

NATIONAL BROADCASTING COMPANY  
 30 ROCKEFELLER PLAZA  
 NEW YORK 20, N.Y.

# SPONSOR

use magazine for Radio and TV advertisers

23 MARCH 1953

50c per copy • \$8 per year

SP 13-53 12473  
 WM S HEDGES  
 N S C  
 30 ROCKEFELLER PLAZA  
 NEW YORK 20 N Y

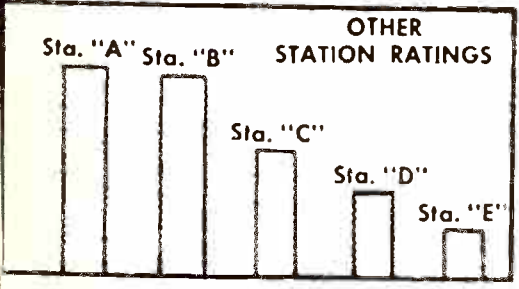
## It Took was a Territory..



... To take a Tombstone poker pot. His money already wagered, gambler John Dougherty decided a proof was needed of his hand's superiority. Waving his pistol on the Territorial Governor, a victor, John forced him to sign over a deed to the territory and used it as a raise.

"You win," grumbled his Texan opponent, "but only 'cause the Governor of Texas ain't here!" Radio KOWH hesitates to make free with the Governors of Iowa and Nebraska, but feels the below Hooper, averaged for the 15 month period from Oct., 1951, thru Jan., 1953, proves clear title to the Omaha, Council Bluffs area. Bet you'll find it profitable for your campaign!

KOWH 35.9%



# Kowh

OMAHA

"America's Most Listened-to Independent Station"

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

### WHAT SAG PACT WILL COST YOU

page 25

### How Pall Mall zoomed to No. 4 in 14 years as king-size smoke

page 28

### What rep salesmen can do to sharpen selling to timebuyers

page 30

### 3-D TV IS STILL BLUE SKY

page 32

### Robot retailing: how it will affect advertising

page 34

### Tips on using radio successfully from a supermarket ad manager

page 36

### Mathisson agency exec explains how Miller Beer buys a radio network

page 40

The Colgate Clock, Home Office, Jersey City, N. J.

Ajax Cleanser  
Cashmere Bouquet Hand Lotion  
Cashmere Bouquet Toilet Soap  
Colgate Brushless Shaving Cream  
Colgate Chlorophyll Tooth Paste  
Colgate Lather Shaving Cream  
Colgate Ribbon Dental Cream  
Fab  
Halo Shampoo



Lustre-Creme Shampoo  
Palmolive After-Shave Lotion  
Palmolive Brushless Shaving Cream  
Palmolive Lather Shaving Cream  
Palmolive Soap  
Rapid-Shave  
Vel  
Veto Cream Deodorant  
Veto Spray Deodorant

## COLGATE-PALMOLIVE-PEET COMPANY DOES A COMPLETE JOB...

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

WMBG  
WCOD  
WTVR

Since the days when Thomas Jefferson occupied the White House, Colgate-Palmolive-Peet Company and its experienced research men have been striving to make the world a cleaner, healthier place. People all over the world depend on Colgate to supply them with quality soaps and toilet goods.

Havens & Martin, Inc. Stations have a long record of service too—in supplying quality entertainment and public service to their large, loyal audiences. WMBG, WCOD, and WTVR are pioneer outlets and today still comprise Richmond's only complete broadcasting institution. You would be wise to let these First Stations of Virginia convert their listeners and viewers into customers for you!



FIRST STATIONS OF VIRGINIA

**WMBG AM WCOD FM WTVR**

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

**REPORT  
TO SPONSORS  
23 MARCH 1953**

**More big names  
to pop up at ABC**

Look for more announcements from revitalized ABC of names signed for fall TV, radio programs. Signing of George Jessel, Martin Block are but first steps as post-merger ABC speeds building of lineup designed to attract more clients for fall. Other names thought to be in offing include Danny Thomas, Cesar Romero. ABC programming v.p. Robert Weitman is spearheading talent search in New York and trip of AB-PT President Leonard Goldenson and ABC President Robert Kintner to West Coast May lead to other talent contracts in future.

-SR-

**ABC trying  
moderate-price  
program approach**

While going all-out to compete for audience, ABC is apparently seeking to keep program costs in moderate-price bracket. "American Album" on ABC TV, new drama series of 12 shows to start 12 April, will cost \$18-20,000 per show. Companion series on radio, "American Cavalcade," will be in \$4-5,000 range, according to latest reports.

-SR-

**SAG contract  
could up talent  
cost 1,100%**

Talent costs for film commercials used on network shows could jump as much as 1,100% as result of recent contract signed by New York producers with Screen Actors Guild. Increase comes mainly through payments for repeat use of commercial. Clients, agencies, however, believe actual jump in costs for most advertisers can be kept within reason. Big stress will be on ingenuity in script writing. (See article on SAG, p. 25, and "Mr Sponsor Asks," p. 58.)

-SR-

**Blatz will  
switch to spot**

Most of nearly \$2,000,000 in network TV money Blatz was spending for alternate-week "Amos 'n' Andy" on CBS TV will go into spot—both radio and TV. Weintraub agency told SPONSOR Blatz wanted for some time to back up its ever-expanding markets with heavy campaigns of spot radio and TV programs and announcements. Reason was not, as some have hinted, that pressure from organized groups like NAACP resulted in Blatz exit. Agency's comment: "A positive step in our market-by-market expansions of Blatz TV lineup."

-SR-

**100 radio  
stations join  
spot crusade**

With 100-plus stations subscribing to Station Representatives Association "Crusade for Spot Radio" as this issue went to press, key objective is assured: appointment of high-level salesmen to sell spot to big advertisers. Enthusiastic support already in from such industry leaders as Robert D. Swezey, WDSU; Paul W. Morency, WTIC; William McGrath, WHDH; Ralph L. Atlass, WIND; George Harvey, WFLA; Harben Daniel, WSAV; Roger Shaffer, WSPA; Richard Borel, WBNS; Ed Craney, Craney Stations; Richard Mason, WPTF; John Surrick, WFBR; Glenn Snyder, WLS; Henry Clay, KWKH; Frank Fogarty, WOW; Vernon Nolte, WHIZ; Walter Wagstaff, KIDO; Robert Jones, KRMG.

-SR-

**SPONSOR's  
8-month study  
of all media  
out April**

SPONSOR spent 8 months talking to 133 media experts in 6 cities, surveying 500 agencies and advertisers on how they evaluate media. Why study was made will be explained in 6 April issue together with some of valuable data uncovered. Series will begin 20 April issue.

## REPORT TO SPONSORS for 23 March 1953

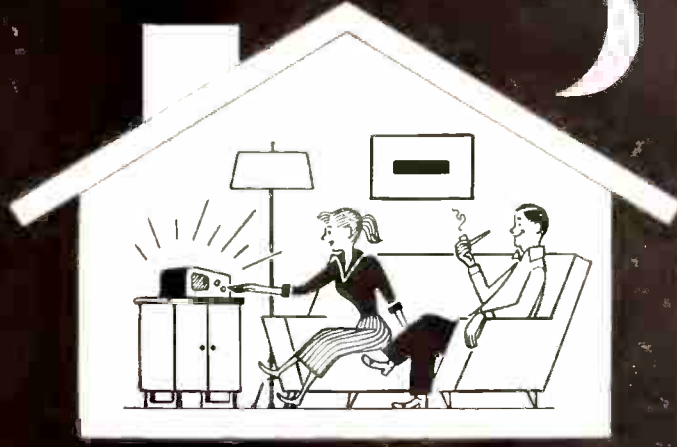
- Should daytime TV, nighttime radio be abandoned?** SPONSOR wound up all-media project research by interviewing all 6 network presidents. Most controversial statement any one of them made: "There shouldn't be any daytime TV just as there shouldn't be any nighttime radio. I don't think it will happen, but it would benefit all segments: the industry, the advertiser, and the public. You can't program well for all those hours we're trying to fill in TV. New York stations alone eat up in one year the equivalent of 52 years of Hollywood's output! . . . And if you quote me I'll deny every word!" All 5 other presidents disagreed.
- SR-
- Morgan agency checks media every week** Ray Morgan, of Hollywood, in town to get Old Gold to renew his "Queen for a Day" over full MBS net for another year, which it did, has one of few, if any, agencies testing media effectiveness on basis of sales every week. He uses pantry check in 6-state Western area. When sales dip, he switches media, program or copy; says dollar for dollar radio sells more goods.
- SR-
- Coverage is new radio research muddle** Existence of 2 coverage measurements—NCS and SAM—is creating confusion among agencies, stations. In Houston, for instance, top 2 AM outlets are almost evenly matched in SAM. In NCS, one is 11% higher than other. SRA has recently formed committee to investigate.
- SR-
- Pall Mall to launch saturation spot radio drive** New Pall Mall spot radio campaign is scheduled to break 1 April. Announcements will go into 45 markets for 36 weeks, 7 days a week with morning time to be used exclusively (6:30-8:00 a.m.). Campaign will concentrate on major markets, where Pall Mall is strongest, and will include all radio stations in each market. (See full-length story on Pall Mall and its history as king-size brand, p. 28.)
- SR-
- NBC TV exec urges pre-planning to pare show costs** Advertisers can help counteract recent NBC TV increases in rates for production facilities by careful pre-planning, NBC TV program and production financial manager Edward Stegeman told SPONSOR. As example, he cited show whose nut was cut \$2,000 when producers came to his department for consultation. Such economies are frequent result of consultations, Stegeman says.
- SR-
- "Robot retailing" puts stress on radio, TV** Mass retailing of future will virtually eliminate sales help in stores. That's opinion of Grey Advertising's director of merchandising, E. B. Weiss. He told SPONSOR depersonalization of retailing would "tend to a reappraisal of radio and television because here every experience has been that the advertiser can gain the warm, human personal touch" which is on wane in retailing now. (See condensation of speech by Weiss on retailing of future, p. 34.)
- SR-
- Psychologist gives tips to programers at CAB meeting** Tips from psychologist for programing men were part of proceedings at Canadian Association of Broadcasters meeting in Montreal. Harriet Moore, director of psychological services, Social Research Inc., Chicago, said important pitfall of man who builds programs was making fallacious assumption that he and his audience have like tastes. She pointed out those who create shows are more and more drawn from upper strata of society, hence removed from thinking of mass audience.

**JUST RELEASED! In newest market research, A. C. Nielsen Company Says:**

**WKY Now Serves**  
**340,060**  
**Families in Daytime**



**WKY Now Serves**  
**281,280**  
**Families at Nighttime**



**Newest WKY station coverage data just released  
 by A. C. Nielsen Company Marketing Research, Chicago**

Depth of Coverage	No. of Counties	WEEKLY WKY CIRCULATION		Total Homes in Area	Radio Homes in Area
		Doytime	Nighttime		
75-100%	30	262,190	226,870	296,200	290,940
50-100%	42	312,210	265,200	386,300	379,370
25-100%	61	337,990	281,280	495,900	486,060
10-100%	68	340,060	281,280	513,100	503,090

There are 665,620 Radio Homes in Oklahoma . . . Yes, only 2.2% less than All Oklahoma Homes have at least one set! All facts add up to this:

**WKY IS THE DOMINANT RADIO ADVERTISING MEDIUM IN OKLAHOMA!**

COPYRIGHT A. C. NIELSEN CO., JAN. 1953



**Affiliated with WKY-TV  
 THE DAILY OKLAHOMAN  
 OKLAHOMA CITY TIMES  
 THE FARMER-STOCKMAN  
 Oklahoma City, Okla.  
 See The Katz Agency**

## ARTICLES

### *Here's what new SAG agreement will cost you*

Unless production techniques are modified, costs of film commercials will become staggering even for big budgets. But it's likely script ingenuity will save the day, intensive SPONSOR survey of admen indicates

25

### *How Pall Mall zoomed to No. 1*

In the 14 years since it went king size, Pall Mall has risen from 15th place to 4th last year, passing Philip Morris. Among tangible reasons for success are intensive and consistent use of air media and attractiveness of package

28

### *Are you selling time today on a 19-17 basis?*

Timebuyers feel some rep salesmen are selling with old-fashioned methods. Reps reply load of paper work keeps salesmen from being creative

30

### *3-D TV is still blue sky*

Giving TV film shows third dimension is technically possible but nowhere near being a reality. Actually next big technical advance will be color TV

32

### *Robot retailing: its effect on advertising*

Grey Advertising's E. B. Weiss analyzes trend toward dispensing of products by machines, points out that this puts bigger load on advertising. Air media in particular will be valuable in giving products warm, personal sell

34

### *Stan the Grocery-Man's tips on using radio*

West Springfield, Mass., supermarket started using radio heavily six years ago, had \$5,000 weekly volume. Today it's grossing \$30,000 and still climbing

36

### *World radio: 600 million listeners*

Communications expert Arno Huth says radio set count jumped from 120 million in 1941 to 220 million in January 1953 with many new areas opened up

38

### *How Miller Beer buys a network*

Successful brewer buys "from the market up," seeking sales, not prestige. A network's flexibility in providing markets it wants is regarded as all important

40

## COMING

### *SPONSOR spends eight months evaluating media*

In a 14-article series SPONSOR will present an evaluation of all advertising media. Article introducing the series in next issue will explain methods and objectives of this major study and how it will benefit readers

6 April

### *Facts on summer radio and TV audience*

As part of Summer Selling section SPONSOR is gathering detailed audience facts designed to show advertisers how they can use radio and TV effectively

6 April

## DEPARTMENTS

### TIMEBUYERS AT WORK MEN, MONEY & MOTIVES

510 MADISON

NEW AND RENEW

MR. SPONSOR, V. Gies  
P. S.

NEW TV STATIONS

FILM TOP 20

FILM NOTES

COMMERCIAL REVIEWS

TV RESULTS

MR. SPONSOR ASKS

AGENCY PROFILE, K. Foster  
ROUND-UP

NEWSMAKERS IN ADVERTISING

INTERNATIONAL REPORT

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C H A N N E L

**XE 6 TV**

TAKES PLEASURE  
IN ANNOUNCING THE APPOINTMENT  
OF ITS NATIONAL REPRESENTATIVE

**ADAM YOUNG TELEVISION CORP.**

NEW YORK

CHICAGO

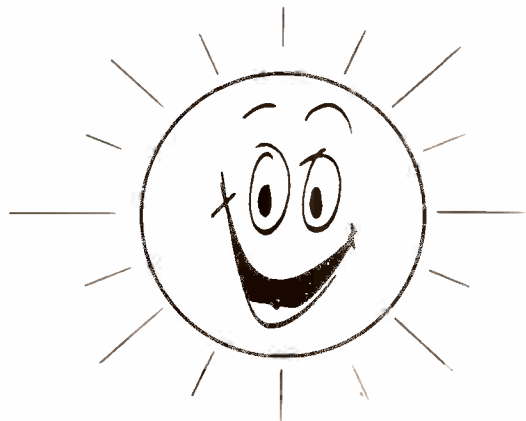
LOS ANGELES

ST. LOUIS

FOR AVAILABILITIES

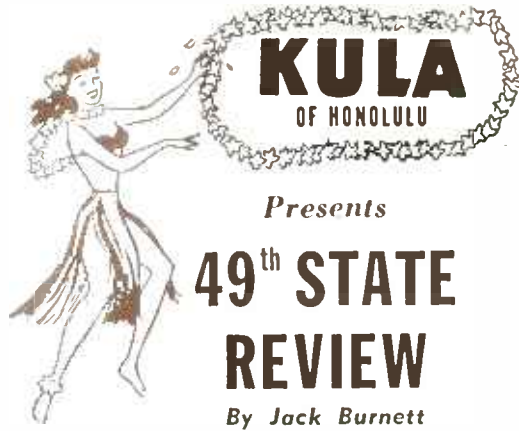
CALL OR WIRE

**BLANKETS SUNNY SAN DIEGO**



**LIKE THE CALIFORNIA SUNSHINE**

**NEW WAY TO CATCH THE EYES AND EARS OF SAN DIEGO — AND IT COSTS YOU LESS!**



Have you noticed the top priority of Hawaii's statehood in Congress? Statehood has been promised to Hawaii during this session and it now appears that it may clear both Houses within the month. Be that as it may, Hawaii is prepared for Statehood. ARE YOU?

For the past several years, Hawaii has become more and more competitive. No longer do you sell your merchandise because you know or deal with the right people. You sell it only upon public demand. Super markets are springing up everywhere and super drug stores are coming into the picture. More than ever to maintain sales position, advertising is important in Hawaii. AND WITH STATEHOOD, ALL BARS WILL BE LET DOWN!

The only medium that can truly cover the mass market of Hawaii is radio, flexible as it is, far reaching as it is—and the most potent radio in Hawaii is the station with the power to cover the entire market and the programming to capture the biggest audience. Every survey since 1950 has put KULA on top.

The 1950 census credited Hawaii with 119,000 radio homes, 84,000 on the Island of Oahu. Careful studies of all sources indicate that 150,000 radio dwelling units is closer to the facts today. Increased incomes and individual inclinations have caused a building boom in Hawaii. There are thousands of new dwelling units completed and occupied in the past few years. These are all new radio homes. The military, never counted in civilian population estimates, is constantly on the increase and they are avid radio listeners and are not forgotten in KULA's programming.

Add to these radio homes 95,000 civilian passenger car radios to which KULA's daily "Melody Highway" program is particularly dedicated. "Melody Highway" with its direct police calls and on-the-spot highway tips and information of value to motorists is a sensation . . . and, incidentally, a terrific merchandising vehicle.

AND . . . THERE ARE STILL FEWER THAN 5,000 TELEVISION HOMES IN HAWAII!

# Timebuyers at work



**Sally Reynolds, Scheideler, Beck & Werner,** has a threefold problem in buying radio-TV time for three International Salt Co. products. For Red Cross Salt, she buys morning time to reach housewife audiences. "This product has mainly metropolitan distribution," she adds. "I buy Negro and foreign radio to get more complete coverage for it." Blue Salt, for farm use, is placed in noontime slots to reach farmers at lunch. Sterling Table Salt, with national distribution, is aimed at a more general housewife audience.



**Philip Archer, Gardner Advertising, St. Louis,** buys 300 radio and TV stations for Bromo Quinine Cold Tablets. "The bulk of Bromo Quinine's ad budget is behind this year-round spot radio and TV effort," Phil explains. "To get top results in the highly competitive drug field, I keep checking and analyzing facilities, schedules, merchandising, drug and consumer sales in the varying markets." What Phil doesn't mention is that he could well use a pair of seven-league boots since he arranges most schedules through personal visits to stations.



**Ken Kearns, Biow Co.,** is carefully looking over new TV stations for his Shasta Creme Shampoo account. "We're in 15 TV markets throughout the country on a year-round basis," he says, "but we want to increase coverage as fast as possible." His main problem in placing Shasta's commercials: finding sufficient Class A adjacencies for 60-second films. With Shasta's sales pitch aimed at a women's and teen-age girl audience, Ken buys time near daytime serials, as well as family-type nighttime comedy and drama program adjacencies.




**Helen Wilbur, Grey Advertising,** is placing Ronson's 20-second TV commercials in Class A nighttime. "We're getting top adjacencies to reach the wide mass audience," she reports. In TV since 1919, Ronson has never dropped a market. Today its TV spot campaign is the backbone of Ronson ad strategy, with magazine ads to supplement circulation. "In the 1953 spring campaign, we'll be in 50 markets with a frequency range of one to four commercials a week," Helen adds. Ronson has sacrificed length to top adjacencies.



**5460**

**CONSECUTIVE  
RADIO PROGRAMS**

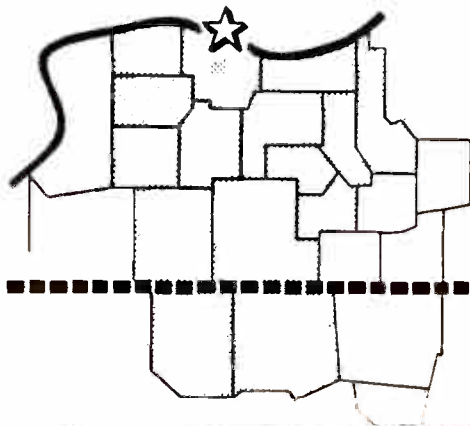


**Sold Department Store  
Wares to Thousands  
In Western New York  
... On WHAM 21 years  
won 5 National Awards**

**99.8%**

**DOMINATION  
OF 16-COUNTY AREA**

**WHAM ROCHESTER, N. Y.**



**WHAM**



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

Few radio success histories can equal Sibley, Lindsay & Curr Company's 21 years of uninterrupted broadcasting on WHAM. This huge department store—largest between New York and Cleveland—has done an outstanding merchandising job through its mid-morning 15-minute Tower Clock Time radio program.

The 1952 NRDGA radio award gives Sibley Tower Clock Time another coveted first—making 4 first prizes plus one grand award.

Sibley's is just one of many WHAM radio clients who enjoy a rising sales curve in the 16 Counties WHAM covers thoroughly.

Let us tell you more in detail what Sibley's has accomplished on **WHAM**.

"TO  
**PUSH**  
 A PRODUCT  
 YOU GOTTA PUT  
**STRENGTH**  
 BEHIND IT"



And we've got the muscle . . .  
 FOUR TOP DISC JOCKEYS,  
 whose programs establish  
 KSDO as San Diego's *first*  
 station . . . the one with *most*  
 listeners.\*

May we show you how KSDO  
 can help you muscle-in on this  
**billion** dollar market.

\* HOOPER and  
 NIELSON



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

# Men, Money and Motives

by  
 Robert J. Landry

## Spot's big boom

If you assume 1929 as the year when spot radio took shape, if you note 1951 as the year when, for the first time, spot radio advertising dollar volume exceeded the dollar volume of network radio, you have a time spread of 22 years. In that spread, national spot started from scratch and proceeded to wow. The record is remarkable, no matter how you slice it, and it is a continuing performance, thanks to the tools perfected by the reps. In the year just ended spot radio was up 4.1% for a grand estimate of \$124,414,000 while network radio was down 13% for an estimated \$99,071,000.

\* \* \*

Now turn to television. There have been barely five years of big-time development. How stands the score between network and spot? Network, \$135,614,000, up 39% in 1952 over 1951; spot, \$82,711,000, up 38%. What conclusions may one fairly draw from the figures? First off, one sees spot television already within binocular distance of the \$100,000,000 volume which spot radio took nearly two full decades to reach. Spot television will probably cross the nine-figure Rubicon well short of 10 years.

\* \* \*

Back to radio. In the first six weeks of 1953 radio receiving sets have been selling at the rate of 250,000 a week, and are selling proportionately as well in television markets as in non-television markets. A fabulous invalid, indeed! Hardly more than 2,000,000 sets could be replacements for obsolescence. Yet Americans are buying 12,000,000 radios this year—on current pace. Sets for bedrooms, sets for kitchens, sets for playrooms, sets for upstairs, sets for downstairs. Radios are cropping up in every corner of the house.

\* \* \*

Confidence in the continued vitality of radio, on the level of dominant stations in major markets, is what prompted Henry I. Christal to organize a new representative company devoting its efforts exclusively to radio. Just starting its second year of operation, the Henry I. Christal Co. has lined up a list of potent stations, every one a respected veteran, including WBEN, Buffalo; WGAR, Cleveland; WJR, Detroit; WDAF, Kansas City; KFI, Los Angeles; WHAS, Louisville; WTMJ, Milwaukee; WGY, Schenectady; WTAG, Worcester. Christal's whole concept is full of new angles. He envisions shifting emphasis from quantitative to qualitative analysis, also systematic sale of spot radio to executives on the advertiser, as well as on the agency level, and other changes in procedure.

\* \* \*

Plainly the sales rep of 1953 as compared with the sales rep of 1933 is a boy who has meanwhile completed a graduate course in business administration. He does not limit himself to calls upon timebuyers. John Blair & Co. has one high-salaried man devoting

(Please turn to page 87)

*we've been on both sides of the desk*



FRANK HEADLEY, President  
DWIGHT REED, Vice President  
FRANK PELLEGRIN, Vice President  
CARLIN FRENCH, Vice President  
PAUL WEEKS, Vice President

It's mighty helpful to understand the other man's problem when you are trying to sell him something.

The men of H-R Representatives have a decided edge in this business of advertising selling because of their vast experience on both sides of the desk.

Collectively H-R men have been successful buyers of time; account executives in agencies; have owned, managed and sold for radio stations; been advertising manager of well-known national companies and last and most important, spent years and years representing AM and now, TV stations.

Yessir, when you can talk the language of both sides of the desk, it's much easier to prove your point.

Remember, there is no desk-bound brass at H-R Representatives.

So, whether it's one of the owner-partners or a veteran salesman H-R Always Sends A Man To Do A Man's Work.

**RADIO**



**TELEVISION**

405 Lexington Avenue, New York 17, N. Y.  
Murray Hill 9-2606  
35 E. Wacker Drive, Chicago 1, Illinois  
RA ndolph 6-6431

*And On the West Coast:*

Harold Lindley, Vice President  
6253 Hollywood Blvd., Hollywood 28, Calif.  
Gronite 1480

James Alspough, Manager  
110 Sutter Street, San Francisco, Calif.  
Exbrook 2-3407

# KMA'S FARM DEPARTMENT

**SERVES ALL OF THE RICH RURAL MIDWESTERN AREA**

Here is what some of the leading agricultural men of the KMA-Area have to say about Merrill Langfitt, KMA's Farm Department.

"The KMA Farm Department, through its able director Merrill Langfitt, provides good, timely information in its daily broadcasts, and is a definite contribution to modern agriculture."

*Ralph B. McGill, District Conservationist U. S. Department of Agriculture, Bethany, Mo.*

"KMA, and people in its listening area are very fortunate in having a very willing and capable man in Merrill Langfitt. His sound and unbiased thinking on the many farm problems and legislation has been very helpful to the farm people in their planning."

*O. C. Swackhammer, President, Midwest Livestock Feeders Assoc., Tarkio, Missouri*

"Merrill Langfitt, KMA Farm Department, is able to talk the farmer's language. He knows the farmer's problems. He keeps up with agricultural events and agricultural legislation. Mr. Langfitt and KMA are to be congratulated on their activities in the interest of Agriculture down through the years"

*Don K. Spalding, Executive Secretary, St. Joseph Livestock Exchange, St. Joseph, Missouri*



**KMA Shenandoah Iowa**

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

Under Management of  
**MAY BROADCASTING CO**  
Shenandoah, Iowa

# 510 Madison

## PURINA MERCHANDISING

May I congratulate you on your fine article about Purina merchandising in the February 9 issue ("What 100 merchandising consultants did for Purina," p. 34). Also, may I thank you for the nice treatment you gave us and our client.

Would you have your shipping department send me 50 additional copies, please. I plan to merchandise this issue among all Purina sales managers.

S. W. BROWN JR.  
*Brown Bros. Advertising  
St. Louis, Mo.*

We enjoyed very much the story, "What 100 merchandising consultants did for Purina," 9 February 1953 issue. In this article you refer to "How Purina profited by farm station contests," SPONSOR 25 February 1952. Could we get a copy of this issue or a reprint or tear sheets of this article?

THOMAS W. WOODY  
*Advertising Manager  
Superior Feed Mills  
Oklahoma City, Okla.*

• Copies of most back issues are available. Price is \$5.50 per copy.

## NET CUT-INS

We noted with interest your article in the February 9 issue, "What a sponsor should know about net cut-ins," (p. 38.) We think there should be a sequel: "What local stations should know about net cut-ins."

At a recent affiliates meeting in Salt Lake City, a number of station managers were concerned with this new practice. We had been contemplating a letter to Mutual's executive department for some time, and your article brought a quick decision!

A few excerpts from our letter to President Thomas F. O'Neil follow.

"... your recent orders seem to be the beginning of a new trend. We have found local businessmen who can obtain free cut in advertising through Mutual's generosity refuse to buy time locally. We cannot see how a network with any recognition of a local broad-

caster's problems can call on their affiliate stations to accept such a plan. It amounts to our giving "free advertising" on network shows. Other local advertisers paying card rates and talent fee for Mutual programs feel the practice is unfair.

"Since we know other stations are in agreement with our policy, it would seem that Mutual could give recognition to the problem."

We consider donating our services for this cause completely unprofitable from the standpoint of a local broadcasting station.

ELI DANIELS  
*General Manager  
KDSJ  
Deadwood, S. D.*

## TOY COMPANY

In your "Roundup" column of February 23, our client, Playskool Manufacturing Co. is located in Philadelphia. Actually, it is a well-established outfit in Chicago.

Results of program it sponsors (*Pioneer Playhouse*, WCAU-TV), incidentally, have far exceeded expectations. The show is currently rated at 3.8—nearly double that of their first program and the highest rated pre-noon children's show in the area. In fact, latest reports show *Pioneer Playhouse* at nearly twice that of other shows on television during the same time segment—one of them a top network kiddie show.

NORMA LIEBERMAN  
*Friend-Reiss-McGlone  
New York*

## LISTENER'S GRIPES

We were just on the desperate verge of sending letters to various sponsors and TV critics when John Crosby came up with a piece on our very gripe in this morning's *Herald Tribune* (March 4, 1953.) Not only that, but he covered the situation perfectly, and mentioned your magazine, so I hope that by writing to you I may cover a wide field.

If this fails, we shall simply squander \$20 on one of those "hush" gadgets by means of which one can completely cut off commercials.

Most sponsors seem to be utterly stupid. Anybody with half a brain should know that the . . . trip ham-

# Put the **3rd dimension** into **UHF/VHF station planning**—



## —with **RCA *exact scale* MODELS**

- You see the station as it actually will look
- You can work out layouts faithfully and accurately—plan with confidence
- You work with exact replicas of RCA's newest UHF and VHF equipment

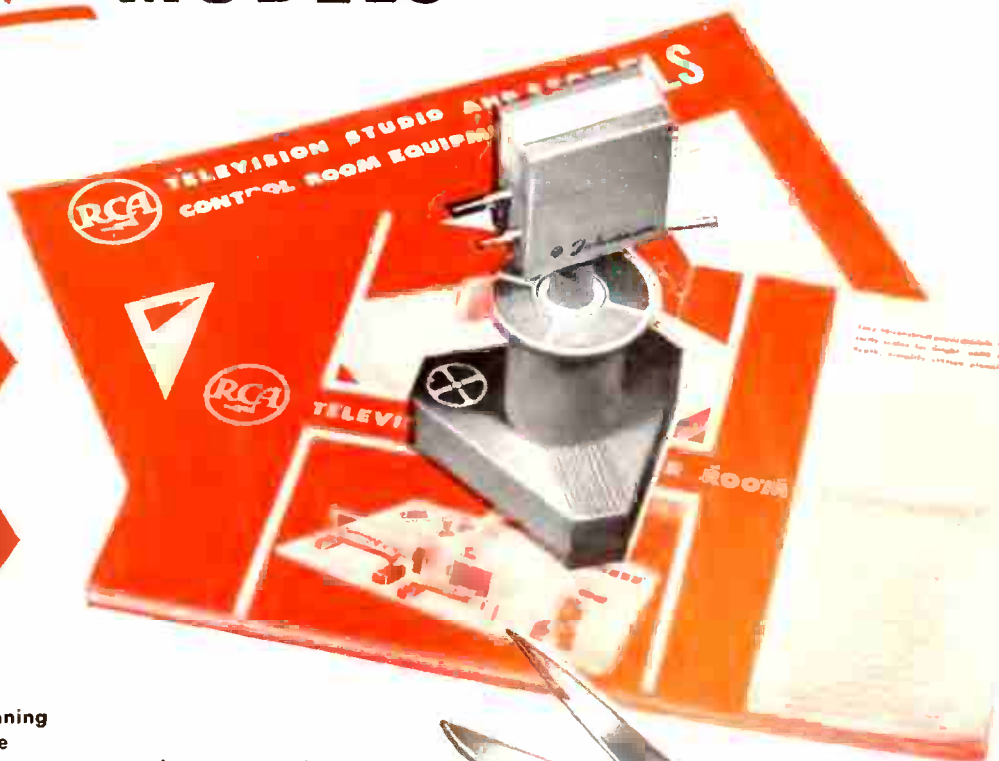
### For UHF and VHF transmitter rooms

40 pages of paper cut-outs covering 7 different RCA UHF and VHF transmitters—25/20kw power amplifiers—50kw power amplifiers—input and monitoring equipments—transmitter consoles—power equipment, etc.

### For studio and control rooms

22 pages of paper cut-outs on RCA Studio Cameras—16mm TV film projectors—a 35mm film projector—film cameras—program and audio-video consoles—transcription turntables—studio and film equipment racks, etc.

For copies of these indispensable UHF and VHF station-planning aids, call your RCA Broadcast Sales Representative. Or write on your broadcast station letterhead to Section 15-6, RCA Engineering Products, Camden, N. J.



Price \$2.00 each



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

# "HOMETOWN, AMERICA"

## comes to WFBR in Baltimore!

**BIG, BIG NEWS FOR FOOD ADVERTISERS!**

*Truly, the most outstanding radio project produced exclusively for the food industry of the nation!*

**DIRECT  
TIE-INS  
WITH  
2765**

**leading Baltimore  
Food Stores doing  
60% of Baltimore  
Food Business!**

Yes—"Hometown, America", the same great radio project which has proved so phenomenally successful for food advertisers comes to WFBR in Baltimore starting Monday, April 6!

"Hometown, America" on WFBR offers the food advertisers unheard of advantages—guarantees immediate, sustained sales increases! Puts tremendous merchandising weight behind every sponsor—sells your product—improves and freshens store positions, erects banners and shelf talkers, builds displays and distributes leaflets to grocers! Also equipped to handle in-store sampling of your product or products!

All this, plus participation in the "Hometown, America" daily hour

on WFBR—and *much more*—is yours when you buy "Hometown, America"—the most terrific radio merchandising and promotion project in history!

"Hometown, America" will begin operation on WFBR on Monday, April 6. Be sure you're a part of this tremendous food sales and merchandising effort — reserve your time now! Write, wire or phone any WFBR account executive or your John Blair man—be a part of "Hometown, America" on WFBR in Baltimore!

"Hometown, America" is presented under the auspices of the Retail Grocers and Meat Dealers Association of Baltimore, Inc.

### Guarantee

A permanent crew of full-time sales service experts sell your products—increase distribution—handle in-store merchandising!

# WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD. • REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

mer, electric drill technique merely serves to antagonize the listener. Any and every advertising announcer who talks louder than the sponsored program, and who *hammers* at you automatically drives us (the listener) away from his product. . . . Of all these people (announcers), I think Dennis James is our pet hate. He has tamed down and sweetened up somewhat of late, but even so, we find him utterly objectionable.

We are also sick of anatomical and digestive details—Dwight Weeks, for instance. Have given up listening to Hollenbeck Sunday evenings because it's too much trouble to turn down the volume.

Now let me tell you of some of the advertising we don't mind and even enjoy—of course Godfrey, bless him; Alcoa, Reynolds Aluminum, Kraft Cheese, Westinghouse, General Electric on the Waring program. I don't listen to Godfrey's morning show, but have gone out and bought every one of his evening products just because he's so darned charming about it.

Most of the others (commercials) listed in the above paragraph are interestingly informative as well as diversified—that adds up to favorable listener response. Do please pass this along to sponsors!

MRS. ARTHUR L. NORTON  
14 Kenwood Rd.  
Garden City, N. Y.

#### TV FILM COVERAGE

Let me congratulate you on your excellent coverage of films for television. I use SPONSOR continually as a reference and find it extremely helpful.

GEORGE T. SHUPERT  
United Artists Television Corp.  
New York, N. Y.

All of us at KROD-TV were greatly interested in the film survey which rates shows in various markets which appeared in your January 26 issue.

Of the top 10-rated film shows in the country, this station has seven on the air and sold. One other is in the hands of our sales department. . . . For use in promotion, will you please mail six copies or reprints of this interesting article and bill us.

Many thanks for the fine services provided by SPONSOR. May we have

permission to reproduce and quote from this article?

GORDON R. PHILLIPS  
Promotion Manager  
KROD  
El Paso, Tex.

● Permission granted. SPONSOR is happy to allow reprinting of material provided permission is asked and the source is clearly identified.

#### BOSTON EDISON

Please rush 100 copies of the February 9 issue of SPONSOR to Robert J. Cunningham, television director, Boston Edison Co. and bill him directly for any charges involved.

And thanks to your staff for a fine article which all of us connected with the agency and the account enjoyed and appreciated.

GERALD D. ROSCOE  
John C. Dowd, Inc.  
Boston, Mass.

#### TV RESULTS

Your radio and TV results are mighty interesting. But it is a bit frustrating to read of case histories and wonder just what type of approach or script was used to attain the results described.

For instance, you report on the Ray Quinlan Dance Studios (via KTTV, Los Angeles), SPONSOR, 23 February 1953, p. 62). As it happens, we have a dance studio on two local stations. The results on one station are falling off. A new shot in the arm is needed. What did Quinlan do on that TV spot to get 45 calls?

GUSTAV BERLE  
Berle Advertising Associates  
Baltimore, Md.

● For further information, we suggest writing to station, agency, or client involved.

#### MOVIES ON TV

SPONSOR's quick and thorough job of reporting Metro Goldwyn Mayer's TV advertising activity was most welcome in this quarter ("Movies on the Air," 23 February 1953, p. 24.)

We feel that SPONSOR has supplemented our activity with the movie industry so completely and thoroughly that the use of WABC-TV (formerly WJZ-TV) has been enhanced by your articles on the industry.

(Please turn to page 96)

**COMING  
SOON**

**NEW**

**POWER  
200 kw**

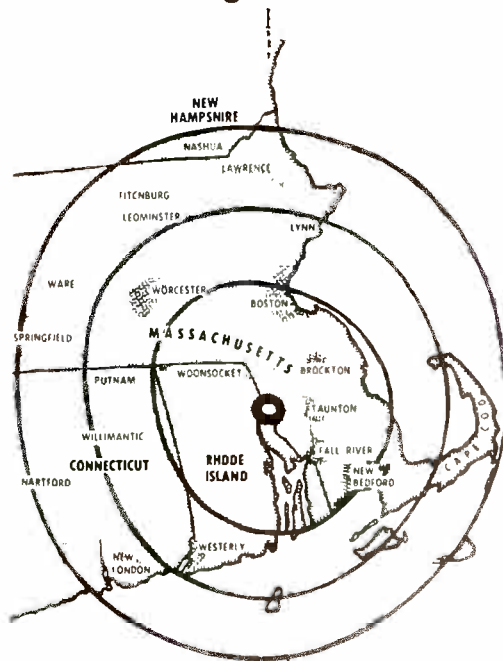
**NEW**

**COVERAGE  
709,648 Sets**

**NEW**

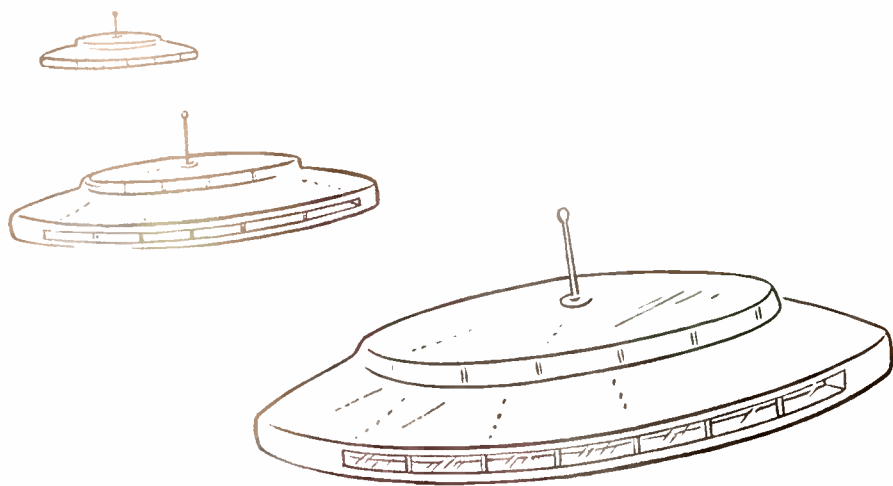
**CHANNEL  
To 10 from 11**

Authorized changes will be made this spring, pinpointing your persistent salesman in the prosperous Southern New England Market.



**WJAR-TV  
CHANNEL 11  
PROVIDENCE**

Represented Nationally by  
**WEED TELEVISION**



## Flying Saucers over Waterbury?

*No, plastic buttons!*

*The former Waterbury Button Company—known since 1944 as Waterbury Companies, Inc.—began experimenting with thermoplastics just after the Civil War—true pioneers in plastics! Today its business has grown sky high.*

*Waterbury Companies, Inc., produce everything plastic from intricate electrical parts and industrial parts to toys and buttons. They're one of the prominent industries of Waterbury that keeps business boomin'! Retail sales last year were \$134, 252, 000. How are your sales in Waterbury?*

### Better Rely on the Air Power of **WBRY!**

*Stratospheric sales are the kind of results you get with WBRY. There's a simple reason why. 44 of 48 Pulse-rated daytime quarter hours on WBRY rank FIRST by far! The time is now for you to let WBRY get behind your product and keep it moving.*

*Ask AVERY-KNODEL for the WBRY story*

**ANY** time is **GOOD** time on **WBRY**



**WATERBURY, CONN. CBS 5000 WATTS**



# New and renew

# SPONSOR

23 MARCH 1953

## 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
AF of L Borden Co	Furman, Feiner & Co Meldrum & Fewsmith	ABC TV 15 NBC TV 59	Both Sides; Sun 1:30-2 pm; 15 Mar; 52 wks Kate Smith Show, F 4:30-4:45 pm; 13 Mar; 13 wks
Carter Products	Ted Bates	CBS TV 34	There's One in Every Family; W 11-11:05 am; 1 Apr; 13 wks
Colgate-Palmolive-Peet	Wm. Esty	CBS TV 65	The Big Payoff; M, W, F 3-3:30 pm; 30 Mar; 52 wks
Continental Baking Co Helene Curtis	Ted Bates Ruthrauff & Ryan	NBC TV 34 Du Mont 23	Howdy Doody; W 5:30-5:45 pm; 5 May; 52 wks Down You Go; alt F 10:30-11 pm; 13 Mar; 26 wks
Johnson & Sons	Needham, Louis & Brorby	ABC TV 18	The Saturday Night Fights; Sat 9-10 pm; 25 Apr; 26 wks (co-sponsor with Bayuk Cigars)
Procter & Gamble	Benton & Bowles	NBC TV 57	Those Two; M, W, S 7:30-7:45 pm; 23 Mar; 13 wks
Scholl Manufacturing Co	Donahue & Coe	Du Mont 8	Paul Dixon Show; M 3:30-3:40 pm; 16 Mar; 13 wks
Serutan Co	Ed Kletter Assoc	CBS TV 33	There's One in Every Family; 11:05-11:10 am; 2 Mar only
Thor Appliances	Henri Hurst and McDonald	ABC TV 25	Quick as a Flash; Th 10:30-11 pm; 12 Mar; 52 wks
Vitamin Corp of America	Kastor, Farrell, Chesley & Clifford	Du Mont 8	Paul Dixon Show; W 3:40-3:50 pm; 18 Mar; 13 wks



## 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBDO	NBC TV 79	Robert Montgomery Presents; Alt M 9:00-10:30 pm; 4 May; 51 wks
Carter Products	SSCB	CBS TV 60	I've Got a Secret; alt Th 10:30-11 pm; 16 Apr; 26 alt wks
Crosley Div, Avco Mfg Co	Benton & Bowles	NBC TV 66	What's My Name; alt M 8:30 pm; 16 Mar; 13 wks
General Foods Corp Oldsmobile Div	Young & Rubicam D. P. Brother	CBS TV 63 CBS TV 30	Ou: Miss Brooks; F 9:30-10:00 pm; 3 Apr; 52 wks Douglas Edwards and the News; M, W, F 7:30-7:45 pm; 20 Feb; 52 wks
Schick	Kudner	CBS TV 81	Crime Syndicated; alt T 9-9:30 pm; 17 Mar; 7 alt wks



## 3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
John Morrell Co	Red Heart Dog Food	N. W. Ayer & Son, Phila	38 Stns	Five-min partic on Today; Th, F; st 5 Mar; 13 wks
Lucerne Milk	Lucerne Milk	J. Walter Thompson, SF	Ltd Eastern mkts	Women's variety partic; st Feb; 26 wks
Polaroid Land Camera Co	Camera	BBDO, NY	23 mkts throughout country	One-min, 20-sec film anncts one a wk; st Apr; 52 wks
Ronson Art Metal Works	Ronson lighters	Grey Advertising, NY	50 key mkts	One-min, 20-sec film anncts; 52 wks



## 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Beherends	Kaymond Loewy, Chi	Calkins & Holden, Carlock, McClinton & Smith, Chi, art dir
Donald K. Beyer	Comstock Advertising, Buffalo, media dir	James C. J. Wells, Buffalo, acct exec, media dir
James F. Black	William Weintraub, acct exec	Benton & Bowles, acct exec
Philip M. Bottfeld	Benton & Bowles, assoc dir of publ, prom	Same, acct exec
Roy Campbell Jr	Foote, Cone & Belding, Chi, chmn of plans board	Same, NY, memb of Mgmt Group
Milton Carlson	Western Advertising, LA, vp	Milton Carlson Co, LA, pres, owner
Fred B. Clarke	Ruthrauff & Ryan, copy dir	Same, vp
Frank Dennis	Ruthrauff & Ryan, radio-TV dept	Doherty, Clifford, Steers & Shenfield, vp, dir of radio-TV commls
James Ehrlicher	Chi, publ rel dir	Calkins & Holden, Carlock, McClinton & Smith, Chi, publ rel



Numbers after names refer to New and Renew category

Fred B. Clarke (4)  
C. L. Smith (4)  
Lawrence Gayda (4)  
Haakon Groseth (4)  
Samuel Satter (4)

► In next issue: New and Renewed on Radio Networks, New National Spot Radio Business, National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments

## 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ralph Ellis	Leo Burnett, Chi, acct exec	Same, vp
Wayne Fickinger	Sears-Roebuck, Chi, adv dept	Calkins & Holden, Carlock, McClinton & Smith, Chi, copy dept
Lawrence Gayda	Ruthrauff & Ryan, art dir	Same, vp
Winfield C. Goulden	Benton & Bowles, publ, prom dept rep	Same, acct exec
Haakon Groseth	Ruthrauff & Ryan, vp	Same, dir
Kermit R. Hansen	Omaha World-Herald, Neb, asst bus mgr	Allen & Reynolds, Omaha, exec
Garrett E. Hollihan	Foote, Cone & Belding, SF, acct exec	Arthur Meyerhoff & Co, LA, exec staff
Joseph R. Joyce	Robert W. Orr & Assoc, vp	Ruthrauff & Ryan, acct exec
So! Katz	Biow, asst mgr of consumer res	Geyer Advertising, project dir
Bert M. Knighton	Pepsi-Cola Co, asst to pres	Criterion Advertising, acct exec
Roy Kosinski	Mall Tool Co, Chi, adv staff	Calkins & Holden, Carlock, McClinton & Smith, Chi, prod supervisor
Pud Lane	Transfilm, vp	Ruthrauff & Ryan, exec prodr of TV commls
N. F. Lawler	Nash Motors, dir of adv and sls prom	Geyer Advertising, vp
Herb Lund	Ruthrauff & Ryan, acct exec	Same, vp
James McCaffrey	Hewitt, Ogilvy, Benson & Mather, dir of media	Same, vp
J. Norman McKenzie	John C. Dowd, Boston, acct exec	James Thomas Chirurg Co, NY, Boston, vp in chg of merch
William W. Mulvey	Maxon, assoc acct exec	Same, acct exec
Peter Nicholas	Benton & Bowles, res	Same, assoc dir of res
Shelby Page	Hewitt, Ogilvy, Benson & Mather, treasurer	Same, vp
Armand E. Rivehun	Retail jewelry merchandising	Sullivan, Stauffer, Colwell & Bayles, acct exec
F. M. Schwemmer	Ruthrauff & Ryan, vp	Same, dir
Zachary Schwartz	Biow	Sherman & Marquette, NY, creative TV dept sta
Rudy Singer Jr	Ruthrauff & Ryan, acct exec	Same, vp
C. L. Smith	Ruthrauff & Ryan, vp	Same, dir
Howard Stanley	WEAM, Arlington, Va, gen mgr	Belmont Ver Standig Advertising, Washington, D. C., vp in chg of creative dept
Samuel Sutter	Biow, in chg of creative dept	Same, vp in chg of creative dept
Kenneth A. Syfrit	National Transitads	Adrian Bauer Advertising, Phila, acct exec
David J. Wasko	Donahue & Coe, in chg of media	Morey, Humm & Johnstone, asst to pres
Henry White	CBS Television, bus mgr	Biow, radio-TV exec
Cvri! J. Wedding	Kroger Co, Cinci, copy	Smithson, Wyman & Withenbury, Cinci, copy-con tact



## 5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ruth Armstrong	American Home Foods, consumer rel dir	Good Luck Div, Lever Bros Co, brand publ mgr
Albert Elias	R. H. Macy	Harriet Hubbard Ayer, merch mgr
Milton G. Gould	Pabst Sales Co, NY sls mgr	Same, sls mgr of West Central Div
Walter M. Haimann	Quality Importers, asst adv mgr	Same, adv mgr
Michael Keith	Philip Morris & Co, sls prom	Same, sls prom mgr
Michael McCabe	Hoffman Beverage Co, NY, dir of mktg	Same, gen sls mgr
Edmund W. Morris	Bristol-Myers, NY, exec	Same, merch mgr
Hal G. Neely	Allied Record Manufacturing Co, exec	Same, natl sls mgr
Edward F. Sullivan	American Home Corp, Chi, exec	Same, Detroit, mgr
Humphrey Sullivan Jr	E. R. Squibb & Sons, asst adv mgr	Lever Bros Co, brand publ mgr for Pepsodent Lifebuoy, Surf, Breeze
Rolland W. Taylor	Foote, Cone & Belding, vp	Colgate-Palmolive-Peet Co, vp in chg of adv
James P. Wines	Fisher Body Div, asst gen dir of publ rel	Same, gen dir of publ rel and adv

## 6. Station Changes (reps, network affiliation, power increases)

KING-TV, Seattle, NBC TV affil eff 1 Mar	WHYN, Springfield, Mass., CBS Radio affil eff 15 June
KQV, Pittsburgh, CBS Radio affil, eff 15 June	WJAN, Spartanburg, S. C., ABC Radio affil eff Mar
WAVE-TV, Louisville, Ky, power incr from 24 kw to 100 kw, eff Apr	WKRC-TV, Cincinnati, power incr from 25 kw to 60 kw, eff 26 Feb
WBBM-TV, Chi, new natl rep CBS TV Spot Sales, eff 1 Mar	WMBR, Jacksonville, Fla., new natl rep CBS Radio Spot Sales, eff 1 Mar
WBTV, Charlotte, N. C., power incr from 16,300 watts to 50 kw visual from 8,200 watts to 30 kw audio, eff 9 Mar	WMBR-TV, Jacksonville, Fla., new natl rep CBS TV Spot Sales
WCCO-TV, Minn-St. Paul, power incr from 28 kw to 100 kw, eff Mar	WNLC, New London, Conn., new natl rep Everett-McKinney
WCON, Cornelia, Ga, ABC Radio affil eff Mar	WOW-TV, Omaha, power incr from 28 kw to 100 kw, eff 24 Feb
WERI, Westerly, R. I., ABC Radio affil eff Mar	WPIX, NY, power incr from 21 kw to 100 kw, eff 5 Mar
WHEN, Syracuse, power incr from 50 kw to 190 kw, eff 7 Mar	WOUA, Moline, Ill., ABC Radio affil eff Mar
WHKP Hendersonville, N. C., ABC Radio affil eff Mar	

Numbers after names refer to New and Renew category

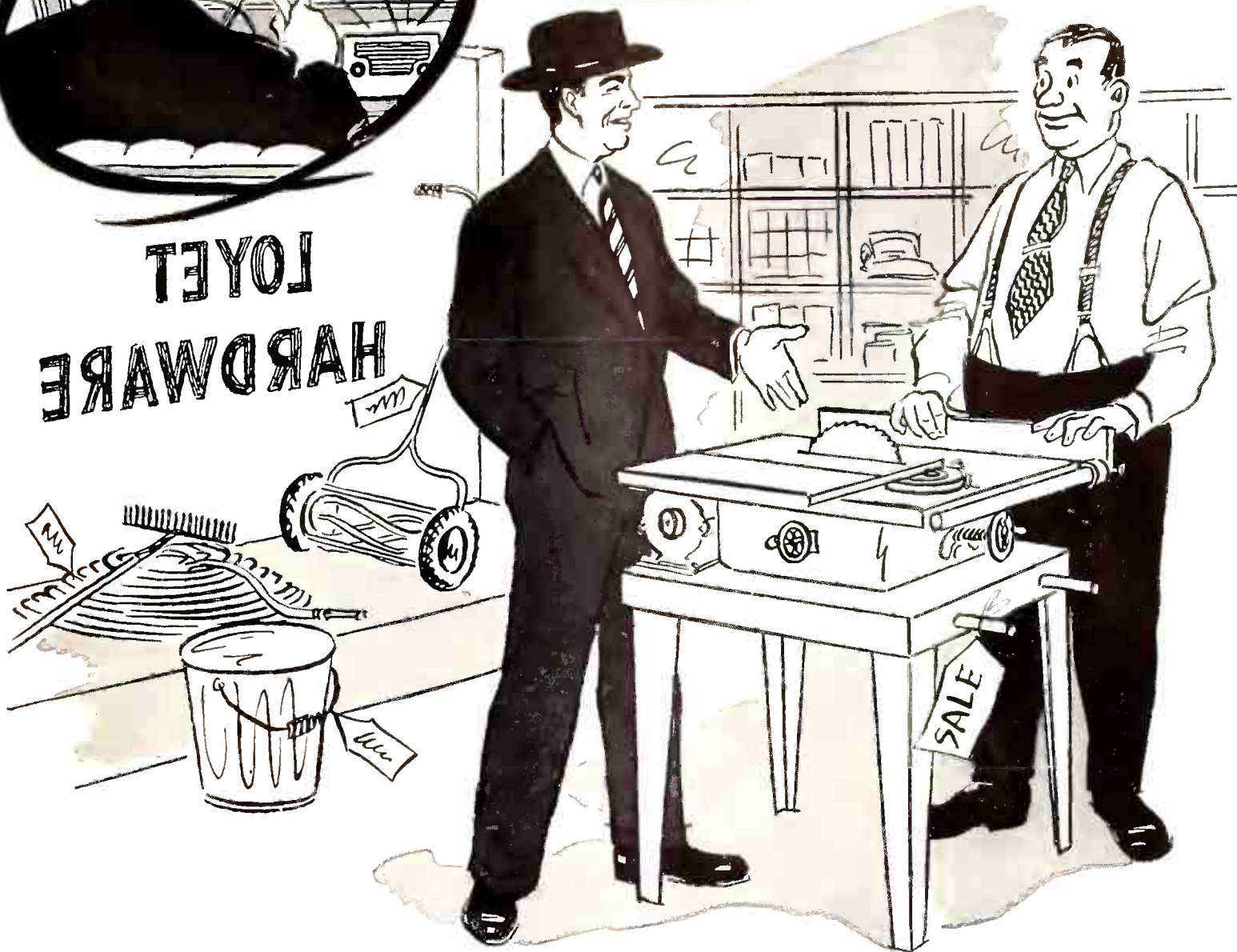
- Michael McCabe (5)
- Albert Elias (5)
- Herb Lund (1)
- Rudy Singer Jr. (1)
- A. E. Rivehun (1)
- Shelby Page (1)
- Pud Lane (1)
- James McCaffrey (1)
- Roy Campbell (1)
- F. M. Schwemmer (1)



# RADIOS IN CARS SELL IOWA MEN!



LOYET  
HARDWARE



## 63.7% LISTENED TO THEIR CAR RADIOS TODAY!

"I heard about it in the car, this morning". That's a familiar phrase, anywhere in America — and *more* than familiar in Iowa.

Out here, automobiles are used more than you probably realize. There are no subways or commuter trains in Iowa. More than 58% of all Iowa families own radio-equipped cars. The 1952 Iowa Radio-Television Audience Survey shows that 63.7% of the men stated that they "used the car radio today". Twice as many men "listen most" to Station WHO, than to the next Station.

This is a plus-audience that radio, *and radio alone*, gives you in Iowa. It is an especially *good* audience because a large part of it hears your message while traveling to the store where your merchandise is sold.

If you have not yet received your copy of the 1952

Survey, write us or ask Free & Peters. Hundreds of advertising men call it *the most valuable book in their data files.*

# WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives



WHEN YOU CHOOSE CANADA'S FIRST STATION...



in 3 years

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

*Based on latest SM figures.*

**CFCF**  
In the U.S., see Wood & Co.  
In Canada, All-Canada.



**Mr. Sponsor**

**Victor H. Gies**

Vice President in charge of Sales & Advertising  
Mars, Inc., Chicago

Vic Gies hitched his wagon to a planet—Mars, Inc.—in 1925 without knowing what his pay was going to be. He didn't care, in fact. (It was \$150 a month.) For Frank Mars had just founded a candy company and his Milky Way bar was sweeping the country.

Frank Mars had developed the bar in the kitchen of his home from a hundred or more batches. Vic Gies was a poor chef, but he brought to the fledgling firm a year's practice at law (LL.B., University of Notre Dame, 1915), plus 11 months' experience in France during World War I as a loonie, plus considerable selling knowhow.

Vic's first job at Mars was retail salesman. By 1938 he was sales manager. By then Milky Way was the top 5-cent bar; Mars, Inc., was No. 1 in the chocolate-covered bar field. In 1949 he became v.p. in charge of sales and advertising. Today he can look at his charts with pride, for they show Mars—with its six bars—has never been topped since 1949.

Big switch in media came in 1939 when Mars turned to network radio. Since then it's spent \$12.3 million of the \$14.2 million devoted to national advertising on radio and television, now apportioning some \$1.5 million of a \$2 million ad budget to the air media.

Vic's had a hand in selecting most of the 10 radio, two TV shows Mars has used. They've ranged from the enormously successful *Dr. I. Q.* (1939-49) and *Curtain Time* (1945-50), to *Howdy Doody* (1945-52) and *Super Circus* (January 1952 to date) on TV and Art Linkletter's *People Are Funny* on radio from October 1951 to date.

To Vic and Mars President W. L. Kruppenbacher, radio and TV are among the prime reasons for the company's success. (See "Radio and TV greatest sales tools we ever had"—Mars," SPONSOR, 15 December 1952, for complete story on Mars.)

Born 23 March 1892, in East Grand Forks, Minn., Vic refers to himself and his staff, which keeps Mars on top, as "a bunch of scrubs who get along," "a team with no All-Americans on it."

Still trying to break 90, Vic shoots golf at the Ridgemoor Country Club, Chicago, but his real hobby is his five children—three girls: Patricia, married; Margaret, 22; Mary, 20, and two boys: Henry, 13, and John, 9. What candy bar do they prefer? According to Vic's latest poll, it is Williamson Candy Co.'s Oh Henry! ★ ★ ★

# DETROIT'S BASEBALL DOUBLE HEADER

BATTING 1000 ON TIGER GAMES IN '53

**WJBK-TV**  
CHANNEL 2

**WJBK**  
1490

**ON TV...** IT'S WJBK-TV EXCLUSIVELY  
for all 35 Televised Tiger games

**ON RADIO...** IT'S WJBK, KEY STATION

for the largest independent baseball  
network ever created, bringing sports  
fans every Detroit Tiger game, night  
and day, at home and away (108  
day games, 46 night games), all broad-  
cast by Detroit's favorite sportscasters,  
VAN PATRICK and DIZZY TROUT.

**HIT A HOMER!**

**DOUBLE YOUR SALES IMPACT  
IN DETROIT HOMES!**

Buy the stations that are tops with  
sports fans in the nation's hottest  
sports town . . . tops in programming  
. . . tops in sales results. Baseball  
coverage alone is reason enough  
why WJBK and WJBK-TV are radio-  
TV buys you can't pass by!

**WJBK-TV**

CHANNEL 2



**WJBK** AM  
FM

1490 ON DIAL

STORER BROADCASTING COMPANY

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-7690

Represented Nationally by THE KATZ AGENCY



you're  
**In the Money**  
 in  
 prosperous,  
 progressive  
 Mobile . . .

Metropolitan Population	Bank Resources
1940 114,906	1940 \$72,496,969
1951 231,105	1951 \$218,777,692
% Increase 101%	% Increase 201%

on **WKRG**

**Call**

Adam Young, Jr.  
 National Representative  
 or  
 F. E. BUSBY  
 General Manager

*first* ON THE DIAL 710  
**WKRG**  
 CBS  
 MOBILE, ALABAMA

**New developments on SPONSOR stories**



**See:** "Storecasting"  
**Issue:** 14 July 1952, p. 93  
 16 July 1951, p. 100  
**Subject:** Storecast Corp. hits shoppers with radio at point-of-sale in supermarket

The Storecast Corp. of America, combining radio broadcast and merchandising service for grocery and drug manufacturers with supermarket outlets, has TV up its sleeve for 1953.

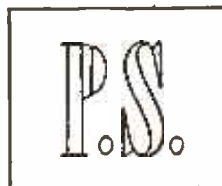
The seven-year-old corporation, which now bills about \$850,000 annually, heretofore limited programing to point-of-sale radio broadcasts beamed to the supermarkets. Now, a packaged spot TV daytime women's show is in the offing, planned to reach the lady of the house *before* she sets off with her shopping basket. The program is slated to begin about 5 April.

According to Elliott Levene, Storecast program director, the proposed show will be in the New York market, and will probably be sponsored by leading grocery manufacturers. "Strong identification and merchandising will come through putting product display signs in supermarkets, and showing these signs on the screen," Levene said.

Format of the show is as yet undecided, although the interview and/or panel-type programs are strongest possibilities. Whatever the program, Storecast's merchandising staff plans to furnish manufacturers with a strong follow-through.

"Manufacturers are discovering TV advertising doesn't pay off without follow-through and identification for their products in the supermarket," Levene said. "We make more than 450 personal calls to supermarkets each week to see that Storecast products are well stocked, and have desirable shelf positions."

Storecast this year added 90 supermarkets to its roster of broadcast outlets, bringing the total to about 750. Newest among its 150 sponsors (an increase of 25 over 1952), are Ehler's Coffee, Rockwood & Co. (chocolates), and Instant Dip (silver cleaner). These sponsors represent over 300 products. Storecast's music and news broadcasts are now heard in First National Stores (Southern New England); National Food Stores (Chicago); Acme Markets (Northern New Jersey, Pittsburgh, Philadelphia); and the Thorofare and Sparkle chains (Pittsburgh).



**See:** "The AF of L turns the tables"  
**Issue:** 21 April 1952, p. 34  
**Subject:** First union to sponsor radio program spends over \$700,000 annually

The precedent-breaking National AF of L, first union to enter radio as a commercial sponsor with its weekly *Frank Edwards News* on MBS, added TV to its programing 13 March.

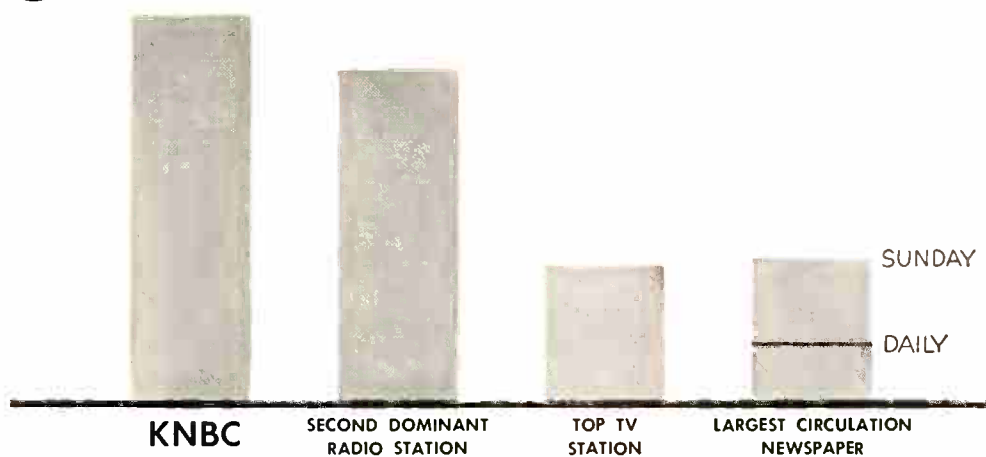
It has allotted over \$150,000 for a 13-week series. *Both Sides*, aired over ABC TV Sundays at 1:30 p.m., with option for renewal. Newscaster Quincy Howe serves as moderator for the forum-type program, featuring Republican and Democratic Congressional leaders. The Congressmen present both sides of current issues up for legislative discussion.

"The union feels the public has not before been given the chance to understand important Congressional legislation," according to Morris Novik, AF of L radio-TV consultant and program producer. "The AF of L is presenting these TV shows as a public service."

The new TV appropriation is part of the AF of L's 1953 educational budget. The 1952 slice for radio—\$700,000—will remain the same. "But rate reductions will enable us to add more radio stations to our lineup this year," Novik said. ★ ★ ★



**Wide circle coverage plus greater audience...**



**make KNBC, San Francisco, Northern California's No. 1 advertising medium**

#### WIDE CIRCLE COVERAGE

KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market—and all the thriving plus-markets of Northern California. ...Narrow ellipse represents coverage pattern of the other two dominant 50,000 watt, *directional* transmitters...Tiny circle represents Northern California's TV coverage.

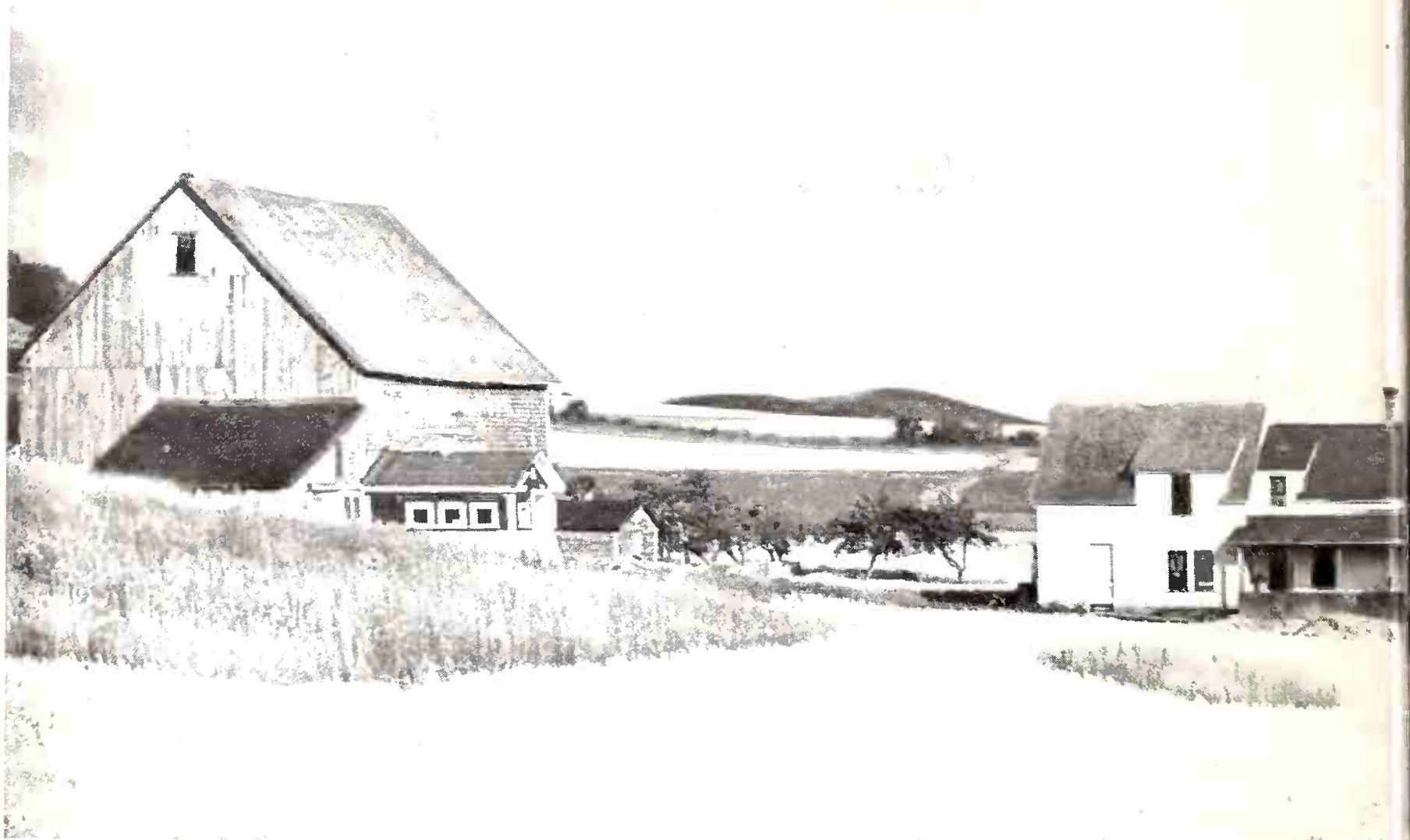
#### GREATER AUDIENCE

Bars represent homes reached by KNBC, San Francisco...by second dominant radio station...by dominant TV station...and by circulation of Northern California's largest circulation newspaper.

**Actual figures** (Nielsen):—KNBC, night, 1,402,100... 2nd station, night, 1,215,910...Top TV station, night, 496,130...Largest circulation newspaper (Standard Rate & Data) daily, 215,362; Sunday, 527,095.

**KNBC SAN FRANCISCO**

Represented by NBC Spot Sales. In the Southern States, by Bomar Lawrence and Associates, Inc., Charlotte, North Carolina and Atlanta, Georgia



**S**eventeen years — and over 6,000 broadcasts ago, WWVA—The Storer station in Wheeling, West Virginia, launched the *Tri-State Farm & Home Program*.

From the very beginning, it won a bumper crop of listeners in West Virginia, Ohio and Pennsylvania. For from the very beginning, it was well nourished by the contributions of Federal agricultural experts . . . extension services of three great universities . . . of county

agricultural specialists — with WWVA providing its tents, towers and even transmitter site to assure the success of the show. (That site was converted into a 160-acre soil conservation exhibit and a game preserve.)

Today, with early morning and noon broadcasts, program daily serves thousands of families on farms and in towns and villages of three states with the latest information to help them in their living and labors.





# Storer

BROADCASTING  
COMPANY

public interest programs like this are typical of Storer operation. With different formats . . . different objectives . . . different audiences—they all produce this common end-result: They build a bond between station and listener that's as impressive as it is immeasurable. Professional advertisers know it exists. It helps explain the success that for over 25 years they have reaped an abundant harvest from the audiences served by Storer Stations.

*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:*  
*Tom Harker, V.P.*  
*National Sales Director*

*488 Madison Ave., N.Y. 22*  
*ELdorado 5-7690*

*230 N. Michigan Ave., Chicago 1*  
*FRanklin 2-6498*



No. 2 of a Series  
Anonymous People who add up to well-known  
Buying Power in the area of

**WCCO-TV**

Photo . . . Ralph Hobbs, Jr. . . . Mpls.

## Do Postmen Send in Box Tops?



Betty Alfson, in charge of the mail room at WCCO-TV, says they *must* . . . if her desk each morning is

any criterion.

Even tho thousands of viewers in the Twin City Zone can and do 'phone . . . the box top fans, including letter carriers, find the mailman necessary in their contest or other aspirations.

Best explanation for our large mail response is this fact: With 100,000 watts—maximum power allowed on Channel 4—WCCO-TV has enlarged its regular Service area to include more towns with more buying power.

**WCCO**  
**CBS**



MINNEAPOLIS • ST. PAUL  
Nationally represented by FREE and PETERS

# Here's what the new SAG agreement will cost you

**"Up to 1,100% higher talent costs through re-use payments when film commercials are in network program," admen say. But clients, agencies are already busy devising new production techniques to hold cost line**

You can gauge the impact of the new Screen Actors Guild contract on production of film commercials by the following fact: If production techniques remain unchanged, talent costs of some film commercials would rise as much as 1,100%.

Ingenuity of advertisers and agencies, however, in modifying their commercial approach will serve to peg the talent increases at far below that figure.

SPONSOR editors reached this conclusion after completing an exhaustive survey of agencies and film producers in the New York market. The survey sought to determine just how the contract between SAG and the Film Producers Association of New York

costs

(signed 2 March) would affect large and small TV advertisers. (For contract terms, see box on page 26.)

Here, arranged under key headings in the form of questions, is what top advertisers, major and medium-sized agencies, and producers had to report. (Quotes from admen surveyed appear later in the article.)

Q. What percentage increase of TV budgets does the new talent cost represent for the producer?

A. Estimates of rise in talent cost over pre-SAG contract days vary from 300% to as high as 1,100% on an annual network use basis, taking as examples a cross-section of film commercials produced prior to 2 March.



**Skillful use of extras will help keep down costs despite SAG contract**

This commercial starts with hands holding jar of cosmetic, then dissolves to scene above with model and flowers framed by hands. Under terms of new SAG contract extras don't get re-use payments which are major factor in upping costs. Hence this cosmetic commercial and others in which so-called extras are used will not cost very much more than in pre-SAG days. Other methods of cutting commercial costs include replacing scenery with imaginative lighting

# Highlights of SAG agreement with N.Y. film producers

## 1. Why SAG made demands

The new SAG contract is designed to compensate actors, via re-use payments, for loss of work on other commercials incurred through their being identified with one product over the period of time during which a film commercial is used. (For analysis of the original SAG demands, see SPONSOR 6 October 1952, p. 38.)

## 2. Basis for re-use payments

Since degree to which actor is identified with a product depends upon number of viewers reached by a commercial, re-use payments are scaled according to the number of cities in which a film commercial is telecast. There are three re-use categories: Class A—over 20 cities; Class B—six to 20 cities; Class C—one to five cities. New York, Los Angeles, and Chicago each count as seven cities. However, a commercial shown in two of these cities counts as a Class A.

## 3. Minimum production wage

An actor appearing on camera receives \$70 per day for each film commercial. Off-camera payments are lower and too complex to explain in brief. (Full SAG contract terms are available from AAAA in New York City.) After film commercial is used on air, actor gets more money. Actually, this added money combined with his fee for work on film goes to make up "re-use" payments which are listed below.

## 4. On-camera re-use payments

In a film commercial within a program each actor gets the following minimums depending upon the number of markets used: Class A—\$70 for single use (which represents no additional payment above \$70 production minimum as listed above); \$50 for each re-use; \$50 for 13 re-uses

(when client gives guarantee within 21 days after film is completed that he'll use 13); \$650 for unlimited use within 13-week cycle. The minimum re-use unit for Class B and C is a 13-week unlimited use cycle. Class B—\$140 for guaranteed unlimited use within 13-week cycle. Class C—\$105 for first 13-week cycle.

In a non-program film commercial: Class A—\$140 for 13 weeks. Class B—\$105 for 13 weeks. Class C—\$70 for first 13-week cycle, \$35 for each subsequent 13 weeks.

## 5. Off-camera re-use payments

In a film commercial within a program: Class A—\$45 for single use; \$35 for each re-use; \$350 for 13 guaranteed uses; \$485 for unlimited use in 13-week cycle. Class B—\$90 for 13 weeks. Class C—\$80 for 13; \$140 for 26 guaranteed.

In a non-program film commercial: Class A—\$70 for 13 weeks. Class B—\$52.50 for 13 weeks. Class C—\$35 for 13 weeks.

## 6. Over-scale payments

Re-use payments to actors who are paid above minimums provided in the contract are subject to individual negotiations. But initial compensation above the minimum production unit cannot be credited against minimum re-use payments without the player's written agreement.

## 7. Final contract

The contract now in operation is not subject to revision, however, it does not cover all SAG demands. Negotiations to clarify and amplify other terms (e.g., seasonal commercials, open-end commercials, editing film, extras, etc.) will take place in April between SAG and the Film Producers Association of New York.

Talent costs in pre-SAG contract days usually represented a small fraction of total production costs. "A commercial film with a \$3,000 production budget, and featuring one actor, might have cost somewhere between \$50 and \$150 in talent," one agency TV film director explained, referring to one of his 1952 commercials. Talent for the same commercial today might represent up to 35% of total production cost if the client planned to use the film on a network program for a year.

Network advertisers will carry the biggest load in re-use payments for actors. One of the top three agencies cites as an example a commercial which was in production at the time the strike was called. Talent costs were then

estimated at a total of \$2,000. Today, the agency is paying \$21,000 in talent costs alone for the same commercial, which the client is planning to use on a network show for 52 weeks (a 1,050% increase over the former cost.)

**Q.** Will SAG's re-use payment clause make film commercials too costly to use?

**A.** Some agencies and advertisers expect to see a trend towards more live commercials by network sponsors, greater use of integrated commercials in network shows. The majority in the industry, however, expects the balance between live and film to be maintained. As they see it, production costs for live commercials are still higher

than film in most instances.

Advertisers will be more cautious than ever before in launching new spot campaigns. Hardest hit, of course, are small-budget clients, who are even now under the pressure of high time and production costs. Many of these are already using a bare minimum of talent per commercial, and feel that they are now being forced out of the medium entirely.

Large advertisers may turn to a more integrated, over-all advertising strategy to cover all their products, rotating and dividing their use of TV among these products. Advertisers with separate ad budgets for various divisions may decide against using TV for some of their new products or



**OLD TALENT COSTS: Coca-Cola commercial, pre-SAG, cost about \$600\***

products which have smaller budgets to spend for advertising.

**Q.** Are agencies equipped to do the policing and bookkeeping job that the contract requires of them?

**A.** The agencies are still in the process of estimating the exact increase in operating cost which will result from their keeping track of the number of times each commercial is used.

Although concerned about the expense, big agencies feel that they are in a position to absorb the necessary additions to their staff. The hardship of this increased operating expense will again be felt principally by smaller agencies. The latter, however, are more worried about their small-budget ac-

counts. A number of these accounts, it seems, were good prospects for spot TV campaigns, but are now crowded out of the medium because of this final cost burden in producing commercials.

**Q.** What will be the effect upon the quality and type of film commercials?

**A.** An industry consensus points to the following as characteristic of future film commercials: (1) fewer actors per commercial; (2) more use of voice-over; (3) substitution of one name personality for three or four unknowns in many instances; (4) more animation; (5) more table-top photography and product demonstration; (6) fewer voices in off-camera choruses; (7) possible combination of documentary

sequences with local live announcers in future announcement campaigns.

**Q.** Is all talent subject to re-use payments?

**A.** Only actors, not extras, are subject to re-use payments. Extras are not defined in the contract. However, SAG terms define as an actor any "player" who falls into any of these three categories: (1) seen on camera and speaking one or more lines of dialogue; (2) seen on camera either as identified with the product or shown reacting to the product; (3) off-camera voices, except voices which cannot be clearly identified as coming from one person (crowd scenes, for example).

(Please turn to page 92)

**NEW TALENT COSTS: Same Coca-Cola commercial now costs \$415 to \$10,275**

If shown as non-program announcement

If shown as commercial within a program

	CLASS C 1-5 mkt(s)	CLASS B 6-20 "	CLASS A (Over 20)	CLASS C	CLASS B	CLASS A 1st Use	CLASS A 1 Re-use	CLASS A 3 Uses Guaranteed	CLASS A 8 Uses Guaranteed	CLASS A 13 Uses Guaranteed	CLASS A Maximum (13 wks)	CLASS A Maximum (26 wks)
<b>Waiter</b>	\$70.	\$105.	\$140.	\$105.	\$140.	\$70.	\$45.	\$150.	\$350.	\$500.	\$650.	\$1,150.
<b>Mother</b>	70.	105.	140.	105.	140.	70.	45.	150.	350.	500.	650.	1,150.
<b>Kid sister</b>	70.	105.	140.	105.	140.	70.	45.	150.	350.	500.	650.	1,150.
<b>Flanagan</b>	70.	105.	140.	105.	140.	70.	45.	150.	350.	500.	650.	1,150.
<b>Boy &amp; Girl</b>	140.	210.	280.	210.	280.	140.	90.	300.	700.	1,000.	1,300.	2,300.
<b>2 solo voices</b>	70.	105.	140.	160.	180.	90.	70.	210.	510.	700.	970.	1,730.
<b>2 group singers</b>	60.	60.	80.	60.	80.	60.	40.	110.	220.	300.	420.	780.
<b>1 off camera annucr.</b>	35.	52.50	70.	80.	90.	45.	35.	105.	255.	350.	485.	865.
<b>Total</b>	\$585.	\$847.50	\$1,130.	\$930.	\$1,190.	\$615.	\$415.	\$1,325.	\$3,085.	\$4,350.	\$5,775.	\$10,275.

Chart above shows minimum re-use payments non-star talent in Coca-Cola commercial will receive, depending on number of markets in which commercial is shown. If commercial is aired outside a program on Class C basis (one to five

markets), for example, "waiter" would be paid \$70. However, for one day of work, "waiter" might be paid as much as \$1,150 if sponsor shows commercial for 26 weeks within program in over 20 markets. Today, actors would be cut.

# Pall Mall sales leaped 6000% in 14 yrs.



Pall Mall's 1952 sales gain was over half total increase for all cigarettes. Pall Mall ad manager, Alan Garratt, is flanked above by Heagan Bayles, left, and William Spire of SSCB



## How Pall Mall zoomed to No. 4

**Consistency in advertising, with greater part of ad budget going to air media, put it across. A classy package helped, too**

Chart based on figures compiled by Harry Wooten, published in "Printer's Ink"

The hottest trend in the cigarette business today is the sizzling sales climb of king-size brands. And the hottest king-size brand is Pall Mall.

The 85 mm. cigarette put out by American Tobacco's subsidiary, American Cigarette and Cigar, not only increased its domestic sales from 32 billion cigarettes in 1951 to an estimated 43 billion last year (Pall Mall's sales increase was better than half of the sales increase for all cigarettes) but it jumped into fourth place, pushing out Philip Morris. Pall Mall is the first king-size to occupy so high a rank among the hierarchy of best-sellers. Its new standing represents the first time since before World War II that the traditional Big Four lineup, Camel, Lucky Strike, Chesterfield, and Philip Morris, has been disturbed.

Like all the big cigarette advertisers, American Cigarette and Cigar places over 50% of its advertising chips on air media, although few have equaled Pall Mall's remarkable economy in its use of the advertising dollar. In one sense, this can be explained by the fact that Pall Mall sales have gone up so fast that advertising ex-

### case history

penditures have not been able to keep pace, but that's only part of the story. More about that later.

SPONSOR estimates that somewhere between \$5.5 and \$6 million will be spent to advertise Pall Mall this year and, as near as outsiders can tell (American Cigarette and Cigar certainly won't) about three-quarters of this will go into radio and TV. The probable breakdown in media expenditures seems to shape up as follows: 50% to network TV, 15% to network radio, 10% to spot radio, and 25% to magazines and newspaper supplements. Pall Mall is seldom advertised in the newspapers.

For the past few years the Pall Mall ad budget had been divided in equal thirds, roughly speaking, among radio, TV, and magazines, but TV costs have upped the video percentage. The men concerned with Pall Mall sales have to watch their ad dollars with particular care since king-size cigarettes are more expensive to produce than the regulars, and American Cigarette and Cigar sells Pall Mall for practically the same price as the traditional 70 mm.

## King-size sales may pass regulars in '55

If sales of king-size cigarettes continue rising as they have in past four years, their sales will equal those of 70 mm. cigarettes by end of 1955. This estimate is based on SPONSOR's mathematical projection of recent trends. In 1948, kings had 5.7% of market, regulars 94.3%. Last year, kings had 18.6%, regulars, 81.4%. It is possible the king-size trend may be even sharper since new kings (Philip Morris, Viceroy) have appeared in '53, have not been used in the above projection

The TV cost trend had been hitting Pall Mall hard, what with its carrying two network shows. So, last month, American Cigarette and Cigar and its agency, Sullivan, Stauffer, Colwell & Bayles, did what a lot of advertisers are doing: it put a TV show on alternate weeks. The program affected was *The Big Story* and the alternate-week advertising partner was The Simoniz Co., which manufactures wax products.

American Cigarette and Cigar had no intention of putting the money released under the mattress. The new surplus was diverted to other media. Half went to magazines and Sunday supplements and half will go into a king-size radio spot campaign starting 1 April. In an era when many advertisers are cutting down on radio to meet high TV costs, this represents a reversal in strategy.

The new campaign will be Pall Mall's biggest in spot radio since its famous saturation drive during 1941-42, when radio announcements drove home with massive impact such themes as "Modern design makes the big difference." and "On land, in the air, on the sea . . . etc."

After the wartime campaign, Pall Mall remained out of spot until 1949. In that year, it returned to radio for two months, hitting nine large markets. The next year, Pall Mall attacked again for two months via spot, this time in 10 medium-sized markets. Pall Mall's TV spot efforts began in 1949 in six markets. It went in and out of TV spot until 1952, when 20 markets were bought during the first six months. This campaign was dropped for Pall Mall's current TV network news show, *Doug Edwards and the News*.

This year's campaign will be heard

in 15 markets for 36 weeks, seven days a week. All announcements will be broadcast between 6:30 and 8:00 a.m., which is a tipoff on what one of America's sharpest advertisers considers choice radio time. The new saturation drive will pound the biggest markets (Pall Mall is a big-city cigarette) and, except where there are no availabilities, all the radio stations in each market will be used.

Tobaccomen have been watching Pall Mall's meteoric rise for a number of years now (its upward sales slant has never faltered), mulling over the obvious question: How did Pall Mall do it, and what can we learn from Pall Mall's experience?

One of the keys to the solution is another question: Are Pall Mall sales on the rise because it is king-size, or are king-size sales on the rise because of Pall Mall?

It should not be surprising to learn that Paul M. Hahn, president of both American Tobacco and American Cigarette and Cigar, favors the latter viewpoint. But so do a number of other cigarette men, both in agency and manufacturing circles. Pall Mall is still the only really successful king-size

cigarette. It is pointed out, and until fairly recently, it had been carrying the king-size advertising banner practically all by itself.

In 1951, before Chesterfield put out a long version of its standard-size brand, Pall Mall captured three-quarters of the king-size market. Together with its brother, American Tobacco's 85 mm. Herbert Tareyton, it had 90% of the market. While the pair's share of the king-size market was cut down slightly last year, this fact was due mainly to the sales of Chesterfield king size, which had the benefit of years of advertising for the shorter-length version of the same brand.

Hahn, therefore, was on firm footing when he stated during the early summer of last year just about the time that the Chesterfield king was put on the market:

"Pall Mall and Herbert Tareyton cigarettes, both made by the American Tobacco Co., are the two largest-selling king-size cigarettes on the market. Although king-size cigarettes have been on the market for many years, and many king-size brands have been introduced by various manufacturers.

(Please turn to page 76)



### Men behind Pall Mall's rise to top king-size seller

Paul M. Hahn, top, president of both American Tobacco and subsidiary, American Cigarette and Cigar, makers of Pall Mall, is credited with having more to do with success of Pall Mall than anyone else. He headed American Cigarette and Cigar from 1940 to 1950 during which time Pall Mall sales rose from 4 to 23.5 billion cigarettes. In latter year, he was also placed at the helm of American Tobacco itself. The new post was in recognition of his work with Pall Mall, and was also motivated by the hope that Hahn could perform the same job on Lucky Strike. Hahn believes quality of product has had a lot to do with Pall Mall's success, gives credit on this score to Preston L. Fowler, bottom, American Tobacco's manufacturing vice president

## TIMEBUYERS COMPLAIN: radio reps frequently rely today on pre-TV sales tactics

1. *Not enough reps study agency's client list, make pitches based on client needs*
2. *Some radio reps prefer to chase new business, ignoring existing spot users*
3. *More new package plans, merchandising should be encouraged by radio reps*
4. *Selling by radio reps often lacks balance of good showmanship, good research*
5. *Service is often slow, inadequate; sometimes it's embarrassingly inaccurate*

# Are you selling the timebuyer today on a 1947 basis?

**Reps say "No," but agency men cite examples of old-fashioned selling by air salesmen who fail to make pitches aimed at client needs. A SPONSOR survey of leading agency buyers and broadcast salesmen gives details**

**F**rom the \$100,000,000 income mark in 1948, spot radio billings have climbed steadily. Today, the outlook is for a \$150,000,000-or-better figure during 1953—a 50% increase over the level just five years ago.

But some radio rep salesmen, at large and small rep firms alike, haven't grown as fast as the spot air medium they're selling. That's the considered opinion of a number of key agency timebuyers interviewed for this latest report on agency-rep relationships.

This is the problem in a nutshell, as timebuyers themselves stated it to SPONSOR in a recent survey:

"Some rep salesmen sell spot radio in 1953 with the same old pitches they used back in 1947. These reps have not kept up with creative-selling techniques. With them, selling is all routine mechanics, and strictly a hit-and-run proposition."

Most timebuyers readily admit, however, that the radio rep whose selling efforts are more suited to 1947 than

1953 is in the minority. "Sometimes," said a well known lady timebuyer, "reps are just as limited by the timebuyers they do business with as the agencies are by the shortcomings of radio reps."

In defense of their selling methods most reps point to the increasing complexities of agency radio timebuying, 1953 style. "Agencies want so much data before they make even the simplest purchases today," one rep stated, "that it's almost impossible to give all



## REPS ANSWER: agency methods overload air salesmen

Mountain of paper work salesman must do for agency is pointed to by reps as big reason for faults buyers find. SRA committee is tackling paper work problem. Seen below, l. to r., Ed Fitzimmons, Weed & Co.; Jones Scovern, Free & Peters; Russel Walker, John E. Pearson Co., committee chairman. Goal: to whittle typical pile of paper work (left) to size of pile at right.



of them good radio service.”

Another rep. manager of his firm's New York office, stated: “The amount of back-and-forth memos, phone calls, confirmations, and hurry-up-and-wait routines reps meet with daily are enough to make you fed up before you start. How can we help falling back on old-fashioned selling methods if we think they'll save time?”

Collectively, station reps are indeed trying to do something about this specialized problem in spot radio today. The Station Representatives Association, their trade group, has been holding agency-rep clinics, panel meetings, and the like in an attempt to solve many agency-rep headaches.

SRA has even set up one rep group—the Committee on Standards and Paper Work in Spot Radio—to tackle the mountain of forms and data which reps must deal with today. This group, headed by Russ Walker of the John E. Pearson rep firm, has several projects in the works. These include: a standard set of symbols which reps can use to denote various types of availabilities, a common source of extra data on spot radio usage by leading sponsors, and a standardized availability form. Ultimately, Walker's committee hopes, many of spot radio's

conflicting standards (lengths, copy allowances) and paper work (data submissions, confirmations of orders, cancellations) will be greatly streamlined. (See picture and details, on top of this page.)

Even agency men admit that the complexity of spot buying today is not made easier by conflicting standards and triplicate forms.

“Our clients are being very careful in their radio spending today,” one timebuyer told SPONSOR. “This has added greatly to the amount of extra paper work we must ask reps to submit. I don't like it; they don't like it, but there's no way to avoid it. Most of them certainly try hard to put a fresh slant in their selling, even though we don't do as much as we'd like in the way of encouragement.”

However, the radio rep salesman who uses antiquated or inadequate selling methods exists in large enough numbers to form a serious problem, many agency men feel. Therefore, SPONSOR herewith presents a roundup of comment from timebuyers in large and small agencies in the form of the

problem

most frequently cited complaints.

For obvious reasons, the majority of timebuyers interviewed in the preparation of this report requested that their names be withheld. But their comments are valuable in giving both advertisers and reps an insight into the problems confronting agency radio timebuyers who must purchase everything from spot radio announcements to local football games.

Lack of creative selling was one of the chief points brought up by timebuyers. Chiefly, the remarks of timebuyers on this subject dealt with lack of planning and new ideas contained in the new business pitches of a large number of radio reps:

“Every day at least one rep calls on me and tosses a list of general availabilities on my desk. Then, he says ‘Have you got a client who'd be interested in these?’ Frankly, since I buy both radio and TV today, I haven't got the time to sift through these rep offerings, and then group them into memos to all the other timebuyers in the shop,” said one timebuyer.

“The smart radio reps have a knowledge of (1) our spot radio client list, and (2) what these clients generally buy,” said another. “Availabilities

(Please turn to page 72)

Box office success of Cinerama, 'Burana Devil' touched off Hollywood 3-D frenzy, also led to speculation on 3-D TV...

Arch O'Lois  
Master of  
the Unusual  
presents  
in THRILLING  
COLOR

ROBERT  
STACK  
BARBARA  
BRITTON  
NIGEL  
BRUCE

FOR THE FIRST  
TIME IN NEW YORK!  
THE ONE AND ONLY  
FEATURE LENGTH  
MOTION PICTURE  
IN NATURAL  
VISION

**3-DIMENSION**

NOT SHORT  
SUBJECTS... BUT  
A REAL FEATURE...  
AND  
IN COLOR,  
TOO!

A LION  
in  
your  
lap!

A LOVER  
in your  
arms!

You have never witnessed an amazing new world of entertainment like this before! The picture is ALIVE... REAL... ROUNDED... STARTLING! The flat screen is gone! You... not the camera—but YOU are there... as this exciting adventure drama unfolds—as its passionate love story stirs your every emotion!

EXTRA!  
First of a thrilling new series: PEOPLE AND PLACES  
WALT DISNEY'S  
"The Alaskan  
Eskimo"  
in 6-TECHNICOLOR

LOEW'S STATE

8 WAY at 45th ST.

N.Y. PREMIERE  
STARTS 10 A.M. TOMORROW

3d-Dimension  
Color TV Film  
Series Planned

TV EXPERTS KEEP TAB  
ON DIMENSION FILM

Telemount-Mu-  
line he is planning

FLATS' BACKLOG

Three-D on TV: Producer  
Plans Depth-Focus Series

TRI-DIMENSION

use of pola-  
home viewer.

UA-TV sales  
weeks have total  
\$250,000. Shupert  
gotiating for distrib-  
15-minute dramatic

Entitled "Teleg"  
is based on act  
which the recei  
tele-

3-Dimension  
TV Due

3-D for TV

...but 3-D isn't likely  
candidate for television  
in next few years

# 3-D TV is still blue sky

**Color TV, not 3-D, will be next development, most experts say**

Is 3-D soon to be a factor in television film programming? You might think so after a quick look at trade-press headlines over the past few months. It's been hinted, at times strongly, that 3-D TV film shows may be on the way; that clients with heavy film investment have cause for concern about obsolescence of their 2-D film product. But a careful SPONSOR survey of manufacturers and network engineers, film producers, and account executives on key accounts indicates that such reports are premature. In brief, this is where 3-D for television stands today:

- No one admits that it is technically impossible, but little or no real

effort is being expended to bring it to fruition in the near future.

- The consensus of those surveyed is that color will arrive well before 3-D TV. Both advertiser and public interest seems to be much greater in the prospect of color TV.
- Some authorities such as Dr. Thomas T. Goldsmith Jr., director of research, Allen B. Du Mont Laboratories, believe that 3-D TV must await color "because the realism of 3-D is so great it just cries out for color."

Remote though early perfection of a 3-D TV system seems, some TV film producers are studying the various movie processes with an eye to "insuring" their productions for future

use. Similar measures have been taken by producers who want to be prepared for color TV. Henry Donovan, who produces the *Cowboy G-Men* series, has been investing in color film but using black-and-white prints on TV, hoping to get the jump on competition by having color prints in the can when C-Day arrives. They're watching 3-D closely too. It is known that Donovan and George Shupert, manager of United Artists' TV department, distributor of the series, have discussed the possibility of shooting the pix in Bolex-Stereo 3-D. But a United Artists' spokesman told SPONSOR that such a move is still in the talking stage and

that a number of technical problems will have to be worked out before such a step is taken. One such problem is whether a good 2-D print can be made from the 3-D footage for use until 3-D TV becomes a reality.

Also, Frederic W. Ziv and John Sinn, board chairman and president, respectively, of Ziv Television Programs, flew out to the West Coast recently to look over 3-D developments.

But the technical problems of adding the third dimension to TV seem formidable at this time. One of the foremost authorities on the stereoscopic art, John A. Norling, president, Loucks & Norling Studios, Inc., New York, says: "The problems involved in presenting satisfactory three-dimensional television to the public may be so very great that, by comparison, the problems of introducing color television have been small indeed. It is anybody's guess when stereo television will enjoy a widespread audience; if the history of stereo movies can provide a clue, the time is many years away in the future."

As for color TV, the FCC may be asked to renew hearings on the subject by this summer. This would be in keeping with the past sequence of events in the entertainment field. Broadcasters and moviemakers have been playing a sort of leapfrog for years. Movies put pictures on a screen, radio developed sound transmission; then movies added sound and eventually radio added pictures; Hollywoodites tossed in color and before the video men could match them, went to work on 3-D and similar illusions.

Rather than fearing the effects of 3-D theatres, some telecasters think that 3-D may be a blessing in that the development will make 2-D pictures now in the moviemakers' vaults more quickly available to TV.

But the moviemakers are actually hedging their bets on 3-D. Twentieth Century-Fox, which has announced that all of its future productions will be made this year in Cinemascope, is filming *The Robe* simultaneously in 2-D and has devised a way to make 2-D prints from Cinemascope negatives for "flat" theatre showings.

Every major studio in Hollywood

has announced plans for 3-D features. And the trick names of the various systems (Cinemascope, Paravision, Metrovision, Anamorphoscope, Vita-scope, Cinerama) have caused a good deal of confusion. To clarify the situation for you, simply remember that there are two basic systems:

1. Stereoscopic, which is truly 3-D, requires that each eye see only that member of a stereoscopic pair of images intended for it and excludes the image belonging to the other eye. To do this a pair of polaroid glasses is necessary to funnel the proper image into the proper eye.

2. Peripheral vision, such as is used by Cinerama, utilizes a wide, curved screen and multiple projectors and speakers, but no glasses.

Whereas the proponents of 3-D envision practically every theatre in the country using 3-D equipment just as they are now equipped with sound, the Cinerama backers take the tack that not more than 200 houses should be equipped for Cinerama (24 by the end of 1953) with each feature picture being played for at least a year in each theatre at special premium prices.

The current spate of 3-D hopes stems from the success of *This Is Cinerama* which has been playing to packed audiences in New York City (at a \$2.80 top) for six months, and the more recent success of UA's *Bwana Devil*. But stereoscopic movie shorts were shown as early as 1924, and J. F. Leventhal and Loucks & Norling Studios produced in 1935 what were probably the first talking stereos called *Audioscopiks*, narrated by Pete Smith.

TV 3-D was later getting started. RCA demonstrated a color, 3-D ex-

## 2-D film shows are not obsolete

*Sponsors needn't worry about their 2-D film product, as this article indicates. Despite Hollywood's rush to 3-D movies, TV manufacturers, engineers, film producers and key account executives agree that color TV will be next big development; 3-D is still far off in the future*

perimental model at Princeton, N. J., on 13 December 1945. One reason this experiment was dropped was that the system used a mechanical color device. Such a device was not in line with RCA's desire to perfect an all-electronic, fully-compatible color system.

Out at the Argonne National Laboratories (working for the Atomic Energy Commission) there is a 3-D TV unit in operation which was devised jointly in 1950 by Argonne scientists and the Allen B. Du Mont Laboratories. Using a closed circuit, a two-lens camera sends a split picture to a receiver where the dual images are made to appear as one three-dimensional picture by proper usage of polarizing filters and special polarized viewing spectacles. Using this device, scientists can handle "hot" radioactive materials at a safe distance via electrically controlled "fingers."

But this industrial application of 3-D TV is no indication that commercial use is "just around corner." Engineers agree, color is the next step—long before 3-D TV. ★ ★ ★

3-D TV is here, but only for industrial use. Sole working model is closed-circuit unit used to facilitate handling of radioactive materials. Du Mont made set for Argonne Nat. Labs



film

# ROBOT RETAILING:

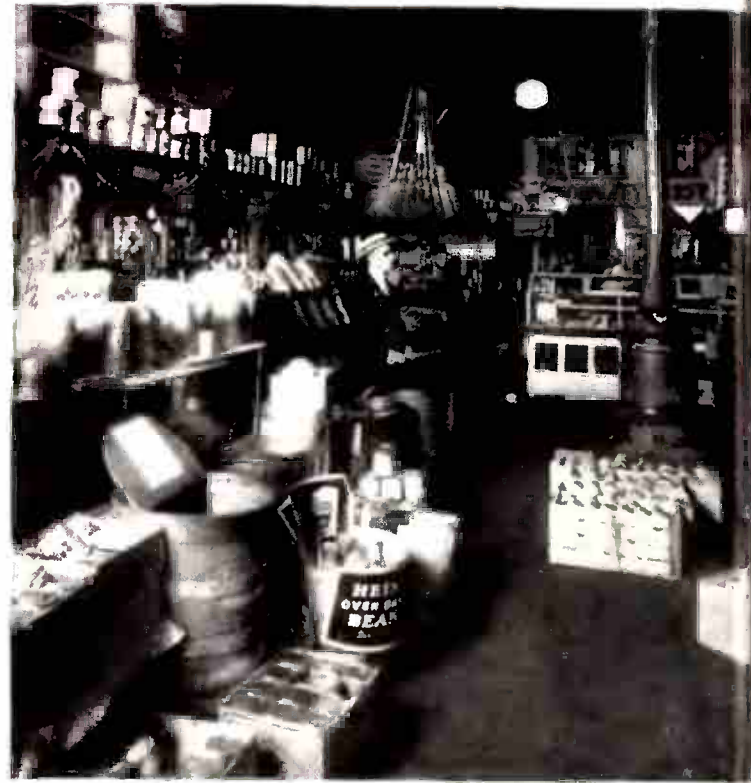
**air advertising  
will be more  
essential than ever**



**Long-range planning of advertisers will soon be affected by trend toward replacement of salesmen by dispensing machines in mass retailing. More pre-selling by advertising will be needed to insure sales**

*Personal salesmanship, already waning, may one day reach the vanishing point. Tomorrow's mass retailing will be robotized with electronically controlled dispensers substituting for the clerk behind the counter. Though this form of mass selling will never embrace all products, it will affect plans of many advertisers for the not-too-distant future. Some advertisers have already been affected.*

*One of the first to spot this trend was E. B. Weiss (picture above), Grey Advertising's director of merchandising. In an address he delivered 21 March at the Advertising Institute in Atlanta, he has made what is probably the most searching analysis of robot retailing to date. The condensed version of his talk starting at right has particular relevance for air advertisers. As Weiss told SPONSOR: "With deemphasis in personal salesmanship at the point-of-sale, the air media (really a form of personal selling) will grow in importance in the years to come."*



**Yesterday's retailing:** Poppa-and-momma store emphasizes personal selling. Usually clerks knew customers, spent enough time with talk about "specials," "good buys." If store wanted to push one brand over another, it could. What clerks said carried as much weight as ad

**T**he fully automatic factory has been lifted from the realm of science fiction into scientific development.

Ford recently opened a plant which, if it had been designed less than five years ago, would have required some 2,000 workers. It functions with 250 workers.

Not long ago, the Arma Corporation of New York demonstrated an automatic lathe, controlled by a punched paper tape. That lathe can machine in four minutes a job that takes a skilled machinist 30 minutes.

General Electric has what is known as a Record Playback Control. It records magnetically the actual motions of a machine tool when operated by a skilled machinist. Every movement of the machinist is repeated exactly by servo-mechanisms that operate the hand controls. This may mean automatic operation of machine tools.

But don't think of the push-button age as being applicable only to *manufacturing*.

The research director of the Hughes Aircraft Co. recently declared: "It is possible for engineers today, on the basis of known pure science, to design and produce devices which could displace a very large fraction of white collar workers in business and industry."

The basis of this new science was formulated by a Nobel Prize Winner. His name is Norbert Wiener. He is a professor at M.I.T. He expounded his *theoretical concept* in a remarkable small book called *Cybernetics*. And he discussed the *social and economic* implications of his theory in a second book called *The Human Use of Human Beings*.

In industry, the practical application of the pure theory is being called "automation." An easily read book that



**Today's retailing:** In other lines as well as food, self-service virtually eliminates clerk. Big factor in purchase is way goods are displayed. Advertiser seeks to convince retailer his goods have strong demand by advertising so retailer will give him good shelf position

**Tomorrow's retailing:** Advertising will carry even more of load because goods will often be sold by machines, sometimes with one product sample shown. Preselling will be vital. Picture is of "department store" in Penn Station, Newark, which carries 75 non-food products

Photos above and at left are reprinted courtesy of "Super Market Manager"

will bring you quite up to date is called *Automation*. Its author is John Diebold.

Let's look into this new science a bit further.

How soon will the robot, or push-button, or automation age arrive? Here is what Nobel prize-winner, Norbert Wiener, predicts—and remember, this is an *ultra-conservative* pure scientist talking:

... "Short of any violent political changes or another great war, I should give a rough estimate that it will take the new tools 10 to 20 years to come into their own. . . ."

But a new war will almost inevitably see the automatic age in full swing within less than five years. I might point out that a *cold* war could also hasten these developments. Indeed, it *already* has had that effect.

And we may find it highly desirable to make certain changes in many products in order to make them susceptible to robot production—and thus to bring down their costs and, in turn, open new markets. Here we begin to see *some* of the impact of automation, or the push-button

age, on selling, merchandising, advertising, etc.

There is every reason to believe that this new technology will encourage the still further *geographical disbursement* of industry. Since an automatic factory and an automatic office require less labor, industry will be able to move to areas less densely populated.

We all know how the spread-out of population has *already* affected retailing—and how that, in turn, has left its impact on manufacturers and their distribution, advertising, selling, etc. That chain of action and reaction will now be both *broadened* and *speeded up*.

Obviously, it isn't only *manufacturing* that will be revolutionized. The same will happen to wholesaling—and our wholesale or jobber function can *surely* stand a bit of revolution.

In the book, *Automation*, I find the following description that clearly has a specific application to many wholesaler warehousing problems.

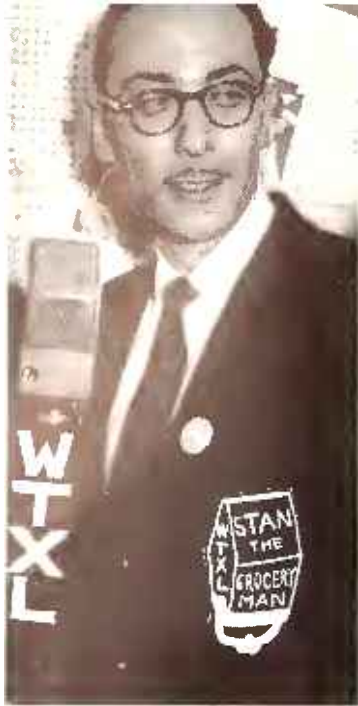
"An excellent example of wholesale order assembly is provided by the automatic order assembly system designed for the suspender plant of the Hickok Manufacturing Company at Lyons, New York, by V. H. Laughter, owner of the Code-O-Matic Company of Memphis, Tenn. Prior to the installation of the automatic system, wholesale orders for suspenders were assembled at the Lyons plant by an employee who pushed a cart around the stockroom, picking up the items ordered. . . ."

"Mr. Laughter installed a series of 600 chutes to hold the merchandise. The chutes are operated by remote-con-

(Please turn to page 64)

**Significance of "robot retailing" trend to radio, TV sponsors (see editorial, p. 104)**

While E. B. Weiss' talk is not specifically geared to radio and TV advertising, SPONSOR believes that his subject has specific significance to air advertisers. For that reason, this condensed version of his talk, as well as an editorial are published in this issue of SPONSOR.



# Stan the Grocery-Man's tips on using radio

**Supermarket jacks up sales, "personalizes" Springfield, Mass. store with announcements, kid show**

The supermarket which overlooks radio advertising isn't taking full advantage of sales opportunities.

At least, that's the opinion of one supermarket's advertising manager, who "swears by radio."

When Stanford ("Stan the Grocery-Man") Cohen and his family took over the Memorial Supermarket, in West Springfield, Mass., six years ago, it was faltering along with a \$5,000-a-week volume. Today, despite an across-the-street competitor, the Memorial Supermarket is grossing \$30,000 a week, and its volume is still on the upgrade. It will gross over a million in 1953, it's estimated, which is better than double 1949, the year before radio advertising was begun by the grocery store.

Cohen, who doubles as writer-m.c. for the store's program over WTXL, Springfield, plans to use heavier announcement schedules than ever before in 1953 to promote special items. The announcement campaign and the supermarket's across-the-board half-hour

radio kid show comprise 30% of the store's estimated \$15,000 ad budget.

Worth the money? Cohen points to his store's "demonstrable sales increases" from advertising and promotion programs in which radio figured prominently. Due to upped volume, he adds, the percentage of sales spent for advertising has gone down.

The largest portion of Cohen's budget goes into black-and-white (60%) with additional expenditure for other promotion. The 30%-to-60% relationship between radio and print, of course, makes Cohen a relatively large radio user for a grocer. Occasional rather than continuous use of radio has been the pattern in the retail grocery business though there have been numerous exceptions like Cohen.

Cohen is sold on using radio because it can get across a special advertising message in a hurry; because it can "personalize" the store to its customers. He explains: "It takes only a few minutes to get on the air with your radio message—a telephone call can do it. With newspaper advertising, your page has to be prepared at least 48 hours in advance and many markets take three or four days beforehand to prepare their copy for the newspapers. The advantage with radio is that copy can be quickly adapted to changing conditions."

A "personalized," public-service touch is inherent in the store's half-hour Monday through Friday program, *Kiddieland Ballroom*, featuring Cohen as "Stan the Grocery-Man." The program's flexible format provides for safety tips for the kiddies: playbacks of recorded interviews with toddlers visiting the store with their mas; and record spinning. Aired from

5:00 to 5:30 p.m., the program's weekly cost is \$100.

Through coordination of all advertising efforts (newspaper ads highlight the radio show; program listeners are reminded to read the ads), Cohen feels he has achieved greatest possible impact on all supermarket customers.

Here are a few of Cohen's tips on successful use of radio announcements for grocery retail dealers. They can be applied by retailers in all fields.

**1. Use often and continually.** To get the very best sales results, use of announcements must be frequent and continued. If you used only a column inch newspaper ad per day, for example, you wouldn't get significantly larger sales in a short time. But when you advertise steadily over a long period of time, success grows in proportion. The same goes for radio. If you're not planning at least a minimum of three announcements a day as a weekly average, don't enter the field. Stan himself uses as many as 42 announcements weekly.

**2. Space throughout the week.** Concentrate on those days of the week when store shopping is customarily the heaviest. In the case of grocery stores, this would mean the end of the week. Immediacy is the most powerful aspect of announcements. However, if you're running an important week-end sale, use the earlier part of the week to warm up your audience, but concentrate the major part of your appeal on the week-end itself.

**3. Aim at a specific audience.** Choose the time during the day that will best reach the audience target you desire. Between 7:00 and 9:00 a.m., it's a good idea to put on an announcement along with a weather or news report, or a disk jockey pro-

## Other retailing articles

This article about Memorial Supermarket in West Springfield, Mass., tells point-by-point just how a successful store gets the most out of radio. In recent issues, SPONSOR has carried other articles on retail advertising which were wider in scope. These include: "You need both," 23 February 1953, p. 40; and "13 questions retailers ask most often about radio," 9 March 1953, p. 36.



**paper ads highlight program:** Record theme in newspaper shows how store keeps radio show before public. Memorial market meshes black-and-white, air advertising whenever possible



**Show beamed to children:** Carrying out "public service" theme, Memorial held holiday parties for young listeners. Above, lucky youngster tries out bike while ad manager Cohen, WTXL manager Larry Reilly look on

gram. Soap operas offer good positioning for afternoon messages. Choose supper hour news programs for evening announcements, or sandwich in between two major network shows.

**4. Concentrate on one objective.**

Emphasize one particular aspect of your store's operation, such as its late-evening closing hour, for example. If you're playing up "specials," talk about just one per announcement. If you throw a lot of products and prices at a listener, he'll always wind up confused. Omit prices when possible to limit listener distraction.

**5. Goodwill pays off.**

It's often to your advantage to sponsor a public service-type announcement. For example, on an extremely foggy night, the Memorial store recommended that customers living more than five miles away from the store shop elsewhere, since driving conditions were hazardous. The announcement netted the store a special story in the Sunday newspaper, and innumerable letters

from the store's pleased patrons.

**6. Capture attention.** A large part of the audience will listen to commercials with only "half an ear" unless its attention is called back to the program by some kind of strong contrast. Memorial often uses fanfares such as a roll of drums, a trumpet blast, a baby's cry and similar devices to "recapture" the radio audiences.

Cohen uses many of these principles on his regularly scheduled half-hour broadcast, as well.

Presented as a public-service program, the *Kiddieland Ballroom* is actually a shrewdly planned and carefully executed vehicle which captures mama's attention as well as the toddler's.

The show "has done as much, if not more, to bring us new customers as any other advertising media or indi-

vidual promotions we have ever used," according to Memorial's ad manager.

He says the program developed from a "stroke of luck," and adds, "The only credit we will take is that when we realized we had something good, we took advantage of it."

Copy is aimed at three-to-10-year-olds. Most children's programs on the air today, Cohen notes, are for older children. Many mothers are disturbed by the blood-and-thunder shows prevalent on the air. *Kiddieland Ballroom*, therefore, filled a definite need. This was apparent even after the very first broadcast, from the many comments by regular customers.

Cohen quickly bought a tape recorder with which he could interview youngsters in the store, and then re-broadcast the talks on the air. This added the tot's fond relatives to the listening audience, and increased interest in the store.

The recorder also was used to inter-

(Please turn to page 84)

**case history**

# World radio: 600 million listeners

**Communications expert Arno Huth says radio set count jumped from 120 million in 1941 to 220 million estimated for January 1953**



◀ This article is based on one of a series of studies prepared by Dr. Arno G. Huth for Pan American Broadcasting Co. Dr. Huth (picture at left) is an international communications expert whose most recent study, "Communications and Economic Development," was published by the Carnegie Endowment for International Peace. Pan American retained Dr. Huth as special consultant because it felt "up-to-date information on economic factors and other problems affecting international trade and advertising has hitherto been unavailable to exporters." Copies of the study on which this article is based are available by writing to Pan American Broadcasting Co., 17 E. 42 St., New York, N. Y.

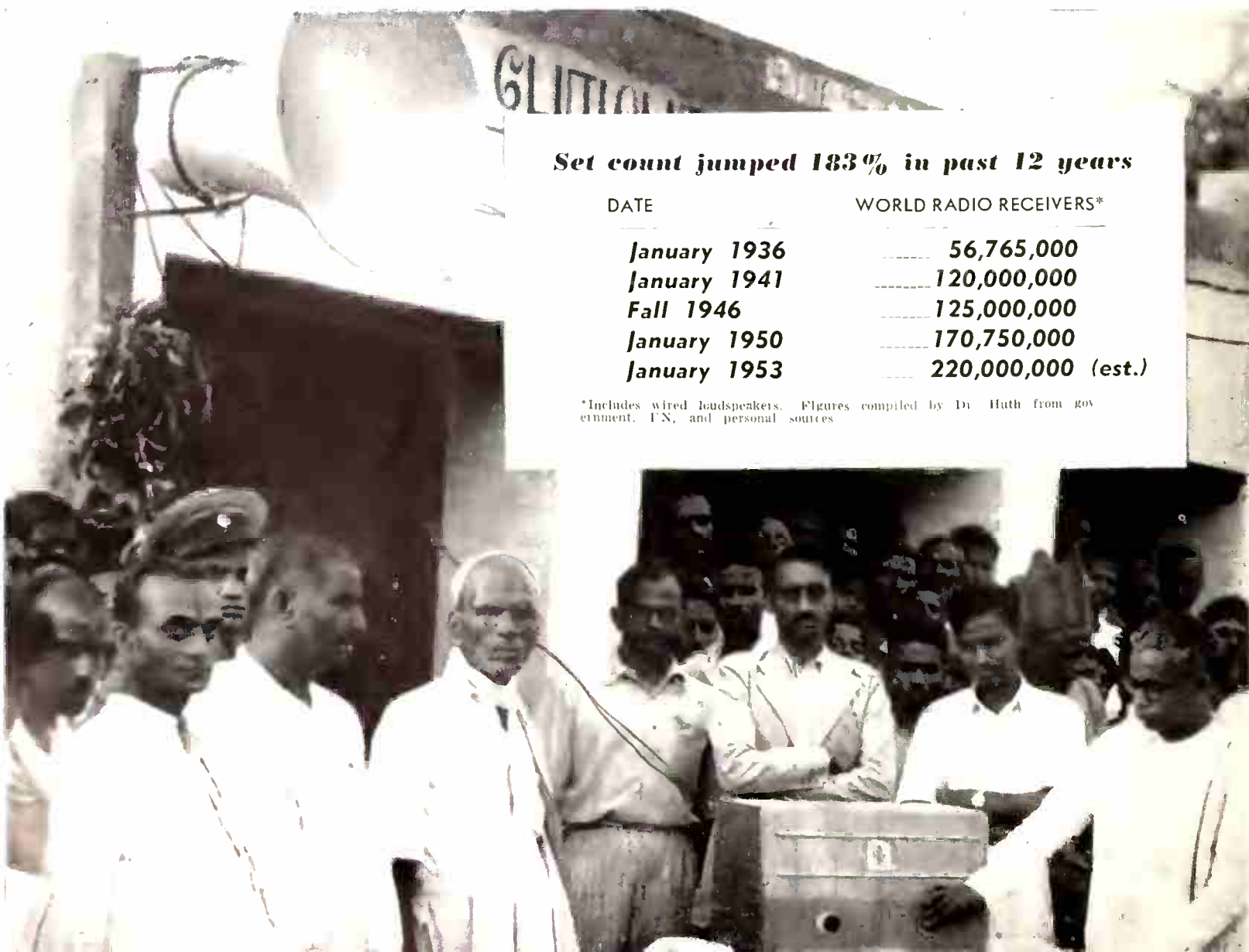
The radio audience has been steadily growing in almost every country, even in the smaller, underdeveloped ones. As significant as the increase in the number of sets has been the extension of radio coverage, opening up vast areas, that is, new markets.

Significant also has been the replacement of primitive sets by better receivers, permitting improved reception of a greater number of stations. The establishment and expansion of wire broadcasting services, some of which are privately owned and operated, and the installation of an increasing number of community receivers have further contributed to extending the range of radio broadcasts throughout the world.

Even a first glance at the figures leads to some surprising conclusions. The sensational speed which now characterizes the growth of television in the United States is characteristic also of the postwar development of radio in other parts of the world. Striking advances have been made in Latin America and in Southeast Asia, regions which were lagging behind the general development of radio. The same applies to the British territories, where wire broadcasting services frequently supplement radio stations in the distribution of programs.

Even in countries where nearly every family already has a receiver, radio sales figures continue to rise. The second receiver, so familiar in

GROUP LISTENING IN MANY COUNTRIES (INDIA BELOW), GIVES RADIO BIGGER AUDIENCE THAN SET COUNT INDICATES



## Set count jumped 183% in past 12 years

DATE	WORLD RADIO RECEIVERS*
January 1936	56,765,000
January 1941	120,000,000
Fall 1946	125,000,000
January 1950	170,750,000
January 1953	220,000,000 (est.)

\*Includes wired loudspeakers. Figures compiled by Dr. Huth from government, U.N., and personal sources.





**Programming:** There's no dearth of local shows; transcriptions. Biggest international transcription packager Harry Towers (right), producer of Orson Welles show

**Sponsors:** Shown above are sponsored programs of just two of many U.S. firms using radio successfully abroad. Procter & Gamble (left) sells its detergent Ace via WNEL, Puerto Rico. Hudson (right) pushes cars made for foreign export on Radio Atlantica's HOL, Colon, Panama

American homes and cars, now is making its appearance in Sweden, Switzerland, Australia, and to some extent, also in Great Britain. Actually some countries have registered increases up to 50 and 100% since 1950, and some which had almost no sets except in their capital cities and major urban areas a few years ago are now extensively covered by radio. Serious efforts are being made to reach the masses of the population; their active participation and support are indispensable if current and future development plans are to succeed. Considerable progress has been achieved toward the production of a "popular" receiver, simple enough to be operated by unskilled hands and cheap enough

|||||  
**international**  
 |||||

to be bought by peasants and workers.

New—and considerable—increases in total world radio sets have been recorded during the past few months. Although precise data for 1953 are not yet available, it can be assumed that the number of radio receivers and wired loudspeakers may have reached or exceeded 220 million. (The *Tele-Tech Magazine* estimates the present total at 222,500,000.)

Two hundred and twenty million radio sets—10 times the world total of TV sets—this means a tremendous

world-wide coverage by radio.

This marked growth in radio audience often reflects advances in the economic and social conditions of various countries. Rising standards of living, technological progress, and the increasingly significant role radio plays as a medium of information and entertainment also contributed to this development in set distribution.

The United States continues to lead all other nations in audience size. There are practically no homes without a radio, and, according to a Nielsen survey, 32% have two and 12% have three or more sets. No wonder that half the world's radio sets are in this country at the present time.

(Please turn to page 87)

## Radio sets-per-1,000 inhabitants\* is index of radio penetration

Country	Jan. 1, 1939	Jan. 1, 1946	Jan. 1, 1951
<b>United States</b> . . . . .	314	425	600
<b>Sweden</b> . . . . .	195	282	308.2
<b>Denmark</b> . . . . .	177	265	305
<b>Iceland</b> . . . . .	131	250	249.4
<b>Australia</b> . . . . .	162 (June '39)	193	246.6
<b>Norway</b> . . . . .	125	68**	239.7
<b>New Zealand</b> . . . . .	178 (March '38)	230	238.9
<b>Canada</b> . . . . .	99	152	236
<b>Great Britain</b> . . . . .	181	217	233.4
<b>Czechoslovakia</b> . . . . .	72 (1937)	99	204
<b>France</b> . . . . .	115	147	172
<b>Italy</b> . . . . .	23	32.7	80
<b>Brazil</b> . . . . .	9	27	66.5
<b>Yugoslavia</b> . . . . .	9	9	21.8
<b>Turkey</b> . . . . .	3	9	14.3
<b>Egypt</b> . . . . .	5		11.8

\*Most of these data are quoted from Dr. Huth's studies, in particular a report on "Freedom to Listen" prepared for the United Nations, and from statistics published by UNESCO and the European Broadcasting Union. \*\*Decline due to the mass confiscation of receivers by the German Occupation Army.

## The inside story:

# How Miller Beer buys a network

**Mathisson agency's Hugo Bauch says phenomenally successful brewer**

**buys "from the market up" to seek sales specifically not prestige**

*Network radio's role today as a flexible sales tool has never been better described than in the words of Hugo J. Bauch Jr. of Mathisson and Associates, Milwaukee. Bauch wrote to SPONSOR taking exception to a statement in a 9 February article "Is network radio staging a comeback?" The article stated that while Miller was back in network radio with NBC's First Nighter, it had little success with net radio in the past. Bauch told SPONSOR that previous Miller shows, Lawrence Welk on ABC and Robert F. Hurleigh (news) on MBS, had, on the contrary, both contributed considerably to a 300% sales increase. His letter then went on to the stimulating appraisal printed below of how his outstandingly successful client buys a radio network.*

\* \* \*

**T**he Miller Brewing Co. is not interested in network radio as a term, or a prestige factor. Rather, they look at radio as we do, from the *other* end of the telescope . . . from the market . . . up. A man who shops in an A&P store is not particularly impressed by the fact that they have 2,400 stores, or so many million customers a day. He is interested only in the value and quality of his store . . . and in filling his needs.

Likewise, Miller looks at network radio . . . not from a standpoint of listeners, wattage, coverage, BMB reports, or ratings alone . . . but as a working tool that they can put into the hands of their distributors, market by market!

### *Network lists compared*

Miller High Life considers radio as one part of an advertising program, and "jigsaws" its radio effort into the whole picture. The prime yardstick used is distributor coverage. After all, an expenditure of advertising dollars

must aid the man who sells . . . and in *his* market. So, we line up all the Miller High Life markets we wish covered by radio. In recent years, this has been judged by TV station coverage . . . eliminating many TV markets. We then list *all* networks, and place their stations opposite the market, together with costs, coverage, power, and type of program.

When the chart is complete . . . a glance tells us what network best suits our needs . . . from every standpoint! Of course, current client problems, or goals are of primary importance in this selection . . . and the network, or program, changes with the goal. Last year NBC, for the first time, was able to fit a 124-station network into the Miller coverage chart, with a cost, program, and coverage, that filled in our non-TV market needs (for the *First Nighter*). Five years ago, NBC was not so flexible . . . or, if you'll pardon the expression, amenable.

### *Discard mass thinking*

We have always left the word *network* out of our thinking . . . believing that *mass* statistics and *mass* thinking are ruinous to the local market aid every product needs. Perhaps the answer to network radio problems lies in their basic thinking, and their preoccupation with ratings, listenership, coverage, and big names. In our opinions, the networks should "get on the sidelines" . . . get down into Des Moines and Miami, and Milwaukee . . . where the distributors and dealers are selling products face to face with the consumer, and can't be impressed with astronomical figures and rationalizations of radio homes.

The growth of many independent stations, we feel, points the way to

network futures. Many of these local stations, using local tie ins, merchandising aids, realistic costs, and *product* enthusiasm, have passed network affiliates in earning, listenership, and value to the sponsor. These radio dollars are living . . . working . . . tools in the hands of dealers . . . in the vital distributive channels of a company. They are not buying names . . . or ratings . . . or 99 million radio sets, they're buying *local* help for the man on the scene!

### *Radio must be versatile*

The Miller High Life dollar is used in many media . . . and there are just so many dollars available to do the job. By fitting the dollar, the medium, and the market together, we can do an effective job for a client . . . regardless of any full-color film presentation or ream of decimal statistics on which network does the best job. Versatility, and adaptability to product needs in specific markets . . . together with merchandising help . . . are going to be the real salvation of radio, in our opinion. It can be done, as witness NBC's splendid cooperation in tailoring a network for our client. ★ ★ ★

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*Hugo J. Bauch Jr.: He has been with Mathisson and Associates since 1949 as an account executive, works extensively on development of radio and TV research, production, and filming. Previously he was a partner for four years in his own agency and assistant ad manager for Milprint, Inc., a packaging converter and printer. He is a graduate of the University of Wisconsin and served in the Navy Air Corps. One of his first jobs was in sales and his article above indicates he's still intent on sales goals for his clients.*

---

# "Isn't radio wonderful!"

...says Les Cottrill of  
**Nutrena Mills, Inc.**

E. C. Fuller, of Nutrena Mills home office,  
has forwarded the following report from Les Cottrill,  
their St. Louis Division Manager:

*"An inquiry to station WLS and our follow-up  
of the inquiry has sold two loads of egg mash crumblized for  
7000 pullets and now the man wants to know what a  
carload of chick starter will cost him for 10,000 Leghorn  
pullets that will arrive March 13. Isn't radio wonderful."*

This one inquiry represents the responsive and highly  
profitable nature of the WLS market....one of many  
such reasons why Nutrena Mills has used WLS regularly  
since discovering what this popular radio  
station can do for them, more than seven years ago.

You, too, will find that sound appeal to the vast WLS  
audience will get comparable results for you...will step  
up your sales and profits, particularly throughout  
the great mid-west, where WLS reaches millions of the  
nation's most prosperous and progressive people.

Better see your John Blair man...or contact  
us, today...and start enjoying the kind of results  
WLS can deliver for you and your products.

**WLS GETS RESULTS**

*for the*  
**AGRICULTURAL  
INDUSTRY**



*A Clear Channel Station*

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



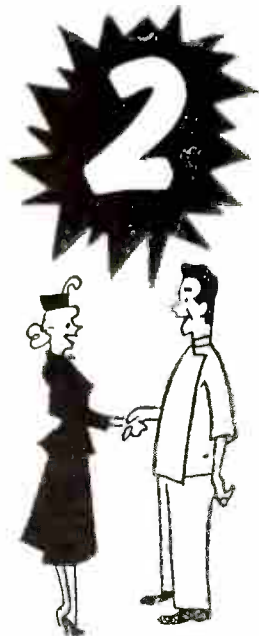
# WANT MORE PHILADELPHIA

## "FEATURE DRUGS"



### 1 EFFECTIVE RADIO SHOWS

On each station, an established radio personality conducts a daily program packed tight with music, interesting information, amusing chatter, and *hard selling* for your products — with assists by top-notch male announcers, popular keyboard wizards, etc.



### 2 GUARANTEED DISTRIBUTION

In each territory, trained merchandising field-women make dozens of daily calls on important chain and independent outlets — *guarantee* distribution for your products because druggists know that "Feature Drugs" creates heavy consumer demand.

Westinghouse stations KYW in Philadelphia and WBZ-WBZA, Boston-Springfield, now offer a few more participations in their amazing "Feature Drugs" promotions — the most effective, *integrated* advertising-and-merchandising service ever conceived in the drug-store field. Dozens of national drug-products manufac-

turers have proved that this plan *works*, works at *lowest overall costs*.

Free & Peters, Inc., have all the facts — the proof — all the cost data. Telephone F & P office, or mail this coupon. No obligation — but if you are interested, *we urgently ask prompt action*.



# FREE & PETERS, INC.

*Pioneer Station Representatives Since 1932*

# SALES IN NEW ENGLAND?

## PROMOTION DOES IT

### 3 GUARANTEED PRODUCT DISPLAY

In each area, the field workers see that your product is prominently displayed — install "Feature Drugs" displays, get hidden products into open display, install and service special "Feature Drugs" racks, dummy package displays, etc.



### 4 GUARANTEED MERCHANDISING REPORTS

In each area, progress reports are given you at close intervals covering all merchandising work done, giving you a check on distribution and exposure in each store, plus details on competitive activity and comments of druggists. Net result—greater promotion, greater control, greater sales!



**WRITE  
PHONE FOR THESE BOOKS—  
NOW!**

**A NEW  
TRIPLE THREAT PLAN**



## FREE & PETERS, INC.

NEW YORK  
444 Madison Ave.  
Plaza 1-2700

CHICAGO  
230 N. Michigan Ave.  
Franklin 2-6373

DETROIT  
Penobscot Bldg.  
Woodward 1-4255

ATLANTA  
Palmer Bldg.  
Main 5667

FT. WORTH  
406 W. Seventh St.  
Fortune 3319

HOLLYWOOD  
6331 Hollywood Blvd.  
Hollywood 9-2151

SAN FRANCISCO  
Russ Bldg.  
Sutter 1-3798

GENTLEMEN:

Without obligation, please *rush* me my free copies of the KYW and WBZ Fact Books on "Feature Drugs".

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

# New and upcoming television stations

## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	DN-AIR TARGET DATE	POWER (KW)**		STATIONS DN AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
					VISUAL	AURAL					
Albuquerque, N. M.	KGGM-TV	13	12 Mar.	Unknown	89.1	44.6	1	25,000	New Mex'co Bdcstg. Co. (KGGM)	Box 1294	
Bismarck, N. D.	KFYR-TV	5	4 Mar.	Unknown	100	50	0	Unknown	Meyer Bdcstg. Co. (KFYP)	200½ 4th St., Bismarck	
Bismarck, N. D.	Unknown	12	4 Mar.	Unknown	65.5	39.4	0	Unknown	Rudman Television Co.	5507 Edlen Dr., Dallas, Tex.	
Bloomington, Ill.	Unknown	15	4 Mar.	1 Oct. '53	17.95	9.73	1	220,000‡ VHF§	Cecil W. Roberts	909 Michigan Ave., Farmington, Mo.	
Cambridge, Mass.	WTAO-TV	56	12 Mar.	Unknown	20.2	11.45	0	Unknown	Middlesex Bdcstg. Corp. (WTAD)	439 Concord Ave.	
Chambersburg, Pa.	WCHA-TV	46	12 Mar.	Unknown	104	55	0	Unknown	Chambersburg Bdcstg. Co. (WCHA)	Craft Press Bldg.	
Charleston, W. Va.	WKNA-TV	49	4 Mar.	Summer '53	249	124.5	0	153,000	Joe L. Smith Jr., Inc.	Main & Kanawha Sts., Beckley, W. Va.	Weed
Chico, Cal.	KHSL-TV	12	12 Mar.	Unknown	12.28	6.14	0	Unknown	Golden Empire Bdcstg. Co. (KHSL)	Box 717	
Clovis, N. M.	Unknown	12	4 Mar.	Unknown	10.7	5.35	0	Unknown	Telepolltan Bdcstg. Co.	Star Route, Clovis	
Columbus, Ga.	Unknown	28	12 Mar.	Unknown	92.4	49.8	0	Unknown	Television Columbus	Marlin Bldg.	
Columbus, Miss.	WCBI-TV	28	12 Mar.	Unknown	210	115	0	Unknown	Birney Imes Jr.	WCBI, Columbus	
Davenport, Ia.	Unknown	36	12 Mar.	Unknown	14.8	7.4	1	179,000 VHF§	McFoster-Harold Hoersch	316 Brady St.	
Dover, Del.	Unknown	40	12 Mar.	Unknown	195	103.5	0	Unknown	Rollins Bdcstg. Inc.	Moore Bldg., Rehoboth, Del.	
Fort Myers, Fla.	WINK-TV	11	12 Mar.	Unknown	9.86	4.93	0	Unknown	Fort Myers Bdcstg. Co. (WINK)	54 E. First St.	
Fort Worth, Tex.	Unknown	20	12 Mar.	Unknown	272	149	3	256,000 VHF§	Tarrant County TV Co.	1101 West 7th St.	
Greenville, N. C.	WGTC-TV	9	12 Mar.	Unknown	100	60	0	Unknown	Carolina Bdcstg. System (WGTC)	Box 898	
Harrisburg, Ill.	Unknown	22	12 Mar.	Unknown	11	5.5	0	Unknown	Turner-Farrar Assn.	21½ W. Poplar St.	
Harrisonburg, Va.	WSVA-TV	3	12 Mar.	Unknown	12.66	6.33	0	Unknown	Shenandoah Valley Bdcstg. Corp. (WSVA)	Rawley Pike	
Hendersonville, N. C.	WHKP-TV	27	12 Mar.	Unknown	20	10	0	Unknown	Radio Hendersonville Inc.	Hendersonville	
Lufkin, Tex.	KTRE-TV	9	12 Mar.	Unknown	11.3	5.65	0	Unknown	Forest Capital Bdcstg. Co. (KTRE)	Box 701	
Macon, Ga.	WMAZ-TV	13	12 Mar.	Unknown	306	153	0	Unknown	Southeastern Bdcstg. Co., Warner Robins	666 Cherry St.	
Marion, Ind.	Unknown	29	12 Mar.	Unknown	19	10.2	0	Unknown	Chronicle Publishing Co.	610 S. Adams St.	
Medford, Ore.	Unknown	5	4 Mar.	Unknown	19.2	9.7	0	Unknown	Southern Dre. Bdcstg. Co.	Box 148, Grants Pass, Ore.	
Missoula, Mont.	KGVO-TV	15	12 Mar.	Unknown	12.49	6.24	0	Unknown	Mosby's Inc. (KGVO)	127 E. Main St.	
Mount Airy, N. C.	WPAQ-TV	55	12 Mar.	Unknown	21.4	10.7	0	Unknown	Ralph D. Epperson	Mt. Airy	
Nampa, Idaho	KFXD-TV	6	12 Mar.	Unknown	19.72	9.86	0	Unknown	Frank E. Hurt & Son Inc.	1024 12th Ave. S.	
Panama City, Fla.	Unknown	7	12 Mar.	Unknown	10.5	5.4	0	Unknown	J. D. Manley	Leesburg, Fla.	
Princeton, Ind.	WRAY-TV	52	12 Mar.	Unknown	95.1	58.3	0	Unknown	Princeton Bdcstg. Co. (WRAY)	Box 28	
Rochester, N. Y.	WVET-TV <sup>¶</sup>	10	12 Mar.	Unknown	118	59.2	1	175,000§	Veterans Bdcstg. Co. (WVET)	17 Clinton Ave. S.	
Rochester, N. Y.	WHEC-TV <sup>¶</sup>	10	12 Mar.	Unknown	118	59.2	1	175,000§	WHEC, Inc.	40 Franklin St.	
Sherman, Tex.	Unknown	46	4 Mar.	Unknown	20.6	12.3	0	Unknown	Sherman TV Co.	Life of Amer. Bldg., Dallas.	
St. Paul, Minn.	WCOW-TV	17	12 Mar.	Unknown	184	92	0	Unknown	WCOW Telecasting Co.	208 Third Ave. No., South St. Paul, Minn.	
Salisbury, Md.	WBOC-TV	15	12 Mar.	Unknown	112	60.5	0	Unknown	Peninsula Bdcstg. Co. (WBDC)	Radio Park	
San Francisco, Cal.	Unknown	20	12 Mar.	Unknown	94.4	50.8	3	570,000 VHF§	Lawrence A. Harvey	19200 S. Western Ave., Torrance, Cal.	
San Luis Obispo, Cal.	KVEC-TV	6	12 Mar.	Unknown	19.8	9.9	0	Unknown	Valley Electric Co. (KVEC)	851 Higuera St.	
Yuba City, Cal.	Unknown	52	12 Mar.	Unknown	90.1	45	0	Unknown	John Steventon	320 A St.	

\*Both new C.P.'s and stations going on the air listed here are those which occurred between 2 March and 16 March or on which information could be obtained in that period.  
 \*\*Power of C.P.'s is that recorded in FCC applications of individual grantees.  
 †Information on the number of sets in markets where not designated as being from NBC

Research, consists of estimates from the stations themselves and must be deemed approximate.  
 ‡Shared-time grant. The two Rochester grants will share the same channel and will operate on the same power, but will maintain separate ownership and studios.  
 §NBC set figures (1 February 1953).

(Please turn to page 91)

*New*

# **KGUL-TV**

off and flying today with  
top CBS Television and local programming . . .  
and the highest power  
in Southwest television (235,000 watts)

*in*

# **GALVESTON-HOUSTON**

combined, the 15th-largest metropolitan market  
area in the United States,  
phenomenally rich and fast growing . . .  
even by Texas standards

*is represented by*

# **CBS TELEVISION SPOT SALES**

who'd like to tell you more about KGUL-TV  
and nine *other* top-audience stations (in nine of your top-money  
TV markets, including the four largest).\*

\*CBS Television Spot Sales also represents  
WCBS-TV, New York, WCAU-TV, Philadelphia, WTOP-TV, Washington,  
WBTV, Charlotte, WMBR-TV, Jacksonville, WBBM-TV, Chicago,  
WAFM-TV, Birmingham, KSL-TV, Salt Lake City, KNXT, Los Angeles, and  
CTPN, the CBS Television Pacific Network.

# SPONSOR-TELEPULSE ratings of top sp

Rank now	Past rank	Shows among top 20 in 10 or more markets Period: 1-7 February 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average weighted rating†	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS					
				N. Y.	L. A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.
1	2	<b>Superman</b> , MPTV, R. Maxwell (K)	22.1			16.8		15.8		28.5		26.5	13.8
						wenr-tv 7:30pm		wsh-tv 7:00pm		wlw-t 8:30pm		wbns-tv 9:00pm	wxyz-tv 6:30pm
2	9	<b>Boston Blackie</b> , Ziv (M)	20.7	7.9		24.2				28.5		26.5	15.3
				wabd 9:30pm		wbkb 9:30pm				wlw-t 8:30pm		wbns-tv 9:00pm	wjz-tv 6:30pm
3	5	<b>Cisco Kid</b> , Ziv (W)	20.5	9.4	12.5	22.2	9.8	23.5	18.0	29.0	24.8	14.0	25.3
				wnbt 7:00pm	keca-tv 7:00pm	wenr-tv 2:00pm	wnbw 6:30pm	wca-tv 7:00pm	wbal-tv 7:00pm	weno-tv 6:00pm	wmbk 6:00pm	wbns-tv 7:00pm	wxyz-tv 7:00pm
4	12	<b>China Smith</b> , PSI-TV, Tableau (A)	20.3		13.9	9.6	4.2	17.5					9.3
					keca-tv 8:30pm	wnbq 9:30pm	wttg 9:30pm	waga-tv 10:30pm					wxyz-tv 8:00pm
5	4	<b>Foreign Intrigue</b> , JWT, Shel. Reynolds (A)	19.9	21.7	13.9	11.6	21.0			23.8	19.5		16.8
				wnbt 10:30pm	kobh 10:30pm	wenr-tv 10:00pm	wnbw 10:30pm			wkre-tv 9:30pm	wews 10:00pm		wjz-tv 10:30pm
6	10	<b>Kit Carson</b> , MCA, Revue Prod. (W)	19.8		14.9	19.8		17.8	12.8		12.5	17.8	
					keca-tv 7:30pm	wenr-tv 2:30pm		wltv 6:00pm	wmar-tv 6:00pm		wmbk 6:00pm	wbns-tv 7:30pm	
7	7	<b>Hopalong Cassidy</b> , NBC Film (W)	19.2	14.4	10.2	19.6	12.2	19.3	18.5	14.8	15.0	19.3	13.5
				wnbt 6:30pm	kttv 7:00pm	wenr-tv 3:00pm	wnbw 2:00pm	wsh-tv 5:30pm	wbal-tv 5:30pm	wlw-t 5:30pm	wmbk 6:00pm	wbns-tv 1:00pm	wjz-tv 5:30pm
8	6	<b>The Unexpected</b> , Ziv (D)	18.1		3.5	17.4		15.3	14.0			25.3	
					keca-tv 8:00pm	wbkb 9:30pm		waga-tv 10:30pm	wbal-tv 10:30pm			wbns-tv 9:30pm	
9	11	<b>Wild Bill Hickok</b> , W. Broidy (W)	16.9	8.2	11.9	18.2	14.6	23.8	18.3	22.8	12.3	28.5	13.3
				wabd 7:00pm	klla 6:00pm	wenr-tv 1:30pm	wtop-tv 1:00pm	wsh-tv 5:30pm	wbal-tv 7:00pm	wkre-tv 6:30pm	wmbk 6:00pm	wbns-tv 6:00pm	wxyz-tv 6:30pm
10	13	<b>Abbott &amp; Costello</b> , MCA, TCA (C)	16.5	15.7	16.9					11.0	21.5	10.3	18.8
				wbns-tv 10:30pm	kttv 8:00pm					wmar-tv 10:30pm	wlw-t 9:30pm	wxel 10:00pm	wlw-c 9:30pm
11	15	<b>Dangerous Assign.</b> , NBC Film, Donlevy (A)	16.2	12.4	14.7	13.4	12.6			13.3		20.8	15.5
				wnbt 10:30pm	knb 10:30pm	wenr-tv 10:00pm	wmal-tv 9:30pm			wbal 10:30pm		wmbk 10:30pm	wbns-tv 9:30pm
12	11	<b>Range Riders</b> , CBS Film, Flying "A" (W)	16.0	5.0	10.9			15.3			22.8		
				wjz-tv 1:30pm	knxt 7:00pm			wsh-tv 6:00pm			wews 6:00pm		
13	17	<b>Terry &amp; the Pirates</b> , Official, Dougfair (K)	11.0	6.9	13.9	10.6	12.8	20.3		12.8	20.5		13.0
				wabd 7:30pm	kttv 8:30pm	wenr-tv 8:00pm	wttg 7:30pm	wsh-tv 6:00pm		wepo-tv 6:00pm	wmbk 6:30pm		wxyz-tv 4:30pm
14	18	<b>March of Time</b> , March of Time (Doc.)	12.5	3.2	5.0	8.6	10.6	11.8	7.0	14.8	8.0	13.5	11.6
				wnbt 7:00pm	kttv 7:30pm	wenr-tv 10:00pm	wtop-tv 10:30pm	waga-tv 7:00pm	wbal-tv 7:00pm	wepo-tv 9:30pm	wews 7:30pm	wbns-tv 7:00pm	wjz-tv 7:00pm

## Shows among top 20 in 4 or more markets (ranking omitted)

	<b>Death Valley Days</b> , McCann-Erickson (W)	23.2								16.8			6.3
										wkre-tv 10:30pm			wxyz-tv 9:00pm
	<b>Jeffrey Jones</b> , CBS Film, L. Parsons (M)	22.3								12.8			10.3
										wepo-tv 8:30pm			wjz-tv 6:00pm
	<b>Doug. Fairbanks Presents</b> , NBC Film (D)	21.0	16.4			11.0							12.8
			wnbt 10:30pm			wenr-tv 9:30pm							wjz-tv 10:30pm
	<b>Favorite Story</b> , Ziv (D)	16.1	10.2	8.2		17.0	12.0						14.3
			wnbt 10:30pm	kttv 8:30pm		wbkb 9:30pm	wnbw 10:30pm						wjz-tv 10:30pm
	<b>Gene Autry</b> , CBS Film (W)	15.2		7.2									
				knxt 7:00pm									
	<b>Jeweler's Showcase</b> , Sovereign (D)	12.1	6.5				4.8		7.3				
			wnbt 3:30pm				wtop-tv 9:00pm		wsam 8:30pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary; (K) kid show; (M) mystery; (W) western. Films listed are half-hour length, broadcast in four or more of above markets. Average weighted rating arrived at as follows: Individual market ratings

are weighted in proportion to number of TV homes in each market. For instance, in 1953, TelePulse gave a weight of 12 to New York, as compared to a weight of 1 for Columbus. Blank space indicates film not broadcast in this market as of 1-7 February 1953. White

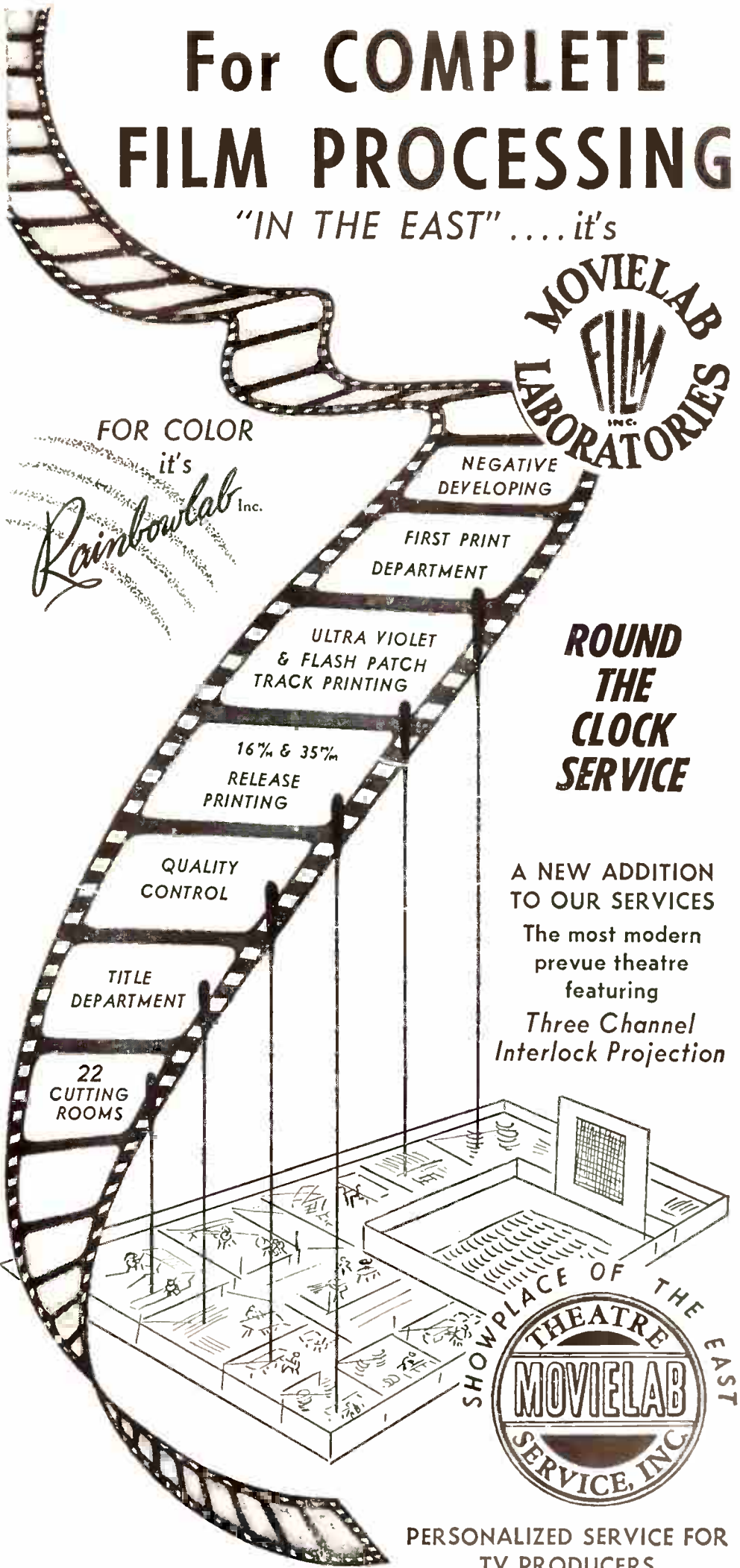
A new chart will appear in the 20 April issue



m shows

# For COMPLETE FILM PROCESSING

"IN THE EAST" .... it's



FOR COLOR

it's

*Rainbowlab* Inc.

NEGATIVE DEVELOPING

FIRST PRINT DEPARTMENT

ULTRA VIOLET & FLASH PATCH TRACK PRINTING

16% & 35% RELEASE PRINTING

QUALITY CONTROL

TITLE DEPARTMENT

22 CUTTING ROOMS

**ROUND THE CLOCK SERVICE**

A NEW ADDITION TO OUR SERVICES  
The most modern prevue theatre featuring  
Three Channel Interlock Projection

PERSONALIZED SERVICE FOR TV PRODUCERS

**MOVIELAB FILM LABORATORIES, INC.**

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

2-STATION MARKETS				1-STATION MARKETS			
Birm.	Bost.	Dayton	Mpls.	Buffalo	New Or.	Seattle	St. Louis
<b>23.8</b>			<b>17.5</b>	<b>45.0</b>	<b>26.5</b>	<b>26.5</b>	<b>33.0</b>
wafm-tv 6:00pm			wcco-tv 6:30pm	wben-tv 7:00pm	wdsu-tv 5:00pm	king-tv 5:00pm	ksd-tv 5:30pm
<b>28.8</b>	<b>23.5</b>	<b>29.8</b>		<b>25.0</b>	<b>50.0</b>	<b>20.0</b>	<b>29.0</b>
wrac-tv 7:00pm	whlo-tv 9:00pm	wcco-tv 9:30pm		wben-tv 11:30pm	wdsu-tv 10:00pm	king-tv 10:30pm	ksd-tv 11:45pm
<b>30.3</b>	<b>19.3</b>		<b>12.3</b>		<b>28.5</b>	<b>27.8</b>	<b>38.0</b>
wbre-tv 5:30pm	wnac-tv 5:30pm		kstp-tv 11:30am		wdsu-tv 5:00pm	king-tv 7:00pm	ksd-tv 4:30pm
<b>30.8</b>				<b>47.0</b>	<b>50.5</b>	<b>51.5</b>	
wafm-tv 9:30pm				wdsu-tv 10:00pm	king-tv 9:30pm	ksd-tv 10:00pm	
<b>19.5</b>			<b>21.3</b>	<b>53.0</b>			<b>27.0</b>
	wnac-tv 10:30pm		kstp-tv 9:30pm	wdsu-tv 9:30pm			ksd-tv 11:00pm
<b>25.0</b>	<b>11.3</b>	<b>25.8</b>		<b>42.0</b>			<b>35.5</b>
wafm-tv 6:00pm	wnac-tv 5:30pm	wlw-d 6:00pm		wdsu-tv 2:30pm			ksd-tv 2:30pm
<b>12.0</b>	<b>12.0</b>	<b>25.8</b>		<b>36.5</b>	<b>41.5</b>	<b>36.5</b>	<b>28.5</b>
wbz-tv 1:00pm	wlw-d 6:00pm	wcco-tv 6:00pm		wben-tv 3:00pm	wdsu-tv 2:00pm	king-tv 6:00pm	ksd-tv 9:30am
<b>11.8</b>	<b>17.8</b>	<b>22.8</b>		<b>57.0</b>			<b>49.5</b>
wnac-tv 6:30pm	whlo-tv 10:00pm	wcco-tv 9:30pm		wdsu-tv 9:30pm			ksd-tv 10:00pm
<b>22.8</b>	<b>8.3</b>	<b>12.8</b>	<b>14.8</b>	<b>27.5</b>	<b>44.5</b>		<b>34.5</b>
wafm-tv 6:00pm	wnac-tv 5:00pm	wlw-d 6:00pm	wcco-tv 5:00pm	wben-tv 1:00pm	wdsu-tv 3:30pm		ksd-tv 12:00noon
		<b>22.3</b>	<b>20.0</b>		<b>54.5</b>		
		wlw-d 9:30pm	kstp-tv 5:00pm		wdsu-tv 9:30pm		
	<b>14.8</b>	<b>25.5</b>		<b>49.0</b>	<b>56.5</b>		
	wlw-d 10:30pm	wcco-tv 9:00pm		wben-tv 10:30pm	wdsu-tv 7:30pm		
<b>25.8</b>		<b>22.3</b>		<b>53.5</b>	<b>21.5</b>		
wbz-tv 7:00pm		wcco-tv 5:00pm		wdsu-tv 6:00pm	king-tv 7:00pm		
<b>13.5</b>	<b>9.0</b>	<b>11.8</b>		<b>29.5</b>			<b>32.5</b>
wbz-tv 5:00pm	wlw-d 6:00pm	kstp-tv 5:30pm		wdsu-tv 12:30pm			ksd-tv 1:00pm
<b>10.3</b>	<b>8.3</b>	<b>20.0</b>		<b>32.0</b>	<b>25.8</b>	<b>53.5</b>	
wnac-tv 6:00pm	whlo-tv 6:30pm	kstp-tv 5:30pm		wdsu-tv 11:00pm	king-tv 9:30pm	ksd-tv 9:30pm	
<b>25.0</b>	<b>20.8</b>	<b>20.0</b>		<b>46.5</b>	<b>47.0</b>		<b>35.5</b>
wafm-tv 9:30pm	whlo-tv 9:00pm	wcco-tv 10:00pm		wben-tv 7:00pm	wdsu-tv 10:00pm		ksd-tv 5:00pm
<b>19.5</b>							
wbz-tv 10:30pm							
		<b>24.3</b>					<b>46.0</b>
		kstp-tv 9:30pm					ksd-tv 10:30pm
	<b>21.0</b>						<b>50.5</b>
	wnac-tv 10:30pm						ksd-tv 9:30pm
<b>24.0</b>		<b>21.8</b>				<b>27.5</b>	
wafm-tv 5:00pm		wcco-tv 6:30pm				king-tv 5:00pm	
<b>18.5</b>	<b>20.8</b>					<b>20.3</b>	<b>33.0</b>
wnac-tv 10:30pm	wcco-tv 10:00pm					king-tv 11:00pm	ksd-tv 3:00pm

are fairly stable from one month to the next, in the markets in they run, this is true to much lesser extent with syndicated shows. could be borne in mind when analyzing rating trends.  
to SPONSOR'S February chart, in which films were rated 1 20 tive of number of markets where shown.

See next page for film notes and trends

YOUR MERCHANDISING  
FUTURE . . .

Homelinks of modest income  
who enjoy shows like



West Coast ABC's  
GREAT NEW TELEVISION  
**BARN DANCE**

**What the critics say:**

**Lewis W. Douglas, Publisher, Tele-Views Magazine:** "ALL-AMERICAN JUBILEE is one of the finest produced shows I have seen, network or local. Writing, music, camera work, production values all above par. Merle Travis and Judy Hayden are comparable to Caesar and Coca. We predict a great future for them and the JUBILEE."

**Allen Rich, Valley Times:** "Watched ALL-AMERICAN JUBILEE for the full 60 minutes and was very much impressed. This is rural musical comedy at its best, real homelinks entertainment. JUBILEE flows rather than being pushed, as is the case with other programs of this type. It never reaches . . . I found it a sort of classic in its field."

**Owen Callin, L. A. Herald-Express:** "ALL-AMERICAN JUBILEE, starring that versatile Kentucky balladeer-composer, Merle Travis, reverberates with the friendly spirit of the good old days. JUBILEE is one of the brightest, best integrated variety shows TV has yet produced."

**Russ Burton, Los Angeles Daily News:** "For color and sound ALL-AMERICAN JUBILEE would do justice to the brighter moments of 'Oklahoma'."

**Bill Bird, Pasadena Review:** "When JUBILEE is over you look at your watch unable to believe a full hour has gone by."

**Jack Douglas, Media-Agency-Clients:** "Finally caught ALL-AMERICAN JUBILEE, the mammoth KECA-TV Western show. This one just can't miss. The production is classy, the talent professional, and the ingredients many and varied."

Created and Produced by  
WALTER "HANK" RICHARDS

Packaged by



For Los Angeles



Showings Arranged by  
EDWARD PETRY and Company

# Film notes and trends

**Film chart modified:** With this issue SPONSOR modifies its chart of top syndicated film shows (see pages 46-7) so as to separate shows among the top 20 which are shown in 10 or more markets from those which are shown in four to nine. The chart still comprises TV-film's top 20 but films playing in fewer than 10 markets are not given a rank and are shown at the bottom of the chart. It was felt that to rank a program playing in only four markets, for example, on the same basis as shows playing many more was unfair. A show in only four markets could score an artificially high rating if it happened to be shown in one-station cities only.

Because of the nature of film syndication, with shows placed in varying numbers of markets each month, ranking within the top 20 should not be over-emphasized in your consideration of how well a show is doing. Shows with strong audience appeal may in a given month drop in rank position because of the popularity of the particular stations in markets in which they are shown for that month. Strength of a show can be measured best by its consistent appearance within top 20 rankings, because then, various handicaps imposed by either a relatively weak station or appearance in a preponderance of highly competitive markets tend to even out.

**Names but at a price:** What is making it rough at agencies for TV film show sellers is the mounting insistence that dramatic programs have box office names, and the corollary reminder: "Of course, we wouldn't want to spend more for this program plus." The buyers point out that the name angle has become important because of two factors: (1) a name in front of the series would overcome the common practice among newspapers of listing

\*See new TV film shows chart, p. 46.

the show by merely the words, "theatre" or "playhouse"; (2) it would give the sponsor a hook to which he could attach his identification with a box office personality in his merchandising at the point-of-sale and elsewhere. This is always valuable.

**Film big at new stations:** Film show salesmen have been doubling as program consultants at the new TV stations. Ziv TV Sales V.P. M. J. Rifkin says that out of such meetings with 30 new stations have come 52-week buys of 177 Ziv TV shows. Stations are turning to film programming in order to quickly air shows with enough production values to build audience. Ziv says enthusiasm for its film packages is evident from fact it hadn't started special pitch for new station business.

**Demands change swiftly:** It was only a few weeks ago that TV film buyers were asking: "What have you got in the way of a situation comedy?" Now it's: "What have you got that's new?" Not uncommon among agencies and their clients is the impression that the TV schedules are becoming pretty well surfeited with situation comedies and that the odds against a situation comedy clicking are widening, unless it is a well established radio property or offers box office names. Impression emerging from the quest for something new is that there will be expanding interest in detective properties, with either a radio background or a record in the best seller lists.

**Film for blue chip sponsors:** More and more prestige advertisers are leaning in the direction of film, which would have to be on a quality level and buttressed by stars. Two of these currently lending an attentive ear to the idea are U. S. Steel (BBDO) and Prudential (Benton & Bowles). The latter now participates in *Your Show of Shows*, NBC TV.

**WANT A DIFFERENT TV SHOW?**

Popular, well rated, entertaining?

**The Sportsman's Club**

52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.

**SYNDICATED FILMS**

1022 Forbes Street Phone: EXpress 1-1355  
Pittsburgh 19, Pa.



# THE VISITOR

PRIVATE  
PROPERTY  
—NO—  
ADMITTANCE

Millions of viewers weekly will follow the Visitor through barred gates into the lives of fascinating people. And, wherever he goes,

## The Visitor Sells Your Products!

In your markets, at local prices, you can sponsor this high-rated program exclusively. As "THE DOCTOR" on NBC Network, it scored a 5-month average Nielsen of 29.2. In brand-new format, the show is fresh, appealing, popular.

What's more, each sponsor's sales efforts are strongly supported by advertising, promotion, publicity, exploitation and merchandising. You get the program PLUS the full force of this powerful backing.

Order "THE VISITOR" immediately for your specific markets. Don't delay. Call or wire today.

# NBC FILM PROGRAMS

NEW YORK, CHICAGO, LOS ANGELES



LILI PALMER



HOPALONG CASSIDY



DOUGLAS FAIRBANKS, JR.



THE LIFE OF RILEY



DAVY & HETTY NEWS



# WESTERN UNION (03)

1201

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	Letter Telegram
VLT	Victory Letter

### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1953 FEB 18 PM 12 07

NA189 PD=AR NEW YORK NY 18 1151A=  
PAUL DIXON, DU MONT TELEVISION NETWORK,  
WCPO-TV =

NO NEED TO BUY HIGH PRICED TALENT.  
LOVE THAT PAUL DIXON SHOW. REALLY GREAT JOB  
AND ALL VERY PLEASED. CONGRATULATIONS=  
JIMMY BERGMAN RIVER BRAND RICE MILLS INC =

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

For full information about  
**The Paul Dixon Show...**

DuMont's high-rating,  
low-cost daytime buy...

write or phone:

**DU MONT** TELEVISION NETWORK

515 Madison Ave., N. Y. 22, N. Y., MU 8-2600  
or  
435 N. Michigan Ave., Chicago 11, Ill., MO 4-6262

A Division of the Allen B. DuMont Laboratories, Inc.

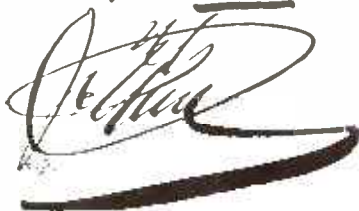
# AWARD WITH A

EINBERG



*Handwritten text below the emblem.*

*Handwritten text below the emblem.*



*Handwritten text and decorative flourishes.*

*Handwritten text and decorative flourishes.*

*Handwritten text and decorative flourishes.*

*Handwritten text and decorative flourishes.*

*Handwritten text and decorative flourishes.*

*Handwritten text and decorative flourishes.*

*Handwritten text and decorative flourishes.*



# DOUBLE MEANING...

Maybe you feel awards are getting out of hand—and meaningless, except to jewelers and calligraphers.

But television is so many different things—drama, comedy, music, news, public affairs, sports—there's room for lots of awards.

CBS Television shows and showmen received 87 this past year—as well as the most meaningful award of all: *top program popularity*. This is the one the audience gives—week after week—in the nation's leading markets.

For advertisers it's an award with specific sales meaning: bigger customer traffic for all their shows on the network... larger average nighttime audiences... the lowest cost per thousand.

So consider, in this season of laurels, our 88th award. It's one we can share with all our advertisers.

**CBS TELEVISION**

*Vertical calligraphic text, possibly a signature or decorative element.*

*Small calligraphic text on the left margin.*

*Large calligraphic signatures and decorative flourishes on the left side.*

*Small calligraphic text and a date stamp at the bottom left.*

TELEVISION

SPONSOR: **Revlon**  
 AGENCY: **Wm. H. Weintraub, N.Y.C.**  
 PROGRAM: **U.S.A. Canteen, CBS**

With a singleness of purpose, firm in the knowledge that a TV demonstration can leave a lasting impression, Revlon is indelibly printing the idea that its lipstick is indelible.

This copy is presented two ways—once by Janice Carter, an attractive and poised blonde with a most convincing delivery. Miss Carter sells the product verbally; then runs the back of her hand across her lips but leaves nary a trace of the lipstick thereupon. Secondly, a voice-over film utilizes some effective cut-out masks such as a cocktail glass and a food utensil to dramatize the fact that neither food nor drink smear Revlon lipstick.

Perhaps the most impressive aspect of the copy is its concentration on the single theme. In this way, audience remembrance is bound to be much higher than if a jumble of ideas was included in the copy.

Within the 15-minute framework of this pleasant program, Revlon sets to work from main title to sign-off and provides itself (or herself) with the impact of a longer show without too much trouble—and without too much commercial. The segue from copy to song is handled smoothly by Jane Froman herself.

I doubt if I'm their market, but I will say I'm impressed by the Revlon story and their methods of presenting same.

SPONSOR: **Sunoco Dynalube Motor Oil**  
 AGENCY: **Hewitt, Ogilvy, Benson & Mather, N.Y.C.**  
 PROGRAM: **20-second announcement**

Here in 20 seconds we get a most effective use of simple and extremely relevant animation. A bright, easy-to-understand ditty runs the duration of the spot and contains a minimum of (costly) lip sync delivered by an animated can of motor oil. To show the effectiveness of the product in cold weather, Mr. Dynalube is first on skates. He then dissolves, optically, into a frying pan to show that he can withstand heat as well as cold.

Here is an excellent example of sound package identification plus a whimsical presentation of basic product points done in a memorable entertaining manner. ★★★

PERFECT PRODUCTION  
 REQUIRES  
**Precision  
 Prints**

TRACK PRINTS  
 OF TOP QUALITY

All tracks printed independently on Maurer 1-to-1 optical track printer, exclusive with PRECISION. Highly refined optical system eliminates "contact shifts," gives complete flexibility in printing from "A- or B-wind" originals. Sensitometric sound control.



**YOUR ASSURANCE OF  
 BETTER 16mm PRINTS**

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 11 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*

enable us to offer service unequalled anywhere!

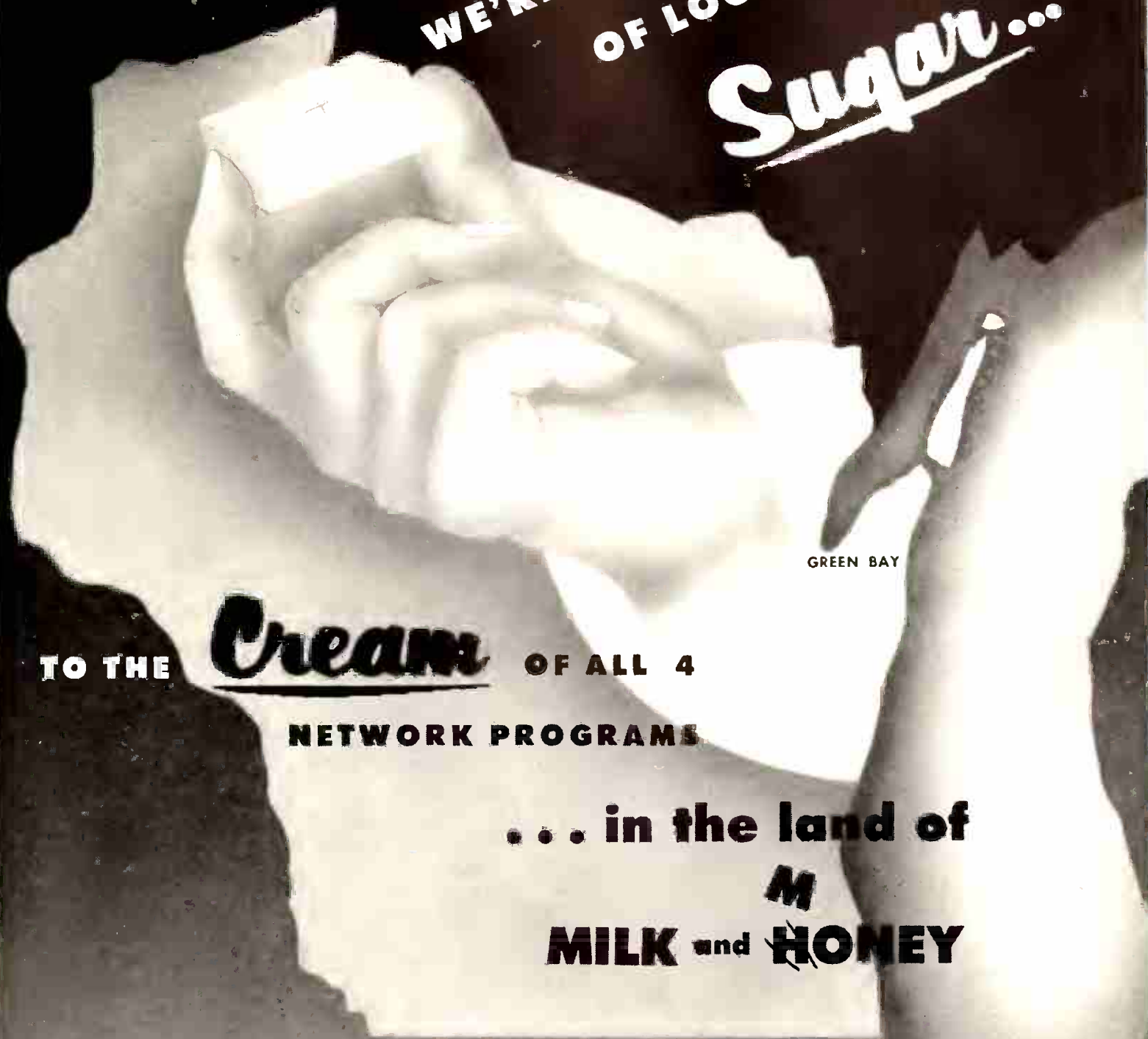
Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive Maurer-designed equipment—your guarantee that only the *best* is yours at Precision!





WE'RE ADDING PLENTY  
OF LOCAL...

Sugar...

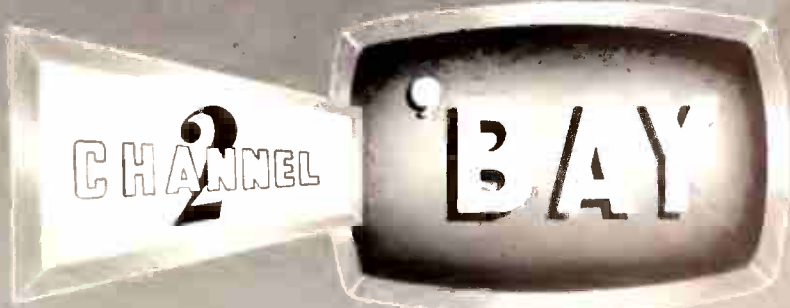


GREEN BAY

TO THE Cream OF ALL 4  
NETWORK PROGRAMS

... in the land of  
M  
MILK and HONEY

WISCONSIN'S MOST *Show-Full*  
STATION IN GREEN BAY



HAYDN R. EVANS, Gen. Mgr. — Pop. WEED & CO.

## BATTERIES

SPONSOR: Hi-Volt Battery Mfr.

AGENCY: Direct

**CAPSULE CASE HISTORY:** For a whole year, this battery manufacturer sponsored a Friday night (7:15 to 7:30 p.m.) sports show on WTVJ, Know Your Sports, featuring Jack Cummings, the station's sports director. So good were the results that the sponsor was forced to cancel the show temporarily and the company had to enlarge its plant "in order to take care of the tremendously increased business due to this advertising," according to C. M. Smith, company head. Cost: \$290 per show.

WTVJ, Miami

PROGRAM: Know Your Sports

## KITCHEN GADGETS

SPONSOR: Philip E. Green Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** Green distributes, among other items, a handy kitchen gadget set which sells for \$3.00. The company solicits telephoned and written orders via participating announcements on both TV and AM. One 10-minute live video participation offered the \$3.00 item, plus a special of two sets for \$5.00, both available C.O.D. The one pitch pulled a total of 168 letters and 1,167 phone calls for C.O.D. orders. A large number of orders were for the two-set special.

KDYL-TV, Salt Lake City

PROGRAM: Announcements

## SHOES

SPONSOR: Hall's Quality Shoes

AGENCY: Direct

**CAPSULE CASE HISTORY:** Hall's is a retailer of men's, women's, and children's shoes. To test TV, the sponsor purchased five 10-second announcements to run on two days (Wednesday and Thursday) telling about a special sale. He used no other media. Within 20 minutes after the first pitch, customers came in to the store to inquire about the sale. Result: The sponsor sold over 225 pairs of shoes from the two-day campaign, considers this "terrific." Cost: approximately \$54.

WSAZ-TV, Huntington, W. Va.

PROGRAM: Announcements

## MEN'S CLOTHING

SPONSOR: Mosk's Stores for Men

AGENCY: Kamin Adv.

**CAPSULE CASE HISTORY:** After having cosponsored a Friday night wrestling program on KPRC-TV for about 18 months, Fred Mosk, owner of Mosk's men's clothing stores, reported: "We have been able to increase our business immeasurably." So much did business increase that Mosk's opened two new stores in the space of a year and a half, credits this expansion entirely to the TV advertising. The sponsor now places approximately 90% of his total ad budget in television.

KPRC-TV, Houston

PROGRAM: Wrestling

## MOVIE HOUSE

SPONSOR: United Artists Theatres, Inc.

AGENCY: Direct

**CAPSULE CASE HISTORY:** The Star, a current Bette Davis movie, was in its third week at the Four Star Theatre, Los Angeles. To give attendance an extra hypo. United Artists Theatres (theatre chain to which the movie house belongs) bought a late Saturday afternoon KTTV program, Preview Critics. This is a quiz built around movie film clips. Following the program (4:30 to 5:00 p.m.), the theatre management hung out a "Standing Room Only" sign for the first time in the movie's run.

KTTV, Los Angeles

PROGRAM: Preview Critics

## COOKIE OFFER

SPONSOR: Streitmann Biscuit Co.

AGENCY: Harry M. Miller

**CAPSULE CASE HISTORY:** Mark Barker m.c.'s the daily variety show, Carolina Calling, which the Streitmann Biscuit Co. of Cincinnati sponsors three days weekly for 15 minutes. He made one announcement stating that viewers who mailed in their name and address and mentioned a choice of Streitmann cookies would get, by return mail, a certificate for a free box of the cookies at their local grocer. The deadline for the offer was within 24 hours. The mail that flooded in in that time came to a total of 7,803 cards and letters.

WFMY-TV, Greensboro, N. C.

PROGRAM: Carolina Calling

## NEWSPAPER

SPONSOR: Deseret News-Telegram

AGENCY: Direct

**CAPSULE CASE HISTORY:** This Salt Lake City daily participates in Playtime Party, a KSL-TV afternoon children's program. To boost circulation, it ran two three-week contests via the program. Young viewers were to draw their conception of a cartoon character from the paper's comics and send it in. The goal: 1,000 entries per contest. Results: 2,036 entries received in the first contest; 2,263 in the second. The News-Telegram reports it is more than satisfied with the job done. Advertising cost: about \$60 per program.

KSL-TV, Salt Lake City

PROGRAM: Playtime Party

it's big -  
it's prosperous -  
**\$1,533,373,000**  
effective yearly net buying income

the  
**WDEL-TV**  
Wilmington, Delaware  
  
market

Delaware, with the highest per capita income of any state, is the heart of this market which reaches out to include also parts of New Jersey, Maryland and Pennsylvania.

*\$907,435,000 in retail sales*  
*230,641,000 for food*  
*49,495,000 for general merchandise*  
*53,164,000 for furnishings and general household appliances*  
*170,890,000 for automobiles*  
*26,525,000 for drug items*

WDEL-TV sells this big-income, big-spending market. When you buy WDEL-TV—whether through the NBC network, spot campaigns or local programs—you're buying an audience that *buys*.

A Steinman Station

**WDEL**  
AM TV FM  
Wilmington, Del.

Represented by

**MEEKER** New York • Chicago • Los Angeles • San Francisco



# Mr. Sponsor asks...

**In view of the new SAG contract, how can TV commercial production techniques be revamped to keep talent costs down?**

Walter P. Lantz | Executive Assistant to the President  
Bristol-Myers Products Div.  
New York

## The picked panel answers Mr. Lantz



Mr. Keesely

The revamping of television commercials, in my opinion, will be slight because of the new SAG contract.

Although some of the features of the new agreement are stringent and place a

heavy burden on the advertiser, we must still regard the commercial as the main reason for the purchase of television time, television programs, or spot time. Money saved on production by reducing the effectiveness of the commercial is money poorly saved. Extravagance is not necessary, but one must constantly keep in mind the fact that the commercial is the advertiser's justification for the show and time.

I do think there will be developments of new techniques which will permit the agency to deliver successful commercials and at the same time obviate the need for excessive payments. The so-called documentary technique with live location shooting will reduce some actor costs. It is our understanding that employees in the factory doing their normal work are not considered actors by SAG. The documentary technique of showing how the product is made and the testing of the product at the factory can be a useful and stimulating way of selling products which lend themselves to this method.

Art and animation will be increasingly used. Serious consideration will be given to the number of people to be used. Economy will be a watchword. Since everybody appearing in a film commercial is an "extra" unless he speaks, or his face appears with the product or in reaction to the product, the use of extras, who are not subject to re-use payment, will possibly be increased and I anticipate no diminution in the use of larger groups of people.

NICHOLAS E. KEESELY  
V.P. in charge of radio & TV  
Lennen & Newell  
New York



Mr. Lowendahl

"How much will we have to pay talent to run this spot for 26 weeks of unlimited use in Class A programs and spot announcements?"

"Roughly, that will be \$11,500."

Worrying, sleep-stealing

conversations like this are not uncommon with the new SAG-Producers contract for filmed commercials now in effect. But of course they can be avoided. By proper thought and planning, film commercials can be designed to take advantage of certain provisions in the agreement which permit more economical use of talent.

The announcement referred to above was a deluxe production even before the new provisions had to be considered. It employed the "on camera" services of six actors, as defined under the SAG agreement, and "off camera"

one announcer, two solo singers and two group singers. Each and every one of these members of SAG is subject to re-use payments. Hence the figure of \$11,500 for 26 weeks of unlimited use.

However, budget-conscious agencies and their clients need not despair. Creativeness can take the place of indiscriminate use of the members of the acting fraternity. Since the talent cost of a commercial corresponds directly with the number of actors who are used in each pitch, the first area to be examined by the cost conscious is how to make an effective announcement with the fewest number of actors. Solace and assistance can be found here by using a category of actor who has seldom been heard from away from Hollywood—the extra. The SAG agreement specifically exempts extras from re-use payments. Of course, they may only be used within certain well-defined limits. It is this very limitation which calls upon the creativeness of the film announcement planners. Complete knowledge and understanding of the provisions of the SAG contract in this respect are a prerequisite for the successful commercial copy writer, as well as all other personnel involved.

Other major areas—too involved to go into with the limited space available here but requiring cautious study and planning are: the consolidation of "on camera" and "off camera" talent; the maximum utilization of photography per designated commercial unit; and the mixing of animation and live action footage.

WALTER LOWENDAHL  
Executive V.P.  
Transfilm, Inc.  
New York



Miss Walker

No doubt about it—the new SAG contract strains budgets. But the very challenge of this strain may of itself point to an improvement in television commercials. By necessity it will demand increased

ingenuity on the part of the agency's creative departments.

Since each voice or face introduced into a commercial will represent a considerable investment, the creative people will need to be certain every character carries his weight. The writer will have to look for new approaches. Careful casting will become even more important.

On the production side, new ways and means of cutting costs will need to be worked out to compensate for added talent charges. Complicated sets and several scene changes boost prices and do not necessarily contribute to the general effectiveness of a commercial. With complete coordination between copy and production departments, commercials can be developed which shave costs by duplicating sets or animated sequences, by eliminating intricate and expensive optical effects, by designing commercials to allow easy adaptation to 20-second or identification announcements.

Altogether, I believe the new SAG contract will change the structure of television commercials. With due process of creative ingenuity, it can be a change for the better.

JOAN M. WALKER  
TV Commercial Production  
Supervisor  
Harry B. Cohen Advertising  
New York

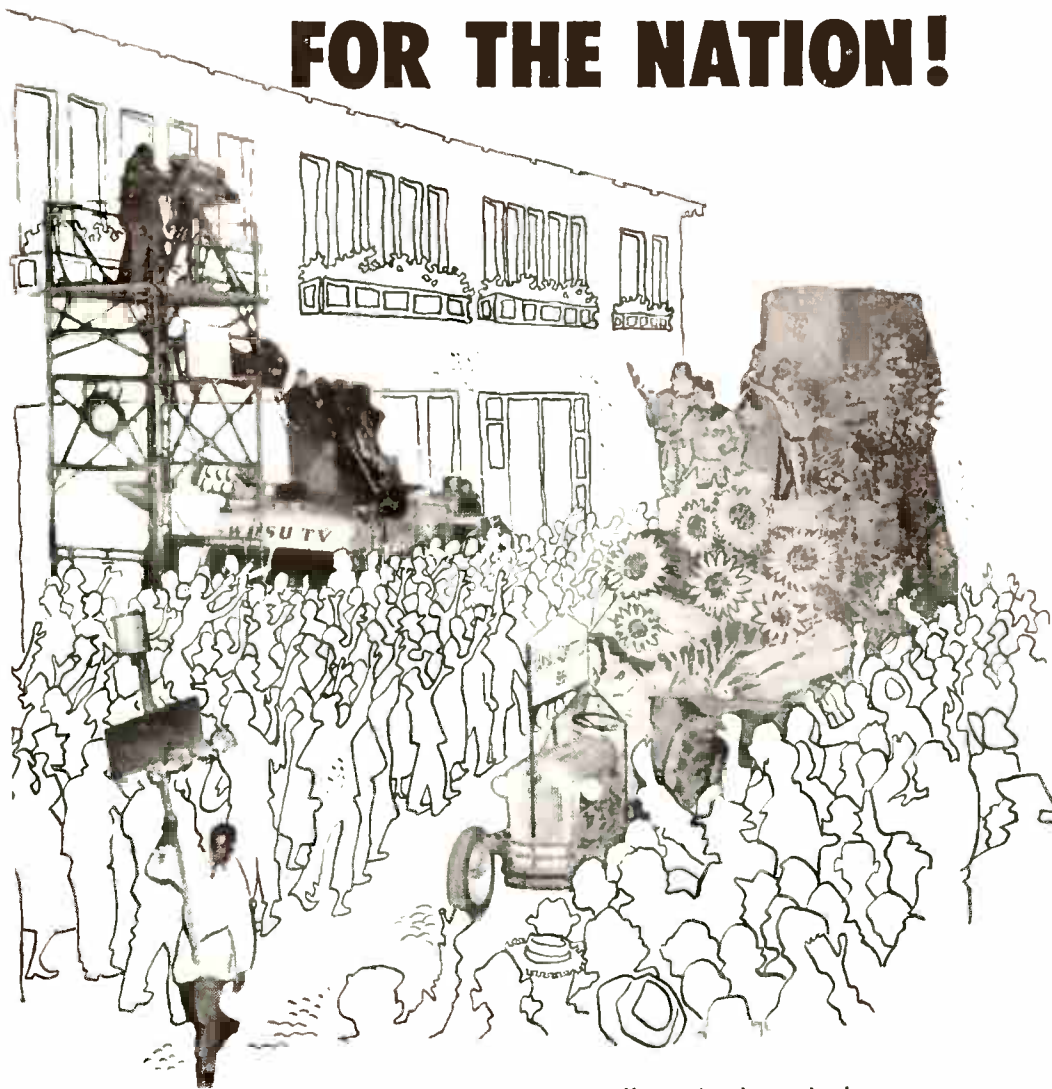


Mr. Bobker

The answer to the eternal question of keeping costs down and quality at a top level is part of the over-all question. "What makes a good television commercial?"

Since the prob-  
Please turn to page 89)

# WDSU-TV UNMASKS MARDI GRAS FOR THE NATION!



- Millions had heard about it—millions had read about it—but until this year, relatively few Americans had actually seen New Orleans' famed Mardi Gras.
- When WDSU-TV—Louisiana's first television station—beamed the first network telecast of this colorful spectacle to the nation, it scored a solid hit. The results were mildly sensational—with audience ratings for the entire sixty minute period showing unusually large gains. Reviews in leading papers throughout the country echoed audience reaction by praising the excellent presentation of this local celebration to a national audience.
- This is but another example of our effort to always be "first" in serving New Orleans—and the nation!

• Write, Wire  
or Phone  
BLAIR-TV!



# WHEN TELEVISION gives

**complete coverage**

## BECAUSE

IT IS CENTRAL NEW YORK'S MOST POWERFUL TV STATION.

ITS POWER IS NOW 50,000 WATTS.

ITS NEW TOWER IS HIGHER THAN ANY OTHER IN CENTRAL NEW YORK

ITS LOCATION IS THE INDUSTRIAL HEARTLAND OF NEW YORK STATE

SEE YOUR NEAREST KATZ AGENCY



CBS • ABC • DUMONT  
A MEREDITH STATION



### agency profile

### Kendall Foster

V.P. & TV director  
William Esty Co., Inc.

Six years ago the one-man TV department of the William Esty agency placed \$20,000 in billings. By 1952 the department had grown to 60 people, TV billings to nearly \$20,000,000. Heading up the department he started is Kendall "Al" Foster, now v.p. and TV director of the agency.

With seven of the agency's eight clients up to their dipoles in TV, Al finds it convenient to live within five minutes of his office. Currently, Esty clients are paying for more than 10 hours of network TV every week. Even if this were just a matter of checking someone else's packages it would be a major job. But Al Foster says, "Though we've no objection to using good packages, we believe in building a sizable number of our own shows. This not only supplies our people with highly valuable knowhow but makes us more independent in dealing with packagers."

Al got a sample of what was in store for him when Esty started to put together the *Camel News Caravan* in 1948. Instead of the leisurely, convivial, amusement-packed existence he had pictured when he entered the agency field five years previously, he found himself working around the clock as well as around the calendar. For professional help they turned to Twentieth Century-Fox and a battery of legal eagles. The latter were necessary because no one knew then (or really knows now, for that matter) to what extent photographic news coverage could go without running into "invasion of privacy."

With no networks in existence at the time, chartered planes were used to supplement existing airline facilities to get the film to the original 20 stations signed for the program.

A year later NBC offered a 22-station net and the same 7:45 p.m. time slot. Now in its sixth year, the program is not only the highest rated but is the longest continuously sponsored news show on TV.

Al joined the agency as coordinator of radio publicity and promotion. William Esty and Jim Houlahan, board chairman and president, respectively, of the agency detected the shadow of TV early in the game and assigned Al to examine and justify the use of TV as an advertising medium. In 1948 the agency split its radio and TV departments, picked Al to head up the TV operation. In 1950 a separate department to handle TV commercials was set up. ★ ★ ★

# merchandising magic in Baltimore



**BRENT GUNTS**  
Baltimore's top M.C.  
has the winning way  
with women!



**JOE CROGHAN**  
Announcer and B.G.'s  
man-friday sells 'em  
for keeps.



**DON REDDING**  
WBAL's Sales Service  
Manager, correlates lo-  
cal broker and terrific  
K.K. results.



**ROLLIE BOURBEAU**  
Merchandising Man-  
ager — personally su-  
pervises campaigns for  
sponsors.



**JIM MARKIEWICZ**  
Detail man on the  
street, checking sales,  
displays. Gets orders.  
Reports weekly.



"Honest to goodness magic," say Kitchen Karnival sponsors!

And here's why: Participating sponsors are guaranteed concentrated merchandising in Baltimore area food stores, with point-of-sale displays planned by active in-store merchandising men. Products are mass displayed . . . given as prizes . . . or used as refreshments on luncheon broadcasts of Kitchen Karnival . . . the show that keeps producing more and more and more customers.

50,000 WATTS

**WBAL**

NBC IN MARYLAND

Nationally Represented by Edward Petry & Co.

# round-up



## **WFIL-TV boosts auto industry with 2½-hour car show**

The auto industry has reason to bow very politely in the direction of WFIL-TV, Philadelphia. Wholly for the purpose of consumer merchandising and free to the industry, that station recently presented a two-and-a-half hour auto show over its facilities, spotlighting the latest models among 19 domestic and 14 foreign car makes.

In conjunction with the telecast, and on the same day (Sunday, 1 March), WFIL-TV's parent newspaper, the *Philadelphia Inquirer*, ran a special 20-page supplement containing a complete program outline and color stories on the cars. The entire project—both telecast and supplement

was free to the auto world. It was an outgrowth of the *Inquirer's* planned merchandising program which serves to inform consumers of new products and developments in various fields.

Each of the cars was presented "live" on the show; the 19 U. S. models were allotted one five-minute time segment each, and foreign cars were exhibited in a general showing during the final 25 minutes of the show. Filmed demonstrations showed the new autos in action. Headliners of the entertainment world, such as Paul Whiteman, Jinx Falkenburg, Eddie Bracken and Martha Wright, provided commentary on the cars. Vocal groups including "The Duke of Iron" and his calypso band, and "The Honeydreamers" sang musical praises of the gleaming, streamlined beauties.

The cars shown included models in all price ranges—one model of each of the manufacturers serving the Philadelphia market. They were: Buick, Cadillac, Chevrolet, Chrysler, DeSoto, Dodge, Ford, Hudson, Kaiser, Henry J., Lincoln, Mercury, Nash, Oldsmobile, Packard, Plymouth, Pontiac, Studebaker and Willys.

The foreign makes embraced, among others, Morris, Austin, Hillman, Ford of England, MG, Sunbeam-Talbot, Humber and Rolls-Royce.

The production, according to WFIL-TV, drew "tremendous favorable applause" from auto trade associations, auto manufacturers and ad agencies, brought many kudos to Roger W. Clipp, station manager, and Walter H. Annenberg, *Inquirer* publisher.



Stars presented autos live on WFIL-TV stage

Said F. L. Foerster, Philadelphia zone manager for Oldsmobile: "Congratulations to the *Inquirer* and WFIL-TV for pioneering an idea which is bound to be picked up by stations throughout the country." ★ ★ ★

## **Sponsors snap up WENR folk music stanzas**

Word comes from WENR, Chicago, that the "swing-your-partner" and "Foolish Heart" type of music is as strong as ever, sponsor- as well as audience-wise.

When that station switched last month to practically a full schedule of folk music programming in the weekday evening hours of 8:00 p.m. to 11:30 p.m., it resulted in a virtual time sell-out for the first time in WENR's recent history, according to Edward J. Lynch, sales manager.

Clients who have been leaping to bankroll these folk music recording shows have been largely mail order houses, reports the station. During the month of January, about 25% of WENR's total billing came from these shows. The newly-acquired folk-program sponsors helped put WENR's January gross 33% above the corresponding 1952 period, adds Lynch.

There are indications that the hill-billy stanzas are attracting an audience substantially larger than did the previous programs. The mail order houses have been selling items in 40 states and Canada, pulling more than 5,000 letters a week—primarily from a rural and small town audience.

Major clients on the folk shows include the Penmaster Pen Co., Artists Publications, the MHL and Lokay divisions of Trado, Inc., LeRose Hosiery Co., Stewart Sales Co., Real Values, Inc. and Marie Kruse. ★ ★ ★

## **He guests on WABC show, then buys time on it**

For 23 years, the Linguaphone Institute, New York, an organization which sells foreign language courses on records, had confined its advertising to newspaper, magazine and direct mail. But very recently—and very suddenly—it broke its advertising precedent and purchased a schedule of radio announcements on WABC (formerly WJZ), New York.

The firm's decision to test radio came about in a somewhat unusual way. Seems Max Sherover, president of Linguaphone and a man of many other careers, was invited to appear on George Hamilton Combs' *Spotlight New York*, a nightly WABC (10:15 to 11:00 p.m.) "middle brow" discussion program which explores social, moral and political issues. So impressed was Sherover with the program's approach that he instructed the Linguaphone ad agency, Kaplan and Bruck, to buy a five-day-a-week schedule of commercial announcements on the program for a one-month test.

Listener response to the company's first pitch on the show was termed by Sherover as "more than satisfactory." The company's future plans on radio depend on the total results. ★ ★ ★

## **WOW tailors d.j. show for nitery, amusement sponsors**

WOW, Omaha, has premiered a new radio vehicle designed especially for local night club, movie, restaurant and other entertainment-facility sponsors.

On the theory that thousands of people wonder, along about the middle of Saturday afternoon, where to go and what to do tonight, tomorrow or on their next night out, WOW has scheduled a two-hour Saturday afternoon stanza to reach audiences when they're



in this receptive mood. Called *Doin' the Town*, it's basically a d.j. show—the latest records combined with tips on where to spend the evening.

The show was launched in January with 14 participating sponsors, carefully selected, according to the station, to provide a wide variety of entertainment spots, eating places, even parking facilities. The commercials constitute a kind of summary as to what's going on around town—recreation-wise.

M.C. Jolly Joe Martin manages many extra tie ins with sponsors. On the show he interviews managers, head-waiters, entertainers at local night spots, runs courtesy announcements, plays recorded music by "names" appearing in the area, personally visits various places in his role as star of *Doin' the Town*. ★ ★ ★

### Briefly . . .

A new "Spot TV Rate Estimator" was recently distributed by Free & Peters to ad agencies and advertisers. The estimator, according to Lloyd Griffin, F&P v.p. in charge of TV, enables anyone interested to obtain "an accurate gross cost estimate for almost any TV spot situation in a matter of seconds" simply by turning the dial on the device. The back cover of the pocket-size card carries a TV market list and set count. The estimator also incorporates cost data from *Standard Rate & Data* (as of 15 January, 1953); it totals and combines these costs first by 12 specific time classifications (i.e., Class A, 30 minutes; Class B, 15 minutes) and then by market group totals (top 10, top 20, etc.)

\* \* \*

The Westinghouse Electric Co. recently completed its twelfth annual Science Talent Search open to all



WEAS pres. Keller gifts school science winners

seniors in U. S. high schools. Forty were weeded out to compete for  
(Please turn to page 98)

# WMCT offers D.A.

(delivered audience) that's  
*slightly phenomenal!*

In a recent Hooper survey of  
23 TV cities,  
**WMCT was the 2nd highest  
rated station**

The first 15 shows on WMCT  
have teleratings from  
**76.0 to 60.0 \***

The next 22 highest rated shows  
have teleratings from  
**60.0 to 50.0 \***

and it doesn't take much figuring to  
compute the *Delivered Audience* from  
WMCT's 190,000 TV homes.

\*TV area Hooperatings—Nov., 1952.

National Representatives The Branham Co.

Channel 5 • Memphis  
Affiliated with NBC

Owned and operated by  
THE COMMERCIAL APPEAL

Also affiliated with CBS, ABC and DUMONT

# WMCT

Memphis ONLY  
TV Station

WMC WMCT WMCT

# FLASH!

## WAVE-TV OFFERS TOP PARTICIPATING PROGRAMS!

"FLAVOR TO TASTE"—Louisville's best cooking program.

"DIAL FOR DISCS"—popular disc jockey show.

"OLD SHERIFF"—Western films, for kids of all ages.

"MAN ON THE STREET"—entertaining downtown street interviews.

"POP THE QUESTION"—studio-audience quiz show with prizes.

"MARKET BASKET"—informative food shopping-guide program.

"MASTERPIECE MOVIE TIME"—recent top-flight film classics, Tuesdays at 9:45 p.m.

"SPORTS SLANTS"—early-evening sports show.

"HEALTHY, WEALTHY & WISE"—children's audience-participation quiz.

"FARMS AND FOLKS"—Louisville's only agriculture program.

"MATINEE THEATER"—daytime show of popular, full-length movies.

For full details, see your Free & Peters Colonel or write direct.

## WAVE-TV

FIRST IN KENTUCKY

Channel

# 5

NBC • ABC • DUMONT  
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.  
Exclusive National Representatives

## ROBOT RETAILING

(Continued from page 35)

trol. The operator pushes keys on the code machine corresponding to the size, style, and quantity desired. The items are then released from each chute by a solenoid-controlled gate. The boxes fall on a fast-moving belt and are carried to a central point for packing and shipping. An entire order can be assembled as rapidly as the clerk can punch the keys. This could be done by prepunched cards if the operation were large enough."

So you see that it isn't too much to expect that the cost of distribution, as exemplified in wholesaling, may very well be cut by automation.

### Applied to retailing

And it is highly interesting to note that very much the same principle used by Hickok for remote control of inventory has been applied by a group of inventors to retailing. This is really a brand new development of the vending machine—but one which bears no relationship at all to the vending machine as commonly conceived.

It can handle *hundreds* of small items. It is *entirely* automatic. It really makes unnecessary a retail store as we conceive a store today—the so-called forward stock will consist of merely *one sample*, perhaps, of each item. Or a *picture* of the item will probably do. The entire inventory is then carried not on an expensive retail floor—but some distance away in less expensive space.

This isn't a pipe dream. It is already in the prototype stage.

Incidentally, I know of a store in New Jersey that does a \$6,000,000 volume in just one unit, selling appliances of all kinds from television sets to toasters. It has exactly 12 *people* on its floor; imagine that.

Now that store isn't using cybernetics or automation. It is simply a very smart self-service operation. But can you imagine what will happen in retailing—including the retailing of appliances—when self-service begins to utilize automation principles?

Bearing in mind that today's self-service—which reduced food retailing overhead costs from more than 30% to less than 17%—is not even a *mechanical* procedure. I maintain that before too long self-service will utilize not only mechanical principles—

but *electronic* principles. And then all of us who sell and advertise and promote will have to do quite a turn-about in our thinking.

It isn't at all impossible that automation retailing of the future may be able to throw off a profit with mark-ups ranging from 7% for food to perhaps 15% for appliances. And if you think the latter figure is absurd, then permit me to point out that the appliance store I just referred to takes an average markup of only 14% on appliances; and it isn't even a mechanized operation!

Can you imagine what might have to happen to established discount systems, markup traditions, etc., if and when automation retailing develops?

For years we've been told that the cost of distribution is too high. Maybe it's destined to be brought down. And in that process a lot of present-day techniques for advertising, merchandising and selling will have to be revolutionized by us.

### Automatic laundry

Have you heard about the Valetaria? It's a telephone-locker combination that is run from a central switchboard. You call an operator, tell her what cleaning you want done. She opens a locker automatically—from *her switchboard*—into which you put your apparel. You put the proper coins in a coin box some time later—and you collect your clean clothes.

The developer of this interesting step toward automation in retailing is the U. S. Hoffman Machinery Corp. Its machines are in operation at Macy's, New York. Higbee's in Cleveland, etc.

Incidentally, talking about vending machines—and the \$1.00 in change limitation that has hampered them, I've heard rumors about a new device that will take up to \$2.50 in change and can accept as many as 70 coin combinations.

Both the Henry Rose Division of Sears, Roebuck and Ohrbach's in New York are testing an electronic device to record inventory and sales data almost instantaneously. It can apparently be adapted to a completely automatic clerical system utilizing an electronic memory instead of punched cards. What that development alone may do for and to retailing really is *startling*.

One thing that I am reasonably certain will happen is that cybernetics



the  
**BIGGEST  
FISH...**

in a big **BIG** puddle!

Now KNBH is the top\* TV station in the second largest market in the United States!

Let KNBH give you widest television coverage of Los Angeles County — now a *five and a half billion* dollar yearly retail market. And get extra profits from the millions more reached by the powerful KNBH transmitter.

KNBH programs more top rated shows than any other station in Los Angeles. Eight out of top fifteen once a week, six out of ten multi-weekly.

Your potential customers turn *more often* to KNBH.

Make sure they get your sales story. Consult

KNBH, Hollywood, or your nearest NBC Spot Sales Office for details.



\* ARB, AND PULSE, JANUARY-FEBRUARY, 1953 RATINGS GIVE KNBH BIGGEST VIEWING AUDIENCE DAY AND NIGHT IN SOUTHERN CALIFORNIA

**NBC** HOLLYWOOD

**KNBH** Channel **4**



and automation will enormously accelerate the fundamental trend toward *impersonal mass selling*.

This is dangerous ground for an advertising man to tread. He is immediately open to charges of self-interest.

Moreover, the man who tries to look ahead is open to attack as well as ridicule. You had one example not too far from here and not too long ago—I refer to Kitty Hawk and the Wright Brothers.

I will be charged with forecasting a *completely* robot merchandising operation for *all* merchandise, for *all* services, and by *everybody* right down to the small specialty store.

I contemplate no such thing. I simply anticipate that *some* merchandise categories, *some* manufacturers, *some* wholesalers and *some* retailers will be profoundly affected by automation. It is for everyone in business to determine *for himself* whether or not *his* business function will feel the impact of cybernetics—and if so, to *what extent* and in what *way or ways*.

But I will make one prediction right here and now—that preceding paragraph will be omitted by at least some of those who may find these observa-

tions of mine to be disturbing to their complacency.

Suppose we turn our attention to the *selling* function of business in its innumerable aspects.

#### *New selling force*

Some years ago, *personal* selling shouldered the lion's share of the *total* selling job in all industry. Then advertising introduced *impersonal* mass selling—a *brand new* selling force. Slowly, *impersonal* mass selling—in the form of advertising in all its manifestations—sent *personal* selling into a slight retreat.

Then, starting about 1925, after advertising had completed its first quarter-century of dynamic growth, a new force that was also *impersonal* mass selling appeared on the business scene. I refer to the chain store.

Not only did the chain store tend to substitute *impersonal* mass selling at retail for what had been almost exclusively a *personal* selling function—it also began to develop self-selection, and then self-service characteristics. That, of course, made *still more* impersonal its impersonal mass selling function for the consumer.

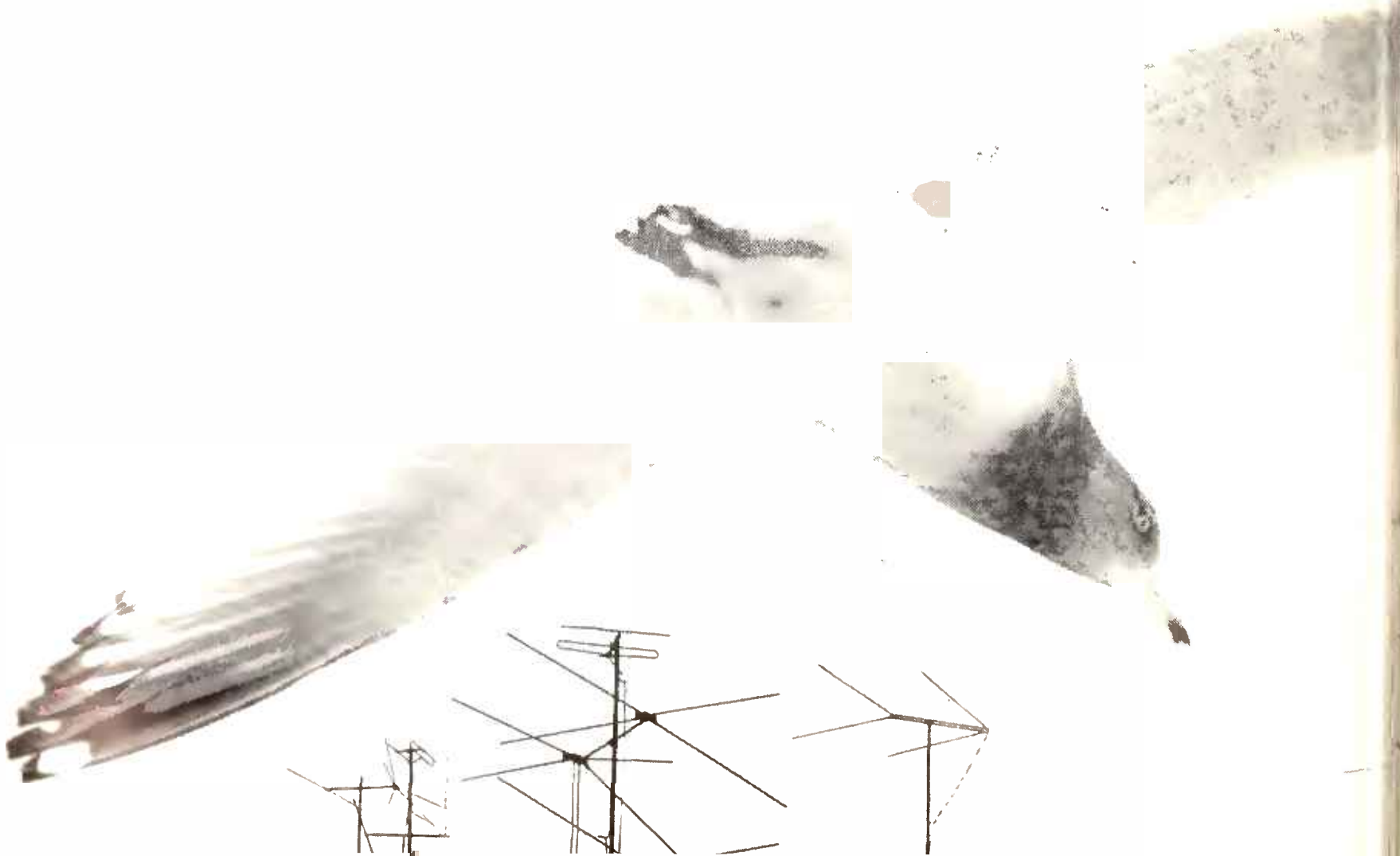
In those early days, it was *brand advertising* that aided the chains along the route of impersonal mass selling. Advertising, indeed, made the chain-store operation *feasible*. Brand advertising paved the way for *self-selection*. Brand advertising paved the way for *self-service*.

But in more recent years, the chain stores have—if anything—*taken the lead* in the acceleration of impersonal mass selling, with the food supers heading the procession.

Advertising may not have *forced* retailing into impersonal robot or semi-robot techniques. But advertising certainly *made possible* these new retailing techniques—and smart retail operators did a magnificent job of developing this opportunity.

But with automation, what we today call *robot* retailing will look like *full-service* retailing when we view it in retrospect some years from now. Yet even today, it appears that giant retailing *may have out-distanced* advertising in the gentle art of impersonal mass selling. In other words, the giant retailers have tended to make retailing *so much* of an impersonal, automatic procedure—with an ever-decreasing

## Wingspread: 235,000 watts



emphasis on personal selling in the store—that it *now* becomes a question whether manufacturers advertise in *sufficient volume to compensate for the loss of personal selling on the floor.*

What will automation do to, and demand of, *that* situation?

When we had *real*—and genuinely efficient—personal selling on the mass retail floor, preselling by the manufacturer was not a *major* prerequisite. But it is obvious that the less personal selling on the retail floor, the more *preselling the manufacturer must do.*

Manufacturers of *certain* branded merchandise can look forward to an era in which the selling done on the retail floor will consist—*almost exclusively*—of the display of merchandise that has been *presold by advertising!* Push-button mass retailing of *some*—not all—merchandise categories is on the way, and advertising's job will be to *push the hand that pushes the button!*

Now I am about to make a statement that will surely pitch me on a bed of upended rusty nails! I am about to observe that, in some industries, personal selling of *all* types has been in a *decline* for almost as long as adver-

tising has been on the upgrade!

Take cigarettes, for example. Surely I am not being inaccurate when I say that manufacturers' salesmen, wholesale salesmen, and of course retail salesmen play a considerably *reduced* role in the sale of cigarettes.

Or take food. Some of our largest food manufacturers really do not have *sales forces*—as *sales* organizations are generally conceived. Their men are *sales promotion* men, in reality. With some of our largest food advertisers, it can hardly be doubted that *advertising has taken the place of personal selling*, in its original aspects, with respect to the manufacturer's sales force, the wholesaler's sales force—and certainly with respect to the food retailer. The food manufacturer's "salesman" today is primarily a *promotion* man. Much the same is true in some parts of the drug industry. Automation will *spread* and *accelerate* this trend.


And so I conclude that a major reason for advertising in certain fields in the years ahead will be to *presell* the brand *so strongly* that it will be able to compete in the now-looming era of impersonal mass selling. There is to be an *ever-widening gap* between the

finished product and its ultimate sale—a gap left by the gradual lessening of traditional techniques of personal selling *all along the selling line.* New *concepts* of personal selling must emerge, such as already happened in food, drugs, cigarettes, etc. and a new *attitude* toward advertising.

The day of the *individually spoken word* as the basic sales-creating factor is destined to wane in *many* lines—although I hasten to add, by no means in *all* lines. Its departure will be accelerated by the automation developments of the next few years. Its place is to be taken by new techniques of personal selling and by the *mass spoken word*; the word that is mass-spoken via printers' ink and via electronics.

There are precious few brands that are sufficiently impressed on the minds of the public today to take full advantage of that new era. Too few brands have the real consumer *demand*, the really *powerful* consumer *preference* necessitated by such an era. Most advertised brands have only a spotty consumer *acceptance*—and *that isn't enough for an era of impersonal mass selling to require.*

For many years it was necessary



You'll be seeing a lot of this soaring gull. *And so will more than a million Texans.* For it is the symbol of KGUL-TV, which takes to the air today to cover the new Texas Gold Coast.

First high-power TV station in the Southwest, KGUL-TV wings across a great area of six cities (Galveston, Houston, Baytown, Texas City, Freeport, Alvin) and six dozen smaller communities—*combined, the 15th-largest metropolitan area in the U.S.*

Its powerful picture brings into range 1,176,900 people who are among the nation's richest (earning almost \$2,000,000,000 a year) and fastest-growing (with 50,000 newcomers in '52).

And when you add KGUL-TV's high-flying showmanship—both CBS Television and Texas-style—it's a sales-powerful picture, too. CBS Television Spot Sales will be happy to fill in the details for you.

Channel 11 in Galveston-Houston

**KGUL-TV**

A basic CBS Television Network Affiliate

Represented by CBS Television Spot Sales

**KBTV**

Transmitting Denver's  
Most Powerful Signal from  
Atop Lookout Mountain

CBS  
ABC  
Affiliate

**KBTV**  
CHANNEL  
9  
DENVER

To reach the rich, expanding  
Denver and Colorado market, specify  
KBTV... for sales results! Check these  
facts and figures. Write for complete  
details on this productive, fast-growing  
market.

**THE GREAT  
COLORADO MARKET**

Population	1,325,089
% Increase over 1940	18.0
Total Retail Sales	\$1,257,095,000
Total Urban Population	831,318
Total Rural Population	493,771
TV Sets in Area	117,299

(Rocky Mtn. Elec. League—Jan. 1)


**KBTV**  
CHANNEL 9 DENVER  
1100 CALIFORNIA • TABor 6386  
Contact Your Nearest  
Free & Peters Representative

**KVOS-TV** CHANNEL 12

**KVOS** 1000 WATTS  
790 K C

**KPQ** 5000 WATTS  
560 K C

ABC Network



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

Represented by  
*Robert Meeker Assoc., Inc.*

for advertising merely to create consumer *interest*, consumer *acceptance*. While these were *passive* factors, the retailer could be counted upon (with-in limits, of course) to fan those *passive* factors into a *blaze* of promotional and floor-selling excitement that would change them into more *aggressively* active factors. But with push-button retailing there will be less and less of that "fanning." Brands will be compelled to have *strong* consumer *demand* and *preference*.

Push-button mass retailing will tend more and more to *formula-ized* *promotion*. The manufacturer's promotional program will conform to the formula—or it won't be used. And the *area* for promotion will *narrow down*. Already in the A & P stores, for example, the promotional work that manufacturers may do is rigidly circumscribed. That trend will gather force.

The large retailers are even now tending more and more to *formula-ized* *merchandising*. If anything, their merchandising programs are more strictly charted out than their promotional programs. Automation retailing will step up this trend, too.

All of this means that, in an automation future, advertising must *manufacture* *customers*. It must manufacture *customers* as efficiently as the factory manufactures merchandise; and perhaps even more efficiently if it is to keep step with automation production. *Automation* *production* on the one hand and *automation* *mass retailing* on the other will most assuredly put advertising on the spot.

#### Effects of automation

I think that automation will impel the mass retailer in these directions:

1. There will be a *severe* *reduction* in multiplicity of brands stocked. Mere labels will be dumped. Weak brands, backed only with token advertising, will also be dumped. Only the *strongest* brands will survive in this program of brand liquidation!

2. *Store-controlled* brands will become increasingly important.

3. As large retailers tend toward robot techniques, they will find that they can control public brand selection to a remarkable extent by their very automation procedures. Years ago the retailer had to *hide* a brand *behind* the *counter* in order to kill it off. In

the future, he may simply break an electric connection!

The whole trend of the new mass retailing era will be in the direction of putting the selling burden on just two "media." *One is advertising*—including trade advertising. *The other is interior display*—with interior display assuming entirely new forms.

Other changes to be brought about by automation mass retailing may include the following:

1. A vast increase in the *speed* with which buying will be done within the store. *Split-second shopping* is on the way for many retail items.

2. There will be astounding spread in the *variety* of merchandise susceptible to *impulse* buying in varying degrees of impulsiveness on the part of the shopper.

3. Shopping will continue to lose, for more and more people, most of the time, its aspect of adventure. Shopping will become a *chore*, not a pleasure.

4. *Men* will do still *more* shopping. *Poppa* will really become a shopper.

5. The *hours of retailing* will change to a 24-hour basis. Right now in Sweden an amazing retail volume is done through on-the-street vending machines when stores are closed.

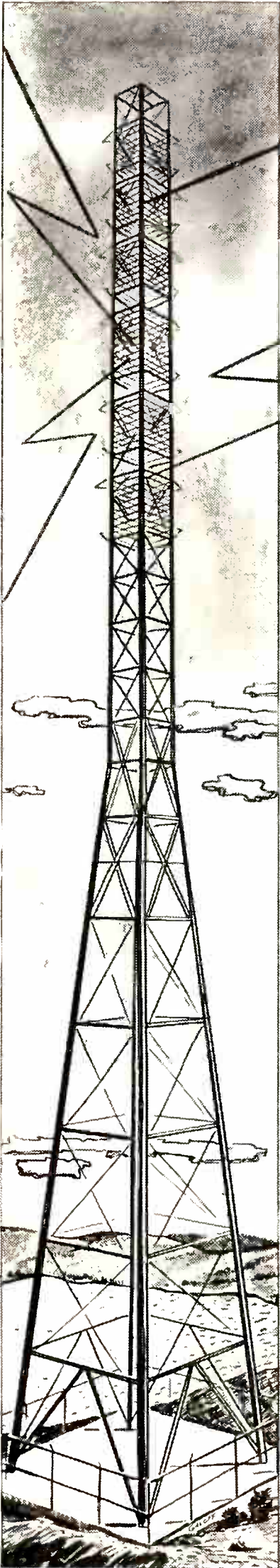
#### Shorter week seen

The trend toward the *five-day* retail week will accelerate. The full-day closing tends, right now, to be Monday. However, with Saturday clearly in a strong decline as a shopping day, especially in the warm weather months (with the exception of some of the suburban and regional shopping centers) and with salespeople showing a violent dislike for Saturday hours, it is entirely probable that retailing will *eventually* wind up with Saturday-Sunday the two closed days.

Simultaneously will come the elimination of morning hours. Ultimately, retailing *within the retail store* will be done primarily between noon and 9 p.m., five days weekly.

6. It isn't generally understood by the public that:

A. Some 100 large retailers do at least one-third of our total over-



Sell More On **4**

with **KRON-TV's**  
**SUPER**  
**SIGNAL**

**NOW** you can be sure of reaching the largest group of consumers in the rich Northern California market over Channel 4. Now you can take advantage of KRON-TV's 4-POINT SUPERIORITY.

- **HIGHEST ANTENNA** in the San Francisco-Oakland Bay Area, with effective transmitting height of 1441 feet, gives you maximum clearance of local obstructions.
- **HIGHEST POWER** allowed by law for Channel 4 gives you added thousands to see and hear your sales message. Viewers as far away as 200 miles report fine reception.
- **LOW FREQUENCY** on Channel 4 gives you a more efficient wave length and more effective coverage over a wider area.
- **GREATER DEPENDABILITY.** Your advertising benefits from the unmatched protection of a double antenna system and an automatic standby generator to insure against telecast failure.

Add it all up and the answer is: You get better coverage... more complete coverage... more dependable coverage in Northern California on Channel 4. Take advantage of KRON-TV's 4-POINT SUPERIORITY for

**SUPER SALES** from a **SUPER-SIGNAL**

FREE & PETERS  
National Representatives

**KRON TV** **4**  
SAN FRANCISCO

the-counter, or general merchandise volume.

B. Some 20 large retailers take in \$1 out of every \$4 spent at retail for general merchandise.

C. From 200 to 400 large retailers account for at least 50% of the total volume of the majority of our national advertisers.

The trend toward giant retailing has probably just begun. Automation will speed it up.

7. Still another facet of the retail revolution will be the decline of the window as a promotional

vehicle. The public will do less and less window shopping.

8. Every period of economic revolution brings along with it new forms of retailing. Thus, the great depression of the 1930's really spawned the food super of today. It follows that the automation era will bring with it new retail forms that will take root and grow mightily; much to the discomfort of the established retailers. That is the way of democratic competition.

9. The final facet of the retail

revolution will involve a fabulous growth of self-service in brilliant new forms.

The most recent aspect of the current retail revolution, as exemplified in the food super, has been the food super's successful exploitation, by both self-service and self-selection techniques, of a growing list of non-food categories.

But I think that even more important is the way non-food retailers are turning to self-service and self-selection of non-foods.

Now it is probable that as non-foods are successfully retailed with preselling techniques, self-selection techniques and self-service techniques—they will lend themselves more readily to automation retailing.

Automation retailing will give the "package" a selling job of enormously expanded dimensions. In general, we may conclude that the greater the degree of automation retailing, the more selling the "package" must do.

The gap that always existed between preselling and the final sale was closed, in former years, by the salesperson. Tomorrow it must be closed by the "package."

Summing it up—the whole trend toward push-button retailing will rest on two basics: (1) known brands, (2) the visual display of merchandise. It is advertising that makes the brand known—and it is the "package" that capitalizes the visual store display.

In non-food, the "package" has barely begun to show even an awareness of its new selling assignment—always noting certain exceptions.

Of course, this brings us to the final question—what kind of advertising will be required in the new automation era? What type of advertising is best suited to an era of impersonal selling? There can be no formula.

But there can be an approach. And that approach may be summarized in this way:

1. *Get back to the merchandise.* We've had 10 years of flight from merchandise in advertising—probably because merchandise was in short supply most of that time. Advertising must get away from sheer entertainment; away from the brilliance that wins awards but not sales.

2. As part of the flight back to merchandise in advertising, we must show the product; show the

# DON'T BE FOOLED ABOUT ROCHESTER



IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	254	147	22	2	0	0
TIES.....	7	5	1	1	0	0

Station on  
'til sunset only

WHEC carries ALL of the "top ten" daytime shows!  
WHEC carries NINE of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —



# WHEC

of Rochester

NEW YORK  
5,000 WATTS



Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



**IN MICHIGAN...**

# FM Pulled Twice the Inquiries at 1/8 the Cost

**FM commercials in Grand Rapids and Detroit areas only out-pulled same commercials broadcast over AM with full-state coverage.**

**Are you up-to-date on FM?** This is another report of actual results in a nationwide campaign of keyed spot announcements for Zenith Hearing Aids. It adds actual case history results to your surveys and statistics on FM coverage of AM "holes" and "white spots."

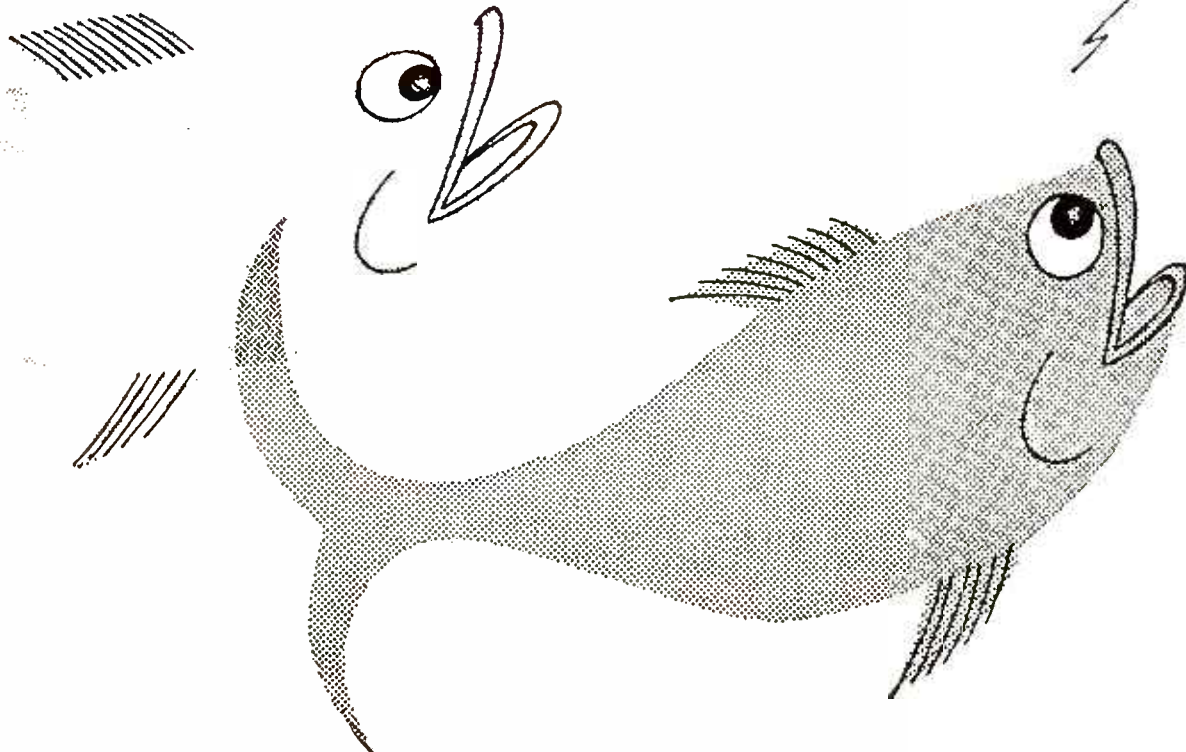
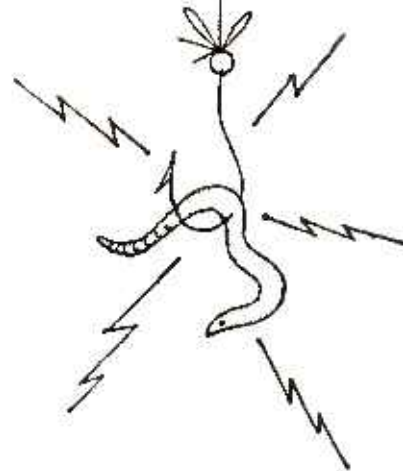
**More "pull" for less money.** In the state of Michigan, for example, full theoretical AM coverage was used, while FM coverage was purchased only in Grand Rapids and Detroit. In spite of this, FM out-pulled AM two to one, with a cost per inquiry only 1/8 that of AM.

**Help where you need it.** Better investigate *all* the areas where you *thought* AM could do the job alone. You'll find many areas where you need FM to get your message through because of static and local interference. FM gets results—at lower cost.

### Note to FM Stations:

*Your Zenith distributor will gladly help promote your station and programs through dealers', in newspaper ads and displays. Get in touch with him today.*

**ZENITH**   
The royalty of television and RADIO<sup>®</sup>  
ZENITH RADIO CORPORATION • Chicago 39, Illinois





**in HOUSTON, KPRC**

and its 5,000 watts do a *bigger coverage job* than Station "B" at 50,000 watts

**DAYTIME**

	Primary Radio Families (50-100%)	Weekly Station Circulation (10-100%)
<b>KPRC</b>	<b>391,300</b>	<b>410,570</b>
Station B	382,130	372,050
Station C	313,580	270,430

**in HOUSTON, KPRC**

does a *better listener job . . . with consistently TOP audience ratings for 27 years*

**NIGHT-TIME**

	Primary Radio Families (50-100%)	Weekly Station Circulation (10-100%)
<b>KPRC</b>	<b>381,560</b>	<b>364,320</b>
Station B	357,980	331,400
Station C	301,380	242,220

Nielsen Coverage Service, 1952

While KPRC gained radio family coverage since 1949,

its principal competition (Station "B") dropped 5% daytime, 6% at night

**KPRC**  
**HOUSTON**  
JACK HARRIS  
Vice President and  
General Manager  
Nationally Represented by  
EDWARD PETRY AND CO.

package; show the *name*; give merchandise *details*. If this be corn—let's have more corn! Nothing is so absorbing to the *shopping* public as merchandise!

3. Don't sell the product *per se*—unless you are a leader, and even then its wisdom is debatable. A *brand-buying* age demands *brand-selling* advertising! That's quite different from selling the *generic* product.

4. Find a basic reason why *in the merchandise* that will be sufficiently important to the public to give the public a powerful, persuasive motive for insisting on a specific brand.

5. Having isolated that mainspring to buying action—build *mainspring* copy around it.

6. Make that mainspring the *dominant* feature of the advertising for the product.

Robot shopping and robot retailing combine to demand advertising with sheer perseverance of a robot and the moving ability of a bulldozer. I hope you get it! ★ ★ ★

**SELLING TIMEBUYERS**

(Continued from page 31)

from these boys are slanted toward the needs of particular types of accounts—such as food or drug accounts who try to reach women's audiences, products with a masculine appeal, etc. As a result, we can give a much faster 'yes' or 'no' to a rep."

Another sore point with timebuyers are the reps who do not follow up properly on old business.

"The rep who's always chasing 'new' accounts makes a big mistake," a Radio City-area timebuyer stated. "Many radio reps fail to develop new ideas for existing clients, and we hear practically nothing from them for weeks at a time. In other words, they seem to feel that once the business is in the house, there's nothing more to be done. Some reps would probably get more business from us if they took the time and trouble to check over their availabilities in terms of our agency accounts currently running with them."

Still another symptom of old-fashioned rep thinking, timebuyers feel, are the sales methods of reps who feel their job is done when they have "sold an agency" on a pitch.

"I wish radio reps would remember in every case that we're not just buying time for ourselves," a lady time-buyer said. "There's no point in pressuring us, or arguing with us if the client turns thumbs down on a rep's availabilities. We want good clear facts, which we can pass on to the account men, not a medicine show staged in our office."

*Lack of media familiarity*

"Believe it or not, I still find that some radio rep salesmen call on me with only a hazy idea of what their availabilities will cost a client," a veteran spot radio buyer stated. "Others come in here, too, with only sketchy research backgrounds for their offerings—insufficient details on ratings, audience figures, sales histories, and so on. Since spot radio has to compete for the advertiser's dollar with everything from spot TV to billboards, it's often quite a digging job before we have enough facts to make a pitch to a client of ours."

Other timebuyers pointed out to SPONSOR that the trend toward market-by-market buying of air advertising calls for detailed knowledge today

Clip and Save For Your  
**MUSICAL COMMERCIAL FILE**

No. 1 IN A SERIES

**Why Song-Ads  
SELL**

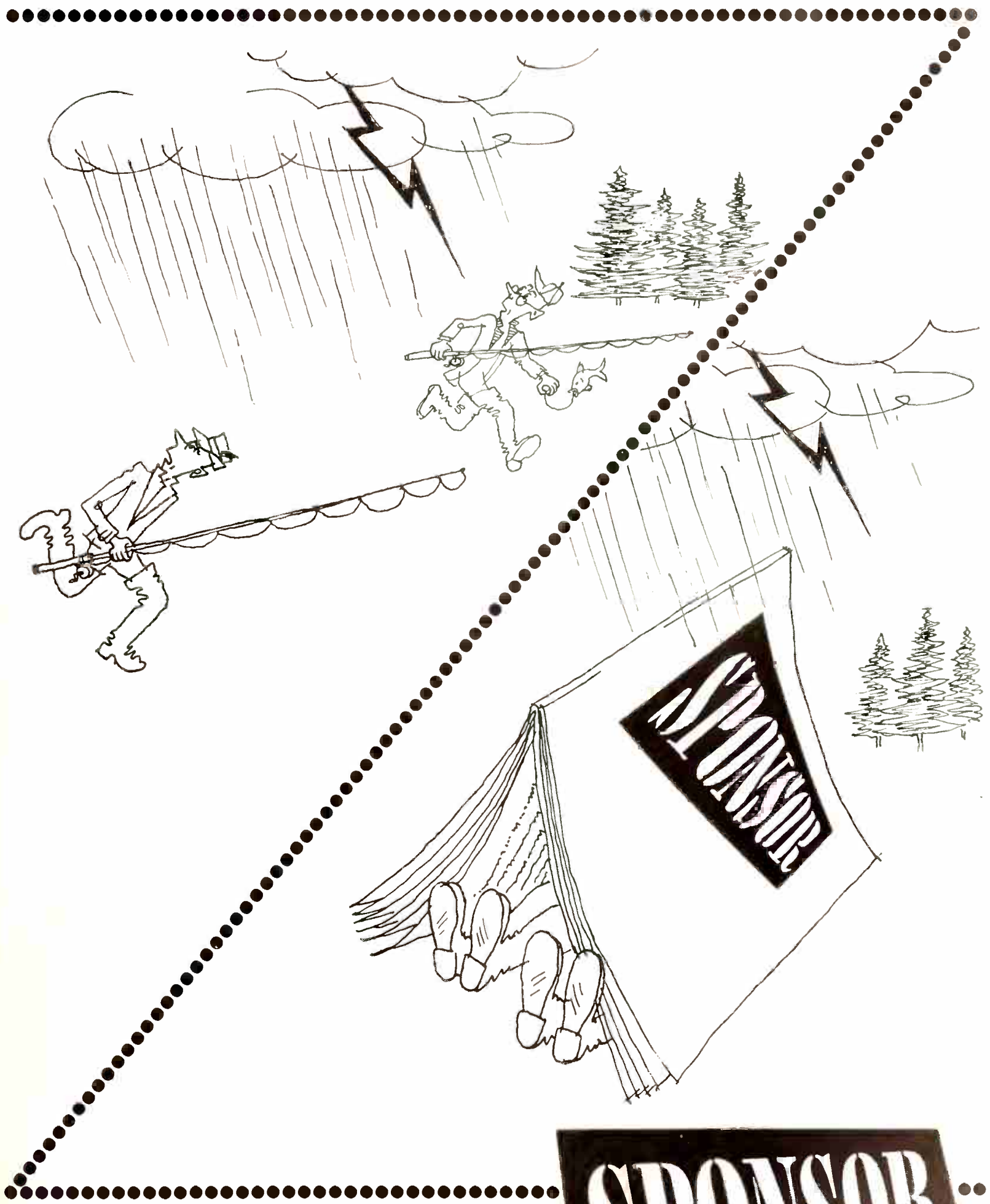
The Song-Ad Formula  
**SA/3-Rs = R/S**

Call or Write Today  
For Details

With a Song-Ad you will achieve  
**GREATER RETENTION of  
PRODUCT IDENTITY AND  
VALUE, RESULTING IN  
INCREASED SALES.**

"Sell With a Song-Ad"  
For Radio-TV-Films-Slide Films

5927 Sunset Blvd.  
Hollywood 28, Calif.  
Gladstone 6181



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

... pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.



about these factors:

1. The general media situation in a market, and how radio ranks among these media.

2. The specific facts concerning availabilities, from costs to merchandising services offered.

3. What other, competing air clients are doing in spot radio (and TV) in the market under discussion.

"Clients today want to know exactly what spot radio's going to cost them, and what they'll get exactly for their money," one timebuyer said. "There's no room today for the good old 'blue-sky' stuff from the 1940's."

Such a desire for knowledge isn't

mere curiosity on the part of agencies.

"There was a case recently," a timebuyer recalled, "where we had gone to a big user of daytime spot radio with a set of availabilities tailored neatly to his budget for spot. He quickly gave us the go-ahead. Then, one of the biggest reps from whom we were buying spot time called us to say that he had given us an old set of rates, and that all his stuff was going to cost more.

"The client was pretty sore when we went back to him and explained that he'd have to increase his budget if he wanted to buy what we had pitched. We didn't dare tell him that the rep

just wasn't familiar enough with his own merchandise to be accurate."

Five years ago, as most timebuyers recall, buying spot radio was much simpler than it is today—from the standpoint of business mechanics.

Only a handful of stations arranged big merchandising efforts, or built premium-priced shows in which merchandising was an integral part. Rates were fairly stable, and there were few problems with announcement package deals, contracts for extra services, involved discount arrangements, purchasing of stations who aim for fractional audiences among music-lovers or racial groups, and the like.

#### *More selectivity today*

However, times have changed. Sponsors today, and naturally their agencies, are more selective in their spot radio buying. But the increasing complexity of the business has thrown large and small rep firms, in some cases, for a loop.

"Our agency no longer buys spot radio only from marked-up station logs," a Madison Avenue timebuyer stated. "Most rep firms know that, and try to give us a much more complete picture of their availabilities than they used to. But a few station reps still persist in sending over logs covered with pencil scribbles—even when we give them plenty of time to prepare a complete story."

Other timebuyer complaints referred to the follow-through by the reps on radio spot sales.

"Several rep firms I know are quite slow in confirming our spot radio orders," another timebuyer told SPONSOR. "We must have such confirmations before we can get the official go-ahead. And, since many of our spot radio clients are using short-term, seasonal campaigns, the situation is getting worse, not better."

An interesting sidelight to the complaint that some radio reps don't furnish enough research data quickly came from the ace lady timebuyer of one of the largest ad agencies. "Some reps are actually overdoing the research side of their pitches, particularly where they deal with costs-per-1,000. They take a crop of assorted availabilities, then quickly reduce all the costs to a cost-per-1,000 basis. Then, the whole deal is pitched to us all over again.

## WREN once again favorite of the family



Here at WREN we're right happy that the latest Conlan survey (like so many others have done) showed WREN delivers more listeners for more hours than any other station in Topeka. But just as important, we think, is the versatility WREN showed. Programs for the ladies . . . WREN's out front. Children's heroes . . . WREN led the field on horseback or space ship. Sports for the men . . . WREN's on-the-spot Big Seven reports had no competitors. No matter what your product, no matter what market you're concentrating on . . . WREN is first choice in Topeka.

5000 WATTS • ABC • TOPEKA, KANSAS



# 17<sup>TH</sup>. STATE\* Sportscaster



FOR all the news in the sports world everyone in the 17th State listens to Bob Bender's two sportscasts each day. Bob is that special personality who has built a loyal following in the six years he's been the WGY sportscaster. The list of his invitations to scholastic sports dinners in the area is a mile long.

On the air from 6:30 to 6:45 p.m., Monday

through Friday; 6:15 to 6:30 p.m. on Saturday; and 11:05 to 11:15 p.m. Monday through Saturday, Bob Bender is an ideal vehicle for participating or program sponsors. He appeals to every sports taste, giving news on everything from hunting and fishing to skiing. And with the baseball season practically here, Bob's late sportscast is even more valuable because of the tremendous interest in the night game scores.



Bob Bender has a "Hall of Fame" of his own in his program guest list. Vic Raschi of the New York Yankees was an interviewee on a recent Bob Bender show.

## WGY MARKET DATA

22 cities over 10,000 population

458 towns

53 counties

2,846,300 citizens

878,130 radio families

More goods purchased than 32 states

\* The WGY area is so-named because its effective buying income is exceeded by only 16 states.

50,000 watts—Studios in Schenectady

# WGY

A GENERAL ELECTRIC STATION

Represented Nationally by Henry I. Christal New York • Chicago • San Francisco

"This isn't what we mean when we tell a rep 'we want more facts.' Sure, we find cost-per-1,000 and audience data useful. But we also want to know things like: Does this show sell appliances? Does it have a loyal audience? What's the background of the local personality who is featured in the show?"

"In other words, we want a well-balanced sales pitch."

The question of "balance" in a sales presentation from a spot radio rep to agencies was felt by most timebuyers to be of extreme importance today.

"We don't want either the high-pressure tactics or the casual, no-facts tactics of 1948," a timebuyer summarized. "We would like to see radio reps pay as much attention as possible to the trends in client thinking about spot radio, and then make a good, sound pitch which is aimed right at client needs."

#### *How reps can improve*

This was the consensus among timebuyers interviewed by SPONSOR:

- Reps should avoid the somewhat-passe "shotgun" approach in selling spot radio to ad agency timebuyers. Instead, pitches should be geared as

closely as possible to the known buying habits of major clients. "We're not asking reps to outguess our clients," one timebuyer explained, "but we would like to see more attention paid to the past performance record of major clients."

- More new programing ideas, merchandising plans, special promotions, announcement packages and the like should be created by reps.

"Not long ago we were buying a lot of early-morning time for a big spot radio campaign," a timebuyer recalled. "We had a very sizable budget to spend. We called a lot of reps, but a few just said bluntly that they had 'absolutely nothing' to offer us in the way of early a.m. time.

"Finally, we had to call in some of these reps to our office. We outlined what we wanted, and then showed them how they could juggle a program here, and shift another there, and move an announcement strip in between, etc.

"Some of them, frankly, were amazed. They were certainly happy to get business where they didn't think any was due. But it was no pleasure for us to teach them how to use some imagination." \* \* \*

## PALL MALL

(Continued from page 29)

the growth in this field has been confined largely to those two brands. . . . In our opinion, the great success of these two brands is not due so much to their length, but to public recognition of their outstanding quality. . . ."

Hahn's statement appeared to be directed at those who took a quick look at the growing popularity of 85 mm. cigarettes and came up with the following analysis: (1) King-size cigarettes are on the way up because consumers feel that the extra length filters out nicotine and is therefore healthier to smoke. (2) They are particularly popular with women because their greater length makes them more graceful to hold. And (3) they appeal to the economy-minded because there is more cigarette to smoke.

These reasons undoubtedly are factors in the sales climb of the kings, advertising men say, but do not completely explain why Pall Mall has hit the jackpot, and not its competitors.

A great deal of the credit is put on Hahn's shoulders. He was made president of American Tobacco in 1950 because of his success with Pall Mall and because it was felt his advertising talents might spark Lucky Strike, which had not been doing too well. Preston L. Fowler, American Tobacco's vice president in charge of manufacturing, is also given a share of the credit for Pall Mall's success.

From talks with Alan Garratt, advertising manager for American Cigarette and Cigar, as well as agency people working on competitive cigarettes, two more reasons were highlighted to explain the success of Pall Mall: consistency in advertising, and its pack and color.

1. *Consistency in advertising:* Nothing shows this better than Pall Mall's use of *The Big Story* on the air. The program has been on NBC radio for Pall Mall since 1947 and on NBC TV since 1950. From 1947 until the summer of last year, when CBS TV's *Doug Edwards and the News* was purchased, the single show on radio and TV had been Pall Mall's only network showcases—four years with one show.

American Cigarette and Cigar gets more out of *The Big Story* than consistent impact, however. The radio and TV versions of the show are moderate-budget packages with good ratings.

# It takes Two to Tango!

. . . and in the San Antonio area it takes two languages to sell the entire market . . . KCOR best sells 691,493 Spanish-Speaking people in this area.



KCOR is Texas' first and most powerful Spanish-Language station—  
For new Belden Survey on buying power, brand preferences and listening preferences write KCOR . . .

or contact  
**Richard O'Connell**  
New York  
**Harlan J. Oakes & Associates**  
Los Angeles & Chicago  
5000 Watts Day — 100 Watts Night  
San Antonio, Texas





**5,000**

**sales per minute!**



**“BREAKFAST IN HOLLYWOOD”\***

**success story...can be yours**

A single one-minute announcement offering rosebushes for sale on a recent program brought 5000 replies. An example of how genial M. C. Jack McCoy's top *mail pull* can mean more *sales pull* for a product! Yes, and it can be *your* product. "Breakfast in Hollywood" is now available for sponsorship in 10, 15 or 30 minute segments. And on the 14 NBC Radio Western Network stations you're sure of Top Coverage on the fast buying Pacific Coast! Jack McCoy's audience is building every week. It can build big profits for you. For details phone John Williams in Hollywood, H0llywood 9-6161, or Walter Tolleson in San Francisco, GReystone 4-8700.

*\*Heard 10:30 to 11 A.M. Saturdays over NBC Western Network*

**WESTERN NETWORK  
NATIONAL BROADCASTING COMPANY**

*A Division of Radio Corporation of America*

**HOLLYWOOD • SAN FRANCISCO • CHICAGO • NEW YORK**

This adds up to low cost-per-1,000 and is one of the big reasons for Pall Mall's economy in advertising. SPONSOR's charts on network show costs last fall (8 and 20 September 1952) put the radio production nut at \$6,500 and the TV production budget at \$16,000.

Neither the radio nor TV versions of *The Big Story* has ever dipped below the top 25 in lists of program popularity. Nielsen TV ratings for the show this year have been running in the low 40s, which means the program reaches nearly 7.5 million homes. It is seen in 46 markets.

On radio, the Nielsen rating for the week of 11 January, for example, was 7.3, the homes-reached figure, 3,324,000. The radio show has the good fortune to follow Groucho Marx, who has been pulling top ratings for some time. It precedes General Food's Bob Hope Show, but whether this is an advantage is not so clear, since *The Big Story* has been getting better audiences than Hope. However, the comedian has not been in his present Wednesday night slot for too long, and if he becomes more of a habit with radio listeners as time goes on, *The Big Story* will un-

doubtedly benefit from it.

Pall Mall's commercial copy on the air has been confined to a few themes since the king size was introduced in 1939. Copy has been a deft blend of prestige and hard-sell, and, for the most part, air and print copy have been identical.

### Three big campaigns

Three major campaigns spearheaded Pall Mall's advertising drive to ascendancy in the king-size field. After an introductory promotion in which classy hotels were named as recommending the new cigarette, Hahn, as new president of American Cigarette and Cigar, unleashed a campaign with a definite mass appeal. The theme: Modern design makes the big difference.

As handled by the company, it provided wartime impact in two memorable ways. The spot radio copy hit hard with bugles (on land), roaring airplane motors (in the air), and destroyer whistles (on the sea). There were also commercials that went like this: "Calling Germany! Calling Adolf Hitler! Listen Hitler, to the message America is sending to its people." There followed recruiting appeals as well as appeals to save fats and metal. But there were also plenty of attention-getting noises such as machine guns, dive bombers, cannons. The idea always punched home was: like machine guns (or dive bombers, or cannons), modern design makes the big difference in cigarettes, too.

At its peak, Pall Mall was pushed in 4,500 radio announcements a week in well over 100 markets. It was the biggest single spot radio campaign ever put on the air, although during its first year (1941) the total Pall Mall budget was a modest \$1.5 million.

The allied print campaign consisted of a series of paintings by John Falter. They were the never-to-be-forgotten cigarette comparison ads in which men in uniform held one 70 mm. and one 85 mm. cigarette between thumb and forefinger.

For nearly two years, Pall Mall kept at it. A little later on, a network radio show with Gracie Fields was aimed at the serviceman and his family. For a short time in 1944 Robert Ripley's *Believe it or Not* was dramatized on the air.

Shortly afterwards, Pall Mall, faced with manpower shortages, and allocation of cigarette orders, dropped its advertising. It came back in 1946, returning to network radio with the

## HERE'S YOUR BEST MARKET FOR '53



### here's why

Kansas farmers will receive an all-time high of \$944,983,000 for their 1952 crops.

*U. S. Dept. of Agriculture*

### here's how to sell 'em

Use the Kansas FARM Station—WIBW. Sell these able-to-buy farm families as a unit with the station they listen to most.\*

*Kansas Radio Audience, 1952*

# WIBW

Serving and Selling  
"THE MAGIC CIRCLE"

Rep.: Copper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN







**Radio Station WSM  
and WSM's Grand Ole  
Opry has been featured  
15 times in 15 months  
in these — America's  
leading magazines . . .**

**Never in history has a single radio station and a single program received national and international recognition like this.**





## Some of Eastern Connecticut's big installations include

- **DOW CHEMICAL**  
(Six miles from Norwich)
- **ELECTRIC BOAT CO.**  
(Submarines)
- **SUB BASE, GROTON**  
(Ten miles, nearly 15,000 people)
- **PHIZER CHEMICAL**
- **AMERICAN SCREW CO.**
- **U. S. FINISHING CO.**
- **AMERICAN THERMOS CO.**  
and hundreds more.

Here is the #1 Hooper station with the best Local Music and News programming and

Now  
one low rate  
6:00 AM-10:15 PM



contact John Deme, Mgr.  
\*Norwich 37,633 New London 30,367

Frank Morgan show, *The Fabulous Dr. Tweedy*. During the early postwar period came the second big Pall Mall theme. It was simple and direct: Pall Mall is *outstanding* and *mild*.

In 1949, Pall Mall's third major theme was introduced, "Guard against throat scratch." It is still running. It includes subsidiary themes drawn from its early postwar advertising, thus giving continuity, plus new ones such as "mildness you can measure," and "puff by puff . . . you're always ahead with Pall Mall."

The coming spot radio campaign will continue using these ideas plus a new piece of commercial copy that has already been tried on its radio network show: "three smokers per minute change to Pall Mall."

As in many of its commercials, and following the tradition of George Washington Hill (who with Hahn probably had more to do with Pall Mall's success than anybody else), the new Pall Mall copy punches insistently. The "three smokers per minute" phrase is chanted rhythmically in time with a metronome and is repeated twice.

In case you're interested in how Pall Mall figured out its new chest-thumping copy, here's a brief explanation. It was assumed that the average Pall Mall smoker consumes a pack a day. One pack, or 20 cigarettes a day multiplied by 365 days equals 7,300 cigarettes a year per smoker. This 7,300 figure is divided into Pall Mall's estimated increase in 1952 (12 billion cigarettes), to get the annual number of new smokers. The quotient is 1,643,836 new Pall Mall smokers a year. Dividing by 365 again, there are 4,504 new Pall Mall smokers a day. Divide the latter figure by 1,440 (the number of minutes in a 24-hour day) and you get 3.1 new smokers per minute. Pall Mall generously forgets the .1. (Other advertisers in different fields could, of course, apply the same kind of mathematics to developing similar themes.)

2. *The pack and color.* There is pretty wide agreement that the design and color of the Pall Mall pack had a lot to do with its success. Raymond Loewy, who redesigned the Lucky Strike pack ("Lucky Strike green has gone to war"), is reputed to have said that he could not improve on Pall Mall's container.

American Cigarette and Cigar is well aware it has a veritable gold mine in the look and color of Pall Mall's

package. The main reason Pall Mall is seldom advertised in newspapers is that "Pall Mall Red" cannot be reproduced. Even if the printing ink color is true, it is lost in the absorbent newspaper print.

However, dailies were used on two occasions to add weight to Pall Mall's current "Guard against throat scratch" campaign. Newspapers introduced the campaign in 1949 and gave it an extra push last year from August to December. But Sunday supplements are preferred because of their slicker paper and gravure printing, and four of them are now carrying the ball for Pall Mall: *This Week*, *American Weekly*, *Parade* and the *New York Sunday News*. Like magazines, the supplements must use "Pall Mall Red."

The dignified Pall Mall pack with its crest and motto, *In hoc signo vinces* ("With this sign we conquer") has a great appeal to women, it has been found. Pall Mall smokers are equally

A manufacturer reports:  
"Our sales more than doubled during a period in which we ran ads mentioning OPERATOR 25."

**Western Union**  
**"OPERATOR 25"**  
can give  
**YOU**  
more sales!



Advertisers who feature "Operator 25" in their sectional or national campaigns pave the way to higher consumer response. "Operator 25" service provides the missing link between advertiser and consumer... gives customers and prospects the names and addresses of local dealers, quickly and conveniently, just by calling Western Union. A new, effective selling aid that means more sales, lower selling costs.

#### Other Western Union Services

- **MARKET SURVEYS**—Fast, efficient way to check consumer attitudes and brand preferences.
- **DISTRIBUTION**—Fast distribution by reliable messenger service.
- **CIRCULATION VERIFICATION**—Checks titles, buying influence and addresses.
- **PUBLIC OPINION POLLS**—Spot checks on media coverage and consumer preferences.

For further information on any or all these special services, call your local office of **WESTERN UNION**

# YOU MIGHT STRIKE OUT 20 BATTERS IN ONE GAME\* —

## BUT...

### YOU NEED THE FETZER STATIONS TO WIN IN WESTERN MICHIGAN!



WKZO-TV in television, WKZO-WJEF in radio—that's the record-scoring line-up for winning the Western Michigan market.

**TELEVISION:** WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—*America's 25th television market!* WKZO-TV's brilliant Channel 3 picture is received perfectly by more than a *quarter million* TV sets in 28 Western Michigan and Northern Indiana counties. And here's the payoff: The December 1952 Videodex Report shows that WKZO-TV gets a far greater share of audience than Western Michigan's other television station—*86.9% more afternoon viewers, 129.3% more evening viewers!*

**RADIO:** WKZO, Kalamazoo, and WJEF, Grand Rapids,

cost only 92.9% as much as the next-best two-station combination in these two cities, yet *deliver 62.6% more city listeners!* February-March, 1952 Hoopers credit WJEF with 15.4% more listeners than the next station, for Total Rated Time Periods. And the February, 1952 Pulse credits WKZO with as many or more listeners—morning, noon and night—as *all other stations combined!*

It will pay you to get all the Fetzer facts. Write direct or ask Avery-Knodel.

*\*Maury McDermott of the Louisville Colonels set this American Association record in a 1949 game with St. Paul.*

### WJEF

*top* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS RADIO)

### WKZO-TV

*top* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

### WKZO

*top* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN  
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

## FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

divided between men and women while the over-all cigarette smoking ratio is two to one in favor of the male. American Cigarette and Cigar has had to turn down many fashionable stores seeking to promote a dress by tying in with "Pall Mall Red."

The present Pall Mall pack (and size) goes back to 1939, when Hill, Hahn and Albert Gregg, then president of American Cigarette and Cigar, brought out a king-size Pall Mall and designed the package. (Hahn became president of American Cigarette and Cigar three months after it was introduced, but he was closely involved in the early planning of the Pall Mall king.) But Pall Mall's history with American Tobacco started in 1907, when the company bought the brand from Butler-Butler. It was then a Turkish cigarette, sold in a red cardboard box, and bought by a quality clientele. (It is still being sold in that form as well.) The copy theme on Pall Mall's present pack—"wherever particular people congregate"—originated in those early days. There was brief flurry of interest in the cigarette by consumers after American Tobacco began pushing it but, after World War I,

modern blends froze out the more exotic mixtures.

In 1936, Pall Mall was "leased" to American Cigarette and Cigar by the parent company. American Cigarette and Cigar immediately brought out a modern blend of Pall Mall. Nothing spectacular happened to sales, however.

#### *Length emphasized*

The decision to bring out a king-size Pall Mall was due to no sudden, mystical flash of insight. Hill and Hahn reasoned that a quality, king-size brand with national distribution and continuous advertising might really go places. Advertising began late in 1939 (via Young and Rubicam) combining the old prestige approach with the idea that "its additional length travels the smoke further, and gives you a noticeably cooler and smoother cigarette." This latter piece of copy is still being used in one way or another, another instance of Pall Mall's consistency in advertising.

If the king-size brands keep climbing at their present rate, they will begin outselling the 70 mm. brands in less than three years. As the box on page 29 indicates, this is a projection

of a trend marked during the past four years. There is no assurance this will happen, of course. The steep climb of the kings may level off, percentage-wise. On the other hand, there is a good possibility that sales will rise even more sharply than indicated on the chart.

For one thing, the figures only show a six-month performance for Chesterfield king-size. Assuming that Chesterfield's estimated king sales of about eight billion cigarettes last year was more than just curiosity sampling and initial distribution (it takes about 6 billion cigarettes to get national distribution), the 1953 sales figures could well be anywhere between 15 and 25 billion.

For another thing, the new Philip Morris kings, introduced early this year, were not taken into account. And Philip Morris revived its Dunhill king with an air saturation drive last year that could boost the brand well above the 1952 figure of 500 million. (Dunhill was originally introduced shortly after the Pall Mall king.) Furthermore, Dunhill has just appeared with a cork tip and is expected to be nationally distributed very shortly.

And, for another bit of evidence, there's Brown and Williamson's filter-tip Viceroy, which recently went king size. It looks like a comer. Its sales of 2.7 billion last year represented a 50% jump from 1951.

All in all, things are really stirring in the cigarette business. Of the five top cigarette brands, three are either king-size or have king-size versions of a 70 mm. cigarette. Only the top two, Camel and Lucky Strike, have resisted the tide.

Camel is still going up and now leads with 105 billion cigarettes, although its share of the market has declined. Luckies dropped off about 4% in sales last year, a continuation of a sales slide that began in 1947. The year before, Luckies had hit a peak of 103.5 billion. Last year its domestic sales were only an estimated 73.5 billion. Rumors of a king-size Lucky Strike persistently crop up and are persistently denied.

American Tobacco is convinced that Luckies' recent performance is only temporary, and its decline is described as part of an up-and-down cycle that all cigarettes are heir to.

Fortunately for American Tobacco, Pall Mall and Herbert Tareyton have more than compensated for the slump

## It's So Easy to Listen to WBNS

Central Ohioans set their dials at WBNS and relax. More Central Ohio people listen to WBNS than any other station. Popular staff personalities, plus top CBS programs add up to the 20 top-rated programs and hour after hour of listening pleasure. Sponsors profit more when they reach this big audience of steady listeners.

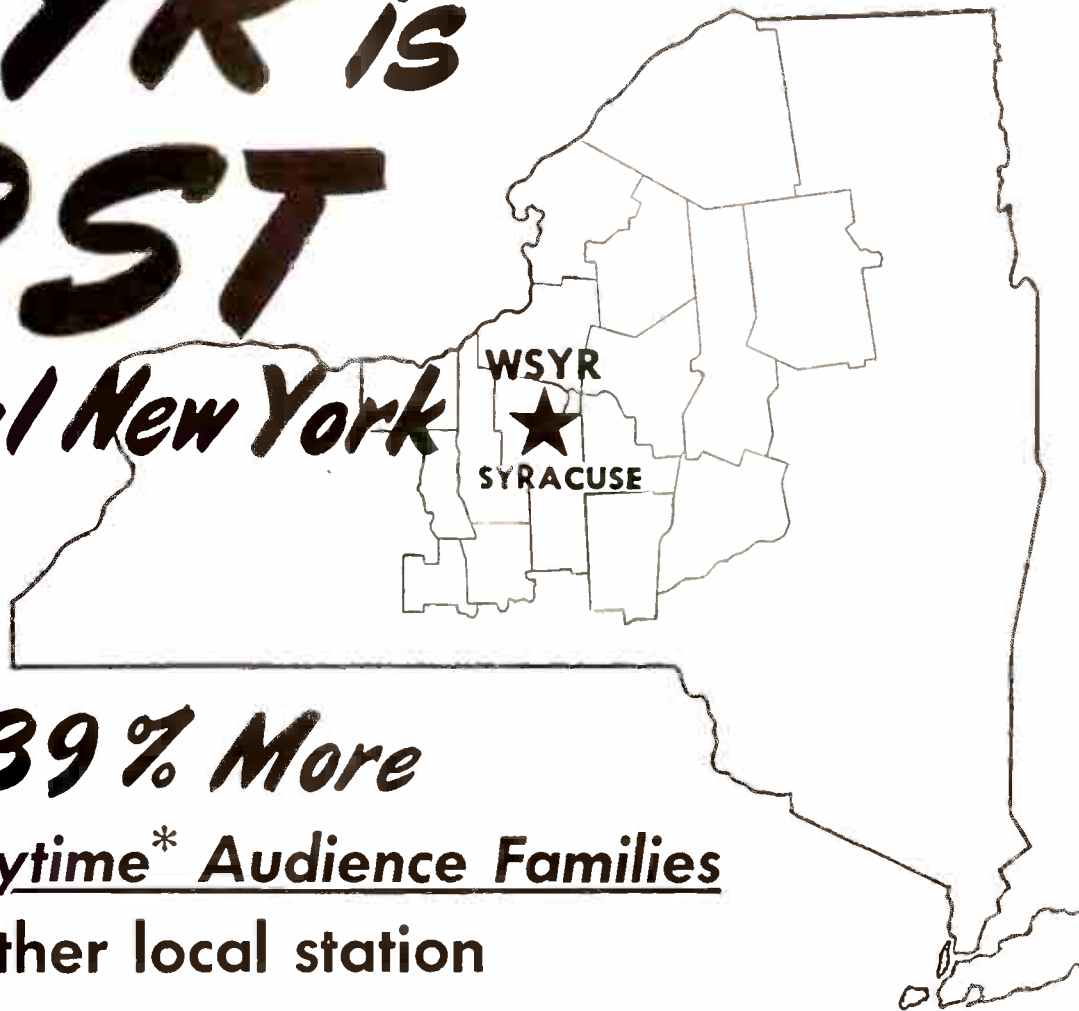


CBS for CENTRAL OHIO

ASK  
JOHN BLAIR  
**WBNS**  
**radio**  
COLUMBUS, OHIO

*Any way you look at it...*

# **WSYR is FIRST** *in Central New York*



***Up to 239% More***  
**Weekly Daytime\* Audience Families**  
**than any other local station**

**According to SAMS 1952**

29.8% more than Station A  
72.7% more than Station B  
194.4% more than Station C  
239.1% more than Station D

**According to Nielsen 1952**

47.0% more than Station A  
55.0% more than Station B  
157.5% more than Station C  
212.2% more than Station D

There it is—the leadership revealed by BMB in 1947 still continues.  
WSYR is your advertising buy in rich Central New York.

*\*And the nighttime figures show approximately the same leadership*

**Write, Wire, Phone or Ask Headley-Reed**

**WSYR ACUSE**  
570 KC

**WSYR-AM-FM-TV—the Only Complete Broadcast Institution  
in Central New York. NBC Affiliate**



means

See

**FREE & PETERS**

for availabilities

on

**WESTINGHOUSE**

Radio Stations

.. home of

advertising values

in six great market-areas!

<b>WBZ</b>	<b>Boston</b>
<b>WBZA</b>	<b>Springfield</b>
<b>KYW</b>	<b>Philadelphia</b>
<b>KDKA</b>	<b>Pittsburgh</b>
<b>WOWO</b>	<b>Fort Wayne</b>
<b>KEX</b>	<b>Portland, Ore.</b>
<b>WBZ-TV</b>	<b>Boston</b>

National Representatives, Free & Peters,  
except for WBZ-TV, for WBZ-TV,  
NBC Spot Sales

in Luckies. American Tobacco, leader of the industry, upped its share of the market last year with an over-all increase in cigarette sales of about 8%. The performance of American Tobacco's two kings is nothing less than astonishing considering that they are handled by Lucky Strike salesmen, who naturally push Luckies, and that sales promotion for the pair consists of nothing more than a single counter display which holds packs of both brands plus a Pall Mall poster.

Hahn and Garratt say the big explanation for their kings' success is really simple. It's nothing more or less than quality of product. "Word of mouth advertising is more powerful than you think," Garratt told SPONSOR.

Whatever the reasons for Pall Mall's rise, they must be potent. In 1949, sales were 17 billion; in 1950, 23.5 billion; in 1951, 32 billion; in 1952, 43 billion; in 1953—? ★ ★ ★

## SUPERMARKET ON RADIO

(Continued from page 37)

view Gene Autry, Bob Hope, and other visiting celebrities top-rated by the junior set. The interviews were, of course, rebroadcast on the program.

Giveaways were linked to the program to build its pint-sized following. Among these were safety badges, certifying that the wearer is a member of the *Kiddieland Ballroom* safety club. To join the club, the child must come down to the Memorial Supermarket and recite three safety rules that he observes regularly.

Merchandising the program in the store from another angle, Cohen always wears a white coat with a mike emblem on it, and invariably keeps a supply of lollipops and other inexpensive favors handy. Before he hands out a gift to any youngster, the toddler must first report on "what he's done during the week to help Mommy or Daddy." A studio located in the store helps to merchandise the program.

As "Stan the Grocery-Man," Cohen gives friendly, informal advice to kiddie listeners. Here's a sample:

"Our food-for-thought today is directed mostly to the fellas—it concerns getting a hair cut! (I can hear the groans and oh's right through the radio.) More so, it concerns behavior in the barber shop. Let me tell you of one fellow who lives at 124 Eastern Ave-

nue, in Springfield—his name, Ronnie Cormier. Ronnie needed a hair cut—so off to the barber shop he went—looking forward to sitting up high in the chair—pretending he was an engineer in the cab of a train. Honestly, fellas, I never saw a boy *enjoy* getting a hair cut as much as little Ronnie did. . . . The next time you have to go to the barber shop, or to the dentist—try pretending. Believe me, it's fun!"

Also along the lines of a public service, Memorial last Halloween tried out a kiddie party at the store. It was so successful that a repeat performance was held at Christmas.

Two days before the show, Memorial had given out 2,100 tickets. By actual count, 2,490 seats of the 2,600 capacity auditorium were filled.

Cohen sums up his philosophy: "Public service pays off! Whether you operate one store or many, I believe you can adopt this type of program to your organization. It pays to appeal to Mommy through her children." ★ ★ ★

**"A TWO WAY STRETCH"  
MAKES THE FIGURE**

**50,000  
WATT  
COVERAGE**

**AT  
5,000  
WATT  
RATES**

**YOU GET...**

Equal spot coverage on WLEA, Hornell, New York. This combination gives you primary coverage of the Rochester market plus primary coverage of the great non-TV Southern Tier—288,720 radio homes at no increase in rates.

**YOU BUY...**

Spot coverage at regular rates on Rochester's fast stepping station WVET

WVET

MUTUAL

IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY



**CHARLES S. PATCH**  
Patch's Department  
Store, Inc.  
Southern Pines, N. C.

"AP news has been the mainstay of our advertising for six years. To check on the results, we recently made a study of our bank clearances and charge accounts. It showed that occasional customers now travel 25 per cent further to trade with us—and become regular customers. With AP news over WEEB, we are consistently gaining new accounts that formerly went into other communities to trade."



**JACK S. YOUNTS**  
President, WEEB  
Southern Pines, N. C.

"With AP news you have a program for every level of advertiser—a serving for every taste. Our satisfied sponsors include such diverse businesses as auto dealers, a farm supply store, and an insurance agency."

# For Sponsors... AP NEWS means RESULTS



**VIRGIL ZIEBARTH**  
Ziebarth  
Chevrolet-Cadillac Co.  
St. James, Minnesota

"Our noon news broadcasts over KSUM bring immediate results. Many times we advertised a used car, truck or piece of farm machinery at noon—and sold it before 1 P.M. I hope sincerely we'll be sponsoring AP news for many years to come."



**FRANK ENDERSBE**  
Manager, KSUM  
Fairmont, Minnesota

"We **ORIGINATE** eleven daily newscasts—all sold. AP news means continued good will from sponsors."

For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

Hundreds of the country's finest stations announce with pride  
**"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."**

**RADIO DIVISION  
THE ASSOCIATED PRESS**

50 Rockefeller Plaza, New York 20, N. Y.



Looking for a sure-fire children's show?

**AMERICA'S ZANIEST FIREMAN**

**'SMOKEY STOVER'**

Pre-sold to millions of Newspaper readers

**NOW AVAILABLE** in a hilarious

**TV PUPPET ADAPTATION...**



CALL...

WRITE...

WIRE...

**TED ASHLEY ASSOCIATES**

**545 FIFTH AVE., NEW YORK**

MURRAY HILL 7-0516



## MEN, MONEY, MOTIVES

(Continued from page 8)

90% of his energies to long-pull creative proposals intended to pay off in spot campaigns far in the future. This is typical of the leading rep shops nowadays. They do not merely get, they plan business. They are generals maneuvering in rough country. Eugene Katz has been a media broker, boy and man, and is now paid the compliment of being dubbed by rival reps as "the professional's professional." The phrase is pat. But more. It hints at the quality of maturity in this highly competitive area. Note, too, that most reps have now been united for some five years in a spunky trade body of their own, the Station Representatives Association. In the old days, it could not have happened. All the reps, from Alaska Radio Sales through Weed, Walker and Adam Young, have greatly increased efforts over and beyond sheer selling until today the role of the rep embraces research, sales promotion, and sales planning.

\* \* \*

Sharpened media departments at the ad agencies are much more demanding today. The man who goes forth to peddle spot must have his story down cold. He must be saturated with the market facts of spot and thoroughly posted on all the Pyramids, Tandems, etc., of the network. It is a truism that TV exacts grueling quotas of sheer service from the reps. Wells Barnett recalls the surprise of a Blairman who closed a \$100,000 contract only a few years back with a cigarette company to sponsor the American Legion Arena wrestling bouts over the old KTSL, Los Angeles. The salesman had no idea of the new-type problems in-

olved and his first intimation was a letter from the advertising agency asking 27 questions, none of which would have arisen in radio.

\* \* \*

Radio or television, yesterday or today, one constant fact is this: Buying and administering a spot campaign entails work and anguish and a lazy advertiser or agency would often find it less arduous to buy network. In short, ever and always national reps are selling against human inertia, apart from any other obstacles.

\* \* \*

On all counts, salesmanship has much more art and much more science nowadays. Again and again since the return of hard-sell psychology the station reps have taken the initiative. Petry researched remembrance of commercials. Katz probed into film spots. Blair wrote and distributed a book detailing how to program with news and music, infusing the quality of brightness characteristic of WNEW. More recently, Free & Peters produced an ingenious spot TV rate estimator.

\* \* \*

It is in relation to the newcomers who secure TV station licenses that the national sales representative shows the full sweep of his knowhow. Quite literally many a sales rep has had to "baby" many a neophyte television operator. In this the rep has been much more than sales broker. He has been an industrial consultant, a management engineer. He has answered all sorts of questions—where to buy equipment—how to negotiate an affiliation contract with a network—how to work out a practical rate card—what to pay talent. ★ ★ ★

## INTERNATIONAL RADIO

(Continued from page 39)

Estimates for January 1951 indicate about 105,000,000 radios in this country, including auto and portable sets. Most recent figures (given by *Tele-Tech*) are 111,500,000 radio sets, and 21-22 million television sets.

Any comparison of American and foreign receiver data is, however, misleading since most countries with an equal or larger population have long been in difficult economic straits. Even where many listeners could afford to buy expensive sets, local manufacture is limited, and the import of radio material in larger quantities is not permitted due to the dollar shortage.

There are many countries where radio sets and wired loudspeakers are counted by the millions.

In January 1952 Germany had about 14 million sets. Great Britain had 10,377,000 radio sets, 942,441 wired loudspeakers, and 1,181,126 combined radio-TV receivers. Japan followed with 9,474,668 sets, and France reported 7,397,144 registered and approximately two million undeclared sets. For some of the above countries, these figures represent an increase of several million receivers in the past two or three years. Two countries have nearly four million sets, four over two million, and 10 over one million sets.

Late figures for the U.S.S.R. are not available. However, at the end of 1950, there were reportedly three million radio sets and nine million loudspeakers. It is estimated that the number of radio sets has since risen to four million, and the number of wired loudspeakers to 12 million, or even more.

The increase in *number* of sets reflects the growth of the radio audience. The increase in the *density* (ra-



Subsidiary of the Boston Herald-Traveler Corp.

### This is WHDH's Fred B. Cole!

Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# W H D H

50,000 WATTS  
BOSTON

See Your John Blair Man

## This is Mr. B. E. Claypool



### This is what he says

*"The Merchants National Bank (of which he is president) is happy to renew, for the third year, sponsorship of the Fulton Lewis, Jr., program (on WMON, Montgomery, W. Va.). Fulton Lewis, Jr., is our number one salesman. As our only regular advertising medium, his program has brought us an increase of 50% in Christmas savings club accounts, plus many new depositors and customers for our bank."*

## This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers (including 60 financial institutions), the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

tio of sets to population) emphasizes radio's role as a medium of communication. The analysis of prewar and postwar data reveals the progress achieved (see charts on pages 38-39).

There are today over 700 sets-per-1,000 inhabitants in the United States, but less than one set-per-1,000 in Ethiopia and a number of territories. In Sweden and Denmark, where the density exceeds 300 per 1,000, every family owns a radio set. In many other countries, however, a private receiver remains a luxury which only a very few rich people can afford.

Figures also indicate that some large countries with millions of sets are surpassed in density by many smaller countries with only a few thousand sets. To cite two examples: Brazil and Italy with 3,500,000 and 3,700,000 sets, respectively, have a density of only 70 and 80 per thousand. On the other hand, the density in two of the smallest countries, Luxembourg and Iceland, with only 65,000 and 36,000 sets, reaches 215 and 255 sets-per-thousand people.

We certainly do not have all the facts and details on distribution of ra-

★ ★ ★ ★ ★ ★ ★ ★

*"The basic responsibility for maintaining the vitality of radio as a medium falls upon us—those who operate the various facets of the industry. Ours is the obligation to produce a programming product of quality. Ours, the duty to protect the medium against any misunderstanding about what it actually is and what it can do. Ours, the burden of trying to help the advertiser use it most effectively. And ours is the responsibility to sell it under standards of good sound business practice."*

VICTOR A. SHOLIS  
Vice President  
WHAS-AM-TV

★ ★ ★ ★ ★ ★ ★ ★

dio sets: some data are missing, others incomplete or unreliable. But there is much more information available than is generally assumed — information which enables us to appraise radio's place and its potential audience in a particular region or market.

How many of these sets are within the range of commercial broadcasts? The answer may be surprising to many of you.

Even outside the United States, an appreciable proportion of the radio audience can be reached, and is indeed being reached by commercial stations, not only in Latin America,

but also in Europe, Africa, Asia and Oceania, despite the fact that advertising is not allowed in many countries. Powerful private stations, broadcasting with high power over short and medium waves, are heard throughout large areas. Too, quite a few official stations and networks also accept sponsored programs. Good entertainment, international information and cultural programs supplement the offerings of local stations, and are attracting large audiences.

Radio has achieved world-wide recognition but is still far from attaining its goal. More than two-thirds of the world's population does not possess radio sets. There are 20 countries with

★ ★ ★ ★ ★ ★ ★ ★

“Millions are spent each year for advertising research, but the field lacks research standards and uniform methods which are needed in any field for scientific study. We have consumer surveys, copy testing, circulation audits, measurement of audiences, and readership studies. These need further study and improvement of methods, plus a willingness to pay for sound research. Waste through poor research and waste through improper use and interpretation of good research must be cut down.”

EDGAR KOBAK  
President  
ARF

★ ★ ★ ★ ★ ★ ★ ★

fewer than 100,000 sets and five with less than 10,000 receivers. Many of them need, and want, one million sets at the very least. Helping to achieve this goal is a challenge to American radio manufacturers. They certainly can make a substantial contribution to the progress of radio, and, in doing so, can benefit both in goodwill and earnings.

Although the number and density

of sets is still very low, one fact should be kept in mind: *the radio audience is growing, constantly and rapidly.* Present efforts for economic and social development and for the lowering of trade barriers will hasten the trend and facilitate the mass importation of radio receivers.

Already radio reaches 150 million homes, including more than 44 million in the United States. In addition, there are tens of thousands of collective listening centers: schools and libraries, clubs and auditoriums, factories, tractor stations and collective farms—served either by community receivers or wired loudspeakers.

With an average of *two* persons per home receiver in the United States, *three* in countries with high density, *four* per set or loudspeaker in the majority of European countries, *five* in most countries of other continents and *seven to 10* in underdeveloped areas, and counting in collective reception, we can assume that the world radio audience totals over 600 million listeners.

What other medium commands such an audience? What other medium so easily and so effectively hurdles boundaries, oceans, and mountains? What other medium penetrates even those countries whose rulers prevent—by tariffs, censorship, and other barriers—books, newspapers, and magazines, films and recordings, from crossing the border and reaching the people?

Certainly radio is a most powerful medium, and it will remain so for a long time to come. Those who wish to reach 600 million people in need of goods and services of all kinds will take advantage of radio's coverage and impact. ★ ★ ★

## MR. SPONSOR ASKS

(Continued from page 59)

lem has always been to make a *better* commercial at a *lower* cost, the new SAG contract can only serve to bring the problem into sharper and more immediate focus. Since attention is now directed at rising talent costs, the new contract can only act as a catalytic agent in forcing producers and agencies alike to make full use of the TV medium.

This may seem like a “silver lining” approach, but the fact is that television is still suffering from a radio hang-over. Far too much reliance has been placed on the spoken word to a point where progress toward a more visual presentation meets all kinds of resistance from many sources.

Truly effective TV commercials *can* be built with a proper balance of picture, sound effects, and talent. Such commercials would be a challenge to both producer and agency to get attention by what is *seen* rather than what is said.

With this type of visual presentation the goal, talent costs can be held down and at the same time, the likelihood of producing more effective commercials will be increased.

No one has yet been able to improve on the Confucius platitude concerning a picture and a thousand words. Perhaps this new pressure from rising costs will force us to a keener understanding of the TV medium, and better, more creative effort in making commercials.

LEE R. BOBKER  
Executive Producer  
Dynamic Films, Inc.  
New York



## This is WHDH's Christine Evans!

Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# W H D H

50,000 WATTS  
BOSTON

See Your John Blair Man

Subsidiary of the Boston Herald-Traveler Corp.

# How To Dig Up A Wealth of Experience in just 4 days!



## Go to the Gold Rush of '53 Convention

NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS

Hotel Biltmore

Los Angeles

April 28-May 1

### Who's Going—

*Radio Broadcasters*

*Telecasters*

*Agency Principals*

*Network Officials*

*Advertisers*

*TV Film Producers*

*Station Representatives*

*Account Executives*

*Transcription People*

*FCC Commissioners*

*Engineers*

*Trade Press Editors*

*News Specialists*

*NARTB Personnel*

*Equipment Manufacturers*

*Suppliers*

Merchandising methods which pay off for radio and television advertisers and stations alike . . . giant exhibit of the best in TV films, records and transcriptions . . . new ways of widening the audience and pumping up its enthusiasm . . . tested principles for profitable station management . . . useful facts and figures on the size and pulling power of broadcasting . . . new discoveries in public and community relations . . . face-to-face contact between media men and sponsors . . . practical case histories and experience stories by the dozen. All these—and more—are yours at the “goldmine” NARTB is opening at the Biltmore Hotel in Los Angeles on April 28. Stake your “claim”—right now—by writing to 1771 N Street, N. W., Washington 6, D. C.

*and*

*the magazine radio & TV advertisers use—*

**SPONSOR**

*—of course!*

and Upcoming Television Stations (Continued from page 41)

New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
				VISUAL	AURAL						
Wilmington, Tex.	KGNC-TV	4	18 Mar.	100	50	NBC, DuM	1	11,785 (6 Mar.)	Plains Radio Bdestg. Co. (KGNC, KFYO)	Tom Kritser	O. L. Taylor
Bay, Wis.	WBAY-TV	2	17 Mar.	100	50	All four	1	33,000 (1 Apr.)	Norbertine Fathers (WBAY)	Hayden R. Evans	Weed TV
Lawton, Okla.	KSWO-TV	7	8 Mar.	10	5	None yet	1	10,000	Oklahoma Quality Bdestg. Co. (KSWO, KRHO)	Paul N. Coole	Everett-McKinney
Durango, Colo.	KDZA-TV	3	14 Mar.	16.7	8.35	None yet	1	12,000	Pueblo Radio Co (KOZA)	Oce B. Crouch	McGillvra
Springfield, Mass.	WWLP	61	15 Mar.	150	75	ABC, NBC	1	33,000 VHF	Springfield TV Bdestg. Corp. (WSPR)	Alan C. Tindal	Hollingbery; Boston; Bannan
Springfield, Mo.	KTTS-TV	10	15 Mar.	12.5	6.4	CBS, DuM	1	29,000	Independent Bdestg. Co. (KTTS)	Pearson Ward	Weed TV
Wilmington, Ohio	WFMJ-TV	73	8 Mar.	175	89	NBC	2	20,000 UHF§	Vindicator Printing Co.	William F. Maag Jr.	Hcadley-Reed

Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR'S 9 February issue, and in issues thereafter.

Wilmington, Texas, KFDD-TV, becomes ABC affil. 1 April  
 Park, N. J., WRTV new call letters Ch. 58  
 formerly WCEE)  
 Redding, Cal., KAFY-TV, gen. mgr., Naum Healy;  
 estimated sets in mkt., 12,000  
 Rouge, La., WAFB-TV, new target last wk.  
 Mar.; 20.8 kw visual, 12.5 aural; est. VHF sets,  
 8,000  
 Creek, Mich., WBKZ-TV, mgr. Harry E. Travis  
 Fort Worth, Tex., KBMT, new target date 1 Apr. '53;  
 nat'l rep, O. L. Taylor  
 Wisconsin, WGEZ-TV, nat'l rep, George W. Clark  
 Harbor, Mich., WHFB-TV new call Ch. 42;  
 mgr. J. P. Scherer  
 Little Rock, N. C., WAYS-TV, Ch. 36, target date 15  
 Sep. '53; on-air power 87 kw visual, 45 kw aural;  
 nat'l rep, Bolling; gen. mgr. Francis M. Fitzgerald  
 Columbia, S. C., WIS-TV, target early fall '53; net  
 affil. NBC; nat'l rep, Free & Peters; gen. mgr.  
 Charles A. Batson  
 Minneapolis, Minn., WFTV, new nat'l rep, Adam Young  
 Claire, Wis., WEAU-TV, target 1 Nov.; mgr. H.  
 Hyett; nat'l rep, Hollingbery; sets in mkt.  
 200 (RTMA)  
 New York, C. P. Ch. 18, target Fall '53; nat'l rep,  
 McKinney; mgr. Walter A. Valerius; est. sets  
 5,000 (distrib.)  
 Phenix, Ala., WTVS, new target date 1 Aug. '53;  
 nat'l rep, Weed TV  
 Houston, Tex., KGUL-TV, becomes ABC, CBS, DuM  
 affil. 15 Mar.; pres & gen. mgr., Paul Taft; nat'l

spot rep, CBS TV Spot Sales  
 Greensboro, N. C., WCOG-TV, mgr., Virgil V. Evans  
 Hutchinson, Kans., KTVH, becomes CBS affil 1 Jul.;  
 mgr. Howard Peterson  
 Idaho Falls, Ida., KID-TV new call Ch. 3; target date  
 Sept.; mgr. C. N. Layne  
 Idaho Falls, Ida., KIFI-TV new call Ch. 8; to be ABC,  
 MBS affil.; gen. mgr. J. M. Brady; stn. mgr. John  
 Taylor  
 Jackson, Miss., WJTV, gen. mgr., John Rossiter  
 Johnson City, Tenn., WJHL-TV, est. sets as of 31 Jan.,  
 7,192  
 Minot, N. D., KCJB-TV, target date 1 May '53; pres.  
 & gen. mgr., John W. Boler  
 Monterey, Cal., KMBY-TV new call Ch. 8; target date  
 1 May; CBS, NBC affil.; mgr. Sil Aston; est. sets,  
 10,000  
 Montgomery, Ala., WCOV-TV, became DuM affil. 1  
 Mar. (in addit. to CBS)  
 Muncie, Ind., WLBC-TV, new reps: N.Y.: Walker;  
 Chicago: Hal Holman  
 New Britain, Conn., WKNB-TV, est. UHF sets as of  
 25 Feb., 36,647  
 Oklahoma City, Okla., Ch. 25 C.P., target date Sept.  
 '53; gen. mgr., Phil Jackson  
 Parkersburg, W. Va., WLKC new call letters, Ch. 13  
 Pittsburg, Kans., C.P. Ch. 7, target date 1 Oct.  
 Pittsburgh, Pa., WENS, ABC affil. 6 July; gen. mgr.  
 Larry H. Israel  
 Pocatello, Idaho, KJRL-TV new call Ch. 6; target 1  
 Nov.

Pocatello, Idaho, KWIK-TV new call Ch. 10; mgr.  
 Charles Crabtree  
 Portland, Me., WPMT new call letters Ch. 53; gen.  
 mgr., Frank S. Hoy; nat'l reps: Kettell-Carter,  
 Boston; Everett-McKinney, N. Y.  
 Raleigh, N. C., WETV, becomes CBS affil. 15 Mar.;  
 gen. mgr., Charles Stone  
 Rome, Ga., WROM-TV, target date 15 July '53; gen.  
 mgr., Ed McKay; nat'l rep, Weed TV  
 Roswell, N. M., KSWO-TV, target 15 May; gen. mgr.  
 J. C. Porter  
 Santa Barbara, Cal., KEYT, mgr. Harry C. Butcher  
 Sioux City, Iowa, KVTV, becomes DuM affil. 29 Mar.  
 (in addit. to CBS)  
 Spokane, Wash., KHQ-TV, est. sets as of 28 Feb., 24,701  
 Springfield, Mo., KTTS-TV, became CBS affil. 1 Mar.  
 St. Louis, Mo., KSTL-TV (Ch. 36), target 1 Aug.; to  
 be ABC, CBS affil., gen. mgr. William E. Ware  
 Tacoma, Wash., KTNT-TV, became CBS affil. 1 Mar.  
 Tucson, Ariz., KOPO-TV, now CBS & DuM affil.  
 Tulsa, Okla., KCEB-TV, target about 15 Aug  
 Tyler, Tex., KETX new call letters Ch. 19; target date  
 1 June '53  
 Valdosta, Ga., WGOV-TV, target early Fall '53; mgr.  
 W. H. Keller, Jr.  
 Wichita Falls, Tex., KWFT-TV, now CBS affil.; nat'l  
 rep, Blair TV; pres. & gen. mgr., Kenyon Brown  
 Winston-Salem, N. C., WTOB-TV, target summer '53;  
 to be NBC, DuM affil.; mgr. John G. Johnson;  
 est. sets, 15,000  
 York, Pa., WNOW-TV, new target date, mid-summer  
 '53



**This is WHDH's Bob Clayton!**

Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

**W H D H**

**50,000 WATTS  
BOSTON**

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

## SAG CONTRACT

(Continued from page 27)

At a 9 March forum for advertisers and agencies—sponsored by the Film Producers Association of New York—a well-known soap commercial was shown to demonstrate the difference between “actors” and “extras.” The copy theme of this commercial is “pick out the Ivory girl.” The film shows a street scene with a number of people, until camera finally concentrates on a couple standing in front of a store window. The girl at the store window—the “Ivory girl,” as the voice-over points out—is the only person in the sequence who is termed an “actress,” since she is the only one directly identified with the product. The other people shown in the sequence are “extras,” because they are not identified with the product, and do not speak any lines; they are, therefore, not subject to re-use payments.

### What admen say

At the agencies, writers are under pressure to turn out scripts with the new talent cost factors in mind. Production departments are busy creating imaginative low-cost visual techniques,

and devices and sound effects to compensate for the bigger slice talent rates will take out of production budgets.

Conclusions about all effects of the SAG contract upon advertising budgets and strategy can't be made as yet. Admen feel that interpretation of the contract by SAG may be a mitigating factor for producers.

Here are comments by agency executives and admen in companies that are large TV users, representative of the varying points of view:

*V.P. of an agency with \$20,000,000 in TV billings, mainly from drug and soap accounts:* “The days of many actors per film commercial are definitely over, but there won't be any fewer film commercials used.

“It may be more economical for an advertiser to use one personality with a big name for a testimonial rather than filming a dramatic sequence using some eight or nine unknown actors. The cost of one high-priced, but well-known, figure is now no higher than talent cost for seven or eight unknowns, particularly in Class A. And certainly the effectiveness of using a known name is greater than using an unknown actor or actress.”

*Commercial TV film director of an agency with \$20,000,000 in TV billings, prominent for its cigarette and soap accounts:* “One of the major effects this SAG contract will have on the big advertisers with network shows is a switch from film commercials to live ones. If the client uses his own show talent, the cost of live commercials will be less than film, with the sponsor getting more flexibility, more chance for up-to-date copy. Probably many of the major soap advertisers are revamping their strategy right now with an eye on live commercials.

“For spot campaigns, of course, they'll have to stick to film, but here, too, there'll be some changes made. Fewer people on camera will keep talent costs down. But we're already looking for imaginative, low-cost production techniques to compensate for fewer actors and to make lively commercials at the same time.”

*Commercial TV film director of one of the top three agencies:* “We've had up to 1,000% increases in talent costs on some film commercials that were planned before the strike was called. But we hope to avoid this problem of top-heavy talent costs from now on. For one thing, writers will have to re-slant scripts. They'll have to start thinking in terms of one or two actors instead of seven or eight.

### Experimental techniques

“Other production techniques will start replacing the sheer numerical weight of actors. We'll probably experiment more with table-top photography, and product demonstration will replace dramatic scenes requiring a number of actors in many instances.

“This contract is forcing the industry to revise its thinking, but we feel that the result will be better commercials, more carefully thought out than ever before. After all, Hollywood learned that the most expensive production wasn't necessarily either the most commercially successful or the most artistic one.

“Agencies are feeling the impact of the contract with the dual problem of policing and bookkeeping that it imposes. Since the agency has to pay the producer or the actor directly within 10 days after re-use of a commercial, there'll be need for a staff of people to keep track of individual checks, the matter of withholding tax, and so forth.

“We've been holding meetings on the problem of keeping track of re-use on the dealer or local level. What hap-

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

### WDBJ TOTAL WEEKLY AUDIENCE-SAMS 1952

Day 110,861

Night 92,186

and 3-or-more days and nights

Day 92,885

Night 67,743

WDBJ's weekly SAMS-1952 daytime audience is 124% greater than the second stations; and for 3-or-more days, 192% greater. WDBJ's night-time audience is 94% greater, and for 3-or-more nights weekly, 125% greater.

*WDBJ's rates average less than 20% more than the second stations.*

**Compare . . . then call . . . Free & Peters, Inc.!**

**WDBJ** Established 1924 • CBS Since 1929  
AM • 8000 WATTS • 960 KC  
FM • 41,000 WATTS • 94.9 MC  
ROANOKE, VA.  
Owned and Operated by the **TIMES-WORLD CORPORATION**  
**FREE & PETERS, INC., National Representatives**



# RADIO AND TELEVISION

By JOHN CROSBY

## Soft Vs. Hard Selling



John Crosby

... "SPONSOR" magazine, which makes more sense than any other trade magazine ...

... cola by the box car, all in a dulcet whisper. don't have to shout at people. long ago, "Sponsor" magazine, which makes sense than any other trade magazine, declared: re is a growing number of ...

Nationally distributed through N. Y. Herald Tribune Syndicate (March 4, 1953)

With apologies to John Crosby

*SPONSOR makes more cents for advertisers, too!*

*the magazine radio and TV advertisers use*



**CLEVELAND'S**  
*Chief*  
**STATION**

**WJW**

**5,000 WATTS—850 K.C.**

**BASIC ABC NETWORK**

**REPRESENTED**

**BY**

**H-R REPRESENTATIVES**

**BMI**

**Program Aids  
to the  
Broadcaster**

BMI service to the broadcaster takes many forms . . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming aids.

**PIN UP SHEET:** Monthly guide to current song leaders of every type.

**MEET THE ARTIST:** Vital statistics on 144 of the nation's popular recording artists.

**HOLIDAY MUSIC:** Timely suggestions of appropriate music.

*These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.*

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

pens when individual dealers tack on their own 15-second signatures to our 45-second film? We're still responsible for policing the number of uses of each commercial on the local level, unless each dealer had placed it through a separate agency.

"The small agency with a two- or three-man TV department will be hardest hit by the clerical details now involved in film commercial handling. This contract may be another factor making agency mergers attractive to some of the smaller agencies."

*Commercial TV film director of an agency with \$25,000,000 in TV billings, prominent for its automotive and food accounts:* "Two trends that will emerge as a result of this contract seem pretty obvious right now: (1) There'll be more animation than ever before. (2) You'll see more big-name talent used rather than the unknowns.

"Of course, we'll continue to make a lot of dramatized commercials using quite a number of people, because extras aren't subject to re-use payments. And the present interpretation of an extra is sufficiently flexible to cover many of the people used on camera in dramatic sequences. We'll be able to produce some very lively commercials

★ ★ ★ ★ ★ ★ ★ ★

"When an agency saves money for a client, it is performing more than just a moral obligation. It is following a sound rule of business. For every penny saved . . . is either money in the bank or money that can be applied toward additional time periods for better coverage of the market."

**ARTHUR BELLAIRE**  
*Head of Radio-TV Commercials*  
**BBDO**

★ ★ ★ ★ ★ ★ ★ ★

featuring perhaps one actor and three or four extras. Here's where ingenuity of storyboard and execution before cameras and microphone come into play.

"In fact, it's the writer who's under most pressure at the agency today. His script is under twice as careful scrutiny than ever before. He's expected to turn out dramatic sequences with less tools to aid him than he was able to use before the contract. The more experienced and ingenious his producer, the greater help he can be in supplying the writer with cost-cutting but effective devices and techniques.

"There isn't likely to be an overwhelming number of testimonial-type commercials because they alone can't

The  
**QUAD-CITIES**

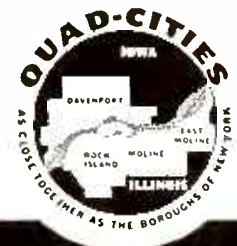
lead all

**Iowa-Illinois\***  
**Metropolitan Areas**  
**in Effective Buying**

**Income†**

\*outside Chicago

†11th Nationally



*Quad-Cities' favorite*

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knudel, Inc.

**KWJJ Brings You  
a 1 1/2 Billion Dollar  
MARKET**

The KWJJ market is booming! Latest figures show that population in the KWJJ listening area has increased to 1,287,700 and annual retail sales figures have risen to 1 1/2 billion dollars. Spot your sales message to this growing area, on the station that is beamed to local interests and local demands.

**KWJJ**

Studios and Offices  
1011 S.W. 6th Ave.

**PORTLAND**  
**OREGON**

Nat'l Reps. — **WEED & COMPANY**





replace dramatic scenes. Testimonials, unaided by other production devices, generally get pretty dull if overused."

*V.P. of an agency with \$8,000,000 in billings, and several soap and food accounts:* "This contract is going to drive a lot of good TV prospects we had in the shop out of the medium entirely. Costs are just too prohibitive now—this was the last straw on top of the hiked-up time costs, the top-scale production costs. It's just too much of a financial strain.

#### *Switch to live*

"We have a beer account in the Midwest that was planning on using 20-second film for a 13-week series on one station. Now we're going to do the job live. The same applies to a Philadelphia show we're handling. We'd planned to use film commercials five nights a week, but now we're doing them live.

"We're aware of the ways of trimming high production costs—using more voice-over and documentary-type film commercials, for example. But we'll still have a long way to go to keep most of the small clients in the medium. They were breaking their necks to cover TV costs even before this new burden was added."

*Coordinator of advertising of a top drug advertiser:* "This SAG contract represents a vast increase in cost of producing film commercials, but most large advertisers will probably stick to film rather than live because, on the whole, film is still more economical.

"We'll all be extra careful, however, before we launch a new spot campaign, and will use every survey and research method at our disposal to evaluate the value of such a campaign in relation to increased costs. We'll be careful, too, before putting some products with individually smaller ad budgets into TV.

"Our advertising department, like that of all large TV-users, is going to be handling a greater number of details. We're discussing right now the number of additional bookkeepers we may need to work with the agencies on policing re-use and checking costs."

*Ad manager of a drug company spending \$3.5 million in TV this year:* "Like some other large advertisers, we tried to get under the wire with production of our film commercials, but there's one which we have scheduled for April, and it's causing us big headaches right now. We find that our

talent costs on it have gone up some 900% over the estimated figure.

"We're seriously thinking of pairing down on use of these film commercials on our network show, and substituting live announcements using our own announcer. As for spot campaigns, we'll be pretty wary of extending campaigns into markets not covered by our network programming. Like all advertisers, we'll be giving each projected spot campaign a far more cautious appraisal before plunging in.

"Many of our commercials are animated cartoons with choral background. We have already cut down on the number of voices used.

"I feel the Guild made a serious mistake in taking advantage of advertisers with the three-month work stoppage and enforcing these conditions. On the whole, SAG may wind up getting less total revenue out of commercials, because there'll be fewer produced."

*Advertising manager of one of the big three soap accounts:* "Except on a local basis, there'll be no turning to live vs. film commercials. I feel the balance between them will maintain on network, since live is still more expensive—and risky—than film. Undoubtedly, we'll be cutting down not only on the number of actors used, but also on the number of commercials produced.

"Economies will be effected in all production methods to supplement savings made through use of fewer actors. But then, as Schwerin will be first to point out, it isn't the most elaborate commercial that is the most effective. We feel that excessive and complicated sets distract from the products. I expect we'll use more actual product demonstration and will do without fancy gimmicks and backdrops. This won't affect our advertising strategy at all—we've always felt that use of one or two actors with minimum sets had the most sales impact upon viewers.

#### *Change to 16 mm. seen*

"Smaller advertisers needn't be driven out of commercial films either. Perhaps they'll turn to making their film on 16 mm. rather than 35 mm. This in itself would cut down considerably on production costs."

*Radio-TV director of a top tobacco company:* "On the whole, we aren't going to turn to live for two reasons: (1) It's still costlier; (2) There are too many risks involved. Nor will we make fewer commercial films as a total. However, we'll use fewer actors, and

# WANTED

## A PARTICULAR KIND OF EMPLOYER

**T**his man should be able to understand the importance of believing in his key executives. He must be willing to allocate certain definite authority to men in his confidence. He must be progressive, sincere, and determined to make his radio or television station the finest in its market. And, he must be willing to adequately compensate those who produce for him.

**T**O this kind of employer, there is available immediately a highly capable executive with a proven record of results and a long standing habit of success. He has had 16 years of down-to-earth experience in the broadcasting field handling administration, sales, programming, promotion, and public relations at a 50,000-watt N-B-C affiliate, a 5,000-watt Mutual affiliate, a 50,000-watt Independent, and, presently, at a 5,000-watt C-B-S outlet in highly competitive major Midwest markets. He is now, however, firm in his desire to locate permanently and to become an integral part of community activity.

**D**URING the past 5 years, he has been "number 2 man" in the operation advising on general and sales policy and providing the impetus for progressive thinking. He is now primarily interested in taking over complete management of a radio or television operation preferably in a secondary market area. However, he will also consider sales management in a primary market or a responsible position with a growing advertising agency.

**H**E will furnish the finest references in the business and will be willing to personally discuss details at the employers' convenience. He is 31 years old, married, and has two children. Address replies to Box 2620.

## BOX 2620 SPONSOR

My, how you've grown



## SCANDIA COSMETICS SALES BOOM!

WWDC in Washington makes businesses grow. Here's another factual story to prove that statement. Scandia Cosmetics reports more than \$5,000 in sales for January alone—supposedly the slowest month in the year. All this with *only one* cosmetics outlet in town—Julius Garfinckel & Company. All this by using *only* WWDC to advertise its line of beauty aids.

Says KAROL LINDBERG, Vice-President in charge of sales for Scandia Corporation: "WWDC has done a phenomenal job for Scandia in the Washington market. From the first week of our operations in Washington, our sales have risen steadily. And the rate of increase is amazing. We are enthusiastic about the results WWDC has produced." WWDC can help *your* sales in the big Washington market, too. Let your John Blair man give you the story.

In Washington, D. C.—it's

# WWDC

Represented Notionally by John Blair & Co.

Radio Station

# KFMB

is  
now

# CBS

RADIO NETWORK

in

San Diego, Calif.  
(550 on Dial)

John A. Kennedy, Board Chairman  
Howard L. Chernoff, Gen. Manager  
Represented by THE BRANHAM CO.

we'll consult with the agency on other production economies.

"Our budget apportionment for TV is remaining unchanged for the moment, but we do consider this increased talent cost a serious problem, and are discussing its effects upon our future use of TV right now. Television is becoming a very expensive proposition for us, not only because of the hike in talent prices, but in network time costs, production costs, and in the matter of adding new stations to our schedule. Whether this final boost of TV cost may change the media breakdown of our budget, and to what extent, it is still too soon to predict.

"On the whole, we expect to see fewer dramatized commercials with large numbers of actors. We're going to try animation and table-top photography. There'll be a swing toward simplification from every production standpoint.

"Small advertisers, already using just one voice or actor, are really in a pinch now. A lot of these people will be forced out of the medium completely—there's no place left for them to cut down on costs, other than diminishing the frequency of their commercials. This, however, may prove to be a false economy in terms of impact and sales results, since a minimum frequency is needed for product identification."

\*\*\*

### 510 MADISON

(Continued from page 13)

WABC-TV is also planning further improvements of TV technique for promoting movies, and as these plans are completed, I will keep you informed. Thanks again for your thorough and helpful comments.

EDWARD BLEIER  
ABC, Inc.  
New York

### PITTSBURGH TV

In your "510 Madison" items (9 March issue) you were taken to task for a "Report to Sponsors" in your 26 January issue regarding WFBG-TV's television coverage in Pittsburgh. We are not contesting claims made by other TV stations who "service" the Pittsburgh area, but, in the interests of truthful reporting, we are prepared to furnish SPONSOR with certified proof for your statements on our station's

# FIRST

for...

# 3

1923

1953

# WOW

## YEARS

in the rich

Omaha (plus) Market

## RADIO WOW OMAHA

A MEREDITH STATION

Represented by  
JOHN BLAIR & CO.

coverage. This proof is in the form of telegrams, letters, post cards and telephone reports—each attesting to the fact that we are serving the Pittsburgh area, including Pittsburgh proper. We thought you might like to know this, so that you can discredit any reports to the contrary. I repeat, we are not interested in the “claimed” coverage of any TV station getting into Pittsburgh, but we *are* interested in the “certified” coverage of that market by our station, WFBG-TV, Altoona, Pa.

JACK SNYDER  
*Managing Director*  
*WFBG AM & TV*

### RESEARCH ON COMMERCIALS

I have long been a fan of Bob Foreman's column in SPONSOR and when he writes such an excellent, penetrating article as he did in the February 23 issue (p. 50). I think it deserves special comment.

Foreman really puts the finger on the charlatans of research who get false conclusions with superficial thinking. There has been too much bad research on television commercials.

More power to Bob Foreman and to SPONSOR magazine.

HARRY W. McMAHAN  
*President*  
*Five Star Productions*  
*Hollywood, Cal.*

### FARM RADIO REPRINTS

Your 29 December 1952 edition carried a terrific impact on farm radio. . . .

It has occurred to us that sometimes you have printed an advertisement of the cost of providing your readers and advertisers with reprints of special features. What we had in mind was to ask if you have a price on such reprints covering especially pages 27, 35, and 38. . . . If so, would you let us know what the cost will be for 100, 250, and 500 reprints.

N. W. COOK  
*Sales and Promotion Manager*  
*WIBX*  
*Utica, N. Y.*

● No reprints of the Farm Radio Section published 29 December are available. But copies of this issue can be bought in limited quantity. At a later date the full section will be reproduced, with other farm material, in SPONSOR's second Farm Facts Handbook.



PHOTOGRAPH BY SARRA

## Mabel Jones' jellies always go first!

**Her name on the label tells you these preserves were made with care and presented with pride!**

You have to get to the bazaar early to get a jar of Mabel Jones' grape jelly—and her rose geranium is out of this world.

Her fame as a jelly-maker goes back many years, to the time she won first prize at the fair. It has been growing ever since.

Mabel says, "I know folks count on my things to be extra good, so I just take a little extra care before I put my name on a glass of jelly."

Isn't that how any reputation is built?

The maker takes a little extra care before he puts his name on his product, and people recognize the difference and tell their friends. Soon his brand name becomes known as the symbol of a product proudly made, a product you can have confidence in.

You'll see many such fine brands in the pages of this magazine. Think of them when you shop, and name your brand to better your brand of living.

### BRAND NAMES FOUNDATION

INCORPORATED

A Non-Profit Educational Foundation  
 37 West 57 Street, New York 19, N. Y.

## WMRY Hostess

### One of Twelve MP\* Plan Merchandising Services

Colling on homes! Sampling products, giving free cook books, novelties, etc. from our advertisers, the WMRY HOSTESS is creating goodwill for us and our clients.

She is also obtaining valuable information on products used and product preferences within the New Orleans Negro Market.

This is but one of a dozen merchandising services making up our MP\* PLAN. It's a real plus on New Orleans only Negro Market Station.



\*Market Penetration

600KC "THE SEPIA STATION"

# WMRY

NEW ORLEANS, LA.

Gill-Perna, Inc.—Nat'l Rep.

Now comes April  
with its Spring  
Fashions  
In Western Montana  
it's fashionable  
to use

The Art Mosby Stations



## MONTANA

THE TREASURE STATE OF THE 48

Representatives:

Gill-Keefe & Perna, Inc.  
N. Y., Chi., L.A., and S.F.

## ROUND-UP

(Continued from page 63)

\$11,000 in scholarships awarded by the Westinghouse Educational Foundation. Among the 40 competing in the finals (which took place in Washington, D. C. on 2 March) were two students from Georgia. WEAS, Decatur-Atlanta, honored the two finalists by interviewing them on a news program and presenting them with Westinghouse portable radios. In photo above, William H. Keller Jr., WEAS president, greets the scientifically-gifted students, Edward F. Menhinick Jr., and Nancy Eleanor Wright.

\* \* \*

Outstanding advertising women in four fields—television, radio, copy and art—will again this year receive the Erma Proetz Awards, sponsored by the Women's Advertising Club of St. Louis. This year, David Ogilvy, president of Hewitt, Ogilvy, Benson & Mather, is chairman of the judging committee. Other committee members are Ed (Shepherd) Mead, author of *How to Succeed in Business Without Really Trying* and TV director of Benton & Bowles, who will judge TV copy; Horace Schwerin, head of Schwerin Research Corp., who will select radio winners; Melcon Tashian, art director of Compton Advertising, who will judge art entries. The competition is open to any woman working in advertising in the U. S. or Canada. Deadline for entries was 15 March.

\* \* \*

When WSDC, Marine City, Mich., opened auxiliary studios on the mezzanine of the Jewel Theatre in Mount Clemens, Mich., it made sure that everyone in the area knew about the event. Five weeks of intensive promotion built up to the grand opening ceremony: direct mailings, teaser cards, handbills, window cards, movie trailers, a theater lobby display and 2,000 radio announcements heralded the opening. Small wonder that on the big night (13 February), 1,500 paying customers packed the Jewel Theatre to the rafters for the special stage and screen show, and there was an overflow crowd of 1,000. Another theatre nearby had to be opened to handle the overflow. Giant searchlights on the marquee, big banners on the theatre front, orchids for the

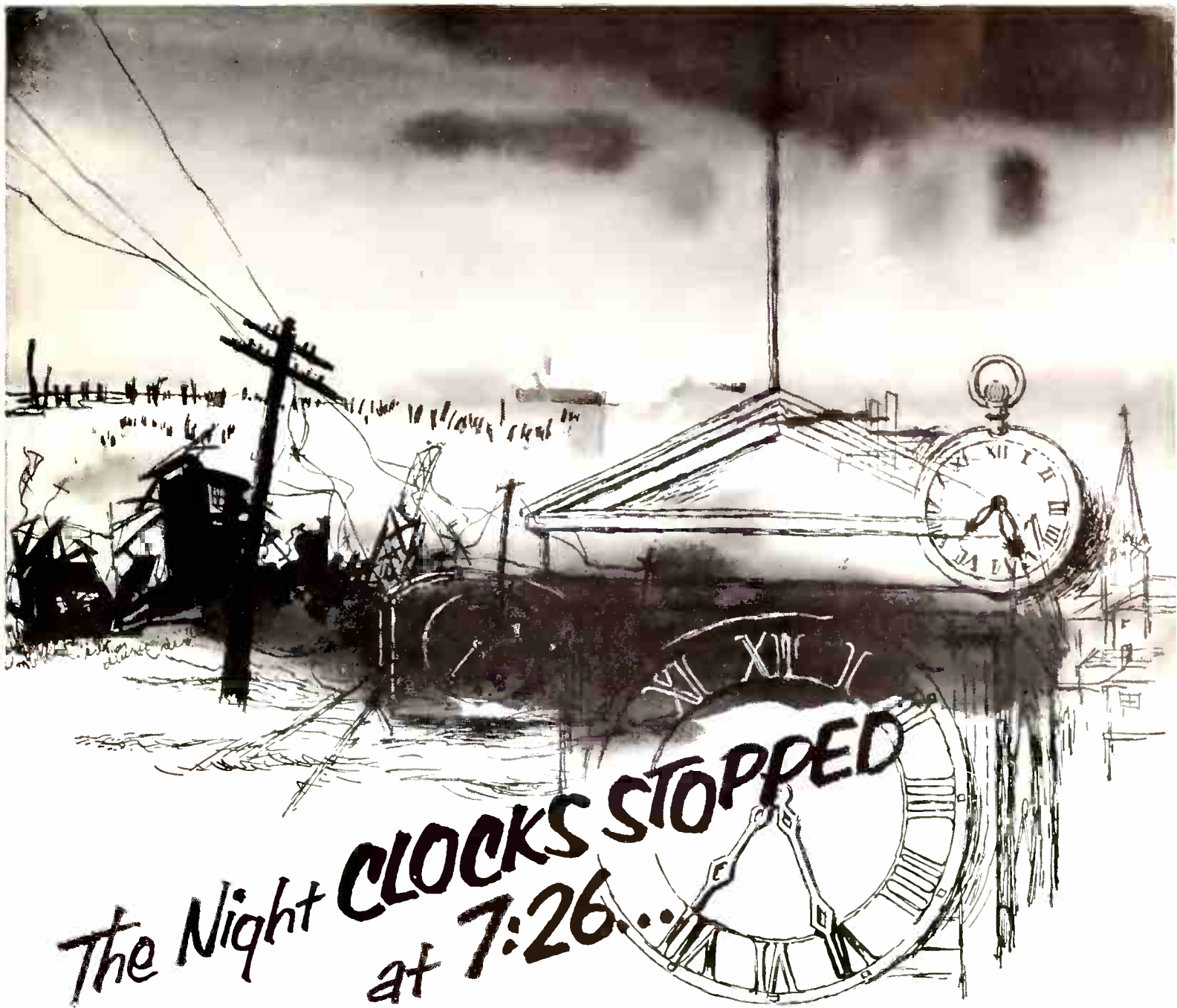
ladies and door prizes including TV sets and radios were all part of the hoopla.

\* \* \*

The Davis Travel Agency, St. Paul, Minn. recently began sponsorship of a public service program on WMIN from which it is "enjoying exceptional returns," according to the station. *Inside City Hall* is a civic panel program recorded weekly at actual city council sessions. The public is invited to write in questions on various civic issues for discussion by St. Paul Mayor John Daubney and some half-dozen city officials who comprise the panel. Moderator is Carl Langland, *St. Paul Dispatch-Pioneer Press* reporter. The show, aired Sundays, 1:05 to 1:30 p.m., is becoming talked about in the area for the scope of its discussions, says WMIN. One topic examined recently was the questionable morality of the play, *I Am A Camera*, which recently was shown in New York.

\* \* \*

KNX, Los Angeles, has issued *A Study of the Los Angeles Market* which outlines the gradual decentralization of population and retail business from metropolitan Los Angeles to the suburbs around the city (less than 10% of retail trade in 1951 was in the downtown area; in 1940, this area accounted for almost 40%). The report cites several factors in the changed sales picture: the dependence of the L. A. people on their cars for commuting and shopping, a plus for auto radio listening; the springing up of many new self-service supermarkets (1,070 in the L.A. area) with a wide variety of merchandise; the longer shopping day, and Sunday buying. The report concludes with concrete results advertisers have achieved by using radio (KNX) to reach this sprawling market. \* \* \*



Some 9,500 people were in South Amboy, N.J., that drizzly evening in 1950. At the waterfront, longshoremen were transferring the last of 12 freight cars of ammunition to lighters that would carry it to a waiting vessel in Raritan Bay.

But the City Hall clock never got to 7:27—and the freighter's deadly cargo never got loaded. Explosions shattered windows over a

radius of 12 miles; and hundreds of people looked at their arms and legs and saw that flying daggers of glass had stabbed them.

At dawn, 312 of the injured had been counted.

★ ★ ★

Such disasters have happened many times before in America. They could happen again. And if they do—and when they do—there must be blood plasma on hand to take care

of the injured. For blood saves lives!

But blood cannot be mined or manufactured. It must come from the veins of healthy men and women. Men and women who feel concern for a suffering neighbor. So give blood—now!

Whether your blood goes for Civil Defense needs, to a combat area, or to a local hospital—this priceless, painless gift will some day save an American life!



# Give Blood Now

**CALL YOUR RED CROSS TODAY!**

National Blood Program

### Business Executives! ✓ Check These Questions!

If you can answer "yes" to most of them, you—and your company—are doing a needed job for the National Blood Program.

- Have you given your employees time off to make blood donations?
- Do you have a Blood Donor Honor Roll in your company?

- Have you set up a list of volunteers so that efficient plans can be made for scheduling donors?
- Have you arranged to have a Bloodmobile make regular visits?
- Has your management endorsed the local Blood Donor Program?
- Have you informed employees of your company's plan of co-operation?

- Was this information given through Plant Bulletin or House Magazine?
- Has your company given any recognition to donors?
- Have you conducted a Donor Pledge Campaign in your company?

Remember, as long as a *single* pint of blood may mean the difference between life and death for *any* American . . . the need for blood is *urgent!*

*Cadillac*  
RIDES AGAIN!

K  
M  
P  
C

**7TH STRAIGHT  
RENEWAL!**  
**"CADILLAC NEWS"**  
**COVERS SOUTHERN  
CALIFORNIA**

• You're in good company when you go with KMPC—to get *primary* coverage in 205 markets in Southern California. It's the *one-station network* that makes time-buying so *simple*... product-selling so *effective*. Like the facts?

**KMPC**

50,000 watts days, 10,000 watts nights.  
Represented nationally by  
H-R REPRESENTATIVES, INC.

**RADIO IS AMERICA'S GREATEST  
ADVERTISING MEDIUM**

# Newsmakers in advertising



**Seymour Mintz**, advertising v.p., Admiral Corp., attracted wide interest when he announced his firm was adding 560 MBS stations to sponsorship of Bishop Sheen's *Life Is Worth Living*, Thursdays 9:05-9:30 p.m. "We received thousands of letters, postcards, and telegrams from radio listeners in localities where TV is not available," Mintz explained. "All ask to hear these programs. Now Bishop Sheen's talks will be available all over the nation." Television version is on Du Mont network, Tuesdays, 8-8:30 p.m., through 12 May.



**James M. Gaines**, former NBC v.p. and director of NBC-owned radio and TV stations, assumed new post as v.p. and member of board of directors of General Teleradio on 16 March. Gaines will be top executive at WOR and WOR-TV, New York. In announcing selection of Gaines, Thomas F. O'Neil, president of General Teleradio, referred to Gaines' record in sales "leadership." With Gaines as head, NBC's O&O Division became largest revenue producing division of NBC and NBC-owned stations the most profitable group of stations in U.S.

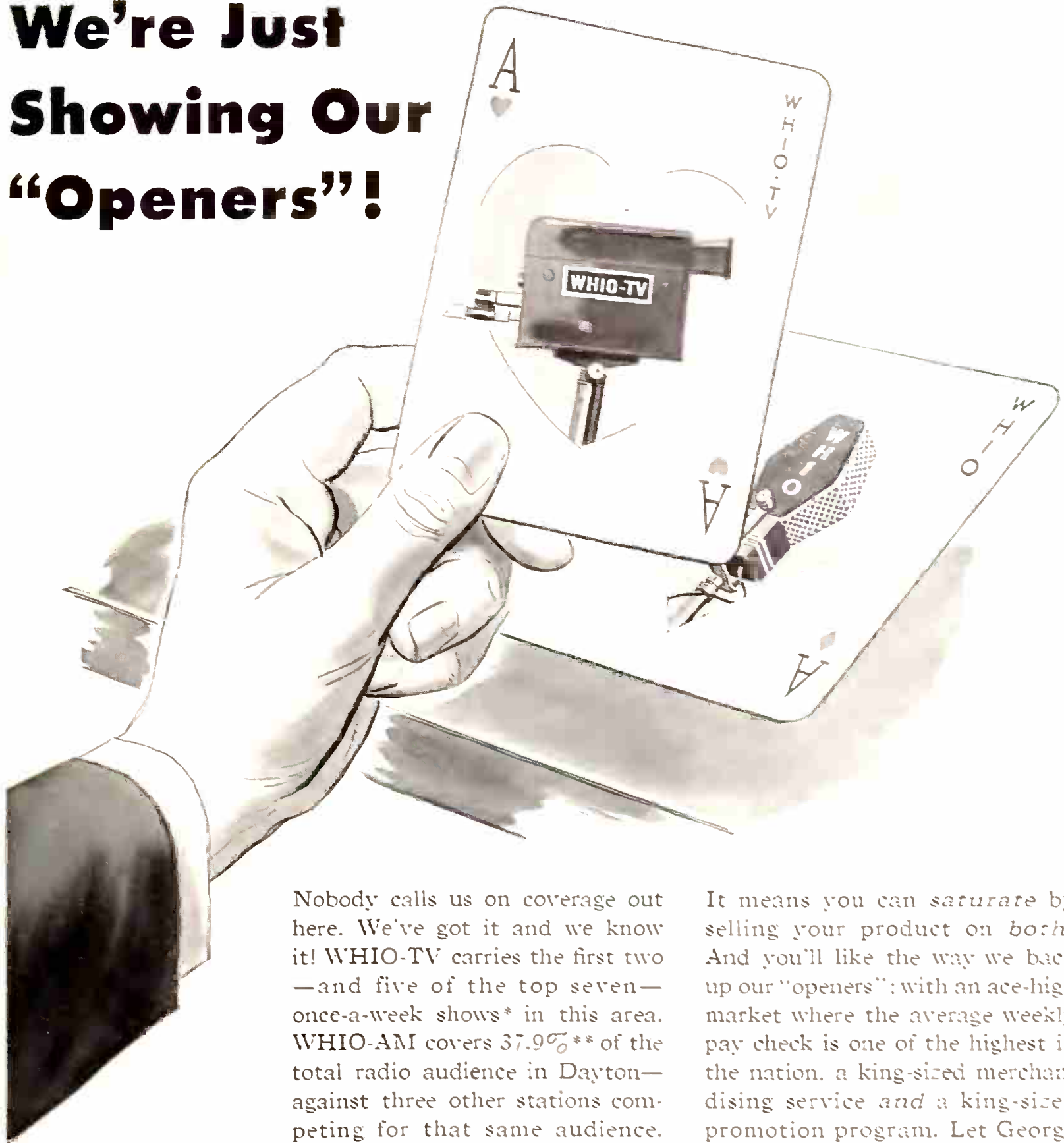


**Vol S. Bauman**, sales manager of National Food Stores, Chicago, says his firm's sponsorship of five Chicago TV programs a week, starting in March, makes National Food the largest retail broadcast sponsor in the U. S. The company's radio-TV budget for 1953 exceeds \$600,000. "However," Bauman added, "we do not contemplate any reduction in newspaper space. We have been the largest food advertiser in Chicago newspapers; now we plan to be the largest TV advertisers as well!"



**S. James Andrews**, radio-TV director of Maxon, likes to set precedents in buying radio and TV time. His unique solution of the problem of two seasonal accounts Peter Paul Candy and Armstrong Rubber Co. is a case in point. "By having Armstrong take over the Peter Paul newscasts for the summer weeks, we satisfied two clients and resolved the difficulty of holding on to good news program availabilities," he explains. Armstrong picks up Peter Paul's radio spot campaign of 15 minutes newscasts.

# We're Just Showing Our "Openers"!



Nobody calls us on coverage out here. We've got it and we know it! WHIO-TV carries the first two—and five of the top seven—once-a-week shows\* in this area. WHIO-AM covers 37.9%\*\* of the total radio audience in Dayton—against three other stations competing for that same audience. That's coverage! That means you can *dominate* in Dayton with either WHIO-TV or WHIO-AM.

It means you can *saturate* by selling your product on *both*! And you'll like the way we back up our "openers": with an ace-high market where the average weekly pay check is one of the highest in the nation, a king-sized merchandising service and a king-sized promotion program. Let George P. Hollingbery, our National representative, tell you how to get in on this jackpot.

*\*January Pulse*

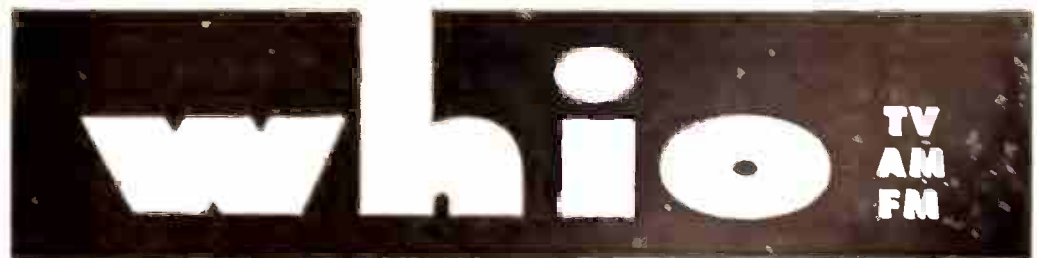
*\*\*Hooper average for the past year*

**DOMINATE**  
with either

\*WHIO-TV Coverage  
1st in Dayton

\*\*WHIO Coverage  
1st in Dayton

**SATURATE**  
with both



**DAYTON, OHIO**

**America's  
Most  
Powerful  
Channel 4  
Station**



**Covers  
virtually  
all of  
Utah's  
population,  
plus**

**Southern Idaho  
Eastern Nevada  
Western Wyoming**



**OVER A BILLION  
DOLLAR MARKET**

**KDYL-TV**  
CHANNEL 4 • NBC NETWORK

Salt Lake City, Utah

National Rep. Blair-TV, Inc.

## Newsmakers in advertising (Continued)



**Morton Edell**, president of Vitamin Corp. of America, is launching the firm's new Calometric Weight Control tablets via a four-week TV and newspaper test campaign in Los Angeles and San Diego through the Biow agency. "We're not aiming our sales message only at women," Edell explains. "Men are perfectly good diet prospects too." Consequently, Calometric's 60-second films are being placed in a variety of adjacencies ranging from sports and musical programs in the evening to soap operas in daytime listening hours.



**Gustav B. Margraf**, former NBC general attorney, was elected to the newly created position of v.p. in charge of talent and program administration at NBC on 5 March. Margraf will be responsible for all talent and package program negotiations, reporting to Charles C. Barry, v.p. in charge of the program department. Comments Frank White, president of NBC: "Under this strengthened form of program department organization, we are consolidating talent negotiation and business administration under an able executive."



**James M. Boerst** recently published the new edition of the semi-annual Timebuyers Register, a compilation of 1,700 timebuyers with a list of some 5,000 accounts that they handle. His firm, the Executives Radio-TV Service, covered 900 advertising agencies to gather material for this reference book. "In collecting our facts, we sent questionnaires to some 5,000 agencies throughout the country," reports Boerst. His other publications: the quarterly Factory and the monthly Spot Radio Report.



**Ted Oberfelder**, v.p. in charge of ABC-owned radio stations, reports record sales totaling \$1,250,000 for the 9 February through 9 March period in national and local spot business placed with ABC's five owned radio stations: WABC, New York; KECA, Los Angeles; KGO, San Francisco; WENR, Chicago; WXYZ, Detroit. "Companies in all types of business—food, drug, retail—have been rushing in since the merger," Oberfelder explains. "Total sales for radio and TV reached approximately \$4,500,000!"



**Slocum Chapin**, v.p. in charge of ABC-owned TV stations and general manager of WABC-TV, says that the network's strengthened talent position resulting from the ABC-UPT merger has been the major factor in spot TV sales zooming to \$3,250,000 for the 9 February to 9 March period. "New accounts are rushing in because of our invigorated programming," he explains. "Knickerbocker Beer is a good example. This client will sponsor a one-hour live variety show from 11 p.m. to midnight five nights a week."



**SPONSOR leads  
air media mags  
in Guzman survey**

SPONSOR ranked first in usefulness for indicating trends in export advertising among 8 radio, TV, and theatrical publications in Melchor Guzman Co. survey of 451 export and domestic agencymen and export advertisers. Record is remarkable since SPONSOR is relative newcomer in export field: kicked off with "International Basics" in 14 July 1952 Fall Facts issue and "International Report" every issue starting 6 October 1952. (See article on world radio, p. 38.)

-IRS-

**Canada lifts  
listener fee  
on radio, TV sets**

Canada has lifted annual \$2.50 listener fee previously imposed on all radio and TV set owners. To make up for revenue loss, Finance Minister Douglas Abbott announced CBC will be supported by 15% excise tax on all radio and TV sets and parts. With 25,272 TV sets sold in Canada in January alone, CBC expects \$12 million in 1953 income from excise tax. Government grants will supplement CBC income.

-IRS-

**\$3 million Tele-  
vicentro spurs  
Mexican TV**

\$3 million Televicentro, Mexico City, is planning to step up programming from 8 to 12 hours daily in spring 1953. With 20 studios, unit is ideal for live programming. Most popular show: nightly wrestling for which studio audience pays 22¢ admission. Big-scale TV operation in Mexico is hampered by set situation: so far, only 50,000 sets in Mexican Republic, with more than 80% in Federal district.

-IRS-

**9 applications  
for Canadian TV  
stations filed**

Seven out of 9 applications for new TV stations to be reviewed by CBC in Ottawa 27 March are from independent operators in Windsor, London, Sydney, Quebec, Hamilton, St. John's, Sudbury.

-IRS-

**KGU, Hawaii,  
offers sponsors  
sports package**

KGU, Hawaii, has been awarded exclusive rights for 1953 to broadcast sports events in Honolulu Stadium. Station is offering advertisers first Hawaiian cost-sharing, combination-coverage sports package, guaranteeing participation in 300 sports broadcasts, including coverage of Honolulu Stadium events. Katz Agency is KGU rep.

-IRS-

**3 U. S. sponsors  
renew schedules  
over ZJV, Fiji**

ZJV, Suva, Fiji, has signed renewals for 3 American sponsors for 1953. Renewals include Bristol-Myers spot schedule of 624 5-minute shows for Ipana, 416 50-word quickie announcements for Ingrams Shaving Cream. Hansen-Rubensohn is agency. Vacuum Oil Co. signed for half-hour weekly "Mobil Quest" for 52 weeks through agency, Patons.

-IRS-

**WNEL, WAPA  
lead Puerto Rican  
audience survey**

Latest Puerto Rican radio-audience survey rates San Juan stations as follows (daily ¼-hour average): WNEL, 13.5% of total radio homes; WAPA, 6.84%; WKAQ, 6.77%; WIAC, 5.79%; WKUM, 1.06%. Melchor Guzman Co.'s Al Martinez points out WAPA leads in 8 to 10 p.m. time slot.

-IRS-

**Giese to head  
export  
advertisers**

Most certain to head Export Advertising Assn. for new year starting with annual meeting in New York 22 April: George H. Giese of McCann-Erickson, who was nominated for job in February and needs only formality of mail ballot for confirmation.



### Spot steps out

To those in the know there's nothing new about the remarkable opportunities available to advertisers via spot radio and spot TV. Those in the know keep growing, as witness the fact that spot radio will likely hit \$150 million in 1953, and in the last two years has surpassed network radio in billings.

But for every advertiser who knows the selling potential of the spot media, there are 10 who don't. One reason: poor selling of its merits by the broadcasting industry. Even a charitable appraisal of past efforts to educate advertisers to spot can only be termed "microscopic."

Today the "old order changeth" and there is a new feeling about spot, and the importance of promoting it, within broadcaster ranks. As a result, in 1953 advertisers can expect to hear a great deal about spot, and get professional briefing on it, from the Broadcast Advertising Bureau; from such national reps as Christal, Blair,

Free & Peters, CBS Spot, Katz, Petry and others who are devoting a major effort to selling spot to advertisers; from the Station Representatives Association itself.

Recently the Rep Association invited stations to contribute to a "sell spot radio" campaign designed especially to sell the medium via pinpointed approach at the advertiser level. Whether the drive succeeds is yet to be seen, but the following telegram is typical of the enthusiasm of many broadcasters for positive action.

"T. F. FLANAGAN  
Station Representatives Assn.  
101 Park Ave.  
New York

THANKS A MILLION FOR SPEARHEADING A MOVEMENT THAT I HAD JUST FINISHED OUTLINING TO MY REP AS BEING INDEPENDENT RADIO'S GREATEST NEED. THOUGH IN THE NATION'S 510TH MARKET, WOOF SOLD \$27,000 OF NATIONAL AND REGIONAL BUSINESS PAST YEAR, MAINLY BY AGGRESSIVE CONTACT WORK WHICH YOU NOW PROMISE US VIA QUOTE CRUSADE FOR SPOT RADIO UNQUOTE. A CHECK FOR 10 TIMES THE YEARLY AMOUNT REQUESTED IS BEING SENT. USE IT TO SPREAD THE GOSPEL TO OTHER INDEPENDENTS LIKE WOOF WHO STAND TO BENEFIT THE MOST. WE ARE NOT SALESMEN IF WE CONTINUE TO LET ADVERTISERS BUY DIRECT MAIL ADVERTISING AT THE RATE OF \$400,000 PER RADIO STATION (DIVIDE ONE BILLION DOLLAR USE OF MAILS BY 2300 STATIONS FOR JUST AN INKLING OF AMOUNT GOING TO OTHER MEDIA BY OUR APATHY.)

N. A. DOWLING  
Manager  
WOOF  
Dothan, Ala."

### Gene Howe's prediction

Agency executives, advertisers, station reps, and heads of upcoming TV stations have yet to figure out any approximate relationship between anticipated "on-the-air" date and actual "on-the-air" dates. Nobody is to blame. It takes a top broadcast engineer, a management whiz, luck on equipment to make an "on-the-air" date stick.

Thus the feat of Gene Howe, famous and lately deceased newspaper editor of Amarillo, may go down in history. For Gene Howe had nothing to go on but a strong and well-developed sense of instinct. On 11 March 1952 he made this prediction in his "Old Tack" column in the *Amarillo Daily News and Globe Times*: "A year from today the flickers will be flickering in Amarillo."

On 11 March 1953 Amarillo's first TV station, KGNC-TV, was on the air with a test pattern. And seven days later regular programs were on the air.

### Worth watching for

Never before has SPONSOR been at work on so many hot projects. Top priority is the *All-Media Evaluation Study*, which, to our knowledge, is the most ambitious advertising trade paper project ever undertaken. The Study will give advertisers and agencies a spotlight view of each ad medium, including ABCs, strengths and weaknesses, how advertisers and agencies placing \$1 billion annually select and use. After eight months of intensive research, the first of the 14-article series, to run in consecutive issues of SPONSOR prior to publication in book form, will appear 20 April. An introductory article will be published 6 April.

## Applause

### The reader helps out

Among the several *use* features added to this publication's roster recently is the SPONSOR-TELEPULSE *Ratings of Top Spot Film Shows* (see page 46). This 20 market rating of the top 20 syndicated film shows has attracted great interest among advertisers and agencies who use it as a basic guide in buying and checking spot film programs.

SPONSOR is no worshiper of top 10s

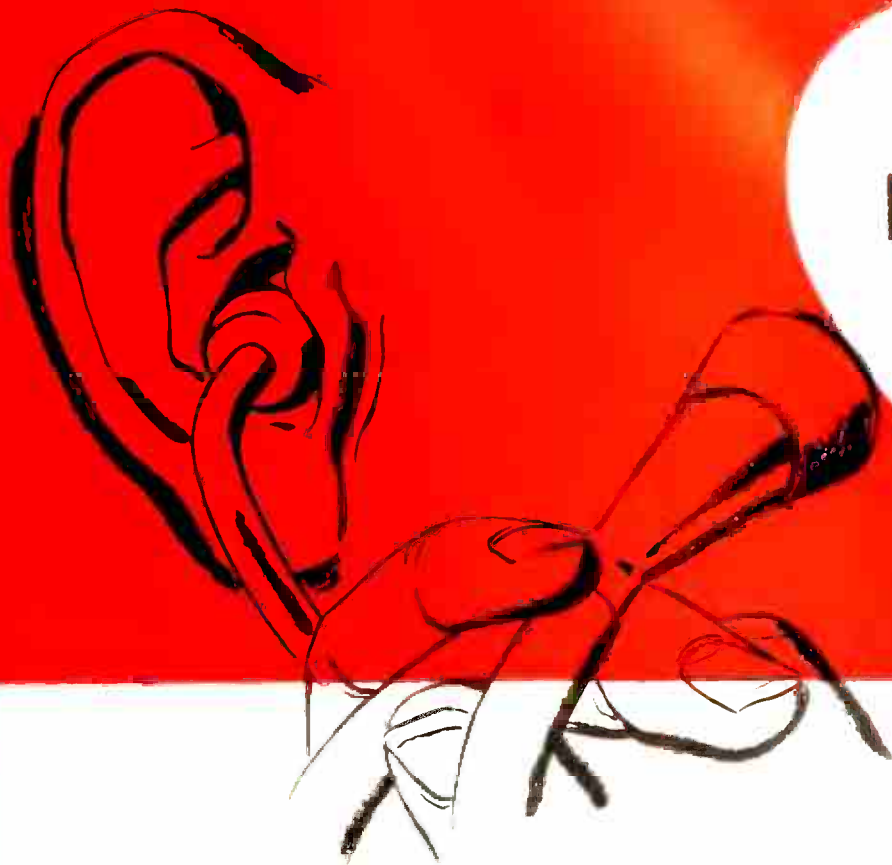
or top 20s, just as it is no worshiper of cost-per-thousand, and urges its readers to beware the pitfalls of such formula buying. We urge readers to use the SPONSOR-TELEPULSE *Ratings* wisely, with full appreciation of such factors as relative station popularity, and when on air in each market. Too, many a top show has proven a dud salesman because it wasn't right for the product it advertised.

But after this word of warning let us hasten to note that since the incep-

tion of the *Ratings* improvements have been added that make this feature exceptionally useful. From a well-known Cincinnati reader came the suggestion to include call letters and time-on-air in conjunction with each individual market rating. From a New York reader came the thought that we might separate programs sold in 10 or more of TelePulse's 20 selected markets from programs sold in only four to 10 markets. We hope that further suggestions will be forthcoming.

# HEAR THE "BEAT"

OF THE  
**HEART OF  
AMERICA!**



How would you like a locally produced noon-hour program with a stronger "Pulse"-beat than Arthur Godfrey? And that is no reflection on the Red Head. As a matter of fact, Godfrey's hour-and-a-half on KMBC is number six in popularity, according to Kansas City's First Pulse Survey (November-December 1952). *But*, the 12:00 to 12:15 time segment on KMBC, (News with John Farmer and Feed Lot Chats with Phil Evans) is in *THIRD* place among the daytime shows in Kansas City. What's more, the entire noon hour, twelve 'til one, is actually tied with Godfrey for sixth place in the Pulse Survey.

This unbelievable acceptance of KMBC local programming has great significance. It represents listener confidence in KMBC know-how and reliability--a thing that has been a-building in the Heart of America for thirty-one years.

Likewise the top ratings enjoyed hour-after-hour by The KMBC-KFRM Team, in rural as well as in metropolitan areas, is an indication of the success which lies in the combination of good local programming coupled with CBS Radio programming. The KMBC-KFRM Team has the formula that draws and holds listeners. The Team also has the formula for selling these loyal listeners the products and services of KMBC-KFRM advertisers. It's a fact! To sell the whole Heart of America, wholeheartedly, it's The KMBC-KFRM Team!



Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters office, for the "Pulse" story and for availabilities!



*The* **KMBC-KFRM** *Team*

**CBS RADIO FOR THE HEART OF AMERICA**

**OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY**

# *Do You Sell Dixie?*



Do you sell Dixie?  
We said sell Dixie,  
Where the eyes of business focus today?  
We're glad to meet you,  
We'd like to treat you  
To the sales you're longing to see.

Do you sell Georgia, Tennessee or Carolina,  
Building fast below the Mason-Dixon line?  
Do you sell Dixie?  
We said sell Dixie,  
**CAUSE WE SELL DIXIE TOO!**



*More than 5 million loyal Southern listeners hear*

*"Dee" Rivers' "Family Stations"; — And they Buy what these stations Sell!!*

**WGOV**

Atlanta, Ga

**5000 WATTS**

**KWEM**

West Memphis Ark.  
Memphis, Tenn.

**1000 WATTS**

**WJIV**

Savannah, Ga

**1000 WATTS**

**WEAS**

Atlanta - Decatur, Ga

**10,000 WATTS**

CALL STARS, INC.  
CANDLEB. BUILDING  
ATLANTA, GEORGIA