

SPONSOR

For buyers of broadcast advertising

RECEIVED

AUG 1 1951

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Special section:

Canadian radio—p. 37-72

How R & H beer promoted its show on a hot day—see p. 4

SP 10-49 12227
MISS FRANCES PRAGUE
NATIONAL BROADCASTING
20 ROCKEFELLER PLAZA
NEW YORK 20 N Y



Report to Sponsors

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*Here is a leader for
Fall Sales Results..*

"BOB ATCHER PRESENTS"

*— The highest rated afternoon
participating program originating
in Chicago!*

For Fall and Winter sales in the Midwest, WLS suggests "BOB ATCHER PRESENTS," a daily, 1:30-2:30 p.m. new and successful idea in afternoon programming. The combination of top WLS talent and a pre-tested, time-proven formula has won audiences throughout the entire Midwest.

Each 15-minute segment of "BOB ATCHER PRESENTS" averages a 3.2 rating — the highest of any Chicago originated participating program. Over a period of a week each 15-minute segment is heard in 792,500 radio homes!

This hour-long, live-talent "BOB ATCHER PRESENTS" program has *proven* its afternoon leadership. Featured on each day's program is a cast of WLS National Barn Dance favorites, headed by Bob Atcher, the Midwest's favorite cowboy entertainer. There are tailor-made audience builders — music to please all tastes — brief news and weather summaries — comedy — listener participation... all wrapped together for profitable radio with increasing listenership. And

**INCREASED AUDIENCE MEANS INCREASED VALUE FOR
INCREASED SALES RESULTS!**

See Your Blair Man Today!

Source: A. C. Nielsen Chicago Station
Area Report — April, 1951. Last
full report prior to time change.



CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES • 50,000 WATTS • ABC AFFILIATE • REPRESENTED BY JOHN BLAIR & CO.

**REPORT
TO SPONSORS
27 AUG 1951**

Industry hails cooperative campaign by Detroit, Tulsa stations

That campaign by Detroit and Tulsa stations to sell radio cooperatively and make listeners more radio conscious got enthusiastic response up and down Madison Avenue. It's probably first large-scale venture of its kind and in keeping with industry's present strategy—to unite behind radio as medium while continuing to sell competitively. "Bane of radio's existence," one veteran time salesman told SPONSOR, "has been the tendency of one radio station in a town to sell the other station down the river. That creates suspicion about all radio."

-SR-

First big push for denicotinized cigarettes

U.S. Tobacco's "Martin Kane" (on NBC, AM and TV) will devote 25% of its commercial time to Sano, denicotinized cigarette which firm recently acquired through purchase of Fleming-Hall Tobacco. Sano thus becomes first brand of its type to get large scale national promotion via radio-TV. Station lineup for TV "Martin Kane" assures wide audience. Show (10:00 p.m. Thurs.) has 61 stations — 38 live. Near-record skein was cleared by Kudner and U.S. Tobacco execs largely through personal trips to stations.

-SR-

Truman launches coast-to-coast TV 4 September

Coast-to-coast TV hookup moved up to 4 September to coincide with opening of Japanese Peace Conference in San Francisco. The President's talk at 10:30 that evening (EDT) will officially launch both historic events. Thus another milestone in communications will have been reached, symbolically, to aid the cause of peace.

-SR-

Why Sarnoff is confident

RCA board chairman David Sarnoff promises field tests of RCA color will resume 10 September. Sarnoff radiates confidence, stresses that he would like to see RCA and CBS color given opportunity to compete commercially. Technological might of RCA lies behind Sarnoff's optimism. Example: 10" RCA picture tubes cost \$125 wholesale in 1946; now 17" wholesales for \$18. Color tubes, now being produced at same RCA plant (Lancaster, Pa.) where black and white cost-saving was accomplished, are on pilot production line basis. But CBS will have 6 months' head start in promotion before RCT requests new FCC hearing.

-SR-

Canadian radio's sales reticence

In assembling its 36-page section on Canadian radio for this issue (starts page 37), SPONSOR uncovered surprising paradox about air industry cross-the-border. Though Canadian radio has stronger sales story than any other Canadian medium, its spokesmen are remarkably reticent in pushing for sales, with result that many American advertisers have been late in discovering Canadian radio. British influence, competition of government radio account for it.

REPORT TO SPONSORS for 27 August 1951

Canada TV stations won't be on air till 1952

Government-operated TV stations in Montreal and Toronto will be first on air — probably not until 1952. After that, growth of TV in Canada will proceed at far slower pace than in U.S. Government's chip-on-the-shoulder attitude toward commercial operation will be large factor in making broadcasters hesitate before investing big sums in TV.

-SR-

How TV compares with radio in homes per \$

Radio cost-per-home is lower for all types, according to figures compiled by Biow Company on basis of Nielsen ratings for March-April 1951 and agency's own estimates of program costs. Mystery drama scores highest homes-per-dollar average, 194 for AM, 149 for TV. Quiz give-away is second in radio, with 168 homes; third in TV with 141. Situation comedy, third in radio with 162 homes, is second in TV with 144.

-SR-

Psychological guidance for audience promoters

With psychological "depth" research now being used by dozens of national advertisers, one astute ad manager told SPONSOR radio and TV could use some of the same medicine. He cited findings of recent Social Research, Inc. study which showed that many televiewers are ashamed of their taste in TV entertainment. "That's a tip-off," he said, "that audience-promotion men would do well to try and build up the public's respect for the fare on radio and television. Too often, programing becomes the butt of 'sophisticated' jokes which tend to make people feel guilty about enjoying shows which actually suit their own tastes."

-SR-

ABC's net income up 262%

Net income of ABC during first six months 1951 is up 262%. Total rose from \$180,000 last year to \$472,000. Upturn in TV business and big sales by radio network like recent Instant Maxwell House Coffee buy of "When a Girl Marries" are responsible.

-SR-

P&G now has 22 quarter hours in daytime TV

From sponsorship of 5 quarter hours of daytime TV in December 1950, P & G total for this fall has risen to 22. In new presentation on daytime TV, CBS points out P & G expansion is just part of rapidly growing trend. High points of presentation include: (1) From March 1950 to March 1951 average percent of TV sets tuned in between 1 and 5 p.m. (Monday-Friday) almost doubled, went from 8.3% to 15.6%. (2) Number of sets tuned in jumped at much faster rate, went from 381,200 average to 1,832,800.

-SR-

D.J.'s gaining strength on TV

Radio's popular d.j. formula looks more and more like sure bet to become fixture in TV. Paul Dixon, for example, WCPO-TV, Cincinnati, d.j. went network on ABC recently, has apparently scored with critics. And Screen Gems, Inc. has made it easy for stations to translate AM records-and-music format into visual terms by producing series of musical movie shorts designed to accompany playing of current hits and standards. Shorts show dancers performing in suitable rhythm for record viewer hears at same time.

17 OUT OF 18 PREFER WDAY, FARGO!



"To what radio station does your family listen most?" As part of an independent survey made by students at North Dakota Agricultural College, this question was asked of 3,969 farm families in 22 prosperous counties within 90 miles of Fargo. 74.6% of the families named WDAY: 4.4% said Station "B", 2.3% Station "C", 2.1% Station "D", and so on.

WDAY was a 17-to-1 choice over the next station . . . a 3 1/2-to-1 favorite over all other stations combined!

In Fargo's home county, WDAY was the first choice of 87.2% of the families, as against 5.8% for Station "B". *In its home county, WDAY was a whopping 15-to-1 choice over the next station . . . a 6 1/2-to-1 favorite over all other stations combined!*

BMB figures, Hoopers and mail-order returns all tell the same amazing story on WDAY and the rich Red River Valley. *Get all the facts. Write us direct, or ask Free & Peters!*



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives

SPONSOR

VOLUME 5 NUMBER 18

DIGEST FOR 27 AUGUST 1951

ARTICLES

Why have many sponsors switched agencies?

SPONSOR reports reasons for the climbing "divorce rate" between sponsors and ad agencies. Chief cause: TV and radio campaign failures

23

How spot radio licked Nedicks sales slump

Orange-drink-and-hot-dog chain spends a quarter of a million dollars annually, mainly on morning men, to promote its 90 eateries

26

Sponsors profit with kid premiums

Just put excitement value into your air premium offers to the youngsters (35,000,000 in America, six to 19) and chances are you'll hit the jackpot

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CANADIAN RADIO SECTION

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Canada: radio facts and figures

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COMING

How Reynolds Metals Company makes friends

Reynolds, No. 2 aluminum maker, matches industrial expansion with public relations campaign via spot radio in its own backyard

10 Sept.

Film commercial pointers: Part II

SPONSOR's second report on Transfilm seminar series will cover Film Direction, Production, and Cost Control

10 Sept.

Be careful on the air: Part I

Here is the nostalgic story, whimsical and human, of the development of broadcast censorship, and its lessons for today's AM-TV advertisers

10 Sept.

Furniture stores on the air

Sponsor is currently researching how and to what extent the furniture industry makes use of radio/TV to sell its wares

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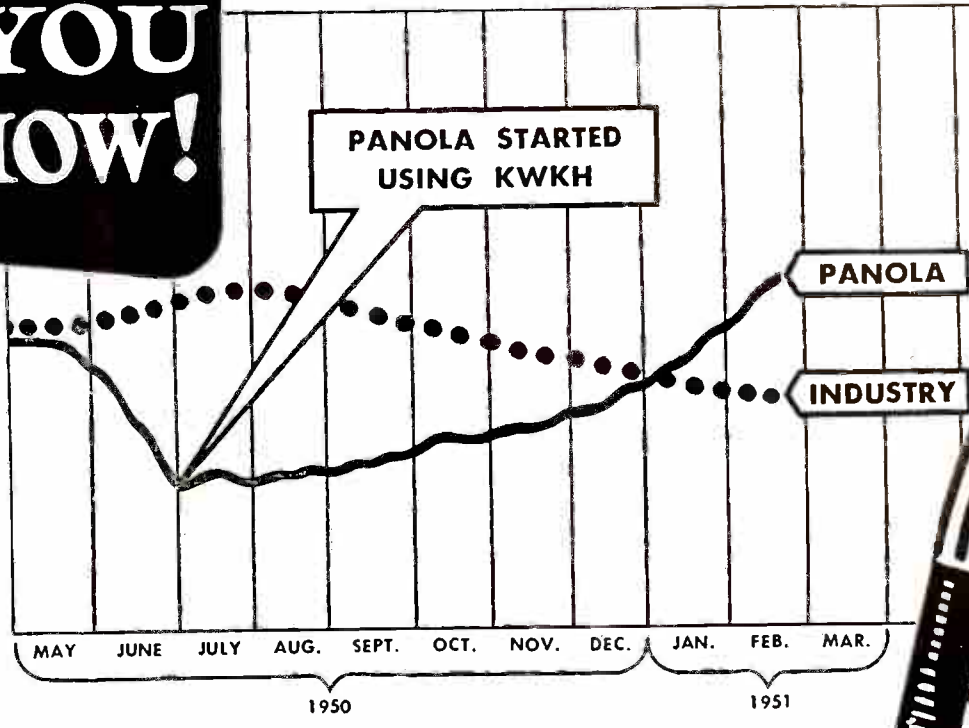
COVER: On a hot day in New York City, R & H Beer pulled off the show promotion gimmick of the year when messengers arrived at newspaper and magazine offices all over town bearing iced cans and bottles of R & H. Brainstormed by the promotion department of WCBS-TV, New York, the free beer scheme called attention to R & H's "Battle of the Boroughs" on WCBS-TV. Not everyone got his beer served by a "cool" model, however.

Editor & President: Norman R. Glenn
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Senior Editors: Erik H. Arctander, Frank Rasky, Charles Sinclair
Ass't Editors: Fred Birnbaum, Lila Lederman, Richard A. Jackson
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Vice-President - Business Mgr.: Bernard Platt
Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo, Josephine Villanti
Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sherban

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KWKH HELPS SOFT DRINK MAKE AMAZING COMEBACK!

**IT'S EASY,
WHEN YOU
KNOW HOW!**



The chart above shows what three quarter-hour programs a week on KWKH have done for Panola, a soft drink bottled by the 7 UP Bottling Company of Shreveport.

The 7 UP Bottling Company started using KWKH in July, 1950, when sales of Panola were at a low ebb—down 40% from the corresponding period of 1949. KWKH helped check the slump immediately, and by March 1 of this year, Panola's sales were actually 14% above the corresponding two-month period of 1949—a "real" gain of perhaps 34%, since industry sales declined 15% to 20% during the period!

Panola's schedule on KWKH consists of a 15-minute segment of a late afternoon disc-jockey program. This has been, and still is, Panola's complete advertising campaign!

What can we "Panolate" for you?

KWKH

SHREVEPORT **Texas**
LOUISIANA
Arkansas

The Branham Company
Representatives
Henry Clay, General Manager

50,000 Watts • CBS •

STALIN HATES BATON ROUGE



... because, with typical American virility, it has grown 257% since 1940

... it's the cradle of synthetic rubber

... its giant industry produces might for America in war and peace

... it offers superb rail, river, highway and air transportation facilities

**that's what you
like about the
South and WJBO**

NBC's 5,000 watt affiliate in Baton Rouge, La.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by
Robert J. Landry

The art-science called sales management has leaped ahead in the past ten years. Witness the re-designing of packages, fronts, windows, parking facilities. Witness the latterday marvels of plastics, neons, nylons, frosted containers. Elaborate "shopping villages" are being set down out in open country by main-travelled highways to draw custom from dozens of towns, not just one. On every hand there is evidence that American wholesaling and retailing is proceeding by the rule and the approach of scientific analysis and scientific layout. Everybody is selling everything in an atmosphere engineered to the -nth degree by light, color, space, package, cost accountancy experts. Refrigeration wonders have partially abolished the "seasonal" pack. Electronic fingers practically wag menacingly at slow-selling items and trip an alarm for their "wasted" shelfage. A myriad of schemes and devices seek to cut down overhead, speed up turnover. Housewives select pre-packaged cellophane-windowed roasts, putting them into self-service carts with built-in baby carriers.

* * *

It is all so wondrously and sensationally "moderne" and "scientific" that envious merchants from all over the world stream into our land to see how we sell. Can we sell, bub.

* * *

Less obvious, less visible, less publicized are the new scientific approaches to sales management at the level of emotional strategy, and that ought to be the starting point. The actual physical movement of goods from factory to warehouse to jobber to retail outlet is a fairly tangible logistic pattern. But behind merchandising lies advertising and behind advertising lies, or ought to lie, sound psychology.

* * *

Note this: more than a few highly successful companies have discovered in recent years that they may have been spending a great deal of money advertising a message, or executing a copy platform, that was basically unsound, or at least highly suspect, to start with.

* * *

Why, for example, did so many automobile buyers continue decade after decade to stick to one particular make even though automotive engineers recognized other cars as better all-round vehicles? When Detroit went into that question, starting first about 15 years ago, they pieced together all sorts of arresting facts about the "emotional set" of the car-owner. If he had driven his car for years without accident, there was a "loyalty" factor, like returning home to a good wife. In order to counteract this sales deterrent, it was first necessary to understand it.

* * *

Detroit found out that psychological quirks work both ways. The accident-free driver feels "loyal" to his car, will re-order. The re-

(Please turn to page 83)

**RADIO
IS TOPS
FOR
ADVERTISERS**



SURVEYS SHOW ... Radio Reaches Farther;
Radio Delivers More;
Radio Costs Less—
Than ever before!

WREC Rate, in cost per thousand listeners, has gone down 10.1% as compared with 1946

WREC is a better buy than ever in its history. The advertiser gets more in coverage—more in prestige—at lower cost.



RADIO FAMILIES	1946	1949
RADIO HOMES COVERED	404,560	448,890
BASIC HOUR RATE	\$250.00	\$250.00
COST PER 1000 HOMES	.61c	.55c

Figures Quoted Based on Latest Available BMB Measurements

*Advertising Is
Essentially Salesmanship*



Affiliated with CBS—600 K.C. 5000 WATTS.

WREC MEMPHIS NO. 1 STATION ...

*Sells More and
Sells It Cheaper*

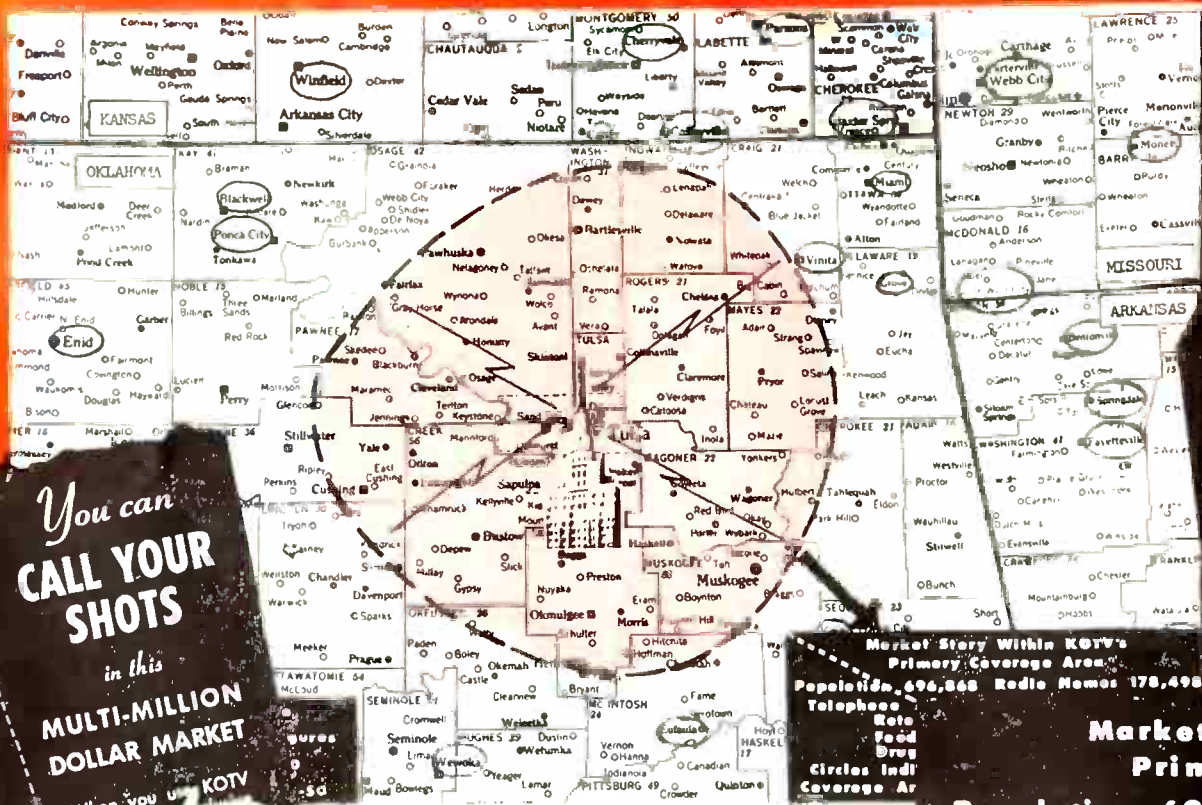


WREC HOOPER RATINGS AVERAGE
HIGHER THAN ANY OTHER MEMPHIS STATION

Represented by THE KATZ AGENCY, INC.

**Survey
Shows***

212,940 RADIO 31,072 TV



**REPRODUCTION
OF PRIMARY
COVERAGE AREA
MAP AND AD OF
TULSA'S
TV STATION.**

**You can
CALL YOUR
SHOTS**

**in this
MULTI-MILLION
DOLLAR MARKET**

When you use **KOTV**
you get
shot a **83,000**
TV home
popular daytime spot
participation shows,
Lookin' at Cookin',
Glass Showcase, and
Musical Jigsaw, reach
into the heart of the
Oil Capital. Daytime
shows from NBC, CBS,
ABC, and DUMONT
include Beulah, 4-Star
Ravus, Burns & Allen,
Gary Moore, Super
Circus, Wild Bill
Hickok, Strike It Rich,
Howdy Doady, and
Horace Heidt.

**Channel 6
FIRST
IN
TULSA**

KOTV
CAMERON TELEVISION, INC.
302 South Frankfort
Tulsa 2, Oklahoma

**Market Story Within KOTV's
Primary Coverage Area**
Population 696,868 Radio Homes 178,498
Telephone
Rete
Food
Drug
Circles Indl
Coverage Ar

**Market Story Within KOTV's
Primary Coverage Area**
Population 696,868 Radio Homes 178,498
Telephone Homes 107,202
Retail Sales \$513,534,000
Food Sales \$110,910,000
Drug Sales \$18,970,000
Circles Indicate Towns Outside Primary
Coverage Area Reporting Good Reception

The Leslie Brooks & Associates survey finds 212,940 radio homes, 178,498 as published by Tulsa's television station, on the reproduced map; and finds only 31,072 TV set homes and businesses, not "83,000" as claimed in the station's reproduced ad. In figuring both number of radio sets and TV sets, Leslie Brooks & Associates used 696,868 population figure within the Tulsa TV Area as given on reproduced map. In establishing radio homes this population figure was divided by 1950 U. S. Census average number of 3.13 persons family for the area, and applying to the total number of families resulting the radio set ownership percentage of 95.6% shown in the U. S. Census. The figures are conservative, since the Brooks survey reveals a current radio ownership in the Tulsa Area of over 98%. TV set figures were obtained in the same manner except applying the TV set ownership percentages as revealed by the survey.

\$1,000.00 REWARD

Tulsa Radio Stations KAKC, KFMJ, KOME, KRMG, KTTV, and KVOO have posted \$1,000.00 with the First National Bank and Trust Co. of Tulsa to be given to the first person proving the Leslie Brooks & Associates survey of television sets in the Tulsa Area is not within 5 percent of accuracy.

* The survey was made in Tulsa and in 40 towns within the .1 MV "Primary Coverage Area" of Tulsa's TV station, by Leslie Brooks & Associates, research consultant of Tulsa. A 3,416 interview sample was made, statistically valid within 2%.

HOMES {

NOT 178,498 AS CLAIMED BY
TULSA'S TV STATION

**HOMES
AND BUSINESSES {**

NOT 83,000 AS CLAIMED BY
TULSA'S TV STATION

IN TULSA TV AREA ...

AS OF JULY, 1951

PERCENT OF MARKET SATURATION

	TELEVISION SET (HOMES AND BUSINESSES)	RADIO SET (HOMES ONLY)
IN CITY OF TULSA	21.0%	98.8%
IN TULSA TV AREA (EXCLUSIVE OF TULSA)	11.3%	98.3%

FAMILIES WITH BOTH TELEVISION AND RADIO SETS — AVERAGE PER DAY:

4.28 HOURS LISTENING TO RADIO
4.45 HOURS VIEWING TELEVISION

FAMILIES WITH RADIO SETS ONLY — AVERAGE PER DAY:

5.3 HOURS LISTENING TO RADIO

Associated Tulsa Broadcasters

KAKC • KFMJ • KOME • KRMG • KTUL • KVOO

A copy of the survey may be obtained by writing any
Tulsa radio station or from their National Representatives.



**Smythe
Sells it!**

Your product can be SOLD on "Smythe's General Store" program on the independent station most often listened to by Colorado housewives.

Salesman Pete Smythe, Prop. of "Smythe's General Store" is another star on Denver's music-personality station. And Pete has rung the cash register on products from ice cream to Packards.

**for availabilities wire,
phone or write**

Radio Representatives, Inc., New York, Chicago, Las Angeles, San Francisco	or Jahn Buchanan KTLN Denver
---	--

KTLN

**1000 WATTS
DENVER'S**
only independent
non-directional
station



510 **Madison**

SPONSOR "EXTRAS" APPRECIATED

Thank you for the copy of the new TV Map for Sponsors . . . we greatly appreciate these "extras" furnished by SPONSOR.

We would like to, however, call your attention to the fact that there is no existing cable link between Lansing and Detroit . . . only a microwave link.

We would also like to have you correct your records to show that our national rep is H-R Representatives, Inc.

I. A. GINTHER
TV Traffic Director
WJIM-TV
Lansing

TV DICTIONARY IN DEMAND

I notice your series of articles on the "TV Dictionary" terminated in the 30 July issue. I would be pleased to receive a bound copy of the series and, if you can spare them, two copies. This will spare me the agony of cutting the sections out of SPONSOR and binding them. You are doing a splendid job for the industry with your magazine and I, for one, value it highly.



VICTOR FABIAN
Media Director
C. Wendel Muench & Co.
Chicago

● Seventy-two-page TV Dictionary free to SPONSOR subscribers on request. Extra copies \$2.00. If you are interested in bulk copies, write for low volume rate.

As a subscriber, we would appreciate receiving a copy of the "TV Dictionary/Handbook for Sponsors."

C. C. SLAYBAUGH
Radio Director
Morse International
New York

You must have given me a good indoctrination during my DuMont days, because I still look forward to seeing SPONSOR when it arrives at our office.

The current issue I think is particularly fine. When it is available, I would like to receive a copy of the TV Dic-

tionary/Handbook. This is not only proving very interesting in our office, but in other TV circles around Seattle.

WADE THOMPSON
TV Director
Seattle Radio and TV
Advertising Agency
Seattle, Wash.

We are regular subscribers to your magazine. Will you please send me at no cost your "TV Dictionary/Handbook for Sponsors." Thank you.

HEAGAN BAYLES
Vice President
Sullivan, Stauffer, Colwell
& Bayles
New York

Will you please send us the complete "TV Dictionary/Handbook for Sponsors."

We were wondering if it is possible to obtain several copies of same. Will you please advise.

ALEXANDER GRIFFIN
TV & Radio Director
Al Paul Lefton Company
Philadelphia

Reading your issue of 18 June, I noticed that your new TV Dictionary/Handbook was available to subscribers on request.

Since our agency is a subscriber, we would like to go on record as requesting one of these Handbooks at your earliest opportunity.

FRANK M. KNIGHT
Radio-TV Director
Richard A. Foley Advertising
Philadelphia

As we understand that the "TV Dictionary" is free to those who subscribe to SPONSOR, would you please send one dictionary for each subscription the advertising department of Lever Brothers has to SPONSOR.

ANNE COURTWAY
Lever Brothers
New York

Being a subscriber to your magazine SPONSOR, I read of your new "TV Dictionary/Handbook for Sponsors" and would like very much to have a copy of this lexicon.

WAUHILLAU LA HAY
N. W. Ayer & Son
New York

(Please turn to page 91)



the "ons" are it . . .

Rayon, nylon, orlon—the fabulous fabrics—fascinate and serve the American woman. For her, the Carolinas spin and weave them all—producing each year 40% of the rayon and related broad woven fabrics produced in the United States.* Here's another steady source of wage-dollars for WBT's 3,000,000 listeners—the *largest* group of your prospects you can reach by any advertising medium in the *two* Carolinas.

* U. S. Production—
\$1,002,923,000
N. C.-S. C. Production—
\$398,588,000



WBT CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
Represented Nationally by Radio Sales



All Backyards in the KFAB area are behind Houses



BY RAY F. STRYKER
VICE PRESIDENT
JOHNSON CASHWAY LUMBER CO.

Largest Stocked Lumber Company in Midwest

Sounds nonsensical, doesn't it? Yet—in the KFAB area, there are thousands of backyards and each backyard has a house. And, on the farms there are barns as well as a house with each backyard. In each house there are from two to four radios. Even the barns on many of the farms have radios that are tuned to KFAB during chore time every morning and evening.

People in the Midwest Empire, that vast, wealthy area beneath the giant umbrella of KFAB coverage, depend on radio to keep them informed and entertained. When you count backyards, you can also count thousands of radios tuned to KFAB.

Those people who listen to KFAB—the great Midwest Empire typical families—are capable men and women, growing, eager boys and girls. They live healthy lives packed with the good old American custom of industrious activity. This means they earn money and they spend money. They spend wisely, too, and rely on radio to tell them much about what to buy and where to buy it. You can “talk” to those people, profitably, if you use the Midwest Empire Station KFAB.

Phone, wire or write for “backyard” facts about the Midwest Empire Station.



Represented by FREE & PETERS Inc. General Manager: HARRY BURKE

New and renew

SPONSOR

27 AUGUST 1951

1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Hazel Bishop Inc	Raymond Spector	ABC	News; M-F 8:55-9 am; 10 Sep; 52 wks
General Foods Corp (Jell-O div)	Young & Rubicam	ABC	Breakfast Club; M-F 9-9:15 am; 1 Oct; 52 wks
General Foods Corp (Maxwell House div)	Benton & Bowles	ABC	When A Girl Marries; M-F 11:30-15 am; 1 Oct; 52 wks
General Foods Corp	Foote, Cone & Belding	CBS 55	Grady Cole Show; M, W, F 2-2:15 pm; 1 Oct; 39 wks
General Foods Corp	Young & Rubicam	CBS 150	News; Sat 9:25-30 pm; 22 Sep; 39 wks
Kingan & Co	Warwick & Legler	CBS 55	Godfrey Digest; Sun 5-5:30 pm; 14 Oct; 39 wks
Mars Inc	Leo Burnett	CBS 148	People Are Funny; alt T 8-8:30 pm; 9 Oct; 26 wks
Morton Salt Co	Klau-Van Pietersom-Dunlap	CBS 6	Visitin' Time; Sat 6-6:30 pm; 15 Sep; 26 wks
Ralston Purina Co	Gardner	ABC	Space Patrol; Sat 10:30-11 am; 6 Oct; 52 wks
Reynolds Metals Co	Buchanan	NBC 167	The Big Show; Sun 6:30-7 pm; 7 Oct; 39 wks
Shipstad & Johnson	Walter McCreery	MBS	Lee Follies of 1952; Th 12:30-1 am; 7 Sep only
Sterling Drug Inc	Dancer-Fitzgerald-Sample	ABC 285	Mystery Theatre; W 8-8:30 pm; 3 Oct; 52 wks
Sylvania Electric Products Inc	Roy S. Durstine	ABC 62	Sammy Kaye's Sylvania Sunday Serenade; Sun 3-3:30 pm; 7 Oct; 52 wks
U. S. Army-U. S. Air Force	Grant	NBC	Sports Newsreel of the Air; F 10:30-15 pm; 7 Dec; 26 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Allis-Chalmers Mfg Co	Bert S. Gittins	NBC	National Farm and Home Hour; Sat 1-1:30 pm; 8 Sep; 52 wks
Armour & Co	Foote, Cone & Belding	NBC 167	Dial Dave Garroway; M-F 11:45 am-noon; 3 Sep; 52 wks
Derby Foods Inc	Needham, Louis & Brorby	MBS	Sky King; T, Th 5:30-55 pm; 11 Sep; 52 wks
General Foods Corp	Young & Rubicam	CBS 150	Gangbusters; Sat 9-9:25 pm; 22 Sep; 39 wks
General Foods Corp	Young & Rubicam	CBS 150	Hopalong Cassidy; Sat 8:30-9 pm; 22 Sep; 39 wks
Gillette Safety Razor Co	Maxon	ABC 285	Cavalcade of Sports; F 10 pm-conclusion; 7 Sep; 39 wks
Hudson Coal Co	Clements	NBC 14	Hudson Coal Miners; Sun 9:45-10 am; 7 Oct; 52 wks
Kellogg Co	Leo Burnett	MBS	Clyde Beatty Show; M, W, F 5:30-55 pm; 3 Sep; 52 wks
Quaker Oats Co	Sherman & Marquette	MBS	Man on the Farm; Sat 12-12:30 pm; 25 Aug; 52 wks
Skelly Oil Co	Henri, Hurst & McDonald	NBC 28	Alex Drier; M-Sat 8-8:15 am; 3 Sep; 52 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	NBC 147	Stella Dallas; M-F 4:15-30 pm; 10 Sep; 52 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	NBC 147	Young Widder Brown; M-F 4:30-45 pm; 10 Sep; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Borden Co	Instant coffee	Doherty, Clifford & Shenfield (N.Y.)	Dallas, Ft. Worth	Annemts; 1 Oct; 13 wks
Ford Dealers Advertising Fund	Ford automobiles	J. Walter Thompson (N.Y.)	St. Paul-Mnpls.	Annemts; 27 Aug; 7 wks
Lever Brothers Co	Pepsodent	McCann-Erickson (N.Y.)	Natl	Annemts; 1 Oct; 52 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John H. Bachem	NBC, N.Y., eastern sls mgr	DuMont, N.Y., asst sls dir
Ted Bergmann	DuMont, N.Y., acct exec	Same, sls dir
Ralf Brent	WBIB, Chl., sls mgr	WIP, Phila., sls dir

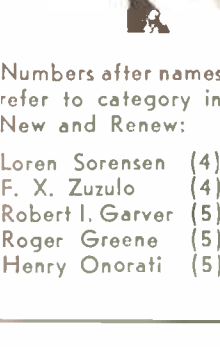
● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes



Numbers after names refer to category in New and Renew:

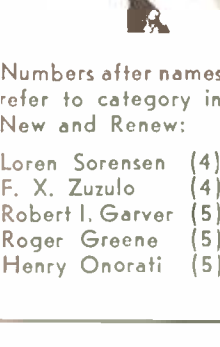
Ted Bergmann (4)
Orville Lawson (4)
A. A. McDermott (4)
Pel Schmidt (4)
J. H. Sierer (4)

1. National Broadcast Sales Executives (continued)



NAME	FORMER AFFILIATION	NEW AFFILIATION
George Bristol	CBS, N.Y., dir radio, tv sls pres	Same, dir sls prom, adv radio div
William Dozier	Samuel Goldwyn, Hlywd., exec story and writer head	CBS-TV Net, N.Y., member prog exec staff
Mannie Eisner	WGAR, Cleve., pub dir	Same, member sls dept
Royal V. Howard	W. H. Male Ltd, Honolulu, acct exec	KIKI, Honolulu, sls, prom mgr
George R. Jenson	WLW, Cincinnati, sls	WOR, WOR-TV, Chi., mgr midwestern sls office
Jack Koste	Indie Sales, N.Y., pres	Liberty Broadcasting System, N.Y., dir natl sls
William T. Lane	WAGE, Syracuse, co-owner, gen mgr	Broadcasting Inc, Atlanta (tv channel 8 licensee), vp, gen mgr
Orville Lawson	Orville Lawson & Associates, Mnpls., pres	Upper Midwest Broadcasting System, Mnpls., pres
H. W. Maier Jr.	International Milling, Greenville, Tex., head of sls five Southern divs	John E. Pearson Co, Dallas, mgr (new office: 1312½ Commerce Street)
John McClay	WPIX, N.Y., dir operations	WCAU-TV, Phila., asst mgr
A. A. McDermott	H. N. Stovin & Co, Toronto, sls mgr	Radio & Television Sales Inc, Toronto, gen mgr (new offices: 10 Adelaide Street East, Toronto, and the Windsor Hotel, Montreal)
John Pival	WXYZ-TV, Detroit, prog mgr	Same, stn mgr
Arch Ragan	WAGA-TV, Atlanta, sls exec	Broadcasting Inc, Atlanta (tv channel 8 licensee), gen sls mgr
Morgan Ryan	WPTR, Albany, gen mgr	Patron Broadcasting Co, Albany (WPTR parent org), vp
Pel Schmidt	WITH, Balto., acct exec	WAAM-TV, Balto., local sls mgr
Joseph H. Sierer	WRNL, Richmond, member sls staff	Same, gen sls mgr
Robert C. Smith	U. Southern California, L.A., dir athletic news svc	WGAR, Cleve., pub dir
William L. Snyder	Chicago Tribune, Chi., exec	Forjoe & Co, Chi., sls acct exec
Loren Sorensen	Radio adv exec, Mnpls.	Upper Midwest Broadcasting System, Mnpls., sls mgr
Frank X. Zuzulo	MBS, N.Y., asst dir publicity	Same, mgr press information

5. Sponsor Personnel Changes



NAME	FORMER AFFILIATION	NEW AFFILIATION
John M. Allen	Philip Morris & Co, N.Y., section sls mgr	Same, southeastern regl sls mgr
Morden R. Buck	Mohawk Carpet Mills, S.F., asst to Pacific Coast sls mgr	Same, Amsterdam, N.Y., mgr adv, sls prom, pub rel
William T. Crowe	Borden Co, Atlanta, district mgr	Same, sls mgr, southern div
Robert I. Garver	General Foods Corp (Certo div), N.Y., assoc sls, adv mgr	Same, sls, adv mgr
Roger Greene	Philip Morris & Co, N.Y., exec	Same, asst adv mgr
Harry M. Jones	Lelgh Foods, N.Y., sls mgr	Same, gen mgr
Henry Onorati	RCA Victor Records, N.Y., asst adv mgr, natl prom mgr	Avco Mfg Corp (Crosley div), Cincinnati, dir electronics adv
L. Charles Underwood	Philip Carey Mfg Co, Cincinnati, asst ad mgr	Same, adv, sls prom mgr

6. New Agency Appointments



Numbers after names refer to category in New and Renew:

- Loren Sorensen (4)
- F. X. Zuzulo (4)
- Robert I. Garver (5)
- Roger Greene (5)
- Henry Onorati (5)

SPONSOR	PRODUCT (or service)	AGENCY
American Bisenit & Cracker Co, Seattle	Baked goods	Condon Co, Tacoma
American Brands Corp, Redwood City, Calif.	Tobyjell dehydrated mix	Ley & Livingston, S. F.
American Vitamin Associates, Hlywd.	Vitamin manufacturers	Schwimmer & Scott, Hlywd.
Amurol Products Inc, Chi.	Amurol tooth powder	Jones Frankel, Chi.
Argus Cameras Inc, Ann Arbor, Mich.	Cameras	Young & Rubicam, Detroit
Banco Credito y Ahoro Poccuo, San Juan	Bank	Publicidad Badillo, San Juan
Crown Overall Mfg Co, Cincinnati	Work and sport clothes	H. W. Kastor & Sons, Chi.
Dennison's Foods, Oakland	Food manufacturer	Biow, S. F.
Fels & Co, Phila.	Fels-Naptha soap	McKee & Albright, Phila.
A. S. Harrison Co, South Norwalk, Conn.	Preen floor finish	Calkins & Holden, Carlock, McClinton & Smith, N.Y.
H & W Co, Newark	Brassieres	Amos Parrish & Co, N.Y.
Kellogg Co, Battle Creek, Mich.	Kellogg's corn flakes	Leo Burnett, Chi.
Mission Dry Corp, L.A., Chi., N.Y.	Citrus juice products	Dancer-Fitzgerald-Sample, N.Y.
Mundising Wood Products Co, Chi.	Wooden ware	Bozell & Jacobs, Chi.
Oenline Co, Beverly Hills	Medicated eye pads	Abbott Kimball Co, L.A.
Pacific Northern Airlines, Seattle	Airline	West-Marquis, Seattle
Pure Drug & Chemical Corp, N. Y.	Athlete's foot spray	Lohmeyer-Adelman, Phila.
Red Top Brewing Co, Cincinnati	Brewery	Cecil & Presbrey, N.Y.
Sargent & Co, New Haven	Hardware	Marschalk & Pratt, N.Y.
Sea Isle Hotel, Miami Beach	Hotel	Kochl, Landis and Landau, Miami
Wakefield Coffee Co, Waukegan, Ill.	Waycup coffee	Schoenfeld, Huber & Green, Chi.
Wow Inc, Omaha	Broadcaster	Beaumont & Hohman, Omaha

1901



PROGRESS ALWAYS WINS!

1951



... in 1951, for broadcast transcriptions, it's **MICROGROOVE!**

BIG MICROGROOVE ADVANTAGES

- Cuts costs . . . as much as half!
- Smaller disc . . . more program time!
- Big savings on packing and shipping costs!
- Easier handling and storage!
- Maintains highest quality!

COLUMBIA
Microgroove
TRANSCRIPTIONS

Call, phone, or write:
Los Angeles—8723 Alden Drive, Bradshaw 2-5411
New York—799 Seventh Ave., Circle 5-7300
Chicago—410 North Michigan Ave., Whitehall 4-6000

Trade Marks "Columbia," "Masterworks," "©", "®" Reg. U. S. Pat. Off. Marcas Registradas



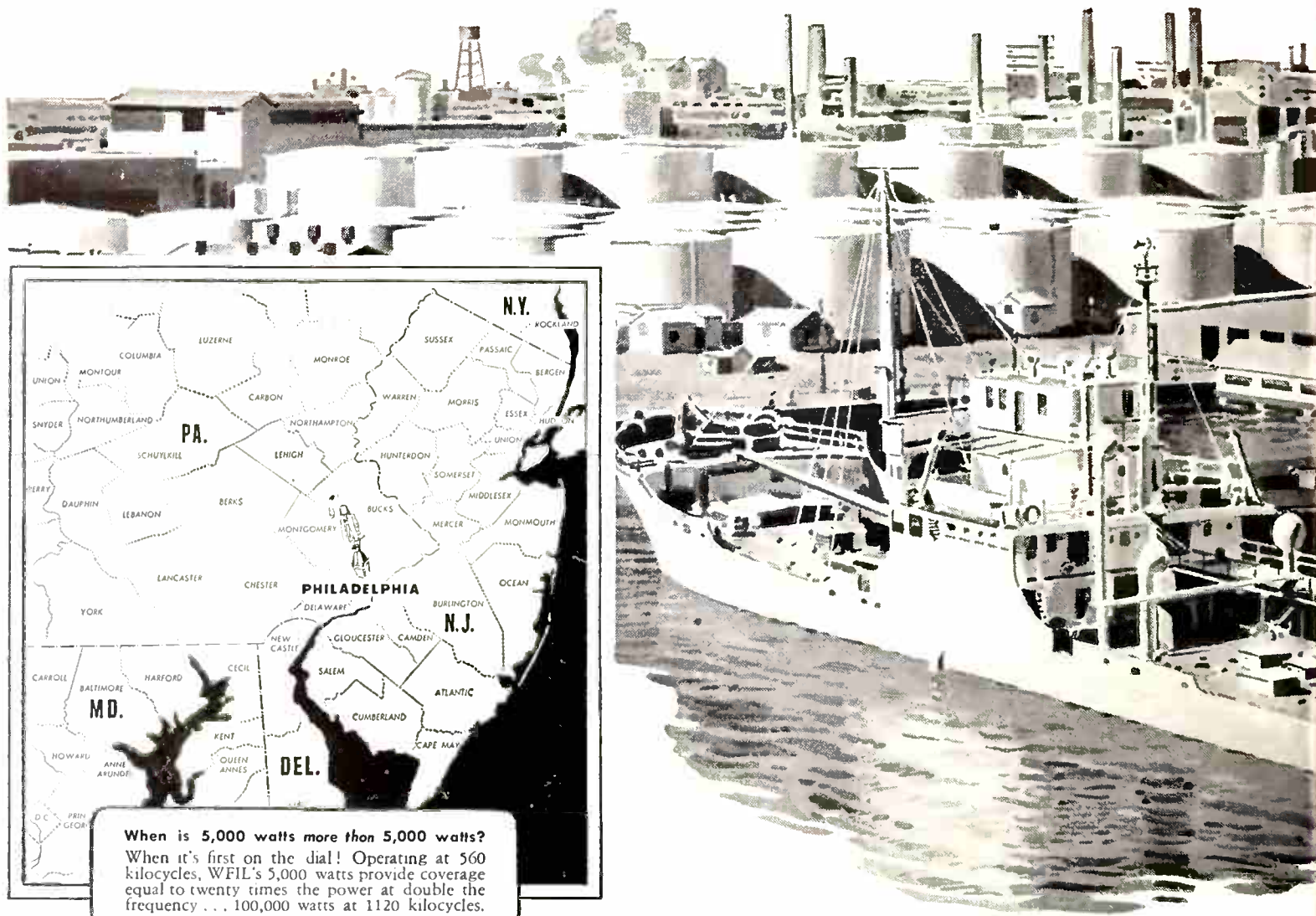
(*Full details on request)

**SEE HOW ONE CLIENT SAVED 46%
52 WEEKS — 23 STATIONS***

	old, 16" transcription	new, 10" Microgroove
PROCESSING	\$7,800.00	\$5,200.00
PRESSING	6,500.00	2,925.00
PACKING	48.50	299.00
SHIPPING	2,317.25	839.80
	<u>\$17,065.75</u>	<u>\$9,263.80</u>
	\$17,065.75	9,263.80
	<u>\$ 7,801.95</u>	Savings per year = 46%

You'll "Strike Oil" in CHESTER

WFIL



When is 5,000 watts more than 5,000 watts?
 When it's first on the dial! Operating at 560 kilocycles, WFIL's 5,000 watts provide coverage equal to twenty times the power at double the frequency . . . 100,000 watts at 1120 kilocycles.



R. L. BURKE, Shipbuilder — He heads Sun Shipbuilding and Drydock Co., one of 80 Chester industries which pay \$27,000,000 in annual wages.



MYER PRESSMAN, Clothier — Apparel is a \$12,000,000 business for 99 Chester clothing stores like Murray's. He tunes regularly to WFIL.



ELSIE C. Q. JONES, Housewife — Hers is one of 19,000 Chester homes where radio is standard equipment, where WFIL can sell your product.



DR. PHILIP GERBER, Optometrist — He knows prosperous folks care for their health. Chester's \$1,557 per capita income is far above normal.

and Riches in ALL of

Philadelphia

... America's 3rd Market

Get Ahead in Chester...

"What Chester Makes Makes Chester," says Pennsylvania's oldest town. Today, for all America, Chester makes ships, textiles, paper, steel, refined oil and a hundred other products. What does this make Chester? A high income city, with better than 55 per cent owner-occupied homes... a thriving market town of 65,000 with retail sales of \$82 million, family income 30 per cent above national average. And in Chester, more people listen regularly to WFIL than to any other station, says BMB. Make Chester yours. Schedule WFIL.

...Lead in All 14 Counties

Chester is just one city but it represents the quality of the entire 14-County Philadelphia Retail Trading Area... where WFIL's signal penetration is strongest. Here, in the nation's third largest market, are 4,400,000 people... \$6 billion in purchasing power. Here, two out of three families are consistent WFIL listeners. And WFIL takes you into a vast bonus zone, far beyond the 14 counties. Total coverage: an area with 6,800,000 people, more than \$9 billion in buying power. To capture this market, schedule WFIL.



CHARLES J. NOLAN, Contractor—
Chester's still a-building, Mr. Nolan can testify. New industry, new homes... new customers for you.



HERMAN S. FELDMAN, Wholesaler—
Manager of the Chester Wholesale Grocery Co., he helps supply 353 city grocers. He is a WFIL fan.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by **THE KATZ AGENCY**

**RICHMOND, VA.
\$353,900,000
RETAIL SALES**



**"SAY—HOW
DO I GET A
BIGGER
SHARE OF
THAT RICH
MARKET?"**

WRNL

OF COURSE

Yes sir . . . in Retail Sales, Richmond, Virginia, ranks 48th out of 100 major markets (according to the latest census figures) and that means \$353,900,000. To get a bigger share you need complete coverage by a station that delivers a bigger buying audience. That means WRNL — 5KW for over 10 years at 910KC . . .

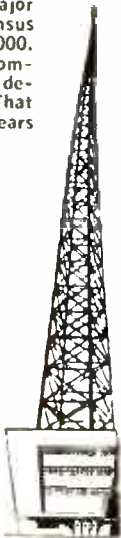
THERE'S MORE

SELL ON . . .

WRNL

WRNL 5KW — 910KC
WRNL-FM 50KW—102.1MC
ABC AFFILIATE
RICHMOND, VIRGINIA

**EDWARD PETRY & CO., INC.,
NATIONAL REPRESENTATIVES**



Mr. Sponsor

Brian Rootes

Regional Director in Western Hemisphere
Rootes Motors, New York

One of the biggest invasions of a British product since the Boston tea party, but vastly more successful, is that of Rootes Motors, Inc., and its line of pleasure cars. The sales spearhead: a carefully selected group of personality d.j.'s who emphasize the fuel economy of Rootes' models: Hillman-Minx, Sunbeam-Talbot, and Humber Hawk.

Behind this successful venture is 31-year-old Brian Rootes, Harrow-educated and Rootes-trained. Young Rootes learned every phase of the automotive business in the early 1930's by working during the summer vacation periods at the Coventry plant. His tutor: Sir William Rootes, founder of the Rootes motor empire. Brian, under his father's guidance, mastered the sales know-how proven so valuable in moving Rootes Motors to the fore in the export field.

Exports began in 1946 after many years of war production. It was then that young Brian Rootes, with his Harrow training and non-huckster approach, ventured into American radio, a medium vastly different from the non-commercial BBC in his country. But Rootes didn't adopt American pitchman or high-pressure commercials. Instead, Rootes commercials are informal, while stressing economy of operation, a feature of all Rootes cars.

The pay-off: the Rootes organization is ahead of competitors, notably Austin and Morris; the leading seller of foreign cars in the United States, according to Brian Rootes. One unusual sales success: Consolidated Edison Company of New York has added Rootes vehicles to its fleet. Commenting on the Rootes post-war export operation, Brian Rootes says, "Quite a large part of the success of the Rootes products in the U. S. is due to the effectiveness of radio advertising."

Budgetwise, Rootes advertising expenditures total some \$200,000; radio carries sales burden aided by class magazines, newspapers.

Now, with steel allocations loosening, Rootes plans for this fall call for continued radio "sell" plus the addition of one-minute TV film commercials to be tested in three markets. The Rootes agency, Anderson & Cairns, says the commercials will be shot on location so televiewers will be able to see Rootes cars on the road. The one-minute films will be so designed that a local dealer can cut in with his name and address.

With fall plans underway Brian Rootes still maintains his swift, efficient pace. "My hobby," says Rootes smilingly, "is business."

*helpful
hints to
advertisers
not yet
in television*

If TV sales results have slanted your thinking towards television advertising, you'll be even more interested when you remember that . . .

You can do better with Spot.

These are *Spot programs* we're talking about. Live programs or film programs. Daytime shows or evening shows. Once-a-week telecasts or strips. With *Spot programs*, you can do better in television—in so many ways:

You can get started so easily—with *Spot programs*. There's none of that business of minimum station requirements or "must" stations. Your distribution and your budget shape your *Spot program* market line-up.

You get better picture quality, for live shows or film are generally superior to kinescope recordings.

You get complete station cooperation . . . find stations clear time more readily because stations net more when a time period is sold for a *Spot program* than for a network show.

You get all this—at no extra cost. For compared to network rates, Spot rates are generally lower for the same time period, over the same stations. The savings are more than enough to pay for the extra film prints and their distribution.

Can you really look into television without looking into these advantages of *Spot programs*? We don't think so either. Which leads us to one final, practical hint: Call a Katz representative and get the full story on *Spot program* advertising. You may discover that you're closer to television than you think, because in television . . .

you can do better with Spot. Much better.

THE KATZ AGENCY, INC. *Station Representatives*

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



In This Prosperous Carolina Piedmont (Spartanburg-Greenville) Area That Makes This Station Your Most Potent Mass Salesman!



BMB Report No. 2 Shows WSPA With The Largest Audience Of Any Station In The Area!

AND... This Hooper Report Shows How WSPA Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES
A POTENT PERMANENT HYPO
AIR YOUR WARES OVER**

SOUTH CAROLINA'S DIGEST STATION
SPARTANBURG, S. C.

Represented By:
John Blair & Co.
Harry E. Cummings
Southeastern Representative
Roger A. Shaffer
Managing Director
Guy Vaughan, Jr., Sales Manager

**The No. 1 CBS Station For
The Spartanburg-Greenville
Market**

**5,000 Watts --
950 On Your Dial**

New developments on SPONSOR stories



See: "How to win with Juan"
Issue: 4 June 1951, p. 25
Subject: Few national advertisers know about sales market of 3,500,000 Spanish-speaking people.

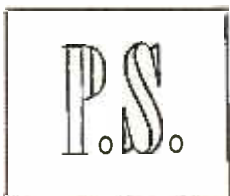
A few aggressive and alert national, regional, and local advertisers are winning new customers and reaping sales gains with specially-slanted pitches to foreign language and minority groups. But the majority of sponsors know little about or continue to ignore this lucrative audience segment. Evidence on the richness of this market, however, continues to pour in.

WLIB, New York, with emphasis on two fields of programing, Anglo-Jewish (in English) and Negro, recounts these recent WLIB-advertiser successes: the Lake Plaza Hotel in Lakewood, New Jersey had over one hundred guests a week after a New Year's weekend. The owner stated: "Of these one hundred guests over 60% came to us as a result of our air advertising. Usually after a New Year's weekend most Lakewood hotels are empty."

Aron Streit, Inc., New York matzo bakers, tried a test campaign with announcements on the *Jewish Family Hour* program. Their offer: a box of moon matzos. A Streit official commented: "The offer brought many more requests than we anticipated . . . this test warrants our continuing with radio . . . as of the first of the year we will increase our schedule."

E. B. Latham & Company, wholesale electrical appliance distributors, added to the success story files. They used WLIB to plug Raytheon TV. In a fast pre-Christmas campaign their salesmen secured close to 2,000 leads with an analysis of their returns showing an unusually heavy response from Negro, Jewish, and Spanish groups.

Safeway stores aired announcements telling of the opening of new markets on New York's East Side and the Puerto Rican section of Harlem. The campaign: six announcements prior to each store opening. In both instances, the crowds in front of each store were so great the police were called to direct foot traffic.

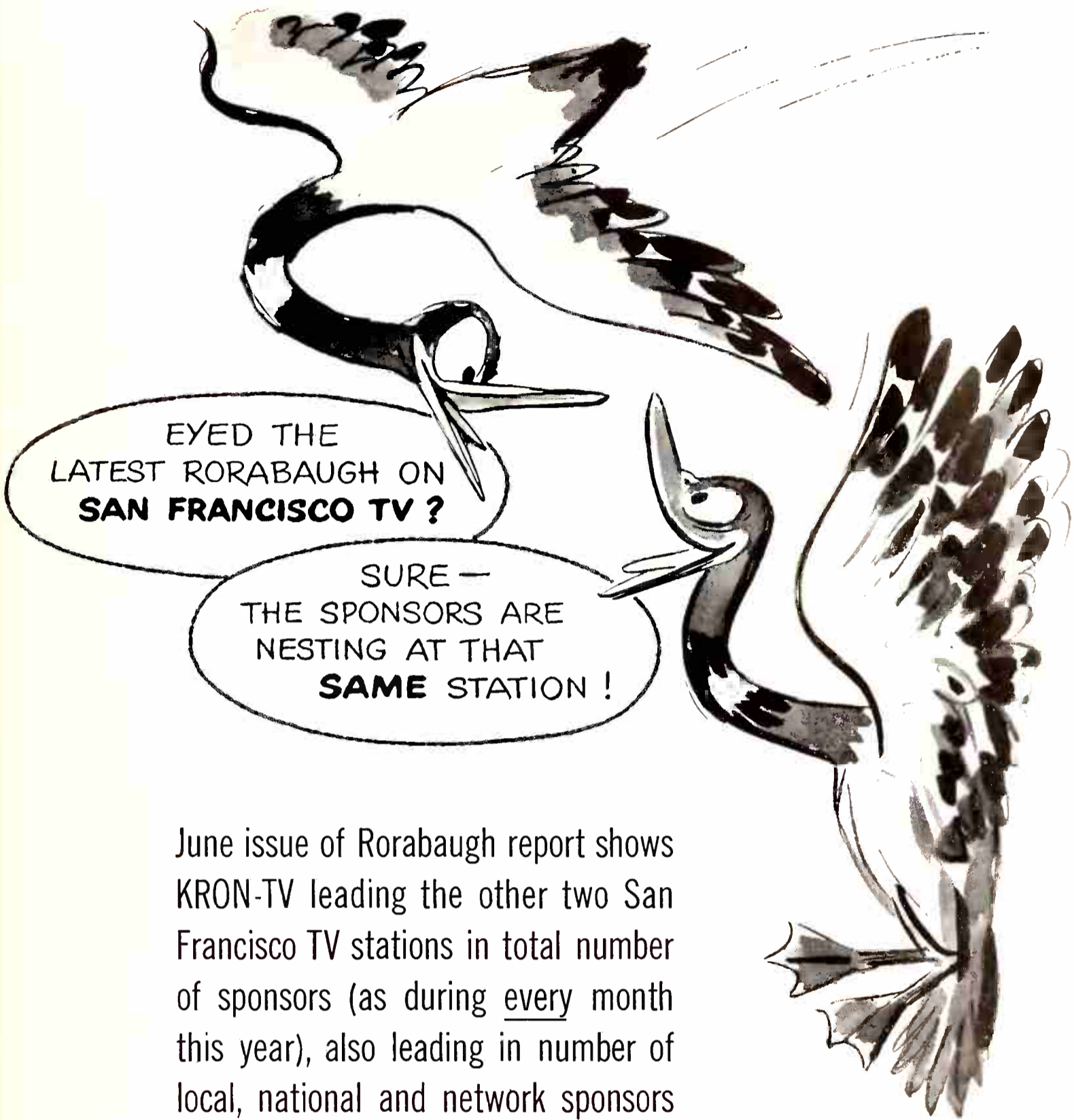


See: "Problems of a TV soap opera"
Issue: 29 January 1951, p. 38
Subject: Anything can happen and usually does on a live TV soap opera.

The bugaboos facing the daily production of a live TV soap opera are many: memory lags on the part of the cast; daily rehearsals; set problems—all add up to mounting costs. One solution: filmed soap operas.

First of the daytime TV serials to be produced on film in the East is *Cinderella Story*. Produced by Biography Films, the serial has been optioned by NBC. The estimated cost comes to \$11,000 for five 15-minute programs weekly. Curtis Mitchell, co-producer along with Blair Walliser, says that by the use of standardization techniques invented for this series the weekly cost is comparable to the cost of a live serial. A big advantage for advertisers: good prints rather than kinescopes can be distributed to markets which haven't been cleared live.

The story line: young Ohio school teacher wins a cover contest conducted by a famous New York magazine; comes to the big city. This lends itself to another cost-cutter: actual backgrounds will be used. Whenever necessary, the cast will be photographed against Radio City, Statue of Liberty, and other Manhattan sights. Shooting schedule calls for Biography Films to work 20 15-minute episodes ahead on the 35mm. black and white soaper.



EYED THE
LATEST RORABAUGH ON
SAN FRANCISCO TV ?

SURE —
THE SPONSORS ARE
NESTING AT THAT
SAME STATION !

June issue of Rorabaugh report shows KRON-TV leading the other two San Francisco TV stations in total number of sponsors (as during every month this year), also leading in number of local, national and network sponsors ...which again "goes to show" that...

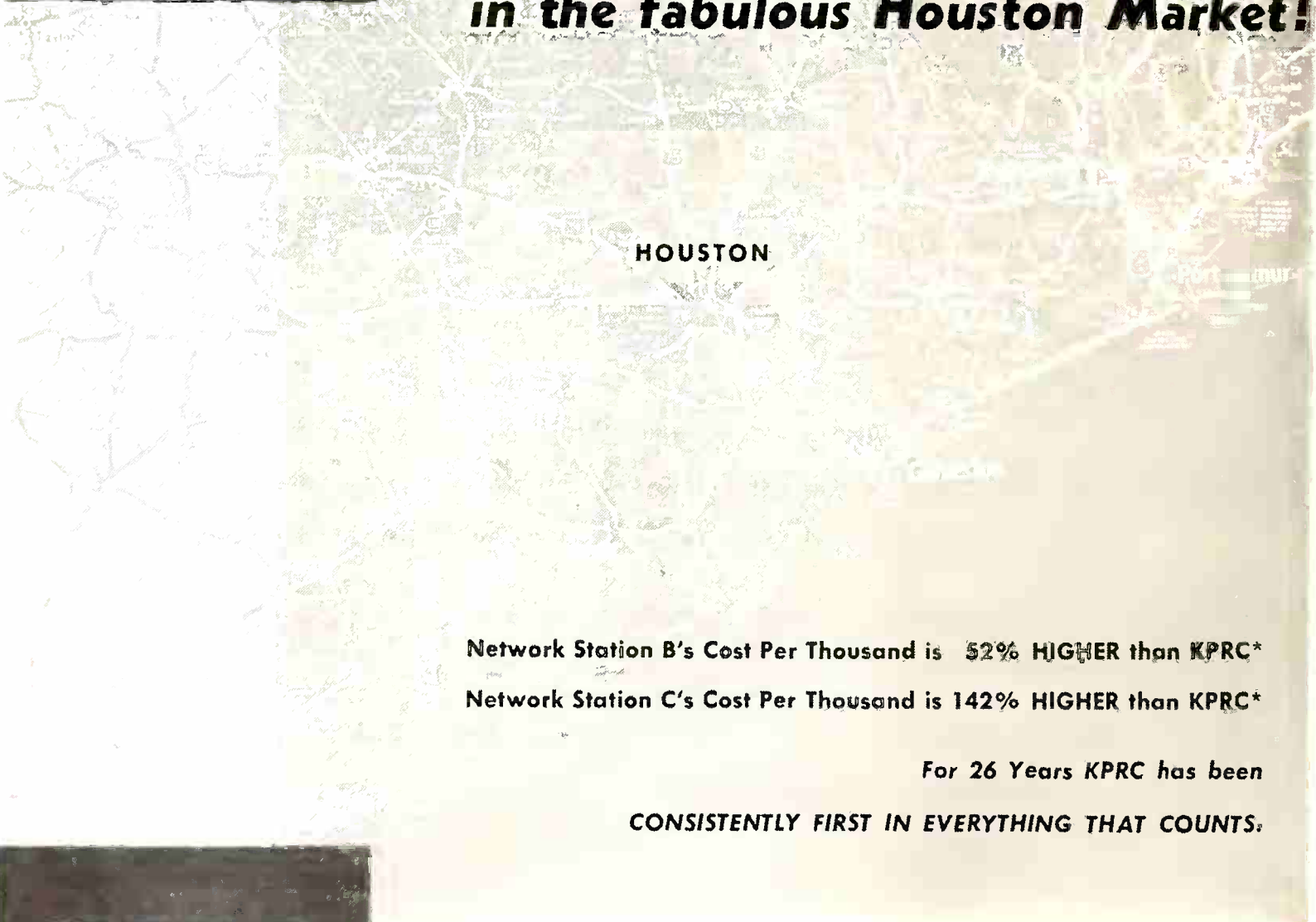
KRON TV
SAN FRANCISCO CHRONICLE • NBC AFFILIATE
SELL MORE ON CHANNEL 4

.... puts more eyes
on **spots**

Represented nationally by FREE & PETERS, Inc.... New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco



**the lowest cost per thousand
in the fabulous Houston Market!**



Network Station B's Cost Per Thousand is 52% HIGHER than KPRC*
Network Station C's Cost Per Thousand is 142% HIGHER than KPRC*

**For 26 Years KPRC has been
CONSISTENTLY FIRST IN EVERYTHING THAT COUNTS.**

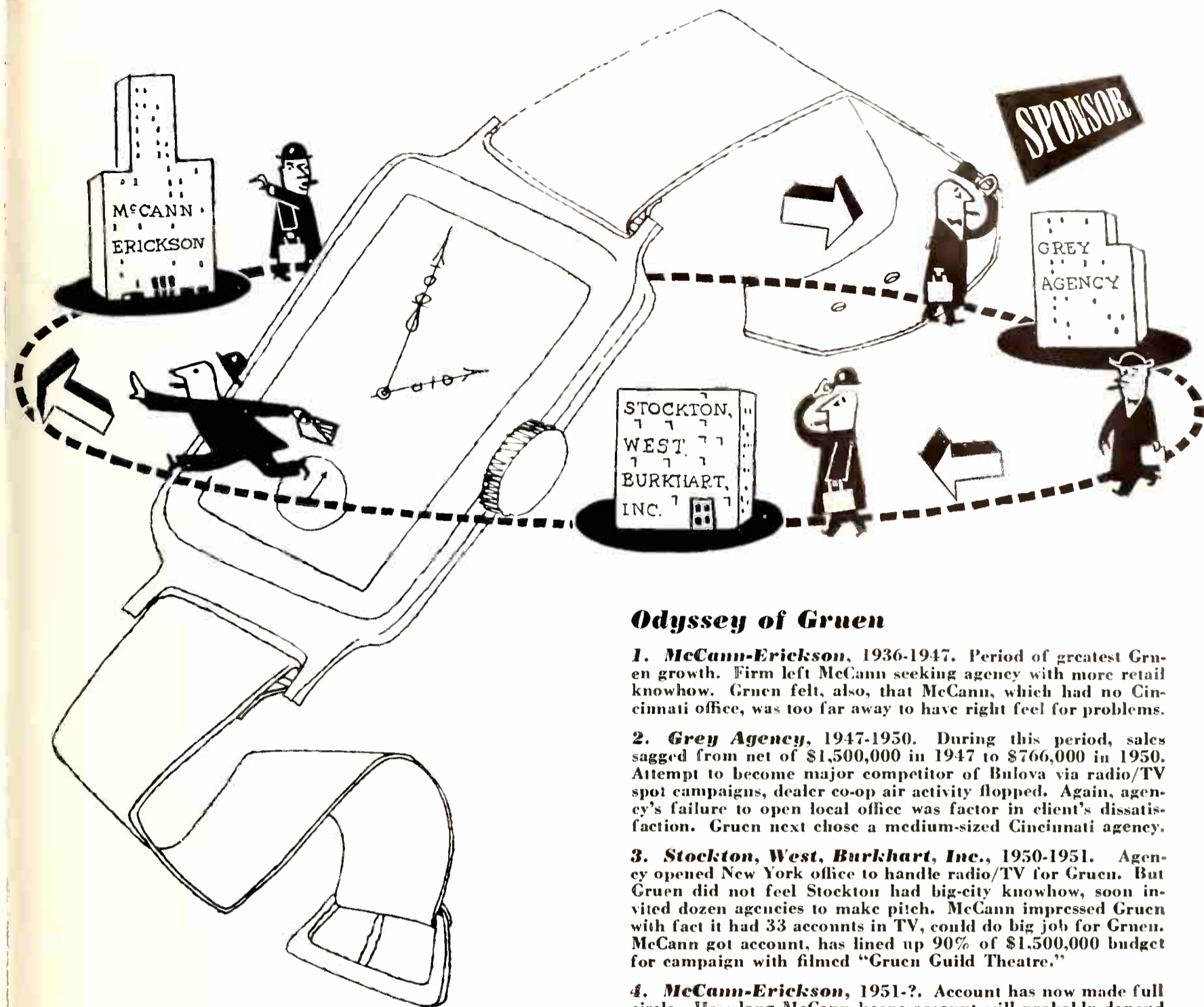


*Percentages Based on BMB, Feb.-May
Hooper Report, and 260 Time Daytime
Quarter Hour Rate Card.

NBC and TQN on the Gulf Coast
JACK HARRIS, General Manager
Represented Nationally by
EDWARD PETRY AND CO.



A-5-51



Odyssey of Gruen

1. McCann-Erickson, 1936-1947. Period of greatest Gruen growth. Firm left McCann seeking agency with more retail knowhow. Gruen felt, also, that McCann, which had no Cincinnati office, was too far away to have right feel for problems.

2. Grey Agency, 1947-1950. During this period, sales sagged from net of \$1,500,000 in 1947 to \$766,000 in 1950. Attempt to become major competitor of Bulova via radio/TV spot campaigns, dealer co-op air activity flopped. Again, agency's failure to open local office was factor in client's dissatisfaction. Gruen next chose a medium-sized Cincinnati agency.

3. Stockton, West, Burkhardt, Inc., 1950-1951. Agency opened New York office to handle radio/TV for Gruen. But Gruen did not feel Stockton had big-city knowhow, soon invited dozen agencies to make pitch. McCann impressed Gruen with fact it had 33 accounts in TV, could do big job for Gruen. McCann got account, has lined up 90% of \$1,500,000 budget for campaign with filmed "Gruen Guild Theatre."

4. McCann-Erickson, 1951-?. Account has now made full circle. How long McCann keeps account will probably depend on success of new show. Agency has opened Cincinnati office.

Why are so many sponsors changing agencies now?

over-all In recent months, the "divorce rate" between sponsors and ad agencies has grown alarmingly high. An average of 50 or 60 accounts—with about 10% representing some of the choicest and biggest chunks of ad billings—are calling it quits with agencies each month. Quite a few of these gilt-edged accounts have been with the agency they are leaving

as long as 20 years.

What's the reason? Is there some kind of subtle unrest afoot in the air-conditioned sanctums of America's leading clients and ad agencies? Why, for instance, did Packard's \$3,000,000-annual account move from Young & Rubicam to Maxon; Pepsodent's \$3,500,000 billings leave Foote, Cone & Belding, and Gruen's \$1,500,000 ac-

count leave Stockton, West, Burkhardt—with both winding up at McCann-Erickson?

SPONSOR, realizing that many another major advertiser sitting on the sidelines and watching this multi-million dollar chess game has pondered these problems, has made a survey of leading agencies and accounts to seek the answer. Editors of SPONSOR talked

TV flops were behind many recent agency switches



Oscar Levant on Y&R-packaged "Guest House" for GE (summer, CBS-TV) lasted but two shows



Result: Y&R prestige took a dive; GE moved regular Fred Waring TV show to BBDO



Y&R's "Holiday Hotel" and later Don Ameche TV shows helped move Packard to Maxon

to account men, agency "new business" experts, clients, and other veteran admen. Many familiar reasons turned up—everything from the feeling that the agency was getting "complacent" about the account to the shower of sparks created when an agency executive stomps out in high dudgeon, taking a leading account with him.

However, nearly all of the admen quizzed by SPONSOR listed one thing as being a major or minor motivating factor in virtually all of the recent outstanding agency-client splitups: Television.

Not that a bad guess by an agency on a radio program or spot announcement campaign won't move an account. It will, and several have moved for just this reason in the past few months. But, radio generally has eased into a sort of staid respectability, so far as agencies and clients are concerned. Radio is accepted, its powers, limitations and techniques are pretty well known and understood. But TV's abilities to break up the longest-standing agency-client acts can only be compared to the kind of unrest created by Delilah on one of her better days.

"We're gambling every time we go on the air with a big TV show for one of our clients," the supervisor of accounts at one of the largest ad agencies on New York's Madison Avenue told SPONSOR. "With the kind of fantastic success that a few shows like *Texaco Star Theatre*, *Toast of the Town*, *Colgate Comedy Hour*, and others have

enjoyed, there doesn't seem to be any such thing as a 'moderately successful' TV show where a large budget is involved. We are in the position of Broadway producers who know, before the show has its 'opening night' reaction, that it either has to be a hit, or it will probably flop. The kind of dough a client has to spend to get into TV in a big way means he has to get a 'hit' rating to justify it on a cost-per-thousand basis. This breeds agency-client tension that's unlike anything in any other advertising media."

Most agency executives feel very strongly on this point. Clients invariably get the "showbusiness" feeling when they get into bigtime TV. This is not without just cause. TV is complex, dynamic, exciting and involves dealing with the top names of the theatre, radio, vaudeville and screen. It is vital that sponsors have confidence in their TV agencies, even if the agency has to buy space in the trade and consumer press to brag politely about its successes. Agencies who have managed to instill this confidence in their clients have a lower "mortality rate" of account switching, almost every time, than agencies who haven't.

Another veteran agencyman, whose agency happens to have a long string of TV successes to its credit, explained a different phase of the effect TV has on relations with the agency's clients. "Clients are more critical about TV than they are about any other advertising we place for them. We've made a

wrong guess every now and then about a campaign in newspapers or magazines, or even in radio—but television—My God!"

"Radio advertising has always been something near and dear to the hearts of clients, and to their board of directors. And television is far more close. A new TV show will often be the occasion for a grand dinner party at a client's home, followed by a mass migration of the family, relatives, and friends to the living room to watch the show. Everyone is very conscious of the tremendous costs involved, and the fact that TV is 'show business.' Not one of them will be thinking of the tremendous problems that go with TV, because few will know anything about video advertising.

"If the show is a thumping success, we're all great guys at the agency. If it smells just a bit, the sponsor will get an immediate earful from the amateur critics that surround him. He'll listen, think about the money he's spending and how 10 other advertisers would just love to have his time franchise, and next morning he'll be on the phone to us, madder than a bear with a sore paw. From that point on, the account can go on the critical list at any time," the agencyman concluded.

The agencyman's words will bring many an unpleasant memory to the minds of agencies with TV accounts, although it may sound faintly far-fetched to clients and agencies not particularly active in video. Unfortunately

ly. SPONSOR heard the same story over and over again in tracking down information for this report.

It seems to make little difference how long the agency has had the account. Like the hero of the famous Sam Goldwyn anecdote, the client is only concerned with what the agency has done for him *recently*—and recently can mean last night on a TV screen.

Take the case of Young & Rubicam and Packard, for example. For 20 years, Y&R placed Packard advertising in a long list of media. Then, last year, Packard sunk a fortune into a redesigned Packard auto line, shook up its management, and started gunning for a large share of the market held by such auto names as Buick, Chrysler, Olds, De Soto. Packard decided to put a large chunk of its ad budget into a fancy variety TV show, packaged by Y&R, called *Holiday Hotel* on ABC-TV, spending an estimated \$30,000 weekly for time and talent.

The show was no great success, and Packard—making the gamble of its life—could ill-afford it. Then came another Y&R-produced show with Don Ameche on ABC-TV. Again, no great success. A few weeks ago, the blow fell. Packard decided to call it quits with Y&R, and went shopping for a new agency. Adman Lou Maxon, who has a sizable office and some good contacts in Detroit, high-tailed it after Packard, and persuaded the auto firm to make the change. It's said that Packard's decision to go with Maxon was predicated on the successes Maxon has had in TV with Gillette Razor and its televised *Cavalcade of Sports* show, plus Maxon's good record in spot radio and TV.

A big TV flop in an agency can sometimes set off a chain reaction of account moves. When the agency's own production staff is to blame, the reaction will start almost immediately. Young & Rubicam had such a situation on its hands as soon as the Packard TV ventures began to draw critical boos. Y&R has been packaging its own big TV shows in preference to buying network or independent packages. This worked well—until Y&R began to slip up in production.

Then, General Electric, eyeing the Packard fiasco, decided that Y&R's recent record was endangering the fall success of the GE *Fred Waring Show*. As a summer replacement for Waring, Y&R came up with the *GE Guest House* program featuring Oscar Levant and



Agencies use "platoon system" now to avoid raids like that of Ray Sullivan in forming SSC&B

guests. A storm of criticism hit the show and an attempt to recover the fumble by replacing Levant with Durward Kirby after two weeks was to no avail. GE looked around for another agency. Not long afterwards, the Waring show was moved over to BBDO, because of BBDO's successful record for its TV clients (American Tobacco, Armstrong Cork, Curtis Circulation,

etc.) and because of Waring's long friendship with BBDO from previous GE radio shows.

TV has caused other agency switches, even before the account got into TV. These have been in the nature of switches of part or all of the billings to an agency with a proved TV record, if the client intends to get into TV and

(Please turn to page 37)

Six key reasons for sponsor-agency splitups

1. Failure of TV or radio campaign to be artistic or sales success. Pressure is constantly on agencies when clients go on the air in high-priced TV

4. Raids by departing staff members, A/E's etc. are on the way downward, but are still a factor in many big client-agency partings

2. Feeling that agency is growing "complacent," has lost its freshness. Some accounts are never happy, always seek "new" approach

5. Shakeup at client's GHQ will sometimes result in ultimate agency switch when new brooms go into action. Also a vanishing trend

3. Backstage maneuvering by agencies to persuade high brass at client, other than ad manager, to make an agency switch has often worked

6. Promotion by ad agencies in trade ads, new business operations have a cumulative effect in the long run in dislodging major accounts

START the day
RIGHT with
Bob
SWEENEY and Hal
MARCH
and
STOP
at
Nedicks

MON. THRU FRI. 6:30-8:15 A.M.
WJZ-770
ON YOUR DIAL

How spot radio licked Nedicks sales slump

Twice (1934 and 1950) Nedicks turned to spot radio when sales dropped.

Each time radio brought hordes of new customers into chain's 90 stores

spot Nedicks, the 90-store orange drink and hot dog chain, has had some tough sledding since founders Neely and Dickinson opened their first stand in 1913. But instead of throwing up its hands in despair, Nedicks' management has counter-attacked each time—with spot radio.

The first struggle with a limp sales curve came in 1934 when the then bankrupt firm was bought up by three optimistic businessmen named Rosenthal, Wertheim, and Johnson. After several unfruitful tie-ups with medium-sized ad agencies, Nedicks turned their advertising over to Weiss & Geller.

Max Geller and fellow admen mapped out a vigorous campaign of announcements over several local New York radio stations. It plugged the virtues of Nedicks orange drink—which was newly fortified with Vitamin B-1. Sales began to climb. They took another jump when Nedicks came out with its "10¢ Breakfast" of orange drink, donut, and coffee. Between 1941 and 1946 business trebled, with spot radio getting a good share of the credit.

More recently, the Korean War was the indirect cause of another fiscal crisis. As wholesale prices marched steadily upward, they began trampling down one of Nedicks' prime sales points: economy. Soon it was the "17¢ Breakfast." Individual sellers like

hot dogs, orange drink, and donuts had to be marked up. Finally, only a few months ago, the last 5c cup of coffee in town went to 7¢.

Again Nedicks counter-attacked with radio; this time a formidable line-up of early morning disk jockeys to catch the "off to work" crowd. Five morning men are now used in New York, where two-thirds of the stores operate, and five more in other Atlantic seaboard cities. After using an average of three participations, six times a week, plus a bag of merchandising tricks, Nedicks found its sales climbed back to a healthy level and have stayed up, according to company executives.

Latest Nedicks air strategy reached full strength in January 1951, by which time 10 morning men had been signed up.

Daniel B. Scully, who became ad manager for Nedicks in January 1950, told SPONSOR morning radio appealed to Nedicks because "our budget was limited, and we wanted to reach a mass audience on their way to work." Here's the present Nedicks morning man line-up: "Mac" McGuire, WIP, Philadelphia; Bob & Ray, WHDH, Boston; Art Brown, WWDC, Washington; Buddy Dean, WITH, Baltimore; "Salt" Brine, WPRO, Providence; Jack Sterling, WCBS, New York; Skitch Henderson,

Highlights of Nedicks air strategy

- 1.** Chain uses early-morning d.j.'s to catch listeners just before they start for work; spends \$250,000 in six markets, averaging three participations, six times each week.
- 2.** Pitch is informal, done in whatever style d.j. himself chooses. Human interest is provided by delivery of breakfast for entire program staff by local Nedicks store. Frequently, delivery man or woman goes on air to ad lib remarks.
- 3.** Air advertising is merchandized to the hilt. Employees learn about campaigns via house organ. Talent attends meetings of Nedicks executives, sends letters to managers assuring them of strong support.
- 4.** Future plans of Nedicks indicate expansion into late-afternoon hours. Firm reasons that twilight hours are not hurt by TV, already has bought participations in WNEW, New York, "Make Believe Ballroom," and WOR Henry Gladstone news.



COMMERCIALS ARE PAINLESS WHEN THEY'RE MINGLED WITH BANTER ABOUT DELIVERY OF BREAKFAST TO D.J.'S BY NEDICKS GIRL

WNBC, New York; Sweeney & March, WJZ, New York; Ted Brown, WMGM, New York; Rayburn & Finch, WNEW, New York.

A pilot test was run with "Mac" McGuire in Philadelphia about a year ago. Besides proving the pulling power of morning men, it gave Scully and the agency a chance to try out merchandising and promotion gimmicks. These have since become standard Nedicks procedure with all their disk jockeys.

The first "extra" tried out was a personal letter from morning man Mc-

Guire to each manager and counter-man in the eight Philadelphia Nedicks stores. It was just a friendly note in which "Mac" told of joining the Nedicks "team," hoped to do a good job of bringing customers into the stores.

This was the first step in Dan Scully's attempt to tie-in Nedicks' advertising push with the people actually working in the stores. Next step was a visit to each store by morning man McGuire. A friendly handshake with each employee, a chat with each manager, and a photograph of the event.

Each manager got an autographed print as a souvenir.

Six weeks of experimentation in Philadelphia convinced both company and agency they were on the right track. As ad money and participations became available, more and more morning disk jockeys were added. Finally, on 1 January 1951 a battery of 10 were boosting the economy and stomach-filling virtue of the 15¢ breakfast, the flavor of Nedicks orange drink.

Impact built up gradually. As Ad Manager Scully puts it: "Our experience gives proof to the radio boys' pitch that you have to stick with it 13 weeks before you can expect things to happen. It was almost exactly 13 weeks before we really began to feel the impact of our radio advertising."

By then, too, new gimmicks had been added to exploit Nedicks' air promotion to its fullest. One of the neatest and most effective was having a store manager in each city deliver 15¢ breakfasts to each d.j and regular studio staffer during the morning broadcast. While morning man and engineer were munching a donut and sipping coffee, the manager got in some quick ad lib plugs for Nedicks.

Many of these special snack-servers (Please turn to page 84)



Tex & Jinx, WNBC, interviewed grocers' wives to get taped commercials for orange concentrate

PART TWO
OF A THREE-PART SERIES



PREMIUMS ARE BIG FACTOR IN MAKING YOUNGSTERS BRAND CONSCIOUS. KIDS SWAY 90% OF PACKAGE CEREAL PURCHASES

Sponsors cash in on kid premiums

Never underestimate the power of a child in influencing sales.

Here's how premiums promoted via air get junior on your side

over-all

"I swiped this from Harry S. Truman!"

The President has that engraved on fountain pens he presents as gifts. Any premium advertiser can tell you why. The inscription's "excitement value" exerts a strong appeal. Consequently, those pens are desired and prized beyond any relationship to their monetary worth.

Project this psychological strategy to air-advertised premiums for chil-

dren and you get the same result—only more so. Their reaction to excitement value is the dominant factor in the success of premium deals directed at them. It has even impelled them to respond to comic-book offers on such CBS adult shows as *Lowell Thomas*, *Big Sister*, *Ma Perkins*, and *Beulah*.

How important are these promotions?

A survey conducted by the Daniel

Starch Organization for Fawcett Comics Groups provides statistical proof that Junior is, among other things, the autocrat of the breakfast table. *He dictates the choice of 64% of the packaged cereals consumed in this country.* The report, based on over 2,000 personal interviews, "asked the mothers if they ever bought certain products because their children asked them to." They found that "children do ask for specific brands" and that

"their mothers almost always buy them." Over 35,000,000 young Americans between the ages of six and 19 years spend billions of dollars and influence the spending of many more billions. That stacks up as a potential box-top bonanza.

Premiums for juveniles are most important—if you want their business.

"How do you go about finding a suitable item for a self-liquidating offer?" Sidney B. Silleck, Jr., Kenyon and Eckhardt promotion manager on the Kellogg account, poses the question—and the keynote of the answer. "The first and most important thing is to have a plan."

You'll do well to base your plan on these five fundamentals. Choose:

1. The most effective psychological factor in selling premiums to children.

2. The most effective advertising media in selling premiums to children.

3. The most effective operational precautions in selling premiums to children.

4. The most effective techniques in selling premiums to children.

5. The most effective kinds of premiums in selling products to children.

"I give that I may get" is the philosophy of box-top merchandising. You give something extra; you get extra sales in return. That gives the advertiser a justifiable reason for making an offer. But it doesn't necessarily give the kids a justifiable reason to go for it.

What does?

For practical purposes, excitement value is the only thing that induces (Please turn to page 73)

Rings are big hit with kids



Product: Quaker Oats
Description: Roy Rogers branding iron ring
Price: \$.25 and 1 boxtop
Program: "Roy Rogers show," MBS-radio



Product: Cheerios
Description: Movie Film ring
Price: \$.25 and 1 boxtop
Program: "Lone Ranger," ABC-radio



Product: Peter Pan peanut butter
Description: Ball point pen and magnifying glass ring
Price: \$.25 and 1 label
Program: "Sky King," MBS-radio



Product: Cheerios
Description: Lone Ranger flashlight ring
Price: \$.25 and 1 boxtop
Program: "Lone Ranger," ABC-radio



Product: Kellogg Pep
Description: Donald Duck ring
Price: \$.25 and 1 boxtop
Program: "Singing Lady," ABC-TV and radio spots



Product: Shredded Ralston
Description: Magic-light tiger-eye ring (in combo with miniature TV set)
Price: \$.20 and 1 boxtop
Program: "Tom Mix," MBS-radio



Product: Kellogg Pep
Description: Rocket ring
Price: Free package insert
Program: "Space Cadet," ABC-TV and spot radio



Product: Kix
Description: Atomic bomb ring
Price: \$.15 and 1 boxtop
Program: "Lone Ranger," ABC-radio



Product: Kellogg Corn Flakes
Description: Baseball ring
Price: \$.25 and 1 boxtop
Program: Spot radio



Product: Kellogg Pep
Description: Plastic ring
Price: Free package insert
Program: "Mark Trail," ABC-radio, "Space Cadet," ABC-TV and spot radio



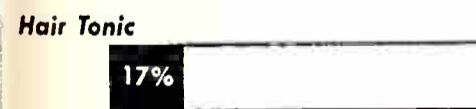
Product: Peter Pan peanut butter
Description: Television ring
Price: \$.25 and wrapper
Program: "Sky King," MBS-radio



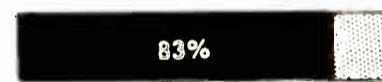
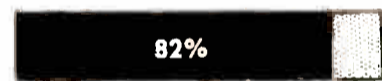
Product: Post Grape-Nuts Flakes
Description: Hopalong Cassidy Concho
Price: \$.15 and 1 boxtop
Program: "Hopalong Cassidy," CBS-radio

Impact of kid premiums is pointed up by figures below which show how often mothers cater to children's wishes

Percent of children who ask for specific brands



Mother said she bought brands asked for by children



TV commercials...

by BOB FOREMAN

To the majority of people the phrase "show business" designates a world of glitter and gaiety, great traditions, and fabulous characters. But to those in the sponsored side of television it often represents, unfortunately, a lack of sympathy for and an inability to achieve salesmanship. How many times have we had folks turn to us and state—"But this is show business. It's different from advertising!" The accompanying disdain signifies that the Philistines are attacking the Muses—that Mammon has violated the temple of Minerva.

Well, when television differs from advertising we might as well realize we are talking BBC or some other government controlled, non-advertiser supported medium.

What this wind-up leads me to are my somewhat misanthropic views on

what I've been hearing and reading (even in this chaste publication) about the hiring of young people to become television copy writers. Whenever I come upon the advice that a so-called show-business background is essential or even helpful to the would-be TV-copy writer, I am prone to make a vulgar noise between my tongue and upper lip. This, let me state in all haste, is not the bilious opinion of one who is bitter because he never made the grade in the the-ayter. I, too, have trod the boards . . . in such sterling productions as the senior-class production (P.S. 837) of *Admirable Crichton* and the *Drums of Oude*. In addition my experience extends to the holding of a spear or two in some of the outstanding works of the late W. S. Gilbert. So the following point of view (Please turn to page 83)

how many folks attending these knew the meaning of the Latin word, Veto—or how many watching TV know the English word for that matter?)

TV review

PRODUCT: *Veto (Colgate)*
AGENCY: *Sherman & Marquette, N. Y.*
PROGRAM: *Strike It Rich, CBS*

Last TV column I made some remarks regarding the copy approach of a deodorant to the effect that the tricks employed completely overpowered the product and product-story; the exact antithesis of this attack is being utilized by Veto deodorant. Here we get a straight, hard-hitting commercial. Not a single trick, but merely a direct presentation of the product by a most convincing "announcer," in this case a damsel who was attractive, yet not of the jitterbug school. She tells about the product entirely in close-up. The only time in the entire minute that the camera leaves her face was a four-second "title-card" insert which was used to emphasize the "protective" qualities of the product. The audio was packed with intelligent reasons-why such as clothing-safety, complete-protection, lack-of-irritation, etc. No Peabody awards, I'm sure, will ever be won by these Veto commercials other than that of an assured sales-success. (P.S. I always get a real kick out of product names, trying to visualize the meetings that took place to lead to the big decision. Wonder

TV review

PRODUCT: *Carter's Little Liver Pills*
AGENCY: *Ted Bates & Company, N. Y.*
PROGRAM: *One-minute announcements*

The Ted Bates approach to television copy is comparable to that which this agency subscribes in the other media; i.e. leave us not be cute but get right down to the subject and hammer it home hard. For Carter's Pills the Bates boys have used doctors, graphic symptoms, inserted news headlines, and relief—in fact every device that their space advertising has so effectively employed for so long.

Two specific gimmicks in this one-minute Carter's film which deliver both impact and memory-value to the commercial are (a) the jittery woman which is an optical device that literally jitters the suffering lady, and (b) a new approach to the old chestnut "feeling like a new woman," here made most attention-getting, as only television can do it; a smiling image of the woman forms from

behind her and slides beside her—a simple but highly effective printing-trick, done frequently yet statically in space-advertising; here, with motion, it becomes quite terrific.

The people in the film—woman and doctor—are both ordinary looking folks, thoroughly convincing in appearance. But I must say I did find the woman's voice a bit studied and unnatural. There is plenty of product display and a lot of sell packed into the minute.

TV review

PRODUCT: *Minute Maid Orange Juice*
AGENCY: *Ted Bates & Company, N. Y.*
PROGRAM: *20-second chainbreak*

Right after having stamped the Bates agency solely as a two-fisted hammer-and-tong group, I witnessed a 20-second announcement for Minute Maid packed with whimsy, lilt, and lyric. Here we are presented with extremely clever animation in which a little girl picks oranges and, with lip sync, delivers a cute little song. We then pan up to the sun which is animate and adds more words as well as music to the opus; the finale is a zoom up of the package thereby giving us product identification, too, in this highly concentrated 20 seconds. I might also remark that here is a Bates spot *without* a single frame of live action. Never would have guessed that!

TV review

PRODUCT: *Coca-Cola*
AGENCY: *D'Arcy Advertising Co., N. Y.*
PROGRAM: *One-minute announcements*

It might seem incongruous (to an adult, at least) to bump spang into orchestra-leader Ralph Flanagan and shortstop Phil Rizzuto in the middle of a boss-opera. But the Coca-Cola copy in the Western I caught on Saturday (4 August) carried it off admirably. Both of the filmed commercials featured the Coca-Cola Kids, a young boy-girl team that does a lively bit of terpsichore somewhat on the order of the Pepsi bounce and sings a lyric which gets across the idea that Coke is a natural drink. We then meet the testimonial who reiterates that Coke is naturally great and next an older person (Ma, usually) adds the same thought. This runs the gamut of "people," each helping to make a simple thought stick. The best part about the copy is its pace which is as vivacious and youthful as the product's market—an ideal wedding. In one, some very limited animation, I felt, didn't quite come up to the spirit achieved by the live cast—but on the whole, the films were soundly conceived and well executed.



The most important step in any SARRA Television Commercial

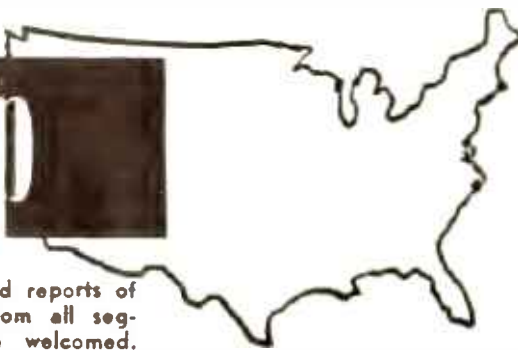
Live action...stop motion...animation...creative storyboards...are all part of SARRA service; and each part of it is directed to the sale of the product.

SARRA INC. 
NEW YORK—200 E. 56th Street
CHICAGO—16 E. Ontario Street

Specialists in Visual Selling

PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS • TELEVISION COMMERCIALS

ROUNDUP



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

Radio-TV help Ruppert to first profit since 1948

For the first six months of 1950 the Jacob Ruppert Brewery of New York showed an operating loss of \$614,667; the first six months of this year brewery sales charts showed a net profit of \$34,774. The secret behind this sales recoup: a saturation announcement campaign; selective TV plus fine promotion tie-ins behind a new package; a new label and a new brand—Ruppert Knickerbocker beer.

Knickerbocker beer was introduced on 1 March and backed by a \$2,000,000 ad budget. Radio announcements throughout the Ruppert sales territory (New York, New England, New Jersey and northeastern Pennsylvania) hawked the new brand. Film commercials on NBC-TV's *Broadway Open House* made New Yorkers Ruppert-conscious. The result: from red ink to black, with the famous Ruppert Brewery showing its first profit since 1948.

Now Frederick M. Linder, president

of the Jacob Ruppert Brewery, announces the introduction of a seven-ounce bottle of Knickerbocker beer.



Ruppert trade mark is as familiar as Schnozzola

Meanwhile, to maintain the sales upsurge Ruppert and Biow, their ad agency, are continuing their hard-hitting radio saturation campaign plus sponsorship of *Candid Camera* on 27 August in New York (WJZ-TV), New Haven (WNHC-TV), Boston (WNAC-TV), and Providence (WJAR-TV). Time: Monday, Wednesday, and Friday, 7:15 to 7:30 p.m. ★ ★ ★

Swap shop triples tire recap business in two years

A radio programing idea transplanted to video has proven an excellent sales vehicle for Dayton's Grismer Tire Company, a firm specializing in tire recapping. The show: a 15-minute, once-weekly swap shop stanza.

It all began almost two years ago.



Horse trade peps up tire company shows, sales

Charles L. Marshall, Grismer Tire Company president, wanted a cam-

paign that would increase mail, telephone and store volume. Jim Bridges, vice president of Guenther, Brown & Berne, Inc., Dayton ad agency, suggested the swap shop format; show title, *Grismer's Swap Shop*, WHIO-TV.

Among the viewer-attracting swaps have been an 8mm movie camera, bicycle and a 32-calibre pistol for a rodeo-trained palomino horse. One participant traded a monkey for a 1936 Chevrolet. Other trades involved a llama-skin rug, a restaurant, Chinese brocaded robes and a vintage Maxwell auto valued at \$10,000.

Saleswise, the two-year tally shows the tire recapping business tripled (in a new \$125,000 building with crews working 24 hours a day); franchises secured for a full line of nationally-advertised home appliances and Firestone auto accessories, and the doubling of dollar volume. ★ ★ ★

Evolution of a talent contract



1. Proposition: Harry S. Goodman discusses ¼-hr. transcribed show with Burl Ives



2. Hesitating: Ives and his representative, Cy Pitts, ponder terms, agree to wax show



3. Signed: Ives inks contract making "Burl Ives Show" available three to five times weekly

Briefly . . .

KWK, St. Louis, executives mix business with pleasure by entertaining station advertisers with studio luncheons. Among the lunches tendered recently were those for executives of Old Judge Coffee: Borden; and Mayrose Packing, all long-time KWK advertisers.

* * *

Broadcast advertisers can get the latest information on the Baltimore market in WFBR's new promotion booklet, "WFBR, Big in the Big Baltimore Market." Station reports trading area sales up in food stores, general merchandise sales, automotive sales and sales of drugs.

* * *

CBS Network Sales devoted its 1 August Marketing Analysis report entirely to excerpts from SPONSOR's "Fall Facts" issue. Among the quotes in the four-page sheet: Charles S. Beardsley, board chairman of Miles Laboratories, commenting on the 'perfect union' of Alka-Seltzer and radio; comparison of

radio's cost-per-thousand with other media; and the bonus value of radio this fall.

* * *

Don Kearney, ABC's manager of TV Spot Sales, recently received proof of SPONSOR's world-wide readership. A friend in Ireland wrote to Kearney mentioning he had seen Don's photo on the cover of the 26 March issue. The magazine, he mentioned, was sent to him by a TV consultant in San Francisco.

* * *

Rising costs in every phase of the radio industry have made necessary the *first increase* in KVOO local advertising rates in 11 years. The Oklahoma station, in announcing the new local rate card, sent a letter to some 150 local advertisers. Included was a copy of a recent advertisement which appeared in SPONSOR outlining KVOO's increased listenership.

* * *

When Budweiser Beer's world-famous Clydesdale horses began a tour of Newark, N. J., recently, radio went along. WNJR's "Farmer Will" Piegel-



WNJR's Farmer Will broadcasts "Bud" ride

beck gave listeners a running account of the trip and interviewed team-master Walter Brady.

* * *

Pan American Broadcasting Company, international radio station representatives, staged an unusual promotion for one of their clients recently. The stunt: a series of four teaser post cards mailed to 100 timebuyers and advertising executives. First card offered \$25 for the solution to the sales riddle "RC plus 4 equals CR ding dong." Second card offered one hint and \$15; third card, two hints and \$10; fourth card announced the winner and answer. Answer: "Radio Ceylon plus four beams equals cash register ringing up sales." Winner: Evelyn
(Please turn to page 80)

DOLLAR FOR DOLLAR THE XL STATIONS DELIVER THE BIGGER MARKET



Them **WHAT SEE**



Them **WHAT HEAR**



Markets

DEAD OR ALIVE . . . YOUR REWARD IS HERE! Since time began there have been 'Them WHAT HEARD' and 'Them WHAT SAW' . . . The BAD MAN in the woodpile is the misinformed impression as to the comparative sizes of these two groups. RECENT SURVEYS HAVE PROVED 'Them WHAT HEARD' is the larger group.

In a recent, thorough investigation, Advertising Research Bureau (ARBI) interviewed scores of persons who shopped in ADVERTISED stores, LEARNED that 54.5% got their information exclusively from the XL Stations.

54.5% RADIO
12.3% BOTH
33.2% NEWSPAPER

LET US PROVE IT!
Clip this coupon and receive the "Proof of Putting"



The XL Stations

Box 1956
Butte, Montana

Please send me your booklet on "TWO MARKETS IN THE NORTHWEST" . . .

Name

Business Address

City

State



KXL KXLY KXLF
KXLL KXLJ KXLK KXLQ

Eastern Sales Manager - Wythe Walker - New York
Western Sales Manager - Tracy Moore - Los Angeles

SERVING THE PACIFIC NORTHWEST



TAKE A TIP FROM MOTHER NATURE



Ever spend a few minutes standing beside a mountain stream or a brook meandering through an apparently level meadow and wonder why it chose that exact spot to build its course?

The answer is simple... and it points a moral to radio time-buyers. Mother Nature never does things the hard way. She follows the line of least resistance to solve her problems with a minimum of fuss and bother.

Wise time-buyers can take a tip from Mother Nature and follow the line of least sales resistance in the seven rich markets where **FORT INDUSTRY** stations are located.

Like the mountain stream and the brook in the meadow, your message on any or all of the seven **FORT INDUSTRY** stations follows the line of least sales resistance to the loyal, responsive audiences that have been built by years of broadcasting in the public interest.

Check the stations listed below and make sure they are on your schedule. You'll be glad you did.



THE FORT INDUSTRY COMPANY

WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WSAI, Cincinnati, O.
WSPD, Toledo, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich.
WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga.

National Sales Headquarters: 488 Madison Ave., New York 22, ELdorado 5-2155

want inquiries for recipe books?

**MAKE YOUR PITCH
ON INQUIRY-PULLING,
SALES-BUILDING**



On radio stations in 18 leading markets, a manufacturer recently offered a booklet.

Not for free. For 10c in cash!

KDKA's "Shopping Circle" (9:30 AM Monday through Friday) sold more booklets than any other station... more than the

second and third stations combined!

That's the kind of result you can expect on 50,000-watt KDKA... the station that's a tradition to more than 7 million people in the bustling, tri-state Pittsburgh area. For further information, get in touch with KDKA or Free & Peters.

50,000 WATTS
NBC AFFILIATE **KDKA PITTSBURGH**



Westinghouse Radio Stations Inc

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

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



Dots represent CAB-member radio stations

CANADIAN

RADIO SECTION

CANADA is a sleeping giant aroused from its slumber. Over the last decade it has quietly undergone a revolutionary change, so much that the U. S. can hardly recognize its sprawling neighbor to the north. Economically, socially, and (with the inclusion of Newfoundland recently) even physically, it is shooting up miraculously. By now, through a process of solid growth, it has emerged as a major world market that can't be ignored by the American advertiser.

Yet the Dominion is so little understood by outsiders that one of Canada's noted writers, Bruce Hutchinson, has been able to devote a book to it, *Canada—The Unknown Country*.

To help interpret this unknown giant to American advertisers, SPONSOR is proud to be the first American publication to present a complete section dedicated to Canadian radio. In the following pages, you'll find a comprehensive market portrait of this country of over 14,000,000 people

with a national income of \$16,000,000,000.

Why should you invest in Canada? What are the people like? How can you best advertise your products to them? These questions are answered factually and analytically.

How does Canadian air advertising differ from that in the U. S.? What are Canadian programs like? These questions are answered clinically.

For convenience, we've separated our report into natural sub-divisions. Inside, you'll find an examination of the Canadian economy and its population; facts and figures on the Dominion broadcast set-up, along with interpretation of trends in network-spot advertising, radio research, CBC control, and the development of TV; tips on the characteristics of English-and French-speaking consumers; operational procedures of successful advertisers in the Dominion; radio result stories; and individual analyses of Canadian radio by well-known figures experienced in that field.

Canada: the market



Q. Why should an American advertiser invest in the Canadian market?

A. Generally, because he would be following the lead of other astute American advertisers who've discovered that Canada is the United States' best customer. (He can do so either by building a subsidiary company there; arranging for a Canadian firm to manufacture his product on a license or royalty basis; or simply by exporting his goods to Canada.) The Dominion's more than 14,000,000 people, with a current national income of over \$16,000,000,000, embody a rich market not yet fully tapped.

An increasing number of American advertisers are beginning to discover this bonanza, with the result that Canada is now enjoying a boom unparalleled since the days of the Yukon gold rush. According to the Dominion Department of Trade and Commerce, Americans now have a capital of over \$5,390,000,000 invested in Canada, much of it centered in 2,400 subsidiary companies of United States origin. This is more than three times the \$1,752,000,000 invested in Canada by the United Kingdom through its 600 branch companies.

What's more, the total export-import trade between United States and Canada easily exceeds that between any other two countries in the world. In 1949, the United States sold to Canada nearly \$1,900,000,000 worth of goods—an amount three times as great as exports to its next best customer, the United Kingdom. About 50% of Canada's total exports in 1949—worth

\$1,500,000,000—went to the U. S., which is also Canada's best customer.

Hands-across-the-border investments of this kind are paying off. A recent study by the Canadian *Financial Post* of 362 companies in Canada revealed dramatic increases in net earnings in 1950 over 1949. For example, the net earnings of 28 merchandising companies rose from \$34,000,000 in 1949 to \$39,000,000 in 1950; that for 18 beverage companies from \$155,000,000 to \$174,000,000. Business is obviously looking rosy.

Q. Does the Canadian government welcome American advertisers who wish to invest in the Canadian market?

A. It does, zealously. Moreover, the American parent companies are able to draw dividends from their subsidiaries. In a typical year (1946), dividends from the then-2,015 American-controlled companies in Canada amounted to \$85,000,000, of which \$71,000,000 was paid to the parent companies in the United States.

According to the Dominion Department of Trade and Commerce, the some 375 new company branches that have opened up in Canada since 1945 are manufacturing everything from fire extinguishers, furniture, and hat blocks to ready mixed mortar, automobiles, and perfume essence.

Q. What investment potential does the Canadian market offer the American advertiser?

A. The sky's the limit. Canadians, scanning their fabulous resources (their country is the third largest in the world, its span of 3,845,000 square miles being bigger than Europe, one quarter larger than the U. S.) point out that Canada's economy has never been more vital. While in 1939 the country's gross production of goods and services amounted to less than \$6,000,000,000, today it has skyrocketed to nearly \$18,000,000,000. American interests definitely have a stake in this burgeoning. Cleveland steel firms, their own resources exhausted, are putting \$200,000,000 into the huge Labrador project now mining iron. Major American oil companies are investing \$300,000,000 in Alberta oil and gas fields.

Q. Is it true that Canada is largely populated by Eskimos and Indians, along with a few lonely white persons, like Barbara Ann Scott?

A. This stereotype is the vilest misconception built up about Canada since Voltaire once loftily dismissed the Dominion as "Nothing but a half acre of snow." Yet United States ignorance about the Canadian population persists to this day. Largely, these clichés are based on Hollywood movies, which depict Canadians in terms of Mounties and trappers mushing through the vast wastelands of the North Pole. It would be just as fair to generalize about Americans in terms of films showing gangsters and horse opera cowboys.

Actually, according to the Dominion Bureau of Statistics, Canada has a



Actually, Canada is heavily industrial

miniscule population of 137,000 Indians and 8,437 Eskimos. Although the new census figures won't be published until the end of this year, the best estimates place the total Canadian population at 14,500,000. Meanwhile, the Dominion Bureau of Statistics continues to use a 1950 estimate of 13,845,000, despite an influx of over 100,000 displaced persons from Europe and some 150,000 Britons.

This majority of over 14,000,000 is far from primitive. Half the population is of British descent; one-third French; other European strains make up the remainder. And rather than living in the wilderness, according to the Department of Trade and Commerce, 60% of the people dwell in cities and towns.

Q. How does the Canadian standard of living compare with that of Americans?

A. It's virtually the same: like the American, the Canadian enjoys the comforts of life. According to the Dominion's Department of External Af-

fairs, 19 out of 20 Canadians have a radio; seven out of 10 have a washing machine; five out of seven homes have a telephone; 10 out of 13 homes, rural and urban, are electrically equipped; three out of five families own an automobile; and a new home is being completed in Canada every six minutes.

Q. How does the Canadian cost of living compare with that of America?

A. Generally, Canadian wages are somewhat lower than those that prevail in the United States. (The per capita Canadian earnings have risen from about \$375 some 12 years ago to \$909 today, an increase of over 140%.

However, the cost of goods (except for luxury goods) is also lower in Canada. The per capita personal expenditure on consumer goods and services has risen from \$343 in 1939 to \$853 in 1950. Of special interest to advertisers is the fact that Canadian retail sales have risen from \$3,436,000,000 in 1941 to \$8,920,000,000 in 1950.

How "typical" Canadian spent his income in 1949

Source: Dominion Dept. of Trade and Commerce

	Expenditure
Food (includes restaurant meals)	\$228
Tobacco, alcohol, beverages	78
Clothing	108
Furniture	13
House furnishings (except furniture).....	8
Household appliances	27
Fuel	27
Automobiles	25
Auto accessories	12
Gasoline and lubricants	26
Drugs, cosmetics, optical goods	14
Soap and cleaning supplies	13
Stationery, books, magazines, flowers, bulbs	11
Jewelry	6
Miscellaneous goods	16
Rent, household operation expenses	83
Transportation—owner operated	11
Transportation—purchased	22
Attire and personal appearance	16
Phone telegraph cable, postage.....	9
Medical care, funeral expenses	32
Education	5
Recreation	10
Insurance, financial, legal services.....	36
Net personal expenditures abroad.....	—6
Total expenditures on goods and services...	\$830
Savings	55
Disposable consumer income	\$885

Canada: radio facts and figures

Q. What makes radio an outstanding advertising medium in Canada?

A. "Canadian radio is a real lalapalooza," in the pithy phrase of Bill Hinman, timebuyer at Kenyon & Eckhardt, New York, for the Kellogg Company of Canada, Ltd. Briefly, here's why:

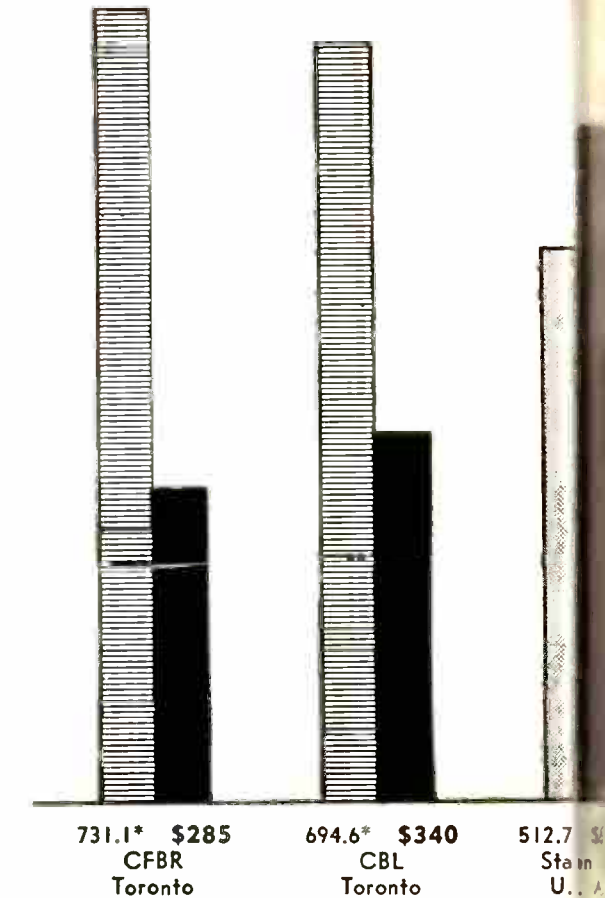
1. It reaches more people than other Canadian media. According to the Dominion Bureau of Statistics, 94% of Canadian homes are equipped with radio receiving sets. Daily newspapers, in comparison, reach not more than half of Canada's homes.

2. In a far-flung country like Canada (stretching some 4,280 miles from coast to coast, with an average of 3.57 persons per square mile compared with 45.1 for the U. S.) radio is often the chief source of entertainment. There

are fewer movies, night clubs, bars, virtually no TV sets, to bid for audience leisure time. Besides, Canadians, with their relatively lower wage scales, tend to stay home more than Americans. Therefore, the parlor radio set is the fulcrum of family activity.

3. Canadian stations provide a higher potential listenership even than American stations. The U.S., with 2,173 AM radio stations competing for the attention of some 150,000,000 people, has less than 60,000 potential listeners for each station. But Canada, with 150 AM radio stations directed to over 14,000,000 people, boasts almost 100,000 potential listeners for each station.

4. Canadian radio is particularly tailor-made for the American adver-



*Thousands of homes

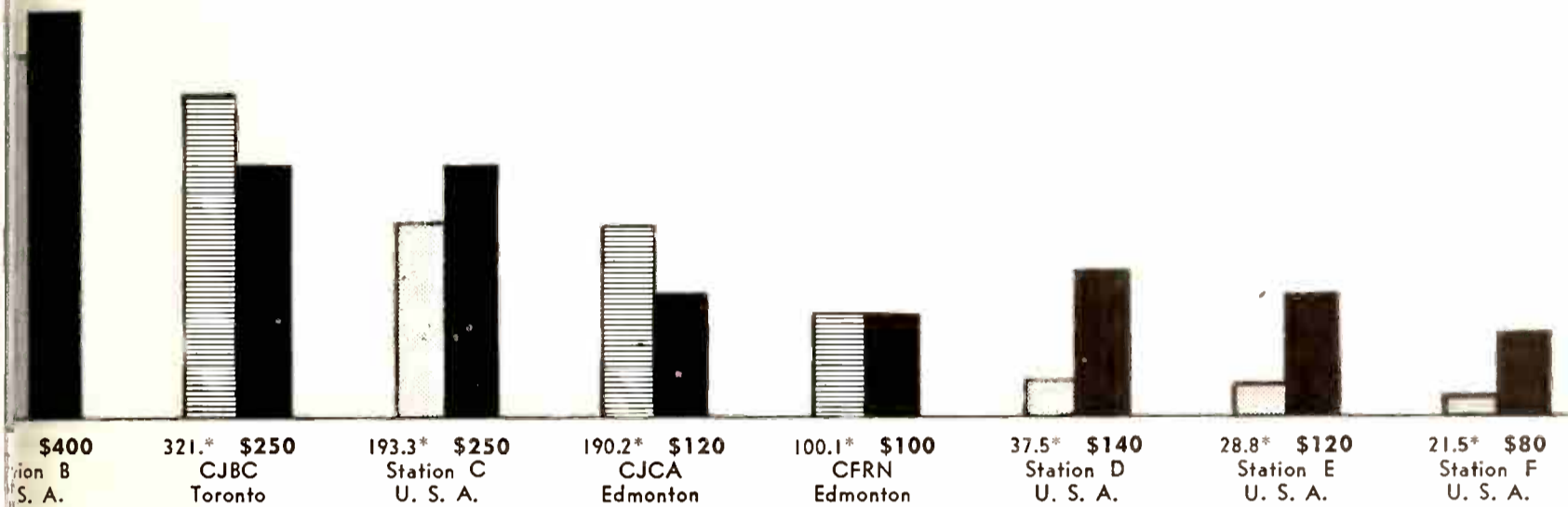
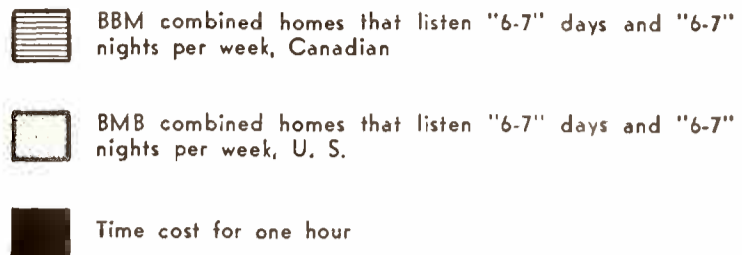
tiser concerned with urban-rural merchandising of goods. The urban advertiser benefits by the fact that 79% of the Canadian population occupy a narrow strip of land 200 miles wide hugging the U.S.-Dominion border. In this industrial-manufacturing belt are 30 out of Canada's 34 cities of over 30,000 population. These cities contain 33.9% of the country's population, and here occurs 58.5% of Canada's total retail sales. Of interest to the rural advertiser is the fact that the rest of the Canadian market accounts for over \$3,622,465,000 in retail sales—41.5% of Canada's total. Only radio reaches rural and urban markets adequately.

5. Finally, the American advertiser using Canadian radio gets a big bonus in cross-the-border listenership and product identification. This year, according to The Canadian Press, over 25,000,000 American tourists (with radios in their cars or in the hotels at which they stay) will spend \$275,000,-



Leading Canadian advertisers use air medium. Executives, Association of Canadian advertisers, in picture at left: H. T. Venning, Shirriff's, Ltd.; J. G. Hagey, B. F. Goodrich Rubber of Canada; R. E. Sewell, Coca-Cola, Ltd.; J. A. M. Galilee, secretary, ACA; John O. Pitt, Canadian Fairbanks-Morse Co., Ltd.; D. C. Bythell, Trans-Canada Air Lines; E. T. Gater, Sterling Drug, Canadian, Ltd.; R. R. McIntosh, General Foods, Ltd.; Athol McQuarrie, General Manager, ACA; T. M. Atkinson, Canadian Industries, Ltd.; Lee Trenholm, Provincial Paper, Ltd.; Robert E. Day, Bulova Watch Co.; R. C. Scrivener, Bell Telephone of Canada; John M. Meldram, National Carbon, Ltd.; H. T. Markey, Dominion Textile

ions in Canada compared with U. S. outlets



000 in Canada. Also, Canadians visiting the U.S. this year will spend over \$193,000,000.

Q. What potential audience can an advertiser using Canadian radio reach?

A. Altogether, 3,247,000 out of Canada's total 3,500,000 homes own at least one radio set. This works out to a fraction under 94% of all Canadian homes possessing at least one radio set.

Q. Are Canadians still buying radio sets?

A. They are indeed. Right now, Canadians own over 5,000,000 sets less than 10 years old. Here's a further breakdown furnished SPONSOR by Pat Freeman, sales and research director of the Canadian Association of Broadcasters:

Up until the end of June this year, Canadians bought 305,263 new radio sets. Last year, they bought 778,295

sets. The cumulative purchase of radio sets from 1925 until today amounts to 7,908,153. And the cumulative radio set sales from 1945 to 30 June, 1951, is 4,160,258.

"It's interesting to note that, during the five and a half years since the end of the war," adds Freeman, "Canadians have bought over 4,160,000 new receiving sets—this in a country that has only 3,500,000 households. In fact, in five years following the war, Canadians bought more radios than the total circulation of all the daily newspapers in the country."

Trend: U. S. sponsors using Canadian talent like "Ford Theatre's" Whitteker, Agostini, Savage



Q. How do Canadian radio rates measure up against American rates?

A. Extremely economical. For a detailed comparison, see the chart above. For example, CFRB, Toronto, which offers one of the most expensive time costs in the Dominion, charges \$285 an hour for a circulation of 731,060 (combined six-seven times weekly day and night homes, BMB). A typical American station in the Midwest, with a circulation of 512,700 (same basis, American BMB), charges \$660 per hour. And with regard to talent costs, one American advertiser, who preferred not to divulge his name, told SPONSOR: "The beauty of advertising in Canadian radio is that talent costs

Canadian radio homes by province

Province	Population	Households	% Radio	Radio Homes
Newfoundland	352,000	73,000	74.0	51,000
Prince Edward Island	93,580	21,000	86.2	18,100
Nova Scotia	640,830	152,300	87.9	133,800
New Brunswick	510,580	113,300	91.4	103,600
Quebec	3,847,410	810,900	94.3	792,700
Ontario	4,363,500	1,190,300	95.2	1,132,900
Manitoba	769,250	206,500	88.7	183,100
Saskatchewan	858,080	232,000	96.3	223,300
Alberta	860,580	243,400	94.2	229,400
British Columbia	1,100,660	352,200	93.9	330,700
Dominion	13,396,470	3,424,900	93.5	3,201,600

Source: Canadian Bureau of Broadcast Measurement, 1 January 1949

are half of those charged in the U.S." All in all, the Canadian cost-per-thousand is remarkably cheap. Waldo Holden, commercial manager of CFRB, points out that an 11:00 p.m. newscast on his station costs 19¢ per 1,500 sets.

Q. How many radio stations are there in Canada?

A. Canada has 150 AM radio stations, according to a Statistics Bureau tally in September 1950. Of these, 131 are privately owned, and 19 are owned-and-operated by the government's Canadian Broadcasting Corporation. (A current tally made by SPONSOR now gives the Dominion 156 radio stations.)

Q. How do Canada's radio networks operate?

A. Canada has three radio networks. There are two coast-to-coast, English-speaking webs: Trans-Canada Network, operating 16 hours a day; and the Dominion Network, operating only three hours in the evening. And there is one French-speaking web, the French Network, operating 16 hours a day, but only in the province of Quebec.

Trans-Canada Network, according to the CBC's 1950 annual report, consists of 29 privately owned stations and 14 CBC (government) stations. Dominion Network is made up of 46 privately owned stations and one CBC station



CBC Light Opera Company show (above) typifies government radio's accent on "culture"

(CJBC, Toronto). And the French Network consists of 11 privately owned stations and three CBC stations.

Q. Are Canadian radio stations governed by a Federal Communications Commission, as in U. S.?

A. No. The Canadian Broadcasting Act of 1936 stipulates that CBC stations, privately owned stations in the networks, and independent stations, all are under jurisdiction of the nine-member Board of Governors of the CBC, who in turn are responsible to Parliament. This empowers the CBC to renew the licenses of all stations every three years. It means all food and drug commercials must be passed by the CBC (and the Department of Pensions and National Health). And it empowers the CBC to regulate slotting of commercials (no announcements outside of programs are broadcast weekdays between 7:30 p.m. and 11 p.m., and on Sunday not at all). Thus, since 30% of CBC network time is open to advertising, independent stations argue the CBC is a Pooh Bah—simultaneously their ruler and commercial competitor.

On the whole, though, relations between the independent stations and the CBC have been outwardly fairly cordial. The privately owned station operators are grateful, at least, for the fact that Canadian radio is not completely government-owned. In effect, Canadian radio today is a compromise between the socialistic, entirely non-commercial BBC of England and the privately owned radio system of the U.S.

Q. How much money is being spent in all advertising media in Canada?

A. According to a study made by Canadian *Marketing*, Canadian advertising expenditures in 1949 in seven media—radio, newspapers, magazines, weekend farm papers, business and trade publications, and outdoor—totalled \$69,000,000. However, according to Alex M. Miller, manager of the 28-year-old Canadian Association of Advertising Agencies, the Dominion's more than 70 ad agencies placed a gross volume of \$86,742,000 in 1949. And according to an estimate made for SPONSOR by Frank Starr, vice president of the Ronalds Advertising Agency, Ltd., Montreal, Canada's 1950 gross advertising volume was slightly in excess of \$100,000,000.

★ IN CANADA

more people listen to

CFRB

Toronto

*regularly than to
any other station*

**★ AS EVER, THE NO. 1 BUY
IN CANADA'S NO. 1 MARKET**

The 1950 BBM figures show CFRB's BBM coverage as 619,050 daytime and 653,860 night time—more than one-fifth of the homes in Canada, concentrated in the market which accounts for 40% of the Dominion's retail sales.

CFRB

Toronto

50,000 watts

1010 kc.

Representatives:

United States: Adam J. Young Jr.,
Incorporated

Canada: All-Canada Radio
Facilities Limited



1923: CFCF WAS FIRST CANADIAN STATION, INTERVIEWED JACK DEMPSEY. LATER GROWTH OF RADIO PARALLELED U. S.

Q. How much advertising money is being spent in commercial radio stations in Canada?

A. In the words of the Canadian Association of Broadcasters' Pat Freeman: "Today, Canada's commercial radio has gross billings of \$25,000,000 a year." What's more, Canadian commercial radio business is definitely on the increase. Here are just a few typical replies received by SPONSOR after a Dominion-wide survey:

- Horace N. Stovin, who represents over 20 Canadian stations: "Our business is up 25% over last year's. Much of it is coming from national advertisers—like Colgate-Palmolive-Pect, using local live programs; Goodyear Tire & Rubber, using announcements, co-op and local programs; P & G, using announcements; Ex-Lax, announcements; and General Foods, with local programs and announcements. Right now, our future fall billings are over \$350,000."

- Peter N. Harricks, account executive, Vickers & Benson, Ltd., Toronto: "Our radio billings are way up over 1950. Just a few of our radio accounts are the Canada Starch Company, a subsidiary of Corn Products Refining, using national spot and *Boston Blackie*; Johnson's Wax, using *Qui Suis Je? (Who Am I?)* on the French network; 7-Up, one-minute announcements in Western Canada; Groves Laboratories, announcements

(Please turn to page 58)



1951: Studios are modern when Dempsey returns. Man at left is engineer (right) in top picture



13 Million Canadians Can't be Wrong!

THOSE 13 MILLION are the Canadians who listen to the radio, over 93% of all Canadian homes. They do more than listen to the radio . . . They spend money, lots of it. Over 9 billion dollars last year is the latest estimate for retail sales. And with an oil boom in Alberta, uranium in Saskatchewan, and new heavy industry in Quebec there's going to be lots more spent in '51-'52.

Just take a look at what's happening this year:

Quebec is developing one of the largest deposits of base metals in the world.

The West is ready to harvest another bumper wheat crop . . . and it's already sold!

British Columbia is building the world's largest aluminum refinery.

Ontario has hit the jackpot with general construction and defense plant activity.

The provinces on the Atlantic coast turned in retail sales of over half a billion dollars.

And those are just a few samples.

This is a rich market. But Canada is a vast country stretching 4,280 miles from St. John's to Vancouver, nearly 4 million square miles in area. Your problem is: How to cover this area, both urban and rural, with a maximum number of sales messages for every advertising dollar expended. It's no secret: Use *radio*. Every week effective sales messages go by radio into millions of Canadian homes; and every week those same homes buy the products advertised. It's as simple as that!

With radio you cover the cities, the farms, and those isolated areas where there's lots of money and no medium other than radio giving complete coverage. The independent radio stations of Canada have done a big job in Public Service, and now it's paying off. Radio has the respect of the public—the sales punch that delivers the dollars.

So, just figure out how much of that nine billion dollars could be yours and remember . . .

“In Canada you sell 'em when you tell 'em!”

A message from the 103 member stations of the Canadian Association of Broadcasters whose voices are invited into over 3 million homes every day.

Canadian Association of Broadcasters

108 Sparks St.,
Ottawa

37 Bloor St. West,
Toronto

WOW! ZIV'S NEWS SENSATION

IRENE

DUNNE AND FRED MACMURRAY

Together, in the Gay, New, Exciting Comedy-Adventure

"BRIGHT STAR"

FIVE DISTINCT IDENTIFICATIONS FOR YOU

Including Three Full-Length Selling Commercials!

EACH HALF-HOUR PROGRAM A COMPLETE EPISODE!

★ WITH HARRY VON ZELL ★ AN ALL STAR SUPPORTING CAST
★ SPARKLING SCRIPTS AND PRODUCTION ★ BRILLIANT MUSICAL SCORES AND DIRECTION



He's a reporter who hates bosses. She's an editor who hates reporters . . . It's action-full, event-full fun for the entire family!

NEVER BEFORE HAS
A NEW SHOW CAUSED
SO MUCH EXCITEMENT!

SHOW IS THE INDUSTRY!

STATIONS ARE
WIRING

FOR THESE TWO GREAT
HOLLYWOOD STARS!

AGENCIES ARE
PHONING

FOR THIS GREAT
AUDIENCE-BUILDING HIT!

SPONSORS ARE
GRABBING

FOR THE TOP SHOW
IN THEIR MARKET!

DICTATE A WIRE
BEFORE
YOUR MARKET
IS GONE!

FREDERIC W.

ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK

HOLLYWOOD

Canada: tips to radio advertisers

Not long ago, Corey Thomson, the urbane and erudite commercial manager of CKVL, Verdun, Quebec, took a trip in the station's streamlined studio-on-wheels to Times Square in Manhattan. He then proceeded to hand out Canadian dollar bills to 32 passers-by, on condition that they allow him to tape record their answers to questions about Canadian life.

The good people of Verdun got quite a laugh when Thomson later played back over the air the response to his interviews. The allegedly sophisticated New Yorkers knew virtually nothing about Canadian culture, most of their comments being on this order: "Oh, I know all about Canada—that's where trappers hunt polar bears."

Within a year, 11 of the 32 New Yorkers took vacations in Canada, and they dropped around to say hello to Thomson. All of them apologized, saying: "Now we realize how little we know about your people."

The American advertiser who wishes to make a winning sales appeal to Canadians may easily fall into the same trap as these blasé New Yorkers. His radio program and commercial copy may be based on fallacious stereotypes of the Canadian people, and will thus meet with ridicule. Or almost equally as bad his advertising message may be founded on the misconception that Canada is the U. S.'s 49th state, and that the Canadian way of life is just an extension of American *morés*. If he does that, the advertiser's message may well meet with resentment.

To aid the American advertiser who wants to make friends with Canadian

customers, SPONSOR herewith presents a series of tips on the Canadian temperament, Canadian idiosyncrasies, Canadian program tastes—in short, the range of nuances and characteristics that makes one country's people different from another's. Because English-and-French-speaking Canada differ so completely, each is treated separately (see page 50), for tips on reaching French-Canadians):

1. English-speaking Canadians are neither Britons nor Yankees.

An anonymous wit once described Canada as "the middle of the ham sandwich"—the Dominion being the ham caught between those two overpowering slices of bread, the United States and Britain. In large measure, this witticism is no longer true. Since the beginning of World War II in 1939, Canadians have enjoyed a growing spirit of nationalism. Today, they are completely autonomous; they would resent being called a "colony" of Great Britain. True, the Governor General, who represents the King in Canada, is respected; but he is fundamentally nothing more than a figurehead.

While the political ties linking Canada with Britain have been weakening, the cultural ties cementing the Dominion with the rest of North America have been growing more firm. Canadians have an insatiable curiosity about the American way of life. They are ready to accept established American radio talent over their own (the top 10 evening network shows in Canada, according to Elliott-Haynes for June,



Disk jockey: Stu Kenney "Musical Clock," CKEY

are all American, ranging from *Charlie McCarthy* to *Arthur Godfrey's Talent Scouts*). They read more American magazines than Canadian periodicals (\$12,000,000 worth of U. S. publications a year). They read three American books for every one Canadian. Their movies, their comic-strips, their slang, their sports, their popular music—all are in the American image.

But an American advertiser would be committing a blunder if he thought this cultural fusion implied that Canadians consider themselves an adjunct to the American Republic. Actually, Canadians have a curiously ambivalent attitude toward the U. S. On the one hand, they are glad to adopt much of its culture. But, on the other hand, their admiration of the American way of life is tinged with perhaps

Canadian programming resembles U. S. in quality, formats



Canada version is "C.I.L. Stars Tomorrow" Mystery: Canadian taste runs to shows like "Sherlock" Soap opera: weeper above is Rinso's "Brave Voyage"



polls; above, Wes McKnight, CFRB, Toronto Comedy: Records, humor with m.c. Harrison, CFCF, Mont. Special events: CFOS, Owen Sound, visit country fair

a touch of envy. and so they are driven more strenuously to take pride in their own national achievements.

Jim Matthews, radio director and account executive, James Fisher Advertising Agency, Toronto, explained this cultural schizophrenia to SPONSOR this way: "When dealing with Mr. Average Canadian, you are dealing with an enigma. He is a man devoid of all the outward patriotic zeal displayed by his American cousins. Yet he is deadly serious about problems and emergencies affecting the well-being of his country. Probably one of the main reasons for this seeming national lethargy is a pronounced lack of showmanship on the part of Canadian statesmen. Scan the list of Canadian political personalities and you will find

(Please turn to page 66)



Home talent: Westinghouse uses Canadian Wright Chorus



U.S. talent: T. Dorsey big hit at CKY, Winnipeg



FRENCH-CANADIANS PREFER FRENCH TO U. S. TALENT: VISITOR FERNANDEL IS INTERVIEWED BY MC BAUTA, CKVL, VERDUN, QUE.

Tips to advertisers in French-Canada

1. French-Canadians are an important slice of the radio advertising audience. The 24 member stations of the Quebec Broadcasters, Inc. like quoting the fanciful native poem about Jean-Baptiste Trudeau who left his Riviere-du-Loup farm to go to the "States." On his return to his Quebec village, he was quite a city slicker:

He's drissim on de premiere classe.

*an' got new suit of clothes,
With long moustache dat's stickim
out, de' nother side hees uose,
Fine gol' watch chain, nice port-
manteau -an' long, long overcoat.
Wil' beaver hat—dat's Yankee style
—an' red tie on hees t'roat . . .
. . . "Ma name's Batesse Trudeau no
more, but John B. Waterhole!"*

In a similar fashion, though less resoundingly, the Jean-Baptistes of the

French-Canadian market have ceased to be the plow-and-oxen peasants depicted so quaintly in tourist advertisements. Today, they're increasingly streamlined citizens of the new America, and well worth the attention of the American advertiser. French-speaking Canadians, who form one-third of the Dominion populace, are scattered throughout New Brunswick, in the north country of Ontario, and around the circumference of popular CKLW, Windsor, in south Ontario. The homogenous bulk of them, though—over

(Please turn to page 71)

English version of a Texaco commercial

1st Ann: Mr. Motorist. There's a great gasoline waiting for you now at McColl-Frontenac dealers . . . the best gasoline at any price!

2nd Ann: It's improved Texaco Sky Chief with Volatane Control—yes, Volatane Control! Controlled volatility and controlled octane in perfect balance for maximum car performance.

1st Ann: Because the volatility and octane are controlled exactly right Sky Chief gives you faster starts . . . faster warmup . . . faster "zing" without "ping" on the steepest hills . . . and power . . . *poicer* . . . POWER!

2nd Ann: You see, Sky Chief is a different gasoline—a super gasoline—not just regular gasoline with additional anti-knock chemicals added. That's why it's better, that's why it will outperform any—other—gasoline!

1st Ann: So—for those who want the best—it's Sky Chief: Drive in today at the Texaco sign—Red Star, Green "T"—and ask your McColl-Frontenac dealer for Texaco Sky Chief—the gasoline with Volatane Control.

Source: Erwin, Wasey of Canada, Ltd., Montreal.

Same pitch in French-Canadian idiom

1st Ann: Automobilistes! Une gazoline extraordinaire vous attend chez les dépositaires McColl-Frontenac . . . la meilleure de toutes les gazolines, quel qu'en soit le prix.

2nd Ann: C'est la Texaco Sky Chief améliorée, avec Volatane équilibré . . . je dis bien: Volatane équilibré! Degré de volatilité et indice d'octane s'équilibrent parfaitement pour assurer une performance maximum.

1st Ann: Le degré de volatilité et l'indice d'octane étant équilibrés avec exactitude, la Sky Chief permet des départs plus rapides . . . un réchauffement plus prompt . . . des ascensions en flèche et sans cognement sur les côtes les plus raides . . . et de LA PUISSANCE . . . à revendre!

2nd Ann: Sky Chief est différente des autres . . . c'est une super-gazoline—non pas une essence ordinaire à laquelle on a ajouté des ingrédients anti-détonante. C'est pourquoi elle est meilleure et surpasse n'importe quelle . . . autre . . . gazoline.

1st Ann: Alors, pour ceux qui veulent ce qu'il y a de mieux, c'est la Sky Chief! Arrêtez-vous aujourd'hui devant une enseigne Texaco avec l'étoile rouge et le T vert . . . et demandez Sky Chief à votre dépositaire Texaco . . . Sky Chief, la gazoline avec Volatane équilibré.

Canada: how successful air advertisers operate



Rouson: French-tongue Walter Winchell, "Grignon," wins local

Some months ago, Paul McCoy, president of McCoy Products, New York, manufacturer of vitamin pills, thought it would be a good idea to try advertising his product on Canadian radio. He'd been using radio to sell effectively in Puerto Rico, Argentine, the U. S., and various Spanish-speaking countries. But, even though his vitamins had been distributed in the Dominion for 30 years, he'd restricted his Canadian advertising to the printed media, largely because Canadian radio had been lax in promoting itself to American advertisers.

Working through his account executive, Bill Terrill, and copy chief, Florence O'Brien, at the Erwin, Wasey Advertising Agency, New York, McCoy arranged for a 13-week schedule of

announcements to be placed in the Canadian market. They were used, first two a day, and then one a day, over stations in Halifax, Montreal, Toronto, Winnipeg, Vancouver, and one other city.

The campaign was a fizzle. Why? McCoy explains it this way: "Sure, we made sales. But not enough. I realize now we made a mistake. We spread our radio advertising out too thin. This fall, we'll return to Canadian radio, but we'll concentrate our announcements three and four a day over stations in Toronto and Montreal. I don't

need to be sold on the potency of radio. What I do need is to find the right success formula."

Finding the right success formula is a problem that besets every American advertiser who wishes to sell over the Canadian radio medium. Should the campaign be directed by an American or Canadian advertising agency? Should he use announcements, station breaks, or programs? Should the copy be written in New York and Chicago or Toronto and Montreal? How long should a radio campaign run before Canadian sales prove results?

As an aid to the fledgling advertiser seeking to find his way in the Canadian radio preserves, SPONSOR here-with shows how other advertisers operate there successfully.

Big mail pull, as in CHEX, Peterboro, is characteristic of radio's popularity





U. S. soap operas, displays as in CFOS, Owen Sound, sell goods



Lever: Canadian miser in "Man and His Sin," Hector Charland, woos fans

One of the great mysteries that has always puzzled people in the broadcast industry is this: when an American advertiser operates a subsidiary in Canada, who makes the advertising decisions—the advertising manager in the parent company, or the ad manager in the branch company? After making a detailed study of the subject, SPONSOR has found that, in about 90% of the cases, the final decision emanates from American headquarters. What's more, the same situation applies to American advertising agencies which operate branches in Toronto or Montreal. By and large, the important decisions—how much money to be spent, what media to be used, and where it should be directed—are formulated by executives on the American side of the border. It should be added, though, that executives in the Canadian branches provide the extremely necessary function of offering guidance and mentorship. Too often, an advertiser in his Manhattan aerie takes a financial pratfall when he decides that he alone and unassisted is capable of determining what advertising fare Canadians like, and that they can accept his American-style advertising or lump it.

The chief advantage of centralizing advertising operations in U. S. headquarters, of course, is that of integration. Another reason is that those nerve centers of the continent's advertising world—New York and Chicago—are supposed to contain personnel

versed in the most up-to-date ad agency savvy. Indeed, one Canadian company, that doesn't sell its products in the U. S., uses a New York ad agency to place its Canadian radio advertising. This is the G. T. Fulford Company, Ltd., of Brockville, Ontario, manufacturers of Baby's Own pills and tablets. The advertising manager, H. C. Myers, in Toronto, has the account handled by John T. Kelly, Jr., of Street & Finney, New York; and that agency's timebuyer, Helen Thomas, places one-minute announcements over 50 Dominion stations.

This cross-the-border arrangement seems to have worked out nicely. Says Miss Thomas: "We've been handling the Fulford radio account since 1939, and they're quite happy, as shown by the fact that they're using more radio now than ever before. The station representatives in New York keep me informed about the Canadian market, and I also take trips up there to keep in touch with the latest doings."

Vick Chemical

A great believer in centralizing advertising operations in the U. S. is the Vick Chemical Company, one of the largest drug distributors in Canada. Its subsidiary, Vick Chemical, Inc., Canada, has been using radio advertising in the Dominion for at least 15 years, to sell products like Vicks Vaporub, Vatronol, and Vicks Cough

(Please turn to page 62)

Government rules for food, drug advertisers

1. Don't use extravagant adjectives like "miraculous," "perfect"
2. Avoid phrase "rich in vitamins," "high potency"
3. Don't use misleading label, "food iodine"
4. Stay away from word "fortification"; use instead "added," "increased"
5. Don't claim doctors en masse endorse your product
6. Don't say you'll "guarantee" product; better say you'll "offer" to return purchase price
7. Don't say a patent medicine will "cure"; use "alleviate"
8. Don't say food is "prescribed" or "balanced"; don't say "health food"
9. Don't use "better" or "richer" unless you're comparing it with product previously made by you
10. Don't say "Hamburg steak," "Spanish onion," "Boston beans" unless it's made there; use word "style," "type"
11. Don't use "Nature," "Nature's Way"
12. Don't claim food is "non-fattening"
13. Don't say milk is "creamy"
14. Don't say laxative will produce "natural motion"
15. Don't say toothpaste will "tighten teeth," "stop bleeding gums" or "treat pyorrhea": say it'll help tooth brush remove food particles

For capsuled Canada radio success stories, see pages 54, 55

PERSONAL LOANS

SPONSOR: Household Finance Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *This London, Ontario, office of HFC aired five announcements weekly (\$50) and reported 100 new loan applicants brought in by radio, outpulling newspapers three to one. Now the HFC office has switched to sponsorship of a six-a-week breakfast newscast; cost is \$115. Gordon Ferriss, of the HFC office, says inquiries and loans made as a result of the continued air campaign now exceed the above ratio over newspapers.*

CFPL, London, Ont. PROGRAM: Announcements; Newscast

Canadian radio results

VENETIAN BLINDS

SPONSOR: Universal Sales & Service AGENCY: Direct

CAPSULE CASE HISTORY: *Universal's air introduction: two announcements weekly on morning newscasts and later expanded to four a week. Cost, \$48. As a result, Universal reports phone orders and inquiries from all parts of Toronto in addition to out-of-town points. Firm switched to a 15-minute sponsorship of the Saturday Chum Valley program which they call Universal Hoedown. Sales continue upward; current expenditure, about \$40.*

CHU M, Toronto PROGRAM: Larry Mann News; Universal Hoedown

HOUSES

SPONSOR: Vic Abrams AGENCY: Direct

CAPSULE CASE HISTORY: *Abrams, a Cornwall, Ontario, realtor had 36 houses for sale priced at \$10,500 each. His advertising approach: a saturation campaign of 53 one-minute announcements costing about \$159. Within a comparatively brief period, Abrams sold all 36 houses for a sales gross of \$373,000. And the advertiser reports no other advertising medium used; all homes sold as a direct result of his radio campaign.*

CKSE, Cornwall, Ont. PROGRAM: Announcements

CHRISTMAS CARDS

SPONSOR: Henry's Book & Gift Store AGENCY: Direct

CAPSULE CASE HISTORY: *This store received a delayed shipment of 400 boxes of assorted Christmas cards 10 days before Christmas. Already established with a 30-second announcement in the noon hour Luncheon Review, they plugged the cards exclusively. Five days later after only five announcements, the store had sold 372 boxes; almost every customer commented he'd heard about it on the air. Cost, \$15.*

CJRL, Kenora, Ont. PROGRAM: Luncheon Review

FARM COMBINES

SPONSOR: George McCulloch AGENCY: Direct

CAPSULE CASE HISTORY: *This implement dealer bought a Weather Roundup on weekdays at 12:25 p.m. The cost: under \$200 a month with the show featuring a fanfare, 18-word introduction, a 50-80 word commercial; then a brief weather report ending with a 50-60 word commercial. In two months, McCulloch sold 40 Massey-Harris combines. Thirty of them for \$5,100 each; the other 10 — smaller models — averaging \$4,000 apiece. Sales gross, \$193,000.*

CKX, Brandon, Manitoba PROGRAM: Weather Roundup

TAXI SERVICE

SPONSOR: Maurice Taxi Service AGENCY: Direct

CAPSULE CASE HISTORY: *Maurice Cote started his taxi service in 1947; aired announcements two days after going into business. Now, after spending \$1,000 in a 32-month period, he says: "My phone number Maurice Taxi 54 is a byword in Edmundston. Business is extremely good. In fact, when I stopped my air campaign for a month business slumped, too. But, at present, Crosstown Serenade, a weekly quarter hour, is making my taxi service flourish."*

CJEM, Edmundston, N. B. PROGRAM: Announcements; Crosstown Serenade

LUMBER

SPONSOR: W. D. Brown AGENCY: Direct

CAPSULE CASE HISTORY: *This lumber merchant was looking for a church program that he thought might appeal to area listeners. He chose a five-minute weekly Hymn of the Week stanza at a cost of \$3. After only the second program, a farmer bypassed his local lumber dealer to give Brown a \$900 order for roofing because he liked the type of program. Sponsor reports that sales-wise and institutionally the show has proven its value.*

CHVC, Niagara Falls, Ont. PROGRAM: Hymn of the Week

HELP WANTED

SPONSOR: Shiriff's Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *The firm processes food products, many of them perishable. In one instance, Shiriff's needed additional help fast to package strawberries. It was Saturday and there wasn't enough help in the plant. The sponsor scheduled a series of help-wanted announcements. After a single announcement, costing \$22.50, the Shiriff switchboard was swamped with employment seekers. After this one announcement pull, the rest of the schedule was cancelled.*

KEY, Toronto

PROGRAM: Announcement

FRIED CHICKENS

SPONSOR: Manhattan Foods

AGENCY: Direct

CAPSULE CASE HISTORY: *This Vancouver firm airs a "fried chicken delivered to your home" theme. Radio is the only medium, with one-minute announcements advertised on Owl Prowl, a late-evening disk jockey show. Realistic touch: d.j. eats fried chicken and gives the commercial while nibbling on a wishbone. Manhattan Foods reports as many as 80 orders (several hundred dollar gross) for each \$12 announcement.*

CKNW, New Westminster, B. C.

PROGRAM: Owl Prowl

CANDY

SPONSOR: D. Vernon Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *This Quebec candy manufacturer sponsored Aunt Colette for six weeks. The show: 15 minutes of stories and music for children over five. The advertising idea: to promote the sale of St. Catherine candy for the traditional St. Catherine feast day. The French language program offered six bicycles as prizes in a contest; listeners sent in 10 wrappers with each of their quiz answers. Result: \$90,000 worth of candy sold; cost, \$917 plus prizes.*

CHRC, Quebec

PROGRAM: Aunt Colette

PORK SAUSAGES

SPONSOR: Sticklen Sausage Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Sticklen wanted to introduce their sausage in the St. John area. Their ad venture: a daily five-minute quiz feature costing \$45 weekly. Within six weeks, Sticklen obtained distribution in all St. John retail outlets and Sticklen sausage is now a top-selling item in the territory. The quizzes drew 3,759 letters in six weeks, each with a product wrapper. The daily prize offer: two pairs of nylons.*

CHSJ, St. John, N. B.

PROGRAM: Quiz Show

ANIMAL FODDER

SPONSOR: Stanley McComb

AGENCY: Direct

CAPSULE CASE HISTORY: *McComb heard that the cargo of a grain boat on the Great Lakes had become wet. He bought the cargo on speculation realizing wet grain is excellent animal fodder. He then took one announcement on Rural Line for \$3.50. His pitch: if district farmers wanted to buy wet grain (animal fodder) cheap it would be available at dockside the next morning. By noon the next day, McComb sold the entire shipload at a handsome profit.*

CFOS, Owen Sound, Ont.

PROGRAM: Rural Line

CHRISTMAS TREES

SPONSOR: Joseph F. Alessi

AGENCY: Direct

CAPSULE CASE HISTORY: *This Christmas tree shipper was unable to buy his trees in Maine because the crop there was unmarketable. He had to turn to the local market, though it was late in the season and most buyers already had contracts. Alessi concentrated 26 station breaks in a three-day period at a cost of \$50. Final tally: he located, cut, and shipped over 60,000 trees and realized a profit of over \$1,000.*

CKBW, Bridgewater, N. S.

PROGRAM: Station Breaks

ORCHIDS

SPONSOR: Sam Bucovetsky Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *On Good Friday this department store received 5,000 Hawaiian orchids air express. The sponsor, scheduling them for Saturday sale, aired two announcements at 8:00 a.m. and 8:15 a.m., Saturday. Cost, \$16. No other advertising was used; no other effort made to acquaint the public with the orchids for sale. By 8:45 a.m. there was a long line of impatient shoppers. At noon, 80% of the stock was sold; by closing time it was a sellout.*

CKGB, Timmins, Ont.

PROGRAM: Announcements

REFRIGERATORS

SPONSOR: Fire-stone Dealer Store

AGENCY: Direct

CAPSULE CASE HISTORY: *This appliance store had a new shipment of refrigerators and wanted to tell the public about them. After a series of announcements ran briefly, the sponsor sold 11 refrigerators in one weekend. This represented a sales gross of well over \$3,000 on an expenditure of under \$50. The dealer also reports that radio is particularly advantageous for seasonal promotions, and pre-holiday campaigns.*

CHEX, Peterborough, Ont.

PROGRAM: Announcements



Mr. Sponsor asks...

What are the advantages of Canadian radio for U.S. national advertisers seeking distribution there?

Paul McCoy | President
McCoy's Products, Inc.
New York

The picked panel answers Mr. McCoy



Mr. Cooke

Why should American advertisers advertise on Canadian radio? Well, they certainly use U. S. radio quite extensively (with wonderful results)—and Canadian radio is a far better buy

than U. S. radio for several obvious reasons. It's every bit as effective as American radio and much, much less expensive on a per impression basis.

Canadian radio enjoyed 41.5% greater coverage on the basis of population alone. For a specific example, compare Toronto with Atlanta. Metropolitan Toronto has about a million and a quarter people and only six stations. Metropolitan Atlanta, with 670,000 people, has 10.

Radio reaches more Canadians proportionately. For one thing, there's no competition from television in Canada—except for a few thousand sets in a few border areas. This condition is likely to exist for some time. Radio has to compete with television in over 30% of all U. S. homes. Canadian radio also gets less competition from other forms of entertainment. It's a well known fact that Canadians, as a rule, spend far more leisure time in the home than do Americans. Except for three or four of the larger cities there is little if any night life.

Proof of the extent of radio listen-

ing in Canada is contained in Elliott-Haynes' rating surveys. From January to April, 1951, the average 9:00 a.m. to 9:00 p.m. sets-in-use figures for metropolitan listening were: Montreal (English) 29.9; Toronto, 30.1; Winnipeg, 35.9; and Vancouver, 28.1. Rural listening figures (February, 1951) were even higher—Toronto area, 33.1; Winnipeg area, 38.2; and Vancouver area, 35.7.

There are several other important advantages of Canadian radio. Transportation facilities have not kept pace with the rapid development of Canada's northern areas; consequently, there are several bustling and prosperous communities where newspaper service is negligible. These communities are almost entirely dependent upon radio for news and advertising. The same holds true for many areas in Western Canada.

All this adds up to just one thing. American advertisers are getting great value for their advertising dollar on U. S. radio . . . but they can get far greater value on Canadian radio.

JACK COOKE
President
CKEY
Toronto



Mr. Weed

Any advertiser or producer of mass-appeal products will find that in Canada radio is the cheapest and easiest way to reach the greater number of people. To begin with, it is possible to reach more

people by radio than by means of any

other medium. The total circulation of all the newspapers, plus the total circulation of all the magazines published in Canada will not at any time equal or even approach the total number of potential radio listeners.

Furthermore, when costs are compared, it becomes clear that it is much, much cheaper to reach prospective buyers via radio than by means of any printed medium or combination of printed media.

The inter-media story, prepared by Pat Freeman of the Canadian Association of Broadcasters, thoroughly documents these facts. It is all too lengthy to be included here. However, several examples, chosen at random, may give some indication of the type and scope of the survey. Here are a few:

In Montreal, \$60 will buy one 188-line advertisement in the *Montreal Gazette* with an ABC circulation of 59,554, while the same \$60 will buy a Class A quarter-hour program on CJAD, Montreal, with an average listening audience of 137,494 people.

In Regina, \$574 will purchase 52 85-line advertisements in the *Regina Leader Post*, with an ABC circulation of 41,540. But \$562 will buy 52 Class A one-minute announcements on CKCK, Regina, with an average daily listening audience of 111,875.

However, the proof of the pudding is in the eating. More and more American advertisers are spending more and more money each year in radio in Canada. The reason is obvious. Radio does a better job cheaper for them than any other medium in the Dominion.

JOSEPH J. WEED
President
Weed & Company
New York



Mr. Caldwell

Mr. Sponsor may take for granted that, although the conditions may be somewhat different here, the essentials of radio are similar in both our countries. All the usual arguments for the use of radio

in the United States—coverage, listener loyalty, “personal” selling and so on—are operative in Canada, but to a higher degree.

Let's take coverage first: a count of Canadian noses reveals fewer people in the whole country than you have in New York State alone. Great distances separate us, and the greatest devourer of distance in the whole range of advertising media is radio. Radio is the mass communications factor in Canada and is responsible more than any other for the welding of our people into a country. Radio's more than 94% penetration into Canadian homes is unmatched by any other media.

Programwise, Canadian stations are very well off, indeed. Those stations with an affiliation with a CBC network have available to them many of the choice U. S. live shows (culled from all four networks, too, incidentally); and Canadian produced web features—which they supplement with local originations and the best of syndicated packages from all over the world. The stations independent of the networks have this to buck, and many of them, with much greater emphasis on local and open end shows, do so with good success. The result is a very healthy competitive situation, and a set of generally happy and keen listeners.

Again Canadians are not usually as gregarious as their American cousins. Lots of us like to stay at home a lot. While there's nothing unprogressive about Canadians, as long as our radio gives us what we want we'll listen, and long.

Listener loyalty in Canada is very much tied up with the “personal selling” for which radio is justly noted. Among those Americans who have sampled Canadian radio fare, there seems to be little doubt that things on this side of the border are a little more relaxed. Because our broadcasting regulations cover the percentages of air time allowed for commercials, it's un-

(Please turn to page 30)



When the **CHIPS** are **DOWN**

Yes, when the chips are down . . . when there's catastrophe in any form, fire flood or storm, radio always gets the call . . . and always answers! Yes, radio always gets the call . . .

Why?

Because everyone knows that radio *always answers* . . . quickly, and effectively!

Radio gets the job done!

Only radio is proved and accepted as an important part of *everyday living under every condition in every kind of a home!*

That's why . . .

When the chips are down

radio always delivers the goods . . . be it flood warnings or sales information!

You can *depend* on radio!

You can *depend* on KVOO, Oklahoma's Greatest Station for more than a quarter of a century!

KVOO

Oklahoma's Greatest Station

50,000 WATTS

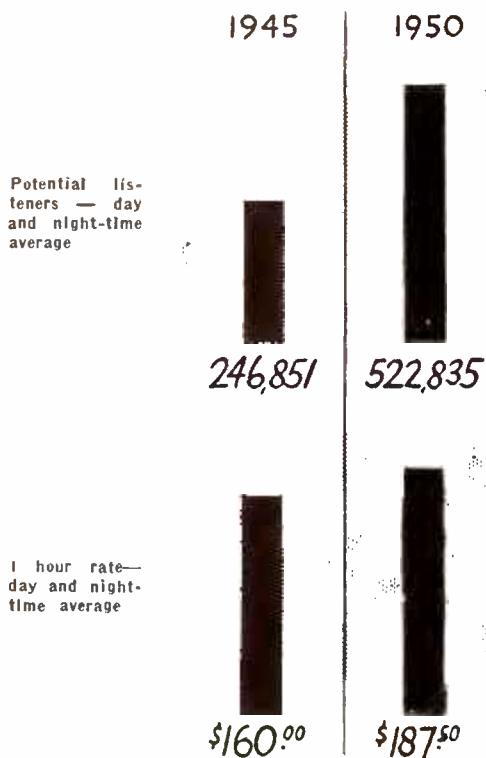
1170 KC

NBC AFFILIATE

TULSA, OKLAHOMA

National Representatives — Edward Petry & Co., Inc.

Talk about a Bargain!



CKAC costs 47% less per listener NOW than in 1945!

Even though increasing operating costs force us to adjust our rates, CKAC remains your best advertising buy in French Canada. Latest B B M. figures prove our point — CKAC covers Quebec at lowest cost per listener, now as ever.

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



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

CANADIAN RADIO FACTS

(Continued from page 44)

and chain breaks for Fitch's Shampoo; and George Weston's Biscuits, with announcements and local programs."

• Jack Cooke, owner, CKEY, Toronto: "Business is fantastically good. It's up 22% over last year's. CKEY grosses \$1,250,000 a year. Some 12% of our gross is placed through Don Cooke, our American representative, and altogether 90% of our national business comes from Canadian subsidiaries of American firms. Our clients range from Lever Brothers and Colgate-Palmolive-Peet to Household Finance Corporation and the Arthur Murray dance schools."

• Corey Thomson, commercial manager, CKVL, Verdun, Quebec: "As an example of how meteoric our business is, last April \$273,000 worth of national advertising was waiting for time on our station. CKVL, in its fourth year of existence, now grosses over \$800,000 annually. Our clients range from both Brome and Alka-Seltzers to Lever Brothers and Ford dealers."

• Phil Lalonde, manager, CKAC, Montreal: "Business is up 40% over last year's, giving us an annual gross of close to \$1,000,000. Among nationally known American sponsors who've taken to the CKAC airwaves are Gillette Safety Razor Company, Auto-Lite, Coca-Cola, Lux, Pepsodent, and Libby's."

Q. How do American advertisers use Canadian network radio?

A. They do one of two things. Either they pipe an American network show across to the Canadian networks, cutting in with special Canadian-designed commercials; or else they housebuild all-Canadian talent shows on the Canadian webs. Two examples of the first are Gillette Safety Razor Company which pipes the *World Series Baseball Games* via MBS to the Dominion Network; and Sterling Drug, which pipes *Mystery Theatre* via CBS to the Trans-Canada Network. Two examples of the latter are the Toni Company, which sponsors the popular *Wayne & Shuster Show* originating from Toronto on the Trans-Canada Network; and General Foods Ltd., which sponsors *Lettre à Une Canadienne* originating from Montreal on the French Network.

Q. What American advertisers or their subsidiaries are the heaviest users of Canadian radio?

A. Whoever they are, American advertisers are warmly welcomed by the clan of subsidiaries now operating in Canada. John A. M. Galilee, secretary of the 34-year-old Association of Canadian Advertisers, Inc., 35 Richmond St., W., Toronto, told SPONSOR: "Of the more than 160 national advertisers who belong to the Association, 70% have U.S. parent bodies." Among the top 25 American subsidiaries using radio are (not in rank order): P & G, Lever, General Foods, Colgate-Palmolive-Peet, Kellogg, Vicks, Toni, Borden, William Wrigley, Jr., Pepsi-Cola, Coca-Cola, Kraft, Ronson, Swift Cana-

dian, Whitehall Pharmacal, Carnation, Gillette, Ford Motors, H. J. Heinz of Canada, Sterling Drugs, Auto-Lite, S. C. Johnson Wax.

Q. What are the major trends in American-Canadian radio advertising today?

A. There are three:

1. Despite the paucity of promotional lures sent to them, an increasing number of small and medium-sized American advertisers are awakening to the vast potentialities of Canadian radio, and are experimenting in the medium. Just one case of many was cited to SPONSOR by T. L. Dartnell, account executive at the Dartnell Advertising Agency, New York, for the Ivy Corporation of Montclair, N. J.

"Not long ago, I received a brochure from the Canadian Association of Broadcasters," said Dartnell. "I was so impressed by what I read, that I convinced the account to switch from newspapers to radio in Canada. This summer, we've been experimenting with a test campaign of announcements in Toronto for Ivy-Dry, our poison ivy cure. The product is also manufactured in Canada—at the Laurentian Laboratories, Montreal—but heretofore we'd been using the printed media, both in the U.S. and Canada. Had I heard more of Canadian radio opportunities before, we might well have used the medium sooner."

2. As in the U.S., there's a definite trend in Canada toward spot radio. In part, as was pointed out to SPONSOR by Paul Mulvihill, Toronto station representative, this move is a natural corollary to the American trend. As more American advertisers cancel out of U.S. web radio shows to sponsor TV shows, these American-originated AM shows can no longer be piped across to the Canadian networks. Therefore, the American advertisers are duplicating their Canadian coverage with spot radio.

3. A third trend is the increasing tendency on the part of American advertisers to use Canadian talent, rather than American talent, for Dominion network shows. Chief reason is that the sponsor wants Canadian listeners to identify themselves with the Canuck performers, and, *ipso facto*, with the product advertised. An exponent of this logic is the Ford Motor Company of Canada, which from 1947 to 1949 was satisfied with piping the American

Ford Theatre across to the Trans-Canada network. The show then used Hollywood and New York actors; was directed from New York by the Canadian expatriate, Fletcher Markle, now a Hollywood producer. The only genuinely Canadian touch was the way the Cockfield, Brown Agency of Toronto was hired to look after cutting-in Canadian commercials.

Since then, though, it's become a one-hour all-Canadian show. The program is produced by the talented Alan Savage of Cockfield, Brown.

Q. If an American advertiser decides to use Canadian radio, will he find there an adequate measure of his program's listenership?

A. He will, indeed. In some ways, Canadian research is more advanced than that prevailing in the U.S. First of all, while the Broadcast Measurement Bureau in the U.S. languished recently after a brief, strife-ridden career (though its latest figures are still in use), the Dominion's parallel Bureau of Broadcast Measurement is still thriving successfully. Indeed, the U.S. adopted its technique of measuring a radio station's circulation from Canada's BBM, which has been in existence since 1944. (See "BBM works in Canada," SPONSOR, 16 January 1950.) Right now, according to Charles (Chuck) Follett, executive secretary of the BBM, the bureau is financed by 129 radio stations: 62 advertising agencies (including 12 in the U.S.); 39 advertisers (including two in the U.S., Campbell Soup and Miles Laboratories); and 11 station representatives (including two in the U.S.).

In addition, American subsidiaries are able to use the services of two research organizations. Both make specialized studies and both employ the Hooper-style telephone coincidental technique to measure program ratings and audience.

One is Elliott-Haynes, Ltd., of Toronto and Montreal, which has been gauging radio since 1940. The other is Penn McLeod & Associates, Ltd., of Toronto and Vancouver, a market research firm which is a newcomer to the radio field but which already boasts over 86 station clients. Finally, a would-be radio advertiser can obtain a good deal of pertinent and helpful research data from Canadian station representatives on both sides of the border; and from the indefatigable

Canada's Cream of the Crop from Coast to Coast

Alberta—	CKXL	CALGARY
British Columbia—	CJDC	DAWSON CREEK
	CHUB	NANAIMO
	CKOK	PENTICTON
	CKMO	VANCOUVER
	CJIB	VERNON
Manitoba—	CKX	BRANDON
	CKDM	DAUPHIN
	CJOB	WINNIPEG
Newfoundland—	CJON	ST. JOHN'S
Nova Scotia—	CKBW	BRIDGEWATER
Ontario—	CKFI	FORT FRANCES
	CJOY	GUELPH
	CJRL	KENORA
	CKWS	KINGSTON
	CJKL	KIRKLAND LAKE
	CHVC	NIAGARA FALLS
	CFCH	NORTH BAY
	CKOY	OTTAWA
	CHEX	PETERBOROUGH
	CHOK	SARNIA
	CHLO	ST. THOMAS
	CKGB	TIMMINS
	CKEY	TORONTO
Quebec—	CKVL	MONTREAL-VERDUN
	CJSO	SOREL
		FRENCH RADIO ASSOCIATES

represented by:

Donald Cooke, Inc.

NEW YORK • CHICAGO • LOS ANGELES
DETROIT • CLEVELAND • SAN FRANCISCO

THE **ONLY** CANADIAN REPRESENTATION OF
CANADIAN RADIO STATIONS IN THE U.S.A.

Make your product the first choice in Quebec area

USE



CHRC

the first choice
of radio-listeners
in this 29 county area

CHRC

(the only 5000 watt station in Quebec city)

reaches
250,000 radio homes
and a \$908,288,000 net
effective buying income*

For availabilities and rates,
write, wire
or phone
our representatives:

CANADA:
Jos. A. Hardy & Co., Ltd.
U. S. A.:
Adam J. Young Jr., Inc.

"LA VOIX DU VIEUX QUÉBEC"

Sales Management, May, 1951

Pat Freeman, and T. J. Allard, executives of the Canadian Association of Broadcasters, 108 Sparks St., Ottawa, and 37 Bloor St., W., Toronto.

Q. What is the Massey Commission Report and why is it significant?

A. The Massey Commission — more formally known as the Royal Commission on National Development in the Arts, Letters & Sciences—was appointed by the government in 1949 to investigate Canada's culture in general, and broadcasting in particular. Its five members consisted of four educators, headed by Vincent Massey, chancellor of University of Toronto, and one engineer, Arthur Surveyor of Montreal. Recently, it published its recommendations to the government in the form of a report—a weighty tome of 517 pages, much of it devoted to broadcasting. What the report boils down to, a SPONSOR editor determined after reading all 517 pages conscientiously, is that the commissioners regard themselves as an elite intelligentsia whose mission it is to castigate broadcasters as commercial Philistines.

Four of the five commissioners ignored the complaint presented by 113 privately owned stations that the CBC "is at once competitor, regulator, prosecutor, jury and judge." They further rejected the stations' chief proposal that a separate, permanent body be set up to regulate both private stations and the CBC, like the FCC in the U.S. Instead, the four commissioners stoutly upheld the CBC for "combatting commercialization and excessive Americanization of Canadian programs." Too, the commissioners praised the CBC for catering to minority tastes, for trying to "elevate" public taste; and they quoted with approval the fantastically undemocratic credo of the BBC's director-general, Sir William Haley: "Men who devote themselves to broadcasting must not do what noisy, uninformed clamour tells them to do, but what they believe to be right." (In other words, don't give the people what they want, but regiment them into accepting what an elite coterie thinks they ought to want.)

Significantly, the one dissenting commissioner siding with the stations' plea for a separate regulatory board was the non-academic engineer, Arthur Surveyor. Like most Canadian broadcasters, Surveyor acknowledges the

CBC's virtues. By enforcing stiffer regulations on the content and spacing of commercial copy, the CBC has helped avoid the relatively unbridled excesses of U.S. radio stations, who, with their lack of self-control, threaten to kill the medium. Also, the CBC, through its experimental dramatic shows (like Andrew Allan's prize-winning *Stage '51* series) and its *Wednesday Night* talks and fine music, has added a distinguishable Canadian flavor to the medium. However, unlike the other dilettante commissioners, Surveyor also realizes that advertising, whether you like it or not, is an integral part of the cultural climate of Canada. Or in his words: "There is a tendency to underestimate the importance of advertising in the economic life of the country. . . ."

The upshot of the report is yet to be known. Its recommendations will be considered by Parliament this fall.

Q. What's the TV situation in Canada?

A. Television in Canada is today in a state of creeping growth. Right now, no TV stations are operating in the Dominion, but interest in the new medium is high, largely because of American hoopla. According to a report SPONSOR received from Richard G. Lewis, publisher of *Canadian Broadcaster & Telescreen*, Canadians at the beginning of May this year had bought 56,284 video sets. The owners were receiving TV shows from across-the-border stations. Citizens of Windsor, Ontario, owned 24,195 sets, or 43% of the total; people in the Toronto-Hamilton area of Ontario had 19,969, or 35% of the sets; the Niagara Peninsula had 9,228, or 17% of the sets; and others, many in Vancouver-Victoria, British Columbia, had 2,892, or 5% of the total sets.

Q. What's the status of the CBC TV network?

A. Its growth has been virtually stationary. In March, 1949, the government issued an interim policy report. It gave the CBC's Board of Governors control of Canada's TV broadcasting, and provided the CBC with a loan of \$4,000,000 to begin developing video. Since then, two CBC television stations have been in a slow process of construction in Toronto and Montreal.

CBC officials say the buildings have been delayed because of steel shortages, but the latest report has it that the two TV stations will be completed by the fall of 1952. This snail's pace is in accord with the Massey Commission's solemn dictum: "that Canada proceed slowly with television, since it is bound to be costly, and economies may be effected by profiting from experience elsewhere."

Meanwhile, the CBC has applied to the government for another TV loan—of \$5,500,000. Ostensibly, part of this money will be devoted to the Canadian Bell Telephone Company of Canada, which has just signed a five-year contract with the CBC to provide communications for a TV network service. The network will link Toronto, Montreal and Buffalo, N. Y. Starting date of the limited network has not yet been announced, but it is known that Bell of Canada will get \$225,500 a year for its services.

Q. How long will it be before TV becomes a potent national advertising medium in Canada?

A. In the words of Waldo Holden, commercial manager of CFRB, Toronto: "a good many years." He lists these reasons why:

1. The cost of TV sets in Canada is prohibitively beyond the average mass income. The average TV set in Canada, including servicing charges, costs about \$500, and the Dominion imposes stiff impositions on down-payment installment buying. (An optimistic TV manufacturer in Canada predicts that once TV gets under way there, the maximum potential for receivers in Canada will be 250,000 sets annually.)

2. The CBC will not put on enough mass taste TV programs that will sell video sets. Holden feels it will hand pick long-hair, rather than entertainment kinescopes on the order of Milton Berle or Eddie Cantor.

3. TV stations, with their radius of coverage not exceeding 40 miles in Canada, will not reach the hinterland audiences, like farmers and lumbermen. And it is a fact that Canadian cities are widely isolated.

4. Finally, he feels that subsidiaries and Canadian advertisers will not be able to pay the high costs of programs which would be necessary to sustain a TV network. Also, the ratio between the program costs and the audience reached would be too great. ★ ★ ★

CANADIAN RADIO'S FOREMOST

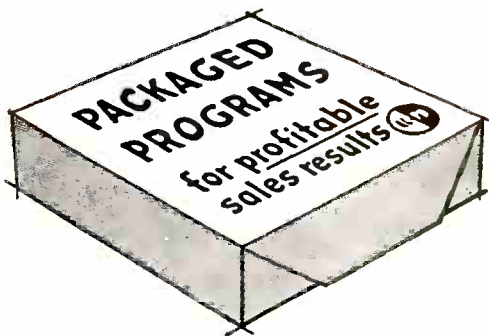
Advertiser-Service Organization

representing exclusively...

The World's top producers of

SYNDICATED PROGRAMS

Featuring such stars as **Lionel Barrymore, Mickey Rooney, Humphrey Bogart, Guy Lombardo, Ronald Colman, Eddie Arnold, Beatrice Kay, Lew Ayres, Adolphe Menjou, Samuel Hershoren.**



Program Division

The "All-Canada" Family of Radio Stations

British Columbia	Ontario
CHWK Chilliwack	CKOC Hamilton
CFJC Kamloops	CFRA Ottawa
CKOY Kelowna	CJCS Stratford
CKPG Prince George	CKSO Sudbury
CJAT Trail	CFRB Toronto
CKWX Vancouver	CFPL London
CJVI Victoria	CKLW Windsor

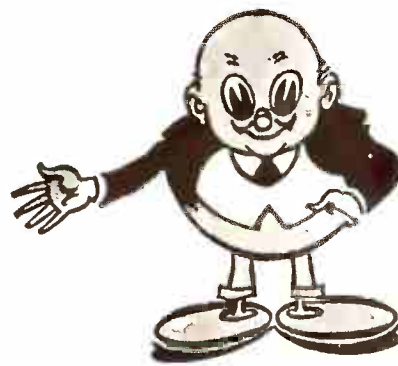
Quebec
CFCF Montreal

Alberta
CFAC Calgary
CJCA Edmonton
CFGP Grande Prairie
CJOC Lethbridge
CHAT Medicine Hat

Martimes
CFCY Charlottetown
CFNB Fredericton
CHNS Halifax
CFBC Saint John
CJCB Sydney
CJLS Yarmouth

Manitoba
CKRC Winnipeg

Newfoundland
CJON St. John's



Time Division

ALL-CANADA RADIO FACILITIES

Limited

Vancouver • Calgary • Winnipeg

Toronto • Montreal

SUCCESS STORIES

(Continued from page 53)

Drops. Though the company releases no figures, SPONSOR estimates it spends over \$200,000 annually for its current schedule of one-minute announcements and station breaks over 80 radio stations, and its program, *Gerald S. Doyle News*, over five Newfoundland stations.

The major advertising strategy is in the hands of Tom Watson, Manager in charge of Canadian Radio Advertising, aided by Radley Daly, Assistant Ca-

nadian Manager, both of whom have permanent quarters on the 18th floor of a skyscraper at 122 E. 42nd Street in Manhattan. They work closely with Chet Slaybaugh, timebuyer, and Emory Ward, copy chief, at the Morse International Advertising Agency, New York. And they are responsible to Kirby Peake, general manager of the Vick Products Division of the Vick Chemical Company, New York.

Or as Watson puts it: "We set up our own commercials and do our own advertising planning for Canada, but

are subject to top management in New York for the money spent."

Their operation is fairly simple. Watson and Daly develop their own commercials, using a 29-page *Guide for Manufacturers and Advertisers* booklet put out by the Canadian Department of National Health and Welfare. Messages designed for the Quebec stations are adapted by a French-Canadian adapter in the New York office; all commercials are then sent about a month in advance to be passed by government officials in Ottawa.

"In all the 15 years we've dealt with them, the CBC officials have been very helpful and cooperative about commercial copy," says Watson. "They don't like words like 'amazing' and 'contagious'; and they prefer you to say a drug 'relieves' rather than 'eliminates' an illness. But that's okay with us. We believe in simplicity in commercials, not extravagant superlatives."

A typical Canadian Vick commercial reads this way:

SOUND: Whistle.

ANNCR: Today . . . Canadian mothers know that the best-known home remedy you can use to relieve miseries of colds is the one and only VICKS VAPORUB. The moment you rub it on the throat, chest and back, VAPORUB starts right to work to bring relief *two ways at once*. Its special medicinal vapors penetrate direct into cold-congested breathing passages. And . . . at the same time . . . it *stimulates* chest and back surfaces like a warming, comforting poultice. . . .

Vick Chemical is obviously sold on the virtues of Canadian radio. This October, it plans to introduce a new product, Vicks Medi-tracting Cough Syrup, to Canada entirely by radio, using a nation-wide announcement campaign. Watson adds: "When TV comes to Canada, we'll be among the first to use that medium, too."

Ronson

Another American advertiser which centralizes its cross-the-border advertising operations in the U. S. is the Ronson Art Metal Works in Newark, N. J. The Dominion ad strategy is handled by Herbert Stein, advertising manager in Newark, aided by Barbara E. Jones, radio/TV supervisor, and Phil Leshen, timebuyer, at the Grey Advertising Agency, Inc., New York.

Over the past three years it has used the Mutual web show, *Twenty Questions*, which was piped through to the



YES, CKVL IS A FOUR YEAR OLD RADIO PHENOMENON . . . IN 1947 WE HAD 17% OF THE FRENCH AUDIENCE . . . TODAY 44.5% IN GREATER MONTREAL PLUS . . . MORE THAN THE OTHER RATED FRENCH STATIONS COMBINED . . . CANADA'S LARGEST PERMANENT STAFF . . . CANADA'S BIGGEST LIVE TALENT SPENDER . . . MODERN EQUIPMENT . . . POWER PACKED PROGRAMMES THAT PULL . . . SPONSORS WISE REALIZE CKVL IS A MUST FOR THE MONTREAL-QUEBEC PROVINCE MARKET . . . PHONE, WRITE OR WIRE FOR REMAINING AVAILABILITIES NOW!

CANADA
Radio & Television Sales Inc.,
Montreal and Toronto

UNITED STATES
Donald Cooke Inc.
New York City

Figures, verified by Elliott-Haynes Ltd., are for July 1951 evenings.

Dominion Network, with Canadian commercial cut-ins made in Toronto; and *Le Journal De Claude Henri Grignon*, a 15-minute news show originating on three stations of the French Network. The sponsor has recently dropped *Twenty Questions*, and is now scouting for a new American network radio show which will also be fed through to Canada. *Grignon* took a summer hiatus, but will be back this 30 September.

Ad Manager Stein told SPONSOR: "Radio is a very good medium for us in Canada. This *Grignon* fellow is a combination Walter Winchell and Louella Parsons, with a fine homey appeal. He gives us a remarkable average rating of 18.9."

The *Grignon* commercials are prepared by Bill Christy, copy writer at the Grey Agency, but the sponsor makes sure they are then adapted by special French-Canadian adapters in Quebec. A typical Ronson commercial, in its original English version, goes this way:

GRIGNON: Now (*announcer's name*), can you tell us: What lighter fuel is best for any flint lighter?

ANNCR: That's easy—Ronsonol! It must be the best, because it's Canada's largest-selling lighter fuel. And here's why: Ronsonol is specially blended to light instantly. It has a clean, full flame. Ronsonol has a pleasing fragrance. And it lasts longer than most other brands—gives you more lights per penny. . . .

Kellogg

Operations of the Kellogg Company of Canada, Ltd., are a good example of smooth co-operation from units working on both sides of the border. Lynn Rochester, advertising manager of Kellogg Company of Canada, works out of the company's Dominion headquarters in London, Ontario. He makes advertising decisions in cooperation with Howard List, ad manager at the parent Kellogg Company in Battle Creek, Mich. Rochester also has an intimate rapport with George Humbert, account executive, Bill Hinman, timebuyer, and Tom Carpenter, copy chief, at the Kenyon & Eckhardt Agency, New York. The Manhattan agency people, in turn, use George Macgillivray, account executive at the Toronto branch of Kenyon & Eckhardt, for guidance on Canadian mannerisms.

All radio advertising copy, though, emanates from the New York agency,

in Canada it's

PENN McLEOD RADIO RESEARCH

by actual number of basic cities continuously rated every month Canada's largest radio rating service

12 BASIC CITIES EVERY MONTH:

- | | |
|-------------|-----------|
| Halifax | Regina |
| Montreal | Saskatoon |
| Ottawa-Hull | Calgary |
| Toronto | Edmonton |
| Hamilton | Vancouver |
| Winnipeg | Victoria |

43 supplementary cities are included from time to time

in Canada the trend is to

PENN McLEOD

May 1950—11 Stations

MAY 1951—86 STATIONS

Our Continuing Radio Audience Studies will help you keep in closer touch with your Canadian Radio Campaigns. Phone or write today for "The Story of Penn McLeod Radio Research."

PENN McLEOD & ASSOCIATES LIMITED

MARKETING AND RADIO RESEARCH

VANCOUVER, B.C.
1673 West Fourth Avenue
BAYVIEW 3922

TORONTO, Ontario
Bay and Gerrard Building
PLAZA 4093

VITAL

to the economy of Canada

VITAL

*to the merchandising plans
of any national advertiser*

HAMILTON

ONTARIO, CANADA

The Dominion's **FIRST** Industrial City (in per capita production among Canada's major cities)

The Dominion's **THIRD** Industrial City (in total goods produced)

The Dominion's **FIFTH** City in population (nearing the quarter of a million mark)

78,059 industrial employees earn an average weekly wage of \$54.02—**SECOND LARGEST** of Ontario's major cities

SERVED FIRST

by

Broadcasting Station

CKOC

... for the first seven months of 1951 the consistent daytime audience leader

March (M-F) Elliott-Haynes:
28 out of 36 daytime ¼ hours

July (M-F) Elliott-Haynes:
30 out of 36 daytime ¼ hours

Contact:

WEED AND CO.

in the United States
All Canada in Canada

for the Canadian-distributed products All-Bran, Raisin Bran, Corn Flakes, Rice Krispies, Bran Flakes, and Corn Pops. The only exception is copy for the French-Canadian market, which is adapted through the Toronto agency branch.

Right now, here's the sponsor's lineup of Dominion advertising: (1) one-minute announcements on 45 stations, largely participations on women's, variety, and disk jockey shows; (2) transcriptions of the ABC and Mutual kiddie programs, *Mark Trail* (distributed to 14 Canadian markets); and *Clyde Beatty* (distributed to 15 markets); (3) the half-hour Saturday program, *The Magic Diamond*, originating on the French Network. The transcriptions are pressed in the U. S., containing Canadian-slanted commercials, and are shipped "at relatively low duty cost" to the Canadian stations.

Timebuyer Hinman points out: "Canadian radio is a bonanza because it gives you the lowest cost-per-thousand, and because it gives such wide coverage in both urban and rural markets. Stations in the Canadian West, in particular, offer an amazingly wide coverage. You can mark our Canadian radio advertising as a success story."

Lever

Lever Brothers, perhaps because it is one of the heaviest advertisers in Canadian radio, has one of the most complex operational procedures. The brand advertising managers are all located in Toronto—for example, Maurice Brisebois, for Rinso and Lux Toilet Soap; Robert Spence, for Lifebuoy and Lux; A. Z. Pengelly, for Sunlight and Surf; Bruce Johnston, for Birds Eye and Lipton's tea and soup; and Geoffrey Cudlip, for Rayve.

The planning and writing of Canadian radio advertising, though, is handled in New York by the giant ad agencies, J. Walter Thompson, Ruthrauff & Ryan, and Young & Rubicam, who in turn get guidance from their agency branches in Canada. Telephone messages across the border are in constant flow.

At J. Walter Thompson, Kenneth Hinks serves as Lever account supervisor in both Canada and the U. S., and he is aided by the able and nimble-minded Canadian account representative in New York, Philip Mygatt. At Ruthrauff & Ryan, Lee Frierson is the Lever account supervisor in both Canada and the U. S., aided by four

executives with a vast knowledge of Canadian culture. Vice Presidents George Huhn and Steve Bell, Tom Slater, vice president of radio and TV, and Louis de Milhau, Canadian co-ordinator. At Young & Rubicam, Bruce Armstrong is Lever supervisor. Although they are American, all of these executives make it a point to travel to Canada constantly in order to keep in touch with the Canadian scene. Mygatt, who lived in Toronto from 1941 to 1945 working out of J. Walter Thompson's branch there, says: "By travelling in Canada, you get a real understanding of the people. We believe in Canadians. And we've been using Canadian-produced shows and employing as much Canadian talent as we can."

J. Walter Thompson handles Canadian advertising for Lux Toilet Soap; Lux (which in Canada is a granule for heavy washing rather than a flake for fine lingerie, as in the U. S.); Surf (handled by N. W. Ayer & Son in the U. S. market, but by Thompson in Canada); and Rayve products.

On its part, Ruthrauff & Ryan handles Canadian advertising for Rinso; Pepsodent; Lifebuoy Soap and Shaving Cream; Sunlight Soap; and Lipton's Frostee ice cream mix.

Young & Rubicam handles Birds Eye products (distributed by General Foods in U. S., in Canada by Lever Brothers).

And here's the current status of programming used for the various products:

Lux Toilet Soap uses the *Lux Radio Theatre*, which is piped across to the Trans-Canada Network from CBS, with the same commercials being employed, except that messages for the American Lux Flakes are deleted. The show is also heard, in English, on CKAC, Montreal.

Lux, the granule, uses the Canadian soap opera, *Laura Limited*, on the Trans-Canada Network. A French-Canadian version, called *Francine Louvain*, is also heard on the French Network, with some of the commercial time also being shared with Lux Toilet Soap.

Surf uses the 15-minute transcribed show five days a week, *Let's Start an Argument*, on 33 selected stations. On English-speaking stations, the show features Giselle Mackenzie (born La Flesche), the singing pianist, who is now in Hollywood, also being featured on Coca-Cola's *Mario Lanza Show*. On French-speaking stations, the show is

called *Qui Aura Le Dernier Mot*, and it features the French-Canadian singer. *Lucile Dumont*.

Birds Eye Products will use *Kate Aitken* this October on the Dominion Network and it will begin using *Entre Nous*, a French-Canadian women's show, on the French Network this fall.

Rinso uses the Canadian-produced-and-acted soap opera, *Brave Voyage*, on the Trans-Canada Network, and a French-language version, *L'Ardent Voyage*, on the French Network. It also uses the soap opera, *Aunt Lucy* (a Canadian-framed version of *Spry's Aunt Jennie* in the U. S.) and a French-Canadian version, *Tante Lucie*, on the French Network.

Pepsodent used to sponsor *My Friend Irma* as a Canadian-fed show, until it was recently cancelled. Right now, it uses the fabulous French-Canadian folk story, *Un Homme Et Son Pêche*, featuring the miserly Seraphin, on the French Network.

Lifebuoy Soap and Shaving Cream use local shows in the summer (women's shows, news, disk jockeys), and the rest of the year, announcements are used for the soap, and a hitch-hike on *Un Homme Et Son Pêche* for the shave cream.

Sunlight Soap uses a national spot campaign, and beginning this coming season, so will Frostee. Rayve uses spot, too.

How do the ad agency men feel about the ability of Canadian radio talent? Tom Slater of Ruthraff & Ryan, a veteran at directing and producing shows himself, says: "Their acting ability is splendid. Beth Lockarbie, who takes the leading role of Helen Manning in *Brave Voyage*, and Giselle Schmidt, who does the same on *L'Ardent Voyage*, are both polished craftsmen. Canadian directors, like Esse Ljungh, who handles *Brave Voyage* in Toronto, know their business; their tempo is slower, but apparently the Canadians are adjusted to that."

Procter & Gamble

P&G, which spends an estimated \$1,500,000 in Canadian radio advertising, uses an operational procedure quite similar to that of Lever. The chief difference is that, while Lever has adopted a policy of house-building Canadian-talent shows, P&G pipes American shows across the line largely. Five New York ad agencies handle the planning and writing of P&G's Canadian radio advertising: Compton, Biow,

attention...producers of package shows... interested in Canada!!

!!! !!! !!! !!! !!! !!!

Before "invading" Canada, remember what happened to Benedict Arnold here, and consider "local" representation. Without it, like other invaders, you may capture one market only to lose yourself in the snow!

We are interested in representing a select few additional package shows, for radio or TV-to-be. Ours is a large staff of experienced broadcasters, calling regularly on the ten provinces' stations, agencies, and advertisers.

We are proud to claim the respect and confidence of those who live by broadcast advertising. Let us be your guide to this lucrative radio land of 14,000,000 listeners. Other U. S. producers profit through our localized distribution. We can do a good selling job for you.



SIMCOE HOUSE, 150 Simcoe St. PL. 8727
and 21st Floor, Victory Bldg. PL. 8720
TORONTO, CANADA

"It's Easy to do Business with Caldwell"

Dancer-Fitzgerald-Sample, Benton & Bowles, and Pedlar & Ryan. Its wide programming scope is seen in this list of Canadian network shows it has been employing over the last year:

On the Trans-Canada Network: *Road of Life, Big Sister, Life Can Be Beautiful, Ma Perkins, Pepper Young's Family, Right To Happiness*. On the Dominion Network: *Benlah, Jack Smith*. On the French Network: *La Rue Principale, Quelles Nouvelles, Grande Soeur* (using French-Canadian talent).

Don Quinn, timebuyer at Pedlar &

Ryan for P&G, says: "For an advertiser who wants to reach the masses, radio is the best bet in Canada. The Canadian newspaper circulation doesn't have the same depth in Canada as newspapers in the U. S. Canadian radio, however, has a deeply penetrating circulation and an unusually faithful audience."

Still another reason for the success of radio advertising in Canada is the fact that privately owned radio stations do a thorough promotion and merchandising job for national advertisers who sponsor local programs. (For a break-

down of local Canadian success stories, see pages 54 and 55.) A random dozen radio stations who do a dynamic program promotion job for American advertisers, either through plugs on the air, newspaper advertising, merchandising cards, or publication publicity, would include: CHUM, Toronto; CFRB, Toronto; CKLW, Windsor-Detroit; CKVL, Verdun, Quebec; CHRC, Quebec City, Quebec; CFCF and CKAC, Montreal; CKNW, New Westminster-Vancouver, British Columbia; CJOR, Vancouver; VOCM, St. John's, Newfoundland; CKX, Brandon, Manitoba; CJDC, Dawson Creek, British Columbia; CKDM, Dauphin, Manitoba; CKOC, Hamilton, Ontario; CHSJ, Saint John, New Brunswick; CHLO, St. Thomas, Ontario.

A sure indication that Canadians listen to the sponsor's program—and respond to it—is, finally, pointed out by the aggressive and affable Frank Murray, Montreal representative for the Horace N. Stovin station representatives. In one year, Canadians write to their radio stations the staggering total of 100,000,000 letters a year. An American sponsor seeking a successful listenership in Canadian radio could hardly ask for a keener response than that. ★★★

ENGLISH CANADIANS

(Continued from page 49)

no Huey Longs, Fiorello La Guardias, or Wendell Willkies. It is not that we are without color, but rather that our colors are pastels instead of brilliant reds and blues. We tend to compromise. When the New Look came out in New York, Toronto women lowered their skirts only three-quarters of the prescribed length. Because of our wish to be individualistic, we go only three-quarters of the way with American customs."

An American businessman catering to the Canadian clientele must always be conscious of the Canadians' underlying desire to find an identity for themselves. For this reason, *Time* and *Reader's Digest* put out all-Canadian-advertised issues, and, such is the Canadian esteem for American opinion, the three pages of copy that *Time* devotes to Canadian affairs is probably given more credence there than any Canadian newspaper editorial. For this reason, too, when the Kellogg Company relays its American radio shows,

B M I

Music of Canada

The combined resources of **BMI CANADA LIMITED** and **BROADCAST MUSIC, INC.** are giving to Canadian music a freedom for creative progress that has never before existed.

BMI CANADA is providing Canadian composers with the opportunities of being heard, which they have long deserved; of having their music published and performed, not only in Canada but throughout the world.

The music of Canada is the work of skillful and brilliant composers, most of them young musicians whose careers are exceptionally bright.

BMI CANADA is publishing Canadian music with pride and assurance, and the broadcasters of Canada, both **CAB** and **CBC** devoting active direction to its policies, are programming this music with equal assurance and pride.

As **BMI CANADA** continues to publish and win attention for the best music written by the French and English speaking composers of the Dominion, Canada's own music attains a growing prominence among the world's musical literature.

BMI CANADA LIMITED
(Affiliated with Broadcast Music, Inc.)
229 Yonge Street • Toronto
1500 St. Catherine St., W. • Montreal

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

B M I

Mark Trail for Corn Flakes and Clyde Beatty for Rice Krispies, into the Canadian market, the New York ad agency, Kenyon & Eckhardt, makes sure the commercials contain the identifying phrase "Kellogg Company of Canada."

2. English-speaking Canadians prefer less flamboyant commercial copy. Generally, Canadians do not like the sledge-hammer style of radio advertising. As Kay Dale, radio director of the MacLaren Advertising Company, Toronto, suggests, they resent this type of advertising because it seems overly-American. Jim Matthews of James Fisher elaborates further on this Canuck peccadillo: "One characteristic that Canadians have inherited from the British forefathers is that of perceiving the obvious. They resent Hollywood films that go to great length to explain something readily understandable to a six-year-old child. Numerous listener surveys have indicated a pronounced dislike on the part of Canadians for radio commercials with monotonous repetitions designed to bring out one simple selling feature. The Canadian consumer prefers to make a decision without being bludgeoned into it by a series of repeated short, sharp, bombastic copy outbursts."

A typically restrained radio message is this copy prepared by W. E. McDonald, copy chief at Atherton & Currier, Toronto branch of the New York ad agency, for Cuticura Soap and Ointment:

ANNCR: Cuticura presents . . . *The Romance in Our Lives.*

HARP & ORCHESTRA: *Musical sweep.*

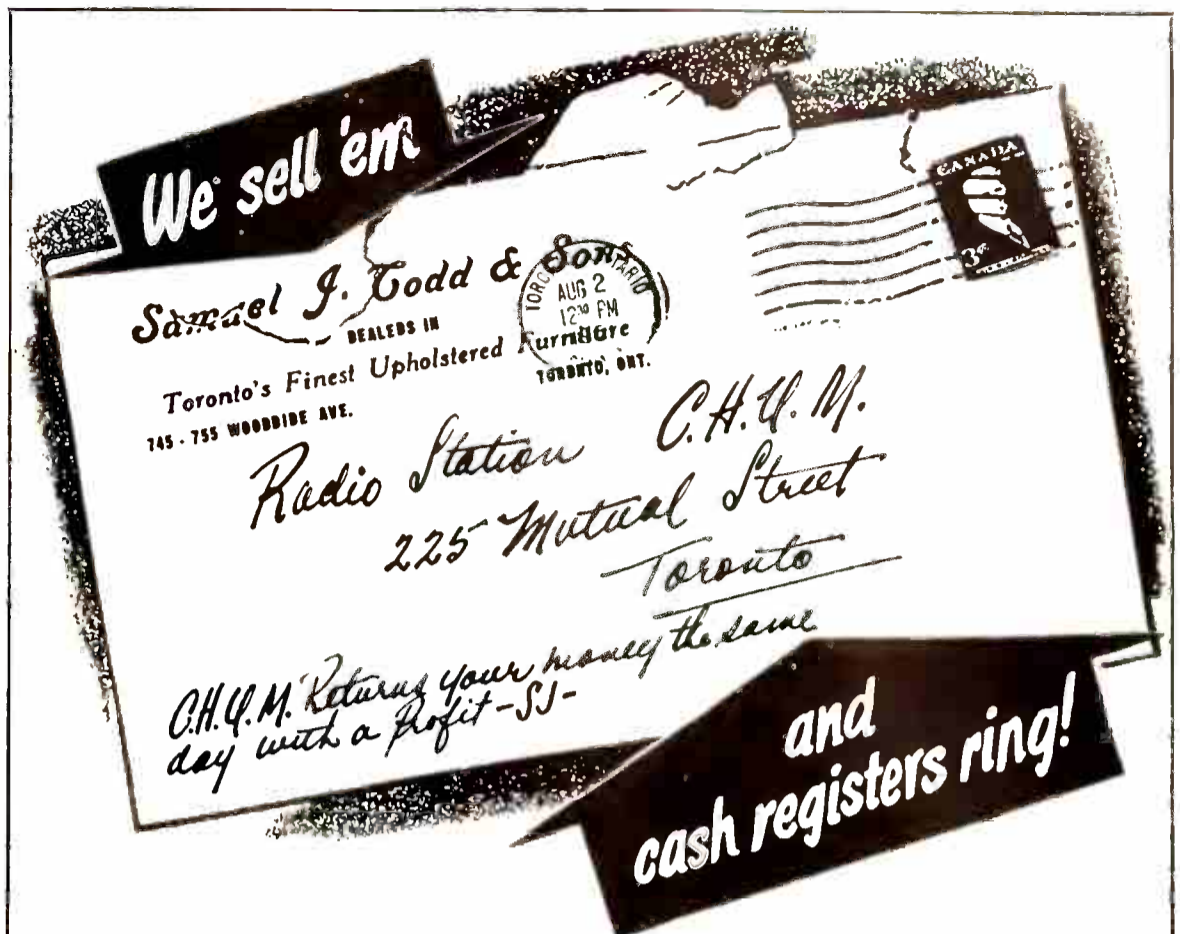
WOMAN: (delighted) Flowers for me? How lovely! (lightly) But I'm getting too old to remember birthdays!

MAN: Nonsense, darling! Your skin's as fresh as a little girl's . . . soft, smooth . . . delightful to touch!

(*MUSIC: Up & down under*)

ANNCR: Proper daily care helps keep skin clear . . . complexion radiant. That's why thousands of women are turning to Cuticura Soap and Ointment for regular, everyday skin care!

3. Canadians are more discriminating about claims permitted for radio advertising. Senator Dudley LeBlanc would probably have a hard time selling his Hadacol cure-all in Canada using his present Ameri-



SAMUEL J. TODD & SONS in Toronto want to "sell" furniture . . . so they sponsor the 12:30 noon newscast over CHUM. Does it sell? According to Mr. Todd's comments on the letter above, "CHUM returns your money the same day with a profit."

And the S. J. Todd newscast is in competition with the two newscasts rated tops in Toronto.

Of course, our shows pull, and sell too . . . just as your shows, and your spot announcements will sell over Toronto's friendly station.

Also selling for:

- Colgate-Palmolive-Peet, Company, Limited
- Arrid Deodorant
- Lipton's
- Ladies Home Journal
- GM Frosted Foods
- Ovaltine
- Toddy
- Zambuk
- Voids
- Ex Lax
- Templeton's Products
- Government of Canada

Dial 1050, Toronto



CFBC

Saint John

... Serves the Greatest
Concentration of Popu-
lation in New Brunswick

Plus

THE BEST Coverage
of Western Nova
Scotia

CFBC

Saint John

Top Ratings

Day and Night

"In homes"	17.6 (day)
	22.1 (night)
"Out of homes"	30.0 (day)

CFBC

Dominion—Network—Basic
Saint John—N. B.

Representatives:

WEED and COMPANY
In the United States

J. L. ALEXANDER
Montreal and Toronto

can radio advertising formula. So would any other American advertising making extravagant claims for his product. At least two weeks before it goes on the air, commercial copy for food, drugs, and cosmetics must be passed by the Department of Pensions and National Health and the CBC. (See list of Don'ts for commercial copy, page 53.)

But this does not mean the American advertiser is hamstrung by having the punch in his commercial copy removed. As Peter N. Harricks, account executive at Vickers & Benson, Toronto, says: "At least 99% of the radio copy regulations at Ottawa are fair." And in the words of Philip Mygatt, account representative at J. Walter Thompson, New York, for Lever Brothers advertising in Canada: "In all the years I've helped handle Canadian radio advertising, I've never found we couldn't reach an agreement within the CBC regulations on commercials. In fact, some of their regulations allow you more freedom than the FCC does in the U. S. For example, you can advertise a 'free offer' in Canada, while in the U. S. you must say, 'at no extra cost'..."

Generally, the CBC will pass a commercial if its claim already has been proved valid to an American network. S. Ramsay Lees, radio director at Ruthrauff & Ryan, Toronto, says this was the case when Lever proved to NBC that the slogan, "Rinso makes clothes whiter than new" was actually true. However, Ed Wesley, account executive at the same agency, points out that the CBC would not ratify the use of Lifebuoy's "B.O." slogan when that product was advertised on *Big Town* in Canada. Instead, the Canadian commercial toned the message down to signify that Lifebuoy was a "health soap." However, privately owned stations, like CFRB, Toronto, were allowed to tell the populace of the soap's alleviation of that lurking social curse, "body odor."

4. English-speaking Canadians like American-style programing.

As was already pointed out, the top 10 evening network programs in English-speaking Canada for June were all American shows. Their precise listing runs thus, with comedy, variety and drama predominating: *Charlie McCarthy*, rating 26.3; *Lux Radio Theatre*, 25.3; *Our Miss Brooks*, 23.8; *Amos 'n' Andy*, 21.7; *Twenty Questions*,

17.9; *My Friend Irma*, 17.1; *Aldrich Family*, 16.8; *Suspense*, 16.1; *Mystery Theatre*, 15.7; and *Arthur Godfrey's Talent Scouts*, 14.7. The same taste is reflected in daytime programs, with the first five soap operas on the top 10 also emanating from the U. S.; *Ma Perkins*, 15.6; *Big Sister*, 15; *Pepper Young's Family*, 14.2; *Right To Happiness*, 13.2; and *Life Can Be Beautiful*, 13.1.

On the local station level, too, the Canadian predilection for American-style programing holds true. This is borne out particularly by Canadian companies that distribute American-produced transcribed syndicated shows, library service transcriptions, and jingles. Guy Herbert, manager of All-Canada Radio Facilities Ltd., of Montreal, Toronto, Winnipeg, Calgary and Vancouver, told SPONSOR that Canadians definitely prefer American talent. His company distributes over 500 transcribed programs, including those produced by the American companies, Frederic W. Ziv, MGM, and Trendle-Campbell, plus some from Australian and British companies. "One difficulty is that Canadians don't go for the broad Oxford accent, especially the Aussie accent," he says. "They're too used to the American accent."

Identical findings came from Gordon Keeble, manager of S. W. Caldwell, Ltd., Toronto, which distributes programs transcribed by American companies like Lang-Worth Features, C. P. MacGregor, Hal Tate, and Tello-Test, plus those from Australian and British companies. "American programs are far more salable," says Keeble. "The Aussie and British musical programs are smooth, but they go way off base when they cut in a bravura introduction that they think is an imitation of American-style ballyhoo. Also, they're too corny for the Canadian audience when they try imitating American-style mystery dramas."

Largely because Canadian talent (Alan Young, for instance) tends to emigrate to the wealthier flesh-pots of New York and Hollywood, the Canadian transcription and live package companies have a tough time packaging all-Canadian programs. Another factor is that production costs are just as high in Canada, and, of course, there are fewer stations there to bear the brunt of the expense. But there have been some notable exceptions. Caldwell packaged the popular live all-Canadian show, *The Don Wright Chorus*

and John Fisher, heard on 56 stations in Canada, sponsored by Canadian Westinghouse. And All-Canada packaged *Reflections*, featuring the Canadian conductor, Samuel Hershenthorn, Russ Titus, the soloist, Lou Snyder, pianist, Quentin McLean at the organ, and with the Canadian Frank Willis as commentator. Household Finance Corporation sponsored it across Canada, but, to recoup costs, the company leased it to the NBC Radio Recording Division, which sold it direct to 125 U. S. stations.

A final point made by the distributors of transcribed programs is that, unlike in the U. S., an advertiser can afford to use an American-produced program distributed on a coast-to-coast basis. The reason for this is that by placing the show on some 30 stations, the advertiser gets national coverage of 80% of the Canadian market.

D. A. Grout, promotion manager of All-Canada, mentions these national advertisers buying transcribed shows on a coast-to-coast basis: Frigidaire Products of Canada, using the *Guy Lombardo Show* over 86 stations; William Wrigley, Jr., using *The Cisco Kid*; Imperial Tobacco, *Bold Venture*; Canada Starch Company, *Boston Blackie*. (A detailed examination of program tastes on the local station level is found under sub-heads below, the result of a Dominion-wide survey taken by SPONSOR.)

5. "English-speaking Canadians like local news shows best. Perhaps because of the vast isolation one city to the next, Canadians peg news programs as their No. 1 local station fare. Local news is all the more popular because the CBC regulations do not permit network newscasts to be sponsored. This means that the CBC-paid newscasters, with the CBC slogan "pure objectivity" ringing in their ears, somehow sound funereal and starchy. The local news announcers, on the contrary, and their news writers, are usually full of zip. A survey made recently by Penn McLeod & Associates showed that 89.6% of people questioned in Ottawa City liked newscasts best, and in rural Ontario, 90.5% preferred news.

Sid Boyling, general manager of CHAB, Moose Jaw, Saskatchewan, reports that radio news is a godsend to listeners in that spacious province of 237,975 square miles. "Our local newspaper, the *Moose Jaw Times Herald*, which is run off the press around 3:30

BEFORE YOU DECIDE ON YOUR FALL SCHEDULE

in the **DETROIT** Area



See How Much **MORE** You Get Using

CKLW

with it's **50,000** watts!

If your product needs more sales and more dealers . . . if you want to look at a climbing sales chart in the productive Detroit area, use CKLW.—your sales message will get the power of 50,000 watts day and night . . . a middle-of-the-dial frequency at 800 KC! And, since we're constantly AGAINST the high cost of selling, you get this complete coverage at the lowest rate of ANY major station in this market.

GUARDIAN BLDG. • DETROIT 26, MICH.

J. E. Campeau, President

Adam J. Young, Jr., Inc., National Representative

50,000 WATTS • 800 KC • MUTUAL

in the afternoon, doesn't reach a town 7½ miles out of Moose Jaw on the main railroad line until noon next day," he says. "In contrast, CHAB has a service for Southern Saskatchewan listeners, whereby we broadcast daily (except Sunday) the condition of patients in 18 hospitals. Another program of news, *The Mailbag*, features interviews with people who want to pass on messages to areas that aren't reached by phone, telegraph, or other means of communication."

A report in a similar vein came from Maurice P. Finnerty, managing director, CKOK, Penticton, B. C., whose new-cast availabilities currently are sold out: "In the well-to-do Okanagan Valley, the only source of local current daily news is radio. News Editor Vince Duggan heads up two other men, and heaven help them if they fail to be on the spot when something happens."

All the stations of Vancouver—including CJOR, CKMO, CKWX, CBR, and CKNW, in adjoining New Westminster—employ large-size news staffs who compete fiercely for scoops. Indeed, some of the station news editors, like the nationally known Sam Ross, are promoted via photos and copy splashes on outdoor billboards in Vancouver. News commentators, on the order of Gordon Sinclair, CFRB, Toronto; Phil Stone, CHUM, Toronto; Jim McLeod, CKY, Winnipeg; and Paul King, CFCF, Montreal, have built up solid, Winchell-like audiences.

6. Popular music goes over with English-speaking Canadians.

Whether it's Tin-pan Alley ballads, Western lyrics or oldtime barn-dance music, Canadians eat it up. In the cities, an increasing number of stations are following the precedent of Jack Cooke, owner of CKEY, who adopted the WNEW, New York, formula of disk jockey music and news. A CKEY zany platter-spinner like Mickey Lester has an enormous following. *Burn's Chuckwagon* (handled by James Loyick & Co., Vancouver) gets high ratings on stations of the Dominion Network. Classical music, on the other hand, doesn't do too well in English-speaking Canada. A Penn McLeod survey shows only 29.4% prefer it in Ottawa City and 16% in rural Ontario. Religious music, though, is preferred by over 50% of people in rural areas. In the words of Sid Boyling, CHAB, Moose Jaw: "This is not a country of sophisticated people. The absence of sophistication is stressed in the popularity of gospel music shows: they outdraw the average network program."

7. Public service shows get heavy response in English-speaking Canada.

Because local stations are such an integral part of the community, their community-service programs get a wide response. Examples are numerous, but here are just a few random ones: When business was on the slump in the spring of '51 for Fredericton, New Brunswick merchants, CFNB sparked a community-spending drive which resulted in half a million in cash over the counters in eight days. Mrs. K. M. Willis, man-

ager of CKMO, Vancouver, gets international goodwill with her station's *Hello Neighbor*, in which American tourists get a big hello plus traveling tips. A similar gimmick is used by F. A. Bestall, manager of CJRW, Summerside, Prince Edward Island, in the *Hi Neighbor* show, which interviews all visitors on the deck of the boat bringing them to the Island. CHEN, Peterborough, Ontario, promotes education through a thrice-weekly broadcast of an inter-school spelling bee, and CKCW, Moncton, New Brunswick is locally acclaimed for promoting fine music through its *Music Festival* competitions.

8. Women's programs are cherished by English-speaking housewives.

The voice of the lady commentator, exuding goodwill and domestic tips, is dearly beloved by Canadian housewives. Jane Gray, a cheerful matron who looks and talks like Kate Smith, nabs a 44% Elliott-Haynes listenership on CHML, Hamilton, Ontario. When she weeps of a local family in dire distress, literally hundreds of donations come from smitten listeners. Kate Aitken, a woman with an omniscient fund of cookery tips and anecdotes, is regarded as a female oracle on CFRB, Toronto. And Wendy Warren is considered the savant of Manitoba when she gossips *Over the Back Fence* on CKY, Winnipeg. Walter A. Dales, president of Radioscripts, Montreal, which syndicates a *Listen Ladies* script to 75 Canadian stations, told SPONSOR that business is so good

CHML

tops in coverage
tops in popularity
in the
Hamilton area

FOR INFORMATION, CONTACT ANY ADAM YOUNG OFFICE

he's started publishing another series, *To the Women*.

9. Quiz and participation programs are still admired in English-speaking Canada. While quiz-and-giveaway style programs are on the wane in the U. S., they've yet to reach their peak in Canada. *Treasure Trail* on CJRL, Kenora, Ontario; *Honeymoon in Honolulu* on CKMO, Vancouver; *Teen Time* on CHEX, Peterborough, Ontario; *Man With the Question* on CKCW, Moncton, New Brunswick; *Music Means Money* on CJGX, Yorkton, Saskatchewan; and *Harry Dekker Show*, CFQC, Saskatoon, Saskatchewan, all have their faithful adherents. ★ ★ ★

FRENCH CANADIANS

(Continued from page 50)

3,000,000—are located in the over 4,000,000 population of Quebec.

The province of Quebec is responsible for 22.4%, or \$1,950,000,000, of Canada's retail sales; and has 24.5%, or \$2,886,000,000, of its effective buying income. Far from being yokels, 63 Quebecers in 100 live in the city. And in the words of Tom Slater, radio/TV director, Ruthrauff & Ryan, New York, working on the Lever account in Canada, "They're phenomenal listeners to radio."

The reasons why are outlined thus by the Quebec Broadcasters, Inc.: "Larger families, which means there is always someone at home listening to the radio; love of family life, which keeps *Papa* and *Maman* in the house; constant presence of young children, which prevents parents from going out and spending their money on nonessentials."

This is further borne out by a study published this year by Elliott-Haynes. It showed that the total radio listening per home, 7:00 a.m. to 12:00 midnight, for Canadian-English urban homes was four hours, 43 minutes; for English rural homes, five hours, 28 minutes. In contrast, listening for French urban homes was six hours, two minutes; for French rural homes, five hours, 56 minutes.

2. French-Canadian culture is more French than American.

Generally, it's true that French-Canadians in urban centers are bilingual, largely for business reasons. (Tom

Quigley, commercial manager of the English-speaking station, CFCF, Montreal, quotes a BBM study to the effect that 95% of the homes in Greater Montreal speak both English and French.) By and large, and especially in rural Quebec, over 75% of the people are of French stock, and *think* in French. What's more, their cultural attachments to France are extremely strong. Jack Teitolman, manager of the bilingual CKVL, Verdun, Quebec, and Phil Lalonde, manager of the bilingual (95% French language, 5% English language), CKAC, Montreal, both find it highly profitable to hire agents in Paris who airmail back the latest French transcriptions of French musical stars. True, Jean-Baptiste may like the highly publicized Bing Crosby and Dorothy Lamour; but he is much nearer to Parisian Fernandel, Edith Piaf, and Tino Rossi, whom he sees at his neighborhood movie theatre. He also worships his own French-Canadian stars: radio actors like Fridolin, Hector Charland, Nicole Germain, singers like Jacques Norman and Lise Roy. The French-Canadian has his own French-language press, books, clubs; and his street signs and street-car cards appear in French. In general, then, an American advertiser must consider Quebec as in the title of Hugh MacLennan's novel, "Two Solitudes," each of which must be addressed in its own language.

3. Commercials for French-Canadians must be adapted, not translated, from English.

One of the worst mistakes an American advertiser can make is to have his English-conceived radio commercial translated into school-book Parisian French. French-speaking Canadians would just guffaw: for this would be equivalent to delivering a Bromo-Seltzer commercial to Americans in the stylized English of Henry James. It's not that French-Canadians speak a coarse patois French; it's because their language has assumed certain regional nuances, a different cadence, an individualistic idiom. For this reason, an American advertiser would be wise to use the services of a French-Canadian habitant, capable of adapting the message to the French-Canadian ear.

Examples of this need are many. Only because of the tip of a knowing French-Canadian adapter, it is rumored, did an American advertiser become aware in the nick of time that

IN MONTREAL

it's

CFCF

Ask the man who knows best—the man "on the spot"—the local advertiser on CFCF.

He wants sales results—wants them quickly. And the best proof that he gets prompt action at the cash register is the fact that

Over a 3-year period
revenue from
local advertising
on CFCF has
increased 260%

National advertisers, too, can bank on CFCF. For Canada's FIRST station has the *coverage*, the *listenership*, to do a real selling job in the rich Montreal market area.

Ask the local buyer of radio advertising. He'll tell you that "*in Montreal it's CFCF*".



U. S. Representative—Weed & Co.

the American program title. *The Falcon*, had a certain unprintable meaning in Quebec. S. Ramsay Lees, radio director, Ruthrauff & Ryan, Toronto, tells how the agency's French-Canadian adapter changed the simple commercial phrase "fresh as a daisy" into the far more understandable Quebec colloquialism, "fresh as a rose." Phil Lalonde, manager of CKAC, Montreal, tells how he refused to accept a literal translation of Noxzema's "four-way" action commercial slogan. Noxzema wouldn't budge at first, but eventually Lalonde's missionary work paid off. It eventually was broadcast in the more meaningful French-Canadian style. "quatre facon."

4. A religious appeal is highly effective to the French-Canadian audience. An American advertiser must keep in mind that the French-Canadians are virtually 100% Roman Catholic, owing a devoted allegiance to Catholic doctrines. It follows that any message dealing lightly, even by innuendo, with Catholic symbols is verboten. An intelligent advertiser can capitalize on this firm adherence to the church, and here are but two examples:

Ralph Novek, vice president of the Associated Advertising Agency, Montreal, 80% of whose billings are in radio, tells of staging a contest for an account last year over the rural stations of Quebec. The prize was to be a trip for two *habitants* to the night spots of New York City. But the contest was a fizzle, largely because French-Canadians are more interested in Quebec than the U. S. This Septem-

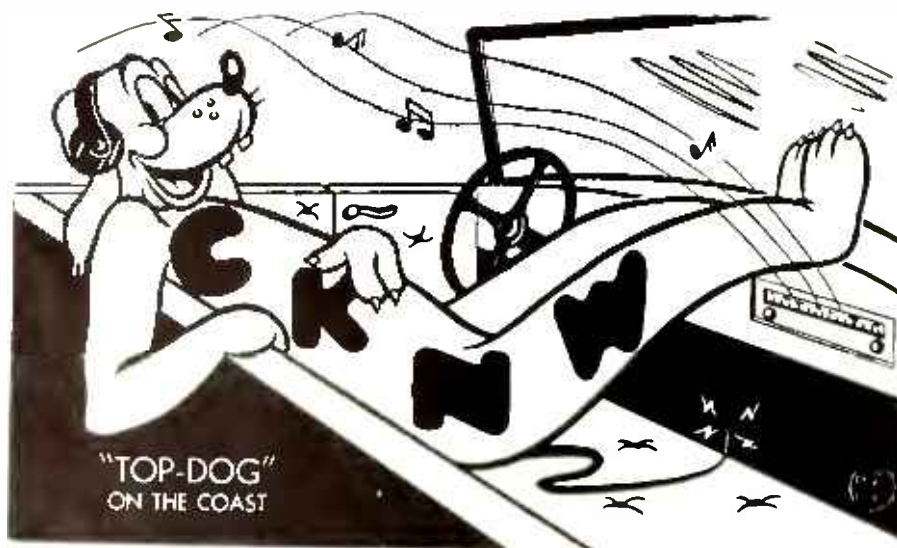
ber, though. Novek is scheduling another competition, for another account, St. Lawrence Flour Mills, over 17 rural stations. The prize, this time, is a masterpiece of ingenuity, designed to draw thousands of entries: a free trip for two winners during Easter to visit the Vatican in Rome.

Another illustration is supplied by Phil Lalonde, the charming and courtly manager of CKAC, Montreal. For months, Lalonde had been beetling his brows, trying to think of a way of broadcasting a program that would break the hold of the fantastically popular Pepsodent evening soap opera, *Un Homme Et Son Pêche* (*A Man and His Sin*) heard over a rival station. This program, a folk lore serial about a miserly mayor of St. Adele, boasted of having the highest rating (30 to 40) of any radio show in North America: in the Quebec town of Rimouski, for example, 98% of the radio homes listened to its human interest drama. Finally, after weeks of mental wrestling, Lalonde had a brainwave. It was simply this: to call in the local bishop and inaugurate an evening *Rosary Crusade* program; and, as an extra bonus, to include such French-Canadian heroes as the Dionne Quintuplets and *Les Canadiennes* hockey team players as guests. He did this in August 1950, and for the first time, *A Man and His Sin* dropped to a 10 rating, while the CKAC heroic-religious festival soared to 35. Lalonde has since had a hard time getting enough celebrated guests; but because of the religious appeal, his program is now battling it out with its competitor.

5. French-Canadians like fine music, but also corny quizzes. A curious aspect of the French-Canadian is that he has developed an artistic and cultural life of his own probably on a higher level than in most other North American regions. But at the same time, he also enjoys certain forms of low-brow entertainment. His love for fine music, for example, is probably inculcated through the influence of the church. His more functional taste is harder to rationalize, as witness this attempt by the Quebec Broadcasters, Inc.: "Risque advertising is frowned upon in Quebec, and many an advertising message on 'personal' matters acquires in French a 'poor taste' connotation. Yet, while reference to divorce is unthinkable on the French radio, some of the songs broadcast every day over Quebec stations would be anathema to most of the English-speaking North American radio audience. Hard to explain, but true!"

Arthur Dupont, manager of CJAD, Montreal, gets a high listenership to the *Boston Pop Concerts* programs; as does CKAC with the *New York Philharmonic* programs. However, prize quizzes on the order of *Marven's Appelle Madame* on French-speaking CJEM, Moncton, New Brunswick, also get high ratings; as does *The Monarch Money Man* on CJAD and *La Compagnie Paquet Quiz* on CHRC, Quebec City. And Flavius Daniel, manager of CHLP, Montreal, points out that both the high-brow one-hour classical musical, *Studio d'Art*, and comparatively earthy programs of French-Canadian *chansons*, are equally popular.

6. French-Canadians develop fixed habits. As Ed F. Kavanagh, manager of National Broadcast Sales, Montreal, points out, French-Canadians do not change their attitudes or habits easily. Thus, an American advertiser wishing to curry their favor for a new product must advertise repeatedly until he wins their trust. This dyed-in-the-wool conservatism is reflected in the Quebecers' dislike for new fads. Few of them would think much of eating fruit salad with cottage cheese, or sausages with pancakes and syrup. But, as Thomas (Mickey) Maguire, radio director of the McKim Agency, Montreal, says, an advertiser who appeals to one of their fundamental emotions will win for his product a life-long loyal fan. ★ ★ ★



Top Dog Says: "My auto radio audience is sensational 13.4% higher than that of the next most popular Vancouver station. Which goes to show for the Canadian West Coast I'm tops in and out-of-home!"

"TOP-DOG" on your dial CKNW-1320

KID PREMIUMS

(Continued from page 29)

Young America to respond to premium promotions. The pulling power of an offer is in direct relation to this factor. It plays the star role. The other four fundamentals are the supporting cast. Consequently, a deal is a dead duck if it doesn't engender excitement. As one youngster put it. "It don't mean a thing if it ain't got that ping."

You don't have to be the seventh son of a seventh son to understand "that ping." In principle, children follow the identical pattern of susceptibility to excitement value as adults. The difference is only in the details.

We don't have to leave the family circle to find examples of the similarity between adults and children's desires. Let's assume the child sends for (1) a *Roy Rogers Western* branding-iron ring and (2) *The Lone Ranger Western* saddle ring. The items correspond pretty much to those his mother sent for a short time ago. They were (1) *My True Story* double horseshoe brooch and (2) *The Second Mrs. Burton* black rose pin.

★ ★ ★ ★ ★ ★ ★ ★

"Color television will be more revolutionary in its effect upon the people of America than was the transfer of silent motion pictures to sound."⁹

JOHN W. HANES,
President,

Ecusta Paper Company

★ ★ ★ ★ ★ ★ ★ ★

While he's on the subject of premium rings, the child may talk about some which have "a secret compartment," "a magic signalling mirror," "a scientific reflector," "a plastic dome" and other fabulous-sounding devices. Actually, they involve varying combinations of magnifying lens, mirror, sun dial, magnet, compass, and whistle. But the descriptive terms aren't irresponsible hokum. They're related to those his father uses when he speaks of, say, "free wheeling" or "fluid drive." It's astute advertising lingo designed to appeal to the imagination. And isn't imagination the springboard of excitement?

Detailed methods of making a premium exciting will be discussed in another part of this article.

Right now let's face this: if you select the right item but the wrong advertising media you start with two strikes against you. It's an irrefutable fact that potential customers won't send coins and proofs of purchase if

they don't know about the offer. In formulating the blueprint of your operation, bear in mind that (a) the youngest small fry don't know how to read; (b) the next segment hasn't gotten beyond one-syllable words; (c) their immediate seniors consider the comic section the only part of a newspaper worth scanning; (d) the next group looks at the headlines—then the girls skim through the Hollywood gossip columns, and the boys glance at the sports section; (e) the upper bracket is too busy with schoolwork, dates, and other activities to have time for more than sporadic newspaper reading. From an objective viewpoint, the odds are against printed ads.

The very opposite applies to air exploitation. Youngsters are avid radio and/or TV fans. Listening to broadcasts is an integral part of their daily lives. The first two groups of the preceding paragraphs don't have any difficulty understanding the spoken word. The older segments have developed an amazing versatility which enables them to listen and do their homework simultaneously. In all age categories, broadcast commercials register on childrens' trigger-quick minds, particularly if they involve special offers.

Mind you, broadcast publicity of a premium deal is not an automatic guarantee of success. As with all advertising and selling operations, there aren't any formulas that can't fail. But by exercising these four precautions you can conduct a reasonably safe campaign:

1. Don't expect astronomical returns on each offer. No one hits the jackpot every time. There's no need of purchasing a huge quantity of the premium to be presented. K & E's Sidney Silleck's common-sense advice is "Buy as few as you have to in order to get the rock-bottom price; and then reorder as often as necessary." In that way, you aren't hurt if the deal doesn't set the world afire. On the other hand, if it does click you can capitalize on it as long as the returns roll in.

2. Don't abuse the patience of your customers. Compton Advertising's premium specialist John W. Cantwell has two rules for this phase of the box-top business. They are: "Have the premium available before advertising it." and "Have facilities to mail it promptly." Children become disgruntled if the item doesn't reach them in two to three weeks. If the waiting period drags on, their enthusiasm wanes—



PULSE ADDS SEATTLE

Beginning in September-October 1951, the first Seattle RadioPulse will be available, adding another West Coast city to the Pulse roster.

Quarter hour ratings for all programs carried from 6 AM-12 Midnight for a full 7 day week will be given, plus share of audience, audience composition, sets-in-use figures and Top Ten rankings.

Other data, such as sponsor identification, flow of audience, etc. can be obtained by special tabulation.

Address inquiries about this and other radio markets to

THE PULSE Incorporated

15 West 46th Street

New York 19, N. Y.

for both premium and product. The operation of delivery schedules can be summed up in four words: the quicker the better.

3. Don't misrepresent a premium. Youngsters generate terrific enthusiasm over an article that fits their specifications. They generate a corresponding degree of disapproval if it doesn't measure up to their standards of quality. In either case, the memory may remain with them for years. As expressed by John M. Davidson, premium manager of Colgate-Palmolive-Peet Company and former president of the Pre-

mium Advertising Association of America, "Good will is a volatile and fickle thing—hard to gain but easy to lose. And lose it we will if we do not guard against inferior quality, false claims, inflated values and other obvious evils."

4. Don't feature things that are available in stores. Inasmuch as the actual selling depends on the excitement factor rather than the article itself, a retail display of the item deflates it to the status of the ordinary. That can put the Indian sign on a promotion in jig time. It isn't difficult to guard

against that contingency. You can get exclusive rights to an article for a long-enough period to protect your deal.

That brings us back to excitement value. The creation and development of this all-important element is achieved in the process of presenting the offer. There are about as many techniques of accomplishing this as there are approaches to writing commercial copy.

One of the most popular is to build up the item for weeks as an integral part of a dramatic program. It is invariably the hero's indispensable prop. He'd be lost without it. It helps him wade through tribulations to triumphs. Each broadcast enhances its desirability. To the kids it becomes a symbol of adventure, action, victory for our side—and an ideal instrument for having fun. Then with a figurative—and sometimes literal—fanfare of trumpets and roll of drums the momentous news is announced: the thing is available to the listeners.

Here are a couple of quick illustrations of this technique in action. Both were offers made by General Mills and required 25¢ plus the usual proof of purchase. Some years ago an offer of pedometers was featured on *Jack Armstrong* (ABC). During the build-up and the campaign the all-American boy and his pals were involved in suspense-laden episodes where the distance between various places was of crucial importance. They measured almost every step of the miles they hiked. The theme of their dialogue was: How far had they walked. How much farther did they have to go? Would they arrive in time? The kids ate it up. Result: the deal went over big.

Last year a flashlight pistol was presented on *The Lone Ranger* (ABC). It was publicized as a model of the masked rider's own six-gun. During the promotion, the storyline used every device of speech and sound to highlight the hero's blazing revolver. The effect brought a flood of requests for the premium.

Bristol-Myers Company stimulated Ipana toothpaste sales with a deal on *Lucky Pup* (CBS-TV). A ring, featuring a character from the program, was offered on 12 stations for 10¢ and the usual tear from the product package. The puppets did the selling on the commercials. It pulled 40,000 returns. What's more, a survey showed that only 22% of the respondents had used Ipana before the promotion.

Merrill Field U.S.'s Second Busiest Airport

U.S. Plans
330 Millions
For Alaska


AP Special Washington
WASHINGTON
United

Building Boom
Alters Skyline
Of Anchorage

ANCHORAGE, Oct. 26, (AP)—Alaska's largest city is insuring its position as Gotham of the Northland with big city skyscrapers.

Air traffic during May at the Anchorage municipal airport Merrill Field tower the busiest tower in the Civil Aeronautics Administration.

Today Alaska is the nation's No. 1 busy spot . . . aviation crossroads of the world . . . center of huge new defense projects . . . of booming fishing, mining and timber industries. Most potent sales force in this vital new market is the powerful KFAR-KENI combination. No other medium can match it for coverage and economy—and most important of all—results! Ask your Adam Young representative for proof and market facts!



Affiliates:
NBC • ABC
Mutual Don Lee

MIDNIGHT SUN BROADCASTING CO.

<p style="margin: 0;">KFAR, FAIRBANKS 10,000 Watts, 660 KC</p>	<p style="margin: 0;">KENI, ANCHORAGE 5,000 Watts, 550 KC</p>
<p style="margin: 0;">(Sold separately—or in Combination at 20% Discount)</p>	
<p style="margin: 0;">GILBERT A. WELLINGTON, Nat'l Adv. Mgr. 822 White Bldg., Seattle</p>	<p style="margin: 0;">ADAM J. YOUNG, Jr., Inc., East. Rep. New York • Chicago</p>

Salesmaker to the Central South



By concentrating over half his entire advertising budget on WSM during the last six years, a Southern flour miller has expanded his sales area to 18 states and production from 160,000 units in 1945 to 410,000 units in 1950.

Radio Stations Everywhere But Only One...



with a talent staff of 200 top name entertainers . . . production facilities that originate 17 network shows each week . . . a loyal audience of millions that sets its dial on 650 . . . and leaves it there!

**CLEAR CHANNEL
50,000 WATTS**

IRVING WAUGH, Commercial Manager
EDWARD PETRY & CO., National Representatives



The technique works equally well with premiums unrelated to any character of the show. Bob Emery, "Big Brother" of the *Small Fry Club* (DuMont) created sales-inducing excitement with his demonstrations of an Indian mask. Whitehall Pharmacal Company offered the "Injun hats" for 25¢ and a Kolynos toothpaste carton. Alice O'Hare, Emery's secretary, reported that "within a week more had been sold than anticipated for the whole campaign." The total response, resulting from 14 demonstrations in six weeks, was 25,000. That didn't

hurt anyone—other than Kolynos' competitors.

Another way to make a premium exciting is by giving it pseudo-scientific glamor. Children are fascinated by imaginative jargon. They don't know what "space symbols" are, but they go for them. That and the appeal of hero worship are combined in Kellogg Company's recent offer on *Tom Corbett, Space Cadet* (ABC-TV). For 25¢ and a Pep or Corn Flakes box top they receive a Space Cadet Club membership card with movable space symbols. They also get a picture of the

cast, a copy of *Space Cadet News*, and a membership button, certificate, and armband. The deal is drawing excellent returns.

Last summer Quaker Oats Company featured a "natural" in behalf of Quaker and Mother's Oats. It represented a smooth blend of three exciting elements: law and order, Western glamor, a Western personality. The first two were really one—for the item was a "Sheriff Badge." The third was the radio program used to push the offer—*Roy Rogers* (MBS). The badge, plated with 14-karat gold, had "a secret compartment, built-in mirror and hidden signal whistle." The combination induced moppets to mail quarters and trademarks.

Advertising copy based on what makes kids tick makes premiums click. A 25¢ disguise kit—plastic nose, stick-on goatee, false ears, etc. was demonstrated on Kellogg's *Space Cadet* last February. Emphasis on impressing others, on being the life of the party, roused enthusiastic response. The deal helped move a lot of Pep and Corn Flakes.

Broadcast ballyhoo heightens the excitement inherent in comic books. Procter and Gamble used that to advantage last summer by offering six books for 15¢ and two trademarks on *Lowell Thomas, Big Sister, Ma Perkins, and Beulah*. Although two of the products involved don't ordinarily interest youngsters, the deal impelled them to influence their mothers to buy Dreet and Oxydol. That shows what effective selling of a premium can do.

Mind you, it has to be the right kind of premium. Air exploitation can't be expected to generate excitement if the item doesn't have any exciting qualities. Another factor to be considered is the age of the children for whom it is intended.

There are two distinctly separate divisions of offers for minors. An article that fascinates a seven-year-old doesn't have the same effect on an adolescent 17 years of age. For the most part, the cleavage in interests begins when the individual becomes a teenager. We'll deal with the teenage contingent later.

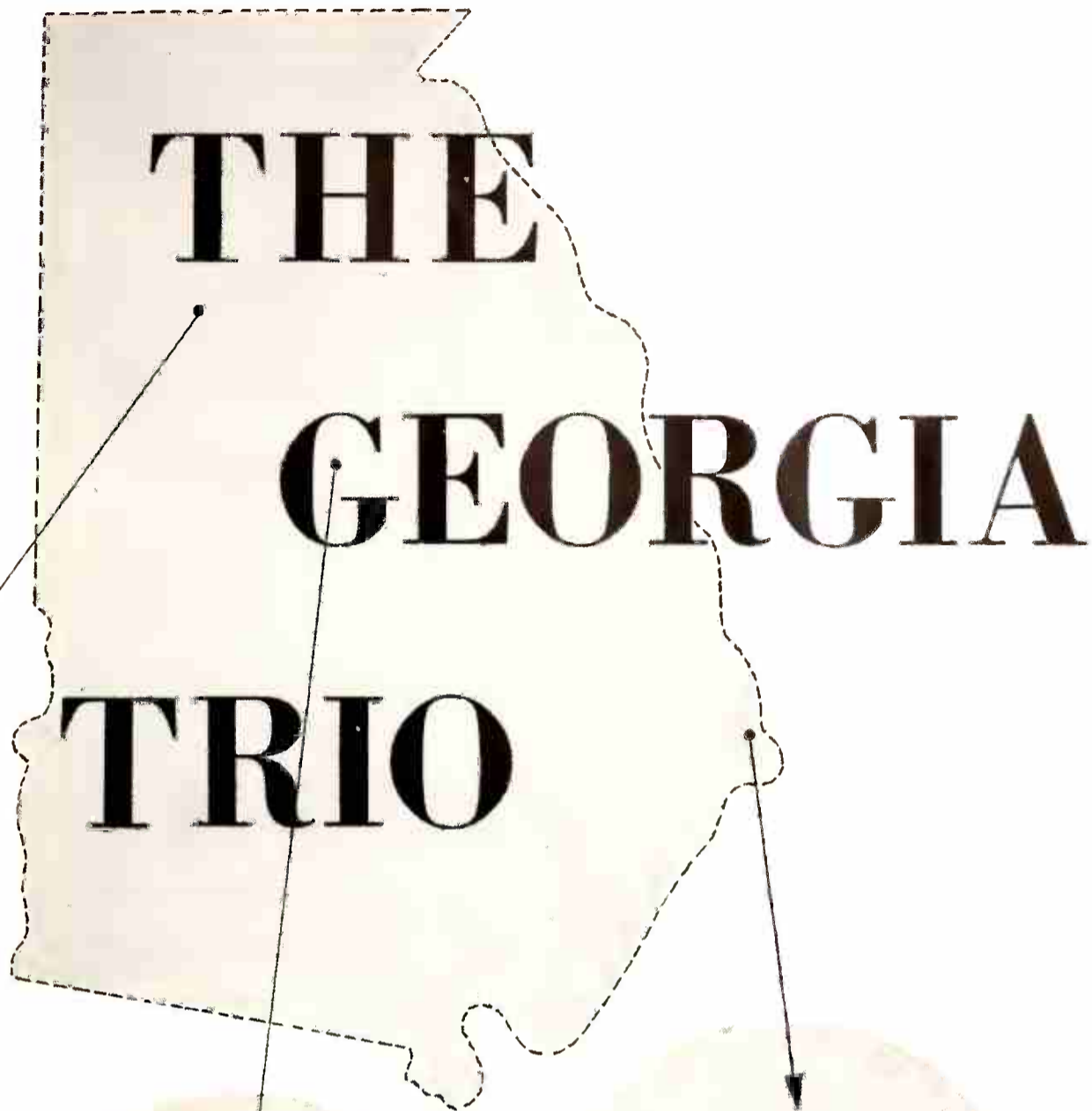
In the six to 12 group there isn't any notable differentiation between premiums for boys and for girls. Junior and little sister send for the same things. This doesn't imply that everything which appeals to one automatically appeals to the other. It simply

Only ONE Station DOMINATES
 This Rich, Growing 15-COUNTY MARKET
 WITH
 HOME FURNISHINGS SALES OF
\$37,378,000*
Sales Management, 1951 Survey of Buying Power

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

THE GEORGIA PURCHASE

*only
a
combination
of
stations
can
cover
georgia's
major
markets*



**ATLANTA
WAGA**

5000w 590kc
CBS

**MACON
WMAZ**

10,000w 940kc
CBS

**SAVANNAH
WTOG**

5000w 1290kc
CBS

the TRIO offers advertisers at one low cost:

- *concentrated coverage* • *merchandising assistance* •
 - listener loyalty built by local programming* • *dealer loyalties*
- ... IN THREE MAJOR MARKETS

*represented
individually and
as a group by*

THE KATZ AGENCY, INC.

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



Represented by FREE & PETERS

means there is a wide variety of articles suitable for both. Without getting involved in Kinsey connotations, some of the differences between their interests may have commercial possibilities. So advertisers may be shortchanging themselves by treating the small fry as a sexless entity.

The selection of a suitable item doesn't have to be a hit-or-miss gamble. All other factors being equal, some types of things have strong pulling power; some do not. For that reason, there is a growing tendency among premium specialists to study the record of the type represented by the article under consideration. It can help answer such vital questions as: (a) Does it fit the requirements of your sales problem? (b) Does it have excitement value? (c) Does it have immediate appeal or will it need a lengthy build-up? (d) Is the price right for your purpose? The experience of others can serve as guideposts—but there aren't any infallible formulas in this field.

With that in mind, here are some items which have figured in successful self-liquidating promotions.

Comic books have been perennial favorites. One General Mills' offer, handled by Dancer Fitzgerald-Sample, involved a set of four pocket-size Disney books for 10¢ and a Kix, Cheerios, or Wheaties box top. There were four different sets from which to choose. Many youngsters ordered all 16 books.

Magic tricks have clicked for years. A recent deal on *Howdy Doody* featured a magic kit for 15¢ and a wrapper from Mars Candy Company's Snickers or Three Musketeers. The consistent use of magic tricks by Gold Medal Candy Corporation on *The Magic Clown* (NBC-TV) has played a big role in upping the volume of Bonomo's Turkish Taffy. According to sales-promotion manager Tico Bonomo, "Sales figures seem to go along with the response figures."

A very recent Kellogg promotion that drew excellent returns was a miniature plastic aircraft carrier for 25¢. It catapulted a plane, fired a rocket, and helped sell Corn Flakes and Pep. The selling vehicles were *Mark Train* (MBS) and *Space Cadet*.

A parade of puppets has done well for their sponsors, especially on *Howdy Doody*. Prices have ranged from 10 to 50¢. The half-dollar puppet is the current Colgate-Palmolive-Peet offer in behalf of Palmolive soap.



Represented by FREE & PETERS

A long list of rings has helped up sales of a long list of products. And their postwar price trend reflects the upswing in the amount of money required for all items featured in box-top merchandising. This is the story: 1947, Atomic Bomb Ring—15¢; 1948, Jet Plane Ring—20¢; 1949, Flying Saucer Ring—20¢; 1950, Movie Film Ring—20¢; 1951, Flasher Ring, 25¢.

The significant thing is that returns have increased much more than prices. In the period from 1947 through 1950 the box-top industry's income rose from \$450,000,000 to \$1,500,000,000. It's the fastest-growing branch of advertising.

The preceding sentence does not apply to premiums for teenagers. There is an almost-total absence of offers suited to their interests. Deals are either for small fry or housewives. Costume jewelry is about the only thing

★ ★ ★ ★ ★ ★ ★ ★
 "Washington, D. C., no longer sees the adman as a stand-in for Mephistopheles—on the contrary, he is often embarrassed at being mistaken for the Angel Gabriel and being asked to accomplish miracles with advertising that a host of angels would find mighty tough to put over."

ALLAN M. WILSON
 Vice president,
 Advertising Council,
 Atlanta Advertising Club

★ ★ ★ ★ ★ ★ ★ ★
 to which teenage girls respond. The boys have been limited to football and baseball books. They are the step-children of premium operations.

A survey conducted by the Gilbert Youth Research Organization (New York) for NBC uncovered some highly interesting facts. In brief, the findings showed that teenagers are enthusiastic radio listeners. Approximately 64% of them have AM sets of their own. Their total buying power is about \$10,000,000,000.

Why do premium advertisers overlook them? Isn't their money any good? Obviously, here is a field which is ripe for aggressive promotion.

Whether dealing with children or adults, premium merchandising is a sound and logical system of stimulating sales. This year marks the centennial anniversary of this form of "aggressive selling by good will methods." From all indications in the days ahead the use of premiums will be a steadily expanding factor in inducing consumer demand for sponsored products.

★★★

POWER HOUSE

CLUB 1300, WFBR's great daytime audience show, has the highest Hooper of any radio show in Baltimore one hour or more in length.*

This is it! The show that does everything, that always plays to a full house, that has broken records year after year, that attracts visitors in such droves that tickets are gone months in advance! This is the #1 radio buy in Baltimore—far and away the leader in its time bracket—or practically any other bracket! CLUB 1300 is a *must* in Baltimore!

Other WFBR-built shows are making history, too! Ask about *Morning in Maryland*, *Shoppin' Fun*, *Melody Ballroom*, *Every Woman's Hour*, and others!

*May, 1951, Hooper report.

FABULOUS RESULTS:

VEGETABLES

A spot advertiser on CLUB 1300 tried a coupon write-in offer. Three announcements brought 9,000 replies!

TICKETS

CLUB 1300's m.c. made one announcement that there were a few tickets available for Monday broadcasts. Three days later, he dug out from under requests for 125,000 tickets!

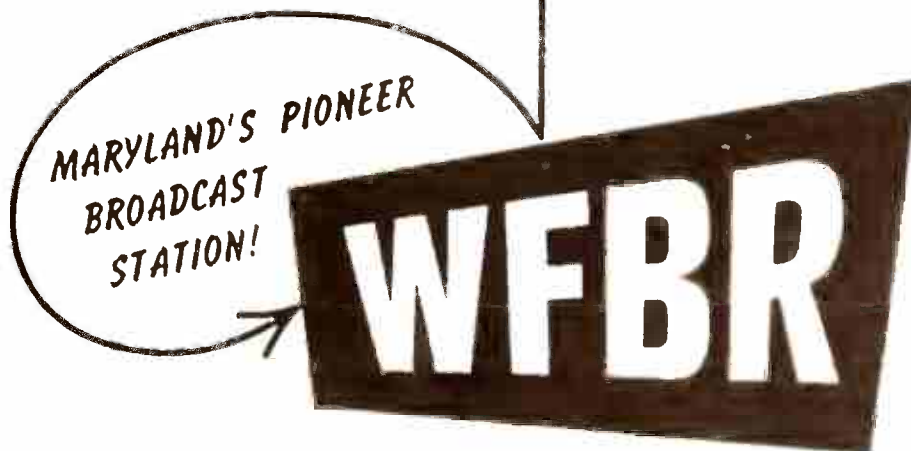
CANCER DRIVE

We took CLUB 1300 to a local theatre for one broadcast. Ticket holders—(no big donations) paid over \$1600.00 to American Cancer Society to see the regular show! (No big names, either!)

FOOD SHOW

Biggest crowd in Baltimore Food Show history came to see one broadcast of CLUB 1300.

... and others too numerous to mention.



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE MD.
 REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

**It's Your
BEST MOVE**



The MIGHTY MONTGOMERY MARKET

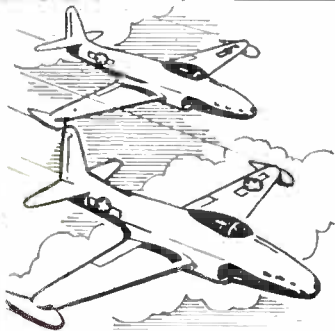
95TH MARKET IN THE U. S.

- Mighty Montgomery is the hub of one of the nation's top agricultural and industrial markets.



\$134,000,000 CITY RETAIL SALES

- Mighty Montgomery had 1950 city retail sales alone that were \$5,000,000 above those of the previous year.



OVER 600,000 IN TRADING AREA

- Mighty Montgomery dominates the rich surrounding trade area of 11 progressive and expanding counties.



GIANT AIRFORCE MILITARY BASE

- Mighty Montgomery home of Maxwell Field, one of the largest Air Force centers in the entire nation.



CAPITOL OF ALABAMA

- Mighty Montgomery is a focal point of industrial development both in Alabama and in the new South.

Write, Wire or Phone for Availabilities!

**MUTUAL
WJJJ**

Represented by
Weed & Co.

**ABC
WAPX**

Represented by
The Walker Co.

**MONTGOMERY
NETWORK
STATIONS
ASSOCIATION**

**NBC
WSFA**

Represented by
Headley-Reed Co.

**CBS
WCOV**

Represented by
The Taylor Co.

BRIEFLY

(Continued from page 33)

Carroll, International Division, Bristol Myers Company.

* * *

Trendex subscribers will be getting expanded service effective with the 15 October Trendex Report. New Trendex checking cities to be added immediately or as soon as they are interconnected are: Louisville, Des Moines, New Orleans, Kansas City, Omaha, San Francisco, Atlanta, Minneapolis-St. Paul, and Los Angeles. As a result, the Trendex sample will be increased to better than 700 TV homes per half hour.

* * *

KCMO, and KCMO-FM are now occupying new quarters: their Radio Center at 125 East 31st Street in Kansas City, Mo. The structure encompasses 10,000 square feet of working area with over 4,000 square feet set aside for TV operation. Glass brick is featured throughout the two story building with air conditioning installed in all offices and studios.

* * *

Something new in one-minute TV announcements is heralded by the Meyenberg Milk Products Company. Their pitch for Meyenberg All-Pure Vacuum Packed evaporated milk will feature Harpo Marx, the Marx that doesn't talk. Film Craft Productions are filming the commercials for J. Walter Thompson, Los Angeles.

MR. SPONSOR ASKS

(Continued from page 57)

usual to find on the Canadian air a Dagwood sandwich of commercials. This circumstance offers the advertiser two advantages: first, it gives him generally a much less cluttered frame for his selling message and, second, by so doing, it eliminates some of the necessity for his commercial to leap from the loud speaker into the listener's lap in order to secure his attention.

You're in for a pleasant surprise at budget time, too, for time charges on Canadian radio stations are extraordinarily low for what they offer.

The sum total of all these factors makes Canadian radio an excellent buy.

S. W. CALDWELL
President
S. W. Caldwell Ltd.
Toronto, Canada



Mr. Burns

The obvious answer is that the Canadian market is a rich outlet for many American products. Taking into consideration the fact that major U. S. radio networks are heard all over Canada,

that many American magazines and newspapers are read in Canada, it can be well understood that the basic advertising for many American products has already been done.

The Canadian people are not unlike the Americans in buying habits, temperament. They like to live well, are well paid, and are not afraid of spending the money they earn. They have seen and heard American advertising of various products that are not available in their country. Thousands of them visit the United States each year for no other reason than to buy these products.

Particularly in the outlying districts of Canada, radio, in many instances, is the only means of entertainment, information on world-wide events, and sporting events. As of now, Canadian radio does not suffer from TV competition and will not for, at least, two years. Breaking down the numerous radio stations most American cities have against the one or two in most Canadian cities, it is easily understood that the cost per listener is far less in Canada than in most of the U. S. cities.

Some American manufacturers have had sad experiences in the Canadian market. This they can blame only upon themselves. American manufacturers wishing to advertise to Canadians must remember that Canadians have their own national anthem, their own history, and their own way of doing things. Programs or commercials that are too Americanized will not go across in Canada, any more than Canadian shows, possibly playing "O Canada," would go across in the U. S.

In addition, it must be remembered that one portion of Canada (Quebec) has the second largest French speaking city in the world, and that the province of Quebec itself is 75% French-Canadian. For that reason, advertising must be done in the French language. However, you cannot take a radio show or commercial, translate it in New York, and expect it to go across in the

KTBS—Tri-State Topper*



COVERAGE



AUDIENCE



MERCHANDISING

*KTBS-Shreveport at 710 on the dial, tops all others in this tremendously rich tri-state oil and gas capital . . . and at only 2/3 the cost!

. . . at 2/3 the cost!

KTBS
SHREVEPORT

10,000
WATTS—DAY
5,000 WATTS
NIGHT

710
KILOCYCLES
NBC

Natl. Representative: Edward Petry & Co., Inc.

RESULTS?

Over 33,000 ORDERS IN 15 WEEKS for a \$3 drug item . . .

Over 12,000 ORDERS IN 14 MONTHS for \$300-\$500 TV Sets . . .

SOLD TWO \$20,000 HOMES on second day of broadcast . . .

SOLD EVERY SINGLE CAR for a major new car dealer DURING A GENERAL AUTOMOTIVE BUSINESS SLUMP PERIOD!

RESULTS are FACTS—and it's a FACT that WPAT gets OUTSTANDING RESULTS

WPAT

5000 Watts 930 Kc Night & Day NY & NJ

Let's
Look At The
VITAL
STATISTICS



This smiling maiden with stars in her eyes.

For a trousseau is shopping and here's how she buys.

A twist of her wrist, her radio dial's what she sets.

To WSPD, where she has trust in suggestions she gets.

And, after the wedding through years of housekeeping bliss, her daily listening favorites she never will miss.

So Sponsors, reach housewives, that we call Madam Buyer

Buy time on WSPD, Northwestern Ohio's favorite Town Crier.



Represented Nationally by KATZ

province of Quebec. French-Canadians have their own temperament, their own likes and dislikes. A radio program must be written in French and beamed at the French Temperament.

The Canadian market is wide open and waiting. Now it is up to the Americans to use radio to its best advantage.

ARTHUR BURNS
President
Associated Advertising Agency
Montreal



Mr. Mygatt

Canada offers U.S. advertisers an additional market equivalent to and similar in many ways to the combination of Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, and Kansas. Canada's approximately 13,845,000 people form a substantial market.

While U.S. advertising in U.S. media goes into Canada in substantial overflow, the combined circulation is totally inadequate for covering the Canadian market. And Canadian consumers have learned they often are unable to purchase articles advertised in U.S. media.

Canada's radio stations must be used. For, while U.S. radio stations are heard in many sections of Canada, they do not reach all sections nor is their programming designed to serve Canada.

While U.S. techniques can be and are successfully used in Canada, the advertiser who takes into account Canada's individuality can cut deeper into the consciousness of customers there and identify his product more closely with the individual needs of Canadian customers.

The large French-speaking population of Canada forms a second problem but it is at the same time a second opportunity. The large Quebec market is an eager one, representing nearly a quarter of the total Canadian market, and it cannot be advertised to properly without a campaign of its own.

PHILIP MYGATT
Account Representative for
Lever Brothers in Canada
J. Walter Thompson
New York

KXOL

FORT WORTH'S

leading
independent

JOHN E. PEARSON COMPANY

Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC
of Kansas City

KFRM
for Rural Kansas

TV COMMERCIALS

(Continued from page 30)

is conceived in a rich background of Rialto.

But despite my love for the drama, I'd still rather hire a copy writer who has had an advertising background—mail order catalogue, department store, print-experience in an agency—than any other *including* radio. If the applicant tells me of his years of writing in Hollywood, I must say I would gaze upon him with the most jaundiced eye of all.

Any smart youngster (two sound prerequisites!) given intelligent supervision and access to the right sort of experience will quickly master the need for and best use of opticals. He will learn that he'd better cover a dissolve with four-seconds of copy and that a CU of a package gives better product identification than a two-shot of the talent. Next he will learn how to write to a budget—where to limit his animation and how, and how many set-ups a given minute-spot can take at the price quoted. He will discover how an RP screen can often save him the bother and cost of going on location, etc.

Contrast this, as I've had to do, with the hiring of a gent who knows as much about opticals, camera technique, and direction as Alfred Hitchcock yet who must acquire advertising-savvy *as he writes*. The latter chap will, I feel sure, come up with much more unusable stuff for a much greater length of time (assuming him to have native intelligence and ambition equal to our non-show-biz neophyte). The five years I spent doing ads for such racy publications as *Midas Criterion* and *Rug Profits* were, I'm confident, as big a help to me in television as anything I did. So—to repeat my premise—I have nothing against a show-biz bg. for a copy writer, but personally I'd much rather work with one who just finished copy for three package-inserts and a soap throw-away. ★ ★ ★

MEN, MONEY & MOTIVES

(Continued from page 6)

verse condition finds the man who has wrecked his jalopy blaming the car, not himself. He'll be a good prospect to buy "another" make. Psychological studies also developed the fact that owners of cars feel sentimental more

5000 WATTS
580 K.C.

MR. 580

Super Salesman
in Pennsylvania's top quality market

And no wonder! For WHP entertains, informs and influences more people in its area than anyone else.

WHP's consistently high Hoopers are the envy of broadcasters everywhere, and your best guarantee of the greatest return per radio dollar invested.

Represented by The Bolling Company, WHP is the CBS station serving the greater South Central Pennsylvania area day and night, including such markets as Harrisburg, Lancaster, York, Lebanon, etc.

WHP

the key station of the keystone state...Harrisburg, Pa.

Represented Nationally by
EDWARD PETRY & CO.



**THE
TIME
BUYER
WITH THE
LONG
RIGHT
ARM . . .**

Once upon a time there was a time buyer who wanted to reach into a multi-million dollar market and cash in on daytime spot participation shows. He found that when he used KOTV's afternoon shows, Lookin' at Cookin' and Matinee Showcase, . . . his arm grew longer and he reached into 83,000 TV homes with no competition from other TV stations. That's not all, his arm reached into the best daytime shows from four networks, NBC, ABC, CBS, and DUMONT. Yes, this Time Buyer is proud of his long right arm.

Channel 6
**FIRST
IN
TULSA**

KOTV

CAMERON TELEVISION, INC.
302 South Frankfort
Tulsa 3, Oklahoma

often than not about the old buggy and it is wise sales strategy for the salesman to speak of admiringly of how well the car has held up. Never disparage the old bus, kick the tires contemptuously, or crack a bum joke. Irrational? No. Human. The owner "resents" the ridicule of a thing he loves.

* * *

Tire companies have likewise learned in recent years that they suffered, for all their extensive advertising, from an emotional indifference amounting to antagonism. This dated back to childhood memories of blowouts, high replacement costs, incompetent vulcanizing. Tire companies proceeded to revise their copy to create an underlying appreciation. They had to sell the tire as more important than the car radio, or cigarette lighter, or heater, and so on. The "emotional" appeal of the luxuries was outweighing the all-vital rubber.

* * *

The various "cola" drinks—big advertisers all—have their own stories to tell about emotional reactions. In early days it got around that "cola" contained a tiny amount of a stimulant. While this "lift" was appreciated (and may have been one reason for ordering the drink) the widespread propaganda evoked a sense of "guilt" in lots of people. Today, note, the "cola" copy invariably stresses apple-cheeked youth, wholesomeness, family sharing of a pleasant interlude. The emotional strategy is obvious. More than that: it is not less important that the copy shall be scientifically prepared in the light of a tested insight than that the point-of-sale machinery shall be fully operative.

* * *

And where will be found sweeter, more wholesomely womanly type gals than the ones Lucky Strike so painstakingly selects nowadays for its TV show? This, too, is the scientific approach, the engineering of impressions.

★ ★ ★

NEDICKS AND SPOT

(Continued from page 27)

developed into real radio personalities. Take a Nedicks employee named Frank in Philadelphia, for example. "Mac" McGuire gave him a heavy play over the air interviews, daily conversations. Frank finally developed

such an appreciation for his own voice that he quit Nedicks to take elocution lessons.

To help add the "personal touch" to Nedicks' advertising, Dan Scully makes sure each d.j. has a list of store locations, together with each manager's name. This list, plus a "fact sheet" of pertinent information about the chain, supplies grist for the kind of off-the-cuff, informal commercials the company is after.

Employees hear about new advertis-



LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

**RESULTS PROVE
500,000
MEXICANS IN GREATER
LOS ANGELES
LISTEN TO 6 HOURS OF
SPANISH
PROGRAMMING DAILY ON
KWKW AND KWKW-FM
ASK FOR JOE**

ing promotions as soon as they're decided on through *Nedicks News*, a monthly house organ which Scully edits. To promote friendly cooperation between the company and its morning men, Scully dropped in at least once a month during each d.j.'s broadcast. Now that commercial formats have settled down into a smooth routine, out-of-town morning men get a phone call or letter instead. But the five New York d.j.'s aren't surprised a bit when they look up from the microphone to find Scully waving a greeting.

While Scully admits that in the beginning his visits were as much a check-up as a friendly gesture, that's no longer the case. "The morning men go out of their way to cooperate. I just want them to know that they're not forgotten by Nedicks; that we care how they're making out and want to help them out wherever possible." explains Scully.

Having tasted success with the morning man recipe, Nedicks just recently broadened its ad menu to catch more of the early evening snack eaters. The assumption is that too many people have taken up watching TV, instead of strolling into a neighborhood Nedicks for a hot dog garbed in mustard and relish. To help push evening business back to its former level, the company hired WNEW's Martin Block. Block's *Make Believe Ballroom* runs from 5:30 to 7:30 p.m. — before non-stop televiewing gets underway. The Block show covers Monday, Wednesday, and Friday. On Tuesdays and Thursdays Henry Gladstone handles the news under Nedicks' banner, 6:30 to 6:45 p.m. over WOR, New York. It's still too soon to tell how this foray into early evening is working out.

Nedicks now spends \$250,000 a year for its 10 morning and two evening radio programs. Up to a few weeks ago it spent another quarter of a million dollars on a canned orange drink concentrate. This 19¢ seller has been marketed through retail grocers, got started some two years ago as a sideline.

Cutting back support for the canned concentrate is one of the first moves made by Nedicks' new, month-old president, Walter Mack. Exactly what it means only Mack, former Pepsi-Cola topper, appears to know. Speculation ranges from one extreme to another. Some observers see a complete close-down of the concentrate division in



AND
**WMC IS MEMPHIS
MARKET-MINDED**

Today, Memphis ranks **FIRST** nationally in volume of wholesale sales per establishment . . . and WMC, proud of the 1,047,000 families in the Memphis and Mid-South area, consistently schedules programs of information and entertainment specifically designed to reach this 2 **BILLION DOLLAR** Market . . . best.

A good example of WMC's specific programming is the **QUAKER FUL-O-PEP FEED Show**, featuring the songs of Charley Dial. Veteran of 15 years in radio and star of the famed Kansas City Brush Creek Follies, Charley Dial presents his unique popular and western renditions five quarter hours a week . . . is consistently rated tops by his vast Memphis and Mid-South listening audience.



CHARLEY DIAL
ON WMC FOR
FUL-O-PEP FEED

AND HERE'S WHAT THE SPONSOR THINKS . . .

"In the Mid-South area, it is essential that we reach the specific market for which our Feed products are designed. Charley Dial and his WMC **FUL-O-PEP FEED Show** have done a wonderful job in furthering the **QUAKER** name and **FUL-O-PEP** sales throughout the Mid-South."

Signed J. C. Huckabee
QUAKER OATS COMPANY

You can't afford to overlook Memphis as a National Market . . . or WMC as the leading Memphis Marketer.

WMC

MEMPHIS

WMC F

WMC T

260 KW Simultaneously Duplicating AM Schedule

First TV Station in Memphis and the Mid-South

**NBC — 5000
WATTS — 790**

National Representatives, The Branham Company

Owned and Operated by The Commercial Appeal

the cards; others expect a grand-scale promotion à la Pepsi-Cola.

With a dynamic, radio-minded executive like Walter Mack at the helm, admen expect some interesting developments. This is all the more likely since an executive of Walter Mack's calibre would hardly take over Nedicks merely to curtail its operations. There is also speculation over the possible effect on Weiss & Geller of this new management shift. That the agency has done a satisfactory job in pushing sales up substantially these past 10 years is acknowledged. Satisfactory relations with Walter Mack are also reported.

Aside from White Tower, Nedicks is the only "restaurant" chain which goes in heavily for radio. It's been using radio since that first emergency in the middle 1930's when the firm's bankrupt pieces were picked up by Messers A. M. Rosenthal, Morris Wertheim, and R. T. Johnson.

After the initial barrage of spot radio announcements proved their worth at that time, agency and company began experimenting with programs. They tried a 15-minute news roundup over a New York station, de-

cidated it wasn't the best vehicle for them. Then Nedicks gave sports a whirl and got better results.

College basketball from Madison Square Garden became the kingpin in the chain's promotion. During the 1945 and 1946 seasons their sponsorship of Marty Glickman on basketball on WMGM built up a valuable audience for Nedicks commercials--which featured the orange drink and the "10¢ Breakfast."

In September 1946 a five-minute WNBC Bill Stern sportscast (6:40 to 6:45 p.m. every weekday) was added to the New York radio schedule. Outside New York air promotion remained scanty however: a transcribed sports show in Trenton; a news show in Philadelphia.

Nedicks stuck to its emphasis on sports right up to January 1950. George Hanby, an ex-Walgreen executive who replaced the trio of original owners in 1948, made few changes in the firm's advertising approach. By January 1950, however, it became obvious that a company spending hundreds of thousands of dollars should have its own advertising manager. So Daniel Scully, formerly connected with the display, merchandising and research departments of the *Los Angeles Examiner*, was hired.

With Scully began the newest phase of Nedicks' spot radio campaign. The Marty Glickman play-by-play broadcasts from Madison Square Garden, formerly the company's main effort, was cancelled. Besides the rising cost of the show, Glickman had become so popular that additional participating sponsors bought in. Despite the fact that it had grown up with the program, Nedicks felt that its identity with

the show had seriously faded. As each of its sports and news broadcasts ran out, an early morning disk jockey show was substituted, until the lineup became complete in January 1951.

It was almost two years ago that Nedicks' canned orange drink concentrate became a separate division of the company. Though recently cut down a great deal, the orange concentrate campaign was budgeted at \$250,000 a year. In a definite switch from Nedicks' store promotion, canned orange drink got radio, TV, and newspaper advertising simultaneously.

For example, 10 TV stations carried one-minute commercials through May, June, and July 1951. Most stations ran about two such filmed announcements per week, though one carried up to five per week.

One of the biggest single promotions for the canned drink was a dinner party put on for some 50 managers of independent New York supermarkets and their wives. Worked out jointly by Tex McCrary (of the Tex & Jinx radio show), WNBC, and agency admen, it took place 17 May 1951. Following a lush meal at New York's French Grill, Tex and Jinx invited 15 grocers and their wives up to an NBC recording studio. There Tex interviewed the 15 wives, invited them to

KLIX
IS KLICKIN'
In one of the west's
RICHEST MARKETS
Idaho's Fabulous Magic Valley
Ask Hollingbery
ABC at
Twin Falls, Idaho | Frank C. McIntyre
V. P. and Gen. Mgr.

WBIR

... the **Big Buy** in Knoxville!



Not the biggest station, but the **BIG BUY** in cost per thousand homes reached in Knoxville's "golden circle" ... the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

The Bolling Company

IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION
WBTM
HOLLINGBERRY

IDAHO'S
MOST POWERFUL
10,000 WATTS
K G E M
BOISE, 185,000 CUSTOMERS

try out Nedicks' special "shaker bottle" for mixing orange drink concentrate on the spot.

These one-and-a-half to three-minute recorded interviews served as a backlog of recorded commercials which were run off on subsequent *Tex & Jinx* broadcasts.

As one of the few "restaurant" chains using the air, Nedicks' maneuvers will be closely watched during the next few months by air-minded advertisers. Radio has pulled the company up to an enviable position by its bankrupt bootstraps following the 1934 bust. It's bolstered a slipping sales curve during the past year of higher prices. Now the big question is, what will air-wise Walter Mack pull out of the Nedicks hat in his position as its new president? ★ ★ ★

AGENCY CHANGES

(Continued from page 25)

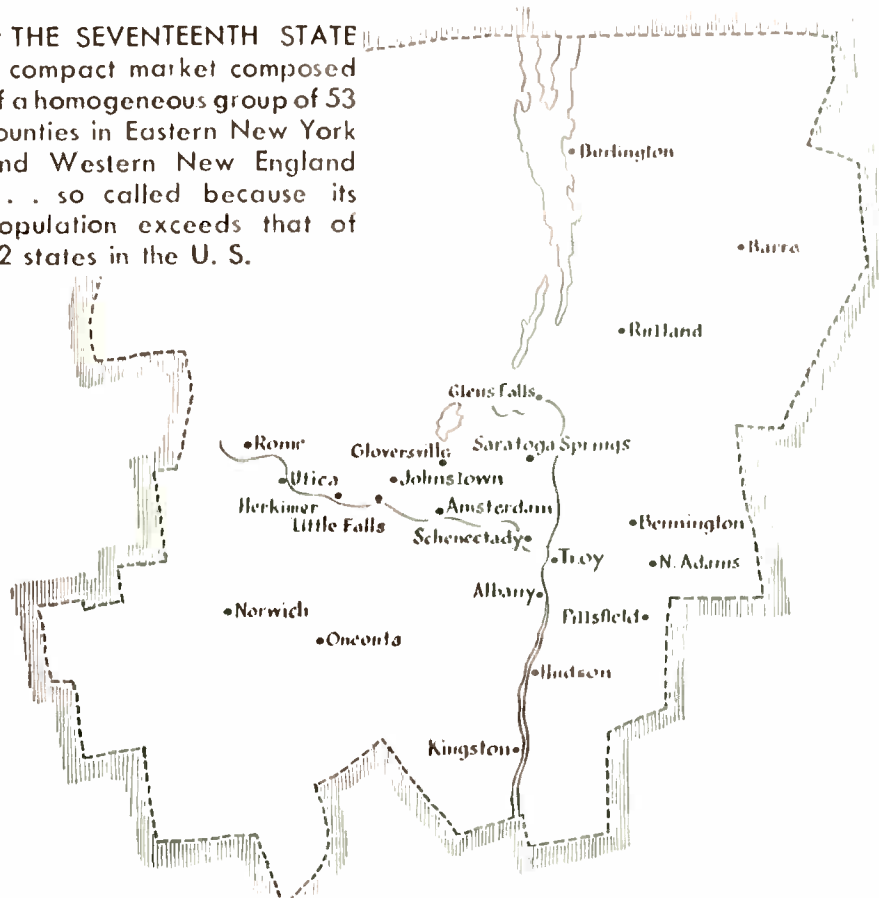
doesn't think his present agency can do the job. BBDO, again, got part of the billings of Vick Chemical — just because Vick felt there was no point in asking Morse International (in some ways almost a Vick "house" agency) to set up a TV department to handle it. Clients who are determined to become an advertising success in TV will not hesitate to switch agencies to find it.

One of the more interesting cases of this sort has been the recent wanderings of the Gruen account, one of America's biggest watch advertisers. From 1936 to 1947 the account was safely berthed at McCann-Erickson, which did a good job on Gruen's space and printed advertising, but which achieved only fair success for the client in radio. Gruen's aggressive president, Benjamin Katz, eyed the success of Bulova's radio time signal franchises, and hoped for an air advertising success to match it. Everything from network radio to spot radio was tried, but Bulova stayed out in front.

In 1947, Gruen became dissatisfied with McCann-Erickson, feeling that the agency was not coming up with the right kind of retail know-how in its advertising, that the air advertising was not aggressive enough. Gruen invited other agencies to make a pitch, finally selected the Grey agency, which has built a reputation out of knowing the intricacies of merchandising and retailing. This proved no panacea to Gruen's troubles, and Gruen's net fell

HOOPER surveys the SEVENTEENTH STATE*

* THE SEVENTEENTH STATE
A compact market composed of a homogeneous group of 53 counties in Eastern New York and Western New England . . . so called because its population exceeds that of 32 states in the U. S.



and Hooper discovers that:

WGY delivers a regular listening audience in *all 22* cities of the Seventeenth State.

WGY's average evening audience is larger than the audiences of the next two stations *combined*.

WGY's daytime audience is 18% larger than the next best station's daytime audience.

WGY's share of audience is above 20% in 15 of the 22 cities. Station "B's" share of audience is 20% or over in only 4.

This tremendous power and coverage advantage is yours at a lower cost than any combination of stations in the area needed to reach the same markets. Call NBC Spot Sales, New York, N. Y., or the WGY Sales Department, Schenectady, N. Y., today!

WGY

50,000 WATTS

810 K. C.

A GENERAL ELECTRIC STATION

THE ONLY STATION COVERING ALL 22 MARKETS OF THE 17TH STATE

730! Charleston's most far reaching station

1000 WATTS

The deep south, suh, is predominantly hillbilly, and hillbilly is what our folks get to the tune of nearly 8 hours a day.

Live bands, disc jockeys, and farm and market reports have made WPAL the top favorite with the hillbilly fans who comprise the vast majority of the Southland. Let our reps tell you more about our "folksy" way of selling. It's mighty effective, suh!



W-PAL
of CHARLESTON
SOUTH CAROLINA

John E. Pearson Co.
S.E. Deane-Clayton Agency

Mr. Irwin L. Mahl
Lewis-Howe Company
St. Louis, Missouri
Dear Irwin:

Both wake-up and git-up times in Charleston, West Virginy is **CLOCK-WATCHER** times—an' that means that folks is alissenin' ter **WCBS!** Beginnin' at 5:30 each mornin' an' runnin' till nine, arr **CLOCK-WATCHER** gives th' news, tells folks whut ter wear, plays all kins uv music, and generally gits ever' one off ter a good start fer th' day. Why, Irwin, they's five stations in town, but way over half uv th' people lissenin' is tuned ter **WCBS** durin' th' Hoop-erated periods uv th' **CLOCKWATCHER**. Now, that's sumptin' folks like you orta keep in mind! Yuh reely gits lisseners when yuh uses **WCBS!**



Yrs.
Algy

WCBS
Charleston, W. Va.

New, Class B1A Store in the Five Points area



Mr. Joe E. Walters,
General Manager of
Sears El Paso store

K R O D
and "RED" BROWN
mean business
for

SEARS
IN EL PASO

Mr. Joe Walters, popular and progressive manager of this mammoth El Paso store, is enthusiastic about the business which **KROD's** guitar-playin' funnyman "Red" Brown has been bringing Sears for years with his weekly Saturday morning show. This is the only regular radio show which Sears uses in El Paso. YOUR business can also profit by the tremendous pulling power of this influential CBS station serving the El Paso area's 441,310 people with their \$396,840,000 of retail purchases.

KROD
5,000 watts 600 K. C.
RODERICK BROADCASTING CORP.
Dorance D. Roderick Val Lawrence
President Vice-Pres. & Gen. Mgr.
Represented Nationally by
THE O. L. TAYLOR COMPANY

off from a 1947 figure of some \$1,500,000 to about \$750,000. Gruen then began to feel that "closeness" was what was needed; that the agency should be within a cab ride of Gruen's Cincinnati headquarters to get best results, and to move quickly in ad campaigns.

Accordingly, the account moved last year to Stockton, West. Burkhart—a local Cincinnati ad agency—and began to eye television as an answer to the Bulova air formula. SWB sold Gruen on sponsoring the packaged *Blind Date* show, at a weekly time-and-talent rate of \$20,000—a lot for Gruen. Gruen should seemingly have been happy. It had its coveted "home town" agency setup, it was in TV, sales were picking up again. However, when Benjamin Katz of Gruen goes after an ideal, he stays on the trail for a long time. Finally, he decided that a local ad agency and a moderate TV success were not the answers, and invited agency pitches.

Some agencies declined, because Gruen was competitive with one of their accounts or because of Gruen's reputation as being a "tough" account to service due to heavy demands it made on agency personnel. However, a dozen top agencies were in the final selection—including McCann-Erickson.

This time, things were different. For one thing, McCann-Erickson indicated that it was willing to talk about opening a Cincinnati office, and had learned much recently about the type of approach Gruen wanted. For another, McCann-Erickson has lately acquired an excellent TV reputation, as a result of successes like *Studio One* for Westinghouse, *Garry Moore* for Junket Foods, and *Kate Smith* for Chesebrough. (Note: McCann-Erickson prefers to buy, rather than package, shows for clients.)

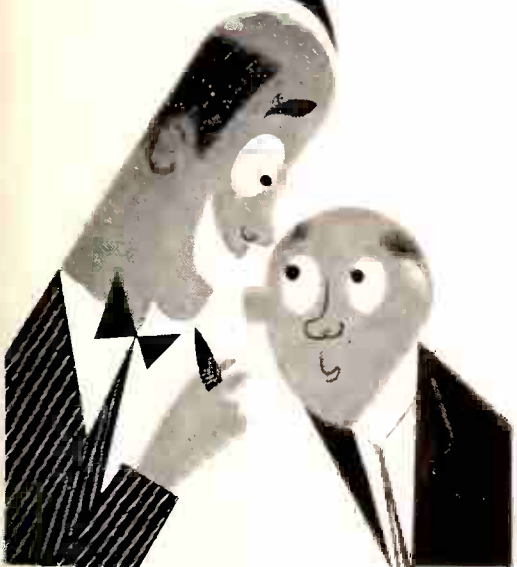
Benjamin Katz, and ad manager Bernie Kliman, as well as other Gruen executives, made their decision. The account went, a few weeks ago, to McCann-Erickson.

All may not be sugar and cream for McCann-Erickson with the account, even though it represents a neat \$1,500,000 annually. Said a v.p. of another agency (which had not solicited the account): "When we heard that Gruen intended to spend something like 90% of its budget for a fancy dramatic show on TV, the *Gruen Guild Theatre*, we decided that the risk was too great. Our agency board felt that the campaign was too unbalanced, and,

while a mistake or two might get by if the spending was in radio or magazines, a TV 'near-miss' would find the account leaving the agency."

Radio has not precipitated, in recent years, the same kind of dramatic rifts that have been caused by TV, but it's still high on the list of the things that can make an account head out an agency door. The recent switch of the million-dollar American Chicle billings, one of the leading users of spot radio, out of Badger and Browning & Hersey to SSC&B is reported caused by the former agency's missing the boat on a radio jingle series. Radio frictions developing over the Prudential *Family Hour of Stars* (in this case, the original agency is said to have considered it a clinker, but the client liked it) is said to have been behind the shift a year or so ago of the insurance company's account out of Benton & Bowles to Calkins & Holden. Carlock, McClin-

Within only three days, Pequot Mills received 1,197 requests for a booklet it offered to HPL listeners in New York. Not only was the cost per inquiry low, the sponsor said, but all other media were "far outdistanced" by THE HOUSEWIVES' PROTECTIVE LEAGUE. Most sales-effective participating program ... anywhere!



ton & Smith. The inability of Foote, Cone & Belding to come up with successful radio formulas for the antihistaminic products of Anahist, and for Lever's Pepsodent are believed major reasons why these accounts switched respectively to BBDO and McCann-Erickson.

Dissatisfaction over radio has lessened, partly because radio has become more of a finite art, and partly because TV has put it in the shade when it comes to creating agency-client hassles. Still for a few clients, the proper radio formula is an elusive thing, which involves constant juggling of the account.

The Kellogg Company, for instance, years ago moved part of its radio billings out of N. W. Ayer because of dissatisfaction with the pull of some Ayer-built radio shows for the cereal firm. Much of the account went to J. Walter Thompson, then making a hot name for itself in radio with *Lux Radio Theatre* and a series of big variety shows for Standard Brands. Then, in 1939, JWT's John Reber concocted a show for Kellogg called *The Circle* (an informal, chatty *kaffee klatsch* of stars like Ronald Colman, Madeleine Carroll, Groucho Marx, etc.). The cost was huge, the ratings minuscule, and the stars all developed violent hatreds for each other.

Out from JWT, soon thereafter, marched a big hunk of the Kellogg billings, and into the eager arms of Kenyon & Eckhardt. However, in recent weeks, Kellogg has grown increasingly unhappy over some of K&E's radio commercial efforts (although Kellogg's *Space Cadet* through K&E is humming on all rockets in TV), and has been moving more and more of the account to Leo Burnett in Chicago.

Even the apparent success of a formula in radio can wear thin after a while. Earlier this year, many an adman was surprised when the B. T. Babbitt account, which has built a solid sales record through its use of premium advertising on radio via the Duane Jones agency, moved over to the William H. Weintraub agency. Reason: the feeling that the radio approach was growing stale, and that it wasn't producing sales the way it had. Weintraub, it's said, had no intentions of trying to out-premium the Jones agency. The account was landed because of a presentation which stressed that Babbitt should be selling soap, not premiums. Weintraub's present approach has been to push the qualities

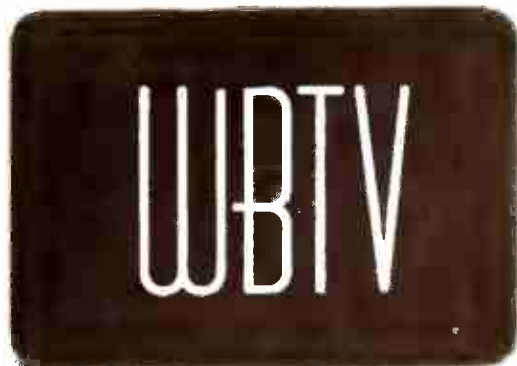


JEFFERSON
STANDARD
BROADCASTING
COMPANY

**CABLE
TELEVISION
FOR
3
MILLION
CAROLINIANS**

ANDERSON, SOUTH CAROLINA

Sensation-city of the South Carolino Piedmont, Anderson's industrial payroll has grown from 7 million to 44 million annually since 1940. The 250,000 people in Anderson's trading oreo receive television service from three stations but 89% "tune most" to WBTV Charlotte.



REPRESENTED NATIONALLY
BY RADIO SALES



the **DOMINANT STATION**
in the **RICH Western Half**
of **Arkansas and East-**
Central Oklahoma.

950 ON THE DIAL
Great Local Programming + ABC



Buy In A
Package
ONE ORDER
ONE BILLING

Here are three markets of PEOPLE with
"money-to-buy" . . . Ask John E. Pearson
Co., representatives, for full particulars.

Owned & Operated by
SOUTHWESTERN PUBLISHING CO.
Don W. Reynolds, Pres.
Publishers of: Southwest Times-Record, Fort
Smith, Arkansas; Examiner-Enterprise, Bartles-
ville, Oklahoma; and The Daily Times, Okmul-
gee, Oklahoma.

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG-AM
WCOD-FM
WTVR-TV
First Stations in Virginia

of the soap first, and use the premiums as an added plus.

Beyond the realm of radio and TV, the reasons why sponsors change their agencies are pretty much the same as they have always been. The feeling that the agency is getting "complacent" about an account, for instance, is one of the leading reasons why there is constant agency switching (either of products or of entire accounts) among advertisers in the food, drug, cosmetic, wine and beer, and soap fields.

Nearly all large ad agencies have a "prospect" list that is nothing more or less than all the other leading agencies' account lists minus the competitive accounts. It's only natural that some fancy backstage maneuvering goes on in the hunt for new business. The largest agencies — like J. Walter Thompson, BBDO, Y&R, McCann-Erickson, etc.—are fairly discreet in their approach, although they do get out and hustle when they have to. Other agencies will sometimes go to fantastic lengths to persuade a chairman of the board, or a leading stockholder, that his account should switch agencies—even if the ad manager seems to have no complaints. In contrast to Ben Duffy's famous one-shot call to land the American Tobacco account a few seasons back, Milton Biow is said to have stalked the Pepsi-Cola account for two solid years, through other agency switches and new executive line-ups at Pepsi, finally landing the soft drink through carefully-cultivated connections.

Agency raiding, whereby many new agencies were formed in the 1930's and 1940's, seems to be declining generally as a reason for account changes. Such spectacular exits as Messrs. Sullivan, Stauffer, Colwell & Bayles out of Ruthrauff & Ryan with much Lever, Noxzema, and Smith Bros. business; Ted Bates from BBDO and later Benton & Bowles with the Continental Baking account; Robert Orr out of Lennen & Mitchell with the Jergens-Woodbury billings—these are now advertising rarities on the leading accounts. Agencies, particularly the large ones with big accounts, now service clients with a "platoon system" of specialists (constantly revolved) that the account executive heads up. This "service in depth" makes it difficult, if not impossible, to hijack an account from the leading ad agencies.

Turnovers in executive command of a client, particularly at an admanager

90% of KECK's clients have renewed year in, year out, since station went on air

KECK

the station most people listen to most in West Texas

full time regional on 920 k. c.

BEN NEDOW
general manager
ODESSA, TEXAS
Nat'l Rep. Forjoe & Co.

Same old story in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent Hooper Leader since 1943. Leads morning, afternoon and night! . . .

WHEC

ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

level, will sometimes move an account, but the "personality" aspect is dwindling in radio-TV advertising in favor of group and/or committee efforts on both sides. Well-timed agency advertising (most agencies don't; should do more) for itself has influenced account moves, but there isn't enough of it done to be a factor.

For better or worse, most leading accounts that are big radio-TV users are held at agencies primarily by successful air campaigns. However, to radio's long-time stresses on agency-client relationships has been added television, with a whole new set of headaches. It's likely that the failure of an air campaign—particularly in the video medium—will be the leading reason for agency upheaval for a long, long time. ★ ★ ★

510 MADISON

(Continued from page 10)

We received the 2 July issue of SPONSOR, in which you offered the complete "TV Dictionary/Handbook for Sponsors" to all subscribers on request.

We are very interested in this and would appreciate your sending us a book for our office.

RICHARD W. THOMAS
*Assistant Advertising Director
 Gunther Brewing Company
 Baltimore*

Please add my name to the list of those who would like to receive a copy of your forthcoming "TV Dictionary/Handbook for Sponsors."

Standardization is a much-needed thing in TV, and a uniform glossary of terms is a good start.

Please send the booklet, when it is ready, to my attention, at the above address.

SHERWOOD ARMSTRONG
*Radio-TV Director
 Foote, Cone & Belding
 San Francisco*

• Above letters are typical of hundreds received. The 72-page TV Dictionary is now in the mails, FREE to subscribers. Additional copy cost is \$2. Low-cost bulk rates on request.

PACKAGE that TV
 film spot at **TELEFILM Inc.** in
 Hollywood (28) Calif. since 1938

free

WITH YOUR SUBSCRIPTION TO

SPONSOR

THE NEWLY-PUBLISHED 72-PAGE

**TV-DICTIONARY/HANDBOOK
 FOR SPONSORS**

Defining more than 1,000 television terms and uses, the \$2 pocket-size dictionary is the only publication of its kind. Including a sign-language for TV, valuable data on camera and lens usage, TV union particulars, and other pertinent TV information, the new dictionary will be a prized possession you'll refer to again and again. Be sure you get a copy by entering your subscription to SPONSOR without delay.

Yearly subscription rate is only \$8 for the 26 bi-weekly issues; the two-year rate of \$12 is SPONSOR's most popular value.

Bulk TV Dictionary rates on request.

PLEASE USE THE FORM BELOW AND MAIL TODAY!

SPONSOR
 510 Madison Avenue
 New York 22

Please enter my subscription to SPONSOR and send me FREE the new 72-page TV Dictionary/Handbook. Bill me later.

Name

Firm

Address

City Zone State

\$12 two years \$8 one year



A Canadian looks at Canadian radio

SPONSOR's Canadian radio section in this issue was compiled and written by a Canadian. He is Toronto-born Frank Rasky, one of our senior editors. Frank is a graduate of the University of Toronto, an editorial alumnus of the Toronto *Daily Star* and the Vancouver *Sun*, and continues today as a frequent contributor to the Canadian national magazine, *New Liberty*.

To refresh his memory of the Canadian scene, Frank went to Toronto and Montreal, where he interviewed countless people in the radio industry. He also conducted a voluminous correspondence with admen and broadcasters in other cities throughout the Dominion. Here's what he has to say to our neighbors across the border:

"As an expatriate revisiting his homeland, I found much in Canadian radio that opened my eyes in wonderment. But, with your indulgence, I would like to pass along two suggestions only that may help you:

"1. By and large, Canada's private-

ly owned stations have worked miracles, contending as they must with the CBC's stultifying regulations. However, they must prepare to work even greater miracles, unless they're willing to allow the CBC to suffocate the development of TV in Canada.

"True, the Canadian Association of Broadcasters has published an excellent brief, exposing, point-by-point, the yawning, illogical holes in the recommendations made by the Massey Commission. But that isn't enough. In their lethargy, many broadcasters already are beginning to accept the CBC's grip on Canadian TV as a *fait accompli*. What is needed is a concerted drive by Canadian broadcasters, advertising agencies, advertisers and station representatives, to exert pressure on Parliament. Otherwise, free enterprisers in Canadian TV will find themselves in the same dilemma as those now shackled in Canadian radio.

"2. With some notable exceptions, I found that Canadian advertising agencies and broadcasters are lackadaisical about promoting their services to American advertisers. Alex M. Miller of the Canadian Association of Advertising Agencies; Pat Freeman of the CAB; and Canadian station representatives in New York, all do a wondrous amount of missionary work. But they, obviously, are hobbled by lack of sufficient support. They can't do it all themselves. Ad agencies and broadcasters individually must contribute their own publicity.

"It may be that Canadian businessmen have an abhorrence for showmanship. They take refuge in the definition offered by Napier Moore in *The Pull of Canadianism*: 'We are well-balanced, steady and objective, and like

the story of a good man who doesn't shoot his wife, steal a fortune, or set fire to his neighbor's house, there's not much news in that.' An abject attitude of this kind simply isn't good business. American advertisers are willing to deal with Canadians, but first they must be sold. Canadian ad agencies and broadcasters have a wealth of unique services to offer them, but first they must wake up to the value of promotional showmanship. Canadian radio *is* news. So let's hear you toot your horn; so far, the sound hasn't penetrated vigorously enough across the friendly U. S.-Canadian border."

Radio rises to the challenge

Radio's biggest guns are in position for the greatest promotion barrage in its history. This is to be the answer to all the doubts and fears about radio current in advertising circles that seemed to be shared for so long by many broadcasters themselves. As has been the case so often in the past, CBS is expected to do something special in sounding its new selling theme for radio. NBC's contribution, on a competitively statistical level, is well underway as is that of ABC and Mutual.

The biggest news of all is awaited from the conversations the Broadcast Advertising Bureau has been having with the four networks. It's understood in radio row that only one network has not yet approved the plan for joining radio's big, independent promotional organization. The combined efforts of the networks, the individual stations, and BAB should produce reams of valuable aids and guidance for harried advertisers.

Applause

We tip our hat to . . .

NRDGA and BAB—for providing some much needed guidance to the growing number of retail sponsors in a newly-published book titled "Department Store Radio Advertising." Citing case histories of department store programing compiled from the National Retail Dry Goods Association radio contest, the 70-page book is the first of a series to be published by the association in cooperation with Broadcast Advertising Bureau.

The Advertising Council—which in its ninth year of public service continues stronger than ever. Like radio, television was quick to develop an advertising allocation plan with the cooperation of 50 network advertisers and four TV networks. All told, American business through The Advertising Council conducted 18 major public service campaigns last year to help step up the mobilization effort and to arouse more active citizen participation in solving public problems.

United States Steel Corporation—whose summer concert series featuring the NBC Symphony has been voted the "best program of summer music on the air" in *Musical America's* eighth annual radio poll.

Pioneer Station WWJ—which was 31 years old the 20th of this month. The first commercial radio station to reach that milestone, WWJ celebrated throughout the day with special programs and features. WWJ-TV also participated in the celebration.

"IN THE HEART OF AMERICA . . .

It's

KANSAS CITY —

"Back in Business"

and it's

Wholehearted"



The above picture was taken August 14, 1951. A month earlier, July 14, this area was under 14 to 18 feet of water.

Midwesterners are noted for their wholehearted determination. And because of this determination, Greater Kansas City and the entire recently flooded sections of Kansas and Missouri are "Back in Business"!

Kansas City is entitled to a mighty salute—not only for its quick return to normal, but for the manner in which flood control legislation is being enacted to prevent a recurrence of flooding in the heart of America. That

same determination and cooperation will see all partially completed projects to a finish and the necessary new water control systems built without delay.

Hats off to Kansas City and the Midwest! Standing in the midst of this spirit, The KMBC-KFRM Team can see only one ultimate result—a BIGGER AND BETTER KANSAS CITY!

Represented nationally by Free & Peters, Inc.



TO SELL THE WHOLE HEART OF AMERICA WHOLEHEARTEDLY, IT'S



The **KMBC-KFRM** Team

6TH OLDEST CBS AFFILIATE

PROGRAMMED BY KMBC

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



W.C.C.D.

RADIO AND TELEVISION STATION REPRESENTATIVES

A N D C O M P A N Y



NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD