

SP D 12-54  
MR WM S HEDGES  
NBC-ROOM 604  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

magazine radio and tv advertisers use

28 JUNE 1954

50¢ per copy • \$8 per year

## What's outside **WITHtown?**



RECEIVED

JUL 6 1954

NBC GENERAL LIBRARY

WITHtown is what we call the area covered by W-I-T-H. It's Baltimore City and the heavily populated parts of the surrounding counties.

Outside WITHtown is some of the most beautiful farm land in America. But mighty few people. Mighty few prospective customers.

Inside WITHtown are 375,000 radio homes. No other station in Baltimore—regardless of power or network affiliation—

can offer you substantially more than that, because network affiliates overlap each other in coverage.

At W-I-T-H's low rates, you get more listeners-per-dollar than from any other station in town.

We'd like you to hear the whole story about W-I-T-H and its dominant position in the rich market of Baltimore. Just ask your Forjoe man.

IN BALTIMORE

# W-I-T-H



TOM TINSLEY, PRESIDENT—REPRESENTED BY FORJOE & COMPANY

### MEDIA STUDY: CONCLUSIONS

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Advertisers ignoring weekend radio are missing good bet

page 33

Should talent sell? Admen, producers, performers air views

page 36

Three big local sponsors tell how they use radio

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Trailer firm finds tv draws 50% of prospects to lot

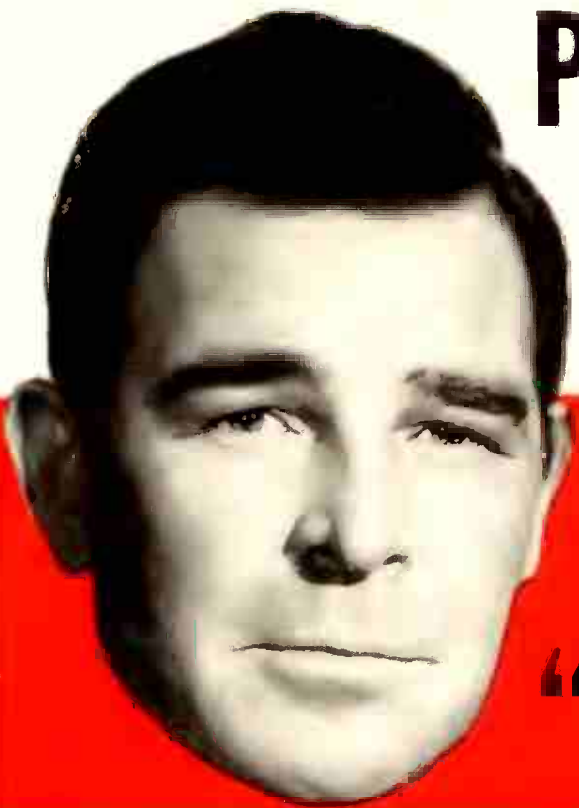
page 40

### INTERNATIONAL RADIO AND TV

page 41

Case histories of radio-tv sponsor successes abroad

page 45



Put **TV'S SMASH HIT**  
to work **FOR YOU!!!**

**ROD CAMERON**  
**"CITY DETECTIVE"**

**Now in production**

**... Another full season  
of America's top-ranked  
syndicated film show!  
Doing a bang-up job  
for sponsors in over  
150 markets!**

- ★ Consistently top rated in Sponsor-Telepulse list of ten leading syndicated film shows! (Average rating: 21.2)
- ★ Latest top ratings—32.6 (ARB) in Dayton; 20.5 (Pulse) in Boston; 23.2 (ARB) in San Francisco; 30.9 (ARB) in Cincinnati; 28.3 (ARB) in Minneapolis-St. Paul!
- ★ Renewed by Falstaff Beer in 52 markets, for another great selling season!
- ★ Promoting Procter & Gamble's GLEEM toothpaste with spectacular ratings in leading TV cities!
- ★ Available in many key markets!

Phone...wire the **MCA-TV** office nearest you!



... And now, a complete TV film distribution service for all of Canada for agencies, stations and sponsors:

MCA (CANADA) LTD. TORONTO, ONTARIO, CANADA- 191 Richmond Street

NEW YORK:  
550 Madison Avenue  
PLaza 9-7500

BEVERLY HILLS:  
9370 Santa Monica Blvd.  
CRestview 6-2001 or  
BRadshaw 2-3211

ATLANTA:  
515 Glenn Building  
Lamar 6750

BOSTON:  
45 Newbury Street  
COpley 7-5830

CHICAGO:  
430 North Michigan Avenue  
DEclare 7-8000

CLEVELAND:  
1172 Union Commerce Bldg.  
BERRY 1-8010

CINCINNATI:  
3990 Gardner Avenue  
SYcamore 9449

DALLAS:  
2102 North Akard Street  
PROspect 7536

DETROIT:  
891 Book Tower  
WOODward 2-2604

SAN FRANCISCO:  
100 Montgomery Street  
EXchange 2-4902

SEATTLE:  
715 10th North  
MINor 5534

ROCKFORD:  
3710 Yandley Drive NW  
RODane 7-4857

NEW ORLEANS:  
5405 South Pritikin  
UNiversity 5704

# REPORT TO SPONSORS

28 JUNE 1954

## **K&E buys 3 more tv shows for fall**

Within weeks K&E jumped from one tv show on air ("Toast of Town") to 4. Other 3, starting in fall: (1) new Leland Hayward "spectaculars" once a month in color on NBC every 4th week (RCA Victor and Ford to split \$200,000 bite); (2) Sid Caesar's new show on NBC (RCA Victor), to run 3 times monthly at estimated talent-production cost of \$50,000 weekly; (3) "Your Hit Parade," now costing \$32,000 to produce, for Richard Hudnut, which will share sponsorship with American Tobacco through BBDO. K&E execs delighted with sudden tv surge.

-SR-

## **AIMS members raise radio rates**

With 2 of 4 radio nets cutting rates (CBS, NBC) Sherman Marshall, chairman of Assn. of Independent Metropolitan Stations (AIMS), president of WOLF, Syracuse, points out 80% of 36 AIMS members have boosted rates past year—some twice. "Business is that good," Marshall told SPONSOR. "And each station is in major market."

-SR-

## **TvAB set to get rolling tomorrow**

TvAB's executive committee meets with new planning committee in New York tomorrow (29 June) to "get TvAB off ground," in words of Richard P. Doherty, consultant. New bureau confident of having 175-200 tv station members early July. On planning committee: Robert Hanna, WRGB, Schenectady; George B. Storer Jr., Storer Bcstg. Co.; George Coleman, WGBI-TV, Scranton; Jack Harris, KPRC-TV, Houston; W. D. Rogers, KDUB-TV, Lubbock; Frank Schreiber, WGN-TV, Chicago; Payson Hall, Meredith Stations. Director will be named in July.

-SR-

## **SPONSOR's 3rd foreign section**

Causation or correlation? Campbell Soup's highest per capita consumption is not in U.S. but in Bermuda where, significantly, most of budget goes into radio. For other fascinating data on radio, tv in 61 countries, see SPONSOR's 3rd International Section, page 41.

-SR-

## **Disneyland gets 3 sponsors**

Walt Disney's new weekly tv show "Disneyland," to be filmed in his Burbank (Cal.) studios, will be sponsored over ABC TV starting 27 October by American Motors (half hour), American Dairy Assn. and Derby Foods, which will alternate other half hour. Show scheduled for 7:30-8:30 p.m. Wednesdays, will appeal to adults and children.

### **Annual Fall Facts issue coming up next**

Issue out 12 July will be SPONSOR's 8th Annual Fall Facts. It will be buyer's guide to highspot trends in radio and tv. Industry is covered in four sections: (1) network and (2) spot radio; (3) network and (4) spot tv. Big features of issue are fundamental statistics of radio and television, well known as Radio Basics and Television Basics. This year for first time SPONSOR adds statistics on films for tv, Film Basics.

**REPORT TO SPONSORS for 28 June 1954**

**Lyn Brown heads ARF media study** Dancer-Fitzgerald-Sample's Lyn Brown heads Advertising Research Foundation's new committee to develop design for audience studies of major media "on integrated basis." Brown dislikes statistical inter-media comparisons, likes to compare media with farming. "Whether a farmer should plant a given field to wheat, corn or alfalfa is not matter of superiority of any one grain over another, but rather his analysis of characteristics of his field against characteristics of products, all tied in with an appraisal of his own business situation," he told SPONSOR. "What we need in media is more good farming sense." Case you haven't guessed, Lyn has own Minnesota farm (beef).

-SR-

**Media researchers dispute Y&R chart** Speaking of media, SPONSOR's 2-year All-Media Evaluation Study winds up with novel feature this issue. Y&R's media rating chart—showing magazines 1st, radio 2nd, tv 3rd, newspapers 4th, outdoor 5th—is run with SPONSOR's own survey of media-research directors. They rate tv 1st, radio 2nd, magazines 3rd, papers 4th, outdoor 5th—quite a difference! See page 32 for charts, page 29 for "Conclusions."

-SR-

**Radio wins ARBI Sacramento test** Advertising Research Bureau, Inc. (ARBI) of Seattle just completed 10 surveys in Hale's Department Store, Sacramento, sponsored by 4 stations to determine how many customers newspapers bring in as against radio. Results reported "outstanding successes for radio."

-SR-

**Tip on how to hold tv costs** Ed Sullivan's "Toast of Town" (Lincoln-Mercury through K&E), now in its 7th year, is running at \$34,000 talent-production cost weekly, which is low. Annual budget time and talent: \$5,600,000. Sullivan and Producer Marlo Lewis hold costs down by NOT maintaining expensive stable of stars. Show began at around \$7,500 in 1948. In comparison "Colgate Summer Hour" costs \$70,000; Milton Berle \$70,000; 90-minute "Show of Shows" ran to \$90,000 (all figures talent only).

-SR-

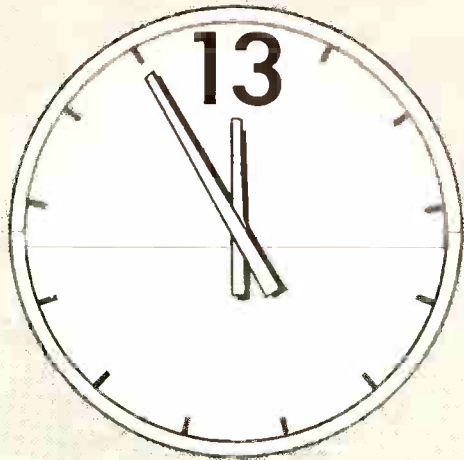
**Canadian, U.S. researchers join** CORE Communications Research, Toronto, headed by Albert Shea, and Alan C. Russell Marketing Research, New York, headed by Alan C. Russell, have established working affiliation to serve clients in both countries. For recent CORE study, see page 97.

-SR-

**Vitapix offering "film network"** Aided by strong tv-station coalition, Vitapix, station owned film syndicator, now offering some New York agencies "first film network," consisting of Class A time on 32 top stations. Program is 30-minute Hal Roach package. SPONSOR predicted such development 11 January.

**New national spot radio and tv business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Chicle Co, NY	Dentyne	D-F-S, NY	Non-tv mkts in Western Mt. states. Southwest, Southeast	Radio: mostly min, some 20-sec anncts; 1 Jul; 26 wks
Falstaff Brewing Corp, St Louis	Falstaff Beer	D-F-S, NY	30 stns in Great Lakes area	Radio: 5-min sports shows: mid-Jul; 26 wks
Ford Dealers, Detroit	1953 Ford	J. Walter Thompson, NY	50 stns in Phila area	Radio: 5-6 min, 20-sec anncts a day; 12 Jul; 2 wks
Loew's MGM, NY	"Gone with the Wind"	Donahue & Coe, NY	25-30 mkts, throughout country	Tv: 8 20-sec film anncts a day; 30 Jun-7 Jul; 3 da



*Time to use Thirteen*

# **The First local TV station in the Metropolitan NY·NJ Market**

*"Billings, Ratings, and Responses,  
Match audience increase"\**

\*VARIETY MAY 26

CHANNEL **13** watv

**TELEVISION CENTER, NEWARK 1, NEW JERSEY**

National Representatives WEED Television Corp.

## ARTICLES

### **The All-Media Study: SPONSOR's conclusions**

Final article in series looks back at major findings in two-year study, stresses that admen must keep evaluating media continuously to keep pace with constant changes; also that air media are greatly underrated

29

### **Weekend radio: Are you missing a good bet?**

Between Friday night and Monday morning, the program emphasis in radio is still primarily "entertainment" but "service" shows are a major trend

33

### **Should talent sell?**

Should the main characters in an air show also do the sales pitch? SPONSOR rounded up views on this question from admen and producers, as well as performers themselves. Consensus: believability is the important thing

36

### **Three big local clients tell radio strategy**

The advertising managers for three local and regional radio spenders—Glenn Motor Co., Peoples Drug Stores and Citizens & Southern National Bank—explain the why and how of their firms' successful radio use

38

### **Tv draws 50% of prospects for trailer lot**

When Smith Trailer Sales of Linden, N. J., began using tv to attract customers, it had no idea its business would rise 15% inside of 9 months

40

## INTERNATIONAL RADIO AND TV SECTION

A comprehensive guide for export advertisers covering the 61 countries outside the U.S. in which commercial radio-tv is available to sponsors:

1. Over-all report: Foreign market conditions, radio-tv trends abroad, export advertising philosophy, tips to U.S. sponsors planning foreign air campaigns
2. International markets chart: market data, plus radio-tv set, rate picture
3. Foreign stations and sales reps (a listing)
4. Case histories: five capsuled stories of air successes abroad

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## COMING

### **1954 Fall Facts Issue**

Every summer, SPONSOR goes all out to gather a large fund of basic information it feels admen will find helpful in solving the broadcast buying problems of the coming year. This valuable compendium will constitute the next issue of SPONSOR. It includes fundamental statistics in the form of Radio Basics and Television Basics. Coming up for the first time: Film Basics

12 July

## DEPARTMENTS

### TIMEBUYERS

49TH & MADISON

AGENCY AD LIBS

NEW & RENEW

MR. SPONSOR, C. F. Rork

P.S.

NEW TV STATIONS

NEW TV FILM SHOWS

FILM NOTES

RADIO RESULTS

AGENCY PROFILE, Irwin Vladimir

SPONSOR ASKS

ROUND-UP

TV COMPARAGRAPH

NEWSMAKERS

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# DON'T "PICK BLIND" IN SHREVEPORT!



## LOOK AT **KWKH's HOOPERS!**

KWKH is a 50,000-watt station — reaches out far, far beyond Metropolitan Shreveport. Even so, *look* how the hometown people like us, as proved by Hooper!

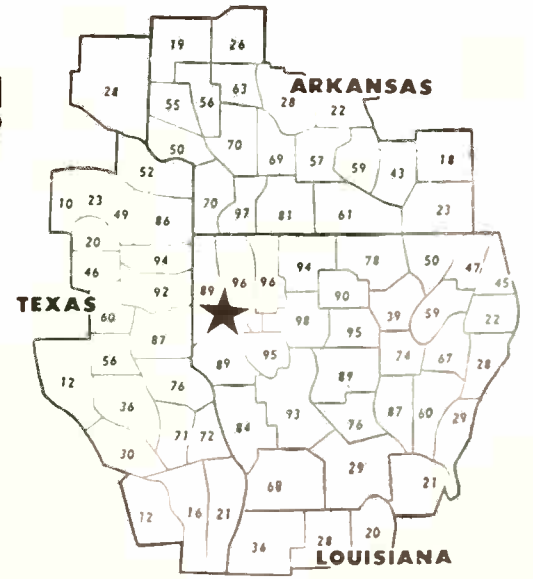
JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

## LOOK AT **KWKH's SAMS AREA!**

KWKH reaches 22.3% more people, daytime, than all other Shreveport stations, combined! Cost-per-thousand listeners, however, is far, far less than *any* other station in the area.

Ask The Branham Co. for *detailed* data!



**50,000 Watts • CBS Radio**

The Branham Co., Representatives  
 Henry Clay, General Manager  
 Fred Watkins, Commercial Manager

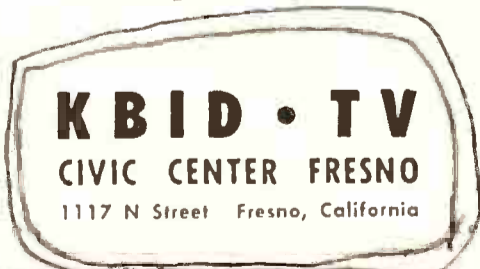
# BIG IMPACT!



5,256 pieces of mail to a single address—CHANNEL 53—on a single day! The biggest amount of mail ever received anywhere in Central California had U.S. postal authorities asking Fresno's Channel 53 if audience promotion contest could be ended ahead of schedule. The Post Office wanted to get back to normal!

Chalk up still another BIG IMPACT for John Poole Broadcasting's Channel 53, KBID-TV.

Get your Impact with Channel 53 in Fresno, the Pacific Coast's No. 1 per capita buying area!



Nat. Rep. MEEKER TV, INC.

# Timebuyers at work



**Robert H. Schubert**, W. D. Lyon Co., Cedar Rapids, Iowa, maintains Class A tv time can be highly effective for farm-product advertisers in the Midwest. "Certainly there is a lot of waste city circulation," Bob says. "But if full-power stations are selected and vehicles with demonstrated rural appeal chosen, the response can be excellent." After testing this theory for a year he reports clients well satisfied and the following programs most successful: Western dance band programs m.c.'d by the station's RFD, market reports, weather shows.



**Ted Wallower**, BBDO, New York, says three factors control his time-buying decisions: (1) shopping habits in the market; (2) distribution and merchandising setup of the sponsor in the area; (3) availability. "Take My-T-Fine puddings, for example," Ted told SPONSOR. "Naturally, we're after a women's audience. But, I also try to split the commercials between those aimed at the weekend trade, that is during mid-afternoon Thursdays or Fridays, and those aimed at the daily trade, that is between 11:00 and noon, before women go shopping."



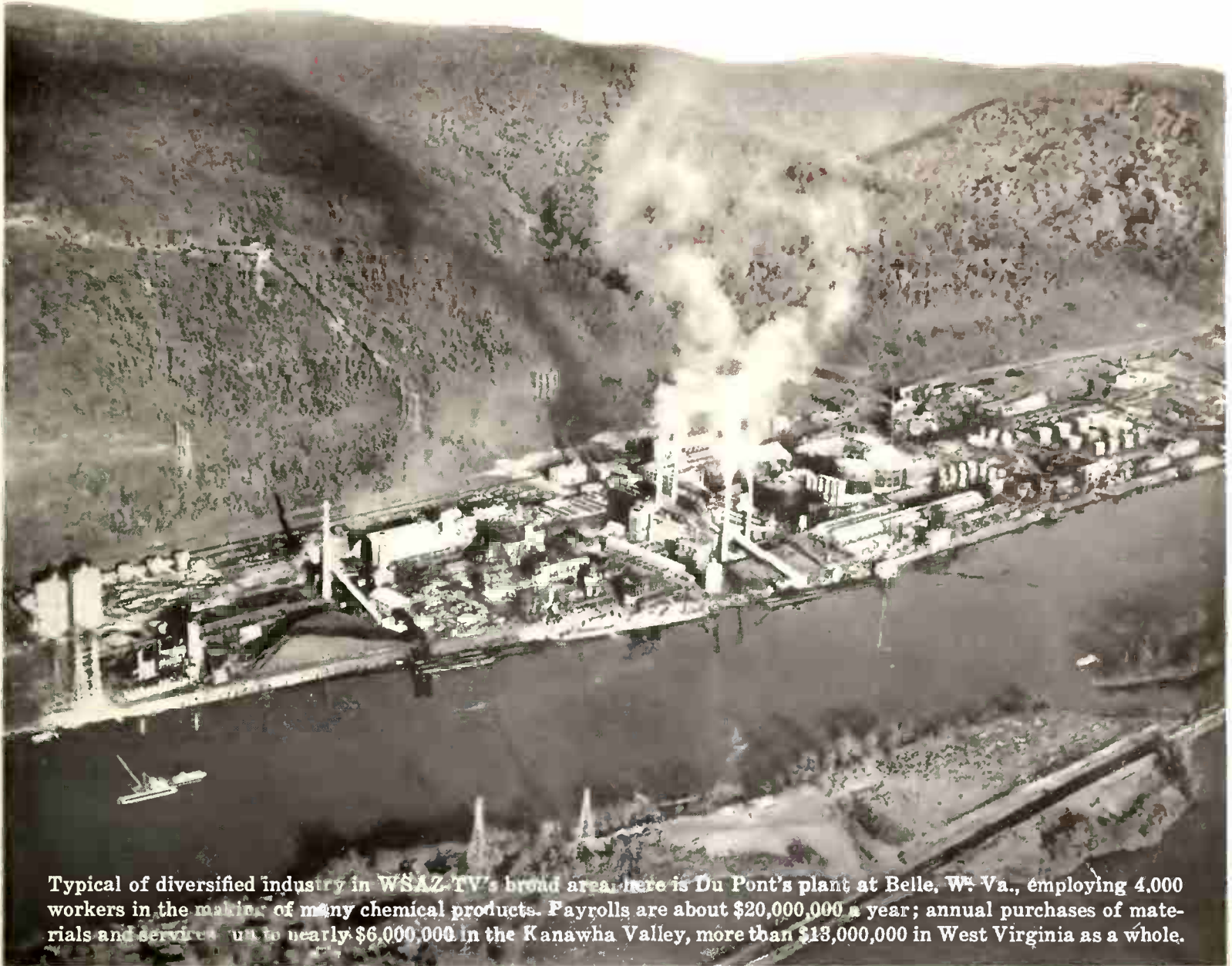
**Art Hemstead**, Benton & Bowles, New York, says timebuyers need to be thoroughly acquainted with the products they buy for. "Sure, it's important for us to know media," he told SPONSOR. "But it's equally important for us to know the marketing objectives of the brand, extent of distribution, local market problems. Market research can tell a buyer who buys his product, where it is purchased. These facts can then be used effectively to determine the best buy for the client. Competition makes it necessary to look beyond media only."



**Rita O'Sullivan**, Ben Sackheim, New York, feels that correct and reliable set counts would help her in her job more than any other time-buying guide. "When you buy from a New York desk and not in the local market," she told SPONSOR. "You have to have reliable sources. This is even more vital when you're trying to cover a maximum number of markets with a limited budget. Yet there's no standard source for set penetration. We just have to use our judgment in choosing from the station's, the rep's and trade press figures to arrive at our own."



# THE VIEW IS JUST WONDERFUL!



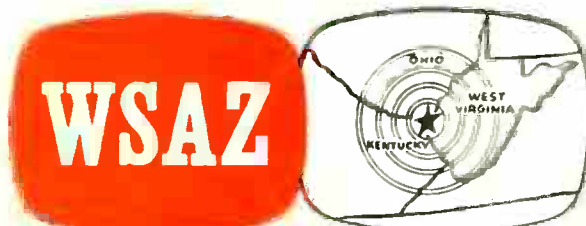
Typical of diversified industry in WSAZ-TV's broad area, here is Du Pont's plant at Belle, W. Va., employing 4,000 workers in the making of many chemical products. Payrolls are about \$20,000,000 a year; annual purchases of materials and services run to nearly \$6,000,000 in the Kanawha Valley, more than \$13,000,000 in West Virginia as a whole.

You'll find a lot of attractive scenery here in the industrial heart of America. But it's made up of much more than natural wonders alone. Few markets in the nation can spread such a panorama of expanding industry before the eyes of eager advertisers.

Today, from the tip of WSAZ-TV's lofty tower, you can send your sales message ranging across a prosperous region of 116 counties. Here live close to half-a-million TV families, many of whom count *exclusively* on WSAZ-TV for television pleasure. For their livelihood, they count on some of America's biggest, busiest plants where production of goods (and plump payrolls) continues at an accelerating pace.

WSAZ-TV's viewers shared heavily in the nearly *four billion dollars* of buying power earned in these 116 counties during 1953. Retail sales hit a record of almost two-and-a-half billion. Prosperity in 1954 shows no abatement.

Like this great market itself, WSAZ-TV's popularity also keeps growing. This warm welcome in so many high-income homes (with so much extra money to spend) is being shared profitably by advertisers who recognize WSAZ-TV's persuasive sales power. The outlook for *you*—and what *you* sell—is wonderful, too. Get the facts from The Katz Agency. They can lead to happy changes in sales curves!



T E L E V I S I O N

**Huntington-Charleston, West Virginia**

Channel 3—100,000 watts ERP

NBC Basic Network-Affiliated ABC & Du Mont

Affiliated with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency

Everybody  
knows  
the troubles  
they have...



VIVIAN SMOLEN as  
"Our Gal Sunday"  
12:45 to 1:00 EDT

DON MacLAUGHLIN as  
Dr. Jim Brent in  
"Road of Life"  
1:00 to 1:15 EDT

SANDY BECKER as  
"Young Dr. Malone"  
1:30 to 1:45 EDT

JOAN TOMPKINS as  
"Mera Drake"  
2:30 to 2:45 EDT

VIRGINIA PAYNE as  
"Ma Perkins"  
1:15 to 1:30 EDT

PATSY CAMPBELL as  
"The Second Mrs. Burton"  
2:00 to 2:15 EDT

6:00  
Met  
1:45

The stars of our daytime serial dramas are all set to go on... from the looks of things, forever.

For these fourteen people have become the best-loved matinee idols in America. Month after month their ups and downs draw a box-office of 760 million.

Take their dowager, Ma Perkins. Homemakers of two generations have made her show the longest-run hit in dramatic history. Over 5,000 episodes already, and the plot continues to thicken. "It's like peanuts," a lady once wrote. "Once you get started, you can't stop."

Peanuts, perhaps, or emeralds.

Because over the years the serial drama has kept more women company than any other invention of our times. And it's taught them a lot on the side:

How to keep up the house. And, at the same time, their good looks. How to make dinner come out of the oven. And out of the bureau, clean shirts.

In short, health, vitality, attractiveness. Which are sold under some three-dozen brands on these programs. And offered in three-dozen packages by seven of America's best-known advertisers.

Along with CBS Radio's other daytime sponsors, these companies are getting the greatest media value in advertising today. *Frequency. Impact. Big audience. Low cost.*

Of all the programs the homemaker spends her day with, the line-up she likes best is the one on CBS RADIO



JOHN LARKIN as  
"Perry Mason"  
2:15 to 2:30 EDT

AGNES YOUNG as  
"Aunt Jenny"  
12:15 to 12:30 EOT

FLORENCE FREEMAN as  
"Wendy Warren"  
12 noon to 12:15 EOT

VIRGINIA KAYE as  
"Rosemary"  
11:45 to 12 noon EOT

BILL SMITH as the  
Rev. Richard Dennis in  
"The Brighter Day"  
2:45 to 3:00 EOT

JULIE STEVENS as  
"Helen Trent"  
12:30 to 12:45 EDT

#1  
in the morning!

#1  
in the afternoon!

#1  
in the evening!

IN  
**Winston-Salem**  
NORTH CAROLINA

... the hub of a rich, fast-growing 15 county market in the industrial heart of the ...

#1  
State in the South

Whatever your product or service—you will sell more of it faster to more people when you use the ...

#1  
**STATION**

**NBC** AFFILIATE  
600 KC—5 KW  
AM - FM

**WSJS**  
Represented by  
HEADLEY-REED CO.

49<sup>th</sup> and  
**MADISON**

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

**ONE SHOTS**

A short time ago SPONSOR carried an article on "one shot" TV shows which outlined some of the background on a few of the recent examples of this type of promotion [3 May 1954, page 29]. I find that my copy of that issue has been misplaced and was wondering if you could supply me with another.

CHARLES P. JOHNSON  
President  
Chas. R. Stuart Advertising  
San Francisco

• Extra copies of the 3 May 1954 issue are available at 50c each.

**FOREMAN ON BANANAS**

Bob Foreman must be suffering from "CF"—critic fatigue. I know if he bounced his brain back to the words of the Chiquita Banana commercial (a BBDO product) he'd remember they told us we should *never* keep our bananas in the refrigerator.

His observation that the different musical arrangements "kept the lady as fresh as a refrigerated banana" [31 May 1954, page 52] might indicate that his suggested research should also include some probing into the depth and length of the sales message impression as it relates to the familiarity-appeal.

I'd also like to say Mr. Foreman doesn't need to worry about reader fatigue. His column is terrific!

LEE HART TEEGARDEN  
North Hollywood, Cal.

**PROGRAM GUIDE**

As the largest agency specializing in mail order accounts, we are of course interested in being able to pin down which stations have programs appealing primarily to specified groups of listeners. We find your *Program Guide* recently published to be a great help.

However, I should like to suggest that your next issue contain information on shows appealing to the children in the audience, particularly if it

would be possible to list separately the teen-age appeal shows and the pre-school groups. This information would probably be of inestimable help, too, to such advertisers as General Mills, Kellogg, Peter Paul and others with high appeal to kids.

You and your staff are doing a wonderful job, and we all read your magazine regularly with much interest.

JANET RICHARDS  
Timebuyer  
Victor & Richards  
New York

I understand that your 1954 *Program Guide* is available at \$2. Would you please advise whether or not this *Guide* specifically lists stations which specialize in the block programming of hillbilly music.

H. K. SIMON  
H. K. Simon Advertising  
Pelham, N. Y.

• The 1954 *Program Guide*, just published, lists various specialties offered by stations, including hillbilly music. Copies were sent free to subscribers. Extra copies cost \$2 each.

**RATINGS**

I have enjoyed very much reading the article by Joseph B. Ward, "I say ratings are opinions, not facts" [31 May 1954, page 40].

I'd like to have about 25 copies of this article should you have sufficient requests to justify reprints.

CECIL B. HOSKINS  
General Manager  
WWNC, Asheville

• SPONSOR has not as yet reprinted the article by Mr. Ward. Extra copies of the 31 May 1954 issue are 50c each; special prices for quantity orders on request.

**MEDIA BOOK**

Please reserve for me two copies of the All-Media Evaluation Study when it is published later in the year.

E. G. WEYMOUTH JR.  
Advertising Department  
Colgate-Palmolive Co.  
Jersey City

Please reserve a copy of the forthcoming media book for the writer as soon as the book is published.

HAROLD S. RIEFF  
Executive Vice President  
The Frederick-Clinton Co.  
New York

*One of America's  
Pioneer Radio and  
Television Stations*

**A GOOD PLACE  
TO BUY**  
*Since*  
**1922**

**WGAL** • *33rd year*  
**WGAL-FM** • *7th year*  
**WGAL-TV** • *6th year*  
**Lancaster, Penna.**

Clair McCollough, President  
Steinman Station

*Represented by*

**M E E K E R**

New York

Chicago

Los Angeles

San Francisco





## No small feat!

Northwesterners once believed no one could ever follow in Paul Bunyan's footsteps. So big were the legendary hero's boots that his footfall resounded across three counties.

But today—thanks to giant WCCO Radio—Cedric Adams fills Bunyan's boots and then some. Adams (as most everyone knows) is WCCO's nationally-famed humorist, emcee, commentator and columnist. When he speaks, he steps up sales over a 109-county, 992,400-family territory.

And no wonder: throughout this vast area, *he's listened-to during the week by two out of every three of these families!*

If you'd like to make giant sales strides in the Northwest, ask us or CBS Radio Spot Sales about Cedric Adams or some of the other fast-stepping personalities on WCCO Radio.

THE NORTHWEST'S 50,000-WATT GIANT • MINNEAPOLIS - ST. PAUL **WCCO RADIO**

*Represented by CBS Radio Spot Sales*

I wish you would reserve a copy of your All-Media Evaluation Study. As I told you before, the articles were most interesting and informative, and I would like to have the permanent book form for my own library.

WILLIAM N. DAVIDSON  
Asst. Gen. Mgr. & Dir. of Sales  
WTAM, WTAM-FM, WNBK  
Cleveland

## NARTB CONVENTION

SPONSOR's round-up of the NARTB Convention highlights ["Preview of the NARTB Convention," 17 May 1954, page 41] was so good that I hesitate (only briefly!) to point out one omission. Somewhere along the line, coverage of the Freedom of Information panel discussion must have slipped off a galley and into the hell-box. So how about a stick or two of free space to record the fact that there was a Freedom of Information discussion under the capable chairmanship of Ed Kobak, who is also chairman of NARTB's Freedom of Information Committee.

You might mention, for example, that Larry Spivak, of *Meet the Press*, was a sharp, provocative and intensely interesting moderator. You might mention that the panel consisted of Buddy Sugg, of WKY; Judge Justin Miller; Dick Harkness, of NBC; Vic Sholis, of WHAS; Basil Walters, editor of the *Chicago Daily News*; Gerald W. Johnson, of WAAM. Me, too. You might boil the discussion down to this kind of a kernel: That the broadcasters were not completely in agreement among themselves as to how far radio and tv should go in demanding full news coverage rights, with the majority for assertion of the principle of complete access to all public events and others for something a little less. You might point out the extremely interesting fact that Editor Walters, who originated and fathered the ASNE's Freedom of Information doctrine, heartened everyone by fully supporting the viewpoint that, wherever a newspaper's reporters might go with paper and pencil, there also should be allowed the radio reporter with a mike and the tv reporters with a camera—the equivalent tools of the broadcast reporter's profession.

You might mention Vic Sholis' ar-

ticulate advocacy of moderate goals in the fight for success; Dick Harkness' enlightening points, some of which came straight from the McCarthy-Army hearings he was covering; Buddy Sugg's actual experience with mikes and cameras inside legislative and court rooms; Judge Miller's usual clean-cut logic and Ken Carter's vigorous contribution.

But then, I suppose you might just print this letter and let it go at that. At any rate, many thanks for sewing up a little hole in the good blanket coverage of the convention by SPONSOR.

E. R. VADEBONCOEUR  
President  
WSYR, Inc.  
Syracuse

## ED PEARSON

Ed Pearson, who was a copywriter with our agency up until a year ago, died suddenly of a heart attack at his home May 14. I felt Ed's many friends in the advertising business should know of his death.

Ed was so well-liked and so well-known in the business that there isn't much I can say to add to the information given below.

Edward Hale Pearson died at the age of 64 at his home, 8 Ferncliff Road, Scarsdale, N. Y. He was trained by the late Claude Hopkins, and was for 13 years a copy supervisor at Lord & Thomas (Chicago and New York). At this agency Mr. Pearson was creative head of such accounts as Colgate-Palmolive, Kotex, American Tobacco Co., Anaconda Copper, Schenley, New York Central and many others. Mr. Pearson's other agency copy connections include J. Walter Thompson, McCann-Erickson, Lambert-Feasley, Cowan & Dengler, Huber Hoge & Sons, J. M. Hickerson and Jos. Richards.

Mr. Pearson was born in Northfield, Minn. in 1889. He was educated at Oberlin College, A.B.; Wabash College, A.M. Prior to entering advertising, Mr. Pearson was a college instructor. He is survived by his wife and three grown children. He was a member of the Radio Executives Club and the American Legion.

THOMAS H. MOORE JR.  
Cowan & Dengler  
New York

what's cooking  
in Coffeyville?

Newest Southeast  
Kansas—Northeast  
Oklahoma survey  
covering 11  
county Coffeyville  
trade area (256,000  
people) reports:

KGGF HAS BIG-  
GEST AUDIENCE  
IN 45 OUT OF 52  
MONDAY THRU  
FRIDAY ¼ HOUR  
STRIPS! (6:00  
A.M. to 6:30 P.M.)

KGGF with 10  
KW on 690 KC  
delivers primary  
coverage to a total  
of 87 counties in  
Kansas, Oklahoma,  
Missouri and  
Arkansas.

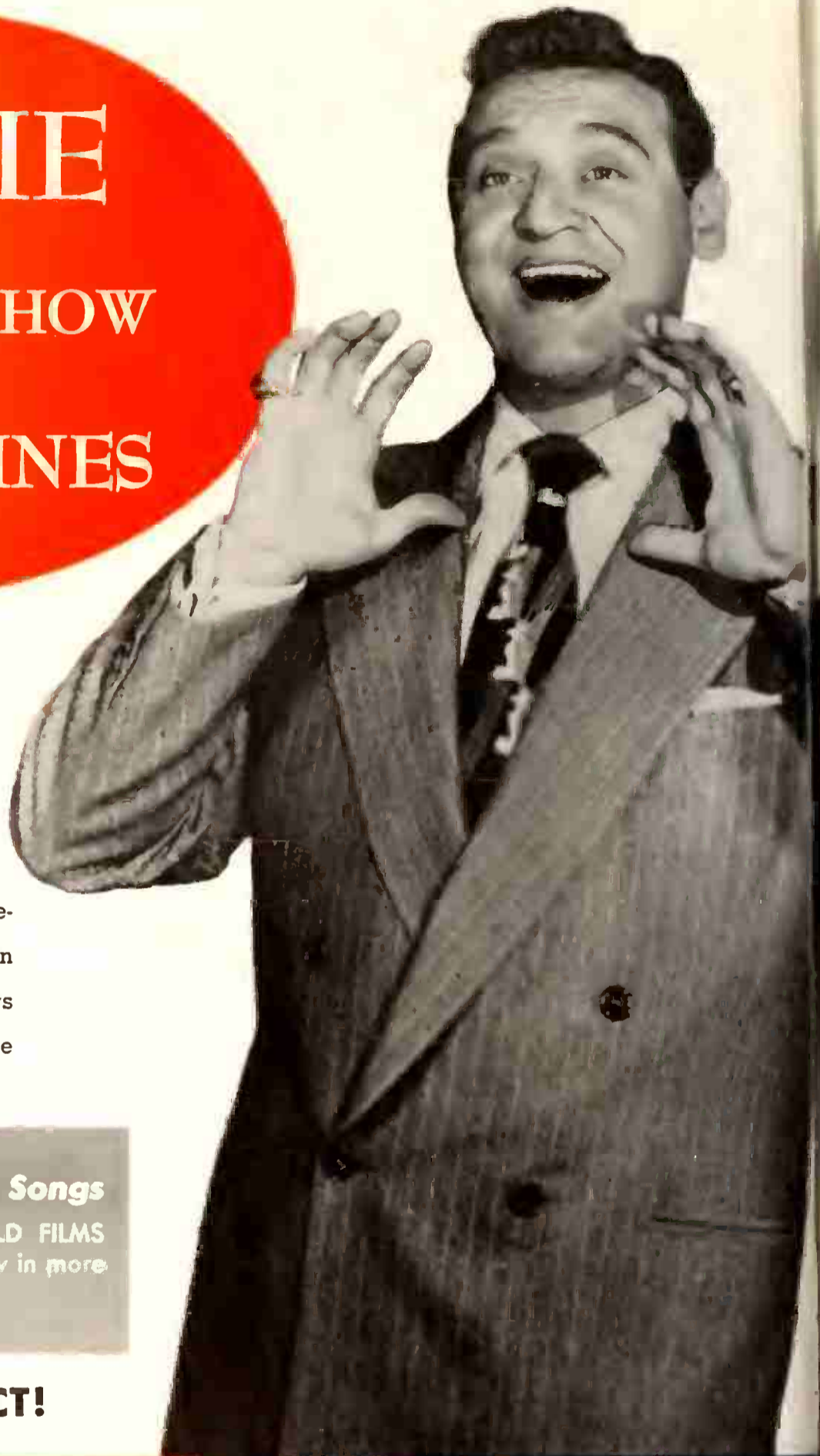
**KGGF**

**690 KC ABC**  
**COFFEYVILLE, KANSAS**

WEED & CO., National Representatives

from the producers of **THE LIBERACE SHOW**

THE  
**FRANKIE  
LAINE SHOW**  
WITH  
**CONNIE HAINES**



It's "Mr. Rhythm" himself — America's #1 recording sensation . . . now starred in his own tuneful TV musical revue. Featuring the songs of lovely, vivacious Connie Haines, and the nation's top dance stylists.

**Lavish Settings • Glorious Songs**

Both shows produced with the same GUILD FILMS "know-how" that has put The LIBERACE Show in more than 180 TV markets!

**AND GREATER SALES IMPACT!**

**all for immediate delivery!**



**JOE PALOOKA**

Ham Fisher's great characterizations brought to life by an all-star Hollywood cast.

*Guild Films*  
COMPANY I

**420 MADISON AVENUE  
NEW YORK 17, N. Y.**



# TWO NEW HALF-HOUR MUSICAL TREATS...

Television's Great New Musical Personality!



## THE FLORIAN ZABACH SHOW

There's a new star on the TV horizon — FLORIAN ZABACH and his fabulous violin that "talks." A sensation in theatres and clubs from coast to coast . . . his recording of "The Hot Canary" has sold more than a million copies. Now . . . GUILD has built an excitingly different "personality musical show" around this great entertainer!

**MUSICAL ENCHANTMENT  
FOR ALL THE FAMILY**

**FOR HIGHER RATINGS...**

Check on these current GUILD half-hour hits...



### LIFE WITH ELIZABETH

Sparkling situation comedy, starring lovely Betty White.



### LIBERACE (For Radio or TV)

TV's top musical hit. New radio version available in September.

WENATCHEE  
WASHINGTON



# In step with PROGRESS in a new FRONTIER

KPQ's N.C.S. AREA  
GIVES YOU

1 state's cash  
4 farm income

2 185 million  
retail  
sales

3 Columbia Basin  
... fastest growing  
and increasing  
farm market.

**KPQ**  
5000 WATTS  
560 K. C.  
WENATCHEE  
WASHINGTON

Reg. Rep. - Hugh Feltis, Seattle, Wash.  
Nat'l. Rep. - Forjoe & Company, Inc.

## AGENCY AD LIBS



by Bob Foreman

Recently there came into my possession a book which represents, from the standpoint of tv evolution and development, as much import as the Gutenberg Bible in its field. A Nielsen-Rating pocket piece for tv—vintage of April 1950.

In a business where we are continually looking into misty horizons and where tomorrow is usually as different from today as yesterday was to a year ago, it can be comforting to look backward; comforting and perhaps revealing.

This dissolve to the past unfolds the fact that Milton Berle was Number One in the good book, Godfrey both Two and Four; the two half hours of *Stop the Music* rated Six and Seven and a Sunday afternoon item known as *The Star Spangled Revue* was in the Number Three slot.

Other programs which may evoke memories include *Bonny Maid Varieties* (30.9), *Candid Camera* (33.3), and *The Aldrich Family* (35.5). Daytime programs were listed right along with nighttime epics for the simple reason that such works as *Howdy Doody* were getting ratings in the high 30's.

But, as is so often the case, the numbers themselves are misleading, especially in relation to today's sweepstakes, for Milton Berle's 1950 rating put him into three and a half million homes whereas this April's Nielsen gave him a 47 which was the result of his reaching almost 12 and a half million homes.

What is even more interesting is the fact that Berle today is on 121 stations covering almost 94% of the U.S. tv homes as against only 38 cities in 1950.

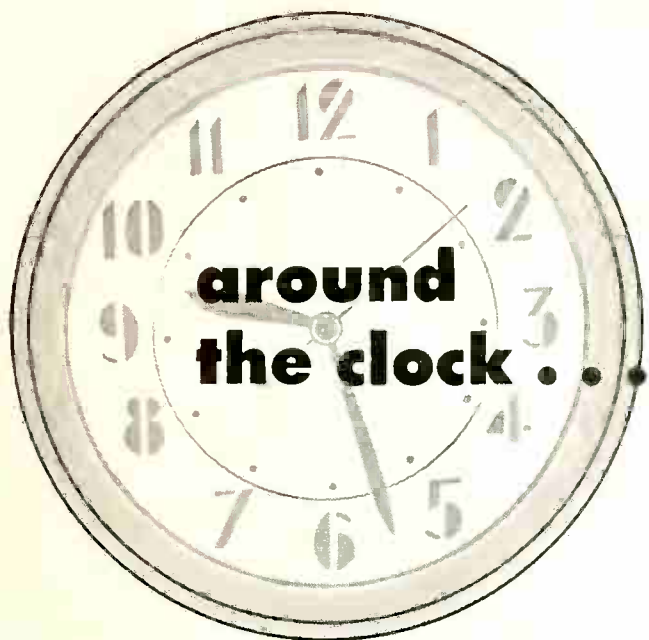
Stimulated this way by Nielsen, I sought out other literature of the era and, after some trouble, obtained the April 1950 issues of *Variety*. Again, it was an interesting adventure to wander through medieval television.

On April 5, an article stated that Ethel Merman had appeared in a newly sponsored vehicle by the title of *This Is Show Business* bearing with her the problem of whether television would put an end to musical comedy. In light of what Miss Merman has done of late to bring musical comedy to television ("Anything Goes.") this is a fascinating turn of events.

The late trend to big one shots had its counterpart in such singletons as the Easter Parade, sponsored that year on three different networks by three different advertisers.

Prophetic headline: Tv rate hike 25-40%. This piece went

(Please turn to page 62)



**year around...**

**DETROIT TURNS TO WWJ FOR ITS RADIO FAVORITES**



**BRUCE MAYER**  
late hour music-of-yesterday



**ROSS MULHOLLAND**  
many-years favorite with records



**BOB MAXWELL**  
6:30-9 AM record M.C.



**KIRK KNIGHT**  
morning newscaster

**DETROIT'S CIRCLE OF RADIO FAVORITES . . .**  
the voices of WWJ, as dependable and authoritative as the ticking of a fine clock. They are the choice of Detroit, for their resources and for their unerring ability and showmanship. They make WWJ consistently the top selection of listeners and of sponsors.



**CARL CEDERBERG**  
complete daytime news, twice daily



**FRAN HARRIS**  
midday show for homemaker



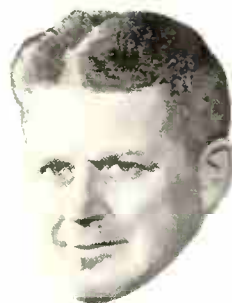
**FAYE ELIZABETH**  
afternoon classical records



**BUDD LYNCH**  
veteran sports reporter



**FRAN PETTAY**  
breezy evening record shows



**JOHN MERRIFIELD**  
farm news and data for early risers

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



Basic **NBC** Affiliate

Associate Television Station WWJ-TV

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



**The Red  
River Valley's  
rich black  
top soil is  
16" deep!**

**HERE'S a story you ought to know about the Red River Valley—a story that explains why people here are among the Nation's top buyers!**

Don't take our word for it. Here's what the Encyclopedia Britannica says:

"This valley (the Red River Valley) was once the bed of a great glacial lake. Its floor is covered by the rich, silty lake deposits, coloured black by decayed vegetation, which makes it one of the most fertile tracts of the continent. Being free from rocks, trees and hills, its wide areas were quickly brought under cultivation by the pioneer, and the valley has continued to be one of the most famous grain-producing regions of the United States."

But the Britannica fails to add that grain accounts for only 30% of the Valley's farm income — and that hogs, lambs, dairy products, beef cattle and other crops account for the other 70%.

Fargo is on the banks of the Red River, the center of the old Valley. Our deep, deep top-soil makes deep, deep pocketbooks. The twenty-six counties in the Fargo Trading Area have a population of 483,700 people. The average per-family sales of these people is \$4164, annually, as against \$3584 for the rest of the nation.

The average farm in this area produces a gross income of \$9518 as compared with the average national farm income of \$6687.

You avaricious advertisers grasped the situation a long time ago, and started pouring money into Red River Valley media. And you poured it *right!*

**HERE'S a story you ought to know about how and why you advertisers choose WDAY almost unanimously (and now WDAY-TV, too)!**

From its very first day, in 1928, WDAY set out to run the goldernedest radio station in America.

Out in the farms and hamlets where the Pierce-Arrows, Cadillacs and Studebakers often got mired down in the winter barnyards, people began at once to listen to WDAY.

Also in the prosperous towns. Also in roaring Fargo itself.

Years later, other stations, and all the networks, came into the area — but WDAY was miles and miles ahead *and still is*. Year in and year out, WDAY racks up some of the most amazing mail-order stories you ever heard of! . . . Fan mail pours into WDAY at the rate of 400 letters a day, including Sundays and holidays! . . . More than 10,000 families have taken *paid* subscriptions to "Mike Notes", WDAY's monthly newspaper.

Let your Free & Peters Colonels give you the whole WDAY story. It's *really* something!

**WDAY**

**FARGO, N. D.**

**NBC • 5000 WATTS • 970 KILOCYCLES**



**FREE & PETERS, INC.**

*Exclusive National Representatives*

## New and renew

### 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp., Chi	Erwin, Wasey, Chi	ABC 348	Admiral Weekend News; 9 am-11 pm on the hr; 22 5-min newscasts Sat & Sun; 29 May; 13 wks
Campana Sales, Batavia, Ill	Wallace-Ferry-Hanly, Chi	CBS 206	Arthur Godfrey Time; T, Th, alt F 10-10:15 am; 31 May; 52 wks
Firestone Tire & Rubber, Akron, O	Sweeney & James, Cleve	ABC 267	Voice of Firestone; M 8:30-9 pm; 14 June; 52 wks (simulcast)
Gillette Safety Razor, Boston, Mass	Maxon, NY	MBS 567	1954 All-Star Baseball Game; 1:15 pm to concl; 13 July only
Gillette Safety Razor, Boston, Mass	Maxon, NY	NBC	Gillette Cavalcade of Sports; F 10 pm to concl simulcast; 3 Sep; no. wks not set
Liggett & Myers, NY	Cunningham & Walsh, NY	CBS 205	Gunsmoke; M 9-9:30 pm; 5 July; 52 wks
Mytinger & Casselberry, LA	Dan B. Miner, LA	NBC	The Nutrilite Show (Dennis Day); Sun aft, 1/2 hr, start mid-Sep; details not set
A. E. Staley Mfg, Decatur, Ill (Sta-Flo liquid starch)	Gardner & Jones, Chi	CBS 206	Arthur Godfrey; M-F 10-11:30 am; 15-min seg; 19 July; no. wks not available
Toni Co, Chi	Leo Burnett, Chi	CBS 191	Romance of Helen Trent; M, W, alt F 12:30-45 pm; co-sponsor with Amer Home; 31 May; 52 wks
Toni Co, Chi	Leo Burnett	NBC	People Are Funny; alt T 8-8:30 pm; 5 Oct; no. wks not set
Toni Co, Chi	Weiss & Geller, Chi	CBS 206	Juke Box Jury; Sun 7:30-45 pm seg; 30 May; 52 wks



### 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Prods, NY	John F. Murray, NY	CBS 193	Romance of Helen Trent; M-F 12:30-45 pm; 31 May; 52 wks; co-sp M, W, alt F with Toni
American Home Prods, NY	John F. Murray, NY	CBS 191	Our Gal Sunday; 12:45-1 pm; 31 May; 52 wks
Amer Oil Co, Balt	Joseph Katz, Balt	CBS B3	Edward R. Murrow & News; M-F 7:45-8 pm; East only; 2B June; 52 wks
DeSoto Div, Chrysler Corp, Detr	BBDO, NY	NBC 208	You Bet Your Life; W 9-9:30 pm; 15 Sep; 52 wks
General Mills, Mpls	D-F-S, NY	ABC 320	Betty Crocker; M, W, F 5 min at 8:55 am; 2:30 pm, 4:25 pm; 31 May; 52 wks
General Mills, Mpls	D-F-S, SF	ABC	Sam Hayes News; M-F 12:30-45 pm (PDT); 31 May; 52 wks
General Mills, Mpls	BBDO, NY	ABC 330	Whispering Streets; M, W, F 10:25-45 am; 2 June; 52 wks
Gospel Bdstg Assn, LA	R. H. Alber Co, LA	ABC 280	Old Fashioned Revival Hour; Sun 4-5 pm; 13 June; 52 wks
Theo. Hamm Brewing, St. Paul, Minn	Campbell-Mithun, Mpls	CBS 17	Edward R. Murrow & News; T, Th 7:45-8 pm; midwest only; 29 June; 52 wks
Lever Bros, NY	BBDO, NY	CBS 187	House Party; M, W, F 3:15-30 pm; 31 May; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 205	Arthur Godfrey; M-Th; alt F 11:15-30 am; 1 June 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 205	House Party; M-Th; 3:35-45 pm; 1 June; 52 wks
Procter & Gamble, NY	Young & Rubicam, NY	NBC 188	Backstage Wife; M-F 4-4:15 pm; 2B June; 52 wks
Procter & Gamble, NY	Biow, NY	NBC 163	Welcome Travelers; M-F 3-3:30 pm; 2B June; 52 wks
Procter & Gamble, NY	Benton & Bowles, NY	NBC 175	Pepper Young's Family; M-F 3:30-45 pm; 2B June 52 wks
Procter & Gamble, NY	D-F-S, NY	NBC 166	Right to Happiness; M-F 3:45-4 pm; 2B June; 52 wks
Sterling Drug, NY	D-F-S, NY	ABC 260	My True Story; M-F 10-10:25 am; 5 July; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 206	Tennessee Ernie; T, Th, F 7-7:15 pm; 9 June; 52 wks



(See page 2 for New National Spot Radio and Tv Business)

### 3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Sidney P. Allen	MBS, NY, admin mgr net sls	Same, sls mgr Eastern Div
Joseph C. Amaturo	Headley-Reed, NY, sr slsmn	NBC Spot Slis, NY, radio acct exec
George W. Armstrong	WTIX, New Orleans, mgr	WHB, Kansas City, mgr
Ben B. Baylor Jr	KEDD-TV, Wichita, exec	WINT-TV, Ft Wayne, Ind, vp & gen mgr
Fred Berthelsen	WTIX, New Orleans, sls mgr	Same, mgr
Norman Blackburn	Head, own tv prod co	Screen Gems, NY, exec dir
Lester H. Bowman	CBS Radio, CBS Tv, Hywd, dir tech opers	Same, dir physical opers
Albert Boyars	Robert S. Taplinger, NY, pub rels	Transfilm, NY, dir pub rels
Robert Bruce	KCAE, Salem, Ore, gen mgr	KSJO, San Jose, Cal, gen mgr



Numbers after names refer to New and Renew category

- Ben B. Baylor Jr. (3)
- Frank P. Fogarty (3)
- Richard E. Nason (3)
- G. H. Robertson (3)
- Gene Riesen (3)

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

### 3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Alfred E. Burk	WBAL, Balt, sales stff	Same, local sls mgr
Richard C. Cahill	WBBM-TV, Chi, sls div	ABC TV, Chi, tv net acct exec
Lloyd E. Cooney	Blue Cross, Salt Lake City, pub rels dir	KSL-TV, Salt Lake, acct exec
Harold Danson	Adler Communications Labs, New Rochelle, NY, adv, prom exec	Natl Screen Services, NY, dir adv, publicity
Robert E. DeHaven	KYSM, KYSM-FM, Mankato, Minn, hd comml dept, asst to stn mgr	Same, mgr
Charles E. Denney Jr	ABC TV, net sls exec Western Div	TPA, acct exec, Boston
Willard L. Dougherty	WSRS, Cleve, sls mgr	WDOK, Cleve, vp chg sls & opers
Alfred L. Dupuis	Coca-Cola Bottling, Syracuse, mgr	WSYR-TV, Syracuse, acct exec
H. C. "Joek" Fearnhead	KYA, SF, gen mgr	Same, vp
Frank P. Fogarty	WOW, Omaha, gen mgr	Same, vp & gen mgr (incl WOW-TV)
Lee Fondren	KLZ, Denver, natl sls mgr	Same, gen sls mgr
Robert B. Forker	WGAR, Cleve, sls stff	Same, sls mgr
Wally Foxal	Foxal Studios, Minden, Neb, hd	KHOL-TV, Kearney, Neb, acct exec
Robert W. Friedheim	World Bdestrg, NY, vp; also Ziv, mgr NY office	Ziv Tv, NY, vp, & bus mgr
Glenn Gilbert	WGAR, Cleve, slsmn	Katz Agency, Detr office, sls stff
Richard Golden	NBC Spot Sls, NY, mgr sls devel & res	CBS Radio, NY, dir net sls presentations
James E. Goldsmith	KWK, St Louis, acct exec	Same, tv sls mgr
Dave Grimm	Shaw-Walker, Newark, sls mgr	Robt Mecker, NY, sls dept
Robert E. Head	WLW-D, Dayton, O, prog mgr	Same, sls stff
J. E. Henderson	KWK, St Louis, acct exec	Same, radio sls mgr
Sheldon B. Hickox Jr	NBC, NY, stn rels dir	Same, Hywd, dir stn rels Pacific Div
John H. Hicks Jr	Burrus Mills, Dallas, adv mgr	Paul H. Raymer, Dallas office, mgr
Edward Hoehhauser Jr	Muzak Corp, NY, vp	Same, chg mdsg, prom, adv
Robert Hoffman	TPA, Chi sls mgr	Same, Midwestern Div mgr
Joseph A. Jenkins	WKJF-TV, Pittsb, comml mgr	WSTV-TV, Streubenville, Pa, sls rep
Broaddus Johnson Jr	YGR, NY, prog dir & acct exec	Paul H. Raymer, NY, radio slsmn
Gil Johnston	CBS Radio Spot Sls, NY, Chi, acct exec	CBS Tv Film Sls, NY, acct exec
Richard W. Jolliffe	KNX, SF, sls serv mgr	KNX-CPRN, acct exec
Cy Kaplan	Gen Teleradio, Hartford, Conn, sls mgr	TPA, NY, acct exec eastern sls
William Laffey	Forjoe, NY, sls stff	WATV, Newark, acct exec
Herb Landon	Kenyon & Eckhardt, NY, publicity dir	Central Telefilms, Peoria, Ill, pres & gen
Robert H. Leler	Fleetwood Co, Chi, gen mgr	TPA, Chi office, acct exec
Edward H. Macaulay	KNBC, SF, sls stff	NBC Spot Sls, SF, radio acct exec
Mary L. McKenna	Benton & Bowles, NY, timebuyer	WNEW, NY, dir res & sls devel
Edward J. McKernan	Capper Publs, sls rep Detr area	WIBW, WIBW-TV, KCKN, Topeka, asst to gen
Jerry McNally	CBS TV, NY, net sls dept	Blair Tv, NY, acct exec
James V. Melick	CBS Radio, CBS TV, Hywd, exec asst to mgmt	Same, dir prodn admin
James A. Mount	KXL, Portland, Ore, sls mgr	KGW, Portland, Ore, gen mgr
Robert G. Murdock	US Air Force, pub rels, pub info officer	KSL, Salt Lake City, prom mgr
William R. Murray	WSAZ-TV, Huntington, W. Va., Charleston regl mgr	Same, also WCKV, gen mgr
Richard E. Nason	Booth Radio & Tv Stns, Detr, exec	WKJF-TV, Pittsb, gen mgr
Frank Nesbitt	CBS Radio, NY, dir sl presentations	Same, dir sls devel
John T. Quinlan	KLPR-TV, Oklahoma City, prodr, publicist	KGMB-TV, Honolulu, prom dir
A. Frank Reel	AFTRA, NY local, exec secy	Ziv Tv, NY, opers mgr
Gene Riesen	KWTV, Okla City, slsmn	KOMA, Okla City, sls mgr
Thomas B. Roach	Ziv-World, NY, chg all mfg opers	Ziv Tv, sls serv mgr
Glen H. Robertson	KVLC, Little Rock, mgr	KLRA, Little Rock, Ark, gen mgr
Joyce Selznick	Columbia Pic, NY, special Eastern Prom rep	Seren Gems, NY, exec chg exploitation and n
Virgil Sharpe	KOWH, Omaha, sls-prog dir	Same, mgr
Robert E. Sheiby	NBC, NY, dir color tv systems	Same, vp & chief engr
J. Glen Taylor	Gen Teleradio, & MBS, NY, vp	Same, exec asst to pres Gen Teleradio
Dudley Tichenor	KLZ, Denver, local sls mgr	WFBR, Balt, dir sls
Paul Tiemer	Bertha Brannan, Boston, sls exec	Mt. Washington Tv, Bost office, mgr
William D. Walsh	Weed & Co, Bost, mgr	WEEL, Bost, sls rep
Bill Whiting	Consolidated Tv Sls, LA, gen mgr	Official Films, chg new West Coast office, Beverly Hills, Cal
Harry W. Zipper	KNXT, SF, bus mgr	CBS Radio, & Tv, Hywd, exec asst to mgmt



### 4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Colgate-Palmolive, NY	Colgate Instant Barber Shave	Lennen & Newell, NY
Herlihy Bros, Somerville, Mass	Milk, cream, dairy prods	Reilly, Brown & Willard, Bost
Lever Bros, NY	Good Luck Cream Sauce Mix, other new food prod	Foote, Cone & Belding, NY
Natl Biscuit Co, NY	Vim detergent	SSCB, NY
Purex Corp, South Gate, Cal	Cereal & dog food adv (incl Ranger Joe cereals)	Kenyon & Eckhardt, NY et jan '55)
Ralston-Purina Co, St Louis	Purex Liquid Bleach	McCann-Erickson, LA
A. G. Spalding & Bros, Chicopee, Mass	Ry-Krisp (Pacific Coast)	Guild, Baseom & Bonfigli, SF
Sunhine Industries, Zeeland, Mich	Sporting goods	Young & Rubicam, NY
Welch's Wine Div, Welch Grape Juice Co, Westfield, NY	Nu-Life Lawn Mower Automatic Honing Attachment	Assoc Adv, Cincinnati
WFMY-TV, Greensboro, NC	Welch's Wine	Kenyon & Eckhardt, NY
	Tv station promotion	Hege, Middleton & Neal, Greensboro, NC

Numbers after names refer to New and Renew category

- Dudley Tichenor (3)
- James A. Mount (3)
- J. Glen Taylor (3)
- J. E. Henderson Jr. (3)
- W. L. Dougherty (3)

- George Armstrong (3)
- Virgil Sharpe (3)
- Fred Berthelsen (3)
- H. C. Fearnhead (3)
- Ed Hoehhauser Jr. (3)



IT'S HERE! IT'S HERE!  
THE NEW 50,000 WATT

**WDIA**

IN MEMPHIS, TENNESSEE

**WDIA, the Golden Station of the  
Golden Market of the South**

**THE FACTS:**

1. Always *first* of all (see latest Hooper & Pulse) in the vast and most profitable Negro market in the South; Memphis, Tenn.
2. A station that intensely and profitably covers a market that is 1/10th of the entire Negro population in the United States!
3. Intensely merchandises "The Golden Market" populated by Negro consumers; a market greater than that of Pittsburgh, Baltimore, Los Angeles — larger than that of Detroit, New York, Cleveland and other great consumer markets.

There's a golden chance for greater sales waiting for you in "The Golden Market" covered by . . .

**WDIA** — First of all in Memphis

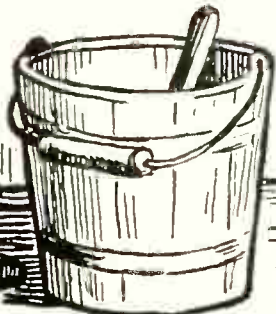
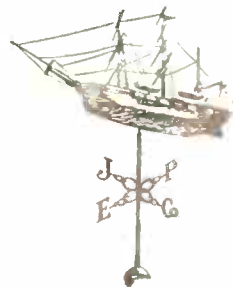
. . . JEPSCO knows how the wind blows  
Nationally represented by

*John E. Pearson Company*

radio and television station representatives

New York Chicago Minneapolis Dallas

Los Angeles San Francisco



'ROUND THE CLOCK  
**NEWS**

with  
**DON O'CONNOR**



More news—more local—more often than any other Milwaukee station . . . that's the product of the WEMP news staff directed by Don O'Connor.

Emphasis is on local news and community events, though national and world affairs are fully covered. That's another reason why Milwaukeeans prefer WEMP, the 24 hour a day music, news and sports station.

National and local advertisers, who have the facts, are buying WEMP, where you get up to twice the Milwaukee audience per dollar of any network station.\* Call Headley-Reed—get the facts!

\* Based on latest available Pulse ratings and SR & DS rates.

**WEMP WEMP-FM**  
**MILWAUKEE**

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

**24** HOURS OF MUSIC, NEWS, SPORTS



**Mr. Sponsor**

**C. F. Rork**

Export Sales Manager  
The Electric Auto-Lite Co., Toledo

Chick Rork, sales manager export division of The Electric Auto-Lite Co., decided to go into the export business while in high school.

The reason? The Reverend from his hometown church in Idaho had been in India. Rork determined to go to India too. Less than 10 years later he arrived in Calcutta, and eventually became assistant to the managing director of the Union Carbide & Carbon Corp. India affiliate.

With The Electric Auto-Lite Co. since World War II, Rork has continued his travels around the world in order to both supervise the advertising effort and the distribution of his firm's products.

"We're advertising in 47 markets all over the world," Rork told SPONSOR, pointing to the map of the world that hangs on the wall opposite his desk. Various color pins scattered all over this map keep Rork up to date on Auto-Lite's distribution centers.

"We have been using both radio and tv in a dozen or more countries. All our export advertising is handled by National Export Advertising Service. Of course we work closely with them."

This is geographically feasible since the agency is located a few flights below Rork's own New York office.

In two overseas markets Auto-Lite's air strategy has duplicated the firm's domestic advertising. In both of these markets—Hawaii and the Philippine Islands—Auto-Lite sponsors a tape of its U.S. radio network show, *Suspense*. A local announcer does commercials.

"In some markets we use announcement schedules only," Rork continued. "We key them to the time when car owners are driving—that is, usually between 1:45 and 2:00 p.m. in Cuba, the Dominican Republic, Guatemala, Mexico and Puerto Rico. We also use radio in Iran and Venezuela."

In Venezuela the firm sponsors occasional baseball games as well as a 15-minute traffic information show three times a week.

Auto-Lite's budget has quadrupled since 1946. This year radio and tv get 15% of the over-all budget, compared with less than 10% eight years ago.

The firm's export sales during the first part of 1954 have shown a 20% increase over the comparable months of 1953—an increase achieved in a market that has grown from 10,275,000 cars outside of the U. S. and Canada in 1947, to 23,305,000 cars, 1954. ★ ★ ★

(See International Radio-Tv Section, page 44)



# WSPD-TV *Farm Hour*

Sells a rural market ranking 4th in TV set saturation\*



*Jim Nessel*

The *FARM HOUR* is an early afternoon program geared directly to the WSPD-TV rural audience. The show consists of national and state news as it affects the farmer; daily market and weather reports in our area; interviews, relative to farming, featuring specialists in agriculture; and relaxing music.

Jim Nessel as emcee is a natural. He lives on a 56 acre farm which gives him first hand experience with the problems of his audience. Through group meetings with county agriculture agents, Jim keeps abreast of information needed by the farm population. This enables him to keep a well planned, custom-tailored show.

As local authority, Jim handles hundreds of letters from listeners, who request information on almost every phase of agriculture.

Lola Smith, veteran organist with WSPD, supplies music at intervals throughout the show giving additional pleasure and personality to the format.

\*Telenews Productions Survey, April, 1954

The *Farm Hour* is a top show with top saturation.

It can sell your product in the Toledo area—a top test market.



# WSPD

AM-TV  
TOLEDO, OHIO

Storer Broadcasting Company  
TOM HARKER NAT SALES DIR 118 E 57th STREET NEW YORK

Represented Nationally  
by KATZ

# BIG IN POWER...

Operating with 316,000 watts, Channel 7 the most powerful TV station in W. Va. southwestern Penn. and eastern Ohio.

# BIG

## IN PROMOTION...

Winner of 1st prize for the best promotion of The Big Story and 1 of top 12 prizes for best promotion of the Bob Hope Show. WTRF-TV program schedules are published regularly in more than 50 newspapers, including 3 daily and 2 Sunday Pittsburgh newspapers. Complete promotion cooperation given all clients.

# the BIG tv station in the Wheeling market is WTRF-TV

# BIG

## IN LISTENER PREFERENCE

Latest Telepulse survey in 6 counties adjacent to Wheeling gives WTRF-TV 1st 25 of 25 most popular one-a-week shows and 1st 15 of 15 most popular multi-weekly shows plus an audience preference in every time category.

No doubt about it—  
the BIG TV station in the rich important  
Wheeling and eastern Ohio market is

# WTRF-TV

NBC Primary • ABC Supplementary  
represented by Hollingbery  
Robert Ferguson, V. P. & Gen. Mgr.  
PHONE WHEELING 1177  
Radio Affiliates WTRF & WTRF-FM

## New developments on SPONSOR stories



**See:** "Hudson paper"

**Issue:** 24 September 1951, page 28

**Subject:** A spot radio user. Hudson spent bulk of 1951 budget in tv, then it returned to spot radio plus spot tv

Hudson Pulp & Paper Co., which has used nearly every form of air advertising (including network tv), currently is using spot—both radio and tv.

Now in 47 markets, Hudson uses a combination of the two air media in some markets, while in others it has only radio or tv campaigns. Its biggest recent buy was in New York, where a fortnight ago the firm signed a 52-week contract with WNBC and WNBT (Hudson has no summer hiatus; all its campaigns run a year). The New York buy involves an estimated \$1 million. Under the deal with the two NBC O&O stations, Hudson will get live announcements made by the stars of various personality shows, plus transcribed commercials by the stars for use around the clock.

Hudson Paper's ad budget has come up from \$600,000 in 1950 to a SPONSOR-estimated \$1.5 million this year, with 30% in radio, 65% in tv. \*\*\*



**See:** "Summer selling section; 1954"

**Issue:** 8 March 1954, page 39

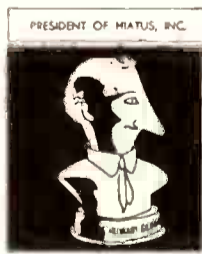
**Subject:** How the battle against a summer hiatus has progressed

Humor as well as hard facts are being used to sell advertisers summer air campaigns. A few weeks ago the Crosley stations sent sponsors and agencies details about its hot-weather promotion, called "Operation Sunburst." A necktie, tape recording and poetry accompanied the offering (see Round-up, 14 June 1954, p. 117).

One of the latest summertime radio promotion pieces is from KDKA, Pittsburgh (see cut). In an effort to prove that summer is just as hot as winter when it comes to radio advertising, KDKA published findings of a mock survey made among advertising men.

# HIATUS, INC.

## ANNOUNCES RESULTS OF FIRST NATIONAL SURVEY FOR KDKA OF AD MEN'S SUMMER HABITS



Dr. Elmer Schmergeidurgle

Advertising Executives Eat, Bathe,<sup>(1)</sup>  
Drink,<sup>(2)</sup> Spend in Summer!<sup>(3)</sup>

A Frank Statement by the President

"Our long arduous study of summer buying habits of advertising people is final—over, and I extend my thanks to C. E. Hooper, A. Nielsen, Pulis Shumaker, Tredder, Conlon, Vidodas, ARB and all the Potato Blossom Queens for staying the hell out of this one."

"In brief our study shows, if I understand it, that advertising people don't hibernate in summer. Maximum error in this study is 2% plus or minus, due to mice in the office side-rule. As this study is projectionable there is probably considerable spending during warm weather and advertisers may be wise to advertise then. I know this is a revolutionary concept, and anybody who doubts it can go back where they came from." Dr. Elmer Schmergeidurgle, PRESIDENT

INTERESTING SUMMER FACTS  
ABOUT ADVERTISING PEOPLE

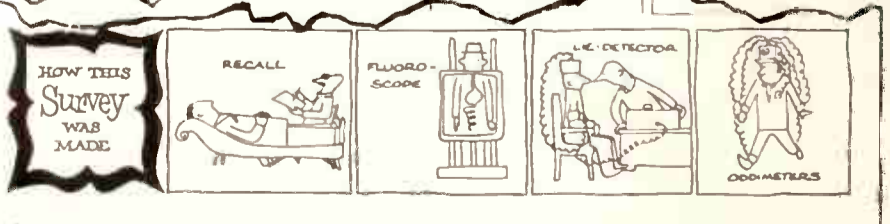
1. Shopping was abandoned approximately until halting in the study.  
2. By the top third.  
3. Excludes those poor as rats.

Advt  
**DON'T**  
give your sales  
a vacation!

They may never return

PEOPLE SPEND  
IN SUMMER!

Personal Income





## What can you do with \$561?

You can do lots of things with \$561. You could take a large group of friends wining and dining, in elegant style. Or buy about eight shares of General Motors. Or have a disastrous afternoon at the races!



## ON WOAY \$561 will buy 26 quarter hours!

WOAY, Oak Hill, is West Virginia's second most powerful station!

Its 10,000-watt signal covers 21 counties —

delivers a total Nielsen audience of 102,200 radio homes —

delivers an average daily Nielsen audience of 51,320 radio homes!

Write direct for all the facts.

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49
18,190	GREENBRIER	3	15,490	85	15,120	83	6,720	36
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05
19,440	MERCER	1	8,000	41	6,480	33	3,990	20
14,290	NICHOLAS	3	11,450	80	11,020	77	6,620	46
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35
12,290	ROANE	4	2,720	22	1,950	16	1,460	11
16,750	WYOMING	2	9,630	57	8,600	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

\*=% of Radio Homes in Area

# WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager  
10,000 Watts AM—20,000 Watts FM

If we had good sense, we'd raise our rates



WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-TV

se summer

**ITEM:** 4 to 5 million vacationists bring a billion dollar bonus into New England for *WBZ-WBZA* advertisers.

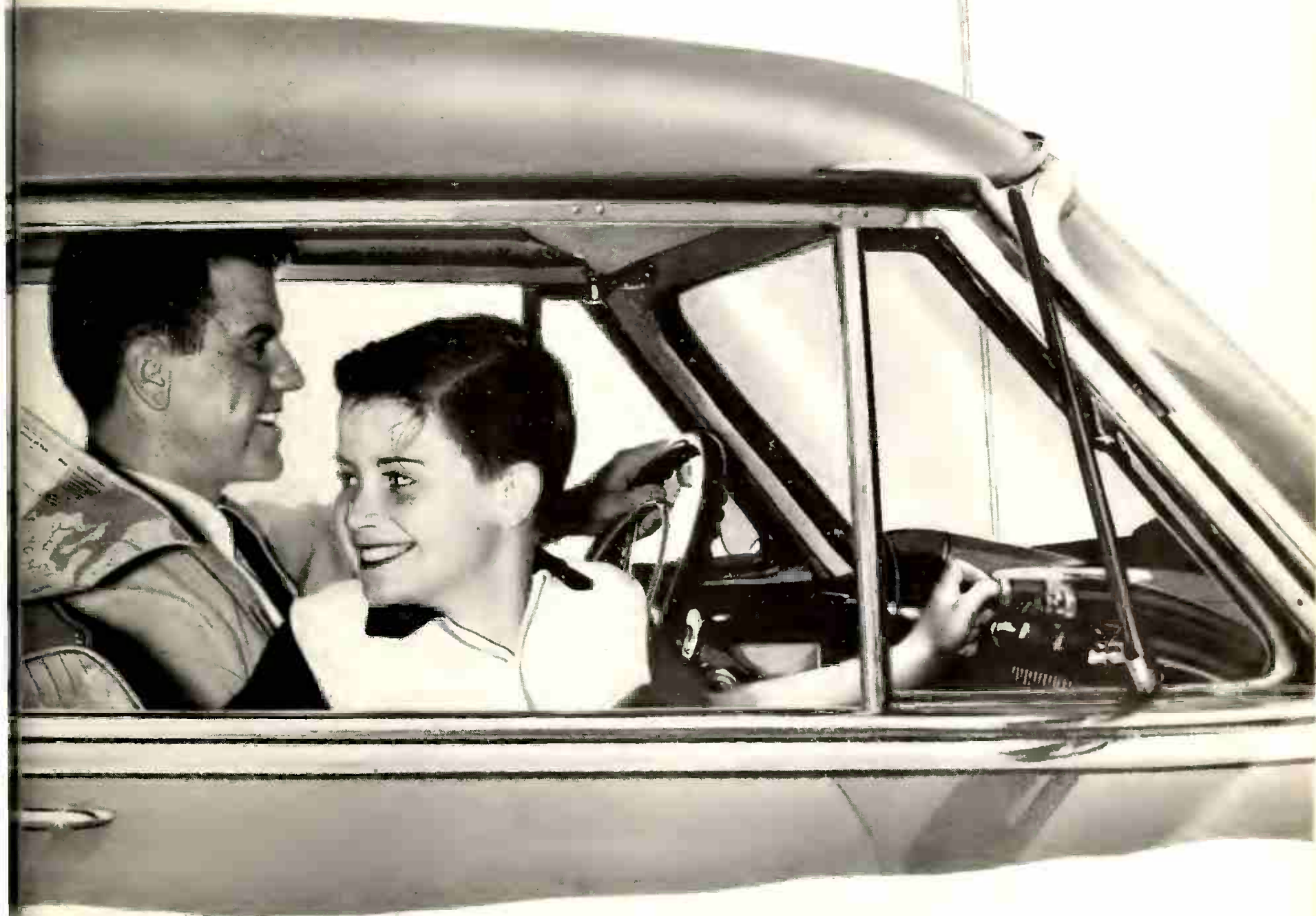
**ITEM:** Poconos and Atlantic seashore jammed from June to September with extra *KYW* listeners.

**ITEM:** July, August and September retail sales beat January, February and March in big *KDKA* market.

**ITEM:** *WOWO* blankets Indiana and Michigan vacationland . . . delivers huge car radio audience at crossroads of the nation.

**ITEM:** Most people vacation at-home in *KEX* Pacific West. 800,000 in-coming summer vacationists are almost 100% *plus* audience.

**AND** because radio is so fast, any or all these bonuses can be yours with a phone call to the stations or to Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.



**WTV**, Boston; **KYW · WPTZ (TV)**, Philadelphia; **KDKA**, Pittsburgh; **WOWO**, Ft. Wayne; **KEX**, Portland, Oregon

Represented by FREE & PETERS, INC.

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

SIGNS OF CHARLOTTE



RANK	MARKET	POPULATION
1	New York	5,447,800
2	Chicago	7,436,200
3	Philadelphia	6,284,400
4	Los Angeles	5,793,100
5	Detroit	5,132,600
6	Boston	4,783,700
7	San Francisco	4,027,600
8	Pittsburgh	3,969,900
9	Cleveland	3,936,100
10	St. Louis	3,083,800
11	CHARLOTTE	3,035,000
12	Atlanta	2,738,100
13	New Haven	2,696,300
14	Baltimore	2,683,400
15	Providence	2,635,400
16	Milwaukee	2,565,100
17	Minn.-St. Paul	2,365,400
18	Washington	2,246,700
19	Cincinnati	2,095,200
	Washington	2,094,600

# 11<sup>th</sup> in television potential

March, 1954 data from Television Magazine ranks American markets according to population in the coverage area of the most powerful television station in each market.

*Charlotte stands 11th in line, outranking such markets as Baltimore, Minneapolis, Buffalo, Kansas City, Washington and Atlanta.*

*Only Charlotte and Atlanta among southern cities make the first 20, and Charlotte's rank is a move upward from 12th in 1953.*

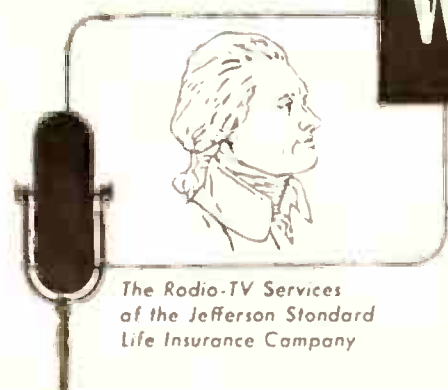
The signs of Charlotte are signs of a market far more important than city size indicates. Ranking only 72nd in the nation in city size, Charlotte is 55th in 1953 construction, 36th in wholesale sales and 4th in emplaned air passengers per capita.

Equally outstanding are Charlotte's great area stations, 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, deserving the first appropriations of any advertiser doing business in the Carolinas.

**WBT-WBTV**

*Coverage to Match the Market*  
 Represented Nationally by CBS Radio and Television Spot Sales

CHARLOTTE, N. C.



The Radio-TV Services  
 of the Jefferson Standard  
 Life Insurance Company

# SPONSOR'S 10 CONCLUSIONS

- 1 Media evaluation today lags far behind copy, market and product testing.
- 2 Much money is being wasted in non-scientific, "rule-of-thumb" practices.
- 3 Lack of research in many of the vital aspects of advertising is appalling.
- 4 On the other hand, uncritical acceptance of many new "tools" is equally bad.
- 5 The refusal to experiment in copy, programing and new uses of media is notorious.
- 6 Methods of choosing media, especially for new products, are often quite primitive.
- 7 Much of the research to prove one medium "best" is useless, should be discarded.
- 8 It is possible to set up an accurate inter-media test, especially on local level.
- 9 Reasons some advertisers give for not using radio and television are incredible.
- 10 Psychology, especially motivation studies, has important place in media evaluation.

## The All-Media Study: SPONSOR'S conclusions

**26th and last article of series shows how SPONSOR found  
air media greatly underrated, media research lacking**

*by Ray Lapica*

**T**his article summarizes two years of work.

At the start we quoted Jack van Volkenburg, CBS TV president:

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

SPONSOR found no yardstick.

In looking back over the two years of media research and writing involved in this series, we can, however, point to one inescapable conclusion:

The advertiser, agency or broadcaster who stops trying to find a better method of evaluating media will fall behind.

The reason is obvious: Media evaluation is a continuous operation. What is true today will not be tomorrow.

The medium found cheapest, most effective today may not be next week. The adman who stops trying to find which medium or media combination is best for his product will not be able to keep up with those who do.

Because media evaluation must be a continuous study—and the media themselves are ever changing SPONSOR agrees with William James that "there is no conclusion," at least so far as this subject is concerned. For any

# HELPFUL TIPS ON EVALUATING MEDIA: *These suggestions grew out of SPONSOR*

## FOR THE ADVERTISER

1. Test your media. Set aside certain % of your budget to intermedia testing. It may save you wasting money. But don't forget: Media change. So don't depend forever on a one-shot test.

2. Determine for yourself, via media tests, which media your customers look at, listen to and read. Don't take the word of the media. In any case your customers will differ from others.

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

4. Recognize that top researchers have few answers but are trying to learn more to help you. So share your information as much as possible, for each product pre-selects its own customers.

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

6. If your sales are in a rut, try switching media even without testing. Some media, like some copy themes, seem to have an exhaustion point. A switch, especially to air, may surprise you.

7. Above proves that each medium has a function and an audience of its own—or it wouldn't exist. And within each medium the product category has its own audience. Find out what that is.

8. Don't ask for cost-per-1,000 circulation figures. And don't use ratings as definitive—whether air or print. Using ratings to determine cost-per-M circulation only is necromancy and useless.

9. Instead determine where your customers are, which media they use, then how much it costs you to reach them. And don't feel that one medium is best for all objectives; it may not be.

10. Don't accept media tests based on matching variables. Insist on measuring sales before and after advertising. Don't close your mind to media evaluation. Constant change is a media law.

## FORTNIGHT

1. You're in far better position than advertiser to test media. Try to build in some form of test into every product using more than one medium. Convince clients it's vital.

2. Discourage use of cost-per-1,000 figures. Advertisers use them to cut rates, media use them for promotion and, coupled with ratings, use them to prove anything you want.

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

4. Don't let your print or air background staff setup or even subconscious factors limit or desire for prestige influence choice of media. Make sure your choice is best for job.

5. Don't go after new business by ridiculing current agency's choice of media. On other hand, it is ignoring such mass media as radio and TV. Show client how their skillful use can pay.

conclusions drawn today may be disproved by new research facts tomorrow.

Yet the temptation to conclude from a given body of facts is irresistible. That SPONSOR has accumulated a few cannot be denied. For example:

The study involved interviewing personally some 200 of the leading advertising experts in nine cities. It meant 14 trips. It required 11 separate mail surveys, one of them alone covering 1,000 advertisers and 1,000 agencies. It meant surveying the literature on media over a 10-year period. Forty-one books on advertising were read. A four-drawer filing cabinet was filled with media data (some of it still unused). And over 22 months were de-

voted to research and writing the series.

Therefore some conclusions may be in order. An effort will be made to cite only those that have a reasonable chance of standing up next year as well as this. To hope for more may be illusionary in such a kaleidoscopic field as advertising.

Here then is a summary of what SPONSOR tried to do in this series—what was actually accomplished—and what conclusions it has drawn from each step of the study. (For tips to the three groups in the industry most concerned with media evaluation—the sponsor, the agency and the broadcaster—see above and to right.)

**1. Goal:** to determine whether media evaluation is important.

**Findings:** One \$10,000,000 advertiser showed how he chose media the way he would a wife: "It depends on what you want either for." Many advertisers were found to be using one of five methods for selecting media: (a) Spinning bottles or flipping coins; (b) seeking non-expert opinions like those of the wife; (c) following the founder's practices; (d) leaving well enough alone; (e) following the competition. Few were using sound research.

Agencies were not much better off. One was found to be using a completely unsound statistical comparison for determining whether to buy newspapers or radio in a spot campaign.

### SPONSOR's All-Media Advisory Board

George J. Abrams ad director, Block Drug Co., Jersey City  
 Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago  
 Arlyn E. Cole president, Cole & Weber, Portland, Ore.  
 Dr. Ernest Dichter pres., Inst. for Research in Mass Motivations  
 Stephens Dietz v.p., Hewitt, Ogilvy, Benson & Mather, New York  
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Marion Harper Jr. president, McCann-Erickson, Inc., New York  
 Ralph H. Harrington ad mgr., Gen. Tire & Rubber Co., Akron  
 Morris L. Hite president, Tracy-Locke Co., Dallas  
 J. Ward Maurer ad director, Wildroot Co., Buffalo  
 Raymond R. Morgan pres., Raymond R. Morgan Co., Hollywood  
 Henry Schachte senior v.p., Bryan Houston, New York



AGENCY

FOR THE MEDIUM

especially the  
broader

Advertisers tend to stay in rut more than do agencies. Your biggest junction can be to show ads how they can more profitably use media, end of following same old beaten path.

Don't send emissaries around country to beat up media prices. This not only cuts a medium's rate, but reflects on all advertising. Fight to preserve health of all media; you need them.

Be scrupulous in your copy. Average advertiser accept almost anything you put into it. There you can do more than advertiser or medium increase advertising believability.

Agencymen seem convinced copy themes are far more important than media. That is why they're used 10 times more often. SPONSOR believes both important. Do you regularly test each?

Look into both psychology of media and what rates consumers. Both fields have been virtually ignored by admen. Close study of each can bring dividends, improve your advertising.

1. Don't use ratings or test media on superficial basis to prove only that you are "best." Do test to find out how your medium can be used best. Such techniques will be helpful, welcome.

2. Sell your medium to advertisers by stressing its unique qualities. Don't weaken it by emphasizing cost and circulation data. Every mass medium provides wide circulation at fair cost.

3. Don't waste time "stealing" business from a competitor. Do spend time and money on research to show the 99% of 1 million U.S. businesses which don't use air media how best they can do so.

4. Surprise your advertisers by showing them, through sound tests, what media combinations may be best for them. Most tests show that a second medium frequently increases sales from first.

5. However, intermedia tests on sales basis are fair game. So don't ignore ARBI technique for testing air media vs. newspapers locally. Tests to date prove the client needs print AND air.

6. Support sound media research, such as ARF's. Avoid strictly promotional ballyhoo. If you land sponsor with phony figures and his campaign flops, all media and advertising lose financially.

7. Demand that radio and tv industry start matching ANPA's Bureau of Advertising and NAB's PIB in collection of valuable data of use to all advertisers. Support efforts made in this behalf.

8. Work on each of these 3 methods by which you can help advertisers appreciate media and increase sales: (1) improving programs; (2) improving copy; (3) curbing multiple-spotting, "hucksterism,"

9. Avoid rate-cutting as you would the plague. Every advertiser assumes you have already squeezed out the water, given him true value for dollar received. Rate cutting is poor business.

10. Respect other media, for they have made it possible for you to exist, just as in depression days radio enabled hundreds of firms to survive. Success in one medium always helps the others.

Another (Young & Rubicam) had worked out a rough media rating guide which air media experts said severely underrated radio and television—although Y&R ranks near the top in use of both media. (For how SPONSOR survey of 60 media experts compares with Y&R's guide, see next page.) A third agency, Dancer-Fitzgerald-Sample, was found engaged in 42 active research projects, none of them testing media. Few agencies were found to be systematically evaluating media on an inter-media basis.

**Conclusion:** Media evaluation is seriously underrated by both advertisers and agencies. Not only are testing techniques primitive, but few systematically check on one medium against another as to results. Reason given: "It's too hard." Yet the use of the right media was found in many cases to make a difference in the company's growth. (See "Why evaluate ad media?," SPONSOR 20 April 1953.)

**2. Goal:** To determine the "basics" of each major medium.

**Findings:** Eight major media were examined (in order of billings): newspapers—"king of media"; direct mail—a \$1 billion industry; radio—"princess of media" with national spot growing faster than print; magazines—"queen of media," which leads the national advertising parade; television—"prince of media," rapidly headed for first or second place; business papers—backbone of industrial ad campaigns; outdoor—the lowest-cost medium from standpoint of impressions; transit—smallest of the "majors" yet distinctive enough to warrant separate treatment.

All eight media were found to have these in common: (a) Huge audiences; (b) great impact when used continuously; (c) a long list of advertising titans who have run up tremendous sales records using them. All eight were found to have unique advantages and disadvantages, to wit:

Newspapers — only exclusively "news" medium, yet cost of truly national campaign prohibitive.

Direct mail—can pinpoint each customer, yet is enormously wasteful and expensive.

Radio—only exclusively "ear" medium (enabling you to listen while doing something else) yet is badly handicapped by lack of eye appeal.

Magazines—only national "color" medium, yet is woefully weak in local coverage.

Television—only medium combining appeal to two senses (eye and

(Please turn to page 90)

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in August, we hope, now that the 26th and last article has been completed. Format will be same as SPONSOR's. Price will be \$4 a copy. Just send card to reserve one.

# HOW MEDIA EXPERTS RATE THE MEDIA

(1 rating equals best performance; 5 equals poorest)

## 12 TANGIBLES

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

## 3 INTANGIBLES

1. Prestige building	1	3	2	4	5
2. Consumer friendliness	3	2	1	4	5
3. Merchandising value	5	3	2	4	4
<b>Average:</b>	<b>2.66†</b>	<b>2.80†</b>	<b>2.93†</b>	<b>3.00†</b>	<b>3.60†</b>

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

## Is Young & Rubicam right?

This table is from Y&R's *Evaluation and Use of Advertising Media*, 5th edition, for use by its clients and employees. By averaging columns, you'll discover Y&R ranks magazines first, radio second, tv third, newspapers 4th and outdoor 5th. Air media experts told SPONSOR Y&R obviously under-rates radio and tv in the chart because it omits such powerful tangibles and intangibles in which they rank high. Examples: motion as exclusive trait of tv, publicity value of shows, psychological impact and penetration, persuasiveness of human voice. Others questioned Y&R's ratings for points listed as well. However, Y&R itself cautions: "Obviously there can be no formula."

(1 rating equals best performance; 5 equals poorest)

## 15 TANGIBLES

	MAGA-ZINES	RADIO	TELE-VISION	NEWS-PAPER	OUT-DOOR
1. Cost-per-1,000	3.9	1.8	4.2	4.0	1.5
2. Cost of national campaign	1.5	1.8	4.1	3.6	3.7
3. Mass national coverage or universality	3.3	1.2	4.3	2.8	3.4
4. Selective coverage of prospects	1.1	3.2	2.5	3.3	4.9
5. Circulation tonnage (non-duplicated audience)	3.5	2.7	4.0	2.7	2.1
6. Frequency available	1.6	1.7	3.6	3.3	1.8
7. Year-round effectiveness	1.6	3.5	3.1	2.2	4.3
8. Life of message	1.6	1.9	3.9	2.9	1.6
9. News value or timeliness	1.1	1.7	2.2	2.2	4.8
10. Flexibility as to budget control	3.8	2.0	3.5	1.1	4.6
11. Flexibility as to copy	1.2	1.3	2.1	2.3	4.8
12. Presentation of appearance of product (inc. color)	1.1	5.0	3.0	3.6	2.3
13. Presentation of features of product	2.2	4.2	1.0	3.3	4.3
14. Appeal to more than one sense organ	2.3	4.1	1.0	3.6	3.9
15. Enables consumer to do something else while absorbing message	1.0	1.0	3.1	3.8	2.9

## 5 INTANGIBLES

1. Prestige building	1.7	3.9	1.1	3.2	4.8
2. Consumer friendliness	2.8	2.1	1.1	3.6	4.8
3. Merchandising value	3.1	3.7	1.9	1.7	4.5
4. Personal salesmanship opportunity	3.2	2.3	1.3	3.1	5.0
5. Publicity value of vehicle or medium	2.8	3.5	1.1	2.6	5.0
<b>Average:</b>	<b>2.82</b>	<b>2.81</b>	<b>2.69</b>	<b>2.91</b>	<b>3.75</b>

## SPONSOR's survey of experts disputes Y&R

To find out how other agencies rate media, SPONSOR surveyed 60 leading media and research directors. Networks were included for contrast. Five points were added to table to give air media slightly better break. Thirteen media and research directors responded, including three from broadcast media. One respondent was research director of major corporation using all media. Radio-tv threesome were tabulated separately from others. Here is how the 10 media-research directors ranked the media: tv first, radio second, magazines third, newspapers fourth and outdoor fifth. Table is composite of their reports, omits three air researchers. The latter gave media same rankings but they understandably rated radio and television much higher. For example, tv researcher gave tv 2.1 rating, radio 2.2, magazines 2.9, newspapers 3.5, outdoor 4.6.

# Weekend radio: Are you missing a good bet?

Program emphasis is still primarily "entertainment" but "service" shows are major trend

Part 2 of a 2-part series

Between Friday night and Monday morning lies one of radio's neglected opportunities in recent years: weekend radio. For the most part, advertisers have been given only meager information on its dimensions—particularly regarding out-of-home listening. Stations, networks and reps have, until recently, devoted only minor sales attention to the Saturday-Sunday periods. In this article, the second of two parts, SPONSOR reports on its months-long research into weekend radio. Subject: weekend radio programing.

\* \* \*

Increasingly, weekend radio is playing a dual role.

On one hand, Saturday-Sunday radio performs its traditional stint as the weekend entertainer for millions of radio families.

But, at the same time, weekend radio is being groomed by stations and networks to be an informative, reliable outdoor traveling companion to millions more.

Let's look first at weekend radio's track record as the nation's most far-reaching weekend entertainer.

According to the 4-10 April Nielsen Radio Index, six of the "Top 10" radio programs are weekend evening shows—and all are basically entertainment vehicles. In order, they are: *Jack*

*Benny, Amos 'n' Andy, Bing Crosby, Our Miss Brooks, My Little Margie and Charlie McCarthy.*

Weekend daytime shows are also topped by "entertainment" programs. According to the above NRI report, the top Saturday daytime show—Carnation's *Stars Over Hollywood*—is a dramatic program featuring light comedy romance. The top Sunday daytime show, *The Shadow*, is a veteran mystery drama. The two shows rank 15th and 14th respectively among all NRI-rated programs.

Actually, the bulk of Saturday-Sunday programing is still built along traditional lines. Saturday mornings the networks still feature juvenile shows, dramas aimed at housewives and working women and bouncy music shows. Saturday afternoons are still filled with sports, classical music and news. Saturday nights are the time for quiz programs, low-price dramas and an increasing number of that popular American musical phenomenon, the radio barn dance program (see "Why sponsors hate to leave the Barn Dance," SPONSOR, 3 May 1954).

Sundays are still programmed primarily with religious broadcasts, music and public service in the daytime, with star-name shows at night on the nets.

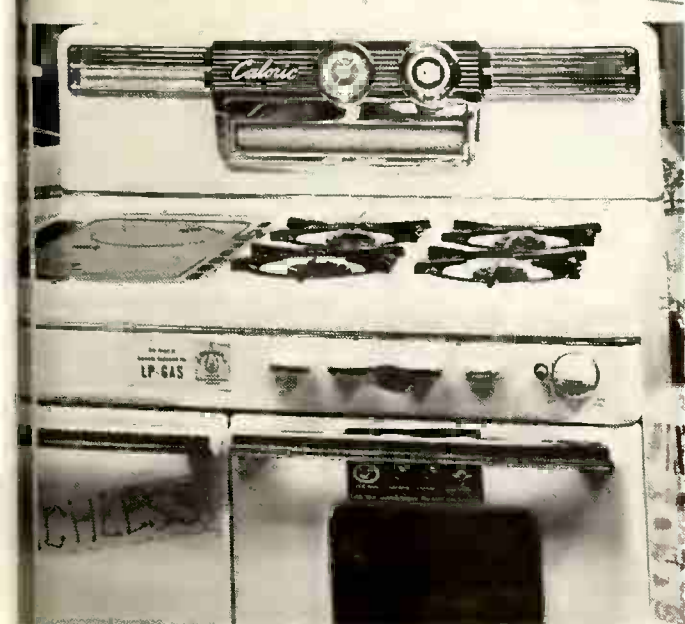
But a parallel trend in programing is now clear.

A national survey of Saturday-Sunday radio on the top networks and over 100 radio stations by SPONSOR reveals:

- All four major networks are now making or planning full-scale efforts to program on Saturday and Sunday afternoons and evenings for the nation's 28,500,000 radio-equipped cars

## RESULTS:

Dozens of house-hunting families flock to suburbs to view model homes as result of "Open House" on WKY, Okla. City (top). "Polka Party" of WAZL, Hazleton, Pa. is called "best form of advertising" by local Caloric dealer

and the RETMA-estimated 14,000,000 portables now in use.

- Local stations, independents and network affiliates alike, are also programming weekend blocks of music, news, traffic and weather information and a host of service features designed to catch the ear of listeners on the go.

- Sponsors and agencies are becoming increasingly aware of and active in weekend radio. Recent additions to the ranks of Saturday-Sunday advertisers include names like Admiral Corp., Chevrolet, RCA, Dr. Scholl's, General Motors, Camel, Nestlé, S. C. Johnson, Pepsi-Cola, Bristol-Myers, Mutual of Omaha, Van Camp Sea Foods, York Air Conditioners and a growing list of local and regional advertisers.

- Weekend radio, particularly in tv areas, has become a mobile or outdoor companion of gigantic proportions. Pulse, for instance, shows that out-of-home listening (mostly in cars) jumps 10% or more on weekends. (See Part One of this report, SPONSOR 14 June 1954.) Certainly, a good many of these listeners look to radio for sheer entertainment since a family rolling along a super-highway or sunning at a beach is—for the moment—a non-tv home. But many depend increasingly upon radio to provide them with everything from weekend news and weather to airline cancellations and shopping advice.

Here are some more highlights of weekend radio today:

**Networks:** As mentioned earlier, the bulk of weekend network radio programming, from Saturday morning through Sunday night, is cast in the

traditional forms of the air medium.

But the four major networks are also making an increasing pitch to reach to out-of-home audiences on the road and in public places. Three of the four big radio webs are carrying multi-hour programs designed for the most part to catch the attention of out-of-home listeners, particularly motorists.

ABC Radio on 6 June instituted *Highway Frolics*, aired from 5:00 to 10:30 p.m. Sundays and featuring disk jockey-ventriloquist Jimmy Nelson. CBS Radio takes the three-hour, 2:30-5:30 p.m. period on Sundays and programs *On A Sunday Afternoon*. NBC Radio airs *Roadshow*, a potpourri of news, music, contests, weather and road information for motorists on Saturdays, 2:00-6:00 p.m. and *Weekend*,

a somewhat similar show (although featuring news more heavily) on Sundays from 4:00-6:00 p.m. Mutual is currently considering a Sunday music and-news show aimed at the weekend audience and is now airing a long string of news, travel and commentary shows on Saturday and Sunday afternoon and evenings.

**Stations:** Around the U.S., stations are stepping up the "service" aspects of their weekend programming and are also vying for the attention of the out-of-home listener, in addition to their regular weekend shows.

Some top-notch advertising results are being achieved by local stations with this technique. Here are some examples of the sales effectiveness and program originality of local weekend radio shows as gathered in SPONSOR's

### Four facts you should know about weekend radio

1. **In-home audience:** According to Pulse, there are some 25% more listeners-per-set on weekends than during rest of week, offsetting traditional dip in audience level.
2. **Out-of-home tuning:** Due to huge number of U. S. car radios and portables in use, non-home listening jumps, according to Pulse and Nielsen research, 10% on weekends.
3. **Weekend rates:** Stations today often offer announcement packages on weekends with substantial discounts; networks offer time slots from 10 to 22% below mid-week prices.
4. **Weekend programs:** Traditional weekend "entertainment" shows still top rating lists, but stations and networks now beam many "block program" segments, service features.

### OUT-OF-HOME: Weekend out-of-home radio audience is target for many new radio features. (L. to r.) NBC Radio O&O outlets



feature traffic bulletins, touring tips; KYA, San Francisco WMT airs "Car Tunes" from Golden Gate Bridge; Cedar Rapids, Iowa WMT

recent survey of Saturday-Sunday radio on some 100 radio outlets, both independents and network affiliates.

**KRNT, Des Moines:** In recent months, this CBS Radio affiliate has stepped up the music-and-news emphasis of its weekend radio programming, adding three new music programs in Sunday daytime periods and an increased news schedule.

Reason, as the station voices it: "These moves have been made in the rather new realization that Sunday radio audiences are large and significant, and perhaps are on the move more than ever before. But whether on the move or not they are receptive to sales messages if given the right programs to attract their Sunday ear."

A new addition to the Saturday lineup is *Smokey Smith and His Polk County Playboys*, an hour-long local show featuring live hillbilly artists aired from 12:30-1:30 p.m. The program is sponsored by a local used-car dealer who, from the first broadcast, reported "excellent results."

A record show, in which the local best-sellers are reviewed by d.j. Don Bell, has been slotted for an hour on Sunday mornings, along with two five-minute newscasts sponsored by York Air Conditioners. Another music period on Sunday morning is aired for Friedman Motors, a Chrysler-Plymouth dealer.

On Sunday afternoons, there is an hour-and-a-half d.j. show aimed from 1:30-3:00 p.m. at motorists who are house-hunting. A local realtor, Clarkson Realty Co., sponsors a half-hour portion, plugging new model homes.

**WNEW, New York:** Weekend radio designed to catch the ear of motorists and out-of-home listeners as well as



**PROMOTION:** KTUL, Tulsa, stages annual "Shorts Day" radio shopping stunt (top). Wheeling's WTRF put live band in super market on Saturday a.m.

stay-at-home audiences is an old story to this New York independent outlet. As far back as 1946, WNEW began to slant weekend d.j. periods to car listeners, and in 1949 ordered the Pulse to make its original survey of out-of-home radio.

Currently, the station is entering its seventh straight year of "Summer Service" programming on weekends for the motorists, and claims the title of being the "first station to give regularly scheduled traffic condition reports in key motoring areas to its listeners." Starting Friday afternoon at 4:00 p.m. and continuing until 9:30 a.m. on Monday morning, WNEW airs 38 scheduled one-minute bulletins from the New York AAA and local police, as well as features like *Travel Time*, a Sunday evening (8-8:30 p.m.) special round-up of music and motoring news. Regular newscasts are aired on the half hour.

"Summer Service" schedule is again sponsored by the General Motors Acceptance Corp., and the baseball score service on weekends by Pepsi-Cola.

GMAC, incidentally, sponsors the station's traffic bulletins and "where-to-go" announcements on a year-round basis.

GMAC, according to WNEW's sales executives, is delighted with the results of its weekend campaign. Last summer, for instance, during a six-week period GMAC offered WNEW listeners a free booklet on places to go in the New York area. The sponsor originally had 5,000 copies printed, feeling this was sufficient. However, the demand far out-stripped this, and a sec-

(Please turn to page 82)

### THIS WE FIGHT FOR

SPONSOR fights continuously to point out neglected opportunities for effective air advertising. Among them is weekend radio which has long been underplayed by the seller as well as buyer of broadcast advertising.

WMT stresses o-o-h radio in big listener contest; Philadelphia has special summer o-o-h features

### There's Summertime Pleasure 'Round the Clock on Station WIP

WIP IS ON THE AIR 24 HOURS DAILY with music... news... Phillies & Athletics baseball and other sports... temperature and weather reports for Philadelphia and surrounding resort areas... traffic information... and a full schedule of popular Mutual Network programs.

Here's a partial timetable:

6:00 TO 9:00 A.M.—"START THE DAY RIGHT" with Philadelphia's most popular disc jockey—Mac McGuire. Here's a perfect way to start the day with popular... famous...





"LUCY" STARS ARE BEST-RATED TALENT WHO SELL. BLOW V. P. CLYNE SAYS STAR PITCH IS O.K. IF IT COMES AT SHOW'S END

# Should talent sell?

**Here's wide range of views on subject from admen, producers, as well as performers themselves**

*In one of his recent SPONSOR columns, Robert Foreman expressed the view that talent on tv should do the selling—even owe it to the sponsor to do so (22 March 1954, page 11). This column drew so much comment pro and con SPONSOR decided to print other opinions. Though the views vary from "No!" to "Positively yes!", they all boil down to this: Believability is the important thing no matter who is selling. SPONSOR's round-up includes talent, agency and advertiser executives and producers not necessarily in that order. Talent: Gertrude Berg (Molly Goldberg); Ed Sullivan; Eddie Fisher, Rosenczweig, BBDO. Advertising managers: Agency executives: Terence Clyne, Biow; Saut Victor Ancona, American Machine & Foundry; Edmund Kelly (assistant a.m.), Schaefer Brewing. Producers: Wilbur Stork, Stork-Layton; Vernon Clark, Gross-Krasne.*

## **Talent should deliver closing pitch only**

**TERENCE CLYNE, senior v.p. in charge radio-tv, Biow Co.**

"We have always felt that it's important both to the show and the sponsor to have the artist(s) give a closing endorsement to the product.

"We consider a recommendation from an artist who is beloved by the public as a basic element in the support of a product on the air, and have always endeavored to work this practice into our shows. *I Love Lucy*, sponsored by Philip Morris, is the biggest case in point; others are *Racket Squad* and *My Little Margie*.

"We have never run into any complications with talent as regards the doing of the commercials. However, we do feel very strongly that the talent's endorsement should come at the *end* of the show only—never at the beginning or the middle. In this way, the continuity and illusion of the show remain unbroken, yet the stars and product are linked together at the end for the final impression in the viewer's mind."

### Star must believe in the product to do good job

GERTRUDE BERG, "The Goldbergs," Du Mont

"Doing the commercials for my various sponsors always came very naturally to me because I never had a product I didn't approve personally. Since I honestly feel that the product is fine and worthwhile, the whole situation of endorsing it and talking about it enthusiastically is very real to me. Sanka coffee, Necchi sewing machines, the Ekeo line of household products, Rybutol—all these are products I can sell because I believe in them.

"Happily, this has paid off in a commercial sense. Many people have written in to say that they have purchased this or that product because I have given it my support. Therefore, in my view, talent on radio and tv *should* do the commercials on their programs—but only when they really believe in the product and can honestly and sincerely back it up."

### Star's personality must go with product

SAUL ROSENZWEIG, charge radio-tv, Vitamin Corp. of America

"The Vitamin Corp. has long felt strongly in favor of having the star or central character in whatever show they were using do the commercials. Just a glance at the record tells the story: VCA pitches over the past year have been delivered by Gabriel Heatter on Mutual. Paul Dixon on Du Mont, Kathy Godfrey on ABC TV and currently by Molly Goldberg on *The Goldbergs* (Du Mont). We prefer this commercial method because it lends authority to the message, it ties in first-rate talent with our product, it helps integrate the commercial into the show and costs practically no extra money, in fact, it keeps commercial costs down.

"We also pick our air salesmen on the basis of whether we feel they would be good representatives for our vitamin and health products. Molly Goldberg, for instance, with her vigorous, cheerful personality, is ideal for selling Rybutol. We are so sure of this that we are investing over \$5 million in her show over the next two years."

### You build identity with show if star sells

EDMUND KELLY, asst. ad mgr., F. M. Schaefer ("Favorite Story," WNBC)

"When we first bought *Favorite Story* to run on WNBC two years ago, we realized that we had a valuable property in Menjou and wanted to associate him directly with our product (Schaefer Beer). Therefore, we engaged him to make a set of film commercials for the show so that he is now host, star and salesman for us. In this way, we feel we have increased our franchise not only in the show, but in Menjou as well. We would have been doing ourselves an injustice if we had been content to let Menjou act as show-host only and thrown in a separate announcer to do the commercials.

"Although, as indicated, we feel it is definitely desirable to have air talent associated directly with the product, when it is done on film it sometimes leads to certain inconveniences. When we map out a new campaign, for instance, since we can't have Menjou incorporate the new commercial, we must resort to live commercials utilizing other announcing talent. Currently, Dick Clark is handling the live commercials in a special 'debunking campaign' about calories and sugar in beer. Menjou still opens the show, but Clark does the middle and end commercials. We feel, however, that by now we have built up sufficient identification with Menjou to do this sort of thing."

### M.C.-pitchman is more believable than star

ED SULLIVAN, host, "Toast of the Town," CBS TV

"As of June 20th, I started my seventh year with Lincoln-Mercury on *Toast of the Town*. I feel there are many advantages to my doing the commercial and to being as closely associated with my sponsor as I am.

"First of all, it's a lot easier to keep the continuity of the show unbroken when you don't have announcers or other people entering from left field just to do the commercial. It is a smoother and more natural transition

(Please turn to page 33)

Schaefer Brewing had Adolph Menjou, star of "Favorite Story," make film plugs, felt not to do so would have been "injustice" to Schaefer

M.C. Ed Sullivan does commercials, also goes on tour for sponsor Lincoln-Mercury. Guest talent on show rarely take part in commercials



### Freezers (Glenn Motor Co.)

"Although our advertising was concentrated on International Harvester home freezers, sales in other departments picked up dramatically at the same time—an unexpected bonus that became more and more important as time went along." Albert Glenn, president



### Drug chain (Peoples Stores)

"We use radio's audience selectivity to good advantage . . . cigars . . . can be scheduled in early morning or evening spots . . . items appealing to women are concentrated from late morning to mid-afternoon. Accurate pinpointing is possible with news." C. R. Senders, ad dir.

# Three big local clients tell: Why and how we use radio

**Executives of three local and regional radio spenders explain**

**their air strategy at BAB sales clinic at NARTB Convention**

*The three local and regional firms whose radio case histories start at right have found how effectively radio can work. For example, J. P. Furniss, Citizens & Southern Natl. Bank, Atlanta, reports radio helped sell \$13,000,000 worth of savings certificates in 10 months when the bank expected to sell only \$6 million over a year's time. SPONSOR excerpted these three analyses of how to use radio from case histories presented at the BAB sales session held during the NARTB Convention, Chicago. Previous issue SPONSOR excerpted talks by three national ad execs who addressed the BAB sales session.*

#### **James P. Furniss**

asst. v.p.-ad manager, Citizens & Southern National Bank, Atlanta

You ladies and gentlemen who work in radio often talk about your unseen audiences. Thanks to radio, we are seeing more and more of your unseen audiences in our bank, opening accounts.

For a bank, we buy a lot of radio in Georgia. This year we have budgeted \$50,000 for this purpose. Relatively speaking actual radio expense accounted for about 36% of our total budget for external media last year—more than any other single medium.

Radio didn't reach this position with us by accident. When I became advertising manager of the Citizens & Southern Banks in Georgia in November

1952, we ran a special survey in Atlanta which showed us several interesting facts about our market.

First, we found a lot of people owned radio sets. For instance, 90 out of 100 who had no bank account did own radio sets and 98 out of 100 who had bank accounts had radio sets. Another thing we found was that at least seven out of 10 people whom we talked with listened to radio on one of two consecutive days. In the case of people who had no bank accounts at least twice as many listened to radio as watched television.

And we found that of 100 people who read the newspapers, only 35 had seen any bank advertising at all, and there was plenty in the paper.

Another interesting fact was that of married people, the lady of the house



nk (Citizens & Southern Natl.)

Compared with other media, production on radio were next to nothing. . . . Bank based on confidence and it seemed . . . intimacy, directness . . . of the human voice could help build confidence. . . . Also, radio flexibility. . . ." J. P. Furniss, asst. v.p.



did the family banking in 27 cases out of 100, she took part in the banking in another 40 cases. Thus the woman was in our picture at least two-thirds of the time.

With this survey as a background we could see certain things. Radio was still a good medium in the face of television. And it was a good way for us to reach people who had no bank accounts.

Beyond that we saw certain other things about radio. First, radio was a good buy at the prices it was being offered in Georgia. Another thing—compared with other media, production costs on radio were next to nothing. Then there was a certain quality about radio that the printed word did not have; that was the sincerity and warmth of the human voice. Banking is based on confidence and it seemed to us that the intimacy, directness and inflections of the human voice on radio could help build confidence in our bank. Also radio had flexibility—we could swing into a campaign in a moment's notice. Still another fact was that if people were listening to radio, they'd have to listen to our commercials if they were any good. They couldn't skip over our message as they can when it is presented to them in printed form. As a result of this thinking, we concluded that we would use radio. But the next question was how.

To give you an idea of how we use radio, let me give you some idea of what kind of a bank we are. When I left Atlanta, we had 21 offices and

affiliates in Georgia. We've got irons in the fire that can change this number upward by the time I get back. We serve 12 Georgia communities ranging in size from Thomaston with 6,000 people to Metropolitan Atlanta with over 700,000. As a bank, we enjoy a pretty broad range of customers both in type and in number. Actually out of every five dollars on deposit in banks in Georgia, one of them is on deposit in the Citizens and Southern.

Spread out as we are, we try to keep ourselves decentralized as far as authority goes. Each officer in charge of a bank or office can make his own decisions without having to touch base with headquarters in Atlanta. Doing so means that the local bank can gear its banking service better to local needs.

Following this same reasoning, we reorganized our advertising setup and appointed an advertising officer in each office throughout the C&S system. Under our plan, this man was to have all contact with local media. He was to have authority to gear his advertising and promotion efforts to the peculiar needs of his own office. The advertising department in Atlanta was set up as a service office, giving the local man the tools he needed and helping him learn how to use them.

Although under this new setup it was more difficult for the local man to have to sit down and schedule his own advertising, we felt it would force him to think about what he was doing and choose the advertising that tied in best with his office's objectives. Three times a year, we hold a meeting of all these advertising officers and review procedures and ideas. We acquaint our people with the reasoning

## case history

behind our suggestions on media. Only in rare cases do we actually order something done. We feel it is better to suggest. This feeling has worked out in fact as we suspected.

With this kind of background about our bank, here is how we have handled radio at the Citizens & Southern.

First, our agency, Burke Dowling Adams, prepared a raft of spots on every conceivable banking subject. We have added a lot to them since then and we now have over 300 spots in it. One copy of our spot book goes to each radio station we use and another copy goes to each local advertising officer. The spots are keyed by bank service and identifying numbers. From this book the adman can select spots he would like to run and can schedule them in advance locally.

Second, we worked out certain program ideas. One of these is *Cavalcade of Song*. This is a half-hour musical memory program, prepared in Atlanta by our advertising agency. It consists of popular tunes of various years together with a capsule account of what was happening during those years. We use it in five cities so that it blankets the state.

We also prepared a format on a hillbilly show called *Record Rodeo*. This is a half hour of top folk music tunes of the day selected by the local radio station which follows the format we prepared but selects its own records and chit chat.

Then we prepared what we call one-  
(Please turn to page 100)

Clinic planners were R. David Kimble (left) and J. Norman Nelson, BAB local and national promotion directors, respectively. See SPONSOR, 14 June issue for national case histories



# TV draws 50% of prospects for trailer lot

One of few trailer dealers to use television reports business is up 15% in nine months

Smith Trailer Sales is one of the few U.S. trailer dealers sponsoring a television program.

The Linden, N. J., mobile homes firm first began its tv advertising last September. Back in its pre-television days, like the 20 or so competitors within a 30-mile radius of its location, Smith got most of its customers by chance. Car owners who frequented Route One would sometimes be curious enough about the trailers to stop at Smith's lot and inspect them. Through chance, word-of-mouth recommendation and trade paper "coupons," Smith says sales totaled a comfortable \$400,000 last year, give or take a few dollars.

But Herb Smith Jr., owner, isn't a man to fall asleep at the steering wheel when the trip goes smoothly. He was

convinced that the right advertising would attract many more prospects to his lot, and result in many more sales.

Today, just nine months after the first *Harmony Ranch* show was telecast over WATV, Newark, Smith reports over 50% of his lot traffic is attribu-

## case history

table to television. Although he says it's too early to gauge exact sales results from the medium, monthly sales have been averaging about 15% over the 1953 figures, and Smith adds that television is doing "even more of a job than the immediate sales figures indicate."

Here are the problems Smith faced

in selling trailers on television:

- Trailers are expensive, durable items, purchased only after months—sometimes even years—of shopping around and deliberation. They represent a cash outlay of between \$2,000 and \$6,000, with the most popular models going for about \$4,500.

- Even though trailers were first introduced over 20 years ago they're still considered something of a novelty by many would-be purchasers. As Smith puts it, "When you advertise a toothpaste or a cigarette, all you've got to do is convince the public your brand is better. Our problem is to convince people they *want* a mobile home, in the first place."

- Because of the necessity to edu-  
(Please turn to page 78)

### Middle-class itinerant worker is best trailer prospect

*Herb Smith Jr., owner (with camera), draws families to his lot with Western music television show. Lot visitors get souvenir picture free as memento later. Commercials show interior, maneuverability on the road.*



**SPONSOR**

# International radio and tv: 1954

**From Hong Kong to Surinam: SPONSOR's  
guide for export advertisers through  
61 commercial radio-tv countries**

by Evelyn Konrad

In 1953 U.S. firms spent \$280 million for export advertising.

Although this figure represents a substantial increase over 1952 export advertising expenditure, seven out of eight executives surveyed by the International Advertising Association from a list of 3,450 U.S. companies said that their export advertising budget this year will be equal to or even greater than last year's.

The softening of the domestic market for a cross-section of products has made U.S. firms already engaged in the export business more conscious of the importance of overseas markets. But, despite this new awareness, few U.S. companies spend proportionately as much in export advertising as they do in domestic advertising.

Only toiletries and cosmetics manufacturers, for example, spend over 10% of their export sales in export advertising. Food, beverage and tobacco firms lag far behind with an av-

erage 4.5% of sales allocated to advertising. Automotive and drug firms spend less than 2.5% of previous year's sales in advertising overseas.

This article will discuss market conditions, trends in radio and television abroad, the export advertising philosophy of some American firms as well as the advertising philosophy of foreign advertisers abroad and tips to U.S. sponsors planning to go into foreign air media.

**I. Market:** Last year's International Advertising Convention opened with the theme—"International advertising in a competitive market." The 1954 convention stressed "International advertising—key to world markets."

This change to a more positive theme does not represent a loosening of the world trade situation, nor a softening of foreign competition. It does show, however, that American advertisers have weathered the transition

from selling to a world seeking American products during half a decade after World War II to a world jealously guarding the interests of growing foreign industry.

It is significant, too, that two speakers at the 14 May International Advertisers Convention spoke about sales possibilities on two continents where both economic and political nationalism have steadily encroached upon the sales opportunities for American manufacturers. Walter Schleiter, v.p. of Muller & Phipps, Ltd., New York, discussed "How to get your advertising story over in the Far East"; Jan Fels, v.p. of Smit's Advertising Agency in Holland, spoke on "Are you missing any bets in the European market?"

An appraisal of Asia and Europe shows not only that opportunities for expansion of distribution and profits exist in many markets but also that numerous American firms continue to penetrate and grow in these areas:



CUBA: Programing on CMQ-TV, Cuba's five-station tv network, closely resembles American tv technically, has local programing flavor



PUERTO RICO: From the Blue Network's flagship WIAC, San Juan, originates mostly live programing like "Star Vaudeville Show" above

*India:* This is a country chronically plagued by economic and social problems. Despite the obstacles coupled with the ethnic barrier of more than 200 languages within this nation, many manufacturers continue to sell profitably to this teeming market, which is eager to raise its standard of living.

Vital in reaching this area is Radio Ceylon, a 100,000-watter which broadcasts in several languages. According to executives of J. Walter Thompson, Bombay, this is "a medium with tremendous impact and vital importance to the advertiser in India."

Other means of reaching India with sales messages are (1) newspapers, 70% ABC audited; (2) billboards; (3) direct mail.

*Pakistan:* Here, too, Radio Ceylon has a substantial listening audience, with approximately one radio set per 1,000 listeners, but community-set listening habits. A mountainous country, Pakistan is not only divided by two religions but is currently undergoing political division as well.

Prominent among successful American advertisers in this country is Burmah Shell for Shell X-100 Motor Oil.

*Ceylon:* With a population of close to eight million, this country has been an excellent market for such blue chip advertisers as Nestlé, Gillette, Pan American, TWA, Standard Vacunur and unmerous others. Strongest medium in this market is Radio Ceylon, with a penetration of seven sets per 1,000.

*The Philippine Islands:* This market with a population exceeding 20 mil-

lion has long been one of the major outlets for American products in Asia. There are 12 radio stations that reach well over 200,000 radio sets. Tv, though a newcomer in the area, already reaches 25,000 tv set owners—generally that segment of the population with the highest purchasing power.

The list of long-time advertisers in the Philippines includes Colgate-Palmolive International, Sterling Drug, P&G, Quaker Oats Co.

*Thailand:* This country, with close to 20 million inhabitants, is another active market, principally for American soft drink and drug manufacturers. It can be reached through all media except tv.

*Hong Kong:* Though small (population of two and a quarter million), this is a sophisticated international market with 60,000 radio sets tuned in both to Chinese and to European

programing over the privately owned Wired Redistribution service and Radio Villa Verde in Portuguese Macao.

*Europe:* Here the U.S. advertiser will find a market of over 275 million people ethnically divided into a dozen groups. But it is a richer market in terms of per capita income than any other outside of the U.S. and hence worth the advertising dollar investment. The combined income of Western Europe is more than two-thirds that of the U.S.

In Europe, almost more than anywhere else in the world today, it is important for the American manufacturer to guard against stepping upon national pride or forcing cultural barriers with home-made strategy or slogans. Europe is an amalgamation of highly individual, touchy, but potentially profitable markets.

*Latin America:* This continues to be  
(Please turn to page 68)

FRANCE: Radio Luxembourg's self-liquidating merchandising includes "Radio Circus," a traveling circus which performs nightly in a different town throughout the station's coverage area



# RADIO AND TV ABROAD: THE MARKET, SET AND RATE PICTURE

COUNTRY	(1953) POPULATION	(1953) NATIONAL INCOME (mil.)	NO. RADIO STATIONS	NO. RADIO SETS	SAMPLE RADIO NIGHT RATES	NO. TV STATIONS ON AIR	NO. TV STATIONS BEING BUILT	NO. TV SETS	SAMPLE TV NIGHT RATES
1. Andorra <sup>9</sup>	6,000		1	300	Radio Andorra	0			
2. Angola	4,130,000 <sup>2</sup>		10 <sup>5</sup>	9,000	Station CRGAA \$28 (hr) \$14 mo. (15 sec daily)	0			
3. Argentina	18,379,000	\$9,389	55	3,000,000	Radio Belgrano	1	1	20,000	Radio Belgrano
4. Australia	8,829,000	\$7,887	141	2,010,000 <sup>5</sup>	3DB, Melbourne—\$149 (hr) \$6.72 (3 min)	0			
5. Bahamas	83,000		1	12,500	Station ZNS—\$34.02 (hr)	0			
6. Barbados	215,000		17	9,000	Rediffusion—\$23.20 (hr)	0			
7. Bermuda	42,500		2	15,500	Station ZBM-1—\$36 (hr)	0			
8. Bolivia	3,089,000 <sup>1</sup>	\$380 <sup>1</sup>	26	150,000	Radio Nacional—\$20 (hr)	0			
9. Brazil	55,772,000	\$13,884	291	3,500,000	Station PRA9—\$432 (hr)	5	2	35,000	
10. British Guiana	429,000 <sup>1</sup>	\$79 <sup>2</sup>	1	35,000	Radio Demerara—\$30 (hr)	0			
11. Canada	14,781,000	\$19,300	156	8,100,000	CFRB, Toronto—\$200 (½ hr) \$40 (15 sec)	12	1	500,000	Toronto—CBLT— \$900 (hr) \$100 (15 sec)
12. Ceylon	7,941,000 <sup>1</sup>	\$926 <sup>1</sup>	2	45,101	Radio Ceylon \$165 (hr)	0			
13. Chile	6,077,000	\$1,958	68	550,000	Coop. Vitalicia—\$4.47 (20 words) \$13.45 full net	0			
14. Colombia	12,033,000	\$2,331 <sup>1</sup>	98	500,000	Nuevo Mundo—\$120 (hr)	1	1	5,000	
15. Costa Rica	881,000	\$192 <sup>1</sup>	35	40,000	Alma Tica, San Jose—\$3 (hr) \$.18 (30 sec)	0			
16. Cuba	5,927,000	\$2,123	111	1,200,000	CMQ—Net (7 sta)—\$712 (½ hr) \$49 (15 sec)	9		150,000	CMQ-TV Net (5 sta) \$216 ½ hr \$32.50 (20 sec)
17. Dominican Rep.	2,236,000 <sup>1</sup>	\$330 <sup>1</sup>	20	35,000	HIN-HIIN—\$15 (hr) \$.25 (30 sec)	1		2,000	
18. Ecuador	3,350,000 <sup>1</sup>	\$330 <sup>1</sup>	44	55,000	Radio Comercial—\$14.40 (hr) \$.24 (15 sec)	0			
19. El Salvador	2,054,000	\$451	24	70,000	YSEB—\$20 (½ hr) \$2.36 (30 sec)	0	1		Radio Television YSU
20. Fiji Islands	307,000		1	2,000	ZJV—\$19.04 (½ hr) \$2.48 (30 sec)	0			
21. Germany (West.)	48,994,000	\$23,437 <sup>1</sup>	23	11,592,000 <sup>6</sup>	N.W.D.R.	7			N.W.D.R. (5 stns)
22. Great Britain	50,592,000	\$39,113	3 nets			12		1,200,000	
23. Greece	7,865,000	\$1,261	2	205,000	Radio Athens	0			
24. Guam	85,000		1	25,000	KUAM—\$100 (hr) \$12 (min)	0			
25. Guatemala	2,890,000	\$453	22	61,200	Voz de Guatemala \$60 (hr) \$1 (15 sec)	0	3		
26. Haiti	4,000,000 <sup>2</sup>	\$200 <sup>2</sup>	8	20,000	Station 4VM—\$18 (hr)	0	1		
27. Honduras	1,513,000 <sup>1</sup>	\$188 <sup>1</sup>	9	40,000	Radio America \$20 (hr)	0			
28. Hong Kong	2,250,000		27	60,000 <sup>7</sup>	Rediffusion—\$20 (hr)	0			
29. Ireland	2,942,000	\$1,135 <sup>1</sup>	3		Radio Eireann	0			
30. Italy	47,021,000	\$12,979 <sup>1</sup>	31	3,509,320 <sup>6</sup>		9			RAI
31. Jamaica	1,457,000 <sup>1</sup>	\$238 <sup>3</sup>	2	45,000	Radio Jamaica \$50 (hr)	0			
32. Japan	86,700,000	\$16,353	73	9,519,549	Radio Tokyo	5			NHK
33. Kenya	5,760,000 <sup>1</sup>	\$288 <sup>2</sup>	1		VQ7LO	0			
34. Liberia	1,648,000 <sup>4</sup>	\$82 <sup>3</sup>	2	11,000	Station ELBC—\$1 (min)	0			
35. Luxembourg <sup>8</sup>	303,000	\$250	1	20,000,000	Radio Luxembourg—\$1,429 (hr) \$343 (15 min)	0			
36. Malaya	6,827,000	\$159	27	51,620 <sup>7</sup>	Rediffusion—\$20 (hr)	0			
37. Malta	317,000		17	30,000 <sup>7</sup>	Rediffusion—\$28 (hr)	0			
38. Mexico	28,053,000	\$6,050 <sup>1</sup>	297	1,500,000	SEX, Mex. City—\$220 (hr) \$7 (30 sec)	5	9	75,000	
39. Monaco <sup>10</sup>	23,000		1	3,000	Radio Monte Carlo \$348 (¼ hr) \$174 (5 min)	0	2		Television—Monte Carlo (on air: fall, 1954)
40. Mozambique <sup>11</sup>	5,846,000 <sup>1</sup>		8 <sup>5</sup>	600,000 <sup>5</sup>	Lourenco Marques—\$80.88 (½ hr) \$9.70 (30 words)	0			
41. New Zealand	2,047,000	\$1,810	28	509,000 <sup>6</sup>		0			
42. Nicaragua	1,088,000 <sup>2</sup>	\$149 <sup>2</sup>	22	50,000	Radio Mundial—\$28.80 (hr) \$1.80 (30 sec)	0			
43. Panama	864,000	\$288 <sup>1</sup>	36	110,000	RPC, Panama—\$24 (½ hr) \$1.95 (15 sec)	0			
44. Paraguay	1,464,000 <sup>1</sup>	\$375 <sup>1</sup>	6	80,000	Radio La Capital—\$35 (hr)	0			
45. Peru	9,035,000	\$1,199 <sup>1</sup>	23	400,000	Radio Central \$20.40 (½ hr) \$1.02 (15 sec)	0			
46. Philippines	21,023,000	\$2,983 <sup>1</sup>	12	211,694 <sup>6</sup>	DZRH, Manila—\$250 (hr)	1		25,000	
47. Portugal	8,621,000	\$1,468 <sup>1</sup>	9	374,035	Radio Renascenca	0			
48. Port. India <sup>9</sup>	640,000 <sup>1</sup>		15	350,000	Radio Goa—\$100 (hr)	0			
49. Puerto Rico	2,211,000		25	300,000 <sup>3</sup>	WKAQ—\$120 (hr)	2		30,000	
50. Saar <sup>9</sup>	965,000 <sup>1</sup>		2	9,000,000	Radio Saarbrucken—\$116 (½ hr) \$43 (20 sec)	1	1		
51. Singapore	1,045,000 <sup>2</sup>	\$159	17	30,000 <sup>7</sup>	Rediffusion—\$32 (hr)	0			
52. South Africa	13,153,000	\$3,492	37	600,000	Springbok Network—\$300 (hr) \$12 (20 sec)	11 <sup>2</sup>			
53. Spain	28,528,000	\$7,139 <sup>2</sup>	39	604,746 <sup>6</sup>	Radio Internazionale— \$67.50 (½ hr)	21 <sup>2</sup>	2		
54. Sp. Morocco <sup>9</sup>	1,084,000 <sup>2</sup>		2		Radio Melilla	0			
55. Surinam	223,000 <sup>2</sup>	\$42 <sup>3</sup>	2 <sup>5</sup>	5,000	PZH, Paramaribo—\$1.50 (25 words)	0			
56. Tangier <sup>9</sup>	172,000 <sup>2</sup>		3	50,000	Radio Africa—Maghreb— \$60 (½ hr) \$5 (15 sec)	0			
57. Thailand	19,556,000	\$1,050 <sup>3</sup>	1		HSK-1	1			
58. Trinidad	678,000		1	40,000	Radio Trinidad—\$36.75 (hr) \$3.60 (45 sec)	0			
59. Uruguay	2,353,000 <sup>4</sup>	\$779 <sup>4</sup>	45	300,000	Radio Carve—\$67.50 (hr) \$.56 (20 sec)	0			
60. Venezuela	5,440,000	\$3,135	47	250,000	Ondas del Lago—YVMF- YVME—\$90.15 (½ hr)	3		40,000	
61. Virgin Islands	33,000		2	6,000	WSTA—\$30 (hr)	0			

1—1952; 2—1951; 3—1950; 4—1949; 5—  
Short wave; 6—Licensed receivers only;  
7—One wired redistrib. service; privately

owned in British Colonies; 8—Covers  
France, Belgium and big areas of Great  
Britain; 9—Major coverage area outside

country; 10—Major coverage area outside  
country; South France and North Italy;  
11—Covers S. Africa; 12—Experimental.



# FOREIGN STATIONS AND THEIR U. S. REPRESENTATIVES

**AYI**—Adam Young International, Ltd., 477 Madison Avenue, New York, N. Y., Plaza 9-1810 (Also Los Angeles, St. Louis, Chicago)

**CNI**—Caribbean Network, 200 West 57th Street, New York, N. Y., Circle 5-7133

**CO**—Chalmers-Ortega, Inc., 516 Fifth Avenue, New York, N. Y., Murray Hill 2-1610

**CWM**—Clark-Wandless-Mann, Inc., 205 East 12nd Street, New York, N. Y., Murray Hill 4-1910

**GB**—Guy Bolam, 16 East 43 Street, New York, N. Y., Murray Hill 2-0810

**HB**—Howard C. Brown Co., 6059 Melrose Avenue, Hollywood, Cal., Hollywood 6045

**IA**—Inter-American Publications, Inc., 41 East 42nd Street, New York, N. Y., Murray Hill 2-0886

**JP**—Joshua B. Powers, Inc., 345 Madison Avenue, New York, N. Y., Murray Hill 6-5830

**KO**—S. S. Koppe & Co., Inc., 630 Fifth Avenue, New York, N. Y., Circle 6-1320

**MG**—Melchor Guzman Co., Inc., 45 Rockefeller Plaza, New York, N. Y., Circle 7-0624

**MR**—Media Representatives, Inc., 270 Park Avenue, New York, N. Y., Murray Hill 8-4777

**NTS**—National Time Sales, 17 East 12nd Street, New York, N. Y., Murray Hill 2-0810

**PA**—Pan-American Broadcasting Co., 17 East 12nd Street, New York, N. Y., Murray Hill 2-0810

<b>ANGOLA</b>		<i>Ciego de Avila CMJD</i> (KO)	<b>LIBERIA</b>		<b>PHILIPPINES</b>
<i>Lobito CR6AA</i> (PA)		<i>Cieufuegas CMHJ</i> (KO)	<i>Monrovia ELBC</i> (PA)		<i>Cebu DYBI</i> (M)
<b>AUSTRALIA</b>		<i>Circuito CMQ Network</i> (CNI)			<i>Cebu DYRC</i> (M)
<i>Adelaide 51D</i> (JP)		<i>CMQ-TV Network (5 stns)</i> (CNI)	<b>LUXEMBOURG</b>		<i>Manila DZPI</i> (M)
<i>Brisbane 4BK</i> (JP)		<i>Guantanamo CMKI</i> (KO)	<i>"Radio Luxembourg"</i> (GB)		<i>Munila DZRH-DZMB</i> (M)
<i>Hobart 7HT</i> (JP)		<i>Guantanamo CMKS</i> (PA)			<i>Mindanao DXAW</i> (P)
<i>Melbourne 3DB</i> (JP)		<i>Havana CMBF-CMBF-TV</i> (CNI)	<b>MALAYA</b>		<b>PORTUGAL</b>
<i>Melbourne 3XY</i> (HB)		<i>Havana CMCB</i> (CNI)	<i>Kuala Lumpur "Rediffusion"</i> (AYI)		<i>Lisbon "Radio Renascenca I, II"</i> (P)
<i>Newcastle 2KO</i> (JP)		<i>Havana CMCF</i> (KO)	<i>Penang "Rediffusion"</i> (AYI)		<i>Porto "Radio Renascenca"</i> (P)
<i>Perth 6IX</i> (JP)		<i>Holguin CMKJ</i> (CNI)			<b>PORT. INDIA</b>
<i>Sydney Amalgamated Wireless Australasia Ltd. (8 stns)</i> (PA)		<i>Holguin CMKM</i> (KO)	<b>MALTA</b>		<i>Goa "Radio Goa"</i> (P)
<i>Sydney 21 W</i> (JP)		<i>Pinar del Rio CMAQ</i> (CNI)	<i>Valletta "Rediffusion"</i> (AYI)		<b>PUERTO RICO</b>
<b>BAHAMAS</b>		<i>Sancti Spiritus CMHB</i> (KO)			<i>Mayaguez WKJB</i> (I)
<i>Nassau ZVS</i> (AYI)		<i>Santa Clara CMHD</i> (KO)	<b>MEXICO</b>		<i>Mayaguez W'ORA</i> (M)
<b>BARBADOS</b>		<i>Santa Clara CMHQ</i> (CNI)	<i>Juarez XEJ</i> (NTS)		<i>Ponce WPAB</i> (I)
<i>Bridgetown "Rediffusion"</i> (AYI)		<i>Santiago CMKB</i> (KO)	<i>Matamoros XEO</i> (NTS)		<i>Ponce WPRP</i> (M)
<b>BERMUDA</b>		<i>Santiago CMKU</i> (CNI)	<i>Mexicali XED</i> (NTS)		<i>San Juan W'APA, W'APA-TV</i> (C)
<i>Pembroke ZBM-1-2</i> (AYI)		<b>DOMINICAN REPUBLIC</b>	<i>Mexico D.F. XEQ-XEY, XEX-TV</i> (MG)		<i>San Juan W'AC</i> (M)
<b>BOLIVIA</b>		<i>Ciudad Trujillo HIN-HIIN</i> (PA)	<i>Nueva Laredo XEAS</i> (NTS)		<i>San Juan W'KAQ, W'KAQ-TV</i> (I)
<i>La Paz CP3-2-38</i> (MG)		<b>ECUADOR</b>	<i>Reynosa XEOR</i> (NTS)		
<i>Primera Red Boliviana de Radio-difusion Network (3 stns)</i> (PA)		<i>Guayaquil HC2AN-HC2DC</i> (CWM)	<i>Tijuana XEAC</i> (NTS)		<b>SAAR</b>
		<i>Guayaquil HC2BK-HC2BJ</i> (PA)			<i>Saarbrucken "Radio Saar-brucken," Telesaar</i> (P)
		<i>Quito HCBT</i> (KO)	<b>MONACO</b>		
		<i>Quito HC1B2-HC1BF</i> (MG)	<i>"Radio Monte Carlo"</i> (PA)		<b>SINGAPORE</b>
		<i>Quito HCQR</i> (KO)			<i>Singapore "Rediffusion"</i> (AY)
		<b>EL SALVADOR</b>	<b>MOZAMBIQUE</b>		<b>SPANISH MOROCCO</b>
		<i>San Salvador YSU</i> (MG)	<i>Lourenco Marques "Radio Mozambique"</i> (PA)		<i>Spanish Morocco EA9AA</i> (P)
		<b>GREECE</b>			<i>Spanish Morocco EAJ21</i> (P)
		<i>Athens, Radio Athens</i> (PA)	<b>NICARAGUA</b>		<b>SURINAM</b>
		<b>GUAM</b>	<i>Granada YNWW</i> (AYI)		<i>Paramaribo PZA</i> (P)
		<i>Guam KIAM</i> (AYI)	<i>Managua YNOW-YNKH</i> (MG)		<b>TANGIER</b>
		<b>GUATEMALA</b>	<i>Managua YNTP-YMJK</i> (PA)		<i>"Radio Africa-Magreb"</i> (AY)
		<i>Guatemala City TGW-A-B-C</i> (PA)	<i>Managua YNW-YNWA</i> (AYI)		<i>"Radio Africa-Tanger"</i> (AY)
		<i>Quezaltenango TCQ-TGQA</i> (PA)			<i>"Radio Internationale"</i> (P)
		<b>HAITI</b>	<b>PANAMA</b>		<b>TRINIDAD</b>
		<i>Port-au-Prince WBM</i> (PA)	<i>Chitre HOH3</i> (CNI)		<i>Port of Spain "Radio Triinidad &amp; Rediffusion"</i> (AY)
		<i>Port-au-Prince W-M-WYM</i> (AYI)	<i>Colou HOH3</i> (CNI)		<b>VENEZUELA</b>
		<i>Port-au-Prince W-W-WRW</i> (AYI)	<i>Colon HOF2</i> (AYI)		<i>Barcelona Y1 QJ-Y1 QI</i> (M)
		<b>HONDURAS</b>	<i>David HOI</i> (CNI)		<i>Barquisimeto YVMR-YVMQ</i> (M)
		<i>San Pedro Sula HRP1</i> (MG)	<i>Panama City HOA (Red Pan-america) (2 stns)</i> (MG)		<i>Barquisimeto YVMP-YVMO</i> (M)
		<i>San Pedro Sula HRQ</i> (CWM)	<i>Panama City HOG</i> (MG)		<i>Caracas Y1 KB-Y1 KC</i> (P)
		<i>Tegucigalpa HRA</i> (PA)	<i>Panama City HOF-HOF31</i> (AYI)		<i>Ciudad Bolivar Y1 QD-Y1 QC</i> (M)
		<i>Tegucigalpa HRN</i> (MG)	<i>Panama City HOHM-HO50</i> (CNI)		<i>Cumana Y1 QB-Y1 QA</i> (M)
		<i>Tegucigalpa HRQ5</i> (CWM)	<i>Panama City Radio Cadena W Network (8 stns)</i> (PA)		<i>Maracaibo Y1 MF-Y1 ME</i> (M)
		<i>Tegucigalpa HRLP</i> (AYI)	<i>RPC Network (4 stns)</i> (CNI)		<i>Maracaibo Y1 MG-Y1 MH</i> (P)
		<b>HONG KONG</b>			<i>Maturin YVRB-Y1 RA</i> (M)
		<i>Hong Kong "Rediffusion"</i> (AYI)	<b>PARAGUAY</b>		<i>San Cristobal Y1 OB-Y1 OA</i> (M)
		<b>JAMAICA</b>	<i>Asuncion ZP9</i> (PA)		<i>San Cristobal Y1 OC-Y1 OD</i> (P)
		<i>Cross Roads "Radio Jamaica"</i> (AYI)			<i>Tocuyo, Radio Tocuyo</i> (P)
		<i>Mantego Bay "Radio Jamaica"</i> (AYI)	<b>PERU</b>		<i>Trujillo Y1 OG</i> (M)
		<b>JAPAN</b>	<i>Lima OAXAE-OAXAK</i> (MG)		<i>Valencia Y1 LB-Y1 LA</i> (M)
		<i>Tokyo JOFR</i> (PA)	<i>Lima OAXH-Y1 W</i> (PA)		
			<i>Trujillo OAX2A-B (Peruana de Radiotusian Network (5 stns))</i> (PA)		

# 5 INTERNATIONAL CASE HISTORIES

1.



**SPONSOR:** General Electric Co.

**MARKET:** Mexico

**AGENCY:** Young & Rubicam, Mexico, S. A. for tv receivers. Grant Advertising, S. A. for home appliances, heavy apparatus, air conditioning, commercial refrigeration and lamps and lighting materials

"Radio and tv are the backbone of our advertising effort," Leonardo Garcia-Zenil, advertising manager for General Electric in Mexico, told SPONSOR. The air media account for 40% of GE's total annual advertising budget in Mexico, that is, \$110,578 out of \$276,445.

An old-time radio user south of the border, General Electric got into tv when the medium was born in Mexico some three-and-a-half years ago. And, though tv is a new medium, it has already proved its strength to the extent of getting 15% of General Electric's total budget south of the Rio Grande. This money is being spent on *My Favorite Story*, a GE-sponsored half-hour tv drama that has been dubbed into Spanish by Ziv International and tv announcements on XEW-TV, Channel 2.

Garcia-Zenil tells this story to show the pull of this tv film drama in Mexico:

General Electric had had a surplus of GE steam irons for quite a while. In Mexico these are considered "luxury items" and therefore heavily taxed. Hence the price of these steam irons is much higher in Mexico than in the U. S.

The stock of steam irons had always moved slowly in spite of the dealers' efforts and some space advertising. (Co-op dealer advertising accounts for 25% of GE's over-all Mexico budget, or \$69,111.) General Electric proceeded to make a one-minute tv commercial to show the many advantages of the steam iron.

General Electric then put this commercial for the steam irons on *My Favorite Story*, XHITV, Channel 4, and also put it on once a day on XEW-TV, Channel 2. Within two weeks after the commercial was first shown on the two stations, General Electric had run out of steam irons.

Says Leonardo Garcia-Zenil: "Salesmen at our dealers' stores were surprised that people were asking for demonstrations of the 'wonderful GE steam iron that we saw on tv last night,' when before this the salesmen took great pains to accomplish a sale."

Ziv International's dubbed version of *My Favorite Story* is currently being shown in three other Latin American markets. Other Ziv films that are being telecast in Latin America, dubbed into Spanish, include: *Mr. District Attorney*, *Cisco Kid*, *The Unexpected*, *Boston Blackie* and *Yesterday's Newsreel*.

Ziv International was started in fall 1953 and is headed by Edward J. Stern. Dubbing is done in Ziv's Mexico City studios with Mexican stars. During the first eight months of operation the firm dubbed 221 half-hour films into Spanish.

Ziv is currently making plans for expanding the international operation, so that dubbed Ziv series will become available for telecast in Europe as well as in Latin American markets.

The remainder of General Electric's advertising budget in

Mexico breaks down as follows: 17% for sales promotion or point of sale; 12% for newspapers; 6% for magazines.

Most of the dealer co-op money goes into space insertions in both magazines and newspapers. In black-and white General Electric sticks to providing institutional ads, putting in direct-sell product ads only when they're specifically requested by a dealer on a co-op basis. The lack of a really "national" organ such as *The Saturday Evening Post* limits General Electric spending in magazines.

"We still consider radio as our best advertising medium, reaching more audiences with less money than any other," Leonardo Garcia-Zenil told SPONSOR. Hence 25% of General Electric's total budget both for consumer and producer goods goes into radio.

The bulk of this money goes into *Revista de Exitos GE* over XEW, half an hour on Friday evenings. The show is a sort of Mexican *Hit Parade*, called by Garcia-Zenil "the most popular musical program in Mexico." General Electric estimates that its commercial is heard by at least three million people every Friday night through this show. Further the show gives General Electric identification with a popular program.

In spring 1954 General Electric ran a contest on this half-hour musical revue. As a result of the contest the firm pulled letters not only from every important town and letters from small villages that can't even be found on the map but also letters from Central America and from the border towns of the U. S.

Says Garcia-Zenil: "The results not only showed that we have a large audience but that the people listened to our message and were interested enough to write a letter. This type of interest can easily be converted into a General Electric sale later on."

Through its institutional newspaper and magazine advertising, General Electric has encouraged the continuation of its reputation as a rather conservative company.

As Garcia-Zenil puts it: "General Electric being a trademark with great prestige and wide recognition in Mexico, the aims of our institutional advertising are to keep that prestige up and to tie in with local projects of general interest, both public and private."

Up to the time when the Mexican peso was devaluated (18 April 1954), General Electric sales of home appliances were 30% above last year's. The devaluation made American products proportionately more expensive for Mexicans, and although most of the General Electric home appliances are locally manufactured, some of the components are imported. However, General Electric expects that its year-round air advertising will begin to push sales back up again by fall 1954. ★ ★ ★

## 2.



**SPONSOR:** Quaker Oats Co.

**MARKET:** Colombia, Dominican Republic, Panama, Peru, Puerto Rico

**AGENCY:** National Export Advertising Service

The export business is unpredictable. Quaker Oats has been selling to Latin America for over two decades. And yet both the company and its agency, National Export Advertising Service, continue to discover radically new facts about Quaker Oats' Latin American markets which make them revise their entire advertising strategy.

After years with announcements the agency suggested a Latin American serial drama which was produced originally in 1950 and which is still chalking up sales results in five Latin American markets.

The serial, *Don Quakero*, is aired for 15 minutes a day, five days a week, and features a complete story each week. Serial dramas are the backbone of Latin American programming, at night as well as during the daytime. *Don Quakero* is put into Class A time in several markets.

Central character and storyteller of this serial is Don Quakero, the symbol of Quaker Oats as well as the embodiment of honesty and pureness. In format and audience appeal the program most closely resembles *Aunt Jenny*, with Don Quakero taking an active part in the story itself.

Here's how the show is put together: Scripts are written in New York and submitted to Jim Zea, radio and tv director of National Export Advertising Service. He, in turn, sends them

down to the local station, for example, Ondas del Lago in Maracaibo, Venezuela. The local Quaker Oats distributor in that market helps the agency police the local production. However, tapes of the show are also sent back to Jim Zea so he can maintain a check.

A. S. Hart, president of Quaker Oats Pan American Co., masterminds advertising strategy with Jack Sweeney, National Export account executive. He has seen the radio serial help stimulate constantly rising sales. As a result of *Don Quakero's* performance in five Latin American markets, Quaker Oats is allocating an additional \$30,000 to its 1953 ad budget to be put into radio.

Says Jack Sweeney: "In Latin America radio is the only real way of reaching a mass audience."

Better than 65% of Quaker Oats' estimated \$200,000 budget for 1953 was in radio program announcements and some tv. Beyond the pull of the *Don Quakero* program itself, Jack Sweeney stresses the merchandisability of Don Quakero. This personality is tied in with press and billboard advertising too.

Quaker Oats is now thinking of putting *Don Quakero* into several English speaking markets as well. Under consideration are the Philippine Islands, the West Indies and Ceylon. ★ ★ ★

## 3.



**SPONSOR:** Northam Warren Corp.

(Cutex nailpolish and lipstick, Odorono deodorants)

**MARKET:** Barbados, Bermuda, British Guiana, Jamaica, Panama, Trinidad

**AGENCY:** Robert Otto

When American advertisers go into the Caribbean area, they usually think of radio in terms of saturation announcement schedules, often as many as 50 announcements a day. Robert Otto agency, however, found that it could get good brand identification and increased sales by putting Northam Warren Corp.'s budget into creative programming instead and at a far lower price at that.

Here's how Carl Seiffer, Robert Otto account executive for Cutex nailpolish and Odorono deodorants, tells the story:

Both of these Northam Warren Corp. products had been distributed and sold in Bermuda for some years with a small advertising budget that was split between newspaper ads and one or two radio commercials weekly. In January 1954 the agency decided to put 100% of the firm's budget into radio. Carl Seiffer got together with Northam Warren Corp.'s export advertising manager, Charles E. Robert, and with Steve Mann, Adam Young International's account executive for ZBM, Bermuda, to discuss the most efficient way of applying the firm's budget to Bermuda.

These were some of the problems that were discussed:

1. The budget permitted only two commercials a week.
2. The products had to be sold both to the Negro and the white population in such a way as to offend neither segment.

At this point ZBM's manager, Gerry Wilmot, came up with a suggestion: How about putting the money into a five-minute women's show?

The idea appealed to the firm and the agency for several reasons: (1) the cost of the five-minute radio show would be no more than the cost of two commercials, but it includes more commercial time; (2) such a program would give the two products program identification and prestige which announcements alone could not do; (3) the show could be used in other markets as well.

In January 1954 Gerry Wilmot and a Bermuda fence got together and wrote and produced *Jennifer's Journal*, the five-minute household hint show that has since been put into five other foreign English speaking markets: Barbados (Rediffusion), British Guiana (Radio Demerara), Jamaica (Radio Jamaica), Trinidad (Radio Trinidad) and HOG, the English station in Panama. The program will shortly be heard in the Virgin Islands, Malta, India, Pakistan and Burma.

In most markets the program is aired twice a week during daytime women's participation shows. The schedules in the various markets are so coordinated as to make it possible for the tape to be bicycled from station to station. (This incident

(Please turn to page 78)



4.



**SPONSOR:** Domingo Mendez e Hijos  
(Regalias El Cuno)

**MARKET:** Cuba

**AGENCY:** Direct

In Cuba the leading cigarette manufacturer, Regalias El Cuno, is among the biggest network tv sponsors. This firm bankrolls *Cabaret Regalias*, CMQ-TV, Wednesdays 8:30-9:30 p.m.—a variety show that is the backbone of the cigarette company's advertising program.

Wednesday night has become synonymous with "tv night" in Cuba because of the strong programming block on that particular evening, including a popular dramatic show. So strong, in fact, is the tv habit in the country on Wednesdays that several theatre owners have made it a practice to install tv in the movie theatres and to feature the fact on the marquee.

In the interior of the island, where set penetration is less than in the capital, several independent operators have set up "tv-only" theatres. That is, they buy a tv set, put up several rows of benches before it and charge the equivalent of 10c admission to view tv on this set.

Sponsor of *Cabaret Regalias* for the past three years, the firm has consistently had a better than 60 rating. An estimated 500,000 viewers in Havana alone has justified the firm's spending 80% of its over-all \$500,000 budget in the new air medium.

The program itself is a sort of Cuban *Toast of the Town*, featuring name talent not only from Cuba but from the U. S., Mexico and the Central and South American countries as well. To

amortize the cost of importing high priced talent from other countries, CMQ-TV usually features the stars on Bacardi's CMQ radio program as well.

Before advertising on CMQ-TV, Regalias had been Number Two brand in the Cuban market. Two years ago, however, Regalias became the Number One cigarette in Cuba and has continued to maintain this position.

*Cabaret Regalias* takes up about 50% of the firm's total budget, or \$22,000 for time and talent each month. Supplementing this tv effort is Regalia's cosponsorship of Saturday night boxing matches with Bacardi—a heavy weight Cuban advertiser which spends close to \$1.5 million a year in the market.

During the last few seasons Regalias has also been among the four advertisers sponsoring the baseball games in Havana. This sport attracts not only record attendance at the ballpark but heavy tv audiences as well. Both sports events are telecast over CMQ-TV's Havana flagship.

One of the oldest Cuban cigarette companies, formed in the 1800's, Regalias reached a sales record of \$12 million in 1953. The firm's major competitor in Cuba is Trinidad y Hno., the company that held Number One place in the Cuban market until 1953. Until that year Trinidad y Hno. had also been a heavy tv advertiser. ★★★

5.



**SPONSOR:** Campbell Soup Co.

**MARKET:** Panama, Bermuda

**AGENCY:** Robert Otto

Campbell Soup's advertising strategy in Panama during the past five years has reflected the growing importance of radio in that market, as well as the growing awareness of its strength on the part of American advertisers.

Until five years ago Campbell Soup's Panama budget was evenly divided between newspapers and radio. In 1952 began the firm's swing towards the air medium. This year Campbell Soup is spending three times as much in radio in Panama as in newspapers.

Some 70% of this air budget is going into *La Carta*, a 15-minute serial, over RPC Network, Monday through Friday, 3:00 p.m. This serial, written by a Cuban script writer, and produced locally in Panama City by RPC, gives Campbell Soup a merchandisable radio property, as well as three announcements a day within the show. Campbell Soup has been sponsoring this particular serial for a year.

"We like the impact and identification a program gives us," Dick Battan, Robert Otto account executive for Campbell Soup, told SPONSOR. "An announcement within a program produces far stronger results for us than announcements wedged between those of other sponsors. Peak attention, of course, comes from commercials integrated into the program."

Campbell Soup also advertises in the two top newspapers of

Panama with 36", 16" and 6" ads. Battan likes the merchandising support the RPC Network has given to *La Carta* in the network's program advertising. RPC requested cuts of soup cans from the agency and put the cut into newspaper ads plugging the program.

Gordon Carberry, Campbell Soup's export advertising manager, points to an annual 10% sales increase over the past five years as an indication of the potential of this market. The firm's Panama budget has reflected this growth.

Studies of consumer preferences and market data dictate Campbell Soup's air strategy. "Unlike domestic strategy, we feature one soup flavor for a week in order to keep the message simple and hard hitting," Dick Battan explains. "The flavor preferences in Panama reflect the differences in taste. In the U. S. tomato soup is the favorite, whereas pepperpot soup—a spicier flavor—outranks all others in Panama."

Campbell Soup's highest per capita consumption in the world is in Bermuda. In a total population of 40,000, the annual retail value of Campbell's products sold is \$160,000. The firm's advertising budget, mainly in radio, consists of \$3,083.60 per year, which is spent on a daily 15-minute newscast over ZBM 1 and ZBM-2 in Pembroke, Bermuda, at 6:00 p.m., plus a 15 minute women's show. ★★★

## 4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

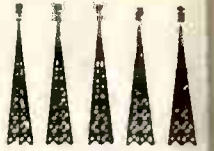
2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.

3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.



# NEW AND UPCOMING TV STATIONS



### I. New station on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
ORLANDO, FLA.	WDBO-TV	6	1 July	100	50	Basic CBS Also ABC, Du M, NBC	1	NFA	Orlando Bestg. Co. Harold P. Danforth, pres.-gen. mgr. James E. Yarbrough, v.p.-chief engineer J. Thomas Gurney, v.p.- sec. Frank W. Reed, treas.	Young

### II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
					VISUAL	AURAL				
FORT SMITH, ARK.		5	4 June		50	25	1	18 uhf	American Television Co. H. S. Nakdimen, pres. Edgar E. Bethell, sec.- treas. Dick Allis, v.p.	
JEFFERSON CITY, MO.	KWOS-TV	13	10 June		86	52	0	NFA	Jefferson Television Co. Betty Goshorn Handy, pres. Lenore R. Goshorn, v.p. Russell L. Rose, sec.- treas.	Sears & Ayr
MANSFIELD, OHIO		36	4 June		17	9	0	NFA	Fergum Theatres Inc. William S. Skirball, pres. Jack H. Skirball, v.p.	
MILWAUKEE, WIS.		12	11 June		251	150	3	675 vhf	Milwaukee Area Telecast- ing Corp. Paul A. Pratt, pres. Loron E. Thurwachter, v.p. J. Martin Klotsche, v.p. Maswell H. Harriott, sec. Rolando Frederick Gran, gen. mgr.	
MINNEAPOLIS, MINN.	KEYD-TV	9	10 June		316	158	2	427 vhf	Family Bestg. Co. Henry C. Klages, pres. Lee L. Whiting, v.p.-gen. mgr. Joseph E. Dahl, v.p. Kenneth E. Pettijohn, sec. C. Theo. Skanse, treas.	Rambeau
PHOENIX, ARIZ.		3	10 June		100	50	3	93 vhf	Arizona Television Co. Ernest W. McFarland, pres. Leon M. Nowell, v.p. Ralph E. Watkins, v.p.- treas. Edward Cooper	

### III. Addenda to previous listings

Since SPONSOR's 14 June list, one more television station grantee has left the air but retained its permit. Two more sta-

#### OFF THE AIR

KANSAS CITY, Mo., KMBC-TV, vhf ch. 9 (share time). Station merged with WHB-TV 9 June

tions have had their c.p.'s voided by the FCC. This raises the number of stations which have returned c.p.'s to the FCC to

(began operating 1 Aug. 1953).

#### C.P.'s VOIDED

JAMESTOWN, N. Y., WJTN-TV, uhf ch. 58

82. During first three weeks of June one tv station went off the air: two began operating.

(grantee requested c.p. cancellation).

LUFKIN, Tex., KTRE-TV, vhf ch. 9 (grantee requested c.p. cancellation).

## BOX SCORE

U. S. stations on air, incl.  
Honolulu and Alaska (18  
June '54)  
Markets covered

376  
232

Post-freeze c.p.'s granted (ex-  
cluding 30 educational grants;  
18 June '54)  
Grantees on air

552<sup>1</sup>  
268

Tv homes in U.S. (1 May  
'54) .....  
U.S. homes with tv sets (1  
May '54) .....

30,083,000<sup>2</sup>  
69%<sup>3</sup>

\*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 June and 15 June 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. Percentages on homes with sets and homes in tv coverage areas are considered approximate. ††In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confide tv representations of most

grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market. Milwaukee Bestg. Co., Wisconsin Bestg. System and Kiers Telecasting Corp. receive options to purchase 30%, 30% and 10%, respectively of new corporation to be set up by grantee. In addition Kiers receives up to \$30,000 in out of pocket expenses and Wisconsin Bestg. is required to dispose of WTON (am). ‡This number includes grants to permittees to have since surrendered their c.p.'s or who have had them voided by FCC.



IN SAN FRANCISCO...

**\*THEY STILL  
DANCE TO  
HIS TUNE...**

And maybe *you* danced to his orchestra, for Del Courtney is still one of the big names in music. You saw him, maybe, at the Ambassador in New York, the Stevens in Chicago, the Coconut Grove in Los Angeles, the Roosevelt in New Orleans or at any of many great hotels throughout the nation.

Del's still a great band leader, but his first love now lies in the personalities and novelties of his own TV show... San Francisco's highest-rated locally produced program, the *only* such program in recent San Francisco history to reach the top ten among *all* daytime adult shows, local *or* network.

Participations are yours at an amazingly low cost per thousand. Remember, in San Francisco, *\*they still dance to Del Courtney's tune.*

**\*Women particularly**

**The Del Courtney Show**  
Monday thru Friday, 1-2 p.m.  
*Film feature and live*

**The Del Courtney Sunday Show**  
Live; 4-4:30 p.m.



SAN FRANCISCO, CALIF.  
...affiliated with CBS and DuMont  
Television Networks...represented  
by the Katz Agency



## **FIRST CHOICE** with **Sponsor and Station . . .**

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—*quickest possible reaction to selling messages*. As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the **EASTMAN 16MM. TELEVISION PROJECTOR, Model 250**, rates A-1 with everyone . . .

1. **Variable Transformer** permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.
2. **Increased Signal Strength:** Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.
3. **Still-Frame Projection:** With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate.
4. **Refined Sound System with low flutter and distortion** gives optimum results for either emulsion position.
5. **Projection Optics:** An  $f/1.5$  optical system corrected for the 12:1 magnification required by television provides truly high resolution.
6. **Lower Maintenance.** Heavy-duty mechanism designed for long life, trouble-free operation, minimizes repairs. Model 250 is available for prompt delivery.

For further information address:  
Motion Picture Film Department  
**Eastman Kodak Company**  
Rochester 4, N. Y.

**East Coast Division**  
342 Madison Avenue  
New York 17, N. Y.

**West Coast Division**  
6706 Santa Monica Blvd.  
Hollywood 38, California

**Midwest Division**  
137 North Wabash Avenue  
Chicago 2, Illinois

# Tv film shows recently made available for syndication

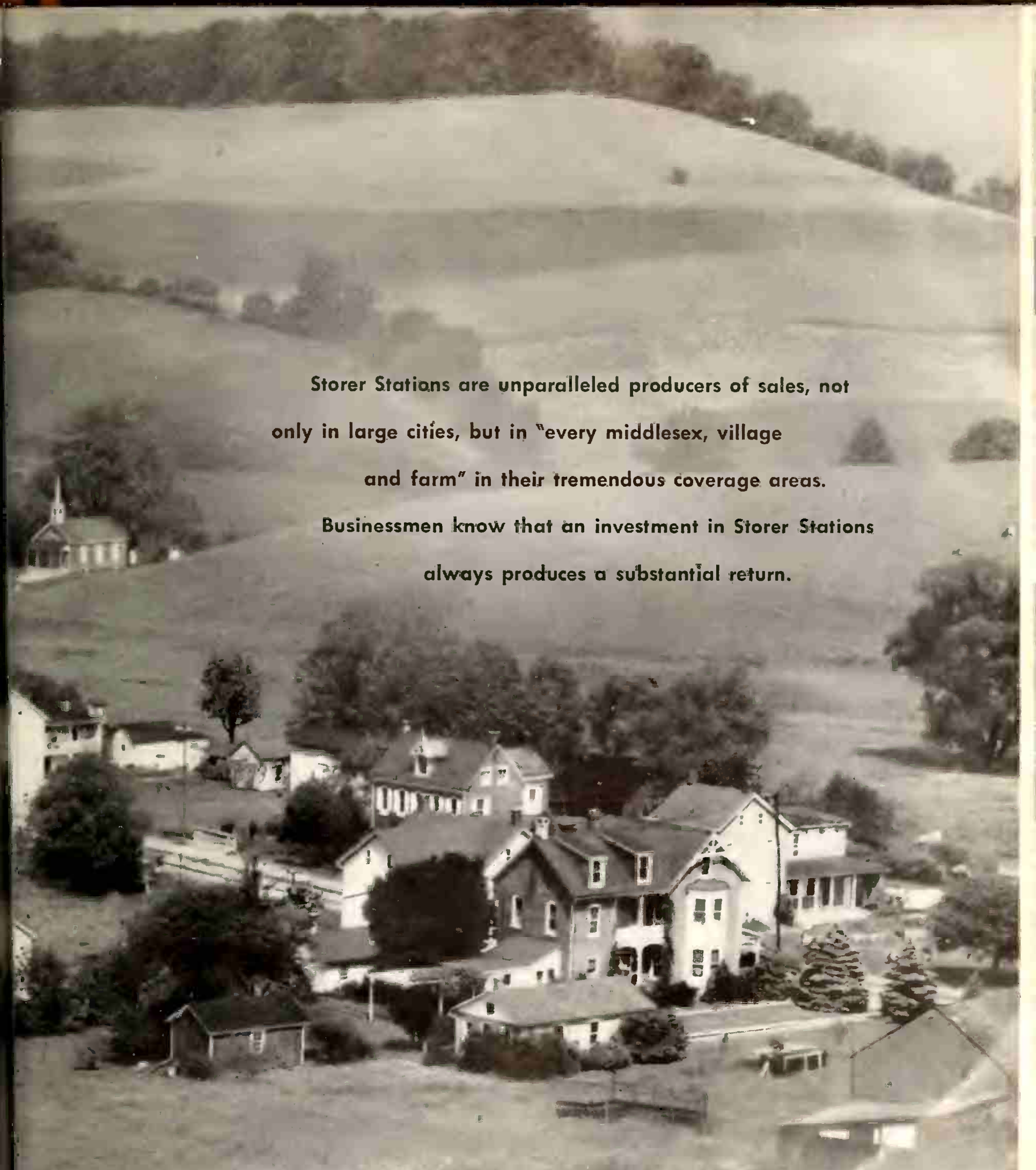
Programs issued since February 1954. Next chart will appear 26 July

Show name	Syndicator	Producer	Length	Price Range <sup>1</sup>	No. in series	Show name	Syndicator	Producer	Length	Price Range <sup>1</sup>	No. in series
<b>ADVENTURE</b>						<b>HILLBILLY</b>					
Jet Jackson, Flying Commando <sup>5</sup>	Screen Gems	Screen Gems	30 min.		26	Juniper Junction, U.S.A.	Essex Films	Fotovox	30 min.		26
Rin Tin Tin <sup>3</sup>	Screen Gems	Screen Gems	30 min.		26	Town & Country Time <sup>2</sup>	Official Films	Byron Prod.	30 min.		26
Secret File, U.S.A.	Official Films	Arthur Drelfuss	30 min.		26	<b>MUSIC</b>					
Stories of the Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.		26	Florian ZaBach Show <sup>3</sup>	Guild Films	Guild Films	30 min.		39
<b>CHILDREN'S</b>						Frankle Laine Show <sup>3</sup>	Guild Films	30 min.	Guild Films		39
Bobo the Hobo	Natl. Telefilm	Fantasy Features	15 min.		26	Horace Heldt Show <sup>2</sup>	Consolidated Tv	Geo. Bagnall	30 min.		26
Sleepy Joe <sup>2</sup>	Kling Studios	Kling Studios	30 min.		13	Nickelodeon Series	Geo. Bagnall		15 min.		26
Superman	Natl. Telefilm	Natl. Comics	11 min.		16	Music of the Masters	Natl. Telefilm	Eternal Films	15 min.		13
Telecomics	Natl. Telefilm	Natl. Comics	30 min., 15 min.		52 168	<b>QUIZ</b>					
The Amazing Tales of Hans Christian Andersen	Interstate Tv	Interstate Tv	30 min.		26	Pantomime Quiz	Natl. Telefilm	Donlevy Prod.	30 min.		13
<b>DOCUMENTARY</b>						Sands of Time	Natl. Telefilm	Transco Tv	15 min.		26
Impact	Natl. Telefilms	Herbert Bregstein	60 min.		26	Viz-Quiz	Natl. Telefilm	VideoPix	5 min.		260
Birth of a Nation	Essex Films	American Newsreel	15 min.		26	<b>RELIGIOUS</b>					
<b>DRAMA, MYSTERY</b>						Layman's Call to Prayer	Natl. Telefilm	Transco Tv	5 min.		52
Douglas Fairbank Presents	Interstate Tv	Dougfair Prod.	30 min.		39	Man's Heritage	Natl. Telefilm	Ely Landau	10 min.		13
Man of Scotland Yard	Telefilm	Trinity Prod.	30 min.		39	<b>SPORTS</b>					
James Mason Show	Natl. Telefilm	Portland Prod.	15 min.		26	Bill Corum Sports Show	Natl. Telefilm	Ely Landau	15 min.		26
Paris Precinct	MPTv	Etoile Prod.	30 min.		39	Great Guys and Goats	United World	Zach Baym	3 min.		18
Sherlock Holmes	MPTv	Sheldon Reynolds	30 min.		39	Jalopy Races from Hollywood	HarriScope	HarriScope	30 min.		26
The Ethel Barrymore Theatre	Interstate Tv	Interstate Tv	30 min.		13	Post Time, U.S.A.	Tel Ra	Tel Ra	15 min.		52
The Falcon	NBC TV Film	Federal Telefilms	30 min.		39	Sports Mirror	Geo. Bagnall	Wickham Films	15 min.		26
The Heart of Juliet Jones	MPTv	Charles Irving	30 min.		26	The Big Playback <sup>4</sup>	Screen Gems	Screen Gems Telenevs	15 min.		26
The Lone Wolf	United Tv Programs	Gross-Krasne	30 min.		39	Tv Baseball Hall of Fame	Natl. Telefilm	James Harris	15 min.		90
The Passerby	Natl. Telefilm	Ely Landau	15 min.		26	<b>VARIETY</b>					
Vitapix Feature Theatre	Vitapix	Princess Pictures	53 min., 65-80 min.		26	Date with a Star <sup>3</sup>	Consolidated Tv	Geo. Bagnall	15 min.		26
Waterfront	United Tv Programs	Roland Reed	30 min.		26	Eva Gabor Show	Natl. Telefilm	Ely Landau	15 min.		13
<b>EDUCATIONAL</b>						<b>WOMEN'S</b>					
Hand a Hobby	Natl. Telefilm	Houston Color Film Lab	15 min.		26	Tv Kitchen	Kling Studios	Kling Studios	30 min.		26
John Kieran's Kaleidoscope	ABC TV Film	Intl. Telefilm Prod.	15 min.		104						
Art's Workshop	Reid Ray	Reid Ray	30 min.		26						

<sup>1</sup>Syndicators prefer to give you prices on request for specific markets rather than generalize. <sup>2</sup>Available in color. <sup>3</sup>Available 1 September. Elyl Corp. has show in 55 markets. Rest available for local sponsors. <sup>4</sup>The Wander Co., Chicago (Oraltine) is sponsoring the show nationally under the title, "Captain Midnight." A separate series is available for local sponsorship in markets not covered by Oraltine. See "Film Notes." SPONSOR invites all film syndicators to send data on new films.

*...through every middlesex,  
village and farm...*





Storer Stations are unparalleled producers of sales, not only in large cities, but in "every middlesex, village and farm" in their tremendous coverage areas.

Businessmen know that an investment in Storer Stations always produces a substantial return.

# STORER BROADCASTING COMPANY

WSPD • WSPD-TV  
Toledo, Ohio

WJBK • WJBK-TV  
Detroit, Mich.

WAGA • WAGA-TV  
Atlanta, Ga.

KGBS • KGBS-TV  
San Antonio, Texas

WBRC • WBRC-TV  
Birmingham, Ala.

WWVA  
Wheeling, W. Va.

WGBS  
Miami, Fla.

## NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 E. 57th St., New York 22, ELdorado 5-7690

• 230 N. Michigan, Ave., Chicago 1, Franklin 2-6498



IN  
THE  
BEST

TV film  
commercials

...there's

VIDEO

...there's

AUDIO

...and there's  
the PLUS  
value that

RKO PATHE  
professionals  
add!

RKO PATHE knows what can be done with film. They've been learning for more than 31 years. . . . And today you get the bonus in RKO PATHE know-how and facilities in anything from an 8-second spot to a feature!

RKO PATHE has a background dating back to the first silent pictures . . . and an outlook born of success that meets the challenge of today's fast-moving and rapidly changing advertising picture.

RKO PATHE ready . . . at your phone call for TV film commercials . . . to do the job right.

**RKO PATHE, INC.**

"The Professional Company"

625 Madison Ave., New York 22, N. Y.

Phone: PLaza 9-3600

## Film notes and trends

### Separate titles, same series:

Screen Gems is shooting one children's adventure series under two names to permit the national network sponsor to maintain identification with the show. The Wander Co., Chicago (Ovaltine) will sponsor the show as *Captain Midnight* over 60 CBS TV stations this fall. Local and regional sponsors in markets not covered by the Ovaltine lineup will buy the show as *Jet Jackson*, *Flying Commando*.

Because both series are shot with the same cameras at the same time and using the same cast, production cost to both the national and local sponsors is cut down considerably, according to Ralph Cohn, vice president and general manager of Screen Gems. During the shooting, each time the name "Captain Midnight" is mentioned or the name is shown on the screen a separate shot will be made using the name "Jet Jackson."

The Wander Co. has long sponsored the radio version of *Captain Midnight* for Ovaltine, felt it was particularly important to maintain sole identification with the title. Its agency is Tatham-Laird, Chicago. ★ ★ ★

### How to make film look live:

Duke Goldstone, who has produced tv series like *Liberace* and *Life with Elizabeth* for Guild Films, gave these five tips to SPONSOR recently on how to make a film show look live:

1. *Use direct recording.* In numbers with a singer and orchestra, record voice and background music simultaneously instead of taping the singing first and then playing it back while the music is recorded. "Even though a playback may result in a more technically perfect film," says Goldstone, "the effect will be stilted."

2. *Play to the camera.* If there's a studio audience present when the film is being made, forget about it. The performer should always play to the camera.

3. *Use only one camera.* Although

filming time may be reduced with a multiple-camera set, best results are obtained from a single camera. Reason: You can't get the optimum lighting effects for all three cameras simultaneously. When there's only one camera you can light specifically for the single lens.

4. *Use clothes and makeup in the same tone.* One reason some old Hollywood films look poor on tv is the stark black-and-white effect they produce. To minimize unreal contrast wear light clothes with light makeup or dark clothes with dark makeup; don't mix.

5. *Get movement in musical numbers.* Don't permit the singer to be motionless. When the film is edited a sudden jump from one static shot to the next makes the fact that it has been cut obvious to the audience. ★ ★ ★

### "Jungle" items merchandise

**show:** Television Programs of America recently launched a two-part merchandising campaign of giveaways and retail store items to tie in with its *Ramar of the Jungle* film series.

The giveaways are self-liquidating items. They are given away by local sponsors of the show in exchange for enough to cover cost plus a box top. These giveaways are announced on the air, include such jungle-theme items as:

- A package of 10 jungle-imprint balloons (25c).
- Safari pith helmet (\$1).
- Series of toys and novelties such as animal inflatables, safari jeeps, parakeets, jungle trophy sets (25-50c).
- Cut-out and picture books (10-25c), Ramar comic books (10c).
- Jungle buckles, belts, suspenders and wallets (25-50c).

The items for sale in retail stores run along the same lines, will be distributed in time for back-to-school promotion. They include:

- Jungle jeeps, trophy animals, Ramar medical set (25c to \$2).
- T-shirts, sweat shirts and safari juvenile pajamas (79c, 89c, \$1).
- Water-color and paint sets and jungle jewelry (59c, 79c, \$1).
- Jungle games (\$1.98).

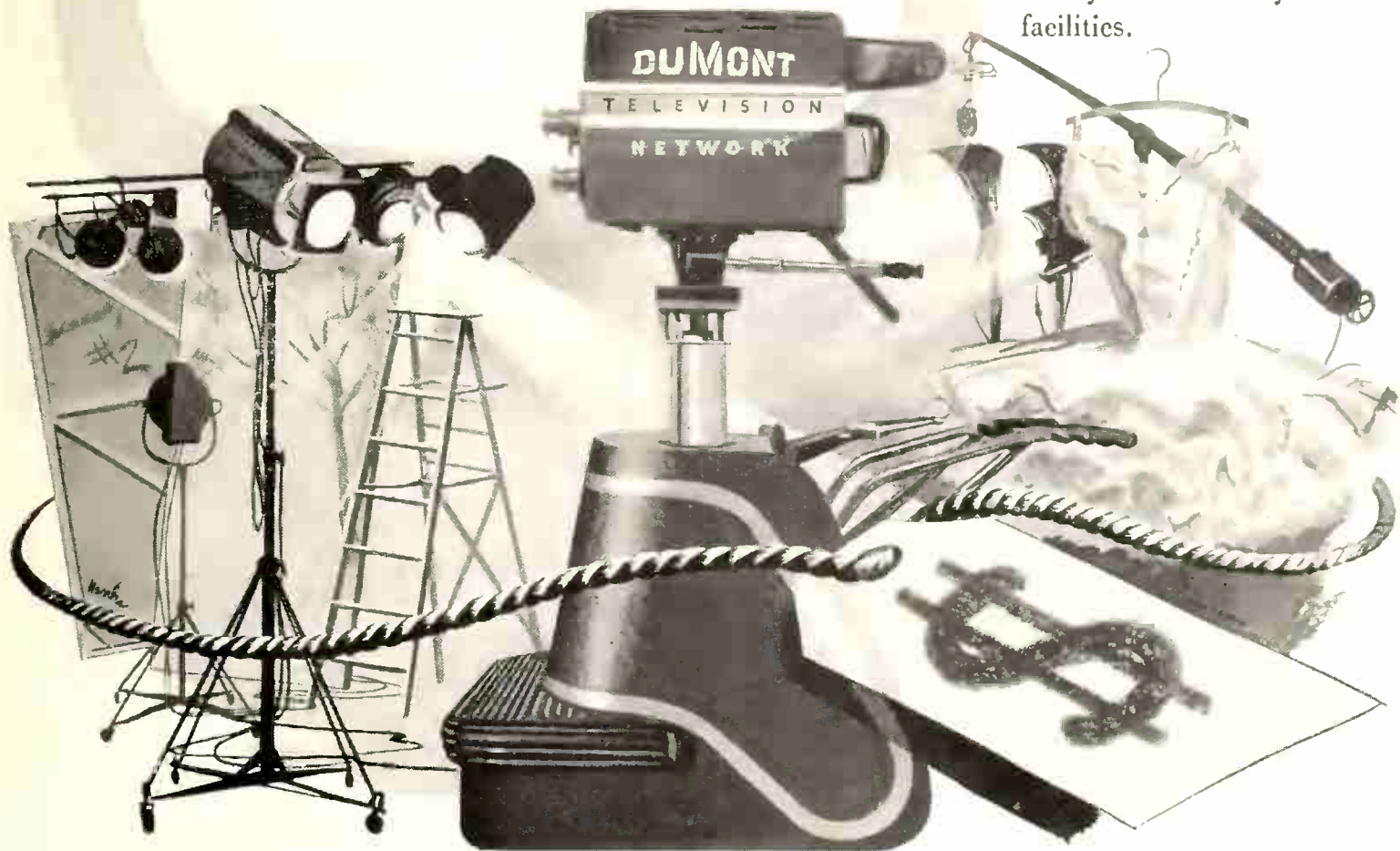
According to TPA 50,000 Ramar jungle games have already been sold in Eastern Pennsylvania, where the company has already distributed some of the above items. TPA is now planning a nationwide advertising campaign with the manufacturers. ★ ★ ★



## Decide on the Network with Lowest Production Costs

# DECIDE ON DU MONT

The Du Mont Television Network sells time! Rehearsals, equipment, personnel, sets, props, film services, art, makeup, music, scripts, teletranscriptions and other special services are billed to you at cost, keeping your budget in line. And the Du Mont studios in New York, Chicago, Washington, Pittsburgh and Los Angeles offer you the country's finest facilities.



- **LOWER TIME COSTS**

You save regionally or nationally on the Du Mont Network. For example, in the 5 largest U. S. markets alone, other networks cost as much as 13% to 46.1% more. In addition the Du Mont Network has the most favorable discount structure.

- **NO "MUST-BUY" PROGRAMS**

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

- **TIME PERIOD PROTECTION**

The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a *time franchise*.

IT PAYS TO DECIDE ON THE

# DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2600  
435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262  
A Division of The Allen B. Du Mont Laboratories, Inc.

## **THEATRE**

SPONSOR: Martina's Waring Theatre      AGENCY: Direct

**CAPSULE CASE HISTORY:** *To advertise Cinemascope and The Robe this theatre—unlike all others offering the same show at the time (February)—bought 10 announcements on WRNY and only a 1" newspaper ad. The sponsor says the picture was shown on Thursday night, downtown night in Rochester and a "very poor night for neighborhood theatres." Yet sponsor's theatre had standing room only and biggest box office receipts in Western New York while other neighborhood theatres played to only half-filled houses. Cost: \$5.70 per announcement.*

WRNY-AM-FM, Rochester      PROGRAM: Announcements

## **FROZEN FOODS**

SPONSOR: Seiler Foods, Inc.      AGENCY: Doremus & Co.

**CAPSULE CASE HISTORY:** *After a four-month absence, this advertiser of quality frozen food specialties (most popular of which is clam chowder) resumed a schedule of 16 announcements weekly on four stations. After the first week back on the air, Seiler reported a 60% increase in radio-advertised products compared with a 15% increase in non-advertised products. Seiler's concentrates copy on one or two items at a time, now uses participations (mostly morning) in programs featuring local personalities.*

WBZ, WEEL, WHDH, WNAC, Boston      PROGRAM: Participations

## **CORN SEED**

SPONSOR: Traywick & Traywick      AGENCY: Direct

**CAPSULE CASE HISTORY:** *The sponsor bought a series of announcements on a 13-week contract to sell 5,000 bushels of corn seed. After eight weeks, however, the contract was canceled. Reason: The seed was completely sold out. Radio advertising expenditure was \$1,185, and gross sales totaled \$50,600. Traywick & Traywick has ordered 25,000 bushels of corn seed for next season.*

WBT, Charlotte      PROGRAM: Announcements

## **SAVINGS & LOAN ASSN.**

SPONSOR: First Federal Savings & Loan Assn.      AGENCY: Halvorson-Denis

**CAPSULE CASE HISTORY:** *About five months ago the sponsor bought the 6:55 p.m. newscast on KOA six nights weekly at a cost of \$47.80 per program. In this five-month period, the sponsor has "enjoyed a full year's growth . . . and brother, that's successful advertising," E. M. Halvorson, of the agency, remarked. "This program," Halvorson said, "pulled immediate inquiries [and] caused our client to take a second look at nighttime radio. . ."*

KOA, Denver      PROGRAM: Newscast

## **STUDENT ENROLLMENT**

SPONSOR: Dept. of Veterans Affairs.      AGENCY: Direct  
Vets Land Act

**CAPSULE CASE HISTORY:** *The sponsor recently ran a campaign to enroll veterans in a special construction course. The schooling was offered at Montreal's Technical School and was being promoted in various media by the Department of Veterans Affairs, Veterans Land Act. Shortly after the end of the campaign an official of the veterans' affairs department wrote to the station and said its objective—enrollment of 240 veterans in the course—was attained through the CKAC campaign.*

CKAC, Montreal      PROGRAM: Announcements

## **APPLIANCES**

SPONSOR: Roche, Inc.      AGENCY: Direct

**CAPSULE CASE HISTORY:** *During Roche's "Pioneer Days" promotion, the store sponsored a mystery tune contest on WSCR. In three days special operators handled more than 1,800 contest phone calls. The turn-out of customers for radios, tv sets and other appliances was described by the sponsor as "overwhelming!" Dubious at first of the results radio could produce, Roche now is a confirmed and regular WSCR advertiser, according to the station.*

WSCR, Schanton      PROGRAM: Freddie Chapman

## **CANNED MEATS**

SPONSOR: Burns & Co., Ltd.      AGENCY: James Lovick & Co.,  
Toronto

**CAPSULE CASE HISTORY:** *Sponsor signed for 10-minute segments, five times weekly, of CHUB's Treasure Chest and CJAV's Name the Famous, beginning last January. After three months at a daily cost of \$8.27 (time) plus \$10 (cash giveaway) on CHUB and \$7.29 (time) plus \$5 (giveaway) on CJAV, Burns & Co. reports that sales are up 100% in the Nanaimo area and up 75% in the Port Alberni area. The sponsor attributes the increase solely to the CHUB and CJAV programs.*

CHUB, Nanaimo      PROGRAM: Treasure Chest  
CJAV, Port Alberni      Name the Famous



## provides **QUALITY** that local sponsors Want!

It's not uncommon that a sponsor asks for a locally-produced program of network quality. AP newscasts can fill the bill, leaving nothing to be desired.

WSAZ of Huntington, W. Va., has the proof. Anderson-Newcomb, a department store known for its prestige brands, was in the market for a program. Having used a network show, the store was skeptical of the quality of a locally-produced vehicle.

WSAZ proposed a news program. Station pointed out that its top "news voice" would do the presentation . . . that everything about the production would do the sponsor credit . . . that the program would carry Associated Press news. Sponsor agreed to a contract, with right to cancel if quality failed to measure up.

*That was nearly five years ago. Store is still on the air . . . still using AP news . . . still happy.*



**Mr. C. T. Garten, WSAZ's manager, says:** "Our ability to offer the prestige of The Associated Press helped us to sell this account, and to reassure the sponsor about high quality. That's a 'plus' that goes along with AP membership."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information.  
Or write—

**THE ASSOCIATED PRESS**  
50 Rockefeller Plaza  
New York 20, N. Y.

AP



*Those who know famous brands . . .  
know the most famous brand in news is **AP***

Telephone Mohawk 2252

## COMSTOCK & COMPANY

*Advertising*

344 DELAWARE AVE., BUFFALO 2, N.Y.

May 11, 1954

Mr. Robert P. Mendelson, V.P.  
SPONSOR Magazine  
40 East 49th St.  
New York 17, N. Y.

Dear Mr. Mendelson:

You will be interested in knowing that our agency recently conducted a survey among Time Buyers in the 32 top agencies in radio-TV billing. This group placed over \$372,000,000. in billing in 1953.

The purpose of our questionnaire was to determine the sources of information, types of information and publications read by this critical group. We received replies from 53% of the agencies contacted.

While we cannot release the exact findings you will be interested in knowing that SPONSOR Magazine was the magazine reaching more of this group than any other in its field and received the highest number of "most preferred" votes.

To us this indicates the high regard the readers have for your publication.

Cordially yours,

COMSTOCK & COMPANY



F. Sloane Palmer

TSP/mlh

Why

# **SPONSOR** is **FIRST**

with Timebuyers

**S**PONSOR is pinpointed to the work-needs of timebuyers, account men and ad managers too. It's readable. It's a practical aid to the busy buyer from cover to cover. Any wonder it ranks first in this (or any other) objective study of radio / tv reading habits among national agencies and advertisers?

*P.S. A few months back another broadcaster made an objective survey of ad manager, account executive and timebuyer trade paper readership. SPONSOR was the #1 choice.*

**SPONSOR** THE MAGAZINE RADIO AND TV ADVERTISERS USE

**TO SELL**  
**JACKSONVILLE**  
 (and the rich Northeast  
 Florida market . . .)  
**BUY**



**WJHP-TV**  
**Channel 36**

§ § §

53,374 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT  
 Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

**WJHP-TV**  
 JACKSONVILLE, FLORIDA  
**276,000 watts**  
 on Channel 36

*Represented nationally by  
 John H. Perry Associates*



**agency profile**

**Irwin A. Vladimir**

President  
 Irwin Vladimir & Co., New York

Last year Irwin Vladimir, whose agency specializes in international advertising, traveled for five months out of 12. He admits that is a bit more than his usual 20,000 miles a year, but with the growing importance of export advertising and the growth of export business in dollar volume, it's not unlikely that Vladimir may be off on a third trip around the world shortly.

The major trend Vladimir has noted among his 40 or more international accounts is the increased use of radio and tv during the past two years. "For the first time in the 15-year history of this agency, some 35% of our total billings are in the air media," he told SPONSOR. "We're on the air in 14 countries."

Use of air media varies from advertiser to advertiser and from market to market. But generally, where the budget permits, Vladimir recommends sponsorship of programs rather than announcements.

"These programs may be based upon scripts that we send along but they're locally produced under the supervision of one of our 65 associate agencies."

These associate agencies do more than just supervise programing for Vladimir accounts. If an ad is intended for an Arabic newspaper, for example, it is likely that the original English copy (written in the United States) would be translated by the associate agency.

Since Latin America is, however, the biggest export market for Vladimir clients, the agency employs several Spanish copywriters in New York year-round, to write ads and commercials for such large international advertisers as Pillsbury, Mennen, Nash, Standard Oil Co. of California, International Cellucotton.

"The spending of international advertisers in particular markets varies tremendously from year to year," Vladimir explained. "Besides the usual factors of market potential and distribution, the international advertiser guides his budget by government restrictions, trade control, foreign exchange. The market most recently affected by one of these factors is Mexico, which was one of our most important markets until the Mexican Government devaluated the peso April 18. This makes it harder, of course, for Mexicans to buy American products."

Vladimir's favorite leisure-time occupation? Collecting coins from all over the world to keep the feel of traveling fresh. ★ ★ ★

(See International Radio-Tv Section, page 41)

# It's a Happy Marriage!



*(You can tell  
by our Pulse)*

IT'S been a wonderful year—this first year of KQV's association with CBS Radio. Naturally our ratings are up—and our "Pulse" beat gets stronger with each successive report.

Since last August, KQV has led all other stations in program "Firsts" in Pittsburgh, according to Pulse Surveys. This margin of leadership continues to grow with each survey.

And *now*, on this happy anniversary, the latest Pulse Survey of our Half MV/V area—covering all or part of nine rich, suburban counties—and including 25 stations . . . shows that—

*—KQV's ratings outside of Pittsburgh coincide almost perfectly with KQV's top Pittsburgh ratings!*

Certainly we hope our union will be blessed with many—happy clients. All you have to do to share in the bliss is ask a KQV salesman or your Raymer man.

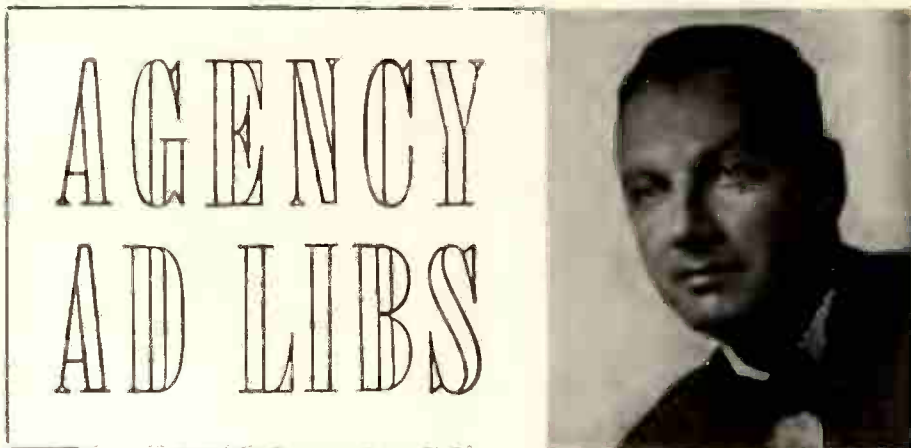
**KQV**  
CBS Radio IN PITTSBURGH

W&D 5257

National Rep: **PAUL H. RAYMER Co.** New York • Chicago • Detroit • San Francisco • Hollywood • Atlanta • Dallas



Thomas D'Arcy Brophy  
(Chairman)  
Kenyon & Eckhardt, Inc.



(Continued from page 16)

**LIKE MOST  
"Newsworthy"  
ADVERTISING  
EXECUTIVES  
MR. BROPHY'S  
LATEST  
BUSINESS  
PORTRAIT  
IS BY ...**

*Jean Raeburn*

Photographers to the Business Executive  
565 Fifth Avenue, New York 17—PL 3-1882

on to state that the luxury price of one hour on NBC's New York outlet would be jumped from \$2,000 to \$2,800. The price today, for those who don't know, is \$6,200.

Bob Hope made the plunge into the new medium as a result of which theatre exhibitors made a squawk that he was biting the hand that fed him. An ex-NBC executive was quoted as saying this point of view was silly—that it was radio which gave life to Hope, not movies.

Other stories of interest concerned the fact that local stations were beginning to program tv during the daytime thus adding to the rapidly mounting headaches of radio. And a big black headline on April 12 proclaimed that the FCC still liked CBS' color techniques.

However, what was as telling as anything revealed in these editions of *Variety* was the list of agency personnel whose names were stapled to the cover of each issue—folks in those days who were concerned with broadcast media and to whom the copies were routed.

Of the 15 names, the top three represented management interested in all media and still with the company. Of the next 12 only five are still here, the remaining seven dispersed as it were to the four corners of the tv map.

This gives at least a clue to one of the advertising business' big problems and one which is still with us—trying to maintain some semblance of stability in a medium that seems to defy it. Some of the good gone guys (on the list) got new jobs. I recall, at triple their take merely on the basis that they knew a barn door wipe from a barn door. But today these chaps, who took the fastest buck and couldn't back it up, are in trouble. I hear about them often.

There are others who grew up with the business and enhanced their knowledge. These are still doing fine. Which proves that life can be beautiful—even on tv. ★ ★ ★

**Letters to Bob Foreman are welcomed**

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.



# You've Got to TALK THEIR LANGUAGE to SELL 'EM!



That's why America's top independents are doing such a good selling job for national advertisers everywhere. Independent radio stations *never stop* catering to local tastes, talking to their listeners in everyday, familiar terms that sell more because they are more understandable.

more believable!

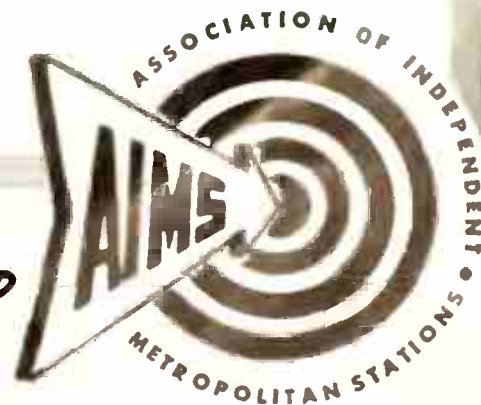
If you too want to achieve better impact for your selling message, contact any one of the top independent stations listed below. All are staffed with powerful local personalities who know their market. can put across your story.

## These Top Independents Can SELL THEIR HOME MARKETS!

<b>WCUE</b> — Akron, Ohio	<b>WMIL</b> — Milwaukee, Wisconsin	<b>KREM</b> — Spokane, Washington
<b>WCOP</b> — Boston, Mass.	<b>WKDA</b> — Nashville, Tennessee	<b>WTXL</b> — Springfield, Mass.
<b>WDOK</b> — Cleveland, Ohio	<b>WAVZ</b> — New Haven, Conn.	<b>KSTN</b> — Stockton, California
<b>KMYR</b> — Denver, Colorado	<b>WTIX</b> — New Orleans, La.	<b>KSTL</b> — St. Louis, Missouri
<b>KCBC</b> — Des Moines, Iowa	<b>KBYE</b> — Oklahoma City, Okla.	<b>WOLF</b> — Syracuse, New York
<b>WIKY</b> — Evansville, Indiana	<b>KOWH</b> — Omaha, Nebraska	<b>KFMJ</b> — Tulsa, Oklahoma
<b>KNUZ</b> — Houston, Texas	<b>KXL</b> — Portland, Oregon	<b>KWBB</b> — Wichita, Kansas
<b>WXLW</b> — Indianapolis, Indiana	<b>KITE</b> — San Antonio, Texas	<b>WNEB</b> — Worcester, Mass.
<b>WJXN</b> — Jackson, Mississippi	<b>KSON</b> — San Diego, California	<b>CKXL</b> — Calgary, Alberta, Canada
<b>KLMS</b> — Lincoln, Nebraska	<b>KYA</b> — San Francisco, California	<b>CKNW</b> — Vancouver, B. C., Canada
<b>WKYW</b> — Louisville, Kentucky	<b>KEAR</b> — San Mateo, California	<b>CKY</b> — Winnipeg, Manitoba, Canada
<b>WMIN</b> — Minneapolis—St. Paul, Minn.	<b>KOL</b> — Seattle, Washington	

They are all members of AIMS — Association of Independent Metropolitan Stations — each the outstanding *independent* station in a city.

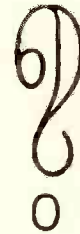
**Aim for BULL'S-EYE results...with the AIMS GROUP**



# SPONSOR Asks...

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

## How can a sponsor best utilize overseas radio and television



### THE PICKED PANEL ANSWERS

#### COMBINE TALENTS, IDEAS

By Paul Talbot

President, Fremantle Overseas Radio & Television



A sponsor will assure himself of the best programming in international markets if he takes advantage of the talents available in export markets and combines

them with ideas and materials from the U. S.

In other words, he may handle his programming as he does his consumer export items—a good basic American product presented in an attractive local package.

Neither the "everything must be done locally" approach nor a system by which a complete "foreign" program is supplied to an export market is, in my opinion, a satisfactory answer. If everything is done on a local level, the advertiser is needlessly cut off from the talent and experience of the U. S. broadcasting industry. On the other hand, there are dangers in sending a ready-made package from the States—in addition to the obvious language problem, there are local tastes and customs to consider.

Naturally, feature films, some dramatic tv film shows and radio transcriptions can be used as they arrive from the U. S., but the high-rated shows usually have a local flavor. For example, a successful children's show in Mexico employs the talents of a popular local mistress of ceremonies, who introduces and narrates American cartoons and documentary films.

In Puerto Rico, the top sports quiz is based on a stateside show and both script and sports action film are supplied from New York, but the quizmaster and contestants are local. The No. 1 tv show in Great Britain is a British production of the successful U. S. program *What's My Line*. And in radio, the most universally accepted U. S. show is *Superman*, which is produced with local variations in 18 countries—a good basic American product presented in an attractive local package.

#### USE NATIVE LANGUAGE

By Edward J. Stern

President, Export Division, Ziv Tv Programs



We, of the Export Division of Ziv Television Programs, Inc., have found, after costly experiments, that "the answer to the best way of using television abroad" is met by the use of film television programs.

Take Spanish, for instance. We contacted stations, agencies, local and international advertisers to determine whether they preferred entire Spanish dialogue and sound tracks or merely Spanish subtitles. The results: All preferred entire Spanish dialogue and were willing to pay the necessarily higher price. Today our programs: *Cisco Kid*, *Boston Blackie*, *Favorite Story*, *The Unexpected*, *Mr. District Attorney*, *Yesterday's Newsreel* are all in Spanish and are sponsored by many of the greatest names in international advertising—General Electric, American Airlines, Borden's, Lucky Strike

Cigarettes, British-American Tobacco, Ford, Westinghouse, Pet Milk — to name a few — and a host of local sponsors.

The sponsor abroad, as in the United States, is vitally interested in obtaining maximum results for each dollar spent in the television medium. Here is where syndicated film television, in the language of the country, does the job. We have found our open-end foreign language tv series afford the sponsor an opportunity to give his audiences top-budget shows, with name stars, at a price he and the market can afford.

Many of the same problems exist for the foreign tv sponsor as exist here. The lack of local talent in most areas, the high cost of producing live shows and the knowhow and cost of merchandising the program are common problems to American and foreign advertisers alike. The use of Ziv's proven exploitation material abroad, in the language of the country, is proving as successful as it has been in the United States. Included are point of sale pieces, publicity releases, mats and other items for the sponsor at little cost because of the large quantities that are turned out.

Television sells merchandise—and it is growing by leaps and bounds in many foreign countries. We found that television fills a much bigger entertainment need in foreign markets than in the U. S., as the average American has more opportunity for entertainment outside of the home than exists in foreign markets.

It is interesting to note that today, after our shows have been running in many overseas markets we find these stations, agencies and local sponsors as well as the local representatives of international sponsors are most enthusiastic about the ratings and results these programs are achieving for them.

## KNOW CUSTOMS, HABITS

By A. L. Beyer

Vice President, Robert Otto & Co.



With the extensive growth of radio in markets abroad, more and more advertisers have found this medium can produce excellent results. Television, on the other

hand, restricted to fewer markets and smaller audiences, can also when properly used produce sales.

**Radio**—In many markets the usual tried and true methods of measuring audience, station and program popularity are available through ratings based on periodic surveys. Where these surveys are available provided within the advertising industry, they can be used for determining types of audiences, station popularity and all other factors to determine the best radio buy for the advertiser and his product. It is where these facilities are lacking that more ingenious means must be used for evaluating the radio stations and their audiences. Customs and habits of the people are helpful for the indications in most countries in order to determine their radio listening habits. Knowing, for example, the hours of retirement at the end of the day—and this varies from country to country—one can determine when an evening program is timely. One significant method of selecting stations, as well as best times of broadcast, is to study the programing of well-known advertisers who conduct surveys.

**Television**—The response to television after its introduction into those countries where it is already operating has been even more startling than in this country. Because the cost of television receivers is relatively higher in terms of local purchasing power than here in the United States, the television audience is comprised of the higher-income groups.

Of course, the average number of viewers per set is much higher, but the householder who controls the purchases can be considered in the wealthier group. An outstanding difference between radio and television to the advertiser's advantage is the less crowded commercial programing. Advertisers using this medium have found the results satisfactory and are using television more and more extensively.

"Lights"  
"Camera"  
"Action"

and PROCESSED BY  
**MOVIELAB**

FOR THE FINEST FILM PROCESSING **IN THE EAST** — FILM MEN WHO KNOW SAY **"IT'S MOVIELAB"**

Here—at MOVIELAB . . . efficiency and perfection are the rule. Producers, directors and technicians have at their fingertips the very best in up-to-the-minute equipment necessary to modern FILM PROCESSING techniques.

### ROUND THE CLOCK SERVICES

- Negative Developing • First Print Department
- Ultra Violet & Flash Patch Track Printing
- 16mm & 35mm Release Printing
- Quality Control • Title Department
- 22 Cutting & Editing Rooms.

FOR COLOR

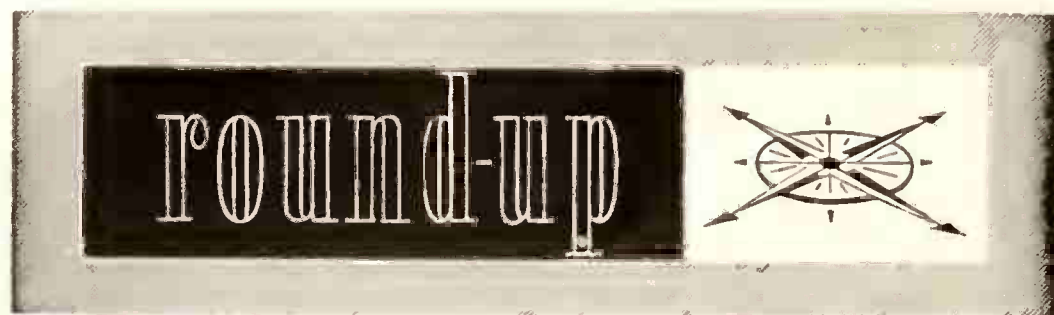
it's

*Rainbowlab*



**MOVIELAB FILM LABORATORIES, INC.**

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



### Phoenix tv stations band together to survey market

The Phoenix market is growing and changing fast. According to *Consumer Markets* 1954 it's now forty-fifth in population and retail sales. And since the last census in 1950, population in the area has increased nearly one-fourth.

To find out more about this changing population the three Phoenix television stations—KPHO-TV, KOOL-TV and KTYL-TV—organized a Survey Committee which worked closely with the Arizona State College. During last January a survey of the market was made and results of the study were recently published by the college in a 20-page booklet.

The report covers not only population characteristics and television set

saturation but also radio listening and newspaper reading.

According to the report, there were 116,000 homes in the Phoenix primary tv signal area on 1 January 1954. Of these, 84,200 had tv sets. However, about 2% of the homes had more than one set so that there were an estimated 86,200 tv sets in the market.

Television program preferences differ significantly from radio program preferences. Tv owners like sports events, comedy and dramatic programs best. Radio listeners (both tv and non-tv owners) prefer news and music.

The survey indicates that 97% of the homes in the area have radio sets, with an average number of 1.83 sets per home. ★ ★ ★

### Television pioneers put plaques on display

Displaying their television pioneer plaque are Aldo De Dominicis (l.), secretary and general manager, and Patrick J. Goode, president of WNHC-TV, New Haven. The award was one of 108 made to pioneer tv broadcasters at a banquet given in Chicago by SPONSOR. The inscription on the plaque reads, "It takes vision, initiative, courage and backbreaking effort to be a pioneer. The industry applauds you." ★ ★ ★



De Dominicis (l.) and Goode holding award

### Academy award: Art Directors medal goes to Academy Productions for art commercial

The four pictures below are from a new commercial which won the New York Art Directors Club "Gold Medal" award at the association's annual show.

Commercial uses modern art forms (also see "Modern art comes to a tv commercial," SPONSOR, 14 December 1953, page 12). It was made for Ballantine Beer & Ale by Academy Productions, New York and Hollywood. Agency: J. Walter Thompson.

In the first picture are three Ballantine bottles. They

change into the Ballantine three-ring trademark, and the three rings change into various other forms (pictures two and three). The last picture represents Ballantine being poured into a goblet.

There is no talking in the commercial (except at the very end when Mel Allen reads a brief tag line). The Ballantine jingle is sung throughout the film, however. The commercial is not on the air yet, but plans are being made for its telecasting, possibly by late summer. ★ ★ ★

### Du Mont TeleCentre has 'largest' studio in East

Du Mont Television Network's \$5 million Tele-Centre, containing what the network describes as the largest studio east of Hollywood, officially was opened a fortnight ago with appropriate fanfare. About 200 advertisers, agency executives and newsmen were guests at a special luncheon at the dedication of the Tele-Centre.

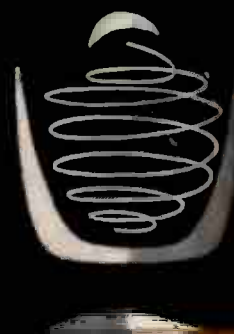
The structure has 2.5 million cubic feet of space, is completely air conditioned, is equipped for live, film, teletranscription and compatible color tel-



Modern TeleCentre rebuilt from Opera House

ecasting. The building is seven stories high and one of the studios, No. 5, is big enough to contain a three-ring circus and "fly" the largest sets ever used on tv. The big studio measures 110 x 80 feet and is 40 feet (three stories) high. A freight elevator, big enough to hold an elephant or a 20-foot cabin cruiser, opens directly onto each studio which eliminates the necessity of trucking props and scenery through corridors. Other features include 16 star dressing rooms and eight chorus-type rooms, each room fully equipped.

At the dedicatory ceremonies, New York Mayor Robert F. Wagner, Dr. Allen B. Du Mont and other city officials and civic leaders spoke.

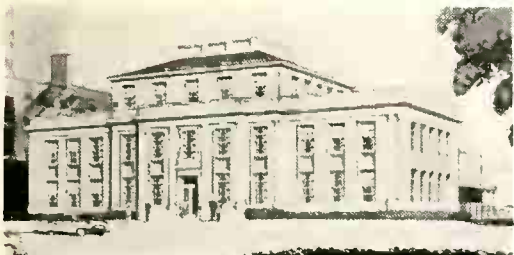


**Detroit's WJBK-AM-FM-TV building new studios**

A new studio and office building is being planned for WJBK-AM-FM-TV, Detroit. George B. Storer Sr., president of the Storer Broadcasting Co., said the new building will be located across from the New Center Bldg., near the General Motors and Fisher buildings. Construction will begin within a few weeks.

One of the tv studios will be so large that cars and trucks can enter it through one side of the building, drive into the studio and leave through the other side of the building.

The structure will be set back from the street intersection and the grounds will be landscaped. Other features of the building: a diesel-driven generator which can supply full power to the building in event of an outside power



WJBK's new home will be in Georgian style

failure, an underground passageway which will connect the Storer stations with the New Center Bldg., Fisher Bldg. and GM Bldg. and a dining room and galley on the third floor. ★ ★ ★

**Briefly . . .**

After 22 years since leaving his university studies, Bill Neill, head of technical operations for WFMY-TV, Greensboro, N. C., is going back to college. It's part of the station's policy of keeping its staff up to date in both programming and engineering developments, WFMY-TV told SPONSOR. Neill will study color television this summer at Pennsylvania State U.

\* \* \*

When WLW-A, Atlanta, dedicated its new station earlier this month it held a four-day open house for Atlanta viewers. The new building for the tv outlet has 36,000 feet of space, 50 offices and two extra large studios (one holds 300 people). Guests (who included Georgia's Gov. Herman Talmadge) had a chance to win door prizes, among which was a new convertible car, by writing a slogan for the station. ★ ★ ★

**NOW**

**220,000 WATTS**

ON

**WBNS-TV**

CHANNEL 10

COLUMBUS, OHIO

**Powered to serve the most with the best in TV viewing**

- \* Covering 33 Central Ohio counties equalling 14,441 sq. miles.
- \* With a circulation of 423,000 sets.
- \* Over 21½ billion dollars of effective buying income.

*Let WBNS-TV prove their strength by increasing the power of your sales message in this bigger than ever rich market.*

• MATERIAL SOURCE  
Sales Management Survey of Buying Power '54  
Television Magazine  
CBS-TV Nielsen



**WBNS-TV**

COLUMBUS, OHIO • CHANNEL 10

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

## INTERNATIONAL

(Continued from page 12)

the greatest target for American export spending next to Canada. Though national resentment occasionally flares up in the form of trade restrictions or government-manipulated exchange rates (e.g. devaluation of the Mexican peso on 18 April 1954), the market potential of Latin America has barely been scratched by the majority of U.S. exporters. Further, the national income of most Latin American countries is strongly on the upswing,

giving these countries increased purchasing power.

Ever more important as means of reaching the Latin American consumer are both radio and tv. In commercial radio-tv countries of this hemisphere, station operation is generally more like that in the U.S. than anywhere else in the world.

**II. Radio:** Multiple-spotting has long been the plague of Latin American radio.

At the third general assembly of the

Inter-American Association of Radio Broadcasters last June in San Juan, Puerto Rico, the Standards Committee took a big step toward solving the problem: The maximum time allotted per station break in Latin America, according to the association, is now set at three minutes.

While this is still twice the time allowed by the NARTB, the new Latin American standard is a significant step towards uniform station operation. It further insures the American advertiser against having his commercial buried among numerous other commercials, as the case may have been a few years ago.

The growth of radio set ownership in Latin America has continued at such a rate that an executive of National Export Advertising Service calls radio "the single most important medium for reaching a mass audience in Latin America."

Most spectacular of new Asian radio operations is Radio KUAM in Guam, which, after three months of operation, already boasts three times the revenue anticipated in its statement to the FCC. This market of 85,000 people has a 25,000 set penetration.

In Europe Radio Luxembourg, which reaches most of France, Belgium and Great Britain, continues to be a favorite means of reaching these markets. This station has been SRO since 1949.

**III. Television:** One of the newest developments in Latin American tv is the availability of Spanish-dubbed American film programs to supplement live local programming. Ziv International, which began dubbing seven of its properties into Spanish some eight months ago, is now considering dubbing into other languages for telecast in Europe. (For story of sales results derived from one Ziv International film, see case history on page 45.)

Another method of exporting popular American film properties is the method developed by Paul Talbot, president of Fremantle Overseas Radio & Television. It is a combination film and live type of programming, with an American film narrated by a local Spanish, Portuguese, Japanese or Italian announcer, depending upon the market. On XEW-TV, Mexico City, for example, Philco and TWA sponsor *March of Time*, through Fremantle.

A salute to SPONSOR in  
its efforts to further  
a better understanding and  
use of Latin-American broadcasting

## RPC Network

Panama's only National Network

U. S. and Canadian Sales Office:

Caribbean Networks, Inc.

200 West 57th St.

New York 19, N. Y.

with a Mexican news commentator cut in live to narrate or combine live interviews with the half-hour film show.

Most interesting aspects of European television are (1) the recent development of Telesaar, a commercial tv station telecasting in German now but planning to telecast in French beginning in fall 1954; (2) the possibility that British television may go partly commercial.

**IV. Sponsors:** The advertising experience of Monsavon-L'Oreal, largest French soap and toiletries manufacturer, is proof both of the hard-selling competition the American advertiser faces in foreign markets and of successful use of local air media in a foreign market by a foreign advertiser.

Until three years ago Monsavon ranked third in soap sales in France behind Cadum and Palmolive. Today, as a result of a 100% radio and movie advertising budget, Monsavon is the leading soap in France, with 1953 sales exceeding \$30 million.

Here's how George Glass, director-general of Monsavon-L'Oreal, tells the story:

Monsavon-L'Oreal is a company with three divisions: Monsavon, the soap company, which originated in 1932; Dop shampoos and toiletry products, developed in 1935; L'Oreal beauty parlor products, which date back to 1907. The firm's \$3 million advertising budget for 1953 breaks down this way: 35% radio (mostly Radio Luxembourg); 30% movie advertising; 35% posters, point-of-sale and some newspaper ads.

On Radio Luxembourg alone Monsavon-L'Oreal sponsors a half-hour show and two quarter-hour programs weekly, plus a 10-minute show each day.

"Our radio advertising and the heavy merchandising of it by Radio Luxembourg can take the main credit for our growth during the last three years," Glass told SPONSOR.

This combination merchandising-broadcasting effort is Radio Luxembourg's self-liquidating *Radio Circus* (see picture page 42), a traveling circus with 5,000 seating capacity, which visits a different town in France and Belgium every day. It is from the amateur musical show which follows the circus performance that the firm's half-hour taped show is taken.

Today Monsavon-L'Oreal has not

only the best-selling soap in France, but claims 80% of the entire shampoo market of the country.

**V. Tips:** In export advertising even more than in U.S. advertising there is no set rule for achieving success. However, beyond the advertiser consensus that it is essential for an American firm to work closely with its export agency, U.S. reps of foreign stations and management of these stations themselves, here's a basic guide to sound use of foreign radio and tv:

1. Don't judge foreign radio and tv according to what you saw on your last junket five years ago. The strides, particularly in Latin America, have been tremendous.

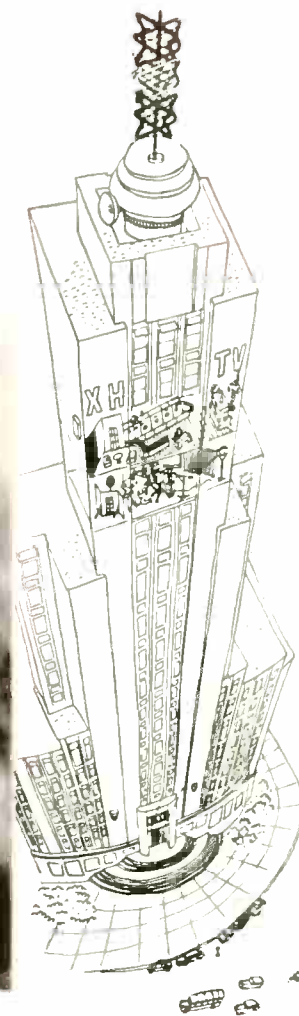
2. Think in terms of programing buys. Abroad, like in the U.S., radio or tv programs give a sponsor stronger brand identification.

3. Don't insist upon a blanket commercial theme for all your export markets, or you may limit the use of your product. In Venezuela, for example,

(Please turn to page 78)

# XHTV

Channel 4



# MEXICO

The first TV station in

Serves Mexico's largest single consumer market covering an area with a population of over 4,000,000.

TELEVISION DE MEXICO, S. A.  
Plaza de la Reforma 2 Mexico, D. F.

# BUY KTVU

WITH A

## 3 MARKET VIEW

---

**1 SACRAMENTO**  
*POPULATION* ..... **314,200**

**2 STOCKTON**  
*POPULATION* ..... **230,000**

**3 MODESTO**  
*POPULATION* ..... **143,600**

**A**DD contiguous counties — presto another million plus  
market with 100,000 plus UHF homes.

**N**ATIONS most powerful — 525,000 watts on the air power.  
“Half a million watts from half a mile in the sky”

**KTVU—** **36 NBC-TV STOCKTON, CALIF.**  
Represented by **★ ★ ★**  
**GEORGE P. HOLLINGBERY CO.**



Main table containing TV program listings for Sunday through Saturday, organized by network (ABC, CBS, DuMont, etc.) and time slot. Includes program titles, times, and station call letters.

the ONLY station that gives you 1,083,900\* TV HOMES for the cost of only 399,400\*!

WSTV-TV STEUBENVILLE-WHEELING logo and map showing service areas: PITTSBURGH (33 miles from tower), CANTON (48 miles from tower), and YOUNGSTOWN (50 miles from tower). Includes text: 'Biggest Bonus Market in TV' and 'Biggest Key to the'.

No other station gives you a TV buy like this! Powerful WSTV-TV offers you rates based on only the 399,400 TV homes in the Steubenville-Wheeling market—52nd largest in the country. But you get a bonus of the 9th largest market—684,500 additional homes—because WSTV-TV beams a clear, primary signal right into Pittsburgh! Right into Canton, Youngstown and many other industrial cities in the area, too!

NOW! FULL POWER (230,500 Watts) from our 831 ft. MOUNTAIN-TOP TOWER (2.041 ft. above sea level).

WSTV-TV STEUBENVILLE-WHEELING logo with statistics: 'BIGGER than SAN FRANCISCO (812,150 homes)', 'BIGGER than WASHINGTON (580,000 homes)', 'CBS Research', and 'ANOTHER AVERY KNODEL REPRESENTED STATION'.

Notes and explanations to help you use this chart. Includes details about program listings, time slots, and station policies.

Sponsors listed alphabetically with agency and time on air. Includes names like Admiral, Esprit, Wasey, etc.

Continuation of sponsor listings, including DuMont, Hoover, and other agencies and their respective programs.

Continuation of sponsor listings, including Procter & Gamble, RCA, and other agencies and their respective programs.

"The industry's largest, most dependable"

SPONSOR

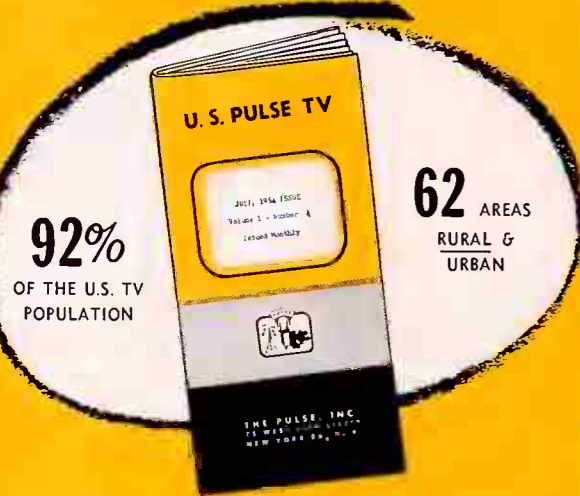
Daytime 28 June 1954

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 28 June 1954

SPONSOR

This month 117,000 families are being interviewed for next month's issue



Ironically, Pulse costs less than any of the cost-cutting methods trying to avoid the extra time and effort necessary for personal interviewing. You can always discuss Pulse ratings with confidence. Get free copy of the new "U.S. Pulse TV" and see

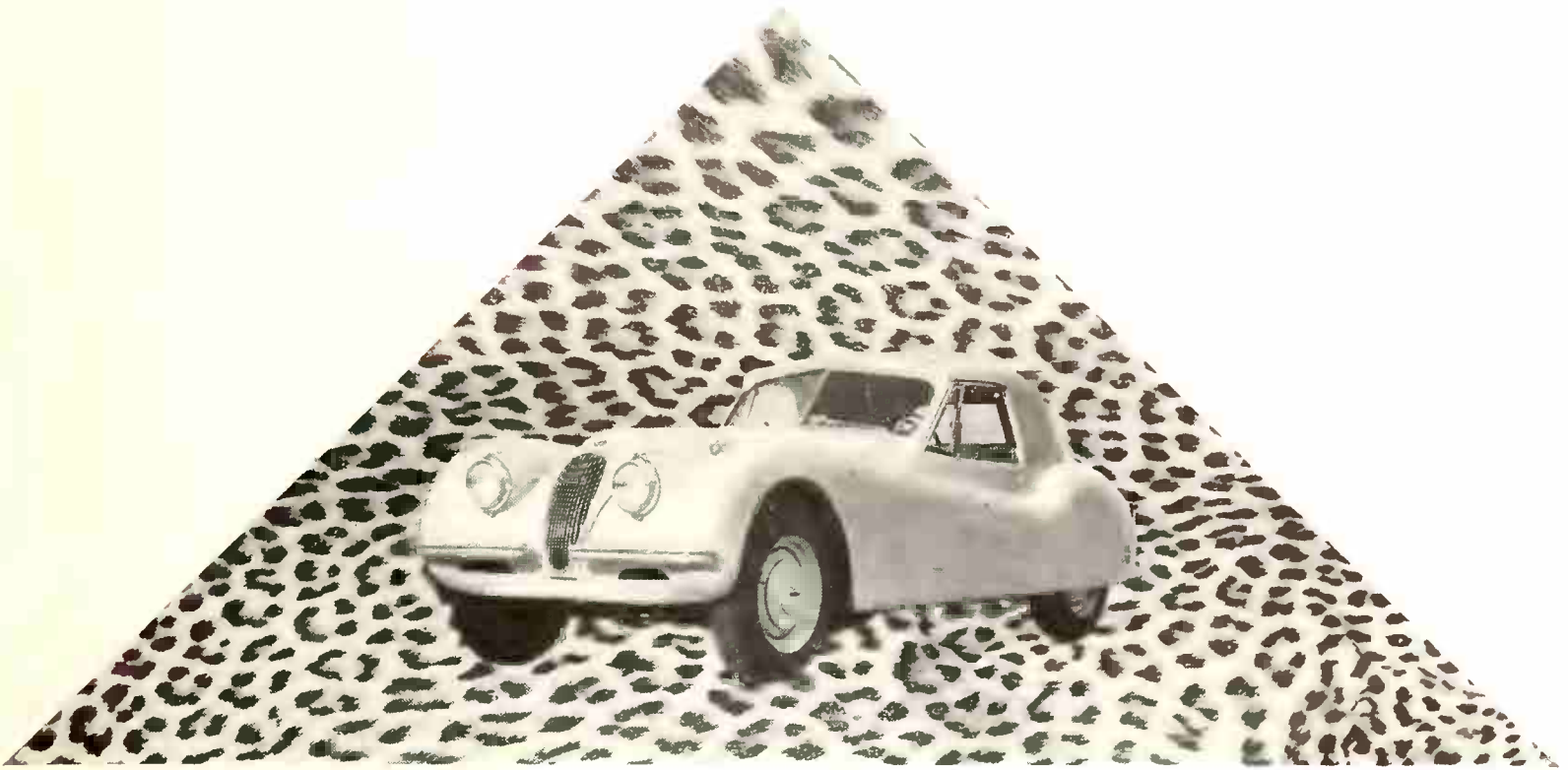


PULSE, Inc., 15 West 46th St., New York 36

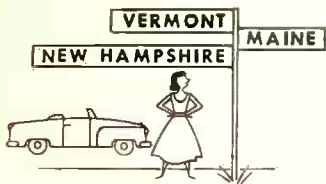
Table with columns for days of the week (SUNDAY to SATURDAY) and network abbreviations (ABC, CBS, DuMont, NBC). Each cell contains program titles, times, and costs.

Bonus from Mt. Washington TV

# \$3,900 JAGUAR SPORTS CAR

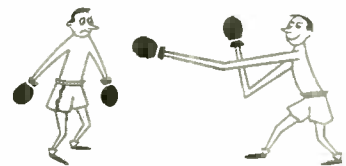


By using America's only "3-state one-station TV network" you can save the cost of a \$3,900 Jaguar sports car in fifteen weeks of a half-hour weekly program.



### COVERS 3 STATES

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire, and Vermont. On the air in August.



### WHAT A REACH

Covers virtually all the families local stations do. Reaches thousands of families they cannot reach. Costs 54% less than the combination of the 3 TV stations giving next best coverage.

CBS-ABC

Mt. Washington TV, Inc.

Channel 8

**WMTW**

Represented nationally by  
HARRINGTON, RIGHTER & PARSONS, Inc.

## FOREIGN CASE HISTORIES

(Continued from page 16)

tally, is not the simplest of routines, since airplane communication between some of the islands is only on a twice weekly schedule.

That the show has been a success is borne out by the immediate sales boost for Odorono, Northam Warren Corp.'s deodorant, and this in face of a relatively undeveloped deodorant market. Says Carl Seiffer: "We are selling not only the brand, but the deodorant habit, as well."

Despite the low cost of the program, Northam Warren Corp. has already noted a substantial increase in the first batch of orders to follow *Jennifer's Journal*. In fact, the show is currently being used to introduce another Northam Warren product into these markets, Cutex Stayfast lipstick.

Distributors of the Northam Warren Corp. products have expressed their support of the show by writing letters to the company. One Jamaica distributor went out on his own and made the following offer after he heard the program for the first time: The first listener to call the station after hearing the program and report what products were advertised would receive a Cutex Club Kit Manicure Set as a prize. The station reported that 50 calls came in within 15 minutes.

"This show has built recognition for Northam Warren products the way isolated commercials never could have," Carl Seiffer told sponsor. ★ ★ ★

## INTERNATIONAL

(Continued from page 69)

Quaker Oats are used as a base for soup and in "refrescos," a health beverage.

4. Don't apply U.S. standards to the programs you sponsor in foreign markets. In Latin America, for example, the serial drama is as popular at night as it is during the day and reaches a mixed audience.

Here are some tips about Latin American radio from Fernando Eleta, president of the RPC Network, Panama:

1. Consider the Caribbean area as a unit which, because of its geographic proximity to the U.S., tends to be more liberal socially than the South American republics.

2. The taste in serial dramas in Latin America is uniformly for spicier, sexier and more eventful stories than those broadcast in the U.S.

3. Jokes based upon housework are considered taboo.

4. The best nighttime shows are generally still serial dramas, because of the expense involved in importing sufficient talent to prevent a variety show or situation comedy from becoming tedious. ★ ★ ★

## TRAILERS ON TV

(Continued from page 40)

cate the public to the advantages of trailer living, the advertiser can't expect to see immediate results from his campaign. Buying a home is a long-range business, at best, and with trailers the sales process is apt to take even longer. Smith had to be willing to sign a tv contract with the knowledge that it would be some time till results were apparent.

"I wanted a program that would sort of nudge people and remind them about trailers," he said, "and then get them interested enough to come around and see how they look in the flesh. I didn't expect any earth-shaking results right away."

Nevertheless, just as an informal check on tv's effectiveness, after Smith signed the show he started casually asking people at the lot what had made them stop by. "Right after we started using the program," he told SPONSOR, "quite a few people told me they'd heard about it on television. Today, I'd say over 50% of the people who visit the lot come because of tv."

The nature of the product itself dictated the general outline of the tv campaign, Smith explained. You can't sell people on a general idea—the desirability of trailer living—with 30-second or minute announcements unless they're scheduled very frequently. Smith felt. He figured that an effective announcement drive would cost virtually the same amount as a weekly half-hour show. But announcements would not give him as good an opportunity to carefully develop a series of sales points to the audience within a given time span. The show enables him to demonstrate many facets of mobile living within the 30 minutes that a given audience is tuning in.

Smith picked a Western-music show format because of its broad appeal to the kind of person who surveys show is the best prospect for a trailer—the member of the middle class. The show costs him \$890 weekly, or a total of \$46,280 a year (assuming that it takes no hiatus). That's about 85% of Smith's total ad budget. The program was bought through Cornell Advertising, in Westfield, N. J. Account executive is Jim Kjelmark.

Harmony Ranch has the folksy music—and humor—to appeal to the middle class viewer. It's built around M.C.

**In New York ...**  
 An address of traditional distinction between Fifth Avenue's smart shops and Broadway's gay white way.

**At the Center of Convenience!**

Choice of particular travelers as the ideal home-away-from-home! Singles from \$4.50 per day. Also, doubles and suites. Many suites have kitchenettes.

Celebrated "International Room"  
 Air-Conditioned "Fiesta Bar"  
 Tel. Circle 7-1900

**HOTEL GREAT NORTHERN**  
 118 WEST 57th STREET ★ NEW YORK

500 Rooms, all with bath  
 Television if desired.



# WERD


in **ATLANTA**

Your best buy in one of America's great markets — continues to build new sales at low cost — delivers a vast audience devoted to the programming pioneered by the management of **WERD**, 1000 watts. 860 on the dial.

**and NOW under the SAME MANAGEMENT...**

in **BAYTOWN**  
**GALVESTON**  
and **HOUSTON** it's

# KREL



which has become as important a voice in the **Baytown-Galveston-Houston** area as **WERD** is in Atlanta. Inspired by its new leadership, **KREL** will be a bigger salesman than ever before. Along with popular new features it will continue to serve the **100,000 Spanish-speaking** people who look to **KREL** for the specialized programming they enjoy.

Don't overlook your new opportunities at **KREL**, 1000 watts fulltime.

Radio Division—Interstate United Newspapers, Inc.

*Represented nationally by* **JOE WOOTTON**

**J. B. Blayton Jr.**, *General Manager*

Announcer Bob Brown, 14-year-old singer Carol Mills, a three-piece musical combo specializing in Western music—and a trailer. The trailer serves as a backdrop for all the action during the entire 30 minutes and is also readily available for more intimate inspection during the commercials.

Smith's program format is based on sound reasoning. Western music, the national folk music of America, has been ascending in popularity in recent years: A growing number of popular tunes embody the Western motif, and many radio stations have always programmed live barn-dance (Western-hill-billy) music (see "Why sponsors hate to leave the Barn Dance," 3 May 1954). Smith's best prospects, according to surveys by the Mobile Home Dealers' National Association, are people with incomes about \$1,000 above the national average. Despite their need for mobility, they're typically middle class people with average tastes. Smith felt that the Western, one of the most popular song forms today, would have sure appeal to this segment of the population.

Actually the great majority of trailer prospects fall into the class of itin-

erant workers in such fields as construction, road building, theatrical work, as well as military personnel and retired couples with the yen for travel.

WATV is now thinking of trying to interest other trailer dealers, not direct competitors of Smith, in using kinescopes of the show.

The commercials themselves, done by Brown and Miss Mills, hammer home salient points about trailer living like mobility (easy maneuvering on the road is demonstrated as well as freedom of movement from one place to another); convenience, low rent, low tax rate, independence and easy payments.

Each show generally includes filmed shots of a trailer on the open highway making sharp turns at corners, going up and down hills to demonstrate easy maneuverability. These shots cost the sponsor only the price of the film; a WATV cameraman took the pictures. The show's cast appears in some shots, others just show the trailer. The films are used with live narration by the show's stars because Smith feels "people would get awful tired of looking at just one man and woman standing there all the time." In addition, Smith had glossy photographs made showing various interior features of the trailer, converted the pictures into slides at a cost of \$3 or \$4 per slide to use in the commercials.

The audience gets another look at the interior when the performers themselves conduct an inspection tour of the trailer stationed right on the set. On the tour Miss Mills may step into a closet to show how much room there is for clothing. Or, Brown may demonstrate the kitchen appliances.

The fact that trailers can be bought with a down payment is always mentioned on the shows, since at least 50% of Smith's customers buy on time. "We always say that trailers can be purchased like paying rent," he says, "with payments spread out over five years. And we point out that at the end of that time, you have something to show for your money, just like paying off a mortgage on a home."

Despite the nomadic habits of trailer purchasers Smith says he's never had any trouble getting bank financing for these mortgage deals. "Many banks have had experience with trailer financing, and make a specialty of it," he says. "These people don't move

around as often as you think. They're hard-working people whose occupation makes travel essential, not a bunch of gypsies." The Mobile Home Dealers' group has reported, on the basis of several surveys, that very few instances of defaults in bank payments have been recorded.

Smith has been on both sides of the teller's cage. For 20 years, up till 1948, he was in the banking field himself. His father started the trailer business in 1939, and when he retired the younger Smith took over.

Back when Smith Sr. staked out a lot on Route One, there was only one other trailer dealer in the state of Jersey. The industry itself was just beginning to be able to stand on its own four wheels at that time.

The mobile home industry developed out of the depression, with the need for transportation from place to place in search of employment, and for inexpensive living quarters while traveling. The first trailers were crude structures with no bath facilities and very little living space. Trailer living and camping out were virtually synonymous.

By 1940, however, a total of 10,000 units a year were being sold. During and after World War II trailer business began booming with the need to house families of military personnel.

★ ★ ★ ★ ★ ★ ★ ★

"Because people's ideas and desires change there is no formula for advertising—no slide rule. The people who have products to sell and we who write the advertising to make them sell—must know these changes to be successful. We not only should know them, we must be part of them."

JOHN S. WILLIAMS  
Vice President & Director  
Cunningham & Walsh, New York

★ ★ ★ ★ ★ ★ ★ ★

and subsequent housing shortages and high prices. Today, two million people live in 800,000 mobile homes across the country, according to Smith.

Today's sleek aluminum, fully insulated and completely furnished trailer with its modern shower and indirect lighting ranges in size from about 23 to 50 ft., is carefully designed to house all the essentials of comfortable living in a minimum of space.

Smith, like most of his competitors, carries a variety of models from different manufacturers including New Moon, Schult and Silver Dome trailers.

## TELEVISION

OR

## RADIO MANAGER AVAILABLE

*Previous experience*

**12 years Newspaper**

**15 years Radio**

**2 years Television**

*25 years with previous employer. For dossier with references and details write:*

**BOX . . . . . 628**

**SPONSOR** 40 E. 49TH ST.  
N. Y. 17, N. Y.

As the Song Might Have Been Written:

*'We KNEW they were comin'  
So we baked a cake'*

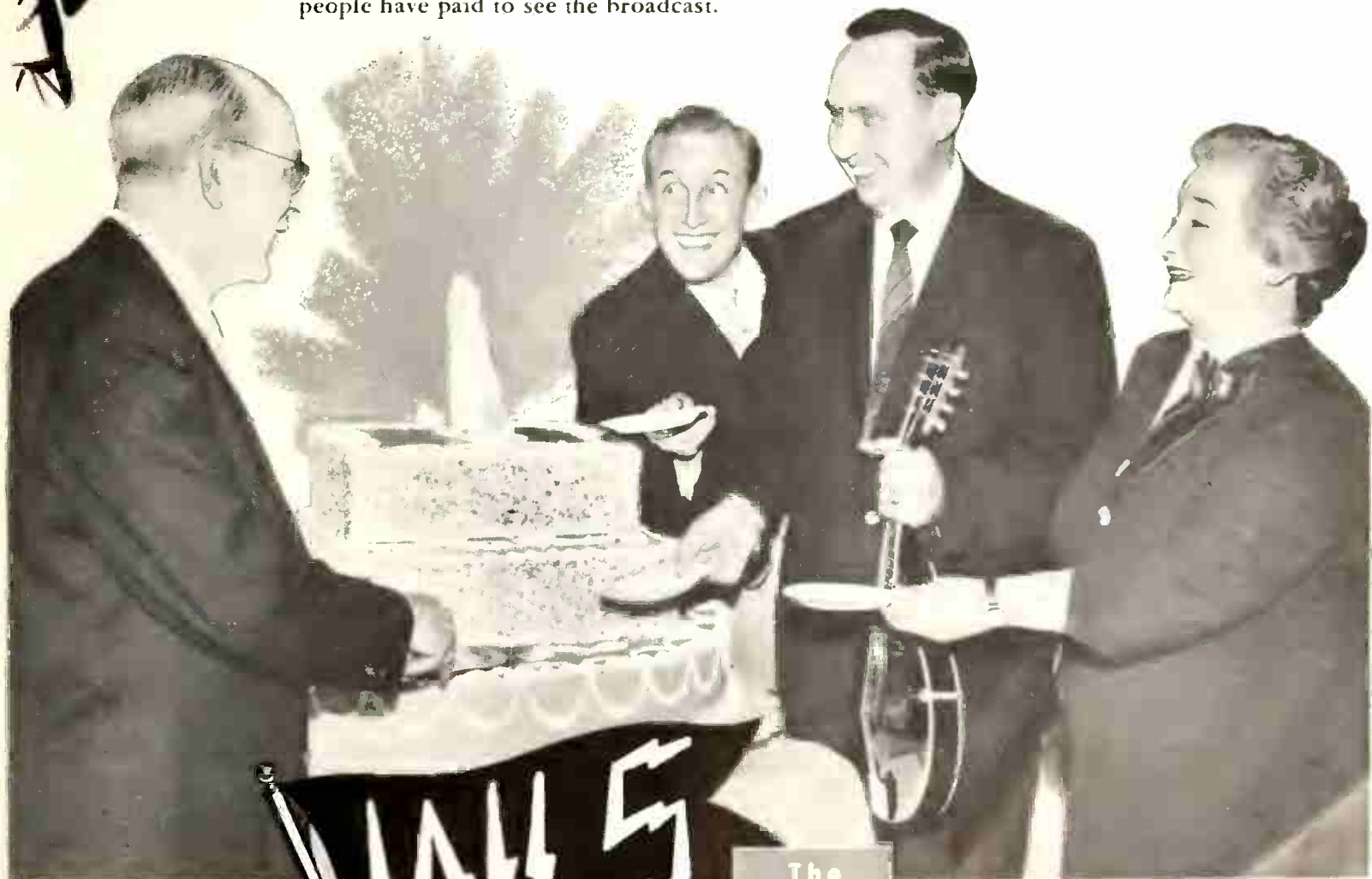


The WLS National Barn Dance celebrated its 30th Anniversary on April 24, 1954. In spite of pouring rain, the Eighth Street Theatre where the program is presented each Saturday night to a paying audience (90 cents for adults —45 cents for children) was again filled to capacity.

That is most gratifying—but not surprising. Such attendance is an every Saturday occurrence. Since the program was moved to the theatre stage in 1932 more than 2,360,000 people have paid to see the broadcast.



But popular as is the National Barn Dance, it is only one of the features that have made WLS a part of Midwest life for all its 30 years. Its programs entertain and inform—yes, but they also aid, advise, comfort. Its constant dedication to the interests of every home and every community has made WLS more than a radio station—it's made it a part of the lives—in the homes of these friendly, prosperous and responsive Midwest people. Ask us to tell you more.



Now Full Time . . .  
with Listener Loyalty  
that assures  
TOP RETURNS from  
Your Advertising Dollar



CHICAGO 7

The  
PRAIRIE  
FARMER  
STATION

James F. Edwards, WLS President, prepares to cut the WLS thirtieth birthday cake, while WLS stars Grace Wilson, Homer and Iethro step forward to make sure of their respective portions.

890 K.C. • 50,000 WATTS • ABC AFFILIATE—REPRESENTED BY BLAIR

28 JUNE 1954

At the present time the New Moon line is far outpulling the others—due to the not inconsiderable help furnished by a recent Lucille Ball-Desi Arnaz film, *The Long, Long Trailer*. Smith, as a matter of fact, was quick to seize his chance for extra promotion. A New Moon trailer, courtesy of Smith Trailer Sales, was stationed outside movie houses in the New York-New Jersey area where the film was playing. Signs on the trailer promoted the television show.

Smith's only other air effort pre-

vious to the *Harmony Ranch* show consisted of an announcement campaign on a Newark radio station several years back. The campaign did not produce enough results to warrant a continued radio effort. Smith felt. He attributes his lack of success with radio to the fact that the drive was held for too short a time to be effective.

As far as Smith knows, none of the 20 or so trailer dealers within a 30-mile radius of his location are using live radio or television shows, although some have sporadic announcement

drives. The trailer industry as a whole in the U.S. was advertised on television about a year ago when the Mobile Home Manufacturers Association bought participations on NBC TV's *Today*. Trailer living *per se* was promoted.


One indication that Smith's use of local television is unusual in the trailer industry is the fact that a representative of WATV, Doc Morris, was invited to attend the MHMA convention last year after news of the program had gotten around. Morris was asked to appear with Herb Smith at an executive session and describe the program's format and techniques.

Most dealers throughout the U.S. advertise in industry magazines like *Trailer Dealer*, or in the classified pages of local newspapers and telephone books. Many, in addition, get leads as a hit-or-miss proposition from ads in the MHMA magazine. Each of these ads is geared to pull queries through the use of coupons, and the mail is directed to the dealer closest to the coupon signer's home. The dealer then goes after the prospect with a personal call. ★ ★ ★

*There's no stronger  
Signal than*

# KAYR

(5000 WATTS)  
*in the rich upper Valleys  
of Southern California*



THE  
*Golden Voice*  
FROM THE GOLDEN LAND OF  
**APPLE VALLEY**  
AT  
**960**  
ON YOUR RADIO DIAL

*Studios in the*  
**APPLE VALLEY INN**  
APPLE VALLEY, CALIFORNIA  
Telephone **Victorville 5-390**  
Charles H. Cowling, General Manager

## WEEKEND RADIO

(Continued from page 35)

ond and third printing were necessary. At the end of the offer, 40,000 booklets had been requested by car owners who had heard the announcement as part of the WNEW traffic bulletins. Each booklet contained a solid commercial message for GMAC and resulted in several thousand traceable business contacts.

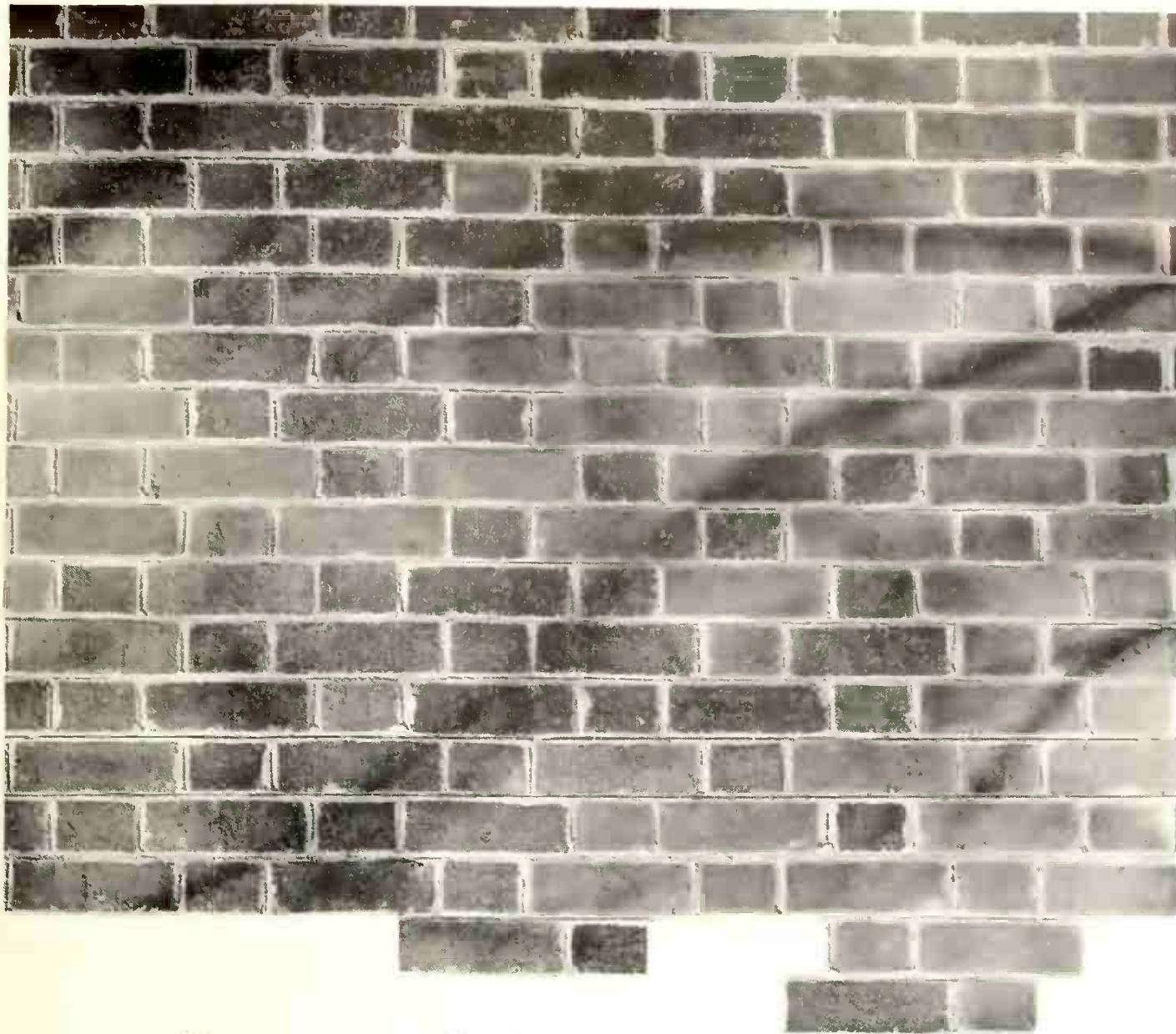
WTRF, *Bellaire, Ohio and Wheeling, W. Va.*: A local builder of pre-fabricated homes, Swift Homes, Inc., purchased 10 announcements on a recent Saturday afternoon and Sunday morning schedule in order to plug a new model home being shown.

No weekend newspaper advertising was used by the building firm.

As a result of these 10 announcements, more than 1,200 people toured the home before 10:00 a.m. on Sunday morning.

WTRF, a 1,000-watt (am) MBS station which also has a 20 kw. separately programed fm outlet, has a varied weekend radio schedule beamed at the 72,048 radio families in its area. On Saturdays, the station concentrates on





## The South's Golden Dirt

A golden belt of clay and shale crosses the Prosperous Piedmont. It is converted into payrolls and profits by a growing burned clay products industry. Enough brick are produced in this area each year to stretch across the continent 23 times. North Carolina brick are used to build homes, offices and factories from Maine to Florida.

Modern brick plants help pad payrolls for the 1,700,000 people in WFMY-TV's 31-county coverage area of North Carolina and Virginia. Industry and agriculture combine to give people in the Prosperous Piedmont over 2 billion dollars to spend each year.

WFMY-TV has been selling products in the Prosperous Piedmont since 1949. Let your H-R-P man tell you the profitable sales stories of products teamed with WFMY-TV.

You can strike gold, too, in the Prosperous Piedmont. Call your H-R-P man today.



Basic Affiliate

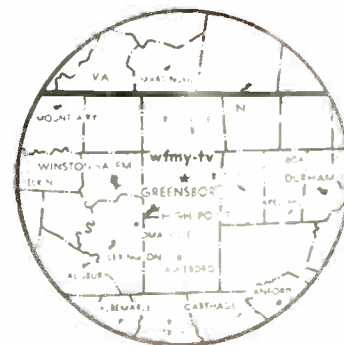
# wfmy-tv

## Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.  
New York — Chicago — San Francisco



baseball, music, shopping tips, news and weather information and a music-and-sports schedule on Sunday afternoons.

On Sundays on its fm outlet from 1:30-7:00 p.m. WTRF carries the games of the Cleveland Indians. Since no car radios and few portables are fm-equipped, this is a major bid for the in-home weekend radio audience. Reported the station:

"WTRF promotes the sale of sets throughout the week. Local displays, full-page newspaper ads urge listeners to buy 'that extra set' for baseball listening and outdoor activities."

*WBZ, Boston:* Between four and five million vacationists will visit the New England area this year, and will spend approximately a billion dollars for everything from food to gasoline, according to the New England Council. And, some 85% of these vacationists will travel by automobile.

Accordingly, the spearhead of WBZ-WBZA's weekend radio lineup is a series of some 14½ hours of music, news and information periods grouped under the title of *Hit the Road*.

On Friday evenings, the program is slotted in between other shows to pro-

vide nearly three hours of music, tips on places to visit, weather data, hints on how to pack the car for a trip, summaries of special events, dining tips and the like. On Saturdays, *Hit the Road* hits the airways at 10:00 a.m. and continues in a similar vein in various daytime, afternoon and evening slots for a total of nine hours. On Sundays, the show runs for two and a half hours in the afternoon. Everything from forest fire information to games in the car is covered in the three days.

Participations are package-priced: \$865 buys 28 one-minute announcements in a weekend cycle of *Hit the Road*. Announcements are a minute long, but are divided equally between summer service information and commercial copy.

Adds WBZ-WBZA: "Only with radio can you keep your brand name and advertising message consistently in front of these thousands of consumers as they break up their yearly routine and habits with new surroundings, new impressions."

*WAZL, Hazleton, Pa.:* A highlight of this NBC-MBS affiliate's Sunday afternoon lineup is its *Polka Party* show, tailored to local listening tastes and sponsored by the Boston Hardware Co. The sponsor uses the show to promote Caloric gas ranges.

Reported Program Director Bill Graham:

"We have taken our tape recorder and made actual taped interviews of housewives who have already purchased Caloric ranges through this program and, in their own words, give their satisfied results.

"We have been told by the sponsor that this Sunday afternoon show has brought more satisfying results than any other form of advertising they have tried."

At other times during the weekend, according to WAZL, the program schedule includes numerous weekend safety announcements from the National Safety Council, baseball, music and news. Adds the station: "We have one and a half hours of Western music programed on Saturday morning and with the increasing demand for more of this type of music we have plans in the making to produce a late Saturday afternoon *Jamboree* where listeners will be invited to come and join in. On this program we hope to present some outstanding local talent."

*WIS, Columbia, S. C.:* "Thousands of WIS listeners are on the go each weekend." WIS Sales Manager Miller Montgomery told SPONSOR. "With a mild climate that allows outdoor gatherings the year 'round, good fishing, football, hunting, gardening and conventions, this means everybody in South Carolina can find a reason for a trip any time of the year."

WIS carries NBC Radio's *Weekend and Roadshow*, and fills in the local breakaway periods with local weather, highway tips, water conditions and other weekend service information. Popular and folk music is programed in blocks on Saturday nights from 7:00-11:00 p.m., popular music on Sundays from 1:30-3:30 p.m.

Says WIS: "Commercially, this period has been very lucrative and two of the half-hour periods have been sponsored by the same accounts for over five years."

*WHLI, Hempstead, Long Island, N. Y.:* Some 8,000,000 visitors, according to this independent outlet near New York City, visit Long Island's bathing beaches, State parks, golf courses, race tracks and other amusement facilities on summer weekends. In addition, some 250,000 people move out of the city into the WHLI coverage area during the summer.

Accordingly, the station devotes much of its program schedule to reaching this transient audience, as well as the regular audience in its area, and has achieved some notable successes. Reported WHLI's George Ball:

"Jack Shaw Decorators, one of the largest decorating and furniture dealers on the Eastern Seaboard and a WHLI advertiser for the past four years, added a Sunday quarter hour to his three other quarter hours scheduled, and slanted his commercials to those persons who were house-hunting on Long Island.

"He gives them specific driving instructions for reaching model homes that he has decorated. His commercials feature information about the model house, the layout, how it's decorated and other items that would interest the person seeking to buy a new home.

"Gross sales for Jack Shaw have sky-rocketed 100% in the four years since he started on WHLI. He attributes 30% of his gain to his summer weekend programming."

*WKY, Oklahoma City:* This well-

## The Mid-South's Most Powerful V·H·F Station

★ ★ ★

*The Stars are  
Seen on*

**channel**

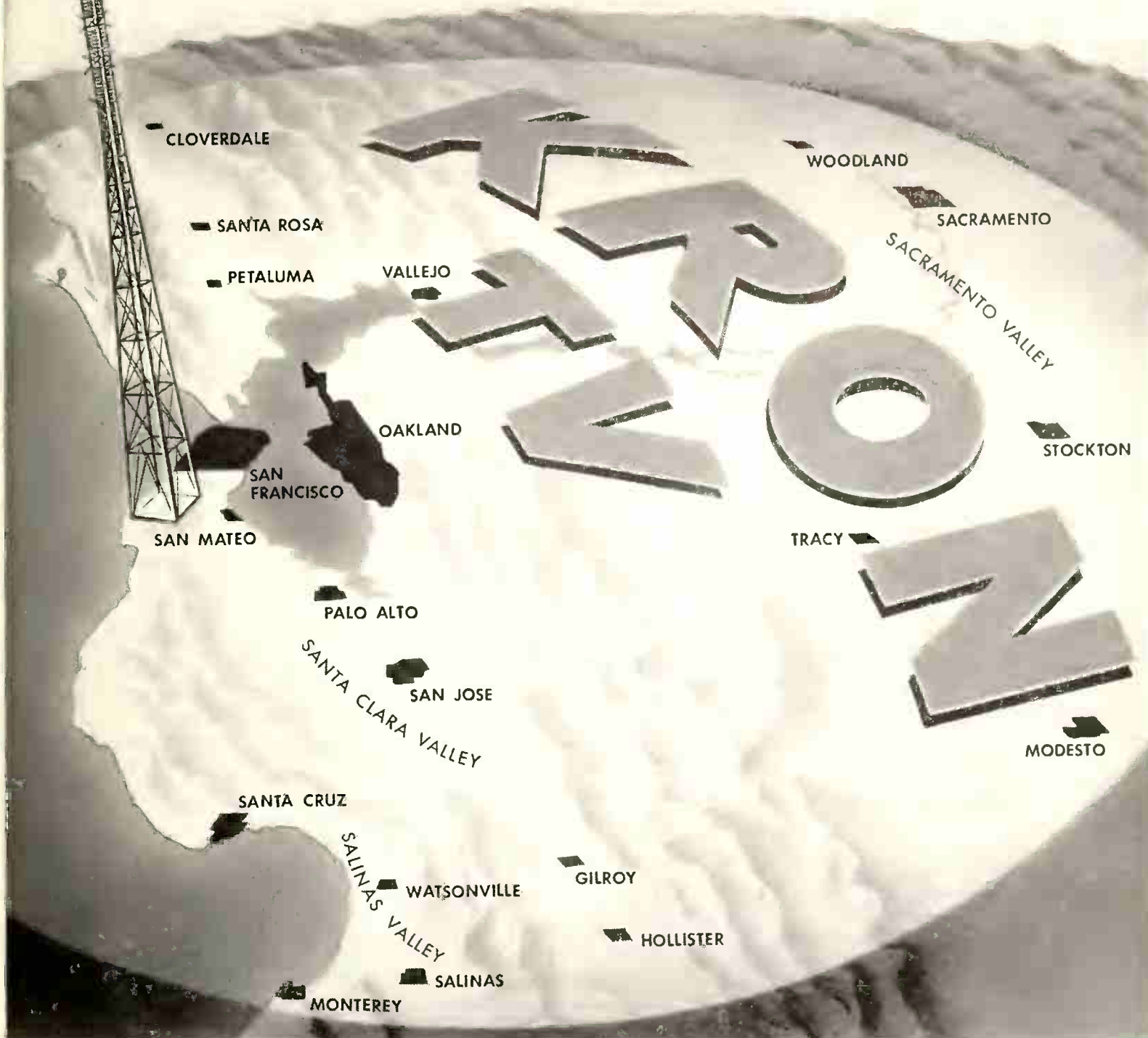
**13**

**CBS**

**In Memphis**

**WHBQ-TV**

# IN THE GREATER SAN FRANCISCO MARKET ...you cover more on CHANNEL 4



## KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4 1/2 billion dollars annually on retail purchases
- The sixth largest in set ownership

## ...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

## BECAUSE CHANNEL 4 PROVIDES...

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

**KRON TV 4**  
SAN FRANCISCO

known Southwestern outlet is another in the growing group of U.S. stations who are taking advertising advantage of the fact that America is still in the midst of a postwar building boom. Reported the NBC affiliate:

"The most important weekend special we have on WKY is a two-hour Saturday show, 2:00-4:00 p.m., called *Open House*. This show is designed to catch house hunters who are in their cars driving from house to house in search of new homes. We have 11 participating realtors and the show is aimed at both those who are in their cars visiting the various new residential areas as well as those who are at home.

"Bill Fountain, host of *Open House*, invites listeners in their cars and at home to visit with him at open houses in the finest new homes in the city area to be shown Saturday and Sunday. The 10 top tunes of the week plus other easy-going familiar melodies build good listening for the next two hours. Music is selected especially for an age group from 20 to 65, those we hope are now or will be potential house hunters.

"Opening and closing credits are

given all 11 sponsors and their commercials are integrated in the body of the show. Through this weekend special, when the weather is more conducive to driving, realtors are able to give a word picture of their properties so interesting and provoking that more prospects stop by their new homes for inspection visits. Sponsors report they are quite happy with results."

**WKZO, Kalamazoo:** Like many a radio outlet that's in a vacation area, this CBS affiliate is making a special weekend radio effort to reach the vacationing radio listener.

"On Saturday afternoons," reported the station, "we schedule *Make Way for Music*, from 3-5:15 p.m. This program includes popular music, reports on highways and beach conditions, plus the latest weather forecasts and baseball scores. Nestlé Instant Coffee takes advantage of this participating program to reach the iced coffee trade."

The station carries CBS Radio's *On A Sunday Afternoon*, and in addition airs a 15-minute report titled *What's Doing in Western Michigan* in the 1:30-1:45 p.m. slot. This last is a round-up of touring tips aimed at motorist listeners.

On 10 July, a Saturday, WKZO will air the Soap Box Derby, one of the big summer tourist attractions of the area, in conjunction with Chevrolet.

**WMT, Cedar Rapids:** For the second year in a row, one of the big features of this Iowa outlet's weekend radio fare is a contest designed to promote out-of-home listening within the CBS affiliate's listening area.

Listeners are asked to write 50 words on the subject, "One way I can use radio in the summertime wherever I go." Prizes include 12 portable radios. The contest is promoted with local window displays, film trailers, dealer tie-ins, newspaper ads and station promotions. Last year's contest pulled nearly 3,500 entries.

WMT is currently developing a one-hour Saturday-afternoon show aimed at motorists which will have a music-and-news format, plus tips on where to go and what to do. On Sunday nights, as a prelude to Monday-morning shopping, the station airs a 9:00-10:00 p.m. program called *Merchant's National Hour* which consists of light concert music and shopping tips.

**WIP, Philadelphia:** In addition to regular MBS network and its own lo-

cal entertainment shows, this Quaker City outlet reported to SPONSOR that:

"Weekend listeners find continuing block programming of music, news, weather, resort and fishing conditions starting at 6:00 a.m. Saturday morning and continuing through 6:00 p.m. Saturday evening. This program resumes again at 8:30 p.m. and continues throughout the night (WIP operates 24 hours a day, seven days a week). One of the major features during this Saturday programming is WIP's *Gagbusters*, Jerry Williams and Harry Smith, who incorporate the humorous approach.

"A special summertime listening promotion campaign is set to break during June in cooperation with a major radio manufacturer, promoting WIP summertime listening and directed specifically to the motorist and vacationer. Campaign includes full-page newspaper ads offering complete log of shows for the motorist and vacationer, store window streamers featuring personalities and shows, as well as heavy air campaign.

"WIP has for the last two years developed a heavy saturation campaign sponsored by General Motors Acceptance Corp. which covers every weekend during the summer plus holidays, giving the motorist weather, time, traffic conditions, resort weather and safety driving suggestions.

One of WIP's weekend radio clients is a large dress shop on a major highway leading to Atlantic seashore resorts. The shop, which drops other air media to concentrate on weekend radio during the summer (participations in the Saturday-afternoon *Record Room* show), reports greatly increased weekend business, especially from drivers who have even changed their routes to the shore points in order to stop at the store.

**KYA, San Francisco:** During the peak commuting hours of 4:00-6:00 p.m. on the famous San Francisco-Oakland bridge, KYA airs a special disk jockey show from the bridge dispatcher's office.

The show, *Car Tunes*, works like this: Bert Winn, KYA announcer, controls the program from the dispatcher's vantage point. At a moment's notice, whenever an accident or traffic jam threatens the traffic flow, Bert takes to the air and talks to the motorists who tune the show. In addition, Winn plays records and gives frequent highway

## WANT THE BENEFIT OF LOCAL APPEAL?

On WWTW you're LOCAL to half  
of the Michigan Lower Peninsula  
... through association with

# 54

LOCAL LIVE SHOWS  
PER WEEK and

# 163

LOCAL ADVERTISERS



and weather bulletins.

The Friday evening segment is described by the station as being "dedicated for the most part to weekend travelers: complete highway information is provided, as is resort information, weather and general conditions in the weekend vacation areas. People make a habit of listening for this information."

Sample result: On Friday evenings, according to local police estimates 15,000 or more cars pass through the toll gate in the peak commuting hours. An average of three persons are in each car, and 95% of the cars are radio equipped. Recently, B. F. Goodrich Co. offered on a Friday a free safety bumper fluorescent tape to anyone visiting one of the six Goodrich stores in the area. By Saturday noon, the stores were swamped and the supply ran out. Added KYA General Sales Manager Ken Hildebrandt: "Naturally, Saturday tire sales were stimulated during the one-day promotion."

At other times on weekends, KYA programs a schedule of disk jockey periods alternating with Saturday and Sunday baseball games. Traffic bulletins, weather and news are interspersed in the entire weekend roster.

*NBC Spot Sales:* In recent weeks, the five NBC O&O radio outlets have all instituted extensive "service" schedules which place particular stress on weekend radio. Already, some five million pocket timetables, showing the hours of the day at which are slotted everything from commuter train service to grain market prices, have been distributed.

The NBC stations, which are following out a modified form of the approach taken by many independent stations, make a practice of selling the weekend segments of their service schedule on a Monday-through-Sunday basis. Weekends are not usually sold separately. But weekend schedules of service announcements, particularly traffic and weather bulletins, are the most extensive.

NBC Spot Sales calculates that the service schedules reach huge weekend audiences, and told SPONSOR: "On four stations alone—WNBC, N. Y.; WRC, Washington; WTAM, Cleveland; KNBC, San Francisco—it is possible with the weekend service plans to get 5,640,496 listener impressions. In New York alone, you can get 3,327,034 lis-



# Coverage to crow about

We're not counting our chickens before they are hatched. With a 1049 foot tower and 100,000 watts maximum power, established, dominant WTAR-TV now reaches 459,000 families, over 1,600,000 people. With a strong signal on channel 3, WTAR-TV blankets Tidewater, the eastern half of Virginia (including Richmond) and all of northeastern North Carolina.

*Buy Only* **WTAR-TV** *to Sell America's Miracle Market*  
**channel 3  
NORFOLK**  
Represented By Edward Petry & Co., Inc.

tener impressions with the weekend service package."

Prices for the service schedules, NBC Spot Sales estimates, can run as low as 35¢-per-1,000 impressions. In New York, for example, advertisers can buy some 35 traffic and weather bulletins Monday through Sunday (about two-thirds of the announcements are slotted on weekends) for \$1,750 net commissionable, and a half package for \$1,000.

New York's WNBC, in conjunction with its tv sister outlet, WNBT, recently staged a three-day weekend promotion which was designed primarily to bring to weekend air advertising many advertisers who don't otherwise use air media. The promotion, *European Cavalcade*, was patterned after Sunday newspaper supplements and involved 144 hours of "travel-theme" programming on WNBC-WNBT. Advertisers included firms like American Express, KLM Airlines, German Tourist Office, U.S. Lines and British Travel Association. Other "weekend supplements" covering winter sports, hobbies, domestic travel and other topics are planned for fall and winter. ★ ★ ★

## The Mid-South's Most Powerful V·H·F Station

★ ★ ★

*The Stars are  
Seen on*

**channel**

**13**

**CBS**

**In Memphis**

**WHBQ-TV**

## SHOULD TALENT SELL?

(Continued from page 37)

for me as master of ceremonies to go from introducing the acts into delivering the pitch. In that way, I am host not only to the guest performers but for the sponsor as well. The fact that I am a newspaperman is also an asset for the commercial—it puts the power of the press behind what I say.

"I have never seen a performer—that is, an identified actor or comedian—deliver a commercial and make me believe it. Paul Douglas on the Academy Awards show, for instance, was way out of character doing the Oldsmobile pitches. When Milton Berle lends a hand and tries to jazz up the Buick commercials in his own style, he is anything but convincing.

"Only rarely do I call on performers on the show to take part in commercial—and then it is only insofar as their talents are appropriate. Recently, I used Patti Page to sing a witty Calypso about Lincoln-Mercury—then I stepped in to do the straight commercial bit. Her particular talents fitted in here and aided effectiveness. For this participation, Patti received about 50% extra in addition to her fee for the show.

"From my standpoint, oftentimes a person who is not a polished professional announcer can do a better job than someone who is too smooth. He (or she) is more believable and acceptable to the audience who regard him (her) as one of themselves rather than as a smug, suave, too-perfect authority. Julia Mead, for instance, who represents the average Lincoln buyer, demonstrates the cars and delivers commercials on style points, is very simple and modest in her manner. She is the type of personality we want—there is nothing affected or actressy about her.

"As you may know, my services to the sponsor do not end with my commercials on the show. I go on special promotional tours for Lincoln-Mercury all over the country—12 tours a year—to such cities as Chicago, Cleveland, Atlanta, Mobile, Youngstown. Naturally, I promote each such visit on the *Toast of the Town*.

"I also personally keep a finger on how the cars are doing after they're sold. When people write to me and say, for instance, 'We see you on tv and on your recommendation we

bought a Lincoln (or a Mercury). Now we find that it is using much more oil than you had promised. What can we do?'—what I do is contact the dealer in their area immediately, let him know about the complaint and tell him to contact the complaining party. I also write to the car-owners personally and let them know what steps have been taken. All this, of course, helps coordinate the network tv effort with local sales and is good public relations for my sponsor."

VICTOR COVINA, ad mgr., Amer. Mach. & Foundry

"Bob Foreman's comment that 'television is the most emotional medium' is a little hard to understand. It is not the *medium* so much as the *message* that counts. How many movie fan magazines are sold to people who are interested in every detail of a star's life? How many people respond to comic strip characters?

"There is no question that television is a powerful medium, but like the theatre, magazines or radio, most tv is watched for its entertainment and make-believe value. Of course, the audience identifies itself with the situation and the characters portrayed in it. If there were no identification, the presentation, whether on tv or not, would be a poor one.

"I claim that any sponsor who puts on a good tv show (with a high 'Identity Quotient') will win friends for his company, which will result in increased sales of his products. Coupled with good commercials completely removed from the main portion of the program, but related to the extent that you are talking to the same audience, this formula cannot be beat (example: Kraft, Alcoa).

"Now, by using main characters of the program as sales representatives—in character—you destroy the very illusion you try to create. When I watch Lucille Ball and De i Arnaz, for example, I love Lucy until Lucy comes out of character and presents me with the sales message. When I see a show on Broadway, I would rather leave the theatre than go backstage and see the actors without their makeup and acting just like you or me.

"This is the crux of the problem: talent is *too* willing and eager to accept money to do a commercial (that is, the same talent appearing on the program), and both agency and advertiser fall for this short-sighted sales ap-

proach. There is no reason at all, as Robert Saudek, Director of the Tv-Radio Workshop of the Ford Foundation, says, why name actors and actresses should not do a one-minute vignette to be used as a commercial to sell products. I insist, however, that they not also be characters in the sponsored show.

"My argument stands on a subtle point, I know, but that's what makes entertainment with an 'Identity Quotient' that I don't want to disturb. Let the program create the illusion—let the advertiser offer the program and let him sell his products in the best manner possible to the same audience watching the show."

*VERNON CLARK, v.p., Gross-Krasne (tv prod.)*

"Everyone in television entertainment—the producers, directors and actors—is in the advertising business. Television by its nature implies dependency upon the sponsor for survival, for no show and no talent can stay on the air without the sponsor.

"Talent has everything to gain and nothing to lose by the integration of the commercial into the program and by the fuller identification of product-with-character.

"As in tennis or golf, it is the follow-through stroke which completes perfection. Televised advertising gives both sponsor and talent every opportunity for the follow-through. We at Gross-Krasne, Inc., applied this follow-through from the beginning by integrating commercials for the Lever Bros. show, *Big Town*, and by using stars of the show to sell the product.

"Convinced of the responsibility of both the stars and the show to the sponsor, for the sponsor can continue a show only when it produces more sales for the product, we have created a department to maintain close liaison with the advertising agency. Through this department, it is possible to make the fullest capital of both stars and motion picture studio facilities and techniques in the follow-through for sales.

"Through the wedding of star, show and product, the sponsor can better hope to recoup his advertising outlay through stimulated sales. And the stars and producers can feel grateful for the opportunity to share in making the show worth the sponsor's investment."

# FIRST

## IN RADIO!



# FIRST

## IN TV!



# in Wichita Falls ★ Texas!

**CBS AND DuMONT  
TELEVISION NETWORKS**

*Wichita Falls Television, Inc.*

WILBUR STARK, *Stark-Luston Co. prod.*

"I read with a great deal of interest Bob Foreman's current article about our great "emotional" medium. I think Mr. Foreman has not gone far enough in his "self-identification" theory.

"I agree with him that television dramatic and situation-comedy characters and situations must be identifiable to a great extent *but* they have to then go beyond the realm of normal identification. It is when we go beyond, just to a fine line, the realm of self-identification that our shows are successful. The viewer identifies himself with the situation or personality but then that personality or situation must be exaggerated to the extent that it satisfies the viewer's needs and desires for an out-of-the-norm adventure.

"That is why shows like *Lucy*, *Joan*, *Millie*, *Peepers*, *Reilly*, *Flack*, *Margie* etc. are so successful. Each allows a viewer enough identification to escape, yet the protagonists of these shows still retain an aura of unreality—they are still characters to our audience and, therefore, the audience will not believe their attempts at selling them a product for use in their everyday, real



than any ONE advertising medium in Kansas

KTVH blankets 96,161 square miles of the rich central Kansas market, with over 50% saturation of nearly one-half the population of the entire state.

When you buy KTVH, you buy a loyal viewing audience.

See Your KTVH Sales Representative Today!



CBS BASIC—DU MONT—ABC REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

world. The personalities on their own shows—Godfrey, Moore, Crosby, etc., are themselves and can sell the audience just as other believable personalities, such as Rex Marshall, Kathi Norris, Jack Lescoulie, Betty Furness, Ed Herlihy, who are always themselves, can sell. These last named are also the type of individual who acts as catalyst between the viewer and the slightly exaggerated character he enjoys.

"On the other hand, shows that have a high percentage of children in their audience can have the running central character of the children's show act as the salesperson because children have no inhibitions or reservations and do not differentiate between make believe and real characters."

EDDIE FISHER, *Coke Time, NBC TV, MBS*

"Twice a week for almost a year and a half now, I've closed every *Coke Time* tv show with this line: 'And remember, whoever you are, whatever you do, wherever you may be, when you think of refreshment, think of Coca-Cola. For Coca-Cola makes any pause the pause that refreshes. And iced cold Coca-Cola is everywhere.' I've been proud to do it. And happy to participate in the middle commercials with Freddy Robbins, too (unless the show's songs are especially difficult ones, and I feel I'll not have enough time to do them right).

"There's a good reason for my willingness to take part in commercials. It's simply this: I believe in the product. I've drunk Cokes since I was old enough to hold the bottle, and I can't think of any sponsor in the world I would more prefer to sing OR sell for.

"One thing that we do strive for on *Coke Time* though is to keep me a singer and not a salesman. In that closing 'benediction,' the aim is not toward hard sell—that's the phrase Bob Kesner of Coke and Paul Lewis of D'Arcy used. I think—but more 'selling by example.' I drink my Coke as I conclude. And in the middle of commercials—when I'm in them—I hold just a few words of conversation with Freddy Robbins so he isn't out there alone with PITCHMAN written all over his face; and then Fred goes into the selling.

"I'm filming a series of 20-second spots for Coke soon, to be used by local bottlers, and not one will be punch-and-peddle stuff. They'll all be 'selling by example'—me with my favorite beverage." ★ ★ ★

## MEDIA STUDY

(Continued from page 31)

ear), plus motion, but lacks color, is high-cost, doesn't reach entire U.S.

Business papers—best read of print media, but cost is high, coverage low.

Outdoor — can apply ad pressure continuously, but copy is limited.

**Conclusion:** Each medium can transmit your selling message more or less successfully. Each has exclusive qualities which the adman should know as well as the sales figures of his closest competitor. Each has a growth record (with the exception of transit) which speaks well of its "salesability." To ignore any one, especially air, as so many advertisers do, may give your competitor an insurmountable advantage. (See "Media Basics," SPONSOR 4 May and 18 May 1953.)

**3. Goal:** To determine how to choose media.

**Findings:** One advertiser chose a symphony instead of a soap opera because his wife preferred the former, and the result was disastrous. Most agencies have more valid systems, for example:

N. W. Ayer considers six factors, especially the medium's basic appeal to people the client wants to reach. Otto Kleppner builds his basic media plan on his basic marketing plan (whether "zone," "cream" or "national") and lets the stage his product is in ("pioneering," "competitive" or "retentive") help influence media choice. Tracy-Loeke's Morris Hite never ignores distribution, the product or the basic advertising idea. Henry Schachte, ex-Borden advertising director and now Bryan Houston's senior vice president, emphasizes that "the idea about a product that will make people want to buy it" is the most basic point of all in media decisions. And Raymond R. Morgan, who heads his own Hollywood agency, cautions: Don't ignore coupons and frequency in choosing media.

Some advertisers use a test to determine their media choice. Chief example is the Tea Council, which tested spot radio, spot tv, a national magazine, Sunday newspaper supplements and outdoor, then decided to spend all of its over-\$1 million budget on spot television.

Among the independent researchers, Richard Manville raised this warning



flag: Don't pick media solely on the basis of ratings; there is no necessary correlation between them and sales. Dr. George Gallup cautioned against superficial research and told a story to illustrate how some stars, programs and even media attract the wrong kind of audiences for your product.

Albert Shea of CORE, Toronto, went back into history to show that all media have increased over the years because people have more leisure. Dr. Ernest Dichter showed how the medium's mood, personality, "multiplicity or singleness of communication" and emotional involvement are all vital factors in media selection.

Sam Barton of the Market Research Corp. of America was one of the first to call SPONSOR's attention to the fact that "what's most profitable for the agency to handle" often influences media choices and that this need not necessarily be bad. Reason: If the agency can't make money, how can it survive?

And Frank Coutant of Fact Finders Associates, who was the first to tabulate the factors that influence sales results (his list went to some 150), advised all media to be honest in their circulation data.

**Conclusion:** There are as many ways to choose media as there are agencies and advertisers. This is proof that there is no one right way. Yet it also indicates that many admen have given up scientific appraisal and let subjective factors, especially judgment and experience, dominate media selection. As a result, choosing media is often a guessing game. It can and should be based on research. (See "How to choose media," SPONSOR 1 June 1953, 15 June 1953.)

**4. Goal:** To determine how objective *Life's* latest four-media study was.

**Findings:** *Life* had Alfred Politz Research go out and count noses, determine the gross audience (readership or listenership) of six issues of *Life*, three other magazines, one newspaper supplement (*This Week*), four leading radio programs and the five top tv programs. It then compared the findings and concluded that six issues of *Life* had a greater cumulative audience—60.5 million readers or 50.6% of the U.S. population 10 years or over—than any other single advertising "medium." It also concluded that its "repeat" audience for five or six issues—10.4 million—exceeded those of the

## THE DETROIT AREA'S MOST POWERFUL TV STATION



CHANNEL

CKLW-TV

325,000 WATTS

JOINS CKLW's \*

50,000 WATT AM and FM RADIO

\* Beginning about Sept. 1

To give you the most economical, most powerful combination coverage in the 5th largest market.

This region's  
MOST  
powerful stations

AM  
DIAL 800

TV  
CHANNEL 9

# CKLW

Adam J. Young, Jr., Inc.,  
National Rep.



J. E. Campeau  
President

other three magazines, *Saturday Evening Post*, *Look* and *Ladies' Home Journal*, and was beaten only by *This Week* (which *This Week* was quick to exploit in full-page ads). For three or four issues or programs, it conceded that the tv programs *Colgate Comedy Hour* and *Show of Shows* had bigger "repeat" audiences.

For single issues (or programs) the magazine did show that it ranked behind both programs in total audience, as it did for two issues or programs. But for three issues or programs, it rose to second place and for four or more, it jumped to first. The study also revealed that the audiences of all five tv programs, including *Firestone Theatre*, *Red Skelton* and *Texaco Star Theatre*, and all four radio shows—*Jack Benny*, *Amos 'n' Andy*, *Charlie McCarthy* and *Lux Radio Theatre*—were bigger than even the ratings showed them to be. *Jack Benny*, the leading radio show, for example, was reaching 18 million people weekly (1952).

But of the 24 research experts consulted on this study by SPONSOR, the 10 representing the air media quite bitterly assailed *Life* on these counts:

## The Mid-South's Most Powerful V·H·F Station

★ ★ ★

*The Stars are  
Seen on*

**channel**

**13**

**CBS**

**In Memphis**

**WHBQ-TV**

(1) That it stacked the cards against radio and tv when it sought to compare the audience of a whole magazine with that of a single radio or tv program. (2) That by omission *Life* sought to leave the impression that the advertiser could reach all of *Life's* readers rather than just a small percentage (whereas he could and did reach all of his program's audience in one form or another on radio or tv). (3) That *Life* made no allowances for tv's tremendous growth during the year the field work was underway. Thus averaging tv's audiences for the year penalized the medium.

**Conclusion:** *Life's A Study of Four Media* was a far-reaching step forward in measuring gross audiences of print and air media. But comparing a whole magazine with one radio or tv program (which is only a fraction of an entire network) is like comparing a house and a room, in the words of CBS Radio's Research Director Harper Carraine. As a result SPONSOR held that the *Life* study was unfair to radio and tv and that although the fieldwork was superb, the comparisons were regrettable. (See "What sponsors should know about *Life's* new 4-media study," SPONSOR 29 June 1953, and "Is *Life's* media study fair to radio and tv?" SPONSOR 13 July 1953.)

**5. Goal:** To determine the most common media research pitfalls and how to avoid them.

**Findings:** Having bared the fallacies of *Life's* media study to its own satisfaction, SPONSOR turned a critical eye on 21 years of radio (plus some tv) research. It found that all of the tests had two things in common, whether radio or tv: (a) Each "proved" that the more you listened or viewed the more you bought of the advertised product. (b) Each was basically specious because it did not consider the important factor of "feedback"—the more of the product you buy or use the more you'll notice its advertising.

Four principal methods of testing radio were examined and each was discarded: (a) Matching radio owners vs. non-owners; (b) matching test areas vs. control areas; (3) matching listeners vs. non-listeners; (4) using a panel. CBS' 1931 Elder test and its 1940 Roper test were analyzed, as were NBC's three Hofstra-type studies between 1950 and 1952. The fourth NBC

test of a similar nature, entitled, "Why Sales Come in Curves," was discussed in a separate article and found to be an improvement. (See "How tv stops brand-switching," SPONSOR 27 July 1953.)

Alfred Politz, who has pioneered in the use of scientific research in both print and air media (see "10 basic findings of new Christal radio study," SPONSOR 10 August 1953; "Who listens . . . where . . . when . . . why . . ." SPONSOR 14 December 1953), gave SPONSOR five examples of invalid research. These involved: (a) Misinterpreting your findings; (b) confusing correlation with causation; (c) believing that one medium is superior under most circumstances to another; (d) believing that the medium alone influences the sale of a product and therefore the medium's effectiveness can easily be measured; (e) believing you can determine why people buy things, especially by asking them.

Richard Manville offered seven tips and charged that many agency executives are "afraid" of outside media evaluation tests because they don't want to "rock the boat" on a list they have always had approved.

Dr. Darrell Blaine Lucas, author, professor and the Advertising Research Foundation's technical director, cautioned against (a) use of specious measures and estimates of advertising audience sizes, (b) assuming that a contact in one medium is equivalent to a contact in every other medium and (c) confusing the audience (readership) of a publication with the audience of an ad in it.

Dr. Albert D. Freiberg of the Psychological Corp. offered five factors to consider in making a sales test, including "the enthusiasm of the sales force."

Six other independent researchers, six agency executives, six heads of radio and tv networks and other media experts presented numerous tips on avoiding research bloopers.

And the Advertising Research Foundation's eight-point criteria for advertising and marketing research was published in full in the 24 August 1953 issue to help the struggling adman.

**Conclusion:** Take nothing for granted in media research. Never accept the findings of one medium without a careful analysis of the entire study. Draw up a practical objective before you start. Give yourself enough

time to complete the work. Use experts to interpret the results. Don't let the findings be misused either by media or by the advertiser or agency for competitive purposes. (See "Beware of these media research pitfalls!", Parts 1 and 2. SPONSOR 27 July 1953 and 24 August 1953.)

**6. Goal:** To determine statistically how advertisers and agencies evaluate media.

**Findings:** Seventy-two advertisers and 94 agencies responded to 3,000 20-question questionnaires sent to 1,000 leading advertisers and 1,000 principal agencies. A tabulation revealed the following:

- Account executives at the agencies and ad managers among the advertisers have most to say about determining media to be used.

- Agency and advertiser alike consider the market and how best to reach it the most important single factor in considering media.

- Both agencyman and advertiser rank "How well does it cover the market" first among the facts they want to know about a medium before buying it.

- More advertisers than agencies listed media or combinations they considered best for selling their product.

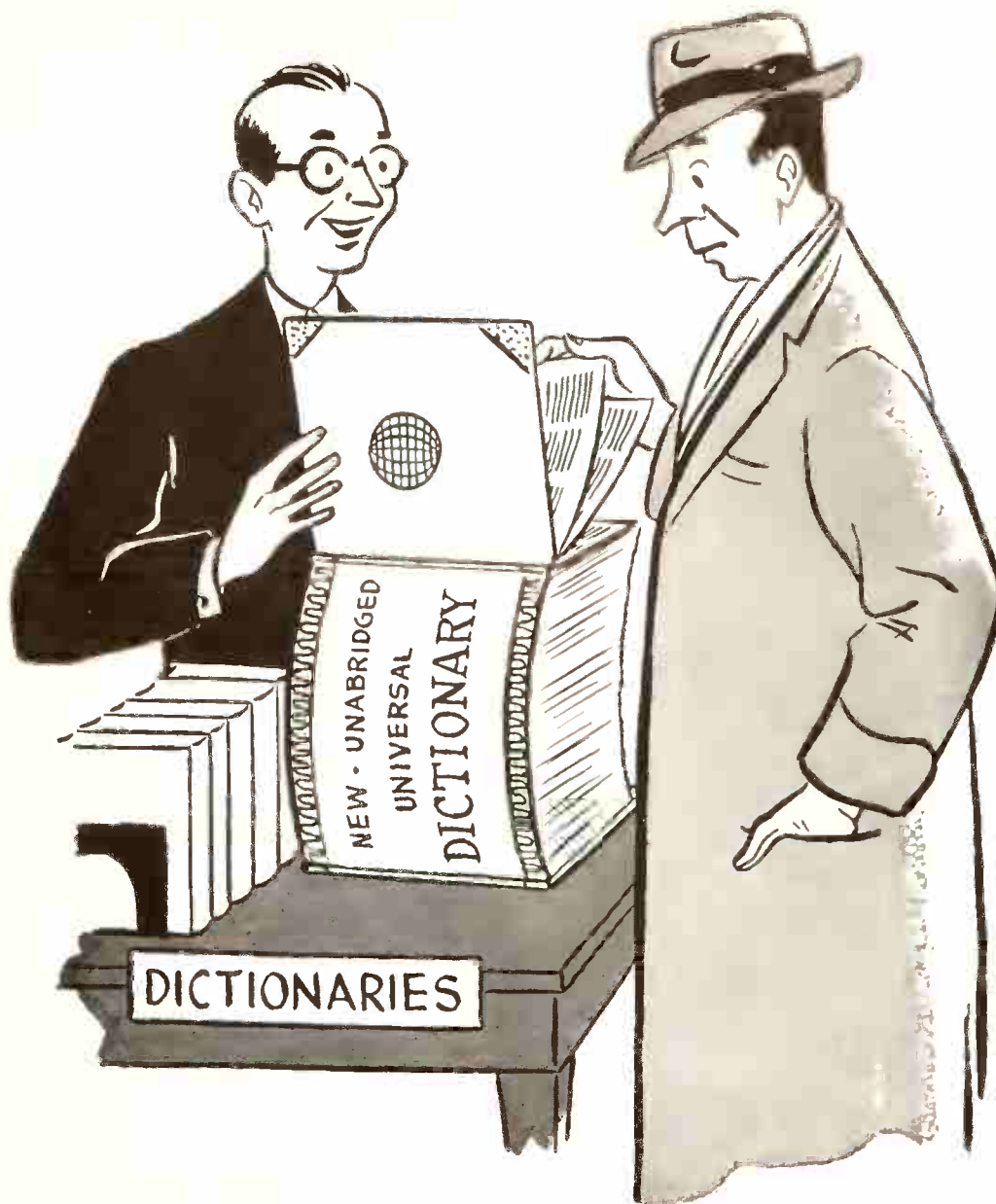
- Agencies depend on Standard Rate & Data Service as their No. 1 media reference whereas advertisers count more on their agencies and on past experience with the medium.

- Advertisers listed magazines, newspapers, radio and tv (in that order) as first choice for a campaign. The agency list ran (1) newspapers, (2) magazines, (3) tv, (4) radio. Virtually all cited more than one medium.

- Television has affected the media use pattern of more than half the advertisers and more than 60% of the agencies responding. Chief effect on both groups: Tv cut other media, including radio.

- Agencies test more than advertisers (which is logical, since they test only for advertisers). But although both groups depend primarily on sales results for a method of testing or judging media, only one in four agencies and one in five advertisers tested by using different media in different cities.

- Of those who tested in different markets, nearly half of each group couldn't tell what had happened. Tv won 30% of the tests run by agen-



**"But is this one  
REALLY complete?"**

If you want to be 100% "thorough" in covering Kentucky with radio, more power to you —and you'll need *plenty!*

On the other hand, if you want to reach 51.3% of the State's total purchasing power, at minimum cost, you can do it with just *one* station! 5000-watt WAVE delivers the big Louisville Trading Area intact—covers it, plus a quarter-billion dollar chunk of Southern Indiana, thoroughly, and without waste circulation. To get the remaining 48.7% of the State's income, you need *many* of Kentucky's 47 other radio stations.

Check NBC Spot Sales for full details!

**5000 WATTS**

**NBC AFFILIATE**

**WAVE  
LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

cies, radio 13%, newspapers 4%, newspaper-radio combination 4%.

• Only one-third of the agencies (24% of the advertisers) felt they had established a correlation between sales and media used. Another third had some idea. A surprisingly high percent (36 for agencies, 43 for advertisers) said they had been unsuccessful in establishing a correlation or hadn't tried.

**Conclusion:** Agencies seem to be more concerned with media evaluation than are advertisers, but neither group is doing much testing. There is little or no indication in the above that admen pay much attention to these three factors in evaluating media: (1) Psychological appeal of the product; (2) psychological qualities of the media themselves; (3) the people behind the medium (the management) and their reputation in the community. However, the fault might have been the questionnaire's. (See "How 72 advertisers evaluate media," SPONSOR 7 September 1953, and "How 94 agencies evaluate media," SPONSOR 21 September 1953.)

**7. Goal:** To determine how ONE big agency specifically evaluates media.

*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.

**Findings:** Ben Duffy, president of Batten, Barton, Durstine & Osborn, told his agency's story himself. (BBDO billed \$137.5 million in 1953, led in radio and tv billings.) Duffy pointed out how media evaluation always starts with the product—its acceptance, its distribution, which sex and age groups it appeals to. Then the type of media, class or group of media and finally the specific medium are considered. Duffy cautioned that too many attempts are made to compare media statistically but because of the differences in the media themselves no mathematical formula can be employed. He then discussed the advantages or unique qualities of each of the major media. For example, tv can demonstrate a product, newspapers cover a market fully, network radio is economical and covers the country, local radio can reach early morning and other audiences cheaply and is a must for reaching people in cars, while magazines not only use color but are selective by sex, geography and "editorial climate."

**Conclusion:** SPONSOR agrees with Ben Duffy that a medium attracts an audience by a special editorial (or program) format, that the superior media man must know what kinds of people his client wants to reach and what media should be used to reach them. (See "How BBDO evaluates media," SPONSOR 5 October 1953.)

**8. Goal:** To determine how a smaller agency evaluates media.

**Findings:** The Emil Mogul Co., which bills about \$5 million, was found to have worked out a weekly check on sales from various local media—radio, tv and newspapers. The client: Rayco Auto Seat Covers of Paterson, N. J. The test, developed by Research and Media Director Joel L. Martin, involved three steps:

(1) Getting a buyer of a Rayco auto seat cover or convertible top to fill out a four-question card while waiting for his cover or top to be installed. On the card he checks off how he happened to come to Rayco and where, if anywhere, he noticed its advertising.

(2) Cards are mailed to Emil Mogul by the 84 stores in 60-odd markets and tabulated. The agency quickly determines which medium is drawing customers to the store, which is slipping. Ratio between sales and advertising is fixed.

(3) The agency reports to each store within four days. The store, which pays for the advertising, can see what the trend is. The agency can thus switch from one medium to another, or from one newspaper or station to another, to bolster sales.

Most interesting findings in the 18 months the system has been operating: Sales often spurt when one medium is added to another; eliminating the "weak" station or newspaper and substituting a stronger to the list will boost sales; stepping up all media may increase returns from each. Proof that the system works is the constant rise in the sales curve. The company gives the agency a share of the sales instead of a 15% commission.

**Conclusion:** Many products lend themselves to some such weekly or periodical media check as the above. Forget about the theoretical aspects of media and set up a system whereby you can test sales results. You'll find, as Emil Mogul has, that media vary from week to week in pull, that no one has a marked superiority over the other, that adding a second medium often steps up returns from the first. (See "How Emil Mogul tests media weekly for Rayco," SPONSOR 19 October 1953.)

**9. Goal:** To determine why some advertisers don't use air media.

**Findings:** To compile a list of national firms using no air media turned out to be a major undertaking. When completed, SPONSOR had a list of 199. A detailed mail and phone check obtained data on 31 of them. (There are, of course, many more, but these were willing to discuss their reasons for boycotting the air.) The answers were then tabulated. Basically they revealed an appalling lack of information about radio and television and a great need for experiment. The reasons for not using the air fell into these 10 categories:

(a) Product, (b) expense, (c) distribution, (d) radio and/or tv "floppe," (e) habit; (f) dealers' lack of enthusiasm; (g) timidity at the top; (h) inability to get good time or programs or both; (i) copy requirements or need for color; (j) lack of knowledge on how best to start.

Oddest reason (given by one department store): It felt it was up to the air media to show they could do better than print. (Most admen feel

that determining the best medium or media for a product is one of the functions of the advertising manager.)

**Conclusion:** Firms, like people, rationalize their actions. Only rarely can they be steered into following another course. Many corporations are paying heavily for personnel who refuse to consider new ways or new media. Almost every reason given by one of these 31 advertisers for ignoring the air media can be answered by a dozen firms in the same field successfully using radio or television. (See "Why these 31 advertisers DON'T use air media," SPONSOR 16 November 1953.)

**10. Goal:** To compare the major air and print rating services and to determine what, if anything, is wrong with them.

**Findings:** Six major rating services were covered in the first part of a three-part series on this topic: the American Research Bureau, Hooper, Nielsen, Pulse, Trendex and Videodex. (Conlan of Kansas City was omitted because the firm surveys on order and does not conduct a continuous market-by-market study, and it failed to provide the data required.)

Each of these six services was found to suffer from one industry practice: misuse by agencies, advertisers and broadcasters, almost invariably for the purpose of keeping ratings high. None was found to measure all the listening in and out of the home to any particular program. Each fell down in one respect or another when compared with SPONSOR's "ideal rating system" based on a survey of the field. The article failed to emphasize one important facet of the "ratings" business: Each of the six, especially Nielsen, provides a wealth of data on audiences that is often more valuable than the ratings themselves.

Part 2 covered the three readership services: Gallup & Robinson of Princeton, Readex of Mahtomedi, Minn., and Starch of Mamaroneck. It was found that there was as much dissatisfaction with the readership services as with the air, for virtually the same reasons: sample too small, results inconclusive, lack of enough qualitative data, great expense. Gallup & Robinson was found to have greater acceptance; Starch was severely criticized. But each technique has contributed to the development of better copy and advertising techniques.

Part 3 showed how four air rating services supplying local tv reports—ARB, Hooper, Pulse and Videodex—could vary over 200% in measuring the audiences of the same program or time period in any given market. Ward Dorrell of John Blair & Co. explained why other criteria must also be used in buying time or programs.

**Conclusion:** Anyone substituting rating services for judgment and leaning on them to make his buying decisions without realizing that high ratings are not necessarily an indica-

tion of high sales may be making a serious mistake. You can get ratings to prove anything. Use them cautiously. Know their strengths and weaknesses. (See "What's wrong with the rating services?" SPONSOR 28 December 1953; "What's wrong with print measurement services?" 11 January 1954, and "How the different rating services vary in the same market," 25 January 1954.)

**11. Goal:** To determine whether an "ideal" media test is possible.



**WHEN LOCAL CAMPAIGNS CONCENTRATE ON  
WBAM  
POLICE OFFICERS MUST CONTROL THE CROWDS**

- **Jan. 30.** —TURNER BROS. GULF SERVICE STATION—3 PATROLMEN REQUIRED TO KEEP TRAFFIC MOVING
- **Mar. 31-Apr. 1** —WOMAN'S DAY SALE AT MONTGOMERY FAIR—2 PATROLMEN TO HANDLE BLOCK-LONG LINES OF WOMEN WAITING FOR STORE TO OPEN
- **May 3** —GRAND OPENING FREDERICKS FURNITURE STORE—3 PATROLMEN POLICING SIDEWALK AND STREET TO KEEP TRAFFIC MOVING

740 kc **WBAM GETS RESULTS** 50,000 w  
MONTGOMERY, ALA.

*Call Collect* Ira Leslie—WBAM National Sales, Birmingham 6-2924  
RADIO REPRESENTATIVES, INC. • NEW YORK, CHICAGO, HOLLYWOOD

**Findings:** Most researchers and media experts — concerned with national advertising and talking in terms of network radio and tv and magazines — say it isn't. Biggest single reason: Too many variables. But SPONSOR did work up an eight-point "ideal" test which includes the following: (a) Base it on sales; (b) make it continuous (not a one-shot); (c) make sure it will enable you to pinpoint results by media (newspapers vs. radio, for example); (d) keep it economical or build it into your regular sales effort; (e) base it on your normal operations, not on laboratory-type conditions; (f) set it up so you can test national media on same basis as local (this IS a hard one); (g) it should help you to check on your competition; (h) it should help you test copy, position, program and announcer as well as the medium itself.

Impossible? Some agencies have succeeded in doing much of this, as have several advertisers. (Emil Mogul and Raymond R. Morgan are agency examples; the Tea Council is an advertiser example.)

A SPONSOR survey showed that 148 of 166 agencies and advertisers re-

sponding to its questionnaire "test" media one way or another. But the methods vary, and most respondents apparently base their decisions on judgment rather than scientific tests. Of 51 firms which tested media, the survey showed, only 10 were able to establish a correlation between sales and the media used.

One advertiser who did: George J. Abrams, advertising director of the Block Drug Co., Jersey City, who summarized his findings in "How Block Drug tests media," SPONSOR 22 March 1954.

**Conclusion:** Test media before you spend. A continuous test worked into your normal operations is better than a one-shot, but the latter is better than none. Big advertisers test something all the time (even media). Air media, struggling for the dollar, lead print in test surveys. Once you've tested, don't be satisfied that "this is it." Media change in pull from day to day because of changes in coverage patterns, editorial and program formats, economic conditions, many other factors. Maybe the best advice is Sam Barton's (of Market Research Corp. of America): Go over your sales results. Check your media used. See if you can establish a pattern. The cost? Some time and a pencil. (See "Can you set up an 'ideal' media test?" SPONSOR 22 February and 8 March 1954.)

**12. Goal:** To examine the psychological differences of media.

**Findings:** Originally it was felt this phase of the All-Media study would be the weakest link. As it turned out, it became one of the most challenging sections in the entire series. Three separate articles were needed to cover the psychology of media. The first part reviewed the sight-vs.-sound tests of the 20-year pre-tv era ending about 1949. The Harvard tests, Frank Stanton's experiments at Ohio State, Dr. Paul F. Lazarsfeld's survey at Columbia University and Joseph T. Klapper's findings were examined. The results indicated that communication by sound (radio) was equal in effectiveness to communication by print and in some cases superior.

Four current tests were summarized: (a) a University of Toronto test which showed tv superior to radio and print in communicating difficult lecture material; (b) a Schwerin study

indicating that radio is equal to tv in recall tests when the product is old but tv is superior when new products are involved; (c) a test by the Advertising Research Bureau, Inc. (ARBI), of Seattle, of tv vs. newspapers and radio showing that when equal amounts are spent radio produces more store traffic than either of the two other media, and (d) an ABC eye-vs.-ear test of 1,000 housewives which indicated that 22% more women were influenced by ear (radio) than by print in choosing one of two tooth pastes offered as gifts.

Part 2 quoted psychologists, researchers and a philosopher (Dr. Harry Allen Overstreet) on what they thought of media psychology. Dr. Overstreet made the point that although media can raise the level of the public's taste, the public can raise the level of the media most rapidly as it matures itself. K&E's G. Maxwell Ule discussed why he thought air media were "dynamic" and print media "static." The William Esty Co.'s Dr. Wallace H. Wulfbeck pointed out that radio is non-directional and therefore sometimes advantageous. Dr. Ernest Dichter showed why knowing the "mood" of each medium is important to copywriters. CBS Radio's Dr. Gerhart D. Wiebe told why he felt radio stimulates the imagination more than print or tv. And McCann-Erickson's Dr. Herta Herzog showed why motivational research is important in media evaluation.

Part 3, the most controversial article of the entire media series, was based on Dr. Dichter's findings for a major medium coupled with SPONSOR's own research. SPONSOR found that an adman's background, his job security or insecurity, his personal bias, his desire to impress and his desire to get new business often influence him in making media decisions that may or may not be the best for the client and product. Dr. Dichter found that agency men are often driven by fear and insecurity because they can't measure the exact results of advertising. As a result they fall back on what he called these substitutes for creative thinking:

(a) Drive toward mass coverage; (b) use of cost-per-thousand figures; (c) making campaigns fit the budget instead of vice versa; (d) working to win prestige for the client or agency instead of selling the product; (e) depending on some sensational aspect

## The Mid-South's Most Powerful V·H·F Station



*The Stars are  
Seen on*

**channel**

**13**

**CBS**

**In Memphis**

**WHBQ-TV**

of the product to sell it; (f) depending on repetition, size and frequency to get the message across, and (g) using expediency, sticking to the tried and true and refusing to experiment.

**Conclusion:** The psychological aspects of media are among the most important and most frequently overlooked in the busy workaday advertising world. Find what in the product appeals to the consumer, then stress that in your copy and use the media that can convey the message best to the greatest number of prospects. This requires research.

Example: Albert A. Shea, of CORE (Communications Research) of Toronto has just completed a motivation study on foundation garments. He found, among other things, that conformity and protection are two of the basic reasons why women wear such garments. Example of conformity: "I wanted a brassiere because all my girl friends were wearing them." Shea's comment on protection: "For some women . . . the foundation garment functions psychologically as a coat of armour against the menace of a hostile and threatening environment and gives her a subconscious feeling of se-

curity in an otherwise frightening situation."

Meantime don't let fear or any other subjective influence destroy your scientific media planning. Perhaps some good advice is this from the president of a \$10 million agency:

"I became aware, long ago, that my own attitudes to media are prejudiced by my own emotions, conscious or unconscious. For example, I suffer from obscure emotional resistances to Sunday supplements, to all Hearst publications, to bill boards and to expensive tv shows.

"I also suffer from obscure emotional attractions to *The New Yorker*, *The New York Times* and *Life*.

"As soon as I became aware of these irrational attitudes, I abdicated my presidential prerogative to influence our agency's media plans. I trust that our Media Department is relatively rational in the formation of its policies!"

(See "I. The psychology of media." SPONSOR 5 April 1954; "II. Psychology of media." 19 April 1954, and "III. Psychology of media: Why admen buy what they do." 3 May 1954.)

**13. Goal:** To determine whether radio and tv move goods.

**Findings:** SPONSOR asked the 200 leading advertisers in the country and some 50 new air advertisers just how well do radio and tv sell. Of 66 who responded, 47 actually use the two air media. Here is what they said: (a) Television is the "hottest" medium in advertising history, but radio remains cheap and powerful. (b) Radio sells because it can project the human voice to the exclusion of all other influences. (c) The big advertisers like to divide their ad budgets almost equally among the four major media. However, the tendency to use more tv is growing. (d) Proving which media sell how much is difficult, but almost all agreed that radio and tv move goods and that is why they are using them.

**Conclusion:** In the last analysis a corporation uses a medium because it pays. So notwithstanding the theories, the tables and the research, an occasional non-scientific but ultra-practical glance at the media picture like the above has its uses. These advertisers were asked, "Do radio and tv move goods?" They answered: "Yes." (See "Do radio and tv move

## Strong Pull



... keeps viewers tuned to

# KMJ-TV

FRESNO • CHANNEL 24

the FIRST TV station in  
California's San Joaquin Valley

KMJ-TV pioneered television in this important inland California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station. *KMJ-TV is your best buy in the Valley.*

Paul H. Raymer, National Representative

goods?" SPONSOR 17 May 1951. For SPONSOR Advisory Board conclusions, see SPONSOR 31 May and 14 June 1951).

\* \* \*

In summary: It took almost two years to establish the fact that much of advertising, especially in radio and tv, is still in the jungle stage of development. Perhaps this conclusion was obvious at the start. But even a documentation of a truism is sometimes valuable.

SPONSOR's All-Media Evaluation Study revealed or substantiated these important points:

1. Media evaluation lags behind copy, market and product testing.

2. An immense amount of money seems to be wasted in non-scientific "rule-of-thumb" advertising practices. Whether the waste is greater than in other phases of the production-consumption cycle of business was not investigated.

3. The lack of research in vital aspects of advertising—the effect of television, for example—is appalling. It seems as though so long as sales hold up neither the advertisers nor the agencies care to spend money on basic fact-

finding, especially if it is not immediately profitable.

4. On the other hand, the widespread and immediate acceptance of a new "yardstick," research tool or technique—without close study of its limitations and often with no understanding of its inherent fallacies—is likewise appalling. Example: The terrible misuse of ratings on all levels.

5. The refusal to experiment—whether advertiser, agency or medium—is notorious. This applies to copy, programing and use of media. It is as though the advertising world has voluntarily placed itself under self-regimentation. Its dismal concomitant is equally depressing: The rush to copy and mimic when one adman develops something new.

6. Methods for choosing media, especially for new products, are often primitive. One agency president (in Chicago) was not joking when he told SPONSOR: "Spinning a coin is as good as any other system." And a media executive of an over-\$100 million agency was candidly revealing when he said a switch from one medium to another was made for a nationally advertised product because "we got tired of the medium."

7. Research conducted by one medium to prove itself "best" is useless and should be discarded by advertisers, or at least labeled "promotion." Too often sound marketing and audience-readership facts are buried beneath a flood of promotional rhetoric. Understandably some major independent research organizations will not conduct surveys for media because of this. On the other hand some will lend their skills to any venture.

8. Setting up a fairly accurate inter-media test, especially on a local basis, is possible. With all due respect to the experts who question this, it should also be possible on a national basis. Mail pull, audience response, counting customers in stores are but some of the methods that could be used. The experts are looking for the definitive national test. This, SPONSOR agrees, will never be found, but workable day-by-day tests are available.

9. Reasons given by some advertisers for not using air media—or any one of the eight basic media, for that matter—often verge on the incredible. They tend to substantiate the belief that not a few have little conception of their job, or have long since closed

their minds to new media or new practices or are either just afraid or too comfortable in their ruts.

10. Yet many advertisers not only use radio and tv—and the other media—but know exactly why, are articulate about their reasons and are willing to be quoted on the subject. They are close enough to their work to know that if the medium is a mass medium, if it has a huge audience, if it is a vital part of the daily life of the people, it can be successfully used to sell goods and services. Radio and tv are mass media in every sense of the word. Anyone with a consumer product who is overlooking either, one advertiser told SPONSOR, "is asking to have his throat cut by a competitor."

11. The tools used for measuring advertising effectiveness—rating and readership services—are not very accurate, complete or conclusive. Too many admen and the media themselves use them for estimating coverage or buying or selling programs without considering other factors. Yet they are the best means available for determining air audiences or the readership of a publication. And used with a knowledge of their limitations, they can be of immense service to the adman.

12. Psychology has its place in media research and evaluation. Few advertisers or agencies are as yet ready to turn over their major sales effort to the psychologist—or psychiatrist. But knowing why people behave in certain ways and buy certain products and knowing what effect messages presented in the different media have on the consumer are growing in importance. The live advertiser or agencyman will want to keep abreast of the new field of motivation research if only to save himself from advertising the one aspect of his product that will drive people away from using it. (Notable example: A cigarette, smoked by men because it was so strong it withered the flowers on hand-painted ties, began to advertise its "mildness." Sales dropped alarmingly until the ad strategy was reversed.)

\* \* \*

A long time ago in this study Vincent R. Bliss, the Earle Ludgin Co.'s executive vice president, told SPONSOR:

"If all we were dealing with consisted of testing and measurable elements, we might safely leave media planning in the hands of the media departments. However, as someone ob-

# BMI

## Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

**BROADCAST MUSIC, INC.**

NEW YORK • CHICAGO • HOLLYWOOD

TORONTO • MONTREAL



## How to keep from getting lost in NEW YORK or CHICAGO

*Ever wonder whether Presba, Fellers & Presba was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.*

*Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1954 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.*

*We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.*

**P.S.—Don't forget to call on us next time you're in town.**

**SPONSOR** The magazine radio and TV advertisers USE

New York 17 . 40 E. 49th • MUrray Hill 8-2772

Chicago . . . . .161 E. Grand • SUperior 7-9863

Dallas . . . . .1500 Jackson • RAndolph 7381

Los Angeles . 6087 Sunset • HOLlywood 4-8089

SPONSOR's

# RADIO and TV DIRECTORY



OF NEW YORK  
AND CHICAGO

1954-55

*Personal copy of:*

- \* Advertisers
- \* Agencies
- \* Associations
- \* Hotels
- \* Networks
- \* Researchers
- \* Representatives
- \* Services
- \* Stations
- \* TV Film Sources

served during the last war, the big military decisions are far too important to entrust to generals."

The moral of this entire study is then: Media evaluation IS important.

Don't ignore it or leave it solely up to the generals—or the media department. ★ ★ ★

\* \* \*

#### A WORD OF APPRECIATION

SPONSOR wishes to thank the 12 members of the Advisory Board on the All-Media Evaluation Study who, through their kind criticism and suggestions, helped to maintain the high interest and accuracy of the series. In addition virtually the entire editorial staff of SPONSOR took part at one time or another in some of the numerous projects the study entailed. And finally these former assistants to the Editorial Director must be singled out for having worked long and hard in the media vineyard: Edith Kravet, Peggy Dell, Muriel Ferguson, Malcolm Roemer and Teresa Polychronis, and the present assistant, Karolyn Richman. As for the hundreds of experts in all

phases of media who contributed their ideas and their data, it goes without saying that the study would have been impossible without their kind cooperation.

#### BAB CASE HISTORIES

(Continued from page 39)

minute news caps. These spots start out with two or three top news headlines and then swing into the banking news of the day. They're for use between regular news programs in the morning or evening.

We also suggested that each office go in pretty heavily for women's participation spots. As the lady in charge of the program developed familiarity with the messages we had to get across, we urged our local advertising officer to let her give the spots in her own language.

In addition to that, we encouraged each advertising officer to hunt around for local programs that would fit his own local need. For example: in Atlanta our survey had told us that a tremendous number of people go home by automobile between 4:30 and 5:30 in the afternoon. Some of the traffic jams we could see every day didn't exactly make the survey necessary—at any rate it meant that these people were out of reach of most other media except radio. So we bought a one-hour show, *Hour of Stars*, which is used every weekday on WGST from 4:30 to 5:30 p.m.

In buying these local programs and also in selecting good times for the ones that we prepared in Atlanta, we have relied very heavily on the local station manager or his representative. We figure that if anyone should know his audience, it should be the local radio man. Our idea was that we could get the best time and program available to do the job we were trying to do by relying on the local radio man's judgment. From our standpoint, it has worked out much better than trying to schedule Valdosta radio from an office in Atlanta.

Now the question is how has radio actually worked for us? The best way to tell you is to cite a few examples.

One way we tried once to promote trust business might be compared to a cold canvas. We had an excellent booklet on the subject of wills and de-

cidated to offer it as a giveaway, figuring that people who were interested in the subject would ask for it. So we designed a newspaper ad offering the book as a giveaway and ran it. We got nine requests. Then we used the same amount of money in radio time—the results were amazing. We had over 400 requests for the booklet and had to cut out the spot because we had run out of our supply of the booklets.

In spite of all our arguments, sometimes the head of an office will wonder whether radio is as good as we tell him it is. When that happens, we ask him to do us a favor and go to the radio station and give some of the spots himself. The number of people who later say to him: "I heard you on radio yesterday," usually is all the convincing that is necessary.

But the place I like to think of where radio did a tremendous job for us has to do with a banking service known as Savings Certificates. Savings Certificates are a two-year investment paying 2½% if held until maturity. They are sold in units of \$100 or larger. We decided to introduce them July 1 of last year as a way of paying people more on their invested savings as contrasted with the 1% we were paying on regular savings.

Just before kick-off date, we pulled out all the stops. We used every medium we could lay our hands on—tv, direct mail, display, outdoor, newspaper—and of course radio. Radio carried the brunt of the job. In several areas we increased spots to a real saturation schedule. In the first four weeks, for example, we added 800 spots to our Atlanta schedule. To the listening public it wasn't only saturation: it was pure agony.

The result? It amazed even us in the advertising department. The bank tentatively had hoped to sell \$6,000,000 worth of certificates in the period of a year. Within six months, though, we had sold over \$7,000,000 worth. And in the first four months of this year, we sold another \$6,000,000. Our total time money, that is savings and

## The Mid-South's Most Powerful V·H·F Station

★ ★ ★

*The Stars are  
Seen on*

**channel**

**13**

**CBS**

**In Memphis**

**WHBQ-TV**

LOUISE FLETCHER  
SELLS THE  
**NEGRO**  
HOUSEWIFE  
VIA  
**WSOK**  
NASHVILLE, TENN.



savings certificates, in the parent bank of the C&S system has increased 18% since the first of last year which anyone in banking I think will tell you is a pretty good record.

When anyone asks me, as many do, what can advertising do for a bank, I think of this example as the prize case. And in this prize case, it was radio that did the lion's share of the job.

Going ahead, what will happen in the competition between tv and radio for the advertiser's dollar is anyone's guess. I can give you an answer in our case.

In the last 12 months, we have experienced the problem of what to do in four Georgia cities where tv has just started. We bought tv time in three of them and skipped it in the fourth. And we bought pretty heavily for us too—about \$25,000 worth. In spite of adjustments we had to make in other media including radio to pay this additional amount, our radio budget for 1954 is only \$3,000 less than the year before. The answer for us has been that we wind up spending more money when tv comes to town. And as far as radio goes, it has suffered very little as a result.

(A new BAB booklet, "In Georgia People Bank on Radio," tells the story of Citizens & Southern National Bank's use of radio. It is available free of charge to agencies and advertisers.)

### Clayton R. Sanders

advertising director, Peoples Drug Stores, Inc., Washington, D. C.

I speak to you today as an advertising man whose job it is to work on the *everyday* problems of selling more drug store items by attracting more people into our drug stores more often. To attempt to speak as an expert on the use of radio and television at a convention of radio and tv experts would be presumptuous indeed; but I can tell you how we have profitably used radio for the past several years.

In the selection of advertising media, public response is the all-important gauge. I'm reminded of the lonely-looking man who was sitting by himself at an amateur musical. The hostess approached him, and to make conversation, asked, "Do you play any musical instrument?" "Not away from home," he replied. "How unusual."

remarked the hostess. "What instrument do you play at home?" The little man answered quietly, "Second fiddle!"

We definitely play second fiddle to the public's wishes in our advertising practices. Success or failure of any medium can only be measured in terms of customers and sales in our stores. We cannot very long afford to continue advertising that does not pay its way in persuading listeners or viewers to become customers.

Peoples Drug Stores operates 154 drug stores in 37 cities and towns. While we do use radio to varying extents in other cities, I would like to confine my discussion today to the Metropolitan Washington market, where we have the largest concentration of stores and the greatest use of radio advertising.

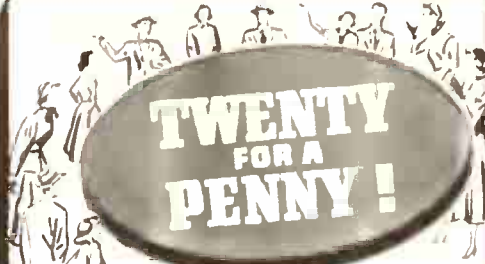
In this market of 1,665,000 people, with an effective buying income of \$3,500,000,000 annually, we have 76 modern drug stores with a volume of over 50% of the total Washington drug store business. We are constantly in the process of enlarging or relocating these stores or opening new stores to keep pace with population changes.

Similarly, we have no static advertising practices. We are constantly checking and reviewing our schedules in an effort to keep pace with changing public interest.

We use the "task force" method in our advertising. It is planned to accomplish an objective in coordination with our sales and merchandising efforts. Naturally we have budget limitations, but fundamentally we do not spend advertising dollars as an arbitrary percentage of sales, but rather, spend them as we feel it is necessary to do the job—that is, we make an investment in advertising and sales promotion to get a return in profitable sales.

Up to four years ago, our company had confined its principal advertising dollars to newspaper space. True, back in the Thirties, we had a period of several years of radio advertising, but its format was not entirely successful. It was finally dropped as being too expensive in proportion to the return in sales.

Then several years ago it became obvious that if we were to continue to grow with the market, we must expand our advertising plans to effective-



**TWENTY  
FOR A  
PENNY!**

**Reach Twenty Homes  
for a Penny on  
Regional Radio WOW**

WOW's cost per thousand homes reached is the lowest in the area.

	8 Sec.	Chainbreak	Minutes
Radio WOW	\$ .17	\$ .48	\$ .59
B Station	.51	1.01	1.01
C Station	1.17	2.33	2.33

For more information contact John Blair, Rep. — Bill Wiseman, Sales Mgr., 200 Insurance Bldg., Omaha, Nebraska, or Phone WE. 3400.

**REGIONAL RADIO  
WOW**

OMAHA 590-NBC Aff.

A Meredith Station

JOHN BLAIR & CO., Rep.

## Kansas City Ad Agencies

### LOVE KUDL

These Kansas City Agencies use KUDL to sell the rich Kansas City market:



**KC  
Loves**

- Allmayer, Fox & Reshkin
  - Beaumont & Hohman, Inc.
  - Bozell & Jacobs Adv. Agcy., Inc.
  - Bruce B. Brewer & Co
  - Cary-Hill, Inc.
  - Comer & Pollard, Inc.
  - Eckenroed & Jankus Asso
  - Edyth Ginsberg Adv. Agcy.
  - Cecil B. Jolley Co.
  - Litman-Bremson & Asso., Inc
  - Malap Advertising Agency
  - Jim McQueeney Associates
  - Merritt Owens Advertising Agcy.
  - R. J. Potts-Calkins & Holden, Inc.
  - James R. Reese Adv. Co.
  - Rogers & Smith-Potts-Turnbull, Inc.
  - Standart & O'Hern Adv. Agcy
  - Valentine-Radford Agcy.
  - Reby Adv. Agcy.
  - Selders-Jones-Covington Adv. Inc
- For 1000-watt coverage of the entire Greater Kansas City Market, see ForJoe.

COVERS THE GREATER KANSAS CITY MARKET

**KUDL**

STUDIOS 1012 BALTIMORE

KUDL — Kansas City

KUDL — Kansas City  
KDKD — Clinton

NOW FOR THE FIRST TIME!  
HOME TOWN COVERAGE FOR  
GREATER KANSAS CITY.

for extra coverage

Include • KDKD CLINTON

— IN THE GREAT KANSAS CITY MARKET!

SELL THE  
"Golden Market"

1/10 OF  
AMERICA'S  
NEGRO POPULATION

**WDIA--  
50,000 WATTS**

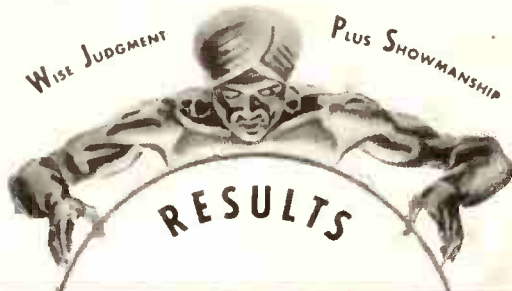


Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can't be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND  
PULSE RATED STATION  
IN THE MEMPHIS MARKET!

**WDIA—MEMPHIS, TENN.**

REPRESENTED BY  
**JOHN E. PEARSON CO.,**  
DORA-CLAYTON AGENCY, SOUTHEAST



That's the important thing. Ratings, adjacencies, programming, network, don't mean a thing if you can't increase SALES.

**CAN WJPS GET RESULTS?**

Here are just a few:

Sterling Beer — Mid-Continent Petroleum —  
Coco-Cola — Purina Mills — Puffin  
Biscuits — Hesmer's Foods — Economy  
Super Markets — P. W. Burns Insurance  
— International Harvester — Red Bird  
Gasoline — International Salt — and  
many others that we will send upon re-  
quest.

We would like to "Ring the Cash Register" for you because we have the KNOW HOW.

Let us prove our worth to you.

Robert J. McIntosh, General Manager  
REPRESENTED BY  
The George P. Hollingbery Company

**WJPS**



"A RADIO IN EVERY ROOM"  
Evansville, Indiana

ly reach more people with our sales message. Radio seemed to offer the best opportunity. We decided to make a test, and for the first year allocated \$100,000 for this purpose, with the realization that you have to use more than a pebble if you expect to make much of a splash in the pond.

Our next job then, was the selection of an advertising agency. We picked the William D. Murdock Agency and have continued with them ever since. Bill Murdock had a thorough background in station management and sales, and no small part of our success in radio is due to his wise counseling.

After a considerable amount of research, we decided on using five-minute news programs as our basic radio approach. The first venture was with the then independent station WWDC. We bought five-minute newscasts from them, every hour on the half hour, 24 hours a day. It was successful from the very start, and although we later discontinued the all-night section of it, we have continued these regular five-minute newscasts up to the present. We gradually expanded to other stations as suitable availabilities occurred, and while experiments have been made, no other format has proved as effective for us.

Radio is used to promote our overall sales and merchandising efforts, along with television and newspaper advertising. We believe there is no magic in advertising that will overcome the absence of merchandising at point-of-sale and so we bring our whole efforts to bear on promotions. Advertising, window display, signs, interior display and clerk support all play an important part.

With radio we tend to concentrate on a smaller number of items, in contrast to our newspaper ads that feature a greater list of products. The radio spots give intensive coverage to weekly specials, seasonal campaigns such as film and photo-finishing and to constantly featuring our prescription services.

We try to keep our commercials simple and clear, so that no one who hears them will be in any doubt as to what we are advertising. They are however held to a maximum of one minute. We fully realize the importance of keeping our name before the public but believe that our advertising must do more than just that. The best

institutional advertising we can do is to keep the public informed of the values and services they can obtain at any Peoples Drug Store.

A percentage of our radio and television spots and newspaper ads is made available to manufacturers and their agencies for cooperative advertising. This makes it possible for nationally advertised products to get rounded-out merchandising support in our stores and has proved highly effective. In no case do we attempt to make a profit on cooperative advertising as such. Cooperative allowances to us are an investment to be used for creating additional sales and to help keep the cash registers ringing merrily.

We use radio's audience selectivity to good advantage. For example, cigars and other men's products can be scheduled in early morning or evening spots and around ball games, while items appealing to women are concentrated from late morning to mid-afternoon. Accurate pinpointing is possible with our regularly scheduled newscasts. Six to 6:30 p.m. spots can tell the housewife, preparing dinner, about our values in glassware, cooking utensils, etc. Youngsters getting ready for school at 7:00 to 7:30 a.m. might hear about school supplies sold at Peoples. Fm and Drugcasting spots can similarly take advantage of the fact that listeners are right in the store.

Radio is also flexible. Changes can be made even a few minutes before air time if necessary, although we try to give the stations a little more time—at least an hour! During big store-wide sales, there is usually an opening day newspaper ad barrage, but radio continues hammering away until the closing hours of the closing day of the sale. Merchandise can be taken off the air as it approaches the selling-out stage and slower-moving items substituted.

We continue to schedule radio on a saturation basis, at the rate of 91 newscasts per week, with Monday through Saturday programming, from 6:30 a.m. to 6:30 p.m. Greatest emphasis is on early-morning time. With the addition of WWDC-FM which is also carried by Drugcasting in our stores, we have a total of 358 commercials on the air each week. We also use stations WRC and WMAL in Washington.

# Electronic Buttonhook

There are a bunch of guys in New York, Chicago, Los Angeles, and maybe even Washington, D. C., who are doing a pretty good job of turning out CBS TV programs. We have a gadget called a control panel which, by some kind of electronic magic too arcane for us salesmen, buttons onto the CBS TV network.

Folks in Eastern Iowa got buttons of their own. One of the juiciest, Channel 2, is pure pearl. By a strange coincidence it's WMT-TV.

Beyond having had sense enough to go CBS in the first place, we claim no credit for the excellence of CBS programs. We just lean back and feel their Pulse.

End of modesty. We do lay claim to local programming for the Eastern Iowa

trade, which, when added to CBS network fare, completes the buttoning operation.

Herewith, some light thereon:



**Miss Ruth Anne's School** Produced five days a week by its star, Miss Ruth Anne's School is a "workshop" for four-to-five-year-olds. Each week six or eight children are selected for a one-week session of classes (fingerprinting, dancing, table manners, gamesmanship); on Friday the children are graduated with diplomas and sighs of relief. Lion-taming looks easy by comparison, but Miss Ruth Anne, armed with nothing but child psychology and a smile, charms children and viewers, parents and sponsors. There are enough moppets on the waiting list to last a full year (*sans hiatus*).

*Commercial:* Program is sold by day units; sponsors purchase one complete program at a time. Product identification is carried over the full week by sponsor-mentions on a day-to-day reciprocal tie-in basis. See the Katz Agency for further details.



Channel 2 **WMT-TV** 100,000 watts  
CBS for Eastern Iowa  
Mail address: Cedar Rapids  
National Reps: The Katz Agency

## Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers



**WSYR Timekeeper,  
Elliott Gove**

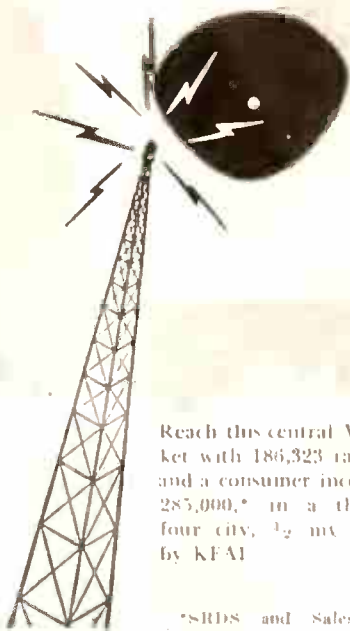
Central New York's most popular time keeper on Central New York's top-rated local morning program. At least five years' continuous sponsorship by more than half of the present sponsors. Participating, Monday through Saturday.

**7:05 - 9:15 a.m.**

*Headley-Reed, National Representatives*

**WSYR ACUSE**  
570 KC  
NBC AFFILIATE

**Cover Central  
Missouri with  
KFAL**



Reach this central Missouri market with 186,323 radio families\* and a consumer income of \$698,285,000,\* in a thirty county, four city, 1/2 m.v. area covered by KFAL

\*SDDS and Sales Management Survey

**KFAL 900 KC • 1000 WATTS  
FULTON, MISSOURI**

This compares with four hours of television per week on WNBW (a total of 24 commercials), 10 spots on WMAL-TV, and a basic schedule of nine pages of advertising in the three Washington daily newspapers.

Radio has indeed become an important part of our advertising program. It is no longer a question with us of whether or not to use radio but only of how to continue its use to our best advantage!

*(Peoples Drug Stores won BAB's "Radio Gets Results" first prize for 1953 in the drug store division.)*

### **Albert Glenn**

president, Glenn Motor & Equipment Co., Satsop, Wash.

For purposes of this discussion, let's think of "advertising" in terms of the "five M's"—*markets, merchandising, manpower, media and money.*

*Markets* are complex—made up of individuals. What appeals to one segment may have no appeal whatsoever for the rest. In our market at Satsop, for example, many of our prospects and customers wear white collars while others work with their hands. All we're interested in is our ability to be of service to them—and in their ability to buy. In our advertising we realize we can't be all things to all people so, instead of using a "shot-gun," we go hunting for customers with a high-powered "rifle." This demands skill, patience and the right kind of "ammunition" because it's only when we choose our markets with care, study them and cultivate them properly that they bear fruit.

Which leads me to our second "M" *merchandising.* Now, I'm going to skip over such things as "quality," "price" and "competitive value," because chances are you fellows know more about those factors than I do. However, I would like to point out the power of suggestion. A customer who buys a home freezer, for example, is apt to be in the market for a refrigerator, too. Might even be interested in a car, or a tractor or some other farm equipment, so when he comes in we see to it he's well exposed to all our merchandise.

Now you see why I think "M" Number Three—*manpower*—is so important. When Abraham Lincoln was elected President, his first big job was

the selection of his Cabinet. With the help of a close personal friend and advisor he was going over name after name, sifting out the wheat from the chaff, when suddenly he came upon the name of a stranger. "You don't want him, Mr. Lincoln," the advisor said. "that man thinks he can run the government better than you can!" "Good," said Lincoln, "he's in! And if you know of any other men like him, I want them in my Cabinet, too!" "Honest Abe" knew that "yes-men" were a dime-a-dozen in those days, just as they are today. If you're lucky enough to have one good "No" man in your organization—a man with courage—hang onto him!

He will advise you honestly—and represent you well before the public. Having selected our *market*—matched it with our *merchandise*—and trained our *manpower*—we come next to *media.*

Newspapers, outdoor, direct mail, television, novelty advertising and radio all have their own peculiar advantages. If we had depended upon a medium that would reach our home market of 150 people alone, we'd have had to sell four or five International Harvester Home Freezers to every man, woman and child in town. Our problem, therefore, was to reach outside the city—and at the lowest possible cost. To do this, we chose radio.

Following the success of our 1951 campaign—when we won that trip to Havana—we decided to make 1952 the "big year." Our advertising over KNRO started June 15th and—using March, April and May of 1952 as "average months," sales jumped 1,000% before the end of June, 2,000% before the end of July and more than 4,000% by the end of August. We sponsored both the Republican and Democratic Presidential Conventions—and used "spots."

Even though we discontinued our radio advertising at that time, September '52 was three times as big as our March-April-May average and continued to be more than twice as big for every month the rest of the year. Sales were some 2,144% above our quota—the highest of any dealer in the United States. Needless to say, we won the 1952 trip to Bermuda offered by the International Harvester's Refrigeration Division for the most sales.

1953 was a year of adjustment for

all of us so we decided to hold up our Home Freezer campaign until the first of July. Even so, our March-April-May average for last year was some three times what it had been in 1952—obviously a carryover from our '52 campaign. When our records showed that June of '53 was about half of June '52, we started again with KXRO advertising. Sales took a jump every day until September, which was almost nine times as high as our March-April-May average or almost 27 times as high as the average for 1952. When we stopped our radio advertising the drop in sales was immediately felt.

Even so, we were still the highest above quota in the country and the International Harvester Refrigeration Division gave us a trip to Acapulco and Mexico City.

A minor portion of our budget has been spent on newspaper, outdoor and television advertising, but more than 90% each year has gone to KXRO. If you have an advertising job to do that requires saturation of your area, I need not tell you—use radio! Like any other medium, however, I would caution you that radio must be used right to get the best results.

"Timing" is extremely important. Because of the unusually late spring we've had in the Pacific Northwest, we're not advertising at present, but when we go back on the air we intend to do a "saturation" job with our novelty appeal just as we have in previous years.

Now there is a fifth "M" to be considered, too, and that is *money!* "Intelligence" has been defined as "a state of awareness of one's surroundings." Keeping close tabs on sales and selling costs is the only way to conduct an advertising campaign.

To be successful, advertising must be on a business-like basis. Believe me, it is possible to reduce your advertising costs by increasing your advertising budget. In both 1952 and 1953 our advertising cost per unit was reduced 50% below that of 1951 even though we multiplied our investment five times over the first year! For the last two years our home-freezer campaigns over KXRO have cost less than 1½% of our gross sales!

In our radio advertising, we don't mention price or offer any discount. We just try to dramatize the idea that I'm so anxious to win those Interna-

tional Harvester trips I'll make them "the best deal in Southwest Washington." And we back that promise with quality merchandise, excellent service and liberal trade-in allowances for their old merchandise.

Close teamwork with KXRO led to copy that created a picture—a picture of a small-town merchant out on the highway where the cost of doing business was less than in the city, and where there was plenty of free parking space. We made them *want* to come out—and they came!

Radio reaches into the far corners of our trading area and right into the homes of our prospects. The general theme of our copy was, "if you don't have a car, get a horse, get a bicycle, take a row-boat, hitch-hike anything—but get up to Satsop and get up there right way for the best deal in Southwest Washington!" So many people were using this same phraseology and our sales were increasing so rapidly we were convinced our radio advertising was hitting home.

One day a total stranger walked into our store and said, "Well, here I am! Came from the Humptulips! Didn't have a horse—or a bicycle—but here I am anyway! Show me that home freezer I've been hearing so much about, will you?"

Humptulips is some 40 miles away from Satsop, but we've had them come from the Lake Quinault area 60 miles away: from the Pacific Beaches, Westport and many other places.

In both 1952 and 1953 the last day of our campaign was a madhouse! Our little store was so crowded it was like a bargain-basement of a big-city department store and we even made one sale after midnight!

Although our advertising was concentrated on International Harvester Home Freezers, sales in other departments picked up dramatically at the same time—an unexpected bonus that became more and more important as time went along. At the end of 1952 we were pleased to see that our total sales in all departments for that year were close to one million dollars!

Another bonus, of course, is the carryover results. We're still enjoying the effects of our previous campaigns and, as I've already told you, last year's March-April-May average was 300% over the '52 average for the same months. ★ ★ ★

# KWJJ

Chief of Independents  
Makum War on Slow Sales!

The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful . . . cover much fine country . . . givum advertiser big bargain."

National  
Representative  
BURN-SMITH CO., INC.

## KWJJ

1011 S.W. 6th Ave.

PORTLAND 5,  
OREGON



The ONLY MEDIA in  
Columbus, Georgia,  
reaching out to  
**INFLUENCE BUYING  
HABITS**

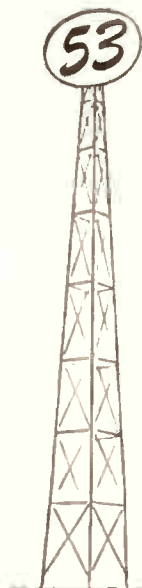
of  
600,000 people  
with  
**\$670 MILLION  
BUYING INCOME!**

CBS RADIO

CBS TELEVISION



For The  
**TOP**  
SHOWS



In A  
**TOP**  
MARKET



IT'S

## WKJF-TV CHANNEL 53 PITTSBURGH

Looking for an economical way to sell the rich 2¼ billion dollar Pittsburgh market—America's 8th largest trading area? If so, it will pay you to know what WKJF-TV has to offer. For the complete story, contact our national representatives, or write us today.

### OUTSTANDING PROGRAMS

Your Show of Shows  
Hallmark Hall of Fame  
Mr. Peepers—Kraft Theater  
Dinah Shore—Milton Berle  
Kate Smith—Boxing  
Bob Hope—TV Playhouse  
—and many others



**WKJF-TV**  
**CHANNEL 53**  
**PITTSBURGH**

NAT. REP.—WEED TELEVISION

# Newsmakers in advertising



**Robert W. Friedheim**, vice president of World Broadcasting System division of Ziv, and with the Ziv organization since 1919, has been named vice president and business manager of Ziv Tv Programs, Inc. Friedheim's new department includes sales service, film distribution-control, expanded merchandising-promotion, contract labor, administrative functions. John L. Sinn, Ziv Tv president, said the new department was necessary because total film product handled by Ziv has increased 150% in past 18 months.



**George Wolf** last week moved into his new office at Ruthrauff & Ryan, where he will be vice president and director of radio and television. Wolf succeeds Tom Slater, who resigned in April. Wolf has been vice president and radio-tv director for Geyer Advertising since April 1953. For eight years prior to joining Geyer he was director of radio and tv production for Foote, Cone & Belding. Big Ruthrauff & Ryan radio-tv accounts include American Airlines, Dr. Pepper, Sun Oil, Wrigley, Staley Mfg. Co. (starch), Frostee (dessert mix).



**S. John Schile** is the new president of the Salt Lake City Advertising Club and host to the Advertising Association of the West, meeting in Salt Lake this week (27-30 June). Schile is vice president and sales director KJTA and KUTV and the Rocky Mountain Broadcasting System. He told SPONSOR that "we plan to begin commercial operation of KUTV on 17 August . . . the Rocky Mountain Tv Network (linking Salt Lake, Butte, Pocatello, Twin Falls and Cheyenne) should be going by 1 January 1955."



**Mary L. McKenna** has been appointed director of research and sales development for WNEW, New York. She had been with Benton & Bowles since 1942. Richard D. Buckley, WNEW president and general manager, said Miss McKenna will work for greater integration between research functions and the specific needs of radio sponsors through special research projects as well as reexamination of research results. "These projects," said Buckley, "will provide qualitative analyses which will aid clients in planning the most effective campaigns."



# Higher Tower,



# Higher Power

add 12,000 sq. mile  
coverage area

Tower: **UP** Now 1019 feet

Power: **UP** Now 100,000 watts

Households: **UP** 76.1%\*

Farm Households: **UP** 147.3%

Tv Homes: **UP** 59.5%

Retail Sales: **UP** 71.8%

Farm Income: **UP** 141.1%

Food Store Sales: **UP** 74.3%

Drug Store Sales: **UP** 20.3%

Counties Covered: **UP** 122.2%

For topnotch national and local programming, topnotch facilities, topnotch signal and a topnotch market, see WFBM-TV.

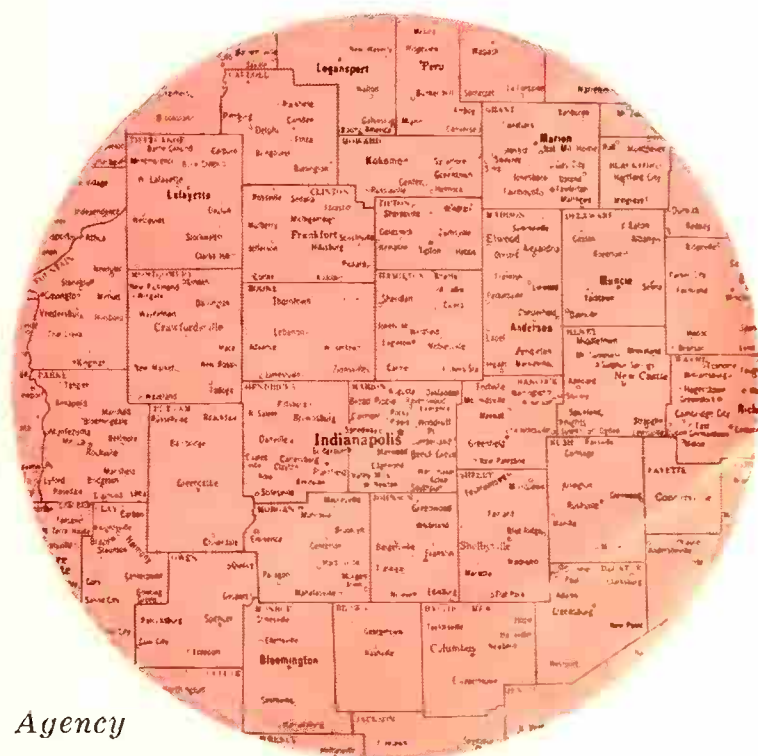
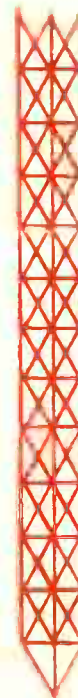
\* Data, based on Nov. Nielsen, compares new A & B coverage area with coverage prior to power-tower increase.

## WFBM-TV

Indianapolis • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids





### Media study ends

Nearly two years ago SPONSOR's publisher asked Ray Lapica to make a "completely objective" study of all media and to take as much time as was necessary.

The job is done.

It was felt in planning the study that any objective analysis of the media picture would help radio and tv most, for the air media are relatively difficult to understand and use as compared with print.

The study has borne this out.

If you're planning to make a media evaluation study of your own, this is what SPONSOR's entailed:

1. Fourteen trips to nine cities.
2. Personal interviews with over 200 experts in all media fields.
3. Reading of 41 books, scores of pamphlets and surveys, hundreds of reports and much of the media literature of the past 10 years.
4. Eleven separate mail surveys involving some 4,000 pieces of mail.
5. The cooperation of more than

100 agencies (billing \$850 million) and over 100 advertisers (spending over \$150 million).

The study has run for the past 26 issues in SPONSOR. You won't want to miss the conclusions starting page 29.

As soon as possible, the 26 articles will be reprinted in book form. There will be approximately 200 pages (SPONSOR format) containing about 130,000 words. The price will be \$4. You may reserve a copy now.

This is the first such extensive study of media ever undertaken by a trade paper. The chances are you'll not only want to read it in book form but also to keep it for permanent reference. Just drop SPONSOR a card.

\* \* \*

### Radio and tv abroad

U. S. firms will probably spend \$300 million on advertising abroad this year.

The wise ones will not stint on their air budgets. The reason is basic: In most of Latin America and the Far East the only truly mass medium is radio. (In addition there are 78 tv stations overseas.)

The cheapest medium abroad is also radio. For example, Radio Ceylon costs you \$165 an hour, Radio Jamaica \$50 an hour and Station ELBC in Liberia \$1 a minute. Tv rates are also quite low: CMQ-TV network of five stations costs \$216 a half hour with 150,000 tv set owners in Cuba.

SPONSOR's third international radio and tv section this issue (starting page 41) will bring you up to date whether you're already in export or planning to go overseas for the first time.

Not only will you find an account of the market, radio and tv situation

abroad, but also a radio-tv chart on 61 countries or areas together with rates, a complete list of foreign stations which have U. S. reps and five excellent case histories of major U. S. sponsors who have won success abroad through the air.

For profiles of admen concerned with overseas advertising, see pages 22, 60.

\* \* \*

### Misusing coverage services

SPONSOR has shown how blind dependence on ratings because of the basic fear factor can hurt you. (See "III. Psychology of Media - Why admen buy what they do," SPONSOR 3 May 1954.)

Now an equally bad practice has been called to our attention.

A major agency, buying spot radio time for a national advertiser, chose Station A over Station B not only by blindly using one of the two coverage services as a rating service, but it ignored a recent independent rating study made for the market because the regular rating organization that its client accepts does not cover the city.

As a result, it seems that the agency wound up buying the wrong station, for not only did the other coverage service available give Station B the advantage, but in addition the independent rating survey showed Station B to have a three-to-one average rating advantage over Station A. (A coverage service gives you the station's total circulation: a rating gives you the audience per program.)

Moral: Blind dependence on ratings is bad enough. But agencies and advertisers who use a circulation study as a rating service may be making a costly mistake.

## Applause

### A world without sound

WFAA has opened an unusual exhibit in its Dallas studios entitled "World without Sound," which depicts the emotional reactions of man in a completely silent world.

The exhibit represents the impressions of Peter Wolf, scenic designer, and Dr. Bernard Hanes, Dallas researcher. It was based on interviews with numerous deaf persons, both

adult and children.

The emotional conflicts of fear, loneliness, delight in sight, response to vibrations, the beauty of colors in nature and faith and belief growing from silent meditation are depicted by mists, figures, colors and lighting in the exhibit panels.

Why should a radio station concern itself with the world of silence?

Wynona Portwood of WFAA says: "Basically, radio is communication.

The problems of these who live in silence should be of interest to all of us. WFAA feels that the exhibit will create a greater understanding between those who live in a world of silence and a world of sound."

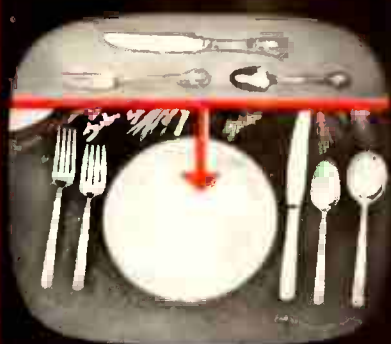
Perhaps you don't have to go so far as to try to understand what life would be like in a world without sound. Just stop for a moment sometime and ask yourself what it would be like without radio.



• Horizontal wipe



• Vertical split



• Vertical wipe



• Vertical wedge wipe



• Diagonal wipe



• Horizontal split



• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe



• Controllable corner insert



• Optional special effect

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