

SPONSOR

UNITED STATES
NEW YORK
N. Y.
2 CENTS

SP 10-50 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

USO magazine

15 JUNE 1953

50c per copy • \$8 per year

It Took was the Right Language . . .



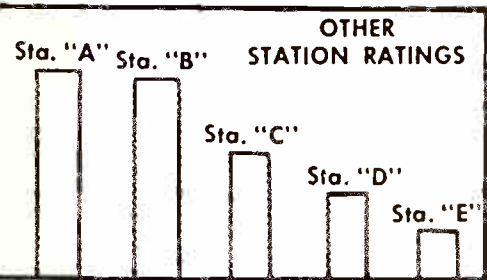
. . . To get Wolfe's forces past the French outposts at Quebec. Slipping downstream under cover at night, the British were challenged by several sentries. Each challenge was answered by a blistering string of cusswords and a, "Hush . . . you fools! The English will hear you!" delivered in faultless French. The ruse worked, and the following day Quebec fell to General Wolfe.

KOWH too, talks the right language . . . the kind midwestern folks understand. And they show their appreciation by giving KOWH the whopping big HOOPER averaged below for the 18 month period from Oct. 1951, to April, 1953. Use our know-how to infiltrate the Omaha, Council Bluffs area!

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

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

KOWH 35.7%



Kowh

OMAHA

"America's Most Listened-to Independent Station"

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

MISUSES OF COST-PER-1,000

page 27

Bayuk Cigar Co. fought industry decline, upped sales via 90% TV budget

page 30

When should the taboo against hiring competitors' stars be violated?

page 32

Radio or newspapers? Shoe super market gave radio the nod, tells why

page 34

Conversational cliches among radio and television admen

page 36

EXPERTS TELL MEDIA METHODS

page 38

What advertisers should know about feature films

page 41

KOWH





NATIONAL BISCUIT COMPANY DOES A COMPLETE JOB...

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

**WMBG
WCOD
WTVR**

The National Biscuit Company name dates back to 1898. But its history really began in 1792, the year Theodore Pearson began making a thick, hard cracker known as "pilot cracker" or "ship bread." Pearson's bakery eventually became part of the National Biscuit Company.

Today NABISCO is the world's largest baking company, selling to practically every retail outlet in the U.S. — an achievement based on skill, experience and rigid quality control.

In its field of broadcasting, Havens & Martin, Inc. Stations stand as pioneers and leaders. WMBG, WTVR and WCOD comprise the first and only complete broadcasting institution of the South. Year after year, the people living in the rich areas around Richmond continue to be served with the finest entertainment and public service. Advertisers, too, are familiar with the fine service and good results that come with the First Stations of Virginia. Quality and service always pay off!



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR TV

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

**REPORT
TO SPONSORS
15 JUNE 1953**

2 shows to cost over million Ford Foundation will spend over \$1 million for "Omnibus," and "Junior Omnibus" next season but should get about 1/3 of it back if both shows get their quota of sponsors (4 for first, 2 for second). Last season "Omnibus" cost \$858,652 (sponsors paid \$187,850). Foundation earned \$32 million, gave away \$37 million (\$5 million for TV to Fund for Adult Education). Latter has spent \$500,000 on radio programs to date (through Natl. Assn. of Educational Broadcasters).

-SR-

Expert assays media article A top marketing researcher of motor firm says of SPONSOR's current All-Media Study article (see "II. How to choose media," page 38): "This is an excellent paper in that it very clearly points out the difficulties of evaluating media . . . One possible weakness: . . . durable goods are not well represented here." He says techniques outlined by some experts such as Dr. Hans Zeisel's apply to non-durable products only.

-SR-

CIO to spend million on air Like AF of L, competitor CIO has decided way to sell U.S. in 1954 is via radio and TV. CIO Board approved \$1,000,000 air campaign conceived by CIO Publicity Committee early in June. Networks, to be announced, will be used. Henry J. Kaufman, Washington, is agency assisted by air specialists Wyatt & Schuebel, New York.

-SR-

Mitchell to head educ. film group Maurice (Mitch) Mitchell elected president Encyclopaedia Britannica Films, world's largest producer-distributor of educational films, 10 June. He headquarters in Wilmette, Ill. (Chicago suburb), continues as Muzak director. "TV applications of our films will be explored and expanded," he told SPONSOR. "I hope to continue my personal associations with broadcasting."

-SR-

NARTB to okay new radio code NARTB's Board of Directors undoubtedly will approve new draft of "Standards of Practice" (code of radio program practices) at Washington meeting 17-19 June. Code's 5 years old. John F. Meagher, KYSM, Mankato, Minn., chaired revision committee.

-SR-

Pressure on for single radio rate Pressure is on from clients, agencies, and reps in spot radio to persuade hold-out radio stations in TV areas to change to "single-rate" price structure. Between 30% and 50% of big AM outlets in TV markets have made this change recently. Advertiser pressure usually turns trick. Example: One big cigarette advertiser has standing offer to double amount of spot announcements placed on big radio outlet if station converts.

Norman Knight to manage WABD, New York

Norman Knight, vice president and advertising director of SPONSOR for the past four years, becomes general manager of Du Mont's flagship station WABD, New York, effective 21 July. As manager of radio stations and eastern station relations manager of MBS, as well as in the position he leaves, Knight has been in the broadcasting field for 15 years. No successor has been named.

REPORT TO SPONSORS for 15 June 1953

Don't tie radio buyer's hands

How you can lose money by insisting your timebuyers stick to rigid cost-per-1,000 yardstick in buying spot radio is explained in article page 27. Issue is heated with loudest protest coming from rep who's just lost business because of fractional difference between his station and competition, or from timebuyer who feels hands tied.

-SR-

Pressed Steel's Snyder likes TV

A sponsor is born: Pressed Steel Car's youthful president, John I. Snyder Jr., is so enthusiastic about firm's current 7-week spot TV campaign in 4 markets using Blair Moody's filmed "Meet Your Congress" he's going to continue in fall with expanded schedule on Du Mont network. Du Mont's taking show over as sustainer this summer, will put it on live in fall. Other similar firms expected to share sponsorship in markets not bought by Pressed Steel. Albert Frank-Guenther Law's v.p. in charge of radio and TV, Robert Day, handling campaign.

-SR-

UP developing new facsimile

Battle of facsimile systems: UP gets report 22 June from its engineers on new automatic version of its Telephoto facsimile system for transmission of pictures by wire. If favorable, system will be installed in July, making two-way transmission of pictures available to clients from coast to coast. INS has Soundphoto system which permits transmission from New York only. AP's 2-way Wirephoto system now serves 200 cities. TV stations stand to gain most in continuing battle to improve picture transmission.

-SR-

McCann is not selling stock

Spike trade paper rumor McCann-Erickson's board chairman, H. K. McCann, is planning to sell class A stock in agency to top execs, including Marion Harper Jr., president; Emerson Foote, executive v.p., and Robert E. Healy, v.p. & treasurer. 'Tain't so.

-SR-

Radio forging ahead: Storer

Radio continues to forge ahead "despite the prophets of doom," according to George B. Storer, Storer Broadcasting president. He told his managing directors recently company should "enjoy greatest year in its 26 years of broadcasting" if billings continue at current rate. Storer has 7 radio, 4 TV stations. KOWL, Santa Monica, Calif., reports April business reached all-time high. WHDH, Boston indie, had best month in history in May.

New national spot radio and TV business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Campbell Soup Co, Camden, NJ	Campbell's Tomato Juice	Compton, NY	7 West Coast mkts	Radio: anncts; test campaign; 1 June; 8 wks
Coast Fisheries, Wilmington, Del	Puss-in-Boots cat food	Lynn Baker, NY	30 radio mkts; 6 TV mkts; Middle Atlantic, Midwest	Radio & TV; partic women's progs, start 20 July; 18 wks
Ethyl Corp, NY	Ethyl gasoline	BBDO, NY	44 TV stns: Midwest, Southwest	TV: 15-min film "Big Playback," featuring Bill Stern, start 15 May; about 26 wks
Flotill Prods, Stockton, Cal	Tasty Diet (re- ducing prod)	Geyer Adv, NY	Scattered mkts	Radio & TV: anncts, partic women's progs; running campaign; mkt by mkt, expanding with distribution
Ford Motor Co, Dearborn, Mich	Lincoln-Mercury autos	Kenyon & Eckhardt, NY	Chicago area	Radio annct campaign; 1 June; 5 wks
Kaiser-Frazer Corp, Willow Run, Mich	Henry J price reduction	Wm H Weintraub, NY	130 mkts, nationwide	Radio: 1-min anncts; start 1 June; about 3 wks
Lever Bros, NY	Rinso	Hewitt, Ogilvy, Benson & Mather, NY	115 mkts west of Mississippi	Radio: 1-min anncts; daytime; various starting dates beg in April; about 19 wks
M & M Ltd, Newark	Chocolate-covered candy	Roy Durstine, NY	50 TV stns, nationwide	TV: half-hour film "Johnny Jupiter"; start Sep; 39 to 52 wks
Thos. J. Lipton, Hoboken, NJ	Lipton's Iced Tea	Y&R, NY	Mkts in every state	Radio & TV: 1-min anncts; daytime 2 June and later depending on weather; about 6 wks

Westinghouse

the first name in radio

Welcomes

WPTZ

Philadelphia's first TV station
NBC-TV affiliate

Philadelphia's first television station is now a unit of the group that originated the broadcasting industry. . Westinghouse Radio Stations, Inc.

Separately, KYW and WPTZ have won the friendship of an audience of millions in the greater Philadelphia metropolitan area. Together they can do still more to bring to this audience the very best in entertainment and information. . and to bring to advertisers a new high in eye-and-ear coverage of the Philadelphia area!

WESTINGHOUSE RADIO STATIONS Inc



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

National Representatives, Free and Peters, except for TV;
for the television stations NBC Spot Sales

SPONSOR

advertisers use

Volume 7 Number
15 June 1953

ARTICLES

Why cost-per-M buying hurts spot radio clients

Cost-per-1,000 buying, where timebuyer's judgment is reduced to minimum, is on increase, survey indicates. This article analyzes faults of over-reliance on cost-per-1,000, gives rebuttal from defenders of cost-per-1,000 concept

27

Bayuk fights back with 90% television budget

This Philadelphia cigarmaker's business was declining along with the rest of industry. A new agency, new package, and advertising's newest medium succeeded in reversing sales slump

30

Should you hire your competitor's star?

Advertising taboo against hiring performers identified with competitors' products is being discarded. Survey of admen indicates there are often more important factors than exclusive identification with star

32

Radio doubled sales for shoe super market

After testing newspapers vs. radio, Shoe King Sam found that radio pulled 10 times as many customers into his drive-in shoe outlets. In the past year he has allotted 75% of \$17,000 annual budget to radio, doubled sales

34

How hep are you cliche-wise?

SPONSOR has compiled a list of some of the most commonly heard cliches of the radio, TV adworld, plans to run cartoon series based on cliches

36

How to choose media (Part 5 of All-Media Study)

26 of 158 experts SPONSOR interviewed for this series advise you on every phase of media selection. Whether newspaper background influences media choice is debated; a sensationally successful media test is cited

38

TV feature films: 1953

With new TV markets devouring feature films and broadcasting groups going into distribution of them, business is good. Here are some feature film facts for the advertiser on costs, programing, reruns, audiences, selling

41

COMING

International radio and TV section

Detailed report on 58 countries. Charts on market data, radio, TV, newspapers. List of all U.S. reps with their foreign stations. Also major agencies, clients using air media abroad. A must if you're export-minded

29 June

Beware of these media research traps

Part 6 of SPONSOR's All-Media Evaluation Study. Experts like Politz, Lucas, Starch, Reed, Ule summarize chief pitfalls (to look out for in evaluating tests)

29 June

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
510 MADISON
NEW AND RENEW
MR. SPONSOR, F. E. Masland Jr.
P. S.
NEW SYNDICATED TV FILMS
NEW TV STATIONS
COMMERCIAL REVIEWS
SPONSOR ASKS
AGENCY PROFILE, Lester Kamin
ROUND-UP
TV RESULTS
TV COMPARAGRAPH
NEWSMAKERS IN ADVERTISING
SPONSOR SPEAKS

Editor & President: Norman R. Glenn
Secretary-Treasurer: Elaine Couper Glenn
Editorial Director: Ray Lapica
Executive Editor: Ben Bodec
Managing Editor: Miles David
Senior Editors: Charles Sinclair, Alfred J. Ja
Department Editor: Lila Lederman
Assistant Editors: Richard A. Jackson, Eve
Konrad, Joan Baker
Contributing Editors: R. J. Landry, Bob
Foreman
Art Director: Donald H. Duffy
Photographer: Lester Cole
Vice President - Advertising: Norman Knig
Advertising Department: Edwin D. Coop
(Western Manager), Maxine Cooper (Easte
Manager), Wallace Engelhardt (Region
Representative), John A. Kovchok (Produ
tion Manager), Cynthia Soley, Ed Higgin
Vice President - Business Mgr.: Bernard Ple
Circulation Department: Evelyn Satz (Sub
scription Manager), Emily Cutillo
Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sherban

Published biweekly by SPONSOR PUBLICATIONS INC
combined with TV. Executive, Editorial, Circulation, and
Advertising Offices: 510 Madison Ave., New York 17
N. Y. Telephone: MUrray 1111 8-2772. Chicago Office
161 E. Grand Ave., Suite 110. Telephone: SUperior 7-9882
West Coast Office: 6087 Sunset Boulevard, Los Angeles
Telephone: HOLlywood 4 8089. Printing Office: 3110 Elm
Ave., Baltimore 11, Md. Subscriptions: United States
\$8 a year. Canada and foreign \$9. Single copies 50c
Printed in U. S. A. Address all correspondence to 510
Madison Ave., New York 22, N. Y. MUrray 1111 8-2772
Copyright 1953. SPONSOR PUBLICATIONS INC

Things have changed in ARKANSAS, too!

Things have changed *plenty*, in Arkansas, since Bob Burns introduced the bazooka! In the last ten years, the state has made tremendous industrial and agricultural strides. For instance, *Retail Sales have increased 251.7%*!*

There's a big new radio value to *deliver* the new Arkansas, too — 50,000-watt KTHS in Little Rock. Formerly located at Hot Springs with 10,000 watts, KTHS is *now CBS* — is now the only Class 1-B Clear Channel station in Arkansas. It gives primary daytime coverage (0.5MV/M) of 1,002,758 people — more than 100,000 of whom do not receive primary daytime coverage from any other station. Interference-free daytime coverage (0.1MV/M) adds another 2,369,675 people, includes practically all of Arkansas.

Ask your Branham man for excellent "early-bird" opportunities now available!

**Sales Management figures.*

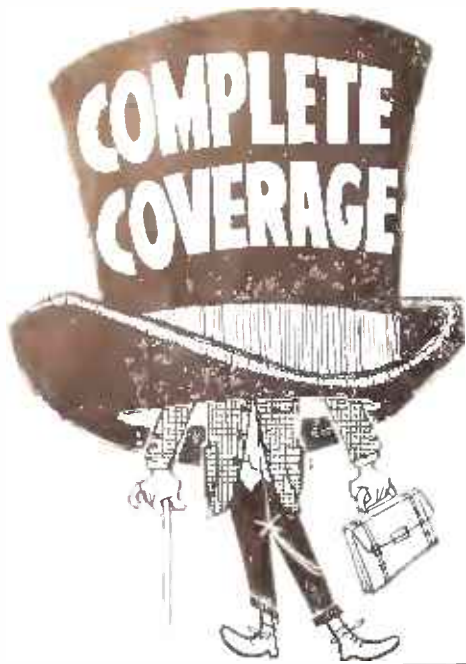
50,000 Watts . . . CBS Radio

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



**PACIFIC COAST'S
2nd
LARGEST MARKET**

**"OAKLAND
SAN FRANCISCO
BAY AREA"**

with KLX

The Bay Area's Dominant and
Only Independent station
broadcasting

5000 WATTS

DAY and NIGHT



and KLX-FM

No. 1 in News • Sports • Music

THE TRIBUNE STATION

TRIBUNE TOWER
OAKLAND, CALIFORNIA

Represented Nationally by
Burns-Smith Company
on Pacific Coast

Duncan A. Scott & Company

Timebuyers at work



Douglas H. Hamm. Charles W. Hoyt Co., New York, is awaiting results of Knox Gelatine's new approach to TV advertising. "Our idea," Doug explains, "is to hit markets with a short-run campaign, and then return with a fresh assault several weeks later. We're trying this with our June campaign on two TV stations in each of 20 markets. Proof of success will be the response we get to a free announcement booklet on the six 60-second announcements we're running in each market." Knox Gelatine's next TV campaign is scheduled for fall.



Helen Stenson. Foote, Cone & Belding, San Francisco, considers Safeway Market's saturation summer campaign her most challenging assignment. For this client, Helen buys a heavy radio schedule evenly divided between minute and 20-second announcements. The commercials, placed on an alternate-week basis on two major stations per market, cover the Midwest, Southwest, and Pacific Coast. Helen says, "I buy 'driving time' on Eastern radio stations for Roma Wine, independent California stations for Southern Pacific Railroad Co."



Robert Bremner. radio-TV director, Lewin, Williams & Saylor, New York, was instrumental in getting De-Moist to try TV last summer. "De-Moist racked up a 39% sales increase over 1951, with TV sharing the credit with 1952 summer weather," Bob says. This summer De-Moist is extending the eight-week campaign to 18 markets, six more than the firm covered for its TV debut. Again, cartoon-demonstration slides will show housewives how this package chemical draws moisture out of their homes during the hot season.



Arthur B. Levine. Arcadian Advertising Agency, New York, is one of the few admen who's bought time for singing commercials to sell garden products. His agency, which specializes in horticultural accounts, pioneered this sales approach with its 1951 adaptation of Gilbert and Sullivan's "The Flowers That Bloom in Spring" for Garden World Co. This commercial garnered such favorable comments that it is still being used. Arthur's live demonstrations of Rosedale Nurseries' Wilt-Pruf, a plastic spray, was another air success.



They SHOOT THE WORKS on Radio

—but never
Santa Claus



Using radio as its major sales medium for more than 20 years, Unit Parts Rochester Corporation has built a flourishing business throughout Western New York in auto parts, accessories, home appliances, tools and toys.

Usually "jumping the gun" on local merchants, Unit Parts has launched its "Parade of Toys" promotion two months prior to Christmas each year. "Santa's Radio Telephone" on WHAM has brought to their four stores thousands of parents and children each year.

Even though radio produced a phenomenal boost in toy sales in 1951, radio again increased Unit Parts' volume in 1952.

Owners of Unit Parts believe Radio is Santa Claus to them the year round and demonstrate their faith in radio as a sales builder by daily programs on WHAM.



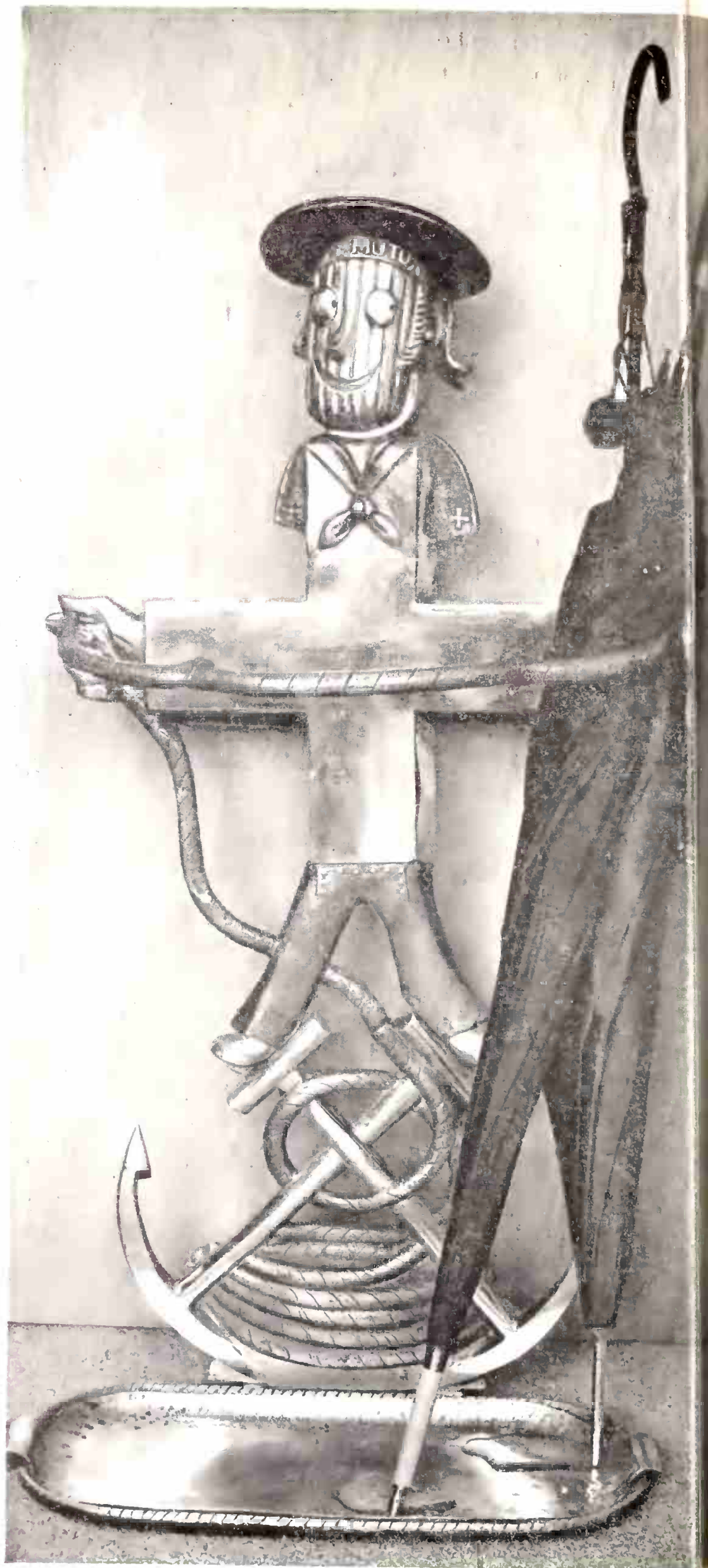
Ask for copy of new WHAM-land market analysis—which will give you detailed picture of WHAM sales power.

WHAM



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

whatever



ne weather

Despite the frequent forecast of heavy weather, clear skies continue to prevail for radio advertisers — *especially those using Mutual*. After all, we've got 560 stations... and 413 of them keep our clients basking in the backyard of *Non-TV America*. (This, as you must know by now, is the 45-state market of 16,000,000 radio-only homes, where listeners prefer Mutual by 2 to 1.)

But *whatever* the weather in time to come, our unique radio dominance beyond reach of TV is only *one* umbrella in the PLUS stand. For the sure protection of anybody who wants to keep on doing business with the most people at the least cost, we've also got a patented, torrent-proof device for use in covering *TV-America* too.

Mutual alone applies a new, 50% discount to evening time costs for all affiliates in TV markets — and the same evening discount will apply in the future to all our stations within range of new TV towers, six months after telecasting begins.

Nowhere else in all advertising can you find all-weather insurance to match Mutual's.

So — whatever *your* barometer reading — the one place to keep your sales-powder dry is right here.



MUTUAL
the PLUS network
of 560 affiliates

WHAT'S A SALESMAN WORTH?



Worth his salt! Same is true when you hire a radio station in a **billion dollar market** — San Diego.

We figure it this way. KSDO is the **Number One** station in San Diego, according to HOOPER and NIELSEN. We have the most listeners . . . so, naturally we do the best selling job.

May we show you why we're worth OUR salt?



Representatives

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

Men, Money and Motives

by
Robert J. Landry

Showmanship and advertising

We insist upon the point: The more showmanship seems to change, the more it remains the same. Some 20 years ago, in radio, the advertising agencies were busily taking showmanship responsibility unto themselves, then very little opposed by the networks. Today, in television, the networks are busily taking back showmanship responsibility, and now little opposed by the advertising agencies. This is a big change admittedly in the who-does-what within the industry. But none of the basics of showmanship is affected.

* * *

Several recent impressions have been strongly borne in upon your conscientious investigator of men, money and motives. First he noted, with a founding parent's fond pride, the twentieth anniversary of *Variety's* show-management survey. Who were singled out for the accolades of showmanship this spring? Interestingly *Variety* pointed to Sarnoff, Paley, Stanton, who in an earlier period would have been rated administrators and executives and leaders, but not showmen. More in the old tradition was the spotlighting of a freelance package writer-director-producer, Larry Menkin, then of Du Mont, now of WOR-TV. Menkin it was who invented the one-actor — or poor sponsor's — soap opera program.

* * *

Now another impression. Your investigator has recently viewed again a series of animated television commercials made in 1940 and believed to be the very first of their kind. You may recall the format, a woolly lamb trademark character who acted out the Botany necktie sales story, then ended giving weather reports. These Botany commercials remained current until 1949. The interesting showmanship fact is that these pioneering television commercials were planned, written, animated, and produced outside the broadcasting field by a company usually associated with gigantic advertising spectacles in Times Square and advertising blimps overhead—Douglas Leigh, Inc. The company has scored a more recent success in television animations for its Flamingo frozen orange juice, now fifth in New York market sales. (Flamingo is a product of Douglas Leigh's food company, Leigh Foods, Inc.)

* * *

Showmanlike, too, is the way in which Leigh Foods' Milburn McCarty launched a new food product the other week. To the offices of food and trade editors came messengers bearing samples of new frozen shrimp cakes wrapped in brown insulator bags containing dry ice.

* * *

Plainly showmanship is where you find it. Topflight showmen transfer readily from one medium to another, one employer or client to another. Nor is it too surprising to find Douglas Leigh, Inc., also invading wide-screen movies with its own "Glamorama" system.

(Continued on page 107)

THE NEW

W H B Q

MEMPHIS, TENNESSEE

Announces the appointment of

JOHN BLAIR

AND COMPANY

As National Representatives



MR. "Q"

On July 1, 1953, John Blair & Company adds to its important list of stations WHBQ, Memphis, operating on 5,000 watts, 560 kc.

The new WHBQ is of particular interest to advertisers because rarely has a station's programming been so specifically directed to the tastes of its listeners. Brighter, gayer, more tuneful than ever before, WHBQ gives 'em what they want—plenty of popular recorded music on such hit participating shows as "Covington's Corner", "Red, Hot & Blue", "Murfarm Time", "Clockwatchers".

To see what this kind of audience-g geared programming is doing for other sponsors—and what it can do for you—call your John Blair man today!

**JOHN
BLAIR
& COMPANY**

Picture story of WKY-TV OKLAHOMA CITY



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



PICTURE the effectiveness of telecasts like "Cook's Book" with Sibyl Jahnsen, produced in a modern studio like this.



PICTURE the audience loyalty earned by WKY-TV thru use of big mobile unit, shown telecasting direct from stockyards.



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

510 Madison

NEW FEATURES

I want to express my growing appreciation of SPONSOR. During the past several months the new material incorporated into your format has vastly increased your publication's value to our agency. In this world of woe we are all inclined to save our time and writing material for criticism. I just wanted to express our appreciation of a good job being excellently done.

ROBERT G. SWAN
V.P. Radio & TV
The Joseph Katz Co.
Baltimore

ADVERTISING CLAIMS

We observe in your issue of April 20, 1953 an article headed "Sponsor Asks" (page 72) with a subhead stating that "Surveys show many consumers don't believe claims of air as well as print advertisers."

We have heard reference made to such surveys and should appreciate your assistance in knowing just what surveys are referred to. Could you be of assistance?

DICK SCHELLECHMIDT
BBDO
Chicago

© Redbook did a survey on cigarettes. Advertest has done several. Luzzarfeld's numerous books on the subject of radio are filled with tables showing consumers take ad claims with a grain of salt. Boston Vicus Modern Advertising, published by the Boston College Press, is story of survey made by students of Boston College of Business Administration, might also prove valuable.

RATINGS PROJECTION

Just a line to congratulate you on your article on the projection of radio ratings ("Needed: a way to project ratings," 18 May 1953, page 36). To delve into such a controversial subject is always difficult and sometimes dangerous. However, your handling of the question with such admirable restraint provided very interesting and informative reading.

Am glad you stressed the point that the problem of time buying cannot be solved merely by applying a formula. Cost-per-1,000 is of course an important consideration but there are many other major factors that must be kept in mind. Each campaign has its own

objectives—its own job to do and hence must be considered separately. Such job requirements often have far more to do with dictating station selection than a cost-per-1,000 figure.

There is of course a great need for an accurate method of evaluating and measuring station audience. We believe that the formula contained in your article provides the most realistic approach to the cost-per-1,000 problem. It is workable provided that, first, its limitations are clearly understood, and, second, that it does not constitute the sole consideration in buying radio time.

JOE KNAP
Media Director
The Wesley Associates
New York

CARTOON PRINTS

I consider my subscription to SPONSOR an absolute necessity in teaching radio and television courses in a realistic manner. Your magazine is not only the magazine the industry uses, we who are training the future broadcasters also use it.

One of the features of SPONSOR which I missed when I subscribed was the folio of cartoon prints mentioned in the "510 Madison" column May 4. I've always wanted a set. I hope that I still qualify. Any left?

Thanks for a real teaching aid.
ERLING S. JORGENSEN
Instructor in Radio
Michigan State College
East Lansing

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

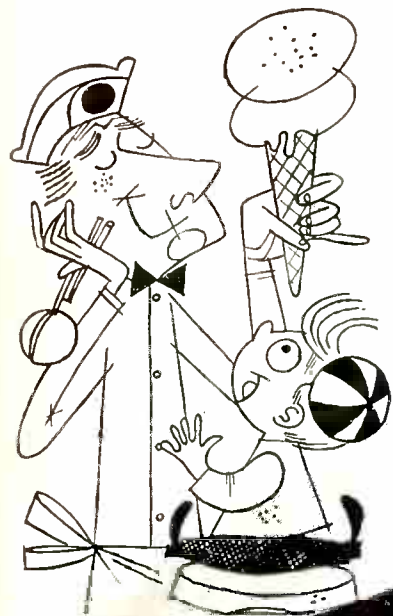
TV INFORMATION

I find your magazine very helpful—it supplies the information about television that is necessary from month to month, but which would cost a great deal in personal experience.

FRANK A. POLIPNICK
Promotion Manager
KKTU, Colorado Springs

RFD CLINIC

I was particularly interested in your "Down-to-earth meeting" editorial in the May 4 issue of SPONSOR (page 96). As you undoubtedly realize, we had a lot of discussion among some of our commercial managers as to whether we



ANOTHER

Big Extra Value

for K-NUZ advertisers

K-NUZ plugged your product to 70,000 people at the Houston Annual Home Show, April 19-April 21.

An impressive booth display with glittering signs, colorful ballons and a revolving display of K-NUZ's top disk jockey personalities attracted the attention of visitors—thousands of regular K-NUZ listeners—to the products advertised on Houston's leading independent station.

COMING SOON!
Houston's Second
TV STATION...
on Channel 39
KNUZ-TV

NATIONAL AND REGIONAL ADVERTISERS:

- ANAHIST
- BAYER ASPIRIN
- B. C. POWDERS
- BORDEN'S EVAPORATED MILK
- CHASE & SANBORN COFFEE
- CHOOZ GUM
- CRUSTENE
- DREFT
- FEEN-A-MINT
- FROSTIE
- GENERAL ELECTRIC
- GRENNEN CAKES
- HABACOL
- INSTANT MAXWELL COFFEE
- JELLO PUDDING
- JELLO PIE FILL
- KAISER-FRAZER
- LADIES' HOME JOURNAL
- LIFE
- LONE STAR BEER
- MANISCHEWITZ WINE
- MUSTEROLE
- NABISCO MILK BONE
- NADINOLA
- NOXIDENEO
- O. J. BEAUTY LOTION
- PHENIX DAIRY
- PREAM COFFEE CREAM
- PRELL
- PUREX
- RAYCO SEAT COVERS
- RAYTHEON TV
- RCA TV
- ROBERT HALL CLOTHES

- ROYAL CROWN
- SATURDAY EVENING POST
- 7-MINUTE PIE MIX
- SILVER DUST
- SILVER SPUR DUDE RANCH
- SOUTHERN SELECT BEER
- SSS TONIC
- STANBACK
- SULPHUR 8
- SWANS DOWN CAKE MIX
- TABASCO SAUCE
- TENDERLEAF TEA
- TREND
- WILDROOT CREAM OIL



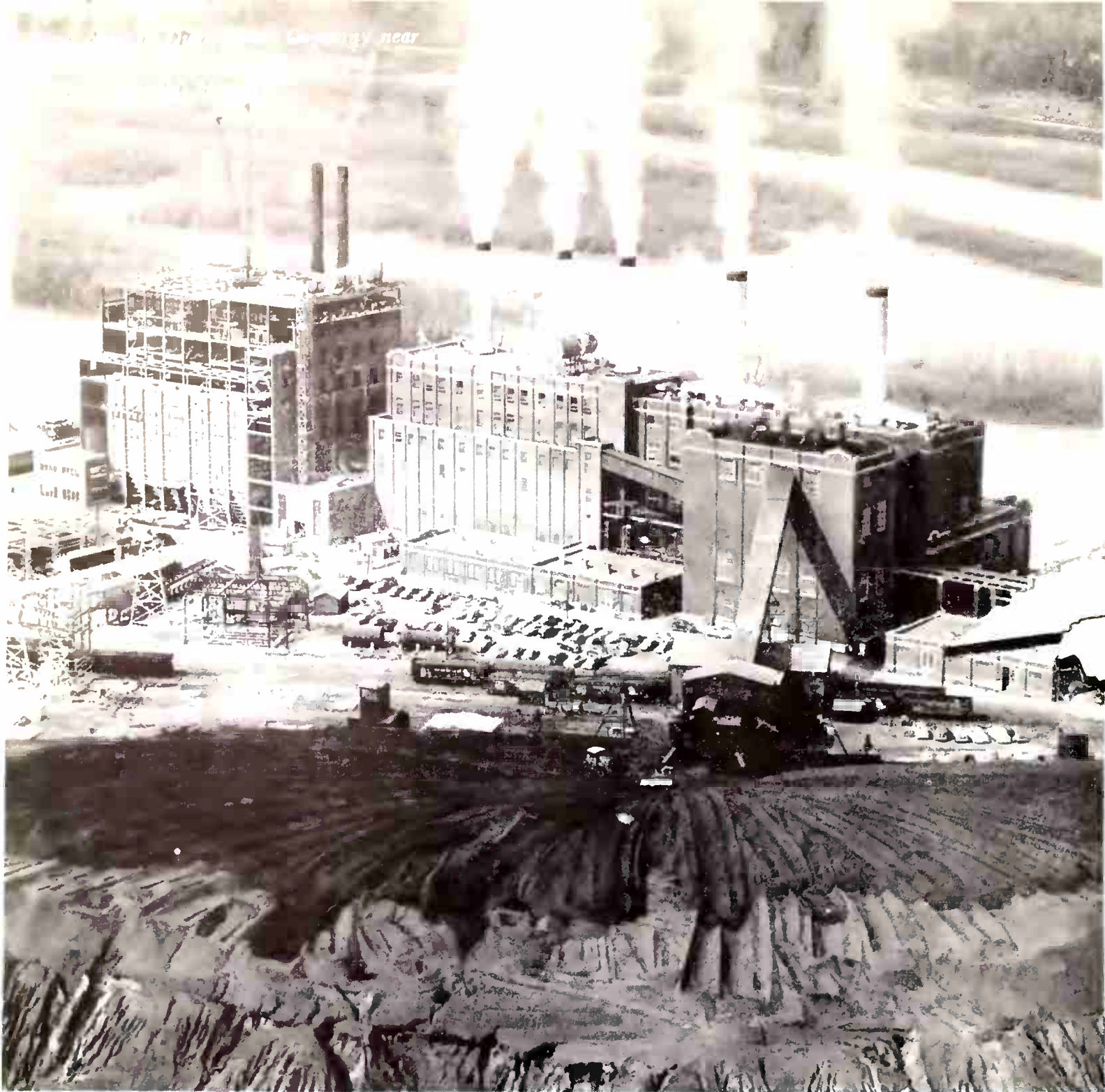
DAVE MORRIS, *Manager* • FORJOE, *National Representative*

K-NUZ

1-2-3 ON YOUR DIAL

4701 CAROLINE • HOUSTON

TWX - HO - 414



SALISBURY
CHARLOTTE

CHARLOTTE

W B
W B T

are
plumb
in
the
middle
of
a
fabulous
market

more **power** to Salisbury

The city of Charlotte is merely the "home office" of the CHARLOTTE MARKET. Almost 1½ million people live within a 50-mile radius — 31,000 of them in textile-and-railroad rich Salisbury. To power the industry of the Salisbury area, Duke Power Company has located—and is now expanding—this massive steam electric generating plant. Salisbury unites with a score of similar towns to validate the Charlotte market story. For coverage to match the market, draw on powerful Jefferson Standard stations, WBT and WBTB.

JEFFERSON STANDARD BROADCASTING COMPANY, CHARLOTTE, N. C.

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

should try to put on a so-called "fancy" meeting, stepped up to the same standard as most other media meetings. We held out for the simple approach, primarily because it's the only thing we knew how to do. I'm glad to see that your magazine agrees with us.

I'm also glad to see you call attention to the passing of our pioneer RFD, Art Page ("Arthur C. Page: RFD"), in the same issue. Art has always been one of our guiding lights, and a man who, although he didn't take an active part in committee work, will long be remembered with great affection by the membership of the National Association. I'm glad to see that you agree with me, too, that "he belongs in radio's hall of fame."

SAM B. SCHNEIDER
Farm Director
KVOO, Tulsa

MEDIA STUDY

Your current series on Media Basics is, in our opinion, one of the finest yet—congratulations!

If available, we would appreciate your furnishing us with six reprints of each of these evaluation charts which have been already published, plus those which you plan to publish in coming issues. Please bill us for same.

In the event these reprints are not available, please ship and bill us for one additional copy of each of the April 20, May 4, and May 18 editions.

MISS DEE FREIDAY
Radio-TV Dir. & Acct. Exec.
Gibbons Advertising Agency, Inc.
Tulsa

• The 16 episodes of Media Basics will not be reprinted separately. When the entire series is complete in SPONSOR it will be reprinted in book form. The book can be reserved by writing to SPONSOR.

Had intended to send you a note on why not run stuff to create more new sponsors. Your Media Basics is that. And you've been smart enough not to chuck all your eggs at the monkey's head. Media Basics is worth repeating and repeating. You've left out any reference to the weekly newspapers. That was sure 'nough cookin' with gas. Of course I noticed it quickly and got a kick out of realizing that you know the real power of the weeklies and had saved them for a good shot later. The way people read the weekly from their home town is a perpetual amazement to me. With us they got to, to get their nickel's worth. But I find it's so with

all of 'em. Readers read every line.

There are a few other media you've omitted. Among them are the town gossips. (Perhaps I do go a little facetious here, but the skeleton is 100% sound.) *The Kittery Press* has used the town gossips for years with fine results. We just "tip off" about the selected persons two days before publication that we've a few rip-snorting issues coming up, then we print a thousand or more extra copies—and if we've got the rip and snort we sell 'em.

HORACE MITCHELL
Publisher
The Kittery Press
Kittery, Me.

Your All-Media Evaluation Study promises to disturb many deep-rooted convictions on the intrinsic merits of media as they are reflected in common advertising patterns which sustain the media giants today. This effect in itself will prove more than sufficient justification for your report and I offer you my early commendation—with one reservation. This relates to the hope that you have made some provision for a discussion of Sunday Comics—the growing but too often neglected prodigy born to our newspapers some 55 years ago.

As you probably know, Sunday Comics were almost simultaneously discovered to be an invaluable circulation builder by William Randolph Hearst and Joseph Pulitzer in their late nineteenth century rivalry. Since then Sunday Comics have grown in popularity to a point where they appear in virtually every Sunday newspaper in the U.S.—in most instances, as a wrapper to stimulate newspaper sales. Their use as an advertising medium is a relatively recent development pioneered on a national scale by Puck—The Comic Weekly in 1931.

Today there are two important Sunday Comic groups in the U.S.—Puck—The Comic Weekly, and Metro Comics, with a combined circulation of more than 26,000,000 copies distributed by 62 leading Sunday newspapers. In addition to the papers serviced by these two national groups, other independent Sunday newspapers likewise are available to advertisers throughout the country.

A recent estimate of the volume of advertising carried by Sunday Comics in 1952 placed its value at \$30,000.

(Please turn to page 109)



TOPS

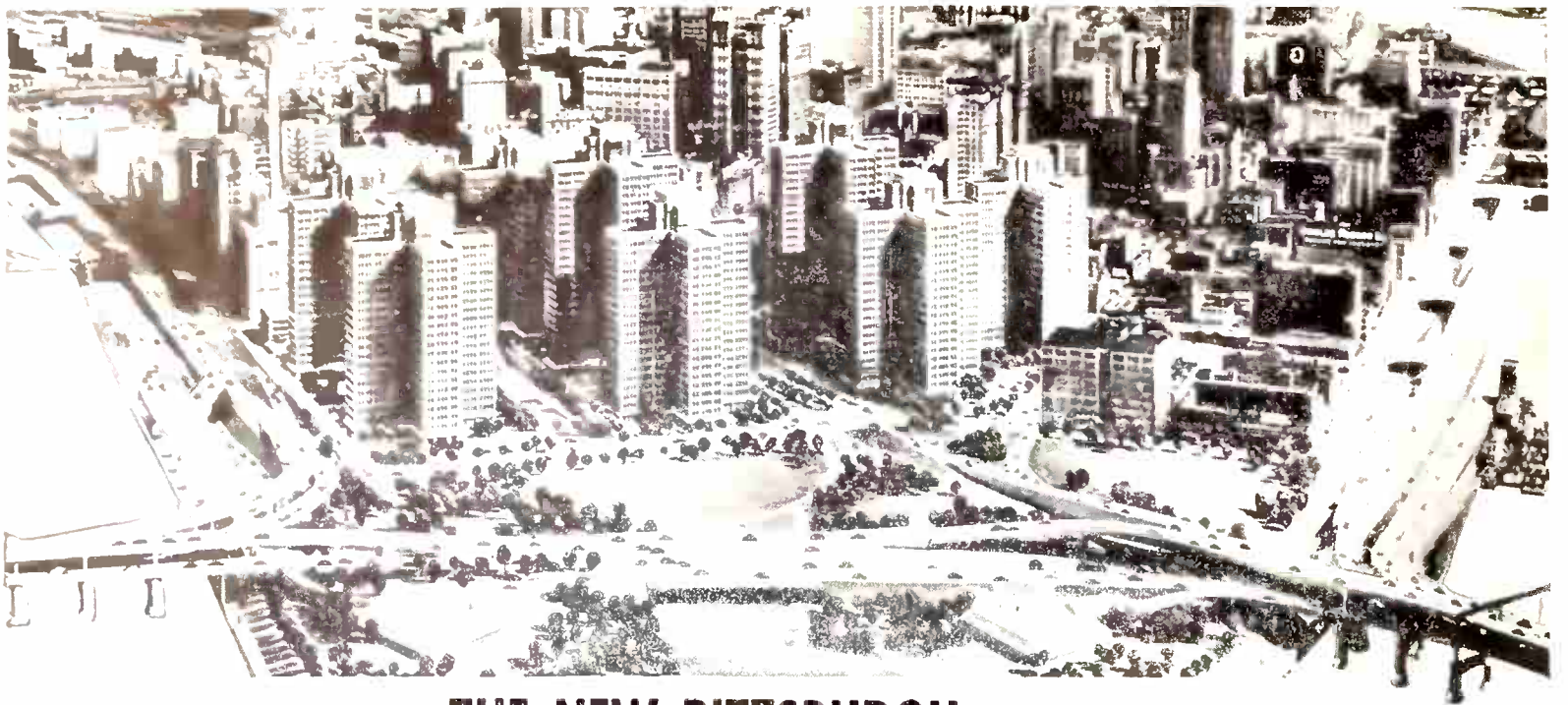
in Out-Of-Home Listening!

You get a big, important bonus in Out-of-Home listeners when you use KMPC. Survey after survey reveals that KMPC is tops with Southern California's *mobile millions!* We'll be happy to show you the facts and figures. For regular results PLUS the big out-of-home bonus audience... give your product the selling power of Southern California's "One-station network." Represented nationally by H-R Representatives Inc.

KMPC
LOS ANGELES

50,000 watts days, 10,000 watts nights.
Gene Autry, president
Robert O. Reynolds, vice pres. & general mgr.

**RADIO IS AMERICA'S GREATEST
ADVERTISING MEDIUM**



THE NEW PITTSBURGH . . .

THE NEW

KQV

NOW CBS RADIO!

5000 WATTS • 1410 KC



Today, another inspiring chapter is being written in the Pittsburgh story . . . a book whose glowing chapters tell of a great city being built anew . . . of gleaming new office buildings, hospitals, industries, highways and parks.

On June 15, KQV—for twenty years Pittsburgh's leading local forum and radio market place—joins the great CBS Radio Network.

So now more than ever, the station for selling Pittsburgh's rich industrial market—more prized now than ever because of the city's great new vitality—is KQV, Pittsburgh's Aggressive Network Station . . . the steel capital's new voice of CBS Radio.

Obviously, everyone's now moving to the new KQV. Won't you?

KQV . . . 5000 watts . . . 1410 on the dial . . . *but now on the CBS Radio Network.*

Pittsburgh's Aggressive Network Station

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

New and renew

SPONSOR

15 JUNE 1953

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp, Chi	Erwin, Wasey, Chi	Du Mont 50	Int'l Golden Gloves Bouts; Tu 10:30-concl; 16 June only
Associated Prods. (Deodorant Pads), NY	Grey Adv, NY	NBC TV 63	Break the Bank; Tu 8:30-9 pm; 23 June; 11 wks
Hazel Bishop, NY	Raymond Spector, NY	Du Mont 60	Blind Date; alt Tu 8-8:30 pm; 9 June; 14 wks
Hazel Bishop, NY	Raymond Spector, NY	NBC TV 46	Candid Camera; Tu 9:30-10 pm; 2 June; 4 telecasts
Brown & Williamson, Louisville, Ky	Ted Bates, NY	ABC TV 17	Orchid Award; Sun 6:45-7 pm; 24 May; 52 wks
Campbell Soup Co, Camden, NJ	Ward Wheelock, Phila	NBC TV 41	Double or Nothing; F 9:30-10 pm; 5 June; 5 wks
Chrysler Corp, Detr	BBDO, NY	CBS TV 124	Chrysler Medallion Theatre; Sat 10-10:30 pm; 11 Jul; 52 wks
Ford Motor, Dearborn, Mich	Kenyon & Eckhardt	NBC TV 56	50th Anniversary prog; M 9-11 pm; 15 June only
General Electric, Syracuse, NY	Maxon, NY	CBS TV 62	Meet Mr. McNutley; Th 8-8:30 pm; 17 Sep; 40 wks
General Mills, Mpls	D-F-S, NY	CBS TV 66	Lone Ranger; Sat 1-1:30 pm; 13 June; 52 wks
Int'l Cellucotton, Chi	FC&B, Chi	CBS TV 39	Arthur Godfrey Time; Tu, Th 10-10:15 am alt wks; M, W 10-10:15 alt wks; 7 Jul; 52 wks
Minute Maid, NY	Ted Bates, NY	NBC TV 32	Gabby Hayes; Th 5:15-30 pm; 11 June; 52 wks
Philco Corp, Phila	Hutchins Adv, Phila	ABC TV 25	Breakfast Club anniversary prog; Tu 9:15-10 am seg of 9-10 am show; 23 June only
Prudential Ins, Newark, NJ	Calkins & Holden, Carlock, McClinton & Smith, NY	CBS TV 95	You Are There; alt Sun 6:30-7 pm; 6 Sep; 20 alt wks
Purex Corp, South Gate, Cal	FC&B, LA	CBS TV 60	Garry Moore; W 1:30-45 pm; 3 June; 13 wks
Purex Corp, South Gate, Cal	FC&B, LA	CBS TV 64	Jackie Gleason; Sat 8-9 pm; 27 June; 11 wks
Revlon Prods, NY	Wm. H. Weintraub, NY	NBC TV 70	Revlon Theatre; Tu 8-8:30 pm; 23 June; 13 wks
E. R. Squibb, NY	Cunningham & Walsh, NY	NBC TV 20	Today; two 1-min partic wkly; 1 June; 26 wks
Standard Brands (Chase & Sanborn), NY	Compton, NY	NBC TV 21	Today; 78 partic to run June thru Dec
Sunkist Growers, LA	FC&B, LA	ABC TV 42	Super Circus; Sun 5:30-6 pm; 7 June; 13 wks
Toni Co, Chi	Tatham-Laird, Chi	ABC TV 25	Breakfast Club anniversary prog; Tu 9-9:15 am seg of 9-10 am show; 23 June only
Toni Co, Chi	Weiss & Geller, Chi	Du Mont 60	Blind Date; alt Tu 8-8:30 pm; 9 June; 14 wks
Willys Motors, Toledo	Ewell & Thurber, Chi	CBS TV 115	Willys Theatre; alt Th 8:30-9 pm; 25 June; 7 telecasts



2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Cigar, NY	Y&R, NY	CBS TV 59	Sports Spot; W 10:45-11 pm; 3 June; 52 wks
General Mills, Mpls	D-F-S, NY	CBS TV 47	Bride & Groom; M, W, F 12-12:15 pm; 1 June; 52 wks

(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2.)

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Andrew Akamian	R. T. French, northern Calif div mgr	Sidney Garfield & Assoc, SF, acct exec
Harry Apeler	Lever Bros, NY, eastern regional sls mgr	Calkins & Holden, Carlock, McClinton & Smith, NY, dir of mdsg
Leon Appel	Bresnick Co, NY, art dir	Huber Hoge, NY, vp & gen mgr
Philip D. Archer	Knox-Reeves, Mpls, timebuyer	Gardner Adv, St Louis, chief timebuyer
Barry Blau	Huber Hoge, NY, acct exec	Same, media dir
Arnold T. Bowden	Flack Adv, Syracuse, vp	James J. Coolican, Syracuse, exec vp & gen mgr
Merrell Boyce	Compton, NY, vp, acct supvr Socony-Vacuum	Same, elected to bd of dir
Wes Cameron	Homer H. Boelter, Hywd, sls mgr	Len Woolf Co, LA, acct exec
Gene Clark	Mutual-Don Lee, Hywd, asst to dir of opers	Western Adv, LA, chief timebuyer, asst radio-TV dir
Barton Cummings	Compton, NY, vp, acct supvr several P&G brands	Same, elected to bd of dir
Arthur J. Daly	Du Mont TV Net, NY, acct exec	D'Arcy, NY, bus mgr radio-TV dept
Michael A. Davenport	Hicks & Jorgensen, LA, dir radio-TV	Don Allen & Assoc, Portland, Ore, dir TV dept
George DePue, Jr.	Robert W. Orr, NY, exec vp	French & Preston, NY, exec vp

Numbers after names refer to New and Renew category

A. T. Bowden (3)
Gene Clark (3)
Paul B. Kinney (3)
Wes Cameron (3)
M. Davenport (3)

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

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. D. Geoffrey Garth	Consultant, pharmaceutical adv field; also Lamb & Keen, Phila. vp	Lee Ramsdell, Phila, acct exec
William J. Haughey	John C. Dowd, Boston, acct supvr	Ingalls-Miniter, Boston, vp
George E. Haynes	Consultant and author, economics, labor field	Four-Fold Assoc, NY, assoc exec
T. J. Henry	N. W. Ayer, Dctr, vp in charge	Kenyon & Eckhardt, Dctr, vp & acct exec
Gerald Higgins	John C. Dowd, Boston, memb exec comm, acct exec	James Thomas Chirurg Co, Boston, asst to pres
William R. Hillenbrand	P&G, NY, exec	Sherman & Marquette, NY, vp
Walter Holt	Erwin, Wasey, NY, acct excc	Same, vp
Bryan Houston	Sherman & Marquette, NY, exec vp	Same, pres
William J. Jost	Owen & Chappel, NY, acct exec Frankfort Distillers	Geyer Adv, NY, acct exec
Edgar C. Kahn	NBC, NY, TV dir	Kudner, NY, TV prodr-dir ("Martin Kane" show)
Paul B. Kinney	GE, Trumbull Electr Dept. Plainville, Conn, sls prom exec	James Thomas Chirurg, NY, assoc acct mgr Worthington Corp
Edward L. Kushins	Maxwell Sackheim, NY, dir radio-TV	Huber Hoge, NY, exec vp & asst to pres
Glenn C. Livezey	John C. Dowd, Boston, acct exec	Ingalls-Miniter, Boston, asst to pres & acct exec
Donald S. Manchester	Dancer-Fitzgerald-Sample, NY, sr vp	Campbell-Mithun, vp & supvr, Chi office
Louis Meisel	Hilton & Riggio, NY, exec	S. Duane Lyon, NY, acct exec
Willard V. Merwin	WKRC, Mobile, Ala, acct exec	J. H. Lewis Adv, Mobile, acct exec
Charles W. Pine	Charles W. Pine & Assoc, Providence, RI, owner	Adv Counselors of Ariz, Phoenix, acct supvr
Richard de Rochemont	Dir, "Omnibus" show (CBS TV)	J. Walter Thompson, NY, vp radio-TV
Joseph M. Seiferth	Chicago Unltd, Chi, exec dir	Jaeger & Jessen, Chi, dir prom & publicity
Joseph G. Standart Jr	Kenyon & Eckhardt, NY, vp	Same, gen asst to vp chg Dctr office
William P. Stoncham	VanAuken, Ragland & Stevens, Chi, exec	Harry C. Willis & Assoc, Glendale, Cal, acct exec
Hugo C. R. Vogel	Grant Adv, NY, dir intl div	Same, vp chg NY office
Lee White	Biow, NY, acct supvr P&G	Same, vp
Lee Williams	FC&B, Chi, vp	Biow, NY, acct mgmt group



4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
H. J. Barnum Jr	Beechnut Packing, NY, sls & mdsg exec	Lever Bros, NY, mgr special prods, Good Luck Div
Warren N. Burding	Lever Bros, Good Luck Div, NY, pres	Same, mktg vp
William F. Edwards	Shavex Co, LA, sls mgr	Same, vp in sls
Frederick Fleischman Jr	Ford Int'l, Detroit, adv mgr	Willys-Overland Export Corp, Toledo, adv, sls prom mgr
Channing Hadlock	Cunningham & Walsh, NY, radio-TV exec	Quality Bakers of Amer, radio-TV acct exec
Merrill A. Heagy	Owl-Rexall Drug Co, LA, mgr	Same, vp chg mdsg
Hugh W. Johnson III	Teacher of mktg, Villanova	DuPont, Bloomington, Del, adv, prom dept, film dir
John R. Moran	Kroger Co, Cinci, adv & sls prom exec	Theo. Hamm Brewing, St. Paul, Minn, dir of ad
Myron L. Penn	Cosmetic field, sls & purch exec	Charles Antell, Balt, div sls mgr for NY state
B. C. Solari	Italian Swiss Colony, SF, vp & gen sls mgr	Calif Wine Assn, SF, gen sls mgr
Robert G. Spears	Lever Bros, Good Luck Div, NY, vp & gen mgr	Same, mktg vp

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

KIWW, San Antonio, Tex, new natl rep National Time Sales eff 1 June '53
WEAR, Pensacola, Fla, new natl rep, George P. Hollingbery
WILD, Birmingham, Ala, power incr from 250 watts to 10,000 watts day, 1,000 watts nights; frequency change from 1490 to 850
WJAR-TV, Providence, RI, power incr from 30,000 to 225,000 watts video, and from 15,000 to 113,000 watts audio; switched from ch 11 to ch 10 (as of 3 May)
WJAS, Pittsburgh, Pa, to be MBS affil, eff 15 June
WLBS, Birmingham, Ala, new natl rep, Stars National
WMIE, Miami, Fla, new natl rep, Stars National
 12.29 kw aural to 75 kw visual and 37.5 kw aural
WNBQ (TV), Chi, power increase from 23.25 kw visual and 12.29 kw aural to 75 kw visual and 37.5 kw aural
WTAR and WTAR-TV, Norfolk, Va, to switch to CBS Radio and CBS TV nets respectively, eff 27 Sep '53

Numbers after names refer to New and Renew category

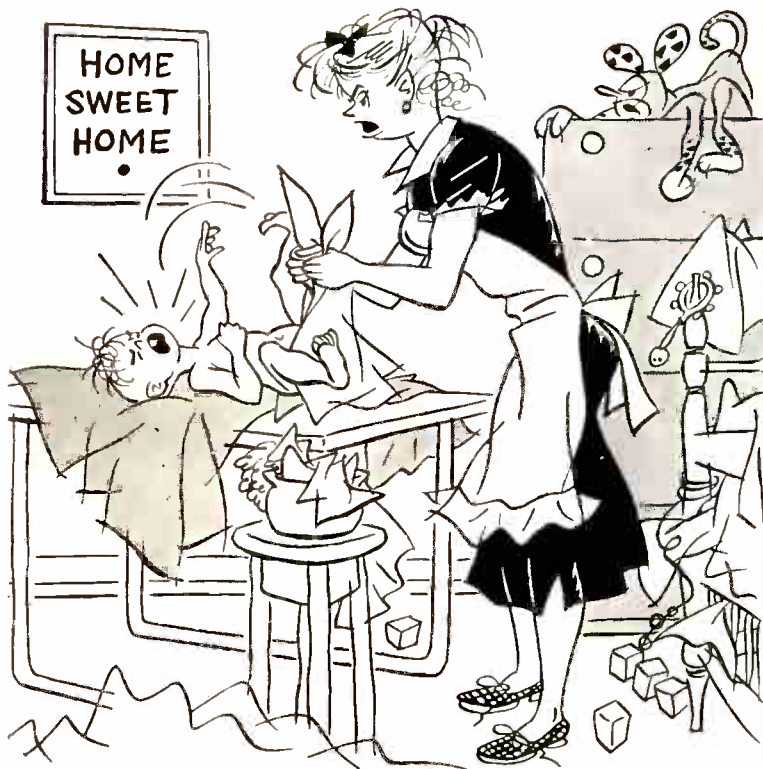
- Charles W. Pine (3)
- W. Hillenbrand (3)
- H. C. R. Vogel (3)
- Edward Kushins (3)
- Leon Appel (3)
- Lee Williams (3)
- T. J. Henry (3)
- J. G. Standart Jr. (3)
- Bryan Houston (3)
- Gerald Higgins (3)



IOWA PEOPLE

Work-Play-Live

BY RADIO!



Iowa Radio Users Spend More Than Twice As Much Time With Radio As With All Other Media Combined!

Ever wonder what women do, all day long? Well, we know so far as Iowa radio users are concerned—information gathered from thousands of diaries kept for the 1952 Iowa Radio-Television Audience Survey. Here it is:

WEEKDAY	WOMEN (Over 18)
Using the radio	5.75 HOURS
Watching television	1.56
Reading daily newspaper	0.49
Reading weekly newspaper	0.08
Reading a magazine	0.39
Working in the home	6.06
All other (eating, etc.)	3.35
Total, at Home and Awake*	12.90

*Above figures are for in-home listening only—do not include hours spent listening to car radios, etc. Column does not add to this "Total home" figure because of multiple-activity by some individuals.

Please note that Iowa women spend more time with radio than with any other single activity except working. Iowa people spend more time with WHO than with any other Iowa station. Write for your copy of the Survey, today. You'll find it invaluable.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

FREE

Mr. Sponsor...

It costs
LESS
to sell
MORE
in
MONTREAL

WHEN
YOU
CHOOSE
CANADA'S
FIRST
STATION...



in
3
years

Population up 11.4%
Retail Sales up 36.9%
CFCF local sales up 300%
CFCF Rates up less than 15%

Based on latest SM figures.

CFCF
In the U.S., see Weed & Co.
In Canada, All-Canada.



Mr. Sponsor

Frank E. Masland Jr.

President
C. H. Masland & Sons, Carlisle, Pa.

Frank E. Masland Jr. is the only U.S. corporation president to earn membership in the order of Colorado River Rats, and is also a member of the Explorer's Club of New York.

The president of C. H. Masland & Sons, Carlisle, Pa., became eligible for membership in the River Rats organization by virtue of two fast-water journeys down the Colorado River. His travels into the jungles of Panama, the San Blas Archipelago, and Darien Jungle, and the Galapagos Islands have made him a member of the Explorer's Club.

Exploration, and lecturing and writing about his travels are the chief hobbies of Masland, who heads one of the top five carpet companies in the United States today.

Masland took over the 87-year-old firm's helm in 1930. He considers the company's two TV programs and its new announcement campaign on radio as among the prime reasons for its increased consumer identification in the past few years. The company allots over 50% of its total ad budget to sell Masland rugs and carpets on *Today* (NBC TV, 38 markets), and the *Garry Moore Show* (CBS TV, 45 markets). It recently launched a spot saturation drive on radio in 60 markets to push a new 100% Saran carpet, Saranette.

Says Masland of his air lineup: "We find television is one of the most effective means of increasing consumer remembrance of product name and type of merchandise. When you actually see a product and listen to a description of it at the same time, it's likely to make a lasting impression on you.

"We like to use radio on a spot saturation basis to introduce a new product because repetition is the key to familiarity. Spot radio is already helping our new carpet, Saranette, catch on."

Fifty-seven-year-old Frank Masland has been actively associated with the family firm since 1919, is one of eight members of the family now working with the organization. An alumnus of Dickinson College, he was commander of a Navy sub chaser in World War I.

In addition to heading his own firm, Masland is president of the Carlisle Homes Co. and the Denicron Corp. of Carlisle; director of the First National Bank of Mt. Holly Springs, Pa.; member of the board of the National Association of Manufacturers; and a director of the Pennsylvania Manufacturers Association.

The father of two sons, Masland lives on a farm near Carlisle. ★★★

CIRCULATION VASTLY INCREASED... COST PER THOUSAND WAY, WAY DOWN

That's The Story That Proves
**YOUR BEST RADIO BUY TODAY
IS STATION WJBK**

44% Increase In WJBK Circulation

Other Detroit stations, in this same period, showed decreases of 10 to 30% in daytime circulation.

1949 WJBK Daytime Circulation...350,140

B.M.B. Audience Report

1952 WJBK Daytime Circulation...518,400

Neilson Coverage Service

Lowest Cost Per Thousand Michigan Radio Households

Here's the way WJBK stacks up when you compare Detroit station costs per thousand Michigan radio households on 4 week cumulative basis.

44¢ Per Thousand Daytime on WJBK

other Detroit Stations 45c to \$1.21 per thousand

59¢ Per Thousand Nighttime on WJBK

other Detroit Stations 81c to \$1.42 per thousand

WJBK *Detroit*



STORER BROADCASTING COMPANY

Tops in MUSIC, NEWS and SPORTS

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

Represented Nationally by THE KATZ AGENCY





THIS IS

YOUR CUE...

For in the nation's second television market, WBBM-TV is already packing your customers in.

Today, WBBM-TV attracts one of every three viewers in Chicago's average audience, all week long, a share larger than the next two stations' combined!

And it's only the beginning. WBBM-TV, Chicago's Showmanship Television Station, is creating one of the nation's great TV show places... with new faces, new talent, strongest possible network and local programs.

To assure yourself of the kind of performance which makes sense—and sales—talk over availabilities with WBBM-TV or CBS TELEVISION SPOT SALES today. You're on next, on...

Channel 4

WBBM-TV

CBS Television's Key Station in Chicago

THE FACTS

Speak for themselves about

"HOMETOWN, AMERICA"

on WFBR
in Baltimore!

IN THE FIRST 4 WEEKS

28,338

Labels Were Bid In Radio
Telephone Auctions

511

Calls Were Made By Our
Sales Servicemen

278

New Retail Grocery Outlets
Were Opened For Sponsors

410

Store Positions Were
Improved For Sponsors

469

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

401

Individual Displays Were
Built For Sponsors

**THIS IS ONLY
THE BEGINNING!**

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

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD

New developments on SPONSOR stories



See: "Needed: a way to project ratings"

Issue: 18 May 1953, p. 37

Subject: SRA officially endorses a new method for projecting radio ratings

In its 18 May issue, SPONSOR analyzed a formula for projecting radio ratings which the Station Representatives Association later officially approved (on 26 May). This formula, considered better than previous methods timebuyers and media research people had to work with, helps give radio credit for audience outside the rating area, which all the older methods failed to do.

The method, developed by SRA's Audience Research Committee, is a refinement of the use of SAM or NCS total audience figures as a base for projecting a rating. Marschalk & Pratt, among other agencies, is already using this projection method with coverage data to get a cost-per-1,000.

Members of the SRA Research committee were: John Carter of Adam J. Young; Dan Denenholz of The Katz Agency; Ward Dorrell of John Blair, chairman; Lou Moore of Robert Meeker; Jones Scovern of Free & Peters; Russ Walker of John E. Pearson.

In announcing approval of the new method, T. F. Flanagan, managing director of SRA, said: "The formula fulfills an old and urgent need. We hope this marks the end of the old 50% BMB conception, the 'half of home county' method, and other invalid projections. . . . If our new formula works out in day-to-day measurements, as we believe it will, we look forward to its adoption as the standard in time buying."

Available to all agencies from SRA is a pamphlet explaining the use of the new projection formula. Further, SRA has offered to have one of its members call on any agency or client in the U. S. to explain the formula.



See: "Pocket books on the air"

Issue: 1 June 1953, p. 40

Subject: Hard-cover publishers' TV experiment proves TV sells books

"TV is putting book publishers out of business," was until recently one of the most frequently heard complaints in the publishing industry. But the Southern California Booksellers Association and some 50 book firms decided to join forces with the common enemy and test the results. In September 1952 they began cosponsorship of *Cavalcade of Books*, a panel discussion show on Sundays 4:00-4:30 p.m. over KNXT, Los Angeles. Now they report this weekly show sparked one of the biggest book bonanzas in the West.

Louis Epstein, president of the Booksellers Association, has noted continuous and phenomenal sales in Southern California of books featured on TV each week. Furthermore, book stores have felt the impact of this TV program on "spill-over" sales for other works.

The program's rating, according to Pulse, rose to 7.2 in March 1953. Its selling effectiveness is exemplified by sales results for a book about the antique business, *Make Me an Offer* (by Wold Mankowitz). This book was introduced on *Cavalcade of Books*; no other advertising, either local or national, was used. Within less than a week every copy in the Los Angeles area was sold.

Cavalcade of Books is packaged by Case Advertising Agency in Hollywood. When it premiered in September 1952, it was sponsored by 20 book stores and approximately the same number of publishers. Since that time the number of sponsors has grown steadily to include some 50 book stores. ★ ★ ★

Sales Success Insured with AP NEWS

For full information on
how you can join
The Associated Press, contact
your AP Field Representative
or write

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

“... Wouldn't give up AP NEWS for anything”



George Gothberg,
Manager WFPA,
Fort Payne, Ala.

Says George Gothberg, Manager of WFPA, Fort Payne, Ala.: “WFPA's billings are way up, with 108 sponsored AP newcasts weekly. No other news service can do the job that AP does day after day, week after week.”

From Rex Mitchell, insurance underwriter at Fort Payne: “We get tremendous results from our 18 weekly AP newcasts. Never a day goes by but that I sell several policies to listeners. I wouldn't give up my AP news for anything. It's done me the most good in 15 years of insurance advertising.”

“One third of total revenue from AP NEWS”



Adlai C. Ferguson, Jr.
President & General Manager
WPRS, Paris, Ill.

“The M. Farnham Implement Company tripled sales of their Little Giant Elevators with their 6:30 a.m. AP news six days a week. When a new Picker was promoted on the same program farmers came as far as 60 miles to see it.”

Continues WPRS President and General Manager Adlai C. Ferguson, Jr., “With 48 sponsored AP newcasts each week producing one third of our revenue, we're really sold on AP. In selling sponsors we stress the completeness of AP news, the close attention of listeners, and the fact that their commercials will get the same close attention.”

Hundreds of the country's finest stations announce with pride

“THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS.”

Start of the big **WCCO-TV**
Fishing Contest



A TON of fish in a television studio!



Rollie Johnson, Sports Director at this station is now running his 3rd

Annual Fishing Contest. Weekly prizes and season prizes go to the catchers of the biggest fish of each game species found in Minnesota's 10,000 lakes. Each Izaak W. shows his own entry. Prizes, too, are whoppers.

Last year's contest produced a literal total of a ton of entries.

We are sports minded people in the land of Paul Bunyan; and we stay home all summer to have fun at it.



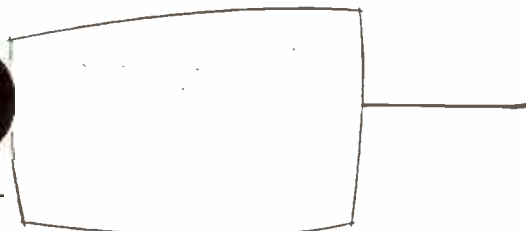
The Paul Bunyan Buy!

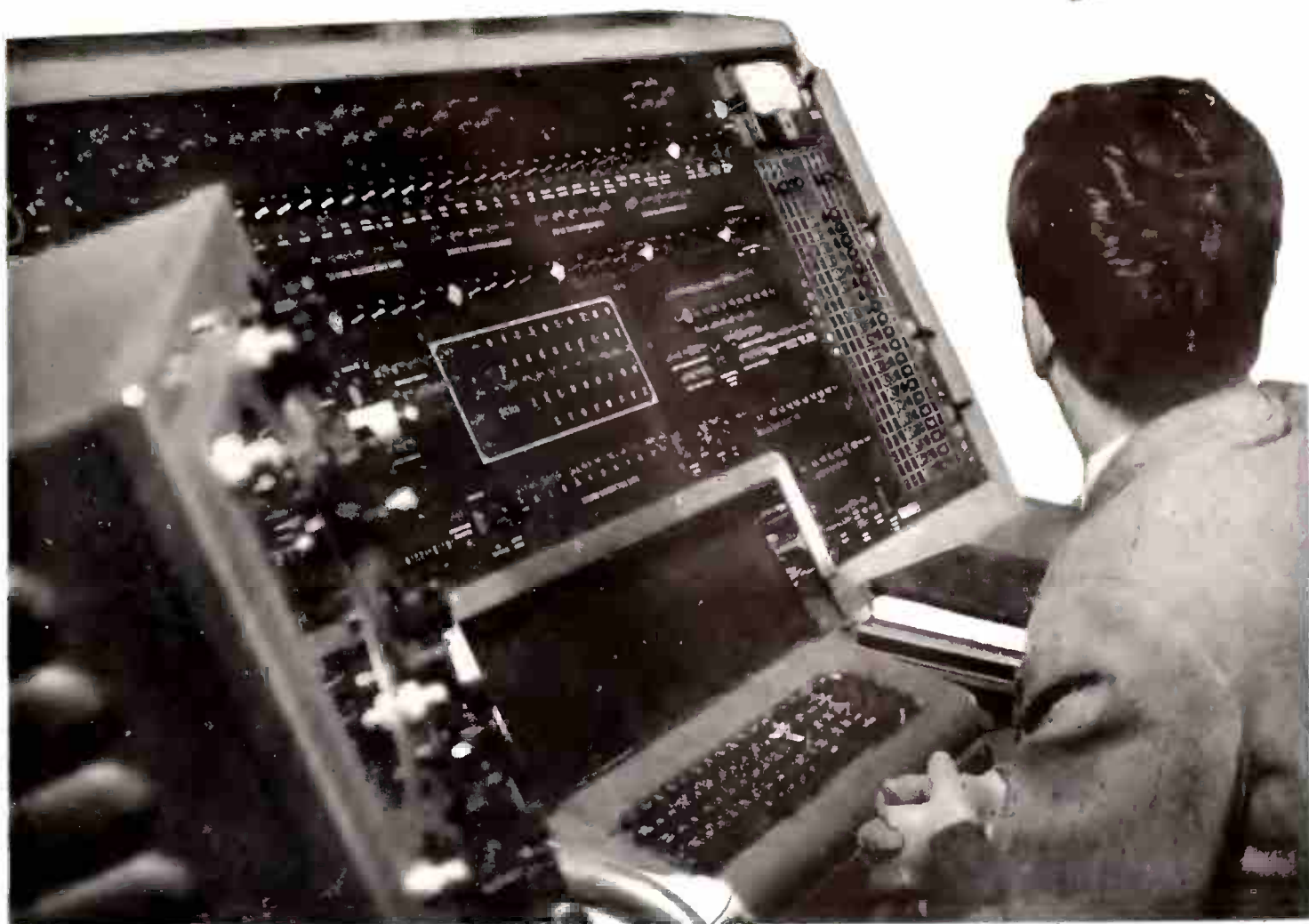
WCCO

CBS

MINNEAPOLIS • ST. PAUL

Nationally represented by FREE and PETERS





WILL THE TIMEBUYER OF THE FUTURE END UP AS AN ELECTRONIC CALCULATOR OPERATOR?

Many timebuyers, angered by stress placed on cost-per-M, ask this question. Electronic brain above is Remington Rand's Univac

Why "cost-per-1,000 buying" hurts spot radio sponsors

To get lowest "cost-per-customer," buyers ask chance to use judgment

by Miles David

Are timebuyers becoming robots? Has imagination and creative judgment in buying spot radio been replaced by the inflexible and often unrealistic criterion of cost-per-1,000?

Many of the men who sell spot radio think the answer is yes. They feel that today more than ever before in spot radio's history numerology has replaced common sense.

Get a veteran radio salesman who holds this opinion talking and the

sparks fly. This is an emotion-packed issue. For that reason, you have to look at it with balance. Whether over-emphasis of cost-per-1,000 is more rampant today than say two years or three years ago can be debated. (A rep who's just lost a piece of business because his station cost 5¢ more than the competition is more apt to deplore the dangers of cost-per-1,000 thinking than the man who just made the sale.)

But aside from the question of ob-

jectivity on the part of reps, the complaints in the trade about cost-per-1,000 misuses are worthy of serious consideration by top-level management in firms which use some or a considerable amount of spot radio.

There is too much smoke in the wind to allow for the conclusion that there is no fire. And it's a fire which eats away at spot radio's most important inherent quality—its ability to apply sales pressure with great flexibility.

How opposing camps view use of cost-per-1,000 in buying spot radio

Anti-cost-per-1,000

1. Many of those who decry over-use of cost-per-1,000 say they have nothing against it when combined with other criteria. They gripe when it's only factor taken into consideration. Reason: This means important factors for sponsor are left out like audience composition, success stories.

2. There are many instances which can be cited (see text) to show how cost-per-1,000 emphasis leads to mistakes in time buying. Disk jockey shows which reach teenagers exclusively have been bought on a cost-per-1,000 basis when the product was one used only by mature adults.

3. The best time buying, say the cost-per-1,000 critics, is done when buyer is free to use creative judgment. Even though clients who stress cost-per-1,000 say they leave room for judgment it doesn't work out that way in practice. Few buyers will seek to buck tide of thinking in agency.

In defense of cost-per-1,000

1. The whole question of cost-per-1,000 has been inflated, say defenders of the concept. It is not really being used as many fear. Timebuyers are free to consider other criteria, provided there is good reason for them to do so. Use of cost-per-1,000 has been much misunderstood.

2. Cost-per-1,000 is a necessary guidepost for buyers, especially relatively inexperienced ones. While some mistakes may be made in its application, we're saved from even worse mistakes without it. The important thing for a big client is to come up with a good batting average.

3. Without cost-per-1,000 there would be no way to evaluate how one station did relative to another in an over-all sense. You don't always have success stories that mean anything to go by. What else is there when you buy announcements other than the now existing research yardsticks?

Accordingly SPONSOR surveyed time-buyers and radio representative salesmen in order to analyze the problem and provide added insight for management in sponsor firms. If nothing else, this analysis may serve as a communications bridge between the timebuyers who spend millions of spot radio dollars annually and the management men who appropriate those dollars. (Many buyers interviewed said that it was only by indirect means that they could get their observations across to their clients, many of whom they never had a chance to meet.)

The more experienced the buyer, the more apt he or she was to agree with the reps that the pressure to emphasize cost-per-1,000 was (a) increasing, (b) deplorable. These are the words, reasonably representative, of one buyer in describing the situation:

"We can use cost-per-1,000 and should use it in its proper place. In fact I can almost judge the ratio of cost to homes reached in my head as I look at the figures and I tend to do so automatically. But then to go ahead and elevate this one out of many yard-

sticks to a preminent position among buying criteria is wrong. It doesn't let us do the best job for the client. If this continues, we'll all be replaced with electronic brains where you punch a couple of buttons and come out with the answer on what station to use."

The best illustration of how emphasis on cost-per-1,000 hurts the sponsor is to be found in examples buyers and rep salesmen can cite you by the dozen.

There was a campaign not long ago for a woman's product—a beauty preparation. "We submitted our availabilities," a rep salesman told SPONSOR, "and received an order. But just before the campaign was supposed to kick off, we got a frantic call from the buyer. He wanted to shift the buys at the last minute. Why? Simply because a number of the announcements were station breaks next to fight broadcasts. The buyer had done all his figuring on the basis of cost-per-1,000 without giving thought to *whom* he was going to reach. The boxing agencies had the best ratings so he was going to buy them. Fantastic? Of course, but that's what happens when you get

in this vicious circle of focusing on cost-per-1,000. Luckily for the buyer and his client, we were able to find some higher cost-per-1,000 availabilities that made more sense in time for the start of the campaign."

And here's another example:

A buyer with his cost-per-1,000 blinkers on recently turned down a salesman pitching for a station in the South on the grounds of cost-per-1,000. The salesman probed for the facts, found that the buyer had chosen a station beamed at Negroes and which had a hot d.j. with strong ratings. The product was a television set selling in the \$275-and-up range. The market was one in which Negro income doesn't come near the levels of a New York or Chicago, or some of the major Southern markets. The salesman tried to argue. "You may be getting the lowest cost-per-1,000," he said, "but how many of your listeners can buy the product?"

The buyer, however, hewing fast to his instructions, refused to budge from the cost-per-1,000 approach. Not until the salesman wired the market, got his

station to call on the distributor who in turn wired the agency, did the timebuyer change his mind.

(The reverse of this story is told by salesmen for Negro-beamed stations who report that they frequently find it difficult to make headway with buyers for products which stack up as ideal for their audience because there are no ratings available. "We go in," one explained, "with strong case histories of clients who have moved merchandise. We show a potential for dollars and cents results. But if there are no ratings available or if there are ratings and they fail to reflect our specialized audience, we're licked before we start.")

A timebuyer told this story illustrative of cost-per-1,000 fallacies:

"There's a show I know of which is supposed to have a rating so low that according to the figures every woman who listens to the show must be writing in once a week. They get 1,000 letters a week and that's all the listeners they have according to their rating. Well, how would you run up a cost-per-1,000 on this show, which happens to be a darn productive one? Do it on the basis of that below-1 rating? Ridic-

controversy

ulous. The answer is you don't even try. You use your brains instead of getting hypnotized by a statistic."

Another timebuyer told this one:

"On a visit to a large Eastern market I heard a laxative being sold on a d.j. program tailor-made for teenagers. I know the show attracts teenagers because it conducts contests among the high schools and invites teenagers to the studio to appear on the show. I also know it has a good rating and a good cost-per-1,000. But how many out of each 1,000 jive-happy kids are you going to sell a laxative to? If the kids in that town are like your typical vigorous teenager up where I live, the answer is close to zero. The smarter buy in the afternoon would be a news show, say, which has a lower rating but reaches a much higher proportion of adults over 30. They're your potential laxative customers. Sometimes I think the guys who keep stressing cost-per-1,000 need a mental purgative."

SPONSOR asked buyers and reps why cost-per-1,000 was being stressed now. These were the salient observations:

1. There are more short-term buys now than ever before. Instead of planning ahead months in advance for 13-week or 26-week campaigns, more clients are going in for quick two- and three-week saturation buys. Instead of giving the timebuyer advance notice of these campaigns, many clients are inclined to make last-minute decisions to go ahead. The buyer then has no time to sift availabilities on a judgment basis. Especially if the client is cost-per-1,000 conscious, he tends to use it as the quickest and easiest yardstick available for making a decision.

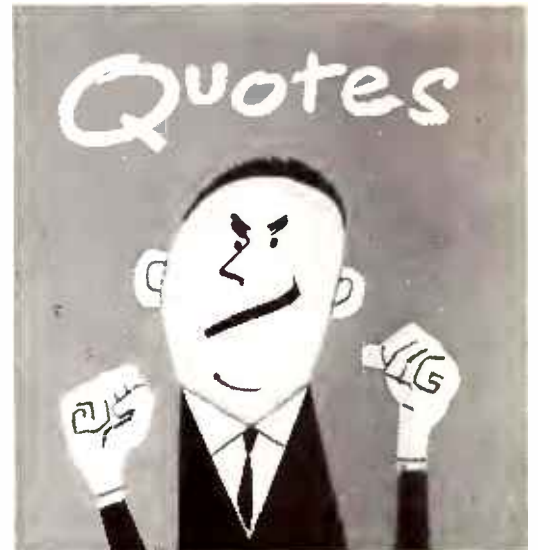
2. Because it takes more buyers to handle today's increased flow of spot radio business and because of the way clients jump in suddenly, the agencies have had to add more buyers. Many of these newcomers have little if any radio background and are inclined to follow along mechanically once they are told to consider cost-per-1,000.

3. Competition from television has created an atmosphere in which costs are emphasized. Once a buyer starts "sharpening his pencil," he gets caught in the mood to elevate costs to an all-important consideration—a habit of thinking is created.

4. Those major advertisers who are known as outstanding proponents of emphasis on cost-per-1,000 provide an example which other clients follow, sometimes blindly. An agency buying by cost-per-1,000 for a major soap company, for example, is likely to use the same time buying technique for most of its other accounts.

Buyers and reps alike object to narrow centralization on cost-per-1,000 for more reasons than the fact that cost-per-1,000 homes reached fails to tell you what your *cost-per-customer* is likely to be. They dislike it also on research grounds. (See "Needed: a way to project ratings," SPONSOR, 18 May 1953, page 36.) Cost-per-1,000 homes reached is based on ratings (in themselves only rough indicators) projected against another popularity measurement—coverage figures. It's a figure derived by the roughest of mathematical means (especially when done by some of the older methods). Yet agencies then take this rough figure and use it to make fine and conclusive judgments. They may buy one station at a dollar cost-per-1,000 and reject another that costs \$1.05. As most researchers would comment, this small difference may easily be accounted for

(Please turn to page 105)



No one's neutral when it comes to cost-per-1,000.

Here are some reactions:

From a timebuyer: "The whole thing is stupid. What good is a cost-per-1,000 when that figure is based on other figures which aren't accurate to begin with. Give me the days before they ever began worshipping numbers. I like to make sense."

* * *

From a rep salesman: "No manufacturer would allow his purchasing agent for office supplies or raw materials to make a choice based on only one factor. A purchasing agent is an expert who evaluates all considerations carefully. Why do the same manufacturers when they get into radio allow their radio purchasing agents to make the mistake of leaning so heavily on cost-per-1,000?"

* * *

From a timebuyer: "For some accounts, strict reliance on cost-per-1,000 as a chief determining factor is the correct approach. For others it is wrong. If it's a question of reminder, then seek to buy the largest number of ears for a dollar. But if you're trying to create habits and explain virtues it's wisest to forget costs and seek sales effectiveness. That way you may pay more per ear but less per customer."

* * *

From a rep sales manager: "I disagree with those who complain about cost-per-1,000. We haven't been hurt by it; our stations can make the grade and I don't feel there's a lack of flexibility."

* * *

From a timebuyer: "I know cost-per-1,000 leads to mistakes in buying. I've made them. But there wasn't a thing I could do about it unless I wanted to stick my neck out."



Bayuk moral: If right show isn't available, build it

Bayuk Cigars wanted to reach mainly men, felt sports was the obvious vehicle. Yet best network TV sports shows were sold out. Philadelphia company's solution, after making do with mystery show ("Ellery Queen"), was to create its own sports events. Bayuk stimulated boxing managers to form new promotion group, subsidized gate receipts. This provides matches for "Saturday Night Fights," ABC TV. Bill Stern is the announcer on the programs.

Bayuk fight

Sales were slipping till c

They were in a slow, steady slide. Each year between 1949 and 1951, Bayuk Cigars, Inc. management found sales inehing downward: \$31 million in 1949; \$30,267,000 in '50; \$30,243,000 in '51. The Bayuk men were caught in the cigar industry's gradual sales decline.

In 1952 Bayuk's sales were up 12%; dealers were taking increased interest in the product; the slump was broken.

How did Bayuk do it? How do you step out of the quicksand in a "dying" industry and start coming back?

The answer for Bayuk was television (\$1 million out of a \$1.4 million budget)—and repackaging. The two actually went hand in hand. For Bayuk bought TV as much as anything else to be able to demonstrate its three new packaging features: (1) Triple-wrapped packages of five, 10, or 20 cigars to

case history

insure freshness; (2) Zip-Band, a "zipper" to ease the removal of cellophane wrappings; (3) Redi-Tip, a pre-punched hole in the end of the cigar to eliminate the necessity for biting or cutting the end off.

Bayuk's resurgence dates from late in 1951 when it turned to Ellington & Co. for advertising counsel. It was the combination of Harry P. Wurman, president of Bayuk, and Jesse T. Ellington, president of the agency, which hooked up modernized packaging and modernized selling via TV.

With the decision that TV was to be the prime advertising tool came the problem of just what could be done in video with a million dollars. Although Bayuk's distribution is national, it is spotty like that of all cigarmakers and tends to bulk up in major metropolitan areas. This made TV an even more obvious choice of media. Programing was something else again.

Naturally Bayuk wanted a predominantly male audience. Sports were the obvious answer, but good, established

Back with 90% television budget

Maker put most of ad dollars in net TV. Last year sales rose 12%

PACKING UP THE FIGHTS...A HARD-HITTING, OF PROMOTIONS BEGINNING WITH A "PACK" CAMPAIGN IN JANUARY
(the time when ordinary cigars dry out!)



TV HAS DEALER IMPACT, Bayuk finds. Firm merchandizes boxing show with flyer urging good display for cigars (Phillies, Websters)

programs were either sold out or priced too high. Wanting to get moving in a hurry, Bayuk took the next best thing: a mystery show.

Hal James, v.p. and radio-TV director of Ellington & Co., told SPONSOR: "When we saw we wouldn't be able to pick up a topnotch sports program on our budget, we shopped around for a mystery program. We didn't want to buy a program on which we'd have to spend a lot of time and money building an audience. That's why we recommended *Ellery Queen*. Here was a big name detective character who had already established a wide circle of readership through books and magazines. To give the show added strength, the leading role was played by a Hollywood figure, Lee Bowman."

Bayuk bought the program, commenced airing it over ABC TV on Wednesdays 9:00-9:30 p.m. During the next 33 weeks a dozen stations carried the show, and sales results were good. So good that Bayuk and Ellington decided that the '53 budget should be

upped to about \$1.6 million with almost 90% going to TV.

The extra money was to be used to get a program with more completely masculine audience. Ellington assigned Hal James and producer Burke Crotty to shop around. (Crotty, who was producer of *Celanese Theatre* on ABC TV, has a solid sports background, handled the first telecast of a major league baseball game back in the Thirties.)

Working on the theory that it's often better to build than to buy, James and Crotty huddled with Ray Arcel, one of the boxing's top managers and handlers. Arcel, in turn, signed up 40 out of 50 members of the New York Boxing Managers Guild to form Famous Sports Enterprises, Inc. The deal called for Bayuk to add about \$9,000 a week to the net gate receipts of a series of Saturday night fights. The Bayuk money made for a fatter melon for everyone to slice; and Bayuk agreed not to broadcast in the city originating the fight unless it was New York, Chicago, or Philadelphia.

By the time the program was ready to go on the air this January, more than a dozen stations had been lined up, and by June the number of outlets was up to 21 (including Pittsburgh's sole station, WDTV, on an alternate-week basis). More stations will be added as they become available. Show is called *Saturday Night Fights*; it's carried on ABC TV with Bill Stern as announcer. Bayuk decided to carry the show solo the first 13 weeks to build audience and identification, but asked ABC TV to find a cosponsor to share costs for the other 39 weeks. The S. C. Johnson Co. decided the program would be a fine vehicle on which to demonstrate its line of car cleaners and waxes, bought into the show effective 25 April.

Bayuk's commercial approach is explained by Ellington V.P. Charles Marshall, account exec: "We point up the fact that in Phillies a smoker gets something that he can't get in any other cigar: super-mildness, guaran-

teed freshness, the Zip-Band for ease of opening, and the Redi-Tip for ease of smoking. We stick to those points although we switch around on the various sizes of cigars being promoted. In addition to the Phillies Perfecto and Panatella at 10¢ we plug the king-size Phillies, selling for two for a quarter, and Junior Phillies at a nickel. On a more limited basis we advertise the more expensive line of Webster cigars made by Bayuk."

The increasing popularity of Junior Phillies is an interesting development. In 1951 practically all the cigar industry's 4% increase was caused by a 9% rise in popularity of the newer-type smaller cigars. Bayuk's entry in this field, Junior Phillies, showed a 40% increase in 1951 over the previous year, now accounts for an important share of Bayuk's total sales. This trend augurs well for the cigar industry's future inasmuch as surveys show that buyers are largely younger men.

In the field of packaging Bayuk has been guided by the trend toward self-service merchandising. Cigar makers have always been plagued by the problem of encouraging retailers to keep the product in peak condition by em-

(Please turn to page 76)

HARRY P. WURMAN, Bayuk Cigars president, worked with new agency, Ellington, to link modern cigar packaging with TV selling



HORACE HEIDT WAS ON AIR FOR **PHILIP MORRIS**
 1947-'52 BUT **LUCKY STRIKE** BOUGHT HIM THIS SEASON
 TO ACHIEVE MERCHANDISING RESULTS LIKE THESE

*Displays, signs (below, right) are arranged for Luckies by
 Heidt's 22-man merchandising crew which travels with show.
 Fifty-case display in Flint, Mich. drew record order*



Should you hire your competitor's star?

Forget rigid rules, admen tell SPONSOR

by Joan Baker

Should you buy your rival's star? Is it good business to sign a performer who's been closely identified with any product—even if the product is non-competitive?

Many an air advertiser would say "no" automatically to the first question. And, as to the second, the answer would still be "no" from many a caution-bound client.

But some of the biggest air advertisers are breaking these long-standing broadcast taboos.

Take the American Tobacco Co. Only a year after Horace Heidt had been on the air (radio and TV) for Philip Morris, American Tobacco signed him to sell Lucky Strike via a CBS Radio show this year. American Tobacco Co. did practically the same thing in 1947 when it signed Frank Sinatra one season after he'd been on the previous two years for Old Golds.

American Tobacco isn't the only taboo-breaker, however. The manufacturers of Snow Crop frozen foods

(largest selling product: orange juice) bought Arthur Godfrey just about two years after Godfrey had appeared on TV for another orange juice, Hi-V.

And examples run into the dozens to prove that a star isn't out of the running for other sponsors when he's been on the air for a considerable time for a given brand. American Tobacco snapped up Jack Benny after a long run for General Foods. *Amos 'n' Andy*, despite strong identification with original-sponsor Pepsodent, was sponsored thereafter by a soap, a soup, and a drug manufacturer.

What it all boils down to in the opinion of most admen surveyed by SPONSOR is this: There are often other, more important factors than exclusivity and product identification to consider when selecting a program.

What sold American Tobacco on Horace Heidt, for instance, was merchandising. Despite Heidt's five-year association with Philip Morris (first on radio, then on TV), American Tobacco picked him up after a year's breather because they thought he would fill a specific sales need.



Heidt merchandising crew for Luckies includes Negro specialists who set up special displays

Heidt ties a 22-man merchandising force in with his radio package. The bandleader travels through the country playing one-night stands, stops at cities along the way to do his weekly radio show, *The American Way*. (He's generally sponsored by local civic groups. Receipts are split with the local sponsor.) Heidt's merchandising force is around before, during, and after the show to beat the drum for Luckies. The merchandising plan originated many years ago, was used for other sponsors including Philip Morris from 1947 through 1952.

The crew installs special displays, makes press, radio, and TV contacts, plays up *The American Way's* local talent contest, and the show's benefits to local charity and young performers.

Here's pro and con opinion on hiring talent identified with other products

PRO

Forget old taboos. Star's selling power is most important. If he attracts audiences, new identification can be built quickly. Admen are more conscious of sponsors than listeners. Sales message given today is forgotten tomorrow by audience

CON

Identification often lingers on with public way after sponsorship is dropped. Performer's sincerity lessens when he's been with another product for long time. Especially if products are competing, it's good idea to shop around for another star

Heidt's travels for American Tobacco during the past five months have increased sales in a number of areas. Among the results was one of the largest cigarette orders—\$200,000—ever placed by a large Chicago super market chain.

Albert R. Stevens, American Tobacco's ad manager, says this about the Heidt buy: "When you're deciding whether to buy a competing star, you've got to consider the lapse of time between the former campaign and your own. You've got to give the public time to forget." Stevens added, "Al-

though it's a common misconception that sponsors don't pick up a rival's star, actually this is a fairly common practice. As long as you can build up your own identification strongly enough, it doesn't matter what a performer's past history has been."

Although it was the merchandising factor that influenced American Tobacco most in its choice of Heidt, some admen told SPONSOR they felt the approach was bound to backfire. Reason: Heidt is merchandising in the same markets as he had in previous years for Philip Morris," as one Y&R man put it. ("But, when you judge from the outside it's different than knowing the specific sales and budget problems," others were quick to note).

(Please turn to page 82)

controversy

Sponsor switch can be effective if new identification is built up quickly, admen say. Veteran radio artist Jack Benny (second from left)



worked for General Foods (Jell-O, Grape Nuts) from 1934-44, then Luckies. "Amos 'n' Andy" (right) had four sponsors in 23-year run





Shoe super market doubles sales in year with radio

**Shoe King Sam boosted
his new drive-in's sales volume**

to over million, opened second store after sponsoring local program

A revolutionary newcomer to the shoe business is now treading on firm sales ground through the use of radio.

When Sam Weiss opened his first drive-in shoe outlet store in New Hyde Park, L. I., less than two years ago, neighboring businessmen shook their heads and prophesied sure failure. Self-service for shoe customers? A store geared to automobile trade? "Just won't work," they predicted. "Women like plenty of service when it comes to buying shoes. They'll never go for this idea."

The unique retail outlet opened in November 1951. Today, "Shoe King Sam" owns two Long Island shoe drive-ins, has more than doubled his first year's sales volume, and plans to open a series of new, similar-type operations soon.

Weiss signed a radio contract with WHLI, Hempstead, last April. (He signed the James Elliot Russell agency at the same time.) He was grossing

under half a million annually, spending about \$100 weekly for newspaper advertising. Through the use of radio the shoe baron has pushed sales up over the million mark, opened a second outlet in Levittown, L. I., and is now busy planning further expansion.

The radio drive originated as something of an experiment. Weiss was using a weekly run of 200-300 lines in

case history

a Nassau County paper, was a bit dubious about results. He signed a 52-week contract with WHLI for a five-minute newscast at 7:30 a.m. across the board.

Before the radio campaign began Weiss' customers had been confined primarily to the New Hyde Park area. Almost immediately after the first few newscasts customers from Nassau, Suf-

folk, and other neighboring counties began driving up to his store.

Within a few months Weiss supplemented his daily newscast with a 7:30 a.m. Saturday program, added another five-minute news show on Sunday at 2:30 p.m., and signed for two announcements a day. He placed the announcements at 12:29 p.m. and at 4:35 p.m., with news adjacencies.

Weiss' present radio schedule will eat up about 75% of his \$17,000 ad budget this year, he estimates, and he's convinced that the air lineup is worth every penny.

"Radio helps me reach more people at a lower cost than any other medium I've tried," Weiss says. "By using announcements in addition to my regular morning news show, I can deliver my sales message to businessmen and a wide range of housewives. I'd have just another shoe store if it weren't for advertising."

Weiss reaches approximately 575,

Shoe King Sam tested radio vs. print

Sam Weiss (right) found radio pulled 10 times as many customers as newspapers in simultaneous offer, strengthened radio schedule. A veteran of 35 years in the shoe business, Weiss also runs drive-in theatres in Midwest, got idea to combine the two. Free parking space (see left) plus radio draws many customers



000 homes a week at a cost-per-1,000 homes of 15¢. He sums up his advertising philosophy: "When business is good, I advertise in order to maintain volume; when it's bad, I need it to regain sales."

The remaining 25% of Weiss' ad budget is divided among newspapers, direct mail and flyers, and car cards on the Long Island Railroad. All his newspaper ads call attention to his radio show, and placards in the stores themselves also merchandise his radio programs. Sales personnel are instructed to remind customers to listen for announcement of "specials" over

his WHLI daily spots.

Back in the testing stage of Weiss' radio sponsorship he pitted newspapers against radio with a special discount offer. He ran newspaper ads for a given period telling customers they'd get a dollar discount on any pair of shoes by mentioning the newspaper ads. A similar announcement was made on his radio program during the same time.

"We watched the results very carefully," Weiss said. "About 10 times as many customers came in who mentioned the radio show as for the newspaper ads. We were convinced!" This

test, plus Weiss' own observation that "a newspaper ad—even a fairly big one—just gets 'lost' in the paper" resulted in expanded use of the air and a slackening off in the print medium.

Advertising was particularly important to Sam Weiss because of the novel aspects of his shoe operation. Although shoe store drive-ins—as well as drive-ins for many other types of retail outlets—are a fairly common mode of operation in the West, they were unknown to Easterners until Weiss opened his first store. Weiss needed advertising not only to sell his type of shoes.

(Please turn to page 104)

Self-service for shoe customers proves a success in Weiss' two drive-in Long Island shoe outlets. Ample displays (see below) aid customer

in selection. Morning radio show on WHLI, Hempstead, is merchandised by signs in stores. Two daily announcements supplement program



Are you filled in cliché-wise?

SPONSOR has collected some of the conversational clichés radio, TV admen use most. plans to run series of cartoons like those at right

JUST thinking off the top of his head, SPONSOR's managing editor a few months ago came up with the idea of compiling a list of the clichés of conversation in the agency business. Before wrapping up the whole ball of wax, he asked a number of very bright people in agencies around town to try it on for size. After kicking the idea around in their own backyards, many were kind enough to help out with lists of their favorite clichés. You'll find a list combining the best thinking of everyone on this page (below right). The text immediately below analyzes why the clichés exist psychologywise.

But SPONSOR hopes it won't end at this, that this thing will grow like *Top-sy*. We'd like to start a new feature—one cartoon an issue based on a conversational cliché of the business of advertising on the air. It can be any phrase, word, sentence, or printable expression said by or to agency people, ad managers, radio and TV salesmen.

Send in your contributions with or without a full idea for a cartoon and we'll run them, crediting you or not as you prefer. If SPONSOR carries a cartoon based on your idea, you'll receive the original framed for hanging.

* * *

Every trade has its own jargon. But few reach the ritualistically embellished stage of the language radio and TV admen speak. It is a language compounded of clichés suitable for every situation, of euphemisms more intricate than those society has ever dictated for day-to-day conversational window dressing.

Why the clichés? The best answer SPONSOR could uncover in a series of laughter-punctured interviews with the aforementioned bright people around town came from a timebuyer. His analysis, reminiscent of a Marquand novel or something out of Stephen Potter, goes like this:

"Clichés get you off the hook. They are a defense mechanism. You can be

a great timebuyer or commercial writer or account man. But you can't answer every question in a meeting. You have to use some device instead of simply stating 'I don't know.'

"Suppose an account man asks me why I bought this spot at such and such a time. It may have been part of a 500-station buy and I can't possibly recall the details. Here are some of the gambits I might throw up:

"It reaches the kind of people we want to reach."

"Or, if that doesn't do it. 'In that situation, this spot proved to be the best we could buy at that time.'

"It's all a matter of knowing the game, of learning what fork to use. Here's another example.

"Suppose the sales manager in Pa-

ducah for one of your accounts complains about the station you bought. The competing station's owner is his lodge brother and has sold him hard. You could write a 10-page memo justifying the spot. But that puts you on the defensive. Instead you open a meeting on the subject with a smile, eyes shining with great joy. This is what you say:

"Gee, we're glad to have all the help we can get from the field. After all, he's *there*. If he knows of any better spots, please let us have comprehensive data by all means."

"The local man, nine chances out of 10, then gets bored and you never hear from him. You knock the ball into his court and forget it."

(Please turn to page 108)

CLICHÉ LEXICON: a cross-section of expressions over-used by everyone in the business except you and the author of this article

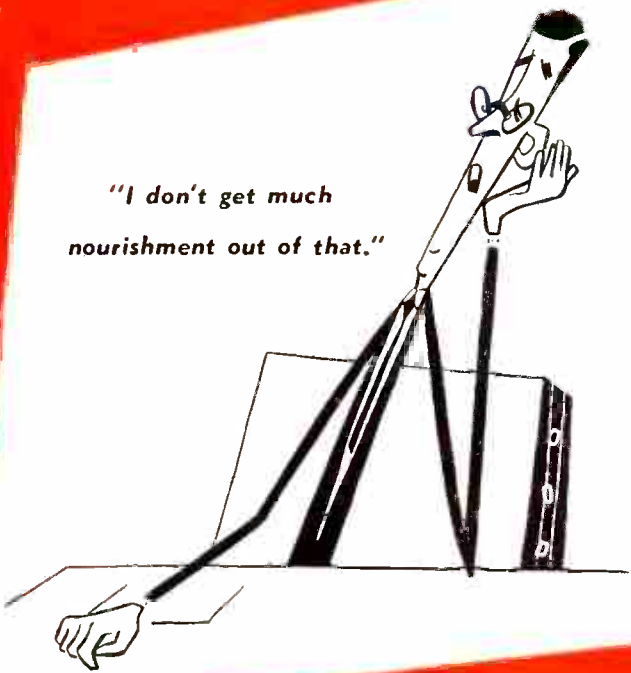
- *We don't have any ratings now but we're building. We're not doing this just for today.*
- *The client's wife listens to it every day.*
- *I don't know anything about advertising—that's why I hired you experts BUT it seems to me . . .*
- *Every client thinks he's a born showman.*
- *Good commercial, but needs more sell.*
- *You have to get down to the dealer level.*
- *We don't need a radio campaign—all we need is a gimmick.*
- *Let's get this off the back of the stove and get cooking on it.*
- *We'll put it on the old Bunsen burner for you.*
 - *It doesn't quite jell.*

FOR OTHER RADIO-TV CLICHÉS see text of article and cartoons on page opposite. If you get a smile out of some of these, why not keep the game going? Send SPONSOR a note listing your favorite expressions.



"What do you want coverage for, there's nothing out there but gophers anyway."

"I don't get much
nourishment out of that."



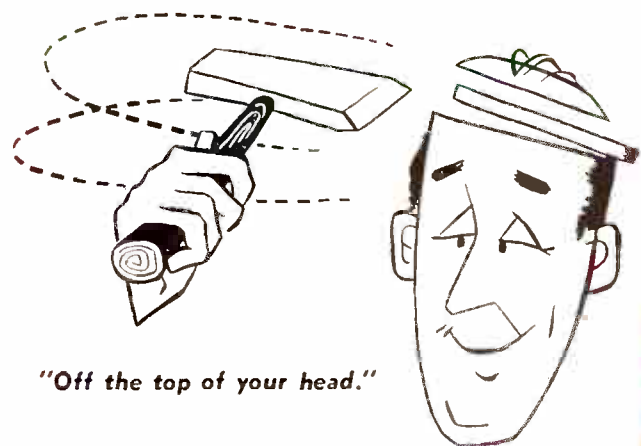
Don Dubby



"We just put the announcement on once and
the switchboard lit up like a Christmas tree."



"We gotta get back to the shop."



"Off the top of your head."



MEDIA TEST: William Wheeler (left), pres. Natl. Restaurant Assn., Anthony Hyde, exec. dir. Tea

Council, examine exhibit reflecting decision to spend total budget in TV. Decision based on test by Council Consultant Hans Zeisel (inset)

II. How to choose media

Part 5 of SPONSOR's All-Media Evaluation Study quotes 26 of 158 experts interviewed on all phases of media selection

by Ray Lapicá

Basic advice on media selection is much the same whether it comes from advertiser, agencyman, broadcaster, print media expert, or researcher. It's when you get into details that the debate begins.

Following are ways in which three of the above five groups (representing 158 experts interviewed by SPONSOR) differ in their media theories:

How advertisers choose media: Dr. Hans Zeisel, for years associate research director of McCann-Erickson,

now consultant of the Tea Council and newly appointed professor at the University of Chicago Law School, is convinced the Tea Council has solved the media evaluation problem, at least as far as selling tea is concerned.

They did it in four steps:

1. Tested media for cost and impact for hot tea. Spot radio, spot TV, a national magazine, and Sunday newspaper supplements were matched to determine which medium gave them the lowest cost-per-1,000 persons who could recall any part of the ad cam-

paign. Result: TV won the test.

2. Determined whether TV could actually increase tea consumption by testing 1,000 families in Syracuse before and after a spot TV campaign which ran six months. Result: Sales in the area spurted.

3. Tested media for iced tea. Outdoor, a national magazine, and TV were matched. Result: Outdoor produced the most persons-per-dollar who remembered the campaign, with TV a close second. TV was then chosen for the campaign because it was felt the

iced tea story needed longer copy than could be used on outdoor panels.

As a result of these three tests, the Tea Council allocated its entire \$1 million budget to TV.

4. It then determined why people drink iced tea by making a motivation study, which has just been completed. Result: All the commercials in the summer iced tea campaign, which just started, incorporate the basic reasons for drinking tea.

Dr. Zeisel said most advertisers could determine what medium or combination was best and cheapest for them (1) if they were willing to spend 10% of their budget on it, as the Tea

NEXT ISSUE (29 June)

"Beware of these media research traps." Experts like Alfred Politz, Dr. Darrell B. Lucas, Dr. Daniel Starch, G. Maxwell Ule, Dr. Vergil D. Reed and others tell you how to plan tests and how to evaluate results.

Council has; (2) if they didn't mind waiting for results of the test.

"It's actually one of the best ways to plan an advertising campaign," he said. "I'm surprised so few people do it. I think, in fact, that the Tea Council was the first to do so."

The head of a major drug company said his firm devotes most of its budget to radio because it requires great

circulation at low cost and frequency of impact.

"Each product requires different handling," he said of media selection. "Even in the drug field, aspirin, for example, can be sold nationally at all times of the year—because people get headaches throughout the year. But in winter people buy bigger quantities because of colds. Cough syrup, a somewhat related product, however, can be sold only to people getting sick: It's a seasonal product limited mostly to winter, and the market is small in the South. So you use different methods of selling—the first, a national-type media; the second, more newspapers.

Do advertisers favor print media because of (1) their newspaper backgrounds plus (2) complexity of radio and television?

YES

1. Tom Flanagan, managing director, Station Reps. Assn.: "Selection of media depends not on the media but on the people concerned. Madison Avenue is loaded with print media. A lot of corporations using nothing but print should be in the newer media—radio and TV. TV is highly technical. And to use spot radio successfully you should know where your distribution and sales are. Many agencies don't have sales broken down by counties. Neither do the companies. As a result, many campaigns are laid out on the basis of U. S. coverage rather than specific market coverage."

2. Maurice B. Mitchell, president, Encyclopaedia Britannica Films (formerly v.p., Muzak): "Media selection is still pretty much in the cave-man stage. It is riddled with personal prejudices and unspoken confessions of inadequacies. An agency principal whose background is largely in the visual field is always full of bright ideas about the impending doom of radio and its inability to do a good selling job. On the other hand, an agency which made its reputation in the field of merchandising and packaging unfortunately regards media as simply being secondary to the agency's own skills in other fields, and his media policy is likely to be just as haphazard. The well-balanced agency which makes a selection of media on a completely unbiased basis without regard to anything but the ultimate aim of doing the best job for the least amount of money is a rare thing indeed."

3. A network research director: "The influence of \$50,000 and \$75,000 print copywriters on air media, especially radio, should be looked into. It stands to reason that a man who's spent his life writing copy in terms of its visual presentation in print is not suddenly going to start thinking in terms of sound, or even motion, when confronted with a new product. The trouble is, your top copywriters are usually also agency executives and therefore help select the media to be used. The air media are bound to be penalized as a result."

NO

1. William Dekker, media director, McCann-Erickson: "I doubt that an adman's background (black and white or radio) influences his selection of media. I've been a reporter, a salesman of national advertising and a P&G adman. I used all media at one agency, then spent almost 10 years in the radio-TV department of McCann-Erickson before becoming media director. I'll argue against radio at an advisory committee meeting, if the occasion calls for it, while one of the 'print' men will hold out for radio."

2. A million-dollar advertiser: "I'd go on toilet paper if it would sell my product. Believe me, if there's anything rare among advertisers, it's media loyalty—they'll switch to anything, even empty Calvert bottles if it'll help clear their shelves."

3. A Chicago agencyman: "I'd lose my job if I ever favored one medium over another without a sound reason. But there is this factor to consider: You try one medium and fail and it prejudices you against using that medium again for a long time. It's the old story of once bitten, twice shy."

4. A \$100,000,000 agency's stand: "With each product group in [agency] selecting its advertising programs solely with its own needs and objectives in mind, it is inevitable that at times the agency as a whole will appear top heavy in one medium or another. [Agency] has never purchased media with an eye to political implications or for the purpose of maintaining a medium in business. The needs and objectives of each individual product have at all times been considered much more vital than an agency expenditure which was well-balanced as between media. This attitude will continue to result in lack of balance at times in the future, but just as surely the weight will shift about from one medium to another as it has always done." (SPONSOR asked 3,000 advertisers and agency men for their background in an attempt to answer this question statistically. Tabulation is underway and results will be published.)

Beware of media puffery, experts warn

Dr. Albert Freiberg, v.p. of the Psychological Corp., told SPONSOR: "Each medium is trying to find a measurement that proves it best." Other experts have singled out these key media pitches as examples of how the medium's own boast can be turned into an argument against using it:

1. Magazines sell by convincing media buyers they are a national advertising medium. (But local impact, market by market, is sometimes so low as to be negligible.)

2. Radio says everybody listens to it, so it has the lowest cost-per-M. (But you might be paying for a lot of waste circulation.)

3. Newspapers sell with the slogan: "All business is local." (If that's the case, then you're wasting your money if you use them for advertising products or services not sold everywhere in the local market covered by the newspaper.)

4. TV says it has twice, six, or 10 times the impact of radio or print. (Then to get the same effect for the same amount of money, you should use it only one-half, one-sixth, or one-tenth as often.)

Moral: Beware of the media salesman, say experts, for he's more of a promoter than a researcher. Why then do most admen fall for media pitches even though they know they are mostly sales talks?

Here's how Frank White, NBC president, explained it to SPONSOR: "Experience remains the best method of choosing media. As long as it does, the agency man will always be eager for a media presentation. He's always looking for something new to help him. So long as he doesn't lose his sense of curiosity, he always will."

"Billboards? We tried them in the South when radio and newspaper circulations were down because of the war but they flopped.

"Carcards? We sank over \$300,000 into them over a period of years for our product; no noticeable difference in sales, so we dropped them."

The print media manager at a major soap company contributed the thought that one reason media testing is so difficult with a mass consumption product like soap is this: If a product is always being advertised, the effect lingers on and influences the new campaign. In addition the competition's advertising influences sales of all similar products.

John B. McLaughlin, advertising and sales promotion manager of Kraft Foods, Chicago, a heavy air media ad-

vertiser, says that the marketing problems of individual products are of primary importance. For instance, what income group represents your best potential. Example: "French dressing is used by higher income groups. This means we stay out of mass media for these products and concentrate on the shelter or women's service groups." (This applies to radio and TV programs not only for Kraft but other advertisers, too. SPONSOR found.)

An advertising executive of one of the five biggest liquor companies said candidly: "Cost-per-1,000 is often no objective with firms like ours. We run ads (liquor advertising is not accepted in radio or TV) to impress dealers. If a distributor prefers one paper over another and will work harder if he has his way, we shoot the ad into the pre-

ferred paper even if we know the other is twice as good. Put another way: One paper has a 304,000 circulation, the other 296,000. Starch shows that you get only 6,000 people who will see your ad. So what difference does it make which paper you run in? If the dealer wants paper B, we give it to him."

Radio stations are occasionally selected the same way. SPONSOR found.

How agencies choose media: Next time John Mather Lupton, president of his own New York agency, gives his famous "The Toolhouse of Advertising" speech, go and hear it. (The demonstration alone is worth the time.)

He compares the tools of a well-planned advertising campaign with those of a well-run farm and concludes that you need to be thoroughly familiar with all of them to succeed.

His agency being primarily an industrial one, he naturally slants his talk for industrial advertisers and warns them against dissipating their advertising in consumer media. But he admits that "for raking in the greatest number of people," outdoor, radio, and TV are preferred.

Here's how a \$100,000,000 agency plans a campaign:

1. It investigates the product situation thoroughly.
2. It determines the problem and how much money can be spent.
3. It decides what media to use.

This huge agency's media supervisor doesn't believe that the medium is as important as how it's used. "Success depends more on how effectively the campaign is mounted than on which medium is used," he says. "We go on the theory that any medium is good, provided you know what you want to get out of it."

He told SPONSOR his agency has built businesses on magazines alone, on outdoor alone, and on radio alone. He listed examples of each, but they can't be used for they would identify the agency, and its policy is *not* to speak for publication.

This agency took 52 four-color pages
(Please turn to page 86)

SPONSOR's All-Media Advisory Board

George J. Abrams ad director, Block Drug Co., Jersey City
Vincent R. Bliss executive v.p., Earle Ludgin & Co., Chicago
Arlyn E. Cole president, Mac Wilkins, Cole & Weber, Portland, Ore.
Dr. Ernest Dichter pres., Inst. for Research in Mass Motivations
Stephens Dietz v. p., Hewitt, Ogilvy, Benson & Mather, New York
Ben R. Donaldson ad & sales promotion director, Ford, Dearborn

Marion Harper Jr. president, McCann-Erickson, Inc., New York
Ralph H. Harrington ad mgr., Gen. Tire & Rubber Co., Akron
Morris L. Hite president, Tracy-Locke Co., Dallas
J. Ward Maurer ad director, Wildroot Co., Buffalo
Raymond R. Morgan pres., Raymond R. Morgan Co., Hollywood
Henry Schachte ad director, Borden Co., New York

TV FEATURE

FILMS: 1953

Movie sponsors can get good audiences at low cost despite some complaints about lack of fresh product and poor editing jobs

What should advertisers know about Hollywood-made feature films on TV?

Are they good buys? Do audiences like them? Do they have a definitely established place in station programming? How about the supply of fresh film product? Will there be enough film to warrant long-range planning and research in the field by air clients? Can the presentation of feature films be improved?

These questions have a particular relevance right now for a couple of reasons. First of all, new TV stations are buying feature films avidly, and the distributing business is in a pretty healthy condition—healthier than it was a year ago at this time. Secondly, NBC's new film division has just bought 26 feature films and will be peddling them soon under a "new sales plan." And then there's the new

Vitapix Corp., a distributing group made up of stations and station executives.

The fact that NBC is going into feature films is considered in some circles as an answer to some downbeat attitudes about the future of the feature film business. But despite the fact that many advertisers have settled comfortably into feature film sponsorship, there are some clients who wouldn't touch feature films with a 10-foot mike boom.

This latter group feels, among other things, that (a) the TV audience is getting tired of Hollywood movies, some of which have been run as many as six times in one year, and (b) when the films are good, the audience resents the commercial interruption. The critics also contend that a one-and-a-half hour feature cannot really be squeezed into the confines of 60 min-

utes. And besides, they say, a film made for a motion picture house doesn't come over a TV screen properly in the first place.

The facts seem to indicate, however, that, whatever the faults of feature films, they are here to stay for a long time. They have become an important part of station programming and are used by a broad variety of advertisers besides mail order firms. While it doesn't look like the major studios will release their vast treasury of films in the near future, distributors often come up with some first-rate product. And station film buyers believe that, in time, the major studios will open their gates and sell their hoarded supply of stars for TV viewers.

Whatever the future, the important thing to the advertiser right now is the amount of audience attracted to feature films and what the cost is. For the most part, the advertiser doesn't buy a particular film. To the air client, feature films are basically nothing more

film



Big names in TV movies are prime sales and audience lure. Now being sold by Unity Television Corp. is "Anna Karenina" with Vivian Leigh

Motion Pictures for Television sells films with stars like Eric von Stroheim. Hollywood films rarely saturated U.S., are new to many viewers

than a frame for announcements, so he buys them like he buys any TV announcement. He looks for audiences, ratings, cost-per-1,000. Here are some examples of what he gets. (Just one word of caution: Stations often throw in their best stuff during rating week.)

To start off with spectacular examples, take some of the rating experiences of Peerless Television Productions, whose library consists of 26 Edward Small Productions including *The Count of Monte Cristo* and *My Son, My Son*.

Peerless films outrated *I Love Lucy* in San Francisco during January and March 1952, according to Pulse. In April 1952 Hooper in Salt Lake City showed a Peerless film with a rating 300% higher than its competition: none other than Milton Berle. And ARB and Videodex figures in Cleveland during the same month showed

that a Peerless film did better than the combined ratings of *Your Show of Shows* and *Songs for Sale*.

In the case of the Salt Lake City rating triumph the film in question Logan before Berle and ended during the Berle program. However, the point to be made is that the audience, once it tunes in to a film, is often loath to tune it out until it sees the end.

For a more consistent example, take the case of the film program *Hollywood Playhouse*, a WPTZ, Philadelphia, presentation and one of the granddaddies of all feature film programs. It has been on Monday through Friday 1:00-2:00 p.m. for three years. Its January ARB was 8.2 with some segments as high at 10.5. That 10.5 figure means 124,000 homes in Philly, a three-station market. With a one-time announcement rate of \$135 and figuring 1.3 viewers per set, the cost-per-

1,000 viewers comes to 60¢.

Even better ratings are garnered by WPTZ's *Frontier Playhouse*, which has been hitting pretty consistent audience percentages between 20 and 30. A recent ARB figure was 26, which works out to a juicy one-million-person audience. In the case of this show the adults and kids are split 50-50.

WCBS-TV, New York, which went into feature film programming in earnest two years ago and now runs about 25 hours a week, has been getting up to 15's (Hooper) for its early evening show and up to 10's for the late evening film show. It is estimated by the station that an advertiser buying about half a dozen announcements scattered throughout both shows can reach 1,000 viewers for about 80¢. So far as the audience goes, a 10 rating in the New York metropolitan area means about 340,000 homes tuning in.

Audience composition of TV movie shows

Time Period	Viewing Homes (Base)	Men	Women	Children	Total
BEFORE 12 NOON..	(77)	.13	.66	.31	1.60
12 NOON-5 P.M.....	(251)	.10	.65	1.16	1.91
5 P.M.-7 P.M.	(131)	.19	.62	1.30	2.11
7 P.M.-11 P.M.....	(521)	.99	1.03	.16	2.18
AFTER 11 P.M.....	(195)	1.10	1.23	.01	2.37

SOURCE: Advertest Research study January 1953 in 751 New York metropolitan area TV homes. Shown above is average number of members per family who view TV feature films during indicated period. Base is total families regularly viewing in period.

Homes viewing TV movies by time

TIME PERIOD	PERCENTAGE OF HOMES VIEWING	
	WEEKDAYS (M-F)	WEEKENDS (S-S)
BEFORE 12 NOON..	10.2%	18.7%
12 NOON-5 P.M.....	33.3%	35.1%
5 P.M.-7 P.M.	57.2%	29.3%
7 P.M.-11 P.M.....	69.1%	33.3%
AFTER 11 P.M.....	65.6%	55.2%

SOURCE: Advertest Research study January 1953.

Reflex action is the dependable source of repeat sales. In the billion dollar Greater Indianapolis Market, one tap on WFBM-TV is worth the legwork required to visit 342,000 TV homes.



WFBM-TV

INDIANAPOLIS
CHANNEL 6

REPRESENTED NATIONALLY BY THE KATZ AGENCY

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



Among new film distributors is Vitapix Corp., a station group now featuring horse opera package including John Mack Brown films



Movies for TV are varied in type, have mass appeal. Above, a sales presentation by Tele-Pictures, which has 72-title library

Last summer the station carried *Pontiac Film Theatre* and got 12's to 16's fairly steadily with a high percentage of first runs. Ratings topped 20 (ARB) twice. Last July the show placed second in the New York market for Tuesday night with a 15.5 Videodex figure. The program was topped only by *Suspense* with a 16.6. It beat *City Hospital*, *Danger*, *Boss Lady*, and another WCBS-TV feature film program, the *Early Show*. The latter, however, still

got an 11.2. During the same week, Videodex ratings for the *Early Show* were 12.4 on Monday, 10.2 on Wednesday, 10.3 on Thursday, and 11.3 on Friday.

Will this kind of rating hold up? The future depends to some extent on the new supply of films. As for past trends, while the TV feature film audience has not been explored thoroughly, there is at least one strong indication that there is no loss of interest in fea-

ture films. This indication comes from an Advertest Research study in the New York metropolitan area.

The Advertest study, which specifically investigated the audience for TV movie programs, was made in January using 754 TV homes as the base.

Here is a summary of the study:

- Practically all TV families now watch movies on television. The exact figure was 99.6% and this exceeded the January 1952 figure by 5%.

Foreign-made films have solid niche in TV. Below, a scene from "One Wild Oat," British comedy distributed by American-British TV Movies

Suspense keeps TV movie viewers glued to screen (and commercial). Shown below is "The Chase," a mystery film sold by Commonwealth



- About 9% prefer feature films to other kinds of programs; 50% like feature films equally with other types; 41% prefer other types of programs to movie programs. In 1952 the percentage in the last category was 48.

- The percent rating feature films as excellent or good was 46. The 1952 figure was 33%. The latest study also revealed that 40% rate feature films as fair and only 14% rate them as poor.

- The percent of those favoring repetition of feature films on TV was 41—nearly twice the 1952 figure.

- There was also an increase in the percent of those saying they would be willing to pay to see first-run movies on TV at home. The 1953 figure is 52%, the 1952 figure was 34%.

There is also somewhat contradictory evidence that feature films are becoming less popular in the New York metropolitan area. This evidence comes from Pulse. The January-June 1951 average rating by quarter hours was 3.5, the corresponding 1952 figure was 3.1. For 1953 Pulse figures for February show the following: The average evening rating was 3.1, the average daytime rating was 2.6. (However, the number of feature films increased considerably in this period.)

Can the opposite trends indicated by the Advertest and Pulse studies be resolved in a simple explanation? An executive in a prominent rep firm said he thought they could:

"These figures," he said, "seem to bear out our experience with feature films. We find that in the established markets the audience becomes more discriminating in its choice of feature films after a while. I suppose you could say that in general about all kinds of programming, but the two studies point a special lesson in the case of feature films because of the special problem involved. That lesson is: People like movies on television but to keep them interested the distributing business will have to come up with fresh product every year. And even where audiences aren't so discriminating you can't show the same picture indefinitely."

While there is undoubtedly a limit to how many times the same picture can be shown in a particular market, stations can get a lot of use out of one film without suffering in ratings. Sy Weintraub of Motion Pictures for TV,

(Please turn to next page)

"IN THE EAST"
For **COMPLETE**
FILM PROCESSING

it's
Rainbowlab Inc.

NEGATIVE DEVELOPING

FIRST PRINT DEPARTMENT

ULTRA VIOLET & FLASH PATCH TRACK PRINTING

16% & 35% RELEASE PRINTING

QUALITY CONTROL

TITLE DEPARTMENT

22 CUTTING ROOMS

ROUND THE CLOCK SERVICE

A NEW ADDITION TO OUR SERVICES
The most modern prevue theatre featuring
Three Channel Interlock Projection

SHOWPLACE OF THE EAST
MOVIELAB SERVICE, INC.

MOVIELAB FILM LABORATORIES, INC.
619 West 54th Street, New York 19, N. Y. JUdson 6-0360



No. 5 in a series

Why Song-Ads sell

Song-Ads beat that kitchen exodus

No running to the kitchen to make a pot of coffee during the commercial, when your radio or TV commercial is a Song-Ad. No sirl! Everyone enjoys being sold with the rememberable lyrics and bouncy tune that is consistently the Song-Ad's stock in trade. You, too, can sell with the rhyme, rhythm and repetition of a Song-Ad.

Three Song-Ads on an audition presentation record, any one product, \$75.00.



It's COMMONWEALTH for CARTOONS

38 FLIP THE FROG in sound

13 WILLIE HOOPER in sound

13 MOLLY MOO COW in sound

ALSO the famous group of

300

AESOP'S FABLES (silent)

communicate with us for our latest list of

- Major Company Features
- Westerns
- Serials
- Comedies



which has the largest collection of feature films for video distribution and which supplies all the feature film for WNBT, New York, estimates that a large market can use the same film six times in one year, while a medium-size market can get away with four.

Stations differ in their policies, however. Some large market stations will buy films for unlimited runs during a one- or two-year period. Allen Post of Post Pictures Corp. reports that Los Angeles, home of the movies, goes in more for unlimited runs than any other market. Maurie Gresham, Peerless general sales manager, says that while the firm will not sell unlimited runs as a rule, it has done so on rare occasions—usually after the film package has appeared a few times in a particular market. On the other hand, a station like WABC-TV, New York, buys films for only two runs a year.

In scheduling repeat runs, stations will usually set the first run for its best-rated feature film program, except in cases where the film will obviously not fit. For example, a first-run musical comedy will not be put in the top-rated feature film program if this program happens to specialize in Westerns or mysteries.

Arche Mayers, president of Unity Television Corp., told SPONSOR: "Most film buyers at TV stations have come to the realization that different time slots definitely pick up different audiences. Therefore, any film can get at least four runs without much duplication of audience." Mayer says a common schedule of feature film runs works like this: first run, "A" time; second run, early morning or midday; third run, afternoon; fourth run, mid-night show.

WPIX shoots its rerun bolt in a week with its *First Show*, presented Monday through Friday, 7:30-9:00 p.m. The same show is given every evening, beginning Wednesday. The program was launched in September of last year and the cumulative home audience for the first week of December 1952 was 30.4. WLWT, Cincinnati, also uses a movie house technique. The same picture is shown three times in four hours. Billed as *Continuous Show*, the program started last December, is seen from noon to 4:00 p.m. Saturdays.

The variety of time slots for feature film points up one important characteristic about them: They can be used (and bought by the advertiser) almost any time of day or night.

WDTV, Pittsburgh, for example, inaugurated 'round-the-clock telecasting in March of 1952 with movies from midnight to 7:00 a.m., using film bought from MPTV. (However, this was later discontinued because of "a shortage of film.") Morning movies are beginning to appear on TV. WTTG, Washington, has an *Early Bird Theatre* which goes on at 9:30 a.m. It opens with two cartoons to catch the kids. The feature goes on about 9:45 and lasts until 11:00. WNBK, Cleveland, also has an *Early Bird Theatre*. It runs for an hour beginning at 9:00 a.m. Its average Monday through Friday rating (ARB) for December was 6.5 and some segments hit as high as 8.0, which means an estimated 110,000 viewers.

Is there any time of day most popular with feature film viewers? So far as the New York market is concerned, the Pulse figures quoted previously for

Smart Sponsors
SUCH AS
Cream of Wheat

DK
CREAM WHEAT

TV use
COMMERCIALS
created by
Reid H. Ray
FILM INDUSTRIES

WRITE OR CALL
FOR YOUR
PERSONAL SCREENING
OF RECENT
TV COMMERCIALS

Reid H. Ray
FILM INDUSTRIES
Chicago • St. Paul
Hollywood
Established, 1910

February of 1953 (3.1 for evening, 2.6 for daytime) indicate that nighttime viewing has the edge. These are averages, however, and there is no question but that the ratings vary greatly according to the program, the particular film, and the market.

The Advertest study quoted previously goes into audience preferences. (See chart page 42.) It reported:

- Movie program viewing is highest after 7:00 p.m. on weekdays and after 11:00 p.m. on weekends. During the peak period on weekdays—7:00-11:00 p.m.—69.1% of the homes look at feature films at one time or another. On weekends, the percentage after 11:00 p.m. is 55.2%. However, after-11:00 p.m. viewing during weekdays (65.6%) is higher than after-11:00 p.m. viewing on weekends.

- More children than adults make up the movie program audience before 7:00 p.m. After 7:00 p.m. adults constitute the major portion with women in the majority. The highest number of children per set was in the 5:00-7:00 p.m. segment, though the noon to 5:00 p.m. slot was close behind.

- For all three time segments surveyed up to 7:00 p.m. the most popular feature film type was comedy. After 7:00 p.m. the most popular type was drama. Although, as mentioned above, viewing by children was high in the 5:00-7:00 p.m. slot, Westerns were fifth in program-type popularity.

The advertiser will not only find a variety of time slots for his commercial, but will find feature film programs specializing in specific kinds of films. Western shows for the kids are common. So are mystery-type programs. A growing type of feature film programming is the combo of feature film and local personality.

One of the most active stations with this kind of programming is KTTV, Los Angeles, and one of its top personalities is Jackson Wheeler. The latter is currently handling two daily feature film shows — both called *Jackson's Theatre*. Wheeler, who does the selling on the shows, is being touted as another Arthur Godfrey because of his casual, low-key style.

In Detroit WXYZ-TV is doing an imaginative job with an m.c. and mystery program, both known as *The Black Spider*. The station also uses narrator Justice Colt for its *Cowboy Time* film show. While these personalities have come up with good sales

Precision

Presents

YOUR PRODUCTION AT ITS BEST

CLOSE CHECK ON PROCESSING

Constant analyses and sampling of every processing operation is the function of this department. Sensitometric operations test the responses of raw stock emulsions; densitometry is employed to check on developing and printing results.



YOUR ASSURANCE OF BETTER 16mm PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.





**in the
Heart of the
Rapidly Growing
Mountain West**



Experience!

**Commercial
Telecasting
since
April, 1948**

- First TV station between the Mississippi River and the West Coast.
- 13th TV station in the entire United States.
- First in shawmanship.
- First in sales results.

The area served by
KDYL-TV
has a current effective
buying income of
\$1,088,171,000*
Coverage in 4 states!



Salt Lake City, Utah

National Representative: Blair-TV, Inc

*Based on 1953 figures
Source on request.

records, many advertisers prefer to use film commercials with their emphasis on visual selling.

In buying time on feature film programs the advertiser's commercial is usually rotated in various spots so that all clients get a crack at the best time segments. The programs, when completely sold, usually run from six to eight commercials per hour. When six are run, each commercial gets its own one-minute break. When eight are run, they are double-spotted in pairs, one pair each 15 minutes.

While some advertisers don't like double-spotting, a sales manager of a large station pointed out: "We, as well as a number of other stations, have found out that the viewer resents too many breaks in a movie so that four two-minute breaks represents about the best way to satisfy the viewer and permit the station to make money at the same time.

"As for double spotting, the advertiser gets it in other announcement buys anyway. As a matter of fact, it's usually worse in the case of other kinds of announcement purchases. Take a nighttime announcement on the half hour outside of feature films. The preceding program will end with a commercial. That will be followed by a chainbreak, then a station ID. And it is not so uncommon for the next program to come up with three billboards and then another commercial. That means six different products are mentioned within the space of a few minutes.

"And not only that. An advertiser who buys a chainbreak, for example, gambles with a lot of dial-twirling going on. In the case of feature films, the fact that the audience wants to see what happens next makes it positive that he will not tune out the station during the commercial. And there's one more plus for the feature film commercial. Our advertisers are billboarded at the show's beginning."

One exception to the normal one-minute commercial on feature film programs is the mail order advertiser, who requires more time to demonstrate the product and make sure he gets across the address and phone number he wants the viewer to call.

Stations have given up to five minutes to mail order advertisers for commercials. However, this is getting to be rare.

While most advertisers buy into fea-

ture films on an announcement basis, some air clients have bought entire programs. In this way, they can choose the films they want and get most—if not all first runs.

The *Pontiac Film Theatre*, mentioned previously, is a case in point. Another example, now running on WPTZ, is the *Schmidt's Mystery Hour*. This involved a three-way deal among the advertiser, the station, and the distributor, Unity Television Corp. Schmidt's got the first runs for the package and the station agreed to buy the three remaining runs.

As a rule, distributors prefer selling films to stations, rather than advertisers since stations usually buy larger packages. However, distributors with larger libraries, such as MPTV, will sell film packages to advertisers.

One advertiser, who bought a film show last year, is reported to have turned thumbs down on another package for 1953 because of the lack of good, fresh films. This points up one of the serious problems facing film distributors today. While most film buyers spoken to by SPONSOR say they have enough product at present, a few said they didn't know what the situation would be like in six months.

One prominent film distributor said: "To be quite frank, I don't think that stations should look to the major studios for a TV supply. The hard economic facts are this: The major studios are tied to the movie houses. They not only depend on them as an outlet for their films but the major studios themselves own some of the best and most profitable movie theatres. At the present time it is against the best interests of the major studios to release their old films to distributors and TV stations. It may be that a widespread conversion to 3-D and wide screens will hasten the release of the majors' old product. But I don't see anything in the wind that indicates a release within the next few years.

"However, we film distributors feel that with independent studios, as well as British and foreign-language films, we will have enough of a supply to keep stations satisfied for a long time."

★ ★ ★

WANT A DIFFERENT TV SHOW?
Popular, well rated, entertaining?
The Sportsman's Club
52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

**NOW... AMERICA'S
NO. 1 TV WESTERN**



**"ADVENTURES OF
KIT CARSON"**

From last to **FIRST** place in the TV rating race—
with a sensational surge that today puts it ahead
of all long-established Westerns on TV!

(Note its 26.4 rating in APRIL '53 Videodex).

78 weeks under sponsorship of
weeks of renewal just signed by



"ADVENTURES OF KIT CARSON"

Conceived and developed by ..
Tailored to a sponsor's specific marketing needs by ..
Created and distributed by ..



*What we've done for Coca-Cola . . . and for dozens of other
leading advertisers . . . we can do for you. Ask us . . .*

MCA-TV, Ltd. — 598 Madison Avenue — New York 22 — PLaza 9-7500

TV film shows recently made available for syndication

Programs issued since March 1953. Next chart will appear 13 July.

Show name	Syndicator	Producer	Length	Price Range*	No. in series	Show name	Syndicator	Producer	Length	Price Range*	No. in series
ADVENTURE						MUSICAL					
Adventures of Noah Beery Jr.	Courneya Prod.	Jerry Courneya	12 min.	\$20-500	13	Enchanted Music	UTP	George Richfield	26 min.		13
Ivan Sanderson Big Game Hunt	Explorer Pictures	J. B. Weill	26½ min.	\$50-750	26	NEWS					
Rocky Jones Space Ranger	UTP	Roland Reed Prod.	30 min.		26	Washington Spotlight	Goodman	Milton Hamme	15 min.	on request	One week
CHILDREN'S						SPORTS					
Funay Bunnies	MPTV	Dynamic Films	15 min.	on request	26	Speed Classics	Dynamic Films	Dynamic Films	15 min. 30 min.	on request	13
Jerry Bartell's PlayTime	Apollo	Bartell	11½ min.	to \$350	13	Sports Spotlight	Tel Ra Prod.	Tel Ra Prod.	12½ min.	\$40-400	One week
Junior Science	Olio Video TV Prod.	Olio Video TV Prod.	12½ min.	on request	13	Telesports Digest	United Artists	Tel Ra Prod.	26½ min.	\$45-850	One week
Punch & Trudy	Riviera Prod.	Riviera Prod.	12 min.	\$30-250	7	The Big Playback	Screen Gems	Screen Gems-Telenews	15 min.	on request	26
Streamlined Fairy Tales	Goodman	Goodman	15 min.		13	The Thrill of Your Life	Louis Weiss & Co.	Adrian Weiss	30 min.		39
COMEDY						VARIETY					
Ames, n' Andy	CBS TV Film Sales	Jim Fonda	30 min.	\$100-4,000	52	TV's Baseball Hall of Fame	Lew Fonseca	MPTV	15 min.		77
DOCUMENTARY						WESTERN					
Canine Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52	Wrestling from Int'l Amphitheatre	IWF	IWF	15 min. 30 min. 1 hour	open	One week
Crusade in the Pacific	March of Time	March of Time	26 min.		26**	WOMAN'S NEWS					
Victory at Sea	NBC TV Film Sales	Henry Solomon	30 min.	on request	26	Your Beauty Clinic	MPTV	Dynamic	15 min.	on request	26
DRAMA, MYSTERY											
Craig Kennedy, Criminalist	Louis Weiss & Co.	Adrian Weiss	30 min.		26						
I Am the Law	MCA TV, Ltd.	Cosman	26½ min.	on request	26						
The Continental	Dynamic Films	Dynamic Films	15 min.	on request	13						
The Visitor	NBC TV Film Sales	Marion Parsonnet	26 min.		44§						
Your All-Star Theatre	Screen Gems	Screen Gems	30 min.		39						
HISTORY											
Famous People	Regent TV	EOIC	15 min.	\$75-1,000	4						
Ghost Towns of the West	Bimmel Meservey TV Prod.	Bimmel Meservey TV Prod.	30 min.		13						
Yesterday's World	Bimmel Meservey TV Prod.	Bimmel Meservey TV Prod.	15 min.	on request	13						

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



In **HOUSTON**
family antennas are turned
to **KGUL-TV**



OVER 1,200,000 TEXANS SERVED BY CHANNEL 11

KGUL-TV combines peak power (235,000 watts), flat terrain and superior programing to cover the richest and fastest expanding market in the entire Southland



The area station idea has been applied to many sections

of the country, but nowhere with greater success than with KGUL-TV, CBS-TV's new basic affiliate.

Witness this catalogue of KGUL-TV's achievements in its first three months of operation:

1. *It accepted business from four major networks.*
2. *It went on a program schedule of 13 hours a day.*
3. *It carried business from 64 national and regional advertisers.*
4. *A survey conducted by the American Research Bureau, Inc., in May showed that 84.6% of television families in the Greater Houston area were*

receiving KGUL-TV.

Until 22 March Houston was a single station market. With the advent of KGUL-TV service in Houston was available from two stations.

KGUL-TV delivers not only the biggest market in Texas but the biggest market in the South. KGUL-TV's 235,000 watts, with a tower of 550 feet above a flat terrain, serves 1,218,400 Texans in an area where the net effective buying income is \$2,179,947,000 and the buying power per family is \$6,137. It is a buying power that is not only the highest in the South but the 14th in the country.

As of 1 June, the count of television homes in the Greater Texas Gulf area, served by KGUL-TV, was conservatively estimated at 235,000.

KGUL-TV's transmitter is located 23 miles from its Galveston studios and it is 27 miles from transmitter to downtown Houston, which puts the transmitter practically equidistant between the two cities. The measured coverage exceeded predicted coverage based on FCC standard prediction methods. This is believed due to particularly favorable terrain for TV propagation in that area.

Besides being a CBS basic, KGUL-TV has contracts with DuMont and ABC-TV and shares NBC-TV programs. The coverage and wealth importance of the Texas Gulf Coast area is demonstrated by the fact KGUL-TV was the other of only two basic affiliates acquired by CBS since the lifting of the freeze.

This presentation was researched on the scene, and prepared in its entirety by SPONSOR Presentations, Inc., for KGUL-TV, Galveston

FROM GALVESTON



market

KGUL-TV SERVES TEXAS "GOLD COAST" \$2 BILLION MARKET

Per family buying power—\$6,137
ranks among country's highest

When you, the advertiser or agency, look at a TV market, what are your main points of interest, outside of coverage and sets? As a rule you think, basically, in terms of population, retail sales, effective buying income, diversity of industry and rate of growth. Let's take a quick glance at the Texas Gulf Coast area which KGUL-TV serves and note how the facts stack up for that market:

1. *Population* KGUL-TV serves a population of 1,218,000 Texans, of whom 916,212 are within the Grade A contour. Between 1910 and 1950 the population in this KGUL-TV area increased by over 46%.

2. *Retail sales* Like the wealth and population of the area, these have been zooming from year to year. Sales Management's "Survey of Buying Power" for 1953 puts the figure at \$1,479,585.

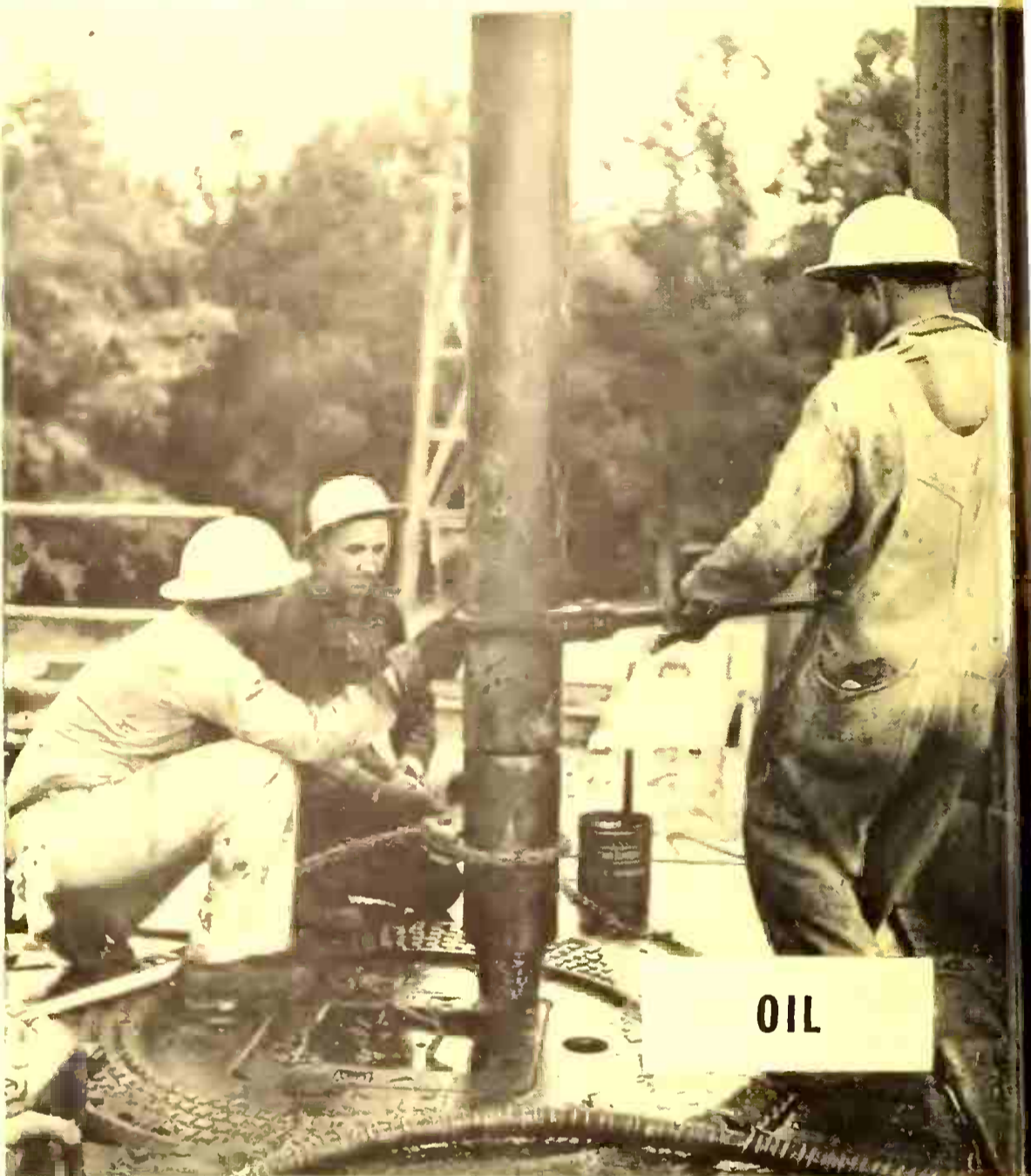
3. *Effective buying income* The net in 1953, according to Sales Management, will reach a total of \$2,179,917,000. The same source sets the per family buying power at \$6,137. This average is not only among the tops of the country but it is about equal to what the effective buying income per family is in the areas covered by New York's most powerful stations.

4. *Diversity of industry* Within KGUL-TV's coverage area lies oil fields that in 1951 produced 115,000,000 barrels; natural gas field that the same year accounted for 531,000,000,000 cubic feet; livestock and agricultural re-



In **HOUSTON**

family antennas are turned
to **KGUL-TV**



sources that Sales Management estimates will this year provide \$97,380,000 in income; two of the country's leading ports (Galveston-Houston) which jointly in 1952 had over-all shipments of 53,000,000 tons, and a fast expanding chemical empire with investments well over the \$250,000,000-mark.

5. *Rate of growth* Under KGUL-TV's "umbrella" is an area where in 1952 over 50,000 newcomers established homes; where 87,000 new homes were constructed in less than five years; where in 1953, Sales Management estimates, \$285,935,000 will go for auto sales, and where bank deposits are expected to exceed \$1,750,000,000.

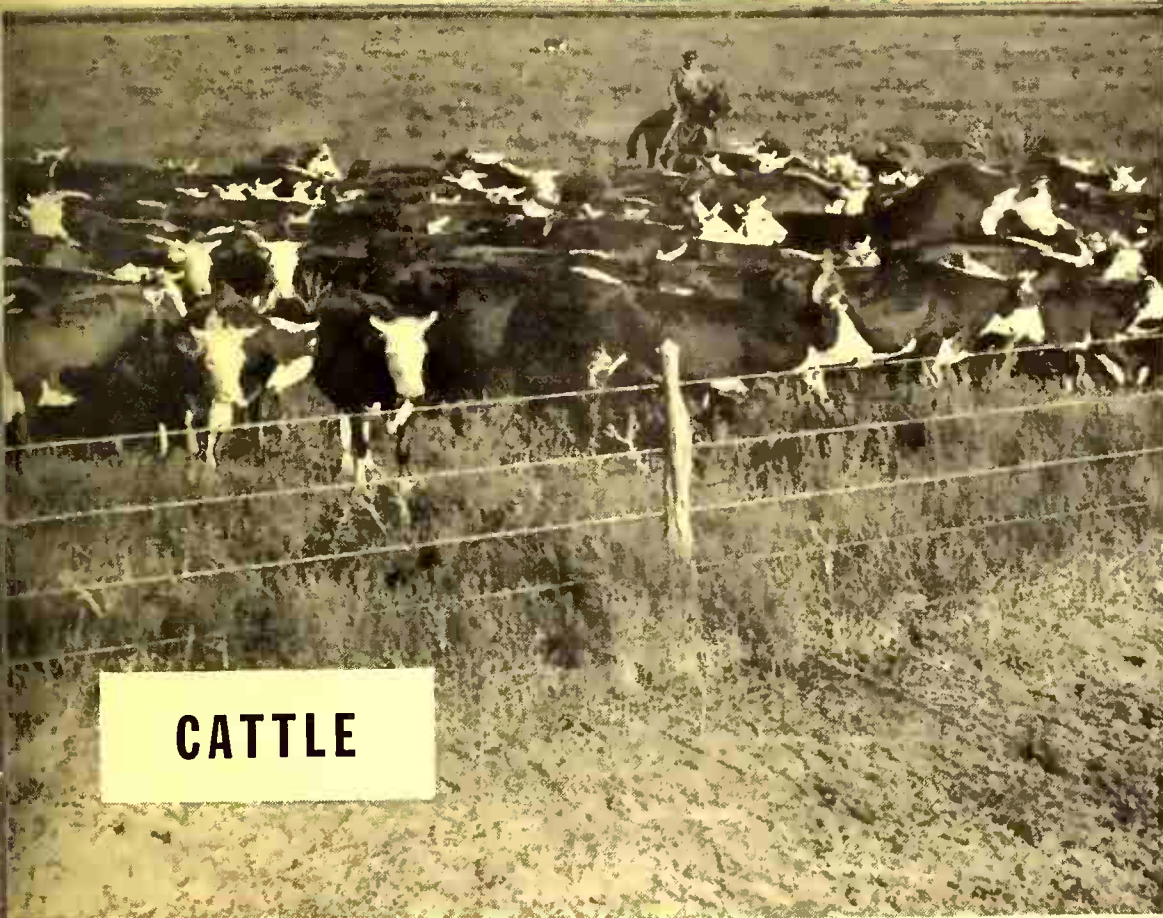
The expansion of industry and wealth has been especially fabulous in the great oval that sweeps around Gal-

veston and Houston.

The Houston statistical story, in essence, shows: in 1952 retail sales were in Metropolitan Houston \$890,300,000, sales by wholesale distributors were \$1,672,751,000 and the investment alone in synthetic rubber facilities (an important factor in this new industrial frontier) amounted approximately to \$134,000,000.

Metropolitan Galveston's pace in industrial and mercantile development is likewise sturdy. In 1952 the reported payroll was \$105,000,000, with \$30,000,000 of this attributable alone to manufacturing and processing plants.

This Greater Gulf area is often referred to as the "Texas Gold Coast." The figures in the chart at the right support the label graphically.



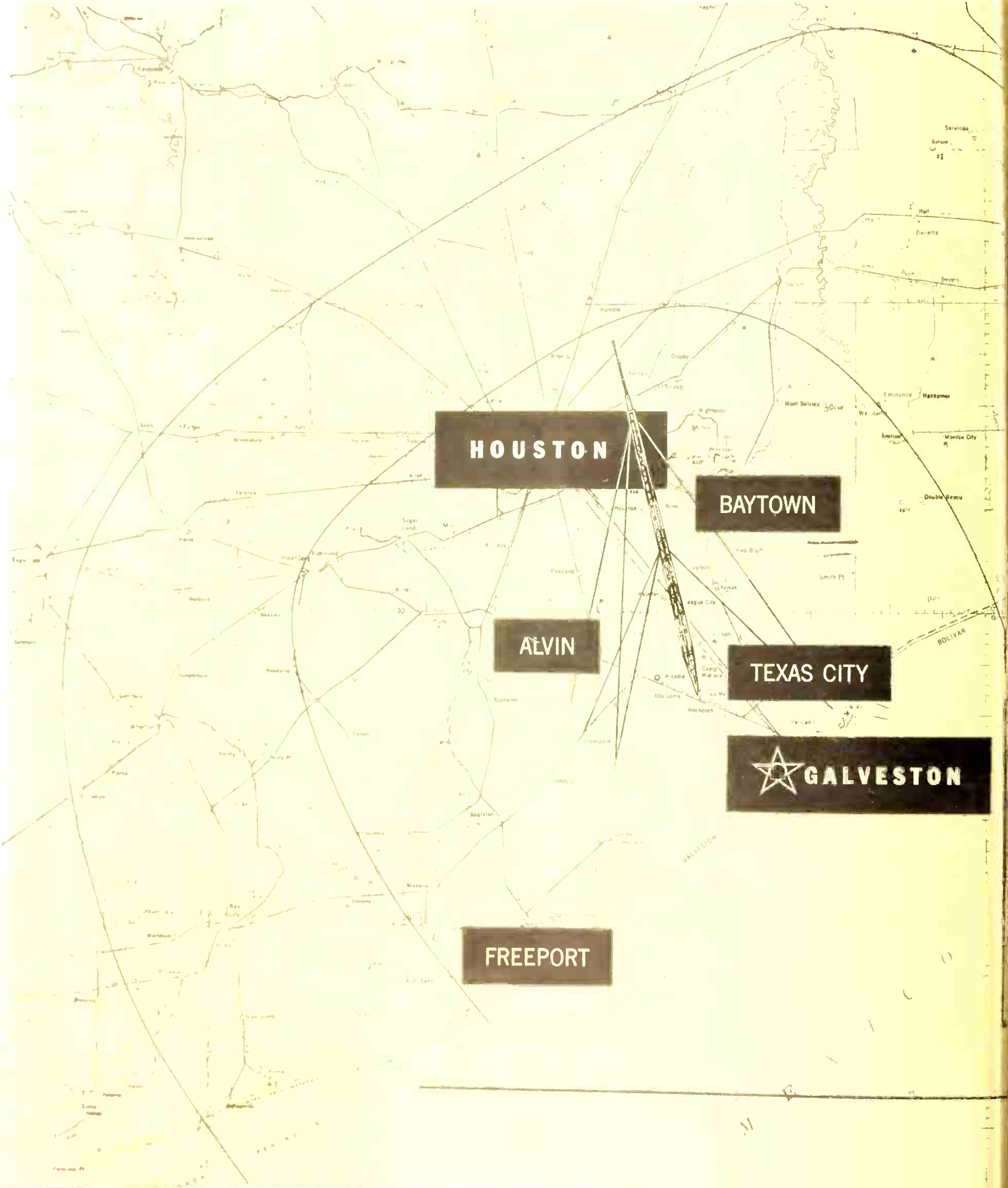
*Basic market data on KGUL-TV's coverage area**

COUNTIES	POPULATION	FAMILIES	RETAIL SALES	FOOD	GEN'L MOSE	DRUG	NET EFFECTIVE BUYING INCOME	EFFECTIVE BUYING INCOME PER FAMILY
TEXAS:								
Brazoria	54,500	14,700	\$57,341,000	\$16,965,000	3,164,000	1,747,000	\$94,552,000	6,432
Chambers	8,100	2,200	6,322,000	1,773,000	540,000	65,000	10,756,000	4,889
Fort Bend	30,700	7,800	31,657,000	6,190,000	2,683,000	470,000	33,082,000	4,241
Galveston	123,900	36,300	150,341,000	35,190,000	13,943,000	5,854,000	217,321,000	5,987
Harris	914,100	270,100	1,138,535,000	277,101,000	132,937,000	34,930,000	1,725,757,000	6,389
Liberty	27,900	7,800	30,612,000	8,366,000	1,561,000	816,000	28,615,000	3,669
Matagorda	22,400	6,300	26,934,000	6,653,000	1,223,000	894,000	26,803,000	4,254
Wharton	36,800	10,000	37,843,000	8,856,000	3,371,000	849,000	43,061,000	4,306
TOTAL	1,218,400	355,200	\$1,479,585,000	\$325,904,000	\$159,422,000	\$45,625,000	\$2,179,947,000	Avg. \$6,137
PERCENT OF TEXAS:	14.7%	15.3%	16.6%	16.0%	14.8%	16.1%	18.9%	

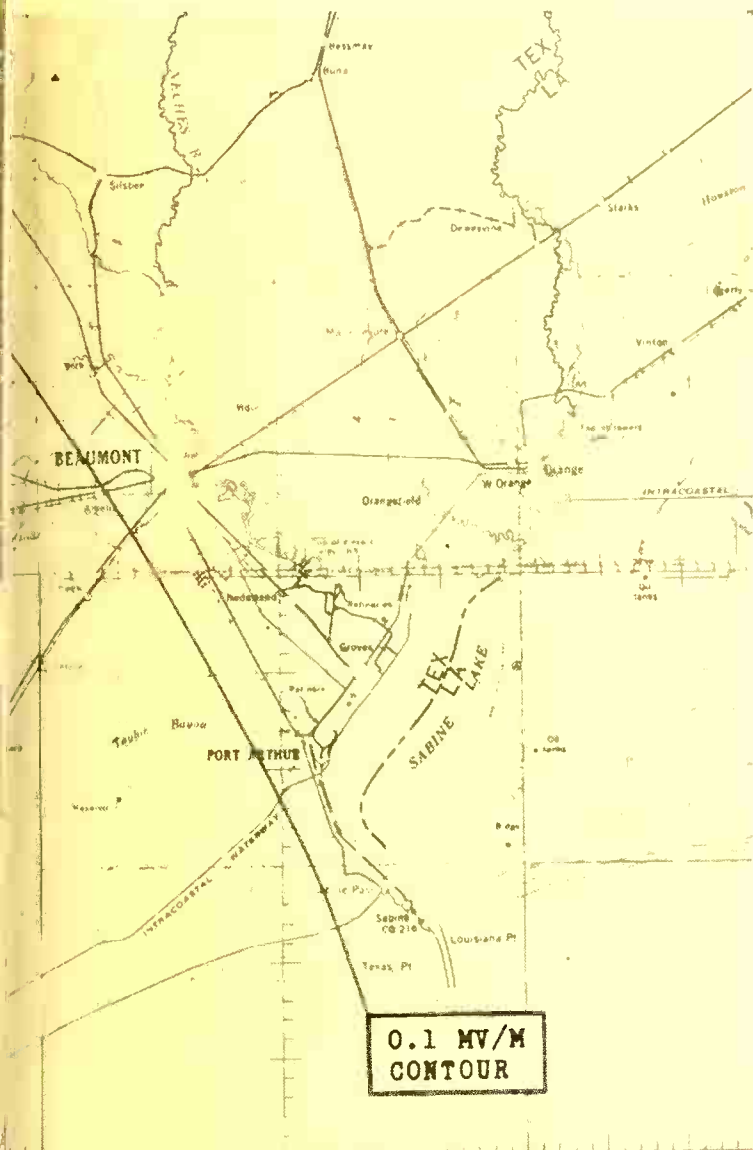
SOURCE: 1953 Sales Management "Survey of Buying Power." *Based on 0.1 m.v.m Contour Area Normalized to County Lines.

This presentation was researched on the scene, and prepared in its entirety by SPONSOR Presentations, Inc., for KGUL-TV, Galveston

SEE THE DOMAIN OF TEXAS' MOST POWERFUL



V STATION



0.1 MV/M
 CONTOUR

KGUL-TV

CHANNEL ELEVEN

Serving the Texas Gulf
 Coast Area from Galveston

Point of Measured Field
 Strength Contours

W. DIVIERE, COHEN & WEARN,
 Consulting Engineers
 Washington

MEETS SPONSORS' NEEDS

Studios

Studio A: 30 by 30 feet; a multi-purpose studio designed for complete cycloramic staging of live productions. This compact creation of engineering originality is augmented by a network of overlapping curtains which provides additional cycloramic features. Permanent set installations in this studio include the most modern electric kitchen obtainable, a composite living-room set of three dimensions and an inverted news desk so designed as to facilitate a variety of backgrounds without disrupting other studio activities. Studio B: (on planning boards) located in Houston and to be made available to advertisers and agencies for live programs.

Studio cameras

Two General Electric orthicons, type PC-7-A (model 4DC-7A1). Planned: two cameras for Houston studio.

Film and slide facilities

Two 16 mm Eastman film projectors (model 250). Two automatic and Selectroside projectors. One General Electric film camera (model TE-5A). One RCA film camera (model TV-20D). A film editing department equipped to handle all classes of film including news.

Production facilities

Staff and equipment for the designing and construction of any type of sets and props required by advertisers and agencies. Planned: highly mobile, remote equipment of new design for up-to-the-minute news coverage and special events.

Music

A Baldwin Aerosonic piano. A complete recorded music and sound effects library are also available.

This presentation was researched on the scene, and prepared in its entirety by SPONSOR Presentations, Inc., for KGUL-TV Galveston

FROM GALVESTON



programming



'SPLASH DAY': A "MUST" AMONG KGUL-TV's REMOTES IS THIS SUPER EVENT MARKING OPENING OF THE GALVESTON BEACHES

KGUL-TV's ORIGINATIONS ALERT TO RECREATIONAL INTERESTS

KGUL-TV exercises a simple and succinct philosophy in program building: fit it as closely as possible to the day-by-day interests of the people in the Texas Gulf Coast area.

These interests are wide and plentiful, all of which makes it easier for KGUL-TV to diversify its local programming. The Texas Gulf Area is almost as rich in the ways of recreation as it is in the means of earning a livelihood. Texans take their favorite recreations seriously and the smartly programmed station makes sure to include

in its schedule a good representation of shows featuring these recreations. KGUL-TV has a number of such shows on tap and in the oiling.

Listed on the adjoining page are the highlights of KGUL-TV's local programming. Already on the air also:

Every Day's a Holiday—sprucely produced daily musical, with Al Pliner Trio and Fish McCarley and name guests.

Adventure Squad—safety talks, with film and live illustrations, by traffic specialists from the police departments

of Galveston, Houston and Texas City.

And planned for airing are:

Farm Fare—Weekly half-hour on outlook of crops, long range weather predictions, marketing of cotton, rice and peanuts, with films and live demonstrations; conducted in co-operation with the Productive Marketing Administration of the State of Texas, county agents and prominent farmers.

Fishing with Experts—prominent piscatorial authority reports on what the weather bodes for fishermen, loads 'em with tips and dishes adventure with guests, professional and amateur.



In **HOUSTON**

family antennas are turned to **KGUL-TV**

**KGUL-TV's highlights
 in program originations**

What's new with Wilma

A highly imaginative treatment of a daily half-hour homemakers show, m.c.'d by Wilma Rutherford, who has been presiding over this type of show since early 1948. Her sponsors—which include food chains and brand name packagers—have credited Wilma with having plenty to sell.

Texas chef

Equipped with a background of 30 years as a chef in leading hotels and restaurants plus 17 years in Texas radio. George Young, conductor of this daily half-hour, has collected a sizably faithful audience in an area where the preparation of food packs major interest. Young mixes his preparation and giving of recipes with information about foods that will be plentiful and inexpensive the next few days. The show has become a popular mecca for food authorities and visiting officials and celebrities, who swap interviews for one of Young's specially cooked dinners.

How's the weather?

A daily strip of reports and forecasting for a region where the subject of weather takes precedence in business and social conversation. Casey Linn sprinkles it all with good-humored philosophy and anecdotes.

Songs and stories with Utah Carl

A three-times per week session of Western songs and stories, played every time he's on to a packed studio of youngsters and oldsters alike. An area-wide celebrity in every sense of the word, who brings Red Foley and other top stars in the field of Western music to the KGUL-TV studios as his guests.

Chilton Bennett and the news

A Monday through Friday nightly commentary on the local, national and international scene. For 10 minutes Bennett reports the news and then gives a keen factual analysis based on his years of worldwide travel and his educational background as vice-president of Drake University. Bennett's approach to TV news is so unique that he quickly won a wide following on KGUL-TV.

All KGUL-TV personalities have Texas backgrounds



◀ Wilma Rutherford

Texas' best known conductor of women's shows; in TV since '48; was with WBAP-TV and KRLD-TV



▶ Utah Carl

His singing and guitar made him KGUL-TV's top mail-puller; has toured 20,000 mi. on personals



◀ Chilton G. Bennett

News commentator; he recently completed tour of 20 countries



▶ George Young

His know-how with food and personality has won him big Texas following



◀ Casey Linn

Came into weather forecasting by way of sportscasting, acting and general announcing



▶ Don Mahoney

Before m.c.'ing kiddie talent shows, he worked in western pictures, radio; rode in rodeos



"EVERY DAY A HOLIDAY": KGUL-TV's knack for turning out popular daytime originations includes this musical variety show which features vocalist Tish McCarley and the Al Pliner Trio

This presentation was researched on the scene and prepared in its entirety by SPONSOR Presentations, Inc., for KGUL-TV, Galveston



FILM STAR JIMMY STEWART, A KGUL-TV STOCKHOLDER, AND KGUL-TV PRESIDENT PAUL E. TAFT AT THE STATION'S INAUGURAL

FORMER AD EXECUTIVE PILOTS KGUL-TV

The key to the fast pace that KGUL-TV has been setting among the newer television stations may be in this: Paul E. Taft, KGUL-TV president and operator, saw 14 years of advertising and merchandising service in one of the toughest competitive fields; name-

ly, branded coffee. Taft, who organized the station, had previously been assistant to the president of the Duncan Coffee Co. of Houston.

During these 14 years Taft developed a keen appreciation of promotion values. As a big user of air media,

he also got to know program values. Both backgrounds are being applied assiduously and imaginatively at KGUL-TV, with a particularly strong accent on audience promotion.



In **HOUSTON**

family antennas are turned to **KGUL-TV**



◀ **Raymond E. Jones**

Commercial manager; came from 2½ year TV saturation at CBS and 8 years Compton, E.C. & B.

H. B. Williamson ▶

Program director; a J. Walter Thompson alumnus with stage acting background



◀ **M. B. Johnson**

Film director; got his grounding in TV at a Houston station; was also in radio

Pat Bradley ▶

Production manager; produced for BRDO and radio stations in St. Louis, Washington



◀ **Wm. D. Evans, Jr.**

Promotion director; spent five years as department store ad manager in Houston

M. B. Franklin ▶

Chief engineer; hails from Richmond where he was the technical director of WTVR



National sales representatives: **CBS TELEVISION SPOT SALES**

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

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 5 June '53) **178**

No. of markets covered..... **120**

No. of post-freeze CP's granted (excluding 17 educational grants; as of 5 June '53) **357**

No. of grantees on air..... **70**

No. of TV homes in U.S. **23,930,000**

Per cent of all U.S. homes with TV sets (as of 1 Apr. '53) ... **51.0%** §

Per cent of all homes in TV coverage areas (as of 1 Apr. '53) **75.9%** §

New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REP OF AM OPERATION‡
					VISUAL	AURAL					
Camden, S. C.	WACA-TV	14	3 June		78.2	44.3	0	NFA	Camden Bdstg. Co. (WACA)	Camden, S. C.	Dora Clayton
Indianapolis, Ind.	WTRC-TV	52	3 June		216	116	0	NFA	Truth Publ. Co. (WTRC)	116 S. Second St.	Pearson
Wayne, Ind.	WKJG-TV	33	21 May	1 Nov. '53	270	143	0	NFA	Northeastern Indiana Bdstg. Co. (WKJG)	26 E. Jefferson St. Edward G. Thoms	Raymer
Jacksonville, Fla.	WJHP-TV	36	3 June		121.4	60.7	1	112,000§	Jacksonville Journal Co. (WJHP)	500 Laura St.	John H. Perryz
Kansas City, Mo.	KCMO-TV	5	3 June	Oct. '53	100	50	1	288,000§	KCMO Bdstg. Co.	125 East 31st St. E. K. Hartenbower	Katz
Meridian, Miss.	WTOK-TV	11	3 June		31.2	16.8	0	NFA	Southern TV Corp. (WTOK)	Box 1771 Robt. F. Wright	Headley-Reed
Madison, Wis.	WOKY-TV	19	3 June		17.28	8.64	1	427,000§	Bartell Bdsts. (WOKY)	710 N. Plankinton Ave.	Bolling
Macaco, Fla.	WEAR-TV	3	3 June		53.6	26.8	0	NFA	Gulfport Bdstg. Co. (WEAR)	2nd & Hyer Sts.	Hollingbery
Phoenix, Ariz.	KOY-TV‡	10	27 May		316	160	2	58,500§	KOY Bdstg. Co.	840 Central Ave.	Blair
Phoenix, Ariz.	KOOL-TV‡	10	27 May		316	160	2	58,500§	MariCopa Bdsters (KOOL)	Adams Hotel	Hollingbery
Hamford, Conn.		27	27 May		19.5	11	0	NFA	Stamford-Norwalk TV Corp.	c/o Prentiss M. Brown, Wash- ington Loan & Trust Bldg., Wash., D. C.	
Topeka, Kans.	WIBW-TV	13	3 June	Jan. '54	100	50	0	NFA	Topeka Bdstg. Assn. (WIBW)	1035 Topeka Blvd. Ben Ludy	Capper Publ. #

New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
				VISUAL	AURAL						
Dayton, N. D.	WDAY-TV	6	1 June	13	6.5	NBC prim; CBS, DuM	1	8,000 VHF	WOAY, Inc.	Tom Barnes	Free & Peters
San Francisco, Cal.	KMJ-TV	24	1 June	33	16.5	NBC prim; CBS	1	16,000 UHF	McClatchy Bdstg. Co.	Wm. S. Sanford	Raymer
Petersburg, Fla.	WSUN-TV	38	31 May	20.4	12.2	ABC basic	1	38,500 UHF	City of St. Petersburg	Geo. O. Robinson	Weed TV
Cincinnati, O.	WHIZ-TV	50	25 May	13.8	7.6	NBC prim; other 3	1	8,000 UHF	Southeastern Ohio TV System	Vernon A. Nolte	Pearson

II. Addenda to previous C.P. listings

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

Chesapeake, N. C., WISE-TV, ch. 62, new target 1 July '53

Idaho, KIDO-TV, ch. 7, new target 12 July '53; to be NBC, CBS and DuM affil.

Buffalo, N. Y., WBUF-TV, ch. 17, new target 15 July '53

Columbia, S. C., ch. 67, new test target, July '53; gen. mgr., H. Moody McElveen Jr.

Columbus, Ga., WDAT, ch. 28, call changed to WDAK-TV

Chattanooga, Ill., WTVP, ch. 17, target 1 July '53; nat'l rep, George W. Clarke

Knoxville, Tenn., ch. 26, new call WCEE-TV

Lakeland, Fla., ch. 16, new call WOTV

Lancaster, Pa., ch. 21, new call WWLA

New Orleans, La., WCNO-TV, ch. 32, target early '54; gen. mgr., Stanley Ray

Pittsburgh, Pa., WKJF-TV, ch. 53, new test target, late June '53

San Angelo, Tex., KTXL-TV, ch. 8, test target 7 July '53

San Diego, Cal., KFSD-TV, ch. 10, commercial target 1 Sep. '53

Santa Barbara, KEYT, ch. 3, new target for commercial programing, 25 July '53

Scranton, Pa., WTVU, ch. 73, new target, 1 Aug. '53

St. Paul, Minn., WMIN-TV, ch. 11 (shared-time grant), target 1 Sep. '53; pres. & gen. mgr., N. L. Bentson; to be ABC affil.

Texarkana, Tex., KCMC-TV, ch. 6, new test target, soon after 1 July '53

Waco, Tex., KANG-TV, ch. 34, new target 1 Sep. '53

Wichita, Kans., KEDD, ch. 16, new target 15 July '53; nat'l rep, Edward Petry; to be NBC, ABC affil.; est sets in mkt., 10,000-12,000 (distrib.)

†All new C.P.'s and stations going on the air listed here are those which occurred between May and 5 June or on which information could be obtained in that period. Stations considered to be on the air when commercial operation starts.

**Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees. Information on the number of sets in markets where not designated as being from NBC research, consists of estimates from the stations or reps and must be deemed approximate. Data from NBC Research and Planning. Set figures as of 1 April 1953. Where UHF is specified set figures are VHF. In box score, total TV homes figure is as of 1 May. Percentages on homes with sets and homes in TV coverage areas are considered approximate.

‡Shared-time grant. The Phoenix grantees will share time and transmission facilities, but will maintain separate studios.

§In most cases, the representative of a radio station which is granted a C.P. also represents the new TV operation. Since at presstime it is generally too early to confirm TV representations of most grantees, SPONSOR will henceforth list the reps of the radio stations in this column.

#These reps have already confirmed their representation of the new TV stations.

NFA: No figures available at press time on the number of sets in the market.

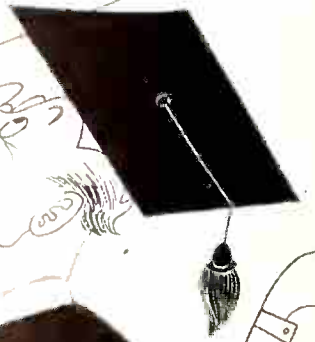
**Put your
product
on the
map!**



SAN FRANCISCO

PACIFIC

LOS ANGELES



Trying to get your bearings on the Pacific Coast? The Coast's terrain — mountains, valleys and deserts — has naturally defined the habitable areas. Most of the 15,831,400 population is centered in the metropolitan areas or dispersed throughout the broad valleys and coastal plains.

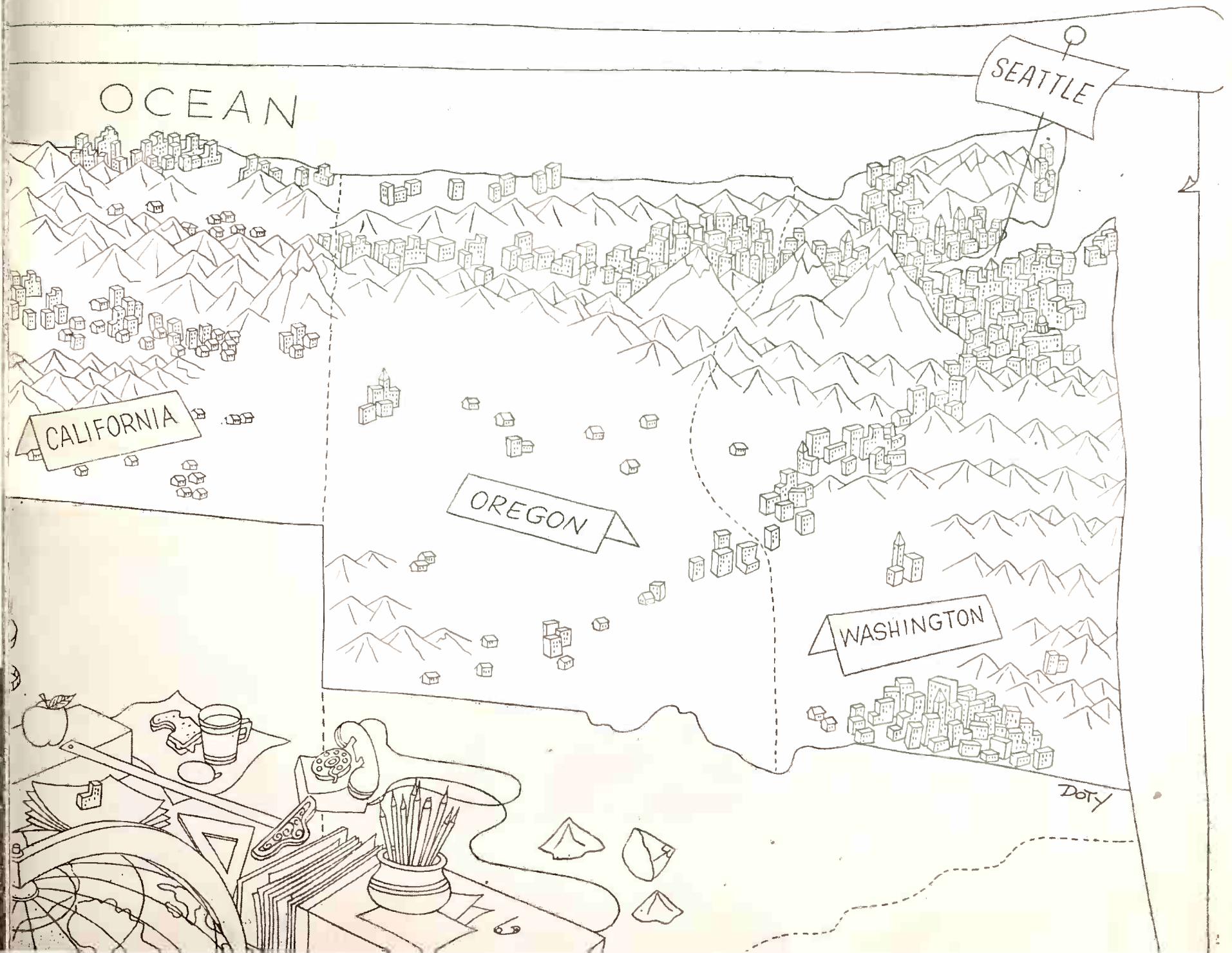
Spread out as the people are, only RADIO can reach all of them at one time. Fact is, only Columbia Pacific — with its combination of strategically-located high-power stations balanced with moderate-power stations in the few compact markets — can blanket the entire populated area . . . city, suburban and rural alike!

And Columbia Pacific delivers more potential West Coast customers per average quarter hour than any other regional network on the Coast!

Let us map out a campaign for you that will sell your product up and down the Coast . . . WHEREVER the people are!

THE COLUMBIA PACIFIC RADIO NETWORK

Represented by CBS Radio Spot Sales



Radio

...and now a message from our sponsor

TV

by Bo' Foreman

Mr. George Grommett
International Battery Corp.
Hohokus, N. J.

Dear George:

Thanks for your flattery. I appreciate your asking my advice on your dilemma and since you requested them, I'll give you a raft of opinions. As I understand it, your sales are dropping. Your competition is improving its position. I'll take your word for it that neither product nor distribution nor price nor your own sales organization is at the root of your trouble.

I spent a whole evening pouring over the thoroughly documented statement you made that your broadcast media buys represent the most thrifty, the lowest cost-per-1,000, biggest discount, shrewdest wheel-and-deal operation of anyone in the business. They certainly look that way.

I wonder if you haven't built a

bear trap and then got caught in it. You've snared yourself in economies and clung to the fact that your cost-per-1,000 is unbeatable. Nothing I think may be quite so irrelevant. I say this since I took the trouble to investigate your competitors' cost-per-1,000. You've got 'em topped seven days from Sunday. Only they're outselling you.

Next I asked what have your competitors got that you haven't? For one thing they've got some prestige programing. Top drawer stuff. Higher in cost to be sure, but complete with personalities who become associated in the minds of the people with their product. Exciting personalities. Furthermore, they're heavy in television, despite the fact that radio (as you've proved time and again) is nearly always a far better buy on a cost-per-1,000 basis.

Your competitors must have come to the conclusion that num-

bers alone prove nothing. Neither ratings nor cost-per-1,000 give more than a vague clue to the effect certain programs, in television especially, have on a sales organization or on the stores through which a product is sold, even on the delivery boys who bicycle the stuff to the front door.

You insist on quality in your product. Yet you seem to do little to reflect this when you buy your broadcast efforts. For some reason, you attempt to do your selling in the bargain basement. Kind of out-of-place there, isn't it?

Then too, I feel you may be making another mistake (don't get me wrong, you're not alone in this thinking). You figure and figure and multiply rating by turnover and parlay the unduplicated audience of one segment into that of another, finally, by some mathematical legerdemain, coming up with some astonishing numerical justification that your broadcast advertising reaches everyone.

Now, the gents across the street, who are giving you such trouble these days, are concentrating on such non-national media as television despite all the booklets printed to the effect that 48% of the people don't even have sets and that 27% of the population isn't even in a TV area and that penetration is less than 30% in large slices of the television areas.

Maybe you're not putting enough (of the right) advertising against the right segment of the population. Maybe you need more frequency rather than such a thinly spread blanket. Maybe you should concentrate advertising on far fewer people and let the other go for the time being. Leaving whole areas of the country bare may only be unpleasant to consider as you look at one of those two-tone coverage maps. As Al Smith said when he was told he was going to do fine in a certain huge slice of the country, he drew his hand across the map before him and asked, "Does this territory represent acres or people?"

Mrs. Rudkin, Pepperidge Farm's founder, makes story of bread effective (see review, p. 64)



NETWORK TELEVISION AND RADIO FOR \$10,000?

Too often in combinations of other media, the advertiser is actually wasting money. Duplicated circulation puts his message in the hands of customers who already know it.

By their very nature this can't be true of NBC Radio and Television. People don't—usually can't—look and listen to them simultaneously.

By using both NBC Radio and Television, you reach a larger unduplicated audience than with any other media combination. And you

can buy both for as little as \$10,000 for a basic 5-minute segment on both networks. Another NBC plan offers you 12 radio commercials and 12 television commercials on outstanding shows for less than \$100,000.

Remember this: NBC Radio and Television combined reach virtually all of America.



a service of Radio Corporation of America

This is Mr. A. P. Weed



This is what he says

"The Corington County Bank (of Andalusia, Alabama, of which he is president) is in its second year of sponsoring Fulton Lewis, Jr., on WCTA. During the period of our sponsorship, our deposits have practically doubled. We feel that Mr. Lewis has contributed immensely to our increased business. We also believe that in continuing our sponsorship we will continue to create new users of our service."

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers (including 60 financial institutions), the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11)

People are the thing. Certain types in certain towns are more responsive to advertising. Certain media provoke more immediate responses. And no matter how much numerical justice can be attributed to any other approach, if it isn't working, I'd seriously consider junking it and flying by the seat of your pants. You're a human being. So is your wife. So are the people in your agency. I'd get some practical thinking from these folks and throw the charts in the Disposal all right now.

commercial reviews

TELEVISION


SPONSOR: **Pepperidge Farm Bread**
AGENCY: **Kenyon & Eckhardt, Inc.,
New York**
PRODUCER: **Van Praag Productions**
PROGRAM: **Announcement**

The head lady herself tells the story of this product. The woman who founded Pepperidge presents in straightforward fashion the story of the ingredients she uses — butter, milk, and so forth. And we see each ingredient as Mrs. Rudkin explains. Hence this spot combines believability with a sort of testimonial from the person-who-knows in a highly effective way. Obviously no Hollywood actress or a TV model acting from a script, Mrs. Rudkin is convincing, charming, and thoroughly interesting on camera as well as in the voice-over portions. She talks a woman's language and does it most effectively and interestingly.

SPONSOR: **Mystik Cloth Tape**
AGENCY: **J. Walter Thompson Co.,
Chicago**
PROGRAM: **Announcement**

The spots prepared for this cloth and colored sticking tape are multiple in use and in color, both virtues being intelligently put across in the Mystik TV copy. Well lighted closeups show how the tape fixes lamp shades and record albums and other items with simple straightforward demonstration footage.

This is all topped by a zoom of the container to give necessary package identification. Sans tricks or gimmicks here is one effective way to use TV. ★ ★ ★



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

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

KXLY-TV4

Spokane, Wash.

**HIGHEST TELEVISION
TOWER IN THE PACIFIC
NORTHWEST.....**

**6018 Ft. ON TOP
OF MT.SPOKANE**

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

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUtual 3377

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

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



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

THE WALKER COMPANY

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

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

SPONSOR Asks...

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

**Have you tested one medium against another,
and what were the test's chief results**



THE PICKED PANEL ANSWERS



Mr. Tasker

An "if-ly" answer should be avoided even to an "if-ly" question, but take this example. The same sum of money was spent through medium A in one city and medium B in another city. But

while the basic copy theme was the same, it had to be handled quite differently for the two media, and in city A the message failed to reach an important buying segment. The result, both sales and knowledge of brand increased more in B city. In this test, a great deal was learned about how to use each medium for this particular new product, under the particular market situation then current.

In an entirely different field, a new approach through medium A was an immediate success. For several years, customer coverage and intensity of impression increased rapidly. Then interest leveled off and began to decline. Trouble spots developed. To remedy the new situation, expenditures in medium A were curtailed and use of media B and C was materially expanded using adaptations of a copy approach which had proved very effective in medium D. The combined use of all four media proved to be more effective strategy for the changed competitive situation than major emphasis in medium A alone.

Media research should be directed at *how to use* the power of *all* media to advance the sales strategy dictated by current market requirements rather

than as a test of one medium against others. The product, the competitive situation, the budget, the over-all sales strategy, and the need for changes in pace are all important factors in the selection of media for each campaign. One may offer the greatest advantage this year, another or another combination next year.

GERALD L. TASKER
*V. P. & Dir. of Research
Cunningham & Walsh
New York*



Mr. Bernstein

To say in general terms that one medium can do a better job than another is thoroughly misleading for each medium should be chosen for specifics, rather than on general terms.

However, an interesting comparison with its resulting effects did turn up during our testing period for Mr. Potato Head, a toy manufactured by our client, Hassenfeld Bros., Inc. In several major markets, we used 1,800-line newspaper advertisements to introduce Mr. Potato Head. The results were spontaneous, and sales records more than justified the expenditure. However, within a couple of weeks after these advertisements ran, sales dropped to what the company considered a normal level for this toy.

On the West Coast, Los Angeles and San Francisco, television was used. In these markets, sales were very slow in coming at first. But as the weeks passed, the sales tempo increased, and

the increased sales were sustained long, long after the test campaign (13 weeks) ended. In judging the over-all results, the television markets produced far greater sales than did the newspaper markets. In all instances, advertising expenditures were allocated on the same dollar basis.

Further in our study, we tested New York City, using television, while in Montreal we used newspapers (both English and French); the results were the same.

JOSEPH M. BERNSTEIN
*President
Bo Bernstein & Co., Inc.
Providence, R. I.*



Mr. Smith

Like many agencies who prepare and place a considerable amount of mail order advertising we have had plenty of opportunity to compare one medium with another. We have had more experience with

such comparisons in the mail order book field than in any other—and when we say "book field" we mean both the promotion of individual books and of book "clubs." Naturally, we are not at liberty to document our comments with actual result figures, but our comments are based on carefully analyzed counts of coupons and of dollars.

In the promotion of individual books during the past five years, we have found that radio (we've had very little experience with television) has been generally more productive than newspapers or magazines. In other words,

equivalent dollar expenditures in radio, both spot and network, produces orders at lower net cost on individual books than the print media.

It is true that the rate of bad debts and of C.O.D. returns in radio is very high, but it is also high with orders that come in via publication advertising. The great measure of difference seems to lie in the fact that good radio salesmen (and saleswomen) can do a more intensive selling job at lower cost-per-1,000 than can be done in publication advertising today. This is extremely important since the generation of mail order business on single books demands the most intensive kind of selling. Generally speaking, the picture is reversed insofar as getting members for book clubs is concerned.

We have conducted many tests of newspapers and magazines vs. radio in the solicitation of book club memberships. For us the general pattern has been that radio produces orders at slightly lower cost. At the same time, the orders are of poorer quality. . . .

The radio pattern is further complicated by the extreme difficulty of buying desirable spot time for the relatively short-term campaigns which characterize mail order book club selling. Radio in general has been much more mercurial in its performance for us as compared with newspapers. When it is good, it is very, very good; when it is bad, it is terrible.

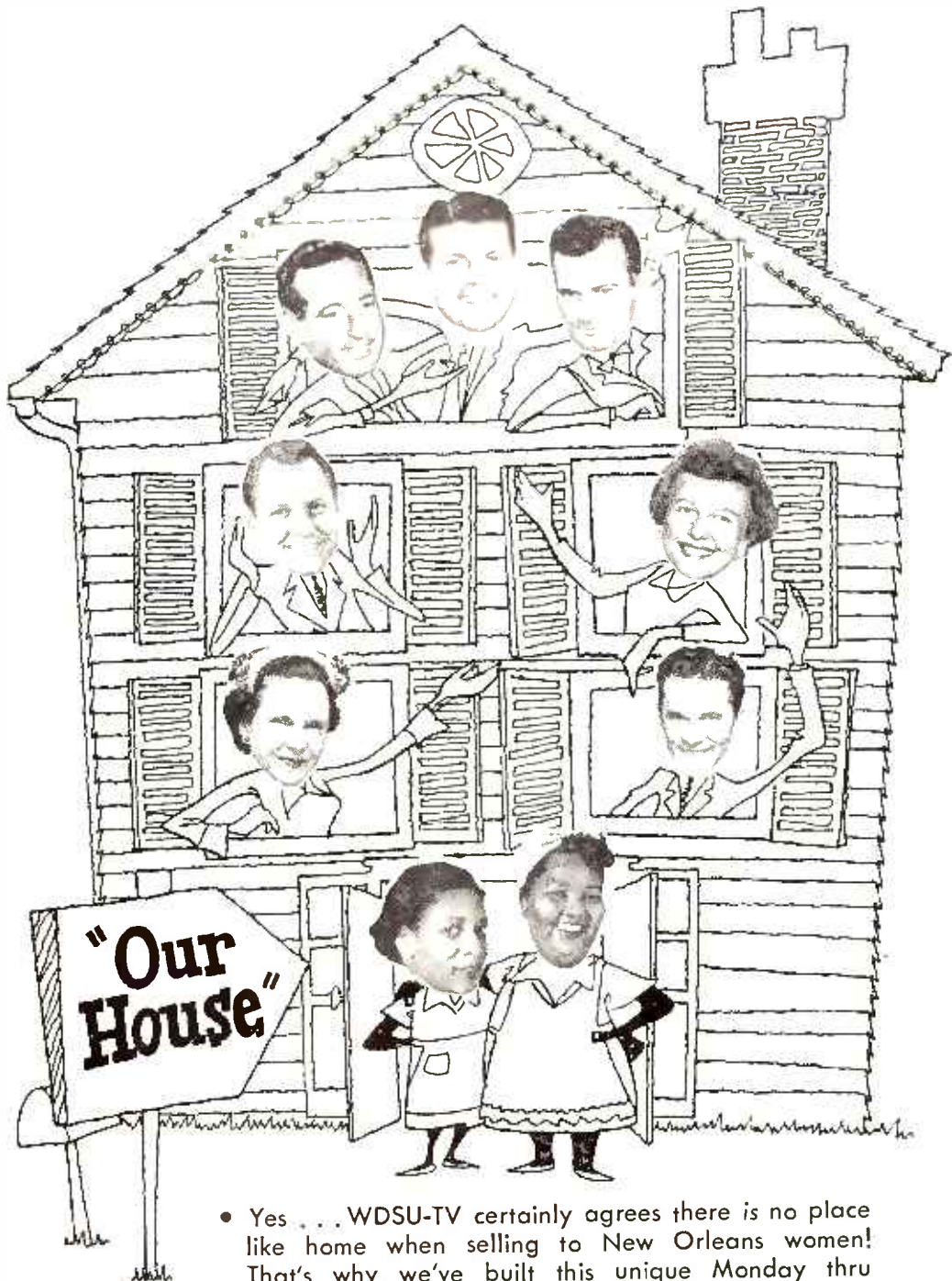
Our experience with tests of magazines vs. radio parallels the history of the newspaper-radio tests. Ordinarily, the campaigns which we have run in these magazine-radio tests have first been tried in newspaper advertising.

We have also had a number of opportunities to test the sale of magazine subscriptions in the same three media. Here our experience has been consistently unfavorable to radio. We have been successful in selling magazine subscriptions on an acceptable cost ratio in Sunday book review supplements and in large space both in the main news sections of Sunday newspapers and dailies. The same publications and the same offers have been failures over the air. . . .

These comments cover a very specialized kind of advertising. We do not consider them necessarily representative outside of the areas discussed.

NED C. SMITH
New York
President
Smith, Hagel & Snyder

WHEN SELLING TO WOMEN . . . THERE'S NO PLACE LIKE HOME!



- Yes . . . WDSU-TV certainly agrees there is no place like home when selling to New Orleans women! That's why we've built this unique Monday thru Friday noontime show that covers the house from attic to cellar. Local stars utilize their talents in the fields of Fashion, Cooking, Beauty, Decorating, Music and Family Problems. If selling to women is your problem . . . we have the solution if you'll come on over to "Our House"!

- Write, Wire,
or Phone Your
JOHN BLAIR Man!



EVEN IN PLYMOUTH
IT'S
W·H·E·N



Every night in the year people in Plymouth watch WHEN and then shop the Syracuse Market.



Plymouth, N. Y., suburb of Syracuse, is only one community in the rich 26 county market that watches WHEN. In fact, WHEN offers exclusive coverage of the important Central New York Market. Rich agriculture and high industrial diversity give this market (more than 2 1/4 million people) a high stable buying income . . . people that are able to buy your product if they know about it. GET COMPLETE COVERAGE OF THIS IMPORTANT MARKET BY USING WHEN.

SEE YOUR NEAREST
KATZ AGENCY

Everybody
WATCHES

CBS
ABC
DUMONT

A
MEREDITH
STATION

W·H·E·N
TELEVISION
SYRACUSE



agency profile

Lester Kamin

President
Kamin Advertising Co., Houston

In Houston they call Lester Kamin a human dynamo—and with reason. In seven brief years, Kamin (now just 33) has built his Kamin Advertising Agency from a one-man operation into a concern with a staff of 30 people and with branch offices in Galveston, Austin, and New York City. Today Kamin's agency has billings of well over \$1 million annually.

Approximately one-third of Kamin's billings comes from television. Mr. Kamin believed in the power of the new medium right from the start and pioneered TV advertising in Houston working with KPRC-TV when there were only 3,000 sets in the area.

In keeping with his agency's hefty growth Kamin early this year added a 2,000-square-foot television studio (the only one of its kind operated by an advertising agency in the Southwest). This studio is used for filming commercials and screening new TV shows. The addition of this studio has meant Kamin can produce commercials more quickly and efficiently.

The agency is especially proud of a half-hour evening television show called *Fashions in Motion*, a complete "live" show produced weekly by the agency for Battelstein's, a Houston fashion store.

To serve regional clients better Kamin set up a number of branch offices last year. The first, in Austin, serves Austin, San Antonio and the West Texas region. Then followed an office in Galveston to serve the Gulf region, and one in New York to be the liaison for national accounts which use Southwestern representation.

Kamin is a native of Houston and a graduate of the Baylor School of Law. However, he began his career as a radio announcer and served in public relations in the Army. It was during that time that he decided to start an agency of his own. Upon his discharge in 1946 he started lining up accounts.

Among the more than 75 accounts now served by Kamin are: Kabro of Houston (dress manufacturers), Glamour Products Co. of Los Angeles, Sanitary Farms Dairies of Texas, Reeder's Wholesale Distributors (Crosley appliances), Golden Age Beverage Co., Chrysler Dealers of Harris County, Lucky Seven Stores (one of the largest super market chains in the Southwest), and Finger Furniture Co.

With the Southwest experiencing the greatest boom in its history, Kamin seems to have hitched his wagon to a shooting star. ★ ★ ★

A Lick and a Promise—to Pay

In the first 21 weeks of this year, 189,986 pieces of mail from Big Aggie Land were received by WNAX-570. Of this total, 75% was correspondence purchasing or asking about an advertised product. Ninety-nine per cent of the mail came from our 4½-billion-dollar countryopolitan market: Minnesota, the Dakotas, Nebraska and Iowa. The remaining 1% included a letter from a lady in Chicago who wanted "complete data about scientific soil." We asked for more information; turned out she had a window box garden. We sent her a cu. ft. of Big Aggie land.



WNAX-570
Yankton-Sioux City

A Cawles Station

Represented by The Katz Agency

CBS Radio

round-up



WIOU survey shows how grocery products rank in Kokomo

Grocery advertisers who want to know exactly how their products stand in Kokomo, Ind., can now do so, thanks to the efforts of WIOU.

That station, with the aid of research firm Frank Gregory & Associates, recently conducted a personal interview survey in every grocery outlet in the community; managers were asked to rate best sellers in each of 10 product categories: breakfast foods, coffee, cookies, detergents, flour, luncheon meats, margarine, ready mixes, soaps and tea.

A few examples of the results: under "detergents," Tide was first with a rating of 690; Cheer, 406; Surf, 292; Fab, 240; Dreft, 230; Oxydol, 144; Vel, 90; Breeze, 74; Joy, 6; Trend, 2.

FM radio proves lusty child in both North and South

More proof that FM radio is alive and kicking—both North and South—comes from WABB-FM, Mobile, Ala., and WABF, New York.

When storm damage to its transmitter put WABB-FM off the air some weeks ago, delay in arrival of replacement parts held up repairs and resumption of broadcasting. A growing volume of calls, postcards, and letters, from a three-state area "made life miserable" for radio repairmen, switchboard operators and secretaries who had to explain the situation, the station reports.

In an effort to relieve the pressure on these people, WABB ran a large 63" ad in the *Sunday Mobile Press Register*, thanking the public for its great interest, asking it to bear with the delay, and addressing specific explanations to "listeners," to "radio repairmen," and to "advertisers."

And in New York, Ira Hirschmann, president of FM station WABF, reports: "All of the commercial time on WABF was completely sold out for the month of May." The sellout con-

Under "tea": Tender Leaf, 616; Lipton, 588; Salada, 132; Boscul, 64; Maxwell House, 56; Little Elf, 16; Royal Guest, 12; Kroger Brand, 12; Ko We Ba, 8; Nectar, 4.

Conducted between 1 and 21 March, the survey covers 75 grocery outlets. The ratings are based on "comparative" sales. The grocery manager was asked to list his five best-selling brands in each category: if a product was first in sales, it rated a 10; second, 8; third, 6; fourth, 4; fifth, 2; and sixth or under, 0. The totals were then computed to obtain brand popularity ratings.

For more information on this study, write John Carl Jeffrey, v.p. and general manager, WIOU, Kokomo, Indiana. ★ ★ ★

sisted of 15-minute, half-hour, and hour programs, as well as announcements.

"The SRO sign may not be news for an AM operation," said Hirschmann, "but for FM, and especially a station dedicated to programs on a higher audience level, a sellout should serve as a final refutation to those who have again and again attempted to be the pallbearers of FM." ★ ★ ★

Frisco TV reception has blind spots, KNBC says

Radio station KNBC, San Francisco, is taking a real blast at TV in its area.

According to an engineering study conducted for that station (results of which were sent to SPONSOR by KNBC's ad manager, Dean Moxley), San Francisco and its hilly, rugged terrain presents an "unsurmountable" TV reception problem in many sections of the city and county.

To help further its own cause with advertisers and to emphasize its "98%" coverage of San Francisco, KNBC re-

tained a leading electronic systems consultant in northern California, R. A. Isberg, to prepare "an unbiased engineering study of the poor and impossible TV reception areas, by channels, in the city and county of San Francisco." Working from "current, proven engineering data," Isberg produced a map showing these "poor and impossible" areas for reception of signals from San Francisco's three VHF stations. The map, says the station, shows that TV in San Francisco "is not satisfactorily available to over 25% of the consumers to whom advertising messages are directed."

KNBC hints at "similar conditions" in other counties in the Bay Area, but, it points out, "there is insufficient engineering data on which to base a conclusive study such as is now available for San Francisco." ★ ★ ★

Community theatres furnish talent for local TV dramas

To gain greater community identification as a group, Food Fair Super Markets in Washington are sponsoring a 13-week dramatic series on WMAL-TV. The package, premiered recently, is titled *Food Fair Theatre Showcase*, and utilizes community theatre groups in the Washington area. It marks one of the few times a local station has built a dramatic show.

Each of the 13 programs will salute a different group. Each dramatic organization is allotted a fixed production budget from the sponsor to stage a one-act play. The best play will be selected by mail ballot. Voting blanks are available at Food Fair Super Markets. Commercials on the dramatic shows will be institutional, stressing the community angle.

All productions will originate in the studios of WMAL-TV, and the station's Bill Flaherty is in charge of TV staging. Phil Mellilo is TV director for the series, and Ruth G. Graze, a.e. at the Epstein Agency, is agency coordinator. ★ ★ ★

Briefly . . .

Fleet-Wing Corp. of Cleveland, gasoline dealers, realized a rousing 8.9% increase in business during the month of March largely because of a special license plate promotion on Bill Mayer's *Mayor of the Morning* program on WGAR. Total Fleet-Wing gallonage was increased by nearly 70,000 gallons

during the first month of the identification plate promotion and is still going strong. Offer of an attractive red, white, and blue initialed plate for purchase of eight gallons of Fleet-Wing gasoline and 35¢ was taken up by more than 30,000 motorists after the announcements on the record show.

* * *

When KLAN, Seattle-Renton independent, adopted a kilted Scotsman as its symbol, it touched off a week-long series of promotions to mark the event. Included among the festivities was the selection of a Miss KLAN of 1953



Bag-Pipe Society honors kilted KLAN owners

(third from right in picture above). KLAN owners Harold Riddals (third from left) and William Simpson (fourth from left) don traditional Scottish gear to receive an honorary membership certificate in Seattle's famous Scotch Bag-Pipe Society.

* * *

Mrs. Frances Lafferty, wife of Perry Lafferty, director of the NBC TV program *Eye Witness*, has formed a non-dues club called Television Wives Anonymous. Says she, "I'm sure that a lot of wives whose husbands are engaged in television feel as I do and wonder if the profession couldn't figuratively be named 'the other woman'—it has so alarmingly supplanted us in the affections of our men."

* * *

A special high-density, plastic-surfaced plywood, new on the market, can reduce the cost of building sets for TV shows, according to the manufacturer. Called GPX and developed by the Georgia-Pacific Plywood Company, the wood has a smooth, hard, semi-glossy finish, is highly resistant both to scratching and to wear. Since its plastic surface can be painted faster than canvas or other woods, it reduces the labor cost of painting. Also, it requires no priming coat before papering.

THE KOA STORY...

Nielsen Reports Guarantee 57% of all radio homes in 303 counties in 12 states listen regularly to KOA every week.

Plus BONUS COVERAGE...

CAR RADIO BONUS

KOA is the best Outdoor Advertising Medium in all the West with appeal that's alive wherever you drive in more locations than you could afford to buy!

GEOGRAPHICAL BONUS

Nielsen only counts Coverage of 10% and up. Mail response proves KOA is a favorite with as many as 9% of the radio families in hundreds of additional counties in over 34 states.

SUMMER BONUS

More than 12.5 million tourists vacation an average of 8.8 days in the Mountain States and spend more than \$600 million.

If you believe more people should be buying what you're selling...
KOA IS YOUR ANSWER.

Write for your copies of the "BONUS COVERAGE" and "VACATION" issues of KOA's *The Western Markets*.



National Sales Representative: Edward Petry and Company
Offices in New York, Chicago, Detroit, San Francisco, Los Angeles, St. Louis, and Dallas

850 KC 50,000 Watts

KUDL
1380

a lot of
Coverage
a low rate

NEBRASKA
KANSAS

IOWA
MISSOURI

KUDL KANSAS CITY

1000
WATTS
250-Watt
Rate

IN THE GREATER KANSAS CITY MARKET

Top Programming and All the Coverage You Need at a Sensible Price

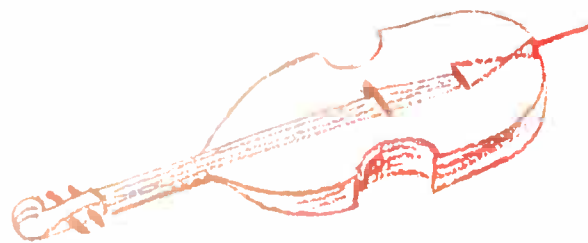
- STUDIOS 1012 BALTIMORE BLDG.—PHONE BA-0077
- SEE FORJOE



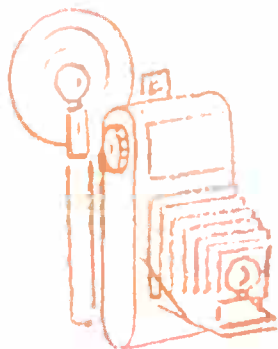
TOOLS OF



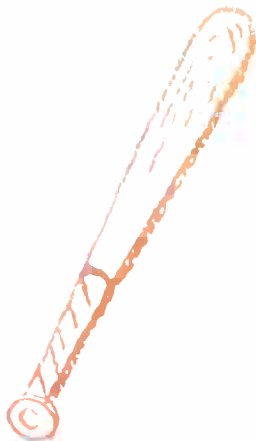
For the Carpenter



For the Violinist



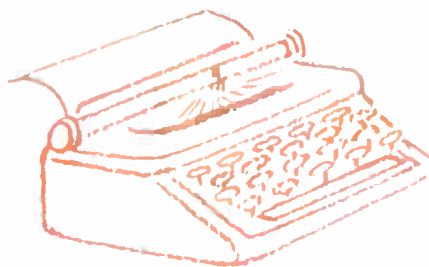
For the Photographer



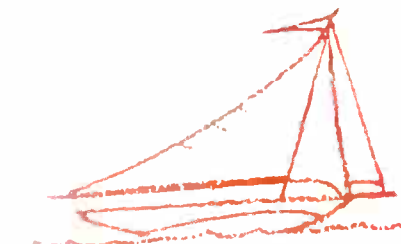
For the Ballplayer



For the Laborer



For the Journalist



For the Sailor

FOR THE TIMEBUYER

SPONSOR 510 MADISON AVENUE, NEW YORK 22

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

<input type="checkbox"/> double-truck	\$780	(one-time rate)	frequency discounts apply!
full page	\$390	(one-time rate)	
half-page	\$220	(one-time rate)	
third page	\$150	(one-time rate)	

Advertising deadline 29 June

Firm _____
 City _____ State _____
 Name _____

Extra press run!
Extra merchandising!
Extra readership!
Extra practical use!
Extra long life!

THE TRADE

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

Anything that doesn't fit the use requirement is out. That's why your advertising message should be in.

SPONSOR

13 JULY 1953

the magazine Radio and TV advertisers use

**1953
FALL FACTS ISSUE**

Seventh annual issue

KITCHEN MIXER

SPONSOR: Baranov's Jeweler AGENCY: Champ-Wilson
CAPSULE CASE HISTORY: Baranov's sells, among other items, the Knapp-Monarch Liquidizer, a kitchen mixer which retails at \$9.95. The manufacturer made available a five-minute demonstration package, half film, half audio, to Baranov's, which had previously concentrated advertising in newspaper space, ran the demonstration in a late evening spot on a Tuesday night. By the next day, the store had sold 53 mixers; a total of 100 were ultimately sold from the single pitch. Eighty dollars worth of TV time resulted in net sales of \$3,136.
MTV, St. Louis, Mo. PROGRAM: Demonstration



SPRAY DYE

SPONSOR: Fab-Spray of Florida AGENCY: Direct
CAPSULE CASE HISTORY: Fab-Spray wanted to introduce their product, a spray dye for the renewing and re-coloring of fabrics, to the Florida market. They selected participations in six daytime WTVJ programs to do the job, one announcement per day on each show, Monday through Saturday. James Sumpter, Fab-Spray sales manager, reports that on the first day of TV use, "The outlet stores where Fab-Spray was being sold were swamped with sales and inquiries throughout the day; the same results continued the whole week." Cost: \$175 weekly.
WTVJ, Miami PROGRAM: Daytime participations

SHOESHINE STAND

SPONSOR: J. P. Deponte AGENCY: Direct
CAPSULE CASE HISTORY: "Pop" Deponte operates a shoeshine stand on North Washington St., Spokane. To polish up business a bit, he bought a live announcement on KMY TV in which he himself appeared, shining a pair of men's shoes. His business took an immediate upswing, he reports. After a second announcement people from Cheney, Wash., and other out-of-town places sought him out, says Deponte, and a third pitch resulted in almost more business than he and his son could handle. His daily gross jumped from an average of \$6 to \$12 to more than \$30, he states. Cost: \$50 per announcement.
KMY TV, Spokane, Wash. PROGRAM: Announcements

CANDY

SPONSOR: Kerr's Butterscotch AGENCY: Davidson-Maddux
CAPSULE CASE HISTORY: For its first use of TV, this 58-year old candy company elected to buy one-minute participations on WOR-TV's The Merry Mailman (Monday through Friday, 6:00-6:30 p.m.), four nights a week. It ran a special premium offer on 12 programs: a raccoon tail (to tie on bicycles) was offered to children sending in 15¢ and a Kerr's box top. This offer pulled 5,000 requests. After two months on the show, Kerr's sales in the New York area had risen 23.9% above the previous year's level. Average weekly cost: \$425.
WOR-TV, New York PROGRAM: Merry Mailman

ROLLER PAINTER

SPONSOR: Warren 200 Home Painter AGENCY: Ruthrauff & Ryan, L. A.
CAPSULE CASE HISTORY: Late-night TV paid off 10 to one for this sponsor. To push its client's "Warren 200", a pressure-fed roller painter selling for \$24.95, R&R took participations on Jackson's Theatre, late movie show on KTTV. After three announcements, the agency reported that between 130 and 140 home painters had been sold as a direct result. This meant a sales gross of \$3,493 from an investment of \$300.
KTTV, Los Angeles PROGRAM: Jackson's Theatre

USED CARS

SPONSOR: Carlin Motor Co. AGENCY: Direct
CAPSULE CASE HISTORY: This Sioux City Lincoln-Mercury dealer cosponsors Ringside with the Rasslers on KTTV, Fridays at 10:30 p.m. On their very first program, Carlin offered two specific used car buys. One was a "TV Special" for one day only. At 10:00 a.m. the next morning (Saturday), an out-of-town customer came in and snapped it up. The second offering was a used Lincoln. It had a buyer by 11:00 a.m. Saturday. That day, four auto sales were directly traceable to the single TV presentation. Program cost: \$116.25.
KTTV, Sioux City, Iowa PROGRAM: Ringside with the Rasslers

DAIRY PRODUCT

SPONSOR: Meadowgold Dairies AGENCY: Direct
CAPSULE CASE HISTORY: Meadowgold set up an eight-week campaign for four of its products, using WDTV's Kay's Kitchen program on Wednesdays (the show is across the board, 1:30-2:00 p.m.). One of the products promoted was a special aluminum tumbler filled with cottage cheese. In the course of the campaign, the sponsor sold 300,000 of the cheese-filled tumblers—and this item was only one of the four pitched on the program. According to Meadowgold officials, the results of the promotion "exceeded our fondest expectations." Each weekly announcement cost the sponsor \$143.
WDTV, Pittsburgh PROGRAM: Kay's Kitchen



WDEL-TV

Channel 12
Wilmington, Delaware

Year after year . . . leading
brand names appear on this screen

The reason: WDEL-TV sells profitably. That's why so many national and local advertisers use it consistently. They have found that the WDEL-TV market is responsive—\$1,533,373,000 effective yearly net buying income. Vital, diversified local programming and top NBC network shows attract listeners and hold them in WDEL-TV's large, rich area—Delaware, parts of New Jersey, Maryland and Pennsylvania. Follow the example of leading advertisers, *buy WDEL-TV.*

WDEL

AM TV FM
A Steinman Station

Represented by **MEEKER**

New York Chicago Los Angeles San Francisco



TV-AFFILIATE

BAYUK ON TV

Continued from page 31

playing humidors and rotating their stocks. With self-service coming more and more to the fore retailers don't want to bother with products which have to be "babied."

A partial answer was found in the development of a five-cigar "Fresh-Pack," which had an additional cellophane wrapper to maintain freshness and made a self-contained unit for display purposes. Later a 10-Pack containing two Fresh-Packs was introduced. But the biggest comment in the indus-

try has been caused by the introduction of the new 20-Pack.

Says Harry P. Wurman, president of Bayuk, "With today's super markets stocking as many as 30,000 different items it is too much to expect the retailer to nurture your product when all he has to do with other lines is toss them on the shelf. So we set out to develop a package that was not only fool-proof insofar as freshness was concerned but which had eye-appeal to women shoppers and sold for under the cost of a cigarette carton."

The 20-pack is the answer. Four Fresh-Packs have been wrapped to-

gether to form a package which is exactly the size of a carton of king-size cigarettes. Usually priced at \$1.88 the item sells for less than a carton of cigarettes. It was tested in 33 self-service stores in eight states last summer; more than 40% of the units were purchased by women. The package should have additional appeal to retailers because the gross markup on cigars is greater than on cigarettes. And although the cigar industry has no hope of overhauling the cigarette makers (436.5 billion cigarettes sold last year vs. 6.1 billion cigars), there is certainly room for vast improvement in sales.

Bayuk's entry into the sports field got excellent dealer reaction. John P. McDonald, general sales manager of Bayuk, told SPONSOR: "Our announcement on the *Saturday Night Fights* TV series to our distributors and dealers back in January was received with a great deal of enthusiasm, and from all indications this reaction on the part of dealers has intensified since that time as a result of the growing public awareness of the caliber of the program and the products it promotes. After all, the payoff is at the cigar counter, and that is where the fight series is proving its effectiveness to the dealer."

Clearing time on Saturday nights has been quite a headache, particularly in one-station markets. To fill in some of these holes Bayuk sponsors local sports programs (once a week if a 15-minute show is available, otherwise a twice-weekly five-minute program); it plans to drop local shows when it can clear the market with its network show. For its Webster line Bayuk cosponsors *Eastern Parkway Fights* on Mondays, 10:00-10:45 p.m., on WABD, New York.

But time clearances weren't the only headaches encountered by Bayuk. Early in the game last-minute substitutions had to be found for featured boxers who canceled out due to "illness" at near deadline time. Unable to point a suspicious finger at anyone in particular, Wurman, Ellington, and promoter Arcel conferred, came up with the idea of insuring the next scheduled fight for \$100,000 with Lloyds of London via a New York insurance broker. And although only a single fight was insured, no further maladies turned up in fistic circles.

Bayuk's president, Harry P. Wurman, told SPONSOR: "Our *Saturday Night Fights* have lived up to all that we expected of them and then some.

WSAZ-TV

HUNTINGTON • CHARLESTON

channel

1. You can **SELL** this rich growing prosperous market with only **ONE TV Station** The Only TV Station in the area
2. Exclusively covered in 103 Counties of West Virginia, Ohio, Kentucky and Virginia
The Retail Sales: \$1,828,557,000;
Effective Buying Power: \$2,873,118,000
3. Your products will receive a fine reception with the excellent promotion and sales-wise departments of **WSAZ-TV** at your service **INVEST** your advertising budget where your return will be assured.

WSAZ-TV

100,000 watts

HUNTINGTON, WEST VIRGINIA
represented by THE KATZ AGENCY.



TELEVISION'S FIRST GUEST STAR

It was 1927. Fifty people faced a blank screen in New York, waiting for the Bell System's public demonstration of the first intercity television transmission. Then they saw Secretary of Commerce Herbert Hoover smile from Washington, and the first signs of life stirred in a new industry.

The next twenty years were filled with research, further experiments and tests. Out of them came improved transmission techniques, using coaxial cable and radio relay.

By 1947, network television was ready.

Even now, with some 34,000 channel miles crisscrossing the country, millions of dollars are going into building more and better facilities for tomorrow's needs.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company, is low. Bell System charges for the use of intercity television facilities average about ten cents a mile for a half-hour program time.



Walter Gifford, then president of the American Telephone and Telegraph Company, talks with Herbert Hoover in the first demonstration of intercity television transmission, between New York and Washington, D. C., April 17, 1927.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

15 JUNE 1953

STANDARD
Believes in
ADVERTISING



and
Advertisers
Believe in
STANDARD

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

WHEN time counts—and you want to know the brand name of a product—what company makes it—the names of the officers (especially the Advertising Manager, the Advertising Agency)—where they advertise and how much they spend—you'll realize why the **STANDARD ADVERTISING REGISTER** belongs on your desk.

Better get the facts. Just drop us a line on your company letterhead and we'll do the rest.

THE AGENCY LIST

Standard source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year—the **AGENCY LIST** is part of **STANDARD'S** complete service or may be purchased separately.

Free Write for colored illustrated booklet giving full information about the **STANDARD ADVERTISING REGISTER** and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
130 West 42nd Street New York 36, N. Y. 333 N. Michigan Avenue Chicago 1, Illinois

Not only has it benefited the company in the matter of increased sales of Phillies and Websters, but we have good reason to believe that the series has made an important contribution to the boxing industry, as well. By blacking out the cities in which the fights originate, with the exception of the three largest, we avoid the promoters competing locally with the national telecast; and by contributing to the net receipts, we have made it possible for good fighters to fight more frequently than in the past and make more money for themselves as well as the promoters while doing it. Meanwhile the fans have been getting more and better fights."

Wurman reported to stockholders that sales for the first quarter of 1953 were up 10% over last year's figures and that "Bayuk is definitely on the upgrade."

This brand of optimism seems to be pervading the cigar industry after years of gloom. From a peak of eight billion cigars in 1920, sales slumped to four billion in 1933. World War II caused more ups and downs, then sales started to skid again in 1949.

Two groups have undertaken the problem of making the business slump-proof: Cigar Manufacturers Association of America and Cigar Institute of America. While the former group busies itself with intra-industry problems (such as compiling statistics and working toward tax relief), CIA uses its \$300,000 annual budget to promote consumer acceptance of the product. The great bulk of this budget is used for large-space ads in the sports sections of newspapers. The ads lean heavily on testimonials by athletes to put across the slogan, "After a meal only a cigar will do."

Without knocking any other form of tobacco, CIA ads stress this one angle heavily. Baseballer Tommy Henrich is quoted as saying: "A lot of the time I smoke whatever's at hand—but after a meal only a cigar will do."

Reasoning behind this campaign stems from the findings of a survey conducted by CIA's agency, Benton & Bowles, two years ago. It was determined that of the 20,000,000 men who smoke cigars, only about 5,000,000 smoked more than one a day. So, according to George Hafford, assistant to the director of CIA, "We decided to concentrate on those 15,000,000 occasional smokers. If we can get them to smoke one cigar a day each, the cigar

factories will be working 24 hours a day."

Other aspects of the Institute's work are explained by Director Eugene L. Raymond: "Public relations and publicity activities channeled the increased acceptance of cigars to the point where other industries, like railroads, shirt companies, and liquor organizations began using cigars in their advertising as an illustration of luxury and relaxation, and, with the help of Cigar Institute, merchandised their advertising with promotions at the retail level."

Other PR activities include persuading Hollywood to take the cigars out of the hands of movie gangsters and put them into the well-manicured hands of up-and-coming business executives.

Design of humidors, chasseurs, and hostess trays has been undertaken to win feminine acceptance of cigars in the home. A CIA study showing that women don't object so much to cigars, *per se*, as to bad smoking manners inspired Amy Vanderbilt to write an article on cigar-smoking etiquette which was printed and will appear in her new book.

In recent years much consolidation has gone on within the cigar industry. This has been brought about by nar-

SUMMERTIME IS KROD-TV TIME IN EL PASO...

BECAUSE 80% OF THE TV HOMES IN EL PASO ARE AIR-CONDITIONED FOR COOL, COMFORTABLE TV VIEWING

El Pasoans, like most Southwesterners, stay indoors in the summer to enjoy the cool comfort of their air-conditioned homes and to watch TV... in the day-time and at night-time, too. Because El Pasoans do stay home in the summer, they look to TV for entertainment. This gives the TV advertiser a greater opportunity to sell his product here.

CBS • DUMONT • ABC

KROD-TV

CHANNEL 4 • EL PASO, TEXAS

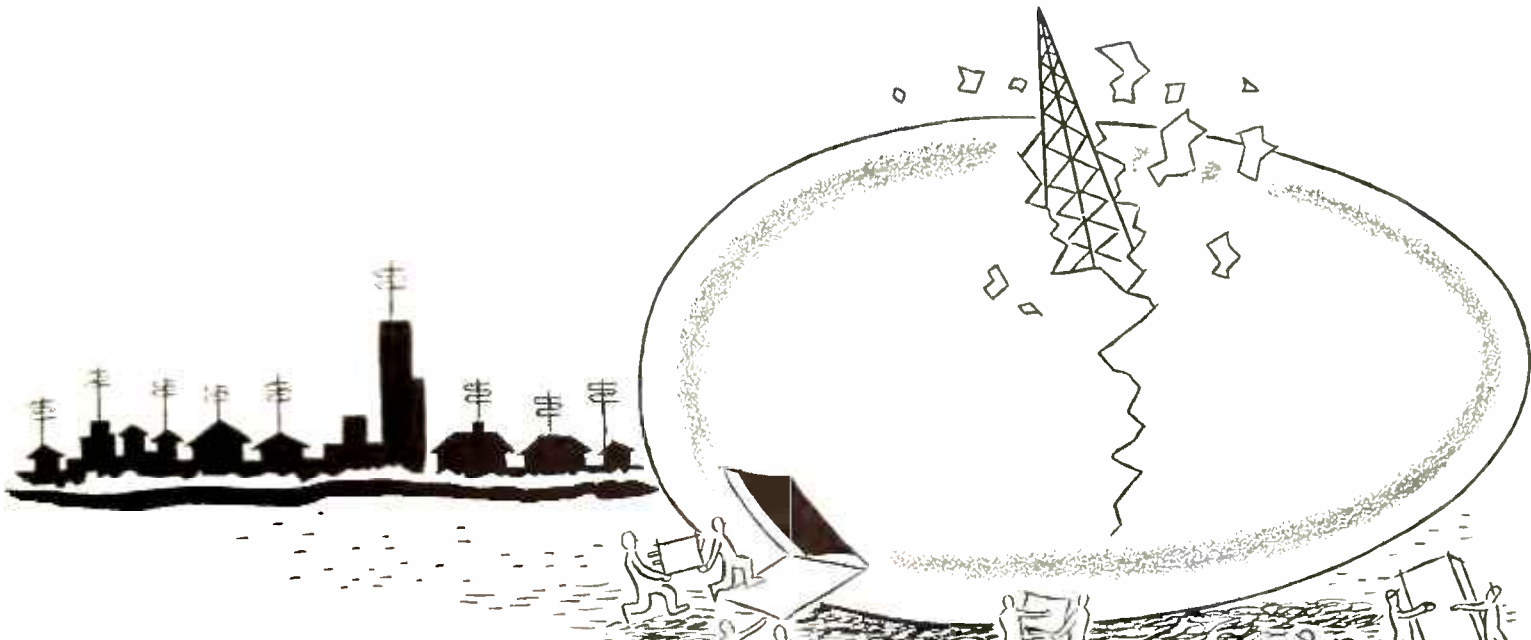
RODERICK BROADCASTING CORP.

DORRANCE D. RODERICK
Chairman of Board

VAL LAWRENCE
Pres. and Gen. Mgr.

DICK WATTS
TV Sales Manager

Call your nearest
O. L. TAYLOR COMPANY office for full details.

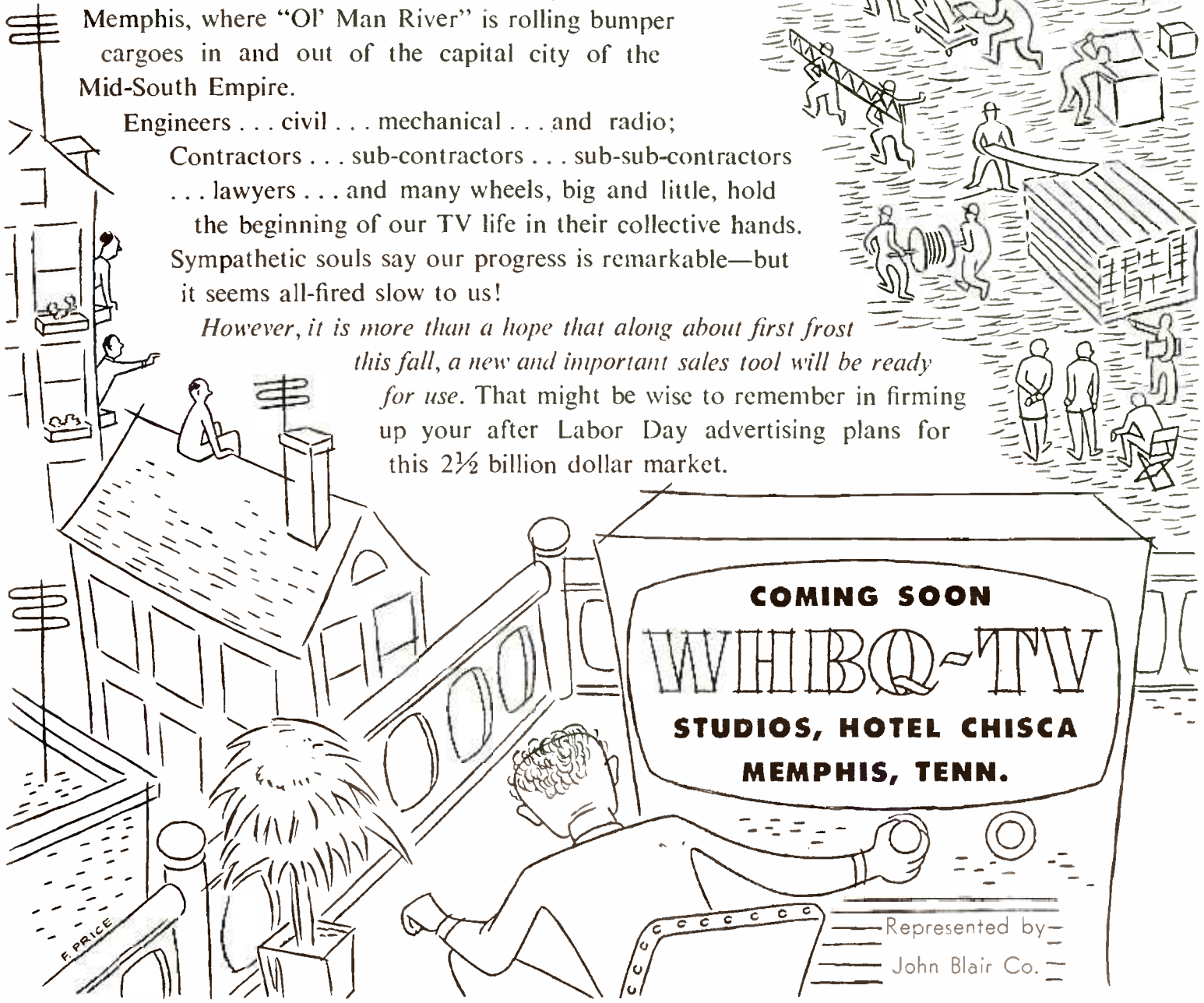


It's Hatching!

Some new sweating and straining going on in Memphis, where "Ol' Man River" is rolling bumper cargoes in and out of the capital city of the Mid-South Empire.

Engineers . . . civil . . . mechanical . . . and radio;
Contractors . . . sub-contractors . . . sub-sub-contractors
. . . lawyers . . . and many wheels, big and little, hold
the beginning of our TV life in their collective hands.
Sympathetic souls say our progress is remarkable—but
it seems all-fired slow to us!

*However, it is more than a hope that along about first frost
this fall, a new and important sales tool will be ready
for use. That might be wise to remember in firming
up your after Labor Day advertising plans for
this 2½ billion dollar market.*



Represented by
John Blair Co.

rowing price margins. With retail cigar prices virtually at a standstill during the 1941-'51 period, taxes were up 230%, raw materials increased 121%, and labor costs rose 129%. Except for raising prices, the only solution lay in increased volume, greater manufacturing efficiency and economy, and lower unit selling costs.

Bayuk's concern with this problem caused the firm to look around for a new advertising agency in 1951. An advertising committee, headed by V.P. in Charge of Sales and Advertising John A. Quigley (since resigned be-

cause of ill health) invited 22 agencies to solicit the account. This group was narrowed down to eight for the final eliminations.

It is interesting to note that Quigley's group rejected one agency after commenting, "A very slick pitch—but what happens when the slick sales crew goes off the job and the workers take over?" Ellington's presentation consisted simply of: (1) a list of accounts; (2) roster of personnel with their biographies; (3) an indication of which personnel would work on the account. Ellington got the account,

according to Quigley, because "he seemed most sincerely interested in our product and we were convinced that the top man in the agency would supervise our account."

In getting the Bayuk account, Jesse Ellington renewed an old acquaintance. He and Neal D. Ivey had joined in 1938 to found their own agency with Bayuk as the first account. As the agency grew, Ellington moved to New York to handle Celanese and Anaconda. He and Ivey split in 1944 with Ellington keeping the New York accounts and Ivey retaining the Philadelphia clients.

During the Ivey period as much as three-quarters of the Bayuk budget was used for radio. From June 1938 to September 1942 and from September 1945 to September 1949 Bayuk sponsored *Inside of Sports*, a 15-minute program, over the Mutual network. Then the budget was shifted to give newspapers the lion's share. Ellington changed all that when he got the account late in 1951.

Competitors have shown a keen interest in Bayuk's TV work, and many of them are engaged in radio-TV tests. Well out of the test stage is the campaign used by General Cigar Co. to promote the sale of White Owl cigars. Through Young & Rubicam, General spends \$1 million-plus for air coverage of sports events. N. Y. Yankees get TV coverage in their home city (plus a few out-of-town games) as well as a 26-station radio network. A handful of radio stations carry the Chicago White Sox games for White Owls. And a 15-minute *Sports Spot* is aired over the CBS network following the *Pabst Blue Ribbon Bouts* every Wednesday evening. A spokesman for this account told SPONSOR: "We're not interested in spreading our coverage too widely. The profit margin being what it is, we think it makes more sense to increase sales in the biggest markets than to reach out too far for a few sales. Don't forget, the cigar industry still follows the practice of pre-paying all its freight charges."

White Owl sales are credited with the major share of General's increase from \$30.9 million in 1951 to \$34.8 million in 1952. Probably as a result of its handling of White Owls, Y&R was given the Robert Burns account by General.

American Tobacco Co.'s Roi-Tan, which it claims is the largest selling 10¢ cigar in the country, is promoted

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 422 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	267	103	12	7	0	0
TIES	32	30	1	3	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries SIX of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—



WHEC

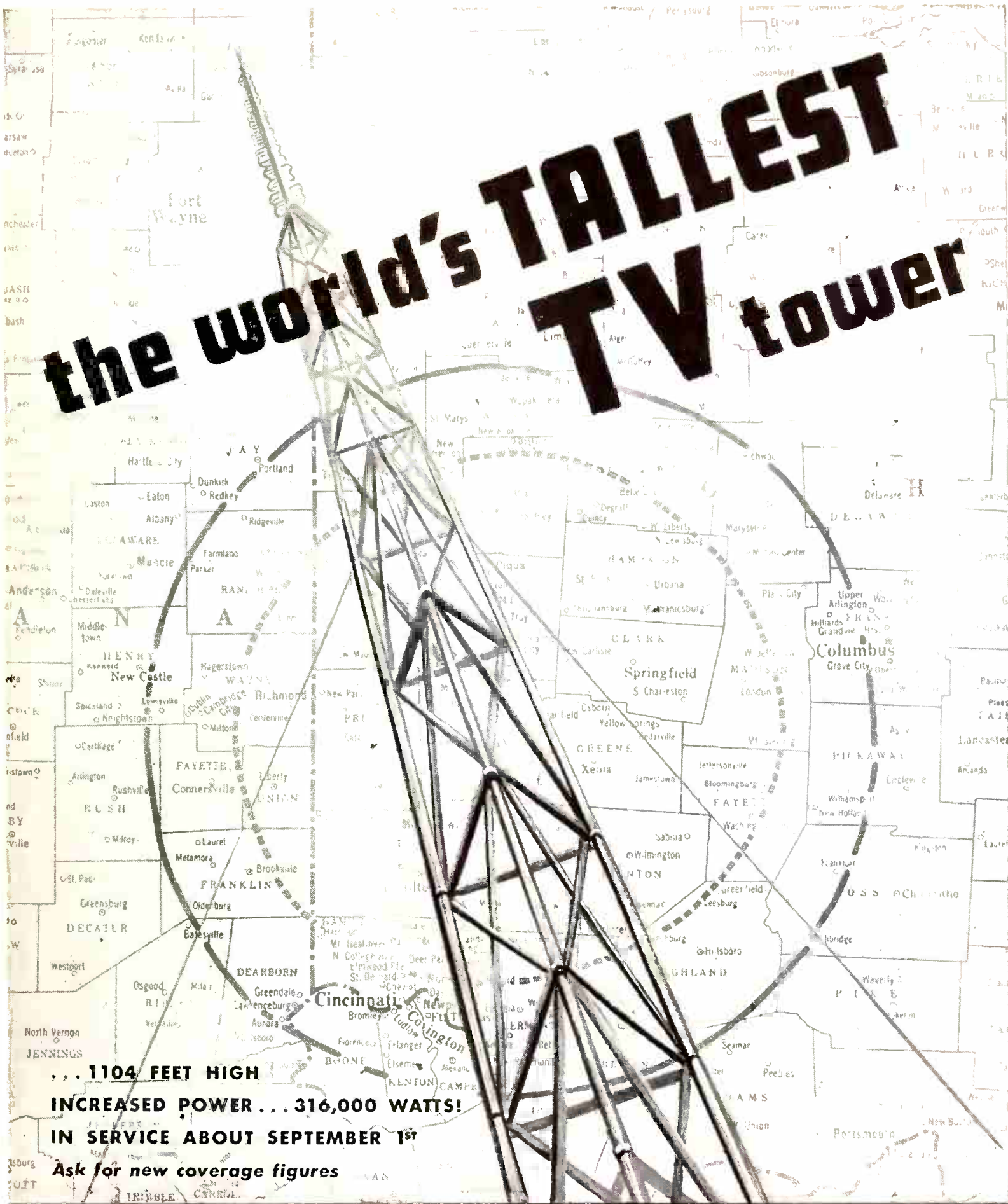


of Rochester

NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

the world's TALLEST TV tower



... 1104 FEET HIGH

INCREASED POWER ... 316,000 WATTS!

IN SERVICE ABOUT SEPTEMBER 1957

Ask for new coverage figures

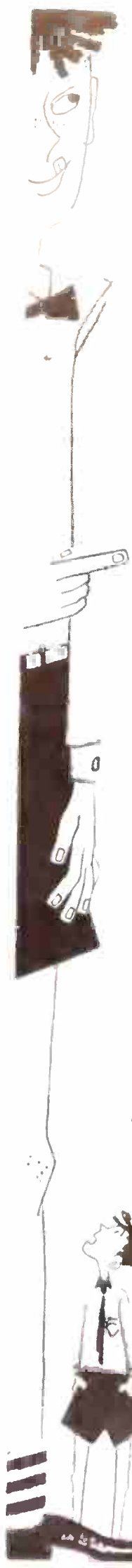
whio-tv channel 7

CBS • ABC • DUMONT •

DAYTON, OHIO

national representative

GEORGE P. HOLLINGBERY CO.



New England's
**fastest
growing
area** is

Eastern Conn...
Served best
by its largest city
***NORWICH** thru

WICH

Some of Eastern
Connecticut's big
installations include

DOW CHEMICAL
(Six miles from Norwich)

ELECTRIC BOAT CO.
(Submarines)

SUB BASE, GROTON
(Ten miles, nearly
15,000 people)

PHIZER CHEMICAL
AMERICAN SCREW CO.
U. S. FINISHING CO.
AMERICAN THERMOS CO.
and hundreds more.

Here is the #1 Hooper station
with the best local Music
and News
programming
and NOW one LOW RATE
6:00 AM-10:15 PM

Major Sales
Force of
Eastern
Conn. Norwich

contact John Deme, Mgr.
*Norwich 37,633
New London 30,367

entirely at point-of-sale. A few newspaper tests have been made by Lawrence Gumbinner, but results have not been decisive enough for a clear-cut decision for the future.

Muriel cigars, a P. Lorillard product, has no air program of its own but gets hitchhikes on *Two for the Money* (AM and TV), *Chance of a Lifetime*, and *The Web*, and is handled by Lemmen & Newell, which has Lorillard's Old Golds account.

In telling the Bayuk story Jesse Ellington concludes: "Licking that narrow profit-margin is simply a matter of mass selling. We think that the combination of television advertising and multi-unit packages will do the trick." ★ ★ ★

COMPETITOR'S STAR

(Continued from page 33)

Agency executives pointed out that such a decision would hinge on a great many factors, including guesswork.

Said an account executive at McCann-Erickson, "We in the trade are probably much more aware of sponsor identification than the typical listener is. Sponsor identification is very short lived. The message you deliver to a consumer today is forgotten tomorrow—that's why you have to keep repeating it.

"The star's drawing power is what I consider most important. You get me the audience and I'll put the message across."

A spokesman for Lever Bros., referring to their Pepsodent brand, however, indicated identification may often linger on in the public's mind for years after sponsorship has been dropped.

He reported, "We still get mail for Bob Hope—now sponsored by General Foods and Colgate—referring to him as 'that Pepsodent guy.' Sponsor tags like this are the kind of thing people remember. Jack Benny and Jell-O are synonymous for a great many people even today. Television increases the identification because you actually see the performer with the product."

Harry G. Ommerle, CBS TV program director, feels many advertisers go along with the concept that identification is not easily built up or destroyed. "We haven't had that problem in TV yet," he said, "but in radio advertisers shy away from a star if there's a long-time identification with

another product by the public."

Ommerle takes exception to this policy. "Competitors advertise on the same page of *The New York Times* or the *Saturday Evening Post*," he said. "The audience and the message sell the product. A star would perhaps have difficulty in going from one cigarette to another, but if the brands have different prices and appeals, there'd be little problem involved."

Other agency executives indicated that altering a show's format, and allowing a definite period of time to elapse would lessen the personality's past association with a competitor. However, many replied they'd advise buying such a personality "only if he was a popular star, and if he was the only thing left at the price I could afford to pay."

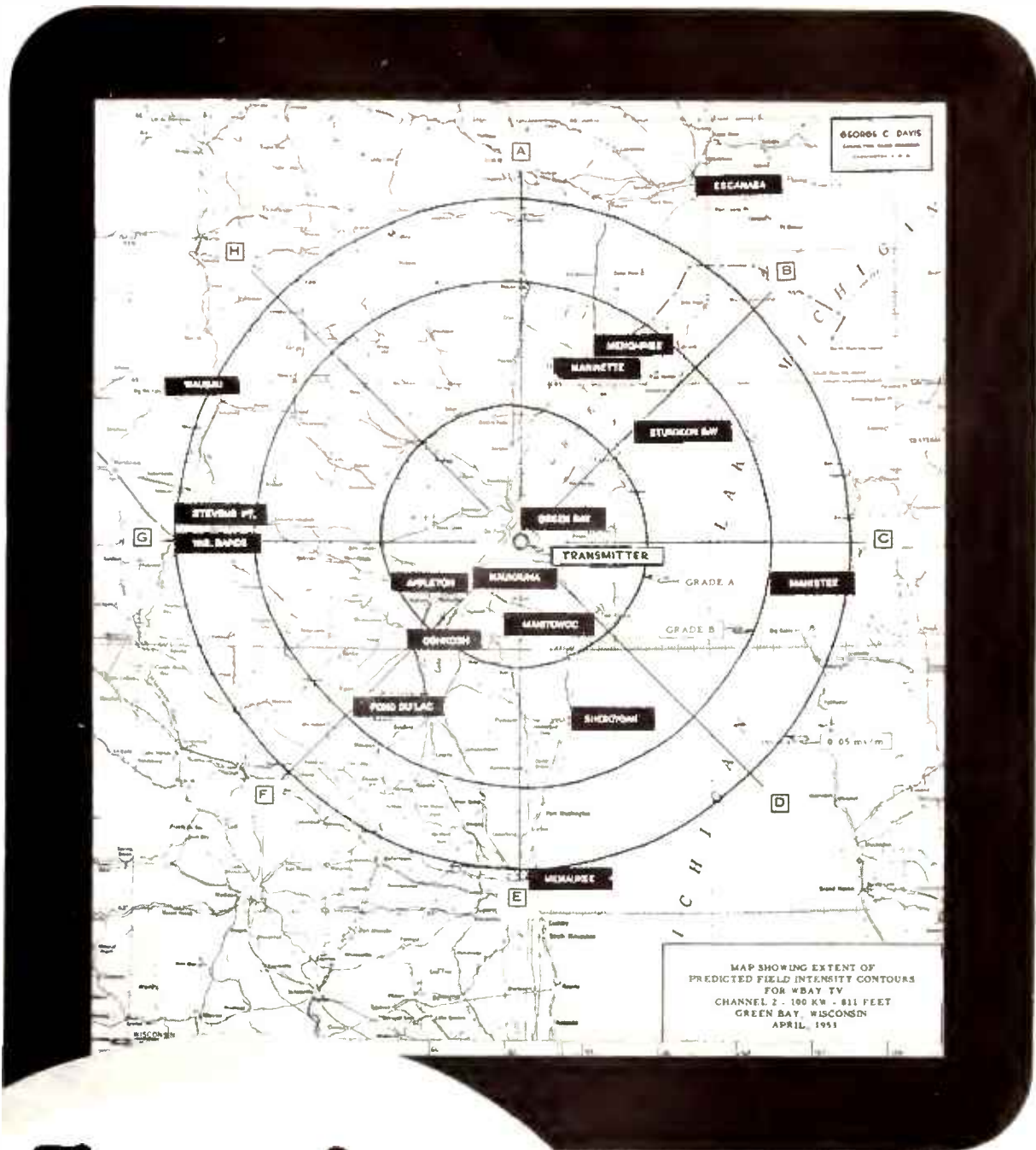
The advertising manager of a large drug house went along with this viewpoint with his theory that "The public generally accepts or rejects the star as a performer alone. It's not interested in his sincerity when he's delivering a commercial. People don't believe what he says—they'll buy his product because they like him as a performer. Take Godfrey, for example. His products sell because audiences like his personality.

"Sincerity is much more important when it comes to picking the show's announcer. Here you have a problem: The announcers with the top appeal usually are already under contract to one or several other advertisers. If he was so strongly identified with another product that you immediately thought of the product when you saw the announcer, I'd be extremely reluctant to hire him. For instance, I doubt if we'd ever buy a Betty Furness or a Jonathan Blake."

SPONSOR also asked admen for opinions on the related question of whether or not to hire announcers who work for competitors, or for several other well-known products.

Two popular announcers—Dick Stark and Rex Marshall—were chosen at random as typical examples of announcing talent blessed with multi-sponsorship.

Stark is on TV for the Block Drug Co. (Amm-i-dent) on *Danger* and *The Kate Smith Show*. He advertises Crisco for Procter & Gamble on *Guiding Light* and the *Fireside Theatre*. Liggett & Myers is the sponsor of the *Perry Como Show*, on which Stark also does the commercials (Chesterfield).



This is the
Land of.. .. *Milk and Honey*

WISCONSIN'S MOST *Show-Full* STATION IN GREEN BAY



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

On radio he pitches for Procter & Gamble on *Pepper Young's Family* (Camry, Duz).

Equally versatile Rex Marshall takes over announcing chores on these TV shows: *Suspense* (Electric Auto-Lite Co.), *Mr. Peepers* (Reynolds Metals), and the *Red Buttons Show* (General Foods for Instant Maxwell House and Gaines dog food).

A survey of these advertisers and their agencies uncovered opinions ranging from "do it only if you have no better choice," to "it's highly desirable to have your announcer well

known to the audience through multiple selling chores."

A. N. Halverstadt, advertising manager for P&G (among the three advertisers using Stark), said, "It must be universally true that, in an effort to achieve maximum effectiveness, any advertiser would like his advertising to be as unique and exclusive as possible. . . . In line with this, we believe the average advertiser would prefer the exclusive services of performers on his broadcasts.

"In many cases, and for a variety of reasons, such exclusivity is not prac-

tical. In such cases it seems clear that the advertiser must make other arrangements, taking into consideration the circumstances and alternatives in each such case."

George Abrams, advertising manager of the Block Drug Co., another Stark sponsor, said, "We'd be extremely leery of hiring an announcer who was working for a competitor—if at all possible, we'd choose someone else just as good. But the case of Dick Stark, who is not advertising any competitor's goods over the air at the same time, is completely different.

"He sells beautifully for us, and he sells beautifully for his other sponsors, too. There's no conflict, so there's no problem."

An executive at Cunningham & Walsh, agency for Liggett & Myers (the third Stark sponsor) said, "First of all, you've got to decide whether an announcer is a good salesman. From there on in, other factors determine your choice between two men who're equally as effective. Sometimes you'd want a young announcer who would be completely identified with your product. Sometimes you'd want the reverse."

Frank Gilday, Cecil & Presbrey account executive for Electric Auto-Lite, one of Rex Marshall's sponsors, said, "The very first thing you consider is a man's ability." He added, "Of course, if he's working for a competing product, he's not available to you. To be convincing, an announcer must sell only one product of a kind at a time."

And William Lewis, account executive at Benton & Bowles for General Foods (the *Red Buttons Show*), which also uses Marshall, spoke up for the possible merits of a *non-exclusive* arrangement.

"You could argue that a personality has as much chance of becoming well-known and respected through familiarity as he has of losing his appeal altogether. For example, if you heard an announcer praise one product, tried it, and liked it, you'd be apt to try another product you heard the same announcer plug."

But in the case of Horace Heidt, you have a man who is not selling different products for different sponsors. He is selling the same type of product to (in some cases) the same people with the same type of show, and the same merchandising.

The American Tobacco Co. signed him in January 1953 for a half-hour



That fabulous "City by the Golden Gate" is as popular with time buyers as it is with world travelers. And rightly so . . . for it ranks high on the list of major U.S. markets.

But for the national advertiser seeking lucrative and productive secondary markets, we suggest, "after San Francisco, comes Yakima."

Yakima, Washington, is a unique secondary market where key city media have never been a factor. It remains the influential radio center of a virtually isolated 200 million dollar agricultural-industrial area. And as the area continues its astounding growth, Yakima becomes an increasingly important secondary market center in the West.

YAKIMA, WASHINGTON

KIT NBC · ABC
THE BRANHAM COMPANY

KYAK MBS
GEORGE W CLARK

KIMA CBS
WEED AND COMPANY

1

... Reaching MORE Chicagoland television homes (more than 75 per cent) than any other Chicago station on an average day, sign-on to sign-off—ALMOST 10 PER CENT MORE THAN THE SECOND STATION.

... Reaching MORE Chicagoland television homes than any other Chicago station on an average weekday, sign-on to 6:00 p.m.—ALMOST 37 PER CENT MORE THAN THE SECOND STATION.

... Reaching MORE Chicagoland television homes than any other Chicago station on an average night, 6:00 p.m. to sign-off—SIX PER CENT MORE THAN THE SECOND STATION.

... With the highest rating in more quarter-hours during a week than any other Chicago station—48 PER CENT MORE THAN THE SECOND STATION.

... With an average rating for all quarter-hours during a week greater than any other Chicago station—26 PER CENT MORE THAN THE SECOND STATION.

1ST The "Q for Quality" Station in Chicago Television

American Research Bureau, April 1953



Quality Programming
Quality Facilities
Quality Audience



Represented by NBC Spot Sales

variety show Thursday evenings over CBS Radio (10:00-10:30 p.m.). In conjunction with the program, Heidt was to appear in local auditoriums throughout the country with a two-and-a-half-hour version of the radio show. By mid-June, this entourage will have given 165 performances before more than 150,000 persons in 145 communities in 38 states (plus shows in Toronto and Vancouver). Altogether, the troupe will have traveled 28,000 miles.

His local sponsors will have included such organizations as the American Legion, Lions Club, Shriners, Chamber of Commerce, and various high schools, universities, hospitals, and charities.

Here's a run-down of a typical merchandising operation in Flint, Mich., one of the cities Heidt & Co. visited recently.

Heidt was to appear with his *American Way* program in Flint in mid-April. The merchandising crew contacted regional chains beforehand, had them mail letters plugging the show to managers of all local stores. The letters emphasized Heidt's nationwide work for charity, and the fact that winners of the local talent test might be given the chance to appear on the coast-to-coast radio show. They ad-

vised store managers they'd be cashing in on the publicity by tying in with the show through displays of Luckies.

The merchandising crew itself arrived a few days before show night. It contacted jobbers, regional chains. At one of the largest Flint super markets, Hamady Bros., a 50-case display was arranged. Displays were set up in 12 other Hamady Bros. markets. Window banners for all markets were supplied by the owner, who also bought newspaper ads plugging Luckies and tying in with the show.

In addition, the show got some free publicity in the papers and over local radio stations WFDF, WTAC, and WBBC.

Results? A letter from Bob Hamady reports, "... through the efforts of ... your merchandise crew, it was possible to *double* our Lucky Strike sales through your promotion and mass displays. I highly recommend other super markets to also tie in with your 'Horace Heidt for Lucky Strike Promotion,' for it is a great cigarette sales builder, and was shown great interest on the part of our customers."

Horace Heidt, a veteran of 30 years' experience in show business, has 22

years of touring and merchandising behind him. Past sponsors have included Stewart-Warner (for Alemite Oil), Tums, and Philip Morris. The present traveling show costs approximately \$14,000 a week in salaries and expenses (exclusive of time).

Strong factors connected with sales strategy are usually responsible for buys by advertisers of a competitor's former talent.

Arthur Godfrey on TV was signed by Snow Crop in 1952 despite the fact that he'd advertised Hi-V orange juice in 1950. However, this case differs somewhat from that of American Tobacco with Heidt, because Hi-V is a regional brand of pasteurized orange juice while Snow Crop puts out a frozen juice, nationally distributed.

The American Tobacco Co. presumably bought *The Frank Sinatra Show* over CBS Radio in 1947 because Sinatra had top drawing power at the time, despite the fact that he'd been on for Old Golds for two years previously.

In cases where a popular personality identified with one product was bought to sell another non-competitive one, the star's drawing power is also given as the prime reason for the buy.

After a 10-year run for General Foods on NBC Radio (1934-'44), on behalf of Jell-O and Grape Nuts, Jack Benny was signed immediately by American Tobacco to sell Lucky Strikes.

Another old-timer among top radio shows, *Amos 'n' Andy*, has had as among its sponsors: Pepsodent (1929-'37); Campbell Soup (1933-'43); Lever Bros. (1943-'50); and Rexall Drugs (since 1951). ★★★

MEDIA EVALUATION

(Continued from page 40)

in *Life* to get national distribution for a food product over a one-year span. It worked, the media supervisor told SPONSOR, for "it achieved national penetration, got into every market, and was welcomed by dealers. Then we went into radio and TV. But I can't honestly say that we couldn't have done the same thing with some other medium just as easily."

A cigar client of this agency used to use mainly newspapers, plus a few magazines, and is now spending all his budget in radio and TV. It's one of the fastest-growing cigars in the business,

WBEN
BUFFALO

THE NO. 1 STATION
IN RICH NEW YORK STATE'S
SECOND LARGEST MARKET

.....

NBC RADIO BASIC IN BUFFALO

Get the full story from HENRY I. CRISTAL New York - Chicago - San Francisco

BUFFALO EVENING NEWS STATION

★ *More* **PEOPLE**

OVER

★ *More* **AREA**

TUNE

★ *More* **OFTEN**

TO

KVVO

THAN TO

★ *Nielsen*

★ *Nielsen*

★ *Pulse*

Any Other Station in the
KVVO Market Area

RADIO STATION KVVO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

the supervisor says. A cigarette was introduced solely in newspapers, is now in radio and television.

This agency believes in a change of pace. "We like to change before the medium has softened up from under us," the media supervisor says. "Take Account X for example. They were in magazines before 1947. The magazines weren't doing the job. So we switched to comics for three-and-one-half years. Sales increased. When we began to feel the copy was becoming repetitious, we switched to outdoor and are still

using it. Meantime for dominant emphasis we've been relying on radio and TV. The question is: When will our show lose its prime effectiveness for this product?"

This recalls one point that expert after expert among the 158 SPONSOR interviewed in its eight-month investigation of media stressed repeatedly: The persuasiveness of the human voice in both radio and TV in selling goods cannot be overestimated. This gives the air media an exclusive advantage over print and outdoor so far as this

one important quality is concerned.

As an example: Lipton Advertising Director W. B. (Bill) Smith sums up the advertising story of Lipton Tea in just one word: "Godfrey."

Media selection is the last of a series of steps in planning a campaign, according to McCann-Erickson's media director, William Dekker. "You go from product, to market, to type of copy, to appropriation. You never ask, 'What medium should I use?'—without relation to product."

Guy Richards, Compton's v.p. and media director, agrees. "The function of the medium obviously is to convey the sales message to the market desired within money available and produce business at the lowest cost. Thus message, market, and money must all be defined in advance of selecting the best media. Equally important is the manner of their use, for the best of media, inadequately used, can lead to advertising mediocrity, if not to failure."

Many experts, including Marion Harper Jr., McCann-Erickson's president, and Dr. E. Lawrence (Larry) Deckinger, Biow research director and chairman of the Advertising Research Foundation's committee on radio and TV rating methods, stressed the importance of copy when choosing media.

Harper said it would be hard to go into the psychological aspects of media without discussing the influence of copy on media selection. Dr. Deckinger explained it thusly to SPONSOR:

"Media and copy are not independent. Some media lend themselves better to certain types of copy than others—and vice versa. To take extreme situations as obvious examples of a principle that has many subtle facets—who can tell an involved copy story in a chainbreak? Or who can blow a siren on a printed page? Or what is better psychologically suited for a news story than a newspaper? Or who can show you what a product looks like on the radio? Or who can show you colors on television?"

Arno H. Johnson, v.p. and director of research of J. Walter Thompson, and Henry Godfrey, copy and media research director, both pointed out that they attach little importance to cost-per-1,000 figures in choosing media. The price of the medium "may be the least important item when selling some types of products, cars for example," Johnson said.

(Please turn to page 98)



WREN RINGS THE BELL IN TOPEKA!

A Definite, Sales-Producing MERCHANDISING PLAN

No mumbo-jumbo or perfunctory moiling pieces that head straight for the grocer's wastebasket. WREN gives you a DEFINITE, SALES-PRODUCING Merchondising Program in Topeka that no other stotion can match. A co-

operative orrongement with the Topeko Food Deolers' Association . . . o technicolly trained merchondising department . . . ond Topeka's best audience rotings. Add them up ond it spells sales for you in Topeka, Konsos.

MORE LISTENERS . . . MORE HOURS . . . THAN ANY OTHER STATION IN TOPEKA

WREN 

5000 Watts—ABC Weed & Co.

**YOU MIGHT GET A 1600-LB.
BULL MOOSE*—**

BUT...

**YOU NEED THE
FETZER STATIONS
TO BAG AUDIENCES
IN WESTERN MICHIGAN!**



RADIO: WKZO, Kalamazoo, and WJEF, Grand Rapids, are Western Michigan's outstanding radio values. February, 1953 Pulse figures for Kalamazoo-Grand Rapids credit WKZO-WJEF with 41% of the morning audience, 41% of the afternoon, and 40% of the nighttime. The next-best two-station choice gets only 24%, 20% and 29%, yet costs 13.9% more! And Kalamazoo and Grand Rapids are only part of the story. *Latest Nielsen figures credit WKZO-WJEF with a 12-county audience of 151,050 daytime radio homes—130,530 nighttime radio homes!*

TELEVISION: WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant

Channel 3 picture reaches more than 300,000 television homes in 27 Western Michigan and Northern Indiana counties. This is one of America's really important television markets—far bigger than Rochester or New Orleans, Miami or Houston, Atlanta or Omaha. WKZO-TV blankets this market: April, 1953 Nielsen figures credit WKZO-TV with an average nighttime audience of 198,678 TV homes, or 47.9% more than Station "B"—an average daytime audience of 126,889 homes, or 41.3% more than Station "B"!

That's the Fetzer story in a nutshell. Ask your Avery-Knodel man!

**F. D. Fetherston and D. G. MacDonalld got one this size on the Magnassippi River, Quebec, in 1889.*

WJEF

top **IN GRAND RAPIDS
AND KENT COUNTY
(CBS RADIO)**

WKZO-TV

top **IN WESTERN MICHIGAN
AND NORTHERN INDIANA**

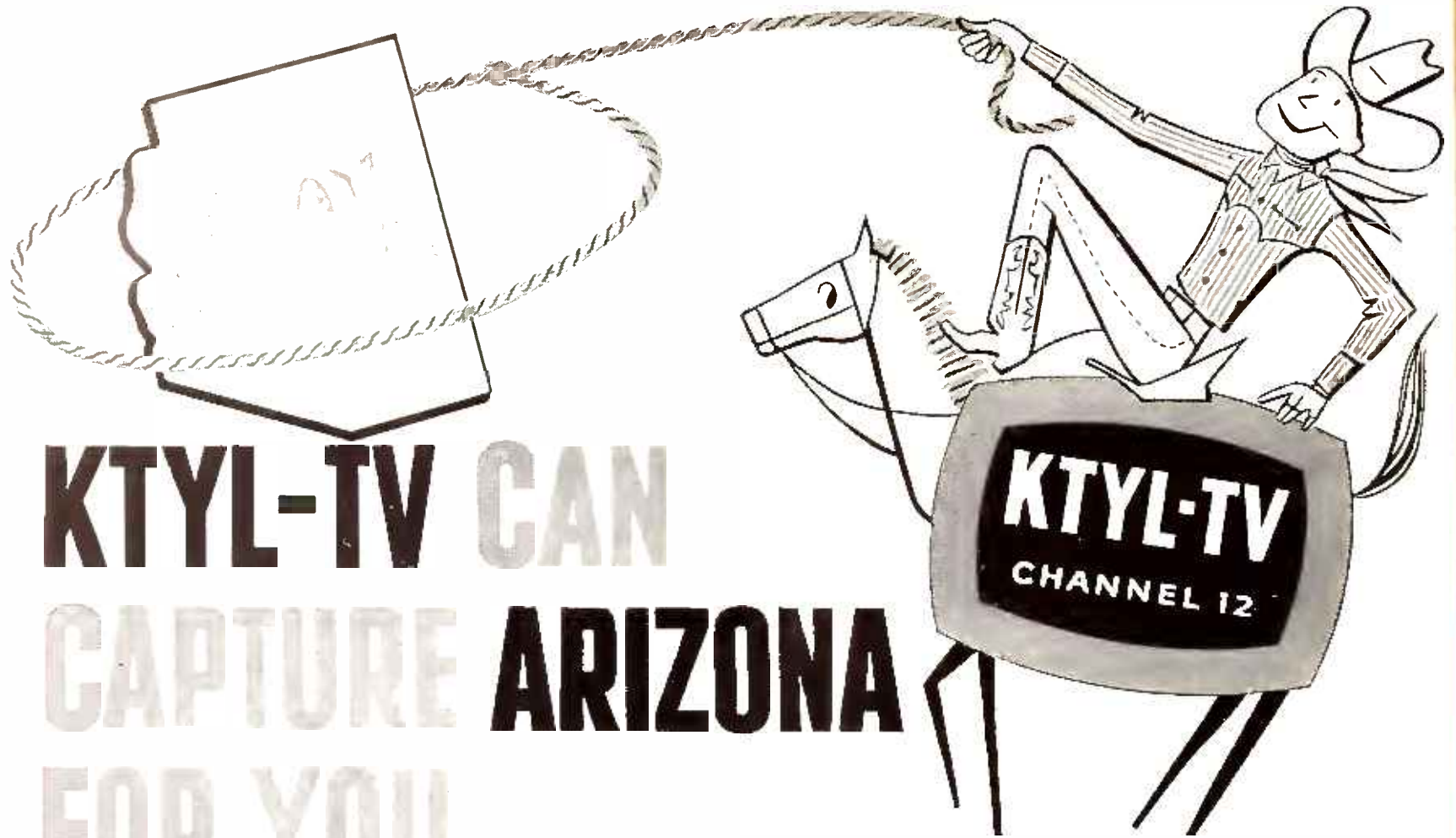
WKZO

top **IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN
(CBS RADIO)**

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



**KTYL-TV CAN
CAPTURE ARIZONA
FOR YOU**

**...the Healthiest, Wealthiest,
Fastest-Growing Sales Market in the Nation!**

**ARIZONA
IS FIRST***

- ... in Retail Sales Growth
- ... in Population Growth
- ... in Per Capita Income Growth
- ... in Employment Growth
- ... in Bank Capital Growth
- ... in Truck Registration
- ... in Farm Income Growth

*Source: Research Department,
Valley National Bank

**FIRST IN EVERYTHING
THAT SPELLS MORE SALES!**



**KTYL-TV... NBC Affiliate for
Phoenix and Central Arizona...**

has tied up 63.2% coverage of the most fabulous, flourishing sales potential in the entire country... the thickly-populated Central Arizona belt that includes Metropolitan Phoenix and more than 568,000 free-spending, prosperous consumers!

Right on the hoof, here's what KTYL-TV can deliver to media buyers: Primary NBC programming for this booming market... an antenna perched high on South Mountains (1150 feet higher, in fact, than any other Arizona station) only eight miles from downtown Phoenix... top-flight production and engineering personnel... and a complete, hard-hitting merchandising department.

Yes, the audience is here! The income is here! The availabilities are here! Call your Avery-Knodel man today... while you have the best selection!



MONDAY			TUESDAY			WEDNESDAY					
CBS	DuMont	NBC	ABC	CBS	DuMont	NBC	CBS	DuMont	NBC		
Arthur Godfrey* Snow Crop, Mxn; Consol Cosmetics; Duggan alt das Owens-Corning. FSR Star Kist Tuna, R&D alt das Lever Bros: pepsodent m.w McCann-Erickson Pillsbury Mills: flour, mixes m-th Leo Burnett	No network programming all wk	Ding Dong School Ch m-f L (sponsored tu, th, f)	No network programming m-f	Arthur Godfrey* Snow Crop, Mxn; Consol Cosmetics; Duggan alt das Owens-Corning. FSR Star Kist Tuna, R&D alt das General Mtrs: Frigidaire Div tu,th FC&B Pillsbury Mills: flours, mixes m-th Leo Burnett	No network programming all wk	Ding Dong School Minnesota Mining & Mfg: scotch tape Ch tu onl L BBDO 1/2hr \$985	No network programming m-f	Arthur Godfrey* Snow Crop, Mxn; Consol Cosmetics; Duggan alt das Owens-Corning. FSR Star Kist Tuna, R&D alt das Lever Bros: pepsodent m.w McCann-Erickson Pillsbury Mills: flour, mixes m-th Leo Burnett	Ding Dong School Ch m-f L (sponsored tu, th, f)	No net progra- m	
I'll Buy That NY m-f L	No network programming m-f	Hawkins Falls Ch m-f L Bennett Story NY m-f L	No network programming m-f	I'll Buy That NY m-f L	No network programming m-f	Hawkins Falls Ch m-f L Bennett Story NY m-f L	No network programming m-f	I'll Buy That NY m-f L	Hawkins Falls Ch m-f L Bennett Story NY m-f L	No ne- progra- m	
Strike It Rich Colgate: tthpst; vel, super suds, palmolive, fab, ajax 63NY m,w,f L Esty \$8000	No network programming m-f	TBA	No network programming m-f	Strike It Rich m-f sus tu,th L NY	No network programming m-f	TBA	No network programming m-f	Strike It Rich Colgate m,w,f (see mon)	TBA	No ne- progra- m	
Bride & Groom Gen Mills: bisqkt 4NY m,w,f L DFS, KR \$15,000 Love of Life Amer Home Pr 62NY m-f L Blow \$6000 Search for Tom'w P&G: joyf 63NY m-f L Blow \$6500 Guiding Light P&G: ivory, duzf 51NY m-f L Compt \$10,000	No network programming all wk	No network programming m-f	No network programming m-f	TBA Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyf m-f (see mon) Blow Guiding Light P&G: ivory, duzf m-f (see mon) Compton	No network programming all wk	No network programming m-f	No network programming m-f	Bride & Groom General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyf m-f (see mon) Blow Guiding Light P&G: ivory, duzf m-f (see mon) Compton	No network programming all wk	No ne- progra- m	
No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No net progra- m	
Garry Moore NY m-f L 1/4hr \$2038	No network programming m-f	No network programming m-f	No network programming m-f	Garry Moore Pillsbury Mills: ballard biscuits 48NY L tu 1:45-2 seg C.M 1/4hr \$2038	No network programming m-f	No network programming m-f	No network programming m-f	Garry Moore Purex Corp: bleaches, clurs 54NY L w 1:30-45 pm FC&B 1/4hr \$2038	No network programming m-f	No net progra- m	
Double or Nothing Campbell Soup 41NY m-w-f L	No network programming m-f	No network programming m-f	No network programming m-f	Freedom Rings Westinghouse: appliances, TV, radio sets, tur- bojet plane mtrs 33NY tu,th L FSR \$6000 Art Linkletter Kellogg: all pr 281ly L LB tu 2:30-45 Pillsbury Mills exc th 2:45-3 LB 1/4hr \$4000	No network programming m-f	No network programming m-f	No network programming m-f	Double or Noth'g Campbell Soup m,w,f (see mon)	No network programming m-f	No network programming m-f	No net progra- m
Ward Wheelock \$8000 Art Linkletter Lever: surf 261ly m,w,f L Ayer (see bel) Pillsbury Mills: flour, mixes 281ly exc th L LB 1/4hr \$4000	No network programming m-f	No network programming m-f	No network programming m-f	Big Payoff m-f NY sus tu,th L Paul Dixon Show m-f 3-4 10Cine L (Participating segments avail- able) Action In the Afternoon m-f Phila (see mon) L For 10min: \$376.76	No network programming m-f	No network programming m-f	No network programming m-f	Ward Wheelock Lever: surf m,w,th 2:30-45 Ayer Pillsbury Mills exc th 2:45-3 (see mon) Leo Burnett	No network programming m-f	No network programming m-f	No net progra- m
Big Payoff Colgate: fab, chlorophyll th- pst, cashm bqt 65NY m,w,f L (sus tu,th) Esty \$12,000	Paul Dixon Show m-f 3-4 (Participating segs available; see cost below) Scholl Mfg: foot aids 10Cine L m 3:30-40 seg D&C 10min: \$376.76	Break the Bank co-op m-f 3-3:30 L (1min annets, 1/4hrs available) Welcome Trav'rs Elkeo Prods: kitchenware 61Ch alt m 49L DFS (see bel) P&G: prellt 61Ch 51L m-f 3:45-4 Blow 1/4hr \$1200	No network programming m-f	Big Payoff co-op NY m-f 3-3:30 L (1min annets, 1/4hrs available) Welcome Trav'rs P&G: prell, ivory snowf m-th 3:45-4 seg (see mon) DFS	No network programming m-f	No network programming m-f	No network programming m-f	Big Payoff Colgate m,w,f (see mon) Esty Donahne & Coe Vitamin Corp: rybutol, juvenal w 3:10-50 seg KFCC (see bel) 10Cine L D&C 10-min seg- KFCC \$376.76	Break the Bank co-op m-f 3-3:30 L (1-min annets, 1/4 hrs available) Welcome Trav'rs P&G: prell, ivory snowf m-f 3:45-4 (see mon) DFS	No net progra- m	
Summer School NY (start 7/6) L	No network programming m-f	On Your Account NY m-f L sus m, th	No network programming m-f	On Your Account P&G: tide 62NY L starts 7/1 Benton & Bowles	No network programming m-f	No network programming m-f	No network programming m-f	On Your Account P&G: tide tu, w, f	Benton & Bowles	No net progra- m	
No network programming m-f	No network programming m-f	Ladies Choice Ily m-f L	No network programming m-f	Ladies Choice Ily m-f L	No network programming m-f	No network programming m-f	No network programming m-f	Ladies Choice Ily m-f L	No net progra- m		
No network programming m-f	No network programming m-f	TBA	No network programming m-f	TBA	No network programming m-f	No network programming m-f	No network programming m-f	TBA	No net progra- m		
No network programming m-f	No network programming m-f	Gabby Hayes Quaker Oats 32NY m-f 30L Per prog- \$3500 S&M Howdy Doody Standard Brands: royal puddings, gelatin 53NY 48L m,th 5:45-6 Bates \$1550	No network programming m-f	Gabby Hayes NY m-f L sus tu Howdy Doody Kellogg Co: rice krispiest 48NY 41L LB (see bel) tu,th 5:30-45 Colgate: tthpst 51NY 5:45-6 48L Bates \$1550	No network programming m-f	No network programming m-f	No network programming m-f	Gabby Hayes NY co-op w R Howdy Doody Continental Bkg: wonder bread, hostess cakes 35NY 29L Bates 1/4hr: \$1550	No net progra- m		



	THURSDAY			FRIDAY			SATURDAY				
	CBS	Du Mont	ABC	ABC	CBS	Du Mont	ABC	CBS	Du Mont	ABC	
working	Arthur Godfrey* Snow Crop, Mxn; Consol Cosmetics, Duggan alt das Owens-Corning, FSR Star-Kist Tuna, R&D alt das General Mtrs: Frigidaire Div tu,th FC&B Pillsbury Mills flour, mixes m-th Leo Burnett	No network programming all wk	Ding Dong School Scott Paper Co: scott towels, cutrite wax ppr scotties 43Ch th only 38L JWT 1/2hr \$935 Glamour Girl NY m-f L	No network programming m-f	Wheel of Fortune NY L	No network programming all wk	Ding Dong School General Mills: cereals, mixes 36Ch f only L Tatham- Laird 1/2hr \$985 Glamour Girl NY m-f L	No network programming	Lash of West Reymer & Bros SNY F Ketchum, McLeod, Grove No network programming Junior Crossroads NY L	No network programming all wk	No network programming
working	I'll Buy That NY m-f L Betty Furness Westinghouse 50NY thru 6/25 L McE \$1060 Strike It Rich NY m-f L sus tu,th	No network programming m-f	Hawkins Falls Ch m-f L Bennett Story NY m-f L TBA	No network programming m-f	I'll Buy That NY m-f L Strike It Rich Colgate m,w,f (see mon) Esty	No network programming m-f	Hawkins Falls Ch m-f L Bennett Story NY m-f L TBA	Space Patrol Ralston-Purina: wheat chex, rice chex 32Hy L Gardner \$4500 Sky King Derby Pd: peter pan peanut prs 50NY alt wks F NL&B \$22,090 Hail the Champ Amend: chuckles 19NY alt wks F HH&M \$11,000	No network programming	Happy's Party 3Pittsb L Kids & Company Int'l Shoe Co: red goose shoes 23NY L D'Arcy \$2,500	No network programming
working	TBA Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom's P&G: joyf m-f (see mon) Blow Guiding Light P&G: ivory, duzf m-f (see mon) Compton	No network programming all wk	No network programming m-f	No network programming m-f	Bride & Groom General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr (m-f (see mon) Blow Search for Tom's P&G: joyf m-f (see mon) Blow Guiding Light P&G: ivory, duzf m-f (see mon) Compton	No network programming all wk	No network programming m-f	The Big Top National Dairy Prods: sealtest ice cream, seal- test dairy prods 51Phila L Ayer \$14,000	No network programming all wk	No network programming	No network programming
working	No network programming m-f Garry Moore Motor Pr: deepfrz 59NY th onl L RW&C till 7/2 Stokely-Van Camp: food prods 62NY th onl L C&H 1/4hr \$2038	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f Garry Moore Kellogg Co: gro-pup 55NY f 1:45-2 seg LB 1/4hr \$2038	No network programming m-f	No network programming m-f	Lone Ranger General Mills: wheaties, klx NY F DFS \$18,000 No network programming	No network programming	No network programming	No network programming
working	Freedom Rings Westinghouse tu,th (see tu) Fuller & Smith & Ross Art Linkletter Green Giant Co: canned peas, corn 28Hy th-onl L LB (see bel) Kellogg: all pr 28Hy tu,th L LB 1/4 hr \$4,000	No network programming m-f	No network programming m-f	No network programming m-f	Double or Noth'g Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Pillsbury Mills exc th 2:45-3 (see mon) Leo Burnett	No network programming m-f	No network programming m-f	No network programming	No network programming	No network programming	No network programming
working	Big Payoff NY m-f I sus tu,th Action in the Afternoon Phila m-f L (see mon) For 10min: \$376.76	Paul Dixon Show m-f 3-4 10Cinc (Participating segments avail- able)	D'Arcy Welcome Trav'lers P&G: prell, ivory snowf m f 3:45-4 seg (see mon) DFS	No network programming m-f	Esty Action in the Afternoon Phila m-f L (see mon) 10 min: \$376.76	No network programming m-f	Break the Bank co-op m-f 3-3:30 NY (1-min annets, 1/4 hrs available) Welcome Trav'lers Kelyinator Div, Nash Corp 47Ch f onl L Geyer (see bel) P&G: prellf m-f 3:45-4 Blow 1/4hr \$1200	No network programming	No network programming	No network programming	No network programming
working	No network programming m-f	No network programming m-f	On Your Account NY m-f L sus m, th Ladies Choice Hy m-f L TBA Gahhy Hayes Minute Maid 32NY th onl L Bates \$3,500 Howdy Doody Kellogg Co tu,th (see tu) Leo Burnett Standard Brands m,th 5:45-6 (see mon) Bates	No network programming m-f	No network programming m-f	No network programming m-f	On Your Account P&G: tldc tu, w, f Benton & Bowles Ladies Choice Hy m-f L TBA Gabby Hayes Quaker Oats m,f S&M Howdy Doody Int'l Shoe Co 52NY 45L HH&M (see bel) alt f 5:45-6 Welch Grp Juice 49NY 46L alt f 5:45-6 DCSS 1/4hr \$1550	No network programming	No network programming	No network programming	Top Stake Horse Races Gillette Safety Razor Co 60NY L Maxon \$35,000 No network programming
working	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming	No network programming	No network programming	No network programming	No network programming



MOLLIE MARTIN



MARY LANDIS



KITTY DIERKIN



Three doors to bigger sales . . .

Homemaker's Institute

Knock on your customers door with Homemaker's Institute . . . there's a friendly "welcome" every time!

Mollie Martin, Mary Landis and Kitty Dierkin, three of WBAL-TV's most popular *women* personalities, cover almost every subject of interest to homemakers . . . from green beans to buttons. While Al Herndon, well known WBAL-TV star, adds the masculine touch! From noon 'til 1:00 it's an exciting full hour telecast!

Here is YOUR ready-made entrance into Maryland homes . . . Homemaker's Institute. packing a three star *sales* punch for you!

TELEVISION BALTIMORE

WBAL-TV

NBC IN MARYLAND

Nationally Represented by
EDWARD PETRY & CO.

MEDIA EVALUATION

(Continued from page 88)

But to Ted Bates, of Ted Bates & Co., cost is the predominant factor. "Most important thing with us in buying media," he told SPONSOR, "is which will give us the lowest cost-per-1,000 impressions? Everything else revolves around this."

Dr. Lyndon O. Brown, director of media, merchandising, and research at Dancer-Fitzgerald-Sample, is another farmer adman. (He raises beef in Minnesota when he isn't riding herd on 42 research projects at D-F-S.) He puts it this way:

"Choosing media for a campaign is like farming. You know from years of experience what each field is good for. Just as you wouldn't dream of putting corn in a certain field, so you wouldn't use one medium for a certain job but you would pick another. What makes it harder is there's no way of measuring on a comparative basis either the effectiveness or the cost of one medium against another, except in actual sales. How can you match a TV commercial with a radio station break, or with a full-page ad? What's the norm or denominator for such a comparison?"

John P. Roche, president of Roche, Williams & Cleary, Chicago, warns against generalizing. "No principles underlie the choice of media on which over \$6 billion was spent in 1951 because every case is different," he said. "The product, the market, funds available, who buys, how can they be reached—these are only a few of the dozens of factors that influence media selection. Take money alone. For \$100,000 you can consider a small national magazine campaign. You'd need three to five times that for network radio, five to 10 times that for newspapers, and maybe 10 to 20 times that for network TV. That's about as far as you can generalize. And even that one probably won't stand up!"

(You can get into network radio and TV for less than \$100,000, generally for 13 weeks, SPONSOR discovered. For low-cost radio and TV shows, see page 40 of "Media Basics," SPONSOR, 4 May 1953.)

Ben Duffy, president of Batten, Barton, Durstine & Osborn, in filling out SPONSOR's media evaluation questionnaire, stressed one factor in media selection which the questionnaire overlooked: the art of space buying.

"I feel that space buying is just as

creative as writing," he said, "and when people arrive at conclusions, they are just as difficult to explain as it is to explain why or how a man wrote a certain piece of copy or an artist drew a certain illustration."

"To illustrate this point, I can assure you that a new magazine like *Life* or *Look* could never get going if people bought space on a formula basis. Sometime someone had to have the belief that a magazine could produce results before case histories, experience, and ABC figures were available.

"I have often said that a good space buyer is one who is as open-minded as a German chemist and as conservative as a Scotch engineer."

And Vincent R. Bliss, executive v.p. of Earle Ludgin & Co., of Chicago and a member of SPONSOR's All-Media Advisory Board, stressed another factor equally overlooked in media selection: "the influence which is brought to bear by uninformed people in the client's office." Here's how he explains it:

"There is always some guy in the treasurer's department who is hipped on book matches and a production manager who wants to know why there isn't a special campaign in the foreign-language press.

"These aren't always impossible to deal with, but you really are in a box when the president, the treasurer, or the board of directors says: (a) that nobody but morons read *Life*, (b) that he never listens to the radio so nobody else does, (c) that nobody but rich people own television sets, (d) that after all there is nothing like a good billboard, (e) that women never read the *Saturday Evening Post*. I could make a list of such non-expert experting a yard long. You can't wave these off as entirely ridiculous or not to be seriously dealt with because some of the prejudices voiced by presidents and boards of directors are their honest opinions even though they have no sound foundation or are things that used to be true 10 years ago.

"One president was firmly convinced that no one ever built a solid foundation for a loyal public by means of radio—that only magazines could accomplish this. At the opposite end of the line you have those people who for years would stubbornly refuse to believe in the efficacy of any advertising until the blinding conviction exploded in their minds that television used any way and anywhere would automatically produce a positive miracle."

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

WDBJ...Roanoke's LARGE ECONOMY SIZE



Whether YOU use NIELSEN or SAMS, you'll find WDBJ's daily audience DOUBLE the second station's—at LESS than 20% more cost!

WDBJ's Nielsen and SAMS reports are now available from your nearest Free & Peters Colonel, or from the station.

Compare—then call—Free & Peters!

WDBJ Established 1924 • CBS Since 1929
 AM • 5000 WATTS • 960 KC
 FM • 41,000 WATTS • 94.9 MC
 ROANOKE, VA
 Owned and Operated by the TIMES-WORLD CORPORATION
 FREE & PETERS, INC., National Representatives



There's a *Master Key*
to Detroit's 1¼ Million
Home Radios . . . and
¾ Million Car Radios

Just as easily and frequently as Detroiters turn their radio dials to WWJ, you can turn your products into profits in the great Detroit market.

Compare rates and ratings and you'll see that WWJ costs you less than the average cost-per-thousand listeners for radio time in Detroit!



AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 246—97.1 MEGACYCLES
Associate
Television Station WWJ-TV

Surveys show that Detroit's ¾-million car radios are turned on soon as the motors are started up. And in Detroit more people depend on the auto for spot-to-spot transportation than in any other major metropolitan area.

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

BMI

Broadcasting Program Aids

... from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming services.

PERFORMINDEX: Convenient, time-saving catalog of most-performed BMI-licensed song titles... includes record listings.

MEET THE ARTIST: Reference volume of vital statistics on 144 of the nation's popular recording artists.

CATEGORICAL INDEX: Helps you select appropriate music for countless script situations.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

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

NOW AVAILABLE

BOUND VOLUMES of SPONSOR

HANDSOME—DURABLE
EASY TO USE

All 1952 issues bound in two volumes for permanent reference... only \$15

Write for your set today
Quantity is limited

SPONSOR

510 MADISON AVE. NEW YORK 22

Advice from researchers: Sam Barton, president of Market Research Corp. of America (formerly Industrial Surveys), will run media tests for advertisers and agencies but not for media. Reason: "Client doesn't want results, only promotional material." He says three considerations enter into media selection.

1. What the facts are, an objective appraisal.
2. What's most profitable for the agency to handle.
3. What's acceptable to the officials of the company.

Note that No. 2 contradicts the official stand of agencies queried that nothing influences their choice of media except what's best for the product. In explanation Barton said: "Costs in executing a \$1 million ad campaign vary greatly by medium. For example, it's cheaper for an agency to spend \$1 million on a *Life* campaign than to lay out newspaper ads for 180 markets."

As for No. 3, he adds: "The client's preference has to be considered. For example, a member of the board of directors will ask: 'Why are we in medium A and not medium B?' The firm then gets into B with sometimes no more reason than one man's express desire."

Regarding No. 1 above, Barton cites the competitive factor. Example: If you can get an exclusive TV campaign and the competition can't, that might be a consideration in media selection.

His advice to ad managers: "Base your choice of media on actual facts tempered by the competitive situation. Make it so that the director on the board is satisfied, the agency gets a good return, and your distribution system (your salesmen, for example) are enthusiastic."

Three steps in choosing media suggested by Barton:

1. Develop a sure-fire system for evaluating prospects for your product.
2. Determine which media can reach your prospect most cheaply. Choose the media according to peculiar advantages each has for your product.
3. Test the effectiveness of the medium. This is imperative. To be accurate, you must measure how much of your product is being used *before* your campaign begins. The ideal plan is to test each medium. There are two ways. (SPONSOR will detail them in a later article.)

Frank Coutant, president of Fact-Finders Associates, once back in the

early 1930's itemized some 150 factors that influence sales results and make media testing the nightmare it is. The situation hasn't improved much since then, he told SPONSOR. A veteran ex-Y&R and Pedlar & Ryan adman, he has found that in agency practice the choice of media is based upon such factors as these:

1. How much money is available.
2. Is the campaign aimed at quick results or long-term impression?
3. Can the product be adequately presented in words alone, in black- and white-pictures, or is color needed?
4. Should the widest possible number of impressions be sought, or is it better to sacrifice circulation for heavier impact on selected audiences?

"There are hundreds of other angles," he says, "which is why media plans boards discuss each problem for days at a time."

Coutant frowned on statistical analyses because each case is different. For example, when he was an account executive for P&G, he made a survey that convinced him the soap firm wasn't getting its money's worth out of summer radio, so he recommended a hiatus. P&G told him: "Yes, but because of volume discounts, it's cheaper for us to stay on." And they did.

Coutant likes to tell about how he once asked one of the five top agencies in the country why it always led off a campaign with *Life*. He was told: "Habit."

"Don't be habit-tied," he advises.

And his advice to media is to be honest. For example: "I discovered in making a survey for Bristol-Myers that Mum was the No. 1 deodorant among Negroes in the South. Yet the company had done nothing to promote it there. So we set out to find what publications reached the Negro South. It was impossible. No publisher of a 'white magazine' would care to admit that his publication did."

Tips in brief: Here are tips in brief on how to choose media from other research experts interviewed by SPONSOR during its eight-month project:

Archibald Crossley, president, Crossley, Inc.: "Tests have convinced me of the value of duplication and repetition. If I were an advertiser, I'd be inclined to work with a somewhat restricted schedule and continue my campaign in it. Repetition is very important."

Carl H. Frederikson, v.p. and general manager of S-M Surveys: "The

18 YEARS OF PROGRESS

*... and Still
Going Strong!*

Back in 1935 . . . when Oshkosh B'Gosh, Inc., started advertising on WLS . . . their product consisted chiefly of overalls and their annual sales volume was quoted in six figures.

In 1953 . . . after eighteen consecutive years of WLS advertising . . . Oshkosh B'Gosh products include more than thirty classes of work clothing such as jeans, matched shirts and pants, coveralls, coats, caps, etc., in addition to overalls . . . the floor space of their plant has been increased nearly fifty per cent, and the efficiency more than doubled . . . and their sales volume amounts to millions of dollars annually.



1953



Oshkosh
B'Gosh

We don't claim that WLS did it all . . . but the very fact that Oshkosh B'Gosh, Inc., has advertised consistently on WLS for eighteen consecutive years, is convincing evidence of the part WLS has played in this progress.

WLS can get comparable results for you. See your John Blair man . . . or contact us . . . today.

WLS GETS RESULTS

for the
**CLOTHING
INDUSTRY**



1935

A Clear Channel Station



CHICAGO 7

**The
PRAIRIE
FARMER
STATION**

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

package is one of the best ways to advertise media. Smart advertisers know this and pay attention to it."

Lester Frankel, technical director, Alfred Politz Research: "Don't ignore the sense of sound in radio. If sound is desired, radio is preferred—just as TV is preferred for demonstrability, magazines for color, and newspapers for timing."

Dr. George Gallup, Gallup & Robinson: "A good effort always beats a mediocre effort whether it's in copy, product, or choice and use of media. It comes down to how intelligently you use media. There can be a 10-to-one differential between the man who uses a medium best and the one who uses it worst. There certainly isn't that much differential between media."

Richard Manville, president, Richard Manville Research: "To ask the medium whom it reaches is like talking to a fishfood maker and asking him what kind of fish eat his food instead of going to the fish and asking him what kind of fishfood he eats. Moral: Go to your customers, not your media salesmen, for your facts."

Herbert S. Schwerm, president, Schwerm Research Corp.: "Neither radio nor TV is being utilized to even 10% of its potential by advertisers because of lack of knowledge, use of outdated methods, and use of nothing but repetition (especially in radio) to get the message across. My advice is to concentrate on improving your message and use of your media."

Conclusion: Having surveyed the media field, can you draw any *one* general conclusion to help you select media?

★ ★ ★ ★ ★ ★ ★ ★

••Everything connected with either the production or the marketing of any product or service must, in the final analysis, be reasoned back from the needs, desires and preferences of the ultimate consumer or user.••

F. K. LEISCH, A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

SPONSOR'S media investigator finds it hard not to agree with Dr. Darrell Blaine Lucas, chairman of NYU's marketing department, BBDO research consultant, technical director of the

Advertising Research Foundation, and co-author of *Advertising Psychology and Research*. He says:

"If TV were cheap and had color, there is no doubt but that because of its triple impact—sight, sound, and motion—it would knock the tar out of the other major national media. But I'm afraid it can never become cheap enough. Meantime don't ignore radio. For it to grow into a major medium despite the predictions of experts in the late '20's and early '30's was a moral victory. It was and remains a powerful selling tool." ★ ★ ★

SPONSOR'S All-Media Study

You can order back copies and reserve future issues in order to follow series.

Published to date:

(Introducer article "Why SPONSOR spent 8 months evaluating media" published 6 April 1953):

1. *Why evaluate media?* (20 April 1953).
2. *Media Basics I—newspapers, direct mail, radio, magazines* (4 May 1953).
3. *Media Basics II—TV, business papers, outdoor, transit* (18 May 1953).
4. *How to choose media, part I* (1 June 1953).
5. *How to choose media, part II* (current issue).

To be published:

6. *Beware of these media research traps.*
7. *How 50 leading advertisers evaluate media.*
8. *How 50 leading agencies evaluate media.*
9. *How a leading agency evaluates media.*
10. *The client who bet \$1 million on its media test.*
11. *How a small agency tests media and product sales every week.*
12. *How to set up a "fool-proof" media sales test.*
13. *Psychological aspects of media evaluation.*
14. *Sales impact of radio and TV.*
15. *Why these corporations don't use air media.*
16. *New media evaluation and research developments.*
17. *SPONSOR'S conclusions.*

test

YOUR PRODUCT IN TEXAS' LARGEST SPANISH-LANGUAGE MARKET!

40 National Accounts

ARE NOW USING KCOR, SAN ANTONIO TO SELL THE BIG 45 COUNTY MARKET

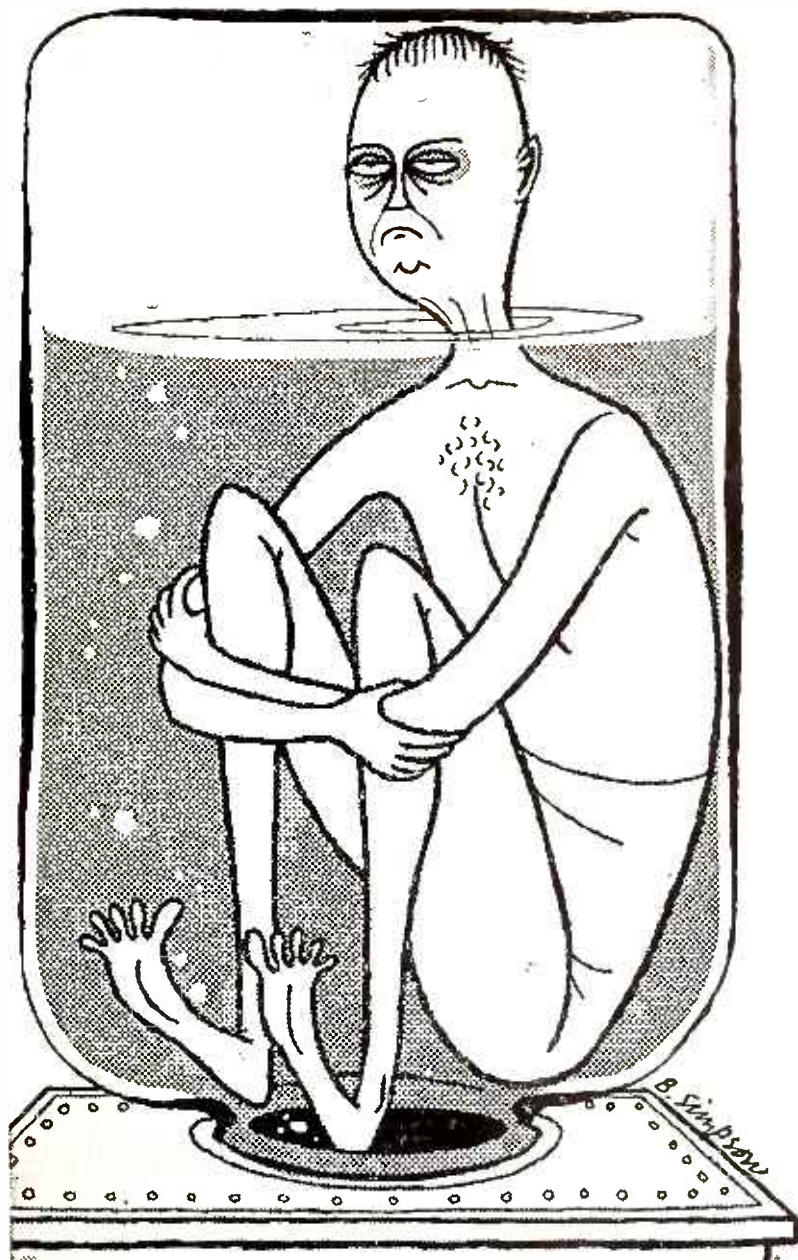
Anacin Black Flag Bordens Milk Breeze Camay Camels Cameo Starch Carnation Champ Dog Food Charles Antell	Cheer Coca Cola Crustene Dickies Clothes Fab Falstaff Beer 4-way Cold Tablets Fecnamint Folgers Coffee Grand Prize Beer	Jax Beer Joy Lone Star Beer Lucky Strike Lilt Lydia Pinkham Maxwell House Mercury Mejoral Oxydol	Packard Pearl Beer Purasnow Flour Royal Crown SSS Tonic Shinola Stanback Steins Clothes Supreme Crackers Tide
--	--	---	--

★ WRITE FOR THE NEW BELDEN LATIN-AMERICAN SURVEY

5000 Watts Day—1000 Watts Night
KCOR Bldg., San Antonio, Texas

Richard O'Connell
KCOR New York Manager
New York, N. Y.

Harlan J. Oakes & Associates
Los Angeles, San Francisco & Chicago
TEXAS' FIRST AND MOST POWERFUL
SPANISH-LANGUAGE STATION



this
man
has
ice water
in his veins!

Of course he'd never volunteer to give blood, anyway. But any resemblance of this old duffer to the average, red-blooded American is a mistake.

For instance, several million healthy Americans have given blood. *But it's not enough.*

So this is to tell several million more Americans that their blood is needed—now!

We've never let anyone down who was in trouble. When a GI gets wounded and suffers *shock*—he's in bad trouble. He's got to have blood and lots of it! Folks here at home need blood too—to save their lives.

So make a date with your Red Cross, Armed Forces or Community Blood Donor Center. *One hour and you're on your way.*

BUSINESS EXECUTIVES CHECK THESE QUESTIONS

If you can answer "yes" to most of them, you—and your company—are doing a needed job for the National Blood Program.

- | | |
|--|---|
| <input type="checkbox"/> HAVE YOU GIVEN YOUR EMPLOYEES TIME OFF TO MAKE BLOOD DONATIONS? | <input type="checkbox"/> HAS YOUR MANAGEMENT EN-COURAGED THE LOCAL BLOOD DONOR PROGRAM? |
| <input type="checkbox"/> HAS YOUR COMPANY GIVEN ANY RECOGNITION TO DONORS? | <input type="checkbox"/> HAVE YOU INFORMED EMPLOYEES OF YOUR COMPANY'S PLAN OF CO-OPERATION? |
| <input type="checkbox"/> DO YOU HAVE A BLOOD DONOR HONOR ROLL IN YOUR COMPANY? | <input type="checkbox"/> WAS THIS INFORMATION GIVEN THROUGH PLANT BULLETIN OR HOUSE MAGAZINE? |
| <input type="checkbox"/> HAVE YOU ARRANGED TO HAVE A BLOODMOBILE MAKE REGULAR VISITS? | <input type="checkbox"/> HAVE YOU CONDUCTED A DONOR PLEDGE CAMPAIGN IN YOUR COMPANY? |
| <input type="checkbox"/> HAVE YOU SET UP A LIST OF VOLUNTEERS SO THAT EFFICIENT PLANS CAN BE MADE FOR SCHEDULING DONORS? | |

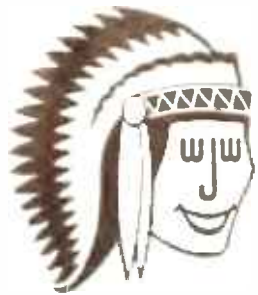
Remember, as long as a single pint of blood may mean the difference between life and death for any American... the need for blood is urgent!



**GIVE
BLOOD**
...give it again and again



NATIONAL BLOOD PROGRAM



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES

Travel U. S. Hiway = 10
for
Hungry Horse Dam
Glacier Park
Yellowstone Park
Sun Valley
Blackfoot Dude Ranches
Flathead Lake
Features that lure the
tourist to

The Art Mosby Stations

**KGVO-KANA**
5000 Watts Night & Day
MISSOULA
250 Watts Night & Day
ANACONDA
BUTTE

MONTANA

THE TREASURE STATE OF THE 48

Representatives:

Gill Perna, Inc.
N. Y., Chi., L.A., and S.F.

SHOE SUPERMARKET

(Continued from page 35)

but to sell his type of store.

The shoe merchant's unique retailing venture started out as a gamble, all right, but it wasn't an uncalculated risk. Weiss is a veteran of the shoe business with more than 35 years' experience in every aspect of shoe merchandising. This experience, plus knowhow acquired through his operation of drive-in theatres in the Midwest, convinced him that the combination of shoes and drive-ins was a natural.

As Sam puts it: "Nowadays more people are using their cars to get to places they can shop. Good roads and ample, convenient parking facilities influence customers' decisions on where to shop. If you make shopping easier on the consumer, he's apt to become a regular customer."

Parking convenience plus low prices are the main drawing cards for "Shoe King Sam's Drive-In Factory Shoe Outlet" stores. The air-conditioned, specially designed one-story buildings have big free parking lots, ample seating room, attractive displays.

Sam carries a line of shoes that retail from \$2.94 to \$14.94. He claims he can cut prices "considerably" because of three main factors:

1. *Low rent.* Although the stores are easily accessible and centrally located for Long Island residents, Weiss has obtained lower rental districts for his outlets, thus cutting his overhead below the average.

2. *Large turnover.* Weiss says he can stock over half a million in inventory, buys in large quantities to get special prices on regular merchandise as well as factory outlet goods.

3. *Self-service.* Although Weiss has sales help to accommodate customers for his higher-priced merchandise, many of his departments are completely self-service. Customers select models from large racks on which samples are displayed, then pick the right size from huge shoe bins. Sales people are available to offer assistance on correct fit and other problems.

Weiss plugs his low markup, resulting from these three features of his operation on the regular news program and uses announcements to call attention to "specials."

Here's a sample of the ad copy for his news show:

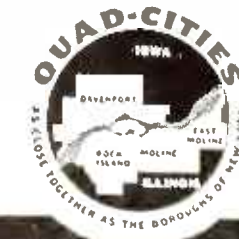
ANNOUNCER: "And that's the news,

the weather report in just a moment. Every hour on the hour, you'll find thousands of pairs of the newest shoe styles priced *less than wholesale* at *Shoe King Sam's Drive-In Factory Shoe Outlets*. Over half a million dollars' worth of nationally advertised, famous-brand shoes for every member of the family—at savings of 50% and more — priced as low as \$2.94 — and up in every imaginable style, every possible color, and every size! *Remember Shoe King Sam* features *only* the latest styles. *Remember Shoe King Sam* gives you double your money back if you can buy the same shoes for less anywhere! *Remember*, there's *no* sales tax at *Shoe King Sam's*. . . . Plenty of free parking space."

Encouraged by the marked increase in sales following his radio debut, Weiss opened his second store this past December in Levittown. In the months following the opening of his Levittown outlet, sales at New Hyde Park rose 48% (the two are 11 miles apart).

With plans for further expansion already in full swing, Weiss expects to advertise on additional local radio stations, perhaps on TV, in the new areas. By late summer or early fall, he'll have a third Long Island outlet and plans

THE
QUAD-CITIES
No. 1 Radio Station
WHBF
joins the nation's
No. 1 Radio Network
CBS
Effective July 1, 1953

**QUAD-CITIES**
DAVENPORT
ROCK ISLAND
MOLINE
EAST MOLINE
TOGETHER AS THE BOROUGHS OF NEW IOWA

Quad-Cities' favorite
WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knecht, Inc.

additional drive-in stores elsewhere in New York and in other Eastern states in the future.

Competition? So far Weiss hasn't had to worry about competitors in the retail shoe outlet drive-in category. Prospective shoe store owners are leery of drive-ins because "it's not as easy as it looks," Weiss says. "To run a business like mine you need to operate on a large scale. You've got to start out with lots of store space, lots of parking space, and lots of inventory."

Despite the newness of this type of operation, and the apparent drawbacks, however, Weiss is aware of the fact that some of the former Doubting Thomases are now eyeing his successful ventures with plans for duplication.

As Weiss puts it, "You've got to adapt your retail outlets to your customers' way of life. And people today are living on wheels." ★ ★ ★

COST-PER-1,000

(Continued from page 29)

by percentage of error in the figures used rather than any real differences between the stations.

Some stations, reps told SPONSOR, have become so alarmed about cost-per-1,000 thinking among clients that they have begun to program deliberately to improve their cost-per-1,000. They are dropping long-standing programs with suburban and rural appeal, for example, because these shows don't have strong listening in the cities where ratings are measured. They're replacing these shows in some instances with disk jockeys, knowing that this is the easy way to build a rating—within the rating area. What this amounts to is that they're offering the advertiser a

larger number of gross ears that show up in ratings but dropping out the ears of well-to-do homeowners, for example, who may represent a better market than the new in-city audience but aren't counted by ratings.

What's the rebuttal from the proponents of cost-per-1,000?

They are, first of all, so touchy on the subject that several of them refused an opportunity to explain their point of view to SPONSOR. It's possible, however, to set down their case—based on what they've said to rep salesmen and buyers at some of their agencies. Here's a summary:

The first line of defense in this issue is the contention that the problem does not exist. "We don't insist that time-buyers abandon judgment and use cost-per-1,000 inflexibly," is what one soap company executive has been telling reps who call on him.

SPONSOR was told by an executive of a second soap corporation that choice of spot radio time was not controlled by the company but was up to each of its agencies individually.

Some of the reps, too, agree that there is a genuine effort on the part of some of the clients who stress cost-per-1,000 to see that flexible judgment is retained.

But it frequently doesn't work out that way in practice, both timebuyers and reps reported. Said a rep salesman who had been a buyer at one of the major agencies which has products of one of the aforementioned soap companies:

"When I started buying I used to choose meticulously on the basis of everything I knew about a station. If the cost-per-1,000 came out higher than average, I would then have to sit down and write a letter to the client to justify

my decision. I found myself working later and later at night to prepare my case and put it in writing. After a while I got tired of staying late and fell in line with the thinking and just bought what was easy to justify."

A second defense of cost-per-1,000 emphasis is that it is necessary because many buyers are inexperienced and need some specific guidance—a crutch. It's felt that the day-to-day buying will result in fewer mistakes if it's put on a more or less mechanical basis.

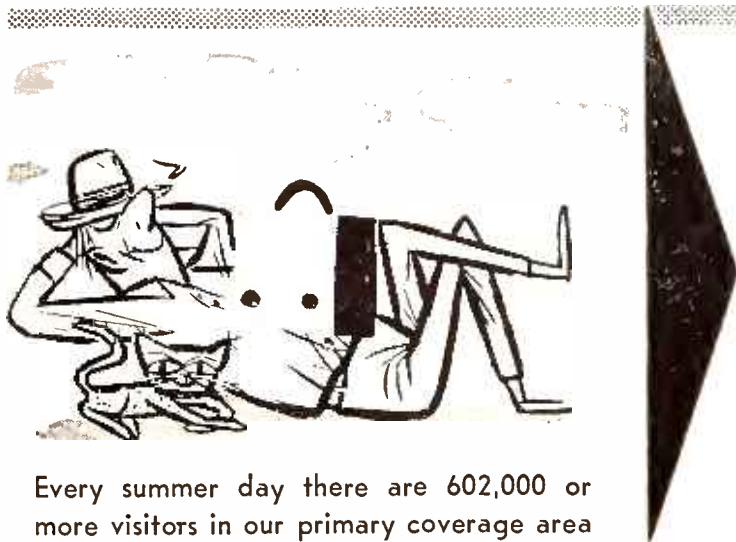
The third defense boils down to this statement: "It works." It's pointed out that meticulous devotion to figures has always characterized Procter & Gamble's buying but that P&G is outstandingly successful.

The question raised by the critics, however, is whether the problems of all clients who use cost-per-1,000 thinking are the same as those of a P&G. P&G deals in the very largest of mass markets, selling the most every-day of products. It must of necessity buy impressions by the ton in order to keep its head above its competitors. It's a steady pressure advertiser. Are clients with other types of products and markets faced with the same problem?

Moreover, it's asked, can other clients match the research resources of a P&G and do as good a job of filtering the truth or near-truth out of research facts?

It's pointed out, too, that the degree to which P&G wants to stick to cost-per-1,000 is sometimes exaggerated—even among buyers who work for P&G agencies. P&G has, for example, bought folk music programs in the South on which no research track record existed.

Some reps are inclined to put the blame for over-emphasis of cost-per-



Every summer day there are 602,000 or more visitors in our primary coverage area

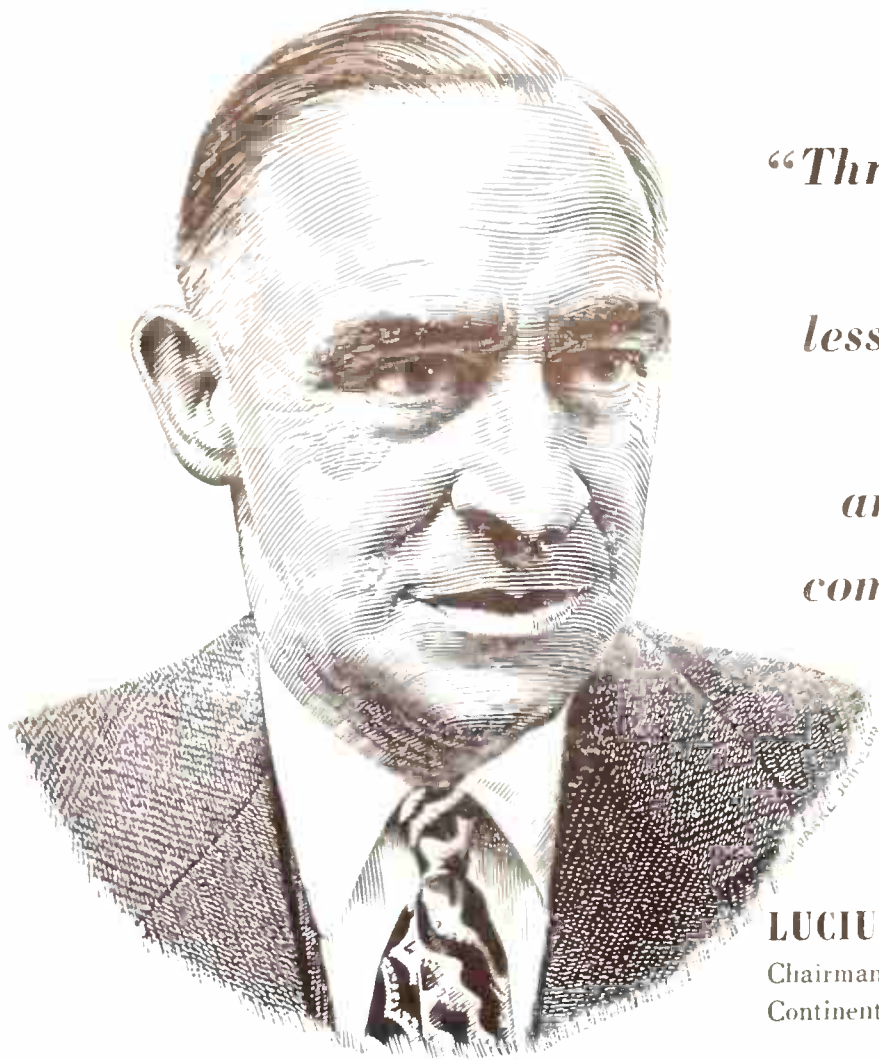
Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH

BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



*“Thrifty citizens . . .
with Savings Bonds . . .
less likely to be taken in
by the false promises
and ideologies of
communist propagandists . . .”*

LUCIUS D. CLAY

Chairman of the Board
Continental Can Company

“The regular purchase of Savings Bonds through the Payroll Savings Plan by millions of our citizens contributes importantly to the country’s economic stability, the national defense effort, and to the financial independence of the individual. The thrifty, self-reliant citizen is one far less likely to be taken in by the false promises and ideologies which communist propagandists invariably direct to the ‘have nots’.”

- To thousands of company executives, accountants, payroll department employees, PSP means Payroll Savings Plan, the simple payroll allotment operation through which employees make a monthly investment in U. S. Savings Bonds.
- To almost eight million employees of nearly 50,000 companies, PSP has a more intimate connotation. To them, PSP spells *Personal Security Plan*.
- Multiply the personal security of a single Payroll Saver by 13,000,000—the number of individuals who hold Savings Bonds having a cash value of \$49.5 billion—and you have economic stability that is the keystone of our national defense.
- Thanks to the thousands of companies which offer their employees the Payroll Savings Plan, Bill Brown in the Machine Shop . . . Joe Green in the boiler room . . . and eight million more Browns and Greens can well turn a

deaf ear to “. . . the false promises and ideologies . . .” of communist propagandists. Bill can see his new home taking shape in his growing stack of Savings Bonds . . . Joe sees each bond another step toward a college education for little Joe . . . and the “Old Timer,” who eats his lunch with Bill, talks of “sitting down pretty soon” because his Bonds will make a nice addition to his Social Security.

- PSP holds still another benefit—this one for the employer. Payroll Savers are conscientious workers. Statistics show that absenteeism goes down, production improves and accidents decrease as payroll participation goes up.
- If employee participation in *your* Payroll Savings Plan is less than 50%—or if your company does not have a Payroll Savings Plan—get in touch with Savings Bond Division, U. S. Treasury Department, Washington Building, Washington, D. C. Learn how easy it is to help your country, your employees and your *company*—through the PSP.

The United States Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.



1,000 on radio itself. Listen to the blistering comments from one spokesman for this point of view:

"Cost-per-1,000 emphasis is only a symptom of what's wrong with the selling in this business. It's a natural stage in the evolution when you start working only with numbers. Stations should refuse to follow along in this cut-your-own-throat groove. Ratings should be abandoned completely by stations in selling. They should sell their ability to move goods, their standing in the community, their record of success—not some dubious numbers.

"The blame should not be put on the advertiser or the agency. The stations handed them the numbers—why shouldn't they use them? We created the Frankenstein. Cost-per-1,000 grew out of the desire of stations to simplify comparison between them. Now it's reached the stage of complete oversimplification.

"The only thing the advertiser cares about is sales. But agencies have become oriented to a ratings point-of-view. It creates a rat race of competition for ratings with no one stopping to think about selling products."

What's the solution to the problem—aside from any action stations take to deemphasize or eliminate ratings in their selling? These were among the suggestions offered:

1. Clients should work to give their agencies more "lead time" on campaigns. Part of the reason for cost-per-1,000 near-sightedness lies in the rush-rush act. You can't evaluate carefully if you have to buy 30 or 40 markets between a Thursday afternoon and the following Monday morning.

2. Advertisers should carefully consider whether or not they have oriented their agencies properly as to their ma-

for objectives. It's possible for wide gaps of misunderstanding to exist between the advertising manager at one end of the line and the timebuyer at the other. Does the buyer think you are more concerned about raw cost-per-1,000 than you really are? Is he buying on a basis that will keep him well "covered" but that won't necessarily cover your market?

3. Agencies should train buyers systematically. The purchasing agent who buys raw materials for an advertiser is an expert. Yet the man or woman who spends millions for advertisers on spot radio is sometimes a novice. And no matter how good his superiors are they can't check everything he does.

4. Timebuyers should have access to the full facts on a client's marketing problems. They should have a chance to study his product the way a good copywriter does. Then they should be backed up in their decisions so that they feel free to stand up and argue for the approach they think best.

To date these suggested remedies are needed more in spot radio buying than in spot TV. Cost-per-1,000 hasn't been emphasized as much in buying TV as in radio, for one thing because TV time is still a scarce commodity in many markets. But the same kind of thinking has begun to permeate TV buying. As one TV rep put it: "They're trying to do to us in five years what they did to radio in 20."

Sponsors who depend on spot radio to move goods for them can thank many a timebuyer they have never even met for the fact that cost-per-1,000 buying hasn't completely dominated some agencies. For the veteran buyers often go out of their way to sidestep cost-per-1,000. The pity of it, many feel, is that they have to. ★ ★ ★

MEN, MONEY, MOTIVES

(Continued from page 10)

Another impression of the changing-but-always-the-same field of showmanship: Why did Walter Craig walk out of his high-paying, high-prestige job as top man in radio and television at Benton & Bowles? There is the usual noncommittal explanation. "Failure to agree." But it goes far deeper. Craig was and is a creative showman, a type prone to grow restless, frustrated and unfulfilled under a veto power too frequently exercised by non-showmen. The creative showman does not work for salary alone, but also for satisfaction. This suggests that the showman, per se, can come to a point of no return of enthusiasm. And remember, Benton & Bowles still had some programs of its own origination and supervision, unlike the trend in the trade.

* * *

Or take the situation at another large Manhattan advertising agency long identified with aggressive program showmanship. Very soon now the news will break of the exit from this agency of a staff program supervisor. He has been on the payroll for years, has been earning in excess of \$25,000. He is the last of the big salaries in the once booming department. This respected veteran will separate from the agency because the drift to outside packages has rendered his experience and talents redundant and his salary impossibly high for the routine servicing which is all that remains with the department.

* * *

The departure of this program supervisor is neither incidental nor inconse-



Ask Your Blair Man About the New "Pulse of WHDH Area"!

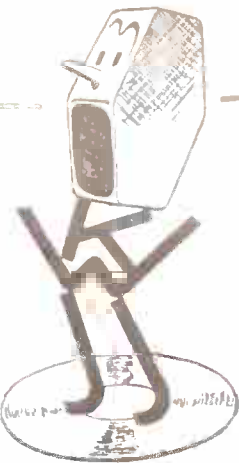
602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH

BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY




KWJJ
is for the

"Careful Buyer"

The buyer who must make every advertising dollar do double duty—the local advertiser who knows the Portland market best—they are the steady customers of KWJJ. They have found that this powerful independent brings more sales per dollar spent because KWJJ brings local people the kind of local programming they want to hear.

One spot schedule will convince you



KWJJ
Studio and Offices
1011 S.W. 6th Ave., Portland 4, Oregon
WEED & COMPANY

Use WMBD To **SELL**
the Heart of Illinois

**Obviously
OUTSTANDING**

Population (SM)	584,300
Radio Homes (SAM)	127,870
Food Sales (SM)	\$152,571,000
Drug Sales (SM)	\$24,259,000
General Mdsc. Sales (SM)	\$65,386,000
Effective Buying Income (Net) (SM)	\$940,168,000
Per Family Income (SM)	\$6,157
Per Capita Income* (SM)	\$1,886

* Peoria County only.
(SM) 1953 Sales Management Survey of Buying Power. Further reproduction not licensed.
(SAM) Standard Audience Measurement



WMBD
PEORIA
CBS Radio Network • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.

quental. It is one final symbol of a shift of showmanship responsibility from agencies to (primarily) networks and (secondarily) package houses.

* * *

Meanwhile it would be naive to assume that the networks are bathed in joy and leaping with creative fulfillment. Far from it. Showmanship is anguish. Showmanship is pain. Showmanship is a state of ferment. Worst of all—and the auditing mind will always cry out against it—talent is conceited, demanding, arrogant, unreasonable, and obsessed. And completely necessary. ★ ★ ★

CLICHÉS

(Continued from page 37)

But not all of the clichés are designed to knock the ball into the other man's court or score a point in the game of oneupmanship. Some are designed to soften the blow of criticism on tender creative egos. Instead of the garment business' brusque "It stinks," a radio or TV idea is apt to be turned down with a bland: "I don't get much nourishment out of that."

Some clichés arise simply out of the universal American tendency toward abbreviation in speech. Instead of saying "As far as the copy is concerned," your fast-moving radio-TV man says "copywise." Most uses of the suffix "-wise" perhaps the most frequently encountered cliché in the business—arise for this reason. Similarly the "-ize" family of expressions represents condensed speech. When you say, "Let's formalize this operation," you're substituting a few words for, "We've worked out the details so let's agree to go ahead with our plans as discussed."

The most extravagant expressions you'll hear are those fabricated from sports similes. There's the account man who prefaces his presentation of some new program ideas to a client with this hedge: "We're just pitching up a few mashie shots to see how close we are to the green." And the most rococo riposte encountered by SPONSOR, probably apocryphal, went something like this: "We gotta take this around left end and see if we can stay on the beam for the stretch until we clout a home run into the hangar."

The bitterest collectors of clichés in

the agencies. SPONSOR found, were commercial copywriters. Said one:

"I find that when they write on your copy, 'Make it sing,' you can usually get by if you retype the copy on a different colored paper. And when they say, 'Tighten it up,' I retype the copy leaving out the commas. But the most painful blow of all is when someone buries your pet idea with a casual: 'It's too creative for this client,' or when they preface the slashing of your copy with, 'I don't know anything about copy, but . . .'"

Some of the best clichés come out of the mouths of station managers and representatives. Some of those reported to SPONSOR include:

"We just put the announcement on once and the switchboard lit up like a Christmas tree" (from the visiting station man pitching a success story to a timebuyer).

"What do you want coverage for, there's nothing out there but gophers [or jackrabbits] anyway" (from a lower-power station trying to sell a buyer off a higher-power station).

BEST! . . .
LOUISIANA PURCHASE
—SINCE 1803

WMRY, New Orleans' Negro Market Station

Based on latest morning Pulse and published announcement rates, you pay less, far less, per percentage of listeners, with WMRY.

STATION	% OF LISTENERS	COST PER % LISTENERS
WMRY (Ind)	12	44c
Station A (Net)	28	\$1.07
" B "	12	\$1.17
" C "	11	\$1.09
" D "	11	\$1.27
" E (Ind)	8	\$0.66
" F "	3	\$1.87
" G "	4	\$1.05
" H "	3	\$1.63
" I "	4	\$1.05

600 KC "THE SEPIA" STATION
WMRY
NEW ORLEANS, LA.
Gill-Perna, Inc.—Nat'l. Rep.

"But does it sell?" (from a rep trying to save a sale when he's beaten on grounds of rating, coverage, and cost).

Within rep organizations, here are two questions you might hear the sales manager asking a salesman:

"How deep do you penetrate into that shop?" (referring to an agency).

"Accountwise do you get to the right people?"

Everyone on the selling end and in agencies, however, agrees that of all the stock expressions the most frustrating come from clients. To wit:

"I don't know anything about advertising, but I know what I like . . ."

"You people know more about radio advertising than I do, but what would you think of a campaign like this . . ."

"Of course I want a show that's fresh and different, but we have to think of our dealers."

"If you can come up with a million-dollar television idea, we'll put a hundred thousand behind it." ★ ★ ★

510 MADISON

(Continued from page 15)

000. Indicative of the sums regularly expended are the following for long-time users of this fruitful medium:

Estimated Sunday Comics Expenditures 1952

C-P-P Co.	\$3,737,000
Lever Bros.	2,100,000
Procter & Gamble	1,440,000
General Mills	1,050,000
Armour & Co.	972,000
TOTAL	\$9,299,000

For years Sunday Comics have delivered the highest ratio of thorough readers of advertising per dollar (as

measured by Starch) and have had an unparalleled success in the large volume mail-order business - where the only criterion in the large client is *proven response*. The jumbo pages of Sunday Comics offer four colors at bargain rates and tap a very extensive market of adults (four out of five Sunday newspaper-reading adults read Sunday Comics) plus virtually all the youngsters of America. . . .

FRANK J. KAUS

Director Plan, Research & Promotion

Puck-The Comic Weekly
New York

• SPONSOR'S All-Media Evaluation Study will mention comics from time to time.

My friend, Miss Elmira Mough (rhymes with cuff) was interested in your Media Basics, made a study of it, and came up with some notes. I think highly of Miss Mough's judgment and you may be interested in her reaction. She suggested a new approach which she terms "incidental techniques" to distinguish it from program types such as "comedy," "drama," and "panel." "Incidental techniques" consists of certain practices used within the above program types. It poses the question: How many people *are influenced* by the following practices (rather than how many people are reached):

1. Comedian delivers insult gag about orchestra leader. He is obviously kidding and entire audience is aware of this. Comedian then explains he was only kidding.

2. Private eye moves three feet forward and snatches revolver from hand of thug before thug has time to move trigger finger one-eighth of an inch.

3. Child actors.

4. M.C. introduces ball player in street clothes. Entertainment value of same might be studied.

5. Impressionist mimics singer: "I will now give you my impression of (Jonas Gulch) singing 'Call Me'." Number of people who have heard of Jonas Gulch might be studied.

6. Comedian shows citation appointing him honorary admiral, U.S.N.R. Value of this might be analyzed, along with obvious concomitant: Admiral showing citation appointing him comedian. (Miss Mough's brother Canterbury, at one time a J.G., offered some names, here omitted for purposes of brevity.)

Miss Mough has more notes which I shall be glad to forward if and when you are ready to prepare material for this new type of media analysis.

K. S. REW

30 Hunter Rd.

White Plains, N. Y.

• Mr. Rew is a writer and an avid reader of SPONSOR.

The publicity piece on why SPONSOR spent eight months evaluating all ad media is extremely interesting.

I notice that television and radio combined do slightly more than one-half of the gross business of newspapers.

I wish somehow, some way, somebody would keep rubbing the nose of the radio and TV people in this fact.

It seems to me that the networks that are trying so hard to retain leadership in this field should be constantly reminded of the fact that we haven't seen anything compared to what there ought to be . . .

ROGAN JONES

President

KVOS, Bellingham



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

EVER

Psychoanalyze
A CITY?



WEMP DID!

and found

Milwaukeeans

prefer

MUSIC

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

NEWS

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

SPORTS

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

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

*Based on latest available Hooper Circulations and SR & DS rates

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

Newsmakers in advertising



Norman Knight, resigning as SPONSOR's v.p. in charge of sales and advertising effective 7 July, will become general manager of WABD, Du Mont's key New York outlet. Only 28, Knight has logged 15 years in broadcasting. Starting in high school as an announcer, he progressed through writing, production, promotion, and sales into management. After selling for Storer and managing West Virginia Radio Corp., he became Eastern manager of station relations for Mutual in 1946 before joining the SPONSOR staff in 1949.



W. R. McHargue, advertising v.p., E. R. Squibb & Sons, recently announced Squibb's entry into network TV via Today on NBC TV. It is a two-way approach: Squibb and NBC jointly present a public service film series, MD, (on Today) featuring AMA-approved health talks for laymen, and Squibb has participation time for its household products. McHargue told SPONSOR: "It satisfies our needs beautifully. We are basically an ethical pharmaceutical house, but we also have a fine line of home products. This dual approach is fine."



James M. Gaines, General Teleradio v.p. in charge of WOR and WOR-TV division, who was recently elected president of Radio and Television Executives Society, told SPONSOR: "This past year—the first of the combined Radio Executives Club and American Television Society has been a forward-looking and highly productive one for members. Speaking for the new administration, I'm sure that every effort will be directed at the furtherance of the group's highly successful and progressive policy during the coming year."



Irving Settel, advertising manager of Concord, Inc., a chain of 10 Southern clothing stores, is co-editor (with Norman R. Glenn, SPONSOR's publisher) of the just-published 480-page Television Advertising & Production Handbook (Thomas Y. Crowell). Said Settel, "This book is the first on practical TV advertising and may become the basic industry text." A symposium, it includes chapters by George Abrams, Ben Duffy, Chris Witting, Cecil Hoge, Milburn McCarty, Herb West, Syd Roslow, Everett Crosby, Bill Todman, among others.

The TIME of Your Life—

on the

New WJAS AM & FM

\$ \$ \$
\$ MONEY \$

THE ~~SUNNY~~ SIDE OF THE DIAL



IN THE MORNING . . .

With "The Bill Brant Show." The Tri-state area's popular award-winning Radio-TV personality calls the tunes and the times . . . and sells as he goes. The friendliest voice ever with the early morning show all Pittsburgh has been waiting for. Wake up to the biggest radio buy in the Pittsburgh market. **BILL BRANT** . . . musician, DJ, songwriter, award winning Radio-TV star . . . and your salesman in the tri-state area.

IN THE AFTERNOON . . .

The man who will capture the afternoon market for your product. But we can't tell the whole story here. See us in the next issue for full details.



ALL DAY . . .

The latest local and world news coverage **EVERY 30 MINUTES** under the direction of one of the nation's veteran radio newscasters, **HERB MORRISON** . . . 22 years of covering the nation's top news stories, including his dramatic on-the-spot report of the Hindenburg disaster.

5000 Watts

NATIONAL REPRESENTATIVE: George P. Hollingbery Co.

Serving the
GREATER PITTSBURGH
Metropolitan
Area . . .



"Stick our necks out" dept.

The crystal-ball gazing bug has hit us again. And this time we're peering deep. If we're right, we're the savviest magazine in the advertising field. If we're wrong, please forget fast.

1. **COLOR**—by early 1954 a compatible system will be approved by the FCC. RCA will get the nod on topnotch performance. Headed by Pat Weaver, NBC Television will go into action fast, urging every NBC advertiser (and many prospects) to make at least an experimental on-the-air color try. Many magazine advertisers who have previously ignored the air will rush onto the color bandwagon.

Set manufacturers don't want color before Christmas so as not to kill holiday sales of black-and-white sets in stock.

2. **NIGHTTIME SPOT RADIO**—by September many advertisers who have lately scorned those onetime radio favorites, nighttime chain and station breaks, will be requesting availabilities in TV as well as non-TV markets. Good buys are being pointed out by radio

salesmen, and the good old days of nighttime waiting lists on good indie as well as net stations will return.

3. **ABC** look for some fall surprises, radio as well as TV. Bob Weitman, program chief, and Earl Hudson, West Coast v.p., are seasoned showmen who know talent and what to do with it. The ABC strategy is not to "bowl 'em over in a day." By fall the first six months' planning will be revealed.

4. **MBS** don't count Mutual out of the network TV picture. The pattern doesn't shape up like the existing nets; Mutual's concept calls for a film network. Over the long haul, this may prove the most realistic approach of all.

5. **TELEVISION ADVERTISING BUREAU**—Bob Swezey and a committee of other industry doers, under aegis of the NARTB, will be coming up soon with a blueprint for a television advertising bureau. It will closely resemble the BAB in origin and formation.

6. **UHF**—most ultra high frequency stations are in for tough sledding the rest of 1953, maybe longer. This will be particularly true on the national front where the high cost of using television is making big advertisers check and double-check TV circulation. That's the big stumbling-block—circulation. The situation is comparable right now to (though not as bad as) the FM problem of 1946 and 1947. FM couldn't get going, despite its fine technical advantages, because it couldn't show advertisers enough circulation. When UHF markets show advertisers enough sets to satisfy them they'll get national business.

* * *

All-Media Evaluation Study

SPONSOR'S All-Media Evaluation Study (see part 5 in this issue) isn't

intended to make the blood pressure rise. Despite the startling data it discloses from time to time, it is mainly a painstaking, quadruple-checked, searching report and analysis of all advertising media.

This kind of series has a tendency to excite the researcher but to fall flat with the ad manager, agency president, and account executive.

Judging by reader reaction, we have reason to believe that by the time part 17 rolls around a high state of excitement will have been created by the All-Media series. We were rather disappointed after part one was published: knowing what we had put into this study, we thought we'd be hearing from more of our readers. But part two brought more response, and the tempo increased with parts three and four. Now we're getting reactions with every mail from buyers in every category.

Today we received a note from the vice president of an agency in Portland, Me., asking permission to reproduce "the salient portions of these articles and send them out to clients and prospective clients." The note adds, "Without doubt they are the most comprehensive and concise appraisals of the various media I've ever seen."

A Baltimore agency president wrote a letter, received today, asking whether the All-Media study would be republished in book form. So did a Tulsa agency radio and TV director. A network TV salesman stopped us on the street at lunchtime to speak enthusiastically of the project.

We hope you're up-to-date on this series. If not, we heartily recommend it for good basic reading. And we have some back copies still available if you can't locate the ones containing All-Media from part one on.

Applause

Advertising's unsung workers

Six agencies volunteered to supply the film announcements.

P&G ran an experiment to prove that filmed network TV shows can present vital public interest messages as well as live shows can.

As a result, sponsors and producers of filmed TV programs are now being urged to include messages on six ma-

for public service campaigns in the programs they film this summer.

Behind it all is the Advertising Council, whose Radio & TV Committee chairman, William R. Baker Jr. (Benton & Bowles' board chairman), says: With \$50,000 worth of make-ready, the Council can get \$4-\$5 million worth of free advertising for a campaign.

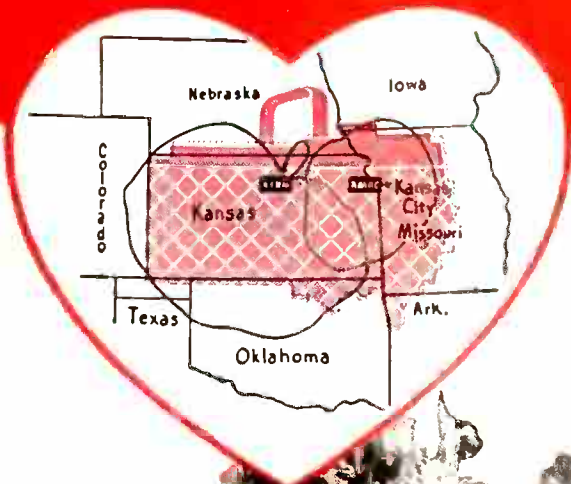
SPONSOR applauds sponsors, agencies, and stations for what they've done

and will do to make the Council campaigns a success.

The six now running (and their volunteer agencies) are:

National Blood Program (Cunningham & Walsh), Savings Bonds (G. M. Basford), Ground Observer Corps (R&R), Religion in American Life (JWT), Stop Accidents (Y&R, Chicago), Better Schools (B&B).

Every Year
THE "MARKET BASKET"
 Gets
BIGGER AND BIGGER



The lines that define the boundaries of the great Kansas City Primary Trade Area remain the same year after year. And of course there's never any change in the half-millivolt contour of The KMBC-KFRM Team.

But, the "Market Basket" Gets Bigger Every Year!

KMBC-KFRM advertisers reap the major portion of the benefit of these hundreds of millions of dollars in increases each year. Because in rural, urban and metropolitan sections of the Kansas City Primary Trade Area alike, KMBC-KFRM sales messages are heard by more of the people, more of the time. The 1953 "Market Basket" is taking on new proportions, and The KMBC-KFRM Team is delivering its advertisers a pleasant share of 1953 Heart of America spending.

Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Calanel at ance. Arrange for your share of the Kansas City "Market Basket" 1953!



the **KMBC-KFRM** Team

CBS RADIO FOR THE HEART OF AMERICA

**My, how
you've grown!**



**From 1 drugstore
counter to
4 BIG
STORES**



Israel and Irvin Feld, owners of Washington's four Super Music Stores.

Just 11 years ago, Israel and Irvin Feld were selling records from one counter in a drugstore. Then they started advertising on WWDC. Today, they own four prosperous Super Music Stores! Here's what they say:

"Without WWDC we would still be pitching records from behind one counter. With WWDC, we have grown to be the largest record enterprise in the Washington area. Our success can be attributed, in large part, to the character of WWDC and its leading air personalities."

WWDC can help your business grow in the rich Washington market. Let your John Blair man give you the whole story.



**In Washington, D.C. it's
WWDC**

Represented nationally by John Blair & Co.