

SP 12-54
MISS MILDRED L JOY
REC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 10 N Y

SPONSOR

magazine radio and tv advertisers use

22 FEBRUARY 1954

50¢ per copy • \$8 per year

What's outside **WITHtown?**



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

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

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

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

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

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

IN BALTIMORE

W I T H



TOM TINSLEY, PRESIDENT—REPRESENTED BY FORJOE & COMPANY

WHO SHOULD COUNT TV SETS?

page 27

Cough syrup battle:
how Pertussin used
radio to hold market

page 30

AN "IDEAL" MEDIA TEST?

page 32

"Why don't radio sales-
men come to sell me?"
asks agencyman

page 35

Helene Passi sells
cosmetics to little
girls via tv kid show

page 36

Agencywoman tells
how to make top notch
live tv commercials

page 37

Super-Mate rides to
top of ball point
pen market with spot

page 40



GROVE LABORATORIES INC. DOES A COMPLETE JOB . . .

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

**WMBG
WCOD
WTVR**

Grove Laboratories, Inc., in a modern new plant with the latest in manufacturing and laboratory facilities, employs continuous research to maintain the high quality of its products and retain its brands' position as the largest selling cold tablets in America.

The Havens & Martin, Inc. Stations recognize the importance of continuous effort toward maintenance of a high quality of entertainment and public service. The result of that effort shows itself in the large and loyal audiences for WMBG, WCOD, and WTVR. Join the other advertisers using the First Stations of Virginia.

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

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



Maximum power—
100,000 watts at Maximum Height—
1049 feet

REPORT TO SPONSORS 22 FEBRUARY 1954

Test pinpoints tv's effect One of most carefully controlled media tests in television history kicks off today in Midwest city. With university marketing specialists in control and field work done by well known research firm, new product is being studied with conditions set up to test tv's effect on buying of product, a baking item. Series of SPONSOR articles will cover campaign from inception through test results.

-SR-

Why Bufferin bought Godfrey Story behind recent Bristol-Myers purchase of Arthur Godfrey morning segment on CBS Radio and TV said to go like this: When Godfrey was in pain from operation he told his audience aspirin had not given relief. But, said Godfrey, Bufferin worked twice as well. Bristol-Myers noted sharp rise thereafter in Bufferin sales, determined to buy Godfrey as soon as spot opened up.

-SR-

No one counts tv sets regularly You can get up-to-date ratings of many varieties. But when it comes to most basic figure of all, number of tv sets in each market, no up-to-date statistics are available. As its contribution to industry problem, CBS TV is making available results of \$50,000 set census conducted for it by A. C. Nielsen Co. last fall. But, as CBS TV is first to point out, availability of figures on one-time basis won't solve continuing problem. CBS TV hopes others in industry will join with it in periodic set census. Article on problem appears page 27.

-SR-

Marilyn Monroe selling time Among eye-catchingest promotions received by timebuyers in long time is woman-sized full-color calendar sent out by WBZ-WBZA, Boston-Springfield which features Marilyn Monroe in Bikini bathing suit. Another radio station is said to be using famous nude Marilyn Monroe picture in color with headline: "All I had on was the radio."

-SR-

Kid's cosmetics sold on tv Cosmetics for children is lusty adolescent industry. Only 10 years after Helene Pessl, Inc., made start 50 companies are in field. Pessl is way out in front, spends 35% of budget now for tv. Next year tv will probably have 85%. (See complete story page 36.)

Radio talent costs of network shows range from \$350 to \$28,900

Lowest cost (talent only) net radio show listed in SPONSOR's Comparagraph is "Radio Bible Class" on MBS at \$350 per half hour; the same amount can buy a five-minute newscast by Cecil Brown, also MBS, or five minutes of Galen Drake, CBS. Highest cost show is the hour-long "NBC Symphony Orchestra," which averages \$28,900 per broadcast.

For a sampling of talent costs (excluding time) of network radio shows, see selection at right. Complete roster of radio show talent costs with name of sponsor, agency, network, time, number of stations carrying program, appears in Comparagraph located this issue starting page 67.

Mystery Theatre, ABC	\$ 2,000
Walk a Mile, NBC	\$ 3,500
My Friend Irma, CBS	\$ 5,000
Telephone Hour, NBC	\$ 8,000
Lux Radio Theatre, CBS	\$12,000
Jack Benny, CBS	\$16,000

REPORT TO SPONSORS for 22 February 1954

Radio listeners have "third ear"

Grey Advertising Agency says 20th century living may be giving Americans "a third ear." That's agency's way of phrasing capacity of audience to absorb radio commercials while doing other things. Grey devotes its entire mid-February newsletter to analysis of "The Coming Second Age of Radio." Grey, which is among top contenders for big chunk of RCA billings, says many advertisers feel audience's divided attention is peculiar to radio. Not so, says Grey, since few people, for example, can read print media without constant digression.

-SR-

Radio's "constant companion" role

Grey's confidence listeners absorb radio messages while working or playing runs counter to theory you need total attention to make impression. A. C. Nielsen, for example, says 5% of radio listening taking place in out-of-home locations other than cars may not be worth measuring. His reason: Messages aren't well absorbed when heard in factories, stores. Grey, however, says radio in "distraction locations" does get through. Pocket radio, wrist-watch radio are sure to come in few years, agency predicts. "Radio is destined to become the constant companion of our masses." In this Grey seconds predictions made frequently by RCA's David Sarnoff.

-SR-

Three reps plan partnership

Soon to be announced will be radio and tv rep partnership including 3 veteran and highly respected rep personalities.

-SR-

How long to keep same commercial?

How long should you keep same commercial or jingle running on air? That's question admen frequently ask each other (and SPONSOR's Reader's Service Dept.). One answer veterans give: You get tired of commercial long before your audience has really absorbed it. Company which believes in longevity of jingles on air is Paper-Mate. It has kept same jingle in constant spot radio-tv circulation for 3 years without change. Paper-Mate rose to Number 1 ball point in this period. (See complete story page 30.)

-SR-

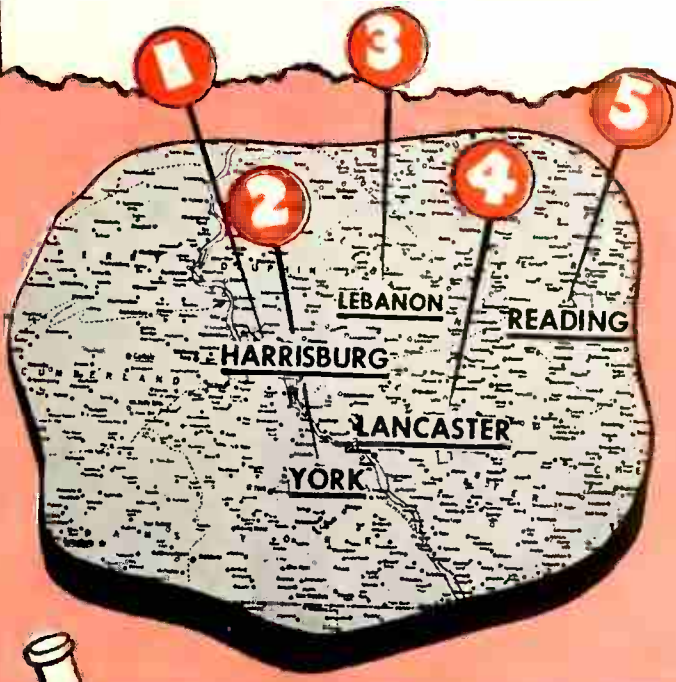
Here's next research rumor

Laugh it off if you hear rumor A. C. Nielsen will use telephone ratings. Actually Nielsen did use phone as part of CBS TV set census last fall. Posing as voice from non-existing rating service, Nielsen staffers spot-checked honesty of people queried in tv set ownership census. Only 1.8% of sample, however, said they owned tv sets when they didn't.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Continental Oil Co. NY	Conoco	Benton & Bowles, NY	20 Midwestern radio mkts	Radio: 60-sec anncts in early morning and evening; 15 Feb to end of 1954
Continental Oil Co. NY	Conoco	Benton & Bowles, NY	12 Midwestern tv mkts	Tv: 20-sec anncts in Class A; 1 March to end of 1954
Dorothy Gray, NY	Cellogen Hormone Cream, Salon Cleansing Cream, Liquifying Cleansing Cream, Dry Skin Cream, Super-Stay lipstick	Lennen & Newell, NY	10 top tv mkts	Tv: 60-sec film anncts; end of March; 13 wks
General Motors, Detroit, Mich	Buick 1954	Kudner, NY	465 radio stns throughout the country	Radio: 15-, 60-sec anncts, 4-6 per stn; 31 March; 3 da
Standard Unbreakable Watch Crystal Co., NY	Rocket Cylinder Unbreakable crystals	Friend, Reiss, McGlone, NY	Detroit, Cinci, Galveston, Dallas	Tv: live 60-sec anncts, 4 a wk; 21 Feb; 13 wks
Wise Potato Chip Co, Berwick, Pa	Wise Potato Chips	Lynn-Fieldhouse, Wilkes-Barre, Pa	Radio stns in Northeast, e.g. Pittsburgh, Providence, Phila	Radio: 60-sec anncts, 3 a wk per stn; March; 26 wks

5 + 5 = PROFIT



WGAL-TV
 NBC • CBS • ABC • Du Mont
Lancaster, Penna.

5 prosperous Pennsylvania metropolitan areas and hundreds of smaller cities and towns included in the WGAL-TV large, rich industrial and farm area. An enthusiastic buying audience — spends each year \$1,723,599,000 for retail merchandise.

5 years building loyal viewing audience through stimulating local-interest and public service programs, top shows from four networks. A consistent record of successful selling for national and local advertisers.

It all adds up to the profitable, economical way to increase sales for your product.



WGAL
 AM TV FM

Mr. Channel 8

Represented by **M E E K E R**

New York
 Chicago

Los Angeles
 San Francisco

SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number 4
22 February 1954

ARTICLES

Big tv problem: counting the sets

Although agencies and advertisers need up-to-date information on the number of U.S. tv homes, county by county, there is as yet no industry-supported organization to provide these data. Here's a round-up of what is available

27

Battle of the cough syrups

When the advent of Vicks Meditratated Cough Syrup in 1952 threatened to topple sales of Pertussin, Pertussin-maker Seeck & Kade upped radio spot budget to revitalize hold on market. Now in second place, S&K firm spends \$650,000 on air

30

Can you set up an "ideal" media test?

Part 17 of SPONSOR's All-Media series details requirements for media testing, presents opinions of leading research experts and agency men

32

Why don't radio salesmen ever come to sell me?

That's what one agency man would like to know as he airs some personal gripes about what seems to him like lack of sales knowhow. He feels poor selling may keep clients from using radio who could do so to advantage

35

How tv sells cosmetics to little girls

Helene Pessl, pioneer in children's cosmetic products, spends \$75,000 on a tv kid show in five major markets, grossed \$2 million last year

36

Tips for beginners on making tv commercials

Agencywoman Daphne June King tells in straight-from-the-shoulder style how to get the finest professional production into tv pitches on a skin-and-bones budget. Specially aimed at local level agencies which make live commercials

38

How spot helped make Paper-Mate No. 1 ball point

In 1949 despite poor reputation of ball point pens, Paper-Mate entered its own variety on the market. Singing commercial via spot radio and tv helped boost firm to top place. Of \$4.5 million ad budget, air gets \$2.8 million

40

Don't jinx your jingle

Robert Sande, president of Song Ads, Hollywood jingle producers for radio and tv, gives do's and don'ts of creating effective singing commercials

42

COMING

Summer Selling, 1954

SPONSOR's sixth annual Summer Selling Section will cover all aspects of hot-weather air selling including special summer advertising techniques, both network and spot, out-of-home audience, research highlights, success stories

8 Mar.

Suggested: a spot buying clearing-house

The Station Representatives' Association has come up with an idea for a special organization which would issue a single bill to the advertising agency for each spot campaign and get paid with one check

DEPARTMENTS

- TIMEBUYERS AT WORK
- 49TH & MADISON
- AGENCY AD LIBS
- NEW AND RENEW
- MR. SPONSOR, Max Steinbook
P. S.
- FILM TOP 20
- NEW TV STATIONS
- AGENCY PROFILE, Wickliffe Crider
- TV RESULTS
- ROUND-UP
- SPONSOR ASKS
- RADIO COMPARAGRAPH
- NEWSMAKERS
- SPONSOR SPEAKS

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Things have changed in ARKANSAS, too!

THERE'S nothing blue sky about comparing Arkansas' economic growth with that of the aluminum industry. Aluminum is made from bauxite — and Arkansas is the world's leading bauxite producer. This is only one of many new economic facts. And Arkansas Retail Sales are now running *251.7% ahead of ten years ago!**

There's a tremendous new radio value to deliver the new Arkansas, too. It's KTHS in Little Rock, 50,000 watts, and the State's only Class 1-B Clear Channel radio station. KTHS gives interference-free daytime coverage of more than 3¼ million people—*primary daytime coverage of more than a million people!*

Ask your Branham man for the whole KTHS story.

*Sales Management figures



50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

KTHS

BROADCASTING FROM
LITTLE ROCK, ARKANSAS

**YOU MAY BE
OVERLOOKING
ONE OF THE
BIGGEST
MARKETS
IN
CALIFORNIA!**

KLX

**Located in the Largest
Population Center in
Northern California
(Oakland-San Francisco Section)
Completely Covers
This Tremendous Area**

**WRITE TODAY FOR MARKET
DATA MATERIAL AND
INFORMATION CONCERNING
THIS OUTSTANDING
INDEPENDENT STATION**

**KLX and KLX-FM
No. 1 in News • Sports • Music**

**THE TRIBUNE STATION
TRIBUNE TOWER
OAKLAND, CALIFORNIA**

*Represented Nationally by
Burns-Smith Company*

KLX
TRIBUNE TOWER
OAKLAND 12, CALIFORNIA

Please send me material on KLX and
this "SLEEPER" Market.

Name _____

Firm _____

Address _____

Timebuyers at work



Allan Black, Cayton, New York, places the agency-produced 15-minute film, *Greatest Fights of the Century*, on 40 tv stations to supplement Chesebrough Vaseline products' NBC TV lineup. "Our biggest problem," says Al, "is that of persuading stations to sell us a 15-minute slot during Class A nighttime, especially in single-station markets. They're reluctant to sell less than 30 minutes. We've gotten around this by buying on a 52-week basis and by suggesting other clients' 15-minute films to the station or rep."



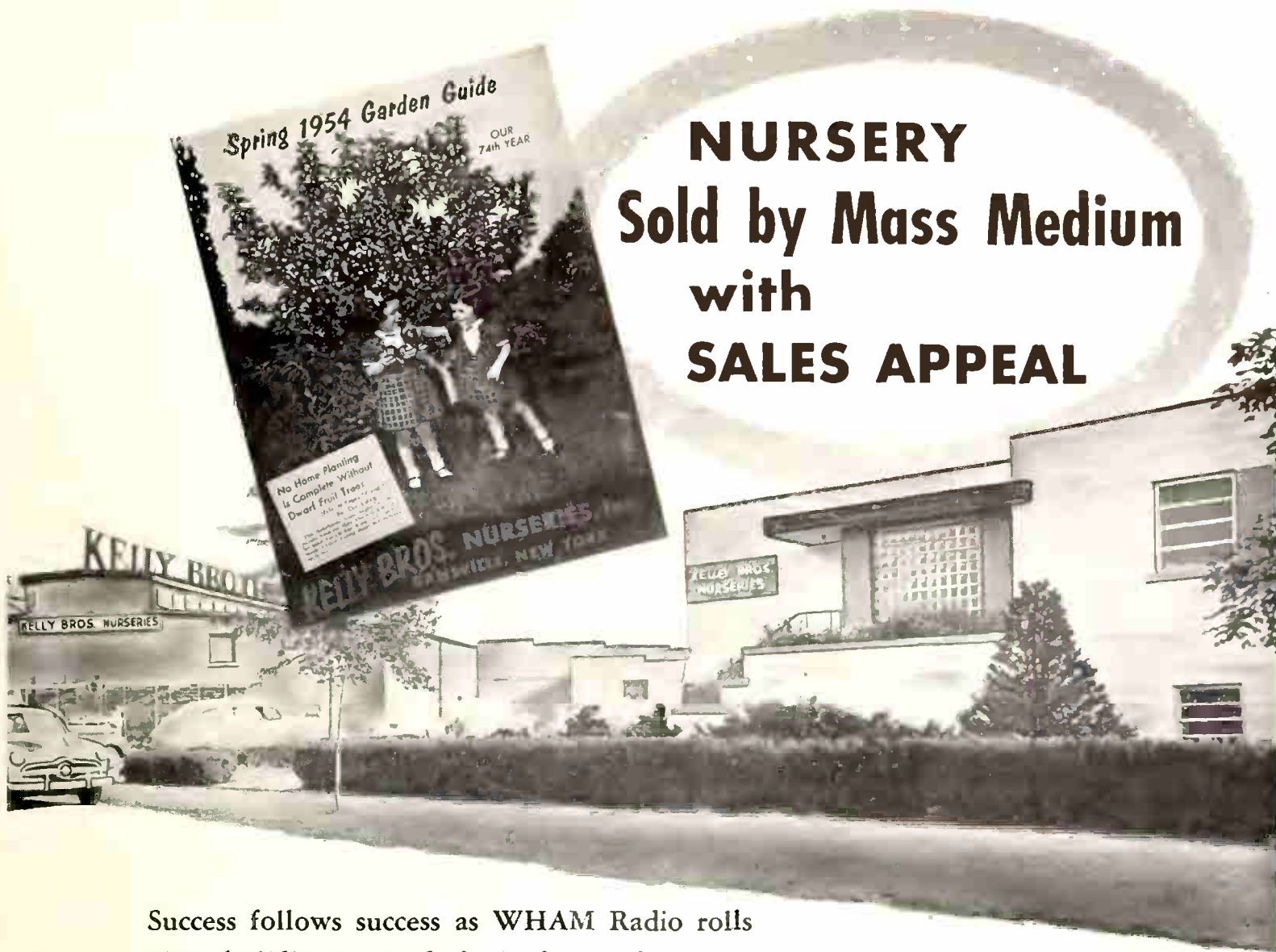
Robert Liddel, Compton, New York, feels that time buying, as a profession, needs more publicizing. "More people could make time buying a goal in itself, like being an account executive or copywriter," Bob points out. "There is no specific training program for the job, yet it is one of the most technical jobs at an agency. There are people in other fields, such as engineering or sales, who would have made good time buyers had they known what the profession had to offer." Bob's accounts include P&G and Campbell products.



Vicki Gundell, Sherman & Marquette, New York, says too many research tools can be as bad as too few—to wit: the "confused rating situation." Says Vicki: "Eliminating variation between rating services would make it a lot easier for timebuyers to evaluate one local show against another, or one station against its competitor. As it is, often the same station that pays for a particular survey is only too glad to show that service's ratings for its competitor. The competitor's rating figures, of course, tell another story."




Jack White, Biow Co., New York, thinks that standardization of radio and tv rate cards would not only make it easier to buy time, but would simplify the problem of explaining costs to advertisers. "The intricacy of present rate cards," he adds, "tends to breed deals. Advertisers and agency men don't always completely understand the time classifications and resulting discounts. And a time-buyer often spends hours applying discounts and figuring out final costs. SRA could do a great deal toward promoting standardization."



NURSERY Sold by Mass Medium with SALES APPEAL

Success follows success as WHAM Radio rolls along building a record of sales for its advertisers. WHAM's magnetic call draws hundreds of people from all over its area to Kelly Brothers Nursery in Dansville 44 miles away from Rochester. Their improved drive-in business plus a flood of write-in orders by mail are laid directly at WHAM's door.

A healthy increase in all Kelly Brothers' business has resulted from their use of "Country Fare" early morning time and spot schedules. The Kelly's say, "Persistence of George Haefner's advertising pays off for us."



Don't puzzle over how best to reach all of Western New York—use low cost per listener WHAM Radio to sell for you.

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N. Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative



IT'S THE PEOPLE WHO COUNT

. . . and you can count on the people of WDSU-TV whose combined radio, television and theatre backgrounds provide New Orleans with the finest in local television entertainment. Typical are the eight members of the WDSU-TV production staff pictured here in a meeting in one of the station's conference rooms. Their combined network, station, agency and theatre work in key production centers throughout the country totals over 79 years of valuable programming and production experience. It's the skill and know-how of people like these plus the finest of facilities that makes Louisiana's first television station one of the nation's best.



53**WKJF-TV
PITTSBURGH****Your Best
Buy to Sell
The Rich
Pittsburgh
Market**

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2¼ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

**WKJF-TV
Channel 53
PITTSBURGH**

Not. Rep. WEED TELEVISION

**OUTSTANDING
NBC PROGRAMS****49th and
MADISON**SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.**RATING SERVICES**

In your December 28 issue you carried a very informative article on rating services ["What's wrong with the rating services?" page 34]. Enclosed with the editorial matter was a chart outlining the various services, entitled, "The facts about the rating services."

This, in my opinion, was the most concise and informative reference I have ever seen and I would like your permission to reproduce this chart for distribution among the various people in Shell Oil Co. responsible for our radio and television advertising. The reproduction would be used strictly for office consumption and would not be distributed outside our organization.

E. S. SCHULMAN
Sales Promotion & Advertising
Shell Oil Co.
New York

● SPONSOR will gladly grant permission to reproduce information contained in the magazine provided it receives a request in writing, and it is credited as being the source.

STOCK FILM FOOTAGE

I would greatly appreciate receiving three or four copies of the reprint of, "157 million feet of stock film: are you getting the most out of it?" [14 December 1953, page 38].

This article is in great demand and I have been shuttling it from one agency to another. As a result, my one reprint is worn mighty thin and is in danger of being lost.

ERWIN NEEDLES
Sales Manager
WKNB-TV, New Britain

● Reprints of the stock film story cost 20c apiece. Quantity prices on request.

WRITE TO THE SPONSOR

That article, "What happens when you write to the sponsor" [25 January 1954, page 32], was a pippin! Exactly the same as my own experience. Why, oh why, do these sponsors kick good will out the window? That letter used as an illustration was hardly bet-

ter than none!

Which is why we're organized here, and have been operating for some time. We're a company to provide a service of form letters that don't sound like form letters and a simple, low-price method of procedure that practically welds the letter- or card-writing individual to the product.

Apparently very few people have the knack of composing a form letter that breathes individual friendship to the recipient. But that knack can be taught.

We've handled letters from product users since 1930 and never had a complaint.

HORACE MITCHELL
President
Sparhawk Co.
Kittery, Me.

LINK WITH WORLD

This is to inform you that my address has been changed.

While I'm in the service SPONSOR is the only link I have with tv and the outside world. It's pretty easy to fall behind but thanks to SPONSOR I feel I'm able to keep up pretty well. Please inform me when my subscription is about to expire as nothing could keep me from renewing.

ENS. BERNARD T. WISER
Com Phib Gru Four
FPO New York, N. Y.

ALL-MEDIA BOOK

Please reserve a copy of SPONSOR's All-Media Evaluation Study, which is to be published in book form. . . . This is to be a personal copy for me, and I will be glad to send you a personal check when you determine the price of the book.

SPONSOR is certainly to be congratulated on this excellent study.

SAM COOKE DIGGES
General Sales Manager
CBS TV Spot Sales
New York

As I know is the case with all your other subscribers, I enjoy SPONSOR a great deal and find it gives me a good jump on some of those I work with not fortunate enough to have a subscription to the magazine.

Now See



This!



Me?

I'm wired for SALES!

No other TV station in New
England matches my roster
of **LIVE LOCAL SHOWS**
(Seventeen of 'em—Monday
through Friday!)—and I'm
POWERFUL—225,000 watts!

*I'll do the **CROWING**—
You'll do the **SELLING!***

WJAR-TV CHANNEL 10

PROVIDENCE, RHODE ISLAND

*First in Sight
In Southern New England*

National Sales Representatives — WEED TELEVISION

NBC - basic
ABC - supplementary



"MY IDEAL REP"

SAYS **JIM LUCE** OF

J. WALTER THOMPSON

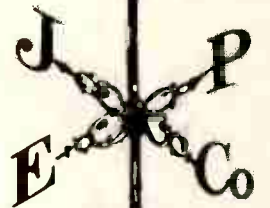
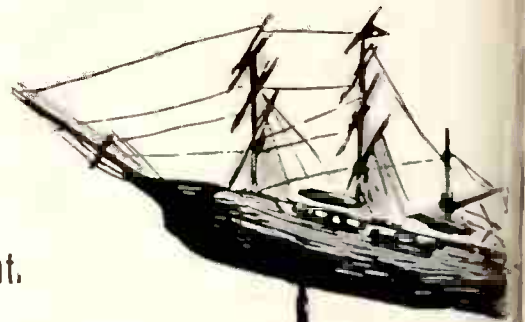
"strives for automatic improvement of my client's schedules. He works with his stations to give me a better spot as they become available."

John E. Pearson Company

practices its belief that the client using the station deserves preferential treatment.

Jim Luce, and many another buyer of time, knows that this is basic at

Pearson's six offices.



*JEPCO
knows
how
the wind
blows*

JOHN E. PEARSON COMPANY

radio and television station representatives

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES

SAN FRANCISCO

So, I'd appreciate it if you would note my change of address and, also, please put me on the list of the All-Media Evaluation Study book coming up.

CECIL WEBB JR.
1271 Pine St., No. 2
San Francisco

Please reserve four copies of the book containing all of SPONSOR's All-Media Evaluation Study articles. I think they are very good.

JOHN CLEGHORN
General Manager
WHBQ
Memphis

• SPONSOR's All-Media Study will be published in book form later on this year. Reservations can be made by writing to SPONSOR, 40 E. 49 St., New York 17.

TV FILM SECTION

I had the pleasure of reading the film section in the January 25 issue of SPONSOR recently and should like to congratulate you on a job well done.

SPONSOR performs a service of great value to the television industry in providing such excellent coverage of its past activities and future prospects, and we in the film syndication section at Du Mont shall always be most anxious to cooperate with you in the preparation of any future projects.

MERRIMAN H. HOLTZ JR.
Supervisor, Film Syndication
Du Mont Television Network
New York

I enjoyed reading your color story on page 54 of the January 25 issue of SPONSOR ["COLOR: production—and problems—aplenty"].

While it is true that the average tv station won't have 16 mm. or 35 mm. equipment to telecast color video films locally before 1955, I think it should be pointed out that we have been televising color slides every week day since December 30.

Also, we are on the air every day with a color test pattern made especially for WMAR-TV.

E. K. JETT
Vice President
WMAR-TV, Baltimore

Congratulations on your splendid "1954 report on tv film" [25 Janu-

ary]. May I, as a consultant to stations, producers and sponsors for 20 years and now also a film producer for tv, stick out my neck with a couple of generalizations, as true perhaps as any such?

1. If your published film-series costs [page 67] are closely analyzed, it will be found that sponsor price can be double producer cost. National advertisers, therefore, must consider ownership of their own properties in the foreseeable future when time clearance is not such a consideration.

Experience proves the cost of everything from finance to film stock can be scaled down considerably. Producers and technicians can be shown that a half-hour film series offers a highly profitable work year—more than many of them can expect from the majors, and higher production values come along as a bonus. It is not unduly optimistic to suggest that national advertisers can provide public tv entertainment at a profit!

Of course, such a millenium includes the admittedly more arduous task of the agency in making market-by-market contacts, and in merchandising. But the trend to super-market selling makes that a must, anyway.

2. Obviously, producers not familiar with color must experiment. But the national advertiser is well advised to spend no more for color than is needed to learn its possibilities and limitations, e.g., for commercials. By the time color film has a significant tv market, projection will have advanced to such a point that present standards will be unacceptable to the national sponsor. . . .

GUY BOLAM
Guy Bolam Associates, Inc.
New York

INDEPENDENT STATIONS

Just a note to thank you for your recent story, "How to get the most out of an independent station," which featured the AIMS group [28 December 1953, page 44]. I have already had several comments from our advertisers on the story, and I'm sure it will prove to be very valuable to advertisers and independent stations alike. The story was certainly well done in your thorough and complete manner.

TODD STORZ
General Manager
KOWH, Omaha



CKNW ANNOUNCES 15% RATE INCREASE

With an audience gain of more than 20% in the last 12 months, CKNW announces a 15% rate increase effective Jan. 1, 1954.

CKNW TOP DOG ON THE PACIFIC COAST

LOADED?

NATCH...we're

NUMBER ONE

in San Diego*



"If you've got something to sell, we can make a leetle room for you to reach the tenth largest agricultural market in the U. S. . . . a market larger than 10 states combined.

How's about giving us a jingle?

Let us show you why we're NUMBER ONE in San Diego.

KSDO

1130 KC 5000 WATTS

Representatives

Fred Stubbins Los Angeles
Doren McGovern San Francisco
John E. Pearson, Co. New York

AGENCY AD LIBS



by Bob Foreman

In any gathering of think-type boys it would readily be agreed upon that Ordway Tead, Dr. Pitirim Sorokin and Dr. Reinhold Niebuhr would be considered among the class of the league. Therefore, I suppose it is sheer madness for a bush leaguer like myself to try to take on these old pros.

Dementia, however, has always been one of my long suits and so let me state flatly that these guys are damp behind the ears. I refer to some fairly caustic remarks about the low-down condition of tv commercials made by them (and associates) in which they saw fit to describe the harm that commercials supposedly were doing to the medium itself and the welfare of the tv audience in general. This minor tempest was stirred up by a questionnaire containing four of the most loaded questions ever sent out by Edward Bernays.

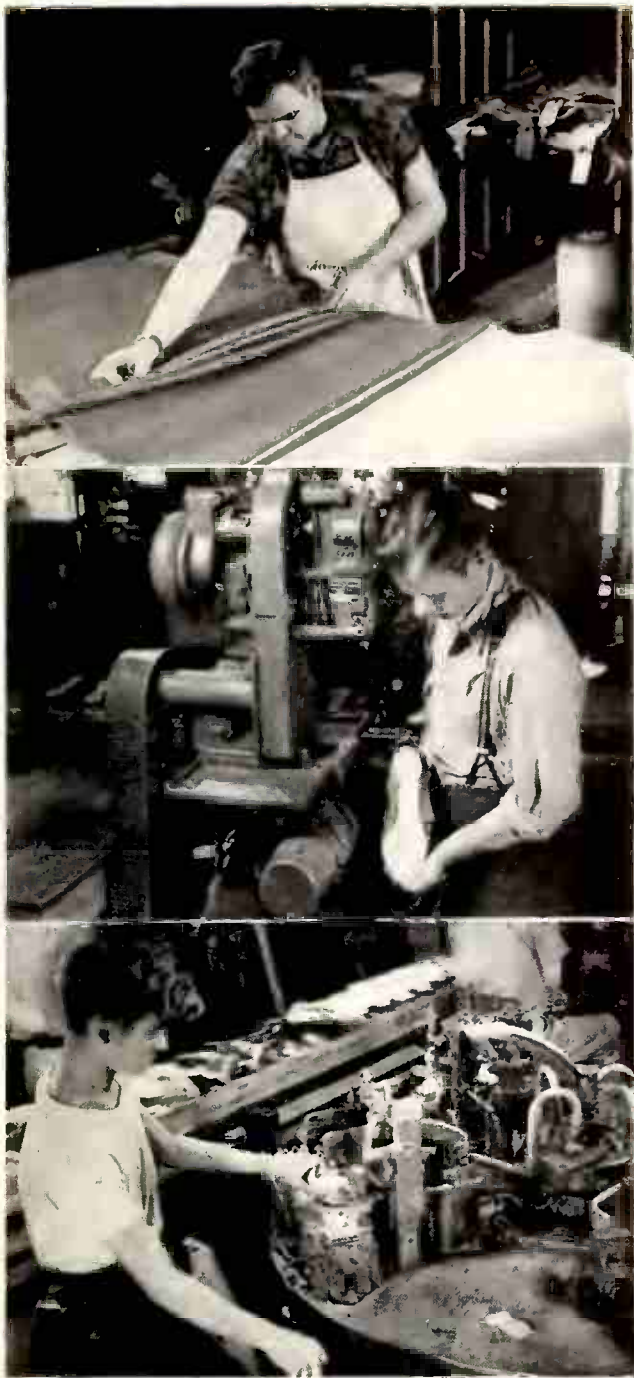
Excessive repetition and "obtrusiveness" were among the outstanding boo-boos as far as one member of the panel was concerned. By obtrusiveness I guess he meant we shout too loud, interrupt too often, and aren't very subtle. Others stated that tv commercials "infuriate, bore, irritate and deceive the public." To which I say—sez who?

I suppose even the folks doing the condemning who work for competitive media (like Edwin Friendly of the *New York Sun-Telegram*) will recognize the fact that television is a sales vehicle which, as far as anyone can tell, is a far sounder way of underwriting the medium than any other that's been developed here or abroad—sounder from the standpoint of aesthetics as well as economics and politics.

Granting the above, I would like to see Ordway, Pitirim, Ed, et al put on paper their thoughts on how we might handle tv copy. Just a storyboard or two on any item they might want to select, and when they've accomplished this, I'd then like to see just what sales results would be obtained from their infrequent, unobtrusive and restrained approach to sales.

O.K.—so I'm begging the question. But before trying to argue it is vital that we recognize the commercial goal of tv copy. Then we can walk up to the next argument—is it necessary or even good business to use the present-day methods of selling via tv? Well, gents, I personally have seen little or no evidence to prove that repetition is a detriment to our

(Please turn to page 58)

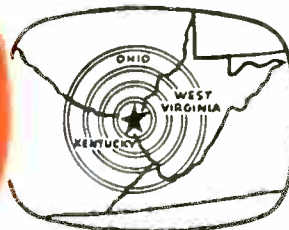


DO YOU LIKE MONEY?

So do people here in this industrial center of America — a five-state area of 114 bountiful counties blanketed day-&-night by powerful WSAZ-TV.

Many things are made in the thousands of plants, big and small, located all across this rich region... steel and shoes, rubber goods, railway cars, and almost everything else needful you can name. But the one universal product of all this activity is a prodigious payroll that helps give people of this vast market over *four billion dollars* a year to spend.

If you (along with them) like money, there's no more efficient way to tap your share than via WSAZ-TV — only television station serving this whole area. WSAZ-TV is helping more advertisers than ever make more money than ever in this industrial heart of the nation. Any Katz office has the profitable facts for you.



T E L E V I S I O N

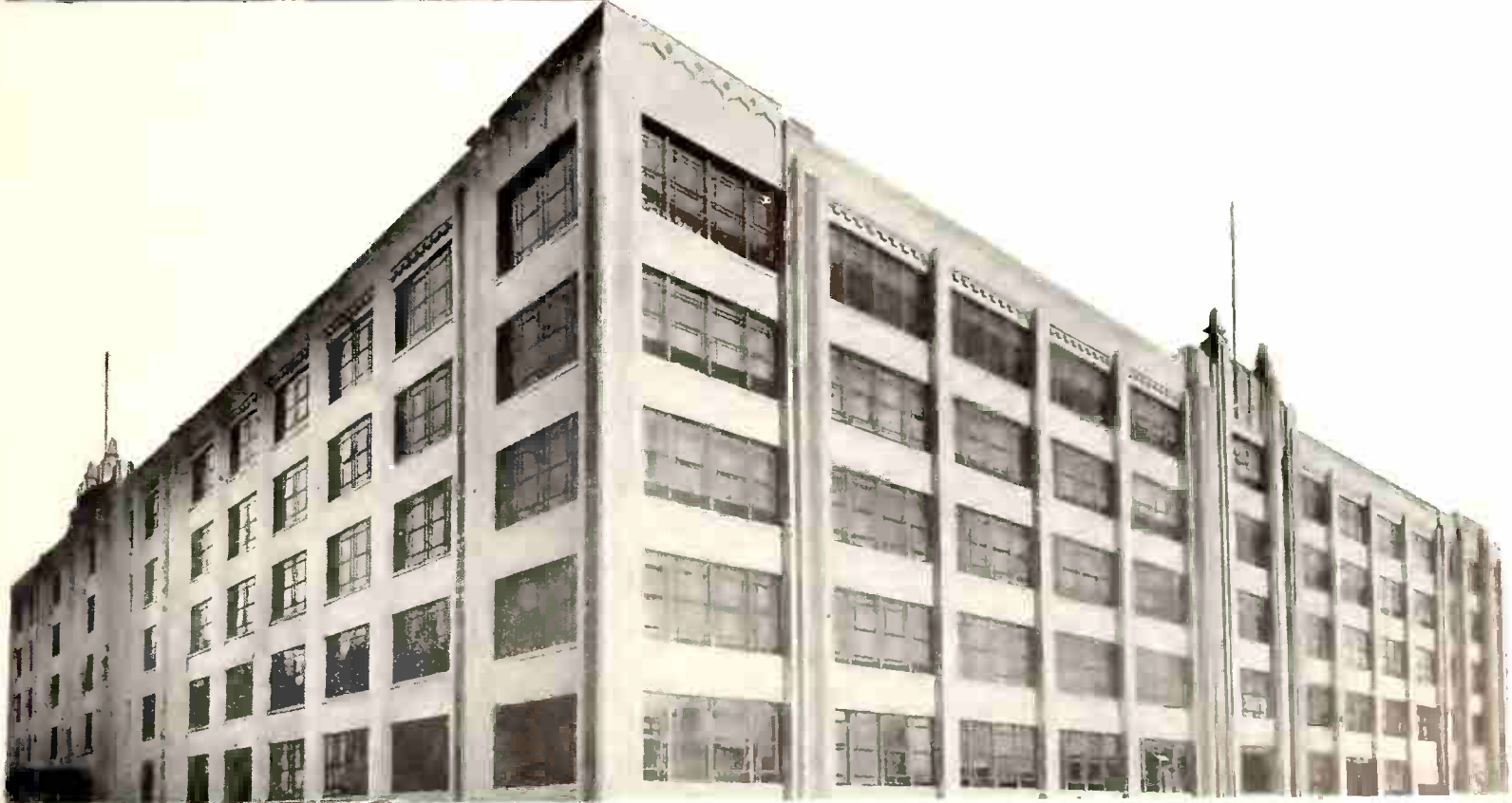
Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP — NBC-CBS-DuMont-ABC

Affiliated with Radio Station WSAZ.

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

Represented nationally by The Katz Agency



Representative of the diversified industry in WSAZ-TV's area is The Selby Shoe Company of Portsmouth, Ohio, manufacturer of many of the best-known brands of women's footwear since 1877.



The binder is a precious implement to the farmer—
doing the immense job of cutting and binding the grain.
WLS is just as important to the Midwest farmer—

It supplements many of his needs.

It teaches him the latest developments in farming.

It gives him up-to-the-minute market reports and
weather.

It gives him the kind of entertainment he likes best.

Thus, the best binder between the advertiser and the
Midwest farmer is—

WLS—Leading Agricultural Station in the Midwest

A Clear Channel Station



CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

New and renew

SPONSOR

22 FEBRUARY 1954

1.

New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Beltone Hearing Aid Co., Chi	Olian & Bronner, Chi	ABC TV 34	John Daly & News; co-sponsor F 7:15-30 pm; 29 Jan; no wks not set
Bissell Carpet Sweeper, Grand Rapids, Mich	N. W. Ayer, NY	NBC TV 49	Today; M-F 7-9 am; 11 partic; 5 Apr-27 May
Bourjois, NY	FCGB, NY	NBC TV 49	Today; M-F 7-9 am; 12 partic; start 5 April
Boyle-Midway, NY	Geyer, NY	CBS TV 43	The Secret Storm; M, W, F 4:15-30 pm; 1 Feb; 52 wks
Bristol-Myers, NY	DCSS, NY	CBS TV 74	Garry Moore; T 2-2:15 pm; 2 Feb; 26 wks
Carter Prods, NY	SSCB, NY	CBS TV	Meet Millie; T 9-9:30 pm; first wk in April; no wks not available
CBS-Columbia, NY	Ted Bates, NY	CBS TV 56	Arthur Godfrey & Friends; alt W 8-8:30 pm; 27 Jan; no wks not set
Dodge Div, Chrysler Corp, Detr	Grant, Detr	ABC TV 112	Break the Bank; Sun 10-10:30 pm; 31 Jan; 52 wks
Dodge Div, Chrysler Corp, Detr	Grant, Detr	ABC TV 110	Make Room for Daddy; alt T 9-9:30 pm; 26 Jan; 35 wks
Economics Lab (Soilax), St Paul, Minn	Scheideler, Beck & Werner	CBS TV	Garry Moore; T 2:15-30 pm; 2 Mar; no wks not available
Gen Electric, Electronics Div, Syracuse	Maxon, NY	NBC TV 49	Today; M-F 7-9 am; 21 partic; 2 Mar-29 Apr
General Mills, Mpls	BBDO, Mpls	CBS TV 44	Bob Crosby; W 3:45-4 pm; 24 Mar; 10 wks
Int'l Silver, Holmes & Edwards Div, Meriden, Conn	McCann-Erickson, NY	NBC TV 45	Show of Shows; Sat 10-10:30 pm; 10-min seg; 6 Feb; 11 telecasts
Jacques Kreisler, No Bergen, NJ	FCGB, NY	NBC TV 49	Today; M-F 7-9 am; 11 partic; 30 Mar-8 June
Magic Chef, St Louis	Krupnick & Assoc, St Louis	NBC TV 49	Today; M-F 7-9 am; 12 partic; 22 Mar-7 June
Maytag Co, Newton, Ia	McCann-Erickson, Chi	NBC TV 49	Today; M-F 7-9 am; 52 partic; start 1 Mar
Minnesota Mining & Mfg, St Paul, Minn	BBDO, NY	CBS TV 46	Arthur Godfrey Time; M, W 10-10:15 am; 22 Feb; 52 wks
Mutual of Omaha, Omaha	Bozell & Jacobs, Omaha	NBC TV 49	Today; M-F 7-9 am; 39 partic; 25 Jan-23 Apr
Nestle Co, White Plains, NY	Cecil & Presbrey, NY	ABC TV 51	Space Patrol; alt Sat 11-11:30 am; 16 Jan; 25 wks
Vitamin Corp, Newark, NJ	BBDO, NY	ABC TV 24	On Your Way; Sat 7-7:30 pm; 23 Jan; 52 wks
Whitehall Pharm, NY	Biow, NY	CBS TV 43	The Secret Storm; M, W, F 4:15-30 pm; 1 Feb; 52 wks



2.

Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Helene Curtis, Chi	R&R, Chi	Du Mont 24	Down You Go; F 10:30-11 pm; 5 Feb; 52 wks
Electric Auto-Lite, Toledo	Cecil & Presbrey, NY	CBS TV 54	Suspense; T 9:30-10 pm; 23 Feb; 52 wks
Gruen Watch, Cincinnati	McCann-Erickson, NY	ABC TV 36	Walter Winchell; alt Sun 9-9:15 pm; simul; 3 Jan; 52 wks
M & R Dietetic Labs, Columbus, O (Pream)	BGB, NY	NBC TV 49	Today; M-F 7-9 am; 79 partic; thru 2 Jul
Oldsmobile Div, Gen Mtrs, Detr	D. P. Brother, Detr	CBS TV 70	Douglas Edwards & News; M, W, F 7:30-45 pm; 22 Feb; 52 wks
Tetley Tea, NY	Geyer, NY	NBC TV 49	Today; M-F 7-9 am; 2 Apr; 13 partic
Wander Co, Chi (Ovaltine)	Grant, Chi	NBC TV 49	Today; M-F 7-9 am; 51 partic thru 30 Apr

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

3.

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. H. Alexander	Grant Adv, Chi, acct exec	Roberts, MacAvinche & Senne, Chi, vp
Victor Armstrong	J. Walter Thompson, Detr, acct exec	Kenyon & Eckhardt, Detr, vp, acct exec Ford Motor instl acct
Elias B. (Bud) Baker	Lever Bros, NY, brand adv mgr, Rinso, Spry	Cunningham & Walsh, NY, acct exec Colgate-Palmolive-Peet
Eileen Burns	Ambro Agcy, Cedar Rapids, Ia, media dir	W. D. Lyon, Cedar Rapids, chief timebuyer
Jack Creamer	ABC Net Sales, NY, acct exec	Y&R, NY, radio-tv acct exec Gen Fds
Barbara DeMott	Gen Fds, NY, chg publicity, prom "Renfro Valley Sunday Gatherin'"	Dooley Adv, Louisville, acct exec, supvr pub rels
Ed Feldman	Biow Co, Hywd, radio dir	Same, hd prodn, prog & commls
S. E. Frohock	Kraft Fds, Chi, asst gen sls mgr	Sherman & Maquette, NY, mdsg dept
T. Robert Garry	Fletcher D. Richards, NY, asst dir mdsg & sls prom	Emil Mogul, NY, ast mktg & mdsg dir
James C. Gibson	Al Paul Lefton, Phila, acct exec	Same, vp
Robert Given	Ted Bates, NY, exec	Erwin, Wasey, NY, dir res
Thomas L. Greer	Harry B. Cohen, NY, vp chg creative depts	Biow, NY, vp creative dept
Remus A. Harris	Biow, NY, acct supvr	Same, vp
David E. Henderson	Al Paul Lefton, Phila, prodr-dir	Gray & Rogers, Phila, radio-tv dept
Juano Hernandez	Producer, actor, tv dir	Publicidad Badillo, San Juan, PR, tv dir, memb plans bd

Numbers after names refer to New and Renew category

Remus A. Harris (3)
 Frank A. Yahner (3)
 Elias B. Baker (3)
 B. Middleton (3)
 C. E. Patrick (3)

(Continued next page)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Glen Jocelyn	FCGB, LA, copy-contact exec	Mogge-Privett, LA, vp, bd memb, creative dir
Theodore Kaufman	Grey Adv, NY, acct exec	Same, vp, supvr of accts
Kevin Kennedy	BBDO, NY, acct exec	Kenyon & Eckhardt, NY, acct exec Natl Brewing
Sydney Loewenberg	L. C. Gumbinner, NY, acct exec	Joseph Katz, Balt, acct exec
George E. T. Lum	Ekco Prods, Chi, eastern sls mgr	Sherman & Marquette, NY, mdsg dept
Arch Macdonald	Leo Burnett, Chi, creative dir, Pillsbury acct	John W. Shaw Adv, Chi, vp, creative dir
Otto T. Maurer	Campbell-Ewald, NY, prodn mgr	Erwin, Wasey, NY, prodn mgr
Cal J. McCarthy Jr	RGR, NY, vp	David J. Mahoney, NY, vp
J. Paul McKinney	White King Soap, LA, sls prom, adv mgr	Raymond R. Morgan, Hywd, vp
Brooks Middleton	Glenn-Jordan-Stoetzel, Chi, creative dir	Adv Counselors of Ariz, Phoenix, creative dept, d
Edward S. Neiderkorn	Ross Adv, Portland, Ore, acct exec	Blitz Adv, Portland, acct exec
Spencer Nilson	Kerr Glass Mfg, LA, adv mgr	Western Adv, LA, acct exec
Samuel H. Northcross	William Esty, NY, vp, mgr tv prodn	Same, dir tv
Charles E. Patrick	Donahue & Coe, NY, acct exec	Emil Mogul, NY, acct supvr Manischewitz Wine
R. J. Potts	R. J. Potts, Calkins & Holden, Kans City, pres	Same, chmn of bd
Robert M. Prentice	DCSS, NY, acct exec	Compton, NY, acct exec P&G
Leonard F. Thornton	Henry I. Christal, Chi, spot sls rep	Y&R, Chi, media buyer
Harry Torp	Geyer, NY, media dir	Dowd, Redfield & Johnstone, NY; John C. Dow Boston, media dir both agencies (hq in NY)
Bradley A. Walker	Fletcher D. Richards, NY, vp	Same, vp & gen mgr
Esther Robinson Wiley	Dorland Intl, NY, copywriter, contact stf	Emil Mogul, NY, acct serv stf
Irwin W. Solomon	Al Paul Lefton, Phila, dir copy	Same, vp
J. B. Woodbury	R. J. Potts, Calkins & Holden, Kans City, sr vp	Same, pres
Frank A. Yahner	Biow, NY, acct supvr	Same, vp



4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. H. Anderson	Gen Mills, Mpls, mdsg mgr groc prods	Same, dir groc prod sls
Bob Burbidge	Sylvania Elec Prods, Pittsb district sls mgr radio-tv div	Same, West Coast regl sls mgr
John M. Cooney	B. F. Goodrich, mgr Akron sls district	Same, Western zone mgr
James S. Fish	Gen Mills, Mpls, mdsg mgr home appliance dept	Same, asst dir adv
William B. Forsythe	Pepsi-Cola, NY, sr vp, dir, memb exec comm	Also Pepsi-Cola Intl, NY, pres, chmn of bd
Walter M. Furlow	Pepsi-Cola, NY, mgr new mkt devel, export div	Pepsi-Cola Intl, NY, vp chg new mkt devel
Morgan Greenwood	Philco Corp, Phila, adv mgr tv-radio div	Same, gen adv mgr
Fred Gregg	Crosley Bdcstg, Cinci, dir prom	Crosley Div, Avco, Cinci, dir adv, sls prom radio-tv
Larry F. Hardy	Philco Corp, Phila, pres tv-radio div	Same, vp chg prod devel
Arnold Henderson	Emerson Radio & Phono, NY, asst to dir sls & adv	Sabe, asst to vp chg sls
Harold C. Kavalaris	Gen Mills, Mpls, groc prod sls prom mgr	Same, sls mgr, Phila groc prods district
I. Newton Kimsey	B. F. Goodrich, Akron, O, Western div mgr	Same, sls devel mgr
David Kleger	Sls prom exec	Lewyt Corp, Bklyn, admin asst to dir sls prom
Harold L. Larson	B. F. Goodrich, Akron sls district sls rep	Same, mgr Akron sls district
William L. Moran Jr	Pepsi-Cola, NY, mgr sls oper, export div	Pepsi-Cola Intl, NY, mgr sls oper
John M. Otter	Philco Corp, Phila, vp, gen mgr refrig div	Same, vp chg consumer prod divs
Edward M. Reynolds	DCSS, NY, vp, res dir	Lambert Pharm, Jersey City, NJ, dir mkt res. bd gets, media
Raymond A. Rich	Philco Corp, Phila, vp refrig div	Same, vp, gen mgr refrig div
H. C. Roark	Gen Mills, SW regl sls mgr, hq in Okla City	Same, Southern groc prods sls mgr, hq in Mpl
Tom Ryan	Sylvania Elec Prods, Chi district sls mgr radio-tv	Same, Midwest regl sls mgr
Henry M. Winter	Pepsi-Cola, NY, asst mgr export div	Pepsi-Cola Intl, NY, vy chg comml oper
James Woodman	Roche, Williams & Cleary Chi, acct exec Studebaker	Kenyon & Eckhardt, Detr, vp, acct exec Linco Mercury

5. Station Changes (reps, network affiliation, power increases)

KABC, KABC-TV, Hywd, call letters changed from KECA, KECA-TV	WAGE, Syracuse, NY, purch by Meredith Bdcstg Des Moines
KBAK, KBAK-TV, Bakersfield, call letters change from KAFY, KAFY-TV	WGVM, Greenville, Miss, new natl rep Forjoe
KDMS, El Dorado, Ark, new natl rep Forjoe	WITY, Danville, Ill, new natl rep Burn-Smith
KPOA, Honolulu, sold to Radio Hawaii by J. Elroy McCaw and John D. Keating	WLS, Chi, new full-time stn resulting from merger of WLS and WENR, Chi; to be ABC affil
KSKY, Dallas, Tex, new natl rep George W. Clark	WONS, Hartford, Conn, new ABC Radio affil eff 14 Feb
KSPR, Casper, Wyo, new CBS Radio affil eff 15 Feb; formerly Intermtn Net affil	WOWO, Ft Wayne, Ind, power incr to 50,000 watts (67th power stn in US)
KTFS, Texarkana, Tex, new natl rep Forjoe	WPTZ, Phila, new natl rep Free & Peters
KTSA, San Antonio, to be ABC Radio affil eff 1 Mar	WQAN, Scranton, Pa, new natl rep Robert Meeker Assoc
KVOC, Casper, Wyo, new Intermtn Net, MBS, ABC affil	WSBA, WSBA-TV, York, Pa, new natl rep Adam J. Young
	WSTV (Radio), Steubenville, O, new natl rep Avery-Knode

Numbers after names refer to New and Renew category

- Kevin Kennedy (3)
- J. M. Woodman (3)
- V. Armstrong (3)
- Harry Torp (3)
- Thomas I. Greer (3)
- Cal J. McCarthy (3)
- W. B. Forsythe (4)
- Barbara DeMott (3)
- Fred Gregg (1)
- Glen Jocelyn (3)



WHO Farm Director HERB PLAMBECK Receives Top Farm Award!

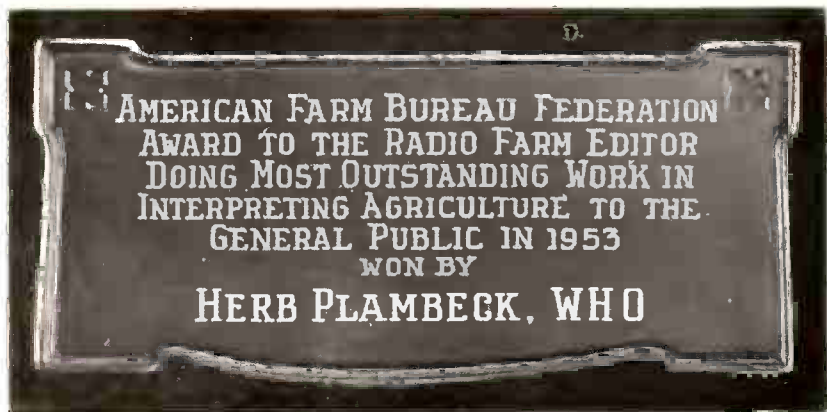
The American Farm Bureau Federation award is given annually to the radio Farm Director who has done the most outstanding work in interpreting agriculture to the American public. It is the "Pulitzer Prize" of its field — is the greatest honor that can come to a radio farm director.

Last November 30, the Farm Bureau Federation award was made to Herb Plambeck of WHO, for the year ending October 31, 1953.

In the year covered, Herb Plambeck was responsible for nearly 1000 specialized WHO farm news and service broadcasts, of which three series were presented especially to interpret agriculture to the American public — "Meet the Farmers", "Evening Farm Round-Up", and "Agriculture, U.S.A." (which is produced by the Clear Channel Broadcasting Service in Washington, D. C.).

Also during this period, Herb delivered 75 in-person addresses, to audiences totaling 129,380 people. His Department appealed to listeners for money for Holland flood victims—and collected more than the other 22 stations working on the campaign, combined. He headed a friendship tour to South America. He represented the United States at the World Plowing Match in Canada. He represented the National Association of Television and Radio Farm Directors (NATRFD) at a 1953 seminar for foreign radio men and women. The Department produced special farm broadcasts throughout the year, for Voice of America transmission throughout the world.

Herb Plambeck's Farm Department is one of the many reasons why Station WHO is listened-to-most in Iowa, by people on farms, in towns and in cities alike. Ask Free & Peters, Inc. for all the facts.



WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

In Canada it's
MONTREAL
 In Montreal it's
CFCF

In the Heart of this
 great city CFCF gives
 you complete blanket
 coverage of Canada's
 No. 1 Spot.

CFCF
MONTREAL

IN U.S.—WEED
 IN CANADA—ALL CANADA



Mr. Sponsor

Max Steinbook

President
 Broil-Quik, New York

Anyone with a network tv cooking show for sale might do well to contact Max Steinbook, president of Broil-Quik, Number One manufacturer of infra-red broilers and rotisseries.

Though Steinbook isn't limiting his plans for network tv to a cooking show, he does feel that this type of format would be an ideal vehicle for the \$69.95 Broil-Quik rotisserie. "The main thing," he explains, "is to make women feel that they can't keep up with the Joneses unless they have a Broil-Quik."

In 1953 Broil-Quik's air strategy was demonstration of the product via tv participations in major markets during the day and evening. Purpose: to reach the broadest possible audience with its \$150,000 tv budget. In New York, for example, the firm sponsors four local programs: the first half of the *Jerry Lester Show*, WABC-TV, 2:00-2:30 p.m., across the board; *Susan Adams Kitchen Fare*, WABD, Wednesdays and Fridays, 11:30-12:00 noon; newscaster Arthur Van Horn on WABC-TV, 11:00-11:10 p.m., across the board; *Ted Steele Show*, WPIX, Tuesdays, Wednesdays, Fridays, 4:55-5:00 p.m. The remainder of the firm's \$750,000 ad budget for 1953 broke down as follows: 40% magazines; 30% newspapers.

Steinbook is planning to put a more sizable chunk of his \$1.5 million ad budget in 1954 into tv when he finds a network show that provides the right niche for Broil-Quik.

Says Steinbook: "Our advertising strategy to date has had much to do with our quick success."

Quick it was. Broil-Quik Co. started manufacturing infra-red appliances in 1950. By 1953 the firm grossed over \$10 million, against over-all rotisserie industry sales of \$72 million (according to latest industry figures published by *Electrical Merchandising*).

The age of gadgets and apartment living is on the side of Broil-Quik and other members of the five-year-old rotisserie industry. Eleven infra-red appliance manufacturers make it possible today for the modern housewife to cook everything from ham and eggs to broiled pheasant right on the dining room table.

Steinbook, who spent several months in Paris some 25 years ago as an art student, recommends Broil-Quik for his own favorite dinner. "Snails," he says. "And Broil-Quik does everything but chill the wine for the dinner."



Mighty Michigan

served by

Mighty WJBK-TV

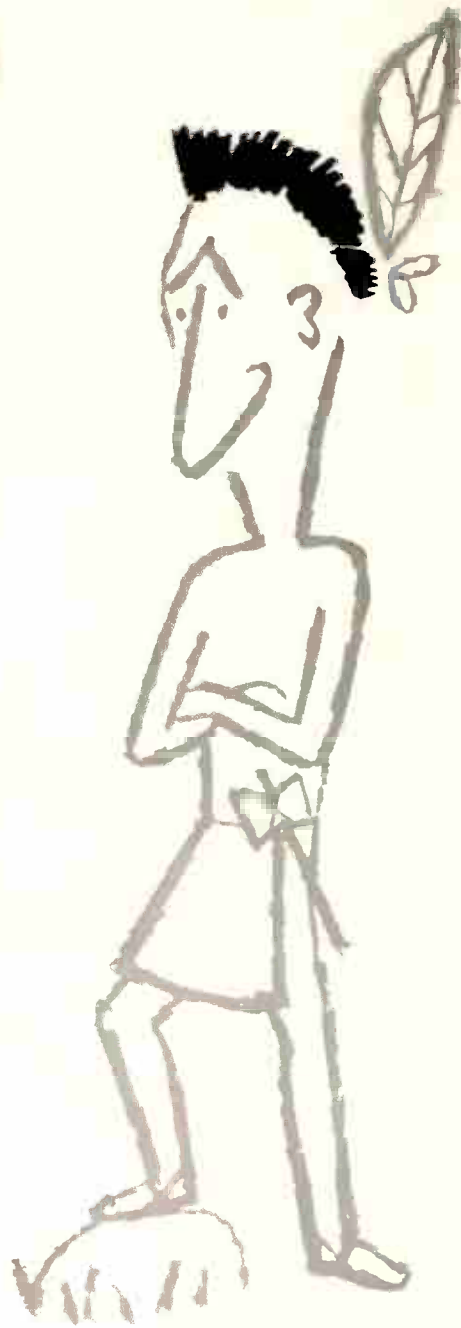
Channel 2, Detroit

Farthest reaching signal in the Great
Lakes area with WJBK-TV's new 100,000
watt power and 1,057 ft. tower.



Represented Nationally
by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



some spots are better

To be top man at the trading posts, beat your sales drums with a 5-minute across-the-board Radio news franchise.

In any market, more people turn to Radio for news than to any other medium . . . and more people listen to Radio news than to any other type of programming. 5-minute news programs on the eight Radio stations represented by NBC Spot Sales all feature well-known local personalities who integrate your sales messages into news strips of

For the best spot, at the right time, at the right place



than others

important world and local events. This kind of selling has put fathers in the caps of many big sales chiefs.

doesn't take a wad of wampum to pre-sell your products or services with Radio news programs. Highly productive 5-minute shows these markets can be bought for the average low, low cost of 10¢ per thousand listeners.

Call your NBC Spot Salesman for a powwow and see.

Source: Pulse



SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte* Atlanta* *Bomar Lowrance Associates

representing

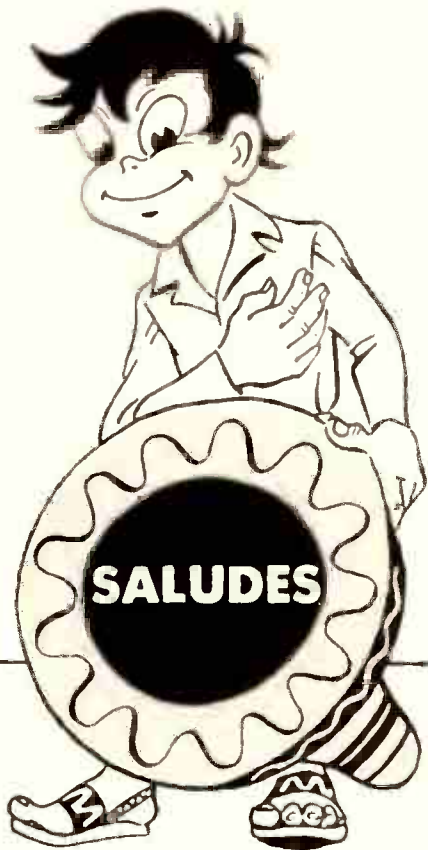
RADIO STATIONS:

	WRC	Washington
	KGU	Honolulu, Hawaii
	KSD	St. Louis
	WNBC	New York
	WMAQ	Chicago
	WTAM	Cleveland
	KNBC	San Francisco
	WAVE	Louisville

representing

TELEVISION STATIONS:

	WNBK	Cleveland
	KONA	Honolulu, Hawaii
	KSD-TV	St. Louis
	WNBW	Washington
	KPTV	Portland, Ore.
	WRGB	Schenectady-Albany-Troy
	WNBT	New York
	WNBQ	Chicago
	KNBH	Los Angeles
	WAVE-TV	Louisville



Saludes . . .

to the Garcias . . . the Gonzales
 . . . the Hernandez . . . and to all
 other Spanish-speaking people
 who make up 20% of Arizona's
 population!

85,000 Spanish-speaking people who
 spent \$20,000,000 in retail sales in
 Arizona last year! 85,000 of my
 amigos who could buy YOUR product,
 Senor Businessman, if you would only
 tell them about it on KIFN, Arizona's
 only full-time Spanish language
 station!

Profit-wise businessmen
 use KIFN to sell every-
 thing from beans to
 bank accounts . . . from
 refrigerators to ranch-
 houses . . . from tamales
 to TV sets. KIFN can sell
 for YOU, too, amigo!



Get your fair share of
 this \$20,000,000 mar-
 ket, Senor Businessman!
 Tell YOUR sales story to
 the Garcias . . . the Gon-
 zales . . . and the Her-
 nandez . . . on KIFN.
 Then, watch your sales
 grow HOT like chili!

ASK THESE YANQUIS ABOUT KIFN!

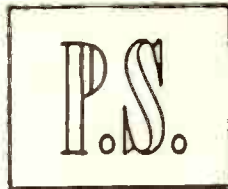
NATIONAL TIME
 SALES
 17 E. 42nd St.
 New York,
 New York

HARLANG OAKES
 AND ASSOCIATES
 672 Lafayette
 Park Place
 Los Angeles, Calif.

KIFN

860 Kilocycles • 1000 Watts
 REACHING PHOENIX AND
 ALL OF CENTRAL ARIZONA

New developments on SPONSOR stories



See: "1954 tv film section"

Issue: 25 January 1954, page 51

Subject: Major tv film planned for '54

Ralph M. Cohn, vice president and general manager of Screen Gems, announces three major new tv film series will be produced this year in addition to the firm's current *Ford Theatre*. Furthermore, says Cohn, Screen Gems has four additional programs in the pilot stage. He predicts the new production will "skyrocket Screen Gems to top producer of tv film programs by the end of 1954."

The company's investment in the new production is "close to \$5 million," says Cohn.

The new productions scheduled for release this year include *Father Knows Best*, starring Robert Young; *The Damon Runyon Theatre*; *Adventures of Rin-Tin-Tin*.

"Vertical" is the word which describes Screen Gems Television, subsidiary of Columbia Pictures, Inc., says John Mitchell, vice president and sales manager. "To keep alive in television film," says Mitchell, "you've got to be completely vertical."

By "vertical" Mitchell means that the film company has complete facilities for production of programs and commercials, distribution and syndication of programs, and that it owns a large proportion of the film it sells. Mitchell predicts that in time there will be only five or six big film firms; some minor companies will remain, he feels, but there won't be today's multiplicity of filmers.

First experiments in the use of color tv commercials were started by Screen Gems the first of this month. Ralph Cohn says. Production crews are filming commercials in Eastman, Kodachrome and Technicolor now being transmitted over a closed circuit.

According to Cohn, Screen Gems is the world's largest producer of tv film commercials. Clients include: American Tobacco Co., Ford Motor Co., U. S. Steel, Oldsmobile, Gerber's Baby Food, Helena Rubinstein Cosmetics, Jergen's Lotion and Piel's Beer. ★ ★ ★



See: "What happened on the air when N.Y.C. newspapers went on strike"

Issue: 28 December 1954, page 30

Subject: Media switches in newspaper strike

One story of the New York City newspaper strike that turned up recently is about a new product which was set to break in newspapers—but had to switch to tv on the day of its planned debut.

It had taken months to set up the newspaper campaign. When the strike came, Joseph Stein, president of Ozo Sales (makers of Beauty Breeze), several executives and Ted Gravenston, account executive for Ben Sackheim, Inc., huddled and decided to switch to tv.

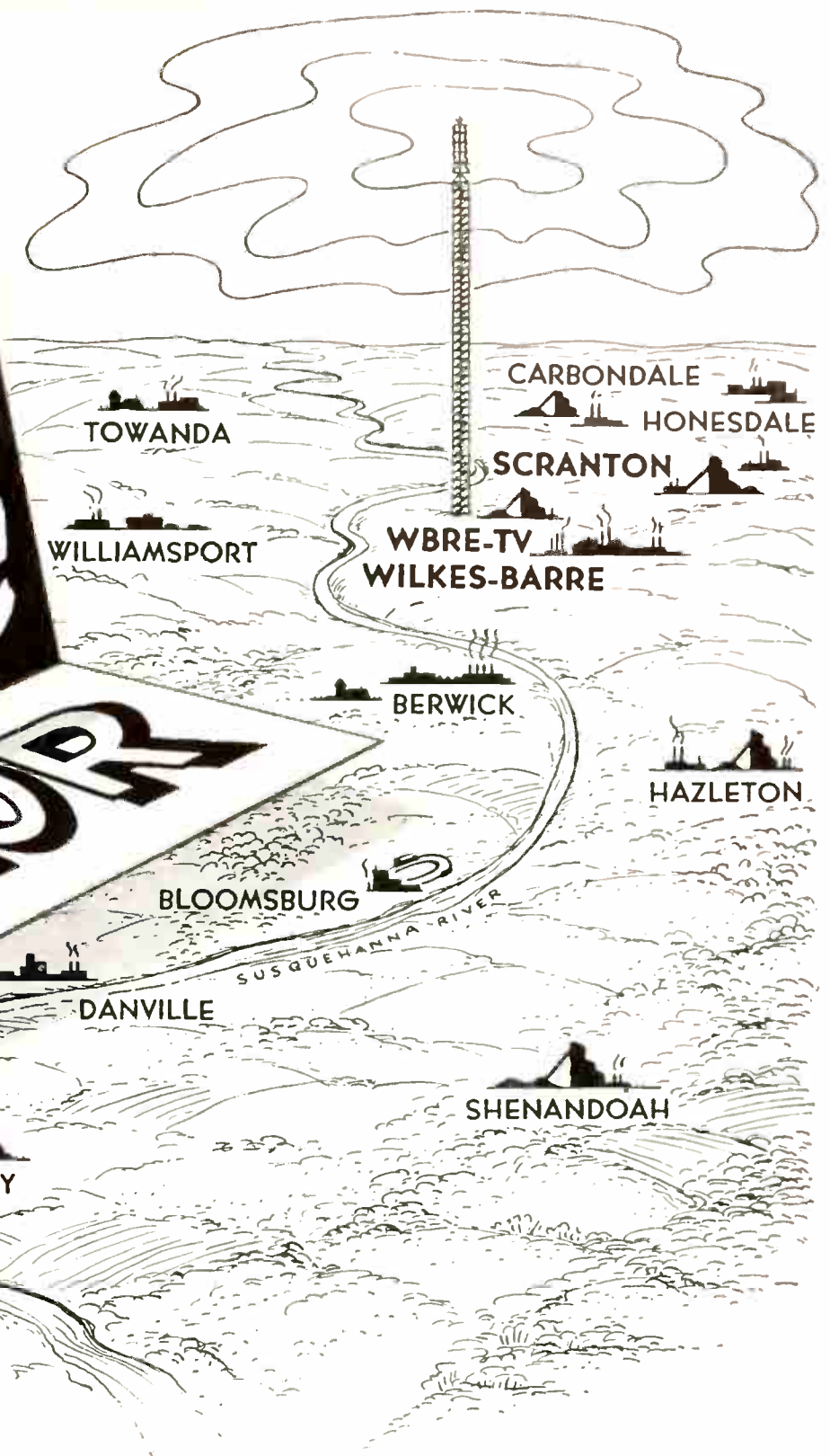
"So at the last minute," Stein says, "we alerted distributors and stores tied in on co-op promotion; made hundreds of phone calls; turned out voluminous copy, letters and directives, and took care of all the other detailed but important work necessary before the wheels can start turning on a new advertising campaign.

"The complete job was done in only 12 hours—something of a record. But I wouldn't want to go through *that* again."

The next day Beauty Breeze (a beauty appliance which acts as a skin conditioner, hair dryer and room disinfectant) made its debut, on Eloise McElhone's program over WPIX, New York.

Results? "Eloise sold Beauty Breeze," says Stein. "In fact, our last-minute television campaign actually did better saleswise than we had hoped the well-planned newspaper campaign would do." ★ ★ ★

**Colossal
Coverage**
+ COLOR



Take out a map of Pennsylvania, and measure the vast area covered by WBRE-TV as indicated by the cities shown above, and you begin to realize how important it is to you, the time buyer, to select WBRE-TV in this, more than 1,100,000 population area of Manufacturing, Mining, Farming and Wholesale distribution payrolls. WBRE-TV serves most of these people most of the time.

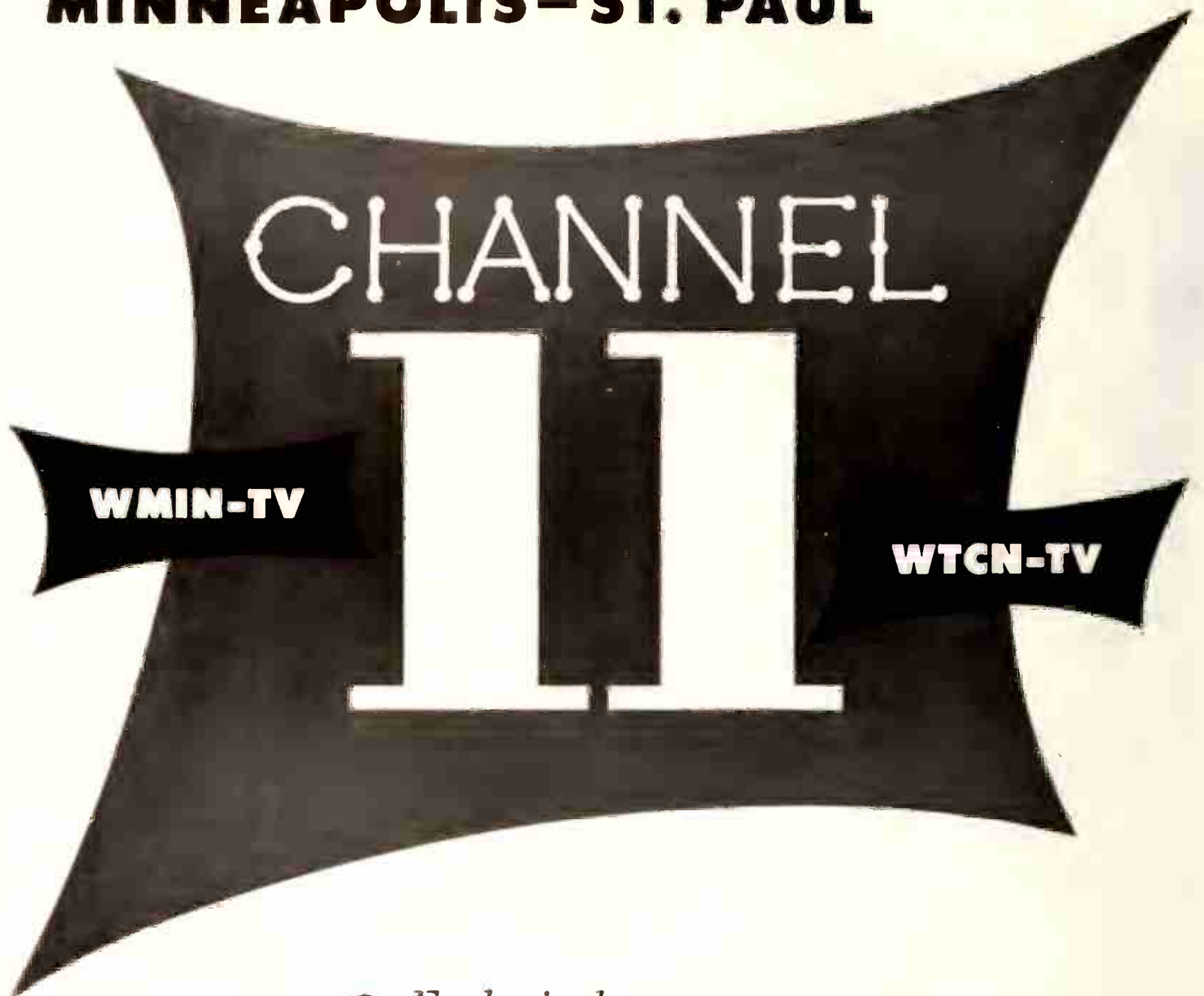
There are many reasons why the TV viewers in this Colossal Coverage turn more frequently to WBRE-TV . . . we have the most and the best day and night programming, both local and network . . . we have the best quality signal, because we have one of the best technical staffs in the country . . . WBRE is the pioneer station of N.E. Pennsylvania . . . 1st in Radio, 1st in TV and now, 1st in Color TV.

WBRE -TV Ch. 28 Wilkes-Barre, Pa.



National Representative The Headley-Reed Co.

MINNEAPOLIS—ST. PAUL



- *Exclusively*
- *represented*
- *by*
- *BLAIR-TV*
- *effective*
- *February 1, 1954*

TELEVISION'S FIRST EXCLUSIVE NATIONAL REPRESENTATIVES
NEW YORK • CHICAGO • DETROIT • DALLAS • ST. LOUIS
JACKSONVILLE • LOS ANGELES • SAN FRANCISCO • BOSTON





Post-freeze research logjam broken in set-count field by CBS TV, Nielsen

Fresh from one of A. C. Nielsen's electronic tabulators, the completed county-by-county tv set census made for CBS TV sprawls across the office of Research Director Oscar Katz (right) while pipe-smoking Dr. Philip Eisenberg, CBS researcher in charge of the project, and Katz discuss the findings. The CBS figures (for highlights, see page 29) will serve as the most important check point in post-freeze tv for evaluating projections of county video set growth or market-by-market penetration of tv. CBS figures are for 1 November '53.

Big tv problem: counting the sets

Everybody—agencies, networks, stations, publications—is in the act, but there's no unified effort

Advertisers have bought millions of dollars' worth of tv network and spot campaigns during the past two years guided only by a conflicting mountain of "projections" of the number of tv sets that represent the sponsor's target in every market.

But admen last week got their first post-freeze look at the set dimensions of U.S. television.

It came in the form of a thick booklet of figures from CBS TV Research, the final result of a \$50,000 county-by-county survey by A. C. Nielsen for which CBS paid the bills. In the booklet admen found the 1 November 1953 figures for total homes, tv homes and uhf sets.

"The whole industry's been confused lately. Everybody's been making projections of tv's set growth. Everybody's been estimating the number of tv homes in video markets," Oscar Katz, CBS TV research director, told SPONSOR. "In this current growth period of television the longer you wait between national surveys the more wild the projections become and the more misleading they are in making time buying decisions. You've got to come back to reality now and then. That's what we've tried to accomplish with the release of these figures."

Most admen lost little time in putting CBS TV's figures to realistic use:

- Agencies are now using the Nielsen-compiled figures on tv homes to correct their post-freeze estimates of tv growth, particularly in the new uhf areas.
- Advertisers are using them as a basis for estimating everything from next fall's tv ad budgets to sales quotas in television areas. Several of the leading soap, cigarette and drug firms, for example, have already started to apply the county-by-county tv home totals to their sales districts to determine what combinations of radio and television will do the most effective job.
- Networks and stations are using the home counts and uhf data to check against their coverage estimates and rate structures, particularly in post-freeze areas where pricing has been determined largely on the basis of estimates of tv homes by manufacturers, dealers and local stations.
- Film syndicators, whose pricing formulas are tied directly to station rates and the number of video homes in

How set counts by 3 trade magazines compare in 10 markets*

MARKET	MAGAZINE A	MAGAZINE B	MAGAZINE C	HI-LOW DIFFERENCE
BALTIMORE	670,973	516,505	502,863	15.0%
BUFFALO	374,524	365,004	384,734	5.5%
DENVER	151,317	180,825	164,750	20.0%
ERIE, PA.	145,575	198,500	198,500	36.5%
KANSAS CITY	319,358	338,699	338,699	6.0%
LOS ANGELES	1,711,512	1,707,420	1,928,000	13.5%
NEW YORK	4,186,397	4,101,000	4,101,000	2.0%
OKLAHOMA CITY	159,031	232,310	232,310	46.0%
PORTLAND, ORE.	112,022	125,000	160,000	43.0%
PROVIDENCE	515,244	1,080,413	1,073,000	110.0%

A Veteran monthly magazine calculates tv sets according to its own research formula with RETMA shipments, local research as a tv base. Issue surveyed: December 1953.

B Weekly magazine sticks closely to estimates of stations, which provide "sworn affidavits." Magazine refers all questions to stations. Issue: 30 November 1953.

C This monthly uses a process similar to that of Magazine "B," but also draws on station rep figures in preparing monthly video set count. Issue: December 1953.

*Markets were chosen to represent old tv areas, new areas, vhf-uhf areas. These include some of worst cases of disagreement, but most are typical. Point of SPONSOR's comparison. Confusion among admen is caused by fact that trade publication figures—due to different research methods, different market definitions, different divisions of "overlap" areas, and the like—vary considerably. Figures above also differ sharply with estimates by leading agencies, networks.

major markets, are reviewing their price schedules for program films (see "Tv film section, Part I," SPONSOR, 25 January 1954) on the basis of the CBS TV figures.

But are the industry's set count worries solved? Not yet. CBS TV researchers are the first to point out that what's needed for a permanent solution is a continuing study which would yield figures periodically. The CBS TV study shows the county-by-county penetration of tv as of 1 November 1953. That's nearly four months ago. The figures will be five months old before they will be fully integrated into day-to-day time buying practices.

The two main problems concerning tv home counts—the tremendous work load of making projections to fill the vacuum of actual field surveys and the questionable accuracy of most of the common sources of projectable data—still face advertiser and their agencies.

In the near future, unless something drastic happens to change it, the picture will get worse instead of better.

Where, for instance, will advertisers turn for data in the near future on the market-by-market picture of color video installations?

THIS WE FIGHT FOR

Among SPONSOR's continuing campaigns, we fight for the prompt establishment of an industry-supported, industry-accepted tv research group to finance an official count of tv sets which buyers and sellers can use.

(A related problem is that of coverage. Where can timebuyers look for up-to-date data which show the changes in coverage caused by post-freeze adjustments of power and antenna height among many old tv stations, and the competitive changes caused by the appearance of new stations all over the U.S. map? The last coverage studies, by SAMS and NCS, are way out of date.)

There are no simple answers at the moment to such puzzlers.

CBS TV, under the terms of its contract with A. C. Nielsen for the 1 November 1953 study, has an option whereby it can subsidize another similar census in 1954. But CBS TV, although its stake in tv is a major one, feels it cannot play indefinitely, and alone, the role of a periodic Delphic Oracle of tv research wisdom. That job, CBS TV feels, is up to the industry.

Just what is the tv industry doing to provide advertisers with accurate set count data and coverage information?

At the present time there's plenty of individual research effort—but very little on a unified basis.

There is no such thing as a centralized, industry-supported organization whose job it is to count tv homes and figure tv coverage periodically. And there are only the most tentative plans for such an organization, even though the next couple of years are regarded by tv experts as being critical ones in shaping tv's final growth.

A. C. Nielsen, whose Nielsen Coverage Service data in

late 1952 was the first big mapping of tv sets for admen, has indicated that he is willing to measure tv set penetration and coverage any time the industry (meaning, apparently, agencies and broadcasters) are willing to pay for it. But no industry contracts have been signed and Nielsen would hardly be likely to undertake the huge problems of an NCS-type study on a speculative basis.

Nielsen feels, as its public relations director, Murry Harris, recently stated in SPONSOR's "49th & Madison" letters column (28 December 1953), that counting tv sets and mapping coverage calls for "a large, specialized research organization, with extensive facilities and highly trained personnel." Added Harris: "It appears fairly logical that

we are that kind of organization . . . to provide both buyers and sellers of time with continuing bases of accurate facts about set ownership."

Elsewhere within the tv industry, the NARTB—broadcaster trade group and a logical guiding force in any industry-supported tv research scheme—has a project in the works, too.

This is the oft-rumored "Cawl Project," discussed at NARTB's recent conclave in Phoenix. Although NARTB officials in Washington declined to make any public comments to SPONSOR regarding the "Cawl Project," the following items concerning it have been gleaned from industry sources. (Please turn to page 91)

CBS TV-Nielsen census of U.S. video families involved \$50,000 nationwide mail survey

Last May, CBS TV issued a booklet which consisted of county-by-county projections, on a purely statistical basis, of the number of video homes in the county. Admen pounced on it, and in the next few months the study found widespread use. CBS TV decided that the combined values of prestige and industry service were worth underwriting a full-scale national set census by A. C. Nielsen, at a cost of over \$50,000.

Here's how the study was done during the fall of 1953:

The basis of the study was Nielsen's 100,000-home probability sample of the U.S. set up for the 1952 Nielsen Coverage study.

Questionnaires were mailed to the whole sample, since many new tv areas have appeared since 1952. Then, a follow-up mailing was sent out without even waiting for the initial reply.

Finally a random sample of the non-respondents (about one in every 10 families that didn't reply) was made, and this checkup was followed with further questionnaires, phone calls, checkups in the field.

All told, about 70% of the Nielsen sample actually responded to the CBS-Nielsen survey.

A number of quality control techniques, a typical feature of Nielsen research practices, were employed. For instance, CBS TV felt that some respondents who didn't actually own tv sets might say they did, just to keep up with the Joneses. Exaggeration in a large sample was studied, by means of phone calls from a mythical rating service. Result: CBS and Nielsen learned 1.8% of the sample wasn't telling the truth about tv ownership. Figures below are region-by-region highlights of study.

AREA AND STATE	TOTAL FAMILIES	TV FAMILIES	
New England	2,829,500	1,985,130	70%
CONNECTICUT.....	630,300	479,210	76
MAINE.....	260,000	67,970	26
MASSACHUSETTS.....	1,424,300	1,109,610	78
NEW HAMPSHIRE.....	162,600	84,690	52
RHODE ISLAND.....	243,800	217,720	89
VERMONT.....	108,500	25,930	24
Middle Atlantic	9,470,400	7,364,050	78%
NEW JERSEY.....	1,568,100	1,374,790	88
NEW YORK.....	4,800,100	3,712,620	77
PENNSYLVANIA.....	3,102,200	2,276,640	73
East North Central	9,709,700	6,556,390	68%
ILLINOIS.....	2,828,700	1,862,390	66
INDIANA.....	1,294,700	799,700	62
MICHIGAN.....	2,023,500	1,417,930	70
OHIO.....	2,517,800	1,957,490	78
WISCONSIN.....	1,045,000	518,880	50
West North Central	4,472,900	1,935,170	43%
IOWA.....	826,700	399,770	48
KANSAS.....	662,400	212,600	32
MINNESOTA.....	900,000	437,020	49
MISSOURI.....	1,306,300	677,160	52
NEBRASKA.....	427,300	177,410	42
NORTH DAKOTA.....	161,200	13,320	8
SOUTH DAKOTA.....	189,000	17,890	9
South Atlantic	6,065,100	2,919,200	48%
DELAWARE.....	101,600	75,110	74
DISTRICT OF COLUMBIA.....	246,900	197,710	80
FLORIDA.....	968,800	337,350	35
GEORGIA.....	955,500	389,720	41

AREA AND STATE	TOTAL FAMILIES	TV FAMILIES	
South Atlantic (Continued)			
MARYLAND.....	732,600	588,650	80
NORTH CAROLINA.....	1,056,400	395,960	37
SOUTH CAROLINA.....	554,600	194,410	35
VIRGINIA.....	919,100	510,970	56
WEST VIRGINIA.....	529,600	229,320	43
East South Central	3,158,100	1,135,140	36%
ALABAMA.....	824,700	280,470	34
KENTUCKY.....	830,100	354,110	43
MISSISSIPPI.....	587,400	119,370	20
TENNESSEE.....	915,900	381,190	42
West South Central	4,430,700	1,761,350	40%
ARKANSAS.....	535,500	102,020	19
LOUISIANA.....	790,100	278,770	35
OKLAHOMA.....	692,300	312,040	45
TEXAS.....	2,412,800	1,068,520	44
Mountain	1,650,300	521,050	32%
ARIZONA.....	253,100	107,570	43
COLORADO.....	456,100	196,790	43
IDAHO.....	180,100	24,820	14
MONTANA.....	197,700	9,100	5
NEVADA.....	60,600	11,930	20
NEW MEXICO.....	202,000	43,770	22
UTAH.....	207,600	120,320	58
WYOMING.....	93,100	6,750	7
Pacific	5,404,800	3,329,020	62%
CALIFORNIA.....	4,029,500	2,809,640	70
OREGON.....	546,500	132,320	24
WASHINGTON.....	828,800	387,060	47
U.S. TOTAL	47,191,500	27,506,500	58%



Crisis: How could Pertussin maintain sales against heavy-spending new Vicks Cough Syrup? Until 1952 Pertussin's sales rose steadily through spot radio. Then Vicks came along with twice its budget. Pertussin increased budget from 30% to 40% of sales, put 65% of it into radio. Result: Pertussin sales rose substantially in 1953 over 1952 despite stiff competition

Newcomer: Vick Chemical Co. entered its contender for Number one cough syrup with heavy radio-tv schedules. In 1952 Vicks ran neck-and-neck with Pertussin. By 1953 Vicks sales had raced ahead by some 260%, advertising cost of \$1.5 million. Vicks had capitalized on a long-established distribution with ready-made radio-tv time franchises and retail o

The battle of the cough syrups

Stepped-up advertising, with 65% of budget in spot radio, helped Pertussin keep rising sales curve against heavy-spending newcomer

by Evelyn Konrad

Problem for an advertising manager:

Your small drug company has been advertising its one product for close to three decades. After years of conservative sales climbs and steady advertising increases, you are Number One in the nation.

Then in 1952 a big national firm with a long line of drug products launches its own brand to compete with yours.

The large firm has ready-made distribution entrée because its other products are retailed in drug stores

throughout the entire United States.

The large firm can afford an ad budget for the new product more than twice the size of yours.

The question:

How can you, with your single product, fight the giant newcomer in the field?

Pertussin, a 50-year-old cough syrup, found the answer in sustained and

heavy spot radio advertising.

Even after Vick Chemical Co. introduced its Vicks Medi-trating Cough Syrup in 1952, Pertussin's sales kept climbing. Seeck & Kade, makers of Pertussin, can point to a good increase in 1952 over 1951, a continuing rise in 1953 over 1952, an increase achieved in the face of the advertising and merchandising onslaught of the new Vicks Cough Syrup. Pertussin's sales increases, however, have been costing more advertising dollars than before the arrival of Vicks Cough Syrup.

Prior to Vicks' bid for space on

case history

druggists' shelves, Seeck & Kade, producers of Pertussin, put approximately 30% of a previous year's sales into advertising. In 1952, when Vicks Cough Syrup went national, Seeck & Kade stepped up their advertising allocation to 40% of their 1951 sales—that is, over \$600,000. By 1953 this budget was an estimated \$650,000.

Pertussin—which originated in Germany at the turn of the century—has been sold nationally to consumers since 1925. Until the arrival of Vicks Cough Syrup in July 1952, Pertussin was the only nationally advertised and nationally distributed U. S. cough syrup. Suddenly it was facing a competitor who could afford to oppose Pertussin's \$600,000 with a \$1.5 million budget.

Max Kade, president of Seeck & Kade, and F. E. Loes, v.p. in charge of advertising and treasurer of the firm, were up against some of the roughest going in company history. Seeck & Kade was formed in 1911 to act as U.S. export agency for the product, and incorporated in 1922 to manufacture the German-originated product. Until 1952 Seeck & Kade's problem was one of combating local druggists' brands throughout the country and of selling against several hundred regional cough syrups. After a quarter century of national advertising, Pertussin had

built a loyal following among consumers. But it had no sister products.

Vick Chemical Co., on the other hand, has a long line of established pharmaceuticals. The firm's name on its new cough syrup meant the product was assured of relatively quick acceptance by druggists and consumers.

Further, the company was able to advertise economically by tying advertising for Vicks Cough Syrup in with radio-tv commercials and print ads for other Vicks products.

In print media this meant that Vicks Cough Syrup might get a mention and space allotted to it within a full-page ad for other products. On the air spots allocated to other products in warm weather could be used for the cough syrup in winter. This actually acted to preserve time franchises on valuable adjacencies.

Pertussin entered national advertising in 1927 through J. Walter Thompson. During its 14 years with this agency, Pertussin was primarily a print media advertiser.

"Any early experiments with radio?" SPONSOR asked F. E. Loes.

He informed SPONSOR that Pertussin did sponsor a local 15-minute show in 1931 on New York's WABC (now WCBS). "We stayed on radio for 26 weeks, but then Mr. Kade and I decided that it was too expensive for us."

Pertussin buys announcements in cold season, likes station merchandising plans. Picture below shows in-store displays Pertussin got in New York State drugstores through participation in WNBC's operation "Chain Lightning." New York State sales rose 'way over expectations



From 1 family's drug to \$1.5 million business

Pertussin was concocted at the turn of the century in Berlin by a middle-aged pharmacist, Taeschner, whose children were sick with whooping cough. By 1911, however, Pertussin had gained such wide acceptance in Germany that Taeschner exported it to the U. S. Eleven years later, Seeck & Kade, his export agency, bought Pertussin.

(Reliable sources have it that never once in 30 years of close business relations have either Loes or Kade broken the Old World formality that reigns in Seeck & Kade's Washington Street office "Mr. Kade" and "Mr. Loes" it is.)

Over the past decade Pertussin has become an increasingly important spot radio user. When Pertussin came to Erwin Wasey in 1941, the product had a \$250,000-a-year ad budget, primarily intended for print media. By 1953 some 65% of Pertussin's \$650,000 budget went into spot radio.

Between 1941 and 1953 Pertussin grew steadily at an approximate rate of 15% per year. The reasons for Pertussin's growth were two-fold: (1) a hard-sell spot radio announcement strategy brought the Pertussin name into homes throughout the country several times a day during the cold season; (2) a larger percentage of each previous year's sales was devoted to advertising than in early days.

The pattern for use of spot radio that the agency recommended to Pertussin in 1941 was maintained, with substantial increases, through 1953. Here's how it worked:

A seasonal advertiser, Pertussin went into various regions of the country on a market-by-market basis. In the Northeast, New England and the cold Midwestern states, Pertussin's spot radio campaign started in September and lasted through April. This 30-week schedule would open, for example, with five announcements per week per station and build to as many as 30 announcements a week during the peak of cold weather. In the Middle and Southern states Pertussin usually con-

(Please turn to page 86)

Can you set up an "ideal" media test?

by Ray Lopicu

"There are no hopeless situations; there are only hopeless men," an unnamed diplomat told Clare Boothe Luce in 1940.

If this is true, then most of the researchers in the United States have grown pretty hopeless so far as accurate inter-media testing is concerned.

Mention the subject of setting up a "fool-proof" media test, or an "ideal" one, or even a practicable one and most throw up their hands.

SPONSOR has discussed the subject with more than 150 admen in the past year in the course of its Media Evaluation Study. Here are a few comments:

Research director of a \$35 million

agency: "We have worked on this problem intermittently for more than 20 years and we still don't know how to set up a fool-proof inter-media test. Our only consolation is that from what we hear nobody else has one."

General Mills: "This is a subject on which we have spent a lot of time, thought and money but have never come up with anything which even closely resembles a fool-proof method."

Procter & Gamble: "I am sorry to

NEXT ISSUE: Concluding portion of, "Can you set up an ideal media test?" will give some practical suggestions for testing media, list firms which test, quote a dozen researchers on the problem.

say that we have no fool-proof way of doing anything, much less testing media."

President of large independent research organization: "I would feel that if we knew how to set up a 'fool-proof inter-media test' we would be inclined to treat it as a trade secret."

Media director, large Chicago agency: "Wish I did know how to comment on 'How to set up a fool-proof media test.' If I did, I would want about a dollar a word for it."

And the research chief of one of the over \$100-million agencies summed it up with: "Ain't no such animal!"

Why is testing media so hard?

The "ideal" inter-media test may not be a dream

Most researchers assert it's impossible to set up a fool-proof or "ideal" inter-media test. But they're quite willing to talk about what such a test should do. Here are some points based on SPONSOR's interviews with over 150 media experts:

- ▶ It should be based on sales results, or at least on prospects, rather than on number of people reached. In other words it should give you the advertising ratio per medium—the amount you sold divided by the amount you spent.
- ▶ It should be continuous. This enables you to spot trends, eliminates seasonal, other fluctuations.
- ▶ It should enable you to determine sales by specific media (newspaper or station) as well by media group in general (newspapers or air).
- ▶ It should be economical or pay for itself by being built into the advertiser's regular marketing and sales setup. Careful planning helps cut cost.
- ▶ It should be based on the company's normal operations and not require laboratory-type or abnormal market conditions. Test must be realistic to be of value.
- ▶ It should enable you to test national media on the same basis as local, i.e., networks and magazines as well as stations and newspapers.
- ▶ It should contain some check on what the competition is doing—sales and media.
- ▶ It should be useful for testing copy, position and or program and announcer as well as the medium itself.

Impossible? *One agency has incorporated most of above into its media test for a car seat-cover manufacturer. See "How Emil Mogul tests media weekly for Rayco," 19 October 1953. Problem is how to apply technique to national media.*

Part 17 of SPONSOR's All-Media Study reveals most researchers say no, but some agencies have found solutions

Aren't there any principles to guide you? Hasn't anybody solved the problem?

This two-section article will summarize the latest thinking on the subject. The first section in this issue tells you why media testing is vital even though difficult. It describes the three types of agency attitudes toward testing, explains why testing is so formidable and quotes some experts on the pitfalls to watch out for. The three tables below and on left describe the "ideal" inter-media test, list 10 tips in setting up a test and show some variables that make testing difficult.

The concluding part of this article in the next issue will contain practical

advice from a dozen experts on testing. Four basic methods of media analyses and two types of tests will be described. You'll also find the names of organizations that will test media for you, a list of advertisers who have tested media and whether or not they've established a correlation between sales and media. One agencyman will tell you what he would do, step by step, to set up a good test if he had unlimited time and money. A. C. Nielsen Co.'s 10-point check list on setting up test will be published.

For previous discussions of some of the problems in testing media and markets in SPONSOR see "Beware of these media research pitfalls, Part I

and Part II." 27 July 1953 and 24 August 1953; "New Armour target: \$250 million detergent market," 24 March 1952, describing the testing and launching of a new product, and "How sponsors chart sales expectancy in market tests," 24 September 1951.

Why testing is important: You spend \$1 million a year on advertising. If you want to step up sales (and who doesn't?), you as ad manager or agency executive have only four ways of doing it: (1) increasing the appropriation; (2) buying media cheaper; (3) using media more efficiently by improving your techniques and your copy; (4) switching to the most effi-

10 "do's" in media testing

1. Use a good product—one that's in demand and can be sold.
2. Use more than one market or area for the test and a similar number for control, or weather conditions or a strike may wreck test.
3. For local tests spend the same amount of money in the different media simultaneously for same item. Then interview buyers (ARBI technique).
4. For a national test try alternating your cities across the country, using radio in one, newspapers in a second, tv in a third.
5. For testing national media try a consumer panel—a fixed number of families whom you interview periodically.
6. Try a panel when you can't or don't want to measure sales but do want to determine which medium gets your ideas across best.
7. Whether using panels or store outlets, always be sure to measure sales for a long enough period before and after the test. The first gives you a base against which to compare your test results. The second gives you an idea of what lasting results your test may have.
8. Always check your sales against those of your chief competitors. Two ways of doing this: (1) pantry inventories of homes, preferably of those on your panel; (2) store inventories.
9. Always keep in mind that no media sell, that each medium can be used effectively to transmit a message that will sell and that in essence all media tests are price tests: which medium is best for this product at a particular price.
10. Remember that the big advertisers use all media. It's the combination that counts, not which particular medium you use. So try to work combinations into your media test, if at all possible. (Most tests SPONSOR has seen or heard about indicate that two media are better than one, all other things being equal. So don't use just newspapers or magazines; try air—it might boost print results.)

Why testing media is hard

These are only a few of the variables that can affect your media test. To have any meaning at all, your test has to hold all but one variable constant—in this case, the media used. Yet some are completely out of your hands, i.e., competition, weather, economic conditions. Besides those listed below, admen have listed as many as 150 variables that can affect sales. These are the ones SPONSOR considers most important when you sales-test air vs. print media.

A I R	P R I N T
1. Station or network	1. Paper or magazine
2. Program or spot	2. Position and section
3. Day and time of day	3. Date or edition
4. Duration of program	4. Size of paper or magazine
5. Sales points	5. Sales points
6. Length of commercial	6. Size of ad
7. Speed of commercial	7. Length of copy
8. Sound or optical effects	8. Illustrations
9. Frequency	9. Frequency
10. Duration of campaign	10. Duration of campaign
11. Announcer	11. Testimonials
12. Market or area	12. Market or area
13. Industry trend	13. Industry trend
14. Competition's advertising	14. Competition's advertising
15.	15. Color

NOTE: One solution to problem of matching variables is to discard the attempt altogether and set up at least one of your products on a mail-order or coupon basis. This then gives you a continuous check. Weakness: what's best for one item may be worst for another.

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 22-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

cient media for your product. Ordinarily only the last two items are completely in your hands. If you're making no effort to learn what medium or media combination is most efficient, cheapest and most effective for your product, then you're just giving some of your ad money to your competition.

Arthur C. Nielsen, who heads the A. C. Nielsen Co., recently examined the fate of 100 food brands which led the field in 1942. By 1948 30 had lost their leadership, and by 1953, 13 of these 30 new leaders were themselves out. He does not blame it solely on lack of media testing. He does conclude with the Brookings Institution, which made a study of leading American corporations over a 40-year period, that to stay on or near the top you have to keep an open mind and have an aggressive policy toward innovation—in product, in production methods and in marketing methods. And this last includes advertising, which in turn should mean media testing.

Dr. Lyndon O. Brown, director of media, merchandising and research of the Dancer-Fitzgerald-Sample agency, emphasizes that with distribution costs making up an average of 60% of the final cost of commodities, their reduction "offers management the greatest opportunities for securing competitive advantages." Advertising is one of the distribution costs. In some cases, cosmetics, for example, it can run to half or more of the total. Any techniques that can trim these costs should be welcomed by the advertiser. Media testing is one of these techniques.

Agency attitudes toward testing: If the above is true, then why isn't every agency in America up to its ears

in inter-media tests today?

There seem to be three schools of thought on the subject of setting up such tests—whether "fool-proof," "ideal" or "practicable." They are:

1. *It-can't-be-done-so-the-hell-with-it school.* Some of the biggest agencies with multi-million dollar accounts are in this category. They argue that at this stage of advertising development inter-media testing is for the birds because of the immense number of variables.

2. *It-can-be-done-but-it's-too-hard-and-too-expensive school.* Again you'll find some of the biggest agencies sharing this opinion. They also say that because of the variables it would take too long and cost too much and the results would be indications only, so better spend your effort and money on more profitable types of research, namely: (a) product, (b) market testing; (c) copy testing; (d) intra-media testing—*which specific newspaper, station or magazine is best?*

3. *It-can-be-done-and-we're-doing-it-or-experimenting school.* Includes some of the smaller agencies, usually with a product in one or a limited group of markets. Examples: The Emil Mogul Co., which measures sales weekly according to media for Rayco (car seat covers). (see "How Emil Mogul tests media weekly for Rayco," SPONSOR 19 October 1953), and the Raymond R. Morgan Co., Hollywood, which originated a "Doorbell Ringing Plan" for J. A. Folger & Co. (coffee), San Francisco, in 1948. (Morgan recently won a suit against General Foods and Benton & Bowles for using the idea. He licenses the plan to other advertisers throughout the country.)

Advertisers fall into much the same three groups.

You'll find the Tea Councils and the institutional advertisers in this last group—advertisers who are mainly concerned in their inter-media test with determining which medium gets the sales points across best. (The Tea Council later tested one medium, tv, for sales effectiveness as a second

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Some of experts SPONSOR consulted

These are few of 158 experts SPONSOR interviewed for All-Media Study. L to R, top to bottom: Oliver Trey, ABC Radio Network director; Harper Carraine, CB Radio research director; Dick Puff, MBS research director; Hugh M. Beville, NBC research & planning director; Dr. Thomas E. Coffin, NBC research manager; Sam Barton, president, Market Research Corp. of America; Archibald Crossley, president, Crossley, Inc.; Dr. Darrell B. Luce, N.Y.U., ARF technical director; Richard Manville, president, Richard Manville Research; Alfred Politz, president, Alfred Politz Research.



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Why don't radio salesmen ever come to sell me



Adman in big market says radio is missing chance to persuade him

Anonymous author of article below is veteran radio-tv executive of medium-sized agency in a major U. S. market. He told SPONSOR that in years past his agency had been quick to recommend radio where it seemed to fit client needs. "We think only of tv now," he says, "but perhaps this is to the detriment of clients who might be best served by radio. Why don't the radio stations ever come to try and sell me?"

* * *

This is a personal gripe, written in *both* sadness and anger, about some old friends of mine—radio stations. As a group, with some notable exceptions, they have proved to be the world's worst merchandisers of their own wares.

As you know, we are a medium-sized agency in a large-sized city. We have been completely sold on television and the radio stations have sat idly by while we have become unsold on radio. These radio executives here have not forgotten how to sell—they never knew how to sell. For years, prior to tv, the line formed to the right for agency men to buy radio time. That line has just moved over to the next window marked television, while the radio stations are still asking, "Would you like to buy some nice spots today?"

As the man says, let me give you some for instances:

An old friend of mine is the program director of a local station here. I had lunch with him on a purely personal basis recently and I challenged him with the tired, old cliché that nobody is listening to the radio anymore, particularly nighttime radio. He thereupon told me that on one of their unsponsored nighttime detective stories, they ran a contest with a few very small prizes for best letters. They got a phenomenal mail response. And he broke the mail down to show that 85% of it came from the city itself, not from the non-tv fringe area, covered by radio and out of the range of tv. It was a truly impressive story. The point I make is that their salesman had never told it to us. He calls regularly to ask if we have any business.

All right, you say, so one station has a bum for a salesman. Is this reason to blast them all? Leave us proceed:

We represent a large department store here. After six years of representation, finally, one radio salesman came in with a constructive suggestion concerning the use of radio. Up to this point, the only contact this department store had with radio was continuous calls from salesmen offering special events for sale or transcribed programs which were, in their words, "terrific."

I have the impression that, until The Thing came along, radio stations made a lot of money. It would seem to me that they ought to spend some of that money to educate guys like me and my clients about the present power of radio to move merchandise. The stations are in a mighty peculiar position—they tell their customers to promote and advertise their merchandise, but the stations are extremely reluctant to promote and advertise their own merchandise. Not alone do they fail, in this town at least, to sell me on the power of radio, but also they make no attempt to attract listeners to their programs. I guess they aren't interested in new customers for their own products.

I remember the old days when any agency man could run down the list of nighttime programs from memory and tell you the name of every show and its sponsor. Who's on Columbia at 8:00 p.m. Thursdays? What is NBC programming at 9:00 p.m. Monday? Are *Amos 'n' Andy* still on—for whom? How many agency men know the answers? And whose fault is it that they don't? (By the way, what about the listeners? Are radio networks and stations doing enough in telling them when to listen?)

Radio's present condition might be highlighted by a recent personal experience. An interviewer for a research company called at my house recently. She asked me what tv programs I had listened to during certain hours. When I answered, she made certain marks on her paper and prepared to leave. I asked her if she wasn't interested in my radio listening habits. Her reply was that she noted that we weren't then listening to the radio, which she had already noted on her paper. I invited her into our kitchen where my wife had the radio on. I told her my youngster was up in the bedroom glued to the radio up there. She couldn't hear either of them from her position at the front door, so I was marked down as a non-radio listening home.

Alas, poor radio, I knew him well.

★ ★ ★

Why are radio rates low?

Article last issue (8 February, page 29) traced low rates in radio back to poor selling, among other factors. Report on this page shows lackluster selling still impedes radio's progress, may keep clients who could use it to advantage from doing so. Author used to buy radio heavily.

How tv sells cosmetics to little girls



Helene Pessl, originator of children's cosmetics, today is sponsoring tv kid show in 5 major metropolitan markets.

Psychology: use a little girl to sell a little girl

Every week two little girls sit down at a dressing table before a television camera to put on lipstick and spray themselves with cologne. Ten years ago little girls playing with cosmetics would have gotten scowls from their mammas and thorough soapings. But today their mothers look on happily and their sponsor, Helene Pessl, Inc., is simply delighted.

Helene Pessl, a New York firm, pioneered the revolutionary concept of cosmetics for children a decade ago. Today the Pessl company manufactures 10 different items for children and is undisputed leader among the steadily increasing number of firms which concentrate exclusively on children's toiletries. Last year it grossed \$2 million and it's now spending \$75,000 on television—30% of its budget—to sell its line of Little Lady cosmetics. Next fall the budget is expected to increase and the percentage going to television may be as high as 35%.

Although children's toiletries are grouped under the general classification of "cosmetics," they're a far cry from the lotions, formulas and rouges mother uses. Toilet articles manufactured for the beauty-conscious younger crowd consist mainly of useful items—like soaps, manicure sets and talcum powder—as well as harmless fluff (bubble baths, toilet water, natural lipstick).

When Arnold Perlman, president of the Pessl company, sat down to plot the firm's tv strategy, he had these factors to consider:

1. There's something almost sacrilegious to many people about the idea of selling youngsters cosmetics. Many mothers might be opposed, on principle, to the concept of toilet articles especially designed for their offspring.

2. Just as important as selling mother is the problem of creating demand among the youngsters. Most members of the young set are far more preoccupied with dolls than beauty rituals.

3. There's no such thing as building up a permanent loyal following for your product when you're appealing to children. The customers are continually outgrowing the merchandise. Hence it's important to follow a consistent policy of hard sell designed to get more and more new customers.



Arnold Perlman (l.), president, inspects lab where products are tested. Emphasis is on soaps, other grooming aids, not adult rouges

4. Children's cosmetics don't properly belong to any specific counter in a department store. They aren't in the same classification as adult cosmetics. And they don't belong in the children's clothing section either. It's harder to get department store distribution for a product if the item doesn't fall into some general grouping.

Perlman and his advertising manager, Paul D. Blackman, got together with their agency, Keystone Advertising, and mastered these obstacles by building an advertising campaign with dual appeal: They stressed good grooming (with mother in mind) and made a point of fancy packaging in soft

pastels (to appeal to daughter).

Other manufacturers of products for children can get valuable pointers on how to set up an advertising drive from the Little Lady television campaign.

Perlman decided to experiment with television in September 1952 because he felt it was the ideal attention-catching medium for youngsters. He knew that the junior miss—like her mother—is quick to imitate her contemporaries. The formula: show a little girl on the television screen applying cosmetics.

The company decided to sponsor a show instead of merely using announcements because of the greater impact a program affords. The longer period for commercials, the company felt, gives the opportunity to hammer home the selling points—and to demonstrate a variety of products, instead of just one at a time.

Perlman went to Ray Nelson, of Nelson Productions, with his problem, and asked him to produce a special children's show for television. The first tv program to sell children's cosmetics was telecast in September of 1952 over WABC-TV, New York. The shows were variety acts starring youngsters. Interspersed with the acts were one or two short stories in the form of monologues by Irene Wicker, veteran radio storyteller for children.

At the end of the first 13-week cycle the format was changed to a single long fairy tale for each program. The stories would be narrated by Miss

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case history



SHOW IS FOR 4-15 AGE GROUP, IS LIVE IN NEW YORK, KINE ELSEWHERE. STAR: VETERAN KIDS' STORYTELLER IRENE WICKER

Camera is on young saleswoman demonstrating products while Miss Wicker gives sales points. Audience's desire to imitate helps make sales

Cast of 25 dances, pantomimes stories to provide action, variety, prevent young audience from growing bored by viewing single performer



Tips for beginners on how to make

Whether you're veteran or novice in tv you'll enjoy agencywoman's anecd

by Daphne June King



If you're an Old Master at television writing and production, working on nice plump budgets, please turn the page. This is not for you.

This is purely for those brave spirits now making their maiden venture into tv, and those with skin-and-bone budgets.

The two grisliest problems that agencies and clients face in tv today are inexperience and seemingly prohibitive production costs. What follows is a simple primer of do's and don'ts—designed to help you get the finest professional production at the lowest possible cost.

What is a good television commercial? It's one that produces the desired results. There is no other yardstick.

How do you produce a commercial that will insure the desired results? Rule One is so basic, we blush to mention it. You start with a sound basic selling concept. Just as you would with any other type of ad. Excuse our mentioning that, please. But without a good basic selling story, you're doomed before you start. Lack of a good basic selling message is the most frequent offense against good selling in television.

Granted you have The Message mastered, then the problem is *how* to deliver it. Rule Two: Be sure you choose the right type of production. Will it be live, or film?

Live production has two great advantages over film production. First, you can change your copy as often as you wish. Second, it *can* cost much less than film.

Live production, however, has many disadvantages. If you've ever stood helpless on the sidelines, watching your

MISTAKE: Don't load down announcer (portrayed by Miss King at top) with many props if you want a relaxed performance

GOOD TIP: Use ingenuity to increase visual interest. Toy cars look like real thing to tv viewers, add motion to commercial

Good tv commercials

ed article on how to get most for the least

carefully coached talent flub up your carefully prepared copy, no one has to tell you its most important drawback.

Talent, being human, errs. Television announcers will usually work their hearts out to do a good job. They want to make a good showing as much as you want them to. But they *are* human. Occasionally, you may find an announcer you can turn loose with a skeleton list of basic product information, and he may come up with commercials that will launch your sales curve into the wild blue yonder. Your chance of finding this type of announcer is about the same as your chance of finding Arthur Godfrey collecting unemployment insurance.

One pitfall of casting is "announceritis." No other medium shows up the stuffing in a stuffed shirt so painfully as television does. The radio announcer's pear-shaped tones, flawless diction and enunciation can sound cold, unfriendly and utterly false in your viewer's living room. So long as he makes himself clearly understood, let your announcer relax and be people. He can forget to dot his i's and cross his t's—and film or live, your commercial will benefit from it.

Close attention to yet another detail will pay off handsomely in better results. Even more important than your announcer's voice and appearance is his ability to actually absorb your sales message and its meaning. He must think about, grasp, understand, react to—in other words, *know* your message. It must *mean* something to him. He may memorize your story perfectly, and recite it as faithfully as a phonograph record. But if he fails to absorb your message himself, your viewer will also fail to absorb its meaning!

Here are six more simple, but important rules:

1. Keep production as simple as it's humanly possible to keep it. You can't expect a relaxed, letter-perfect performance from an announcer who has to keep one eye on an array of props, one eye on the camera, and one on

the copy. It doesn't add up, does it?

2. When working with a television beginner expect him to be terror-stricken. His first plunge is sure to unnerve him. Talent builds confidence very rapidly, however, and after several commercials, you'll be dealing with a seasoned veteran.

3. Try to allow as much time as possible for your talent to learn your scripts. It's good insurance against mistakes, and protects you when things go wrong.

4. Try to be present when all your live commercials are telecast, unless they're so routine your staff could go through them in their sleep.

5. When you leave props at tv studios resign yourself to the fact that they may be lost or damaged. Studios try hard to care for these things, but they're not always successful.

6. When working with a studio producer, remember he alone is respon-

Young Miss King is radio, tv "veteran"

Daphne King, of San Francisco, got first advertising job in '47 as "galley slave" for Garfield & Guild, San Francisco, soon became copywriter. Has been with four other agencies as copy chief and radio tv director before recently joining Rhoads & Davis, San Francisco.

commercials

sible, and he alone must be boss.

One way to ease the load on talent, and make sure your copy will be read as originally written, is to put part of your commercial (or even all of it) into cards, slides, telops, etc. This is fine—with one big If. You must have highly interesting artwork. It must have personality. Without this visual element you're paying television rates and getting only radio for your money!

Sometimes, live commercials can be lifted from the purely pedestrian by combining live production with film. A musical jingle, on film, with visual animation, for example, can give you fine identification and add extra interest to the message.

We strongly recommend that you
(Please turn to page 60)

Here are 6 of Miss King's tips for beginners:

1. Viewers aren't rooted to their seats. They often go into next room during commercials. Good tv commercials, therefore, should be capable of selling through audio portion alone, without any video accompaniment.

2. Cleverly turned phrases, vividly colored speech is just the ticket for radio but won't work on television. If announcer, others in commercial don't talk like ordinary people, message loses sincerity.

3. Only experience can develop a good sense of timing in planning length of scenes. But most common mistakes are cramming too many scenes into brief time span and leaving static shots on screen too long.

4. If your budget is limited, you can still get lively artwork—with motion. Drawn characters with simple moving parts can produce life-like effect at negligible cost, thereby eliminating the need for live talent.

5. If your brand embodies definite improvement over old-style product, you can use clips of old Hollywood movies to lead into sales points. For nominal cost you can reduce 35 mm. prints to 16 mm. in commercial.

6. Standard musical libraries offer as many as 300 recordings for as low as \$10 per use, run the gamut from musical backgrounds to dramatic bridges. Film producer or tv station can probably supply this service.



How spot helped build

In '49 Paper-Mate couldn't give its pens away. Now it sells 2 million a month.

Spot radio and tv were major factors in success. Air budget now: \$2.8 million

◀ Copy approach: Like boy goes with girl—that's the way Paper-Mate ink goes with paper. Heart shaped trademark and boy-girl duo are used year-round in tv spot

In 1949 25-year-old Patrick J. Frawley Jr. had trouble giving away his Paper-Mate pens. Executives in stores didn't even want them as gifts because ball points had developed a reputation as undependable novelties in the post-war years.

By 1954 Frawley and his pen had made this headway:

- Sales were running at the rate of 67,000 pens a day.
- Paper-Mate had an advertising budget of \$4.5 million.
- The pen was acknowledged by many of its competitors as Number One in sales among ball points and probably the largest selling pen in the U.S. in terms of number sold (though the higher-cost fountain pen lines still lead in dollar volume).

Frawley's advertising and sales strategy in building Paper-Mate has no startling innovation at its core. Frawley simply stepped into an industry which seemed to be rapidly killing itself off with one-shot, novelty promotion and started to sell his pen as if it were a soap or a cigarette.

Where others dunked their pens under water and wrote with them or flew them around the world in record time, Frawley began steady advertising pressure, increased it with his sales growth, pounded home the same message.

Spot radio and television have been Paper-Mate's major media in follow-

ing this simple path to the top. Of the \$4.5 million budget this year, \$2.8 million or more will go into spot. (The company was started on a \$40,000 loan from Frawley's father.)

Frawley's approach is so tightly oriented to repetition of a basic theme that the jingle used in the past three years of selling on the air has not been changed. Day after day its simple words-and-music message is drummed into memories of listeners and viewers:

*Paper-Mate pen is leak-proof,
Use a Paper-Mate pen.
Paper-Mate pen is smear-proof
Use a Paper-Mate pen. . .*

case history

Actually the tv and radio appropriation probably will get an even bigger slice of the Paper-Mate budget than the nearly two-thirds it has now. Paper-Mate spends an additional \$1.7 million on four special campaigns: Christmas, Valentine's Day, spring (Father's Day and graduation) and back-to-school. It's likely a big part of money for these special campaigns will go into air. Just before last Christmas, for example, Paper-Mate bought a network radio show, *Fibber McGee & Molly* on NBC (part of the Three Plan).

All Paper-Mate advertising, from radio and tv announcements to point-of-purchase display, is handled by Foote, Cone & Belding. Paper-Mate likes to integrate every part of its campaigns and feels this is done best when left to a single agency. A Philadelphia agencyman is retained who helps provide FC&B and Paper-Mate with ideas and merchandising help, however.

The pen company's advertising expenditure is divided 70-30 between Paper-Mate Eastern (every state east and four states west of the Mississippi) and the Paper-Mate Co. (the Western division), with the Eastern firm getting the larger share. Both companies are sales organizations. The pen itself is made by another Frawley enterprise, the Frawley Manufacturing Co.; the smear-proof ink is produced by Frawley Industries.

Advertising strategy used by David Kittredge, Eastern's advertising manager, and Jim Beam, the West Coast ad manager, is the same.

"Repetition plays a big part in helping people remember the name Paper-Mate," says Kittredge. "Yet the way it's handled, the repetition doesn't bother people. Most listeners wouldn't believe it, but Paper-Mate is mentioned about 12 times in the jingle. In radio this is more important than in tv. But in either medium, the product name has

Paper-Mate to No. 1 ball point

to be woven into the commercial in a smooth way." (See article on do's and don't's of jingles starting page 42 by owner of firm which produced the Paper-Mate jingle.)

Also important to Paper-Mate's success is its time buying approach.

When Paper-Mate buys television, it wants Class "A" time. When buying radio, it wants early-morning periods, sports shows and disk jockey programs.

"We like evening television and morning radio," Kittredge says. "That combination has worked best for us." He notes that there's no summer hiatus for Paper-Mate. "My \$2.8 million

'base' is spent evenly the year-'round."

"Briefly," says Kittredge, "we buy spot television strictly on a basis of cost-per-1,000 homes actually reached. We'll deviate from this policy, though, if we find what looks like an especially good buy."

In theory Paper-Mate's time buying formula is something like this, Kittredge told SPONSOR.

First Foote, Cone & Belding lists *Sales Management's* 165 top markets. Next to each market is placed the number of tv homes in each market.

Then the percentage of total U. S. television homes contained in each market is worked out.

For example, if City A has 1.3 million tv homes, stations in that market have a potential audience of about 5% of all U. S. tv homes. Therefore about 5% of Paper-Mate's tv appropriation would go to tv stations in City A. It doesn't make any difference if the population of City A represents 1% or 25% of the U. S. total; it's the percentage of the nation's tv homes in the market that counts.

In practice the time buying formula sometimes is adjusted in particular markets. New York has 12.14% of all the U. S. tv sets, but Paper-Mate East-

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Paper-Mate ad executives say repetition of product name in jingle and continuing radio, tv spot schedule over past three years had big part in making pen top seller. Present at jingle's original recording session in '51 were (l. to r.): Tal Johns, ad exec; Ernie Newton, singer; Ed Ettinger, exec v.p. of Paper-Mate; Patrick J. Frawley Jr., Paper-Mate pres.; Tudy Williams, singer; Del Porter, creative dir. of Song

Ads, jingle producers; Bob Sande, pres. and production dir. of Song Ads; King Jackson, trombone; Red Nichols, trumpet; Matty Matlock, clarinet; Rollie Culver, drums; Larry Greene, music dir. of Song Ads.

For full-length article giving tips on jingles from company which did the Paper-Mate singing commercial, see next page



Don't JINX your JINGLE

Tips from veteran jingle-maker will help you avoid pitfalls in planning singing commercials

Robert Sande based this article on his years of experience in writing and producing jingles for products of every type. He is president of Song Ads Co., Hollywood, which produced, among many others, Paper Mate jingle described in article on pages immediately preceding.

It happened in the well-appointed offices of a regional manufacturer in a major Southwestern City. On a business trip through the area, I had met his advertising manager who wanted to sell his boss on the idea of doing a Song Ad for the company's product.

"He's planning to use a singing commercial he has on record now," the ad manager told me, "but it's not a professional job. I think we can do better if you can sell the boss for me. I'll make an appointment."

The manufacturer put on a record and we listened attentively. He was serenely smoking a cigar and beaming over every line, between puffs. When it was over he asked if I liked it.



It takes 10 days from time order is placed to make the audition record. Above, Song Ads' President Sande (left), composes musical arrangement with Larry Green (center), Del Porter

"Frankly, no," I said, preparing to start my standard pitch to convince him how much better he could do with a Song Ad.

He frowned, shuffled a few papers in a gesture to let me know I might as well leave right now, and informed me he had written it himself.

Before I left his office a short time later, we had a contract to prepare a new singing commercial for his company, but the salesman who deserved credit for it was logic—the logic of what I consider the most important tip to any prospective advertiser:

Use a specialist.

It's basic economy.

This same executive would not hire a furniture designer and put him to work carving table legs.

Basic economy provides an even greater reason for the use of a specialist than the matter of quality itself. I won't debate the point of quality, as a matter of fact. I trust we can all

assume that a specialist will do a better job for the advertiser.

But it's worth pointing out that the specialist will do a far more economical job.

The do-it-yourself attitude of this executive was costing him money. He told me—with a certain amount of pride—that he had spent at least two weeks preparing his lyrics and finding the right public domain melody to go with it.

Assuming his own time as an executive was worth some \$10 an hour or more, he was paying a rather steep price for his efforts as a lyricist. And when he had added production costs which are considerably higher for a one-shot operator, he was setting some sort of record for over-charging himself for a service he could have obtained more efficiently and effectively, and at half the cost.

His total production cost, including
(Please turn to page 80)

The other member of the family

In less than five years, WCCO-TV has become firmly established as "the other member of the family" in more than 400,000 homes in the 62 counties WCCO-TV serves best. Already, throughout the Northwest, WCCO-TV is a tradition: "The other member of the family"—influencing the work and play; the eating, entertainment, and buying habits of these people . . . the eighth largest market in the United States.

Here's proof:*

1. First by far in community service.
2. 10 of the top 15 shows are on WCCO-TV.
3. More daytime viewers of WCCO-TV than all other Twin City television stations combined.
4. WCCO-TV commands more than 60% of all quarter-hours of TV programming in the area.

It's more than a mere coincidence. It's sheer leadership. WCCO-TV is "the other member of the family" in the Northwest. Ask Messrs. Free and Peters to show how WCCO-TV leadership can work for you.

WCCO-TV

The other member of the family
Minneapolis—St. Paul

CBS



*Telepulse,
December, 1953

SPONSOR-TELEPULSE ratings of top sp

Chart covers half-hour syndicated film progr

Rank row	Past rank	Top 10 shows in 10 or more markets Period 1-7 December 1953† TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cinc.	Cleve
				wnbt 10:30pm	kttr 8:00pm	wnac-tr 10:30pm	wbbm-tr 2:00pm	wcco-tr 9:00pm	ksd-tr 9:30pm	wtop-tr 10:30pm	waga-tr 7:00pm	wlwa 10:30pm	wben-tr 9:30pm	wlv-t 8:30pm	wkre-tr 9:30pm
1	1	Favorite Story , Ziv (D)	23.9	7.8	10.2	19.8	8.2	23.3	48.0	15.4	12.8		19.5	18.	
2	6	I Led Three Lives , Ziv (D)	22.2	10.7	4.9	16.0					7.8		52.0	26.5	19.
3	2	Cisco Kid , Ziv (W)	21.9	10.4	9.5	14.5	16.6	19.5	27.5	12.8	16.3	16.0	38.8	21.8	11.
4	3	City Detective , MCA, Revue Prod. (D)	21.4	3.3	7.7					5.8		7.8	43.5		16.
5	1	Foreign Intrigue , JWT, Shel. Reynolds (A)	19.9	18.0	15.4	17.8	12.2	19.0	19.5	15.8			3.0	15.0	23.
6	5	Boston Blackie , Ziv (M)	19.4	4.4	6.0		15.4			13.6	9.8	13.8		14.3	
7	9	Kit Carson , MCA, Revue Prod. (W)	19.3	9.7	11.2	15.8			27.3		15.8	11.3			14
8	7	Range Riders , CBS Film, Flying "A" (W)	18.9		9.7	25.8		8.3			11.5				23
9	10	Superman , MPTV, R. Maxwell (K)	18.1	12.0	12.8	17.0	12.2	8.3	29.0	7.8	17.3	16.0	39.0	12.3	17
10	11	Wild Bill Hickok , W. Broidy (W)	17.8	4.2	11.2	8.3	13.0	26.0	26.0	13.8	12.3	14.0	24.3	13.8	15
Top 10 shows in 4 to 9 markets															
1	3	Orient Express , PSI-TV, Inc. (A)	19.3	2.4	3.9										
2		Hopalong Cassidy , NBC Film (W)	17.3	17.2	9.4		8.3	29.5		13.4	14.3				
3	1	Jeffrey Jones , L. Parsons (D)	16.7		5.9								2.5		
4	6	Gene Autry , CBS Film, Flying "A" (W)	16.5		11.5		8.8								
5	4	Amos 'n' Andy , CBS Film (C)	14.8	8.2	15.2	11.5	7.6								
6	2	Victory at Sea , NBC Film (Doc.)	13.6	6.7		12.3	9.8			8.2			2.0		
7	5	Cowboy G-Men , United Artists (W)	13.5	3.0		10.5		17.0	26.0		12.8			15.3	
8	7	Heart of the City , United TV Programs (D)	12.0		8.0	7.3					1.3			16.8	
9		All Amer. Game of Week , Sportsvision (S)	11.0				8.6		3.3						
10	8	Abbott & Costello , TCA (C)	10.9	11.4	8.7	16.8	9.8			10.2			5.8		

Show type symbols: (A) adventure; C - comic; D - drama; D - documentary; (K) kid show; (M) mystery; (W) Western; (S) sports. Films listed are syndicated half-hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space in cell indicates film not broadcast in this market as of 1-7-53. While network shows are fairly stable from one month to another in the markets in which they are run, this is true to much lesser extent with syndicated shows. This

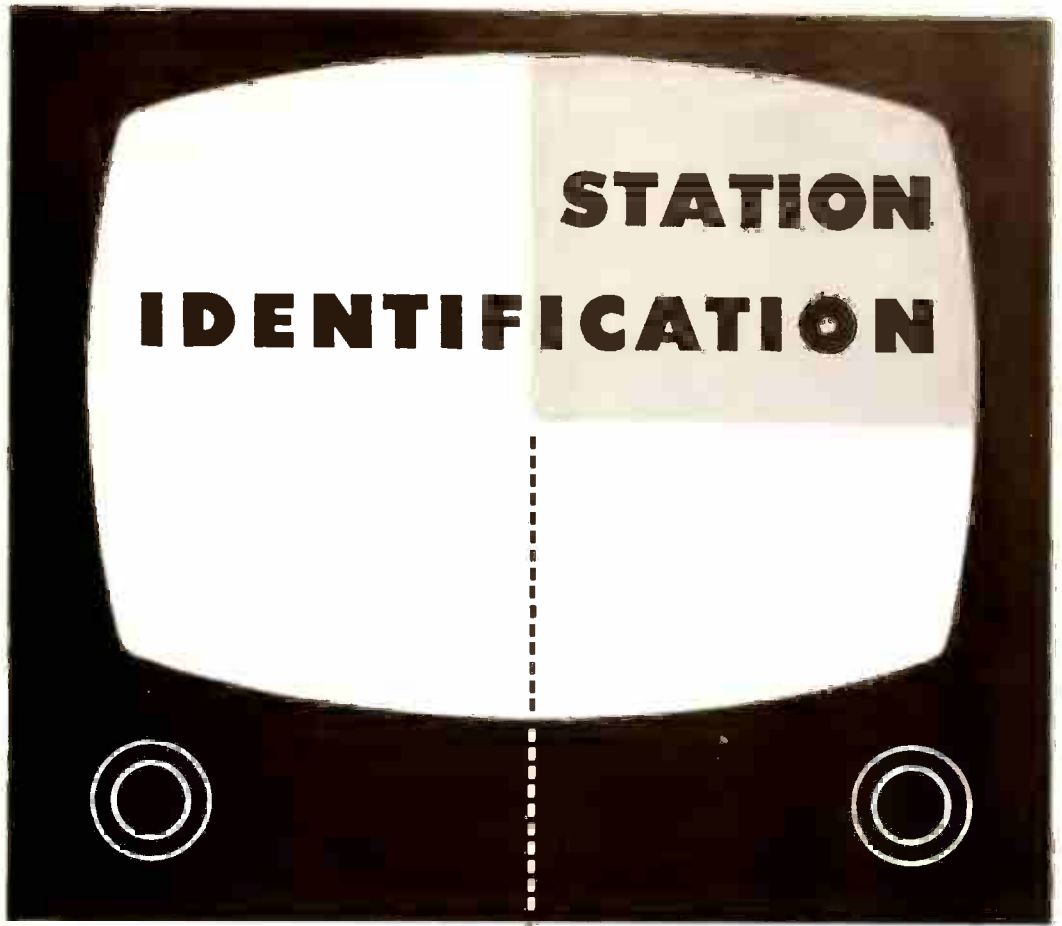
mm shows

ally made for TV

3-STATION MARKETS					2-STATION MARKETS		1-STA. MKT.
Troit	Milw'kee	Phlla.	S. Fran.	Seattle	Birm.	New O.	Charlotte
5.3			20.5	30.3		50.5	59.0
k-tv 8:30pm			kron-tv 8:00pm	king-tv 8:00pm		wdsu-tv 9:30pm	wbtv 9:00pm
7.3		11.8	17.8				59.5
k-tv 8:30pm		weau-tv 7:00pm	kron-tv 10:30pm				wbtv 8:30pm
10.3	34.5	17.0	26.0	36.3	27.3	27.0	36.0
wz-tv 8:00pm	wtmj-tv 5:00pm	weau-tv 7:00pm	kron-tv 7:00pm	king-tv 7:00pm	wbrc-tv 5:00pm	wdsu-tv 5:00pm	wbtv 11:00am
7.0	20.0		20.3		23.5	35.5	56.5
k-tv 10:00pm	wtmj-tv 11:00pm		kron-tv 10:00pm		wabt 9:30pm	wdsu-tv 10:00pm	wbtv 8:00pm
7.8	43.8	11.4	9.0	28.8	20.0		56.5
k-tv 10:00pm	wtmj-tv 9:30pm	weau-tv 10:30pm	kgo-tv 10:30pm	king-tv 9:30pm	wbrc-tv 9:30pm		wbtv 9:00pm
3.5	30.3		12.3	14.3	18.3	46.3	59.5
wz-tv 8:00pm	wtmj-tv 11:00pm		kgo-tv 8:30pm	ktnt-tv 10:30pm	wbrc-tv 10:00pm	wdsu-tv 10:00pm	wbtv 8:00pm
1.3	32.0	14.4	17.8	21.3	27.3	38.8	29.0
k-tv 8:00pm	wtmj-tv 4:30pm	wptz 6:30pm	kron-tv 4:00pm	king-tv 5:00pm	wabt 6:00pm	wdsu-tv 4:00pm	wbtv 3:30pm
4.3	8.3	18.2	23.8	29.8		42.3	
wz-tv 8:00pm	wean-tv 7:00pm	wptz 6:00pm	kpix 7:00pm	king-tv 7:00pm		wdsu-tv 6:00pm	
4.8	28.0	20.6	11.0	21.5	22.8	25.3	26.0
wz-tv 8:00pm	wtmj-tv 4:00pm	weau-tv 7:00pm	kgo-tv 6:30pm	king-tv 5:00pm	wabt 6:00pm	wdsu-tv 5:00pm	wbtv 3:00pm
3.5	19.8	18.6	17.5	20.8	26.0	24.8	30.0
wz-tv 8:00pm	wtmj-tv 12:00pm	wptz 6:30pm	kgo-tv 6:30pm	king-tv 5:00pm	wabt 6:00pm	wdsu-tv 12:30pm	wbtv 3:30pm
		13.5	36.0			45.5	
		kgo-tv 8:30pm	king-tv 8:30pm			wdsu-tv 9:30pm	
		12.5			19.8		31.5
		kgo-tv 6:00pm			wbrc-tv 6:00pm		wbtv 3:30pm
5.3						53.0	
wean-tv 8:30pm						wdsu-tv 7:30pm	
2.5			22.3		27.5		
k-tv 8:00pm			king-tv 5:00pm		wabt 6:00pm		
			31.5				
			king-tv 7:30pm				
10.3		18.3				40.8	
j-tv 8:00pm		kron-tv 7:00pm				wdsu-tv 4:30pm	
10.5		7.0					
k-tv 8:00pm		kgo-tv 7:00pm					
10.8		15.0	2.3		8.8	37.5	
wz-tv 8:00pm		kron-tv 10:30pm	kmo-tv 9:00pm		wbrc-tv 10:45pm	wdsu-tv 10:00pm	
23.3		6.3	3.0				25.0
wtmj-tv 10:30pm		kgo-tv 10:00pm	kmo-tv 8:00pm				wbtv 1:30pm
	13.4						
	weau-tv 10:30pm						

mind when analyzing rating trends from one month to another chart. *Refers to last month's chart. If blank, show was not all in last chart or was in other top 10.

22 FEBRUARY 1954



inserted on your tv commercials for

\$50

complete service in prints and mailing

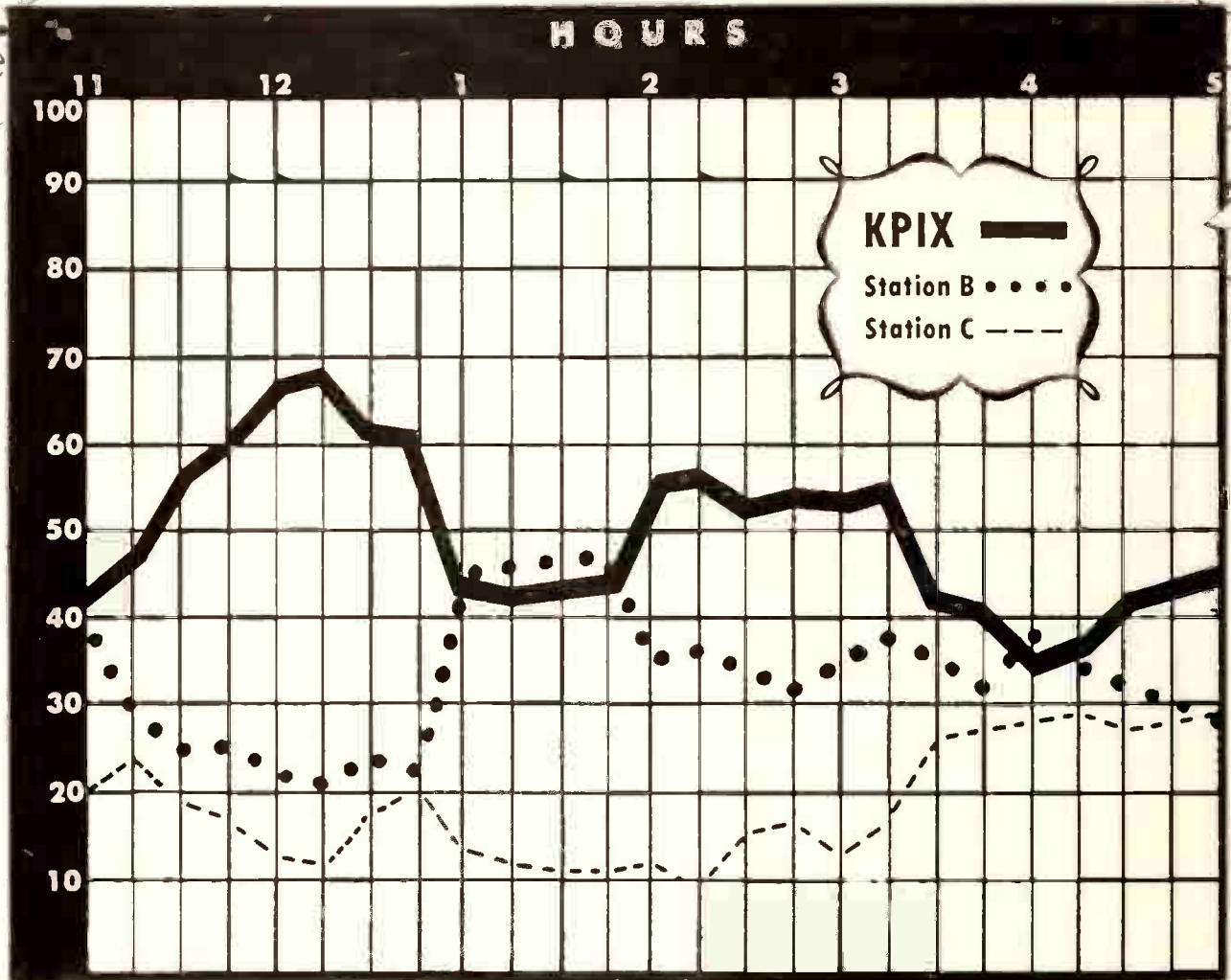
Chad

incorporated

666 Fifth Avenue
New York City • Plaza 1-0712
6087 Sunset Boulevard
Hollywood • Hollywood 4-0101

ANYONE FOR CHARTS?

* This one shows how KPIX is increasing its daytime lead in San Francisco TV



* Monday through Friday share of TV audience

This chart is based on the December, 1953, Telepulse Report. The statistical-minded time buyer will find it an interesting study in superiority.

Talk it over with your Katzman . . .



SAN FRANCISCO, CALIFORNIA

...affiliated with CBS and DuMont Television Networks

...represented by the Katz Agency

1 ways you can use this valuable SPONSOR feature

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

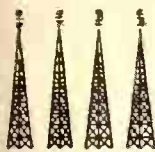
1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

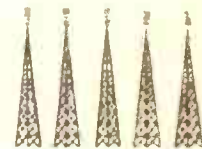
2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.

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

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



NEW AND UPCOMING TV STATIONS



I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP‡
					VISUAL	AURAL				
MONROE, LA.	WJBO-TV	2	28 Jan.	Sept.	100	50	1	44 uhf	Louisiana Tv Bestg. Corp. Douglas L. Manship, pres. Charles P. Manship Jr., sec.-treas. C. V. Porter, v.p. J. Roy Dabadle, v.p.- gen. mgr.	Hollingbery
AMDEN, N. J.	WKDN-TV	17 ¹	28 Jan.		24	13	0 ²	NFA	South Jersey Bestg. Co. Ranulf Compton, pres. Florence J. Compton, v.p. True C. Giffen, sec. Gordon Giffen, v.p.-mgr.	Robert S. Keller
HATTANOOGA, TENN.	WDEF-TV	12	28 Jan.	May	105	63	0	NFA	WDEF Bestg. Co. Carter M. Branham, pres. John P. Gaither, v.p. Edward Finley Jr., Edw. Finley Jr., sec.-tres. Ken Flenniken, gen. mgr.	
INDIANAPOLIS, IND.	WISH-TV	8	28 Jan.	1 June	316	158	1	423 vhf	Universal Bestg. Co. Bruce McConnell, pres. Robert McConnell, v.p.-gen. mgr. Frank E. McKinney, tres. William H. Spencer, mgr.	Bolling
WARON, PA.		39	27 Jan.		2	1	0	NFA	Leonard J. Shaftz (Mr. Shaftz is sole owner)	
MULSA, OKLA.		17	4 Feb.		215	116	1	200 vhf	Arthur R. Olson (Mr. Olson is sole owner)	
MYLER, TEX.	KGKB-TV	7	27 Jan.		20	10	1	8 vhf	Lucille Ross Lansing, sole owner Gerry Lansing, gen. mgr.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
ANDAMASSETT, MASS.	WMGT	74	21 Feb.	300	155	Du M	1	NFA	Greylock Bestg. Co. Leon Podolsky, pres. John T. Parsons, mgr. Edward Pearson, pgm. dir.	Walker
HONOLULU, HAWAII	KULA-TV	4	21 Feb.	26	14		3	41 vhf	Pacific Frontier Bestg. Herbert L. Pettey, pres. Jack A. Burnet, exec. v.p. Hugh Ben La Rue, sls.v.p.	Headley- Reed
PROVIDENCE, R. I.	WNET	16	21 Feb.	22	11	ABC, Du M	2	1,080 vhf	Channel 16 of Rhode Island Inc. George Gerber, pres. Samuel Hamlin, v.p. John Dunne, tres. John R. Porterfield, v.p.- gen. mgr.	Raymer
CARTANBURG, S. C.	WORD-TV	7	21 Feb.	5	3		1	NFA	Spartan Radlocasting Co. Walter J. Brown, pres. D. S. Burnside, sec.-tres. John Kirkpatrick, gen. mgr.	

BOX SCORE

Total U.S. stations on air,
incl. Honolulu and Alaska (12
Feb. '54) _____

363

No. of post-freeze c.p.'s grant-
ed (excluding 28 educational
grants; 12 Feb. '54) _____

505

No. tv homes in U.S. (1
Jan. '54) _____ **27,500,000**§
Percent of all U.S. homes
with tv sets (1 Jan. '54) _____ **60%**§

*Other new c.p.'s and stations going on the air listed here are those which occurred between Jan. and 12 Feb. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning percentages on homes with sets and homes in tv coverage areas are considered approximate. ¶In

most cases, the representative of a radio station which is granted a license represents the new tv operation. Since at presstime it is generally too early to confirm tv representation of most grantees, SPONSOR lists the reps of the radio stations in this column when a radio station has been given the tv grant). NFA: No figures available at present for sets in market. †Channel is assigned to Philadelphia. ‡Camden is served by three Philadelphia vhf stations. Vhf sets in area estimated to be in excess of 1.5 million.

**BOING-NG!
GOING-NG!
GONE!**

...IN MANY

LOOK

BOUGHT EX

- WXYZ Detroit, Michig
- WCPO Cincinnati, Ohio
- KDKA Pittsburgh, Pa.
- WNAE Boston, Mass.
- WGY Schenectady, N.Y.
- KPRC Houston, Texas
- WMIE Miami, Fla.
- KOOL Phoenix, Ariz.
- WXLW Indianapolis, Ind.
- WVLK Lexington, Ky.
- WDWS Champaign, Ill.
- WBBC Flint, Mich.
- WNOW York, Pa.
- WCOS Columbia, S.C.
- WCBA Corning, N.Y.
- WCYB Bristol, Va.
- KDMS El Dorado, Ark.
- KXO El Centro, Cal.

**A laugh-time
of fun for
everyone!**

**a new high
in Hilarity**



**MEMO TO AGENCY
AND ADVERTISERS**

**RED GETS THE LAUGH
YOU GET A LAUGH
OF SALES OPPORTUNITY**

RED'S A RIOT
... as the
"MEAN WIDDLE KID"
... Red keeps fans in on
uproar ... Sponsors say
"I DOOD IT."



ET AFTER MARKET!

It's crazy, man, crazy. Everybody wants the sales-happiest show on radio. Stations, sponsors, agencies in market after market are scrambling to sign up.

THESE STATIONS (AND MANY MORE) HAVE THE RIGHTS TO, AND ARE NOW OFFERING...

- | | | | |
|------|---------------------|------|---------------------|
| KOLD | Yuma, Arizona | WLBK | De Kalb, Ill. |
| WBRW | Welch, W. Va. | WATO | Oak Ridge, Tenn. |
| KXIC | Iowa City, Iowa | KWPC | Muscatine, Iowa |
| WCSS | Amsterdam, N. Y. | KFJI | Klamath Falls, Ore. |
| KROS | Clinton, Iowa | WGGH | Marion, Ill. |
| WAGM | Presque Isle, Me. | WBKV | West Bend, Wisc. |
| KBBA | Benton, Ark. | WDLP | Panama City, Fla. |
| WARE | Ware, Mass. | WSKI | Montpelier, Vt. |
| WOAY | Oak Hill, W. Va. | WMTM | Moultrie, Ga. |
| WVOW | Logan, W. Va. | KBTA | Batesville, Ark. |
| WAJR | Morgantown, W. Va. | KPBM | Carlsbad, N. M. |
| WNRV | Narrows, Va. | WHVF | Wausau, Wisc. |
| WRUM | Rumford, Me. | WGET | Gettysburg, Pa. |
| WTWN | St. Johnsbury, Vt. | WOKW | Sturgeon Bay, Wisc. |
| KOLE | Port Arthur, Texas | WGUY | Bangor, Maine |
| KGMO | Cape Girardeau, Mo. | KSPI | Stillwater, Okla. |
| WDOG | Marine City, Mich. | WMOG | Brunswick, Ga. |
| WCNR | Bloomsburg, Pa. | WCHN | Norwich, N. Y. |

ZIV'S ROLLIKIN', RADIO LAUGH-FEST!

"THE RED SKELTON SHOW"

260 zany, zingy, hilarious half-hours!

NOT AVAILABILITIES ARE BEING GRABBED UP FAST! GET IN TOUCH WITH YOUR LOCAL STATION AND GET IN ON THE PROFITABLE SKELTON ACT!

MEMO TO STATIONS

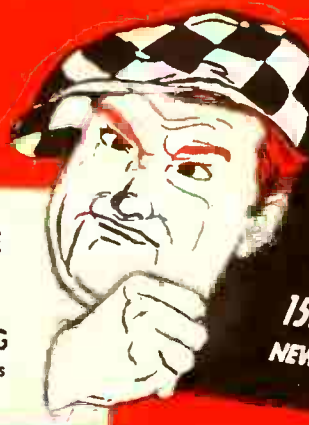
YOUR MARKET MAY STILL BE AVAILABLE!

Better say "I doo it" by wire or phone today. Tomorrow may be too late... so hurry, hurry, hurry!

10 half-hours planned for 5-per-week... full of COMMERCIALS, full of LAUGHS, full of AUDIENCE RESPONSE!



IT'S A PANIC
original chuckle-head
KADIDDLEHOPPER
his homespun humor
super hilarious.



HIS ANTICS ARE FRANTIC
... as
CAULIFLOWER McPUGG
punchy Champ who leads
with his head.

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



Better than a honking goose



The plains used to be full of weather-beaten prognosticators who, by the snap of a twig or the way a clod crumbled, by the creak of an arthritic joint or the honk of a goose, by the haze around the setting sun or the timbre of a cock's crowing, would authoritatively translate assorted phenomena into "fair and warmer," or just plain "rain by midnight."

No more. WNAX-570 has replaced goose honks as a source of weather reports. Aired throughout the day, weather data are part of the service WNAX-570 renders Big Aggie Land, the five-state (Minn., the Dakotas, Nebr. and Iowa) area* with \$3 billion in effective buying income and a habit of listening** to WNAX-570.

*Radio homes: 631,930, per SAMS STUDY NO. 1
**Diary Study 5 gave WNAX-570 a 10 to 1 advantage over the second station in the area—top rating in 186½ (97.3%) of the 500 quarter-hour segments surveyed.



WNAX—570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTU—Channel 9, Sioux City, the tv station reaching 31 farm-rich counties in Iowa, Nebr. and S. Dak. with 556,500 population, \$653 million in '52 retail sales.



agency profile

Wickliffe W. Crider

V.p., Radio & Tv Director
Kenyon & Eckhardt, New York

Wick Crider had never been to Paris.

At 8:33 a.m., Friday, 12 June 1953, he received a call from Bing Crosby, who was in Paris at the time. At 1:30 p.m., on the same day, Crider's plane left Idlewild. At 7:00 p.m., Saturday, 13 June 1953, he reboarded the plane in Paris, headed for New York.

The occasion of Crider's frustratingly short introduction to Paris?

Bing Crosby was ready to O.K. making of a film in which he was to appear on the *Ford 50th Anniversary Show*, Monday, 15 June 1953, over NBC TV and CBS TV. This \$500,000 Leland Hayward extravaganza was the culmination of Ford's 1953 advertising campaign revolving about the anniversary theme. Though Henry Ford II did not want a single Ford commercial to be aired during the two-hour production, Ford received thousands of letters and telegrams thanking it for sponsoring the program.

"Of course, you can do that sort of institutional job on special occasions only," Crider told SPONSOR. "Our emphasis at K&E is actually on hard-sell commercials featuring strong personalities."

Among K&E accounts using this approach to tv are the Lincoln-Mercury Division of Ford with Ed Sullivan on *Toast of the Town* and Pepperidge Farm with Mrs. Margaret Rudkin in 60-second spot announcements. The latter commercial is interesting in that Mrs. Rudkin, as owner of Pepperidge Farm, tells her viewers how she first came to bake the bread for her sick boy.

"In this instance, the sponsor herself has a confidence-inspiring tv personality that produces top sales results," Crider said.

For another account K&E used a dramatic, subjective camera technique: Mennen Co.'s after-shave lotion. During this commercial, the viewer sees a man's hands pouring after-shave lotion into the palms and presumably putting it on his face (the camera). His wife calls him for breakfast, remarks upon the fresh smell of the lotion and approaches, asking him to kiss her.

K&E accounts include such categories as automotive, package foods, cosmetics, clothing manufacturers and a bank. In 1953 the agency's air billings totaled \$16 million—with \$11 million in tv, \$5 million in radio—that is, 40% of its over-all 1953 billings.

Wick Crider's resolution for 1954: another jaunt to Paris, this time for longer than a 12-hour stay. ★ ★ ★



*Where do
Los Angelinos
go for their
vacations?*

To San Francisco, of course. Big things happen in San Francisco—you can have the time of your life, or the time-buy of your life.

Cover the ten San Francisco Bay Area Counties with KYA, the independent station of influence. Life, Halo, Carnation, Lipton's and twenty other top national accounts use KYA—how about you?



Here's a
Morning Availability:

George Ruge's Koffee Klub
6 to 9 a.m. Daily,
11 to 12 Noon Daily
Leads all San Francisco—
Oakland Independents
(Pulse—Sept.-Oct.'53)



the personality station
1260 K.C.

San Francisco

George W. Clark, Inc., New York and Chicago
Adam Young, Inc., Los Angeles

AUTO WAX

SPONSOR: Hutchinson Chemical Co.

AGENCY: Roberts, MacAvinche & Senn

CAPSULE CASE HISTORY: *This advertiser bought a 10-minute Saturday night program over WCSC-TV at a Class "B" time cost of \$90.00. As a result of the program, the chemical company received more than 600 mail orders for its car wax. The advertising manager of Hutchinson Chemical Co. wrote the station: "WCSC-TV outdrew any other station two to one, and 68 stations were used." At the time of the campaign last fall, WCSC-TV had been telecasting less than eight weeks.*

WCSC-TV, Charleston

PROGRAM: 10-minute show

AUTOMOBILES

SPONSOR: Motor Twins

AGENCY: Direct

CAPSULE CASE HISTORY: *The manager of this automobile company at first was skeptical about the value of television advertising. Nevertheless, a WBRE-TV salesman eventually sold the manager on the idea of using a 15-minute news program Sunday evenings, 10:30-10:45. As a result of the first program last summer, Motor Twins—a Ford dealer—sold one new car and four used cars. Now, the station says, the auto dealer is a tv enthusiast. Cost of the program was \$114.*

WBRE-TV, Wilkes Barre

PROGRAM: Motor Twins News

CANDY

SPONSOR: Fannie May Kitchen
Fresh Candies

AGENCY: Wendell Muench

CAPSULE CASE HISTORY: *This candy manufacturer appealed to Washington's sweet tooth through participations on Mark Evans' Housewives' Protective League which started in May of 1952. "Since that time we have had approximately a 68% increase in sales . . . we have done little or no advertising other than [Mark Evans'] tv show in Washington . . ." says H. H. Simpson, president of Fannie May. Cost of each participation is \$175.*

WTOP-TV, Washington

PROGRAM: Housewives' Protective League



TV
results

DEPARTMENT STORE

SPONSOR: Nuttall's Department Store

AGENCY: Direct

CAPSULE CASE HISTORY: *To advertise a sale in its suburban store, Nuttall's used just two announcements on KPHO-TV the day previous to the start of the sale. Those were the only prior announcements made. "By 9:00 the next morning," Ruth Nuttall wrote the station, "we faced lines of customers almost two blocks long waiting for our doors to open. In 30 minutes our stocks were depleted on our special items. By the end of the day we tallied more sales than recorded for the previous month." Cost of the Class C announcement was \$30; the Class B, \$45.*

KPHO-TV, Phoenix

PROGRAM: Announcements

SHOES

SPONSOR: Higgins Shoe Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Right after WROM-TV went on the air last August, the Higgins Shoe Store bought alternate weeks of Strange Adventure on Tuesdays, 8:15-8:30 p.m. By the end of the first 13 weeks, the program had pulled customers from every county in the Rome trading area, plus customers from as far as 95 miles away. One commercial on one of the programs for a child's show "practically sold out Higgins' entire quarterly inventory within the next two days." Ed McKay, WROM-TV manager, reported. The program cost is \$84 (time and film).*

WROM-TV, Rome, Ga.

PROGRAM: Strange Adventure

SPONSOR: Everlast Laboratories

AGENCY: Direct

CAPSULE CASE HISTORY: *This company, with 200 retail outlets in Los Angeles, recently decided to try a test of tv's effectiveness, pinpointing its advertising for one dealer on one tv program. The product, a \$12.95 bottle of tire sealer, was advertised in an announcement on Jackson's Theatre one night. The next day the Everlast dealer sold 26 cases of the sealer and had to call the factory for 25 more cases in order to handle the demand. It was estimated that the \$100 announcement resulted in \$800 in sales for the advertiser.*

KTTV, Los Angeles

PROGRAM: Jackson's Theatre

TIRE SEALER

HOUSEHOLD HINTS

SPONSOR: Deepfreeze Appliance Div.,
Motor Products Corp.

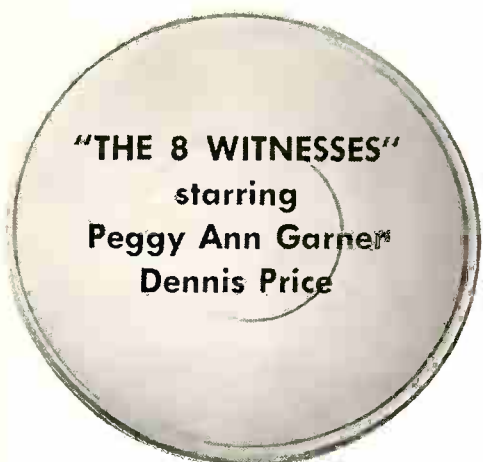
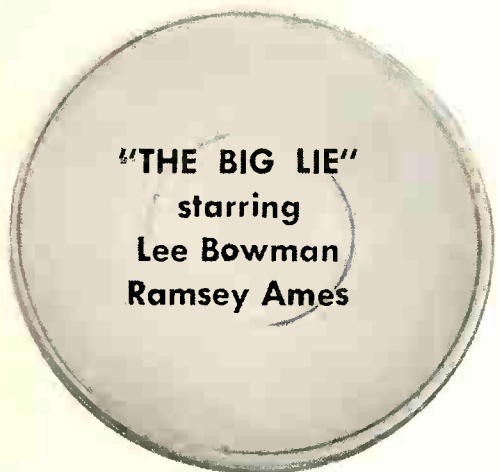
AGENCY: Roche, Williams & Cleary

CAPSULE CASE HISTORY: *The sponsor was buying a quarter-hour segment of CBS TV's Garry Moore Show on Thursdays (1:30-1:45 p.m.). During one of the programs, Moore offered viewers a book of 1,003 Household Hints to anyone who would write in for it. According to Bob Gilruth, advertising manager of Deepfreeze, more than 40,000 homemakers within range of the 58-station network requested the book. The quarter-hour portion of the Garry Moore show has a talent and production cost of \$2,038 for the full network; time cost was \$10,194.*

CBS TV Network

PROGRAM: Garry Moore Show

* VITAPIX DIDN'T WAIT FOR HOLLYWOOD TO MAKE UP ITS MIND... NEITHER DID MORE THAN 30 LEADING TV STATIONS...



Only Feature Pictures ever Filmed for

TODAY, TV viewers are enjoying these full length motion pictures even before theatre audiences. Vitapix has proved that the television industry, by combining the best of TV and motion picture techniques, and utilizing Hollywood star talent, has a formula that answers the viewers' demands for new Motion Pictures as well as the sponsors' demand for film value.

NO WEAK WEEKS. Here's a film series maintaining a uniformly high level. Top Hollywood production and direction, plus names like these—Peggy Ann Garner, Akim Tamiroff, Martha Scott, Arleen Whelan, Jeffrey Lynn, Lee Bowman, Ann Rutherford, Jackie Cooper, Don Ameche—assure top ratings every week.

TOP BOX OFFICE AT THE CASH REGISTER. Because Vitapix Feature Motion Pictures

provide the station with a TV FIRST, it has outstanding advertising and merchandising value. Hollywood knows the box office of a "Prevue" and a "Premiere." So does the sponsor.

The current series of 26 pictures presents drama, mystery, comedy and adventure. 70 or 54 minute running time, black and white or color. Vitapix Uniform National Pricing Formula Applies. For availabilities and prices, phone collect.

TV

Watch **VITAPIX**

The STATION-OWNED Producers and Distributors of TV Films

VITAPIX CORPORATION: New York: 509 Madison Ave., Plaza 8-3013 • Chicago: 30 N. La Salle St., AN 3-2950 • Los Angeles: 8949 Sunset Blvd., CR 1-7191 • New Orleans: 3190 De Saix Blvd., Valley 1837



'XL' stations prepare advertising primer for retailers

A primer for retailers with advice on how to plan their year-round advertising for best results has been published by the "XL" stations in the Pacific Northwest.

A foreword by Ed Craney, president of the "XL" stations, first discusses the basics of advertising. Example: "Use multi-media—in today's fast-moving world no single medium reaches all the people. . . ."

Stores which can't afford to advertise daily should plan their advertising for less frequent schedules. But they should stay on through the year, setting aside enough money for special promotions, the book points out.

"Radio and newspapers are your chief advertising media," the book tells its retailer readers. "When your budget is large, spend equal amounts in each. When your budget is small, lean heavily on radio. Listeners comprise a larger market than readers and can be reached for a lower cost-per-1,000."

The book advises retailers to make

Pall Mall offers trip to 'most ingenious' promoter

How ingenious are station promotion managers?

Pall Mall, sponsor of *Big Story*, radio and tv program, will award a week's vacation in Bermuda for two to the radio or tv station promotion manager doing the "best, most original, unique and effective promotion job of either or both programs during the first quarter of 1954."

Alan C. Garratt, advertising manager of Pall Mall, said size of the station and facilities at hand will be taken into consideration in judging entries.

Judges for the contest include Norman Glenn, editor and president of SPONSOR, George Rosen of *Variety*, Frank Burke of *Radio Daily* and Florence Small of *Broadcasting-Telecasting*.

★ ★ ★

up a chart of their own advertising expenditure by months "and see if it slightly precedes the curve on your 'monthly percent of business' chart." According to this book, advertising expenditure should be in direct correlation to anticipated sales. ★ ★ ★

Food Fair signs \$30,000 26-week deal with WNBW

One of Washington, D. C.'s major super-market chains, Food Fair, has signed an estimated \$30,000 26-week contract with WNBW, Washington, NBC O&O tv station. The super-market chain will sponsor *Lo, a long Lady* Fridays, 7:00-7:30 p.m. The estimated contract price does not include cost of tie-in promotion. The merchandising campaign includes 250,000 bag stuffers, in-store displays, truck signs, bumper strips on 400 Food Fair cars



Super market Pres. Siegel signs contract and more than 20,000 mailing pieces to new customers. In addition, ads will be run in newspapers, *TV Guide* and on the air. Shown signing the contract (above) is Irving L. Siegel, president of the 13-store Food Fair chain. Looking on are (l. to r.) Seymour Seleznow, director of merchandising for Food Fair; Alvin Epstein, president of the Epstein advertising agency; Ruth Graze, account exec. at Alvin Epstein agency; Robert Livingston, WNBW.

WWDC pens poetic salute to rival, WTOP's new 'house'

WWDC, Washington, recently saluted the opening of WTOP-AM-TV, Washington's new "Broadcast House" with three special broadcasts. Featured during each of the WWDC salutes was a poem written by WWDC's program director, Norman Reed, "the poet laureate of Washington's radio row," according to the station. Literary critics say Reed's efforts compare favorably with anything Macy's has said about Gimbels. WWDC was the first rival station to salute WTOP's new headquarters. Part of Reed's poem follows:

*Ladies and Gentlemen: Please lend an ear!
You may be surprised at what you now hear!
It's really quite strange when a radio station
Starts praising a rival organization.
It's something a listener hardly expects!
(Does Macy's tell Gimbels? Does Woodward's tell Hecht's?)
But regardless of custom, WWDC
Is paying this tribute to WTOP.
February is planned as a "Month of Dedication"
Making their move to a bigger location.
Their new "Broadcast House" is one of the best.
It's at 40th and Brandywine Streets, Northwest.
In this grand modern building (the only one of its kind)
Latest tv and radio facilities are combined.
They've spent "millions of dollars" as part of their plans
To give fine entertainment to "millions" of fans.*

The poem goes on to offer best wishes for the success of the new operation from WWDC. ★ ★ ★

Weed calls program logs 'public service' feature

Arguments newspapers use in trying to make stations pay for program listings are "tried and nuttrue." That's the way Joseph J. Weed, president of Weed & Co. and Weed Television Corp., puts it. Weed is one of several industry representatives who have discussed the newspaper listing problem in recent weeks.

Weed says that with newspapers in

some cities again dropping free listings, publishers should be reminded that printing the listings is not "extending aid to an enemy. Radio and tv have proven friends indeed to newspapers in terms of being responsible for sizable lineage in tune-in display ads. . . ."

In terms of public interest, Weed said, "Radio and tv logs are as much a public service as printing the weather. And, in areas where such listings are not published, the field is opened wide for independent program weeklies which obtain paid circulation and advertising revenue that probably could have gone to the newspapers. (See SPONSOR editorial, 8 February issue.)

★ ★ ★

Briefly . . .

The Will Rogers Memorial Hospital, Saranac Lake, N. Y., currently is conducting a fund-raising campaign among people in radio and tv. The hospital, which admits only patients from show business, is said to be "universally recognized for its notable contributions to research and cure of tuberculosis." The hospital makes TB treatment free to its show business patients. Sam Plake, who is handling radio and tv public relations for the hospital, said he is appealing to radio and tv people because, although many of them are in the hospital, few have contributed. Aim of the campaign is contribution of an hour's pay from every person in show business. Contributions may be sent to the Variety Clubs-Will Rogers Memorial Hospital, 1501 Broadway, New York 36, N. Y.

* * *

In recognition of "outstanding personal growth and performance during 1953" Free & Peters, station rep firm, recently awarded two of its employees "Colonel of the Year" citations. John A. Thompson, radio account executive in the New York office, and William Tynan, tv account executive in the Chicago office, were selected from the seven F&P offices across the country. In 1949 award went to Jones Scovern of New York for "out-of-the-ordinary work for national spot advertising." in '50 to W. W. Bryan of Detroit. Hal Hoag of Hollywood got the citation in 1952. No individual qualified in 1951 so the award was given to the F&P Midwest office as a group. This is the first time two men—one in radio, the other in tv—have won.

★ ★ ★

Subscribe to SPONSOR today

and receive FREE a copy of the 1954

PROGRAM GUIDE. The Program Guide

will be off the presses early in March.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and include FREE the 1954 PROGRAM GUIDE.

NAME _____

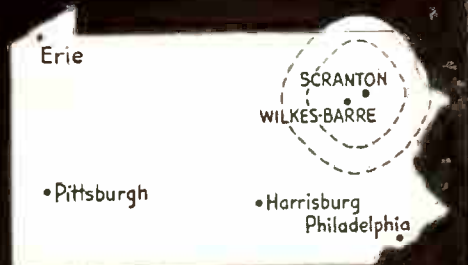
FIRM _____ TITLE _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

check one: \$8 one year (26 issues) \$15 three years

**COVERS PENNSYLVANIA'S
3rd LARGEST MARKET**



SCRANTON • WILKES-BARRE



SCRANTON, PA.

ABC TELEVISION NETWORK

Antenna: 1244 Ft. Above Average Terrain
333 Madisan Ave., Scranton, Pa.
Hotel Sterling, Wilkes-Barre, Pa.

Represented Nationally by
GEORGE P. HOLLINGBERY CO.

*Live
Clearance
Mid-February
in
Nation's
31st
Retail
Market*



See your
HEADLEY-REED Man
for Prime Availabilities

SPONSOR Asks...

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

Why is it important to have an all industry county-by-county (or market-by-market) tv set count



THE PICKED PANEL ANSWERS



Mr. Coen

The absence of a standard set count is felt in varying degrees depending upon the complexity and importance of the questions posed for solution. Individual market and station set estimates are needed by anyone involved in decisions related to television. The lack of complete data on a uniform basis causes unwarranted expense and confusion.

Currently there are a number of different sources of set count data which are helpful in arriving at final decisions. However, all of these sources contain some limitation. We devote a considerable amount of work merely to the process of collecting these data. It is necessary for us to combine information from different sources in addition to applying adjustments based on our own research. The absence of completeness and uniformity has therefore necessitated a large amount of extra effort in order to convert available data into a useful form.

This expense is increased when the data is put into use. Part of a recommendation or report may be developed with one set of basic source material while another portion is derived on the basis of another set of data. Revision or adjustment of plans introduces additional complexity which must be continually checked in order to maintain comparability. The problems are multiplied as time goes by. This situation increases the amount of work needed to arrive at the best decisions while making it difficult to provide the client

quickly and clearly with the reasonable explanations he should get for our having made such decisions.

The current situation is mainly of an annoyance nature which diverts much effort that we at McCann-Erickson could put to better use. On the other hand the smaller agency may not be able to afford the time and efforts of the skilled personnel needed for adequate treatment of these available statistics.

As time passes the limitations of the data now in use will increase while their accuracy and usefulness decline. A uniform set of statistics for all stations would greatly aid in the solution of some of the many problems created by this growing medium.

ROBERT J. COEN
McCann-Erickson, Inc.
New York



Mr. Katz

This is a tough question to answer simply because there are too many answers: many different people make many different uses of county-by-county television set ownership figures. By getting the smallest unit of measurement, the county, all users can then combine data in any groupings that they desire depending on the particular problem they face.

For the industry as a whole, county figures provide a measure of television's growth: its penetration and geographical spread. But different groups within the industry have special interests in the data.

Networks can use the information to

provide a detailed picture of their networks and see where they need affiliations to fill vital gaps. Stations can use the data to assess television's growth in their particular coverage areas. Advertisers and agencies seek this information to work out networks that match their distribution areas and to determine advertising budgets for each of their sales districts. Manufacturers of television receivers need these figures to establish sales quotas for specific areas.

Over and above these uses, researchers need such data for all kinds of special analyses of television growth and as a bench mark for the future.

OSCAR KATZ
CBS TV Research Director
New York



Miss Brown

Television coverage and set estimates today are almost back to the horse and buggy days of radio. Coverage claims may be based on NCS, mail maps, Grade A and B service areas, millivolt contours, decibel contours, engineering reports to the FCC (prior to initial filings), topographical contour maps, and circles of x miles. Set estimates may include NBC TV estimates for the unduplicated coverage areas of their affiliates, CBS TV set counts for their affiliates, and estimates from the stations based on RETMA figures, dealer shipments, retail sales of cooperating outlets, warranty cards, utility companies' meter readings, post card surveys, telephone surveys or house-to-house surveys.

These surveys may have been made in a small but well saturated part of the station's claimed coverage area and projected to the entire area, measured against the entire area, or be a compilation of set figures which include homes definitely located outside of the station's effective coverage area.

In almost any multi-station market, we get conflicting reports from the competing stations. Hardly any of these can be justified by differences in power or antenna heights, but merely by the fact that the stations are trying to do a selling job with the aid of the most exaggerated claims which they feel can be believed.

What we need desperately is a periodic county-by-county set count of vhf and uhf television homes and an up-to-date coverage survey (such as NCS or SAMS), showing the areas in which tv homes can and do view individual television stations. This would then provide us with uniform coverage measurements for every television station in the country.

JULIA B. BROWN
*Director of Media Research
 Compton Advertising
 New York*



Mr. Tillmanns

Television's acceleration has been at a rate few of us had originally anticipated, but its very rapid growth seems to have prevented the industry from establishing a firm foundation for organized development: Good tv set estimates are as important to the industry as programs, transmitters and antennas, yet sellers and buyers of national spot television have no common meeting ground when the subject comes around to set statistics.

All of us are at fault, for although there have been efforts individually to supply the vital information, there has been no collective support for establishing complete and accurate set data.

To utilize all the knowledge we have gained about television as a medium we need industry-sponsored, county-by-county tv set measurements at regular

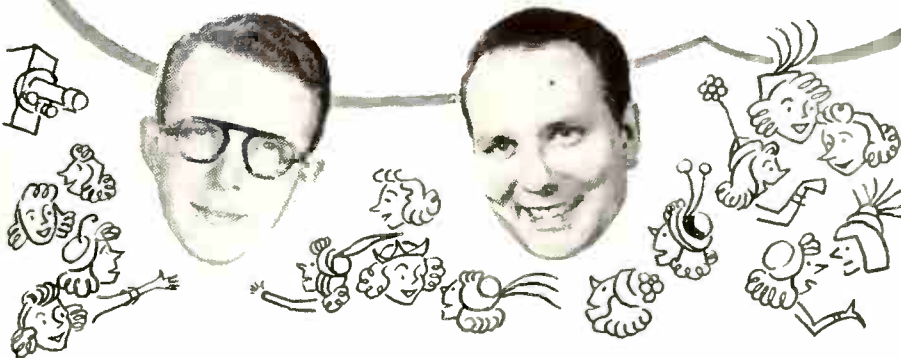
(Please turn to page 97)



**Sakes
 alive, bub**

I'm late for the

Channel 5 Club!



Yes, it's got the gals going . . . going to the Channel 5 Club, WMCT's sensational new audience participating show Prizes, gags, spontaneous on-the-spot humor, and interviews with Gene Perkins and Bob Smith doing the emceeing.

Participating spots are now available, and they are going fast See your nearest Branham office.



NOW 100,000 WATTS

**Memphis' first
 TV Station**

WMC WMCF WMCT
 National Representatives
 The Branham Company

NBC-TV-BASIC

Also affiliated with ABC
 and DUMONT

Owned and Operated by
 The Commercial Appeal

COME 'N GET IT
WHILE IT'S

HOT



A 5 course spread of

Ratings

to whet the appetite

Talent *very rare*

Promotions *well done*

Merchandising

with all the trimmings

Sales *on ice.*

MIKE ROY, chef de TV, moves into the KNBH kitchen at 1:30 p.m. Monday through Friday starting February 22nd.

For reservations on Mike Roy's "Key to the Kitchen" . . . contact KNBH, Hollywood or NBC SPOT SALES.

AGENCY
AD LIBS



(Continued from page 11)

business and that lack of subtlety isn't just about the most effective mode of attack.

Whether you (Ordway and friends) know it or not, people are not just waiting around to catch the advertising messages that sponsors spend their multitudes of program dollars to get a chance to broadcast. To penetrate the public's normal and understandable indifference and its natural sales resistance, we've got to hit 'em often and without pulling our punches. Furthermore, if they were so bored or irritated with our efforts they wouldn't respond as overwhelmingly to tv-advertised products as they have.

It's long been my rather jaundiced and very prejudiced contention that the whiz kids of thinkdom such as educators, philosophers and just plain school marms are all wet when it comes to any analysis of the public's appreciation (or lack of it) of broadcast advertising. In my limited experience I find that the great majority of tv-viewers think they get plenty of good entertainment for free (they spend an average of five* hours a day with their sets) and hence feel an obligation to the advertiser to pay attention to his message; having done so, they go further—they tend to act upon these messages as prescribed.

And, finally, it is my puerile opinion that purchase of 98% of tv-advertised products serves a good purpose as far as the purchaser is concerned. I say this aware of the fact that we live in an acquisitive, materialistic civilization which seems rather pleasant to me but may turn out to be less than perfect in the light of history's definition of it, say 10 or 12 centuries hence.

Coming back to the original thesis, I feel it is especially unfair of newspaper moguls to keep tearing into tv on the grounds they do, since their own printed sheets are replete with axe murders and comic strips as well as eezema-salve advertisements. In fact, the only difference between the media is that an advertiser *can't* be as obtrusive in print as he can in tv which is one of the advertising weaknesses of newspapers. As for *repetition*, a newspaper advertiser can obtain it to any degree he wants. All he has to do is pay for it.

*Nielsen Nov. 1953.


Bob Foreman and the editors of SPONSOR would be happy to receive and print comments. Address 40 East 49 St.

**biggest boom
to advertisers
and agencies**

KLING STUDIOS now america's
largest facilities for television
and industrial film production

to serve you better in **CHICAGO**
KLING equips additional
modern film studio

Tremendous expansion in Chicago, too!
Complete in every way, this new production center,
with three giant sound stages, brings to the midwest
facilities equal to the most demanding film require-
ments. **Kling** . . . for the largest film facilities in the
midwest!



To serve you better
in **HOLLYWOOD**,
KLING acquires the famous
CHARLES CHAPLIN STUDIOS

Professionally perfect facil-
ities, the famed **Charles Chap-
lin studios** in their entirety, all now
under the Kling banner! For the first
time *complete Hollywood facilities*
for TV shows and commercials; in-
dustrial, training and institutional
films for business and industry. Fur-
ther proof of Kling's winning formula:
*Advertising Knowmanship plus Hol-
lywood Showmanship!*



**KLING
STUDIOS INC.**

chicago
601 North Fairbanks Ct.
DElaware 7-0400

hollywood
1416 North La Brea
HOLlywood 3-2141

represented in the following cities:
CLEVELAND • DETROIT
NEW YORK • PITTSBURGH
SAN FRANCISCO
SEATTLE • ST. LOUIS



TIPS TO BEGINNERS

(Continued from page 39)

call in your art director, and pick his brain. He'll help a lot to sparkle up your live production at small cost. Here's a frinstance. One of our commercials had a cartoon of a guitar player. It was dull and static. Our art director solved the problem by drawing the same cartoon character minus his string-pickin' arm. Then he cut out an arm, attached a bent paper clip to the back of it, and ran the paper clip through the guitar player's shoulder,

leaving a metal handle behind the cartoon card. The studio personnel were merry as mice, moving the arm in time with a recorded jingle, and everyone was happy. The cost: practically nothing at all.

On another commercial, we wanted the girdle of a diamond to light up. Obviously, a job for film—til we called in the art director. He cut out the girdle, placed a light behind the cut-outs, and added a magic fairy with real wings, who flew across the diamond, lighting it up. To achieve the effect of lights coming on, we simply

pulled a shade stretched across the back of our card, coordinating it with the magic fairy.

As a substitute for a blackboard and flip cards, the art department furnished a plain felt panel, and signs mounted on sandpaper backs. Touch them to the felt, and they stay there until you take them down.

For a used car dealer the Boys in the Back Room came up with a miniature used car lot, stocked with toy cars. For motion they found an old toy Ford in perfect scale, with a dust-ered and goggled driver. It glided, swanlike, across the set under its own power, adding a flock of extra color and drama to the sequence.

The fact that you may be limited to artwork doesn't mean you're limited to one dimension, or that you're necessarily hamstrung without motion.


Artwork characters with simple movable parts can tip their hats, eat, drink, roll their eyes, switch their tails and dazzle you with a host of other accomplishments.

You can add a second dimension to artwork with solid objects. Real hair on a cartoon dog—real wood for a man's cane—a toy tree standing next to a cartooned house—your only limitation is your own imagination. Your local toy shop is a gold mine of these small-scale objects.

Producing live tv commercials may appeal to those who like life Wild and Gay. The first commercial we ever produced was interesting chiefly for the fact that a full-size electric refrigerator was dropped on two actors. They emerged intact, and the floor man who dropped it on them is now a full-fledged producer. We recall a live automobile commercial where the car door was opened with a noise rivaling *Inner Sanctum's* sound effects. We once produced a live cereal commercial whose memory lingers on in frequent nightmares. The announcer ogled his bowl of cereal, gave it the customary taste test, smacked his lips, and choked. There is a once-a-week beer commercial we wouldn't miss for love nor money. Some day—some day, that announcer is going to produce a sonorous burp. We've seen it coming on for weeks—and waiting for it is like waiting for the second shoe to drop, in the room overhead.

Let's face it. You cannot, and never will, achieve real control of live production. But, with a great deal of ingenuity and effort, and enough cam-

ONE . . .



• CHARLESTON


and only ONE
television station
effectively covers
**CHARLESTON,
West Virginia!**

WKNA-TV

**Charleston's OWN
Television Station**

*Based on actual survey made by a leading radio engineering firm. (name sent on request)

Programming from the ABC • DUMONT and CBS TELEVISION NETWORKS



No matter how you try, you can't cover West Virginia's first market with any television, but Charleston's OWN station! Only WKNA-TV has the "power" to do it . . . with strong signal, three network tie-ins and choice local programming "slanted" to and for the Charleston market. Get the facts today on how easy it is for you to share in over \$620,000,000 a year this market has to spend.

Joe L. Smith, Jr. Incorporated
Represented nationally by
WEED TELEVISION



A Bird from our Sponsor

■ This is a story about the gang in our merchandising department—a smart flock of birds who went turkey wild recently.

C. A. Swanson & Co. markets frozen foods—a hot selling item in any grocer's deep freeze. WFBM-TV made it even hotter. Swanson co-sponsors "The Name's The Same," a show which flew its regular network coop to roost with us in Indianapolis. In Swanson's nationwide promotion contest, we strutted off with first prize right under the network's beak.

Indiana's retail grocers were our first concern: our boys thawed them out with a mouth-long survey of their frozen food inventories, noted their comments on the Swanson product, and distributed point-of-sale posters tying in the same

name with "The Name's The Same." Thirteen hundred grocers received "News From WFBM-TV" bulletins, complete with photos of Robert Q. Lewis plugging Swanson's Frozen Foods.

The tv editor of an Indianapolis paper reviewed "The Name's The Same." Our own publication, "The Merchandiser," (circulated monthly to 1700 retail outlets) featured a two-column lead story on the product and the program. "Cinderella Weekend," WFBM-TV's afternoon quiz show, presented free samples of Swanson's Beef, Turkey and Chicken Pies to contestants.

Retailers and consumers gobbled up the publicity, feathered their deep freeze units with Swanson products. (WFBM-TV covers 38 Central Indiana counties with annual food sales totaling \$370 million.) When we incubated that kind of potential with intensive merchandising, sales hatched, our sponsor strutted, and prize turkeys practically took over our studios. Clarke Swanson personally flew in to see WFBM-TV in action, presented our staff with a silver plaque and two dozen prize birds.

Merchandising follow-thru is just one feather in our cap. With 423,000 tv sets in a coverage area earning \$2½ billion in annual income, WFBM-TV offers a bird-in-the-hand to advertisers weary of bush-beating.

See the Katz man, etc.

WFBM WFBM-TV

INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

cras, and talent, and rehearsal and careful shepherding, there's nothing to prevent your producing extremely effective live commercials. It's tough, but it can be done—and done well! One thing's for sure—you'll never find it dull!

One factor to consider in settling the "live vs. film" question is talent costs. If the time you buy includes talent then you have no problem. If, however, you must pay talent, always bear in mind that talent is a *recurring* cost, throughout your schedule. In the long run live production might well prove

far more costly than film.

Another rule for good tv commercials is that each must be, in addition to a tv commercial, a radio commercial as well. A blind person listening to your story should receive your *entire* sales message! We think of viewers as we think of movie audiences. We think of them as firmly rooted to their chairs, once they turn on the magic box. Unfortunately, they take intermissions. Most unfortunately, these often coincide with the commercials. Your complete sales message must follow your prospect into the

kitchen, or wherever else he stretches his legs. A surprising number of people listen to, but do not watch, television!

And while we're on the subject of what goes on in the "audio" column of your commercial—here's a paradox. Most television writers, producers and performers are far more experienced in radio than they are in tv. In spite of this, sound in television is the most neglected production detail. You can often make live commercials far more dramatic and colorful with a tasteful touch of sound effects to complete an illusion. The neglect of sound details in film is enough to stand your hair on end. Some film producers seem to work in a strangely silent, underwater world of their own. You see a washing machine turned on. But you don't hear it running. Faucets run, but produce no splashing. Ice tinkles in a glass. We see it, but we don't hear it. Television can stay, but this eerie practice has got to go!

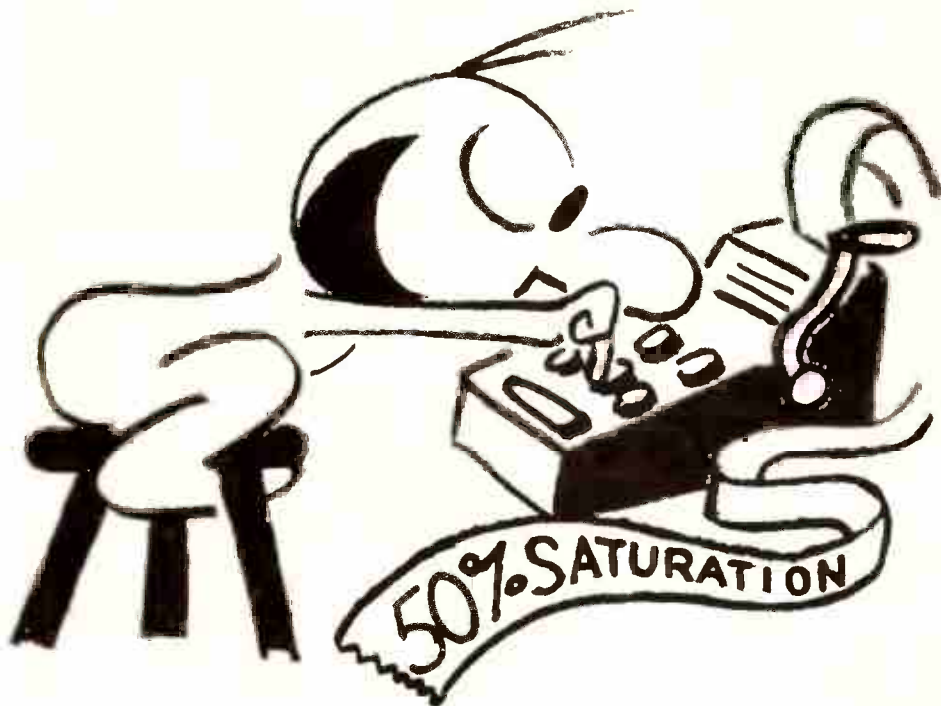
Cleverly turned phrases, "cute" phraseology and vividly colored speech, radio-style, don't hold up in television. If your people don't talk the way ordinary, average people talk, you lose the sincerity of your message. However, although tv lacks the excitement and entertainment of deftly polished language, radio-style, it should not abandon the authenticity of real-life sound, as radio perfected it. The viewer is usually not even aware when sound is missing, but his subconscious knows that something doesn't ring true and may reject your entire message!

Here's one of the thorniest rules of all. Make sure your commercial is *truly* a tv commercial. It may be a radio commercial in sheep's clothing. Try giving it the acid test—seeing how well your visual story stands up by itself, without sound or spoken words. Try writing your commercial in pantomime. When you're stuck and must rely on sound, keep digging away at the spot where you're stuck until you can make your point visually. This isn't easy. But if you can bring it off successfully, your tv commercial will leave your competitors in the dust, picking through their old radio awards!

Don't let the high cost of film frighten you. Above all don't frighten clients or prospective clients with production budgets that would stagger the

100% WICHITA COVERAGE!

Plus 15 Important
Communities



The *ONLY* station—**KTVH**—that puts your product before the whole city of Wichita as well as fifteen additional large communities of potential buyers. Join the parade of impressive names now using this powerful media. **KTVH** business offices in Wichita and Hutchinson; studios in Hutchinson; Howard O. Peterson, General Manager.

CHANNEL
12



VHF
240,000
WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

Ask your national representative

*You're on the verge of a decision,
and a problem.*

*What business papers to pick
for your station promotion?*

*It's no problem to kiss off,
for your choice can have a telling
effect on your national spot
income.*

*But where to get the facts?
The answer is simple. Ask your
national representative.*

*He knows. His salesmen get around
They learn which business papers
are appreciated, read and discussed
by buyers of broadcast time.*

*His is an expert opinion.
Don't overlook your national
representative.*

Sponsor
the magazine
radio and TV
advertisers

use

Ford Foundation. Condition your mind to the fact that filmed commercials need not be expensive. There are more ways than one to cut budgets, and these cuts may strengthen, rather than weaken, the effectiveness of the finished product.

Here are a few ways to cut costs on film production:

Instead of having your sound on film, record your sound on an acetate disk. You'll be surprised how well it works out.

Substitute static cartoons with hand-moved parts for expensive animation.

Let your art director run riot, and he'll save you a belt-full of money. These "animated" devices are gloriously inexpensive to photograph.

Get cagy with your lip-synchronization sequences. If you have a demonstration sequence, for example, you may start your scene with lip-sync. Once you establish your speaker, he may continue with the demonstration, following his actions with the sound story, off screen. Finish off with lip-sync—on your testimonial, perhaps—and off drops a big slice of your commercial budget.

Instead of making your full commercial a motion picture, spot in slides where they can be used effectively.

Remember that talent fees make the sight of an entire human being a luxury. If all you can afford are hands in view (and they often do a fine job) then settle for hands alone, and make the most of 'em!

At this point, a kindly word of warning. Don't cut costs by hedging on union rules and fees. Charges may seem unjust, but bite on a nail and pay up. Conflicts with AFTRA, SAG or the Musicians' Union can put you out of commission overnight.

Your over-all story may be changed to cut costs. Perhaps you don't need a full-dress commercial anyhow. A few simple scenes, in logical sequence, may do the job every bit as well.

If you're using music, you save \$100 at the outset by not using instruments. Plus the \$100 fee which you must pay the Musicians' Union, you must also pay a double fee to your leader, plus paying your musicians, plus rehearsal time, plus. . . Hey, had enough?

★ ★ ★ ★ ★ ★ ★ ★

"We have never written a rule book of 'musts' for our commercials. But I suppose that if we did, our first rule would be: *keep it interesting*. And tied right in with that one would be: *keep it simple—keep it clear*. The very nature of the television medium calls for *demonstration*, whenever possible."

JOHN H. BOYLE
Director of Radio and Tv
Reynolds Metals Co.
Richmond

★ ★ ★ ★ ★ ★ ★ ★

Imagine getting a full symphony orchestra for \$10! Another musical aid, not nearly well enough known, is the standard musical library.

Such libraries are cleared for use on television, and cost as low as \$10 per spot. One such library offers about 300 recordings, offering a complete spectrum of musical backgrounds, dramatic bridges and sound effects. Your film producer or TV station can probably supply library service.

Don't let special camera effects run up your budget unless they're vitally necessary to your story. If they're simply put in to make your commercial a wee dab fancier, or showcase your new familiarity with phrases like "double wipe lap dissolve extreme close-up montage"—out they go!

Limit the number of voices as much as possible. Perhaps you can rewrite
(Please turn to page 74)



When Connie Cook Throws a Cookie Contest!

HERE'S WHAT HAPPENED!

October 26th — Connie Cook threw a Christmas Cookie Contest on her afternoon "Connie's Kitchen" program over WOW-TV. Mail piled up . . . kept piling . . . 14,000 entries by the November 25th deadline . . . and more were still coming in! Entries came from as far away as Florida and California! That's a real vote of confidence for Connie, who began her "Connie's Kitchen" show on WOW-TV less than 6 months ago.

You can get this response for your product in the Omaha and Missouri Valley Market which yielded 42,000,000* Drug sales and 290,800,000 Food sales in 1952.

Ask your Blair TV man about "Connie's Kitchen," or write Fred Ebener, Sales Mgr.

*1953 Sales Management Survey of Buying Power



BLAIR TV . . . 100,000 WATTS • NBC - DUMONT
A MEREDITH STATION — NBC-TV AND DUMONT AFFILIATE



W DAY-TV

FARGO, N. D.

NOW ON

FULL POWER

(UP FROM 13,000 TO 65,000 WATTS)

Flash!
 Latest Conlan Survey (Nov., '53) gives
 WDAY-TV the following Share-of-
 Audience in Metropolitan Fargo:

TOTAL AFTERNOON	98.8%
TOTAL NIGHTTIME	99.1%

**AND CARRYING PRACTICALLY
 ALL TOP-RATED PROGRAMS
 FROM ALL 4 NETWORKS**

(AND LEADING FILM PRODUCERS)!

Affiliated with NBC • CBS • ABC • DUMONT



FREE & PETERS, INC., Exclusive National Representatives



WNAC

BOSTON—LAWRENCE

50,000 WATTS

680 ON THE DIAL

plus

**28 Home Town
Radio Stations**

OF THE YANKEE NETWORK
AND THE
MUTUAL BROADCASTING SYSTEM

Plus **MANY OUTSTANDING PROGRAMS**

INCLUDING

**YANKEE HOME TOWN
FOOD SHOW**

Greater Network Coverage
than any other

New England Food Show

Monday thru Friday 1:15 - 1:45 P.M.



**YANKEE NETWORK
NEWS SERVICE**

New England's Oldest and Largest
Independent Radio News Service

8 A.M.

9 A.M.

10 A.M.

1 P.M.

6 P.M.

11 P.M.

Plus Promotional and Merchandising Aids

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

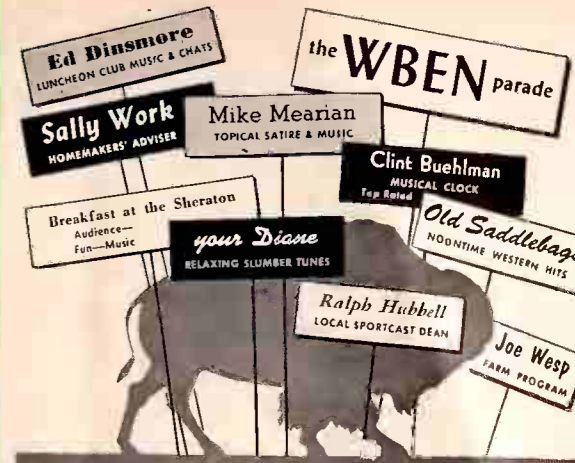
THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Table with columns for days of the week (SUNDAY through SATURDAY) and radio networks (CBS, MBS, NBC, ABC, etc.). Each cell contains program titles and times.

Advertisement for WBJ News Station. Includes text: 'WBJ has personalities—plus. They add personal punch to your sales message...', 'BUFFALO EVENING NEWS STATION', 'SOUTHWEST VIRGINIA'S Pioneer RADIO STATION', and 'Most people in Western Virginia listen to WBJ Newscasts because we employ: Two competent, full-time News Editors...'



Explanations to help you use this chart

Explanations to help you use this chart. Includes details about program listings, time zones, and station abbreviations.

Sponsors listed alphabetically with agency and time on air

Sponsors listed alphabetically with agency and time on air. Lists various companies and their advertising spots.

DeSoto Motor, BRD: NBC, W 9:30 pm

DeSoto Motor, BRD: NBC, W 9:30 pm. Includes details for other sponsors like Chrysler Motors, Chevrolet, and Ford.

Grueson, McCann-Erickson: ABC, All

Grueson, McCann-Erickson: ABC, All. Includes details for other sponsors like Gulf Oil, Shell, and Coca-Cola.

Wash. Post, NBC, W 7:55 pm

Wash. Post, NBC, W 7:55 pm. Includes details for other sponsors like The Washington Post, United Fruit, and General Foods.

WMBR Roanoke, VA. Established 1924 - CBS Since 1929. AM - 5000 WATTS - 980 KC. FM - 41,000 WATTS - 94.9 MC. Owned and Operated by the TIMES-WORLD CORPORATION. FREE & PETERS, INC., National Representatives.

SPONSOR

Daytime 22 February 1954

RADIO COMPARAPHOR OF NETWORK PROGRAMS

Daytime 22 February 1954

Main grid table with columns for days of the week (SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY) and rows for time slots (10-10:15, 10:30, 11, 11:15, 11:30, 11:45, 12, 12:15, 12:30, 12:45, 1, 1:15, 1:30, 1:45, 2, 2:15, 2:30, 2:45, 3, 3:15, 3:30, 3:45, 4, 4:15, 4:30, 4:45, 5, 5:15, 5:30). Columns are labeled with network abbreviations: ABC, CBS, MBS, NBC, ABL, CBS, MBS, NBC, ABC, CBS, MBS, NBC, ABC, CBS, MBS, NBC, ABC, CBS, MBS, NBC.

ARKANSAS' FIRST

ARKANSAS' FIRST

TELEVISION STATION

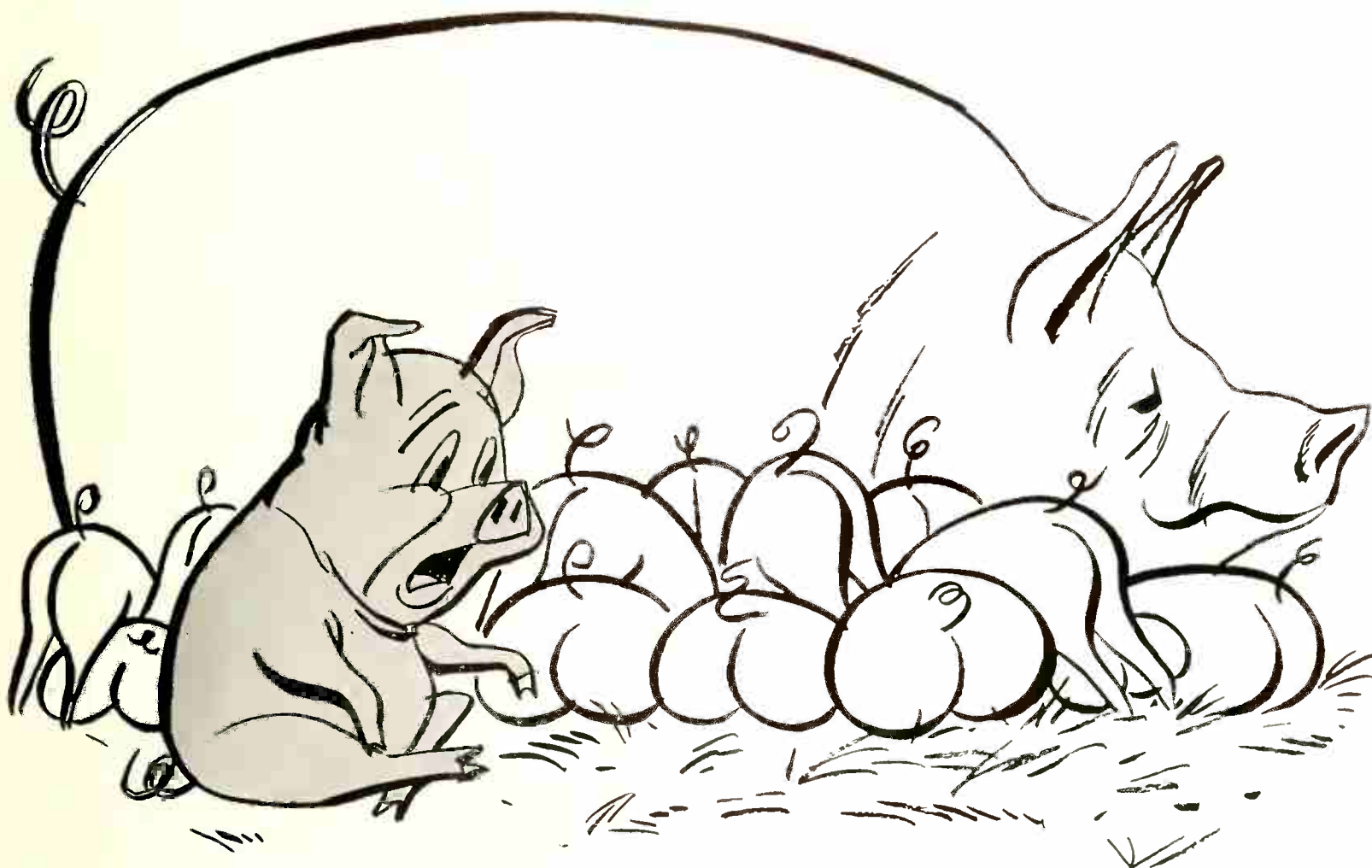


CBS TV and DuMont TV Networks CHANNEL 17 LITTLE ROCK, ARK.



LITTLE ROCK TELECASTERS, INC. Kenyon Brown, Pres.

it won't help you if it's not available



A rating is good for you only if you can buy it...

In Los Angeles, San Francisco or San Diego there's plenty of cream available on your Don Lee station.

When Don Lee quotes ratings, they're not just claims based on averages, or the elusive top rating you can't buy because the other guy already has it. KHJ, KFRC and KGB have availabilities that will really nurture your sales effort.

Remember... low, low daytime rates apply to nighttime too, on Don Lee... to deliver sales impressions at the lowest cost per thousand of any sales medium.

Call your Don Lee or H-R Representative whenever you want consistently good ratings in Los Angeles, San Francisco and San Diego... ratings that are AVAILABLE... to YOU.

KHJ LOS ANGELES 5000 W-930 KC	KFRC SAN FRANCISCO 5000 W-610 KC	KGB SAN DIEGO 1000 W-1360 KC
--	---	---

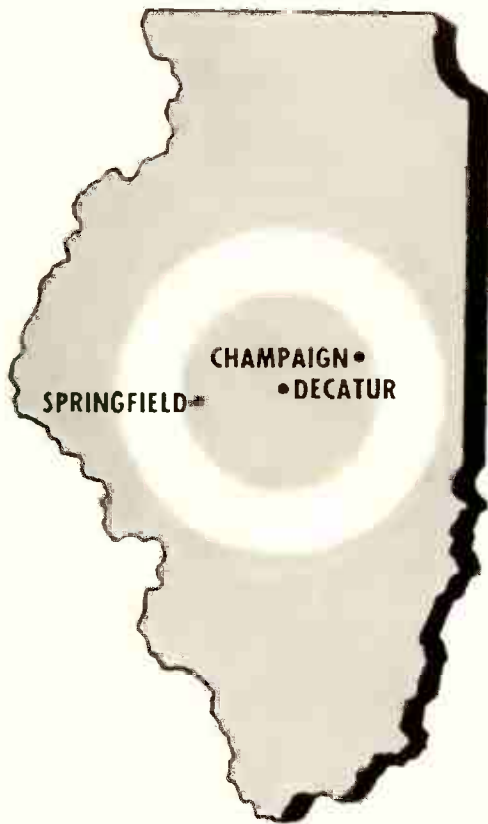
KEY STATIONS OF



Represented Nationally by **H-R** REPRESENTATIVES, Inc.



**SOLID COVERAGE
IN THE HEART OF**



**PROSPEROUS
CENTRAL ILLINOIS**



**DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA**

SELL IN...

**THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!**



National Representative: George W. Clark, Inc.

TIPS TO BEGINNERS

(Continued from page 64)

your sound track to eliminate a voice or two. Check and make sure whether it's necessary for each speaking character to appear on camera. The more faces you keep off the film, the more you cut costs!

If you need a location shot—a picture of a store or the like—save by shooting a big still and panning across it. Gives you almost the same effect, and costs a whale of a lot less.

If your product embodies a definite improvement over some "old-style" product or technique, and if you wish to demonstrate the difference between the old way and your new and better way, here's where you really strike pay dirt. Remember the old silent movies you used to watch? Dozens of them are still around, in good fine-grain 35 mm. prints. For a nominal cost, you can use clips of these old movies. Simply clip out the sequence you want, reduce it to 16 mm., and make it part of your commercial. If you wish to show an old-fashioned kitchen, baking in a wood range, old cars, old homes, you couldn't ask for finer footage. You'll get them complete with your characters dressed and made up with absolute old-time authenticity. If your tv producer can't help you here, ask your local movie distributor, and you'll end up with a commercial that'll knock their hats off!

When your client requires more than one film commercial, your opportunities to cut costs multiply in direct ratio to the number of commercials needed.

If you need a one-minute spot, plus a 30-second and 20-second spot, you need pay for only one commercial. Here's how you do it. Write and produce your one-minute spot so that you can lift 30 seconds out of it intact. There are no talent costs on shorter versions, so long as they're lifted out without change. Your only expense for shorter commercials is your print cost.

If you need a number of one-minute spots, try to standardize as much of your footage as possible. Thus, the same film can be used throughout the series. For example, one demonstration sequence could serve for all your spots.

Another money-saver on series of commercials is blocking off your commercials into two or three sections, and interchanging the various sections of the set. Thus, if you write three

commercials, with interchangeable parts of three each (three lead-in's, three demonstrations, three lead-out's, for example) you can end up with 28 or so different commercials!

The foregoing only scratches the surface of cost-cutting methods.

Are you troubled about camera directions? Don't give it a second thought. In live production your producer will usually know far better than you what shot to ask for. In film production you can easily work out your camera effects with your producer.

And how about setting scenes? Again, keep it simple. If you want a rural scene, an old-fashioned R.F.D. mailbox with the flag up may be a far more effective background than a drop showing a complete farm.

You'll give both live and film producers a great helping hand if you'll always bear in mind that large blocks of small print, and very tiny objects, don't project as well on a tv screen as they do at the corner movie.

Remember, too, a grain of rice can look big as a mattress on a tv set. If you need a second object to appear, for size comparison, be sure to include one.

Only experience can give you a well-developed sense of timing that will tell you how long to leave any given visual sequence on the screen. Some scenes establish rapidly . . . others take longer. Pay attention to your timing, and you'll soon know automatically how long a scene should take. Most frequent beginners' errors:

1. Trying to cram too many scenes in too short a time, thus not establishing any one of them well.

2. Letting the eye tire, and the mind wander by leaving a dull, static shot on too long. (Watch this when advertising appliances, especially!)

If you're in the beginning phases of television remember you probably know as much about it as anyone else. Mull your problems around in your mind, solve them as best you can, and don't let anyone shake your faith in your own natural sense of good showmanship.

You'll find tv a tremendous challenge. It's a headache, a heartache, and a pain 'most any place you could name. But as Melitabel the cat said to Archy the cockroach, "whatthell kid whatthell exclamation point."

You're a pioneer, and no pioneer ever had it easy! ★★★



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

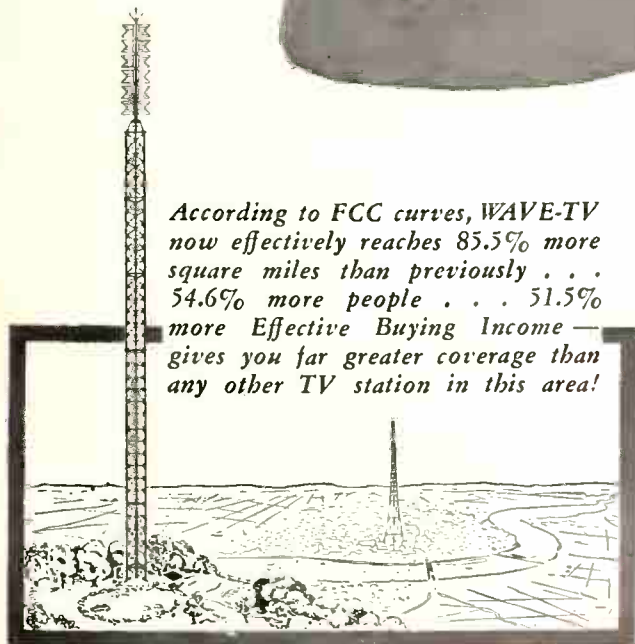
761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

WAVE-TV's tower is 419 feet higher than Louisville's other VHF station! WAVE-TV is Channel 3—the lowest in this area! And WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3—is equivalent to 600,000 watts from our old downtown tower on Channel 5!

That's why WAVE-TV covers more homes, with a better, clearer picture than any other TV station in this area. Add WAVE-TV's top-notch local programming, plus the best from the NBC, ABC and Du Mont Television Networks, and you've obviously got THE winner.

Let NBC Spot Sales give you the whole WAVE-TV story, *soon*.

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!



LOUISVILLE'S
WAVE-TV
Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

**ONE MORE REASON WHY
NO SCHEDULE IS COMPLETE
WITHOUT EL PASO!**

(From the El Paso Times)

**EP Spending Jumped
12 Per Cent In 1953**

Austin. (AP) — Texans spent 4 per cent more money last year than in 1952, the University of Texas said Friday. The figure was based on bank withdrawals in the 20 largest cities. Debits totalled \$66.9 billion in 1953, compared to \$64.4 billion in 1952.

Houston led the increase, up 18 per cent. Dallas and El Paso each recorded 12 per cent gains.

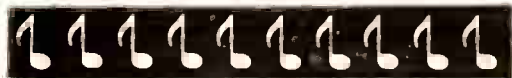


CBS..DUMONT..ABC

**YOU'LL SELL MORE
ON CHANNEL 4**

KROD-TV is affiliated with
KROD-600-CBS-5000 watts
and the El Paso Times

The BRANHAM Co., National
Representative

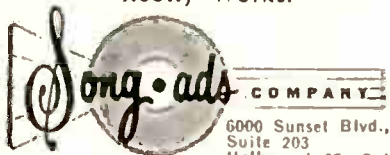


**Your Jingle Must
Sound Right to
Sell Right**

THIS MEANS:

- Cast the right singers—actors—announcers for understandable copy
- Select the right musical treatment with the best musicians
- Supervise the recording for the right sound to make sales story clear
- Use the right visual treatment and effectively use TV to sell the product
- Use a producer of specialized packages and he will create the right package for you.

For a Complete R-TV Musical
Commercial Package Call
Song Ads . . . Ask About Our
\$75.00 Audition Record—It
Really Works.



Advertising set to music for
radio and T-V!



CHILDREN'S COSMETICS

(Continued from page 37)

Wicker who can alter her voice to suit the different parts. Simultaneously, a corps of about 25 youngsters would dance and pantomime appropriate actions or moods.

"We think we found a wonderful solution to the programing problem with this format," Perlman told SPONSOR. "It prevents youngsters from becoming bored through watching the same person all the time. There's plenty of movement, variety and colorful action. But at the same time you have a single, unified story to hold interest and create suspense."

The half-hour show, *Little Lady Story Time*, was telecast in the New York market alone for one year. During the Christmas season, metropolitan stores carrying the Helene Pessl line reported a 60% sales increase over same period of the previous year on all Pessl products.

To furnish conclusive proof of television's drawing power, the firm scheduled just one announcement on the show last year offering a free miniature sample of Little Lady toilet water to anyone writing in. The company received a total of 4,000 requests from the single announcement.

"The results of this test convinced us to expand our television schedule into other markets," Perlman said.

This past fall kinescopes of the program were scheduled in four key metropolitan markets: WXYZ-TV, Detroit (Sunday at 12:00 noon); WBKB, Chicago (Saturday, 11:30 a.m.); KABC-TV, Los Angeles (Sunday, 3:00 p.m.); KGO-TV, San Francisco (Saturday, 11:30 a.m.). The show originates over WABC-TV, New York (Sunday, 11:30 a.m.).

Ad Manager Blackman wanted the program in major cities because selling is brisker in the large metropolitan areas, although Pessl products have national distribution. The show is slotted over the weekends and in the daytime in each market because that's the best time to reach a young audience.

Although Perlman feels it's "too early" to have really tangible results from the expanded schedule, all signs point to tv's success as a sales vehicle, and the lineup for next fall will probably be larger.

Helene Pessl's only other excursion

into air sponsorship before starting *Story Time* consisted of announcements used sporadically during 1951 over WABC-TV.

One of the reasons for television's significance in the sales picture is the opportunity it presents to show the product. All of Pessl's 40 products created for 3- to 15-year-olds, are decked out in boxes and containers with special appeal for the young. There are carousels with paper horses, cardboard cottages and soap cut out in the shape of dolls. Items for little girls aged 3 to 9 are packaged in pink and blue and have the Little Lady trademark (a little girl holding up a mirror). Items designed to appeal to the 10- to 15-year-olds are packaged in green and yellow with daisy emblems. Perlman, who designed all the packaging himself, went beyond pure eye-appeal: The daisies on all Little Lady Deb toiletries (for the older group) are filled with solid perfume. The flowers are detachable for use as dress or hair ornaments.

Each of the three one-minute commercials on *Little Lady Story Time* is written to include at least four or five different products. One product is spotlighted, but a few others also are shown and described in each commercial. All stress the good grooming factor. Miss Wicker does the narration while two young models actually demonstrate and hold up the different products. Here's a sample:

(Wicker on camera) *Gifts for the growing-up young lady are no problem. Not when you give her Little Lady Deb toiletries. (Model on camera demonstrating bath set) Here's one suggestion, and the budding deb herself will tell you it's a good one—something she really wants. It's the Little Lady bath set. It contains toilet water, the just-right fragrance; liquid bubble bath, enough for shining mountains of shimmering bubbles, and a large soap mit, chock full of purest castile soap. The Little Lady Deb bath set, for useful and glamorous giving, costs only \$3.25. (Closeup of talcum power package) An ideal, inexpensive gift, Little Lady Deb talcum powder. . . ."*

The commercial goes on to mention three other products—a total of five products plugged in just one minute's time.

Miss Wicker does the commercials herself because the company feels she's an expert on the techniques of talking

**Bigger'n
Baltimore...**
... is the land of...

Milk
and
**M
Honey**



wisconsin's most show-full station



HAYDN R. EVANS, Gen. Mgr. — Rep.: WEED TELEVISION

to children and making them want to listen. Her career as an actress dates back to 1930 when she appeared with a Chicago drama company. As a child she was heard on children's shows over NBC and CBS Radio. She originated, wrote and performed the *Singing Lady* radio show in 1932. She has received numerous awards and citations for the show, has done many songs and records and is the author of various books and plays for children. Miss Wicker currently does all her own research and writing for the *Story Time* program.

To cut rehearsal costs Ray Nelson, producer of the show, devised this system:

Miss Wicker runs through the narration for an entire program, which is put on tape. The music for the dance sequences is put on another tape. Then the two tapes are combined and taken to the rehearsal studio. The children who enact the story can rehearse tricky dance steps and pantomime sequences without ever seeing the star till the date of the live performance. Nelson estimates he saves one-third of rehearsal time by this means.

Casting director for the show is Dr. Marie Moser, and Bunny Rosselli is choreographer.

When Perlman first started taking his new children's products around to stores 10 years ago, it didn't seem as if they'd ever hit cosmetic counters. "They're not really cosmetics," he was told. Stores didn't want to load adult cosmetic counters with children's products. So the Helene Pessl line moved in upstairs with the children's clothing.

Gradually, through the past few years, children's cosmetics have come to be more and more accepted, and today, Pessl products are sold at department store cosmetic counters, in the children's clothing departments, in drug stores and children's specialty stores.

To help insure good department

store display of his products and build consumer demand Perlman originated "Little Lady Birthday Parties" a few years. Today, these parties also serve as a merchandising vehicle for the television programs. They are held in department store auditoriums or tea rooms, sponsored jointly by the stores and Helene Pessl. Here's how the plan works:

A given store notifies the company that it wants to hold such a party in a few weeks' time. It gives the seating capacity of the place where the party will be held. Helene Pessl supplies display material, decorations, refreshments and a Little Lady costume, to be worn by a local child model. It sends the store a kinescope of one of the *Story Time* programs to be featured entertainment at the party. The cosmetic firm also contributes \$25 for a local master of ceremonies and a maximum of \$25 for a musician (generally an accordion player in clown's costume). In addition, Helene Pessl donates Little Lady toilet water samples to be distributed by the model in the Little Lady costume, and door prizes.

In return for the party the store must run two newspaper advertisements of 300 lines each to announce the occasion. The company suggests that these parties be scheduled for early Saturday afternoons to insure the largest potential mother-and-daughter attendance. Last year, Perlman reports, 76 stores cooperated in the plan.

In addition to using kinescopes of its television show at the parties Pessl merchandises the shows by store displays and pictures.

Moselle & Eisen handles all print advertising for the company, including newspaper, consumer magazine and direct mail advertising.

Arnold Perlman, originator of children's cosmetics, was an architect in Roumania before migrating to this country in 1940. Shortly after his ar-

rival here he designed an unusual lipstick container for a cosmetic company, and then became associated with Helene Pessl, specialist in adult cosmetics.

Perlman soon recognized the possibility of a profitable market for children's cosmetics. The fact that little girls were always imitating their mothers in applying cosmetics convinced him that products suited to the needs of youngsters would find ready customers. His first children's product was bath powder.

Today Pessl products are manufactured in a new \$300,000 factory in New Rochelle, N. Y. Over 5,000 department and specialty stores carry them. Newest addition to the ever-expanding line is "Young Lad Hair Trainer"—possibly the forerunner of a whole new line of products for boys. (Perlman today can use his own five experts on children's cosmetics to test new products—his five children, aged 11, 7, 5, 3 and 2.)

The success of Helene Pessl products has stimulated other firms to enter the children's toiletry line. Last year, industry sources estimate, children's toiletry sales reached the \$10 million mark. One of Pessl's competitors told SPONSOR, "There will be at least 50 firms specializing exclusively in children's toiletries by the end of this year."

At the moment, however, there are only a handful of firms with national distribution which manufacture children's cosmetics exclusively. Among Pessl's chief competitors are the Tom Fields toilet preparations firm, manufacturer of Tinker Bell products; Wright & Glenn Co., makers of Miss Twinkle toiletries; the Parfait Co., which puts out Sweet & Lovely cosmetics, and the Mem Co., specializing in children's novelty soaps. All are New York organizations except the Parfait Co. (Chicago). All—taking the cue from Pessl—stress novelty packaging and grooming aids.

In addition to these firms many well-known adult cosmetic companies are now packaging special products—like manicure sets—for children. Among them are the top-notch Elizabeth Arden and Revlon Co. Other leading adult cosmetic firms are also considering expansion into the children's line.

Wright & Glenn periodically uses radio announcements throughout the Midwest and South to sell the Miss

STOP MOTION TV SLIDES & BALOBS FULL ANIMATION

TV FILMS of all KINDS

FILMACK STUDIOS

1328 So. Wabash Ave.
Chicago 5, Illinois

LET US CREATE A
STORYBOARD FOR YOU!

Telephone:
NA. 7-3395



RUSSIAN “INVENTIONS”

*The Lightning Rod . . . The Airplane . . . Penicillin
The Incandescent Lamp . . . The Combine and Harvester*

FACT AND FANCY



1. Benjamin Franklin invented the lightning rod. But on September 27, 1947, Radio Moscow credited a Comrade Professor Lomonosov with the invention.
2. The Wright Brothers invented the airplane. But on January 16, 1949, Russia claimed one Comrade Mozhaisky invented it 25 years earlier.
3. Sir Arthur Fleming, an Englishman, discovered penicillin. But on January 7, 1947, Radio Moscow said that an unidentified Comrade invented it 50 years earlier.
4. Thomas Edison invented the incandescent lamp. But in 1945 Moscow contradicted its own Great Soviet Encyclopedia, which credits Edison, and named Comrade Ladygin as the inventor of the lamp.
5. Cyrus H. McCormick invented the reaper for harvesting. But *Pravda* said on June 7, 1953, that a Comrade Vlasenko invented one “twenty times better eleven years earlier.”

Sure, next thing they’ll tell us they invented the “hot dog”!

Just how absurd can you get?

Yet those phony inventions are typical of what 70,000,000 captive people in Central and Eastern Europe have to hear every day over Moscow’s airwaves.

Every day the people of Red-controlled nations behind the Iron Curtain hear Radio Moscow shriek its lies and boasts. And all the time, beside their radios, they wait and hunger for the TRUTH.

Their Truth is Radio Free Europe.

RFE’s 21 powerful transmitters beam a daily message of Truth and Hope—and humor to counteract Moscow’s lies and “inventions.”

RFE, operated as an independent American enterprise by a committee of private citizens like yourself, fights Communism in its own back yard—and fights it so effectively that the Reds have their hands full trying to control and calm these restless, hope-inspired millions.

RFE needs a dollar from you, and every American—to build new transmitters to keep the spirits of these captive peoples alive, to keep Russia off balance and to help stop World War III before it starts.

Isn’t that a mighty big return on one dollar?

Send your Truth Dollar to Crusade for Freedom, c/o your local postmaster.



RADIO FREE EUROPE
supported by
CRUSADE FOR FREEDOM

Twinkle line. None of the other children's specialists reported use of the air media at the present time.

From the fact that Helene Pessl, Number One in the new industry, has been successful on the air, it seems probable that other children's cosmetic companies may be using radio and tv when sales permit such advertising expenditures. Past and present success of adult cosmetics on the air (Hazel Bishop is currently the outstanding example) lends further support to this prediction. ★ ★ ★

DON'T JINX YOUR JINGLE

(Continued from page 42)

time, was \$1,840. We would have been able to draw upon our past experience from other accounts like his, and create for him a much more effective commercial for a total of \$976. This was proven later by the commercial that we did for him at that figure—a saving of \$864.

The advertiser who is unfamiliar with what goes into a good commercial, or how much it should cost, is often

guilty of more money wasting than in the case just mentioned. The horrible truth is that he usually doesn't have a commercial production comparable to the money spent, when he's through experimenting.

The same principle applies, I think, to the practice of some agency heads and account executives in attempting to service their clients with singing commercials. They can hire a specialized organization to do the job for them for less money than they are expending with their own time, and get a better job.

In hiring the specialist the account executive falls heir to the past experience with which no amateur can compete. The specialist has become familiar with innumerable recording devices, sounds, gimmicks, singing combinations and musical combinations. He has probably produced many spots for each type of product resulting in a ready approach to your project. For example, we have created different commercials for 12 different beers over the country. The account executive gets the advantages of top talent and recording artists who are available to the organization that uses them regularly and frequently for far less money than for a random job.

How does the specialist go about making a singing commercial?

Our answer is an easy one, and usually goes something like this: "Mr. Client, give us the *five* most important points, in order of importance, about your product. Give us the theme of your ad campaign and the product slogan. Give us any tear-sheets or ad-proofs from printed media, and any straight announcement radio or tv copy.

"From this material we will prepare several original lyric-melodic song ideas, and put them on record in simple audition form with voice and piano. The length of time from the date of our receipt of your copy material to your receipt of an audition record will be only about 10 days. We will send suggestions for treatment of the final production along with your audition record.

"Now, Mr. Client, when you have selected the Song Ad idea you wish produced, we will send you a complete production cost estimate. With your O.K. of the estimate, we will produce the commercial in top Hollywood fashion and have a reference disk in your hands a week to 10 days hence. We can also press hundreds of trans-

KOA IS MIGHTY PROUD OF ITS SPREAD!

The Single Station Network

COVERS THE WESTERN MARKET!

The KOA Radio "Spread" covers over 10 million square miles—THE WESTERN MARKET. Its powerful signal reaches more than 3½-million people in 302 counties in 12 Western states.

Last year Western Market earnings totaled \$5-billion! \$4-billion of that was spent in retail sales!

In THE WESTERN MARKET radio is the basic means of communication. And, in THE WESTERN MARKET, Radio is KOA-Radio.

Sell to these millions of people...with billions of dollars to spend...do it via the KOA "Spread"...buy KOA-Radio!

KOA'S WESTERN MARKET

KOA DENVER

delivers America's most food conditioned audience

Represented by **Edward Petry & Co., Inc.**

50,000 WATTS

For food advertisers: **KOA FOOD LEAGUE**



**YOU MIGHT RUN 100 YARDS IN 9.3 SECONDS *
BUT...**

WKZO-TV Area PULSE
(27 COUNTIES)

SHARE OF AUDIENCE — MON.-FRI. — APRIL, 1953

	8 a.m.-12 noon	12 noon-6 p.m.	5 p.m.-12 midnight
WKZO-TV	62% (a)	52%	52% (a)
STATION "B"	26%	25%	25% (a)
OTHERS	12%	23%	23%

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

**YOU NEED WKZO-TV
TO SPEED UP SALES
IN WESTERN MICHIGAN!**

WKZO-TV, Channel 3, serves more than 315,000 TV homes in 27 Western Michigan and Northern Indiana counties (see Pulse figures at left).

October 1953 Hooperatings for the 4-county area around Kalamazoo-Grand Rapids credit WKZO-TV with 55.6% more evening viewers, 100% more morning viewers and 400% more afternoon viewers, than the next Western Michigan television station! Enough said?

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

*This world's record was set by Melvin Patton on May 15, 1948, in Fresno, California.



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS



**NOW SERVING OVER
251,742* TV HOMES
IN OKLAHOMA!**

*January 1, 1954



Affiliated with
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman
WKY Radio
Represented by KATZ AGENCY, INC.

scriptions for you within another few days and ship them as per your shipping list.

"Furthermore, we are licensed, on your behalf, with AFTRA, American Federation of Musicians (for radio and tv) and SAG.

"We take care of all the complex talent union problems and reports that you are unfamiliar with as a matter of daily routine.

"We are also licensed with Broadcast Music, Inc. to clear the music we create for you, for broadcast purposes. And last of all, but most important, Mr. Client, we carry a \$100,000 insurance policy with Lloyd's of London that insures your music for originality. This is how we go about creating a commercial for you."

Experts, however, do differ on the advisability of using public domain tunes to cut costs. It may indeed be slightly cheaper to find a popular melody such as "Old MacDonald Had a Farm" or "London Bridge" to set lyrics to, but our firm is dead set against it. Your sales potential is doing a lot more falling down than the bridge is, in our estimation.

The primary purpose of a singing commercial is in subconscious selling. The listener doesn't really listen to it, but its sales message is retained as a result of its rhythm, rhyme and repetition in the kind of subconscious learning curve that psychologists write books about. A melody, then, must be newly identified with the product, not with some childhood memory or entirely separate association.

If you were a Chevrolet dealer, you wouldn't think of setting a Chevie commercial to the music of "In My Merry Oldsmobile," but to a degree, it's the same principle when an advertiser uses a melody with some previous association to sell a new product.

With public domain music, there's also the risk that other advertisers in allied fields will use the same music. In one major city alone there are seven different firms using the melody of "Annie Laurie" to sell seven different articles.

An original tune builds product identification. Can you hear the distinctive melody — without lyrics — of "Be Happy, Go Lucky" without thinking of the cigarette?

Speaking of the Lucky Strike commercial — one of the most effective singing commercials ever done — it is distinguished for a third effective element:

sticking to one major thought. An overloaded message sells nothing and loses the value of repetition that is a major selling device in a Song Ad.

Too many advertisers treat singing commercials like they do a display ad — loaded with sales points — forgetting that the listener can't go back and re-read it to hear what they missed.

Whether 20 seconds or a full minute the singing commercial should have only one major point, and a possible secondary theme. Ideally, it should contain the product name, repeated several times, a slogan or a campaign theme, and an extra selling point.

An example might be the Paper-Mate pen commercial — written to an original melody. I might add (see story on Paper-Mate, page 40):

*Paper-Mate pen is leak-proof,
Use a Paper-Mate pen.
Paper-Mate pen is smear-proof,
Use a Paper-Mate pen.
Bankers approve the Paper-Mate,
Used in 8,000 banks every day.
Paper-Mate ink is transfer-proof,
So sign your checks the Paper-Mate way.*

*No more ink-stained hands now,
With a Paper-Mate pen.
No more ink-stained clothes now
With a Paper-Mate pen.
Up to 70,000 words without refilling,
The gleaming new Paper-Mate pen
is thrilling,*

*Buy a Paper-Mate, you'll say it's
great
When you write with a Paper-Mate
pen.*

Repetition for the product name — 12 times — campaign slogan of "Bankers approve" and selling points made as easy to remember by rhyming as the famous 30-days-hath-September jingle.

Our Song-Ad for BB Rol-Rite pen contains another element that helps build product recognition, an attention-getting gimmick, in this case a wolf whistle used after the campaign slogan. "Look for the Redhead." Our gimmick in the Paper-Mate Pen Song Ad was the Dixieland treatment of the melody which in itself was an attention getter.

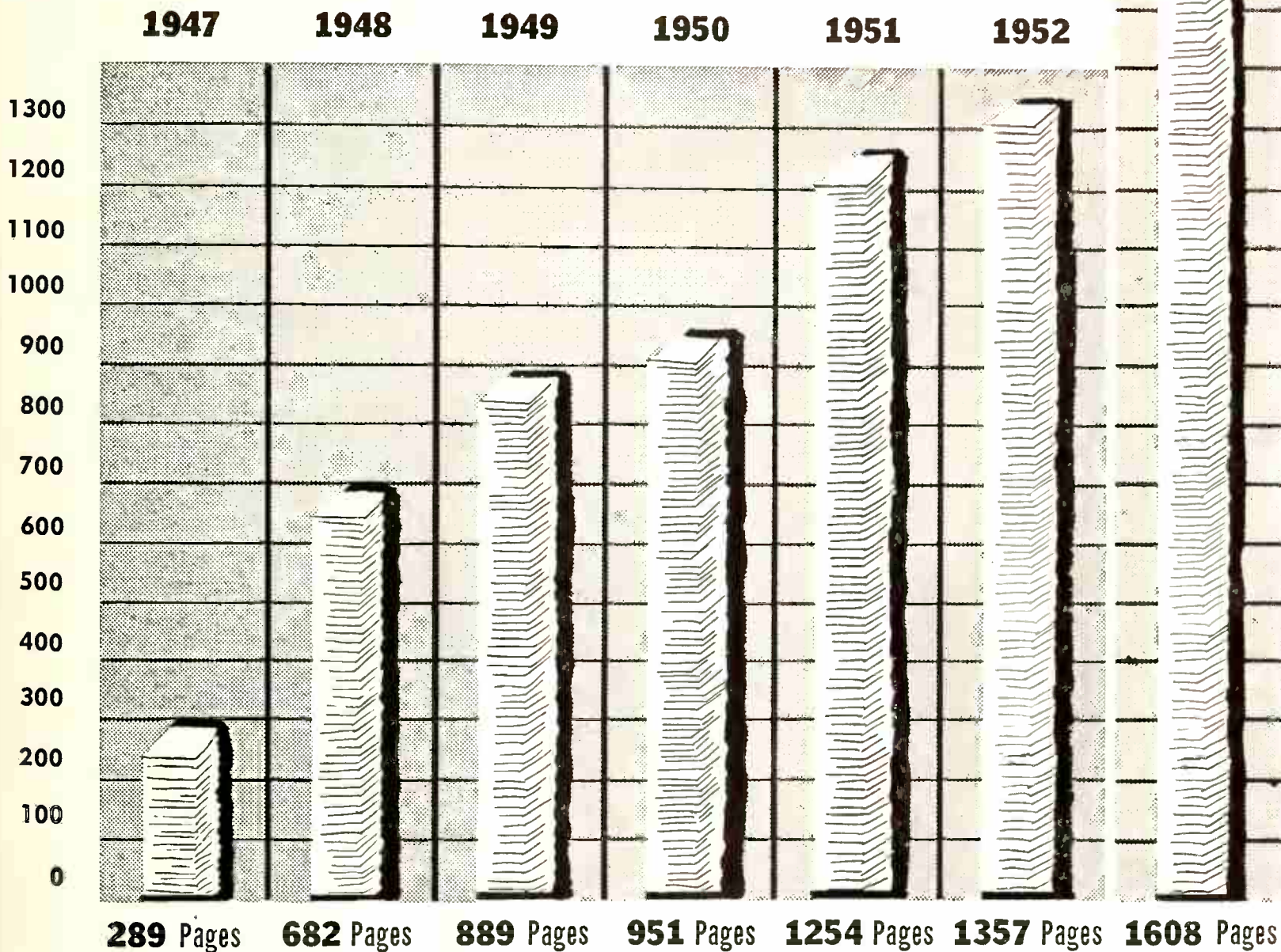


BILL POWELL
Specializes in the
NEGRO
HIGH SCHOOL & COLLEGE
MARKET via
WSOK
NASHVILLE, TENNESSEE

BUILDING!



1953



SPONSOR

The magazine radio and tv advertisers use



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

For the Sears, Roebuck singing commercial, we used a hand-clapping gimmick. Gillette uses a slightly different gimmick—the fight bells between lines.

Such devices help penetrate the subconscious of the listener, as the chances are he'll notice the device first and then catch on to the melody itself later, finally digesting the entire message.

Because your hearers become conscious of your melody before they do the lyrics, primary attention should be paid to the choice of music. Be sure to make the melody distinctive in it-

self so that the lyrics can be changed and it will still be identifiable. Gillette, for example, uses more than 50 sets of lyrics to its own readily-identifiable melody and keeps rotating them.

Some advertisers tend to overload their copy by cramming too much into one measure of music. Simplicity is one of the most effective advantages of a Song Ad, and this can be completely destroyed by trying to put too many words in a line. You want your product name and copy to come out clear and strong, and gingerbread verbiage

prohibits this. A good rule of thumb, I think, is to limit your copy to eight measures (four lines of verse) per 10 seconds, or 16 measures (eight lines of verse) in 20 seconds, etc.

If you are buying eight-second commercials, don't try to chisel by cramming 20-seconds' worth of material into it. You'll only chisel yourself if you do, because your message will be lost.

Nor should you try to chisel on production. No matter what your time buying budget may be, keep in mind that the spot itself is the actual seller. You may have a million dollars' worth of time slots in mind, but your time is pretty well wasted if you're using a sloppy salesman.

But most important of all, the use of the best artists and the best recording facilities makes for a better sounding spot.

The average clothier would rather pay \$100 a week to a salesman who sells \$1,000 worth of business a week than \$30 to a man who sells \$200 worth. The principle applies when you regard your singing commercial spot as your salesman.

Make sure he's a good one.

For this reason we also recommend that radio and television time be bought *after* production, not before. Sponsors should buy time to fit the message, not vice versa. Otherwise, it's something like saying, "Get me a man to fit this suit." Or like buying a Rembrandt and then cutting a foot off the bottom to fit that space over the divan.

For proper penetration of the Song Ad you select, it is tremendously important to plan for sufficient plugging to make your audience conscious of the message. Singing commercials should be plugged like popular songs: that's how they become popular.

We estimate that any given Song Ad should be assured at least 50 spots per week in one medium in any given market in order to get good listener attention. In our experience just at the point where the sponsor or client begins to get tired of the Song Ad, that's the exact time when the public begins to like it!

Broadcast repetition is as important to the singing commercial's effect on the public as it is as an ingredient of the commercial itself.

A good over-all campaign will provide for both radio and television, but if you are only set up to budget for 50 or 60 spots, confine them to the

**EVERYONE
KNOWS WHEC
IS WAY OUT
IN FRONT IN
THE OVERALL
RATINGS, BUT**

**HOW ABOUT LOCAL SHOWS AGAINST
LOCAL SHOWS IN ROCHESTER?**

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	95	27	0	0	0	0
TIES	17	17	0	0	0	0

In the ratings of the 427 weekly quarter hours WHEC is on the air it outstrips the nearest other station by 250% . . . and on *locally created* programs, as you see above, the margin is even wider! . . .

There are some availabilities in these high-rated local WHEC programs! Why not find out if we haven't got just the spot to get you off the spot in Rochester?

*LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—



WHEC
NEW YORK
5,000 WATTS
Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



This Is What WWJ Coverage Of The Detroit Market Means:



WWJ Primary Listening Area covers 1,490,000 radio homes, and 5,330,000 people who spend \$6,031,000 annually in retail stores.

WWJ today covers 425,000 more people than in 1951 . . . 227,500 more radio homes . . . and an area that does \$1,257,000 more retail business.

WWJ covers 69% of Michigan's total population and total retail sales . . . and centers its sales efforts on a market that is first among the nation's major markets in retail sales per family, in factory wage rates, in drug and automotive sales per family.

WWJ covers the world's greatest car-radio audience . . . nearly one million passenger cars that are driven a total of 15 million miles, to and from work *EACH DAY*, within Metropolitan Detroit.

WWJ covers 33 years of broadcasting, during which it has received radio's highest merit awards. Its programming leadership and community prestige make WWJ the **ACCEPTED** station of the nation's selective advertisers, in the richest market concentration of family buying power.

**The time to sell Detroit is now . . .
the station is . . .**



Associate Television Station WWJ-TV

Basic NBC Affiliate

AM-950 KILOCYCLES-5000 WATTS

FM-CHANNEL 246-97.1 MEGACYCLES



Profitable radio selling on Southern California's TOP independent station attracts everybody — but everybody — with goods or services to sell. Big and little clients and agencies* know that on KMPC they can reach *more people in more places* than could be reached by 38 stations.

* We'll send you a list if you like.

710 KC
KMPC
LOS ANGELES, CALIF.
50,000 WATTS DAYS
10,000 WATTS NIGHTS
 GENE AUTRY, President
 R. O. REYNOLDS, Vice Pres. & Gen. Mgr.
 REPRESENTED NATIONALLY BY
A. M. RADIO SALES COMPANY
 NEW YORK • LOS ANGELES • CHICAGO

single medium for best results.

If you're contemplating only a radio budget, however, or only television, plan nevertheless for the use of both media. Recorded productions for either medium can be adapted to the other without additional production costs for recording facilities. And you're prepared with an over-all campaign if the client decides that the Song Ad you bought for radio would be doubly effective if he bought time on tv as well.

Some of the many commercials we have created for both media, producing for radio first, are: Paper-Mate Pen, Listerine, BB Rol-Rite Pen, Seaboard Finance Co., Carnation Milk, Parade Soap Suds, Santa Fe Wine, Arden Dairies, High-Low Cottage Cheese, Local Loan, S.O.S. Scouring Pads.

When we make transcriptions for a radio campaign of 10-second spots, for example, we do additional "takes" of eight seconds, because a television commercial has to allow a two-second leeway when coupled with film. ★★★

COUGH SYRUPS

(Continued from page 31)

tracted for an average of 26 weeks, whereas Florida's Pertussin campaign would start even later in the year and last only for 17 weeks.

Though Erwin, Wasey bought some five-minute newscasts for Pertussin in such top sales markets as the New England area covered by the Yankee Network, the pattern was usually one of 60-second announcements scattered throughout the day, over one or more local stations per market. Five-minute newscasts were also used in a few Eastern metropolitan areas (e.g. New York and Philadelphia), but these were scheduled during early daytime hours when they would reach a predominantly female audience.

The major portion of Pertussin's advertising expenditure has consistently been aimed at women. In radio this meant daytime announcements with copy stressing the medicinal benefits and safety of using this cough remedy for the children as well as the adults in the family. Here's part of a typical 60-second announcement:

Announcer: *When a doctor recommends a product . . . it must be good! And when thousands of doctors have prescribed Pertussin for coughs of colds . . . isn't that the one cough syrup*

you should use? Yes, when you use Pertussin, you're using a cough syrup that has been the favorite prescription of thousands of doctors for over 30 years.

Pertussin does far more than just relieve coughs of colds . . . far more than just soothe your throat.

In newspapers as well as in radio the major points Pertussin stresses are (1) thousands of doctors have prescribed Pertussin, hence it must be good; (2) it tastes good. Pertussin circulates this message via 28-line ads placed in various parts of the newspaper, rather than on the women's pages exclusively. "Everyone in the family is a good prospect," Loes told SPONSOR.

In 1952, when Vicks came into the market as first national contender for Pertussin's No. One spot in sales, 60% of Pertussin's \$600,000 budget, or close to \$400,000, went into spot radio. Some 30%, or \$195,265, went into 28-line and larger newspaper ads.

Both Vicks and Pertussin are popular-priced medicines (\$.60 for a four-ounce bottle). Both appeal to a mass market. Both are advertised as *family* cough remedies, and are bought more by women than by men. Also, both products have a seasonal sales curve, and concentrate advertising during cold seasons.

It was in December 1951 that Vicks Cough Syrup was introduced in an 18-state test area. By July Kirby Peake, president of the Vicks Products Division, announced that Vicks Cough Syrup was ready to go national. In fall 1952 Vicks Cough Syrup bought heavy radio announcement schedules in every major and secondary market in the U. S., supplemented with 20-second film announcements in 20 top tv markets.

To tie Vicks Cough Syrup in with one of the established cold remedies in its line, Vick Chemical Co. launched the fall campaign by attaching close to two million samples of the cough syrup to jars of Vicks VapoRub, and offering them jointly to druggists at a special price. Radio announcements in

- • • • •
- SENIOR ANALYST AND STATISTICIAN for national industry-operated research organization.
- Capable of investigating, creating, developing, executing and administering research assignments. University degree in statistics necessary.
- Location Toronto, Canada. Salary according to qualifications. Box No. 222, Sponsor, 40 E. 49.
- • • • •



Music is Big Business

in Nashville . . . and

W S M

has made it so.

Where is Music City, U. S. A. today?

In the 20s—it was New York, pouring out Broadway tunes.

In the 30s—it was Hollywood, grinding out cinema musicals.

In the 40s—it was neck-and-neck between New York and Hollywood as the twin music capitals of America.

But today, the musical center of gravity has shifted to Nashville, Tennessee—the modern Music City, U. S. A.—thanks to Station WSM's formidable, unequaled talent pool.

You needn't take our word for it; we admit to a flair for colorful tall tales. So we'll spare you the typical Tin Pan Valley exaggeration, and refer you instead to a few conservative, highly respected journals whose reputation for impaling stark facts is unquestioned.

- Farm and Ranch** "It is a well known fact that the balance of power in the present day music industry has shifted from New York and Hollywood to Nashville, Tenn."
- Nation's Business** "What brought this music into great popularity nationally, and now internationally, was . . . Station WSM. It's country music glamour boys are as big—sometimes bigger—in record sales and juke box popularity as Bing Crosby or Frank Sinatra . . ."
- Collier's** "Nashville is the focal point . . . For years this form of show business flourished apart from the Hollywood-New York axis, but recently the balance has been suddenly and violently disrupted. The Nashville muse has won the entire nation . . . if the rest of the radio industry is in the doldrums, WSM has more business than it can handle . . ."
- Pathfinder** "Not all the gold in the South is in the vaults at Fort Knox. A sizeable chunk of it is found in Radio Station WSM, Nashville, Tennessee, capital of folk music . . . The reason is Grand Ole Opry, owned outright by WSM, the show, case of American folk music . . . All the major record companies do a land-office business in Nashville."
- Coronet** "Events occurring today in Nashville comprise a sociological phenomenon. 'Will it ever stop growing?' the newly-rich song publishers, record firms and performers keep asking."
- American** "This year income (is) prophesied to reach \$35 million. The top country singers, expected to gross at least \$7,500,000 from records, personal appearances, radio, and sheet music sales . . . give thanks to Radio Station WSM, a powerful clear-channeler which blankets 30-odd states."
- New York Times Magazine** "There's a revolution brewing in the music business . . . (and) the center of this activity is Nashville, home of the fabulous radio program called Grand Ole Opry."

[Similar reports have appeared in Time, Look, Billboard, Variety, Redbook, Wall Street Journal, Newsweek, Saturday Evening Post, and many other publications.]

30 states (all the states but those 18 in which the original test had been carried out a year earlier) plugged this combination package. The regular spot radio and tv announcement campaign continued throughout the country.

Vicks' heavy advertising and merchandising efforts (a 1952 budget of \$1.5 million) made Vicks Medi-trating Cough Syrup a nationally known brand in six months. Within a few weeks of initial national distribution, heavy radio and tv advertising had fired consumer demand. Before the season was

in full swing, "rush" and "sold out" reorder telegrams poured in. SPONSOR estimates that Vicks Cough Syrup sales had climbed to \$4 million by 1953, that is, more than two times Pertussin's estimated \$1.7 million.

Pertussin's answer to this advertising onslaught was to increase its advertising budget but continue its strategy as before.

In summer 1953 Seeck & Kade took Pertussin to McCann-Erickson. Speculation ran rampant in the trade about the switch. It had been rumored that Pertussin was to be bought out by

Chesebrough Mfg. Co., another McCann-Erickson account. However, Seeck & Kade denied this.

Fall 1953 indicated no major change in Pertussin's advertising formula: 65% of the firm's budget continued in daytime radio announcements, some 20% in newspaper ads, but 15% now went into 60-second tv film announcements for the company.

The firm had done occasional experimenting with tv at Erwin, Wasey's suggestion, but the budget did not permit national use of the medium. On 7 October 1952 Erwin, Wasey had bought participations for Pertussin on *The Merry Mailman*, Monday through Friday, 5:00-6:00 p.m., WOR-TV, New York. The firm stayed on the program through the New York cold season, until 4 April 1953.

McCann-Erickson is now showing its 60-second Pertussin films in five tv markets. In radio the agency's major change in strategy has been a switch from "strip buying" to scattering Pertussin's 60-second announcements through the day to reach the widest possible audience. Also McCann-Erickson buys into station merchandising plans.

On 5 October 1953, for example, Pertussin signed on New York's WNBC for a 26-week station break campaign. Their advertising investment in this special merchandising "Chain Lightning" operation was approximately \$1,000 a week. WNBC sent postcards and presentations to druggists throughout WNBC's coverage area to invite them to participate in this promotion.

Peter Schaffer, McCann-Erickson's a/e for Pertussin, said: "Of interest, of course, was the sales payoff. The gain in New York State was appreciably above the national average."

Vicks Products Division, in the meantime, was capitalizing upon the time franchises carved out by its other products, e.g. Solskin Hand Cream, VapoRub, Vicks Cough Drops, to get choice time strips for Vicks Cough Syrup. The firm's time buying pattern is to take a certain minute across the board and then rotate commercials for its products in that minute.

In 1953 Vicks Cough Syrup spent approximately the same in radio as in tv according to various trade sources. By mid-January 1954 however, a sharp reversal of policy took place in the Vicks Products Division, and its agency, Morse International. Other Vick

BMI Product and Service Reach a New High

WITH each succeeding year BMI's products and services attain new highs in volume and value.

The large and growing catalog of BMI-licensed music in all classes—popular, folk, standard, symphonic, operatic, educational—gives continuing evidence of the quality and ability of the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. BMI not only serves its broadcast licensees—AM, FM and TV—with a steady flow of practical program aids, but provides its repertoire and facilities to every user of music . . . ballrooms, night clubs, motion pictures, hotels, restaurants, skating rinks, amusement parks, wired music, industrial plants, symphony orchestras, chamber music groups, choirs and choruses, motion picture exhibitors using intermission music and many others.

BMI-licensed pop song hits are maintaining leading positions in all of the music trade popularity charts—the Hit Parade, the Variety scoreboard, Billboard charts, Downbeat polls, the everyday best-seller lists—and for the past four consecutive years, were voted Number One in all categories by the nation's juke box operators in the Annual Cash Box Popularity Poll.

In the field of Concert Music, BMI continues to foster composition and encourage public interest through its annual Student Composers Radio Awards, its support of the American Composers Alliance, and the extensive publication of Concert Music through its wholly owned subsidiary, Associated Music Publishers, Inc.

Similar BMI services and efforts in the entire field of music are being conducted throughout the Provinces of Canada by BMI Canada Limited.

BROADCAST MUSIC, INC.

580 Fifth Avenue, New York 36, N. Y.

NEW YORK

CHICAGO

HOLLYWOOD

TORONTO

MONTREAL

Chemical Co. products were being shifted into Vicks Cough Syrup's radio time, whereas the cough syrup went into tv exclusively.

With Vicks buying in bulk for its various products, advertising expenditures for an isolated Vicks product are difficult to pin down. And, in the competitive race between Vicks and Pertussin, Vicks executives are loathe to discuss strategy or figures. However, on one large metropolitan tv station alone, Vick Chemical Co. will spend between \$10,000 and \$12,000 a month for time for all its products. During the winter Vicks Cough Syrup, on a rotating schedule with other Vick products, may get as much as 25% of this time.

At SPONSOR's presstime Vicks Cough Syrup's sudden switch from radio to tv had not yet had any repercussions in Seeck & Kade's offices on Washington Street. Loes, who's been with Kade for three decades as his advertising strategist, told SPONSOR:

"Mr. Kade and I work out our advertising strategy with our agency. If it produces sales, it's good advertising. If it doesn't, it isn't."

With the cough syrup advertising season for 1953-1954 halfway over, it is unlikely that major changes in strategy will be considered before September 1954, when the battle between Pertussin and Vicks Cough Syrup takes to the air once again. ★ ★ ★

PAPER-MATE PEN

(Continued from page 41)

ern is giving New York 25% of its spot tv appropriation. Interestingly instead of racking up 25% of its sales in New York—which is what the company aimed for—it gets a whopping 34%. In this case obviously the extra expenditure pays off.

"We'll consider using a tv network show," says Kittredge, "when we have enough products to justify a national show."

There is no sure way of correlating sales to advertising, Kittredge says, but he states that in three different surveys 42% of the people interviewed said they recalled Paper-Mate's tv pitches over all other ads.

When Paper-Mate buys spot radio it wants "sock and originality." Kittredge says he particularly likes disk jockeys who "cooperate by being fresh in their delivery of Paper-Mate an-

nouncements." On radio Paper-Mate uses the 20-second jingle followed by a 40-second live commercial. "If it's ad-libbed right, so much the better," says Kittredge.

Referring to the \$1.2 million he spends during the Christmas, Valentine's Day, late spring and back-to-school "peaks," Kittredge says he may buy anything from network to magazines.

"When we go into a full page in the *Saturday Evening Post* or *Life*," he says, "Paper-Mate Eastern pays 70% of the cost, and the West Coast company pays the other 30%. Same way

with network radio and tv. For the six weeks before Christmas we bought *Fibber McGee & Molly* one of the NBC Three Plan programs. When the next peak comes along, we may buy network radio, or we may go into another medium. I will say that we were very pleased with the cooperation given us by NBC."

Kittredge believes that its advertising has done more than "put Paper-Mate far into the lead."

"The campaign," states Kittredge, "has revitalized the entire ball point pen industry."

Paper-Mate's biggest problem really

NEW "TV Capitol of the Midwest"*

(*No idle boast — read copy below for proof positive)

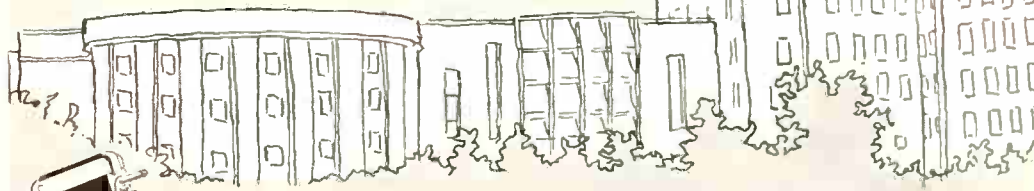
KFYR-TV

**TELECASTING
ON CHANNEL 5
BISMARCK, NO. DAK.**

Telecasting from atop the State Capital building, KFYR-TV delivers unrivalled coverage in the wealthy, Midwest farm belt—and throughout the heart of the oil-rich Williston Basin.

KFYR-TV guarantees a ready-made, responsive buying audience, built up through years of top-flight radio programming.

NBC • DUMONT • CBS



KFYR-TV CHANNEL 5 BISMARCK, NO. DAK.

REPRESENTED NATIONALLY BY JOHN BLAIR

**PEASE PORRIDGE HOT,
PEASE PORRIDGE COLD**

Pease porridge in the pot
nine days old.
Some like it hot,
some like it cold;
Some like it in the pot
Nine days old.

The people who live in the rich Kansas City primary trade area, too, have a variety of tastes and opinions. There is one thing, though, that they are agreed upon—their favorite radio station. It's The KMBC-KFRM Team.

Not only do they listen to KMBC-KFRM, but they believe what The Team has to say. So—write, wire or phone KMBC-KFRM, Kansas City, or Free & Peters, for availabilities now.

There are a host of buyers in the Heart of America for your "porridge" and they WILL buy it if they hear about it on the station they listen to most . . .

the KMBC KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

IN EVERY MARKET ONE RADIO STATION IS . . . TOPS IN KANSAS CITY IT'S KUDL

KC Loves

For Example:
News Every Hour on the Half Hour—Exclusive in KCI

Call Forjoe For Details

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS: 1012 BALTIMORE BUILDING

KUDL GREATER KANSAS CITY TRADE AREA

Town to Town Local Coverage

KOKO

KOKD

THE MISSOURI TRADING COMPANY

KUDL—KANSAS CITY
KOKO—WARRENSBURG
KOKD—CLINTON

is a happy one. The company's supply can't keep up with demand. Not only has the company built a second plant in its home town of Culver City, Cal., but it recently completed a plant in Puerto Rico. Things have changed since Pat Frawley tried to sell his first batch of 10,000 pens back in 1949.

The first Paper-Mates were made in a small Culver City machine shop Frawley had rented. The pens were made to sell for 97¢. But they didn't.

Frawley first tried San Francisco because he knew it best. (He owned an import-export business there.) He recalls that the most frequent inconvenience he suffered was being thrown out of stores. Some store detectives, in fact, had orders to eject him.

Frawley concluded that a less precarious way to achieve distribution would be to give the pens away. That proved to be nearly as hard as selling them. Nevertheless he got rid of the first 10,000 and returned to Culver City to make more.

Meantime Frawley began to get a few letters from bankers to whom he had given the pens. "They're swell pens," the bankers said, in effect, adding that the ink dried instantly, preventing signatures from transferring to another sheet of paper—a forger's trick. Transfer had been one of the faults they found with previous pens.

These letters gave Frawley an idea for another copy point—"bankers approve." It's been used in Paper-Mate's advertising ever since.

Stimulated by the bankers' testimonials Frawley returned to San Francisco with more pens. He told dealers that if they'd take two dozen on consignment, he'd pay their profits in advance. If the dealer said "O.K.," Frawley gave him a generous advertising allowance. Thus Frawley's first Paper-Mate advertising was on a co-op basis, mostly in newspapers. By the end of 1949 he had sold \$15,000 worth of Paper-Mates.

In May of '50 he moved into a bigger building, boosted his advertising and hired an engineer to redesign the pen.

He told the engineer he wanted a pen that would look like \$5, write like \$5 and sell for less than \$2.

As soon as the engineer started to work, Frawley bought his first air time: Radio announcements in San Francisco, television announcements in Los Angeles. During 1950 Paper-Mate chalked up \$350,000 in sales.

In May of 1951 the newly designed Paper-Mate with a retractable point was ready. It was priced at \$1.69 (still is) and four million of them were sold the first year.

Next target on Frawley's list was the New York market. Then he planned to expand to the rest of the U. S.

For the New York push Paper-Mate bought full-page newspaper ads and heavy tv and radio spot schedules and provided all kinds of point-of-purchase material.

Frawley hired 22 salesmen who called on 2,400 stores in a six-week period, leaving six free pens with every dealer. He gave away about 10% of his 1952 output but got nearly 100% distribution in New York.

"At the same time," Frawley recalls, "we spread the rumor that we were broke—to discourage competition."

In recent months Paper-Mate has added pens in different colors and now offers writers a choice of ink color. The company also has brought out an executive's desk pen set and sets for use in banks. National distribution is virtually complete.

Paper-Mate claims 80% of the ball point pen market—which is about 30% of the entire ink-writing market.

Since the \$350,000 sales during 1950, Paper-Mate's volume has soared like this: 1951—\$2 million; 1952—\$7 million; 1953—\$19.6 million. Foreign sales come to roughly \$3 million. Frawley estimates that this year's sales will top \$30 million.

Although fountain pen sales have dropped since ball points have come on the market, the big companies say their sales nevertheless have gone up, indicating that the smaller firms must have been hurt.

The Fountain Pen & Mechanical Pencil Manufacturers Assn. in Washington reports that fountain pen shipments dropped from 36.9 million in 1947 to 28 million in 1952. Mechanical pencils went from 70.4 million in '47 to 42.5 million in '52.

B. B. Rol-Rite, which also claims first place in the ball point field, sponsors Georgie Jessel on ABC TV, alternate Sundays from 6:30 to 7:00 p.m. Talent and production charges run about \$15,000 a show.

Jack Wright, the B. B. Rol-Rite account executive at Hilton & Riggio, says the company will spend an additional \$2 million this year in advertising. "Quite a bit of this will go into spot tv and radio," said Wright. ★★ ★

TV SET COUNT

(Continued from page 29)

try sources:

1. The plan calls for a periodic study of tv set counts and circulation, patterned loosely on the lines of the Audit Bureau of Circulations but not on the old BMB (which many stations didn't like, feeling it short-changed them). It might cost as much as \$2,000,000 a year to support.

2. The plan is largely the brain-child of Dr. Franklin R. Cawl, formerly the research director of the Kudner Agency who is now an independent research consultant with an office in New York's RCA Building.

3. Networks and a few leading stations have been consulted by NARTB concerning the project, since they would have to provide the chief financial support for the NARTB plan, with part of funds coming from agencies.

4. The "Cawl Project" would use "tested, accepted methods," according to NARTB officials, although probably not a mail sample of the U.S. Final details of a pilot study are being hammered out by an NARTB research committee, with a report expected in June.

Both projects—Nielsen's pitch and Cawl's proposals—are very much up in the air. Nielsen may, or may not, find the industry support he says he needs in order to do another set census or another Nielsen Coverage Service study. And NARTB—since it must first reconcile the various factions of the broadcast industry who are often at odds on audience research—isn't likely to provide national home counts much before mid-1955.

NARTB has clamped a tight security lid on its "Cawl Project." Few of the industry's top agency or network researchers know much about it. Reason: NARTB, from an organizational point of view, probably fears to discuss it until such time as the reactions of member stations can be fully explored.

What will admen do for set counts and market-by-market coverage data in the meantime?

Best bet: They'll have to go back to the stop-gap methods used during the past couple of seasons—even though one agency research chief estimated for SPONSOR that agencies are currently spending "over \$250,000 annually just to compile data that are often in-

accurate and to make projections from these data."

The reason for this is apparent in the remarks of the tv research director of one of the leading P&G agencies who said:

"We know our projections of set growth and station coverage—the two basic tools of timebuying in tv—are at best a series of 'guesstimates.' But even these projections are better than no updated research at all. You just can't go into every tv market for a client.

"You've got to make decisions among networks and stations and between markets. You've got to have

some basis by which you judge whether prices are right or wrong. So, we'll continue to make estimates as best we can—even though it means a lot of extra time and effort until something better comes along."

Since "something better" may not come for quite awhile SPONSOR made a series of checkups among agency men and network executives in New York and among key stations in various parts of the country to survey the methods presently used to determine tv set counts and coverage data. In addition SPONSOR surveyed the most common sources of "industry" information in this field.

A SIMPLE SELL-HOUETTE!

WREN reaches its Market

Every recognized survey for the last 5 years shows WREN has more listeners more hours than any other station in Topeka!



WREN has a good Market

WREN delivers you both Topeka—with big, money-producing industry like Good-year, Santa Fe, Forbes Air Force Base—and a rich Eastern Kansas market that ranks high in the nation for per capita income.



WREN works that Market

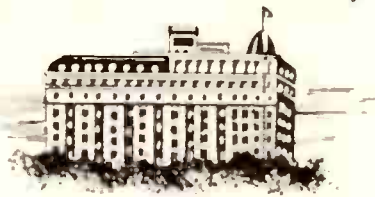
WREN works that market with a full-time merchandising department to make sure your product is stocked and displayed. A good market, good coverage and first-class merchandising. They all add up to SALES.



5000 WATTS

TOPEKA, KANSAS

living in a
CAPITAL way



Capitalize on the finest location in Washington by making the Raleigh your headquarters for business and pleasure. Entertain your associates — Pall Mall Restaurant, Raleigh Cocktail Lounge, Old English Tavern. Be near to Government Buildings, downtown stores.

Special Courtesies to
HONEYMOONERS!

OTHER MASSAGLIA HOTELS:
SENATOR, Sacramento, Calif.
MIRAMAR, Santa Monica, Calif.
EL RANCHO, Gallup, N. M.

HOTEL RALEIGH
WASHINGTON 4, D. C.

On Famous Pennsylvania
Ave. at 12th Street N. W.

Now . . . buy the Keyline!

SAVE **20%** ON
NORTHERN CALIFORNIA
COVERAGE

Four booming California
markets (2,200,000 buyers)
with one low-cost buy!

KSJO San Jose

KBOX Modesto

KGST Fresno

KHUB Watsonville

Represented by

RAMBEAU

New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE
Radio Group

Write, wire or call
for complete information

Briefly this is what SPONSOR learned:

1. Although there is a profusion of set estimates compiled by stations, trade publications and networks, agencies prefer to rely on their own methods.

2. There is quite a lot of variation between the set estimates as shown in the most readily accessible information sources.

3. The whole thing is a big headache to admen who wish that some solution could be found but who don't want to pay a fortune for finding it.

Here is a round-up of the most common sources of tv set-count data as well as some idea of the research techniques involved:

- *Agency research:* Since agencies are faced with the problem of piecing the tv picture together from often-conflicting sources and odd scraps of information, some fancy calculating has been evolved. All of the P&G agencies, for example, use a standardized method of estimating set counts and coverage (in order to maintain some buying uniformity) which is the result of the accumulated statistical brainpower of the half-dozen agencies involved.

At the agency level the most common method for "projecting" the number of U.S. video homes, county-by-county or market-by-market, goes approximately like this:

Let's say an agency started to plot a growth curve (a continually rising indication of the number, or level of penetration, of tv sets) for Alfalfa County, U.S.A. way back at the time the county was first receiving tv service.

Along the way the curve has been checked against such important "bench marks"—a surveyor's term for check points of known accuracy—as the U.S. Census of 1950 and the Nielsen Coverage Service data of late 1952. Since the last "bench mark" the agency's curve or guess has been heading upward like a plane without an altimeter, proceeding—as one adman termed it—"by guess and by gosh."

Now, armed with the CBS TV figures, the agency can look at the chart for Alfalfa County to see how the agency's guesstimate for 1 November 1953 compares with CBS TV's facts.

Is the curve too high? Too low? An adjustment will be made, and the curve put back on course.

- *Tv networks:* Both CBS and

NBC prepare estimates of the number of tv sets in the U.S. tv markets for internal use. Primarily these are a matter of measuring the known (or estimated) number of tv-equipped homes in a specific area, with adjustments made (on the basis of signal strengths for the most part) in cases where two video areas overlap.

These figures are not released to the trade any more. Chief reason: Now that tv is covering the most densely populated areas like an electronic blanket, these figures are good only for calculations involving a specific network.

For one thing network estimates of the number of tv homes in a market are for the number of video homes which researchers estimate are actually "covered" by the network's affiliate in that market. With the largest markets filling up with two, three or more tv stations, these figures can no longer be applied to any station in the market, networks say. There are too many differences between signal strengths, signal patterns, antenna heights and positions and other engineering factors.

There is currently a brisk trade go-

The "RESULTS" STATION in Washington



Represented Nationally by John Blair & Co.

ing on in pirated network figures. Usually the leak is through the network's sales department. An agency, for instance, will call up and say that a network client is "thinking of adding" a new network affiliate, and can they please have the network's market penetration figures? In most cases, they get them.

• *Stations, reps:* Since they are badgered for tv home-count and coverage data by both national and local advertisers, stations make every effort to provide buyers and station reps with such information.

Station surveys for the most part follow definite patterns and have definite limitations. Set counts are usually made by rounding up monthly estimates of the number of tv sets installed in the station's coverage area from the local power company, local radio-tv retailers and servicemen and by mail pull gimmicks initiated by the stations. Coverage reports for post-freeze stations (where coverage was not mapped by the Nielsen Coverage Service) is usually determined by estimating (but not always field-checking) the station's signal area. In a few of the larger cities several stations have banded together to form a local tv research council in order to provide one set of market figures, instead of several.

Among those who try hard to give admen accurate local set count are tv stations in Phoenix, Ariz. Recently after sounding out top network researchers and others on survey methods, they completed a 1,000-interview cross-section study of their tv area, working with Arizona State College.

Generally speaking agencies seldom put much faith in station checkups since they are primarily a matter of estimates of number of sets sold within an area and seldom measure how many of the purchased sets are being used by owners as replacements in older markets, how many are being purchased for use in other tv areas, how many are going into multiple-set tv homes and other factors.

At the moment, this complicates life considerably, since stations (and reps) do most of their selling on the basis of station estimates and agencies do most of the buying on the basis of agency estimates.

• *Trade publications:* In an at-

WBNS-TV

the nation's

leading test market

station



Again and again WBNS-TV's Aunt Fran and Her Playmates set sales records with varied product promotions. The Strietmann-Felber Biscuit Co. recently reported a "quick turnover and fast sell out" of their Jumbo Size Circus Animal Cookies promoted on Aunt Fran.

This WBNS-TV popular, locally produced children's program appears each week day at 4 P.M.

All of this show's commercial successes reflect childrens' vast sales influence in the home. This is further proven by the fact that Aunt Fran has maintained a high "top ten" rating for the past year (Telepulse 1953-54), and an established reputation as one of Central Ohio's most powerful sales builders.

You can cash in on Aunt Fran's winning way with children by offering your products to her audiences who hold complete confidence in her recommendations.

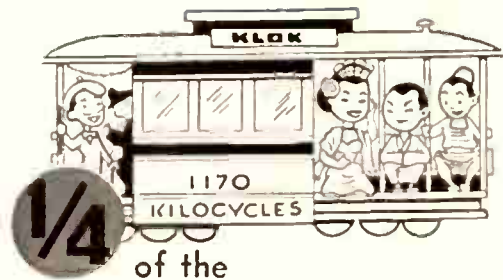
For peak sales results, use WBNS-TV, the nation's leading test market station.



WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

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



of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC

San Jose Studios
P. O. Box 967
San Jose, Calif.
Represented by John E. Pearson Co.

San Francisco Studios
Hotel Lanterhim
San Francisco, Calif.

**"KOWL is the most
POWER PACKED
station of its kind*
in America!"**



*Serving the Negro, Mexican and Mexican-American markets of Greater Los Angeles and Southern California—more than 1,000,000 buyers!



Representatives:
George W. Clark, Inc.
Chicago, New York
Daren F. McGavren,
San Francisco
Dora C. Ayten, Atlanta

4128 Wilshire Blvd., Los Angeles 17, Calif.
TE. 0-5152

tempt to fill the tv data vacuum, three of the broadcasting trade publications print market-by-market estimates of the number of tv homes in the nation. One of these publications uses a formula method, with RETMA set estimates as a base.

The other two prefer to print station or rep estimates of the number of tv homes in tv markets.

SPONSOR found that no major agency used set estimates by trade publications as anything more than a casual reference for their research department or timebuyers—although plenty of reps and stations use them widely in sales promotion work.

★ ★ ★ ★ ★ ★ ★ ★

66... The problems of advertising management have now clearly become so significant and so varied that they need to be subjected increasingly to the same kind of scientific analysis which has been found so effective in factory management; yet with the need to devise special techniques appropriate to this particular managerial work, fully recognizing both its special characteristics and its differences from factory or other functional management tasks."

HAROLD F. SMIDDY
Vice President
General Electric Co.

★ ★ ★ ★ ★ ★ ★ ★

(SPONSOR, incidentally, has stayed away from publishing its own post-freeze estimates, market-by-market or county-by-county, of the number of U.S. video homes. SPONSOR feels that only a full-scale industry-supported study will give data on which buyers and sellers can agree completely. Moreover a fourth set of figures would only confuse an already-confused situation. See chart page 28.)

What do admen say they really want in the way of set count data?

This is the consensus:

1. An industry-wide monthly estimate of tv-equipped homes—including data on vhf and uhf, and later, color tv.

2. A quarterly field census of tv homes so that the monthly estimates do not have to be projected too far.

3. An annual, full-scale coverage study, similar to NCS.

Will agencies get this dream package from Nielsen, NARTB, or some other source? Only time will tell. And time, for even the most recent nationwide surveys, is running out. ★ ★ ★



WSJV-TV
South Bend-Elkhart
Channel 52

• ABC
• NBC
• DU MONT
INTERCONNECTED

IS GOING ON THE AIR *

AN EXCLUSIVE U H F MARKET
Already (118,000
More than } TV SETS
IN OPERATION

The South Bend-Elkhart Market is

INDIANA'S FIRST MARKET in RETAIL SALES
. FOOD SALES
. AUTOMOTIVE SALES
. HOUSEHOLD FURNITURE
. RADIO SALES

Second in DRUG SALES

. GENERAL MERCHANDISE

Annual Retail Sales \$1,194,000,000

POPULATION 750,013

Families 230,000

Source: May, 1953 Sales Management Survey of Buying POWER

WSJV-TV Channel 52

SOUTH BEND - ELKHART

JOHN J. KEENAN, COMMERCIAL MANAGER

REPRESENTED BY H-R TELEVISION, INC.

NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

* March 1, 1954.

'IDEAL' MEDIA TEST

(Continued from page 34)

stage in media testing.)

Which group are you in?

SPONSOR believes you can test. But several steps are necessary. You have to do it with one or a small group of products. You have to trim the multitude of variables by limiting your sales effort to advertising only. (Vacation your salesmen for this one!) And you should run the test on a continuous basis to enable you to take advantage of what you learn from time to time. Obviously you have to change your advertising to sell something. Much advertising doesn't. Typical example: Those glossy insurance ads (color of course) in national magazines.

Why testing is hard: There's no use denying that the two hardest things to determine in advertising are: (1) Why people buy your product, and (2) which medium gives you the best results (on an inter-media basis—newspapers vs. stations, for example). Compared with the latter, copy testing is child's play. You split-run the same ad with different heads in the same edition of the *New York Times*, for example, and, if it's a mail-order or coupon-type test, you sit back and wait till the returns are in.

Basically the problem stems from ignorance. The average national advertiser:

1. Doesn't know what his sales to consumers are; only to wholesalers, distributors or retailers.

2. Doesn't know, as a result, what percentage of his sales to the consumer are due to salesmen, direct mail, over-the-transom orders, point of sale merchandising, advertising or other influences.

3. And not knowing points 1 and 2, he can't possibly slice up his advertising and determine what sales are due to use of each medium.

What's the solution?

For the national advertiser, it might lie in:

1. Setting up a system for determining the sales of his product to consumers on a periodic basis—either through store audits or via consumer panels.

2. Keeping careful check of which activities contribute to sales. This can be approximated by rotating the various sales methods by areas or markets and holding all variables constant

while testing one (displays, for example).

3. Keeping a careful record of the use of different media and trying to establish a correlation between exposure to advertising and use of product. This can be determined in a limited fashion by the panel method or interviewing purchasers in the store.

4. For national media, network radio and tv and magazines, the national advertiser can use two techniques for determining advertising effectiveness: (a) coupon, premium or sale of a special item direct to the consumer; (b) interviewing samples or panels as to how effectively the message got across.

Local advertisers have no problem. Whether you sell in one outlet, your own, or many, you can run a simple inter-media test involving newspapers, radio and television by spending equal amounts of money in each medium to advertise the same product at the same time. Then you station an interviewer in one or more stores to ask the buyers what brought them in. This is the technique invented by Joseph Ward of the Advertising Research Bureau, Inc. (ARBI) of Seattle. It is so simple that most newspaper-conditioned advertisers are afraid to try it. Yet it has been used successfully, more or less, in over 240 tests to date. Basic weakness: How do you apply it nationally?

(At first glance, it seems you could advertise a product in one magazine and on one network program, then use interviewers in several markets at key outlets to question purchasers as to where they saw or heard the ad. The technique should work for such durables as carpets, sewing machines, appliances, tires or items of relatively higher cost sold in a few outlets per market. The ideal would be a single-outlet-per-market product, Rayco car seat covers, for example, which actually uses a somewhat similar technique. But this solution bogs down when you try to apply it to cigarettes, soaps, foods and the usual mass-consumer products of low cost sold in hundreds of stores per market.)

Media testing pitfalls: What specifically is so hard about inter-media testing? In this section the views of four experts are summarized to show the difficulties involved. And in the next section, six other experts will offer some concrete, if highly idealistic or theoretical, suggestions or solutions.

WMRY Leads

ALL COMPETITIVE NEGRO PROGRAMMING

★ 29 out of 38 quarter hours

ALL NEW ORLEANS INDEPENDENT STATIONS

★ 36 out of 46 quarter hours

ONE OR MORE NETWORK STATIONS

★ 39 out of 46 quarter hours

TWO OR MORE NETWORK STATIONS

★ 23 out of 46 quarter hours

THREE NETWORK STATIONS

★ 9 out of 46 quarter hours

With the addition of feature programs of the National Negro Network, WMRY stretches its leadership as a **MUST BUY** to thoroughly cover the great and growing New Orleans Market!

High Ratings!

Top Notch Merchandising!

Low Rates!

★ Pulse of N. O. (Sept.-Oct.)

600KC "THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

Gill-Perna, Inc.—Nat'l Rep.

**NOW
SERVING
HALF MILLION
FAMILIES**

WOW

OMAHA

NBC

590

5000 WATTS

A
MEREDITH
STATION

Room 280
Insurance Building

JOHN BLAIR & CO., Representatives

NEW ARRIVAL!

...BIG CHANGE AT WVET

A B C

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's livest network! Result:—improved programming . . . ever increasing audience . . . better-than-ever-buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.

Change To WVET Now

WVET

ABC

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY



4 Reasons Why

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

Jewish Market of Metropolitan New York

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

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director

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

Richard Manville, president of Richard Manville Research, New York, puts it this way:

"The more fool-proof you make your inter-media test, the more controlled the conditions must become; the more controlled you make the conditions, the more you must take your actual test from the market place and put it into the college laboratory.

"While the relative media strength can then be evaluated in the laboratory, the pragmatic business man will therefore increasingly distrust its commercial application, and I can't blame him. It may actually then turn out to be X media in a laboratory, but Y in the market place.

"I was, however, very impressed with Hans Zeisel's tea panel job [see "How to choose media, part II," SPONSOR, 15 June 1953]: also with various tests I have witnessed, not measuring sales (unfortunately) but rather testing keyed offers of premiums, books, etc., in various media. Spending the same amount of money in different media and evaluating their 'pull' on a cost-per-inquiry basis. It isn't as good as a sales test, but it's a darn sight better than guessing!"

Carl H. Henrikson Jr., v.p. and general manager of S-D Surveys, said that if he had a design for an ideal inter-media test that could be sold as a service, "I could shortly become quite wealthy and, of course, would be thoroughly hated by all media."

What should such a test achieve?

"An unrefutable statistical caliper for measuring the net profit return on each dollar of advertising invested in different media," Henrikson says. "It would be even more ideal if such measurements could be made not only on the individual medium but more specifically for such factors as seasons of the year, days of the week and even time of the day, size and shape of space or amount of time employed, residual returns on overlapping coverage with use of multiple media, color or black and white, position by page or adjacency to reading matter or program, frequency of insertions and many other factors.

"You can see that measurements to be ideal would have to be based not only on the number of dollars spent but how those dollars were spent within each medium or combinations of media.

"The advertising profession has

gone a long way in using research techniques as a basis for judgment and making dollars work more efficiently. The ideal, which fortunately for all of us will never be reached, is to have statistics make the decisions. There will always be plenty of room for honest differences of opinion in media selection. There are always many variables involved and an infinite number of possible combinations in planning a media program and, luckily, a great deal of data to prove the wisdom of the plan.

"Well-conducted surveys and tests can be exceedingly useful as a basis for judgment, but we're a long, long way from a fool-proof statistical caliper that will come up with all the answers."

H. D. (Del) Everett Jr., director of market research for the Ford Motor Co., concurs so far as cars are concerned. He cited three basic problems for SPONSOR in setting up a fool-proof or ideal inter-media test:

1. The problem of inter-media selection probably varies for every product. "In the case of some products, the very nature of the product may be such that the answer is self-evident. For instance, if the prospects for a product aren't exposed to a certain type of medium, such as Eskimos to billboards, you obviously don't use it. But in the case of a product that is widely used by pretty nearly all kinds of people—such as an automobile—the answer is awfully hard to come by. As a matter of fact, as far as passenger car advertising is concerned, I just don't know how to set up a fool-proof inter-media test."

2. The "almost impossible" problem of segregating the effects of the message from the effects of the medium itself. Everett calls the main difficulty in testing. "Most tests that might be set up can, at best, measure only the over-all effect of the combined factors of medium and message," he says. "If the over-all effect for one medium is relatively good and relatively poor for the other, is the difference due to the inherent difference of the media, or is the important variable the message? By stabilizing the message—that is, by using the same theme, you don't necessarily solve the problem because perhaps a type of message which is ideal for one medium is not the best type for the other medium."

In the case of cars, for example,

Everett feels it is easier to sell a car's styling advantages through magazines where you can show pictures. On the other hand, it could conceivably be considerably easier to sell a car's safety advantages over radio "where you can more easily harness the tremendous power of the imagination than through magazines."

"In view of all this," Everett says, "it seems to me that in the case of a product like a passenger car the inter-media allocation of the ad budget will for a long time have to be based pretty largely on judgment. Any medium which can reach large numbers of people at reasonable cost has potential value to the passenger car advertiser. After the budget has been allocated, I think research can play an effective role in showing how to spend the money allocated to each medium with optimum effectiveness because I think research can help to determine which types of message are more or most effective for each medium."

"Gradually over a considerable period of time and through trial and error reinforced with careful research testing, it may be possible to reach fairly definite conclusions as to the relative effectiveness of various media for a given product. But I think it will be a long time before researchers will know how to set up a fool-proof inter-media test for a product like an automobile."

3. The competitive situation is the third reason Everett offers for feeling the sure-fire media test is far in the future. "If the products and advertising efforts of one's competitors were static and never changed in any respect, it would be easier to set up such a test," he says. "But they are extremely dynamic and force continual revision and changes in your own advertising strategy and techniques. These continual revisions and changes often dictate changes in the relative emphasis given to the different media."

Summing it up, Everett believes that most advertisers, particularly of passenger cars, will have to resign themselves to struggling with the problem indefinitely, meantime attempting to reach decisions on the basis of their best possible judgment.

To Harold S. (Rusty) Barnes, director of the ANPA's famed Bureau of Advertising, learning how to use each medium more effectively is more profitable than trying to determine which one to use. He says he never saw a

conclusive media test in 20 years in the advertising agency business. Since then he's seen quite a few others with similar negative results.

"I think that careful analysis will demonstrate why this is so often the fact," he says. "There are three factors that offer serious difficulty: First, to be able to measure retail sales with sufficient precision; second, to set up control areas that are truly comparable, and, finally, to isolate the effects of any one single medium. This is the primary area, in my opinion, where inter-media tests bog down."

"On top of that there are a number of variables which cannot be controlled. The results can easily be upset by such factors as competitive activity—the degree of sales effort exerted—and such local factors as strikes and weather. On top of that there is a still greater variable—the effectiveness with which each medium is used."

"I could be wrong—and often have been—but it is my considered belief that if all the time and money that has been spent on inter-media tests were concentrated on learning how to use each medium more effectively, advertising would be much farther along the road than it is today."

There are a number of experts who disagree with Barnes. SPONSOR will quote a few of them next issue. ★ ★ ★

SPONSOR ASKS

(Continued from page 57)

intervals of time commensurate with the changes in the growth of sets.

We need accuracy in the figures, too, not statistics made unwieldy by survey techniques not fully understood or by invalid projections. We should not be handicapped by the possible bias of tv manufacturers and dealers. We need accuracy in relation to all stations and all markets, figures unhampered by network arbitrary allocation of sets according to the importance of an affiliate of the network.

The biggest project of all, and just as important, will be setting up a system for keeping the figures up to date—and finding a way to finance it.

CARL TILLMANN
 Manager, Research & Promotion
 Paul H. Raymer Co.
 New York

KWJJ GIVIUM ADVERTISER BIG BARGAIN

"How" you say to KWJJ, Chief of Northwest Independents . . . and he tell you "how". He trade you whole Oregon country for little wampum . . . with plenty strong smoke signals. He show you how to scalp competitors . . . with no reservation! Join Chief KWJJ's tribe of happy warriors.

National
 Representative
 BURN-SMITH CO., INC.

KWJJ

1011 S.W. 6th Ave.

**PORTLAND 5,
 OREGON**



CHIEF OF THE INDIES

Independent
 Radio Stations



Fourfold
Coverage

WITH

KDON

SALINAS, CALIF.
5000 WATTS

THE
CLOVER LEAF
STATION
COVERS

SALINAS • MONTEREY
WATSONVILLE • SANTA CRUZ

at half the cost of using
separate stations. One Sta-
tion Coverage of 74,428
Radio Homes in California's
newest Metropolitan Area

KDON

SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

Newsmakers in advertising



Edwin Ebel, director of advertising and merchandising, General Foods Corp., is chairman of the program committee for the 1954 spring meeting of the Association of National Advertisers. The group will meet 17 March through 20 March at The Homestead, Hot Springs, Va. "It will be a highly profitable meeting for members to attend," Ebel told SPONSOR. "The four-day program will present in one 'concentrated package' a wrap-up of the latest ideas, techniques and activities to help advertising go further and get greatest results in 1954."



Samuel H. Northcross, new director of television for William Esty Co., will supervise tv activities of such clients as R. J. Reynolds Tobacco, Colgate-Palmolive, General Mills, Coca-Cola Bottling of New York. A native of Asheville, N. C., he has been v.p. and tv production manager for Esty for the past five years. His past associations include five years with George Gallup and two with Young & Rubicam. He is a former newspaper reporter and country editor for the Washington, D. C. Times Herald. He was a captain in the Air Force during World War II.



Ralph Danziger, new director of advertising and promotion, Toy Guidance Council of America, is asking tv stations in more than 40 major markets to submit local programing suggestions. The council, using television for the first time this year, is allotting over \$500,000 to the medium through Friend, Reiss, McGlone. "Television is the most perfect medium for the demonstration and proper presentation of toys," Danziger told SPONSOR. Aim: to make parents more aware of toys as aids to child's mental, physical development. Danziger was formerly art director of Norman D. Waters.



A. M. Martinez, new executive vice president of the Caribbean Network, foresees "great enthusiasm" among American advertisers this year for the use of tv in Latin America. "Cuba and Mexico already have television firmly established," he told SPONSOR. "And, this year Puerto Rico will develop very fast as a tv country. San Juan will have two stations operating this month. And the people there are so enthusiastic that I counted 50 antennas in San Juan last April, before tv was even a near possibility." Martinez is former v.p. of Melchor Guzman.

More music please!

In almost seven years of operation the people of Colorado have thanked and spanked, praised and scolded KTLN with many thousands of letters and post cards. We wouldn't even venture a guess at the number of phone calls. But whatever they wrote or called about, they agreed on one thing. "... we love your music, more please".

We're answering those letters and calls beginning the 15th of March. More music, more news, more sports, NIGHT AND DAY... 5000 watts, five times our old power.



K T L N

5000 WATTS

Why it's a buy...

KTLN'S SIGNAL REACHES

more than 391,800 homes
nearly 5,000,000 cars annually



KTLN MERCHANDISES

Our job only begins when you buy a schedule on KTLN. We'll work with you and for you, day and night in any way possible. And we've got the marketing and merchandising know-how to SELL your product. Ask time buyers who use KTLN.

KTLN COSTS LESS PER THOUSAND

The June, 1953, Conlan (when we were a 1-kw daytime) showed about 73c per thousand, average cost—making KTLN the best dollar buy in the Denver radio market. Now it's five times the buy, Day and Nite.

KTLN IS INDEPENDENT

If you want one 20-second spot or a two-hour block three times a week we'll come mighty close to putting you right where you want to be... "the difficult we do instantly, the impossible takes a little longer." We stay independent to SERVE YOU BETTER.

JOE FLOOD:

Denver's "Dean of Radio". When you want to sell the people of Colorado, get hold of Joe. Address: KTLN, 5000 Watts.



RICH FROEMKE: "Old Dependable"

If it's broadcasting Rich does it... and well... For 5 years his daily feature has been "Million Dallar Ballroom".



CHUCK COLLINS:

Denver's pianist, poet and philosopher. "I love to talk to people, that's all, and they buy the things I tell them about". With Chuck your merchandise moves—you buy a spot—you get a salesman.



KAYTEE ELLEN:

Gracious hostess, gal about town. Houses or hosiery, she'll sell 'em for you and make you a million friends in the bargain. That's what Kaytee's show is, a bargain.



K T L N

RADIO DENVER

CALL: RADIO REPS., INC.
NEW YORK, CHICAGO, LOS ANGELES



Test your media

If you accept the argument of most researchers that media can't be tested on an inter-media basis, you may be making one of the biggest mistakes of your life.

No one has yet come up with a simple test of national media, except the coupon or premium type, which has its flaws, and it may be some time before anyone does. Yet at least one major network is working on this problem right now.

But on a local market basis, several methods have been developed recently. The ARBI technique is getting better known all the time; you spend the same amount of money in each medium advertising the same product at the same time, then station an interviewer in the store and ask the buyer of the product what brought him in.

Another important test is the one devised by the Emil Mogul Co. for Rayco, car seat-cover manufacturer. Purchasers of car seats or tops fill out a card while waiting for installation. The agency tabulates the cards weekly for each market and knows to a dollar

what each medium brought in.

Newspapers and magazines always resisted inter-media tests, especially in competition with air media. Can it be that under the leadership of air media researchers the "ideal" test, or at least a practicable one on a national basis, will yet be devised? (For SPONSOR's examination of the problem, see article page 32.)

* * *

Who counts the sets?

No medium has more research than television. Five rating services will count your audience. Qualitative studies will tell you whether your commercial antagonizes the customers. There's only one thing the industry can't tell the sponsor — how many sets there are per market. (See article page 27.)

This most basic of statistics is not made available by the industry in any official, regular form. The result is that advertising agencies spend thousands of dollars monthly attempting to calculate set growth.

CBS TV has stepped into the breach with its \$50,000 A. C. Nielsen census of sets. The network hopes that others in the industry will join with it to make the census regular. Occasional studies provide relief but they don't solve this important problem.

* * *

Tools for advertisers

This business publication, which has dedicated itself to giving tv and radio advertisers tools they can put to practical use, is presently working on several which deserve more than passing notice.

Summer Selling (the sixth annual analysis of how advertisers can best use the summer air) will appear 8 March. Always published heretofore in April or May, the *Summer Selling*

Section appears earlier this year. Numerous agencies and advertisers have advised us that this unique study—the only one on summer radio and tv outlook, problems, programing, tips, merchandising, results—will be of maximum use in late winter.

During March all SPONSOR subscribers will receive the SPONSOR SERVICES, INC. study of radio and tv station programing titled *1954 Program Guide*. Some 100 directory-style pages will pinpoint the programing content of nearly 2,000 stations (all which answered four repeated questionnaires over a period of nine months) category by category, with number of weekly hours devoted to each category. By checking a station's master listing you can promptly discover the station's specialties; by checking the category directory (e.g., farm stations) you have in one listing the key farm stations of the U.S. and Canada.

The 19 April issue will feature a fascinating and factual progress report on all pioneer tv stations. This extensive report, based on data secured from all tv outlets five or more years old in 1954, will have these values (1) in one impressive section commemorate the tv pioneers, (2) give vital growth factors on big tv stations and markets useful to advertisers, agencies, broadcasters.

In a soon-to-appear issue SPONSOR will begin its dream project—the full inside story (including results) of an air advertising campaign from birth to completion as it unfolds. After seeking a suitable subject for several years, SPONSOR has now completed arrangements to do such a continuing story.

SPONSOR's *All-Media Evaluation Study*, now on Part 17, is nearing its conclusion. This unique project is used by virtually all major agencies; will be reproduced in book form.

Applause

Rediscovering a medium

It has taken a few years, but now the advertising fraternity at large (including some forthright magazines and newspapers) are coming to the conclusion that radio is a potent medium even in the strongest tv markets.

Last week, idly picking up a leftover copy of *Kiplinger's Changing Times* in a hotel room, we spotted an article on radio's vitality in tv areas. Back in

New York a few days later we ran across similarly strong editorial comments, including one in *Grey Matter*, published by Grey Advertising.

Everyone seems, all at once, to have decided that you can't laugh off a medium found in over 98% of the nation's homes; that the annual sale of twice as many radio as tv sets has some significance; that all radio has been underrated and poorly counted.

To top it off, the advertising gentry have suddenly discovered that though network radio may not be quite as big, national spot and local are approaching king size.

Sometimes the truth dawns slowly. SPONSOR takes pride in its editorial stand, its many articles and editorials over the past five or six years pointing to one key fact: that, actually, RADIO (like tv) IS GETTING BIGGER.



• Horizontal wipe



• Vertical split



• Vertical wipe



• Vertical wedge wipe



• Diagonal wipe



• Horizontal split



• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe



• Controllable corner insert



• Optional special effect

12 ways to present your "commercial"

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown below) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.



← RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.



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

IN KANSAS CITY . . .

CASH REGISTERS RING

For Sponsors Who Swing TO

WHB-TV

CHANNEL



BASIC



AFFILIATE



Cash registers in the great Kansas City market ring up well over one-billion dollars worth of retail sales annually! The best way to make them ring for you is to swing your national spot schedule to WHB-TV! That's because WHB-TV offers viewers a complete lineup of star-studded CBS Network TV programs backed by a variety of sparkling, new, smartly-produced local shows featuring top talent. More eyes are on Channel 9 in the 365,480 TV homes* of the nation's 17th market — and this means greater impact and more sales for your advertising dollar when you swing to WHB-TV!

WHB-TV's new transmitter tower (jointly owned with KMBC-TV) is 1,079 feet above average terrain. Maximum allowable power — 316 kw visual, 158 kw aural.

Contact your nearest Blair-TV representative for choice spot availabilities.

*Dec. 31 report of Kansas City Electric Ass'n

Here's a good strip story . . .

Now that the headline has gotten you into this paragraph, we have to confess that we're talking about key strips from Butter-Nut Coffee cans. During Butter-Nut's 1953 Christmas Club campaign, the coffee people used WHB-TV's popular weatherman, Shelby Storck, to request key strip mailings from viewers. WHB-TV promotion and merchandising brought in a total of 106,470 key strips — *more than three times* the amount received from the previous year's campaign on another Kansas City TV station . . . at that time the only television outlet in the market. Talent and format were unchanged for the '52 and '53 campaigns.



Don Davis, President
John T. Schilling, General Manager



W H B

710 K.C. 10,000 WATTS
MUTUAL NETWORK

KANSAS CITY'S
OLDEST
CALL LETTERS

JOHN BLAIR & CO.

Represented Nationally by

