

SPONSOR

Use magazine for Radio and TV advertisers

22 SEPTEMBER 1952

50c per copy • \$8 per year

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WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



IN THE LAND OF MILK

GREEN BAY-DE PERE
TELEPHONE DIRECTORY
INCLUDING NEW FRANKEN-DENMARK-ONEIDA
JANUARY, 1952

Even Our Phone
Number
Tells Our Story...

ADAMS 1

For Service Calls See Page 1

SEE THE "CLASSIFIED"
IN THIS DIRECTORY

YELLOW PAGES

FITS YELLOW PAGES TELL
YOU "WHERE TO BUY IT"

WISCONSIN TELEPHONE COMPANY

WISCONSIN'S MOST SHOW-FULL STATION

GREEN
WUBAY

AYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO. 5000 WATTS-CBS

HOW FAB DOUBLED SALES IN YEAR

page 23

Trends in net radio
programing with
costs of all shows

page 26

Radio-TV co-op
needn't be food
field stepchild

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How TV put over
a coffee vendor

page 32

NCS and SAM:
details on two new
coverage tools

page 34

TV gadgets that
save money for sponsors

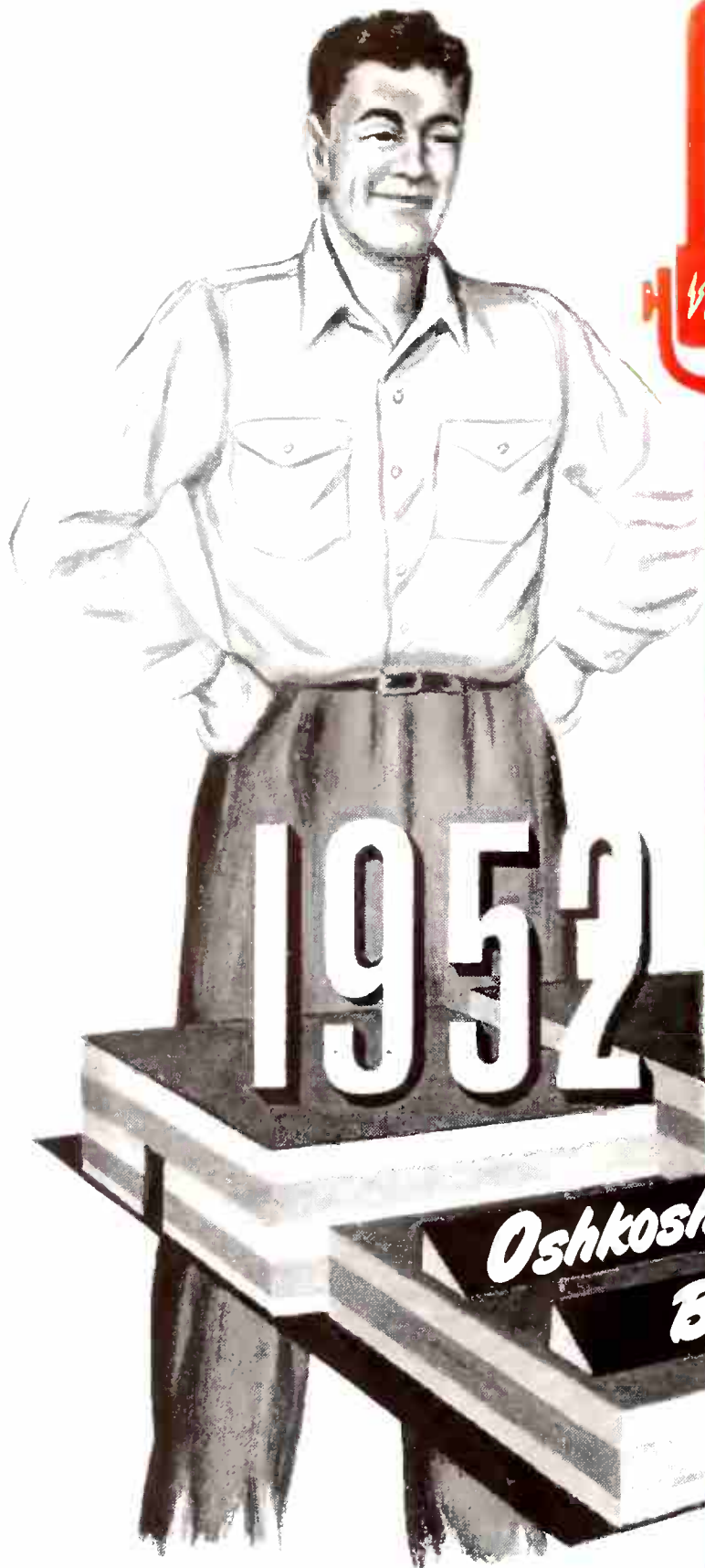
page 36

WILL SPOT RADIO RATES BE CUT?

page 38

17 YEARS OF PROGRESS

... and Still Going Strong!



Back in 1935...when Oshkosh B'Gosh, Inc., started advertising on WLS...their product consisted chiefly of overalls and their annual sales volume was quoted in six figures.

In 1952...after seventeen consecutive years of WLS advertising...Oshkosh B'Gosh products include more than thirty classes of work clothing such as jeans, matched shirts and pants, coveralls, coats, caps, etc., in addition to overalls...the floor space of their plant has been increased nearly fifty per cent, and the efficiency more than doubled...and their sales volume amounts to millions of dollars annually.



We don't claim that WLS did it all...but the very fact that Oshkosh B'Gosh, Inc., has advertised consistently on WLS for seventeen consecutive years, is convincing evidence of the part WLS has played in this progress.

WLS can get comparable results for you. See your John Blair man...or contact us...today.

WLS GETS RESULTS
for the
CLOTHING INDUSTRY



CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

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

**REPORT
TO SPONSORS
22 SEPTEMBER 1952**

**Alternate week
sponsorship
links Hamilton,
Int. Silver**

Hamilton Watch and International Silver have joined for alternate-week spot sponsorship of half-hour film program in about 20 markets. To give dealers close identity with project, series will be billed as Your Jeweler's Showcase. Campaign idea developed at BBDO, which has Hamilton account; Young & Rubicam, representing International, acted quickly on BBDO's invitation to become part of intra-trade merchandising plan. (For analysis of this type of operation see What do you know about alternate-week sponsorship, SPONSOR 8 September 1952.)

-SR-

**Scott Paper,
in upgrade move,
sponsors \$25,000
variety show**

Scott Paper will star Patti Page and Frank Fontaine in half-hour TV show, costing around \$25,000, on NBC Wednesday nights, starting 8 October. Program will be produced by Scott's agency, J. Walter Thompson. Scott will alternate with Cavalcade of America (DuPont). This is Scott's first venture in either TV or radio nighttime network sponsorship. Scott had hitherto confined itself to daytime television participations and radio spots.

-SR-

**Affiliate
compliance
takes NBC
off big hook**

Acceptance by radio affiliates of NBC's rate adjustment proposal solved what could have been quite a dilemma for network. Like CBS, NBC when pitching several months before for renewals had assured clients of rate decreases in fall. Among those mentioned in this classification was such a consistent heavy NBC customer as Alka-Seltzer, whose News of the World strip and One Man's Family could amount to around \$6,000,000 in time and talent billings. NBC packages both shows. Account that CBS definitely gave similar assurance to was P&G.

-SR-

**FTC probing
chlorophyll
deodorant claims**

Federal Trade Commission poking into chlorophyll deodorants and indelible lipsticks to check on manufacturers' claims. Collection of products in chlorophyll category is reported to be wholesale.

-SR-

**GE may add
second radio
network show**

General Electric may be bellwether for appliance field in network radio. Even before it has debuted Bing Crosby Show (CBS), GE is showing interest in acquiring a second network program. GE's radio splurge is expected in broadcast trade circles to spur similar action from other appliance leaders. GE also sponsoring two TV shows, Fred Waring (CBS) and I Married Joan (NBC).

-SR-

**Candidates'
TV drawing
power not yet
measurable**

Trendex doing special job on viewing of Presidential candidates, but data to date has been too sparse to determine whether Adlai Stevenson or General Eisenhower drawing bigger home audiences. Trendex figures it will be able to make valid comparisons mid-October. BBDO, one of agencies for Eisenhower, has special rating studies under order.

--SR-

**Lucky goes
to college**

Lucky Strike, embarking on college radio, has deal with 50 college stations to broadcast 2 programs daily—one, news; other, sports and music throughout entire school year.

REPORT TO SPONSORS for 22 September 1952

Advertisers, agencies not pressing for spot adjustments Flurry of letters from advertisers and agencies asking about prospect of cuts in national spot rates did not follow this fall's revision of NBC and CBS network rate structure. This is in sharp contrast with situation which followed network rate slash year ago. As yet few agencies have addressed queries to stations on matter. One probable reason: National spot business is booming; another: Stations have sold hard on theme national rates shouldn't be tied arbitrarily to network compensation. (See page 38 for detailed treatment of topic.)

-SR-

K&E absorbs \$4,000,000 worth of liquor business Two more New York agencies have gone through absorption process. Effective 3 November, 4 accounts held by Owens & Chappell move into Kenyon & Eckhardt and O&C dissolves. K&E gives the acquired billings (all liquor accounts) as \$4,000,000, which more than makes up for K&E's loss of PM and Piel's Beer. Other agency which gave up its identity by similar switch of accounts was W. Earl Bothwell, Inc. Geyer, Newell & Ganger was recipient of Bothwell accounts.

-SR-

NBC joins WLW's mood programing experiment NBC has tossed its research facilities in with WLW, Cincinnati, in experiment by station on block programing in radio. WLW, in scheduling distinct type of programing for each night of week this fall, obtained NBC permission to slot network shows as station saw fit. While mood programing idea is nothing novel, WLW holds view full effect of such policy can't be measured unless carried out from fall to summer.

-SR-

ARF will have ANA floor For first time Association of National Advertisers has invited American Research Foundation to participate in open session of ANA convention, when ANA meets at Hotel Plaza, N. Y., 29 Sept. through 1 Oct.

-SR-

Peter Paul in all-out spot campaign Peter Paul concentrating its budget for remainder of year on what it terms "greatest localized advertising program in history of the confectionery trade." Using local programs and announcements in 150 urban and rural trading areas, plus TV announcements and local participations. (Strategy is in line with basic theme of SPONSOR article 11 August 1952, page 30, namely, trend toward market-by-market buying in lieu of national coverage by buyers of radio and TV time.)

-SR-

Radio copy least criticized by FTC Radio appears to be least suspect among the checkers of commercial copy on Federal Trade Commission. In latest FTC report on "percent of advertising continuities set as possibly false or misleading" standings of each medium for first 6 months of 1952 fall within following percentages: radio, 2.85%; TV, 4.8%; newspapers, 4.9%, magazines, 5.1%.

--SR-

ABC acts revise rate structure ABC expects to put its own radio rate cut into effect 1 October, leaving MBS only network standing pat with present rate card. Nighttime will be reduced by 25%, and morning time upped by 5%.

-SR-

Linkroum for Pepsodent Pepsodent's Cynthia Stone-Jack Lemmon show, on CBS TV Tuesday and Thursday (7:45-8:00 p.m.) will be directed by Richard Linkroum.



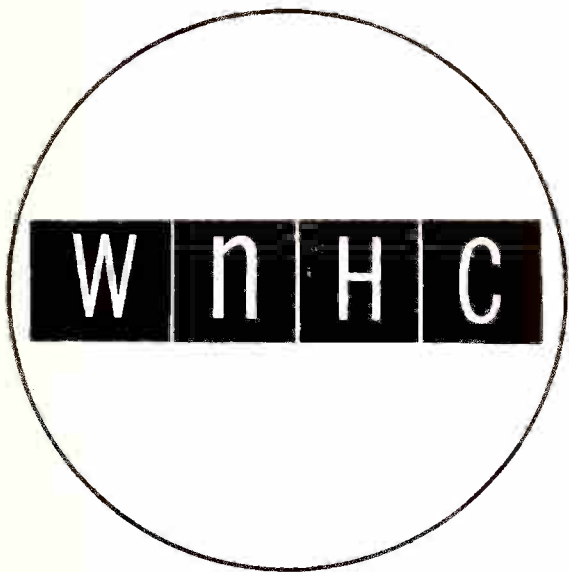
in new haven

This trademark of the Marlin Firearms Company of New Haven symbolizes the ingenuity and scientific pioneering that have been common to residents of New Haven since Civil War days.

Marlin Firearms Company is just one of the huge firms in New Haven, a manufacturing center of over 550 industries. Its healthy economic life means *more* business for you.

Best place to reach and sell the buying audience in New Haven is *at home* through WNHC-Radio. Tailor made local programs and top NBC Radio attractions keep listeners tuned to their hometown station.

And they respond to sales messages like gunpowder to a match. **Your match is WNHC-Radio.**



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

SPONSOR

The **USE** Magazine for
Radio and TV Advertisers

22 September 1952 • Volume 6 Number 19

ARTICLES

How Fab caught up

Fab's \$3,000,000 budget for air media was the prime factor in jumping the detergent from 11th to second place in little more than a year. With radio running interference, TV is expected to carry sales to a \$45,000,000 high for 1952

23

Net radio clients want proved shows

That's the main trend among many spotted by SPONSOR in this round-up of fall network programing facts. Following the article, you'll find a complete breakdown of network programs with production costs, sponsors, agencies

26

Radio-TV co-op needn't be food field stepchild

Retail ad traditions, not logic, account for grocers spending little co-op money in radio-TV. Included in this exploration of the problem are tips on how food manufacturers could stimulate use of radio-TV co-op to their advantage

30

How TV put over a coffee vendor

R-M sells coffee dispensers at \$740 each. Their customers: businessmen managing large plants and offices. Could a mass medium like TV sell such a product? Yes, say R-M executives, after a successful 10-week test on WCAU-TV

32

Two new coverage tools

SPONSOR reports on NCS and SAM competitive air circulation measurements: How will they affect agency time buying? What changes will they bring about in matching air expenditures to distribution areas? What are the main points of difference between them? Which is best-suited for agency use?

34

TV's cost-cutting gadgets

One of them may solve a production problem that's been plaguing you

36

Will national spot radio rates be cut?

A few stations will cut soon due to net radio's rate reductions. But most stations will move slowly, an extensive SPONSOR survey indicates

38

COMING

A sponsor's guide to regional networks

How many of them are there? What advantages do they offer clients? These are some of the questions this facts-and-figures article will answer

6 October

How to convert a radio soap opera for TV

"Guiding Light" made a successful transition. It's an interesting case to study not only for potential soap opera sponsors but for any client interested in the differences between radio and TV programing

6 October

Why Old Spice spends \$100,000 on air advertising

Spot radio and TV split this amount in fall through Christmas campaigns which have helped make product No. 1 in after-shave lotion sales

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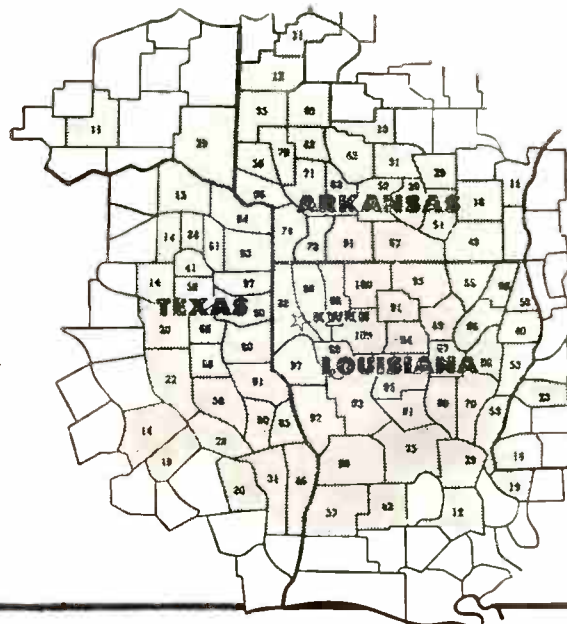
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**“KWKH is
uniformly
satisfactory”**



Says W. T. HANNA
General Manager, Andress-Hanna, Inc.
PROMINENT SHREVEPORT CAR DEALER

Selling big-ticket items such as Lincoln and Mercury automobiles, as well as bargain “leaders” such as service specials, Andress-Hanna, Inc. certainly *knows* the relative values of various media in Shreveport. That’s what makes us particularly proud to quote from a recent letter from Mr. W. T. Hanna:



KWKH DAYTIME BMB MAP
Study No. 2—Spring 1949
KWKH’s daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are “average daily listeners”. (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

“We are now well into the fifth year of our daily newscasts over KWKH and our continued sponsorship stands as conclusive proof of the high value we place on this advertising. We have checked results repeatedly by switching from one department to another. Whether we emphasize new cars, used cars, service or parts specials, the returns have been uniformly satisfactory.

(Signed) W. T. Hanna”

KWKH
A Shreveport Times Station

Texas
SHREVEPORT LOUISIANA
Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

50,000 Watts • CBS Radio •



BOOMING BATON ROUGE:

Population up 257% the last decade; 1951 retail sales over \$160 million. Reach the largest audience on WJBO, NBC's 5,000 watt affiliate in Baton Rouge, La. Affiliated with the State-Times and Morning Advocate.



National Representatives
Geo. P. Hollingbery Co

WJBO
WBRL (FM)

Men, Money and Motives

by
Robert J. Landry

Bankers, admen, and TV film

The Bankers Trust Company of New York City has hired a trade paper film editor to research and okay applications for loans from producers of television films. Remark this fact well, Mr. Advertiser. It is historic. It clearly hints that competition among banks is developing. They want in on the new gravy train of films made for home consumption and advertiser sponsorship.

* * *

Until practically this present moment of writing most bankers have remained aloof from TV film financing. TV films seemed too new, too risky, too tricky, and delayed in their bookkeeping payoffs. Significantly, neither the Bank of America in San Francisco nor the First National Bank of Boston, both long associated with the supply of credit upon which Hollywood studios turn out their features for theatre exhibition, were impressed by video movies.

* * *

Suddenly comes this break. Things were happening too fast. The demand for TV-on-film was too vigorous. No matter how the existing TV film producers financed themselves, by hocking the family jewels or razzle-dazzling their wealthy pals. No matter that many an amateur and many a no-talent director turned out mediocre movies. TV was a consumer of any and all kinds of plausible entertainment product.

* * *

Mr. Advertiser, you should be as cautious as the banks will be. TV film has big promise. Also large pitfalls. Very definitely, specially qualified skeptical intelligences will be required to sift the goats from the sheep. This lush new field will attract phonies by the peck. As a hedge against phonies, Bankers Trust turned to Herb Golden, with a record of 14 years on hard-boiled *Variety*. And don't think, Mr. Advertiser, you aren't witnessing history when a tradepaperman, any tradepaperman, is suddenly transformed into a banker!

* * *

Advertisers have, understandably, taken the position that they will share some of the risks of TV film production, but they will not, in the main, lay it on the line in advance for the full negative cost. TV film will get "first run" money from big national advertisers and "second run" money from regional and local advertisers; and "residual" money from re-runs and re-uses over a period of years. On paper it looks good but ultimate dividends may be held in abeyance for long delayed payoffs. Hence, at more than one point in the procedure, the producer may need bank support to carry him. Suffice, Mr. Advertiser, that you will be party to an entirely fresh kind of film exhibition economics, bearing only superficial resemblance to the traditional financing methods for full-length Hollywood features.

(Please turn to page 82)

This is Milwaukee... where

WTMJ dominates

and here's why...

Diversified industry is the main reason why Milwaukee maintains top rank as one of America's leading markets.

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

One example of listener pull: Annual early morning program promotion, a Gourd Give-Away, set a 1952 record of 23,435 packages mailed out.

Your Henry I. Christal representative will tell you, "You can't do a successful radio selling job in Milwaukee and Wisconsin without WTMJ, because only WTMJ gives you primary blanket coverage of 628,916 of Wisconsin's total of 968,253 radio homes." Ask him for all the facts on how WTMJ dominates in Milwaukee and Wisconsin.

Covers almost $\frac{2}{3}$
of all Wisconsin
radio homes

WTMJ

THE MILWAUKEE JOURNAL RADIO STATION

5,000 WATTS • 620 KC • NBC

Represented by THE HENRY I. CRISTAL CO. New York • Chicago



These programs earned for CBS Television advertisers the highest average rating of all the networks for the broadcast season just past—from October through June.

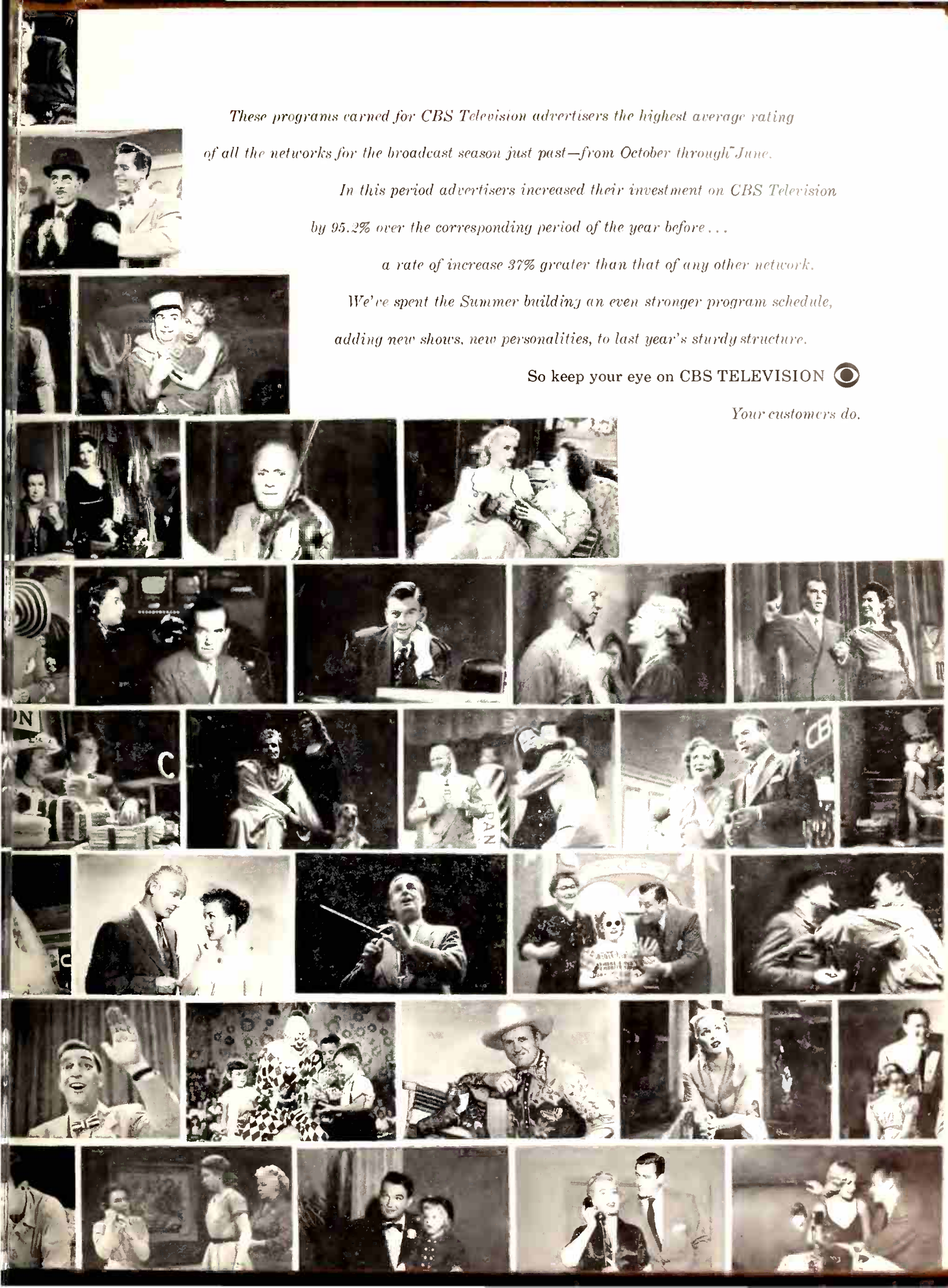
In this period advertisers increased their investment on CBS Television by 95.2% over the corresponding period of the year before . . .

a rate of increase 37% greater than that of any other network.

We've spent the Summer building an even stronger program schedule, adding new shows, new personalities, to last year's sturdy structure.

So keep your eye on CBS TELEVISION 

Your customers do.



1922-1952

30
YEARS

OF

FAITHFUL SERVICE

TO ALL CLASSES

IN FRENCH CANADA

This year, as the pioneer French language station in America, we take humble pride in celebrating our Thirtieth Anniversary . . . with the knowledge that now, as always, we are serving consistently more listeners than any other private station in the Province of Quebec.

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

510 **Madison**

THE CHICAGO CONVENTIONS

If you would like to bring your article on the Chicago convention television up to date, you might make mention of the fact that there was another sponsor besides Philco, Westinghouse, and Admiral.



John Wald, the "Richfield Reporter," delivered the commercials during the conventions

In Los Angeles, which is quite a television area, both conventions were put on in their entirety by Richfield Oil Corporation.

Because of Richfield's traditional policy of moderation with respect to commercials, many people in this area thought the Richfield convention telecasts were the best available.

FRED M. JORDAN, *Adv. Mgr.*
Richfield Oil Corp.
Los Angeles

PERSONNEL SERIES

Your very excellent series of articles on the personnel of the advertiser-agency relationship was one of the finest that I've seen of its type. The merit of these articles lies not only in the full-drawn picture of the man and his job but also of the interrelationship of the whole concept of advertising and promotion in the larger scheme of business. Your editors are to be congratulated for a comprehensive job, interestingly presented and well done.

The work of Si Frankel calls for special mention. His art perfectly complements the subject matter. It was clever, pungent, and most graphic.

Through your courtesy, we were allowed to reprint a condensation of part four of the series, the "Account Exec-

utive," in our July *Advertiser's Digest*. We like the reception accorded the article so much that we are pressing your generosity and request permission to use part three of the series, "Ad managers I like best and why," from your March 10 issue of SPONSOR.

S. A. WATERMAN, *Editor*
Publishers Digest
Chicago

FILM PRODUCERS

Since our services weren't mentioned in the Fall Facts issue, I wish to advise that Film Studios of Chicago has been supplying film series and features to the TV stations since 1945.

We were the first to produce a women's series for TV, known as *Woman Speaks*, which has played two-thirds of the stations from coast to coast.

Specializing in women's films, we produced and are now releasing a series of 26 reels known as *Women of Today*, covering activities of the modern women of today who have made the papers, magazines, radio, stage, screen, and television during the last few years.

H. A. SPANUTH, *Mgr. Dir.*
Film Studios of Chicago
Chicago

CANADIAN MARKETS

In reading your very interesting section on the Canadian market in the August 11th edition of SPONSOR, I noted that Harry Ferguson, Inc., manufacturers of the Ferguson Farm Tractor was not included in the list of Canadian or U. S. companies using Canadian radio.

The fact is that since the week of March 17, 1952, we have placed the *Ferguson Farm Press News* with Jim Coulter, a Canadian commentator on 21 Canadian stations once a week via transcription, on a continuing basis, in addition to transcribed spots for over a year.

My reason for calling this to your attention is not entirely to protest the omission. However, it is possible that since we did not negotiate with the networks but with the stations individually through their representatives that such sponsorship may have been overlooked in the CAB survey.

CHICK LIND, *Assoc. Dir. of Films*
Fuller & Smith & Ross, Inc.
Cleveland

what makes WLAC click:

Programming with personalities who draw, hold and SELL listeners!



This is **GENE NOBLES**, WLAC's famous all-night disc jockey, who for five years has held the undisputed claim to selling more recordings by direct mail than any other announcer in the world. His average of 2,000 orders per day the year 'round has never been challenged.



This is **ANDY WILSON**, one of WLAC's many popular folk music (hillbilly) stars, whose (December, 1951) achievement of pulling 40,952 pieces of mail from 3,387 towns in 25 states in three weeks gives him top billing in this field of entertainment.



This is **AUDREY HOLMES**, the "Question-Answer Lady" of the CBS Garden Gate show, whose own "Lady of the House" program on WLAC has frequently led all daytime Hooperatings in Nashville. Her sales ratings on products advertised have kept pace with her Hooperatings.



This is **YOUR ESSO REPORTER**, now in his 13th year of 4-a-day news broadcasting for the Esso Standard Oil Company. Over 16,000 programs for a single sponsor earns for WLAC a niche in radio's Hall of Fame.



This is **MARY MANNING**, producer and announcer of two of WLAC's most sought-after shows—"Woman's World" and "Interesting People". An independent survey proved that, out of four media used, her advertising messages were the most often remembered.



This is **F. C. SOWELL**, WLAC's radio-newspaper editor (and general manager) whose weekly summary of news from county newspapers has cemented strong bonds of friendship between WLAC and the rural editors. Over 1,000 complimentary press notices in 5 years.

All these and many more—plus radio's best network programming, via CBS Radio, combine with 50,000 watts power to make WLAC a productive station.

WLAC ~ Nashville's SALES Power Station

THE KATZ AGENCY, INC., NATIONAL ADVERTISING REPRESENTATIVES

22 SEPTEMBER 1952

it's the most

MODERN TV CENTER



Channel 6
WTVN
COLUMBUS OHIO

TV has **MORE** of everything

POWER

COVERAGE

FACILITIES

STAFF

When you specify WTVN to do the job for you in the Giant Ohio market, you'll receive the ultimate in programming and production facilities engineered to your needs, and merchandising assistance plus. Television Center WTVN is designed to *sell products* quicker and cheaper. Remember, Columbus, Ohio is served and sold by WTVN. Write or telephone for complete information today.

but **MOST** of all...

*More
Merchandising
Assistance*



COLUMBUS OHIO



by WTVN Channel 6

Write for details today

Edward **LAMB** ENTERPRISES INC.

Edward Lamb Enterprises, Inc., Hotel Barclay, 111 E. 48th St., N. Y. C.

WICU-TV—Erie, Pa.—Headley-Reed Co.

WHOO—Orlando, Fla.—Avery-Knodel, Inc.

WTOD—Toledo, O.—Headley-Reed Co.

WTVN-TV—Columbus, O.—Headley-Reed Co.

WIKK—Erie, Pa.—H-R Co.

ERIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald, Inc.

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
French Sardine Co Inc	Rhoades & Davis	CBS 187	Arthur Godfrey Show; T, Th, alt F 10-10:15 am; 2 Sep; 52 wks
General Electric Co	Young & Rubicam	CBS 200	Bing Crosby Show; Th 9:30-10 pm; 9 Oct; 52 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC 327	Time for Betty Crocker; M-F 7:40-45 am; 2-2:05 pm; 3:55-4 pm; 1 Sep; 52 wks (PDT)
Gillette Safety Razor Co	Maxon	ABC 323	Cavalcade of Sports; F 10 pm-conclusion; 5 Sep; 52 wks
Andrew Jergens Co	Robert W. Orr	CBS 110	Jergens Hollywood Playhouse; Th 9-9:30 pm; 4 Sep; 39 wks
Kellogg Co	Leo Burnett	CBS 173	Houseparty; T, Th 3:30-45 pm; 2 Sep; 52 wks
Mars Inc	Leo Burnett	CBS 180	People Are Funny; T 8-8:30 pm; 30 Sep; 52 wks
Miller Brewing Co	Mathisson	NBC 118	First Nighter; T 10:35-11 pm; 7 Oct; 52 wks
Philip Morris & Co	Biow	CBS 194	What's My Line; W 9:30-10 pm; 3 Sep; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 155	Football Scoreboard; Sat 5:30-45 pm; 4 Oct; 9 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	ABC 323	Mystery Theatre; W 8-8:30 pm; 8 Oct; 52 wks
Wildroot Co Inc	BBDO	MBS 516	Titus Moody Speaking; T, Th 7:55-8 pm; 30 Sep; 52 wks
Wildroot Co Inc	BBDO	MBS 516	Twenty Questions; Sat 8-8:15 pm; 4 Oct; 52 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Armstrong Cork Co	BBDO	CBS 189	Theatre of Today; Sat 12-12:30 pm; 20 Sep; 52 wks
Association of American Railroads	Benton & Bowles	NBC 192	Railroad Hour; M 8-8:30 pm; 29 Sep; 52 wks
Bristol-Myers Co	Doherty, Clifford & Shenfield	ABC 322	Break the Bank; M-F 11:30 am-noon; 22 Sep; 52 wks
Chrysler Corp (De Soto div)	BBDO	NBC 191	You Bet Your Life; W 9-9:30 pm; 1 Oct; 52 wks
Colgate-Palmolive-Peet Co	William Esty	NBC 182	Strike It Rich; M-F 11-11:30 am; 29 Sep; 52 wks
Colgate-Palmolive-Peet Co	William Esty	NBC 179	Bob & Ray; M-F 11:30-45 am; 29 Sep; 52 wks
General Foods Corp	Benton & Bowles	CBS 158	Wendy Warren; M-F 12-12:15 pm; 15 Sep; 52 wks
Gulf Oil Corp	Young & Rubicam	ABC 227	John Daly & the News; M-F 10-10:15 pm; 15 Sep; 52 wks
Gulf Oil Corp	Young & Rubicam	NBC 138	Counterspy; Sun 5:30-6 pm; 5 Oct; 52 wks
Miles Laboratories Inc	Geoffrey Wade	CBS 151	Hilltop House; M-F 3-3:15 pm; 52 wks
Miles Laboratories Inc	Geoffrey Wade	CBS 152	Curt Massey; M-F 5:45-6 pm; 29 Sep; 52 wks
Orange-Crush Co	Fitzmorris & Miller	MB5 244	Green Hornet; W, F 5-5:30 pm; 10 Sep; 52 wks
Ralston Purina Co	Gardner	ABC 318	Space Patrol; Sat 10:30-11 am; 6 Oct; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 179	Camel Caravan Starring Vaughn Monroe; W 8-8:30 pm; 3 Sep; 52 wks
Serutan Co	Franklin Bruck	NBC 190	Victor Lindlahr; M-F 8:15-30 am; 8 Sep; 52 wks
Toni Co	Tatham-Laird	ABC 261	It Happens Every Day T, Th 2:30-35 pm; 2 Sep; 52 wks
Wildroot Co Inc	BBDO	MBS 535	The Shadow; Sun 5-5:15 pm; 5 Oct; 52 wks



3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Ford Motor Co	Lincoln-Mercury div	Kenyon & Eckhardt (N.Y.)	Memphis	Chainbreaks; anncmts; 29 Sep; 4 wks
Oakite Products Inc	Oakite	Calkins & Holden, Carllock, McClinton & Smith (N.Y.)	Scattered mkts	Partic; 29 Sep; 13 wks
Pinex Co	Cough syrup	Russel M. Seeds (Chi.)	33 Northern mkts	Anncmts; 13 Oct; 21 wks
Procter & Gamble Co	Duz	Compton (N.Y.)	South; Southeast	Anncmts; 1 Oct; 13 wks



Numbers after names refer to New and Renew category

- Sherman Headley (4)
- E. G. Smith (4)
- Allan Kalmus (5)
- N. S. Ginsburg (4)
- Doty Edouarde (4)

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

New and renew

4. National Broadcast Executives

	FORMER AFFILIATION	NEW AFFILIATION
John L. Akerman	KMOX, St. L., gen mgr	CBS, N.Y., radio spot sls
Morton A. Barrett	WCBS-TV, N.Y., svc mgr	Same, operations, sls svc mgr
Joe W. Benes	KCOY, Santa Maria, gen mgr	KDB, Santa Barbara, mgr
Don Bishop	NBC, N.Y., magazine editor	Same, press dept tv mgr
Gale Blocki	John Blair, Chi., vp	BAB, Chi., office mgr
William K. Brusman	WHK, Cleve., sls	Same, gen sls mgr
Bernice Coe	Sterling Television, N.Y., sls	Same, tv stn sls vp
Clare Copeland	All-Canada, Montreal, stn rep, prog sls	CKWX, Vancouver, asst sls mgr
Robert Criar	Kenyon & Eckhardt, N.Y., radio-tv prod	W'NS, N.Y., prog dir
Doty Edouarde	NBC TV, Hlywd., west div mgr spot sls	KNBH, Hlywd., sls mgr
E. E. Eshleman Jr	Paul H. Raymer, Chi., sls exec	Same, N.Y., sls exec
Glenn W. Gilbert	Armed Forces, captain	WGAR, Cleve., local sls rep
Norman S. Ginsburg	DuMont, N.Y., stns prom mgr	Same, adv, prog prom mgr
Norman Gittleson	WJAR-TV, Providence, sls, prog mgr	Same, mgr tv operations
Sherman Headley	WCCO-TV, Mnpls., dir of tv	Same, asst mgr
Leroy E. Kilpatrick	WSAZ Inc, Huntington, W. Va., chief eng	Same, vp-tech dir
Auriel Macfie	NBC, N.Y., asst magazine editor	Same, magazine editor
Garvin Meadowcraft	WKMH, Dearborn, sls	WJBK, Detroit, sls rep
Lincoln W. Miller	KXA, Seattle, vp	K'RO, Seattle, asst to pres
Paul Mowrey	ABC TV, N.Y., prog sls dept	WJZ-TV, N.Y., prog mgr
Fred W. O'Brien Jr	KVOD, Denver	WWJ-AM-FM-TV, Detroit, merchandising, publ mgr
Lawrence H. Rogers	WSAZ Inc, Huntington, W. Va., chief eng	Same, vp-gen mgr
Edward G. Smith	ABC, Chi, mgr radio net (Central div)	WTCN, Mnpls., gen mgr
Bernard Tabakin	MCA, L. A., head tv operations	PSI-TV, Beverly Hills, West coast operations vp (new office: 218 North Canyon Drive)
Alan Torbet	KROW, Oakland, gen mgr	KSFO, S. F., gen mgr
Harry Barnes Tremaine	Esquire Magazine, N.Y., space sls	Paul H. Raymer, N.Y., acct exec
Gene Wilkey	WCCO, Mnpls., gen mgr	KMOX, St. L., gen mgr
Meg Zahrt	BAB, N.Y., asst dir	WGAR, Cleve., sls staff



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Walter Goan	WAYS, Charlotte, gen mgr	Macmillan Petroleum Corp, Charlotte, distributor
Robert S. Gould	General Foods Corp, N.Y., asst mgr institution dept	Pabst Brewing Co, Chi., on-premise merchandising mgr
Robert C. Hamilton	Sylvania Electric Products Inc, Buffalo, asst to adv mgr (radio-tv div)	Same, mgr radio sls (radio-tv div)
Allan H. Kalms	NBC, N.Y., tv press mgr	Lever Brothers, N.Y., press bureau mgr
Charles A. Mooney	Lentheric Inc, N.Y., pres	Dolcin Corp, N.Y., pres
Victor van der Linde	Dolcin Corp, N.Y., pres	Same, board chairman
George H. Weiler Jr	Sharp & Dohme, Phila., pub information mgr	Lever Brothers, N.Y., community relations mgr

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Acrisoil Co, Newark	Soil conditioners	Lewin, Williams & Saylor, Newark
Alol Products Inc, Carmel, N.Y.	Alol for poison ivy	Lewin, Williams & Saylor, Newark
Crispie Potato Chip Co, Stockton, Cal.	Potato chips	Botsford, Constantine & Gardner, S. F.
Defiance Corp, Detroit	Insect spray, air sanitizer, anti-freeze	Russ Green, Detroit
Gold Medal Candy Corp, Bklyn.	Bonomo's turkish taffy	Emil Mogul, N.Y.
I. J. Grass Noodle Co, Chi.	Mrs. Grass' dehydrated soup, noodle products	Phil Gordon, Chi.
Hutchinson Chemical Co, Chi.	Waterproof wax	Roberts, MacAvinche & Senne, Chi.
Insect-O-Lite Co, Cinc.	Insect-O-Lite lamp	Farson, Huff & Northlich, Cinc.
Iron City Chemical Co, Valencia, Pa.	Glycolator	Dan W. Frye, Pittsb.
Mennen Co, Newark	Mennen foam shave	Cecil & Presbrey, N.Y.
Modern Floor Coverings Co, Schen.	Floor coverings	John L. Halpin, Schen.
Phillips and Buttorff Mfg Co, Nashville	Enterprise gas, electric ranges	Noble-Dury, Nashville
Rox Products Co, Detroit	Masonry waterproofing paint	Clark & Rickerd, Detroit
Suome Wines Inc, N.Y.	Imported wines	Emil Mogul, N.Y.

Numbers after names refer to New and Re-new category

- Norm Gittleson (4)
- Gale Blocki (1)
- L. H. Rogers (4)
- L. E. Kilpatrick (1)
- W. K. Brusman (1)

- Paul Mowrey (1)
- Robert Criar (1)
- Walter Goan (5)
- E. H. Eshleman (1)
- H. B. Tremaine (1)



What's so different about California?



O-O-H (Out-of-home) listening!

1. A recent *Pulse Report* (July, 1952) showed a big bonus audience for West Coast radio advertisers—the mobile millions who listen away from home. KMPC dominates Southern California's out-of-home audience, as shown in this Pulse report:

- (a) KMPC tops all other Los Angeles radio stations with the highest individual O.O.H. rating—21% on Saturday afternoons!
- (b) KMPC tops all independent stations in L.A. for total weekly O.O.H. ratings!
- (c) KMPC tops all but one network station in L.A. for total weekly O.O.H. ratings!

Southern California's one-station network!

2. You could buy 38 stations, and still not cover Southern California the way KMPC does—primary coverage in 205 Southern California communities.

If you'd like to talk about the O.O.H. audience, and other differences in the Southern California market, we'll be happy to supply the facts and figures.

50,000 watts days. 10,000 watts nights.

Represented nationally
by H-R Representatives, Inc.



KMPC

LOS ANGELES

RADIO IS AMERICA'S GREATEST ADVERTISING MEDIUM

"Top Spot"

in Wisconsin SPORTS BROADCASTING

Exclusive!

- Marquette University Football

Exclusive!

- Milwaukee Brewers Baseball

Exclusive!

- Milwaukee Hawks Basketball

Exclusive!

- Wisconsin Univ. Basketball



NOW
exclusive in
Milwaukee

ALL GREEN BAY PACKER GAMES

• This year thirty-eight Wisconsin, Michigan, Minnesota and Iowa radio stations chose for their home town audiences the exclusive play-by-play reports of the Green Bay Packer Football games originated by WEMP's Earl Gillespie.

Further proof that WEMP is your best *round-the-clock* Milwaukee radio buy. Dollar-wise, statistics show you get 2½ times more audience on WEMP than any Milwaukee network station.

Get the facts before you buy . . . call, write or wire collect your nearest Headley-Reed office or WEMP, Milwaukee 3, Wisconsin.

Complete Coverage—All
Major Milwaukee and
Wisconsin Sports . . .

WEMP

AM-FM 1340 K. C.

24 Hrs. Music • News • Sports
MILWAUKEE



Mr. Sponsor

Abe Kanner

President
Globe Bottling Co., Los Angeles

Soft drink manufacturers gloomily refer to the Southern California market as "a graveyard for new beverages." While it may seem peculiar for the land of bathing beauties, sunshine, and glamor to be tabbed this way the barrier against new brands can be blamed on very intense competition between Coca-Cola, Pepsi-Cola, Canada Dry, Seven-Up, and local brands.

Among the locals is the Globe Bottling Company, a firm that has always fared well. One of the main reasons is 60-year-old Abe Kanner, an aggressive fellow who, competitors have found out, seems to thrive on rugged competition. New York-born Kanner is reticent about his own background but he's quick to talk about Globe Bottling and its Wilshire Club line of soft drinks.

"Three years ago when we introduced a new beverage, Creme-O-Coco, we knew we had a fight on our hands. Yet I was convinced we had a money maker. People like chocolate in candy, pastry, fountain dishes—why not in a soft drink?"

Kanner, previously strictly a printed-media advocate, decided on television to introduce the new flavor. He chose, through Factor-Breyer, NTG's *Hollywood Road to Fame*, a weekly talent show (Friday, 7:00 to 7:30 p.m.).

He attributes the switch to TV strictly to "sales sense." In elaboration he adds: "I thought goodwill and public acceptance of a product can better be achieved if the advertising message is associated with a program that not only entertains but also makes some contribution to the community, such as *Hollywood Road to Fame's* development of young talent. Associate your product with something bright."

In actual practice Kanner's philosophy works. In three years Creme-O-Coco has chalked up sales amounting to 48% of Globe's annual gross. This in "the graveyard for new beverages." More impressive is the sales graph showing of the 11 traditional flavors of the Wilshire Club line which continue to sell solidly.

How good a job the KNXT show does is evidenced by its most recent merchandising success. A few months ago, viewers were offered a set of eight glass tumblers for two Creme-O-Coco bottle caps and \$1.24. Within two weeks the show "sold" two carloads—over 1,000,000 glasses. Kanner, who insists his only hobby is developing better beverages, smiles broadly as he visualizes all of those glasses filled with beverages from the Wilshire Club assortment. ★ ★ ★



Don Lee's Radio Audiences are going higher!

FIRST QUARTER AVERAGE...1952 vs. 1949*

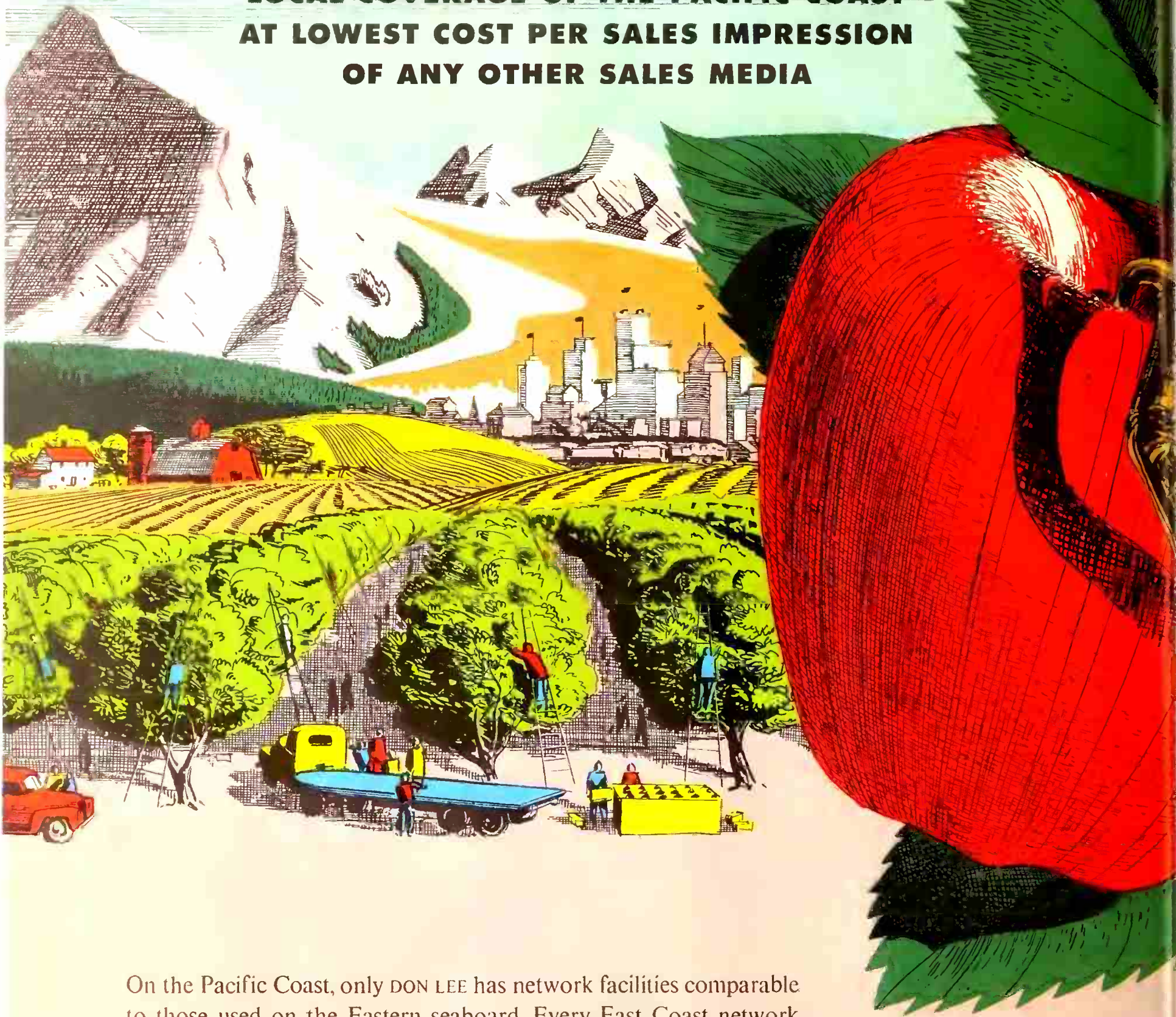
Daytime audience 23.2% higher

Evening audience 11.0% higher

...and network rates are currently
LOWER than they were in 1949!

*Pacific Nielsen Ratings. Full network average audience, Monday thru Friday.

**DON LEE GIVES COMPLETE, CONSISTENT
LOCAL COVERAGE OF THE PACIFIC COAST
AT LOWEST COST PER SALES IMPRESSION
OF ANY OTHER SALES MEDIA**



On the Pacific Coast, only DON LEE has network facilities comparable to those used on the Eastern seaboard. Every East Coast network uses at least 40 stations to achieve local coverage for areas equal in size to the Pacific Coast. And only DON LEE can sell your customers *locally* in the 45 important Pacific Coast markets from their own local network station. DON LEE has the flexibility to match your distribution. You buy what *you* need, where you need it...without waste.

That's why DON LEE consistently carries more Pacific Coast regional business (with more regional shows in the top ten) than any other network. Advertisers who know the Pacific Coast best also know the best Pacific Coast sales medium...DON LEE.

The Nation's Greatest
Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

1313 North Vine Street
Hollywood 28, California

Represented Nationally
by John Blair & Company

New developments on SPONSOR stories



TV got half of "High Noon" budget in L.A.; theatres were sold out on opening night



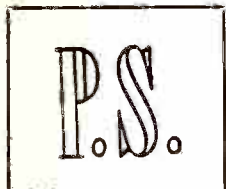
See: "Movies on the air"
Issue: 8 September 1952, p. 38
Subject: Motion picture companies find radio and TV do highly effective job

Add the job that television did for the picture "High Noon" in Los Angeles last month to the other movie air successes SPONSOR cited in its recent article.

John I. Edwards & Associates, Hollywood, agency for the Stanley Kramer production, decided to split the budget for the local exploitation of the picture, half for newspapers, half for television. The TV campaign, under the aegis of Jimmy Vandiveer, the agency's TV director, was concentrated on two Los Angeles stations, KLAC-TV and KTTV. It consisted of theatre trailers adapted for 20-second television announcements, with heavy emphasis on various gimmicks such as clocks placed on the title (part of the sensationalism in air approach found effective by movie advertisers).

Backing up this effort, both KLAC-TV and KTTV provided opportunities for stars of the picture to appear on several of their programs, as did Los Angeles TV stations KNBH, KECA-TV, and KNXT.

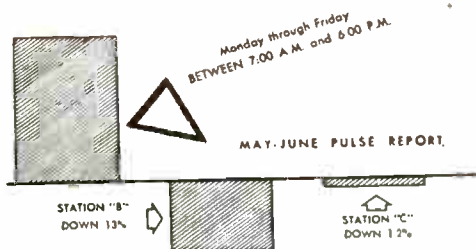
Results: In Southwest Los Angeles all seats for the theatre showing "High Noon" were sold out by 8:00 p.m. opening night. The four first-run houses in Los Angeles exhibiting the movie also reported complete sell-outs on opening night, with patrons lined up for the last performance. This, according to the John I. Edwards agency, constituted "the biggest Los Angeles opening night in two years."



See: "Wherever you go . . . there's radio!"
Issue: 28 January 1952, p. 37
Subject: BAB launches its first paid-space campaign to plug radio

The opening gun of the BAB's new paid-space campaign on behalf of radio as an ad medium was fired on 8 September when the first of a series of three full-page ads appeared in leading newspapers and business papers. The comprehensive two-month drive by the BAB and its 660 member stations to reach advertisers on the national and local level also embraces direct mail campaigns based on the ad copy, plus intensive on-the-air promotion. Space ads will run at three-week intervals until 17 November. McCann-Erickson is the agency on the campaign, with Arthur Kemp account supervisor. ★ ★ ★

KFWB
AUDIENCE UP
23%



KFWB's audience has been growing with each succeeding month and is graphically shown in the "Pulse" reports as each one is released. During the past year, KFWB, as a result of many tests and studies, has re-aligned its programs, shortened commercials, been selective in its type of advertisers, with one thought in mind to increase its audience and in turn benefit its client-advertisers. The PLAN has proved to be a successful one as borne out by our constantly increasing audience.

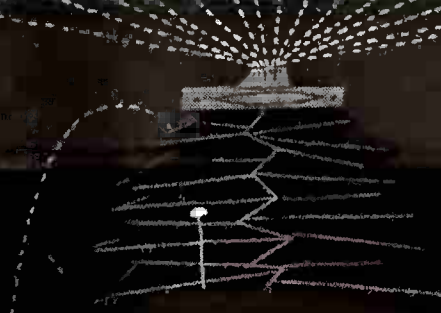
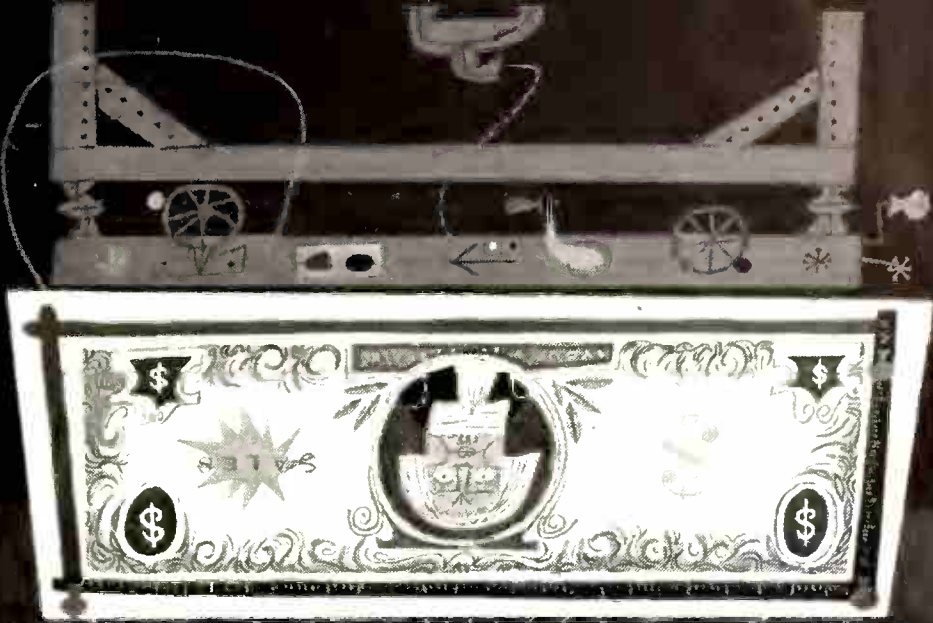
Never before has KFWB been a better buy than now. KFWB's 23% increase is a big one. It represents the increase shown in the May-June Pulse vs. the March-April Pulse, which is the accumulative result of many months of serious effort to make KFWB a better and better buy.

THE BRANHAM COMPANY
representing
 NEW YORK
 CHICAGO
 SAN FRANCISCO
 LOS ANGELES
 CHARLOTTE
 DETROIT
 ATLANTA
 MEMPHIS
 ST. LOUIS
 DALLAS

27 YEARS
 of service in
 America's
THIRD LARGEST
 MARKET

KFWB
 LOS ANGELES

HARRY MAIZLISH
 President - General Manager



COLUMBIA PACIFIC



To develop bigger sales on the West Coast you have to know the layout and dimensions of the vast Coast market.

The seven most important metropolitan areas on the Coast account for 65.6% of the Coast's retail sales. But an important 34.4% of Coast sales is made beyond metropolitan market boundaries.

Enlarges your sales!

The Columbia Pacific Network blankets both the metropolitan *and* the rural areas at the same time. Columbia Pacific's maximum-power stations in the big markets are carefully balanced with lower-power stations in the more compact markets. Columbia Pacific has *power where the people are*, covering an area where 95% of the Coast's population is located... where 94.6% of the Coast's retail sales is made.

And Columbia Pacific has higher average ratings than any other regional network—proof positive that your sales message on Columbia Pacific consistently reaches the Coast's biggest audience.

To hypo your sales on the entire Pacific Coast—city, town and country—ask us or CBS Radio Spot Sales about program availabilities on Columbia Pacific.

COLUMBIA PACIFIC NETWORK

Represented by CBS Radio Spot Sales

Sources: Sales Management, May 1952

BMB 1949, CBS nighttime minimal estimates

Pacific NRI total day, January-June 1952

...now television

*has been
added
to make
it...*

**Radio
830 KC**

WCCO

Basic CBS Affiliates

**TV
Channel 4**

IN THE MINNEAPOLIS-ST. PAUL MARKET

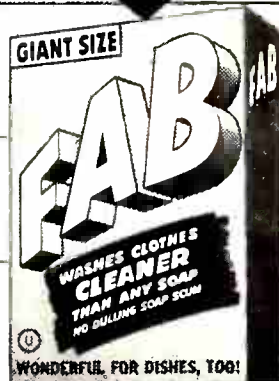
Represented Nationally by

Radio Spot Sales...for Radio • Free and Peters...for Television

Admen believe radio-TV were major factors in Fab's surge

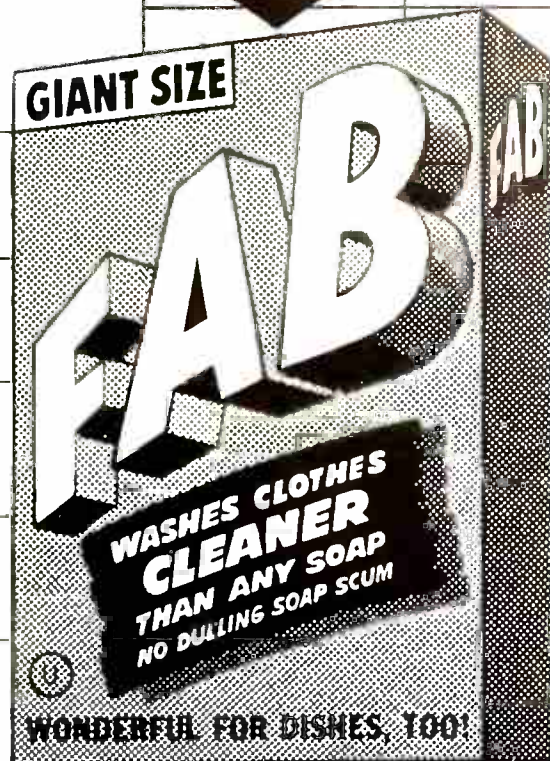
6½ million cases sold

3¼ million cases sold



1951

SOURCE: SPONSOR estimate



1952

How Fab caught up

Brand was in 11th place

among soaps and detergents in the spring of '51. Now it's second only to Tide due to market-by-market campaigning, uses heavy spot and net TV

over-all

The bare-knuckled competition among packaged soaps and detergents is one of advertising's great battles. As everyone in the advertising field knows, it is practically a private race among three colossi, who are (in alphabetical order, anyway): Colgate-Palmolive-Peet, Lever Bros., and Procter & Gamble.

It is natural, therefore, that when one of the brands shows an unusual burst of speed there is more than the normal amount of feverish activity along agency row and in Jersey City, New York City, and Cincinnati, the

respective soap headquarters.

Such a situation exists at present as the Big Three pore over their 1953 ad figures. The reason: Colgate's successful efforts in doubling the sales of Fab, its heavy-duty detergent, in a little more than a year's time. In the spring of '51 Fab was way down in 11th place among the packaged soaps and detergents. Today it is second only to Tide, P&G's heavy-duty entry.

In doubling its share of the soap and detergent market, the Fab people marked up no mean accomplishment. In no other business are advertising

dollars spent with more lavishness and, contradictory as it may seem, with more care. National advertising expenditures for soaps and detergents, excluding spot radio and TV, have jumped from \$19 million in 1946 to \$56 million last year. Among the synthetic detergents alone the leap was from \$1.4 to 16.1 million. The stakes are big, too: about two billion boxes or one box per U.S. household per week, with a total consumer take of about \$600 million.

Trade sources estimate that Colgate's total ad and promotional spend-

Packaged soap-detergent ad spending* way up

CHART I—MEDIA PERCENTAGES

	1946	1947	1948	1949	1950	1951
Newspapers	19.9%	33.8%	43.5%	44.5%	41.2%	38.9%
Magazines	12.9	14.7	11.5	13.5	10.8	9.3
Network Radio	67.2	51.5	45.0	40.5	45.6	27.9
Network TV				1.4	2.4	23.9
TOTAL \$\$ (in millions)	\$19.1	\$26.5	\$33.3	\$36.2	\$37.5	\$55.9

CHART II—EXPENDITURES BY TYPE OF PACKAGED PRODUCT
(in millions of \$\$)

Soaps only	\$13.9	\$17.2	\$16.9	\$14.6	\$11.6	\$10.3
Synthetics only	1.7	5.9	11.3	13.9	16.7	26.4
TOTAL**	\$15.6	\$23.1	\$28.2	\$28.5	\$28.3	\$36.7

*Spot radio and spot TV not included. The spot figures are quite important (and probably substantial) since detergents are commonly introduced on a market-by-market basis backed by a lot of spot advertising.

**These totals do not add up to totals in first table because they do not include expenditures for combination advertising of both types of packaged products.

SOURCE: ANPA Bureau of Advertising

ing may top \$35 million this year. TV may eat up a third of this. As for Fab itself, with sales expected to reach \$45 million, the 1952 figure for broadcast and newspaper advertising (no magazines are used) is estimated at about \$6 million. Fab will probably divide this figure half and half between the broadcast and local print media.

A generous slice of the air budget is apportioned to spot, for from the very beginning Fab has been a heavy user of local broadcast advertising. Accurate figures are almost impossible to pin down, but it is the feeling among those in the soap trade that (1) Colgate bets particularly heavily on spot and (2) its consistent use had a lot to do with Fab's rise to second place.

Such is the general picture of Fab's rise. But how about specifics? How did Fab do it? What kind of broadcast tactics were utilized

The question is not an easy one to answer. The soap business is big and complicated with new products springing up like weeds and tricky variations in the local market picture. Even if a definitive answer did exist it would be jealously guarded in Jersey City headquarters and the Fab agency, William Esty & Co. The secrecy in the soap business puts the Iron Curtain countries to shame.

Things have a way of leaking out, however, and some of the answers lie on the surface for all to see. Many agency men outside the soap field watch

the soap race with keen interest and their interpretations, backed by advertising experience, were utilized in filling out the picture. One attitude frequently voiced, for example, was that radio and TV had more to do with Fab's present standing than any other media use in soap advertising.

Here are some of the specific elements that account for Fab's jump into second place:

1. After a false start with an inferior product four years ago, Fab was introduced via what has become a classic opening wedge for a new detergent — namely, market-by-market couponing, beginning in hard-water areas and heavily backed by spot radio, spot TV, and newspapers.

2. Colgate has set out to do for Fab on TV what P&G did for its soaps on radio — carve out daytime franchises in certain time segments. It is now seeking to build TV franchises with two audience participation shows, *Strike It Rich* in the morning and *The Big Payoff* in the afternoon.

3. For "prestige" (a big show with big names) Colgate gave Fab plugs on its *Comedy Hour*. Some agency men point out that this prestige device was aimed not only at the consumer but at the retailer, thus arming Fab salesmen with a foot-in-the-door and some solid sales talk.

4. The three previous elements combined were important in getting Fab supermarket distribution. Without a solid footing in the big chains, Fab's fight upwards would have been severely crippled. The couponing and market-by-market advertising attacks got the supermarkets to stock up and the TV shows kept Fab on the shelf.

5. An improved Fab formula is winning the loyalty of an increasing number of housewives. The false start mentioned previously refers to an early formula which wouldn't work in washing machines. Fab was withdrawn and reintroduced two years ago in a new formula.

6. The ad theme that had most to do with Fab's success is this: "Fab washes clothes whiter without a bleach than any soap with a bleach." This theme is still pushed vigorously. Backing up its use is another chemical contribution—the optical bleaches. Fab is not the only packaged soap and detergent using optical bleaches, nor is it the only one advertising the fact. (Note Rinso's solium.) But the astute Col-



"Kings Row," early Fab radio soap opera "Miss Susan" on TV with Susan Peters

Poor ratings caused Fab to drop soap operas

Fab's first network efforts in 1951 were made with two soap operas, shown above, but they were dropped in favor of quiz give-away shows. The fact that "Kings Row" was opposite three audience participation programs may have given Colgate the idea

**Fab's current strategy:
to establish TV franchises**

"Strike It Rich" (top), and "The Big Payoff" (center), are in daytime slot for long term. "Comedy Hour" (bottom), Fab's prestige show

gate-Esty team were the first to emphasize the idea that its product was superior to a combination of soap and chemical bleach.

(The best evidence of this astuteness is the fact that Tide, which had been claiming that it gets clothes cleaner than any soap, began saying this year that "Now, Tide washes clothes whiter than you can bleach them!")

(Optical bleaches are not bleaches in the true chemical sense. They are compounds which give off a white luminescence when excited by ultra-violet light, which is a component of sunlight. The use of optical bleaches plus Fab's formula problem spotlights the fact that some of the crucial battles of today's soap business are fought in the test tubes of the organic chemist.)

7. Last of all, there are what might be called the unknown or mysterious factors. Many an adman, with true humility, will admit that things happen in the advertising game that just can't be explained. Sometimes these things are just too subtle and complicated. Sometimes things happen because a fortuitous combination of advertising and marketing tactics will suddenly snap into place without any apparent reason and without any planning aforesight. This is not meant to suggest that Fab did not correlate its various ad tactics. Fab went into groups of markets with a definite ad pattern.

(Please turn to page 78)

**Large slice of Fab
air budget goes to spot**

Fab has been a heavy user of spot radio and TV from the beginning and soap trade people say it had a lot to do with Fab's success. Spot was particularly important during Fab's early days since Fab was introduced by the market-by-market method with air advertising backing up heavy couponing





abc

With Bill Ring (above) as one of the jockeys, ABC's lone commercial innovation is a heavy schedule of afternoon hillbilly music. On the night side the novel feature is the fact that Winchell, Ozzie & Harriet are shared with TV. Combined Ozzie & Harriet price for radio and TV: \$35,000

cbs

While the CBS sponsored lineup offers nothing new to listeners, it does retain the powerful combination of Jack Benny, Bing Crosby, and Edgar Bergen. As a result of these sales the network also managed to clear the decks of all its commitments to radio talent

Net radio clients want shows with proof

Networks are trying to dispel "bargain counter" mood they created, but most sho



Despite the expanding competitive pressure from television, sponsored network radio has embarked on the 1952-53 season with a trim lineup of program fare. The pessimistic forecasts of wholesale dispersement of top-rating personalities from the medium, which were commonly bantered about the trade a few months ago, have failed to materialize. Even though the surgery performed on program costs has been quite severe, the fact remains that the gallery of radio's marquee reliables has come through almost intact.

In compiling a status report on spon-

sored network radio programing, SPONSOR interviewed advertisers, agency executives, and network officials. The highlights of the facts and opinions emerging from this survey were:

1. Advertiser resistance to programs that haven't passed through the crucible of previous sponsorship has become more encrusted than ever. As a network programing v.p. put it: "When you submit a program nobody asks what's new or different in the idea of the show; instead they want to know what is its 'track record'."

2. The networks are finding it difficult to dissipate the bargain-counter

mood they themselves created. Now that the rate structures have been re-adjusted, the networks are making an effort to avoid program "deals" and reestablish list prices.

3. Agencymen voice the belief that it would be futile for them to recommend untested programs or program ideas so long as there are available name packages for which the networks are contractually committed. Such commitments are regarded as an open sesame to the buyer for bargaining.

4. CBS is completely "out of the woods" with regards to obligations for the radio services of talent in whom it



mbs

As would be natural for a network which has found news a highly marketable commodity, Mutual's lone newcomer to its sponsored list is a character commentator, Titus Moody. Last season's daytime programs are carried over practically intact in format and sponsorship

nbc

The sale of Martin & Lewis (above) may rate as NBC's big coup of the fall, but the network still has an obligation to find a radio sponsor each for two other comedians—Bob Hope and Red Skelton. Meantime Skelton becomes a Tandem Planner

performance

fall have a track record

has a corporate interest. These sales, which comprise Bing Crosby, Edgar Bergen, Jack Benny, and Amos 'n' Andy, serve the twin purpose of maintaining a strong programming structure and substantially liquidating talent investments. In the instances of Crosby, Bergen, and Benny the network absorbed a portion of the package cost. (See pages 28, 29 for prices paid by their respective sponsors.)

5. While it succeeded in disposing of Martin & Lewis and Fibber McGee on similar cost-sharing arrangements, NBC has still to find sponsors for two (Please turn to page 89)

Types of sponsored network radio shows

BASE: Programs scheduled for fall 1952 as reported by networks (as of 12 September 1952)

Type of program	Number on each network				Total
	ABC	CBS	Mutual	NBC	
Children's Shows	-	1	1	1	3
Comedy Variety	-	2	-	1	3
Daytime Variety	2	2	-	1	5
Drama: Straight	4	10	-	5	19
Mystery & Detection	2	6	4	4	16
Science Fiction & Adventure	2	-	2	-	4
Soap Operas	-	12	-	15	2
Westerns	1	1	1	1	4
Interviews	-	1	2	-	3
Musical & Musical Variety	3	15	2	8	28
News & Commentary	8	10	8	6	32
Quiz & Audience Partic.	1	6	4	6	17
Religious	5	-	5	-	10
Situation Comedy	2	5	-	4	11
Sports	1	1	1	1	4
Women's Service	1	-	-	1	2
Total	32	72	30	54	188

SPONSORED NETWORK RADIO shows

ABC sponsored radio shows

PROGRAM	COST	TYPE	LENGTH & FREQUENCY	SPONSOR	AGENCY
<i>Betty Crocker</i>	\$3,500	Women's Service	15 min. 5/wk.	General Mills	D-F-S
<i>Bill Ring Show</i>	\$2,000	Musical	15 min. 5/wk.	General Mills	D-F-S
<i>Break the Bank</i>	\$8,000	Quiz-Aud. Partic.	30 min. 5/wk.	Bristol-Myers	Doherty, Clifford & Shenfield Tatham-Laird
<i>Breakfast Club</i>	\$4,000 per 1/2 hr.	Daytime Variety	1 hr. 5/wk.	Toni Co. O-Cedar Corp. Swift Philco	Turner Adv. J. Walter Thompson Hutchins
<i>Cal Tinney</i>	\$1,750	Musical	30 min. 5/wk.	General Mills	D-F-S
<i>Defense Attorney</i>	\$3,000	Drama	30 min. 1/wk.	American Chicle (partic.)	D-F-S
<i>Drew Pearson</i>	\$6,500 (radio & TV)	News	15 min. 1/wk.	Carter Products	Ted Bates
<i>Edwin C. Hill</i>	\$2,500	News	15 min. 5/wk.	Philco	Hutchins
<i>Gillette Fights</i>	\$40,000 (for simulcast)	Boxing	45 min. 1 wk.	Gillette Razor	Maxon
<i>Greatest Story Ever Told</i>	\$4,000	Religious	30 min. 1 wk.	Goodyear Tire & Rubber	Kudner
<i>Henry J. Taylor</i>	\$600	News	15 min. 1 wk.	General Motors	Kudner
<i>Herald of Truth</i>	\$1,500	Religious	30 min. 1/wk.	Church of Christ	Ross Roy
<i>Hour of Decision</i>	\$2,000	Religious	30 min. 1 wk.	Billy Graham	Walter F. Bennett
<i>Jack Berch</i>	\$4,500	Daytime Variety	15 min. 5/wk.	Prudential Ins.	Calkins & Holden
<i>John Daly</i>	\$500	News	15 min. 1/wk.	Gulf Oil	Young & Rubicam
<i>Lone Ranger</i>	\$6,500	Western	30 min. 3/wk.	General Mills American Bakeries	D-F-S Tucker-Wayne
<i>Meet Corliss Archer</i>	\$3,250	Situation Comedy	30 min. 1/wk.	Electric Companies	N. W. Ayer
<i>Metropolitan Opera</i>	\$8,000	Musical	2 1/4 hrs. 1/wk.	Texas Co.	Kudner
<i>Monitor Views and News</i>	\$350	News	15 min. 1/wk.	Christian Science Monitor	Walton-Butterfield
<i>My True Story</i>	\$5,250	Drama	25 min. 5/wk.	Sterling Drug	D-F-S
<i>Mystery Theatre</i>	\$1,500	Mystery & Detection	30 min. 1/wk.	Sterling Drug	D-F-S
<i>Old Fashioned Revival Hour</i>	\$1,500	Religious	30 min. 1/wk.	Gospel Broadcasting	R. H. Alber
<i>Ozzie & Harriet</i>	\$35,000 (radio & TV)	Situation Comedy	30 min. 1/wk.	Hotpoint Lambert	Maxon Lambert & Feasley
<i>Paul Harvey</i>	\$1,250	News	15 min. 1/wk.	Burton-Dixie	Turner
<i>Sanka News Roundup</i>	\$350	News	5 min. 1/wk.	General Foods	Young & Rubicam
<i>Silver Eagle</i>	\$2,750	Adventure Drama	30 min. 2/wk.	General Mills	Knox-Reeves
<i>Space Patrol</i>	\$1,500	Science Fiction	30 min. 1/wk.	Ralston Purina	Gardner
<i>This is Your FBI</i>	\$4,500	Drama	30 min. 1/wk.	Equitable Life	Warwick & Legler
<i>Top Guy, The</i>	\$3,000	Mystery Drama	30 min. 1/wk.	American Chicle (partic.)	D-F-S
<i>Voice of Prophecy</i>	\$1,500 (incl. Mutual)	Religious	30 min. 1/wk.	Voice of Prophecy, Inc.	Western Adv.
<i>Walter Winchell</i>	\$15,000 (radio & TV)	News & commentary	15 min. 1/wk.	Gruen	McCann-Erickson
<i>Whispering Streets</i>	\$3,250	Drama	15 min. 5/wk.	General Mills	Knox-Reeves

CBS sponsored radio shows

PROGRAM	COST	TYPE	LENGTH & FREQUENCY	SPONSOR	AGENCY
<i>Allan Jackson & News</i>	\$1,250	News	15 min. 5/wk.	Metropolitan Life	Young & Rubicam

SOURCE: Show costs are SPONSOR'S September 1952 estimates;

with their talent and production costs

PRDGRAM	CDST	TYPE	LENGTH & FREQUENCY	SPDNSDR	AGENCY
<i>Amos 'n' Andy</i>	\$15,000	Situation Comedy	30 min. 1 wk.	Rexall Drug Co.	BBDO
<i>Armstrong's Theatre</i>	\$4,000	Drama	30 min. 1 wk.	Armstrong Cork Co.	BBDO
<i>A. Godfrey's Morning Show</i>	*	Daytime variety	60 min. 5/wk.	Frigidaire French Sardine Co. Toni Co. Owens-Corning Fiberglas Lever Bros. (Rinso) (Pepsodent) Pillsbury Mills National Biscuit Liggett & Myers	Foote, Cone & Belding Rhodes & Davis Foote, Cone & Belding Fuller, Smith & Ross Ruthrauff & Ryan McCann-Erickson Leo Burnett McCann-Erickson Cunningham & Walsh
<i>Godfrey's Talent Scouts</i>	\$8,500	Musical Variety	30 min. 1 wk.	Thomas J. Lipton	Young & Rubicam
<i>Aunt Jenny</i>	\$2,950	Soap Opera	15 min. 5/wk.	Lever Bros.	Ruthrauff & Ryan
<i>Benlah</i>	\$8,000	Situation Comedy	15 min. 5/wk.	Procter & Gamble	Dancer, Fitzgerald & Sample
<i>Big Sister</i>	\$2,850	Soap Opera	15 min. 5/wk.	Procter & Gamble	Compton
<i>Bill Shadel & News</i>	\$450	News	5 min. 1/wk.	Campana Sales	Wallace-Ferry-Hanly
<i>Bing Crosby</i>	\$16,000†	Musical Variety	30 min. 1/wk.	General Electric	Young & Rubicam
<i>Bob Hawk</i>	\$8,000	Quiz	30 min. 1/wk.	R. J. Reynolds	William Esty
<i>Brighter Day</i>	\$3,750 (includes NBC)	Soap Opera	15 min. 1/wk.	Procter & Gamble	Young & Rubicam
<i>Carl Smith Show</i>	\$1,250	Music	5 min. 5/wk.	Kellogg Co.	Leo Burnett
<i>Choraliers</i>	\$3,000	Music	30 min. 1/wk.	Longines-Wittnauer	Victor A. Bennett
<i>City Hospital</i>	\$2,350	Drama	30 min. 1/wk.	Carter Products	SSCB
<i>Club 15</i>	\$12,500	Music	15 min. 3/wk.	Campbell Soup	Ward Wheelock
<i>Curt Massey Time</i>	\$10,000	Music	15 min. 5/wk.	Miles Laboratories	Goffrey Wade
<i>Dr. Christian</i>	\$7,000	Drama	30 min./1 wk.	Chesebrough	McCann-Erickson
<i>Edgar Bergen</i>	\$12,000**	Comedy Variety	30 min./1 wk.	Richard Hudnut	Kenyon & Eckhardt
<i>Edward R. Murrow</i>	\$5,000	News	15 min. 5/wk.	American Dill Co. Theo. Hamm Brewing	Joseph Katz Campbell-Mithun
<i>FBI in Peace & War</i>	\$3,975	Mystery & Detection	30 min. 1 wk.	American Chicle	SSCB
<i>Gangbusters</i>	\$4,750	Mystery & Detection	25 min. 1 wk.	General Foods	Young & Rubicam
<i>Gene Autry Show</i>	\$11,000	Western	30 min. 1 wk.	Wm. Wrigley, Jr.	Ruthrauff & Ryan
<i>Give and Take</i>	\$2,250	Aud. Partic.	30 min. 1/wk.	Cannon Mills	Young & Rubicam
<i>Grady Cole Show</i>	\$1,750	Music	15 min. 1/wk.	General Foods	Foote, Cone & Belding
<i>Grand Central Station</i>	\$3,650	Drama	30 min. 1 wk.	Toni Co.	Foote, Cone & Belding
<i>Grand Slam</i>	\$4,500	Quiz	15 min. 5/wk.	Continental Baking	Ted Bates
<i>Guiding Light</i>	\$3,000	Soap Opera	15 min. 5/wk.	Procter & Gamble	Compton
<i>Hallmark Playhouse</i>	\$9,500	Drama	30 min. 1/wk.	Hall Brothers, Inc.	Foote, Cone & Belding
<i>Hilltop House</i>	\$2,650	Soap Opera	15 min. 5/wk.	Miles Laboratories	Goffrey Wade
<i>Home Folks</i>	\$4,500	Music	15 min. 5/wk.	Quaker Dats	Price, Robertson & Frank
<i>House Party</i>	\$6,000	Aud. Partic.	30 min. 5/wk.	Pillsbury Mills Green Giant Lever Bros. Kellogg Co.	Leo Burnett Leo Burnett N. W. Ayer Leo Burnett
<i>Inner Sanctum</i>	\$2,350	Mystery & Detection	30 min. 1/wk.	Pearson Pharmacal	Harry B. Cohen
<i>It Happens Every Day</i>	\$1,250	Commentary	5 min. 6/wk.	Toni Co.	Tatham-Laird Weiss & Geller
<i>Jack Benny Show</i>	\$15,000***	Comedy Variety	30 min. 1/wk.	American Tobacco	BBDO
<i>Jack Smith-Ginny Simms</i>	\$14,000	Music	15 min. 5/wk.	Procter & Gamble	Dancer, Fitzgerald & Sample

*Sold on simulcast basis—time plus talent: \$1,400,000 annually for two TV quarter-hours and two and a half radio quarter-hours per week.
 **Edgar Bergen receives \$16,000 for the package from CBS.
 ***Jack Benny receives \$20,000 for the package from CBS.
 †Bing Crosby receives \$18,000 from CBS for the package.

roundup of fall 1952 programs is from the networks designated

(Please turn to page 85)

PROBLEM: radio-TV are little used in food co-op

Many food manufacturers put radio-TV on their list of approved media for co-op. But few push the air media to retailers. Hence the grocers go on using media which are their traditional favorites newspapers and circulars. Though food manufacturers know radio-TV are effective and spend air money heavily on the national level, few of them have sought to educate their representatives in the field about air advertising. One big reason for this: Co-op money is frequently used more as a lever by the sales department than as a pure advertising venture. Sales executives, not being familiar with media values, are little inclined to be concerned with whether a disproportionate sum goes to newspapers or not. Meanwhile the double rate structure helps newspapers to hold onto food co-op money. Papers charge stores at the local rate and the stores in turn are reimbursed by food firms at the national rate. Stores often end up making a nice profit on their co-oped newspaper ads.



Radio-TV co-op needn't be a food

Little of \$35,000,000 spent by grocery manufacturers for co-op goes on the air due to

over-all Nothing is easier to find than grocery products being advertised on the air—nationally. From soaps to cereals, from pickles to polishes, the products sold through the nation's 400,000 grocery outlets are among radio and TV's biggest customers. Just look at the figures. The Grocery Manufacturers Association currently estimates that between a third and a half of the \$350,000,000 its blue-chip members are spending this year in national media will go for broadcast

Network and station merchandising, such as WGAR, Cleveland plan, has made grocers more aware of pull of broadcast advertising



advertising, including network and spot.

Because of the tremendous trend to self-service grocery stores—40% of the total sales volume is now done in self-service supermarkets—these manufacturers put their advertising emphasis on pre-selling the customer early and often. Broadcast advertising, with its saturation coverage and proved results, is therefore a keystone in the national process of pre-selling.

You'd think that the constant, heavy, hard-hitting broadcast campaigns of the General Foods and the General Mills and the Procter & Gambles would naturally find a counterpart in the area of cooperative, or shared, advertising between grocery manufacturers and grocery retailers. The assumption is a natural one; grocers are constantly exposed to the national pull of radio and TV. Daily they see it do everything from building actual product sales to distributing entry blanks in a big radio or TV-promoted contest.

But nothing is harder to find than a

food retailer or food chain that is engaged in a cooperative air venture with one or more big grocery manufacturers. In this area of grocery advertising, almost everyone seems to operate as though broadcasting was still just a faint gleam in the eye of Guglielmo Marconi. Well over 95% of the \$35,000,000 which the GMA feels its members now spend annually in grocery co-op goes into local printed media—newspapers, circulars, letters, and postcards—or combinations of these media and promotional displays.

This peculiar contrast of air-mindedness at the national level and an apparent anti-airselling outlook at the local level is a puzzle that has long been the despair of many a conscientious grocery product advertising executive.

However, most of them do attempt an answer of sorts. In talks with advertising and sales executives of nearly two-dozen leading food and non-food grocery firms, SPONSOR heard this explanation cited most often: "Retailers in the food and grocery field just



SOLUTION: grocery manufacturers can encourage effective use of radio-TV co-op by these steps

1. Approve broadcasting in co-op deals

Many grocery co-op contracts are written to cover only printed media, circulars, direct mail, and special promotions. Before you can get into co-op broadcasting with grocers, you must add broadcasting to the approved local media list in your co-op contracts.

2. Increase co-op budgets if necessary

Allocations of co-op funds are traditionally based on newspaper ad practices of grocers, where many co-op advertisers are dumped in one big ad and the costs divided. Since fewer co-op grocery products are likely to be crowded into any single air venture, it may be necessary for you to set higher co-op allotments to cover co-op broadcasting.

3. Establish radio-TV training for co-op admen

The sales executives, district managers, distributors, jobbers, wholesalers, etc., who now ride herd on your end of a co-op campaign may lack specialized knowledge of broadcast advertising. Special training sessions in radio-TV may be necessary. In turn, this knowledge will aid them in setting up and overseeing co-op broadcasting at local level.

4. Furnish free radio and TV material

Almost all co-op manufacturers spend large sums to furnish free cuts, mats, copy slants, promotional material and the like to aid grocers in their newspaper co-op advertising. Transcribed or filmed open-end spots and programs should also be made available. Thus the same expert planning that goes into your national airselling will also aid grocers.

5. Pass on specialized air knowledge

All grocery manufacturers who are network and spot air advertisers have acquired special knowledge about airselling their own products. An invaluable aid to grocers would be a manual of time-buying tips, audience information, program pointers, commercial copy themes, promotion and publicity ideas that apply to airselling your product locally.

field stepchild

tail grocer ad traditions

don't look upon radio and TV as something that will sell specific 'price-line' items. Grocers have always used newspapers as their biggest medium; we can do nothing to tout them away."

But this theory is contradicted by fact. Some of the large grocers *do* use broadcasting. The Supermarket Institute recently announced almost 50% of the stores and chains in the supermarket class (by SI standards, a "departmentalized food store with a minimum sales volume of \$500,000 a year") use air advertising. Almost all of this consists primarily of announcements or participations used to push house brands or meat-and-produce specials on peak shopping days. The ranks of these supermarket air users include such names as Food Fair, Kroger, A&P, Safeway, Grand Union, Market Basket, Weingarten, and others.

A close-up view of this new trend in air advertising discloses another interesting fact. These few grocers are largely spending their own money to
(Please turn to page 66)



EXAMPLE: Grand Union tied in with four foods

Recent example of grocery retailer who has taken rare plunge into cooperative broadcasting was TV panel series, "Starring the Editors," on New York's WABD. Show was sponsored by Grand Union, growing Eastern supermarket chain, on a co-op basis with four grocery manufacturers: Weston Biscuits, Vanity Fair Facial Tissues, Chun King Chinese Foods, and Ward's Tip-Top Bread. Lansing P. Shield, Grand Union president, is standing in photo above. Cooperative sponsors were lumped with fewer advertisers than printed media, received longer, better-planned co-op mentions. Grand Union deal opened eyes of many other grocers to possibilities of co-op sponsorship of other local or syndicated radio and TV programs. Grand Union now plans second series.



SHOW COST \$4,000 FOR 10 WEEKS, PULLED 350 INQUIRIES. ABOVE A/E ROBERTS, SALES MANAGER MANNING GO OVER SLIDES

How TV put over a coffee vendor

In 10-week test WCAU-TV, Philadelphia, weathercast sold 175 dispensers at \$740 each—and sold Rudd-Melikian on an expanded air campaign

TV Can television sell a vending machine designed for office and industrial use and costing \$740?

That was the question the Rudd-Melikian Co. sought to answer last spring when they put their coffee vendor on TV in Philadelphia. The results have proved so good that the approach may soon be tried in dozens of R-M-franchised markets around the country.

R-M made 175 sales (a gross of \$129,500) in only 10 weeks on the air and the TV campaign cost them just \$4,000. The machines, called Coffee Cubs, were demonstrated only once a week on a WCAU-TV weather report at 11:15 p.m. Sundays.

Rudd-Melikian is but one of many firms now manufacturing machines for the burgeoning vendor business. Their success with TV (and an experiment just getting underway in radio) may spur interest in the air media among other vendor firms. It's a fast-growing field, anxious to capitalize on promotion opportunities. (Soft drink vendors sold \$234,361,400 worth of drinks in 1950; \$320,619,841 in 1951. Coffee dispensers sold \$10,415,000 worth in 1950; \$23,389,339 in 1951.)

The promotion problem faced last spring by R-M was a fairly specialized one. The original R-M units had been designed for use in large factories, heavy industrial plants, and busy of-

fices: they were large machines equipped to serve 1,000 cups of coffee. To advertise these machines, R-M had used mainly trade papers and direct mail.

However, when the firm's engineers developed a new, more compact unit in 1951, with its 1,000-cup capacity condensed into a unit no larger than a water cooler, the company saw its potential market in the home territory of Philadelphia expanding from a handful of large industrialists to some 40,000 prospective customers.

The Roberts agency, which had handled R-M advertising since the agency began in 1951, mulled over the problem. After studying the market poten-

tial of the Coffee Cub. Account Executive W. S. Roberts, president of the agency, and TV Director Franklin Roberts both recommended television. Their reasoning:

This machine was a new product—it offered a service the public had not been able to buy the same way before. Television would educate the public in its use. It would show the machine in operation and create demand for it.

Besides educating the public, a television demonstration would serve as a sales demonstration to prospective customers. Television would also increase the demand and indirectly promote sales of the coffee dispenser by making employee organizations aware of automatic hot coffee service.

Rudd-Melikian agreed to the agency recommendation on a test basis. Television would have to deliver direct sales, and be paying for itself by the end of the test period.

This period, the agency set at 10 weeks. Furthermore, television was given a handicap. To put the job unquestionably up to the medium's ability to sell, the test was scheduled for late spring through early summer, a time in which interest in hot coffee is likely to lag considerably because of the weather. Since the Coffee Cub retails at \$740, each program had to produce eight sales for TV to pay its own way in the test period.

With the preliminaries agreed upon between company and agency, Wil and Frank Roberts mapped out their TV strategy.

For the specialized adult audience that the product demanded, the agency decided to buy time at night. Though the viewers might be numerically fewer at that time, they would also be more relaxed and better disposed towards concentrating on the commercial presentation. To test the validity of these assumptions, viewers were asked to write or phone for further information.

The copy was to stress two points: How a coffee break raises employee morale, and how the Coffee Cub with its on-the-spot service eliminated time lost to the employer in sending out for coffee.

The agency then bought an 11:15 p.m. slot on WCAU-TV Sundays.

The program vehicle was to be a 15-minute discussion show entitled *No Holds Barred*. Gordon Walls, WCAU-TV's sales rep, helped in the arrangements; the station's feature film originally scheduled for 11:15 p.m. was

moved up to follow R-M's program.

The 11:15 to 11:30 p.m. time slot seemed ideally suited for R-M's needs: The period delivered about 10% of the 1,052,259 set market, reached a strictly adult audience as the product demanded, and out-rated the two other stations combined.

The program was to feature a three-man panel, and the subject of discussion for the opening night was the re-arming of Germany. Members of the panel were an instructor of Political Science from the University of Pennsylvania, a former member of the diplomatic service, and a member of the British Labor Party who was then doing graduate work in this country.

Although the projected program sounded promising, the agency executives felt that it would be an unfair test of TV's efficacy in selling coffee dispensers. "Why make this a test of a new show idea as well?" they thought.

It was decided, therefore, to let the 10-week television test run with an established public service feature—quite in keeping with the nature of the product. A five-minute weather forecast was chosen and scheduled for 11:15 p.m.

The first R-M sponsored weather report was aired on 20 April 1952. Fifteen leads resulted from this first television demonstration. The second week, requests and inquiries really began rolling in.

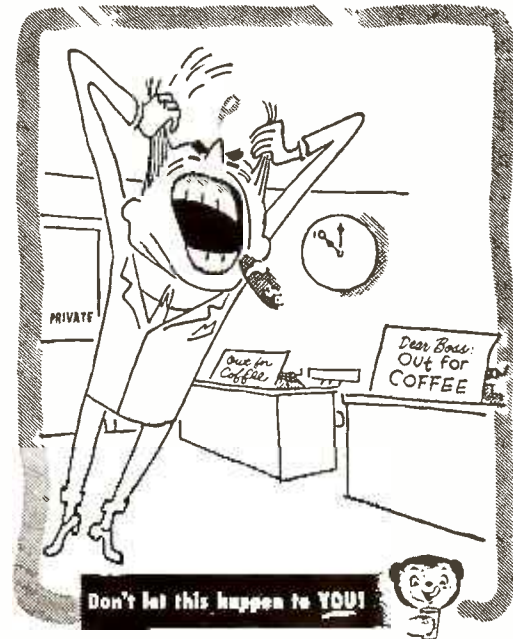
During the third week, the weather was on the side of Rudd-Melikian. As it happened, Philadelphia underwent a regular deluge the week preceding the third spot. The commercial showed a messenger boy fighting his way through wind and rain carrying a tray with sopping wet coffee containers. Said the voice-over copy, through sounds of a fiercely whistling gale, "Through wind and sleet, through rain and hail, the coffee must go through!" The subsequent demonstration of Coffee Cub proved without a doubt that coffee-on-the-spot would eliminate rain-diluted coffee in soggy containers. Within three days following this third Sunday demonstration, 60 leads for the dispenser had poured into the agency office.

The 10-week test, which had cost some \$4,000, netted the following results for Rudd-Melikian: The firm received 350 inquiries directly attributable to the air campaign. Of these

(Please turn to page 58)

Strategy R-M used in TV

1. A 10-week period was set as the maximum time TV had to prove itself. Each program had to pull eight sales to pay television cost.
2. To get an adult audience a late evening time (11:15 p.m.) was chosen. A tried and true weather-cast format was sponsored by R-M.
3. Copy stressed raising morale of employees and savings to an employer of time help spend going out of office to buy their coffee.
4. Actual demonstrations were used and viewers were asked to phone or write in for further information. Show aided salesmen considerably.



First cartoon pitch gave way to live selling convenience of on-the-spot coffee

Coffee Cub is water cooler size, giving it broad appeal for offices and factories



Two new coverage tools and what they mean to sponsors

Within weeks, up-to-date circulation data on radio-TV will be in use. Here are inside details of how NCS and SAM services will differ

spot In a matter of weeks, broadcast advertisers of all types and their agencies will have at hand the most comprehensive data on U.S. radio coverage any adman has ever seen. They will also have the first reports of comparable TV coverage. Together, these data will:

- Enable major network advertisers to determine just how many families are tuning regularly to a given radio or video network, and just where these families are located in the U.S.

- Allow skilled agency timebuyers to match spot radio and TV coverage to distribution areas or dealer districts throughout the U.S.

- Permit advertising managers of large and small companies to work out formulas of radio-TV expenditures vs. sales expectancies, once the average pulling power of a spot campaign or program venture has been pre-tested or

determined in advance.

- Provide stations and networks with accurate circulation data comparable to that of Audit Bureau of Circulation used by printed media.

- Chart for all buyers or sellers of broadcast advertising the true size and scope of U.S. air media all the way from the top networks down to the small stations in outlying communities.

All of this is welcome news to the average national, regional, or local sponsor. Having struggled along on a mixture of guesswork and outdated 1949 BMB data, most are anxious to know the present size of radio and television, and their effects on each other. The rose-tinted outlook is clouded considerably, however, by a problem which the industry has yet to solve.

In the realm of printed media, one organization—Audit Bureau of Circulation—serves as the official oracle of

newspaper and magazine circulation. Nobody disputes ABC figures any more than the average American questions his bank statement. But in the realm of broadcast coverage measurement, where recently nobody was counting the noses, there are now two firms doing just that. Already there is indication that they won't be in agreement, and already there is confusion.

Both of the firms are big, and both of them are honest. Each of them will be spending about the same amount—in the neighborhood of \$750,000—to measure approximately the same thing this year. The first is Nielsen Coverage Service, offshoot of giant A. C. Nielsen Co., the world's largest marketing research organization and a familiar name to rating-minded air advertisers. The other is Standard Audit and Measurement Service, an offshoot

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What SAM and NCS station reports will contain



State County City	1952 Radio Families	Total Weekly Audiences Families % †	COMPOSITION OF TOTAL WEEKLY AUDIENCE			
			6 or 7 Days or Nights Families %		3 or more Days or Nights Families %	



Total Radio Homes in Area	STATE NCS Area	STATION COVERAGE DETAIL BY NCS AREAS					
		4-Week Cum.		DAYTIME Weekly		Average Day	
		NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*

STATE NCS Area	NIGHTTIME						NCS MARKET INDEX	Total Homes in Area
	4-Week Cum.		Weekly		Average Day			
	NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*		



Dr. Ken Baker heads up SAM, uses BMB-type mail ballots to check Art Nielsen's personal-interview surveys show U.S. 98% radio-saturated

How SAM and NCS coverage services compare

SAM

Survey method: Audience circulation of air outlets is checked in some 3,100 U.S. counties. National "quota sample" is used. Data are gathered through some 670,000 mail ballots, in technique similar to 1949 BMB study. Personal interviews are not used. Repeat mailings of ballots are made until at least 40% have answered. No cross-checks are made on circulation data on basis of rating information.

Radio-TV home base: Total U.S. homes are based on county-by-county estimates of Sales Management. Radio and/or TV homes are derived by measuring county percentages of broadcast receiver homes in 1950 census against 1952 Sales Management county homes.

Radio-TV data: Are measured on the same yardstick to show relative coverage of radio and video outlets, in terms of circulation of subscribing stations (around 400). Agencies will not be given data on non-subscribers, although subscribing air outlets can buy information on competing non-subscribers, may pass it along to agencies.

Costs to agencies: Since costs of SAM survey are borne primarily by stations, one set of 400 SAM station reports will be sent to agencies for free. Special tabulation work, area studies, are available at nominal cost. SAM costs to agencies will go down as more stations subscribe; area reports may be free when list hits 600.

Primary tools: Agencies using SAM will employ as basic time-buying tool the for-free SAM station reports, instead of area reports. No data on out-of-home, multiple-set listening/viewing is shown in these reports, qualitative factors are not reported. SAM data is very similar to 1949 BMB data that has been used by agencies.

NCS

Survey method: Audience circulation of air outlets is checked in 1,500 "NCS Areas." Counties over 10,000 pop. are separate; the smaller ones are "clustered." Sample homes were decided on area probability system, based on U.S. Census. Data gathered through over 90,000 personal interviews, some mail ballots. Audience memory factors compensated by controls based on NRI-NTI Audimeters.

Radio-TV home base: Total U.S. homes are based on county-by-county estimates of Sales Management. Radio and/or TV homes are derived from NCS area probability sample measured against SM total homes, to reflect 1952 growth. U.S. Census cooperated.

Radio-TV data: Are measured on the same yardstick to show relative coverage of radio and video outlets. Some data on non-subscriber stations appears in NCS Area Reports, more is available at extra cost. Circulation of both radio and TV stations are in Area Reports. Subscription is set up in two grades: "Basic," "Comprehensive."

Costs to agencies: NCS prices are determined on sliding scale of discounts. For "Comprehensive" U.S. Area Reports (48 states) price to agencies/advertisers is \$6,000 less discounts based on air spending etc. plus more for extra services. Median price to average-sized agency should be around \$3,000, less to stations.

Primary tools: Agencies using NCS will probably employ as their basic tool NCS's U.S. Area Reports ("Comprehensive") in buying spot radio or TV time. Data on out-of-home listening and viewing is shown in NCS Station Reports, which agencies will also use. Additional data on audience characteristics, etc., can be had at extra cost.



Video-Cast

Animated commercials can be produced for as little as \$250 for three minutes with new technique of New York's Howell-Rogin Studios. Widely used in recent NBC TV convention coverage, trick involves projection of "live" drawings on black cellophane to TV cameras

Coffee-er Coffee!



TV's cost-cutting gadgets

Can they solve a program or commercial production problem for you?

TV The "Welcome" sign is nailed to the door today at TV networks for the man who can invent a better gadget or process for cutting TV program costs. That's because major TV advertisers today, glumly watching video costs going through the roof, are now guarding their TV dollars the way settlers counted bullets during an Apache raid.

And, the TV webs are getting results. From million dollar laboratories, and from the lunch-table doodles of admen are coming a stream of electronic and mechanical devices for TV that have one purpose in common: to save the sponsor's money. By judicious use of this new crop of postwar gadgets, alert producers can today bring in the average TV show at last year's prices, despite upward trends in talent and union scales. In some cases show costs can even be lowered.

Sometimes, these money-saving gadgets are merely some form of common object with an ingenious TV twist. Take CBS TV's rain-making gadget as an example. Not long ago, Fred Waring let it be known that he wanted to do a production number on TV of "Singing in the Rain" complete with rain. Dollar-conscious eyebrows at

General Electric, Waring's sponsor, went up. Visions of elaborate Hollywood-type sprinkler systems, Niagaras of piped-in water, vast run-off tanks and flooded studios danced expensively before the eyes of GE's admen.

Paul Wittlig, director of CBS TV's New Effects Development section, tackled the problem with the Waring staff. Wittlig, who has come up with many a similar money-saver that's now a standard item in TV production, soon had the answer. It was simple enough: a motor-driven, rotating drum which was covered with black, sparkling emery cloth.

With the drum spinning at a certain speed before a camera, TV screens showed a realistic rain effect. Later, superimposed over Waring's dancing ensemble and chorus, few viewers questioned the authenticity of "Singing's"

rain. For a clincher, when the ensemble danced past a fountain, an off-camera prop man sprinkled a few handfuls of rice into the pool as the scene faded out. Result: critical huzzahs for the movie-like effects. Cost of rain effect: practically nothing.

Not all of the new money-savers in TV production are Rube Goldberg gadgets. Some of them are intricate systems of standardization, or assembly-line methods for producing the necessities of TV programming. Like Napoleon's famous law code, they are designed primarily to tie a lot of small operations under one big roof in order to save time and money for all concerned.

The major TV webs, for instance, are now working toward the day when almost any kind of TV scenery can be put together from standard, inter-

Superimposition

Device known as Electronic Matting Amplifier gives low-cost trick optical effects in commercials. Electronic "hole" is cut in one scene; image from another camera is inserted in "hole"





TelePrompter

Sponsors' fears that actors, announcers may forget TV lines and ruin expensive show are licked with TelePrompter, seen in use at left. Setup of movable "readers" above unwinds giant TV script like piano roll out of camera range during show, rents for \$30 an hour minimum

changeable parts. In TV's early days, one show's art director would snootily refuse to use material originally designed by another. Today, putting a set together is fast becoming no more difficult than building a model draw-bridge from an Erector set.

By investing in storage space, networks have been able to build up ever-growing "libraries" of everything from scenery and props to costumes and film clips. These are saving sponsors hundreds of dollars each week, and are breaking the stranglehold of outside suppliers who could charge what they liked because studios needed them.

Another battlefield of the war against rising TV production costs is being fought in the area of pre-planning. This is the realm of the calculated guess, where TV knowledge acquired painfully by trial-and-error methods is being put to work before a show even goes into rehearsal.

Writers are now briefed in advance, to avoid things like mob sequences, impossibly quick costume changes and over-elaborate sets. Conferences between agency men, clients and film producers are clearing away many obstacles which could later result in high

costs, wounded egos and expensive re-shooting. Story boards are being used increasingly as a means of visualizing both film and live TV effects, and as a means of cutting down expensive camera rehearsal until "the right shot" is found.

Many of these and other developments are already familiar to TV-wise clients and agencies. However, in its investigation of the problem of TV program cost reduction, SPONSOR turned up four items which are worthy of detailed treatment. All four are in the class of being simon-pure gadgets. They include: the TelePromTer, Video-Cast, rear-view projection and the electronic matting amplifier.

This quartet of devices is more-or-less familiar to admen, but SPONSOR feels that several recent improvements in most of them necessitates a review of their functions. On the following pages therefore, SPONSOR presents capsule profiles of these TV money-savers which may aid admen to decide just how they fit into fall TV plans.

TelePrompter

A moving scroll with script lines on it, this device is an outgrowth of the

"prompter's box" familiar to opera-goers. Patented by an independent concern, TelePrompter Corporation, the machines are rented out for a fee of \$30 an hour (four hours minimum) and are already becoming a low-cost insurance policy to many a TV advertiser against air "fluffs."

TelePrompter's "Class A" battery consists of four reader units, a master control panel, a monitor and an operator. It provides a sponsor's show cast with an entire TV script typed in jumbo letters readable at a distance of up to 25 feet. Tests have shown that home viewers cannot tell when an actor or speaker is sneaking a look at the device to prompt himself or to watch for cues.

The TelePrompter, appropriately enough, is the brainchild of Broadway actor Fred Barton, who soon saw the problems of memorizing TV lines in a hurry. Basically, the TelePrompter consists of a set of rollers, housed in a portable cabinet, on which a roll of paper carrying the script is rotated at a controlled speed. The machines are placed at various positions on the stage, out of camera range but easily readable by the actors. Through a re-

(Please turn to page 60)

Rear-view projection

Standard Hollywood trick of having actor perform daredevil stunts before rear-projected film clips has been perfected for TV through new lighting. Costs are low but realism is high

22 SEPTEMBER 1952






Their action in Chicago touched off speculation about spot radio

As soon as CBS, followed by NBC, reduced rates, admen started asking what would happen to spot. Shown at historic Chicago "rate-cut"

meeting are (l. to r.) Adrian Murphy, pres. CBS Radio; John Fetzer, meeting chairman; Frank Stanton, CBS pres.; Richard Salant, CBS v.p.

Will spot radio rates be cut?

Few stations will change rate cards following net reduction, survey shows

 With network rates now down, will national spot rates soon follow?

That's a question admen have been asking ever since CBS and NBC announced new discount structures resulting in nighttime cuts of an average of 25% for CBS and of 23 to 30% for NBC. To get the answer, SPONSOR surveyed stations and their national representatives as well as timebuyers asking what they thought would happen now to national spot rates. In summary, here's the outlook as the sellers of radio time see it:

1. There will be no countrywide pattern for changes in national spot rates or discounts. While the network reductions were made according to one

formula applying to all affiliates, any national spot changes—up or down—will be based on individual circumstances.

2. A few stations which had been reevaluating their rate structures long before the network cuts were made official will probably reduce nighttime spot rates within the next few weeks. Many other stations, though eventually likely to cut their evening rates, will take plenty of time before they make a move.

3. The fact that national spot business is booming now for many stations will tend to stiffen resistance to agency-advertiser suggestions that now is the time to cut national spot rates "in light of the network cuts."

4. Many stations will raise rates for morning time, where business is booming, when they get around to reducing nighttime rates. But simultaneous adjustments for day vs. night are by no means inevitable at all stations. Some will raise mornings without reducing nighttime and vice versa.

5. Eventually, perhaps within a year, there will be a major trend toward the single rate for day and night, as TV spreads and more stations reduce night rates.

6. A return to rate-card selling, long hoped for by both buyers and sellers of time, is the likely outcome of the current round of reevaluation and rate lowering at stations. By next fall, many feel, deals will be a rarity.

Rate reevaluation will pick up speed within a few weeks when Standard Audit and Measurement (SAM) and Nielsen Coverage Service (NCS) issue complete reports to stations and agencies. With the first county-by-county coverage measurements in three years in front of them, stations will be in a position to make logically based rate card decisions. (See story page 34 for full description of what SAM and NCS will measure and how.)

Another factor which may accelerate rate reevaluation is the seasonal slump in spot business which usually follows Christmas. Spot business is better now than some stations have seen it in years and breaking monthly business records for others. But after the fall drug and other seasonal spending levels off, and following the Christmas rush, station management will be more inclined to take a look at the rate card. In the long run you can count on supply and demand to set prices for radio time as much as for any other commodity.

Some client advertising executives have expressed the opinion to their agencies that national spot radio rates would decrease "automatically" because the networks had made their cuts. But agency buyers were quick to report that national spot and network radio had to be viewed as completely separate media. "If magazines cut their rates," said one buyer, "would newspapers have to as well? It would all depend on a newspaper's competitive situation and that, of course, is the

way you have to look at spot radio."

In general, timebuyers queried by SPONSOR felt even more certain than radio representatives that no immediate wave of rate reduction was imminent. Unlike the situation which prevailed shortly after the first network rate cut in 1951, the present reduction has not as yet touched off a round of letters from agencies requesting national spot rate adjustments. Though stations anticipate pressure from major spot clients, it appears that agencies will wait to see what the stations do in the next six months before making serious overtures.

Because the network rate cuts were in the form of changes in the discount structure, you might wonder whether the stations will also use this technique in cutting rates. If they do, time buying will be tougher. Estimators will spend long hours with the rate cards, reading the fine print, and wearing down slide rules to dope out what a schedule will cost. For that reason you can bet reps will take a dim view of the discount route to rate reduction and put plenty of pressure on their stations to stay away from it. They want to make buying spot easier, not more complex.

However, some stations may try the discount approach if it's mainly pressure from the major advertisers they have to bow to. They'll reason this way: We have to cut to hold the big boys but meanwhile medium-sized and small advertisers are less of a problem.

Why not slant the discounts to encourage the heavy spenders and maybe stimulate more 52-week business in the process?

To give you an idea of how both buyers and sellers look at the rate situation, here's a cross-section of quoted opinion. These are frank statements because they were made to SPONSOR with the understanding that neither those quoted nor their organizations would be identified. You can get an idea of what segment of the industry these various spokesmen represent from the generalized identification provided here. Reps being closer to pricing strategy than the buyers are quoted first.

Sales executive of rep firm in middle ranks: "We've been analysing the situation for our stations and have made recommendations. Now we're waiting for each of the stations to make a decision. What we're concerned about is that the cost per unit of time in some of our markets is liable to be out of line with what the same unit of time costs on a network basis. In other words if they can get a half hour on the network for too much less than what it costs as a spot program, the stations will have to come down in their spot rate.

"We hope that a lot of the stations reduce their nighttime rates within this coming year so as to help turn the thinking of advertisers in that direction. If just a few stations here and
(Please turn to page 95)

Here are questions admen have been asking about national spot rates

These are the answers, based on a SPONSOR survey among sellers

Q. Will a lot of stations soon cut their national spot rates?

A. No. There will be a few stations reducing rates, but no flurry. Within the next six months, however, many stations will be reducing night rates and/or raising the price for mornings.

Q. In what kind of pattern will cuts be made?

A. Rate changes won't be on a formula basis as was the case with the networks. Each station will decide what to do on the basis of competition. You'll hear of raises as well as cuts.

Q. Are deals on the way out as a result of rate reevaluation?

A. Yes. Pressure is building up in all segments of the industry to squeeze out the under-the-counter tactics. Stations are now reevaluating their rate cards with the hope of attaining stability.

Q. Is the single rate for day and night time coming soon?

A. Yes. Within a year, many believe, there will be a major swing toward this pricing system. Many stations have already adopted it and their ranks will grow as nighttime rates are brought down.



no



Mr. D.* has talent



He can't twirl an Indian club or swallow a sword. But Mr. D. has talent, no doubt about it... a wide variety of local *live* talent in seven of your most important television markets.

Put him to work on your TV campaign, and you'll get a personality or a show which will assure you of making the right impressions. (And plenty of them!)

For the people on his list belong to the local scene. *They talk the local language.*

And, because our Mr. D. represents the best station in each of his seven markets, they are the best—and the most popular—people in town.

It's easy to see why far more advertisers than ever before are choosing our Mr. D.'s local live availabilities.

Mr. D. would be happy to show you his east. Even more happy to east you a show. Just ask him for more details.

CBS TELEVISION SPOT SALES

Representing WCBS-TV, New York; WCAU-TV, Philadelphia;
WTOP-TV, Washington; WBTV, Charlotte; WAFM-TV, Birmingham;
KSL-TV, Salt Lake City; and KNXT, Los Angeles.

*Mr. William H. Davis of Chicago, or Messrs. Thomas H. Dawson or Sam Cook Digges of New York. Or, just as easily, our Messrs. A. through Z.

HOTEL ROOMS

SPONSOR: Hotel Bader

AGENCY: Direct

CAPSULE CASE HISTORY: *This hotel with 85 rooms had a minimum of 15 rooms unrented. In an attempt to fill these vacancies, the client bought participations on the Abe Lyman Show. After one announcement daily for 19 days Bader had achieved 100% rental for the summer. Figuring two people per room at a weekly minimum of \$60 this represented a \$9,000 gross increase for a 10-week season from a \$215 radio campaign.*

WLIB, New York

PROGRAM: Abe Lyman Show



RESTAURANT

SPONSOR: Al Mastro Spaghetti House

AGENCY: Direct

CAPSULE CASE HISTORY: *A year and a half ago this popular restaurant bought two announcements weekly on the Bill Gordon Show to plug its delicacies. Cost: \$31 weekly. Now, the owner reports, business is up 300%, or thousands of dollars, with radio the sole advertising medium during this 18-month period. Business is still growing as a result of the \$31 WHK expenditure.*

WHK, Cleveland

PROGRAM: Bill Gordon Show

GARAGES

SPONSOR: Real Estate Mart

AGENCY: Direct

CAPSULE CASE HISTORY: *This real estate agency had custom built garages for sale for \$700 per garage. To advertise this buy, the organization contracted for two announcements daily for 14 days at about \$6.50 per announcement. Within those two weeks 37 of the custom built garages were sold. Gross sales were \$25,900 as a direct result of Real Estate's announcement campaign costing well under \$200 and orders are still coming.*

KOOK, Billings, Mont.

PROGRAM: Announcements

HOUSES

SPONSOR: Mercury Building Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This firm built, as a trial, several houses in the \$8,000 class and offered them to Latin Americans. The medium: Spanish language announcements. After two weeks, they had sold houses for a total of \$40,000. The firm now also has such a large prospect list that they're contemplating a 300-home project also for a Latin American clientele. Announcements cost: \$167, or less than one-half of 1% of gross sales.*

KCOR, San Antonio

PROGRAM: Announcements

RUG CATALOG

SPONSOR: Olson Rug Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Olson wanted to obtain inquiries for its rug catalog at a cost not to exceed 75¢ per request. With the catalogs in listeners' homes Olson hoped to stimulate rug sales, draw attention and brand remembrance to its lines. A four-week campaign of participations was scheduled on two long-established homemaker shows. Response was so great (thousands of requests) that the schedule was lengthened to 12 weeks. Cost-per-catalog request: under 53¢.*

KMA, Shenandoah, Iowa

PROGRAM: Kitchen Klinik;
Homemaker's Visit

FISH

SPONSOR: Arioto's Fish Market

AGENCY: Direct

CAPSULE CASE HISTORY: *Announcements beginning at 4:00 p.m. Saturday advertised fresh tuna at Arioto's. By Sunday the campaign sold 8,000 pounds of fish. On Monday Arioto's received another 8,000 pound shipment. Arioto's aired announcements again beginning at 10:00 a.m. and by evening they were sold out. Total sales, all retail, reached nearly \$5,000. Radio cost: \$123.40.*

KYNO, Fresno

PROGRAM: Announcements

STRAWBERRIES

SPONSOR: Green Lantern Fruit Stand

AGENCY: Direct

CAPSULE CASE HISTORY: *This produce dealer was interested in reaching the general shopping audience. As a test, he bought seven announcements, one a day, plugging the sale of strawberries. Announcement cost: \$34.30. After the seven announcements were aired, Green Lantern reported it sold an entire carload lot of strawberries. Further, many prospective purchasers had to be turned away because of the sell-out worth \$1,200.*

WINR, Binghamton, N. Y.

PROGRAM: Announcements

★

THERE'S ONLY ONE MAYBE IN THIS MERCHANDISING PLAN!

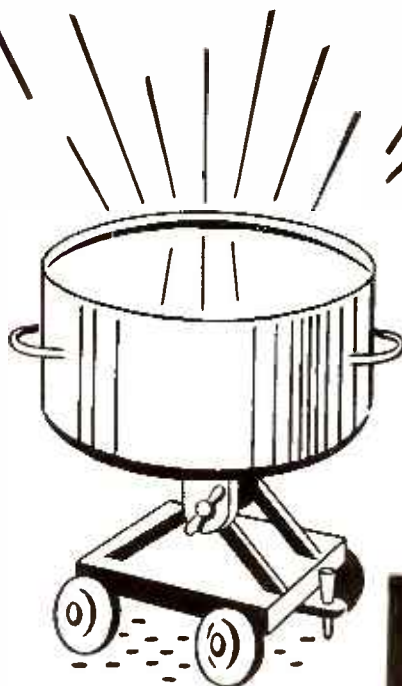
KRSC guarantees counter displays, window displays, full merchandising promotion by key drug outlets doing over 50% of all retail drug sales in the big Seattle market.

The KRSC SPOTLITE drug merchandising plan really gets results. Your spot schedule on KRSC sells all the big Seattle market, gives you greatest impact per dollar, lowest cost per listener. KRSC builds buyer demand right now. And you can make that demand pay off even better when you take advantage of KRSC bonus SPOTLITE merchandising.

NO MAYBE HERE! We operate on signed contractual agreements with key drug outlets.

Our trained merchandising staff calls on every store, installs your point-of-sale material and arranges for full support of your sales effort.

It's another KRSC exclusive
—at no extra cost.



HERE'S THE MAYBE*

Maybe your product can get in this bright SPOTLITE picture, which is limited to ten non-competitive drug store items. Only one opening currently. For full information call or wire Bill Simpson, KRSC National Sales, or our nearest representative—

EAST: Geo. W. Clark, Inc.
LOS ANGELES: Lee F. O'Connell
SAN FRANCISCO: Western Radio Sales

KRSC

sells ALL the big Seattle market

And KRSC SALEMAKER makes the picture brighter yet! This potent saturation spot plan gives you terrific all day impact to sell Seattle faster, cheaper.



Mr. Sponsor asks...

Can spot radio alone be an effective advertising instrument for a national advertiser?

William D. Stroben

Advertising, Sales Promotion Manager
Radio & Television Division
Sylvania Electric Products, Inc., Buffalo

The picked panel answers Mr. Stroben



Mr. Rogow

My immediate reaction to that question is to ask another. Can it be possible that in 1952 there is anyone who doubts it? And when you tapped a guy who has been occupied with radio advertising *exclusively* for 20 years (plus the combination of radio and TV for five years more) to answer it, you must have known what to expect. Of course it can. From the late 20's through the depression 30's and the war-torn 40's right on up to the present day, advertising history will furnish enough examples of highly successful campaigns to convince a regiment of skeptics that spot radio alone has done, and can be expected to do for a good many years to come, an effective job in increasing sales for a national advertiser.

Unfortunately, there is no universal formula for the successful campaign, and it is no more than fair to add that the flops outnumber the successes by a wide margin. What makes a perfect set-up for advertiser "A" in a given market with a budget that's economically sound, may not get advertiser "B" to first base in that same market.

The irony of it is, that all too often, "B" could have reached his goal with a different program choice for even

less than the other's outlay. Some of the failures that have been chalked up result from using a pea-shooter budget instead of a heavy gun in a highly competitive, important market. In certain cases it pays to forget the normal ratio of advertising cost to sales, and make a capital investment to achieve your objective. After all, when you have seen spot radio *alone* carry an unknown product in one of our largest markets to second place in its field in less than one year's time, can doubt remain?

And where all the ingredients of a campaign are right, the successful accomplishments of yesterday will be duplicated for a good many tomorrows.

WILLIAM ROGOW
President
Neff-Rogow, Inc.
New York



Miss Zogheb

There is no doubt in my mind that spot radio can compare or exceed in effectiveness that of any other advertising medium. In my opinion one of the most important factors in its behalf is that spot advertising gives the buyer specific selection of the choicest of markets, resulting in maximum productivity for each dollar spent. In network advertising where the buyer cannot exercise complete control over the station lineup, the same results cannot be expected.

To a large degree spot radio can be regarded as a much more accurate

measuring rod for research purposes than network radio. Secondly, on a spot basis it is possible to saturate a market more easily, and less expensively, but the procedure is slower and more detailed. Based on pre-established time patterns there is little difficulty in determining a spot schedule in a given city with only a negligible amount of time spent in the clearance of same and at a lower, more effective dollar budget. For the most part, I think these concepts will hold true primarily where an advertiser has only *limited* distribution, and is directly interested in having his campaign designed to tap only certain areas and certain audiences.

Where distribution is not considered a problem and the product has general mass appeal, I would revise my thinking somewhat. Providing you have overcome these barriers, it is a simpler operation, logistically speaking, to buy network schedules, and from my particular standpoint a little easier to control the mechanics of the operation. I would like to point out, though, that I have seen spot radio produce such overwhelming results that when compared to network, were found almost incredible. Yet, here again, certain situations prevailed. Therefore, because of endless variables, voicing an opinion on such a question can very rarely be a definitely positive or negative one. Certain situations pertinent to an account would be the determining factors as to whether spot radio could be fully effective.

LILLIAN ZOGHEB
Radio & TV Timebuyer
Huber Hoge & Sons
New York



Mr. Flanagan

This question is not at all as academic as it may sound. Long before radio was such an adequate mass medium, the principle of concentration in one class of media well adapted to the product had

been proved over and over again. One of the best early examples for a modern product was Camels' full showing of 24-sheets year after year, in the 1920's, starting at a cost of \$3,000,000 a year.

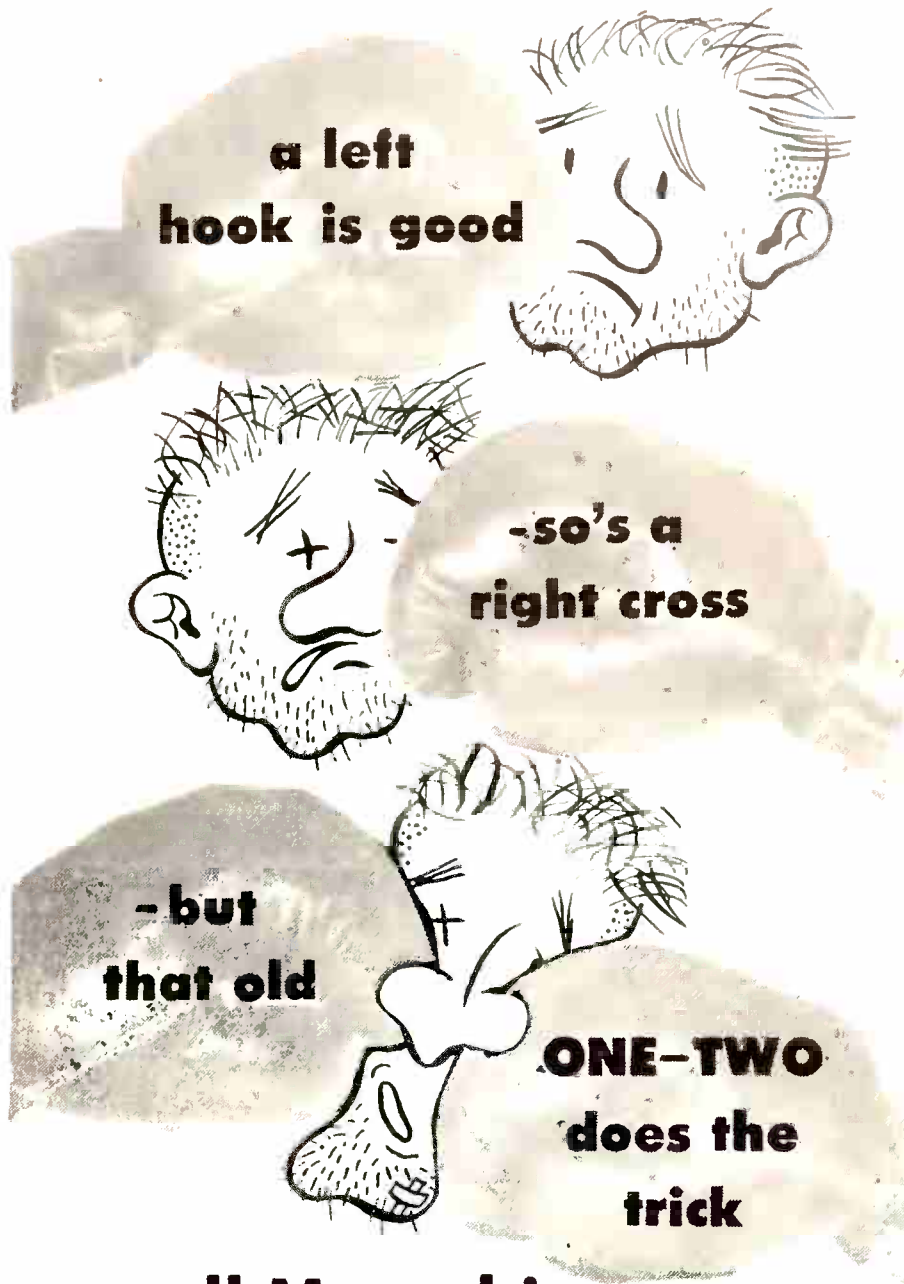
But radio is now the largest mass medium by far that advertisers have ever had at their command. It is still growing in number of radio broadcasting stations, in number of sets, in total hours of listening, in number of families owning sets, in secondary sets, in auto sets, in portable sets, even in the number of hours on the air.

Spot radio boasts success stories in many fields of consumer products and services. The most dramatic of these stories are the ones where this medium, used countrywide and year 'round, and the only medium, successfully launched products and built them into large volume and leadership in their fields.

No one could consider this question without evaluating the effect of television on radio listening. Television must be rated a powerful medium. At this moment, it is predominantly urban, spotty, high cost, its homes of above average income. Soon, however, its geographical coverage will approach that of radio. But far from diminishing the strength of radio, it is increasingly apparent that it merely changes the time and place of radio listening. If this were not true, what would account for the large increase (13%) in spot radio time sales in 1951, a television year, and the current 1952 ruddy glow of health in the spot radio figures?

It would be too much to assert that spot radio will for all products and services exclusively encompass all media needs. But it has done that successfully, and is now for many advertisers doing it.

T. F. FLANAGAN
Managing Director
NARTSR
New York



to sell Memphis
you need Both



—to give you the selling punch
in this two billion dollar market

owned and operated by the Commercial Appeal
National Representatives - The Branham Company



...and now a message from our sponsor

TV

by Bob Foreman

As the succeeding years shorten my temper and lengthen my fits of depression, I seem to devote more and more time fretting over the great waste that is so clearly apparent in the profession of advertising.

Each page of the newspapers we read, each sentence of the chain-breaks we hear bear mute or blatant testimony to this, replete as they are with bad advertisements, poorly thought out advertisements, advertisements built upon impossible themes or no theme at all, advertisements chockfull of cryptic copy designed to lure where there is no allure, couched in appeals of little consequence, based upon no desire ever found in the minds or emotions of the beings to whom they are supposedly addressed, casual ads on tense subjects, self-conscious ads, ads that are mere reflections of the advertiser's ego.

Daily we witness such works of waste as these and we can only wonder what, if anything, our business is coming to. But this is the old complaint, I am sure.

When in such a darkling mood, it is doubly refreshing for me to sit myself on the commuting train beside a particular friend who is employed by one of our country's "hard hitting" agencies. This chap is completely immersed in his shop's copy methods and practices, as everyone there must be. As he joins me in perusing the daily newspaper, folded from top to bottom, together we malign the folks and the agencies who have perpetrated the ads we hold before us. With the Westport to New York run more than an hour in length and two New York newspapers containing so much upon which we

can spit our venom, this is a most enjoyable voyage.

However, there is one item of encouragement on which I can always count. Before we reach 125th Street in New York City, my fellow traveler is sure to set forth the theories of good advertising as practiced by his agency—an approach which has made this company immensely successful. Translated from my companion's deep Southern accent and segregated from the irrelevant noises of the New Haven Railroad's coaches, the credo goes something like this:

First you find the big reason-why. That's not easy. Best source, of course, is within your product itself. You're way ahead if it's an exclusive, an advantage, a basic difference. If not, you find it in your market—or you coin it. But once you've got the approach, you sweat to express it—simply, concisely, dramatically. Simply enough for all to understand it. Concisely enough to have it fit your headline or lead-in. Dramatically enough to have it heeded and remembered.

Now comes the big secret, though. Once you've got it, brother, you ride it. Leave it alone—not just for months but for years. Don't change it every time an ad manager grumbles or a copy cub has a bright new thought or when you move from space to TV. Leave it be!

It's difficult enough to get a single idea across to an indifferent public, but four times as difficult to get two across. Furthermore, since good ideas are hard to come by, once you've got one, let it ride!

To all this—I say "Amen!" There ought to be more people ex-

pounding this philosophy—especially to those technique-happy TV writers and art-happy film folk we run into daily in this new era of that old trade—advertising!

commercial reviews

TELEVISION

SPONSOR: **Shadow Wave Home Permanent**
 AGENCY: **McCann-Erickson, N.Y.C.**
 PROGRAM: **Participations**

Not being well versed in the differences between the various new home permanents, I'll still venture to say that the Shadow Wave approach to the market is both sound, advertisingwise, and convincing from the standpoint of how the medium of television is used to put a message over.

In the first place, Barbara Britton is a really attractive gal, well filmed, and she delivers a message in a most convincing manner. In a first-person monologue, she related how the product works which was followed by a tight close-up of Miss Britton demonstrating the way to put the curlers in and brush on the whatever-you-brush-on—all forcefully presented, easily understood. No tricks, photographically speaking, are employed to dissipate the impact and sincerity of this straightforward copy line until the sign-off where an effective optical serves to reiterate the basic advantages of the product—a superimposed spelling out, in sync, of "No neutralizing, no rinsing, no timing." Which leads me to say—no better way of doing this copy—at least as far as I can see.

SPONSOR: **Chevrolet**
 AGENCY: **Campbell-Ewald, Detroit**
 PROGRAM: **Dinah Shore Show**

Dinah Shore's return from vacation not only brought back this terrific little lass to a sadly languishing medium but ushered in a nice, if not awfully hard hitting, set of Chevy commercials.

On this particular stanza, Dinah showed some silent film of herself, husband, and daughter shot on vacation while the voice-over commentary was delivered live by herself. At appropriate (that is, natural) points in the footage the Montgomery family and their friends climbed in and out of Chevrolets.

Without so much as a pause for a sin-

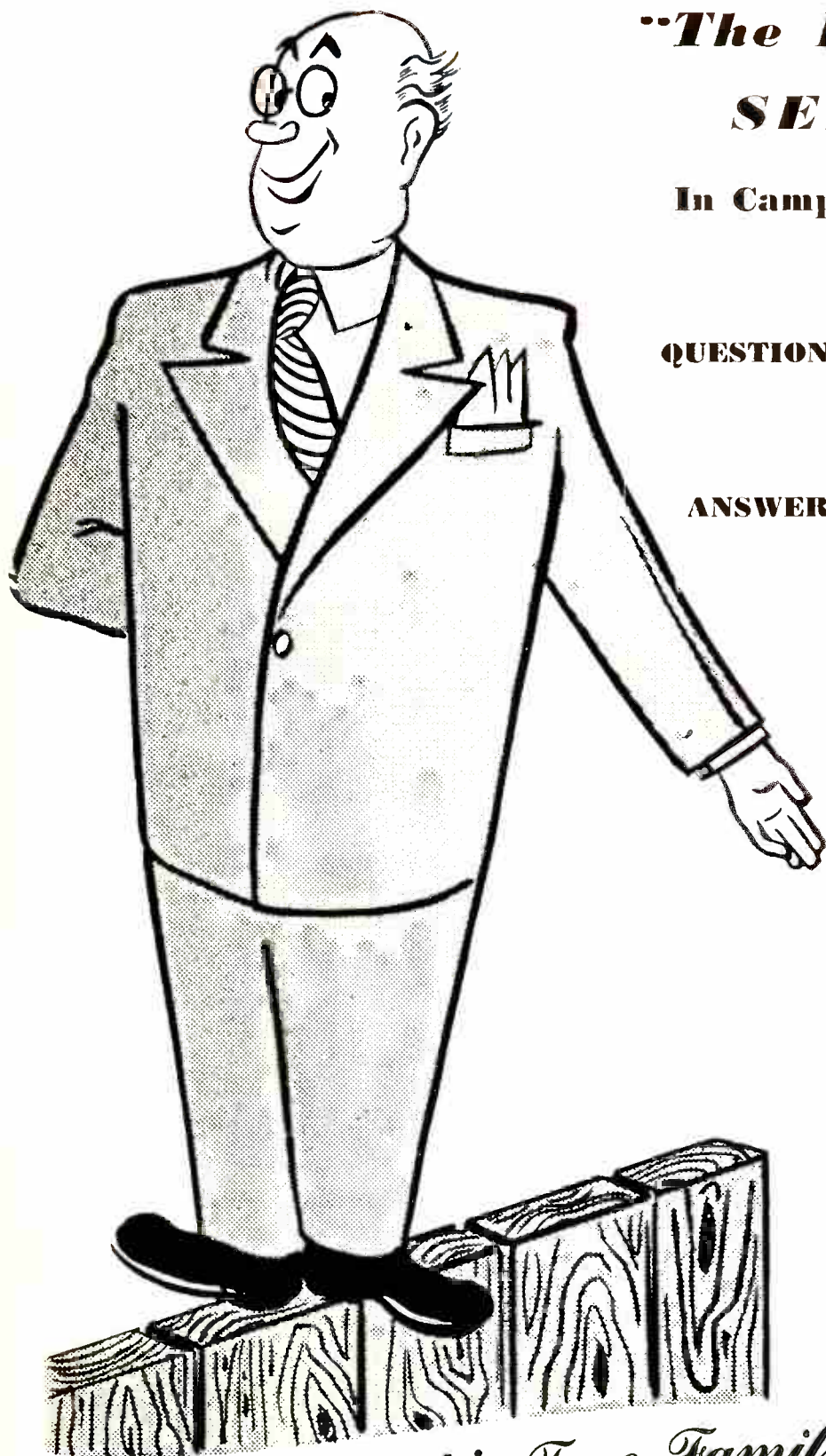
"The Family Four" present

SENATOR QUAD

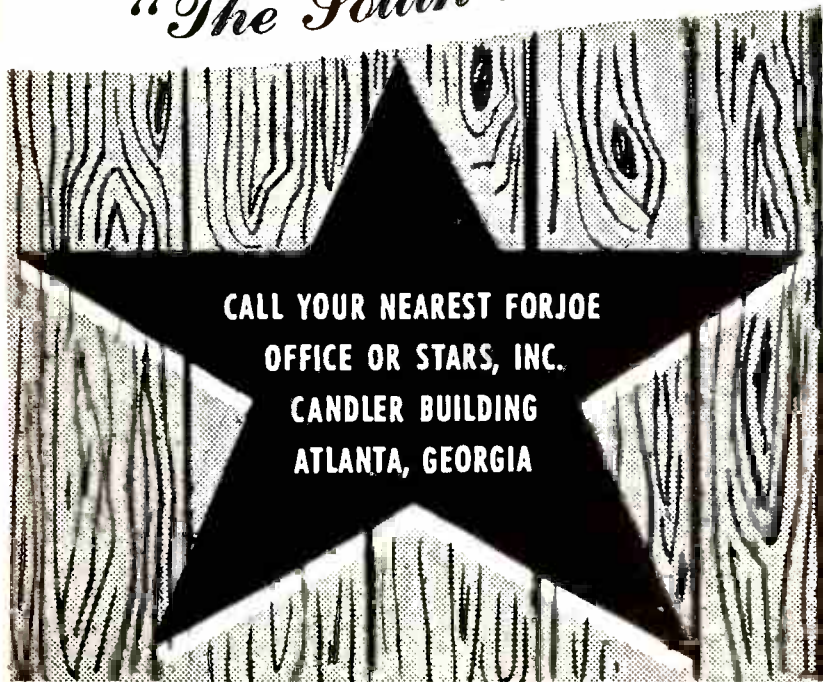
In Campaign Interview number two:

QUESTION: *Senator, what in the world are you doing straddling that fence?*

ANSWER: *I am not straddling this fence, sir, nor was I driven up on it. I simply climbed up here to do a little crowing about the way the Family Group of stations satisfy their more than five million listeners. Our audiences love our three R programming. The advertisers are delighted with our selling power. And the alert time buyer has no fear of introducing a bill which produces more results per dollar spent.*



"The South's True Family Stations"



★ **WEAS**

10,000 WATTS Atlanta - Decatur, Ga.

★ **KWEM**

1000 WATTS West Memphis Ark. - Memphis, Tenn.

★ **WJIV**

1000 WATTS Savannah, Ga.

★ **WGOV**

5000 WATTS Valdosta, Ga.



Introducing . . .

MR. W. D. CLICK

AM AVAILABLE
SEPT. 15TH

TIME: 7:00 - 7:15 AM
Monday thru Saturday
Program Information

. . . Mr. Click will Interview Agriculture Agents, Farmers . . . he will give daily Market Reports on Crops and Livestock, as well as all available Farm Information to benefit the Farm and Family . . . Radio WSAZ Covers the Tri-State . . . Kentucky, Ohio and West Virginia.

● Radio Station WSAZ "The First Station of W. Va." operating on 5,000 Watts, Covering 29 Counties of the Tri-State Area.

TV AVAILABLE
SEPT. 29TH

TIME: 12:00 NOON
Monday, Thursday, Friday
Program Information

. . . Interviews with National and Local Farm Personalities . . . Farm Products of Local Nature will be Viewed by TV Audience . . . Farm Information, Stock and Grain Market Data, Gardening Procedure, will be integrated in this New Farm Program.

● WSAZ-TV . . . First and ONLY TV Station in W. Va., . . . "The World's Most Powerful Television Station" . . . Channel 3 100,000 Watts.

MR. WILLIAM D. CLICK, widely known in the Tri-State Area as "Farmer Click," was Cabell County agricultural agent for 22 years and for nearly 38 years served as a county agent in West Virginia. Mr. Click writes a column "HOW'S YOUR GARDEN" for The Huntington Herald-Dispatch in addition to his many other activities. The veteran county agent will conduct farm information radio and television programs, as well as personal appearances, writing of farm letters, etc. For more information, call or write: L. H. Rogers, General Manager, WSAZ-TV, or Tom Gartin, Station Manager, Radio Station WSAZ, Huntington, West Virginia.

... RADIO & TELEVISION ...
WSAZ
HUNTINGTON, W.VA.

gle sentence of factory talk, Dinah registered the fact that her family and their acquaintances were pretty well satisfied with their Chevrolets.

A straight, but very short opening and closing added a wee bit more commercialism to the 15 minutes, but the bulk of it was endorsement, put and simple, from one of the most gracious, poised, and talented gals ever to appear before a camera—TV, motion picture, or Brownie.

SPONSORS: | **Four station-break sponsors**
(see names below)
STATION: | **WPIX**

All four of these products—Philip Morris, Biow Co., N. Y. C.; Nob Hill Coffee, M. E. Harlan Adv., San Francisco; Bufferin, Young & Rubicam, N. Y. C.; Ballantine Beer, J. Walter Thompson, N. Y. C.—sent their commercial messages out into the New York market within 60 seconds of each other, bearing out the fact that it's good to get in front of big league baseball—a prime TV attraction—but again raising the question of how many advertisers can actually be called adjacent to a feature (as each spot was sold, I'm sure). The way the independent stations sandwich commercials into the pre-game minutes of their baseball schedules would put a 42nd Street subway guard to shame.

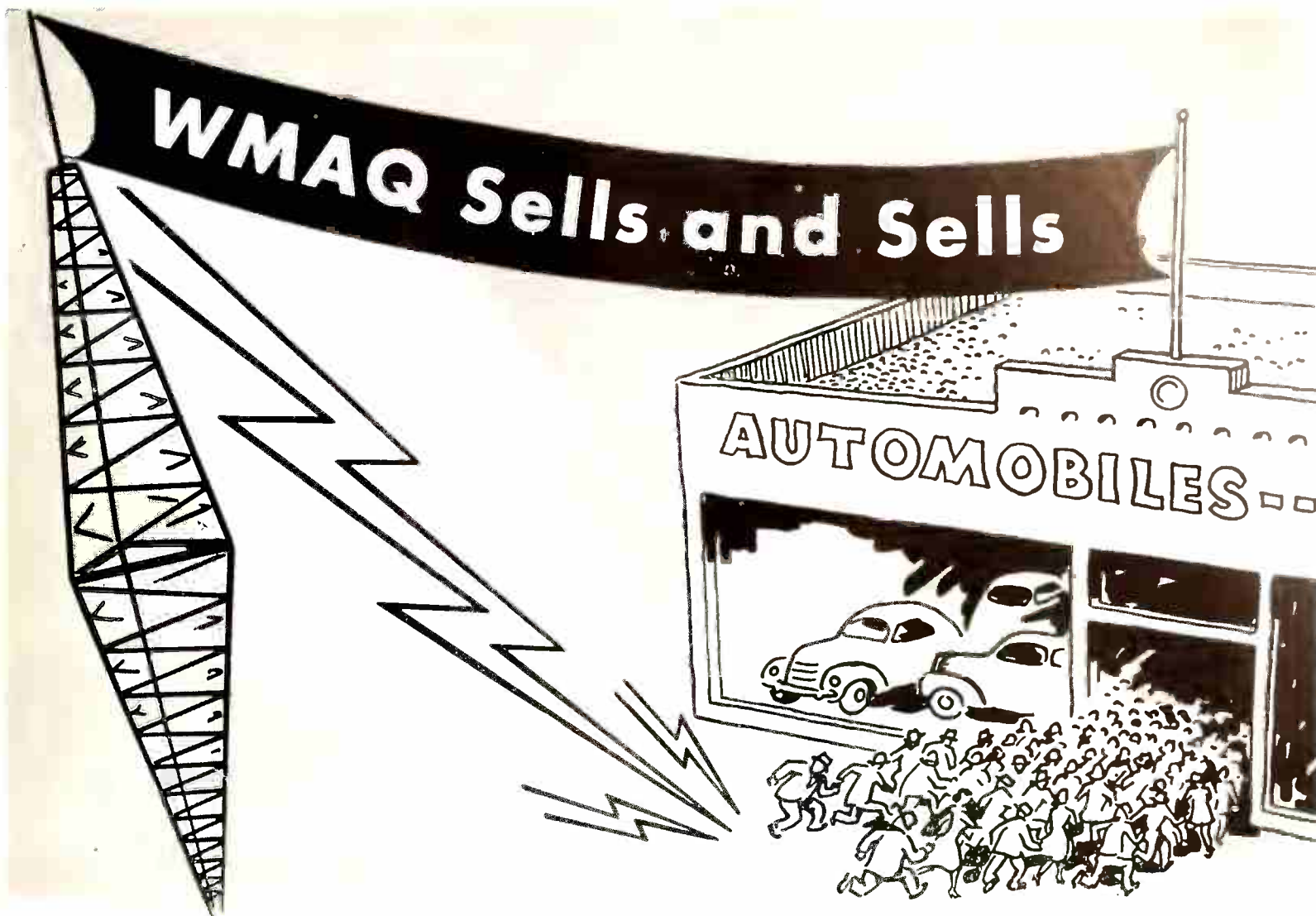
The four above-mentioned advertisers each got a lick in prior to Mickey Mantle's first time up. Number one, Philip Morris, sponsoring a Joe DiMaggio interview program, had its closing commercial backed right up with a 20-second film for Nob Hill Coffee, followed by a station identification that attempted to extol Bufferin and mention that WPIX is the "station of champions," but before anyone could blink an eye, Ballantine's three rings were milling around at us to herald that the Yankees themselves were on camera.

It seems that this is a plethora of copy ideas to expect anyone to pay attention to, much less remember. ★ ★ ★

Going to Hollywood?
Want to see television
production facilities that
you have been dreaming
about?
... Just drop in on the
new Telepix building ...

TELEPIX

1515 N. Western Ave., Hollywood
155 E. Ohio Street, Chicago



YES, WMAQ is the Chicago Radio Station that Sells and Sells

No matter what the product, more and more advertisers daily get new proof that Station WMAQ delivers sales.

For example, DOWNTOWN NASH, a Chicago automobile agency, currently sponsors 75 minutes weekly on Station WMAQ and according to Mr. M. Barkas, president of Barlit Productions, Inc., the DOWNTOWN NASH advertising agency, the results have been more than satisfactory. In fact, he wrote:

"We know that many, many people are hearing about DOWNTOWN NASH and their automobiles through...WMAQ. Comments from DOWNTOWN NASH customers prove that."



Yes, **SOME SPOTS ARE BETTER THAN OTHERS**

in Chicago and they're on WMAQ. A WMAQ or NBC Spot salesman has the details.



Represented by NBC Spot Sales



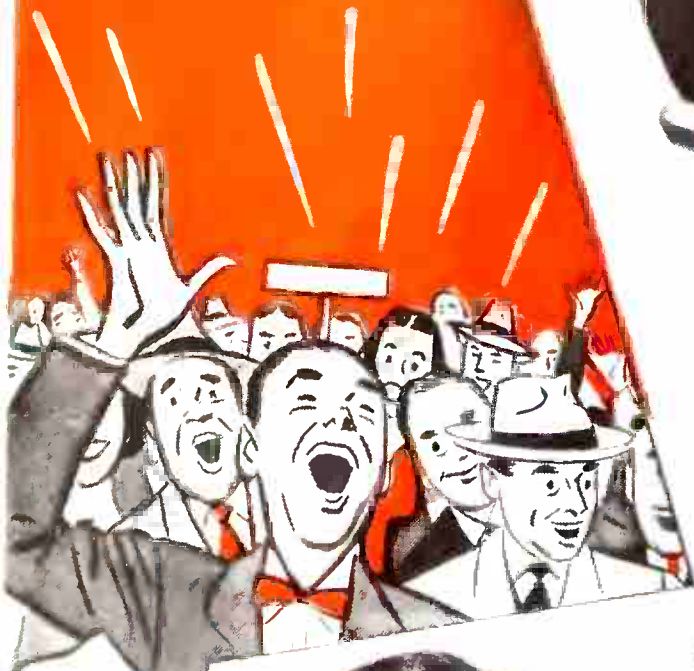
ALL AMERICA IS

VOTING FOR

ZIV'S NEW RADIO SHOW



Starring
TYRONN POWERS
America's Favorite



Featuring
Edwin C. Hill
Humanizing the WHY
and HOW of Government!

0000

FREEDOM USA

EXCITING!

AUTHORITATIVE!

INFORMATIVE!

COMPELLING!

THE PROGRAM 154,000,000 AMERICANS AMERICANS WANT TO HEAR!

FREEDOM U.S.A.

THE NON-PARTISAN *INSIDE* STORY OF WASHINGTON, D. C.

ACCLAIMED BY STATIONS, AGENCIES
AND SPONSORS AS THE
NO. 1 PROGRAM ON THE AIR!

PERFORMING A GREAT PUBLIC SERVICE! TAKING LISTENERS
RIGHT INSIDE THE U. S. SENATE!

WITH DAVID ROSE • JIMMY WALLINGTON
AND AN ALL-STAR SUPPORTING CAST

TRANSCRIBED
FOR LOCAL AND
REGIONAL SPONSORS



FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

ROUNDUP

This SPONSOR department features capsuled reports of broadcast advertising, significance culled from all segments of the industry. Contributions are welcomed.



Local sponsor's program builds international good will

How a local sponsor can expand his program's influence far beyond the limits of its one-station listening area—even across to another continent—has been demonstrated by a bakery company in California.



Show got foreign plaudits, upped baker's sales

Baker Boy Bakeries, Inc., sponsors a program on KFAC, Los Angeles, called *Viennese Varieties* (5:30 to 6:00 p.m. daily). The show was dreamed up by The Mayers Co., Inc., of Los Angeles, agency for Baker Boy, as a program that would fit the company's product, a Viennese pastry. It depicts Austrian habits, customs, dances, music and personalities via word pictures by narrator Dick Crawford and the records he plays. Members of the local Austrian colony in and around Los Angeles have rallied energetically to help Crawford gather material and recordings for the program.

Recently, the program came to the attention of two Austrian officials in this country. They were highly impressed. "This program is doing more to bring a true picture of the real Austria to the American people than a million speeches," lauded Dr. Frederick Waller, Austrian Consul-General for the Western half of the U. S.

Leo Gruenberg, Consultant for the Austrian Society for Foreign Trade, agreed. So high was his esteem for *Viennese Varieties* that when he left for Austria a few weeks ago, he took with him a group of recordings of the

show to be played on the State Radio in that country.

On his return trip to the U. S., Gruenberg, according to KFAC, plans to bring back a wealth of material, both written and recorded, for presentation on the program. This exchange of music and ideas, in the opinion of both Waller and Gruenberg, is a strong good will builder between peoples of different countries. The sponsor, says the station, has received a good measure of praise for creating such a program and boosted business as well.

Happy at the international effectiveness of *Viennese Varieties* are (photo, l. to r.) Philip Green, chairman of the board, Baker Boy Bakeries; Leo Gruenberg; Dr. Frederick Waller; and Milton Katz, general sales manager, Baker Boy. Account executive for Baker Boy at The Mayers Co. is Mike Gold. ★ ★ ★

Loyal classics audience rallies to support FM

The FM classical music audience is such a devoted one, it is even willing to pay to keep its highbrow fare on the air. That's what at least two FM stations, WFMT, Chicago and WWIN, Baltimore, have discovered.

When WFMT appealed for funds to stay on the air last December, \$11,000 in contributions poured in from the station's small audience. Several volunteers even went out in search of sponsors. Now WFMT is operating in the black. The station specializes in serious music.

If WFMT is a commercial success, it is so despite the restrictions it places on sponsorship. Sponsors cannot choose the selections to be played and cannot use attention-getting gimmicks. Commercials are limited to one minute in length and a maximum of 150 seconds in any hour. In spite of these curbs, results are good: a commercial for a diamond-tipped phonograph nee-

dle boosted the sponsor's sales 150%.

WWIN, Baltimore, began broadcasting in 1948 as an FM station with a policy of serious music. When the station was granted its AM license not long ago, the classics were abandoned, for the most part, in favor of a schedule with greater mass appeal.

In making this change, no one took into consideration the jilted good music listeners, who, it developed, had regarded WWIN-FM as an "oasis." Immediately, the station was bombarded with letters and phone calls requesting a return to the original programming. These classical music enthusiasts indicated a willingness to patronize FM sponsors as a means of assuring the permanence of the classics on the air. As a result, it was decided to resume the fine music policy.

Because of this experience, many advertisers are now regarding their FM operation with renewed interest, says WWIN, which may presage new possibilities for FM in the future. ★ ★ ★

KNX d.j. tapes plugs at point-of-sale

Hawthorne, radio humorist on KNX, Hollywood, recently decided that the participating sponsors on his twice-a-day shows deserved some personalized attention. (Hawthorne's two KNX shows are a 15-minute stanza, Monday through Friday at 4:45 p.m., and a full hour every midnight, Monday through Saturday.)

He felt that an effective approach would be to tape record on-the-spot, ad lib commercial copy at the sponsor's place of business—for use on the air.

Taking a CBS engineer, a publicity photographer, and a microphone, he made his first call on a sponsor: one of the Angelo's restaurants in Los Angeles. He interviewed patrons while they dined; talked with the chef, waitresses, and with Angelo himself. A



Sponsor eats, d.j. tapes. Result: commercials

firm believer in Elmer Wheeler's sales maxim, "It's the sizzle that sells the steak," he held his microphone close to sizzling steaks, recorded the sound of Angelo eating homemade cheesecake fed to him by the cook who makes it (see photo). For an hour he tape-recorded assorted comments and sounds. Later, he edited the hour down to several one-minute commercials.

The restaurant chain had been a participating sponsor on Hawthorne's midnight show for the past year. After Hawthorne's visit, Angelo signed up for another year. ★ ★ ★

Briefly . . .

WJR, Detroit, recently captured two major public service awards—all in the space of one week. One was a citation from the Michigan American Legion Auxiliary, recognizing, on the station's 25th anniversary, its "fine programs, consistent support of American principles, and loyal, patriotic service to the community, state, and nation." The other award was a "Certificate of Achievement" from the U. S. Department of the Army for WJR's cooperation with Michigan Military District.

* * *


WNHC, New Haven, Conn., invited executives from both its network—NBC, and its rep organization—the



WNHC outing informalized net, rep relations

Katz Agency, to its annual outing late in August. The event, held in conjunction with WHAY, New Britain, Conn., took place at the Quono Club, Guilford, Conn. Among those attending were (photo, front row, l. to r.) Vincent Callanan, v.p. in charge of sales, WNHC and WNHC-TV; Pierre Hathaway, Paul Rittenhouse, and Thomas Knode, all of NBC; (back row, l. to r.) Ollie Blackwell and Morris Kellner, of Katz; Aldo DeDominicis, sec'y-treas., Elm City Broadcasting Corp.; Edward Codel, Katz; Patrick J. Goode, pres., and Edward C. Obrist, mgr., Elm City Broadcasting.

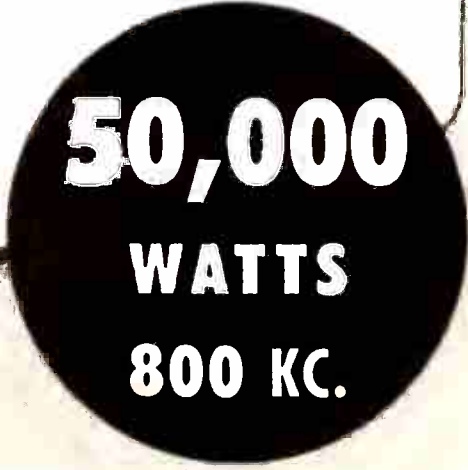
(Please turn to page 74)



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

**ADVERTISING THAT MOVES MORE
MERCHANDISE PER DOLLAR IN-
VESTED IS BOUND TO BE THE
ONE THAT GIVES YOU THE
MOST COVERAGE FOR THE
LEAST MONEY!**

CKLW covers a
17,000,000 population
area in five
important states.



Adam J. Young Jr., Inc.
National Representative

Guardian Building

Detroit 26, Mich.

J. E. Campeau, Pres.

The Stage Is Set at WHEN



MEMO

Here's a show tailored for ideal afternoon viewing...a daily full length feature film plus newsreel and short subjects... a complete theatre program, combining drama, music and news. When the curtain goes up on Movie Matinee you will reach a top audience of Central New York housewives. A spot in this outstanding participating show will provide...

Results

FOR YOU

Represented Nationally
by the Katz Agency

CBS • ABC • DUMONT



A MEREDITH STATION



agency profile

Paul Louis

V.P. & radio-TV dir.
D'Arcy Advertising Co.

An advertising version of "The Man Who Came to Dinner" is Paul Louis. He was brought over to D'Arcy to produce the Andre Kostelanetz program for Coca-Cola in 1943, soon was up to his hips in the *Spotlight Bands* and Morton Downey shows and has been at D'Arcy ever since.

Producing as many as 15 programs a week at the agency may seem like a pretty hectic schedule. But Paul found it relatively relaxing after some of the tussles he went through with temperamental singers he handled while working for Columbia Artists Management. Anyone who could persuade the late Grace Moore to finish a program after a Hungarian conductor tried to tell the great singer from the South how to sing "Carry Me Back to Old Virginny" isn't fazed by the problems of putting a program on the air.

Today, Paul's biggest job is keeping TV commercials in harmony with the quality impression which D'Arcy steadily seeks to build for such products as General Tires, Coca-Cola, Budweiser beer, Gerber's baby foods. "TV has so powerful an impact," he says, "that we must be careful not to wear out our welcome. One of the top-rated shows on TV today, which shall of course remain nameless, has succeeded in spite of its commercials. A lesser show couldn't survive such ineptness."

Although a product like Coca-Cola is not limited in its appeal to any specific segment of the market, Paul likes to supplement the over-all appeal by tailoring programs to particular groups. For example, *Kit Carson* was TVed to the kids, Mario Lanza wooed teenagers via NBC Radio, and Edgar Bergen and Charlie McCarthy brought messages to the whole family with its broad, general comedy appeal.

Before joining D'Arcy Paul had a diversified background. After attending the Universities of Chicago and Michigan and N. Y. U., he put in some years in the advertising and editorial departments of the *Chicago Daily News* and *Chicago Tribune*. Even took a crack at music critic chores. Then, at NBC in Chicago, he wrote, directed, and produced a number of radio shows.

Paul doesn't lose all contact with show business when he gets to his home in Huntington, L. I. His wife is a former Metropolitan Opera Company ballerina and his two daughters practice entrechats all over the house. For relaxation he sails his boat on Long Island Sound. ★ ★ ★

CELEBRATING 3 DECADES OF PUBLIC SERVICE



In 1922, the year WREC was born, the first commercial program was broadcast. From those pioneer days through 3 decades of constant growth WREC prestige has been built upon superior service to listener and advertiser alike. Engineering perfection, quality programming and adequate power continue to gain an ever-increasing audience of interested listeners. Through this policy of operational superiority we shall continue to grow.

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

TOP HOOPER*

Jimmy Lewis on
"JIMMY LEWIS SHOW"

4:45-5 P.M. Mon.-Fri.

K-NUZ	2.5
Net. "A"	1.8
Net. "B"	1.1
Net. "C"	2.5
Net. "D"	0.7
Ind. "A"	0.0
Ind. "B"	0.9
Ind. "C"	0.7

4½ YEARS OPERATION

4½ YEARS OF TOP HOOPERS
and PERSONALITIES

*April, 1952

TOP

BUY

Call **FORJOE**
or **Dave Morris**
General Manager
at **KE-2581**

K-NUZ

HOUSTON'S LEADING INDEPENDENT

What's New in Research?

Poll rates Tide as brand which most viewers said they switched to since owning TV set

The advertising class of Georgian Court College, Lakewood, N. J., conducted a poll of 1,200 homes in the New York metropolitan area, Boston, Pittsburgh, Louisville, and the Camden-Trenton-Philadelphia triangle in the spring and early summer of 1952 via mail and personal interviews. One of the questions asked was: "Have you changed to any products advertised on TV since you have owned a set? List them." Of those replying to the first part of the question, 633 said they did not change to any product advertised on TV, while 376 answered in the affirmative. Those who did the switching gave as many as six products. The answers were tabulated as handed in, and the 20 brands that got the most mentions were:

BRAND	NO. MENTIONS	BRAND	NO. MENTIONS
Tide	64	Kraft	13
Charles Antell	27	Colgate	11
Johnson's Wax	25	Pillsbury	9
Chesterfield	22	Chlorodent	9
Lipton's Tea	22	Snow Crop	9
White Rain (Toni)	17	S.O.S.	7
Stopette	17	Lipton's Scup	7
Fab	15	Rinso	7
Amm-i-dent	15	Old Gold	6
Joy	15	Ballantine	6

Top 10 TV shows

PROGRAM	RATING	NETWORKS
1. Pabst Bouts	31.8	CBS
2. Godfrey & Friends (Liggett & Myers)	31.7	CBS
3. Godfrey Talent Scouts	30.5	CBS
1. My Little Margie	29.8	CBS
5. Dragnet	29.3	NBC
6. Big Town	28.4	CBS
7. Godfrey & Friends (Toni)	28.3	CBS
8. Racket Squad	27.5	CBS
9. Robert Montgomery Presents (American Tobacco)	26.7	NBC
10. Gangbusters	26.6	NBC

SOURCE: A. C. Nielsen Co. (copyrighted)
PERIOD: Two weeks ending 9 August 1952

TV families like radio news, survey shows

In a survey which Pulse conducted for WOR, New York, during the first week in August following the political conventions—when listening is customarily at a low point—the following two high points developed: (1) 86.1% of all the families surveyed listened during the week to radio news broadcasts; (2) even among TV families radio continues as a major news source, with 82.6% of such families interviewed reporting that they listened during the week to radio news. The breakdown of the figures on news listening by New York stations showed WOR ahead of the parade.

LEADERSHIP IS EARNED • LEADERSHIP IS EARNED • LE.



30 years of skilfully fitting a top-quality medium to a top-quality market is ringing cash registers all over rich Central New York for WSYR's and WSYR-TV's local and national advertisers.

Write, Wire, Phone or Ask Headley-Reed

WSYR ACUSE
AM • FM • TV

NBC AFFILIATE —The Only Complete Broadcasting Institution in Central New York

COFFEE VENDOR

(Continued from page 33)

leads, 175 developed into actual sales, either immediate or projected for the fall. Television had more than paid for itself. Television had proved to be a successful salesman for the coffee dispenser.

R-M salesmen were as enthusiastic over the campaign as management. Not only had several hundred "hot" leads developed, but some of the previously "cold" ones were showing renewed interest as a result of the demonstrations

they had seen on TV. Prospects whom salesmen were seeing "cold" and for the first time frequently were far more receptive than the salesmen might have otherwise expected. They had seen how the machine worked on the TV demonstration. A lot of the preselling had been accomplished before the salesmen called. Television had educated the coffee-dispenser market to a new need, creating demand for the vendor.

Money for the test campaign had been diverted from other media and supplemented by new allocations. However, a separate television budget is

now being established in view of the test results.

While R-M has not yet settled upon its national television policy, the medium will definitely play a major role in the firm's over-all advertising campaign for the coming year. The more than 200 R-M dealers in the country are located mainly in television areas. And, having learned the results of the Philadelphia test, most of them are eager to try the same advertising approach in their area. R-M is setting up a cooperative fund which will provide for a cost-sharing between individual dealers and management for the advertising budget. Television is assured of a considerable percentage of this fund. However, the type of program that R-M will sponsor is still not determined by its admen.

Radio, which in the past had gotten but a small share of the R-M advertising budget, is now also being tested more thoroughly. At the moment, the Roberts agency feels that the visual approach is more effective in selling the machine, since the entire idea is still new, and the public needs to be further educated. However, in view of the spiraling demand for the "Coffee Cub," it is likely that radio, too, will be better evaluated for direct pull strength.

R-M is testing radio via a five-minute weathercast and participations on a morning d.j. show. Results from both have been encouraging.

The agency has chosen radio time with a different purpose in mind than the appeal to a general audience at which it aimed its telcast. With television the theory had been that a relaxed Sunday evening audience would necessarily include many businessmen who'd be in a direct position to contemplate buying the machine for their employees. In the case of radio, the agency has been looking into already established programs with a set type of audience—shows that were known to attract a listenership largely composed of businessmen. The d.j. show currently being used is that type of program, scheduled at an early morning hour when this audience can be reached.

The R-M firm, which was started by two ex-servicemen in 1946, grossed \$1 million by 1951, and is expected to reach a new sales peak of \$3 million in 1952. Lieutenant Lloyd Rudd and Sergeant Cy Melikian, both Air Force engineers, thought of the market possibilities of a hot coffee dispenser



If your account's eyes are on the national market . . . you won't overlook Chicago because the "Windy City" and some sixty other major metropolitan areas are first on every time buyer's list. But once you've ordered Chicago and the others, then come more difficult decisions—the choice of independent and productive secondary markets. Then comes Yakima, Washington . . . a rich and rare secondary market, geographically and economically isolated from the influence of key city media.

And, it's a fact! More national advertisers every year have found this \$200 million dollar Yakima market an increasingly profitable secondary market of first importance in the West.

YAKIMA, WASHINGTON

KIT NBC • ABC
THE BRANHAM COMPANY

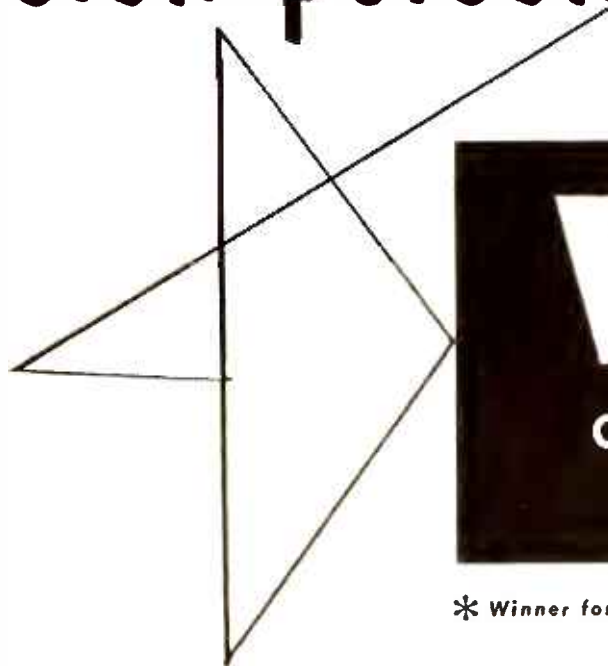
KYAK MBS
GEORGE W. CLARK

KIMA CBS
WEED AND COMPANY

Since August, 1950

BILL GORDON*

**has sold more
goods and services
than any other
Cleveland radio or
television personality!**



** Winner for the 2nd consecutive year Cleveland Press Radio Poll*



**PINPOINT
YOUR
PERSISTENT
SALESMAN**

**UNDUPLICATED
COVERAGE IN
225,000 HOMES
WITH PERSISTENT
SELLING TO MORE
THAN 675,000
PEOPLE . . .
IN PROSPEROUS
SOUTHERN
NEW ENGLAND**



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

when they were turned away empty-handed from the Wright Field cafeteria on a bleak morning in 1944 because the kitchen wasn't open yet.

"Why can't you drop a nickel in a machine and get hot coffee instead of a cold drink?" they asked themselves. Within the next few years they found numerous answers to the rhetorical questions.

★ ★ ★ ★ ★ ★ ★ ★
 "You measure advertising efficiency just like any other machine efficiency. When it reduces the cost, it is efficient advertising. When it does not reduce the cost it is not efficient advertising. The problem that faces a businessman is the problem of reducing the cost of trading. That is the problem advertising can help solve. That's why advertising exists."

**JOHN D. YECK, Pres.
Yeck and Yeck, Dayton**

★ ★ ★ ★ ★ ★ ★ ★

Material shortages were the first difficulty. With their extremely limited operating capital, they put together their first coffee-vending machine from the smashed parts of an old soft-drink machine which they salvaged from a Dayton junk yard.

Next they found that the coffee clogged up after the machine had served the first few cups of coffee. Experimentation showed that the powdered coffee, not the machine, was at fault. The two young entrepreneurs therefore hired a frozen-food specialist who developed a new liquid coffee concentrate—which the firm now markets separately from the machine as a profitable side-product.

Even when the model machine was a working success, and duly patented, the inventors' problems were far from over. They canvassed all of Greater Philadelphia for financing, and in 1946, Rudd-Melikian was incorporated with capitalization of \$75,000. At this crucial beginning of the firm's career, the major officers of the enterprise were 26 years old.

Helped by increased demand for the automatic coffee dispenser and by the flexible co-op advertising program which R-M management is setting up, the Roberts agency (whose principals, incidentally, also average only 30 years of age) is envisioning a year in which R-M will be using broadcast media not only with the type of sponsorship they have already tested successfully, but with shows as well. ★ ★ ★

TV GADGETS
(Continued from page 37)

mote control system, worked electronically by an operator, the scripts on any number of machines can be revolved in synchronization. The operator hastens or slows the speed at which the script moves over the rollers, depending on how rapidly the actors are performing the script.

Preparation of the piano-roll script is done on a specially designed Underwood electric typewriter called a video printer. This machine prints characters approximately an inch high, can handle four copies at a time, with an operator transcribing at a rate of 50 words per minute. The paper on which the script is printed is perforated. After the carbons have been separated by another machine, the paper is threaded into the TelePrompTer itself.

Units are then placed around the studio floor at sites selected by the program director. Each machine is on rubber wheels, so that it can be moved silently around the stage. About the size of an overnight case, each machine when loaded with script for a one-hour show weighs approximately 20 pounds.

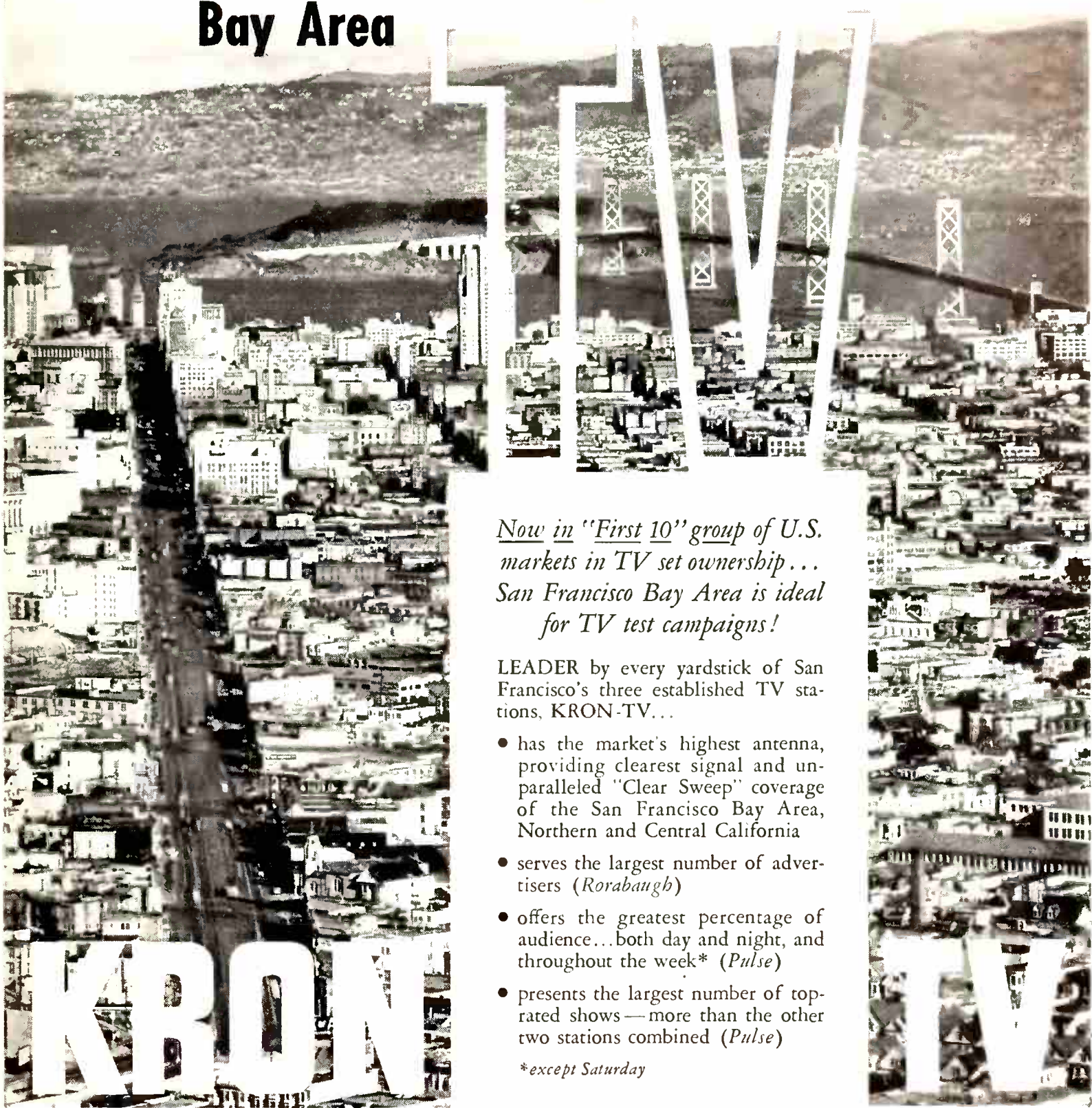
**KFMB
TV
Channel - 8**

**SAN DIEGO'S
1ST and only
TV STATION
blankets CALIF.
THIRD MARKET**

San Diego's 1951
**FOOD SALES were
\$145,424,000**

**Wise Buyers Buy
KFMB-TV, AM**
TV - CHANNEL - 8, AM - 530 K. C.
KFMB - 5th and Ash, San Diego I, Calif.
Represented by
The Branham Co.

Channel 4 will sell more in San Francisco Bay Area



Now in "First 10" group of U.S. markets in TV set ownership... San Francisco Bay Area is ideal for TV test campaigns!

LEADER by every yardstick of San Francisco's three established TV stations, KRON-TV...

- has the market's highest antenna, providing clearest signal and unparalleled "Clear Sweep" coverage of the San Francisco Bay Area, Northern and Central California
- serves the largest number of advertisers (*Rorabaugh*)
- offers the greatest percentage of audience...both day and night, and throughout the week* (*Pulse*)
- presents the largest number of top-rated shows—more than the other two stations combined (*Pulse*)

**except Saturday*

The San Francisco TV Station that puts more eyes on **SPOTS**
SAN FRANCISCO CHRONICLE • NBC AFFILIATE • CHANNEL 4

Check with FREE & PETERS for availabilities!

Offices in New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Streets, San Francisco

In return for the relatively small outlay for use of the system, the advertiser is assured of word-for-word delivery of his commercials, fluff-free performance of dramatic lines and song lyrics, a greater degree of confidence on the part of his actors, and a sharp reduction in expensive rehearsal time.

Used on video's first soap opera, *The First Hundred Years*, for over 400 performances, not a single script deviation was noted. According to Benton & Bowles V.P. Walter Craig, "We saved about \$250 a day in rehearsal costs by using the TelePrompter equipment. On more than one occasion an actor was sick and with only a couple of dry readings of the script was able to give a perfect performance."

The latest model mounts on the TV camera itself, above or below the taking lens, and permits a newscaster, announcer, or politician to look straight into the camera and deliver a "sincere" pitch without the viewer tumbling to the fact that he is being read to.

Newscasters love the multiple-reader set-up because it frees them from their desks, permits them to wander around from map to globe or use other props. One top news analyst uses TelePrompter, but glances down at a dummy

sheaf of papers from time to time; his audience thinks he has a terrific memory and his rating has gone up.

Executives of an electric shaver company, watching their TV show last month, dropped their highball glasses when the announcer fumbled around

★ ★ ★ ★ ★ ★ ★ ★
 "Let's have a rededication to the cause of good advertising. Let's get religion again. Let's not be afraid of the words honesty, truth, integrity, sincerity, service."

CARROLL B. LARRABEE, *Publisher Printers' Ink Magazine*

★ ★ ★ ★ ★ ★ ★ ★

for a while, then blurted, "—electric shavers make your beard grow faster!" Less than a week later, TelePrompter Corp. had a new customer.

Use of TelePrompter could have eliminated many a recent, expensive TV snafu. After delivering Westinghouse commercials flawlessly at the political conventions (using TelePrompter), Betty Furness blew her lines on the *Studio One* program recently when officials decided that a buck could be saved by doing without the device. Mr. Eisenhower's address to the American Legion contained a

half dozen bloopers as a result of his reliance on a cheaper hand-cranked device, whose operator got confused when Ike interpolated a few remarks not in the prepared script. A national drug outfit had to talk fast to the Pure Food and Drug Administration and Federal Trade Commission after an announcer adlibbed a commercial.

Despite the hiring of expensive talent, what the TV advertiser spends his money for is a well-delivered sales pitch to the audience drawn by the program. That's where the TelePrompter fits in.

The need for the device has brought prosperity to its backers. Three networks (CBS, NBC, DuMont) now lease the device and use it for a wide variety of programs. Fees from CBS TV alone will run about \$1,400,000 this year. Now the TelePrompter Corp., headed by Fred Barton, Irving B. Kahn, and Hubert Schlafly, plans to offer the device, on a lease basis, to individual TV stations throughout the country.

The increasing use of local cut-ins on network shows makes this a likely market for TelePrompter. With rehearsal time cut down, local talent can be used on more shows.

Film makers, too, are learning to use the device. *Dragnet* producers have cut rehearsal time 50% by means of a bank of readers outside camera range but in sight of the actors. More film shows are expected to follow suit.

Live or film, fear-free performances given by actors and announcers guarantees the advertiser his money's worth out of a program as well as out of the commercial presentation.

Video-Cast

Advertisers who recoil at the cost of animated commercials are showing interest in an up-and-coming service by Howell-Rogin Studios of New York: Video-Cast.

Used for some time on the *Fred Waring Show*, *Lucky Strike Hit Parade*, *Your Show of Shows*, *Camel News Caravan*, *Today*, and many other productions, the techniques of Tom Howell and Milton Rogin got widespread publicity during the recent political conventions.

Under contract to NBC TV for the Chicago whingdings, Howell's drawings of General MacArthur, donkeys, elephants, and coonskin caps were superimposed over pictures of appropriate personalities. A moving arrow pointed out various celebrities as they

Another 1st for WOW-TV "LIVE" CAMERA FACILITIES from Sign-On 'till Sign-Off!

WOW-TV is first in the rich Omaha market to offer advertisers "LIVE" COMMERCIALS at any time during the telecast day!

Use this new service for advertising impact, flexibility, low cost, and convenience—PLUS—sales results.



For full information, rates, and availabilities write or phone

FRED EBENER, *Sales Mgr.*
 or any one of the offices of

JOHN BLAIR-TV
 A MEREDITH STATION

N. B. C. and DUMONT AFFILIATE
 Frank P. Fogarty, *Gen. Mgr.*



EARTHQUAKES

TO

**CHANNEL
SWIMS...**

**IN LOS ANGELES
KNBH IS FIRST
IN ON-THE-SPOT
TV NEWS
COVERAGE!**



**TO SELL THE BUYING MILLIONS IN
AMERICA'S 2ND LARGEST TV MARKET**

Late evening, July 3, 72% of all TV sets in use in the vast Los Angeles area were tuned to KNBH... Channel 4.

Why? Because, as late as midnight, KNBH was bringing to well over half a million viewers an *exclusive* telecast of the heroic attempt of Florence Chadwick to swim the Catalina Channel.

Again — on July 9 — KNBH was on the air with live shots of the dramatic fire at Warner Brothers' Studio *one and one-quarter hours before any other station!*

Still again — on July 21 — when the earthquake struck at Tehachapi, KNBH was the *first* station on the air with the news.

And hours ahead with films taken by KNBH newsreel department, flown in by chartered airplane!

When you buy time on KNBH Channel 4 in Los Angeles, you're buying the complete world-wide facilities of NBC — the imagination, ingenuity and creative personnel which are making KNBH the most popular TV station west of the Rockies.

Consult KNBH, Hollywood, or your nearest NBC Spot Sales Office for complete details on availabilities.

NBC HOLLYWOOD
KNBH channel
4

appeared. Here's how these tricks worked:

Howell drew the cartoon with a stylus on specially treated black cellophane. As the stylus point penetrated the coating, a line shone through the glass-topped light box over which he worked. As he drew, the picture was projected line by line onto a screen behind him, thence imposed onto the TV picture for transmission.

The Video-Cast projection device is also used for the team's low-cost method of obtaining animated effects. The basis of their technique is a series of

drawings or pictures, each done on a sheet of acetate and arranged in sequence. Working like an overlay Army map, the individual sheets of acetate, each containing one or more elements of the entire drawing, are flipped one on top of the other until the finished product results.

A reverse technique starts with a number of layers of acetate piled up: each sheet contains a blackened portion which covers a particular area of the drawing. Flipping each sheet back reveals another part of the drawing in a sort of TV striptease, and when all

the sheets have been flipped the finished drawing or picture is fully exposed. Both techniques use a system of continuous projection onto a screen from which the video camera makes its pickup.

The "Streamlined Disney" reputation of the team stems from their trick of manipulating various components of the drawing in such a way as to get a fully animated effect. For example, the arm of a character is drawn on a separate sheet of acetate and by wiggling the sheets the same effect can be gotten as would ordinarily be possible only through a large number of individual drawings in the usual animated technique.

The Howell-Rogin techniques have two factors of interest to advertisers: (1) low cost; (2) speed. For example, they prepared a three-minute commercial for Admiral in one day at a cost of \$250. The same job animated would have run to \$2-\$3,000.

Under their exclusive contract with NBC TV they think nothing of doing an overlay series for a news show in 20 minutes. Working from a stockpile of maps drawn on acetate they can quickly isolate a specific area that is in the news. Flood courses and earthquake scenes are pinpointed in order to orient the viewer rapidly.

The inexpensiveness of the Video-Cast process can be realized by Tom Howell's statement, "We have never gotten more than \$350 for a single job, and that includes some mighty complicated three-minute commercials."

Now moving into the film field, Howell-Rogin plan to do a job comparable to the finest animation for *half the cost* and in a fraction of the time. A four-and-a-half-minute test film was completed in two days: a job that would require two to three weeks in animation. Just shows what you can do with a bottle of ink, a brush, and an idea—as well as skill, of course.

Rear-view projection

Borrowed originally from Hollywood's sound stages, rear-view projection techniques for TV have been improved in recent months to the point where advertisers have to revise their former estimates of this money-saver.

The principle of projecting a scene onto a screen from the rear and having actors emote in front of it while the cameras grind is old stuff to movie companies. But pulling the same trick

Only ONE Station DOMINATES
THIS RICH, GROWING 15-COUNTY MARKET
WITH
DRUG SALES OF \$16,147,000*
*Sales Management 1952 Survey of Buying Power

WSJS
The Journal Sentinel Station
AM-FM
WINSTON-SALEM
NBC Affiliate
Represented by:
HEADLEY-REED CO.

Seniority Counts

**WWJ, world's oldest radio station,
celebrates its 32nd Anniversary**

Naturally, WWJ is proud of its seniority status in the nation and its own market—Detroit. The wealth of experience acquired through the years continually serves as the guiding influence for WWJ's pioneering and aggressive programming. This spirit has built for WWJ a loyal audience that responds enthusiastically to the sales appeals of WWJ advertisers.

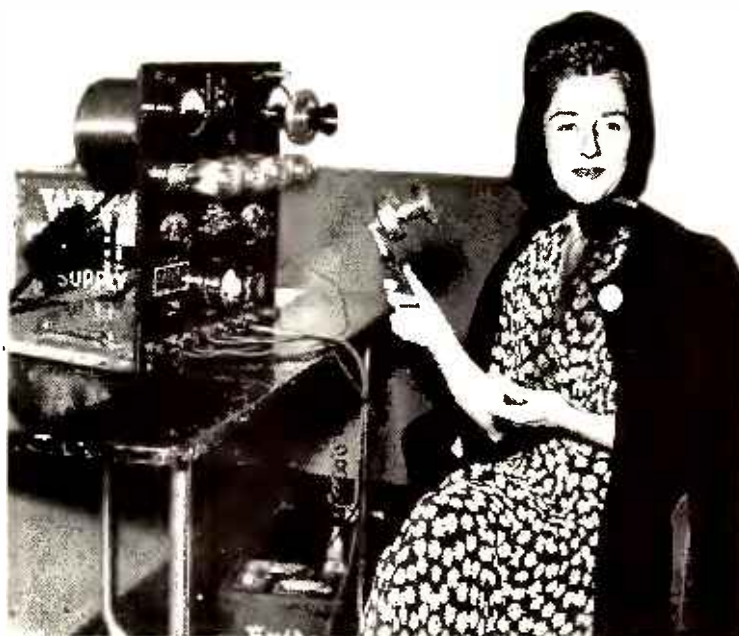
W W J

(NATIONAL FIRSTS)

- FIRST** radio station, August 20, 1920
- FIRST** election returns, August 31, 1920
- FIRST** radio dancing party, September 4, 1920
- FIRST** fight results, September 6, 1920
- FIRST** vocal concert, September 23, 1920
- FIRST** World Series scores, October 5, 1920
- FIRST** church chimes, December, 1921
- FIRST** symphony concert, February 10, 1922
- FIRST** radio orchestra, May 28, 1922
- FIRST** radio wedding, June 18, 1922

(MICHIGAN FIRSTS)

- FIRST** eyewitness football game, October 25, 1924 (Mich.-Wisconsin)
- FIRST** eyewitness baseball game, April 19, 1927 (Detroit-Cleveland)
- FIRST** eyewitness boat races, August 2, 1924 (Gould Cup)
- FIRST** Michigan FM station, May 9, 1941



Dorothy Gish at the microphone of the original DeForest transmitter used by WWJ in 1920.

THE WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS



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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV

in TV's early days, due to lighting problems, was something else again.

Realism was lacking because of a lack of light intensity. Incandescent projector lamps developed only 60-70 foot-candles of light. Now are lamps have a power of 150-200 foot candles.

A large library of "stock" shots is being gathered by TV networks and independent film libraries. Both slides and movie footage may be used, with screens capable of accepting movies up to 9 x 12 feet and stills blown up to 14 x 20 feet now possible.

The dollar-saving potentialities of this technique are great. Multiple screens placed at right angles to each other can be used to give almost complete set effects. Scenery construction costs nosedive. Walking on treadmills in front of the screen enables actors to be shown strolling down Michigan Boulevard or Times Square at the flip of a projector switch. A few sticks of wood and the proper slide are all that is necessary to situate the hero in front of his campfire in the wilds of the Lone Prairie.

Development of new equipment to TV network specifications promises to allow TV to out-Hollywood the movie

makers and, at the same time, permit advertisers to pocket large savings out of their production budget.

Electronic matting amplifier

Ever jealous of Hollywood's highly vaunted technical know-how, video engineers are not only mastering the best of the West Coast's tricks, but added a fillip or two of their own. Eventually some advertiser finds a way to make the trick sell his product better.

Of all the gimmicks in the CBS TV locker, the Operation Department's Manager of Production Carlton Winckler is proudest of the electronic matting amplifier system developed by Paul Wittlig.

Superimposition of images from two video camera used to result in a washed-out effect. For ABC TV's *Space Cadet* program, George Gould, Rolf Drucker, and David Fee devised a "Gizmo" (reported in the 14 January 1952 issue of SPONSOR) which electronically cut a "hole" in one scene and inserted an image picked up by another camera.

According to CBS, their technique of doing the same trick is more effective, simpler to do and there is less danger of it getting out of whack.

An excellent demonstration of its commercial possibilities was given on a recent *Fred Waring Show* for General Electric. Fred told viewers that he would give them the "inside story" of a GE refrigerator. A moment later a miniature Fred Waring was seen strolling through the shelves of the refrigerator, pointing out various features and jumping nimbly from shelf to shelf to door. You may be sure that viewers paid close attention to that commercial while they tried to figure out how it was done. Costwise, the trick required only a 20-minute rehearsal.


Similar reversals of "normal height" added impact to commercials for Campbell's Soup.

Advertisers and agency men today find themselves in a situation akin to that of the military armament designer who must concentrate on finding new defensive measures to counter constantly improving offensive weapons. As soon as a special effects genius or weary producer dreams up a new TV gadget, gizmo, device, or process, you may be sure that some alert adman will figure out some way to put it to work moving some client's goods off the shelf. ★ ★ ★

1000 WATTS

730! Charleston's most far reaching station

PAL says



"Hey, we're introducing a brand-new personality, and a brand-new program. It's 'Corrine Esther Bradford, Home Economist', and she is heard at 12:30 p.m. every day, Monday through Friday.

Corrine has household hints and recipes for our negro audience—strictly housewife appeal—and the program is tops, believe me, tops! It's the only show of its kind in this area, and the audiences are lappin' it up. Since it's brand-new, there are some availabilities left. If you're appealing to the housewife, 'Corrine Esther Bradford, Home Economist' is built just for you! . . .

Get in touch with our reps, pronto!"

W-PAL
of CHARLESTON
SOUTH CAROLINA

John E. Pearson Co., S.E.: Dora-Clayton Agency

RADIO-TV CO-OP

(Continued from page 31)

go on the air—despite the fact that there's a \$35,000,000 co-op advertising kitty that could conceivably be tapped. In the most rare instances are these campaigns shared cooperatively between manufacturer and retailers.

This is the case despite the fact that grocers—large and small, chains and independents—are now an integral part of a new trend in broadcast advertising: that is, the trend toward merchandising both radio and TV advertising through tie-ups with stores. The networks and many local outlets in the country have merchandising plans which include promotional deals and guaranteed displays in retail stores—and these stores are almost always grocery stores.

While perhaps half of the supermarkets in the U. S. buy radio and TV time, this represents only about 2% of the total number of all grocer outlets and about 20% of total grocery sales. As many as 10 to 20% of all the food outlets are tied into network or station merchandising arrangements,

JOHN DEERE WILL INVEST \$20 MILLION IN KVOO AREA

Approval has been given by stockholders of Deere and Co. to construct a multi-million-dollar chemical plant near Choteau, thus assuring Oklahoma one of its biggest new industries.

Deere and Co., makers of John Deere machinery, is the nation's second largest farm implement manufacturer.

The new Choteau project is expected to require between \$18 and \$21-million for construction costs, equipment and initial working capital.

The plant will produce chemicals used for fertilizer ingredients. Principal products will be ammonia, urea and urea ammonias solutions.

L. A. Rowland, Deere vice-president who will head the company's chemical activities, said construction of the plant may begin within six weeks, but said much of the work is in the engineering stage. He said the plant is scheduled to be in production within 18 months.

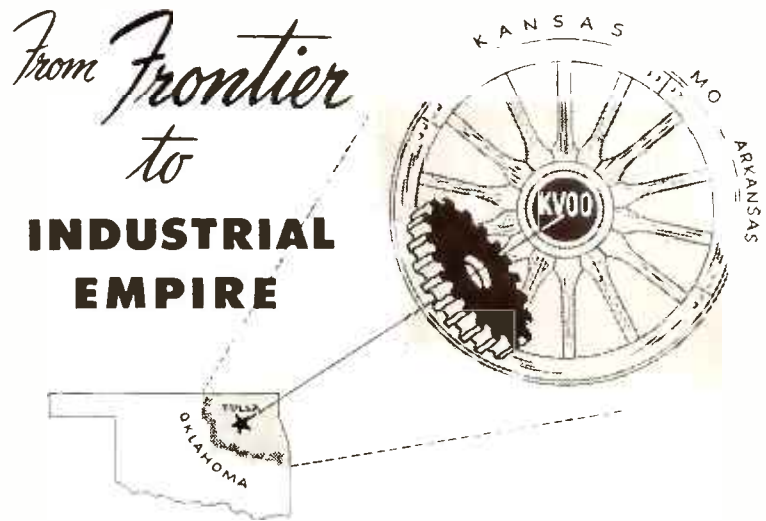
Rowland said the chemical plant will look similar to an oil refinery and that much of the chemical processing will take place in the open.

The Choteau project will be the company's first venture into producing chemicals. Rowland explained the fertilizer program follows Deere's policy of "assisting the farmer in producing crops."

The plant will be located on 320 acres optioned by the Pryor chamber of commerce from the Grand River Dam Authority. The site is about 4½ miles southwest of Pryor, less than 50 miles from Tulsa and in the heart of the KVOO primary area.

The plant will use steam, water and electrical power furnished by GRDA and natural gas tentatively scheduled to be furnished by the Oklahoma Natural Gas Co.

About 200 persons are expected to be hired by Deere to man the plant. The majority will be highly trained technicians.



The KVOO area, comprising only about a third of the state's land area, already has nearly half of the manufacturing establishments of the state and more moving in every month; over 50 percent of the factory workers; and nearly 60 percent of the annual wages paid to factory workers in Oklahoma. It also has 48 percent of the state's bank deposits and over 43 percent of retail sales. Tulsa, the hub of this market area, is the Oil Capital of the World, having more oil producing, refining and marketing companies maintaining home offices there than does any other city in the world. This insures a consistent high level of income. Tulsa is the center of a rich agricultural region of diversified interests.

Tom DeVore,
KVOO AREA DEPARTMENT MANAGER
Says



De Vore

There's a real thrill in working with the progressive people in the KVOO area who know what they want and mean to get it!

No wonder this part of America is attracting so many new industries.

We're prepared to provide plentiful low cost power, fuel, tremendous quantities of fresh, pure water, and ideal living conditions among happy, friendly people, the finest kind of neighbors and most capable workers in the land.

Drop me a line for any detailed facts you want or need about the KVOO area.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS
OKLAHOMA'S GREATEST STATION
TULSA, OKLA.

on the other hand, and these stores represent over 50% of the total volume of grocery business.

The rapid growth of merchandising plans such as Mutual's "Plus-Value Stores" (a tie-up with 5,500 outlets of the Independent Grocers Alliance) and the "chain lightning plan" of NBC Spot Radio Sales, to name just two, are therefore making great and quiet strides in conditioning grocers to air advertising. They, too, are concrete daily examples to grocers of the pull of broadcasting, and its ability to build store traffic and sales.

Why, then, with grocery manufacturers already air-minded and grocers becoming much more air-minded are radio and TV missing from grocery co-op?

The answer, SPONSOR editors learned, lies largely in the traditional methods by which grocery co-op campaigns are administered, and in the complex channels through which co-op money has to filter down from national manufacturers in the grocery field to local retailers.

About one out of three big grocery product firms has a co-op plan of some

kind. Several of the industry's leaders, like General Foods and Standard Brands, are completely opposed to grocery co-op advertising. But many more, like Armour, Swift, Colgate, American Home Foods, etc., are all for it. In total numbers, about 100 large concerns—from the giants like P&G through medium-sized firms like Beech-nut and Corn Products to independent meat packers like Oscar Mayer—share advertising costs with retailers.

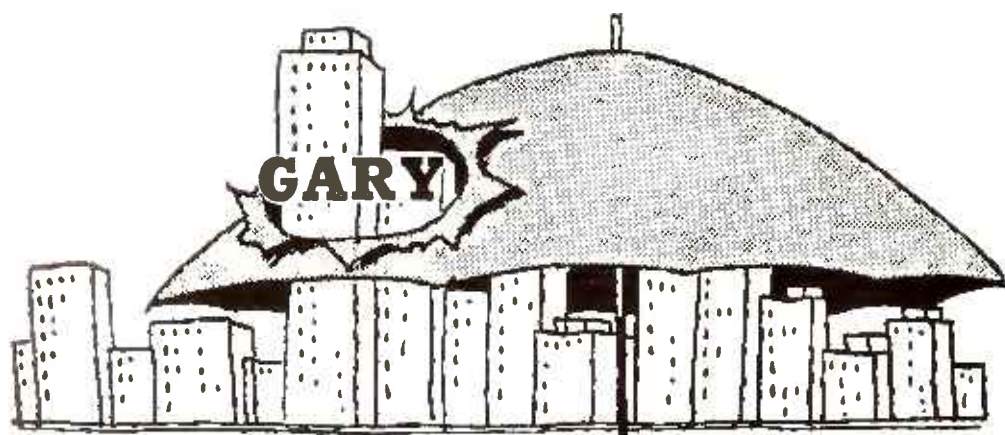
The methods by which grocery co-op budgets are set boil down to two basic systems: (1) a per-case allotment which the retailer uses for advertising the product, and (2) a percentage-of-sales deal. A good example of the first is the 22¢ which Colgate sets as the grocery co-op fund for each case of 144-count Palmolive soap, with relatively similar arrangements covering other Colgate products sold through groceries. A typical example of the second of these systems could be Gerber Baby Foods, which sets a 4%-of-wholesale price co-op allotment.

Under the terms of the Robinson-Patman Act, co-op funds must be available to all grocers. But since co-op money averages out to about 5% of the quarterly wholesale dollar volume of those firms who extend co-op support, it naturally favors the major independents and chains; the more you sell, the more co-op money you have.

Despite the Robinson-Patman Act, grocery co-op money is frequently the bargaining point in back-room deals. Many a grocery manufacturer knowingly lets himself be overcharged on co-op advertising in order to get the best shelf positions and promotional support from leading retailers and chain operators, SPONSOR learned.

Although advertising managers and advertising departments keep a fatherly eye on cooperative advertising in the grocery field, it is seldom—strictly speaking—in their domain. It is not handled through advertising agencies, who therefore do not collect 15% on the billings and who do nothing to encourage more up-to-date use of local media in co-op. In the radio-TV field, co-op advertising also bypasses station reps, who are inclined to do nothing to stimulate further use of radio and television in co-op campaigns. Thus, grocery co-op exists as a sort of \$35,-000,000 stepchild that gets little or no parental guiding from admen.

Where the administrative responsibility of grocery co-op does lie is near-



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

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

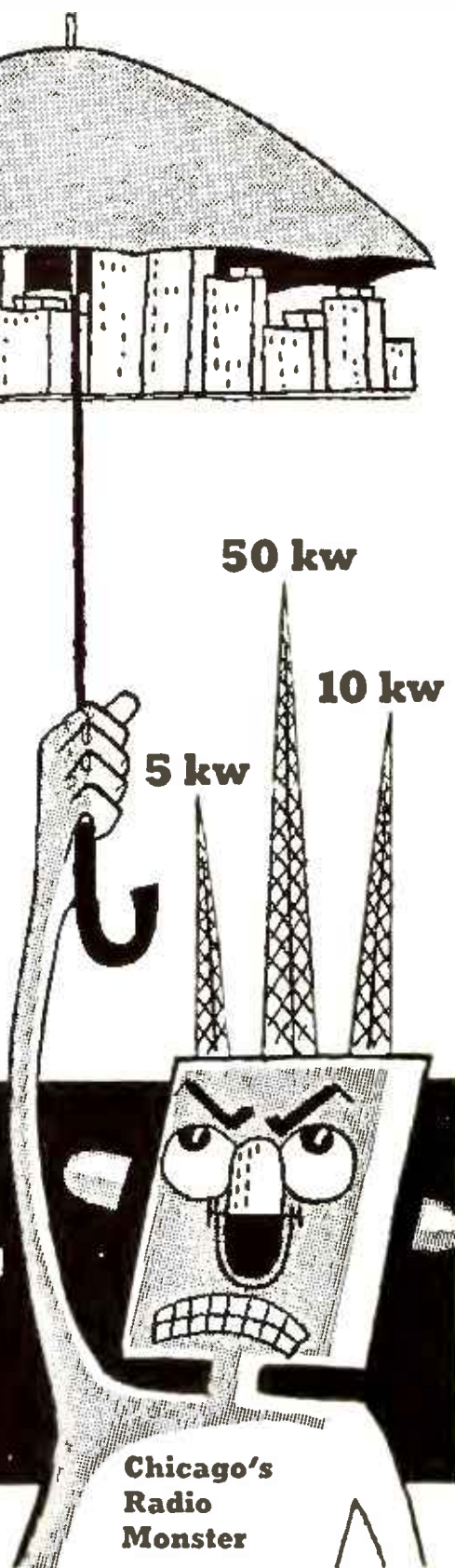
We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

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


Call us without obligation.


Dee O. Coe
Gen. Mgr.—WWCA

WWCA
Gary Indiana's
No. 2 Market



Chicago's
Radio
Monster

This →  *wide circle represents Northern California coverage pattern of radio KNBC's 50,000 watt transmitter, non-directional*

...while →  *narrow ellipse represents the coverage pattern of the other two dominant 50,000 watt San Francisco stations, both directional*

...and →  *tiny circle represents Northern California's TV coverage.*

Now put them all together, and you get a complete and accurate picture of radio and TV coverage in the great Northern California markets — a coverage pattern like this

KNBC's *wide circle* coverage... plus KNBC's low frequency (680 KC) which gives more "muscle" to its 50,000 watts... plus KNBC's program popularity... all combine to make...



→ **KNBC** *in San Francisco the No. 1 Advertising Medium in the thriving markets of Northern California*

Represented by NBC Spot Sales. In the Southern States, represented by Bomar Lowrance and Associates, Inc., Charlotte, North Carolina.



afternoon!

**MELODY
BALLROOM
WFBR crack disc
jockey show—is
the No. 1 radio
record show in
Baltimore in the
afternoon!**

Looking for a participation show you can brag about, instead of having to justify? WFBR's home-grown Melody Ballroom carries *more* audience than any other afternoon radio record show—*more than high-cost TV shows!* Make sure your radio dollar's well spent in Baltimore—buy Melody Ballroom on WFBR. Just ask your John Blair man or contact any account executive of . . .



ly always in the manufacturers' sales departments. Since the size of any grocer's co-op allotments is determined by sales volume, sales executives feel that it is only natural that co-op should be under their thumbs. At the same time, salesmen are usually lacking in specialized advertising knowledge, particularly about radio and TV. Therefore, when client-level decisions about local grocery co-op media are made in the sales department, they nearly always take the simplest and most conservative route: newspapers. This situation is likely to change only when big co-op users set up special training sessions for their sales executives covering radio and TV.

At the other end of the line, the reason why radio and television are such a minor part of co-op media decisions made by grocers is also found in a web of traditional thinking. For some 20 years, newspapers have used every promotional trick in the book to keep the co-op money flowing their way.

A veteran editor of one of the leading trade papers in the retail grocery field explained the situation to SPONSOR this way:

"Most big retailers have nothing against radio and TV, but newspapers have set them up with a good thing. For instance, a supermarket operator plans to run a big full-page ad on Thursday in his local newspaper. Maybe it costs \$500—at local rates. Into this ad, he tosses 20 or 30 grocery items with co-op budgets. The newspaper keeps mats in stock, so product pictures are no problem. In the same ad, he'll have a large blurb for his own meat and produce.

"Now, when it comes to paying for this ad, the supermarket operator starts dipping into co-op funds, figuring the manufacturer's costs at the national rate. This is more-or-less legit, since newspapers do maintain the double rate structure. Then, if the grocer has been keeping careful track of the co-op money that's due him, he can make 80% to 90% of his ad costs out of co-op funds, and sometimes even make money on the deal.

"The big food retailers have this system worked out to a fine science, getting what amounts to free advertising for their own meat and produce departments—where they really make a profit—at the expense of national advertisers. With general profit margins getting tighter in the grocery field, particularly for the big supermarkets in

competitive areas, they'll often confine the majority of their newspaper advertising to this system and spend only a fraction of their own money in media like radio and TV to promote their own brands."

The picture which the veteran foods editor sketched for SPONSOR is revealing in many ways. It helps greatly to explain why there's little attempt and little encouragement to break away

★ ★ ★ ★ ★ ★ ★ ★

"Advertising is today increasingly important as an economic and social force. Intensified effort is needed now to a greater extent than ever before to build markets that can absorb our production and provide employment when defense slows down. We do not have the huge backlog of deferred demands that helped us over the transition period after World War II. We must create new demands."

ARNO H. JOHNSON, F.P.
J. Walter Thompson

★ ★ ★ ★ ★ ★ ★ ★

from a system that has thrived on laziness and *lagnappe*.

The blame for lack of progress in grocery co-op does not lie entirely with the retailer. Although most manufacturers interviewed by SPONSOR stated that their co-op contracts included radio and TV on the "approved" list of local-level media, they don't do much more than that.

The candid comments of an advertising executive of a medium-sized food manufacturer with a New York address were typical. He told SPONSOR:

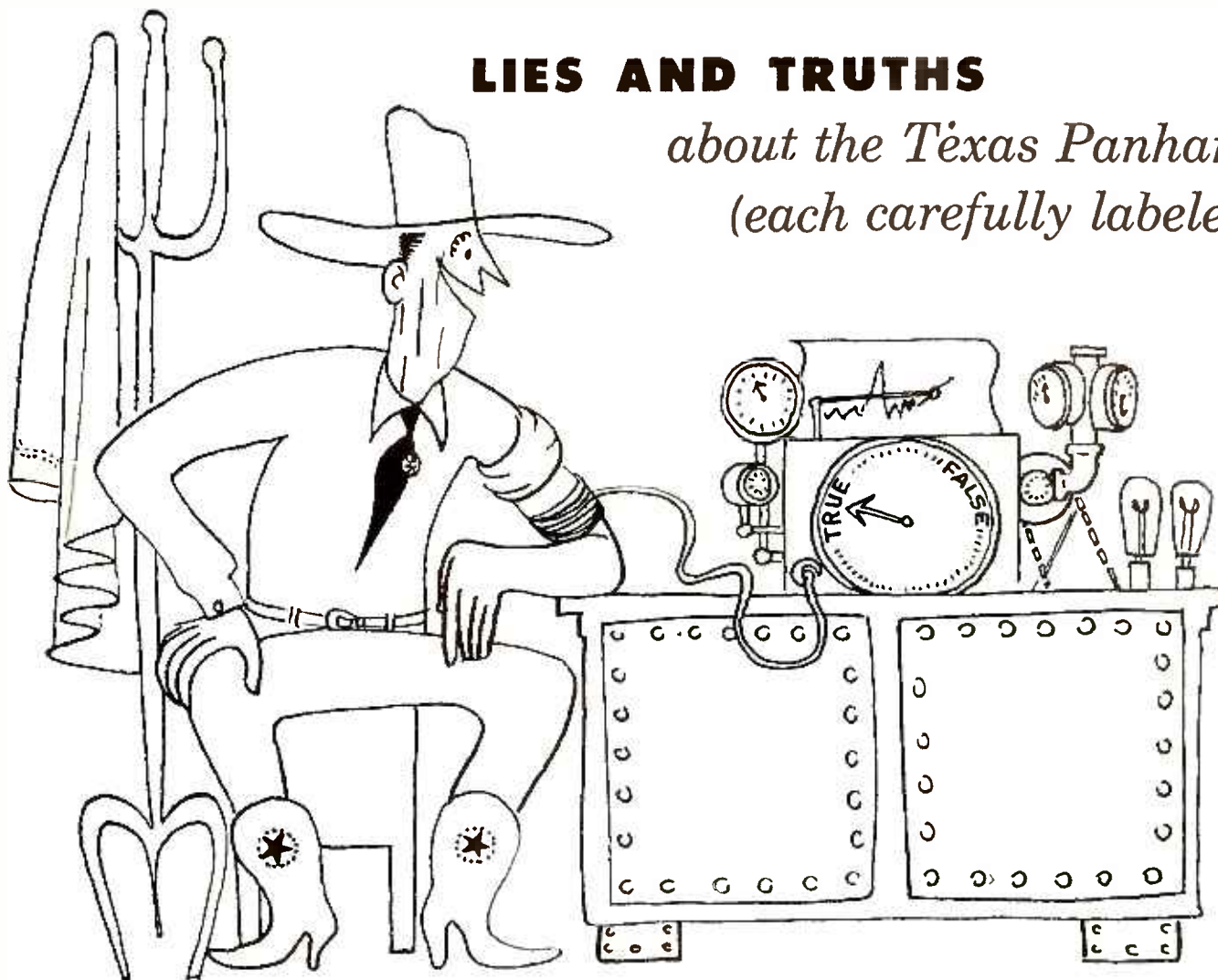
"We got into co-op advertising about a year ago, at the urging of our sales department. At that time, we helped our sales executives draw up a master contract, and then the advertising department virtually stepped out of the picture.

"Since we are users of radio and TV at the national level, we naturally recommended these media to our sales executives as approved media for co-op use. But to be quite frank, we didn't go beyond that point in trying to educate our salesmen in the use of broadcast advertising so that they could in turn make specific recommendations to grocers. Sure, practically all of our co-op money is now going into newspapers and special promotions that don't involve air advertising. We haven't got the time or the manpower to do anything but leave the media choice up to the grocers."

The situation, however, is not as dark as it might seem for radio and TV in grocery co-op. The Broadcast

LIES AND TRUTHS

*about the Texas Panhandle
(each carefully labeled)*



"THIS COUNTRY IS, and must remain, uninhabited forever," said one Captain R. B. Marcy in 1849. He was reporting on the Texas Panhandle, and he is one of the earliest recorded Texas liars.

More in character was the circus gentleman whose honest enthusiasm led him to proclaim that we have the largest midgits in the world.

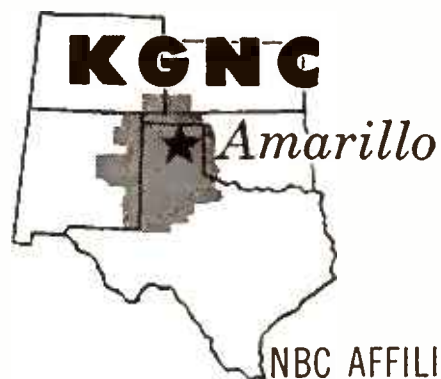
Captain Marcy was just plain wrong. The man from the circus was an *authentic* liar—one who knows whereof he speaks and knows that his audience knows too, so nobody's fooled.

When we tell you the Panhandle temperatures range from 103° summergrade to -15° in the winter, that's neither wrong nor authentic lie. It's weather bureau true, and the plus-two-million people in KGNC's trading area have a fat stake in our live forecasts presented from the U. S. Weather Bu-

** This is an authentic truth, courtesy of Sales Management: \$5490 per family per year; \$1728 per capita per year. Amarillo also leads the nation's cities in percent of gain in business volume over the previous year.*

reau: Weather is a vital factor in the everyday lives of our citizens. It can and does change violently—as much as 40° in a few hours. Advance warning enables cattlemen to protect herds; it enables mothers to know how to dress their school-bound offspring; it helps out-of-doors workers plan their activities.

Weather reports, flash and routine, help KGNC merit the loyalty of the folks who give Amarillo the highest retail sales* in the U. S. Exclusive regional and national programming help make KGNC the one (and only) ad medium which covers Amarillo's 78-county trade territory. You reach a hot market, air-conditioned with wherewithal, when you use KGNC.



710 KC • 10,000 WATTS • REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

Advertising Bureau has recently taken up the cause, and is now busily engaged in missionary work at both ends of the manufacturer-retailer axis.

BAB's Kevin Sweeney has already started a round of calls on leading grocery co-op advertisers to persuade them to put more emphasis on broadcasting in their co-op plans, stressing that it will thus make grocers more aware of air advertising done nationally and add to its effectiveness. At the same time, BAB is helping local stations to set up program and participation deals designed to catch the eye of grocery re-

tailers, and is advising stations on methods for cutting through the red tape surrounding grocery co-op funds.

"If nothing else," Sweeney told SPONSOR, "co-op advertisers in the grocery field should try to see that the millions they are now putting into circulars and throwaways, which have dubious circulation value at best, go into co-op broadcasting instead. Both the grocery retailer and manufacturer would benefit from such a change, and clients would know what they're buying."

This kind of plugging is beginning

to produce results. BAB executives told SPONSOR that there was a growing concern among big grocery manufacturers who are national users of broadcasting about the lack of radio-TV use in their co-op campaigns. One such firm, Green Giant Co.—a \$2,500,000-class advertiser who annually spends about \$500,000 in radio-TV—recently huddled with BAB to discuss ways and means of stepping up broadcasting in Green Giant co-op advertising.

"Green Giant is serious about its plans," a BAB spokesman told SPONSOR. "They felt at first that it would be extremely difficult to determine standards of payment for broadcasting co-op. They asked questions like 'Should we limit the radio and TV co-op to announcements only?' and

**17 OUT OF 18
PREFER WDAY, FARGO!**



According to an independent survey made by students at North Dakota Agricultural College, 17 out of 18 families within a 90-mile radius of Fargo prefer WDAY to any other station. 3,969 farm families in the rich Red River Valley were asked, "To what radio station does your family listen most?" 78.6% said WDAY, with the next station getting only 4.4%!

Fargo-Moorhead Hoopers credit WDAY with much the same overwhelming popularity "in town". Despite the fact that the other three major networks are represented with local studios, WDAY consistently gets a 3-to-1 greater Share of Audience than all other Fargo-Moorhead stations combined!

WDAY is one of America's great radio buys, serving one of America's great farm markets. Write direct or ask Free & Peters for all the facts!



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS
Free & Peters, Inc., Exclusive National Representatives

★ ★ ★ ★ ★ ★ ★ ★

"Current high production, employment, income, and savings levels call for the use of maximum advertising to bring producer and consumer together."

T. F. FLANAGAN, *Mgr. Dir.*
NARTSR

★ ★ ★ ★ ★ ★ ★ ★

"What yardstick can you use to figure how much we should pay for how many mentions within a program or announcement?" But having tackled the problem, they are beginning to find answers, and now feel that ultimately broadcast advertising will play a large role in their grocery co-op campaigns."

(For practical tips on how a firm can make better use of radio-TV in grocery co-op, see box on page 31.)

Just as grocery firms are now putting more emphasis on radio-TV in their co-op advertising, so are retailers doing some pioneering efforts at the local level. A virtual prototype of what may be an important segment of local-level broadcasting was found by SPONSOR in a recent TV program series of Grand Union, one of the leading supermarket chains in the East.

Grand Union has become increasingly air-minded in the past couple of seasons for two reasons. For one thing, it is a participant in the merchandising tie-up of NBC which promotes sponsoring products in food outlets. For another, it has lately been putting some of its own money into periodic spot campaigns, which have done well in boosting store traffic and making sales for all types of products.

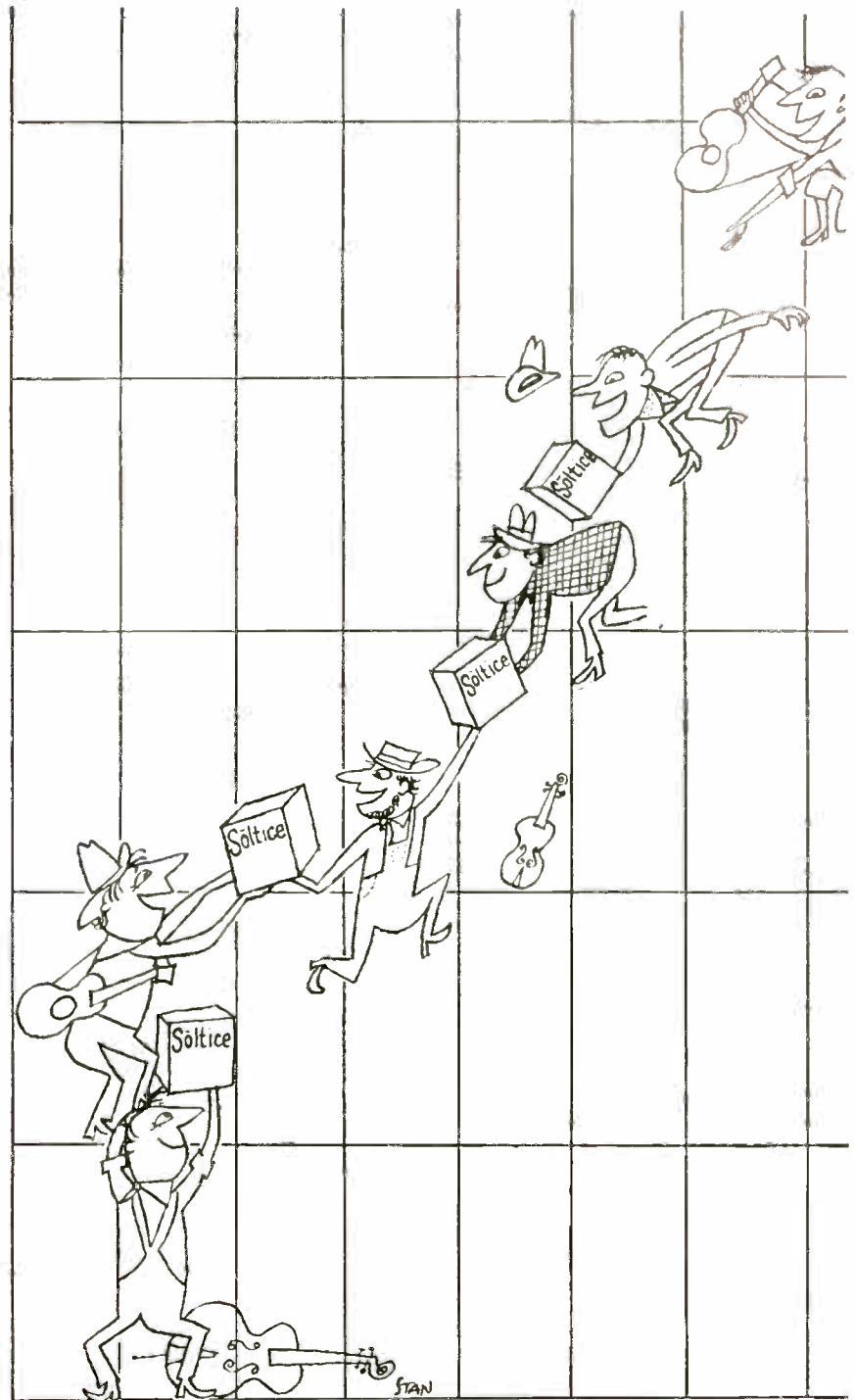
Accordingly, Grand Union set up a co-op TV series, *Starring the Editors*.

SPONSOR

Salesmaker to the Central South

This past winter the Soltice Division of the Chattanooga Medicine Company used WSM's Grand Ole Opry and the extraordinary selling ability of the Grand Ole Opry stars as the basis for a two state test campaign.

The result — super-success! This fall the Chattanooga Medicine Company plans to extend this history making sales formula into the entire Central South area.



WSM Nashville

Clear Channel • 50,000 Watts

IRVING WAUGH Commercial Manager • EDWARD PETRY & CO. National Representative



**TWO TOP
CBS RADIO STATIONS
TWO BIG
SOUTHWEST MARKETS
ONE LOW
COMBINATION RATE**

Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

National Representatives

JOHN BLAIR & CO.

on DuMont's WABD which started 28 November 1951 and which went off the air—after a backstage talent ruckus—last month. Four advertisers split the tab with Grand Union on a co-op basis: Weston Biscuits, Vanity Fair Facial Tissues, Tip-Top Bread (Ward Baking Co.), and Chun King Foods.

A Grand Union advertising spokesman told SPONSOR: "It was a very successful deal all around. Sharing the costs enabled us to go beyond our newspaper advertising and get into a medium which we feel will play an important part in retail grocery advertising of the future. The advertisers who co-oped with us added to the impact of their own advertising on the air, or in other media. We have other broadcasting plans in the works, on a co-op basis, and feel sure that other big grocery retailers are coming around.

Other trends are in motion. SPONSOR learned that several of the leading radio transcription and TV film producers are beginning to eye the \$35,000,000 grocery co-op field as a potential market for their open-end program products. Local station groups are meeting with, and making pitches to, local grocer groups, with both learning much about the other's problems and advertising backgrounds.

Even the National Association of Retail Grocers, traditionally a newspaper-minded trade group when it comes to retail grocery advertising, is becoming alert to the necessity today for more flexibility and productivity in grocery ad practices. In its recent booklet "An Advertising Guide for Food Retailers" the NARG sketched out some basic pointers of newspaper advertising, but added as an important conclusion:

"Always remember that changes must be made in advertising methods and media, as well as in store layout, equipment, and merchandising. Don't be afraid to try something new—especially if the present advertising is not productive. Compare successful advertising and adopt the success techniques. Advertising is one phase of the retail store operation where ingenuity, originality, and individuality can pay big dividends."

In the last analysis, however, increased use of radio-TV in grocery co-op campaigns is up to grocery manufacturers. They have to overhaul their co-op plans from the top down to sell the grocers on the broadcast advertising which already works so well at the national level. ★ ★ ★

ROUNDUP

(Continued from page 53)

Both as an audience-builder for his new *Freedom, U.S.A.* radio show (in which he stars) and as a public service, Tyrone Power is recording a special patriotic-commercial slogan series for all stations carrying that program (which will make its air debut in late September). Each station will get an individual recording; for station WOST in Atlanta, for example. Power will say, "This is Tyrone Power. I like America. In Atlanta I like WOST." John L. Sinn, executive v.p. of Frederic W. Ziv Company, producers of *Freedom U.S.A.*, predicts that many stations will use the campaign extensively through the first 52 weeks they carry the show.

* * *

That people in Canada are consumed with curiosity about the processes and personalities behind radio was shown recently when CFCQ in Saskatoon set up broadcasting facilities at the Saskatoon Industrial Exhibition. The broadcasts drew such densely packed crowds that they blocked entrances and stopped traffic. Not only that, but other exhibitors complained that everyone was watching CFCQ and no one was looking at them. The Exhibition Board was forced to ask the station to move its shows elsewhere. It did—to a hast-



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"

HENRY GREENFIELD
Managing Director

WEVD 117-119 West 46th St.,
New York 19



**"Ah! — I have caught zee
true spirit of Louisville!"**

Measure the WAVE-area audience in "family-hours-per-week" and
you get an amazing total of 5,142,000 hours a week devoted to *radio!*

This is many more hours than are devoted to TV *is 310.7%*
more hours than to newspapers!

That's another reason why WAVE radio is your best
Louisville buy. *Ask Free & Peters!*

*Facts above are from scientific, authoritative survey
made by Dr. Raymond A. Kemper (head of the
Psychological Services Center, University of Louisville)
in WAVE area, March, 1952.*

**WAVE
LOUISVILLE**

5000 WATTS • NBC •



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

ily constructed out-of-the-way platform in a faraway corner. The crowds, nevertheless, still came. An estimated 140,722 people—triple the population of Saskatoon—attended the Exhibition.

* * *

As a selling aid to stations which have purchased the group of 26 Hollywood feature films offered by Peerless Television Productions, New York, that company has prepared a special brochure aimed at prospective sponsors of the films. The booklet gives complete information about each film including cast listing, story outline, director, producer, running time, and original release date—so a sponsor will know exactly what he is getting. Among the films in the Peerless collection are *Man in the Iron Mask*, *My Son, My Son*, *Count of Monte Cristo*, *Last of the Mo-*

hicans, *Getting Gertie's Garter*, *Brewster's Millions*, *International Lady*.

* * *

WJAG, Norfolk, Neb., believes that giving listeners extra services builds more faithful audiences. One of WJAG's services is its annual Nebraska State Fair Caravan. For a package price, the station offers round-trip bus fares, reserved grandstand seats, and admission to the State Fair Grounds. The first Caravan in 1951 had 150 participants. This year's Caravan on 31 August had a roster of 300 participants, filled eight Greyhound buses.

* * *

Everyone got a salami when the Hebrew National Kosher Sausage Company launched a new sponsorship on WMGM, New York, this month. To

announce that Hebrew National would bankroll a 15-minute segment of the *American-Jewish Caravan of Stars* on WMGM as of 7 September, the station sent samples of the company's tasty sausages to columnists and trade editors. Sponsors of the three other 15-minute portions of the Sunday 12:30 to 1:30 p.m. live show are Barricini Candies, I. Rokeach & Sons, and Streit Matzoh Company.

* * *

A "shirt sleeve" sales clinic was sponsored 4-6 August in Seattle by the Washington State Association of Broadcasters (WSAB); Maurice Mitchell, v.p. and general manager of Associated Program Service, presided. The clinic was devoted to driving home



down-to-earth sales points, new sales techniques and how radio can sell competitively with other media. Those attending included (photo, l. to r.) Leo Beckley, president, WSAB; Bill Simpson, chairman, WSAB Sales Clinic; Allen Miller, KWSC, Pullman; Rogan Jones, KVOS, Bellingham; Maurice B. Mitchell; Carl Downing, WSAB; Joe Chytil, KELA, Centralia-Chehalis; Fred Chitty, past president, WSAB; Bob McCaw, KXRN, Renton (all Washington).

* * *

"How to Sell More Radio Sets with FM-phasis" is the title of a manual recently issued by the NARTB for use in broadcaster-manufacturer radio-set-selling campaigns. Based on a formula developed from "test" campaigns staged by the NARTB and the Radio-Television Manufacturers Association in North Carolina, Wisconsin, and the District of Columbia, the book sets forth in detail a step-by-step promotion campaign to hypo radio set sales in an area. The next two NARTB-RTMA campaigns based on the manual will be in Philadelphia in October and in Alabama in November. The book is not for sale, is available only to FM members of NARTB. ★ ★ ★

Most Everyone in
HANNIBALAND* Listens

to

KHMO



* HANNIBALAND—the large 41 county area surrounding Hannibal, Mo., Quincy, Ill. and Keokuk, Iowa.

Hours on end, day after day, KHMO offers a variety of drama, news, sports and music to the 240,470 radio families who live in the rich Hannibal area. The majority of these families tune and stay tuned to KHMO, because KHMO gives them what they want in radio.

For satisfying results and service in the mid-west put your sales message on KHMO. Write, wire or phone KHMO or Pearson today for availabilities.

These families represent those in the 41 county area surveyed where KHMO shows its share of audience. There is a larger number of families in KHMO's 0.5 millivolt contour.

Representative
John E. Pearson Company

Mutual Network
Hannibal, Missouri

KHMO

5000 watts day • 1000 watts at night

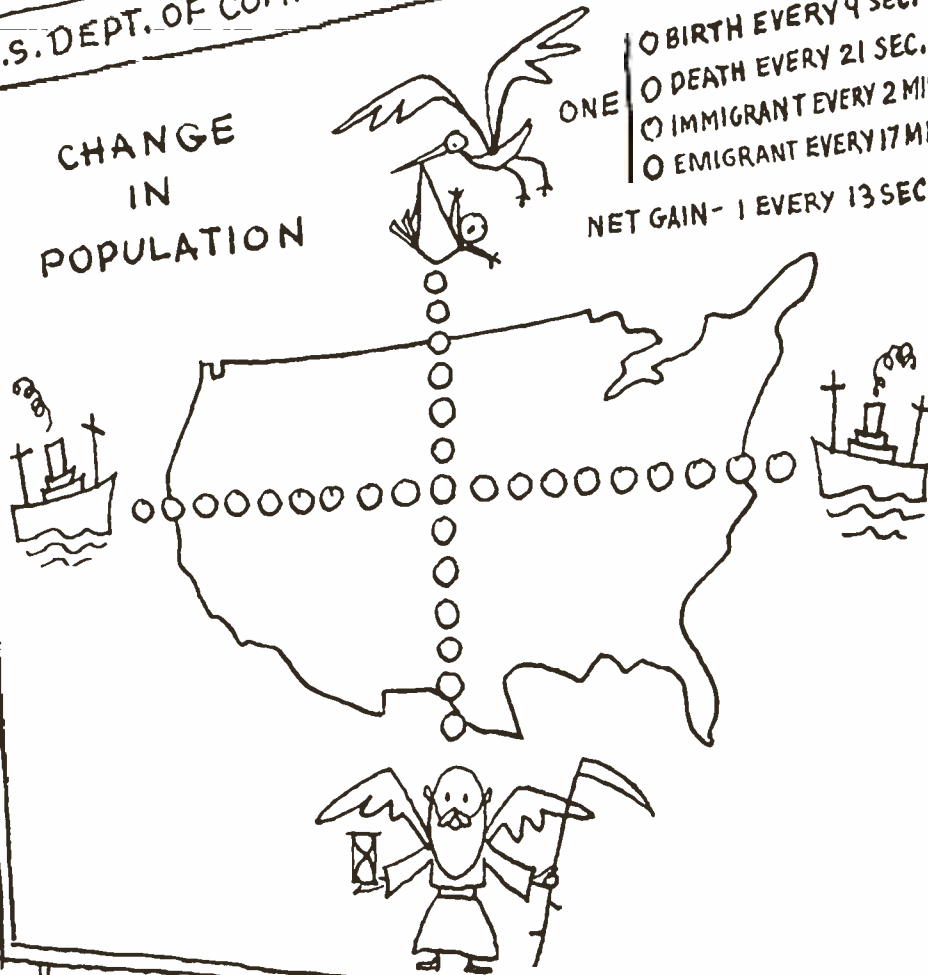
On the publication date of this magazine, U.S. population reached

157,735,204

U.S. DEPT. OF COMMERCE · BUREAU OF THE CENSUS

CHANGE IN POPULATION

ONE
 ○ BIRTH EVERY 9 SEC.
 ○ DEATH EVERY 21 SEC.
 ○ IMMIGRANT EVERY 2 MIN.
 ○ EMIGRANT EVERY 17 MIN.
 NET GAIN - 1 EVERY 13 SEC.



Every 13 seconds the population shows a net gain of one person, according to this "electric scoreboard" in the Commerce Dept.

Every month, in fact, your potential U.S. market grows by 240,000 customers. They are people moving up the economic ladder — people who may never have heard of your product. You have to keep telling your advertising story over and over and over again! What's the most efficient way to cover this ever-changing market? Radio! It's the *only*

medium that reaches 96 percent of *all* homes. And for the most effective use of radio, with practical help in program selection and promotional activities, depend on Westinghouse radio stations. They are at your service in six of the nation's leading sales-areas: Boston, Springfield, Philadelphia, Pittsburgh, Fort Wayne, and Portland, Oregon.



WESTINGHOUSE RADIO STATIONS Inc

KDKA · KYW · KEX · WBZ · WBZA · WOWO · WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

HOW FAB CAUGHT UP

(Continued from page 25)

Whatever the truth may be concerning the unknown factors, one thing is sure: Fab's fight has only begun as a quick look at the standings of the heavy-duty detergents will show.

Tide, P&G's undisputed leader in the field, has been a bell-ringer from the beginning. What with P&G's all-out determination to push it, Tide is currently credited with 30% of the packaged soap and detergent market. It is followed by Fab with 8%, Lever's Surf with 5%, and P&G's other heavy-duty detergent, Cheer, which also has about 5%. Cheer illustrates the peculiar propensity among soap firms to put out two similar brands and pit them against one another. These four heavy duties can claim, according to a consensus of the trade, about 80% of all detergent sales to consumers.

This means that all detergents now have about three-fifths of the entire packaged soap and detergent market, a much higher figure than is commonly bruited about. Tide alone now outsells Rinso, Super Suds, Duz, and Oxydol combined, and Fab outsells

each of them. Here, indeed, are stunning successes.

Can the success of the detergents be explained?

If any one thing can be considered more important than the others, it is the fact that detergents work in hard water. This, in turn, influenced the method of introducing most detergents. The hard water markets were the soft underbelly of the conventional soaps and what was more logical than attacking them at their weakest point? This local market attack had the further advantage in that by the time the detergents really got rolling after the war, conventional soaps had become rigidly wedded to national advertising media.

The market-by-market attack paid off and is still being used. When Armour introduced its new detergent last year (see SPONSOR, 24 March 1952) it chose Amarillo, Tex., where the water was described as so hard "it chips dishes unless you put 'em in easy." Cheer, Breeze, Trend, Kirkman's detergent (a Colgate subsidiary): All are fairly new detergents and all are using the local market approach to build up steam.

Fab has been coupling this market-hopping method with generous couponing. Both Colgate and Esty recognized that couponing is the most powerful brand-switching device in the soap field, especially when it is shored up with heavy spot broadcasting and newspaper ads. And they've been doing a thorough job with Fab in each market. As a matter of fact, Fab only completed its national distribution a month ago when the last holes in its distribution pattern were plugged up in New England.

Lacking a realization of the importance of the local market and coupon approach may have been the source of some of Lever's troubles. Some agency people feel that Surf got off to a bad start under the Charles Luckman regime because of the emphasis at Lever on network shows and big names.

P&G, which would rather be caught dead than do anything in a small way, composed a variation to the couponing and local market tune. Coming into the field early, P&G gave away about 20,000,000 boxes of Tide in a stupendous promotional operation. That means every other home in the country received a free sample. It is said this cost P&G 35¢ a box, which is a nickel more than the present retail price. This massive opening barrage, of course, opened up a new market for its competitors, too.

Couponing, however, is a two-edged sword. If it can be successful for a manufacturer it can also be a menace to him when used by a competitor. If practiced too freely by all the brands it can undermine the brand loyalty that is the final aim of all advertising. One agencyman said that a good rule of thumb would be that half the housewives will be fickle toward their present brand when a coupon is shoved under their noses and half will not.

The major job after the couponing operation, therefore, is to *keep* the customers who try the new detergent. Fab went to the networks early in 1951, by which time there was a semblance of national distribution. Its initial strategy was to use two soap operas, one each for TV and radio.

Fab got plugs on *Kings Row*, a radio show (on CBS, later NBC), and on *Miss Susan*, an early CBS TV soap. Both were 15-minute weekday strips. The ratings weren't too good but Fab sales were doing nicely, and Colgate held on to the shows until early 1952. *Kings Row* had the misfortune



WBNS-RADIO reaches rural areas, too!

Sponsors eager to reach rural—as well as city customers—get *both* with WBNS-Radio. Small town and farm populations make up a large part of Central Ohio's 24-county BILLION DOLLAR market. There's 1-1/4 million potential customers here. Like their city cousins, rural listeners go big for WBNS programming—well-balanced entertainment that combines top CBS shows with popular local programs.

WBNS RADIO
POWER
WBNS — 5,000
WELO FM — 53,000
COLUMBUS, OHIO

ASK JOHN BLAIR

CENTRAL OHIO'S ONLY **CBS RADIO** OUTLET

WLDV

the only all Negro station in New Orleans
announces the appointment of . . .



**The Number One Independent
in New Orleans**

See Pulse, May-June, 1952

**Ask about WMRV's continuous
merchandising service**

High ratings . . . low cost . . . big merchandising "plus"!

LET THESE PERSONALITIES DELIVER YOUR SALES MESSAGE TO THEIR PEOPLE:



Laura Lane,
WMRV
Homemaker



Vernon
Winslow
Dr. Daddy-O



Joseph Lanier
Spider's Web



Rev. Millard
Smith
Noonday
Spirituals



Ernest Bringier
Ernie the Whip



Eugene
Willman
Morning
Spirituals and
Southern
Melodies

to be opposite *Queen for a Day*, *Grand Slam*, and *Break the Bank*, all giving give-away shows.

Whether that gave Colgate brass the idea that quiz give-aways were the thing to buy or whether they were primarily looking for any better cost-per-1,000 purchase is not known. Whatever the reason, Fab soon blossomed out, during the spring of '52, in commercials on two quiz shows, both packaged by Walt Framer Productions. They were *Strike It Rich* and *The Big Payoff*.

Colgate liked the two shows well enough to make multiple use of them. *Strike It Rich* was telecast in the morning and evening as well as broadcast on radio in the morning on CBS. It still is. Fab gets no mentions on the evening TV show but the morning programs on both radio and TV carry Fab commercials. The morning TV show goes on for a half hour at 11:30 and its opposite number on radio begins a half hour earlier.

The Big Payoff was substituted for *Miss Susan* on NBC in the 3:00 p.m. segment and lengthened to a half hour. Like the TV *Strike It Rich* in the morn-

ing, it is sponsored three times a week.

The audience participation shows were good buys. Their ratings were better than the soap operas, they were popular with women, and they offered the opportunity of multiple mention of the band name. It is believed that Colgate's current plan is to keep the shows going as long as they pay off and, in the event they are dropped (this eventuality is a long way off, apparently), to replace them with shows in the same time slot. In other words, Colgate wants the TV audience to get used to tuning in to their programs at 11:30 a.m. and 3:00 p.m.

Here are some of the rating figures (Nielsen) for Fab shows:

Toward the end of *Miss Susan's* career—during the two weeks beginning 7 December 1951, to be exact—her rating was 7.3. A month and a half later her replacement, *The Big Payoff*, was delivering a 64% greater audience. The rating: 12.8. When *The Big Payoff* replaced the *Colgate Comedy Hour* this past summer on Sunday evenings at 8:00 it outpulled some of the Ed Sullivan shows opposite it and got ratings in the low 20s. Fab, how-

ever, was not plugged on the Sunday evening spot during the summer.

As for *Kings Row*, during the week of 19 November 1951, the ratings averaged 2.1. The *Strike It Rich* replacement on radio averaged ratings of 4.9 two months later. At about the same time, the TV version of *Strike It Rich* during the day was getting ratings of 17 and thereabouts. Outside of *Howdy Doody*, the daytime *Strike It Rich* show, has been getting the best ratings of any daytime TV show. When Colgate first put on the morning TV version of *Strike It Rich*, incidentally, it opened up a lot of stations that had not been on the air.

The *Comedy Hour*, which cost Colgate about \$3 million a year, has been its most successful venture rating wise. The rotation of top-flight comedians has proved to be a smart operation. Martin & Lewis have gotten ratings in the 50s. (Other Colgate comedians were Eddie Cantor, Bob Hope, Abbot & Costello, and Donald O'Connor.) Fab was brought in the Colgate product lineup during the fall of '51. Its participation will be continued this fall, and Fab commercials will also be con-



tinued on the two audience participation shows.

The fact that Colgate will lay out \$3 million on the *Comedy Hour* is no sign that its money is ladled out indifferently. Colgate, as well as the other soap people, go far beyond the rating figures in their search for ways to use their advertising dollars most efficiently. Because of the comedian rotation on the *Comedy Hour*, it is obvious that ratings tell far less than the whole story. Colgate itself makes spot checks the day after each broadcast to gain some clue about consumer reaction to each comedian. Sponsorship of its TV audience participation shows three times a week instead of five is further proof of the watchdog attitude toward the advertising purse.

Some of the basic analyses of the effectiveness of the advertising dollar are provided by the A. C. Nielsen Co. Each one of the Big Three subscribes to various Nielsen services. Level is reputed to spend \$1 million for this information. The big soap companies not only get audience figures for each program but complete breakdowns of

listening and viewing by income, sex, and age. They get comprehensive analyses of one, two, three, or more programs as a group. They get comparisons of each program vs. their entire lineup. They get comparisons of radio and TV programs, comparisons

★ ★ ★ ★ ★ ★ ★ ★

"Today, television offers more circulation than *Life*, *Saturday Evening Post*, and *Collier's* combined. And I don't think it is necessary for me to tell this audience that television has greater sales impact than printed media."

FRED M. THROWER, V.P.
CBS TV

★ ★ ★ ★ ★ ★ ★ ★

of TV vs. non-TV areas, comparisons of one region of the country vs. another. It can be seen, therefore, that when any one of the Big Three lays down a dollar for radio or TV advertising, they know what they're paying for.

Programs, of course, are not the end-all of broadcast advertising. Without a good, solid selling message, broadcast advertising dollars might

just as well be used to light a cigar. The theme that "Fab washes whiter without a bleach than any soap with a bleach" was chosen with the knowledge that comparisons among heavy-duty detergents are made by housewives on the basis of their usefulness in the laundry.

The heavy-duty detergents all carry a subsidiary advertising message pointing out that they can be used for dishes also. However, so can light-duty detergents, and it is doubtful whether the housewife can tell whether dishes are cleaned better with light- or heavy-duty detergents. When it comes to the tougher laundry job, however, the difference becomes more obvious. Hence, the effectiveness of the laundry appeal.

While the light-duty detergents were first on the market (P&G's Drest came out during the middle of the '30s) they were overtaken quickly by the heavy-duty synthetics once the chemistry problems were solved after World War II. Just as the soap firms went for packaged soaps because they offered a better profit mark-up than bar



Turnover!

If you're selling in Boston's big A & P or Stop & Shop chains, you'll get *faster* turnover (and bigger sales) by using WEEI SUPERMARKETING, Boston's most effective merchandising operation.

Because SUPERMARKETING is a two-edged weapon which first delivers your sales messages to the biggest audience in Boston*—then backs up those messages with mass product displays in 263 A & P and Stop & Shop markets.

To get *turnover* in Boston supermarkets, bring the full impact of Boston's most listened-to station right to your point of sale... with WEEI SUPERMARKETING.

*In every report since Sept.-Oct. 1949, Pulse has shown that WEEI has a larger average audience than any other Boston station.

In Boston... the station is **WEEI**

Represented by CBS Radio Spot Sales

soaps, so did they go later for detergents, which offered a better profit mark-up than the packaged soaps.

The soap business is rapidly becoming a detergent business and the day may come when the conventional soaps will be an infinitesimal part of the sales volume. Already, detergent bars are being prepared for the big push and more than one advertising man has suggested that the conventional packaged soaps be changed to detergents. The well-known brand names would, of course, be retained.

Here would be brand competition with a vengeance. Each of the Big Three would have five or six detergents competing against one another and also competing against competitors' detergents. The principle would not be a new one. Any soap man will tell you that it's a good idea for one firm to have more than one brand of a similar product, for the philosophy of the trade is: "What's the difference what you call it as long as you get volume." He might well also say: "Boy, is this a crazy business." * * *

MEN, MONEY

(Continued from page 6)

All of the involved theatrical and cinematic unions are watching these developments with the utmost interest and question. Currently there is a strike of the Screen Writers Guild in Hollywood against the local Alliance of TV Film Producers with a segment of individual Radio Writers Guild members in the role of strike-breakers, by SWG interpretation.

* * *

The impression has lately become strong, in Eastern circles, that the TV film producer cannot wait too long for his profit. If the "first run" advertiser is committed for royalties and rentals only to the extent of, say 75% of the negative cost, the producer in addition to his overhead and bank charges has to wait for collections way down the line of subsequent royalties and rentals. The significance of his economic dilemma should be increasingly evident in another year or two after the new medium of TV films has further shaken down.

* * *

Note that writers and actors have been pushing hard in TV for profit participation in perpetuity. That is to say, talent is unwilling to sell itself on a one-time salary basis as in the past. Talent dreams of a deal in which the second, third, fourth, and umpteenth "run" still accrues agreed added fees to them. This factor alone, regardless of how it is finally compromised, drastically alters the TV movie as against the theatre movie. Theatre movies, lest anybody forget, were remarkably attractive to the banking mind for one reason true in very few businesses: namely, there were no accounts receivable, the box office did business entirely in cash, silver, and banknotes. * * *

Radio Still Dominates THIS RICH MARKET

Radio delivers MORE sets-in-use in the South Bend market than before TV! . . . Hooper Surveys for Oct.-Nov. 1951 compared with Oct.-Nov. 1945 prove it. Morning up 6.8, afternoon up 8.0 and evening up 4.4. Television is still insignificant here because no consistently satisfactory TV signal reaches South Bend. Don't sell this rich market *short*. Wrap it up with WSBT radio.

30 Years on the Air

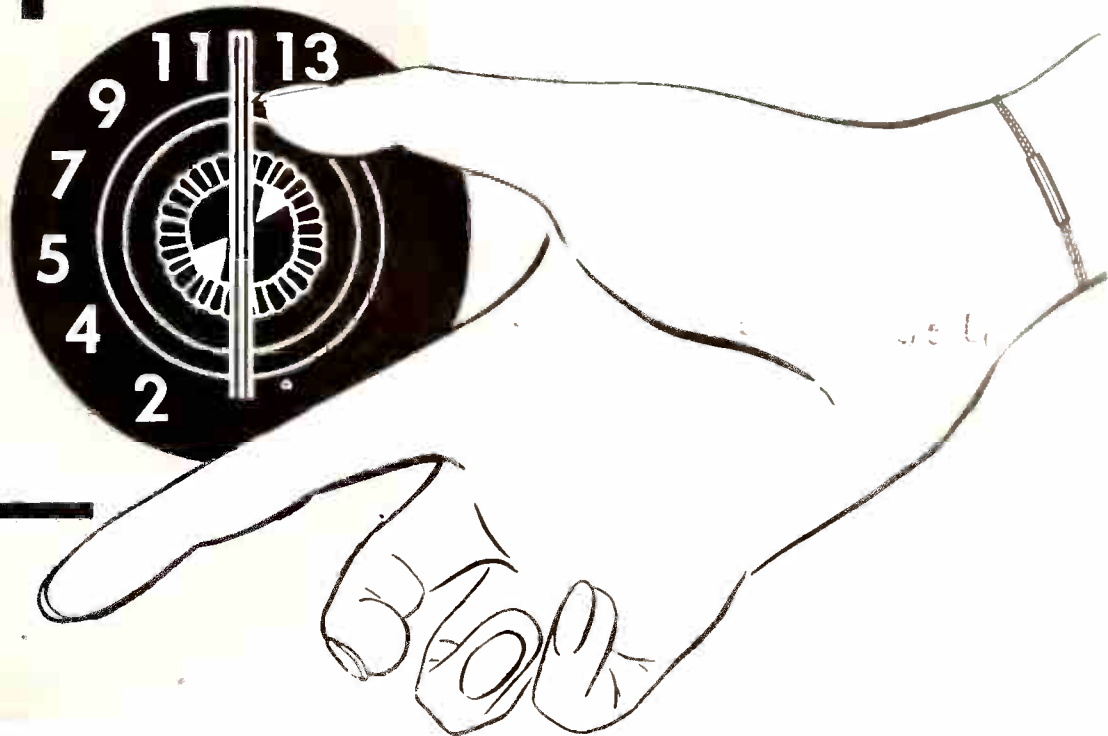


5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



EENY
MEENY
MINEY
MOE—



Will She Dial Your TV Show?

In metropolitan New York, TV viewers select their programs from seven channels. Every sponsor *hopes* the viewer will tune to *his* show. In many cases that's where it rests—just a hope.

Because a sponsor invests hundreds of thousands of dollars on a TV program, he feels that this tremendous expenditure is sufficient. Instead of protecting that investment as he ordinarily would do for *any* expensive property, he trusts to Lady Luck to attract the viewers that he hopes to reach. This is sheer business folly, especially since the advertising columns of TV GUIDE are available as protective insurance for these tremendous sums.

You can protect that investment—*increase* your viewing audience—and *decrease* your cost per thousand in reaching them—all at one time. Tell the viewing public about *your* show in the very publication they consult for exactly this type of information—TV GUIDE. These 400,000 families comprise a total viewing audience of approximately one and a half million people in the metropolitan New York area.

Pin-Point Performance

Your ad in TV GUIDE will be exposed to these people at the *precise moment they are selecting their viewing fare*. It is doubtful that you can achieve so quick a response in any other medium.

Follow "Wise" Money

These television sponsors, among many others, have advertised in TV GUIDE to attract, build and maintain larger viewing audiences.

American Tobacco Co.
 Best Foods
 The Borden Co.
 Canada Dry Co.
 Esso Standard Oil

General Foods Corp.
 Nash Motors
 F&M Schaefer Brewing Co.
 Bendix Home Appliances
 Blatz Brewing Co.
 Bristol-Myers

Colgate-Palmolive-Peet Co.
 Ford Motor Corp.
 Kraft Foods
 Procter & Gamble
 Tydol Oil Co.

We offer you the same insurance on *your* TV investment. Invite these avid TV viewers to tune in to *your* show. Schedule your tune-in advertising in TV GUIDE today.

For full particulars,
 phone, write or wire



251 West 42nd Street, New York 36, New York, BRyant 9-0050

SPONSOR

510 MADISON AVENUE, NEW YORK 22, N. Y. MURRAY HILL 8-2772

NORMAN R. GLENN
EDITOR AND PRESIDENT

8 September 1952

Dear Sol Taishoff:

We've just seen your survey telling how some advertisers and agencies (286 of them) rate radio news trade magazines.

It's only right that you came out first, Sol.

After all, BROADCASTING renders an outstanding newsmagazine service.

Several people have asked whether we're "Publication B" because SPONSOR always seems to come out 2nd in surveys made by BROADCASTING. It would be helpful if you would announce that this survey concerned radio newsmagazines (as emphasized by your lead question). If we're "Publication B" we're flattered -- but we'd rather be judged in our own field, and our field is not news. SPONSOR is an interpretive article magazine bringing use material to radio and TV advertisers.

By the way, we note that the voting on the first question ("Which trade publications do you read for your radio news and information") gives BROADCASTING 247 and "Publication B" 197. Your form letters mailed this week failed to include this question. You ought to correct this because the last three questions are downright misleading without the first.

You've been coming out with this kind of survey each year. We're novices at the game; we've yet to do one. So just to make this survey business sporting, here's my suggestion:

Since we're both leaders in our field, let's combine to give all trade papers catering to radio and TV a truly impartial survey. SPONSOR will pay 50%; BROADCASTING 50%. We'll ask a committee from F&P, Weed, and Blair (the three reps who you say provided the names for your current survey) to pick the questions and make up the list.

How about it, Sol?

Sincerely,

Norm Glenn

CBS sponsored radio shows

PROGRAM	CDST	TYPE	LENGTH & FREQUENCY	SPNSDR	AGENCY
<i>Jergens Hollywood Playhouse</i>	\$8,000	Drama	30 min. 1/wk.	Andrew Jergens Co.	Robert Drr Associates
<i>King Arthur Godfrey & Court</i>	\$3,000	Daytime Variety	30 min. 1/wk.	Klingan & Co.	Warwick & Legler
<i>Larry LeSueur</i>	\$450	News	5 min. 1/wk.	Best Foods	Earl Ludgin
<i>Let's Pretend</i>	\$2,250	Children's Show	25 min. 1/wk.	Cream of Wheat Corp.	BBDD
<i>Life with Luigi</i>	\$6,000	Situation Comedy	30 min. 1/wk.	Wm. Wrigley, Jr.	Arthur Meyerhoff & Co.
<i>Louella Parsons</i>	\$1,000	News, Commentary	5 min. 1/wk.	Colgate	Lennen & Newell
<i>Lowell Thomas</i>	\$3,750	News	15 min. 5/wk.	Procter & Gamble	Compton
<i>Lux Radio Theatre</i>	\$15,000	Drama	60 min. 1/wk.	Lever Bros.	J. Walter Thompson
<i>Ma Perkins</i>	\$3,250	Soap Opera	15 min. 1/wk.	Procter & Gamble	Dancer, Fitzgerald & Sample
<i>Mr. & Mrs. North</i>	\$4,500	Mystery & Detection	30 min. 1/wk.	Colgate	Sherman & Marquette
<i>Music with Hormel Girls</i>	\$3,000	Music	30 min. 1/wk.	George A. Hormel	BBDD
<i>My Friend Irma</i>	\$7,000	Situation Comedy	30 min. 1/wk.	R. J. Reynolds	William Esty
<i>Old Dominion Barn Dance</i>	\$1,750	Music	15 min. 1/wk.	Dr. Pepper Co.	Ruthrauff & Ryan
<i>Our Gal Sunday</i>	\$2,300	Soap Opera	15 min. 5/wk.	American Home Products	John F. Murray
<i>Our Miss Brooks</i>	\$7,500	Situation Comedy	30 min. 1/wk.	Colgate	Ted Bates
<i>Pabst Bouts</i>	\$35,000 (radio & TV)	Boxing	45 min. 1/wk.	Pabst Sales Co.	Warwick & Legler
<i>Peggy Lee</i>	\$4,000	Music	15 min. 2/wk.	Dldsmobile	D. P. Brother
<i>People Are Funny</i>	\$4,500	Aud. Partic.	30 min. 1/wk.	Mars	Leo Burnett
<i>Perry Masou</i>	\$3,500	Detection & Mystery	15 min. 5/wk.	Procter & Gamble	Benton & Bowles
<i>Philip Morris Playhouse</i>	\$4,000	Drama	30 min. 1/wk.	Philip Morris	Biow
<i>Reufro Valley Gatherin'</i>	\$1,500	Music	15 min. 1/wk.	General Foods	Foote, Cone & Belding
<i>Robert Trout & News</i>	\$1,500	News	5 min. 1/wk.	Ford Motor Co. General Foods	J. Walter Thompson Benton & Bowles
<i>Robert Trout-World News</i>	\$450	News	25 min. 1/wk.	Admiral Corp.	Erwin Wasey
<i>Romance of Helen Trent</i>	\$2,800	Soap Opera	15 min. 5/wk.	American Home Products	Geyer, Newell & Ganger John F. Murray
<i>Rosemary</i>	\$2,700	Soap Opera	15 min. 5/wk.	Procter & Gamble	Benton & Bowles
<i>Sauka Salutes</i>	\$750	Interview	5 min. 1/wk.	General Foods	Young & Rubicam
<i>Second Mrs. Burton</i>	\$3,000	Soap Opera	15 min. 5/wk.	General Foods	Benton & Bowles
<i>Stars Over Hollywood</i>	\$4,750	Drama	30 min. 1/wk.	Carnation Co.	Erwin Wasey
<i>Suspense</i>	\$7,000	Mystery & Detection	30 min. 1/wk.	Electric Auto-Lite	Ruthrauff & Ryan
<i>Symphonette</i>	\$4,500	Music	30 min. 1/wk.	Longines-Wittnauer	Victor A. Bennett
<i>Tarzan</i>	\$2,350	Drama	30 min. 1/wk.	General Foods	Foote, Cone & Belding

In Boston

Sets are tuned
24 Hours a Day

to

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

John Blair & Co.

PROGRAM	COST	TYPE	LENGTH & FREQUENCY	SPONSOR	AGENCY
<i>This is Nora Drake</i>	\$2,850	Soap Opera	15 min. 5/wk.	Toni Seeman Bros.	Foote, Cone & Belding William H. Weintraub
<i>Vaughn Monroe</i>	\$5,000	Music	30 min. 1/wk.	R. J. Reynolds	William Esty
<i>What's My Line?</i>	\$4,500	Panel Quiz	30 min. 1/wk.	Philip Morris	Biow
<i>Wendy Warren & News</i>	\$4,250	News (Women's)	15 min. 5/wk.	General Foods	Benton & Bowles
<i>Young Dr. Malone</i>	\$3,750 (includes NBC)	Soap Opera	15 min. 5/wk.	Procter & Gamble	Compton

MBS sponsored radio shows

PROGRAM	COST	TYPE	LENGTH & FREQUENCY	SPONSOR	AGENCY
<i>Back to God</i>	\$500	Religious	30 min. 1/wk.	Christian Reformed Church	Glenn-Jordan-Stoetzel
<i>Bill Henry & The News</i>	\$750	News	5 min. 1/wk.	Johns-Manville	J. Walter Thompson
<i>Bobby Benson</i>	\$1,500	Children's	30 min. 1/wk.	Kraft Foods (15 min.)	J. Walter Thompson
<i>Capitol Commentary</i>	\$350	News	10 min. 5/wk. 5 min. 1/wk.	S. C. Johnson	Needham, Louis & Brorby
<i>Carl Smith</i>	\$750	Musical	5 min. 5/wk.	Kellogg Company	Leo Burnett
<i>Cecil Brown, Commentary</i>	\$500	News	5 min. 5/wk. 5 min. 2/wk.	S. C. Johnson State Farm Mutual Automobile Insurance	Needham, Louis & Brorby Needham, Louis & Brorby
<i>Curt Massey Time</i>	\$6,000	Musical Variety	15 min. 5/wk.	Miles Labs	Geoffrey Wade
<i>Frank & Ernest</i>	\$750	Religious	15 min. 1/wk.	Oawn Bible Students Association	Wm. Gleeson & Co.
<i>Frank Edwards</i>	\$750	News	15 min. 5/wk.	American Fed. of Labor	Furman, Felner Co.
<i>Gabriel Heatter</i>	\$1,500 per 1/4 hr.	News	15 min. 5/wk.	Beltone Hearing Aid Credit Union Nat'l. Association Deepfreeze Appliances Murine Co. Noxzema Chemical VCA Labs	Olian Advtg. J. Walter Thompson Roche, Williams & Cleary BBDO SSCB Duane Jones
<i>Green Hornet, The</i>	\$3,500	Juvenile Drama	30 min. 2/wk.	Orange Crush Co.	Fitzmorris & Miller
<i>Headline News</i>	\$350	News	5 min. 6/wk. (with Holland Engle) 5 min. 6/wk. (with Sam Hayes) 5 min. 1/wk. (with Frank Singiser)	S. C. Johnson	Needham, Louis & Brorby
<i>John J. Anthony Hour</i>	\$1,500	Aud. Partic.	30 min. 1/wk.	Sterling Drug	Thompson-Koch
<i>Ladies Fair</i>	\$3,500	Aud. Partic.	25 min. 5/wk.	Sterling Drug	D-F-S
<i>Lutheran Hour</i>	\$700	Religious	30 min. 1/wk.	Lutheran Laymen's League	Gotham Adv.
<i>Man on the Farm</i>	\$750	Interview	30 min. 1/wk.	Quaker Oats	Sherman & Marquette
<i>Nick Carter</i>	\$1,850	Mystery	25 min. 1/wk.	Libby, McNeill & Libby	J. Walter Thompson
<i>Paula Stone Show</i>	\$2,250	Interview	15 min. 3/wk.	Amana Refrigeration	Maury, Lee & Marshall
<i>Private Files of Matthew Bell</i>	\$1,750	Mystery	25 min. 1/wk.	Seabrook Farms	Hilton & Riggio
<i>Queen for a Day</i>	\$5,500	Aud. Partic.	30 min. 5/wk.	P. Lorillard (15 min. 5/wk.) Quaker Oats (15 min. 2/wk.)	Lennen & Mitchell Sherman & Marquette
<i>Radio Bible Class</i>	\$350	Religious	30 min. 1/wk.	Radio Bible Class	Stanley G. Boynton
<i>Rod & Gun Club of the Air</i>	\$1,000	Sports	25 min. 1/wk.	Pal Blade Co.	Al Paul Lefton
<i>Sergeant Preston of the Yukon</i>	\$3,500	Adventure	30 min. 2/wk.	Quaker Oats	Sherman & Marquette
<i>The Shadow</i>	\$2,750	Mystery	30 min. 1/wk.	Wildroot (15 min.)	BBDO
<i>Titus Moody</i>	\$750	Commentary	5 min. 2/wk.	Wildroot	BBDO
<i>True Detective Mysteries</i>	\$2,100	Mystery	30 min. alt. wks.	Williamson Candy	Aubrey, Finlay, Marley & H
<i>Twenty Questions</i>	\$2,000	Quiz	30 min. 1/wk.	Wildroot (15 min.)	BBDO

PRDGRAM	COST	TYPE	LENGTH & FREQUENCY	SPONSOR	AGENCY
<i>Vicks News (Ed Pettit)</i>	\$350	News	5 min. 1/wk.	Vick Chemical	Morse International
<i>Voice of Prophecy</i>	\$500	Religious	30 min. 1/wk.	Voice of Prophecy	Western Adv.
<i>Wild Bill Hickok</i>	\$5,500	Western	25 min. 3 wk.	Kollogg Co.	Leo Burnett

NBC sponsored radio shows

PROGRAM	CDST	TYPE	LENGTH & FREQUENCY	SPNSDR	AGENCY
<i>Backstage Wife</i>	\$2,700	Soap Opera	15 min. 5/wk.	P&G	D-F-S
<i>Big Story, The</i>	\$6,500	Mystery & Detection	30 min. 1/wk.	American Tobacco	BBDD
<i>Bob & Ray</i>	\$4,000	Daytime Variety	15 min. 5/wk.	Co'gate-Palmolive-Peet	William Esty
<i>Brighter Day</i>	\$3,750 (incl. CBS)	Soap Opera	15 min. 5/wk.	P&G	Young & Rubicam
<i>Camel Scoreboard</i>	\$1,250	Sports	15 min. 1/wk.	R. J. Reynolds	William Esty
<i>Cavalcade of America</i>	\$8,000	Drama	30 min. 1/wk.	DuPont	BBDO
<i>Cities Service Band of America</i>	\$7,000	Musical	30 min. 1/wk.	Cities Service	Ellington
<i>Counterspy</i>	\$4,250	Drama	30 min. 1/wk.	Gulf Oil	Young & Rubicam
<i>Dial Dave Garroway</i>	\$3,000	Commentary	15 min. 5/wk.	Armour & Co.	Foote, Cone & Belding
<i>Dr. Paul</i>	\$3,250	Soap Opera	15 min. 5/wk.	Wesson Oil & Snowdrift Sales Co.	Fitzgerald Adv.
<i>Doctor's Wife</i>	\$2,850	Soap Opera	15 min. 5/wk.	Ex-Lax	Warwick & Legler
<i>Double or Nothing</i>	\$7,500	Aud. Partic.	30 min. 5/wk.	Campbell Soup	Ward Wheelock
<i>Dragnet</i>	\$3,500	Mystery & Detection	30 min. 1/wk.	Liggett & Myers	Cunningham & Walsh
<i>Duke of Paducah</i>	\$3,500	Musical	30 min. 1/wk.	Locke Stove	Potts-Calkins & Holden
<i>Father Knows Best</i>	\$5,500	Situation Comedy	30 min. 1/wk.	General Foods	Benton & Bowles
<i>Fibber McGee & Molly</i>	\$9,500	Situation Comedy	30 min. 1/wk.	Reynolds Metals	Buchanan
<i>First Nighter</i>	\$3,250	Drama	25 min. 1/wk.	Miller Brewing	Matheson
<i>Front Page Farrell</i>	\$2,800	Soap Opera	15 min. 5/wk.	Whitehall Pharmacal	John F. Murray
<i>Grand Ole Opry</i>	\$5,500	Musical Variety	30 min. 1/wk.	R. J. Reynolds	William Esty
<i>Great Gildersleeve, The</i>	\$6,000	Situation Comedy	30 min. 1/wk.	Kraft Foods	Needham, Lous & Brorby
<i>Hollywood Star Playhouse</i>	\$4,750	Drama	30 min. 1/wk.	American Baker's Assn.	Foote, Cone & Belding
<i>Howdy Doody</i>	\$1,500	Children's	15 min. 1/wk.	International Shoe	Henri Hurst & McDonald
<i>Inside News from Hollywood</i>	\$1,250	Commentary	5 min. 5/wk.	Hazel Bishop	Raymond Spector
<i>Just Plain Bill</i>	\$2,800	Soap Opera	15 min. 5/wk.	Whitehall Pharmacal	John F. Murray

In Boston

RAY DOREY

sells for you

6 A. M. to 9 A. M.

at

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

John Blair & Co.

PRDGRAM	COST	TYPE	LENGTH & FREQUENCY	SPONSDR	AGENCY
<i>Life Can Be Beautiful</i>	\$3,500	Soap Dpera	15 min. 5/wk.	P&G	Benton & Bowles
<i>Lorenzo Jones</i>	\$2,250	Soap Dpera	15 min. 3 wk.	Hazel Bishop	Raymond Spector
<i>Mario Lanza Show</i>	\$8,000	Musical	30 min. 1/wk.	Coca-Cola	D'Arcy
<i>Martin Kane, Private Eye</i>	\$4,500	Mystery & Detection	30 min. 1/wk.	U. S. Tobacco	Kudner
<i>Martin & Lewis</i>	\$11,000	Comedy Variety	30 min. 1/wk.	Liggett & Myers	Cunningham & Walsh
<i>Mary Lee Taylor</i>	\$1,700	Women's Service	30 min. 1/wk.	Pet Milk	Gardner
<i>News of the World</i>	\$1,500	News	15 min. 5/wk.	Miles Labs	Geoffrey Wade
<i>One Man's Family</i>	\$2,850	Drama	15 min. 5/wk.	Miles Labs	Geoffrey Wade
<i>On the Line With Bob Considine</i>	\$750	Commentary	15 min. 1/wk.	Mutual of Omaha	Bozell & Jacobs
<i>Pepper Young's Family</i>	\$3,450	Soap Dpera	15 min. 5/wk.	P&G	Benton & Bowles
<i>Phil Harris & Alice Faye</i>	\$12,500	Situation Comedy	30 min. 1/wk.	RCA	J. Walter Thompson
<i>Pure Oil News Time</i>	\$3,500	News	15 min. 5/wk.	Pure Oil	Leo Burnett
<i>Railroad Hour</i>	\$11,000	Musical	30 min. 1 wk.	Assn. of American Railroads	Benton & Bowles
<i>Right to Happiness</i>	\$2,850	Soap Opera	15 min. 5/wk.	P&G	D-F-S
<i>Road of Life</i>	\$3,250	Soap Dpera	15 min. 5/wk.	P&G	Compton
<i>Roy Rogers</i>	\$8,000	Western	30 min. 1/wk.	General Foods	Benton & Bowles
<i>Stella Dallas</i>	\$2,850	Soap Dpera	15 min. 5/wk.	Sterling Drug	D-F-S
<i>Strike It Rich</i>	\$8,000	Aud. Partic.	30 min. 5/wk.	Calgate-Palmolive-Pect	William Esty
<i>Sunoco Three Star Extra</i>	\$2,250	News	15 min. 5/wk.	Sun Oil	Hewitt, Dgilvy, Benson & M.
<i>Telephone Hour. The</i>	\$12,500	Mus'cal	30 min. 1 wk.	Bell Telephone	N. W. Ayer
<i>Theatre Guild on the Air</i>	\$12,000	Drama	.1 hr. 1/wk.	U. S. Steel	BBDO
<i>Trnth or Consequences</i>	\$4,500	Aud. Partic.	30 min. 1/wk.	Pet Milk	Gardner
<i>Two for the Money</i>	\$10,000 (for simulcast)	Aud. Partic.	30 min. 1/wk.	P. Lorillard	Lennon & Newell
<i>Voice of Firestone</i>	\$18,000 (for simulcast)	Musical	30 min. 1/wk.	Firestone Tire & Rubber	Sweeney & James
<i>Welcome Travelers</i>	\$4,000	Aud. Partic.	30 min. 1/wk.	P&G	Biow
<i>Woman In My House</i>	\$2,750	Soap Opera	15 min. 5/wk.	Manhattan Soap	Scheldelor, Beck & Werner
<i>You Bet Your Life (Groucho Marx)</i>	\$18,500 (radio & TV)	Quiz-Aud. Partic.	30 min. 1/wk.	DeSoto Motor	BBDO
<i>Young Dr. Malone</i>	\$3,750 (includes CBS)	Soap Dpera	15 min. 5/wk.	P&G	Biow
<i>Young Widder Brown</i>	\$2,500	Soap Dpera	15 min. 5/wk.	Sterling Drug	D-F-S
<i>Your Hit Parade</i>	\$7,500	Musical	30 min. 1/wk.	American Tobacco	BBDO

Here's what...
5000 watts
 covers when you buy it on...

WARM
 SCRANTON

N. E. PENNSYLVANIA'S MOST
 POWERFUL STATION DAY & NIGHT

NOW AT **590** ON THE DIAL

Represented Nationally by GEORGE P. HOLLINGBERY CO.
 NEW YORK • SAN FRANCISCO
 ATLANTA • CHICAGO • LOS ANGELES

11
 COUNTIES IN NORTH-
 EASTERN PENNSYLVANIA
918,000
 POPULATION
\$1,193,607,000
 BUYING POWER
\$735,441,000
 RETAIL SALES
 ★
 Affiliated
 with ABC

★ ★ ★ ★ ★ ★ ★ ★ ★

"Most broadcasters and most radio receiver manufacturers undersold radio in the early days of television. This was a mistake, since the demand for radio sets continued to rise steadily and radio broadcasters have never done more business. Much of the radio broadcasters' business is coming from a new source—from the local retailer who is awakening to the tremendous advantages of this low-cost medium. Radio has never been stronger. In my opinion, it will remain strong. It is the best buy you can get for the money you spend in most lines of merchandising and selling. So television is not proving a bogey-man at all. Like most things new, the people—providentially, perhaps—were prepared for a magnificent new product of science: as they were ready for the steamboat, the airplane and the unfolding of atomic development."

HAROLD E. FELLOWS, Pres. NARTB

★ ★ ★ ★ ★ ★ ★ ★ ★

NET RADIO PROGRAMS

(Continued from page 27)

of its big name packages which it has under heavy guarantees, namely, Bob Hope and Red Skelton. NBC's guarantee to Skelton is reputed to be \$11,000 a week for 39 weeks, whether sold or otherwise. NBC last week undertook to liquidate the Skelton obligation partially by linking up the comedian with the *Judy Canova* and *Barrie Craig Shows* in a Tandem Plan. Hope's three-year deal with NBC, covering his services in both radio and TV, is reported to guarantee him \$1,100,000.

6. The number of sponsored programs making their debuts on the networks this fall as untested elements can be counted on the fingers of one hand. NBC has in this category the *Jergens Hollywood Playhouse* and *Two for the Money*, an audience participation program emceed by Herb Shriner. ABC's newcomers to the sponsored schedule consists of two recorded hillbilly musical shows (General Mills), jockeyed by Cal Tinney and Bill Ring. The innovation on Mutual is the five-minute *Titus Moody* commentary, with Wildroot paying the bill.

7. Two other vintage shows that are back on NBC with sponsors are *Truth or Consequence* (Pet Milk) and *The First Nighter* (Miller Beer). In terms of sponsored service, *Nighter* ranks as perhaps the oldest half-hour dramatic show in network radio. NBC's last season commitment on *Father Knows Best* turned out a worthwhile investment. After a layoff interval, General Foods has again taken the situation comedy under its wing. On the other hand, NBC is still holding an option on *Halls of Ivy*, with no prospects reported at this writing.

8. The over-all cost of sponsored

network programs this fall will probably run about parallel in terms of percentage with network time billings. The weekly program outlay by advertisers on the four radio networks comes to \$890,000, which is around 35% under what it was last year. Broken down by network this weekly program tally (calculated on the estimated costs contained in the charts on pages 28, 29) figures as follows: CBS, \$420,000; NBC, \$273,000; ABC, \$124,000 and MBS, \$68,000. Just as a point of con-

★ ★ ★ ★ ★ ★ ★ ★

"There are only two things today that offer greater impact than television—women and liquor. And on a cost basis, television can lick both of them."

JOHN A. THOMAS
Head of TV Account Service
BBDO

★ ★ ★ ★ ★ ★ ★ ★

trast here's how the weekly total program bill shapes up in sponsored network television: CBS, \$1,100,000; NBC, \$990,000; ABC, \$212,000, and DuMont, \$58,000.

9. Several of the major advertisers broached in this survey indicated they were considering plans for expanded participation in nighttime network radio, but the buys, as one of them expressed it, "would have to be along economical lines that fit the present picture." Said one of these ad managers (a major drug company): "Ours is a national market and we need the attention of those non-TV homes, which we estimate will still be over the 50% mark through 1953. However, whatever budget shifting we do back into nighttime radio will be with the explicit thought to give them personalities and program with which they are thoroughly familiar."

10. Like NBC and its Tandem Plan,

CBS is back in the field with a saturation spot offer with *Meet Tillie*, *Mr. Keen*, and *Your FBI* as the programming bait. The latter two shows each have a record of sponsored service.

Of all the networks CBS is most aggressive in seeking to develop new personalities and new dramatic packages. It's been putting the sales emphasis on such shows as *December Bride*, with Spring Byington, the London-produced *Horatio Hornblower*, and *Gunsmoke*, a psychological Western. CBS admits that with all its efforts there hasn't been even a nibble from an advertiser on any of the three newcomers to the fold of network radio. The efforts included putting the programs on long-playing records and distributing copies among agencies. CBS is in the process of getting out a questionnaire to these recipients, asking which of the programs they liked.

Most of the program buying executives in agencies contacted by SPONSOR appeared to be of the opinion that it would be quite futile to try to sell an advertiser on a new program or personality until such time as the networks no longer have on the shelf and under commitment shows or personalities with high rating backgrounds. Quipped an agency executive: "Why offer something unknown to a client when for not much more money you can get a network off the hook with regards to a well established star?"

A breakdown of sponsored network programs by type (see chart on page 27) discloses somewhat of a dip in mystery shows and quite a jump in musical shows of various descriptions as compared to a year ago. Straight dramatic shows exceed for the first time in years the quota of crime-themed fare, while situation comedies are holding their own. ★★★

In Boston

Folks just love

CHRIS EVANS'

additional half hour

1.00 to 1.30 P.M.

on

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP. through John Blair & Co.

YOU NEED THE 17th STATE* TO WIN!



Yes, you should surely include the tremendous WGY coverage area in making your "candidate's" campaign plans.

WGY is a "must" market area for you and your sponsor. Covering 53 counties in Eastern Upstate New York and Western New England for the past 30 years, WGY is the top station in the area.

Not confined to a single city, WGY blankets 22 cities with a population of 10,000 or more.

Just look at this market data!

Compared to the major metropolitan centers in the nation and based on figures in the 1952 *Survey of Buying Power*, the WGY area is exceeded only by New York and

Chicago in population, total retail sales and food sales!

The WGY area ranks 4th in Furniture-Household, Drug and Automotive Sales and 5th in General Merchandise Sales when compared to the major cities of the country.

Containing large rural and urban populations, the 17th State* represents a true cross section of the country. Make sure your sponsor scores plenty of votes for his product in the form of sales by including the 17th State* in your campaign plans.

YOU CAN COVER THE 17th STATE* WITH ONLY ONE STATION

**The WGY coverage area is so named because its effective buying income exceeds that of 32 of the nation's States.*

WGY

Studios in
SCHENECTADY, N. Y.

Represented
Nationally
by
HENRY I. CRISTAL

COVERAGE SERVICES

(Continued from page 35)

of Statistical Tabulating Co., probably the world's largest firm handling financial and business tabulations.

(The growing competition between these two coverage services has often been headline news in the trade press in recent months. Background to the controversy, which has largely centered on methods and techniques, can be found in two earlier SPONSOR articles. The first, "The 1952 BMB: facts and figures," appeared in the 25 February 1952 issue. The second, "Coverage controversy: Is BMB method obsolete?" in the 16 June 1952 SPONSOR.)

Choosing between the two firms has become an increasingly tough problem for the average adman. Some of the charges, counter-charges, and statements from Nielsen and SAM have been as heated as the politicking of the upcoming Presidential election—and often as confusing. Networks and stations who have purchased one or the other of the two coverage services have joined the ruckus, until the air has been filled with a partisan bombardment of research blockbusters.

**THE
ARKTEX
STATIONS**

571,000 PEOPLE
\$420,267,000 Effective Buying Power
\$367,535,000 Retail Sales*

KWFC Hot Springs, Ark. **KAMD** Camden, Ark.
KCMC (AM-FM) Texarkana, Ark.-Tex.

A GOLDEN TRIANGLE IN A RICH, GROWING MARKET

ONE ORDER • ONE CLEARANCE
ONE BILLING

Sold singly or in groups

For details, write to:
FRANK O. MYERS, Gen. Mgr.
Gazette Bldg., Texarkana, Ark-Tex.

"Why are there two coverage services measuring the same thing?" admen ask. "What's the difference between them?" "Which of the two is best for my purposes?" "What are the differences in costs to an agency or client between NCS and SAM?" "Which provides the most extensive circulation data on radio and video?"

It is not the purpose of this SPONSOR analysis of the two coverage systems to state, on the basis of the first round of reports from both companies, that one or the other is a "best buy." Too many factors of agency and client size, investment in radio and/or TV, type of campaigns most often used, extent or distribution of product preclude any generalized answers. Agencies and clients alike must decide for themselves, on the basis of individual needs measured against what the two services actually provide, which of the two they will swear by in daily use.

However, SPONSOR feels that a survey of the main functions and differences of both Nielsen Coverage Service and SAM's Standard Report, in the light of advertiser needs, will help many a puzzled adman to make up his mind, and to view both coverage services in their proper perspective.

Q. When will data be available?

A. SPONSOR checked with both coverage services, who gave these as their approximate delivery schedules:

Nielsen Coverage Service—Has released a set of figures covering "Total U.S. Radio Homes" (43,849,170—up three million over 1950) and a series of state-by-state radio ownership figures. Other data upcoming:

- NCS county-by-county 1952 ra-

dio/TV homes totals have been partially released to stations, starting 10 September, and continuing currently.

- NCS Station Reports, which show a station where its audience is, and the first of the NCS Network Reports will be sent out starting early next month.

- A U.S. report, covering 48 states, will have been completed by late Octo-

★ ★ ★ ★ ★ ★ ★ ★

"Radio has gained its unparalleled circulation because it reaches Americans through more than 105 million radio sets. The need for radio—the continuing need—is built right into the fact that last year people bought 10,000,000 additional radio sets. All this money is not being invested in radio sets so they can be used as bookends. They're being bought because people use them—because radio is an integral part of our way of life and of our quest for entertainment and information."

JOHN KAROL, V.P.
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

tober or early November. This will show what stations (radio and TV) get into what counties throughout the U.S.; is in the form of 48 state books.

- An NCS "Complete Circulation Report," which will cover all figures for all stations in all areas plus a lot of qualitative data, will be ready for agencies and advertisers by the early part of 1953; includes non-subscriber data.

- NCS Special Reports will be prepared for clients who want to match radio and TV coverage with sales territories, or other similar breakdowns, at extra cost. These will proceed, on agency demand, as soon as the Area Reports are developed.

Standard Report—As SPONSOR went to press, SAM had already released BMB-type data covering more than 20

states, in terms of county-by-county, city-by-city reports on the number of radio families represented therein. Full SAM data covering the size of audiences of air outlets by counties and cities should be in the hands of stations and timebuyers by "late November," according to SAM's Dr. Kenneth H. Baker. Thereafter, special tabulation jobs—similar in some respects to the NCS Special Reports—will be done to order.

Q. Who has signed for what?

A. Both NCS and SAM were adding to client lists as this report was being written. Competition is keen when it comes to station subscribers, since SAM must make its living primarily on station support. SAM has lined up "around 400" stations in all parts of the country, both radio and TV; Nielsen would not disclose his station subscriber figures, but it is believed to be around 100, and possibly less.

At the network level, competition is equally keen. SAM has signed with CBS Radio; NCS has lined up NBC Radio and CBS TV. NBC's video web has an option on NCS. ABC and Mutual are still making up their minds.

SAM isn't faced with the same kind of problem as NCS in lining up agencies and clients, since SAM will distribute much of its data to them at little or no cost. NCS is just beginning its sales pitch to agencies.

Q. As far as spot timebuyers at agencies are concerned, which service gives the most comprehensive data on radio and TV circulation?

A. Generally speaking, Nielsen Coverage Service provides a more extensive

In Boston



Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through John Blair & Co.

Now available in reprint form

4 BASIC TOOLS FOR SPONSORS

Radio Basics (revised, 1952)

16-page supplement reprinted from 1952 Fall Facts issue. Includes 31 charts and tables statistically outlining the vital facts of radio distribution, listening, cost-per-thousand, out-of-home listening, comparative media costs, hour-by-hour listening, effects of TV, etc.

Please send me _____ copies of
RADIO BASICS and Bill me later

Name _____

Firm _____

Address _____

SPONSOR 510 MADISON AVE., NEW YORK 22

10c. each in quantities of 100 or more; 15c. each for 25 or more; 25c. for single copy.

TV Basics (a SPONSOR first)

16-page reprint of supplement appearing in SPONSOR's Fall Facts issue. Statistical data on TV homes, viewing habits, cost-per-thousand, comparative media costs. 22 charts presenting the case for TV as gathered from the best available research sources.

Please send me _____ copies of
TV BASICS and Bill me later

Name _____

Firm _____

Address _____

SPONSOR 510 MADISON AVE., NEW YORK 22

10c. each in quantities of 100 or more; 15c. each for 25 or more; 25c. for single copy.

TV Map (showing TV locations and network links)

Shows every TV market and stations; lists number of sets in market, net affiliation of stations; representative for each station with New York phone number.

Please send me _____ copies of
TV MAP and Bill me later

Name _____

Firm _____

Address _____

SPONSOR 510 MADISON AVE., NEW YORK 22

10c. each, 50 or more; 20c. each, 10 or more; single map free to subscribers; additional copy, 25c.

International Basics (Radio & TV Abroad)

Basic data on stations in the 50 countries outside U.S.A. that permit commercial broadcasting. Charts of international market and radio coverage; comparison with newspapers; U. S. imports; U. S. advertisers and moneys spent; agencies doing business abroad, etc.

Please send me _____ copies of
INTERNATIONAL BASICS and Bill me later

Name _____

Firm _____

Address _____

SPONSOR 510 MADISON AVE., NEW YORK 22

10c. each for 50 or more copies; 20c. per single copy.

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

breakdown of how many people are listening to a radio or TV outlet, and where (geographically) they're listening.

Timebuyers who work with NCS data are most likely to be using the Comprehensive Area Reports. These are state-by-state reports on daytime and nighttime coverage. They are broken down by "NCS Areas" (counties or clusters of counties) and show the total radio and/or TV outlets that are tuned to in these areas. The coverage data include: a percentage of total homes in the particular NCS Area dialing the stations entering the area, figured on a combined day-night basis

LOVE!



... it's wonderful!

... we've been going steady with seasoned national and local advertisers for over 18 years, so we're inclined to agree. Make a date with KFYZ to cover the agriculturally wealthy North Dakota market.

KFYZ

BISMARCK, N. DAK.

5000 WATTS-N.B.C. AFFILIATE
Rep. by John Blair

over a month; daytime coverage data (four-week cumulative, weekly, average day); nighttime coverage data comparable to daytime, and the percentages of radio or TV homes.

It's well to point out that the amount of information on a station's circulation is directly relative to the extent of its NCS subscription. In other words, if a station is going the whole hog and is buying the "Comprehensive" rather than "Basic" NCS station service, all of its area circulation figures are shown; if it is a non-subscriber station, only its "Market Index" (percentage of total homes dialing regularly in a month) is shown. Agencies, who want data on non-subscriber stations, will have to have "Special Report" made at extra cost.

Timebuyers working with SAM data will work mainly from SAM station reports. The difference is roughly this: Like the old BMB reports, SAM station reports show the counties that a station penetrates, often cutting across state lines, and do not show on each individual station report the circulation in the same counties of competing radio and/or TV outlets. Also, SAM station reports give data primarily on total weekly audiences, and then give further BMB-type composition figures on these total weekly audiences.

Q. Can agencies get data on the non-subscribing stations, both radio and TV, from either of the services?

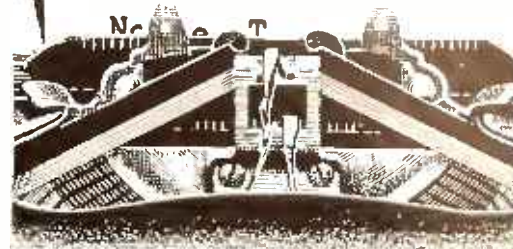
A. To a certain extent, the answer is "yes" regarding both NCS and SAM non-subscribers. Obviously, since both organizations are offshoots of private profit, getting non-subscriber data isn't a cinch. The idea behind this is equally obvious; stations who don't subscribe, and thus don't have their facts and figures before the eyes of timebuyers, may get lost in the buying shuffle.

However, as pointed out in the previous question and answer, NCS provides a key nugget of information—the "NCS Market Index," a percentage of total homes dialing a station in an area over a month's time—on all stations in its area reports. After that, as far as non-subscribers are concerned, agencies and advertisers who have taken the NCS "Comprehensive" subscription can order some of the non-subscriber data in the form of Special Reports direct from NCS.

SAM just doesn't send to agencies

About Automobiles...

and Dealers



WASHINGTON, D. C.—New car dealers in nearly every community in America will offer voters free transportation to the polls in this year's important presidential election.

The country's new car dealers are local businessmen close to the people of their communities, and are in the unique position of being able to offer free transportation to those who'll need it.

Dealers are being urged by their national association to use all available cars for bringing to the polls voters who might otherwise not be able to get there *and thousands are responding!*

New car dealers offer this public service in a wholehearted belief in the privilege of the ballot. This is a nonpartisan effort to turn out a record breaking vote. Keynoting action is their slogan . . . "Vote as you please, but VOTE."

Participating dealers recognize that voters must know of the availability of transportation and many will use posters and window strips to catch public attention. Many new car dealer-groups will use promotional kits, being prepared now, containing suggested newspaper ads, logotypes, radio copy, press and radio releases, etc. Mats for ad-use will be made available to these groups.

One of a series from the National Automobile Dealers Association—Any material contained herein may be reproduced without permission

for further information or research material on New Car Dealers, write or phone:

DIRECTOR OF PUBLIC RELATIONS,
N A D A
1026 17TH ST. N. W.
WASHINGTON, D. C. REPUBLIC 6946

The August Issue of
*"The Television
 Audience of Today"*
 covers the subject
*Summertime
 Television*

This study is basically concerned with answering the following questions:

WHAT is the average daily time per individual, during the summer, spent on TV as compared with radio, newspapers, magazines and books?

WHAT is the availability, and use of the TV set, by hourly periods throughout the average summer day?

WHAT happens when a winter program is replaced by a summer program? What percentage of the audience is retained? What percentage of the audience is new?

WHAT happens when a winter program continues through the summer? What percentage of the audience is retained? What percentage of the audience is new?

HOW important a factor is "vacations" in the size of the summertime audience?

HOW do television owners evaluate television as a form of summertime entertainment? How do they feel this summer's programs compare with last summer's?

For the answers to these and other questions about summer television, order your copy

NOW

Advertest Research

90 BAYARD ST.

NEW BRUNSWICK, NEW JERSEY

CHarter 7-1564

any sort of station report on non-subscribers, sends only the reports of stations who do subscribe. Subscriber stations, however, can order special reports from SAM (at nominal tabulating costs) for their own use which will include non-subscriber data insofar as these outlets compete in the subscribing station's coverage area. Then, this may be passed along to agencies.

Q. *Apart from their value as time buying tools, what are some of the changes that are likely to take place in the industry as a result of NCS and SAM?*

A. SPONSOR interviewed several leading researchers, agency executives, network sales executives, and others on this question. Here is their consensus:

1. Although sponsors may not be affected directly, radio networks may readjust their network payments to radio stations on the basis of the new coverage data. Hints of this have already come from NBC. It works like this: If a station's circulation has dropped off, perhaps because of TV competition, its rate of payment from the network may be cut. If a station's circulation has gone up, because of power increases or lack of TV competition in non-TV areas, payment to it from the network may go up.

2. Some adjustments may be made in the Nielsen Audimeter samples as an outgrowth of coverage data. NBC Director of Plans and Research Hugh M. Beville recently stated to SPONSOR: "NCS will give Nielsen reliable data to serve as a basis for correcting the proportion of multiple-set radio homes in the NRI sample." Nielsen isn't exactly duty-bound by contracts to do this. However, Nielsen has "declared his intent" to adjust the NRI sample, which presently contains about 25% multiple-set homes.

3. A new perspective may be put on television circulation as a result of the NCS county-by-county and city-by-city estimates of families that have TV sets. So far, the entire industry has generally relied on NBC Television's research department for market figures on TV set counts. NCS's probability sampling should give more accurate figures.

4. Generally speaking, the new coverage data will add the final dimension to radio-TV research. With the advent of NCS and SAM, radio and television become the "most researched" of all advertising media. ★ ★ ★



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

KWJJ

Helps you to

"SPOT
 Your
 Prospect"



KWJJ spot announcements bring big results to advertisers who want to cover the Portland Area with a small budget. KWJJ's program variety, its listener popularity and its 10,000 watt coverage give you an advertising buy that is an unusual Radio Value.

KWJJ

OREGON'S MOST POWERFUL
 INDEPENDENT STATION

STUDIO & OFFICES
 1011 S. W. 6th Ave.
 PORTLAND 4, OREGON

Nat'l. Representatives
WEED & COMPANY
 New York, Chicago, Detroit, Boston, Atlanta,
 Hollywood, San Francisco

SPOT RATES

(Continued from page 39)

there reduce nighttime rates it may not have much of an effect. Clients may not want to bother going back into night just for a station here and there. If they know that they can buy nighttime most everywhere at a reduced rate and without making deals, we may have a better chance.

"Our stations will be watching the picture closely all fall and the thing will probably jell one way or another by the first of the year at the latest. Those that don't reduce nighttime then will follow within the next six months."

Owner of rep firm with list including many independents: "Cut rates? Most of our stations will raise. In some areas the population has doubled since the stations set their rates. In those cases the stations are justified in getting increases.

"Of course we've run into difficulty at night in TV markets. The deals are fast and furious. Big network affiliates have undercut us to take announcement schedules away. We'd like to see an end to that kind of business because everyone is hurt eventually."

Executive in charge of spot sales for important block of powerhouses: "We have no immediate plans for a reduction. We're going to play it by ear. Business is rolling along well so why change things. If business drops off, we'll go into it. The type of reductions to be given eventually will depend upon the business problem. If the large advertisers are pressing us, we may take the discount route. If it's a general problem, we'll lower the rate card."

V.p. in rep firm with list of major stations: "My only thought is that every case is individual. There can't be any cross-country formula. Each station will set its rates according to how strong the competition is and how business shapes up."

Owner of rep firm in the middle ranks by billings: "We've talked to many of our stations. With few exceptions there will be no cut until they're pressured by circumstances. For us nighttime business just doesn't exist in the TV markets. It seems dubious right now that even a substantial nighttime cut would help. We're hopeful that eventually it will snap back, however. As far as daytime rates are concerned, we've discussed raising some of them when the SAM report comes out."

How to sell a bank ... via radio *

These banks are sold on radio because they sponsor
Fulton Lewis, Jr.

NAME OF BANK	LOCATION	STATION
Covington County Bank	Andalusia, Ala.	WCTA
First National Bank	Anniston, Ala.	WSPC
Dothan Bank and Trust Co.	Dothan, Ala.	WAGF
Traders & Farmers Bank	Haleyville, Ala.	WJBB
American National Bank & Trust Co.	Mobile, Ala.	WABB
Burns National Bank	Durango, Colo.	KIUP
Colorado Savings and Trust Co.	La Junta, Colo.	KBNZ
Security Trust Co.	Wilmington, Del.	WAMS
Florida National Bank	Lakeland, Fla.	WONN
First Trust and Savings Bank	Davenport, Iowa	KSTT
Continental American Bank & Trust Co.	Shreveport, La.	KENT
Jackson City Bank	Jackson, Mich.	WKHM
First Peoples State Bank	Traverse City, Mich.	WTCM
Commercial National Bank and Trust Co.	Laurel, Miss.	WLAU
American National Bank	St. Joseph, Mo.	KFEQ
Fremont National Bank	Fremont, Neb.	KFGT
Chase National Bank	New York, N. Y.	WOR
Union Trust Company of Shelby	Shelby, N. C.	WOHS
City National Bank and Trust Co.	Columbus, Ohio	WHKC
First National Bank	Ironton, Ohio	WIRO
First National Bank	Chickasha, Okla.	KWCO
Union Bank of Erie	Erie, Pa.	WLEV
Northern Bank of Tennessee	Clarksville, Tenn.	WJZM
Carter County Bank	Elizabethton, Tenn.	WBEJ
National Bank of Commerce	Jackson, Tenn.	WDXI
Laredo National Bank	Laredo, Texas	KUOZ
Peoples National Bank	Tyler, Texas	KGKB
Waggoner National Bank	Vernon, Texas	KVWC
American National Bank & Trust Co.	Danville, Va.	WDVA
Peoples National Bank	Aberdeen, Wash.	KXRO
Flattop National Bank	Bluefield, W. Va.	WKOY
Merchants National Bank	Montgomery, W. Va.	WMON
First National Bank	Rhineland, Wis.	WOBT

Currently sponsored on more than 350 stations by 752 local advertisers, Fulton Lewis, Jr. offers a tested means of reaching customers and prospects. There may be an opening in your locality. Please check your Mutual outlet.

* For copies of material showing actual results, use this coupon.

Cooperative Program Department
Mutual Broadcasting System, Inc.
1440 Broadway, New York 18, N. Y.

Please send data on Fulton Lewis, Jr.

Name.....
Company.....
Address.....
City..... Zone..... State.....

**11th IN EFFECTIVE
BUYING INCOME
per CAPITA**

among Sales Management's
162 Metropolitan Areas

Distributors and merchants here are pleased that the Quad-City area has moved 3 steps ahead to 11th place in the effective buying income category. This great depth of quality among 240,500 Quad-Citians is a pretty good promise of success for the advertiser who has quality merchandise to sell and does it wisely through the use of WHBF-TV now received by over 123,000 TV set owners.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

be...R-W*

be Radio-Wise! Get extra power behind your sales message through "Personality Selling" on Rahall Stations where listener loyalty really pays off!

RADIO'S TOP

- AUDIENCE
- PERSONALITIES
- MARKETS

Yes, on all 3 vital points, Rahall Stations deliver the goods.

W KAP (a)
1000 W. ALLENTOWN, PA. 1320 KC

W NAR (b)
500 W. NORRISTOWN, PA. 1110 KC

W WNR (b)
1000 W. BECKLEY, W. VA. 620 KC

National Representatives

- (a) WEED and CO.
- (b) WALKER & CO.

RAHALL STATIONS

JOE RAHALL, President

Owner of another rep firm in same size range as above: "The nights are sad. I'd say 85% of our billings are daytime. At that rate I think the night rates will have to come down. I feel we could do good business if there was a reduction down to what's being given anyway in special package deals. Eventually the one-rate system for nights and days will come into being.

"I'm against discount juggling as the way to reduce rates. Once you do that you add to the trouble timebuyers have to go through. Let's keep spot buying as simple as we can. With big chunks of money spent, it's all right to have tricky discounts in network buying. (Editor's note: It's said that it took NBC two weeks to figure out just what the CBS rate cut by discount meant before NBC acted.) But spot buying has enough complexities already."

Sales executive with list of power-houses: "There will be no national spot reductions according to a formula. At some stations there is more listening now than in 1948 for some parts of the day. The changes in listening pattern vary considerably from city to city. It all boils down to a matter of how many listeners are you delivering. For our stations, which are in the cream class, I'm sure that based on the homes using radio we could easily sell out evenings by making a small readjustment of night rates. Such a change is not unlikely in the next few months.

"We're not discouraged about the evenings. We've been selling hard and making good sales. We think nights still have advantages for the advertiser in the way of more listeners per set and more men in the audience."

Veteran timebuyer and media executive in major agency: "There's no way you can generalize about what's going to happen to stations right now. But the trend will be toward a single rate for days and nights. The stations won't change now when business is up but they'll move when they have to.

"What I'm hoping for is that stations will recognize the philosophy behind the CBS and NBC cuts and end the under-the-counter business. If that comes out of the network cuts, they'll have accomplished a lot for the industry. We're all sick of that kind of buying, but you can't expect us not to ask for a price when we know someone else got it."

Veteran time buying executive (on the distaff side): "There won't be any

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.

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,346
FM	340
TV	107
Short-Wave	4
Canada	150

TOTAL BMI LICENSEES . . . 2970*

You are assured of complete coverage when you program BMI-licensed music

*As of Sept. 11, 1952

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

quick cut in evening rates. Stations resisted the network cuts and they certainly don't feel they've lost their audience to television. When NCS and SAM some out, I think stations will have substantiation of their claims that people are still listening.

"I don't go along with what the ratings say. They don't measure multiple sets and out-of-home. It makes me mad every time I read about ratings being down when they're not a full measurement.

"I think radio's present rate fiasco is due to failure to get together as an industry and come to a conclusion several years ago on a coverage service. It was needed to prove the industry's case."

Timebuyer working under one of best known buyer-executives in major agency: "I figure within the next year most stations will have one rate, equalizing night with day. Some, of course, already have this. Anyone who's paying night rates now in TV markets is crazy. In some cases nighttime is being sold cheaper than days.

"Advertisers aren't interested now in nighttime even in the non-TV markets. They've gotten out of the habit of thinking about nighttime radio even though we in the agency would be happy to see them buy nighttime in non-TV markets or in TV markets where the price is right."

Chief timebuyer medium-sized agency: "I don't think stations will cut immediately. Business has been good to the point where it's a seller's market. In three or four months cuts will accelerate, if there's a slump.

"Frankly, I hope they arrive at a stable rate card system soon. It's surprising now to see some of the stations that give you deals. It's no good for an agency to buy on a deal basis because who knows what the next fellow got.

"It's my personal view nighttime can be revived. The rise in TV costs is causing clients to jump back to radio and as new stations are added the cost of buying network TV goes up. How many clients will be able to stand the gaff? There's no reason why under that circumstance radio can't come back.

"The medium can come back in audience, too, since listeners will tire of TV. But radio has to make sure there's something for its listeners to come back to by exerting more creative effort on programing."

Key to a \$6 Billion Market

WRNL

560 kc.

The Philadelphia Inquirer Station

An ABC Affiliate
First on the Dial
In America's Third Market

Represented by THE KATZ AGENCY

MACK from



recommends

TEXAS' 5th MARKET

the rich, industrial
tri-city area



KPAC serves a population of 236,100 in the rich Beaumont-Port Arthur-Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman for local sponsors in the world's No. 1 oil refining area.

MUTUAL

KPAC

5000 WATTS

JOHN E. PEARSON CO.
National Representatives

22 SEPTEMBER 1952

Mr. John L. DeBevec
Assoc. Media Dir.
J. Walter Thompson Co.
Chicago

Dere John:

Th' fall weathur haz turned th' West Va. hills into mighty purty sights.



I think our scenery is rite purty. Th' boss likes th' scenery too but he also likes th' figgers racked up by bizness here in th' state. Dep't sales are up real big and our huge power plants is rackin' up new output totuls. Th' post ofuce here is reportin' an increase this year for th' 20th year in a row. Things is good here in West Va. and you know how well WCHS with 5,000 at 580 covirs more thin half th' state.

*Yrs. for Lux,
Algy.*

W C H S Charleston, W. Va.

97



Radio: media whipping boy

We've commented editorially on the raw deal that radio gets in the advertising columns of newspapers like the *New York Times* and *New York Herald Tribune* as well as some advertising trade papers. No matter how dominant radio (and television too) may be in an upcoming campaign it's the black and white media selected (and especially newspapers) that get the big play. The air media are usually listed as the also-rans.

We get a little tired of seeing radio kicked around simply because it hasn't yet learned how to flex its muscles and protect itself in the clinches.

What brings this on is the publicity impression gleaned recently that radio is fast falling into limbo. A release from *Printer's Ink* which made the advertising columns in mid-September stated that in July 1952 all national media "were up over July of last year except radio, which was down 19%."

Applause

Putting a program in action

SPONSOR has commented at several times on the part being played by advertisers, agencies, and broadcasters in the campaign to get out the vote. But there's one facet of this drive that merits special spotlighting. Namely the job being done by the National Automobile Dealers Association among its 35,000 members on what certainly can be called a "program in action"—furnishing transportation to the polls.

John Saxton Lloyd, the NADA's

What *Printer's Ink* and the advertising columns neglected to state was that they meant only *network radio*. National spot which has been decidedly on the upswing for some time, would have changed the picture decidedly. Since accurate estimates on national spot aren't readily available we urge advertising columns and advertising publications, when referring *only* to network billings, to use the qualifying word. That's the fair thing to do.

Despite all the selling-down-the-river tactics, radio continues as a virile and growing medium. Whom does it serve to give a false and negative impression?

Speaking of distorted impressions, we should mention also the ad that *Life* ran this month, comparing its advertising billings with those of other media for the first six months of 1952. *Life* in the ad ranked itself first with a total of \$48,573,615, and gave second place to NBC TV, whose time billings for the period tallied \$41,067,493.

As invariably happens in such comparative media, the ad disregarded an equally important element of the advertiser's expenditure on a TV network: the cost of talent and production. For the same six-month period the over-all program cost for sponsors on NBC TV came to at least \$35,000,000. When that sum is added to the \$41 million you get an entirely different result. NBC TV is way out in front of *Life*.

Adding the cost of plates would not, by the way, make up the difference. The production expense for a color magazine page is but 10% of the space bill. For a half-hour dramatic show in

sponsored network TV 60% of the cost goes for talent and production and 40% for time. In comedy-variety the production percentage is considerably higher.

Comparisons can often be not only odious but way off the track.

TV sparks the small agency

The local agency is becoming more and more alerted to the fact that TV affords opportunity not only for its own expansion but for the expansion of the client's budget. The medium has stimulated small agencies to try new approaches in copy, marketing, and merchandising. It's been not merely a case of getting an advertiser on the handwagon but compounding ways of getting the most out of the advertising dollar. TV has brought the small agency into a closer affinity with and understanding of all broadcast advertising. The contact with TV has often lead to a reappraisal of the job that radio can also do for the client and how the two could be adroitly harnessed for the same objective.

As a case in illustration, take the Curt Freiberger agency in Denver. The opening of KFEL-TV proved one of the most spectacular in the country. The station found that it had a citizenry that was really TV-happy. It didn't take long for the Freiberger agency to go into action and marshal its clients into the parade. Around 1 October it will have four clients each sponsoring an established TV film show, with the joint budget for time and show running over the \$100,000-mark. It's also got a couple of 15-minute sponsored films in the offing.

president, has put all the devices and paraphernalia of a modern-day advertising campaign behind the project. The object is to make it a coast-to-coast undertaking, and not a spotty one. So far 3,500 dealers have pledged themselves to the program, which basically calls for pooling their cars and setting up a central system of communication between the voters and the car dispatchers.

The task that the NADA has set for itself falls into two parts: (1) making the voting public aware of the

gratis service that is available to them and (2) blueprinting the plan of operation for dealers so that the machinery will be functioning at top efficiency on election day. The output of material from the NADA includes car cards and various types of posters and a kit containing continuities for radio and TV announcements, newspaper ads, logotypes, and press releases. It is anticipated that considerable money will be spent by the dealers promoting on three different levels: statewide, local groups and individual dealers.

IN THE HEART OF AMERICA...

It's The

**KMBC
KFRM**

Team and It's

Wholehearted and "Wise"



"Women-Wise"... *

KMBC-KFRM is wise in the ways of a woman. So is Bea Johnson, newly appointed KMBC-KFRM Director of Women's programs and conductress of the "Happy Home," (8:30-9:00 AM, Monday through Friday). But that's not all. *Women in the Heart of America* know all about Bea Johnson, too. They know her as housewife and mother, and one whose wide experience can provide them with the answers to their problems. That is the reason why they requested her return to the air. As Joanne Taylor on KMBC from 1936 to 1941, she was one of their all-time favorites.

So now, more than ever before, the relationship between The KMBC-KFRM Team and the women of the Kansas City Primary Trade Area exists as a very effective cycle. These women are well acquainted with Bea Johnson. Bea and The Team are likewise well aware of the wishes of these listeners and are first to supply them with the program material that they want. The association of Bea Johnson, KMBC-KFRM and the lady listeners is an unbeatable combination—for the advertiser. Bea's sincere recommendation coupled with the prestige of KMBC-KFRM is certain to make sales of any product or service carried on "Happy Home."

* This is the third of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.



Call KMBC-KFRM or Free & Peters for the story of Bea and the "Happy Home." **BE WISE—REALIZE...** that to sell the Whole Heart of America Wholeheartedly, it's "Happy Home" on...



The **KMBC-KFRM** Team

CBS RADIO FOR THE HEART OF AMERICA

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