales for actors and announcers in TV and radio seemed about sewed up as SPONSOR was going to press. Union had asked for 20% over-all increase. Settlement amounts to 12½% for TV and 10% for radio. One of several points to be smoothed out concerned newscasters. AFTRA insisted on written definition which would draw line between commentators and newscasters so that latter could be subject to AFTRA jurisdiction. Union's argument: It has found many newscasters get less than announcers and only way to even things up would be to draw distinction between an H. V. Kaltenborn and a reader of news bulletins.

-SR-

**N.Y. producers fear SAC may crack line via Coast** New York producers of film commercials appear divided over how long strike called against them by Screen Actors Guild will last. Some expect walkout to drag through January—that is, if advertiser and agency maintain solid front. Other producers look to their counterparts in Hollywood to crack static situation by working out settlement with SAG. Meanwhile practically all film commercial production was completely shut down as SPONSOR went to press. Agencies reported their clients were loath to have work switched to film producers in smaller cities using non-union talent for fear of bringing on "unfair practices" boycott by AFL. Coast producers in meantime have been furnished data covering previous negotiations between SAG and New York producers. Data was passed on by ad agency spokesman in New York.

-SR-

**"Freedom" backed by merchandising** Frederic W. Ziv backing up sales of transcribed radio series, "Freedom, U.S.A.," starring Tyrone Power, with exceptionally extensive merchandising campaign. Merchandising material consists of anywhere from 1,500 to 40,000 pieces—depending on size of market—of such material as store-window posters, in-store cards, "I Like America" club membership cards, buttons, and paper hats. Series has been bought to date by about 600 clients.



**STARTS WITH A BANG  
IN  
MOBILE, ALABAMA**

**WITH 15,000  
SETS IN USE**

## **WKAB-TV Channel 48 on the air MID-DEC.**

Another TV market is ready—an eager market, so hungry for primary television service that 15,000 sets were installed before the announced opening date of WKAB-TV! Mobile area dealers are still installing sets as fast as they can get them.

For this worthy audience WKAB-TV's schedule is rapidly filling with top CBS and DuMont shows under interim agreement.

"Availabilities are going fast! Better get in touch with Forjoe right away!"

—KABBY

**Represented  
Nationally by**

**Forjoe** AND COMPANY

Offices in: New York, Chicago, Atlanta,  
Los Angeles, San Francisco





## ARTICLES

### **Average radio station circulation up despite TV**

Majority of stations in Nielsen Coverage Service cross-section show increases since '49 BMB. Full NCS station reports already out; area studies next month

25

### **To the man about to sign a film-show contract**

Here are six basic points to check before you sign to sponsor a film show. Among them: Are you protected against law suits growing out of film rights? Will all the shows in the series live up to the promise of the pilot reel?

28

### **"Radio-TV best sales tools we ever had"—Mars**

Chicago candy leader says this about air media because: (1) They've kept Mars number one in its field; (2) More than doubled its sales since it went on air

30

### **Battle of the seat covers**

The more a type of product is advertised, the bigger its market. That's the conclusion you can draw from entry of national auto seat-cover firm into New Haven market with heavy spot radio campaign. Both Rayco and local advertisers gained

33

### **So you want to buy a "tandem"**

Here's a buyer's guide to the various types of network radio package participation plans (ABC's Pyramid; CBS' Power Plan; MBS' Multi-Message Plan; NBC's Operation Tandem, the prototype). Gives costs, minimum buy, cost-per-M data

34

### **Hollywood's new TV factories**

CBS, NBC television cities in Hollywood may cut production costs for clients by as much as 30% once they hit stride. Story told in pictures, brief text

36

### **Why Phillips stresses spot**

Using gasoline with different volatility in different regions, Phillips likes opportunity to vary its sales pitch market-by-market; uses spot radio, TV programs

38

## COMING

### **The single rate for radio**

Is it good for clients? Is it going to spread to more stations and regionals in the near future? SPONSOR is seeking best-informed opinions

29 December

### **Farm radio section**

Objective of this group of articles will be to help clients use farm radio more effectively. Topics include: tips to consumer advertisers on farm radio; facts about the farm market; farm radio success stories

29 December

### **How to kill a TV commercial**

Picture-story in upcoming issue will tell what not to do in a TV pitch

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# More Leading Jobbers

in Louisiana, Arkansas, Texas

## Praise KWKH



Q. T. HARDTNER, JR., President  
Ocean Coffee Co.,  
Hardtner Lumber Co.,  
Shreveport, LA, SAYS:

"KWKH is Ark-La-Tex's  
favorite radio station"



HAROLD W. HARGROVE,  
Sales Manager  
Shreveport Beverage Agency  
(Jax Division), Shreveport, LA, SAYS:

"KWKH has been the greatest  
single factor in building  
demand"



AMES E. CAWTHON, President  
Shreveport Grain & Elevator Co.,  
Shreveport, LA, SAYS:

"For several years we have  
used KWKH with unfailing  
success"

Every smart, progressive manufacturer knows that a good distributor can make all the sales difference in the world, in any market. That's why more and more heads-up companies are not only working with the very best jobbers and distributors available, but are also asking their advice about local business conditions, regional peculiarities, and the best advertising values in each market. *They know that local men know the local picture best.*

The three men at the left are among the most successful distributors in Shreveport—the natural distribution center for the big Louisiana, Arkansas, Texas area. Read the excerpts we've taken from letters they've recently written us—then ask *your* Shreveport distributor for his recommendations on radio in this area!

## KWKH

A Shreveport Times Station



The Branham Company  
Representatives

Henry Clay, General Manager

50,000 Watts • CBS Radio





*that's what  
you like about  
the South's*

**WJBO**

The list of consistent WJBO advertisers reads like a Who's Who of national and local business. Here are a few of the more-than-fifty firms using WJBO's facilities consecutively for eight years or more:

<i>Cottons, Inc.</i>	15	years
<i>The Dalton Company</i>	15	"
<i>Gulf States Utilities Co.</i>	15	"
<i>Goudchaux's</i>	15	"
<i>Kornmeyer Furniture Co.</i>	15	"
<i>Esso Standard Oil Co.</i>	14	"
<i>Jackson Brewing Co.</i>	13	"
<i>Plough Sales Corp.</i>	12	"
<i>Chattanooga Medicine Co.</i>	10	"
<i>Colgate-Palmolive-Peet Co.</i>	8	"

One hundred and twenty-two advertisers have been on WJBO for five years or more.

The combination of *WJBO* coverage, plus the industrial and agricultural growth of the Baton Rouge trading area, accounts for this good company. It stays because it gets results.

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



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

**GEORGE P. HOLLINGBERRY CO.**

# Men, Money and Motives

by  
*Robert J. Landry*

## ***Hans-across-the-screen***

Mrs. Carl Moseby was born in Sweden, is the widow of a Rumanian-Greek actor, the wife of a Norwegian, and she lives, now an American citizen, in swank Beverly Hills, Cal. Her wealth derives from the Brostrom family, a name with the pong in Stockholm of the name DuPont in Wilmington. The Brostrom properties include, among others, the Swedish-American ship line and the Scandinavian Airline. All of which would ordinarily be grist for the society columns rather than this department of men, money, and motives except for Mrs. Moseby having a European heiress' pressing interest in a comfortable supply of American dollars which led her into the production of movies for American television.

\* \* \*

We train our binoculars on Copenhagen, Denmark, and the Moseby production company which has taken up quarters there. Denmark provides, rent free, authentic scenery for the series. First item of economy. It seems that during the German occupation the Danes used up energy and expressed patriotism creating a museum village honoring their own past. This subtly illustrated that the Danes were civilized people at a time when Germans didn't know enough to excuse themselves when they belched. The museum village exactly suited the needs of a series of 13 half-hour "featurettes" derived from the 168 world-famous tales of the Danish writer Hans Christian Anderson, re-named by a Hollywood wag, Hans Non-Sectarian Anderson.

\* \* \*

Denmark's own film industry was pretty kaput. Film studios and film technicians were not busy. Item again for economy. Finally, out of pride, the Danish state ballet and other Danish organizations for culture gladly cooperated on the cuff. Item for economy. Also note: A first-class actor in Copenhagen is charmed to be paid \$150 a week.

\* \* \*

The Moseby company proceeds. Native production liaisons do the contracting and the contacting (wise in any country at any time) and finer cooperation could not be had. The cameraman is British, as are some of the actors, since an English language sound track is essential to the invasion of American television and the accumulation of yum-yummy American dollars. Carl Moseby acts as producer of the series. A Hollywood studio veteran, Malvin Wald, is writer-director. His credits are elbow-long but he has taken up residence in a foreign land, bringing over his wife and children, because this gives him a front-row seat in TV.

\* \* \*

The movie industry of western Europe (Italy excepted) is moribund. Hence interest in American TV films is keen, especially as  
*(Please turn to page 85)*



at home

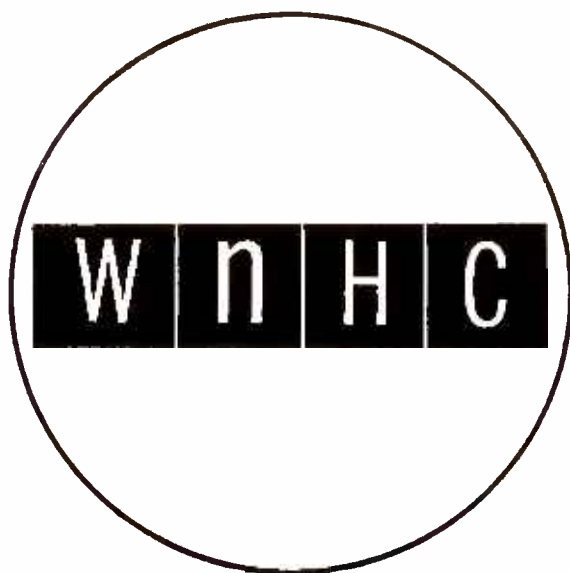
in new haven



*The first vehicle-actuated traffic control service in the world had its humble beginning in a two-room laboratory next to the Yale Art Museum in 1928. The Automatic Signal Corporation joined forces a few years later with Eastern Engineering Company. Today as Eastern Industries, Inc., they are the largest manufacturer of traffic control apparatus in the country. Their amazing system of traffic light regulation, completely directed by the flow of vehicular travel—their radar-controlled speed checking equipment—and their toll recording devices for parkways and bridges are in successful operation in cities across the nation. For Eastern it is a business exceeding a million dollars yearly.*

*New Haven is the home of over 550 enterprising and prosperous industries, large and small. They make it a rich market of prime importance to advertisers.*

*Best place to reach the people of New Haven, and to stimulate their buying action, is at home via WNHC. They stay tuned to the Voice of New Haven, almost as though it were radar-controlled by Eastern Industries. Is WNHC on your current station list?*



AM  
FM  
TV

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



© WESTINGHOUSE **RADIO** STATIONS INC

**KDKA** PITTSBURGH **WBZ** BOSTON **WBZA** SPRINGFIELD

**KYW** PHILADELPHIA **WOWO** FORT WAYNE **KEX** PORTLAND

**WBZ-TV** BOSTON (... of course, we have TV too!)



# 510 Madison

## FIJI RADIO EXPANDS

Far from ceasing operations, commercial radio in the Fiji Island group is on the eve of considerable expansion.

ZJV Suva at present operates with a 500-watt transmitter but a new 2,000-watt transmitter is on the site and awaiting power and audio line connections. (A hurricane which recently swept the islands delayed new works of this description.)

Programing is of a general nature and covers breakfast, daytime, and evening sessions. Announcements range from 25 to 100 words plus sessions and sessionettes of one-, five-, 10-, 15-, 30-, and 60-minute duration. We use live copy or recorded material of 78, 33 $\frac{1}{3}$ , and tape reproductions. Program material is normally recorded at 33 $\frac{1}{3}$  on 16" disks.

ZJV rates are low in comparison with your local stations rates. There are 3,000 licensed sets in the islands. In addition free sets are made available to Fijian native villages for communal listening. Total population is 301,959. The languages used: English for Europeans while the Fijians and Indians are mainly tri-lingual, i.e., speaking English, Fijian, and Hindustani.

C. T. SPROULE  
Advertising Manager  
Broadcasting Dept., Amalgamated  
Wireless (Australasia) Ltd.  
Sydney, Australia

## BOOMING BRAZIL

We have a good market for sponsors, for São Paulo is a boom city; it is, as a matter of fact, the fastest growing city in the world. The latest census shows a population of 2,600,000 inhabitants.

São Paulo is the most important road and railroad center of the country and is the natural supplier and distributor for all the 21 states of Brazil. It is the largest industrial center of South America. There are only three cities in the U. S. which are larger than São Paulo: New York, Chicago, and Los Angeles.

Of the three television stations in

Brazil—one in Rio de Janeiro and two in São Paulo—ours, Radio Televisão Paulista, Channel 5, programs almost entirely with live talent, as we have great difficulty in obtaining films. This is due both to restrictions on new films and exchange difficulties.

Television is still such a novelty that there is some opposition to the prices being paid by the sponsors, who were used to the prices of radio advertising. They are not yet completely assured that the power of a television ad is a hundred times more effective than that which appeals only to one sense.

Will radio, theatre, and movies suffer from the expansion of television? Too bad. Wasn't the railway car superseded by the automobile and the new concrete roads? Wasn't the steam boat supplanted by the airplane? The oldest must give place to the newest: this is the law of evolution.

MARIO MONTEIRO DINIZ JUNQUEIRA  
Director-Superintendent  
Radio Televisão Paulista  
São Paulo, Brazil

## RADIO SAARBRÜCKEN

You might be interested to know that Radio Saarbrücken has made the Pepsi-Cola jingle so popular throughout this part of former Germany that the children are singing it in the streets. It goes like this:

Pepsi-Cola, hei das zischt,  
eisegekühlt, wie das erfrischt,  
Duft und Labsal jeder Schluck,  
Pepsi-Cola gluck, gluck, gluck.

HANS H. TÜXEN  
Commercial Manager  
Radio Saarbrücken  
Saar, France

● Pepsi-Cola's German jingle translates into English thusly:

Pepsi-Cola, how it sizzles,  
ice-cooled, how it refreshes,  
Fragrant and tasty, each drink,  
Pepsi-Cola, gulp, gulp, gulp.

## LUXEMBOURG RADIO

Luxembourg Radio's French transmitter covers up to 75% of the total radio homes in France and Belgium plus the rest of French-speaking Europe east to Warsaw and west to Portugal. (France itself has no commercial radio.) There is no other effective radio coverage for advertisers except Radio Monte Carlo in the south. The English transmitter, operating at night only, covers all of England. There is

# 30 Years

of  
Fitting a Medium  
to a Market

## WSYR ACUSE

NBC  
AFFILIATE

Covers ALL  
of the Rich  
Central N.Y. Market

Write, Wire, Phone  
or  
Ask Headley-Reed

# 30 Years

of  
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## WSYR ACUSE

NBC  
AFFILIATE

Covers ALL  
of the Rich  
Central N.Y. Market

Write, Wire, Phone  
or  
Ask Headley-Reed



As we say  
in Quebec:

“Joyeux  
Noël

et

Bonne  
Heureuse

Année!

from Canada's  
greatest  
mail puller

7,000,000 letters in 1952!

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group



**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

no commercial radio in England either. As a result Radio Luxembourg is sold out but sponsors can get time if they are patient enough.

Radio Luxembourg had only 32 sponsors in 1946; now has 151. Biggest U.S.-origin sponsors on the French station: Carter Products, Colgate, Goodrich, Lever Bros. Biggest on the English transmitter: Colgate, Gillette, Intl. Chemical (Kolynos), Lever, Mars (candy), Miles Labs., Phillips, Carter, Wander. Seventy percent of all French programs are produced by one packager, Les Programmes de France of Paris.

GUY BOLAM  
U. S. representative  
Radio Luxembourg

#### CUBAN TELEVISION

Here is a recent list of American advertisers and their agencies using the CMQ-TV Network in Cuba: Phillips Milk of Magnesia (Bassave, Publicidad); Artistic Foundation, Mennen, Pepsi-Cola, Ford, Pan American Standard Brands, Pan American World Airways, Sherwin Williams (all Godoy & Cross); Goodrich (Grant); California Packing, Esso (Guastella-McCann-Erickson); Campbell Soup, S. C. Johnson & Son, Miles Labs., Smith, Kline & French Labs., Zonite (all Publicidad Inter-Americana); General Foods (Publicidad Mestre, Conill & Co.); Home Products of Cuba (Soria, Ruiz y Cia.); Colgate, GE, P&G (all direct).

M. A. GUTIERREZ  
Sales Manager  
CMQ-TV Network  
Havana

#### LOURENCO MARQUES RADIO

The operation of Lourenco Marques Radio is almost unique since, firstly, it broadcasts on short wave only and, secondly, although situated outside the Union of South Africa, all of its many sponsors are located in the Union. In spite of the fact that it faces strong competition from the local Springbok Radio, Lourenco Marques billings are the highest in its history—with no increase in rates since 1948. (Springbok is Government-owned although commercial; Lourenco Marques is in Portuguese East Africa—SPONSOR.)

During the first year of operation of Springbok Radio (1950) our billings

dropped by approximately one-third, but once the novelty appeal had worn off and advertisers were in a position to assess the relative merits of Springbok Radio and Lourenco Marques, there was a slow but steady upswing in our billings until today when we are doing record figures and our turnover is increasing from month to month. As you will note from one of the enclosed leaflets, the reason for this is largely because we are able to offer listeners in the Union at a lower cost-per-1,000 than our competitor.

Springbok Radio is, of course, in a very fortunate position as although it operates on a national basis, it has broadcast band transmitters in most of the large centers.

FRANK LAMPING  
Managing Director  
Davenport & Meyer (Pty.) Ltd.,  
Johannesburg, commercial managers  
for Lourenco Marques Radio

#### SPANISH-LANGUAGE RADIO

Was interested to read your note of Spanish language stations' prosperity in your October 6 *Report to Sponsors*.

We have now established why Spanish-language advertisers prosper.

Our "Pantry and Medicine Cabinet Survey" in 374 Latin American homes in the Greater Austin Area establishes beyond doubt "percentage of usage" and "brand preferences" in all basic lines of food and drugs.

Copies will be made available to interested advertisers upon request.

FRANK STEWART  
Manager  
KTXN  
Austin, Tex.

#### INTERNATIONAL BASICS

Under separate cover we are sending you an order to supply SPONSOR for 12 months.

In the meantime, I am wondering whether you would be good enough to let me have two copies of your World Commercial Radio Map, which I understand was published in your issue dated 14th July.

ALLAN BLOMFIELD  
Film & Radio Mgr.  
W. S. Crawford Ltd.  
London, England

● The map referred to above appeared in SPONSOR's International Basics Section. The International Basics Section is available with subscriptions. Extra copies cost 10c each.



*Hamblin* *Dinmie* *Dolan*

A CAPITOL RECORDS  
BEST SELLER  
FOR  
THE PAST THREE YEARS



tells  
'em

sells  
'em

twice a day

MONDAY-FRIDAY  
2-3 P.M.

on

MONDAY-SATURDAY  
9-11 P.M.

**K Y A**

**SAN FRANCISCO**

*Covering Northern California's 3,000,000 People*



**ONE OF  
America's Greatest  
INDEPENDENT  
RADIO STATIONS!**

**GREATER THAN EVER  
IN 1952**



Largest Volume of Business  
in 16 Years.



456 Satisfied Customers...  
87 National Advertisers  
... Consistent Renewals



Constant Hooper Ratings  
... Among Top Five In-  
dies in Nation



Provides up to 2½ Times  
Net Stations' Audience Per  
Dollar



Top Air Personalities...  
Air Salesmen... Merchan-  
dising That Moves



All Major Milwaukee and  
Wisconsin Sports



'Round the Clock News  
Staff... Strong Commu-  
nity Affairs Voice

**WEMP WEMP-FM**  
**24** HOURS OF MUSIC, NEWS, SPORTS  
HUGH BOICE, JR., Gen. Mgr.  
HEADLEY-REED, Nat'l Rep.



**Mr. Sponsor**

**Harry Chesley**

V.P., Coordinator Advertising, Sales & Merchandising  
Philip Morris Co., Ltd., Inc.

That's a long title Harry carries around but he has a successful sales record equally long to go with it. Only five months in his present assignment, Harry came to Philip Morris after three years as vice president in charge of national sales for Pepsi-Cola Co.

Big switch? Not according to Harry. "There's not much difference between selling Pepsi-Cola and Philip Morris cigarettes. The common problems are distribution, display, and mass sales," he says.

He'll have a chance to prove his sales prowess—not only with the long-established Philip Morris brand of cigarettes but with the recently introduced king-size Dunhills. Aware of the growing popularity of the longer cigarettes, Philip Morris coupled the class name of Dunhill with the 85 mm. length demanded by a large segment of the public.

One of the main vehicles used to carry the Dunhill sales message is the *My Hero* show starring Robert Cummings. The commercials on this program typify Harry's approach. "We put the emphasis on personalized selling as opposed to the technical rigmarole. No statistics and research mumbo jumbo. We tell the public 'Something wonderful happens when you change to Philip Morris' and we mean it. But we also tell them that in order for us to continue to supply them with entertaining programs they have to go out and buy our product."

Harry used the personalized selling approach when he was with Pepsi-Cola. "I believe that Faye Emerson on TV did a fine job of getting Pepsi out of the kitchen and into many better class living rooms. She convinced a lot of people that a Pepsi-Cola bottle wasn't out of place in any setting."

His first job after leaving the Chicago College of Commerce was with Swift & Co. Later, with the Pabst Brewing Co. (a "premium" beer) he worked his way up to national sales promotion director.

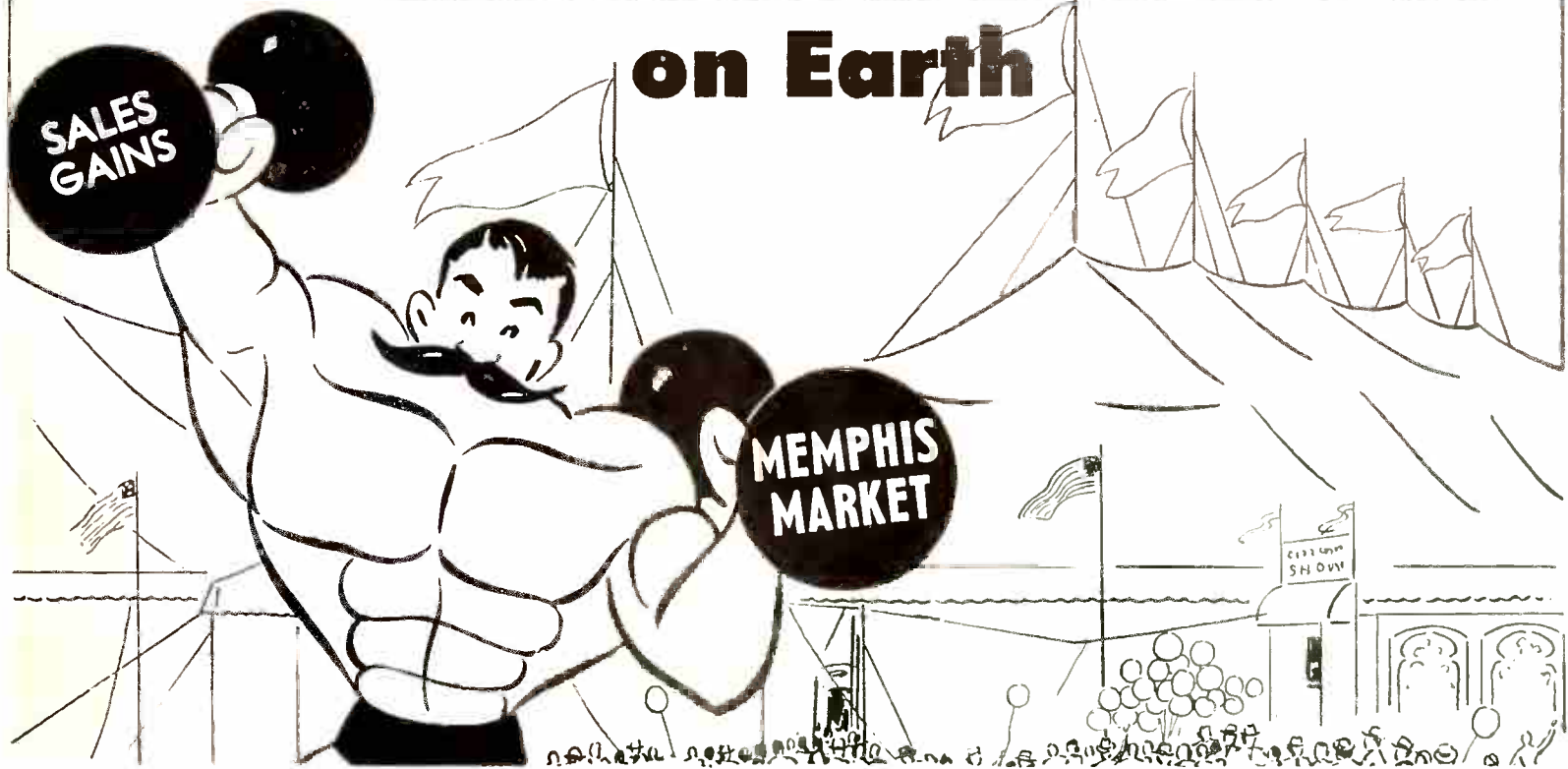
During the war Harry was an aide to Gen. "Hap" Arnold, later he became assistant secretary of the air staff. Going back to Pabst, he took over a West Coast distributorship. He and his partner built up the business so successfully that Harry couldn't resist a capital gains sale of his interest in 1949.

Born in Towson, Maryland, Harry now lives in Greenwich, Conn., with his wife and two sons.

★ ★ ★

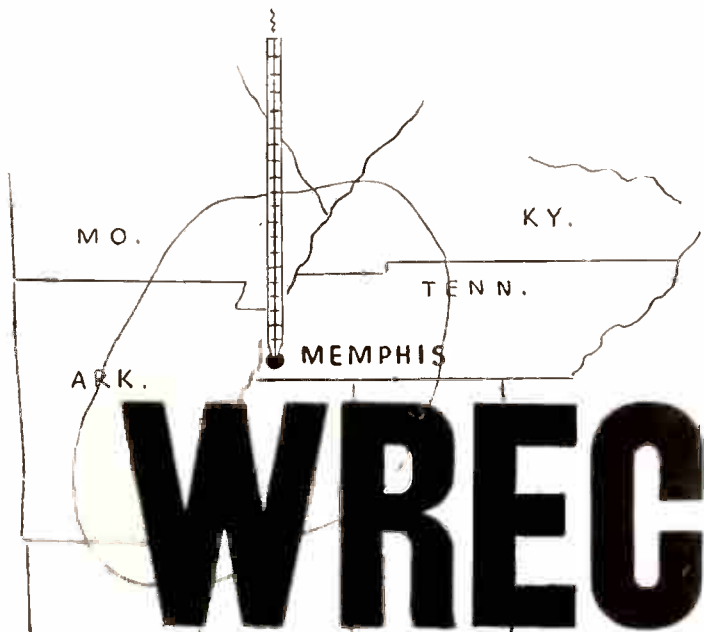


# THE *GREATEST SHOW* on Earth



*IN the South's Largest Market Area  
Covered by Memphis No. 1 Station*

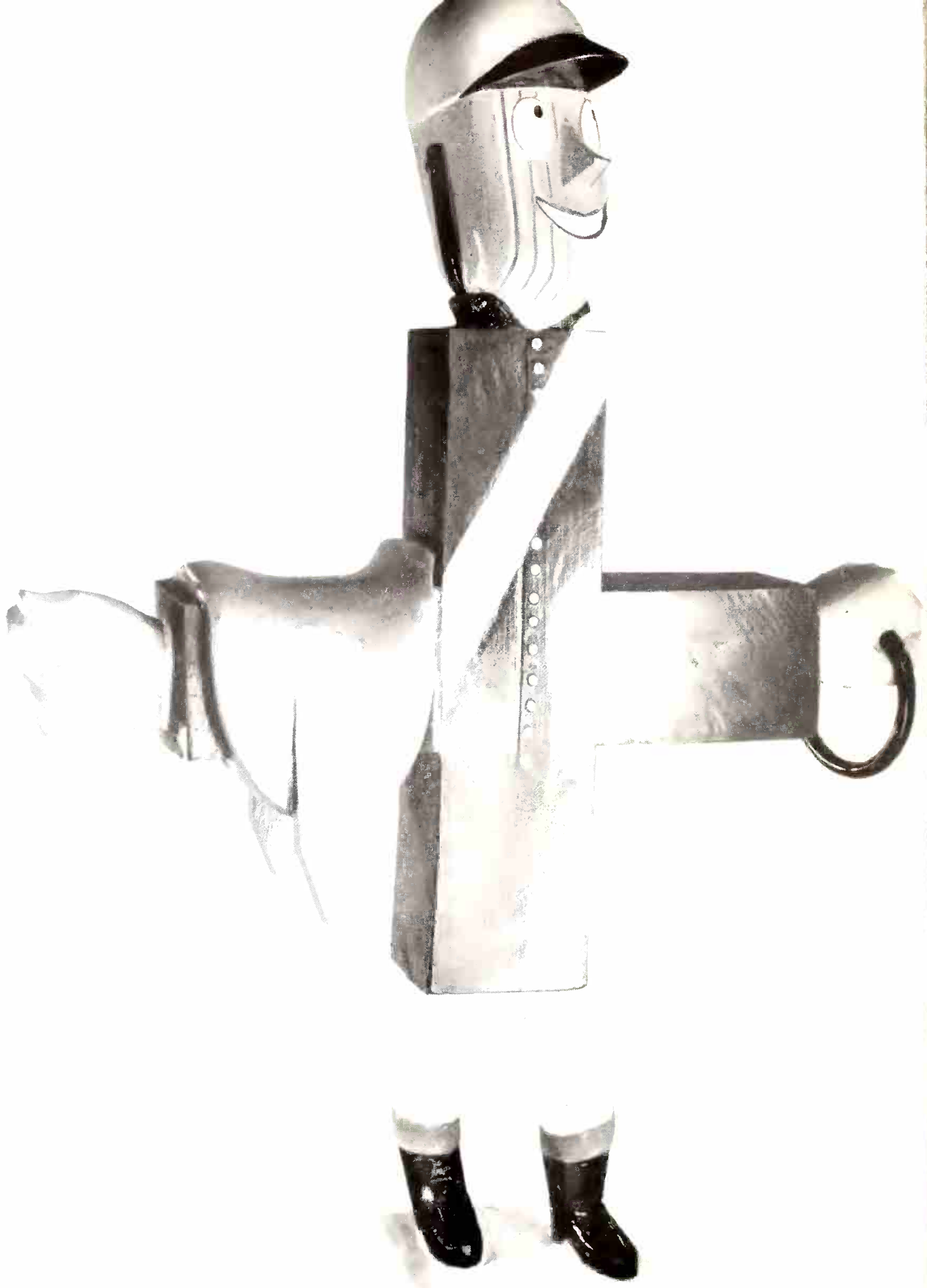
If you're looking for bigger and better markets to conquer, here are two strong points in your favor in the Mid-South: (1) The Memphis Market comprises 76 rich counties with a buying potential of over \$2 Billion. (2) You can get complete coverage of this vital area with a single schedule on WREC. With the highest Hooper rating of Any Memphis radio station, WREC has the power, the engineering perfection and the quality programming to keep a steady audience of interested listeners in a receptive mood. And, WREC prestige adds impetus to buying, too!



**MEMPHIS NO. 1 STATION**

Celebrating Our 30th Anniversary Year

REPRESENTED BY THE KATZ AGENCY • AFFILIATED WITH CBS RADIO 600 KC, 5000 WATTS



MISTER PLUS



LIKE EVERYTHING ELSE wrought by man, every advertising medium has a hitch in it. Skywriting is splendid—except on windy days and during rainy spells. Newspapers are nice—but it takes so many of them to get your story into different markets from coast to coast. Magazines are mighty fine—if only your sales and distribution pattern happened to fit a given publisher's total circulation. And television is tremendous—but it still costs so much to reach so small a fraction of your 48-state market.

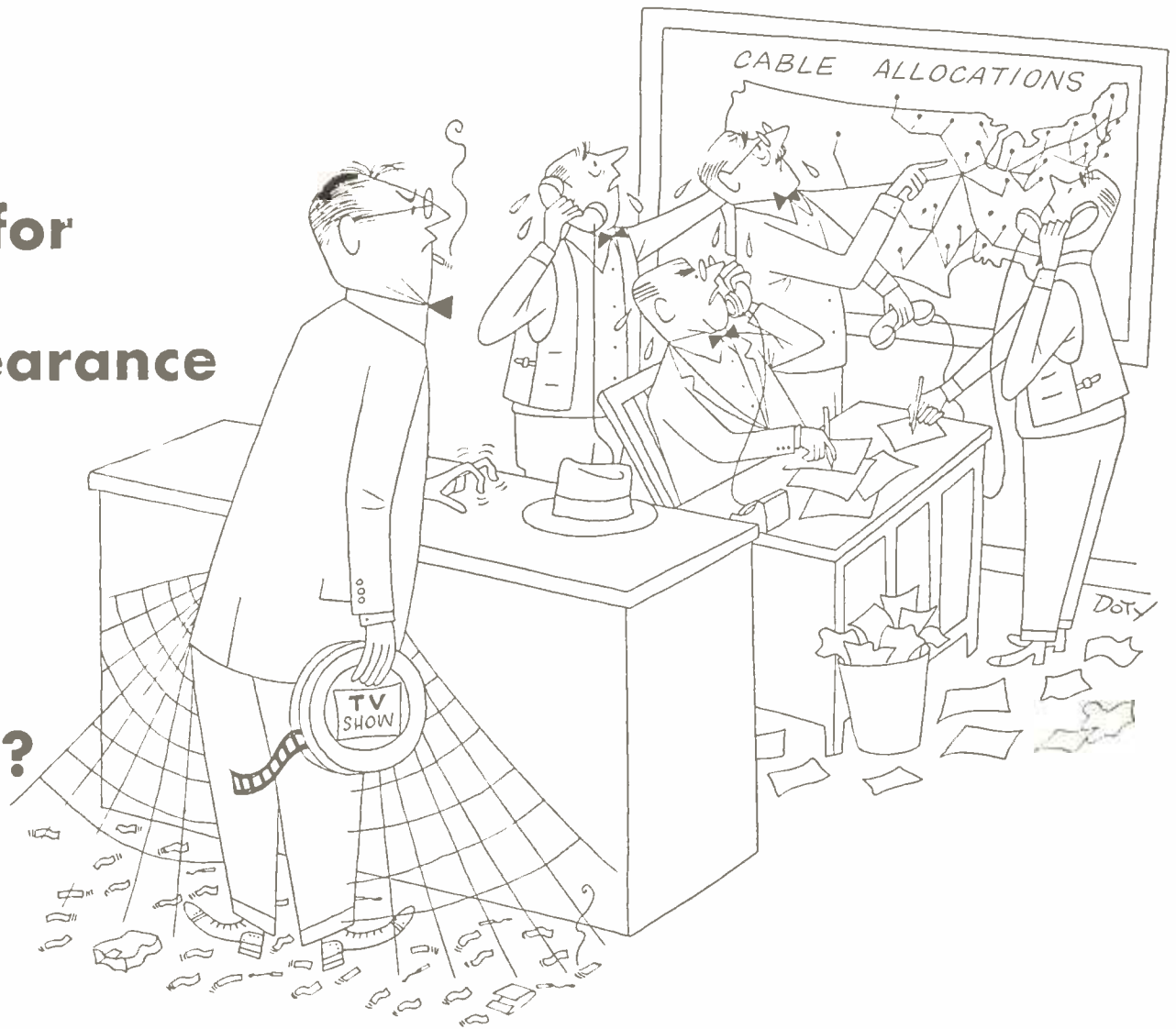
# THERE IS A HITCH

There is even a hitch in network radio, the only true mass medium. All four networks blanket the biggest centers, of course—but recent research reveals that *only one* of the four really dominates the 17,000,000-family radio audience throughout *Non-TV America* . . . largely because this network, single-handed, provides more stations there than the other three combined. *Mutual* is the one network with this unique plus—and timely rate adjustments make Mutual the one network for you to hitch to . . . right now for '53.

## MUTUAL

*the plus network of 560 affiliates*

**waiting for  
cable clearance  
for your  
TV film  
program?**



**you can do better with SPOT—much better**

If your TV program is on film, you need never wait on the cable for clearances, or be blocked out of markets because of inadequate cable service. Build your national coverage on a Spot basis, and you'll find that stations clear time more readily for Spot—in markets of your own choice. And you'll save on Spot time charges—enough to cover film prints, their distribution and other costs.

*Get the full details from your Katz representative.*

**THE KATZ AGENCY, INC** • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT



## New and renew

### 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Cream of Wheat Corp	BBDO	CBS 123	Grand Central Station; Sat 11:05-30 am; start 13 Dec
Durkee Famous Foods	Leo Burnett Co	ABC 165	When A Girl Marries; M, W, F 10:45-11 am; 1 Dec; 52 wks
General Products Corp	Dean Simmons	ABC 60	Hall of Musical Fame; M-F 10:15-30 am; PST; 26 Nov; 52 wks
S. C. Johnson & Son	Needham, Louis & Brorby	MBS 540	Frank Singiser; M-Sat 10:30-35 am; 1 Jan; 52 wks
Jules Montenier Inc	Eddie Ludgin & Co	CBS 125	What's My Line?; W 9:30-10 pm; 3 Dec; 52 wks
Philip Morris & Co, Ltd	Blow Co	CBS 200	My Little Margie; Sun 8:30-9 pm; start 7 Dec
Mutual of Omaha	Bozeil & Jacobs	MBS 540	Mutual of Omaha Calling; Th 25 Dec; 2-3 pm; special Xmas prog
Packard Motor Car Co	Maxon, Inc.	CBS 200	Presidential Inauguration; T 20 Jan; 11:30 am-5 pm; also Inauguration Ball; 11:15 pm-12 midn
Seeman Bros	Wm. H. Weintraub	CBS 200	It Happens Every Day; Th 4-4:05 pm; 20 Nov; 50 wks
Seeman Bros	Wm. H. Weintraub	CBS 200	Nora Drake; Th 2:30-45 pm; 20 Nov; 50 wks
Int'l Cellucotton Prods	Foote, Cone & Belding	NBC 189	John Cameron Swayze; M-F 10:30-35 pm; 5 Jan; 52 wks
Sonotone Hearing Aids	Kudner	CBS 166	Cedric Adams; Sun 4:55-5 pm; 30 Nov; 52 wks; also M 10:35-40 pm; 1 Dec; 52 wks
Sylvania Electric Prods	Roy S. Durstine	MBS 500	The Shadow; Sun 5-5:30 pm (15-min seg); 4 Jan; 26 wks
Texas Company	Kudner	ABC 337	Metropolitan Opera; Sat 2 pm to concl; 29 Nov; 18 bdcsts
Willys-Overland Motors	Ewell & Thurber	ABC 350	Presidential Inauguration; T 20 Jan; 11:30 am-4:30 pm
Wine Corp of America	Weiss & Geller	NBC 186	John Cameron Swayze; Th 20 Nov; M, W, F 10:30-35 pm; 24 Nov thru 2 Jan



### 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer. Federation of Labor	Furman & Feiner	MBS 150	Frank Edwards; M-F 10-10:15 am; 1 Jan; 52 wks
Burton Dixie Corp	Turner Advertising	ABC 134	Paul Harvey News; Sun 10-10:15 pm; 30 Nov; 52 wks
Continental Baking Co	Ted Bates	CBS 53	Grand Slam; M-F 11:30-45 am; 17 Nov; 52 wks
General Mills, Inc	Knox Reeves	ABC 26	Joe Emerson's Hymn Time; M-F 3-3:15 pm; 22 Dec; 52 wks
General Motors Corp	Kudner	ABC 326	Henry J. Taylor; M 8-8:15 pm; 15 Dec; 52 wks
Goodyear Tire & Rubber	Kudner	ABC 313	Greatest Story; Sun 5:30-6 pm; 4 Jan; 52 wks
S. C. Johnson & Son	Needham, Louis & Brorby	MBS 540	Newscasts; M-F; Holland Engle, 11:25-30 am, H. R. Baukhage, 12:15-25 pm; Sam Hayes, 2:25-30 pm; Cecil Brown, 5:55-6 pm; also five 5-min newscasts on Sat; 1 Jan; 52 wks
Kellogg Co	Leo Burnett	MBS 540	Bill Hickok; M, W, F 5:30-55 pm; 1 Jan; 52 wks
P. Lorillard Co	Lennen & Newell	MBS 540	Queen for a Day; M-F 11:45-12 noon seg; 1 Jan; 52 wks
Philco Corp	Hutchins	ABC 330	Breakfast Club; M-F 9:45-10 am seg; 29 Dec; 52 wks
Philco Corp	Hutchins	ABC 310	Edwin C. Hill; M-F 10:30-35 pm; 29 Dec; 52 wks
Toni Co	Foote, Cone & Belding	ABC 333	Break the Bank; T, Th, 11:30-45 am segs; 18 Nov; 52 wks



### 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Colgate-Palmolive-Peet	Cashmere Bouquet hand lotion	Sherman & Marquette, NY	25 mkts	Annct campaign; 17 Nov; 3 wks
Druggists Supply Corp	Drug supplies	Ruthrauff & Ryan, NY	150 mkts	2-wk Xmas prom campaign; st 1 Dec; 8 Dec in Tex & Okla
Ford Dealers	1953 Ford autos	J. Walter Thompson, NY	15 mkts	Annct campaign; 9 Dec; 3 ds to 2 wks each mkt
General Foods Corp	Maxwell House Instant Coffee	Benton & Bowles, NY	8 mkts	One-min anncts; 20-sec stn breaks; short-term saturation campaign; Dec
Lincoln-Mercury	Automobiles	Kenyon & Eckhardt, NY	About 350 stns coast-to-coast	Anncts, varying lengths; mainly early am time; Dec
Modene Paint Co	Odor-Free product line	Frederick-Clinton Co, NY	6 cities: Boston, Quincy, Springfield, Mass.; New Haven, Waterbury, Conn.; Bangor, Me.	Anncts, partics, progs; intensive schedule launched Oct
Pontiac Motor Div	1953 Pontiac autos	MacManus, John & Adams, Detroit	About 500 stns	One-min, 20-sec anncts; supplemented by heavy dealer scheds locally; saturation campaign; Dec



Numbers after names refer to New and Renew category

- Richard Rawls (4)
- Harry Camp (4)
- Harold Ridalls (4)
- Bill Simpson (4)
- Vic Rowland (4)

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

**New and renew**

# 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Clarence G. Alexander	RHZ-Cadena Azul net, Cuba, mgr of opers	Great Plains TV Properties stns, gen mgr
William R. Alford	WSYR, WSYR-TV, Syracuse, comml sls mgr	Same, dir of sls
George Baron	KOWL, Santa Monica, Cal, acct exec	Same, sls mgr
Robert Blake	WOR, WOR-TV, NY, dir publ	WCBS Radio, NY, dir publ rel
George Baren Bregge	WDTV, Pittsb, asst sls dir	Same, sls dir
Harry Camp	WQAM, Miami, Fla, asst gen mgr	WDOK, Cleve, vp & gen mgr
Robert C. Canepa	Own food firm, St. Louis	KMOX, St. Louis, mdsg mgr
Neil D. Cline	WHAS, WHAS-TV, Louisville, superv of sls	Same, dir radio & TV
Stan Cordrey	Nash Motor Co, Cinci, sls prom mgr	WLW-TV, Cinci, sls rep
John H. D'Aiutolo	WOR-TV, NY, TV sls stf	O. L. Taylor, NY, sls stf
Fred I. Geiger	WAGE, Syracuse, comml mgr	WSYR-TV, Syracuse, mgr TV sls
Albert J. Gillen	WSYR-TV, Syracuse, chg local & regl TV sls	WHAS-TV, Louisville, sls mgr
Richard D. Gillespie	WKRC, Cinci, publ dir	Frederic W. Ziv, NY, radio sls prom dept
Richard W. Golden	Lester Lewis Assoc, NY, prog prod	NBC Spot Sales, NY, mgr sls devel & res
Byron Goodell	CBS TV, NY, sls dept	Robert Meeker Assoc, NY, sls stf
Payson Hall	Meredith Pub Co, Des Moines, radio-TV exec	Same, dir radio & TV (Meredith owns WHEN, Syracuse, WOW, Omaha, KPHO, Phoenix)
Herbert W. Hobler	NBC TV, NY, acct exec sls dept	CBS TV Network Sales, NY, acct exec
Robert Hyland	KMOX, St. Louis, chg natl sls	Same, gen sls mgr
Jack Ishmole	Peerless TV Prod, NY, chg sls prom	Same, acct exec
Warren Jennings	WJZ, NY, comml mgr	CBS Radio Spot Sales, NY, acct exec
Cy Kaplan	World Bdcstg, midwest sls exec	WONS, Hartford, Conn, sls mgr
Ann Knowlton	KDON, Salinas, Cal, comml mgr	Same, stn mgr
Robert E. Lyall	Pacific Borax Co, midwest div sls mgr	WLW stns, Ohio, dir field mdsg
A. I. Marshall Jr.	WSYR, Syracuse, chief radio slsmn	Same, mgr radio sls
Jack Martin	KCNA, Tucson, sls dept	KNOG, Nogales, Ariz., stn mgr
Ed Mason	KXXX, Colby, Kans, asst mgr, chg farm prog	Same, mgr; also vp Western Plains Bdcstg Co
William M. Materne	WPZ, NY, mgr	ABC, natl spot sls mgr, owned radio stns
Ray McCarthy	KMOX, St. Louis, dir pub rel	Same, acct exec
Donald Menard	WDTV, Pittsb, sls stf	Same, opers mgr
Robert Merryman	WISH, Indianapolis, sls stf	WLW-TV, Cinci, sls rep
John Mitchell	United Artists TV, NY, vp	Screen Gems, NY, gen sls mgr
F. Sibley Moore	WJR, Detr, asst treas	Same, vp
George Nickson	KXXX, Colby, Kans, mgr	KEEP, Twin Falls, Idaho, mgr
Jack O'Mara	John I. Edwards & Asso, Hywd, mdsg exec	KTTV, LA, dir mdsg & prom
Kenneth M. Quairfe	WOW, Omaha, sls dept	Same, asst sls mgr
Richard B. Rawls	ABC TV, NY, dir stn rels	KPHO, KPHO-TV, Phoenix, stn mgr
Michael A. Renault	WJZ, NY, acct exec	Same, sls mgr
Robert M. Reuschle	McCann-Erickson, NY, assoc media dir	WHUM-TV, Reading, Pa, natl sls mgr
Harold Ridalls	KRSC, Seattle, mgr	KXRN, Renton, Wash, co-owner
Thomas P. Robinson	ABC Sales Dept, NY, bus mgr	ABC Stn Rels Deots, regl mgr NY & New England
William V. Rothrum	WSYR, WSYR-TV, Syracuse, prog dir	Central NY Bdcstg Corp, vp
Vic Rowland	ABC Western Div, dir radio-TV publ	KONA, Honolulu, dir pub rel
Hartley L. Samuels	WJZ, NY, acct exec	Same, mgr
Bill Simpson	KRSC, Seattle, sls mgr	KXRN, Renton, Wash, co-owner
Haan J. Tyler	KFI-TV, LA, gen mgr	Guild Films, Hywd, west coast sls dir
James A. Wethington	Wm. G. Rambeau, NY, sls mgr & vp	Same, exec vp
John H. White	KXOK, St. Louis, acct exec	KMOX, St. Louis, acct exec



# 5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ambrose J. Addis	Pepsodent Co of Canada Ltd, dir	Lever Bros Pepsodent Div, NY, adv vp
Lee H. Bristol, Jr	Bristol-Myers Prods Div, NY, asst adv mgr	Same, adv mgr
John A. Burns	Swift & Co, Chi, radio-TV adv mgr	Pan-American Coffee Bureau, NY, adv mgr
Arthur A. Currie	Sylvania Electric Prods, Buffalo, field sls mgr	Same, asst gen sls mgr
R. R. Fowler	Natl Beer Wholesalers Assn, mdsg dir	Miller Brewing Co, Milw, acting gen sls mgr
Gerald L. Hartman	Bendix Home Appliances, South Bend, mgr mktg	Same, sls mgr new appliance line
Bernard O. Holsinger	Sylvania Electric Prods, Buffalo, asst gen sls mgr, radio & TV div	Same, gen sls mgr
Wilmore H. Miller	Toni Co, Chi, vp	Same, hd adv & brand prom depts
Alph B. Peterson	Lever Bros, NY, mdsg mgr Pepsodent Div	Same, mdsg vp Pepsodent Div
James W. Riley	Bendix Home Appliances, South Bend, prod sls coordinator	Same, sls mgr freezer div
John K. Russell, Jr	Bendix Home Appliances, South Bend, asst mgr mktg	Same, sls mgr range div
Herbert L. Shuttleworth, II	Mohawk Carpet Mills, Amsterdam, NY, exec vp	Same, pres
Joseph J. Sullivan	Sylvania Electric Prods, Buffalo, distr sls mgr	Same, field sls mgr
Fred Willis	Ohio, Indiana, Kentucky Toni Co, Chi, dir mkt res	Same, also dir creative adv & media res

# 6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Cannon Mills, NY Chrysler Dealers of NY	Stockings, towels, bedspreads Chrysler autos	N. W. Ayer & Son, NY (eff 2 Jan) Birmingham, Castleman & Pierce, NY (for TV in NY area)
Consolidated Home Furn Co, Chi and SF Dodge Dealers Assn of Kans City John H. Dulany & Son, Fruitland, Md Kyron Foundation, Chi Postal Finance Co, Omaha, Neb; and Mutual Loan Co, Sioux City, Iowa Procter & Gamble, NY Swank, Inc, Attleboro, Mass	Appliances, housewares, clothing, etc. Dodge autos Dulany foods Medical products Loaning by mail  Gleem toothpaste Men's jewelry	Bozell & Jacobs, Chi Scott Assoc, Kans City Erwin, Wasey & Co, NY Irvin Rose Agency, Hywd Bozell & Jacobs, Chi  Compton, NY A. J. Silberstein-Bert Goldsmith, NY

Numbers after names refer to New and Renew category

- Albert J. Gillen (4)
- C. G. Alexander (1)
- Payson Hall (1)
- W. H. Miller (5)
- H. L. Shuttleworth (5)
- L. H. Bristol, Jr. (5)
- Ambrose J. Addis (5)
- Bernard Holsinger (5)
- Arthur A. Currie (5)
- J. J. Sullivan (5)





# "..OUTSTANDING HUMANITARIAN SERVICE"



Community service is its own reward,  
but enterprise that wins such an award as this  
means audiences that reward the Advertiser.

For greatest shows,  
brightest stars,  
richest returns, it's

# KPIX

TELEVISION CHANNEL  
SAN FRANCISCO, CALIF.

# 5



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

For the first time in three years, circulation figures and up-to-date circulation values of radio have been measured. The A. C. Nielsen Co. has just released the results of the most comprehensive radio survey ever undertaken, covering every country in the U. S. In this advertisement NBC makes the first published report on the Nielsen Coverage Study.

# Here is the truth

## RIGHT NOW, THE VALUE OF NIGHTTIME

### NIGHTTIME RADIO DELIVERS A MULTI-MILLION RADIO AUDIENCE:\*

... at the lowest cost-per-thousand circulation in radio's history.

... at only a fraction of the cost-per-thousand circulation of any of the nation's top magazines.

While the cost-per-thousand circulation of printed media has been steadily *increasing* since 1949, the cost of nighttime radio has been *decreasing*.

And NBC Radio's nighttime costs have shown the *greatest* decrease.

NBC's cost-per-thousand is now lower than any of the networks . . . only 33 cents.

#### 1949-1952 TREND OF MEDIA COST/1000 RADIO NETWORKS (EVENING)

	PERCENT DECREASE
NBC	17.5
CBS	14.3
MBS	9.3
ABC	9.1

#### MAGAZINES

	PERCENT INCREASE
LADIES' HOME JOURNAL	7.7
GOOD HOUSEKEEPING	8.4
WOMAN'S HOME COMPANION	8.9
BETTER HOMES & GARDENS	11.8
LIFE	14.5
McCALL'S	16.0
SATURDAY EVENING POST	16.9
COLLIER'S	24.6
LOOK	25.4

**SOURCES:**  
Circulation—Radio Weekly Audience:  
BMB for 1949, NCS for 1952  
Magazines: ABC first six months  
each year

**COSTS.** Radio: Net time cost ½ hour,  
weekly frequency  
Magazines: Net cost Black and  
White full page based on the use  
of every issue in a year.

\*8,335,000 new radio sets have already been sold this year



# about nighttime radio

## RADIO IS GREATER THAN EVER BEFORE

NBC nighttime radio reaches more homes per dollar than magazines, newspaper supplements, or network television.

And NBC nighttime Radio does *more* for your advertising dollar than any other radio network.

**Circulation** — The new Nielsen Coverage Survey is the largest personal interview study ever made (a sample of 100,000 homes). It shows an NBC Radio audience of more than 16,000,000 homes on the average night . . . 25,466,870 different homes weekly . . . and NBC reaches additional millions of homes in successive weeks.

*NBC Radio's nighttime audience exceeds the next network by 1,275,000 homes each week.*

**Sales Effectiveness** — NBC Radio is the only network which has tested and proven its ability to sell advertisers' products today — even in television markets. NBC-advertised products sell 20% to 111% better

among their listeners than among people who are exposed to all other advertising. Here is *documented proof* of NBC Radio's outstanding impact on the habits of millions.

**Merchandising** — Today, NBC Radio is the only network fully equipped to merchandise products successfully at the point-of-sale. Under the leadership of NBC's twelve district supervisors, NBC's affiliated stations actively work to sell their advertisers' products.

**Facilities** — The farthest reaching voice in the nation is the NBC Radio Network. Through NBC's superior facilities, advertisers may reach millions of homes virtually untouched by other national media.

Here, then, is the truth about nighttime radio. Never before has it offered better values. As Radio continues to offer even greater values to advertisers, so NBC continues to offer the greatest values in Radio.

*Sources for all statements available on request*

# NATIONAL BROADCASTING COMPANY

*a service of Radio Corporation of America*

FACTS ABOUT  
**KFWB**  
IN LOS ANGELES

IN  
America's Largest  
**AUTOMOBILE**  
and  
2nd Largest Retail  
Market



**KFWB**  
**LEADS**

all Independents\*

**LOS ANGELES**  
**HAS MORE**  
**AUTOMOBILE RADIOS**

than these cities combined:  
Dallas, Miami, New Haven, Omaha,  
Salt Lake City, Providence, Trenton,  
Syracuse, Springfield, Ill. have  
**TOTAL RADIO HOMES**

**THE**  
**BRANHAM**  
**COMPANY**

**27 YEARS**  
of service in  
America's  
**THIRD LARGEST**  
MARKET

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

**KFWB**  
LOS ANGELES

**HARRY MAIZLISH**  
President-General Manager

\*PULSE 1952 Out-of-Home Listening Survey

**New developments on SPONSOR stories**



**See:** "Five ways to promote TV programs"

**Issue:** 20 October 1952, p. 40

**Subject:** The TV program guide magazines provide a top-notch promotion vehicle for TV shows

The program guide magazines are one of the fastest-growing means of TV show promotion, providing advertisers with an audience of TV viewers who are not satisfied with cold newspaper program-listings and are willing to pay for convenient-to-read schedules.

There are some 23 TV program magazines published weekly in TV markets across the nation. Total circulation at present: roughly 1,200,000. Leading the field are *TV Guide*, with an average of 475,000 copies in New York; *TV Forecast*, with 210,000 in Chicago; *TV Digest*, with 180,000 in Philadelphia (these three are members of ABC).

Surveys show the influence of these magazines as program-information sources. Advertest Research recently completed a study for *TV Guide* (6-16 November 1952), querying 757 TV set owners in the New York metropolitan area on where they got TV schedules. Of these, 28.4% used *TV Guide*. This percentage outranked the combined showing (17.2%) of respondents using full-week schedules in Sunday or weekend newspapers. In the daily field, it took seven major newspapers combined—*New York Journal-American*, *Post*, *World-Telegram*, *Times*, *Mirror*, *Herald-Tribune*, and *Newark News*—to lure about as many (28.6%) information-seekers as *TV Guide* alone attracted.

When Market Facts, Inc., made a survey for *TV Forecast* magazine in the Chicago metropolitan area, they discovered that 174,000 families had seen the most recent issue of *Forecast*; 150,000 the latest *Chicago Tribune* weekly TV supplement; 147,500 the *Chicago Daily News* weekly TV supplement. *Forecast* outsells the *Saturday Evening Post*, *Life*, *Time*, *Collier's*, and all other weekly magazines sold on Chicago newsstands, according to the survey.

An example of what advertising in such a magazine helped do for one show comes from the Borden Co. That sponsor started to carry "spotlight ads" on its *Treasury Men in Action*, (NBC TV, Thursday 8:30 p.m.) in *TV Guide* early in September. The show's New York rating (American Research Bureau) at that time was 34.8. One month later (2 October) its rating had jumped to 40.4.

*TV Guide*, *TV Forecast*, and *TV Digest* recently grouped to offer sponsors special combination rates for advertising in all three. These publications also act as advertising representatives for some 15 other program guides (some, published in different cities, have the same names via franchise; *TV Digests*, for instance, appear in Philadelphia, Pittsburgh, and Atlanta).

Advertisers buying space in the guide magazines to give their shows an extra push include: American Tobacco Co., Bendix Home Appliances, Bristol-Myers, Celanese Corp., DuPont, Hazel Bishop, International Silver, Texas Co., Westinghouse, Johnson & Johnson, Magnavox Co., Nash Motors, General Foods.

Here's how A. J. Segal, advertising director of *TV Guide*, catalogs some of the advantages the program magazines offer advertisers and televiewers: (1) They are handier to refer to than newspapers; (2) though issued weekly, they are used daily and kept around; this gives a "spotlight" advertiser extra exposures; (3) the contents catch the viewer at just the right time—when he's in the mood to view; (4) they serve to heighten his interest in what he sees on video via editorial features which personalize the stars and their shows. Also, they assure the advertiser no waste circulation since virtually every reader is a TV set owner.

\*\*\*





**Salemaker has had . . .**



**. . . a son!**

. . . and his boy does a man's job on a junior sized budget!  
Like his famous Daddy, Salemaker Jr. gives you  
smash impact spot saturation at low cost. For complete  
details call or wire KRSC National Sales or our  
nearest rep.

# KRSC

**sells ALL the big  
Seattle Market**

Represented by:

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

**Master  
of  
Ceremonies  
and  
Sales**



COLOSSUS OF THE CAROLINAS



WBT's cheerful, chipper Fletcher Austin gives the charm and conviction to a banquet or a break which have made him one of the most popular of Carolina personalities — on or off the air. Rightly representative of WBT's superlative air staff, Fletcher can make your commercials sing and sell among 3,000,000 WBT-Carolinians.

**WBT**

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Radio Spot Sales*





the time of the 1949 BMB coverage study and the NCS study, field work for which was done last spring.

The over-all findings in this group of station reports are eye-opening. They show clearly that radio—11% higher in total U. S. circulation than three years ago—is still king of the air media, although time buying must often be done carefully to achieve the best results. Here are the highlights of the Nielsen investigation:

1. The average U. S. radio station in the cross-section group showed an increase in the size of its "coverage" (i.e., circulation among families—not the number of square miles covered by the station's signal) between 1949 and 1952 by 11% in the daytime. The average nighttime coverage gain was 5% in the 96-station group.

2. This 11% average increase dur-

ing the daylight hours was far from uniform. The spread ran all the way from a drop of 48% to a gain of 213% among the NCS panel outlets.

3. Similarly, the nighttime increase was not uniform among NCS stations, 1949-1952. Drop-offs ran as low as 63%, and gains went up to 112%.

4. In a general sense, increases were found most frequently among stations of small and medium size, and decreases were most noticeable among large stations, according to Nielsen. However, this doesn't mean that the day of the big powerhouse stations is over. Far from it. Large stations are almost always coincidentally located in TV markets (New York, New Orleans, Los Angeles, etc.) and thus are more exposed to TV's influence. Their remaining audiences are still enormous.

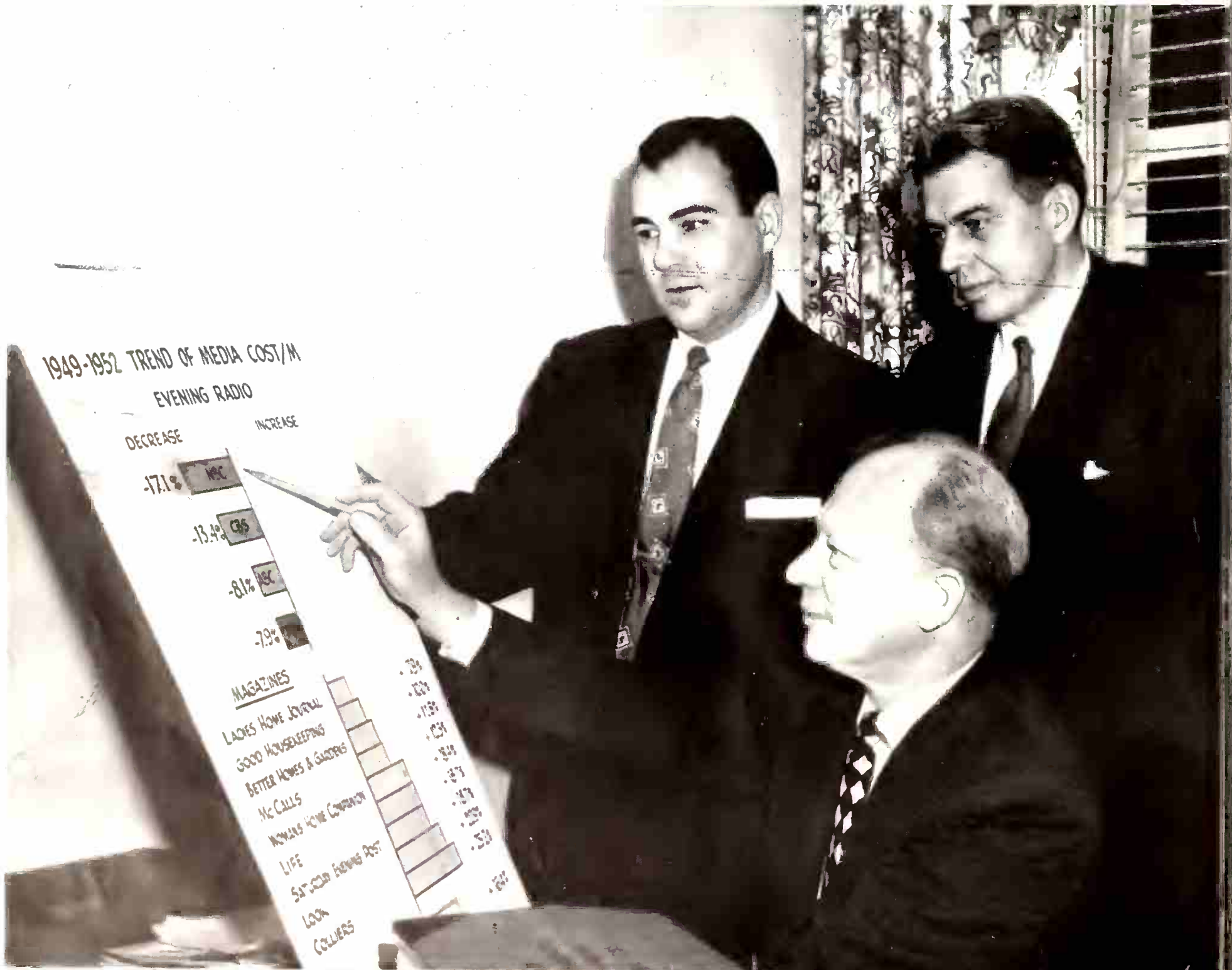
5. With the average radio station

hitting more families, the multi-market spot radio advertiser who has done his buying carefully can thus look forward to audiences generally larger today than they were three years ago.

6. There's still a danger in trying to apply generalities to specific cases. As the chart at right shows, some radio outlets went against the form charts and made gains (often quite sizable) against television competition. Other stations with no TV competition, it was found in the Nielsen data, had sustained losses. The answer is obvious: When a timebuyer gets down to the market level and starts to weigh one outlet against another, the choice must still be motivated by such things as the quality of the station's local programming, its audience promotion and merchandising jobs, and the know-how of its management.

Broadcasters will be able to sell air media on basis of new, competitive circulation data provided by NCS and Dr. Ken Baker's SAM.

NBC's chief researcher, H. M. Berville Jr. (seated), examines media figures with H. W. Shepard (NBC O&O stations), NCS's J. Churchill



## Typical individual radio station circulation changes, 1949 vs. 1952

(These 12 stations of varying size were selected at random for SPONSOR by A. C. Nielsen from its complete NCS cross-section of all U.S. radio stations with same facilities in '49 and '52)

Station	Power*	Net Affil.	1949 Circulation (000), day or night	1952		% Circulation change in all counties	
				No. of homes (000), home county†	TV ownership (%) in home county	Day	Night
1	Low	Z	10-25	10-25	Under 10	+ 6	+ 39
2	Med	Y	25-100	25-50	10-20	+ 4	+ 6
3	High	Y	100-500	50-100	50-60	- 6	- 27
4	Low	Ind	10-25	10-25	Under 10	+41	+112
5	High	X	100-500	250-500	30-40	+11	- 2
6	Med	W	25-100	100-250	70-80	-51	- 63
7	Med	Ind	25-100	10-25	60-70	+55	+100
8	Low	W	25-100	25-50	30-40	+ 2	none
9	Med	X	Over 500	100-250	40-50	-14	- 21
10	Med	Z	10-25	10-25	Under 10	+52	+ 42
11	High	Ind	100-500	100-250	Under 10	- 4	+ 7
12	High	Y	Over 500	100-250	30-40	+30	+ 16

\*High—over 5,000 watts; Medium—500-5,000 watts; Low—under 500 watts. †Given as index of local population; does NOT compare with circulation figure at left.

**More data from NCS study:** Briefly, that's the first round of nuggets panned by Nielsen researchers from the data deposits of last spring's field work. And, since radio and TV coverage were being measured on the same base for the first time, there were other highlights:

1. The influence of TV on radio station circulation depends on the degree of TV set saturation in a market. That, of course, is obvious to any time-buyer. But timebuyers are often not aware of the fact that it takes a good deal of TV saturation before any recognizable dent is made in radio. For instance, Nielsen researchers learned that among radio stations in whose home counties the TV ownership was 10% or less, there was an average circulation *increase* of 21% in the daytime and 31% at night. Where the home-county TV set penetration was 50% or more, daytime radio coverage was off an average of only 4%, although it slumped 30% at night.

2. U. S. audiences are developing stronger loyalties to individual radio stations. That is, they're listening to a smaller number of different radio sta-



**BMB-type data of SAM also due early next year**

Dr. Kenneth C. Baker, head of the Standard Audit & Measurement Service, has already sent some 400 SAM Station Reports to subscribing outlets; ad agencies will receive theirs soon

tions every week, perhaps because of TV competition and perhaps the fact that much of the listening done to secondary sets (kitchens, garages, workshops, etc.) usually involves listening while working and thus the station dial is twisted less. According to Nielsen, the average number of radio stations listened to by the typical U. S. home is down 11% in the daytime and down 29% at night, as compared to 1949 levels.

3. As expected, when radio station listening and TV viewing are lumped together, the combined total shows a

greater number of tuned-to stations than the radio-only figures for 1949—but not much more. The combined total number of AM and TV outlets dialed weekly by a typical home was 5% higher than the number of radio stations alone three years ago.

**Implications of data:** What do such figures as those above, and in the chart on this page mean to a radio advertiser and his agency?

Simply this:

- As the NCS data arrives at agen- (Please turn to page 86)



# To the agencyman about to sign a film-program contract . . .

**A look before you leap may save many headaches plus thousands of dollars. Herein six practical pointers on how to be cautious**

**F**ew TV program vehicles are as flexible as the spot-placed video film show: films can cover anything from one to 60 TV markets. But few types of TV programming offer as many possibilities for both large and small ad agencies to take a contractual pratfall.

For instance:

A well-known beverage advertiser, who wanted extra TV impact in a Midwest market, was urged recently by his agency to buy a half-hour spot film program to do the job. The show was screened for the client, who liked it at once. The agency made a firm commitment with the film distributor, and drew up a 26-week contract with a TV outlet for the time. Then, the blow fell.

Another beverage firm, the agency discovered to its horror, was sponsoring the same film series in another Midwest TV market, just a few miles away. Thousands of viewing families lived in the large "overlap area," the suburban area between the two TV markets that receives a TV signal from both. And, these families could see the same TV films, a few nights apart, sponsored by two arch competitors. Meanwhile, two sets of detail crews and salesmen were calling on the same retailers, armed with embarrassingly similar merchandising material and promotion kits.

In icy tones, the beverage advertiser phoned his agency and demanded to know what, exactly, did they think they were doing?

The agency was soon in an uproar. Meetings were called, and a behind-the-scenes investigation started. The agency's TV director was called on the carpet first.

"The distributor who sold us the

show didn't tell me about that next-door market," he pleaded.

In turn, the distributor shrugged his shoulders and said "Look, I'm busy 24 hours a day. You didn't ask. I figured you already knew and it didn't matter."

The timebuyer who made the deal with the station was the next man at bat. "No, I didn't check with the station, or the reps, to see if anyone else was sponsoring that film series in the next market," he admitted. "I thought that had been done by our production people when the deal was made with the distributor. I was just told to buy a good time slot."

This embarrassing experience for one of the country's leading ad agencies—names are here omitted for ob-

## film

vious reasons—could have been easily avoided. A phone call from the program buyer to the film distributor, or a checkup by the timebuyer would have avoided the mishap—if the calls had been made before the TV contracts were signed.

"We try our best to help advertising agencies, because this is still a fledgling business," was a recent comment from a typical film distributor, who added "but we can't do all the thinking for everyone. Very often, agencies won't even tell us the name of the man we're to contact with last-minute information, or else somebody always forgets to write a memo to somebody else."

Interviews with leading film producers, distributors, agency executives,

and others connected with the booming business of TV films, produce similar reactions. When slip-ups occur, most agree, it's because someone forgot to read the fine print of a film-show contract, or else forgot to include a vital clause.

Every week, situations like these occur:

- A major New York ad agency recently forgot to include in its time contracts with stations a clause covering preemptions, when a multi-market deal was being made for a syndicated film show. The TV stations on the list, for the most part, soon committed themselves to other clients for the film time slots, since it was presumed they would be unoccupied when the film series was over.

During the recent election campaign, however, there were several preemptions of the show's local slots for political or special-events coverage. The agency's contract with the producer called for the sponsor to pay for all the films in the series, a standard practice. But failure to include a clause in the agency's time contracts with stations, which guaranteed an automatic extension of the sponsor's original time slot, left the agency's client at the mercy of stations when it came to "make-goods." Result: Several of the sponsor's best films were shown in weird slots by stations who had nothing else to offer, having already disposed of the time. The agency is still apologizing.

- Not long ago, another large ad agency lined up over 30 stations for a syndicated film show. But the agency's TV program buyers neglected to confer with the agency's timebuyers before the purchasing of local slots be-

(Please turn to page 70)



### **Six points to check before you sign a film-show contract**

**1.** *Can pilot-film quality be maintained? Pilot may have cost twice that of run-of-mill show in film series. Check producer's reputation, and/or his other TV film programs.*

**2.** *Does your time buying match the mechanics of film distribution? Simultaneous multi-market starting dates may mean costly extra film prints of your client's TV show.*

**3.** *Do you have market "exclusives" and automatic "first refusals?" TV markets sometimes overlap; a competitor may be sponsoring your film show in one of them.*

**4.** *Are you covered in case of preemption of your TV film slot for special events? Your contracts should automatically extend your regular time slot on TV outlets.*

**5.** *Is your "new" film show really a new package? Many reruns are quite successful, but your show may have been aired for a competing advertiser in the same market.*

**6.** *Are you protected against print-damage costs or TV legal suits? Clauses covering these possibilities should be in both the time and film contracts drawn by the agency.*







**TELEVISION** Mary Hartline is heavily merchandised as star of "Super Circus" on 36 ABC stations. Mars spent \$750,000 on Chicago kid show this year

**RADIO** Art Linkletter ribbing contestant in "People Are Funny" with Producer John Gudel in rear. Mars uses radio for adults, TV for kids

# "Radio and TV greatest sales tools we ever had"—MARS

## Chicago candy leader attributes top place in field to broadcast media

"The greatest sales tools we ever had!"

That's how Victor Henry Gies, Mars, Inc.'s v.p. in charge of sales and advertising, describes radio and TV.

Here's why:

1. Radio and TV have kept the Chicago candy leader on top in over-all sales in the highly competitive \$180 million-a-year chocolate-covered bar business since it plunged into network radio in 1939. (Mars devoted \$12.3 million of its \$14.2 million advertising expenditures between 1939 and 1952 to the broadcast media, accord-

ing to PIB and Bureau of Advertising figures.)

2. Radio and TV have more than doubled Mars sales in the same period—1939 to 1952.

3. Radio and TV have kept Milky Way first in the 5¢ chocolate-covered bar race.

Actually candy is a \$965 million-a-year business with the chocolate-cov-

ered bars comprising the largest single line. Hershey dominates the industry with its solid chocolate bars, selling some \$70 million a year. Its sales grossed \$156 million last year for all products. Instead of advertising, it practices detailing, which will be explained later.

But Mars leads the chocolate-covered bar field in sales and radio-TV expenditures. Its air philosophy, strategy, and experience should therefore prove of interest to admen and sponsors.

Here's the Mars story, as related by genial, law-trained Vic Gies and his

case history

equally friendly account executive, Ralph E. Ellis, at the Leo Burnett Co. in Chicago. Gies started with the firm as a retail salesman in 1925 at \$150 a month; rose to veep in 1949. Ellis has been on the account since 1944, first with Grant Advertising in Chicago and then in 1949 with Leo Burnett when Mars switched agencies.

Both point out that Mars got to the top because it (a) introduced a new tasty candy to America—milk chocolate-covered nougat bars (the formula was whipped up by founder Frank Mars in the kitchen of his home in the early 1920's); (b) it maintained the quality of the product over the years; (c) it has consistently advertised mostly through broadcasting since 1939.

During this period Mars spent \$14,287,471 on national advertising, according to PIB and Bureau of Advertising figures. Of this, \$12,346,636 went into radio and TV, \$1,598,835 into magazines, \$342,000 into newspapers. Of the air total, radio got \$10,488,893 and TV \$1,857,743 (time estimates only).

Here is a conservative estimate of the Mars ad budget for 1952:

TV	\$1,100,000
Radio	600,000
Magazines	150,000
Trade papers	30,000
Newspapers	25,000
Transit	15,000
Miscellaneous	30,000
<b>TOTAL</b>	<b>\$2,000,000</b>

(One of Mars' biggest competitors figures Mars actually spends \$3,620,000 with at least \$35,000 a month going for TV announcements in 15 markets and \$250,000 a year for comic books.)

**Mars on the air:** During the 1939-1952 period Mars has had 10 radio shows and two TV programs. It is now on the air with the \$16,000-a-week *People Are Funny* (CBS Radio 187 stations 8 to 8:30 p.m. Tuesday), starring Art Linkletter as m.c., and with *Super Circus* (ABC TV up to 36 stations 5:30 to 6:00 p.m. segment of hour show Sunday) starring Mary Hartline, Claude Kirshner and Cliff Saubier, and costing Mars \$750,000 for the year for time and talent.

*People Are Funny* gets the adults:



"Dr. I.Q." starring Lew Valentine carried Mars banner for most of 1939-49 period. It was first Mars AM show. (M.C. Alan C. Anthony, rear)

*Super Circus*, the small fry and the parents (half and half).

Throughout the past 14 years Mars has also used a print schedule—mostly magazines like *Life*, *Look*, and *Collier's*, plus dailies for specific campaigns.

It's currently using transit, namely

### Mars has concentrated on air advertising since 1939

(Sales have risen 120% in same period)

YEAR	NET RADIO	NET TV	MAGAZINES	NEWSPAPERS	TOTAL
1939	253,816	none	none	3,500	257,316
1940	544,714	none	none	2,000	546,850
1941	785,028	none	136	500	785,945
1942	158,328	none	417	none	346,448
1943	none	none	188,120	30,500	210,158
1944	440,772	none	179,658	500	507,382
1945	989,790	none	66,110	12,500	1,145,090
1946	1,194,313	none	142,800	none	1,194,313
1947	1,324,142	none	none	none	1,533,192
1948	1,542,062	none	198,050	122,500	2,079,322
1949	1,541,411	37,350	414,760	54,500	1,633,261
1950	389,560	431,183	144,154	115,500	1,080,397
1951	1,030,856	595,279	178,330	none	1,804,465
1952 (6 mos.)	294,101	793,931	86,300	none	1,174,332
<b>Totals</b>	<b>\$10,488,893</b>	<b>\$1,857,743</b>	<b>\$1,598,835</b>	<b>\$342,000</b>	<b>\$14,287,471</b>

SOURCE: PIB and Bureau of Advertising (talent and production costs for radio and TV not included, nor are spot radio and TV)



## MARS AIR STRATEGY

(as expressed by Victor H. Gies, v.p. in charge of sales and advertising)

1. Pick the media that give you most impact per dollar spent. For Mars that's TV with radio a close second.
2. After you've selected your media, try to pick the most suitable vehicle for reaching the market you're aiming at. For Mars, a candy manufacturer, they're a kid TV show (Super Circus) and the adult People Are Funny radio program.
3. Merchandise your radio and TV programs. Anyone who fails to do so is ignoring the biggest factor in advertising.
4. Integrate your commercials into the program. The public doesn't like them. Make them part of the show as much as you can.

the Chicago Motor Coach. New York subway strap hangers used to see Mars cards. Mars is also in the trade press, especially grocery, confectionery, theatre, vending, tobacco distributors, and drug trade journals at both the retail and wholesale level.

Outdoor advertising, much used in the 1920's, was dropped in 1932-33.

Here's a brief look at Mars' radio experiences over the years:

Mars chose a good show—*Dr. I.Q.* with Lew Valentine over NBC—to en-

ter radio 10 April 1939 at Grant Advertising's suggestion. The program had an early success and was gradually increased from a one-station operation to a regional network and finally a full network by the end of the year.

*Dr. I.Q.* made more than a joke famous ("I've got a lady in the balcony, Doctor!") before it was dropped in 1949; it sold Mars candy, especially Milky Way, as well as the *Dr. I.Q.* bars (which were dropped with the program), and other regular Mars brands:

*Mars and Leo Burnett Co. officials who plan Mars advertising strategy attend inaugural of Mars' sponsorship of Super Circus on ABC TV early this year with ABC executives. Seated l. to r.: G. A. Vernon, ABC TV; Leo Burnett; George Harley, Mars exec. v.p. and gen. mgr.; Victor H. Gies, Mars v.p. and dir. of sls. and adv. Standing: James Stirton, ABC TV; William Weddell, Leo Burnett Brdestg. Dept. head; Ralph Ellis, Burnett A/E; J. H. Norton, ABC TV*



Snickers, 3 Musketeers, Forever Yours, Mars Coconut Bar, and the 10¢ Mars Bar.

*Dr. I.Q.* ran from 1939 to 1942, was sponsored by Vick Chemical to 27 March 1944 after Mars let it go because of war rationing and sugar shortages, then resumed under the Mars banner in 1944 and ran through 29 October 1949.

"We dropped it late in 1949 because we were planning to go into TV," Gies said.

*Dr. I.Q.* was switched to ABC as a sustainer 9 November 1949. P. Lorillard used it to sell Embassy cigarettes 4 January 1950 to 22 November 1950 when it went off the air.

Meantime *Dr. I.Q. Jr.* ran in 1941, 1948, and 1949 over NBC as a children's show. *What's Your Idea* sold Mars candy in March-May 1941 over NBC. Then come *Curtain Time* in 1945.

Starting 4 July 1945 *Curtain Time* ran until March 1950 over NBC and proved a successful vehicle for reaching much the same type of audience as *Dr. I.Q.* but on another night of the week. *Dr. I.Q.* was on Monday; *Curtain Time*, Wednesday, then Thursday (starting 11 October 1945). It was a three-act light comedy-drama.

Mars and television wedded in 1949, but meantime there were these other radio shows since *Curtain Time* was dropped:

1. *Falstaff's Fables*, a five-minute children's show five times a week over ABC 18 September 1950 to 15 December 1950. It featured story-telling.

2. The four-show ABC Pyramid Plan in the first six months of 1951: *Stop the Music*, *Inner Sanctum*, *Can You Top This*, and *Bob Barkley, American Agent*.

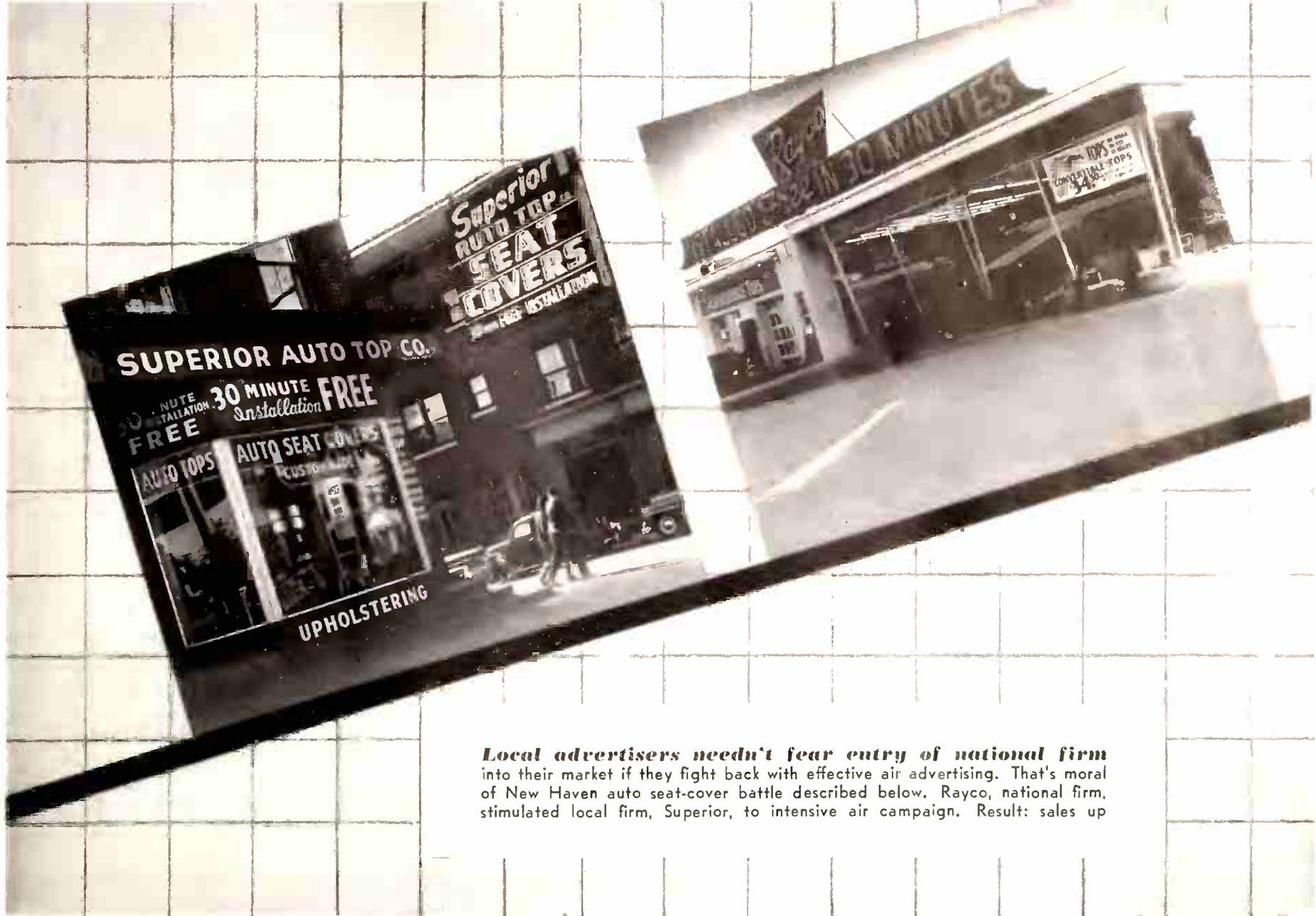
Each show ran a half hour weekly; they gave Mars four impacts a week, were used to reintroduce to the public some of the lesser-known bars, namely the Mars Coconut Bar, Forever Yours, 3 Musketeers, and Snickers.

Results, according to Gies and Ellis: "It did the job it set out to do."

3. *People Are Funny*, the Mars radio heavy today, which Mars took up 9 October 1951 (alternate weeks) and weekly 1 January 1952. It's on now for a 39-week run and is taped. *Art Linkletter*, the star, has sold a lot of candy with it.

Mars likes *People Are Funny*, as  
(Please turn to page 64)

SPONSOR



*Local advertisers needn't fear entry of national firm into their market if they fight back with effective air advertising. That's moral of New Haven auto seat-cover battle described below. Rayco, national firm, stimulated local firm, Superior, to intensive air campaign. Result: sales up*

# Battle of the seat covers

**When Rayco came to New Haven with spot campaign, local firms which advertised held own or gained as demand expanded**

It's long been an axiom among major national advertisers that the more a type of product is advertised by competing companies the more sales there are for all of them. In other words, competitive advertising doesn't necessarily benefit brand A at the expense of brand B but may mean increased sales for both.

On the local level, though, this axiom is often overlooked. When a national product or service enters a market with heavy advertising, local firms are usually alarmed at the competition, assuming that their sales are now in immediate jeopardy.

That local firms needn't retreat frantically in such cases and that the axiom applies locally as well as nationally was demonstrated recently in New Haven when the Rayco Manufacturing Co. entered the market and began a heavy radio and newspaper campaign for its automobile upholstery.

Rayco's sales quickly started climbing but a local firm which launched its own counter radio campaign also

sputtered up. In fact the sales of most seat-cover firms in New Haven which advertised stayed on an even level or went up. Rather than hurting the local competition, Rayco's entry into New Haven, plus the increased local advertising, actually expanded the market for automobile seat covers.

Here's how the New Haven battle of the seat covers began.

Rayco, with branches in over 60 cities, went into New Haven in April 1952. It operates on the franchise system most frequently associated with Howard Johnson, supplying local Ray-

*(Please turn to page 74)*

|||||  
**case history**  
 |||||



# So you want to buy a "tandem"

All radio nets offer package plans under various names; they all add up to same thing: low-cost-circulation. Herewith are details

## Buyer's guide to package participation plans offered by radio networks

	PROGRAMS	COST	NO. OF STATIONS	AVAILABILITIES
<b>FIVE-SHOW PLANS</b>  <i>Minimum buy: one announcement in any show one time</i>	<b>PYRAMID PLAN</b>  <i>abc</i>  Cafe Istanbul Sun. 8:30-9:00 Defense Attorney Tues. 8:00-8:30 Life Begins at 80 Wed. 8:30-9:00 Top Guy Thurs. 8:00-8:30 Michael Shayne Thurs. 9:30-10:00	\$3,214-\$4,119 for each anct. depending on the frequency and number of shows bought. The frequency discount given only for buys of 52 weeks.	Will sell less than full net "within reason" or if network feels that the advertiser will eventually buy the full net. Clorets first buy: 4 states	All 15 ancts. are now open. New lineup of show offered in Oct. Pyramid was originally a three show operation but was changed to five last May
	<b>MULTI-MESSAGE PLAN*</b>  <i>mbs</i>  Adventures of Falcon Mon. 8:00-8:30 That Hammer Guy Tues. 8:00-8:30 Crime Files—Flamond Wed. 8:00-8:30 Official Detective Thurs. 8:00-8:30 Movie Quiz Fri. 8:00-8:30	\$1,500-\$2,000 for each anct. depending on total annual no. and the no. bought each week. Maximum discounts for 39 ancts., at least 3 a week	Will sell short net at higher cost per anct. and subject to recapture. Sold a split net to food firm but firm bought entire plan in South	All 15 ancts. are open but General Mills and Camel may continue their participations. The possibility exists that 4 ancts. per show may be offered
<b>THREE-SHOW PLANS</b>  <i>Minimum buy: three announcements across-the-board one time</i>	<b>POWER PLAN</b>  <i>cbs</i>  FBI in Peace and War Wed. 8:00-8:30 Meet Millie Thurs. 8:00-8:30 Mr. Keen Fri. 8:00-8:30	Talent: \$4,550. Time: \$16,676 gross. Annual dollar plus 52-week discounts of 27.5 to 53%	Full network of 200 stations is offered. Split net discouraged for "technical" reasons by CBS	Openings for 2 sponsors as of now. A third opening will be available by first of year
	<b>OPERATION TANDEM</b>  <i>nbc</i>  Red Skelton Tues. 8:30-9:00 Barrie Craig Wed. 10:00-10:30 Judy Canova Thurs. 10:00-10:30	Time and talent package price of \$15,000. No discounts given no matter how long the buy	Full network of 196 stations is required. New "75%" formula does not apply to Tandem Plan	Openings for 2 sponsors as of 11 Dec. Emerson Drug is in for the rest of the '52-'53 season

\*Refers to new Mutual plan beginning 29 December



Advertisers keeping their eyes peeled for short- or long-term saturation buys in network radio have a broad selection of "tandem" plans to choose from these days.

Since CBS unveiled its entry last July, all the networks have been represented with a plan of some kind. The plans differ in a number of respects, so for advertisers interested in comparison shopping or finding a plan to serve a particular need SPONSOR has worked up details about each of them. Included is information about prices and discounts, availabilities, shows offered, and minimum—buy requirements.

The plans have been liberalized since NBC formally introduced the idea with its Operation Tandem more than two years ago. The networks are now making more of an effort to attract small-budget advertisers and those who want to buy in for just a short time. But the basic idea hasn't changed, namely that an advertiser can reach a lot more people at less cost through buying single participations in a number of shows than through

programming

buying a single show complete.

As now set up, the network plans consist of groups of three to five nighttime programs divided into three purchase-segments (each containing one-minute announcements) plus opening and closing billboards for all advertisers. In two of the plans, an advertiser can buy as little as one announcement in one program. In the other two, the advertiser must buy a participation in each of the programs offered.

The nets can point to a number of blue-chip advertisers who have used or are using these plans. Among them are P&G, General Mills, Liggett & Myers, R. J. Reynolds, Whitehall Pharmacal, Smith Bros., Emerson Drug, General Motors, Chrysler, and Ford. The biggest user, American Chiclé, has bought 'em all except the Mutual plan. has been selling via the plans since the fall of 1951, and is currently using CBS. Plan salesmen never miss pointing out that American Chiclé sales for the first half of 1952 are one-third higher than the corresponding period the year before.

But American Chiclé is pulling out of the CBS plan at the end of the year, leaving it sponsorless for the moment. This situation spotlights the fact that the plans are rarely sold out and tend to hold clients for short bursts only.

Among certain circles this causes no great unhappiness. Their initials are: station reps and many network affiliates. Reps and stations have been attacking the plans ever since they were introduced and the sale of groups of participations has become perhaps the most serious bone of contention in network-affiliate relations.

The stations' gripe is that tandem-type plans are taking money out of their pockets by encroaching on national spot business. Their horrible example is American Chiclé, whose air advertising was purely a spot operation before it took a whirl in the network tandem plans.

Furthermore, the stations say, by going into tandems and other techniques which make network buying more flexible, the nets are hurting themselves in the long run by undermining the concept of network programming.

The networks deny they are hurting themselves or their affiliates. Their aim, they explain is to broaden the base of network radio to make it more attractive for smaller-budget advertisers. The flexibility is designed for advertisers who need network programming rather than spot announcements but aren't prepared to undertake conventional sponsorship. These plans, so the argument winds up, strengthen the networks by making them more attractive buys.

**What plans offer:** The first plan of this type, Operation Tandem, was introduced by NBC in November 1950. The other nets have their own names  
(Please turn to page 60)

abc Four of five shows are mysteries, including Marlene Dietrich show

cbs FBI show leads off program trio aimed at late-in-the-week shopping

mbs New Multi-Message Plan returns "Adventures of Falcon" to net

nbc Red Skelton was CBS one-shot buy last year, is now in NBC Tandem







**CBS** Mammoth rehearsal halls in new, 375,000-sq.-ft. CBS Television City, located next door to big TV studios and dressing rooms, are steps in an assembly-line technique of video program production

# Hollywood's new TV factories

**New era in high-speed, low-cost live TV is ushered in by CBS and NBC**

**L**ike kids with a new and complex set of electric trains, sponsors and agency men are still ooh-ing and ah-ing over the technical gadgetry of the recently opened CBS and NBC Hollywood TV plants—without knowing exactly how they're going to work, and what they'll mean.

Already, the presence of these video factories is being felt in TV network schedules, and a new shot-in-the-arm has been given to live TV. From CBS

Television City—a self-contained, 375,000-square-foot mammoth with four big live studios—the following live shows are now being fed to the network: *Life With Luigi* (Mondays, General Foods); *My Friend Irma* (Fridays, R. J. Reynolds); *Jack Benny*

(every fourth Sunday, American Tobacco); *Art Linkletter's Houseparty* (Monday-Friday daytime, for Lever, Kellogg, Pillsbury); *Meet Millie* (sustaining).

NBC's smaller, but due-to-expand, Burbank studios are feeding two major live shows from the one big studio now in service: *All Star Revue* (Saturdays, for Del Monte, Pet Milk, and Kellogg) and *Hollywood Opening* (Please turn to page 72)

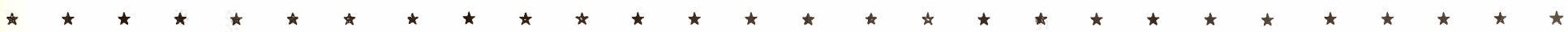
**c o s t s**





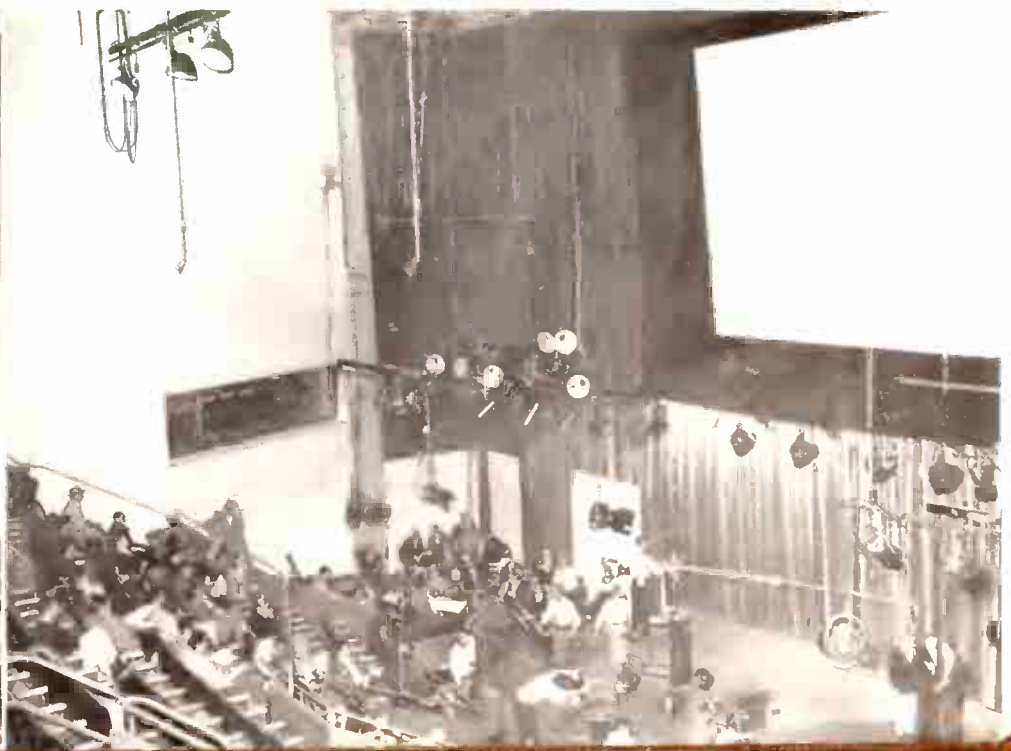
*Outside, new CBS TV City is clean and functional (left, above) and provides giant parking lots for cars, trucks. Carpentry shop (right) is 14,000 sq. ft., employs 35 people to construct sets*

*Gone are badly lit, crowded dressing rooms in new CBS video plant. Instead, actors make up in spacious, air-conditioned quarters (left), perform in gadget-laden new television studios (right)*



## **New NBC video "factory" is still growing on huge, 48-acre Hollywood site**

**NBC** *First of four big units is in operation in NBC TV Center on West Coast (left, below). Inside, large studios seat 500 people. Center has everything built in from echo chambers to prop storage*







# Why Phillips stresses spot

**Regionally distributed products dictate use of spot air advertising**

**P**hillips Petroleum Co. stockholders wore big smiles early this year as they thumbed the pages of the annual report for 1951. It told them: "The year 1951 was one of the most eventful and satisfactory in the history of the company. All-time records were established. . . gross income for the year was \$610,770,667, an increase of \$76,707,111, or 14% higher than in 1950, the previous peak year."

And despite the ravenous bites of excess profit taxes and increased provisions for depreciation, net earnings were up 43% over 1950.

Just as bright was the report for the first nine months of 1952: sales of finished liquid petroleum products up about 24%. This at a time when the industry, according to a Phillips executive was averaging only a 6% increase.

Part of Phillips' rise can be attributed to expansion in the fields of natu-

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**case history**

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**Phillips stresses program buys**

**Chicago:** WLS "National Barn Dance" has been a Phillips' mainstay for a decade because of audience size, wide promotional possibilities

**Minneapolis:** Local popularity of Columnist Commentator Cedric Adams pulls wide listenership for WCCO's "Talent Scouts," aids tie-ins

**19 markets:** New NBC TV-distributed "Douglas Fairbanks Presents" film, shown in 19 cities, replaces "Game of the Week" football film



ral gas and petrochemicals. But highly significant is the fact that Phillips added the hefty sales punch of TV to its long-successful use of radio advertising in the fall of 1951. This year, Phillips' 20th anniversary in broadcast advertising, more than \$1,200,000 of the company's total ad budget of \$3,500,000 will be split evenly between radio and TV (newspapers get \$1,000,000; billboards, farm papers, taxi posters etc. get remainder). (For Phillips' earlier broadcast history see SPONSOR 24 October 1949.)

It was in 1951 that Phillips made its spot TV debut, dropping network radio in order to do so, but retaining its spot radio programs. With Phillips' sales approach pegged on tailor-making gasoline to various climatic conditions, the flexibility of a spot operation offered many advantages.

Frank W. Mace, Lambert & Feasley v.p. and Phillips account executive, told SPONSOR: "Although we found our network radio program was getting an increasing share of audience, the size of the audience itself in TV markets was diminishing. Accordingly, the decision was made to use spot TV in the 19 television markets in our sales territory and to backstop this effort with spot radio programs in 35 markets, some of which were in TV areas. Our regional distribution pattern (Phillips is not sold on the East or West Coasts) made a spot operation the logical conclusion."

**TV offer hypoped traffic:** Football booklet had 2,250,000 takers, won dealer enthusiasm because gift was available only at service stations

For its entry into spot TV the company decided to sponsor *Game of the Week*, a one-hour film featuring the outstanding Big Ten or Big Seven football games played the preceding Saturday. This program was chosen to reach the predominantly male audience at which Phillips likes to beam its sales pitch for Phillips 66 Gasoline and Phillips 66 Heavy Duty Premium Motor Oil.

Getting a well-edited film on viewers' screens in Tulsa, Omaha, Grand Rapids, et al., within a few days after the game's completion called for fancy

footwork and newsreel precision (a process which will be detailed later in this article).

With the football season just ended, Phillips is maintaining continuity by using the same time slots in the same markets to air *Douglas Fairbanks Presents*, a new half-hour film package produced in England by DougFair Productions and distributed by NBC TV. The series will be used until next fall.

What Phillips will do then is still up in the air. If the NCAA removes its restrictions on live football, the oil company probably wouldn't want to buck extensive live TV coverage with a football film. In that event Phillips would have the DougFair series to fall back on.

**Phillips and radio:** For its \$600,000 spot radio expenditure Phillips is highly program-conscious, selecting shows which have a definite plus value rather than announcements in most cases. In Chicago, for example, Phillips is in its 10th straight year of sponsorship of WLS' *National Barn Dance*, a program which Phillips aired over an 81-station ABC network in 1949-50. The show is broadcast during prime TV time (8:00 to 9:00 p.m., CST, Saturday) but Phillips feels that the wide coverage offered by WLS' 50,000 watts plus the station's adroit promotion makes it a good buy.

Phillips sponsorship of *Talent Parade* on WDAY, Fargo, has turned out (Please turn to page 30)

**O. E. Bettis (top), Fred Rice head Phillips ad team**

Tight liaison with Lambert & Feasley agency is maintained by Phillips ad execs, all agree with ad manager Bettis' radio-TV sales philosophy:

*"Phillips has always believed in the effectiveness of radio advertising, and, of course, have used it continuously over the past 20 years. We have also been substantial users of television during the past two years. We feel that good programing consistently used can be an effective means of obtaining product identity as well as product sales. We sincerely believe that radio will continue to be a major medium although the advent of television must necessarily result in some basic changes in radio purchasing habits. Radio time and talent charges must be adjusted to the decline in total radio listening, particularly during the prime evening hours. Our present plans call for an approximately even division of our broadcast expenditure between AM and TV."*



## PERFUME PACKAGES

SPONSOR: Bemac Enterprises, Inc. AGENCY: Marfree

CAPSULE CASE HISTORY: *Via participating one-minute announcements on the Earl Nightingale radio show (Monday through Friday, 3:15 to 4:00 p.m.) this sponsor offered special perfume packages for \$1.00 each. Marfree Advertising, Chicago, agency for the Memphis perfume packaging firm, ran the campaign on WGN for 15 weeks. As a result of this advertising, over 18,000 orders for the perfume packages poured in. That's a gross of \$18,000 from a total air expenditure of \$4,275.*

WGN, Chicago

PROGRAM: Earl Nightingale



## MEN'S SLACKS

SPONSOR: Rite Men's Wear AGENCY: Direct

CAPSULE CASE HISTORY: *To put its KGHL advertising to a test, Rite Men's Wear decided to run one announcement every day for a week plugging men's slacks at three pairs for \$15. They used no other means of advertising, even hid the merchandise under the counter and made the customer ask for it. Within three days, their entire supply of 10 dozen pairs of slacks was gone. The radio copy was promptly changed, but six weeks later customers were still asking for the slack special.*

KGHL, Billings, Mont.

PROGRAM: Announcements

## CANNED TUNA

SPONSOR: Columbia River Packers Assoc. AGENCY: Botsford, Constantine & Gardner

CAPSULE CASE HISTORY: *Mark Evans began plugging Bumble Bee Brand Tuna on his Housewives' Protective League program early in April 1952. Food broker Claggett & DePuey Co., Washington, D. C., reported that between 1 April and 31 August 1952, sales rose 20.5% over the same period of 1951 on all Bumble Bee Brand Tuna items. This included a 32% increase in sales on Light Meat Tuna. Claggett & DePuey were so pleased they recommended to the sponsor that he renew.*

WTOP, Washington, D. C. PROGRAM: Housewives' Protective League

## GARDEN IMPLEMENT

SPONSOR: Garden Tiller Co. AGENCY: Featherstone

CAPSULE CASE HISTORY: *The Merry Tiller is a garden implement which this company plugged in 105 announcements on KDYL between 22 March and 13 July 1952. During this period, sales of the tiller increased more than 400% in this market; records showed that each announcement produced an average of over four sales. This radio advertising, costing a total of \$682.50, was directly responsible for a sales volume of more than \$85,000. Sponsor to expand radio campaign next season.*

KDYL, Salt Lake City

PROGRAM: Announcements

## RE-UPHOLSTERING

SPONSOR: Berkley Hall Upholstering Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Berkley Hall was making a special offer to re-upholster any three-piece living room suite for \$69.50. Newspapers were yielding some response, but the firm wanted more business. As a trial, they broadcast one announcement (cost, \$4.50) on WAVZ. The upshot was: 13 phone calls came in—a potential of at least \$900 in sales. Sponsor has since bought a half-hour program on the station; cancelled other ads.*

WAVZ, New Haven, Conn.

PROGRAM: Announcement

## PAINT

SPONSOR: Rothkopf Pharmacy AGENCY: Direct

CAPSULE CASE HISTORY: *Sealwall is a waterproofing paint which seals as it decorates. Rothkopf Pharmacy invested \$165 in an initial stock of the paint. Between 1 February and 15 August 1952—a period of six and one-half months in which Sealwall was not advertised—Rothkopf turned this stock over one and one-half times. On 17 August, Rothkopf started to promote Sealwall on its five-minute newscast (Sundays, 1:00 p.m.). During the next one and one-half months, the same amount of stock was turned over twice. Cost: about \$20 a show.*

WXIA, Indianapolis

PROGRAM: Newscast

## PARTY APRON OFFER

SPONSOR: La France Bluing (General Foods) AGENCY: Foote, Cone & Belding

CAPSULE CASE HISTORY: *For three weeks during August 1952, this sponsor offered an organdy party apron to all listeners sending in a La France box top plus 50¢. WOR's Martha Deane program (Monday through Friday, 10:15 to 11:00 a.m.)—as well as more than 50 other women's shows throughout the country carried the offer. Martha Deane drew 2,614 requests; this not only outpulled every other program on which the offer was made, but constituted 20 to 25% of total returns.*

WOR, New York

PROGRAM: Martha Deane





# 39 MILLION DOLLAR CIVIC CENTER

*for*  
**TULSA**

## *Six Square Blocks*

adjacent to downtown Tulsa are now being purchased for a \$39,000,000 Civic Center as the result of a \$1,500,000 land buying bond issue approved by Tulsa voters on February 26, 1952. This means that the Oil Capital of the World will continue to maintain and improve its enviable position as one of America's most beautiful cities. First on the Civic Center project is a new \$4,250,000 County Courthouse which will be under construction early in 1953. Other probable buildings including an auditorium, city hall, library, auto hotel and many others will follow.

If you have advertising dollars to invest in a

market where people are progressive, eager for the better things of life and have the money to gratify their desires, here is the market for you!

And, if you want to reach most of these people *all* of the time *and* at lowest per customer cost . . . PLUS additional hundreds of thousands of prosperous listeners within KVOO's 50-100% BMB coverage area . . . KVOO, operating 24 hours each day, is the station for you as it has been for informed advertisers for more than a quarter of a century!

Call, wire or write KVOO or your nearest Edward Petry & Co. office for availabilities.

# RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.



*Fresh! Vigorous! Exciting!*

TRULY THE  
MOST MAGNIFICENT SERIES  
OF TELEVISION DRAMAS EVER PRODUCED!

# ADOLPHE MIENJOU

YOUR STAR AND HOST IN

“FAVORITE  
STORY”

EACH MAGNIFICENT HALF-HOUR DRAMA A VIVID AND REWARDING EXPERIENCE  
IN TELEVISION ENTERTAINMENT!

Planned for 3 Full-Length  
Commercials Plus Opening  
and Closing Sponsor  
Identification!





*ting!*

PRODUCED WITH A

*Masters' Flair!*

NOT ANYWHERE, NOT BY ANYONE HAS  
TELEVISION BEEN SO HANDSOMELY  
AND LAVISHLY STAGED!

BEYOND BELIEF!

*Brilliant Stories!*

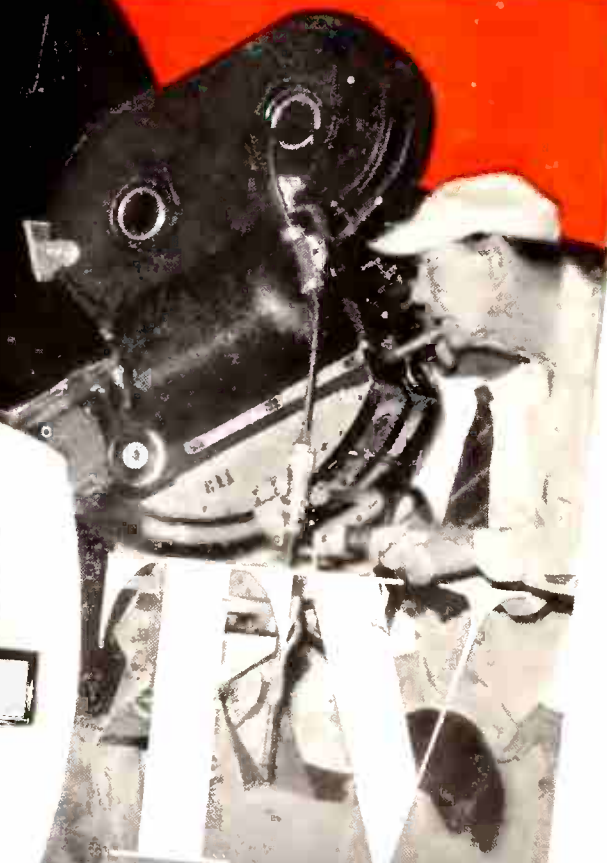
ALL THRILLINGLY NEW  
TO TELEVISION!

NEVER BEFORE HAVE SO MANY  
TALENTS BEEN COMBINED FOR  
THE SOLE PURPOSE OF BUILDING

*Sales and Profits!*

FOR YOU!

*television's  
most dramatic  
achievement...*



ZIV TELEVISION PROGRAMS, INC.  
152 MADISON RD., CINCINNATI, OHIO  
NEW YORK HOLLYWOOD





...and now a message from our sponsor

TV

by Bob Foreman

For a number of reasons—all of them strange as well as unwarranted—the medium of television is held up to criteria to which no other advertising medium is subjected. For example, we hear advertisers state that “we’ve been in TV for 13 weeks and haven’t been able to trace any definite sales results.”

Perhaps it is because of the many and highly publicized fast sales increases which television has raked up that some other folks expect the miracle daily. But since when does the experienced advertiser expect a short cycle of promotion to change a downward sales curve or to send soaring one that is level or only climbing in a steady fashion? Not in magazines where he usually gives the campaign a year to take effect. Not in newspapers where he usually builds great frequency over sizable lengths of time before he expects results (I’m talking not about retail advertising but about normal product promotion of a national nature). Not even in radio where his whims and expectations are usually more pronounced than in the space media. Why in TV?

Why TV, especially when most advertisers have no valid ways of actually finding out what one medium is doing for them, since they usually run the others concurrently? In other words, they’re so seldom in a position to know right off if the medium is pulling its weight and more. They can’t break out the sales impact (if any) of TV from the other advertising efforts in which they are involved.

One of the criteria usually heaped upon the television advertising is a somewhat loose com-

parison between sales results of TV areas versus non-TV areas. If the increase in the areas which have the show (or spots) is sufficient to warrant the cost of the medium, ad manager and agency can sit back and look smug. If not, off with their heads as the White Queen said (or was it the Red Queen?).

Yet this is a rather shoddy measure of advertising effectiveness for at least two reasons I can think of and probably a dozen that you can bring to mind. The first is the incontestable fact that TV markets are, by and large, the big metropolitan centers where competition is at its fiercest and advertising (of all varieties) therefore takes longer to make itself felt. Secondly, very few advertisers, perhaps none, know exactly how long it takes any specific campaign to catch on. Study the cigarette field, for instance, and you’ll discover in this supposedly highly responsive classification that there is no clear pattern of how fast a campaign works or even what type of campaign can be counted on for success. Copy themes which have sold cigarettes successfully vary from such appeals as throats and doctors to the color of the package (Lucky Strike green has gone to war) and generic appeals such as reaching for a smoke rather than a sweet.

Is it this year’s campaign that is doing the selling or the accumulated effect of last year’s and this year’s? Who knows? So even within the realm of the simpler, traditional media we do not know the answers to a lot of vital \$64 queries. Yet with TV we become awfully inquisitive and minus im-

mediate answers we hurl the blame at television accompanying it, like as not, with a cancellation.

Which brings me to another bugaboo that I ran out of space before coming to last issue. I was about to deliver a mild philippic or two while discussing commercial film-production on the inane ceilings put on these important efforts: money ceilings, that is. Why advertisers look for \$300 commercials and get apoplexy at \$3,000 copy (assuming it to be well done). I don’t see, since these commercials quite often run in programs costing upwards of \$20,000 in time spots which cost perhaps \$25,000. Or perhaps the “exorbitant” commercials appear for 26 weeks, gosh knows how many times in, say, 30 or 40 markets, and are spread over a time budget of hundreds of thousands of dollars in many cases.

You seldom if ever can produce a good space campaign for 10% of your space cost. In fact, if you’re in four-color work and have a name artist assigned to your campaign, you may even double this figure. But in TV? The drying towel comes out at 8 or 9%.

So all I’m getting at is in some ways let’s not consider television so different. Let’s give the new baby at least the breaks that his brothers and sisters get. Otherwise it might wind up feeling like a stepchild and get a complex.

## commercial reviews

### TELEVISION

SPONSOR:	<b>Sauce Arturo—Premier Foods</b>
AGENCY:	<b>Peck Advertising Agency, N.Y.C.</b>
PROGRAM:	<b>Announcements</b>
PRODUCER:	<b>Animated Productions</b>

The only bone I have to pick with this announcement is that the words of the lyrics are a bit difficult to understand. On the other hand, the animation which accompanies the ditty is excellently done and the use of still pictures with opticals to give the spot pace, motion, and interest is



**It's EASY to pick the winner  
in Kentucky radio!**

55.3% of Kentucky's total retail sales are made in the area covered by WAVE alone. To cover the people who make the rest of the State's retail purchases, you have to use many of the State's 46 other radio stations.

An impressive number of leading advertisers buy WAVE exclusively in Louisville. There must be a reason. Ask Free & Peters for all the facts. You might be surprised!

**5000 WATTS**

**NBC**

**WAVE  
LOUISVILLE**



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



## This is Miss Wilson



## This is what she says

*"The Sheffield Federal Savings and Loan Association (of which Miss Sarah Wilson is executive vice-president) has long sponsored Fulton Lewis, Jr. on W.L.A.Y (Sheffield, Ala.) He reaches people who sooner or later are in the market for our type of service. We believe that the clear cut explanations which Mr. Lewis has for his views (which we do not always agree with) let the average person make his own decisions. He reaches the audience we need to reach—consistently. He deserves the vast following he has in the Muscle Shoals area. He is doing a good job for us."*

## This is Fulton Lewis, Jr.



whose 5-times-a-week program is available to local advertisers at local time cost plus low pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers (among them 60 savings institutions and banks), the program offers a tested means of reaching customers and prospects. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, N.Y.C. 18 (or Tribune Tower, Chicago, 11).

superb. Throughout the middle portion of this announcement, these stills show the various kinds of vegetables such as tomatoes and peppers which are used in the making of Sauce Arturo. Good taste appeal at low production cost! Each still merely dissolves to the next; thus the laboratory provides the motion necessary to maintain interest in the announcement.

Utilizing this same method of maintaining pace economically, we then proceed to still pictures of the various dishes on which Sauce Arturo can be used. Here again a simple piece of photographic art work makes it unnecessary to get involved with the special lighting and camera work necessary had these dishes been actually filmed *live*. The song is reprised at the end of the announcement providing a well-packed minute full of information and taste appeal as well as good package identification.

SPONSOR: **Robert Hall Clothes, Inc.**  
 AGENCY: **Frank B. Sawdon, Inc., N.Y.C.**  
 PROGRAM: **Announcements**  
 PRODUCER: **Transfilm, Inc.**

This well-known (it is heard in over 70 markets) radio jingle has now been translated onto celluloid—and a rather faithful presentation results. The opening portrays the ditty in full animation with such words as "values" and "prices" being spelled out dramatically. The middle portion of the spot is a straight voice-over rendition of the Robert Hall concern's basic approach—that, there, your money goes, not into fancy surroundings, but into the product.

The video makes use of rather limited animation in an effective manner, but I'd still like to see a few feet of live film showing the actual clothes on the racks—just to make sure everyone gets the idea that Robert Hall really has the goods on hand.

The payoff is animation, too, and elucidates on the fact that the store is open till 9:00 nightly. All in all—a pretty effective animated announcement.

.....

• **What's your opinion?** •

• Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in ire; in qualified agreement. Address Bob Foreman c/o SPONSOR, 510 Madison Ave. •

.....

# This is Milwaukee... where

# WTMJ dominates

## and here's why...

Diversified local programming is the main reason more people in Milwaukee and Wisconsin listen to WTMJ than any other radio station.

Primary coverage alone blankets 628,916 of Wisconsin's total of 945,635 radio homes.

Thirty years of radio service to the people of Milwaukee and Wisconsin has won a steady, loyal listenership for WTMJ, listenership that pays off in sales results. That's why America's leading advertisers continue to renew radio schedules on WTMJ.

Get complete, up-to-the-minute sales facts. Contact your Henry I. Christal representative. He has facts and figures to show you how and why WTMJ dominates in Milwaukee . . . in Wisconsin.

# WTMJ

THE MILWAUKEE JOURNAL RADIO STATION

5,000 WATTS • 620 KC • NBC



Represented by

**THE HENRY I. CRISTAL CO.**

New York • Chicago



# Edison



Photo Courtesy of Henry Ford Museum

# • • • *a name to remember*

No one was more surprised than Thomas A. Edison when in 1877 a cylinder covered with tin foil faithfully repeated words he had spoken. Many years later, as he listened to a modern recording, he may well have remembered those first words. They were simple, "Mary had a little lamb . . .", but the uproar they created swept 'round the world. They heralded a new day in the world of communications. Few people those days recognized the true scope of this invention or even what tremendous influences it was destined to have in almost every industry.

One of the most widespread influences has been in the field of radio. Edison's discovery paved the way for programming as we know it today, opening vast new opportunities for popular broadcasting . . . opportunities that have made possible the progressive policies and rapid growth of the STORER BROADCASTING COMPANY. This year STORER STATIONS are celebrating 25 years of broadcasting in the public interest. This public trust is a responsibility that has been accepted and firmly maintained for this quarter century. It has built a strong following in each of the eight markets served by STORER STATIONS . . . stations where wise buyers hear what wise sellers have to say.



## STORER BROADCASTING COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WAGA, Atlanta, Ga.  
WGBS, Miami, Fla. • WJBK, Detroit, Mich. • WSAI, Cincinnati, O. • WSPD-TV, Toledo, O.  
WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • KEYL-TV, San Antonio, Tex.

NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-2455

• 230 N. Michigan Ave., Chicago 1, FRonklyn 2-6498



**ONE OF THE THREE BIGGEST U. S. MARKETS**

# Big Aggie Land

**Where WNAX-570 Tops Competition 10 to 1**

THE COUNTRYPOLITAN MARKET of WNAX resembles a big city market, except that its shopping centers are 60 miles apart instead of 6. The farmers, ranchers and town folk of Big Aggie Land think no more of driving 60 miles than you do of driving 6. It's a thriving market with a tremendous appetite for goods and services, a million radio families with effective buying income of \$4.2 billion, 267 counties in Minnesota, the Dakotas, Nebraska and Iowa which constitute the third largest market in the U. S.

PROOF THAT WNAX effectively taps these country-politan riches is again found in the 1952 Diary Study: WNAX has top rating in 486½ of the 500 segments covered—better than 10 to 1 over the nearest competitor. One of radio's most important buys, with unsurpassed coverage and thirty years of listener acceptance, WNAX merits consideration for your 1953 market plans. Five cents buys 1,000 radio homes on WNAX. More data from The Katz Agency, our national reps.



**WNAX-570**

N. DAK. MINN.  
S. DAK. IOWA  
NEB.

**YANKTON-SIOUX CITY**

*A Cowles Station*

**CBS Radio 570 KC 5000 WATTS**



**Harry Trenner**

**agency profile**

Vice President Radio-TV  
William H. Weintraub Co.

When Harry Trenner, shorthand champion of England, came to the United States in 1923, there was every reason to believe that he had broken the thread of theatre advertising which had run through his family for three generations. But Harry, a protege of the shorthand system inventor John Gregg, soon became bored with penciling pothooks and symbols for a Philadelphia utility magnate.

Back to theatrical advertising he went—until he discovered the fascination of radio in 1933. He sold time on stations in Wilkes Barre, Syracuse, Buffalo, and Roanoke; then settled down in Binghamton for nine years, still selling time. Joining the Mutual Broadcasting System in 1942 he soon discovered that his best customer was the William Weintraub Co. So he did the logical thing—went to work for Weintraub.

Today, as radio-TV v.p. of the agency, Harry finds himself a somewhat reluctant best man in the marriage of his clients to TV. He says, "A client who's going to stay in business will have to use TV ultimately. If he doesn't begin to learn now he is likely to be knocked out competitively in the years to come. TV's still in the evolutionary stage. Changes in video techniques are taking place constantly. The pressure on the advertiser from his own retailing outlets as well as competitors is terrific. Probably there are more people in TV defensively than offensively. It's a good thing the medium is turning out to be such a useful sales tool."

Harry ought to know. By use of the *Amos 'n' Andy* show on CBS TV (backstopped with a heavy spot radio campaign), the Blatz Brewing Co. has bolstered powerfully its earlier entry into national distribution, vying with Budweiser, Schlitz, Pabst, and Miller for a slice of the premium beer market.

One of Harry's proudest achievements came as a result of his nocturnal habits. As Harry puts it, "It used to burn me up when the TV screen went blank at 11 p.m. It seemed to me that those people were trying to put me to bed before I was sleepy. So we went out and sold the Anchor Hocking Co. the idea of sponsoring *Broadway Open House* on NBC TV. Working a co-op deal with local breweries around the country, we soon had a whale of an audience at a minnow-price. Anchor Hocking got so far behind in orders from breweries for throw-away bottles that it had to pull in its advertising horns."

When he's not at his desk or out on the golf course, Harry joins his wife and son in their New Rochelle, N. Y., home. You'd never know it from his waistline, but Harry says his hobby is eating. ★ ★ ★

# YOU WANT COVERAGE?



## Say "WHEN" TELEVISION

Sound programming that creates viewer preference, plus smart merchandising, makes WHEN your best TV "buy" in Central New York. Here's a rich market that will look at your product, listen to your story, and buy, when you Sell via WHEN.

## YOU'LL GET RESULTS



ON CENTRAL NEW YORK'S MOST  
LOOKED AT TELEVISION STATION

Represented Nationally  
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH STATION





# Mr. Sponsor asks...

## How long should the same demonstration commercial be repeated on a network television program?

Samuel Osserman | Chairman of the Board  
Acousticon International  
New York

### The picked panel answers Mr. Osserman



Mr. Braine

To the above question I have two good answers and one that is questionable. In order of their reliability the good answers are:

1. I don't know, and
2. It depends.

The third unreliable answer is considerably longer and not nearly so well defined.

Before getting into it, it is necessary to establish ground rules in the form of two assumptions. These are:

- a. That the demonstration commercial in question is interesting, informative, clear, and well produced.
- b. That it is presented within a complete program rating around 25.0.

A program with this order of rating will in four weeks reach about one half of the TV homes in its coverage area. The average family which has seen the program at all will have viewed the demonstration twice, and the program will still be accumulating new viewers at a considerable rate.

For a commercial measuring up to the standards set in assumption (a) above, four weeks is obviously not too long on the air.

At the end of eight weeks the rate of acquisition of new viewing homes will be approaching its limit, and most

of the impressions being made by the demonstration will be repetitive. This is not necessarily bad, however, since frequency of impression or repetition is one of the traditional big muscles of advertising.

I don't think eight weeks is too much exposure for a good demonstration.

In fact, I think a really good one should have an on-the-air endurance of from 10 to 13 weeks.

GORDON C. BRAINE  
Director Radio-TV Research  
N. W. Ayer & Son  
New York



Mr. Bliss

A television commercial, particularly a demonstration commercial, should be repeated . . . but only as often as its selling power remains effective.

I believe in repetition but repetition should

be limited so that it never reaches the point where effective selling demonstration changes to unresponsive monotonous acting.

There is only one way to "bake a cake," "drink a glass of wine," or "use toothpaste," and as long as the advertiser wishes to remain in business, he must demonstrate to the television audience that makes up his retail market how his product fits into the consumer's life.

The selling message of almost every product is basically the same. Naturally, there are various approaches and techniques in the presentation of the commercial message which make

it more digestible and make the listener more receptive. The repetition of the demonstration depends upon the product demonstrated and how frequently the demonstration is repeated. In weekly programs, I believe the demonstration can be repeated for as long as the program is on the air . . . if interest in the commercial is retained by changing actors, clothes, props, and camera angles with each commercial. Every director has his own method of adding interest to a commercial presentation. This flexibility, in effect, makes the demonstration appear to be continually changing, though it is actually repeated.

The flexibility found in live-demonstration commercials does not exist where films are used. Where there is a heavy schedule of spots, the expense involved in the preparation of the films makes such constant changing prohibitive.

At our agency we had an interesting experience during an intensive spot schedule. We found that using only three different film commercials, alternated during a 13-week schedule of over 40 spots per week on a single station, we received an exceptionally fine reaction. The commercials advertised Chateau Martin Wine . . . and included an animated character . . . Gaston, the Singing Frenchman, who "sold" the wine to the melody of a catchy tune.

Repetition of the message, particularly of the musical jingle, gave us a most desired impact. A check on consumer reaction to the commercials show that the continual repetition of the television commercial greatly increased viewer-education on the product. They "memorized" the theme and

remembered the jingle so well that they found themselves humming it.

There is no limit to the number of times a demonstration commercial can be repeated on television if the commercial is properly seasoned with a new angle and occasionally spiced with a "different approach" during its schedule.

BEN B. BLISS  
*President*  
*Ben B. Bliss Co.*  
*New York*



Mr. McGuire

The same demonstration commercial should be used just as long as it can keep retail cash registers ringing. Sales, sales, and more sales are the best barometer of its effectiveness.

Assuming then that the life expectancy of your demonstration commercial hinges on its sales effectiveness, let's probe the makeup of an effective demonstration commercial defining it first in terms of simplicity and secondly in terms of its association value.

For the television viewer, alias the consumer, forgetting is easy. Remembering is hard. Thus, it is the advertiser's task to make his product name remembered above all others—to engrave it in the viewer's mind so well that it remains there until he makes his decision to buy.

The first cardinal rule in helping the viewer to remember is: Keep your demonstration simple. Make it easy to understand; easier to remember than to forget. Psychological studies have proved that forgetting by the average human being begins almost immediately. In fact, within 48 hours we forget more than 60% of what we've learned during the preceding day.

Recent Schwerin tests conducted for NBC substantiate the fact that elaborate and arty props, dissolves, and other niceties of television that sin against simplicity, double TV costs and clutter the commercial *without increasing its sales effectiveness*. Moreover, audience recall by nearly 1,000,000 people to 6,000 commercials was greatest with simple, inexpensive commercials.

(Please turn to page 84)

**MUTUAL**  
**CKLW**

**LOWEST COST  
MAJOR  
STATION BUY  
IN THE  
DETROIT AREA**

**COMPARE** —THE COVER-  
AGE WITH THE COST AND YOU'LL  
DISCOVER WHY THIS GREATER  
"DOLLAR DISTANCE" BUY IS  
RINGING MORE CASH REGISTERS  
THAN EVER BEFORE FOR AD-  
VERTISERS.

★  
*CKLW covers a 17,000,000  
population area in five  
important states!*

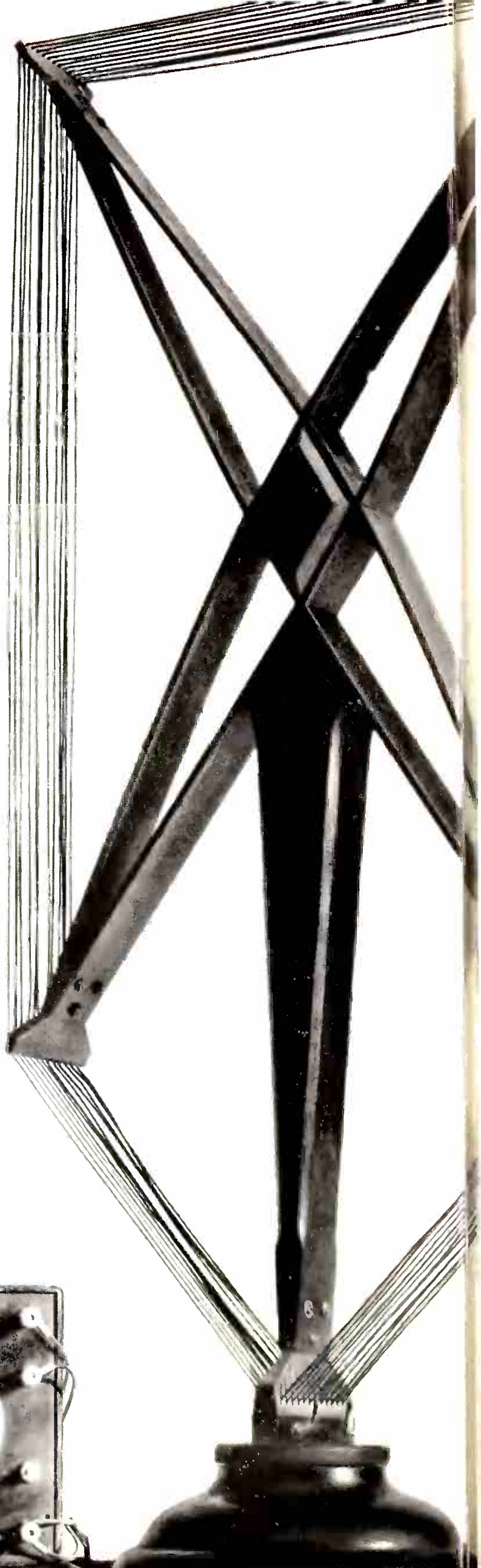
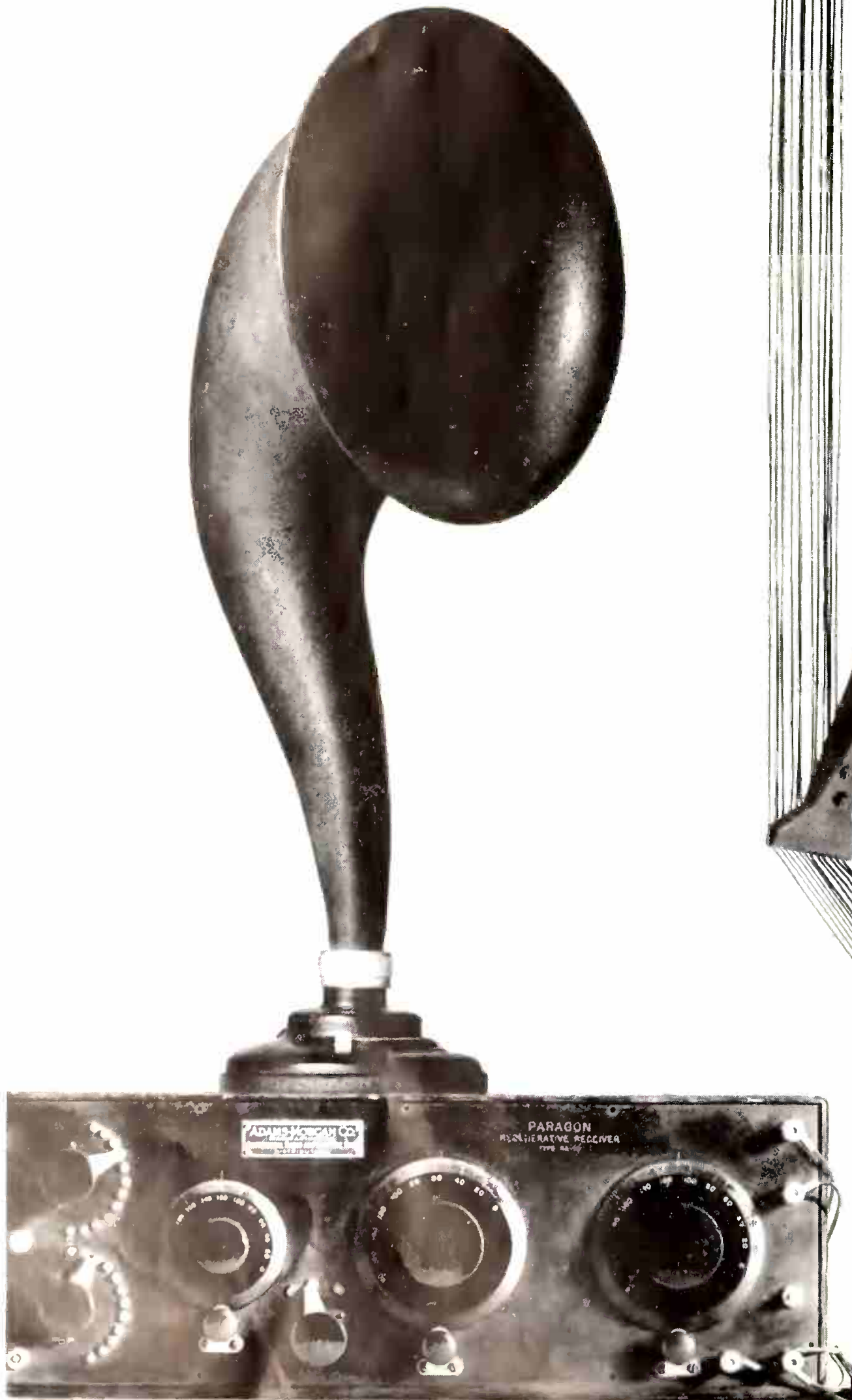
**50,000  
WATTS  
800 KC.**

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

*Guardian Building* *Detroit 26, Mich.*

*J. E. Campeau, Pres.*





# Sound's wonderful!

The early radio was a wonder, all right. But its 105 million modern day descendants are phenomenal! Clock radios, for example, can start the coffee perking at the same time they're waking—and *selling*—your customers.

The spot radio business has made some pretty startling advances, too. Today, it's on the job everywhere: in virtually *every U.S. home* . . . in 23.5 million cars and through other sets numbering an additional 39.0 millions. Today, you can sell your product anywhere, at any time, in a manner as scientific as it is persuasive, with spot radio. And you can sell *more* through CBS Radio Spot Sales.

Because for twenty years (to this very month) CBS Radio Spot Sales has pioneered the use of scientific methods—and developed newer and more exacting ones along the way. Today, with a single call to CBS Radio Spot Sales, you can get *all* the information you need to engineer a successful campaign in 13 of your biggest markets. (Your call assures you that you have at your disposal the biggest research, sales service and promotion departments in all spot.) And you're assured of biggest results, too. Because the 13 stations represented by CBS Radio Spot Sales are "Radio's Royal Family." Each one delivers the largest average number of potential customers in its market, every week, month after month!

Sound's wonderful? You bet it is! Call us for details on any one or all 13 stations. Or just call to wish us Happy 20th Anniversary.

**CBS RADIO SPOT SALES** *Representing Radio's Royal Family: WCBS, New York—WBBM, Chicago—KNX, Los Angeles—WCAU, Philadelphia—WEEI, Boston—KMOX, St. Louis—WCCO, Minneapolis-St. Paul—KCBS, San Francisco—WBT, Charlotte—WRVA, Richmond—WTOP, Washington—KSL, Salt Lake City WAPI, Birmingham—Columbia Pacific Radio Network and the Bonneville Radio Network*





# round-up



## **"Today," born amid doubts, lives to tell success story**

It was in an atmosphere of pessimistic prognostication that NBC TV's pioneering early-morning show, *Today*, made its debut in January of this year. Who in heaven's name was going to watch video between 7:00 and 9:00 a.m.? The show quickly came up with the answer when its very first sponsor, Kiplinger Washington Agency, pulled 16,000 requests (for sample copies of its magazine) with its first one-minute announcement on the show. (See SPONSOR, 28 January 1952.)

Shortly, *Today* will celebrate its first anniversary. Since it started, and through the middle of November, it has had 42 different sponsors selling everything from cold tablets and cars to floor wax and insurance. These advertisers purchased a total of 764 segments on the show (it is sold in five-, seven-and-one-half-, and 10-minute segments; most sponsors buy schedules of the five-minute slices).

According to American Research Bureau figures, *Today* has also considerably increased its audience. In January, it was reaching 542,000 homes per average 15-minute segment (in the East and Midwest area where it is seen); in October, it was reaching 811,000 homes in the same unit. Its total audience rose from 1,138,000 in January to 1,827,000 in October.

Guided by M.C. Dave Garroway, *Today* offers its varied fare of news, reviews, comedy, and music Monday through Friday morning on 40 stations of the NBC TV network. Perhaps it is because it is on at a time of the day when it can reach the whole family (for at least part of its two-hour period) that the program has acquired such a wide variety of sponsors. To the ladies, Ponds Extract Co. and Eastco, Inc. sell cosmetics; Pepperell Manufacturing Co., sheets and blankets; Doeskin Products, napkins and paper plates; General Foods, Sugar Crisps. Of greater male interest are the automobile pitches of DeSoto, Kaiser-

Frazer, Pontiac; and camera plugs of Polaroid Corp. and Sawyer's, Inc. Pure Pac Corp. (milk containers), Jackson & Perkins (rose plants) and six publications add to the sponsor variety.

Currently, and for the past month, *Today* has been featuring a special Christmas sales device for sponsors who wish to tie in with the holiday.



Nearly 2,000,000 viewers watch "Today" daily

From a TV shot of the world's largest Christmas tree in Rockefeller Center, New York (where the show originates), the camera dissolves to Garroway at his news desk looking at a tiny tree banked with wrapped gifts at its trunk. These are, of course, sponsor's products which Garroway proceeds to unwrap and plug. Sponsors using this gimmick include Polaroid Cameras, Noma Electric Corp., Ponds, and Parker Pen Co. ★ ★ ★

## **Lima, Ohio tells 'em how to pronounce it via radio**

The people in Lima, Ohio, have long wanted to do something about correcting the pronunciation of those who refer to the city as "Leema." Recently they got their chance—through the medium of radio.

When the first letter from a serviceman in the Pacific concerning the hydrogen bomb was published by *The Lima News*, it was picked up by the Associated Press and subsequently the network commentators, who made ref-

erence to "Leema" and "*The Leema News*." This was too much. Local stations WIMA and WLOK got together with the Lima Association of Commerce, *The Lima News*, and Austin Productions and composed a short verse which would unmistakably set the matter straight. They sent it to all network commentators in the form of a small recording:

*In the land of the llama  
There's a city named Lima,  
Such a city's in Peru, 'tis true;  
But be it known, commentators,  
Pundits, prognosticators:  
For once we've got news for you.*

*In our fair Ohio city  
Oft mispronounced, a pity  
The llama never was, nor the "leem":  
So remember what we say,  
It's Lima, U. S. A.,  
The city's pronounced like the bean.*

★ ★ ★

## **Voices of sponsors give station breaks on KEPO**

There is nothing unusual about sponsors using station breaks for commercial purposes. But there is something distinctly different about the way sponsors use breaks on KEPO, El Paso.

First of all, the recorded voices of the sponsors themselves give the station identification; and secondly, the sponsors don't pay a cent for the time. It's all part of a new promotion scheme KEPO has dreamed up.

The KEPO sales office contacted all KEPO advertisers, regardless of schedule size, and personally invited the head man at each to record two station breaks (one to run four to six seconds, the other 10 to 12 seconds in length). This practically all the sponsors were happy to do. They recorded announcements which said, typically: "This is John Doe of the Friendly Furniture Co. reminding you that this is KEPO, the friendly voice of El Paso." Or, "This is James Smith of X-Premium Beer saying that for premium listening it's KEPO . . . El Paso."

On the air, KEPO rotates the breaks according to the order in which they were recorded, with proper regard for competitive adjacencies, so that each advertiser is heard the same number of times.

KEPO developed the promotion with several purposes in mind, among them: (1) to give the advertiser a plus-service at no great expense to the station; (2) to obtain direct or implied approv-

al of the station from well-known businessmen in the area; (3) to give station breaks enough distinction to cause listener comment.

"The promotion is paying off in advertiser good will and audience reaction alike," says KEPO President Miller C. Robertson. "To increase our return, we photograph each sponsor at a KEPO microphone, frame the picture, and send it to him—and now we are seeing our call letters displayed on office walls all around town." ★ ★ ★

**Briefly . . .**

Right on his WTVR news program and in full view of his audience, Newscaster John Shand recently gave a pint



Shand calmly did newscast while blood flowed

of blood for Korea. On 13 November, Shand started his noontime program on the Richmond, Va., TV station by introducing Dr. Robert Sturges. Dr. Sturges stressed the dire need for blood in Korea, then requested Shand to demonstrate how easy it was to give blood. Shand rolled up his sleeve, lay down on a cot and, while two Red Cross workers prepared his arm and drew the blood, he did his telecast of news, weather, and best market buys.

\* \* \*

This time it's a TV channel into which Shirley May France, former English Channel aspirant, is taking a dip. On 10 November, Shirley May (Please turn to page 82)

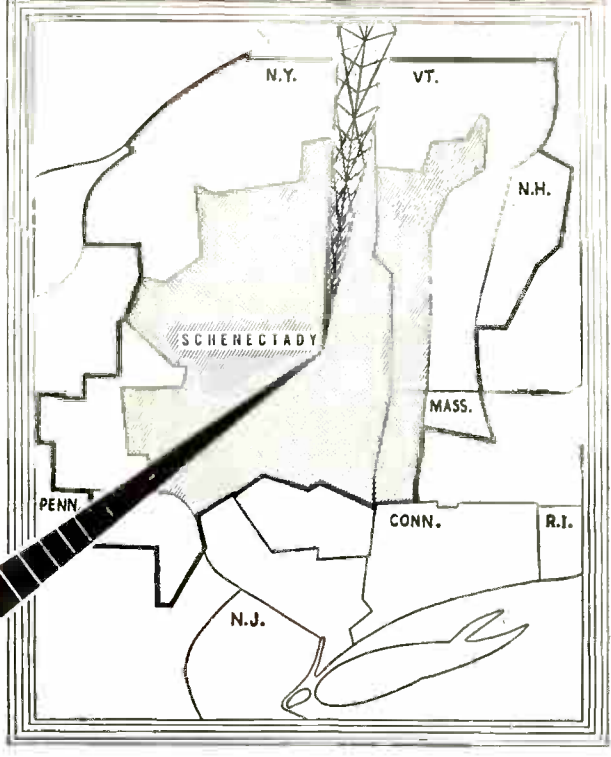


Channel swimmer turns TV actress (WJAR-TV)

# ONLY ONE STATION COVERS



## The SEVENTEENTH STATE\*



- 22 cities
- 458 towns
- 53 counties
- 2,846,300 citizens
- 840,040 radio families
- only NBC station
- more goods purchased than 36 states
- more spendable income than 32 states

\*a compact market of 53 counties in Eastern New York and Western New England whose effective buying income is exceeded by only 16 states.

# WGY

THE CAPITAL OF THE 17TH STATE  
Studios in Schenectady, N. Y.

A GENERAL ELECTRIC STATION

REPRESENTED NATIONALLY BY HENRY I. CRISTAL  
NEW YORK — CHICAGO — SAN FRANCISCO



**PINPOINT  
YOUR  
PERSISTENT  
SALESMAN**

UNDUPLICATED  
COVERAGE IN  
240,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 720,000  
PEOPLE...  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND

**WJAR-TV  
PROVIDENCE**



Represented Nationally by  
**Weed Television**  
In New England — Bertha Bannan

## What's New in Research?

a SPONSOR original

**Poll among TV set owners in N. Y. area on what party spent more in campaign showed 37% thought it was Republicans as against 8.4% who credited Democrats**

**Q. Which political party, the Republican or the Democratic, do you think used the most time on television during the Presidential campaign?**

Republican	36.9%
Democratic	8.4%
About the same	25.0%
Don't know	29.7%

**Q. Of all the speeches and rallies that you saw on television during the campaign, which one event do you best remember?**

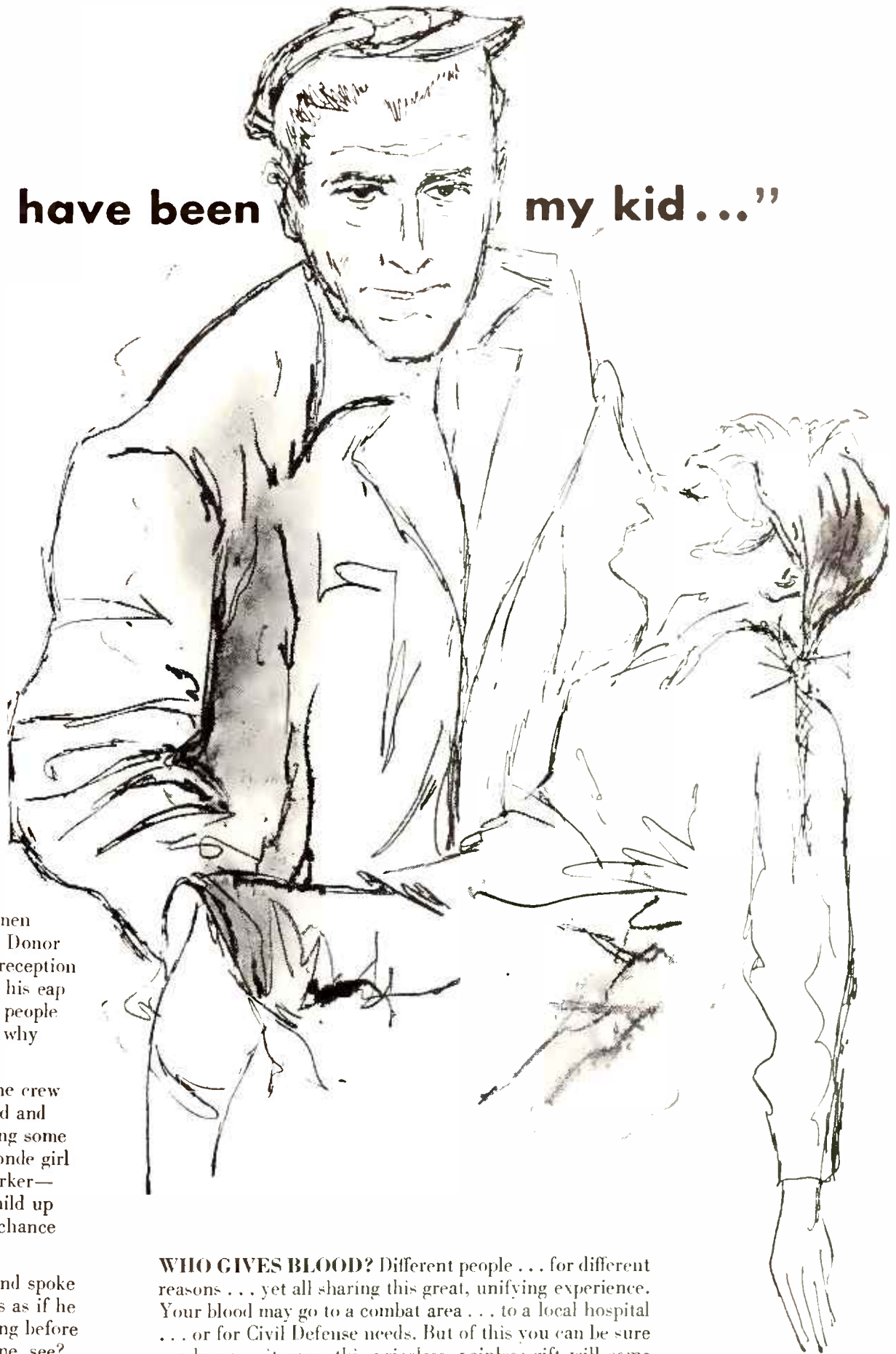
Stevenson Madison Sq. Garden Rally	8.9%
Nixon Campaign Fund Speech	8.1%
Eisenhower Madison Sq. Garden Rally	5.7%
Eisenhower Election Eve Rally	2.6%
Stevenson Election Eve Speech	2.1%
McCarthy Speech (attack on Stevenson)	1.8%
All others	35.4%
No special event	45.0%

SOURCE: Advertest Research study conducted exclusively for SPONSOR during period 6-16 November 1952  
RESPONDENTS: 757 personal interviews with men and women in TV homes throughout the New York metropolitan area

### **Key observations emerging from study on TV viewer impressions about campaign spending**

The area in which this survey was taken proved on election day to favor the Republican nominee. The vote in terms of percentage was: Eisenhower, 52%; Stevenson, 48%. The ratio would indicate that the large number who thought the Republican had the much greater edge on spending were not entirely influenced by political bias (that is Democrats attributing their candidate's defeat to the probability the Republicans had lots more money to spend). It will be noted that the number who thought the Republicans spent more was about four times the number who guessed the Democrats did the heavier spending. This particular ratio is reflected to a certain extent by the interim reports on campaign expenditures which have been filed by the New York State Republican and Democratic Committees with the Secretary of New York State. The state GOP committee reported that its expenditures on the Presidential campaign was \$647,383, while the state Democratic committee reported an expenditure of \$335,557. The ratio on the Republican side is almost two to one. Also of pertinent note in this study are these sidelights: (1) Voters seem to be more impressed by rallies than by studio or special occasion speeches, and (2) controversial subjects apparently make an impression that is very well remembered.

**“she might have been my kid...”**



**T**he line of men and women waiting to register at the Blood Donor Center moved briskly past the reception desk. The truck driver fingered his cap nervously as he listened to the people behind him. They talked about why they had come to give blood.

He heard the young kid with the crew haircut say he was being drafted and figured he might soon be needing some blood himself. He heard the blonde girl say she was a Civil Defense worker—and how it was important to build up our blood reserves against the chance of a sudden air attack here.

Then the truck driver turned and spoke . . . the words coming in spurts as if he were describing a picture moving before his eyes . . . “There was no time, see? She comes running out from behind this parked car right under my wheels. She’s wearing pigtails, and the way the sun is shining on her hair, she might have been *my* kid. I bring her to the hospital . . . and it takes 3 pints of blood before she opens her eyes . . .

“I’m here now,” the truck driver added, “to make my first installment on those three pints of blood!”

**WHO GIVES BLOOD?** Different people . . . for different reasons . . . yet all sharing this great, unifying experience. Your blood may go to a combat area . . . to a local hospital . . . or for Civil Defense needs. But of this you can be sure—wherever it goes, this priceless, painless gift will some day save an American life! That’s why the need for blood is *always* urgent!

**Give Blood Now**  
**CALL YOUR RED CROSS TODAY!**  
**NATIONAL BLOOD PROGRAM**





## TANDEM PLANS

(Continued from page 35)

for their plans: ABC calls it the Pyramid Plan; CBS, the Power Plan, and MBS, the Multi-Message Plan.

Whatever their names, they all add up to the same thing: low-cost circulation. They are basically what might be called saturation-participation plans. Each network has picked a list of three to five half-hour programs, carved each show into three parts (Mutual is considering four), and offered these participations singly or in groups.

The selling gimmick is this: By spreading his message in single announcements over, say, three programs, the advertiser gets a larger unduplicated audience for about the same price (and maybe less) of one complete program with three announcements. In other words, the networks point out, if it's the greatest number of *different* homes the advertiser wants, saturation participations are for him. The sponsor may even find—the nets say he *will* find—that these plans also offer the best network buys in terms of gross (or duplicated) homes reached.

The sponsor, however, cannot get program identification, which means he can't usually merchandise his program to salesmen, dealers, and the public. He also misses the flexibility of spot announcement buys since he cannot choose the best time segment in a particular market to sell his goods. However, saturation-participation an-

★ ★ ★ ★ ★ ★ ★ ★

“The need for radio—the continuing need—is built right into the fact that last year people bought 10 million additional sets. That's more than twice as many radios purchased as television sets purchased. This year, radio set sales are still running two to one over television's.”

JOHN J. KAROL  
Vice President  
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

ouncements are inside the program, not between programs, as a spot announcement would be. And the agency, of course, finds it easier to buy announcements via the network plans than via scores of different stations.

The four network plans divide nicely into two types. The ABC Pyramid and MBS Multi-Message Plans each have five programs and permit the ad-

vertiser to buy only one announcement if he wishes. The CBS Power Plan and NBC Operation Tandem are three-show plans and the advertiser must buy one announcement in each of the three programs. This across-the-board buy can, however, be a one-shot (for a capsule comparison, see network-by-network chart, page 34).

Here are the different plans in detail:

**ABC:** Pyramid, which has gone through many program changes and repricings since ABC made its initial tandem bid in the spring of 1951, now consists of four mystery-type shows and one panel-type show. This emphasis on mystery shows is based on two well-known facts: They are (1) low-cost and (2) popular.

ABC does not believe that four mystery shows will tend to cut down the number of unduplicated homes listening to all four. William Fairbanks, ABC's Eastern radio network sales manager, feels that it isn't the type of program that causes audience duplication but the day of the week.

The programs include:

*Cafe Istanbul*—Marlene Dietrich's

# W

*the New York station  
where listeners listen  
and sponsors sell...key  
station of MUTUAL  
Broadcasting System*

den of intrigue has been shifted to San Francisco from the Middle East. Its 8:30 Sunday evening time period precedes Walter Winchell.

*Defense Attorney*—It is the story of woman attorney who champions the underdog. Starring is Mercedes McCambridge, who won a Hollywood Oscar for her supporting role in *All the King's Men*. The show has been on radio since July 1951.

*Life Begins at 80*—The Jack Barry show follows Sterling Drug's *Mystery Theatre* and precedes *Mr. President*, an ABC co-op feature.

*Top Guy* and *Michael Shayne* both are presented on Thursday nights, the former at 8:00 and the latter at 9:30. *Top Guy* is a police commissioner and *Shayne* is a private-eye.

ABC does not expect to sell *Top Guy* and *Michael Shayne* to the same sponsor, so actually the maximum lineup for one advertiser is four shows. Pyramid started off with three shows at the beginning but enlarged the group to lessen the chance of product conflicts.

The rates for Pyramid are pegged to the network rate card and the sponsor, in effect, pays no more for 10 minutes

of a Pyramid show than he would for a five-minute ABC show. One announcement can be bought but discounts are given for buying more than one show a week and for 52-week buys.

The prices for less-than-52-week buys are: \$4,119 for one program a week, \$7,754 for two a week, \$11,270 for three a week and 15,026 for four a week. The 52-week prices are \$3,576 for one program a week, \$6,669 for two, \$9,642 for three, and \$12,855 for four. ABC estimates that a four-show, 52-week buy will deliver to an advertiser 1,000 gross homes for \$1.47.

Pyramid has no takers at the present time but ABC is making a special pitch to the manufacturers of hair preparations. ABC circulation, the network says, "correlates positively" with national drug sales patterns.

While ABC isn't exactly offering short network buys on Pyramid, if it feels the advertiser has "promise," he can get less than a full network. ABC originally sold Pyramid to American Chicle (for Clorets) in four states but the network had a good idea Chicle would expand its coverage. Later, Chicle did buy the full network, al-

though it had not made any prior commitment to do so. There is a point, of course, at which a short network will not pay off for the advertiser since his talent costs are the same, no matter how many stations he buys.

**MBS:** Mutual will start a new Multi-Message Plan 29 December to replace its current plan, which features MGM movie stars and was part of the MGM-Mutual deal giving the latter six hours of programming with a glamorous Hollywood flavor.

While the MGM-Mutual partnership looked like a good thing when it started at the beginning of this year, ratings didn't reach expectations. Like ABC, Mutual figures that low-cost mysteries are the best bet, favors mysteries four to one.

The new plan will be part of an hour-long block program scheme. Here's how it will work:

From 8:00 to 8:30 p.m. Monday through Friday, Mutual will offer a tandem plan to national advertisers. From 8:30 to 9:00 p.m., programs of a similar nature will follow for local and regional sponsorship. This

# WORLD

# WORKS!

In all the world there isn't another station like WOR.

For years, its powerful voice has reached into 14 states—and today its programs serve downright devoted audiences throughout this 26,000,000 listener market.

For years, such WOR-established personalities as John Gambling, Martha Deane, and the McCanns have been winning the confidence of listeners—a *must* factor in selling. WOR also has new stars—stars who will be selling the New York market for years to come.

That's why WOR sells more products for more advertisers than any other station in the world.

Let us show you how WOR can sell for *you*.



second lineup is in tune with Mutual's longtime emphasis on co-op shows.

Monday *Adventures of the Falcon* will be followed by *Hall of Fantasy*. *The Falcon* is an old Mutual show which went to NBC for a while.

Tuesday—*That Hammer Guy* will be followed by *High Adventure*. The former is a new show, featuring none other than Mike Hammer. Mickey Spillane's fabulously popular pocket book creation. The sex and violence will be toned down for radio.

Wednesday—*Crime Files of Flamond* will be followed by *Crime Fighters*. Flamond is a psychologist who, as MBS promotion puts it, "bypasses ballistics for brain-power." The show, while new to the network, produced good ratings on WGN, Chicago.

Thursday—*Official Detective*, now on MBS Sundays, will be followed by *John Steele, Adventurer*.

Friday *Movie Quiz* will be followed by *True or False*. The former will feature Johnny Olsen and is a revised version of *Movie Matinee*.

The advertiser buying into the Multi-Message Plan gets two kinds of discounts. One is based on the total number of announcements bought during

the year, the other on the amount bought within one week.

For one or two announcements per week, the 1953 rates are as follows: total of one to 12 announcements during the year, \$2,000 per announcement; 13 to 25 announcements during the year, \$1,800; 26 to 38, \$1,700; 39 or more, \$1,600.

For three or more announcements

★ ★ ★ ★ ★ ★ ★ ★

••If radio is used on a thoughtful basis—if programs are bought with sound knowledge of the kind of audience they attract, and if commercials are planned both to fit the program and to make use of sound selling principles proved by advertisers and research working together—the medium can continue to sell goods and do so more economically than any other form of advertising.••

HORACE SCHWERIN  
President  
Schwerin Research

★ ★ ★ ★ ★ ★ ★ ★

per week, the comparable rates to the above schedule are \$1,900, \$1,700, \$1,600, and \$1,500. Summer 1953 buys will cost a flat \$1,500 for each announcement.

Assuming an average program rating of 2.8, Mutual estimates that

at \$1,500 an announcement, the advertiser will reach 1,000 gross homes for \$1.22 or 1,000 unduplicated homes for an additional 81 cents.

Saleswise, Mutual is doing better right now than any other network so far as tandem-type shows are concerned. Multi-Message is currently 75% sold out. General Mills has been running about five announcements a week; Camels, about four. The network is split with a Richmond, Va., food concern, C. F. Sauer, having completely bought out the plan (15 announcements a week) in 10 Southern states. No one has signed on the dotted line for Mutual's new plan but John R. Overall, MBS Eastern sales manager, reports that chances are very good that General Mills and Camel will continue sponsorship.

**CBS:** A newcomer to the tandem field, CBS started out with a two-show summer entry in July and expanded it to three in fall. (Trade sources say that CBS wasn't overly anxious to join the other three networks because of station opposition.)

So far, this is the sales picture. American Chicle was the only advertiser in CBS' summer parlay and has been the only steady customer in the 1952-53 Power Plan. Liggett & Myers was in for a short stay.

The Power Plan pitch is pegged to late-in-the-week shopping. Using a Crowell-Collier study which reported that 90% of all grocery sales are concentrated during Wednesday, Thursday, and Friday, CBS laid out its schedule accordingly. It seeks to attract grocery manufacturers with the following trio, all starting at 8:00 p.m.: *The FBI in Peace and War*; *Meet Millie* (with Audrey Totter); *Mr. Keen*, the latter a holdover from the summer plan.

Each sponsor gets a one-minute commercial in each program plus billboarding at the beginning and end of each program—a total of nine sponsor-identifying mentions per week.

CBS estimates the advertiser can reach 9,000,000 gross homes (23,000,000 listeners) or about 5,500,000 different homes during a week. The cost is \$4,550 a week for talent plus the appropriate rate, in terms of the specific advertiser's discount classification (CBS gives annual dollar discounts) for a half-hour of nighttime time.

**1000 WATTS**

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

**PAL** says

"My boss sent a note out to the kennel t'other day, and said I was yapping too much in this column, that it was too long, and that you folks wouldn't read it.

"So, I ain't gonna talk about our exceptional coverage, wonderful personality shows, local programming, highest Hoopers, merchandising aids to our clients, and extremely good sales results.

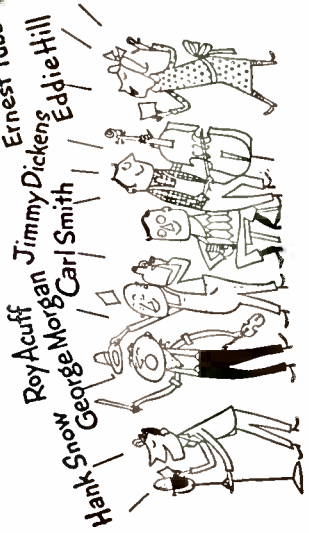
"I'm mad with him, so I ain't gonna say nothing. Just gonna sit here by my fire plug, and sulk!

"So there!"

**Forjoe and Company**  
S. E. Dora-Clayton Agency

**All this and Hoopers too!**

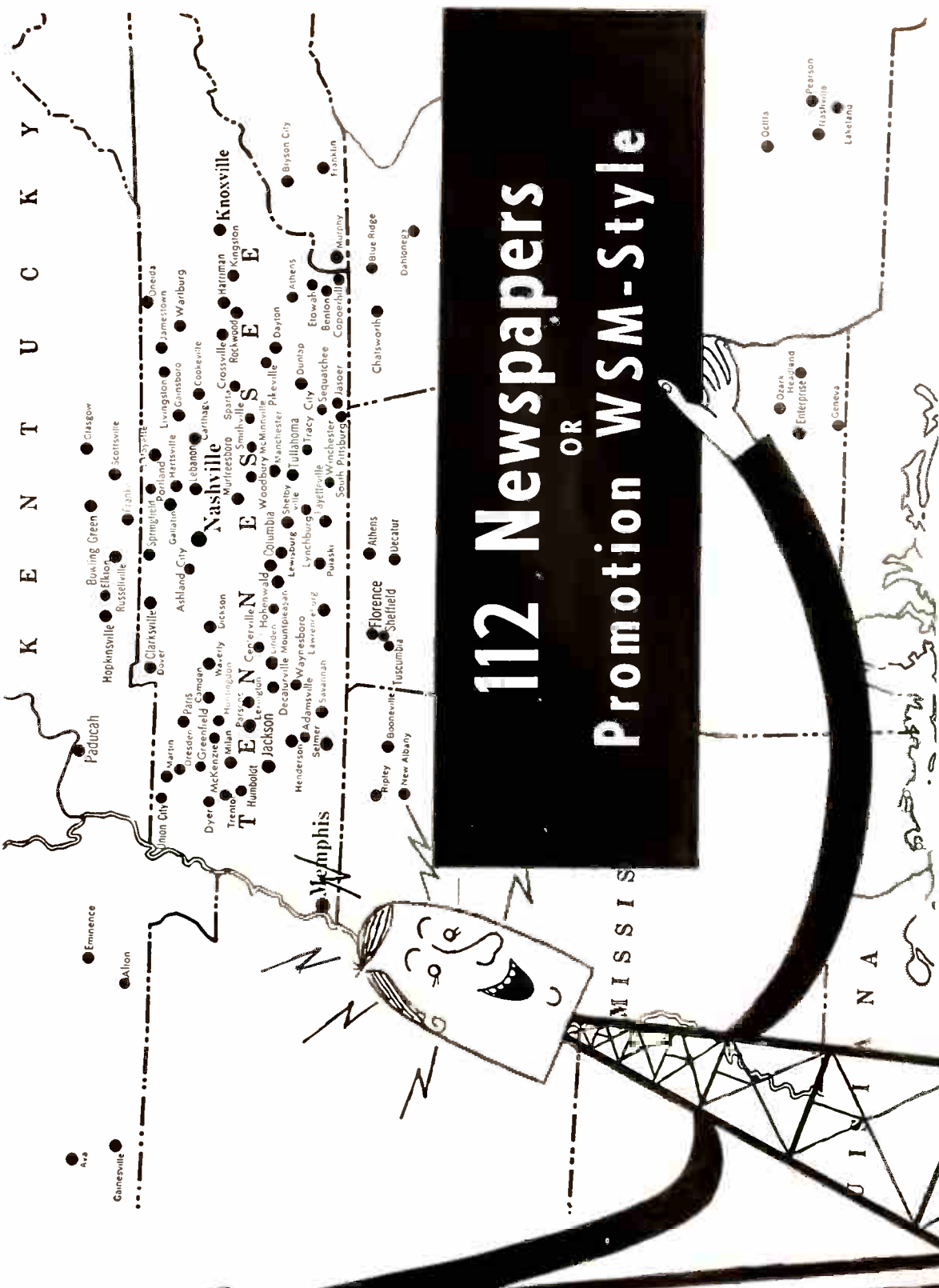
If you like the  
**GRAND OLE OPRY**  
 You'll like WSM's  
**FRIDAY NIGHT FROLIC!**



- Now you can hear your favorite Grand Ole Opry stars on the big WSM Friday Night Frolic. Tune in this Friday night for this great lineup of shows:
- 7-7:30 P.M. .... Visitin' Time  
Sponsored by Morton Salt
  - 7:30-8 P.M. .... Ernest Tubb and his gang  
Sponsored by Moritho White Food Products
  - 8-8:30 P.M. .... Roy Acuff's Housewarming  
Sponsored by TEMCO Gas Appliances
  - 8:30-9 P.M. .... George Morgan Show  
Sponsored by Sol Hepolito
  - 9-9:30 P.M. .... Eddie Hill  
Sponsored by Randy's Record Shop



Hear the  
**FRIDAY NIGHT FROLIC**  
**650**  
 on your radio dial



Although WSM's Grand Ole Opry star-studded Friday Night Frolic is sold out solid, the 112 Central South newspapers, indicated on the map, were scheduled to carry the above copy the week of October 5th. Promotion like this helps to explain why there are radio stations everywhere but only one WSM. Ask Irving Waugh or any Petry Man for the full story.

**WSM** Nashville 650  
 Clear Channel • 50,000 Watts

IRVING WAUGH, Commercial Manager • EDWARD PETRY, National Representative





# PROGRAM PERSONALITIES

## SELL Your Product!



**PAUL "BUZZ" BERLIN** — ("Mission in Music" — "Dinner Date") Houston's Number One — the most popular radio personality ever to hit town—with an audience greater than all other pop music jockeys combined!

**WALTER COLVIN** — ("Joe's Show" — "Spinner Sanctum") Known as "Joe Chrysanthemum" to a tremendous following of both Negroes and whites, Walt spins the finest platters in the jazz, blues, and be-bop department.



**BIFF COLLIE** — ("Collie's Corral" — "Houston Hoedown") *Billboard*-rated as one of the top Western jockeys in the nation, Biff's sensational popularity and loyalty to his commercial products makes him the finest sales vehicle in the market.

FOR CONSISTENT SALES RESULTS,  
PUT YOUR PRODUCT ON A K-NUZ  
PERSONALITY PROGRAM

Call **FORJOE**  
National Representative  
or **DAVE MORRIS**  
General Manager  
KEystone 2581  
TWX HO-414

# K-NUZ

HOUSTON'S LEADING INDEPENDENT

Gross time for Power Plan comes to \$16,670 a week with annual dollar discounts ranging from 27.5 to 44.5%. A 52-week advertiser also gets an additional discount of 8.5%. These discounts are applicable to the advertiser's total purchases in CBS radio.

Even an advertiser coming in once automatically gets a discount, since he spends more than \$10,000 a year. A one-time advertiser, therefore, gets Power Plan for a total of about \$16,640, assuming he buys nothing else on the network. A 13-week run means a total weekly cost (time and talent) of about \$15,400 and CBS estimates on that basis, that the plan has a potential cost of \$2.81 per 1,000 different homes per week.

Theoretically, CBS will sell split networks to advertisers if the "technical" problems aren't too great. In actual practice, CBS is offering the plan as a complete network package, requiring the purchase of 200 stations.

**NBC:** Unlike ABC, which increased the number of its Pyramid shows, NBC some time ago reduced its Operation Tandem from five to three programs. Since NBC has made it a policy to require across-the-board buys in tandem, it found the five-program costs were too high for most advertisers. NBC also started out with a requirement for 13-week contracts but that has been dropped for the present minimum of one week's purchase.

Operation Tandem is the only plan in which the adventure-mystery type of show does not predominate. Its sole thriller is *Barrie Craig*, a private-eye opus. The other two shows are *Red Skelton* and *Judy Canova*.

NBC's price is a flat \$15,000 (a new low figure) with no discounts. The advertiser must take the entire NBC network of 196 stations. This hasn't discouraged Emerson Drug, which has bought the 1952-53 season to push Bromo Seltzer. Smith Bros. used the plan for the five weeks ending 11 December to introduce its new chlorophyll, mentholated cough drops. Plymouth was in recently for one week.

The Smith Bros. buy is a good example of the special uses of the saturation-participation type of offering. In coming out with a new product, Smith Bros. didn't have a clear idea of where its markets were. So it took advantage of the broad coverage offered by NBC's Operation Tandem to reach as

many homes as possible.

NBC estimates Tandem's cost-per-1,000 gross homes at \$1.36 or about \$1.50 for 1,000 different homes. Last season Operation Tandem delivered 1,000 messages at the rate of \$2.06. To equal that figure this season, NBC says, Operation Tandem would need an average Nielsen rating per program of 5.6 and the network is sure that it will top this with points to spare. On the whole, tandem plans are the newest, and at this point encouragingly well-supported, method of time buying on major networks. \* \* \*

## RADIO-TV FOR MARS

(Continued from page 32)

does the public (show rated an 8.6 Nielsen for second week of October, reached 3,771,000 homes, which put it in sixth place). Mars expects to stay with it despite rising TV costs.

And the rising cost of TV is what's taking money from other media, Gies indicated. For example, Mars' expenditures on *Howdy Doody*, its first TV venture, over the NBC TV net tripled between September 1949 and June 1952, when the show was dropped. Results were good from the start, however, and Mars increased its sponsorship from one segment to three in June 1950, then dropped back to two in December 1950.

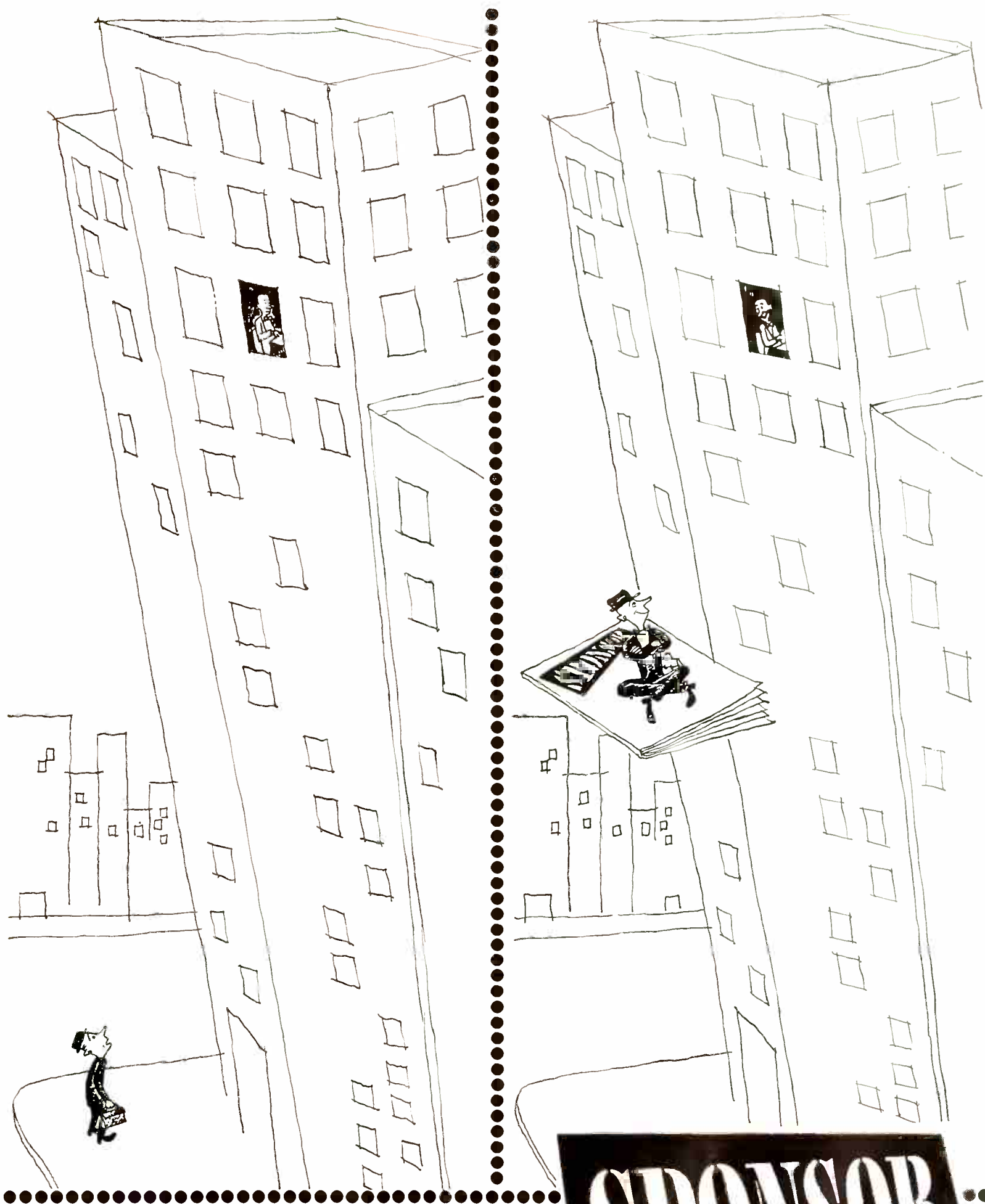
**Current TV show:** Early this year Mars bought half of *Super Circus* over ABC TV out of Chicago and for a time, until June, had two TV shows running. *Super Circus*, costing Mars \$750,000 a year, uses all available live markets, which vary from week to week, plus 17 by kinescope—or about 36 in all.

How well did two TV shows and a radio program pull?

Mars ran a premium offer on *Howdy Doody* and *Super Circus* and a contest on *People Are Funny* in February-March and got over two million wrappers in all.

Gies says Mars will accept kines now where his company wouldn't have a year ago; the quality has improved and it's harder to get openings for live shows.

Incidentally, he predicts some current TV network advertisers will have to go into spot TV instead when there are hundreds of TV stations. Reason: expense.



### ***Shortest distance between buyer and seller***

... an elevator that takes advertisers around closed doors. Write Norm Knight at 510 Madison Ave., New York 22, for "The Happy Medium," with suggestions for getting the most out of your radio-TV trade-paper ads.

**SPONSOR**  
*For buyers of broadcast advertising*



As for media selection, he says: "We take the media that give us the coverage we want. In our case it's radio and TV mostly. We see no trend in our practices, at least—except in the increase of TV expenditures due to rising costs."

**Candy facts:** If Gies is concerned about costs, at least sales are also rising for Mars.

Gies won't give out any exact figures (Mars is a closed corporation), but here's an index of Mars sales for the

1939-52 period: 1939—100; 1951—200; 1952—220 (10% over last year).

Industry estimates are that Mars sells approximately \$35 million to \$40 million worth of candy a year.

"We are making as good as or better progress than our competitors," Gies says, "but it's hard to determine their sales because the only figures available are the Government's, and it gives sales of package goods, bulk goods, bar goods, and general line without breaking them down to chocolate-covered candy in monthly reports."

Annual reports do, however, although they run 14 months after the close of the year. A glance at the U. S. Dept. of Commerce's Business Information Service for February 1952 covering 1950 confectionery sales and distribution shows the following picture based on reports from 74% of the industry:

Bar goods	\$306,855,349
Molded chocolate	95,436,555
Chocolate-covered	178,520,840
Other bars	32,897,954
Package goods	192,152,470
Bulk goods	103,173,435
Penny goods	24,163,165
<b>TOTAL</b>	<b>\$684,053,946</b>

This is based on reports from 456 confectionery manufacturers. Actual total 1950 sales: \$924 million. They rose to \$965 million in 1951; were \$545,802,000 for 1952 (through August) or 1% under the corresponding period of last year. Bar goods alone, however, fell off 6%.

Gies is concerned over the decline in per capita consumption. "In 1941 it was 19 pounds," he said. "In 1951 this had slipped to 17.4 pounds. Taking 1929 as a base, the ratio of disposable personal income spent for candy dropped 7% by 1951. In 1948 this index stood at 6% above the 1929 base. Therefore this drop in the ratio of disposable personal income received by the candy industry dropped 13% in three years." Reasons, Gies says:

1. Rising prices due to rising costs, some of them unreasonable.
2. Decrease in quality and therefore less value to the consumer.

The latter is more important, he says. Use of substitutes like vegetable for cocoa butter, making chocolate-looking candy that doesn't contain or taste like chocolate, hurts the industry. Gies' reasoning: "Chocolate is the most popular candy made. If you don't taste it, you cut down on your consumption."

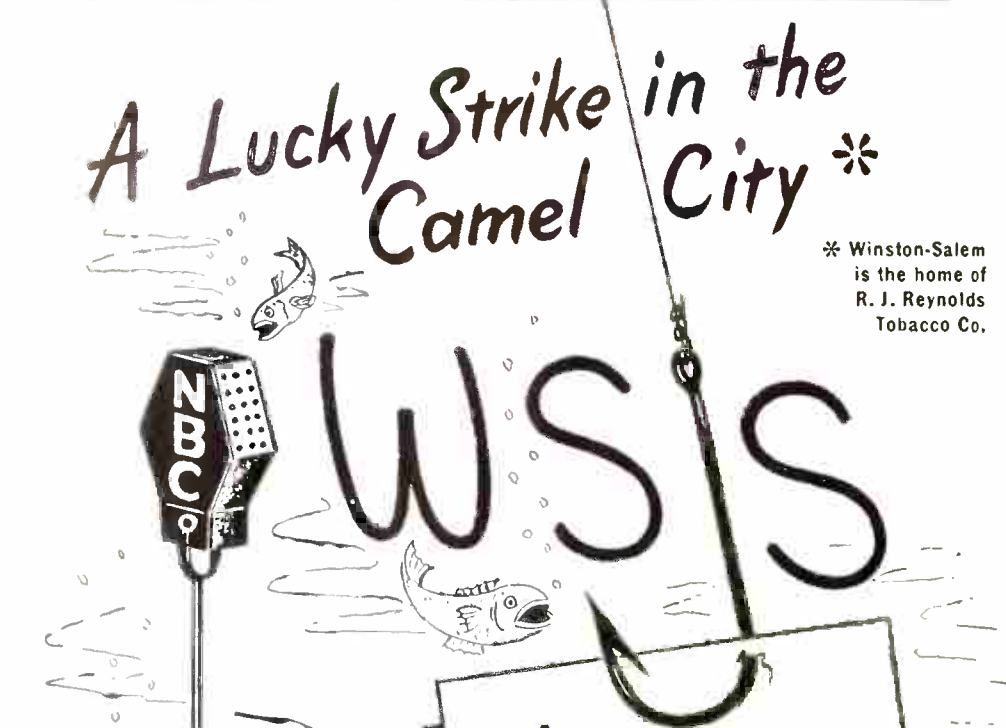
He adds: "If you can't hold the quantity (at the same price), at least you can hold to your quality. And that's what Mars has done."

Big trend, he said, is to packages of 59¢ and down. This size has shown a large increase in the past two and a half years.

Food stores now account for a larger percentage of total candy sales than ever before. Supermarkets have

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

A Lucky Strike in the Camel City \*



WSJS

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

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

Represented by: **HEADLEY-REED CO.**

1/5th\* of

all AUTOMOBILES

sold in N. C. are sold in

WINSTON-SALEM'S

WSJS

15-COUNTY MARKET

\*\$104,500,000—S.M.

1952 Survey of Buying Power

awakened to the fact that candy brings more profit for the space allotted to it than most other items. The profit margin is 20 to 25%.

According to Gies, vending machines are now responsible for 6 to 10% of all candy sales.

Who are the biggest candy consumers? Gies says the age group five to 22. "Consumption then drops slightly to 80 or 90," he adds with a smile.

Of the 456 candy manufacturers that report their sales to the government, 84 make chocolate-covered bars. So Mars' competition is rugged.

**Mars' ad philosophy:** Here is Mars' radio and TV advertising philosophy, as hammered out during the past 14 years that it has managed to stay on top, according to Gies:

1. Use the media that give you the greatest impact per dollar. Mars has found that radio and TV do just this, with TV ahead even though it doesn't give the same coverage.

2. Choose the vehicle that reaches your market. Nearly everybody eats candy. Choose the market segments you want and go after them.

3. Merchandise your programs through field work and in-store material. This is one of the biggest things in advertising. Food products especially lend themselves to it.

4. Get people to listen to your commercials by integrating them into the program. People don't like commercials. Sugar-coat them.

Here are the people at Mars who influence advertising and sales policies:

President W. L. Kruppenbacher (also board chairman), Executive Vice President-General Manager G. B. Hurley, Vice President Gies in charge of sales and advertising, and these sales executives, who are under Gies: General Sales Manager Ben Bouchard, Eastern Sales Manager C. A. McDonough, Western Sales Manager L. R. De Rosa, Sales Promotion Manager Harold Flaig (who has retail crews).

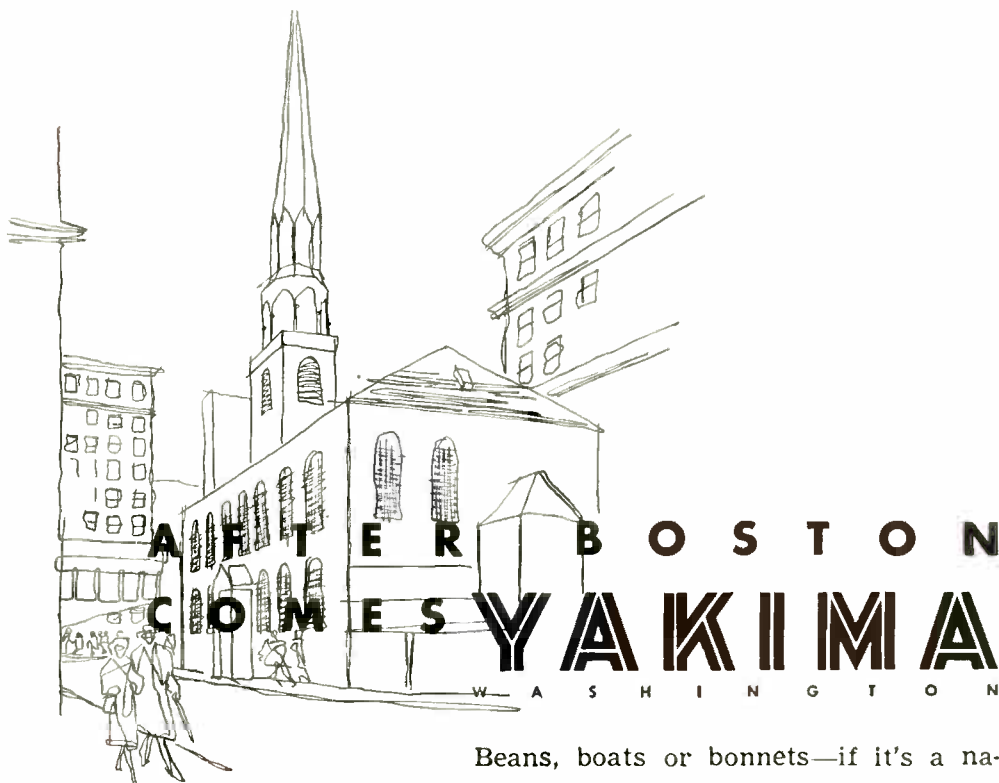
The Leo Burnett team is headed by Ralph E. Ellis, account supervisor and executive. Other Leo Burnett personnel dealing with the account are: Broadcasting Dept.—William Weddell, v.p. in charge, and David Dole, manager, assisted by George Wilcox and on the West Coast (Hollywood) by Wendell Williams, Gordon Minter, and Wally Ruggles. They negotiate contract arrangements and handle show

production. Wilcox handles *Super Circus* in Chicago; Ruggles and Williams handle *People Are Funny* in Hollywood, and Minter, the TV copy.

Frank Newton is creative director of all radio and print copy; Joe Hoffman writes all Mars radio copy and some of its print copy; Jack O'Kieffe heads TV Creative with Don Tennant the writer on *Super Circus*. Leo Burnett and the Burnett Plans Review Board steer and okay all campaigns. Albert Meyer, the merchandising manager, works with the team on sale promotion, premiums, and other merchandis-

ing plans. Media director is Arthur Porter; Ken Fleming is supervisor of space and timebuyers; Mars print buyer is George Miller, and Mars broadcasting timebuyer is Mrs. Helen Stanley. Robert Kelly, service manager, keeps the whole thing on schedule. For some \$2 million is involved.

The Spanish-style Mars plant, located in Chicago on the outskirts of Oak Park, Ill., has become a show place. Its 12 acres are beautifully landscaped. Inside hospital-like cleanliness prevails. There are \$25,000 worth of paintings in the administra-



Beans, boats or bonnets—if it's a national account, you'll advertise in Boston and about sixty other major metropolitan markets. It doesn't take a genius to see why.

Your real task is the careful selection of clearly defined secondary markets. And that's why we say "after Boston, comes Yakima, Washington."

Many a national advertiser (and more every year) has found Yakima a rich and rare secondary market.

Miles and mountains define it. Rich agricultural crops and a booming atomic and electrical power industry distinguish it. Yakima is a secondary market of first importance in the West.





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

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

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

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

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

ABC BASIC NETWORK  
**WFBR**  
 5000 WATTS IN BALTIMORE, MD.

tion offices. Much of the plant is air-conditioned. To prevent spoilage or deterioration, only a few hours' supply of milk is kept on hand. The milk is transferred from incoming tank cars, in fact, directly to the candy-making vats.

President Kruppenbacher says, "The only way we could make our bars fresher would be to bring the cow right into the plant."

All boxes are coded; Mars field men can thus keep careful check on inventories of dealers, assure that bars are kept fresh.

Frank Mars was responsible for all this. A super-salesman of the same stripe as the late William Wrigley Jr., he toured America in the early 1920's to learn what Americans liked in the way of candy bars. He discovered they had developed a new taste bud—especially for malted milk and particularly for chocolate malted milks.

He returned to his Minneapolis home and began to mix, blend, taste, and discard perhaps a hundred batches until he came up with a candy bar that was different. That was Milky Way. It not only caught on from the start but in 10 years had grown from kitchen-stove volume to a \$30 million-a-year enterprise.

Mars died in April 1934. His son, Forrest Mars, is one of the directors of Mars, Inc. Forrest Mars helped found M&M, Ltd., of Newark, N. J., with Bruce Murrie, son of the ex-president of the Hershey Chocolate Co., and is now its chairman of the board. M&M changed its name to Hawley & Hoops, Inc. late in October. (See "How TV took a candy out of the doldrums," SPONSOR, 16 June 1952.)

**Mars' competition:** What's the competitive candy picture look like?

Several facts stand out upon careful study:

- Biggest candy maker—Hershey—has never used any advertising at all. Nestlé, one of the 10 biggest, uses no radio or TV to sell its chocolate bars but employs both for its other products. Reason for Hershey's lack of advertising: large proportion of its sales consists of chocolate to manufacturers rather than to consumers. Both companies practice detailing a system whereby salesmen call on retailers and pass retailers' orders directly on to wholesalers, to whom Hershey and Nestlé sell their chocolate goods.

Hershey's general sales manager, J. J. Gallagher, told SPONSOR: "We're not against advertising but found our present operation best."

Nestlé General Advertising and Merchandising Manager Don Cady said: "Currently the major part of Nestlé's expenditures on chocolate products is in the field of Semi-Sweet Chocolate Morsels, Eveready Instant Cocoa, and the new Nestlé chocolate milk drink product, Quik. Nestlé does some advertising of bar goods in Sunday supplement comic sections in selected cities throughout the country."

SPONSOR estimates Nestlé will spend \$1,000,000, or about a fifth of its budget, on television and a lesser amount on radio this year to advertise all products. In TV it has a 15-

★ ★ ★ ★ ★ ★ ★ ★  
 "As we observe commercials which use demonstrations as a form of content we see that they fall markedly above the norm—a premium against other commercial types of about one-third, and in the all-important area of transmitting selling messages demonstration does a topnotch job."

LEYTON CARTER  
 Gallup and Robinson

★ ★ ★ ★ ★ ★ ★ ★

minute participation on the Kate Smith NBC TV show for Neseafé. In radio it sponsored *Bold Venture*, starring Humphrey Bogart and Lauren Bacall, in New York, for Nestea this year. In addition participations on TV shows and supplementary radio were used in other markets throughout the country to sell Nestea.

Hershey has no agency; Nestlé's agency for its chocolate products is Cecil & Presbrey, where John Beresford is the account executive. Nestlé's ad manager under Cady is Richard Goebel. Its office is in White Plains, N. Y.

- Five of the top 17 firms have TV shows, the sixth (Nestlé) has one for a non-candy product. Two have radio programs. Four others use TV announcements and five air radio announcements. To recap: 10 of 17 candy companies polled by SPONSOR are in TV, seven are in radio.

Concentration on TV among the candy firms indicates they have learned this is the best way to reach children—biggest candy consumers. The five companies which have TV shows are: Mars, *Super Circus*; M&M, *Candy Carnival*; Walter H. Johnson, *Rootie Kazootie* (starting 3 January);

Sweets Co. of America, *Tootsie Hippodrome* and Paul Whiteman's *TV Teen Club* (began 22 November), and Fred W. Amend, *Hail the Champ* (effective 27 December).

In addition Peter Paul, D. L. Clark, Nestlé, Life Savers, and Williamson (General) are using or have used TV announcements this year. D. L. Clark sponsored *Time for Beanie* on WCBS-TV in New York until October and Hollywood Candy had *Hollywood Junior Circus* out of Chicago until March.

In radio Mars and Williamson (*True Detective Mysteries*) have the only network shows. Peter Paul, Life Savers, New England Confectionery, E. J. Brach, and Cadbury-Fry have used or are using spot.

• Rank is pure guesswork. Since few sales figures are published, the experts disagree on how the companies rate. Hershey's \$156 million sales lead the parade, with an estimated \$70 million in chocolate bars. Ralph Ellis of Leo Burnett lists the chocolate-covered candy competitors in the following order: Mars, Curtiss, Peter Paul, Williamson (General Candy is the holding company), D. L. Clark, E. J. Brach, and Walter H. Johnson.

Hershey accounts for an estimated 30% of the solid bar business. And if you count Hershey and Nestlé in the above, Hershey would rank first and Nestlé between Williamson and D. L. Clark, according to the industry.

A study of the candy trade, retail and wholesale, leads to these estimates of candy sales:

Hershey .....	\$70 million
Mars .....	35-40 million
E. J. Brach .....	35 million
Peter Paul .....	30 million
Curtiss .....	30 million
Hollywood Candy .....	25 million
New Eng. Confect. ....	20-25 million
Williamson (General) .....	20 million
Life Savers .....	17.4 million
Hawley & Hoops (M&M) .....	16 million
Nestlé Chocolate .....	15 million
James O. Welch .....	15 million
Sweets Co. of America .....	10 million
D. L. Clark .....	8.9 million
Walter H. Johnson .....	8 million
Fred W. Amend .....	7-8 million

So far as individual pieces (both 5¢ and 10¢) are concerned, this survey based on industry estimates lists the candies in the following order: (1) Hershey Almond Bar, (2) Hershey Chocolate Bar, (3) Peter Paul Mounds, (4) M&M's Candy, (5) Hershey Kisses, (6) Life Savers, (7) Mars Milky Way. But Gies of Mars disagrees with this and says Milky Way ranks ahead of all but the Hershey bars.

A recent Candy Industry survey of the 10¢ market among 2,000 jobbers

and a list of other volume buyers ranked the first five 10¢ candy items like this: Peter Paul's Almond Joy, Peter Paul's Mounds, Hershey's Milk Chocolate, Mars Toasted Almond Bar, and Hershey's Almond Bar.

There are 120-some dime confections, and the trend from 5¢ pieces is continuing.

Rank and sales are important when stacked up against advertising expenditures. Here is what *Candy Industry* (2 December issue) estimates Mars' chief competitors will spend in 1953

on confectionery advertising in radio, TV, newspapers, and magazines:

Peter Paul	\$2,300,000 (sponsor estimates \$850,000 for spot radio, \$500,000 for spot TV)
Planters Nut & Choc.	\$1,250,000
Hawley & Hoops (M&M)	\$800,000 for TV show (sponsor estimate)
Life Savers	-\$800,000 (some spot radio and TV)
E. J. Brach	-\$650,000
D. L. Clark	-\$600,000 (will use spot TV)
Curtiss	-\$500,000
Nestlé	-\$500,000 (some spot radio and TV for chocolate products)
Fred W. Amend	-\$500,000 (will have TV program)
Hollywood Candy	-\$410,000
Williamson (General)	-\$400,000 (has radio program, uses spot TV)
New Eng. Confect.	-\$275,000 (some spot radio)
James O. Welch	-\$250,000
Sweets Co. of America	-\$250,000 (has 2 TV programs)
Walter H. Johnson	-\$200,000 (will have TV program)



# WDAY

(FARGO, N. D.)

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

Last year, WDAY was swamped with 145,659 letters and postcards from its listeners! This is the equivalent of a letter or card from over 70% of the 211,550 families who listen regularly to WDAY—an average of slightly over 399 letters per day, including Sundays and holidays!



NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., Exclusive National Representatives



*Candy Industry* estimates the confectionery business will spend \$25 million on advertising in 1953.

(For previous SPONSOR articles on candy see also "Candy on the air," SPONSOR, March 1948, and "Bar candy on the air," SPONSOR, 15 January 1951.)

Concludes Mars' Victor Gies:

"Most of the candy companies using the broadcast media are concentrating on children's TV shows to reach the younger consumers. So are we (with *Super Circus*, which of course gets plenty of grown-ups too). . . . We're confident of the future because we feel radio and television are the greatest sales tools we ever had!" ★ ★ ★

SPONSOR thanks the following for talking with its editors in the preparation of this article: Hershey General Sales Manager J. J. Gallagher; Nestlé General Advertising and Merchandising Manager Don Cady; Nestlé Advertising Manager Richard Goebel; Peter Paul Advertising Manager Elliott Plowe; Vice President Mark B. Byron; William Esty Co., Don Cussow, editor, *Candy Industry*; Crawford Paton, C. J. La Roche & Co.'s A/E for New England Confectionery; John Berestoff, Carl & Presbrey's A/E for Nestlé; Hobart Gantner, Turner & Tyson's A/E for Mason au Magenheimer; Henry Minor of BBDO; Joseph Gavan, Franklin Bruck TV timebuyer for Walter H. Johnson Co.; Henry Eisen of Moselle & Eisen, A/E for Sweets Co. of America; and in Chicago: Philip P. Gott, president, National Confectioners' Assn.; Vice President Richard Fechtmeier of Aubrey, Finlay, Marley & Hodgson, A/E for Williamson (General Candy), and officials of the Walter H. Johnson Candy Co. and Curtiss Candy, as well as Mars and the Leo Burnett Co.

## FILM BUYING TIPS

(Continued from page 28)

gan. Left to themselves, the timebuyers happily built a station lineup in which the 30-odd markets were scheduled to start on virtually the same day and date.

Then, someone discovered that the original contract with the producer called for a maximum of 10 film prints, virtually the standard amount for a "national" sale. Additional ones were to cost \$40 a print. Result: The agency nearly went crazy juggling starting dates around so that the 10 prints could be "bicycled" (i.e., shown on one group of stations, then routed to the next group, and the next). Also, the agency was trying hard to avoid charges for 20 extra prints a week at \$40 each for 26 weeks.

A meeting between the distributor and the timebuyers, at which the agency men would have been told how much time is needed to route prints among the stations, could have forestalled the crisis. Again, someone forgot to look before he leaped into a TV film contract.

In the box on page 29 and in the

paragraphs below, SPONSOR presents six of the most common causes of hassles between advertising agencies and film sellers. They can be used as a handy checklist of possible errors, since seldom do two agency film contracts—and distributor contracts, for that matter—look alike, as every timebuyer knows:

1. *Can the film series live up to the "pilot" film?* It's only natural that a producer will often lavish extreme care or extra money when making a pilot film for a TV film series. If the series isn't already completed when it is offered to an agency for sale (and the pilot film thus proved to be a representative sample), agencies will have to rely on the good reputation of a producer or distributor to maintain the quality. If a film series turns sour after the first few shows, there's nothing much an agency can do. Independent producers usually get their financing for a series from banks on the strength of a 13-week or 26-week contract; therefore, they're not likely to offer cancellation clauses freely.

2. *Is your time buying tailored to the mechanics of film distribution and routing?* As pointed out above, the general industry practice among distributors and producers of TV films is to offer no more than eight or 10 "free" prints as part of the show's "national" price. That's because much trial and error has shown that one print, when put on a "bicycling" schedule, can cover three or four stations without much loss of quality. About six "play dates" per print is tops.

Some agencies, however, constantly walk into a standing order for extra prints, because they didn't allow sufficient time between play dates to route prints among stations. Other agencies go to the other extreme, never buying extra prints and spreading a few films so thinly among so many TV stations that the prints never get back to the distributor for a periodic inspection against damages from normal wear and tear. Result: headaches in either case.

3. *Are you granted "exclusivity" in existing and overlapping markets, and "first refusals" in new ones?* In today's brisk TV film business, a sponsor may find someone else sponsoring

# Tourists...

## We've Millions of 'Em...But



...that's just part of the Miami story!

We've 600,000 year 'round residents...the majority of whom derive their income from local industry that, in many cases, manufactures products distributed throughout the world!

You might be surprised to know that there are better than 1,150 manufacturing plants in the Greater Miami area!

And, WIOD has served the Miami market well for over 26 years!

For the details...just call your Hollingbery Man.



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

the "second run" of the same film show in the same market before he has finished with the "first run." unless the agency's contract with the distributor expressly forbids it. Also, he may find that he's competing with his own film show in "overlap" markets—such as New York-Newark, Boston-Providence, Fort Worth-Dallas, Rock Island-Davenport—unless his agency's been careful.

Not to be overlooked either are new TV markets, which may often be desirable extra buys for both regional and national advertisers with film shows. Contracts between the film seller and the agency should include a "first refusal" clause covering any new TV stations that may go on the air—and more are coming on in 1953—in the sponsor's territory. And, station lists should always be checked to see that no new markets are being overlooked by timebuyers.

4. *Are you completely covered on preemptions, and other forms of "misses" in your station contracts?* The fact that many an agency forgot to protect itself properly against this headache was apparent during the recent Presidential electioneering. In one-station markets—like St. Louis (KSD-TV) and Pittsburgh (WDTV)—this was particularly evident. As pointed out earlier in this report, stations who don't have a preemption clause clearly spelled out aren't always likely to offer the advertiser his regular time slot for a "make-good." One sponsor, for instance, was offered two "make-goods" on Saturday mornings, 8:30 to 9:00 a.m., when his choice mid-week evening slot was twice preempted by a Southern TV station to carry special political shows.

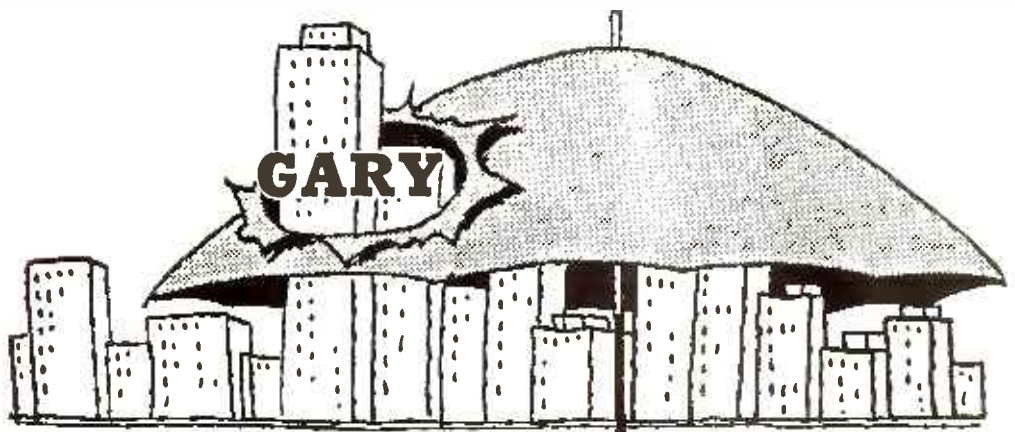
Agencies should also remember that a serious reshuffle in just *one* station's scheduling, as a result of a local preemption, can sometimes throw the *entire* "bicycling" operation out of whack for the sponsor.

5. *Are you sure you're about to buy and place a new show?* Distributors generally dislike the borrowed-from-Hollywood term "second run." Often, network film shows like *Fire-side Theatre* have played fifth or sixth runs in markets with ratings and audiences as big as the original telecast. But it's a wise move for an agency to

check on a show's market ancestry. A distributor could try to palm a second or third run at premium prices, having added only a new series of opening and closing titles to the show. Or, a sponsor may buy a show for a market, not knowing—unless it's discovered by the agency—that a competing sponsor has just finished a successful run a few months earlier in the same market with the same series.

While on the subject of reruns, it's interesting to note that sponsors sometimes want to extend film contracts to

a second run in the same market. Agencies should remember, however, that this may cause trouble in one-station markets, where the station is booked solid for months ahead. With their time at a premium, the managements of some single-station setups have refused to rerun films for the same sponsor unless there's at least an 18-month lapse. If the rerun is to coincide with any national or near-national merchandising or promotional effort, it's wise for agencies to clear it well in advance.



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

*Doc O. Coe*  
Gen. Mgr.—WWCA

**WWCA**  
**Gary Indiana's No. 2 Market**

**Chicago's Radio Monster**

50 kw  
10 kw  
5 kw



# about this strike . .

. . . . . which has been called by the Screen Actors Guild to halt production of filmed commercials for television.

Merits of the case aside—because competent and informed representatives of advertising agencies, producers and the Guild are continuing to make every effort to resolve the knotty issues standing in the way of an agreement—what can you do *right now* to satisfy your needs for film spots?

Our organization of experienced TV film creators . . . writers, directors, film editors, animation artists and technicians . . . is at your disposal to help you stay on the air *now*—without violating the Screen Actors Guild strike edict.

Call . . . wire . . . write  
**TRANSFILM and ask for  
Wm. Burnham**

## TRANSFILM

I N C O R P O R A T E D

35 West 45 Street . . . . . LU 2-1400

6. Are you completely covered on any liabilities for damage to the film prints, or any suits which may grow out of the showing of the films?

When a film print from a show series is in the hands of an agency, the agency (or its insurance company) is usually considered directly responsible for any damage that may happen to it. When it's in the hands of the distributor, the distributor's responsible. When it is in transit, via Air Express etc., the shipping company is responsible. But what happens if a station chews up a print so badly—possibly because of an equipment failure, or sloppy cutting—that it has to be replaced?

Unless the time buying contract specifies that stations are responsible

★ ★ ★ ★ ★ ★ ★ ★

••In Cuba it is estimated that, on the average, five people sit in front of every TV set that's turned on. And, according to a McCann-Erickson survey in Rio de Janeiro—the Brazilians are even more excited about TV. On the average, eight people sit in front of every set turned on. And, what's more—during the evening hours in Rio, 90% of the sets are in use! Those neighbors again\*\*

ALFRED J. SCALPONE  
Vice President  
McCann-Erickson, Inc.

★ ★ ★ ★ ★ ★ ★ ★

for the print when it is in a station's hands, the sponsor may get stuck an extra \$40 or \$50 for another print—plus shipping charges if accidents happen.

Films may themselves bring on suits of many kinds, from libel to plagiarism. Many of these, as they are in most film legal questions, are of a crank nature. However, agencies should check their contracts with distributors or producers in every case to make sure they contain an indemnification clause. This should hold the sponsor (and agency) harmless from claims and counsel fees arising from the telecasting of the film.

Such clauses should also apply to any retroactive union raises (singers, actors, writers) in connection with a film series which has already been completed and which is being sold as a package. On a film deal where the series is still in production, agencies may expect to see a clause which is just the opposite, one which gives the producer the option to include in the package price any extra union raises he may encounter. ★ ★ ★

## HOLLYWOOD'S TV CITIES

(Continued from page 36)

Night (Mondays, 11-11:30). Some two dozen other NBC- and CBS-aired video shows, live and film, also originate on the West Coast, but are not as yet assigned to the new plants.

As the pictures on pages 37, 37 indicate, the new studios are vast, intricate, functional, and house under one roof everything from carpentry shops and scenic storage areas to makeup rooms and repair centers. What the pictures don't show is that all these physical, electronic, and engineering improvements add up to a new concept in TV studio operation: flexibility and lower costs with more opportunity for creative programming. The various large studios at the disposal of the TV producers as well as the up-to-date equipment will be greatly encouraging to sponsors, who will see, more than ever, how the production money is used.

It's long been felt in New York City, still the biggest producer of TV entertainment from the standpoint of sheer volume, that TV operating practices there have reached the limit of effi-

**CBS  
RADIO**  
(COLUMBIA BROADCASTING SYSTEM)  
**MOVES**  
to  
**KFMB**  
550 K. C.  
San Diego,  
Calif.

KFMB Radio Station, San Diego, is proud to announce that as of Dec. 12 it is now the outlet for the Columbia Broadcasting System Radio Network. First on the dial of 550.

ciency. Lacking similar "TV centers" in New York, the TV networks still face a nightmare of production logistics in which a show's scenery may be stored on the East Side, the actors rehearsed in an uptown hotel's ballroom, the show aired from a converted movie house on the West Side, and sound and picture fed to network control centers in midtown Manhattan. Trucking and handling charges have been cut to the bone, but they're still a huge part of the weekly cost of production. The multiple rentals on dozens of large and small New York TV warehouses, theatres, rehearsal halls, film vaults, prop storage, etc., come to fantastic totals.

Thus, live TV costs have often soared to the point where they begin to look more and more like film costs. Many a sponsor has made the switch to celluloid for just that reason. Thanks to the West Coast studios, live programming is back in the running stronger than ever, since NBC and CBS engineers figure that the amount of time and money needed to put on a live show in the two new Hollywood TV centers will eventually be cut anywhere from 20

★ ★ ★ ★ ★ ★ ★ ★

"Today, mass advertising is employed to develop and sustain self-selection, while mass promotion methods stimulate the volume requirements of self-service."

SIDNEY W. DEAN JR.  
Vice President  
McCann-Erickson, Inc.

★ ★ ★ ★ ★ ★ ★ ★

to 30%. In effect, these live video factories—particularly the giant CBS TV City—were designed to correct the faults that still plague the TV producers in New York, just as the RCA Building in the 1930's was designed to correct the shortcomings of NBC's old radio studios at 711 Fifth Avenue. CBS's and NBC's Hollywood TV plants will undoubtedly serve as the model for all future TV construction.

One more aspect of the NBC and CBS TV plants is likely to alter much of the trend in TV programming during 1953: Both are located in Hollywood. While the day has long gone when California's biggest attraction to the producers of assembly-line entertainment was the brilliant outdoor sunshine, Hollywood remains the nation's chief talent center and gathering place of production know-how. Now, sponsors will be able to draw on these talent pools as they have never been able to before in TV—and they'll have

plants as self-contained as Ford's River Rouge in which to work with these raw materials.

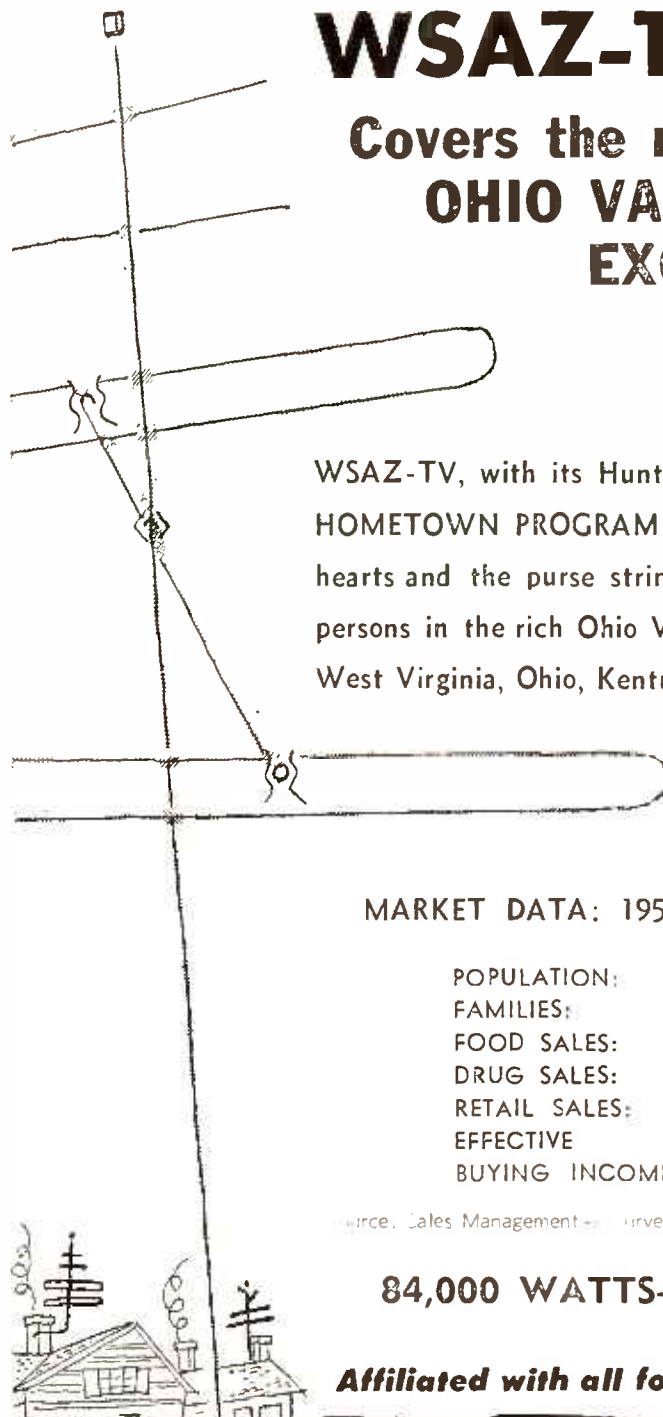
As a CBS TV executive pointed out to a SPONSOR observer at the recent dedicatory ceremonies for Columbia's gadget-laden new TV factory: "Because everything needed for TV production is under one roof, the advertiser will get more for his money."

Sponsors and agencies may be interested to know some of the names of the men and the firms chiefly responsible for the two West Coast video

plants now housing CBS and NBC.

For CBS: Frank Stanton, president, CBS, Inc.; Jack L. Van Volkenburg, president, CBS TV; Howard Meighan, v.p. of CBS, Inc.; Pereira and Luckman, architects of CBS TV City.

For NBC: Joseph H. McConnell, president, NBC; O. B. Hanson, v.p. and NBC chief engineer; Joe Arnone, supervisor of NBC construction; Gordon Straug, construction superintendent; John K. West, NBC v.p. for the Western network; Austin Co., builders and engineers. ★ ★ ★



# WSAZ-TV . . . .

## Covers the rich OHIO VALLEY EXCLUSIVELY!

WSAZ-TV, with its Huntington-Charleston HOMETOWN PROGRAMING, is close to the hearts and the purse strings of over 3,000,000 persons in the rich Ohio Valley — 103 counties in West Virginia, Ohio, Kentucky and Virginia.

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

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

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

**84,000 WATTS—CHANNEL 3**

**Affiliated with all four Television Networks**

# WSAZ-TV

HUNTINGTON, W. VIRGINIA  
represented by the KATZ AGENCY



## SEAT-COVER BATTLE

(Continued from page 33)

co branch owners with promotion and advertising advice, merchandising know-how, and Rayco seat covers.

Rayco was soon the largest seat-cover advertiser in New Haven with 31 weekly hard-sell announcements over

WAVZ, New Haven independent, coupled with frequent large-space newspaper ads.

Completing its heavy advertising schedule, Rayco received TV support from two weekly participations in *The Night Owl* on WNBT Sunday, Monday, and Wednesday nights. The New Haven store also shared costs for a one-

minute TV announcement over WNHC-TV, New Haven, at 11:01 Wednesday nights. (For Rayco's experiments with network TV see "Rayco profits by its trials and errors," 19 November 1951 SPONSOR.)

Among the local auto seat-cover dealers, the unhappiest over this advertising onslaught of the big national firm was the Superior Auto Top Co.—an outfit which had turned a profitable seat-cover sideline into the backbone of its business.

Said Bob Keefe, Superior's general manager, sales manager, and advertising manager: "We'd been in business since 1946 and the quality of our workmanship in custom-fitted seat covers had won us many customers. When Rayco entered the market, we just couldn't see standing by while they tried to sell our business from under us.

"We had certain advantages over the competition. We had built and won New Haven acceptance because we were a business owned and managed by New Haven people.

"We decided to throw the bulk of our advertising into repetitive, hard-selling, hard-hitting announcements on WAVZ."

So, into WAVZ's sales office went Superior's Bob Keefe, and when he left again, Superior had bought 30 daytime announcements and one half-hour program per week.

**Radio commercials:** Rayco's commercials stressed the style, price, as well as tested wearing qualities of this brand of auto seat covers. After its singing jingle—"Rayco, the beautiful cover girl"—the company's radio pitch would run along these lines:

"The difference in looks between Rayco Designer-Styled auto seat covers and ordinary seat covers is so great in looks and wear that Rayco—and *only* Rayco—has won the Fashion Academy's Gold Medal Award. . . . The difference in quality and long wear is so great that Rayco alone—of all the auto seat covers made in the U. S. A.—has received the U. S. Testing Co.'s Seal of Approval. . . . They're priced as low as \$12.95—dollars less than ordinary seat covers cost elsewhere. And Rayco's trained experts custom-fit them in your car in just 30 minutes—at *no extra charge*. . . ."

To counteract these strong sales points, Bob Keefe and WAVZ's copy department got together and created a



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

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

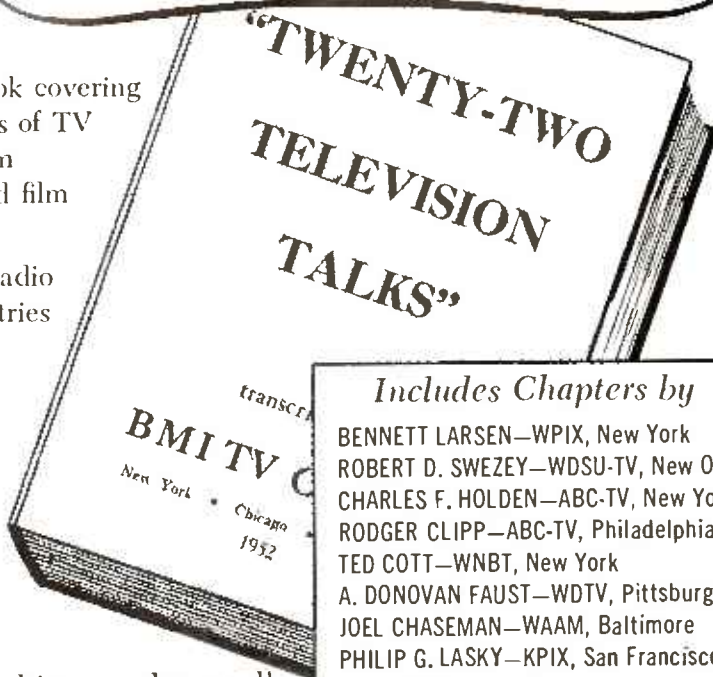
Offered to TV, radio and allied industries at the cost of transcribing and printing.

Pre-publication price:  
\$3.60 postpaid

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

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

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




#### Includes Chapters by


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



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



**What trade magazines do  
New York timebuyers, radio/TV directors  
and account executives read?**



What radio and TV  
trade magazines do  
head librarians at big  
New York agencies get  
most calls for?



# Here's what CORE\* learned from decision-makers at 33

## Question:

What trade papers in the fields  
of radio and television do you read?

Publications	Timebuyers	Radio/TV Directors	Account Executives	Total
Advertising Age	15.7	18.5	26.1	18.8
Advertising Agency	7.8	3.7	21.7	9.9
Billboard	11.8	66.7	30.4	30.6
Broadcasting	86.3	63.0	34.8	68.3
Printers' Ink	9.8	0.0	17.4	8.9
Radio Daily	80.4	77.8	30.4	68.3
<b>SPONSOR</b>	<b>96.1</b>	<b>81.5</b>	<b>65.2</b>	<b>85.1</b>
Television	49.0	37.0	13.0	37.6
Tide	11.8	7.4	21.7	12.8
Variety	62.7	92.6	69.6	72.2

**Agencies interviewed:** N. W. Ayer & Son; Ted Bates; BBDO; Benton & Bowles; Biow; Ceil & Presbrey; Harry B. Cohen; Compton; Cunningham & Walsh; Dancer-Fitzgerald-Sample; Doherty, Clifford, Steers & Shenfield; Erwin Wasey; William Esty; Foote, Cone & Belding; Fuller, Smith & Ross; Franklin Brueck; Geyer, Newell & Ganger (before name change); Grey; Hirshon-Garfield; Kenyon & Eckhardt; Kudner; Lennen & Mitchell (before name change); J. M. Mathes; Maxon; McCann-Erickson; Peck; Fletcher D. Richards; Ruthrauff & Ryan; Sherman & Marquette; Sullivan, Stauffer,

Colwell & Bayles; J. Walter Thompson; William B. Weintraub; Young & Rubicam.

**Purpose of survey:** Made specifically for internal use by SPONSOR to guide the editors in providing information of greatest value to agency readers, and to learn what other trade publications are doing and with what effectiveness.

**Method of surveying:** Exhaustive personal interviews were conducted by trained CORE interviewers. They in no way indicated on whose behalf the study was being made. Interview

# personal interviews with 123 big New York advertising agencies

**How long have agency respondents held their present positions  
(as indication of rapid turnover and need for constant national promotion)?**

	0-4 years	5-9 years	10 years and over
<b>TIMEBUYERS</b>	<b>70.6</b>	<b>15.7</b>	<b>13.7</b>
<b>RADIO/TV DIRECTORS</b>	<b>81.5</b>	<b>7.4</b>	<b>11.1</b>
<b>ACCOUNT EXECUTIVES</b>	<b>65.2</b>	<b>26.1</b>	<b>8.7</b>

**How head librarians at 22 large  
New York agencies rate radio and television trade papers**

Publications	Total Libraries Subscribing	Keep on File One Year or Longer	Most Valuable Trade Paper
<b>SPONSOR</b>	<b>21</b>	<b>66.7</b>	<b>13</b>
<b>Broadcasting</b>	<b>17</b>	<b>47.1</b>	<b>8</b>
<b>Television</b>	<b>15</b>	<b>40.0</b>	<b>3</b>
<b>Radio Daily</b>	<b>14</b>	<b>21.3</b>	<b>1</b>
<b>Variety</b>	<b>12</b>	<b>33.2</b>	<b>3</b>

questionnaires, which were closely followed, were designed to favor no publication but to achieve maximum objectivity of response.

**People interviewed:** Both the agencies and interviewees within agencies were selected completely by CORE without assistance from or knowledge of SPONSOR. Interviews were distributed according to following ratio: chief and assistant timebuyers—2, radio and TV director—1, account executive—1. A separate series of interviews was conducted with the head librarians at 22 agencies.

**Who is CORE:** The name stands for Communications Research, a research organization headed by Albert Shea, mass communications specialist who edited Unesco's first edition on World Communications. CORE is presently extensively engaged in UN and Canadian Government projects. Main offices are at 30 Bloor West, Toronto, with branch office being established in New York.

**When was study done:** June-September, 1952.



SPONSOR

*The magazine*  
*radio and TV advertisers* **USE**

510 Madison Avenue  
New York 22, New York  
MU 8-2772

161 E. Grand  
Chicago, Illinois  
312-7-9869

6087 Sunset Boulevard  
Los Angeles, California  
Hillside 8089

theme for Superior which reflected the local company's belief that once a customer had seen both Rayco and Superior seat covers, he would choose Superior.

"Shop before you buy!" became the theme of all Superior radio commercials. Here is part of a typical one-minute announcement:

*1st Voice:* Shop before you buy!

*2nd Voice:* Yes, the Superior Auto Top Co. actually wants you to shop first, to compare, before you buy your automobile seat covers.

*1st Voice:* They want you to see that you aren't just getting a set of standard seat covers out of a box, but that Superior actually custom-tailors the fabric you choose right to your very own car!

*2nd Voice:* They want you to see the wider choice of fabric, trim, color, pattern, and style that you get at Superior! . . .

To judge the results of this copy and schedule, Superior interviewed every customer (the store is open Monday through Saturday) and asked him why he had come to Superior. In this manner, the company measured how many dollars of sales each radio advertising dollar brought them. Here are the results of their estimates and calculations:

Average radio expenditures per business day, \$18; highest and lowest volume of sales due to radio for business days measured, \$200 to \$325; sales per radio advertising dollar, \$11.11 to \$18.05; percentage of radio advertising costs to radio-caused sales, 5½ to 9%.

As for total sales, Superior experienced a monthly increase of up to \$500 during the peak months of April through August 1952 over a compara-

ble period in 1951. Bob Keefe adds that these sales were, of course, bought at greater expense than sales the previous summer, however he adds that "our decision to use radio was justified when sales last summer passed the mark set during any previous season . . . and against the toughest competition we had been up against in years!"

**How others fared:** Superior had definitely proved the thesis that the entry of a large national company into a local market need in no way reduce the local competitors' sales. But what about Rayco's other New Haven competitors?

WAVZ decided to make a survey to

★ ★ ★ ★ ★ ★ ★ ★

"Keep up or increase your advertising pressure during your consumer promotion; don't try to pay for the cost of the promotion by cutting back on your advertising."

JAMES O. PECKHAM  
Executive Vice President  
A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

find out. In this survey, the station research staff queried every seat-cover shop in New Haven, as well as most of the larger auto accessory stores such as Firestone, Western Auto, and the automotive department at Sears, Roebuck.

These retail outlets were asked the following two questions: (1) "How did your sales for the summer of 1952 compare to the sales during the same period of 1951?" (2) "How did your advertising expenditures for the summer of 1952 compare to the expenditures for the same period of 1951?" Wholesalers as well as 1952 arrivals in the business were left out of the survey.

The following breakdown among the 12 stores queried resulted from this study:

1952 business better: 2  
1952 business the same: 5  
1952 business worse: 5

The seat-cover business of five local dealers had obviously lost some ground since Rayco's entry into the field. In fact, two of those reporting business as worse, cited Rayco as the chief cause for decreased business.

But WAVZ noted the following relationship between sales and advertising:

*The two stores who reported increased business in 1952:*

Both had maintained consistent advertising for 1951 and 1952. These stores are both large auto accessory stores who advertise seat covers regularly.

*The five stores who reported that business was the same for 1951 as 1952:*

One reported increased seat-cover advertising over 1951. Four reported advertising expenditures for 1952 equalled the 1951 budget.

*The five stores who reported that business had declined in 1952:*

One reported that his advertising budget had been consistent for the two years. Four reported that they had done none or a negligible amount of advertising.

The conclusions that may be drawn from these surveys are two-fold: (1) Local advertisers who are guided by a flexible advertising policy which allows them to meet the challenge of new and national competitors in their field will continue to prosper and grow. (2) The entry of a large national company into a local market often leads to a growth in demand. ★ ★ ★

*In Boston*

**COCA COLA**

through  
D'ARCY ADVERTISING COMPANY

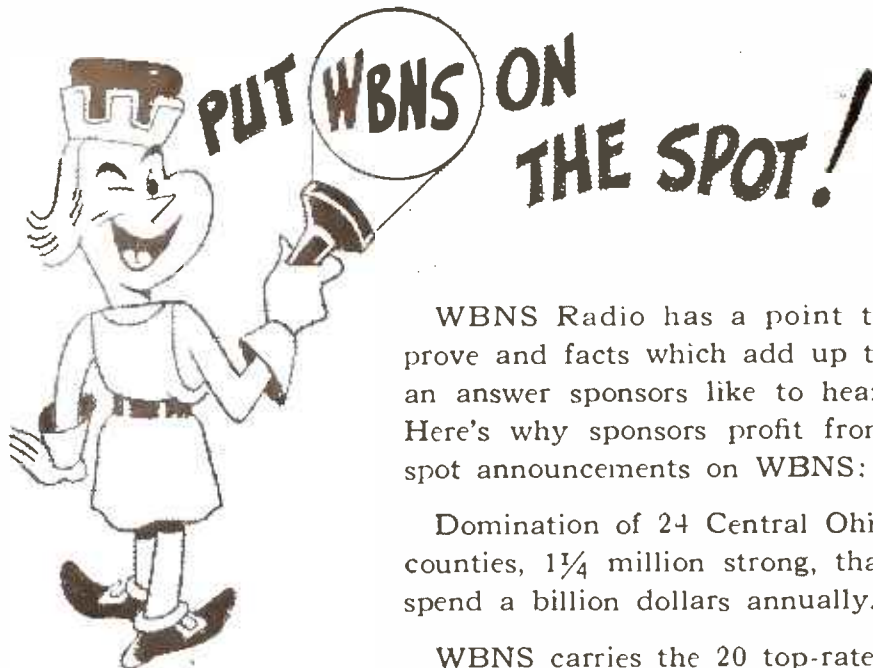
*Buys*

**WHDH**  
50,000 WATTS

through *John Blair & Co.*

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.





WBNS Radio has a point to prove and facts which add up to an answer sponsors like to hear. Here's why sponsors profit from spot announcements on WBNS:

Domination of 24 Central Ohio counties, 1¼ million strong, that spend a billion dollars annually.

WBNS carries the 20 top-rated programs with more listeners than all other local stations combined. For more sales, put Central Ohio's only CBS outlet to work for you.

ASK JOHN BLAIR

**WBNS RADIO**

POWER  
WBNS — 5,000  
WELD-FM — 53,000  
COLUMBUS, OHIO

**CBS RADIO OUTLET**

CENTRAL OHIO'S ONLY

**CBS**

**IN THE LAND**

**OF**

**M**

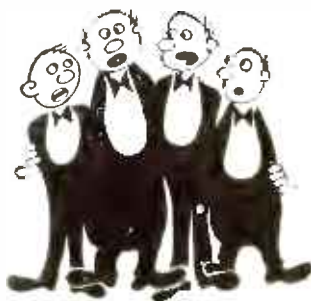
**MILK and HONEY**

**WBAY**

**GREEN BAY**

**5,000 WATTS**

## WANT YOUR PRAISES SUNG IN DIXIE?



MORE THAN FIVE MILLION  
SOUTHERNERS LISTEN TO  
DEE RIVERS' FAMILY FOUR

**WEAS**  
ATLANTA-  
DECATUR

**WJIV**  
SAVANNAH,  
GEORGIA

**WGOV**  
VALDOSTA,  
GEORGIA

**KWEM**  
WEST MEMPHIS-  
MEMPHIS

Call Forjoe or Stars, Inc.,  
Candler Bldg., Atlanta, or  
Box 1-12, Memphis, Tenn.

## THE PHILLIPS STORY

(Continued from page 39)

to be a promotion piece calculated to delight any advertiser. The show tours in and around Fargo, auditioning talent and drawing a huge paid audience. The annual elimination contest for cash prizes and educational scholarships reaps a happy harvest of publicity for Phillips. And the WDAY promotion staff keeps the program and the Phillips name before the public throughout the year.

In Minneapolis the name Cedric Adams has high public acceptance. The noted columnist and man-about-Minneapolis is the star of WCCO's *Talent Parade*, a program which, although identical in name with the Fargo operation, is different to the extent of specializing in youthful talent and frequent use of a name guest star. WCCO has succeeded in interlocking the names of Cedric Adams and Phillips 66 in the minds of Minneapolis listeners.

In the other 32 markets in which radio is used a wider variety of programming is evident. For example, Phillips sponsors *Concert Hall* over KSL, Salt Lake City; a sports program via KSD, St. Louis; a local disk jockey on Houston's KTHH, to name just a few. But more and more, Phillips is leaning on early-morning newscasts, not only to get away from the competition of TV but to reach the rural audience from which the oil company gets a large portion of its business. The company is no newcomer to the news field; it sponsored Erle Smith over KMBC, Kansas City for a dozen years and is now using a substitute for Smith only because he retired last year from radio.

**TV film technique:** When Phillips decided TV was eating into its radio markets it decided to adjust its media pattern to conform to changing conditions. A major move like this drew the top echelon of Phillips executives into a discussion with Lambert & Feasley's Frank Mace and Radio-TV Director Ray Kremer. Representing Phillips were President K. S. Adams, Executive V.P. Paul Endacott, V.P. Stanley Learned (now chairman of the board, president, and executive v.p., respectively), Manager of the Advertising Department Fred L. Rice, and Advertising Manager O. E. Bettis. The

decision to sponsor the college football films was the result.

Arrangements were made with the Big Ten and Big Seven football conferences for Phillips to film the game of its choice in each conference every week and Sportsvision, Inc. of Chicago was tapped to do the actual production. Time bought on the TV outlets was all in the Class A bracket on a Tuesday, Wednesday, or Thursday night. This gave Phillips enough time to process and edit film yet get the game to sports fans no more than five days after the actual game. Processing the film in Chicago proved complicated and transportation difficulties upset the operation a number of times in 1951. When the film didn't arrive on schedule, the station either cancelled the program or put the film on at some less desirable time.

But, on the whole, the program was a great success. Enthusiastic reports from dealers and customers convinced Phillips that as far as it was concerned, TV was here to stay. Early in 1952, Lambert & Feasley went to work lining up a station list. Because gasoline sales shoot up in the summer, Phillips has no reason to want a summer hiatus. By making firm 52-week commitments, the agency was able to buy choice time, even in one-station markets (15 of Phillips' 19 outlets are in a single-station cities), and get the maximum discount.

Commencing in April, Phillips sponsored Harry Wismer's *Telesport Digest* in 14 markets, *Dangerous Assignment* in three, and *Cisco Kid* in one. In the meantime, Sportsvision went to work on the problem of smoothing out the film logistics. The major change was the decision to process the film in Hollywood.

**Timing:** By the time the football season started the following procedure had been worked out: The chief cameraman, Jack Lieb, arrives at the game site of the Big Ten contest selected the day before the game to arrange for local spotters and iron out other details. On Saturday the three-camera crew arrives setting up a single camera on the sidelines and two in the press box (one is used mainly for slow-motion work).

Another crew is doing the same thing at the Big Seven game selected.

Immediately after the game, the film is rushed to the airport and is soon on its way to Hollywood, usually arriving before 4:00 a.m. Sunday. Work prints are ready four hours later. Editing the film down to the 1,000-foot, half-hour length takes about six hours. Narrator Jack Drees, who flies out to Hollywood from Chicago each weekend, checks the rough cut prints against his play-by-play description, then huddles with his writing staff in the preparation of a "narration guide."

With a sound-effects man standing by to dub in crowd cheers, Drees does his narration of both games ad lib, checking against his guide, but calling the plays as he sees them develop on the screen. The narration tape is transferred to film and an answer print is ready by 7:00 a.m. Monday. Prints are made and are winging their way to the appropriate TV stations by Monday night.

The combination of luck and logistics stood up very well for the '52 season. Only one snafu developed when Omaha was weathered in, but even that incident turned out to have its bright side. Realizing the intense interest of local fans in the games, WOW-TV rescheduled the film for the

following Saturday afternoon right after the Army-Navy game.

This was the one time that the mechanism broke down. To prevent just such happenings, Phillips now ships a print of both the Big Seven and the Big Ten games to each outlet. The station shows the print of the same series each week and retains the other print for stand-by purposes for the following week in case of transportation difficulties.

Despite this duplication of prints the total cost of the program, time, and production, comes to \$18,000 a week. Partial explanation of this low cost lies in the fact that Phillips gets maximum discounts by buying time on a 52-week basis.

One advantage of putting the program on film is that the resulting delay frees the game from NCAA restrictions on live games. Then, too, film commercials aimed at specific localities can be spliced into appropriate prints.

One of Phillips selling points is the controlled volatility of its gasoline. By stepping up the volatility in cold weather Phillips licks the problem of slow starting, stalling, and engine balkiness. Summer weather calls for less volatility. But weather conditions throughout Phillips' sales territory are far from uniform so that the advertiser may want to have different sales angles being stressed in Omaha than he has in Houston. Simply using different film commercials makes this possible.

**A traffic builder:** Typical of Phillips high degree of promotion-consciousness is the booklet "How to Watch Football" which Phillips distributed in conjunction with its TV show this fall. Heavily promoted on radio, TV,



THE QUAD-CITIES  
11th IN EFFECTIVE  
BUYING INCOME  
PER CAPITA

among Sales Management's  
162 Metropolitan Areas

If your advertising dollar is seeking the quality markets first — then the Quad-City area belongs on your list. And here you can enlist the aid of WHBF whose high standing among 240,500 Quad-Citians lends acceptance to your goods.

Les Johnson—V.P. and Gen. Mgr.



Quad-Cities' favorite

**WHBF** AM  
FM  
TV

TELCO. BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knodel, Inc.

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.

newspapers, and farm papers, the booklet was issued by Phillips dealers and had to be called for personally. The first 2,000,000 copies were snapped up and an additional print order of 250,000 had to be run to handle requests. Phillips dealers were enthusiastic in their praise of the added traffic the booklet produced.

**Air history:** The *National Barn Dance* on the ABC Radio network ran from March 1949 to March 1950. At that time it was thought desirable to get a program with greater Western influence rather than the hill-billy appeal of the WLS show. Also it was felt that the promotion possibilities would be greater if a Hollywood name could be used. For these reasons, Phillips signed Rex Allen and the *Sons of the Pioneers*. Allen, a Republic Pictures star, was then in the process of getting a big buildup. Started on a 66-station CBS Radio net in June 1950, the program had 78 outlets one year later when Phillips decided to drop network radio in favor of TV and spot radio.

Phillips radio pattern has pretty closely followed the company's growth pattern. The firm was only 15 years old in 1932 when it tried its wings with a five-station airing of half-hour across-the-board musical show called *Phillips 66 Flyers*. Later it tried a comedy-detective format, then a half-hour weekly musical-variety show called *Phillips Poly Folies* which used a 20-station net from 1936 to 1938.

**Company growth:** The Phillips firm has continued to grow, particularly since the company stepped up its use of broadcast advertising. From a gross income of about \$200,000,000 in 1945 the company went to a gross of \$489,847,612 in 1949, the year the *National Barn Dance* was aired. In 1950, the gross was up to \$534,063,553. Last year, Phillips first in TV, the figures hit a peak of \$610,770,667.

For the first nine months of 1952 Phillips shows a net income of \$56,292,000, making it the 18th ranking corporation, in terms of earnings, in the country. The firm was 19th in ranking last year, climbing from below the top 25 in 1950.

The company's expansion into fields of petrochemicals and natural gas, combined with aggressive advertising, have fostered continued growth. ★★

ROUND-UP

(Continued from page 57)

debuted in a morning (11:00 to 11:30 a.m.) comedy strip on WJAR-TV, Providence. Titled *The Wife and I* it co-stars—and is scripted by former ABC TV star Walter Covell. Participations, both of the one-minute and 20-second variety, are sold on the program. The teen-age Fall River, Mass., girl is already a veteran broadcaster, having previously had an afternoon disk jockey show over one of her hometown radio stations.

\* \* \*

More than 60 broadcast engineers from TV stations throughout the U. S. and Canada attended RCA's 14th Technical Television Training Program held last month in Philadelphia and Camden. Since RCA held its first TV clinic in May 1947, a total of 1,026 broadcast engineers and TV consultants have taken the five-day training course in theory, operation, and maintenance of new UHF and VHF television equipment, according to E. T. Griffith, in charge of the clinics. Each of the attending broadcasters at the latest clinic received a 200-page textbook containing all material covered at the sessions, for later use as a reference guide. The training course will resume early in 1953.

\* \* \*

"Continued growth of the company's business" has necessitated an expansion of the A. C. Nielsen Co.'s world headquarters in Chicago. Construction is now under way of a new structure which will increase the present floor space by about 60%. "This is the third major addition to the original building which was first occupied in October 1935," according to President Arthur C. Nielsen. "At that time, Nielsen employed only 130 people. Today, 2,000 full-time employees are at work in five countries (U. S., England, Canada, Australia, the Netherlands) producing the various Nielsen indexes and services. Expansion of our physical plant demonstrates our confidence in the future of soundly conducted marketing research."

\* \* \*

Plough, Inc., makers of St. Joseph Aspirin, believes in doing a thorough job of briefing and enthusing its salesmen. From 19 December through 3 January, the firm will hold a series of

sales meetings at Plough headquarters in Memphis, which their salesmen from all over the nation will attend. One of the main objectives of the meetings is to acquaint salesmen with the various advertising and merchandising facilities backing up their efforts in the field. Plough's extensive ad program includes the year-round use of radio and TV in addition to newspapers and other media.

\* \* \*

KSL-TV, Salt Lake City, is now operating America's highest video transmitter. Located atop 9,425-foot Coon Peak, 17 miles west of Salt Lake City, the new transmitter reaches over 87% of the population of Utah and into Southern Idaho, Eastern Nevada, and Southwestern Wyoming, according to Ivor Sharp, executive v.p., Radio Service Corp. of Utah. "Because of the mountainous terrain and the widely scattered population," says Sharp, "it became apparent as long ago as early in 1939 that a television transmitter high in the mountains was the only answer to attaining wide coverage." It cost over \$300,000 to put into operation: Roads had to be built up steep mountain faces, materials and equipment trucked to the top, and an overhead tramway constructed. KSL-TV's former transmitter site was atop the Union Pacific Building, Salt Lake City.

\* \* \*

WPIX, New York, has a new "volume sales plan" which stipulates that any advertiser who spends \$500 or more per week for four successive weeks for announcements and participations on the station will receive commercial time worth \$1,000 or more per week. With this goes guaranteed

rate protection for a minimum of 26 weeks. The station reports that "the ink was hardly dry" on the new plan when four sponsors leaped to contract for time under it. They were Gallo Wines, through Carlo Vinti agency; Veni-Plex (venetian blinds), through Blaine-Thompson; Pertussin through Erwin, Wasey; Prior Beer through Ward-Wheelock.

\* \* \*

Housewives who think they can do TV commercials are getting a chance to prove it on *Rita LaRoy's Glamor Session* show, KTTV, Los Angeles. Rita inaugurated a contest recently to find a typical American housewife for a series of filmed TV commercials, advertising vitamins. The finalists, chosen on the basis of letters and photos, will get film tests. Four or five of the better tests will run on the program at various times through 31 January 1953, when the contest closes. The final winner will receive a contract from the sponsor.

\* \* \*

Guild Films, Inc., Hollywood, has announced a general reduction in film program prices, ranging up to 20%, for all the film series it represents nationally. The rate reduction, retroactive to 15 October 1952, "is geared to next year's expected increase in cost of operating TV stations," according to Reub Kaufman, president of the TV film distribution company. "As the number of stations increase nationally, profits per unit should be cut back, yet still afford a reasonable overall profit. We believe the time to act is now. Lowered program costs at this time will facilitate the entry into

the television field of many sponsors who otherwise would be unable to enter into this pay-off medium."

\* \* \*

That radio audiences take an intense interest in the current scene is manifested by the high ratings of the two newest Frederic W. Ziv Co. programs which have to do with Washington and the activities of Communist spies in America. After one month on KSD, St. Louis, *Freedom, U.S.A.*, (with Tyrone Power) earned 26% of the audience (Pulse). It now outrates such programs as Walter Winchell, Drew Pearson, *The Shadow*, and *Our Miss Brooks*. One out of the many markets where *I Was a Communist for the F.B.I.* (starring Dana Andrews) is raking up high ratings is Minneapolis-St. Paul, where that program is No. 1 for Thursday at 9:00 p.m. (Pulse, September and October). With 33% of the audience, it far outrates the next show which has 19%.

\* \* \*

A. A. Schechter, formerly a TV executive at the National Broadcasting Co., has formed his own public relations firm in New York, A. A. Schechter Associates. Schechter brings wide media knowledge to his new organization, having been associated with Crowell-Collier Publishing (v.p. in charge of public relations), Mutual Broadcasting System (v.p. for news and public relations), the Associated Press, and International News Service. In 1935, he organized the NBC worldwide news organization and was its director till he entered war service (in a public relations capacity) in 1941. ★★ ★

In Boston

---

SHELL  
OIL CO.

through  
J. WALTER THOMPSON COMPANY

Buys

---

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through John Blair & Co.



# CONTACT

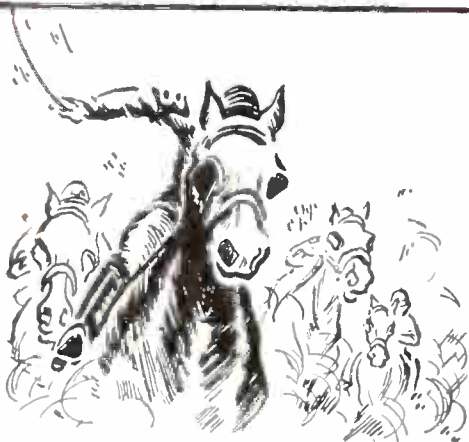
The Second  
Largest  
Mexican City  
in the World!

—THE  
**HALF-MILLION**  
MEXICAN RESIDENTS  
OF LOS ANGELES—  
THROUGH  
**"BUENOS DIAS"**

THIS TIME

*Check*  
**KFVD**

LOS ANGELES  
Represented by  
Joseph Hershey McGillvra, Inc.



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

**WHEC**

ROCHESTER, N. Y.  
5,000 WATTS

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



## MR. SPONSOR ASKS (Continued from page 53)

In other words, extraneous production touches serve only to call attention to themselves, while the product and its sales message go unnoticed and unlearned.

The second approach to an effective demonstration commercial is association—the most important condition upon which memory depends. Again let's apply some simple psychology, the theory that if two ideas have been associated in your mind (in this case the viewer's mind) at any time and if at a later date one of them is again presented in your mind, the second will tend to come to mind also. Your demonstration commercial may be hammering away week after week on perhaps, the convenience and economy of the "weigh to save door" on your washing machine, or the "super speed" blade changing of your razor blade dispenser, or the convertible sofa "so easy to open that a child can do it." Once this repetition of your sales message has burned a hole in the viewer's mind, association is set in motion. Later, when the viewer's wants for a washing machine, or razor blades, or a convertible sofa become dominant in his stream-of-consciousness, association aided by the fact that he is a victim of habit, causes his mind's eye to train on a mental play-back of your demonstration (this is where simplicity and ease of learning prove their importance) connecting his wants to the specific advantages demonstrated by your brand. Thus, by relentless repetition you set up an association pattern that directs the viewer's purchases directly at your product.

Let sales be your primary yardstick of effectiveness in demonstration commercials. Then, when you've hit on an effective demonstration technique don't hesitate to continue it.

Most important, especially in the face of heckling that always seems to plague the long run commercial, don't lose sight of the fact that by your repetition the viewer actually "over-learns." By virtue of your persistent plugging of the same sales message his incidence of forgetting is reduced . . . with the difference showing up in greater sales volume for you.

GEORGE W. MCGUIRE  
TV Director  
Robert B. Grady Co.  
New York



Mr. Gallu

I once remember a wide-awake advertising man saying to me, "You know if some of our advertising layout and creative people would take their cue from the editorial layout staff and

writers of our leading magazines, we would have better ads."

The same can be applied to the advertising men in regard to television: If our commercial writers and TV directors would notice the great pains taken to put originality into a TV show, *without the element of repetition*, they, too, would come up with some pretty original stuff *every week!* After all, they expect a show to be original in thought every time, and they, the advertising men, even dare think in terms of repeating a commercial. The very thing they live on is the thing that is thought of in terms of economy. . . .

It's quite amusing to me to listen to some agency men as they expound on the tremendous expense of a certain television property they just purchased for a client, and then turn right around and tell you how many times they figure to repeat a commercial. To me, it's like a salesman using the same pitch on you when you come into a store to buy, and each time he dwindles down his potential sales because his pitch becomes staler every time he uses it.

I say that the economy in commercials should be in ingenuity of production, not in the amortization of a few heavy-budgeted commercials. Let's give our weekly audience for a specific TV program a new sales pitch every time; in this way, we can sell more of our viewers because we make the rounds to all interests, emotions, and needs.

And, while we are on this subject, I should like to say that fresh and different commercials should most certainly include fresh and different pitchmen. The only thing that is accomplished with the "same announcer" technique is to make a television personality out of the announcer and the first thing you'll know he'll have an agent. He'll get famous and your sponsor's product will revert to becoming a product of association. Or

your announcer's constant face may become trying and tiring, and so will your sponsor's product. Psychologists call this conditioned response. Advertising men might well call it "under the same conditions, *no response.*"

S. GEORGE GALLU  
Radio & TV Consultant  
Monroe Greenthal Co.  
New York



Mr. Robinson

If the program is one which has a large and loyal audience watching regularly, I think that the same demonstration commercial should be used only a *limited* number of times, and not on suc-

cessive shows. Alternating it with other commercials so that it is repeated only over a period of several telecasts is, I believe, the best advertising and the best way of getting your money's worth—if it is an expensive film production. If the commercial is live, I don't think it should be repeated at all.

The reason is the very power of the medium. People do remember what they see and hear on television. Even if they did not completely understand or believe what they saw, they remember it if it is repeated soon after. This may be beneficial if the commercial has high entertainment value (as some animated spots do). But the general tendency is likely to be dwindling attention. After all, they know what's coming. They *know* that you are not going to tell them anything new about your product.

Now, don't accuse me of advertising heresy. I believe in the effectiveness of repetition in advertising. But I also believe you must make people *pay attention* to what you are saying. One of the quickest ways to lose the interest of any audience is to let them think they've heard it all before.

I am *not* saying that your product should be demonstrated only once. A fundamentally intriguing demonstration that puts across a real plus in your product should be repeated again and again. But the demonstration should be presented in as many different ways as possible, calling on every technique of capturing the viewer's interest, limited only by suitability to the product, practicality (mainly money), and the bounds of creative imagination.

Obviously, you can think of a dozen examples of the same commercials being repeated over and over. So can I. But I can't think of any sponsor who has put a commercial on film, used it unchanged for one, or two, or three years, and had any outstanding success. Can you?

What I am arguing for, really, is more creativeness in television commercials (that goes for programing, too). The fact that we have developed a powerful medium to this stage does not mean that it cannot be made more vital, more persuasive, more *effective*.

WILLIAM E. ROBINSON  
Head of Radio-TV Copy  
Grey Advertising  
New York

#### Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

## MEN, MONEY, MOTIVES

(Continued from page 6)

some of the film can be re-edited for theatre use in Europe itself. But it is not easy for the Danes, or the Swedes, or the French, or the British to comprehend "the middle break" required by advertising sponsorship, or certain other American practicalities.

\* \* \*

Sheldon Reynolds, not yet 30, was the pioneer, starting in Sweden but spreading to France and other countries, producing his series, *Foreign Intrigue*, for American TV advertisers. Douglas Fairbanks Jr. is active to the same purpose outside London and was recently visited on location by two prospective customers, Philip Liebmann of Rheingold Beer and Frank Delano of Foote, Cone & Belding. Peter Rathvon, a veteran Hollywood producer, has been surveying France, Sweden, and Germany with an eye to TV film-making. Not just for pleasure did the package king, John Sinn of Ziv, visit cross pond. He actively encouraged European capital to come up with quality "featurettes" for TV. William Hodapp, Bob Wald, Bernard Procktor are other American marketeers to scout the continent. Also significant: The American cartoon producer, Stephen Bosostow, creator of Gerald McBoing Boing, has been seeking TV cartoon talent in western Europe.

\* \* \*

European picture-making for American TV has not gone far as yet, may have natural limits. But the pocket-book appeal is obvious. If off-beaten-path film studios can turn out decent quality half-hour "featurettes" around \$10,000 per negative. ★ ★ ★

**In Boston**



**NORTHEAST**  
AIRLINES  
through  
JOHN C. DOWD, INC.

**Buys**



**WHDH**  
50,000 WATTS  
through  
John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.



**be...R-W\***

Dr. Nielsen's... Nielsen's power...  
 getting... message...  
 Family...  
 Stations... where...  
 Family... pays off.

**RADIO'S TOP**

- AUDIENCE
- PERSONALITIES
- MARKETS

Yes, on a... vital points...  
 Radio Stations deliver the  
 goods.

**W KAP (a)**  
 300 N. ALBANY, PA. 15004

**W NAR (b)**  
 300 N. ALBANY, PA. 15004

**W WNR (b)**  
 300 N. BIRKLEY, PA. 15004

National Representatives  
 a WEED and CO.  
 b WALKER & CO.

**RAHALL STATIONS**

DE RAHALL, President


**KWJJ's**

**—“Earned Frequency”**  
 gives the Constant  
 Advertiser a Break

Our sliding scale of earned frequency discounts, gives you a rate that represents an important savings — These discounts go as high as \$1.60 per spot and \$7.70 per quarter-hour program. Cut your radio costs in the Portland Area — send for KWJJ's New Local and National Rate Cards.

**KWJJ**

Studio & Offices  
 10115 W 6th Ave  
 PORTLAND,  
 OREGON



**RADIO CIRCULATION**  
*Continued from page 27*

cies, timebuyers will be able to plan their station purchases on the basis of much more than old coverage data, without hour maps, and local program ratings. They will now be able first to judge, on an area-by-area basis, how many families listen to what stations, and where these families are. Then, having found the stations which will reach the territories they want to hit, timebuyers will be able to select what they want from the availabilities of such stations.

• Readjustments in radio rates, upward and downward, may be made on the basis of the data coming from Nielsen Coverage Service, and also because of similar data from Dr. Ken Baker's Standard Audit and Measurement Service now being distributed to subscribing stations. This will apply to both spot rates and to network rates.

Sponsors can't—and shouldn't—think of radio in terms of easy generalities. NCS data has already shown, and will demonstrate even more conclusively in the future as the full reports arrive at agencies, that radio has been nicked by TV. But hasn't been laid out on a slab. In fact, both day and night averages of station circulation are higher today than they were three years ago.

Agencies will be able to do much more of their time buying on the basis of mathematical formulae, a process which many agency men seem to admire. However, the process is far from foolproof, and mistakes in judgment can still be made. As pointed out earlier, radio stations—notably independent outlets—have often made gains in circulation in the face of TV. Other stations, outside the electronic touch of television, have had losses. Result: The slide rule alone is still no match for the shrewd, experienced timebuyer who knows where and how to look for a good station buy.

**How NCS and SAM operate:** Admen who are still unfamiliar with the methods and findings of the Nielsen Coverage Service, as well as those of its competitor, Standard Audit and Measurement Service, would do well to consult an earlier report in SPONSOR, "Two new coverage tools and what they mean to sponsors," which appeared in the 22 September 1952 issue. However, here's a capsule summary

of what type of research NCS does:

1. NCS checks and reports the audience circulation of air outlets, both radio and TV, on a daily, weekly, and four-week cumulative basis.

2. The whole U. S. is measured, having been broken down into some 1,500 "NCS Areas," with a 100,000-home sample. Nielsen researchers called on sample homes, using an area probability system based on the U. S. Census. This data is amplified by some mail ballots, and cross-checked with NRI and NTI Audimeters.

3. Radio and TV are measured on the same yardstick, so that results for each are comparable. Data on out-of-home listening and viewing appears in the NCS Station Reports. Agencies and advertisers are most likely to use the NCS Area Reports for the 48 states, which sell for a median price of around \$3,000.

For comparison purposes, here's what Standard Audit and Measurement service does:

1. Like NCS, SAM is a measurement of the audience circulation of air outlets. Data was gathered in all U. S. counties by some 670,000 mail ballots, in a method similar to the 1949 BMB study. Repeat mailings were made until at least 40% of the mail sample replied.

2. Radio and TV were measured on the same yardstick to show relative coverage of radio and TV outlets, in terms of the circulation of subscribing stations (around 400). Agencies will not be given data on non-subscribers directly.

3. Stations pay the bills of SAM, and agencies get the station reports—some 400 of them—for free. Special tabulations will be prepared at nominal cost by SAM if agencies so desire.

4. Agency timebuyers will use the SAM for-free station reports in their time buying operations as they used the older BMB data. ★ ★ ★



**OOF**  
 OTHMAN, ALABAMA

**5000/560**  
 NON-DIRECTIONAL

National Representative  
 Sears and Ayer

Southeast  
 Sans-Clyton Agency

**Brazil TV station charges \$27.30 to \$2,184 for time** You can get an hour on Sao Paulo's TV station Radio Televisao Paulista (channel 5) for \$2,184 and 15 seconds for \$27.30, according to Director-Supt. Mario Montiero Diniz Junqueira. He told SPONSOR there are 40,000 TV sets in Sao Paulo (2 stations), 10,000 in Rio de Janeiro (one station). U.S. sponsors on his station: Ford, Coca-Cola, GE. Has no U.S. rep.

-IRS-

**Chrysler using Tangier radio; 10 words: 16¢** Panamerican Radio, Tangier, has 15 minutes available for \$10, or 10-word announcements for 16¢. It broadcasts in English, Spanish, French, and Arabic. Chrysler uses station. Tangier has 2 others: Radio Africa Tangier, Radio International.

-IRS-

**Private TV okayed by Govt. in Canada** Private TV in Canada received green light from Government recently. As result, flock of applications are being readied for cities which will not be served by Government's Canadian Broadcasting Corp. It has TV stations in Toronto, Montreal, will build soon in Ottawa, Halifax, Winnipeg, Vancouver. Public pressure forced moved.

-IRS-

**KONA first TV station on air in Hawaii** Joe Bloom of Forjoe & Co. wants SPONSOR's readers to know that KONA, Honolulu, was first Hawaiian TV station to go on air—starting date 17 November. Voice overlap with AM KPOA, whose transmitter it was using, forced KONA temporarily off air about 26 November. KGMB-TV, primary CBS affiliate, went on as scheduled 1 December. Forjoe is rep for KONA, Free & Peters for KGMB-TV.

-IRS-

**Coca-Cola debuts on Aussie net with Hornblower** Coca-Cola plunged into Australian radio recently with Horatio Hornblower series (adapted by Harry Alan Towers of London) over Major Network there. J. Walter Thompson is agency. Chemical Industries signed a program recently. Shell Oil has extensive spot campaign.

-IRS-

**Alaska Radio Sales' 1952 billings up 25% over 1951** Alaska Radio Sales reports its 1952 billings for national advertising rose 25% over 1951. ARS reps 6-station Alaska Broadcasting System. Spot Sales Manager Roy Smith says these national advertisers debuted on Alaska radio this year: Monarch Wine, Miller's High-Life Beer, P&G for Cheer, Gold Shield Coffee, Folger's Coffee, Intl. Milk Processes.

-IRS-

**Britain to get sponsored TV next year** Sponsored TV is expected in Britain next year. Present 3½ million viewers are expected to increase to 5½ million by then. First frequencies expected to be allotted in 3 months, with construction to begin immediately thereafter. Ad agencies and major advertisers getting ready.

-IRS-

**6 U.S. radio shows among top 10 in Canada** Six of top 10 evening radio shows and all first 5 daytime shows in Canada are U.S.-originated, according to Elliott-Haynes rating report covering October. First 5 evening shows were "Edgar Bergen," "Amos 'n' Andy," "Radio Theatre," "Our Miss Brooks," "Your Host"—all but the last, American. Elliott-Haynes TV ratings for Toronto-Niagara area for November showed CBLT, Toronto, with 25.5% and WBEN-TV, Buffalo, with 74.5% of audience.





### Brand Names Foundation Awards

Advertising is doing an increasingly good job in educating consumers on the meaning and importance of advertised brands. During 1952 the equivalent of \$13,000,000 of air time and black-and-white space is being donated by media to tell this story.

The figures were revealed at a luncheon given by Brand Names Foundation, Inc. in New York during which plaques of appreciation were presented to the five volunteer agencies which have prepared the Foundation's campaigns between 1949 and 1952 as an industry service. The presentations were made by the Foundation's chairman of the board, John W. Hubbell, vice president of the Simmons Co., and Foundation Treasurer Frank White, vice president of NBC. Recipients were J. L. Johnston Jr., vice president of Lambert & Feasley, New

York (1949 agency); Maurice Needham, president of Needham, Louis & Brorby, Chicago, and Ben Duffy, president of BBDO, New York (1950 agencies); Rudyard C. McKee, vice president of McCann-Erickson, New York (1951 agency); and Harry Berk, vice president of Warwick & Legler, New York (1952 agency). The 1953 volunteer agency is Hewitt, Ogilvy, Benson & Mather, New York.

In the fight for fuller appreciation of brand names advertising Foundation executives name radio as their number one medium. Daily air impressions, they say, total 3,000,000—the contributions of 1,300 stations in the U. S. and Canada. The major portion of the \$13,000,000 annual media contribution comes from radio. And the evidences of radio effectiveness are outstanding.

### This I Believe

Radio's unique ability to serve mankind is well represented in Edward R. Murrow's widely listened-to *This I Believe*, which tells in the words of prominent men and women what influenced them toward happy and successful lives. The program is broadcast 2,200 separate times each week over 196 stations of CBS Radio.

*This I believe* in book form, published by Simon and Schuster, is extending the service initiated by radio. Now the story is told of how the idea of *This I Believe* came about.

Over a luncheon table one day in 1949 two men from New York and

two from Philadelphia conceived the idea. Their names: Don Thornburgh, William S. Paley, Ward Wheelock, Edward R. Murrow. Out of their noon-day conversation emerged this dynamic instrument.

### NCS' new vistas for radio

The cross-section analysis of radio station circulation which Nielsen has drawn from its 1952 coverage service reports (see page 25) should prove quite heartening to the industry as a whole and sharply illuminating to advertisers and agencies. It's an over-all picture that lends itself to much speculation and deduction, particularly on the draft of audience to certain types of stations from the programming angle.

For the first time the buyer will have a coverage measurement in depth, taking into account the parallel growth of TV. Also, the buyer will for the first time have at hand radio and TV coverage studies that have been measured on the same base.

It will be interesting to compare Nielsen's cross-section analysis (1952 vs. 1949 BMB) with the kindred analysis that Ken Baker of Standard Audit & Measurement Service will eventually make between his own 1952 coverage study and the 1949 BMB. There's some likelihood that Nielsen analysis will encounter critical appraisal due to the circumstance, as one leading research director has already pointed out to SPONSOR, that Nielsen and BMB used a different basis of accumulating figures: interviews vs. ballot.

## Applause

### Politz studies radio

Alfred Politz, highly respected ad-man's researcher, has done a great deal of original printed-media research. But with the exception of one validation of a radio circulation study he has left the broadcast field severely alone.

Thus, it is welcome news to sponsors and broadcasters to hear that Politz is now deeply engrossed in a qualitative radio research project designed to show how many and what kind of people radio influences. Seven top radio stations, all represented by

the research-minded Henry I. Christal Co., are jointly sponsoring the nationwide study. Field work will begin soon on the project which will cover a 5,000-home probability sample in markets within reach of TV.

What warms our heart are these facts: (1) As eminent a practitioner as Mr. Politz is doing a radio research job. (2) A small group of broadcasters is expending a substantial sum of money on research that will profit the whole medium. The stations: WBEN, Buffalo; WGAR, Cleveland; WJR, Detroit; WDAF, Kansas City; WIAS,

Louisville; WTMJ, Milwaukee; WGY, Schenectady.

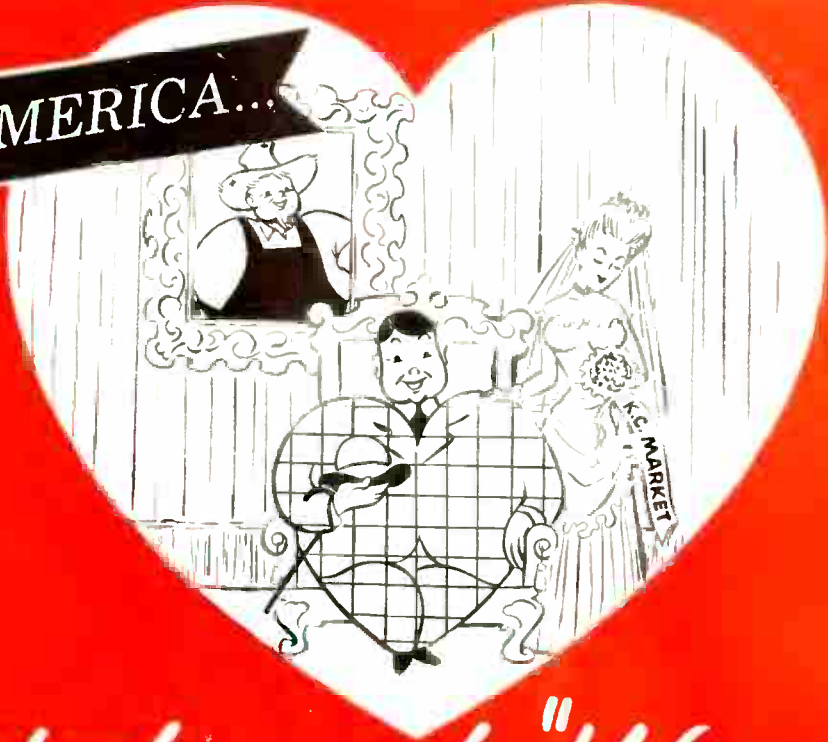
The study is described as "a pioneer project for radio in a research dimension which has been used successfully by other major media." When the study is completed (first findings may be ready prior to the NARTB meeting in April, 1953) it will be made available to other radio stations, networks, advertisers, agencies, and associations. The findings will not rate radio against other media, nor one station against another. Although nationwide, all findings will be confined to television areas.

IN THE HEART OF AMERICA...

It's The  
**KMBC  
KFRM**

Team and It's

*Wholehearted and "Wise"*



*"Market-Wise"...* \*

For years, there's been a strange courtship going on in the Heart of America. It has been the wooing and winning of the Kansas City Primary Trade Area by The KMBC-KFRM Team. The Team was the successful suitor – in fact the only logical suitor from the very first. KMBC-KFRM made it a point to understand and coddle "Miss Kansas City Market" from the moment they met. KMBC-KFRM helped the Market grow – saw her through good times and bad – served her with the greatest in radio – was her best friend and through this intimacy became "Market-wise".

There is no record of when the wedding of The KMBC-KFRM Team and the Kansas City Primary Trade Area actually took place. But it's been a tremendously successful union. The heart of the Team and The Heart of America beat as one and advertisers will tell you that the best proof of this union are the thousands and thousands of "sales" – large and small – begat by this powerful voice of The KMBC-KFRM Team and the plump purse of the Kansas City Primary Trade Area.

\* This is the fourth of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.

Call KMBC-KFRM or your nearest Free & Peters Colonel for the Kansas City Market Story. BE WISE—REALIZE...to sell the Whole Heart of America Wholeheartedly it's...



The **KMBC-KFRM** Team

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



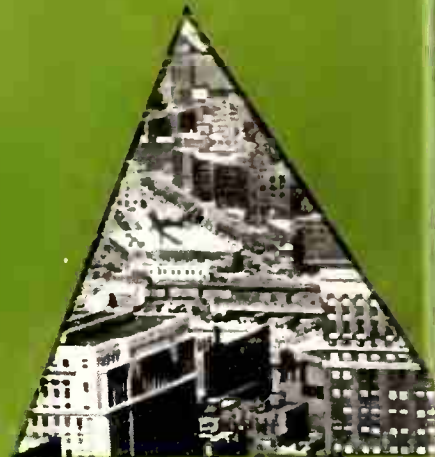
NEW YORK

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**RADIO STATION REPRESENTATIVES**

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SAN FRANCISCO

ATLANTA

HOLLYWOOD

