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 NEW YORK 20 N Y



use magazine for Radio and TV advertisers

50c per copy • \$8 per year



## CONTINENTAL BAKING COMPANY

DOES A COMPLETE JOB . . .

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

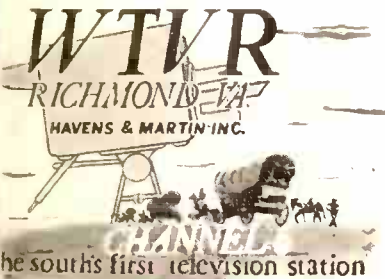
WMBG  
 WCOD  
 WTVR

From New York to California and from Minnesota to Louisiana the great modern bakeries of the Continental Baking Company each day turns out millions of loaves of Wonder Bread and Hostess Cup Cakes. The combination of skilled bakers and quality ingredients has resulted in leadership for Continental Baking Company—its two fine products are favorites in far more American homes than any other brand of bread or cup cakes.

Skill and experience have brought leadership to another fine firm—the Havens & Martin, Inc. Stations. Virginians in the rich markets around Richmond have long proven their favoritism for WTVR, WMBG and WCOD—they're a loyal audience and they're a responsive audience. What more could an advertiser ask?

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

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



FIRST STATIONS OF VIRGINIA

### WHAT TV UNIONS COST SPONSORS

page 27

Clorets and air media lifted Chicle's sales 25% in one year

page 30

American Airlines: after-midnight radio's biggest sponsor

page 32

Ehlers coffee \$200,000 ad budget is spot to the last drop

page 34

What advertisers should know about TV homemaker programs

page 36

### MEDIA BASICS:

Part 2 of All-Media Evaluation Study

starts page 38

Radio Compara-graph—Complete listing of net radio shows with costs

page 79

# The Swing is to WHB in Kansas City



## WHB MUSICAL CLOCK

You can reach the family audience with Kansas City's original *Musical Clock* program, on WHB Mondays through Saturdays—6:30 a.m. to 9 a.m. 2 1/2 hours of tuneful wake-up music... the correct time and temperature announcement every five minutes... and a five-state and local weather forecast.

A daily feature on WHB since July 12, 1931. Bruce Grant is the "Timekeeper," and salesman extraordinary! At 7 a.m. Charles Gray presents a 15-minute news report, and at 8 a.m., a 10-minute news summary. The Weatherman-in-Person is heard at 8:10 a.m. At 8:15 a.m., Reuben Corbin gives housewives a report on the fruit and vegetable market. Available: participating spots, "live" or transcribed minutes. Ask your John Blair Man.



## WHB NEIGHBORIN' TIME

2 1/2 hours of noon-time Saddle Soap Opera from Triangle D Ranch, the Cow Country Club—with music by Don Sullivan and His Western Band. Bruce Grant is master of ceremonies, assisted by his ranch hand, Pokey Red. Charles Gray gives the AP and local 15-minute news report at noon. From 11:30 a.m. to 2 p.m., *Neighborin' Time* carries participating spots ("live" or minute transcriptions), and sponsored quarter-hours. If you sell to the masses, ride herd with this dinner-winner... and get your share of results when the payoia chuck wagon comes around!



## K. C. "BLUES" BASEBALL — PLAY-BY-PLAY BY LARRY RAY—154 NIGHT AND DAY GAMES

For the fourth consecutive season, WHB *exclusively* broadcasts all games, at home and away, played by the New York *Yankees'* No. 1 farm team, the *K.C. Blues*. Day games are played Saturday and Sunday, and on twelve mid-week dates during the season. One hundred and one games are at night. Muehlebach Beer and Kroysen Beer, for the fourth straight year, sponsor the play-by-play. Ask John Blair for minute spot availabilities before and after the games; and for Larry Ray's 5-minute "Scoreboard" immediately following each game, presenting scores from both major leagues and the American Association, sponsored by your product.



## CLUB 710—With "Oil" Wells as Master of Ceremonies

His name is really *Karl Wells*—but a voice as smooth as oil, modulated to perfection, earned him the nickname "Oil" Monday through Friday, 2 p.m. to 4:15 p.m.—with the Top Twenty Tunes and standard favorites, recorded by the nation's leading bands and pop singers.



## WHB NIGHT CLUB OF THE AIR

Mondays through Fridays, 11 p.m. to 1 a.m.—with Roch Ulmer as disc jockey. Request tunes by telegram—and the terrific salesmanship of popular Roch Ulmer!



## Spring has Zing on WHB

### WHB — KANSAS CITY'S OLDEST CALL LETTERS



1922-1953

### 10,000 WATTS IN KANSAS CITY



DON DAVIS  
PRESIDENT

JOHN F. SCHILLING  
GENERAL MANAGER

Represented by  
JOHN BLAIR & CO.

MUTUAL NETWORK — 710 KILOCYCLES — 5,000 WATTS NIGHT

### FREE!

To advertisers and agency executives

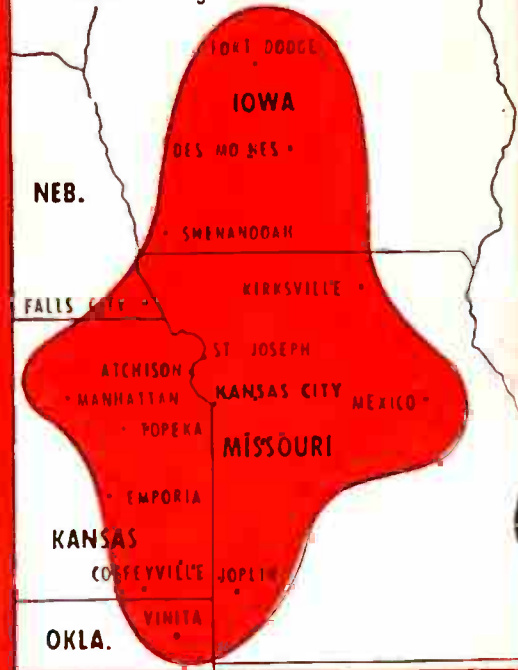


### DO YOU READ IT?

*Swing*, the 100 page pocket-size magazine published by WHB six times a year. Articles on marketing, advertising and research... excerpts from John Crosby's Radio and Television Column... pictures, jokes, quizzes and cartoons. Sent free to time buyers, advertisers, agencies, advertising and sales executives. Ask for a copy on your letterhead.

## THE WHBIG MARKET

WHB Coverage to 0.5 mv m Contour



# REPORT TO SPONSORS 4 May 1953

## New SPONSOR feature starts

New SPONSOR network program roster—Comparagraph—starts with this issue (see page 79). Radio Comparagraph will alternate in consecutive issues with TV. Innovation: talent and production costs (not time) of all sponsored programs and some sustainers. Radio costs range from \$350 for 5-minute news shot paid by advertisers such as Vick Chemical on Mutual to \$25,000 by General Foods for Bob Hope NBC daytime strip (11:45-12 noon) plus Wednesday night 10-10:30 p.m. spot.

—SR—

## How to launch new food product

How would YOU spend \$500,000 to launch new food product—if you were ad manager? For story of how SPONSOR's prototype did it (as well as 8 pages of charts and tables on newspapers, direct mail, radio, and magazines, see "Media Basics," page 39.

—SR—

## TV's latest twin headaches

Major agencies being beset by 2 personnel problems because of TV: (1) Replacement of producing personnel with programing specialists who can work with outside packagers on shows being produced for agency. This is result of conversion to use of outside packages. Case in point: Y&R's hiring Don Quinn to supervise its comedy shows. (2) What to do about mounting need for West-Coast supervision where personnel mostly radio trained yet more and more TV shows originate.

—SR—

## Too much "sell" on "Omnibus"?

Ford Foundation is considering limiting "Omnibus" to 4 sponsors next season. Reason: Complaints from viewers that programs contain too many commercials. Show now carries 5 advertisers. CBS has offered to better program's time for 1953-54 season by moving it up to 5-6:30 p.m. Meanwhile NBC salesmen are advising current sponsors there's good chance show will switch to NBC.

—SR—

## Radio "bargains" at CBS, NBC

CBS recently offered advertisers a bargain: one quarter-hour evening period at 25% of hour rate for each 15-minute daytime period they had on air. It was not a summer plan. Now comes NBC Radio with strictly summer plan: sponsors can buy one or more participations in any of 6 evening half-hour programs. Gross charge: one-sixth hour rate per participation. Discounts will apply. Time and talent for 3 participations will run to about \$10,000 weekly or \$130,000 for 13-week cycle. One hurdle: affiliates must first agree. Reaction of Station Reps. Assn.'s Reg Rollinson: Stations can make up to 3 times more if they say no; plan is not good advertising buy.

—SR—

## Top-brass start for AA spot deal

Largest spot contract ever drawn—American Airlines' 3-year deal on CBS outlets for 30,000 hours of all-night music—was born last summer during informal dinner conversation between AA President C. R. Smith and CBS' Frank Stanton. Smith asked about size of U.S. after-midnight audience. Stanton agreed to provide latest research facts. These proved so convincing that big airlines signed \$2.5 million spot radio contract nearly 9 months later. (For story see page 32.)

## REPORT TO SPONSORS for 4 May 1953

**Kine time slots poor for "Irma"** R. J. Reynolds is hesitating about picking up renewal of "My Friend Irma" (CBS) because ratings on delayed broadcasts have been disappointing. CBS is trying to improve situation, but one agencyman said: "Show is in trouble." Recent Y&R study on delayed time periods showed TV network program averages 10 extra rating points in comparative cities as compared with non-competitive markets where show is delayed. Kinescope vs. live is not involved per se; it's only that kines often get poorer time periods than live shows.

-SR-

**What to do when color TV comes** What are heavy investors in black-and-white TV films going to do when color TV comes? Most of more expensive programs of this type depend on future resales for profits if not recovery of full cost. Gist of trade speculation is: Will producers now switch to pricing their wares so they can recover full cost, plus some profit, on first-run network sale to advertisers? This could flatten some sponsor purses.

-SR-

**New snag in TV union talks** Negotiations between United Scenic Artists Local 829 and 4 TV networks are stalemated by union demand for change in working conditions: union wants Monday-through-Friday rather than 5-out-of-7 day week. Nets claim this demand represents package increase of 20% to 25% in added week-end costs. (For how much unions contribute to TV costs, see round-up on TV unions, page 27.)

-SR-

**Farm radio clinics due** 27 advertiser agency executives from New York, St. Louis, Kansas City, Minneapolis, Little Rock, Bartlesville, Joplin, Salina, Moline, DeKalb, Oklahoma City, Chicago, and Racine participated in first Farm Sales Presentation Clinic conducted by Radio Farm Directors 13 April in Kansas City. Practical-aid sales clinics in other cities will follow. 72 station managers, sales managers, RFD's, and station reps also attended. (See editorial page 96.)

-SR-

**November is TV target for Canada** Canadian Govt.'s CBC has approved first 7 applications for private TV station licenses. Country, with 2 government TV stations on air at present, may have private TV November. Approvals went to stations for Hamilton, London, Windsor, Sudbury, Quebec City, St. John, N.B., and Sydney, N.S. Ken Soble, who will manage Hamilton station, signed Canada's first private TV ad contract: with Robin Hood Flour Mills.

-SR-

**Peet is kaput at C-P-P?** Stockholders of Colgate-Palmolive-Peet have decided to drop "Peet" from name at end of year. Since C-P-P spent over \$12 million in radio and TV last year and often plugs firm name, change will affect radio and television commercials. Explanation: Name was just too long, too confusing, say company representatives. Change was suggested by firm's foreign distributors to aid consumer remembrance.

-SR-

**Chicle gains on Wrigley** American Chicle, spending 70% of its \$5 million budget on air media, increased its sales last year by nearly \$9.5 million over 1951, according to annual statement just released. Wrigley, tops in gum field, spending one-third of \$8.7 million budget on air, boosted sales by \$2.3 million to \$77.2 million. (For details of Chicle's sales rise due to chlorophyll products, (see page 30.)

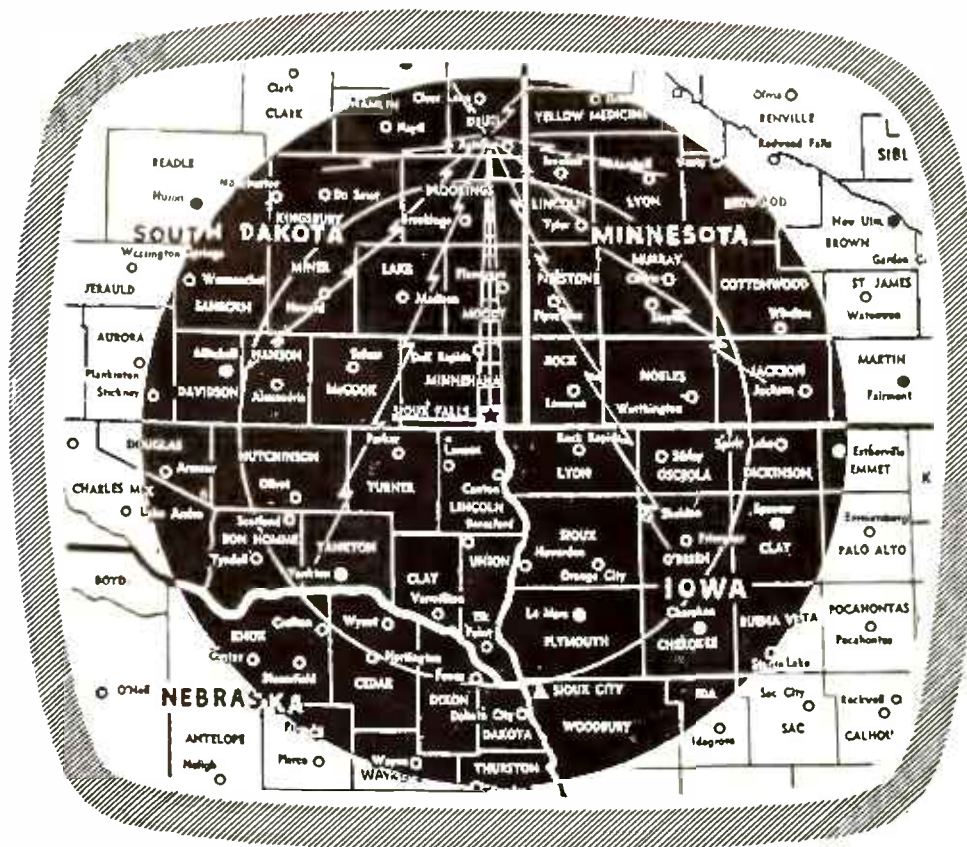
# KELO-TV is the ONE and ONLY

## STATION

covering the

## SIoux FALLS

## MARKET



*You must buy KELO-TV to penetrate and sell the great Upper Midwest market centered about Sioux Falls—the richest corner in four states—South Dakota, Minnesota, Nebraska and Iowa.*

### POWER:

**Antennae Height: 578 Ft.**  
**5000 watt—12 bay antenna**  
**ERP: 57.5**

### MARKET DATA:\*

<b>Primary Area</b>	<b>Secondary Area</b>
<b>Pop. 402,487</b>	<b>744,300</b>
<b>Retail Sales \$455,649,500</b>	<b>\$845,362,800</b>
<b>(* Consumer Markets 1952-53)</b>	

Over 20,000 TV sets in our primary area were ready and waiting for KELO-TV to go on the air in April. Our top-notch 4-network programming—and our popular local personalities—have brought an entirely new

“crop” to this rich rural market. TV antennae are springing up faster than a field of corn on a hot July day. *The harvest is for you to reap!*

# KELO

# TV

CHANNEL 11  
 SIOUX FALLS,  
 SOUTH DAKOTA

**Joe Floyd, president • Evans A. Nord, gen. mgr.**

*Represented Nationally by O. L. Taylor Co. In Minnesota — Bulmer & Johnson*

## ARTICLES

### *TV unions and the cost spiral*

Union labor accounts for up to 60% or more of the production costs of network programs. This article indicates what the outlook is for the future

27

### *Clorets plus 70% air budget equals Chicle boom*

American Chicle jumped on the chlorophyll bandwagon with a green gum, turned to air media to reach massive audiences quickly and build up demand for the product which keeps breath "kissing sweet"

30

### *After-midnight radio's biggest sponsor*

American Airlines is investing over \$2,500,000 in post-midnight soft music shows. Using only six stations, firm is able to reach 90% of its potential customers, will get 2,000,000,000 advertising impressions

32

### *Ehlers' \$200,000 budget is spot to the last drop*

This regional manufacturer of coffee had concentrated his ad budget in print media until recently. Switch to spot radio caused sales upsurge, has his plant working at capacity to keep up with new customers

34

### *TV homemaker programs*

A special study analyzes the TV homemaker shows, tells who sponsors them, strong and weak points, most effective ways to use the format

36

### *Media Basics (Part 2 of All-Media Study)*

To illustrate facts about major media, SPONSOR tells composite story of how ad manager spends \$500,000 to launch new food product. Nine pages of tables and data on newspapers, direct mail, radio, magazines

39

### *Network radio Comparagraph*

With this issue SPONSOR resumes publication of its Comparagraph of network programs. Bigger and better than in previous years, the new Comparagraph includes programing costs, other use data. Radio and TV in alternate issues

79

## COMING

### *Media Basics II*

Part 3 of SPONSOR's All-Media Evaluation Study. Facts and figures on television, business papers, outdoor, transit, with tips on how best to use them

18 May

### *Daytime TV: pros and cons*

SPONSOR explores the values of daytime TV, discloses the formula used by some successful advertisers, points out the pitfalls and weak spots

18 May

## DEPARTMENTS

**TIMEBUYERS AT WORK**  
**MEN, MONEY & MOTIVES**  
**NEW AND RENEW**  
510 MADISON  
MR. SPONSOR: Dan Gerber  
P. S.  
**NEW TV STATIONS**  
**NEW SYNDICATED TV FILMS**  
**FILM NOTES**  
**COMMERCIAL REVIEWS**  
**SPONSOR ASKS**  
**RADIO RESULTS**  
**ROUND-UP**  
**AGENCY PROFILE**, Robert Otto  
**NEWSMAKERS IN ADVERTISING**  
**INTERNATIONAL REPORT**  
**SPONSOR SPEAKS**

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# KWKH's Cost-Per-Thousand Listeners is 46.4% LESS than the Second Shreveport Station!



LISTENERS PER DOLLAR  
(1-time, ¼ hour, daytime rates)

KWKH is your most economical, most productive radio buy in the great Arkansas-Louisiana-Texas area.

KWKH delivers almost three times as many Average Daily Listeners as the second Shreveport station. And KWKH's *cost-per-thousand* listeners is 46.4% less!

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

Write direct or ask your Branham man for *proof* of KWKH's overwhelming superiority.

# KWKH

A Shreveport Times Station

50,000 Watts • CBS •

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company, Representatives  
Henry Clay, General Manager



## What's the K-BIG Deal?

Time for summer sowing!

Sow America's two richest agricultural counties now! "Poole" your purchases in one Summer Package at one special price.

**LOS ANGELES—KBIG at 740**—10,000 watts—America's First Agricultural County in gross farm income plus 106 other cities make Los Angeles the Biggest Market West of Chicago.

**FRESNO — KBIF at 900** — 1,000 watts—America's second largest Agricultural County in gross farm income plus 4 other counties with their vast buying power make this America's Richest Agricultural Valley.

**SPECIAL**—You can buy announcement packages on both stations for only 25% more than the cost of KBIG alone.

Ask your Robert Mecker man or KBIG salesman.

10,000 WATTS  
AT 740

# KBIG

STUDIOS IN AVALON  
AND HOLLYWOOD

GIANT  
ECONOMY  
PACKAGE OF  
SOUTHERN  
CALIFORNIA  
RADIO

JOHN POOLE BROADCASTING CO.  
KBIG • KBIF • KPIK

6540 Sunset Blvd., Hollywood 28, Calif  
Telephone HEmpstead 3205

# Timebuyers at work



**Mac Donald Dunbar.** Ted Bates, has placed 60-second announcements for Minute Maid Corp.'s Lemonade Mix in 14 TV markets not covered by the firm's network show. "We're using the Gabby Hayes program on NBC TV as backbone for the summer push," Dunbar explains. The copy, aimed at children, stresses Minute Maid's write-in offer: a cardboard lemonade stand at which kids can set up their favorite summer business. For Minute Maid's Orange Juice, minute announcements with Bing Crosby will be aired.



**Thomas Young.** Calkins & Holden, Carlock, McClinton & Smith, has bought daytime radio and TV participations and announcements for the improved and newly packaged Oakite. "This test campaign will run for 10 to 12 weeks in five cities," says Tom. (See "Radio-TV help Oakite win battle for shelf space," 25 August 1952 SPONSOR.) Copy stresses the "faster, easier, and milder" new Oakite. But, though "Oakey Oakite," the firm's cartoon sailor, appears on the new package, he's on temporary vacation where TV's concerned.



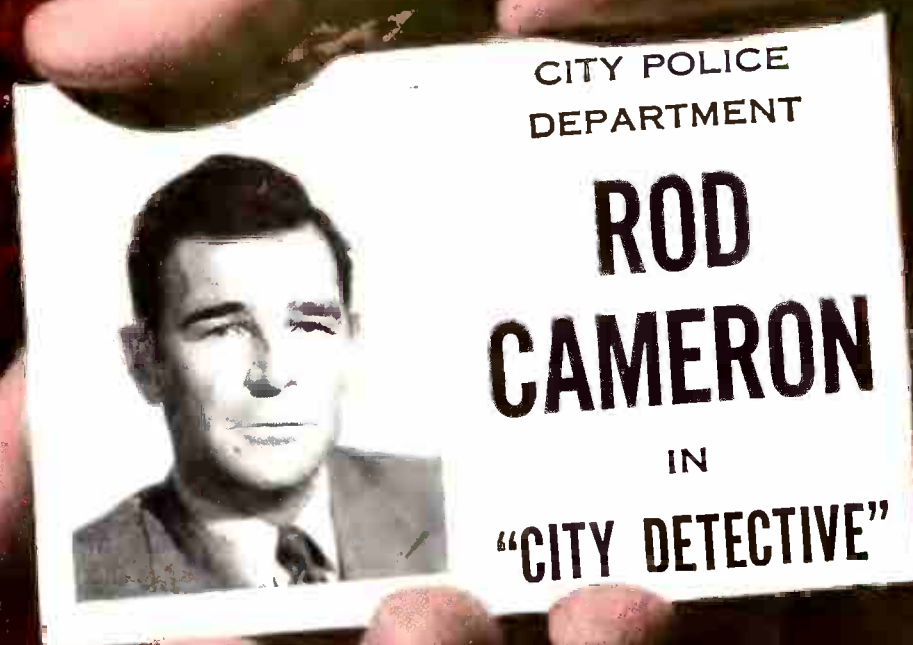
**Alice M. Liddell.** Ingalls-Minter, Boston, found the key to Gorton-Pew's recent successful Lenten campaign for codfish cakes in the agency's preliminary sales analysis: "Fewer markets with more promotion in these markets," she sums it up. Alice took advantage of radio merchandising plans wherever possible Chain Lightning on WNBC, New York, Chain Action on WBAL, Baltimore, among others. In other markets, she picked local personalities with large female followings. Campaign will be repeated in fall.



**Bob Stivers.** v.p. of Hilton & Riggio, found that his Columbus, Ohio, test campaigns for Shirriff's Lushus gelatin dessert was no secret from competitors before the intensive radio and TV drive broke on 12 April. As Stivers puts it: "Jell-O charged into the market to squelch us. But we already had the choice participations on WBNS-TV and WLWC sewed up." Weekly schedule included 12 TV announcements, 60 radio announcements. Result: 85% distribution achieved in two weeks. Campaign will go national market-by-market.



# THIS MAN IS GOING TO ARREST YOU



because "CITY DETECTIVE", starring Rod Cameron

... is a brand-new series of 26 half-hour films — created expressly for television — with the kind of powerful appeal that arrests the attention (and sponsor loyalty) of TV families who are your best prospects in your market.

Available now to local and regional advertisers — another outstanding Advertising Showcase from MCA-TV — "City Detective" offers a truly arresting sales medium. Week after week, its masterful combination of suspense and high entertainment wins new viewers, builds ratings, makes more customers.

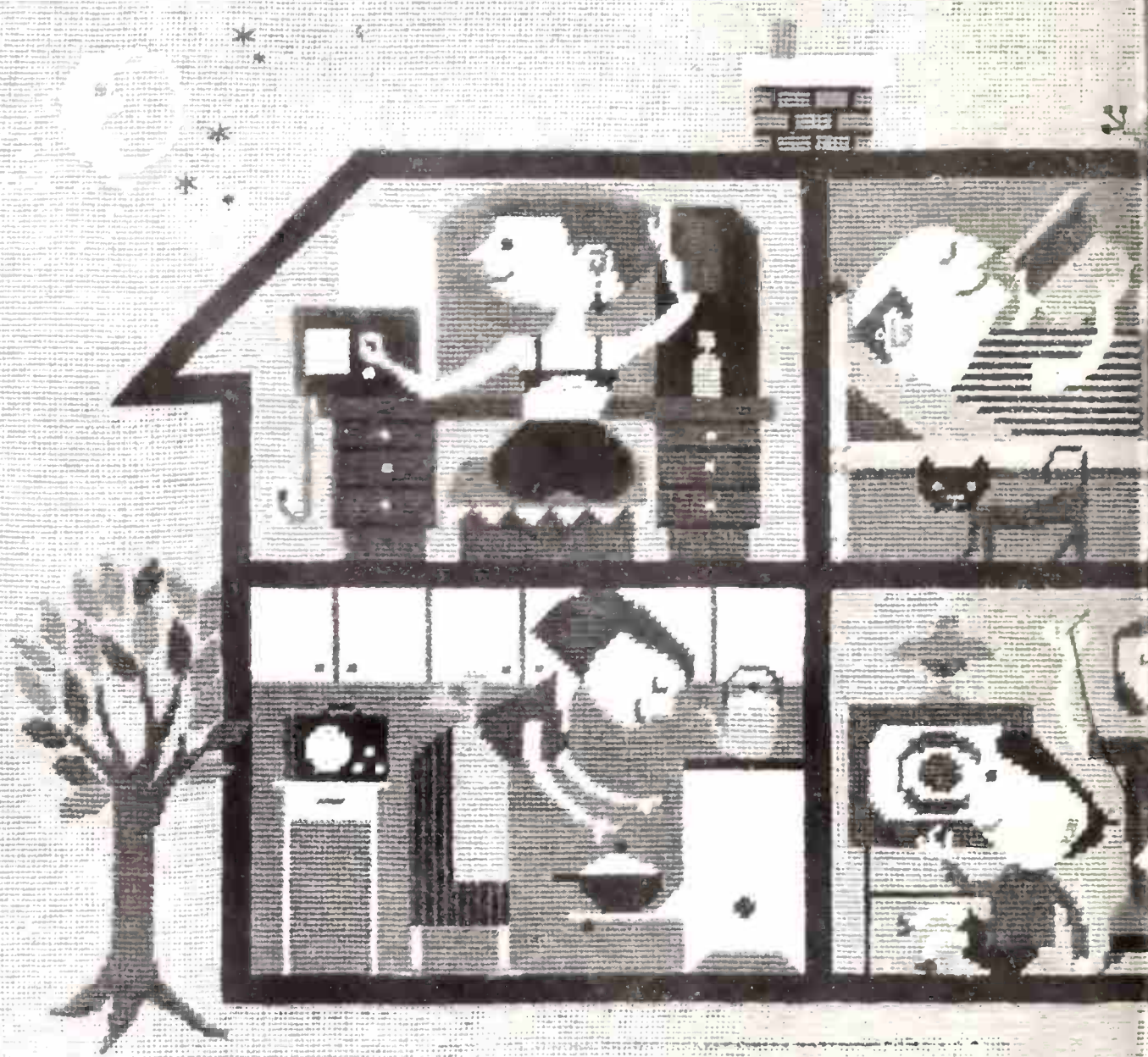
Put Rod Cameron in "City Detective" to work for you! Find out how by contacting any of these MCA-TV offices.

another advertising *SHOWCASE* from

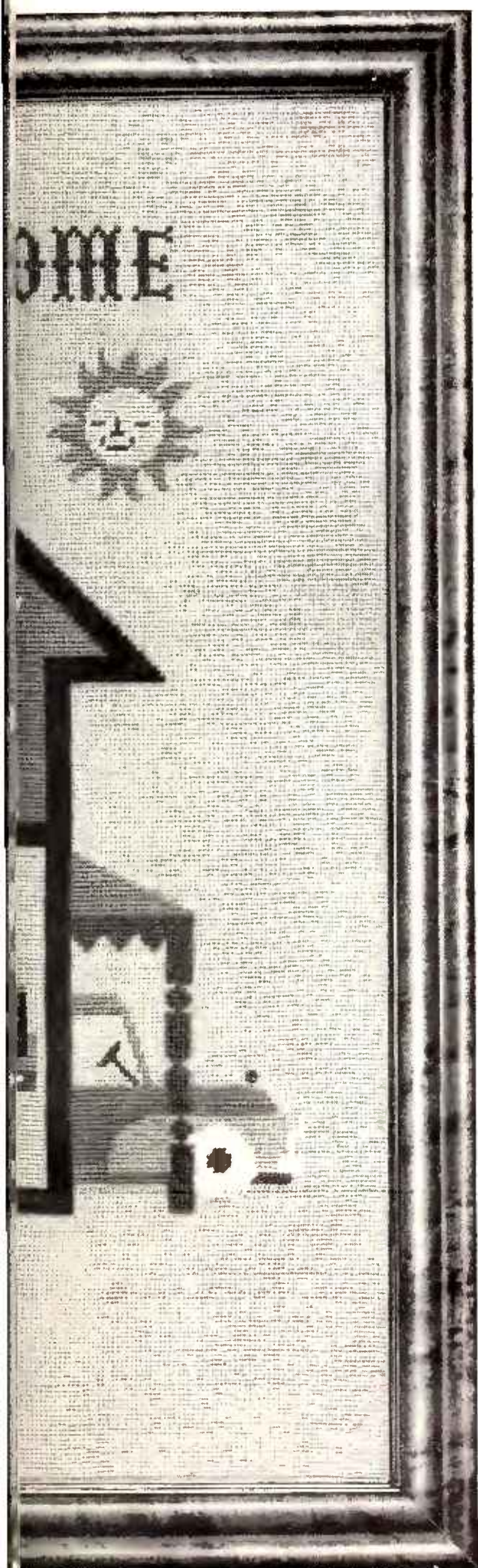
NEW YORK: 598 Madison Avenue — PLaza 9-7500  
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100  
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2007  
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922  
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010  
DALLAS: 2102 North Akard Street — PROspect 7536  
DETROIT: 1612 Book Tower — WOODward 2-2604  
BOSTON: 45 Newbury Street — COpley 7-5830  
MINNEAPOLIS: Northwestern Bank Bldg — LINcoln 7863



GOD BLESS OUR ENTIRE



AM • 1953 • FM



Samplers of buckram and wool used to hang around the parlor.

Samplers of radio audiences also used to hang around the parlor—but like good statisticians, they too are changing with the times, because . . .

*Of the 100 million new radios America has bought in just the last seven years, three times as many sets are now outside the living room as in it.*

Some 20 million, for example, are now in bedrooms. 14 million in kitchens. And close to 25 million in that home-away-from-home, the family car. No other medium reaches out to so many people—no matter who they are, where they are, or what they're doing.

And even though listening to these 59 million “extra” sets has yet to be fully figured in, radio's cost-per-thousand still comes out the lowest of any media. So for any advertiser, the additional coverage—on the road and in the home—is gravy.

*Everywhere* there's radio. And most of it is CBS Radio.

CBS Radio is the only network ever to have all of the most popular programs, day and night. And because CBS Radio programs go into more homes (and get more hours of attention in both television and non-television areas) CBS Radio advertisers reach prospects at a cost-per-thousand rate that's 16% lower than on any other network.

If you're building your product a bigger home, shape your plans around the network *where America listens most . . .*

CBS RADIO NETWORK



**There  
are  
still a  
few—a  
very few—  
availabilities  
on  
"Hometown  
America"...  
the biggest,  
most  
successful  
food sales  
and  
merchandising  
radio  
presentation  
in  
history...**

**WFBR**  
ABC NETWORK IN  
**BALTIMORE**

Represented nationally by  
John Blair and Company .

**Men, Money  
and Motives**

by  
**Robert J. Landry**

***A cottage small by a waterfall***

After some 25 years of service in agency market research at Geyer, Young & Rubicam and Hewitt, Ogilvy, Benson & Mather, Fred Reynolds is quitting advertising cold. He will manage a 20-room hotel at an obscure Caribbean seaside village on the British island of Tobago. The incident is not without its drama and follows by a few months the withdrawal from Y&R, and advertising, of the radio-television vice president, Everard Meade, at the young age of 43, in order to "enjoy life" in a small town in Virginia.

\* \* \*

Reynolds and Meade do not stand as isolated cases. One hears of a former Erwin, Wasey veep running a television distributorship in a small burg in Connecticut. Of another agency man, once salaried around \$30,000 a year and now content to run a magazine and book store in upstate New York. Of a New York agency radio department business manager who now works in a Chicago machine tool plant for his father-in-law. (As for former network officials: Ex-veeps of networks may be found pruning citrus trees, teaching school, bottling pop, making soap, farming, practicing law, selling stocks and bonds, and just plain whittling.)

\* \* \*

No pat answer can be given to the question—why this turn-over of executive talent? Many reasons undoubtedly figure. Infinite in variety are the situations, the aggravations, the dead ends in advertising agency (and network) careerism which tend to repel the individual, reaching a point of no return of original enthusiasm.

\* \* \*

The writer knows one small agency whose owner has for some years been preoccupied with outside business interests to the neglect of his agency, which he is content to allow to slide along with under \$3,000,000 in billings. This attitude of the owner spells out, for the agency account executives, frustration and lack of opportunity through failure to expand the business.

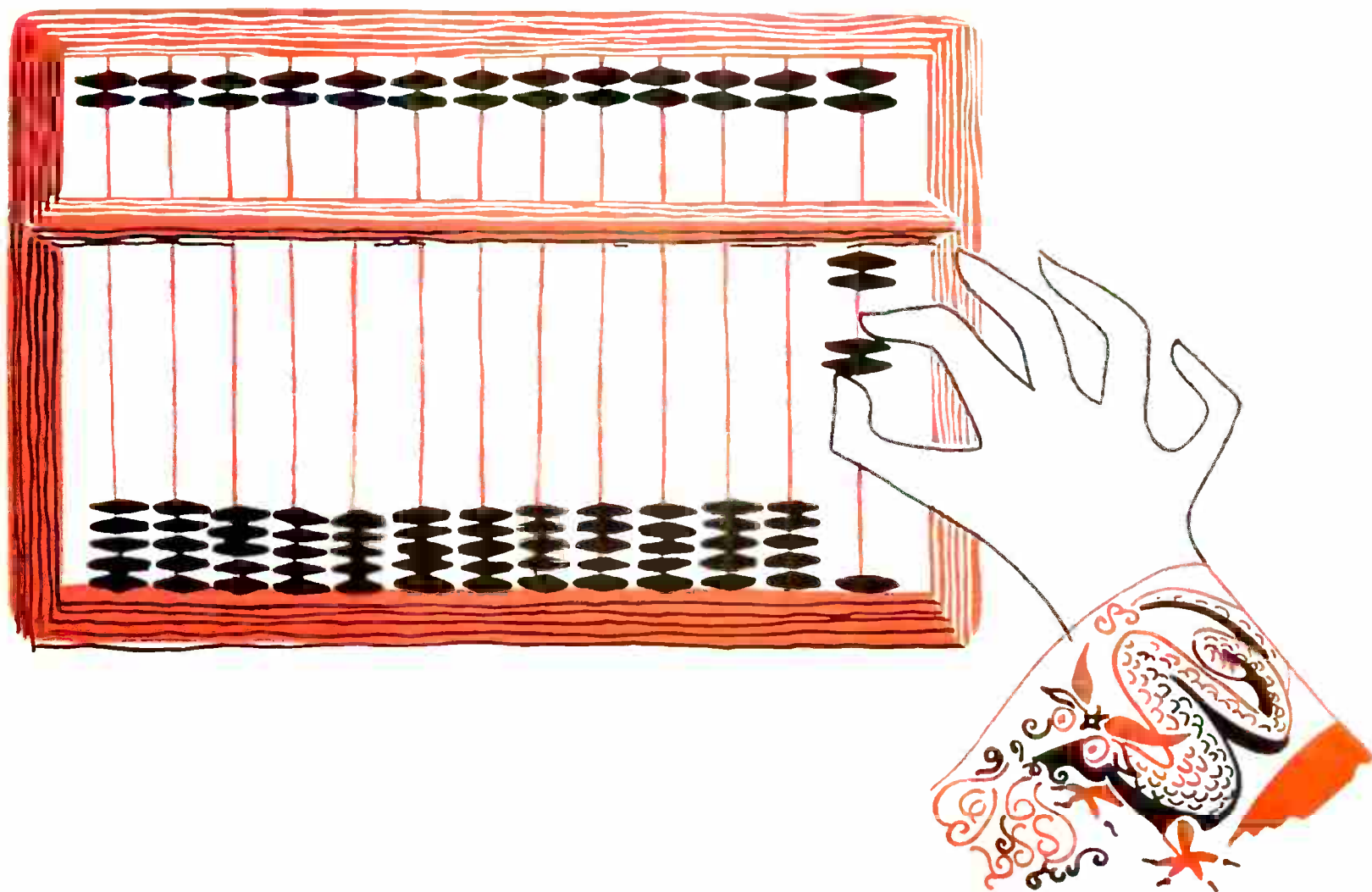
\* \* \*

Or a different kind of predicament, this one at a big-billing shop. You may hear, maybe in six months, maybe in a year, that a clique of the younger execs, led by the executive vice president, is buying out the founder. Lawyers and accountants are currently working out a complicated tax "spin off" to facilitate the deal. All this is dandy for the members of the inside clique but not so nice for the many executives, in their 40's and 50's, who are not members of the club, and know this all too well.

\* \* \*

It may be generalized that it is rather a pity to train advertising talent over 15 to 25 years and then have the talent leave the agency business altogether, for other, often unrelated fields.

(Please turn to page 87)



This formula is so simple it scares you.

For eighteen years The Killian Company has been one of WMT's most successful—and consistent—advertisers. Their formula: lucid commercials tagged to a first-rate newscast.

One of their projects was the promotion of an authority on home decorating, Richard Gump. For one week, fifteen spots augmented the daily newscast, urging listeners to attend a lecture in the store.

Three thousand people turned up. Every floor in the store was crowded. Most who attended couldn't get near the speaker—had to hear him over the p.a. system.



*Moral: 2 + 2 = 4, consistently.*

# WNAC-TV

## BOSTON

### Channel 7

# NOW

# 220,000

# WATTS

*Ask the Man from*  
H-R REPRESENTATIVES, INC.

## THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.

# New and renew

# SPONSOR

4 MAY 1953

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	Doherty, Clifford, Steers & Shenfield, NY	MBS 200	Vitalis Warmup; 5 min. prec. Game of the Day; 22 Apr; thru baseball season
Coca-Cola Co, NY	D'Arcy Adv, NY	NBC 197	Eddie Fisher & Don Ameche; T, F 8:00-8:15 pm; rpt 11:30-11:45 pm; 5 May; 52 wks
Corn Prods Sales Co, NY	C. L. Miller, NY	CBS 57	Sunshine Sue; M, F 4:15-4:20 pm; 8 Jun; 56 wks
General Motors Corp, Detroit	Kudner, NY	NBC 197	Coronation of Queen Elizabeth II; 6:30-7:30 am; 12:15-12:45 pm; 2 Jun only
Gillette Safety Razor Co, Boston	Maxon, NY	ABC 340	Golden Horseshoe Sweepstakes, Sat 4:00-4:30 pm; 18 Apr; 10 wks
Holland Furnace Co, Holland, Mich.	Lindeman Adv, Holland, Mich.	CBS 157	Tulip Time in Holland; Sat 5:30-6:00 pm; 16 May only
Lever Bros, NY (Rayve Creme Shampoo)	Direct	MBS 480	(Multi-Message) M, F 8:00-8:30 pm (2 segs); 18 May; 13 wks
Time, NY	Y&R, NY	CBS 202	National Golf Tournament; Sat 5:00-5:30 pm; 23 May only
Western Union Telegraph Co, NY	Albert Frank-Guenther Law, NY	ABC 340	Telegram for You; Sun 8:55-9:00 pm; 29 Mar; 52 wks
Willys-Overland, Toledo	Canaday, Ewell & Thurber, Toledo	CBS 202	Coronation of Queen Elizabeth II; 9:00-10:00 am; 4:15-5:15 pm; 10:15-11:00 pm; 2 Jun only



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Albers Milling Co, Seattle	Erwin, Wasey, LA	NBC 13	Elmer Peterson; W-F 5:45-6:00 pm; 24 Mar; 52 wks
Firestone Tire & Rubber Co, Akron	Sweeney & James, Cleveland	NBC 160	Voice of Firestone; M 8:30-9:00 pm; 6 Apr; 9 wks
General Mills, Minneapolis	Tatham-Laird, Chi	MBS 476	(Multi-Message) M, T, F 8:00-8:30 pm; (1 seg); 6 Apr; 8 wks
Manhattan Soap Co, NY	Scheideler, Beck & Werner, NY	NBC 192	The Woman in My House; M-F 4:45-5:00 pm; 24 Mar; 52 wks
R. J. Reynolds Tobacco, Winston-Salem	William Esty, NY	MBS 476	(Multi-Message) M, T, Th 8:00-8:30 pm; (1 seg); 6 Apr; 13 wks
State Farm Mutual Ins Cos, Bloomington	Needham, Louis & Brorby, Chi	MBS 475	Cecil Brown Commentary; Sat 7:55-8:00 pm; Sun 6:25-6:30 pm; 3 Jan; 52 wks

## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Eastco, Inc, NY	Scratch-X dog powder	Ruthrauff & Ryan, NY	7 selected mkts	Annet campaign, st 10 May, 7 mkts
Esquire, Inc, NY	Coronet magazine	Grey Adv, NY	Many, but not settled	Annet campaign, st 25 May, one wk
Florist Telegraph Del Assn NY	Mother's Day flowers	Grant Adv, NY	30 selected mkts	Annet campaign, st 7 May, 2 days
Thomas J. Lipton, Inc, NY	Tea	Young & Rubicam, NY	45 mkts	Annet campaign, st 8 June, 6 wks
Ludwig Baumann-Spears Stores, NY	Furniture	Kiesewetter, Baker, Hagedon & Smith, NY	4 NYC stns	Saturation annet campaign, st 19 May
Tetley Tea Co, NY	Tea	Geyer, Inc, NY	25 Southern mkts	Annet campaign, st 4 May, 17 wks

## 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Wayne Anderson	KDON, Monterey, Cal, Salinas mgr	KGO-TV, SF, acct exec
Bill Bennett	KTHT, Houston, gen, comml mgr	Same, exec vp
Robert R. Blair	KBTA, Batesville, Ark, comml and prom mgr	WDXE, Lawrenceburg, Tenn, comml mgr
Ted Carlson	KROW, Oakland, Cal, acct exec	KGO-TV, SF, acct exec
Richard B. Colburn	Free & Peters, Chi, sls rep	Gill-Perna, NY, sls mgr for Chi and Midwest
Richard T. Connelly	Y&R, NY, radio-TV publ dept, asst dir	NBC, press dept, dir
Thomas F. Daisley	WIS, Columbia, sls rep	WIS-TV, Columbia, sls mgr
Edward A. Daly	NBC, stn rel. contact rep	Paul H. Raymer Co, NY, TV sls dept, acct exec
Roy Danish	MBS, NY, Western div stn rel mgr	Same, comml opers dept dir
Edward J. De Gray	CBS Radio, NY, stn rel rep	Same, dir of stn rel
C. R. Delafield	CBC International Service, Montreal, gen superv	Same, asst dir gen
Walter L. Dickson	WABI, WABI-TV, Bangor, Me, chief engineer	Same, technical opers mgr
William R. Dothard	Ziv Television Progs, Baltimore, acct exec	WFBR, Baltimore, acct exec
Willard L. Dougherty	WSRS, Cleveland, asst sls mgr	Same, sls mgr

Numbers after names refer to New and Renew category

N. T. Schwein (1)  
 Jay Royen (1)  
 G. B. Larson (1)  
 Irving Fein (1)  
 R. T. Connelly (1)

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

**New and renew**

**4. National Broadcast Sales Executives (continued)**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Mickey Dubin	Paul J. Fennell Co, Hywd, vp	Robert Lawrence Prods, NY, gen sls mgr
Hanson Dustin	Fredericksburg Free Lance-Star, Va, adv staff	WFMY-TV, Greensboro, NC, acct exec
Irving A. Fein	CBS Radio, Hywd, dir of publ, expl	Same, dir of publ rel
Carlos A. Franco	Wm. H. Weintraub, NY, radio-TV bus mgr	Crosley Broadcasting Corp, Cincinnati, consultant
Frank Frost	KFMA, Davenport, Iowa, comml mgr	John E. Pearson Co, Chi, acct exec
W. Eldon Garner	WBBC, Flint, Mich, gen mgr	WKMF, Flint, Mich, mgr dir
Lee Gorman Jr	WABI, WABI-TV, Bangor, Me, gen sls mgr	Same, gen bus mgr
John G. Grant	CBS Radio, NY, legal dept	CBS Radio, NY, stn rel rep
George L. Griesbauer	WMAL-TV, Wash., sls mgr	Paul H. Raymer Co, NY, TV sls dept, acct exec
Henry Grossman	CBS TV, NY, asst to vp in chg of opers	CBS TV, NY, dir of opers for TV
Harold Hackett	MCA, vp in chg of radio-TV	Official Films, NY, exec vp
Alan Hartman	United TV Programs, NY, sls	Headley-Reed TV, NY, acct exec
Andrew Hofmann	WWVA, Wheeling, sls rep	Same, local comml mgr
Bernard Howard	Forjoe & Co, NY, sls rep	Stars National, Inc, pres
John Hurlbut	NBC, superv TV audience prom	WNBC-WNBT, NY, mgr adv & prom
Wallace Hutchinson	NBC, Hywd, net sls rep	KPIK, LA, prom mgr
John D. Kelly	WSRS, Cleveland, sls mgr	Same, stn mgr
C. Bennett Larson	WPIX, NY, vp and gen mgr	KDYL, KDYL-TV, Salt Lake City, pres, gen mgr
Robert M. Light	Abbott Kimball Co, LA, radio-TV dir	KHJ, KHJ-TV, LA, sls prom mgr
D. C. McArthur	CBC, Toronto, news ed	CBC, Montreal, exec asst to management
Thomas F. McCollum	WSYR, Syracuse, TV dir	Same, prom mgr
Joe C. McDowell	WCRS, Greenwood, acct exec	WFMY-TV, Greensboro, NC, acct exec
Ben K. McKinnon	WBT, Charlotte, Carolina sls mgr	WGVL, Greenville, gen mgr
Paul J. Miller	WWVA, Wheeling, asst mgr dir	Same, mgr dir
Paul Mowrey	WABC-TV, NY stn mgr	Same, gen mgr
Paul A. Myers	WWVA, Wheeling, prog dir	Same, asst mgr dir
Bernard H. Pelzer Jr	Edward Lamb Enterprises, NY, mgr	ABC, NY, radio sls dept, acct exec
Arch B. Pagan	Burke, Dowling and Adams, Adv, Atlanta, radio-TV dir	Raymer Co, Atlanta, mgr
Bill Rich	WPIX, NY, sls	Headley-Reed TV, NY, acct exec
Reg Rollinson	TV prods, sls	SRA, NY, dir of adv rel
Jay Royen	WNBW, Wash, prod	NBC OGO stns, Wash, dir of publ
Newell Taylor Schwin	Household Finance Corp, dir of adv	CBS, NY, exec asst to vp and gen mgr of WBBM-AM-TV
George B. Storer Jr	KEYL, San Antonio, mgr dir	Storer Broadcasting Co, vp
Hal Waddell	WJW, Cleveland, hd of sls dept	Same, vp in chg of sls
William Walker	YGR, NY, timebuyer	CBS Radio Spot Sls, acct exec



**5. New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
Agalite Bronson Co, Oakland, Cal	Glass shower doors	Ad Fried & Assoc, Oakland, Cal
Alston Way Machine Co, Berkeley, Cal	Industrial equipment & tools	Ad Fried & Assoc, Oakland, Cal
Burgess Vibrocrafters, Chi	Nu-Enamel Paint div	Olian & Bronner, Chi
Chrysler Corp, Detroit	Chrysler, DeSoto, Dodge, Plymouth, other Chrysler prods	BBDO, NY
Levittown, NY	Real estate devel	Adrian Bauer Adv, Phila
Lobex Prods, Chi	Skin ointments & pharmaceutical prods	Olian & Bronner, Chi
J. Ossola Co, NY	"Torino" brand food delicacies	Paris & Peart Adv, NY
McCutcheon Distributing Co, Pittsburgh	Distributors of Whirlpool Washers & Dryers	Advertising Syndicate of Amer, Pittsburgh
Charles Marchand Co, NY	Marchand's Golden Hair Wash & Marchand Hair Rinse	Gray & Rogers, Phila
Pacific Vogue, LA	High Fidelity Phonographs	Vick Knight Adv, LA
Perfex Electric Razors, Chi	Electric razors	Olian & Bronner, Chi
Wellworth Pickle Co, Paterson	Bar-B-Q Relish	Fred Gardner Co, NY

Numbers after names refer to New and Renew category

- Bernard Howard (4)
- W. L. Dougherty (1)
- Bill Bennett (1)
- Reg Rollinson (1)
- John Hurlbut (4)

- Carlos A. Franco (4)
- Robert M. Light (4)
- T. F. Daisley (4)
- B. K. McKinnon (4)
- Edward De Gray (1)







## ***The welcome mat is out in the "City of Homes"***

In Philadelphia your message always receives a hearty welcome when it goes home on WCAU-TV.

Look at the facts. 2 out of every 3 families turn to WCAU-TV during the weekday daytime hours. Mostly kiddies? Not by a box top! WCAU-TV's superior programing attracts a daytime audience of 55% purse-holding women—nearly twice the average of Philadelphia's other TV stations. And it's a big audience! For Philadelphia has a higher percentage of TV sets (over 90% of the families) than any other major city in the country . . . and nearly 80% of the families watch daytime TV during the working week.

Conclusion? A timely one. 20% more national spot advertisers use WCAU-TV than any other Philadelphia TV station because experience has shown . . .

Source: Philadelphia ARB, Feb. 1953.

***It's the time to buy...***

# **WCAU-TV**

The Philadelphia Bulletin Television Station • CBS Affiliate • Represented Nationally by CBS Television Spot Sales



Want to see  
your sales  
**SKY HIGH?**



anchor  
your  
advertising  
to **CKAC**

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

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

**CKAC**

**MONTREAL**

730 on the dial • 10 kilowatts

Representatives

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

**510 Madison**

PALL MALL ARTICLE

I think you did a really fine job on the Pall Mall article which appeared in the March 23 issue of SPONSOR ("How Pall Mall zoomed to No. 4," p. 28). Your research was thorough and your treatment of the facts is interesting. We found it a pleasure to work with you and want you to know that we appreciate your courtesy and cooperation.

ALFRED F. BOWDEN  
Ass't. to the President  
The American Tobacco Co.  
New York

WORLD RADIO

The world chart on radio penetration on page 39 of your March 23 issue ("World radio: 600 million listeners") shows Canada as having 236 sets-per-1,000 in 1951. This figure is absurdly low—even for 1951. It is now well over 400 in a country where 95% of all homes have at least one radio.

Canadians have spent \$360,000,000 on the purchase of 5,000,000 receiving sets since the end of World War II.

PAT FREEMAN  
Director of sales & research  
CAB, Toronto

• All figures were compiled by Dr. Arno G. Huth and were based on material gathered for his report on "Freedom to Listen," prepared for the United Nations, and on statistics published by UNESCO and the European Broadcasting Union.

We have just received our copy of the March 23 issue of SPONSOR. Needless to say, I read this issue as well as all others with a great deal of interest and care.

Especially interesting was your article entitled, "World radio: 600 million listeners," (p. 38). I found it particularly interesting because of the fact that it ignored almost completely the United States' best market, Latin America. The only Latin American country ever mentioned giving radio sets-per-1,000 inhabitants was Brazil, there being no Spanish-speaking country referred to whatsoever.

Obviously, we here in Panama can hardly hope to make a relatively small list when we have less than one million

inhabitants, but it is interesting to note that there are 103,000 radios here in this republic for an estimated total of 850,000 people, roughly 120 radios per 1,000 inhabitants, or considerably more than any of the last five countries mentioned on your list.

JAMES P. CLARENDON  
Sales Manager  
Radio Programas Continental  
Panama

SUMMER HIATUS

We at WAVE Radio are fed up with the ill-conceived habits of the summer hiatus, and the week-end hiatus, and with the failure of radio in general to promote radio's newest, most potent asset—auto and portable sets. Effective April 1, and lasting throughout the summer, WAVE is waging an all-out campaign to break down both hiatus concepts, and to exploit "outdoor radio." During the winter months we plug hard on the clock-radio, the use-your-auto-radio-in-town, and the radio-in-every-room concepts. Now, we will point out that in the good weather months, radio can—and does—move outdoors.

We are out to make all we can aware of the fact that *auto-and-portable-radio* is the *fastest growing* communications medium in America. (Last year eight million auto and portable radios were sold, as compared with five and one-third million TV sets.)

We are using several media in our new campaign:

1. On-the-air promotion. We're using a heavy campaign of spots on chainbreaks and in participation programs. We've set up a heavy schedule of rotating station identification.

2. Trade press advertising. For the next few months, WAVE Radio's national trade press ads will feature auto and portable promotion, using cartoons of families listening to the radio while driving, and fishermen listening to portables.

3. Mailing pieces. To reach clients, prospective clients, agencies, national reps, etc., 500 mailing pieces have been distributed. They feature the basic facts about outdoor radio in the nation and in the WAVE area.

4. Programing. Last, but not least, WAVE's local programing this summer will keep the auto and portable radio listener uppermost in mind, with plenty of music, news, and sports results—with deemphasis on programs



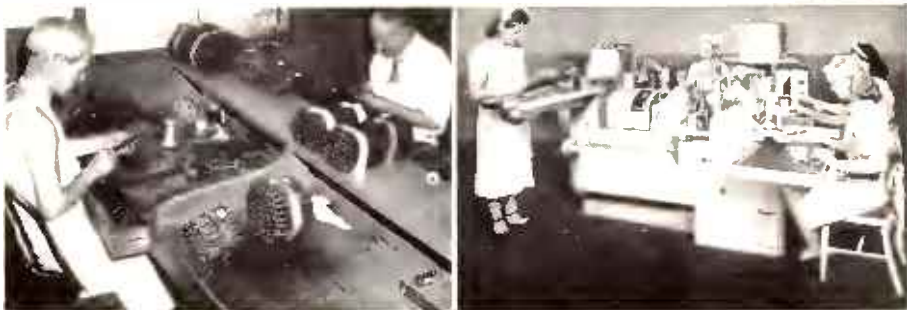
in new haven



Connoisseurs of fine tobacco know F. D. Grave & Son as manufacturers of cigars that are "always the same" and of finest quality.

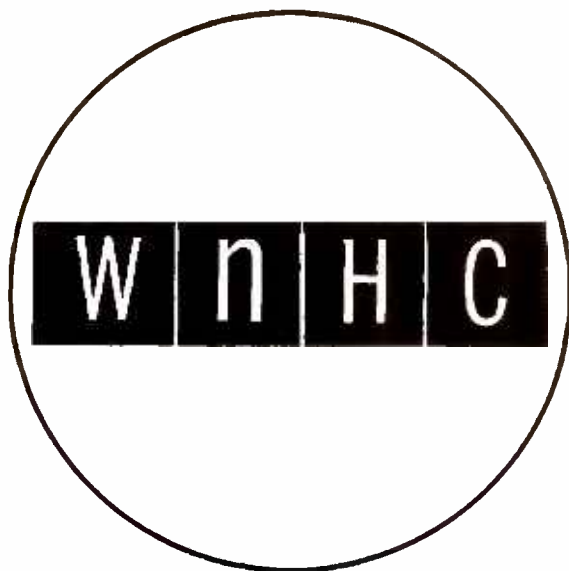
Grave imports only choicest Havana tobacco, and uses Connecticut's natural sun grown Broadleaf tobacco for binder and wrapper purposes.

Frederick D. Grave founded the company in 1881. Today it's the largest cigar factory in Connecticut, employing over 100 persons. Many are skilled hand craftsmen and have been with the company over 40 years.



*More than 550 manufacturing plants give New Haven a healthy and thriving economic life. It's a market worth cultivating!*

*Most efficient way you can reach and sell the people of New Haven is over WNHC. Programs have a strong local flavor so folks just leave their dials set at WNHC, the Voice of New Haven. You can be sure your products are in the homes of New Haven when you sell them at home, through WNHC.*



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

# BEST

**WTXL** *Lowest cost per thousand*

# SPOT

**WTXL** *Largest audience gain of any area station for three consecutive years based on Hooper.*

# BUY

**WTXL** *Only full-time independent station serving Springfield.*

# IN

**WTXL** *Largest 7:30-8:00 A.M. audience of any area station.*

# SPRINGFIELD

**WTXL** *Flexible avails in Music-News-Sports programming.*

# MASSACHUSETTS.



In the 2nd largest Massachusetts Metropolitan Market, more and more National Advertisers and Agencies are buying spots on WTXL.

**Marks the Spot**

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of

The Walker Representation Co., Inc.



whose meaning is lost if you miss part of them. And Programing and Sales are packaging and pitching programs designed to break down the summer and weekend hiatus habit.

In short, at WAVE we're out to prove that summertime radio is big-time radio!

JIM CALDWELL  
Promotion Director  
WAVE, Louisville, Ky.

### TV DICTIONARY/HANDBOOK

Thanks so much for sending the "TV dictionary/handbook for sponsors." The boys here at the agency are so delighted with it that they would like one more copy. I am enclosing two dollars for same.

PATRICIA B. BARBER  
Harwood Advertising  
Tucson

• SPONSOR's "TV dictionary/handbook for sponsors" is available for single copy sale (\$2) or at reduced quantity prices.

### COPY APPROACH WANTED

I received my first "thrilling" copy of your magazine! It is excellent, and am sorry that I didn't follow it sooner.

After reading through it several times, and then going back to get ideas. I was wondering if I could call on you for a little help. I am a continuity writer for the local station here, and need advice. I was "educated" in a large city writing for radio, but now, in this smaller section, I find it doesn't go over so big.

First, when large advertising agencies write their copy, do they follow some pattern of scripting so as to get both the upper and lower class of listener? What do they follow for complete listener "saturation"?

Second, what do they write about each product? I mean . . . do certain level listeners require different points than the other types of listeners?

Third, the "prima donna" announcers on the staff have certain ideas they try to incorporate into the copy that changes the entire meaning. How do you get around that? Three seemingly unimportant things, but they mean a lot when you try to write good copy.

Maybe some of your readers know of a publication or a booklet that contains the I.Q. levels of the country. This is a farming and ranching territory out here, so the majority of the listeners have spent their entire lives

on the farm. The grammar structure, punctuation and other "good" announcing phrases mean nothing to them. All they like to hear is something they can understand.

Maybe some of your other readers who have jobs in continuity departments have the answer.

BOB GARRETT  
Box 151  
Goodland, Kan.

### CARTOON PRINTS

During my visit in Jerry Sill's office this week, I noticed four cartoon prints on the wall of an account executive, sponsor, timebuyer, etc., which I got a big kick out of.

Jerry commented that he got these prints from you and that he thought possibly I could secure a set also, if you still have a supply available.

In the event you have any left, I certainly would appreciate receiving a set if you have them to spare. I will be in New York the early part of May and could pick them up then.

LORETTA MAHAR  
Radio-TV timebuyer  
The Cramer-Krasselt Co.  
Milwaukee

• A limited number of Jaro Hess cartoons are available free with a subscription to SPONSOR.

### MARGARINE SUCCESS

I quote below a letter to one of our members:

"Leo Burnett expressed its thanks for being let out of the Durkee schedule.

"As you know, the starting dates for the schedule were indefinite because it was a five-week promotion of a 1¢ sale for margarine. Ordinarily in Washington on a sale such as this, they sell 350,000 pounds of margarine in a month. With just their radio advertising on KING, they sold one million pounds in three days. They had no additional margarine to sell; therefore, their request to be allowed an out on their schedule."

When a radio station sells a million pounds of margarine in three days, it deserves more than casual notice.

T. F. FLANAGAN  
Managing Director  
Station Representatives Assn.  
New York



## The Bright Side

Your advertising dollar can still buy a dollar's worth of action. Radio is the shining example!

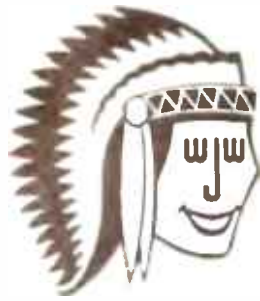
Put your dollars on the air. You'll not only escape such terrific increases as, for example . .

**engravings up 106% since 1942**

**typography up 85% since 1942**

..but you'll enjoy tremendous bargains! For example: a popular daytime participation on KDKA now costs only 16 2/3% more than it did 10 years ago!





**CLEVELAND'S**  
*Chief*  
**STATION**

**WJW**

**5,000 WATTS—850 K.C.**

**BASIC ABC NETWORK**

**REPRESENTED**

**BY**

**H-R REPRESENTATIVES**



**Mr. Sponsor**

**Daniel F. Gerber**

President  
Gerber Products Co.

Maybe we all ought to take a greater interest in the day-to-day domestic problems around the house. Dan Gerber did in 1928 and, as a result of his dabbling in his wife's chores, he started a business whose sales for the fiscal year ending March 1953 were in excess of \$64 million, up 19% over the previous year.

The chore: straining vegetables for the baby. The result: he decided to do the job at the family canning factory, then used advertising to spread the demand from a local to a national level.

To maintain his healthy lead over competitors Dan Gerber began experimenting with TV as an advertising medium in 1950, jumped in solidly in 1952 with the purchase of a weekly quarter hour of the *Kate Smith Show* on as many NBC TV stations as he could get. The result has been greatest sales acceleration in company's history.

Perhaps more than any other line of business, baby food makers face the problem of constantly losing "perfectly satisfied customers" every day because of the fact that babies require these products for just about two years. Says Dan Gerber, "To meet this very special problem, we find it essential to maintain a policy of aggressive advertising and merchandising which attracts more new mothers than any other baby foods manufacturer."

Gerber's slogan is the tipoff to what he considers the company's strongest selling point: "Babies are our business . . . our *only* business." No TV commercial is complete without this tag line. This ties in with the industry thinking that it is no longer necessary to educate the public to the advantages of prepared baby foods—just make 'em buy your brand. And the Gerber line of products is being widened by the constant addition of new items.

Certainly, Dan Gerber has good reason to be familiar with the facets of the canning business. His dad was president of the Fremont Canning Co. when Dan returned from service in World War I. When he started to produce the baby foods in 1928 it was as a small part of the factory operation. By 1943 the tail was wagging the dog so vigorously that the general line of foods was dropped and the company has concentrated on babies ever since. The daughter for whom Dan strained the first vegetables has shown her appreciation since then by producing two Gerber customers. ★ ★ ★

**BMI**

**Pin Up Sheet**  
**YOUR EVERYDAY GUIDE**  
**TO CURRENT SONG HITS**

The broadcaster faces a daily challenge of providing the best in recorded musical entertainment.

To help meet this challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as *Hit Tunes*.

Most broadcasting stations keep the BMI "Pin Up" sheet prominently posted as a convenient reference. Complete record information is provided, as well as a handy calendar listing dates and events important to broadcasters.

*If you'd like your own personal copy—write to BMI Promotion Dept.*

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

Going Steady  
with a  
"Billion Dollar  
Baby"



"Speedy" keeps steady company with a charming lady who will purchase a billion dollars' worth of merchandise this year. His words of wisdom are listened to attentively and his advice is followed emphatically.

"Speedy" TVisits with her in the living room during her moments of leisure, AMuses her in the kitchen while she prepares lunch, and even accompanies her when she drives to the shopping center.

For years, the advertiser wishing to convey his sales message to rich "Miss Toledo Market", has learned that, entrusted to "Speedy's" care, his message will definitely find a receptive audience with this "Billion Dollar Baby".

**WSPD**



**AM-TV**  
TOLEDO, OHIO

Starer Broadcasting Company  
TOM HARKER, NAT. SALES MGR., 118 E 57th STREET, NEW YORK

Represented Nationally  
by KATZ

**NEWS FLASH!**

**KFWB**  
IN LOS ANGELES

**AL JARVIS**

and his  
original

"MAKE BELIEVE  
BALLROOM"



the  
MOST  
of the  
BEST  
for the  
LEAST

**AL JARVIS**  
KFWB

**NOW**

**THE  
BRANHAM  
COMPANY**

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

**New developments on SPONSOR stories**



**See:** "The case for use of radio by department stores"

**Issue:** 26 February 1951, p. 33

**Subject:** Top department stores trace sales directly to radio

R. H. Macy & Co., Inc., world's largest department store, has found a formula for radio success after 20 years of trying radio on and off without significant results.

Macy's, which heretofore had sponsored 15-minute, half-hour and hour radio programs in New York, tried a new tack last summer. The week-end before Fathers' Day, it decided to keep the store open an extra hour Friday night for shoppers. The late-hour closing was a last-minute decision, and the store's ad men felt radio was the best means to tell customers about it. Macy's bought one-minute announcements over one New York station, plugged a special purchase of sport shirts at the same time.

Results were so satisfactory that the department store tried the saturation technique. Virtually every Friday since last June, Macy's has used one-minute announcements over WOR and/or WNBC. (WABC is also used now on some week-ends.) The store typically selects just one or two special items for plugging, uses 15 announcements per item to hit week-end shoppers. In addition, it buys announcements for store-wide sales held periodically through the year, runs them for four days preceding the sale.

According to Louis Tannenbaum, Macy's advertising manager, "It's too early to draw conclusions about long-range use of radio, but we are satisfied with initial results."

The announcement campaign, he feels, pulls in virtually the same trade as longer programs but is more economical. Says Tannenbaum: "Regular programs don't get a large enough audience to justify the expense for the shows."

(For other sponsor articles on the use of radio and/or TV by department stores, see: "13 questions retailers ask most often about radio," 9 March 1953, p. 36; "How to top Sears store uses radio," 23 February 1953, p. 35; "You need both," 23 February 1953, p. 40; "What pulls 'em in?," 19 June 1950, p. 24; "Department stores discover radio," 27 March 1950, p. 21; "The rains came, the merchandise went," 2 January 1950, p. 25).



**See:** "Antell's \$10,000,000 hair spiel"

**Issue:** 28 January 1952, p. 28

**Subject:** Air "shenanigans" boost drug product sales

Charles Antell, Inc., unique for its ballyhoo-type "commercial stories" via air media, is now making a switch to more conventional types of programing.

Because its air penetration has been so broad during the past few years, Antell feels it's no longer necessary to tell the "whole story," is shortening commercial copy to a mere fraction of the air time on a large portion of programs. (For those shows which remain full-length "commercial stories," Charles D. Kasher, firm president, will remain the narrator. Four others, also, are being hired to assist Kasher with the programs.)

Antell has renewed a contract for *What's Your Bid*. Du Mont, Sunday 10:00-10:30 p.m., may soon sponsor a national radio show.

The company grossed over \$10 million last year, will probably spend over \$4 million in 1953 on the air media alone. Shows will be plugging the firm's old stand-bys (Charles Antell Hair Shampoo and Formula No. 9 Hair Cream) as well as its new products: hand lotion, beauty lotion, toilet cream, and a cream shampoo. ★ ★ ★



*WEWS is proud to receive  
the George Foster Peabody Award  
for outstanding local public service  
by a television station*



*"Give light and the people  
will find their own way"*



**WEWS CLEVELAND**  
SCRIPPS-HOWARD RADIO, INC.

**We've**



# an axe to grind!

*and some hefty help in grinding it*

Here and now—on Mutual in '53—we're putting a new edge on an old axiom:

**“Network radio, in the right hands, is still the most effective mass-sales tool in advertising...night or day!”**

Sharpened by proof from some of the sellingest brands in business, the results make kindling out of the notion that radio's strength is limited to non-TV areas or to the daytime.

Lever Bros. is now moving to Mutual to join General Mills and Reynolds Tobacco in a coast-to-coast, evening line-up of 5 half-hours that provides unmatched mass and economy: some 5,000,000 homes every week, for \$7,500 in total cost, at \$1.50 per thousand homes!

Other sales-productive adaptations of our

evening time and talent are hard at work for clients like Admiral, Johns-Manville, Libby, Wildroot—with Coca-Cola just signed, too!

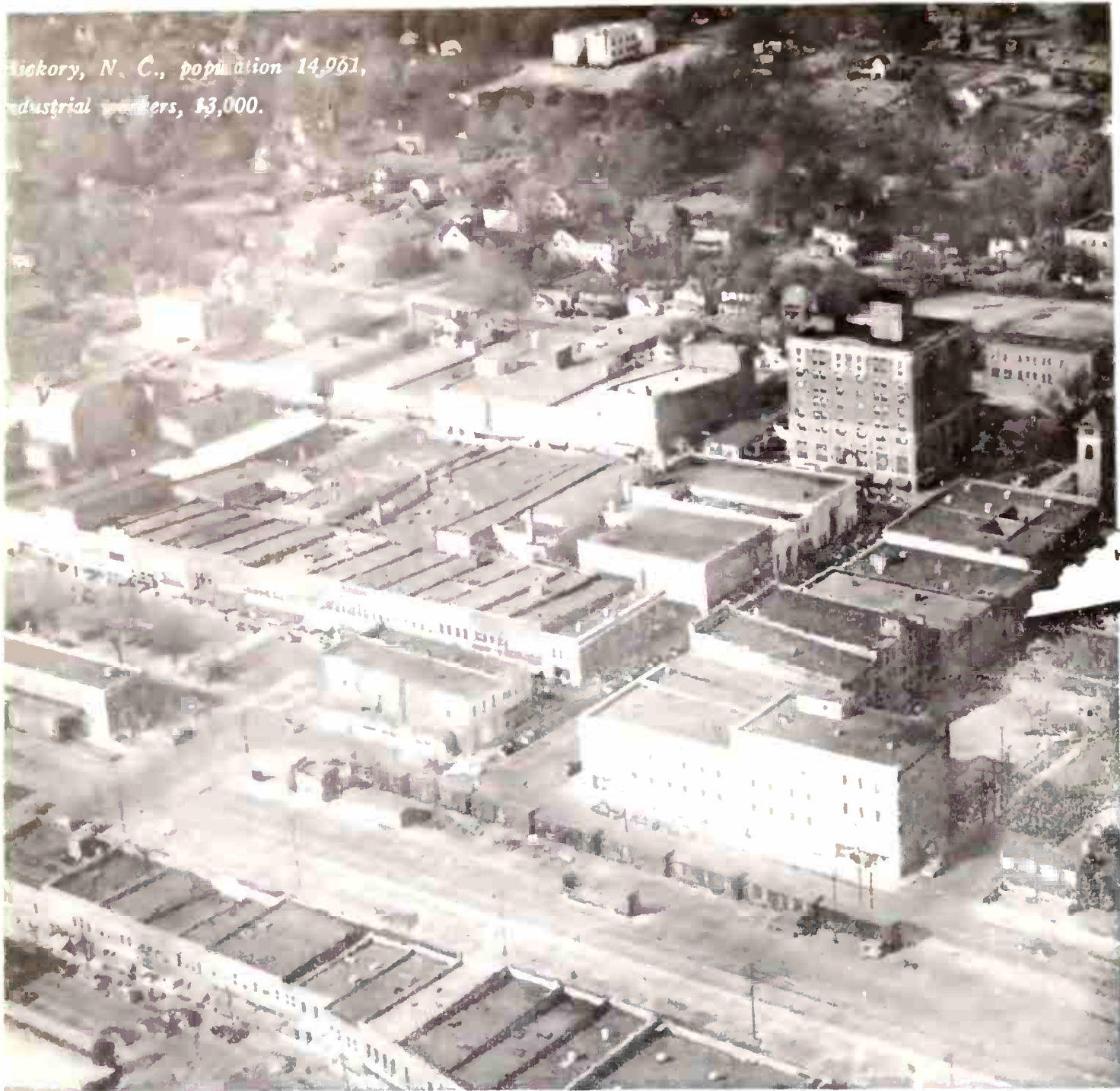
And even the more conventional uses of network broadcasting seem to pay off better on Mutual these nights: at an all-time low in costs, some programs are delivering a 4-year high in audience!

It's not surprising that all this hewing to the line of more effective evening radio should win tangible advertiser endorsement:

**Mutual is now selling 30% more evening time than in 1950—the only nighttime gain in network radio.**

Learn how Mister PLUS and his unique axe can clear a new trail to sales for you...

**MUTUAL**...*the PLUS network of 560 affiliates*



CHARLOTTE'S BIG

WBT

WBTN

are  
plumb  
in  
the  
middle  
of  
a  
fabulous  
market

**YEAR AFTER YEAR,** men and women who know the Carolinas place Charlotte higher on their market lists than the city population (73rd in U. S.) justifies. They know that Charlotte is completely ringed by a heavily populated, dependent area, studded with highly industrialized satellite cities. Among these cities, mark Hickory (Catawba County) which employs in its 200 textile, hosiery, furniture and porcelain plants a labor force almost equal to the town population\*. It's an important part of the Charlotte market and for coverage to match this market, there are no media to match WBT and WBTN.

**JEFFERSON STANDARD BROADCASTING COMPANY, CHARLOTTE, N. C.**

*Represented Nationally By C B S Radio And Television Spot Sales.*

Unions surveyed cover grips, electricians, technicians, propmen, cameramen, stage hands



4 MAY 1953



**Union labor accounts for bulk of production and talent cost of these typical net shows**

	½ hr. live situation-comedy	½ hr. film situation-comedy	1 hr. live dramatic
Cast (all talent)	<b>32.75%</b>	<b>23.5%</b>	<b>23.0%</b>
Music (all costs)	.....	<b>4.0</b>	....
Script	<b>14.0</b>	<b>10.0</b>	<b>8.5</b>
Supervision-Direction	<b>7.75</b>	<b>4.5</b>	<b>9.0</b>
Below-the-line costs*	<b>8.8</b>	<b>21.8</b>	<b>17.7</b>
<b>TOTAL</b>	<b>63.3</b>	<b>63.8</b>	<b>58.2</b>

Below-the-line costs are the package price of the network for rental of its rehearsal halls or facilities, they include the network's working crew. Figure in chart represents union labor alone.

# TV unions: what they contribute to the cost spiral

With union labor accounting for

over 60% of production and talent cost on network TV, here's 1953 outlook

**B**BDO, top agency in TV billings, recently published a chart showing the downward trend in TV cost-per-1,000 in rebuttal to the chorus of advertiser protest against spiraling network television costs. While BBDO's figure of \$1.68-per-1,000 TV homes in 1953 versus \$4.88-per-1,000 TV homes in 1949 is indisputable, the initial outlay for network advertisers has been rising steadily. The answer to this apparent contradiction: The number of new stations and increasing number of TV homes have brought down the sponsor's average cost of reaching viewers. But the increased cost of producing

programs has boosted the advertisers' initial investment each year.

When complaining about steep TV production costs, advertisers and agencies frequently point an accusing finger at the unions. To determine the degree to which production cost rise is attributable to unions in an industry requiring the work of many highly specialized union members, SPONSOR surveyed the TV unions. Unions were

asked to point to instances in which they are helping to hold down television production costs. (See p. 28-29 for statements from leaders of four representative unions.) Experienced labor negotiators on the broadcasting side of the fence were asked for their comments on costs.

These were the results.

Most unions indicated that as a simple fact of economic life and death they were committed to a "what the traffic can bear" policy. Since union labor accounts for over 60% of the production cost of network TV and filmed programs (see chart above),

status report



Mr. Stolzenberger

**Ed Stolzenberger, N.Y. Chairman,  
Natl. Assn. Bdcst. Empl. & Techn.**

*NABET represents about 1,200 ABC and NBC network employees in New York, and about 2,500 nationally for both networks. The NABET employee is not a hiring hall product. He was hired for his ability to perform a job—not because his father was a member of the union. The NABET employee is a full-time, permanent employee. He is not an itinerant worker who picks up claw hammer and saw and works four hours today for one boss, and*

*possibly tomorrow, at the whim of the union, works another four hours for a competing boss. NABET has been and still is opposed in principle and in practice to featherbedding and to standbys. As a result of recent NABET-ABC-NBC contracts, the NABET staff technician presently earns, after a four-and-a-half year experience escalator, \$150 a week, and on 1 February 1954 will receive \$155 a week at the end of a four-year experience escalator. These rates are slightly higher than IBEW scales at CBS and than IATSE scales at Du Mont. To those critical of TV costs, we point out that as a TV show becomes a super-colossal production, the technical costs do not materially increase. As the production increases in scope, the technical labor costs become a smaller and smaller factor in over-all costs. Secondly, the present base weekly rate of the trained technician, when it is considered that in a given work week he may do a half dozen or more shows, is certainly not excessive. Television is the creation of the engineer and technician.*



Mr. Heller

**George Heller, Natl. Exec. Secy  
Am. Feder. of TV & Radio Artists**

*In November 1952 the AFTRA-network TV collective bargaining agreement was renewed with an average increase of 12.5% over the previous rates. The cost of living increase during the two-year period was 8%, so the actual increase in purchasing power of the performer was adjusted by only 4.5%. There has been a great deal of misinformation about TV performer fees. Lost in the welter of stories about the fortunate few who acknowledgedly receive substantial*

*fees, are the many thousands of performers who barely make a living. Let us take a half-hour dramatic program as an example. The minimum fee for performers and announcers who speak more than five lines is \$1,000 and includes 11 hours of rehearsal. Using an average of eight performers, a producer may therefore deliver the program at a total talent cost of \$1,527.20 based on minimum fees, and a total of \$1,527.20 if nine additional rehearsal hours are used. The average time charge for a half-hour network program is between \$30,000 and \$35,000. The minimum talent cost, therefore, is approximately 5% of the time cost. Surely, no one can charge that this percentage—comprising the most important element to the sponsor—is either unfair or prohibitive. No union can be blamed if, as a result of free individual bargaining, an artist's fee commensurate with what the sponsor is willing to pay, increases the talent cost of any program. After all, the sponsor evaluates the artist's contribution to the program in terms of sales results.*

it is apparent that television's sponsors can look forward to a series of jumps in costs as union contracts come up for negotiation—unless the law of supply and demand creates a situation in which unions must “pull in their horns,” as one harried network executive put it.

Client and agency people who are removed from the firing line of negotiation with unions and who may not be familiar with television's major unions can get a brief fill-in from the status report which follows. It covers the extent to which costs of union labor have risen recently in television as well as contract negotiations which are due in the near future.

**Main unions:** Three unions—IATSE, IBEW, and NABET—control the cost of virtually all “direct” labor. This category includes cameramen, grips, property men, electricians, technicians, sound effects men, wardrobe people. NARTB figures show that there has been only a 7% rise in 1953 over 1952 in basic wages of this technical and production personnel. This figure, however, is deceptive, as the unions themselves are first to point out. Four major factors overlooked by this diluted average are (1) “restrictions upon work that can be done,” (2) changes in working conditions, (3) jurisdictional disputes, (4) hidden costs.

1. *Restrictions upon work that can be done:* This phrase refers to contract definitions of the specific duties that are to be performed by various members of a union. These duties are usually so sharply divided between various components of a union that a network is often obliged to hire a crew of five men to do a job which could—in terms of man-hours—be performed by a crew of three men. The unions' classic retort to the “restriction of work” accusation: “Our men are skilled craftsmen. They are trained to do a particular type of work, and should not be required to move into any other type of activity.”

Here's one bright spot, however. The Theatrical Protective Union, Local 1 of IATSE, which has an average of 600 members continuously employed by the four TV networks, has taken an unorthodox stand on this matter of division of labor. Explains Louis Yeager, television organizer of Local 1: “Our contracts with the television networks (most recent one was negotiated in September 1952 to be valid through December 1954) are different from our contracts with other business managements in that we have lifted our usual restriction upon work. In television only, this union has lifted its regulation for departmentalized employment. In other words, we permit interchangeability of work between our

electricians, carpenters, property men, thereby saving the networks the expense of hiring innumerable extra men.”

In actual practice, here's how this concession works out: A regular basic crew consists of a stage carpenter, a stage propertyman, and a stage electrician. This crew is hired on a weekly basis for a 40-hour week, with strictly enforced schedules (ranging from an 8:00 a.m.-4:00 p.m. day to a 2:00 p.m.-10:00 p.m. day). During this working day, a carpenter might be asked to strike sets with propmen, or an electrician may, under some circumstances, help a carpenter.

2. *Changes in working conditions:* Frequently the real increase in production costs doesn't stem from an overt rise in basic wage, but rather from the contract clause fixing working conditions. A contract now being negotiated between the United Scenic Artists Local 829 (an affiliate of AFL) and the four TV networks is a case in point.

The network representatives sum up the union's demands as follows:

“They're asking for what amounts to an 8% increase in wage alone. However, on the over-all, their demands for change in working conditions represents a package increase of from 20 to 25%. The change they want? A Monday-through-Friday instead of a five-out-of-seven-day week.”

**Newman H. Burnett, Natl. Exec. Dir.  
Radio & Television Directors Guild**

The Radio and Television Directors Guild believes in and has faith in the future of television. Believing, also, wholeheartedly in the free enterprise system as the only system for business. We are not worried about the cost of television in the future. This cost will be controlled by economic factors, not by any groups—broadcasters, sponsors, unions, or others. While it is true that more money for the director will increase the cost of the medium,

also true that the director's fee is a small part of the over-all budget for a program. And moreover, it is also true that directors, by being the last among creative talent to unionize, has usually gotten whatever was left in the budget, if anything, after all other items were considered. The Radio and Television Directors Guild believes that the director in television as as yet received neither proper recognition of his talents nor true appreciation of his value, economically as well as artistically. The director along with the other creative talent is the key to the success or failure of television regardless of whether costs are high or low. We hope that in the future sponsors especially will realize this and reward the director with artistic freedom and proper financial return. The day must come when the director in television will be fully recognized as a creative artist, not as a managerial time clerk in charge of the time between commercials. His role is vital to the growth of television, yet his salary is relatively low.

Mr. Burnett



Mr. Walsh

**Richard F. Walsh, President, Intl.  
Alliance Theatrical Stage Employees**

Our members have been basic to the entertainment industry since 1893. During most of those 60 years, the prophets of doom have found the legitimate theatre sick unto death. Yet the fabulous invalid survives and still shows amazing bounce. Gradually, painfully, we have hacked out decent scales for our members. But we have not killed the goose that lays the golden eggs, either in theatre or in TV. Our traditional manpower policy is "what

the traffic will bear." We do not deliberately overstaff any production—or projection booth. But we and our employers realize from long experience that a team of skilled specialists can put on a far better show than can a few jacks of all trades. And we have demonstrated, again and again, that there is no substitute for an adequate staff at those crucial moments when everything must click. Meanwhile, we have not been unmindful that television has faced problems of getting started. In the production of TV films, we naturally could not accept discriminatory scales, but we have gone along with new methods to cut corners and speed up filming, and a number of our members have contributed to the development of these devices. Where live telecasts are concerned, we have accepted rates which, on the whole, are no higher and often lower than those paid for comparable work in other industries. And since 1950 the raises received by our members in TV have fallen a bit short of the cost-of-living percentage allowed by the W'SB.

Says Rudy Karnolt, Local 829's business representative: "We have about 190 members employed by the four TV networks. These members include scene designers, scenic artists, and costume designers. What we're asking for them is doubletime for Saturday, Sunday, and holidays, to make their conditions comparable to scale paid for TV work done in outside shops."

(At SPONSOR's presstime, network negotiators were making the following counter-offer: weekly salary increase of \$15 to scenic designers, \$7.50 to costume designers, \$15 to assistant costume designers, \$10.40 to scenic artists—but no Monday-through-Friday week. Said one network negotiator: "This union has gotten over 45% increase on basic salary for its members since January 1950.")

The Theatrical Union Local 1's work schedule for their basic crew is another case of working conditions affecting the cost of TV production. Since the crew cannot be called to work before 8:00 a.m. or after 10:00 p.m. networks are constantly forced to hire extra men.

Counters Local 1's Louis Yeager: "Our extra men work on a 'round-the-clock basis. And here too, this union has made a concession to television, to help the industry grow. We permit a four-hour minimum call for extra men."

Local 52 of IATSE which has juris-

diction over grips, propertymen, and carpenters used in TV film production has a one-day minimum call for its extra men.

3. *Jurisdictional disputes:* Fights for control over various work categories have often forced networks to hire standbys. A classic example of jurisdictional squabbles was finally settled by NLRB in early April 1953. The bone of contention was the rear-view projector which both IATSE and IBEW claimed as falling in their field of authority. IATSE, the traditional theatre union, based its claim on historic precedent, and upon the fact that its members who construct scenery would be the ones to be replaced by rear-view projection. IBEW, the International Brotherhood of Electrical Workers, claimed jurisdiction because its members handle video cameras and, within a 200-mile radius of New York, all movie cameras. The upshot of the situation at the network involved in this dispute was that an IBEW cameraman refused to work as long as an IATSE man handled the rear-view projector. Until NLRB finally accorded jurisdiction to IATSE, the network was forced to hire both an IA and an IB man for its rear-view projectors.

NABET, now a CIO affiliate, is the third party in the jurisdictional hassles. However, NABET is a late-comer in recruiting new members among cam-

eramen, and it is the cameraman who controls the crew, particularly where film television is concerned. Local 771 of IATSE (an AFL affiliate) started taking in as many new members as possible in 1951—film editors, cameramen. As a result IATSE today has the strongest hold on New York film producers. (Direct labor in film production—excluding script, director, talent—accounts for some 60% of production cost; some 75% in animation).

Upon occasion, NABET has thrown out the accusation that IBEW and IATSE have settled the jurisdictional problem between them sub-rosa, thereby leaving NABET to fight in the dark. However, NABET is now making a strong bid for both cameramen and electricians, and seems to be making a rapid comeback.

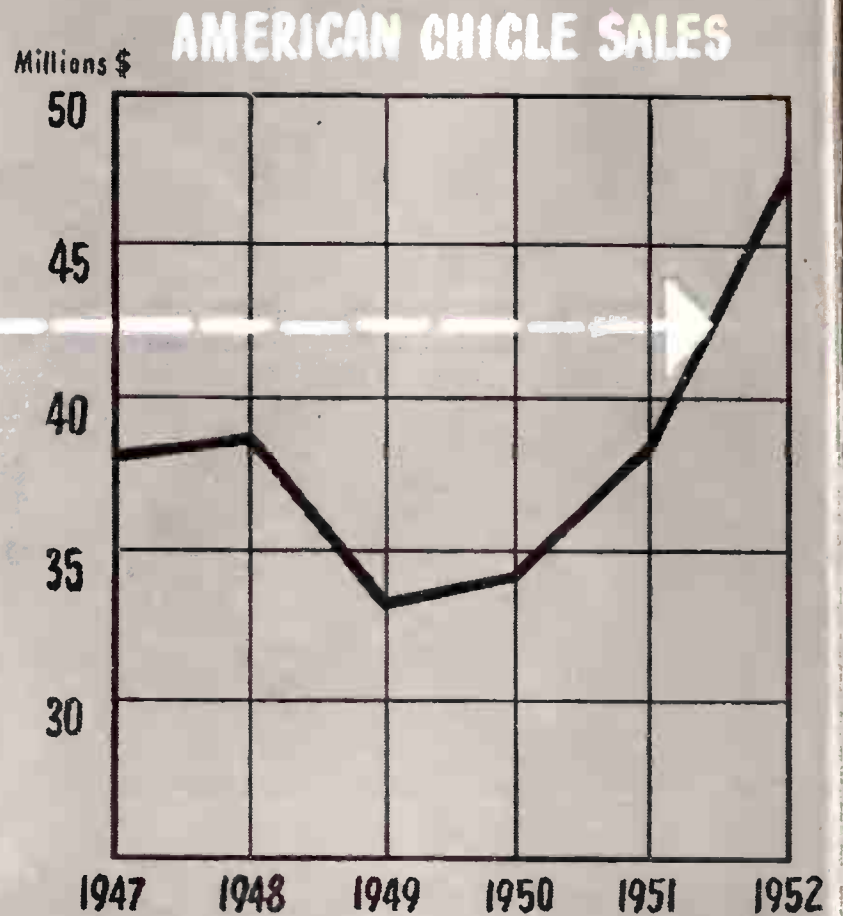
4. *Hidden costs:* Neither network executives nor union leaders will wager a guess at the percent of total TV production costs that is directly attributable to hidden factors. Although these costs admittedly exist, it is impossible to gauge either the prevalence or the size of extra payments.

Strikes contribute to cost increases.

**Creative unions:** Four unions regulate TV production costs on the creative side of the fence: ALA for TV scripts; AFTRA for talent; AFM (Local 802

(Please turn to page 90)

American Chicle sales start sharp climb with debut of Clorets in 1951



# Clorets plus 70% air budget equals Chicle boom

Two chlorophyll products push '52 sales 25% over '51

**T**hat trail of smoke you see in the chewing gum business is the American Chicle Co., which hung up a jet-propelled sales record in 1952. Chicle's income last year reached \$47.8 million, up 25% from the preceding 12 months. In the gum business an increase like that is something to masticate about.

One notable fact about this sales jump is that it had little to do with chewing gum in the usual sense. Chicle's climb was due primarily to two chlorophyll products, a chewing gum and a mint, both sold under the brand name of "Clorets."

Another notable fact is that Chicle put these two products across primarily with radio and TV, especially the latter. Of Chicle's \$5 million total 1952 ad budget, fully 70% was used to buy both broadcast media.

It is SPONSOR's guesstimate that Chicle will spend about \$2 million on network TV and about \$1.5 million on radio and TV spot this year. This assumes the total ad budget will remain unchanged from 1952 in terms of dollars, which is not at all certain. However, it is the feeling of trade sources that Chicle put a fair-sized amount of last year's ad money into sales pro-

Network radio: During '51-'52 Chicle bought pack plans: ABC's Pyramid Plan (among shows was "Stop Music" below); NBC's Tandem; and CBS' Power





motion of Clorets, while this year a good part of the sales promotion money will go into direct media buying.

Clorets Chlorophyll Gum, the first of the two chlorophyll products to be launched, is now far and away the leader in its field. While sales figures are not available, it is safe to say that the gum grabbed a substantial chunk of the total chlorophyll market, which reached about \$50 million (retail) last year, double the 1951 figure.

A third notable fact is that the William Wrigley Jr. Co., which has dominated the chewing gum business for nearly half a century, has eschewed the opportunity of fastening a grip on the chlorophyll bandwagon. Wrigley feels that chewing-gum-for-pleasure is its proper domain, and, while anything can happen in the fast-changing chlorophyll picture, it has no intention of going into greener fields.

What would have happened if Wrigley had exercised its merchandising muscles with chlorophyll is anybody's guess. What did happen is open for all to see: Chicle up from \$38.3 million in 1951 to \$47.8 million last year; Wrigley up from \$73.5 million in 1951 to \$76.1 million last year. Chicle cannot honestly be said to be breathing hot on Wrigley's neck but it's got a good leg up toward doing so.

Beech-Nut, which ranks Number Three in chewing gum sales after Wrigley's first and Chicle's second place, followed the trail of the latter with a chlorophyll gum under its own corporate name. But Beech-Nut's

**Wrigley stays out  
of chlorophyll boom,  
Beech-Nut rides it**



*Top gum manufacturer in U.S., Wrigley believes that chewing gum and deodorants don't mix, shows no inclination to change its mind. Third-place Beech-Nut followed American Chicle's lead with a chlorophyll gum, but, unlike Chicle, used its corporate name for its brand. Beech-Nut doesn't spend a penny to push its chlorophyll gum on the air and its strategy is explained by trade sources as follows: (1) Heavy advertising of Clorets will create a demand for all chlorophyll gums, (2) Beech-Nut can build up chlorophyll sales by advertising of its already established chewing gum brands.*

chewing gum ad budget for radio and TV is so small as to be indistinguishable—2% all told—and the company told SPONSOR it has spent nary a penny for broadcast plugs of its chlorophyll gum, like Clorets, a 15-cent seller.

The way some trade sources figure it out. Beech-Nut's strategy for selling its chlorophyll gum is based on two dollar-saving ideas: (1) Advertising for Clorets will create a demand for all chlorophyll gums and some of it is bound to spill over to Beech-Nut's cistern. (2) By using the Beech-Nut name for its chlorophyll gum. Beech-Nut can build up its chlorophyll sales through advertising of its established chewing gum brands.

As a result of these policies, Clorets gum has had the air to itself. And Chicle has not let any alfalfa (from

which the commercial water-soluble chlorophyllins come, by the way) grow under its feet. In its broadcast advertising for Clorets, it has been aggressive and consistent, punching hard on both radio and TV, network and spot, day and night.

Like Wrigley, Chicle concentrates on reaching an audience rather than using big-name entertainers. Here, in a couple of nutshells, is how Chicle has been pushing Clorets on the air (via Dancer-Fitzgerald-Sample):

- On network TV, Clorets now sponsors *Rocky King*, *Detective* (Du Mont, 34 stations, Sunday 9:00-9:30 p.m.) and *Date With Judy* (ABC, around 40 stations, 7:30-8:00 p.m. Wednesday). Chicle shares *Rocky King* with Procter & Gamble as cosponsor.

(Please turn to page 68)

**case history**

**Name show:** Jackie Gleason, CBS TV, was bought as temporary deviation from non-star approach. Any seeks lower-cost shows that build good audience

**Current net TV shows:** American Chicle sponsors "Rocky King" on Du Mont, sharing it with P&G, and "Date With Judy" on ABC TV. Commercial for Clorets shows couple kissing, has been used since 1951 with little change. Spot TV is used in 35 markets, spot radio in 200 non-television areas



# American Airlines: after-midnight radio's biggest sponsor

Two billion ad impressions in three years is goal of \$2,500,000 spot buy



Hand-picked group of announcers, like WCBS New York's Bob Hall, deliver smooth mixture of semi-ad-lib commercials and semi-classic music to nocturnal listeners in six key areas via CBS outlets. Programs start at midnight, run to 5:30 a.m. six times weekly, cover 80% of sales areas

**P**ioneering in the air is an old story to the country's biggest domestic operator in the air transportation field: American Airlines. Among the major airlines, AA was the first to:

- Promote widely the Air Travel Plan, under which passengers fly with a credit card and are billed at the end of the month. Today every major U.S. airline uses this system but AA has over 40% of this business.

- Develop the Family Fare Plan—a deal whereby a passenger can take his family with him for half fare on certain days of the week. This has boosted passenger revenue for AA, filled many a plane on the slack days.

- Push the airlines as a means of shipping freight in a hurry from one spot to another. Since 1945, AA has multiplied by 20 its business in air-freight, mostly through the medium of first-class salesmanship.

- Persuade aircraft builders that they should tailor commercial planes to the needs of operators and the public. AA's William Littlewood was the guiding hand behind the development of the workhorse DC-3 in the mid-1930's. This plan has become famous.

But few businesses are as competitive as airline operation, and no airline can stay on top of the heap unless its management comes up with a steady stream of fresh ideas—particularly in the twin fields of advertising and airline promotion.

Last summer, C. R. Smith, the hard-driving Texan who is AA's president, spotted a new advertising opportunity for his airline. An executive who often sits up half the night to go over detailed reports from far-flung AA re-

case history

SPONSOR



AA's President C. R. Smith, 54, is behind the all-night radio deal. Project began when Smith and CBS's Frank Stanton met at dinner. Smith asked Stanton for post-midnight air facts. Research, summarized right, was clincher

### These research facts sold American Airlines on after-midnight radio

**1. Audiences:** According to CBS: "On an exceedingly conservative basis, 11,578,560 radio families rely on these six stations for the CBS and local programs they broadcast." The six outlets: WCBS, WEEL, WBBM, KCBS, KNX, WTOP. Added CBS researchers: "Actually, the figures would be at least tripled for this combination of stations if the basis of measurement was the number of families which can hear these stations at night." Figures were based on coverage data.

**2. Audience type:** American Airlines executives were impressed with qualitative facts regarding the audience tuning in after midnight. Key points: "For every 100 sets tuned to all-night radio, there are 160 adult listeners. 80% of them are between 20 and 50 years old." This is close to figures of 1951 Pulse study for WNEW in New York City area which showed nine out of 10 people in post-midnight audience were over 20, and that 58% of this audience were male listeners.

**3. Commercials:** As CBS calculates it, the average number of people who will hear an individual after-midnight radio commercial for American Airlines numbers around 100,000. Since American has a three-year contract for the all-night shows, this adds up to an astronomical number of commercial impressions during the run of the contract; about 8,000,000 weekly.

**4. Extra values:** The size of the "non-measured" after-midnight audience was another convincing argument from CBS. "There are 30,000,000 radio-equipped autos, several million portable sets; tens of thousands of resorts, hotels, eating places and gas stations have radio sets in use. None of these are included in our home estimates," said CBS. Also, the fact that there is less competition on the air after midnight may mean a better chance for AA's shows.

gions, Smith just as often keeps a radio going at his elbow to listen to music, news and the latest weather reports. How many others, Smith wondered, also tune their radios to all-night broadcasts?

A few days later, he put the question to his long-time friend Frank Stanton, president of CBS, Inc. over the dinner table, Stanton answered the question as best he could and promised further

information from CBS radio researchers in the near future.

Like pond ripples made by a tossed stone, the effect of the informal meeting between Smith and Stanton spread through both CBS and AA. Research executives of CBS and Ruthrauff & Ryan, AA's agency, soon scheduled a meeting in which they pooled all the available knowledge and data each had concerning after-midnight radio. Jim

Dearborn, AA's ad manager, was given a long, detailed and impressive report (see above) which could be summed up in these words: audiences are big and costs are low.

That did it. Smith gave the green light to the project, which was placed under security wraps so that other airline operators wouldn't get wind of it.

By the end of 1952, there were many  
(Please turn to page 76)

### American Airlines and CBS follow this "formula" in planning all-night show

► **Talent Policy** AA's six local announcers were hand-picked for their smooth, unobtrusive manner, sincerity in handling ad-lib style AA commercials and their general knowledge of music and musical names. To acquaint talent with operational methods of a big airline, AA took them all at various times on extensive tours of airports, ticket offices, pilot schools, maintenance bases.

► **Program Policy** All six shows are built around music-and-news formats. Music is from records, and is geared to mass, "middle-hair" appeal. Show tunes, popular concert favorites, smooth movie scores, operatic excerpts, ballet, etc., are featured. No heavy symphonic works, no jazz or bop. Each hour of show is programmed like "a separate concert." News is five-minute length.

► **Operating tips** No more than two "classic" works are played consecutively. These are interspersed with short works by artists like Mantovani, Kostelanetz, Morton Gould, etc. Each musical selection is announced briefly, sometimes with a few program notes about composer or performer. General idea is to have consistently melodic show, build new audience while winning audiences from jazz shows, night club interview programs, and super-longhair shows.

► **Music research** Pulse of musical public is carefully checked. Standings of classic and semi-classic records in trade surveys (Billboard, etc.) are watched. Retailers and record mail-order firms, like New York's Sam Goody's, are contacted regularly for up-to-the-minute data on public taste in recordings. Other checkups made with concert halls, artists, record pluggers, music firms.

► **Commercials** For first two hours of five-and-a-half hour shows, commercial stress is on specific items of AA service: frequency of AA flights to leading cities, convenience for business travel, advantages of AA aircraft, comparison savings by flying via AA, and so on. Rest of show puts stress on more institutional aspects of flying to build public acceptance. Commercial average: about four each hour, evenly spaced. Music is never interrupted for AA mentions.



Public taste in music is measured for AA's six shows via checkups with record retailers like New York's Sam Goody, who does \$3,000,000-annual business on worldwide scale. Trade surveys, audience mail, and music concerns also help AA



Mail avalanche: Ehlers offered booklet (see cut below) on 30 stations, received 15,000 requests. Sorting returns are (l. to r.) A. B. Crampton, DR&J a.e.; W. C. Lancton, agency's radio-TV dir.;

Carlton Fredericks, of WMGM; Albert Ehlers Jr., firm pres., and Edwin Ehlers, v.p. & ad mgr. Albert Ehlers Jr. personally delivered offer for the giveaways to test pull of firm's new radio drive



# Why Ehlers' \$200,000 budget is spot to the last drop

**Record sales are due to radio, says Eastern coffee firm's vice president**

"Sound your 'A' for Ehlers!"

That's the lead-in for the coffee firm's tuneful new radio saturation announcement campaign, which brought a 12% sales hike in just four weeks.

The new radio drive was launched in January for a 13-week period by the firm's agency, Dowd, Redfield & Johnstone. During the first two months of the campaign, one million more pounds of coffee were sold than during the corresponding period last year.

The attention-catching spiel is heard on a total of 30 stations along the Eastern Seaboard down through Baltimore, and also in Florida, following Ehlers' distribution pattern. On the strength of its initial success, the client renewed for an additional 13 weeks starting 1 April, plans to continue through the summer.

Ehlers' newest advertising push represents a sharp switch in the company's basic media thinking. Ever

since Dowd, Redfield & Johnstone took over the account in September 1952, Ehlers has been shifting steadily in the direction of heavier radio usage. The trend culminated in the announcement drive this past January and now 75% of Ehlers' total annual ad budget goes into radio. The remainder is spent on TV. The firm is currently spending at the rate of \$200,000 annually in the two media. Previously, Ehlers' ad dollars were channeled al-

most exclusively to the newspapers, with limited support from car cards and the air media.

Due to an anticipated price hike of 10-12c per lb., the industry as a whole in January-February was disposing of coffee almost as fast as it could pack the grind in tins. And Ehlers' record sales figures for these two months may be partly traceable also to a special price deal for distributors offered at the same time the announcement campaign got underway.

Edwin A. Ehlers, vice president and advertising manager of the firm, however, gives the largest share of the credit for upped sales to the new radio drive. Says he: "The radio advertising program which we are now conducting has driven the sales of Ehlers Grade 'A' Vacuum Tin coffee to the highest point in the history of the company."

As proof of this contention, Edwin Ehlers cites the pull of a write-in booklet offer made during just one week on 30 stations. The offer was made personally by the firm's president, Albert Ehlers (Edwin and Albert Ehlers are brothers). Listeners sent in 15,000 requests for the booklet on "How to Make Perfect Coffee" and the small red plastic coffee measure offered with it. The agency pointed out that WQXR, New York, alone got 1,000 letters for the booklet.

Ehlers undertook its air campaign with three basic aims:

1. Create stronger brand *identification* and familiarity on the part of consumers.

2. Encourage *existing* distributors to buy larger quantities of the Ehlers' product as consumer demand increases. Ehlers also wanted to increase distribution by adding additional retail outlets in existing sales territories of the firm.

3. Build up idea of Ehlers coffee as a *quality* coffee (it's comparatively expensive, is selling in some New York City stores now for 93c a lb., as are its chief competitors, Maxwell House, and Savarin. Other brands sell for as low as 81c per lb.) Price is never mentioned in the copy.

The announcement campaign itself shaped up rapidly around a jingle used on virtually all Ehlers announcements, which leads into straight copy.

The jingle, the work of DR&J copywriter Harold Longman, employs the use of simple phrases and repetition of just one basic idea to create high audience remembrance of the message. In addition, it solves the problem of familiarizing consumers with the product and giving them correct pronunciation for the firm's name.

It runs along like this:

**ANNOUNCER:** "Sound your 'A' for Ehlers!"

4 **SINGERS:** "A --- A --- Ehlers Coffee ---

Double rich, Grade A Coffee

A --- A --- Ehlers Coffee ---

Sings with extra flavor!

A --- A --- A --- A ---

Ehlers!"

The rest of the one-minute announcement is devoted to straight copy, emphasizing Ehlers' "double-rich" flavor, its blend of "only the world's most expensive coffees." Ehlers, which manufactures both instant and vacuum-packed varieties of coffee, switches copy emphasis in its announcements, sometimes plugging the instant brand, sometimes the regular.

All advertising copy for the firm is supervised by Wallace Lancton, DR&J's radio and TV director, and A. B. Crampton, director of the agency's foods department, and Ehlers account executive since September.

Ehlers is now spending 75% of its

total ad budget for radio. It averages five to 20 announcements a week on each of the 30 stations used in its campaign lineup. It's on the air as often as 112 times a week in a single market (New York City).

The plan to continue through the summer, in itself, points to the medium's recent success for the firm, since Ehlers formerly used little if any—air advertising during the hot season. (See DR&J radio-TV director Wallace Lancton's comments on summer use of air media, "Mr. Sponsor Asks," 6 April 1953.)

For \$25,000 a month, Ehlers reaches six million radio homes a week, at a cost-per-1,000 homes of 40c.

The announcements are aired over radio stations WMCA, WNEW, WQXR, WINS, WLIB, WHLI, WMGM, New York; WPAT, Paterson; WFAS, White Plains, N. Y.; WAAT, Newark; WICC, WNAB, Bridgeport; WELI, WNHC, New Haven; WILK, Wilkes-Barre; WGBS, WQAM, Miami; WMTR, Morristown, N. J.; WROW, Albany, N. Y.; WHOL, WKAP, Allentown, Pa.; WIP, Philadelphia; WSTC, Stamford; WFPG, Atlantic City; WWBC, Vineland, N. J.; WGBI, Scranton, Pa. On TV, Ehlers uses cooperative announcements over WPIX, WABC-TV, and WABD, New York. (It also has co-op announcements on WABC.

(Please turn to page 70)

### **Ehlers brothers manage company's production**

*Sixty-year-old Brooklyn firm once concentrated budget on newspapers, switched to radio last year. Due to announcement drive begun in January, firm is now working at capacity. Shown below testing coffee are (l to r.) W. P. Keogler, treas.; Albert Ehlers Jr., pres.; W. H. Keogler, sec'y.; Edwin A. Ehlers, v.p. and ad mgr.*



## **case history**

**Three pointers in getting the most value from local television homemaker programs**

- 1. CLIENT SUITABILITY:** Most local TV homemaker programs deal primarily with the subject of food preparation and cooking tips. Therefore they are primarily suited to food-product sponsors. However most homemaker shows in TV also feature other topics of interest to women (household improvement, child care, etc.), and have been used with success by many non-food, appliance, and cosmetic firms, as well as utility and retail sponsors.
- 2. PLANNING COMMERCIALS:** Veteran performers and clients alike on TV homemaker shows are largely convinced that live, informal commercials produce the best results. TV homemakers are wonderful ad-libbers. But a sponsor must provide talent with fact sheets and data about his product, as well as adequate samples, test recipes and the like. Conference between agency and talent is real aid in determining what sales points to stress.
- 3. INTEGRATING COMMERCIALS:** When commercials are live, integration is seldom a problem. Star of the TV homemaker show almost always does the commercials as well, often while demonstrating a lengthy recipe or household hint. This way, the client really gets his money's worth. Cross-plugs between media are easy, too. If an advertiser is running a recipe series in printed ads, they can be demonstrated on the air as part of the show.



**Crackers** Daytime Tulsa viewers usually dial KC... "Looking at Cookin'" show, see m.c. Jonny Best... live cooking demonstrations, ad-lib plugs for Sup...

# Television homemaker program

**U. of Okla. study, tips from veteran performers herein give new ad perspective**

The manufacturer of a fancy electric broiler recently decided to switch from nighttime TV announcements to participations in a daytime TV homemaker show. A taskmaster, he went to the show's rehearsal to see that his commercial was to be done properly.

The show's lady homemaking authority, veteran of many radio and TV kitchen programs, stared at the client in surprise when she saw the commercial copy.

"Do you mean I have to memorize all this?" she asked the sponsor.

"That's right," the sponsor replied. "We've used that same copy at night. It sells our product. That's why we want you to do it word for word."

"But I'm not an actress," she protested. "Can't I do it in my own style of presentation? I'd much prefer it!"

**Home repair** How to re-do old furniture is shown in "Our House" show on WDSU-TV, New Orleans, by Mary Frances Morgan and Bob Hamilton

**Grooming tips** Advice to beauty-conscious women is part of "Woman's Page" daytime show on Philadelphia's WFIL-TV. Star of show is Peggy Towne

**Local guests** Farm and city housewives in Omaha area see daily potpourri of cooking tips, household advice on WOW-TV's show with Martha Boh...





**Coffee** "Mama Weiss," and sidekick Eddie Coontz show off hand-painted coffee mugs from sponsor (Nob Coffee) on cooking hour, KHJ-TV, Los Angeles



**Baked Goods** Susan Adams, veteran of 20 years of radio and video cookery programs, shows off fancy loaf of Stuhmer's bread via Du Mont's WABD, New York



**Canned Meats** Quick meal of Chix Stix (a sort of enchilada) is demonstrated on KRLD-TV, Dallas, by Martha McDonald, assisted by TV maid, Ruby

## HOW TO USE THEM WHO'S SPONSORING THEM WHAT'S IN THEM

### in these useful air vehicles

Back and forth went the discussion. Finally the client agreed to a trial.

Next day, when her housewife audience dialed the TV show, they saw her smile brightly at the shining broiler. "This is *really* something, ladies," she said. "Let me show you how easy it

is to prepare the tastiest lamb chops you ever ate. . ."

Sequel: The ad-lib commercial pulled well over 1,000 requests for a booklet—about 40 times the sponsor's normal expectancy for his previous nighttime announcements.

Sheepishly the sponsor apologized to the TV homemaker.

"From now on," he added, "do the commercial any way you want. You sounded so *convincing*."

The moral of the story is obvious. Yet this is just one of the things which clients often don't know about that lineal descendant of radio's early "cooking schools"—the local TV home-

maker programs on U. S. stations.

Many advertising basics concerning this category of local video daytime fare have now come to light as the result of a recent nationwide survey by Sherman P. Lawton, coordinator of broadcasting instruction at the University of Oklahoma. Lawton, whom SPONSOR readers will remember as the guiding research hand behind its 1 August 1949 study on "The faltering farm commercial," sent detailed questionnaires on TV homemaker shows to all of the operating TV stations in February. Better than 67% replied to the questionnaires.

Educator Lawton's study shows pri-

care Halloween fun for kids is demonstrated Virginia Critchfield on her "Open House" program, FMV-TV, Greensboro, N. C. Has long client list



### These 10 basics about TV homemaker programs come from Lawton's U. of Oklahoma survey\*

1. Percent of TV stations with one or more homemaker shows . . . **90.6%**
2. Most common scheduling of such shows . . . **Daily (67%)**
3. Most common length of TV homemaker shows **Half-hour (55%)**  
**Quarter-hour (22%)**
4. Total U.S. hours per week devoted to TV homemaker shows **400 (est.)**
5. Primary TV origination of homemaker programs . . . **Local (97%)**
6. Percent of TV homemaker shows which feature cooking tips . . . **89%**
7. Principal method of instructing audience. **Demonstration (92%)**
8. Primary source of TV homemaker programs **Station staff (73%)**
9. Principal method of handling commercials **Live, by show star**
10. Largest single class of advertisers . . . **Food firms (national)**

\*"Homemaking programs on TV," by Sherman P. Lawton, coordinator of broadcasting, University of Oklahoma, Norman, Okla. Study done in February 1953.

Some leading products on TV homemaker shows: Dole Pineapple, Wesson Oil; Windex; Seabrook Parnis frozen foods; Borden's products; Stahl-Meyer meats; My-T-Fine desserts; United Fruit bananas; Buitoni products; Devco Paints; Crosley home freezers; Tip-Top Bread; Nestea and Nestle's Cookie Mix; French's Mustard; Snow's Clam Chowder; and Birdseye Chicken Pie.



Kitchen fare: Homey atmosphere is created by Margaret Masters of KSL-TV, Salt Lake City, who keeps recipes behind kitchen clock on daytime show. Other shows, l. to r.: Marion Resch entertains

guest cook on WNBK, Cleveland, series; "Homemaking with KSD-TV" gives tips to St. Louis viewers; Hazel Markel (left) of WTTG, Washington, counts the Electric Institute as one of the participating clients

marily that the homemaker show on TV is a leading brand of local programming and is aired in one form or another by over 90% of U. S. TV stations. Also these shows are considered by clients to be useful advertising vehicles: fewer than 1% of the commercially aired TV homemaker shows responding to the survey reported "no sponsorship." (For other highlights of the Lawton report, see box.)

To this material SPONSOR editors have added other facts and opinions, gathered primarily from distaff performers and producers with considerable experience in the field of TV homemaker programs.

Here then are the key findings of Lawton's study, as well as SPONSOR's research, on the subject of local-level TV homemaker shows:

**1. Who builds them?** Like disk jockeys in spot radio, the video homemaker show is almost always a local product. Lawton's survey shows that 97% of the homemaking programs carried by U. S. TV stations originate locally; about 2% are aired from film; 1% are network programs.

As might be expected, the creative burden is carried largely by the stations. Some 77.5% of the programs surveyed were concocted by station staffs. Even so, sponsors themselves often large local retailers, like a department store or food chain—are the

second-largest category of creators of homemaking shows; 13% of the shows were client packages. The remainder, for the most part, were created by outside talent and package firms and even local cooking schools.

No count was made in Lawton's study of the length of time the shows had been on the air. But a checkup among station reps by SPONSOR shows that between half and three-quarters of the TV homemaking programs on local TV outlets have been aired almost from the day the station began its broadcasting operations.

## programming

Many, in fact, are outgrowths of similar shows which the radio half of a radio and TV outlet had in the late 1920's or early 1930's, back in the days of Kraft's *Mrs. Goudiss Forecast* and R. B. Davis' *Mystery Chef*.

Their widespread and continuing TV popularity is perhaps best explained by veteran radio and TV producer Wilbur Stark, whose comely wife (Kathi Norris) was a pioneer among TV homemakers. Said Stark:

"A picture is easily worth 10,000 words when it comes to explaining to a woman how to cook a new recipe or

how to take care of the furnishings in her home. This is where TV has a big edge over similar shows in radio."

**2. Where and when:** On the basis of his survey, Lawton estimates that 400 hours a week—or 20,800 hours a year—are devoted to homemaking video programs by local TV stations. Unless the popularity of these shows slackens, by the time there are 1,000 TV outlets there will be some 200,000 hours a year of such shows available to women in this country.

As mentioned earlier, almost every station in the video industry has one or more shows which can be categorized as homemaking. Here's how the figures shaped up in the survey:

PERCENTAGES OF TV STATIONS WITH HOMEMAKING SHOWS

No shows	9.3%
One show	42.6%
Two shows	26.6%
Three shows	10.6%
Four shows	10.6%

Homemaking shows are almost universally aired in daylight hours and usually on a Monday-through-Friday basis. In fact, nearly seven out of 10 (68%) of the shows of this type are televised on a five-times-weekly schedule. The next type of slotting on the list, in terms of popularity, is twice weekly. The score for this type: 14%.

(Please turn to page 72)

Guests in home: Among shows which offer blend of guest appearances, household and fashion tips are, l. to r.: "Memo for Milady," seen daily on Atlanta's WAGA-TV starring Helen Parris; KRON-TV,

San Francisco series with Marjorie Trumbull, seen with Washington guest; "Shopping for You" on Baltimore's WAAM. Below, young models show off fashions on "Mary McAdoo at Home," KNBH, L. A.







# 2. Media Basics

Part 2 of All-Media Evaluation Study

## NEWSPAPERS

Some call them King of Media. For ANPA statement, tips on how best to use, strengths, limitations, biggest advertisers, see **page 40**

## DIRECT MAIL

Medium or not, over \$1 billion was spent on it last year. These facts should interest you, especially table on testing mailing lists **page 42**

## RADIO

Network radio is down, but spot is growing faster than any print media. These facts and figures explain vigor of elder of two air media **page 44**

## MAGAZINES

Leading the national advertising parade, magazines continue to grow in dollar volume. Charts, tables show why many use them exclusively **page 48**

## NEXT ISSUE:

Basic facts about Television, Business Papers, Outdoor, Transit—tips, advantages, weaknesses, top advertisers, revenue, circulation, cost

The story that follows is a greatly simplified composite picture of how one ad manager faced and solved the problem of how to spend \$500,000 to launch a new breakfast cereal: Yognuts, made of corn and condensed yogurt. Although fictitious, the story is based on a number of similar experiences related to SPONSOR by ad managers and agency executives. Please note that the article assumes all product and market testing has been concluded, all competitive data gathered. Some of the points stressed in this article take little of our synthetic adman's time or conscious thought—

he knows these problems too intimately to require more than momentary mental effort. But they exist, and SPONSOR is using this narrative technique to focus attention on the basic facts about all major media. What should be obvious by the time you finish this article and the concluding portion of "Media Basics" next issue is this: Each medium has exclusive qualities which no other can match as well. Keep them always in mind and your advertising is bound to improve in psychological impact and effectiveness.

\* \* \*

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- Henry Schachte ..... ad director, Borden Co., New York

**Y**ou have \$500,000 to spend.

You're an ad manager, and your job is to use it to advertise a new food product.

But first, as usual, the company's board of directors wants to know the pros and cons.

You look up your media chart and here's what you see:

Daily newspapers	1,786
Radio stations	2,400
ABC magazines	250

## Why an advertiser should be interested in newspapers as a medium



Mr. Barnes

If an advertiser is interested in applying the modern strategy of matching advertising pressure to sales opportunity, there are 10 major reasons why he will benefit by using newspapers:

1. Flexibility of coverage. Whether his market opportunity is governed by geographical location, climate, city-size, or sectional preferences, he can apply maximum pressure in his prime markets with a minimum of wasted effort in poor markets.
2. Thorough coverage. In any given market, newspapers offer as close to complete saturation as it is possible to secure. Every week day the 44,000,000 families of this country spend \$2,500,000 to buy 54,000,000 copies and on Sunday more than \$5,500,000.
3. Whole-family coverage. The newspaper is edited to appeal to both sexes, all ages, and all income brackets.
4. Unique editorial appeal. Only the newspaper is equipped to bring people the type of news that they rank above all others—local news. In its pages its readers learn everything that's happened in their home town. News of schools and churches—clubs and lodges—who entertained whom—and

what they wore and ate—what's on sale, for how much, and where—who was born, who got married, who died.

5. High readership. Forget the pages of special interest such as society, sports, foods. Consider only pages carrying general news and average. Readership studies show that these pages attract, on the average, 64% of the men readers and 73% of the women readers.
6. Flexibility of timing. Newspapers permit the advertiser to concentrate his pressure during his peak seasons and drop out in his off seasons.
7. Flexibility of frequency. Depending upon his needs, the advertiser can schedule his advertisements monthly, weekly, or daily or run several different ads on the same day.
8. Flexibility of space-units. The advertiser can purchase whatever space size best suits his needs—whether it's a column-inch or a double truck.
9. Flexibility of message. The advertiser can change his advertising appeal virtually over night—and he can simultaneously use different appeals in different markets.
10. Economy. A 10,000-line schedule in a newspaper with a \$3.00 milline rate figures out at 3c per family. Less than it would cost to buy, print, and address a single Government post card.

HAROLD S. BARNES, Director  
ANPA Bureau of Advertising

TV stations	162
Business papers	1,829
Outdoor posters	15,000 areas

You do a quick desk-top tabulation and come up with the following estimate for a minimum type of national campaign: You figure you can make some kind of national impression (not an equal one, of course) with—

500 newspapers	\$500,000
77 lines a week for 52 weeks, or	
100 radio stations	
3 announcements a week for 52 wks.	\$300,000, or
2 top magazines (mo.) B & W	\$100,000
1½ page 9 times a year	

You phone the radio and TV networks to see what they

can give you that will match the magazines. You mention the \$100,000 figure. Here's what they say:

NBC Radio offers you *My Secret Story* for \$89,000 for 13 weeks full network of 207 stations or *Modern Romances* for \$94,000, same period, same stations. Both are 30-minute romantic adventure programs Saturday morning.

NBC TV offers you 31 participations for \$100,000 on *Today*, 7:00-9:00 a.m. daily news show, on 42 stations.

CBS Radio submits Galen Drake, 15 minutes Saturday morning on the full network of 200 stations, for 52 weeks. Price: \$294,000 (\$219,000 for time and \$75,000 for talent), or a little over one-fourth that for 13 weeks, commissionable.

CBS TV's lowest-cost buy is a five-minute participation on the daily *There's One in Every Family* on 33 stations for \$26,208 for 13 weeks. This is \$2,016 a week, \$1,661 for time and \$355 for talent. Show runs from 11 to 11:30 a.m. and is between *Godfrey* and *Strike It Rich*.

Mutual suggests its Multi-Message Plan over 430 stations at \$58,500 for a 13-week cycle. This gives you participation on your choice of three of five shows a week (four crime programs and a movie quiz) with a one-minute commercial on each. The shows run Monday through Friday 8:00-8:30 p.m.

Du Mont TV could put a 15-minute Saturday morning show on nine stations for 13 weeks for \$42,544 (\$2,538 a week for time, \$750 for talent). This gives you 40.1% of the TV market, the net points out.

ABC Radio could give you a 15-minute show Saturday morning on 340 stations for 13 weeks for just under \$60,000 (\$350 being budgeted for talent, per week).

ABC TV has nothing for less than \$195,000 for time and talent (\$4,000 a week for latter) for a 15-minute Saturday morning program to run 13 weeks on 74 connected stations.

(All above programs are as of mid-April 1953.)

You check your outdoor date: \$100,000 will get you

### How best to use newspapers

1. Determine those markets that offer the best sales opportunity.
2. Determine the seasons that offer the peak sales opportunity.
3. Schedule your newspaper advertising accordingly.
4. Use an adequate volume of linage. (80% of national advertisers use fewer than 5,000 lines a year—60% fewer than 2,500 lines.)
5. Don't forget that continuity pays in all media. Newspapers are no exception.
6. Give your readers the information they want—sizes, colors, price, terms, where to buy your product.
7. Don't clutter up your ads. Keep them simple—and the copy simple. Use plenty of white space.
8. Hire good copywriters.
9. Hire a good art director.
10. Hire a good production man.

SOURCE: ANPA Bureau of Advertising, 1953

# 1. NEWSPAPER BASICS

## advantages

1. Penetration of all income groups.
2. Selectivity of markets.
3. Timeliness.
4. Ease of copy changing.
5. Control of degree of pressure.
6. Wide selection of editorial background.
7. Merchandisability.
8. Local, hometown coverage.
9. Dealer tie-ins.
10. Special position.
11. Testing in single markets.
12. Measuring sales versus advertising.

## limitations

1. High cost of national coverage.
2. Wasted circulation (lack of selectivity of customers) for some advertisers.
3. Short life.
4. Poor reproduction.
5. No ear appeal.

SOURCES for advantages and limitations: Y&R's "Evaluation and Use of Advertising Media," Lucas & Britt's "Advertising Psychology and Research," Brennan's "Advertising Media," Howse & Fish's "Fundamentals of Advertising," Rochester Industrial Advertisers' "Practical Advertising Procedure," plus SPONSOR Interviews

## biggest clients

1. General Motors	\$23,794,340
2. Procter & Gamble	11,179,190
3. Chrysler	13,519,000
4. Lever Bros.	11,537,206
5. Colgate-Palmolive-Peet	10,842,173
6. Ford	10,729,755
7. Distillers Corp.-Seagrams Ltd.	8,172,150
8. General Foods	7,875,290
9. Schenley Industries	6,598,623
10. National Distillers Products Corp.	6,290,430

SOURCE: ANPA Bureau of Advertising, 1951 (latest figures available)

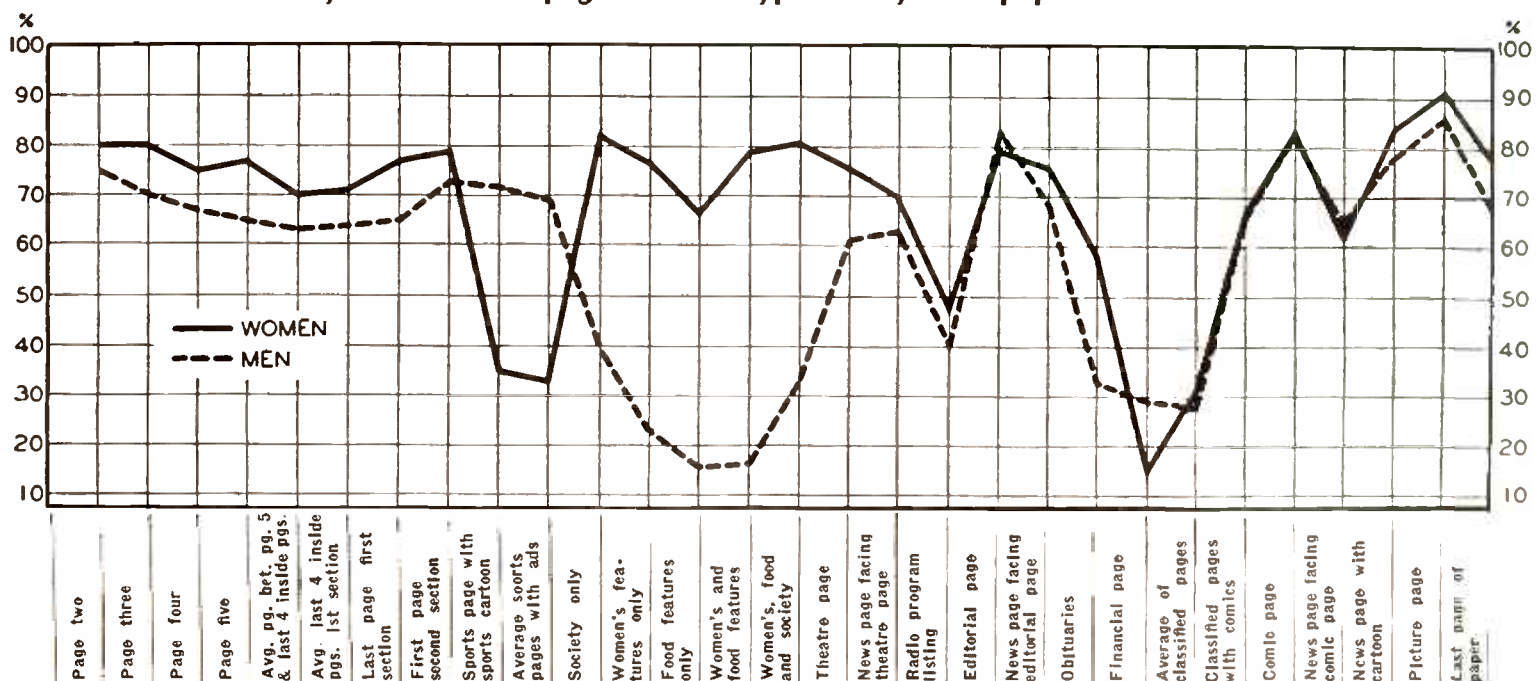
## circulation, rates

Year	Number Dailies	Circulation	Joint Minimum Rate	Milline Rate	Total Advq. Exp.* (in millions)
1939	1,888	39,670,682	\$128.067	\$3.23	\$793.0
1940	1,877	41,131,611	128.122	3.11	815.4
1941	1,857	42,080,391	129.073	3.07	844.4
1942	1,787	43,374,850	129.731	2.99	797.5
1943	1,754	44,392,829	132.005	2.97	899.9
1944	1,759	45,954,838	132.613	2.89	888.0
1945	1,749	48,384,188	140.571	2.91	921.4
1946	1,763	50,927,505	154.212	3.03	1,158.3
1947	1,769	51,673,276	162.662	3.15	1,475.0
1948	1,781	52,285,297	173.851	3.325	1,749.6
1949	1,780	52,845,551	176.8334	3.346	1,915.7
1950	1,772	53,829,072	188.3795	3.50	2,075.6
1951	1,773	54,017,938	200.810	3.717	2,257.7
1952	1,786	53,950,615	209.404	3.881	2,458.5

SOURCES: "Editor & Publisher International Year Book" 1953 \*McCann-Erickson estimates prepared for "Printers' Ink" Newspapers have decreased from 1,888 to 1,786 since 1939. Circulation has risen 27.8% (against pop. rise of nearly 20%). Milline rate has gone up 20%.

## readership analysis

Survey shows what pages of the typical city newspaper are best read



SOURCE: Y&R's "Evaluation and Use of Advertising Media." Figures shown above for each day represent the percentage of adult readers of a typical news-

paper in a typical city who can be expected to read something on the page in question on a given day. Aside from first page, picture page is best read.

## Why an advertiser should be interested in direct mail as a medium



Mr. Henderson

Direct mail, in many instances, can be the effective answer to the problems of advertisers. This is especially true where an advertiser has defined a specific market for his sales message.

Often advertisers, through mass media (radio, television, newspapers, magazines) establish these markets only to fall short of their sales goals because they haven't used direct mail effectively to follow through on the impact effect created.

For example: Consumer magazines are filled with ads which solicit inquiries. It follows that the readers who respond to these inquiries by asking for booklets, more information, samples, etc., are truly interested prospects. As such, they are ripe for personalized selling efforts. Yet studies indicate that quite a number of major advertisers fall short of this final sales goal because of the inadequacy of their follow-up direct mail programs.

Let's draw a picture comparing an advertising program with a well-trained army unit. Military procedure is generally to soften up resistance through aerial bombing, shelling with artillery, moving in

tanks, and finally the infantry for the final blow to consolidate the objective. Direct mail is the infantry unit in advertising. It can do the job of taking a specific objective after sales resistance has been softened by mass media. In some cases (such as magazine circulation), direct mail alone accomplishes the complete purpose.

Again, for industrial advertisers, direct mail answers many problems. The DMAA Library is filled with successful campaigns of advertisers who pointed their mailing pieces at purchasing agents, engineers, production managers, etc.—in short, they knew exactly whom they wanted to reach and used direct mail to reach them.

Direct mail, when planned and properly used with other forms of advertising, frequently is the difference between a highly successful advertising program and a mediocre one. Properly integrated, using strong copy, showmanship and personalization, direct mail is the factor that can add effective strength to a campaign.

One word of caution about using direct mail: Don't use it as an expedient—something hurriedly thrown together to plug a gap. Plan it, devote time to it, dovetail it with your over-all program—and it will do a remarkably effective job.

WILLIAM B. HENDERSON, Managing Director  
Direct Mail Advertising Assn.

No. 100 poster coverage (enough posters to cover the market) in just Chicago and Philadelphia for about 10 months.

Your problem: How do I decide which media to use?

You look up some case histories to see how the big boys have used media over the years.

**How others buy:** General Foods, a \$28 million advertiser (major media only), spent \$1.5 million on network radio in 1936, \$8.5 million in 1943, \$7.5 million in 1949, and \$6.2 million last year.

Its use of newspapers switched from \$2.3 million in 1936 to \$360,000 in 1943 to \$4.3 million in 1949 to \$7.9 million in 1951 (latest figs.).

In magazines the food mastodon has increased its expenditures steadily from \$1.6 million in 1936 to \$2.5 million in 1943 to \$5.6 million in 1949 to \$5.9 million in 1952.

Its TV appropriation (network) has zoomed to \$7.4

million in five years.

The other giant food companies—General Mills, Swift, Campbell Soup, National Dairy, Coca-Cola, Standard Brands—show similar checkerboard media patterns.

You ask yourself: "If they don't know, how can I be sure?"

You leaf through your file of advertising statistics, and an item catches your eye:

"Only 60 corporate companies in this country have more than \$2 million to spend for advertising."—Frederic Schneller, v.p., D'Arcy, St. Louis.

You check other data and learn:

- Only 200 companies spend over a million to advertise 2,000 or more products. These buy 55% of all national advertising in six media—magazines, newspapers, supplements, farm magazines, network radio, and network television.

- 2,400 companies spend \$25,000 to \$1 million each to advertise 4,000 products; these buy 33% of the advertising in six media.

- 10,000 or more firms spend under \$25,000. These buy 12% of the advertising. (*Printers' Ink*: "Profile of the Advertising Market").

You check the top 100 advertisers and note that not one uses any one medium exclusively. Most use all media. Some exceptions: liquor companies and Eastman Kodak, which don't use air; Pet Milk, which uses no magazines. (Of course the air media do not accept liquor advertising.)

You conclude: The rich can afford it; they use everything. But I've got only \$500,000.

You rifle through SPONSOR's private file on moderate-size advertisers who don't use radio or TV. SPONSOR could find only a handful, mostly industrials, in the \$200,000 and up bracket who ignore the air. Some of their reasons for doing so you find fascinating:

An electronics and metallurgical products manufacturer in the Midwest: "Couldn't get any TV time."

A proprietary medical house: "Tried it 15-20 years ago; not productive."

An insurance group spending \$500,000: "We are gov-

### How best to use direct mail

1. Plan your advertising in other media so you can use it in direct mail.
2. Personalize your letters.
3. Use folders when you need to bridge the gap between personal letters and booklet.
4. Use broadsides for smash effect.
5. Use mailing cards for brief announcements, teaser ideas, single messages, quick reminders, when time is short.
6. Plan your booklets and brochures so individual pages can be used as separate mailing pieces.
7. Build your own lists, then keep them clean.
8. Use pictures when possible.
9. Sample-test your mailing list.
10. Be sure to test only one variable at a time.

SOURCE: DMAA, 1953

# 2. DIRECT MAIL BASICS

## advantages

1. Can be directed to specific individuals or markets with mass or specialized mailings, any appeal.
2. Can be made personal to point of being confidential with name, address at top, name in body of letter.
3. Is single advertiser's individual message, does not compete with other advertising.
4. Is not limited in space and format, can run from simple note to catalogue of a thousand pages.
5. Permits complete flexibility in materials and processes of production with no limitation except cost.
6. Enables you to introduce novelty and realism into your story so you can excite interest, sell too.
7. Can be produced according to needs of your immediate schedule; you can turn the flow on overnight.
8. Can be controlled for specific jobs of research, reaching small groups, testing ideas, appeals, reactions.
9. Can be mailed to coincide with meetings, conventions, or salesmen's arrival for double impact.
10. Makes it easier for reader to buy because of order blank and postpaid reply envelope.

SOURCE: Direct Mail Advertising Assn., 1953

## limitations

1. Most of the letters end up in waste basket unread, say media experts.
2. Cost-per-1,000 persons reached is highest of any medium, according to available statistics.
3. Lists must be constantly cleaned or grow outdated. Research on names must be continuous.
4. Unless you use personally typed letter, few people are fooled they are getting personal message.
5. You must be prepared to test continuously—lists, copy appeals, offers, mailing methods, art.
6. Agencies generally shun it or charge extra to plan direct mail campaign for sponsor.

SOURCE: SPONSOR interviews with media experts, 1953

## expenditures, costs

These expenditures in millions

1935	\$281.6	1942	329.1
1936	319.0	1943	321.5
1937	333.2	1944	326.2
1938	323.7	1945	290.2
1939	333.3	1946	334.4
1940	333.7	1947	579.0
1941	352.6	1948	689.1

1949	755.6	1952	1,011.4
1950	803.2		
1951	923.7	Total	8,640.5

SOURCE: McCann-Erickson estimates prepared for "Printers' Ink," 1953

These are current costs of direct mail	(Average)
1,000 letters 1st class	\$100*
1,000 letters 3d class	75*
1,000 postcards	37

SOURCE: Direct Mail Advertising Assn., 1953. \*Includes envelope, letter, circular, order blank, reply envelope, addressing, duplicating letter, etc.

## table of sample sizes

How to determine (1) margin of error, (2) minimum sample size, (3) significance of return in testing mailing lists

Plus or minus error on expected % of return	EXPECTED PERCENTAGE OF RETURN FROM MAILING										
	1.0%	1.5%	2.0%	2.5%	3.0%	3.5%	4.0%	4.5%	5.0%	5.5%	6.0%
.05	152,100	227,000	301,200	374,600	477,200	519,000	590,100	660,400	729,900	798,700	866,700
.1	38,000	56,800	75,300	93,600	111,800	129,800	147,500	165,100	182,500	199,700	216,700
.2	9,500	14,200	18,800	23,400	27,900	32,400	36,900	41,300	45,600	49,900	54,200
.3	4,200	6,300	8,400	10,400	12,400	14,400	16,400	18,300	20,300	22,200	24,100
.4	2,400	3,500	4,700	5,900	7,000	8,100	9,200	10,300	11,400	12,500	13,500
.5		2,300	3,000	3,700	4,500	5,200	5,900	6,600	7,300	8,000	8,700
.6			2,100	2,600	3,100	3,600	4,100	4,600	5,100	5,500	6,000
.7					2,300	2,600	3,000	3,400	3,700	4,100	4,400
.8						2,000	2,300	2,600	2,900	3,100	3,400
.9								2,000	2,300	2,500	2,700
1.0									2,000	2,000	2,200

SOURCE: Chart compiled by Richard Ostheimer of Time, Inc., copyright DMAA 1953

Use this table: (1) To find permissible error. Suppose you mailed 10,000 names, got 1% returns. Go into 1% return col. Nearest fig. is 9,500. Move left to .2 in error col. This means you may expect .8% to 1.2% return from entire list. (2) To find size of minimum sample. Suppose you expect a 3.5% return from list. You want to run close test, giving yourself error of plus or minus .2. This means you're willing to accept 3.3% and 3.7% returns as identical. How large is minimum sample you need? Find error of .2 in error col. Follow this

row until you are in 3.5% expectancy col. where you find fig. 32,400. This is your minimum sample size. (3) To find significance of return. Suppose you could mail only to 5,000 names and got 2% return. Enter table in 2% return col. Nearest sample size to 5,000 is 4,700. Go to left until you hit .4 in error col. This means if you'd mailed a pair of samples and one brought 1.6% and other 2.4%, statistically they'd be identical. Table is figured on 95 confidence level, meaning that in 95 tests out of 100, test results will apply to entire list.

SOURCE: "Testing, The Scientific Approach in Direct Mail," prepared under direction of William Arkwright Doppler for DMAA

## Why advertisers should be interested in radio as a medium



Mr. Ryan

Radio is a must for advertisers because:

1. Radio covers the market . . . everyone . . . in every market . . . everywhere. Radio reaches every group of customers . . . because radio reaches ALL groups of customers. 98.1% of all American homes have radio . . . 70.5% of all American automobiles have radios . . . an aggregate of more than 110,000,000 radio sets in America. This compares with 85% of Americans who read a daily newspaper even two days a week . . . 69% who have read a magazine within the last six months . . . less than half of American homes with even one television set operating in the home.
2. Radio penetrates the market . . . better than any other advertising medium. The average American spends more time each day listening to the radio than with newspapers, magazines and television . . . combined. A single radio announcement a day can reach 21% of all families in the market, an average of two times each, in a single week; three radio announcements a day can reach 43% of all families, 2 1/2 times each, in one week. This compares with about 15% of the actual readers of a newspaper who read even half the average-size newspaper ad . . . the less than 10% of the families in the average television market seeing the average nighttime network TV show.
3. Radio sells the market . . . with the unequalled salesmanship of the human voice. Radio provides advertisers with the most powerful sales weapon that exists—the human voice. Every word is a headline on radio. The impact of the right combination of selling words is unbeatable, because it involves the listener's own imagination—the most fertile breeding ground of sales ever devised. Only radio reaches and affects that imagination with maximum impact. A picture reduces a product to a rigid literalness. The customer must want that exact item,

or he is not interested. But a radio description of that item permits him to adjust its virtues to his own needs. Radio-spoken messages are remembered longer, recalled more easily and produce more results than printed advertising. The subtleties, friendliness and persuasiveness of the human voice make an impression which even the most skilled copy in cold print cannot duplicate.

4. Radio gets results in the market . . . in terms of actual customers . . . and sales. Ask Procter & Gamble—the biggest advertiser in America—which built and is still building its business with more radio advertising than any other kind. Ask a thousand other national advertisers now using radio successfully. Ask the hundreds of retailers throughout America—including such retail giants as Sears, Roebuck & Co. and The Kroger Co. who have discovered the real sales effectiveness of radio advertising in dollar-for-dollar expenditure tests against results obtained from other advertising media. When the chips are down . . . and counted . . . radio advertising not only produces more customer traffic and sales volume than printed media—for the same amount of money—but radio does so by reaching and selling a vast market virtually unsold by other advertising media.
5. Radio covers, reaches, sells and gets results in the market . . . at lower cost than any other advertising medium. Only with radio advertising can you now afford the day-by-day, week-in-week-out repetition of impact that is the keystone of a successful consumer sales effort in this era of pre-selling, self-service and robot retailing. Because only radio has been able to keep its prices down during more than a decade of inflation. Today radio is delivering more sales impacts at lower cost than ever before in the history of advertising. Consider these cost-per-1,000 individual advertising impressions: RADIO—\$1.08; MAGAZINES—\$2.99; TELEVISION—\$3.79; NEWSPAPERS—\$4.17.

WILLIAM B. RYAN, President  
Broadcast Advertising Bureau, Inc.

erned by committees—no favorable committee action at this time.”

An industrial group spending \$800,000: “Used a cooking program on a split radio network. Couldn’t hold the network together.”

You don’t have to jot down your campaign goal: to sell a new food product. You don’t have to list the high points of the ad message you’re going to want to get across: (1) new tasty packaged food; (2) lower cost than similar breakfast foods; (3) fortified with eight vitamins and 27 minerals; (4) appeals to children, youths, and the aged, as determined by tests.

You know you should have (a) magazines for color and TV for display; (b) newspapers for news impact; (c) radio for mass appeal; (d) maybe outdoor and transit for continuous pressure, especially near point-of-sale.

You also know you can’t afford all these.

Question remains: Which media do I pick? And why?

Of course you’ve tested the product in five or six markets: it proved highly popular. The media you used—newspapers, spot radio, and maybe spot TV—worked well. But now you want national media with strong local impact.

What then do you want basically to do?

Answer: Reach as many people, especially children, as cheaply as possible. Question: How can that be done?

**How “Life” sees media:** Your eye falls on a *Life* ad: “In 1952 *Life* again leads in advertising revenue.”\* It

outranks all the radio and TV networks, if time and not program revenue is considered. (And you know radio and TV reach bigger audiences.)

### \*LIFE’S TABLE

Rank	Medium	1952 Ad Revenue
1	<i>Life</i>	\$96,897,749
2	NBC TV	83,242,573
3	Satevepost	75,331,623
4	CBS TV	69,058,548
5	CBS Radio	59,511,209
6	NBC Radio	47,927,115
7	ABC Radio	35,023,033
8	<i>Time</i>	32,664,222
9	<i>This Week</i>	22,744,447
10	<i>Better Homes &amp; Gardens</i>	21,981,648

Mutual Radio was 11th with \$20,992,105; ABC TV, 15th with \$18,353,003; Du Mont TV was not among the first 20, with \$10,531,839. Figures are PIB; radio and TV figures are for net only.

Audience is the one, or virtually only one, quality that media have in common that is measurable. You wonder what would happen if you compare these media as to ABC circulation and air homes reached weekly. The print media then rank behind all air media (see table 1 p. 48).

However, you can see at a glance that print circulation does not count all the people who read the magazine, just as homes reached weekly by a network don’t give you a true picture of how many people heard some show on the network under consideration.

# 3. RADIO BASICS

## advantages

1. Gives 98% coverage of all U.S. families.
2. Only medium that appeals to the ear alone.
3. Permits you to do other things while listening.
4. Low cost, whether you use network or local.
5. Flexibility (can give local, regional or national coverage).
6. Advertiser gets credit for entertainment.
7. Advertiser can change copy overnight.
8. Advertiser can build faithful, loyal following.
9. Advertiser can select program content.
10. Advertiser can blend commercial and program.

SOURCES for advantages and limitations: Seehafer & Laemmar's "Successful Radio and Television Advertising," Brennen's "Advertising Media," Rochester Industrial Advertisers' "Practical Advertising Procedure," Lucas & Britt's "Advertising Psychology

## limitations

1. There's often waste circulation.
2. The perishability of messages.
3. Exclusiveness of message—listener misses all messages on air but one he is listening to.
4. Good time periods are limited.
5. Talent costs higher than b-&-w production costs.
6. It is hard to use long copy.
7. No continuous study of "ad hearers" as compared with Starch newspaper and magazine "ad noters" is available.
8. No eye appeal is possible.

and Research," Rowse & Fish's "Fundamentals of Advertising," Y&R's "Evaluation and Use of Advertising Media," plus SPONSOR interviews with media experts in all fields over an eight-month period of investigation.

## 10 tips

### How best to use radio to get results

1. Determine the right kind of radio—program or spot, daytime or nighttime—that's best for your product and market.
2. Stay with whatever radio advertising you buy; radio builds its impact cumulatively and through continuing, regular use.
3. Exploit radio's flexibility to meet your marketing requirements.
4. Take advantage of radio's ability to pinpoint particular segments of your market—the woman audience, automobile riders, farmers, etc.
5. Make your radio advertising a recognizable reflection of yourself and your product—with a slogan, sound effect, or distinctive copy.
6. Feature those items in your commercials which are seasonable, desirable, and good value.
7. Spotlight one item at a time in each commercial and give concrete, helpful facts about it.
8. Use credible details and genuine self-interest encouragement-to-buying-action rather than hysterical delivery by announcer.
9. Keep radio commercial language familiar, human, warm—avoid technical jargon, long sentences, artificial fashionese.
10. Merchandise your radio advertising at point of purchase—both to stimulate listening and prolong impact of message.

SOURCE: Broadcast Advertising Bureau, 1953.

## biggest clients

### 10 top net radio spenders

Company	Millions
1. Procter & Gamble	\$16.2
2. Miles Labs	7.0
3. Sterling Drug	6.4
4. General Foods	6.2
5. General Mills	6.1
6. Lever Bros.	5.7
7. American Home Products	4.3
8. Gillette	4.2
9. Colgate-Palmolive-Peet	4.1
10. Liggett & Myers	4.0

SOURCE: Leading National Advertisers based on PIB figures for 1952. Spot figures (large for some, e.g. C-P-P) not included in the table.

## medium's growth

### Trends in number of radio stations, homes and billings from 1927-1953

Year	No. of Stations (FCC Records)	Radio Homes <sup>a</sup> (millions)	Percent of Total Families	Gross Billings <sup>c</sup> (millions)	Auto Sets <sup>b</sup> (millions)
1927	733*	6.5	25%	\$ 4.8	Unkn.
1928	677*	7.5	28	14.1	Unkn.
1929	618*	9.0	32	26.8	Unkn.
1930	612*	12.0	40	40.5	Unkn.
1931	603	13.0	43	56.0	0.1
1932	601	16.0	52	61.9	0.25
1933	599	17.0	54	57.0	0.5
1934	582	18.0	56	72.9	1.2
1935	585	21.5	69	87.5	2.0
1936	616	22.8	75	107.5	3.5
1937	646	24.5	78	144.1	5.0
1938	689	26.6	82	150.1	6.0
1939	722	28.7	83	171.1	6.5
1940	765	29.2	83	219.8	7.5

\*Authorized. Those not starred are licensed.  
<sup>a</sup>Duffy's "Profitable Advertising in Today's Media and Markets," Broadcasting Yearbook 1953 for 1949-52 set figures

Year	No. of Stations (FCC Records)	Radio Homes <sup>a</sup> (millions)	Percent of Total Families	Gross Billings <sup>c</sup> (millions)	Auto Sets <sup>b</sup> (millions)
1941	892*	29.7	83	261.1	8.7
1942	925*	30.8	85	285.5	9.0
1943	912*	32.5	88	252.3	8.0
1944	924*	33.1	89	446.7	7.0
1945	933	34.0	90	479.3	6.0
1946	940	35.0	91	512.4	7.0
1947	1,062	37.0	93	555.4	9.0
1948	1,522	37.6	94.2	616.5	11.0
1949	1,865	39.3	94.2	629.0	14.0
1950	2,048	40.7	95.6	672.5	17.0
1951	2,199	41.9	95.6	685.9	20.0
1952	2,300	43.8	98.1	702.4	22.0
1953	2,371				
1 Jan.					

<sup>b</sup>Compiled by Tele-Tech for Broadcasting Yearbook 1953.  
<sup>c</sup>Broadcasting Yearbook 1953.

Radio stations have more than doubled in the past six years, despite the rise of TV. This means a smaller share of ad dollar for each, since radio revenues have increased only 27%. Radio homes are leveling off at virtually complete saturation and will increase

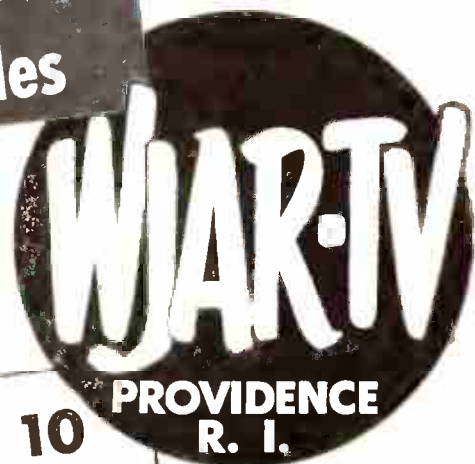
from now on only as population rises. Gross billings show a steady rise; broken down, however, they reveal network sales are down from a high of \$198,996,000 in 1948 while national and local spot radio is up from \$417,600,000 to \$543,702,000 in the same period.

**NOW**

**Increased  
Power**

**for**

**Increased  
Sales**



★ **MOVED** . . . . . to **CHANNEL 10**

★ **INCREASED POWER** . . . to ( 200 kw Video  
100 kw Audio

★ **REACHING** . . . . . 5,423,800 people\*  
with . . . . . 1,016,600 sets • and an

★ **ANNUAL BUYING POWER** of \$8,222,224,000

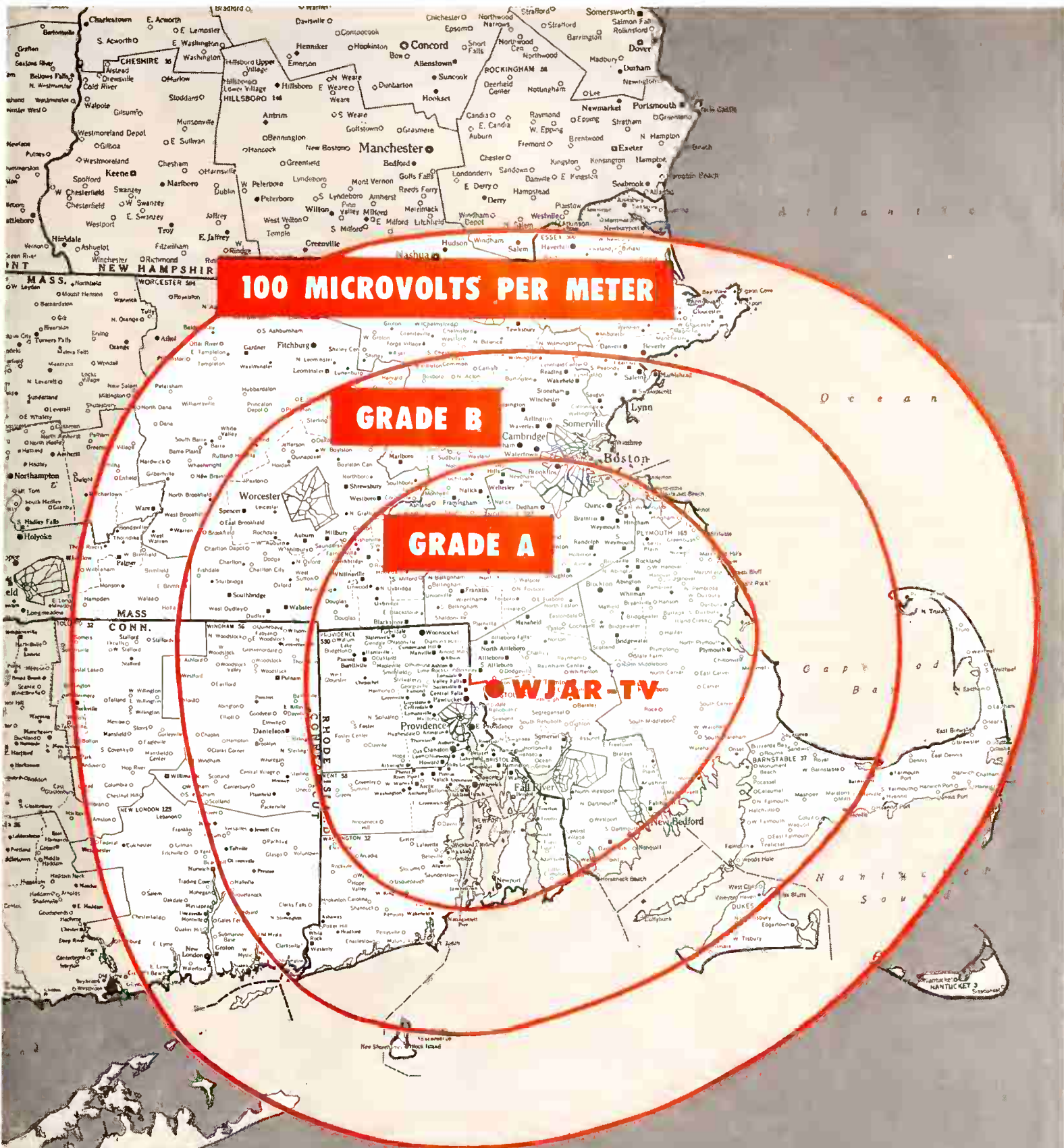
\*All of Rhode Island; Central and Eastern Massachusetts, including Boston, Worcester, Fall River, New Bedford, Cape Cod; Eastern Connecticut, including New London.

Your **Persistent** Salesman in an **Increased** Multi-Million Dollar Market . . .

**WJAR - TV  
PROVIDENCE, R.I.  
CHANNEL 10**

Represented Nationally by  
Weed Television





**100 MICROVOLTS PER METER**

**GRADE B**

**GRADE A**

**WJAR-TV**

**PREDICTED FIELD INTENSITY CONTOURS  
FOR 200 KW OPERATION ON CHANNEL 10**

**WJAR-TV CHANNEL 10**

*The Outlet Company*

**PROVIDENCE RHODE ISLAND**



Copyright by TRADE PUBLISHERS COMPANY, Inc., 1953

## Why an advertiser should be interested in magazines as a medium



Mr. Mullen

Every reason why an advertiser is an advertiser is also a reason why he should be interested in magazines as a medium.

For many decades the national magazine had been a most important medium. But during each year for the past 15 years it has been the most important national advertising medium—the most-used medium of all, with the greatest portion of national advertising money going into it, the largest number of advertisers using it.

And though for years it has thus been the biggest of all national media—it continues to grow and grow, growing in the estimation of its advertisers and in the volume of

its audience. From time to time, one medium or other may catch the glare of a brighter spotlight. But that sets up, as it should, a reevaluation of all media by advertisers. And that seems to result in their reaffirmation of the values of national magazines for advertising, and an increase in their use—by numbers of advertisers, by numbers of dollars.

Any national advertiser who is interested in volume sales for his product or his service across this big, growing country simply has to be interested, continually interested, in national magazines. The record shows he is; and, eight times out of 10, as a user!

W. H. MULLEN, Director  
Magazine Advertising Bureau

### 1. CIRCULATION OF NATIONAL MEDIA

Rank	Medium	Circulation†
1	NBC Radio	25,467,000
2	CBS Radio	24,191,000
3-4	NBC TV	21,423,000
3-4	CBS TV	21,423,000
5-6	ABC TV	20,296,000
5-6	Du Mont TV	20,296,000
7	Mutual Radio	16,778,000
8	This Week	10,427,175
9	Life	5,311,747
10	Satevepost	4,216,017
11	Better Homes & Gardens	3,625,353
12	Time	1,713,109

Since you're interested in how many people each medium reaches, you check further. Here's what you find: *All the air media except Mutual outrank "Life."*\*

### \*2. PEOPLE REACHED BY MEDIA

Rank	Medium	People§
1-2	NBC TV	53,557,500
1-2	CBS TV	53,557,500
3-4	ABC TV	50,740,000
3-4	Du Mont TV	50,740,000
5	NBC Radio	45,840,600
6	CBS Radio	43,543,800
7	ABC Radio	32,151,600
8	Life	30,900,000
9	Mutual Radio	30,196,400
10	This Week	21,784,000
11	Satevepost	19,600,000
12	Better Homes & Gardens	17,600,000
13	Time	3,500,000

Figures: Latest available end of April 1953  
†ABC circulation (print media) for six months ended 31 December 1952; radio circulation is for unduplicated homes reached once or more weekly, nighttime only, as of May 1952, based on Nielsen Coverage Service study. TV figures for total unduplicated homes reached once or more weekly, nighttime only, as of 1 March 1953. NBC and CBS figures calculated by updating May 1952 NCS study. This showed each net got about 95% of U.S. TV homes. Since TV homes have grown considerably since May 1952, SPONSOR projected figures forward to 1 March 1953 when NBC TV reported there were 22,551,500 TV homes. Du Mont and ABC do not subscribe to NCS and tabulations were not available from other sources as to their NCS standings. However, researchers agreed that on circulation basis 90% of U.S. TV homes reached once or more weekly at night was reasonable estimate. This was accordingly applied against 1 March 1953 TV set homes figure.  
§People figures: \* people per home or set listen to radio at night (against 1.3 average daytime); average nighttime TV audience, 2.5 people per set (against 1.5 people daytime). ARB figures run higher. Crossley figures were used for "Life," "Satevepost," and "Better Homes & Gardens"; Starch for "Time" and "This Week." Starch figures for "Life" are 11,500,000; for the "Saturday Evening Post," 8,900,000, and for "Better Homes & Gardens," 7,707,000. They are lower because Starch doesn't measure pass-on circulation, just primary readership in the home. Crossley incidentally counted "Life's" readers in 1949 and found 28.7 million and again in 1952 when he counted 30.9 million; Politz did his survey in 1950, found 23,950,000 readers. Crossley study was for "Look"; "Life" doesn't use his higher figure in promotion. Discrepancy between surveys shows that print studies have same difficulties as air measurements, especially ratings. No gross audience figures were available for "Time" or "This Week," so lower Starch primary readership figures were used.

**Who "notes" commercials?** You want to go a step further: How many people can I figure on reading my ad—if it's good, and how many will hear my commercial on radio or see it on TV? You check. Starch has figures on 500,000 ads. But you discover to your surprise: *There is no continuing study like Starch's for print on gross audiences of air commercials.*

Figures available on individual studies are contradictory: *Item:* Starch reported in April 1953 that 31% of the viewers of a highly rated TV program did not see either of its main commercials. An additional 8% could not recall either even when prompted with a description, but gave no reason for not seeing them. Thus 39% of the program viewers did not see any of the commercials. Of the remaining 61%, 18% recalled both and 43% either one or the other. All interviews were carried out within an hour after the program.

*Item:* Dr. Kenneth Dameron of Ohio State University did a survey in the Columbus market recently (early 1953) and came up with these statistics on TV commercials: 19.5% of the viewers questioned (total unreported) said they "usually" don't pay attention to the blurb; 41.25% "sometimes" don't; 18% "seldom" don't, and 15% "never" look away once the commercial begins.

*Item:* Trendex seems to contradict both of above with its report on product identification made three times yearly. The one for October-November 1952 shows the gross average of those who correctly identified the product sponsoring the show was 65.2%. Lipton's led the identification list for *Talent Scouts* with 95.2%, American Tobacco for *Your Hit Parade* with 94.1% and Pabst beer for *Fight of the Week* with 92.8%. The lowest show was rated 25% by the Trendex report.

Researchers raise this point: There is no disagreement that TV commercials have the highest product identification of any ads, but there is still no way of determining gross audiences to commercials, especially spot as against those integrated into network programs.

And Alfred Politz raises this further point: How many people who stay in the room actually listen to an unintegrated commercial? He admits it's exceedingly difficult to find out.

So if you can't determine how many people see or hear your commercial, you do the next best thing: Decide how many hear or see the program—preferably the best one.

(Please turn to page 88)

# 4. MAGAZINE BASICS

## advantages

1. You get national circulation in most cases.
2. Richness of reproduction, especially color.
3. Low cost for minimum-type national campaign.
4. There is longevity of individual copies.
5. Reach mostly middle and upper-income strata.
6. Pass-on readership usually exceeds circulation.
7. There is prestige because of editorial content.
8. Selectivity of customers, merchandisability.

## limitations

1. There is non-selectivity of markets.
2. It's impossible to dominate single markets.
3. Duplication of circulation among top magazines.
4. Low readership in bottom third of income group.
5. Waste circulation if you lack nat'l. distribution.
6. Lack of timeliness (long closing dates).
7. Expense of preparing layouts, cuts.
8. No ear appeal.

SOURCES: Lucas & Britt's "Advertising Psychology and Research," Brennen's "Advertising Media," Y&R's "Evaluation and Use of Advertising Media," SPONSOR interviews

## 10 tips

### How to get most out of magazine advertising

1. Consider national magazines as a medium—for all its own particular advertising attributes.
2. Use the opportunity offered by magazines to select reader-markets when you form a list of publications to use.
3. Make color work for you for product or package identification.
4. Figure your magazine advertising as a continuing sales push.
5. Use the flexibility of magazine space sizes to vary your impact.
6. Increase the value of magazine advertising by merchandising it.
7. Tie other media activity to your magazine program.
8. Keep a tentative magazine plan for a year ahead so you use the medium as an almost limitless area to grow in.
9. Realize the fact that reproduction-wise, reader-wise, and market-wise magazines offer the greatest opportunities for creative advertising.
10. Make sure you do not under-use magazine advertising.

SOURCE: Magazine Advertising Bureau, 1953

## biggest clients

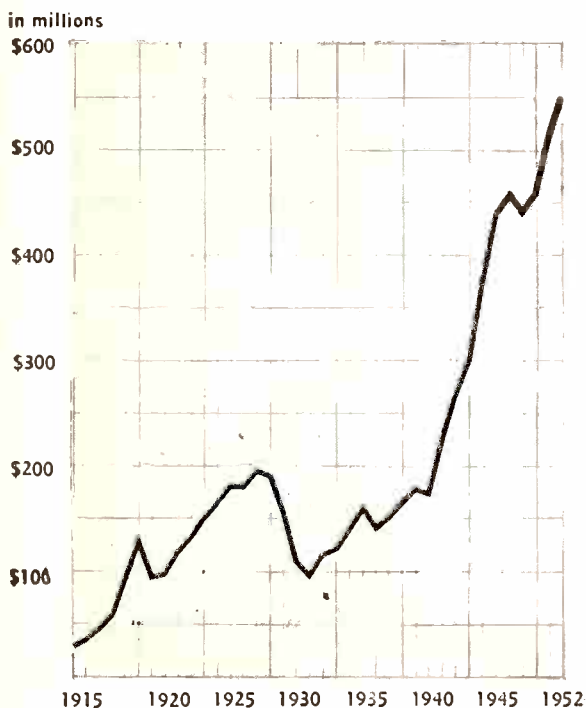
### Leaders in magazine advertising

Company	Millions
1. General Motors	\$12.7
2. General Electric	8.2
3. Procter & Gamble	7.1
4. General Foods	6.6
5. Distillers Corp.—Seagrams	6.2
6. Ford	5.9
7. Chrysler	5.2
8. Colgate-Palmolive-Peet	5.0
9. Goodyear Tire & Rubber	4.6
10. Schenley Industries	3.8

SOURCE: "National Advertising Investments" 1952

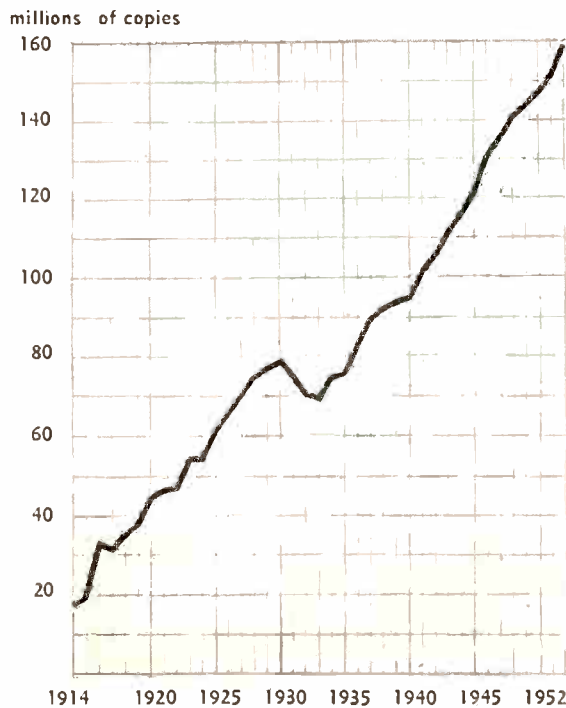
## medium's growth

### National magazine dollar volume



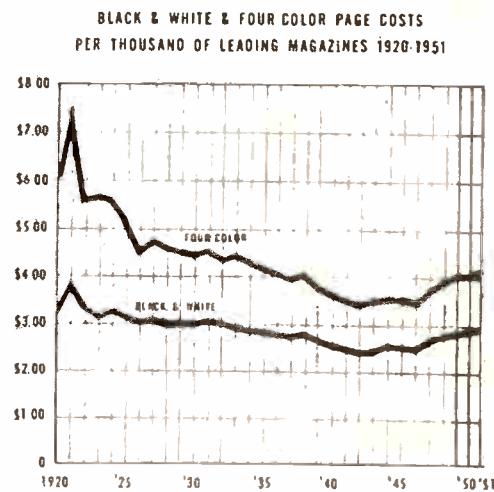
SOURCE: Magazine Advertising Bureau, 1953. Dollar volume has increased from \$28 million in 1915 to \$553 million last year. Magazines thus rate first among media in national advertising carried, with newspapers second.

### Trend in magazine circulation



SOURCE: Magazine Advertising Bureau, 1953. Magazine circulation has risen from under 20 million in 1914 to nearly 160 million in 1952—equivalent to more than one copy for every person in the United States.

### Cost trends in magazines



SOURCE: Magazine Advertising Bureau, 1953. Costs-per-1,000 ABC circulation are going up but are still far below highs of early 1920's. Four-color for example, dropped from \$7.50 in 1920 to about \$1 in 1951.

# New and upcoming television stations

## Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 25 April '53)	<b>165</b>	No. of post-freeze CP's granted (excluding 15 educational grants; as of 25 April '53)	<b>334</b>	Per cent of all U.S. homes with TV sets (as of 1 Mar. '53)	<b>50.4%</b>
No. of markets covered	<b>110</b>	No. of grantees on air	<b>57</b>	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	<b>75.9%</b>
		No. of TV homes in U.S.	<b>22,551,500</b>		

## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
					VISUAL	AURAL					
Abilene, Tex.	KRBC-TV	9	15 Apr.		18.77	9.4	0		Reporter Bdestg Co. (KRBC)	984 N. 4th St., Howard Barrett	Pearse
Albany, N. Y.	WROW-TV	41	15 Apr.	Oct. '53	200	100	0		Hudson Valley Bdestg. Co. (WROW)	204 Washington Ave. Harry L. Goldman	Bolling
Cape Girardeau, Mo.	KGMO-TV	18	15 Apr.		11	5.9	0		KGMO Radio-Television Inc.	46 N. Henderson	
Keene, N. H.	WKNE-TV	45	22 Apr.		22.8	11.4	0		WKNE Corp. Joseph Close, owner	17 Dunbar St.	Meeker
Miami, Okla.		58	22 Apr.		1.73	.87	0		Miami TV Co.	Box 420, Wichita Falls, Tex.	
St. Paul-Minneapolis, Minn.	WTCN-TV†	11	15 Apr.	Fall '53	316	160	2	354,000§	Minnesota TV Public Serv. Corp (WTCN)	50 S. 9th St. Edward G. Smith	
St. Paul-Minneapolis, Minn.	WMIN-TV†	11	15 Apr.	Fall '53	316	160	2	354,000§	WMIN Bdestg. Co.	538 Hamm Bldg.	Forjoe
Waterloo, Ind.		15	15 Apr.	1 Oct. '53	20.3	11	0		Tri-State Television, Inc.	114 Engineers Bldg., Cleveland, Ohio R. Morris Pierce	
Wheeling, W. Va.		7	22 Apr.		316	158	0		Tri-City Bdestg. (WTRF)	Box 567, Bellaire, Ohio	

## II. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
				VISUAL	AURAL						
Baton Rouge, La.	WAFB-TV	28	19 Apr.	17.5	8.6	All four	1	20,000 UHF	Modern Bdestg. Co.	Tom E. Gibbens	Adam Y
Holyoke, Mass.	WHYN-TV	55	14 Apr.	180	91	CBS, DuM	2	20,000 UHF	Hampden-Hampshire Corp. (WHYN)	Charles N. DeRose	Branham

## III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR'S 9 February issue, and in issues thereafter

Austin, Minn., ch. 6, new call KMMT  
 Bellingham, Wash., KVOS-TV, target 15 May; nat'l rep, Forjoe  
 Cedar Rapids, Ia., WMT-TV, target 15 Sep. '53; CBS basic affil.  
 Dallas, Tex., ch. 23, new call KDTX  
 Fort Smith, Ark., KFSA-TV, new target 31 May  
 Greenville, N. C., WNCT, est. sets in mkt., 7,500 (RTMA)  
 Indianapolis, Ind., ch. 26, new call WJRE  
 Indianapolis, Ind., ch. 67, new call WNES  
 Madison, Wis., ch. 33, call WMTV; new target July '53; gen. mgr., Gerald A. Bartell  
 Marion, Ind., ch. 29, new call WMRI-TV  
 Medford, Ore., ch. 5, new call KBES-TV  
 Meridian, Miss., WCOC-TV, target July or Aug., '53; pres. & gen. mgr., Withers Gavin  
 Minot, N. D., ch. 10, new call KNNDK  
 Mt. Airy, N. C., WPAQ-TV, target, latter part '53; nat'l rep, Thos. F. Clark  
 New Orleans, La., ch. 32, new call WBOK-TV; nat'l rep, Forjoe  
 Northampton, Mass., ch. 36, new call WNOH  
 Panama City, Fla., WJDM, target 15 Sep. '53; gen. mgr., Mel Wheeler; nat'l rep, Hollingbery  
 Pittsburgh, Pa., WENS, new target 1 Aug. '53; mng. dir., A. Donovan Faust; nat'l rep, Petry  
 Pocatello, Ida., ch. 6, new call KISJ  
 Salinas, Cal., KSBW-TV, new target May '53, gen. mgr., John Cohan, to be NBC, CBS affil., est sets, 29,000  
 Salt Lake City, Utah, ch. 2, new call KUTV  
 San Angelo, Tex., KGKL, ch. 3, has been granted (y their own request) a dismissal of their CP by the FCC. They believed the market was not large enough to support two TV stations (ch. 8 has CP in San Angelo)  
 St. Louis, Mo., KTSM-TV, new target 1 Sep. '53  
 Tulare-Fresno, Cal., KCOK-TV, new target late Aug. '53; gen. mgr. J. Alan Rinehart; ABC, DuM affil.  
 Valdosta, Ga., WGOV-TV, target Nov. '53; gen. mgr. W. H. Keller, Jr.; nat'l rep Stars National, N.Y.  
 Waterbury, Conn., WATR-TV, new target 1 Jul. '53; gen. mgr., Levon Thomas; to be ABC affil.  
 Wichita, Kan., ch. 16, KEDD, new target Aug. '53; gen. mgr., Ben B. Baylor, Jr.  
 Yuma, Ariz., ch 11, new call KIVA

\*Both new C.P.'s and stations going on the air listed here are those which occurred between 13 April and 25 April or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.  
 \*\*Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.  
 †Information on the number of sets in markets where not designated as being from NBC

Research, consists of estimates from the stations or reps and must be deemed approximate.  
 §Data from NBC Research and Planning. Set figures as of 1 March 1953. Where UHF is not specified set figures are VHF.  
 †Shared-time grant. The two St.-Paul-Minneapolis grants will share the same channel and will operate on the same power, but will maintain separate studios.

TV's most-copied program  
makes news again!



Jane King, well-known WPTZ Home Economics expert shows a sponsor's product in action.

Now...  
**LIVE COMMERCIALS**

on WPTZ's "Hollywood Playhouse"



**THREE YEARS AGO**—March 20, 1950 —WPTZ dared to launch Television's first daily, full-length movie in the afternoon . . . "Hollywood Playhouse". The industry was skeptical—until the ratings poured in to show the overwhelming popularity of this dramatic departure in Philadelphia, which has since been copied up and down the land.

Now WPTZ makes news again, introducing live commercials on "Hollywood Playhouse"!

Jane King, who for 2 years has been showing WPTZ

fans that Home Economics doesn't have to be deadly, will now bring your product to life for the 200,000 (or more) daily viewers of "Hollywood Playhouse".

She's talented, trained, and popular. Your product will have a new personal appeal when she shows it "live". And your participation delivers 15 viewers for every penny you spend!

You'll really own the Philadelphia market if you use "Hollywood Playhouse" every day, Monday through Friday, from 1:00 to 2:00 p.m. Or buy participations on this feature in combination with other spots to earn the enormous bonus made possible by WPTZ's sensational "45-12 Plan".

Have you heard about this new way to economy in TV commercials?\*



\*Call us at WPTZ, or see your nearest NBC Spot Sales representative.

**WPTZ**  
FIRST IN TELEVISION IN  
**PHILADELPHIA**  
CHANNEL 3

1600 Architects Building  
Philadelphia 3, Penna.  
Phone LOcust 4-5500

# TV film shows recently made available for syndication

Programs issued since February 1953. Next chart will appear 1 June.

Show name	Syndicator	Producer	Length	Price Range*	No. in series	Show name	Syndicator	Producer	Length	Price Range*	No.
<b>ADVENTURE</b>						<b>MUSICAL</b>					
Adventures of Noah Beery Jr.	Courneya Prod.	Jerry Courneya	12 min.	\$20-500	13	Enchanted Music	United TV Programs	George Richfield	26 min.		
Ivan Sanderson Big Game Hunt	Explorer Pictures	J. B. Weill	26½ min.	\$50-750	26	Liberace	Guild Films	Louis B. Snader	26 min.	\$125-2.850	
Rocky Jones, Space Ranger	UTP	Roland Reed Prod.	30 min.		26	<b>NEWS</b>					
<b>AUDIENCE PARTICIPATION QUIZ</b>						Washington Spotlight	Goodman	Milton Hamme	15 min.	on request	On
Prof. Yes 'n' No	Screen Gems	Lalley & Love	12½ min.	\$75-500	26	Weekly News	NBC TV Film Sales	NBC	15 min.		On
<b>CHILDREN'S</b>						<b>SPORTS</b>					
Funny Bunnies	MPTV	Dynamic Films	15 min.	on request	26	Roller Derby	TV Exploitation Co.	Leo A. Seltzer	30 min.		
Jerry Bartell's PlayTime	Apollo	Bartell	11½ min.	to \$350	13	Speed Classics	Dynamic Films	Dynamic Films	15 min. 30 min.	on request	
Junior Science	Olio Video TV Prod.	Olio Video TV Prod.	12½ min.	on request	13	Sports Spotlight	Tel Ra Prod.	Tel Ra Prod.	12½ min.	\$40-400	On
Punch & Trudy	Riviera Prod.	Riviera Prod.	12 min.	\$30-250	7	Telesports Digest	United Artists	Tel Ra Prod.	26½ min.	\$45-850	On
Streamlined Fairy Tales	Goodman	Goodman	15 min.		13	The Thrill of Your Life	Louis Weiss & Co.	Adrian Weiss	30 min.		
Terry and the Pirates	Official Film	Official Film	30 min.		26†	TV's Baseball Hall of Fame	Lew Fonseca	Motion Pictures for Television	15 min.		
<b>COMEDY</b>						Wrestling from Int'l Amphitheatre	IWF	IWF	15 min. 30 min. 1 hour	open	On
Bert and Eimer	Goodman	Galbreath	15 min.		13	<b>TRAVEL</b>					
The New Hank McCune Show	United TV Programs	Hank McCune	30 min.		26	Know Your Land	Bengal Pictures	Phil E. Cantonwine	13 min.		
<b>DANCE</b>						<b>VARIETY</b>					
Ballets de France	March of Time	March of Time	15 min.		26	Camera's Eye	Teevee Co.	Teevee Co.	12½ min.	open	
<b>DOCUMENTARY</b>						Cameras & Models in Action	Paul Parry Prod.	Paul Parry Prod.	12½ min.		
Canine Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52	Look Magazine Photoquiz	UTP	Telenews	15 min.		Film
Crusade in the Pacific	March of Time	March of Time	26 min.		26**	This is the Story	Morton Prod.	Morton Prod.	15 min.		25
Problem Spots	British Information Services	Sergei Nolbandov & Fred Kahlberg	26 min.		13	What's Wrong with This Picture?	Morton Prod.	Morton Prod.	15 min.		
<b>DRAMA, MYSTERY</b>						<b>WESTERN</b>					
Craig Kennedy, Criminologist	Louis Weiss & Co.	Adrian Weiss	30 min.		26	Buster Crabbe Show	Film Vision Corp.	J. B. Weill	26½ min.	\$50-750	
Crown Theatre	CRS TV Film Sales	Bill Crosby Enterprises	30 min.		26	Tales of the Old West	Bengal Pictures	Phil E. Cantonwine	12 min.		
I Am the Law	MCA TV, Ltd.	Cosman	26½ min.	on request	26	<b>WOMAN'S NEWS</b>					
The Continental	Dynamic Films	Dynamic Films	15 min.	on request	13	Home Is Happiness	Packaged Programs, Inc.	Packaged Programs, Inc.	12½ min.		195
The Visitor	NBC TV Film Sales	Marlon Parsonnet	26 min.		44§	Your Beauty Clinic	MPTV	Dynamic	15 min.	on request	95
Your All-Star Theatre	Screen Gems	Screen Gems	30 min.		39						
<b>HISTORY</b>											
Famous People	Regent TV	EDIC	15 min.	\$75-1,000	4						
Ghost Towns of the West	Simmel-Meservey TV Prod.	Simmel-Meservey TV Prod.	30 min.		13						

\*Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request. †National sponsor has 54 markets. Rest now available on spot basis. \*\*Run originally in 1951, now being re-released. §Now running on NBC network as "The Doctor"; to be syndicated under new name.

See page 54 for the Film Notes and Trends

You can multiply exposures with strobe light — but not nearly so effectively as you can multiply impressions in the rich Indianapolis market. On WFBM-TV, one picture is worth 332,000 homes. *(Number of sets in area April 20, 1953)*

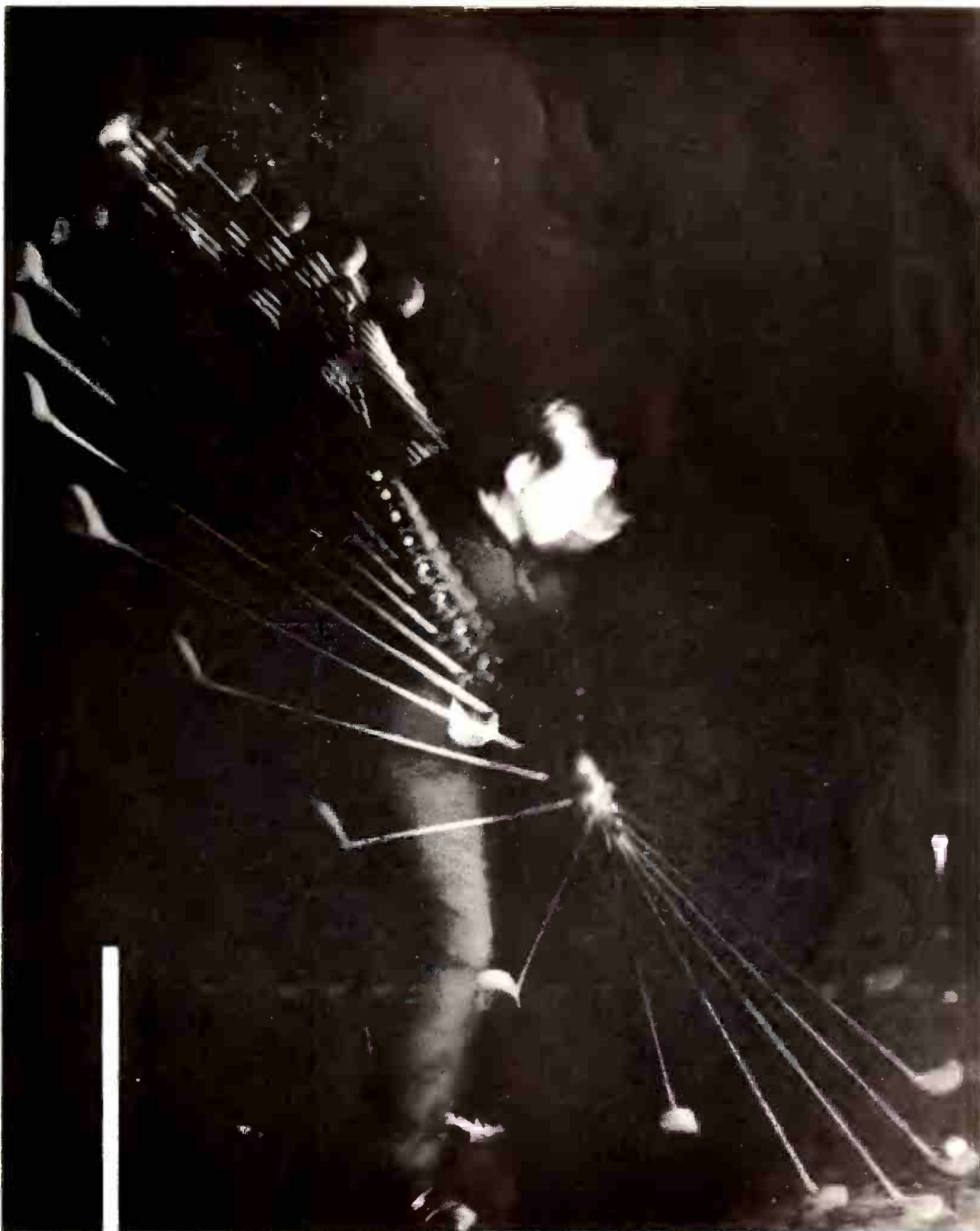


Photo Courtesy A. G. Spalding & Bros., Inc.

# WFBM-TV

INDIANAPOLIS

CHANNEL 6

REPRESENTED NATIONALLY BY THE KATZ AGENCY

Affiliated with **WFBM (AM)**; **WEOA**, Evansville; **WFDF**, Flint; **WOOD (AM & TV)**, Grand Rapids

MR LYNN POOLE, *originator and producer,*  
THE JOHNS HOPKINS SCIENCE REVIEW



*For Distinguished Achievement*



IN A  
TELEVISION  
EDUCATIONAL  
PROGRAM

## *The Peabody Award*

TO JOHNS HOPKINS SCIENCE REVIEW  
TO ORIGINATING STATION WAAM, BALTIMORE  
TO THE DUMONT TELEVISION NETWORK

It is our privilege to be associated with the Johns Hopkins University and the DuMont Television Network as the originating station for the Johns Hopkins Science Review. This is the program that has already won twelve awards of national importance. Now comes the 1952 George Foster Peabody Award for distinguished achievement in a television educational program. The Johns Hopkins Science Review is proof that an educational program in the right hands can be as fascinating as anything on the air. WAAM's show-wise staff and model facilities have made channel 13 the channel Baltimore keeps its eye on.

*Maryland's Most Honored Television Station*

**WAAM** Baltimore **13**  
Channel

AFFILIATE DUMONT TELEVISION NETWORK AMERICAN BROADCASTING COMPANY

*Represented Nationally by*

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

## Film notes\* and trends

**Color pro's and con's:** SPONSOR spoke to a dozen TV film syndicators and producers in New York, asked if they were shooting in color: when they anticipated color TV might arrive. Although most felt color is coming soon, majority were not shooting in color or were veering from it at the present time. Among the most significant reasons: Present 16 mm. film used for most economical color work isn't up to par of 35 mm. used for standard black-and-white filming. And shooting color in 35 mm. is too expensive, most firms feel. Others claim they can convert to color at a moment's notice, so why pile up backlog of color prints?

Frederic W. Ziv, with its resources in depth, is shooting all films in both color and black-and-white, storing color reels against future use. It shoots with two cameras at the same time. (A Ziv executive said firm was now studying 3-D as well.)

Other producers aren't quite as enthusiastic about color, however. One important reason for steering clear of color prints, according to a top exec at one major syndication production firm, is the, in his opinion, poor quality of film available today. He said he's been talking to specialists, has discovered today's color film might not show up well in color TV.

Another reason for "not rushing headlong into color" was given by Screen Gems' promotion man Harry McWilliams. Said he: "Color will be used for TV commercials first, I think. Actual programs won't be shot in color for quite some time. So we're in no rush."

*See new TV film chart, p. 52.*

**WANT A DIFFERENT TV SHOW?**

Popular, well rated, entertaining?

**The Sportsman's Club**

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

**SYNDICATED FILMS**

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



# VICTORY AT SEA

Four years in the making!

"TV's best effort to date"

—Bob Foster, San Mateo California Times

"A work of art"

—Jack Gould, New York Times

"In a class by itself"

—Chicago News

"Magnificent"

—Ted Luizza, New Orleans Star

"Stirring"

—Time Magazine

"Greatest contribution to television since the switch-off knob was invented"

—Jack Cluett, Woman's Day

"The most exciting film ever made"

—London Daily Graphic

Now available for exclusive local sponsorship at a local market price. Call or wire immediately for complete information.

# NBC FILM DIVISION



DAILY & WEEKLY NEWS



THE PRIMER



HOPALONG CASSIDY



DOUGLAS FAIRBANKS, JR.



THE LIFE OF PIET



DANGEROUS ASSIGNMENT

NEW YORK, CHICAGO, LOS ANGELES

Radio

...and now a message from our sponsor

TV

by Bob Foreman

"This show isn't for us!" Ever heard that comment? Or "We'd never sponsor this kind of program. I know it's popular and people enjoy it, but it isn't our type."

This point of view reflects a very important and actually very wise attitude that is common in many business organizations today. An attitude that can be exasperating to the outsider. An attitude that often seems to mirror stuffiness and lack of imagination and a desire on the part of the second echelon to reflect what top management has in mind.

Yet the well-run business, well managed and firmly entrenched in its sphere, does have a corporate personality. Reflection of this is only possible among those who know the business well. This takes time. And yet it is essential to be able to interpret this personality, to anticipate deviations from it, to understand in advance what en-

Nylast announcement makes effective use of stocking demonstration (see review, p. 58)



hances and what detracts from it.

Many an advertising man has watched a client pore over advertisements in layout stage or commercial storyboards for television or some other copy in the rough, and then found it hard to stomach the comment, "This doesn't sound like us."

Criticism of this kind is hard to adjust to, and it is equally difficult to base revisions upon it. And yet, it is as valid as the kind that says, "You've missed the point of what we're trying to do with our product."

Corporations, large or small, do have distinct personalities whether they sell ingots or toothpaste, services or soap. This personality may be the reflection of a single man, perhaps the president. Such is quite often the case in a family-owned business where the president is a direct descendant of the founders. In the larger, more widely owned and diversified companies, this personality can be made up of equal parts of tradition and evolution.

It is usually difficult to describe. On the other hand, it is easy to tell when a commercial does not reflect the corporate personality. Easy for the people whose job it is to watch over the deviations. To reflect them correctly to the public is the job of the advertising agency—in all media. And this takes as intimate association with and understanding of "the client" as a husband must have when he goes Christmas shopping for his wife. He knows darn well she won't wear green. Or that tear-drop earrings elongate her face and she only wears those little fellows that cling to the ear-

lobe itself, with no "dangles."

What does this personality do, if anything, for the company? For one thing, it breeds the helpful kind of familiarity that makes friends of customers.

People like to deal with friends. It provides ready recognition, something of vital importance as new competitors rush into the field. As new campaigns of competitors break in profusion, they serve to dissipate the impression your company has built up in the minds of the public. This sure-fire identification is the windward anchor in the mind of the prospect, a mind bombarded daily by newspaper and magazine copy, deluged with commercials on radio and TV, shouted at through billboards and car cards, surrounded by message-bearing match books and table tents.

How can this steadfast impression be captured? By defining the point of view, by setting the format, by fixing impressions, and then adhering to them. Thus it develops. Thus it evolves. As the varying points of view throughout the years crystalize and centralize, it becomes clearer and clearer. Every medium of advertising serves it. Each changes it a bit, yet imprints it more indelibly.

The only copy which works against it is the one that is written by folks who are unaware that such a frame of reference exists. Such writers will not be able to create copy in the right light. Such TV and radio personnel cannot buy the right shows or supervise the right jingles. Those who guard the personalities, however, are keepers of an invaluable treasure.

(Reviews on page 58)

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

# T. V. story board

*A column sponsored by one of the leading film producers in television*

## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



Bubbles tell the "captive carbonation" story of Hoffman Mixers in these Sarra TV commercials . . . bouncy, smiling animated bubbles . . . sparkling, lively, real Hoffman Beverage bubbles rising in glasses set on a handsome silver tray. So lifelike is the reproduction that the bubbles almost tickle your nose. Skillful audio and strong product identification add up to a sales message with powerful impact. Created by SARRA in cooperation with Warwick & Legler, Inc., for Hoffman Beverage Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



The new 1953 Studebaker is featured as "The American car of the year with the European look" in this series of 1-minute TV commercials skillfully presented by Sarra. A catchy musical theme is supplemented by a strong sales message in the audio, while action shots of happy people in glamorous settings give high-style atmosphere to scenes in which the Studebaker stars. Magnificent scenery is the backdrop for the story of the car's road performance. Every element adds up to the final impression: "It's Studebaker in '53". Created by SARRA, Inc., for the Studebaker Corp. through Roche, Williams & Cleary, Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, Sarra has its own especially equipped and staffed laboratory for processing TV film. Here Sarra's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

**Landmarks in history . . . and . . .**

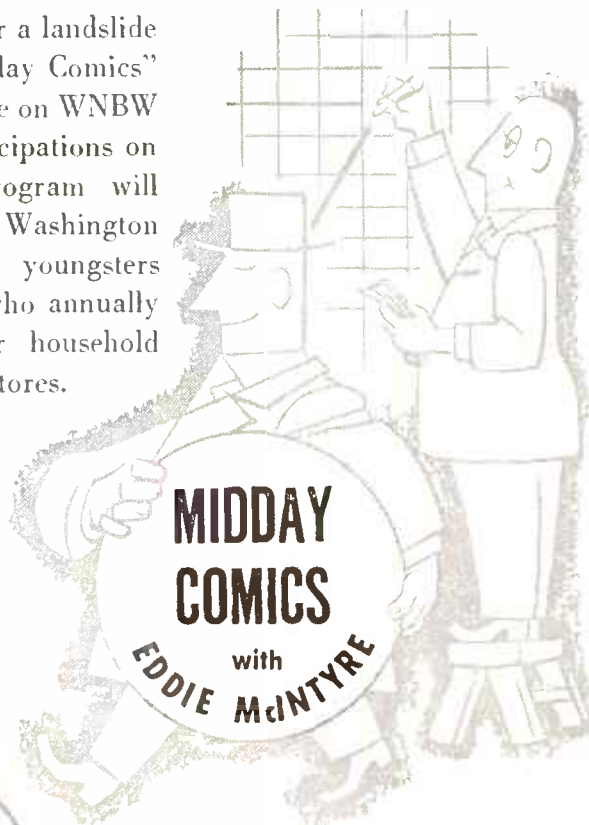


**landslides  
in sales**

*The Nation's Capital  
is famous for both.*

If you're looking for landmarks, try the Jefferson Memorial . . . if you're looking for a landslide in sales, buy "Midday Comics" with Eddie McIntyre on WNBW television . . . participations on this kid-appeal program will help you reach the Washington metropolitan area youngsters and their parents who annually spend \$813.51 per household in grocery stores.

**SALES**



**NBC in Washington**

**CHANNEL 4**

Represented by NBC Spot Sales

**commercial reviews**

**TELEVISION**

SPONSOR: **Nylast**  
AGENCY: **Wm. H. Weintraub & Co., N.Y.C.**  
PROGRAM: **Announcement**

A most soundly conceived announcement sings the praises of Nylast for stocking care. There is an effective use of demonstration during which the contrast between stockings washed in Nylast and with other products is made graphic—by drawing the Nylast stocking over sandpaper *sans* snags or runs. The only bone I have to pick is with the folks who had Ray Morgan, a fine looking skilled salesman, shout. It's especially out of place in the on-camera lead-in and sign-off.

SPONSOR: **Sunkist**  
AGENCY: **Foote, Cone & Belding, Los Angeles**  
PROGRAM: **Chainbreak**

An excellent chainbreak for this advertiser tells the basic story that Sunkist oranges come from California. This is put across by the simplest device of having a kid ask the question. Mother then adds that the California oranges are the best. A piece of simple animation next shows two orange-figures next to the can of juice.

All the footage is excellent as is the casting. A simple, straightforward, and convincing announcement with definite viewer appeal and interest.

SPONSOR: **Paper Mate Pen**  
AGENCY: **Erwin, Wasey & Co., L.A.**  
PROGRAM: **Chainbreak**

For a fine example of when and how not to use jingles, I recommend this chainbreak. The ultimate in silly lyricism and inappropriate selling, Paper Mate's opus begins with a boy and girl mouthing some screwy lines. Then comes an insert of the gal running her hand across the just-created penmanship, proving and proving well, that it dries instantaneously. The end of the spot shows boy and girl singers in a heart which is interesting but rather irrelevant to the sale of the sponsor's Paper Mate pens.

There is a bit of video, also, explaining that Paper Mate is the pen approved by bankers but I daresay that bankers would not approve its TV advertising. ★ ★ ★

**SPONSOR**

# FIRST!

*THE BEST  
ADVERTISING  
BUY IN  
LOS ANGELES*

MONDAY thru FRIDAY 12:00 NOON to 6:00 P.M.	<b>K T L A</b>	22.2
SATURDAY 12:00 NOON to 6:00 P.M.*		56.8
SUNDAY 12:00 NOON to 6:00 P.M.		32.2
SUNDAY thru SATURDAY 6:00 P.M. to 11:00 P.M.*		23.7
Share of TV audience 1952		

## CHANNEL 5

KTLA creates its own top-rated television programs — shows that win and hold large and loyal audiences. KTLA, channel 5, delivered, on the average, the largest share of television audience in Los Angeles, afternoon and evening, during 1952.\*\*

\*Oct. thru Dec. 1952 Indexes 7 a.m.-6 p.m. Saturday. Sunday thru Saturday 6 p.m.-12 midnight.

\*\*Computed from Hooper TV Audience Index Reports for Los Angeles, Jan. thru Dec. 1952. Measurements for stations not broadcasting entire reported period are adjusted.

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363  
Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE  
New York • Detroit • Chicago • Boston • Memphis • Hollywood • San Francisco



**ALWAYS IN FRONT BY AN OVERWHELMING MARGIN**

# SPONSOR Asks...

## What can advertisers who are not in the multi-million dollar class do to meet rising television costs



### THE PICKED PANEL ANSWERS



Mr. Mesnik

Vim Stores sponsored the first package television show ever offered on WPIX, New York—a situation comedy starring Benny Rubin. This was about four years ago. Since then

Vim has sponsored two major half-hour television shows presented during prime network hours on WNBT, New York. This campaign lasted approximately two years and cost Vim slightly less than one million dollars as a whole.

Of course, since then production and time costs have climbed, so that it is impossible for a local sponsor to compete with the tremendous network productions now being televised.

So rather than fight these Goliaths of television, you can join them by either sharing in local productions which invite participation, or else seek out strong spot availabilities adjacent to high-rated shows, thereby enabling you (the small TV advertiser) to take advantage of the big TV advertiser's expenditure in this now very expensive advertising medium.

It is the participation show which enables the frugal TV advertiser to take full advantage of obtaining maximum exposure of his product and name for the money which he wishes to invest in this ever growing medium of sight and sound.

On the participation show, he can be kingpin at a time when the mammoth network shows are not competing and he has the opportunity of sharing in sponsorship of a "live" TV presentation, with definite benefits accruing.

Also, his commercial is not "tagged on" but is rather an integrated part of the production.

Usually the star of the show can be used to help deliver the sales "pitch," thereby lending his personality to what might otherwise be considered a cold commercial announcement.

LEON MESNIK

*Advertising Manager*

*Vim TV & Appliance Stores, N.Y.C.*



Mr. Scharps

DuPont, with 80 advertising budgets, is hardly a small advertiser. But a duPont division, with a variety of products which in turn sub-divide into individual promotions, can in that sense be a small advertiser. Rather than a big network operation suitable for the parent company, one particular division chose to concentrate the TV share of its budget on a seasonal campaign in selected markets on a spot basis. And like all advertisers, big or little, duPont is interested in getting the most for its advertising dollar.

That "most" is measurable in a variety of ways. Advertising of a relatively new product, such as "Seven-ite" protective auto gloss, in a highly competitive market, has to count with the trade and car owner. There are relatively few exclusive jobbers in automobile polishes, and many brands on the market. Dealers are constantly being solicited to take on this or that product, and their shelves bear testimony to the eloquence and persuasiveness of jobbers' and manufacturers' salesmen, and "missionaries."

Now, although TV is no longer a thing to be tested as if it were an unknown quantity, to each new user of the medium it is an adventure into new ground. And so duPont Specialties selected 11 cities to try out a program with a combination of features, with future expansion indicated if the results appear to justify it.

There are three angles to the promotion. First, a product which came off the production lines late last year, and is now being distributed in a number of markets all over the country, "Seven-ite" is what is known as a two-step automotive polish. That is to say, it is used in connection with a cleaner, if the finish of the car is weathered or dirty. With a new car, "Seven-ite" can be applied without preliminary cleaning. The advertising claims for the product supported by stop watch test, are: "Seven times faster than wax—Seven times easier to use."

Second, polish for automobiles is basically a subject for spring advertising, and the season is necessarily brief. That indicates the use of spots. Furthermore, automobile products for the most part appeal to a man audience and that means Class A time pretty much. The 11 selected cities are big markets with high automobile registrations coast to coast. In them the best channels for minute and 20-second spots, as available, have been picked. Tied in with TV are newspaper announcements, because newspaper advertising lends itself to dealer listings and other tie-ups.

TV and newspaper programs appeal to the jobber, who is always influenced by localized activities in his home area. But as a third step, duPont adds an intensive sales operation. The duPont Specialties supervisor and his salesmen as a crew carry on an active program with the dealers in the respective job-

bers' territory. Thus the trade is pre-sold and the product well distributed before a word of advertising is seen or heard by consumers.

It is the organization of the program that will help to get the money's worth, duPont believes, and insure stepping out further in the future.

C. E. T. SCHARPS,  
Account Representative  
BBDO. N.Y.C.



Mr. Barrett

Sales results-per-dollar-spent is the acid test of media costs. In television the advertiser should always view cost increases only in relationship to sales results. Rising advertising costs is the secret

of growth of most large American corporations. They have become large by gearing increased advertising dollars to the progressive increase of sales.

An entirely different matter is rising TV costs that become excessive in relation to sales results. This is a danger signal to reappraise the advertiser's TV efforts and approach. Here are a few checking points: (1) Is the pro-rata cost of certain markets high in ratio to sales results in said markets? (2) If you have a live show, are the total costs of program, including below-the-line costs, still justifiable in relation to sales results? (3) What alternatives do you have if program costs are disproportionately high?

More and more advertisers are answering these questions with TV film programs on a national spot basis. Only markets with good results-per-dollar-spent need be bought and renewed. With film program syndication, the advertiser pays a fraction of the total program cost and for exactly the cities he buys. With film, an advertiser may buy a \$25,000 show for \$12,000 or better and get just the coverage he wants. With film the economies of rerun are effective. Remember, a first run rating of 25.0 really means three out of four, or 75% of the viewers, have not seen the show. Past episodes can be interspersed with new episodes, or the 13 best episodes can be selected for summer use.

HALSEY M. BARRETT  
Eastern Sales Manager  
Consolidated TV Sales, N.Y.C.



## Want to catch the big ones, year-'round, with RADIO?

Winter or Summer, your best Kentucky radio buy is always WAVE—the 5000-watt station that covers the Louisville Trading Area thoroughly, with no waste.

This area alone accounts for 55.3% of the State's total retail sales—51.3% of its food sales—59.8% of its drug sales! It also accounts for more than a quarter million car and portable radios to keep people "radio-active", whether they're at home or on the go!

Any way you look at it, radio is your best bet in Kentucky, and WAVE radio is the cream of the crop.

**5000 WATTS**  
**NBC AFFILIATE**

**WAVE**  
**LOUISVILLE**



Free & Peters, Inc., Exclusive National Representatives

## WASHING MACHINES

SPONSOR: Weatherly Appliance Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Small rural appliance dealer used a homey, personalized disk jockey approach on WEAS for the full year of 1952 to promote the sales of Speed Queen Washing Machines. No other advertising was used, yet the store sold more Speed Queen machines than any other dealer in Georgia. After using this exclusive radio campaign in 1952, his sales for that year showed an increase of 2,180% over the previous year's sales mark, a new sales high.*

WEAS, Atlanta PROGRAM: Lunchtime Hillbilly Parade



## AUTOMOBILE TIRES

SPONSOR: O.K. Rubber Welders AGENCY: Direct

CAPSULE CASE HISTORY: *Although this store owner had been in business for 15 years he had never used radio before. When he opened a new store in Fresno he was persuaded to sponsor two hours of Western music on KBIF. The store owner reported "... to my surprise we had people telephoning us before the first announcement was finished ... counted above 1,000 people at the store ... sold 107 tires in one day ... we now know the value of radio advertising and where to get the best coverage for future promotion."*

KBIF, Fresno PROGRAM: Western music

## BANK OPENING

SPONSOR: Bell Savings & Loan Assn. AGENCY: Direct

CAPSULE CASE HISTORY: *The Philadelphia Bell Savings and Loan Association announced that local air personality Jack Pyle would appear in person at the opening of its new Cottman Street office. Jack Pyle is a popular radio personality, stars in KYW's Musical Clock show. According to Herbert L. Gross, Bell's executive v.p., "The experts predicted that we would open between 300 and 500 new savings accounts. But they figured without Pyle." When word got around that he was in the neighborhood, crowds flocked over to take a look. The new bank chalked up over 2,500 accounts in just one day.*

KYW, Philadelphia PROGRAM: Bank opening

## HOME IMPROVEMENTS

SPONSOR: Bonafide Construction Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Construction company was out to get leads for its home-repair service. The husband-wife audience was desired because it was felt that both must act on average home-repair decisions. Firm has just completed its fourth year as sponsor of WIP's Bulldog Edition newscasts three times a week. Bonafide receives an average of 20 leads per week, converts 50% of them into sales, with each sale averaging \$600. New business for the year: \$300,000.*

WIP, Philadelphia PROGRAM: Bulldog Edition

## HAND CREAM

SPONSOR: Vick Chemical Co. AGENCY: Morse International

CAPSULE CASE HISTORY: *This firm used station breaks as well as 60-second announcements on early morning shows and on Mildred Carlson's Home Forum over Boston's WBZ, to advertise its Sofskin Creme. Testing the pull of this announcement campaign, Vicks aired a write-in offer of a sample jar of Sofskin Creme. From just one announcement on Home Forum, Vick received 2,479 requests not only from every state in New England, but from points west, too, surprisingly enough.*

WBZ, Boston PROGRAM: Home Forum

## MODEL HOME

SPONSOR: Anchor Homes, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *House builder up in Anchorage, Alaska had just about completed construction of 252 homes and had a model home ready for inspection. The realtor was a little doubtful of radio's pull but was persuaded to take a schedule of announcements on KFQD. On the following Sunday more than 1,000 people turned up to inspect the project. Just to be sure, the sponsor asked many of the visitors how they happened to come out to the site, and was pleasantly surprised to have a high percentage attribute their visit to radio.*

KFQD, Anchorage PROGRAM: Announcements

## PLANTING CALENDAR

SPONSOR: WEEI Farm Journal AGENCY: Direct

CAPSULE CASE HISTORY: *Those people "down East" not only get up early in the morning but they pay attention to the radio programs that come up with the dawn. WEEI's Farm Journal is broadcast Monday through Saturday from 5:30-6:00 a.m. Lou Webster, its editor, made one announcement during this program for three days in succession concerning his "Planting Calendar," a packet of seeds, and a packet of food seasoning, telling listeners that the station would send the items free on request. New Englanders thawed their fingers long enough to send in 1,700 requests for the items in a week.*

WEEI, Boston PROGRAM: Farm Journal



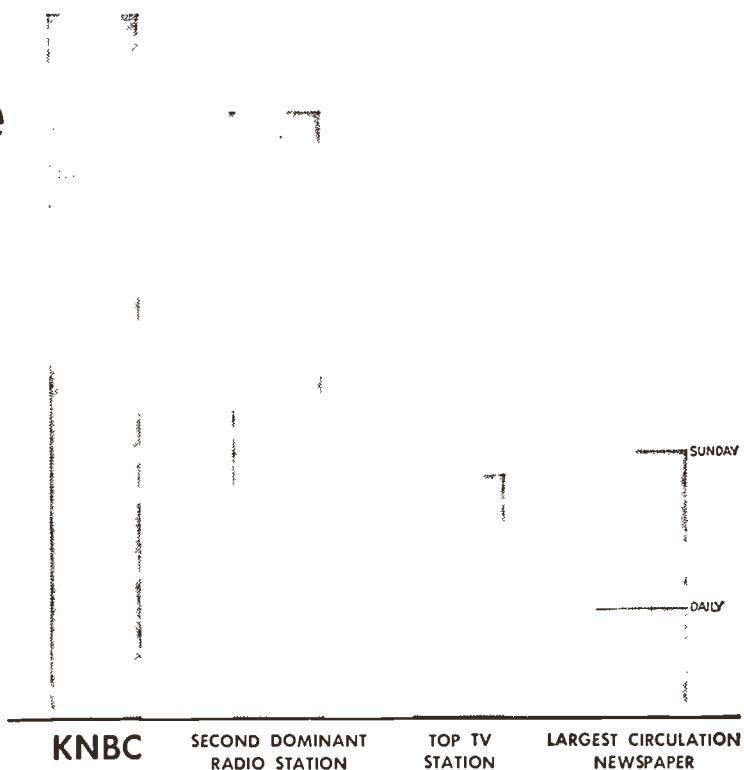
KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market — and all the thriving plus-markets of Northern California... The narrow ellipse represents the coverage pattern of the other two dominant 50,000 watt, *directional* transmitters. Tiny circle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



# wide circle coverage plus greater audience

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

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



# make **KNBC** San Francisco northern California's No. 1 advertising medium

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

# round-up



## **John Swayze combines money-making with pleasure**

Seems like some guys get all the breaks. Last month Arthur Godfrey collected his usual salary while lolling on the sands of Miami Beach and devoting a bit of time while there to his broadcasting and telecasting "chores."



Famous newscaster and family visit Chicago

Now it's John Cameron Swayze, famous newscaster, who seems to have found the magic formula.

Swayze and his family and a camera crew are busy touring the coun-

try making a series of films for *Vacationland America*, for the Fram Filter Corp. of Providence, R. I. With producer M. M. Steffee of VanSant Dugdale agency, Baltimore, the Swayze family is making a swing which will include New York City, New Orleans, Miami, San Francisco, Los Angeles, Yellowstone and other national parks, Grand Canyon and the Southwest, New England, Quebec, the Great Smokies, and the Pacific Northwest.

While making the Chicago leg of the tour, Swayze *et al* stopped in at the Chicago Visitor Center to consult Emerald Dalton (right, in picture) on the high spots in the Windy City. The Chicago episode will be aired on NBC TV on 14 June.

Series is not expected to put the transatlantic liners out of business but, at least, it will bring some of the "See America" travel folders to life. ★ ★ ★

## **Map of Pacific Coast states distributed by KNX-CPRN**

Five thousand copies of a map which combines topography and market information have been distributed by KNX and the Columbia Pacific Radio Network.



Executives inspect market map of West Coast

Shown in the picture above are Burt Oliver (left), vice president of Foote, Cone & Belding, Hollywood, and KNX-CPRN Gen. Mgr. William D. Shaw.

County lines in the three coastal states are marked, along with figures which indicate the population of each county and the percentage of population to the total population of the three states. The 21 stations of the CPRN are also located on the map.

When national and local clients and agencies get the map they will have at their fingertips valuable data including population figures of the bigger West Coast markets, area-by-square-miles, sales figures. ★ ★ ★

## **Pulse food and drug study shows air advertisers tops**

The 10th annual "Inventory of Food and Drug Products" conducted for the Joseph Jacobs organization by Pulse, Inc. made actual shelf checks in 1,560 homes in the New York area. It disclosed, in the food field, only three brand leaders have been dethroned since January, 1952: Maxwell House Instant Coffee jumped from third

place a year ago to top spot, displacing Nescafé the long-time leader. Lipton Tea, on the upgrade for a number of years, succeeded in passing White Rose. In the salad and cooking oil field, Wesson took first place from Mazola. An indication of the air activity of the three new leaders may be drawn from the fact that each of them received an extensive writeup in SPONSOR during the past year.

In the drug lines, air-users showed the most noticeable gains. In the deodorant field the only brand to show a marked percentage increase in the past two years was Stopette. Among aerated shave creams (which, as a whole, are winning consumer acceptance), Rise is the #1 brand. Some of the other drug leaders include Bayer Aspirin, Phillips Milk of Magnesia, Anacin, Palmolive. ★ ★ ★

## **Local appliance dealer is enthusiastic radio booster**

A. J. Collins Co., Norwalk, Conn., furniture and appliance store was selected as one of 20 firms permitted to compete in the electrical appliance category of the Brand Names Foundation's fifth annual Retailer-of-the-Year awards competition. Shown in the picture below are, left to right: Leo



Air advertising won dealer bid for award

Frank, general manager, A. J. Collins Co.; Jim Stolez, president and general manager, WNLK; Frank Machovich, Collins' service manager; George Shield, manager of the store's appliance department. Frank attributes the store's success in boosting retail sales, and the distinction of being among the Brand Names finalists, to effective advertising on the local radio station. Store has been using one-minute saturation announcements on a yearly contract and a daily 15-minute noontime newscast consisting entirely of local news and notices. ★ ★ ★

**WNEW uses 'copy cat' jingle to strike back at raiders**

The New York independent WNEW (probably the most independent around), has come up with another novel gimmick. Bernice Judis, manager of what is probably the most-raided station in the country, decided to strike back at competition in a typically WNEW way — the jingle. Throughout the day and night listeners hear a group of 10-year-olds chanting "Copy cat, copy cat, copy, copy, copy cat; At WNEW we know one thing is true: Other stations copy us no matter what we do." Then an announcer cuts in with the theme of the campaign: "a carbon copy is never quite as good as the original." Closing jingle says, "Let them act like copy cats. believe me we're not sore—Because we got more listeners than we ever had before!" Live announcements plugging individual programs are rotated. Campaign will run indefinitely.

**Briefly . . .**

Credited with being a substantial factor in the decreasing juvenile delinquency rate in Pittsburgh's Hill District, WHOD's Mary Dee has found



Radio personality is community service figure

it necessary to hire the largest auditorium in the area for her Saturday afternoon *Teen-Age Matinee*. Social workers have acclaimed the plan as providing healthful recreation for hundreds of teen-agers.

\* \* \*

Listeners to WGY, Schenectady, helped the station celebrate its thirty-first anniversary recently. Winners (31, naturally) of a contest to tell their favorite radio program received an overflowing basket of products advertised on the station. There were 55 drug and toilet article items and 33 different food products in each basket. Products of spot and network advertisers were included.

(Please turn to page 91)

they came! they saw!  
they BOUGHT!

**DREWRY'S** LIMITED U.S.A. INC.

SOUTH BEND, INDIANA

Mr. Mort Sherman  
Station WBNS-TV  
33 N. High Street  
Columbus 15, Ohio

Dear Mr. Sherman:

I just received your letter of January 20 relative to the merchandising activities of Station WBNS-TV on our "Telesports Digest" Program.

After reviewing the samples you enclosed, I'll say you've done an outstanding job on our behalf. This type of merchandising tie-in, plus the obvious interest and attention of the station and its personnel, is most impressive to me.

We at DREWRY'S certainly appreciate the excellent cooperation we are receiving from your station. We earnestly believe that our association with such a promotion merchandising-minded organization is bound to prove beneficial to us.

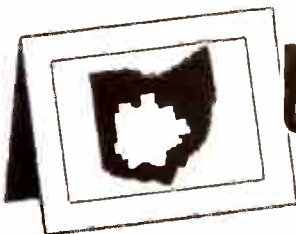
Again, many thanks for the samples and keep up the fine work.

Sincerely yours,  
DREWRY'S LIMITED U.S.A. INC.

L. D. Fairbairn  
Advertising Manager

January 27, 1953

**WBNS-TV, the Nation's Number 1  
Test Market Station.**



**wbns-tv**

COLUMBUS, OHIO  
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street REPRESENTED BY BLAIR TV



Typical of the action packed Telesports Digest as seen weekly on WBNS-TV . . . thoroughly promoted and merchandised by a well-rounded, comprehensive program, indicative of the sales follow through accorded all sponsors on WBNS-TV.

# WHEN TELEVISION



**gives  
complete  
coverage**

BECAUSE

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

REACHES 26 COUNTIES  
IN THE HEART OF  
NEW YORK STATE WITH  
A POPULATION OF OVER  
TWO MILLION!

SEE YOUR NEAREST  
KATZ AGENCY



CBS • ABC • DUMONT  
A MEREDITH STATION



## agency profile

### **Robert H. Otto**

Chairman of board & president  
Robert Otto & Co.

Psychologists tell us that a person works at peak efficiency when he enjoys his work. Imagine, then, how efficient Robert Otto must be: His favorite hobby is travel and his business calls for massive doses of globetrotting.

As top man of an agency which specializes in international advertising, Otto has to keep world market conditions at his fingertips. And he's the kind of a fellow who believes that experience is a lot more valuable than research. On the subject of research, he told SPONSOR: "What many people fail to realize is that one of the main characteristics of a Latin American is his politeness. Consequently, when a pollster quizzes these South Americans they will bend over backwards to give him the answers they think he wants to hear."

Evidently quite a few people have faith in Otto's opinions. His client list reads like a blue book: duPont, General Motors, Miles Laboratories, Remington Rand, Campbell Soup, U. S. Rubber, and Standard Brands, among many others. To service the foreign advertising of these clients (who will spend about \$5,000,000 this year), Otto maintains offices in Canada, Mexico, and Brazil and is associated with 50 agencies around the world.

Seven years ago radio accounted for less than 15% of his billings. Today, close to 50% goes into radio and TV.

Otto says this of the growth of TV in Latin America: "You had to stay pretty close to the situation in radio, but it's even more necessary in TV. That's why we stress our 'balanced control' in which we combine a home office operation with in-the-market control."

Many advertisers still believe that foreign advertising is just a matter of language, but Otto says, "A good basic copy appeal will work practically anywhere but you've got to know how to present it. That's why we'd never think of merely translating a client's domestic copy. Our approach is specifically tailored to a particular market."

Born in Everett, Wash., Otto graduated from the University of Washington, did publicity in Hollywood, and worked his way to Europe as a seaman. His two years there convinced him that the field of export advertising was wide open. He got into the field in 1929, opened his own shop in 1946, and has been growing ever since. When not traveling, he lives in Pelham Manor, N. Y. ★ ★ ★

# **ANOTHER FEATHER** *in the Chief's bonnet...*



## **BRAVES BASEBALL** on **WEMP**

Five years ago, WEMP became a top-flight, full-time independent radio station with 24 hours of music, news and sports.

On WEMP, the disc-jockey personality, the real air salesman, came into his own with names like "Coffeehead" Larsen, Robb Thomas, Bill Bramhall, Tom Shanahan, Joe Dorsey and Chuck Phillips. A four-man round-the-clock news staff, headed by Don O'Connor, was set up to provide the latest local news, FIRST.

Ten years of Brewer baseball became the springboard for play-by-play coverage by Earl Gillespie of Marquette University Football, University of Wisconsin and Milwaukee Hawks basketball.

Milwaukee found MOST of the things it wanted MOST of the time on WEMP—and responded overwhelmingly. Advertisers, local and national, seeking larger, more constant ratings, found up to twice the audience of net stations on WEMP per dollar spent.

WEMP became the number one Milwaukee radio buy. All departments were expanded with greater emphasis placed on public service and community affairs. More powerful FM service and extensive TV preparations followed.

These efforts won recognition in 1952 when WEMP was named to broadcast all Green Bay Packers games with Earl Gillespie feeding a 38-station network.

Now, the Miller Brewing Company has selected WEMP's Earl Gillespie to broadcast all the Braves Baseball games, again feeding a state network.

As the past blends with the future, it's clear that in Milwaukee more people listen to . . . more advertisers buy . . .

**WEMP**  
DIAL 1340  
**WEMP-FM**  
93.3 MG



**MILWAUKEE**

**HEADLEY-REED**  
*National Representatives*

## AMERICAN CHICLE

(Continued from page 31)

- Spot TV backs this up with announcements, shows, and participations in a varying number of markets. According to *Rorabaugh Report*, the number of markets was 44 during the third quarter of 1952, 30 during the fourth quarter, 37 during the first quarter of 1953.

- Spot radio spreads the word around in non-TV areas. Chicle is currently using announcements in 200 scattered markets.

- During 1951-'52, Clorets was also on ABC Radio's Pyramid Plan along with other Chicle products. Chicle has also used NBC's Tandem and CBS' Power Plan for its established brands but is no longer in network radio.

Chicle's withdrawal from network radio is explained by a Chicle executive as follows: "Our feeling was that network radio couldn't give us what spot coverage could. We wanted to hit the markets where we didn't have TV and with network you usually have to take some markets you don't want. Since we already had network and spot TV, it meant that we were spend-

ing money—more than we could afford—to reach people in the same market with both radio and TV. We are not sorry we used the various radio network package plans. We felt they helped us reach a lot of people, but the circumstances called for a switch in our buying of time."

Chicle's last radio network package—the CBS Power Plan—was bought during the last quarter of 1952. The money released went into spot radio and various TV purchases.

In its network TV purchases for Clorets, Chicle has jumped around a bit. *Rocky King*, however, has been used ever since Clorets gum became nationally distributed, which was early in the fall of 1951. It was introduced the previous May.

*Rocky King* is one of Du Mont's stable of low-cost crime thrillers. SPONSOR estimates it cost Chicle in the neighborhood of \$475,000 last year. SPONSOR's 1952 estimate of production costs for the show was \$6,500 weekly, of which Chicle pays half. Gross time charges for a quarter hour, during 52 weeks, came to nearly \$387,000, according to P.I.B. That figure rates Chicle a 20% time discount at DTN.

The show reaches a good audience, considering its competition. Nielsen figures show it reached 3,660,000 homes during the last week of February 1953. That represents a rating of 21.8. The show runs against Fred Waring on CBS TV and the alternate *Philco* and *Goodyear TV Playhouse* on NBC TV.

Chicle started pushing Clorets on *Date with Judy* at the beginning of this year, but it is not the first time the firm has used the show. Last year Chicle bought it through July to early October on 43 to 48 stations as a commercial vehicle for nearly all its products. Like *Rocky King*, *Date with Judy* is a good bet to ride through this summer. Assuming an average of 50 stations, 52 weeks of *Date with Judy* will cost Chicle about \$1.5 million, without taking into account any summer program contribution by ABC.

For the two weeks during the end of February and the beginning of March this year, the show averaged an audience of 4,829,000 homes, according to Nielsen. The percentage rating was 25.2. The show is opposite Perry Como and Doug Edwards on CBS TV, *Those Two* and *Camel News Caravan* on NBC TV.

Other TV network shows that have carried the ball for Clorets were (1) Jackie Gleason (a temporary exception from Chicle's policy of avoiding high-priced video entertainment) on CBS TV during the last quarter of 1952, (2) *Saturday Night Dance Party* on NBC TV through July and August 1952 on 46 stations, and (3) *Twenty Questions* on a 25-station Du Mont hookup for the first 13-week cycle of this year.

Russell Harris, Chicle's ad manager, told SPONSOR that Chicle had not originally intended to buy into Jackie Gleason. Plans to go into another participating show went awry when one of the existing sponsors balked, for product-conflict reasons, at having Chicle share the time. Since Harris wanted to keep a strong TV position for Clorets, he bought 13 weeks of Gleason. It was dropped at the end of the year because of its high cost and the fact that the coverage was not what Chicle wanted. (Gleason was on only 30 stations at the time, not being able to fight NBC TV's *All Star Revue* in many of the one-station markets.)

With all this diversity of programs, Chicle has used just one basic selling

1000 WATTS

730! Charleston's most far reaching station



PAL says

"A young girl who already had her class ring was scheduled to graduate from high school this spring. Financial reverses in the family were about to cause this young lady to leave school at this crucial period, and obtain work.

"Unknown to the girl, her aunt appealed to Miss Maude McClennan, human relations counselor on WPAL's 'The Happiness Clinic'. Miss McClennan was able to obtain aid for the girl—enabling her to continue her studies, and graduate.

"That's just *one* of the many services performed, as Emmett Lampkin and Maude McClennan solve personal problems on—"The Happiness Clinic".

"Incidentally, they're very adept at solving your sales problems, too! There are some availabilities left, *but not many!* Get in touch with Forjoe or Dora-Clayton.

"... and make your business happier through 'The Happiness Clinic'."



Forjoe and Company  
S. E. Dora-Clayton Agency

All this and Hoopers too!

theme and one basic film commercial for both the chlorophyll gum and mints. This is the well-known "kissing sweet" commercial, in which, by this time, the young couple have kissed each other with boxes of Clorets in their hands more times than anyone would want to count.

Naturally, with Clorets sales doing so well, Chicle has not seen any reason to change this basic TV commercial. There have been minor changes in the photography and copy to adapt the gum commercial to the mints, and there have also been other slight variations. But the commercial is pretty much the same as it was when first used in 1951.

Chicle's present pushing of Clorets may tend to blur the fact that its established brands, such as Chiclets, Dentyne, and Pepsin, represent, by far, the bulk of its business.

Air spending for these brands is currently light compared with Clorets, and is all in spot. Radio announcements are used in 65 non-TV markets, primarily for Dentyne. According to *Rorabaugh Report*, here are the number of TV markets used during the past three quarters:

Third quarter, 1952 — Beeman's Gum, 6.

Fourth quarter, 1952 — Beeman's Gum, 8; Crawford's Cough Gum, 5, all in New York State.

First quarter, 1953—Beeman's Gum, 21; Crawford's Cough Gum, 6.

Between the years 1937 and 1951, Chicle had only three network radio shows. Most of the air money went for radio announcements. But in 1951, Chicle, coached by Sullivan, Stauffer, Colwell & Bayles (which handled its regular gum brands), plunged into network radio with a bang.

Starting in July 1951, Chicle bought ABC's Pyramid Plan. Chicle used participations in three of the six Pyramid programs per week. Most of the commercials were for Chiclets. Programs included *The Fat Man*, *The Casebook of Gregory Hood*, *Top Guy*, *The Sheriff*, *Defense Attorney*, and *Stop the Music*. In 1952 Chicle cut down on its Pyramid buys but stayed with *Stop the Music* until June.

The gum company also bought a five-minute Will Rogers show on ABC. On twice weekly at 5:55 p.m., the program featured recordings of the late humorist's radio programs of the '30s. Show started in October 1951 and ended in January. For the '51-'52


season, Chicle had another five-minute segment on Mutual: *Bobby Benson*. The firm wrapped up its 1951 buys with NBC's Operation Tandem, which consisted at that time of *The Big Show*, *Martin & Lewis*, and *Mr. Keen*. Chicle remained in Tandem until April 1952.

In the summer of '52, Chicle went over to CBS, bought two participations in the net's Power Plan. It continued with the regular winter-season Power Plan—participations across the board in *FBI in Peace and War*, *Mr. Keen* and *Meet Millie*—during the last 13 weeks of last year.

With the dropping of the CBS package, Chicle also dropped SSCB, turned over its entire account to D-F-S, which had been handling Clorets. Outside agency sources say the prime reason for SSCB's losing the account was that with Chicle spending most of its ad money on Clorets, SSCB was left with little to do. Now handling Chicle at D-F-S are Ray Cabrera, assisted by Allan Gavan, for Clorets, and Gordon Johnson, seconded by Alan S. Perry, for the other brands.

Selling gum is not quite like selling a gum deodorant, but there are some

**you may not always  
HIT THE TARGET**

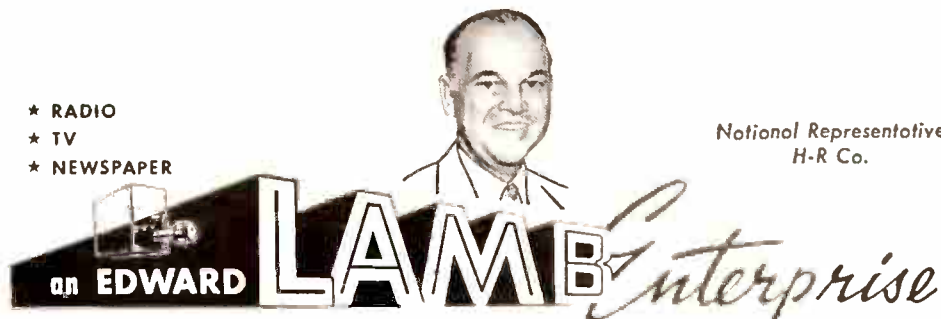


**but it's always a bull's-eye  
WHEN YOU SPECIFY... WIKKAM  
ERIE, PA.**

Yes, your sales arrow hits the target in Pennsylvania's Third City when you have WIKK carrying your advertising message. It's the station that more people listen to. Check the Pulse survey!

- \* RADIO
- \* TV
- \* NEWSPAPER

Notional Representative  
H-R Co.



New York Office, Hotel Barclay—Home Office, 500 Security Bldg., Toledo, Ohio

similarities. The chewing gum market consists mostly of people between 15 and 35. Clorets, too, is sold to young people. The fact that the couple in the Clorets TV commercial is young is no accident, for it is the young adult who worries most about what his best friend won't tell him.

Both Clorets and chewing gums can be put in the impulse-purchase category. This fact is one of the explanations for Chicle's buying of tandem-type network shows. In selling products which are bought on impulse, the important thing is to reach as many different people as possible with mentions of the brand name.

Tandem, Pyramid, and the Power Plan were ideal vehicles for this kind of selling. They are not only among the lowest cost-per-1,000 buys in network radio, but by spreading the commercials over different nights, the advertiser can reach a larger unduplicated audience than he can with one show. The tandem advertiser may not reach each home as many times as the advertiser with, say, three commercials on one show, but then he is not as interested in multiple exposure as he is in unduplicated homes.

The differences between selling gum

and a gum deodorant are more obvious. Straight chewing gum is sold for pleasure, to relieve tension, to slake thirst, to exercise the gums and the jaw, to help clean teeth. Clorets gum *can* be sold for these reasons, but who would pay 15c for that alone? The fact that Clorets was able to break through the five-cent price line, which has been so stratified for years that it is almost an institution, testifies to the strength of the anti-bad breath lure and is a clear indication that Clorets is a mouth deodorant first and a chewing gum only incidentally. (It might be pointed out that Chicle also leans toward the drug side of the business with its Crawford Cough Gum.)

Nevertheless Clorets is a chewing gum, and some people just won't chew gum. That is probably the major reason for Chicle's introduction of Cloret mints. This is a direct break with the merchandising of chewing gum, but it is not a break with tradition at Chicle. The firm had been in the lozenge field before.

All of which points up the fact that Chicle is up to its jaws in the chlorophyll business. So far, it has been a pleasant experience, although there have been rumblings of danger. A spate of anti-chlorophyll articles in U. S. magazines as well as *The British Medical Journal* has given the jitters to some of Madison Avenue's chlorophyll accounts. (All told, there is about \$20 million in radio and TV chlorophyll billings at stake.)

Chicle seems to be more aware of the misuse of chlorophyll than most advertisers. It has sponsored university research on chlorophyll, is aware that any chlorophyll-containing substance will not necessarily do a good deodorizing job, and that deodorization will not necessarily occur under any and all conditions. Chicle's Dr. Robert Heggie believes the effectiveness of chlorophyll derivatives varies with the raw material, processing, the way it is incorporated into the product, and the amount used. Chicle's sponsored research indicates that its chlorophyll gum is more effective in reducing breath odor than chewing gum, flavored or unflavored, without chlorophyll. To push its side of the chlorophyll argument, Chicle uses the public relations firm of Robert Tappinger Associates, with Jerry Allen the account man.

Chicle knows there is a lot to be learned yet about chlorophyll. Just

how much the company is depending on its chlorophyll products, no one outside Chicle knows. The firm is much more interested in selling gum than talking about it. Board Chairman Thomas H. Blodgett and President Philip L. Becker are men of few words—publicly, anyhow.

It's probably safe to say that Chicle would like to displace Wrigley as Number One in the business. Chicle was on top before, back around the turn of the century when it was created by Charles R. Flint, who merged Adams & Sons Co. with a number of other chewing gum firms. It was subsequently passed by Wrigley and, later, Beech-Nut. By 1942, Chicle was down to a 15% share of the chewing gum business, compared with 60% for Wrigley and 20% for Beech-Nut. Chicle began coming back in the late '30s and by 1951 its share was up to 24%. ★ ★ ★

## EHLERS' SPOT DRIVE

(Continued from page 35)

in the New York City area.)

The campaign is particularly successful, Edwin Ehlers believes, because it hits most of the firm's potential customers much harder than can the print media.

Ehlers explains, "The average housewife turns her radio on in the morning, generally keeps it tuned in during the day while she does her chores. On the other hand, if she's got housework to do, she isn't likely to go outside, buy a newspaper, and then return."

The daytime announcements on TV include participation in *Food for Thought*, WABD; *Between the Lines*, WNBT; *Kitchen Kapers*, WABC-TV, all New York. Ehlers' first TV sponsorship, in 1950, was of a series of post-mortems to 79 Brooklyn Dodger home games over WOR-TV, New York.

The Albert Ehlers, Inc. line actually includes coffee, both regular and instant, as well as tea, rice, and condiments. However, 100% of the firm's annual budget goes for coffee since the remainder of the line accounts for only one-third of total sales.

The company was founded in 1893, started out as a small operation in Brooklyn. Three generations of the family have carried on the business since then.

In 1920, the firm moved to a 200,-

## We Have Realized a *Nice Increase* In Our Sales

In a recent letter, Loft Candy Shops reports, "We have realized a nice increase in our sales in the past six weeks. We feel this is entirely due to the splendid way in which you have handled our promotions and general publicity."

### National Spot Advertisers Take Note!

Syracuse merchants know what keeps their cash registers ringing. That's why they continue to advertise on WSYR in record volume. WSYR gives them up to 239% more daytime audience families than other local stations according to SAMS and Nielsen.

Write, Wire, Phone or  
Ask Hadley-Reed

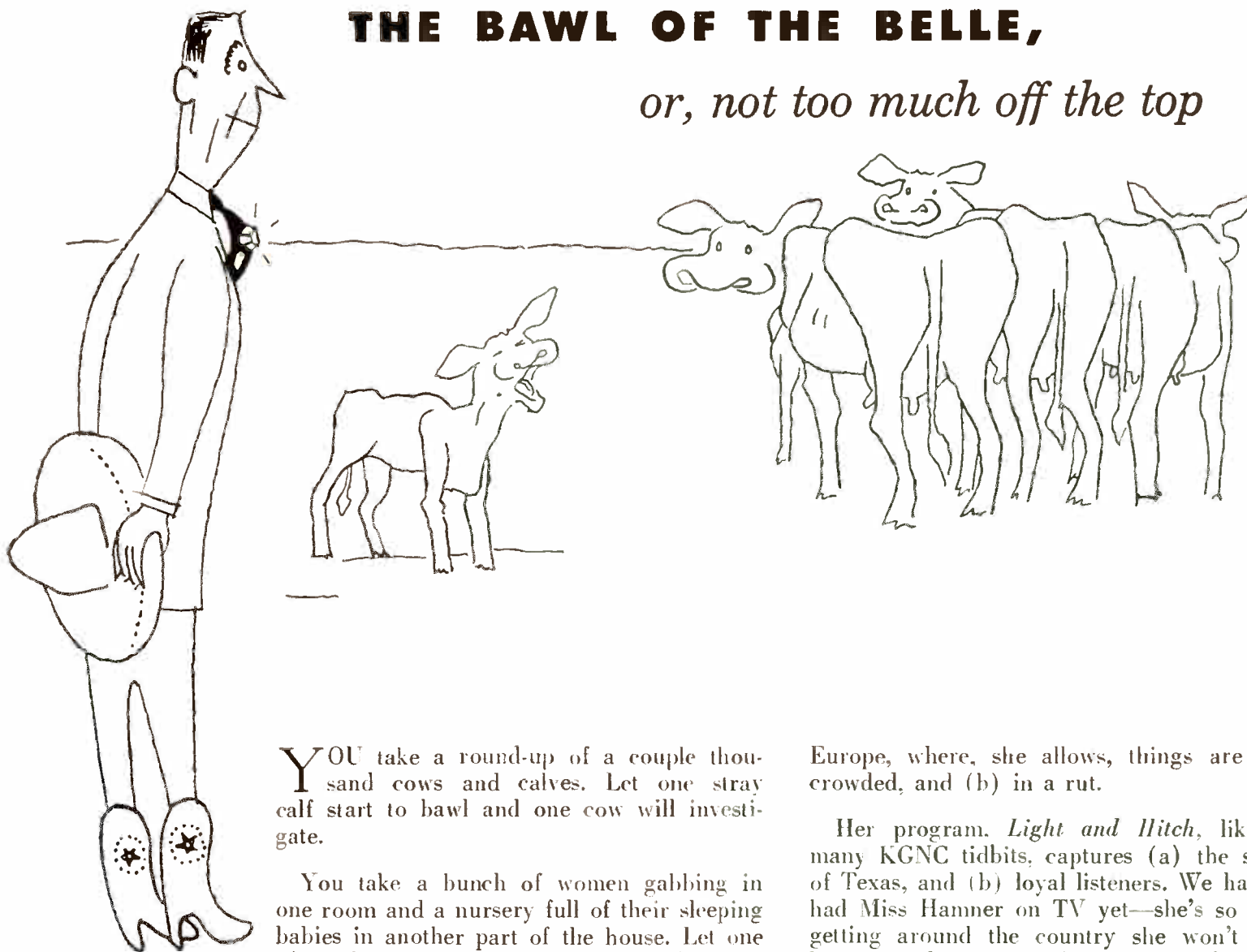
**WSYR ACUSE**  
570 KC

NBC Affiliate in Central New York



## THE BAWL OF THE BELLE,

*or, not too much off the top*



YOU take a round-up of a couple thousand cows and calves. Let one stray calf start to bawl and one cow will investigate.

You take a bunch of women gabbing in one room and a nursery full of their sleeping babies in another part of the house. Let one of the kids start to bawl and the ladies will all light out for the nursery.

We draw no conclusions from this. We wouldn't say that cows are smarter than women — we know what side our bread is buttered on. Furthermore, our Miss Laura V. Hamner would beat the tar out of us if we made any cracks. She's past 80, recently completed the 500th consecutive broadcast of her program about high plains personalities, knows as much Texas history as J. Frank Dobie, and just got back from a trip to

Europe, where, she allows, things are (a) crowded, and (b) in a rut.

Her program, *Light and Hitch*, like so many KGNC tidbits, captures (a) the spirit of Texas, and (b) loyal listeners. We haven't had Miss Hamner on TV yet—she's so busy getting around the country she won't stop long enough to get in focus—but we'll catch her yet, if only to hear again her favorite story. It's about a cowhand, complete with Stetson and full snoot, who stumbled into a barber's chair and demanded a haircut. "Please take off the hat," said the barber. "Oh, 'scuse me," he replied. "Didn't know they was ladies present."



REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

000-sq.-ft. plant in Brooklyn where the imported products are processed, refined, and packaged, and coffee is roasted and blended. Ehlers today says it has 85% distribution in New York, New England, Pennsylvania, Connecticut, New Jersey, Florida.

Advertising entered the picture in 1926 when the firm retained S. T. Seidman & Co. as its agency. Weiss & Geller took over the account in 1940, and Erwin, Wasey & Co. became its agency in 1951, a year before the switch to Dowd, Redfield & Johnstone.

One of the major changes following the shift to DR&J was a redesigned Ehlers package.

The firm felt a need for a new container, "geared for today's selling," and suitable for attractive presentation on TV. It wanted a package that would compete favorably with other brands on a "crowded shelf shrieking with competition," according to Edwin Ehlers. Other requirements shaped up as follows: The product name must be legible and reflect product's quality.

But there were a few drawbacks to making a really drastic change. Over the years, the Ehlers package had built up a certain amount of recognition and

followers. The coffee had been pictured in its old container for quite some time in firm ads. Would the company be justified in tossing its accumulated consumer familiarity out?

The final solution was a compromise between the old package and a startling innovation. The major portion of the can is still blue; brand name lettering was altered for easier readability; the red portion of the package was considerably reduced. Thus the new package has at least a speaking acquaintance with the former one, but modern design makes it more attractive to consumers and TV viewers.

Ehlers' efforts to merchandise its product to grocers and consumers at the point-of-sale have been consistent throughout its history. The firm recently held a contest among grocers for the best display of Ehlers coffee. Over 2,000 retailers entered, and Ehlers handed out \$1,500 in prizes to 30 winners. In addition, it makes avail-

★ ★ ★ ★ ★ ★ ★ ★

"All of us know that today's mass communication media live by advertising. What is more, they are kept free and impartial by it. Corruption amongst newspapers and broadcasting stations exists only in those areas where they must depend for revenue upon subsidy from government or pressure groups."

T. J. ALLARD  
General Manager  
CAB, Toronto

★ ★ ★ ★ ★ ★ ★ ★

able posters and other display pieces.

Ehlers is among the top three coffee sellers along the Eastern Seaboard. Its chief competitors, Maxwell House and Savarin, are also heavy air users.

Maxwell House shares sponsorship with other General Foods products over CBS Radio and TV networks. On TV, it has *Mama* and *Red Buttons*. Its radio programs are *Wendy Warren and the News*, and *The Second Mrs. Burton*.

TV takes the biggest clunk out of Savarin's ad budget. It sponsors *Bob Wilson and the News*, WNBT. It also uses announcements adjacent to such programs as Arthur Godfrey's WCBS-TV show and *The Kate Smith Hour*, WNBT. Its sole radio program is *New York Closeup*, WNBC. The latter has been important to the firm through extra merchandising support. ★ ★ ★

## HOMEMAKER SHOWS

(Continued from page 38)

The most predominant length for homemaker shows is the half hour. At least 55% of the programs covered in the survey came under this heading. Next in popularity is the 15-minute size, which accounted for 22% of the programs. Most of the others ranged between a half hour and a full hour. Few were shorter than a quarter hour in length of time.

**3. Content & commercials:** Nearly nine of 10 local TV shows of the homemaker variety feature cooking, plain and fancy, as the chief subject matter of the program. More than 50% of the programs deal exclusively with cooking. Lawton's survey shows. Often, in these kitchen-appeal shows, dietetics makes an appearance.

The "general" type of homemaker show also goes in strongly for advice on the care of household furnishings (cleaning a rug, for instance) and tips on caring for household equipment (polishing a toaster, or else checking on worn electrical cords).

Since housewives—thanks to years of conditioning by all ad media—are conscious of their appearance, the subject of personal grooming provides program material for about half the homemaker programs on the local TV air. Fashions and clothing, oddly enough, are a big item on only about 4% of these shows. Child care, too, appears as a frequent topic on about a third of the programs surveyed.

Most of the homemaker programs, as might be expected, center around a particular personality who is an authority on the subject. And the "authority" is almost always a woman.

She makes generous use of the demonstration technique accompanied by a running commentary. If she has a guest (who is likely to be either a specialist on a subject, like a chef or a psychologist, or else a famous person), the program usually takes the form of an interview or discussion.

The star of the show is usually the chief salesman. Some 90% of the shows replying to Lawton's survey indicated that the commercials were chiefly done by the "demonstrator," although about 63% also used a station announcer either alone or in combination with the demonstrator to handle commercials. Only about one out of 10 shows indicated that it made

**KVOS-TV CHANNEL 12**

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**KVOS 1000 WATTS 790 K C**

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**KPQ 5000 WATTS 560 K C**

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*ABC Network*



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

---

Represented by  
*Robert Meeker Assoc., Inc.*

# Vic RADIO Diehm Says:



## I'm Mighty Proud of My Helpers!

Take ZEL here at the mike. He represents WAZL in Pennsylvania's Highest City, Hazleton. ZEL has consistently delivered 70% of the listening audience to advertisers on WAZL. If you want the Hazleton trading area, you have to buy WAZL! No other station can deliver it to you.



OL is in control of that aggressive WHOL station in prosperous, progressive Allentown, Pa. Serving a trading population of nearly a half million people, who tune in WHOL for good diversified programming. In a 6-station area WHOL is the buy.



WID hails from WIDE in the twin cities of Biddeford-Saco, Me., a prosperous textile manufacturing center and the leading resort area of the state. WID has a WIDE variety of sales records that have played a melody in money for the advertiser.

LEM puts his talents to work at WHLM, that powerful 1,000 Watt station in Bloomsburg, Pa., covering a prosperous manufacturing and farming area, WHLM leads all other daytime stations by a huge margin. This will be the 6th year in succession for major league baseball.



### WAZL

### WHOL

### WHLM

### WIDE

HAZLETON, PA. NBC-MBS

ALLENTOWN, PA. CBS

BLOOMSBURG, PA.

BIDDEFORD-SACO, ME. MBS-YANKEE

(Represented by Robert Meeker Associates).

(Owned and Operated by Harry L. Magee).

(Promotion Rep. Robert S. Keller).

any extensive use of filmed TV commercials on the show.

**4. Who uses them?** According to Educator Sherman Lawton, his study gives "a fairly representative view of the types of sponsors of homemaking programs." Here are the basic classifications, as turned up by the survey:

CLASSES OF SPONSORS OF TV  
HOMEMAKING SHOWS

TYPE	MENTIONS
Foods & food products	113
Retail or local	28
General household	27
Appliances	17
Cosmetics and shampoos	5
Miscellaneous	14

As can be judged from the list above, food sponsors are the biggest single category of clients in the TV homemaker field. (See box, p. 37 for the names of some leaders.) By types—and in order of mention—the specific foods named were: biscuits, dairy products, sea foods, frozen foods, bread and bakery products, salad oils and dressings, flour, macaroni, orange juice, crackers, desserts, tea, coffee, margarine, fruit juices, spices, meat

sauces, and fruits. Also mentioned were such ingredient or condiment products as: marshmallow fluff, sugar, cake fillings, beans, pickles, rice, peanut products, and meat products.

Interesting additional point: According to Lawton, "Nationally advertised products form the bulk of advertising in homemaking programs."

Local sponsors—second largest category, after foods—are usually large retail outlets like department stores, or else are dairy firms. Utility firms, clothing and furniture stores, drug stores and beauty parlors were also mentioned among local merchants who use TV homemaker shows.

The balance shifts back to national advertisers again in the category of "general household products," which is nearly as large as the local retail section of sponsors.

Mentioned specifically were: soaps and detergents, window cleaners, starches, cleansers, water softeners, floor cleaner, wax, plumbing cleaner, air purifier, utensils, mops, window blinds, paint, paper shelving, and paper toweling.

About one out of 10 homemaker shows carries appliances advertising,

often a co-op through retail outlets, appliance stores, utility companies, and so forth. The appliance types include: washers, furnaces, water heaters, and gas and electric ranges.

Other types of sponsors—apart from these majority leaders—ran all over the lot. Such diverse items as banks, health insurance, magazines, cough syrup, soft drinks, fashion clothing, aprons, fabrics, and hats were mentioned as representative.

**5. How to use them:** As gathered by SPONSOR editors in interviews with several producers, commentators, salesmen, and others closely connected with the field of TV homemaker shows, here is a group of basic tips in getting the most value from this brand of TV show:

*A. Buying Tips.* As Lawton's study indicates, TV homemaker shows are primarily based around food and kitchen problems, with side excursions into personal grooming, household maintenance, child care, and the like. Sponsor types seem to follow this breakdown closely, both in terms of national and local advertisers, the study reveals.

TV homemaker shows are therefore open to consideration primarily by manufacturers of food products. Since commercials and food demonstrations are usually live, a food sponsor is thus assured of having his commercials reach a receptive home audience of housewives with maximum impact, as well as maximum integration into the program format.

However, TV homemaker programs need by no means be confined solely to food advertising as an air vehicle. As Lawton's study shows, homemaker programs often take time out to explore other items of interest to women, just as a woman's magazine strives for balance of features. Therefore the "editorial setting" of TV homemaker programs is quite harmonious—as the classifications of sponsors indicate—with non-food items, drug products, appliances, and so on.

As one station rep salesman put it to SPONSOR:

"I find that clients who use any of the women's-appeal magazines to any sizable extent very often get results as good—or better—with a series of TV homemaker shows."

Incidentally, costs among TV homemaker shows are quite reasonable. Almost all are aired in daytime slots.

## HERE IS WHERE TAX DOLLARS GO

Advertisers can cash in by following tax dollars to the market place. Franklin County (Columbus, Ohio) is unique . . . more tax dollars are spent here than are collected. This means buying power isn't siphoned off . . . it is increased!

Large military installations, aircraft factories, defense industries and government centers use tax dollars to meet big payrolls. This money is spent where it is earned—in the rich, billion-dollar Central Ohio market.

Reach this market with WBNS . . . with more listeners than any other Central Ohio station . . . with the 20 top-rated (Pulse) programs heard locally. Ask John Blair for rates and ratings.



CBS for CENTRAL OHIO

ASK  
JOHN BLAIR  
**WBNS**  
**radio**  
COLUMBUS, OHIO

and thus sell at daytime TV rates. Discussion with station reps yielded average of about \$50 per participation, less if a discount structure applies. Costs ranged from a low of about \$35 for a participation to around \$100.

**B. Commercial tips.** Even if a sponsor could arrange for a series of read-from-copy commercials (some stations won't take them) on TV homemaker shows, performers advise against such a process.

One TV homemaker, whose show (*Sally Smart's Kitchen*, WOR-TV New York) was included in Sherman Lawton's study, told SPONSOR:

"In two years on the air with my present show, we've had plenty of sponsors, but I've never done a 'canned' commercial. Why? In an ad-lib show like mine, I think the change of pace from the relaxed style of a demonstration to a brisk recital of agency-written copy would stand out like a bandaged thumb. The commercial, I feel, should fit neatly into the format and mood of the show."

Another typical comment came from a lady homemaker (*Susan Adams*, WABD New York) who has had nearly 20 years of both radio and TV homemaking shows behind her:

"I would certainly recommend that agencies brief the performers on TV homemaker shows, either in person or by mail, on the main selling points of the product. Then they should let the performer do the commercial in the way she thinks best. Of course, an agency has to put a lot of faith in a performer this way. But most of these girls are old hands at it and command the same kind of audience loyalty as Arthur Godfrey. A live, informal commercial on this type of program is the only real way to maintain sincerity."

What should a sponsor do exactly?

This was the consensus:

The sponsor should see that the staff stars of homemaking programs he is using are supplied with adequate samples of the product, full details for proper product use (including sample recipes and unusual uses), and some information about how the product is grown or manufactured.

Fact sheets, performers feel, are better than written commercials. And if commercials must be written out, radio-style copy is better than TV scripts. It's less trouble to study.

If a sponsor wants to get cross-plugs between media (such as a recipe

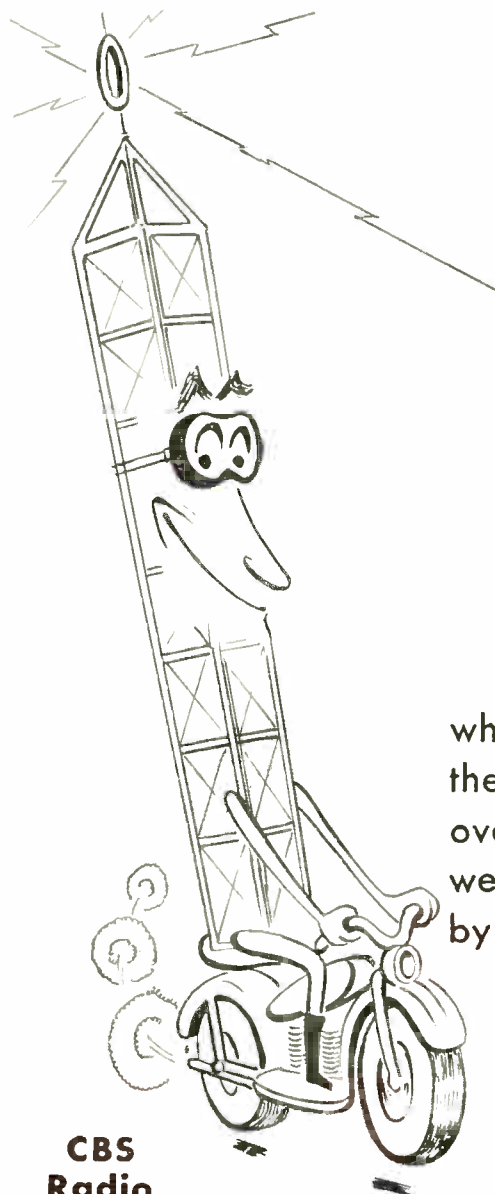
due to appear in color ads in women's magazines), he should keep TV homemakers informed well in advance and supply tear sheets of the ads. Also performers should be briefed regarding special grocery promotions, premium deals, and so forth.

If a sponsor wants to check on how his commercials are being handled, the best way is to watch a homemaking show on the air, or view a kinescope recording. Straight transcribed recordings, like radio airchecks, are useful in evaluating the audio portion

of commercials, if kinescopes are too expensive.

Above all, performers told SPONSOR, clients should hold a light rein on their TV homemaker shows. "I can do a wonderful selling job," said one young star of a homemaking show, "when I know I'm not being pushed!"

**6. For the future:** There's every reason to think that TV homemaking shows, both the kitchen stove variety and the "woman's page" type, will be around indefinitely. Basic formats,

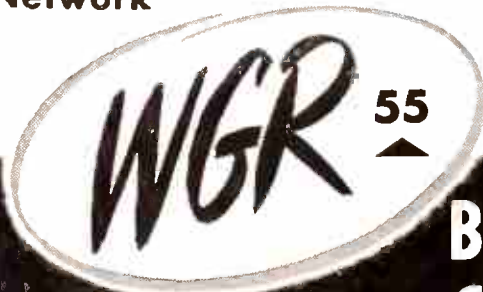


**CBS  
Radio  
Network**

**W  
G  
R** herever you  
o there's  
adio

You ride with the winner when you ride with WGR... the most listened-to station all over Western New York, Northwestern Pennsylvania and nearby Ontario.

For example: WGR's vivid broadcasts of baseball, basketball, football, plus all-around sports coverage win top audiences throughout the year.



Leo J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry

**BROADCASTING  
CORPORATION**

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

however, are likely to change.

A good deal of criticism has been leveled at homemaking shows by viewer panels (such as that of Market Research Foundation, Inc.) who have stated that TV homemaking shows are often "repetitious" or "lack entertainment value." Busy housewives have also griped that many homemaking shows are aired at a time (usually, around noon) when it is difficult to find time to watch them with any concentration.

Local station managers, alert to the shifting winds of viewer opinion, are striving in many areas to revamp homemaking shows to retain the basic instructive appeal while adding a strong dash of showmanship.

One enterprising packager on the West Coast, Chet Swital, has even concocted a new blend of cooking and entertainment. His show, *Tid-Bit Time*, is designed not as a daytime vehicle—but as a late-night program for people who like to raid the refrigerator before bedtime.

But even if TV homemaker shows undergo revamping in the near future, their appeals—and selling abilities—are likely to remain basically unchanged for advertisers for a long time to come. ★ ★ ★

## KWJJ Spots "WORK OVERTIME"

on your  
Portland  
Sales Job



You get more than spot announcements on KWJJ—Portland's "Family Station". You get special promotions, a product merchandising service and sales demonstrations — selling aides that build extra sales without extra personnel on the territory. It has worked for other advertisers—write for data on how you can put it to work for your product.

### KWJJ

Studio and Offices  
1011 S.W. 6th Ave.  
Portland, Oregon

Nat'l Reps. — WEED & COMPANY



## AMERICAN AIRLINES

(Continued from page 33)

concrete developments. CBS Radio Spot Sales had quietly checked with five owned-and-operated CBS outlets—WCBS, WEEL, WBBM, KCBS and KNX—and a key affiliate, WTOP, and was ready to discuss time and talent costs for a series of post-midnight shows. Everything from an all-night program of super-classics to a nocturnal jazz concert had been proposed.

Although American Airlines is famous for its willingness to take a chance on a new idea, AA's C. R. Smith doesn't like to go off half-cocked on a project. A sample one-hour record show was taped at New York's WCBS. It wasn't what AA wanted. Six more shows were taped before the present program formula was developed, and before AA actually signed a contract. Meanwhile, every available CBS announcer was tested in taped or live auditions.

When the contract was signed last month, it proved to be a corker. Convinced that it had the right time slots and the right program format, AA made a deal for the largest single block of radio airtime in broadcasting history—30,000 hours over a three-year period in six markets. The cost for time and talent: an estimated \$2,500,000. Starting date: 13 April.

Measured off against the minimum potential audience, AA has an eye-opening advertising efficiency. Within the "intense service area" (roughly, a 50% cut-off on coverage maps), CBS calculates that there are about 11,500,000 radio families. Also, according to CBS, nearly 2,000,000,000 "commercial impressions" will be made by the six all-night shows in the next three years. This gives AA a potential cost-per-advertising-impression of about \$.001. Giving printed media every possible benefit of the doubt, newspapers and magazines don't come within airline distance of that figure.

The midnight-to-dawn (five and one-half hours) shows also deliver plenty of advertising coverage to the sponsoring airline. By a conservative CBS estimate, something like 80% of American Airlines sales territory is within easy reach of the six CBS outlets. Four of the five AA geographic sales regions (Boston, New York, Chicago, Los Angeles. Exception: Dallas) have an after-midnight radio show operating in the key terminal city.

In a sense, AA's six all-night shows are a sort of "network" coverage of its market, just as Barbasol's 1947 venture on 14 big stations—using the hour between 12 midnight and 1:00 a.m. six nights a week—covered over 85% of Barbasol's U.S. market.

The resemblance of AA's multi-market spot shows to a network operation doesn't end with wide coverage. The commercial and program planning is done with a near-national, rather than local, target in mind.

At first glance, this looks like an impossible or impractical task. Radio experts for years have warned that local tastes in recorded-music shows and local disk jockeys vary widely. Results of carefully planned spot radio campaigns would seem to prove that even radio commercials have to be tailored to the requirements of individual markets if a sponsor wants optimum results from the campaign.

Yet AA and CBS have managed to side-step this problem with a series of methods and compromises that make up an object lesson to all air advertisers in the proper use of after-midnight programming.

Here's how the six all-night shows—on WCBS, New York; WEEL, Boston; WBBM, Chicago; KNX, Los Angeles; KCBS, San Francisco; WTOP, Washington, D. C.—are handled for American Airlines:

**Program policy:** The problem which faced AA and CBS from the beginning was to find a type of program which would have the widest possible appeal in the greatest number of markets. Certain types of shows—like the chatter-and-records programs aired from several New York restaurants—have strong local appeals, but would be difficult to plan for a series of markets. Tastes in popular music vary considerably by sections of the U.S.; New Yorkers shudder at the hillbilly tunes that are popular in the Southern part of the country, for example.

Finally, after a considerable amount of back-and-forth discussion between CBS and the R&R agency, a decision was made. The shows would be of a music-and-news nature—but the music would consist, not of popular *Doggie in the Window* recordings, but of classical and semi-classical melodies.

CBS and AA had plenty of solid research to back up such a move. For over a year, WNBC—New York flagship rival to WCBS—had been airing

a fairly "heavy" all-night show of classics called *Music Through the Night*. It had been, and still is, a very successful venture, with a client list of participating sponsors ranging from Bulova to Ronzoni. Listeners all over the country—and as far away as New Zealand—dial the show, and write effusive letters of praise.

Another signpost that CBS and AA were on the right track was afforded by the sale of recorded music. With the advent of the LP records less than five years ago, the nationwide business in classical and semi-classical took a tremendous leap upward, and now amounts to more than \$30,000,000 annually. The chief after-effect of the LP's has been to make the public more music-conscious, and to spur interest in radio musical shows of a concrete nature on the part of listeners.

And, the boom in classical music has been nationwide. One of the country's leading record retailers, Sam Goody, whose New York store does a \$3,000,000 retail-and-mail-order business in long-play records, told SPONSOR in a recent interview:

"The public's taste in classical and semi-classical music is surprisingly uniform throughout the whole country. There seems to be very little in the way of 'sectional tastes,' unless you say that big-city music lovers are somewhat more sophisticated in their tastes than our small-town customers. People don't seem to tire of the old favorites either. Popular tunes come and go, but every day we get new orders for the classical standards like *Nutcracker Suite* and Rachmaninoff's *Second Piano Concerto*."

The result of all of the checkups was a musical format which AA is now using in all six of its markets. Here's how Ernest Hartman, who produces the "blueprint" all-night show for AA on New York's WCBS, explains it:

"We're taking a real middle-of-the-road approach in music. You might even call it the lowest common denominator. It's music almost everybody likes. I'm sure we're building a loyal audience among stay-up-laters, while stealing audiences from the existing jazz, long-hair, and personality shows after midnight."

As the box on page 33 explains, AA's shows now feature a smooth blend of concert favorites, show tunes, operatic excerpts and popular movements of symphonic works. Trade surveys, record distributors and retailers,

and audience mail are regularly checked to find out (a) what the public wants to hear, and (b) what the public pays its money for in record stores.

Since this is no easy task, and because of the uniformity of public taste for this type of music, WCBS carries the burden of music planning for all six shows. Selections are planned by Hartman and his staff in New York, and are made up in hour-long "concerts" in which there is a sort of sampling of all major types of music—ballet, movie music, light classics, etc.

These lists are then mimeo'd, and copies are sent to the program chiefs of the other stations. They are not duty-bound to play every selection on the list in the order in which they appear. But if they stick pretty close to WCBS' music lists, they are at least assured of a musical program that has a high musical batting average.

**Talent policy:** With the same care with which the musical format was selected, American Airlines chose carefully when it came to the announcers  
(Please turn to page 86)

# W DAY

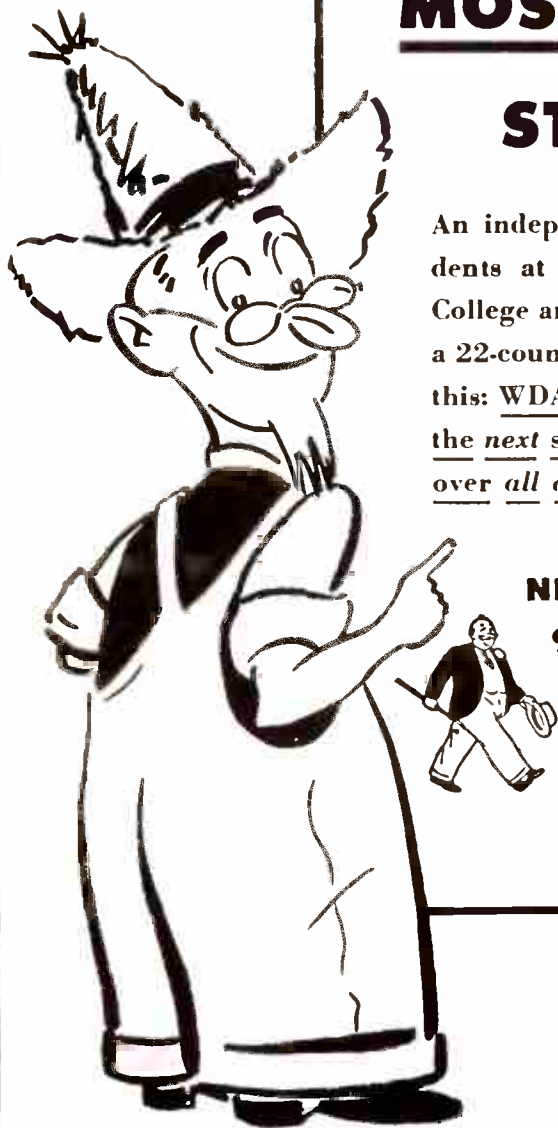
(FARGO, N. D.)

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

An independent survey made by students at North Dakota Agricultural College among 3,969 farm families in a 22-county area around Fargo proved this: W DAY is a 17-to-1 favorite over the next station—is a 3½-to-1 favorite over all other stations combined!

**NBC • 5000 WATTS  
970 KILOCYCLES**

**FREE & PETERS, INC.**  
Exclusive National Representatives



# Meet BIG MIKE



Meet BIG MIKE . . . the Midwest's biggest entertainer and salesman. BIG MIKE is the pacesetter for an Empire! In this land of plenty . . . too real to be fabulous . . . lives BIG MIKE, physical trademark of the Big Station KFAB. BIG MIKE knows everybody . . . everybody knows BIG MIKE. He's the biggest, most powerful voice in the land. When he speaks . . . people in five states listen . . . they act, they buy. BIG MIKE is the powerful influential, friendly index to a \$2,000,000,000 market, a market made up of 2,000,000 busy, friendly people . . . who live and work in the perfect balanced economy of agriculture and industry. Hear the BIG MIKE-KFAB story, from General Manager Harry Burke or Free and Peters.

THE MIDWEST-EMPIRE STATION

**KFAB**

1110 KC.  
50,000 WATTS OMAHA CBS RADIO

BIG MIKE IS THE PHYSICAL TRADEMARK OF KFAB, NEBRASKA'S MOST POWERFUL STATION —





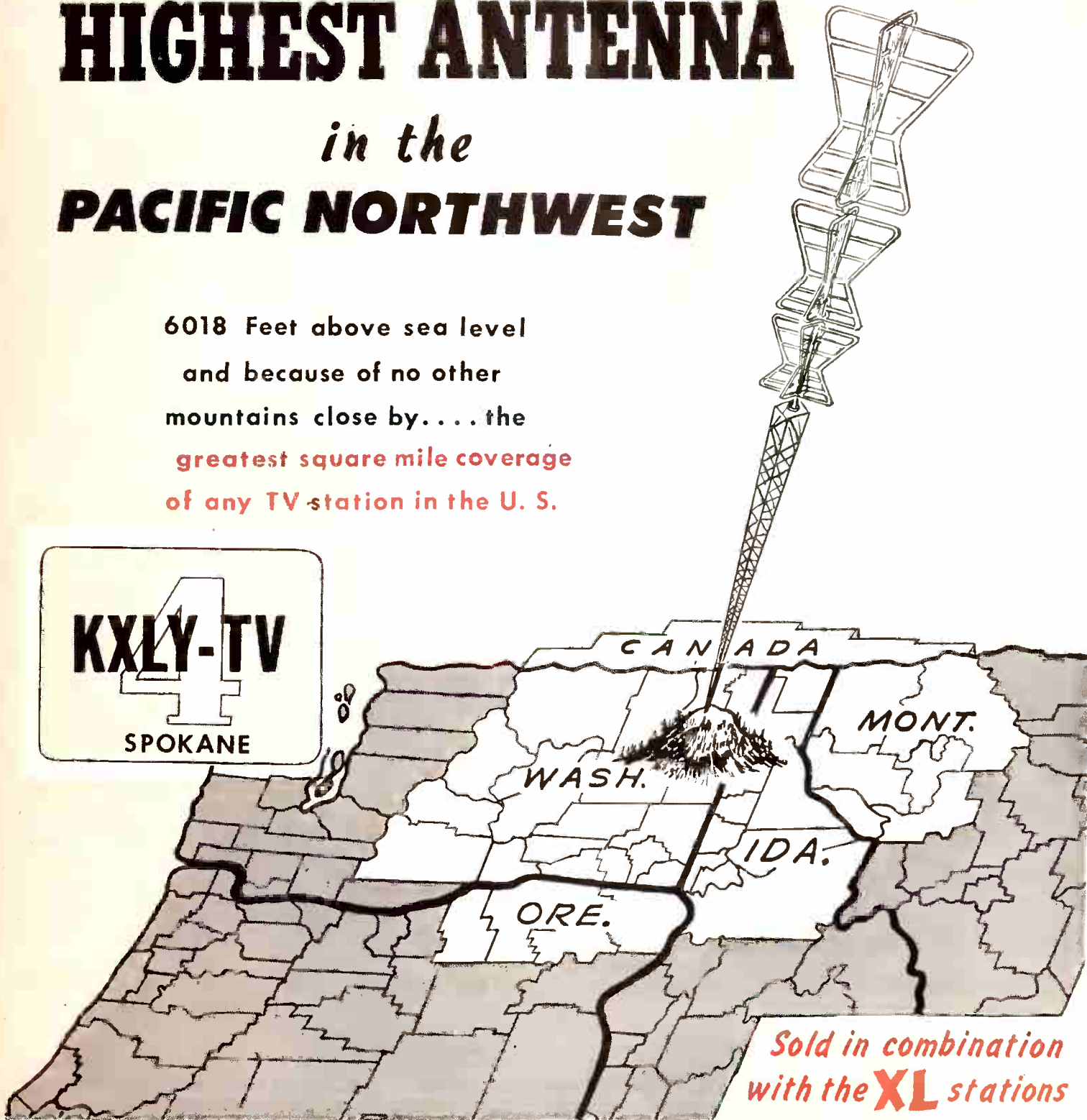


# HIGHEST ANTENNA

*in the*

## PACIFIC NORTHWEST

6018 Feet above sea level  
 and because of no other  
 mountains close by... the  
**greatest square mile coverage**  
**of any TV station in the U. S.**



*Sold in combination  
 with the **XL** stations*

New York 17, N. Y.  
 347 Madison Avenue  
 The Walker Company  
 Murrayhill 3-5830

Hollywood 28, Calif.  
 6381 Hollywood Blvd.  
 Pacific Northwest Broadcasters  
 Hollywood 9-5408

San Francisco 5, Calif.  
 116 New Montgomery St.  
 Pacific Northwest Broadcasters  
 EXbraak 2-8033

Seattle, Washington  
 Janes Bldg.  
 Pacific Northwest Broadcasters  
 MUTual 3377

Chicago 1, Illinois  
 360 North Michigan  
 The Walker Company  
 Andover 3-5771

## AMERICAN AIRLINES

(Continued from page 77)

on the six shows. Each was selected from as many as a dozen local personalities by means of live and/or taped auditions.

"We wanted nothing but the best," an AA spokesman explained.

The story of how Bob Hall, the WCBS announcer, was picked is typical of the procedure used.

Hall was originally in a group of about 12 WCBS announcers who tried out for the job. After many hours of

listening, AA advertising officials and Ruthrauff & Ryan brass narrowed the list down to two. A "live" audition was finally held, with all of the AA and agency brass gathered in CBS Radio President Adrian Murphy's office, armed with notebooks and pencils. Hours went by. Finally, Bob Hall was given the nod. The entire selection process, from start to finish, took nearly two months.

Hall, by the way, is also rather typical of the calibre of announcers selected by American Airlines. He has a classical music education (Eastman

School of Music at University of Rochester), and plays piano and trombone. Veteran of several years of radio announcing, he has also sung with the Rochester Civic Music Association and the Detroit Civic Light Opera. He speaks Italian, French and German, pronounces everything from pizzicato to Prokofiev with practiced ease.

AA took no chances that its air talent would have to operate in a vacuum when it came to selling the merits of American Airlines. At its own expense, AA took Hall and the other five announcers for extensive trips on AA's flight routes, and toured them through AA installations like the pilots' and stewardesses' schools, ticket offices of key terminals, the huge Tulsa maintenance base, and so on.

As one of AA's announcers told SPONSOR in an interview:

"It's one thing to pronounce all the words in a commercial properly. It's another to put it across as though you meant it. I'm sure my '40-cent tour' of American Airlines is helping me to be sincere in the commercials. Certainly, it gave me a wonderful perspective on how a big airline operates, and what its problems are."

**Commercial policy:** Early in the game, AA and Ruthrauff & Ryan decided that the air commercials on the six all-night shows were going to be live, rather than transcribed. And AA decided also that they should be done in a semi-ad-lib style, rather than in a straightforward, read-from-copy manner of presentation.

"This way we can avoid jarring the mood of any of the shows," an advertising executive of AA explains, "and we can keep our copy flexible so that it can be woven into the general musical structure of the programs."

So that Ruthrauff & Ryan does not have to work up 22 commercials per program per night for each area during a three-year period—a copywriter's nightmare—a compromise between local and national selling was worked out by the agency.

During the first two hours of any of AA's shows, the commercials are tailored to the particular market. That is, New York commercials discuss the frequency of flights from New York to Chicago, Washington commercials plug the daily flights between Washington and New York, and so on. Sales stress is also placed on savings made by flying on AA's "Airtourist" flights,

*the* **WHLI** *long island story*

BUSINESS IS GOOD ON  
LONG ISLAND BUT IN  
THE SUMMER . . .  
**TERRIFIC\***

**QUARTER MILLION**  
Additional Residents in  
**WHLI's**  
Long Island  
during  
June, July, Aug., Sept.

**EIGHT MILLION**  
will visit L.I. Parks,  
Playgrounds  
and Beaches  
this Summer

**A vast additional audience will listen to WHLI in their summer homes, bungalows, hotels, cars, boats and on the beaches.**

**\*More people listen to WHLI during the day in the Major L. I. Market than to any network station or more than all independent stations combined.**

\*Conlan—Feb. 1953  
daytime—Hempstead Town

Represented by  
Rambcau

**WHLI** AM 1100  
FM 98.3  
HEMPSTEAD  
LONG ISLAND, N. Y.  
PAUL GODOFSKY, President  
*the voice of  
long island*

and on localized items like the phone numbers of AA ticket offices.

The last three-and-a-half hours of AA's all-night shows are taken up with commercials which are somewhat more institutional in nature, and which can be used almost interchangeably in several markets. The comfort, safety, and advantages of airline travel in general, and of AA in particular, are promoted. Vacationists are reminded that "American Airlines gives you the only through service from New York to Mexico City."

Admen who tune to one of the AA shows will soon discover how neatly many of the AA commercials are integrated with the music. This is possible since the airline keeps its commercial copy short, to the point, and does not insist that commercials be spotted in a show to a precise second.

Sample: On a recent airing of AA's all-night show in New York, a number played was *Hello, Young Lovers* from the hit musical *King and I*. As the last notes faded, Bob Hall cut in smoothly with his commercial. He named the tune again, went on to say:

"... and here's something for all young lovers to think about. The perfect spot for a honeymoon is beautiful Mexico City. The American Airlines gives you ..."

AA's more institutional commercials bear a close family resemblance to the newspaper and magazine schedules which largely take up the rest of AA's estimated ad budget of \$4,000,000 in 1953. Often, they pay more attention to the idea of air travel as a convenient means of travel than they do to the advantages of American Airlines—although AA is never absent entirely.

As Jim Dearborn, AA's ad manager explained to SPONSOR:

The history of the major air lines in this country has been one of creating an air transportation market from scratch. As the business leader in its field, American Airlines has an obligation to itself and to the industry in promoting the idea of air travel. In other words, what helps passenger flying helps us in the long run."

**For the future:** With AA's six shows safely in the air, the big airline is not sitting back and twiddling its thumbs.

Some of its sales areas are still not covered completely by its all-night shows. Dallas—a key terminal in both the cross-country and Mexico operations—does not have a show. Other key terminals also lack programs.

Other areas, too, are still scheduled to be covered regularly with spot radio, although not on a scale that matches the six markets where the all-night shows are aired. During the past five years, as airline competition stiffened, AA has frequently used spot radio announcements in major on-line cities. Although this has amounted to as many as 100 stations in 40 markets, it seldom represented an expenditure of more than 5% of AA's annual budget. With the advent of the all-night shows, radio's annual share of American Airlines' advertising expenditures has jumped closer to 20-25% in a total budget picture (advertising and publicity combined) that approaches \$4,000,000.

AA also hasn't put much stress, as yet, on the non-passenger aspects of its flying. Several cargo-carrying DC-6A's are due to be delivered shortly to the airline, to step up the pace of its already-large freight services. When this happens, part of the show commercials may be devoted to telling businessmen

and shippers of the advantages of AA's airfreight shipments.

The big airline, however, is taking its time. After all, the all-night contracts have three years to run, so there is little immediate rush to make changes and improvements. But there are bound to be revisions in due course.

As *Fortune* stated in a profile of American Airlines not long ago:

"This company has always operated on the theory that the way to make money is to spend it, and that economies can never be made at the expense of customer convenience or comfort. Historically, American has always preferred to pioneer rather than to play financially safe and let the competition take the risks." ★ ★ ★

## MEN, MONEY, MOTIVES

(Continued from page 10)

One agency owner of our acquaintance is privately pretty blunt about such retirements from advertising. "We've oversold the glamor angle. Once the agency business may have been glamorous. Today it is tough, rough, and often heartbreaking." He goes on to make this point: Wives often play a dominant role in influencing admen to quit advertising. "When you see the adman's existence through the eyes of the woman who calls herself his Connecticut widow, it is anything but a glamorous way of life.

\* \* \*

"Once upon a time, and not so long ago, a young Bill Benton or a Chet Bowles could boast, fresh out of college, that they would be millionaires



Ask Your Blair Man About the New "Pulse of WHDH Area"!

### 602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

# WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

**CBS**

**IN THE LAND**

**OF**

**MILK and HONEY**

**WBAY**

**GREEN BAY**

**5,000 WATTS**



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

**WHEC**

**ROCHESTER, N. Y.**

**5,000 WATTS**

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



by 30. And then go on and make good that brag. It is hardly likely today, under present taxation. Hardly likely. Heck, it can't be done."

\* \* \*

The underlying question has been put recently in a two-part article in *Printers' Ink*. Ira W. Rubel, financial consultant to agency owners, asks "Why Don't Agency People Want To Work?" Interestingly, Rubel casts doubt upon ordinary bonus plans, profit-sharing plans, pension plans, and even stock options. He advocates instead more authority for account executives under a service control scheme designed to "recreate" incentive.

\* \* \*

Such discussions as the foregoing always come full circle round, ending where, properly, they always begin, with human nature. For all that some of the old rugged individualists scoff at a craving for security as a "feminine" trait unworthy of the old pioneer traditions, the modern guy does not want to play the game blind. And if his desire for some security from snakepit in-fighting is an echo of the "feminine," it may be that he prefers to stay married to his present wife.

\*\*\*

## MEDIA BASICS

(Continued from page 48)

And as a comparison with that, determine how many people read not the best ad in a magazine but the lead editorial feature.

The Starch organization won't give out any figures on specific magazines tested for editorial content, but it agrees that a figure of 60% for the number of people who read any article or story in a general magazine is high.

Applying this 60% to the gross magazine audience figures, where obtainable, and comparing them with the best programs on radio and TV, you work out a table showing this fact: *The top programs on three TV networks outrank Life, but the latter has a greater audience than any leading radio show.\**

The above of course is no longer in the realm of science but merely a rough comparison. For an even rougher estimate of "ad noters" for print media and "commercial noters" for air media, you divide the figures above by half. And to confuse yourself further, you

## \*3. PEOPLE REACHED BY EDITORIAL CONTENT

(Lead article or story vs. best program)

Rank	Medium	Program†	Audience‡ (Millions)
1	CBS TV	I Love Lucy	38.9
2	NBC TV	Colgate Comedy Hour	31.3
3	ABC TV	Lone Ranger	19.0
4	Life	Lead article	18.5
5	CBS Radio	Jack Benny	17.8
6	This Week	Lead article	13.1
7	Satevepost	Lead article	11.7
8	Better Homes & Gardens	Lead article	10.5
9	DuMont TV	Bishop Sheen	10.5
10	NBC Radio	Groucho Marx	8.2
11	Mutual Radio	True Detective	8.1
12	ABC Radio	Ozzie & Harriet	8.0
13	Time	Lead article	2.1

†Print audience figures are Crossley's for "Life," "Saturday Evening Post," and "Better Homes & Gardens." Starch is used for "Time" and "This Week." ‡Air audience figures are based on Nielsen homes multiplied by Videodex, ARB, or Pulse persons-per-set figures for one specific week earlier in 1953. The persons-per-set range from 1.9 for Groucho Marx (radio) to 3.64 for "Colgate Comedy Hour" (TV).

remember that Starch gives you three sets of figures for ad readers: (1) "noters," (2) "seen-associated," and (3) "read most." The statistical difference between the first and third grade of ad reading can be seen from a sample Starch study of a general weekly shown to SPONSOR. The two ads which attracted the most men "noters" each scored 61%. But only 33% of the men read most of one ad and only 10% read most of the other. The ad that attracted most women "noters" scored 67%, but only 11% of the women readers read most of it. The average ad has a rating of around 25%.

There is nothing in radio or TV at the moment to compare with Starch, yet you recall wryly that air media never fail to compare gross audience figures for programs (editorial content) with Starch figures for advertisements. "This," one researcher told SPONSOR, "is like comparing saints and streetwalkers." "Of course," one network researcher added, "this does not apply to integrated commercials."

**Costs can't be compared:** Since it's impossible at present to determine the total number of people (gross audience) who hear or see a specific commercial, it's therefore impossible to compare costs per ad impression in print and air media.

Here's how Dr. Starch, who's been in the ad readership business for 21 years, explained it to SPONSOR:

"You can't compare media dollar vs. dollar, for each represents a different value. Comparing them on a dollar basis would be like comparing shoes and overshoes, or a suit and an

overcoat. You're willing to pay more for one than for the other because of value received. Same with media. Even if you determine how much it would cost you per dollar to reach 100 readers as against 100 listeners or viewers, the result wouldn't mean they are all alike, for 50 of one may be just as good as 100 of the others. Actually the buyer and seller determine the cost of media. If the buyer won't meet the seller's price, the seller must come down."

According to Politz, who spoke with SPONSOR's editorial director at great length on this topic, you can try to compare media only on the basis of what they have in common: (a) audience and (b) sales produced. And the second is harder to determine than the first.

So you, as an ad manager, conclude that circulation, audience, readership, and ratings mean different things to different people. Although the air media definitely hold an edge in mass audience reached, you recall what a dozen researchers have said respectively:

"You can never assume that one listener is worth one viewer or one reader." And: "There is no way at present of comparing the strength or value of an impression received through print with one delivered by radio or TV."

And thirdly, you remember this elementary economic fact: Your magazine reader is in the top economic two-thirds from the standpoint of purchasing power, but your radio listener generally buys as much of the mass-consumer items, whether they be Toni kits or Ex-Lax.

**Some comparable data:** Having disposed of audience and cost, you're now faced with the problem of com-

paring media from the standpoint of (1) revenue; (2) exclusive features; (3) disadvantages. You jot down the figures on expenditures in each medium. Newspapers lead in total dollar volume (\$2.45 billion). If you consider wealth and age alone, newspapers could be called King of Media. And magazines are Queen if you compute national advertising only (magazines drew \$614 million last year).

But air media have two records to be proud of: local radio has climbed 158% since the war to lead all other older media in rate of increase (although radio over-all shows a much smaller rate of growth), and TV has skyrocketed 476% in four years.

You wonder whether it would be a misnomer to call radio the Princess of Media, in view of its charm and youth, and TV the squawling brat that's suddenly grown into the Crown Prince of Media, destined perhaps someday to be King.

Every medium enables the advertiser to communicate with an audience or it wouldn't exist. Is one superior to another generally?

Researcher Alfred Politz, among whose clients are some of the biggest corporations in America, put it this way to SPONSOR:

"Every medium exists because it fulfills a need. Each supplements the other. If it were objectively true that Medium A is better than Medium B, then A would destroy B."

Yet he agrees that under certain circumstances one is superior to another, that each has qualities peculiar to itself, that the wise advertiser is one who knows what they are and can take advantage of them.

**Exclusive qualities:** Every other researcher not connected with any one

medium agreed with this. Here is a consensus of what the experts told SPONSOR were the exclusive qualities of each medium:

1. Newspapers—only medium primarily devoted to news.

2. Direct mail—only medium which can precisely pinpoint a customer.

3. Radio—only medium which enables you to do something else while listening: only exclusively "ear" medium.

4. Magazines—only medium giving you national coverage with full color for advertisements.

5. Television—only medium giving you motion, combining sight and sound.

6. Business papers—only medium with little waste circulation.

7. Outdoor—only medium capable of applying ad pressure continuously.

Each therefore, you conclude, has something to give that the other can't match—or not quite as well.

**Disadvantages:** What are the chief disadvantages of each medium? Here is what the experts say:

1. Newspapers—high cost of national coverage.

2. Direct mail—enormous waste.

3. Radio—no eye appeal.

4. Magazines—little local coverage.

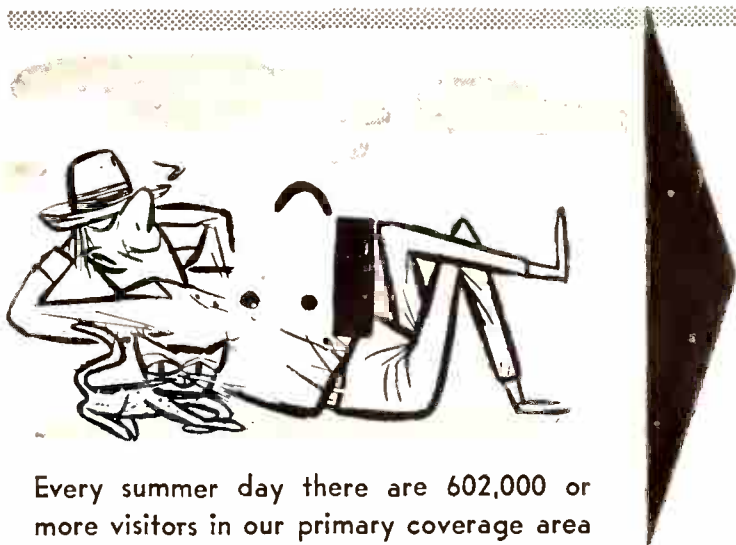
5. Television—no national coverage, high program cost.

6. Business papers—restricted to trade.

7. Outdoor—limited copy.

You skim over the numerous pages of notes you've made on which media to use in launching your food product (Yognuts, made of corn and condensed yogurt).

You remember the board of directors always wants a recommendation based on sound thinking. Or, in any



Every summer day there are 602,000 or more visitors in our primary coverage area

## Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

# WHDH

**BOSTON  
50,000  
WATTS**

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

*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.

## NEWS on KMBC-KFRM is TOPS...

... because KMBC-KFRM  
stays on 'top' of the NEWS!



And there is no greater value today  
than radio news!

KMBC-KFRM news programs are the  
most-listened-to newscasts in the heart  
of America. They enjoy their high rat-  
ings because of the reputation for accu-  
racy and immediacy built by the KMBC-  
KFRM News Department.

Here is a tremendous sales potential in  
one of the nation's richest markets...the  
great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest  
Free & Peters' colonel for complete de-  
tails on the mighty voice of the KMBC-  
KFRM Team and for newscast availa-  
bilities.



... 6th oldest CBS Affiliate ...

case, one that's brief.

What you tell them that will  
prove you've made the right choice—  
when you do?

You'll have to spell out the things  
the average board member doesn't  
know about each of the major media.

This, you feel, will not only help you  
decide. It will focus the thinking of  
the board too.

You pick up your pencil and write  
across the top:

"MEDIA BASICS—WHAT YOU  
SHOULD KNOW ABOUT EACH ME-  
DIUM."

What you write is published on  
pages 40-48 of this issue of SPONSOR  
(and in the next issue).

**Conclusion & decision:** You con-  
clude: "One cardinal sin I will not  
make is to scatter my fire—so dilute  
my campaign that nothing can be given  
a fair test."

You decide: For the first six months  
you'll adopt a rolling campaign—  
spending half your \$500,000 on news-  
papers, spot radio, and maybe spot TV  
as you extend your distribution across  
the country. (Remember, you've al-  
ready tested the formula and the prod-  
uct in some key markets.)

Then the remaining \$250,000 will  
go for two of these three choices, de-  
pending on availabilities when the time  
comes: (1) a national radio or TV  
show to reach the kids and mama; (2)  
a strong spot campaign to supplement  
the program, or (3) as many news-  
papers as you can get, especially Sun-  
day comics, again for juvenile appeal.

Magazines? Later, for right now  
you want mass audiences at low cost  
they don't have to be rich.

Outdoor? You need longer copy  
than you can get into posters.

Will it work?

You pick up your campaign sched-  
ule, your media notes, and stalk into  
the board of directors' conference  
room with a silent prayer:

"I wish I knew." ★ ★ ★

## TV UNIONS

(Continued from page 29)

in New York negotiates with the net-  
works) for musicians; Radio and Tele-  
vision Directors' Guild. Of these, AF-  
TRA is considered the strongest or-  
ganization. ALA is involved in a juris-  
dictional dispute, with the Dramatists  
Guild, Screen Writers Guild, TV Writ-

ers Group, and Radio Writers Guild  
knee-deep in the fight for right to rep-  
resent TV writers. As for the Direc-  
tors Guild—they achieved a substantial  
increase in their latest negotiation  
with one network.

In the collective bargaining agree-  
ment signed by the four TV networks  
with AFTRA in November 1952, AF-  
TRA members were given a 12.5%  
increase over previous rates. As George  
Heller, AFTRA's National Executive  
Secretary, points out (see page 28 for  
his statement), the cost of living in-  
creased 8% in the two-year period  
prior to the signing of the new con-  
tract. The reduction of rehearsal time  
covered by the basic fee has further  
increased talent costs.

Not as easy to determine as the ac-  
tual percentile rise in salary is the  
degree to which the increased number  
of activities covered by fees rather  
than salary affect over-all costs. The  
talent union wants fees for New York  
staff announcers' on-camera appear-  
ances in commercial programs. It is  
therefore meaningless to cite a 5, 10,  
or 12.5% salary increase, since the  
fee for one on-camera appearance  
might equal 25% of weekly salary.

Free-lance talent (which represents  
one of the big headaches at the net-  
works) has gotten a 15% increase in  
1953 over the previous year. Any fur-  
ther increase in talent costs will dras-  
tically affect employment of talent, al-  
though, of course, a producer even-  
tually reaches a point of diminishing  
return when he cuts his cast down. At  
any rate, increased talent cost does  
tend to militate against new, inexperi-  
enced actors.

Another delicate subject frequently  
brought up by advertisers and agen-  
cies is the problem of featherbedding.  
This accusation is usually aimed at  
AFM, whose record in radio had been  
marked by the frequency with which  
this union placed stand-by musicians  
until 1947 and the Lea Act.

However, as Charles Lucei, Secretary  
of Local 802 of AFM, points out, re-  
corded substitution for musicians has  
chopped down employment among  
members of Local 802 to the point of  
irreducibility. NBC, ABC, and CBS  
each has a staff of 65 musicians. Du  
Mont maintains no staff of musicians  
at all. In the New York area, there-  
fore, only 435 out of 30,000 members  
of the union are steadily employed in  
radio and TV.

Three years ago, Local 802 nego-



tiated a new contract for its members which represented a 10% basic wage scale increase. This contract with the networks expires in January 1954. The union hopes, eventually, to achieve re-use payments for its members whenever their records are played on the air. However, this is a step the union expects to achieve through governmental legislation. In TV, at least, Local 802 does not have the power to negotiate for such a change because live musicians are frequently expendable.

In several instances, the unions negotiate with the four networks in a joint session. This type of joint negotiation, however, is not always possible. Cameramen, for example, are NABET members at ABC and NBC; IBEW members at CBS; and IATSE members at Du Mont.

Among the contracts that will be up for renegotiation at the networks during 1953 are the following:

**ABC:** AFM; studio cameramen (NABET); New York Sound Effects Union (IATSE); New York Wardrobe Mistresses and Handlers (IATSE); September 1953.

**CBS:** Sign Pictorial and Display Union (Local 230 of the Brotherhood of Painters and Paperhangers, AFL)—union includes art directors, assistant art directors, letterers, art machine printers; December 1953. Scenery Expeditors Union (IATSE)—union includes special effects expeditors, scenery expeditors, catalog photographers; September 1953. New York Wardrobe Mistresses and Handlers (IATSE); September 1953. (Where free-lance TV writers' contract is concerned, NLRB decision on jurisdiction is still pending at this time.)

**Du Mont:** Negotiated new contracts

during past year with: technicians (IATSE); stage hands (IATSE); directors (Radio and Television Directors' Guild); Film Editors Union (first contract with Du Mont); AFTRA; teletranscription personnel (first contract with Du Mont).

**NBC:** New York Wardrobe Mistresses and Handlers (IATSE); September 1953. ★ ★ ★

## ROUND-UP

(Continued from page 65)

The more than 2,000,000 Italian-Americans in the New York area got a treat last month when an interview with tempestuous screen star Anna Magnani was aired within hours after her arrival in this country from Italy. Station WOV, New York, scored the beat by virtue of the fact that aboard the ship with Miss Magnani were WOV's Rome manager George Cueto and his wife Vera Fontanella, who produces a daily show in Italy for WOV. The couple had tape recording equipment with them and put it to use a few hours before the ship docked in New York. The interview was in Italian.

\* \* \*

Better turn down the volume on your radio next week—Mutual Broadcasting System is celebrating its fourth annual "Western Week" and the bullets will be flying. In addition to the Governors of the 22 states west of the Mississippi, who are preparing proclamations, MBS has its usual battery of radio characters lined up and raring to go. *Bobby Benson*, *Wild Bill Hickok*, *Sgt. Preston of the Yukon*, *Sky King*, and *Songs of the B-Bar-B* are regular programs which will be

supplemented by special events in showing the roles of lands west of the Mississippi in American history.

\* \* \*

Patients in the 10 hospitals in the area served by WWVA, Wheeling, W. Va., are the recipients of a monthly pocket-size program schedule put out by the station. According to the station, excellent acceptance is reported, but we're tempted to ask "Who ever saw pockets in hospital nightgowns?"

\* \* \*

The Detroit *Free Press* reports that FM is giving TV a battle in the Motor City. Rodger Graef, Zenith sales manager, says that 12% of the radios sold this year in that area have FM units, compared with less than 9% a year ago. Says Graef, "People are getting choosy . . . in both television and radio. That's why FM is bound to grow. In 10 years or so, FM will be the big boy of radio and TV."

WLDM Station Manager Harold Tanner says, "Even though we switched to a store tie-in for income, our broadcasts reach regular FM receivers. Lately the mail from home listeners has been zooming."

\* \* \*

Radio and TV advertising have done much in recent years to destroy the stereotype of the cold-hearted banker. Down in Texas, the First National Bank of Dallas is in third year of sponsorship of *Opportunity Knocks* over KRLD-TV. Program functions as an "Employment Agency of the Air," with newcomers to town being interviewed by Larry Du Pont, radio-TV director of Rogers & Smith, the bank's ad agency. Show has a good record of placements. ★ ★ ★



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

## Away We Go . . . .!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course—WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

**WHDH** BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

**NOW! GOOD TV**  
in  
**MOBILE, ALA!**  
**WKAB-TV**

CHANNEL 48

**CBS - DUMONT  
NETWORKS**



captivatin'  
**KABBY**  
says:

"20,000 television sets al-  
ready in Mobile — and  
they're still coming fast!"

Also, remember . . .

**WKAB—A.M.**  
the High-Daytime  
Hooper Bargain!

CALL

**Forjoe**  
AND  
COMPANY

Offices in New York • Chicago • Atlanta  
Los Angeles • San Francisco  
SOUTHERN REPS.:  
Dora-Clayton Agency, Atlanta

**Newsmakers**  
in advertising



**Arthur Pardoll** was named director of broad-  
cast media for Foote, Cone & Belding. Asked about  
his new assignment, Pardoll told SPONSOR: "I've  
been awfully lucky in this business. I quit  
school teaching in New Haven, got into advertis-  
ing as a spacebayer at Y & R. When I got back  
from the war my job was filled so they made me a  
timebuyer. Then over to SSCB where I worked my  
way up to radio-TV dept. business manager. Then  
this job at FC&B was created and I was picked."  
Pardoll is married and has two children.



**Richard Garlock**, advertising manager of the  
Bank of Manhattan Co. announced the firm's debut  
into TV with the purchase of Happy Felton's  
Knot Hole Gang on WOR TV, New York. Program  
features young sandlot baseball players who com-  
pete for prizes, with a member of the Brooklyn  
Dodgers judging their baseball skill. Seemingly  
unusual buy for a bank is explained by Garlock:  
"Youngsters can learn many of the good rules of  
life from our great national pastime. The bank  
is thus contributing to character building."



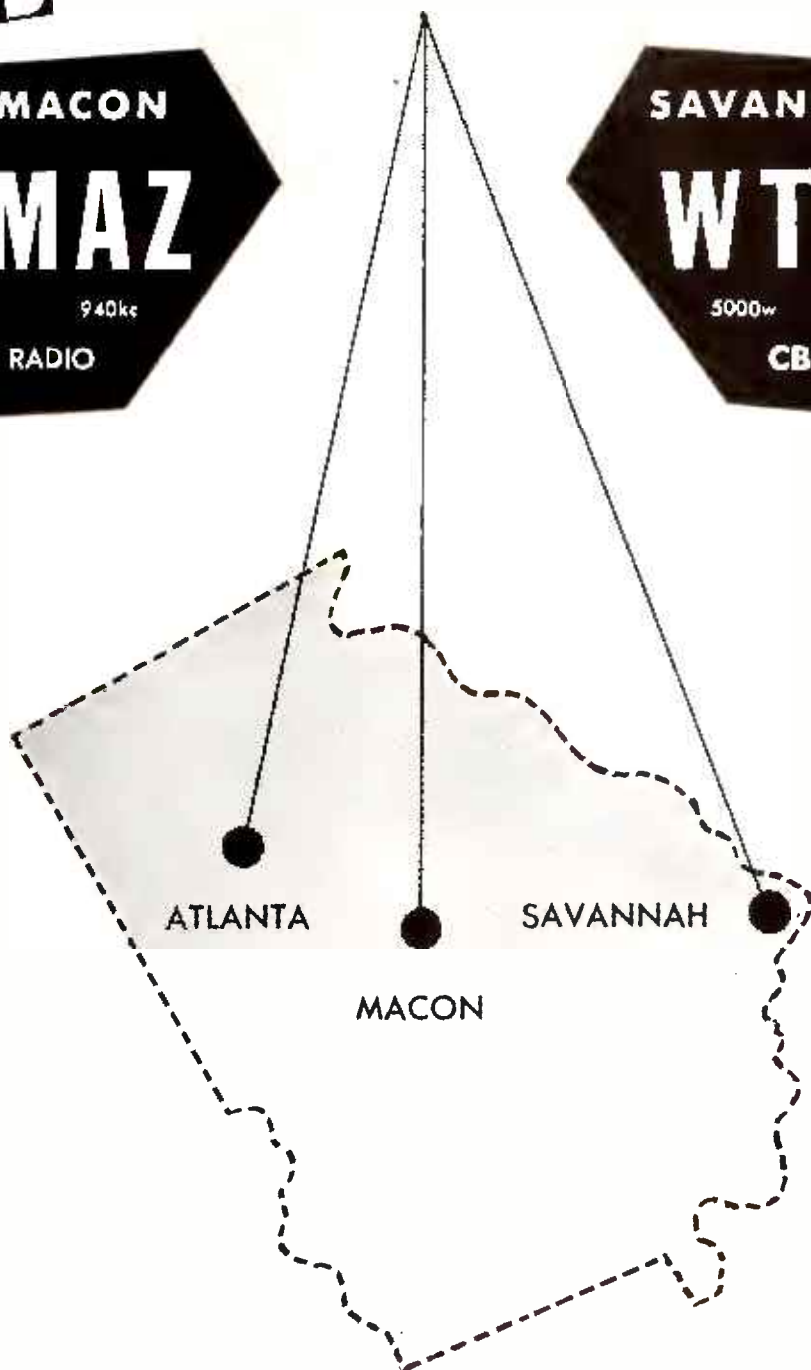
**Theodore S. Replier**, president and a direc-  
tor of The Advertising Council, was honored re-  
cently by his fellow directors at a surprise  
testimonial lunch. The silver cigarette box  
presented to Replier by Chester J. LaRoche,  
president, C. J. LaRoche & Co., served to mark  
Ted's tenth year as executive head of the public  
service advertising organization. He had joined  
the War Advertising Council in 1943 as Washing-  
ton manager, became executive director a few  
months later, and president in January 1946.



**Ted Cott**, NBC v.p. and general manager of  
WABC-WNBT, was recently promoted and assigned  
new duties. In his new capacity Cott will work  
with Charles R. Denny, v.p. of O&O stations on  
over-all division management matters, particu-  
larly in the areas of station programing, mer-  
chandising, promotion and selling. Cott has won  
industry-wide recognition with his dramatic and  
creative programing as well as his aggressive  
approach to sales promotion and merchandising.  
Only 35, he has been in broadcasting 20 years.

ONLY A COMBINATION  
OF STATIONS CAN  
COVER GEORGIA'S  
MAJOR MARKETS

# THE GEORGIA TRIO



*the* **TRIO** offers  
advertisers at  
one low cost:

- CONCENTRATED  
COVERAGE
- MERCHANDISING  
ASSISTANCE
- LISTENER LOYALTY  
BUILT BY LOCAL  
PROGRAMMING
- DEALER LOYALTIES

*in* **3** major markets

*represented  
individually and  
as a group by*

**THE KATZ AGENCY, INC.**

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

THOMPSON & HOLMES, LTD. *Wholesale Distributors*

TELEPHONE EXBROOK 2 8154  
650 SECOND STREET  
SAN FRANCISCO 7, CALIFORNIA

February 10, 1953

Mr. Del Courtney  
Del Courtney Television  
12th & Clay Streets  
Oakland, California

Dear Del:

As you know, we have been advertising our Norge Washers in connection with the give-away of "ALL" on your program for the past three or four months.

We have also been advertising on [REDACTED] program, as well as [REDACTED] and [REDACTED].

It is a pleasure to give you our costs per inquiry on all programs concerned. They are as follows:-

[REDACTED]	( [REDACTED] )	cost per inquiry \$ .22.
[REDACTED]	( [REDACTED] )	cost per inquiry .28.
[REDACTED]	( [REDACTED] )	cost per inquiry 1.25.
KPIX-TV	(Del Courtney)	cost per inquiry .03.

In case Lou Simon ever tries to give you a bad time, Del, you can show him these figures.

As you know, we have increased our schedule with you to five spots per week on Norge, two on James Dishwashers, and intend to go even further.

Best regards.

Cordially,

THOMPSON & HOLMES, LTD.

*Bob Colman*

R. E. Colman, Manager  
Adv. & Sales Promotion

REC/mj

in  
words  
of one  
sponsor

here's  
one of  
the most dramatic success  
stories you ever read about



**KPIX** TELEVISION CHANNEL  
SAN FRANCISCO, CALIF.

**5**

*Affiliated with CBS and DuMont Television Networks. Represented Nationally by the Katz Agency*

**Gillette seeks Canada news** Maxon agency is looking over time and program availabilities in top Canadian markets for Gillette Safety Razor Co., says Edwin Wilhelm, in charge of radio & TV station relations at Maxon. Type of program agency is considering for client's anticipated big move into Canadian spot radio: 5-, 10-, and 15-minute news and sports.

-IRS-

**Ceylon pulls 59,508 letters** Radio Ceylon recently decided to test popularity of 2 nighttime shows in Ceylon: "English Amateur Hour" and "Sinhalese Amateur Hour." Announcer told listeners to cast mail vote for contestants on these shows. By end of first week 59,508 pieces of mail arrived, proving there are many listeners per set since Ceylon has only 42,000 sets.

-IRS-

**JWT exec cites Canada expansion** John Dear of J. Walter Thompson, Montreal, stressed expansion of Canadian market in address to Florida Citrus Commission: "The gross national product of Canada tripled in dollar volume from 1940 to 1952 and official estimate is that it will hit \$25 billion in 1953." TV set sales for February 1953 totaled 25,021, slightly under January.

-IRS-

**Kellogg sponsors Aussie musical** Kellogg Co., through J. Walter Thompson, began sponsoring "Smoky Dawson"—15-minute Australian cowboy music radio series—3 times weekly in spring 1953. Aims of early-evening network show: (1) to capture big chunk of after-dinner listenership; (2) to bring audience knowledge of Australian ballads, bush-lore, and tradition.

-IRS-

**Alka-Seltzer on Mexican TV** Miles Laboratories launched long-term 20-second TV announcement campaign in Mexico City, starting mid-April, for Alka-Seltzer. First Mexican TV venture for product, campaign was placed through Robert Otto & Co., S.A., who also handle Alka-Seltzer's radio in Mexico.

-IRS-

**TV spurts in Latin America** Cuba, with 8 existing TV stations and 8 more under construction, leads race for TV stations in Latin America. Mexico, close second, has 5 operating TV stations and 23 under construction. Brazil is third.

-IRS-

**Liberian radio has U.S. sponsors** Station ELBC, Monrovia, Liberia, 1 kw., airs announcements for following: Sears, Roebuck, Pan American World Airways, Air France, Camel cigarettes, Camay soap. Station follows American programing pattern.

-IRS-

**Azcarraga new IAAB president** Emilio Azcarraga, Latin American radio and TV leader from Mexico City, was elected president of Inter-American Association of Broadcasters at closing session of Puerto Rico convention, 17 April.

-IRS-

**"Jell-O Jackpot" renewed in P.R.** General Foods recently renewed "Jell-O Jackpot," its 8:00-8:30 p.m. Tuesday show on WKAQ, San Juan, P.R., Joseph Vaamonde, a/e at Y&R reports. On air since July 1952, show has been used to advertise other General Foods products on hitchhike basis.



### "Cut my throat again, Cuthbert"

In the wake of efforts by sponsors like Whitehall Pharmaceutical, General Mills and others to get preferential rate deals, the manager of a leading Southern AM and TV operation told SPONSOR recently:

"1. For many years station operators did extremely well and are now confronted with a foreboding outlook of going to work. Now that competition has become tough, some are resorting to rate-cutting practices and general lowering of standards instead of developing sound methods of operation to lower cost.

"2. As manager of key operations, I am concerned about the effect that these others may have on my stations. When the stream from which all of us get our drinking water is polluted, we are all in danger of getting typhoid no matter how we live.

"3. More agencies and advertisers should participate more actively in

broadcast matters. They should learn that we all prosper as our industry prospers, that we're all dignified as the industry is dignified, and they should accept their responsibilities on equal levels with broadcasters."

Remembering how desperately some segments of the radio industry tried to cut their own throats through indiscriminate rate-cutting with the advent of TV, SPONSOR adds a hearty assent to the above statement.

\* \* \*

### Down-to-earth meeting

Pious pomposity characterizes too many media meetings. One recent exception: The National Association of Radio Farm Directors' first Radio-TV Farm Sales Clinic, Kansas City, held to determine "What makes radio and TV work in the farm sales field."

Notable event of the clinic was the appearance of these three farm product advertisers: Leo B. Olson of DeKalb Agricultural Association, who spoke on "Radio Does the Job for Us"; B. S. Graham of Central Oklahoma Milk Producers Association, who told how the group came to buy a radio program, and Maurice Johnson of the Staley Milling Co., who said that radio, more than any other form of advertising, had been responsible for the success of his organization.

Media meetings benefit most when clients are there as active participants.

\* \* \*

### Spare us, Spyros!

Spyros P. Skouras, president of 20th Century-Fox Film Corp., reports that with the advent of CinemaScope in

October 1953 the studio may release its 900-some older motion pictures for use on television.

The advertiser side of our nature will welcome this move, when it comes, for TV is an insatiable devourer of programs and talent. Cheaper film programs will mean more sponsors will be able to afford TV.

But the consumer side of our nature lifts a plaintive plea: "Can't the Ford Foundation or someone pay Spyros the \$10 million or so he'll want and then kindly burn all the stuff?"

\* \* \*

### Arthur C. Page: RFD

In the whole of the broadcasting and journalistic world no one measures up to the radio farm director in the loyalty, appreciation, and even love with which he is regarded by his audience. This is an important fact for advertisers: one that is being accepted more widely with each passing day.

Dean of the RFD's was Art Page, who served simultaneously as farm program director of WLS and associate editor of the agricultural publication that owned it, *Prairie Farmer*. After 22 years of the fullest service to rural radio, the man who is well known to every farmer wherever the strong WLS signal reaches has passed away. His *Dinnerbell* program is a midwest institution: he knew how to make everyday people appreciate their own importance. He showed many RFD's how to be of fullest use and advertisers how bread cast upon the waters in the form of service was repaid tenfold. He belongs in radio's hall of fame.

## Applause

### Better radio measurement

For several years a group of radio's top research men have worked hard toward an industry goal: getting A. C. Nielsen radio ratings to reflect listening to all the sets in a home. Now, after dozens of meetings, the researchers see an end in sight. By late spring the Nielsen Radio Index will probably start sample changes which will bring multiple-set listening into focus.

The first Nielsen client to sign for the expanded service was CBS Radio whose research director, Harper Carraine, had been among the leaders in

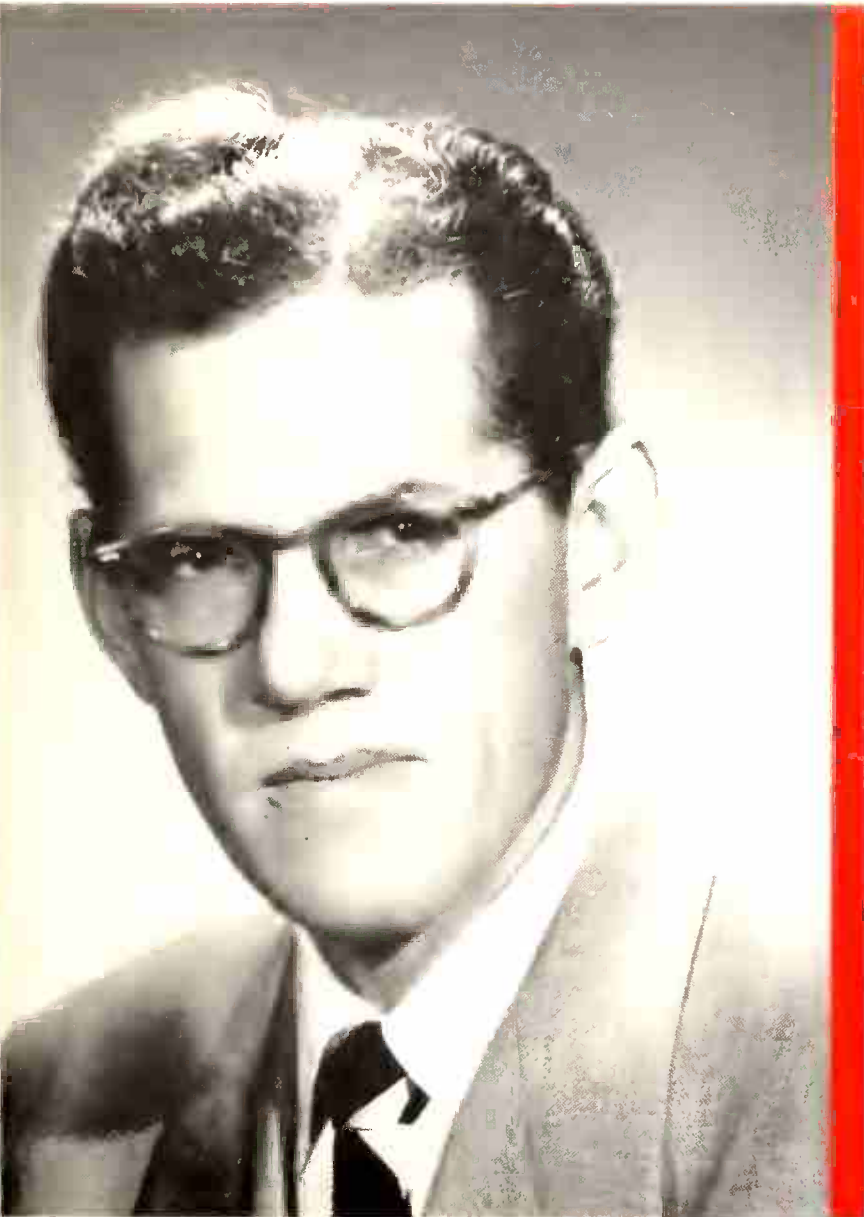
striving to work out a revision of the NRI sample. By the time you read this, Harper Carraine's counterparts at the other radio networks—Hugh Beville of NBC, Ollie Treyz of ABC, and Dick Puff of MBS—may have signed similar contracts.

All four of these network researchers, as well as their staffs, deserve the thanks of the industry for seeing this important change through. Agencies and clients will applaud their work since it will provide a clearer understanding of listening in American homes. A. C. Nielsen executives are

to be complimented, too, for the way in which they worked with the industry to satisfy a need.

SPONSOR is particularly gratified by this latest development in the evolution of radio measurement. We have campaigned consistently for a fairer count of radio listening—in the livingroom, in the bedroom, out-of-home. A recent SPONSOR article was the first to predict the improvement of Nielsen ratings. For a more complete understanding of the shape the new NRI reports may take, see "Coming: better Nielsen ratings?" 26 January 1953, p. 25.

# ★ *STARS,* NATIONAL ★



We are delighted to announce our  
entry into the national field of Radio

Station Representation. In

New York our address is . . .

400 Madison Avenue,  
telephone PLaza 5-5793.

◀ *STARS, NATIONAL, under the direction of Bernard Howard, will be happy to serve all clients, offering the PLUS of interlocking action in the Southeast through STARS, INC., Atlanta.*

*And we are naturally proud of our appointment as exclusive representative of the famous "Dee" Rivers group of "Family Stations."*

*"Dee" Rivers' "Family Stations" don't just WHISTLE Dixie --- They SELL it!!*

**WGOV**

Valdosta, Ga

**5000 WATTS**

**KWEM**

West Memphis Ark  
Memphis, Tenn.

**1000 WATTS**

**WJIV**

Savannah, Ga.

**1000 WATTS**

**WEAS**

Atlanta - Decatur, Ga.

**10,000 WATTS**

Call, write or wire Stars, Incorporated, Candler Building, Atlanta, Georgia, or Stars National, 400 Madison Ave., New York, N. Y.

W

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*Television*

TELEVISION STATION REPRESENTATIVE

NEW YORK · CHICAGO · DETROIT · BOSTON · SAN FRANCISCO · ATLANTA · HOLLYWOOD

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