

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

SPONSOR



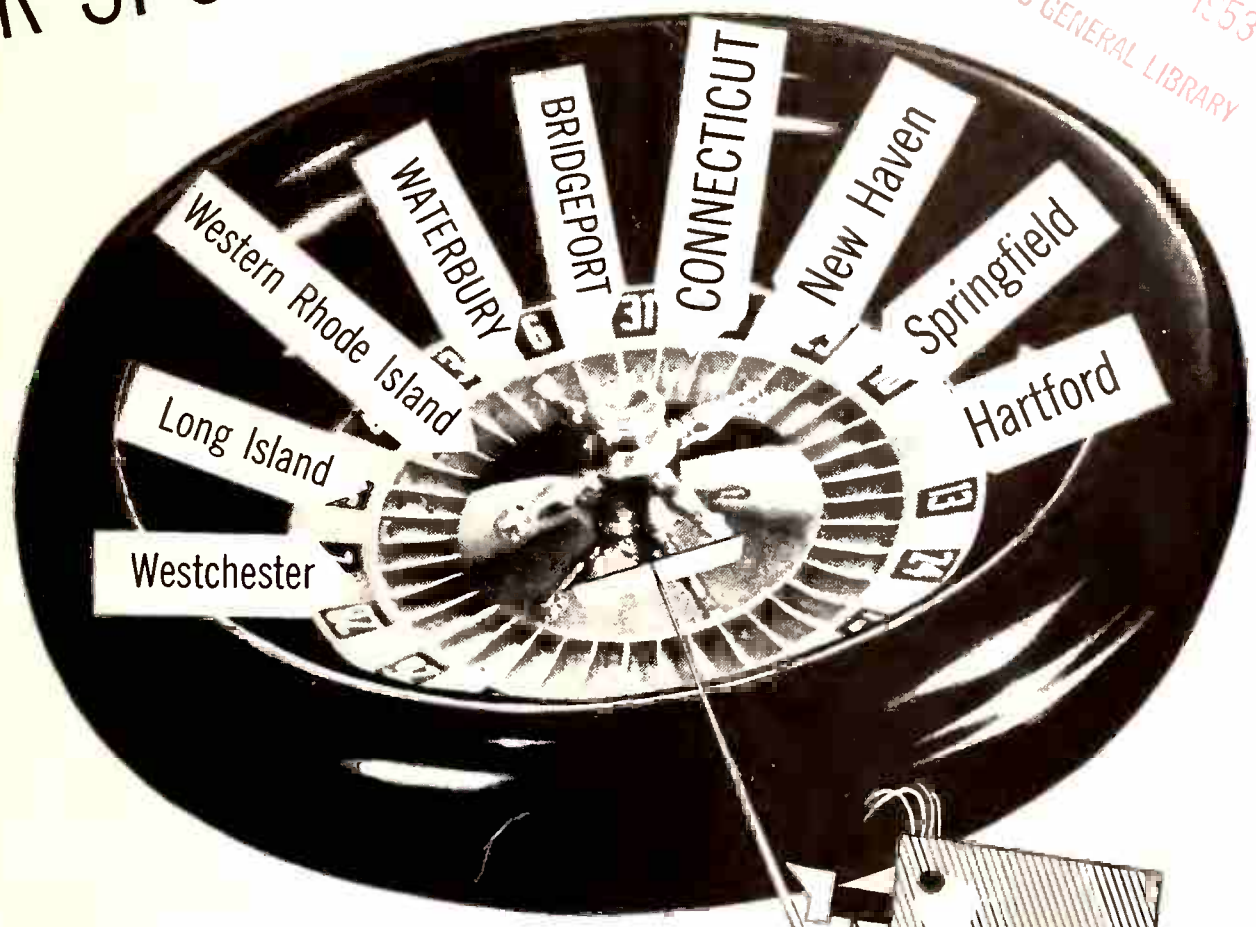
use magazine for Radio and TV advertisers

20 APRIL 1953

50c per copy • \$8 per year

OR SPONSORS who like to win every time

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WNHC-TV can be your Wheel of Fortune!
Television means WNHC-TV to families
not only in all of Connecticut, but in
eastern New York, Massachusetts,
western Rhode Island and much of Long Island.
91 publications carry WNHC-TV listings.

WNHC

AM
FM
TV

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



What services NARTB, BAB, BMI offer to today's air advertisers
page 29

How Nabisco's 20 air brands help sell 200 in its line
page 32

8 advertisers discuss their radio and TV problems in panel session
page 34

Today's coverage data: their uses and misuses
page 36

Gilbert's 6-week TV formula good for other seasonal advertisers
page 38

ALL-MEDIA EVALUATION STUDY . . .

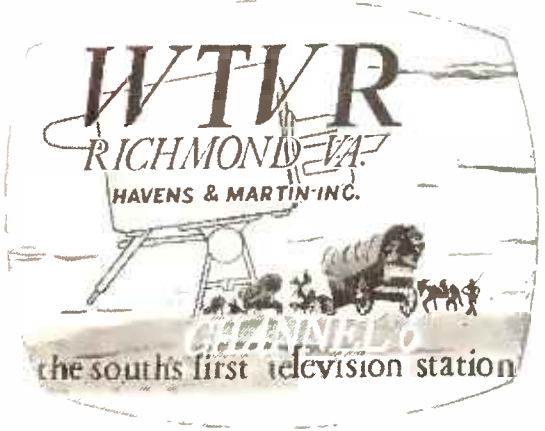
Part 1 of 8-month investigation of how media are bought
pages 41-50

Thank you Thank you Thank you Thank you Thank you Thank you Thank you Thank you Thank you Thank you
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Our Fifth Anniversary...

a time to say "Thank You" **403** times

We're sentimental at WTVR. That warm glow of gratitude and pride fairly overtakes us on anniversaries. Gratitude to our 403 wonderful regular weekly clients, among them America's most distinguished companies. Gratitude to our loyal viewers, many of whom have been with us since April 22, 1948, the day we began commercial operation. And pride in being "The South's First Television Station." Today we're still Richmond's only TV station. And soon we shall be serving you even more powerfully! We now have under construction a 1,049 foot antenna in the heart of Richmond. Upon completion WTVR will be operating with Maximum Height and Maximum Power—100,000 watts. As always, you can expect maximum results. We hope you will be with us on our next anniversary!



FIRST STATIONS OF VIRGINIA

WMBG AM **WCOD** FM **WTVR** T

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.

form
new
option
to

the USE
magazine
of radio and
television
advertising

SPONSOR



here is
your Order form
for new
subscription to

SPONSOR

REPORT TO SPONSORS 20 APRIL 1953

Some admen mix media & wives

First article in SPONSOR's All-Media Evaluation Study contains 10 pages of charts and data showing why subject is so fascinating. A \$10 million Chicago advertiser chooses media the way he would a wife; for details on this and other more scientific methods of apportioning ad budgets, see "Why evaluate media?" beginning on page 41.

-SR-

"No medium can sell"—Dietz

Puncturing belief held by many advertisers and SPONSOR's own media evaluator that all media sell is Stephens Dietz, Ted Bates account exec and member of SPONSOR All-Media Evaluation Advisory Board, who says: "No advertising medium can sell. Advertising medium delivers selling message, and differences between media are differences in audiences and their mechanical reproduction of message. Selling is result of all factors that are brought to bear." Touche, Mr. Dietz!

-SR-

Y&R spends \$6 million

Young & Rubicam wrapped up \$6 million in radio-TV network business for 1953-54 season during week ended 3 April. Probably biggest week in air media contracting in agency's history. Deals closed: Bob Hope for GE, 52 weeks daytime NBC Radio and 10 monthly hour TV shows in spot currently occupied by Buick on NBC Tuesday nights; "My Favorite Husband" for Simmons Bed, International Silver alternation on CBS TV; Paul Winchell for P&G on NBC TV; renewal of "Four-Star Theatre" for Singer Sewing Machine on CBS TV. (For Y&R's private media guide issued for its clients and employees, see page 50.)

-SR-

SPONSOR makes 2 corrections

General Foods Post Cereal Division (not General Mills) sponsors "Captain Video" on Du Mont. SPONSOR had it wrong in 6 April issue. B&B is agency. Chart page 67 same issue should have been headed: "Vacations make slight dent in radio-TV summer audiences." Word "slight" was omitted from the headline.

-SR-

"Hit Parade" talks stymied

Crosley's negotiations with American Tobacco Co. for alternate-week sponsorship of "Your Hit Parade" this fall at impasse. American Tobacco's President Paul M. Hahn insists on 39-program guarantee. Because of show's prestige he doesn't want alternate sponsor moving out after brief stay. Program's talent-production cost now \$36,500; offer to Crosley: \$30,000. Firm is division of Avco Mfg. Co.

-SR-

Du Pont would hypo "Cavalcade"

Du Pont has become rating conscious. Account is unhappy about standing of its TV film version of "Cavalcade of America." Wants agency, BBDO, to submit recommendations on overcoming lag in viewer interest. Radio version was canceled 31 March. Previously Du Pont had been satisfied with "Cavalcade" sheerly for what it could accomplish in depicting company as contributor to American way of life through chemistry, not manufacture of munitions.

REPORT TO SPONSORS for 20 April 1953

Sinclair uses air to sell gas Sinclair Refining, long-time user of local news programs, is hyping introduction of new premium gas and oil by radio-TV announcement campaign of unprecedented size for firm. Will air 22,600 radio announcements over 113 stations in 84 cities; 2,100 TV blurbs in 17 cities.

-SR-

"Omnibus" sponsor called unhappy Ford Foundation as producer of "Omnibus" (CBS TV) is under pressure from American Machine & Foundry to reveal what plans it has for jack-ing up show this fall. Odd feature about this quizzing: It comes after AMF, through its agency, Fletcher D. Richards, had already committed self to continue with series next season. Reason for recon- sideration: AMF officials are critical of last four "Omnibus" pro- grams. Only other "Omnibus" participant that looks like 1953-54 holdover is Scott Paper. Others—Willys-Overland, Remington Shaver, Greyhound—want to have own shows.

-SR-

MGM rejects "Omnibus" offer MGM turned down "Omnibus" proposition for one-time telecast of new feature picture. "Omnibus" offered to turn over entire week's program budget, \$65,000, to MGM as payment for "preview" of 40 minutes. Clips of behind-scene story of movie's production plus plug urging viewer to see entire show at local theatre would have filled 90-minute spot.

-SR-

Movie firm angers reps Reps are in arms over action of major movie firm trying to get sta- tions to run movie "news" program based on items firm would supply. Reason: Firm is offering to pay "fee" if program runs a year. Firm's thinking: Newspapers carry stories on films; why not radio? Reps' re- action: It's price-cutting of worst sort, actually borders on bribery.

-SR-

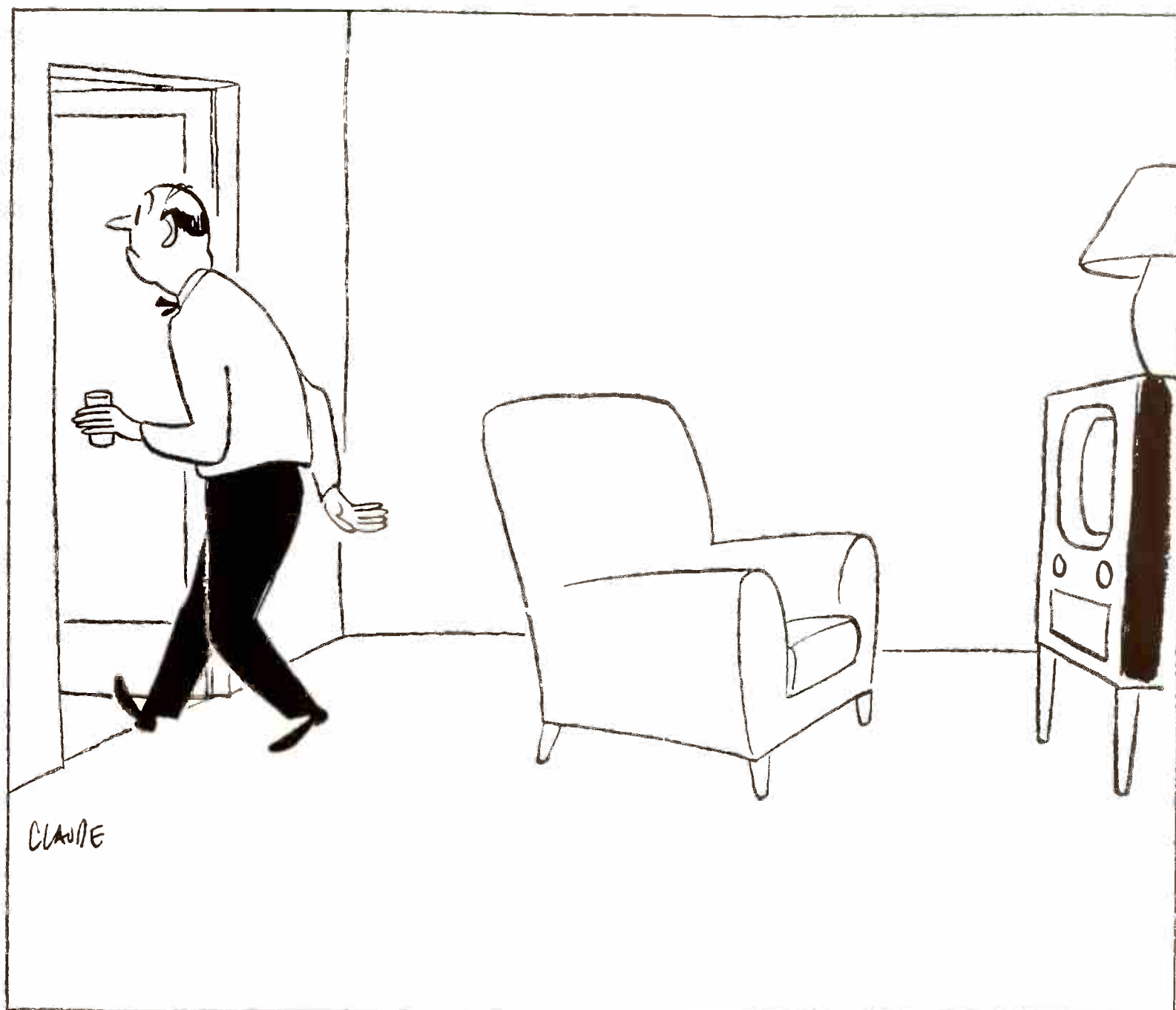
Study your coverage data Don't apply 1949 time buying tricks to new NCS and SAM coverage data. Article on uses and misuses of these two services, page 36, shows why it's dangerous, especially use of arbitrary "cut-off point" (such as "50% of radio families in county reporting listening at least once weekly") in deciding whether radio station can "claim" county or not.

-SR-

Creative sales approach works Creative selling, much spoken of in luncheon speeches before radio exec clubs, works in practice as well. One rep alone (CBS Radio Spot Sales) has scored 3 major sales in recent months through use of crea- tive analyses of newspaper vs. radio impact. In one of 3 sales, cli- ent switched nearly half million from newspapers to spot radio. Other 2 sales represented swing of money from black-and-white to radio.

-SR-

Radio keeps expanding Radio dying? SPONSOR's 8-advertiser, recorded panel session in Hot Springs, Va., hotly denied this. See article starting page 34. An- other example: Edwin R. Peterson, v.p. of Keystone Broadcasting Sys- tem, only national transcription network, told SPONSOR KBS station list now totals 643, will break 700 by first of next year. Affiliates are in towns under 50,000.



Vanishing American

There's only one thing that can keep this new breed of vanishing Americans from vanishing when *your* commercials come on... creative ingenuity.

YOUNG & RUBICAM, INC.
ADVERTISING

New York Chicago Detroit San Francisco Hollywood Montreal Toronto Mexico City London

SPONSOR

the magazine Radio and TV advertisers use

20 April 1953
Volume 7 Number

ARTICLES

What NARTB, BAB, BMI do for sponsors 29
Little known to clients and agencies are information services which radio and TV's trade groups furnish in addition to their role in improving air media

How Nabisco's 20 air brands sell 200 32
America's number one cookie and cracker maker will concentrate bulk of \$2.5 million air budget in spot TV this year. Strategy will feature heavy plugging of new package seal to help Nabisco's strong brands carry the weak sisters

8 advertisers examine their radio-TV problems 31
Recorded SPONSOR panel session held in Hot Springs, Va., reveals what's preying on advertisers' minds, especially regarding TV and unions. Group spends \$50 million a year on advertising. Here's what it's doing on air this year

Today's coverage data: their uses and misuses 36
In an era of rising costs and market-by-market air planning, obsolete applications of coverage data are dangerous. Best ways of utilizing NCS and SAM data are outlined for both the constant and occasional air buyer

Gilbert's 6-week TV formula 38
Seasonal advertisers can learn from this toy manufacturer's approach to TV: (1) build show around product; (2) buy time in specific program block; (3) merchandise program heavily whenever possible

Why evaluate media? 41
Part I of SPONSOR's eight-month All-Media Evaluation Study tells how some advertisers pick media (the way they would a wife—with possibly same results), why scientific media evaluation is necessary but still in jungles

Radio reversed supermarket's downward trend 51
Southern supermarket licked new competition by switching from newspapers to all-radio campaign. Slump whipped, sales are higher than ever

COMING

Media Basics 4 May
Second of 14 articles in SPONSOR's All-Media Evaluation Study. Will cover strengths, weaknesses of major media, give you tips on how best to use

Homemaking programs on TV 4 May
Study conducted by University of Oklahoma indicates that TV has done much to repopularize the homemaking type of show. 75 stations participated in study

Comparagraph 4 May
A SPONSOR feature you will use. Three-page fold-out supplies data on all network programs: show costs, sponsor and products, agency, live or film, time, network. Radio and TV are in alternate issues

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NOW YOU CAN COVER ALMOST

ALL OF ARKANSAS

WITH ONE ULTRA-MODERN STATION—

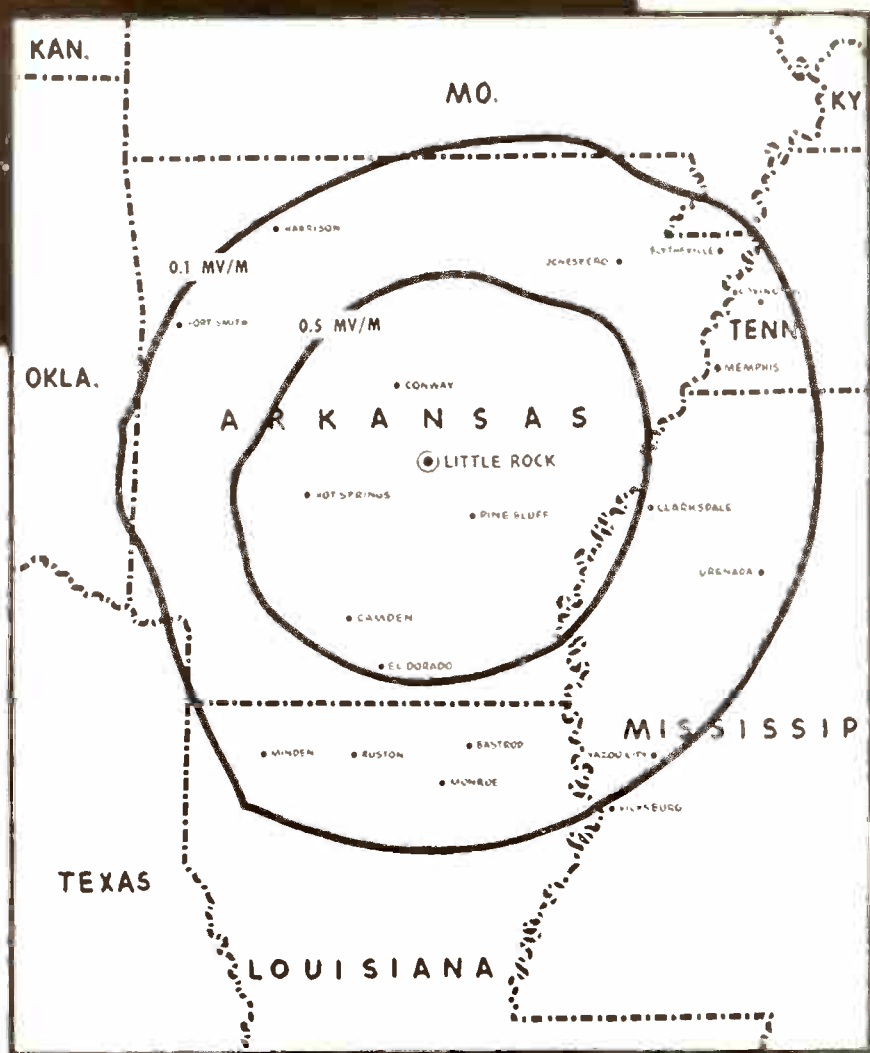
THE NEW 50,000-WATT

KTHS!

(CBS SOON!)

- the *only* 50,000-watt Class 1-B clear channel station in the State
- the only Arkansas station with 28 years of continuous broadcasting experience —
- formerly located at Hot Springs with 10,000 watts on 1090 KC. —
- now broadcasting from Little Rock, with 50,000 watts on 1090 KC.
- now offers primary daytime coverage of 1,002,758 people, of whom more than 100,000 do not receive primary daytime service from any other station
- secondary coverage (between .5 and .1 contours) adds another 2,369,675 people!
- superb new equipment — superb new programming planned for every segment of Arkansas' population
- same ownership and operation as KWKH, Shreveport, whose KNOW-HOW has made KWKH one of the South's great stations
- EFFECTIVE JUNE 15th, KTHS JOINS THE CBS RADIO NETWORK
- ask your Branham Man! Several truly unusual "charter opportunities", now open, may not be available again for years

Represented by The Branham Co.
Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*



THE **NEW** 50,000-WATT (CBS SOON!)

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

REACH
the
PACIFIC COAST'S
2nd
LARGEST MARKET

the

"OAKLAND-
SAN FRANCISCO
BAY AREA"

with

MORE POWERFUL

KLX

The Bay Area's
Dominant and
Only Independent
Station Broadcasting

5000 watts
DAY and NIGHT

#1 in NEWS-SPORTS-MUSIC

KLX and
KXL-FM

THE TRIBUNE STATION
TRIBUNE TOWER,
OAKLAND, CALIFORNIA

Represented Nationally by

BURN-SMITH CO., INC.

Pacific Coast

DUNCAN A. SCOTT & CO.

Timebuyers at work



Dan Kane, Ellington & Co., is buying 20-second announcements on 31 Georgia radio stations for McKesson & Robbins' four-week test campaign to introduce the firm's new liquid vitamin, Dynex. "Starting 13 April, these 20-second announcements are on the air from 25 to 40 times a week," adds Dan. "Since we're aiming the message at a mixed adult audience, we placed time on a run-of-station basis—that is, from 6:30 a.m. to 10 p.m." The radio campaign will go national when Dynex achieves national distribution.



Joan Stark, William H. Weintraub & Co., has bought 100 radio and 14 TV markets for Kaiser-Frazer's two-week campaign to promote the 1953 line. "We're aiming at a predominantly male audience," Joan explains. "Therefore, the 60-second announcements will be heard near news and sports summaries before 9 a.m. and after 5 p.m. On TV, I bought Class A time and late evening." Besides Kaiser-Frazer's spot and network activity, Joan buys time for the Kaiser-Frazer Dealers Assn. and for Revlon Products Corp.



Ed Forester, Dancer-Fitzgerald-Sample, has a full-time job buying time for the Falstaff Brewing Corp. He's buying 190 MBS stations in 23 states for Game of the Day. Falstaff also sponsors wrestling and adventure shows on TV stations in about 20 large markets. "We use radio heavily from spring through fall with baseball coverage for male appeal," Ed explains. "We place general adult appeal programming on radio and TV year-round." With Falstaff's heavy air budget, Ed too is kept busy year-round buying radio-TV time.



Elaine Sloat, V. W. Ayer, tries to arrange for maximum merchandising efforts from stations when she buys time for Hills Bros. Coffee's spot radio effort. "We've found that spot radio does a highly effective selling job," says Elaine. "We don't let up in summer, because we feel that it is important to have a continuous effort." Hills Bros.' 60-second announcements are placed in outstanding women's shows throughout the day, early-morning newscasts and personality shows on stations throughout the country.

Homey Chatter

BROUGHT SMALL TOWN WELCOME TO "BIG BANKING"



The Rochester community's largest banking operation has been welcomed to 19 neighborhood areas of expansion through its "Mainstreeter," Al Sisson.

Sometimes a big city bank is not readily accepted in the closely-knit circles of rural or suburban communities.

The warm, human chatter of the "Mainstreeter" and frequent personal visits have dispelled any existence of this feeling in the establishment of these 19 "at home" banking offices.

An excellent yardstick to measure the amazing success of this plan was the giveaway of a household hints booklet to 24,000 persons who made a personal call at the bank for their copy. Three announcements brought this response, which figures out to 3,200 booklets distributed per minute.



S U C C E S S

like this for you and your products may be achieved only by using WHAM in this richly-rewarding market.

WHAM



*Write Hollingbery or WHAM
for more information.*

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



some spots are better

For the best spot, at the right time, at the right



han others

You're always sure of top coverage when you sponsor local Radio news programs.

*More people depend on Radio for rapid news reporting than on any other medium.** The news programs on the five Radio Stations represented by NBC Spot Sales feature the top newsmen in their markets. They command attention for your sales message by giving your customers the local and national headlines first . . . long before the extras hit the street.

To get the scoop on sales with local Radio news, call your NBC Spot Radio salesmen for programs available now and throughout the summer.

*BAB

representing
RADIO STATIONS:



WMAQ Chicago
KNBC San Francisco
WTAM Cleveland
WRC Washington
WNBC New York

representing
TELEVISION STATIONS:



KPTV Portland, Ore.
WRGB Schenectady-Albany-Troy
WNBT New York
WNBQ Chicago
KNBH Los Angeles
WPTZ Philadelphia
WBZ-TV Boston
WNBK Cleveland
WNBW Washington

NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Cleveland Washington San Francisco

Los Angeles Charlotte* Atlanta* *Bomar Lowrance Associates

HOW'S THIS FOR SIZE?



We at KSDO are used to fitting them for size... **budgets**, that is. Regardless of budgets, we still deliver **more** listeners than any other San Diego station!

KSDO is MR. FIRST in San Diego... **first** in just about everything, according to the latest HOOPER and NIELSEN.

May we fit you for size?



Representatives
Fred Stubbins Los Angeles
Doren McGovern San Francisco
John E. Pearson, Co. New York

Men, Money and Motives

by
Robert J. Landry

Calling all vice presidents

The Earl Marshall of England, the Duke of Norfolk, "wishes to draw attention to the guidance given in his dress regulations about the wearing of medals and decorations by gentlemen at the Coronation in Westminster Abbey on June 2. These regulations require orders, decorations, and medals to be worn in full, except with court dress or evening dress, with which miniatures will be worn."

* * *

From the above communication, we must draw fresh realization that the British arrange these things very efficiently. They know so well the importance of titles and honors. They give honest vent to honest pride whereas here in America we are a little furtive and apologetic about distinctions. Only the other day Crawford H. Greenwalt, the president of E. I. du Pont de Nemours & Co., a man with an annual emolument in excess of \$500,000, commented ruefully that "In the Army and Navy we see incentive based on rank; even the Church offers various symbolic tokens of advancement." But in business, in the United States, "there are no medals, stripes, uniforms or grandiose titles."

* * *

There is provocation in Mr. Greenwalt's observations but he perhaps under-credits the not-unimaginative "stimulation" of rank down the line in American business. This is especially evident in the advertising agency business. Hardly 100 agencies bill \$5,000,000, or more, a year. Yet there are surely 500 agency Majesties rejoicing in the rolling cadences of "Chairman of the Board of Directors."

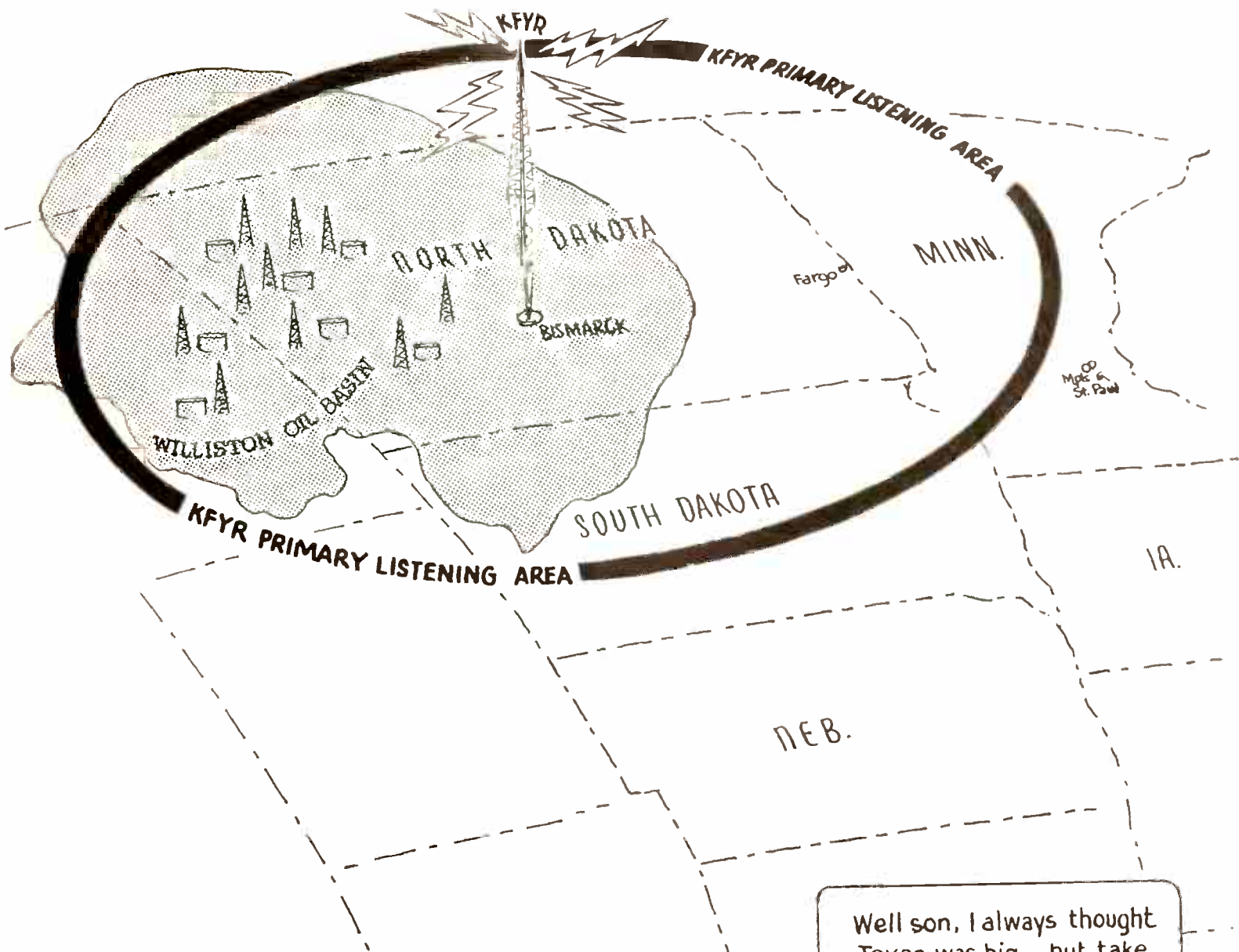
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As for the larger sponsoring organizations, one notes a sharp increase in the variety of titles of honor. The Majesty of the Chairman of the Board is matched nowadays by various Cousins Royal, entitled to choice space at all corporation coronations. They are called Co-chairman, Vice-chairman, Chairman of the Executive Committee, Chairman of the Finance Committee, Chairman of the Plans Committee, and so on. While the title "Director-General" is employed mostly in Britain and France, we have an extensive investiture of "Managing Directors."

* * *

In our half-embarrassed American way, we do what we can to oblige the human fondness for gold braid. We may be amused at the bureaucracy in Germany where the wife takes her husband's title and becomes "Frau Second Assistant Inspector of Licenses." But if you listen closely at cocktail parties along Manhattan Ad Row or out in the Chateau country of Connecticut you'll become aware of subtle ways in which women distinguish "Mrs. Inner Circle Vice President" from "Mrs. Enlisted Reserve Vice President."

(Continued on page 123)

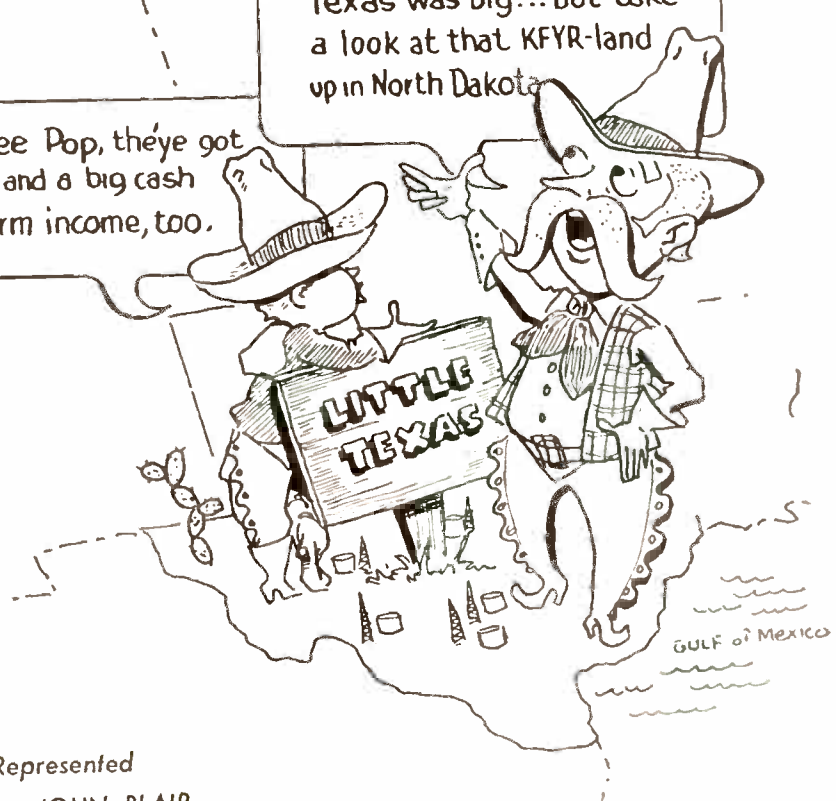


Loud and clear in a larger area than any other station in the nation, KFYZ booms your message to the North Central states' richest farm region . . . plus saturation of the nation's newest oil discovery, the Williston Basin. OIL and AGRICULTURE combine to make the KFYZ market one of the country's richest and fastest growing buying areas.

Get TWO . . . for the price of one. Coverage where coverage counts — coupled with highly profitable listener loyalty — over KFYZ, Bismarck, North Dakota.

Gee Pop, they've got oil and a big cash farm income, too.

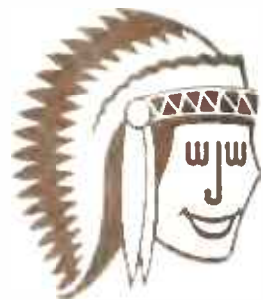
Well son, I always thought Texas was big... but take a look at that KFYZ-land up in North Dakota.



• Represented by JOHN BLAIR

KFYZ

BISMARCK, N. DAK. • NBC AFFILIATE • 550 KC 5000 WATTS



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES

**TV PRODUCTION
MAN WANTED**

Medium-sized New York agency offers new job with excellent opportunity to man who can take full responsibility for directing and supervising production of TV spot commercials both film and live. He must:

- have had at least 5 years experience in TV commercial film direction and production;
- know how to use all techniques involved in TV production;
- know and be able to evaluate all film producing sources;
- be a shrewd judge of film production costs and be a skillful negotiator of production contracts;
- have the creative imagination and producing "know-how" to add a selling plus to the writers' efforts in the development of story-boards;
- be articulate, able to sell his ideas, add to the ideas of others. He must get along with people.

Our staff knows of this ad. Address in confidence, giving full resume of experience. State starting salary required.

President,
Box 11, c/o Sponsor Magazine

510 Madison

FARM SECTION

I have been requested by one of our clients to get the complete story on farm programs particularly in New England and New York.

I recall that SPONSOR ran an excellent article a year or so ago, but unfortunately people keep robbing my files, and I cannot lay my hand on the issue in question. Would it be possible for you to send me a copy of this issue or a reprint of the article so that I can give the client full information on what he wants?

*ALICE M. LIDDELL
Director of Media
Ingalls-Miniter Co.
Boston*

• In answer to many inquiries, the 31-page Farm Radio and TV Section published 29 December 1952 is not available in reprint form. Copies of the 29 December issue are still available.

AGENCYMAN'S AID

Enclosed please find a check for eight dollars for a one-year subscription to SPONSOR. Please start them coming as soon as possible.

During my tenure as director of radio and TV for this agency (Fishbein agency, Minneapolis), I have come to depend on SPONSOR for keeping track of other markets. On April 6 I assume the duties of TV production manager for station WDAY-TV, Fargo, and I want to make sure of a regular source of your excellent magazine.

*EDWIN M. CONRAD
TV Production Manager
WDAY-TV
Fargo, N. D.*

CREATIVE BUYING

I have just read "Are you selling the timebuyer today on a 1947 basis?" in the March 23, 1953 issue of SPONSOR (p. 30). In fact, I have just read it twice. I thought I ought to find out about keeping abreast of "creative selling techniques."

Maybe these anonymous timebuyers have a point that eludes me—but in this article I can't find a single complaint against reps that couldn't have been—and wasn't made in 1947, and 1937 too.

There seems to be a lot of talk now about "creative selling" as if it were a postwar development. For my money, all selling is creative, and is effective or not in varying degrees. After all, a guy is either a good, an average or a poor salesman. We had all three varieties in 1947 just as we have today.

As for the paper work hampering salesmen in this "new" creative selling—I never underestimate a piece of paper. It might be an estimate with the client's signature on it—or it might be a 52-week contract.

Maybe timebuyers should do more "creative buying," and that would stimulate salesmen to keep abreast of "creative selling techniques." Then we might put all the paper work through an I. B. M. machine and come up with a cost-per-1,000 lower than match book covers!

*BETH BLACK
Director of Media
Joseph Katz Co.
New York, N. Y.*

REPRINT RIGHTS

I am writing to you as regards obtaining permission to reprint the article entitled "UHF television: what timebuyers want to know about it," as published in the February 23, 1953, volume 7, number 4 issue of SPONSOR. We would like to use this article as part of a lecture to students of our radio-television school.

*DAVID WINTERS
Programing Department
Triangle Productions
Miami*

• Permission granted. SPONSOR is happy to allow reprinting providing permission is asked and source is clearly identified.

PREGNANT SUGGESTION

It seems that the credibility of radio messages is quite high. A recent case in point can be seen in the *Merit Fix-It Show*, a quarter-hour program (weekly) featuring household tips.

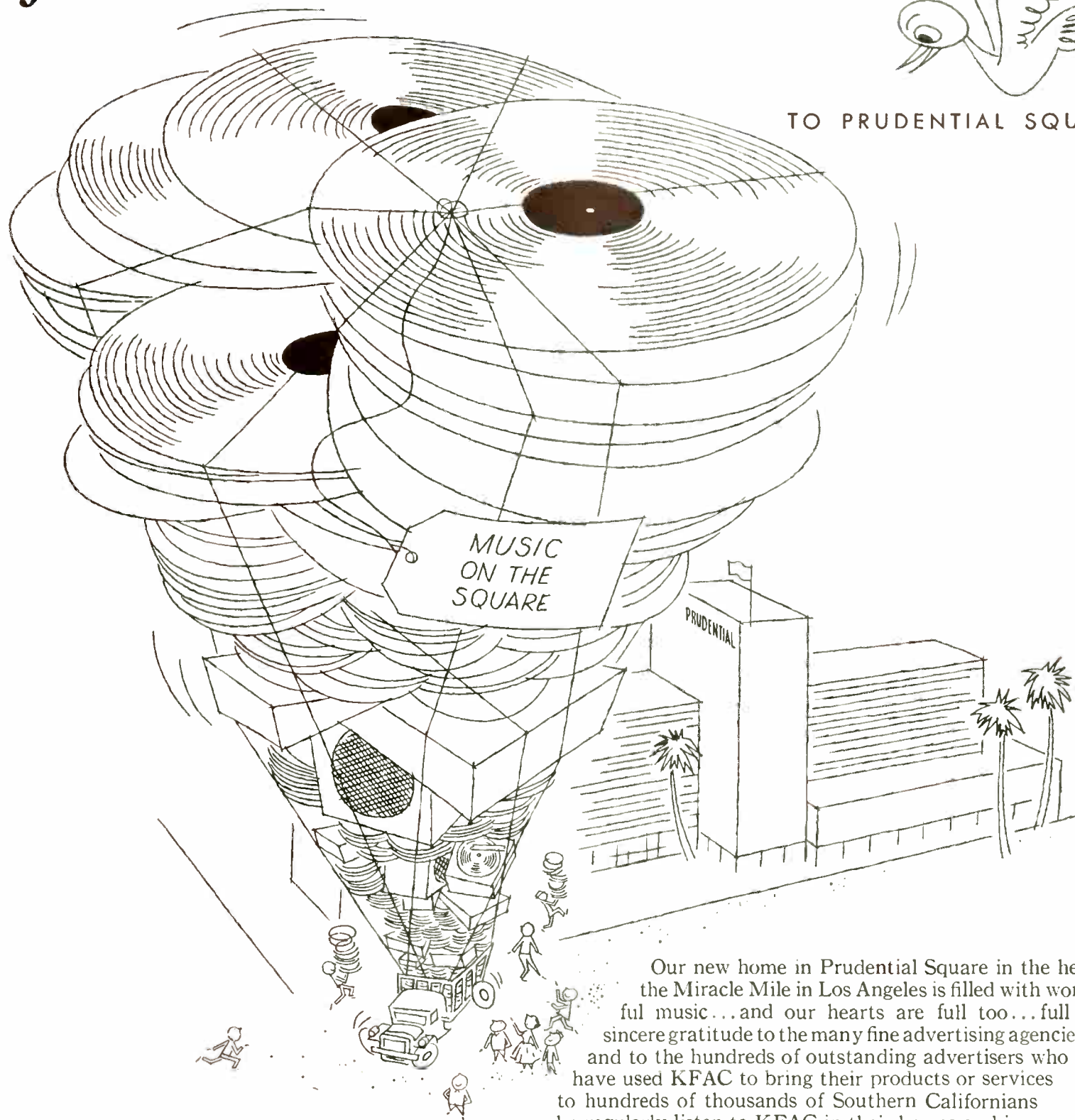
The sponsor of the show, Bob Del-Buono, offers his services in giving out advice to solve household problems.

After one particular Saturday morning show, a female voice was heard at the other end of the wire explaining in a very serious tone of voice that she had been married eight years and in that course of time, was not able to become pregnant. She then proceeded

KfAC MOVES 28 TONS OF MUSIC



TO PRUDENTIAL SQUARE



Our new home in Prudential Square in the heart of the Miracle Mile in Los Angeles is filled with wonderful music...and our hearts are full too...full of sincere gratitude to the many fine advertising agencies and to the hundreds of outstanding advertisers who have used KfAC to bring their products or services to hundreds of thousands of Southern Californians who regularly listen to KfAC in their homes and in their cars. These three groups have helped make KfAC famous...famous as the quality music station of Southern California, famous as the station with the lowest cost per thousand listeners, famous for the longevity of its customers... the high calibre of its advertisers.

To the distinguished group of business and service organizations throughout the country who regularly speak to 4,000,000 Southern Californians through KfAC, we say thanks...thanks for listening... thanks for your business.

KfAC



1330 ON YOUR RADIO DIAL — 104.3 F.M.

THE MUSIC STATION FOR SOUTHERN CALIFORNIA

PRUDENTIAL SQUARE • LOS ANGELES

CONFIDENTIAL

Top Secret

MEMO FROM TODD STORZ

It'd be quite a story if we could tell it — but the sponsor says "No!"

You see, radio KOWH was one of 11 key stations selected by **CENSORED** Incorporated for a test campaign to see if radio could up their sales of **CENSORED** magazine.

Careful records were kept as a check on the efficiency of the stations used in each market area, and the pilot stations were rated as to the results they obtained per advertising dollar. Of course the results served to back up KOWH's contention that there's nothing better than first place (the only place KOWH is willing to occupy).

Your "Everybody-gets-in-the-act" station again nailed down the number one spot when, all by its lonesome, it secured a better than eight per cent sales increase for **CENSORED** in the Omaha, Council Bluffs area!

Too bad we can't tell folks about it — it makes quite a story!

Todd Storz
GENERAL MANAGER, KOWH

*Someday, if you twist our arm hard enough, you might force us to leak the scoop — but remember, we're not promising a thing!

TOP SECRET

HUSH
HUSH

KILL

Sh-h!

Kowh
O M A H A

"America's Most Listened-to Independent Station"

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



to ask Mr. DelBuono for advice on how to remedy the situation.

Inasmuch as I prepare the script for the shows, I can't possibly see how I can weave this problem into the script without running amuck with the FCC.

JAY HOFFER
Sales Promotion Director
WICC, Inc.
Bridgeport, Conn.

RADIO AND MOGEN DAVID

Over 25 years ago, my career as a newspaper reporter ended abruptly one night when I missed an entire railroad wreck, therefore I can hardly be rigid in my attitude when I point out that your magazine missed a big story in the recent article concerning Mogen David wine. (See "TV and psychiatry boom Mogen David." 26 January 1953.)

Let's turn to page 30 of the January 26 issue. (You can see this has been on my mind for some time.)

Mogen David sales rose rapidly with TV. There is no doubt about it, and from the article you can see that the agency certainly is a very active one which misses no bets. But there is another story inside the story and I think your editors cracked the shell but never saw the meat of the nut.

In 1950, \$400,000 was spent on TV and nothing on radio.

In 1951, \$550,000 on TV—\$10,000 on radio.

In 1952, \$770,000 on TV—\$100,000 on radio.

In 1953, \$500,000 on TV—\$350,000 on radio is planned.

In short, radio expenditures were increased 10 times in 1952 over 1951 and 35 times in 1953 over 1951, and the agency continues to do a very sizable job in TV. A 35-fold increase in radio from 1951 to the end of 1953 by a major wine company, handled by an excellent agency—where nothing had been spent in radio in 1950—there's a big story!

Nothing that I say here, you will note, belittles TV. But in looking at radio, let's not be like the man who forgets the little woman at home because there is a new blonde in town.

NAME WITHHELD ON REQUEST
OF THE WRITER

● Mogen David and Weiss & Geller, its agency, attribute wine's terrific climb to TV. Article pointed out Mogen David was increasing radio expenditure to get coverage it wanted in new markets not covered by TV. Since article was published, Mogen David has bought *News of Tomorrow* over 198 ABC Radio stations for 52

weeks and *The Bill Cullen Show* on CBS TV for 52 weeks. Lastly, decision to embark on big radio network campaign was made just as SPONSOR went to press.

MEDIA STUDY: PART 1

This is a well done piece. The subject is big and difficult. You handle it smartly and interestingly.

The best sales managers we work with "fly by the seats of their pants." They have a *feeling* for advertising. You can't analyze it.

But they have come up the hard way. They have pounded the pavements. They have taken the beating of the years. They know the aches of sleeper jumps. The nightmares of commission selling. The horror of the loneliest thing in the world, a product on a grocer's shelf that nobody wants.

Maybe it's extra-sensory perception. But these men usually come up with answers faster and better than those the smart boys in most media departments turn out.

Besides, there are so many variations in each medium that it seems stupid to me to wave a flag for anyone.

What the advertiser wants is a *force* to sell his stuff. Because his market and his customers and his conditions are constantly changing, his problem is to find the medium or media that will generate that *force for him*.

Penicillin is a great drug. But it makes some people sick.

Philip Morris last year had the top-rated show, called *I Love Lucy*. PM sales dipped 14%. That doesn't mean the next cigarette advertiser should or shouldn't use TV.

There are seven TV stations in Los Angeles. Only one in New Orleans. Naturally each market would show a different TV reaction. So I say find the formula that will furnish the *force* and the business of media will take care of itself.

So many scream *size*. So many tout cost-per-1,000. That's like saying that because a prize fighter is *big* he's good!

I remember seeing Carnera and Max Baer fight in New York. Carnera was big. He was a *giant!* But Max Baer, half his size, knocked him out of the ball park.

RAYMOND R. MORGAN
President
Raymond R. Morgan Co.
Hollywood

● Mr. Morgan is a member of the Advisory Board for SPONSOR's All-Media Evaluation Study. As such, he received an advance copy of Part 1 of the study (appearing in this issue on page 41) and the letter above is in reference to the article.

COMING
SOON

NEW

POWER
200 kw

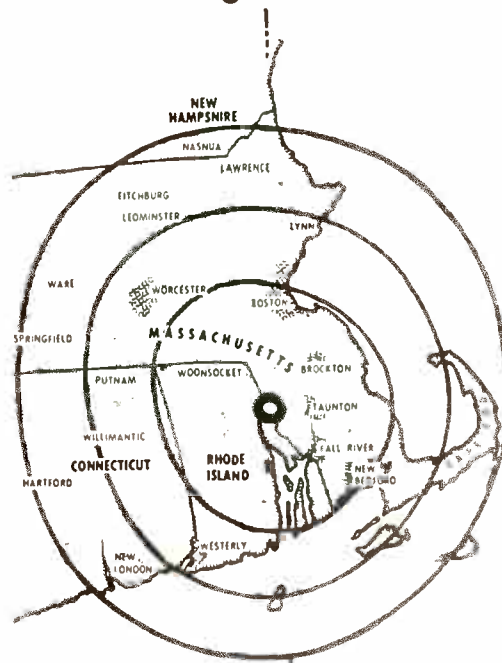
NEW

COVERAGE
709,648 Sets

NEW

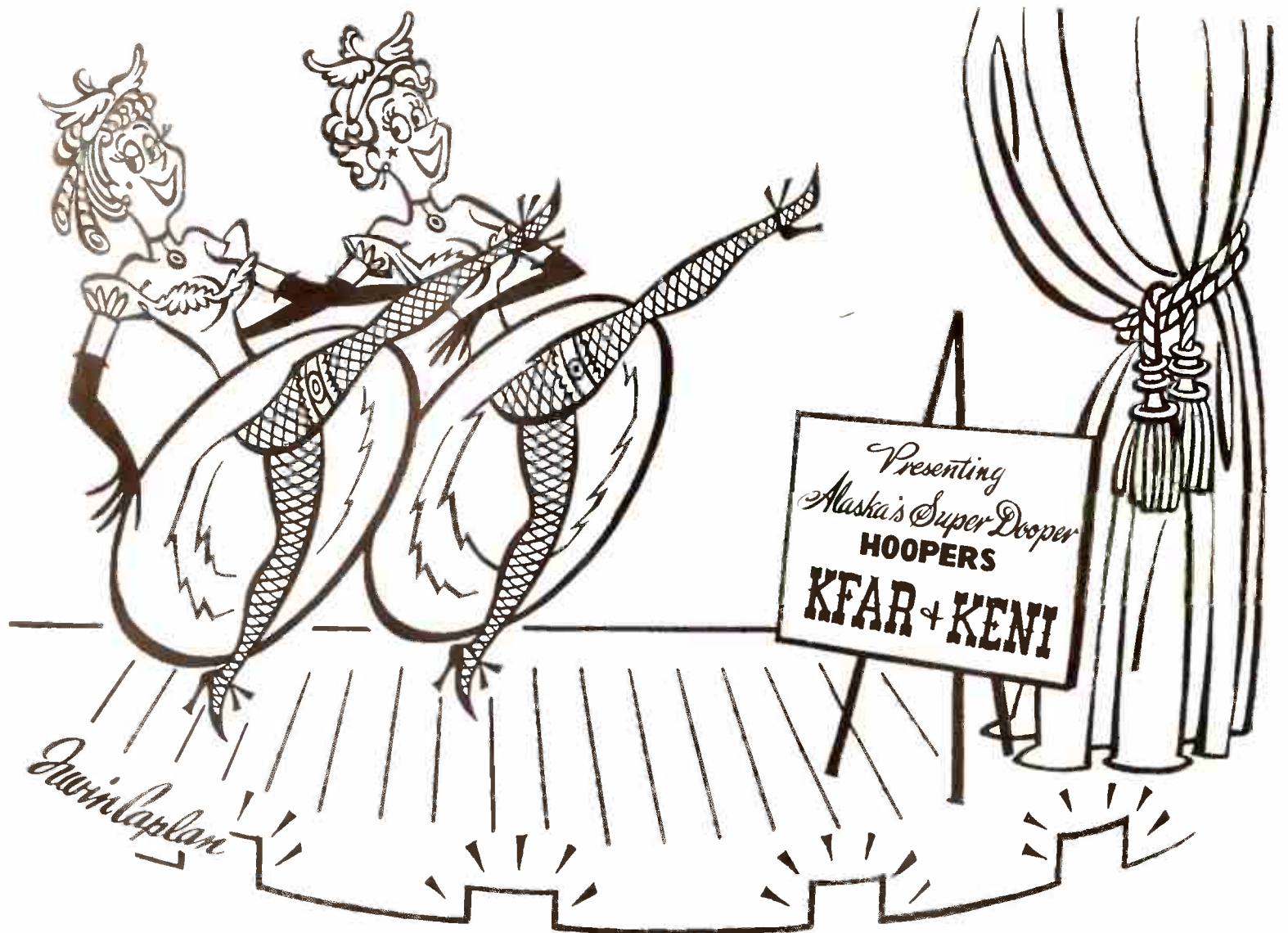
CHANNEL
To 10 from 11

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



SHARE OF AUDIENCE FAIRBANKS				
TIME	KFAR	Sta. 'B'	Sta. 'C'	
MORNINGS Mon. thru Fri.	65.7%	23.1%	11.0%	
AFTERNOONS Mon. thru Fri.	62.7	24.4	12.8	
AFTERNOONS Sunday	62.3	24.6	11.9	
EVENINGS Sun. thru Sat.	48.9	40.7	10.4	
ANCHORAGE				
TIME	KENI	Sta. 'B'	Sta. 'C'	Sta. 'D'
MORNINGS Mon. thru Fri.	65.1%	17.4%	13.9%	3.2%
AFTERNOONS Mon. thru Fri.	63.1	14.3	20.5	1.7
AFTERNOONS Sunday	45.6	22.8	27.3	4.1
EVENINGS Sun. thru Sat.	54.7	27.6	15.8	1.6

Wow!

What a show! If you're interested in top box office for your clients in Alaska you really should see it. You'll be amazed! You never saw such figures! Imagine, three acts a day... morning, noon and night, seven days a week... and they steal the bulk of the Alaska audience every time! Wouldn't you like to meet these fantastic Hoopers* in person... and see for yourself the amazing record of a truly outstanding performance. Just whistle. We'd love to trot 'em out for you.

* First ever available in Alaska. Taken in Fairbanks and Anchorage only.

MIDNIGHT SUN - AURORA BROADCASTING SYSTEM

Alaska's Four Great Stations

KFAR, Fairbanks • KENI, Anchorage • KJNO, Juneau • KABI, Ketchikan

Affiliates: NBC - ABC - Mutual - Don Lee

GILBERT A. WELLINGTON, Nat'l Adv. Mgr., 5546 White-Henry Stuart Bldg., Seattle • JAMES C. FLETCHER, Jr., Eastern Sales Mgr., 60 W. 46th St., New York, New York

New and renew

SPONSOR

20 APRIL 1953

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Gillette Razor Co	Maxon	NBC TV 55	Top Stake Horse Races; Sat 4-4:30 pm; 18 Apr; 10 wks
Hoover Co	Leo Burnett, Chi	CBS TV 43	Garry Moore Show; alt M 1:45-2 pm; 13 Apr; for 3 telecasts
Nash-Kelvinator Corp	Geyer Advertising	NBC TV 47	Welcome Travelers; F 3:30-3:45 pm; 27 Mar; 13 wks
Nestle Co	herman & Marquette	CBS TV 63	Jackie Gleason; Sat 8-9 pm; 20 Mar; 52 wks
Trailer Coach Co	J. Walter Thompson, Chi	NBC TV 42	Today; W 7:18-7:24 am; 1 Apr; 52 wks
Willys-Overland Motors Co	Condy, Ewell & Thurber, Chi	CBS TV 75	Queen Elizabeth's Coronation; T 6:30-7:30 pm, 11-12 pm; 2 June only



2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chicle Co	Dancer-Fitzgerald-Sample	Du Mont 45	Rocky King, Detective; Sun 9-9:30 pm; 1 Mar; 52 wks; (co-sponsor)
American Tobacco Co	BBDO	CBS TV 91	Private Secretary; Sun 7:30-8 pm; 29 Mar; 52 wks
Boyle-Midway	Geyer Advertising	Du Mont	Sports Showcase; Sat 11:05-11:20 pm; 4 Apr; 52 wks
Carter Products	SSCB	CBS TV 75	City Hospital; alt Th 9-9:30 pm; 24 Mar; 25 telecasts
General Foods Corp	Benton & Bowles	CBS TV 82	Red Buttons; M 9:30-10 pm; 23 Mar; 52 wks
P. Lorillard Co	Lennen & Newell	ABC TV 49	Chance of a Lifetime; Th 8:30-9 pm; 21 May; 52 wks



3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
G. N. Coughlan Co	DeMoist dehumidifier	Lewin, Williams & Snyder	40 mkts	60-second films, slides; st 1 June; 13 wks
Jacoby-Bender Watch Band Co	Watch bands	Lewin, Williams & Snyder	6 test mkts	20-second, I.D.'s; st 15 Mar; 10 wks
Robert Hall Clothes	Retail outlets	Frank B. Sawdon	20 stns in 11 mkts	60-, 90-second, 2 min buys; st 1 Mar; 13 wks
Pepperidge Farms	Pepperidge bread	Kenyon & Eckhardt	6 mkts: NY, Phila, New Haven, Boston, Wash, Baltimore	60-second film anncts; st 30 Mar; 11 wks



4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sherwood Armstrong	Foote, Cone & Belding, SF., acct exec and radio-TV dir	Brooke, Smith, French & Dorrance, SF, creative dir
John Badger	Bank of Montreal, Canada, mgr of publ rel	Foote, Cone & Belding Canada, Montreal, in chg of publ rel and merch
John P. Beresford	Cecil & Presbrey, NY, acct exec	Same, vp and acct exec
Frank E. Brill	Cecil & Presbrey, NY, dir of publ rel	Same, vp and dir of publ rel
Dolores Cappelletti	Foote, Cone & Belding, NY staff	Cavanaugh-Shore & Co, NY, space and timebuyer
Reginald L. Dellow	D. P. Brother & Co, Detroit, dir of res	The Allman Co, Detroit, dir of media and mkt res
Morton H. Dorchin	Greystone Corp, NY	Smith, Hagel & Snyder, NY, media dir
George A. Frye	James Thomas Chirurg Co, NY, gen mgr	Same, vp, sls dev mgr
William C. Geoghegan	Compton Advertising, NY, vp	Sherman & Marquette, NY, vp
Ray Girardin	WEEI, Boston, prog dir	Alley & Richards, NY, radio-TV dir
Kathryn Hardig	The Ralph H. Jones Co, Cinci, TV dir	Same, radio-TV dir
Welch Henderson	Safeway Stores, Kansas City, asst adv, merch dir	Peter T. Scott Assoc., Kansas City, acct exec
Edward Hillman Jr.	Radio Cincinnati, traffic mgr, continuity dir of WKRC	Strauchen & McKim Adv. Cinci, radio TV dir
Donald W. Jackson	Doyle, Kitchen & McCormick, NY, vp	James Thomas Chirurg Co, NY, acct mgr
Jack F. Keiner	KOIL, Omaha, anncr	Allen & Reynolds, Omaha, radio-TV dept, asst radio-TV dir
Rita Kennedy	The Ralph H. Jones Co, Cinci, radio traffic	Same, timebuyer
Hank Ladd	Kudner, NY, prod staff	Same, gen superv of TV, radio prod
Roy Lang	Foote, Cone & Belding, NY, radio-TV dept	The W. E. Long Co, Chi, asst radio-TV dir



Numbers after names refer to New and Renew category

Frank J. Reed (4)
 W. C. Geoghegan (1)
 George Zachary (4)
 Felix Sutton (4)
 E. W. Finkelstein (5)

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

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Dick Laughlin	Laughlin, Wilson, Baxter & Persons, Houston, Dallas	Dick Laughlin & Assoc, Houston, hd
Garrit A. Leydecker	Y&R, NY, contact superv	Same, Chi, vp
Kenneth G. Manuel	D. P. Brother & Co, Detroit, radio-TV dept	Same, vp in chg of radio-TV
Harold L. Mooney	F. W. Dodge Corp, NY	Paris & Peart Adv, NY
Lee Morris	WPAT, Paterson, sls mgr	Riedl and Freede, Paterson, radio-TV dir
Harry Parnas	Cecil & Presbrey, NY, dir of media	Same, vp in chg of media
Frank J. Reed	NBC, TV sls serv dept, mgr	SSCB, NY, radio-TV exec
Eula Reggin	The Ralph H. Jones Co, Cinci, TV traffic	Same, timebuyer
Al Reibling	Kudner, NY, bus mgr	Same, mgr of TV, radio
Ann Smith	The Ralph H. Jones Co, Cinci, timebuyer	Same, asst dir, radio-TV
Florence Smith	Hewitt, Ogilvy, Benson & Mather, NY, timebuyer	Horton-Noyes Co, Providence, R. I., timebuyer
Robert D. Stuart	James Thomas Chirurg Co, NY, asst gen mgr	Same, gen mgr
Felix M. Sutton	Grey Advertising, NY, exec	Platt, Zachary & Sutton, NY, partner
Donald E. Tomkins	Tomkins & Weil Prods, NY, pres	Grant Advertising, Chi, radio-TV dir
James T. Vandiveer	ABC-KECA TV, Hywd, exec prod	Erwin, Wasey & Co, LA, acct exec
Melvin D. Weiss	WEWS, Cleveland, sls dept	McCann-Erickson, Cleveland, acct exec, bus mgr of radio-TV dept
Harry G. Woodward Jr	Gardner Adv Co, St. Louis, acct mgr	Warner, Schulenburg, Todd & Assoc, St. Louis, acct exec
Robert Wulfhorst	Biow Co, NY, timebuyer	Kenyon & Eckhardt, NY, media dept
George Zachary	Lennen & Newell, NY, contact exec	Platt, Zachary & Sutton, NY, partner



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Michael Ames	David O. Alber Assoc, NY, vp	Emerson Radio and Phonograph Corp, NY, mgr of publ rel and publicity
Edward W. Finkelstein	Manor Films, NY, partner	Lewal Industries, NY, New Prods Div, prom dir
William T. French	National Dairy Prod Corp, NY, adv dept	Same, asst dir of adv
Henry Rawle Geyelin	Allan B. Du Mont Laboratories, mgr and dir of creative activities	Metropolitan Life Insurance Co, NY, mgr of adv service
Arthur L. Jensen	Consumers Cooperative Assoc, Kansas City, adv mgr	George Muehlebach Brewing Co, Kansas City, adv and merch mgr
Thor W. Steinert	Macy's, NY, sr asst buyer in houseware dept	Lewal Industries, NY, asst gen sls mgr



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

KELP, El Paso, new rep Everett McKinney	WOAI-TV, San Antonio, power incr to 100 kw, eff 22 Mar
KFDX-TV, Wichita Falls, Tex, new rep O. L. Taylor Co, eff 1 Apr	WOC-TV, Davenport, Iowa, cp to change from ch 5 to ch 6, also incr from 22.9 kw vis, 125 kw aural to 100 kw and 50 kw respectively
KLX Oakland, Cal, power incr from 1 kw to 5 kw, eff 23 Mar	WOOD-TV, Grand Rapids, Mich, power incr from 28,500 watts to 316 kw, eff 31 Dec 1953
KWFC, Hot Springs, Ark, new ABC Radio affil, eff 24 Mar	WORL, Boston, new rep Headley-Reed Co
WABC-TV, NY, power incr from 16 kw to 80 kw eff 12 Apr	WPOR, Portland, Me, new rep Richard O'Connell
WAPO, Chattanooga, Tenn, new ABC Radio affil, eff 7 Apr	WRHC, Jacksonville, Fla, new rep Interstate United Newspapers
WAUG, Augusta, Ga, new rep Interstate United Newspapers	WTVN, Columbus, Ohio, new rep Katz Agency, eff 6 Apr
WAYS, Charlotte, NC, new Southeastern rep James S. Ayers Co, Atlanta, Ga	WUSN, Charleston, SC, new rep Interstate United Newspapers
WHKP, Hendersonville, NC, new ABC Radio affil, eff 1 Apr	
WJAR-TV, Providence, RI, cp from ch 11 to ch 10, eff 1 May	



Numbers after names refer to New and Renew category

- A. L. Jensen (5)
- D. W. Jackson (1)
- George Frye (1)
- Robert Stuart (1)
- H. Woodward Jr. (1)

- Thor W. Steinert (5)
- S. Armstrong (1)
- Frank E. Brill (4)
- H. R. Geyelin (5)
- R. L. Dellou (4)



IOWA PEOPLE

Work-Play-Live

BY RADIO!



Iowa Radio Users Spend More Than Twice As Much Time With Radio As With All Other Media Combined!

After all is said and done, you can't watch television, read newspapers, thumb through magazines, or pass billboards — while you push an iron. But you *can* listen to radio while doing the ironing — and that's exactly what most Iowa women do. The 1952 Iowa Radio and Television Audience Survey proves that Iowa radio users spend more than twice as much time with radio as with all other media *combined*. Iowa women reported themselves as using the radio 44.6% of all the weekday time they are at home and awake. (45.9% of the women using radio-equipped automobiles listen while they drive, too.)

And oh yes — 68.5% of all Iowa families hear WHO *regularly*, daytime — as compared with 31.9% for Station B!

Write for your copy of the Survey, *today*. It's authentic, reliable, valuable and amazing. . .

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

THIS IS THE *Only* WAY...

*to guarantee
the finest TV film
reproduction*

Now **COMMERCIALY AVAILABLE**

REVOLUTIONARY



NEW...

a full year ahead of schedule...



FOR THE COMPLETE STORY
ON THE FILM-SCANNER
WRITE FOR BROCHURE TR-394

A year ago when the Film-Scanner was first shown, everyone who saw it operating wanted to know, "When?" Deliveries were quoted as being, at the earliest, in 1954. Through a tremendously stepped-up development program, the Film-Scanner is now ready for scheduled production. Some time will elapse before production can possibly catch up to the unprecedented demands for this equipment. Orders are being accepted and deliveries scheduled on a priority basis.

**DU MONT HAS CONSTANTLY MAINTAINED LEADERSHIP
IN TELEVISION SCANNER PRODUCTION AND DEVELOPMENT**

SMOOTH, SIMPLE OPERATION: 16 mm film pickup can be remotely started, stopped, *reversed*, or operated single frame. Simple switching of video from 16 mm film to opaque pickup.

NO SHADING OPERATOR REQUIRED: Shading controls are not required. Picture inherently free from edge flare and shading—simple, high quality operation.

FILM MOVES CONTINUOUSLY: No noisy, wearing, tearing, intermittent claw mechanisms — extremely quiet, continuous-motion operation.

NEW CATHODE-RAY TUBE: The Heart of the Film-Scanner. The result of years of DuMont leadership in Cathode-Ray Tube design. The brightest scanner raster yet developed — light intensity many times the output of conventional tubes—extremely long life.

SPECIALLY DESIGNED MULTIPLIER PHOTOTUBE: Extremely high gain accomplished by extra-sensitive

photocathode averaging 60 ua/lumen—multiplication factor: 700,000 to 2,000,000. High degree of stability. Spectral response predominates in visible region.

FILM AND OPAQUE-SLIDE PICKUP: Finest reproduction of 16 mm movie or 4" x 5" glossy or matte finish prints.

SIMULTANEOUS SIGNALS: Simultaneous video from each of two 16 mm film pickup machines or from each of two opaque pickups.

FILM SHRINKAGE COMPENSATOR: Built-in unit reproduces old or new film alike—smooth operation.

GAMMA CORRECTED: Excellent reproduction of the gray scale.

AUTOMATIC SLIDE CHANGER: Provision made for 2" x 2" glass slide automatic changer — a plus feature of the Film-Scanner.

Film-Scanner

1953

1952

1951

1950

1949

1948

1947

HERE is the film pickup system everyone has been talking about since its first public demonstration at the 1952 N.A.R.T.B. Show. Here is the seemingly magic device that has been hailed as one of the greatest advancements in television . . . now as a commercial reality . . . ready for you.

The Film-Scanner offers the television broadcaster entirely new standards of *film, opaque and slide* pickup far superior to any system employing iconoscope or image orthicon tubes. In addition, operating costs of this system are a fraction of the costs of any previous system.

The development of scanner techniques is backed by knowledge gained through years of experience. From the great engineering achievements of the Monochrome and Universal Color Scanners, DuMont has applied these well learned and proved principles to the ultimate in fine film reproduction equipment—the FILM-SCANNER. Years of experience in scanner techniques combined with the new continuous motion mechanism has resulted in a film pickup system of extreme simplicity. This is the final solution in answering all television film pickup problems of small and large stations alike.

TELEVISION TRANSMITTER DIVISION
ALLEN B. DUMONT LABORATORIES, INC., CLIFTON, N. J.

DUMONT

CALL

Mr. Sponsor...

It costs **LESS**
to sell **MORE**
in **MONTREAL**

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 Weed & Co.
In Canada, All-Canada.



Mr. Sponsor

Robert M. Ganger
President
P. Lorillard Co.

Robert M. Ganger, president of P. Lorillard Co., like many New Yorkers, is a Mid-Westerner, having been born in Greenville, Ohio, on 20 June 1903. Unlike many corporation presidents, he spent 24 years in advertising agencies before he moved over to the client's side of the conference table.

Today, Ganger is in the headlines because of his announcement that Old Gold cigarettes are now available in both king and popular sizes. Maybe it's no coincidence that he first impressed Lorillard executives in 1948 when, as v.p. of Geyer, Newell & Ganger, he tackled the assignment of introducing Embassy. That was Lorillard's first entry in the king-size sweepstakes.

During his many years in advertising Ganger has been an interested observer of the shifts in advertising budgets. He pointed out to SPONSOR that Lorillard had been an early TV advertiser, using the medium first in 1948. "More and more," he said, "we have placed the bulk of our advertising investment in television. Today, it is our most potent advertising medium."

"Costs are a challenge, of course. But we are meeting them with strategic integration and balancing of our programs to increase our audiences and bring down our cost-per-1,000."

For next fall, Lorillard is shifting its Herb Shriner show from NBC TV to CBS TV, moving a new Fred Allen show into the NBC slot, and keeping Dennis James' *Chance of a Lifetime* on ABC TV.

The TV promotion will be backed on radio with *Queen for a Day* on MBS and, probably, a CBS Radio version of the Herb Shriner show.

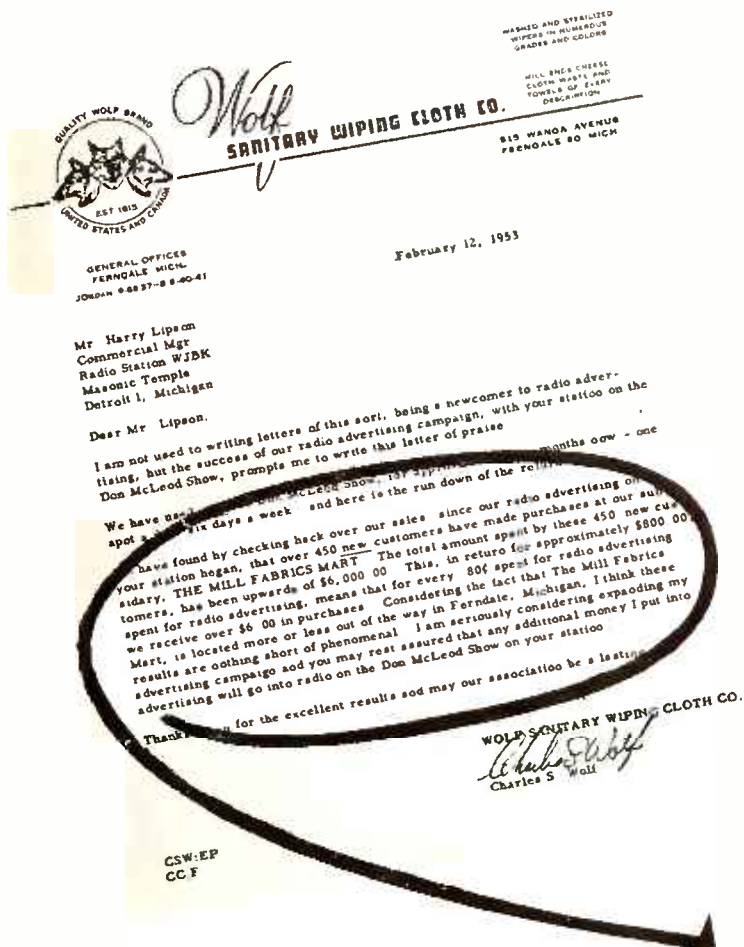
"Naturally," Ganger said, "we are depending on this new air scheduling to accelerate the established growth of Old Gold, both king size and regular, which will be promoted together."

Growth stimulation is an old Ganger specialty: At the age of 12 he took over a newspaper route of a dozen customers, built circulation to 350 readers in one year, an increase of 2,837%.

After graduating from Ohio State University in 1926, he went to work as an office boy with the Geyer Co., a Dayton advertising agency. He continued to grow with Geyer until he shifted to Lorillard in 1950 as executive v.p. and director.

Married, and the father of one son, Ganger, at 49, is the youngest president of the oldest company among the Big Five in tobacco.★★★

\$800 Budget Brings 450 NEW Customers



WJBK GIVES QUICK RESULTS

in the Booming Detroit Market

Want Proof? Here's a Typical
WJBK "Success Story"

"We have used only the Don McLeod Show, for approximately two months now—one spot a day, six days a week—and here is the run down of the return. We have found by checking back over our sales, since our radio advertising on your station began, that over 450 new customers have made purchases at our subsidiary, THE MILLS FABRICS MART. The total amount spent by these 450 new customers, has been upwards of \$6,000.00. This, in return for approximately \$800.00, spent for radio advertising, means that for every 80c spent for radio advertising we receive over \$6.00 in purchases. Considering the fact that The Mills Fabrics Mart is located more or less out of the way in Ferndale, Michigan, I think these results are nothing short of phenomenal."

WJBK Detroit

A STORER STATION

Tops in MUSIC, NEWS and SPORTS

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

Represented Nationally by THE KATZ AGENCY



Let's Talk

Port 000

the
prosperous,
progressive
port of
Mobile . . .

Metropolitan Population	Valuation Ala. State Docks
1940 114,906	1940 \$20,000,000
1951 231,105	1951 \$30,000,000
% Increase 101%	% Increase 50%

Where your
Best Buy
is
WKRG

CALL

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

first ON THE DIAL 710
WKRG
CBS
Mobile, Alabama

New developments on SPONSOR stories



See: "What you should know about alternate-week sponsorship"
Issue: 8 September 1952, p. 36
Subject: Maxon agency puts same show on radio and TV, alternates sponsorship between two clients

Maxon, Inc. has added a novel twist to alternate-week sponsorship: For two clients—General Electric Co.'s Electronics Division and GE's Small Appliance Division (through its agency, Y&R)—this agency has planned a mystery series, starring Ray Milland, to go on the air both in *radio* and *TV* versions starting fall 1953.

Maxon's precedent for this combined radio and TV, alternate-week plan is a similar arrangement it made for Hotpoint Co. last fall. The agency bought *Ozzie & Harriet* for half an hour once a week both on radio and on TV, with sponsorship alternating between Hotpoint Co. and Lambert Pharmacal Co. (through its agency, Lambert & Feasley).

As Jim Andrews, Maxon's radio-TV director, explains it: "Both sponsors got the dual impact of the two media, a top-grade show with high merchandising potential, and just split the costs down the middle."

Heard on ABC Radio Fridays at 9 p.m. and seen on ABC TV Fridays at 8 p.m., *Ozzie & Harriet* was signed on a 44-week basis by its two sponsors starting 3 October 1952.

Maxon and Hotpoint Co. have been so satisfied with this radio and TV, alternate-week package, that the agency initiated a similar plan for the Ray Milland program. In this instance, however, the two advertisers do not intend to share sponsorship on a 50-50 basis. The Electronics Division gave up four of the 20 planned half-hour TV shows in return for all the 40 radio half hours of the Ray Milland series.



See: "How times have changed!"
"How to demonstrate a girdle on TV"
Issue: 4 December 1950, p. 34
12 January 1953, p. 30
Subject: Ex-Lax's "good taste" copy makes product acceptable to network

A positive, "good taste" copy approach has made Ex-Lax commercials welcome on radios throughout the country. When Warwick & Legler took over the account, they applied to it taste standards acquired from handling other ticklish product stories.

The approach: "Emphasize those qualities of the product that you like to hear in your own living room."

This is a sample of Ex-Lax copy.

Announcer asks: "Think of the taste of the laxative you now use. Does its taste make you feel like this?" The question is followed by a few bars of dreary music. "Why do you feel that way? Is it because the product you now use tastes like chalk? Or is it bitter, salty, or unpleasantly oily? Well, why be old-fashioned? Change to America's best-tasting laxative. Change to delicious chocolate Ex-Lax." It's as simple as that.

This emphasis upon the taste quality of the product coupled with a successful agency-originated soap opera have made Ex-Lax a welcome NBC Radio feature daily 5:45 to 6:00 p.m. The program, *Doctor's Wife*, originally went on the air for Ex-Lax on 3 March 1952 across-the-board. And, as the agency's timebuyer puts it, "From the beginning, clearing the stations for time was no trouble. That goes even for the Westinghouse stations, reputed as toughest in continuity clearance." Ex-Lax renewed sponsorship of the show in mid-March 1953. ★ ★ ★

Television Station Representatives

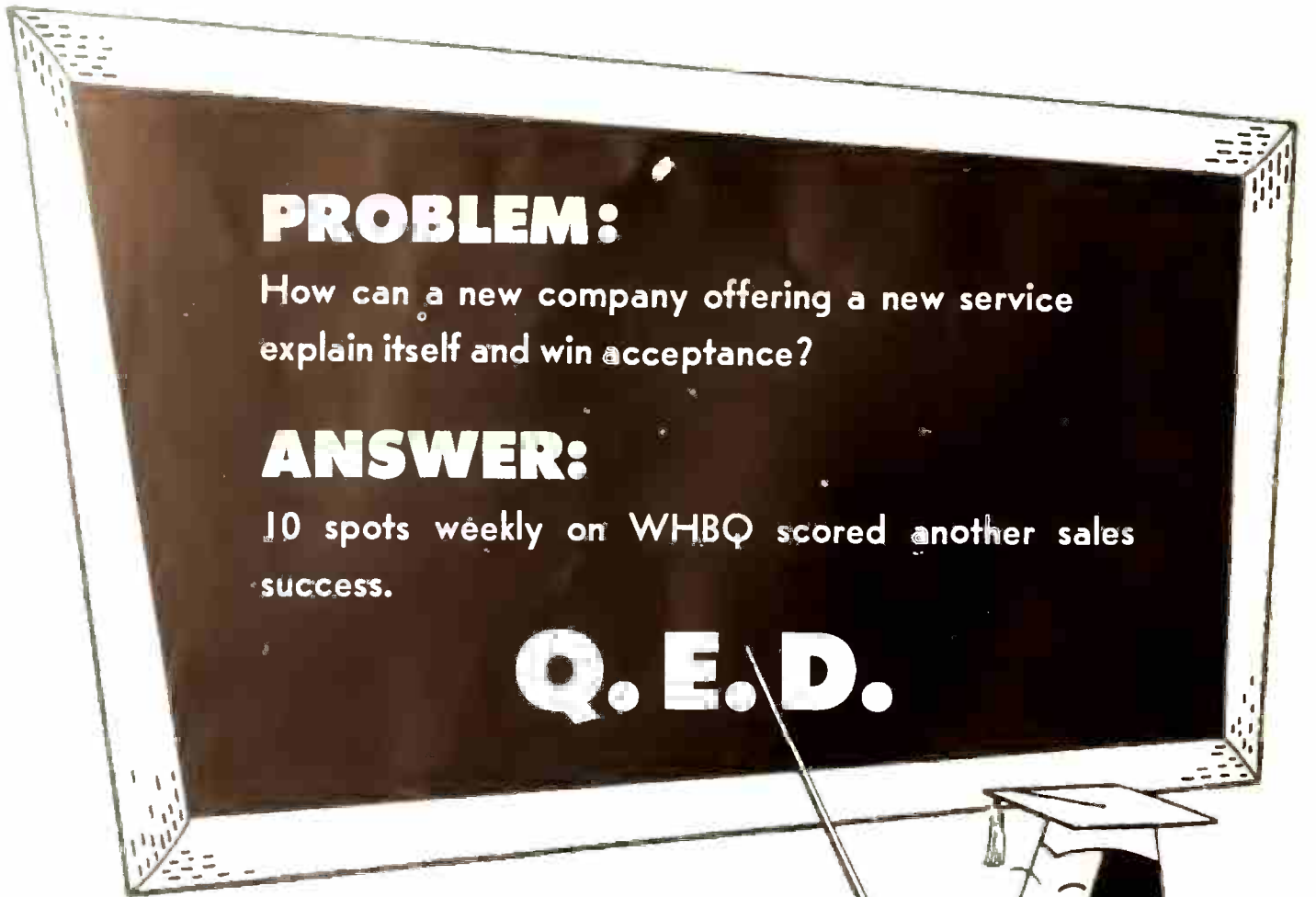
WEED

TELEVISION

New York · Chicago · Detroit

Boston · San Francisco

Atlanta · Hollywood



MR. "Q"

IN MEMPHIS

Proof of Sales is Spelled



... and soon - **WHBQ-TV**

U-Fix Your Car Company is the first of its kind in the South.

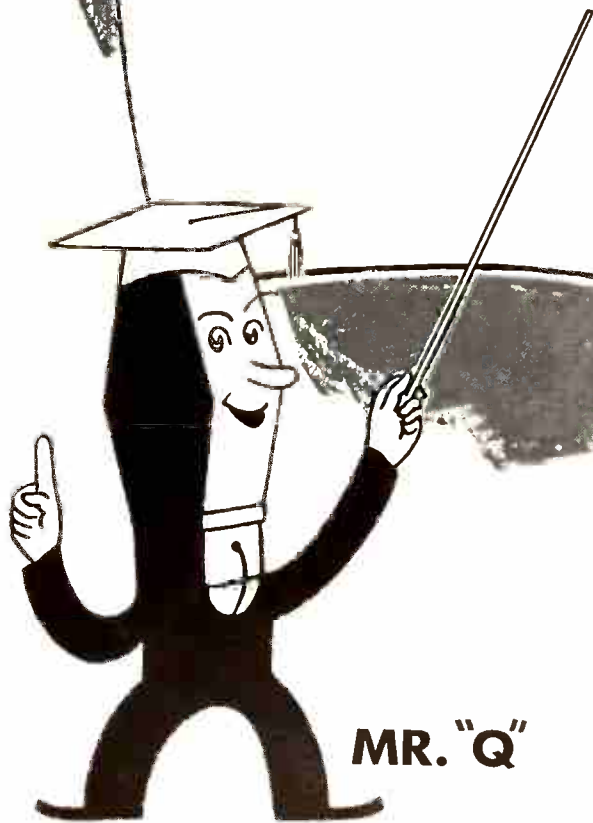
One week before its opening, the company scheduled 10 spots weekly on WHBQ's "Clock Watchers". This was its only advertising.

Two weeks later—just one week after its opening—U-Fix Your Car Company was turning away business!

90% of its customers say they heard about the company on WHBQ.

Just another example of the cumulative effect of consistent advertising on WHBQ.

This same cumulative effect can sell your product.



MR. "Q"

WHBQ

Memphis Mutual Station • Hotel Chisca • 8-6868

560 kc • 5000 watts day • 1000 watts night

JOHN CLEGHORN
General Manager

BILL GRUMBLES
Commercial Manager



Photo . . . Rolph Hobbs, Jr.

In the clean-up spot!

The Unsung Heroine of the TV Kitchen Steps up to the plate!



In a single day at WCCO-TV, Arlie Haeberle . . . Woman's Activities Direc-

tor . . . estimates that Gloria (in photo at right) washes pots, pans and dishes equivalent to those in fifteen average homes.

Food, you see, is important to the homemakers who can watch WCCO-TV. They buy lots of it, want new ideas for fixing it, and to

learn what appliances and accessories help to make meals more fun.

At WCCO-TV the food is real! The soiled dishes pile up! And, as Gloria makes ready for the next day's kitchen programs, over 100,000 housewives prepare to watch before they shop!

WCCO

CBS



MINNEAPOLIS • ST. PAUL
Nationally represented by FREE and PETERS

NARTB

Legislation affecting advertising is studied carefully by trained staff and testimony is given before Congress. Such action has saved advertising from unfair bills. Research department and library provide facts on air media

BAB

Big expansion in BAB's service to agencies and clients has been taking place in past 18 months. In addition to information it has on hand, BAB will do special studies in some cases if there is radio business in the offing

BMI

Musical services furnished include the "Television Sketchbook" which contains scripts for presentation of songs on TV. BMI Program Clinics have far-reaching effects in improving audience pull for air advertisers

What the 3 radio and TV trade groups do for advertisers

Besides adding to effectiveness of air media they provide fact service

Few advertisers follow the activities of radio and TV's trade organizations with the interest they give to ANA and 4A's projects. Yet behind the scenes NARTB, BAB, and BMI carry on programs which are important to every client and agency.

On the pages that follow you'll find a brief review of the activities of each of radio and TV's three trade groups designed to show what they do to help the advertiser—and how advertisers

can make use of their facilities. Each trade group is covered in a separate story for quick reading.

Of the three groups, NARTB is most in the news at the moment because its annual convention is due to take place within a few days at the Biltmore Hotel in Los Angeles (28 April-1 May). But year-in, year-out each of the groups contributes to the effectiveness of dollars expended on the air.

For a brief description of the activi-

ties of NARTB, BAB, BMI which are up the advertiser's alley, see the box which appears at the top of this page.

SPONSOR's room number at NARTB convention

Industry executives, advertisers, and agencies attending the NARTB meetings will find Norm Glenn, Norm Knight, Ed Cooper and Wally Engelhardt in Room 2358, Biltmore



HAROLD E. FELLOWS, NARTB PRESIDENT, SPEAKS FREQUENTLY ON BEHALF OF ALL ADVERTISING AS WELL AS RADIO AND TV

NARTB protects advertisers against unfair laws, provides information service on radio and television

"We must be vigilant to protect advertising's good name. We must be determined and unwavering in defense of our rights to its use. We must be aware of its essential purpose in the big scheme of American living. For if advertising should die of neglect, the America that we know would die as well and the freedoms that we love would waste away."

The above quotation is from an address delivered by Harold E. Fellows, president of the National Association of Radio and Television Broadcasters. Culled from one of many such talks delivered before all types of audiences in thousands of miles of travel during the past year, it provides an accurate capsule definition of the association's philosophy on advertising and advertisers. But more than a defined philosophy, it is descriptive of the daily operational procedures within the framework of the NARTB: for, in a very tangible sense, the association serves immeasurably to the growth and security of American advertising

and its practitioners.

The NARTB's contributions to advertisers may be characterized under two broad classifications: (1) legislative and administrative support; (2) public relations, information, and promotion.

1. Definite aids given under the first category include legislative appearances before Congressional committees, liaison with the professional staffs of such committees, and consultation and cooperation through hearings and talks with administrative agencies.

2. A major responsibility of the association is following closely the thinking and actions of Congress. Thus, whenever new legislation affecting advertising is introduced in either house, the bills are carefully studied, an analysis of the potential effect is transmitted to the NARTB members (and, in certain instances, to the industry at large), and the association requests the privilege of presenting its views concerning the pending legislation before the proper Congressional committee. Testimony, developed frequently

through cooperation with representatives of the advertising industry, is ultimately delivered by one or more of the association's six registered lobbyists. Such testimony, backed by expressions of opinion from broadcasters throughout the nation, has been helpful to the legislative body in its deliberations — and has saved advertising from some inequitable legislation.

A good example of the association's efforts in this realm is provided by the Johnson-Case Bill. The legislation was aimed directly at the advertising of hard liquor by radio and television. Although broadcasters, of their own volition, do not accept such advertising, the NARTB waged all-out opposition to the proposed law simply on the basis of believing it unfair to withhold the privilege of advertising any legally salable product. The association, through its several appearances before Congress in connection with the bill, takes some credit for its defeat.

3. The Congressional ruling that the Defense Department could expend no government funds for recruitment advertising is another effective example of the NARTB's legislative activity. Upon announcement of the restriction, the association conferred informally with members of Congress and with

(Please turn to page 90)

BAB handles over 300 requests for aid from agencies monthly, is expanding its services

The Broadcast Advertising Bureau provides a lengthy and constantly expanding list of services for advertising agencies.

This facet of BAB's service was strictly "on paper" until about 18 months ago when BAB began developing the agency field. Now, BAB is handling well over 100 written requests from agencies each month and probably double that number of phone requests, mostly from New York and Chicago agencies.

These are the requests that come directly to BAB. Of the more than 450 service requests from BAB members handled by radio's sales promotion organization in February, more than a quarter were being relayed from agencies spread from Salt Lake City to Baltimore.

BAB has attempted to set up its service on an "anything-you-ask-for, we'll-try-to-get-you" basis and thus it is

difficult to give specific examples.

Most of the agency requests for information fall in four areas:

Radio audience: While BAB provides no individual market or per broadcast ratings, agencies are using the wider-scope data developed by BAB more and more.

Heaviest requests for information are in the cumulative audience field (on which BAB has released three reports and is readying four more): the extra-set field; county-by-county radio families; the nighttime audience in TV cities field; the "listeners-on-wheels" field; and the field of long-term trends in audience and cost per 1,000.

Sales effectiveness: The publication of "Count Your Customers" and "Sears Counts Its Customers" focused attention on BAB as a source of sales-effectiveness data. These two reports plus three others BAB will release in the next three months in the grocery



WILLIAM B. RYAN, PRESIDENT OF BAB

retailing, department store, and packaged grocery products fields have awakened more interest among agencies than any other phase of BAB activity.

General information: One of the most popular (with agencies) services BAB has developed are the product information sheets. These are a one-

(Please turn to page 92)

BMI stimulates better programing through clinics, will clear any music title for agencies on request

Although primarily aimed at the broadcaster and his staff, BMI services indirectly benefit the agency and his client, particularly through its aids to better programing. Since programing has been called the "powerhouse" of the station, BMI has developed its Program Clinic series to the point where it appears mandatory that they be repeated each year, in one format or another.

1. This year BMI has joined forces with Broadcast Advertising Bureau for a two-day conference. Programing is to be the theme one day, and sales the next. Each organization will have its own agenda, but the single date and meeting place will be helpful in saving time and money for the broadcaster. Forty-three such Clinics have been set in the United States beginning 25 May and ending early in July.

As with all its other services, no charge is made by BMI for the Clinic,

and agency men are welcome at any of the Program Clinics. On many occasions, agency men and women have been on the agenda as guest speakers.

2. A comparatively new adjunct to the BMI services is the "Television Sketchbook" which includes 85 leading advertising agencies on its mailing list. This is a regular monthly service containing timely and practical working scripts for the presentation of songs in dramatic, comic, or pictorial fashion. Latest song hits as well as standard favorites are developed into photogenic sketches which can be used effectively in many ways. Since the agency knows that any BMI-licensed station does not need further or special permission to use any of its songs for straight TV purposes, his clearance is always assured. The BMI Index Department, however, clears any title as to its ownership, whether it be BMI or any other copyright owner or performing rights organization. This service is used by

agencies, producers, and others as well as stations.

3. BMI also makes available a Categorical Index for setting musical scenes and selecting appropriate music for countless script situations; also "Recorded Bridges, Moods, and Interludes," a classified and cross-indexed reference book, helpful where descrip-

(Please turn to page 98)



CARL HAVERLIN, PRESIDENT OF BMI

THROWS 'EM!

Will punch those sales on food store cash registers week after week for

Premium Saltines—March 2 to March 13

Triangle Thins and Wheat Thins—March 16 to March 20

Nabisco Sugar Honey Grahams—March 23 to March 27

Nabisco Shredded Wheat—March 30 to April 3

Nabisco Sugar Honey Grahams—April 6 to April 17

Premium Saltines—April 20 to May 1

**ARTHUR GODFREY'S
AN OLD HAND AT
ROPIN' AND
STEERIN'!**

HOME OR ON THE RANGE

In city apartments... suburban homes...
and ranch houses, millions of TV viewers will
catch these entertaining, sparkling TV spot commercials
every week in all major Television
markets throughout the country.

**THIS NABISCO PARADE OF
TV SPOT COMMERCIALS WILL FEATURE**

**PREMIUM
SALTINES**
March 2 to March 20

SWISS CREME SANDWICH
March 23 to April 3

**NABISCO
SUGAR HONEY
GRAHAMS**
April 6 to May 1

Merchandising material, above, carried by Nabisco's 3,200 salesmen, shows dealer when Godfrey's morning radio show and spot TV will feature particular products, is used to urge stores to tie in with

air plugs. Salesmen, however, make no deals for shelf space. Godfrey has been selling Nabisco products five years, big TV spot campaign started last fall. Firm spends \$1.5 million on spot TV

How Nabisco's 20 air brands

carry 200

One-third of firm's \$7.5 million ad budget goes for Godfrey, spot TV brand recognition drive

There is hardly a grocery store in the United States which doesn't carry any of the crackers or cookies made by the National Biscuit Co. The world's largest baking company, which took the cracker out of the cracker barrel, penetrates every nook and cranny in the country, sells directly to 150,000 stores via 3,200 salesmen. Last year consolidated net sales topped \$316 million, up \$16 million from the previous year's figure.

It is pretty well agreed that this

huge production and blanketing of retail food outlets could not have been accomplished without aggressive advertising. In its earliest days, Nabisco was putting \$1 million behind Uneeda Biscuit, the first packaged cracker, and Nabisco has been in radio since 1930.

There is nothing cracker barrel

case history

about Nabisco's present operations, either. From manufacturing to advertising, Nabisco's postwar history has been modern, heads-up, aggressive: (1) It has spent a fortune in modernizing its plant and equipment, (2) it has just completed the redesigning of packages for its 200-odd products with a new Nabisco seal, (3) it is using spot TV to acquaint the consumer with the new Nabisco package look and to spark impulse buying in self-service food stores, (4) it is using Arthur

Godfrey in net radio for mass audience appeal.

The redesigned Nabisco seal is the firm's answer to the growth of the supermarket and the fact that an increasing share of its immense production is going to self-service outlets.

Since impulse buying is the key to such sales, Nabisco has found that short, 20-second TV announcements can do an effective selling job. Nabisco has also found that it is getting a real buy in cost-per-1,000 with some of the choicest nighttime slots.

Nabisco will spend \$7.5 million on advertising this year, one-third of it on radio and TV. The air budget breaks down as follows: \$1.5 million for spot TV, \$1 million for radio, with the bulk of the radio money going for the Arthur Godfrey morning show on CBS. Practically all of its TV advertising is at night.

The TV announcements are currently running in every pre-freeze market in the country, plus Denver and Portland, Ore., and a few other new stations. Except for special cases, every commercial film ends with the camera moving in on Nabisco's new seal, which is a triangular trademark on the upper left hand corner of the package. The audio part of the commercial ends with the jingle: "It's the best you can buy, if it's baked by . . . Nabisco!"

McCann-Erickson, Nabisco's agency since 1934, has garnered as choice a collection of time slots for these commercials as you'd want to see. The agency accomplished this coup with a simple, but shrewd, method—a method that almost any advertiser can use.



Redesigned Nabisco seal is firm's answer to growth of supermarkets, aids let-strong-brands-help-the-weak strategy

Going in heavily for consumer research after World War II, Nabisco found housewife often bought its lesser brands without realizing they were Nabisco products. Seeking better identification of entire line so that its well-advertised brands would help sell its non-advertised products, Nabisco asked Raymond Loewy & Associates to improve its already-famous seal. Loewy's answer was a triangular seal on the upper left-hand corner of all Nabisco packages. The color (red) was made brighter, also. Conversion of all packages to new seal was completed at beginning of this year, a big job made easier by the fact that Nabisco makes its own paperboard, and prints its own package designs. The new look of Nabisco's packages is plugged at end of nearly all TV announcements it sponsors.

Before the spot drive began, the agency sent letters to reps informing them that Nabisco had budgeted \$1 million for video commercials. The letter explained that the company was seeking 20-second slots adjacent to highly rated shows in the evening. The larger markets would get four announcements a week, medium-sized markets three, and the remainder, two.

The reps were informed that whenever they called with availabilities which met the agency's standards, they would have an okay in five minutes.

The result surprised even McCann-Erickson. The campaign was sched-

uled to begin 1 September last year and the agency expected that the TV spot money would be committed by March of this year. However, all announcements were placed by the end of November. It turned out that most reps would call McCann-Erickson first whenever an availability turned up because they knew they would get a quick answer.

As a result, Nabisco got announcements placed between such shows as: (1) *I Love Lucy* and *Ozzie and Harriet* in Phoenix, (2) *Lux Video Theatre* and *Godfrey's Talent Scouts* in
(Please turn to page 30)

Nabisco's advertising policies are guided by George Oliva, left, while decisions at agency, McCann-Erickson, are coordinated by co-equal group heads, William H. Conine, center, and Farish A. Jenkins. The

latter pair work closely, can fill in for each other if necessary. Two account executives under each group head divide among themselves 20-odd products that Nabisco advertises, plus export advertising



SPONSOR panel enjoys laugh in discussing air strategy during ANA convention in Hot Springs

(L to R) SPONSOR's Ray Lapica; M. H. Keel, Shell Chemical; Dr. Ernest Dichter, psychologist; H. C. Botsford, Gen. Motors; R. H. Harrington, Gen. Tire & Rubber; W. H. Patton, Green Giant; H. J. Hull Jr., New Holland Machine; George Oliva, Natl. Biscuit; H. M. Stevens, Campbell Soup; Jack Mallowney, Green Giant. These admen spend \$50 million



A recorded SPONSOR forum

8 advertisers examine their radio

SPONSOR held a special recorded panel session during the ANA convention 18-20 March 1953 in Hot Springs, Va., to learn what some advertisers are doing in radio and TV, what their problems are, and how they view the future. Here SPONSOR presents the thinking of eight advertisers spending \$50 million annually, much of it in air media, and of a psychologist whose business it is to improve the effectiveness of their messages. To those who so graciously gave their time and energy to make this symposium a success SPONSOR extends its warmest thanks.

* * *

SPONSOR Panel: Merton H. Keel, adv. mgr., Shell Chemical Corp.; Dr. Ernest Dichter, pres., Inst. for Research in Mass Motivations; Henry C. Botsford, asst. adv. mgr., General Motors; Ralph H. Harrington, dir. of adv., General Tire & Rubber; Ward H. Patton, v.p., sls. & adv. dir., Green Giant Co.; H. Joseph Hull Jr., adv. mgr., New Holland Machine Co.; George Oliva, dir. of adv., National Biscuit Co.; Henry M. Stevens, adv. mgr. (soups), Campbell Soup Co.; Jack Mallowney, adv. mgr., Green Giant Co.; Ray Lapica, ed. dir., SPONSOR, chairman.

CHAIRMAN: What is happening to your air advertising? That is the theme of this special recorded SPONSOR panel discussion. Not only SPONSOR but its readers are greatly interested in what a representative group of advertisers like this one is doing in radio and TV—what your problems are—what you think the future holds. They will be interested to know what kind of programs you're using, how much of your budget is in the air media, how the increase in advertising costs is affecting your media pattern, what television is doing to your sales and budget figures, etc.

Mert, would you like to start? What is Shell Chemical

doing on the air this year? What are your future plans?

MR. KEEL: We are not doing any television; we are doing spot radio in the agricultural field on insecticides, fertilizers, soil fumigants, using spots in the early morning and at noon in farm areas.

CHAIRMAN: How many markets are you in?

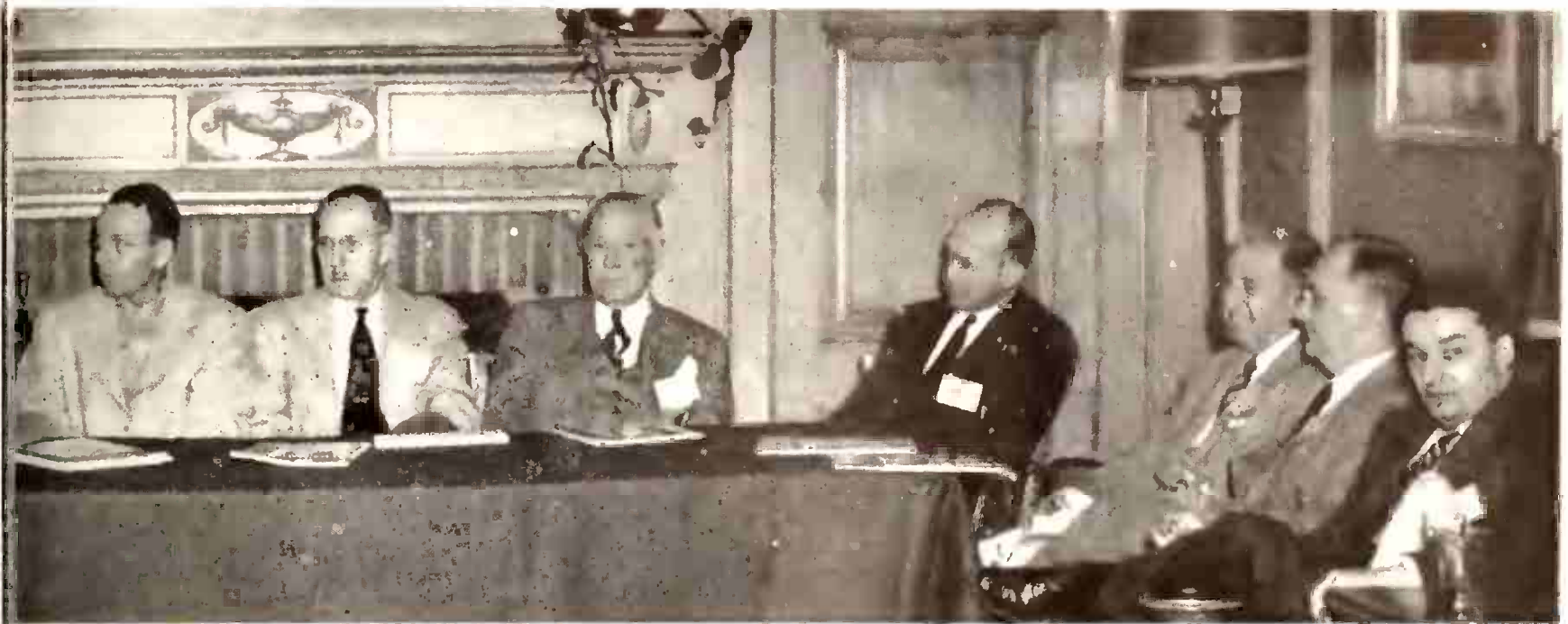
A. Just about all of the agricultural areas.

Q. What percentage of your ad budget is in the air media?

A. About 10%. To answer your earlier question, we aren't taking any funds out of any one medium to get into another; we are in the medium that we use because we feel it does a job. We use the task method of arriving at our conclusions, and we don't attempt to take from Peter to pay Paul.

CHAIRMAN: Hank Botsford of General Motors, how about you?

MR. BOTSFORD: As you may know, General Motors operates on a decentralized basis. In discussing our advertising, I would like to point out that we are responsible only for the institutional copy. Each Division has its own advertising department which is responsible for Divisional copy. This also applies to the selection of media and the scheduling of copy. Speaking from an institutional advertising standpoint, General Motors made its debut in television last fall when we sponsored the NCAA football games via the NBC network. A very splendid Christmas show was offered us and we put this on over NBC television network for one hour on Christmas night. We sponsored the inauguration on both radio and television for about a 5½-hour period Jan. 20. We are very interested in the possibilities of television and have some plans in the making that I am not at liberty to disclose right now. But I might also add that we are very concerned about the



and TV problems

Panel spending \$50 million annually is worried by rising TV costs, defends radio

high costs, and we are proceeding cautiously.

Q. How about your Divisions?

A. Our Chevrolet Division sponsored Dinah Shore on television last year. This year they have added the full NBC radio network to supplement their television coverage with Dinah. Our Pontiac Division is not doing any network radio or television at the present time. Our Buick Division is sponsoring a television show every fourth week with the Buick Circus Hour. Our Oldsmobile Division sponsors Doug Edwards on television three times a week. Our Cadillac Division has just started a CBS network radio show featuring Dr. Frank Black and the Choral Symphony, which I believe is a 15-minute program for 39 weeks. Our Frigidaire Division is sponsoring one of the segments of the Godfrey show over CBS in the morning. I might preface our thinking on radio and television by saying that all of our Divisions use spot radio and spot television very heavily at announcement time to create showroom traffic.

Q. And you are planning to sponsor the coronation this summer?

A. Yes, we bought the coronation rights on NBC for both radio and television.

Q. And that will be for General Motors as a whole, rather than one particular Division?

A. That's right; it will be on an institutional basis. We, of course, in our institutional advertising work in commercials for our five Car Divisions, Truck Division, Fisher Body, and Frigidaire.

CHAIRMAN: How about your General Tire and Rubber Company. Ralph?

MR. HARRINGTON: We are not using network radio or network television; it is all dealer co-op. We are not using television chiefly for three reasons: first, cost—I mean network television; second, inadequate and spotty coverage of

the available stations on a network basis; and third, because due to our highly selective and restricted distribution we think it is extremely important to identify by name and address the local dealer, which you can't do on network programs. Our dealers increasingly are using more radio on co-op, and quite a good many of them are doing television advertising on a local co-op basis, chiefly spots. And then a rapidly growing practice is for a group of dealers within the signal area of a TV station to get together as a group to sponsor local program television and radio advertising. The factory pays half the time of production and the dealers divide the other half among themselves on what they consider to be an equitable basis, and that group idea

(Please turn to page 114)

SPONSOR panel affirmed these 5 points

- 1.** *Rising costs, especially labor, may drive smaller advertisers out of TV unless economies are made.*
- 2.** *Nighttime radio is a good buy; many advertisers are so convinced of this they are returning to it.*
- 3.** *Only a beginning has been made in producing both shows and commercials that reach and move consumers.*
- 4.** *Use a psychological parenthesis in your commercials in which your announcer can say what he pleases.*
- 5.** *Some advertisers would like to use their own film on TV if no difficulty develops with unions involved.*

Today's coverage data: their use

Emphasis today on market-by-market air planning demands careful application

A typical application of BMB coverage data to time buying, back in 1949, went something like this:

A national advertiser wanted to buy radio announcements in a single major market. There were six radio stations to choose from. Problem: Which was the best buy?

The first order of business was often an agency-client decision on a "cut-off point" of BMB coverage. This involved BMB county-by-county lists of the percentages of radio families who tuned in particular stations, usually on the basis of "once a week or more." These percentages ranged from a minimum of 10% of the families on up to 100%. The further out you went from a station's transmitter, the lower the station's percentage figure generally be-

came, as the signal became weaker.

A favorite "cut-off" was the "50% or better" mark. Agency timebuyers would then scan the figures for the counties in the selected market. If a station got 50% or better of the radio families in a county, that county was viewed as being properly "covered." If the station got fewer than 50%, the county was considered "lost" to the station under consideration.

When this yardstick was applied against all the stations, the result was one station which stood out from the others as having a "heavier penetration" in the advertiser's chosen market. This was usually the outlet purchased.

Such a method outlined above had a built-in fault. Sometimes, a station landed 60% of the radio homes in a

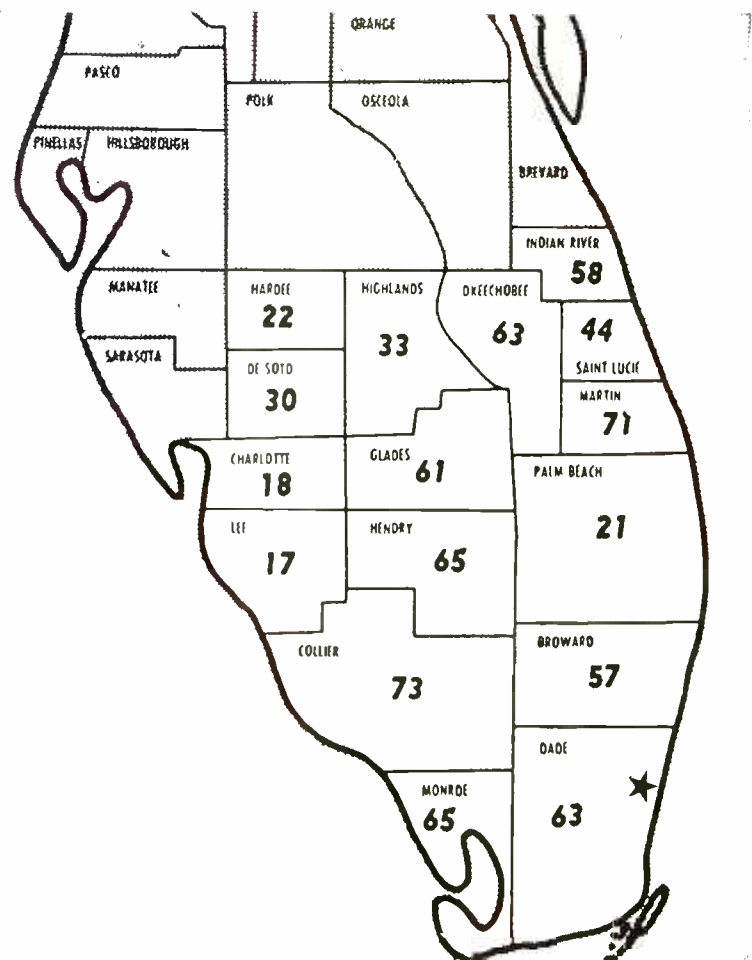
county at least once a week. But the county might have only 2,000 radio families. At the same time, the station might deliver 40% of another county (and thus "lose" the county) even though the radio families might have totaled 100,000. Keeping in such a 60%-of-2,000 county while dropping the 40%-of-100,000 county gave an unbalanced picture—to say the least—of what a station actually delivered in the way of total homes in its coverage area. Also statistical variations in BMB were wide enough so that "50%" was actually anywhere from 45% to 55% of radio families shown.

But this method of determining "best station" was fast and simple, and many advertisers—even P&G—used it widely. A composite of this process,



MAP KEY: 75-100% All Homes 50-75% All Homes 25-50% All Homes 10-25% All Homes

NCS: New style reporting is found in station data of NCS service. Maps show "geographic spread of station's NCS market areas," in terms of total homes reporting listening during a month, day and night. Such areas can be matched against advertiser's territory as part of updated processes of radio or TV time buying



SAM: Format of 1949 BMB reports is retained by Standard Audit & Measurement Services in its latest set of station reports. Coverage is divided into day and night maps, with weekly percentages-of-radio-homes figures shown in the county, as in typical SAM daytime map of Florida station above. Buying process via SAM is like NCS

and misuses

of NCS and SAM

repeated over and over on a market-by-market basis, was often used to judge radio networks.

Because it produced an unbalanced, checker-board design of station coverage, without respect to a true picture of "total homes," this process was misleading even in 1949.

Today, when working with Nielsen Coverage Service and Standard Audit & Measurement data, these favorite rule-of-thumb methods are apt to be even more misleading. That's the opinion of NCS and SAM executives, as well as the consensus of leading agency research men.

Reason: Arbitrary "cut-off" formu-

research

las in using coverage data have been even further outmoded today by the great changes that have taken place in broadcast advertising since 1949. Here are just two of the factors which make a careful, rather than hit-or-miss, approach necessary in 1953 air buying:

1. *Radio Changes:* The senior air medium has grown greatly since 1949, often in directions that completely alter the 1949 picture. The total number of U. S. radio homes has jumped more than 10%, and it hasn't been evenly distributed. Some 200 radio stations have changed their power or spots on the dial or basic appeals since 1949. And, about 400 new radio outlets have gone on the air, many aimed at specialized audiences ranging from farmers to foreign-language minorities. All these factors necessitate a scientific, individual approach to virtually every radio market.

2. *TV Changes:* Video, since 1949, has boomed into a full-fledged ad medium—in direct competition with radio. And, TV is still growing, now that the FCC freeze is off. Nearly half the wired homes in the country have television sets, and the use of these sets greatly affects radio listening.

(Please turn to page 105)

20 APRIL 1953

Three basic applications of SAM and/or NCS air data

IN SPOT TIME BUYING

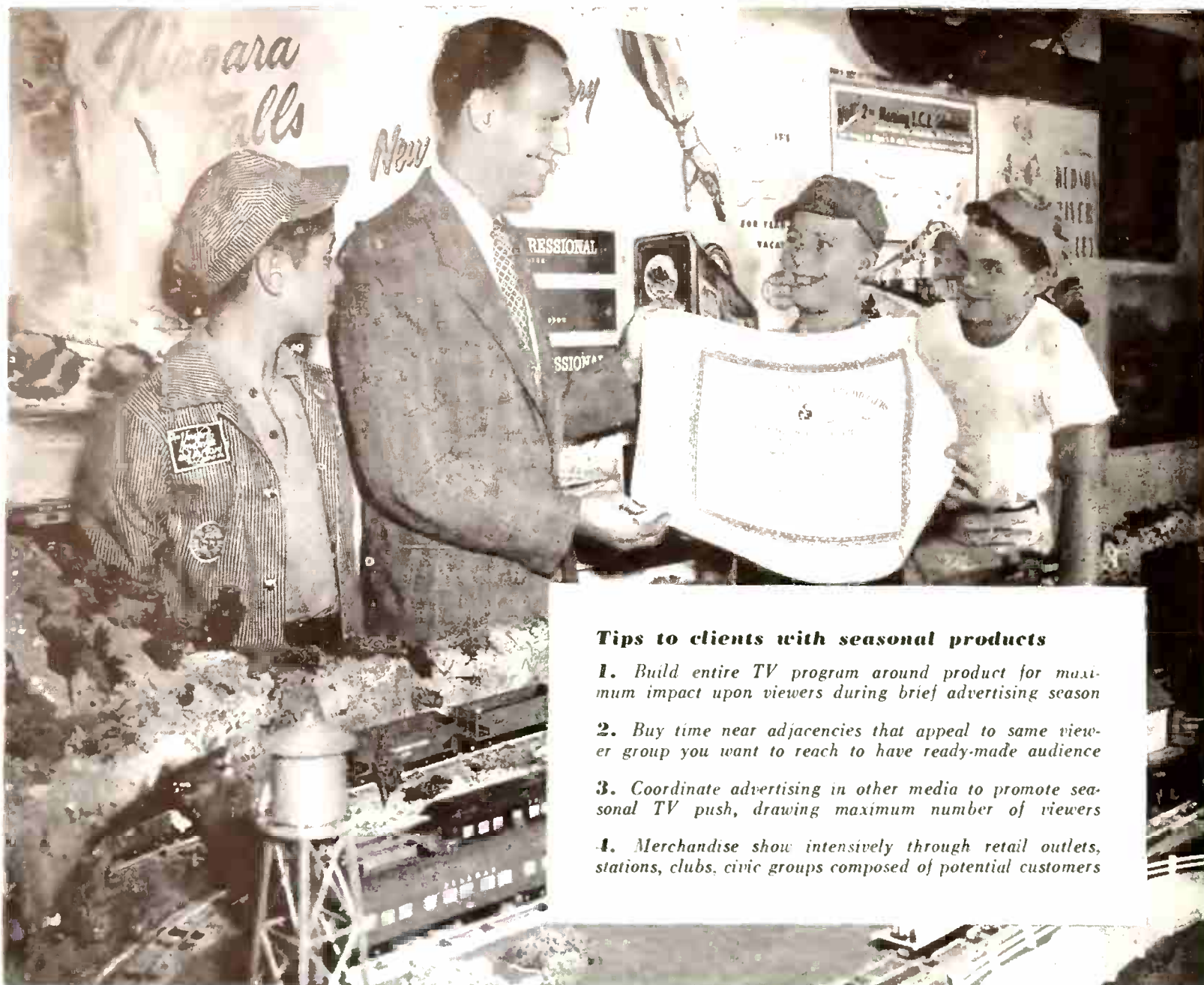
Familiar practice of selecting a "cut-off point" of around 50% (in terms of audience station receives regularly in a county) short-changes stations today, does not take realistic view of changes in rates or real ability of station to attract an audience. Experts advise today a clear mapping of sales territory of air-sold products as first step. Then, stations within that area are weighed against each other on basis of their ability to gather total audience (day or night, daily or weekly, etc.) within sales territory. This process works in purchasing TV spot, as well as radio spot.

IN BUYING NETWORKS

Applying today's NCS or SAM to problems of network buying is basically similar, veteran researchers feel, to problems of buying spot time in a single market. Network's ability to gather an audience on a nationwide basis (at a low cost) in a sponsor's nationwide sales territories is key factor. Also, network coverage data can be matched against sales territories to determine if all areas are receiving proper support, particularly in radio-TV areas. In the case of advertisers who apportion the costs of network sales over many sales territories, "cut-off point" buying of networks is misleading.

IN SPECIAL PROBLEMS

An advertiser, in buying air advertising may want to reach a fairly specialized audience, such as low-income families, car-owning families, farm families, and so on. SAM can deliver on special order breakdowns of SAM stations on the basis of U.S. Census data concerning counties in which they have audiences. NCS is more comprehensive in its qualitative data. Stations can be sorted out in NCS (in addition to normal buying yardsticks) on the basis of their circulation in different economic levels, number of radios in the home, TV vs. non-TV, ownership of car and car radio, farm vs. non-farm, and so on.



Tips to clients with seasonal products

1. Build entire TV program around product for maximum impact upon viewers during brief advertising season
2. Buy time near adjacencies that appeal to same viewer group you want to reach to have ready-made audience
3. Coordinate advertising in other media to promote seasonal TV push, drawing maximum number of viewers
4. Merchandise show intensively through retail outlets, stations, clubs, civic groups composed of potential customers

TV PROGRAM SHOWS MODEL RR. CLUB IN ACTION. A. C. GILBERT JR. ABOVE PRESENTS CHARTER TO REAL-LIFE CLUB

Gilbert's six-week TV formula

Toy company gets effective program impact without long audience build-up

How can a seasonal advertiser use a network TV program for only six weeks a year and build enough audience to do an effective job?

The answer A. C. Gilbert has come up with for its Christmas-sold American Flyer electric trains is worth studying because (1) it's successful; (2) it can suggest an approach to other seasonal advertisers—whether they're in the toy field or not.

Briefly, this is the Gilbert formula:

- Build the whole TV show around the product for maximum impact in a

short season of television advertising.

- Place the show in a time block loaded with programming which attracts an audience similar to the one you want (in this instance, children).
- Merchandise the show intensively through retail outlets, TV stations, schools, and clubs.

That Gilbert is happy with its sea-

sonal TV campaign can be seen from the firm's spiraling TV budget in its five-year TV history: The Gilbert Co. first went into TV with a live 15-minute program in 1948 over five CBS stations. This first TV year cost the company \$5,000. The second year eight or nine stations were added to Gilbert's 1948 lineup, bringing TV costs up to \$34,000. In 1952 A. C. Gilbert's *Boys Railroad Club* was shown on 69 TV stations with total time costs exceeding \$75,000.

(Please turn to page 121)

case history



in Oklahoma **RADIO** is your **BIG BUY!**

* spelled W-K-Y in Oklahoma!

Buchanan-Thomas
ADVERTISING COMPANY

410 • 412 SOUTH 19TH STREET • OMAHA 2, NEBRASKA

January 12, 1953

Mr. R. E. Chapman
 Radio Station WKY
 Box 8668
 Oklahoma City 14, Oklahoma

Dear Bob:

It is gratifying to see WKY climbing higher and higher on our list of 60 or 70 stations used for Tidy House premium offers. You are now in the upper half of the list and it's a blue chip list of stations.

We are especially pleased because your progress reflects a steady growth in our distribution and sales in Oklahoma.

A couple of years ago, after unsuccessfully trying various ways of cracking the Oklahoma market, it was often said at our conferences that Oklahoma was impossible.

Then we put the Kitchen Club show on WKY and today everybody is happy. Either we have a wonderful show or WKY is a wonderful station. Let's assume both are true.

Incidentally, we are delighted with the excellent cooperation you have given us in merchandising our schedule and in working with our salesmen. WKY is one of our favorite stations.

Cordially yours,

BUCHANAN-THOMAS ADVERTISING CO.

Adam Reinemund
 Adam Reinemund

here's why!



AM • 930 KC • NBC
 OKLAHOMA CITY

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



In Detroit, America's 5th Market, this is the proved "success formula":

Take the overwhelming popularity and community acceptance of radio station WWJ. . . . plus the prestige and network programming of its NBC affiliation. Add the 3,1-million Auto Radios, and the 1½-million Home Radios in the primary listening area.

A multitude of successful advertisers, during the past 32 years, have followed this formula for doing BIG business in a market with the largest income per family of any major market in the U.S.A.

Through WWJ, you reach more of those families in the middle income group and above, than other Detroit stations do . . . for *less* than the average cost-per-thousand-listeners for radio time in Detroit.

**The time to sell Detroit is now . . .
the time to buy is . . .**










Associate Television Station WWJ-TV

AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES

WORLD'S FIRST RADIO STATION. Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.

A \$10 million advertiser in Chicago told SPONSOR:

*"Choosing media is like picking a wife—it depends on what you want her for."
Pursuing the analogy several steps further, he jotted down this table:*

<u>IF YOU WANT ...</u>	<u>THEN FOR A WIFE YOU'D PICK ...</u>	<u>AND FOR A MEDIUM YOU'D PICK ...</u>
1. PRESTIGE	 SOCIETY GAL	GLAMOR MAGS, TV
2. CIRCULATION	 GADABOUT	OUTDOOR
3. ENTERTAINMENT	 SONGBIRD	RADIO
4. HARD WORK	 GAL FRIDAY	BUSINESS PAPERS OR DIRECT MAIL
5. COMPANIONSHIP	 A GIRL LIKE MOTHER	GENERAL AND SERVICE MAGS
6. INFORMATION	 FISHWIFE'S DAUGHTER	NEWSPAPERS
7. SEX	 EGYPTIAN HOURI	TV

MORAL: *Such rules of thumb are often the advertiser's only media yardstick*

1. Why evaluate ad media?

Subject long way from being science, but advertisers seeking solutions

"One of the foremost challenges in marketing today is to find a yardstick by which media effectiveness can be measured. Broadcasters, agencies, advertisers, and research organizations have been trying for some time to find a formula that works—and the man who finally finds it will make history."

JACK VAN VOLKENBURG,
president, CBS TV

The chart on this page shows how all too often media are selected even when millions are involved. This SPONSOR discovered in personal interviews with 158 experts in media in half a dozen cities, through questionnaires to 1,000 agencies and 1,000 advertisers, and in checking all available literature on media evaluation over 10 years.

Researchers throw up their hands in horror. Agencies almost universally

are "agin" it. But the poor advertisers, who have been waiting for over two decades for a foolproof media yardstick that always measures 91.40 centimeters, have come up with their own systems. Briefly they are five:

1. Spin the bottle. We need a jolt. What shall we try? TV, transit, or throw-aways? Spin the bottle—match

Part of SPONSOR's 3-month All-Media Evaluation Study. Part 2 in 4 May issue

covers! Let's go!

2. Ask the wife. She's a woman. We sell girdles. She wears 'em. She'll know.

3. Ancestral worship. Do it like the Old Man did.

4. Let it alone. It's working. We're on top. Let it ride.

5. Do what Joe does. Most common—imitating the competition. (Look at soaps, cigarettes, toothpaste.)

Said the president of an \$11 million agency in Chicago (at that time he was billing only \$7 million): "I get more clients by showing them they ought to try some other medium. How do I decide which? I flip a coin. If you think I'm kidding, you'd be surprised how often it works—how sales skyrocket after a change to another medium. Of course I won't tell you of the times it hasn't. . . ."

"Incidentally," said this expert. "Chicago agencies don't like New York agencies. It all dates back to when Chi was a way stop to the Big City. Leo Burnett, Fax Cone, Earle Ludgin, Will Grant, Geoffrey Wade, Will Presba, and others have changed all this. But Chicago agencies don't have the fat. They can't let five do the work of one. As a result—and I haven't checked this they seem to handle

SPONSOR's Advisory Board: These 12 experts are validating the study



George J. Abrams, Block Drug's ad dir. since 1947, member NYU faculty (Grad. School Bus. Ad.) teaching Adv. Mngmt. since 1950



Vincent R. Bliss, exec. v.p. of Earle Ludgin & Co., Chicago, former ad mgr. (Albert Pick-Barth), mktg.-sales consultant



Arlyn E. Cole, pres., Mac Wilkins, Cole & Weber, Portland, Ore. Established agency 1931. Has offices in Seattle, Tacoma



Dr. Ernest Dichter, pres. of Inst. for Research in Mass Motivations. Viennese-born psychologist, he's called "father of depth interview"



Stephens Dietz, acct. exec., Ted Bates, N. Y. Rose to copy supervisor during 6 yrs. at P&G; Carnation Co.'s asst. ad mgr. 2 yrs.



Ben R. Donaldson, Ford ad & sls. promotion dir. since 1945. With Ford since 1919, edited plant pubs.; among first radio annncrs.



Marion Harper Jr., McCann-Erickson pres. since 1948. Only 36, is vice chm. of Adv. Research Fndtn. Bd. of Directors



Ralph H. Harrington, Gen. Tire ad mgr. since 1936, ANA dir., chm. ANA Outdoor Adv. Steering Com., v.p., Traffic Audit Bureau



Morris L. Hite, president of Tracy-Locke Co., Dallas, since 1950. Specializes in making his regional products outsell national brands



J. Ward Maurer, Wildroot ad dir. since 1947, ad mgr. for 5 yrs. before. With firm 23 yrs. Heads ANA Board of Directors



Raymond R. Morgan, pres. of own agency in Hollywood since 1932. Originated "Queen for a Day," "Breakfast in Hollywood"



Henry Schachte, Borden's ad dir. since 1950, Y&R and GE alumnus, ANA dir., chm. Adv. Research Foundation. Joined Borden's 1947

more billings with less manpower. So they're impatient with theory, cynical of scientific appraisal, and believe only in results. They know all media sell. So they concentrate on selling rather than testing. Tell Jack Van Volkenburg: 'Chicago agencies are among the best, but don't expect them to whittle out a media yardstick. They're too busy.'

(Like everything else in media evaluation, the above statement about manpower in New York agencies can also be contradicted—especially by the William Esty agency, which has nine accounts spending \$44 million and needs only 340 employees to service them.)

Then don't advertisers experiment? Of course. But those who do are in the minority. There seem to be a dozen advertisers who test product design and a hundred who test copy, for every advertiser like General Mills, P&G, Toni, and Pillsbury Mills who tests media. Some even test appropriations.

Product, money, message, and media are the Big Four of advertising. Take away product—which is usually out of the advertising department's hands anyway—and you have the three factors that make or break any ad campaign. How each can be used to best

Objective of study was to help advertisers assess media more scientifically

SPONSOR's Ray Lapica was assigned by Publisher Norm Glenn last August to get the facts on media evaluation and thereby help advertisers assess media more scientifically. The project took eight months to complete. To get the facts SPONSOR used these methods: personal interviews with 158 experts in seven cities, questionnaires mailed to 1,000 advertisers and 1,000 agencies, study of the published literature on media evaluation of the past 10 years, examination of data available through media organizations, and comparison of numerous case histories of successful corporations. This article is the first of 14. Subsequent articles will cover media basics, results of SPONSOR's questionnaire survey, outstanding examples of media testing, and a list of companies which don't use radio or TV and why. For additional details on the background of this study, see "Why SPONSOR spent 8 months evaluating all ad media," SPONSOR, 6 April 1953.

advantage encompasses the whole field of advertising and is beyond the scope of this series.

SPONSOR will concentrate on the third, media. Media, if properly covered, said a Cleveland agency executive, would fill an encyclopedia. SPON-

SOR will just fill 14 articles.

If the above five methods of choosing media are in widespread use, how can advertisers stay in business? Here's the answer from one of them, a New York liquor corporation that spent \$9 million on advertising last year:

1. Agency media project: This agency-prepared evaluation is typical of the wrong way to do it. This one turned out right

Agency plan submitted to a client (embracing 2,038 counties in 21-state area)

CAMPAIGN FACTORS	NEWSPAPERS	RADIO
Number of papers & stations	577	121
Total circulation	22,003,987 ^a	23,124,226 ^b
Readership and sets in use	1% ^c	6.0 ^d
Actual readers & listeners	220,020	1,388,050
Cost per 70 lines & per anct.	\$4,739.35 ^e	\$1,214.05 ^f
Cost per impression per M	\$21.54	\$0.87

^aAudit Bureau of Circulation. ^bBroadcast Measurement Bureau. ^cAverage readership of product copy between 70 and 150 lines. Advertising Research Foundation 100 Newspaper Summary. ^dAverage Hooperating of actual brand anncs. now being aired. ^eStandard Rate & Data. ^fStandard Rate & Data.

Problem: Object of the campaign was to stop a slide in sales. The slide was attributed to poor advertising penetration by newspapers on a product of small consumption. The budget would buy 34 70-line newspaper insertions or slightly more than one a week

for a six-month campaign, or five announcements a week on 121 stations. Newspapers covered 50% or more families in 1281 counties (63%); radio stations had 50% or better in 1933 (95%).

Solution: Agency decided on radio as better buy, chose five announcements a week as result of a Nielsen study showing optimum number lies between five and seven for its type product.

Result: Agency's recommendation to use spot radio was adopted in toto: sales curve turned from down to up within a year.

Criticism of technique: Five researchers SPONSOR showed this chart to said following: (1) Non-comparable figures were used; (2) cumulative factor was ignored; (3) basic assumption that 1,000 newspaper readers are worth as much as 1,000 radio listeners or vice versa for a given product is false; (4) costs are incomparable because there's no way to determine impact of an impression received from a newspaper and one over the radio; (5) no evidence can be produced to show that sales would not have started upward if newspaper campaign had been continued.

TIPS ON EVALUATING MEDIA: A few preliminary

FOR THE ADVERTISER

1. Consider devoting 10% of your budget to intermediate testing. It may save you much of cost of other 90% by giving you comparison figures.

2. Find out for yourself, in media tests, which media your customers look at, listen to, and read. Don't get all you know from media headquarters.

3. Build your tests into your regular budget (switching media and regions year by year, for example) in order to store up backlog of data and also make tests self-liquidating.

4. Recognize that top researchers have few answers but are trying to learn them to help you. So share your information as much as possible.

5. On other hand, refuse to accept current standard of some agencies and researchers that media can't be compared. Find out for yourself. Some media-comparison methods are emerging.

FOR THE ADVERTISER

6. There seems to be an exhaustion point in use of some media—or even programs. Some advertisers report spurt in sales when they switched from one medium, or one program, to another. So don't hesitate to try something different.

7. Each medium has a function and an audience of its own—or it wouldn't exist. Above #6 tends to corroborate this. Find out what it is and boost your sales by tapping new markets.

8. Don't ask for cost-per-thousand figures based on ABC and station circulation. They mean little. It's hard, but try to determine cost-per-thousand customers reached. This means more.

9. Don't operate from standpoint one medium is best for all objectives. Fact is media must be selected for each task individually. You can find out which medium is most suitable by testing with different products in several markets.

10. Don't accept media tests based on matching variables. They're virtually meaningless. Insist on measuring sales before and after advertising.

FOR THE AGENCY

1. You're in far better position than advertiser to test media. So if you have several clients with similar products, try media-testing with them.

2. Discourage use of cost-per-thousand figures, for advertisers use them to cut rates, media use them for promotion, and they mean very little.

3. Don't permit your research data to be used by competitive media for promotional purposes. But do share information that will help all businesses use advertising to best advantage.

4. Don't let your print or air background or your staff setup influence choice of media. Make your choice on what is best for each job.

5. Don't go after new business with you as a weapon of ridicule of current agency's choice of media. This only encourages another agency to do same to you, weakens faith in advertising.

"All media sell or they wouldn't survive. Even poor copy can't kill the medium. We have little proof that it makes much difference where we run our message, so little in fact that using any of the five methods you mentioned is just as accurate as any other system I've heard about."

You'll naturally ask, in a loud voice: "You mean to say advertisers don't know what they're getting for their money—don't know why they're in billboards—sorry, panels, TV, the *Punxsutawney Spirit*, and balloons?"

The answer is, most don't. And here's proof:

Advertisers are confused: Question 17 from SPONSOR's questionnaire to 1,000 advertisers and 1,000 agencies was:

"Have you ever established a correlation between sales and advertising medium or media used?"

Of the 40 tabulated, representing \$100 million plus in advertising expenditures, here were the answers on correlation:

Yes—6; No—15; In part—10; No answer—9; Total, 40.

Of the six who said yes, two use direct mail exclusively or principally. Of the other four, one is a tobacco company, one a milk company, one a drug firm, and the last a tea advertiser.

One said plaintively with respect to establishing a correlation: "Wish we could." He spends \$500,000 a year on advertising, 58% of it in TV and 19% in radio.

A confectioner who devotes 60% of his \$2.2 million budget to radio and 10% to TV says he has found no correlation but he has tested radio, TV, and newspapers in separate towns. Results: "Radio scored first, TV second, and papers third."

Of the six who have found a correlation to their own satisfaction:

One, a \$1 million advertiser, tested markets and sales results and found TV was the answer for his product. He is now devoting his entire budget to TV. This SPONSOR series will detail the test and the results in a subsequent article.

The second, a \$5.3 million-a-year drug advertiser with 35% of his budget in radio and TV, has tested newspapers vs. radio and decided that newspapers are better for him. In the test of newspapers and TV vs. newspapers alone, the addition of TV strengthened sales. He feels TV offers greater impact and is spending over \$1.4 million of his budget, or 25%, on it this year.

The third, a \$15 million-a-year food products advertiser, is convinced he has found a correlation between sales and media. He is constantly testing with sales as the yardstick but has such a large variety of products that he can't commit himself as to which medium pulls best. "Varies for various products," he says. "Depends on market and product story."

The fourth, a \$3 million tobacco advertiser who uses eight types of media, including outdoor, transit, business papers, and comics, tests markets and watches sales results. He has decided radio and TV sell best for him. But he cautions: "Copy must be right."

Both the last two of those who have

FOR THE AGENCY

1. Don't ridicule advertiser who asks, "Does advertising sell?" or, "Am I spending twice as much as I should or only half as much." He has right know. What part advertising plays in selling basic question experts have tried to answer.

2. Some advertisers feel they could do better than their agencies given the agency 15%. Agencies can change this by realistically reappraising their advertising knowhow, use of media.

3. Be careful of your copy. Average advertiser will accept most of what you put into it. You do more than advertiser or medium to increase advertising believability.

4. Agency men seem convinced copy is more important than media. That is why it's tested times more often. SPONSOR is not convinced. Have you ever tested importance of both? Medium influences copy, as well as vice versa.

5. Don't allow your advertiser to get in frame of mind where he knocks down medium with questionable statistics. In end advertising suffers.

FOR THE MEDIUM especially the broadcaster

1. Stop testing media on superficial basis to prove only that you are superior to others. It's not true, and no researcher will accept your data.

2. Instead test to discover truths about your medium that will help advertisers sell more at lower cost, use medium to the best advantage.

3. Sell your medium to advertisers by stressing its unique qualities. Don't weaken it by stressing cost and circulation data, which other media can use just as well.

4. To broadcasters: Stop trying to take business away from each other and go after 99% of 4 million businesses that don't use air media.

5. Apropos #4, media combinations generally seem to sell better than single medium. So don't ignore virtually unexplored field of testing what combination of media sells best for advertiser.

FOR THE MEDIUM

6. On the other hand, don't hesitate to test air media vs. newspapers for retail sales using ARBI technique. ARBI's 200-plus tests to date have shown that advertisers can't reach 1/3 of their customers by using newspapers or radio alone.

7. Support sound media research. Avoid strictly promotional ballyhoo. If you land a sponsor with phony figures and his campaign stops, all media lose financially and advertising suffers a blow.

8. Insist that radio and TV industry start matching ANPA's Bureau of Advertising and MAB's PIB in collection of valuable data of use to all advertisers in selection and evaluation of media.

9. Don't ignore these 3 methods by which you can help advertisers appreciate media and increase sales: (1) improving programs; (2) improving copy; (3) increasing believability by curbing misleading or offensive commercials.

10. Respect other media, for they have made it possible for you to exist, just as in depression days radio enabled hundreds of firms to survive.

established a correlation said they found direct mail worked best for them. One, a \$700,000 advertiser, is primarily industrial but also sells farm feeds, canned linseed oil, and flour to consumers. The second, a Midwestern electric utility spending \$330,000 a year on advertising, mostly newspapers, ran a pilot test with direct mail and salesmen before embarking on a full-scale campaign. It uses no air.

Agencies are uncertain: The agencies are much more cagey. They divide into three general groups, from the standpoint of evaluating media:

1. *The Negatives.* These have tried to establish a correlation, have failed, don't think now that intermedia studies

have any value. They cite several reasons to prove this: Of the x number of factors that move a person to buy, advertising is only one. And the advertising factor in turn can be broken down into as many as 150 sub-factors, ranging from copy and amount spent to medium used. It is therefore virtually impossible to prove that this radio campaign sold that amount of goods, especially on a national scale. The negative attitude is, perhaps surprisingly, entertained by some of the biggest agencies—the \$50 to \$100 million class.

2. *The Mixed Attitudes.* Can't say yes or no. They've tested, occasionally proved that one medium outpulls another, then discovered a variable they hadn't matched and decided they hadn't learned anything. This group, generally the medium-sized agencies, seems more willing to experiment, possibly because they are hungrier and want more business: they are quick to jump at an opportunity to show that medium x or medium y can sell your goods, and usually it does. They some-

times come up with startling information, which the bigger agencies may not accept as gospel. Interestingly enough, this applies to the network researchers as well: The biggest have decided media testing is almost an insoluble problem; the smaller ones are experimenting.

3. *The Positive Attitudes.* Not infrequently, moderate-size agencies, some of them perhaps with Napoleonic complexes, have worked out a test, put the results to work, shot their products to the top, and are thumbing their noses at the Goliaths of advertising. SPONSOR has uncovered one of these and will detail its operations in a full-length article as part of this series. One such agency president told SPONSOR:

"I don't care about media evaluation, theory, or ratings. I test several media with coupons, find which pulls best per dollar spent, then bet my whole wad on it to push my product out ahead of the field. When sales drop, I switch media or change copy. A weekly check keeps me current. It's the only way."

PART 2 NEXT ISSUE—
MEDIA BASICS:

what advertisers should know about each of the advertising media

2. Agency media project: This is how a \$0

Note vast differences in coverage of city and county by newspapers, radio, TV, and magazines, especially latter. Agency cautions "none of the information is necessarily up to date. It is shown only as an example of the kind of information that is helpful, mediawise, in evaluating a given market."

A study of the figures below will show, radio has 100% coverage in Lancaster County as compared with relatively small magazine coverage percentages. Newspapers as well lead the magazines, demonstrating the well-known greater intensity of local-based media in any given market.

However, the purpose of presenting this data is not to suggest media conclusions but rather to make a beginning in presenting an impression of where media analysis stands today as a "science."

INFORMATION ON LANCASTER

Lancaster, Lancaster County, Pa. (county seat)*

Industries:

clothing, cork products, food products, footwear, hardware, leather products, machinery, machine tools, radio parts, rubber products, textile-mill products, tobacco products, watches

ECONOMIC INDICES	CITY	CITY ZONE	COUNTY (coincides with Metro area)	TV AREA
Population (1951 est.)	63,700	117,000	235,000	718,000
Households (1951)	19,400	33,800	68,000	218,000
Radio homes (1951)	18,400	31,600	64,000	209,000
Retail sales/hhld. (1950)	\$5,206	no data	\$3,503	no data
TV homes (Jan. 1953)	16,300	28,400	57,000	183,000

*Most data from Consumer Markets

2. Newspaper cost and coverage: New Era, Intelligencer Jour., Sun. New

CIRCULATION	TOTAL	CITY ZONE	% IN CITY ZONE	% CITY COVERAGE
Intelligencer Jour. (a.m.)	30,400	13,800	45	41
New Era (p.m.)	40,700	29,300	72	86
Morning & evening	71,100	43,100	61	127
Sunday News	58,900	26,500	45	78

BLACK AND WHITE RATES (FLAT)	MORN. & EVE.	SUNDAY
line rate	.24	.21
milline rate	3.32	3.51

3. Radio cost and coverage: Coverage from inside market

WGAL, Lancaster, NBC, 250 watts / 1490 kilocycles

AMOUNT	PERIOD	HALF HOUR	MIN. SPOTS	STN. BREAK
52-time costs	Class A (evening)	67.50	10.80	10.80
	Class B (day)	49.00	7.50	6.25

Total coverage in Lancaster County 100%

WLAN, Lancaster, ABC, 1,000 watts / 1390 kilocycles

AMOUNT	PERIOD	HALF HOUR	MIN. SPOTS
52-time costs	Class A (evening)	68.00	10.50
	Class B (day)	51.00	6.40

Total coverage in Lancaster County 100%

In any case, the answers ran as follows from the first 55 agencies tabulated (15 more than the advertiser "correlation" tabulation) among the 1,000 queried as to whether they had established a connection between sales and media used:

Yes—9; No—13; In part—11; No answer—22; Total—55.

Now get this: These 55 agencies represent \$250 million in billings. Of the 55, only nine were confident (or brash) enough to state without any qualification that they knew why they were recommending a specific medium to their clients. In other words, 13 did not know in advance that the media they wanted to use would sell more goods than any of a half-dozen others, and 11 had established a correlation only in part. If this doesn't indicate a great need for media evaluation, then nothing does.

Here are some comments from the

nine who discovered that the medium you use influences the sales you make:

1. A \$450,000 Buffalo agency with 30% of its billing in air media: Using coupons, sales results, and inquiries as a measuring rod, it established a correlation in several cases where TV alone was used and where media combinations were used.

2. A \$4 million New York agency with 50% of its billings in radio and TV: It has tested markets, used coupons and customer questionnaires, and checked sales results. It has decided TV sells best for its particular clients.

3. A \$3 million New York agency with 68% of its billings in radio and TV: It has tested different media in various cities for household consumption items and found they rank (1) TV, (2) radio, and (3) newspapers.

4. A Providence, R. I., agency with 35% of its \$1 million billings in air advertising: It made specific tests of

product sales and found TV "did the better sales job" for toys.

5. A leading Columbus, Ohio, agency with 20% of its billings in radio: It has tested media in different cities and found "radio gave the lowest cost return."

6. A Utica agency with 8% of its \$1.5 million billings in air media: It tests markets, checks sales results, and uses coupons and feels it can determine radio effectiveness pretty well.

But the giants seem more skeptical. Here are two typical comments:

• A \$120 million New York agency president with three secretaries: "We have products in the drug field where the movement from the retailer to the consumer has been related to advertising. But in general it's very hard to measure media effectiveness."

• Research director of a \$50 million New York agency: "In a general way, we know that TV is more effective"

\$1 billion agency analyzes each major market

Other radio coverage: in Lancaster city and the county

STATIONS	WEEKLY AUDIENCE BASIS (1949 BMB)			
	CITY		COUNTY	
	NIGHT	DAY	NIGHT	DAY
WCAU, Philadelphia	28%	34%	35%	19%
WCBS, New York	12	15	18	---
WGAL, Lancaster	92	60	52	89
WJZ, New York	31	37	37	24
WLAN, Lancaster	81	70	62	81
WNBC, New York	10	21	23	---
WOR, New York	45	55	54	41
WORK, York	---	12	---	---
KYW, Philadelphia	---	16	13	---
WBAL, Baltimore	---	10	12	---
WIP, Philadelphia	---	12	10	11
WEEU, Reading	---	15	---	---
WFIL, Philadelphia	---	11	---	---

Television cost and coverage: for coverage see next column

WGAL-TV, Lancaster, 7,200 watts video, 3,600 watts audio/Channel 4

AMOUNT	CLASS	1/2 HR.	SPOT
52-time costs	(Class A—6:30-11 p.m.)	378.00	126.00
	(Class B—5-6:30 p.m. Mon.-Sat., Sun. afternoon)	283.50	94.50
	(Class C—all other)	189.00	63.00

COUNTY	POP.	PRINCIPAL CITIES	POP.
Lancaster	235,000	Lancaster	64,000
York	203,000	York	60,000
Dauphin	198,000	Harrisburg	89,000
Lebanon	82,000	Lebanon	28,000
Total	718,000	Total	241,000

6. Magazines: three categories; weeklies, women's, supplements

MAGAZINE	CITY COVERAGE		COUNTY COVERAGE	
	CIRC.	%	CIRC.	%
Life	5,100	26	10,300	15
Saturday Evening Post	2,900	15	5,800	10
Collier's	2,000	10	3,900	6
Look	2,800	14	6,200	9
Total	12,800	65%	26,200	40%

WOMEN'S MAGAZINES

MAGAZINE	CIRC.	%	CIRC.	%
Good Housekeeping	2,600	13	5,500	8
McCall's	3,100	16	6,000	9
Woman's Home Companion	3,300	17	8,300	12
Ladies' Home Journal	3,900	20	7,900	12
Total	12,900	66%	27,700	41%

SUPPLEMENTS

MAGAZINE	CIRC.	%	CIRC.	%
American Weekly	6,300	32	10,500	15
This Week	1,500	30	10,600	16
Parade	---	---	500	1
Total	12,100	62%	21,600	32%

tive for cigarettes. When we tried a very specific test in a particular market, it was very hard to establish the superiority of any one medium."

A third agencyman, president of a \$90 million New York house, adds: "Copy is more important than media. So we spend more time testing it."

But media evaluation remains a fascinating subject for everyone concerned, and only a few cynics—principally agency researchers—were critical of SPONSOR's project. More agreed with John B. McLaughlin, Kraft Foods' advertising and sales promotion manager, who told SPONSOR:

"Media evaluation is a vital problem. Expenses are mounting. Allocation of funds is becoming more urgent because of TV. What's it worth? Each product is a special case after you decide on an over-all media pattern. SPONSOR's study should help advertisers understand the advantages of each

medium. Anyone who calls media selection cut and dried is kidding himself."

Does bias enter into media selection?

Maurice B. Mitchell, vice president of Muzak and a torrential defender of radio, thinks so.

"Media selection is still pretty much in the cave-man stage," he says. "It is riddled with personal prejudices and unspoken confessions of inadequacies. An agency principal whose background is largely in the visual field is always full of bright ideas about the impending doom of radio and its inability to do a good selling job. On the other hand, an agency which made its reputation in the field of merchandising and packaging unfortunately regards media as simply being secondary to the agency's own skills in other fields, and his media policy is likely to be just as haphazard.

The well-balanced agency which makes a selection of media on a completely unbiased basis without regard to anything but the ultimate aim of doing the best job for the least amount of money is a rare thing indeed."

And the ad manager?

"Too often he's a T-square artist with a green eyeshade who came out of a black-and-white (print) background and for the sake of holding on to his job doesn't want to meddle with a medium he knows nothing about."

Media tests: On the other hand, quite a few advertisers do want to know the facts. Here's a rundown of a few tests being made that SPONSOR uncovered:

1. ABC has completed a highly original eye-vs.-ear test for the benefit of its sponsors: It called on 1,500 housewives, found they're more susceptible to a presentation by ear than to one in print. SPONSOR will be the

Radio enabled many advertisers to weather depression

Radio was only medium to increase its revenue during depression. Contrary to popular belief that it robbed other media, experts now feel it enabled many firms to survive depression by giving them opportunity to sell their goods to mass audiences at low cost. As they began earning more again, they spent more on other media until each soon surpassed 1928 highs. Table below shows estimated expenditure for advertising in major media for period from 1928 through 1931. Pick up 1935-52 figures in chart at right.

(MILLIONS OF DOLLARS)

YEAR	NEWS-PAPERS	MAGAZINES	RADIO
1928	760	215	20
1929	800	240	40
1930	700	210	60
1931	620	170	80
1932	490	120	80
1933	450	110	65
1934	500	145	90

YEAR	OUTDOOR	FARM PAPERS	TOTAL
1928	85	35	1,115
1929	80	35	1,195
1930	65	30	1,065
1931	50	20	940
1932	35	13	740
1933	30	10	665
1934	30	14	780

*Totals have been rounded to nearest five million dollars. Estimates compiled by late Dr. L. D. H. Weld, dir. of research, McCann-Erickson, Inc., for Printer's Ink, March 1, 1940. M-E now uses different base, so this chart cannot be compared with 1935-1952 chart to right.

3. Agency media project: McCann-Erickson

ANNUAL VOLUME OF ADVERTISING

(Prepared by McCann-Erickson, Inc.)

Chart shows how all media complement each other. After initial period of competition a new medium seems to rob others—as in case of TV taking revenue from network radio.

MEDIUM	1935	1936	1937	1938	1939	1940	
NEWSPAPERS	total	762.1	843.5	872.6	782.4	793.0	814.4
	national	151.8	171.0	172.6	150.2	153.4	160.4
	local	610.3	672.5	700.0	632.2	639.6	654.0
RADIO	total	119.4	132.1	177.5	180.5	199.3	230.2
	national	84.3	108.1	129.4	136.6	149.1	171.1
	local	35.1	24.0	48.1	43.9	50.2	60.1
MAGAZINES	total	136.3	162.0	192.5	168.7	180.1	191.5
	weeklies	53.7	67.2	82.9	74.6	88.1	100.0
	women's	51.6	56.6	60.0	52.2	48.4	49.9
	general	24.8	30.4	37.6	31.1	32.4	32.4
	farm	6.2	7.8	12.0	10.8	11.2	11.3
FARM PAPERS	total	3.5	4.4	6.7	3.3	6.0	6.7
DIRECT MAIL	total	281.6	319.0	333.2	323.7	333.3	334.6
BUS. PAPERS	total	51.0	60.5	70.0	60.5	68.8	74.9
	total	31.1	38.0	43.8	42.5	43.5	44.3
OUTDOOR	national	23.3	28.5	32.9	31.9	32.6	31.9
	local	7.8	9.5	10.9	10.6	10.9	11.8
	total	305.0	342.9	375.4	342.4	356.4	378.6
TELEVISION	national	130.4	154.1	171.9	159.0	168.5	184.4
	local	174.6	188.8	203.5	183.4	187.9	194.2
	total	858.7	1,003.2	1,102.5	1,030.6	1,085.8	1,163.7
MISC.	national	831.3	899.2	969.2	873.4	894.6	924.7
	local	831.3	899.2	969.2	873.4	894.6	924.7
	total	1,690.0	1,902.4	2,071.7	1,904.0	1,980.4	2,088.4
TOTAL	total	1,690.0	1,902.4	2,071.7	1,904.0	1,980.4	2,088.4
GRAND TOTAL	total	1,690.0	1,902.4	2,071.7	1,904.0	1,980.4	2,088.4

first to publish the results.

2. A network has commissioned a large agency to do an inter-city market test of TV sales effectiveness. (This is a tough one, and agency admittedly has spent the past four months trying to figure out how to do it.)

3. Elmo Roper is studying the whole problem of advertising and advertising effectiveness for four corporations,

going into the third year. He's about ready to report results to his sponsors.

4. Archibald Crossley is measuring the impact of entire advertising campaigns for clients—but he doesn't encourage getting into intermedia comparisons.

5. Advertest is running the biggest intermedia test in its history for an important national advertiser.

6. Starch, Schwerin, and Gallup & Robinson are testing TV commercials to improve their impact; Gallup & Robinson have just about perfected their tracer technique linking the purchase with the message.

7. Pillsbury Mills, General Mills, P&G, Toni are some of the major advertisers who are constantly testing media to improve their advertising.

Media expenditure chart shows that all major media can prosper

UNITED STATES, BY MEDIUM, 1935-1952 (millions of dollars)

Central Research Dept. for "Printers' Ink")

Media register greater gains than ever. One explanation: New medium enables advertiser to reach new markets with his product, or to a fresh approach in selling same markets. Result: more money he makes, more he can spend on all media. (See table at left)

1935	1942	1943	1944	1945	1946	1947	1948	1949	1950	1951	1952
44.4	797.5	899.9	888.0	921.4	1,158.3	1,475.0	1,749.6	1,915.7	2,075.6	2,257.7	2,458.5
64.6	143.9	182.2	196.6	211.0	247.8	335.6	393.7	475.7	533.4	548.9	551.6
79.8	653.6	717.7	691.4	710.4	910.5	1,139.4	1,355.9	1,440.0	1,542.2	1,708.8	1,906.9
71.2	290.0	344.5	435.8	467.7	495.8	555.2	617.1	628.0	667.6	712.3	722.7
101.7	217.5	258.3	321.5	343.0	339.2	356.4	387.2	383.0	394.3	406.4	401.5
69.5	72.5	86.2	114.3	124.7	156.6	198.8	229.9	245.0	273.3	305.9	321.2
13.6	198.7	274.9	323.6	364.5	426.5	492.9	512.7	492.5	514.9	573.7	614.1
17.0	107.3	154.4	172.5	188.0	201.7	245.5	257.5	245.4	261.1	296.8	323.2
51.9	51.4	65.4	82.1	97.1	126.7	132.9	133.4	128.6	129.4	143.6	148.9
32.4	27.9	39.3	50.6	59.1	75.7	85.3	86.5	83.6	87.5	95.0	101.0
12.3	12.1	15.8	18.4	20.3	22.4	29.2	35.3	34.9	36.9	38.3	41.0
6.7	6.2	8.8	10.6	11.8	13.9	19.5	20.4	20.5	21.2	25.7	29.7
52.6	329.1	321.5	326.2	290.2	334.4	579.0	689.1	755.6	803.2	923.7	1,011.4
88.9	98.4	142.4	176.7	204.1	211.2	232.5	250.9	248.1	251.1	292.1	335.6
52.7	44.0	42.3	55.6	71.7	85.9	121.4	132.1	131.0	142.5	149.2	161.6
36.9	30.8	29.6	38.9	50.2	60.1	78.9	89.2	88.4	96.2	100.7	109.1
15.8	13.2	12.7	16.7	21.5	25.8	42.5	42.9	42.6	46.3	48.5	52.5
-----	-----	-----	-----	-----	-----	-----	-----	68.4	200.9	388.4	580.1
-----	-----	-----	-----	-----	-----	-----	-----	49.2	145.9	296.7	442.4
-----	-----	-----	-----	-----	-----	-----	-----	19.2	55.0	91.7	137.7
105.6	392.2	462.1	507.1	543.1	638.2	784.2	891.7	942.4	1,033.0	1,173.7	1,305.9
100.4	194.0	242.7	285.7	312.3	344.0	412.0	453.3	472.6	517.8	594.1	655.2
105.2	198.2	219.4	221.4	230.8	294.2	372.2	438.4	469.8	515.2	579.6	650.7
158.7	1,212.4	1,451.6	1,669.2	1,775.3	1,963.2	2,487.3	2,776.1	2,965.1	3,256.8	3,736.3	4,120.9
177.0	943.7	1,044.8	1,054.4	1,099.2	1,401.0	1,772.4	2,087.5	2,237.1	2,453.2	2,760.2	3,098.7
155.7	2,156.1	2,496.4	2,723.6	2,874.5	3,364.2	4,259.7	4,863.6	5,202.2	5,710.0	6,496.5	7,219.6

There are many others.

It has been said of one of these that it has been testing media for 20 years and has never run a successful one. But does that discourage it? Of course not, for it knows that whichever company comes up with a sound media test will get a competitive jump that the others may never be able to overcome, except at great effort and cost.

Yet some of the biggest agencies do not believe in testing media (on an intermedia basis) and, in fact, avoid making such tests. They prefer to test copy or to stick within the medium and test newspaper vs. newspaper and station vs. station.

An example is Dancer-Fitzgerald-Sample, which leads the field in air billings with \$26 million out of \$45

million gross. It is now engaged in 42 active research projects, as follows:

Controlled market testing	2
Merchandising & promotion	3
Marketing surveys	3
Motivational studies	3
Product acceptance	6
Media research & analysis	12
Copy testing	13
Total:	42

The copy and media research projects are on an intramedia basis—that

4. Agency media project: Young & Rubicam's private media guide, say air experts, underrates air media—but Y&R doesn't

12 TANGIBLES (1 rating equals best performance; 5 equals poorest)

	MAGA-ZINES	RADIO	TELEVISION	NEWS-PAPER	OUT-DOOR
1. Cost-per-1,000	3	2	5	4	1
2. Cost of national representation (campaign)	1	2	5	3	4
3. Selective coverage of prospects	1	3	2	4	5
4. Circulation tonnage*	3	4	5	2	1
5. Frequency of advertising impact available	5	2	3	4	1
6. Year-round effectiveness	1	3	4	2	5
7. Life of advertisement	2	5	4	3	1
8. News value or timeliness	4	1	2	3	5
9. Flexibility as to budget control	4	2	3	1	5
10. Flexibility as to copy	4	1	2	3	5
11. Presentation of appearance of product	1	5	3	4	2
12. Presentation of features of product	2	4	1	3	5

3 INTANGIBLES

1. Prestige building	1	3	2	4	5
2. Consumer friendliness	3	2	1	4	5
3. Merchandising value	5	3	2	1	4
	<u>40†</u>	<u>42†</u>	<u>44†</u>	<u>45†</u>	<u>54†</u>

*Possibility of exposure to more different people. †SPONSOR, not Y&R, added these

This table from Y&R's Evaluation and Use of Advertising Media, 5th edition, for use by its clients and employees, obviously underrates air media—radio and TV experts told SPONSOR—because it omits such powerful tangibles and intangibles in which they rank high. Examples: (1) motion in the case of TV; (2) publicity value of shows; (3) psychological impact and penetration (only radio appeals to the ear alone and can "sell you while you're doing something else"; only TV combines sight, sound, and motion); (4) sales ability and persuasion in case of radio; both plus demonstrability in case of TV. All questioned some of Y&R's ratings for points listed as well, especially cost and "circulation tonnage"—how many different people can be reached.

However, Y&R itself cautions: "Obviously there can be no formula. . . . This evaluation cannot give an inflexible ranking of the mediums. . . . But it can be useful, solely as a starting point in media evaluation." Y&R, a \$120 million agency generally known as a magazine house, ranked 1st or 2nd in TV billings last year, 2nd in newspaper and magazine billings, and 3rd or 4th in radio. It definitely does not underrate radio or TV in practice.

is, within the medium. D-F-S's Dr. Lyndon O. Brown, its director of media, marketing and research, feels it's impossible at this stage to isolate the influence of one medium among many, except for certain products and new ones advertised in a small way. He told SPONSOR they have had no more luck testing copy on an intermedia basis than with media. He says the same could be said for testing sales methods or markets or uses of media too many variables to be able to isolate one and conclude, "This did it."

For a fuller explanation, you can read his 612-page semi-classic *Marketing and Distribution Research*. Dr. Brown has been a professor of marketing as well as a college president, so only a brash reporter would dare question his conclusions. Yet he is among the first to agree that someday media testing will become a full-blown science, even though he doesn't know if it will happen in his lifetime.

But the advertisers want to know

now. Reason: expenses. All gross media costs, except nighttime radio, are rising even though costs-per-1,000 may be going down or holding steady. So the advertiser is most anxious to invest his money in the media that will bring the quickest sales at lowest cost.

SPONSOR heard two statements repeated on several occasions in talks with a number of advertisers at the March 1953 ANA convention in Hot Springs, Va.: (1) "We wish we had some way to tell which medium is doing the job," and (2) "We wish we were sure it's the advertising that's selling our product."

Tips to confused advertisers: SPONSOR's media study has uncovered three specific factors which should serve to reduce advertiser confusion. When these were explained to advertisers, they were either skeptical or amazed. The three factors are:

1. Cost-per-1,000 radio and TV homes are dropping steadily; that of

all other media is increasing:

Business papers	Up 40% since 1940 ^a
Newspapers	Up 29.8% since 1942 ^b
Outdoor	Up 22% since 1939 ^c
Magazines	Up 18.5% since 1948 ^d
Radio	Down 23.3% since 1943 ^e
TV	Down 61.8% since 1949 ^f

^aAngelo R. Venezian of McGraw-Hill Pub. Co. ^bEditor & Publisher Intl. Yearbook 1953. ^cANA estimate. ^dMAB estimate based on 41 magazines, av. for black-and-white page and color. ^eBAB estimate prepared for SPONSOR. ^fCBS estimate.

2. You can now test sales results of any media on a market-by-market basis by using a technique developed by the Advertising Research Bureau, Inc. (ARBI) of Seattle. It has now run 241 tests in the past two years, mostly newspapers vs. radio but a few involving TV. Begun on a local retailer level, the technique is being expanded to the national advertiser level. Several big companies are now testing it. ARBI's president, Joseph B. Ward, has no radio background but rather is a management engineer; therefore his work does not suffer from bias. His principle discovery to date: You

(Please turn to page 100)

Why Ralph's supermarket puts all its eggs in radio's basket

Greensboro, N. C., store lost sales when two rivals opened nearby. But all-radio approach reversed the trend

Radio cut budget in half

Ralph Scism (shown at right) was spending \$25,000, mainly on newspapers, before two competitors opened in his area. After his sales plunged, he revamped his budget, shifting to radio entirely. He now spends \$10,000 on WBIG and sales are up



Ralph's Food Palace in Greensboro, N. C., was going great guns until two top-level chain stores opened up nearby. One chain outlet was on the same block; the other, half a mile away.

Ralph expected a sales slump, all right. But, considering his \$25,000 annual budget (mainly newspaper, some radio), he didn't expect the competition to hit quite as hard as it did. Within a few weeks, business was slipping badly.

That was in the spring of 1952. After a few months of watching his sales drop, owner Ralph Scism launched a quarter-hour d.j. show, six times weekly over WBIG, and stepped up his announcement campaign on the same sta-

tion. He junked all other advertising. The first show was aired 24 November. One week later, the independent's business had jumped 8% over the previous week.

This past January, when Ralph Scism signed a year's contract with WBIG, sales were up 9% over the same month in 1952. February's volume shows an 11.2% rise over the corresponding period last year.

Ralph's annual tab for his new radio drive: \$10,000, or less than half of his former ad allotment.

Although Ralph recognized the need to overhaul his ad campaign, he was more than a little skeptical when WBIG officials first approached him with a plan for the d.j. show. After all, as he puts it, "I'd never had any real experience with radio advertising on a large scale." The supermarket show began purely as an experiment. But

once Ralph got his feet wet, he decided the swimming was fine.

Today, he sums up his months on the air in this statement:

"I have regained and exceeded my position as far as sales volume is concerned, in comparison with the business I was doing before the two new supermarkets opened in my area. I can continue to offer the lowest prices due to my huge volume, and I am saving 50% on what I was previously spending for advertising. Even with the two new big competitors, I predict that I will have a banner year."

Ralph Scism's cash register results are no accident. They're the end products of a carefully planned, carefully executed air campaign beamed at the housewife. The radio lessons he learned and the type of programing he uses can be applied by all retailers.

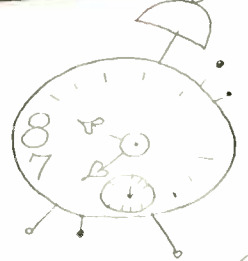
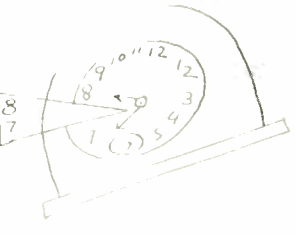
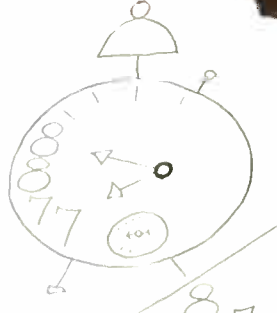
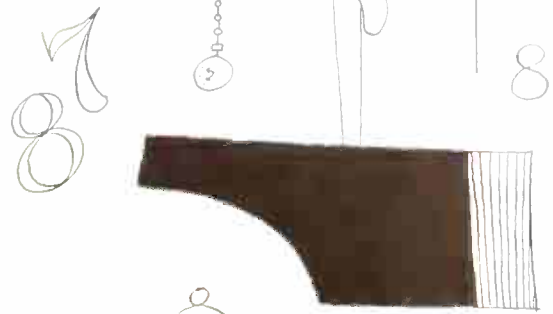
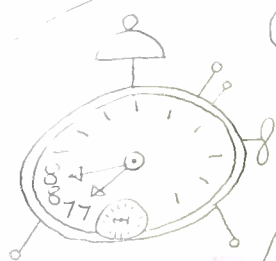
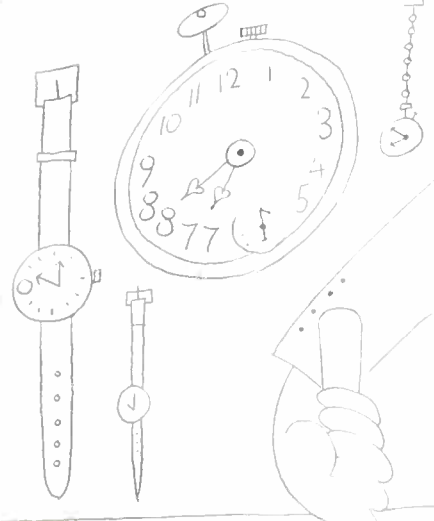
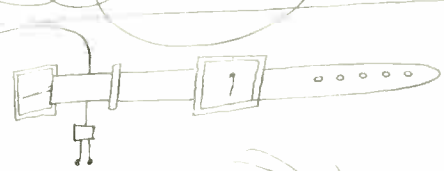
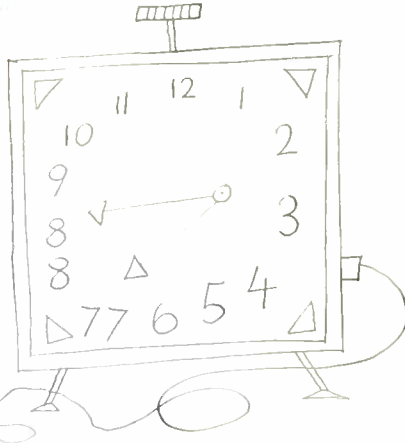
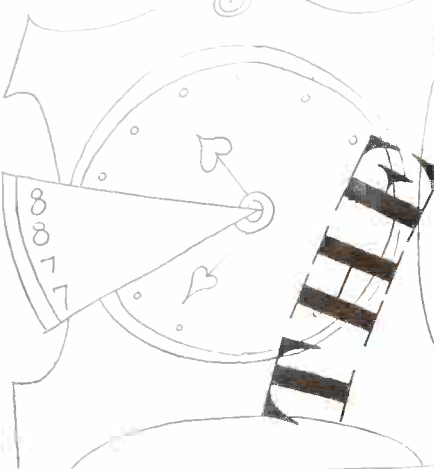
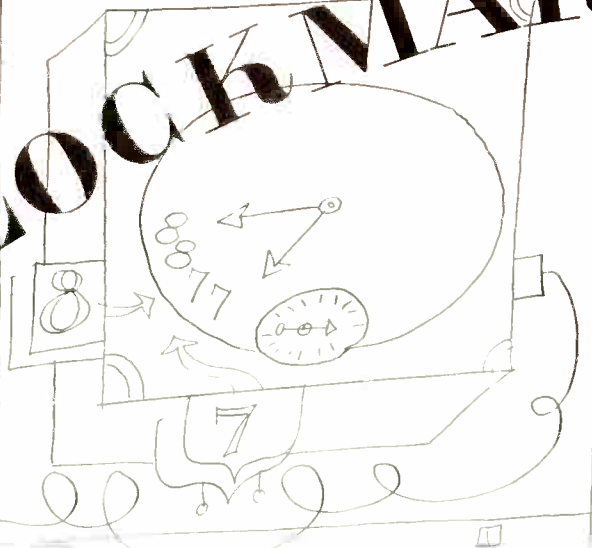
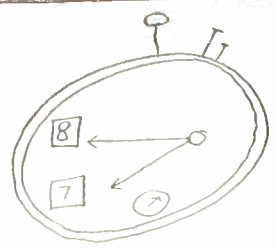
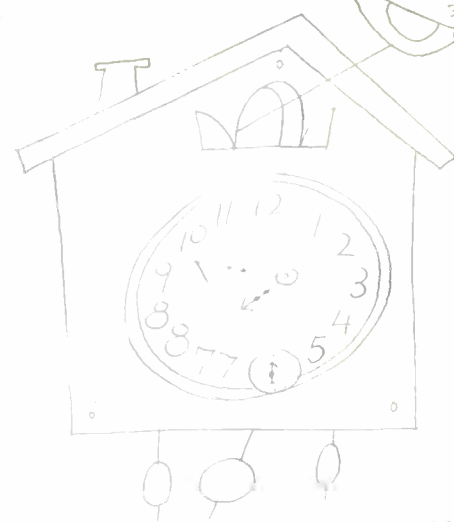
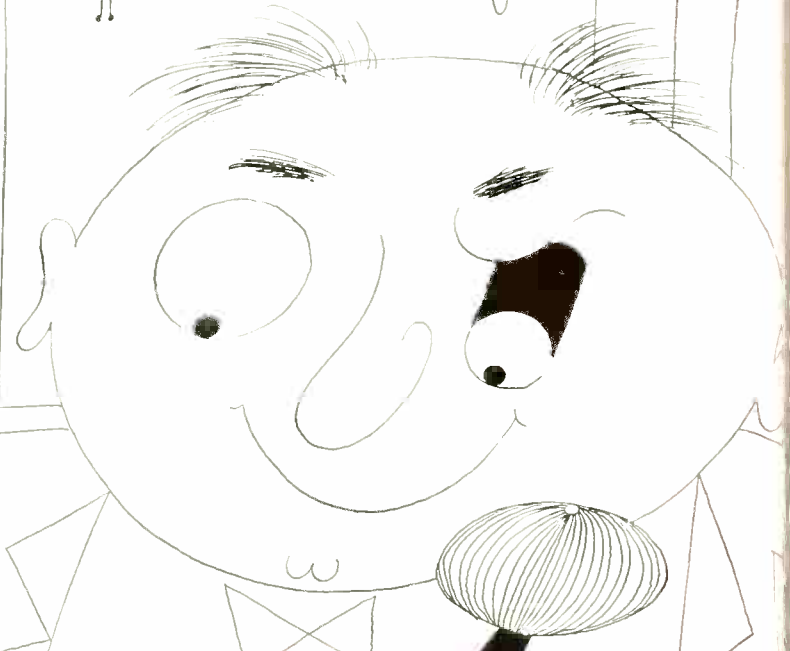
(Please turn to page 120)

case history

CLOCK MAKER

CRAZY

THE



OF MADISON AVENUE

or,
how to
make
time

Hear about that Madison Avenue clock-maker who blew his brains out the other day?

Used to do a lot of business with agency people, and from listening to their gripes, got an idea that figured to make a mint: a clock that would have *two* 7 to 8 am periods every day. Would be a cinch to sell to radio stations, advertisers and agencies. (E-v-e-r-y-b-o-d-y-'s looking for more 7 to 8 am radio time.) Then he came across that Katz report on radio listening in 18 TV markets—and grabbed the gun.

It's early morning—evenings and week-ends, too

The special analysis Pulse made for us double-checks the high opinion advertisers have of that 7 to 8 am radio hour. (Reach the whole family . . . get the men before they've gone to work.) But it also shows that there are a lot of evening and week-end hours that are as good as — and better than — that early morning radio time:

ITEM: Every day of the week, there are more men listening (during the average quarter-hour) between 7 and 11 pm than between 7 and 8 am. (That's 112 good quarter-hours.)

ITEM: On the average, there are a third more total listeners from 6 to 10 pm than in the entire daytime span from 7 am to 6 pm. (That's an eye-opener, too.)

How did we learn these facts? Because we finally figured out what audience composition and sets-in-use data were trying to say.

It takes both to count listeners

You see, "sets-in-use" is based on *all radio homes*. "Audience composition" is based only on *listening homes*. (The distinction is important.) You've got to combine the two to get the total number of listeners at any given period. For example:

Audience composition figures show 68 men (per 100 listening homes) at 6 am, and only 38 men at 5 pm.

Think you get more men at 6 am?

No! Sets-in-use at 5 o'clock are more than double the 6 am figure (22.4 vs. 9.2). When you combine sets-in-use with audience composition, you uncover the fact that there are actually 35% more men listeners in the 5 pm period.

If you can't join 'em—beat 'em

If you're getting tired of waiting to join the advertisers in those few, highly-sought-after early morning periods, this Katz report will show you how to beat 'em—get even better time. For the study identifies the evening radio hours and the week-end radio hours which win more listeners than the 7 to 8 am time.

The full report is available on request from The Katz Agency, Inc. Send for your copy now, while the supply lasts, to find the time for more profitable Spot Radio advertising.

THE KATZ AGENCY, INC.

National Advertising Representatives

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

NEW YORK • CHICAGO • LOS ANGELES • ATLANTA
SAN FRANCISCO • DALLAS • KANSAS CITY • DETROIT

BEEF

SPONSOR: Parker's Grocery

AGENCY: Direct

CAPSULE CASE HISTORY: *When Jimmy Parker, owner of Parker's Grocery, Mobile, Ala., decided on a sale in which he would sell all cuts of beef at 39¢ a pound, he went to WKAB-TV to discuss the approach. The tiny store on the outskirts of Mobile ended up sponsoring one 30-minute local hillbilly band show on WKAB-TV. No other media were used to advertise the beef sale. On the following day, Parker sold a total of 16,320 pounds of beef at \$6,364.80. Time and talent costs for his WKAB-TV program had been \$150. He now advertises often.*

WKAB-TV, Mobile, Ala.

PROGRAM: Curtis Gordon Ranch



TV
results

AIRLINE

SPONSOR: Pan American Airlines

AGENCY: J. Walter Thompson

CAPSULE CASE HISTORY: *This airline was planning to open a publicity campaign in Philadelphia, but decided to pre-test it via one announcement over WPTZ. Mary Wilson, star of Pots, Pans, and Personalities, an afternoon cooking show, made the announcement at 2:28 p.m., telling her viewers that they could take a short flight without charge by stopping at the Pan-Am city office and getting a free ticket. By 4 p.m., Pan-Am had issued some 400 flight tickets, the total amount available. One WPTZ announcement had done the job of the planned campaign.*

WPTZ, Philadelphia

PROGRAM: Pots, Pans, and Personalities
Announcement

AUTOMOBILES

SPONSOR: Colony Motors, Inc.

AGENCY: William Warren,
Jackson & Delaney

CAPSULE CASE HISTORY: *This car dealer aired one live commercial over WABC-TV's Spotlight on Harlem on a Saturday night. The Monday following the 60-second announcement on their all-Negro talent show, over 100 potential customers came into Colony's showrooms, and 12 automobiles were sold as a direct result. This sale represented over \$21,000 worth of business at a cost of \$275. Colony now runs commercials on Spotlight every Saturday night, will continue through summer as well.*

WABC-TV, New York

PROGRAM: Spotlight on Harlem
Announcement

ICE CREAM

SPONSOR: Meadowgold Ice Cream

AGENCY: Direct

CAPSULE CASE HISTORY: *Meadowgold Ice Cream sponsors the Gene Autry Show on KKTV, Colorado Springs. "Sheriff Jim," a popular local personality, presents the Meadowgold commercials. So effective is this TV effort, that all the Grove Drug Stores, largest chain in Southern Colorado, switched to Meadowgold on 1 April. Said Art Grove, owner of the chain: "After watching the sales results obtained by the Sheriff Jim commercials on the Meadowgold show, I can't afford not to go along with Sheriff Jim." Meadowgold has renewed the show.*

KKTV, Colorado Springs, Colo.

PROGRAM: Gene Autry Show

NOVELTY ITEM

SPONSOR: Hassenfeld Bros.

AGENCY: Brisacher, Wheeler
& Staff

CAPSULE CASE HISTORY: *This manufacturer of a novelty item, "Mr. Potatohead," a toy for pre-school youngsters, advertises on TV only. During an eight-week period, the firm used 13 announcements in the San Francisco market, six of them in KGO-TV's Super Circus. The results of this relatively small TV spot buy: sales in excess of eight times the anticipated demand for "Mr. Potatohead"—no other media had been used in this push.*

KGO-TV, San Francisco

PROGRAM: Super Circus
Announcements

WAR SURPLUS GOODS

SPONSOR: Allied Development

AGENCY: Baker Assoc. Adv.

CAPSULE CASE HISTORY: *This war surplus company, located 11 miles from Salt Lake City's center, was recently overstocked with 350 wooden propellers from war surplus target planes. Firm ran a live one-minute announcement over KDYL-TV suggesting the propellers as decorations. As a result of this one announcement on an evening wrestling show, firm sold out the entire stock at 79¢ each. In most cases, propellers were bought as decorations for children's rooms. Firm now consistently uses announcements over KDYL-TV on a weekly basis.*

KDYL-TV, Salt Lake City

PROGRAM: Announcement

HOMES

SPONSOR: Pancake Realty Co.

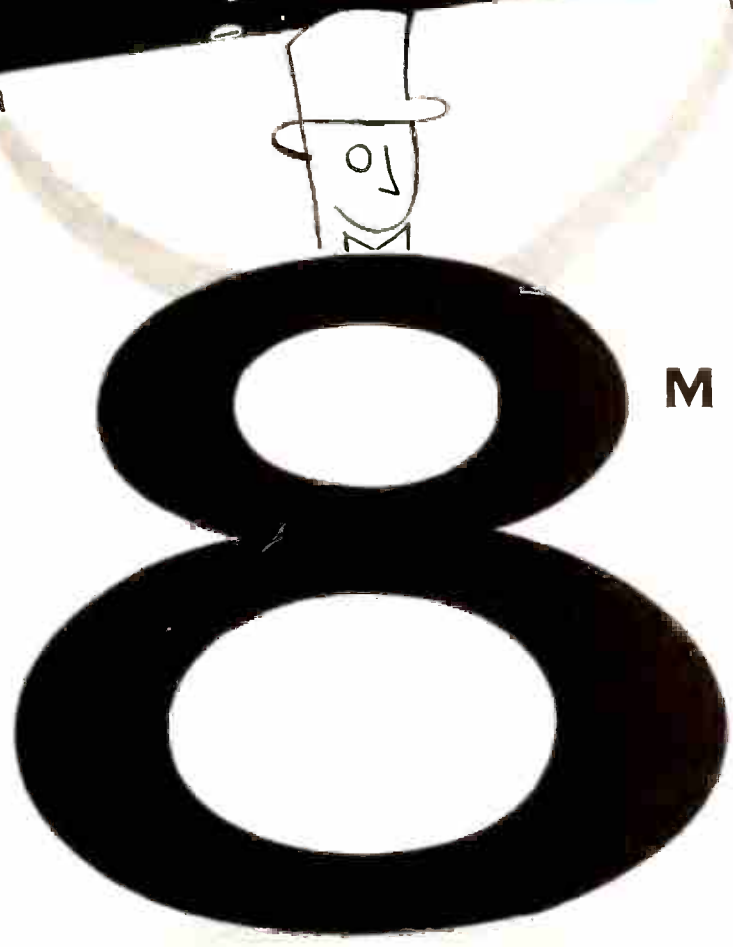
AGENCY: Direct

CAPSULE CASE HISTORY: *This local realty company—one of the largest of its type in the Huntington area—covers all phases of buying and selling property. For its promotion of Gunnison Homes sales, the firm bought 10 I.D.'s (10-second) on WSAZ-TV, at a total cost of \$165. In these announcements viewers were urged to visit the Gunnison Homes, located approximately five miles outside the city limits. As result, more than 3,500 persons came to the home showing despite the travel distance.*

WSAZ-TV, Huntington, W. Va.

PROGRAM: I.D.'s

WGAL-TV
LANCASTER, PA.*



MR. CHANNEL 8

symbol of WGAL-TV's increased power, gives advertisers larger coverage, bigger audience, greater sales potential in WGAL-TV's rich Pennsylvania market area through network and locally-produced programs.

* rich market includes Harrisburg, York, Lancaster, Reading, Lebanon.



NOW — the Ford Motor Company, long-time sponsor of WGAL-TV's World News, benefits from this great new Channel 8 power increase. Many other national advertisers using WGAL-TV locally produced shows also see their profit view enlarged. Among them:

BALLANTINE
ANACIN
SINCLAIR OIL
PYREX
ROPER RANGES

R.C.A.
NESTLE
TYDOL GASOLINE
INTERNATIONAL HARVESTER
HAMILTON WATCH

Represented by
ROBERT MEEKER ASSOCIATES
New York Chicago Los Angeles San Francisco

WGAL
AM TV FM
A Steinman Station
Clair R. McCollough, Pres.

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 20 April '53)	163	No. of post-freeze CP's granted (excluding 14 educational grants; as of 10 April '53)	325	Per cent of all U.S. homes with TV sets (as of 1 Mar. '53)	50.4%
No. of markets covered	109	No. of grantees on air	55	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	75.9%
		No. of TV homes in U.S.	22,551,500		

New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
					VISUAL	AURAL					
Alexandria, La.		62	1 Apr.		21	11.43	0		Barnet Brezner	2833 Lee St.	
Adillac, Mich.		13	8 Apr.		302	141	0		Sparton Bdestg. Co.	2301 E. Michigan Ave., Jackson, Mich.	
Adar Rapids, Ia.	WMT-TV	2	9 Apr.		54	27	0		Amer. Bdestg. Stns., Inc.	Paramount Theatre Bldg., Wm. Quarton Box 1832	Katz
Artesia, Cal.		47	9 Apr.		236	118	0	5,000 UHF	J. E. O'Neill		
Great Falls, Mont.	KMON-TV	3	9 Apr.		1.7	.850	0		The Montana Farmer Inc.	414 Second Ave. N.	Avry-Knodel
Greenwood, S. C.	WCRS-TV	21	8 Apr.		18.6	9.3	0		Greco, Inc.	Box 868	Thos. F. C'ark
Hewitt, Pa.	WMRF-TV	38	31 Mar.	15 Sep. '53	21.1	10.55	0		Lewiston Bdestg. Co. (WMRF)	5 West Market St., Thomas W. Metzger	Burn-Sml
Marion, Va.	WMEV-TV	50	31 Mar.	Sep. '53	110	60	0		Mainline Em-ira Bdestg. Corp. (WMEV)	Park Blvd.	Donald Cooke
New Brunswick, N. J.		47	2 Apr.		87	49	0		Home News Pub. Co.	127 Church St.	
New Orleans, La.		32	1 Apr.		85.5	48.4	1	174,485 (28 Feb.)	Community Television Corp.	505 Baronne St.	
New Orleans, La.	WMRY-TV	26	2 Apr.		100	54	1	174,485	CKG Television Co. (WMRY)	Melrose Bldg., Houston, Tex.	
Raleigh, N. C.		16	8 Apr.		209	114.8	1	294,000	New England TV Co. of R. I.	Industrial Trust Bldg.	
Rochester, N. Y.		27	1 Apr.		265	135	1	177,000	Gonessae Valley TV Co.	40 N. Main St. Gloversville, N. Y.	
Shawmut, Cal.	KCOK-TV	27	31 Mar.	1 Aug. '53	102	57.74	0	5,000 UHF	Sheldon Anderson (KCOK)	Box 119 Sheldon Anderson	Forloe

II. 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						
Columbia, S. C.	WCOS-TV	25	15 Apr.	15.7	7.9	ABC, NBC	1	20,000 UHF	Radio Columbia (WCOS)	Chas. W. Pittman	Headley-Reed
Harrisburg, Pa.	WHP-TV	55	15 Apr.	25.3	12.6	CBS	1	35,000 UHF	WHP, Inc.	A. K. Redmond	Bolling
Limona, Ohio	WLOK-TV	73	18 Apr.	2	1	NBC, DuM	1	14,000 UHF	WLOK, Inc.	Robert O. Runnerstrom	H-R Reps
Little Rock, Ark.	KRTV	17	5 Apr.	21	11	CBS	1	20,000 UHF	Little Rock Telecasters	Pat MacDonald	Pearson T
Montgomery, Ala.	WCOV-TV	20	19 Apr.	15.9	8.6	All four	1	9,000 UHF	Capital Bdestg. Co.	Hugh M. Smlth	O. L. T
New Castle, Pa.	WKST-TV	45	12 Apr.	20.8	10.5	DuM	1	26,753 UHF	WKST, Inc.	S. W. Townsend	Meeker T
Reading, Pa.	WEEU-TV	33	15 Apr.	1.4	.7	NBC, ABC	2	84,700	Hawley Bdestg. Co.	Thomas E. Martin	Headley-Reed
Rockford, Ill.	WTVO	39	19 Apr.	19.5	9.8	NBC	1	12,000 UHF	Winnebago TV Corp.	Harold Froelich	Weed TV
Saginaw, Mich.	WKNX-TV	57	17 Apr.	20	12	CBS, DuM	1	25,000 UHF	Lake Huron Bdestg. Corp.	William J. Edwards	Gill-Perna
Wichita Falls, Tex.	KFDX-TV	3	12 Apr.	11.6	5.8	ABC, NBC	2	15,000	Wichtex Radio & TV Corp.	Howard Fry	O. L. Tay

III. 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.

Austin, Minn., Ch. 6, target 15 June '53; nat'l rep. John E. Pearson; gen mgr., L. L. McCurnin; est. sets, 23,000 (RTMA, dealers)
 Bakersfield, Cal., KAFY-TV, new target 1 June '53; net affils. ABC, DuM, NBC; est. UHF sets, 3,500; by 1 June, 10,000
 Charleston, S. C., WCSC-TV, to be CBS affil. eff. 15 May '53; gen. mgr., John M. River
 Chico, Cal., KHSL-TV, target, 15 Aug. '53; nat'l rep.

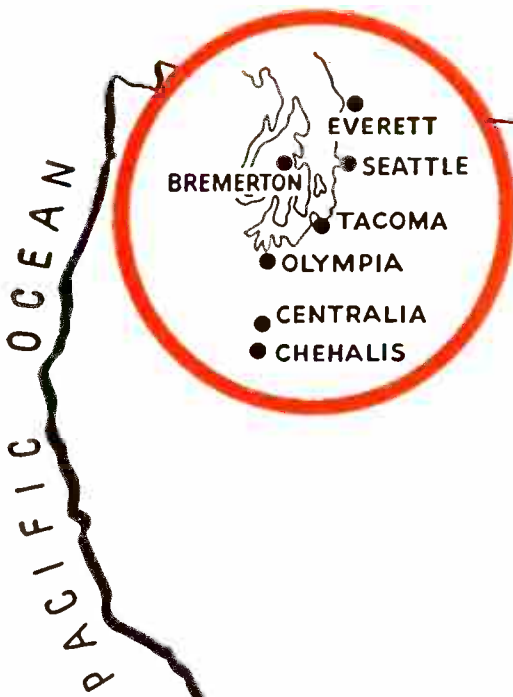
W. S. Grant; gen. mgr., M. F. Woodling; est. sets, 5,200 (dealers, distributors)
 Columbus, Miss., WCBI-TV, target late '53; nat'l rep. McGillvra; gen. mgr., Bob McRaney, Sr.
 Fort Myers, Fla., target Nov. '53; gen. mgr., A. J. Bauer
 Grand Junction, Colo., KFXJ-TV, target early '54; nat'l rep. Hal Holman Co.; gen mgr. Rex Howell
 Greenville, S. C., WGVL, gen. mgr. Ben K. McKinnon, to be ABC affil

Hutchinson, Kans., KTVH, nat'l rep. H-R Television; commercial target 1 July '53
 Macon, Ga., WMAZ-TV, to be CBS affil. eff. 23 Sep. '53; gen mgr., Frank Crowther
 Muncie, Ind., WLBC-TV, now ABC, CBS, DuM affil.; gen mgr., W. F. Craig
 San Angelo, Tex., KTXL-TV, to be CBS affil. eff. 1 July '53; gen. mgr., Armistead D. Rust
 Yuba City-Marysville, Cal., Ch. 52, target 15 Oct. '53; est. sets, 3,000 (dealers)

*Both new C.P.'s and stations going on the air listed here are those which occurred between 30 March and 13 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

**Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Set figures as of 1 March 1953. Where UHF is not specified set figures are VHF.



the LIVELY corner
of the United States!

A VIBRANT, GROWING PROSPEROUS MARKET

... and you can sell this **Two Billion Dollar Market with only one TV station**

Six counties bordering on Puget Sound account for more than half of Washington State's population . . . more than half the state's total retail sales . . . more than half the state's effective buying income.

These six counties lie within the Puget Sound Area served by KTNT-TV, the new station which went on the air in March with basic CBS and Dumont Television Networks.

The Puget Sound Area is alive . . . it is growing . . . it is **prosperous**. There are 418,100 families; retail sales, \$1,316,645,000; effective buying income, \$2,416,495,000. Within this area are such cities as Seattle (population, 467,598), Tacoma (143,673), Everett (35,000), Bremerton (29,900), Olympia (16,300). And there are approximately 250,000 TV receivers in this lively area.

You can sell this prosperous market with only one TV station—and that station is KTNT-TV!

KTNT-TV, South 11th at Grant,
Tacoma 6, Washington

Transmitter strategically located at
Tacoma in Middle Puget Sound

Represented nationally by
WEED TELEVISION

Represented in Pacific Northwest
by ART MOORE & SON, Seattle
and Portland

KTNT-TV

CHANNEL 11



CBS and Dumont Television
for the Puget Sound Area

DUMONT



TWENTY YEARS OF SHARED ACCOMPLISHMENT

THIS MONTH John Blair & Company is twenty years old. During these twenty years, the spot radio industry has grown from a depression-born infant to an astonishingly mature adult; to most major-market radio stations, national spot revenue is the primary key to economic health. To virtually all radio stations, national spot revenue is an increasingly important part of

the total revenue picture, especially during the past few years, when spot income has surpassed network income.

During these past twenty years, the spot industry and radio stations have faced many problems and the many transitions which can be expected in a growth industry. As a major factor in spot, we, along with the stations we represent, have worked hard to

meet these problems and transitions and make our contribution to the development of the industry.

Perhaps the most important problem which has confronted the spot industry during this period has been the threat of television. Competition loomed not only for advertising revenue, but for audience itself. Some industry figures predicted that radio would die.

The radio stations we represent, along with ourselves, were unwilling to accept any such verdict. We, and they, knew that radio and television were basically competitive. Therefore, we reasoned that the two media must be sold by independent sales staffs, each dedicated to its own medium. As a result, in 1948, John Blair & Company created Blair-TV, Inc., a separate corporation with its own sales staff and facilities, devoted entirely to television representation — actually, television's *first* exclusive national representative.

The radio stations we represent welcomed this decision, since it meant that John Blair & Company, as an exclusive radio representative, was free to devote its time exclusively to radio representation. As a matter of fact, John Blair & Company today, five years after the formation of Blair-TV, is a considerably larger company in all respects than it was before the television company was formed.

By the same token, the television stations with which we were associated at that time, and others which have joined the Blair-TV ranks since, welcomed the decision to provide television stations with an exclusive, specialized representation service. The merit of this decision, which was participated in by the stations our two companies represent, has been amply demonstrated by the success of the companies since the decision was made, and by the fact that most major factors in the industry have followed the same pattern in one form or another.

The early days of the spot radio industry were difficult. It was a new advertising medium, requiring a specialized advertising approach, and there were no specialists. The buyers of time were remote from stations, unfamiliar with them, pioneering in a

new and unknown medium. So, working with our stations, we brought the station to the buyer. The stations made special audition recordings of key local programs. We provided portable audition equipment and sales effort, so that buyers would know what they were getting for their advertisers' money. At that time, it was a revolutionary procedure. Today it is routine.

Many years ago, we reasoned that salesmen must be supplied with adequate sales tools to do an effective selling job. Consequently, we set up a Sales Development Department, charged with the responsibility of supplying these tools. Again, our stations joined in the mutual effort to equip our salesmen properly, by supplying the basic information, and keeping us supplied, so that the Sales Development Department could fulfill its function. Today, our Sales Development Department, combined with our new Research Department, is larger than the entire New York office staff not so many years ago.

In 1951, conscious of the increasingly important part that research was playing in radio, we added a full-fledged Research Department to our organization. This department does not consist of clerks re-tabulating existing data, but is, instead, staffed with competent research-trained personnel equipped to undertake independent research, which they have done. In the past year, two important projects of benefit to all the industry—"Are You Looking or Listening?" and "The Value of Information Is Measured By Its Reliability," — have been published and distributed to the trade. Again, our stations participated extensively in these projects, in one case sharing the considerable cost of the project.

Yes, our stations and our organization have worked together on a multitude of problems affecting

our industry. We have undertaken cooperative promotion efforts in behalf of national spot radio. They have encouraged us in our work with the Station Representatives' Association. We have worked as a team in the development of better local programming to make spot radio a better value for the advertiser.

Our contemplation of our own accomplishments during the past twenty years must be tempered by a realization of the importance of the contribution of the stations we represent to our success — not just that they have paid us our commissions, but that they have worked with us, suggested, advised, responded to suggestions and advice. Perhaps our happiest accomplishment is that we have been able to work in effective partnership with able radio station managements, to the mutual profit of stations and ourselves. And perhaps our happiest augury for the future is the continuation of this teamwork toward the benefit of the national spot industry.



John Blair, Chairman

JOHN BLAIR & COMPANY
BLAIR-TV, INC.

**JOHN
BLAIR
& COMPANY**

SPONSOR-TELEPULSE ratings of top spots

Chart covers half-hour syndicated film programs

Rank now	Past rank	Show among top 20 in 10 or more markets Period: 1-7 March 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating†	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS						
				N. Y.	L. A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.	
1	4	China Smith , PSI-TV, Tableau (A)	25.2		16.2 keca-tv 8:30pm	10.6 wnbq 9:30pm			17.0 waga-tv 10:30pm				14.3 wbns-tv 9:30pm	10.3 wxyz-tv 8:00pm
2	3	Cisco Kid , Ziv (W)	21.2	10.4 wnht 7:00pm	12.2 keca-tv 7:00pm	21.4 wbkb 2:00pm	10.2 wnhw 6:30pm	25.8 waga-tv 7:00pm	20.8 wbal-tv 7:00pm	31.8 wepo-tv 6:00pm	25.0 wnbk 6:00pm	16.8 wbns-tv 7:00pm	24.3 wxyz-tv 7:00pm	
3	12	Range Riders , CBS Film, Flying "A" (W)	23.2		5.3 wabc-tv 4:30pm	10.2 knxt 7:00pm		11.6 wtor-tv 1:30pm	16.8 wsh-tv 6:00pm			22.8 wews 6:00pm		
4	10	Abbott & Costello , MCA, TCA (C)	22.8		16.2 wchs-tv 10:30pm	16.5 kttv 8:00pm				11.8 wmar-tv 10:30pm	20.3 wlw-t 9:30pm	11.3 wxel 10:00pm	17.5 wlw-c 9:30pm	14.3 wxyz-tv 9:30pm
5	6	Kit Carson , MCA, Revue Prod. (W)	22.7			14.5 keca-tv 7:30pm	20.4 wbkb 2:30pm		18.8 wltv 6:00pm	13.5 wmar-tv 6:00pm		13.3 wnbk 6:00pm	18.8 wbns-tv 7:30pm	
6	7	Hopalong Cassidy , NBC Film (W)	22.3		17.7 wnht 6:30pm	11.7 kttv 7:00pm	20.4 wbkb 3:00pm	11.4 wnhw 1:30pm	17.8 wsh-tv 5:30pm	20.3 wbal-tv 5:30pm	16.3 wlw-t 5:30pm	15.5 wnbk 6:00pm	20.5 wbns-tv 1:00pm	17.3 wxyz-tv 5:30pm
7	5	Foreign Intrigue , JWT, Shel. Reynolds (A)	22.1		21.4 wnht 10:30pm	15.0 knbl 10:30pm	11.4 wbkb 10:00pm	21.4 wnhw 10:30pm			21.5 wkrc-tv 9:30pm	22.0 wews 10:00pm		16.3 wjbk-tv 10:30pm
8	2	Boston Blackie , Ziv (M)	21.0		7.2 wabd 9:30pm	10.2 knbb 7:00pm	25.0 wbhm-tv 9:30pm				27.5 wlc-t 8:30pm		27.3 wbns-tv 9:00pm	17.5 wxyz-tv 6:30pm
9	1	Superman , MPTV, R. Maxwell (K)	20.6			9.7 keca-tv 8:30pm	18.2 wbkb 7:30pm		16.3 wsh-tv 7:00pm		12.8 wkrc-tv 6:30pm	12.8 wnbk 6:00pm	14.8 wbns-tv 6:00pm	15.5 wxyz-tv 6:30pm
10	9	Wild Bill Hickok , W. Broidy (W)	20.3		7.9 wabd 7:00pm	13.9 klla 6:00pm	17.6 wbkb 1:30pm	15.0 wtor-tv 1:00pm	17.8 wsh-tv 5:30pm	20.5 wbal-tv 7:30pm	22.3 wkrc-tv 6:30pm	13.3 wnbk 6:00pm	28.8 wbns-tv 6:00pm	12.8 wxyz-tv 6:30pm
11	8	The Unexpected , Ziv (D)	19.8			5.4 keca-tv 8:00pm	17.0 wbhm-tv 9:30pm		16.0 waga-tv 10:30pm	11.5 wbal-tv 10:30pm			26.8 wbns-tv 9:30pm	
12		Favorite Story , Ziv (D)	19.2		10.2 wnht 10:30pm	9.7 kttv 8:30pm	16.8 wbhm-tv 9:30pm	13.4 wrbw 10:30pm				19.3 wews 10:30pm		15.3 wjbk-tv 10:30pm
13	14	March of Time , March of Time (Doc.)	18.2		4.5 wnht 7:00pm	4.9 kttv 7:30pm	8.2 wbkb 10:00pm	10.4 wtor-tv 10:30pm	11.3 waga-tv 7:00pm	7.3 wbal-tv 7:00pm	16.0 wepo-tv 9:30pm	8.5 wews 7:30pm	14.3 wbns-tv 7:00pm	12.3 wxyz-tv 7:00pm

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

Dangerous Assign. , NBC Film, Donlevy (A)	23.0	13.0 wnht 10:30pm	14.2 knbb 10:30pm	13.6 wbkb 10:00pm	11.4 wmal-tv 9:30pm	15.0 wbal-tv 10:30pm	20.3 wnbk 10:30pm	
Gene Autry , CBS Film (W)	20.3		7.9 knxt 7:00pm					
Doug. Fairbanks Presents , NBC Film (D)	20.2	17.4 wnht 10:30pm		10.6 wgn-tv 9:30pm				13.3 wxyz-tv 10:30pm
Jeffrey Jones , CBS Film, L. Parsons (M)	16.0					12.8 wepo-tv 9:30pm		12.8 wjbk-tv 6:00pm
I Am the Law , MCA, Cosman (M)	15.9	4.3 wabd 8:00pm	5.2 klac-tv 8:00pm		7.4 wtg 8:00pm	15.5 wbal-tv 10:30pm		13.3 wxyz-tv 9:00pm
Dick Tracy , Snader (M)	14.1	10.2 wnht 6:00pm			11.8 wtg 5:30pm	14.8 wbal-tv 6:30pm		10.3 wxyz-tv 7:00pm
Cowboy G-Men , United Artists TV (W)	12.9	3.5 wplx 5:30pm					16.3 wepo-tv 1:30pm	18.5 wbns-tv 6:30pm

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary; (K) kid show; (M) mystery; (W) western. Films listed are syndicated, half-hour length, broadcast in four or more of above markets. The average rating is an unweighted average of individual market

ratings listed above. Blank space indicates film not broadcast in this market as of 1-7 1953. While network shows are fairly stable from one month to another, in the market which they run, this is true to much lesser extent with syndicated shows. This should be

A new chart will appear in the 18 May issue

Film shows

pecially made for TV

2-STATION MARKETS				1-STATION MARKETS			
Blrm.	Bost.	Dayton	Mpls.	Buffalo	NewOr.	Seattle	St. Louis
32.3				45.0 49.3 46.0			
wafm-tv 9:30pm				wdsu-tv 10:00pm king-tv 9:30pm ksd-tv 10:00pm			
31.3	19.3	12.5		34.5	29.5	45.8	43.0
wbre-tv 5:30pm	wnac-tv 5:30pm	kstp-tv 11:30am		wben-tv 5:00pm	wdsu-tv 5:00pm	king-tv 7:00pm	ksd-tv 4:30pm
25.3				54.5 41.5			
whz-tv 7:00pm				wdsu-tv 6:00pm king-tv 7:00pm			
22.3 18.8				54.0 50.0			
wlw-d 9:30pm kstp-tv 5:00pm				wdsu-tv 9:30pm king-tv 9:30pm			
24.3	10.8	24.3		44.0 41.0			
wafm-tv 6:00pm	wnac-tv 5:30pm	wlw-d 6:00pm		wdsu-tv 2:30pm ksd-tv 2:30pm			
11.5	13.3	26.5		38.0	43.5	37.3	31.0
whz-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
20.3				55.0 24.5			
wnac-tv 10:30am				wdsu-tv 9:30pm ksd-tv 11:00pm			
28.3	25.3	30.8		26.5 25.5			
wnac-tv 7:00pm	whio-tv 9:00pm	wcco-tv 9:30pm		wben-tv 11:30pm ksd-tv 11:30pm			
25.0				43.5 28.5 25.3 35.5			
wafm-tv 6:00pm				wben-tv 7:00pm wdsu-tv 5:00pm king-tv 5:00pm ksd-tv 5:30pm			
22.3	8.8	12.0	16.3	28.0	46.0	24.3	37.5
wafm-tv 6:00pm	wnac-tv 5:00pm	wlw-d 6:00pm	wcco-tv 5:00pm	wben-tv 1:00pm	wdsu-tv 3:30pm	king-tv 5:00pm	ksd-tv 12noon
12.3 19.3 22.3				56.5			
wnac-tv 6:30pm whio-tv 10:00pm wcco-tv 9:30pm				wdsu-tv 9:30pm			
21.0 23.8				51.0			
wnac-tv 10:30pm wcco-tv 9:00pm				ksd-tv 9:30pm			
14.8	11.3	8.8	19.5	57.0	31.0	50.8	51.0
wafm-tv 6:30pm	wnac-tv 6:00pm	whio-tv 6:30pm	kstp-tv 5:30pm	wben-tv 9:30pm	wdsu-tv 11:00pm	king-tv 9:30pm	ksd-tv 9:30pm
49.5 54.5				28.5			
wben-tv 9:30pm wdsu-tv 7:30pm				king-tv 5:00pm			
21.3				37.0			
wcco-tv 6:30pm				ksd-tv 10:30pm			
19.3	23.3						
wbz-tv 10:30pm	kstp-tv 9:30pm						
20.3				44.0			
wbz-tv 10:30pm				wdsu-tv 10:00pm			
23.5							
wbz-tv 6:00pm							
14.8							
wcco-tv 4:30pm							

to last month's chart. †See Film Notes column for explanation of when analyzing rating trends from month to month in this chart. ng has been changed from weighted to average basis.

SOR wishes to thank readers who have made estions resulting in improvements in this chart.

"IN THE EAST" For COMPLETE FILM PROCESSING

FOR COLOR it's *Rainbowlab* Inc.

MOVIELAB LABORATORIES

ROUND THE CLOCK SERVICE

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

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

ONLY

Precision Prints

**CAN DO FULL JUSTICE
TO YOUR PRODUCTION!**

ELECTRONIC PRINTING

This latest Maurer development in the printing of optical sound from magnetic original, as recorded on 16 mm film coated with magnetic material, is used exclusively at Precision for kinescope and other magnetic recording direct to film optical track.



YOUR ASSURANCE OF BETTER 16_{mm} 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 14 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!



Film notes* and trends

Top 20 chart: Starting this issue, SPONSOR's chart of the Top 20 syndicated half-hour film shows, changes in one important respect. The average rating on which program standing is based has been modified from a "weighted" rating to a strictly arithmetical average. Previously ratings in a given market counted toward the average rating only in proportion to size of the audience in that market. Now all markets count equally.

Instead of reflecting proportion of its audience in total population of markets listed for a show, new rating is a measure of a show's *average ability to attract audience* within markets listed on the chart.

This change is in addition to last month's modification in which shows playing under 10 markets were excluded from ranking in order.

In making these changes SPONSOR has attempted to bring the chart closer to being a fair yardstick of syndicated film programming. But the editors urge that users of this information bear in mind that no rating chart should replace common sense analysis in making a program buy. While landing as Number One in this chart is a mark of distinction for any film, the show in 15th place or one that doesn't even place may be a better buy for you depending upon your sales objective and who you want to reach.



All-market sale: Virtually every U. S. TV market will soon be carrying NBC Film Syndication Division's *Dangerous Assignment*. Show has been sold in 96 markets, in some cases for airing in near future. That's near 100% of nation's television cities to date. NBC Film reports.



10,000 film shows: Extent to which film programming has been made available to and produced for TV is indicated by recently published seventh

*See new TV film top 20 chart, p. 60.

edition of "TV Film Program Directory." Book has 10,000 shows listed and indexed. It has doubled in size in less than a year, indicating rapid growth of the film programming end of television. Book is published by Broadcast Information Bureau, 535 Fifth Avenue, New York.

▼ ▼ ▼
Film in post-freeze markets: *Ramar of the Jungle*, adventure series produced by Arrow Productions, has been sold in over 30 markets. Recent cities signed include: New York, Louisville, Phoenix, Portland, and Salem, Ore., Spokane, Yakima, and Bellingham, Wash. Latter five are post-freeze markets, pointing up extent to which new stations have been gobbling up film programs.

▼ ▼ ▼
Kinescoped commercials: Experiment conducted for Community Chests and Councils of America may suggest an approach for commercial film makers. CBS TV is making film commercials for Community Chests' fall campaign by kinescope method. Actors work live before TV cameras which feed signal directly to kinescope apparatus. Optical effects are provided electronically at the control board.

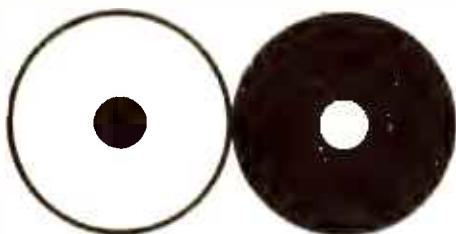
Executive at Community Chests headquarters told SPONSOR first commercials produced by kinescope method compared in quality to good 35mm. films. Objective in using kine, of course, was cost cutting.

Martin Seifert, Community Chests' associate director of radio-TV films, supervises filming of commercials. Matthew Harlib is director, and William Workman coordinates production for CBS TV.

Networks and unions furnished services to Community Chests. Talent used included Betty Furness, Ed Herlihy, Dennis James, Rex Marshall, Margaret Lindsay, and Dick Stark.



The officers and executive staff of



GENERAL FILM LABORATORIES CORP.

1546 No. Argyle Ave., Hollywood 28 HO. 9-6391

are pleased to announce that the facilities of the newest and the largest independent film processing organization on the West Coast are now at the disposal of the film and television capital of the world.

General Film Laboratories offer complete services to the industry, including 16 mm. Kodachrome printing.

We cordially invite your inquiry and inspection.

G. CARLETON HUNT, President • HANS DE SCHULTHESS, Vice President • ALAN GUNDELFINGER, General Manager • ALTON A. BRODY, Sales Director • WILLIAM GEPHART, Processing Director • HARLAN BAUMBACH, Technical Director



CAN
BIG BEN
 SELL YOUR
 PRODUCT?

The TELENEWS FILM LIBRARY has over 5 MILLION FEET of stock-footage on most every subject. Perfect for TV commercials, rear-projection, etc. Lowest library rates for TV — or any other use. For library brochure and price list, call or write Virginio Dillord at —

TELENEWS

630 NINTH AVE., NEW YORK 36, N. Y. • JU 6-2450

E. A. Heiniger

PLUS
A STAR-STUDDED
SHOW CASE OF
WORLD ARTISTS



CARMEN
CAVALLARO

SUSAN REED

THREE SUNS

ROBERT
MONTGOMERY

RAY BLOCH

MIMI BENZELL

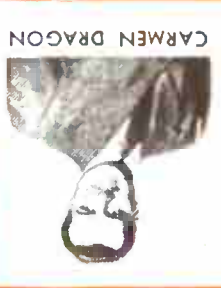
★ FINE
MUSIC

★ A POPULAR
LOCAL PERSONALITY

★ EXCITING ENTERTAINMENT



DICK HAYMES



CARMEN DRAGON



LYN MURRAY



DAVID ROSE

★ VALUABLE
MERCHANDISE
PRIZES

★ FAMOUS
STARS

Featuring

A WORLD OF
ENTERTAINMENT

from WORLD!

AGAIN! Another Smashing
MONEY-MAKING 1ST

WORLD SEEN
SUPER-SUCCESS
THAT

**END SELLS AND SELLS FOR RADIO . . . AND WORLD'S MANY
BLE RADIO FEATURES WILL SELL FOR YOUR STATION!**

DYNAMIC NEW TELEPHONE QUIZ PROGRAM...

10

**FUN-PACKED
APPEALING
GAMES!**

1. KNOW YOUR WORLD
2. HOLLYWOOD HOOPLA
3. LET'S GO SOMEPLACE
4. WHOOZIT-WHATZIT
5. LOVE STUFF
6. BONUS TIME
7. SPORTS STUFF
8. CONCERT CORNER
9. MUSICAL TELEPATHY
10. OUT OF THE HAT

**Visit World's N.A.R.T.B.
Convention Exhibit . . .**

Rooms 2362-2215, Biltmore Hotel,
Los Angeles

**ANOTHER PRIZE-WINNER
FREE TO WORLD-AFFILIATES!**

ations hit the jackpot as World sets
other precedent in local programming
making available this clever, original
d audience-compelling quiz show.
"YOU WIN!" is packed with appeal for
Advertisers and audiences alike . . . just
part of the steady flow of spectacular
oney-making ideas sent to World-
ffiliates month after month.

You owe it to your station to find out
more about World's top-quality, big-
name programming and diversified ad-
vertising ideas. Write, wire or phone
today for more information on World
. . . the Service that means more prof-
itable operation for World-Affiliate sta-
tions from coast to coast!



EDDY HOWARD



MONICA LEWIS



CASS COUNTY
BOYS



HELEN FORREST



TINY HILL

WORLD

**The Only All-Purpose
LOCAL SALES SERVICE**

WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York

An Affiliate of The Frederic W. Ziv Company

CINCINNATI

HOLLYWOOD

by Bob Foreman

Among the many things about which I know nothing at all is the question of whether the advertising courses in colleges and other academic locales-for-instruction are training enough people in the ways of television copy. If they are, the next question is—is this training basically sound? Both are very important queries, made even more so by the costliness of the medium of TV and amount of money being expended in it.

As in all advertising (or any other phase of business for that matter), the best training grounds are, of course, those located on the premises of the business itself. The work there is naturally less academic, thus more realistic, and hence, more practical than that which can be offered in any abstract environ such as a school provides. However, as most of us can recall with utter dismay, the big hurdle in obtaining your first job in advertising makes dramatic the need for down-to-earth experience.

It's the getting of this experi-

ence, then, that is the big problem for the tyro TV copywriter, one that he or she can partly solve either by taking a good course in the subject and/or getting any kind of job in an agency, film producer's firm, network, or allied business where copy problems come up daily and in practical forms and where every employee has more or less of an open sesame to all phases of the business. Actually, it is to the industry's advantage to provide new blood. In fact, it is the industry's responsibility. The 4A's recognizes this with periodic exams as well as recommended studies and training programs. Many agencies are also trying to shoulder part of the burden themselves.

But, to get back to my opening remarks about the need right now for skilled TV copywriters. This need is acute, in my opinion. More so than that for print writers ever was, although there never has been an over-abundance of good writers of space advertising.

Bob Foreman's "ideal" television copywriter

1. *First he must know how to write so that he can organize appeals of a product and themes of an advertising campaign in words.*

2. *But more important he must have extra-sensory vision, a "third eye" which informs him when a progression of pictures in motion can and will put across the thought that he is trying to express.*

3. *With this vision, he can see the entire commercial before a word is set down on paper or storyboard. Hence his transitions will be smooth as silk, his choice of opticals relevant. Every visual device he chooses will work toward building drama and persuasiveness.*

4. *He will produce superb commercials because of the combination of his skills. Lacking even one of the essential factors, his copy would be mediocre, his value to an agency or client practically nil.*

The pressure on the television writer of today is usually way out of line with his experience. This is caused by the fact that the money going into TV time and talent in even the most modest show of the medium is nothing short of frightening, and, if the reason for spending all these advertising dollars is to get the right kind of commercial message across in the few minutes allotted, it should be within the realm of possibility for an advertiser to have some assurance that his televised copy is sound, practical, and likely to produce the desired results.

Researching the copy's effectiveness by any of the so-called pre-testing techniques which are springing up here and there these days won't solve this by a long shot. All are either so obvious as not to warrant wasting time with, or misleading because they tend to substitute charts for thinking and generalities where only specifics apply. Thus the writer must of himself have sufficient experience and background to make the right arbitrary decisions and make them fast. Such a TV copywriter is among today's most valuable commodities. What a world of information and insight he must have!

He must not only know how to write, how to organize appeals and themes in words, but he must have that third eye which informs him when a progression of pictures in motion can and will put across the thought he is after. This latter facet of his ability is, of course, the big one. If he possesses this extra-sensory vision, he will see the entire commercial before a word is put on copy paper or on storyboard. His transitions will be smooth as silk, his choice of opticals relevant. His selection of medium or close shots, his use of superimpositions, and his staging of the selling lines plus the cast of selling-characters, will be dramatic as well as persuasive. His sense of visual organization and of composition within the visual field of each scene will go to make

MPTV

voted number **1**
distributor of
FEATURE FILMS
FOR TELEVISION



The Billboard

*Here's How Stations
Voted Feature Distributors*

RANK DISTRIBUTOR PTS.

1 . . . Motion Picture for
Television . . . 96

2 . . . National Television Network . . . 46

3 . . . United Artists . . . 40

4 . . . Time Pictures, Inc. . . . 17

5 . . . General Television Group . . . 17

Also see . . .

By the TV Stations of the Nation.

Our function is to supply TV stations with . . .

- the largest and most complete selection of feature film programs, westerns, and serials for TV.
- the finest "on the spot" distribution service . . .

and beyond question

• **QUALITY**

*This we have done and will continue
doing to the very best of our ability.*

*There is an MPTV branch office with a complete
"on hand" film selection in your area:*

New York	655 Madison Ave.	E. H. Ezzes
Boston	216 Tremont Street	Fred Yardley
Chicago	830 N. Wabash Ave.	John Cole
Dallas	3905 Travis Street	Ken Rowswell
Detroit	2211 Woodward Ave.	Art Kalman
Los Angeles	9124 Sunset Blvd.	Dave Wolper

SEE US AT THE NARTB SHOW IN APRIL . . .

Call or write your local representative

MOTION PICTURES FOR TELEVISION, INC.

655 Madison Avenue, New York City 21, TEmpleton 8-2000

off the press

RADIO RESULTS*

(1953 edition)

and

TV RESULTS*

(1953 edition)

*Mailed early in April to all SPONSOR subscribers. Extra copies one dollar each. Quantity prices available on request.

SPONSOR

510 Madison Ave., N. Y. 22

The magazine that radio and TV advertisers USE

for a superb commercial. Lacking even one of these factors, his copy can be no better than mediocre.

True, a skilled storyboard artist, plus an expert film producer, can sometimes save the inept writer's hide if the job is not too badly conceived. But my subject is not how to make up for poor copy-writing. It is merely to point out that the men and women now engaged in preparing television advertising have quite a task before them. They must know the philosophies of advertising, the vagaries of words, the aesthetics of pictures and piled atop of all this, the master-mechanics of film and live production. As of a few weeks ago, they also had to learn a whole raft of union regulations, each of which vitally affects what is written from a cost standpoint.

commercial reviews

TELEVISION

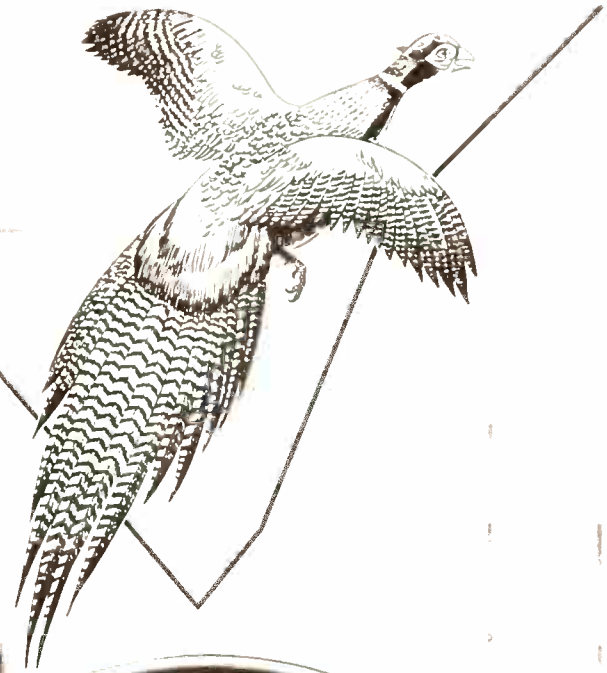
SPONSOR: **Bristol-Myers Bufferin**
AGENCY: **Young & Rubicam**
PROGRAM: **Alan Young Show, CBS**

Certainly a lot of copy is packed into the Bufferin commercial which was featured on the Alan Young opus of a recent Sunday. A great many visual ideas. A lot of different techniques, too. Yet, they seem to add up to a fast-moving and effective piece of drug copy.

The announcement opened up with a (costly) combination of live action and animation—an animated drum beating, onto which was supered the head of a damsel suffering with a headache. The throb of the headache was made graphic by the audio of the drumbeat.

Next, we got one of those diagrammatic travelogs through the esophagus, first with aspirin and then with Bufferin. By simple animation, the contrast in Bufferin's speed of getting-to-work was depicted. Then came live footage of the package and a woman's face in profile swallowing the tablet while the voice-track made mention that aspirin often upsets the stomach, but Bufferin doesn't. In the last instant, the voice and the visual were somewhat at odds, for which we can only say—Thank goodness. ★ ★ ★

Shooting for more sales in Southern California?



FEB. 1953 RATINGS Weekly Average 6 PM - MIDNIGHT

	ARB	PULSE
KNBH	25.6	26.0
2nd Sta.	20.6	20.0

Mon. thru Fri. Noon-6 PM

	ARB	PULSE
KNBH	19.7	22.0
2nd Sta.	18.6	22.0

FEB. 1953 five top shows in Southern California

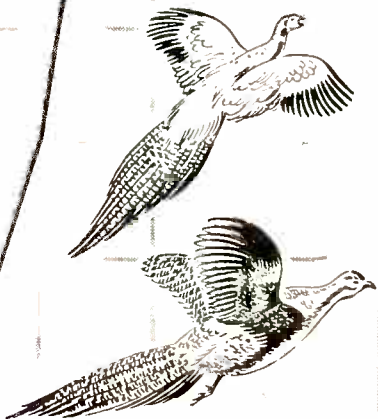
	ARB	PULSE
1. Sta. X		Sta. X
2. KNBH		KNBH
3. KNBH		KNBH
4. KNBH		KNBH
5. Sta. X		KNBH

KNBH FIRES BOTH BARRELS TO BAG MORE PROFITS FOR YOU!

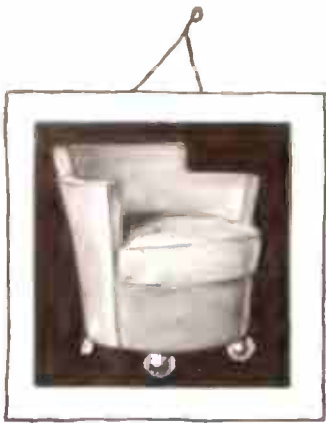
Southern California spends \$120. more per capita on retail sales than the average for the United States! That's the best proof that the KNBH area is where your TV advertising can build more sales for you. For proof about which station gives you best coverage, look into the double-barreled shotgun above!

NBC HOLLYWOOD

KNBH Channel **4**

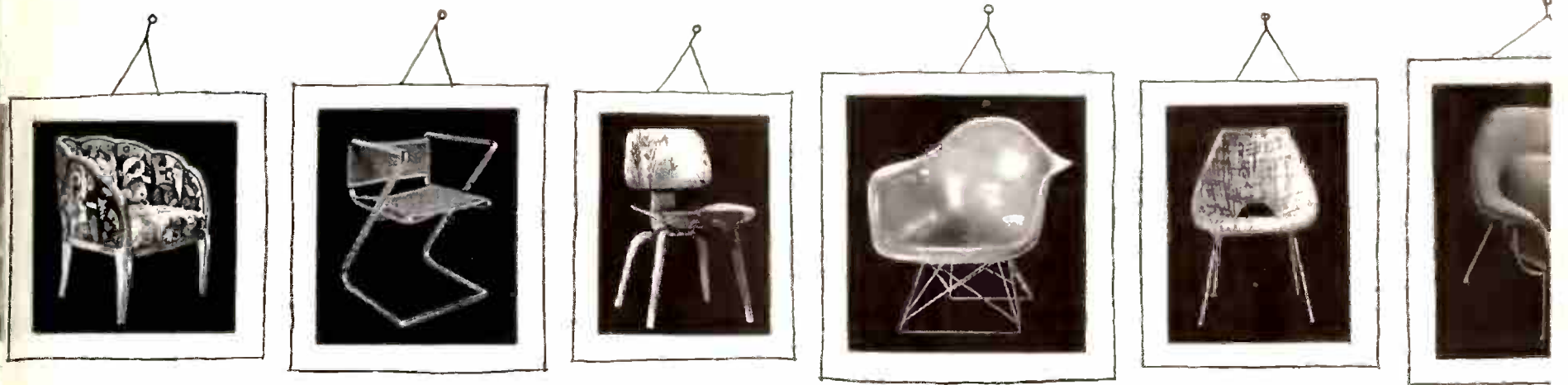


Sitting pretty... thanks to



KMOX!

Over the years, "Uncle Dick" Slack, St. Louis furniture tycoon, has seen some sweeping changes in the styling of the furniture he sells—but none in the advertising he buys to sell it. Today, as he has for more than two decades, Uncle Dick relies most on 50,000-watt radio station KMOX.



It began 20-odd years ago when he found himself competing with three other furniture dealers on the same block. That got his dander up and brought him to KMOX. At the time, Uncle Dick was short on budget, so KMOX fixed him up with a low-cost schedule of two-a-day announcements. And in no time at all, Uncle Dick's business was booming.

It continued to boom, year after year. Today—after more than 1,000 consecutive weeks on KMOX—Uncle Dick's radio schedule has increased to 14 quarter-hours per week, all on KMOX. And his furniture business has expanded to three giant stores and four huge warehouses.

At this moment, Uncle Dick is sitting pretty, secure in the knowledge that KMOX *consistently reaches more of his prospects than any other St. Louis advertising medium!*

If, like Uncle Dick, you'd like to turn the tables on your competition, call us or CBS Radio Spot Sales. We'll furnish you with a success story of your own.

REPRESENTED BY CBS RADIO SPOT SALES **KMOX**
"THE VOICE OF ST. LOUIS" • 50,000 WATTS • CBS OWNED



SPONSOR Asks...

Surveys show many consumers don't believe claims of air as well as print advertisers. Do the surveys mean advertising isn't operating efficiently?



THE PICKED PANEL ANSWERS



Mr. Upton

It is certainly a fact that in some instances advertising is not believed; and some of it shouldn't be. Advertising is a mouthpiece for people and unfortunately there are a few individuals who have

a little trouble staying with the truth. It is these few who abuse advertising and the criticisms they cause are wrongly leveled at the whole business.

To say, however, that advertising isn't operating efficiently because of these abuses, is sheer nonsense. Much of the research that discloses this disbelief is unsound. It's psychologically easy for people to tell you they don't believe in advertising. That makes them brighter than the whole advertising business. But go into their homes. They're using advertised products and even though they may not know it, believable advertising played its part in the sale to them of many of those things.

Advertising is simply a tool for talking to masses of people. It continues to do that job with remarkable efficiency. And the audiences we talk to know that for the most part they are hearing the truth. Phoniness is quickly apparent to most people and particularly so on television. Advertising that isn't truthful obviously doesn't deserve to be believed—and won't be.

That kind of advertising never did work efficiently.

But, from the standpoint of believability, the great majority of advertising in all media is working at high efficiency and continues to be the most efficient means business has to spread the news about the "unbelievably" wonderful products American manufacturers are inventing and improving every day.

JOHN D. UPTON
*V.P. charge N. Y. Service
N. W. Ayer & Son, Inc.*



Mr. Hausberg

NO! In every field where competition is intensive and advertising extensive there are certain advertisers who seek an advantage by making exaggerated or false claims. For these opportun-

ists such an advertising policy, in the long run, is not effective if in the same field there are other advertisers presenting convincing, believable statements of their product's superiority.

Television has opened up new opportunities for the advertiser interested in false or exaggerated claims for what cannot be said in words, often can be intimated visually. I can attest to the effectiveness of such presentations as only within the last week I purchased a can of a well known car polish I had seen applied in a TV

commercial by a beautiful model to a dingy car finish. Before my eyes it became beautiful and shiny "without rubbing." Realization that I had been taken came several hours and two arms later. Needless to say, I am not a future potential customer for any product of this manufacturer.

It is unfortunate that broadcasters and publishers are not more interested in curbing unfounded advertising claims. One forward step they could take, in addition to the more obvious, would be to not only carefully review all so-called "scientific" claims, but make this evidence available for review by other advertisers. The fact that such a review by competitors was possible would reduce false claims without injury to the honest advertiser.

WILLIAM HAUSBERG
*Advertising Manager
Lehn & Fink Products Corp., N.Y.C.*



Mr. Cumings

I have seen only one "survey" which purports to show that consumers don't believe claims of air as well as print advertising. The key question in this survey which covered only one market in the U. S. was "Which cigarette brand do you think is most annoying or irritating in its advertising?"

This question is—to say the least—

loaded. The poor respondent isn't even given an opportunity to say whether or not he thinks cigarette advertising is annoying or irritating; he is told that it is! And isn't it pretty silly, in the case of cigarette advertising, to break down replies by media when all cigarette advertisers use their individual selling themes in all media?

We have many surveys that prove beyond the shadow of a doubt that consumers do believe claims of air as well as print advertising.

THAYER CUMINGS
Vice President
BBDO, N. Y. C.



Mr. Cunningham

Many casual surveys are made under auspices that no self-respecting research man would support.

Unfortunately, the conclusions of these surveys very often find their way into print and give a completely false idea about the reliability of advertising to many people, very often in important places.

To give one example: A survey was recently made in Boston by the students of an economics course in one of the colleges up there. The students, as part of their training, did the interviewing. One of the conclusions of this survey was: Over 70% of those interviewed expressed disbelief in most advertising.

I do not know what question was asked in this Boston survey that produced the above conclusion. But it is completely out of line with the conclusions on the same subject reached in surveys made by well-established research authorities.

One can only conclude that the question was asked in such a way that the respondents immediately thought of advertising that was objectionable to them and extended their irritation across the whole broad field of advertising.

It is to be hoped that the reorganized Advertising Research Foundation under Edgar Kobak may successfully evaluate this kind of research.

JOHN P. CUNNINGHAM
Executive v.p.
Cunningham & Walsh, N.Y.C.

SPECTACULAR!

**HERE'S ANOTHER
WDSU "EXTRA" PROMOTING
ITS PROGRAMS EVERY DAY...
ALL YEAR 'ROUND!**

Yes . . . spectacular is the word for this newest WDSU promotion "extra". Each day over 100,000 New Orleanians pass this gigantic, illuminated eye-stopper located at one of the city's busiest intersections. And to add further effectiveness to its impact . . . a new WDSU show is featured every month, giving a continuously changing panorama to viewers. This is further proof that at WDSU, promotion is a year 'round job.

● Write, Wire
or Phone Your
JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS

WHEN TELEVISION



**gives
complete
coverage**

BECAUSE

**ITS POWER IS
NOW A FULL
190,000 WATTS**

**NOW THE MOST POWERFUL TV
STATION IN NEW YORK STATE**

**HIGHEST TOWER IN CENTRAL
NEW YORK STATE**

**REACHES 26 COUNTIES IN THE
HEART OF NEW YORK STATE**

**SEE YOUR NEAREST
KATZ AGENCY**

**WHEN
TELEVISION
SYRACUSE**

**CBS • ABC • DUMONT
A MEREDITH STATION**



agency profile

S. James Andrews

Radio-TV director,
Maxon, Inc.

A lot of people have benefited from accidents, but Jim Andrews, radio-TV director of Maxon, Inc., has been especially fortunate in this respect.

Item: He got an early start toward a cosmopolitan viewpoint by being born prematurely in New York City while his parents were en route from Virginia to Michigan.

Item: Much later in life he got back in the agency field because he bumped into a friend who, knowing of his reputation as a writer for the *Saturday Evening Post* and *Liberty*, tipped him off to the fact that Fuller, Smith & Ross were looking for a short story writer to do the tale-type ads for Statler Hotels. His 12 years in the agency line didn't seem as important as his ability to write short stories. Fred Wakeman, a young assistant he hired, later wrote *The Hucksters!*

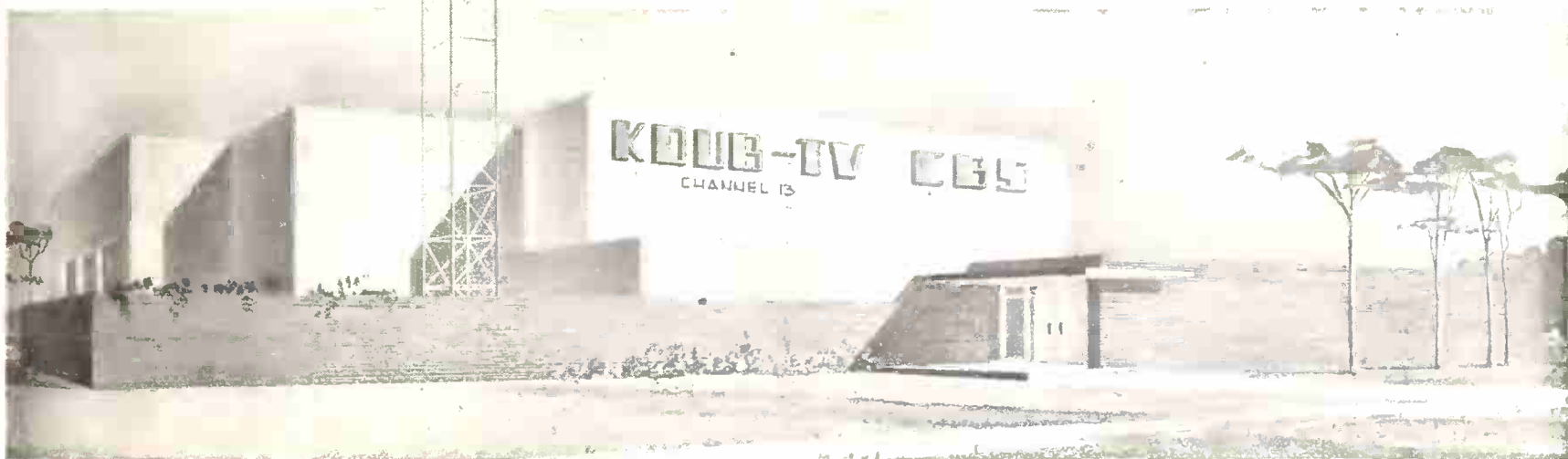
Item: Still later, when Westinghouse wanted to go into radio advertising he seemed to be the only one around FS&R with radio experience. Since then Jim has been solidly entrenched in the radio-TV aspects of agency operation.

Indicative of Jim's thinking on the subject of radio vs. TV is the fact that Maxon's top air users have not neglected one medium for the other. Gillette uses both media for its boxing bouts, ditto Hotpoint on *Ozzie & Harriet*, and Snow Crop on Arthur Godfrey's morning program.

In Jim's own words, "It just doesn't make sense for an advertiser with truly national distribution to concentrate his budget too heavily in TV. Using the most optimistic figures, television reception is within reach of 66% of the country's population. Within this area an average of 72% of the families own TV sets. Thus, with a rating of 100 it is still only possible to reach about 50% of the total population. You can't afford to ignore the other half; that's where radio comes in to supplement TV coverage in non-TV markets and reinforce it in TV areas."

Beside his commercial viewpoint on radio, Jim has a definite sentimental attachment to the medium: He celebrated his 30th year in radio last year, starting as a college dance band leader over the Detroit *Free Press* station in 1922. But now he's definitely a New Yorker. Not only does he live within a five-minute walk of his office but his son was born (also prematurely) in the same New York hospital in which Jim was delivered. ★ ★ ★

Another ST
1 for KDUB-TV
Lubbock, Tex.

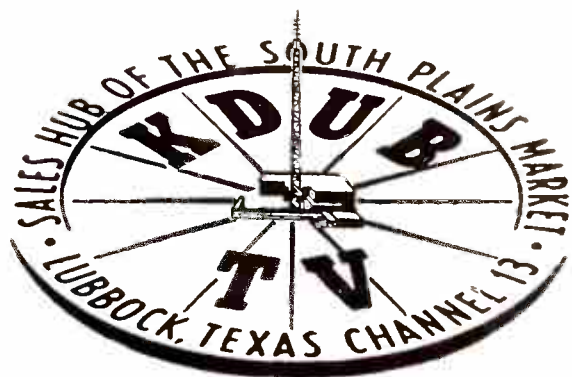


NOW IN USE

Seventeen thousand, five hundred square feet of production space designed to assure artistic and mechanical perfection

SINCE NOVEMBER 1952

KDUB-TV, first TV station on the air in West Texas, has been telecasting on channel 13. Here are 317,700 potential customers with the third highest per capita income in the nation!



EFFECTIVE POWER
35,000 WATTS VISUAL
17,500 WATTS AURAL

affiliates:



Du Mont Paramount

National Representative AVERY-KNODEL, INC.

W. D. "DUB" ROGERS — President
MIKE SHAPIRO — Commercial Mgr.



WSPD-TV

and the

**UNIVERSITY
OF TOLEDO**

Present

T. U. TELESTUDY

**"HISTORY OF OHIO"
"MODERN HOMEMAKING"**

**"A CHILD AND
HIS WORLD"**

**"ARTS AND
APPRECIATION"**

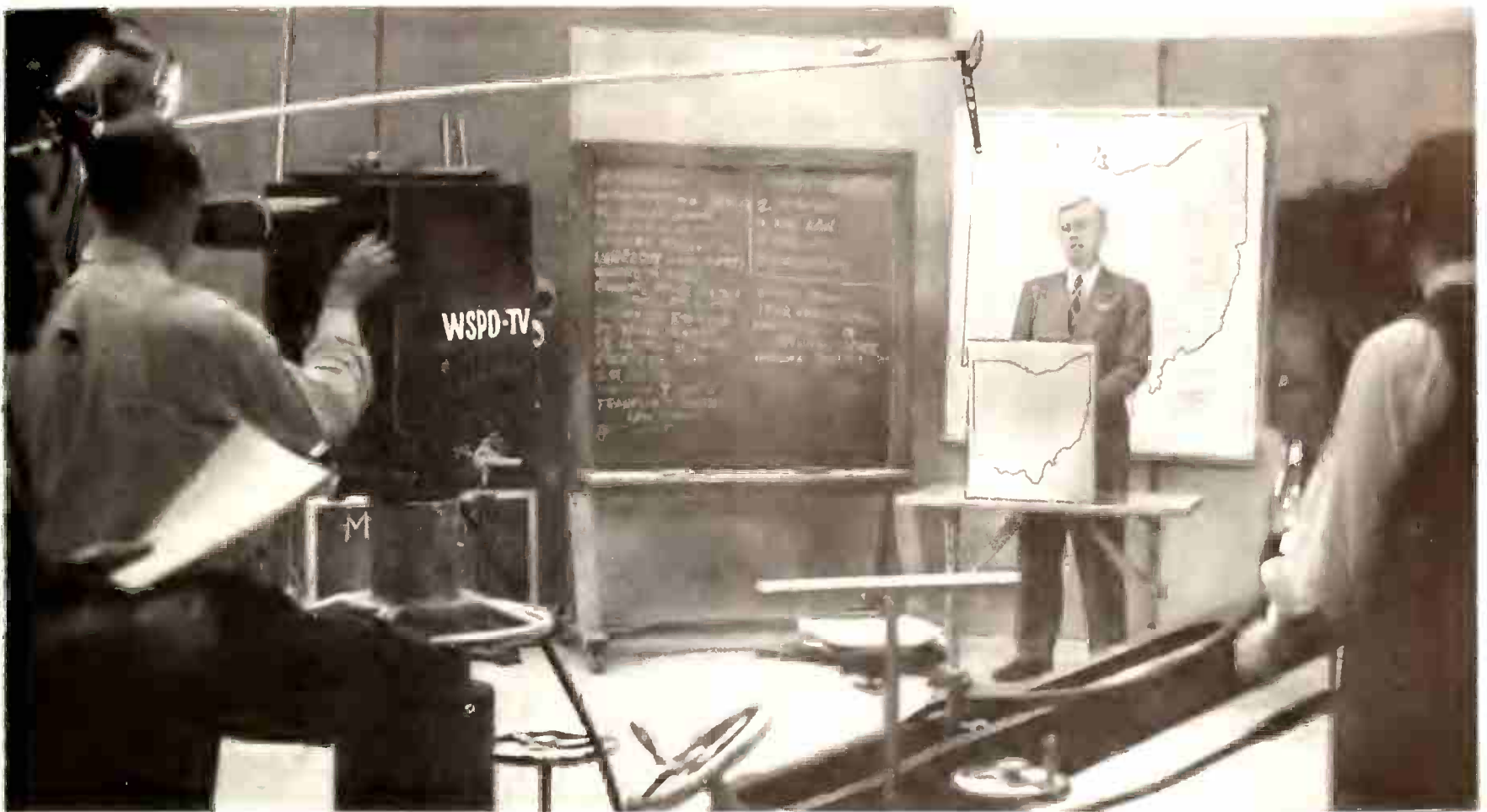
→ **The**

On October 15, 1952, Station WSPD-TV, Toledo, Ohio, began broadcasting daily TV courses — one Monday, Wednesday and Friday on the history of Ohio, the other Tuesday and Thursday on homemaking. The programs, part of Toledo University's adult education program, were developed by WSPD-TV executives with Murray W. Stahl, university TV and radio coordinator.

The first course, taught by Dr. Randolph C. Downes, an authority on Ohio history, was considered appropriate because of the 1953 Sesquicentennial of Ohio statehood. The homemaking course, taught by four university home economics instructors, covered topics as diverse as table setting,

Education is an essential industry in peace or war. Join civic groups working in behalf of better schools — For information on how citizens in other communities are working in behalf of improved school conditions, write to: National Citizens Commission, 2 West 45th Street, New York 19, New York.

THE ADVERTISING COUNCIL



"Public" in Public Service

home-furnishing, kitchen planning, textiles, clothing selection and care, and budgeting. Assignments were received and returned by mail. Students taking the course for credit received textbooks and study guides and took final examinations at the university. TV time, of course, was provided by WSPD-TV at no cost.

Response from the community was so enthusiastic that two more courses were selected for Spring, and commenced February 2, 1953. Dr. Ada Dawson Stephens, T.U. associate professor of education and an outstanding child care authority, teaches Monday, Wednesday and Friday, and Mrs. Alvin Bippus, instructor at the Toledo Museum of Art, leads the Tuesday and Thursday course. Course materials for the

latter include slides from a 14,000 piece collection. Painting, sculpture, glass, architecture, ceramics and graphics are covered in this course, called "Arts and Appreciation."

In addition to Toledo, the spring courses have brought responses from 55 surrounding Ohio communities and 6 communities in Michigan. Further information on these public service programs may be obtained from Station WSPD-TV.

Programs like these are typical of the public service philosophy of every one of the seven radio and four television stations of the Storer Broadcasting Company. For 26 years this policy has built a bond between station and listener. Storer stations serve the "public."

STORER BROADCASTING COMPANY

WSPD-TV — WJBK-TV — WAGA-TV — KEYL-TV
Taleda, Ohio Detroit, Mich. Atlanta, Ga. San Antonio, Texas

WMMN — WSPD — WJBK — WAGA — WWVA — WGBS — WSAI
Fairmont, W. Va. Toledo, Ohio Detroit, Mich. Atlanta, Ga. Wheeling, W. Va. Miami, Fla. Cincinnati, Ohio

TOM HARKER, V.P., National Sales Director

NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



round-up



KEYT and KPRC erect new TV plants in California, Texas

Shown below are architectural sketches of two of the country's newest TV studios. On the left is the studio designed by Pereira and Luckman for KEYT, Santa Barbara, Cal. The out-



Santa Barbara, Cal. and Houston, Tex. television studios present wide-open-spaces appearance

standing feature of the building is the hexagonal-shaped studio which the designers claim provides the station with more working space than is offered in the usual rectangular-shaped studio. A large outdoor area immediately ad-

KDAL designs continuity sheets as selling tools

Odin Ramsland, station commercial manager of Duluth's CBS Radio outlet, KDAL, has long been aware that continuity sheets used by radio stations reach many important prospects and customers. He realized, too, that these standardized forms lacked the showmanship an advertiser expects from a radio station.

To overcome this monotony he had the I. F. I. Advertising Agency in Duluth design a series of four-color continuity sheets, each one showing various types of radio listening—the farmer while milking the cow; the housewife listening while working; the teen-ager in her room; the motorist while driving. Some of the pages have as many as 25 small illustrations, each showing aspects of in-home and out-of-home listening.

Ramsland told SPONSOR, "Stations have to do a real selling job to keep advertisers aware of radio's impact and by changing our sheets every three months we'll go a long way toward achieving that goal." ★★★

jacent provides ample space for handling special events such as the Santa Barbara Fiesta and other shows.

On the right is the new 40,000-square-foot studio of KPRC and



KPRC-TV, Houston. Planned to house 150 operating personnel, the building contains three TV studios, four radio studios, office space, and a company-owned cafeteria. Formal opening was held 29 March. ★★★

KGNC-TV signs record contract with supermarket

One of the largest single contracts in the history of Amarillo advertising (\$72,000-plus) was signed recently. Shown at the signing are, from left to right: Monte Rosenwald, Southwest Advertisers, an Amarillo agency; Key Furr, owner of the Furr Food Super



Supermarketer buys radio time in big chunks

Market chain of 29 stores; and Bill Clarke, sales manager of KGNC-TV.

Contract covers five 10-minute newscasts a week, three 15-minute musical shows, a half-hour Saturday night barn dance, and two 30-minute syndicated dramatic film shows a week. ★★★

FM station in Indiana bows out in style

When WFAM-FM, Lafayette, Ind., went off the air at 9:00 p.m., 31 March, it did so in a manner that local citizens won't soon forget. It was announced as the first "Formal FM radio wake in America," and the Mayors of Lafayette and West Lafayette presided over the mourning services which were broadcast over WFAM-FM and WASK-AM.

The station's staff, appropriately attired in long black coats and wearing mourning arm bands, walked beside a dilapidated hearse containing the deceased station's amplifier tube.

Bright spot of the affair was the fact that the FM outlet was bowing out to make way for WFAM-TV, soon to go on the air on Channel 59. ★★★

INS offers facsimile news and pics on one circuit

A completely new service for TV stations, in which both news and photos are transmitted on a single facsimile circuit in a form ready for instant use, was announced by Seymour Berkson, General manager of INS.

The same machine that delivers a news bulletin will deliver, a few minutes later, a picture to "back it up." Designed specifically for TV use, the copy needs no developing or processing at the receiving end. News, specially rewritten for voicing by the local newscaster, is supplied by International News Service.

Besides photos, news and film scripts, International News Facsimile will carry charts, diagrams, weather maps and a great variety of other visual material for television use, with background photo material related directly to all major news breaks.

First client to get the service was WBAL-TV which started use on 26 March. About a dozen stations were expected to be signed up by the time this item appears in print, the number depending upon the availability of telephone circuits and equipment availability. ★★★

WOR consumer panel tests 15 products

Tying in for the first time with the *McCanns at Home* food show, the 250-women consumer testing panel met recently to examine and test products or advertising about them. This was the seventh meeting of such a panel which,

in the past, has furnished valuable information to agencies and manufacturers who have supplied samples of the items to be tested to WOR.

Among those products used in the latest test were: Breath-O-Pine Mouthwash, My-T-Fine, Softset, Old Dutch Cleanser, Del-Rich Margarine, Revlon, Copperglow, Listerine, Sterling Salt, Canada Dry, Barton's Candy, Dannon Yogurt, Spur, Holiday Macaroon Mix, and Lotus Brand Tuna. ★ ★ ★

Briefly . . .

Denverites will find out about the virtues of Realock Fence on Wednesday and Friday nights, along with the weather forecasts on KBTB, as a re-



Fencemaker signs up for newscasts on KBTB

sult of a contract signed by that station with the Colorado Fuel & Iron Co. The happy people in the picture above are, left to right: Joseph Herold, station manager; Jerry Sabin, director of advertising of CF&I; Bob Brown, salesman; and Jerry Lee, commercial manager.

* * *

Another department store joining the march to air media is Fedway in Wichita Falls, Texas. This store just signed a contract with KTRN to sponsor Mutual's Game of the Day throughout the baseball season. Fedway worked out a co-op deal with General Electric, will use the baseball sponsorship to sell GE TV sets in this new TV area.

* * *

A handsome brochure has been distributed by WJBK-TV showing the wide scope of public-service activities of the station, particularly in the use of the station's photographer. Station helped dozens of civic and public organizations reach their financial goals by making and showing documentary film shorts. All costs were borne by the station whether the goal was fundraising or merely educational as in civil defense, getting out the vote, or cutting down on traffic accidents.

Another Coveted Award to
WAAM BALTIMORE CHANNEL 13



In 1950: The Peabody Citation for the "Johns Hopkins Science Review". . . and now the 1952

*Alfred I. duPont
Award*

To WAAM's Distinguished Staff Commentator

GERALD W. JOHNSON

QUESTION: Does the fact that WAAM is the only Baltimore television station that has been honored with two major awards mean anything in particular to advertisers and advertising agencies?

We think it does.

The same alert, talented staff that collaborated in producing *two* award-winning programs stands ready to televise *your live program* in America's sixth city.

Don't underestimate the big difference this can make in Results.

The WAAM staff knows how to stage your commercial for maximum effect. And they're always willing and eager to pitch in if you say so.

Drop your Baltimore television problem in our laps and see how successfully we work it out for you.

Maryland's Most Honored Television Station

WAAM Baltimore Channel 13

AFFILIATE DUMONT TELEVISION NETWORK—AMERICAN BROADCASTING COMPANY

Represented Nationally by

HARRINGTON, RIGHTER & PARSONS, INC.—NEW YORK—CHICAGO—SAN FRANCISCO

NABISCO

(Continued from page 33)

Omaha, and (3) *Your Show of Shows* and *Your Hit Parade* in Portland.

The agency is able to get valid cost-per-1,000 figures on its announcements since its widespread TV buying allows it to use Nielsen figures. A Nielsen rating for a single, average market would not be meaningful statistically but a combination of spot ratings in more than 65 TV markets is projectable to the entire population. Nabisco knows (though it will not reveal exact figures) that it is not only reaching a vast national audience but is doing so with economy. It feels this economy

is especially necessary with advertising to produce impulse buying.

Nabisco also keeps TV spot costs down with 52-week buys. However, it reviews and analyzes its costs every 60 days. Announcements are continually shifted and, if need be, the agency will use its two-week cancellation rights. In addition to this \$1 million spot campaign, Nabisco also has special spot TV budgets for Shredded Wheat and its Milk Bone dog biscuit.

Nabisco's emphasis on spot is almost self-explanatory considering the variety of its products. With spot, the company is able to push certain products in certain markets. Network shows make this kind of selling more diffi-

cult, especially—as is the case with Godfrey—when the network show personality does the selling himself.

Yet Godfrey has been selling Nabisco products for five years on his morning show and the company has no intention of trading him for spot money. How does Nabisco know that Godfrey is doing a good job for them? Simple. It inserts commercials on its seldom- or never-advertised products and then sits back and waits for sales results. Evidence of the results is Nabisco's renewal of the program every year. Nabisco hasn't added the TV portion of Godfrey's morning show because it can't afford the added outlay.

Godfrey and spot TV are reinforced by spot radio buys which, although important strategically, are minor in terms of dollars. Nabisco uses spot radio in problem areas, mostly in metropolitan markets like Philadelphia, Cincinnati, Minneapolis, Denver. Most of the spot buys are announcements but programs are occasionally bought. In Chicago, for example, Nabisco sponsors *The Cliff Johnson Family*, a morning show in a warm-hearted mood about family life. Radio announcements for Milk Bone are placed in Texas, New England, Ohio, and Michigan. There is also a spot radio budget for Nabisco's 18 scattered bread bakeries.

Nabisco's advertising set-up

Nabisco's multifarious advertising activities are controlled by George Oliva, the company's director of advertising. At the agency level, policy is coordinated by two co-equal group heads, William H. Conine and Farish A. Jenkins. They work closely enough together so that if one is out of town the other can fill his shoes.

Two account executives work under each group head. Under Jenkins are Arthur Esslinger, a merchandising specialist who handles Nabisco Shredded Wheat and 100% Bran, and Edward Van Horn, who handles NBC Bread and Milk Bone. Under Conine are Jack McClean, who is concerned with Nabisco's sweet goods, graham crackers, potato chips, Triangle Thins and Wheat Thins, and William Harrison, whose province is Premium Crackers, Ritz, Uneda Biscuit (Nabisco's great brand during the early days of the business but now popular only in certain regions), Royal Lunch, Sky Flake Wafers. Harrison also handles export advertising and special markets.



Put Your Bucks on WREN

MORE LISTENERS — MORE HOURS THAN ANY OTHER STATION IN TOPEKA

Housewife . . . businessman . . . young and old—WREN attracts them all thru topflight programming. Put your dollars in this rich Eastern Kansas market. Join the many national advertisers turning to WREN, the station that has more listeners, more hours than any other station in Topeka—by every recognized survey made in the last several years.



WEED & CO.

ABC—5000 WATTS



Don't send a boy to do a MAN'S work

There is tremendous opportunity in the booming Southland. If you are interested it warrants the strongest advertising support you can obtain. WSB and WSB-TV are the most powerful media serving this region. In every survey ever made in Atlanta by any recognized authority these stations have been dominant FIRSTS.

wsb

The Voice of the South

wsb-tv

World's tallest TV tower

Affiliated with The Atlanta Journal and Constitution. Represented by Edw. Petry & Co., Inc.



what's hot in the daytime?





A show that wins customers for the lowest cost in network television
—less than a dollar a thousand!

It's *made* for all kinds of budgets and sales calendars:

It can be bought in any number of five-minute segments for only \$355 each, plus time
... a single insertion for a special holiday promotion—
or a seasonal or year round campaign.

It's on Monday through Saturday... 11 to 11:30 between "Arthur Godfrey Time" and "Strike It Rich."

Its rating is almost half as high again as the next best "magazine-insertion" show.

It's the hottest buy today in all advertising.

It's called "There's One In Every Family." It's on **CBS TELEVISION**

DO YOU . . .

1. *Want to sell your station?*

OR

2. *Desire to sell part interest and turn over management to a respected, experienced executive?*

THEN, maybe we can get together. I would like to settle permanently in a desirable market with station growth potential. My management background is excellent and my sales management records are outstanding. My agency and advertiser contacts are extensive, my knowledge of network and representative operations is good. A discussion at our mutual convenience might be profitable. Would appreciate as many details as possible in first letter and I will respect your confidence completely.

Write Box 27
SPONSOR

510 Madison Ave.,
New York 22

The question, "How does one properly divide advertising among 200 crackers, biscuits, and other products?" is answered at Nabisco's New York City waterfront offices as follows: "Concentrate on a few and let them help carry the load for the others."

The logic of this is not only a matter of avoiding getting balled up in ad schedules for 200 products but in hard sales figures. The blunt fact is that some of Nabisco's products sell very well while some don't sell well at all. As a result, the product pruning process at Nabisco has been a constant feature of its history. During its early days, Nabisco was selling 500 products. Today, with a line of 200, which is constantly being revalued (as well as added to), Nabisco's executives have chosen about 20 for consistent advertising support.

Budget allocation

Number One in Nabisco's line is Premium Crackers, especially the saltines which outsell the unsalted variety by far. What that signifies about America's taste Nabisco leaves to others to figure out. Premium Crackers, incidentally, are sold under the name Snow Flake on the West Coast.

Number Two is Ritz Crackers. It is no secret that Ritz was not the first sprayed butter cracker on the market, but within a short time after it came out in the '30's it had passed its competitors and put itself in a position of leadership which has never been challenged. Ritz is one of Nabisco's most stunning successes.

At the other end of the scale are brands that are not only small sellers but are confined to certain regions. For some reason the Nabisco people have never been able to fathom, a large cracker by the name of Kennedy's Commons is a consistent seller along the New England coast. Unecda Biscuit is popular in the Northeast and West Coast but moves slowly in the Middle West.

These local loyalties put a kind of reverse twist on the basic strategy of selling Nabisco's crackers. Nabisco seeks to move minor brands on the strength of its top products, an idea which works particularly well in supermarkets. The housewife goes to the supermarket shelf to pick up, say, Premium Crackers. While she does so her eye may alight on Nabisco's Waffle Creams and she will put a package of the latter in her shopping cart, too.

This is a most likely course of action since Waffle Creams are packed in cellophane and the product itself is visually attractive.

Now, in the case of such regional favorites as Kennedy's Commons, it is more than likely that buying reflexes work the other way around. The Down East housewife goes straight as an arrow to her particular favorite and may pick up, in addition, an adjacent Nabisco product which is a national best seller.

Nabisco's new products

Thus, Nabisco's variegated product lineup works for it something like a symphony orchestra. The string instruments do the bulk of the work but the effect of the score is incomplete without other pieces.

Moreover, Nabisco's line is never static. New varieties are constantly being tested. Nabisco knows the consumer is a tricky animal when it comes to taste.

Last year Nabisco brought out chocolate chip pecan cookies in a foil-wrapped package, cocoanut bars—snack size, and Nabisco Shredded Wheat in a new, smaller six-biscuit package.

The introduction of a new variety is a long, involved process. In the case of cocoanut bars, the chain of development started with the sales department which sensed a market for some kind of cocoanut product. The next step was to test recipes and sizes. This was done in the experimental bakery, which worked on the problem by following four rules: (1) the price should be low enough for mass sales, (2) the product should have a long shelf-life, (3) it should be rugged enough to withstand breakage during packing and shipping, (4) the product should be something which can be served at a variety of times and places.

The final recipe was chosen from among six, and the size was the result of cutting one of the test cookies in half. The choice followed its distribution among a test panel.

Then the following things happened: The engineering department designed the die to cut the dough, the ad department supervised the package design, the purchasing department set up the schedule for delivery of ingredients (Nabisco makes its own flour) and packages (Nabisco makes its own paperboard and prints its own packages), the laboratory tested the ingre-



Romper Room

Brings your message into the home

Romper Room is a fascinating program for the pre-school small fry and their mothers. Every weekday from 9:00 to 10:00 a.m. thousands of children literally force mothers to "turn on Romper Room"! Jean Moseley, Romper Room's attractive hostess, and idol of all pre-schoolers, has a wonderful way of working your selling message into the program's material—thus insuring full sales impact.



TELEVISION BALTIMORE • NBC IN MARYLAND

Nationally Represented by
EDWARD PETRY & CO.

dients, the traffic department arranged shipping schedules for the finished product, the legal department approved the name and the listing of ingredients on the package, salesmen set up displays and arranged for sample orders and, to polish it off, the home economics people sent out press releases and photos of coconut bars to food editors.

By 1 July 1952, the new product was nationally distributed, about a year after the idea was first mentioned.

Some of the products get more air support than others. For example, 55-

60% of the budget for Premium crackers is allocated to radio and TV, while the percentage figure for Ritz is about one-third, which is similar to Nabisco's over-all media allocation. A large slice of Ritz ad money goes to magazine, which are credited with having a lot to do with its success.

Generally, Nabisco allots about 2-3% of sales for the advertising of crackers. In the case of cereals, the percentage of sales going to advertising is higher. One big reason for this is the need for strong, persistent merchandising of cereals. From 1949 to

1951 Nabisco sponsored *Straight Arrow* for Shredded Wheat on MBS three times a week. Aired on more than 100 stations, the show probably cost Nabisco well over \$500,000 a year. Nabisco went in heavily for premiums on the show. A West Coast contest to find a name for Straight Arrow's horse pulled 40,000 entries and boxtops. Nationwide, an Indian head-band premium brought in 500,000 requests and box tops.

Nabisco started with the show on Don Lee, brought it to the national network early in 1949. By the fall, it was radio's top-rated kid show with a Nielsen of 7.5 in October. TV began cutting into its metropolitan audiences, however, and Nabisco also felt after a while it wanted to make more of a play for adults. (Nabisco went after adults with *Straight Arrow* to a limited extent by presenting the show once a week at 8 p.m. Its two other stanzas were at 5 p.m.)

After dropping *Straight Arrow*, Nabisco took Shredded Wheat, along with some sweet goods products, over to television. For the 1951-'52 season Nabisco bought *Kukla, Fran and Ollie* on NBC.

Brand advertising

However, while Nabisco was satisfied with the show, some fresh thinking was going on about air strategy. Nabisco had gone in for more marketing research after World War II and discovered that consumers often bought such products as Fig Newtons and Oreos without knowing they were Nabisco products. Nabisco realized that if their ideas about strong brands carrying the weak were to work, better identification of its entire line was needed. Hence, the redesign of the packages and the spot TV campaign to spark impulse buying.

In contrast with most of its TV announcements, the Shredded Wheat video announcements are a minute long. Recently promoted to the kids was a Nabisco Shredded Wheat package with all the accoutrements necessary for a "TV show." The package itself contained a TV "screen" and inside were finger puppets, props, a script, and even commercials. The promotion went over very well and the agency is working on two others for its Shredded Wheat this year. TV announcements spotted around kid shows are used to push such promotions.

Godfrey, naturally, also gets the merchandising treatment. He is used

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

Indeed-
the cream is rich ...

and it's
exclusively yours
in



**M
THE LAND OF MILK and HONEY**

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



HAYDN R. EVANS, Gen. Mgr.
Rep. WEED & CO.

The Basic Benefits

Select these Stations for SPOT RADIO

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
.			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	10,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
.			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

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

SPOT RADIO

by JONES SCOVERN

V. P. and Eastern Sales Manager

1 "Choice of Markets— One or Many"

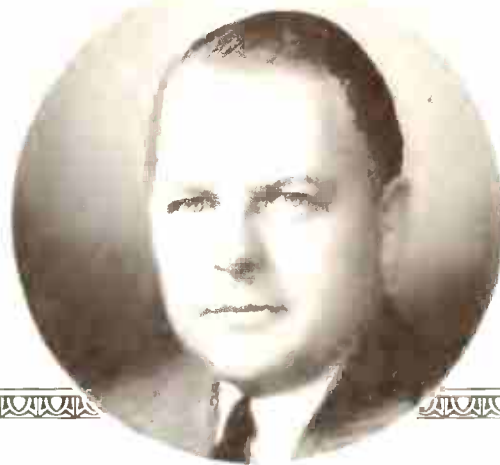
List your best markets and you'll find that they're "all over the map" — geographically, population-wise, or by any other standard you choose.

Ditto on your reasonably good markets — and your poor ones.

Different manufacturers have differing strategies for building "more sales this year". Some choose to put on steam where the going's rough. Others, where there's already good momentum. Whatever *your* strategy, it points straight to the use of Spot Radio.

"National Spot" has many basic advantages, but the logical *first* is that it gives you complete and utter flexibility as to WHERE you advertise. With National Spot you spend your money only in the market or markets *you* want. Spot Radio is *beamed* radio, as contrasted with *umbrella* radio.

The best stations for Spot Radio are listed on the left.



- 1 CHOICE OF MARKETS
- 2 CHOICE OF STATIONS
- 3 CHOICE OF TIME
- 4 CHOICE OF PROGRAMS
- 5 CHOICE OF AUDIENCES
- 6 CHOICE OF BUDGETS
- 7 CHOICE OF MERCHANDISING



FREE & PETERS

INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

on 24-sheet posters (one of Nabisco's favorite media), in grocery store promotions, and sometimes entire drives are built around him. Point-of-sale pieces for food outlets include five-foot cutouts of Godfrey in a blue serge suit, one of which was shot at by a New England watchman who mistook the cardboard Godfrey for a burglar.

Godfrey merchandising is, of course, a potent weapon for salesmen, as is Nabisco's network and spot schedule. Oliva, the Nabisco ad director, says salesmen are keen about the TV announcements and are currently carrying around a full-color merchandising poster which includes the roster of products mentioned on the air as well as information about print media insertions. With Nabisco's name and advertising to back them up, salesmen do not make deals for shelf space.

(For other SPONSOR articles on Nabisco see: "Nabisco: master merchandiser, 19 December 1949, p. 24; "Task force for Milk-Bone," 31 July 1950, p. 23.)

Nabisco's history divides very neatly into three parts, since the two changes in regime following the company's founding coincided with this century's two world wars.

Nabisco was put together in 1898 by William H. Moore, who had a hand in a number of big business combinations, among them U. S. Steel. The new cracker company was a consolidation of three companies which were, in turn, consolidations themselves. The National Biscuit Co. dominated the business from the beginning.

Moore, however, never ran it. This job was taken over from the beginning by Adolphus W. Green, who became chairman of the board at the outset and took over the presidency in 1905. It was Green who put out the first packaged cracker. The story behind its name goes like this:

Green had suggested a number of names to his agency, N. W. Ayer. The agency didn't think much of them and drew up its own list of names. They included Hava Cracker, Usa Cracker, Taka Cracker, Uneeda Cracker. Green chose the latter and changed the "cracker" to "biscuit."

Roy E. Tomlinson took over in 1917 and was at the helm during the lush '20s and tough '30s. He began the gigantic modernization program which is still going on. In 1945 George H. Coppers, the current president, took over the reins, and Tomlinson became

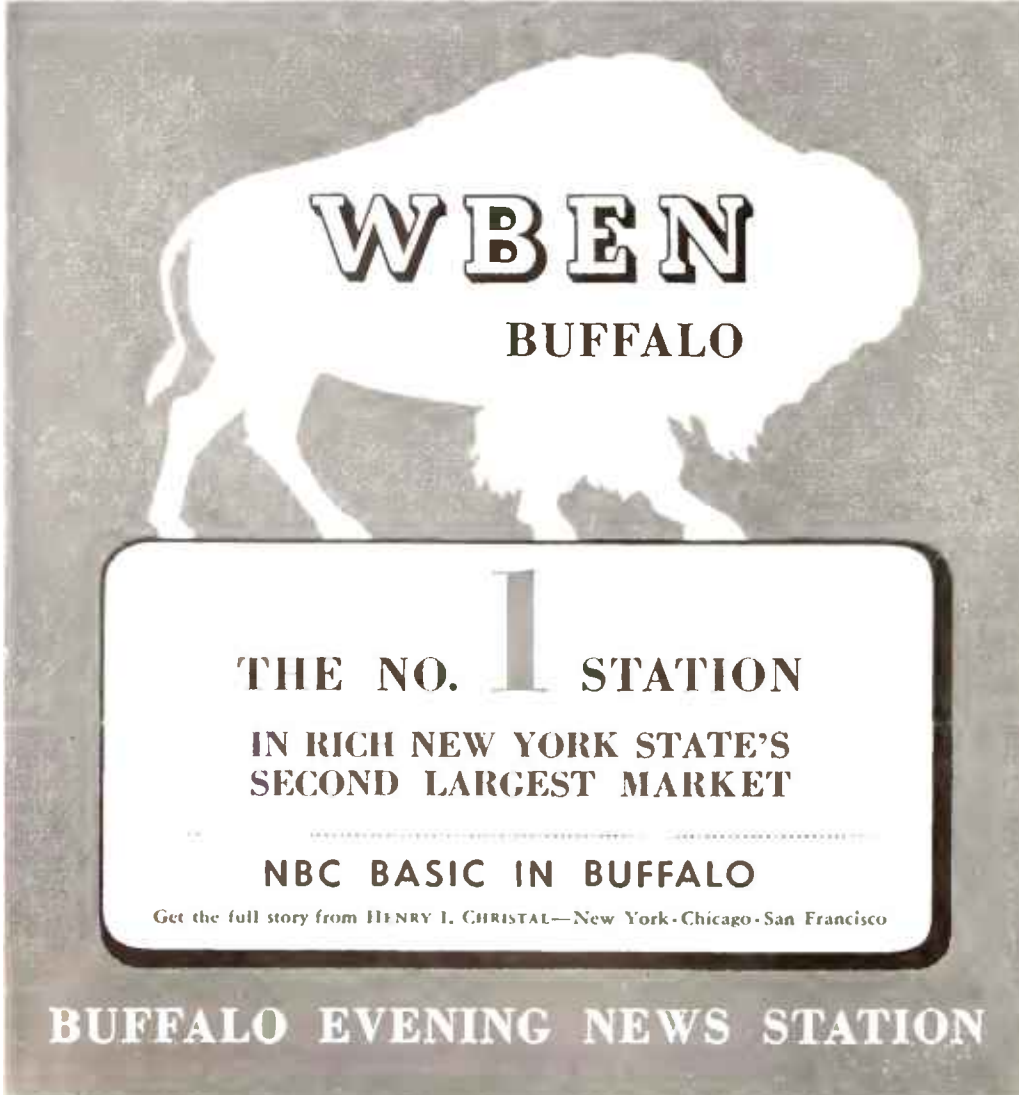
chairman of the board, which he still is at this time.

Coppers came to Nabisco in 1920, was made general counsel in 1938. He follows the tradition that Nabisco's executive chiefs are lawyers, not bakers, but Coppers is no respecter of tradition otherwise. The money spent on mechanizing Nabisco's baking processes has reached \$90 million in six years and the job still isn't finished.

Nabisco expects to improve its competitive position as well as increase its profits through the modernization program. It has cut out quite a job for itself for share-of-business changes come slowly in the cracker business. A shift in five percentage points is a big one and, so far as is known by outsiders, nothing like that has occurred in the past 25 years.

Nabisco's big competitors are, Sunshine, United, and Carr-Consolidated, which with Nabisco, are believed to have about 80% of the total cookie and cracker business in this country. There are also about 150 regional and local bakeries, not to mention the bakery store around the corner.

★ ★ ★



WBEN
BUFFALO

THE NO. 1 STATION
IN RICH NEW YORK STATE'S
SECOND LARGEST MARKET

NBC BASIC IN BUFFALO

Get the full story from HENRY I. CHRISTAL—New York—Chicago—San Francisco

BUFFALO EVENING NEWS STATION

NARTB

(Continued from page 30)

Defense Department officials. Purpose of these meetings was to dispel myths concerning advertising. Following these, the Defense Department presented its own case before Congress, and the budget for the 1952-'53 fiscal year contained no such restriction. The recruitment advertising, in terms of dollars to be expended, was negligible; but the NARTB undertook the battle principally to oppose discriminatory practices against advertising.

4. NARTB staff personnel is at the disposal of such administrative agencies as the Treasury Department, Federal Trade Commission, and Department of Defense, and can be called upon by the White House for consultation on advertising and its attendant problems. In these conferences the association strives to combat discriminatory Federal law through the process of educating government reps on the effectiveness and necessity of advertising.

5. The association also works closely with the 38 state broadcasters' associations which are concerned with local and state legislation involving advertising. The facilities of virtually every

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

**people started
asking for them!**

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

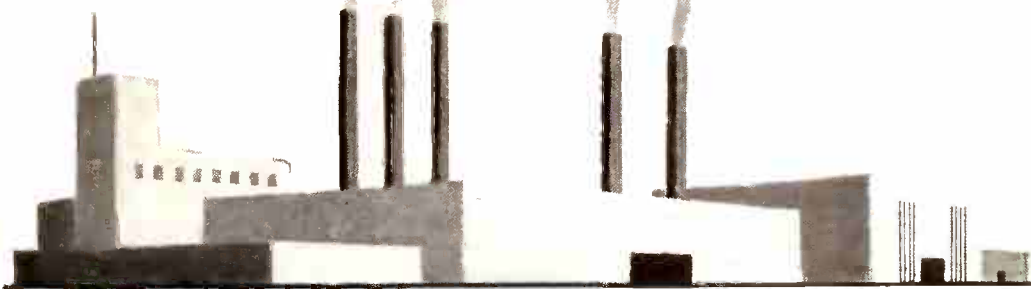
This brake is exceptionally high quality . . . and has an unusual safety factor . . . but is somewhat more costly, so most tractor manufacturers hesitated to use it. Their costs had already sky-rocketed . . . and they didn't think farmers would pay more for tractors with these better brakes. As a result,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

An intensive advertising campaign on WLS "sold" the idea and advantages of these better brakes to farmers . . . and the demand thus created readily convinced leading tractor manufacturers. As a result, these brakes are offered on fifty-four 1953 models . . . and the brake manufacturer had over \$5,000,000 in orders.

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

WLS GETS RESULTS

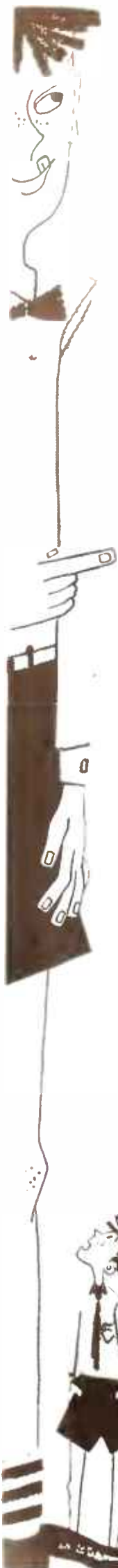
for the
**AUTOMOTIVE
SUPPLY INDUSTRY**



A Clear Channel Station



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



New England's
**fastest
growing
area** is

Eastern Conn...
Served best
by its largest city
*NORWICH thru

WICH

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

Major Sales
Force of
Eastern
Conn. Norwich

contact John Deme, Mgr.
*Norwich 37,633
New London 30,367

department of the NARTB are continually utilized in working with these groups.

6. It is an important economic fact that some 42% of the approximately four million separate and individual business units in the United States are engaged in the retailing trade. Accordingly, the NARTB constantly urges more complete understanding and closer cooperation among advertising, retailing, and the mass-communications media — for it strongly believes that only through joint effort can the separate entities progress economically.

7. Economy of operation is a major factor in such cooperation. Programming costs, avoidance of disruptive labor practices, and development of competent station personnel are matters of genuine concern to all advertisers who use radio and television. The NARTB works continually to aid in the development of sound labor-management relations and greater efficiency in station operation. The results, unseen though they may be on the surface, directly benefit advertisers.

8. The NARTB spends a vast amount of time working closely with organizations representing the advertising industry directly. Liaison, for purposes of improving the quality and expanding the scope of advertising, is maintained with such groups as AAAA, ANA, AFA, ANPA, MPA, and others. The association also participates fully in the activities of the Advertising Council and with the various district and local boards of the Better Business Bureau.

9. Through the facilities of its research department and library the association services innumerable requests on the subject of advertising from AM, FM, and TV broadcasters, ad agencies and advertisers, schools and colleges, and the general public. Subscribers to the NARTB Television Code frequently consult staff members concerning advertising problems arising from adherence to the Code.

10. In the area of public relations, top-level NARTB officials make numerous public appearances in behalf of advertising. These appearances range from talks before civic, professional, educational, and religious groups to participate in broadcast forum and discussion programs via radio and television. Among those who have appeared thusly in the past year are: President Fellows: Judge Justin Miller,

chairman of the NARTB Board and general counsel; and Association Vice Presidents Robert K. Richards, Ralph W. Hardy, Richard P. Doherty, and Thad H. Brown Jr.

The National Association of Radio and Television Broadcasters well knows the vital roles played by advertising in boosting the national economy and in perpetuating freedom, and it makes every effort to aid wherever possible in the expansion of advertising's growth and in stimulating greater understanding and respect of the profession by the American public. ★ ★ ★

BAB

(Continued from page 31)

page summary of all salient facts about certain products, e.g., dentifrices, electric blankets, etc. They are designed to provide radio station salesmen with all important facts in a five-minute "brush up" course. Agency new business departments have found them particularly interesting.

BAB's efforts to give its subscribers' salesmen all the facts on various retail businesses (through the 15-page retail information folders) on seasonal trends in retailing fields and on cooperative advertising have awakened parallel interest among agency account men and plans board people.

Competitive media data: Agencies also look to BAB for comprehensive reports in non-technical language on trends in other media. The reports on newspaper readership, magazine circulation, newspaper and TV penetration developed for BAB's station members are also requested by agencies.

Supplying information in these four major fields is only a fragment of the work BAB is now doing with agencies. Other phases of BAB's work:



CAN A
PYRAMID
SELL YOUR
PRODUCT?

The TELENEWS FILM LIBRARY has over 5 MILLION FEET of stock-footage on most every subject. Perfect for TV commercials, rear-projection, etc. Lowest library rates for TV — or any other use. For library brochure and price list, coll or write Virginia Dillord at —

TELENEWS

630 NINTH AVE., NEW YORK 36, N. Y. • JU 6-2450

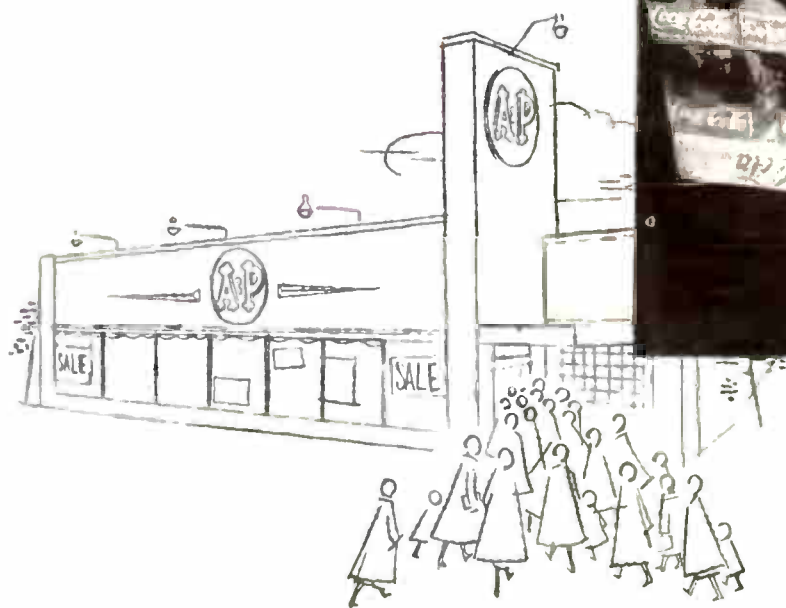
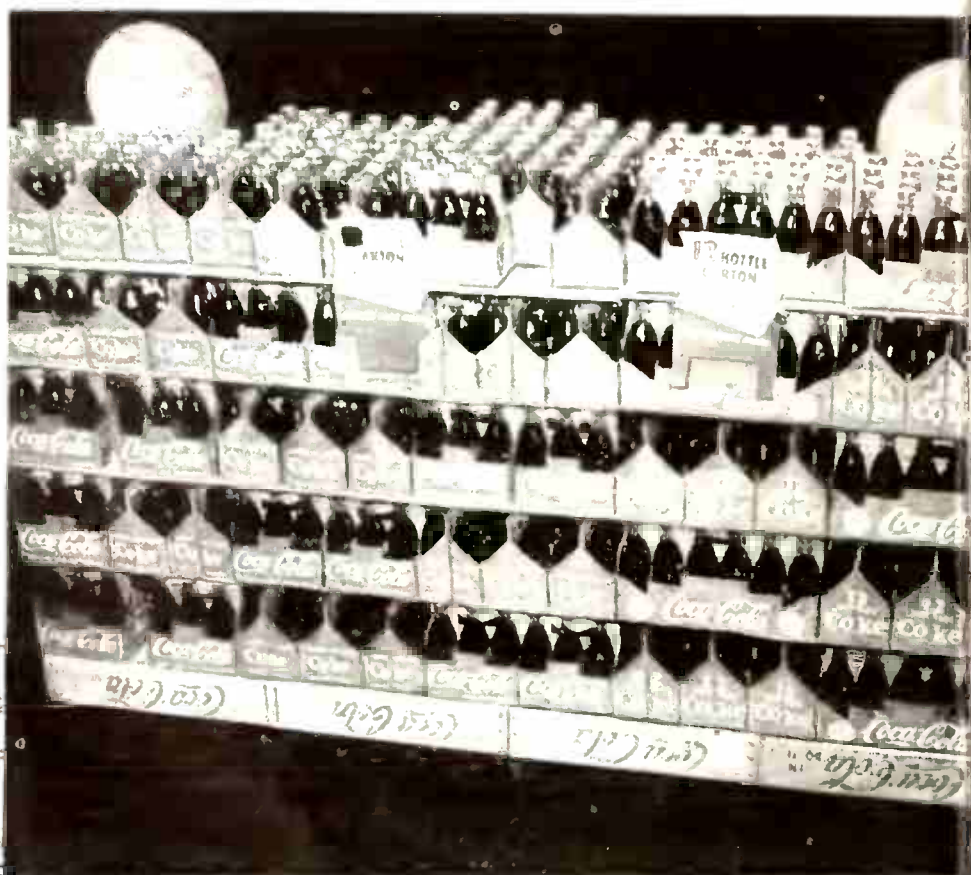


BMI

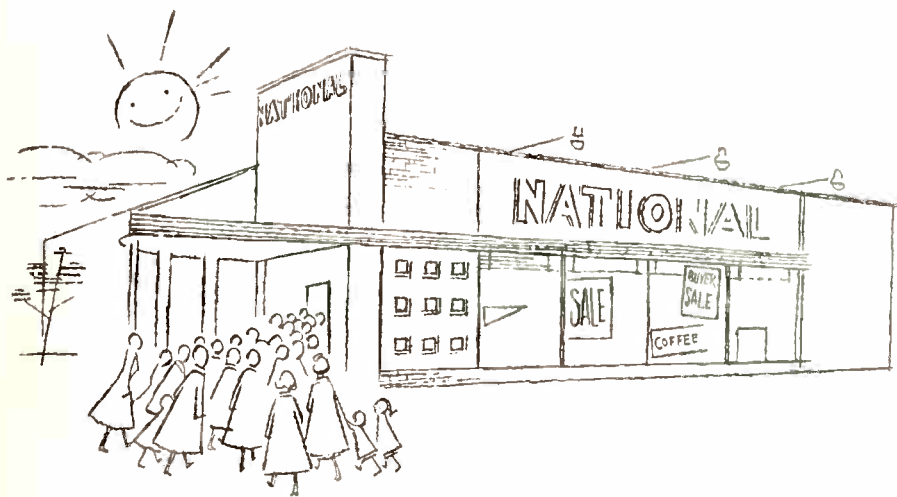
ENDURING PROOF OF
THE POWER AND THE
DETERMINATION OF
AN AMERICAN INDUSTRY
TO CREATE AND MAINTAIN
THE RIGHT OF FREE TRADE
IN A COMPETITIVE MARKET



you're on display



**Chain Lightning is also available in Cleveland, San Francisco and New York*



in Chicago...

in 771 food stores when you use **WMAQ CHAIN LIGHTNING!**

WMAQ CHAIN LIGHTNING is Radio that *sells on sight!*

It assures delivery of point-of-sale displays to qualified WMAQ advertisers, in food stores controlling 875 million dollars in foods sales annually . . . including 50% of the food sales in Metropolitan Chicago.

When you buy WMAQ CHAIN LIGHTNING, you use the power of the leading Radio station in the Chicago marketing area. Power that moves your goods from special displays in 303 A&P Stores, 310 National Food Stores and 158 Jewel Food Stores.

For information on the most successful radio merchandising program in Chicago*, call WMAQ Chicago or NBC Spot Sales.



Merchandise Mart, Chicago 54, Ill.



SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Cleveland Washington San Francisco

Los Angeles Charlotte† Atlanta† †Bomar Lowrance Associates

Financing specific research jobs: Any agency looking for the answer to a client's problem will find BAB ready with willingness and/or the cash to probe into the problem—if there is radio business in the offing.

An agency that wanted to discover the penetration of a saturation spot announcement campaign running in a half-dozen markets found BAB interested, and BAB financed the research.

BAB will probably do a dozen or more major sales effectiveness research jobs at the request of agencies during its next fiscal year. Emphasis will be on packaged products.

Appearances before client groups: When the client's brokers or sales organization need a presentation on radio's values, BAB—whenever feasible—takes over. Agencies representing beer, paint, feed, and food accounts requested BAB executives to sell radio to their distributing organizations, BAB executives, if not appearing themselves, prepare speeches or fact sheets for agencies doing the same job.

Direct mail: Through its monthly "Radio Advertising Newsletter" and two or three other mailing pieces this month, BAB keeps 2,500 agency executives apprised of new developments in

radio. The e mailings summarize more lengthy reports, and from them develop inquiries and requests for other services from the radio promotion group.

Confidential jobs: As an unbiased source of information about radio, BAB runs a sort of confidential consulting service for agencies with specific problems in radio. Sworn to secrecy, BAB executives are taken into the confidential details of a client's problems and asked to prescribe an answer. If a campaign isn't working, why not? (Sometimes it's copy, sometimes it's sloppy time buying, etc.).

An agency is proposing a campaign to reach the Negro market: What's the best way, and what markets would constitute a fair test?

Personal calls: BAB executives are knocking on the doors of at least 70 different agencies every month to talk about a specific account or accounts. Out of these calls in which BAB shows its whole kit of information, stem requests for information, for financing of specific research.

Specifically, how does BAB develop more radio business for its members while serving the agencies? A good example is the airline field.

An agency for a major airline called BAB about six months ago to find out if there was any presentation outlining the reasons why airlines should use radio. There wasn't—so BAB built one, recently issued to its members, "CAVU For Airlines Using Radio Advertising."

In covering the agencies for major airlines with the new presentation, BAB discovered two problems inhibiting the use of radio. There wasn't much knowledge on how airlines, who found radio successful, were using the medium; there wasn't any knowledge on how to use radio most effectively to reach the airlines' prized customer for de luxe service—the businessman.

So BAB issued a report on California Central Airlines' use of radio and will soon follow it up with a report on another airline devoting the bulk of its budget to radio. Emphasis in both reports was on *how*.

Then to the businessman problem. Airlines know businessmen read newspapers, magazines, trade papers. But how much do they listen to radio and when can you reach the businessmen most effectively?

So, in concert with the agencies of two airlines, BAB is busy surveying the listening periods and tastes of airline riders. At the same time, other airline agencies requested information on how to use power stations to cover off-line cities and a host of other material on penetration of competitive media in various cities: success stories of advertisers successfully selling businessmen via radio.

When BAB unveils its selling and promotion plan for 1953-'54 at the NARTB convention on 28 April, agencies will find answers for many of the problems that plague them in their use of radio. Answers to question like:

1. The extent of evening listening in TV markets.
2. The relative sales effectiveness of radio vs. a wide range of other media in the grocery and drug products field.
3. Plans for the planned intelligent use of radio by the major retail classifications—a bonanza for the local and regional agency specializing in retailers' business.

And they will see a tripled emphasis on presentations to agencies by an increased BAB sales and service staff, who will be turning up on 200 agency doorsteps every month with specific presentations and data by mid-summer.

★ ★ ★

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
 KCOR New York Manager
 New York, N. Y.

Harlan J. Oakes & Associates
 Los Angeles, San Francisco & Chicago
 5000 Watts Day—1000 Watts Night
 KCOR Bldg., San Antonio, Texas



the Lilli Palmer Show

First Lady of Broadway, Hollywood and television—*yours* for exclusive sponsorship at a local price

Hitch your product to *this* lovely star... and watch your profits climb. Already, Lilli Palmer is boosting sales of Revlon and Conti Castile in their key markets...and no wonder!

"The Lilli Palmer Show" is wonderfully different and appealing. There's always a famous guest—celebrities like husband Rex Harrison, and Bea Lillie. And every program is sparked by the charming and versatile Miss Palmer herself.

In your markets, Lilli will help sell your product through NBC-prepared merchandising, advertising, publicity, promotion and exploitation. Get in touch with us now while the markets you want are still available.



NBC FILM DIVISION



DAVE & WELBY NEWS



LILLI PALMER



HOPALONG CASSIDY



DOUGLAS FAIRBANKS JR.



THE LIFE OF RILEY



DANGEROUS ASSIGNMENT

NEW YORK, CHICAGO, LOS ANGELES

BMI

(Continued from page 31)

tive mood music or background music is necessary. It also includes thousands of cues to recorded symphonic music available to any telecaster.

BMI offers a dozen important other services to the broadcaster on a regularly scheduled basis, all intended to aid and improve his programing. These include the "Teen-Age Book Parade," a quarter-hour weekly series of reviews and commentaries on the classics and contemporary books, written by leading reviewers on newspapers from coast to coast as well as noted authors. Other scripts include: "According to the Record," five minutes daily; "Music and Sports," quarter hour, three times weekly, and "Special Events," half hour periodically.

4. BMI continues its campaign for more concert music on the air. More than 1,000 stations are now cooperating in this trend. Most of them have increased their programing of classical music by several hours weekly.

The over-all benefits to the broadcasting and allied industries from BMI are manifold, and it is but natural that

the agency and advertiser, whether local or national sponsor, are included in the largess.

The quotes following round out the picture of what BMI program clinics mean to the sponsor and the industry.

Harold E. Fellows, president of the NARTB, commenting on the decision to continue the BMI Program Clinics: "I think the Program Clinics are a great idea and that opinion is supported by the enthusiasm that typified the sessions in the past. We're glad BMI is going to continue them this year. NARTB looked into the possibility of producing such Program Clinics this year but we are not geared to do them in the fashion to which broadcasters have become accustomed through the good work of Carl Haverlin and his crew.

"As a step in the direction of minimizing the number of meetings which broadcasters must attend, I am happy to learn that BMI is integrating its Clinics with the BAB Sales Clinics."

Carl Haverlin, president of BMI: "BMI is pleased to be able to serve the industry again this year as before by furnishing the forums in which top program brains may interchange pro-

gram ideas before the widest possible audience of working broadcasters. We hope to make the Program Clinics and the bull sessions even better.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 "We have found that consumers are often confused as to the kind of product that is advertised, as well as to the identity of the advertiser. This is a tough problem in a highly competitive field. . . . Unless you can fasten your brand name firmly to the sales ideas you pound home, your ads are likely to be successful primarily for your competitors."

RICHARD D. CRISP
 Director of Marketing Research
 Tatham-Laird, Inc.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

"The 1953 BMI Program Clinics will take on added importance through being backed up with Bill Ryan's splendid BAB Sales Clinics. It is an obvious truism that programing and sales do indeed go hand-in-hand. We hope all who attend the Program Clinics will accept BAB's cordial invitation to attend the Sales Clinics, and we are equally hopeful that those who come primarily to attend the Sales Clinics will be with us at the BMI Program Clinics as well.

"The beneficial results of this series of nationwide clinics in which ownership and management, with their sales and program people, come together for the purpose of improvement in programing and sales practices cannot be overestimated."

William B. Ryan, president, BAB: "For the second straight year BAB will take its clinics to the broadcasters in a fashion that will allow the utmost participation by the greatest number at the least inconvenience. The format of our one-day sales sessions this year will be of a nature that will insure equal benefit accruing to both management and sales personnel in attendance.

"Through the combined efforts of BAB staff members, and participation of broadcasters in each of the states visited, we intend to provide those in attendance with not only a well laid out plan for selling in today's competitive market but also an insight into many categories of potential business that have heretofore been neglected.

"It's difficult to visualize a station doing a good sales job without having a strong program schedule—therefore we feel the broadcasters will be more than receptive to the combination of the two as presented in the upcoming series of BMI and BAB clinics." ★ ★ ★

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 • 3,000 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



wide circle coverage

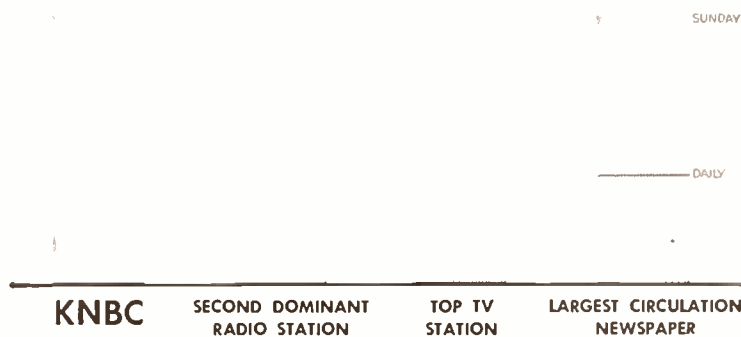
KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market—and all the thriving plus-markets of Northern California....The narrow ellipse represents the coverage pattern of the other two dominant 50,000 watt, *directional* transmitters. Tiny circle represents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



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

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

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.



NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives

MEDIA EVALUATION

(Continued from page 50)

can't sell one-third of your market unless you use radio. And you can't sell one-third of your market unless you use newspapers. (See "You need both," SPONSOR, 29 February 1953, and "13 questions retailers ask most often about radio," SPONSOR, 9 March 1953.)

3. Your so-called national advertising may be full of holes if you're depending on the wrong medium—when examined from the standpoint of coverage in one market. For example, most advertisers are aware of the fact that radio gives virtually complete national coverage (98.1% homes), newspapers about 85%, magazines about 69% and TV about 47%. Yet when you examine a specific market, the disparity in coverage by the different media is astonishing. Lancaster, Pa., was the market picked by a \$50 million New York agency for SPONSOR to illustrate this point. The figures, cautions the agency, may not be fully up to date. The agency did not prepare them to feed the flames of media arguments; they are merely an example of what an advertiser—and his agency—should know about one market before buying media. The complete table on page 46 bears close study.

With 33,800 households in the city zone of Lancaster:

93% are reachable by radio.

86% by the evening *New Era*.

84% by TV.

45% by the *Sunday News*.

41% by the morning *Intelligencer Journal*.

32% by the *American Weekly*.

30% by *This Week*.

26% by *Life*.

20% by the *Ladies' Home Journal*.

15% by the *Saturday Evening Post*.

14% by *Look*.

10% by *Collier's*.

The magazine figures are for the city circulation only; the percentage for the county drops to 15% for *Life* and 6% for *Collier's*.

In other words, be careful in analyzing your national advertising that you get sufficient market-by-market impact to make it worthwhile.

Media and sales: Does choice of media affect sales? Wrigley and American Chicle think so. But interestingly enough, these two gum giants, which account for \$126 million of the estimated \$150-\$160 million annual gum sales, use virtually opposite methods

to achieve the same goal: sell gum. Here's how the race shapes up over the past five years.

SALES (in millions)

Year	Wrigley	American Chicle
1947	\$50.1	\$38.1
1948	61.4	38.9
1949	68.4	34.4
1950	72.1	35.1
1951	73.5	38.3
1952	76.1	17.8

Note how American Chicle began to move up in 1951. That's the year it (1) plunged into network radio and TV on a big scale; (2) began to devote 70-75% of its budget to the air media; (3) introduced Clorets, a 15¢ chlorophyll breath purifier.

"We make gum, not medicine," says the Wrigley company, and continues devoting a third of its budget (\$8.7 million this year) to radio and TV, one-third to print, and one-third to outdoor. Its air shows are Gene Autry on radio and TV and *Yours Truly, Johnny Dollar* on radio. American Chicle, spending \$5 million on advertising, has two TV shows (*Date With Judy, Rocky King*): *20 Questions* was used for 13 weeks through March. Thus although outspent \$8.7 million to \$5 million in all media, Chicle actually spends more on air advertising than does Wrigley. Is this the key to its success?

Significantly Beech-Nut, the third ranking gum firm, is devoting only 2% to 5% of its \$600-700,000 budget for gum to radio announcements and is believed in the industry to be falling still further behind Wrigley and Chicle.

Two other examples need be cited briefly:

Mars, Inc., makers of chocolate-covered candy bars, rose to the top in its field using non-air media to sell a fine product (Milky Way), but since 1939 it has maintained its dominance at least partly by devoting most of its advertising budget to radio and now TV as well (\$1.7 million of \$2 million last year, or 85%, and probably the same percentage for the new budget now being prepared). Leo Burnett of Chicago is its agency. (See "Radio-TV best sales tools we ever had"—Mars," SPONSOR, 15 December 1952.)

The Wine Corporation of America, working through Weiss & Geller of Chicago, had an excellent product, Mogen David wine, but wasn't growing very fast until it plunged into network TV in 1950. Since then it's doubled its sales—from 2 million gal-

T'NT
they're
dynamite



T'NT stands for Tup and Tony—Howard Tupper, left and Tony Carvell, veteran WGY staff announcers who have teamed up to develop an enticing early afternoon show. Here, you see the two among 31 baskets full of drugstore and grocery products advertised over Station WGY. These baskets went to 31 winners in WGY's 31st anniversary contest.

On the air between 1:15 and 2:15 every weekday afternoon, Tup and Tony present a little bit of everything for their thousands of loyal listeners. Phone interviews with shut-ins and the chief of the U. S. Weather Bureau in Albany, taped interviews with interesting residents of the WGY area, human interest stories about other residents, jokes, and plenty of recorded music make up the program.



In spite of rainy weather, over half of the contest winners came to the WGY studios and appeared on T'NT before picking up their coveted prizes. Putting sponsors' products into listeners' homes like this, is just another "extra" enjoyed by WGY advertisers.

Represented by
HENRY I. CRISTAL CO.
New York
Chicago • San Francisco

STUDIOS IN SCHENECTADY

WGY *The Capital of the 17th State*

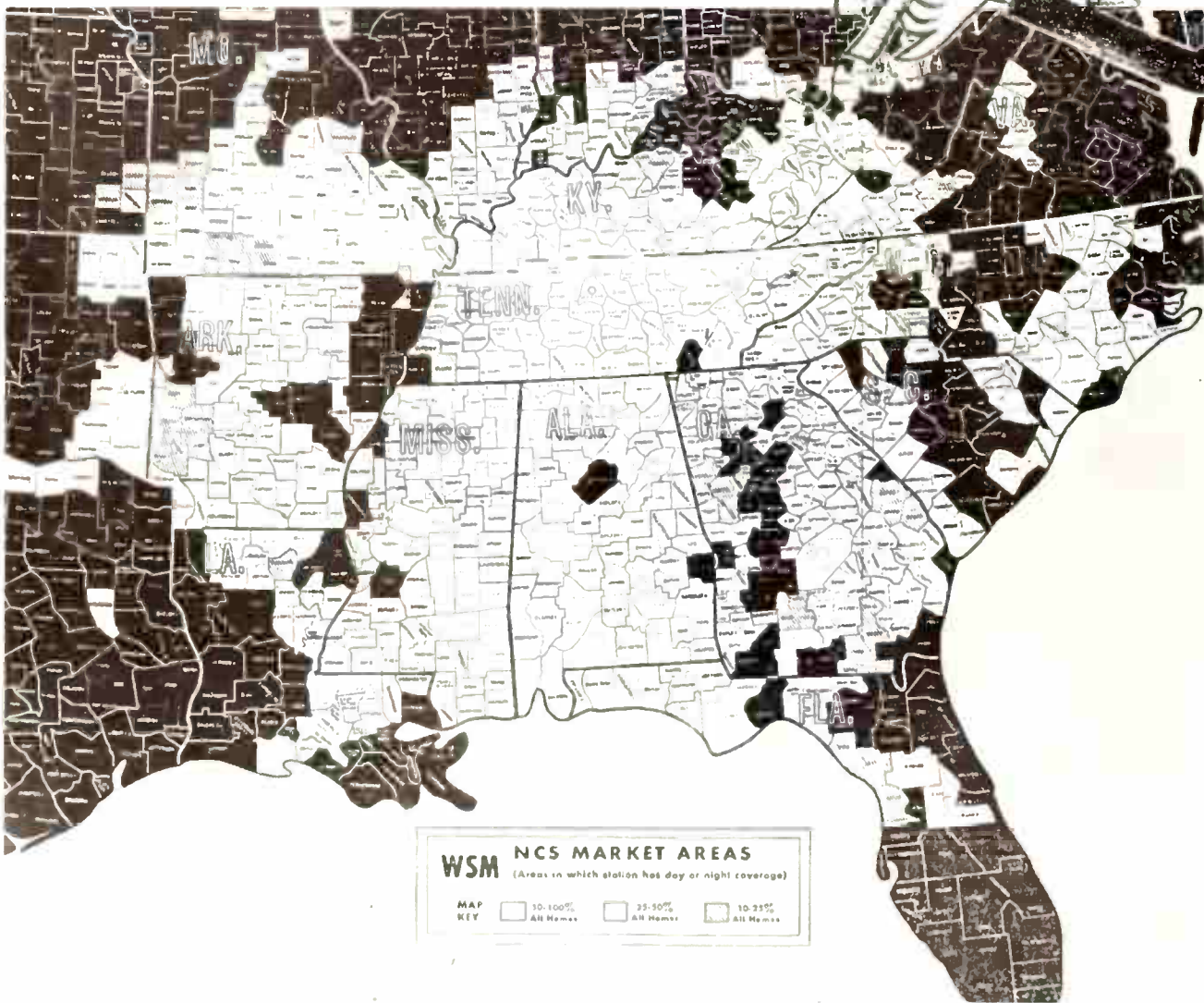
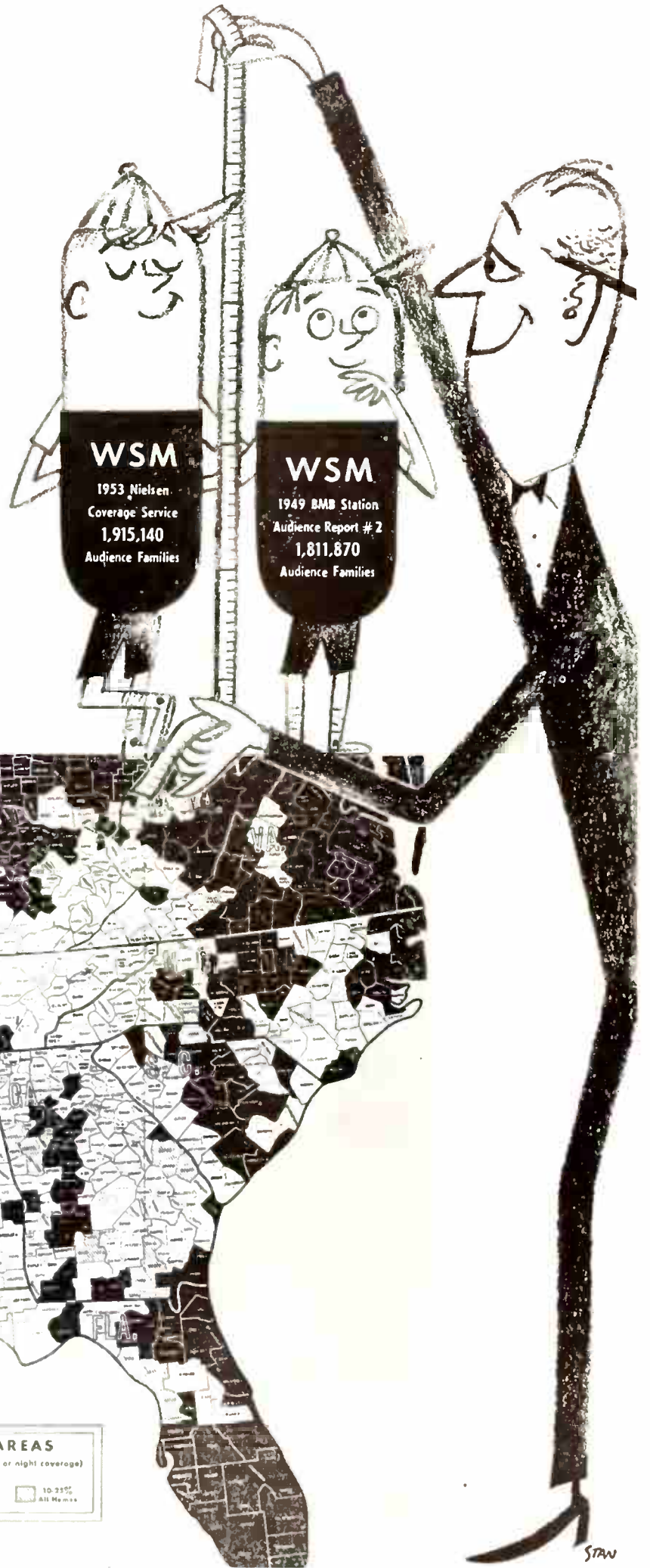
A GENERAL ELECTRIC STATION

Still a Growing Boy!

We think we know what's happening to radio. We know we know what's happening to WSM. It's showing a very healthy growth, thank you. For proof we offer the comparison (right) and the latest Nielsen Coverage Study Map below.

Irving Waugh or any Petry Man will be happy to show you the complete Nielsen Coverage Study. Better see it before you make any advertising plans for the Central South.

WSM Nashville . . . 650
 Clear Channel 50,000 Watts



lons to an estimated 4.2 million this year, rose to head the sweet grape wine field in most markets and this year embarked on a network radio campaign as well.

It will devote \$850,000 of an estimated \$1.4 million budget this year to radio and TV. Its chief competitor, Manischewitz Wine, made by the Monarch Wine Co., has, as a result, doubled its ad budget this year—to over \$2 million, set aside \$750,000 for TV and \$750,000 for spot radio and began sponsoring its first network TV program, *I Am the Law*, the George Raft whodunit series. Sales are described as excellent.

Here then is the case of two Kosher wine companies, which on the face of it should be appealing to a class market, yet are actually making their biggest gains after getting into media reaching the mass consumer market. (See "TV and psychiatry boom Mogen David," SPONSOR, 26 January 1953.)

Root of problem: Why then is media evaluation so difficult? Listen to the head of the research department of one of the top 10 agencies in the country:

"Suppose you got \$10,000 and you want to spend it in a market like Lancaster, Pa., to test radio and newspapers. Here are your alternatives:

"1. You can buy a lot of small space in the morning *Intelligencer Journal*.

"2. You can buy a lot of small space in the sports page of the morning paper.

"3. You can buy the same in the evening *New Era*.

"4. You can buy space in the *Sunday News*.

"5. You can buy a few large-space ads in the general news section in one of the three papers.

"6. You can buy a few large space ads ROP in one of the three papers.

"In radio you can buy announcements, local programs, or participations. There are two stations in town.

"Thus you can't possibly test all the variables. But suppose, for argument's sake, I try it. I select one paper and one station. I find radio beats the paper in one town, radio loses to the paper in another. What have I learned?

"Here's what influences results in such media tests and yet never enters into the theoretical considerations:

"1. What the competitors are doing.

"2. The size of the papers.

"3. The news of the day. Eisenhower may have pulled all your listeners away from your program or spot.

"Thus judgment still has a lot to do with it. And choice of medium is still determined by copy to a great extent. For example:

"If you need color, you go to magazines.

"If your ad requires news-story treatment, you use newspapers.

"If you need long copy, you can't use chain breaks."

Asked to cite the complexities of a specific test, here is what he told SPONSOR:

"We decided to test four markets for a cigarette client using identical media — newspapers and TV — and copy. The copy was prepared with the utmost care. We waited for results. They were astonishing:

"In City A, sales skyrocketed.

"In City B, they dropped out of sight.

"In City C and D they rose moderately.

"What happened? We checked City A and found the distributor was so excited about the campaign he had instructed all his crew to push nothing

but our brand. In City B we were slightly chagrined to learn that commercials for the wrong cigarette had been mailed, and the brand we were testing wasn't even advertised!

"Now suppose no check had been made and you had been testing newspapers against TV and radio against magazines. You'd have sworn you had found the secret of testing. We're always testing—product, copy, and media, all right. But sometimes I wonder just what we learn."

What admen don't know. Otto Kleppner is one of the most respected thinkers in the ad business. He heads a 4-A agency (The Kleppner Company), and his *Advertising Procedure* is now in its 34th printing. He suggested two things in talking with SPONSOR about media evaluation:

Kleppner suggestion: "Define media evaluation."

SPONSOR's answer: "How best to spend your ad money."

Kleppner's second suggestion was to start the series with an article entitled "What admen don't know about media evaluation." These are some of the questions he says they can't answer.

1. What is the best combination of media that will reach people you want at the lowest cost?

2. What is the best sequence of media and ads in a specific campaign?

3. When is it time to switch media?

4. What are the advantages of duplication of circulation vs. cumulative effect and vice versa?

His advice to all media evaluators: "Speak only in terms of the individual market, not the country."

SPONSOR, using the above as a guide, has dug up evidence on each point. This will be disclosed in subsequent articles. ★ ★ ★



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

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 7-0576

NCS-SAM

(Continued from page 37)

Sometimes TV squelches it. Sometimes TV merely disperses radio listening into other rooms. In any case, TV has caused radio outlets to reprice, reshuffle and revise everything from programming to merchandising in the U. S. radio-TV markets. Again, because of TV, new methods of coverage data application are needed.

Just how *does* an advertiser or agency apply NCS and SAM coverage information today in light of the 1949-1953 changes in air-media?

Let's return to our original problem case—the advertiser who wants to buy spot radio in a single market that has five or six outlets.

His first real step (and his agency's too) today is to forget two well-rooted notions: (1) that he will get a complete picture of the relative standing of radio by operating primarily with a "cut-off" level, like the much-loved 50% figure of BMB days, and (2) that he can compare everything he does, step by step, with the old BMB data.

Then, according to NCS and SAM executives, agency and client should:

1. Establish clearly the extent of the sales territory of the air-sold product in the selected market. It may, for example, be confined largely to the city limits of an urban area. Or, it may radiate far out into suburban and rural areas, and take in several counties or county groupings.

2. Start looking at area reports (if it's a statewide sales territory), or station report maps (if the territory circles a big city), or combinations of both. Now, the picture of how the stations in the market give him minimum geographic coverage of the sales

territory becomes clearer.

3. Drop out of the station list the outlets which are obviously not going to cover the chosen area on even a minimum level (in SAM: at least 10% of the families reporting listening at least once weekly, day or night; in NCS: families who report listening at least once a month).

Having narrowed down the list to, say, three stations, the next steps are the following:

1. Examine the total-homes-reached figures that stations receive in the chosen territory, rather than extend out an arbitrary "cut-off." A sponsor who intends to have an announcement strip in daytime radio should look at daily total audiences in NCS, or calculate them in SAM from a formula provided with SAM data. If the spot buy is to be a weekly transcribed show, the weekly total-homes-reached is his yardstick in most cases.

2. Compare the resulting audience totals for the three stations (as received in his sales territory—no more) with the basic station costs. In other words, the cost of a strip of announcements on each station at, say, 8:30 a.m. as measured against the audiences in a particular area.

Now, the advertiser has a cost-per-1,000 figure—rather than a percentage figure—to use in judging his three outlets — (costs-per-M-of-circulation).

The final selection of station, and of time purchase on that station, doesn't end there, of course. Availabilities, local ratings, program placement, audience appeals of programs, popularity of station and program with dealers, package prices or combination discounts—all these should be considered as important factors. But his picture of the radio market—in terms of his own local problems—is

the basic yardstick.

There are, of course, many other applications of the new coverage data. But, the experts agree, these applications all grow out of buying procedures as outlined above.

For instance, radio network buying is largely a matter of applying a whole series of such market-by-market studies to the country as a whole. The combined, grand results will give a total network picture. At the same time, they will point up the weak spots in the lineup of the chosen networks so that an advertiser can backtrack and add extra spot radio impact to bring a particular market up to par.

In using NCS data, the above processes are similar for buying TV. SAM can prepare, on special order, an area report for the U. S. which contains TV data. This costs about 20% more than a radio-only SAM area report.

Even in applying coverage data to specialized problems—like deciding how much each dealer in a dealer group is going to pay as his share of a local co-op air venture, or picking stations with special audience appeals or compositions—the methods are basically similar and revolve around how much audience stations deliver in a circumscribed area.

The necessity for carefully weighing the methods used in applying NCS and SAM data today is fairly self-evident. But many admen are prone to weigh present station audiences with their standings in the 1949 BMB, for example, instead of making inter-station comparisons of today's costs vs. today's audiences.

Several large and veteran advertisers like Procter & Gamble, Kellogg, Colgate, Lever Bros., Pillsbury, and General Foods have, however, made a



Every summer day there are 602,000 or more visitors in our primary coverage area

Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

New notch for a top-notch audience!



WHIO-TV has moved to *channel* **7**

Channel 7 now brings WHIO-TV into every television home in this rich Miami Valley, and everybody out here knows it! Here's something they don't know yet: WHIO-TV boasts its power to 316,000 watts in September and starts sending from the tallest television tower—1104 feet—in the country. Everything else is the same. Still the top audience in Dayton—still one of the richest markets—still one of the best buys you can find. Ask a George P. Hollingbery representative and find out more.



ABC-DUMONT



**DAYTON
OHIO**

point of meeting with their agencies to discuss valid applications of coverage data. This serves equally as a refresher course for the client while standardizing on agency approaches to time buying problems.

To date, neither coverage service has issued an extensive manual covering the application of new coverage data in light of 1949-1953 changes in radio-TV. Nor is there a great deal of information on the elemental steps of coverage application, changes or no changes.

It's hoped that this report will serve as a useful stopgap to those who expect to deal frequently with NCS or SAM (or both) and who do not, as yet, have detailed instruction manuals on their reference shelf. Also, the information here—gathered by SPONSOR editors in a series of interviews with coverage service and agency executives—may serve as a once-over-lightly for admen who have only occasional contact with either brand of data.

At this point, let's review and bring up to date four basic items dealing with broadcast coverage information:

1. Coverage: What it is The term "coverage" as applied to NCS and SAM data today has little to do with the engineering concept of outlet coverage, which is expressed on maps with millivolt contour lines around a station's tower. Also, although coverage is expressed in terms of homes and areas, it isn't an expression of the total number of radio- or TV-equipped families in a station's area who could possibly tune the station's signals. And, it certainly isn't a figure which shows how many homes regularly tune an advertiser's show on a given station.

What is it, then, in terms of an advertising tool?

A useful thumbnail definition of to-

day's coverage data was given to SPONSOR by NBC research executive Jim Cornell. Said he:

"Coverage data show you the 'where' and 'how often' of station or network listening or viewing in terms of how many families regularly tune in—daily, weekly, or even once a month. Thus, they give air advertisers the 'maximum potential' home audi-

★ ★ ★ ★ ★ ★ ★ ★

"While it is true that human nature does not change very much, it is also true that the outward appearance of this human nature takes on different colorations and facades as time progresses. In order to avoid using yesterday's language in your advertising, you must learn to understand what motivates the present-day consumer. You even have to understand where this present-day consumer is going, since advertising, by its definition, reaches and has to reach into the future."

DR. ERNEST DICHTER
President
Institute for Research in Mass
Motivations, Inc.

★ ★ ★ ★ ★ ★ ★ ★

ence of an outlet or series of outlets."

2. Coverage: What it does With the aid of today's coverage reports—either the area-type or the station reports—an agency can now determine such important time buying factors as:

A. The over-all geographic size of a station or network's "market," that is, the area in which it gets at least minimum listening at least once a week, either by day or by night.

B. How many homes (total) listen regularly to that station, day or night, on the basis of daily and weekly (and, in the case of NCS data, monthly) levels.

This, in turn, can be applied to a sponsor's particular marketing or sales problems, to determine:

A. How well a station, or series of

stations, or network, will "cover" a particular area like a state or a major sales district at the minimum level.

B. How to split up a given budget in spot radio (and, to some extent, TV) to cover reasonably a given area.

C. How to apportion a share of costs of a campaign to sales districts or to dealer groups in a particular area so that each pays equitably.

At the same time, coverage data can be used to determine certain cost figures which have some value in inter-media comparisons at the local level, such as these two:

A. How a station or group of stations in an area compare roughly with printed media as regards basic advertising efficiency. Thus a radio station's average daily circulation in an area is comparable in many ways with the circulation of daily newspapers in the same area.

B. The result of comparing a station's "average" daily rate (all daytime cost divisions averaged for, say, a minute announcement) with daily circulation gives a rough cost-per-1,000-homes-of-circulation figure. This, in turn, can be compared with the milline rates of newspapers, which are simply the costs per agate line per thousand circulated copies of the newspaper.

It's wise to point out that no individual radio or TV program on the air is likely to reach an audience whose size equals the outlet's total circulation. But then, neither are printed media circulation figures any guarantee that the advertiser's printed ad will be read by everyone buying a publication. So, such inter-media comparisons have a good deal of validity—when they are used with care, and the comparability is held to set limits of space and time.



Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

National advertisers and ad agencies placing \$1 billion helped make this biggest of all SPONSOR studies possible

The Study: You'll be hearing a lot about it. Called the SPONSOR All-Media Evaluation Study, it analyzes, individually as well as collectively, all of the major advertising media—billboards, direct mail, magazines, newspapers, radio, television. ABCs, dimensions, strengths and weaknesses, psychological values, result records of each are thrown into the spotlight so that every advertiser can see them as they really are. The Study is completely objective and is validated by a board of top all-media advertising men consisting of advertisers, agency presidents, and researchers.

The story behind the Study: What prompted SPONSOR, a magazine for radio and TV advertisers, to undertake the most comprehensive analysis of black-and-white (as well as air) media ever made by an advertising publication? The idea was born early in 1952. SPONSOR's publisher had observed for some time the lessening opinion with which big advertisers were viewing the radio medium. The fault lay with the radio industry itself, which was doing a poor job of selling itself to advertisers.

But radio's record pointed to a mass medium that was far stronger than most advertisers realized. Perhaps SPONSOR, reasoned its publisher, could help advertisers gain a proper perspective of radio—no higher nor lower than it honestly deserved. Further, it could throw light on TV. But to do this it would be necessary to evaluate each major medium along parallel lines, not comparing one with another but employing the same yardsticks for each. If properly done, the project would aid all advertisers.

In June 1952 the editorial specialist was found who could head such a study, and on 2 August 1952 he went to work. As this goes to press he has person-

ally interviewed 158 media experts in all sections of the U. S., polled 2000 of the nation's leading advertisers and agencies on key media selection problems; outlined and prepared 14 articles (the first in SPONSOR's 20 April 1953 issue) to be run in consecutive issues prior to publication in book form. In all, he has spent eight months on this job.

Who will read it? The All-Media Evaluation Study will be highly publicized and promoted. We expect it to be eagerly read and used by thousands of key executives of advertising firms, as well as agency principals, account executives, media buyers, and research personnel. They will gain from this factual, unbiased study an insight into each medium never before available. The numerous specific examples will show them in detail how others (including such agencies as BBDO and Y&R) evaluate and use media, how media fits into the overall picture of how to push a product. SPONSOR believes that the issues in which the Study appears will have longer life than a normal SPONSOR issue, already noted for longevity.

What it means to you: To the radio and TV station, ad agency, and allied service companies the issues of SPONSOR carrying the All-Media Evaluation Study offer extra advertising value. The Study will be widely publicized, promoted via paid space, merchandised in numerous ways. The press run will be increased. You can be certain that your advertising message will be seen by a large number of bonus readers, in addition to regular readers, again and again.

SPONSOR 510 MADISON AVENUE NEW YORK 22

Please reserve following space in SPONSOR's All-Media Evaluation Study.

<input type="checkbox"/> double-truck	\$780	(one-time rate)	frequency discounts apply!
<input type="checkbox"/> full page	\$390	(one-time rate)	
<input type="checkbox"/> half-page	\$220	(one-time rate)	
<input type="checkbox"/> third page	\$150	(one-time rate)	

**Clip this handy
coupon today**

Issue Dates

Firm

City **State**

Name

All-Media Evaluation Study (explanatory article 6 April 1953) 20 April, 4 May, 18 May, 1 June, 15 June, 29 June, 27 July, 10 August, 24 August, 7 September, 21 September, 5 October, 19 October, 2 November.

SPONSOR *the magazine radio and TV advertisers USE*



●
**It takes motive power
 to keep merchandise moving
 in the New England,
 Philadelphia, Pittsburgh,
 Fort Wayne, and
 Portland areas.**

Hook up to

WESTINGHOUSE
RADIO STATIONS

WBZ · WBZA · KYW · KDKA
WOWO · KEX · WBZ-TV

National Representatives, Free & Peters,
 except for WBZ-TV, for WBZ-TV,
 NBC Spot Sales

The above uses of coverage data—which apply mostly, in this case, to radio information—are generally accepted as being a useful basic list.

3. Coverage: What it won't do
 Many researchers differ on this point, since there are sizable variations between advertisers in everything from sales territories to the types of audiences and stations sponsors prefer. However, here are some uses to which the present coverage services shouldn't or can't be put, uses based on several inherent faults or mathematical variations basic to each service:

A. As far as both services are concerned, coverage data are not the magic formulas which solve all of the old and new problems of time buying. Coverage data provide data which are comparable, in many ways, with the circulation figures of other media, and thus enable an advertiser to make intra-outlet and inter-media comparisons. But it doesn't remove the necessity or usefulness of local or national ratings, since these are roughly comparable with items like media readership studies.

Also, no set of coverage data—area reports and station reports—gives useful clues to such important time buying factors as a broadcast outlet's ability to do a good merchandising and promotion job for advertisers, the loyalty or sizes of audiences to particular radio or video shows, or a station's off-the-air role in the daily life of a community or social or language strata of the population.

B. In the coverage data of both services, TV coverage is a problem. SAM didn't measure TV except in a limited way, figuring (incorrectly, it was proved later) that TV coverage was simply the TV homes within a circle (usually, 50 miles) drawn around a TV transmitter. NCS *did* measure radio and TV on the same yardstick. But NCS data are available today only on TV stations operating prior to spring, 1952. NCS has no television data for a "new" market like Denver. (Note: NCS may go back and re-measure the newer TV areas in the near future, but this is not definite. Many agencies, however, are pressing for it.) Researchers therefore advise caution in applying the new coverage data to all TV buying problems.

C. Nielsen Coverage Service data have limitations in their application to advertiser sales territories. NCS measured the radio-TV coverage data in

some 1,500 "NCS Areas" in the U. S., not in every county. If there were fewer than 10,000 homes in a county, the county was put into a "cluster" of counties. Therefore, if a sponsor should want data regarding what goes on inside an NCS "cluster," he will have to get it on special order from NCS. Or, use a hit-or-miss formula involving the ratios of station audience for the area as shown by SAM—which *did* measure on a county-by-county basis for the most part—applied against the NCS cluster totals.

SAM coverage information, unlike NCS, appears in county-by-county form without the necessity of extra charges or calculations. This is true both of SAM station reports and area reports. Therefore, if an advertiser (or agency) frequently needs U. S. coverage information broken down on a county-by-county basis—perhaps to match up with certain sales territories—SAM may well be the primary tool, not NCS. All things considered the fact that SAM reports individually on virtually every U. S. county makes SAM a useful tool for sponsors who need such detailed information.

D. Although there has been a post-1949 rise in the number of U.S. radio stations appealing to a specialized foreign-language group, the county-by-county data of SAM doesn't give an accurate indication of this in terms of coverage. Reason: SAM used an English-language mail ballot, which missed a lot of the specialized audiences of Italian-language, Spanish-language and other U. S. stations, although English-speaking minorities (farmers, Negroes, and others) were counted more accurately. NCS got off to a better research start by including in its original 100,000-home probability sample of the U. S. the proper percentages of minority groups, later following up with personal interviews (which sometimes, as in the Southwest, involved interpreters).

E. Historical comparisons—to see if an outlet has gained or lost ground since 1949—look easy with both NCS and SAM data. But such comparisons with the old BMB can be misleading. Today's coverage data are comparable with the 1949 BMB in only the most general way. NCS data were prepared with a method entirely different from that of the BMB and are therefore almost ruled out of comparisons. SAM data were, it's true, prepared along BMB lines. But, even SAM isn't fully

**YOU MIGHT WALK A MILE IN
6 1/2 MINUTES***

BUT ...

**YOU NEED THE
FETZER STATIONS
TO HIKE SALES
IN WESTERN MICHIGAN!**

WKZO, Kalamazoo, and WJEF, Grand Rapids, are the two outstanding radio buys in Western Michigan. The February 1952 Pulse credits WKZO with more listeners—morning, noon and night—*than all other stations combined!* Hoopers for the same period credit WJEF with 15.4% more listeners than the next station, for Total Rated Time Periods. Bought in combination, WKZO-WJEF cost only 92.9% as much as the next-best two-station choice in Kalamazoo and Grand Rapids—*yet deliver 62.6% more listeners!*

WKZO-TV

WKZO-TV, the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids, truly dominates



America's 25th television market. Its bright Channel 3 picture is received clearly and consistently by more than a quarter-million homes in 28 Western Michigan and Northern Indiana counties. The March, 1953 Videodex Report shows that WKZO-TV gets 140.7% more afternoon viewers, 153.2% more evening viewers, than the next Western Michigan station!

Get all the Fetzer facts—write direct or ask your Avery-Knodel man.

**Michael Pecora walked a mile in 6 minutes, 27-1/5 seconds, in New York City on February 22, 1932.*

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

★ GROWING WITH SOUTHERN CALIFORNIA

During 1952, the eight counties covered (.5MV) by KMPC added 171,358 buyers to this already wealthy, fast-growing market! And more and more advertisers are using KMPC to really *cover* Southern California. It's the *one-station network!* Write or call for availabilities now. Represented nationally by H-R Representatives, Inc.

50,000 Watts Days
10,000 Watts Nights
**THE ONE-STATION
NETWORK**

★

KMPC

★ **RADIO...**
**AMERICA'S GREATEST
ADVERTISING MEDIUM**

comparable to BMB. Reason: There are sizable differences between 1949 and 1952 mail samples used, and many researchers feel that TV families (of whom there are many more today) tend to send back more mail ballots than non-TV families.

F. Inter-service comparisons — to see the differences between today's SAM and NCS figures for the same outlet — are equally misleading. Here again the basic differences in methods between the two services tended to produce two entirely different sets of figures. And there's no reasonable compromise possible, even with fancy mathematics. (For details, see "Will NCS and SAM both be used by buyers?" SPONSOR, 6 April 1953, p. 27.)

I. Coverage: Fancy uses Like any good research tool, coverage data have many specialized uses, which break into two groups:

A. Beyond-the-ordinary uses for coverage data which an agency may already have in its possession.

B. Fancy applications of coverage data which the original coverage service, NCS or SAM, may have on tap at a special price.

Here's a brief roundup of some of these specialized uses of coverage data:

Agencies who use the for-free SAM station reports can also get area reports at moderate cost, usually around \$2,500. Unlike station reports, which show the amount of audiences stations receive in all the counties in their coverage area, SAM area reports take a given area, like a state, and show on a county-by-county and city-by-city breakdown the listening that all subscribing stations receive. (Non-subscriber data is available mainly via subscribing stations.) Thus, SAM users can get information which will help them in picking the best stations to cover particular marketing territories.

Agencies who are NCS users have as their primary tool the NCS Area Reports or the Complete Circulation Report and frequently purchase a set of NCS Station Reports. But like SAM, the station data shown in the regular reports of NCS vary in their completeness. If an advertiser wants extensive data on a non-subscribing station from NCS, he has to order them at extra cost as part of the Complete Circulation or Station Reports.

SAM can provide a certain amount of special data, covering U. S. coun-

ties. These are primarily the material gathered in the last census and which can be "punched in" on a deck of SAM station cards. This includes such items as: what percentage of families in a given county cook with gas or coal, whether they own automobiles, do they own or rent their homes, and so forth. A special run of SAM cards is thus possible to sort out such specialized advertising information as the stations which have many listeners in counties where there are, for example, a majority of farm families.

NCS, which was intended from the beginning to be more comprehensive than the BMB, provides much special air data in its regular reports and has even more available on special order.

NCS Station Reports (provided the station is a "Comprehensive" subscriber), include special data on audience characteristics such as: breakdowns of the station's daytime and nighttime weekly circulation in terms of upper, middle, and lower-class income homes (plus a comparison with the total homes in the area); circulation breakdowns (again with area comparisons) by number of radio sets, TV and non-TV homes, car radios, and family size; breakdowns by farm vs. non-farm, white vs. non-white, and so forth.

Here's how such qualitative data could, typically, be applied by an advertiser to his basic routine of buying spot radio time on NCS.

Problem: A manufacturer of radio sets wants to buy an air campaign on a spot basis to plug his new line of low-priced clock radios.

Solution: In addition to the usual processes of defining his sales areas and picking the stations with the best cost-vs.-audience showing, the advertiser can order a special run of NCS cards (at extra cost, varying by the size of the job) to sort out first the areas that have a high percentage of single-radio-set homes and then the stations that have the largest percentages of these single-set homes occurring in their weekly daytime or nighttime audience.

In this way the advertiser has a far better-than-average chance of aiming his radio commercials for a clock radio into a home which has just one—and not two or three or a dozen—radios. Scientific application of coverage data — not guesswork—can do similar tricks for other advertisers. ★ ★ ★

**"\$2,300 A Month
from
AP News"**

"The power of AP News in a small market is shown by the fact that our 63 AP weekly newscasts are all sponsored AND in every case spots before and after these 63 newscasts are sold and stay sold . . . for a total revenue of \$2,300 per month. Figure it for yourself: AP news on your station means dollars for you."



**Brown Morris, Manager
KADA, Ada, Okla.**

AP NEWS = Revenue & Reputation

**"AP has built our
Reputation for Top
News Reporting"**

"Folger's Coffee, Kimball Motor Co., Campbell's Refrigeration and San Luis Butane have increased their sales and expanded their businesses due to AP news. Even our adjacencies are sold out. This is all made possible by our hard-working AP machine and the always efficient AP reporters who work 'for us'."



**Les Hacker, Station Manager,
KVEC, San Luis Obispo, Calif.**

For full information on how you can join The Associated Press, contact your AP Field Representative or write

**RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza
New York 20, N. Y.**

Hundreds of the country's finest stations announce with pride,

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."

This is Mr. L. E. Paul



This is what he says

"The Lawrence Electric Company (construction supply firm of which he is president) is pleased to record satisfaction with results obtained from sponsorship of Fulton Lewis, Jr. on WTRF, Bellaire, Ohio. Customers stop us on the street to thank us for sponsoring the program. Others comment favorably while making purchases. Still others have switched to us because we helped return Fulton Lewis, Jr. to the local airways."

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, 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).

ANA PANEL

(Continued from page 35)

is spreading quite rapidly. While it still comes a long way from covering the majority of our dealers, I am not too sure that it will not develop to a much greater extent and perhaps be our answer to television rather than a network deal. Our experience has been that the combination of radio and television is extremely effective—TV to demonstrate the product, radio for frequency and extra urge to action.

Q. Could you say something about your budget, what percentage is going into the air?

A. Only that the percentage of co-op advertising money is increasingly going into radio and television.

CHAIRMAN: Green Giant is the top producer of canned corn in the United States. Ward, could you explain how that came about?

MR. PATTON (Green Giant): Guess we have been lucky.

Q. What about your air advertising?

A. We have Art Linkletter's *House Party* once a week.

Q. For what products?

A. On Green Giant Brand Peas, Niblets Brand Corn, Niblets Mexicorn, and Green Giant Brand Cream-style Corn—What we call our advertised line. It is the third year for Art. We have 28 TV stations and the complete Columbia Radio network of 171 stations.

Q. What are your plans for this fall?

A. If we stay with TV, we will undoubtedly try to use as many stations as we can clear because your talent cost isn't any more.

Q. What are you doing in other media?

A. We include in our budget a cooperative plan which is all print: that is in the daily papers, in the local distributors' advertising; posters and handbills, and that is quite substantial. It has been growing. We insist, though, that we get a copy of the ad, and measure it before we pay for it. Then, of course, we use what we think are some of the leading papers and magazines; we make use of four-color pages and Sunday supplements.

Q. Do you find TV costs eating into your regular budget?

A. It worries us to death.

MR. HARRINGTON: The Screen Actors Guild isn't going to help it any,

Ward, in cutting costs.

MR. PATTON: We think TV is effective, and of course Art Linkletter is quite a personal salesman. Our commercials are integrated with the show. Our portion contains these children he interviews.

Q. Considering TV's greater impact, are you willing to pay more for reaching a thousand people?

A. As the program grows, you pay less; it is something we are stuck with. I guess. Our agency likes TV and we like it, and we would like to do more; we would like to have a big nighttime show that everyone had to listen to, but we can't afford it.

MR. HARRINGTON: Don't you fellows think there is more and more resistance on the part of advertisers to these outrageous television costs?

MR. PATTON: It is a terrific problem, the way they are upping the cost.

MR. HARRINGTON: My company owns three TV stations and we also own AM radio and I can't say this on any scientific basis, but we have been conducting pretty extensive tests in those markets. It is my opinion from those tests that we are getting more results per dollar of cost from radio than we are from television. There are all sorts of imponderables there. You say, "Well, what you are doing in television is no good." Maybe it isn't doing the selling job it should do but the television costs so much and is going higher because of the Screen Actors Guild, I don't know what the result is going to be.

CHAIRMAN: Ralph, if radio gives you more results, why are so many advertisers down on nighttime radio?

A. There is no question but what TV has got into the nighttime audience, but personally I doubt if it is cutting in as much as a good many advertisers think it is. There must be a point somewhere of diminishing return because these television costs go up and your radio costs have gone down.

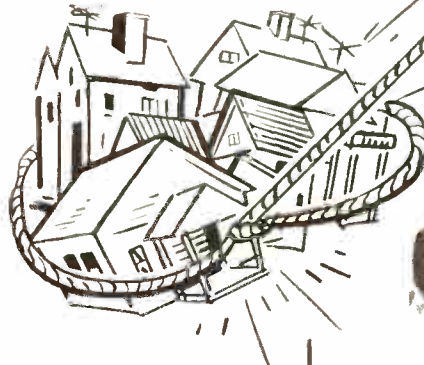
Q. Do you think advertisers are in a new cycle of coming back to radio.

MR. HARRINGTON: I am exactly of that opinion and I think this Screen Actors Guild strike settlement is going to be one more urge for some advertisers to go back to radio. I mean not the big boys who can spend the money and to hell with the cost, but the people around the borderline. like us: I think radio is a long way from being a dying medium.

MR. PATTON: In non-television mar-

day
or
night
you
corral

200,000 memphis
and Mid-South
TV Homes



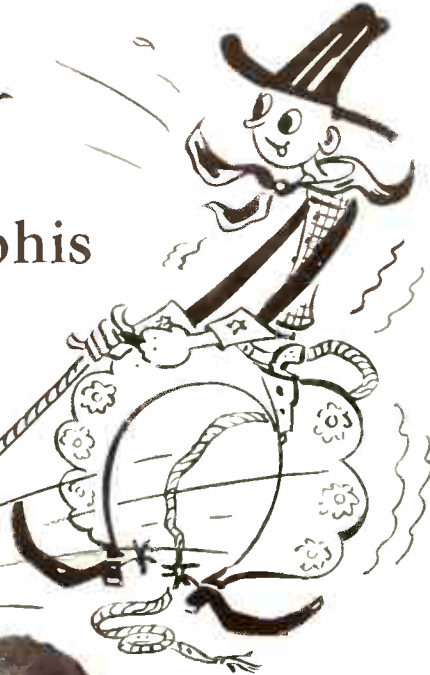
when
you
buy...

PARTICIPATING
SPOTS
NOW
AVAILABLE
ON
EITHER
SHOW



Here are household hints and shoppers' specials wrapped in a bright and breezy package for housewives in the morning. The show features Olivia Browne, well-known Memphis TV emcee, and WMCT's own Wilson Northcross. It's loaded with "sell."

Monday thru Friday 9:30 A. M.



"Berl Olswanger
Show"

"The casual touch." That's the charm of the Berl Olswanger show. Flanked by the lovely Ol'Swingers, Berl mixes pop tunes by these three pert chicks, together with his inimitable piano interludes and the restrained Olswanger humor. It's a natural for easy listening and viewing.

Monday thru Friday 5 P. M.

WMCT

Memphis ONLY TV Station
WMC WMCF WMCT

National Representatives:
THE BRANHAM COMPANY

Owned and operated by
THE COMMERCIAL APPEAL

CHANNEL 5 • MEMPHIS
AFFILIATED WITH NBC

ALSO AFFILIATED WITH
CBS, ABC AND DUMONT

They're going
to love

KUDL

1380 KC

in
Kansas City

The 1000-watt station
the 250-watt rate.

**K
U
D
L**
1380
KC

Local variety shows to hold
and sell your audience.

Covering Kansas City with a
proven basic formula of News
Music and Variety

United Press News every
hour on half hour

These Disc Jockeys will
sell for you

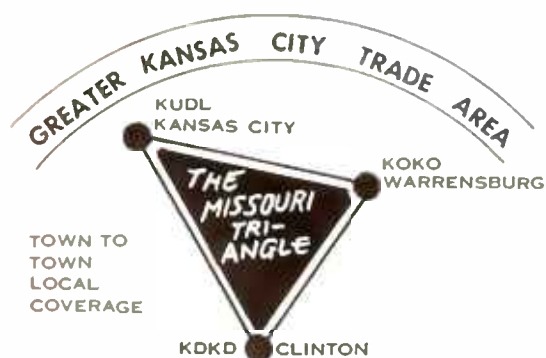
Harlem Hop (colored)
1 to 3 P. M.

Pete's Platter Parlor
3 to 5 P. M.

Lowest Cost for Local and
Area Coverage

STUDIOS—
1012 BALTIMORE BLDG
KANSAS CITY, MO.
PHONE BA-0077

SEE **Furjoe**



kets we had complaints. We have national distribution, we're in practically every store, and we had trade complaints with TV and no radio. There were a lot of kicks. Non-television markets, of course, want radio coverage.

MR. HARRINGTON: Why shouldn't TV be effective? Any two media are probably always better than any one. Radio to me does a better product-selling job. With radio you can produce more floor traffic in any of your dealers' places of business. We use radio chiefly with this gimmick advertising, special appeal, special offers, come on in, specials on service, on tire service and wheel-balancing and things like that, to create more floor traffic.

MR. PATTON: You can never eliminate radio as long as people have radios in their cars: they are going to use it.

CHAIRMAN: We have from time to time shown in our studies that a lot of out-of-home listening is just now beginning to be counted. It accounts for sometimes as much as 20% of nighttime radio. That corroborates your statement, Ralph, that there is much more radio listening than most people realize.

MR. HARRINGTON: I seldom look at my television set.

MR. PATTON: I think most people turn on radio for the news.

DR. DICHTER: I think that is quite important because radio is more directly related to the immediate purchase: it is much less removed than television. Television is more comparable to magazine advertising: you don't have to buy immediately when you hear it on TV: the general atmosphere in radio is one of greater immediacy, but there is less time lag between a radio commercial and the actual purchase than there is on TV.

Q. Why is that?

DR. DICHTER: I think the general atmosphere of radio is more urgent—for instance, something important is happening: you turn to radio because you want to be kept up to date. I think you are much more likely to tune in your radio than you are to TV, and actually physically it just takes longer to prepare the newscast on TV than it does on radio. Also I think there is another thing happening: it isn't just simply a return to radio; it is a spiral development. It is a return of radio but on a higher level, a new level with new uses and new significance.

VOICE: As a means of communication there is no question about it.

DR. DICHTER: There is much more use of radio outside of the home, in your car, in factories, in offices, and so forth.

VOICE: It seems to play much the same role in the home: it is background entertainment.

VOICE: Yes, when the youngsters are studying, you'll frequently find them enjoying a set going quietly while they work.

DR. DICHTER: You might also introduce the famous old guilt feeling. We have found in a number of TV studies that there is a very active defense against too much TV at one point. I see one gentleman nodding here. The family feels, "What is happening to us? All our evenings go by the way-side. We don't do anything decent, always watching TV." In my family my children protest, "Daddy, can't you do anything else besides TV?" and I say "Let's go down to the workshop and do something active for a change." In radio you don't have that; you use it as background: somehow it is less hypnotic; you keep more of your own self-determination than you do with TV.

CHAIRMAN: Before we get into the psychological aspects of this any further, I'd like to hear from you others on what you're doing on the air. Joe, could you give us a rundown on what the New Holland Machine Co. plans to do in radio this year?

MR. HULL: We are primarily interested in the agricultural market. Last year we concluded a 13-week experimental program in radio. We bought already-established farm programs and then we extended it to 26 weeks. In trying to measure the effectiveness of those particular programs we found, as we expected we would, that some of them were very effective and some were very ineffective. Right now we are debating just what we want to do on radio. One of the things we believe is that the radio station should set up a separate rate structure for the rural market, instead of billing the client for extended coverage over metropolitan areas. We don't want to buy metropolitan coverage; we are unwilling to pay for metropolitan coverage, and if radio is being affected as much by TV as some people seem to think, we believe that those rates should be adjusted, particularly at farm listening times, to give an agricultural rate.

WTVN

CHANNEL 6, COLUMBUS, OHIO

announces the appointment of

THE KATZ AGENCY

as its national representative

effective April 6th 1953

SEND TODAY FOR

Your copy of



El Paso, Texas



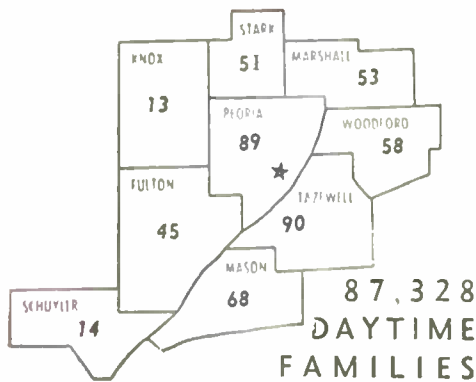
Get the complete picture of this important new TV market and its leading TV station.

RODERICK BROADCASTING CORP.

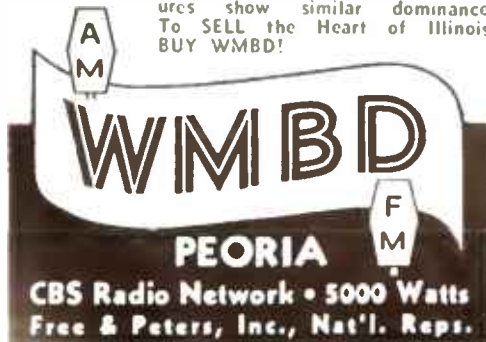
Dorance D. Roderick Val Lawrence Dick Watts
Chairman President Sales Manager

REPRESENTED NATIONALLY
BY THE O. L. TAYLOR COMPANY

Obviously OUTSTANDING



The new STANDARD STATION AUDIENCE REPORT shows how WMBD dominates the rich Peoria area market. WMBD's 87,328 daytime radio families include 89% of the Peoria County total . . . 90% of Tazewell County. WMBD audiences in the 9-county market account for 68% of 127,870 daytime radio families. Nighttime figures show similar dominance. To SELL the Heart of Illinois, BUY WMBD!



We are also thinking of TV. Today someone mentioned that about 20% of the farms now have TV sets; of course we are unwilling to buy national network coverage to get 20% of the farms, but there are those stations that are essentially agricultural. We are thinking very seriously of doing a little experimenting in that line, although one of the things that frightens us is the tremendous cost of a TV program. One of the things we have been doing in the past several years is making our own motion pictures. We have our own motion picture unit which we feel we can very easily adapt to TV.

MR. HARRINGTON: The unions may not let you.

MR. HULL: Of course I think production costs can sound a death knell to TV as far as a lot of us with small operating budgets are concerned.

CHAIRMAN: George, you in National Biscuit are going into a big spot radio campaign, aren't you?

MR. OLIVA: We are using spot announcements on radio in different areas of the country; it is not national in that respect. We are using 20-second spots in problem areas or areas in which there is a high potential, but we have Godfrey over CBS Radio for over-all coverage. We have him on an every-other-day basis at 11 o'clock with very high ratings. We are also using TV spots in about 65 markets; we use TV that way because it gives us an opportunity to advertise local products in different months of the year and in different areas. We don't necessarily have to advertise the same product right across the board. Local competition makes it necessary to combat it that way.

CHAIRMAN: As TV stations open up in new markets, will you go along?

A. I think we will as our budget increases. How far we can go is a problem, but as new markets open up, we look into them very carefully, and if there are sufficient sets in use and the market is satisfactory, we will buy the station.

Q. How do you feel about nighttime radio?

A. We haven't used it in the last 20 years. We feel that a good daytime program is more effective for us. While we do buy some nighttime spots, we make sure that the hour is not after 10 p.m.

Q. What percentage of your budget is going into air advertising?

A. Both radio and TV take around 33 or 34% of it.

CHAIRMAN: Henry Stevens of Campbell Soup, what percentage of your budget is going into the air media?

MR. STEVENS: We have some products without any radio or TV, new products, and we have some others that have 90%. I guess the over-all average is about 60% radio and TV. I have the same comment to make as the others. It has been a difficult period, believe me, this transition from radio to TV, because we have tried to hold a good portion of our radio and yet get good shows established in TV.

CHAIRMAN: Do you feel the transitional period is ended?

A. I don't think so. No, we are still in both media.

We have *Double or Nothing*, with Bert Parks, three times a week in a half-hour daytime TV show, and we have Bert Parks in radio five times a week. Our evening TV show is *The Aldrich Family*, a half-hour Friday night show.

★ ★ ★ ★ ★ ★ ★ ★

"The keynote of the coming years (in Canada) will be radio's determination to prosper. We have that determination. Our response to this new challenge (television) will result in our becoming an even more efficient medium of advertising. As we become more competitive . . . we will intensify our studies of competitive media . . . We (will) study the cost, the merchandising, the circulation patterns, and the measurement systems employed by other media."

PAT FREEMAN
Sales Director
CAB, Toronto

★ ★ ★ ★ ★ ★ ★ ★

CHAIRMAN: We want to touch upon this other problem of impact. Dr. Dichter, do you have any more observations to make on which media have a greater impact, if any?

DR. DICHTER: It depends upon the product. I am always inclined to be more concerned with the psychological mechanisms being employed, rather than with the technical aspects of the medium. In the field of television as well as in radio, I think we have hardly scratched the surface, as far as producing the kind of shows and commercials that reach the consumer is concerned.

A study, for instance, of the kind of commercial that Arthur Godfrey uses gives us some indication as to what is really effective. You have to use the principle of identification. Arthur Godfrey never reads it. He delivers his commercial the way you think you would behave if you were in that television studio. In other words, you feel you just couldn't take it week af-

ter week without making fun of it once in a while, and that is exactly what Godfrey does, and the moment he does it you can identify yourself with him: this is you; he is behaving like you; therefore what he does becomes for the first time really believable.

Now take that technique; you can use the very same approach on radio and on TV. It is my contention, for instance, that you could have a lot of Godfreys if only the writers of commercials were to give more freedom for spontaneity to the individual announcer. One of the things I have recommended is to have what I call a psychological parenthesis in each commercial—permit the announcer to fill in whatever he wants, maybe just the weather or the fact that he got wet on the way over from his home to the studio. In our experiments we showed that a little thing like that will sud-

denly lift him out of the role of an announcer to the role of a living human being, and you have really changed basically the effectiveness of the commercial much more than if you had worried about where to put your comma or period and what exactly you should be saying.

MR. STEVENS: It is like Mr. Bean of L. L. Bean Co., the Maine sporting goods house: halfway through a comment on the items in his catalogue, Mr. Bean says he uses them himself.

DR. DICHTER: That is right. One distinction I have made in selling almost any kind of product is that there is a difference between acting as a salesman, an expert, or a craftsman. What I mean by that difference is this. If I buy an electric saw, I don't want the salesman to talk to me like a salesman or not even as an expert; I want him to discuss this electric saw in terms of his own experience. He should say, "I always have trouble whenever I have to cut a big panel of plywood. Well, I struggled with that for a long time and finally I found how to do it." Now if he talks to me that way, I can recognize that I have had that same difficulty; he has the good fortune of being able to do all week long what I can do only on weekends. He is a craftsman enjoying exactly the same way I do the use of this product, tool, or whatever it is. It doesn't just apply to an electric saw; I think it applies to almost any kind of product, and I think that distinction is a very important one.

MR. OLIVA: I think that is right. Isn't lack of believability pretty much the fault of the advertising agency in writing the commercials?

MR. HARRINGTON: How many radio or TV announcers or m.c.'s, or whatever you want to call them, can do what Arthur Godfrey can?

MR. OLIVA: It isn't that altogether. Just as Dr. Dichter was saying, they should write their commercials to fit the show and not come out with some cold announcement that is absolutely out of place. There is one thing I have noticed many times, and it annoys me no end, and that is the use of "You see?" "You see?" Why, you have announcer after announcer starting his commercial with "You see, we do this." It's ridiculous.

MR. HULL: Doctor, how about the cold benefits or features of a product? Take your electric saw, for instance. Assuming that you know something

"... The campaign has been very, very successful... the simultaneous delivery of Telegrams with sample kits... provided the necessary impetus."

Western Union for fast, dependable "DISTRIBUTION" SERVICE



Quick, economical distribution by dependable messenger service in all urban markets. Perfect for point-of-sale displays, professional sampling to

doctors, dentists, druggists and an unlimited range of other business promotions.

Other Western Union Services

- **MARKET SURVEYS**—Fast, efficient way to check consumer attitudes and brand preferences.
- **CIRCULATION VERIFICATION**—Checks titles, buying influence and addresses.
- **PUBLIC OPINION POLLS**—Spot checks on media coverage and consumer preferences.
- **"OPERATOR 25"**—Enables advertisers to give prospects the names of local dealers by telephone—provides missing link between advertiser and consumer.

For further information on any or all these special services, call your local office of

WESTERN UNION



10,000 WATTS IN KANSAS CITY
WHB
DON DAVIS, President
JOHN T. SCHILLING, Gen. Mgr.
MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT
Represented by
JOHN BLAIR & CO.

Pity the poor film that is UNTREATED!



Our new folder, "Peerless Pointers," tells you tersely and factually about preventable damages that frequently happen to film and how Peerless Treatment guards against such damage at a cost measured in pennies.

Write for your copy now

PEERLESS

FILM PROCESSING CORPORATION
145 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

Protective and preservative treatments...
Rejuvenation treatments

**Top Rated Half-Hour
MYSTERIES**

We can deliver up to
6 half-hour transcribed
Mystery Programs Weekly.

We Offer —
**LET GEORGE DO IT!
MYSTERY HOUSE!
30 MINUTES TO GO!**



Ask us for the Dope.
We'll shoot the works

Harry S. Goodman
19 EAST 53rd STREET at Madison Avenue
NEW YORK, N.Y.

See us at the Convention
Biltmore, Suite 2300-02



THE MIGHTY
"MIKE"
OF
SAN ANTONIO
250,000 Milliwatts
Spanish Language

kiww

about electric saws or the consumer does, isn't the buyer influenced by the features, by the tilting arbor, or by the size of the table, or by the functional characteristics of the unit?

DR. DICHTER: Yes, very much so, but I contend that you can only be interested in such technical features from the viewpoint of human experience. In other words, suppose you wanted to describe the tilting of a saw as a feature. You would have to talk to me about it in terms of my own work habits, my own difficulties.

Q.: Wouldn't you be talking down a little to your audience if you did that?

DR. DICHTER: It would depend a lot on the product.

MR. HULL: You are a photographer. You are interested in the shutter speed and the kind of lens and the mechanism of the thing. There is not much of an emotional factor except as expressed in virtually cold features.

DR. DICHTER: Then you are really defending a sort of catalog kind of advertising.

MR. HULL: That is right. ★ ★ ★

SUPERMARKET ON WBIG

(Continued from page 51)

The supermarket owner was faced with these problems when he sat down to map out his radio schedule:

- *Hitting the desired audience.* Ralph realized that programing hits twice as hard if a majority of the listeners are potential supermarket customers. Main problem in reaching this audience boils down to choosing proper air time. After careful study of listener data, Ralph signed for a staggered schedule between 7:00 and 9:00 a.m., to reach maximum women's audience.

- *Programing to attract and hold this audience.* To appeal to the greatest cross-section among potential customers, an informal, chatty disk jockey show—*Poole's Paradise*—was chosen, built around local radio personality Bob Poole. (Poole returned to WBIG recently from a four-year tour on the Mutual network.) This type of program is also a natural for ad lib announcements which feature "specials."

Bob Poole, although acclaimed number one d.j. in 1949-1950 in a national poll conducted both among listeners and among other d.j.'s, actually rates as a popular local "personality," who has his own following among listeners.

MR. HULL: That is right. ★ ★ ★

Bob Poole's voice is also used on the 20 to 30 announcements *Scism* runs each week in addition to the regular program.

Bob Poole's copy

Poole's script for his d.j. show—and for his announcements—consists merely of a series of typewritten instructions highlighting specific supermarket items. A typical list covers two or three days on the air, reads as follows:

"Bob: Following are items for Ralph's Food Palace: Four-pound package of Kingan's Pure Lard—39¢ a package; three cartons Red Ripe tomatoes—29¢; Kingan's Cured Ham—39¢ lb., shank portion; Grade A fresh ground hamburger—49¢ lb.

"Bear down on Kingan's lard and tomatoes. Ralph's also has a carload shipment of fresh camellias. Mention this lightly as quantity is limited."

On another typical broadcasting day, Poole's list will be headed by "5,000 Grade A fresh killed fryers—39¢ a pound," with the notation: "Fryers are your top specials. You have 5,000 to move through Saturday."

Poole also reminds listeners each week that Ralph's has late closing hours on week-ends for their convenience, points out the store is open Fridays till 9:00, Saturdays till 8:00.

Ralph has found repetition doesn't hurt his business. In fact, he makes only two copy changes in his ad instructions per week. He's found shoppers are interested in the same staples, week after week, want to be kept up-to-date on pricing. The two changes are planned to point up "specials" the Food Palace is featuring during a specific time period.

In-store merchandising for the air show consists of a sign above the meat counter, reminding customers to "Be sure to listen to Bob Poole every morning on WBIG." Poole himself, however, is a familiar personage to most of Ralph's customers. He often drops in, tape recorder in hand, to interview *Scism*, department heads, as well as some of the customers for rebroadcast later in the week.

As for *Scism*, he's found personalizing his market to the customers really pays. Not only has store traffic been heavier throughout the entire week, but there's been an especially noticeable cash register increase on Monday and Tuesday, generally the poorest days for grocery business. ★ ★ ★

GILBERT ON TV

(Continued from page 38)

When Gilbert's agency, the Charles W. Hoyt Co., hit upon the idea for *The American Flyer Boys' Railroad Club* in 1950, both A/E Winthrop Hoyt and agency Radio-TV Director Bill Smith felt they had found the ideal program format for their client. This 15-minute film program is built on the premise that kids never tire of watching trains and that they like belonging to clubs. It shows a typical boys' model railroading club in action.

Comments Winthrop Hoyt: "We don't have to worry about making sales points in opening and closing commercials, since American Flyer trains appear throughout the 15-minute run of the film. Actually, the whole film, in one sense, is a commercial."

Transfilm produced these six 15-minute films for the agency three years ago. In each of the films the same group of boys—five actors ranging from ages six to perhaps 12—meets in the model club house to play with

American Flyer trains and to discuss actual railroading problems with their guest expert of the week. These railroad experts were brought to New York from all over the country at the time the films were produced.

The guests engineers, switchmen, brakemen, station superintendents—tell the youngsters about their particular jobs. The boys, who are themselves experts in model railroading, then reciprocate by showing American Flyer trains in action. Diesel engines pulling streamlined passenger cars through tunnels, freights crossing bridges, passenger stations with toy commuters pacing up and down.

[Another toy manufacturer who recently discovered that his product can provide the basic idea for his TV show is the Playskool Manufacturing Co. of Chicago. This firm sponsors a weekly half-hour WCAU-TV show, *The Pioneer Playhouse*, featuring a "Lincoln Logs Building Contest." This contest shows five youngsters using Playskool construction sets as they compete to win a Playskool prize for the best construction by the end of the show. (For details, see "Toys are year-round item." 23 February 1953 SPONSOR.)

[Building an entire show around a product, however, need not be confined to toys. Other products—such as cosmetics or flowers (see "Radio made Tulsa flower store nation's largest," 26 January 1953 SPONSOR) can form the basis for an educational and entertaining program.]

Time buying problem

One of the biggest hurdles a seasonal advertiser must overcome is the problem of good time availabilities. This problem is complicated by the fact that no once-a-week program should be expected to build an audience for itself within its six- or eight- or even 13-week run. It is therefore particularly important for a seasonal advertiser to get a time segment wedged in between agencies that are aimed at the very audience he wants to appeal to.

Gilbert today aims at an audience of boys ranging from eight to about 12 years of age. Before World War II, electric trains appealed to boys up to ages 14 and 15. However, wartime sophistication reduced the market to the younger group.

The agency's main problem in reaching these youngsters is, of course, a problem of time buying. Charles

"A TWO WAY STRETCH" MAKES THE FIGURE

50,000 WATT COVERAGE


YOU BUY...

Spot coverage at regular rates on Rochester's fast stepping station WVET

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.



WVET

MUTUAL

REALLY STEPPING OUT

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY


No. 3 In A Series

Why Song-Ads Sell

Song-Ads Melt Buyer Resistance With Rhythm and Rhyme

Music hath charms. The Paper Mate Song-Ad actually made the hit parade on a Los Angeles radio station. Which all goes to prove, "you can't preach to them, but you can sell 'em with a Song-Ad."

Three Song-Ads on an audition presentation record, any one product, \$75.00.



5927 Sunset Blvd.
Hollywood 28, Calif.
Gladstone 6181

Write For The Answer—

SA = R + S

3 — Rs

Congratulations are

in order


for we

have our CP for TV

KGVO-TV-13

Target date July 1954.

The Art Mosby Stations



KGVO-KANA

5000 Watts Night & Day MISSOULA

250 Watts Night & Day ANACONDA BUTTE

MONTANA

THE TREASURE STATE OF THE 48

Representatives:
Gill-Keefe & Perna, Inc.
N. Y., Chi., L.A., and S.F.

ATTENTION!

**YOU CAN'T AFFORD
to pass up the opportunity
of hearing and seeing the**

**PRIZE WINNING
TV
WEATHER FORECAST
JINGLES**

**Fully Animated
Musical Spots**

**51 different spots
on film covering every
possible weather condition.**

**Audition Print On
Request**

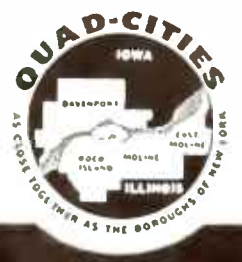
Harry S. Goodman

19 EAST 53rd STREET NEW YORK
See us at the Convention
Biltmore, Suite 2300-02

**NOW
169,000
TV HOMES
in the
QUAD-CITY AREA**

where nearly 1/4 million people rank 11th in Effective Buying Income per capita among Sales Management's 162 Metropolitan Areas.

Los Johnson—V.P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

Hoyt's timebuyer, Douglas H. Humm, faces a three-fold problem each year: (1) He must buy a time slot which finds the boys at home and in front of the TV set. His late Sunday afternoon buy filled the bill on that score. (2) Since the entire film series is on the air just once a week for six weeks, the show doesn't have time to build its own loyal following. Doug Humm therefore seeks agencies to shows that have a high listenership among young boys in order to get a ready-made audience. (3) This past season, the films had to be bicycled because CBS TV had a hard time clearing the late Sunday afternoon time on all 64 stations Gilbert bought. To help Doug Humm with the time buying, film-bicycling problem, the agency had a number of prints made.

The original 1950 film series has been used for the past three years. As Winthrop Hoyt explains it, the nature of the toy market is such that there is at least a 20% audience turnover each year, as one group of boys grows out of the toy train age, and another, younger group grows up to it.

This year, the company is planning four new films for its eight-week 1953 campaign, since the highly competitive toy market continuously forces manufacturers to add new features. The four new films will replace the two American Flyer films that show items the firm is no longer producing.

One of the main safeguards for insuring a successful TV show that a seasonal advertiser can employ is intensive merchandising. Hoyt agency proves its awareness of the importance of merchandising by distributing the American Flyer films to schools, YMCA groups, boys' clubs. For these educational showings, the agency merely takes off the closing one-minute catalog offer.

During the run of the films on TV, announcements merchandising the show are bought every week in some 600 newspapers. Lynn Farnol, the publicity firm handling the Gilbert account, last fall received over 270 requests for its feature based on *The American Flyer Boys' Club*. Among numerous others, Jack Gaver of UP and Alice Hughes of King Features used the story.

For its promotion of the film series, the agency prepares duplicate kits which are sent out both to Gilbert salesmen and to the TV stations. Gilbert salesmen use the kits with depart-

ment store accounts, working out window and in-store displays to tie in with the program.

Included in the merchandising kits are car cards pinpointing the program in each particular market, form letters to youngsters telling them how to organize American Flyer Railroad Clubs, pictures of the program, stickers announcing show time for box cars to be used in department store windows, and, finally, the complete, full-color catalog of the Gilbert toy line. (These catalogs alone will take a \$150,000 chunk out of Gilbert's \$1 million ad budget for 1953.)

In their merchandising effort, the Hoyt agency and the Lynn Farnol publicity office both seek support of the railroads to draw attention to the show. Various railroad organizations have cooperated generously in the past. The Pullman Co. used car cards announcing the program. The Association of Railroads sent special releases to 60 railroad employee magazines in the U. S., Canada, and Mexico urging support of the film series. The B&O reached some 40,000 employees with its message about the *American Flyer Boys' Club*, and the New York Central scheduled a special showing of the films for officers of the company.

Repeat performance planned

Sales figures coupled with the company's plan to continue *The American Flyer Boys' Railroad Club* in fall 1953 spell out success for the Gilbert Co.'s seasonal TV push. In 1952 Gilbert sales reached an estimated \$16 million, against \$14,800,000 in 1951. American Flyer trains account for more than 50% of this total.

On the basis of these sales figures, Gilbert's Ad Manager Banning Repplier plans to allot some 60% of the firm's \$1 million over-all ad budget in 1953 to American Flyer trains.

In last year's pre-Christmas campaign a new copy approach gave evidence of the show's strong pull. The Hoyt agency appended a new close to each film. As the club door closed, the announcer who had introduced the *Boys' Railroad Club*, gave the following pitch to invite write-ins:

"Hi yah, railroad fans! Wouldn't you like to have an official American Flyer Boys' Railroad Club *right in your own home?* Well, the Chief Engineer of American Flyer trains, Mr. A. C. Gilbert, wants to help you start one. You know it's a great thing to

be a leader and be the first to form your own club. So listen . . . here is what you get absolutely free. First, a letter from Mr. Gilbert telling you just how to start your official Boys' Railroad Club—he'll give you details on exciting activities you can plan. Then in addition, you also get this giant, 48-page American-Flyer catalog jam-packed with wonderful full-color pictures of all American Flyer trains and accessories . . . write for information on how to start your American Flyer Boys' Railroad Club and for your free 48-page full-color catalog, address Gilbert, 99 Erector Square, New Haven, Connecticut. . . ."

During the six-week run of the film series, this announcement drew nearly 25,000 inquiries—plus an average weekly response of 150 to 200 letters requesting charter certificates. Although the program is not on the air now, the letters are still coming in.

The toy industry, with its brief selling season, has a peculiar advertising problem. Some 85% of all toys are sold in the concentrated pre-Christmas shopping weeks—that is, between 15 November and 20 December. Although the industry has tried to overcome this lopsided proportion by advertising throughout the year, the pattern of consumer demand has not changed appreciably. Birthday business is a drop in the bucket compared with Christmas sales. In fact, many department stores throughout the country maintain a toy department only during the pre-Christmas rush weeks.

However, though the retail season begins in the middle of November, the industry's sales are determined in March, when department store buyers and retail outlets order their stock for the coming fall. The amount of these orders is largely determined by consumer demand during the previous holiday retail buying. Therefore, the effectiveness of a toy manufacturer's advertising during October-November-December of one year can't be gauged accurately until March and April of the following year.

Only Parker Games, Milton Bradley, and Lionel compete with Gilbert's

advertising on a national scale. And of these, only Lionel, with \$50 million in sales for 1952, is a major air media user. Lionel sponsored the *All-Aboard Show* on CBS TV Sundays 12:15-12:30 p.m. during the 13 weeks before Christmas 1952. The firm is planning to use this kiddie show built around a ventriloquist during the 1953 preholiday season.

On 1 March 1953 A. C. Gilbert appointed Erwin, Wasey & Co. as its new agency, with George Morris as a/e. However, the company pointed out that its advertising plans would not be affected by this switch in agencies. Comments Ad Manager Repplier: "We have been successful with TV, and we'll continue using this medium." ★★★

MEN, MONEY

(Continued from page 10)

Walter Weir, until recently owner of his own shop and currently a veep at Donahue & Coe, has said of advertising that it "either attracts or develops a type of human being who is particularly sensitive to and extremely conscious of degrees of success. It is for this reason that there are so many titled officers in advertising—so many vice presidents." Weir himself was made a vice president only a few months after joining the old Lord & Thomas agency as a young man. Being youthful, he protested to Albert Lasker that he had not been with the agency long enough to deserve the honor. "Mr. Lasker fixed me with his piercing brown eyes and, I am sure with no little amusement behind them, said, 'Mr. Weir, don't tell me when you should be appointed a vice president—I invented the office in advertising.'" *

Again quoting Walter Weir: "Many of us who are amused when our four-year-old son proclaims himself Hopalong Cassidy because he is wearing a cowboy hat, ourselves acquire a new sense of dignity and importance when we read we have been appointed a vice president or have been hired in an executive capacity." *

Women, again, make much of status. And if you doubt it, see any lady executive assistant in an advertising agency bristle when she is mistaken for a secretary! ★★★

New Orleans'

BEST BUY

here are the facts to back up your decision to use . . .

WMRY, New Orleans' Negro Market Station

Based on latest morning Pulse and published announcement rates, you pay less, far less, per percentage of listeners, with WMRY.

STATION	% OF LISTENERS	COST PER % LISTENERS
WMRY (Ind)	12	44c
Station A (Net)	28	\$1.07
" B "	12	\$1.17
" C "	11	\$0.65
" D "	10	\$1.50
" E (Ind)	6	\$0.88
" F "	4	\$1.40
" G "	4	\$1.05
" H "	3	\$1.63
" I "	5	\$1.06

600KC "THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

Gill-Perna, Inc.—Nat'l Rep.

A Powerful Independent for a BIG LOCAL MARKET

Markets cover large distances in the Portland Area. People travel farther and oftener to do their buying. To cover this big market requires power. KWJJ, with its 10,000 watts, is the Northwest's most powerful independent station—reaches approximately 100 miles in every direction. For real coverage at lowest costs, use KWJJ to cover this 1½ billion dollar market.

KWJJ

Studio and Offices
1011 S.W. 6th Ave.

PORTLAND
OREGON



Nat'l Reps. — WEED & COMPANY

52 SHOWS READY FOR YOU Sportsman's Club

15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition prints.

SYNDICATED FILMS

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

There
 are
 still a
 few—a
 very few—
 availabilities
 on
 "Hometown
 America"...
 the biggest,
 most
 successful
 food sales
 and
 merchandising
 radio
 presentation
 in
 history...

WFBR

ABC NETWORK IN
BALTIMORE

Represented nationally by
 John Blair and Company

Newsmakers in advertising



Anderson F. Hewitt, recently chairman of the board of Hewitt, Ogilvy, Benson & Mather, has joined Kenyon & Eckhardt as vice president, account supervisor, and director. A few days after the change came about, Chase National Bank announced that it was switching its consumer and industrial advertising (approximately \$1,200,000 annual budget) from HOB&M to K&E, effective July 1953. (For further information on Andy Hewitt see Agency Profile, SPONSOR, 17 Nov. '52). K&E retains Bank of The Manhattan Co. account.



C. R. Smith, president, American Airlines, signed a contract for the largest single amount of advertising in the history of radio broadcasting. Under the contract between American Airlines and CBS Radio, the airline will promote its services during a total of more than 30,000 radio broadcast hours on six CBS radio stations during the next three years. Programs will run from midnight to dawn, featuring light music, news, weather reports, and general information for the traveling public. Agency: Ruthrauff & Ryan.



William P. Robinson recently took over managerial reins at Crosley Broadcasting Corp.'s newest outlet, WLW-A, in Atlanta. Prior to taking over in the Georgia capital, Robinson was programing vice president for the Crosley stations. A native Cincinnati, the WLW-A executive has a wide background in sales and administration. He was located in the Crosley sales offices in Chicago and New York, and held down an executive job at WINS, the CBC radio outlet in New York. Stepped up local programing may be anticipated.



Emerson Foote, executive v.p. of McCann-Erickson, Inc., received the highest honor to go to a lay person for "outstanding work in the campaign to control cancer" when he was chosen as the recipient of the 15th annual Clement Cleveland medal. Foote is credited with a complete overhaul of the American Cancer Society's approach to public fund raising and education. Foote believes "we should think of hope and not of fear. To talk of life and not death." Encouragement of early treatment can cut high cancer death rate.

You've found it!

What? —

Your luckiest "find" in radio — WERD, Atlanta! It's your "direct wire" to Atlanta's great Negro audience, and to its vast — but scarcely tapped — buying power.

Pick it up!

Good Luck — and Good buying action

will be yours with this four leaf clover in your broadcast schedule. WERD stimulates sales. And it's the most economical radio buy in Atlanta. Remember, there's a lucrative market to be tapped. It's yours through WERD!

Why? —

WERD listeners have confidence in what they hear on their station — the only Negro owned and operated radio station in the U. S. Their confidence shows where it counts most — at the sales counter, where they buy the products they hear about on WERD. Write for WERD's "Proof of Performance."

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by

JOE WOOTTON

WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.



Movie Stocks... Should I Buy — or Sell?

Judging by our mail, that's one problem a good many investors would like to solve.

Can Cinerama, 3 D's, and foreign markets keep movies alive—

Or is Television bound to take over—chase Tarzan back to the trees?

Actually, of course, there is no absolute answer to the question—the movies have always been a more or less speculative industry.

But there are a number of facts that should be considered before reaching any conclusion—facts that can help you come up with the right answer for *you*.

And you can find those facts in our brand new booklet *"The Motion Picture Industry."*

In just 32 pages, it sets forth the most important pros and cons that should influence the moving-picture industry in general . . . gives you a detailed analysis of 18 leading companies presently involved in making movies—or showing them.

If you'd like a copy of *"The Motion Picture Industry,"* just ask.

There's no charge, of course, simply address—

Department SP-26

**MERRILL LYNCH,
PIERCE, FENNER & BEANE**

70 Pine Street, New York 5, N. Y.

Offices in 103 Cities

Newsmakers in advertising (Continued)



Dan Seymour has been appointed v.p. in charge of radio and TV programing at Young & Rubicam. Seymour, long known to viewing and listening audiences for his announcing chores, was m.c. host, editor, and producer of *We, The People* during the program's last four years on the networks. He started as an announcer in Boston before CBS brought him down to New York to handle a variety of mike chores. Seymour joined Y&R in 1950 after having been associated with that agency's programs for many years. With wife and four children he lives in White Plains.



Roy Danish, manager of the Western division of Mutual network's station relations department since 1949, has been appointed director of the newly created Commercial Operations department. He told SPONSOR: "This new department has been established so that certain functions of the station relations and sales departments can be conducted more efficiently. The tendency toward overlapping and duplication of functions can thus be eliminated." Danish joined Mutual in 1946 as a researcher.



Norman W. Glenn is newly appointed v.p. in charge of broadcast plans for Doherty, Clifford, Steers & Shenfield. He told SPONSOR, "The average cost of reaching a TV home with a commercial is bound to rise in the near future. Newer markets are relatively more expensive, new stations in current markets will divide the available audience, and a strong third network will take away audience from the other two. TV will continue to be a high-impact medium. The challenge is to develop plans for its most effective use."



Robert W. Friedheim, v.p. of World Broadcasting System (and in charge of Frederick W. Ziv activities in New York), received the Freedoms Foundation George Washington Honor Medal award. Award was made for the Ziv transcription series *I Was a Communist* for the FBI, based on the activities of Matt Cvetic, undercover man for the FBI. Series was bought by over 700 radio stations and 52 new episodes are in preparation. World received two other Freedoms awards for *The People Choose* and *Freedom Is Our Business*.



Max Buck, director of advertising and merchandising for WNBC and WNET, New York, burned a few ears at a meeting of the Merchandising Executives Club of N. Y. "Too often," he said, "merchandising has been the fine art of seeing how much you could mooch from a retailer." Calling the 16,000 supermarkets in America the greatest single selling device ever created, Buck said "Few drug manufacturers have spent sufficient time in studying this field to learn such fundamentals as leaving a blank spot on packages for price-marking."

Listerine sponsors "Ozzie" in Canada Lambert Pharmacal Co.'s Listerine has been sponsoring "Ozzie & Harriet" on 15 major Canadian radio stations since mid-April, reports Bill Hinman, Lambert & Feasley's radio director. Taped American program, placed on spot basis for 39 weeks, is replacing Listerine-sponsored "Treasure Trails." Agency is looking for local French show.
-IRS-

P&G launches campaign in Canadian markets P&G launched saturation schedule for Duz, Ivory Snow, Ivory Flakes, Dreft, Oxydol in most major Canadian markets starting mid-April, to run for 6, 8, and 13 weeks, reports N. Y. rep Don Cooke. Sixty-second radio announcements are aired at 5- to 10-a-week frequency.
-IRS-

First U. S.-type agency opens in Bogota Compania Colombiana de Publicidad Elser y Cothran opened its doors to Colombian and U.S. accounts in Colombia in March, reports Maximilian Elser Jr., co-owner. First U.S.-type agency in Colombia, COPELCO currently has \$300,000 in 1953 billings from Colombian accounts, including furniture and appliance clients. Ben Cothran, co-owner of new agency, says newspapers, radio, outdoor, and movies are 4 major media in Colombia. Elser & Cothran represents COPELCO in New York.
-IRS-

Dr. Lyons starts radio campaign in Canada Sterling Drug Co.'s Dr. Lyons tooth powder and paste started 39-week Canadian radio campaign 13 April, its agency, Dancer-Fitzgerald-Sample, announced. Sixty-second announcements will be aired about 5 times week in each of 3 major markets: Toronto, Montreal, Vancouver.
-IRS-

NBC offers 4 films to Canada sponsors Robert Sarnoff, v.p. in charge of NBC's film division, recently completed arrangements for RCA Victor Co. of Canada to distribute NBC-syndicated films there. NBC films offered for immediate local Canadian sponsorship include "Hopalong Cassidy," "Dangerous Assignment," "The Visitor," and "The Lilli Palmer Show."
-IRS-

"Superman" now broadcast in 8 foreign countries "Superman," sponsored by Kellogg Co. in Mexico, South Africa, and Costa Rica, now rates as one of widest-distributed U.S. shows, reports Paul Talbot of Fremantle Overseas Radio. "Superman" has both local and U.S. sponsors in 8 countries.
-IRS-

"What's My Line" rated among top British TV shows Before returning to England 3 April, Maurice Winnick, British producer, rep for Fremantle Overseas Radio in England, told SPONSOR British version of "What's My Line" on BBC TV is one of top-rated TV shows in England. Among Winnick's other productions: radio version of "What's My Line," Radio Luxemburg; "Twenty Questions," BBC.
-IRS-

Ceylon, Goa reach 9 million Indian listeners India has no commercial radio. But advertisers can reach Indian listeners with commercial programs beamed from Goa, Portuguese territory on west coast of India, and Ceylon. Radio Ceylon reaches estimated 8 million, Radio Goa 1 million listeners in Pakistan, India.



Needed. TV advertising nerve center

When the nation's telecasters put their heads together at the NARTB Convention in Los Angeles, SPONSOR urgently recommends that they give priority consideration to bringing into existence a Television Advertising Bureau (TAB).

The need for such a bureau was never better illustrated than recently when SPONSOR was collecting factual data on each advertising medium for its All-Media Evaluation Study (see page 41). From BAB came basic and detailed data on radio; from Bureau of Advertising on newspapers; from the Magazine Advertising Bureau on magazines; from Outdoor Advertising, Inc. on panels and posters; from the Direct Mail Advertising Association on direct mail; and from the National Association of Transportation Adver-

tising on car cards. But there was no television advertising bureau to turn to, and after many requests in many places SPONSOR finally managed to corral most (but not all) of the TV information it needed.

How many advertisers, how many agencies will go to the lengths that SPONSOR did to get factual information on television? Not many. Right now television is suffering for lack of an advertising nerve center, just as radio did until the comparatively recent emergence of the BAB. It's costing TV customers, prestige, appreciation. It may cost TV its future.

The functions of a television advertising bureau are easily spelled out by examining the varied work and purposes of all other media advertising headquarters. SPONSOR fervently hopes that during the 1953 NARTB Convention TV broadcasters will appoint a committee that will blueprint a TAB for 1953 use by agencies and advertisers. This we feel is TV Project No. 1.

Radio's cue

This happened in New York City, most TV-saturated U. S. market.

Cue, magazine of tips on entertainment and dining, cut its listing of radio programs from six to two columns as an experiment. That was in the issues of 21 February and 7 March. Within a few days *Cue* had received 126 letters and 175 calls. All but five protested against the change and as a result *Cue* reinstated the full listings.

Said Edward Loeb, general manager

of *Cue*: "Because of the overwhelming and characteristic response of our readers we were glad to reinstate the programs as they were before the experiment and we will not again attempt to cut (this) service. . . ."

SPONSOR, which is currently devoting a detailed series to media selection as a science, can't suggest you use the *Cue* incident as a media yardstick. But when 596 of a magazine's 100,000 readers take the trouble to protest the trimming — not elimination — of one feature, you have at least a strong indication of radio's vitality.

There's an old saying around magazine shops that for every reader who writes in there are 50 who don't. But our own training in research validity makes us forbear from projecting the figures in the *Cue* incident.

Media monkeyshines

Not all media evaluation is scientific. Here's how a \$5 million advertiser at the ANA convention in Hot Springs, Va., in March submitted SPONSOR's All-Media Evaluation Questionnaire:



Probably a cousin of the \$10 million advertiser who picks media the way he would a wife (see page 41).

Applause

NARTB aids advertising

Few there are in the broadcasting industry who do not view the work of the National Association of Radio and Television Broadcasters with warm and growing appreciation. The team headed by Hal Fellows, Judge Justin Miller, Bob Richards, Ralph Hardy, Dick Doherty, and Thad Brown is clicking in championship style.

As we make our rounds from station to station the enthusiasm is unmistakable. Managers who a few years back looked at the industry association as little more than an intangible, remote dues-snatcher are among its strongest boosters. Today the work is done crisply, promptly, comprehen-

sively, and with definite spirit. NARTB projects, in and out of Washington, are known and have meaning to the membership. No air of mystery envelops them. And, too, the BAB has taken a big burden off the NARTB's back; enables it to perform its numerous natural functions without distraction. From coast to coast, and in Canada too, Hal Fellows is in heavy demand as a penetrating, persuasive, and forthright speaker on broadcasting.

In this issue (see page 29) appears a rundown of the many valuable services to advertising performed by the NARTB. Every advertiser and agency should know how NARTB, as well as BAB and BML, are prepared to serve

advertisers. And advertisers should contact the association whenever it can help on the Washington front; state or local legislative fronts; with public relations, information, research.

The NARTB is anxious to hear from advertisers and agencies. For example, some sponsors, as well as thoughtful broadcasters, have talked to SPONSOR about the breakdown of ethics and standards, including rate-cutting and program deficiencies, in some segments of the radio and TV industries. These men urge a return to principles of good business practice. Such men would do well to direct their observations and suggestions to Hal Fellows or Bob Richards. Much can be accomplished.

Start my subscription to

SPONSOR

at once

for

\$15 for three years

\$12 for two years

\$8 yearly

 Name _____

Firm _____ Title _____

Address _____

City _____ Zone _____ State _____

my copies to home address

Bill me

Bill my firm

First Class
Permit No. 476
(Sec. 34.9 P. L. 8
New York, N.

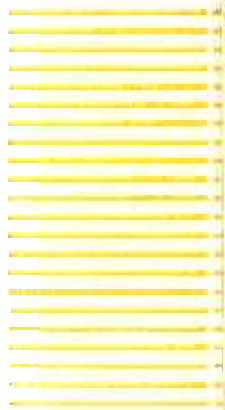
BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

3c. - Postage Will Be Paid By

sponsor

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



CORONARY DIAGNOSIS

FOR THE
**HEART OF
AMERICA!**

Call it what you wish, a doctor's diagnosis or an economic report, the "Heart of America" (Kansas City's Great Primary Trading Area) comes out with a perfect electrocardiogram!

Indeed, the health of the vast rich area has never been better. Each year, this great agricultural and industrial organ drives more and more of the nation's needs into the many arteries leading away from Kansas City. And each year, the returns that flow back to the pockets and purses of the Heart of America increase in direct proportion.

The KMBC-KFRM Team's claim to fame in the excellent cardiac condition of the Heart of America is two-fold. With the dominating share of the radio audience, The Team, as the circulatory system, has been able, through its expert programming service, to keep the people alert and aggressive—awake to every forward movement. On the other hand, again by its dominance, The Team has served its advertisers with a substantial share of annual increased return.

The diagnosis is simple. A sound Heart (of America), a strong Pulse (Kansas City Pulse, November-December, 1952) and a healthy circulatory system (KMBC-KFRM) is the answer to robust sales in the Kansas City Primary Trade Area.

Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Colonel.



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

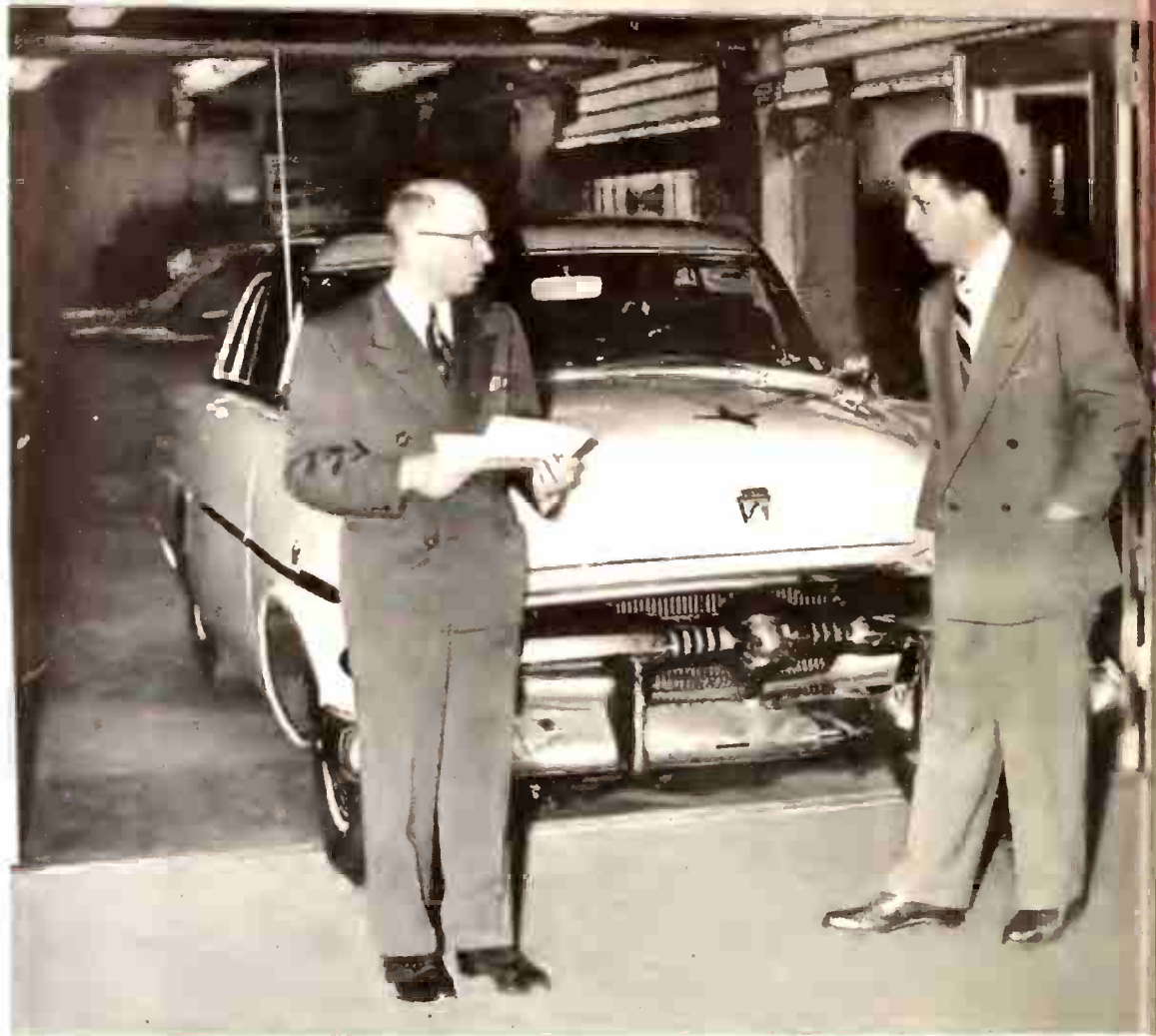


*My, how
you've grown!*

CHERNER HAS BIGGEST YEAR!

CHERNER

ONE OF THE WORLD'S LARGEST FORD DEALERS



Leon Cherner, Executive Vice-President of the Cherner Motor Company chats with Alvin Q. Ehrlich, Vice-President of Kal, Ehrlich & Merrick.

Twenty-three years ago the Cherner Motor Company started in business in Washington, D. C. Today it's one of the world's largest Ford dealers! Here's what Leon Cherner, Executive Vice-President of the Company, says about his success:

"We have just finished the biggest year in our history. We think our spot saturation campaign on WWDC was and is one of the big reasons for our continued success."

Cherner's advertising agency is Kal, Ehrlich & Merrick. Alvin Q. Ehrlich, Vice-President of this Company, says:

"Kal, Ehrlich & Merrick is Washington's largest time buyer and also WWDC's biggest customer. I think that's good testimony of WWDC's pulling power."

WWDC can help your sales in the big Washington market, too. Let your John Blair man give you the whole story.



In Washington, D. C. it's

WWDC

Represented nationally by John Blair & Co.