

SPONSOR

TELECASTING COMPANY,
LIBRARY
PLAZA, NEW YORK, N. Y.

27 JULY 1953

Use magazine for Radio and TV advertisers

50c per copy • \$8 per year

SP 10-50 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

DON'T STOP SHORT OF YOUR GOAL



GET OVER THE TOP IN **ERIE, PA.,** the profitable sales and test market

by using **WICU TV**
CHANNEL 12



In Retail Sales per family Erie is
29th in the nation

Yes, sir, if sales start to lag in Pennsylvania's Third City, just try WICU-TV and watch how fast you reach your goal. It's been done time and time again. There are sales success stories galore. 4 Networks, 4 Years of Telecasting, and 4 great Expansion Programs—and that means more sales 4 you, too, on this great VHF station.

EDWARD LAMB ENTERPRISES

ERIE, PA.—WICU-TV
Headly-Reed Co

ERIE, PA.—WIKK AM
H-R Co

ERIE, PA.—THE ERIE DISPATCH
Reynolds-Fitzgerald, Inc

MASSILLON, OHIO—WMAC-TV
Now under Construction

TOLEDO, OHIO—WTOD AM
Headly-Reed Co

ORLANDO, FLA.—WOOO AM-FM
Avery-Knodel, Inc

THE ERIE DISPATCH
RADIO STATION WIKK
TELEVISION STATION WICU-TV

• RADIO
• TV
• NEWSPAPER

EDWARD **LAMB** Enterprises INC.

RATE CUTTING: HOW PREVALENT?

page 33

Bache gets more leads for every ad dollar through radio

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Beware of these media research pitfalls: Part 7, All-Media Study

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Moving Day on Madison Avenue: a rundown on recent migrations

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AMF uses prestige TV programming to make trademark well known

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What NBC study on brand-switching means to advertisers

page 44

Next issue: full report on radio and TV in Canada

WHB in Kansas City

Swings to

CBS-TV

Sharing Time with KMBC on CHANNEL 9

WITH a jointly-owned transmitter . . . using maximum allowable power, 316 kw visual, 158 kw aural . . . with a thousand-foot tower to transmit from a height above average terrain of 1079 feet . . . with the full schedule of Columbia Network TV programming . . . plus WHB's and KMBC's outstanding AM Radio personalities, in bright, new, smartly-produced local TV shows

Channel 9 in Kansas City is really something to see and hear! It is a "must" on every Television advertiser's national spot schedule!

Interim operation beginning in August is from a transmitter and mast atop Missouri's tallest office building, reaching most of the 298,633 television homes in the Kansas City market—including the metropolitan trading area of Johnson, Lawrence and Wyandotte counties in Kansas, and Jackson, Clay and Platte counties in Missouri.

In Kansas City, plan to use Channel 9 for your future TV schedules!
WHB-TV NATIONALLY REPRESENTED BY BLAIR-TV, INC.

* May, 1953 Statistics of the Kansas City Electric Association

The Swing is to WHB in Kansas City



And as always

WHB

- ★ Kansas City's Mutual Network outlet since 1936—17 years.
- ★ Exclusive play-by-play broadcasts, at home and away, by Larry Ray, of the Kansas City Blues baseball games (New York Yankee's No. 1 farm team), since 1950—4 years.
- ★ "Night Club of the Air" since 1951—3 years.
- ★ "Club 710" (mid-afternoon d.j. show featuring the "Top Twenty" records) since 1952—2 years.
- ★ Sandra Lea (women's program) since 1943—10 years.
- ★ WHB Newsbureau and Associated Press newscasts since 1936 (John Cameron Swayze was our first newscaster)—17 years.
- ★ "WHB Musical Clock" since 1931—22 years.
- ★ "WHB Neighborin' Time" (formerly the "Farmers' Hour") since 1922—31 years.
- ★ Represented nationally for Spot Radio by John Blair & Company since 1948—6 years.

WHB Radio—the AM station with Kansas City's oldest call letters—continues to reach "the most listeners per dollar" via Radio in the Kansas City WHB Market—through the 1,362,929 sets in the area.

WHB • KANSAS CITY'S
OLDEST CALL LETTERS



1922-1953

FREE!

for advertisers and
agency executives



SEND FOR YOUR FREE COPY TODAY!
Among the 100 page
pocket size magazine
published by WHB six
times a week. Articles on
marketing, advertising
and research. Ex-
cerpts from John City
by Radio and Televi-
sion Column. Pic-
tures, jokes, quotes and
anecdotes. Send free to
help busy advertisers,
radio and television
sales executives. Ask for a
copy on your letterhead.

WHB

10,000 WATTS IN KANSAS CITY

DON DAVIS
PRESIDENT
JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

REPORT TO SPONSORS 27 JULY 1953

NBC execs wield cameras

NBC executives are being trained to operate TV cameras and controls as well as radio equipment. Three-hour course gives execs chance to wield cameras on closed circuit, is designed as over-all orientation. Aside from aiding understanding of how operation fits together, move is probably emergency measure in case of strikes, other work interruption.

-SR-

Rate-cutting is on decline

Bargain-basement era in spot radio may be drawing to end. SPONSOR survey of timebuyers, rep firm executives, other admen left impression fewer clients were getting, or seeking, off-rate-card deals. Reasons: Rate cards have been getting strenuous going over and what used to be informal has been put down in print; resistance to deals has stiffened at urging of industry associations, reps, station operators. (See story, page 33.)

-SR-

Gen. Mills rate policy

Most in news this spring when requests for special rates came fastest was General Mills. L. H. Crites, director of radio-TV for company, told SPONSOR asking station to create special rate wasn't rate gouging. "I certainly don't approve of the practice of offering several different prices to several different clients or agencies," he said. Rebuttal to Crites was particularly sharp from several reps who contended General Mills had dangled more money than it actually spent to stations as inducement to lower rates.

-SR-

Sugarless drinks open air barrage

Potentially big air spenders are low-calorie soft drink firms. Kirsch's Beverages, Brooklyn bottler, introduced No-Cal line last year, is using heavy radio and TV announcement and participation schedule in New York, New Jersey, and Washington, D. C. in effort to hit 2,000,000-case mark this year. Cott Beverage Co. of New Haven is devoting 40% of budget to air media in New York, New Jersey, and Connecticut for no-sugar line. Grey is Kirsch agency; John Dowd, Cott.

-SR-

Vitapix still on upswing

Look for announcement soon about acquisition of new film properties by Vitapix Corp. Station-owned syndicator now has Western movie package in 43 markets, is near signing for additional product. With 32 station stockholders, Vitapix is approaching its target of 45 (no more than one member to a market); is financed at roughly \$1 million.

SPONSOR in new offices

Remember to change directories: SPONSOR editorial, advertising, and circulation headquarters are now located at Madison & 49 St. (40 E. 49 St.), New York 17, in heart of advertising district. Rapid expansion of SPONSOR personnel and services made move to larger quarters necessary. Phone number remains MUrray Hill 8-2772. Other offices: Chicago, Los Angeles.

REPORT TO SPONSORS for 27 July 1953

GMAC new spot radio sponsor For the first time General Motors Acceptance Corp., car-financing subsidiary of automotive firm, is sponsoring spot radio campaign to sell pay-as-you-go financing. Drive began week before Memorial Day weekend, consists of announcements Friday through Monday morning over WNEW, New York, WIP, Philadelphia. Announcements range in length from 2 to 5 minutes, include reports on traffic conditions, places to go, safety hints. Schedule calls for about 60 per week on WNEW, 30 on WIP for 10-week run. GMAC plans repeat performance next spring.

-SR-

Affiliates urged NBC split "Maybe now the affiliates will quit needling us so we can get back to work," is how one NBC executive greeted news of split between radio and TV. Affiliates rode network hard, arguing it took separate sales and programing teams to give radio fair share of attention. Reaction from them is expected to be enthusiastic especially since team of William H. Fineshriber and Ted Cott enjoys high repute with station operators. Fineshriber heads up radio network with Cott as operating chief.

-SR-

No color revolution: GE General Electric booklet to its distributors, dealers predicts color TV will be factor in merchandising of sets by fall 1954. But at same time GE says color won't bulk big for some years. Here are points GE made to allay fears black-and-white sales will be hurt, same advice being applicable to clients pondering effects of color TV: (1) Color TV will come as evolution, not revolution; (2) Color will prove to be a supplementary service and will not quickly or perhaps ever completely replace black-and-white; (3) Black-and-white receiver will continue to be backbone of TV sales for at least 5 years.

-SR-

Study spurs UHF formulae Now that American Research Bureau has released second study on UHF saturation, agency and network subscribers have been busy working out formulae for projecting growth of UHF sets. Basic method is to analyze stations on basis of 4 factors: (1) amount of VHF competition; (2) distance of VHF stations; (3) length of time stations have been on air; (4) local programing picture.

New national spot radio and TV business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Anahist Co., Yonkers, NY	Super-Anahist	Ted Bates, NY	100 radio mkts (supplementing TV coverage)	Radio: 1-min daytime anncts; start Sep; 26 wks
Arthur Guinness Son & Co., Long Island City, NY	Burke's Superior Ale	Compton, NY	Northeast: Maine, Rhode Island, Conn	Radio & TV annct campaign; start Aug
Robert Hall Clothes NY	New salesrooms	Frank B. Sawdon, NY	Seven cities: York, Lancaster, Harrisburg, all Pa.; Kansas City, Mo.; Kansas City, Kan; Baltimore; Brockton, Mass	Radio & TV: 1-min, 20-sec, 30-sec anncts; start in fall; continuing campaigns to promote new outlets
Hotpoint Chi	Appliances	Maxon, NY	Six TV stations: WTMJ, Milw; WKY-TV, Okla City; WSPD-TV, Toledo; KSD-TV, St Louis; WBEN, Buffalo; WHAS-TV, Louisville	TV: 1/2 hr film show, "Hollywood Half Hour;" start various dates in July; run 5 alt wks each city, thru Sep
Standard Brands, NY	Blue Bonnet margarine	Ted Bates, NY	50 mkts. (non-"Howdy Doody")	Radio: 1-min daytime anncts; start Sep; 15 wks
Standard Brands, NY	Royal Desserts	Ted Bates, NY	65 mkts. (non-"Howdy Doody")	Radio: 1-min daytime anncts; start Sep; 15 wks
Sweet Candy Co., Salt Lake City	Candy	Gillham Adv. Salt Lake City	39 radio stations, Inter-mountain Net; 9 Mid-west & mountain states	Radio: total of 6,074 e.t. anncts; start early Sep
Wheatena Corp., Rahway, NJ	Wheatena cereal	Brisacher-Wheeler, NY	Approx. 100 mkts, scattered	Radio: 5-, 10-, 15-min newscasts, mostly morning; start Sep; 26 wks



More advertisers than ever before are buying morning radio time. For them, we'd like to add a couple more "mores."

MORE GEORGE

George Ruge's "Koffee Klub," 6:00 to 9:00 a. m., Monday through Friday, has more listeners than any morning program on any Bay Area independent station.*

George Ruge's "Koffee Klub" has more San Francisco sponsors than any San Francisco station. Sustained sales response is the reason.

It follows, therefore, that in San Francisco these "more" advertisers get more listeners per advertising dollar and more sales per advertising message on KYA's George Ruge "Koffee Klub."

If you're interested please hurry . . . the "Koffee Klub" is a very, very popular place.

*San Francisco Pulse,
May-June 1953



The Koffee Klub has the highest average rating of any San Francisco-Oakland independent in the Monday through Friday, 6:00 to 9:00 a. m. period.



SPONSOR

the magazine Radio and TV advertisers use

Volume 7 Number
27 July 1953

ARTICLES

Is era of spot radio rate deals coming to an end?

Under-the-counter deals are on the downgrade, most buyers and sellers feel. Realistic rate cards and recognition of the evils of chiseling have helped broadcasting industry clean its own house

33

Bache gets more leads-per-S on radio

Brokerage house puts hefty share of ad budget into radio, finds that careful selection of programs enables it to get sales prospects at less cost than newspaper ads which tend to get buried among competing ads

36

Beware of these media research pitfalls!

Part 7 of SPONSOR's All-Media Study. It's awful easy to read into a research study what you want to find there. Ten tips on what to consider when evaluating a study, gathered from interviews with 158 media experts around the country

38

Moving Day on Madison Avenue

Keeping a directory up-to-date these days is a tough operation. Agencies, reps, and others in the industry have been bursting their seams, moving to larger, more modern quarters. SPONSOR pinpoints a few examples

41

Why American Machine uses TV

Use of prestige programming aims to make AMF trademark as well known and respected as GE, USS, and Westinghouse. But "Omnibus" program has also demonstrated its ability to sell consumer items such as home woodworking equipment

42

What NBC brand-switching study reveals

How you can use NBC TV's brand-switching study. New NBC study finds correlation between viewing TV programs and purchase of sponsor's product. This article analyzes use agencies, clients can make of study. It also contains questions from admen on research approach with answers from NBC

44

COMING

Canadian radio and TV section

SPONSOR's annual round-up of data on air media and their uses in Canada. Will contain market data, coverage figures, tips on selling, info on current users

11 Aug.

Nighttime radio analysis

SPONSOR is gathering research facts on nighttime. All the pros and cons on buying nighttime radio will be summarized to aid buying decisions.

11 Aug.

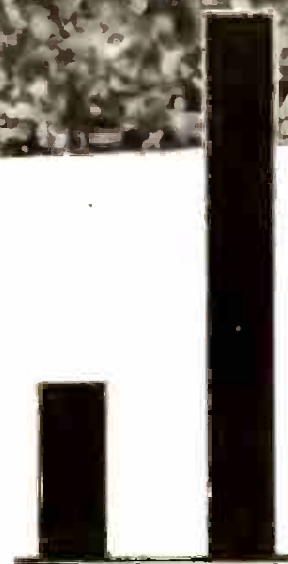
DEPARTMENTS

TIMEBUYERS AT WORK
49TH & MADISON
MEN, MONEY & MOTIVES
MR. SPONSOR, Milton Fox-Martin
NEW AND RENEW
P. S.
NEW TV STATIONS
FILM TOP 20
COMMERCIAL REVIEWS
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILE, Eric Eisner
ROUND-UP
TV COMPARAGRAPH
NEWSMAKERS IN ADVERTISING
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West Coast Office: 6087 Sunset Boulevard
Los Angeles. Telephone: Hollywood 4-8089. Printed
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to 40 E. 49th St., New York 17, N. Y. MUrray Hill
2772. Copyright 1953. SPONSOR PUBLICATIONS

KWKH delivers over three times as many homes as Shreveport's second station!



"B" KWKH

AVERAGE DAILY LISTENERS

KWKH

A Shreveport Times Station

SHREVEPORT **Texas**
LOUISIANA
Arkansas

The Branham Co.,
Representatives

Henry Clay, General Manager
Fred Watkins, Commercial Manager

It's easy to pick the Shreveport radio winner— it's KWKH, by more than three-to-one!

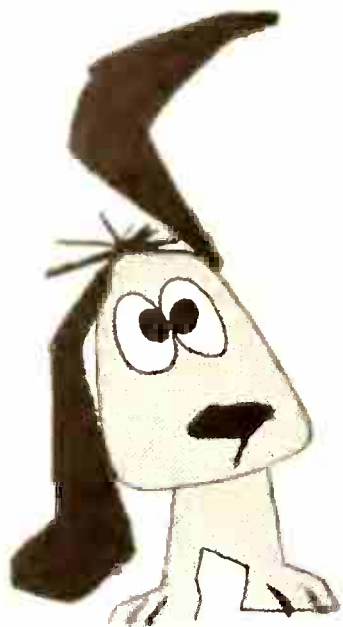
Yes, KWKH delivers 302.9% as many Average Daily Listeners as Shreveport's second station—yet costs only 60.0% more money!

These audience figures are from the new Standard Station Audience Report—the more conservative of the two recent audience surveys made in this area.

Let your Branham man tell you all about KWKH's overwhelming superiority, here in the important Arkansas-Louisiana-Texas area.

50,000 Watts • CBS Radio •

BOW WOW!



**The Blue Ribbon already
—and just a year old!**

"The Best News Reporting of any non-network radio station."

That's the inscription on the trophy just awarded KBIG, the Catalina station, by The Radio and Television News Club of Southern California.

With men who know news best . . . the writer at the teletype, the newscaster at the mike . . . these expertly handled hourly 5 minute-news gems of KBIG's Alan Lisser rank tops!

A long list of KBIG news sponsors verify this judgment with pen on contract.

You can join them with your own newscast every day of the month for only \$25 a day . . . twice daily for \$36.

10,000 WATTS
AT 740

KBIG

STUDIOS IN AVALON
AND HOLLYWOOD

GIANT
ECONOMY
PACKAGE OF
SOUTHERN
CALIFORNIA
RADIO

John Poole Broadcasting Co.
KBIG • KBIF • KPIK
6540 Sunset Blvd., Hollywood 28, Calif.
Hollywood 3-3205
Nat. Rep. Robert Meeker Associates, Inc.

**Timebuyers
at work**



Charles Campbell. MacManus, John & Adams, Detroit, says, "Radio has done a real job for Cadillac." So sold on the power of radio are he and his client, that Charles recently placed the 15-minute Cadillac Choral Symphony not only in 71 CBS network markets, but arranged for transcriptions of it in 193 spot markets as well. "The spot stations still bring in the maximum listening audience," he explains. "And the flexibility of a spot schedule continues to offset the savings acquired on a network buy with its dazzling discounts."

* * *



Madeleine Allison. Herschel Z. Deutsch & Co., New York, has become an expert in Negro radio through her work on the Landers Co.'s Dixie Peach hair pomade and Palmers' Skin Success, a soap and ointment. "We're on Negro radio on a 52-week basis with anywhere from five to 15 60-second announcements a week for each of these clients," she says. Because of their variety store distribution, hiatus for both products comes between 15 November and the end of the year: "That's when they're crowded off the counters by gift items," she adds.

* * *



Joy Mallicoat. Warwick & Legler, Los Angeles, buys announcements to reach as large a cross-section of male and female adult audience as possible for her Eastside Beer account. "We place announcements both on radio and TV except in Los Angeles where Eastside Beer sponsors two TV programs—Foreign Intrigue and City Detective, on KNBL," Joy explains. Announcements are tailor-made to local areas, and Joy analyzes each market before deciding upon the number of commercials to be aired. Among her other accounts is Ben Hur Products.

* * *



Dee Keatley. Roy Garn Advertising, New York, says radio has done too good a job for one of her accounts. Peter Peterson, Long Island building contractor. "We ran two 60-second announcements daily for this firm on WJLI," she explains. "After a couple of weeks on the air, Peterson was so swamped with business, that we had to reduce the schedule to three-a-week." Dee's agency specializes in advertising with "emotional appeal," using the personalized approach for Dee's accounts including W Hitchall Kitchens, Lynbrook; Fed. Sav. & Loan Assn.

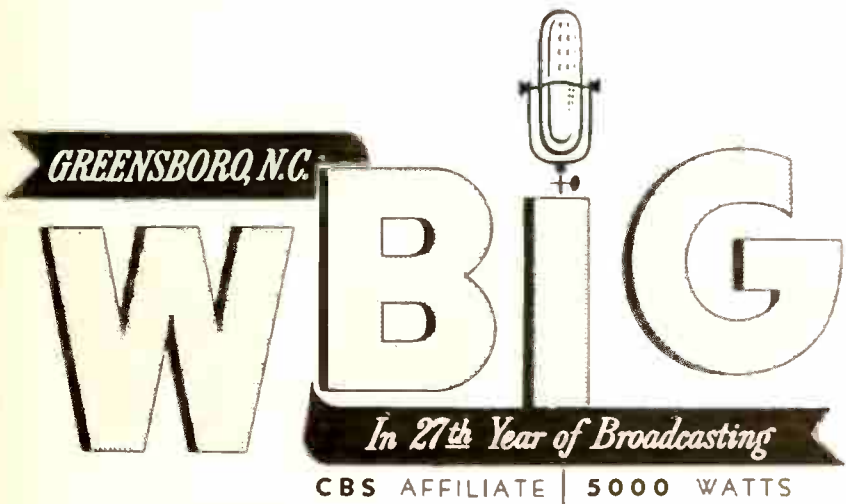


"Did you
hear POOLE this morning?"

That is a question you hear around Greensboro and throughout the WBIG broadcasting area any day. It's proof that we reach listeners—they tune to hear Bob Poole every day.

Who can say why Bob, or any other successful radio personality, clicks with the public? It's tough to pick a man for a spot like his early morning show, "Poole's Paradise." Comments need the proper balance of good humor and sincerity if the audience is to be held. Bob has scored with listeners in this area. He quips, gives the time and weather reports, and plays recordings—and some amazing sound effects will be heard. Occasionally there will be an announcement about a missing dog, or about an earring Mam last shopping. It's a terrific day for golf, so Pop gets panned for working. Do listeners love it? Judging from the added sales for sponsors of Poole shows, they do. There is also that daily inquiry:

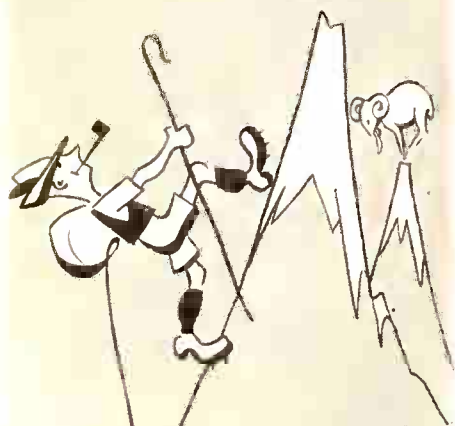
"Did you hear Poole this morning?"



This is a Personality Series. Watch for other ads featuring Bob Poole, of "Poole's Paradise;" Add Penfield, Sports Director & Newscaster; Dick McAdoo, Farm Director.

Represented nationally by Hallingbery

Want to see
your sales
SKY HIGH?



anchor
your
advertising
to **CKAC**

1. Huge coverage — 2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night as reported by B.B.M.
3. Selling power second to none — 7,500,000 box tops last year.

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

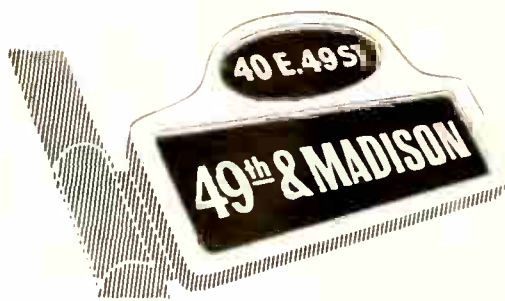
CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives

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



MEDIA STUDY

That was quite a job SPONSOR did on *Life's* new 4-media study ("What sponsors should know about *Life's* new 4-media study." 29 June 1953, page 27). I think all of us in broadcasting owe you a vote of thanks for taking up the cudgels so tellingly and so effectively. It is this kind of awareness which we need so much in these days of strong competition.

My congratulations to Ray Lapica who did a thorough and comprehensive job. And by the way, his media evaluation series has been tops.

WILLIAM H. FINESHRIBER JR.
V.P. & Gen. Mgr.
Radio and TV Networks
NBC

Your media study is wonderful! Please put our name on the reservation list to receive this study in book form when it is reprinted.

Somehow we have misplaced the May 4 issue of SPONSOR which included the second article, "Media Basics I." Would you be good enough to send us this one issue? I am enclosing 50¢.

JO ANNE REBSTOCK
The Armand S. Weill Co.
Buffalo

Would it be possible to receive the survey regarding the evaluation of ad media, in full, now?

J. F. PLESKACH
Pleskach & Smith Adv.
Omaha

• The series is not available in full now. Although most of the research on the series is done, the articles are written issue by issue.

PUBLIC RELATIONS

Congratulations on your recent article entitled "Is your PR man air-minded?" (1 June 1953, page 38). While radio has become an accepted "tool" of public relations, too few people in our particular type of business fully realize the potential of the radio medium.

Personally, though, I differ from Alfred Jaffe's excellent commentary that PR through radio—or TV for that matter—means far more than a mere utilization of paid programs. Nor do I fully agree with the concept of capitalizing on the sustaining time through the pseudo "radio kits." . . .

Between the two there is a point of balance quite similar to the PR approach to newspapers and periodicals, whereby the advertising, news and editorial columns are used according to the "demands of the moment."

In radio, there is a definite line of demarcation between the paid series of spots or shows and the sustaining news or feature programs, yet all phases of a station's programing must be recognized and integrated into the public relations program.

As in newspaper and periodical work, we must have a thorough understanding of radio or TV before we can take advantage of the facilities they have to offer. By the same token, we have to know our public relations before we can apply the principles of a specific project to the air media.

It's about time someone started commenting on public relations and radio-TV. Kudos to Mr. Jaffe!

STANLEY N. CONDER
Public & Industrial Relations, Ltd.
Toronto, Canada

RADIO BASICS

If possible, please send me three more copies of Radio Basics, which we agree is "something special."

If there is any charge, please send me a bill.

ED LA GRAVE JR.
Account Executive
Lessing Adv. Co., Des Moines

• The 1953 editions of Radio and TV Basics now available. Price is 25¢ each.

15% COMMISSIONS

I'd like to add a few words to your article, "Do agencies earn their 15% on air accounts?" (29 June 1953, page 32).

The advertiser who says that all an agency does for its radio and television shows is write a few commercials either has his eyes closed to the facts—or he needs a new agency. There are, obviously, varying degrees of service which an agency can give an account, depending on the relationship of the client

(Please turn to page 17)



AIR TRAILS' THREE SUPER COMMUNITY STATIONS DELIVER \$3 BILLION OHIO MARKET

Twin attraction for advertiser in ATN: advantages of network cost, flexibility of spot

This is the story of the \$3-billion Central Ohio market and how the Air Trails Network can service it economically for national and regional advertisers.

This is also the story of the Dayton, Columbus and Springfield markets—individually—and what WING, WCOL and WIZE mean to these markets in terms of programing, prestige and service to the advertiser.

Here are some of the highlights of these interlocked stories:

The area covered by the Air Trails trio is comprised of 1,840,000 people with one of the highest net effective buying incomes in the country. This income averages \$5,330 per family. (For Dayton the average comes to \$6,405 the sixth highest for American cities.)

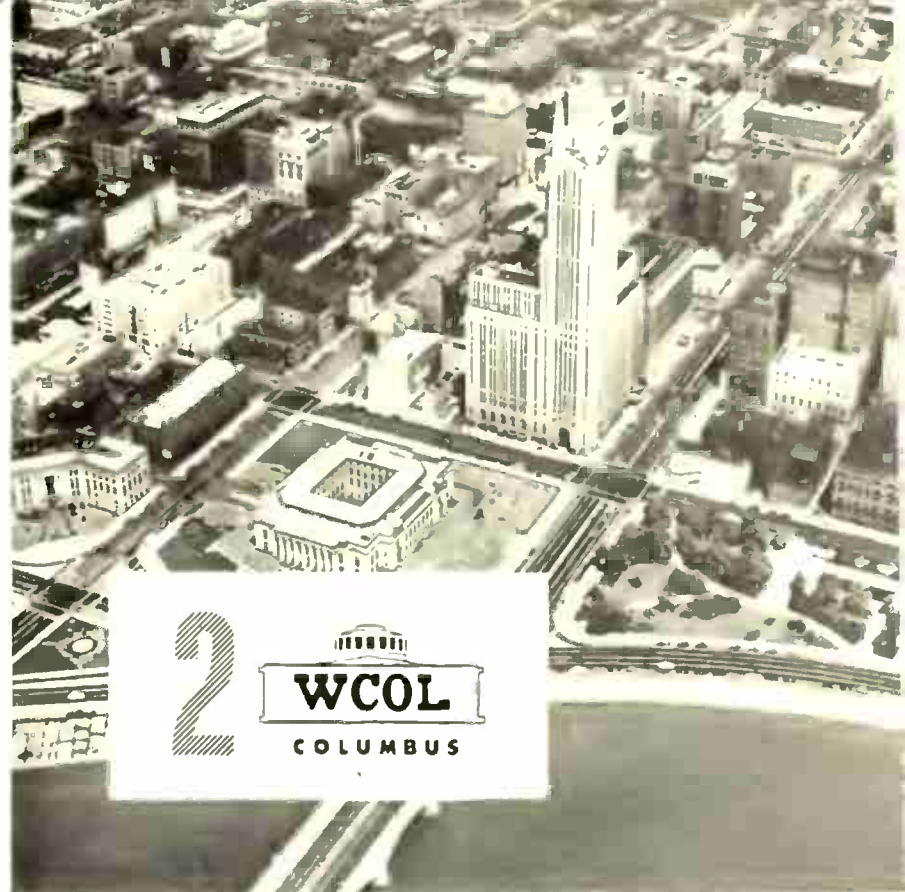
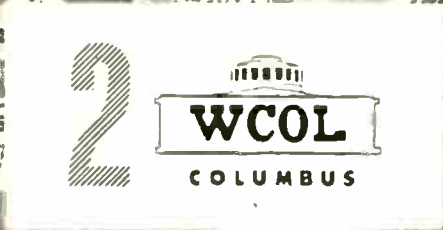
The Air Trails area combines tremendously productive and fast growing industrial cities with consistently prosperous agricultural country. These farm lands in 1952 produced close to \$407 million in gross cash income, a per acre yield that ranks pretty much in a class by itself.

Each of the Air Trails stations is richly staffed in local personalities—personalities who rule the popularity roost in their community. The interlined management makes the high-rating personalities available to Air Trails advertisers.

The Air Trails stations are preferred by local merchants—a point quite cogent in view of this: more than ever in the history of radio national advertisers are going to local retailers for their opinions on what media or broadcast outlets are producing the best results for them.

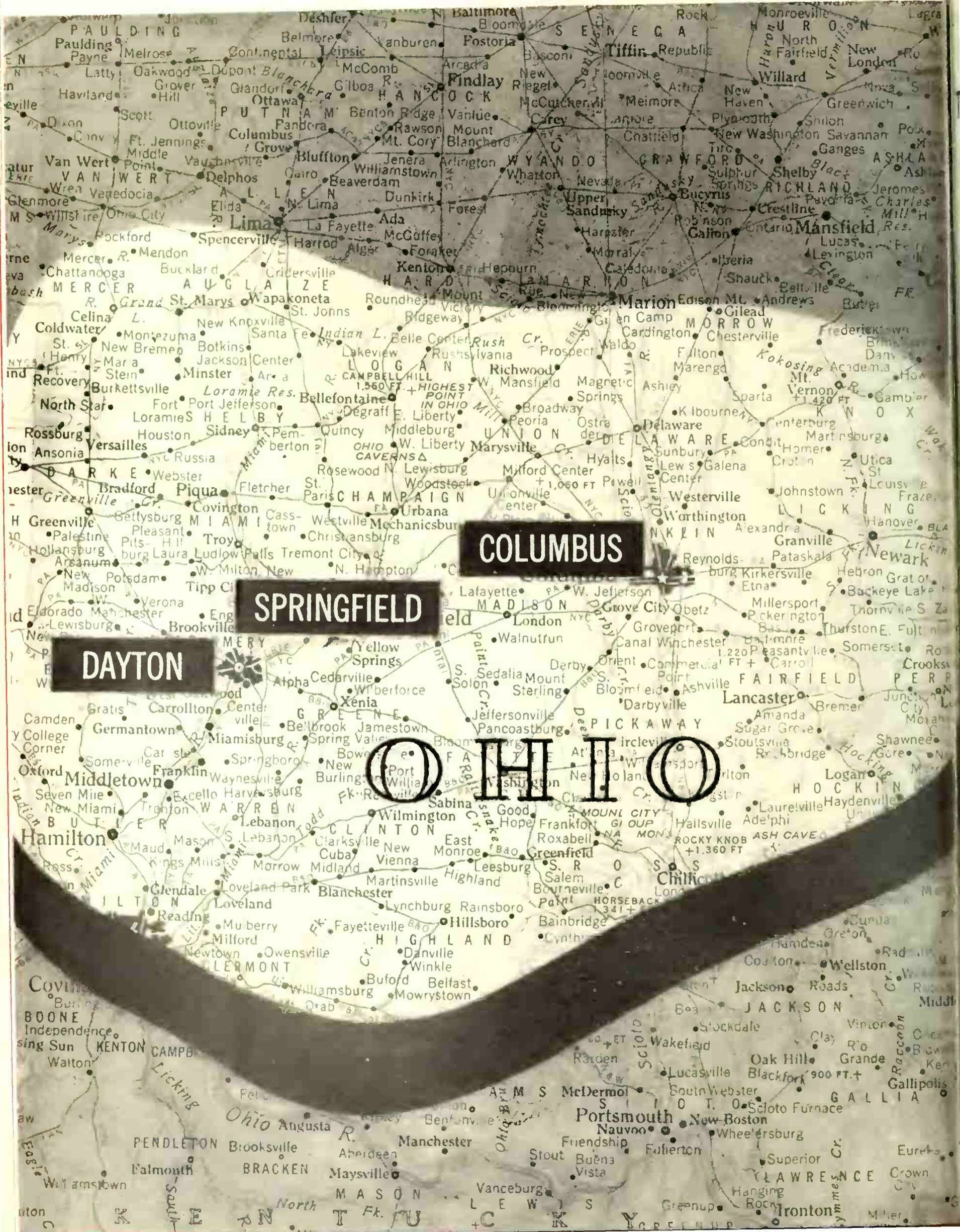
Each station is extra-alert about promoting audiences and the advertiser's product.

This presentation was researched on the scene and prepared in its entirety by SPONSOR Presentations, Inc., for the Air Trails Network and its stations.



ATN

*Promotes Sales
Air Trails Network*



THE ATN MARKET: RICHER THAN METROPOLITAN CLEVELAND

The area covered by the Air Trails Network, as pictured on the left, represents a market with over \$3 billion in net effective buying income—a buying power which is greater than that accredited to Metropolitan Cleveland. (The Metropolitan Cleveland figure is \$2,987,037,000.)

This Central Ohio market, which comprises WING in Dayton, WCOL in Columbus and WIZE in Springfield, delivers to the advertiser these things:

An expanding industrial activity which has in recent years appreciably increased both population and income

in all three cities.

Farming areas which rank among the most prosperous—and steadily so—in the country. The ATN area in 1952 produced a total of \$406,820,000 in gross cash farm income. (Sales Management's "Survey of Buying Power.")

An effective buying income per family of \$5,330—a most extraordinary average in light of the fact that a goodly percent of the area's population (1,340,000) live in what are dominantly agricultural districts.

Here's what the Air Trails Network is offering in the way of a bonus: If you buy WING, WCOL and WIZE as a package you get a 10% discount on the three-station package. If you buy two of these stations the discount is 5%. To agencies and advertisers it's a convenient as well as economical means of doing business—three rich, complemented markets at a single source.

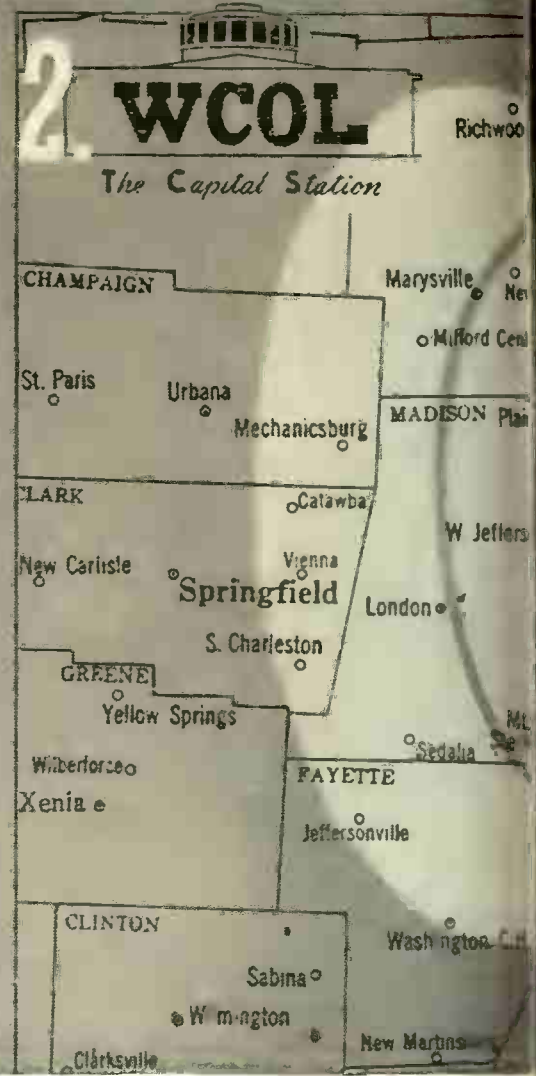
Basic market data on Air Trails Network Area

COUNTIES—OHIO	POPULATION	FAMILIES	RETAIL SALES	FOOD	DRUG	HOME FURN	GEN. MDSE.	NET EFFECTIVE BUYING INCOME
Anglaize	31,600	9,600	\$38,379,000	\$8,688,000	\$570,000	\$1,726,000	\$2,385,000	\$41,333,000
Campaign	37,200	8,300	26,875,000	6,080,000	692,000	1,517,000	1,069,000	32,187,000
Cark	115,600	34,700	128,865,000	32,019,000	23,821,000	7,244,000	13,798,000	195,595,000
Cinton	26,400	28,900	33,497,000	7,086,000	450,000	1,184,000	1,407,000	28,116,000
Curke	42,600	13,000	50,527,000	10,030,000	823,000	1,936,000	2,300,000	52,292,000
Delaware	30,900	8,700	29,586,000	6,365,000	414,000	1,186,000	1,148,000	34,273,000
Deirfield	53,000	16,000	43,974,000	11,603,000	1,424,000	2,444,000	3,765,000	77,658,000
Devette	23,000	7,100	24,831,000	5,290,000	433,000	1,050,000	2,772,000	26,574,000
Franklin	532,800	156,400	598,260,000	132,811,000	18,782,000	31,740,000	91,062,000	990,475,000
Freene	64,100	18,300	53,853,000	12,473,000	1,744,000	2,279,000	3,255,000	96,740,000
ocking	19,300	5,600	15,201,000	4,381,000	363,000	620,000	1,223,000	18,851,000
rox	36,100	10,900	40,040,000	9,544,000	824,000	1,462,000	3,817,000	45,396,000
eking	73,000	22,600	75,061,000	19,554,000	1,672,000	3,159,000	5,031,000	106,361,000
rgan	31,500	10,000	41,159,000	9,270,000	708,000	1,594,000	2,801,000	34,939,000
adison	22,700	6,000	30,592,000	5,579,000	611,000	1,217,000	1,018,000	28,862,000
ercer	28,900	8,200	36,762,000	6,132,000	442,000	1,253,000	1,344,000	39,762,000
iami	63,600	19,700	66,187,000	16,876,000	1,728,000	3,031,000	5,630,000	105,449,000
outgomery	423,000	124,100	516,333,000	127,288,000	18,415,000	25,337,000	75,004,000	815,276,000
urrow	17,600	5,100	11,838,000	2,726,000	162,000	217,000	239,000	18,231,000
erry	28,900	8,400	19,789,000	6,656,000	391,000	704,000	1,119,000	29,937,000
ekaway	29,700	7,600	27,380,000	6,125,000	476,000	956,000	1,237,000	33,388,000
reble	28,300	8,300	20,760,000	4,998,000	401,000	809,000	765,000	36,413,000
elby	29,100	8,400	29,300,000	8,195,000	631,000	1,374,000	2,460,000	37,031,000
hion	20,900	6,200	17,047,000	3,404,000	353,000	507,000	539,000	22,886,000
arren	41,000	11,600	34,528,000	8,680,000	750,000	1,477,000	1,071,000	56,410,000
TOTAL	1,840,800	563,700	\$2,010,644,000	\$471,853,000	\$54,080,000	\$96,023,000	\$226,259,000	\$3,004,535,000

SOURCE: 1953 Sales Management Survey of Buying Power



MAP KEY: Daytime coverage: large unshaded area. Nighttime coverage: smaller, outlined area



MAP KEY: Daytime coverage: large unshaded area. Nighttime coverage: smaller, outlined area

THREE RICH MARKETS—BEST SOLD BY ATN RADIO

1. THE DAYTON MARKET

Dayton is the center of the fast-expanding and thriving Miami Valley, with over \$1.5 billion in net effective buying income and over 950,000 in population.

In terms of effective buying income per family Dayton with its average of \$6,405 ranks as sixth in the entire U.S.A.

Dayton's industrial roster includes over 600 manufacturing plants producing a wide diversity of both durable and consumer goods.

Dayton's payrolls in 1952 were well over the \$800,000,000-mark.

Dayton's Wright-Patterson Field is the home of the Air Material Command and the hub of aviation research and development.

One of the most important manufacturing cities in the middle west. Dayton holds world-wide recognition as a production center for precision tools and machines. This large em-

ployment of highly skilled artisans is closely related to the above high family average of net effective buying income.

Some of the country's biggest industrial names—National Cash Register and five General Motors plants—Frigidaire, Delco, Aeroproducts, Inland Manufacturing and Moraine Products Divisions—are located in Dayton. The contribution of these plants to the city's high wage level is mirrored by this fact: Dayton's average weekly wages in manufacturing in 1952 averaged over \$83.25, higher than any other Ohio city and considerably higher than the national average.

2. THE COLUMBUS MARKET

Columbus is one of the fastest-growing industrial cities in America.

The construction of new plants—Westinghouse, General Motors and North American Aviation—will in 1953 alone add an estimated 38,000

persons to the city's industrial payrolls. The industrial payroll in '52 was over \$250,000,000.

The net effective buying income per Columbus family in 1952 was \$6,333. Only eight other cities in the U.S.A. had higher family buying incomes.

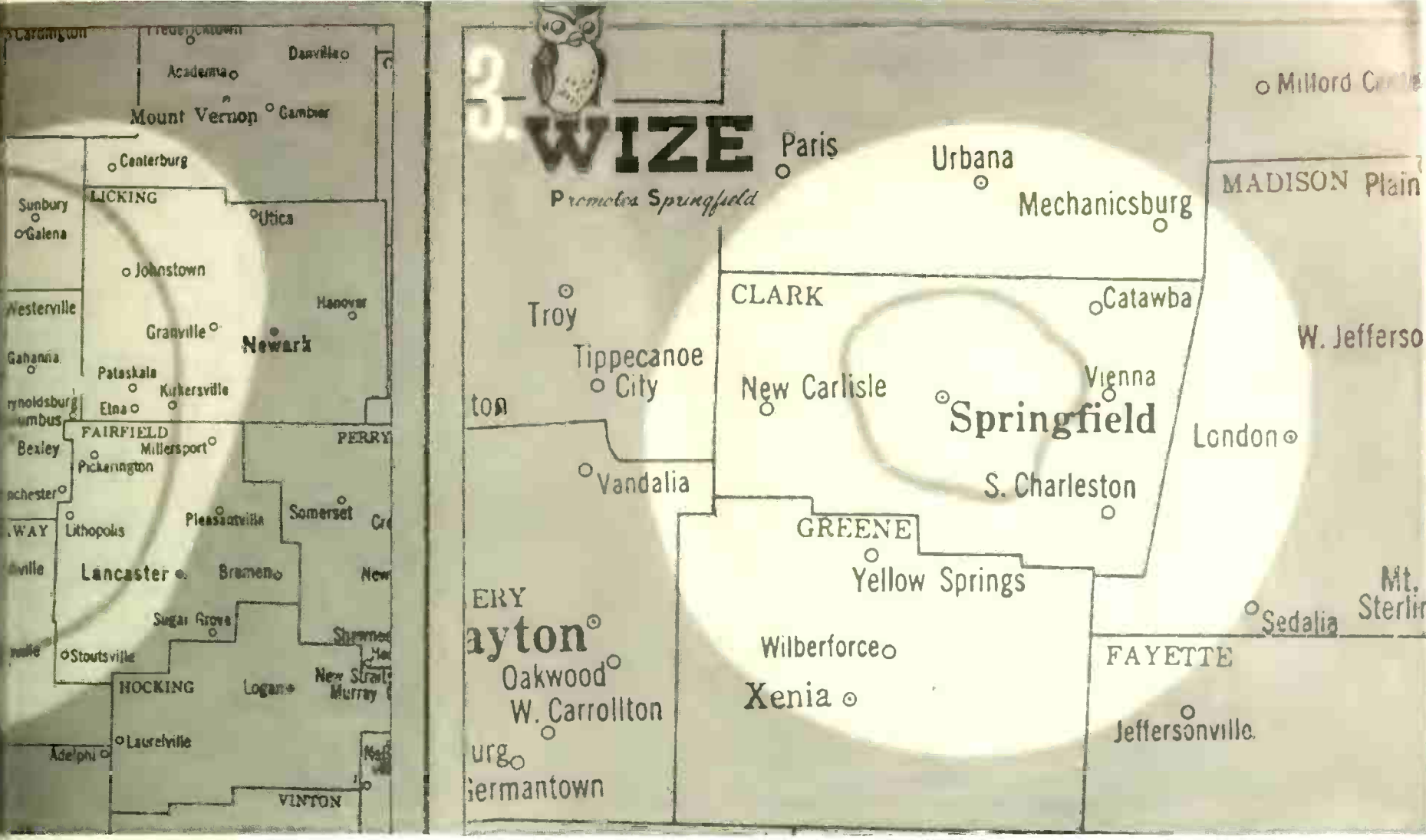
Columbus' wholesale establishments in 1952 accounted for \$572,084,700 in sales.

3. THE SPRINGFIELD MARKET

Springfield is the marketing center of one of the richest and most progressive farming areas in the country.

The gross cash farm income for this area in 1952, according to Sales Management's *Survey of Buying Power*, was \$88,996,000.

Springfield is the home of the Crowell-Collier Publishing Company and one of International Harvester's large plants. Springfield's net effective buying income per family in '52 was \$5,637.



coverage smaller, outlined area MAP KEY: Daytime coverage large unshaded area. Nighttime coverage smaller, outlined area

*Basic facts about these individual markets**

	1. DAYTON	2. COLUMBUS	3. SPRINGFIELD
POPULATION	City	251,800	393,600
	Metropolitan	487,100	532,800
	Market	952,900	887,100
RADIO FAMILIES	City	75,727	120,310
	Metropolitan	146,078	155,310
	Market	287,481	257,672
RETAIL SALES	City	\$133,298,000	\$513,000,000
	Metropolitan	\$570,186,000	\$598,000,000
	Market	\$1,110,970,000	\$868,352,000
NET EFFECTIVE BUYING INCOME	City	\$186,668,000	\$725,405,000
	Metropolitan	\$912,016,000	\$990,475,000
	Market	\$1,571,543,000	\$1,132,892,000

*SOURCE: 1952-53 Sales Management "Survey of Buying Power."
 COUNTIES INCLUDED IN MARKETS: Dayton—(1) Auglaize, (2) Champaign, (3) Clark, (4) Clinton, (5) Darke, (6) Greene, (7) Logan, (8) Mercer, (9) Miami, (10) Montgomery, (11) Preble, (12) Shelby, (13) Warren. Columbus—(1) Delaware, (2) Fairfield, (3) Fayette, (4) Franklin, (5) Hocking, (6) Knox, (7) Licking, (8) Madison, (9) Morrow, (10) Perry, (11) Pickaway, (12) Springfield—(1) Clark, (2) Champaign, (3) Fayette, (4) Greene, (5) Madison.



Monkey business in the morning: a typical Bud Baldwin stunt
 Bud Baldwin. Dayton's leading disk jockey and showman, built a monkey giveaway into memorable audience promotion event. In Dayton radio 14 years, Baldwin joined WING in Nov. '52. Evidence he more than brought over audience: Jan.-Feb. '53 Hooper (6:30-9 a.m. daily) showed him tops in five out of 10 periods.

CLICK FORMAT: SA

Analyze the program structures of WING, WCOL and WIZE and this becomes readily evident: the programming approach is different with each market. In other words, each station knows what its community favors most in radio entertainment and shows and personalities are fitted in to that community pattern.

To cite a few cases in point: WING's Bud Baldwin is considered by his townsmen to be as characteristic of Dayton as the cash register. WCOL's Joe Dobbins, who keeps accounts with him anywhere from eight to 12 years, has as close a morning identity in Columbus as the milk bottle at the back door. The *Hooper J. Socker* character on WIZE is perhaps more quoted than any local editorial. (Incidentally, Conlan for November, 1952 showed WIZE No. 1 6 a.m. to 1 p.m. intact Monday through Friday.)

They like to go in for local program pioneering at all three stations, and here's one of the big reasons: two members of management came up through the program creating route. Among general manager Adna H. Karns' previous assignments was program director of WING, while WIZE manager Mrs. Virginia Bennett used to be a programming executive at WSAI, Cincinnati.

WING has long been a breeding ground for programming ideas and talent. For instance, *Lonesome Gal* originated here. WING also prides itself on the diversity of its personalities and long-time Daytonians. For instance, Jack Wymer has been with WING 24 years; Jack Zeigen, newscaster, 14 years, and Charles Reeder, close to 19 years.

Just to give you an idea of how WING goes about diversifying its programming so that all levels of listener interest are covered, let's call the roll of its disk jockeys:

Bud Baldwin—pop tunes of the *Hit Parade* type, interspersed with a brand of monologue that's a popular source of quotation around town. (The 1953 Jan.-Feb. Hooper shows him top attraction locally between 6:30 and 7:45 a.m.) Baldwin's added asset: his skill



TOP TALENT

with a commercial.

Tommy Sutton specializes in hill-billy music, ranking among the country's tops as a commentator in that field. Also one of Dayton radio's crack "pit lumen."

Dave Albritton leans to the sweeter side of popular music, with a firm hold on the Negro market in Dayton.

Gene Barry ace authority on race music among his turntable brethren in Ohio, and a producer of sales results.

A success story: it's typical of these three stations

This is a memo out of the WCOL files which pretty well typifies the many success-stories that have come to WING, WCOL and WIZE during the past year. The memo is from salesman Don C. Brandes to his boss: "When I presented the renewal for Central Ohio Federal Savings & Loan Association to its executive secretary, Don L. Tobin, he related an incident that had had a bearing on his decision to renew.

"It seems one afternoon when the board of directors was to meet, Mr. Tobin arrived in advance of the scheduled time, and he overheard a conversation regarding our Walter Furniss, who does the newscasts for his bank.

"An elderly gentleman had come into the bank and asked one of the tellers if this was Walter Furniss' bank? The teller replied, 'No, but Walter Furniss has been doing a newscast for us evenings for years.'

"Well, the caller said, 'it's alright as this is the bank that Walter Furniss talked about.' And he then proceeded to open a sizable account."

Incidentally, Central Ohio has been WCOL's longest and most consistent user.

WING swings lots of weight in personalities



Tommy Sutton, Dayton's foremost hillbilly disc jockey, 1951 *Billboard* poll rated him No. 9 among country's most popular hillbilly d.j.'s. As songwriter his hits include "I Wish I Had a Nickel"



Betty Ann Horstman, as director of women's activities, conducts a variety of WING programs. Her No. 1 assignment is For Homemakers Only, a highly popular mixture of music and women's news



Dave Albritton, famous college and Olympic track star, carries a lot of sales punch with the Negro market, and elsewhere. Began his discjockeying in '19 and quickly mushroomed from weekly to nightly



Jack Wymer, here since 1929, is director of public of modern music with a racy style of comment audience participation show and commercial announcer on the University of Dayton's football games



Gene Barry combines an encyclopedic knowledge of modern music with a racy style of comment and salesmanship. He alternates his torrid nightly stint in 15-minute segments with Dave Albritton

WCOL's personalities set the pace for Columbus



Walter Furniss, whose 25 years of service makes him dean of Columbus newscasters, carries 20 news spots a week; his sponsors will tell you he packs a great deal of influence with his local listeners



Joe Dobbins, creator of the "Perky," "F2" and "Oscar" comedy routines, has made himself a household favorite in the central Ohio area for nine consecutive years; he's also known for his music



Evelyn Briers presides with zest and charm over a daily afternoon half-hour for women; included in her background are years as stylist with leading department stores in New York and Cleveland



Myles Foland, WCOL's new inquiring reporter and m.c. of his own late afternoon show, has a knack for dressing things up with showmanship. He's been singing, making and spinning records for 16 years

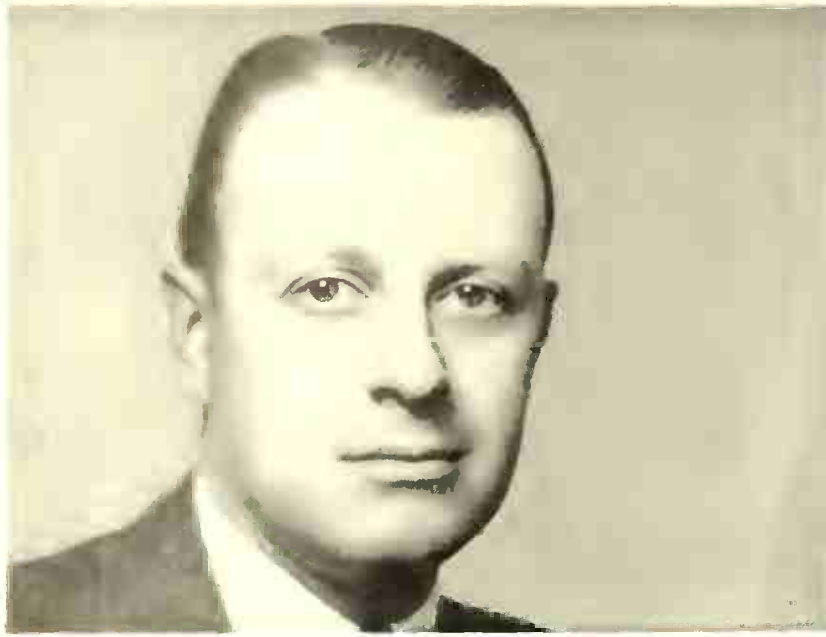
They're WIZE's top personalities



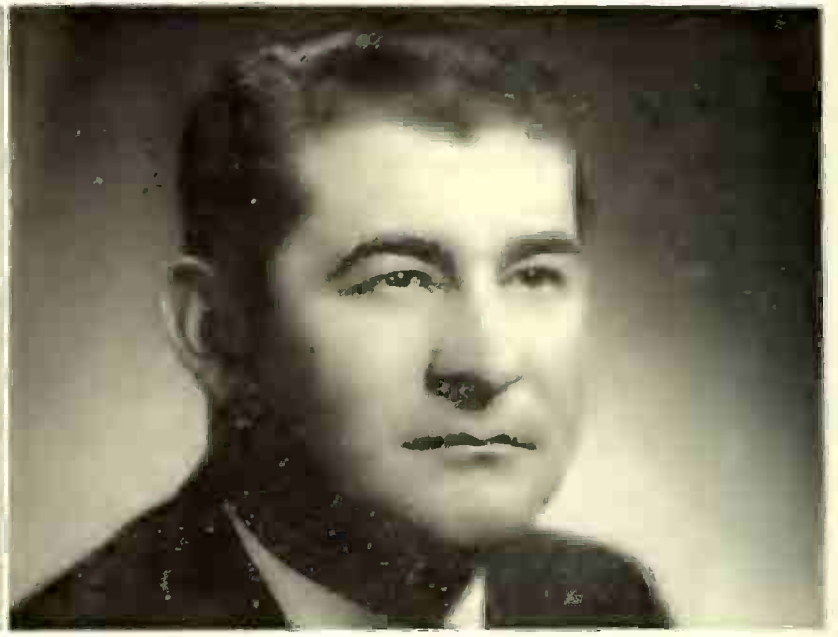
Alice Bahman, director of women's programs, has in her 10 years on WIZE become not only top local radio star but a civic personage



John McEnaney doubles from program manager to the high rating a.m. series, Rise and Shine, where he's better known as "Hooper K. Socker"

ATNAIR
TRAILS
NETWORK1 **WING**
DAYTON2 **WCOL**
COLUMBUS3 **WIZE**
SPRINGFIELD**management & staff**

John Pattison (Pat) Williams, executive vice-president of the Air Trails Network, WING, WCOL and WIZE; 13 years in radio, with ATN



Adna H. Karns, vice-president and general manager of the Air Trails Network, WING, WCOL and WIZE; 10 years in radio, with ATN

MANAGEMENT'S PRIME OBJECTIVE: SELLING FOR ADVERTISERS

What WING, WCOL and WIZE are today is the fruit of long-range planning and imagination. Here is a management that in the late '40's fore-saw the need for revamping its local programing structure in order to meet the competition from a second air medium. It proceeded methodically to strengthen its retinue of local personalities and put greater emphasis on audience promotion.

Although affiliated with ABC, WING, WCOL and WIZE are community stations in every sense of the word: WING has for years received more awards for community service than any other station in Dayton. WIZE has lived up to its slogan, "WIZE Promotes Springfield" by maintaining a high quota of public service programs, while WCOL has truly distinguished itself as the representative station in the Capital city.

To give you an idea of how WIZE rates in prestige: Springfield wanted to show Alice Bahman, one of WIZE's personalities, how much it appreciated the public service she contributed through the years and so the mayor proclaimed an "Alice Bahman Day."

Service to the advertiser has always been a cardinal policy with the management. It is alert and thorough with merchandising help when requested.

1. WING: (left) **George Lenning**, account exec, whose 30 years in radio have made him an authority on how to help the advertiser best build sales in the Dayton market. (right) **Charles Reeder**, program director; with WING 17 years; also a ranking pianist

2. WCOL: (left) **Neal A. Smith**, manager; in radio 16 years; sales executive for WLF and WLF-T between leaving WCOL in 1944 and his return early last year; doubled WCOL's billings the past year. (center) **Jack Doty** has been with WCOL 15 years as local sales representative and more recently in charge of national sales. (right) **Bill Belaney**, program director; served in various capacities in his six years with station; has popular early morning newscast

3. WIZE: **Mrs. Virginia Bennett**, the manager; was four years account executive at WING; prior to WING was assistant program mgr. with WSAI

**NATIONAL SALES REPRESENTATIVES: H-R REPRESENTATIVES, INC.**

NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

49TH & MADISON

(Continued from page 3)

and the agency. But, without getting into the cliché of "big frog in a little pond" or the "little frog in the big pond," radio and television require sound, careful servicing in any event.

We feel that an advertiser deserves full measure of return for every dollar he spends, and we've learned that means staying on top of every radio and television purchase, whether network, spot program, or spot announcement. The result is mounting man hours in the cost of doing business, an appreciable nick in an already-small margin of profit.

We've heard it said that we have an easy task when we buy an outside network television package, for example. We've learned from experience that such is not the case. First of all, we generally select the program because our television specialists are programming experts. Secondly, we've found that we put almost as many man hours in the program, exclusive of commercials, as the packager does.

Responsibility for the success or failure of the program will ultimately come to us, especially the responsibility for a failure, therefore we have additional incentive to give it the attention required to make it a success. . . .

We've analyzed our telephone and traveling expenses solely in connection with obtaining station clearances for our television programs. They're abnormally high. Abnormally high? They're fantastic, and they will be until the market situation in TV is stabilized with the advent of new stations in one- and two-station markets.

We've had our choice—less service and fewer man hours, or the necessary service and a "by the skin of our teeth, we hope to get by" attitude on the cost to us. We haven't succumbed to the temptation to give less service, but we are about ready to succumb to the temptation to ask for a service fee on certain types of radio and television activity.

SECRETARY-TREASURER

Midwest Agency

(Name withheld on request)

GRASS-ROOTS APPROACH

A suggestion to help you accomplish Item 15 in your editorial, "This we fight for" (9 February 1953).

A practical and economical method of bringing a grass-roots approach to New York time buying is increased cooperation between the large agencies and small agencies in cities and towns throughout America. We recently had occasion to aid the Buchen Co. in a television campaign in Milwaukee. We have also recently furnished a black-and-white and color newspaper campaign in cooperation with Henri, Hurst & McDonald. Several times we have had occasion to assist Lennen & Newell in a public relations capacity.

I believe that the small agencies are in a position to provide a real service to New York timebuyers in many ways where specific local information would add value to their efforts in servicing national accounts. We have found this form of cooperation to be mutually beneficial and expect to find our efforts in this direction expanded considerably during future years.

H. ELLIS SAXTON
The Saxton Agency
Milwaukee

SPONSOR REPRINTS

I am an instructor in TV production and writing and consider your publication a "must" for class reading in all my courses. I would like to secure reprints of any articles that are available, so I will not have to damage my library of SPONSOR. Having seen and acquired many reprints at the NARTB convention, I know the value of them in class instruction.

I would also like to know where I may secure back copies of SPONSOR, January 12, February 23, March 23, and May 18, all 1953 issues, and their cost. . . .

ELDER F. PREISS
American Telecasting Corp.
Hollywood

• Back issues, when available, cost 50c each. SPONSOR binders, including six months of back issues, cost \$10.

TV STATION MAP

Would it be possible for you to send me one copy of the latest TV station map which you published along with your fine magazine?

FRANK KNIGHT
Radio-TV Director
Richard A. Foley Adv.
Philadelphia

• SPONSOR's latest TV station map appeared in the 14 July 1952 issue.

WJAR-TV is CROWING

ABOUT ITS NEW
SINGING SENSATION



RUSS EMERY

Fresh from New York and fabulous success at the famed Copacabana, the Paramount, Gogi's La Rue! A sought-after singer on the "Ken Murray Show" . . . "Kate Smith Show" "Celebrity Time" . . . the "Faye Emerson Show"!

NOW STARRING ON THE
**NEW ENGLAND
TALENT CLUB**

Monday through Friday
5 to 5:15 pm

Sponsored Mondays and Wednesdays by THREE MUSKETEERS and SNICKERS on Tuesdays by SIMMONDS UPHOLSTERY. A breezy quarter hour of tuneful talent, with established guest stars and enthusiastic would-be celebrities!



Available now over New England's Most Powerful TV Station where you sell More People Per Penny Than in any other area in the U. S. A.

CHANNEL



AT THE SIGN OF THE ROOSTER

PROVIDENCE

Represented by WEED TELEVISION

KGMB-TV

"During our construction period we received the most unusual co-operation from everyone at RCA... Since going ON-AIR, the quality and continuity of equipment service has been gratifying."



C. RICHARD EVANS
VICE-PRESIDENT & GENERAL MANAGER
KGMB-TV

WSBT

"...our 1-KW UHF transmitter and UHF Pylon Antenna are giving us far greater coverage than we anticipated. We are more than pleased with the excellent results."



NEAL B. WELCH
GENERAL MANAGER, WSBT-TV

WKBN BROADCASTING CO.

"...our confidence UHF television, and 'RCA All The Way,' is not misplaced."

WARREN P. WILLIAMSON, JR.
PRESIDENT & GENERAL MANAGER,
WKBN-TV

What Telecasters say

WABI-TV

"Our TT-500A is putting out a beautiful picture every day--with practically no maintenance whatsoever."



MURRAY CARPENTER
MANAGER, WABI-TV

WJTV... Channel 25

"RCA can feel justifiably proud of their 1-KW UHF Transmitter, UHF Pylon Antenna, studio, and remote equipment installation... Our RCA transmitter is giving us a signal far in excess of what our engineers originally calculated."



JOHN ROSSITER
GENERAL MANAGER, WJTV



WKNS-TV **WKNS-AM**

"Our 1-KW UHF Transmitter has proved to be all that could be desired... Since our first day of operation we have consistently maintained 100% power."



JULIAN GROSS
PRESIDENT

PETER B. KENNEY
STATION MANAGER



WBRE

"...our RCA 1-KW UHF Transmitter is working so well our coverage has exceeded our wildest expectations... We are delighted with our fully RCA-equipped dual studio, film room, and control room layout."



DAVID M. BALTIMORE
GENERAL MANAGER, WBRE-TV

KFDM *Beaumont, Texas*
KFDX *Wichita Falls, Texas*

"For 20 years we have operated our Radio Stations on a policy that our equipment must be nothing less than the best. Naturally we chose an RCA 10-kw transmitter and associated RCA TV equipment for KFDX-TV."

DARROLD A. CANNAN
PRESIDENT, KFDM KFDX-TV

The RCA 12-section
 Arena is performing
 in splendid fashion. As
 a matter of fact, its
 performance exceeds the
 one made by your
 Representative-

C. KELLAM
 GENERAL MANAGER, KTBC-TV



KTSM

"We are glad we are
 RCA ALL THE WAY...RCA
 personnel has been
 helpful at all times...
 I'll recommend RCA
 equipment
 any time."

KARL O. WYLER
 PRESIDENT, KTSM-TV



WTPG

"Your constant
 attention and service
 has earned our deepest
 appreciation and has made
 it possible for us to
 render maximum,
 dependable TV
 service..."

FRED WEBER
 PRESIDENT, WTPG-TV



About **RCA** Equipment

FOR A PROFESSIONAL OPINION on the finest TV equip-
 ment you can buy, ask the management man who operates a
 modern television station.

For a professional analysis of your TV station requirements,
 ask the experienced equipment man who *knows* his TV station
 planning... YOUR RCA BROADCAST SALES REPRESENTATIVE!



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

KROD

"KROD-TV is com-
 pletely RCA equipped...
 our RCA 500-watt trans-
 mitter (temporarily in-
 stalled) has done a very
 satisfactory job...Cover-
 age (because of our
 high mountain-top
 location) has
 been phenom-
 enal."

DORRANCE D. RODERICK
 CHAIRMAN OF THE BOARD



KBTU

"Our new RCA Studio
 and Transmitter equipment
 combination produces the
 best picture I have ever
 seen on a receiver."

JOSEPH HEROLD
 STATION MANAGER, KBTU



WROV

"...in addition to
 having excellent equip-
 ment, RCA personnel is
 certainly qualified to
 assist the telecaster."

FRANK E. KOEHLER
 GENERAL MANAGER, WROV-TV



THE FACTS
speak for them-
selves about
"HOMETOWN,
AMERICA"
on WFBR
in Baltimore!

IN THE FIRST 4 WEEKS

28,338

Labels Were Bid In Radio
Telephone Auctions

511

Calls Were Made By Our
Sales Servicemen

278

New Retail Grocery Outlets
Were Opened For Sponsors

410

Store Positions Were
Improved For Sponsors

469

Stores Are Now Cooperating
And Displaying "Hometown,
America" Display Material

401

Individual Displays Were
Built For Sponsors

**THIS IS ONLY
THE BEGINNING!**

There is still room for a few non-competi-
tive sponsors on "Hometown, America"
on WFBR - the greatest, most effective
radio grocery promotion ever devised!
Write, wire or phone your John Blair
man or any WFBR account executive!

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD

Men, Money
and Motives

by
Robert J. Landry

Salesmanship and radio

In the 7 April 1952 issue of this journal, affectionate tribute was paid the memory of an admirable opera-singer-turned-salesman. Otto Freitag was the gent's name, and he was a friend of your correspondent. We recalled seeing him in a small distributor's shop in a provincial Mexican town on a summer afternoon "down on his stomach explaining to a Mexican business man, who was down beside him, the wherefores and *modus operandi* of a Serval kerosene-fueled refrigerator." We went on to comment: "He could have relied upon brochures and conversation." But he was down on the floor making the demonstration "because he was, by instinct, a naturally creative salesman."

* * *

We thought of Otto Freitag again the other night at the New York University Summer Workshop when we heard Robert S. Keller, this time a theatre-organist-turned-salesman, make some very wise and amusing comments on the whole theme of salesmanship. Keller, of course, sells small town radio, and in the present television-obsessed period, some people would consider that occupation to be pretty courageous, if not downright naive.

* * *

"How do you sell time?" Keller put the question rhetorically, then answered it: "About the same way you sell anything. First, you locate your prospect; second, you focus his attention on or whet his appetite for the commodity you are selling; and, third, you take his order. . . . There are as many ways to make a sale as there are salesmen. There is high pressure, and low pressure, being in the right place at the right time, being in the wrong place at the right time, perseverance, diffidence, knocking your competitor, praising your competitor, pounding pavements, sitting in the office making telephone calls ad infinitum. There are no pat formulae, no magic words, no boiler plate that will guarantee results."

* * *

This, we submit, is good firm sense and we found it arresting when Keller went on to observe to the university students: "Radio has nothing to fear but its own lack of confidence. The temporary scare was good for radio; it took a closer look at its circulation, its audience, its low cost-per-1,000 and discovered how really big it is. And now, finally, radio is doing a proper job of sales promotion to focus the attention of the advertiser on these facts."

* * *

How true, how true. The "comeback" of radio is now a matter of general notice, and of a new salesmanship hammered out on the anvil of a bad freight. The most enthusiastic zealots of the cause of television cannot make the overpowering radio statistics turn blue.

(Please turn to page 71)

To Better Serve Alabama*

The Birmingham News

JOINS WITH

WAPI

Application Pending for 50 KW

WAFM

Now 56 KW

WAFM-TV

Soon to be 316 KW



Henry P. Johnston, executive vice-president of THE BIRMINGHAM NEWS CO., who has managed The NEWS' radio properties for the past 17 years. He now is president and managing director of the three stations.

and the Columbia Broadcasting System

* Advertisers will profit, too! They will receive the benefit of vastly increased promotional facilities, stepped-up merchandising and valuable research activities.

Represented by
CBS Radio and TV
Spot Sales

WHBS and WHBS-FM, Huntsville, Ala., under same management

MEET ROBB (Two B's, If You Please) THOMAS

He might offer you another explanation, but to his sponsors those two "B's" mean Big Business.



Popular music, personality interviews, frequent news and sports reports and pleasant chatter about Milwaukee events — that's the "R.T." formula on Robb's mid-morning "Record Shop" and late-afternoon "1340 Club." Milwaukee loves it, loves WEMP's round-the-clock disc-jockey personalities.

And so do these national advertisers:
Oxydol, Prell, Swan's Down, Carnation, Omar Baking, Mautz Paint, Robert Hall, Wonder Bread, Standard Oil, R. G. Dunn Cigars, Household Finance, Campbell's Foods and others.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations*. Call Headley-Reed!

*Based on latest available Hooper Comprehensive and SR & DS rates.

WEMP WEMP-FM MILWAUKEE

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

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Milton Fox-Martin

Manager, Central Mutual Funds Dept.
Kidder, Peabody & Co., New York

It would be a rare contestant on a quiz show who could tell you that the president of the N. Y. Stock Exchange is G. Keith Funston. The chances are far greater that the contestant could identify Milton Fox-Martin as the mutual funds department manager of Kidder, Peabody & Co. The reason is simple: Fox-Martin has been something of a radio personality for the past two years.

Shortly after he joined the brokerage house in 1951, Fox-Martin became intrigued with the idea of a radio program which would explain the workings of mutual funds to a mass audience. Working with Edwin Rooney, radio and TV director of Doremus & Co., a format was developed in which Fox-Martin would conduct a 15-minute interview every week over WOR, New York, with the research heads of the country's leading mutual funds.

The program proved so popular that it was taped and rebroadcast over WBZ, Boston, and WGN, Chicago, in which cities Kidder, Peabody has branch offices. In addition to its popularity, the program proved successful as a new business getter through its booklet offers.

Explaining his personal appearance on the program, Fox-Martin told SPONSOR: "One of the important things in getting new customers for an investment business is building confidence. And I feel that people like the fact that they are getting their information from someone who is actually in the investment business rather than a professional actor. It gives the program that personalized approach which is so important in the securities business."

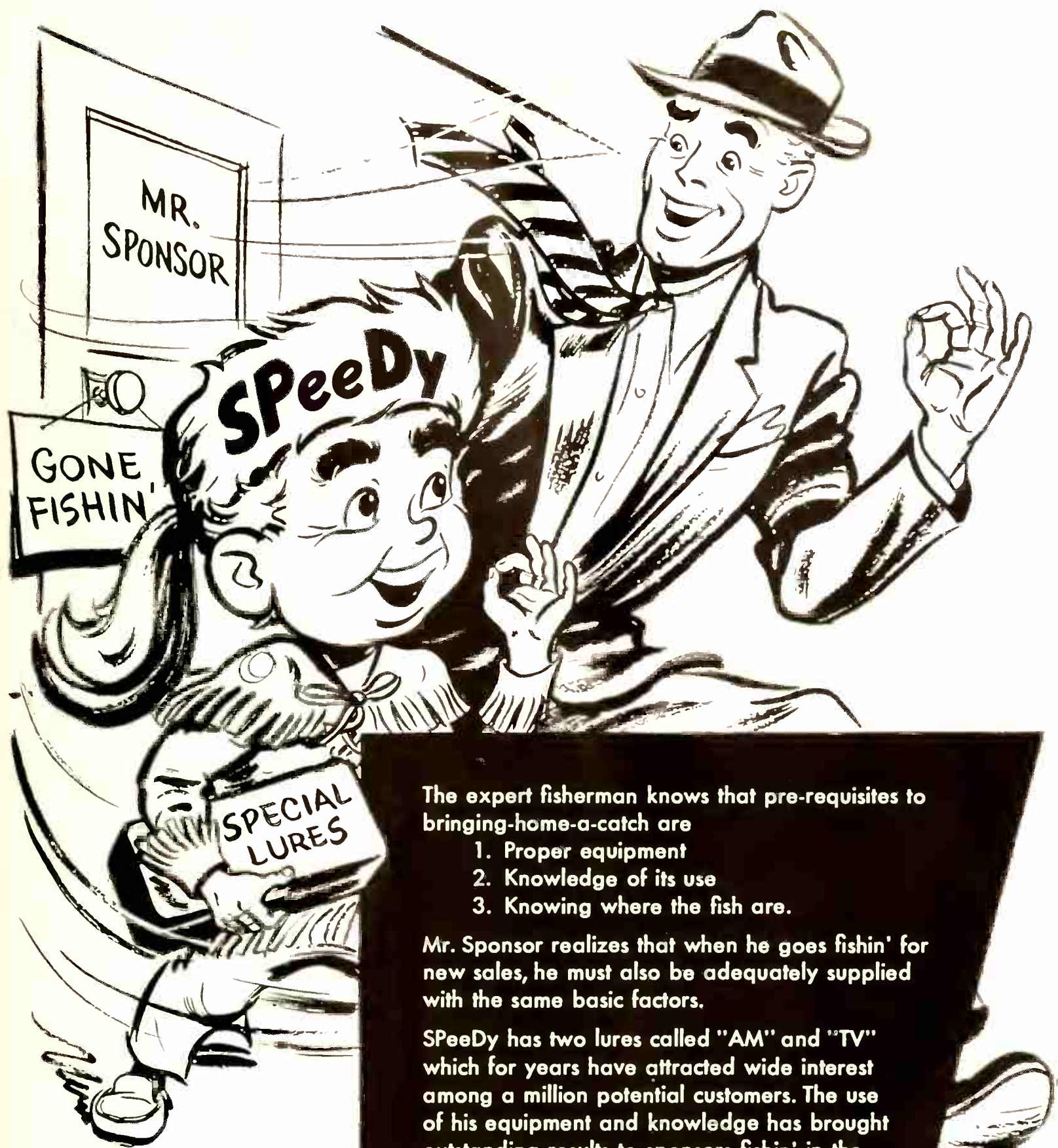
To improve his delivery Fox-Martin took diction lessons from coach Marion Rich. And to steer clear of possible trouble he became a member of American Federation of Radio and Television Artists.

One other reason that he likes radio as a sales tool is: "You've got a certain amount of freedom from competition. Your ad isn't buried in with many other advertisers of the same category."

This accolade for radio has added weight when you consider the fact that Fox-Martin worked in the financial advertising department of the *New York Herald Tribune* before joining Kidder, Peabody. He has had a diversified selling and advertising career between the time he left Yale in 1935 and his present assignment.

Fox-Martin makes home in Pound Ridge, N. Y., with his wife and six children. He's active in church work and a member of the school board.

★ ★ ★



The expert fisherman knows that pre-requisites to bringing-home-a-catch are

1. Proper equipment
2. Knowledge of its use
3. Knowing where the fish are.

Mr. Sponsor realizes that when he goes fishin' for new sales, he must also be adequately supplied with the same basic factors.

SPeeDy has two lures called "AM" and "TV" which for years have attracted wide interest among a million potential customers. The use of his equipment and knowledge has brought outstanding results to sponsors fishin' in the "Billion Dollar Toledo Market".

Remember, there's no "limit" when you fish with SPeeDy.

WSPD

AM-TV

TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company

T. M. HARPER, NAT. SA. & CR. S.E.L. 3. 1. A. 1.

wonderful

Something ~~new~~ has been added . . .

MEET Connie Cook!

THE NEW HOME SERVICE DIRECTOR OF
OMAHA'S RADIO WOW AND WOW-TV
. . . A FRESH NEW PERSONALITY WHO
CAN SELL FOOD AND HOUSEHOLD
PRODUCTS!

SHE CAN GET MORE SALES FOR YOU . .

BECAUSE . . . she has fine professional training in home economics . . and every other facet of modern living.

BECAUSE . . . her experience includes applying her skills to a family of her own . . and teaching home management to thousands of women.

BECAUSE . . . she sells naturally and instinctively . . (You've got to see and hear her to really appreciate this*)

(*Air-check or film
available on request)

• Ask your Jahn Blair or Blair-TV representative how Connie Cook can give your sales a lift in the great Midwest market served by Radio WOW and WOW-TV.



*CONNIE'S CUPBOARD

11:15 — 11:30 a.m.
Monday through Friday
Radio WOW

*CONNIE'S KITCHEN

3:00 — 3:30 p.m.
Monday through Friday
WOW-TV

NBC—590 KC
5000 watts

Meredith Stations
OMAHA

NBC—Dumont
100,000 watts

Radio **WOW** • **WOW-TV**

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Chevrolet and Chevrolet Dealers, Detr	Campbell-Ewald, Detr	ABC 364	Five min newscasts; 24 each weekend scattered throughout sched; 27 June; 13 wks
Emerson Drug, Balt	Lennen & Newell, NY	MBS 560	Titus Moody; T, Th 7:45-50 pm; 21 July; 52 wks
Int'l Cellucotton, Chi	FC&B, Chi	CBS 202	Arthur Godfrey, M-F 10-10:15 am; 7 July; 52 wks
Kaiser-Frazer, Willow Run, Mich	Wm H Weintraub, NY	CBS 166	Lowell Thomas; M-F 6:45-7 pm; 29 June; 52 wks
Radio Bible Class, Grand Rapids, Mich	John M Camp, Wheaton, Ill	ABC 42	Radio Bible Class, Sun 8 8 30 am; 5 Jul; 52 wks
Toni Co, Chi	Werss & Geller, Chi	ABC 313	Turn to a Friend, T, Th 11 55 am-12 25 pm; 23 June; 26 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Liggett & Myers, NY (Chesterfields)	Cunningham & Walsh, NY	ABC 331	Les Griffith & the News; M-F 7.25-30 pm; 29 June; 52 wks
Liggett & Myers, NY (Chesterfields)	Cunningham & Walsh, NY	MBS 560	Perry Como; M, W, F 7.45-8 pm; 31 Aug; 17 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Hywd	MBS 476	Curt Massey Time, M-F 12-12:15 pm; 29 June; 52 wks
Procter & Gamble, NY	Brow, NY	NBC 162	Welcome Travelers; M-F 10-10:30 am; 29 June; 52 wks
Procter & Gamble, NY	Benton & Bowles, NY	NBC 175	Life Can Be Beautiful; M-F 3-3:15 pm; 29 June; 52 wks
Procter & Gamble, NY	Compton, NY	NBC 170	Road of Life; M-F 3:15-30 pm; 29 June; 52 wks
Procter & Gamble, NY	Benton & Bowles, NY	NBC 173	Pepper Young's Family; M-F 3:30-45 pm; 29 June; 52 wks
Procter & Gamble, NY	Dancer-Fitzgerald Sample, NY	NBC 164	Right to Happiness; M-F 3:45-4 pm; 29 June; 52 wks
Procter & Gamble, NY	Young & Rubicam, NY	NBC 186	Backstage Wife; M-F 4-4:15 pm; 29 June; 52 wks



(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2.)

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Louis Arnold	Du Mont, NY, asst to dir prog & prodn	Same, asst bus mgr prog dept
Leslie G. Arries Jr	Du Mont, NY, asst dir prog & prodn	WTTG, Wash, mgr
Joe H. Baker	KMTV, Omaha, prom mgr	May Bdcstg Co (KMTV, also KMA, Shenandoah Iowa), dir prom & mdsg
Richard H. Baldwin	Paragon Pictures, Evanston, Ill, sls stf	NBC Film Div, Chi, sls rep
Frank Barron	WIV, Cleve, sls rep	WXEL, Cleve, sls stf
James W. Beach	WBKB, Chi, sls dept	Same, sls mgr
Bob Brahm	Sennen Coms, NY, sls exec	Same eastern sls mgr, film synd oper
F. E. Busby	WKRQ, Mobile, gen mgr	WPFA-TV, Pensacola, Fla, gen mgr
Calvin S. Cass	Croslev Bdcstg, NY, sls dept	Adam J. Young Jr, NY, radio sls stf
Robert E. Chaffee	Life Mag, sr slsmn	KXIC, Iowa City, sls mgr
Douglas R. Clawson	Zion's Securities, Salt Lake City, asst mgr	KDYL, KDYL-TV, Salt Lake City, sls dir
Alex Coe	KITE, San Antonio, comml mgr	Same station mgr
Pat Cooney	Ley & Livingston, SF, mgr Phoenix branch	KHJ-TV LA, acct exec
Richard L. Geismar	Du Mont, NY, sls acct mgr	Same, bus mgr prog & prodn
Ansel E. Gridley	WFGM, Fitchburg, Mass, pres & gen mgr	Same also Salisbury Bdcstg Corp Worcester vp gen mgr
Dick Harris	WNAX, Yankton, SD, prom mgr	Same, sls scrv mgr
Bertram J. Hauser	MBS, NY, mgr co-op programing	Same vp chg co-op programing
A. L. Hollander Jr	Du Mont, NY, prodn facils mgr	Same chg prog oper
E. P. H. James	NBC, NY, prom dir	KVOA, Tucson, coord of TV planning & pub rel
Joseph A. Jenkins	WNBK, Cleve, mgr	WKIF-TV, Pittsb, comml mgr
Harrison Kohl	Des Moines Register & Trib, prom mgr	KMTV Omaha sls stf
Jacques Liebenguth	Arme Manifolding, NY, sls stf	NBC Film Div NY sls rep
Robert Lyons	WRAP, Norfolk, Va, asst mgr	Same gen mgr
Clyde F. Meades	WGH, Norfolk, Va, acct exec	Same, comml mgr
Jay Merkle	Du Mont, NY, sr prodn facils supvr	Same, prodn facils mgr
Werner Michel	Du Mont, NY, prodn	Same exec prodn chg prodn
John H. Milburn	KTIP, Porterville, Cal, comml mgr	KSFO, SF acct exec
Edward A. Montanus	Bryant Machinery & Eng, Chi, adv mgr	NBC Film Div, Chi, sls rep



Numbers after names refer to New and Renew category

- L. G. Arries Jr (3)
- Arthur M. Scott (3)
- F. E. Busby (3)
- R. L. Geismar (3)
- John L. Moore (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

New and renew

3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ellis Moore	NBC, NY, press dept	Same, bus publicity mgr
John L. Moore	Longines, Wittnauer Watch Co, NY, adv mgr	BAB, NY, sls exec
Charles E. Morin	KPOA, Honolulu, comml mgr	Consol TV Sls, Pacific Coast acct exec
John Mowbray	KSFO, SF, acct exec	KXA, Seattle, comml mgr
Paul B. Mowery	WABC-TV, NY, gen mgr	WFIL, WFIL-TV, Phila, prog & sls advisor, & TV
Fred Nettore	Wall St Journal, NY, space slsmn	Katz Agcy, NY, TV sls stf
Carl Nielsen	NBC, TV spot sales mgr	KCBS, SF, acct exec
Roger O'Connor	Avery-Knodel, NY, radio time slsmn	Katz Agcy, NY, TV sls stf
Alvin G. Pack	Own ad agency & recording co, Salt Lake City	KDYL, Salt Lake City, prog dir
Robert D. Peel	WFRX, Frankfort, Ill, prog dir	WIND, Chi, prodn mgr
Ed Presnell	H. P. Wasson Co, Indianapolis, sls dept	KSTL, St Louis, sls rep
Herbert Rice	MBS, NY, creative prodr	Same, vp chg progs
Robert Rodgers	NBC Spot Sales, NY, acct exec	NBC Film Div, NY, sls rep
Richard H. Rogers	Rogers Co, NY, film rep (own firm)	Screen Gems, NY, sls serv
William T. Romaine	CBS, NY, mgr film library	WSAZ, Huntington, W. Va., admin asst
Sam Rossant	MCA NY, sls exec	ABC, NY, acct exec radio sls
Murry Salberg	CBS Radio, NY, prom dept	Same, prog prom mgr
Richard T. Sampson	KXO, El Centro, Cal, mgr	Bdcstg Corp of Amer, Cal, gen mgr
Dick Schutte	KSFO, SF, acct exec	KXA, Seattle, acct exec
John Seidler	Du Mont, NY, asst to prodn facils supvr	Same, asst prodn facils mgr
Frank S. Shaw	NBC, Chi, guest rels stf	NBC Film Div, Chi, sls rep
James Strain	World Bdcstg, Hywd, sls rep	NBC Film Div, Hywd, sls rep
Donald D. Sullivan	WNAX, Yankton, SD, cmml mgr	Same, also KVTV, Sioux City, dir adv
Arthur M. Swift	WOOD, WOOD-TV, Grand Rapids, Mich	Same, gen sls mgr
J. W. Timberlake Jr	W. L. Stenesgaard & Assoc (point-of-purch adv specialists), staff	Jefferson Standard Bdcstg (WBT, WBTW), lotte, asst to gen sls mgr
Bill Waish	Dowd Agency, Boston, media dir	Weed & Co, Bost, supvr spot radio sls
George I. Weinman Jr	Tide Mag, NY, sls stf	Geo. P. Hollingbery, NY, sls stf
Earl M. Willhite	Tullis Co, LA, radio & TV acct exec	KMO-TV, Tacoma, gen sls mgr
Ken Willson	Tobacco Net, NC, gen sls mgr	Same, vp, gen mgr
Henry T. Wilson	WOR, WOR-TV, NY, bus news ed	Same, mgr press info
Mel Winters	WINS, NY, prom, mdsg mgr	KWKW, Pasadena, prom mgr
Kelly Wofford	KEYS, Corpus-Christi, Tex, mgr	KITE, San Antonio, comml mgr



4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
B-B Pen Co, Hywd	Pens	Hilton & Riggio, NY (eff 1)
Betty Zane Corn Prods, Marion, Ohio	Betty Zane Popcorn and Popcorn Oil	Kight Adv, Columbus, Ohio
Chicago Spring Prods, Chi	Spring units	Bozell & Jacobs, Chi
Cole of California, LA	Cole swim suits	Young & Rubicam, LA
Country Home Bread, Wolcott, Conn	Country Home Bread, butter rolls, English muffins	Edward Graceman & Assoc, Hartford, Conn
Cudahy Packing, Omaha	Old Dutch Cleanser, Delrich margarine, meat prods, other prods	Young & Rubicam, Chi (eff 3)
Garden Guild of Amer, Devon, Pa	Horticultural prods	Smith, Hagel & Snyder, NY
Hosid Products, Syracuse	Glamur Instant Upholstery & Rug Cleaner	Barlow Adv, Syracuse
Kroll Bros, Chi	Juvenile furniture	Bozell & Jacobs, Chi
M & R Dietetic Labs, Columbus, Ohio	Pream, dairy prod for coffee; Ten-B-Low ice cream mix; other dairy prods	Benton & Bowles, NY (eff 1)
Polaroid Corp, Cambridge, Mass	3-D viewing glasses	Cunningham & Walsh, NY
Serta Assoc, Chi	Perfect Sleeper mattress	Bozell & Jacobs, Chi
Sun Oil Co, Phila	Blue Sunoco gas, Sunoco motor oils, automotive prods	Ruthrauff & Ryan, NY
C. A. Swanson & Sons, Omaha	Oleomargarine div	Bozell & Jacobs, Omaha
Whitehall Pharm, NY	Kriptin, Guards Cold Tablets, Petro-Syllium	Compton, NY

Numbers after names refer to New and Renew category

- Fred Nettore (3)
- Roger O'Connor (3)
- John Mowbray (3)
- D. D. Sullivan (3)
- Dick Harris (3)
- E. P. H. James (3)
- Alvin G. Pack (3)
- Murry Salberg (3)
- A. L. Hollander Jr (3)
- Werner Michel (3)



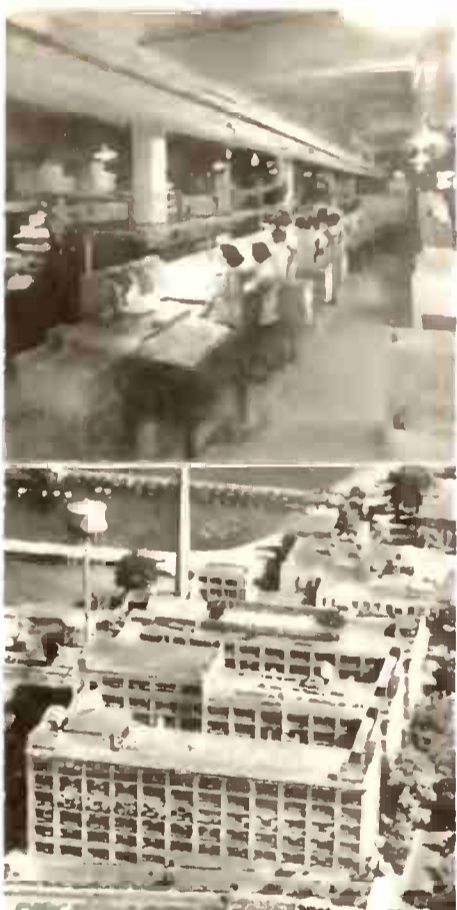
NEW HAVEN



*What New Haven makes,
makes New Haven*

A prosperous, working community
is a buying community. *New Haven's
more than 550 manufacturing concerns
make it a market that's healthy
economically and wealthy in potential sales
for you. Include it in your
advertising schedules!*

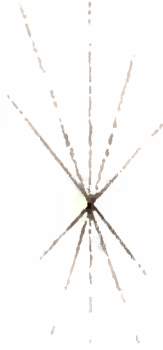
Most efficient way to reach
and sell the people of New Haven is
through WNHG—the "radio center" for
entertainment and news. Programs
have a strong local appeal that keeps
dials set at 1340. Let WNHG
stimulate your sales in New Haven!



In drug stores all over the world
you will find the Seamile
trademark display. Most
of the Seamile Rubber Company
are sold in more than
50 countries.
Established in 1877, it
became a New Haven factory
in 1917 and has expanded since.
Today it manufactures over 1,000
items ranging from rubber
covered athletic balls to industrial
tape to hot water bottles.
Seamile employs approximately
1,200 men and women, paying into
New Haven over many millions
in high payrolls and taxes.



WNHIC
AM FM TV



NEW HAVEN

*New England's first
complete broadcasting service*

Represented Nationally by
THE KATZ AGENCY

THE
BUY WAY
TO GREATER
PITTSBURGH
**CHANNEL
53
WKJF-TV**

Telecasting
Outstanding
NBC Programs

*Pittsburgh's Pioneer
UHF TV Station*

now telecasting
daily sponsored
programs

taking Pittsburgh's
2¼ billion market
OUT OF SINGLE
STATION CATEGORY

**WKJF-TV
PITTSBURGH**

*Phone, wire or write,
for rates and data sheets*

WEED TELEVISION
National Representatives

New developments on SPONSOR stories



See: "How Ruppert wooed the women and won"
Issue: 20 October 1952, p. 32
Subject: Introducing a new brand, Knickerbocker, Ruppert used air media extensively, scored massive gains

Having wooed the women and won, Ruppert has broadened its appeal via a spot campaign of programs and announcements. To kick off the promotion of its dark beer, Ruppiner, the brewery ran an extensive announcement campaign on WHOM, WWRL, WLIB, New York, to reach the Spanish, Italian, German, and Jewish markets.

Recently returned from a trip through New England, Biow account executive David Halpern told SPONSOR: "I checked sales very closely and can safely say that Knickerbocker has outstripped every brand in New England, local or national. We're first in sales in Massachusetts, Connecticut, New Hampshire, and Vermont. And we're using plenty of radio and TV to stay No. 1." Firm is airing newscasts four times a week on WNAC-TV, Boston, and WJAR-TV, Providence. It's also running announcement campaigns on radio and TV in New Haven, New Britain, Holyoke, Schenectady, and Binghamton.

To maintain its rate of climb in New York Ruppert has the following lineup: Jane Pickens, WNBC, Thursday, 10:35-11:00 p.m.; Bill Leonard, WCBS, 9:00-9:05 a.m., Monday, Wednesday, Friday; Bill Leonard, WCBS-TV, 6:05-6:10 p.m., Monday through Friday; a Spanish soap opera on WHOM, 9:45-10:00 p.m., Monday through Friday; Ken Banghart, WNBC, Tuesday, Thursday, Saturday, 6:00-6:15 p.m.

Starting 29 July Father Knickerbocker, Ruppert's live trade mark, will be a Wednesday, Thursday, and Friday feature on the *Steve Allen Show*, WNBT, 11:20 to midnight. Both agency and advertiser are convinced that a fresh, live show in that time slot can pull a major share of the audience away from the usual run of late films. A spot radio campaign will be used to promote the new program.

One of the tricks Ruppert uses is to spot the major portion of its announcements and programs on Wednesdays, Thursdays, and Fridays in order to pound its messages home at a time calculated to catch the housewife just before she does her weekend shopping. Convinced that the trend toward bottled beer (76% bottles to 24% draught) means an increasingly important role for the woman shopper, Ruppert works closely with WNBC to get the most out of that station's "Chain Lightning" merchandising plan. The brewery's own promotion team supplies special display material in advance.

The effectiveness of Ruppert's strategy is put simply by Herman Katz, v.p. in charge of sales: "Despite our phenomenal sales success in 1952 we haven't slackened up a bit. And the result is our sales are up 15-20% over last year and still rising."



See: "Foreign-language radio: a 1953 status report"
Issue: 26 January 1953, p. 38
Subject: General Mills joins national sponsors of Spanish-language programming in Southwest

Recent addition to the impressive roster of national foreign-language radio advertisers is General Mills' Gold Medal Flour. To supplement its radio advertising in the Southwest, this firm bought a 15-minute segment of a homemaker show, *Club del Hogar* (*The Home Club*), on KIWW, San Antonio, Tex. This program, on the air starting 6 July from 10:00-10:15 a.m. across-the-board, is aimed at the large segment of the 1,500,000 Latin Americans in Texas who're concentrated in the San Antonio area. Agency: D-F-S. ★★★

Time Buyers who Dig for the FACTS

BUY SAN DIEGO

(... Because it's the Nation's fastest growing large city)

AND

BUY KSON

(... San Diego's only 24 hour music and news station)

Because, regardless of what survey they work with, they have only to consult SRDS to find-

KSON IS THE LOWEST COST PER THOUSAND

PULSE

KSON 44¢
"A" \$.80
"B" \$2.27
"C" \$1.68
"D" \$1.50
"E" \$1.50

April-May daytime Inner Pulse
100% yardstick (Mon.-Fri.) day-
time 15 time one minute rate.

NIELSEN

KSON 06¢
"A" 10¢
"B" 25¢
"C" 22¢
"D" 21¢
"E" 14¢

Comparative cost per thousand
homes based on average daily
circulation daytime 15 time one
minute rate.

HOOPER

KSON 76¢
"A" \$1.04
"B" \$6.18
"C" \$4.04
"D" \$4.63
"E" \$4.12

April-May daytime Hooper
radio audience index (Mon.-Fri.)
daytime 15 time one minute rate.

**REPRESENTED BY
THE BOLLING CO.**



**OWNED AND OPERATED BY
FRED and DOROTHY RABELL**

A

Alka-Seltzer⁺
Am-i-Dent⁺
Aspirin⁺

C

Camel⁺
Coca-Cola⁺
Cunningham & W

B

Bayer Aspirin⁺
Bros., Lever⁺
Bristol-Meyers⁺

B

Block Drug⁺
B. D. & O.⁺
Belding, Foote, Co

C

Cecil & Presbrey⁺
Chesterfield⁺
Carter Products⁺

S

Sterling Drug⁺
S. C. & B.⁺
S. C. Johnson & S

⁺all these clients and all these agencies (plus many, many more: more, in fact, than in summer-fall to date) are now using

A

eedham, Louis & Brorby⁺
aumkeag Cotton⁺
erwell, Lennen &⁺

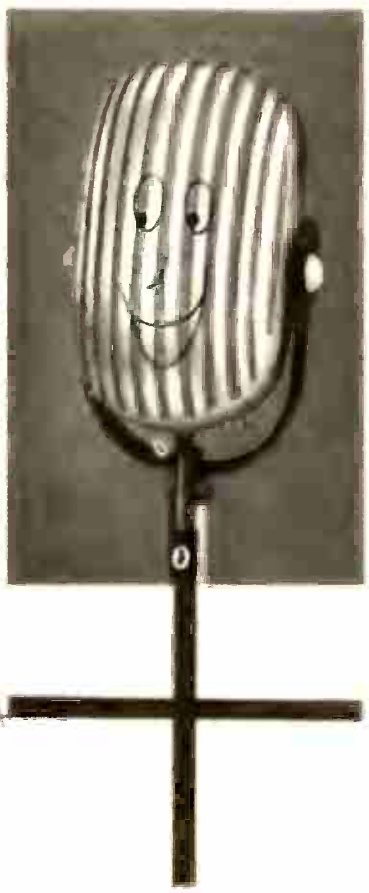
B

ates, Ted & Co.⁺
romo-Seltzer⁺
urnett, Leo Co.

C

onsolidated Cosmetics⁺
. U. N. A.⁺
oe, Donahue &⁺

MBS



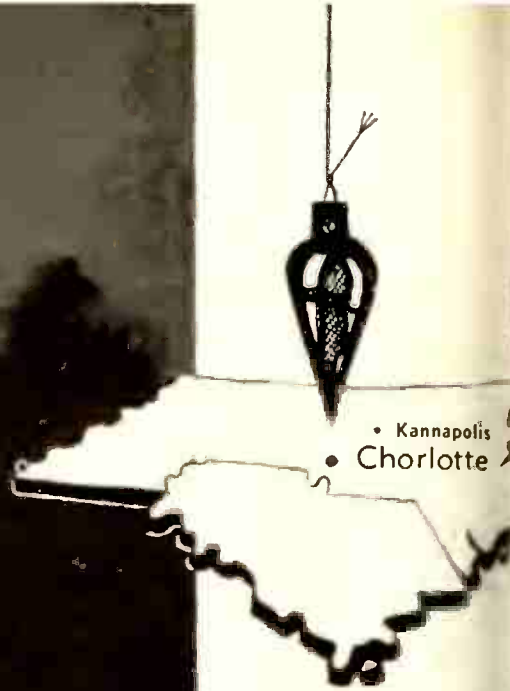


TOWELS-SHEETS
CANNON MILLS COMPANY
 LARGEST MANUFACTURERS OF HOUSEHOLD TEXTILES

LARGEST MANUFACTURERS OF HOUSEHOLD TEXTILES
CANNON MILLS COMPANY
TOWELS-SHEETS



*Cannon Mills, Inc., Kannapolis, N. C.
 Weekly Audience (Cabarrus County)
 WBT—90% of radio homes
 WBTY—93% of television homes*



CHARLOTTE



as near Charlotte as Highland Park to Chicago
A BIG GUN OF AMERICAN INDUSTRY

Emplaced on the towel rocks of the notion, the friendly firing piece of Cannon Mills symbolizes the notional significance of the Carolino textile industry. Every fifth American textile mill is located in the Carolinos and Charlotte is the geographical center of the industry. It's an industry that's small-town but big-time — and a major reason why Charlotte — 73rd U. S. city, ranks in the nation's first 25 markets.*

* 22nd in population
 (Hearst Advertising Research)

are
 plumb
 in
 the
 middle
 of
 a
 fabulous
 market

JEFFERSON STANDARD BROADCASTING COMPANY, CHARLOTTE, N. C.

Represented Nationally by CBS Radio and Television Spot Sales

"Under-the-counter" stations
aren't popular with most buyers



Picture courtesy WMT, Cedar Rapids and Henry J. Kaufman agency

Stations willing to haggle over air prices are finding cold responses these days from many buyers. Reason: Although a

shrewd agency shops for a good buy, timebuyers distrust the chiselers since they may offer a better deal to competitors

Is era of spot radio rate "deals" coming to an end?

"Yes," say admen—but some air chiseling has taken new forms

by Charles Sinclair

You can still find radio stations willing to toss rate cards in a drawer and talk business like horse traders in a Persian market.

However, after two years of bargain-basement selling, the radio "price wars" in which some stations would make a special preferential deal for any amount of business, large or small, are fast disappearing.

That's the opinion of a number of leading agency men, clients, and reps contacted by SPONSOR while preparing this latest report on rate chiseling in

broadcast advertising. (For an earlier report on the subject, see "Radio's gasoline war: Nobody wants it" SPONSOR 2 June 1952).

Does this mean that a completely stable rate situation is returning to the radio industry?

Not necessarily. It's true that the number of stations who will cheat directly on their rate cards has dropped. But a new form of indirect rate evasion is rapidly becoming common practice in air advertising, many industry members stated to SPONSOR.

Here's how one veteran rep, whose station list includes several of the country's most powerful clear-channel outlets, puts it:

"Rate chiseling today is taking the form of 'getting-around-the-rate-card' rather than 'bargain-basement' selling. A growing number of advertisers and ad agencies are approaching reps and

status report



War against radio rate "deals" is being fought on many fronts

Industry groups, buyer-seller clinics, and active groups of local broadcasters help mold industry opinion against "deals." Fr

stations with spot radio offers that are either so big—or so unusual in some way—that they do not fit the standard provisions of regular rate cards.

"In such a case, the advertiser is often seeking a special price for these special campaigns. And radio and TV stations—even some of the best-known outlets—often grant it. They rationalize the process by saying to themselves 'I'm not cheating on my rate card. I'm creating a new, additional rate to fit a particular, unusual situation.'"

Not everybody, of course, views this trend among large advertisers—like General Mills, Whitehall Pharmacal, B.C. Remedies, Grove Laboratories, Robert Hall Clothes, and the top soap and cigarette air clients—with alarm. Spot radio billings this year (after trade discounts but before commissions) are expected to be around \$130,000,000—an all-time high. Even in the top TV markets, many a radio outlet is sold out—at card rates.

What, then, is the *real* status of ra-

dio (and TV) rate cards today?

This is how the picture shapes up, in the opinion of a number of top buyers and sellers of spot air advertising:

1. In mature video markets, nearly half of the radio outlets—according to one rep's estimate—have made rate card adjustments during the past 12 months. Many have switched to a single-rate basis, in which nighttime rates have come down to the level of daytime prices. At the same time, many have created new volume discount structures and "floating schedule" prices which are attractively low—but are now offered equally to all advertisers.

"In the big television markets, radio rates have come down to the absolute minimum. Clients can get good value for their spot dollar. Of course, some stations will try to prop up an unrealistic rate card by making special deals here and there. But most of them realize now that it's a matter of selling at the same price to everybody—or going out of business," said Reggie Schuebel, a veteran radio and TV buyer and a partner in the agency consultant firm of Wyatt & Schuebel.

2. In the new TV markets, or in the one-station video areas now rapidly filling up with second and third outlets, the rate situation is also reasonably stable. "Radio stations who are now facing new or increased TV competition due to post-freeze video expansion are not in the same kind of panic that was common back in 1950."

RATE SITUATION AT A GLANCE

Status of "deals": The straight chisel, within structures of normal rate cards, is on the downgrade. But there has been a rise in the number of huge, or odd, spot campaigns in which advertisers and agencies force stations to create "special" rates

Trade action: It's difficult, if not impossible, to police the air industry. However important industry groups, like NARTB, SRA, and others are leading active fight on "deals"

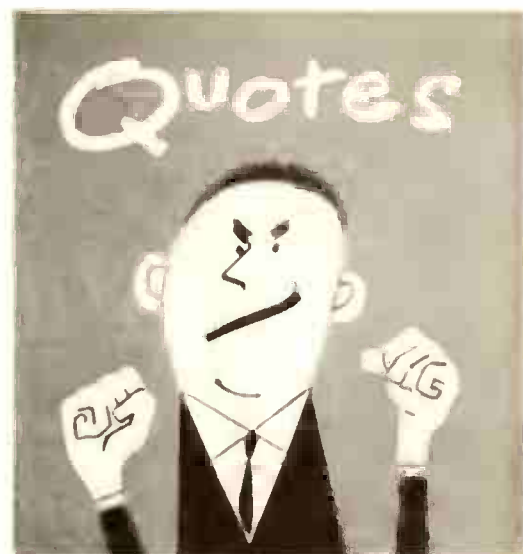
Trade opinion: A station that cheats on its rate card must face distrust of buyers, must sacrifice goodwill

Remedies: Several have been proposed by both buyers and sellers, including honest revisions of rates if needed, extension of card rates to include new types of campaigns



Fellows, NARTB; SRA clinic with Shell Oil; Ben WDC, who made one of "anti-deal" resolutions

Here's how top admen view radio-TV "deal" situation



Harold E. Fellows, President NARTB: "Uncertain rate policies, short-sighted personnel and public relations, under-the-counter deals . . . all of them are strong evidences of moral management breakdown—which in turn leads to ultimate financial disaster for the station involved."

Timebuyer at P&G agency: "There seems to be a strong trend away from offering us straight rate chisels, in both radio and TV. But I feel that an advertiser who has an extra-large campaign on a station is not unreasonable if he inquires about a special volume discount based on his campaign."

Irving Waugh, Comml. Mgr., WSM: "Rate cutting is achieved through the cooperation of radio operators themselves for otherwise it would not exist. The cure will not come from the buyer but from the seller—the operator himself."

John J. Carter, Adam Young, Inc.: "Certain stations prefer to cut rates rather than improve their product and do a better selling job. We feel strongly that cutting rates is a dangerous expedient which in the long run hurts both the particular station and the entire industry. Most advertisers don't want off-the-card deals."

Radio-TV director of N. Y. ad agency: "There's a trend today among big advertisers toward the use of saturation spot campaigns in radio and TV. Stations often have to create special rates to fit the situation. These stations should immediately include these in the rate cards, and quickly advise all regular advertisers of the change."

Executive of the AAAA: "The 'model contract' developed with the NARTB makes clear the stand of the 4-A's on unfair or preferential tactics concerning radio-TV spot rates. The contract expressly prohibits such practices."

said the sales manager of one of New York's leading radio and TV station rep organizations.

"Management at these radio stations has had a chance to see what happened during the 'price-war' days of 1952. You'll probably see some rate revisions on radio outlets in new TV areas. But it will be an orderly process," this sales manager added.

3. Almost all of the TV stations in the largest and most competitive television markets are sticking pretty close to their rate cards, timebuyers reported. However, some agency men told SPONSOR that the "tie-in purchase" is being practiced by a few of the outlets in one-station markets.

"It works like this," a Weintraub agency buyer stated. "You are looking around for good nighttime availabilities. A TV station in a one-station city will report that they don't have any nighttime openings. Then you hint that you might also be willing to buy some morning or daytime TV slots. In a little while, the station reports back that they just happen to have found some nighttime availabilities which they will sell you if you're willing to buy daytime slots as well—at card rate, of course."

4. Clients who have openly sought under-the-counter deals in recent weeks are finding a stiffening resistance among even the lower echelons of radio stations in all major markets. The big-

(Please turn to page 88)

Bache gets more leads-per-\$ on radio

Careful program choices pinpoint investment prospects, attract customers for Bache & Co. at higher rate than print media



Nightly chore is teletyping financial news script to radio stations in Chicago, Cleveland, San Antonio. Checking script, above, are Account Executive Howard Liebl and Bache Ad Manager Henry Gellerman

By Dick Jackson

The ad manager was relaxing at home after one of those days. He was listening to the 7:00 p.m. newscast before checking his own program at 7:15. At about 7:03 he heard the flash that the Federal Reserve Board had lowered margin requirements for stock purchases from 75 to 50%. This announcement was taken impassively by the vast majority of listeners. But this particular listener was Henry Gel-

lerman, advertising manager of Bache & Co., one of the country's leading brokerage houses.

Hastily scribbling a few lines of text he called the newsroom of WOR, New York, dictated a change in the copy for that evening's Bache commercial, and asked to be phoned back immediately for confirmation. He got his confirmation at 7:12. At 7:15 Henry Gladstone's transcribed program *To-*

day's Business went on the air. A few minutes later a live announcer cut in: "Flash! Word has just been received that the Federal Reserve Board has reduced margin requirements for stock purchases. For a free copy of the Bache booklet explaining the significance of this change, write tonight to Henry Gladstone, care of WOR, Box G, New York."

Needless to say, Gellerman sat up most of the night writing the booklet. He knew that his desk would be loaded with requests for the booklet in the morning. It was. That's why Bache & Co. is spending over \$80,000 of its \$300,000 budget for 1953 on radio. About \$90,000 is used for newspapers and magazines, a considerable chunk for promotion, booklet printing, public relations, and production. (In addition, a hefty slice of this year's budget has been put aside for TV when a suitable format can be found.)

Bache & Co. likes the Henry Gladstone program so well that it has the script teletyped daily to WGAR, Cleveland; WGN, Chicago; and KABC, San

Brokerage firm uses newscaster in Philadelphia to win audience susceptible to investment pitch

case history

Antonio, where Bache also sponsors the show for branch offices in those cities. In these three cities the script is read by local announcers and results have been uniformly good to date. Bache recently commenced sponsorship of an early evening newscast on WHP, Philadelphia. (All of Bache radio activities are aired at a time when it is believed the whole family is present, and particularly the head of the house.)

The firm started sponsoring *Today's Business* over WOR three times weekly in May 1952, stepped up to five-a-week in November.

The format for the program was developed by WOR, presented to Bache's agency Albert Frank-Guenther Law, Inc., by WOR's account executive in charge of business programs, Martin Monroe. At the agency, Bache account executive Howard Liebl and radio and TV director Robert Day agreed that it was a natural for Bache. Ad manager Gellerman bought the idea with little urging.

But this was not the maiden air effort for Bache. The brokerage house started on radio with a 13-week schedule of three announcements a week over WQXR, New York, in January 1950.

The pitch was simple: "With high taxes and an increasing cost of living it is necessary that you get the highest possible income from your surplus funds; the way to do that is to invest your surplus money in common stocks. . . . To get information and counsel on how to invest, go to Bache & Co. . . ."

A number of booklets were offered and the response was encouraging. Of course, the main purpose of offering the booklet was to get leads for Bache salesmen. By programing on a good-music station the firm felt that it was reaching a higher-income, better-educated audience and that a good proportion of sales would result from the leads obtained. This proved to be true.

Bache gradually stepped up the frequency of announcements on WQXR with each 13-week renewal, was using 28 announcements a week by August 1952. At that time Bache pulled out of WQXR because company executives felt they had saturated that particular audience: they contemplate going back soon, possibly this fall.

During the last six months of the

WQXR buy. Bache also used the WQXR network of 11 stations (12 in upstate New York, one in New Haven, one in Scranton) which uses relays of WQXR's classical music programs.

A number of types of programs were tried during the past three years. A husband-and-wife team was used on a New York station for 26 weeks and drew a lot of leads. But as account executive Howard Liebl puts it: "We can get inquiries from any type of show but in too many instances these

leads turn out to be a waste of time for the sales department. We have found that using well-known personalities often pulls a lot of fan mail from loyal listeners who really aren't good prospects for us."

Use of several other personality-type shows in the Midwest substantiated this theory: Plenty of mail but not enough hot prospects. (On the other hand, Kidder, Peabody & Co., which specializes in mutual fund customers, has used

(Please turn to page 66)



Here's how Bache attracts new leads with selective programing

Business news written by recognized authority, classical music programs, and straight newscasts at hour when head of family is at home seem to attract type of audience which is easiest to convert from leads to sales.

Variety of investment booklets are offered on radio program (example at left). After booklets are sent, salesman follows up with personal call. Selective programing insures least number of wasted calls by Bache contact men.

Investment firm has tried using popular local personalities but found that while mail pull was heavy, much of it was in nature of fan mail sent by loyal listeners who were interested in show but not investment prospects.

Bache has learned that by selective programing it gets leads via radio at less cost than by newspaper advertising. Also that listeners convert into customers at rate comparable to best finance page advertising.

Can you believe what people tell you?

"No," says researcher Alfred Politz. Example: For almost a decade, the question "What brand of refrigerator will you buy next?" produced more votes for General Electric than for Frigidaire, although Frigidaire went on selling more. There is often discrepancy between actions and words.

by Ray Lapica

"Trouble with admen in dealing with research is they know so little about Chi Square tests, logarithmic or semi-logarithmic graphs, lines of regression, and Pareto curves." Agency researcher

Research trouble is common to all media.

Indicative of the confusion that exists are the following three sets of figures on magazine circulation published during the past 12 months.

Look's figures are from the "National Study of Magazine Audiences 1952" conducted by Crossley, Inc.; *Life's* figures are from "A Study of Four Media" just completed by Alfred Politz Research, Inc.; and *This Week's*, published a few days after *Life's* in June, are projections of Starch estimates of

readers per 100 copies and are primary readers only (family members who read the copy brought into the home).

Here is what these figures show:

MAGAZINE AUDIENCES or WHO'S FIRST?†

Magazine	Look Study	Life Study	This Week§
Life	30.9	26.4	12.7
This Week*	.....**	23.0	25.4
Look	20.6	18.0	8.0
Satevepost	19.6	14.0	9.0
Collier's	14.8	.....	7.1
Ladies Home Jrnl.	10.9	11.5	7.2
Good Housekeeping	10.6	.....	5.9
McCall's	10.6	.....	7.0
Woman's Hm. Compan.	9.5	.....	7.4

*A newspaper supplement, of course. †Female audience only. ‡Figures in millions. **Indicates not counted †Projection.

Point: Discrepancies in the above figures can be explained partly by the fact that different research techniques

were used. But the question the advertiser asks is: "How can I choose quickly between such contradictory sets of figures without first learning how to use a slide rule or knowing just what a Pareto curve is?"

The answer: Many times he can't.

How one agency tests media: An example of the opposite kind of research that is of more use to him is the weekly media sales check being done by a \$5 million New York agency for a fairly expensive automobile product.

The agency doesn't care to prove one medium superior over another—for this product. It wants to know which one is superior—a considerable difference, you'll agree.

Beware of these med

Part 7 of SPONSOR's All-Media Study quot media research and points out traps to avoid.

1931

Professor Elder's study for CBS (published 1932 under "Does Radio Sell Goods?") matched radio vs. non-radio and concluded former bought more radio-advertised goods

21 years of radio research has failed to solve the basic problem

Each of these studies uncovered fact that people who listen to radio buy more of radio-advertised goods than those who don't listen. Each concludes that this is due to listening. But independent researchers interviewed by SPONSOR say this is not proved, that it's just as possible some buy first and then listen.

TABLE 1: TOOTHPASTES
Consumer Use in Radio Homes vs. Non-Radio Homes
Showing % of gain or loss for radio-advertised and non-radio-advertised brands

	Uniform Index of use in NONRADIO HOMES (100 cities)	Relative Index of use in RADIO HOMES (10 cities)	Relative Index of use in RADIO HOMES (10 cities) where product is NOT ON THE AIR	% OF GAIN in RADIO HOMES (10 cities) where product is ON THE AIR	% OF LOSS in RADIO HOMES (10 cities) where product is NOT ON THE AIR
COLGATE'S	100	77.0 (10 cities)			23.0% LOSS
FORBANS (CBS)	100	150.0 (10 cities)	72.3 (1 city)	50.0% GAIN	27.7% LOSS
IOBENT (NBC)	100	100.0 (7 cities)	80.7 (3 cities)	NONE	19.3% LOSS
IPANA (NBC)	100	106.5 (9 cities)	71.0 (1 city)	65% GAIN	29.0% LOSS
KOLYNOS	100		91.0 (10 cities)		9.0% LOSS
LISTERINE	100		88.3 (10 cities)		11.7% LOSS
PEREOD (CBS)	100	119.2 (6 cities)	81.4 (2 cities)	19.2% GAIN	18.6% LOSS
PEPSODENT (NBC)	100	202.4 (10 cities)		102.4% GAIN	
SQUIBB'S (LOCAL)	100	123.6 (2 cities)	95.7 (8 cities)	23.6% GAIN	4.3% LOSS
DR. WEST	100		55.0 (10 cities)		45.0% LOSS
MISC.	100		76.2 (10 cities)		23.8% LOSS

Research pitfalls!

Independent researchers on various phases of
quotes agency men and air experts

So it traces each sales dollar to the newspaper, radio, or TV station which carried the sales message. It then eliminates the weak medium and concentrates on the strong. In some 80 markets over an 18-month period, here is what this agency has found:

1. Its client makes \$9 on each TV dollar spent on an average.

NEW STUDY: One of the most recent research efforts (NBC's study of TV's effect on sales curves) is described in separate article on page 4. This NBC study in which same group of people is interviewed twice is considered by many admen to be important step forward in determining media sales effectiveness. It was completed too late for analysis as part of this article which does touch upon earlier network media studies.

2. He makes \$7 in sales for each radio dollar spent.

3. He makes \$6 for each newspaper dollar spent.

Adding radio to newspaper advertising strengthened the returns from the newspapers. Adding TV strengthened both radio and newspapers. In a three-medium market (newspapers, radio, and TV) this agency found that approximately 85% of the customers were brought in by advertising, as follows:

One-third by newspapers, one-third by radio, one-third by TV . . . with very little overlap. (The other 15% were passersby.)

The method and results of this agency's media checking are so fascinating that this All-Media Study will devote a future article to it.

How to choose a show

Many years ago I asked a P&G president how they bought radio shows. He said: "We have them recorded and brought to Cincinnati. We play them for the executives' wives. If they don't like a show, we buy it." Buy what sells the soap or soap. That isn't hard to find out. Why does everybody try to make the job so complicated?

R. Morgan, pres. Raymond R. Morgan, Inc.

Network tests: But the print media aren't alone in over-reaching in their research. The air media have spent hundreds of thousands of dollars over the years to "prove" that listening or watching increases sales.

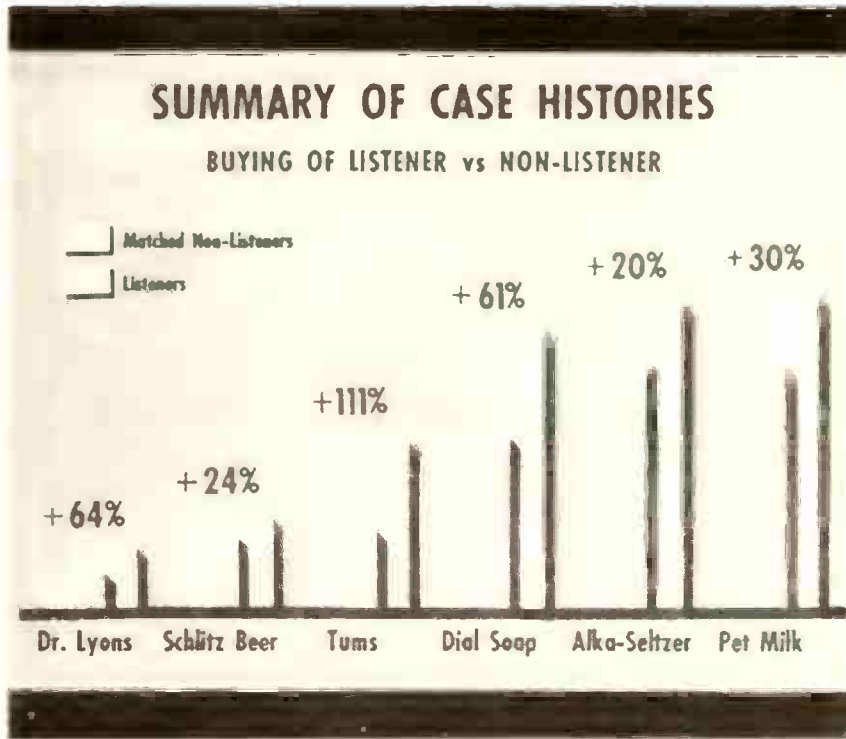
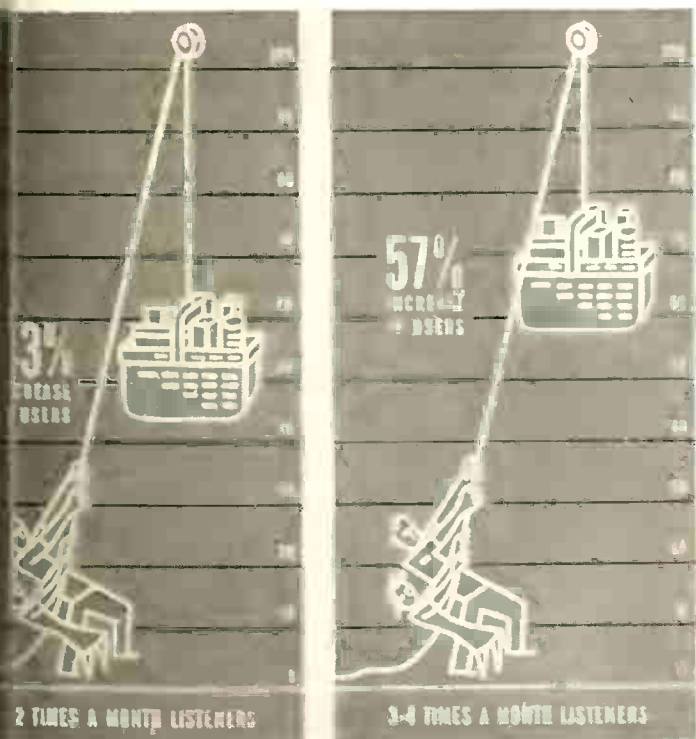
They tell the story in research circles of a network researcher who proudly presented the results of a costly project

NEXT ISSUE: These agency and air media experts give you their views on media research and pitfalls: William Wallace McCann-Erickson; Dr. Vergil D. Reed, J. Walter Thompson; G. Maxwell Ule, Kenyon & Eckhardt; Stanley Canter, McCann-Erickson; Frank White, NBC; Dr. Herta Herzog, McCann-Erickson; Bob Kintner, ABC; Ed Edeah, Du Mont; Maurice B. Mitchell, Encyclopaedia Britannica Films; Ray Morgan, Raymond R. Morgan Co., and others.

Elmo Roper's survey for CBS called "A Study of Consumer Response to 40 CBS Sponsored Programs" used interview technique, decided "more you listen, more you buy," which experts now deny

1952

"NBC Study of Radio's Effective Sales Power," its third Hofstra-type survey, matched radio vs. TV city, but basic finding that listening boosts purchases went unproved, experts declare



10 MEDIA RESEARCH TRAPS FOR THE UNWARY

(based on SPONSOR interviews with 153 media experts)

1. Belief that a general index for the comparative values of various media can be established. (Type of product or message may make same medium 100% successful or completely worthless.)

2. Belief that you can compare costs of media without first freeing the figures of cumulation or making sure they have equal cumulation.

3. Belief that people tell the truth, even to such simple questions as, "Which program do you listen to or watch?" or "Which magazine do you read?" (Tendency is to pick the program, magazine, or newspaper that people think has the most prestige.)

4. Belief that research, no matter how scientific, can ever take place of sponsor's judgment. (It can only reduce the adman's guess margin.)

5. Belief that any one medium has only one audience—each reachable by the advertiser. (Politz lists at least four audiences. For radio they would be, in diminishing numerical order: (1) Those listening any day to any program during a month or a year; (2) those who listen to any program on a specific day; (3) those who listen to a specific program on a specific day; (4) those who hear a specific commercial message. The variety makes media tests hard.)

6. Belief that a good unbiased random sample can be chosen haphazardly with the interviewer allowed to pick those he will interview.

7. Belief that the number of returns in a mail media survey is more important than the percentage of returns, or the assumption that those who don't answer feel the same as those who do.

8. Belief that rating services have no limitations. (Actually Audimeters don't count noses, just homes listening or viewing; diary and recall techniques inflate audience figures; telephone coincidental can miss up to 49% of listeners, gives you popularity of program, not numbers in audience.)

9. Belief that people tune to hear or see your commercial instead of the program or that they hear or see your commercial even when they're in the same room. (Independent research organization has preliminary figures showing one-third of audience pays enough attention to one commercial in a half-hour program at night to be able to recall sales point within hour; two-thirds see one of three commercials.)

10. Confusing correlation with causation. (You assume the customer bought your product because he saw or heard your ad, yet he may have noticed your ad because he bought your product.)

to P&G to show how much more of its product radio homes bought than non-radio homes.

P&G was quite impressed—until it discovered that the product was not among those being advertised on radio.

Sequel: P&G still keeps the study around (after 13 years) to remind itself of the cardinal rule in media research: Discount 99% of any media test done by a single medium to prove its own superiority, for it will prove what it set out to prove, and let the advertiser dig out the actual facts and figures himself.

No one has yet been found by SPONSOR in this study who will deny that enormous quantities of goods can

be sold via radio and television.

The difficulty is to find a method of proving it—especially on a network basis.

The four principal methods used to date and their chief weaknesses are:

1. Matching radio owners vs. non-owners. Used by Elder in his 1932 study for CBS "Does Radio Sell Goods?" Weakness: Can't be used now because only 2% of population doesn't have radio.

2. Matching test areas vs. control areas. Advertisers use this technique quite frequently in media tests. Weakness: Difficulty in finding two cities or areas similar enough: usually you need more than two (this raises expense).

3. Matching listeners vs. non-listeners. Roper, Hooper, and The Pulse have used this technique. CBS for one has discarded it. Weakness: You can't prove listeners vary from non-listeners in their buying habits because of their listening.

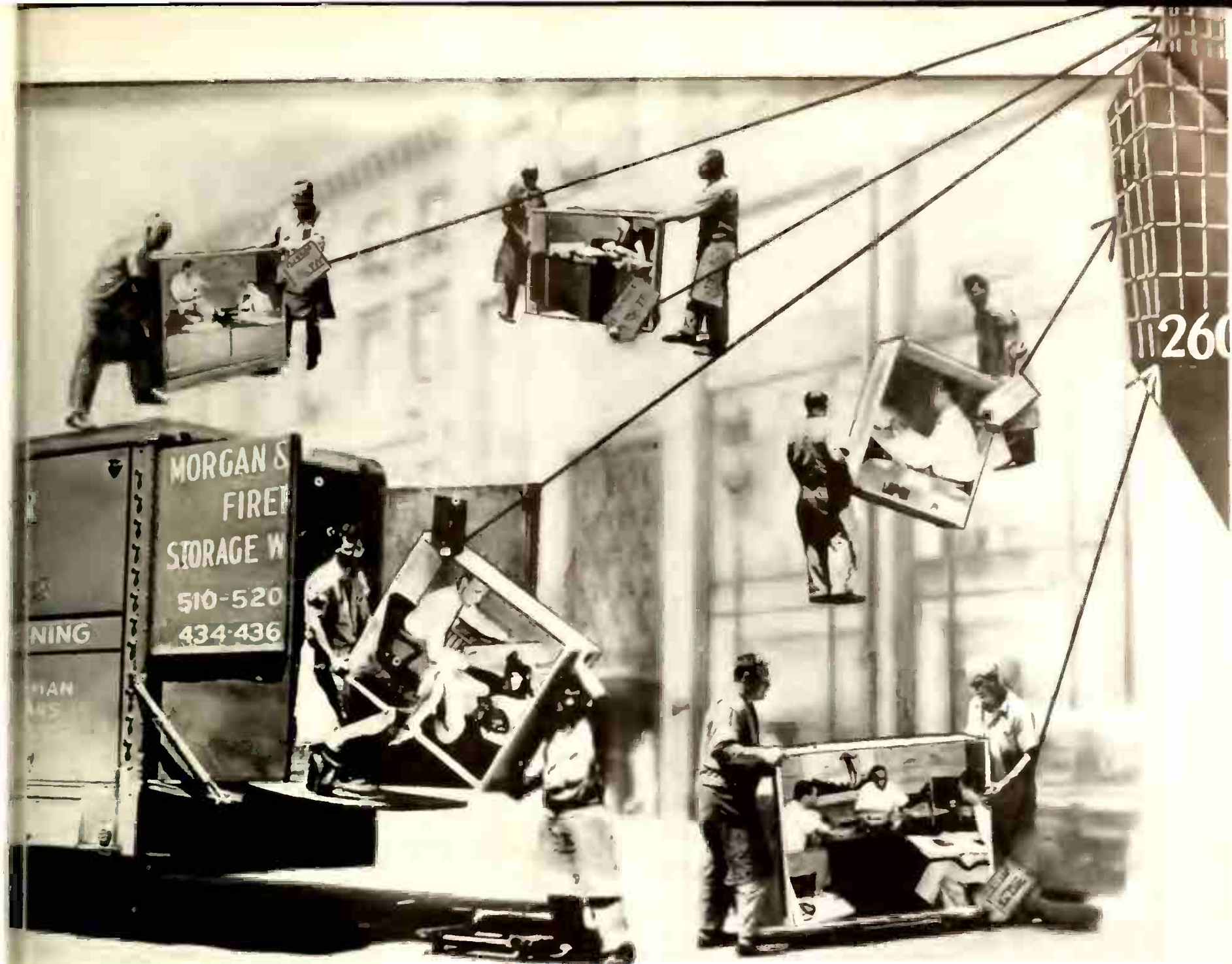
4. Using a panel. You measure sales among the same people before and after the campaign. This technique is popular with advertisers and agencies. Weakness of fixed panel: Tends to become "conditioned" or selective and thus atypical.

The subject of how to run a successful media sales test and avoid the usual pitfalls is so vast that it will be mentioned elsewhere.
(Please turn to page 82)

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CUNNINGHAM & WALSH LEARNED SECRET OF EFFICIENT MOVING: BREAK LOADS INTO DEPARTMENT SIZE, MOVE INDIVIDUALLY

Moving Day on Madison Ave.

A rundown on the quarters-shifting activity along advertising alley

One of the more familiar sights along Madison Avenue and its environs these weekends is a fleet of moving vans. With new buildings popping up in midtown Manhattan it seems that the first names that appear on lobby directories are those of advertising agencies, station reps, and radio and television broadcasters.

The reason is simple: business is booming and the old quarters just aren't adequate. Because SPONSOR finds itself in precisely that position, we decided to check around town, find out how others had handled the situation. Also to try to find a formula to make our move as smooth as the well-oiled operation carried out by Cun-

ningham & Walsh, Inc. last summer. (Some of the elements of that move are pictured on this page.)

SPONSOR found that moving offices can be well nigh as complicated as moving a factory in operation. Unless the switch is well planned it can be a thoroughly disrupting experience with *(Please turn to page 92)*

Cunningham & Walsh packed library and files efficiently, had minimum of work sorting at new offices. Reliable moving men eliminate head-

aches. Jack Cunningham does his own packing, is soon in new quarters. Conference table shipped in four pieces was assembled on arrival





"Omnibus" format sold AMF on TV:

American Machine & Foundry liked quality program content ranging from spirited ballet to blue-mood ballad. AMF demonstrates its varied products through educational five-minute documentaries

Why American Machine uses TV

Though company sells few of 50 products direct to consumers, it will spend over \$1 million on TV this season mainly to build trademark

A new twist was added to commercial TV in December 1952 when American Machine & Foundry Co., manufacturer of a long line of industrial equipment, including pretzel-twisting machines, made its TV debut on CBS TV's *Omnibus*.

AMF's sponsorship of the Ford

Foundation program raised a question of wide interest to advertisers of heavy industrial products: Can a network TV prestige show make the name of a heavy machinery company which sells few products to consumers a familiar one in households throughout the country?

AMF wanted to become better known because it felt this would give the firm several advantages: (1) The company has been growing rapidly and in the last few years has acquired a number of subsidiaries. The parent company wanted to stimulate integration of the subsidiaries under the AMF banner through advertising. (2) To further entrench itself as a major manufacturer of defense equipment, AMF wanted to impress on the public the importance of industry and the armed forces working together. (3) AMF felt it

could sell more industrial machinery as well as consumer items by promoting better dealer, distributor, and manufacturer relations. That even its industrial products would benefit from the magic of a trademark everyone knows has long been demonstrated in the industrial operations of such giants

Ad Mgr. Vic Ancona says merchandising pays



AMF uses TV to aid brand identification

Industrial manufacturer bought Omnibus to: (1) popularize trademark; (2) stimulate integration of parent firm, subsidiaries; (3) emphasize its role in the national defense (4) promote better intra-industry relations

as Westinghouse and G.E.

Making the consumer AMF-conscious is an advertising policy which was originated in 1951 when AMF began to stress the subsidiaries who produce consumer goods. This was no minor job. Victor Ancoua, AMF advertising manager, was faced with the problem of interesting the public not only in the Roadmaster Bicycles, Junior Velocipedes, and DeWalt Power Saws which AMF manufactures, but also in products as indirectly related to everyday consumer use as tobacco steamers, tobacco leaf separators, automatic pretzel twisters, radar antennae, dough mixers, and baking ovens, among some 50 other items which it manufactures today.

When Morehead Patterson, AMF's chairman of the board and president, first saw *Omnibus* in November 1952, he decided that this prestige program would be a perfect vehicle for AMF's institutional and consumer advertising.

Three major factors stand out as proof of AMF's success with television last season: (1) hundreds of unsolicited complimentary letters from viewers

case history

and dealers, as well as an unexpectedly large number of responses to a write-in booklet offer; (2) satisfied company management as borne out by AMF's being the first sponsor to sign on for the 1953 *Omnibus* series despite a \$400,000 price hike; (3) initiation of an additional TV program on three Midwestern stations for AMF's Pin-spotter, starting 27 June 1953.

AMF's first concrete proof of the pull of *Omnibus* came following the firm's write-in offer for the DeWalt Power Shop booklet.

On 22 March, following a five-minute documentary devoted to various arts and crafts, including woodworking, AMF's two-minute commercial for the DeWalt Power Shop ended with this booklet offer. The same commercial was repeated the following week. Viewers were asked to send in 25¢ in coin with their request for the DeWalt booklet explaining various uses and techniques of this \$229 machine. This same booklet was offered in full-page two-color ads in four consumer magazines in April (including *Better Homes & Gardens*, *American Home*, *Popular*

Science, and *Popular Mechanics*). Each advertisement carried a detachable coupon at the bottom to make the write-in easier for the reader. By 30 April the *Omnibus* booklet offer had pulled 6,276 requests while the magazines had brought in 4,501.

This DeWalt commercial was typical of AMF commercials (produced by AMF's agency, Fletcher D. Richards) in its educational approach:

Announcer: "Here's the home power tool that makes precision woodworking easy even for beginners! With it you can make things out of wood—or make repairs to your home—at a fraction of the regular cost! It's the ingenious DeWalt Power Shop, manufactured by AMF—American Machine & Foundry Co."

(During this part of the announcement, viewers saw the DeWalt Power Shop demonstrated. Then the booklet appeared on screen.)

Announcer: "This exciting, new, 28-page booklet, *Yours for the Making*, has just been prepared by AMF DeWalt, in cooperation with the editors of *American Home Magazine*. Here's Mrs. Dorothy Trumm, arts and crafts editor of *American Home*, to tell you more about it!"

Mrs. Trumm: "You'll get so much valuable information from this colorfully illustrated booklet. It shows 10 authentic early American furniture designs, and 10 juvenile furniture designs which you can make in your own home at tremendous savings of more than 80%. And there are pages on professional woodworking language . . . facts you should know when buying wood . . . practical tips on wood finishing . . . and a wealth of ideas for your home. To get your booklet, just send 25¢ to DeWalt, Lancaster, Pennsylvania. Write today!"

Announcer: "Please don't forget to include your own name and address along with your quarter when writing for your booklet. That address again: DeWalt, Lancaster, Pennsylvania."

"See the AMF DeWalt Power Shop at your dealer's. You'll be amazed at how you can convert, in seconds, from a saw to a drill . . . to a dado head . . . to a shaper. See for yourself how the AMF DeWalt Power Shop does everything . . . easier, faster, safer, and better!"

"The DeWalt Power Shop, manufactured by American Machine & Foundry Co., is another example of how AMF

(Please turn to page 72)

TV bowling program is built around firm's pinspotters

Encouraged by "Omnibus" success, AMF is now testing second TV show in Midwest. "Bowling is Fun" is audience-participation show telecast remote from Detroit bowling alley, utilizes AMF's Automatic Pinspotters (see below). Program is designed to stimulate interest in the sport, has no regular commercials. Contestants are selected from the audience, are given specific bowling problems to solve, get cash, other prizes. Show may continue in fall



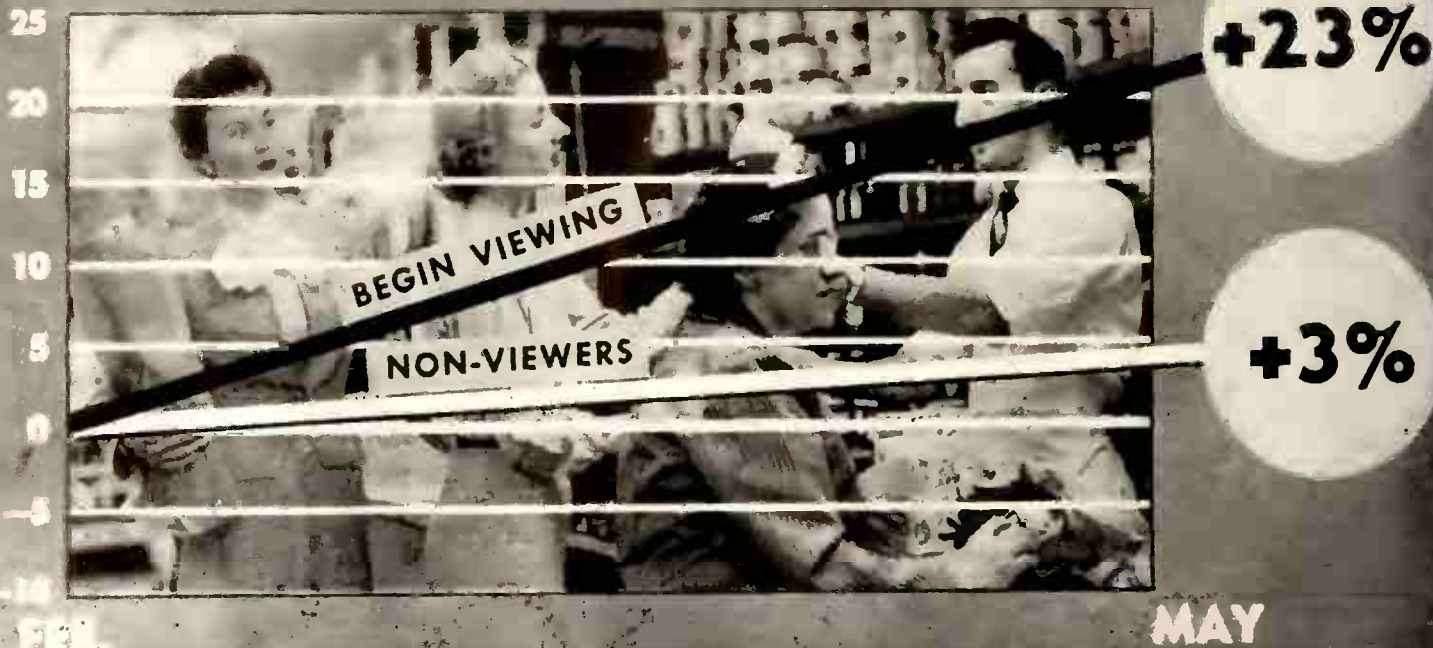
THEME BRAND



Begin viewing: More customers

THEME BRAND

change in % BUYING brand



AMONG WOMEN WHO BEGAN VIEWING SHOW SPONSORED BY CLEANSER IN FEB. 1952 23% WERE CUSTOMERS BY MAY

How TV stops brand-switching

There's incessant stream of customers switching away from and to most brands, NBC TV study finds, but TV holds old, attracts new purchasers

The pictograph above spells out mathematically what most admen know instinctively: that exposure to a sponsor's television program makes consumers buy his product.

The graph is part of NBC's new study of brand-switching called "Why Sales Come in Curves," which agency executives and clients in New York, Chicago, Detroit, and Cleveland have seen unveiled in meetings this month. Admen in San Francisco see it 28 July; it will be shown in Los Angeles 30 July, in other cities later on.

"Why Sales Come in Curves" is the fifth in a series of NBC research reports on sales effectiveness which began

in 1950 with publication of the first Hofstra study. Reaction of most admen interviewed in New York was that this was the most persuasive of the series. Reason: For the first time researchers went to the same group of people twice—once in February 1952, then three months later in May—in order to find out how TV affected buying patterns. This was one of the few times a study conducted by an advertising medium used this "two-wave" or "panel" technique.

What NBC was able to spell out in numbers as a result of the study was no surprise. It found:

1. When customers begin viewing

TV, they begin buying the products they see advertised.

2. If they stop viewing, they tend to stop buying.

SPONSOR can report that most admen contacted in New York accepted these conclusions as a valid contribution to understanding of the medium. But many of them—especially agency research directors—had questions to ask about the technique used in producing the results. On the page at right you'll find some of these questions listed together with answers from Hugh M. Beville, NBC planning director, and Dr. Thomas Coffin, NBC manager of (Please turn to page 69)

QUESTIONS ADMEN ARE ASKING ABOUT NBC STUDY

ANSWERS PREPARED FOR SPONSOR BY NBC'S HUGH BEVILLE AND DR. THOMAS COFFIN WHO DIRECTED STUDY

Every brand in your study is advertised in many media. Isn't it probable that all media influenced those who bought the merchandise, making it impossible to isolate the proportion of sales due to TV alone? Or, putting it another way, how do you know it was TV which made the viewers buy more goods than the non-viewers?

Certainly all media influenced those who bought the merchandise. That's why we studied non-viewers as well as viewers. Our basic comparison is the change in a given person's buying in three months. The non-viewers' buying changes indicate the effects of these other media (as well as seasonal changes, merchandising efforts, price cuts

and such other variables). Viewers' changes can only be interpreted in the light of what happened in the same period to *non-viewers*, a control group who were exposed to these other influences but not to the program. Thus, every time we show a trend for viewers we also show the trend for non-viewers to serve as a "baseline."

Can you draw the conclusion from this study that in entering TV advertising a sponsor is liable to grabbing a bear by the tail? That is, once he lets go, will he lose customers rapidly, thus making it impossible for him to drop a show?

No, entering TV isn't grabbing a bear by the tail. If you drop sponsorship, you lose customers—but the ones you lose are the *extra* customers added by TV. These are present when you are *on* TV, and necessarily drift away and are lost to you when

you drop off TV—as is only to be expected. So after dropping TV you are not "worse off" than where you'd be if you'd *stayed on*. And if you don't go on at all, then the bear may grab you by the neck.

We know that many brands of a given product category may be in television. But they all can't go up in sales unless the market is expanded considerably. So what has this study of television's effect on brand switching really proved for the individual client who is contemplating expenditure of some of his budget for a television program?

There's more to advertising than increasing your sales. A very important job, also, is *maintaining* your sales. Where many competitors are in TV this is probably the most important job. You have to defend yourself against the inroads of this competitive TV advertising, which would otherwise cut a big slice out of your pie. Your

TV advertising prevents this and helps you hold your own. This, we submit, is a definitely positive contribution. If on top of this you can devise ways of using TV more effectively and more efficiently than average, you can *forge ahead* and *expand* your sales. Those who use the medium best will expand the most.

Isn't it possible that those who use a given product are more inclined to watch a program which is sponsored by that brand for the very reason that they use the product? In other words, what you interpret as the effect of television viewing (purchase) may actually be the cause of it? (Note: This was one of most frequently encountered questions put by researchers.)

We made a special check to investigate this point. The answer was "no," in this study. We found that the users (those who bought the brand in February) did *not* claim to watch more than the non-buyers—either in "beginning to view" or in "continuing to view"; we checked both. I would attribute this to the fact that we dealt with everyday, frequent-purchase categories, where

the buyer has little ego-involvement or personal attachment to his brand. If we studied, say, automobiles I *would* expect to find a buyer-viewer feedback (that's why we did not study cars this way!). Secondly, I'd expect it if we had studied *commercials* instead of programs; recall of the advertising, I'm sure, is affected by product use; viewing is much less likely to be,

You ask people whether they use a certain group of products. How can you be sure they are capable of giving you correct answers as to brand names? Isn't it possible that they may forget the names of certain brands they actually have bought and substitute other names which while more familiar to them are not the products they actually have purchased and have in their pantries at home?

This is a question we were aware of some years ago when we started this research. In each study we've incorporated a succession of methodological tests to check and improve our procedures. One of the first was checking questionnaire replies against pantry-check results; a high degree of correspondence was found. In subsequent studies we tested such problems as the difference between open-end ques-

tions vs. the use of lists, the effect of changing the order of questions, etc. Most of these checks have indicated that our methods were substantially accurate; full details have been presented in our various research reports. However, if any inaccuracies still remain, I think their effect is minimized in this study by the fact that our comparisons are based on the same questions in May as were used in February.

You use a roster recall method in asking what programs respondents view. Can you be sure they give you correct answer or can it be that they name certain programs which they feel establish their own prestige or status in the eyes of the interviewer?

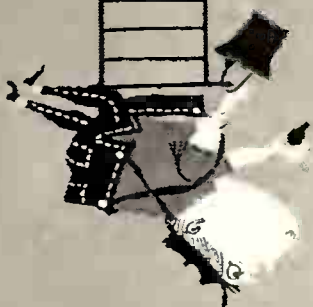
As we indicated in question 5, the same questions were used each month, so any inflationary or deflationary tendency would be a constant. However, it's worth examining the consequences of any inflationary tendency which might be present. If our method inflated the number of viewers, the

consequence in this study is that we are *understating* the impact of TV. We're not trying to report the *size* of the audience but its *buying*. If some of them didn't actually view, then their buying wasn't affected by the program, so we're watering down the impact by including them.

How can we tell that the market you chose to study is typical of the rest of the country? Maybe the reaction in major metropolitan areas would be different for people there may differ in response to TV.

We don't claim our market is "typical" probably no single market is. But we should certainly think the same *kind* of thing would be happening in all TV markets. Differing in degree, perhaps (maybe more, maybe less) but not in kind. Our findings,

I would believe, are tapping fundamental principles as to how advertising—and especially TV advertising—works. As such, I would expect these principles to operate wherever such ad advertising is operating.



Handwritten signature or mark.

0 1 2 3 4 5 6 7 8 9
 A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z

0 1 2 3 4 5 6 7 8 9
 A B C D E F G H I J
 K L M N O P Q R S
 T U V W X Y Z

Most of the Top TV shows are on NBC

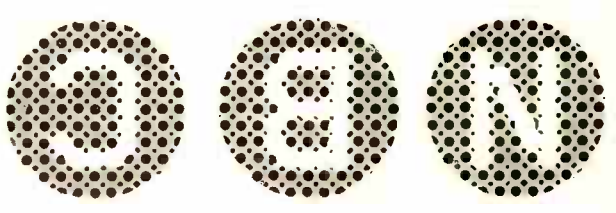
Out of the top ten shows—those with the largest audiences—
six are on NBC-TV.
Of the top twenty, twelve are on NBC-TV.

Even more important, 76% of NBC's shows are in the top half
of all network commercial TV programs. Only 54% of the No. 2
network's attractions are in this select group.

Obviously, then, your program will have definitely the
best opportunity for the largest audience on NBC. Another
reason why NBC is America's No. 1 Network.

Next week . . . further proof.

NBC's Audience Advantage is to Your Advantage . . . Use It.



TELEVISION

a service of Radio Corporation of America

SOURCES: Nielsen Television Index: January-April, 1953, Averages
NOTE: The accuracy of the above data has been verified by the A. C. Nielsen Company

NEW AND UPCOMING TV STATIONS

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	LICENSEE & MANAGER	RADIO REP.
					VISUAL	AURAL				
LEWISTON, ME.	WLAM-TV	17	8 July	Jan. '54	15.8	8.51	0	NFA	Lewiston-Auburn Bdstg Corp. (WLAM) Frank S. Hoy	Everett-M Kinney
NORFOLK, VA.	WLOW-TV	27	8 July	Jan. '54	89.1	51.3	1	NFA	Commonwealth Bdstg. Corp. (WLOW) Bob Wasdon	Forjoe
POLAND, ME.		8†	8 July		105	52.5	0	NFA	Mt. Washington TV	
WINSTON-SALEM, N. C.	WSJS-TV	12	8 July		316	158	0	NFA	Triangle Bdstg. (WSJS)	Headley-Reed

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	LICENSEE & MANAGER	REP.
				VISUAL	AURAL					
BOISE, IDAHO	KIDO-TV	7	12 July	51	26	CBS, NBC, DuM	1	NFA	KIDO, Inc. Walter E. Wagstaff	Blair TV
HARRISBURG, PA.	WTPA	71	6 July	17.5	9.3	NBC	2	35 UHF	Harrisburg Bdstgs. David Bennett	Headley-Reed
MADISON, WIS.	WKOW-TV	27	8 July	85	42.5	CBS	1	NFA	Monona Bdstg. Co. Michael Henry	Headley-Reed
NAMPA, IDAHO	KFXD-TV	6	29 June	19.72	9.86		1	NFA	Frank E. Hurt & Son Edward Hurt	Hollingbery
OSHKOSH, WIS.	WOSH-TV	48	1 July	13.1	7	ABC	1	NFA	Oshkosh Bdstg. William F. Johns Jr.	Headley-Reed
RALEIGH, N. C.	WNAO-TV	28	12 July	17.5	8.75	CBS	1	20 UHF	Sir Walter TV & Bdstg. Co. Charles Stone	Avery-Knodel
ST. LOUIS, MO.	WTVI	54	17 July	207	103.5	DuM	2	125 UHF	Signal Hill Telecasting Corp. Bernard T. Wilson	Weed TV
SAN ANGELO, TEX.	KTXL-TV	8	7 July	27.5	15.5	CBS, DuM, NBC	1	NFA	Westex TV Co. Armstead D. Rust	Taylor

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.

Bakersfield, Cal., KERO-TV, ch. 10, target 26 Sep. '53; to be NBC affil.; est. sets in market, 28,346 (RTMA-Nielsen)
 Cheyenne, Wyo., KFBC-TV, ch. 5, target 25 Dec. '53; gen. mgr., William C. Grove
 Colorado Springs, Colo., KRDO-TV, ch. 13, new target 1 Sep. '53
 El Paso, Tex., KROD-TV, ch. 4 (on air), new nat'l rep, Branham (formerly Taylor)
 Eugene, Ore., ch. 13, target Oct. '53; gen. mgr., S. W. McCready; nat'l rep, Hollingbery
 Fairbanks, Alaska, ch. 2, target 1 Dec. '53
 Fairmont, W. Va., WJPB-TV, ch. 35, target 31 Dec. '53; gen. mgr., R. M. Drummond; nat'l rep, Gill-Perna; to be ABC, NBC, DuMont affil.; est. sets in market, 2,500

Harrisonburg, Va., WSVA-TV, ch. 3, target 1 Sep. '53; gen. mgr., Robert B. Harrington nat'l rep, Devney; est. sets in market (RTMA), 24,668
 Houston, Tex., KXYZ-TV, ch. 29, gen. mgr., Fred Nahas; to be ABC affil.; est. sets in market, 265,000 VHF
 Idaho Falls, Idaho, ch. 8, new call assigned KIFT (formerly KIFI-TV)
 Kansas City, Mo., KMBC-TV, and WHB-TV, both ch. 9, new target 1 Aug. '53 (shared-time grant)
 Louisville, Ky., WKLO-TV, ch. 21, new target early Aug. '53; gen. mgr., Joe Eaton; to be ABC affil.
 Macon, Ga., WETV, ch. 47, gen. mgr., Dixon Harp
 Meridian, Idaho, ch. 2, call assigned KTOO
 Midland, Tex., ch. 2, call assigned KMID-TV
 New Haven, Conn., WELI-TV, ch. 59; target 8

mos. to 1 year; mgr., Rudy Frank; est. sets in market, 125,000
 Pensacola, Fla., ch. 15, call assigned WPPA-TV
 Pine Bluff-Little Rock, Ark., ch. 7, new call KATV target Oct. '53; to be CBS, ABC affil.
 Richmond, Ky., ch. 60, call assigned WBGW
 San Francisco, Cal., KBAY-TV, ch. 20, target Nov. '53
 Springfield, Ill., WICS, ch. 20, new target 15 Sep. '53; gen. mgr., Milton D. Friedland; nat'l rep, Adam Young
 Stockton, Cal., KTVU, ch. 36, new target, 30 Oct. '53; gen. mgr., Knox LaRue
 Tulsa, Okla., KCEB, ch. 23, test target Oct. '53; nat'l rep, Bolling
 Worcester, Mass., ch. 14, target 15 Dec. '53; gen. mgr., Ansel E. Gridley; nat'l rep, Raymer

BOX SCORE

Total U.S. stations on air, incl. Honolulu (16 July '53)	196	No. of post-freeze C.P.'s granted (excluding 18 educational grants; 16 July '53)	388	Percent of all U.S. homes with TV sets (1 May '53)	52.1%
No. of markets covered	133	No. of TV homes in U.S.	23,930,000§	Percent of all homes in TV coverage areas (1 May '53)	76.6%
No. of grantees on air	88				

*Both new C.P.'s and stations going on the air listed here are those which occurred between 2 July and 16 July 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 April 1953. Where UHF is not specified set figures are VHF. In box score, total

TV homes figure is as of 1 May. Percentages of homes with sets and homes in TV coverage areas are considered approximate. ¶In most cases, the representative of a radio station who has granted a C.P. also represents the new TV operation. Since at presstime it is generally early to confirm TV representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the TV grant). †These have already confirmed their representation of the new TV stations. NFA: No figures available at presstime on number of sets in market. ‡Poland Me. grant, ch. 8 allocated to Lewiston-



Things look good on WCBS-TV

Look at cars. (Like Chevrolet, whose local dealers have used Channel 2 continuously for over five years.)

Only on TV, of all media, can you seat your prospect up front...demonstrate performance with an actual ride...focus his full attention on individual features of engineering, style, and economy.

And only on WCBS-TV will you find the best average rating, day and night all week long, in the nation's biggest television market...the most quarter-hour wins...the biggest unduplicated audience.

Your product looks good — your business *is* good — when you are on the station most New Yorkers watch most of the time...

WCBS-TV *New York, CBS Owned, Represented by CBS Television Spot Sales*

WOW! The hottest station of



★ **TONY
MARTIN**

★ **GINGER
ROGERS**

★ **DICK
POWELL**

THE *BIGGEST* SHOW...THE *LOWEST* PRICE...IN HISTORY!

12 one-minute spots plus 3 chain breaks every hour . . .
75 per week! National advertisers . . . regional adver-
tisers . . . local advertisers . . . all rarin' to participate.
We know because we've SOLD them!

Schedule it daily 5 hours a week or as 4 separate quarter-
hours a day! Whether you sell spots, participations, quar-
ter-hour sponsors, half-hour or full-hour sponsorship . . .

"The Hour of Stars" will bring your station plenty of
extra profits!

Never before such an opportunity to offer the glamour
of big-name stars . . . the response of a big listening
audience . . . the prestige of a big-time show! Tony Mar-
tin, Ginger Rogers, Dick Powell and Peggy Lee make a
dazzling combination that will have the whole town lis-
tening, applauding and buying!

✓
What ever hit radio!

**5 FULL HOURS
EVERY WEEK!**

Full of one-minute spots and
chain-breaks that mean dollars
pouring in for stations!



**PEGGY
LEE**

**"THE
HOUR
OF
STARS"**

MUSIC! FILLED WITH **MUSIC!** **MUSIC!**
Radio's greatest orchestras and singing stars!

FREDERIC W. **ZIV** COMPANY
Radio Productions
ANDISON ROAD • CINCINNATI 6, OHIO
HOLLYWOOD

**WILL IT MAKE MONEY FOR YOU...
OR YOUR COMPETITION?**



SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film p

Rank now	Past rank	Shows among top 20 in 10 or more markets Period: 1, 3, 4, 5, 6, 7 and 9 June 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.	Clevs.	Columbus	D.	
1	1	Favorite Story , Ziv (D)	23.2	10.2	6.5	17.6	12.8			13.3	10.8	21.8	20.8	14
				wnbt 10:30pm	kttv 8:00pm	wbbm-tv 9:30pm	wtop-tv 10:30pm			wbal-tv 10:30pm	wcpo-tv 9:00pm	wews 10:30pm	wbns-tv 10:00pm	wxy 9
2	2	Cisco Kid , Ziv (W)	23.0	9.5	11.5	12.6	13.0	14.8	21.3	27.5	26.5	17.8	17	
				wnbt 7:00pm	keca-tv 7:00pm	wbkb 2:00pm	wobw 6:30pm	waga-tv 6:00pm	wbal-tv 7:00pm	wcpo-tv 5:00pm	wbkb 6:00pm	wbns-tv 7:00pm	wxy 7:30	
3	5	Hopalong Cassidy , NBC Film (W)	21.9	16.4	12.5		10.8			17.8		15.3	18.5	11
				wnbt 6:30pm	kttv 6:00pm		wobw 1:30pm			wbal-tv 5:30pm		wbkb 6:00pm	wbns-tv 12:00pm	wxy 5:30
1	4	Foreign Intrigue , JWT, Shel. Reynolds (A)	21.8	20.2	14.9	15.4	17.0				21.3	21.8		16
				wnbt 10:30pm	knbh 10:30pm	wbkb 9:30pm	wobw 10:30pm				wkre-tv 8:30pm	wews 10:00pm		wxy 10
5	7	Boston Blackie , Ziv (M)	21.0	6.5	8.5	18.8	9.4			19.3	16.8	16.0	26.3	17
				wabd 9:30pm	knbh 8:00pm	wgn-tv 9:30pm	wtop-tv 8:30pm			wbal-tv 10:30pm	wlw-t 9:30pm	wews 10:30pm	wbns-tv 8:30pm	wxy 9
5	6	Range Riders , CBS Film, Flying "A" (W)	21.0	7.0	7.9	9.6		10.5						
				wabc-tv 6:15pm	knxt 7:00pm	wbkb 5:00pm		wsb-tv 5:30pm						
7	3	Abbott & Costello , MCA, TCA (C)	20.3		8.5	12.2	12.4			14.0	18.3	12.8	20.0	13
					kttv 7:30pm	wbkb 9:30pm	wobw 10:30pm			wmar-tv 10:30pm	wlw-t 8:30pm	wxel 10:00pm	wlw-t 8:30pm	wxy 9:00
8	7	Kit Carson , MCA, Revue Prod. (W)	18.9		12.9	12.0		12.3	13.3			12.5	20.0	11
					keca-tv 7:30pm	wbkb 2:30pm		wlw-a 6:30pm	wmar-tv 6:00pm			wbkb 6:00pm	wbns-tv 6:30pm	wxy 6
9	8	Wild Bill Hickok , W. Broidy (W)	18.4	8.2	10.5	11.0	13.8	17.3	16.3	18.0	13.5	24.3	10	
				wabd 7:00pm	ktla 6:00pm	wbkb 1:30pm	wtop-tv 1:00pm	wsb-tv 5:30pm	wbal-tv 7:00pm	wcpo-tv 5:30pm	wbkb 6:00pm	wbns-tv 6:00pm	wxy 7	
10	9	Superman , MPTV, R. Maxwell (K)	16.6	6.9	11.4	16.0	8.0	9.5	16.0	12.3	14.3	16.0	10	
				wabc-tv 6:15pm	keca-tv 8:30pm	wbkb 7:30pm	wmal-tv 6:00pm	wsb-tv 5:30pm	wbal-tv 7:00pm	wkre-tv 5:30pm	wbkb 6:00pm	wbns-tv 6:00pm	wxy 5	

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

Hollywood Off Beat , United TV Programs (M)	21.4	3.9			17.3								
		wbs-tv 2:30pm			wkre-tv 8:00pm								
Dangerous Assignment , NBC Film, Donlevy (A)	23.3		12.9										14
			knbh 10:30pm										wxy 10
Doug. Fairbanks Presents , NBC Film (D)	22.2	16.7		9.8									20
		wnbt 10:30pm		wgn-tv 9:30pm									wxy 9
March of Time , March of Time (Doc.)	22.1		4.2	4.2								11.5	
			kttv 7:30pm	wbkb 8:00pm								wbns-tv 10:30pm	
Hank McCune , United TV Programs (C)	21.7		2.0										
			klac-tv 7:00pm										
Liberace , Guild Films (Mu)	20.7	12.2	8.4	6.4	16.8								5
		klac-tv 7:30pm	wgn-tv 9:30pm	wttg 7:30pm	wbal-tv 10:30pm								wxy 8:00
The Unexpected , Ziv (D)	18.5	4.0	19.4		12.3						11.5		
		keca-tv 9:30pm	wbbm-tv 9:30pm		waga-tv 10:30pm						wews 10:00pm		
China Smith , PSI-TV, Tableau (A)	17.7	2.9	15.7								17.0	14.8	8
		wabc-tv 8:30pm	keca-tv 8:30pm								wbkb 10:30pm	wbns-tv 8:30pm	wxy 8:00
Heart of the City , United TV Programs (D)	17.1	4.9	6.2										10
		kttv 10:30pm	wbkb 6:30pm										wxy 10:30
I'm the Law , MCA, Cosman (M)	15.9	2.9	4.5	5.2	9.4								16
		wabd 10:30pm	klac-tv 8:00pm	wbkb 9:30pm	wttg 10:30pm								wxy 9:00

Show type symbols (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kid show; (M) mystery; (W) western; (Mu) music. Films listed are syndicated. Half hour length, broadcast in four or more markets listed above. The average ratings are an unweighted average of indi-

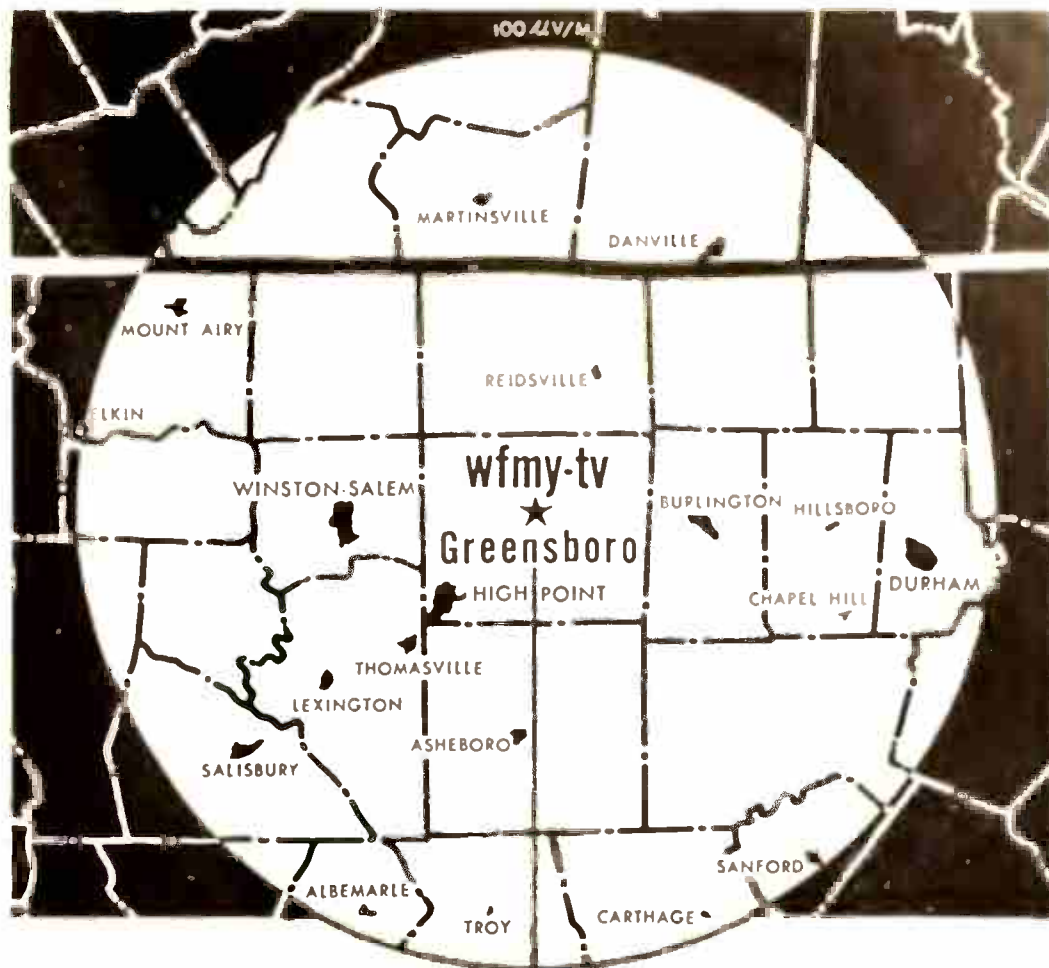
vidual market ratings listed above. Blank space indicates film not broadcast in the of 1, 3, 4, 6, 7 and 9 June 1953. While network shows are fairly stable from one another in the markets in which they run this is true to much lesser extent with

Shows

may made for TV†

2-STATION MARKETS				1-STATION MARKETS			
rm.	Bost.	Dayton	Mpls.	Buffalo	New Or.	Seattle	St. Louis
	24.3		26.5		50.5	53.3	56.5
	wmac tv 10:30pm		wcco tv 9:00pm		wdsu tv 9:30pm	king tv 8:30pm	ksd tv 8:00pm
1.8	18.3			45.5	29.0	44.5	34.5
	tv 5:30pm			when tv 7:00pm	wlsu tv 7:00pm	king tv 7:00pm	ksd tv 7:30pm
	17.8		22.8	26.0	43.5	41.8	28.0
	whz tv 1:00pm		wcco tv 7:00pm	when tv 11:30am	wdsu tv 1:30pm	king tv 7:00pm	ksd tv 9:30am
	18.3		27.3		57.5		22.0
	wmac tv 10:30pm		kstp tv 8:30pm		wdsu tv 8:30pm		ksd tv 11:00pm
	26.8	24.8	27.8		45.0		40.5
	wmac tv 7:00pm	whlo tv 8:00pm	wcco tv 9:30pm		wdsu tv 10:00pm		ksd tv 10:00pm
	24.3		25.8		50.0	38.8	
	whz tv 7:00pm		wcc tv 8:00pm		wdsu tv 7:00pm	king tv 7:00pm	
		20.0	19.3	46.5		46.8	
		wlw d 8:30pm	kstp tv 9:30pm	when tv 10:30pm		king tv 9:30pm	
3.3	11.8	17.3			43.5		35.5
	m tv 6:00pm	wmac tv 5:00pm			wdsu tv 2:00pm		ksd tv 2:30pm
7.5	11.0	10.5	22.0	24.5	46.5	25.3	30.5
	m tv 9:00pm	wmac tv 5:00pm	wlw d 7:30pm	when tv 1:00pm	wdsu tv 2:30pm	king tv 5:00pm	ksd tv 12:00pm
8.3	11.3	9.8	7.8	45.5	29.0	25.8	29.5
	m tv 8:00pm	wmac tv 6:30pm	wlw d 5:00pm	when tv 7:00pm	wdsu tv 5:00pm	king tv 5:00pm	ksd tv 5:30pm
0.8					55.5		
	re tv 9pm				wdsu tv 8:30pm		
2.8		23.8				47.8	
	m tv 10pm		wcco tv 7:30pm			king tv 9:00pm	
	15.8		24.8				47.0
	whz tv 10:30pm		kstp tv 8:30pm				ksd tv 10:00pm
	11.3		21.3	56.5			46.0
	wmac tv 6:30pm		kstp tv 9:00pm	when tv 9:30pm			ksd tv 9:30pm
0.0						49.3	
	re tv 10pm					king tv 7:30pm	
		26.3			49.5		47.5
		wcco tv 8:30pm			wdsu tv 9:30pm		ksd tv 9:30pm
		27.8				41.0	
		wcco tv 9:30pm				king tv 9:00pm	
						50.0	
						king tv 9:30pm	
1.5				17.0	55.0		
	m tv 9pm			when tv 11:30pm	wdsu tv 9:30pm		
					51.0		
					wdsu tv 5:30pm		

† This chart is based on a recent analysis of ratings trends. Last month's chart shows 20 markets are covered in chart. Shows by a few of these markets are not fully reflected in rating.



this is where
it **PAYS** to be in the middle...

Providing it's the middle of this important mid-South region — an advertiser's paradise of progressive communities, all served by the broad circle of WFMY-TV's coverage. Packed into this zone of sales opportunity is a greater amount of buying power than you'll find in such media "musts" as Baltimore, Pittsburgh, San Francisco, or New Orleans.

Strategically located in the middle of almost a billion and a half dollars — money waiting to be spent on what you have to sell — is WFMY-TV. Many of America's most successful advertisers have discovered how well WFMY-TV reaches and persuades the customers of this growing area. Why not share their good fortune with them?

wfmy-tv

Basic CBS Affiliate — Channel 2
Greensboro, N. C.
Represented by
Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco

Radio

...and now a message from our sponsor

TV

by Bob Foreman

Among the biggest of our dilemmas in a dilemma-wracked medium is the endless search for new TV commercial announcers. In the earliest days of the medium most of us attempted to make a simple transition from radio by using our radio announcers to sell our product visually. In some instances this proved to be wisdom itself for, by dint of hidden talent, previous experience, or sheer luck some radio announcers turned out to be fine salesmen-on-camera. From this group (radio announcers) came the Dick Starks, and the Nelson Cases, and the Allyn Edwards.

However, more often than not, we found we had tremendous trouble ahead when we blithely expected a script-reading radio man, first—to learn a script by heart, second—to become mobile before a camera, third—to have sufficient confidence and poise to be visually

convincing to the viewers.

There was the gent who got every line right except the theme at the sign-off in which he accused his bulb sponsor of providing "less and less light for more and more money" and then, realizing he had made a Grade A boo-boo, the poor chap nervously allowed, "I think it's the other way around."

There was the skilled radio announcer, with years of well-delivered messages under his belt, who also had, unfortunately, too much stomach under the same belt, since his sponsor was selling a product intended to take weight off.

There were the dozens of competent, intelligent men and women who had to overcome understandable camera-shyness, who had to learn to walk (most difficult of all video-instructions!), to point, to open tin cans, to hold up packages—all without that tell-tale shake of

the hands or knees which was so much with us in the beginning and was so annoying that it took the viewer's mind completely off the message being delivered.

Gradually, because we can't afford to nor do we dare to take chances, a few announcers stood out and became in such great demand they appeared on shows and spots with bewildering profusion. We then realized something else—that a man or woman could physically handle far fewer TV jobs than in radio. So the search again was underway full speed.

Actors and actresses were auditioned by the score. Agencies even compared notes. Local announcers moved into the big city for their auditions and gradually some new faces did creep in here and there. Some have lasted.

At this point everybody was out to find another Betty Furness or a Rex Marshall or a type "just like" Dr. Roy K. Marshall. Once again, we were hewing to the line, trying to find some carbon copies (after, of course, attempting to sign up the originals and being turned down for one reason or another.)

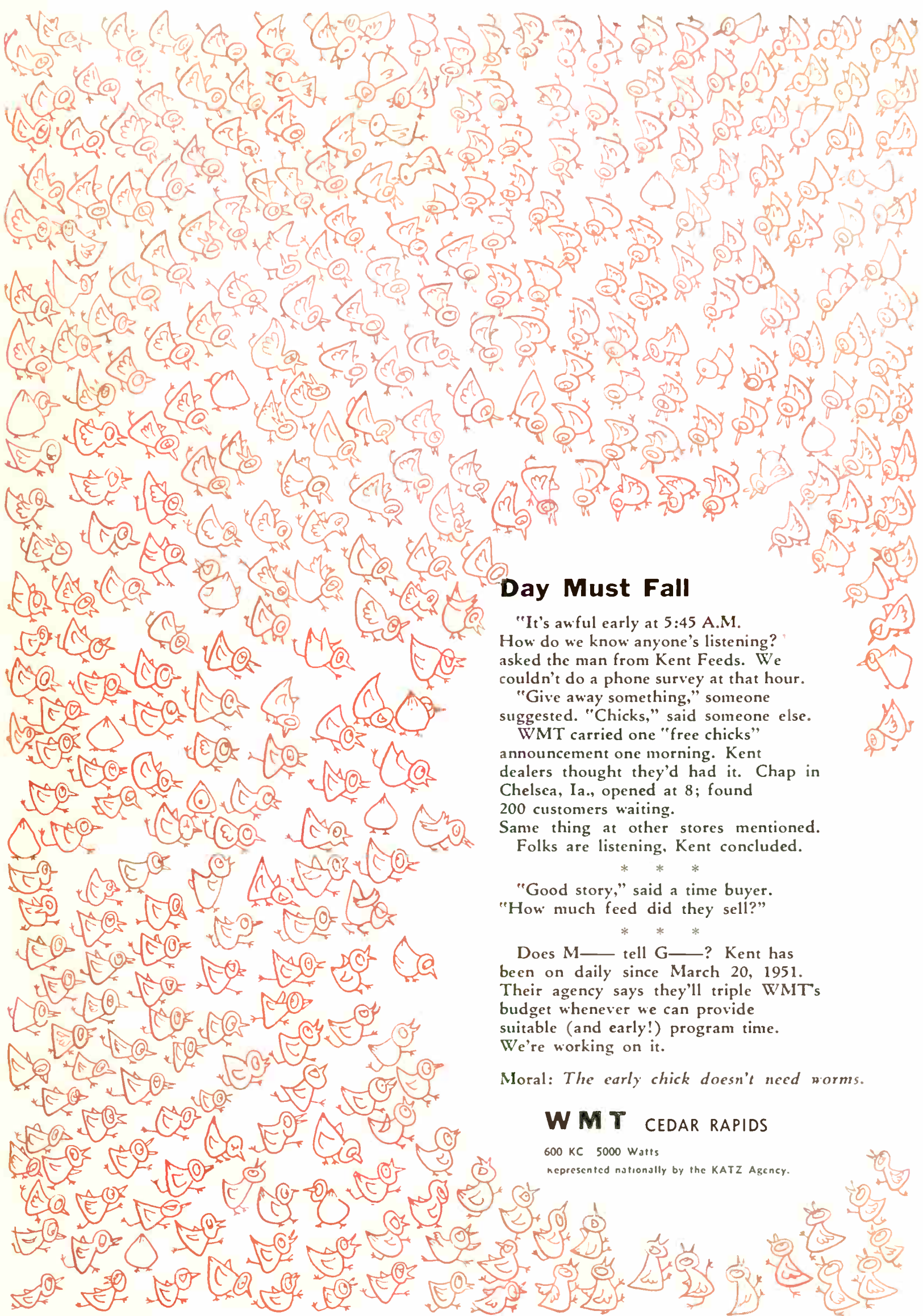
And, today, the search is still going on. As far as I can see with myopic orbs, this will be a never-ending quest. A quite necessary one, however, and well worth the effort since the burden of the effectively delivered commercial is squarely on the shoulders of the advertising agencies. It is their job to find the fresh faces and new personalities who can move products by making people move.

Unfortunately, there is no formula for assuring anyone that the right choice has been made *before* the leap has been taken. In fact,

Skilled radio announcers won't go over on TV if they lack poise, don't know how to walk. Allyn Edwards (below) is among radio vets who made good on TV, Foreman says



.....
Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in ire; in qualified agreement. Address Bob Foreman, c/o SPONSOR, 40 East 49 St.
.....



Day Must Fall

"It's awful early at 5:45 A.M. How do we know anyone's listening?" asked the man from Kent Feeds. We couldn't do a phone survey at that hour.

"Give away something," someone suggested. "Chicks," said someone else.

WMT carried one "free chicks" announcement one morning. Kent dealers thought they'd had it. Chap in Chelsea, Ia., opened at 8; found 200 customers waiting.

Same thing at other stores mentioned.

Folks are listening, Kent concluded.

* * *

"Good story," said a time buyer. "How much feed did they sell?"

* * *

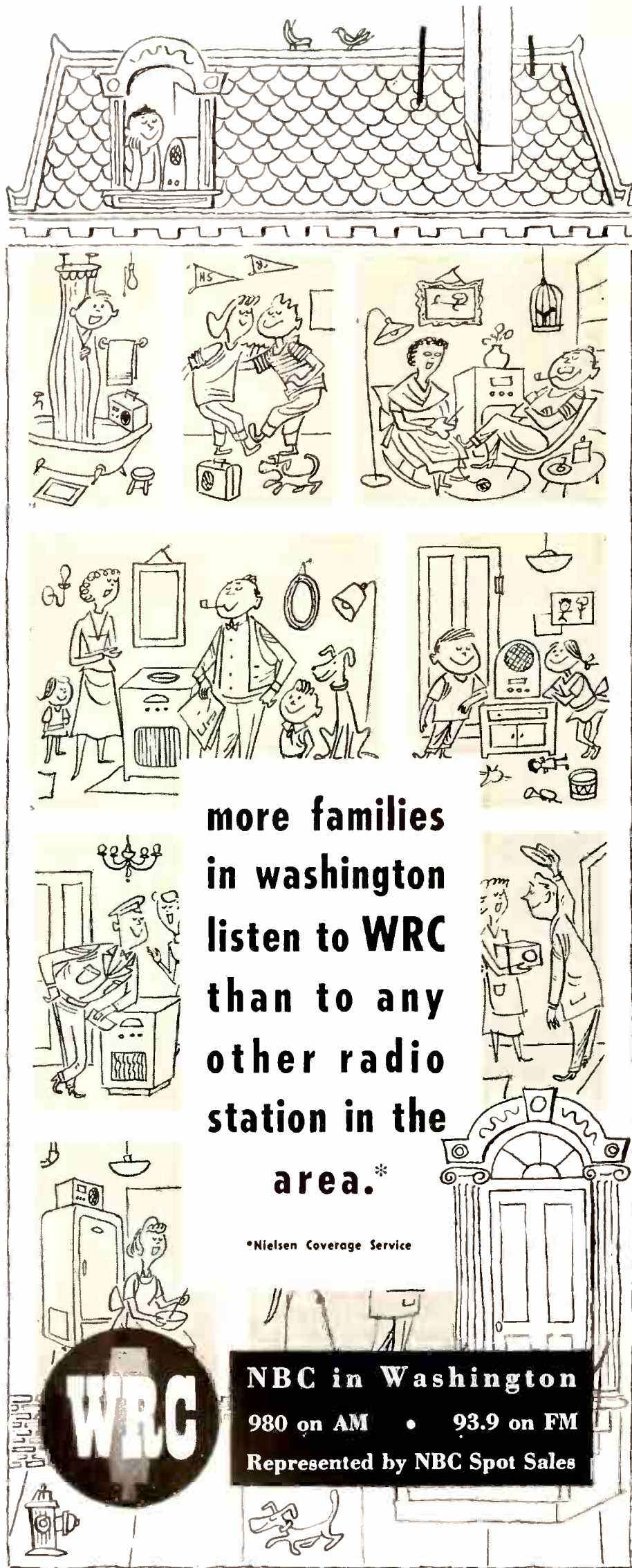
Does M— tell G—? Kent has been on daily since March 20, 1951. Their agency says they'll triple WMT's budget whenever we can provide suitable (and early!) program time. We're working on it.

Moral: *The early chick doesn't need worms.*

WMT CEDAR RAPIDS

600 KC 5000 Watts

represented nationally by the KATZ Agency.



**more families
in washington
listen to WRC
than to any
other radio
station in the
area.***

*Nielsen Coverage Service



**NBC in Washington
980 on AM • 93.9 on FM
Represented by NBC Spot Sales**

it takes perhaps 13 weeks on the air to know. Auditions give only partial answers because an actor in a studio-audition may freeze up on the live show or before the rolling motion picture camera. Film may do his (or her) looks unexpected harm, noticeable only after this film comes out of the lab. But there is one guidepost we can take direction from as we try to sell a new personage to an advertiser—familiarity is a good 50% of the battle. The more people who see whatever spokesman we choose, the more welcome he or she will be in their homes. Familiarity, rather than breeding contempt, breathes life into the salesman as well as into the message he or she delivers for the sponsor.

commercial reviews

TELEVISION

SPONSOR: Pacific Coast Borax Co.
AGENCY: McCann-Erickson, N. Y.
PRODUCER: Five Star Productions
PROGRAM: One-minute announcement

As I screened this announcement, I was about to deliver a tirade on misuse of humor, the insincerity of it, and how ineffective I'd wager such an approach is when trying to make the point that Borax kills garbage can odors.

However, the animated lead-in, in which the garbage can talks in snooty terms immediately dissolved to Rosemary DeCamp giving a straightforward presentation on the subject. Miss DeCamp laughed off the animated opening and in a very direct as well as attractive manner presented the subject.

Another point well made, I believe, was the way the audio pointed to the video—zooming up from the package such phrases as "kills garbage odors" and "chases flies." Rather than reading what the words said, Miss DeCamp's audio pointed to the visual which made it much more emphatic. Far too often, audio merely repeats video rather than emphasizing it.

This commercial is, I believe, an excellent example of animation well combined with live action providing the best that each technique can offer. ★ ★ ★

Reprint of full page advertisement in The Milwaukee Journal July 12, 1953

BETTER Television for Wisconsin!

First to provide television for Milwaukee and Wisconsin, The Milwaukee Journal has constantly improved its facilities and kept pace with new developments in the field. Here is the latest step in providing improved television service. It is the milestone of "Channel 4 Day," observed Saturday, July 11

NOW Turn Your Eye to Channel . . .

Enjoy better reception on this new spot on your television dial! The shift of WTMJ-TV to channel 4 is one of 31 changes in existing television station channels approved by the Federal Communications Commission to better nation-wide service by reducing interference.

MORE Power . . . 100,000 Watts

The radiated power of WTMJ-TV on channel 4 is increased to 100,000 watts, which is the maximum power authorized by the Federal Communications Commission for stations on this channel.

NEW Tower . . . 1,035 Feet

The combination of more power and greater tower height will nearly double WTMJ-TV's basic service area from a radius of 45 to 50 miles to approximately 90 miles. Improved reception is also expected in areas "shaded" by ground hollows, buildings or other obstructions.

WTMJ-TV

Now on Channel 4 Milwaukee



National Representatives: HARRINGTON, RIGHTER AND PARSONS, INC.

27 JULY 1953

FLOUR

SPONSOR: Centeno Super Market

AGENCY: Direct

CAPSULE CASE HISTORY: *This super market, one of the largest Latin-American grocery outlets in San Antonio, was heavily stocked on a well-known brand of flour. It decided to hold a one-week sale, bought announcements on KIWW to tell people about it. No other medium was used. Mr. Centeno states: "My sales of this brand of flour increased from an average of 6,500 lbs. per week to 19,000 lbs. during this sale week." The sponsor's total investment in the 35-announcement campaign, \$80.*

KIWW, San Antonio

PROGRAM: Announcements

USED CARS

SPONSOR: Harding Motors

AGENCY: Dir

CAPSULE CASE HISTORY: *Harding Motors, Metro auto dealers for Chilliwack, British Columbia, wanted known that they were opening up a new used car lot. They planned the opening for a Saturday. For use on Thursday and Friday immediately preceding that Saturday, they purchased a total of four announcements on CHWK, used no other advertising. On opening day they sold nine used cars, grossed \$13,000 in business from an advertising investment of \$40.*

CHWK, Chilliwack, B. C.

PROGRAM: Announcements

PRE-FAB HOMES

SPONSOR: Gunnison Homes, U. S. Steel subsidiary

AGENCY: Adv. Assn. Louisville, Ky.

CAPSULE CASE HISTORY: *U. S. Steel, on two broadcasts of Theatre Guild on the Air, offered literature on Gunnison Homes. These are prefabricated houses which sell from \$6,500 to \$12,000 (excluding the lot). The offer explicitly stated that "a salesman will call" on the people writing in—a move calculated to eliminate the idly curious. Result: 7,500 letters came in from prospects who were, in effect, asking to talk to a salesman. That a sales potential of from \$49 million to \$90 million from an investment of \$79,000 for time and talent.*

NBC Radio

PROGRAM: Theatre Guild on the Air

BRIDGE TABLES

SPONSOR: Mc & Mc Ltd.

AGENCY: Dir

CAPSULE CASE HISTORY: *In one furniture sale, Mc & Mc Ltd., a branch of a British Columbia hardware and furniture chain, had a special on bridge tables. It used four issues of one local paper and two of another to plug the sale, but was not satisfied with the results. It then switched to CKOV with an order for four 30-second announcements (at a cost of about \$5 each). After the third pitch had been aired on a Monday—usually a slow shopping day—the store's furniture department frantically called CKOV to cancel the last plug. Reason: It was swamped with orders for the tables.*

CKOV, Kelowna, B. C.

PROGRAM: Announcements

DEPARTMENT STORE

SPONSOR: Rhodes Dept. Store

AGENCY: Direct

CAPSULE CASE HISTORY: *For the purpose of attracting women into their appliance department for a "live" show, this department store advertised first in a local newspaper, then on KMO. The 54-inch newspaper ad, which cost about \$135, drew five people on the show's first day. The announcements on KMO, which cost the sponsor a total of \$50 brought in 120 persons to the show the second day. The newspaper ad cost \$27 per patron; the announcements cost 42½¢ per patron. Also significant: 80% of the air pitches were aired between 6:00 p.m. and midnight in this, a TV area.*

KMO, Tacoma

PROGRAM: Announcements

SOAP-FILLED PADS

SPONSOR: American Steel Wool Mfg. Co.

AGENCY: Needham & Grohmann

CAPSULE CASE HISTORY: *To help sell its Soap-Filled Pads, this sponsor bought two one-minute participations a week, Tuesday and Thursday, on The McCanns At Home (9:30-10:00 a.m.). After three months, sales of the item in the New York area had increased 10.4%. According to R. O. Dahling, sales manager of the company, the campaign on the McCanns' show was largely responsible for obtaining expanded distribution in the New York area, which included selling the product to more than 300 Associated Food Stores in Brooklyn and Queens. The sponsor pays \$280 a week.*

WOR, New York

PROGRAM: The McCanns At Home

SILVERWARE

SPONSOR: International Silver Co., Holmes & Edwards Div.

AGENCY: Cunningham & Wal-

CAPSULE CASE HISTORY: *To promote the offer of special spoon, the Holmes & Edwards division of International Silver participated in the Housewives Protective League (daily 1:30-2:00 p.m. and 10:30-11:00 p.m.) on KNX. Four of the largest department and jewelry stores in L. A. were lined up to install window and "in-store" displays of the item. After the first week of the offer one of the stores reported: "We had ordered an adequate supply for many weeks, but were completely sold out by Wednesday. Largest volume of flat silverplate we have sold in a number of years." Cost per week: \$357.50.*

KNX, Los Angeles

PROGRAM: Housewives Protective League

To sell the
NEW
PITTSBURGH
MARKET...



...the **NEW**

KQV, with **A&P** offers you

PITTSBURGH'S MOST SUCCESSFUL MERCHANDISING PLAN!



How do you sell in the *New Pittsburgh*? By cashing in on Pittsburgh's most successful *new* merchandising plan, sponsored by KQV—now CBS Radio in Pittsburgh—and the 130 A & P stores throughout the Pittsburgh market!

From KQV you get top spots and programs, adjacent to high-rating CBS network shows. And from A & P you get the unprecedented opportunity to merchandise and display your product in 130 A&P markets in the KQV area.

This amazingly successful tie-in has already brought eye-popping sales results for many national advertisers. General Mills, for example, upped purchases of Wheaties 81.9% in the Pittsburgh area. Canada Dry reported, "almost doubled normal weekly case sales."

This promotion *works*. Why not put it to work for you? Call or wire—*right now*—for full particulars!

KQV NOW CBS RADIO

Pittsburgh's Aggressive Network Station

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

SPONSOR Asks...

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

The BBC offered free Coronation films and tapes to American broadcasters provided no singing commercials were used. Do you think jingles are irritating



THE PICKED PANEL ANSWERS



Mr. Davis

Although I do not believe all jingles should be classified under the one "irritating and undignified" heading. I am in complete accord with the BBC stand: for the Coronation is not only of historical significance, but also it is basically a religious service, rooted in the spirits, hearts, and national sentiments of the British people. It should command respect and dignity and everything associated with the Coronation should be in good taste.

If all jingles fulfilled the good taste requirement, the BBC proviso certainly would be a critical slap at American culture and advertising. Unfortunately, however, far too many jingles are irritating and undignified, sounding as if they were written by the boss' seven-year-old daughter or the office boy.

For some illogical reason, advertisers too frequently make the mistake of thinking that all jingles and musical commercials receive equal audience acceptance and create the same impact, regardless of whether or not they're written by a professional or an amateur composer.

As a result, the American air seems flooded to the average European—particularly the Englishman accustomed to government controlled broadcasting—with irritating and undignified jingles. Inasmuch as the BBC can in no way approve, edit, or control any jingles that might be used, I approve its stand to eliminate cheap or undignified material by banning the use of all musi-

cal commercials with the Coronation films, even though the American broadcasting companies do have many excellent musical spots that could have been used in connection with the films, without offending any listener—British or American—or indicating bad taste in any way.

PHIL DAVIS

President

Phil Davis Musical Enterprises, Inc.
New York



Mr. Nelson

Yes, I think the BBC is entirely correct. I think "jingles" are irritating . . . I think they are undignified . . . I think most of them are downright stupid.

This past March I was invited to speak at the Association of National Advertisers spring meeting, down at Hot Springs, Virginia. The title that was assigned to me on this occasion was "Successful Selling with Radio and Television Jingles."

I prefaced my remarks at that time by saying . . . "The first rule a successful jingle ought to follow is that it ought never to sound like a jingle . . . it ought not to look like a jingle . . . act like a jingle . . . or smell like a jingle."

I went on to say that that all of this is pretty plain, ordinary common sense, because aside from hucksterish rubbish, every darn fool and his brother knows that people hate "jingles." I reminded the members of the ANA gathered there that they didn't like them in their own homes, their maids

didn't like them, the people in their offices didn't like them . . . and I admitted I hated them. Nobody has a right to be an s.o.b. in Mrs. Jones' living room. Nobody ever sold nobody nothin' nohow by getting 'em mad.

We are, as you know, the largest producers of musical announcements for radio and/or television in the history of the business. Our work is heard on more stations more often than that of anyone else. Our clients are the very largest, the most respected names in American business and industry today. There's hardly a station in the country that doesn't carry our work. And yet, this business has been built with no salesmen . . . very little solicitation by us.

We, just as you, know that the public loves music . . . all forms of music. That's why they spend millions upon millions of dollars a year to buy songs on Victor, Columbia, Decca, Mercury, and similar labels. So what we produce for our clients is simply the hit parade of music . . . no shouting, no screaming, no phony baloney repetitious, irritating malarky. We just give our clients songs . . . songs of all types, all styles, all tempos . . . songs fully as good as anything you will hear on the hit parade of popular music.

We spend virtually all of our time in creating and producing our work . . . very little trying to dispose of it. Normally we have only to audition for the president or the chairman of the board of a major corporation and he almost invariably asks these two questions: (1) How long has this been going on? (2) Why haven't we heard about it?

In my opinion, the BBC is entirely correct . . . "jingles" are irritating . . . "jingles" are undignified. Moreover, we don't think "jingles" sell too well.

Many of the most important names in business and industry today could tell you that good music and good songs do sell . . . sell like crazy. That's what keeps us in business.

GEORGE R. NELSON
President
Nelson Ideas, Inc.
Schenectady, N. Y.



Mr. Sande

I'm inclined to think the BBC has a false picture of the American broadcast advertising scene and is discriminating unfairly; that is, making decisions without fully understanding advertising

Americana the jingle. I think most people find jingles no more irritating than other forms of advertising. So, why discrimination?

From the British point of view, a jingle might conceivably be undignified. But from the American viewpoint no. In fact, the jingle fits right into our mode of life, a certain gaiety, a competitive message, a sale without drive.

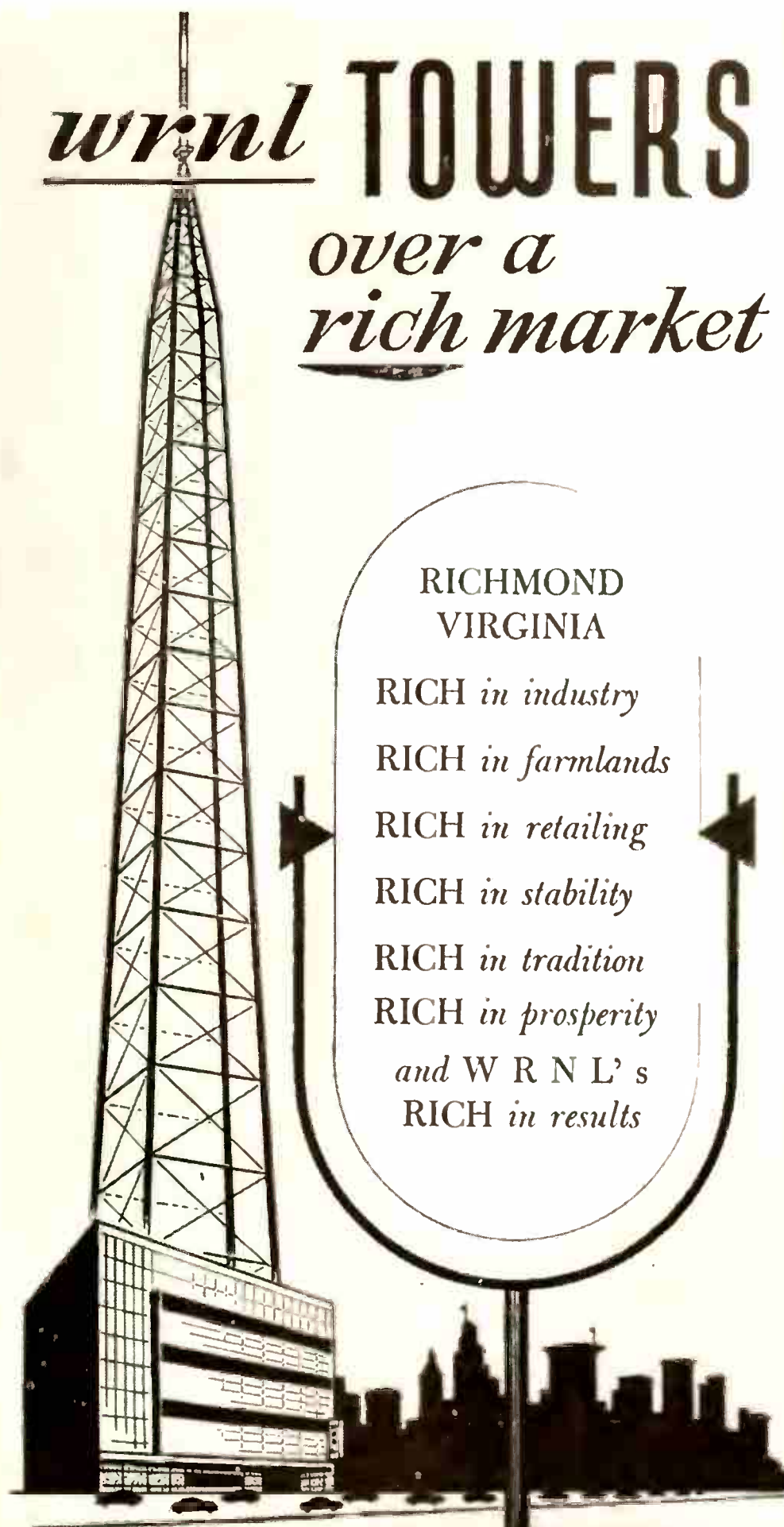
We, who are specialists in the field of creating jingles, or as we call them, Song-Ads, offer these basic facts: Jingles appeal to the consumer in an entirely different way than other forms of advertising. Jingles appeal to the subconscious mind rather than the conscious mind, as in other media.

To receive the advertising message from a newspaper, magazine or billboard ad, the consumer must consciously absorb the contents. It is therefore easy to turn the page and pass it by. But in receiving the product message from a jingle the consumer does not have to concentrate—in fact he does not have to consciously do anything. In most cases he is not aware of even hearing the message—but the natural euphony of rhyme and rhythm, plus repetition soaks in—he hums the tune, associates it with the product, and eventually even begins to learn the words. Then Mr. Consumer has your message solidly, constantly, and pleasantly.

BOB SANDE
President
Song-ads Co.
Hollywood

wrnl TOWERS

over a rich market



RICHMOND
VIRGINIA

RICH in industry

RICH in farmlands

RICH in retailing

RICH in stability

RICH in tradition

RICH in prosperity

and W R N L's
RICH in results

There's more sell on

5000 Watts
Day and Night
A B C Affiliate
Richmond, Va.

WRNL
910 ON YOUR DIAL

Edward Petry & Co., Inc., National Representatives

EVEN IN VIENNA
THEY WATCH

W·H·E·N



Not for dancing, but for year 'round enjoyment people in Vienna watch WHEN and then shop the Syracuse Market.



Vienna, N. Y., reacts to television as enthusiastically as the other communities in the rich 26-county market covered exclusively by WHEN. This enthusiasm is reflected in the increased sales volume of WHEN advertisers. Over 2 1/4 million people with a high, stable buying income are your prospects. It's the heart of the Empire State. You get maximum effectiveness from your advertising dollar and GET COMPLETE COVERAGE OF THIS IMPORTANT MARKET WITH ONE MEDIUM—WHEN.

SEE YOUR NEAREST
KATZ AGENCY

Everybody
WATCHES

CBS
ABC
DUMONT

A
MEREDITH
STATION



agency profile

Eric Eisner

Radio and TV director
Maury, Lee & Marshall, New York

When Eric Eisner left Europe in January 1939, his credentials stated that he was leaving to cover the New York World's Fair for the largest newspaper in Prague. He had a much better reason: Paul Goebbels, German propaganda minister, had put a price of 25,000 Reichmarks on his head for his anti-Nazi programs on the Prague radio station. He left Prague with a plane ticket to Rotterdam, Holland, and \$1.50 in his pockets.

By way of contrast, he will play a major role this year in the spending of about \$1,325,000 in radio and TV for Amana Refrigeration, Inc. His start in the advertising field was modest. He joined Weiss & Geller, Inc. in Chicago in 1940 as an idea man, script writer for radio musical programs, and fashion shows.

Three days after Pearl Harbor he joined the army. After CIC training, military authorities decided against sending him to Europe because of possible reprisals against his family there.

Separated from the service in 1946, he freelanced as a radio-TV writer and producer for five years producing a number of pilot films before joining Maury, Lee & Marshall in 1951. Agencies were then eager to get motion picture men for use in TV production.

Eric explains his rise in the movie business simply: "In Europe you start by carrying sandwiches for the crew. Soon you work up to carrying a camera tripod; then you become assistant director, script writer, director, and, finally, a producer." He worked on 36 feature-length pictures as either writer or director. Then in 1935 he went to work for Bata Shoe Co. (which was then producing 284,000 pairs of shoes per day) to turn out documentaries.

His views on today's television production can be boiled down thusly: "(1) There are too many copycats in this business: they all want to make like 'Lucy.' (2) Many try to supplant the lack of an idea with a big production. (3) Few people know how to use a TV camera to its best advantages. (4) TV films can be produced equally well in New York without the high Hollywood overhead."

Eric's wife, Arlene, the mother of his four-year-old son, is going to college at night, expects to get her M.D. degree in about three years. Eric and his wife debate regularly over the subject of how old their son Peter should be before he is told that his father was the writer of Hedy Lamarr's famous movie *Ecstasy*. ★ ★ ★

Greatest Weather Invention Since the Barometer!



THE WEATHER GIRL—on WPTZ

A nighttime 5-minute strip now available..
the right show, the right time, the right price!



IF YOU'RE INTERESTED in a high-quality show at a low-budget price, meet Miss Lynn Dollar, television's talented weathercaster-model-actress. Her nightly WEATHER GIRL programs are enjoyed Monday through Friday at 7:25 on WPTZ by thousands and thousands in the vast Philadelphia television market.



True, the curves on the weather map aren't the only ones that keep 'em watching. Lynn appears nightly in the latest fashion appropriate to the day and season. She reports the weather and forecasts the morrow's temperature in peddle-pushers, evening gowns or bathing suits, liberally lacing the show with informal fashion news, breezy chatter and winning ways.



THE WEATHER GIRL is part of WPTZ's nightly news, sports and weather strip, which immediately follows the sensationally popular FRONTIER PLAYHOUSE program. It

precedes NBC's strong 7:30 line-up—Eddie Fisher, Eddy Arnold, and Dinah Shore.

It's hard to believe, but you can sponsor THE WEATHER GIRL every night, Monday through Friday, for only \$1537.00, fully commissionable (only a few dollars more than you'd pay for a strip of 20-second announcements in the same time period). THE WEATHER GIRL also may be sponsored on a once, twice or thrice-weekly basis.

For full details on this great television availability, give us a call here at WPTZ, or see your nearest NBC Spot Sales representative. It's a bargain buy your clients will want to hear about.

WPTZ
PHILADELPHIA
CHANNEL **3** NBC-TV AFFILIATE



WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ



WTOP-TV tot show scores high rating after one week on air

That there is a big need for entertainment of pre-school toddlers has been indicated by the success of NBC TV's *Ding Dong School*. Recently, a show of this type on WTOP-TV, after only one week on the air, zoomed to the position of second-most-viewed weekday program in Washington, D. C. (Arthur Godfrey was first). And this completely *sans* publicity or advertising build-up.

Billy Johnson, a 27-year-old young man, sings, tells stories, and shows film

of baby sitter for harassed mothers, keeping tots quietly at the TV set for an hour every morning. He emphasizes the wonders of nature and wildlife, gives advice on safety and good living, converses with two puppet companions, plays his guitar, sings, and shows cartoons ("Felix the Cat" and Walt Disney's "Alice" series).

One mother wrote: "If more stations would realize that the way to a mother's or father's heart is through their children, they certainly would



Some 2,500 young fans flocked to see Billy at a recent gathering; he spoke to each child

cartoons to youngsters on his morning *Cartoon Club* program (Monday through Saturday, 9 to 10 a.m.). He launched his program on 23 March. Just four days later, the American Research Bureau started its monthly TV rating check. ARB officials were amazed at the 8.9 rating high (average, 6.9) pulled by a show they'd never heard of before and which had not even been on the air a week.

When TelePulse completed its measuring survey the week of 6 April, it found that the *Cartoon Club* had an 11.2 rating. This made the show No. 5 in the top 10 multi-weekly programs in Washington. It garnered more audience than such network shows as *Camel News Caravan*, *Kate Smith*, *Time for Beany*, and *U.S.A. Canteen*.

Like *Ding Dong's* Dr. Frances Horwich, Billy Johnson functions as a sort

of baby sitter for harassed mothers, keeping tots quietly at the TV set for an hour every morning. He emphasizes the wonders of nature and wildlife, gives advice on safety and good living, converses with two puppet companions, plays his guitar, sings, and shows cartoons ("Felix the Cat" and Walt Disney's "Alice" series).

Due to the success of the morning stanza, Billy also keeps the tots absorbed daily from 5:30 to 5:55 p.m. on the WTOP-TV screen. ★ ★ ★

WHK d.j. show promotes Cleveland industry

Big industry plays an important part in the business life of Cleveland. To make people aware of the city's industrial picture and bring it alive for them, radio station WHK, Cleveland, has a program which honors a different industrial plant each week. This program, oddly enough, is a d.j. show.

Dick O'Heran is a singing, ukelele-

playing, story-telling d.j. on WHK who has been selling for two sponsors—Pavelka Meats and Cannon Tailors—for over 10 years. When these two sponsors launched Dick in a new show a while back (daily 1:15 to 2:00 p.m.) they wanted something to keep the program from being "just another d.j. shot." Station planners looking for an idea hit on a "Plant of the Week" promotion.

The plan was for Dick to give his audience a complete five-day aural tour of each plant, including live interviews with workers, management, welfare officers; chats about job opportunities, working hours, insurance and retirement funds; new developments and future plans of the plant. It would be necessary for industry to go to the trouble of preparing a great deal of written material and provide men for live interviews at the height of the work day.

Any uncertainty about how industrial firms would take to this idea was soon dissolved. The Fisher Body Plant headed a long list of glad acceptances: since then such companies as Cleveland Pneumatic Tool, Glidden Paint, Chevrolet, Enamel Products, White Sewing Machine and Apex Electric have taken part in the program.

According to the station, the program's Pulse is fine—evidence of acceptance by a public previously apathetic to the idea of learning about industry—and the sponsors are happy with increasing business. ★ ★ ★

Briefly . . .

When home-wrecking wind storms swept Wichita, Kan., last month, a lumber company reported that among hundreds of frantic calls from persons seeking information on household repairs and FHA loan procedure, one came from a man who said: "Last spring I done bought a car; and I been so worried over making payments on the car that my house insurance done relapsed. But I know my credit is good . . . and that I can get one of them KFH loans." Radio station KFH states that it is happy to be thought of in time of trouble though it is not in competition with the FHA home loan program.

The state of Maine has a new regional network covering 75% of its radio homes. Called the "Lobster Network" it embraces WPOR, Portland:

WCOU, Lewiston; WFU, Augusta; WRKD, Rockland; WTVL, Waterville; and upcoming WRUM, Rumford. After the baseball season, several full network features will be established to accommodate participating and single sponsorships. The network covers "back yard" Maine as well as more heavily populated major markets.

When Herb Shriner visited his hometown, Fort Wayne, Ind., recently, some 15,000 Hoosiers lined the streets to give him a vociferous welcome. With



Old Gold gets spotlight on air talent's travels

Herb, the star of P. Lorillard's *Two for the Money* show on NBC TV (switching to CBS TV as of 15 August), was the Old Gold Dancing Pack girl to remind the folks of his air sponsor. Station WOWO, where he started about 20 years ago, honored him with a special broadcast. When he arrived by plane, he was greeted by old friends (photo, l. to r.) Crawford Parker, Indiana Secretary of State; Carl Vandagriff, WOWO station manager; Cliff Milnor, *Fort Wayne Journal Gazette* columnist; Paul Mills, WOWO sales manager; Bob Shreve, Galbreadth Productions; Shriner; Norm Widenhofer, WGL program manager; Shirley Wayne, WOWO. Herb's wife, Pixie, is at right with back to camera.

* * *

To help dispel the "mystery" about agency organization, procedure and philosophy, Henry J. Kaufman & Associates, Washington, D. C., has prepared a booklet which tries to clear up any questions a serious agency-prospect might have on his mind. Titled "How to get the most out of your advertising dollar," the brochure develops eight principles it deems important to attaining this end. They include: keeping your advertising tuned to changing minds and markets; validating your sales judgment with current research; analyzing areas with greatest potential. Booklet also stresses benefits of complete, up-to-date agency service. ★★



WTRY
Personality

Roy Shudt

MOBILGAS SPORTSCASTER 6:15 P.M.
"FIFTH AT SARATOGA" 4:30 P.M.

Roy Shudt didn't know whether to say "yes" or "no" when asked several years ago to call the trotting races at Saratoga. The track for CBS. He's the star performer at Hollywood Park on the coast. tator and play-by-play star on WTRY. Roy had never described the trotters before.

Fortunately, he finally said, "Yes." He used his fine, clear voice and crisp style to develop the most distinctive and successful technique in the business. Now he's the country's highest paid trotting race caller; a sportscaster with a national reputation for being tops in his specialty. He has broadcast the Hambletonian coast-to-coast for CBS. He's the star performer at Hollywood Park on the coast. He opened the fabulous Ponce de Leon Raceway at Jacksonville this season. He helps pack 'em in at Rosecroft in Baltimore.

Naturally, his success abroad has made him a hero at home in the Albany, Troy, Schenectady market. His large WTRY audience is nothing short of enthusiastic. He's a great booster for his home town area and will work and live no place else on a permanent basis—no matter how attractive the many offers are.

Roy's 6:15 p.m. sport show every day, Mon. thru Fri., has the biggest audience of sports fans in the area and certainly one of the most vigorous and articulate in the country. He's the Mobilgas Sportscaster for Socony-Vacuum on the 6:15 show and during the racing season he's on the air every afternoon with the "Fifth at Saratoga" for Owen Cartwright, one of the top Ford dealers in the country.

Roy Shudt's top-notch performance is very much in keeping with the quality programming WTRY maintains . . . the kind local radio people like to call "network quality". And when you're with CBS "network quality" means aiming higher all the time.

WTRY
Albany-Troy-Schenectady

CBS—5000W—980 KC
Represented by Headley-Reed Co.

BACHE ON RADIO

(Continued from page 37)

WOR personalities with great success. This may be due to the fact that mutual funds appeal to a larger audience spreading down to the lower-income brackets.)

Said Radio and TV Director Bob Day to SPONSOR: "For a firm offering general investment counsel you need a particular type of audience. Not necessarily people with investment experience but people who have surplus funds and are therefore interested in increasing their yield."

That's why the Henry Gladstone package was so attractive to agency and advertiser. *Today's Business* is like a five-minute radio version of the *Wall Street Journal*. The program gives a rundown of closing Wall Street prices, analyzes significant trends, briefly reports news from Washington which might have a bearing on stocks, and interprets worldwide events in the light of their possible effect on business trends.

Gladstone prepares his script between the time the New York Stock Exchange closes (3:00 p.m.) and 4:15 p.m. A messenger leaves the station

with the script at 4:30, arriving at the Albert Frank-Guenther Law offices before 5:00 p.m. A teletype conference linkup of New York, Cleveland, Chicago, and San Antonio is arranged in advance, and copy is transmitted as soon as the lines are cleared.

This technique of working close to airtime has its headaches but the advantages outweigh the disadvantages. (They've had some close shaves when teletype circuits couldn't be cleared until the last minute.) Ad Manager Gellerman told SPONSOR: "Timeliness is a very important element to us. As with the case of the Federal Reserve announcement, we can take advantage of news breaks and get the maximum benefit out of them. And by using radio we get not only the selling power of the human voice but, in Henry Gladstone, we have a man with a reputation for integrity which is very important to a brokerage house. The mutual respect Bache and Gladstone have for each other is manifested in the cooperation which results. No 'prima donna' antics; Gladstone works closely with us and we get maximum results from his program."

A comparison of results between the Gladstone program and *The New York*

Times financial section shows that Gladstone pulls leads at an average of \$1.50 each, *The Times* costs Bache \$2.00 per lead. Newspapers get a lot of play from brokerage houses because they publish extensive stock exchange listings daily. And it's logical to assume that a person who reads the financial pages of a newspaper is a potential customer for an investment firm.

That's why Gladstone's program as well gets such a high number of leads and why such a high proportion of leads are converted into sales. As many as 1,781 leads per week have resulted from *Today's Business*. Cost of the program: \$120 a night for time (WOR); \$60 for Gladstone; about \$12 a night for teletype charges.

The commercials on the program are rotated regularly; the agency writes two new ones each week. Commercials for mutual fund investing are seldom used by Bache because so many restrictions must be incorporated in the text that it's practically impossible to get a compelling script.

Among the items offered as giveaways in Bache commercials have been lists of stocks paying up to 9% dividends, booklets of questions people ask about stocks, lists of lower-priced stocks, and booklets about various industries. Typical of the latter type of booklet is one described in a commercial last month. Here's how part of it ran:

"A word from Bache & Company, a leading investment firm since 1879 . . . One phase of American enterprise which appears today to be on the threshold of a tremendous future is the helicopter industry. The widespread use of helicopters in Korea has greatly stimulated demand for this type of aircraft and present indications are that this growth trend will continue. In a new special study, the Research Department of Bache & Company has considered the helicopter industry as a whole . . . and has also reported on six individual companies . . . from the oldest and largest to some of the newest. . . . For a free copy of this special Bache & Company report, write tonight to me, Henry Gladstone, care of WOR, Box G, New York. . . ."

Requests for these booklets are forwarded to Bache and, a few days after the mailing, a salesman makes a personal call on the prospect. Conversion rates are pretty hush-hush, but it is known that the cost-per-lead is lower than any other medium used and the

LOOK NO FENCE!

AROUND KOA'S WESTERN MARKET

NIELSEN REPORTS GUARANTEE 57% OF ALL RADIO HOMES IN 303 COUNTIES IN 12 STATES LISTEN REGULARLY TO KOA.

BUT . . . "you can't fence KOA in!" These figures do not include KOA's . . .

BONUS COVERAGE

- **CAR RADIO BONUS**
KOA is the best Outdoor Advertising Medium in the West! With appeal that's olive wherever you drive!
- **GEOGRAPHICAL BONUS**
KOA is a favorite with radio families in hundreds of additional counties in 34 states not included in Nielsen Coverage.
- **SUMMER BONUS**
More than 12.5 million tourists spend on average of 8.8 days, over \$600 million in the Mountain States.

KOA
DENVER
Covers The West... Best!

If you believe more people should be buying what you're selling . . .
KOA IS YOUR ANSWER.

N B C

50,000 Watts
850 Kilocycles

NATIONAL SALES REPRESENTATIVE: EDWARD PETRY & COMPANY, NEW YORK, CHICAGO, DETROIT, SAN FRANCISCO, LOS ANGELES, ST. LOUIS, DALLAS.



ANY WAY YOU MEASURE AUDIENCE

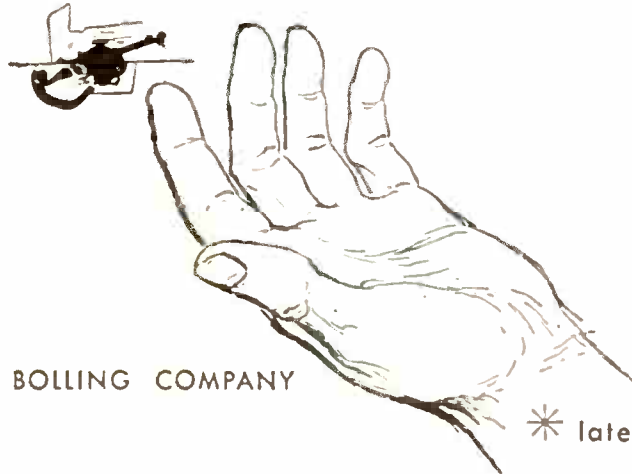
KfAC

gives you the lowest cost
per thousand radio homes

in **Los Angeles** * NETWORK OR LOCAL

THE MUSIC STATION FOR SOUTHERN CALIFORNIA

PRUDENTIAL SQUARE • LOS ANGELES



Represented Nationally by THE BOLLING COMPANY

* latest PULSE

conversion-to-sale rate of WOR leads is comparable to the financial section of *The New York Times*.

So the trick then is to get a more or less pre-conditioned audience. As Howard Liebl told SPONSOR: "*Today's Business* has delivered a selective audience but a responsive one, and the mail count has been consistently high. We feel that it fulfills a real need in informing the public of the progress of finance and business. Many listeners of *Today's Business* are buying securities for the first time—through Bache & Company."

Other security dealers have not been caught napping (see "Stocks on the air," SPONSOR, 28 July 1952). They realize that through an educational campaign they can get at a large number of people who formerly looked at the stock market with suspicion or distrust. A Brookings Institution study showed that at the end of 1951 there were 6,490,000 shareholders in the U.S. of which 1,220,000 individual shareholders were members of family groups with annual incomes of less than \$4,000. So the potential is huge.

Among other brokers using radio have been Ira Haupt & Co. (through Albert Frank-Guenther Law), which

has used WHLI, Hempstead, L. I., for over a year to air a public service type of show called *News and Views*.

Kidder, Peabody & Co. (agency is Doremus & Co.) has used a number of programs on WOR (*Your Money at Work, Barbara Welles*) and is currently using a five-minute taped program on Saturday mornings called *The Key* (to prudent investing). Kidder, Peabody specializes in mutual funds investing and plans to use *The Key* on WHLI and probably in all cities in which the firm has branch offices. And since the program deals exclusively with mutual funds, it is planned to sell open-end versions of the show to other mutual fund dealers throughout the country.

Doremus & Co.'s radio and TV director, Ed Rooney, trekked up to Rochester recently to handle a radio and TV campaign for Calvin Bullock, a mutual funds dealer. Campaign will concentrate on Canadian Funds (a mutual fund) and is scheduled to use 20 announcements a week on WHEC, I.D.'s on WHAM-TV, and newspapers. Slides will be supplied to local dealers so they can tie in with the Canadian Funds' three-week promotion.

There is a definite undercurrent of change in the air. The fact that 60%

of Kidder, Peabody's sales of mutual funds come from women has not gone unnoticed. Use of the *Barbara Welles Show*, a daytime women's program, pulled about 100 inquiries per commercial announcement.

It's a well-known fact that women own more than half the common stock in the country. How much influence they wield over this stock is subject to debate: many people feel that control of this stock is exercised by male counselors, lawyers, and brokers. But it is true that more and more wives are participating in family investment decisions today.

The more progressive brokers (notably Merrill Lynch, Pierce, Fenner & Beane) have conducted investment clinics for women that have drawn packed houses. A fashion show worked out by Bache & Co. in conjunction with Saks Fifth Avenue attracted such a crowd (despite a downpour) that it had to be repeated twice. Many brokerage

★ ★ ★ ★ ★ ★ ★ ★

"Through the years, radio has produced more statistics, and a greater variety of them, than any other advertising medium—perhaps as much as all other media put together. Unfortunately, the great mass of radio's research has been distinguished only for its quantity. The true function of media research is to make the medium easy to understand, and to provide clues to its most effective use. Radio's research has failed utterly to achieve either of these objectives."

VICTOR A. SHOLIS
Vice President, dir. radio-TV
WHAS, Louisville, Ky.

★ ★ ★ ★ ★ ★ ★ ★

houses have added a female sales force to overcome the false impressions of potential customers who harbor the notion that customers' rooms in a broker's office are closely akin to saloons circa 1900.

But two trends definitely can be looked for: (1) greater use of women's shows; (2) more TV when a suitable format is found.

One reason Bache has held back on TV is that people's response to investment advertising is closely tied up with market conditions. People new to the market seem interested only when the market is rising, which is not the case at the present time. So when the stock market gets "hot" again, watch for a host of video tubes to be carrying messages urging investors to take their money out of cold storage and put it into common stocks and mutual funds.

★ ★ ★

It's So Easy to Listen to WBNS

Central Ohioans set their dials at WBNS and relax. More Central Ohio people listen to WBNS than any other station. Popular staff personalities, plus top CBS programs add up to the 20 top-rated programs and hour after hour of listening pleasure. Sponsors profit more when they reach this big audience of steady listeners.



CBS for CENTRAL OHIO

ASK
JOHN BLAIR
WBNS
radio
COLUMBUS, OHIO

NBC STUDY

(Continued from page 41)

research, under whose direction the study was conducted.

The market used in NBC's study was the Quad-City area: Davenport, Iowa; Moline, Rock Island, and East Moline, Ill. "We selected this area for study because we wanted a typical, medium-sized market, preferably in the Middle West," the NBC study states.

The first wave of interviewing took place in February 1952 among the same respondents interviewed in the market for NBC's study of radio sales effectiveness (which was released in fall 1952). The second wave of interviews with the same people took place 13 weeks later in May.

Time elapsing between conclusion of interviews last spring and release of the study this month was necessary for tabulation - which gives you some idea of the complexity of the statistical problem in this kind of study.

Cost of last fall's radio effectiveness study and the present brand-switching report was \$150,000, shared about equally between them. For all five of its sales effectiveness studies (including Hofstra studies 1 and 2, a summer-time TV study, the radio study, and the brand-switching study) NBC has spent about \$500,000.

John K. Herbert, NBC vice president in charge of TV networks, told SPONSOR: "We feel it's the responsibility of leadership to throw light on how well television as a medium works. That's what lies behind our policy of making these facts available to advertisers, agencies, and the industry."

Sampling and field work for the brand-switching study were done by the research firm of W. R. Simmons & Associates. They used a strict probability sample, conducted interviews in over 300 different sampling areas or clusters. This was to assure coverage of every type of neighborhood. Altogether, 4,881 homes were interviewed in February and reinterviewed in May. (Actually, Simmons interviewed about 5,000 homes in February, then succeeded in reinterviewing 91% of them or 4,881. This is considered an outstandingly high percentage by researchers and as many as eight call-backs were necessary to achieve it.)

Says NBC of the interviewing: "The fact that close to 5,000 families were interviewed out of a total of some 70,000 in the area means that almost



**"Now I'll REALLY
knock 'em dead!"**

In Kentucky radio you can overdo a good thing. You can "cut the cloth" so big that your waste and overlapping get absurd - because *more than half* of Kentucky's sales are made in the 25-county Louisville Trading Area, alone!

Here in this one concentrated area occur 55.3% of Kentucky's total retail sales, 59.8% of its drug sales and 51.3% of its food sales!

5000-watt WAVE is powered, priced and programmed for the Louisville Trading Area alone; and WAVE delivers it intact, with no waste circulation. To cover the rest of Kentucky, you need many of the State's *other* 50 stations.

Enough said! Ask your Free & Peters Colonel for WAVE availabilities, *5007*.

5000 WATTS

NBC AFFILIATE



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

**WAVE
LOUISVILLE**

KMA'S

PULLING POWER

TOPS 66 STATIONS on Premium Offer

KMA once more was in **FIRST PLACE** in the result sheet distributed by Tidy House products on their recent premium offer of a Plastic Storage Bag for 50c and a Shina Dish boxtop.

The offer was run over 66 radio stations between April 6 through May 2, a period of only 26 days and only 21 broadcasts. KMA pulled in 6072 premium orders to end up champ again, and at a cost-per-order of only 2c.

If it's results you are looking for, place your message on KMA . . . the station with the loyal, responsive audience.

KMA

SHENANDOAH, IOWA

Represented by
EDWARD PETRY & CO., INC.

KMA

The No. 1 FARM STATION
in the No. 1 FARM MARKET
2,779,531* Rich-from-the-Soil
Mid-Westerners live within KMA's
1/2 Mv. daytime contour area.
*1950 Census

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

one out of every 14 homes was sampled. This represents a very comprehensive and accurate cross-section which lends a high degree of statistical reliability to the findings."

Interviewers sought information on product use as well as viewing of specific sponsored TV programs. (The market has two TV stations which carry programs of all four networks.) There were 42 brands advertised on TV, 44 non-TV brands studied. The 45 TV programs studied included high and low-cost shows on all four networks and local programs as well. There were 18 product categories including beer, cigarettes, cleansers, soap, dentifrices. Adult men and women heads of households were interviewed.

Basic discovery of the study about buying patterns is that brand switching is incessant with a constant stream of customers turning to and away from any given product. Here's the way NBC describes it:

"As one might expect, the over-all customer level for most brands did not appear to fluctuate greatly between February and May. . . . But if we look at the actual composition of the customer group, we find that the customer flow for the average of all 86 brands (TV and non-TV), was practically a torrent. Here's the arithmetic of the switching, taking the number of February customers as 100.

February customers	100
February customers not buying in May (lost)	49
February customers still buying in May (loyal)	51
May customers who did not buy in Feb. (new)	49
Customers in May (loyal plus new)	100

"Within the span of three months, the average brand lost almost half its customers. What maintained the brand was the fact that 49 people who had not been buying in February had flowed into the customer stream and were buying it in May. . . ."

The moral of the NBC study is that television can be a primary force in shaping the direction of this brand switching.

To make the study's conclusions easier to grasp, NBC selected one of the brands under study as a "theme brand." Figures for this brand are representative of results in the entire study. Here are some of the highlights about this brand, which is described as a cleanser advertised on a Sunday evening high-cost variety show.

1. Of those women interviewed who switched to this brand between February and May, 72% had seen it ad-

vertised on television programs.

2. Picking the data up at the other end of the stick, of those who began viewing the program on which this is advertised, 21.5% began buying the product. Of those who did not view the program, 15.3% began buying. This 15.3% is what NBC terms the normal "new customer expectancy." The difference between 15.3% and 21.5% is the percentage of new customers attributable to television (40%).

3. NBC next describes the opposite situation—what happens when the viewer stops tuning the show. Among those in the three-month period who stopped viewing the Sunday show, 20.2% stopped buying. During the same period 14.1% of the non-viewers stopped buying the brand. Comparison of these two percentages shows that there were 43% more lost customers among the ex-viewers than among those who hadn't been viewers at all. Warns the study: "So if exposure ceases, television 'takes back' the buyers it had previously poured into the brand's customer stream."

4. NBC's final statistical analysis concerns those who continue viewing the program. It found the 'continue viewing' group contained 39.1% who also continued to buy the cleanser. But non-viewers contained only 23.7% who continued buying. That is, there were 65% more loyal customers among the 'continue viewing' group.

The four statistical situations described above are expressed this way by NBC:

- When they switch, they switch to brands they've seen advertised on TV.
- If they begin viewing, they begin buying.
- If they stop viewing, they stop buying.
- If they continue viewing, they continue buying.

The preliminary report of the study includes figures for many brands in addition to the cleanser. But in each case results yield the same conclusions—whether the program involved is high or low cost, whether the brand is well established or struggling. A complete report on the study including charts will be made available to the industry within a few weeks. The preliminary report is available now.

The advertisers whose brands were studied by NBC will be given reports privately over the next few weeks as to

how their own products fared.

SPONSOR asked a number of agency media and research men how they would use the new NBC study. Here are some of the answers:

1. "This presentation will become part of the ammunition to be used the next time we have a new client we're trying to sell on using television for the first time."

2. "Our agency [one of the top three] won't need this in dealing with our group of TV-wise clients. But the agency with clients who are using TV in a small way—the 'magazine-insertion' type of client—will be able to show them the advantages of increasing their schedules."

3. "The next time one of our clients complains about the high cost of television, we'll find this study useful in marshalling evidence on why he can't afford to get out of television."

Tom Coffin, NBC manager of research and the man directly in charge of NBC's series of sales effectiveness studies, had these comments on the purpose of the study:

"The study demonstrates with facts and figures what people have known intuitively but which sometimes they lose faith in or get cold feet about. We've proved something that advertising men seldom have an opportunity to demonstrate in the course of their day-to-day work. It gives us all a reaffirmation of confidence."

Coffin was chairman of the department of psychology at Hofstra College, Long Island, before he came to NBC in 1950. He says this about criticism of the research technique used in NBC media effectiveness studies or any media effectiveness tests:

"I am deeply interested in pure theory and have tried to put it into use. We've tested bias. We've put aside money for methodological tests along every step of the way. But you can argue methods forever. In the long run you must do something that's feasible. Research, to be useful, must move forward with the best tools that are available, while striving always to improve them."

On page 45 you'll find Hugh Beville's and Tom Coffin's replies to questions on methods used in the latest study, including rebuttal from them of the contention that it may not have been TV alone which influenced purchase. For a complete analysis of media research methods, see part 7 of SPONSOR's All-Media Study on page 38. ★ ★ ★

MEN, MONEY

(Continued from page 20)

Today there are over 110 million radio sets.

And we make a prediction for the season of 1953-'54. With television program costs punching holes in the roofs, with Milton Berle packaged at \$110,000 per performance, Sid Caesar on the tab for \$25,000, Imogene Coca for \$15,000, and so on, ad inferno, the same price tags on radio programs are going to seem mighty business-like to some dazed sponsors.

Here's a check-list of current radio programs (and net prices) which the nets are offering advertisers:

TITLE	LENGTH	PRICE
Don Cornell Show *	15 min. 1 wk.	\$800
When a Gal Marries *	15 min. 2 wk.	750
Save of Space *	25 min. 2 wk.	\$1,500
per 30 sec.		
News of Tomorrow *	15 min. 1 wk.	\$125
Come Casanova!	30 min. 1 wk.	\$1,015
Junior Miss!	30 min. 1 wk.	\$ 750
Locally First Precedent!	30 min. 1 wk.	\$ 175
December Bride!	30 min. 1 wk.	\$1,550
Wonderful City!	30 min. 5 wk.	\$3,000
Hi There, I S I I	30 min. 1 wk.	\$1,750
Under the TV	30 min. 1 wk.	\$1,750
Knights Adventure!	30 min. 1 wk.	\$1,500
Bob Hope!	30 min. 1 wk.	\$11,000
Beauty Column!	15 min. 2 wk.	\$3,000
Editor Cantor!	30 min. 1 wk.	\$1,500
G. I. Joe!	30 min. 1 wk.	\$2,500

SOURCE: SPONSOR, July 1953, p. 8.
*ABC CBS NBC



19 chapters by 19 specialists
on everything you need to know about

Television ADVERTISING and PRODUCTION HANDBOOK

BY IRVING SETTEL, NORMAN GLENN AND ASSOCIATES
With an introduction by Bernard C. Duffy, president of BBD&O

Outstanding authorities give you their years of "know-how" in this thorough and up-to-date new guide to the advertising and production phases of television.

480 pages jam-packed with vital facts

Here are just a few of the essential things you will find in this book: how to choose the right TV station for your product; how a TV show should be written; successful mail-order advertising on TV; getting publicity for TV stations and shows; how to use premiums effectively on television; etc. 69 illustrations, charts and graphs make every point lucid and easy-to-grasp at once. There are, in addition, helpful appendices which give you a complete dictionary of TV terms, the Television Code, an explanation of how television works, and many practical visual aids you may use in your work.

Contributors are acknowledged leaders in their fields

20 experts write on the phases of television for which they are noted: Robert J. Wade discusses "Staging"; Milo Frank—"Casting"; Ann Howard Bailey—"Dramatic Writing"; Bill Todman—"Selling a TV Package"; Walter A. Lowen—"Personnel"; Allen H. Kalmus—"Publicity"; Stockton Helffrich—"Censorship"; and many others.

Here is a "how-to" book that will be read and re-read, that will be kept at hand as a necessary reference book for all who work in TV or related fields. \$6.00

The authors

IRVING SETTEL is Sales Promotion Consultant, Dumont Television Network Film Syndication; Advertising Manager of Concord's Inc.; and Instructor in Radio and TV at Pace College.

NORMAN GLENN is Editor and Publisher of the magazine SPONSOR.



MAIL THIS COUPON TODAY

THOMAS Y. CROWELL COMPANY, Dept. S-7
432 Fourth Avenue, New York 16, N. Y.

Please send me copies of TELEVISION ADVERTISING AND PRODUCTION HANDBOOK. I enclose check or money order.

Name

Address

CityZoneState

Measure Watchmanship* Too

*Not horological; we mean the kind of attention accorded TV in a new market, the kind KVTV merits from its viewers in 32 Iowa, S. Dak. and Nebraska counties. For buymanship, see Katz.

KVTV

Channel 9

Sioux City, Iowa

CBS, NBC, ABC & DuMont

THE TELEVISION PICTURE IS CLEAR IN BALTIMORE

"More advertisers spend more dollars on WBAL-TV than any other Baltimore station." You ought to find out why!

WBAL-TV

NBC IN MARYLAND

Nationally Represented by
EDWARD PETRY & CO.

AMERICAN MACHINE

(Continued from page 43)

products are better . . . by design!"

To test the reaction of both its employees and of its subsidiaries to the *Omnibus* program, AMF's public relations department sent out a postcard questionnaire to some 7,600 AMF employees. The questions were keyed to getting employee reaction to *Omnibus* and brought the following result: Over two-thirds of the respondents indicated that they thought the program to be either "excellent" or "good."

Growth of AMF's over-all advertising budget since 1951 is another indication of the firm's determination to make its trademark more widely known. In 1951 AMF's over-all advertising budget (including that of its subsidiaries) was \$900,000; by 1952, this figure had grown to \$1.4 million; and in 1953, the over-all budget rose to \$2 million.

Each AMF product line has its own advertising program, the appropriation being determined by the board of directors of the particular AMF subsidiary, division, or product group general manager. In a number of instances the parent company has helped subsidiaries by underwriting a strong advertising campaign in various consumer and industrial media. For example, in 1953 the parent company set aside the sum of \$435,000 divided as follows:

For Roadmaster Bicycles, \$134,000; DeWalt Power Shop, \$160,000; Junior Vehicles, \$66,000; Pinspotter, \$75,000.

This is over and above their regular advertising budget and the considerable number of *Omnibus* commercials allotted to AMF consumer products.

AMF's projected 26 weeks on the program will cost a total of \$900,000 for time and talent, or \$17,500 for production and talent costs per show, compared with last year's \$500,000 total (\$13,000 for production and talent costs per show). In addition AMF will spend over \$100,000 on film commercials, which will bring its TV expenditure this coming year to over \$1,000,000. AMF and the other three sponsors will each get four five-minute documentaries plus 26 two-minute commercials on the show.

AMF carried out a heavy merchandising effort to insure its half-million dollar investment in *Omnibus*. Every week, during the run of the program, AMF placed full-column ads in *Time*,

Newsweek, and *U.S. News and World Report* plugging that week's *Omnibus* program. It was the *only Omnibus* sponsor to carry out this heavy promotion of the features of the program on a national basis. This magazine advertising keyed to AMF's sponsorship of the program cost the firm \$63,000.

All of AMF's trade press advertising during this period mentioned the *Omnibus* show. Furthermore, the subsidiaries did their own merchandising of the particular *Omnibus* program on which they were to be mentioned. This subsidiary-merchandising effort ranged from telegrams to individual dealers inviting them to tune in on a particular Sunday, to special mailings to jobbers, dealers, distributors, and manufacturer representatives telling them about *Omnibus* in general.

Special stickers mentioning *Omnibus* as well as an *Omnibus* postage meter indicia have become part of AMF's daily promotion of its TV program. Further plans for promoting AMF's 1953-1954 season on *Omnibus* have not yet been formulated; however, says Victor Ancona, AMF's advertising manager: "It's safe to say that we will again promote *Omnibus* through strong merchandising of our own, first of all, because it paid off last year, secondly, because it doesn't make sense to keep quiet about sponsoring a \$3.5 million prestige TV show."

The 4:30 to 6:00 p.m. Sunday show (new time: 5:00 to 6:30 p.m.) started as an experiment conducted by the Ford Foundation TV-Radio Workshop in developing better television programming and entertainment. Its format, during each 90-minute run, remained completely flexible, devoting to each presentation the playing time that it seemed to require. Its presentations ranged from five-minute science documentaries to full-length 90-minute opera performances, such as *Die Fledermaus*, *La Boheme*, also special ballet or symphony performances interspersed with dramas by top playwrights.

The commercials as well as the five-minute documentaries apportioned to each sponsor were kept on a level with

WANT A DIFFERENT TV SHOW?

Popular, well rated, entertaining?

The Sportsman's Club

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

SYNDICATED FILMS

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

the cultural programming of *Omnibus*. Hard-sell technique was conspicuous by its absence from AMF's commercials. As for the five-minute documentaries, these were supervised by the Ford Foundation, which worked with the particular sponsor whose turn it was to have a five-minute documentary on selecting and presenting the subject matter. The Ford Foundation then farmed the documentaries out to independent producers—specifically, Transfilm, Wilding, and Princeton Film Center.

During the 1953-1954 season, AMF, in cooperation with its agency, Fletcher D. Richards (Tom Young Jr. is A E), will present outlines for its four documentaries to the Ford Foundation, which, in turn, has set up its own film unit to carry out the production.

AMF's tentative schedule for these documentaries indicates the type of educational effort about American industries that these five-minute films represent: Bowling, as a family sport, will be the first one to be featured—indirectly plugging AMF's Pinspotters Division. Next will be a film on home maintenance, with stress on woodworking, to show the various applications and uses for AMF's DeWalt Power Shop. Third, probably at the end of January, there will be a feature about the tobacco industry, or some phase of it, to tie in with the tobacco processing equipment which AMF produces. Lastly, at the end of February, a five-minute documentary will show aspects of the baking industry, to acquaint the public with AMF's bakery machinery.

During the 1952-1953 season, AMF shared sponsorship with: Willys-Overland (Ewell & Thurber) which bought the show sight unseen for its full 26-week run to further the prestige appeal of its low-priced cars; Remington Rand (Leeford Advertising Agency) which bought in for 23 weeks because it considered *Omnibus* a ready-made show with a good following before which the firm could demonstrate its electric shaver; Scott Paper Co. (J. Walter Thompson) for 20 weeks; Greyhound Corp. (Beaumont & Hohman) for 18 weeks.

First of the five 1953 sponsors to sign on for the second year of *Omnibus*, AMF was followed by Scott Paper Co. (see "Why Scott Paper Co. spends \$3 million for three TV programs," SPONSOR, 1 June 1953, page 30) and the Greyhound Corp., which is renewing its first plunge into network TV

with an additional budget appropriation this year.

Although Howard A. Reid, AMF General Products Group advertising and sales promotion manager, referred to *Omnibus* as having produced an "amazingly high conversion to sales of the inquiries on the DeWalt booklet," it is difficult to run down the success of the program in terms of AMF overall sales figures for two reasons: (1) the first six months of 1953 have not yet been tabulated; (2) a large proportion of AMF sales increases are due to government contracts. The rapid expansion of AMF can be seen from the jump in sales from \$52,307,000 in 1951

to \$100,273,000 in 1952. However, in 1952, billings under the government's military procurement program increased more than two and one-half times, accounting for 51% of total sales. Furthermore, during the same year, the sales of newly acquired companies accounted for 31% of total sales. AMF, today, has 16 plants and is continuing its process of diversified expansion in type of products produced.

Manufacturer of electronic and mechanical equipment since 1900, AMF is the world's largest manufacturer of tobacco machinery, specializing in baking equipment, such as ovens, mixers,

(Please turn to page 82)

3rd of a series



This is only

part of the picture
IN MIAMI'S TV MARKET

Now 26th among the nation's metropolitan retail areas.

THE SOUTH'S FASTEST-GROWING MARKET INCLUDES 825,000 PERMANENT YEAR 'ROUND RESIDENTS SPENDING \$47,600,000. in Drug Sales*

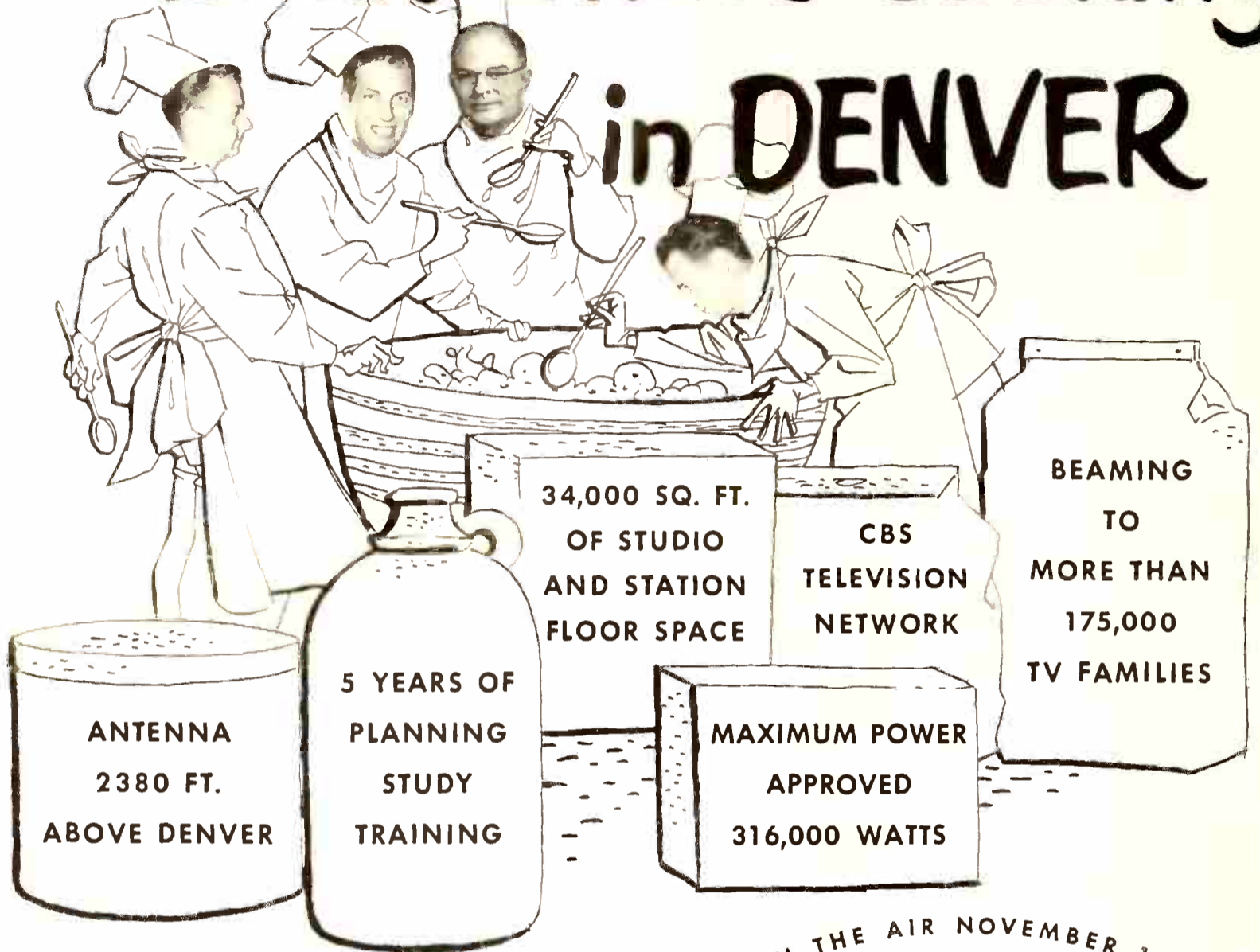
FOR THE ENTIRE AMAZING SOUTH FLORIDA TV SALES STORY CALL YOUR FREE & PETERS COLONEL TODAY

Channel 4
WTVJ MIAMI

* FIRST RESEARCH CORP. of Florida

Now Under Construction — 1000 FT. ANTENNA — 100,000 WATTS

Look what's cooking in DENVER



Our staff has gone all out to cook up the best advertising buy in the Denver market—KLZ-TV! Look at the ingredients they've used, and you'll see why KLZ-TV will dominate television entertainment in the Denver area...will be the preferred station of this important urban and rural TV audience. With 32 years seasoning in showmanship radio, KLZ-TV will go on the air with a top-performance operation, staffed with a highly-trained crew. For best coverage of the rich Denver market, put KLZ-TV on your schedule.



ALADDIN RADIO AND TELEVISION, INC. • See Your KATZ Man

ON THE AIR NOVEMBER 1ST



KLZ-TV

CHANNEL 7

CBS TELEVISION • DENVER

MONDAY

TUESDAY

WEDNESDAY

CBS	Du Mont	NBC	ABC	CBS	Du Mont	NBC	NBC	CBS	Du Mont	NBC	ABC	
<p>Arthur Godfrey* Snow Crop. Mxn; Int'l Cellucotton FC&B alt das Owens-Corning. Star-Kist Tuna. D alt das Lever Bros: pepsodent m.w McCann-Erickson Pillsbury Mills: hour, mixes m-th Leo Burnett</p>	No network programming all wk	<p>Ding Dong School Ch m-f L (sponsored tu, th, f)</p> <p>Glamour Girl Hy m-f L</p>	No network programming m-f	<p>Arthur Godfrey* Snow Crop. Mxn; Int'l Cellucotton FC&B alt das Owens-Corning. FSR Star-Kist Tuna. R&D alt das General Mtrs: Frigidaire Div tu, th FC&B Pillsbury Mills: flours, mixes m-th Leo Burnett</p>	No network programming all wk	<p>Ding Dong School Minnesota Mining & Mfg: scotch tape Ch tu onl L BBDD ½ hr \$985</p> <p>Glamour Girl Hy m-f L</p>	No network programming m-f	<p>Arthur Godfrey* Snow Crop. Mxn; Int'l Cellucotton FC&B alt das Owens-Corning. FSR Star-Kist Tuna. R&D alt das Lever Bros: pepsodent m.w McCann-Erickson Pillsbury Mills: hour, mixes m-th Leo Burnett</p>	No network programming all wk	<p>Ding Dong School Ch m-f L (sponsored tu, th, f)</p> <p>Glamour Girl Hy m-f L</p>	No network programming	
<p>I'll Buy That m-f L</p>	No network programming m-f	<p>Hawkins Falls Ch m-f L</p> <p>The Bennetts Ch m-f L</p> <p>TBA</p>	No network programming m-f	<p>I'll Buy That NY m-f L</p>	No network programming m-f	<p>Hawkins Falls Ch m-f L</p> <p>The Bennetts Ch m-f L</p> <p>TBA</p>	No network programming tu-f	<p>I'll Buy That NY m-f L</p>	No network programming m-f	<p>Hawkins Falls Ch m-f L</p> <p>The Bennetts Ch m-f L</p> <p>TBA</p>	No network programming	
<p>Strike It Rich Colgate: ttpst; super suds, motive, fab, ajax L m.w.f \$8000</p>	No network programming all wk	TBA	No network programming m-f	<p>Strike It Rich m-f sus tu, th NY L</p>	No network programming all wk	TBA	No network programming m-f	<p>Strike It Rich Colgate m.w.f (see mon)</p> <p>Esty</p>	No network programming all wk	TBA	No network programming	
<p>Bride & Groom General Mills: m.w.f L \$ KR \$15,000</p> <p>Love of Life Amer Home Pr m-f L \$6000</p> <p>Search for Tom's P&G: joyf m-f L \$6500</p> <p>Guiding Light P&G: ivory, duzf m-f L \$10,000</p>	No network programming all wk	No network programming m-f	No network programming m-f	TBA	No network programming all wk	<p>Love of Life Amer Home Pr m-f (see mon) Blow</p> <p>Search for Tom's P&G: joyf m-f (see mon) Blow</p> <p>Guiding Light P&G: ivory, duzf m-f (see mon) Compton</p>	No network programming m-f	No network programming m-f	<p>Bride & Groom General Mills: m.w.f (see mon) DFS, K-R</p> <p>Love of Life Amer Home Pr m-f (see mon) Blow</p> <p>Search for Tom's P&G: joyf m-f (see mon) Blow</p> <p>Guiding Light P&G: ivory, duzf m-f (see mon) Compton</p>	No network programming all wk	No network programming m-f	No network programming
No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming all wk	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming	
<p>Garry Moore m-f L ¼ hr \$2038</p>	No network programming m-f	No network programming m-f	No network programming m-f	<p>Garry Moore Pillsbury Mills: ballard hlscuits 48NY L tu 1:45-2 seg C-M ¼ hr \$2038</p>	No network programming m-f	No network programming m-f	No network programming m-f	<p>Garry Moore Purex Corp: bleaches, cinrs 54NY L w 1:30-45 pm FC&B ¼ hr \$2038</p>	No network programming m-f	No network programming m-f	No network programming	
<p>Double or Nothing Campbell Soup m-w-f Wheelock \$8000</p> <p>Art Linkletter Lever: surf m.w.f L (see bel)</p> <p>Pillsbury Mills: hour, mixes m-th L ¼ hr \$4000</p>	No network programming m-f	No network programming m-f	No network programming m-f	<p>Freedom Rings Westinghouse: appliances, TV, radio sets, tur- bojet plane mtrs 35NY tu, th L</p> <p>FSR \$6000</p> <p>Art Linkletter Kellogg: all pr 28Hy L LB tu 2:30-45</p> <p>Pillsbury Mills exc th 2:45-3 LB ¼ hr \$4000</p>	No network programming m-f	No network programming m-f	No network programming m-f	<p>Double or Noth'g Campbell Soup m.w.f (see mon)</p> <p>Ward Wheelock Lever: surf m.w.th 2:30-45 Ayer</p> <p>Pillsbury Mills exc th 2:45-3 (see mon) Leo Burnett</p>	No network programming m-f	No network programming m-f	No network programming	
<p>Big Payoff Colgate: fab, orophyll th- cashmr btb m.w.f L sus tu, th \$12,000</p> <p>Action in the Afternoon Eastern drama Phila m-f L 15min: \$1350 ½ hr: \$3200</p>	<p>Paul Dixon Show m-f 3-4 (Participating segs available; see cost below)</p> <p>Vitamin Corp: rybutol, juvenal 10Cinc L m 3:45-55 seg</p>	<p>Break the Bank co-op m-f 3-3:30 L NY (1min annets, ¼ hrs available)</p> <p>Welcome Trav'rs Ekco Prods: kitchenware 61Ch alt m 49L DFS (see bel)</p> <p>P&G: Drellf 61Ch 51L m-f 3:45-4 Blow ¼ hr \$1200</p>	No network programming m-f	<p>Big Payoff m-f sus tu, th L</p> <p>Paul Dixon Show m-f 3-4 10Cinc L (Participating segments avail- able)</p> <p>Action in the Afternoon m-f Phila (see mon) L For 10min: \$376.76</p>	No network programming m-f	<p>Break the Bank co-op NY m-f 3-3:30 L (1min annets, ¼ hrs available)</p> <p>Welcome Trav'rs P&G: prell, ivory snowf m-th 3:45-4 seg (see mon)</p> <p>DFS</p>	No network programming m-f	<p>Big Payoff Colgate m.w.f (see mon)</p> <p>Paul Dixon m-f 3-4 (Participating segments avail- able)</p> <p>10Cinc L</p> <p>Action in the Afternoon Phila m-f L (see mon)</p> <p>10-min seg: \$376.76</p> <p>DFS</p>	No network programming m-f	No network programming		
<p>On Your Account P&G: tide 62NY tu, w, f L</p>	No network programming m-f	<p>On Your Account NY m-f L sus m, th</p>	No network programming m-f	<p>On Your Account m-f 3-4 (Participating segments avail- able)</p>	No network programming m-f	<p>On Your Account P&G: tide 62NY tu, w, f L</p>	No network programming m-f	<p>On Your Account P&G: tide tu, w, f (see tu)</p>	No network programming m-f	<p>On Your Account P&G: tide tu, w, f (see tu)</p>	No network programming	
No network programming m-f	No network programming m-f	<p>Ladies Choice Hy m-f L</p>	No network programming m-f	<p>Benton & Bowles</p>	No network programming m-f	<p>Ladies Choice Hy m-f L</p>	No network programming m-f	<p>Benton & Bowles</p>	No network programming m-f	<p>Ladies Choice Hy m-f L</p>	No network programming	
No network programming m-f	No network programming m-f	<p>Atom Squad Phila m-f L</p> <p>Gabby Hayes Quaker Oats 32NY m-f 30L Per prog S&M \$3500</p> <p>Howdy Doody Standard Brands: royal puddings, gelatin 53NY 48L m, th 5:45-6 Bates ¼ hr \$1550</p>	No network programming m-f	<p>Atom Squad Phila m-f L</p> <p>Gabby Hayes NY m-f L sus tu</p> <p>Howdy Doody Kellogg Co: rice krispies† 48NY 44L LB (see bel) tu, th 5:30-45</p> <p>Colgate: ttpst 51NY 5:45-6 48L Bates ¼ hr \$1550</p>	No network programming m-f	<p>Atom Squad Phila m-f L</p> <p>Gabby Hayes NY m-f L sus tu</p> <p>Howdy Doody Kellogg Co: rice krispies† 48NY 44L LB (see bel) tu, th 5:30-45</p> <p>Colgate: ttpst 51NY 5:45-6 48L Bates ¼ hr \$1550</p>	No network programming m-f	<p>Atom Squad Phila m-f L</p> <p>Gabby Hayes NY co-op w L</p> <p>Howdy Doody Continental Rtg: wonder bread, hostess cak's 35NY 29L ¼ hr: \$1550</p>	No network programming m-f	<p>Atom Squad Phila m-f L</p> <p>Gabby Hayes NY co-op w L</p> <p>Howdy Doody Continental Rtg: wonder bread, hostess cak's 35NY 29L ¼ hr: \$1550</p>	No network programming	

Arizona is First...

... in
Bank
Capital
Growth

... in
Per Capita
Income
Growth

... in
Retail
Sales
Growth

... in
Farm
Income
Growth

... in
Employment
Growth

... in
Population
Growth

... and

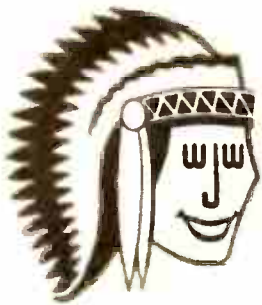


is
First
in
Arizona!

KTYL-TV is First...

- ... IN ANTENNA HEIGHT: KTYL-TV's towering mountain-top antenna is four times higher than any other Arizona station!
- ... IN COVERAGE AREA: KTYL-TV blankets a fat 63.2% of the state's population ... including all of Metropolitan Phoenix and Central Arizona!
- ... IN RECEPTION: KTYL-TV's clearer, brighter, sharper picture is received in areas where other stations don't even register a signal!
- ... IN PROGRAMMING: KTYL-TV programming is a blend of the best in network, live and film programs ... and the fan mail is terrific!
- ... IN MERCHANDISING: KTYL-TV Merchandising Department suggests you contact your Avery-Knodel man for *proof* of its performance for national advertisers.
- ... IN FACILITIES: KTYL-TV Studios are considered the most advanced Television Center in the Southwest!

**ABC and DuMont
Affiliate for
Phoenix and
Central Arizona**



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES

NO DOUBLE SPOTS . . .

We Sell One Thing at a Time!

NO SECRET RATES . . .

the other guy never buys it for less



San Antonio's
Leading
Independent



Nat'l. Rep. John E. Pearson Co.

AMERICAN MACHINE

(Continued from page 73)

high-speed breadwrappers, roll machines, and automatic pretzel-forming machines among other capital goods.

Most outstanding outgrowth of AMF's participation in *Omnibus* is a new TV program which the firm has built around its Automatic Pinspotters. This Saturday 7:30 to 8:00 p.m. show, *Bowling Is Fun*, is being tested during bowling's off-season from 27 June through 19 September in three Midwestern markets: the show is done remote from a Detroit bowling establishment and is carried simultaneously by WBKB, Chicago; WXEL, Cleveland; and WXYZ-TV, Detroit.

The AMF parent company has allotted \$75,000 to this program. As Frank P. Downey, v.p. and general manager of AMF's Pinspotters Division, says: "The main reason for AMF sponsoring the show is to promote the game of bowling during the sport's normally slow months—the summer period—and stimulate interest in their becoming keglers among those who've never tried it before." ★★★

MEDIA STUDY

(Continued from page 40)

tioned only briefly in this article and will be treated at length later in the series.

How have the networks fared in their efforts to prove air advertising sells?

Answer: Not so well, according to the numerous experts SPONSOR interviewed. (One cynical advertiser put it this way: "It's hard enough to find out whether any advertising sells, so when you try to pinpoint it to a single medium, you're only compounding a felony and making your research job doubly impossible.")

Example 1: Back in 1931 CBS commissioned Professor Robert F. Elder, then of Massachusetts Institute of Technology, to measure sales results of radio. He sent out 100,000 questionnaires by mail asking people whether they listened to radio and to note what products they bought. He tabulated the 14,061 usable returns and concluded in his report "Does Radio Sell Goods?" (published 1932) that the answer was "yes"—29.3% more in radio homes than in non-radio homes.

Example 2: In 1940 CBS spent a small fortune having Elmo Roper

"Count the Customers." Roper interviewed 10,000 people from coast to coast to find out whether people who listen to CBS programs buy more of the goods the shows advertised than those who don't listen. CBS' conclusion then: "In every single case—without exception—the number of product-users was higher among listeners than among non-listeners to each CBS program . . . higher, on the average, by 53%."

Example 3: In 1950 NBC sponsored its first Hofstra TV study: 3,270 people in 93 communities in New York City and Long Island were interviewed; they were matched according to six variables; 15 TV-advertised and 13 non-advertised brands were similarly matched. NBC's conclusion: TV set-owners bought 30.1% more of the average TV-advertised brand in the preceding month than non-TV set owners bought.

Example 4: NBC's second Hofstra study in 1951 interviewed 5,067 adult family heads (1,419 of them in non-TV homes) in the New York market. Eight variables were matched: 11 TV programs were measured and 187 TV brands checked. Conclusion: "Average

10 NEW TV NETWORK SHOWS

are now adding the Nation's 66th Market!

ALL FOUR NETWORKS

PLUS

Topflight Syndicated Features

PLUS

Live LOCAL Programs

ADD UP TO

"The Real Thing" in television . . .

SAGINAW-BAY CITY

MICHIGAN

WKNX-TV

Represented by GILL-PERNA, INC.
New York — Chicago
Los Angeles — San Francisco

SPONSOR



IS MOVING!

*We're growing—so we're moving. The new place is twice as big. We'll be in the new offices about July 31. Hope you'll drop in and see how you like them. The address is **49th & MADISON** 40 E. 49th, New York 17. The phone remains Murray Hill 8-2772. Other offices are in Chicago and Los Angeles.*

ADVERTISERS PLEASE NOTE

Change your records and ship plates, copy, and instructions to 10 E. 49th St., New York 17.



BMI

Broadcasting Program Aids

... from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming services.

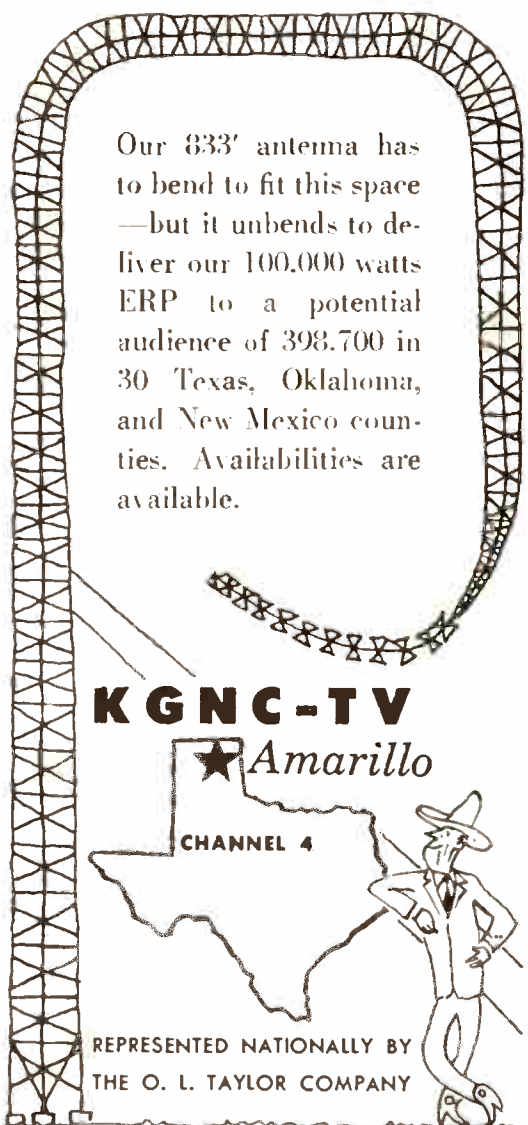
PERFORMINDEX: Convenient, time-saving catalog of most-performed BMI-licensed song titles . . . includes record listings.

MEET THE ARTIST: Reference volume of vital statistics on 144 of the nation's popular recording artists.

CATEGORICAL INDEX: Helps you select appropriate music for countless script situations.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



Our 833' antenna has to bend to fit this space—but it unbends to deliver our 100,000 watts ERP to a potential audience of 398,700 in 30 Texas, Oklahoma, and New Mexico counties. Availabilities are available.

KGNC-TV
★ Amarillo
CHANNEL 4

REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

gain for all packaged products advertised on television—in television homes is 26.8%."

Example 5: NBC's third Hofstratype study entitled "NBC Study of Radio's Effective Sales Power" in 1952 tabulated 8,027 interviews, 5,349 of them in Davenport, Iowa, which had radio and TV, and 2,678 in Fort Wayne, Ind., which had radio only. Fifteen variables were matched, a mathematical feat previously unduplicated in advertising research, which required an IBM No. 101 Electronic Statistical Machine to complete. NBC's conclusion: For each of these examples (listed)—daytime or evening—the program has shown a positive sales effect, ranging from 20% to over 100% in buying differences between listeners and matched non-listeners."

The verdict of the experts interviewed by SPONSOR: All the above studies proved there were differences in buying habits between listeners or viewers and non-listeners or non-viewers. But they did not and could not prove that these differences were due to exposure to advertising. Reason: If thousands of variables influence sales, how can you match only 15 (in itself a mathematical miracle, by the way) and say these were the important ones? The experts answer: You can't.

One network research director put it this way: "All of these studies were useful. They uncovered a lot of valuable information on radio or TV. Each also represented a big advance in technique over the preceding one. But until we find a more scientific way of measuring sales effectiveness, we aren't going to run such tests."

(After this article was completed NBC released its new TV study of brand-switching entitled "Why Sales Come in Curves." A total of 9,762 interviews were made in Davenport, Iowa, and Moline, Rock Island, and East Moline, Ill. The same person was interviewed twice three months apart to determine his buying-habit and TV-viewing habit changes—in itself an improvement over the previous Hofstratype studies. For a complete report on this new study, see separate article, page 44.)

Among the 158 media experts interviewed in eight months by SPONSOR for its media evaluation series were two groups eminently suited for discussing media research traps: agency researchers and independent researchers. One of them said: "We know all about the

traps; we've been in so many of them!" Their remarks will be summarized in this article.

To help you, the advertiser, keep out of traps, the Advertising Research Foundation has just come out with its eight-point "Criteria for Marketing and Advertising Research." It was prepared by the AAA Committee on Research composed of Edward Battey (Compton), Peter Langhoff (Y&R), David E. Robinson (Price, Robinson & Frank), reviewed and revised by the ARF Technical Committee, and officially approved by the ARF Board of Directors.

It applies primarily to quantitative consumer studies based on samples of prescribed populations, but the eight points can guide you in media research as well. The eight points are: (1) Under what conditions was the study made? (2) Has the questionnaire been well designed? (3) Has the interviewing been adequately and reliably done? (4) Has the best sampling plan been followed? (5) Has the sampling plan been fully executed? (6) Is the sample large enough? (7) Was there systematic control of editing, coding, and tabulating? (8) Is the interpretation forthright and logical? (For complete text, see part 2 of this article next issue.)

Incidentally the Advertising Research Foundation has spent approximately \$1,750,000 in supervising over 190 studies since 1936 in an effort to improve advertising, according to Managing Director A. W. Lehman. The ARF now has these five important projects under way, among others: (1) A study of printed advertising rating methods; (2) radio and TV rating methods; (3) an analysis of readership data already collected through the ARF continuing studies; (4) development of economic and marketing data; (5) an analysis of motivation studies.

What do the researchers watch for in media research and what is their advice on avoiding pitfalls?

Tips from independent researchers: For a detailed, scientific explanation, you should go to any of the numerous books and pamphlets listed in the Advertising Research Foundation's new 28-page *A Short Annotated Bibliography of Marketing and Advertising Research*. This material is grouped under nine classifications: Sampling, Questionnaire, Construction, Interviewing, Editing, Coding and Tabulating.

Preparation of Report, General and Bibliographies. The first six comprise a nice summary of the major pitfalls in advertising research.

Of the 20 books listed in the general category SPONSOR found these most helpful: Dr. Lyndon O. Brown's *Marketing and Distribution Research* (he's director of media, marketing, and research at Dancer-Fitzgerald-Sample); *Advertising Psychology and Research* by Dr. Darrell B. Lucas, chairman of the marketing department, N.Y.U., and technical director of the Advertising Research Foundation, and Stuart H. Britt, v.p. and research director, Needham, Louis & Brorby, Chicago.

But the aim of this article is to give you a few pointers from each of the experts interviewed—let them extract from their lifetime of experience the one or two factors which seem most important to them in research and media evaluation.

Politz: First is Alfred Politz, president of his national research organization, Alfred Politz Research, Inc. The greatest portion of his activity is market and advertising research for a clientele of top advertisers and their agencies. His research work for media includes newspapers and transportation advertising. Politz was the first man to measure audiences to radio commercials; he is the central figure in *Life's* controversial "A Study of Four Media," which he spent 30 months making. And his motivation study for seven radio stations represented by the Henry I. Christal organization, will soon be published. So he's an expert in all media, especially print and air.

Politz told SPONSOR there were three chief dangers in media research:

- a. The use of invalid methods.
- b. The use of scientific lingo to convey the impression of validity.
- c. Employing a "scientific" method for a part of the study and using it as glorification of the conclusions which cannot be supported by the parts.

Here are some Politz examples of invalid research:

1. You survey preferences for three products and find these results:

Product A is preferred by 40%.

Product B is preferred by 28%.

Product C is preferred by 32%.

You conclude A is preferred by more people than B and C. This can be false, as follows: If A is a portrait and B and C are landscapes, then more people may prefer landscapes than portraits.

But the naive question, "Which picture do you like best?" forces the landscape lovers to split their votes between B and C. Actually the same can hold true if all three products are members of the same class; the intensity of feeling can vary sufficiently to lead to the same misleading result.

2. You confuse correlation with causation.

"Of the ad-seers, 20% bought.

"Of the non-seers, 8% bought.

"Therefore seeing the ad increased purchasing by 12%."

This, says Politz, is wrong because

it's a correlation and not a causal relation. It's wrong because those who read the ad might be those who have more money, are more alert, or are different kinds of people entirely. They might also have seen the ad because they had previously bought the product. (The same reasoning applies to commercials.)

Other examples of specious research as cited by Politz:

3. You believe that one medium is superior generally under most circumstances to another. Politz's answer: "Every medium exists because it ful-



The famous Rose Festival tells the world about the "City of Roses." But it doesn't take a festival to sell the seasoned time buyer on Portland, Oregon. To him it's an important Western market and one of the nation's top sixty metropolitan areas.

Choice secondary markets, like Yakima, Washington, are less familiar.

Every year, more national advertisers select this 200 million dollar Yakima package as a first choice secondary market. They recognize it as the key city of the Northwest's power industry and one of the nation's wealthiest agricultural regions. They know it as a productive radio buy that delivers impressive results.

YAKIMA, WASHINGTON


KIT NBC·ABC
THE BRANHAM COMPANY

KYAK MBS
GEORGE W. CLARK

KIMA CBS
WEED AND COMPANY


WHBF
IS NOW
CBS
FOR THE
QUAD-CITIES

Effective July 1, 1953
Les Johnson - V. P. and Gen. Mgr.



Quad-Cities' favorite
WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

are we happy?
Si Señor



THE MIGHTY
"MIKE"
OF
SAN ANTONIO
250,000 Milliwatts
Spanish Language

kiww

Represented by:
NATIONAL TIME SALES

fills a need; each supplements the other. If it were objectively true that medium A is better than medium B, then A would destroy B. Everybody agrees that everybody violates this rule in discussing media. Thus it becomes obvious that we can measure the suitability of A over B under certain circumstances and A might win, but B might win over A under a different set of circumstances.

Says Politz: "Media can be compared on the factors they have in common. One should not, of course, treat these factors as representing the whole, if they constitute only a part of the causes that contribute to the medium's effectiveness.

"Media thus can stay in business only because in general no one is superior to any other. But in certain circumstances one can be superior: for example, color and selectability in magazines, motion and therefore unique demonstrability of products on TV. In such circumstances it should be worthwhile for the medium to concede another's superiority. For if the advertiser is misled and tries the medium under circumstances in which he cannot succeed and he fails, then all ad media lose out. Conversely, if we keep an advertiser alive, all media benefit."

4. You believe that the medium alone influences the sale of a product and therefore the medium's effectiveness can easily be measured. Politz says this is false for this reason: The medium's obligation is to reach people, but it can't take on the obligation of assuring that the message will be heard, seen, or read. That depends on two factors with which the medium has nothing to do: (a) type of product. If men want to hear about a new car and not about a new table napkin and therefore pay more attention to the commercial for the car than for the table napkin, that can't be held against the medium (in this case, radio). (b) Effect of copy. This depends on the advertiser, not on the medium. For example, about the only way a medium can influence copy is by censoring it if it's unethical. Copy influences belief or conviction, and neither belongs to the medium but to the viewer, reader, or listener. So the medium contributes only a part of the factors that lead a consumer to make a purchase: It gets you an audience, but it has nothing to do with the product or copy. Can we then compare media by purchase? "We definitely can if we keep in mind the

fact that we must relate the medium to one specific product with a specific copy," says Politz. (These two difficulties have prevented any successful tests of sales effectiveness of networks vs. magazines or stations vs. newspapers to date, except in the latter case when single products are involved. For example, the 240-some ARBI tests—SPONSOR.)

5. You can determine why people buy things. Politz's answer: "Multiple causation usually does not make it possible to discover more than one part of the motivation and, all the more, only a part of the causes. To study the role of advertising from the impressions left by it in the consumer's conscious or unconscious mind is useful but incomplete. Except for certain types of mail order business, the greatest portion of the advertising effect depends on a sort of chain reaction. Person A receives the advertising message and buys the refrigerator. Person B sees the refrigerator in A's home and hears complimentary remarks about it and therefore buys the refrigerator. Without the advertising neither A nor B would have bought. And, yet, there need not be any conscious or unconscious impression of advertising in the mind of B. The advertising mechanism resembles bowling. All 10 pins are knocked down but the ball actually hits only four. If one interviews the other six pins they will answer truthfully that they have been knocked down by adjacent pins and not by the ball. And yet the ball has to be credited with the effect of a 10-strike."

What's the chief scientific rule to keep in mind then in testing media via sales? Politz says you must measure sales before the campaign as well as after. As in science, you must determine sales carefully beforehand, introduce your variable—advertising—measure then again.

And Politz adds this last cautionary note: Don't survey those customers who have dropped your brand or product and then conclude from the results that if you redesign your product to overcome their dissatisfaction, you will increase your sales. Every property of a product attracts some people and repels some others. Any property that does not repel some people usually is a property that also does not attract any. The problem is to get that property which attracts more than it repels. Therefore, one cannot design a product by research that is confined either to

the ones lost or to the present customers. One can design a product only if the research includes all three groups—those who used to use it, those who do use it, and those who do not yet use it.

Contant: SPONSOR has already called attention to the fact that Frank R. Contant, president of Fact Finders Associates, New York, listed 150 variables that affect sales as far back as 1932. (See his "Suggestions for Conducting a Trial Sales Test of Advertising Copy," report submitted to American Marketing Society, New York section, October 1932, page 4, if you can find it. SPONSOR couldn't.) Some of the variables, which make media testing pretty much a matter of chance rather than a science: differences in weather, newspaper circulation, activities of competitors in local markets, dealer activity, composition of the population of different cities, and variations in buying power. You'll undoubtedly be surprised to learn that left handedness can also influence sales. Today experts agree there are thousands of variables, not just 150.

Manville: Richard Manville heads his own national research organization. Here is his list of pitfalls to beware of in evaluating media and using media research:

1. Determine cost-per-1,000 customers, not readers, listeners, or viewers.
2. Don't believe that all ad ratings are comparable even if they're done by the same method. Readership and or ratings vary considerably by product more so than by magazines or programs.
3. Don't accept glib generalizations. Make the researcher define every word.
4. Find your customer, then learn from him what medium he sees, reads, or listens to. Don't go to a medium to find out whom it reaches. Many of them like to pretend they are "all things to all people."
5. Beware of the biased point of view.
6. Beware of a predisposition to decide on how a job is to be done.
7. Spend adequate money for the job and give your firm enough time to do it right.

In brief, Manville says that in using research advertisers should beware of (1) an inadequate job, (2) an inaccurate job, (3) a biased job, and (4) too hurried a job.

Manville made this charge: "Many

executives in agencies are afraid of outside media evaluation tests. They don't want to 'rock the boat' on a list they've always had O.K.'d. Advertising in many ways is still in the dark ages. If a man showed up on an island of savages with an anti-biotic that kills all germs, he'd be put to death by the medicine man for upsetting the status quo. So do the advertising fraternity treat anyone who challenges their pet theories." He listed them as follows:

1. Ratings are a valid test of sales. (Fact: "There is no necessary correlation between ratings and sales, either in

printed ads or in commercials on the air.")

2. It is important to know the duplication of circulation of magazines and stations in selling a specific market. (Fact: "Two programs or two magazines can have a duplication of X percent among the numerical audience; however, when you analyze duplication among the prospects for any given product, it varies widely from the so-called numerical duplication, depending entirely on the product and varying from one product to another. Duplication among prospects even va-



WDAY
(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!

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



NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., Exclusive National Representatives

CBS
IN THE LAND
OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS



KWJJ
 is for the
"Careful Buyer"

The buyer who must make every advertising dollar do double duty—the local advertiser who knows the Portland market best—they are the steady customers of KWJJ. They have found that this powerful independent brings more sales per dollar spent because KWJJ brings local people the kind of local programming they want to hear.

One spot schedule will convince you

KWJJ

Studio and Offices
 1011 S.W. 6th Ave., Portland 4, Oregon
 WEED & COMPANY

ries for two magazines or two programs, between 'heavy' vs. 'light' users! Example: Duplication between two magazines or two programs might be 20%. Among the users of margarine who read both magazines or watched or heard both programs, it might be as high as 70% or as low as 7%. Yet for an automobile, the reverse may be the case.")

3. Measuring costs-per-1,000 is valid when based on circulation and rates instead of on customers reached. It tells you nothing of cost-per-\$1,000 potential goods sold.

4. It isn't terribly important to determine who your customers are. "Our customers are everybody." (Fact: "This is an illusion; no product has 100% acceptance.")

How do you find who your customers are? Go out and make a survey. Then find out how best to reach them. That helps decide what medium or combination of media you'll use; then you'll know duplication among *your* prospects, how to increase or decrease your duplication. (Comments of additional researchers to be continued in next issue.) ★★★

RATE-CUTTING

(Continued from page 35)

gest stations, particularly those who have made an overhaul in their rates, are not afraid these days to tell a client or agency to go to blazes if it wants a deal which would make the rate card blush.

There are of course exceptions to this—even among the largest stations in the top markets. If an advertiser dangles a big enough budget, he can sometimes get a flat rate all the way from 10 to 40% off the card rate for a sizable package of announcements.

"Generally speaking, I'd say that standardized volume discounts have largely replaced the 'special rate' deals common last year. We checked almost all of the reps and larger stations in recent weeks and found that you could get a good price for an extra-large schedule. However, any advertiser could have gotten the same price," a J. Walter Thompson buyer stated.

What's caused this partial about-face in rate deals?

For one thing, industry opinion has made many a station manager think twice before offering a cut-rate deal to

an agency or client. "Because of all the publicity that has been afforded to this topic in the trade press, in agency-rep clinics, in 4-A meetings and the like, a station is taking a big chance today if it makes private deals on rates," the sales manager of a large New York rep firm told SPONSOR.

Meanwhile industry groups like the National Association of Radio and Television Broadcasters have been waging an active war against rate chiseling within their own ranks.

Sample barrage from Harold E. Fellows, president, NARTB:

"There is some rate-cutting going on in broadcasting today, and it is deplorable—not for the punishment it may visit upon those who practice it (for they deserve the punishment) but for the unfair position in which it places the industry as a whole.

"Anyone who consistently cuts rates should cut his own salary, for he is not worth what he is being paid to sell his product. Or he should quit the broadcasting business and become an auctioneer.

"If it is your honest conviction that your rates are not justified in the light of your service, get out from under the table and change them—for everyone to see. No off-the-card deal is ever off-the-record. The word can soon get around that you are running a bargain counter instead of a broadcasting station." (From a speech before the Utah Broadcasters Association in Salt Lake City, 30 June 1953.)

Officially, the industry groups associated with radio and TV can not take any drastic action against the few stations who still maintain a name-your-own-price policy.

The NARTB and the Station Representatives Association, who do not approve in any way of special rate deals, can't force the issue because of anti-trust angles.

On the buyer's side of the fence, the American Association of Advertising Agencies group feels that it is caught between media and buyer in dealing with questions of rate chiseling. And the Association of National Advertisers indicated to SPONSOR that it didn't like to interfere in media problems, feeling that efforts to end rate deals would have to come from broadcasters themselves, not clients.

However, all of these industry associations—and many local and regional broadcasters groups—are on

record, one way or another, as opposing the practice of rate chiseling. Since they are influential in forming industry opinion they are thus doing a lot to curtail price-war selling in radio and TV.

As a result, most stations today are sticking to the clauses in the generally-accepted NARTB-4-A's model spot contract, originally drawn up in 1916. These model contract clauses state:

"(a). It is agreed that the time rate named in this contract is the lowest rate made by the station for like broadcasts and that if at any time during the life of this contract the station makes a lower rate for like broadcasts, this contract shall be completed at such lower rate from that date.

"(b). All time rates shall be published by the station. There shall be no secret rates, rebates or agreements affecting rates. All rates shall be furnished advertiser if requested in writing so to do."

Another unofficial restraint which keeps stations in line when it comes to rate chiseling is time buying opinion. A cross-section of well-known time-buyers told SPONSOR, without exception, that they didn't like to do business with stations that are known to cheat on their rates.

"If I catch a station out of bounds from the rate provisions of its spot contracts, I would think twice before ever buying that station again," a Ruthrauff & Ryan buyer said. "If a station offers me a fancy deal under the counter, how do I know they won't make a better deal at an agency that's buying an even larger schedule than the one I'm planning on buying?"

Individually, or unofficially, some station executives are taking serious steps toward rebuilding prestige for station rate cards—prestige which has occasionally become a little tarnished in the past couple of seasons.

Todd Storz, general manager of independent station KOWH, Omaha, recently initiated a movement among broadcasters to have a "No-Trick-Deal Rate Card" policy. As Storz sees it, broadcasters would sign a pledge not to make preferential rate deals and would then be allowed to place a seal on their rate cards—something like the NARTB code seal shown by TV stations.

Advertisers and agencies would then know, if they saw the seal on a rate card, that the station won't sell on an

under-the-counter basis. If the station steps out of line, the privilege of displaying the seal would be vanked. At last report, Storz's plan was gaining a lot of momentum among broadcasters in an informal sort of way. The NARTB, of which Storz is a member, can't back Storz's plan openly—but did indicate to sponsor through an official spokesman that the plan "is a good idea." Certainly, the NARTB isn't discouraging the idea of a "quality" rate card group.

Locally, other broadcasters are com-

ing up with similar proposals. In Washington, D. C., the Maryland-District of Columbia Radio-TV Broadcasters Association unanimously adopted a resolution on 19 June toward the maintenance of fair and equal rates which stated in part:

"Be it resolved that [the group] suggests to each member station that it realistically examine its rate card to determine whether changes or revisions upward or downward are in order, and,

"Having determined that its rate

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

A Lucky Strike in the
Camel City*

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

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

Represented by: HEADLEY-REED CO.

DRUG SALES

for
WINSTON-SALEM'S

WSJS

15-COUNTY MARKET

\$16,949,000*
Sales Management,
*1953 Survey of Buying Power

WANT TO SELL CANADA?

One radio station
covers 40% of
Canada's retail
sales

CFRB

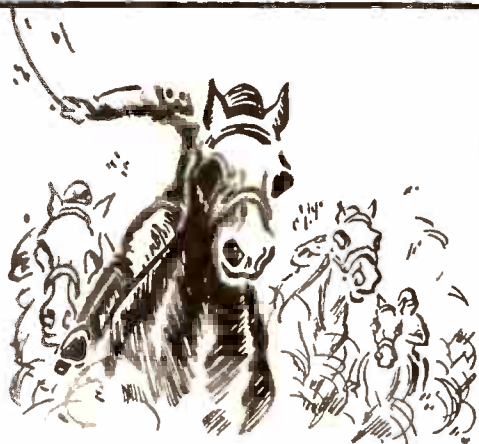
TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating
leader since 1943.

WHEC

ROCHESTER, N. Y.
5,000 WATTS

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



card is correct, each station maintain that card and avoid practices which tend to discriminate between advertisers and agencies."

In discussing this resolution of the broadcasters in the nation's capital city, Ben Strouse, vice president of WWDC, stated to SPONSOR:

"Once the station has a reputation for rate cutting, there is no bottom. No buyer can be sure that he is getting the right price and therefore he tries to chisel even more. The station that cuts rates is slowly but surely digging a grave for itself.

"Price cutting is stupid," Strouse added, "but there will be price cutters around as long as there is intensive competition and there will be chiseling buyers around as long as there are price cutters. It's easy to be ethical when your ledger shows black ink, but it's darn difficult when you are in the red. Perhaps the best job that the good station can do is to convince buyers that it never pays to buy price alone."

Equally forceful in putting across the point that spot prices are an important—but not the only—point to consider in buying air time was Harry Novik, manager of New York's WLIB, a station which has built a large and loyal following among New York's racial and language minorities. Said Novik:

"WLIB has been offering something unusual in its program service for the past couple of years, and we're proud to say the station has been highly successful at it. Our rate card was established after long and careful study of our operating costs, overhead, personnel, and the like and is designed to bring in a reasonable profit. We can no more cut our established rate card and hope to survive than you could cut your normal rate of breathing by 10 or 15% and remain in good health."

Even though stations are presenting a much more united front today on the subject of rate deals, this doesn't mean that (a) advertisers have stopped seeking special rate arrangements, and (b) that stations have stopped offering them to sponsors.

Consider the experience of station WAIR, Winston-Salem. Jack Weldon, station manager, told SPONSOR:

"A chain store that had purchased time elsewhere off-the-rate-card recently wanted to spend roughly \$225 a month with us. They stipulated what

they expected for this amount—one quarter hour and five one-minute announcements per day, six days a week. According to our rate card, this would have come to \$330 per month on a maximum discount basis.

"We worked with the people for three days trying to convince them that we could cover them adequately at \$225 but could not and would not deliver what they requested. We did not get the business and between you and me it was hard to look \$225 a month in the face and not accept it. But I have to shave daily and I wouldn't be able to look *myself* in the face if I had accepted.

"I would rather have my pride than a series of spot announcements 40 or 50% below the rate card price."

There's another side to this coin, however.

The chief timebuyer of one of the largest ad agencies in the country spelled out some of the details. Asking that he not be quoted by name, he stated:

"Every week I find stations and reps submitting availabilities to us to which they've attached a tag reading 'Special Package Price For . . .' When I break down this special flat rate, it usually comes to something less than the regular rate card price. Or else they are throwing in a lot of extra merchandising or free talent in order to snag one or more of our clients for prestige purposes.

"Some stations and reps make no bones about the fact that they'll bargain. We sometimes get a listing of special packages of announcements—both in radio and TV—with a footnote attached which reads 'If none of these packages fits in with your current plans, call us and we'll tailor something to your particular requirements.'

"Many times I've found that whenever we have a spot campaign breaking in which the number of announcements per station will exceed 20 a week, a number of stations—including key network outlets in big markets—will tailor a deal in order to land the account. Usually, they submit availabilities at card rate. But if we query them later directly they will stall around and finally make a second offer that's lower than the first—and often lower than their published rates.

"Such stations, I'm happy to say, are in the minority. Even though we like

to get a good buy for the client's money, practices like this make life tough for me. We have a couple of clients in the shop who are aware that some stations will cut rates. Thus, they feel that *all* stations can be bargained with—if you try hard enough. This type of client thinks you're not on the ball if you can't come up with a bargain basement deal and will tell us 'you can do better than this!'

As a result of this situation—where some clients continue to pressure stations for cut rates and some stations continue to offer them freely to advertisers—there is a considerable amount of name-calling these days between buyer and seller.

For instance, one of the clients most often cited by station executives as an outstanding example of a bargain hunter was General Mills, giant of the cereal and flour business.

But in a conversation with a SPONSOR editor, L. H. Crites, director of radio and TV media for General Mills, stated:

"We are currently running radio spot campaigns for our products which are more than double the size of the spot campaigns we've used in previous years. However, we don't consider that we are bargain hunters.

"We queried all of the station reps and most of the leading U. S. stations this spring. We stated clearly that we wanted something unusual—a floating announcement schedule of some 900 to 1,000 announcements per market during a three-to-four month summer period. In some cases, we wanted only half that amount if the market was receiving adequate coverage from other media. We also stated that we planned to extend these schedules for the balance of the year in several cases.

"In all, we got flat-rate offers from some 800 radio stations in 300 markets. We analyzed these—without regard to Standard Rate & Data prices—against yardsticks of coverage, audience, station's ability to move consumer goods, and the like.

"In many cases, stations had to create a new rate for us, since they had never handled floating schedules as large as ours. This was entirely up to the station. In no case did we make a counter-offer to ask for rate reductions. We did our choosing between the prices offered us.

"I don't think you can call this rate gouging. I certainly don't approve of

the practice of offering several different prices to several different clients or agencies. But it seems to me that if a station sees that its rate card is no longer realistic in terms of today's advertising values, that station should revise its card rates and publish a new one."

Some of the top station reps, however, are not inclined to agree with Crites that the General Mills deal wasn't rate gouging.

"We don't have any General Mills business running on any of our stations at a 'special rate,'" the owner of a leading rep organization stated to SPONSOR. "We told General Mills that they could buy all the time they wanted at the maximum discount on the rate cards—and that we would not make any 'deals.' I'm glad we didn't. I learned later that in one mid-Western market General Mills approached two leading stations and asked for a *rate-per-announcement* based on the assumption that they would spend *all* of their budget for that market on *one* of the stations.

"When General Mills got the station bids, they proceeded to split the business in half between the *two* stations

and paid for it at the low special rate which each station had offered."

The radio manager of a Madison Avenue rep firm pointed out another angle of the General Mills contract, and others like it:

"General Mills told us that they felt they were entitled to a special rate because they planned to be on the air in an unusual way. They were going to have a week of intensive announcements, then a week off, then a week of announcements and so forth. I think this is unfair, and amounts to a rate chisel because the station has the problem of selling all those time slots on the intervening week, meanwhile having sold a lot of time at a cut price. Enough big contracts of that type can ruin a station.

"I don't think advertisers are entitled to special prices because of some odd quirk in their campaign, or because they want to be on the air on alternate Tuesdays, or because it's their 'off season.' Also, I don't think a few advertisers should feel they are entitled to a 'wholesale rate' because they have an occasional big saturation campaign when dozens of steady advertisers buy at the 'retail rate.'"

1000 WATTS

730! Charleston's most far reaching station

PAL says

730

"SUMMER SLUMP? . . . Not here at the kennel!

"Oh, it's been awfully hot through the southeast—we'll grant you that. Folks get worn out; tempers get frayed . . .

"That is, unless you're one of those *lucky* timebuyers who are ensconced comfortably on WPAL for the summer.

"Sales of WPAL clients' products are staying right up there, and—*would you believe it?*—WPAL sales are increasing right along, heat or no heat!

"Better come on down to the kennel—where it's shady, and profitable!"

W-PAL
of CHARLESTON
SOUTH CAROLINA

Forjoe and Company }
S. E. Dora-Clayton Agency } All this and Hoopers too!

What does the future hold in the way of radio and TV rate "deals"? Is there likely to be more—or less—rate chiseling, special arrangements for off-beat spot campaigns, preferential discounts, and similar quasi-legitimate tactics?

From the admen queried by SPONSOR on the rate topic, this was the consensus:

1. The number of straight chisels—that is, one that is an under-the-counter reduction in an established rate card for an ordinary air campaign—is on the downgrade now, and will continue to lessen.

2. However, the number of saturation drives in which advertisers feel they are entitled to some kind of car-load price is likely to increase. And, unless stations hold the line on rates backed by industry and industry group support there will be a rise in the number of detours around rate cards.

3. To forestall this situation, there's likely to be a lot of soul-searching among stations as regards radio rate cards. Many stations will update their rates, or spell out just how far they will go in giving special volume discounts for extra-large campaigns. Many

more will make a point of going on record to the effect that they will not under any condition make a rate deal.

4. There's some likelihood of strong industry action on the part of radio and TV associations and groups against industry members who make a practice of cheating on their rate cards.

One rep summed it up thusly:

"There will always be *some* rate chiseling as long as human beings are in the radio business. But, with the cooperation of agencies and advertisers, I'm sure the radio industry will be able to police itself against actions which will ultimately do harm to both buyer and seller." ★ ★ ★

MOVING DAY

(Continued from page 41)

work bogging down for days and vital papers and data disappearing into thin air.

Some agencies, reps. and broadcasters have gotten around the lock-stock-and-barrel type move by splitting themselves amoeba-style with various departments in different buildings. Columbia Broadcasting System, for instance, finds itself with 21 different addresses in New York City to handle its radio, TV, and film operations.

Firms that are fortunate enough to get additional space in their present buildings sometimes find that this vertical-type growth has a tendency to be inefficient.

One agency which found itself in that position last year was Cunningham & Walsh, Inc. During the 25 years that the firm was housed at 40 East 34 St., increased billings (from \$20 million in 1944 to \$34 million in 1952) had caused the agency to expand over five floors in that building. Skipping around from one office to another could be a tiring experience, somewhat akin to trying to find a particular captain in the Pentagon.

The firm decided to shop around for new quarters. G. Everett Hoyt, v.p. of the agency, told SPONSOR of the criteria the firm set: "We wanted a building large enough to house our complete operation on two floors, also we wanted to get sufficient space so we could expand without having to go through the same process again. Insofar as location was concerned we had to consider the fact that a good many

of our employees are commuters; those using the long Island R.R. came into Penn Station (33 St. & 7 Ave.); another group came into town daily from Westchester using the New York Central R.R. (Grand Central). We weren't particularly concerned about the convenience to clients because many of them are out of town and any location in midtown New York is equally accessible (or inaccessible)."

The search took 18 months, finally narrowed down to two possible new buildings: 380 Madison Ave. (46th) on the site of the old Ritz-Carlton Hotel, and 260 Madison (38 St.). C&W settled on the latter location, moved in on 28 July 1952. The mechanics of the move are discussed later in this article.

This October Lennen & Newell plans to take over the sixth and seventh floors of the new Ritz Building. The firm's present quarters cover about 30,000 sq. ft.; the new area will give them 54,000 sq. ft. to move around in.

But agencies aren't the only ones suffering from cramped quarters. Storer Broadcasting Co. couldn't fit comfortably into its offices at 488 Madison so the firm went out and leased (with option to buy) the whole building at 118 East 57 St. Setting a new high in lush quarters for the rep field, Storer gave the inside of the five-story building a complete going over, ended up with two floors of offices, and three floors of living quarters for visiting brasshats and firemen. Complete with formal gardens and Filipino houseboy, the Storer layout is a suitable setting in which to sign a contract of multi-million-dollar proportions.

Another tenant-to-be of the Ritz Building is H-R Representatives, Inc., and H-R Television, Inc., who will move into the structure as soon as it is completed, around early October. Contracts have been signed for approximately 5,000 sq. ft. of office space.

Around the end of the year Broadcast Music, Inc., and its wholly owned subsidiary, Associated Music Publishers, will take over about 22,500 square feet of space in the twin air-conditioned office buildings now going up at 579 and 589 Fifth Avenue.

A comparatively simple move was carried out by the O. L. Taylor Co. in June when the station reps moved down the street from 488 to 444 Madison. In the new quarters the firm has

The Only

**COMPLETE BROADCASTING
INSTITUTION IN**

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

2,600 sq. ft. of space with an option for a like amount.

Donald Cooke, Inc. called in an interior decorator to do a complete job on its new offices at 331 Madison. Moving from 551 Fifth on 3 August, this station rep is jumping from 700 to 1,500 sq. ft., will up the sales staff 75%.

Television Age, new trade publication due in August, took 1,500 sq. ft. in 441 Madison. That's the same building to which *Broadcasting* moved when it decided to increase its space from 725 to 2,500 sq. ft.

SPONSOR, which started out in 1917 with 800 sq. ft. at 10 E. 52 St., expanded to 2,500 sq. ft. at 510 Madison. In our new quarters, we have 4,000 sq. ft. in which to turn out "the magazine that radio and TV advertisers use." Address: 10 E. 19 St.

Just as SPONSOR plans to do, Cunningham & Walsh scheduled its move for a weekend. Planning months in advance, C & W called in Morgan & Brother, which specializes in "painless moving" for offices. Carrying the brunt of the burden for C & W were George McMoran, company treasurer, and V.P. G. Everett Hoyt. Also in on the planning were Carson and Lundin, the architects who laid out the new offices.

The agency was broken down by departments and each unit assigned a different color tag which was keyed to correspond with a layout of the new location. The office closed down at noon Friday and the moving men took over. Working on a tight time schedule, each department head and a few staff members were waiting at the new building when that particular department's equipment arrived.

One hundred fifty van-loads later the move was completed. An estimated 3,600 pieces of equipment and 3,592 "book boxes" (almost 100,000 cubic feet) were moved that afternoon and the following day. Monday morning C&W's 320 employees reported to the new offices and business continued "as usual."

For the benefit of those contemplating such a move, SPONSOR asked Arthur Morgan, president of Morgan & Brother, for some tips on "painless moving." Here's what he said:

"1. Pick one thoroughly responsible person and put him in charge with full authority. How many lieutenants he needs depends on the size of the job, but there should be only *one* boss.

"2. Coordinate closely with your architect. Many times when new furniture is added to present equipment there isn't adequate space in the new quarters. When a good job is done there's no waste space and items such as filing cabinets fit exactly the space assigned to them.

"3. For the person being moved it is more of a mental than physical strain. Careful planning is necessary to save work and money. Files, for example, should be numbered so as to be handled in proper sequence. And your

library should be packed in such a way that when unpacked it's ready to go on the shelves.

"4. Deal with a reliable moving company. It may cost a few dollars more but it's worth it to *know* the job will be done correctly. And you'll save money on aspirin in the end."

One further tip from SPONSOR: No matter how far in advance you tell employees of the move, remind them again at the last minute. Then no one will do what Jack Cunningham did—show up Monday at the old office. * * *

The **NOSE-TEST**

STATION in Town!

New WJAS AM & FM

\$ \$ MONEY \$

THE ~~SUNNY~~ SIDE OF THE DIAL

All Pittsburgh just has to listen to Radio Pittsburgh—the station with a nose for news. Sharp, documented news coverage **ALL DAY** by HERB MORRISON and his WJAS news staff, establishing WJAS as Pittsburgh's radio **NEWS** leader.

- FIRST**—with a report of the Steel settlement... **A FULL SEVEN MINUTES BEFORE** the wire services.
- FIRST**—with on-the-spot interviews with the principals in the steel dispute.
- FIRST**—with on-the-spot reports of the Worcester, Mass. tornado disaster.

No wonder all Pittsburgh *naturally* turns to WJAS **ALL DAY** for complete news coverage.

Serving the **GREATER PITTSBURGH Metropolitan Area...**

5000 Watts 1320 KC

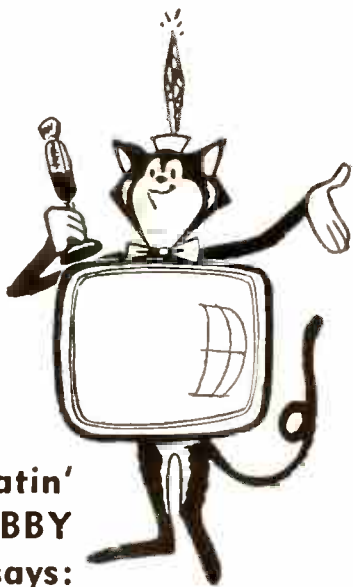
NATIONAL REPRESENTATIVE: George P. Hollingbery Co.

NOW! GOOD TV
in
MOBILE, ALA!

WKAB-TV

CHANNEL 48

**CBS - DUMONT
NETWORKS**



**captivatin'
KABBY
says:**

"20,000 television sets al-
ready in Mobile — and
they're still coming fast!"

Also, remember . . .

WKAB—A.M.

**the High-Daytime
Hooper Bargain!**

CALL

Forjoe
AND
COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Dora-Clayton Agency, Atlanta

Newsmakers in advertising



John K. Herbert, National Broadcasting Co. v.p., has been named to head the television network of NBC under the new split-network concept. Herbert joined NBC in 1950 as manager of radio sales, moved up to v.p. in charge of radio and television sales in July 1952. Prior to joining NBC, he was v.p. and general advertising manager of Hearst magazines. Recently he played an important role in renewing Procter & Gamble's \$6.5 million contract for the continuation of P&G's six-program daytime lineup of radio shows.

* * *



William H. Fineshriber Jr., NBC v.p., became head of that network's radio setup with the split. Working with him is Ted Cott who is now operating v. p. of the NBC radio network. Fineshriber, former executive v.p. of Mutual, joined NBC in March 1953. This just about completes the cycle for Bill. He worked in the publicity department of CBS after graduation from Princeton, became manager of Carnegie Hall in 1934, rejoined CBS in 1937 where he was general manager in charge of programing before joining Mutual.

* * *



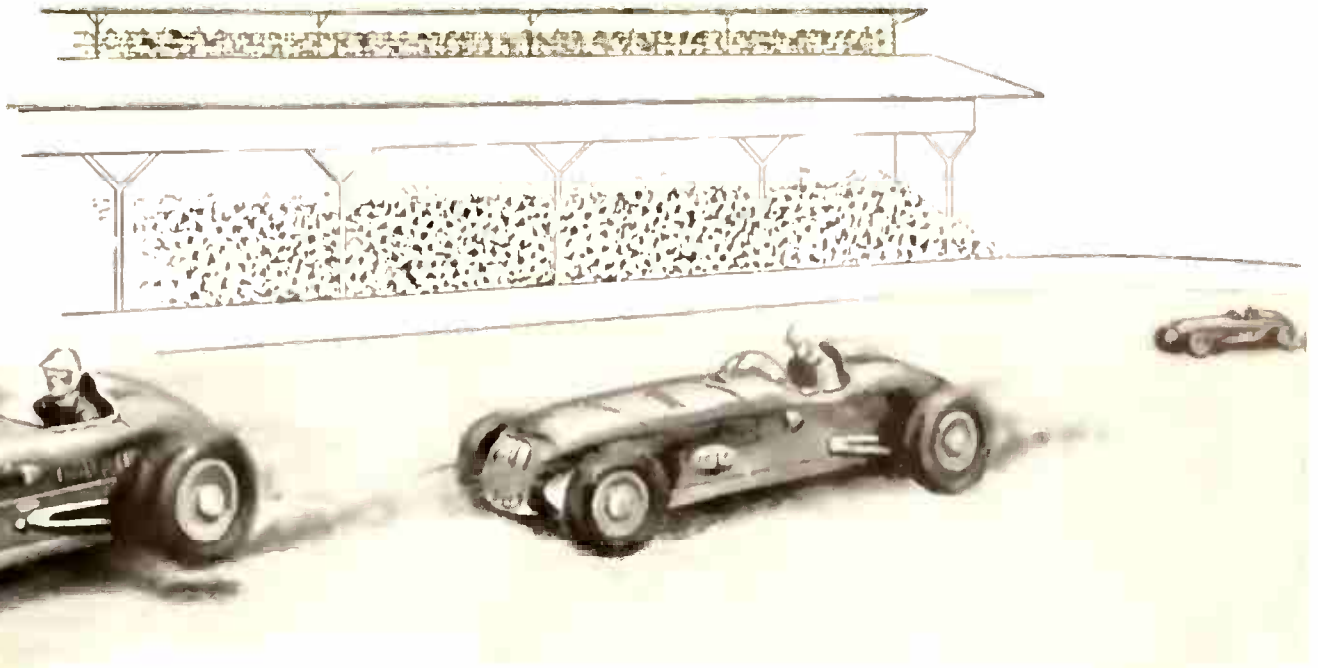
Barry Ryan, president, Ruthrauff & Ryan, recently announced acquisition of the Sun Oil Co. account, effective 1 September. Addition of this \$3 million account brings new business garnered in last few months to \$8 million level. Ryan told SPONSOR: "I'd love to take the credit myself, but actually this R&R resurgence is the work of our N.Y. management group consisting of myself, exec v.p. Bob Wilson, and v.p.'s Wilson J. Main, Bourne Ruthrauff, Fred Schwemmer, and Bill Smith. We're got no stars; just a darn good team."

* * *



Jules Weill, president, Specialty Television Films, Inc., concluded an agreement with a group of Italian movie producers to distribute as many as 104 American language Italian movies to TV outlets in this country. Deal, which calls for advances of approximately \$1 million, involves dubbing of American dialogue onto prints. Many of the pictures are of 1949-1953 vintage, and the over-all package will contain a variety of types including drama, comedy, suspense, spectacle. Ralph Serpre, head of Italian Films Export TV Dept. represented producers.

Indianapolis . . .



EVENING IS EVEN BETTER

It sounds like a stopper but it's true—*evening* radio time is even better than early morning which no one needs to tell you is an excellent value from the standpoint of listeners per set, audience turnover and family-type audience.

To be specific . . . take Indianapolis, where a survey* of the three-hour periods 6:00 to 9:00 P.M. versus 6:00 to 9:00 A.M. Monday through Friday discloses these extremely interesting percentages:

13% higher average ratings on WIBC in the evening.

13% more sets in use in the evening.

Giving a still sharper edge to these figures is television's complete penetration into the Indianapolis area!

This is no isolated case: it's repeated in city after city coast to coast. Even in many mature television markets, evening radio offers a far larger audience than early morning, yet the cost per thousand comparison is most attractive.

Bargain-wise advertisers and agencies should have all the facts with which we support our statement that nighttime radio is *today's best buy*.

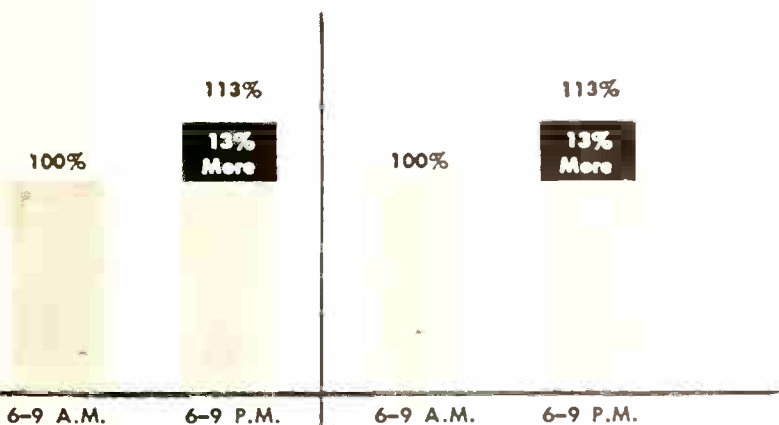
Call your John Blair man *today!*

particularly over WIBC, Indiana's First and Only 50,000 Watt Station

In Indianapolis, Evening is Even Better

WIBC Average Ratings

Sets in Use



Comparison WIBC Average Ratings and Sets in Use 6-9 A.M. vs. 6-9 P.M. Mon.-Fri. 6-9 A.M. equals 100%.

*Source: January Pulse Indianapolis

JOHN BLAIR & COMPANY

REPRESENTING LEADING
RADIO STATIONS

NEW YORK • BOSTON • CHICAGO
ST. LOUIS • DETROIT • DALLAS
SAN FRANCISCO • LOS ANGELES

This is one in a continuing series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the stations chosen for this series are all John Blair-represented outlets . . . all in major markets, all in mature television markets.



Are rate deals lessening?

"The trouble with doing business with a station which offers you an off-the-rate-card deal is that you never know whether other advertisers aren't getting a still-lower rate."

This quote from a timebuyer was one of the observations gathered by SPONSOR in researching the article on rate deals which appears in this issue on page 33. Apparently the distaste with which this buyer views rate deals is shared widely. For SPONSOR found that in general the tide of direct, rate-card cheating deals is abating in spot radio and TV.

But there are still many buyers with big budgets and big campaigns shopping for a price that's not printed on the card: there are many stations who go out for a competitor's business with a pitch based only on undercutting.

More realistic pricing of time in some markets has helped relieve the

pressure for deals. And much of the credit for this belongs to industry leaders in and out of the trade associations who've stiffened the backbone of radio broadcasters or TV stations in highly competitive markets.

Sharply worded speeches by NAR-TB's Hal Fellows; meetings between clients and reps called by the Station Representatives Association; the example set by broadcasters who don't go for deals and say so publicly—all of these factors also have added up to a change in the radio atmosphere.

This is good news for advertisers and agencies. We'll never be convinced that it's good business for a client to save dollars here and there through rate deals at the expense of media standards. The station that gives time away has to cut corners somewhere.

* * *

UHF problem in Belleville

This happened in Belleville, Ill., across the river from St. Louis, where UHF station WTVI is slated to go on the air soon. Someone stole into Gene Hotz's television shop and left with two UHF converters, value \$68.

The *St. Louis Post-Dispatch*, which owns VHF station KSD-TV, unselfishly published the story on page one of its Sunday edition.

* * *

Dangerous when misused

One of the most useful tools published by SPONSOR for agencies and advertisers is the TV list of 225 metropolitan markets which appeared in the *Fall Facts Issue* (13 July). Within 24

hours of the issue's appearance there were many requests for reprints (now available). Together with *Radio Basics* and *TV Basics*, we predict that this collection of data will find its place among vital desk-top tools of advertising buyers everywhere.

The list of metropolitan county markets was designed to do one thing: show the status of TV in metropolitan markets. Advantageous as it is to have these data grouped in terms of metropolitan counties, there's a danger in use of the listing. It's not intended as an indication of which market will produce the most sales for you nor of the full coverage of the TV market of a specific station; it can be misleading if used that way.

The markets were compiled by Sullivan, Stauffer, Colwell & Bayles in terms of *Sales Management* figures for number of households in metropolitan county areas. This was the most valuable rank order to take for this purpose, SSC&B felt. But the fact that a market ranks among the lower third of the list, for example, in number of households doesn't mean it's proportionately ranked in sales. The market may not bulk large in resident population but may be a huge buying center for counties for many miles around. Or it may have extremely high income in ratio to population. Stations in small population centers are most likely to be penalized by this ranking.

The moral here is that no listing which gives a ranking, whether it's a Top 10 ratings list or a marketing breakdown, should be used as the end-all when picking a TV or radio station.

Applause

Gratitude dept.

It couldn't happen twice—but it did. In Dallas eight clients of Ted Workman Advertising, five from distant cities, gathered together late in June to throw a surprise party for the head of the agency. They produced a handsome eight-page brochure commemorating the event, staged a dinner at the Lakewood Country Club, presented Ted Workman with two gifts—a red wig to cover his bald pate and a Bell and Howell recording movie projector. The brochure said:

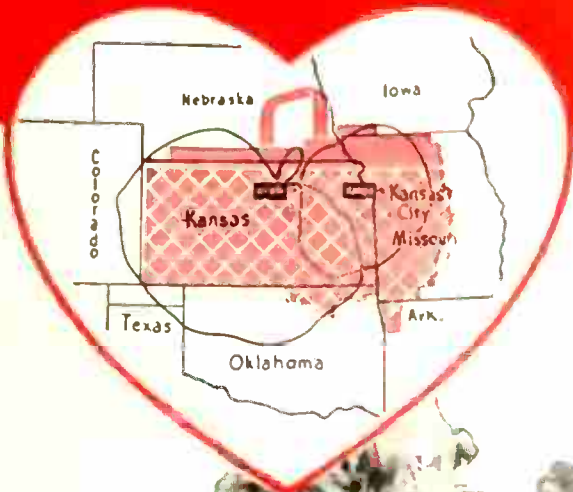
"This is your day, Ted. For a job well done, for cooperation and work beyond the line of duty, for long hours for which you received no pay, for your patience, understanding, and sincere interest in our problems, we, your clients and friends, have gathered together today to honor you."

In Providence this July Albert Howard, president of Howard and Lewis, New England's largest Ford dealer, threw a steak dinner with orchestra and all the trimmings for 50 managers, salesmen, and announcers representing

four radio and one TV station carrying H&L advertising.

No pep talks, no merchandising appeals were included. Just a straight 35-second "thank you" by a new radio client who was completing his first six months. Said Frank McCabe, head of the advertising agency handling the account, "If Howard and Lewis hadn't accomplished what they did through the use of a so-called dead medium, there would have been no party tonight. When a sponsor says 'thank you' tangibly, he's had results!"

Every Year
THE "MARKET BASKET"
 Gets
BIGGER AND BIGGER



The lines that define the boundaries of the great Kansas City Primary Trade Area remain the same year after year. And of course there's never any change in the half-millivolt contour of The KMBC-KFRM Team.

But, the "Market Basket" Gets Bigger Every Year!

KMBC-KFRM advertisers reap the major portion of the benefit of these hundreds of millions of dollars in increases each year. Because in rural, urban and metropolitan sections of the Kansas City Primary Trade Area alike, KMBC-KFRM sales messages are heard by more of the people, more of the time. The 1953 "Market Basket" is taking on new proportions, and The KMBC-KFRM Team is delivering its advertisers a pleasant share of 1953 Heart of America spending.

Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Colanel at once. Arrange for your share of the Kansas City "Market Basket" 1953!



the **KMBC-KFRM** Team

CBS RADIO FOR THE HEART OF AMERICA

Television Station Representatives

WEED

TELEVISION

New York · Chicago · Detroit

Boston · San Francisco

Atlanta · Hollywood