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SPONSOR

1 JUNE 1953

use magazine for Radio and TV advertisers

SP 10-49 12220
MISS FRANCES SPHAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

50c per copy • \$8 per year

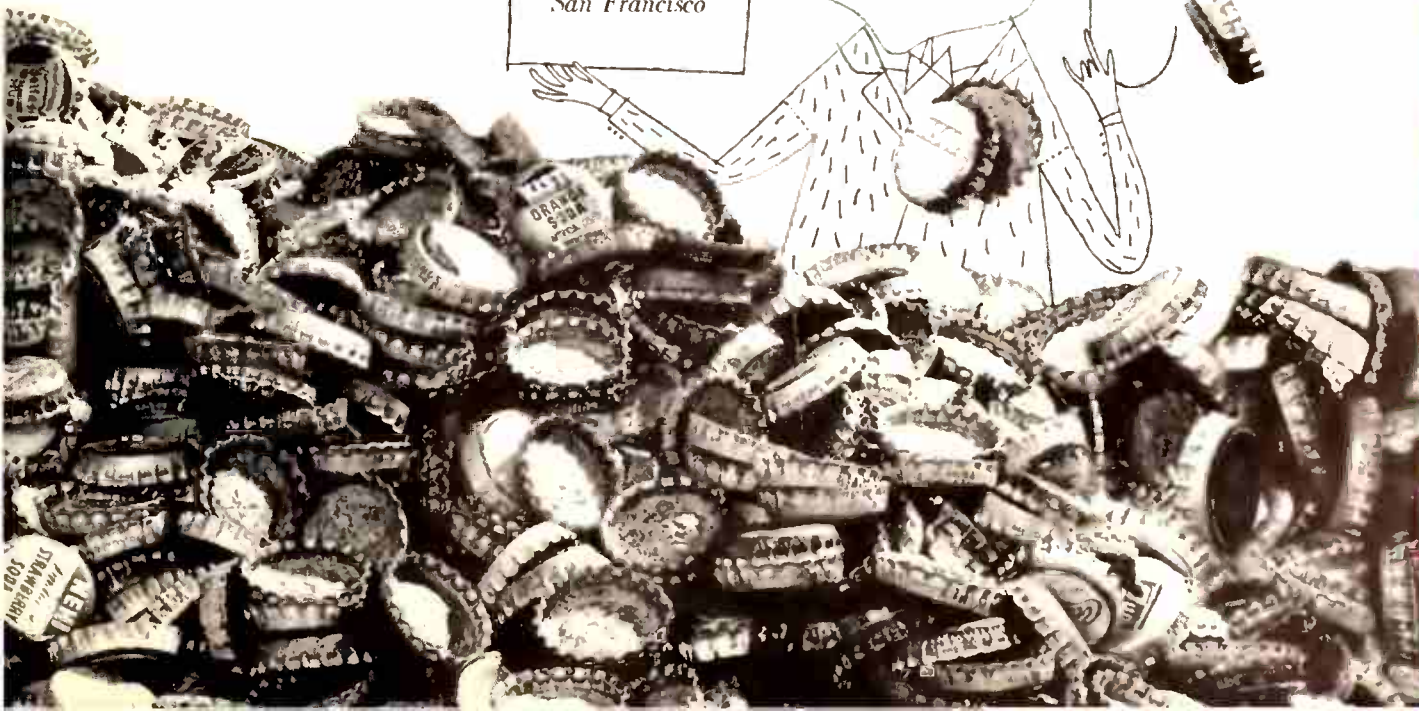
We knew we had something when we gave comedian Red Blanchard his own show* a couple of months ago, but even then we didn't realize what a smash hit this super-zany would be, until we had the flood. The Great Bottle Cap Flood.

It made us see Red!

Within 2 weeks after Red told his listeners to send in old soft-drink caps if they wanted to join his club, we were knee-deep in bottle caps... 17,712 of 'em! We've had to hire 2 more ushers to handle his nightly studio audiences. And local columnists — who are as flabbergasted as we are — are calling our Blanchard phenomenon "phenomenal." Zany, phenomenon, genius, call him what you will... if you want the red-hottest participation buy in the Bay area, Red Blanchard's *it*. To see for yourself, call CBS Radio Spot Sales or 50.000-watt...

*9:30-10:00 pm weekdays

CBS Owned
KCBS
San Francisco



HOW EXPERTS CHOOSE MEDIA

page 25

Is dropping your radio show in a TV market false economy?

page 28

Why Scott Paper Co. spends \$3 million for three TV programs

page 30

Kroger grocery chain counts its customers

page 32

Super Anahist reverses downward trend with 100% air budget

page 36

Is your public relations man up on uses of broadcast media?

page 38

A SPONSOR round-up: Pocket books take to the air

page 40

Serendipity reaches Eastern Iowa

When BAB told the story of the white elephant that radio put in the black—and the radio station involved turned out to be WMT—we inhaled a little.



It looked as if we were beginning to get the range when BAB's 1952 "Radio Gets Results" Honorable Mention came our way.



And when the smoke of the 1952 Purina Bowl Contest cleared away, there was a plaque for "best promotion" for the boys in the back room. Perhaps a few of us modestly polished a fingernail on our blue serge.

★ ★ ★ ★ ★ "Editorial" decided to get into the act, winning second place in the Northwest Radio News Association's annual shindig. Was this the beginning of a trend?



It was. The Alfred I. duPont Foundation singled out WMT for "its notably comprehensive and intensive effort in political education at all levels." The Station Award for 1952 included a check for \$1,000. This, we confess, was heady stuff on a nationwide basis.



Now Sigma Delta Chi, the professional journalistic fraternity, has selected a series of WMT broadcasts titled "Politics Is Your Business" as the outstanding example of public service in radio journalism during 1952.

Serendipity is the gift of finding agreeable or valuable things not sought for. Want some?

WMT Cedar Rapids

5,000 watts

600 kc

Basic CBS Network

Represented Nationally by The Katz Agency

REPORT TO SPONSORS 1 JUNE 1953

Radio listening, sets increase

Radio-getting-bigger dept.: Latest NRI comparison shows 6.5 million homes using radio 8:00-9:00 a.m., 8 million at 9:00-10:00 a.m. (against 5.8 million and 7.3 million 5 years ago). Production figures show 3.8 million radio sets manufactured first quarter, against 2.2 million TV sets. New BAB report, "The Total Cumulative Audience of Radio," estimates 94 out of every 100 families who own radios listen to them at home every week. Nine out of 10 own TV sets too.

-SR-

Do you use this medium?

SPONSOR interviewed 158 experts to get data for "How to choose media," page 25. Some of top men in field tell how they do it. One quote not used, which came from an agency executive: "I failed to find in your Media Basics section any mention of one medium we always employ in launching a new campaign: the fortune teller!"

-SR-

If you got a show to sell

Note to program salesmen: U.S. Rubber, one-time sponsor of N.Y. Philharmonic, still looking for topflight TV show with stature and dignity so it can return to bigtime network picture. It's now using spot TV.

-SR-

Whole tea budget goes into TV

Tea Council tested media, decided to spend entire \$1 million ad budget on TV. Now it's concluded motivational study under guidance of Dr. Hans Zeisel so copy could fit reasons why people drink tea. Some \$400,000 will be spent on summer iced tea campaign: (1) spot TV in 24 major markets 25 May to end of July; (2) 3 segments weekly for 7 weeks on Dave Garroway's "Today" (NBC) in 42 markets.

-SR-

PR budgets getting larger

Public relations on air is beginning to make strides. Recent Public Relations Society of America convention reported 3 PR media won larger budgets in 1952: TV, suggestion system, and reading rack. Frederic W. Ziv Co. reports hundreds of PR sponsors have bought 2 radio drama shows since beginning of last year: "I Was a Communist for the FBI" and "Freedom, U.S.A." For PR story, see page 38.

-SR-

Campbell Soup switches nets

ABC Radio's acquisition of Campbell Soup "Double or Nothing" program from NBC has aroused much speculation among ABC, NBC, and CBS Radio affiliates. Reports relayed to them from New York indicate this was either combination radio-TV deal or Campbell was granted substantial concessions on radio rates. CBS TV says it's holding onto television version of show, which it airs 3 times weekly.

-SR-

Radio outlets are strong in TV areas

Radio outlets in major TV markets are worth far more in average network lineup than some sponsors realize. New CBS Radio study, for instance, shows average of 37% of audience for radio's "Amos 'n' Andy," "Jack Benny," and "Charlie McCarthy" has come recently from top 10 video areas at cost of 15% of total time and talent. Point: If sponsors dropped radio outlets in video markets, about sixth of costs would be saved but one-third of audience would vamoose. (See page 28.)

REPORT TO SPONSORS for 1 June 1953

Use of reruns gains impetus Second and third runs of same films are increasing. Ford is buying reruns of Ford Theatre films through JWT, General Foods (Sanka) through Y&R for summer 13 weeks. Third run of same films will be syndicated in fall by Screen Gems. Telepulse ratings for each of 5 cities surveyed by Consolidated TV Sales recently showed third run Telepulse ratings exceeded first and second in each case.

-SR-

Kroger finds you need radio Agencies, clients will soon see BAB's presentation based on its new study "Kroger Counts Its Customers." BAB financed ARBI test of newspapers vs. radio in 7 Kroger markets. Test showed you'll miss about half the customers you might reach if you use newspapers to exclusion of radio. (See page 32 for details.)

-SR-

\$500,000 spent by NBC on plan 83 clients have utilized NBC's one-and-a-half-year-old merchandising department so far. To date Fred N. Dodge, NBC merchandising director, has spent \$500,000, won cooperation of 182 radio, 65 TV affiliates, helped such major clients as Philco, Campbell Soup, Phillips toothpaste, Hazel Bishop lipstick, GM, Scott Paper, Colgate, Philip Morris.

-SR-

ABC, MBS to syndicate film Come fall both ABC and MBS will be heavily engaged in film business. ABC working on syndicated film division to be headed by well-known N.Y. pioneer film specialist. MBS is going into TV film network-type operation. ABC also shooting first film in East: "Jet Pilot."

-SR-

Tax cut won't curb air billing Will heavy radio-TV advertisers curtail advertising when excess profits tax is repealed—as one trade paper suggested? Here's what one ad manager spending over \$15 million yearly told SPONSOR: "I don't see it. Our advertising never went up dramatically when the excess profits tax went into effect; it won't go down when it's repealed. We advertise to sell products, not to evade taxes."

-SR-

Super Anahist is 100% air Anahist of Yonkers brought out new anti-histamine, Super Anahist, went 100% into spot radio and TV (150 radio and 50 TV stations) in 1952-'53 winter season, and reversed anti-histamine downtrend. For details on how one drug did it single-handed, see page 36.

-SR-

How many readers see your ad? Here's how many readers see your quarter-page ad, according to ARF's new 138-Newspaper Study Summary:

PRODUCT	NATIONAL		PRODUCT	LOCAL	
	MEN	WOMEN		MEN	WOMEN
Beer & ale	10%	5%	Women's shoes	4%	38%
Gas & oil	12	7	Men's clothes	15	13
Automobiles	21	11	Automotive	12	7
Foods	5	13	Food stores	11	30
Soaps, cleansers	4	13	Drug stores	8	23

In contrast, no listener or viewer can escape integrated air pitch.

-SR-

Scott spending \$3 million on TV "Why Scott plunged \$3 million into TV" is answered page 30. Chester, Pa., paper products firm made TV test in '49, now backs 3 network shows. Result: Sponsor has moved up \$140 million sales target from 1955 to 1953, has set \$300 million goal by end of 1958.

The **TIME** of Your Life—

on the

New WJAS AM & FM

\$ \$ \$

\$ **MONEY** \$

THE ~~SUNNY~~ **SIDE** OF THE **DIAL**



5000 Watts

Serving the
GREATER PITTSBURGH
Metropolitan
Area ...

NATIONAL REPRESENTATIVE: George P. Hollingbery Co.

ARTICLES

How to choose media (Part 1 of All-Media Study)

158 media experts in 7 ad centers were interviewed for this feature. Here's the thinking of top men in business on what to consider in selecting media, how to plan a campaign, how not to lose your shirt with a new product

25

Should you drop radio shows in TV markets?

Research shows that advertisers who drop radio in TV markets lose a share of audience disproportionate to money saved by the move; cost-per-1,000 homes is actually increased. Colgate tried it, then reinstated radio

28

Why Scott plunged \$3 million into TV

After studying results of TV test three years ago, Scott came roaring back to medium with three network TV programs. Early returns have caused the paper manufacturer to revise his sales target sharply upward

30

Kroger counts its customers

Latest ARBI study, done under BAB auspices in Kroger grocery stores, confirms previous findings that radio and newspapers reach different groups of people. Moral: Using newspapers-only misses out on big untapped markets

32

The top 10 cliches on television

CBS TV presentation rebuts many of generalizations about television which have made the rounds. Research statistics seem to refute many of these cliches

31

Super Anahist's 100% air budget reverses trend

After a spectacular debut a few years ago, proprietary anti-histamines had shown a steady sales slide until Super Anahist was introduced last fall. Practically 100% spot radio-TV campaign arrested trend, shot sales up

36

Is your P. R. man air-minded?

Probably because many public relations men are ex-newspapermen, air media have been widely neglected in the past. Recently, programs which are "naturals" as public service vehicles (such as Ziv's "I Was a Communist for the FBI") have won recognition as good p.r. tools

38

Pocket books on the air

A SPONSOR round-up. Test radio-TV campaign by Pocket Books, Inc. has aroused wide interest in the soft-cover book trade. Other publishers' experimentation indicates growing interest in air media

40

COMING

How to choose media II

Part 5 of SPONSOR's All-Media Evaluation Study. Specifics about selection of media by many of the 158 experts interviewed

15 June

Feature films on the air

SPONSOR analyzes the role of feature-length film product on TV, indicates varied uses for this type of programming, and covers rerun pros and cons

15 June

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
510 MADISON
NEW AND RENEW
MR. SPONSOR, George Schultz
P. S.
NEW TV STATIONS
NEW SYNDICATED TV FILMS
COMMERCIAL REVIEWS
SPONSOR ASKS
RADIO RESULTS
AGENCY PROFILE, Vic Seydel
ROUND-UP
RADIO COMPARAGRAPH
NEWSMAKERS IN ADVERTISING
SPONSOR SPEAKS

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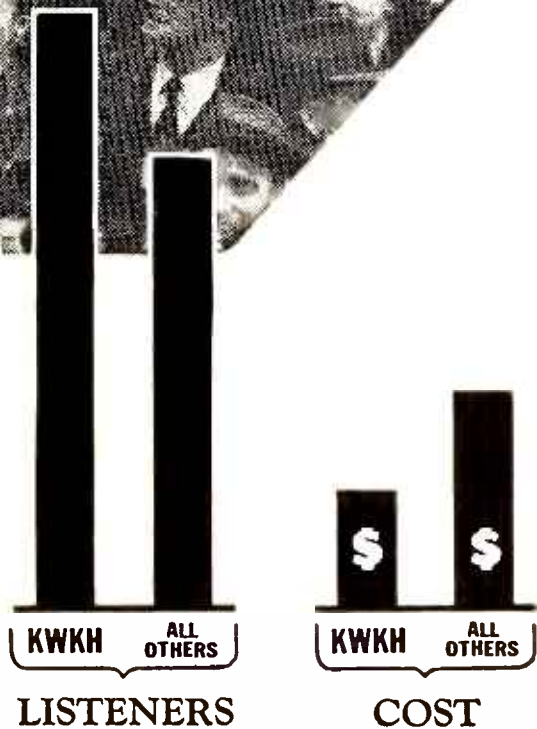
**KWKH delivers
22.3% more listeners
— than all other
Shreveport
stations combined—
for 55.8% of their cost!**

Compare KWKH's total Average Daily Audience with that of Shreveport's four other stations *combined*, and you find KWKH is still out in front *by more than 22%*! Yet KWKH costs *44.2%* less!

These audience figures were compiled from the new Standard Station Audience Report—the more conservative of the two audience studies made in this area in recent years.

You know the reasons for this superiority—balanced programming, nationally-famous local shows, outstanding public service, big, experienced staff, 50,000-watt, Clear-Channel reception.

Write direct or ask your Branham Company man for the whole KWKH story.



KWKH
A Shreveport Times Station

50,000 Watts • CBS Radio •



The Branham Company, Representatives
Henry Clay, General Manager



HOW MUCH

Is That Doggie in the Window?

By now you probably don't care. But . . .

HOW MUCH

DOES KBIG DELIVER?

Just under 6 million Southlanders . . . from the Coast to Las Vegas and Yuma, from above Santa Barbara to deep into Mexico. Mail and local sponsors back up the map.

HOW MUCH

DOES KBIG COST?

So much less than you'd expect, either total or cost-per-thousand. Imagine a Daily Dozen spots for \$120 . . . 72 a week for \$504 . . . 96 a month for \$691! Your KBIG sales rep or Robert Meeker man has a new Summer Package for you.

10,000 WATTS
AT 740

KBIG

STUDIOS IN AVALON
AND HOLLYWOOD

GIANT
ECONOMY
PACKAGE OF
SOUTHERN
CALIFORNIA
RADIO

John Poole Broadcasting Co.

KBIG • KBIF • KPIK

6540 Sunset Blvd., Hollywood 28, Calif.

HOLLYWOOD 3-3205

Nat. Rep. Robert Meeker Associates, Inc.

Timebuyers at work



Raymond Simms, associate media director, Erwin, Wasey & Co., N. Y., is studying radio availabilities for Seeck & Kade's cough medicine, Pertussin. A spot advertiser, Pertussin has steadily increased the proportion of its budget allotted to radio from some 30% five years ago to approximately 70% in 1953. "We're using Nielsen Coverage Data to evaluate markets for Pertussin's fall campaign," explains Ray. "And we're already knee-deep in morning radio availability lists in the many markets we surveyed."



Bernard Rasmussen, Fuller & Smith & Ross, N. Y., says: "I'm not interested in radio homes, I'm interested in fish when I buy radio time for Linen Thread Co." Strange? Not when you realize his account is selling nets to commercial fishermen. Linen Thread Co. averages three five-minute weather reports and fishermen's news items weekly on stations in major U.S. fishing ports. Best time: very early morning. Biggest problem: getting stations to admit to having good ocean coverage, since most accounts would consider this waste circulation.



Terri Brady, Raymond R. Morgan Co., L.A., keeps busy all year buying stations for Folgers Coffee's and White King Soap's "doorbell ringing promotion" that has shot both West Coast products ahead of many national coffee and soap advertisers in the area. For this promotion, the two sponsors send men around town daily to ask housewives who have the sponsors' product in their home a contest question. Winners are announced on daily newscasts which Terri has placed on over 300 Far Western stations.



Florence Katz, Emil Mogul, N. Y., uses Rayco's weekly consumer questionnaires as a guide in buying time for the auto seat cover firm's franchised stores throughout the U.S. "We've found late-night TV and early-morning radio most effective," says Florence. Campaign, on the air since mid-spring, will extend through September and October in some 50 to 60 radio and TV markets. Florence buys saturation campaigns for opening of new Rayco stores. In other markets, Rayco uses 15 to 30 radio announcements weekly.

Moving Day!

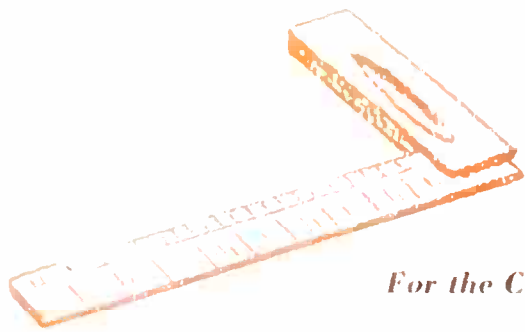
CBS TELEVISION SPOT SALES

CBS TELEVISION FILM SALES

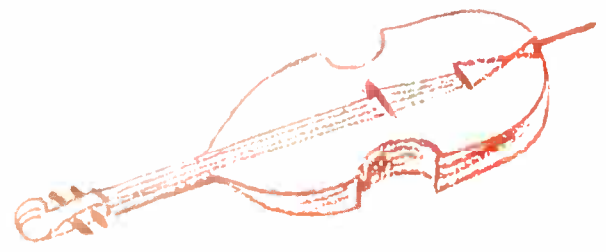
Today our Southern offices
(formerly located in Memphis)
are moving to a new address:

31 THIRD STREET, NE
ATLANTA 5, GA.

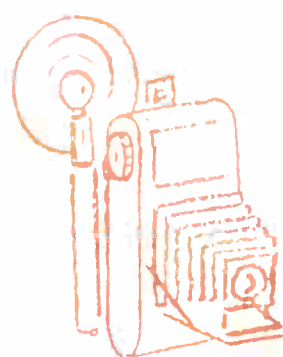
TOOLS OF



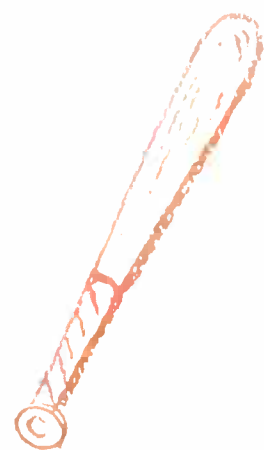
For the Carpenter



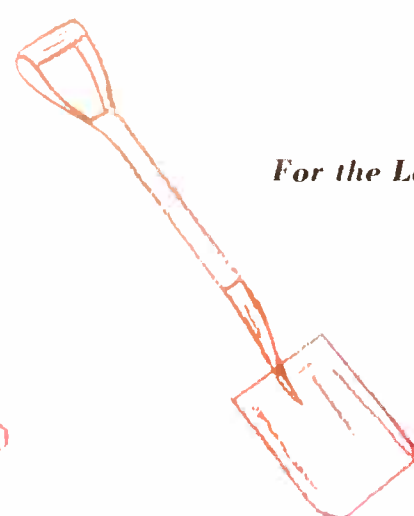
For the Violinist



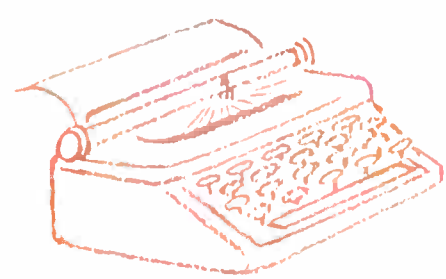
For the Photographer



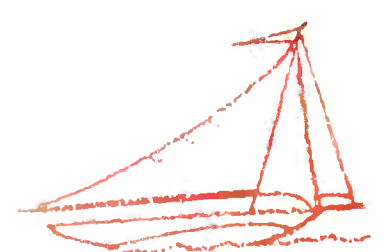
For the Ballplayer



For the Laborer



For the Journalist



For the Sailor

FOR THE TIMEBUYER

SPONSOR 510 MADISON AVENUE, NEW YORK 22

Please reserve following space in SPONSOR's 1953 Fall Facts Issue.

double-truck	\$780	(one-time rate)	frequency discounts apply!
full page	\$390	(one-time rate)	
half-page	\$220	(one-time rate)	
third page	\$150	(one-time rate)	

Firm

City

Name

State

Advertising deadline 25 June

Extra press run!

Extra merchandising!

Extra readership!

Extra practical use!

Extra long life!

THE TRADE

We're not stretching it. The Fall Facts Issue (this is our seventh) is invaluable to timebuyers, account executives, ad managers, radio and TV directors, station executives. Nowhere else can they get best-buying tips, costs, trends, directories. Nowhere else can they get 1953 Radio Basics and TV Basics. Nowhere else can they learn why this fall and winter are different—and how to cash in on the difference. They get this (and much more) while they're burning midnight oil making fall and winter decisions. The 1953 Fall Facts is all meat. It's 100% geared to buyer use. Anything that doesn't fit the use requirement is out. That's why your advertising message should be in.

SPONSOR

13 JULY 1953

the magazine Radio and TV advertisers use

**1953
FALL FACTS ISSUE**

Seventh annual issue

THE FACTS

Speak for themselves about
**"HOMETOWN,
AMERICA"**

on **WFBR**
in **Baltimore!**

IN THE FIRST 4 WEEKS

28,338

Labels Were Bid In Radio
Telephone Auctions

511

Calls Were Made By Our
Sales Servicemen

278

New Retail Grocery Outlets
Were Opened For Sponsors

410

Store Positions Were
Improved For Sponsors

469

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

401

Individual Displays Were
Built For Sponsors

**THIS IS ONLY
THE BEGINNING!**

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

ABC BASIC NETWORK

WFBR

3000 WATTS IN BALTIMORE, MD

Men, Money and Motives

by
Robert J. Landry

Cap and gown—and one frown

And what is so rare as a day in June? Then, if ever, comes the honorary degree to the business leader. Then stands in cap and gown the man of distinction in the town. His hand, for once not holding a Lord Calvert, clasps inscribed parchment.

* * *

June may remind us that there is now a very close partnership between "business" and "scholarship." This is especially interesting to those who look back upon the fierce pugilistics between broadcasters and educators in the days when Harold MacCarty of the University of Wisconsin made the neck muscles of radio men inflate with purple rage during early meetings of the Institute for Education by Radio a few decades back.

* * *

When was it—the memory of living man runneth that far back—that Owen D. Young was considered something of a prophet when he looked into his crystal ball and said: "Not only will scholars go into factories and exchanges, but men trained in business will go back into the halls of learning."

* * *

Today corporation executives and college professors are in constant collaboration. In many instances, the professions are interchangeable. It has been estimated that not fewer than 60 degree-bearing profs are now officers of big corporations—along with an even more recent crop of admirals, generals, one former field marshal, and scores of other former military men.

* * *

How many Ph.D.'s are employed in advertising agencies? One notes that the presidents of two networks—CBS and Du Mont—are "doctors" and that Dave Sarnoff is not only a general but an Sc.D.-Litt. D-Ll. D-D.C.S.-L.H. D.

* * *

During the past year a former CBS man, Leon Levine, organized a seminar of the Two-Hundredth Anniversary Committee of the Mutual Insurance Companies. Some 13 intellectual leaders made speeches to insurance business men who sat in attentive studiousness for three days. The talks produced a highly valuable book, *Facing The Future's Risk* (Harper: \$4).

* * *

And so it goes. On every hand, in all sorts of ways, the new friendliness of business and learning is apparent. However, total harmony has not been achieved. There are academicians who deplore other academicians in the employ of trade. A strong odor of the old disapproval appeared in print recently. "Freud And The Hucksters" it was called, and it concerns advertising.

(Please turn to page 83)

MORE POWER

NOW . . . with 100 kw. video E.R.P. and 60 kw audio E.R.P., America's FIRST completely postwar equipped television station continues to deliver 100% of the entire VHF audience in the nation's 8th largest market . . . an area with more than 500,000 VHF television homes . . . plus a clearer, stronger, better signal throughout an expanded secondary area.

KSD-TV

THE ST. LOUIS POST-DISPATCH • CHANNEL 5

National Advertising Representative: FREE & PETERS, INC.

NBC, CBS and ABC Television Networks

Want to see
your sales
SKY HIGH?



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

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

CKAC
MONTREAL

730 on the dial • 10 kilowatts

Representatives

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

510 Madison

TV UNIONS

... I do not know how large a percentage of agency radio and television production people ... read the union articles in SPONSOR, but on the basis of personal conversations I've had I would say that it was a fairly high percentage.

I think the article giving an overall view of how unions fit into the radio and television advertising picture ... is definitely of value to agency and television production people ("TV unions: what they contribute to the cost spiral," 4 May 1953, page 27).

While in Toronto last week, I was asked by one of the Canadian film producers about the best method of keeping up to date on union activities regarding television films. I suggested to him that one of the best ways I could think of was for him to become a regular reader of SPONSOR.

HAL MERS
Staff Executive
AAAA, New York

ALL-MEDIA STUDY

Your All-Media Evaluation Study looks from Part I (20 April 1953, page 41) like the greatest thing you or any publication for that matter has ever attempted. I have already devoted two class periods in both my advertising courses to your first report. The students were tremendously impressed, as I am sure every advertiser is. Keep up the good work.

HERB TRUE
Assistant Professor
University of Notre Dame
Notre Dame, Ind.

I was reading your very enlightening story on Media Basics in your May 1, 1953 issue, Coming to page 18, however, I noticed that no mention was made of the circulation of ABC Radio in Table 1.

Table 2, on the other hand, showed ABC Radio to rank seventh in terms of People Reached. Working backward from this table and using the 1.8 people-per-home figure contained in the footnote, I calculated ABC Radio's

circulation to be 17,862,000 homes. This should put ABC Radio in seventh place in Table 1.

PAUL KELLER
Supervisor, Program Aud. Res.
ABC, New York

● Mr. Keller is right. Omission of ABC Radio's circulation in Table 1 was an oversight.

BASICS SECTIONS

Some time ago you very kindly sent us your three sections—"Radio Basics," "Television Basics," and "International Basics" (1952).

We find ourselves badly in need of another set and should be most grateful if you will send us one copy of each section. . . .

GERTRUDE CANNELL
McCann-Erickson, Inc.
Cleveland

● Radio and TV will be expanded and brought up to date in SPONSOR's Fall Facts issue, out 13 July. International broadcast scene will be covered in the 29 June issue.

NARTB ARTICLE



Harold Fellows at Baltimore television seminar

Congratulations on a very good issue (20 April 1953) well timed for the NARTB convention.

I was especially glad to see Hal Fellows in such good company as Dr. Detlev W. Bronk, president of the Johns Hopkins University, and Ben Cohen, president of WAAM, Inc. ("What the 3 radio and TV trade groups do for advertisers," page 30). As the original print showed, Hal was talking at a meeting of the Third Annual Regional Television Seminar at Baltimore, which is sponsored by WAAM and four leading universities and the U. S. Office of Education. This was such a practical and friendly meeting of the commercial and the educational that I was disappointed

Here's MORE
Proof

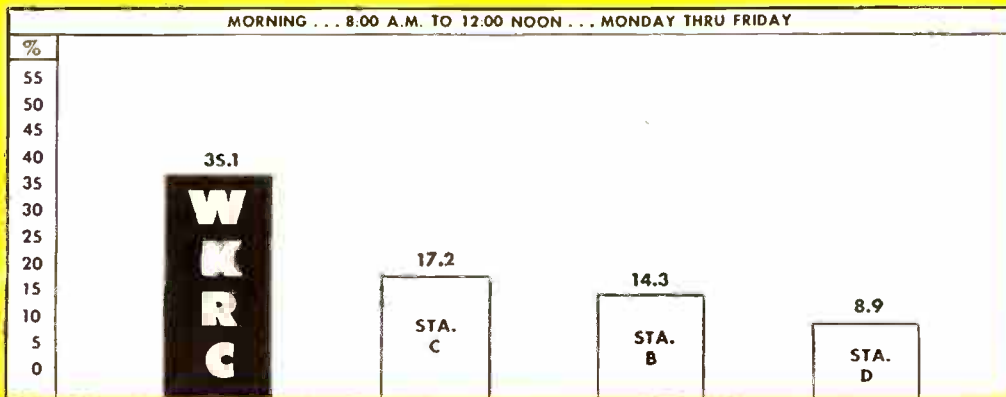
WKRC

DOMINATES

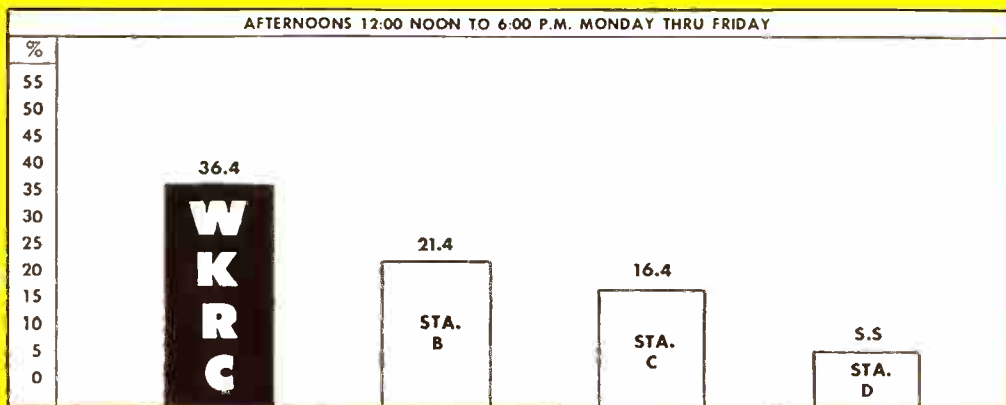
Cincinnati

COMPARISON OF CINCINNATI NETWORK STATIONS HOOPER
SHARE OF AUDIENCE - FEBRUARY - MARCH 1953

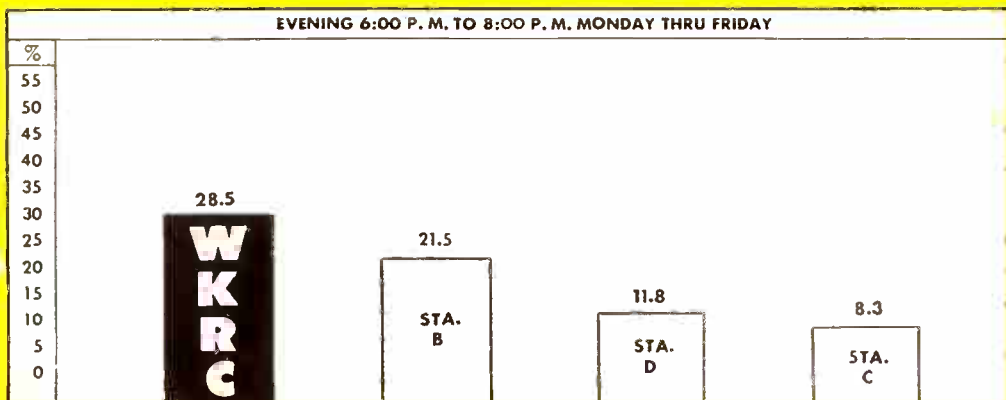
MORNING



AFTERNOON



EVENING



And according to the January-February
1953 Local Pulse, WKRC also dominates
morning, afternoon and evening.

CINCINNATI'S BEST BUY!

David G. Taft, *Vice President*
Radio Cincinnati, Inc.

Kenneth W. Church
Vice President & National Sales Manager
Radio Cincinnati, Inc.



**WAVE-TV, LOUISVILLE,
CHANNEL 3**

**NOW SERVES
FAR GREATER
TV MARKET!**



New **914-FT. ANTENNA!**
(above average terrain)

New **LOW CHANNEL!**
(from Channel 5 to Channel 3)

New **100,000 WATT POWER!**
(up from 24,000 Watts)

New, **ALL-NEW EQUIPMENT!**
(the most modern available)

**WAVE-TV
3
NOW CHANNEL**

NBC, ABC, DUMONT AFFILIATE



Free & Peters, Inc.,
Exclusive National Representatives

WAVE-TV's television market — always the largest in the Kentucky-Indiana area — is now at least 50% bigger than it used to be.

According to FCC coverage curves, the new WAVE-TV television market has 52.1% additional families . . . living in an 85.5% larger area . . . spending 54.0% more on Retail Sales . . . and representing 51.5% more Effective Buying Income!

Don't neglect the new and vitally important WAVE-TV television market. Ask Free & Peters for all the facts about it — *and about WAVE-TV, the only station that can deliver it intact, and with impact!*

that SPONSOR should have seen fit to ink out the sign which was on the front of the podium. I imagine your many readers might have been interested to know that commercial radio and television were so well represented at a meeting of this sort, which is aimed specifically at more than a hundred college students who expect to make careers in television.

I must admit that, even without the WAAM credit, it was an effective issue, well timed. Congratulations on such consistently interesting work.

JOEL CHASEMAN
*Director of Public Service,
 Publicity
 WAAM, Baltimore*

● The original picture of Mr. Fellows at the television seminar is reprinted above.

TV FOR RETAILERS

I'd like to add a few comments on television advertising for smaller firms to opinions given in the May 4 issue of SPONSOR ("SPONSOR Asks," p. 60).

Millions of dollars of potential income for TV lie dormant because TV stations have so far failed to look realistically at the problems of the local retail advertiser. Much more important than the dollars involved is that this unrealistic attitude has made it a practical impossibility for even the largest retailer to include TV in his advertising budget.

TV must recognize that it is a medium—no different than other of the existing media—with a dual responsibility. It must put interest into its programs—and it must deliver to its viewer public the type of commercials the consumer wants.

Network TV is like national magazines—local TV should be like local newspapers. The job of local TV—and its only way to fight the network for its share of the viewer audience—is to make its cameras reflect the local, rather than the national picture. Possibly local stations accomplish this, to a certain extent, with programing—although a study of this over-all programing shows that nine chances out of 10 local stations offer the network type of show, and miss the local boat. This is a basic error.

The second basic error made by local TV stations is that the absence of local retail advertising detracts from his viewer appeal. It would be asinine for any New York City newspaper to drop all local retail advertising and

have any hopes of maintaining his circulation figures. It has been proven time and time again that consumers want advertising—especially local advertising. They want to know what's on sale, where, and why. The same public who cries loudest at the "commercialism" on TV, and complains of the brashness and raucousness of TV commercials—this same public will welcome retail commercials. . . .

Costs of TV are not adjusted to the amount of return that a local retail sponsor can hope to obtain. A retail advertiser has but one, two, five, 10 or even at most 20 outlets in the coverage area. He cannot obtain sales in these limited outlets equal to the national sponsor (on a local station) who has hundreds or even thousands of point of purchase outlets in the same area. It therefore becomes necessary for the TV station, and for union scale regulations, to recognize this difference in potential results, and adjust rates.

It is the duty of the local TV station operator to find a way to make it economically feasible for retailers to take advantage of the medium. It is a duty he should not shirk, because in procrastination he is aiding and abetting both economic and viewer starvation.

HOWARD A. SCHWARTZ
*Beacon Advertising Associates
 N. Y. C.*

TV DICTIONARY/HANDBOOK

Please send us your "TV Dictionary/Handbook for Sponsors," for which we enclose \$2.00.

L. G. TREMBLAY
*General Advertising Mgr.
 The Cudahy Packing Co.*

● A limited quantity of these guides are still available at \$2.00.

RFD EDITORIAL

I want to express my appreciation of your sending along your editorial on the work of the RFDs ("Watch the RFDs," 9 March 1953, page 96). Wes Seyler, my farm service director, and I both have read this with much interest and think you did a swell job. You, of course, can appreciate how very important we feel farm service is here in this agricultural Midwest.

BEN LUDY
*General Manager
 WIBW, Topeka*

NOW

NEW POWER

200 kw

NEW COVERAGE

1,016,600 Sets

NEW CHANNEL

Channel 10

Pinpoint Your Persistent Salesman in an increased Multi-Million-Dollar Market

WJAR-TV
CHANNEL 10
PROVIDENCE

Represented Nationally by
WEED TELEVISION

the
HIGHER
you go....
the **FARTHER**
you see!

*Towering more than a mile high, the **KXLY-TV** antenna makes television available to thousands of homes not accessible to any other TV signal.*

KXLY-TV4
Spokane, Wash.

**HIGHEST TELEVISION
TOWER IN THE PACIFIC
NORTHWEST.....
6018 Ft. ON TOP
OF MT. SPOKANE**

Available at a **SAVING** with
The **XL** Stations

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUTual 3377

SAN FRANCISCO 5, CALIF.
116 New Montgomery St.
EXbrook 2-8033

HOLLYWOOD 28, CALIF.
6381 Hollywood Blvd.
Hollywood 9-5408



MINNEAPOLIS 2, MINN.
1687 N.W. Nat. Bank Bldg.
GENeva 9631

THE WALKER COMPANY

NEW YORK 17, N. Y.
347 Madison Avenue
Murrayhill 3-5830

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrigerating, Amana, Iowa	Maury, Lee and Marshall, NY	CBS 202	People Are Funny; T 8-8:30 pm; 19 May; 13 wks
American Medical Assoc, Chi	J. Walter Thompson, Chi	ABC 350	Medicine's Report to the Nation; W 9-9:30 pm; 3 June only
Campbell Soup, Camden, NJ	Ward Wheelock, NY	ABC 350	Double or Nothing; M-F 11:30-11:55 am; 22 June; 52 wks
Coca-Cola Co, NY	D'Arcy Adv, NY	MBS 390	Coke Time; M, Th 10:30-10:45 pm; 11 May; 26 wks
Firestone Rubber Co, Akron	Sweeney & James, Cleveland	NBC 160	Voice of Firestone; M 8:30-9 pm; 14 Sep; 52 wks
General Mills, Minneapolis	Dancer-Fitzgerald-Sample, SF	ABC 42	Sam Hayes; M-F 12:30-12:40 pm; 1 June; 52 wks
Holland Furnace Co, Chi	Direct	MBS	Wonderful City; M-F 10:35-11 am; 15 June; 13 wks
Jacques Kreisler Mfg Co, North Bergen, NJ	Foote, Cone & Belding, NY	MBS 480	(Multi-Message) W, Th, F 8-8:30; 1 Jul; 13 wks
Mennen Co (Quinsana Foot Powder), Newark, NJ	Grey Advertising, NY	MBS	Gabriel Heatter; F 7:30-7:45 pm; 26 June; 6 wks
Murine Co, Chi	BBDO, Chi	MBS	(Pinpoint Plan): Fred Vandevanter, Twenty Questions; Titus Moody, Queen for a Day; selec sched; 25 May; 13 wks
Pepperell Mills, Boston	Benton & Bowles, NY	ABC 350	Coronation Highlights; T 8:30-9 pm; 2 June only
ReaLemon-Puritan Co, Chi	Schwimmer & Scott, Chi	MBS	Queen for a Day; M, W, F 11:30-11:45 pm; 18 May; 13 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Prods, NY	John F. Murray, NY	CBS 189	Our Gal Sunday; M-F 12:45-1 pm; 1 June; 52 wks
American Home Prods, NY	John F. Murray, NY	CBS 189	Romance of Helen Trent; M-F 12:30-12:45 pm; 1 June; 52 wks
American Tobacco, NY	BBDO, NY	CBS 210	The Jack Benny Show; Sun 7-7:30 pm; 14 June; 52 wks
General Motors, Detroit	Foote, Cone & Belding, NY	CBS 197	Arthur Godfrey; T, Th with alt F 10:30-10:45 am; 9 June; 52 wks
Gillette Co, Boston	Maxon, NY	ABC 350	Gillette Fights; F 10 pm to concl; 5 June; 4 wks
Gospel Broadcasting Assoc, LA	R. H. Alber, LA	ABC 271	Old-Fashioned Revival Hour; Sun 4-5 pm; 14 June; 52 wks
George A. Hormel & Co, Austin, Minn	BBDO, NY	CBS 124	Music with the Hormel Girls; Sat 2-2:30 pm; 16 May; 52 wks
Lever Bros, NY	BBDO, NY	CBS 182	House Party; M, W, F 3:15-3:30 pm; 1 June; 52 wks
Liggett & Myers Tobacco, NY	Cunningham & Walsh, NY	CBS 205	Arthur Godfrey; M-F 11:15-11:30 am; 1 June; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 202	It Happens Every Day; M, W, F 3:55-4 pm; 4 May; 52 wks
Toni Co, Chi	Weiss & Geller, Chi	CBS 202	This is Nora Drake; M, W, F 2:30-2:45 pm; 4 May; 52 wks
Union Pharmaceutical, Montclair, NJ	Grey Advertising, NY	MBS 473	Gabriel Heatter; F 7:30-7:45 pm; 14 Aug; 13 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN start, duration
General Mills, Minneapolis	Swans Down Cake Mix	Y&R, NY	80 mkts throughout U.S.	60-sec anncts; 8 Apr; 10-12 wks
Good Humor Corp, NY	Ice cream prods	David J. Mahoney, NY	Major East and Midwest mkts	400 transcr anncts; 18 May; 7 wks
Life Magazine, NY	Life Magazine	Y&R, NY	50 to 60 mkts, 100 stns, throughout U.S.	60-sec anncts; May; 26 wks
Paper-Mate Co, Culver City, Cal	Paper-Mate Pens	Erwin, Wasey, NY	Expanding in New England, East Coast, Southern mkts	60-sec anncts; May; 52 wks
White Rock Corp, NY	White Rock soda	Ellington & Co, NY	NY; Hartford, Conn	60-sec anncts (partic in Chain Lightning); 23 Apr; 13 wks

Numbers after names refer to New and Renew category

Gene Reichert (4)
Eugene King (1)
Dr. C. Christensen (4)
Bud Averill (4)
Herb Morrison (4)

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

4. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Walter H. Averill	KWK, St. Louis, acct exec	WTVI, St. Louis, natl sls mgr
William E. Babcock	WJAS, Pittsburgh, anner	Same, stn prog mgr
Mrs. Virginia Bennett	WING, Dayton, acct exec	WIZE, Springfield, stn mgr
Richard Bradford	Vance Sanders and Co, Boston	Transfilm, NY, acct exec
Stan Lee Broza	WCAU, Philadelphia, vp in chg of prog	WPTZ, Philadelphia, prog mgr
John Buzby	Zimmer-Keller, Detroit, sls	KMA, Shenandoah, Iowa, regional sls rep
John Carter	Adam J. Young Jr., NY, acct exec	Adam J. Young Jr., NY, asst to pres
Dr. Carl J. Christensen	KSL Radio, KSL-TV, Salt Lake City, res eng	Same, vp in chg of eng and developments
Guy Cunningham	CBS Radio, NY, spot sls prom mgr	WNBF-AM-TV, Binghamton, gen mgr
John T. Curry Jr.	KMOX, St. Louis, sls prom mgr	WBBM-TV, Chi, sls prom mgr
George E. Curtis Jr.	Admin asst to Governor Cross, Maine	WPMT, Portland, Maine, stn mgr
Robert Drucker	Pathscope, NY, prod superv	Transfilm, NY, project superv
Bob Greenberg	MCA, Beverly Hills, staff	Same, Western sls mgr
Eugene M. Halliday	KSL Radio, Salt Lake City, mgr	Same, vp in chg of radio
C. J. Harrison	RTMA, Transmitter Tube Section, chmn	Allen B. Du Mont Labs, mkt mgr
Garrett Hollihan	Arthur Meyerhoff & Co, Beverly Hills, acct exec	KGO, SF, acct exec
Diek Hopkins	CBS TV, NY, design and construction dept, mgr	ABC TV, NY, exec prod
Douglas Hough	KIUL, Garden City, Kansas, reg sls	KTVH, Wichita, reg sls
Elmer F. Jaspán	WPTZ, Philadelphia, prod-dir	WCAN-TV, Milwaukee, asst gen mgr
Robert B. Jones Jr.	KRMG, Tulsa, vp, gen mgr	WFBR, Baltimore, vp, gen mgr
Raoul Kent	MCA, Chi, staff	Same, Midwestern sls hd
Eugene H. King	Office of U.S. Special Reps in Europe, hd	WEEI, Boston, prog dir
Don Kneass	Art Moore & Son, Portland, Ore, stn rep	KWJJ, Portland, Ore, sls, publ rel
William Kreitner	YGR, NY, asst radio-TV res mgr	NBC spot sls, NY, radio res superv
William Kusack	WBKB (Channel 7), Chi, chief eng	WBKB (Channel 4), Chi, chief eng
G. Bennett Larson	WPIX, NY, gen mgr	KDYL-AM, FM, TV, Salt Lake City, pres
Richard Lewinc	CBS TV, NY, prod	Same, superv of net daytime progs
George Lindman	George P. Hollingbery Co, radio-TV reps, in chg of SF office	Same, vp
Robert L. Livingston	WMAL-TV, Wash, sls rep	WNBW, Wash, sls rep
Don McClure	N. W. Ayer, NY, TV dept, hd	Owen Murphy Prods, NY, assoc prod of TV comr and films, TV shows
F. Carleton McVarish	MBS, NY, mgr of audience prom	Same, dir of audience prom and mereh
Robert B. Marye	WBAL-TV, Baltimore, eng	KTVH, Wichita, chief eng
Harold Means	KMTV, Omaha, prom	KTVH, Wichita, traffic, prom
Gordon H. Mills	NBC Radio, Chi, mgr	Du Mont, Chi, sls div, mgr
Herbert O. Morrison	Radio newscaster	WJAS, Pittsburgh, news dir
D. Lennox Murdoch	KSL-TV, Salt Lake City, mgr	Same, vp in chg of TV
W. R. Murray	Charleston bdst exec	WSAZ-TV, Charleston, reg mgr
Howard O. Peterson	May Bdest Co, Omaha, vp, sls mgr	KTVH, Wichita, gen mgr
Gene Reichert	G. M. Basford Co, NY, acct exec	The Princeton Film Center, NY, dir of radio, T films
Warren W. Schmidt	WPAT, Paterson, acct exec	WINS, NY, acct exec
Edward A. W. Smith	Edward Lamb Enterprises, Columbus, sls	WIP, Philadelphia, sls
John S. Stewart	George W. Clark Co, NY, Eastern sls mgr	Avery-Knodel, NY, acct exec
John E. Surriek	WFBR, Baltimore, gen mgr, vp	WORZ, Orlando, Fla, gen mgr
Michael Sweeney	O. L. Taylor Co, NY, sls	WPAT, Paterson, dir of sls
Sherril W. Taylor	KNX-CPRN, Hywd, sls prom, adv dir	CBS Radio, NY, spot sls prom mgr
Fred M. Thrower	CBS TV, vp in chg of sls	WPIX, NY, gen mgr
Kirk Torney	MCA, SF, exec	Same, NY, Eastern sls mgr
Robert C. Wiegand	WJMO, Cleveland, sls	WTVN, Columbus, sls mgr
Gunnar O. Wiig	Gannett Radio, Rochester, mgr dir	Allegheny Bdst Corp, Pittsburgh, exec vp



5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Berghoff Brewing Corp, Ft. Wayne, Ind	Berghoff Beer	Rollman & Peck, Cincinnati
Bush's Kredit Jewelers, NY	Jewelry	S. Duane Lyon, NY
Commonwealth Home Prods, NY	"Copper-Glo" cooking ware cleaner	Paris & Peart, NY
General Mills, Minneapolis	Sperry Div	Dancer-Fitzgerald and McDougall, SF
Heilig-Levine Furniture Co, Raleigh, N. C.	Furniture	Walter J. Klein Co, Charlotte, N. C.
Hill Paeking Co, Topeka, Kan	Hill's Gold Label Dog Food	Comer and Reames, Kansas City, Mo
House Beautiful Curtains, NY	Curtains	Weiss & Geller, NY
House of Carpets, Cal	Retail rug sls	J. E. Coyle Advertising, LA
Jones Sausage Co, Raleigh, N. C., Greensboro, N. C., Danville, Va.	Meat products	Walter J. Klein Co, Charlotte, N. C.
Karl's Shoe Stores, Cal, Ore, Wash, Ariz, Tex	Shoes	Walter McCreery, LA
Lo Heet, Cal	Stainless steel cooking utensils	J. E. Coyle Advertising, LA
Miles Laboratories, Elkhart, Ind	Tabcin-Cold Tablets	Robert Otto & Co, NY
Mitchell Brewing Co, El Paso	Beer	Ringer & Assoc, LA
C. Mondavi & Sons, Napa Valley, Cal	Napa Valley Wines	Jewell Advertising, Oakland, Cal
Parke Edwards, NY	Imported and domestic silver	Gibraltar Advertising, NY
Sireo Prods, NY	Mail order specialists	Fradkin Advertising, NY
South Carolina National Bank, 18 cities in S. C.	Banking service	Walter J. Klein Co, Charlotte, N. C.
Tire Distributors, Raleigh, N. C.	Tires	Walter J. Klein Co, Charlotte, N. C.
Wesson Oil & Snowdrift Sales Co, New Orleans	Wesson Oil, Snowdrift	Fitzgerald Advertising, New Orleans

Numbers after names refer to New and Renew category

- Guy Cunningham (1)
- Eugene Halliday (1)
- John T. Curry Jr. (1)
- John Buzby (1)
- D. L. Murdoch (1)
- Gunnar O. Wiig (1)
- Mrs. V. Bennett (1)
- Bill Babcock (1)
- Sherril Taylor (1)
- John Carter (1)





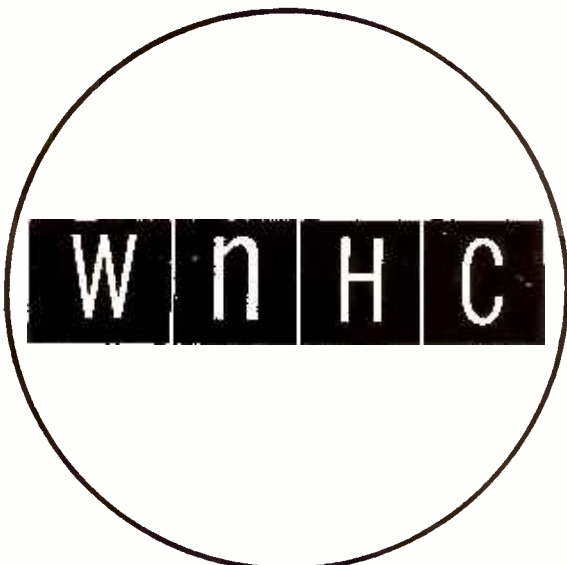
in new haven

New Haven's bustling industrial life makes it a "must buy" market on any advertising schedule. And the "must buy" medium is WNHC. Its high-caliber entertainment and its strong community service make it an integral part of daily living for young and old in New Haven.

Yes, you'll keep your products in the homes of New Haven when you sell the people at home over WNHC.



Until Isaac Strouse began the manufacture of corsets in New Haven, all foundation garments worn in the U.S. were imported from France and England. Since 1861 the Strouse, Adler Company has aided women in achieving a fashionable silhouette. Its C/B trademark continues to be a symbol for the finest in foundation apparel. Almost a century old in experience but young in creative ideas, the company is a symbol of the integrity and stability of New Haven's more than 550 industrial firms.



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

EVER

Psychoanalyze
A CITY?



WEMP DID!

and found

Milwaukeeans

prefer

MUSIC

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices, clubs and cars—day and night.

NEWS

Thirty times daily, prepared by Milwaukee's largest independent radio news department.

SPORTS

More sports broadcasts than any other Milwaukee station. Earl Gillespie, Wisconsin's favorite, does three sportscasts daily and all play-by-play reports.

They add up to consistently high ratings all year long. Remember, for \$100 to \$300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.* Call Headley-Reed!

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

WEMP WEMP-FM
MILWAUKEE
24 HOURS OF MUSIC, NEWS, SPORTS
HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

George Schultz

President
Shulton, Inc.

What's the best time to sell shaving materials to a man? Says George Schultz, president, Shulton, Inc.: "We think a fellow is more susceptible to a sales message for Old Spice toiletries for men while he's shaving, or at least while his face is still smarting from an imperfect shave. That's why we schedule our national spot radio campaign for early morning."

To back up this, and other theories he has about air advertising, Schultz has earmarked a sufficient portion of the Shulton ad budget to hit 70 markets via radio on a year-round basis and 20 TV markets in the fall for the men's line, plus a pre-Christmas TV campaign in the same 20 markets for gift boxes of both men's and women's toiletries. Christmas buying gives Shulton a sharp sales peak.

The firm gets about half its income from three lines of women's toiletries which, because of their beautiful packaging, are promoted visually year-round in magazines and seasonally on TV.

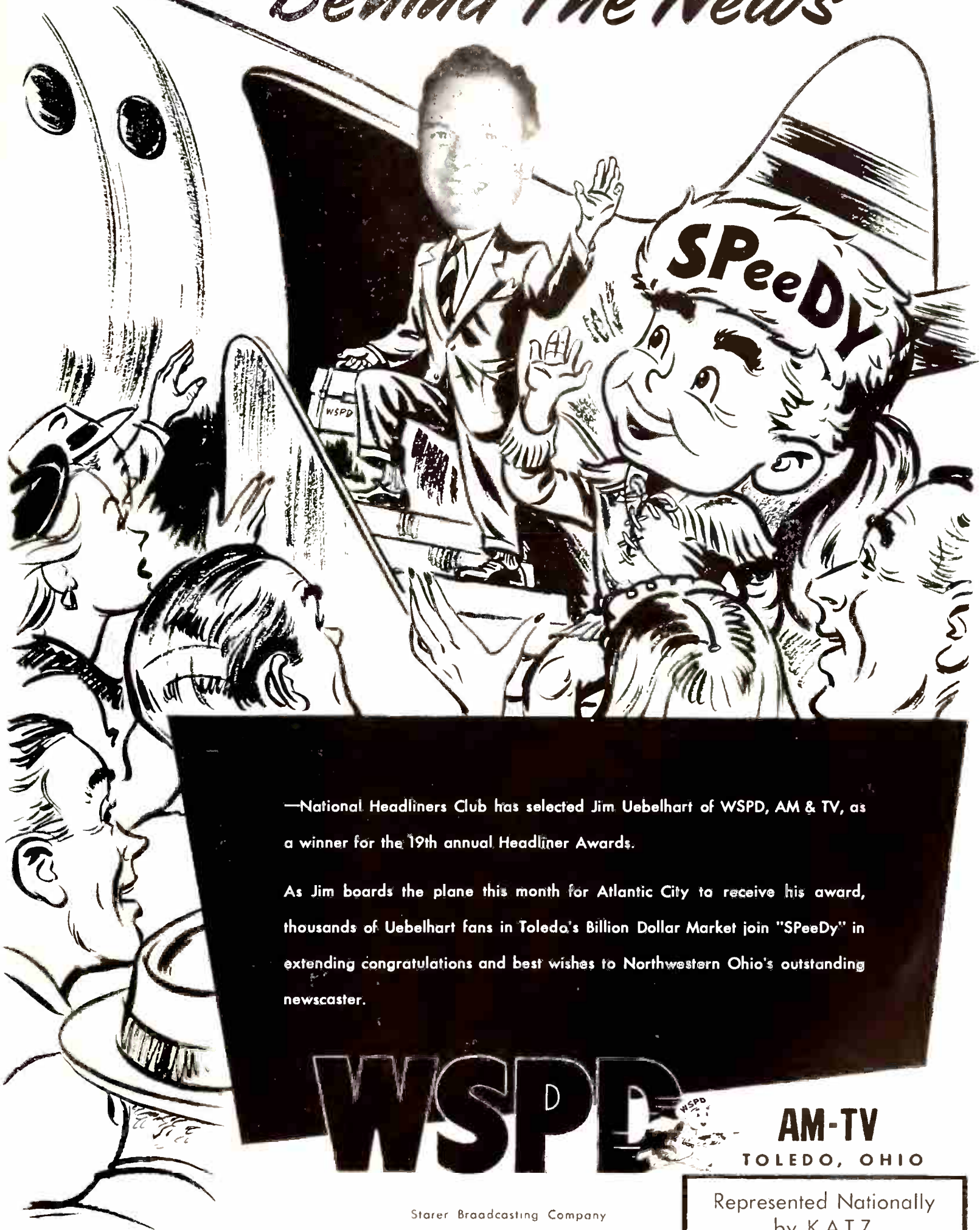
Shulton got along without radio and TV during the first 12 years that the toiletry lines were offered. Then, according to Schultz, "As we broadened our lines and our markets we felt the need for truly mass media. We tried network radio, then decided that a spot operation gave us a flexibility of time and audience that fitted our sales problem better. Shulton is growing, and to maintain that growth we must continue to broaden our markets. We are currently using radio in Mexico, Cuba, and Colombia and will be using TV in the first two of those countries very soon." (See "What spot did for Old Spice," SPONSOR, 6 Oct. '52.)

The addition of international markets should be added spice to Schultz. He combines business with pleasure by piloting the company airplane on sales trips, the most recent a 10-stop trip to Mexico City and back in one week. He's logged about 30,000 miles since the first of the year.

A graduate chemical engineer, Schultz started selling for Shulton (founded by his father) while still at Princeton. From sales he moved into production, plant management, and assumed the presidency when his father passed away in 1950.

The small amount of time that he doesn't devote to business or his wife and four daughters is divided between flying, golfing, and the operation of a ham radio station. ★ ★ ★

"To Honor Those Behind The News"



—National Headliners Club has selected Jim Uebelhart of WSPD, AM & TV, as a winner for the 19th annual Headliner Awards.

As Jim boards the plane this month for Atlantic City to receive his award, thousands of Uebelhart fans in Toledo's Billion Dollar Market join "SPeeDY" in extending congratulations and best wishes to Northwestern Ohio's outstanding newscaster.

WSPD

AM-TV
TOLEDO, OHIO

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

Represented Nationally
by KATZ

All It Took was a Sure Thing...

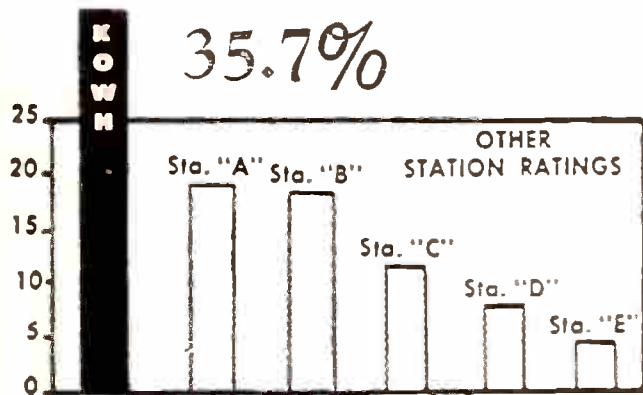


... To act as security for a bank loan. Turned down by the cashier, a poker player received a loan on his hand from the bank president—who later admonished the cashier. "In the future, Suh, consider four kings and an ace as ample security for the entire assets of this bank!"

If you want to take the "audience and sales pot" in the Omaha, Council Bluffs area—put your dough on a sure thing—KOWH! With the big Hooper averaged below for the 18-month period from Oct., 1951 to April, 1953. KOWH is a winner hands down . . . and you can bank on that!

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct. 1951, thru April, 1953.)

- Largest share of audience, in any individual time period, of any independent station in all America! (April, 1953.)



Kowh

OMAHA



"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

confirmed

CHARLOTTE'S POSITION IN THE NATION'S FIRST 25 MARKETS

Now Charlotte is ranked as 23rd among 112 television markets projected by John B. Crondall, media director of Shermon and Morquette, as reported by Broadcasting magazine.

21	Texas	Dallas-Ft. Worth	409,500
22	Rhode Island	Providence	406,000
23	North Carolina	Charlotte	381,800
24	Indiana	Indianapolis	379,000
25	New York	Buffalo	357,600
26	Ohio	Columbus	343,600
27	Oregon	Portland	342,000
28	Texas	Houston	338,000

STATE	CITY	NUMBER
New York	New York	4,239,000
Illinois	Chicago	1,750,700
California	Los Angeles	1,695,900
Pennsylvania	Philadelphia	1,532,100
Massachusetts	Boston	1,121,100
California	San Francisco	986,800
Michigan	Detroit	947,600
Ohio	Cleveland	897,000
Pennsylvania	Pittsburgh	776,500
Missouri	St. Louis	596,000
Connecticut	Hartford-New Haven	531,100
Pennsylvania	Reading-Lancaster Area	508,000
D. C.	Washington	490,900
Maryland	Baltimore	474,600
Missouri	Kansas City	462,700
Minnesota	Minneapolis-St. Paul	460,100
Washington	Seattle-Tacoma	434,100
Georgia	Atlanta	431,600
Ohio	Cincinnati	426,100
Texas	Milwaukee	409,500
Illinois	Dallas-Ft. Worth	406,000
Rhode Island	Providence	381,800
N. Carolina	Charlotte	379,000
Indiana	Indianapolis	357,600
New York	Buffalo	343,600
Ohio	Columbus	342,000
Oregon	Portland	342,000
Texas	Houston	338,000
New York	Albany-Troy	332,600
Ohio	Toledo	317,400
Illinois	Peoria-Springfield	304,900
N. Carolina	Greensboro-Winston-Salem-Durham	291,300
Louisiana	New Orleans	286,500
Tennessee	Knoxville	282,200
Ohio	Dayton	280,800
Alabama	Memphis	272,500
Tennessee	Birmingham	272,500
Kentucky	Nashville	262,500
Indiana	Louisville	255,500
N. Carolina	Ft. Wayne	251,400
Oklahoma	Raleigh	246,600
Colorado	Oklahoma City	244,300
Virginia	Denver	241,400
Wisconsin	Norfolk	237,300
Nebraska	Madison-Rosebud	231,700
Florida	Omaha-Lincoln	231,000
	Tampa-St. Petersburg	224,400

and re-confirmed

23rd radio market in the nation. The Charlotte Market's rank is determined by comparing total SAMS audience on the basis of one station per market.

20th in the nation in TV sets. Among all U.S. TV markets, Charlotte ranks 20th in total sets — 7th in total sets among single station markets.

22nd in population. According to Hearst Advertising Research summary of 200 American markets, the Charlotte market is 22nd in population.



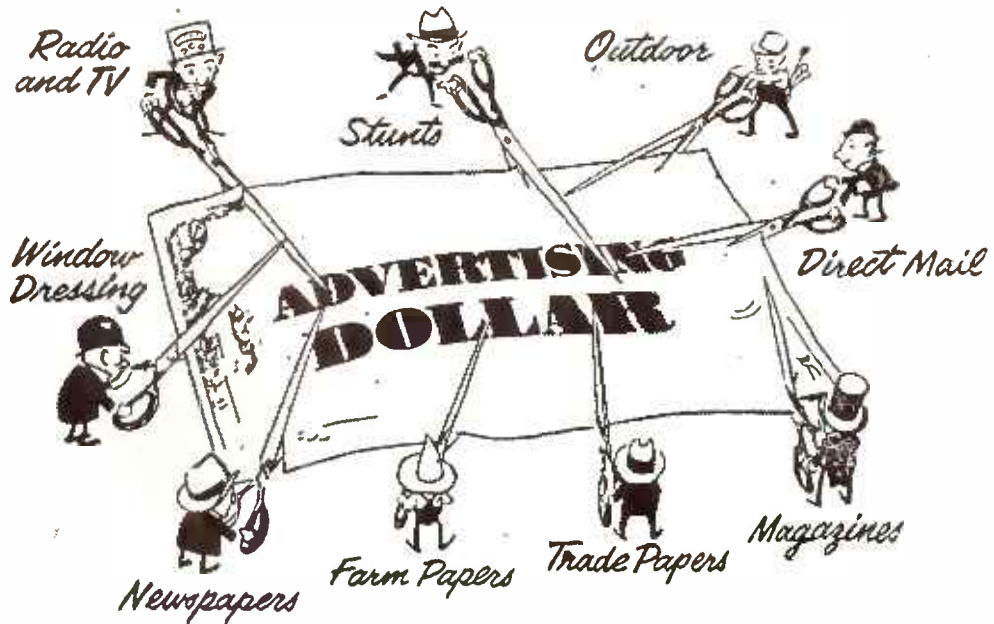
CHARLOTTE'S BIG 2



plumb in the middle of a fabulous market

JEFFERSON STANDARD BROADCASTING COMPANY, Represented Nationally by CBS Spot Sales

Part 4 of SPONSOR's All-Media Evaluation Study is based on interviews with 158 experts, cites some controversial views



Cartoon in Duffy's "Profitable Advertising in Today's Media and Markets" poses problem

How to choose media

by Ray Lapica

In this fourth article of SPONSOR's 16-article All-Media Evaluation Study some of the top men in the advertising field explain how they pick media. A total of 158 advertisers, agency executives, researchers, broadcasters, and print media experts were interviewed over a period of eight months in seven U.S. and Canadian ad centers for this information. The article will run in two parts. Part I in this issue tells you what to consider in picking media generally. It covers basic strategy, the mood of the medium, three basic media plans, and how not to lose your shirt in launching a new product. Next issue the five groups of experts interviewed will give specifics on each medium.

To date SPONSOR has devoted three articles with 28 layout pages to "Why evaluate media?" (20 April 1953) and the two-part "Media Basics" (4 and 18 May 1953) covering newspapers, di-

rect mail, radio, magazines, TV, business papers, outdoor, and transit—in that order. In subsequent issues the All-Media Study will contain the results of a 3,000-questionnaire Media Survey and cover specific tests by major advertisers and agencies, the psychological advantages of one medium over another, how to set up a scientific media test, how 100 leading advertisers and agencies evaluate media, why some big corporations don't use air media, and other topics (16 articles in all).

Wives have more to do with media selection than you think.

There's the case of a corporation which was forced to use certain women's magazines in a major campaign because of the personal preference of the president's wife.

And of the sponsor who chose a symphony instead of a soap opera because Mr. Big's little woman preferred Mous-

sorgsky to *Big Sister*. And lost a couple of million.

And of the advertiser who took a TV show because his wife wanted to act. (This one turned out all right.)

But the best one SPONSOR heard in its eight-month investigation of the evaluation and selection of media was this story (apocryphal of course):

An agency, long on air billings, lost a multi-million dollar account because one of its more dashing account executives ran off with the client's wife.

With the switch in agencies the account also switched media.

When SPONSOR's editorial director related this story to the president of a Chicago agency, the adman said:

"That's nothing. I got an account who'll double his billings if I can get an account executive to run away with his wife!"

How Ayer picks media: N. W. Ayer & Son, Philadelphia, is an \$85 million agency with \$20 million in air billings. Ayer aired the first sponsored radio network program. And in TV it had a sponsored show as far back as 1940.

To Warner S. Shelly, president of N. W. Ayer, media evaluation begins

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How I buy printed media: Jeanette LeBrecht, spacebuyer, Harry B. Cohen

Magazines:

1. The product must be one that has national distribution.
2. The choice of the magazine is made on the basis of the following:
 - a. Sex. If the product is for women, woman's magazine should be used.
 - b. Age. If the product is for young people, it should be advertised in magazines that are designed to reach young people.
3. Choose the magazine which is most acceptable to the wholesalers and jobbers merchandising-wise. For example, the high usage of Life by advertisers has been caused by the fact that wholesalers and jobbers have the idea that this is a very strong advertising medium.

Magazine advertising should be used for a "holding" campaign. It cannot be used for introducing new products, since coverage is thin throughout the country. But it does act as a reminder for product identification.

Newspapers:

In considering the newspapers to be used, one must keep in mind:

1. The product should be distributed in accordance with the newspaper's circulation. Many newspapers have very large circulations which run far out of the city area, and it would be unwise to advertise a product which had distribution only within the city limits, none outside.
2. One usually picks the paper with the largest circulation.
3. Papers are also picked on basis of their milline rate. (A milline is the cost-per-line to reach one million people.)

We consider a newspaper with a milline rate of over \$7 worthless. A paper which is so high costs too much for each potential customer.

1. In some highly competitive situations where the circulation and milline rate between two papers might be very close, we would consider which paper would give us best service in the way of merchandising, ad position,

How I buy spot radio and television: Herb Gruber, timebuyer, Cecil & Presbrey

Assuming that the product has mass appeal, and I seek maximum listener impressions, I make sure to check the following:

1. Ratings of shows before and after, and average them if buying station break. Sometimes we sacrifice ratings to get news adjacencies.
2. Station's rate roughly compared with its coverage, to establish whether it delivers audience economically in comparison with other stations I am considering in the market (cost-per-1,000).
3. Sales record of personality involved if buying into local show.

If the product has special appeal to one sex or age group:

1. I seek audience composition figures on the program; if they are not available, I make my judgment on the basis of the obvious fact that certain formats attract certain types of listeners.
2. I seek a time appropriate for the group. A product intended to be chosen by youngsters goes into the after-school hours time block. One for men should be sold before or after working hours.

If the product is extremely specialized, such as gardening tools, hobby equipment, I seek a program that forms a natural tie-in:

1. There are local shows devoted exclusively to specialized topics.
2. You can build specialized show, disk it, air it on spot basis.

Because we were a late starter with some of our products in spot TV, we found ourselves blocked out of choice Class A spots in major markets.

Rather than stay out of spot TV completely, we bought late evening spots (after 11:00 p.m.) when we were able to get longer commercials at lower rates. This has proven successful in over 90% of markets so far.

with a thorough study of the client's business and of outside factors affecting his business.

Purpose: to determine the main outlines of the job to be done; to keep basic agency strategy up to date.

Next step is to identify the audience the agency wants to reach. After that comes consideration of which type of media or combination will best reach this audience.

Ayer, as does every other agency and advertiser among the 2,000 SPONSOR contacted, believes that each type of media has its place in advertising—newspapers, magazines, business papers, outdoor, radio, and TV.

Here are six of the factors which Shelly told SPONSOR are considered by his agency in the selection of media:

1. Basic appeal of media to people they want to reach.
2. Characteristics of audience reached by media as to income, occupation, population strata, geographic location, age, and sex.
3. Size of audience the media can reach.
4. Effectiveness of advertising in media (visibility, cost, frequency with which audience can be reached, responsiveness of readers, listeners, or viewers).
5. Amount and type of competing advertising in media.
6. Technical advantages of media in terms of speed, flexibility, use of color, ability to demonstrate a product or service.

Shelly cautions: "These factors are not necessarily in order of importance. The weight each is given in media selection depends on the requirements of the advertising campaign which is planned."

Kleppner's technique. Some of the most penetrating observations SPONSOR uncovered on the subject of how to choose media are those of Otto Kleppner, partner of The Kleppner Company, New York.

In interviews with SPONSOR and in his stimulating book, *Advertising Procedure*, he boiled down the principles of selecting media to two basic ones:

1. Know the habits and customs of your prospects in order to know where and when to place your advertising so they'll see and hear it.

2. Have a definite plan for the use of media to reach the prospective buyer economically and effectively.

"In other words," he told SPONSOR, "your basic media plan is based upon your basic market plan." You decide which of three main campaigns you're going to need or want and then pick the media which enable you to carry out the campaign most economically. There are three principal media plans which can be tied to your three marketing plans:

1. *The zone plan.* This is the rolling campaign. You pick a geographical area, try to sell everybody in it. You want the media that reach only those people in the given zone. Anything outside is a waste. Thus newspapers, spot radio and TV, and outdoor will fit your needs best. You wouldn't use national magazines, networks, or business papers.

2. *The cream plan.* You go after your best customers first no matter where they are. Problem here is to reach potential prospects at the lowest cost per prospect. Product examples are motorboats, swimming pools, hobby subjects, tree surgery. You

therefore use programs and publications aimed at these specialty groups, plus direct mail, and general magazines and newspapers which carry features or sections of interest to your customers.

3. *The national plan.* This requires national circulation of media used plus national distribution of your product. It's a combination of both the preceding plans. You want to reach as many people as you can at the lowest possible cost-per-1,000. Soaps, drugs, foods, and cigarettes are examples. Frequency of use also helps determine whether you'll pick this plan or not. For example, you wouldn't use it to sell yachts. Media best suited for the national plan are newspapers, magazines, network and spot radio and TV, outdoor. You're not apt to use hobby books, business papers, or direct mail.

In addition, Kleppner points out, selection of media may be affected by the stage your product is in:

1. If it's in the *pioneering* stage (example—electric clothes drier), you will probably need long copy and may be a medium in which you can demonstrate your product. TV would be fine here, or magazines or newspapers. You'd be less disposed to use outdoor or transportation, although it has been done, in some cases.

2. If your product is in the *competitive* stage (example: cigarettes), you'll seek to use everything that's available to you to get the most impressions per dollar.

3. If your product is in the *retentive* stage (example: Wrigley chewing gum), where the copy will usually be much shorter, you will spread the media list still wider.

These are guideposts rather than limitations to the use of media, Kleppner cautions.

Two other factors to consider which (Please turn to page 80)

NEXT ISSUE: "How to pick media II" —tips from advertisers, agencies, researchers, broadcasters, and print media experts.

Life magazine annually boasts that it leads media parade in billings

(But SPONSOR tabulation shows most air media attract bigger audiences)

Caution: Experts agree this type of comparison is full of holes and must be considered as a rule-of-thumb measurement only. These four levels of comparison show why inter-media evaluation

is difficult and confusing, yet obvious relationships emerge, namely: Air media generally outrank print by far from a standpoint of audiences no matter what level of comparison you use.

MEDIUM	1952 BILLINGS ^a		CIRCULATION ^b		GROSS AUDIENCE ^c		AUDIENCE, TOP FEATURE ^d		
	Rank	Revenue (millions)	Rank	ABC or homes (millions)	Rank	Persons (millions)	Rank	Program or article	Persons (millions)
LIFE	1	\$96.9	10	5.3	8	30.9	4	LEAD ARTICLE	18.5
NBC TV	2	83.2	3-4	21.4	1-2	53.6	2	COMEDY HOUR	31.3
SATEVEPOST	3	75.3	11	4.2	11	19.6	7	LEAD ARTICLE	11.7
CBS TV	4	69.1	3-4	21.4	1-2	53.6	1	I Love Lucy	33.9
CBS RADIO	5	59.5	2	24.2	6	43.5	5	JACK BENNY	17.8
NBC RADIO	6	47.9	1	25.5	5	45.8	10	GROUCHO MARX	8.2
ABC RADIO	7	35.0	7	17.9	7	32.2	12	OZZIE & HARRIET	8.0
TIME	8	32.7	13	1.7	13	3.5	13	LEAD ARTICLE	2.1
THIS WEEK	9	22.7	9	10.4	10	21.8	6	LEAD ARTICLE	13.1
BETTER HOMES & GARDENS	10	22.0	12	3.6	12	17.6	8	LEAD ARTICLE	10.5
MUTUAL RADIO	11	21.0	8	16.8	9	30.2	11	TRUE DETECTIVE	8.1
ABC TV	15	18.4	5-6	20.3	3-4	50.7	3	LONE RANGER	19.0
DU MONT	16	10.5	5-6	20.3	3-4	50.7	9	BISHOP SHEEN	10.5

SOURCES: ^aPIB; radio and TV figs. are for net only. ^bABC (print) circulation is for six months ended 31 December 1952; radio circulation is for unduplicated homes reached once or more weekly, nighttime only, as of May 1952, based on Nielsen Coverage Service study. TV figures for total unduplicated homes reached once or more weekly, nighttime only, as of 1 March 1953. NBC and CBS figures calculated by updating May 1952 NCS study. This showed each net got about 95% of U.S. TV homes. SPONSOR projected figures to 1 March 1953 when NBC TV reported there were 22,551,500 TV homes. Du Mont and ABC do not subscribe to NCS; researchers estimated these two nets reached 90% of U.S. TV homes weekly. ^cPulse estimate of 1.8 people per home or set at night was applied to get gross audience; average night-

time TV audience is 2.5 people per set, according to Pulse. Crossley figures were used for "Life," "Satevepost," and "Better Homes & Gardens"; Starch for "Time" and "This Week." ^dSPONSOR took 60% of gross audience to get readership of leading article or story (Starch organization says this is high, therefore fair to magazines). Air audience figures are based on Nielsen homes multiplied by Videcodex. AIR, or Pulse persons-per-set figures for one specific week earlier in 1953. To get readers of full-page black-and-white ad and listeners or viewers of program commercials, take about 50% of column D figures, experts say. (For additional audience and circulation data, see "Media Basics," SPONSOR, 1 May 1953, p. 44.) ^eNot among first 29



"Mr. and Mrs. North" on CBS Radio

- Colgate dropped 8 TV markets, Jan. 1952
- They saved 3.7% of costs, lost 18.2% of audience
- Show's cost-per-1,000 homes increased 11.6%

RESULT: Colgate reinstated the 8 in Jan. 1953



"Fibber McGee" on NBC Radio

- Reynolds asked facts on dropping top 14 TV areas
- NBC replied 27% of time costs could be saved
- But audience loss would be 44% of U. S. total

RESULT: Reynolds Metals airs show on full NBC web

Is dropping your radio show in a TV market false economy?

"Yes," say researchers who point out that a radio network lineup routed around TV areas can lose from a third to half of total audience

by Charles Sinclair

Early in 1952, CBS Radio got a sizable jolt when Colgate, one of broadcasting's biggest spenders, announced a decision concerning its long-time radio property *Mr. & Mrs. North*.

The decision: Because of "loss of audience due to TV competition," Colgate was going to drop eight radio outlets in as many big TV areas.

Gloomily, CBS executives looked over the list of stations. It included: WCBS, New York; WEEI, Boston; WCAO, Baltimore; WGAR, Cleveland; WCAU, Philadelphia; WFBL, Syracuse; WISN, Milwaukee; and KNX, Los Angeles. All were key outlets, and three were O-and-O outlets in the 50,000-watter class. All eight were faced with heavy video competition.

Behind Colgate's move were two important influencing factors:

1. CBS was in no position to tell Colgate to go peddle its drug products elsewhere, and Colgate knew it. Under fire from TV-dazzled radio sponsors, CBS had previously told advertisers that they could drop out radio outlets in TV markets—if they wanted to. Sole requirement: that the resulting net-

work "be acceptable" to CBS, and that CBS be permitted to sell the show on a co-op basis in dropped markets.

2. Colgate Radio and TV Director Les Harris—who supervises C-P-P's multi-million spending in air media—also knew that some 8.7% of the radio show's time-and-talent costs were spent in covering the eight radio-TV markets slated to be dropped. Harris, and other C-P-P executives, figured most of this would be a tangible cash saving, resulting in a trimmer ship and greater advertising efficiency for *Mr. & Mrs. North*.

As of 15 January 1952, the eight stations were dropped. But this was not to be the end of the incident.

Partly to determine just how badly

COSTS

the eight stations had been nicked by TV and partly to lure Colgate back, CBS Radio's research department, under the watchful eye of Director Harper Carraine, made a study of the case. From A. C. Nielsen, CBS ordered a special breakdown of audience data for the last rating period before Colgate bowed out of the eight stations.

This was what CBS radio researchers eventually learned:

- With the eight stations in the national lineup, *Mr. & Mrs. North* produced an NRI rating of 11.0—equaling about 4,708,000 homes.

- With the audiences of the eight radio stations removed, the show had an NRI rating of 9.0—or about 3-

852,000 homes in what remained.

- The difference: around 856,000 homes. This represented a sizable 18.2% of the national audience the program had been gathering.

Then CBS applied some dollars-and-cents costs against these figures. The result was soon obvious: What Colgate was saving in lowered time costs was largely canceled by an actual decrease in advertising efficiency.

Since 8.7% of the show's time-and-talent costs had been spent in covering the eight dropped-out markets, the savings hardly matched an audience loss of 18.2%. In fact, Colgate's cost-per-1,000 homes in reaching the rest of the country (minus the eight outlets) had gone up exactly 11.6%.

CBS lost no time in presenting the results of its study to Colgate advertising executives. Soon afterward Colgate reinstated the canceled outlets to its lineup for the radio crime thriller. In doing so, Colgate Radio-TV Director Les Harris stated:

"We discovered that dropping out of these cities deprived us of a considerable audience, and it began to show up in the ratings. We figure that there is a 30%-or-better potential for nighttime radio in these markets."

Since *l'affaire Colgate*, CBS Radio has made similar examinations of the real or proposed "let's-duck-around-TV" economies of other leading CBS advertisers, including: Lever Bros., Cannon Mills, Armstrong Rugs, Pabst, Carter Products, American Tobacco, and Electric Auto-Lite. In virtually every case, these network radio spon-

(Please turn to page 60)

Evening cost-per-1,000 is lowest for NBC stations in big TV markets

Rank by lowest cost	Cost-per-1,000 eve. circ.	TV or non-TV market	Top 25 metro markets	Rank by lowest cost	Cost-per-1,000 eve. circ.	TV or non-TV market	Top 25 metro markets
1*	\$.06	TV		43	.32		
2	.12			44	.32	TV	21
3	.12			45	.32	TV	
4*	.15	TV	3	46	.32		
5*	.15	TV	2	47	.32	TV	
6*	.16	TV	7	48	.32	TV	
7	.16			49	.32	TV	5
8*	.17	TV		50	.33	TV	16
9	.17			51	.34		
10*	.19	TV	8	52	.36		
11	.19			53	.36		20
12*	.19	TV	24	54	.36		
13	.20			55	.36		
14	.22			56	.37	TV	
15	.22			57*	.37	TV	19
16*	.22	TV	1	58	.37	TV	
17*	.22			59	.37		
18*	.23	TV		60	.37		
19	.23	TV		61	.37	TV	10
20	.24	TV	17	62*	.39	TV	4
21*	.24	TV	6	63	.39		
22	.24	TV	18	64	.39		
23	.25			65	.39	TV	22
24	.26			66	.39		
25*	.26	TV		67	.39		
26*	.26	TV	15	68	.40		
27*	.26	TV		69	.40		
28	.26			70	.40		
29	.27			71	.40		
30	.27			72*	.42	TV	13
31	.28	TV	9	73	.42		
32	.28			74	.43	TV	25
33*	.28	TV	23	75	.43		
34*	.28	TV	11	76*	.43	TV	
35	.30			77	.43	TV	
36	.30			78	.43		
37	.30			79	.44	TV	
38	.30			80	.44		
39	.30	TV		81	.45	TV	
40	.31	TV		82	.45		
41	.31			83	.45	TV	
42	.31						

*INDICATES station is 50 kw. Note: Most NBC net stations in this class are in TV areas, yet are among cheapest on cost-per-1,000 basis. SOURCE: NBC Radio Research Department. Study is based on evening weekly radio station audiences of NCS and evening half-hour net time cost.

% TV areas contribute to audience*

NETWORK	TV AREAS	NON-TV AREAS
ABC (6 programs)	51.7%	48.3%
CBS (15 programs)	50.5%	49.5%
Mutual (2 programs)	36.1%	63.9%
NBC (9 programs)	52.3%	47.7%
Average for all	51.0%	49.0%

*Chart above is from ABC Radio Research Department, and is based on A. C. Nielsen radio rating data for month of December 1952. Programs used in calculations are all half-hour evening commercial shows, aired on full nets in U. S.

These shows get third of audience in top 10 TV areas

	10 TV-CITY RADIO STATIONS	BALANCE OF RADIO NETWORK
AMOS 'N' ANDY	35%	65%
JACK BENNY	42%	58%
CHARLIE McCARTHY	35%	65%

In special study, based on A. C. Nielsen radio data for period of 7-13 December 1952, CBS Radio charted the audience-producing value of 10 largest TV markets for three of top CBS radio shows. Of total U. S. audience for these shows (15,215,000 homes) an average of 37% came from top 10 TV areas. Yet costs were less than 15% of over-all total.

SCOTT GOES TV

STAR-STUDED REVUE BOWS OCT. 8

Patti Page "The Singing Rage"
To Femcee Sparking New Show

by Dick Jackson

In 1951, the Scott Paper Co.'s TV expenditure totaled a neat zero. In 1952, the television outlay was a modest \$360,000. This year, the Chester, Pa., firm is earmarking more than 50% of a \$5.5 million budget for TV.

Reason? With TV Scott has been able to lift its sights from a sales goal of \$140 million in 1955 to a new target of \$300 million in sales by 1958. And the firm is using TV as its primary ammunition to hit that target. First step on the ladder was reached when the company announced first quarter '53 sales of \$40 million, 12% over the comparable period last year.

If that \$300 million sales target is to be reached, Scott will have to do a lot of fancy stepping. As Assistant V.P. & Director of Advertising Harry C. Pardee told SPONSOR: "When you're selling a line in which the most expensive unit retails for 27¢ the problem

Advertising Director Harry C. Pardee likes to link quality programming with product line



Why Scott plunged \$3 million into TV

Company has boosted its sales target to \$300 million by 1958 now that it has three network TV programs to back it up

calls for moving terrific tonnage. From the size of our expenditure in the medium it's easy to figure out that we think TV will help us move the necessary tonnage."

But Scott isn't counting on one TV program to do this massive job of paper hauling. Through its agency, J. Walter Thompson, Scott has fashioned a three-program lineup which has a number of novel aspects. This lineup is unusual because: (1) Scott, after only one TV test period in 1949, has suddenly emerged with three different programs; (2) two of the programs are well off the beaten track—*Omnibus* on CBS TV and *Ding Dong School* on NBC TV; (3) two of the shows (*Ding Dong School* and *Scott Music Hall*) are bucking *Arthur Godfrey* segments.

To carry these three programs, Scott is spending as much money in TV this year as it did in all other media in 1952. Last year the firm spent \$2,168,404 for magazines, \$750,127 in newspapers, \$360,000 in TV, and \$33,348 in radio. Unfortunately for Scott, the firm cannot use TV to promote the sale of some of the items which won the company its reputation for quality (ScottTissue, Soft-Weve, and Waldorf toilet tissues).

The products plugged on TV are ScottTowels, Scotties facial tissues, and Cut-Rite wax paper. Said a Scott executive, "The television people today are about as touchy on the subject of toilet tissue advertising as were the magazine publishers back in 1910."

It was in 1903 that the firm decided to concentrate on selling a line of toilet tissues under its own name (rather

than manufacturing for "private labels"). It appropriated the modest sum of \$3,960 for leaflets, display cards, and similar material. By 1919 the company was able to budget \$100,000 for advertising—a sum which impressed such staid publications as *Good Housekeeping* and *Ladies' Home Journal* which heretofore had flatly refused toilet tissue ads although accepting ScottTissue Towel copy.

Since then Scott products have been continuously advertised in printed media with appropriations keeping pace with sales. Even during World War II when the product was under strict allocation, Scott kept reminding the public of its quality products. For the most part, Scott has always used national magazines and Sunday supplements to carry the bulk of its advertising. Some daily newspapers and radio were also used. Says Harry Pardee, "We like *all* media, but until recently we only had enough budget to use a maximum of two media at a time if any were to be used effectively. We've leaned heavily on women's magazines and supplements because women have always been our sales target."

It follows, then, that when Scott decided to take a flyer in TV in 1949 its first selection was one day a week of Dione Lucas *Cooking School of the Air*. This program was aired over five CBS TV outlets for 39 weeks at a total time and talent cost of \$59,500. During this period Scott experimented

case history

with various commercials on Cut-Rite wax paper and ScotTowels. It was discovered that demonstrations of the products in use had definite entertainment value. But, it was also felt that the person doing the demonstrating should not be allowed to take any of the audience's attention away from the product. That's why there is little likelihood of Scott employing a Betty Furness, and certainly not some buxom lass who would distract the viewer's attention from the French fried potatoes drying on a ScotTowel.

As a result of lessons learned in 1949, current Scott TV programs make extensive use of camera closeups. The wet strength of Scotties facial tissue is demonstrated by focusing on a stream of water coming out of the tap and striking the tissues. First, a competitive brand is used and the paper easily disintegrates under the water; then a Scottie is pulled from the box and subjected to the test with completely different results. The viewers are shown that the tissue withstands the water and retains its strength.

ScotTowels are shown on TV performing a variety of tasks. The notion that the towels are handy only in the kitchen is destroyed by showing how useful the product can be in the bathroom, garage, and all around the home for household chores.

When the Dione Lucas program was dropped in November 1949 the company and its agency sat back and tried



Scott's local quiz program on WPWA uses high school students. The show generates county-wide interest, engenders good community relations, and assures firm of steady flow of employment applicants. (See "Is your PR man air-minded?", p. 38 for other air PR campaigns)

to figure out just what had been learned. It wasn't until three years later that Scott felt ready to put a sizable piece of cash into TV. This decision was reached by a group which included: Scott's President Thomas B. McCabe; Executive V.P. Raymond C. Mateer; V.P. and General Sales Manager Francis W. Plowman; Assistant V.P. and Director of Advertising Harry C. Pardee; J. Walter Thompson's S. Kelsey Denton, account supervisor, and Robert Shirey, account executive on Scott.

When *Cavalcade of America's* alternate-week slot on NBC TV was offered, Scott snapped it up. Into it went the *Scott Music Hall* featuring singer Patti Page, comedian Frank Fontaine, and dancer Mary Ellen Terry.

After the program had been on the air five months Scott polled 500 of its employees. (Because of unusually good employee relations, the company can count on getting some mighty frank answers when it asks questions.) The employees ranked the program sixteenth in a listing of favorite shows and many questioned the suitability of Frank Fontaine's type of humor. Scott employees are thoroughly indoctrinated in the association of the Scott name with the word quality. This poll was one contributing factor in the firm's decision to drop Fontaine and substitute a guest star policy which gives the program a greater flexibility and more variety.

One month later 500 more employees
(Please turn to page 58)

Scott's three TV shows reach varied audience

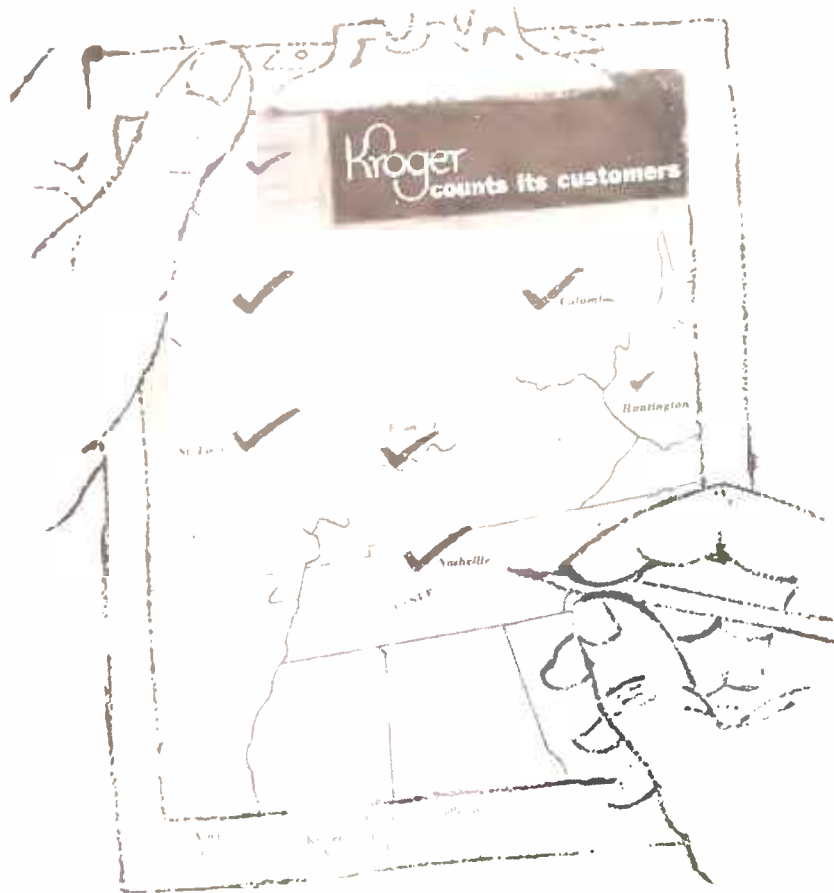
William Saroyen (left) was one of many outstanding figures to appear on "Omnibus," one of the "off-beat" programs used by Scott Paper Co. last season. In addition to the show's quality connotation, company took advantage of long-single-commercial format of program to give thorough demonstrations of products in actual use. Firm also sponsored NBC TV's "Ding Dong School," aimed at preschool age kids and their mothers. For third 1952-'53 season program, Scott used show with more general audience appeal, "Scott Music Hall," starring Patti Page.

Total outlay for '53 TV advertising

is almost \$3 million, or more than the paper maker spent in all other media in 1952. Outlay for TV in 1949 was \$59,000, nothing until 1952.



Kroger counts its customers



BAB-sponsored ARBI

study shows firms who use

newspapers-only lose

sales among customers

only radio can reach

Study is first for national firm

Although ARBI technique at local level in seven Kroger markets studied was similar to past ARBI tests, this was first for a national firm.

For many years there have been advertising managers in companies with a print-only tradition who argued for a balanced media approach. Reasoning from seat-of-the-pants knowledge of what sells, they've advocated use of radio as well as newspapers rather than reliance on a strictly black-and-white approach.

Last week, Broadcast Advertising Bureau published and sent to its members a report which confirms the instincts of these admen, and expresses them in research terms.

The BAB report is called "Kroger Counts Its Customers" and is based on Advertising Research Bureau, Inc. (ARBI) point-of-sale research in seven cities; 27 of the 1,891 Kroger Co. stores were covered. BAB's key conclusion from the research is that when a grocery or a grocery product advertiser uses either radio or newspapers *exclusively*, he misses about half the customers he might have reached by using both.

This reasoning is based on the fact that two separate and distinct groups

of customers—one reached by radio, the other by newspapers—were found to have bought Kroger test merchandise. It is further confirmed by the fact that the group which reported it had been influenced to buy by *both* media was minuscule.

BAB, whose policy is to funnel facts to its members first, had not released exact figures at SPONSOR's presstime. But, in round numbers, this was the re-

r e s e a r c h

sult of the seven-market Kroger study:

- Advertising as such accounted for nearly two-thirds of all purchases of items tested.
- An approximately equal number of these customers named either radio or newspapers as the exclusive source of their knowledge about the item they were buying.
- The overlap between radio and newspapers—the customers who both

heard the Kroger radio advertising and read the Kroger newspaper advertising on the test merchandise—was negligible, the study showed.

The Kroger study confirms previous ARBI results obtained over the independent research firm's past three years of point-of-sale media testing. These have shown, in market after market in every section of the country, that radio and newspapers bring in two distinct groups of customers. (BAB has published two reports on groups of these local ARBI tests previously: "Count Your Customers," and "Sears Counts Its Customers." Also see "You need both," SPONSOR, 23 February 1953, page 40.)

But the Kroger study is unique.

It is the first ARBI study to have been completed for a company of national rank (though technique used within each of the seven test markets was similar to that in previous ARBI studies for local companies).

It is the first ARBI study which BAB paid for.

BAB underwrote the study, made at

the specific request of the Kroger Co. Kroger, which had been using newspapers, plus some radio, in most of its markets, sought evidence on what each medium contributed to sales.

BAB, itself, had no control over the method in which the study was conducted. All arrangements for the study were worked out between Joseph B. Ward, ARBI president, and executives of the Kroger Co. and its agency, the Ralph H. Jones Co. of Cincinnati. For the test, Kroger selected seven markets which represented a good cross-section of its 19-state network of stores. The markets were: St. Louis, Mo.; Columbus, Ohio; Nashville, Tenn.; Evansville, Ind.; Huntington, W. Va.; Madison, Wis.; Peoria, Ill.

The markets were chosen so as to cover a range of population sizes, states, population types, and retail sales characteristics. They also differ in television penetration.

The test technique, as in all ARBI research, was simply to have the client invest equal numbers of dollars in newspaper and radio advertising for the same items during the same time. Trained interviewers were then stationed at the point-of-sale to question all customers who bought the item and find out what influenced them to come and seek it out.

The merchandise was selected by Kroger, and in nearly every case was a Kroger brand. This tended to eliminate the variable of advertising conducted prior to the test because Kroger was working with merchandise which had received both air and print advertising previously. It excluded

completely the possibility that the merchandise would be advertised simultaneously in media other than those involved in the test. (This would not have been the case had Kroger selected an outside brand which gets continuous advertising not subject to Kroger's control.)

Test merchandise ranged from angel food cake to frankfurters. Most of the items used were "specials," to insure high enough product traffic to make the results statistically significant.

The tests were conducted late last summer, with trained ARBI teams on hand to conduct the interviews. In each test, the interview days were Thursday, Friday, and Saturday, traditionally heavy grocery buying days. Product traffic, not store traffic, was measured, with the researchers stationed at the shelf position rather than at the checkout counter. Sales figures were determined in terms of unit sales.

Results of the study for "traffic" and "unit sales" were parallel. Radio and newspapers together brought in nearly two-thirds of the customers, and sold them almost two-thirds of the test merchandise as well. The two media were on a virtual par in the number of customers each attracted, and in the amount of merchandise each sold. In past ARBI studies radio has tended to lead considerably in dollar volume, attracting customers who bought more merchandise. In the case of grocery customers, however, buying is on a necessity level and logically customers would be expected to buy in the same

(Please turn to page 86)

1

you can reach part of your customers with newspaper advertising

2

to reach all your customers, however, you must use radio advertising, too

3

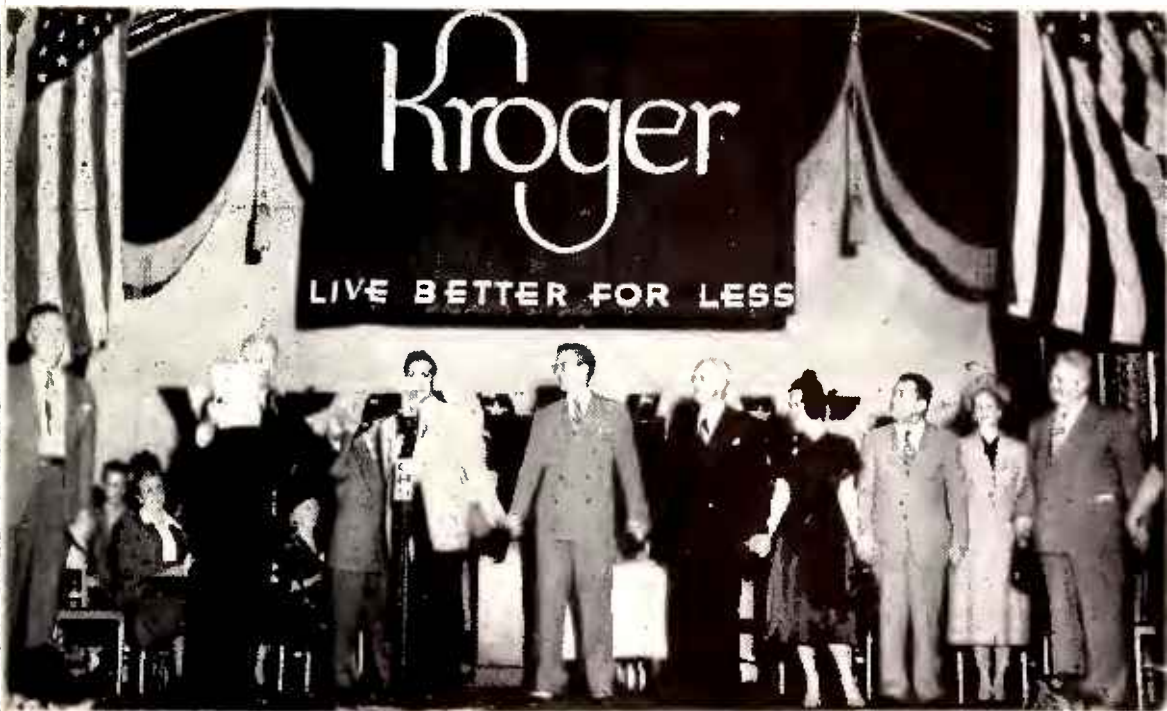
radio and newspaper advertising, even when used dominantly, reach almost mutually exclusive audiences—with relatively little overlap

4

dollar for dollar, radio advertising produces as many or more customers as does newspaper advertising

Agencies now getting this pitch

BAB is aiming its new Kroger study at both local-level and national clients. Round of calls on agencies with presentation has started. Above, moral of study is summarized



Kroger may increase radio budget as result of study

Kroger Co. uses some spot radio in many of its markets (TV in a few) along with newspapers as its major media. It has long been sold on radio (see picture left of 1950 transcribed spot radio program). But results of study were such Kroger may increase use of radio

1. "Sets cost so much, television will never be a mass medium"

2. "Television will never cover the country"

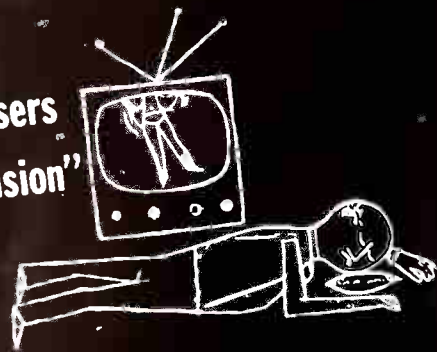


3. "People won't watch television after the novelty wears off"

4. "Housewives will never have time for television during the day"

5. "In the summer, people will take a vacation from television"

6. "When the glamour wears off, advertisers will drop out of television"



7. "Television is pricing itself out of the market"

8. "Television will price itself out of the market"

9. "The cost-per-thousand may be getting lower, but the over-all price is getting too high!"



10. "You can't afford to stay out of television" *

**Only correct statement of the lot, says CBS TV*

The top 10 clichés on television

TV-minded admen will discover that many of their favorite video "truisms" have been taken for a bumpy ride by a new CBS Television presentation

The bland generalizations appearing in the TV screen above will ring familiarly in the ears of anyone who has ever bought, sold, or thought of buying TV time. From the moment commercial television became a reality, pundits have been rearing back and profundicating in stock slogans like those printed above.

But the cliché makers have been wrong more often than right.

Remember the one about sets never becoming cheap enough for the gen-

eral public? Or the myth that television would never cover the country? Now the conversations about TV among admen center mostly on dollars. Mention TV today and the instantaneous reaction is: "Ouch, those tremendous costs!"

It's the contention of CBS TV, how-

c o s t s

ever, that the High Cost of Television, like earlier generalizations about the medium, won't stand up under statistical scrutiny. The network has accordingly met the problem of selling its viewpoint by building a presentation called "The Top 10 Clichés on Television," Gordon Hellman directing.

Planning and executing this frontal attack on the strongholds of TV opinion involved months of fact sifting. At least 400 pages of documented research statistics from program rat-

ings and prices to newspaper and magazine circulation figures—had to be studied over a period of six months. by Oscar Katz, CBS TV's research chief, and research staffers Rosemarie O'Reilly, and Leonard de Nooyer.

Original art and charts (among them, costs chart at right) had to be drawn by artists Kurt Weihs and Bill Golden, under the supervision of Jack Cowden, operations director of CBS TV advertising and sales promotion. Finally, several drafts of a "snake talk" had to be turned out by Copy Chief Bob Elliott and Messrs. Ed Shurick, Jack Cowden, and Gordon Hellman, CBS director of presentations.

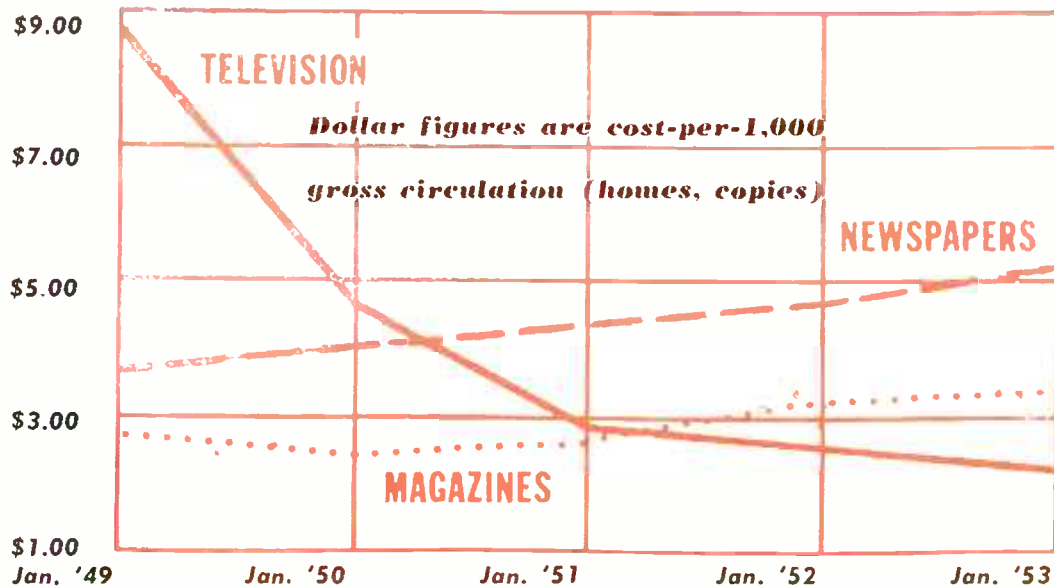
In recent weeks, Ed Shurick, manager of CBS TV network sales development and a prime mover in the planning of the report, has made the Grand Tour of most of New York's leading ad agencies to present the new study. So far, he has called on some two dozen agencies and clients, from Benton & Bowles (see picture below) and Biow to Lever Bros. and P&G.

In almost every case, the study's industry facts and figures are greeted with great interest.

SPONSOR herewith presents a condensed version of the "Ten Top Clichés on Television" for the benefit of TV-minded clients and agencies who may not as yet have seen it, or who may want a handy review of its main facts:

Cliché 1. "Sets cost so much, television will never be a mass medium."

TV delivers more and more gross circulation for less and less money than print media, CBS TV claims



SOURCE: CBS TV Research Dept. TV: cost is based on time-and-talent for full-network evening half-hour show. Magazines: b. & w. page cost (less production) in 8 leading mags. Newspapers: full page (less production) in each major TV market. Since 1949, TV figure has dropped from \$8.47 to \$2.39; newspapers and magazines have risen

By CBS TV's calculations, TV is "already in 50%—soon in 65%—of all American homes."

Added the presentation: "TV has gone into as many homes in six years—21,000,000—as automobiles in 29 years, as electric refrigerators in 30 years, as radio in its first 12 years. And there are four times as many TV sets as the paid circulation of the biggest magazine (*Life*) after 16½ years."

Cliché 2. "Television will never cov-

er the country."

Back in 1948 and 1949, most admen will recall, this was one of the most popular of the here's-the-latest-on-TV statements. But last June, TV already covered areas with more than two-thirds of the country's population.

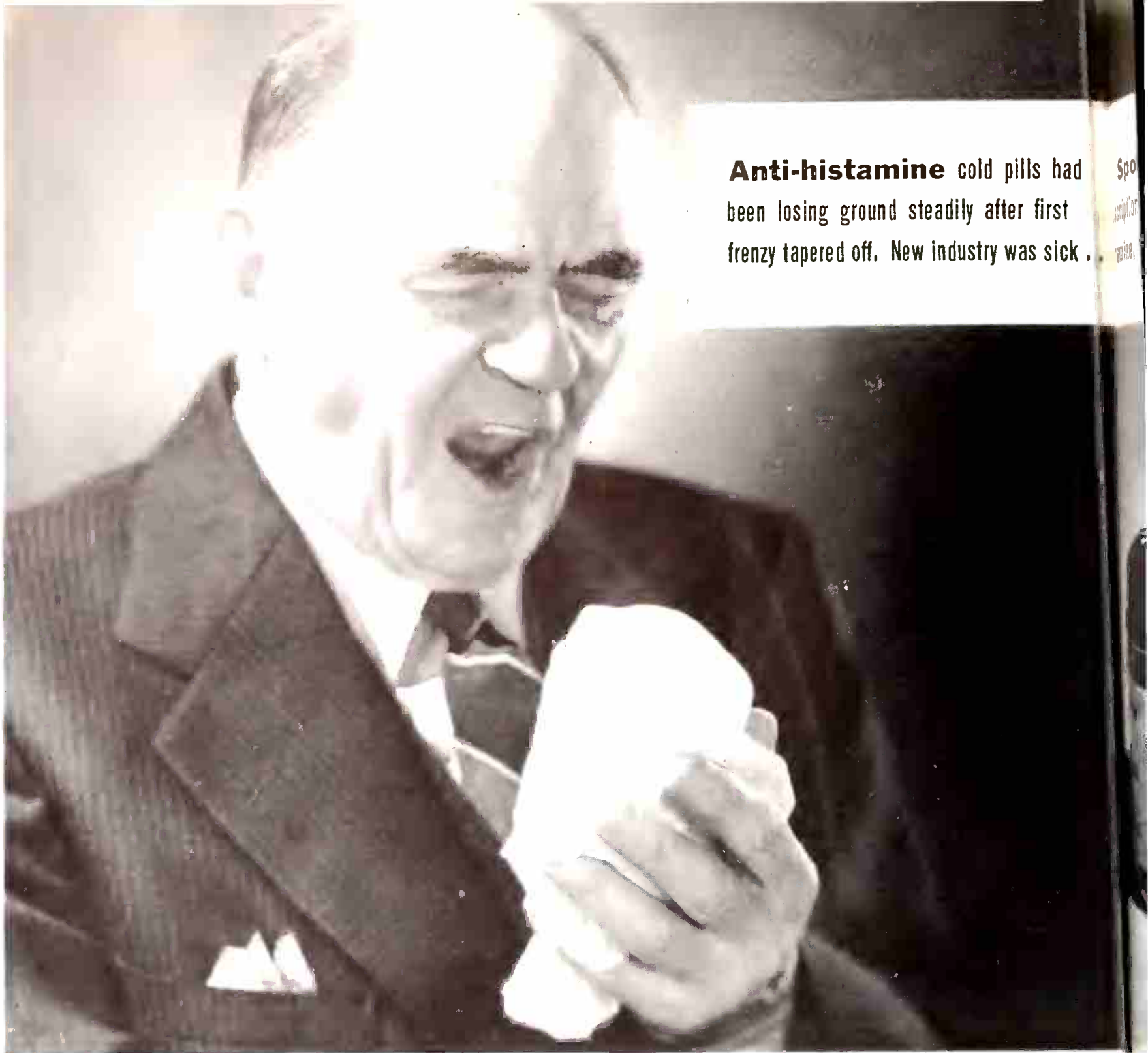
As TV man Ed Shurick states in the presentation, while he points out the differences in population density between TV and non-TV areas:

"It is one thing to think of televi- (Please turn to page 74)

Agency hears new pitch: Typical presentation of new CBS TV "Top 10 Cliches on Television" study is seen below before media experts of Benton & Bowles office in New York. Group includes (l. to r.): Lee Rich, associate media director; Tom Carson, broad-

cast supervisor; Jim Theiss, Ann Janowicz, Muriel Mack, timebuyers; Charles A. Pooler, v.p. in charge of marketing; Charles Sinclair, SPONSOR senior editor; Ken Torgerson, associate media director; A. H. Flaten, CBS TV; F. Apt, B&B research; Ed Shurick, CBS TV





Anti-histamine cold pills had been losing ground steadily after first frenzy tapered off. New industry was sick . . .

©Underwood & Underwood

Super Anahist reverses trend with

The Anahist Co., which made the biggest splash when anti-histamines were introduced over the counter in 1949, has made another big splash with an anti-histamine.

It's called Super Anahist and it rates mention for two reasons besides the fact that it struck a sales bulls-eye during the 1952-53 sniffles season following its debut last October.

First, the Super Anahist story is practically a 100% spot radio and TV story with the AM medium carrying the biggest ad load. Second, Super

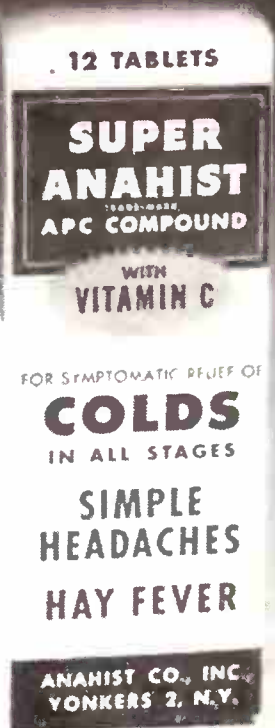
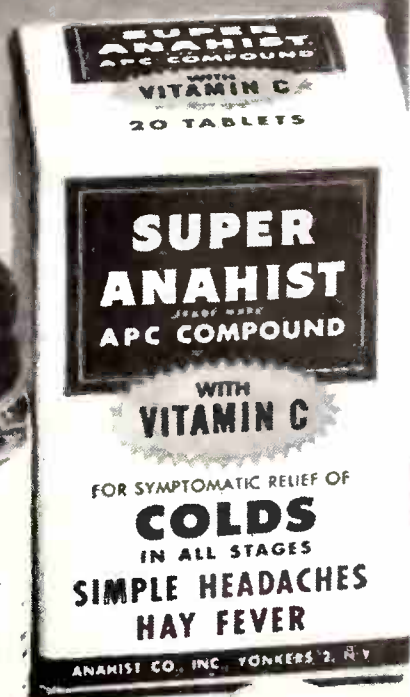
Anahist has single-handedly reversed the over-all sales slide of proprietary anti-histamines, a decline that began the very next year after they hit drug store counters with such a big bang. Super Anahist's sales during the past winter were large enough to put a plus sign beside the recent total of anti-histamine proprietary sales in the face of a notable lack of sensational sales performances by other brands, including Anahist's other anti-histamine cold-fighting products.

SPONSOR estimates that the Anahist

Co. spent in the neighborhood of \$1.5 million for its spot air advertising during the past winter season. The proportion going to radio, Anahist's basic medium, was probably about 75%. The success of Super Anahist (its sales have already topped the other Anahist Co. brands) has given the company a firmer grip than ever on the anti-histamine field, in which it has been a leader from the beginning. The firm's market share is now comfortably over half of all anti-histamine sales.

Super Anahist is one of five anti-

... Spot radio, TV were Anahist's prescription when it introduced new anti-histamine, Super Anahist, and perked sales



Radio, TV copy made these points
Super Anahist TV story board shows copy stressed product newness, how "wonder drugs" shorten cold miseries, fight infection. Bulk of Anahist's ad money went into spot radio

100% air budget

histamine products put out by the Anahist Co. The others are the original Anahist, a straight anti-histamine, technically known as thonzylamine hydrochloride; Hist-O-Plus, which is Anahist plus the pain-killing drug combination commonly known as APC; an Anahist nose spray in atomizer form, and an Anahist cough syrup.

Super Anahist has APC, too, but it differs from all other anti-histamine brands—and, so far as is known, from all other cold preparations—in that it contains Vitamin C, touted as an anti-

infection ingredient. While the combination of Vitamin C with the other ingredients is considered an important technical accomplishment, the idea of multiple ingredients in drug brands is certainly not new. The current success of Super Anahist is, however, further evidence that the consumer is impressed with the multiple-ingredient sales pitch. It also confirms what Anahist's agency, Ted Bates, has always strongly believed: that spot radio and TV are great media.

Ad strategy developed between Bates

and John S. Hewitt, executive vice president of Anahist, led to the purchase of about 150 radio stations in 100 markets for Super Anahist during the 1952-'53 season. Markets included radio-TV as well as radio-only areas. Most of the purchases were one-minute announcements, that length being con-

(Please turn to page 84)

case history

Is your PR man air-minded?

Many neglect radio and TV, but there is growing awareness of their value

by Alfred J. Jaffe

The time has passed when a public relations man can call it a day after filching free plugs for his client from Arthur Godfrey or crowning a bosomy bathing beauty Queen of Bismarck Herring Week.

The PR man has come a long way in recent years. Now clothed with stature and responsibility, he sniffs a little at the mention of "publicity" or "press agent." He walks around in a homburg, talks about "human engineering," sits beside the chairman of the board and whispers in his ear. In place of the hit-or-miss free plug, he often buys media as well.

The PR man, however, often overlooks radio and TV. This is not usually deliberate. When it comes to air media, the average PR man is confused about where to start and all too conscious of the fact that he lacks programing knowhow. He feels much more at home with newspapers. In the old days, if you scratched a PR man, likely as not you'd find a newspaperman underneath and while this is less true today, the PR field is still heavily staffed with ex-reporters.

PR firms readily admit this radio and TV blind spot. Some of them, such as Hill & Knowlton, Inc., which has some of the choicest clients in the business, have begun hiring radio and TV specialists to work with account men as well as experiment with PR techniques on the air. There is a growing appreciation of TV's impact, and some PR agencies, though moving cautiously, are giving a lot of time

status report

and thought to how to use TV properly and economically.

The PR agencies are also well aware that if they don't accumulate radio and TV knowhow they will lose substantial billings to advertising agency PR departments. In opening its new plant last month, for example, The Mennen Co. called upon Kenyon & Eckhardt's PR staff for a community relations job via time bought on the local radio station.

Despite the PR man's lack of familiarity with radio and TV, the use

of air media for PR has been growing. Business has become more PR conscious, one reason being the Taft-Hartley Act, which removed some of the limitations on what an employer could say to his employees.

SPONSOR, therefore, examines PR in radio and TV in this article, shows some examples of who has been using it and why, presents some tips on programing, points up where PR can be used best, lists some recent PR trends. Since SPONSOR has covered regular network PR shows, the emphasis will be on the local approach. (For network examples, see "The Railroad Hour: non-stop all summer long," 7 April 1952; "Public utilities on the air," Part I, 19 November 1951; Part II, 3 December 1951; "Steel melts the public," 13 March 1950.)

Here are some trends which indicate which way the PR wind is blowing:

1. Businesses are becoming conscious that a regular air program means a ready-built and sympathetic audience when industrial strife or some other issue requires a concern to present its point of view to its workers or the public. A PR message on a



Hundreds of PR sponsors have bought Ziv's "I Was a Communist for FBI." It is often sold by radio stations to groups of clients

What you should know about PR on the air

Why buy PR? Businesses are growing aware that year-round air programs provide ready-built audience when firm has to present point of view on special issues. They also realize that bought time means larger audiences than can be gotten with free material handed out to plug holes in station program lineups.

Who can use PR? Almost anybody but some firms need it more than others. A large firm in a small town is particularly concerned with public opinion. Public utilities have to cultivate public sympathy since rates are set by elected officials. Banks must live up to "public service" status in the community.

PR program types: News, sports, drama, public service shows are used most often. Community news and home town sports are considered especially potent in attracting audiences. However, there are no copybook rules. A steel firm in Texas uses employee talent show, ties in safety quiz, with success.

regular program seems more natural and less "forced" than announcements bought suddenly, say, during a strike.

2. While many firms and trade associations are active in putting out free recordings and films (which stations welcome to plug holes in their program lineup), they now realize that by buying time they get choice time—that is, larger audiences.

3. In 1948, 10 steel companies put on regular radio shows while five (including some of the 10 with regular shows) put on special broadcasts. For 1952, the figures rose to 19 and 22. This was all paid time, and except for U. S. Steel's *Theatre Guild on the Air*, was all local or regional network time. Aside from the network show, the total time bought by steel companies last year came to more than 1,000 hours.

4. The Frederick W. Ziv Co. has been selling two radio shows especially for PR use. They are *I Was a Communist for the F.B.I.* and *Freedom U.S.A.*

5. The Broadcast Advertising Bureau has recently started working with the Advertising Council to push the idea that advertisers should buy public service programs and material for PR purposes.

6. The recent convention of the Public Relations Society of America announced that three PR "media" won larger budget appropriations last year: TV, the suggestion system, and the reading rack. TV was described as "the most compelling medium for reaching the mass mind."

Why the increased use of air media for PR? Listen to Harold Kathman, a business consultant whose specialty is "communications." Here he is talking specifically about industrial relations, which to PR men means PR directed at employees:

"Look into the face of an industrial worker, and you may be looking into an acre of diamonds of ideas for long-term radio contracts.

"Radio has been understandably busy bending sales curves. Industry, meanwhile, has been dying to say something else to its employees, communities, and customers, and has been somewhat inarticulate. Radio can help translate the need and dollars into sponsored time.

"During the past 10 years, while most sales executives were concerned with framing 'Sorry we're booked solid' letters, top management—pres-

(Please turn to page 62)



Mennen's plant opening campaign provides PR tips

Before opening new plant in Morristown, N. J., last month, Mennen Co. sought to create "good neighbor" status with community, attract new employees. Firm bought five-minute spots three times a week on WMTR—broadcast club and community news. Top, William Mennen Jr., executive vice president, left, launches program as Leonard Colson, ad manager, stands by. Bottom, "Miss Skin Bracer," flanked by George Mennen, manufacturing v.p., right, and Bob Stolpke of the station, records production line debut. Round of activities and dinners during "Mennen Week" was tied in with actual plant opening. Mennen's community news bulletin show on WMTR will be continued indefinitely, company says.

Pocket books on the air

Against usual sales expectancy of 200,000, Pocket Books, Inc. sold over 650,000 copies of books advertised on radio, TV. This test may spur trend

A successful test radio campaign by Pocket Books, Inc. may touch off a trend toward radio and TV advertising in the prospering soft-cover book industry. The Pocket Books campaign was probably the first in the 14-year history of the business in which a publisher singled out individual titles from his line for a radio push.

The names of the books: *The Cardinal* and *A Stone for Danny Fisher*.

Some of the results: Compared with an average first printing of 200,000, Pocket Books was able to print and sell 650,000 copies of *A Stone for Danny Fisher*. It is presently running off a second printing which also exceeds the normal first run. This success is in no small measure due to the company's experiments on the air.

The Pocket Books campaign centers in the New York market where the company has had three one-minute announcements weekly on WNBC since January. It was extended this spring to other markets, via the firm's policy of encouraging distributors to follow suit

in buying time: Pocket Books supplies the commercials. As a result of this policy, several books are regularly advertised now in 35 markets.

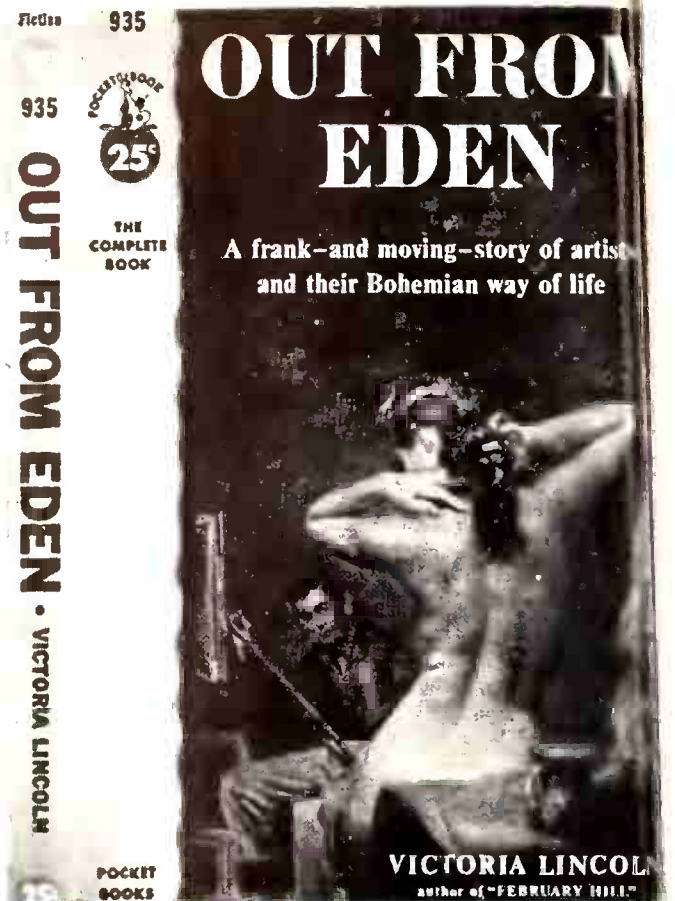
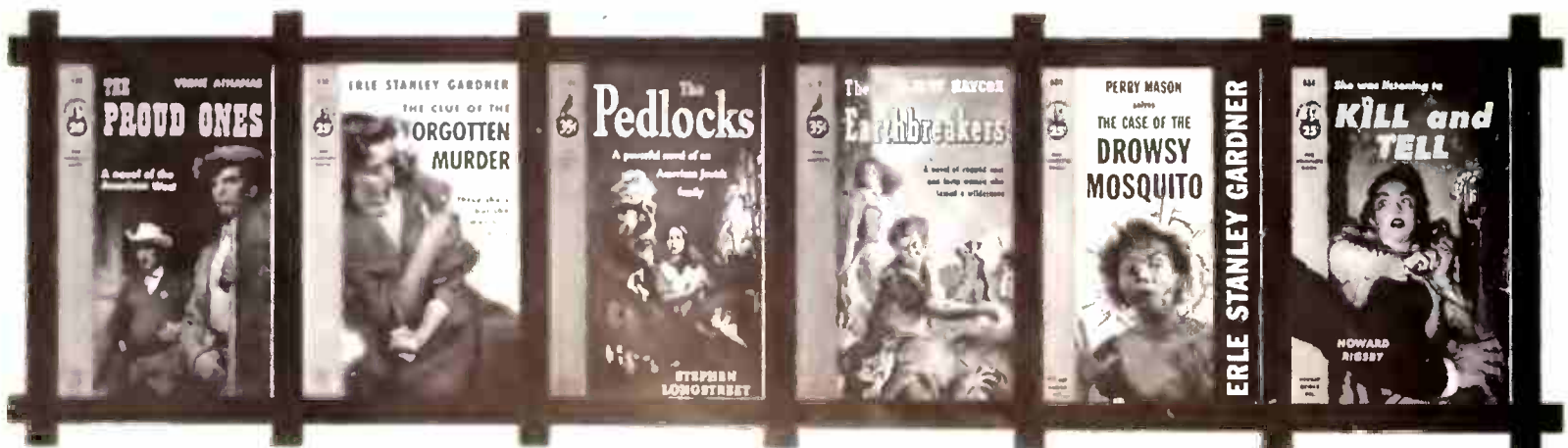
Other publishers are known to be watching the Pocket Books campaign closely and at least two now have limited air campaigns of their own underway: Dell is experimenting with a four-shot TV campaign over WPIX, New York; Popular Library has 10 or 12 distributors who make it a practice to promote individual titles on local radio stations. Two other publishers, while not now trying air advertising, told SPONSOR they felt the time was ripe for some form of advertising aimed at consumers.

The soft-cover book industry, while it has enjoyed rapid growth in the past seven years, has not tended to use advertising aimed directly at consumers. Trade paper ads supplemented with a few annual institutional newspaper insertions have been the pattern among those who advertise at all.

But the emergence of several new soft-cover publishers in the past two or three years and the resultant upswing in competition suggests that the industry may be ready for its first important round of consumer advertising.

round-up

POCKET BOOKS, NOTE TITLES BELOW, ARE PICKED FOR MASS APPEAL, LEND THEMSELVES TO RADIO AND TV CAMPAIGNS

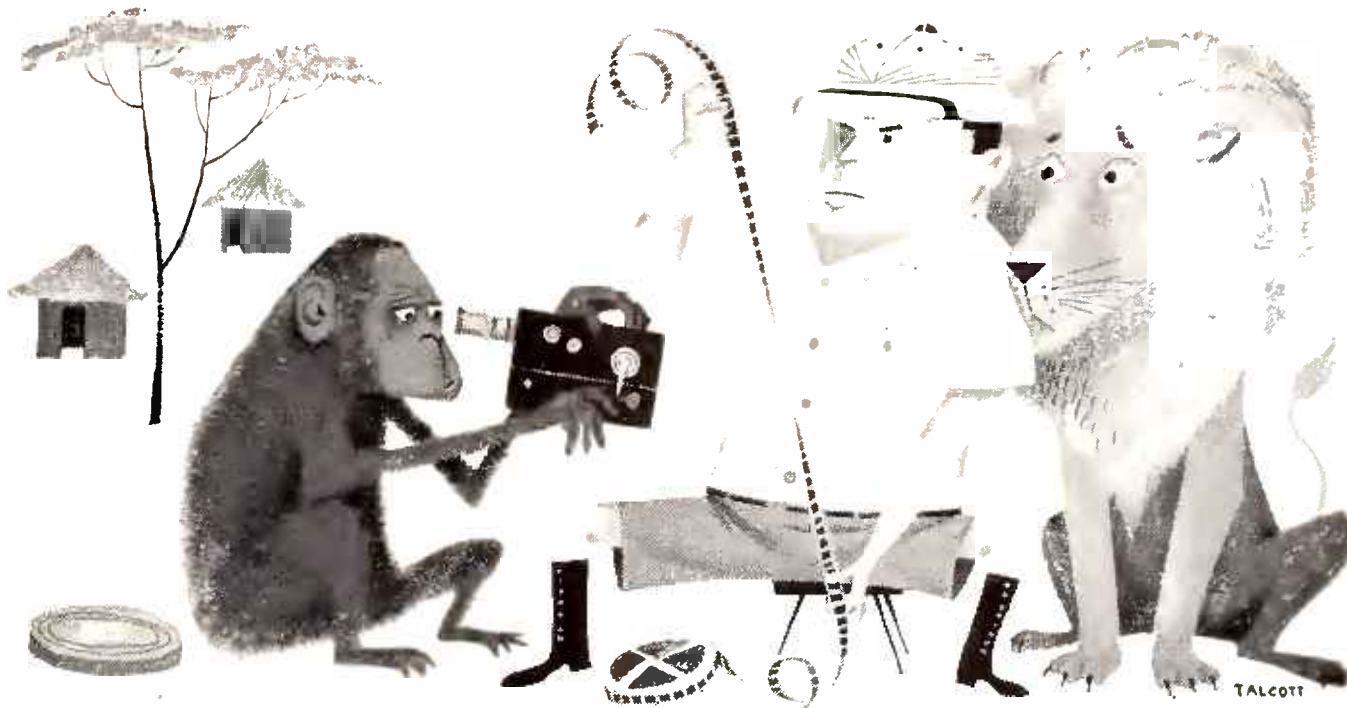


SEX: Controversial books that might offend audiences anywhere in U.S. are not air advertised. Pocket Books teaser announcements are keyed to mass taste

Said an agencyman with many years of background in the publishing field: "The soft-cover people have always felt their margin of profit was too slim to allow much for advertising. But the same argument might have been given in the primeval days of advertising for bar soap or cigarettes. The function of advertising is to make more sales and more profit, not to eat profits. It seems to me there's an opportunity for the soft-cover publishers to use mass media like radio and TV. It's up to some alert radio and TV salesmen to show how they can do it at low cost."

(Please turn to page 76)

FROM HERE TO ISTANBUL



"Our correspondent in Nairobi . . ."

In May of 1945, television was hardly more than what Fred Allen called "the face on the barroom wall" but that's when NBC first set up its television news film operation with two editors and one pair of scissors. Now in its eighth year the NBC-TV news film operation is larger than any other news film company including the newsreels and other networks.

In the average week NBC news cameramen shoot a hundred different stories. In a year's time NBC films over 2,500,000 feet of raw stock. If that were all shown as one feature, it would last 300 hours, which is even longer than some features seem.

40 newsmen and 31 cameramen cover the continental United States from 6 vantage points for NBC, and of course news film is sent in from NBC affiliates in 60 other cities and towns. NBC staff correspondents can be found in all the world's major news centers.

And NBC correspondents can also be found in such exotic areas as Jakarta,

Karachi and Istanbul. Our correspondent in Nairobi gave NBC a notable beat on the Mau Mau disorders.

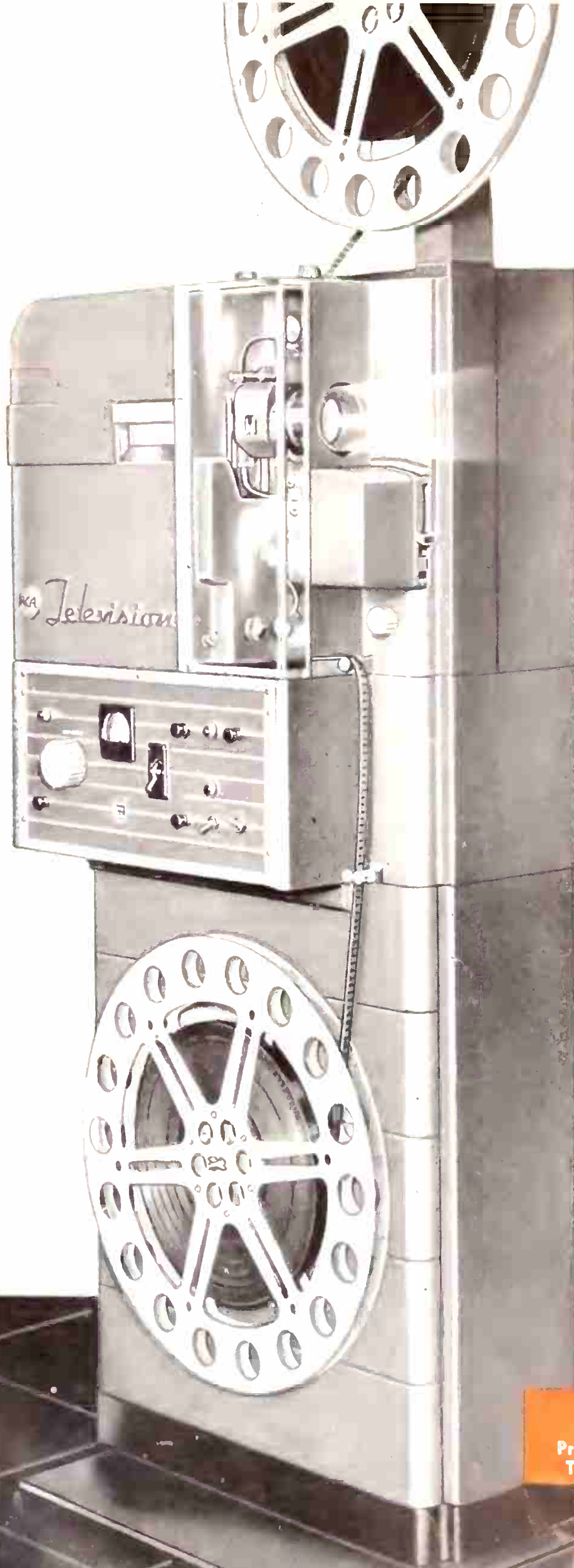
Just to be sure that we don't miss *anything*, NBC also has first call on the films of seven major foreign newsreel companies in Europe.

It's a huge job and it's a lot of trouble, but we believe that having the largest and most active news film operation accounts in a major way for NBC's leadership in TV news. Viewers evidently like it because we consistently find the biggest audiences tuned to our daily news shows. Our sponsors like it too. Such as the sponsors on Today (7 to 9 a.m.) easily the hottest news show around. *You* can be a sponsor on Today for less than the cost of two round-trip tickets to Istanbul.



a service of Radio Corporation of America

The only



● 2-3 claw with jeweled tip assures long life

● Changes projection lamp *automatically*

● Dual focus controls

● New precision optical system—f 1.5 projection lens with "built-in" infra-red filter

● Handles 4000-ft. reels—compensated "take-up" provides constant tension

● "Still frame" projection with 2-second stabilization of picture and sound

● Framing without image displacement

● Framing and motor hand-turnover controls accessible from either side

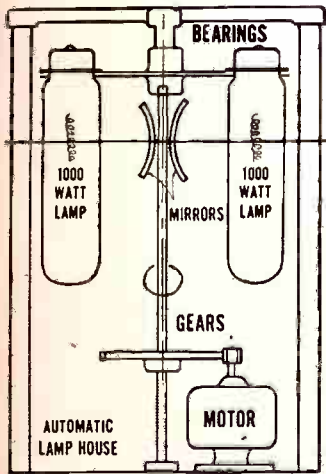
● Instantaneous exciter lamp change . . . lever operated!

● Everything unit-built for easy maintenance

RCA
Type TP-6A
Professional 16mm
TV Film Projector

professional 16 mm film projector

...specifically designed for television!



Automatic projection lamp change—takes less than a second!

HERE IS A professional equipment that fits television film standards exactly . . . the new RCA 16mm Film Projector Type TP-6A. It is designed to meet every requirement of the TV station looking for the best picture quality possible from 16mm film.

Unlike standard 16mm projectors now available, the TP-6A is newly engineered from "base-to-reels." New $f/1.5$ lens, new framing system, new dual focus arrangement, are among the features that contribute to its outstanding picture quality. New broadcast-

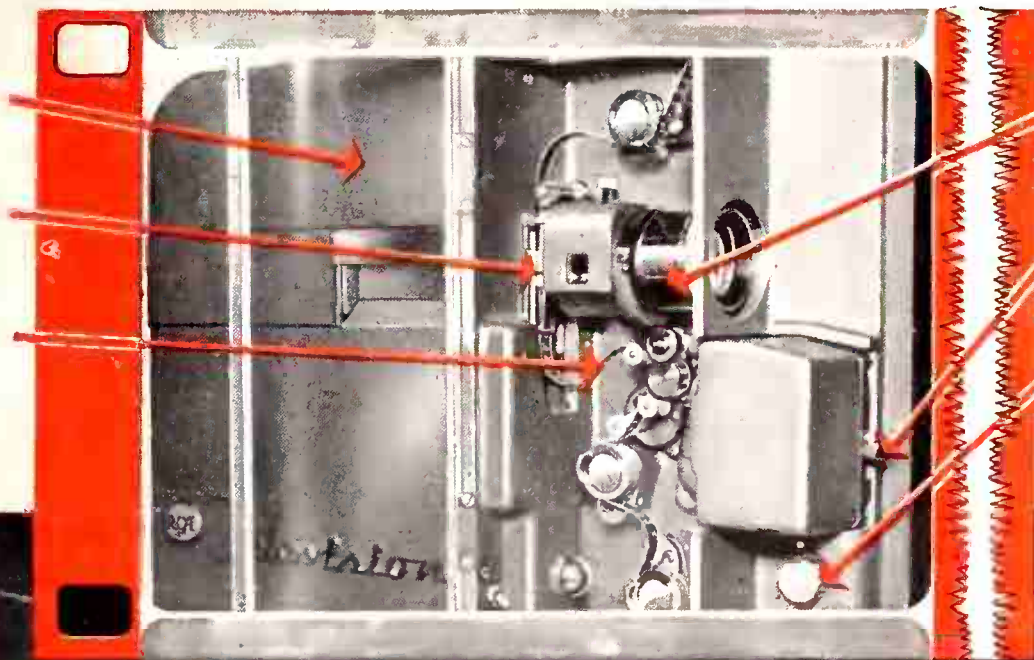
quality amplifier assures high-quality sound. New 4000-foot reels (with compensated take-up), new 2-3 claw intermittent in oil, and new automatic lamp change-over, combine to provide unsurpassed operating convenience and film-show reliability.

For a vast improvement in 16mm picture quality—nothing approaches the TP-6A. Check the 10 important features at the left.

For more details and delivery information call your RCA Broadcast Sales Representative.

An outstanding example of design simplicity

"See-through" Lucite door panel
 Full inch clearance between aperture plate and lens gate
 Simple film path



$f/1.5$ -projection lens
 Lever for exciter lamp change-over
 Focus control—front and rear



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

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 22 May '53)	174	No. of post-freeze CP's granted (excluding 17 educational grants; as of 22 May '53)	345	Per cent of all U.S. homes with TV sets (as of 1 Apr. '53)	51.0%
No. of markets covered	116	No. of grantees on air	66	Per cent of all homes in TV coverage areas (as of 1 Apr. '53)	75.9%
		No. of TV homes in U.S.	23,256,000		

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL ND.	DATE OF GRANT	DN-AIR TARGET DATE	POWER (KW)**		STATIONS DN AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER
					VISUAL	AURAL				
Casper, Wyo.	KSPR-TV	2	13 May		1.2	.6	0	NFA	Donald Lewis Hathaway (KSPR)	Box 930
Cincinnati, O.		54	13 May		89	50	3	379,000\$	Rounsaville & Clark TV Co.	3165 Mathieson Dr., N.E., Atlanta, Ga.
Eugene, Ore.		13	13 May		56	33.6	0	NFA	Eugene TV, Inc.	Box 112
Harlingen, Tex.	KGBS-TV	4	20 May		12.75	6.89	0	NFA	Magic Triangle Televisors (KGBS)	Box 711 Troy McDaniel
Honolulu, Hawaii		4	13 May		58	29	2	16,000\$	American Bdstg. Stations, Inc.	Barr Bldg., Wash., D. C.
Meridian, Idaho	KDSH-TV	2	13 May		16.5	8.3	0	NFA	Boise Valley Bdsts. (KDSH)	311 N. 10th St., Boise, Idaho
Rockford, Ill.		13	13 May		195	98	1	NFA	Greater Rockford TV, Inc.	c/o Guyer & Smith, 815 Rockford Trust Bldg.

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL ND.	DN-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER
				VISUAL	AURAL					
Battle Creek-Kalamazoo, Mich.	WBKZ-TV	64	22 May	24	12	ABC basic; DuM	2	30,000 UHF	Booth Radio & TV Stations	Harry E. Travis
Bellingham, Wash.	KVOS-TV	12	15 May	33.4	17	None yet	1	23,000	KVOS, Inc.	Rogan Jones
Lubbock, Tex.	KCBD-TV	11	10 May	24	12	NBC basic; ABC	2	25,000	Bryant Radio & TV, Inc. (KCBD)	George L. Tarter
San Luis Obispo, Cal.	KVEC-TV	6	18 May	16	8.9	DuM	1	8,000	Valley Electric Co. (KVEC)	Les Hacker

III. Addenda to previous C.P. listings

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

Alexandria, La., ch. 62, new call KSPJ
 Battle Creek-Kalamazoo, Mich., WBKZ-TV, ch. 64, nat'l rep. Weed TV
 Boise, Idaho, KIDO-TV, ch. 7, to be CBS supplementary affil.; gen. mgr., Walter E. Wagstaff
 Charleston, S. C., WCSC-TV, ch. 5, to affil. with NBC in add'l. to CBS; target 15 June '53; est. sets, 3,000 (as of 1 April)
 Columbus, Ga., ch. 28, new call WDAT
 Fort Lauderdale, Fla., WITV, ch. 17, new target 30 Sep. '53; gen. mgr., Bob Standart
 Fresno, Cal., ch. 47, new call KJEO
 Harrisburg, Pa. WTPA, ch. 71, nat'l rep. Headley Reed

Hartford-New Britain, Conn., WKNB-TV, ch. 30 (on air), reports 61,789 UHF sets as of 27 April '53
 Houston, Tex., KNUZ-TV, ch. 39, new target 4 July '53
 Kansas City, Mo., KCTY, ch. 25, nat'l rep. Petry
 Lansing, Mich., WILS-TV, ch. 54, nat'l rep. O. L. Taylor; est. sets in coverage area, 74,000 VHF (Board of Water & Light survey)
 Macon, Ga., WETV, ch. 47, target 1 Aug. '53; nat'l rep. Headley-Reed; to be NBC affil.
 Madison, Wis., WKOW-TV, ch. 27, to be CBS primary and supplementary affil.; gen. mgr., Michael Henry
 Monroe, La., KNOE-TV, ch. 8, target still 1 Aug. '53; est. sets in area, 9,000
 Monterey, Cal., KMBY-TV, ch. 8, nat'l rep. W. S. Grant

New Orleans, La., WJMR-TV, ch. 61, target Sep. '53
 Princeton, Ind., WRAY-TV, ch. 52, target Sep. gen. mgr., Robert L. Epstein
 Pueblo, Colo., KCSJ-TV, ch. 5, new target July to be NBC affil.; nat'l rep. Avery-Knodel
 Texarkana, Tex., KCMC-TV, ch. 6, to be CBS primary affil.
 Waterloo, Ind., ch. 15, new call WTRI-TV; est. 8,000
 Wheeling, W. Va., WTRF-TV, ch. 7, new target '53; gen. mgr., R. W. Ferguson
 Yuma, Ariz., KIVA, ch. 11, new target 4 July nat'l rep. W. S. Grant; gen. mgr., Walter S.

*Both new C.P.'s and stations going on the air listed here are those which occurred between 8 May and 22 May or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.
 **Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees.
 †Information on the number of sets in markets where not designated as being from NBC

Research, consists of estimates from the stations or reps and must be deemed approximate.
 ‡Data from NBC Research and Planning. Set figures as of 1 April 1953. Where UHF not specified set figures are VHF. In box score, total TV homes figure is as of 1 April 1953. Percentages on homes, with sets and homes in TV coverage areas are considered approximate.
 NFA: No figures available at press time on the number of sets in the market.

Cut to film clip of plane:

A technically simple, low-cost insert procedure of limitless possibilities. Gives variety—complete change of pace—to "live" shows. Most effective and economical . . . when you

USE EASTMAN FILM



For technical assistance on selecting and handling film, write to:

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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



Agents for the distribution and sale of Eastman Professional Motion Picture Films

W. J. German, Inc.,

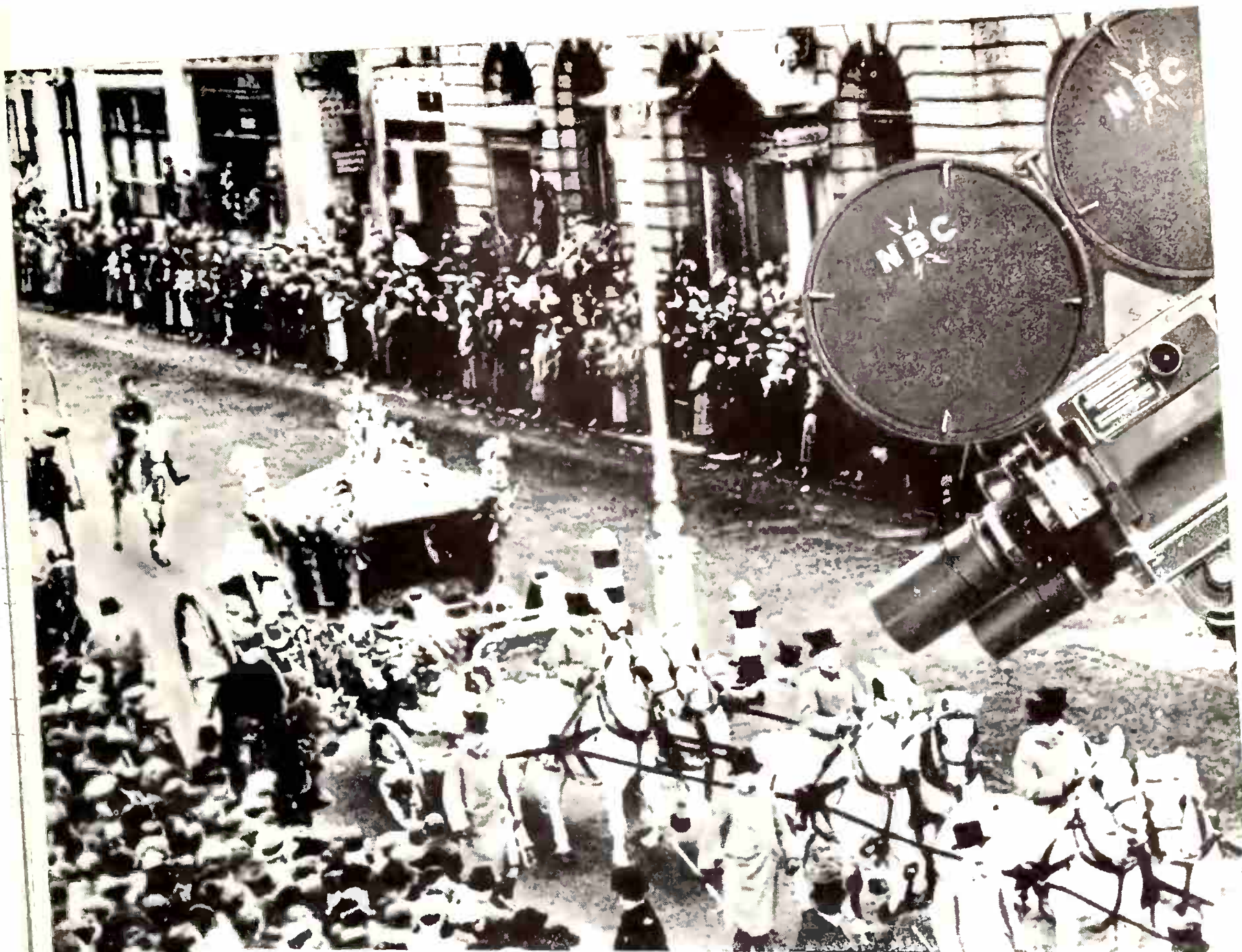
Fart Lee, N. J., Chicago, Ill.,
Hollywood, Calif.

TV film shows recently made available for syndication

Programs issued since March 1953. Next chart will appear 15 June.

Show name	Syndicator	Producer	Length	Price Range ^o	No. in series	Show name	Syndicator	Producer	Length	Price Range ^o	
ADVENTURE						MUSICAL					
Adventures of Noah Beery Jr.	Courneya Prod.	Jerry Courneya	12 min.	\$20-500	13	Enchanted Music	UTP	George Richfield	26 min.		
Ivan Sanderson Big Game Hunt	Explorer Pictures	J. B. Weill	26½ min.	\$50-750	26						
Rocky Jones, Space Ranger	UTP	Roland Reed Prod.	30 min.		26						
CHILDREN'S						NEWS					
Funny Bunnies	MPTV	Dynamic Films	15 min.	on request	26	Washington Spotlight	Goodman	Milton Hamme	15 min.	on request	
Jerry Bartell's PlayTime	Apollo	Bartell	11½ min.	to \$350	13						
Junior Science	Olio Video TV Prod.	Olio Video TV Prod.	12½ min.	on request	13						
Punch & Trudy	Riviera Prod.	Riviera Prod.	12 min.	\$30-250	7						
Streamlined Fairy Tales	Goodman	Goodman	15 min.		13						
COMEDY						SPORTS					
Ames n' Andy	CBS TV Film Sales	Jim Fonda	30 min.	\$100-4,000	52	Speed Classics	Dynamic Films	Dynamic Films	15 min. 30 min.	on request	
DOCUMENTARY						Sports Spotlight	Tel Ra Prod.	Tel Ra Prod.	12½ min.	\$40-400	
Cineo Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52	Teleports Digest	United Artists	Tel Ra Prod.	26½ min.	\$45-850	
Crusade in the Pacific	March of Time	March of Time	26 min.		26**	The Big Playback	Screen Gems	Screen Gems-Telenews	15 min.	on request	
Victory at Sea	NBC TV Film Sales	Henry Solomon	30 min.	on request	26	The Thrill of Your Life	Louis Weiss & Co.	Adrian Weiss	30 min.		
DRAMA, MYSTERY						TV's Baseball Hall of Fame	Lew Fonseca	MPTV	15 min.		
Craig Kennedy, Criminologist	Louis Weiss & Co.	Adrian Weiss	30 min.		26	Wrestling from Int'l Amphitheatre	IWF	IWF	15 min. 30 min. 1 hour	open	
I Am the Law	MCA TV, Ltd.	Cosman	26½ min.	on request	26						
The Continental	Dynamic Films	Dynamic Films	15 min.	on request	13						
The Visitor	NBC TV Film Sales	Marlon Parsonnet	26 min.		44\$						
Your All-Star Theatre	Screen Gems	Screen Gems	30 min.		39						
HISTORY						VARIETY					
Famous People	Regent TV	EDIC	15 min.	\$75-1,000	4	Art Linkletter & the Kids	CBS TV Film Sales	John Guedel	15 min.	on request	
Ghost Towns of the West	Simmel-Meservy TV Prod.	Simmel-Meservy TV Prod.	30 min.		13	Camera's Eye	Teevee Co.	Teevee Co.	12½ min.	open	
Yesterday's World	Simmel-Meservy TV Prod.	Simmel-Meservy TV Prod.	15 min.	on request	13	Cameras & Models in Action	Paul Parry Prod.	Paul Parry Prod.	12½ min.		
WESTERN						Look Magazine Photoquiz	UTP	Telenews	15 min.		
						This Is the Story	Morton Prod.	Morton Prod.	15 min.		
						What's Wrong with This Picture?	Morton Prod.	Morton Prod.	15 min.		
						WOMAN'S NEWS					
						Your Beauty Clinic	MPTV	Dynamic	15 min.	on request	

^oWhere price range is not given it has not yet been fixed; or syndicator prefers to give price only on request. **Run originally in 1951, now being re-released. \$Now running on NBC network as "The Doctor"; to be syndicated under new name. SPONSOR invites all TV film syndicators to send information on new films.



We've got
news for you—
daily news

(and weekly summaries, too)

You can have NBC's world-wide news coverage in your local markets at a local price... the *big* news filmed as it happens... rushed to your TV audiences as soon as it happens.

Gathered by on-the-scene NBC cameramen throughout the world, this 15-minute NBC Daily News Report is flown from New York to local stations several times a day. This gives you an exclusive up-dated news program daily. A weekly 15-minute news summary is also available.

Sponsorship may still be open in your local markets. For further information write, call or wire:

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES



...and now a message from our sponsor

TV

by Bob Foreman

Television has been accused of many things. Its competitiveness has been condemned by Baseball Clubs and P.T.A.'s. Its influence on architecture and education is already leaving a mark. Its effect on the home is being felt more and more deeply.

The very fact that this rather amazing device is available to so many people providing them with drama, news, comedy, sports is bound to cause changes in our ways of living. Because of TV, for one thing, people are spending more time at home. This is, I'm sure, one reason that certain types of reading are on the upswing. Paper-bound books are an example. So are the "service" magazines and the "shelter" publications. Interest in the home stems from people staying at home.

So I think it is fair to say that while TV may (but I doubt it) compete with fiction in magazines it certainly stimulates interest in reading by making people available more hours. Likewise it arouses a deepening interest in their dwellings.

If this premise is justifiable, then I think it's safe to say that television is going to help sell many things-for-the-home. This will be done even without TV commercials being expended on them.

I think more people home means that more cakes will be baked. I think more people at home means more candy and peanuts and beer consumed. I think more people at home means that more cigarettes will be sold *by the carton*—more food freezers with more food in them—in other words, a greater desire for nice surroundings and the extra comforts of home is sure

to be manifest.

This will, of course, be a slow and almost imperceptible change. But, like early crocus, signs of it are already popping up. For instance, look at the circulation figures of certain magazines like the *Ladies' Home Journal* and *Better Homes and Gardens*. On the other hand, look at those magazines which seem to be having trouble and it's safe to say they are the ones being given the most competition by television (whereas TV dovetails appeals with these other publications).

I don't know of any studies being conducted on time-in-the-home these days and what new habit patterns are the result. But I should think queries like this would be vital to many advertisers. It would be fascinating, I'm certain, to put some intensive research against a community that swings over from one TV channel to two or more. I imagine some really profound things occur here. Information on the how and what would probably prove valuable in economic terms as well as academic ones.

All of which brings me to one further conclusion. I happened to pick up the Sunday paper the day I wrote the foregoing sterling prose and there staring me full in the face was an ad featuring a device that permits the TV family to tune out commercials. This page was replete with copy, live drawings, quotes from educators, etc., all time-tested devices for whipping up excitement about the "amazing new device that had to come!" Every technique employed was as blatant and as cornball as the most hard-bitten copy ever televised via the medium they are pro-

tecting us against. So I invested \$2.98 in the gimmick in order to devote a column to it (thereby putting me in the red for a whole month). Will let you know what it feels like to keep "those uninvited guests out of my living room" (announcers). Little do the manufacturers know I have a great many friends among that dastardly tribe of commercial spielers and they visit us in person, as well as on the air, by invitation.

commercial reviews

TELEVISION

SPONSOR: **Texaco**
AGENCY: **Kudner Agency, N.Y.C.**
PROGRAM: **"Texaco Star Theatre"**

There is no doubt that Jimmy Nelson is one of the slickest ventriloquists in the business. His solo quartets, his lack of lip action, and his amusing characters earn him this title pretty easily. On the other hand, use of the man's talents as a commercial vehicle is open to grave doubt.

The absence of relevant video except for an insert or two of a Texaco pump gives further grist to the mills of those who preach you can't let audio alone carry your copy ideas.

SPONSOR: **Mum (Bristol-Myers)**
AGENCY: **Doherty, Clifford, Steers & Shenfield, N.Y.C.**
PRODUCER: **Television Graphics, Inc.**
PROGRAM: **"Alan Young Show"**

I guess if anyone should know the means and methods of advertising special deals, it would be the proprietary medicine people. But so often they get lost in the deal, especially when they tackle it in TV. Not so Mum, however, for the Bristol-Myers ad-crafters have taken all the savvy built up from years of space-copy and added the impact of TV to it.

The special free container of Mum that comes along with the regular is popped into place. Optically the deal is spelled out and made attention-getting. A fine bit of very limited animation symbolizes how Mum operates on bacteria and then we reprise the deal again. I daresay this spot was as inexpensive as it is effective, proving dollars aren't the only secret to TV success. ★ ★ ★

T. V. story board

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

SARRA

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



From a dazzling dance of Tek Toothbrushes in stop motion this TV spot by Sarra moves smoothly into live action. Sales points are made subtly, delicately . . . the inner arch of a hand, between thumb and forefinger, demonstrates how Tek fits the arch of the mouth. No china smile! A closing shot of Tek's counter display assures point-of-sale identification. Produced by SARRA for Tek-Hughes, Inc., division of Johnson & Johnson, through Batten, Barton, Durstine & Osborn, Inc.

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



A new series of 1-minute TV commercials by Sarra sells Northern Tissue with masterly finesse. Quick shots of "little things that count"—finishing touches on a flower arrangement or guest towels—establish the theme. Northern's sales story of new softness at no extra cost is put over with woman to woman conviction by expertly cast "housewives." Their home settings give strong display to Northern products with unforced naturalness. Created by SARRA for Northern Paper Mills, through Young & Rubicam, Inc.

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



Sarra balances live action with animation in TV commercials for Martin-Senour's Nu-Hue Enamel in Custom Colors. Home scenes pose the decorating problems; store scenes at the Nu-Hue Color Bar solve them and rapidly convince the viewer that perfect color matches are hers to order. The color wheel motif in the store display is deftly repeated by dots dancing on a paint brush in the animated finale. And a can revolves to show sales-clinching slogans. Just released in 1-minute and 20-second versions to tie in with a special sales training film also made by SARRA. Created for The Martin-Senour Company.

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

SPONSOR Asks...

One network president told SPONSOR that nighttime radio should abdicate to TV, daytime TV to radio. What do you think



THE PICKED PANEL ANSWERS



Mr. McClinton

In one word . . . preposterous!

If permitted a few more words . . . I remember that about 20 years ago some newspaper men were saying that in five to 10 years there would be no newspapers.

because radio would take over all news-dispensing. About the same time, the recording business was plunging, and it was said that there would be no more phonograph records because all music would be delivered by radio. Movie theatres were piping in *Amos 'n' Andy* because people wouldn't leave home if they had to miss that indispensable program.

Today the total circulations of newspapers are greater than ever before; more phonograph records are sold than ever before; and the movies have out-lived *Amos 'n' Andy*.

But now we have it suggested that radio be *half-buried* while television be permitted to *half live*.

Prepost . . . pardon, I said that before. Well, nonsense, then.

Of course radio is going to have to adjust itself to this new and almost frighteningly powerful medium, television. But the adjustment must come naturally, not be artificially imposed.

Last year some 9,000,000 radio sets were sold. Were they purchased only for daylight use? I doubt it. There were 6,000,000 television sets purchased. By people who don't want daytime baseball, or a "matinee" show? I'm sure not.

Of course you don't listen to the

radio and look at television at the same time. But in how many homes is the TV on in the living room while a radio is on in the kitchen or bedroom?

Radio and television are supported by the advertiser. But the advertiser is governed by his customers. So long as there are customers listening to radio at night and customers viewing television in the daytime, no one can say that one should be eliminated in favor of the other.

My crystal ball is not working well today, perhaps due to so many atomic explosions in New Mexico and Nevada. But my common sense tells me that the law of economics will work far more slowly, and more intelligently than my anonymous friend, who would take the law into his own hands and say that radio shall live only in the sunlight, and television roam only by night.

HAROLD L. MCCLINTON

President

Calkins & Holden, Carlock, McClinton & Smith, Inc.



Mr. Geyer

TV at night and radio when the sun shines! How easy is the solution to that worrisome problem of media buyers. Then we could give thought to the solution of other problems like having all

our cold weather in the winter and heat in the summer.

I'm going to have to register my vote against the single-item diet. I like mixtures. And I don't intend to have my nighttime radio taken away from me or my daytime television—even though

it would make the agency business less complicated.

I wonder whether we fully recognize that the forces of radio and television have grown to a place where they really belong to the public? We who "own" them and use them must look carefully at the fine print in our custodianship contracts. In spite of all the lost radio listening at night, and the possibilities of building great daytime programs, it seems to me that advertising plans will still have to be built to fit public behavior, rather than attempt to modify that behavior simply because it would simplify an advertising problem.

B. B. GEYER

Chr. Bd. & President

Geyer Advertising, Inc.



Mr. Leigh

Will you please give me that question again, SPONSOR . . . Uh, I guess I heard you correctly the first time.

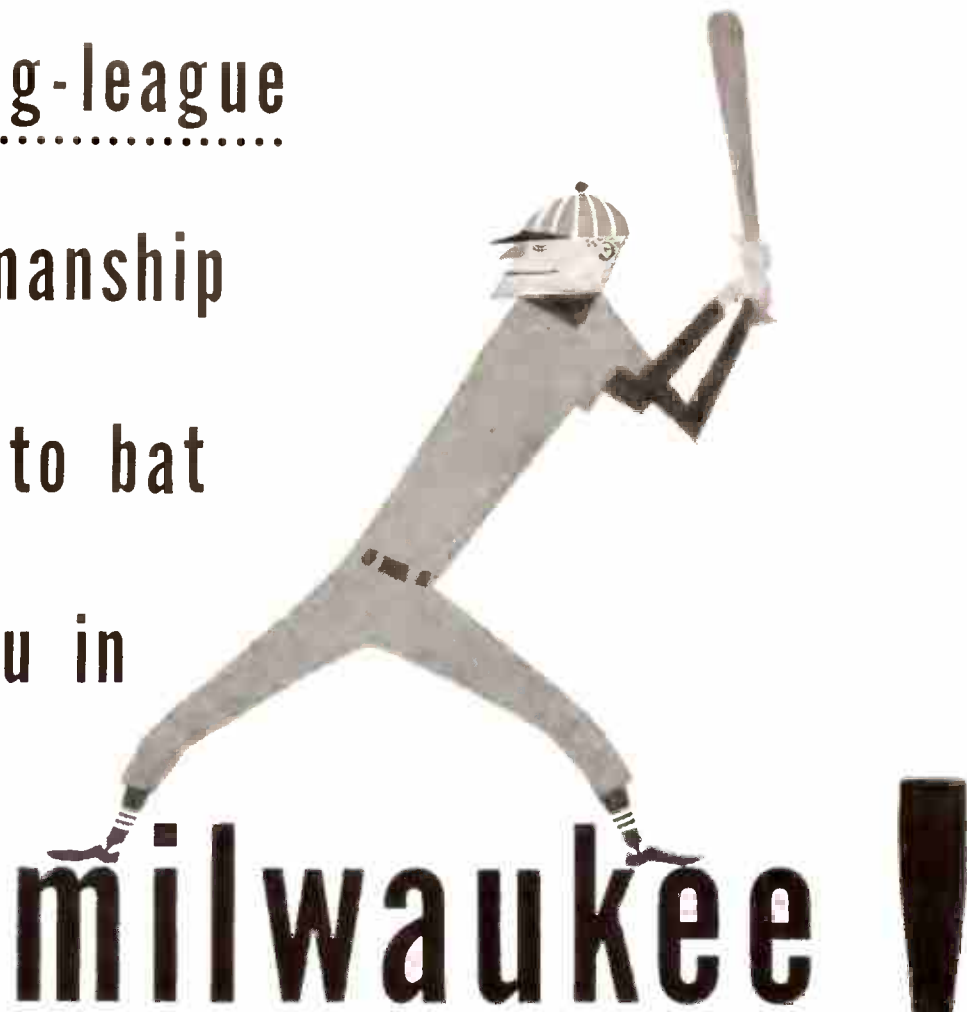
Well, let's see. If we had only TV at night, and only radio during the daytime,

and if we followed this general policy throughout all media, where would this policy inevitably lead us all?

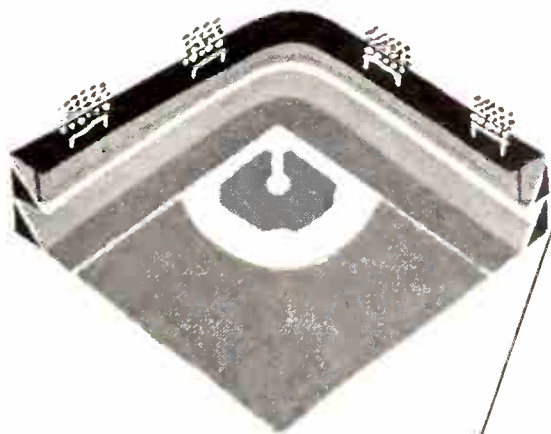
Next, it might be decreed that newspapers should come out only on Sunday mornings, and that magazines could appear only the first week of each month. Then trade publications could be limited to only one issue a year—every August! We wouldn't have to buy so many publications just to keep up with things.

(Please turn to page 86)

big-league
.....
salesmanship
goes to bat
for you in



milwaukee !



It's
like hitting
a homer with the
bases full. In this thriving
metropolis that now has big-league
status in baseball as well as in purchasing
power, WCAN is the hardest-hitting, most merchan-
dising-minded voice. It commands great audience, pulls mail
powerfully and sells merchandise at a terrific clip.

Get big-league salesmanship for every
dollar you spend. Let WCAN
go to bat for you in
Milwaukee!

WCAN

the can-do station in milwaukee | abc affiliate | 5,000 watts

represented nationally by O. L. Taylor and Co.

POWER LAWN MOWERS

SPONSOR: Allen Hardware

AGENCY: Direct

CAPSULE CASE HISTORY: To promote its power lawn mowers, Allen Hardware, using radio on a saturation basis for the first time, bought 20 announcements over KGAF all to run on a Friday. The "special" allowed a substantial trade-in on old handmowers. During the same day, four power mowers were sold; that evening saw six more sold. On Saturday, the store racked up 17 additional sales. This made a total of 27 sales at a gross of \$2,790 from the one-day campaign. Cost: \$40.

KGAF, S.W. Cal. Or.

PROGRAM: Announcements

USED CARS

SPONSOR: Weaver Motors

AGENCY: Direct

CAPSULE CASE HISTORY: Weaver Motors, a San Luis Obispo car dealer, sponsors the 10:00-10:30 a.m. segment of KATY's Ranch House Jamboree program heard on Sunday mornings. The sponsor regularly sells from three to five of the cars he advertises on every program. One Sunday, the Weaver air copy described the merits of 10 used cars he had for sale. Within a few days, eight of the 10 autos had been sold. The sales gross totaled \$11,000; the advertising investment: \$19.80.

KATY, San Luis Obispo, Cal.

PROGRAM: Ranch House Jamboree

PAINT

SPONSOR: Glidden Co.

AGENCY: Direct

CAPSULE CASE HISTORY: When Blumberg's, Portsmouth, Va.'s largest department store, decided to add a Glidden Paint department, William Johnson, Glidden division head for the area, scheduled a three-day promotion on WLOW, Norfolk. A total of 10 announcements and three 15-minute programs were used, with the shows originating from the store. During the three days, Blumberg's new paint department (located on the third floor) sold \$3,500 worth of paint, despite the fact that the store had never sold paint before. Advertising cost: \$185.

WLOW, Norfolk, Va.

PROGRAM: Announcements; point-of-sale programs



LOANS

SPONSOR: Signature Loan Co.

AGENCY: World Syndicate

CAPSULE CASE HISTORY: This sponsor bought an announcement schedule on KLX to tell people about the loan services of its new Oakland office. During the second week of the campaign, the company received 70 applications for loans, the largest number received since the opening of the office and all directly traceable to the air advertising. Since the sponsor was paying \$150 a week for the announcement schedule, his cost-per-application was approximately \$2.15. The sponsor was so pleased he extended his contract for another 26 weeks.

KLX, Oakland, Cal.

PROGRAM: Announcements

MOVIES

SPONSOR: Bailey Theatres

AGENCY: Direct

CAPSULE CASE HISTORY: Bailey Theatres is a national chain of some 300 movie houses. Six of these are in Atlanta, Ga. Audiences were filling the Atlanta houses to only about 40% or 50% of capacity. Dissatisfied, Bailey's decided to try to hypo attendance by use of radio. It purchased 12 one-minute announcements on WERD for each new showing at each of the six theatres (at a cost of \$60 for each series of 12 announcements). After four months, Bailey's reported that each theatre was consistently enjoying an 80% house or over.

WERD, Atlanta, Ga.

PROGRAM: Announcements

COOKBOOK OFFER

SPONSOR: Cleveland Electric Illuminating Co.

AGENCY: Meldrum & Fewsmith

CAPSULE CASE HISTORY: This public utility company sponsors a light-pop music program, Ten O'Clock Tunes, on WGAR daily 10:00-10:30 a.m. The show's announcer and host, Charlie Roberts, offered free to listeners a cook booklet stressing recipes particularly suited for cooking on electric ranges. He made the offer on 10 programs during a period of two weeks. Postcards and letters from more than 270 cities in Ohio, seven other states and Canada inundated the WGAR mail room. Total requests numbered 3,920.

WGAR, Cleveland

PROGRAM: Ten O'Clock Tunes

HOME FURNISHINGS

SPONSOR: N. Horowitz & Sons

AGENCY: Samuel A. Foster

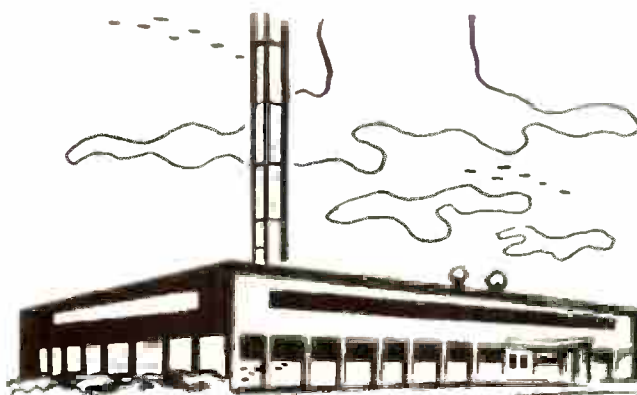
CAPSULE CASE HISTORY: Aiming to increase store traffic, develop and expand its trading area and attract a better quality of customer, this home furnishing store bought six daytime musical programs (Eddie Fisher) weekly, Monday through Saturday, on WIP. A few months after the start of this schedule, the sponsor ran a "Mystery Voice" contest on the program, giving away \$25 discount certificates to winners. The contest pulled over 400 phoned replies weekly, and the sponsor realized a 50% return on all discount certificates issued. In less than eight months, business increased 110%.

WIP, Philadelphia

PROGRAM: Eddie Fisher Show

Picture story of WKY-TV

OKLAHOMA CITY



PICTURE the warmth and friendliness of a station that greets its visitors with an attractive reception room like this one at WKY-TV, above.



PICTURE the effectiveness of telecasts like the "Cook's Book" with Sibyl Johnson, produced in a roomy, modern, well-equipped studio like this.



PICTURE the tremendous audience loyalty earned by WKY-TV thru the use of the big mobile unit, shown above, as it makes possible a farm telecast direct from stockyards.

PICTURE YOUR TELEVISION ADVERTISING REAPING THE SALES BENEFITS THAT COME FROM AUDIENCE LOYALTY TO OKLAHOMA'S FIRST, FINEST AND MOST WATCHED TELEVISION STATION! NOW SERVING OVER 207,000 TV HOMES.



CHANNEL 4 • OKLAHOMA CITY

Affiliated With
THE OKLAHOMA PUBLISHING CO.
WKY Radio • The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman

EVEN MEXICANS WATCH

W·H·E·N



Day-in and day-out, the people of Mexico watch **WHEN** and then shop the greater Syracuse Market.



Mexico is only one of more than 250 communities covered exclusively by **WHEN**. Your advertising dollar, over **WHEN**, is exposed to over 2 1/4 million people. This is a market with a high stable buying income . . . a market whose buying habits are constantly influenced by watching **WHEN**. This is your opportunity to cover the important Central New York Market with **JUST ONE** medium . . . **WHEN**.

SEE YOUR NEAREST
KATZ AGENCY

Everybody
WATCHES

W·H·E·N
TELEVISION
SYRACUSE

CBS
ABC
DUMONT

A
MEREDITH
STATION



agency profile

Victor Seydel

Radio-TV Director
Anderson & Cairns, Inc.

The reason given for many of the recent agency mergers is the high cost of maintaining a TV department. We suggest that cost-conscious admen look into the operation of Vic Seydel's radio-TV department at Anderson & Cairns, Inc. A staff of four people (out of the agency's total of 92) handles about 20% of the agency's \$6,000,000 billings. Vic's explanation: "Less glamor, more work."

Since Vic came to the agency in 1949, its radio-TV billings have increased 1,000%, mostly from comparatively small accounts. Take the Brooklyn Paint & Varnish Co., for instance. This firm wanted to use TV in order to compete with the national paint companies. With a limited budget, an extended effort was out of the question, so Vic bought 77 participations for them over an eight-week period for under \$16,000. Daytime women's shows were used to show how simple it is to apply modern interior paints. Nighttime gardening shows were added because anyone who is interested in gardening is probably also interested in the upkeep of his home. As a result, the company had the best year in its history.

For the Rootes Motor Co. Vic recommended radio as the best way to spread the good word about the English cars, reaching the greatest number of people at the lowest cost. Says Vic. "We had the problem of overcoming the hesitation of many people to buy a foreign car. By using established disk jockeys, we got valuable personal endorsements which broke down possible objections."

Hard-working Vic and his crew also guide the radio and TV destinies of Thom McAn shoes, Masland Carpets, Martinson's coffee, Associated Bulb Growers of Holland, Baldwin pianos, Rolls Razor, Alderney Dairy, and the National Home Furnishings Show.

Vic brought to Anderson & Cairns an ideal admixture: show business, broadcasting, and advertising background. He started as a hooper, then produced acts for vaudeville and nightclubs, put a few movie shorts together, then went into radio. He was a producer-director for the Blue (later ABC) Network, and freelanced for agencies. Then, after a stint as Eastern radio-TV director of Walker and Downing of Pittsburg, Vic joined Anderson & Cairns to build the agency's radio-TV department.

Domestically speaking, Vic keeps busy with a wife, two children, a beagle, a boxer, a Siamese kitten, and an alley cat. ★ ★ ★

There is a **REASON**

*Advertisers stay
year after year
with KTLA*

of all advertisers

62% were on KTLA 1 year ago

54% were on KTLA 2 years ago

39% were on KTLA 3 years ago

RESULTS all the way
That's Why They Stay

on

KTLA

Channel 5



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363

Eastern Offices • 1501 Broadway, New York 18 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KTLA—THE BEST ADVERTISING BUY IN LOS ANGELES

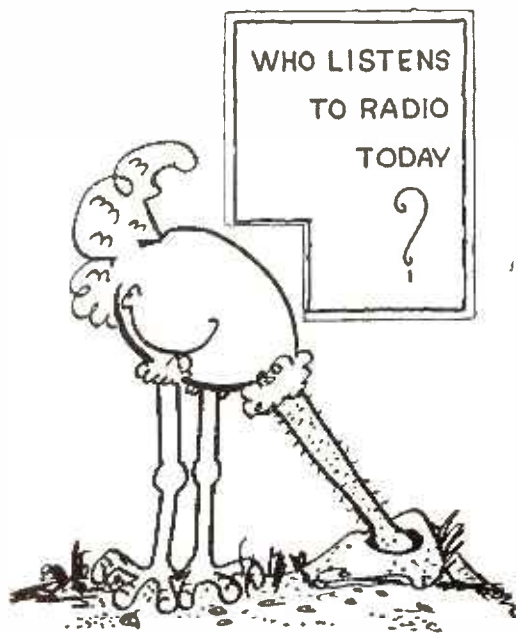
round-up



Do advertisers have heads in sand about facts on radio?

A 40-page study released by KHJ-Radio, Los Angeles, based on Pulse figures, indicates that there are approximately 1,516,078 radio families

KHJ-Radio says some sponsors, agencies have heads in sand on radio listening statistics



Researcher says kids render air advertisers rich service

According to Lester Rand, president of the Youth Research Institute, "Youngsters eagerly repeat television and radio commercials which strike their fancy. Even five year olds sing beer commercials over and over again with gusto."

Rand maintains that the kids ought to be on advertisers' payrolls because of the way they pick up and repeat commercials. "A catchy soap jingle usually sweeps through the knee pants set." He adds, "Popular songs frequently are shoved aside in favor of ditties praising the merits of detergents and toothpastes."

Accordingly, a commercial played once at night on the family television set will, if the kiddies like it, get lots of repeats during the day from young, ardent voices. And there's no charge for this saturation coverage.

"It is safe to say that in homes throughout the nation, millions of

and 1,080,000 TV families in the metropolitan area of that city.

Among other conclusions in the study are: (1) Radio reaches into the home to about the same extent day and night. (2) Radio is by no means confined to non-TV homes, for even at night, TV homes account for most of the radio listening. (3) Only during the peak night hours does TV have any marked superiority in coverage.

A comparison of costs of KHJ-Radio vs. TV rates for 30-second station breaks showed TV rates are from 3.5 to 3.7 times as expensive as KHJ-Radio. Nearest competitor is KHJ-TV whose rates are 3.5 times as high as its radio brother.

Station admits that two quarter hours of Groucho Marx on TV are toppers, but claims that the radio station delivers more homes per dollar than any Los Angeles TV station at any other time of day or night. ★ ★ ★

youngsters under 16 and some adults are singing the merits of cigarettes, cereals, beers, scouring powders and others with the same vigor displayed by the most enthusiastic announcers. They are also much more difficult to shut off," Rand says.

Findings are based on six months study of the effects of commercials on young people under 16 conducted by Youth Research Institute. ★ ★ ★

Arizona TV station makes early bid for goodwill

Operating on the theory that the best way to enjoy public approval of a new television station is to cultivate goodwill in advance, KIVA-TV in Yuma, Arizona, set up conferences with Chambers of Commerce in its coverage area three months before on-the-air date for the new station.

The station's team consisted of Park

Dunford, principal owner; Walter Stiles, station manager; and a rep of Harwood Advertising, the station's public relations counsel. The three men warned appliance dealers against using various types of unfair or high pressure schemes that have sprung up in the advertising and selling of TV sets in other TV markets. KIVA-TV personnel cautioned dealers against over-stocking; urged them to organize trade associations for their own protection. The importance of keeping high standards of set sales, and particularly of good installation and servicing, was stressed as a mutually advantageous way of heading off complaint calls to both dealer and station.

Station will use bilingual programming to reach the residents of Imperial Valley in California, the Yuma and Gila Valleys in Arizona, and the Mexicali District in Mexico. ★ ★ ★

Lever media men get pitch from spot radio clinicians

Biltmore Hotel in New York was scene of meeting between reps of Lever Bros. and Station Representatives Association. The five Lever reps showed much interest in nighttime radio, will probably increase its use in the future. Most recent Lever buy was Mutual's Multi-Message Plan, which gives firm two messages per night, Monday through Friday, in the 8:00-8:30 p.m.



Lever executives get data on nighttime radio

period. Scheduled for the time slot are four crime-mystery shows and a quiz program.

Shown in the picture (standing) are: David O'Mara, Lever; Taylor Eldon, The Branham Co.; William Wilson, John E. Pearson Co.; Joseph Daly, Lever; Fred Neuberth, Avery-Knodel, Inc.; Joseph Doyle, Lever; Alton Cope land, Lever; and Reginald Rollinson, Director of Advertising Relations, SRA. Seated are Stanley Pulver, Director of Broadcast Media, Lever, and T. F. Flanagan, Managing Director of SRA. ★ ★ ★

**180,000 TV viewers veto
KNXT switch in programs**

A KNXT, Los Angeles, program switch proved TV viewers don't merely sit and listen. They can act—and rapidly, too, if a station's changed programming doesn't meet with approval.

When the Los Angeles station moved its popular *Juke Box Jury* program from Saturday night to a Sunday evening time slot, viewers sent in a pile of mail approving and protesting the switch.

James T. Aubrey Jr., general manager of KNXT and CTPN thought he'd better let the audience decide the issue, asked viewers to vote between the record program and the *International Wrestling* show which had moved into the Saturday night slot.

Over 180,000 responded in the 10-day period following the announce-

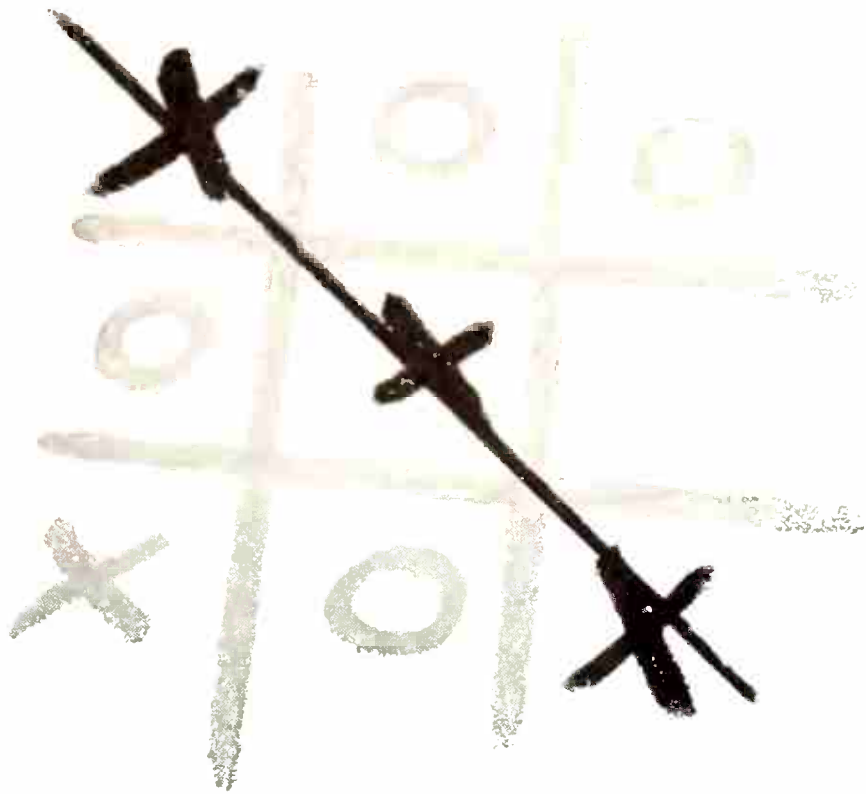


KNXT officers count mail ballots, petitions. *Juke Box Jury* was judged winner, was returned to its old Saturday night time. All this despite the fact that the record program, when aired on Sunday, had garnered one of the top late-evening ratings in the history of Los Angeles television.

In the picture above, Don Hine, program director; James T. Aubrey Jr., general manager, and Edmund C. Bunker, sales manager (l. to r.), count ballots. The numerals on letters in the background refer to the number of signatures on petitions the station received. ★ ★ ★

Briefly . . .

Farmers in the WTAG, Worcester, area now hear twice-daily insect control messages which are telephoned in to the station from all over Worcester County. George W. Mingin, associate county agricultural agent, phones in to the station, his material is recorded, then aired on the 1:00 p.m. and 4:00 p.m. newscasts. Mingin can substitute new recordings via his car radio.

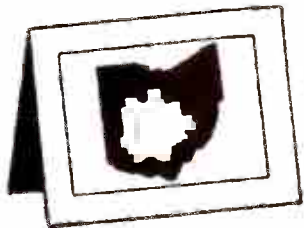


**tic, tac, toe
3 in a row**

- X** **Billboard Award 1952**
- X** **Alfred I. du Pont Television Award 1952**
- X** **Sigma Delta Chi Award 1952**

Tic-Tac-Toe - 3 in a row but it's not a game with us—it's a serious business, and we're going to keep right on with our 'round the clock, 'round the calendar top notch programming making every year a winning year for our sponsors.

the nation's no. 1 test market station.



wbns-tv COLUMBUS, OHIO
CHANNEL 10

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

SCOTT ON TV

(Continued from page 31)

were polled and the *Scott Music Hall* had risen from sixteenth to third place in popularity, and comments as a whole were much more favorable. And despite the fact that the program bucks the second half of *Godfrey and His Friends* it is estimated to have won an audience of about one-third the size of King Arthur's. By running the program through the summer with no hiatus this year (and no Godfrey), it is hoped that the show will build up a

much larger audience for next season.

Admittedly, it takes courage these days to buy time opposite Godfrey, but Harry Pardee told SPONSOR: "We went into the slot with our eyes wide open. We gave some thought to using a dramatic program but found that there are plenty of good dramatic programs already on the air and there is more room for a good musical show. Godfrey or no Godfrey, we wanted prime time and we got it. Our products are all in the quick consumption category and belong in every home; we want to hit as many homes as

possible with television programs.

"On this, as on our other programs, we can demonstrate Cut-Rite wax paper, Scotties facial tissues, and Scot-Towels. These products are made to order for demonstrations in the home (as you can just about do with TV) and our copy is loaded with convincing reason-why and educational material, as well."

With the musical show launched, Scott signed up as the fifth participant in *Omnibus*. Explaining this particular selection Pardee told SPONSOR: "Scott has always put a high value on the company we keep. We've always used media that had some prestige value and we feel that the public has come to associate our humble products with quality as a result of this policy. We also feel that on this particular program our products would derive more value than the other participants because we're not in on the show for institutional purposes; we're there to sell Scott products. Probably we could make a better buy on the cold cost-per-1,000 basis, but we feel that we get a definite plus by being associated with *Omnibus*."

There is every indication that Scott will be back on *Omnibus* next fall if there is a vacancy available.

Scott's third TV venture came about in February of this year. NBC TV's *Ding Dong School* was attracting both favorable reviews and a growing audience. Originating in Chicago as a local program, Dr. Frances Horwich's program had appeal for parents and preschool age kids. The network picked it up and threw it in opposite the morning *Arthur Godfrey* show from 10:00-10:30 a.m.

Strange as the association of Scott and *Ding Dong* may seem on the surface there's a historical basis for the selection. From its earliest days of print advertising Scott has always found it easier to associate its line with babies and children than with adults. Harry Pardee says, "It's a matter of good taste. Nobody will object when you try to protect a baby's health and make him more comfortable. So we've always used the approach of children's welfare and let the parents decide that what's good for the baby is good for the rest of the family. Thus, it was easy for us to see how *Ding Dong's* audience of mothers might be put to good use for our sales purposes."

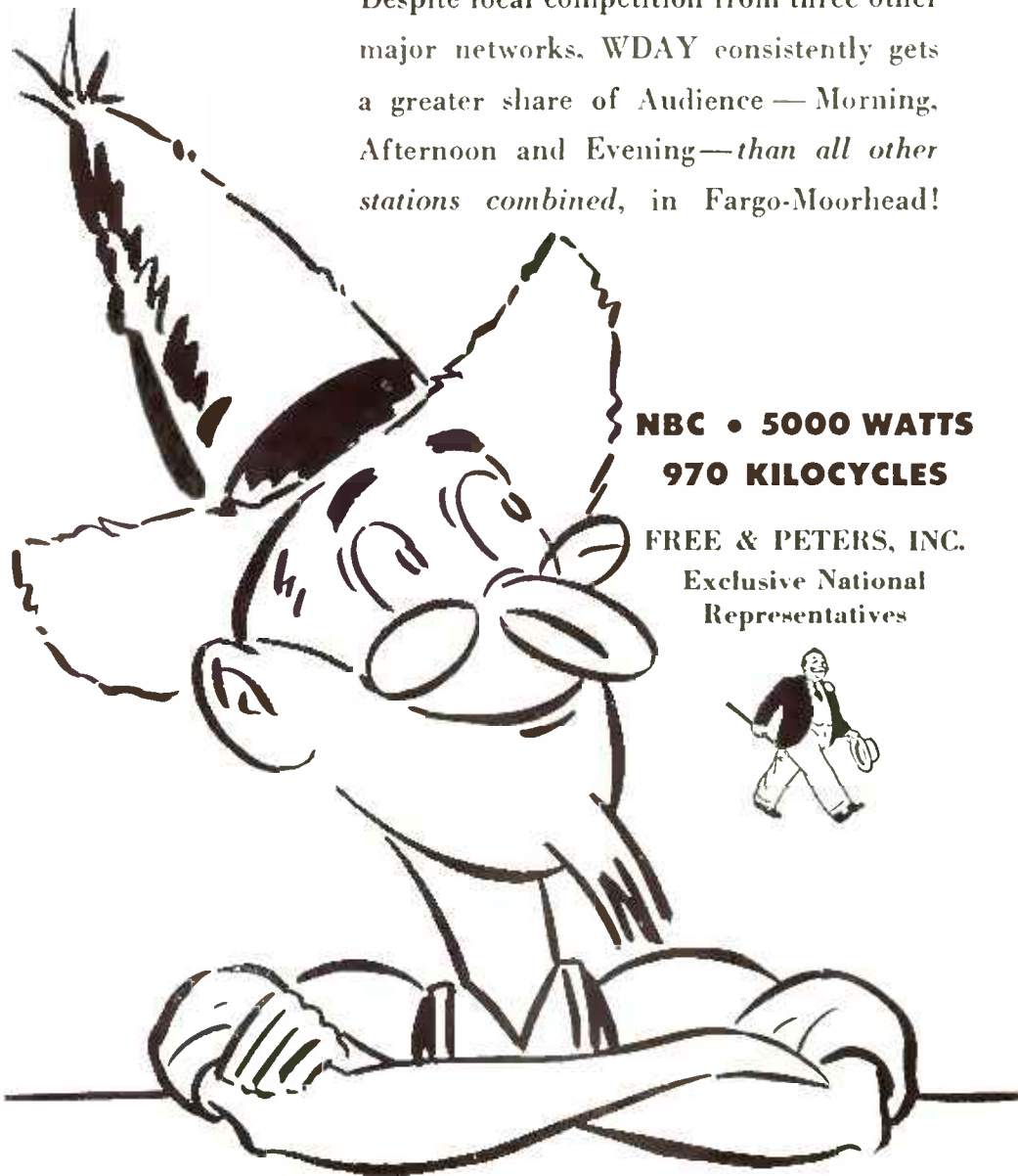
One of the reasons for *Ding Dong's*

W DAY

(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience — Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!



popularity with mothers is the fact that "Miss Frances" encourages mothers to leave the child alone in front of the TV set during most of the program, then has the youngster call the parent during the last five minutes of the show in order to hand out instructions for the next day's session. It is during this last five minutes that the sponsor usually gets his two cents in.

Again, Scott's philosophy of educational commercials comes to the fore. Dr. Horwich is given practically a free hand in her use of the material furnished by client and agency. Just about the only way the sponsor can find out exactly how Dr. Horwich is plugging the line is to tune in Thursday morning and watch the show. On Valentine's day, for instance, "Miss Frances" turned up with a pair of scissors and a handful of ScotTowels which she cut up into greeting cards. Scott officials hope the same thing was going on in a lot of the approximately 2,000,000 homes tuned to the program. That's a lot of paper towels. And a lot of homes, too; just about as many as Arthur Godfrey is reaching at the same time of day.

To get an idea as to just how many parents actually watch the show Scott

offered 30¢ worth of flower seeds for a dime and a panel from a roll of ScotTowels. So far they have received 15,000 dimes and are trying to figure out just what this indicates. Miss Frances estimates (from an analysis of her fan mail) that 60% of the time the kids view the show without adult supervision, the rest of the time the parents are part of the audience.

Although *Ding Dong School* will continue on the air all summer it is highly doubtful if Scott will go along with it. Says Harry Pardee, "We just don't know how *Ding Dong* will pull during the summer months, but we'll probably be back on the show in the fall if it's available."

Of course, TV cannot be called a truly national medium yet. Scott recognizes that and takes steps to correct it. In New England, for instance, where the company is introducing a new paper napkin, Scott is using newspapers, local TV homemaker programs, split-runs of *Women's Day* and *Family Circle* and is considering using radio.

Scott's radio usage is of two types: announcements or participations in established homemaking programs, preferably the latter. Scott uses radio

much as it does newspapers: to fit a specific problem, such as introduction of a new product, and to get local impact. On some occasions, radio, newspapers are used as a platform for a new campaign. Last fall, for instance, Scott used radio to put across the fact that ScotTissue still comes packed in 1,000-sheet rolls whereas many competing products are now packed in 650-sheet rolls. After establishing that fact firmly, Scott can go ahead with a "new high quality" appeal later. After the quick impact is gained the campaign can be switched to Sunday supplements to get the more leisurely type of reader, since supplements have a reputation for a longer "shelf life" than many other printed media, such as newspapers.

In the past Scott has used as many as 55 radio stations at a time, mostly established housewife shows. Annual expenditures have never exceeded \$100,000, should run about \$50,000 this year. Harry Pardee says, "We love all media and think that each has a particular value which we would like to use. But the money problem is always with the advertiser so he must be selective in order to stretch his ad-

Height means reach in TV, too!

... and reach means people.

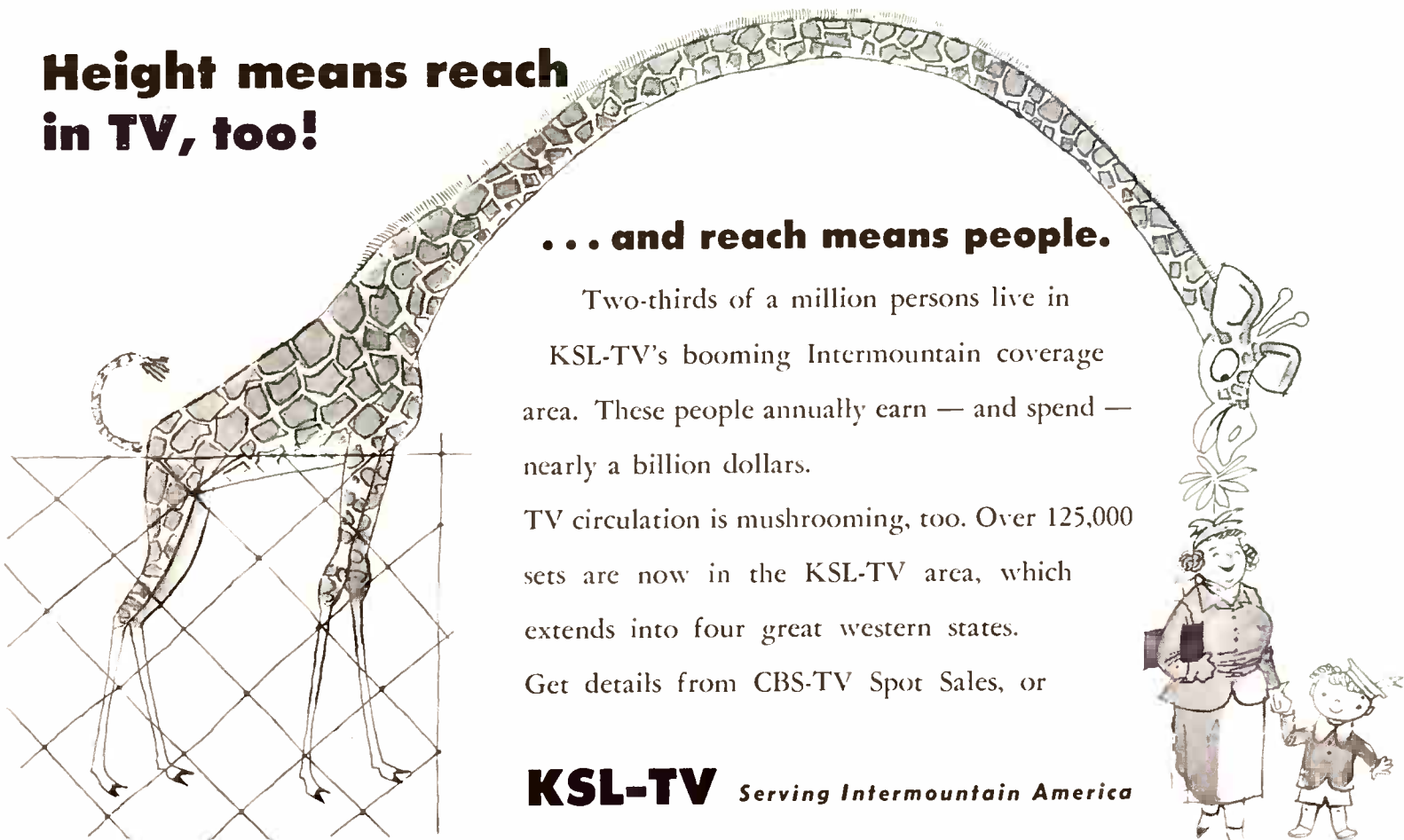
Two-thirds of a million persons live in KSL-TV's booming Intermountain coverage area. These people annually earn — and spend — nearly a billion dollars.

TV circulation is mushrooming, too. Over 125,000 sets are now in the KSL-TV area, which extends into four great western states.

Get details from CBS-TV Spot Sales, or

KSL-TV *Serving Intermountain America*

*sources upon request



vertising dollar as far as possible."

One field in which radio has done a standout job is community relations, a province of Public Relations Director G. A. Duff. Now in its fifth year over WPWA, Chester, Pa., is *Scott's Hi-Q*, a weekly half-hour quiz show which pits three high school teams against one another each week. The 21 high schools in Delaware County compete in round-robin fashion and competition between the schools is extremely keen. Within each school rivalry to get on the school team runs high and the school yearbooks tend to put a Hi-Q team member on a par with a baseball pitcher or football quarterback. A SPONSOR editor who visited Chester in connection with this story saw a scrapbook loaded with clippings from school newspapers, all plugging Scott's Hi-Q program. School officials and educators laud the program and gladly offer use of school auditoriums.

Members of the winning team in the annual finals get appropriate gifts such as gold watches and the school they represent gets \$1,000 to buy equipment serving an over-all student need or use such as projectors, tape recorders, or TV sets. Only plug for Scott on the program is the opening

and closing line, "*Scott's Hi-Q*, presented by the Scott Paper Co.—a friendly place to work." Much goodwill has been generated in the county by the program, and as many as 10,000 job applicants turn up each year, which gives Scott the opportunity it wants to be highly selective in personnel picking. In the plant, a stock purchase plan is in operation; more than 44% of Scott employees are now stockholders. This participation is a strong factor in the company's ability to maintain a high quality product, since it stimulates employee interest.

Quality has been a key word ever since the founding of the company in 1879 by two brothers, E. Irvin and Clarence Scott, with a borrowed capital of \$2,000. They started out to sell wrapping paper, bags, and other "coarse" papers. Gradually they narrowed down to the toilet tissue field. Because the product was considered "unmentionable" merchants hid it in the back of their stores. The Scott brothers overcame this by specializing in private brands carrying individual merchants' names. At one time the company was turning out 2,800 private brands of toilet tissue.

The entry of Arthur H. Scott into the business in 1896 changed the course of the company. He advocated the discontinuance of the multitude of brands and the concentration on a few brands which could be associated with the Scott name. Under this plan the business prospered and new machinery was added constantly. Other products such as towels and facial tissues came later. As the company grew it picked up six subsidiary companies ranging from pulp mills to power companies and a short-line railroad. Construction of a paper mill on the West Coast will enable the company next year to produce paper from pulp piped directly from the adjacent Soundview Division pulp mill, eliminating the cost of drying and shipping the pulp long distances.

To promote the sale of paper towels for out-of-home use, Scott set up a Washroom Advisory Service which concerns itself with raising the standards of industrial washrooms. There is no record of the advisory service ever recommending cloth towels in a washroom.

Paralleling this operation is a Store Advisory Service which assists retailers in displaying Scott's line. ★ ★ ★

DROPPING TV MARKETS

(Continued from page 29)

sors have reinstated dropped-out markets or have changed their minds about throwing radio-TV markets overboard. In a few cases (notably Jergens Co. with *Time for Love*), CBS Radio advertisers have expanded their network lineups deliberately into TV areas.

One of CBS Radio's most convincing arguments in this field (see chart, page 29) has been a study done on three of Columbia's leading network radio shows: *Amos 'n' Andy*, *Jack Benny*, and *Charlie McCarthy*. Radio audiences gathered by these three shows in the top 10 TV markets were totaled apart from the rest of the country, à la *Colgate*, by A. C. Nielsen. Period covered: 7-13 December 1952.

Here's how Harper Carraime of CBS Radio Research summed up the findings of the study:

"The country's top 10 video markets—New York, Chicago, Los Angeles, Philadelphia, Boston, Detroit, Cleveland, Pittsburgh, San Francisco, and St. Louis, in that order—account for some 53% of all U.S. TV homes. They are the stronghold of TV, and have caused many advertisers to question whether radio can still do a job in these areas.

"Yet our recent Nielsen tally shows that, of the entire nationwide audience for *A 'n' A*, *Benny*, and *McCarthy*, an average of 37% came from stations in these top 10 TV markets.

"And though these same stations contributed 37% of the total audience, the cost for reaching this audience was less than 15% of the over-all time and talent charges for the three programs."

CBS is by no means alone in probing the effects of dropping big radio outlets in TV areas. NBC, which permits nighttime advertisers to slice off as much as 25% of the radio outlets from a full network lineup, has compiled many similar statistics.

For example, not long ago, NBC's radio researchers made a study of what would happen to the efficiency picture of *Fibber McGee & Molly* if Fibber's sponsor (then Pet Milk; currently,

CBS

IN THE LAND

OF

M

MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS

52 SHOWS READY FOR YOU

Sportsman's Club

15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition prints.

SYNDICATED FILMS

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

Reynolds Metals) were to take advantage of the 25%-drop-off arrangement. These were the key findings:

- The sponsor of *Fibber McGee & Molly* could drop the 14 largest TV markets from his NBC Radio lineup and still be within his allowable 25%-reduction from a full network.

- Although the time costs would then go down about 27%, the show's efficiency would suffer.

- In a typical winter season week last year, *Fibber's* nationwide NRI rating was 10.7, or about 4,580,000 homes throughout the country.

- However, a rerun of the Nielsen data—leaving out the 14 largest TV markets—allowed for a rating of 6.0, good for about 2,568,000 homes.

In other words, some 44% of *Fibber McGee & Molly's* audience comes from 14 areas where well over half the nation's video sets are located.

NBC has been getting results with calculations like that above. Reynolds Metals currently sponsors the familiar situation-comedy show on what is virtually the entire NBC radio web. Similarly NBC recently sold a full-network lineup to Chevrolet for its *Dinah Shore* show—principally on the strength of figures which showed that Chevrolet would lose nearly half its potential U.S. audience if the auto firm tried to steer around the big TV markets.

What does the total picture of radio strength in all TV areas vs. the non-TV areas look like?

ABC Radio provided SPONSOR with at least one set of answers. Said Donald W. Coyle, that network's manager of research:

"We recently tabulated average NRI ratings of half-hour evening commercial shows to determine the breakdown of audiences by TV areas vs. non-TV. It is quite obvious that better than half the audience for the average evening half-hour network radio program comes from TV areas. For this reason, the results are somewhat disastrous when an advertiser seeks an exclusively non-TV lineup."

The figures (for details, see chart, page 29) indeed show real strength for all the major radio networks in facing up to TV. In the NRI tabulation, an average for 32 evening half-hour programs placed 49% of the audience outside TV markets and 51% inside TV.

As might be expected, the major radio webs have been quick to promote these facts to network advertisers who might be tempted to buy only outside-

TV lineups for their programs.

Typical of such big-network ammunition are the figures in the chart on page 29. They show, at a glance, a picture of cost-per-1,000 evening circulation (homes) of the NBC Radio network. Currently NBC executives are making good use of these figures in persuading network advertisers that big stations in the thick of TV competition are still pulling plenty of weight with listeners.

With reference to the charted figures, which are based on 1952 NCS data, NBC Research Executive James Cornell told SPONSOR:

"Along with the cost-per-1,000 data we show whether the station is in a TV or non-TV city, whether it is in one of the top 25 metro markets, and whether it is a 50 kw. station. As can be seen in the 1952 table, the low-cost stations tend to be in the TV markets, although there is a fairly wide dispersion of these stations.

"Closely related to the basic TV angle is the 50 kw. angle. As can be seen, most of the NBC big-city 50,000 watters are in the lowest portion of the cost-per-1,000 profile of NBC Radio. In fact the 50 kw. stations—which compete with TV in almost every case—almost monopolize the *low* end of the picture.

"The fact is that cost-per-1,000 of evening circulation has *decreased* from 1949 to 1952 for NBC radio stations in the great majority of TV markets with increases occurring in only a few instances.

Incidentally, what is true here of NBC Radio is also largely true of the other leading radio network—CBS. But all the four major radio networks have lately been plugging the cost picture of their largest stations in combating TV.

Even Mutual Broadcasting System, which has lately been concentrating much of its sales pitches on how well it does in "Non-TV America," is now altering the range slightly on its network promotional guns.

On the first page of a recent network promotion piece, MBS stated:

"In that 15% of U.S. land area within range of television, Nielsen computes 79,000,000 family-hours of TV viewing—and 74,000,000 family-hours of *radio listening*—in the average day. Even in TV's front yard, ears are indeed active; and Nielsen further reports that the Mutual Network is actually *increasing* its share of those ears.



SPECIAL SUMMER BONUS!

KMTV Will Soon Be
On the Air With
MAXIMUM POWER
100,000 WATTS

Shortly after June 1st, KMTV's power boost will be completed. A stronger signal with greater fringe area coverage means a **BIGGER BUY THAN EVER** for KMTV advertisers . . . at no increase in rates!

Month after month after month, KMTV has consistently been Omaha's most looked at—listened to station according to Pulse.

Place your message on KMTV—the *big* station with the *big* audience. Contact KMTV or your Petry representative today.

KMTV CBS
DUMONT
ABC
OMAHA 2, NEBRASKA
CHANNEL 3

Now Represented By

EDWARD PETRY & CO., INC.

day and night."

As radio broadcasters find that TV has not put radio out of business, the local-level selling of radio is also undergoing an aggressive change.

Typical of such muscle-flexing is a recent study done by Mutual flagship WOR in the New York area. This report, based on Pulse findings in January of this year, made no bones about calling the client's attention to something which is often overlooked: In the leading TV markets, a sizable percentage of homes still have no TV sets, and can be reached only by broadcast advertisers via radio.

Said the WOR study of the country's largest TV market:

"No advertiser can afford to overlook a market the size of San Francisco. Yet, that's what happens when 'Non-TV New York' is left out of the advertising picture.


"With 1,030,100 radio-only families, New York is the biggest non-TV market in America. In fact, there are only four other markets in the entire U.S. (Chicago, Los Angeles, Philadelphia, and Boston) where the total family population tops 'Non-TV New York'." ★ ★ ★

KVOS-TV CHANNEL 12

KVOS 1000 WATTS 790 K C

KPQ 5000 WATTS 560 K C

ABC Network



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

Represented by *Robert Meeker Assoc., Inc.*

PUBLIC RELATIONS

(Continued from page 39)

idents, vice presidents, and executive committees—were beating their way to a new plane of relationship and understanding with the working force. In your rear-view mirror note the activities of unions, wage and salary legislation, the sudden rash of pension plans and other "fringe" benefits, and the struggle for skilled help.

"Top management realized, as it never realized before, that it had to communicate with its employees. Workers who knew what was going on had a tendency to be more productive, happier, and were more likely to stay."

What are the things management is burning to say? Kathman quotes from the GE manual of instruction on employee communications:

"1. To keep employees informed on company policies, practices and regulations and on management's objectives, plans, problems, successes and failures.

"2. To give employees an understanding of the work they are doing, the products they are making and the reasons for all the various demands made upon them in doing their day-to-day jobs.

"3. To keep employees informed on matters in the economic, social and political fields which affect them and their jobs, so that they will become economically and politically sophisticated and capable of making sound decisions in these areas.

"4. To give employees news of themselves and their own activities so that they become better acquainted and feel at home in the organization."

Who can use PR on the air? Practically anybody. There are certain kinds of firms that need PR more than others, and, generally speaking, the larger the firm and the more important it is to the economic health of its particular community, the more valuable PR can be. Here are some examples of firms which use (and need) radio and TV PR:

1. *A large manufacturing firm in a small town.* The firm's policies, wage scales, and relationship with employees affect the community profoundly. Conversely, the municipal government's policies affect the firm. Community and employee opinion is, therefore, of the utmost importance.

2. *Public utilities.* Being monop-

lies, these firms have rates—and hence, profits—set by state commissions. These commissions are appointed by officials elected by the public. Obviously an unsympathetic public must be avoided by these concerns.

3. *Banks.* Though essentially a business like any other, a bank has a standing in the community which is quite unlike the average business. The public often imparts a public service character to a bank which the latter must live up to. On the other side of the coin, the public has, in the past, been hostile to or suspicious of the bank's influential place in the community. These attitudes can affect not only the bank but the entire community, as well.

4. *Retailers.* The relationship between retail selling and PR may not be as obvious, but it exists nonetheless. A store which sells a service or high-priced goods can and has been benefited by goodwill generated through the proper use of PR. A recent example: B. C. Helzberg, Inc., a chain of jewelry stores headquartered in Kansas City, sponsors the Ziv show, *Living Book*, a radio series of Biblical stories, has received many laudatory letters from the public.

5. *Labor unions.* The American Federation of Labor has sponsored a network show (*Frank Edwards* on MBS five days a week) for some time now but a trend toward buying local shows designed as entertainment seems to have started. The New York local of the International Brotherhood of Teamsters made its debut as a sponsor on WABC 29 March with Ziv's *Freedom, U.S.A.*, and three other local unions in various cities of the Midwest followed this up with purchases of *I Was a Communist for the F.B.I.*

Ziv estimates that hundreds of business concerns have bought these two programs for PR purposes. About 500 radio stations have sold *I Was a Communist for the F.B.I.* under a package gimmick recommended by Ziv. It is suggested that the station sell the program as a public service deal to a number of sponsors, perhaps as many as 10. Since all sponsors cannot get adequate mention during the show, the station sells an announcement to each sponsor outside the show which identifies him and credits him with sponsorship of the program.

The use of drama (especially with Hollywood names such as Dana Andrews and Tyrone Power) for PR is

fairly new to local sponsors although it has been used on networks for years. Many PR men go for a more localized, down-to-earth appeal. Home team sports broadcasts often have a tremendous kick. Ethyl Corporation has sponsored Louisiana State University football games over a statewide network. Reynolds Metals Co. has aired college basketball in its various plant towns. (See "How a young giant makes friends in his own back yard," 10 September 1951.)

Community news was favored by Mennen and K&E during the process of opening the new Mennen factory in Morristown, N. J. Here's the story of how and why it was used and how Mennen and its agency tied it in with its other PR efforts:

Mennen's problem involved nothing less than the transfer of its entire manufacturing, administrative, research, and warehousing operations from Newark, N. J., to Morristown, its fourth move since its founding.

The company was progressive enough to realize that while it was bringing prosperity, a tax bonanza, and fresh employment opportunities to a small town, it would not do to use the big brother approach. Mennen therefore decided to show residents that it was interested in the problems of the town.

Mennen also wanted to convince residents that the new plant was a good place to work in. Many of its employees would not make the move to a new town, and it was of crucial importance to replace them and keep production on schedule. Leonard Colson, Mennen ad manager, told SPONSOR that a serious failure to make delivery of Mennen products in the highly competitive men's toiletries and baby preparations field would cause "great profit damage."

The employment problem was critical for two additional reasons: (1) an increase in heavy industry in the Morristown area during the past 10 years meant Mennen was competing against other businesses for labor and (2) trainees would have to travel to Newark five times a week to learn about the Mennen operation.

Mennen also wanted to publicize the actual plant opening during Mennen Week (which took place 11-16 May), tell something about itself and build understanding attitudes among townspeople and officials so that there would be maximum cooperation to avoid problems which might affect the building schedule of the plant.

It was decided to use a five-minute community news program on WMTR, Morristown, three times a week. It was called *Bulletin Board* and started in January. Newspapers were brought into the PR picture in April.

To gather material on community news, K&E sent out form cards to scores of local organizations of all kinds. These cards were used to supply about half of all the local news material broadcast on the show.

In addition to information on PTA meetings and church suppers, listeners heard recordings made by employees

telling about their jobs and activities at the plant.

Here is one of the commercials used:
ANNOUNCER: Sssshhhhh, listen—
MRS. MURPHY (by recording): Hello . . . Mennen Company . . . Oh, hello! I'm Marie Murphy, Mennen Company switchboard operator. You know, we've been getting hundreds of calls about our new plant in Morris Township. This is to thank you for your wonderful interest. Soon we hope to announce over *Bulletin Board* plans on how you may arrange for your club, group or organization to tour our new

B M I

PROGRAM AIDS TO THE BROADCASTER

BMI services are all designed to aid the broadcaster and are available to every BMI-licensed station. Check with your program director or music librarian for all BMI Program Aids including the following:

- CONTINUITY**—Music programs that sell . . . ready for immediate use . . . smooth, well written scripts for a variety of program purposes:
- ACCORDING TO THE RECORD** (Five minutes, daily)
- MUSIC AND SPORTS** (quarter hour, 3 times weekly)
- THE TEEN AGE BOOK PARADE** (quarter hour, weekly)
- SPECIAL EVENTS** (half hour, periodically)
- CONCERT MUSIC**—Monthly Pin Up Sheet listing new recordings of outstanding contemporary and standard compositions:
- YOUR CONCERT HALL** (a series of half-hour radio scripts, three times weekly)
- TODAY IN MUSIC** (dates and facts about the important music events of the month)

For any personal problem in selecting or programming music, send your inquiry to BMI's Station Service Department.

B M I

BROADCAST MUSIC, INC.
 NEW YORK • CHICAGO • HOLLYWOOD

Mennen plant when it opens early in May. . . .

ANNOUNCER: If Mrs. Murphy's voice sounds familiar to you it's probably because you know her as a neighbor. Mrs. Murphy has lived on Speedwell Ave. in Morristown for several years. The Mennen Company wanted you to meet Mrs. Murphy on the *Bulletin Board* show, to tell you she is a valued member of the Mennen Company family.

Here's another:

ANNOUNCER: Welcome to the Mennen *Bulletin Board* show, brought to you every Monday, Wednesday, and Friday morning by Morristown area's newest neighbor—The Mennen Company. You know the new Mennen plant means employment opportunity for area residents. And here today is Miss Dorothea Brown, secretary to the controller, to tell you about office positions now available. . . .

MISS BROWN: Yes, Mr. *Bulletin Board* announcer, there are openings for Morristown area residents at the new Mennen plant. Skilled secretaries and typists are being considered now for positions at good starting salaries with many benefits. A visit to the new plant for a personal interview will

show you the wonderful, modern surroundings. You know, the plant is air-conditioned for working comfort and there's a fully staffed cafeteria for low-cost lunches. As for the people who make up the Mennen Company family—well, I've made many wonderful friends in the years I've been with Mennen. You're sure to make many fine friends, too.

During Mennen Week, when the plant opened, the *Bulletin Board* kept listeners abreast of what was going on. The actual plant opening was broadcast by WNJR, Newark, as well as WMTR, and WOR-TV made newsreel films for later telecasting. The week included tours by officials, press, students and organizations; a round of dinners and luncheons given by or to The Mennen Co.; a student press conference; and a carnival at Morristown Raceways which featured Du Mont star Captain Video.

The company considers the *Bulletin Board* so successful a venture that the program is now on the air indefinitely.

The best kind of PR programing, in the opinion of the Advertising Council, is public service programing. (For details on how the council works, see "Good Samaritan of the advertising

industry," 11 August 1952.) BAB is now cooperating with the council in pushing this concept.

In digging into the problem, BAB found there were a couple of tough nuts to crack. It was found that while the ANPA Bureau of Advertising has been sending out public service material in the form of mats which can be sold to advertisers, nothing comparable looked promising for radio stations.

While BAB felt it *could* make up transcribed public service announcements to which names of sponsors could be added, it came up against these problems: (1) It would be expensive. (2) a live announcement by a local personality is better than a canned announcement. (3) stations have been used to contributing public service announcements. (4) local retailers, most of whom have small budgets, feel they have to use every dollar available for hard-selling commercials rather than the much more indirect public service announcement.

BAB is still working on the problem and at the recent NARTB convention gave out a questionnaire asking station owners what kind of public service material they could use. BAB, in other words, is trying to find the answer to the question: What is actually comparable to a public service newspaper mat on the air?

While news, sports, drama, and public service programs appear to dominate the PR field, the Lone Star Steel Co. in Daingerfield, Tex., went somewhat off the beaten track and proved that a little imagination is better than any program formula.

Lone Star put on an employee talent show on Sunday afternoons at 5:00 p.m. on KIMP, Mt. Pleasant. It is produced by the company's PR department, and in addition to entertainment, (1) it provides the company with a voice when it comes to discussing policy matters, (2) plays up employee activities, (3) reports company and community news, and (4) promotes safety, both inside and outside the plant.

The latter objective is accomplished through an old radio technique. Each month the company creates a new safety slogan, which is posted throughout the plant but publicized in no other way. During each week's program, the announcer picks an employee's name at random from company files and phones his home. If the employee, or a member of his family, answers and gives the slogan, the employee receives

YOU CAN DO A BIG JOB FOR PEANUTS



Advertising dollars do a BIG JOB when you use WBNS to reach the billion-dollar Central Ohio market.

WBNS has more listeners than any other station in this BIG market . . . has all 20 top-rated (Pulse) programs . . . has helped merchandisers zoom to new sales highs in this buying market . . . and . . . gives you a low-cost-per-thousand listeners. Yes . . . sponsors do a big job on peanuts with WBNS Radio.

CBS for CENTRAL OHIO

ASK
JOHN BLAIR
WBNS
radio
COLUMBUS, OHIO

a share of stock. If no one answers or if the answer is not known, the share of stock is carried over to the next program and added to the prize pot. (Employees who have no telephone are contacted personally.)

Has it been effective? You bet. The slogan is usually known on the first try. Employees are tearing down posters, taking them home and posting them over their telephones.

Some PR problems are touchy and complicated, but program answers can be found for them. Take the case of the pineapple companies of Hawaii. Their labor situation is potentially more explosive than is generally found on the mainland. The workers speak a Filipino dialect (Ilocano). They are spread out on plantations over a number of islands. Their union, the International Longshoremen's and Warehousemen's Union, is very active with PR on the radio itself, has three regular programs: two daily, one weekly.

The pineapple companies have two regular programs. One is *Hawaii and the World Today*, a 15-minute daily news and commentary broadcast over the Aloha Network, a chain of four stations on four islands.

Joyce O. Roberts of the companies' industrial relations committee, in explaining the program, said:

"This broadcast of ours is now in its third year and has had to cope with a number of PR considerations ranging from the establishment of credibility to handling the current local Smith Act trial in which the regional director of the ILWU is one of seven defendants. The union's claim that the trial is part of an employer plot to bust the union naturally posed some questions for us in handling the trial. The indications are that we have so handled it as to gain increased credibility even among union members—an asset for the future.

"The program has been used for a variety of purposes: general goodwill by participation in, and promotion of, community events; telling the industry story; and, on occasions, entering into direct conflict with union propaganda when such seemed necessary."

The other program is more colorful, and affords a more complex case study. It is a daily half-hour program in Ilocano and has been on the air for five years. It is beamed at 10,000 plantation and cannery workers, primarily the former. The plantation audience, said Joyce, "is the largest single ele-

ment and the most complex from the industrial relations standpoint. Language, race, illiteracy, feelings of discrimination, isolation, and sex frustration for many are all involved—and these elements have all been considered in our programming."

Since field work usually stops at 3:30 or 4:00 p.m., the program is broadcast from 5:00-5:30 p.m. when the men are at home preparing for their early evening meal. The show uses a man and young Filipino girl. Each day's program includes a birthday party for employees.

The length of time both programs have been on the air testifies to the importance of the PR problem in the islands. But many firms are coming around to the feeling that PR on the air should always be a 52-week affair, that the problems PR tries to solve are not temporary but a part of the daily routine of operating a business.

Most PR men agree that, as far as the subject of PR techniques on the air goes, the surface has just been scratched. The possibilities for imaginative use of PR on the air are considered wide open. But there is also the belief that the stations themselves could do more to attract PR sponsors.

One of those calling upon stations to do a better job in selling PR is A. A. Schechter, head of A. A. Schechter Associates public relations firm and a former vice president of both NBC and MBS.

"One reason why PR isn't used more on radio and TV," said Schechter, "is that stations have been slow to dramatize the possibilities of PR. Stations have the brains and program know-how but they miss many opportunities.

"A 52-week campaign is fine for some sponsors but retailers for example, could make better use of special events without necessarily trying to sell anything specifically. Stations could sell PR spots to department stores on Mother's Day.

"Advertisers with regular commercial programs could also do themselves a lot of good by inserting PR messages on occasion. Why can't a bread company advertising on TV come up with a good film showing how bread is prepared and packaged?"

Schechter pointed out that such a film should entertain as well as inform. He stressed that PR sponsors must never lose sight of the fact that PR programming should be able to compete in attracting audiences. ★ ★ ★

1000 WATTS

730! Charleston's most far reaching station

PAL says

730 Hoopers

"83% of the audience in Coastal Carolina is made up either of the industrial worker or the negro.

"WPAL is the only station catering to that market *exclusively*.

"and, it's the big, *buying* audience.

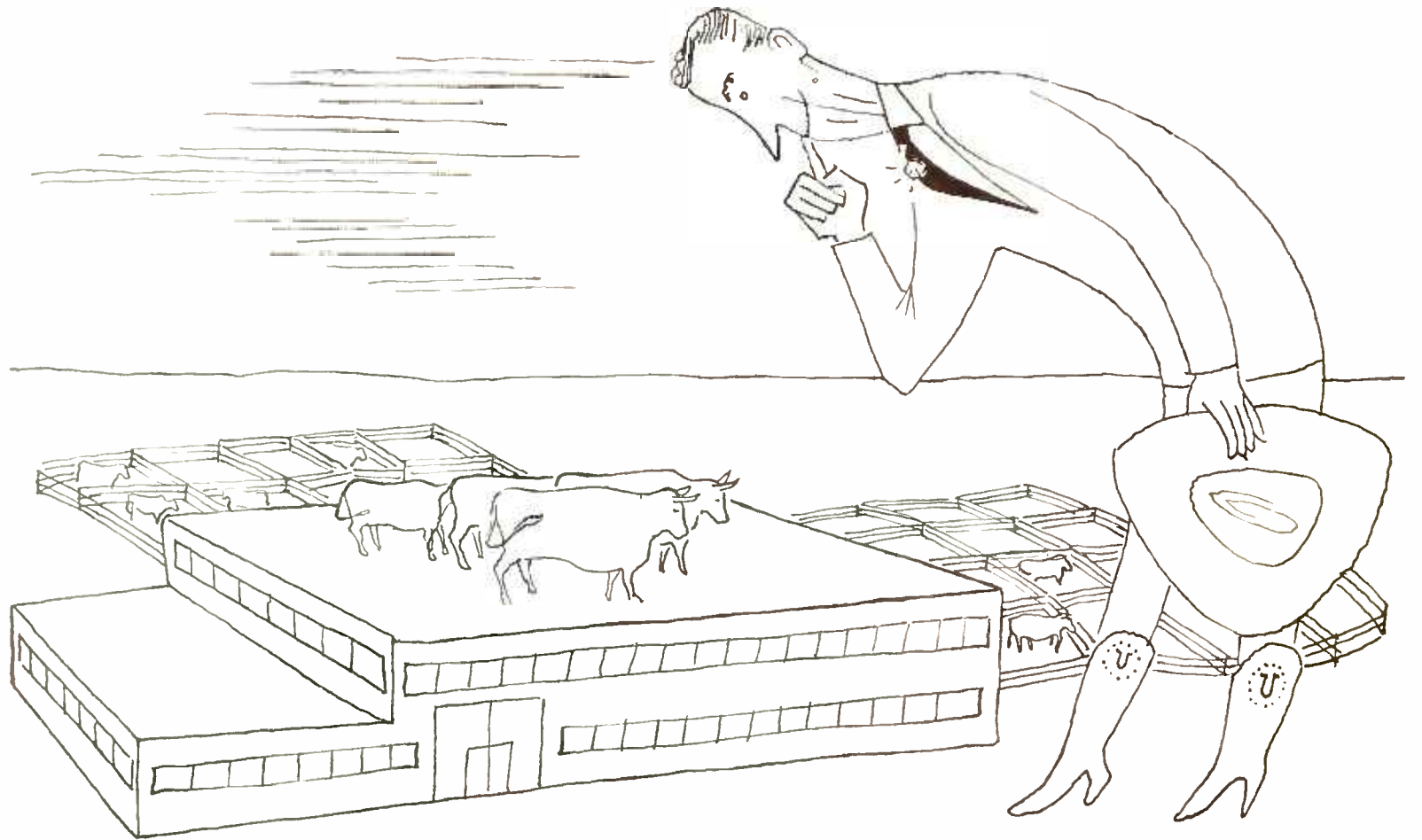
"Result — results!"

W-PAL
of CHARLESTON
SOUTH CAROLINA

Forjoe and Company }
S. E. Dora-Clayton Agency } **All this and Hoopers too!**

LE BOEUF SUR LE TOIT,

or 4 apparently unrelated paragraphs



Scientific cattle ranching rivals the efficiency of the hog abattoirs you read about, where everything but the squeal is used. As a reporter once put it, "You drive a cow critter into one end of a special corral and it comes out dipped, drenched, branded, milked, tattooed in the ear, dehorned, tested for disease and engaged to be married."

The Amarillo Livestock Company, where non-betrothed cattle find themselves, is now the biggest in the world. Its butcher-block candidates jam the pens on auction days. The overflow goes on the roof, and that's our excuse for the headline. Translation: beef-on-the-roof.

A visiting Hollywood firewoman, a bit on the scrawny side, came to town to launch a cow epic. As a local photographer posed her on a corral fence, she cautioned him

not to make her look too thin. "Make me look round," she ordered. He complied; she slapped him.

The cattle industry's growth is phenomenal but not unique—for the Panhandle. Wheat, cotton, oil, helium and natural gas all play their part in building Amarillo's highest-in-the-U.S. family income. It's enough to make a time buyer look round.

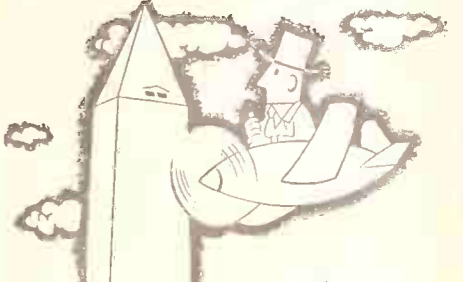


Represented nationally by the O. L. Taylor Company



Table with columns for days of the week (SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY) and radio networks (CBS, MBS, NBC, ABC). Each cell contains program titles, times, and network identifiers.

Landmarks in history... and...



Landslides in sales

The Nation's Capital is famous for both.

If you're looking for landmarks, try the Washington Monument... if you're looking for a landslide in sales, buy "Here's Archer" on WRC...



Notes and explanations to help you use this chart

Notes and explanations to help you use this chart. Includes details about program listings, time zones, and network affiliations.

Sponsors listed alphabetically with agency and time on air

Sponsors listed alphabetically with agency and time on air. Lists various advertising clients and their broadcast schedules.

Sponsors listed alphabetically with agency and time on air

Sponsors listed alphabetically with agency and time on air. Continuation of the sponsor list.

Sponsors listed alphabetically with agency and time on air

Sponsors listed alphabetically with agency and time on air. Continuation of the sponsor list.

Sponsors listed alphabetically with agency and time on air

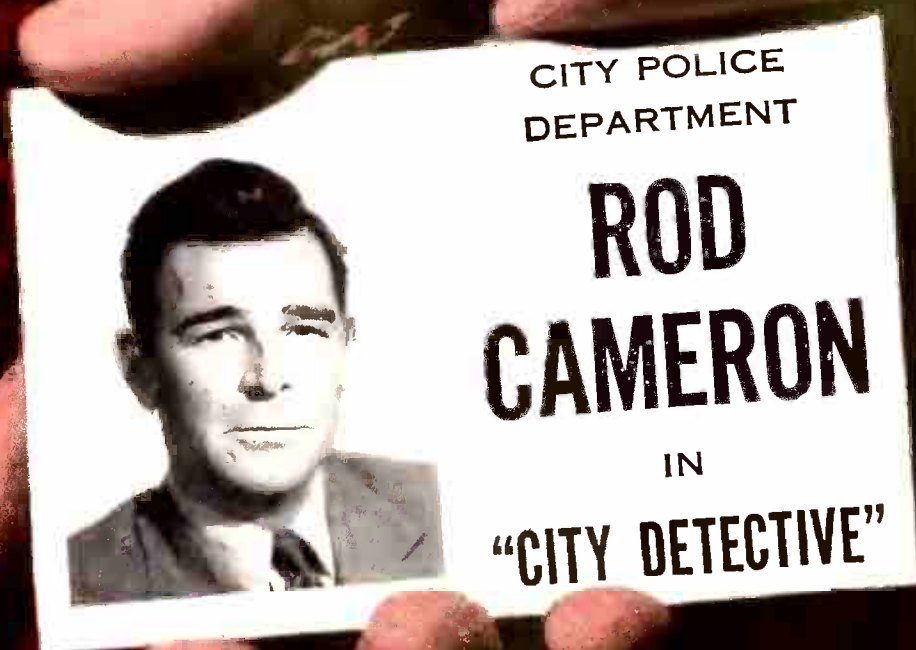
Sponsors listed alphabetically with agency and time on air. Continuation of the sponsor list.

NBC in Washington

980 on AM • 93.9 on FM

Represented by NBC Spot Sales

THIS MAN IS GOING TO ARREST YOU



because "CITY DETECTIVE", starring Rod Cameron

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

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

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

another advertising *SHOWCASE* from



NEW YORK: 598 Madison Avenue — PLaza 9-7500
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — CReStview 6-2001
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
DALLAS: 2102 North Akard Street — PROspect 7536
DETROIT: 1612 Book Tower — WOodward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863

10 TV CLICHES

(Continued from page 35)

sion in terms of territorial coverage—and quite another, in terms of population. To coin a cliché of our own, 'only the rabbit food manufacturer has primary interest in the jack rabbits of Texas.'

"Distorting a U.S.A. map to represent concentrations of population (with jack rabbits left out of the figures), and then superimposing TV coverage as we knew it of last June (1952)—television long ago became a national advertising medium for all practical purposes. By June 1, 1953—80% of total U.S. families will be within reach of television," Shurick predicts.

Cliché 3. "People won't watch TV after the novelty wears off."


"Today," states the CBS study, "families with TV sets give more time to television than to any other leisure interest—and they're watching it more and more."

Here are the figures for average set use daily, based on Nielsen Television Index findings:

1950—four hours, 25 minutes.

1951—four hours, 43 minutes.

1952—four hours, 49 minutes.



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES

To point up the value of this ever-increasing TV set usage. Shurick likes to cite the dollars-and-cents facts concerning 14 half-hour evening shows that have been on CBS TV since November, 1950:

"These 14 programs on an average have increased their ratings 38%—and from a 'homes reached' standpoint have increased 206%. What about costs? On the average again, time and talent have increased from \$17,116 to \$36,110—an increase of 111%. Yet, 'homes reached' during this cost increase have gone up 206%."

Cliché 4. "Housewives will never have time for TV during the day."

This, as CBS TV puts it, is a "somewhat recent cliché." However, Nielsen research shows that set usage in the daytime has made a gain of 15% (from 61 minutes daily before 5:00 p.m., Monday-Friday, to 70 minutes) in a comparison of October 1951 and 1952 figures.

While Shurick freely admits, in his snake talk, that "daytime television has been slower to develop." and points out that "daytime TV today potentially stands full bloom and the low-cost opportunity to experiment has lessened," he adds that "the growth is there—somewhat slower, to be sure, than nighttime—but it is there."

Cliché 5. "In the summer, people will take a vacation from television."

"Radio," comments Shurick, "many years ago awoke one bright, sunny morning to find itself neck deep in the problem of summer hiatus. And taking a summer vacation from radio became an insidious habit that at least CBS TV is doing everything in its power to discourage. For after all the advertiser is and should be basically interested in terms of how many advertising impressions can be made for the dollar—whether it's summer or winter."

CBS TV's figures on this score are impressive. An ARB chart in the "Top 10 Clichés" presentation shows the following for 14 year-round CBS TV shows telecast between 8:00 and 11:00 p.m. (period covered: Oct. 1951 to April 1952 compared in chart with August 1952):

Average ratings: For the fall-winter period, 27.5; for the summer, 25.5.

Average audiences: For fall-winter, 8,852,000; for summer, 9,826,000 television viewers.

This set of figures usually makes agency men blink. How come, they

want to know, can the average ratings of 14 shows go down two points while the average audience increases by nearly a million?

CBS TV's answer is this. The steady increase in the number of TV homes is primarily responsible, and this increase is "likely to continue for at least a couple of years at its present rate." Other factors contributing to the seeming-paradox: The number of viewers-per-set on summer evenings is 4% higher than in the winter (2.6 vs. 2.7 viewers). Sets-in-use, as shown by Nielsen, go down slightly in the summer, but the share-of-audience of programs riding through the summer months goes up. This higher share is due, CBS TV feels, to the fact that "replacement shows don't hold up as well as the year-round programs."

Cliché 6. "When the glamor wears off, advertisers will drop out of TV."

Since there is a turnover of advertisers in the TV medium, and this turnover usually makes trade and consumer press headlines, some people take this cliché seriously. CBS TV feels.

But, as Shurick states, "turnover exists in all media. Need it be said that there are dozens, if not hundreds, of clients who advertise one year in magazines or newspapers—and drop out the following year?"

"Today," he adds, "there are over three times as many sponsored hours on the four networks than four years ago. In the first week of January 1949, there were 30½ sponsored hours of TV network time. In the first week of January 1953 there were 100½ hours—a gain of 230%. The early sponsors are staying. Already there are 15 of America's best-known advertisers continuously on CBS TV for four years and 35 for over three years.

"In the 25 agencies with the largest television billings, TV in 1952 accounted for an average of 23% of their overall billings. And in many of these top 25 agencies, television accounted for a bigger share of the over-all billings than any other national medium."

Cliché 7. "Television is pricing itself out of the market."

This is one of the most-documented points in the new CBS TV presentation, since CBS feels that this "is the cliché of the hour."

"The penalty of seven-league growth is the unprecedented expansion in all dimensions," Shurick states, "including costs as well as circulation and values received. During the 1930's,

radio grew on a ratio of two new units of circulation for each new unit of increased costs. Television has maintained, and in many instances, bettered this ratio.

"In spite of all the loose talk about TV 'pricing itself out of the market,' advertisers are in the market for more and more television," Shurick adds.

"Gross time billings of all four TV networks, based on P.I.B. figures, have increased from a 1949 level of \$12,295,000 to a 1952 level of \$180,795,000—an increase of 1,370% in three years.

"Television is delivering more and more customers for less and less money. TV's gross circulation cost-per-1,000 homes has dropped 72% in four years—from \$8.47 in January 1949 to \$2.39 in January 1953. And this TV figure includes the cost of talent."

Since most advertisers and agencies like inter-media TV comparisons, CBS TV includes in its presentation statistics a comparison of these TV figures with related figures of newspapers and magazines (see chart, page 35). As Shurick points out:

"Magazines' gross circulation—minus the cost of artwork and engraving, which has pyramided recently—has risen from a January 1949 level of \$2.79 to \$3.20. Newspapers' gross circulation cost-per-1,000 is also up—from \$3.57 to \$5.43 in the same period of time."

(Note: In these comparisons, talent and time for a full-network half-hour evening show were compared with the cost of one b&w page in eight leading magazines, each with a circulation of at least 3,000,000. Production costs were excluded. The same TV quantity was compared with one page in the leading newspaper in each TV market, again not including production costs.)

States CBS TV's Shurick:

"The truth of the matter—for both magazines and newspapers—is that space costs have gone up without being offset by corresponding increases in circulation. Print's sole justification for rate rises has been, in most instances, 'it costs more money to do business today than in the past.' Television has not, nor has radio for that matter, been able to compensate itself for rising costs of operation—and such overhead exists in the air media as well as print."

Cliché 8. "Television will price itself out of the market."

For the advertiser who finds that

the future total costs of his present TV operation are likely to account for an ever-increasing slice of his total ad budget, the CBS TV presentation doesn't hold out much sympathy.

However, the study does predict that "TV's cost-per-1,000 circulation in 1955 will be virtually the same as television today."

The figures are given below:

1952: A total of some 21,000,000 sets in 68 markets at a gross circulation cost-per-1,000 homes of \$1.59.

1955: The original 21,000,000 sets in 68 markets for \$1.59; plus 5,000,000 more sets at about \$.79½ in the

68 markets; plus 5,000,000 sets in 32 post-1952 TV markets at a gross circulation cost-per-1,000 homes of \$2.38½. Combined figure: \$1.59.

As CBS President Frank Stanton recently told the ANA:

"In the 100 largest television markets in 1955—accounting for 81% of the total families and 82% of the total retail sales of the U.S.—the higher circulation cost of the new television markets will be offset by the further circulation expansion in the older, low-cost 68 markets."

Cliché 9. "The cost-per-1,000 may be getting lower, but the over-all price

to cash in on the \$730,000,000

Charleston, W. Va. market

PICK YOUR "SPOT"

You're talking to more than \$730,000,000 when you're on WKNA. And you're speaking with a power-packed voice that saturates the market completely and authoritatively. See how an amazingly low cost spot of "personality" can produce amazingly high returns.

Here's WKNA's half-million-volt area alone

TOTAL POPULATION	671,178
TOTAL FAMILIES	186,235
RETAIL SALES	\$407,643,000
FOOD SALES	\$ 86,621,000
GENERAL MERCHANDISE SALES	\$ 57,711,000
FURNITURE & HOUSEHOLD GOODS SALES	\$ 22,968,000
EFFECTIVE BUYING INCOME	\$730,771,000

Source—U.S. Census and BMB Survey, 1950

ON WKNA

* coming soon . . . WKNA-TV!

WKNA is also sold as part of West Virginia's

WKNA WKNA-FM

Charleston — 950 KC
5000 W Day • 1000 W Night
ABC Radio Network Affiliate

WJLS WJLS-FM

Beckley — 560 KC
1000 W Day • 500 W Night
CBS Radio Network Affiliate



Joe L. Smith, Jr., Incorporated • Represented Nationally by WEED & CO.

is getting too high."

Of all the clichés which CBS TV set out to explode, this was probably the toughest. TV's costs are high in terms of straight dollars.

But CBS TV's answer, as phrased by Ed Shurick, is to point out to agencies that for budget-minded sponsors "television comes in all sizes—in all combinations of programs and time."

"Rates," as Shurick explains this statement, "can vary in price with Class 'A,' 'B,' and 'C' time. Time segments can range from 90 minutes down to five minutes. Sponsorships run from "full" to "participating." Frequencies vary among multi-week, once-a-week, alternate-week, and single insertions. Network sizes start at the full network and run down to the basic web, while talent comes with all types of price tags.

"An advertiser can buy as little as a five-minute segment—one time—for less than \$2,500," is how Shurick sums up the situation.

What does it all come down to? Just

this, as CBS TV sees it:

Cliché 10. "You can't afford to stay out of television."

This, CBS TV admits, is "one cliché that has stood the test of time on television." States Shurick in his windup:

"It's just plain common sense that an advertising medium that combines:

"1. The persuasiveness of the spoken word.

"2. The pictorial advantages of the product and its function in pictures.

"3. Not static pictures—but pictures in compelling motion.

"—that advertising medium cannot help but be everything that radio is and more—what magazines and newspapers are and more!

"In fact, there are few (if any) radio shows or magazine advertisements today that are listened to or read by as many as 15,000,000 people. Yet, in March 1953, there were over 30 different TV shows reaching more than 15,000,000 viewers each in one week for their sponsors.

"If you had a staff of 100 salesmen working six days a week, talking to 50 people a day, it would take, at many times the cost, nine and a half years to make 15,000,000 demonstrations."

★ ★ ★

POCKET BOOKS

(Continued from page 40)

In order to evaluate the degree of air-mindedness among soft-cover publishers, SPONSOR asked admen from leading pocket book concerns about advertising policy in this mushrooming industry.

Here's a round-up of advertising technique among the leading eight soft-cover publishers:

Pocket Books: Oldest among 25¢ book publishers, this firm decided to test the efficiency of both radio and television in moving its pocket books off dealer shelves by simultaneously starting its own campaign in the New York area and encouraging its 800 distributors throughout the country to follow the example. The two books chosen to kick off this 1953 experiment in New York City were Henry Morton Robinson's *The Cardinal*, and Harold Robbins' *A Stone for Danny Fisher*. Pocket Books ran about three 60-second announcements weekly on New York City station WNBC. On TV, the firm supplemented the cam-

paign with eight 60-second announcements on WNBC in a three-week period. The publisher employs stereops on TV showing actual book covers currently on dealer shelves.

Although final results of this five-month campaign have not yet been tabulated, comment in the New York area has been fast and furious. Both books were run off for additional copies, and were snapped up in the area covered by the air campaign as fast as they came off the presses. For the first time, people walked into cigar stores and up to news stands requesting a pocket book by title, a company representative told SPONSOR.

Pocket Books' next step was logical. The firm began sending out a regular monthly set of radio commercials to its distributors, pushing the line of books that were coming out that month. Thus stimulated by Pocket Books' example and suggestions they use air media. 35 out of 800 distributors have already begun advertising Pocket Books titles with regular one- to three-times-weekly radio schedules. Although how distributors use radio copy provided by Pocket Books is up to them, they generally use the firm's copy verbatim, tacking on a 10- to 15-second local tag.

In some cases, Pocket Books gives nominal financial support to distributors who're willing to advertise the firm's soft-cover books on local radio stations. In most instances, however, the distributors pay independently for Pocket Books announcements. Some of them are veteran air users for other merchandise they distribute: newspapers, magazines, sheet music, records.

Pocket Books has no set advertising allocation per title, but rather decides upon the extent of advertising and promotion that will be put behind a particular book in the same way its executives determine the size of the first printing: merit of the book, marketability, mass appeal.

The announcements mailed out from Pocket Books' New York office are accompanied by a form letter from Roger Damio, sales promotion manager, who encourages distributors to use some or all of the suggested copy.

The copy, presently written by Arthur Bodenheimer, Pocket Books' assistant sales promotion manager, often sticks close to the "teaser" format on Pocket Books back cover blurbs. Here's an example:

"Friends, let me tell you about the thrilling loves and adventures of one

**WANT TO SELL
CANADA?**

**One radio station
covers 40% of
Canada's retail
sales**

**CFRB
TORONTO**

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

of the most daring of all sea pictures. Captain Barney was a militant patriot during the Revolutionary War who commanded respect from friend and foe alike with reckless and *always* successful piracy against English merchant ships and men-o'-war. But those aren't his *only* adventures. His love for beautiful Lady Douglass Harris, a fervent Tory, sent him from his home in Philadelphia to the far-off Caribbean . . . and smack into a knock-down, drag-out sea battle! If you liked Jan Wescott's last Pocket Book, *The Hepburn*—you'll like *Captain Barney* more! Get your copy of *Captain Barney* today . . . ask your Pocket Book dealer for *Captain Barney* . . . only 25 cents!"

This copy runs some 47 seconds, leaving the distributor 13 seconds for individual dealer tags.

The technique, overwhelmingly successful in moving *A Stone for Danny Fisher* off New York dealer shelves, aroused mixed comment both from the press and from radio listeners in that market. In her *New York World Telegram and Sun* radio and TV column, Harriet Van Horne reported letters from radio listeners fell into three major categories: (1) Many were disgruntled because they wanted to read *A Stone for Danny Fisher* but couldn't buy a copy because of its premature sell-out. (2) Some people who'd bought and read the book as a result of the air campaign had been disappointed in it. (3) Others resented the frequency of the announcements.

But indications were overwhelming that the use of radio substantially increased sales that might ordinarily have been expected from this book.

Oldest publisher of 25¢ books, Pocket Books emerged fully grown in June 1939 when Robert F. de Graff, head of the firm, introduced the first 10 titles in his series of paper-covered best-sellers and classics. Today—14 years, over 900 titles, and close to 400 million sales later—Pocket Books is thought to be the top-selling reprint house.

Here's an indication of Pocket Books' sales spiral: 1939—1.5 million books; 1940—4.5 million books; 1941—9 million books. Wartime paper restrictions hampered the growth of this soft-cover publisher only slightly: 1942—19 million books; 1943—33 million books; 1944—35 million books; 1945—30 million books. In 1952 45 million copies were sold.

Since the crux of Pocket Books' dis-

tribution system is prominent display of titles, the firm has supplied free to dealers rack equipment costing over \$2 million to date. Pocket Books also supplies dealers with point-of-sale display material every month. The fact that each of Pocket Books' 300 distributors services anywhere from 50 to 1,200 dealers may give an indication of the scope of this operation.

Available in the United States and Alaska, Pocket Books are sold all over the world as well. Overseas advertising, however, is left entirely at the discretion of each individual distributor.

Pocket Books publishes an average of 10 new titles each month. Assistant Sales Promotion Manager Bodenheimer said, however, that the firm considers only six of these new books (average) good for radio promotion.

In September 1950 Pocket Books expanded its line by publishing a new series of paper-bound titles brought out as Cardinal Editions. This series consists of books which are too expensive to produce for 25¢ each, and are hence retailed at 35¢ a copy. The proportion of 35¢ to 25¢ books has been approximately two or three out of the nine new titles published each month.

About their 1953 radio and TV experiment, Pocket Books executives comment cautiously: "The sales results aren't at hand yet. However, it is likely that we will continue on the air, and that an increasing number of distributors will join in this advertising."

Popular Library: Prominent among pocket-book publishers who've been watching Pocket Books' radio and TV experiment with great interest is this long-established publisher in the soft-cover field. Executives of this firm estimate, in an industry where sales figures are a close-guarded secret, that Popular Library is neck-and-neck with New American Library as runner-up for second biggest soft-cover publisher. Pocket Books is usually cited as undisputed first.

Popular Library has been considering an organized radio and TV schedule for some time. Some American News distributors (Popular Library books are all distributed through this agency) have been using air advertising on their own, without prompting from the New York publisher. However, only 10 or 12 out of 350 American News distributors fall into this category. The practice among these distributors is similar to Pocket Books

WOWO listeners mailed

78,000

pennies in response to

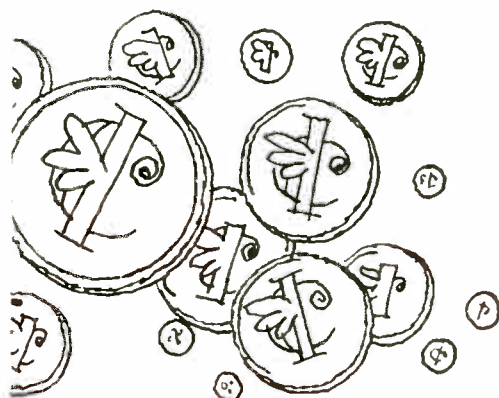
this one appeal!

A FAN LETTER started it all. From Greene, Iowa, a young shut-in wrote to WOWO in Fort Wayne. . . and, in closing, he apologized for the performance of his battered typewriter.

STATION STAFF PEOPLE read the letter, wanted to help, asked listeners to send in spare pennies toward the purchase of a new typewriter for the Iowa youth.

RESULTS were overwhelming! 78,000 pennies came in. . . from listeners in 39 states, the District of Columbia, Canada, even Bermuda!

WAS THIS RESPONSE UNUSUAL? Yes. It isn't every day that WOWO gets action in Bermuda! But, as scores of advertisers know, WOWO can be counted on to produce action almost automatically in one of the richest market-areas in the Midwest. . . an area that simply isn't reached by any other single medium! For availabilities, check with WOWO or Free & Peters.



WOWO

FORT WAYNE

NBC AFFILIATE



WESTINGHOUSE

RADIO STATIONS Inc

WBZ WBZA KYW KDKA

WOWO KEX WBZ-TV

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

distributors' technique:

On radio, these distributors use 60-second teasers frequently adopted verbatim from back-cover blurbs. On TV, they show telops or slides of book covers. Always, these ads close with a dealer tag, telling the consumer where he may buy Popular Library books.

Sales of this 11-year-old firm have risen from 19 million in 1950 to 24 million in 1951, and 33 million in 1952. Popular Library regularly brings out eight new titles a month, two of which are usually 35¢ books.

The average 25¢ book goes to the distributor at 16¢ a copy, and to the retailer at 20¢. However, although the firm customarily prints from 150,000 to 250,000 copies on a first printing, better than half of its books sell well over that number.

In appraising the use of air media by soft-cover publishers, Popular Library advertising executives said radio and TV announcements might further good dealer relations.

Reasoning behind this approach is that dealers have been swamped with

various lines of pocket books since a postwar prosperity wave brought an increasing number of publishers into the reprint field. In the increasingly competitive market, publishers are now fighting for favorable shelf space, since they're accustomed to relying on eye appeal at point-of-sale. Air support is one means of getting dealer cooperation against competitors.

Through a number of affiliated corporations, this company has been in the magazine publishing business for 23 years. Popular Library consistently uses house ads in all these magazines.

SELL MORE IN THE SOUTH'S No. 1 State!

*A Lucky Strike in the Camel City**

* Winston-Salem is the home of R. J. Reynolds Tobacco Co.

WSJS

GENERAL MERCHANDISE SALES

for

WINSTON-SALEM'S

WSJS

15-COUNTY MARKET

*\$101,982,000—
Sales Management
*1953 Survey of Buying Power

Recent official Hooper Ratings show WSJS, the Journal-Sentinel Station, **FIRST** in the morning—**FIRST** in the afternoon—**FIRST** in the evening! For the finest in AM-FM coverage, it's WSJS in Winston-Salem.

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

New American Library: Among top three pocket-book publishers, this firm sold 42 million Signet and Mentor books in 1952. The bulk of its advertising budget goes into point-of-sale display posters, dealer promotion, truck banners. The remainder, no more than 15% of the total budget, goes into newspaper and selected trade magazine advertising. New American Library's approach to black-and-white ads is almost exclusively institutional.

New American Library grew out of its parent publishing house, the British Penguin Books, in 1947. The firm publishes about nine new titles a month: fiction in the Signet series, non-fiction in Mentor books—distributed by Fawcett Distributing Co. Company executives give 250,000 as an average minimum printing for a Signet book, and 150,000 for Mentor.

Queried about future use of radio and television as part of their advertising, New American Library Ad Manager Hilda Livingston answered that the small margin of profit per title made consumer advertising prohibitive at this time.

Fawcett: The publishers of Gold Medal original pocket books use the numerous consumer magazines published by Fawcett for their advertising. Besides these house ads, Gold Medal uses occasional newspaper advertising, as well as two or three institutional ads in the *Saturday Review* annually.

In 1951 Gold Medal Books were the most controversial subject in the book industry. That year marked the first time in publishing history that original novels were brought directly to the mass market in 25¢ editions. The project was met with considerable skepticism in the trade.

In Gold Medal's first year of full operation, 1951, it was shown that the skepticism had been unwarranted:

Fawcett sold more than 29 million Gold Medal books. Today Gold Medal claims a position second only to Pocket Books; however, 1952 sales figures are not available.

In 1952, Fawcett experimented with Red Seal, a 35¢-per-copy book series. These books, containing from 90,000 to 100,000 words rather than Gold Medal's average 70,000, proved to be something of a dud for lack of identification with Gold Medal. The series was not continued on the regular two-new-titles-per-month basis. Fawcett now puts out six regular Gold Medal titles a month, plus occasional 35¢ Gold Medal Specials.

Dell Publishing Co.: This firm's advertising program is most similar, on the whole, to Gold Medal's, since Dell, like Fawcett, puts out a large number of consumer magazines in which Dell Books place house ads. Supplementing this direct consumer advertising are some newspaper ads, usually in tie-in with chain drug stores, who're typical Dell Book dealers. Dell prepares newspaper copy for its distributors, but has not made any concentrated effort to get them to use radio. Like most book publishers, Dell still depends on free plugs on radio for its air advertising.

Last month, however, Dell decided to experiment with TV in the New York City area. The firm bought four 20-second announcements on WPIX in a test campaign for *The Racing Almanac*. These announcements were run once weekly near *The Night Owl Theatre* between 11 and 11:30 p.m., through the end of May. Sales results from this test campaign were not available at press time. However, Malcolm Delacorte, advertising director for Dell Books, expressed doubt that radio and TV would be used on a regular schedule within the near future. His reason: too expensive, except for an occasional book title that seems ideally suited to air promotion.

Dell publishes some 10 to 12 new titles each month, with an average first printing of 250,000 copies.

Ballantine Books: Still in their infancy, Ballantine Books made sensational news in the soft-cover field in spring 1952, when Ian Ballantine first disclosed his approach to the trade. In a nutshell, Ballantine Books are a hybrid outgrowth of a young and competitive industry. Every month, starting in November 1952, Ballantine publishes three new titles (five, starting in

July), all of these from original, previously unpublished manuscripts. These titles are put out simultaneously in 35¢ paper-bound and in regular hard-cover editions. Ballantine Books have signed two hard-cover publishers so far for their project: Houghton Mifflin and Farrar, Strauss. Hearst Magazines are distributors for the 35¢ editions.

The usual proportion of soft to hard-cover books is 200,000 to 5,000 on a first printing. At the moment, some 50% of the titles are put out in hard cover by Ballantine, but the firm's executives report that other hard-cover publishers will be signing for tie-ins come summer.

To date, Ballantine has relied mainly upon the gratuitous newspaper and radio plugs that some of his hard-cover books have received. Notable for free publicity was the first title put out by Ballantine: *Executive Suite*, which sold 470,000 copies, and was reprinted three times by Ballantine.

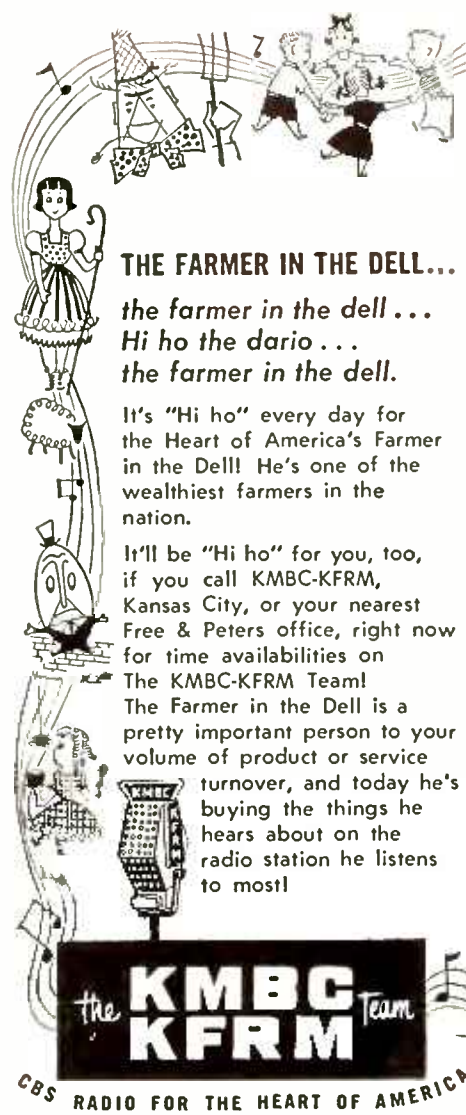
Ballantine Books have not yet experimented with radio announcements, but, say Ballantine executives, if sales keep growing as they have done in the past six months, an expansion in advertising budget will be inevitable.

Avon Publishing Co.: In 1951 this firm underwent expansion as a result of the general growth in the industry, but thereafter suffered from a relapse brought about by vigorous new competitors. In its fight for better shelf space in dealer outlets, Avon changed distributors in mid-May, and is holding off its advertising push until results from the new distribution system can be tallied at the end of 1953.

To date, the firm has used some institutional trade magazine advertising, as well as sporadic consumer ads in small, literary magazines, but radio and TV have not yet been tried.

Avon has stuck to the reprint business, putting out the bulk of its titles in 25¢ editions; it also prints one or two Eton books (the tall size pocket book) each month at 35¢. Its eight or nine new titles a month are usually run off in a minimum of 200,000 copies for each book.

Bantam Books: Started in 1946, this firm has risen to a position near the top. Its advertising program has been confined to sporadic trade magazine institutional ads, as well as spotty newspaper advertising. However, indications are strong that Bantam will



THE FARMER IN THE DELL...
the farmer in the dell ...
Hi ho the dario ...
the farmer in the dell.

It's "Hi ho" every day for the Heart of America's Farmer in the Dell! He's one of the wealthiest farmers in the nation.

It'll be "Hi ho" for you, too, if you call KMBC-KFRM, Kansas City, or your nearest Free & Peters office, right now for time availabilities on The KMBC-KFRM Team! The Farmer in the Dell is a pretty important person to your volume of product or service turnover, and today he's buying the things he hears about on the radio station he listens to most!

the KMBC KFRM Team

CBS RADIO FOR THE HEART OF AMERICA



Same old story
 in Rochester ...

**WHEC WAY
 OUT AHEAD!**

Consistent audience rating
 leader since 1943.

WHEC

ROCHESTER, N. Y.
 5,000 WATTS

Representatives ...
 EVERETT-MCKINNEY, Inc., New York, Chicago
 LEE F. O'CONNELL CO., Los Angeles, San Francisco

are we happy?

Si Señor

P&G CHEER FOLGERS

MAXWELL HOUSE CARNATION MILK COCA COLA

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

kiww

KWJJ

is for the

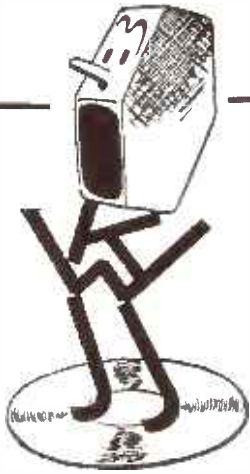
"Careful Buyer"

The buyer who must make every advertising dollar do double duty—the local advertiser who knows the Portland market best—they are the steady customers of KWJJ. They have found that this powerful independent brings more sales per dollar spent because KWJJ brings local people the kind of local programming they want to hear.

One spot schedule will convince you

KWJJ

Studio and Offices
 1011 S.W. 6th Ave., Portland 4, Oregon
 WEEO & COMPANY



follow Pocket Books' example of advertising individual titles on radio from time to time.

Distributed by Curtis Circulation Co., Bantam Books publishes eight to 11 new titles a month, all reprints. Of these, two or three are Bantam Giants retailing at 35¢. Original printings for this firm run from 200,000 upwards.

At the moment, the firm has not allocated a definite advertising budget, but feeling among its advertising and sales executives is that the industry is now getting to be so competitive, that organized, active advertising will soon be a necessity. As they point out, however, they're bucking a tradition of no individual title ads to consumers.

Here, briefly, is the rationale for this prospering industry's relatively late entry into air advertising:

1. *Nature of the industry:* Definitely a postwar baby, pocket book publishing has been growing in the face of a supposedly shrinking market

★ ★ ★ ★ ★ ★ ★ ★

"I think that creative copy writing is without doubt the longest lever that the agency has on getting an advertiser a return on his investment. We must continually work towards this end—a victory in communicating the right message in the right way. But the facts of life are that there are many products of fairly equal merit, with fairly equal advertising budgets, employing copy writers and artists of fairly equal insight and talent. The result of this is sometimes a competitive stalemate."

SHERWOOD DODGE
 Vice President
 Foote, Cone & Belding
 New York

★ ★ ★ ★ ★ ★ ★ ★

of readers, despite the heavy inroads television and other factors have been making in the sales of its parent industry, the hard-cover publishers. Sold in heavily frequented points of distribution, such as news stands, drug chains, market places, soft-cover books have relied principally upon cheapness, tantalizing covers, and availability for their advertising. But the intensive competition inevitable in a rapidly growing industry has forced pocket book publishers to become advertising-conscious.

2. *Margin of profit:* With the bulk of volume turn-over in the 25¢ line, soft cover publishers count profits in fractions of cents on each book. The major part of each publisher's invest-

ment, therefore, has gone into the increasingly competitive bidding for authors or book titles with good mass market appeal that they might reprint, or else into the equally expensive search for original manuscripts. Although the actual cost of processing the books or manuscripts has not represented a major part of the original investment, rising printing and paper costs have made it imperative for soft-cover people to push an ever-increasing number of books onto dealer shelves.

3. *Distribution set-up:* Since the same independent distributors frequently handle as many as four or five different soft-cover publishers, the publisher has concentrated on distributor promotion as well as point-of-sale display material in order to fight competition for choice shelf space. The problem in the industry, until this moment at least, has been not so much one of appealing to consumers via outside advertising, as of persuading distributors to fight for good dealer display. ★ ★ ★

MEDIA EVALUATION

(Continued from page 27)

will limit your media choices, he says, are (1) the length and nature of the message you need to tell your story, and (2) any special feature, such as color, style, or live demonstration, which should be stressed.

Kleppner emphasizes this point in summary: "A product seeking sales in a clearly defined field will require a medium whose circulation can be clearly defined and directed to the desired prospects. As the campaign broadens in scope, these media will be supplanted by others with a greater audience or circulation *and with a lower cost-per-1,000 circulation reached.*"

Manville on objectives: Richard Manville, president of Richard Manville Research, was one of the first to uncover the fact that there is no necessary correlation between quantity of attention (ratings) and quality of action (sales or inquiries). He says campaign objectives can influence the choice of media and summarized possible objectives this way for SPONSOR:

1. To sell goods.
2. To increase the units of purchase to present customers.
3. To needle competition.
4. To keep the salesman quiet because you can't give him a lower-cost

product to distribute.

5. To excite dealers or your own organization.

6. To run a holding operation before the new product comes out.

7. To see your own name in print—preferably in big letters.

8. To “keep your name before the public.”

Once your objective is clearly in mind, you then write copy to fit it, he says, and choose media best suited for conveying the message.

Gallup on research: Discussing the choice of media with SPONSOR, Dr. George Gallup of Gallup & Robinson and president of the American Institute of Public Opinion, raised one question about saturation in TV and cautioned against superficial research.

The question: “What happens when virtually all the cigarette companies begin devoting most of their ad budgets to TV, when TV achieves virtual national coverage and when nearly all the pool of 65 million prospective smokers do smoke? Will TV then be considered a poor medium because it doesn’t sell more cigarettes?”

The warning against superficial research in choosing media: When Gallup was a v.p. at Young & Rubicam back in the 1930’s, he polled the listeners to one of the most popular comedians on the air and found to his chagrin that they bought less of the product advertised on the program than non-listeners. Had the research ended there, the conclusion would have been inescapable: to give up the show. But additional research disclosed an important fact:

The program’s listeners were in a lower economic class than the average; as a result, a comparison of their

purchases in any category would show them buying less than the average.

Later Gallup had a similar experience with another topflight radio star. Everything the star sponsored on the air sold better on some other program or when the product was advertised in some other media.

Conclusion: Some stars, programs, even media attract the wrong kind of audiences for your product. Find out how many customers you have in your audiences before you spend too much.

P.S.: Y&R and the sponsor kept the first show mentioned above for years because the program did increase sales among those who listened.

So choose the right media by testing. How? Use different media in different cities. Check sales for a period. Solicit inquiries in all the media used and compare results. Offer samples and tabulate returns. These will give you an indication only, of course. For problems that beset you in doing this, see SPONSOR’s first article in which one of the top-rank research experts was quoted on the subject (“Why evaluate ad media?” SPONSOR, 20 April 1953, page 103).

Word of caution from Richard Manville: Don’t consider only the size of the audience the medium reaches, but instead also determine in advance how many of your customers or prospects the medium or program attracts. Prospects-per-dollar is completely different than readers- (or listeners)-per-dollar. The difference can vary by several hundred percent not only between different magazines, for example, but even within the same magazine (or program) for different products.

Over-all consideration in media selection: “Advertising is just one step in the chain that causes you to buy.”

Otto Kleppner told SPONSOR. “It’s a presumption to think that advertising alone creates a demand for a product.”

Tips from Shea: Albert Shea, president of CORE (Communications Research, Inc.) of Toronto has this to say on the subject of media salesmanship, yardsticks, and supplanting of one medium with another:

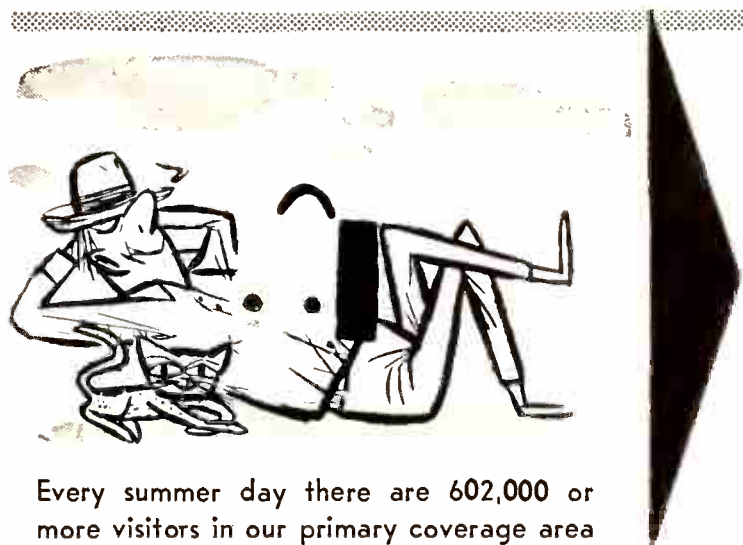
“There is no substitute for salesmen. The secret of good advertising is how closely can you approximate the human situation. On that basis TV and radio have more appeal. A manager will not write a letter if he can send a salesman.

“You can’t have any yardstick for measuring media completely independent of the product and the market. Eye-vs.-ear studies are therefore nonsense. You can’t generalize. No medium can say flatly, ‘We are the best.’

“The great assumption among some people is that somewhere there’s a magic yardstick that will make my decision for me. There is no such thing. All data are yardsticks, but in the end you have to make your own decision.

“Will one medium ever supplant another? Radio is terrified, or was until recently, that TV would drive it out of business. Yet when radio started, it was said it would drive newspapers out. It didn’t. Instead it made a place for itself. Same with TV. With each new medium the rate of acceleration has become greater. It took radio 20 years to grow into a dominant medium. It took TV only five years.

“All media have increased over the years. Reason: more money and more leisure. People have more time to expose themselves to all types of media. They buy and read more newspapers and magazines. They listen to more



Every summer day there are 602,000 or more visitors in our primary coverage area

Easy Listenin'!

Have you seen the new “Pulse of Boston Area” survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

radio and watch more TV. They own more cars and drive more and as a result see more outdoor advertising.

"And historically that's a good thing, for empires have collapsed because of a breakdown in total communications, or an inability to establish them. See Harold A. Innis' three excellent books on the subject: *Empire & Communications*, *Bias of Communications*, and *Changing Concepts of Time*."

Tips from Advisory Board: SPONSOR's advisory board for its All-Media Evaluation Study has contributed frank and detailed advice on every facet of media selection, far more, in fact, than can be reported in one article. Since the members of the board are constantly buying media, SPONSOR offers a summary of their thinking on the subject with confidence it can help you.

Morris Hite, president, Tracy-Locke Co., Dallas, points out two of the most important determining factors in the selection of media which previous SPONSOR articles had overlooked:

1. *Distribution.* "For example, we serve a milk company that does business throughout the South. Some of

our clients' milk plants do 90% of their volume within their plant city. Others do 60% or more of their volume *outside* the plant city. In the case of the plant doing 60% outside of the plant city, radio is an ideal primary medium. We buy coverage against an actual *route map* showing the points where our client has distribution. For the plant doing 90% of volume within the plant city, newspapers, low-power radio, or TV may be the best buy."

2. *Product and basic advertising idea.* "Some products adapt themselves better to one medium than to another. The soft drink people have used outdoor as one of their basic media because a lot of soda pop is consumed by people in transit. An appliance with a feature than can be demonstrated is ideal for TV. And *regardless* of the product, the *basic advertising idea* often determines the medium. In our shop, the idea comes first. After the idea has jelled, the media problem frequently will have resolved itself."

Henry Schachte, Borden's director of advertising, suggests three "specifics" in choosing media:

1. "Most basic point of all in media decisions is: Find out *what idea about a product will make people want to buy it*. Second step is to learn how best to present that idea. Then you can consider the proper media to use.

2. "Don't ignore the importance of the use of media in combination. Even in a smaller appropriation, sometimes it is sounder to split the money than to try to put it all into one medium.

3. "In analyzing results, distinguish between exact mathematical appraisal vs. 'significant' results. While a number of advertisers might not have exact research, at least they do have pretty definite indications of results."

Dr. Ernest Dichter, president, Institute for Research in Mass Motivations, New York, calls attention to four psychological factors in considering media. They are:

1. *Mood of the magazine.* This, he feels, is possibly more important than circulation in determining the publication's value for the advertiser. A reader reaches for the *Saturday Evening Post* rather than for *Time* because of the particular psychological gratification he derives from each. Thus the person who reads the *SEP* is psychologically speaking not the same individual who reads *Time*.

2. *Personality of media.* Each publication, TV show, radio program has a personality all its own. Example: *Time* has a faster pace than the *SEP*. The *SEP* has greater intimacy. *Life* has variety and curiosity-arousing characteristics. Thus each medium has a personality profile.

3. *Multiplicity or singleness of communication.* Some programs or publications make you feel that you are the only one being reached by the message. Others give you a distinct feeling that many are receiving the message simultaneously with you.

4. *Emotional involvement.* Some media are read, listened to, or viewed in a passive manner. You simply accept the information without argument or emotional involvement. Others, like the *Chicago Tribune*, for instance, interest you because of the opportunity for disagreement they present. The *Reader's Digest* has a strong degree of identification and even involvement. Reading is therefore done in an active manner.

Concludes Dr. Dichter: "Sooner or later the modern advertiser will have

★ ★ ★ ★ ★ ★ ★ ★

"As you must be well aware, this show ('I Love Lucy') is the all-time phenomenon of the entertainment business. On a strictly dollars-and-cents-basis, it is twice as efficient as the average nighttime television show in conveying our advertising message to the public. . . . Three times more people see every Monday night's 'I Love Lucy' show than watched all the major league baseball games last year."

O. PARKER McCOMAS
President
Philip Morris & Co. Ltd., Inc.
New York

★ ★ ★ ★ ★ ★ ★ ★

to learn to select his media along these lines, rather than simply on the basis of considering the circulation figures, audience composition, or readers per dollar. He will have to become interested in the right psychological climate which, in the last analysis, determines the effectiveness of the advertising message."

The advice of Vincent R. Bliss, executive v.p. of Earle Ludgin & Co., Chicago, is this: "Don't look for a single method of appraisal that will apply to all products or all campaigns. Always remember that the most important factors affecting media are fluid—not fixed."

Marion Harper, president, McCann-

The Man is The Package

I would like to discuss, with an Agency or Sponsor, the development of a completely new Children's television program for this Fall . . . or the improvement of one already aired. Five years as an Executive Director in the field of Children's Programs includes complete administration of Promotion, with special knowledge of Premiums, Retail items, Public Appearances and Publicity. Widely acquainted with merchandising and with the people, unknown to Broadcasters, who make it successful. Sponsor can own the program entirely, with reasonable expectation of liquidating cost from royalty income alone.

Box 9 SPONSOR
510 Madison Ave., N. Y.

Erickson, cautions against devoting so much of your advertising budget to market, product, copy, and media testing that "the working budget might be dangerously reduced." He suggests 3% to 5% for media testing, instead of the 10% SPONSOR suggested.

Discussing a previous SPONSOR media article in which the launching of a new breakfast cereal was described (see "Media Basics," SPONSOR, 4 May 1953, page 39), Raymond R. Morgan, president of the Raymond R. Morgan Co. in Hollywood, suggested that coupons and frequency of advertising are two items that should never be ig-

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"... Evidence is already at hand that television is a good investment; that it will spread apace throughout the nation; that, in most cases, those who are licensees will get a firm return on their investment—and the satisfaction of engaging in a professional pursuit that presents a new problem practically every minute of every day."

HAROLD E. FELLOWS
President
NARTB

★ ★ ★ ★ ★ ★ ★ ★

nored in selecting media for such a campaign. Here's how he put it:

"Your mythical ad manager will lose his mythical shirt trying to put over a breakfast food nationally on half a million bucks. He is trying to shoot 150,000,000 people with a shotgun. He should shoot 150,000—count his game—realign and see where he goes from there. Local radio is a rifle—if the guy is smart enough and wants to work hard enough to make it pay. *Life* is a shotgun. Big advertisers made *Life*. I don't know any big advertisers that *Life* made. It was the same with

Jello-O and network radio. Benny didn't make Jell-O. Jell-O made Benny. And GF and its dessert does all right without Jack, his violin, his Maxwell, or Rochester.

"Incidentally, if the adman were bright, he'd appraise coupons as a medium. He could distribute 10,000 copies of *LHJ* house to house—and set off against it 10,000 coupons, each good for a dime on a purchase—in some other town. You can have Starch readership, most noted, and the works. I'll take coupons. Maybe 25 years later the adman can go for *Life*—nighttime radio, or even *Your Show of Shows* or *Berle* on TV—if they're still extant. I'd rather have 365 classified ads—each four lines—one a day for a year—in the *Los Angeles Times*—than a full-page ad in the biggest issue of *Life* ever published. Frequency is wonderful. It puts starch in sales instead of Starch on surveys."

Do all media sell? It took a member of SPONSOR's Advisory Board to point out a simple but frequently overlooked truism in advertising that none of them does. Here's how Stephens Dietz, who has just joined Hewitt, Ogilvy, Benson & Mather as vice president and group supervisor, put it:

"No advertising medium can sell. The advertising medium delivers a selling message, and the differences between the media are differences in audiences and their mechanical reproduction of the message. Selling is the result of all the factors that are brought to bear. Since the medium's only function is to deliver a message, obviously there is going to be tremendous room for difference of opinion when you ask the question: 'What medium sells most?'"

MEN, MONEY

(Continued from page 10)

"Seduced by the advertising industry," the article begins (in *The Nation*), "an increasing number of social scientists are turning into super-hucksters. Today any number of psychologists and sociologists will gladly undertake to probe the mass mind to discover for instance, how non-drinkers can be persuaded to drink and drinkers to drink more. They want only a fat check—which they get."

* * *

The article continues: "Today the application of the social sciences to advertising has become a veritable fad. McCann-Erickson, one of the five top agencies in the United States, has its own psychological research staff. Weiss & Geller, a large Chicago agency, holds regular staff conferences with prominent social scientists; Edward Weiss, president of the agency, believes the social sciences will revolutionize advertising." Details of various psychological investigations on behalf of advertisers are then given.

* * *

Still quoting, "The sales executive looks upon the public as an uninformed mass of people in whom certain desires must be aroused to get them to part with their money. The assumption of the business man is almost always that the public has the necessary purchasing power but for some ridiculous reason—such as insecurity—does not want to use it."

* * *

And finally, this comment: "No one, except perhaps Mr. Wrigley, can believe that chewing gum will relieve the basic frustrations of Pennsylvania coal miners."

★ ★ ★



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course—WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

ANAHIST ON THE AIR

(Continued from page 37)

sidered necessary to educate the consumer about the new product and explain that Super Anahist protects against other infections as well as relieves *all* the miseries of a cold. Basic radio schedule was five announcements a week with greater frequency when the need developed. Super Anahist sales are going well enough for the company to consider expanding radio coverage about one-third next season.

As for TV, Super Anahist got plugs on about 50 stations in around 35 markets. The weekly frequency was smaller than that for radio, and, in some cases, Bates bought 10-second ID's for product identification. (Shorter radio announcements may be used next season to spread the money around and also because it is felt that detailed commercials are no longer needed in many markets.) In addition to the Super Anahist buys, about 85 markets were bought for Hist-O-Plus, though the weekly schedule called for fewer announcements than for Super Anahist.

In buying spot, Anahist buys one

**CANCEL
CANCEL
CANCEL**

"Due to increased volume through your advertising, we are unable to get out the extra work. Please cancel my advertising as soon as possible."

So wrote Stanley Parker, plumbing, heating, electrical contractor of Cicero, N. Y. Mr. Parker explained that he had received over 20 phone calls per day directly traceable to his radio program and was filled up on work orders for four months.

A good sales story to a good audience—that's what produces the sales. And WSYR gives you the audience—up to 239% more daytime audience families than other local stations according to SAMS and Nielsen.

Write, Wire, Phone or
Ask Headley-Reed

WSYR ACUSE
570 KC

NBC Affiliate in Central New York

thing: audiences. The company and agency have no preconceived ideas about the best time of day. If the multiple of audience times cost is reasonable, if the market is one that Anahist is interested in, and, if children don't make up too great a part of the audience, then Bates will buy. In TV markets, most of the radio announcements are bought during the day because best audiences are found then, the agency feels. But Bates will not let a good nighttime spot slip by in such markets merely because it is at night.

Bates has no prejudice against network buys but both agency and client agree that the flexibility of spot is what Anahist needs. Bud MacNally, Anahist account executive, explains agency-client thinking about spot:

"We feel that we can get a greater total audience through spot than through network, considering our budget. If we had a lot of money to spend, we might consider a network show and, perhaps, have all our products carry it. But, right now, we don't feel that a moderate-budget network program will get us the audience that spot does.

"Furthermore, our prospects are only people with colds. That means, maybe, one of six people tuned in. To avoid waste circulation, we need as great a dispersion of audience as possible. We feel we can get the greatest dispersion for our purposes through spot radio and TV.

"Then, of course, there are the usual advantages of spot. We can pick different times of day in different markets. We can pick the markets we want—and we have some very definite ideas about our markets. We have learned quite a bit about markets since anti-histamines were introduced three years ago."

While the flexibility of spot suggests that the manufacturer of a cold preparation could time his announcements with the incidence of colds in certain regions and with the variations of cold weather, MacNally said that, in practice, it won't work.

"It's too complicated," he explained. "We've tried working it both ways in the past: starting off all markets at the same time and varying the jumping-off times with when it gets cold—or when we think it's going to get cold.

"We learned what a lot of people already know. You can't predict the weather that closely. We could do with stations what some advertisers do with newspapers, that is, let the medium de-

cide when to run the ad. If the weather gets cold and nasty, or if the local health department cold and flu index is up, then the station would presumably let loose one of our ad blasts."

Both agency and client, however, prefer to have more control over the advertising. They feel that a situation might come up where an ad blast is called for but the station finds that choice spots happen to be all sold out for that day. What happens? Anahist ends up with an announcement slot it doesn't want or with no announcements when it needs them badly.

The Anahist-Bates ad team, therefore, decided on the rough outline of the winter campaign for Super Anahist last summer. Minor changes were made as sales developed and as various markets reacted differently. Agency and client always had up their sleeve an idea of what they would do with the next \$50,000.

Generally speaking, Anahist has not peaked its advertising during the season. Frequency of announcements usually has been fairly steady in each market during the cold weather. In addition, the air schedule for anti-histamines has been bracketed with store promotions directed at hay fever sufferers during the late summer and early fall and at allergy sufferers in general during the spring. This year Anahist is running in drug stores the biggest allergy campaign it has ever attempted.

Drug stores, particularly the chains, are also tied in with Anahist's selling via co-op advertising. Retailers get co-op advertising allowances based on a percentage of their purchases. When it comes to radio and TV, Anahist tries to tie in co-op with its regular schedule, though this can't always be accomplished.

Hewitt told SPONSOR that in making decisions on co-op buys, the company finds out if the retailer has a radio or TV show. If he has, the company will ask the retailer to use air rather than newspaper advertising.

"Our purpose," Hewitt said, "in co-op advertising is not to channel sales through a favored outlet but to influence sales of Anahist products in the entire market."

The air commercials for selling Super Anahist, whether used in co-op ads or in direct agency buys, stressed the addition of Vitamin C, though it wasn't usually mentioned by name. Both radio and TV commercials con-

tain identical sales message.

The wording of the commercials, as well as the long list of ingredients in Super Anahist, are a clear indication that Super Anahist's target is nothing less than the entire cold preparation market. The line between the anti-histamine market and the market for other types of cold preparations had been gradually getting blurred even before Super Anahist appeared. The Anahist Co. was not the only anti-histamine firm to add the analgesic APC to its anti-histamine and APC, of course, is used in other types of cold preparations. Anahist's atomizer brand uses the ingredient phenylephrine hydrochloride in it and its Liquid Anahist for coughs contains a cherry-flavored syrup as do a number of cough medicines.

Whether this trend toward multiple ingredients in anti-histamines would have taken place even if their sales had not taken a dive following the flashy debut of the drug is a moot point. One thing can be said with certainty: The single most important reason for combining the anti-histamines with other medicinal products has been to check their declining sales.

A brief review of the anti-histamine story may shed some light on Anahist's advertising strategy as well as indicate what the future of the anti-histamines may be:

The story starts in September 1949 when the U. S. Food and Drug Administration approved the sale of anti-histamines without a prescription. The anti-histamines were not new. They had been used for some years by doctors to fight allergies and, as a matter of fact, most anti-histamine retail sales are still accounted for by prescriptions.

The real fireworks began in October

when the Anahist Co. and Union Pharmaceutical (using the name Inhiston) put out anti-histamines backed by heavy consumer advertising. Then others joined in. Bristol-Myers came out with Resistab. Grove with Antamine. Whitehall with Kriptin. Sales were phenomenal. The Anahist Co. rang up \$1 million during the first month and budgeted about the same amount for the season in network and spot radio, newspapers and magazines.

The flames of consumer demand were fanned by an article by Paul de Kruif in the December *Reader's Digest* praising anti-histamines. This was followed by a rash of look-what-the-*Reader's-Digest*-said ads by the anti-histamine producers. The *R-D* article, together with the advertising based upon it, was later considered to have been responsible for more anti-histamine sales than any other single factor.

When the 1949 anti-histamine sales were tallied, the total, including prescription sales, came to \$35 million, according to *Drug Topics*. Anti-histamines were the largest single drug store seller and admen were talking about a \$100 million annual business before long.

Trouble wasn't long in coming, however. The FTC barged in and not only questioned ad claims that anti-histamines would "cure colds" but charged that some were unsafe. Unfavorable publicity also came from the medical profession and Better Business Bureaus. The FTC complaint was settled in the spring of 1950 when the anti-histamine producers agreed to drop claims about their products curing colds and the FTC withdrew its charge that they were unsafe. The anti-histamine firms switched their advertising to pointing up how their products

would relieve the symptoms of colds.

Whether it was the unfavorable publicity or whether the consumer expected too much from the anti-histamines is not clear, but sales sagged. The figures (from *Drug Topics*) show that sales for 1950 totaled about \$27.5 million, less than the figure for only the last four months of 1949. A second de Kruif article on anti-histamines in the *Reader's Digest* in 1950 couldn't stem the tide despite the fact his piece was headed "Science Vindicates Anti-histamines." In 1951, sales slid to below \$22 million.

Last year, anti-histamines seemed to have reached rock bottom. Not only were the cats and dogs squeezed out but some of the big boys were casualties, too. Resistab and Antamine advertising are almost dormant according to the trade. Bristol-Myers and Grove, of course, have other irons in the fire. The money taken away from anti-histamines went to Bufferin and 4-Way Cold tablets.

While the remaining anti-histamine producers weren't unhappy to see the marginal firms give up the ghost, they felt the loss of their big competitors. With the lessening of advertising pressure, anti-histamine sales dropped.

Aside from Anahist, the most active advertisers are Union Pharmaceutical and Miles Laboratories, a comparative latecomer to the anti-histamine field. Miles has been pecking away with Tabcin and, if trade rumors are accurate, pretty successfully, too. Union put on a strong drive with TV weather and sports programs in the New York market last winter and Inhiston is reported to have recorded a sizable sales record. Hewitt points to this as evidence that the anti-histamine producers can do an effective selling job



Ask Your Blair Man About the New "Pulse of WHDH Area"!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

if they put their mind to it.

Besides the big name advertisers, a fairly substantial amount of anti-histamine sales are accounted for by a number of private brands sold by drug chains. Individually they don't count for much however, and as a matter of fact, outside of Anahist's products, no single anti-histamine brand has as much as 10% of the total market.

Anahist feels that a definite niche has been found for the anti-histamines and the only way sales can go now is up. Anahist's straight anti-histamine has not been hurt to any noticeable extent by Super Anahist. And even if the straight anti-histamines can't hold on, the Anahist Co. considers itself pretty secure with Super Anahist, which is much more than an anti-histamine and can compete with the other cold preparations on their own terms.

Anti-histamine products, which first appeared as one of the great drug merchandising revolutionary aspects of the postwar era, look like they're here to stay. Systematic advertising by such manufacturers as the Anahist Co. may well have converted what looked like a flash in the pan to a permanent part of the vast drug business. ★ ★ ★

KROGER STUDY

(Continued from page 33)

quantity no matter which medium brought them in.

Kroger bought approximately \$2,500 worth of advertising for the test, about evenly split between radio and newspapers. The newspaper ads it used for the test merchandise were actually part of large ads for other Kroger store merchandise. The newspapers' share paid for portions of 15 ads in as many newspapers, while radio's share accounted for 148 announcements on seven stations.

William B. Ryan, BAB president, told SPONSOR, "The Kroger study, while invaluable at the local level, is particularly significant because it represents the first step towards an extensive series of sales effectiveness tests comparing radio and other media for branded packaged products of national advertisers. In addition, of course, our strategy in financing the ARBI study for Kroger was based on a long-range policy of providing stations with research they can use as sales tools. We feel that we are helping all advertisers and agencies thereby, because our material is designed to be factual rather than merely promotional. If we can help both national and local advertisers to understand why radio is important to them, we feel we serve *their* interests as well as the cause of our more than 800 members."

The BAB study will be individually brought to the attention of national-level grocery manufacturers, as well. Kevin Sweeney, BAB vice president who directed planning of the Kroger study said: "We have already begun making calls on national agencies and advertisers to give them a detailed presentation of the Kroger findings. Ted Maxwell, a veteran radio salesman, has been hired to concentrate on such contact at the national level. And the rest of the BAB staff as well, including Dave Kimble, Bill Ryan, another N. Y. salesman (soon to be added), and myself, will make hundreds of national-level presentations over the coming months."

BAB hopes that other major advertisers will follow Kroger's example in coming to BAB and ask an underwriting for an ARBI study of their own. In this way, BAB feels it can help to pound home the concept that using newspapers to the exclusion of radio means discarding a chance to sell. ★ ★ ★

SPONSOR ASKS

(Continued from page 50)

Following this gambit a little further, why have more than one TV or radio station on at a time anyway? In a market such as New York, where there are six or seven TV stations, let's just give each station one hour a night. It'd simplify everything. Just think of the time you could save! No more spending three or four hours an evening in front of the television screen and then wondering where the time went. No more excuse for not keeping up with the current best-seller list!

In fact, you could even set up a group to choose which program would be aired on every night of the week. In that way, the listener or TV viewer would be sure to get a balanced program diet. Doesn't it sound inviting?

No, I'm afraid I'm of that old-fashioned school that believes in *laissez-faire* for business, and Jefferson's doctrine of "The best governed are the least governed" so far as my politics is concerned.

I'm the sort of guy who wants to be able to listen to my car radio if I'm driving to the country late at night, and who, if I wish, can move the TV set into the bathroom and watch Garroway while I go through my morning ablutions.

In other words, I want neither industry codicils nor government decrees to dictate what I must watch, listen to, or read. That's what you have to put up with if you live on the other side of the Iron Curtain.

DOUGLAS LEIGH
President
Leigh Foods, Inc.

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions will be evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Topic in 15 June issue will be: "Have you tested one medium against another (newspapers vs. radio, TV vs. magazines), and what were the results?"

The Only

COMPLETE BROADCASTING
INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

Newsmakers in advertising



Ben R. Donaldson, advertising director, Ford Motor Co., is a believer in quality programming. Through Kenyon & Eckhardt, Ford has ordered the 9-11 p.m. slot on both NBC TV and CBS TV to air Ford's 50th Anniversary Program on 15 June. Program, starring Mary Martin and Ethel Merman, will use appropriate models of Ford cars to show how America's progress has paralleled that of the Ford Motor Co. Broadway's Leland Hayward is producing the show. Donaldson is a member of SPONSOR's All-Media Evaluation Study advisory board.



Chris J. Witting, Du Mont's managing director, who personally negotiated a \$1,347,000 contract with Westinghouse, told SPONSOR: "I'm delighted that the contract will put a series of 19 professional football games on 65 or more stations in every section of the country weekly October 3 to December 13. All 12 teams will perform before the Du Mont cameras as a result of arrangements negotiated by the network with individual clubs. I'm told the deal will put pro football on a sound financial basis."



Duane Jones, board chairman and president, Duane Jones Co., Inc., made news when Appellate Division upheld a N. Y. State Supreme Court verdict awarding his company \$300,000 for alleged pirating of the agency's business by former employees. Jones, who celebrates his 30th anniversary in the agency field this year, said: "... Far beyond my personal viewpoint, I believe that the decision is a real contribution to progress and stability in the advertising business. Naturally, I'm gratified."



W. Stephens Dietz, recently appointed v.p. and supervisor for Lever products at Hewitt, Ogilvy, Benson & Mather, joins the elite circle of men who have worked on the accounts of or for the big three of the soap business: P & G, Colgate, Lever. Dietz, a member of SPONSOR's All-Media Evaluation Study advisory board, started with P & G in 1938. Armed with a bucket and cake of soap he gave demonstrations to retailers, worked up to copy supervisor. At Ted Bates he was a/e on C-P-P and Standard Brands.

NOW! GOOD TV
in
MOBILE, ALA!

WKAB-TV

CHANNEL 48

**CBS - DUMONT
NETWORKS**



**captivating
KABBY
says:**

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

**the High-Daytime
Hooper Bargain!**

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS:
Dora-Clayton Agency, Atlanta



Stay on the beam, boys!

Advertisers have a right to squawk about the radio broadcasters who lose themselves in television. They're losing more than themselves. They're losing audience.

Yet if the radio broadcaster who is thinking about getting into TV, or is building a TV station, or is working 99% of the time on his on-the-air TV operation finds it next to impossible to think of anything else—well, he's only human, after all.

But being human doesn't solve the primary problem.

Radio is too important to be ignored, to be shunted aside "until I find a little time to spend on it." At the recent NARTB Convention in Los Angeles TV was the thing. Hardly anybody talked or saw anything else. But when it was over, and we made a tour of station managers on the way back

home, the complaints were many. Said one manager: "I left after the first day and a half. I'm a radio man—doing a record business in it. I found myself getting TV-hypnotized at the Biltmore, and I didn't like it. So I left while I could still think straight."

Some managers are suggesting that future NARTB meetings be divided distinctly between radio and TV, with separate locations preferred. That's worth thinking about.

On our way back, as well as at the NARTB meeting, we were impressed by the number of station managers who said that their radio properties are doing record business. We heard this from stations in TV markets as well as non-TV. So there's nothing wrong with radio volume. But there is lots wrong with radio programing and holding down on radio expenses. You can't liek these key broadcasting problems by remote control.

* * *

Making it easy

Up in Rochester, N. Y., where WHEC and WVET are in the process of building a shared-time TV station, the two owners have decided to eliminate the confusion of two sets of call letters by identifying the station only as Channel 10.

The idea appeals to us. And it may be just the thing for Minneapolis and other markets where shared-time stations are being readied. Perhaps singly owned channels will pick it up, too. We like to imagine how Ed Fitzgerald, Henry Clochessy, Larry Dupont, Aubrey Williams, Kay Chille, or Kay

Brown might react to "Channel 10, Rochester" in the midst of a busy time buying day and a maze of call letters. Refreshing? Yes!

* * *

Doctor of Disk Jockeys

Now comes the DDJ (Doctor of Disk Jockeys) to join the degrees of higher learning at the nation's colleges.

Eddie Chase, who started working turntables in Los Angeles 20 years ago and is today m.c. of a top-rated disk show on CKLW, Windsor and Detroit, recently donned cap and gown at Wayne University. After a series of appearances as a guest lecturer in the University's radio school the students voted him an honorary DDJ. Then they took his picture in academic attire to solemnize the occasion.

Whether Harvard and Ohio State will follow suit isn't yet clear. Will DDJ achieve a place in the arts and science degrees of the nation's colleges? Yes, that is the question.

* * *

How to get out the vote

The Advertising Council can't get over the job done by the NARTB, and by hundreds of radio and TV stations, in getting out the vote during the Presidential election. A 16-page booklet gives the facts: 3,090 stations joined in; each station averaged 321 announcements and 18 programs. In 300 communities reporting voting increases over 1948, a 5,000,000 gain was registered. The NARTB won the American Heritage Foundation's top award for conducting the air campaign.

Applause

This we fight for . . .

Every industry has its problems. But in 1953 the broadcast industry has more than most.

For five or six years SPONSOR has urged a full count of radio listening. In our 15-point platform of things "we fight for" point one is: "We fight for a full and accurate count of radio listening. Every medium is entitled to fair measurement, but radio's personal set listening and out-of-home listening have not been properly gauged."

The inequity of basing radio rates

on partial count of radio listening is attracting comment from advertisers and agencies. In the 18 May SPONSOR (page 50) E. F. Kalkhof, advertising manager of the American Oil Company, writes: "Radio has always been unique in one respect. It is the only advertising medium that has consistently short-changed itself on circulation figures. Pathetically little has been done to really measure multi-set homes, automobile radios, and the inevitable portable sets. The true dimension of this ignored circulation might well be a more important factor in radio spon-

sorship than rate adjustment."

SPONSOR fully agrees with this. We believe that when the full dimensions of radio are determined radio sponsorship will surge. If advertisers don't know the facts, radio has only itself to blame.

Radio's expanding BAB is the logical agency to work on this problem. Undoubtedly it already is. With the help of the many segments of the industry we hope it will provide a satisfactory answer to the question of how big radio really is.

FROM THE DESK OF G. W. BLAIR

June 1

Radio **KING**

 goes **ABC** 


50,000 WATTS
SEATTLE

Today 
00

The Pacific Northwest's No 1 independent
+ The Country's fastest moving network
= Better Buy Than Ever



Get the facts from

BLAIR



NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

weed

and company

RADIO

STATION

REPRESENTATIVES