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NEW YORK 20 N.Y.



the **use** magazine for Radio and TV advertisers

25 AUGUST 1952

50c per copy • \$8 per year



### SOUTHERN BISCUIT CO. DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS... } WMBG  
WCOD  
WTVR

"Extras" that you can taste have made "F.F.V." Cookies and Crockers a leader in the baking field. Southern Biscuit Company knows their extra care in every baking step has made their brand first-choice among discriminating food shoppers from coast to coast . . .

. . . just as Havens and Martin Stations know their extra services are responsible for their ever-growing list of highly pleased advertisers. WTVR, WMBG and WCOD are the most efficient way to sell the Old Dominion State. Listener loyalty shows up where it means most to you—on your sales report.



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.

### TIMEBUYERS: VANISHING BREED?

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Schick electric shaver now year-'round item thanks to TV

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How to get the most out of a kid show

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Tips on converting a glamor girl into a disk jockey

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Radio-TV help Oakite win battle for shelf space

page 35

How to do program research with a post card

page 38

**WLS OPERATION GROCER** best merchandising plan in its field

**.... INCREASED  
CREAMETTES SALES  
10% first eleven weeks**



... So says C. F. Meyer, Chicago District Manager for the Creamette Company. This is quite an accomplishment, particularly in view of the fact that six years continuous participation on FEATURE FOODS... the business-building WLS program that influences the buying habits of millions of housewives... already had more people buying Creamettes, and more stores selling Creamettes, than any other packaged macaroni in the Chicago area.

Mr. Meyer's letter speaks for itself.

*"I am happy to report that Creamettes and Creamette brand Ready Cut Spaghetti have enjoyed an increase of 10% in sales during our participation in the first eleven week cycle of WLS's OPERATION GROCER in the Chicago market. This increase is in comparison with a like period last year. I should like to add that this merchandising plan is the best in its field here in Chicago. Thank you for your merchandising support and cooperation."*

OPERATION GROCER embodies all the essentials for success... radio advertising, newspaper advertising, point of purchase displays and display material... complete in one result-getting package, at very nominal cost. Better see your John Blair man... or contact us... and get in on the hottest advertising-merchandising plan in the Chicago grocery field today.



**CLEAR CHANNEL HOME of the NATIONAL BARN DANCE**

**CHICAGO 7**

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK REPRESENTED BY JOHN BLAIR & COMPANY

# REPORT TO SPONSORS 25 AUGUST 1952

## ABC-UPT merger may start affiliate scramble

CBS and NBC top management anticipate one of immediate effects of ABC and United Paramount Theaters merger will be upsetting TV station compensation structure. With \$30,000,000 dropped into ABC till as result of merger, ABC expected to make strong bid for more stations. Net is expected to offer affiliates compensation deals far in excess of what they have been receiving from either CBS or NBC. Latter nets regard this as biggest TV policy problem facing them for 1952-53 season.

-SR-

## New CBS rate for one year only anticipating NBC action

CBS limited contracts for revised compensation with radio affiliates to one year, ending 24 August 1953, in order to meet any rate advances that might emerge from NBC's rate-reducing negotiations with its affiliates. Economic plan to which NBC committed itself with affiliates at Boca Raton meeting last November could have effect of devaluating NBC Radio rates in TV markets by as much as one-third. Under new CBS cost schedule, adopted at affiliates' meeting in Chicago 12 August, night rates are cut 25% and day rates go up 5%.

-SR-

## Combination rate policy renounced by CBS

CBS gave assurance to affiliates at Chicago meeting that it would not introduce combination radio-TV rate even if NBC should adopt this policy—a move which CBS anticipates. Feeling has long prevailed among top CBS management that Nielsen coverage study, due for delivery to NBC around 1 November, will result in such drastic reevaluation of some markets as to change whole system of rates and station compensation.

-SR-

## "Man Against Crime" second Reynolds film investment

R. J. Reynolds now involved in financing 2 TV film series, latest being "Man Against Crime," which is scheduled to start shooting in Bedford Park studios, Brooklyn, this month. Other show is "The Hunter," current summer replacement for "Man," which is being shot at Pathoscope studio, New York. In the can cost of "Hunter" is around \$23,000 and "Man Against Crime" is estimated at over \$30,000.

-SR-

## Bristol-Myers realigns brands at agencies

Bristol-Myers' latest shift in brands responsibility gives all Minut-Rub advertising to Doherty, Clifford & Shenfield and Vitalis Hair Cream to Young & Rubicam. Exchange, however, does not effect Vitalis Hair Tonic, which stays with DCS. Move was made to parallel realignment of brand responsibilities among B-M ad managers. Roger C. Whitman is B-M manager on Vitalis brands, while Lee Bristol Jr. includes Minut-Rub among his responsibilities.

-SR-

## Consistent air advertisers tops in New York dentifrice sales

Research project by Pulse for WOR-TV, New York, on stocking of dentifrices in metropolitan homes showed 3 heavy air advertisers leading pack. During July Colgate (regular type) was in 47.2% of the homes, Amm-i-dent (ammoniated type) was in 14.8% of homes and Chlorodent (chlorophyll type—Pepsodent manufactured), 12.4%. Between January and July 25.8 of all families in 12 counties covered stocked chlorophyll type, while amoniated toothpastes dropped from 20.4 to 15% of families.

## REPORT TO SPONSORS for 25 August 1952

- Deckinger chairmanship rating study** E. L. Deckinger, Biow Company research director, heading up American Research Foundation committee to make study of radio-TV ratings methods. Fund of \$25,000 on hand for project.  
-SR-
- B & B revamps media buying setup, second time this year** Speed with which media-buying structures are undergoing changes among major agencies is reflected by fact Benton & Bowles last Monday (18 August) introduced second revision within 6 months. Latest B & B re-vamping of buying setup came after SPONSOR article, which included B & B organizational chart, had been locked up (Is the all-media buyer best for sponsors? page 25). Here's latest B & B media-buying setup, which follows resignation of H. H. Dobberteen as media v.p.; Dan Potter, v.p. in charge P & G media; Herby Selby, v.p. in charge of media for all other accounts. Potter and Selby will have own supervisors for buying of all media for specific accounts; each supervisor will have one air media supervisor and one print media supervisor.  
-SR-
- Women love TV cigar commercial** Mail survey conducted among 1,800 women by Guide-Post Research of Pittsburgh, on favorite TV commercials showed following relative popularity: (1) Muriel Cigar, (2) Lucky Strike, (3) Old Gold, (4) Westinghouse, (5) Snow Crop, (6) Tide, (7) Chesterfield, (8) Texaco, (9) Maxwell House, (10) Gillette, (11) Ajax, (12) Philip Morris, (13) Campbell Soup, (14) Lincoln Mercury, (15) Colgate. Muriel got 329 write-in votes, the majority from women.  
-SR-
- KROW takes FCC to court** KROW, Oakland, Cal., has resorted to Federal court for relief from FCC order which reshuffled applicant for TV licenses in San Francisco-Oakland area and reduced number VHF applicants from 6 to 4. Litigant wants original group of applicants and channels restored.  
-SR-
- Hadacol radio saturation idea may be revived** Hadacol may be back soon for radio station "deals" in saturation advertising. Harry B. Goldsmith, new president of LeBlanc Corp., manufacturers of Hadacol, is circularizing druggists to the effect he is in process of formulating plans for product's comeback. Goldsmith, while president of Grove Laboratories, gained reputation as shrewd buyer of local radio.  
-SR-
- New CBS rates coincide with date of P&G renewals** CBS set 25 August as starting date for rate reduction in new radio affiliates contract because that's date Procter & Gamble returns nighttime shows to network. When net obtained P&G renewals for 1952-53 season in April it provided for 25% cut in nighttime radio rates.  
-SR-
- Non-TV area survey gives MBS edge over 2 other nets combined** MBS reports phone survey conducted by J. A. Ward, Inc., of New York, showed it topped 2 other nets combined in share of audience in non-TV sections of U. S. Base cited by Mutual: Non-TV area includes 39.6% of radio homes and covers 86% of nation's land area. About \$125,000 was spent on survey with 100 MBS affiliates sharing bill with network. It involved over one million phone calls in 151 markets outside TV coverage areas. Full report to be released soon.  
-SR-
- Electrolux adopts spot** Electrolux embarking on spot radio saturation campaign through BBDO. Account executive F. J. Mahoney says markets may exceed 110.

MEET

# Seattle's Salemaker



**Moves merchandise right now  
... more results ... more  
listeners per dollar**

That's the record already rolled up by the sensational KRSC Salemaker, a powerful but thrifty spot plan that is paying off handsomely in the rich Seattle market.

You can sell Seattle faster, cheaper with KRSC Salemaker. Use eight spots per day on this dynamic independent station: costs you no more than a one-per-day schedule on a network station but delivers terrific all-day impact. Even during the first week your product moves! Merchandising? Man, KRSC is Seattle's First Merchandising Station.

## SEATTLE'S SALEMAKER

is ready to sell your product, too. For Salemaker and Seattle market facts, wire Bill Simpson, KRSC National Sales or call our nearest representative:

EAST: Geo. W. Clark Inc. Los Angeles: Lee F. O'Connell Co. San Francisco: Western Radio Sales

# KRSC

powered and programmed to cover the profitable Seattle trading area

# SPONSOR

the **USE** magazine for  
Radio and TV advertisers

25 August 1952 • Volume 6 Number 17

## ARTICLES

### ***Is the all-media buyer best for sponsors?***

For years agencies developed specialists in buying time; others in buying space, etc. Now the trend in many large agencies is to convert these specialists into all-media buyers. Will this help advertisers? Here are pros and cons

25

### ***Schick becoming year-'round item thanks to TV***

Almost all of firm's sales—pre-TV—were made during two months of the year. TV is altering the buying pattern and Schick is now putting two-thirds of its \$2,500,000 budget into TV

28

### ***What NBC's "Radio Hofstra" means to sponsors***

NBC spent \$100,000 to find out what radio does to an advertiser's sales. The answer: It boosts number of buyers among listeners 11 to 111% over number among non-listeners. Not just a report on the facts of the case, this article asks the questions agency men have about the study, supplies answers from NBC

30

### ***How to get the most out of a kid show***

There's a brace of co-op shows on ABC radio called "Big Jon and Sparkie" and "No School Today" which have merchandising facets by the dozens—giving sponsors chances to multiply impact. It's a good example of the kind of thing you can do with most any kid show

32

### ***Six tips for women d.j.'s***

When WCBS, New York, decided to make singing star Joan Edwards a d.j., they called in a psychologist to give them pointers. His suggestions apply as well to air salesmen hired by any station or sponsor

35

### ***Radio-TV wins shelf space for Oakite***

Oakite takes advantage of its opportunities in stressing radio-TV advertising to dealers. That's one big reason it's held its own against powerful postwar competition

36

### ***Program research with a post card***

Here's a simple, low-cost way of getting audience reaction to shows and commercials which may apply to one of your own problems

38

## COMING

### ***Pepsi-Cola's lesson: Impact isn't everything***

Firm built up strong picture in minds of consumers. But was it the right one? That's the question heavy air spender Pepsi asked itself in 1948 when bankruptcy loomed. Upcoming story will tell how Pepsi changed its strategy

8 Sept.

### ***Alternate-week programing***

Is it a good idea to save TV money by putting your show on only every other week? Here are the research facts plus opinions from admen

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# “We prescribe KWKH”



## Says T. A. WILLIAMS

Owner, Williams Physicians and Surgeons Supply Co.  
and Williams Physicians and Surgeons Pharmacies

To meet competition from the modern, mass-merchandising drug store, a professional pharmacy needs more than “a good reputation”. Read what Mr. T. A. Williams recently wrote us about KWKH's big contribution to the success of his pharmacy operation.



**KWKH DAYTIME BMB MAP**  
Study No. 2—Spring 1949

KWKH's daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are “average daily listeners”. (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

# KWKH

A Shreveport Times Station

**SHREVEPORT**

**Texas**

**LOUISIANA**

**Arkansas**

The Branham Company  
Representatives

Henry Clay, General Manager

“I personally want to thank KWKH for the large part they are playing in increasing our sales volume. Operating a strictly professional type of pharmacy in competition with many cut-price drug stores, we had a big job on our hands. We gave that job to KWKH knowing it to be most popular as well as the most powerful radio station in this area.

Our advertising over KWKH has gone far in acquainting the general public with the advantages of having their prescriptions filled and obtaining their sickroom supplies at a professional store. It has very successfully increased our local retail volume as well as our mail order prescription business.

(Signed) T. A. Williams, F. A. C. A.”

0,000 Watts • CBS Radio •



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

## Baton Rouge

One of the fastest-growing markets in the United States—that's the Baton Rouge market.

*Total population is up 257% in the last decade.*

Yet, since 1941, our rates are up only 16 2/3% in the face of this almost-tripled audience potential.

Get on the powerhouse station in booming Baton Rouge—and do some sales-building of your own!

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



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

by  
Robert J. Laundry

### **You can't get away from women**

The editor of the well-known men's monthly magazine, *All-Guts*, leaned back in his editorial chair, hand hewn by axe from raw timber. "I'll tell you," he said, "about the new crop of men's magazines since the war, the periodicals aimed at the day dreams of the American male up to the age of 35." He pushed aside the rough drawing of the front cover for the up-coming issue of *All-Guts*. It depicted a lantern-jawed, wavy-haired, flat-bellied American in the act of killing a leaping mountain lion with one unerring shot from a bow and arrow.

\* \* \*

"The secret of our appeal," said the editor of *All-Guts*, putting his hob-nailed boots in the face of the inquiring radio-TV reporter, "is total immersion in total masculinity. In our pages man comes to grips muscle to muscle with unfilled nature. Our magazine takes the ex-G.I. out of town, away from home, away from dames."

\* \* \*

"But," the inquiring radio-TV reporter protested, "when the G.I. really gets away from home he bawls like a baby to get back to mother's apple pie and a big glass of milk."

\* \* \*

"Sure," nodded Mr. All-Guts, "but don't go just by logic. We are dealing with a generation filled to here—" he touched his clavicle—"with worry, confusion and insecurity. These are the great-grandsons of pioneers. How can they feel manly in an air-conditioned, Pullmanized Wild West now so civilized and feminized that there's nothing more dangerous around than slot machines?"

\* \* \*

"Oh, I get it," said the radio-TV reporter, "you mean the trend is away from Westerns to inter-planetary adventure yarns?"

"Kid stuff," snapped the magazine editor, "our readers are men, Stout-hearted men."

"And simple minded?" suggested the reporter.

"Theirs is the dream," said the editor, "of life free from women."

"Free from sex?" said the radio-TV man, startled.

"I didn't say that. Our readers are not averse to a little treetop sex, a little mating in the mountains, providing they are cast in the role of conquerors. In *All-Guts* we allow an occasional female character."

"Gee," said the radio-TV guy, thinking of Faye Emerson.

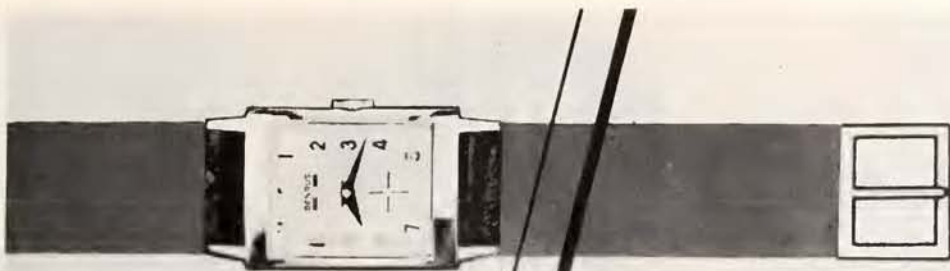
"She is always docile, compliant, adoring and she never, never suggests that a man ought to push his boss for a raise to pay for the new baby."

"You never have any babies in *All-Guts*?"

"Never," said the magazine editor, whamming the skull of a former editor which he now used as an ashtray. "Never."

*(Please turn to page 76)*





what

## makes Waterbury tick?

**Its industries!** Outstanding among the multitude of items manufactured are clocks, watches and timing devices. One of the best known is Benrus, long time friend of radio.

**Benrus** and the more than 150 industries in Waterbury give firm foundation to the area's economic life. Over 50,000 persons draw weekly paychecks from industrial concerns. Retail sales last year totaled \$134,252,000.

### what makes Waterbury buy?

**WBRY!** It's high time *you* and WBRY get together, if you haven't already. ANY time is GOOD time on WBRY—*first by far* in 44 of 48 Pulse-rated daytime quarter hours.\*

**Don't let** any more time go by before you capture the big buying audience in the Waterbury area. Sell them via WBRY—CBS in Waterbury.

**\*ask Avery-Knodel for the WBRY story**



*Waterbury.  
Conn.  
CBS  
5000 watts*



MR. LOCAL  
MR. REGIONAL

} TV ADVERTISER

# ABBOTT & COSTELLO

## SELL FOR YOU IN YOUR INDIVIDUAL TV MARKETS!



But only if you act fast! For here's a brand-new series of half-hour programs, all expressly filmed for television . . . starring the unequalled antics of Abbott & Costello . . . and ready for immediate sponsorship by national, regional, and local advertisers on a market-by-market basis.

You'll find "The Abbott & Costello Show" is the kind of high-rating entertainment that viewers will look forward to every week. It combines the unrepressed, wholesome comedy of these two favorite funnymen with the able directing of Jean Yarbrough, acknowledged master in his field, and the top TV scripting of Sidney Fields and Eddie Forman.

For all the facts—including costs and a preview of "The Abbott & Costello Show"—phone or wire the nearest of these nine conveniently-located MCA-TV offices. ▶



# ELLO ARE READY TO

## HOW SUCCESSFUL CAN YOU GET?

Well, if you know Abbott & Costello (and who doesn't?), these phenomenal achievements won't surprise you —

*.. their ever-increasing popularity on the stage, screen, radio . . . now reaffirmed more conclusively than ever over the perfect medium for their inimitable zaniness — television!*

*.. their Hollywood record of 29 consecutive box office hits, grossing almost \$60,000,000 in the last ten years — and soon to be topped by their latest and greatest film, "Abbott & Costello Meet Captain Kidd" (for December release, incidentally).*

*.. their four solid years of nationwide sponsorship on radio by the R. J. Reynolds Company, one of America's largest and most successful advertisers.*

*and — their repeated smash appearances during 1951-52 on the Colgate Comedy Hour . . . with an average TV Nielsen rating of 45.2 and a spectacular share of audience that has zoomed as high as 73.2%!*

**WHAT A PAIR TO HAVE SELLING FOR YOU!!**



NEW YORK: 598 Madison Avenue—PLaza 9-7500  
CHICAGO: 426 North Michigan Ave.—DElaware 7-1100  
BEVERLY HILLS: 9379 Santa Monica Blvd.—CRestview 6-2001  
SAN FRANCISCO: 103 Montgomery Street—EXbrook 2-8922  
CLEVELAND: Union Commerce Bldg.—CHerry 1-6010  
DALLAS: 2102 North Akard Street—CENTral 1448  
DETROIT: 1612 Book Tower—WOODward 2-2604  
BOSTON: 1044 Little Building—LIBerty 2-4823  
MINNEAPOLIS: Northwestern Bank Bldg.—LINcoln 7863

DISTRIBUTORS OF AMERICA'S FINEST TV SHOWS FOR LOCAL ADVERTISERS

competition  
got you hot  
under the  
**COLLAR?**



Relax . . .  
use CKAC,  
Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.
3. Selling power second to none—6,000,000 box tops in 1951.

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



**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

## 510 *Madison*

### NEGRO RADIO

If you had set off a keg of dynamite in my office, you couldn't have caused greater havoc. Now that I've recovered from the initial shock I am sitting down to write my first letter to any periodical and I am sincerely sorry that it can't be a "pat on the back."

It looks to me as though your article, "The Forgotten 15,000,000," will have to have a sequel . . . "The Forgotten 100 percenters." Until I read your article on Negro radio, I thought I was managing one of the pioneer stations in the exclusive group of 100% Negro programmed stations. After reading your article, I checked around and found that I was right and you were wrong.

I will appreciate it if you will try to repair some of the damage. After all, there may be a couple of current or potential WMRY advertisers who might after reading your article wonder if they should "have their heads examined."

WMRY was the first New Orleans station to feature its own colored d.j. daily. WMRY was the first station in New Orleans to employ an all colored announcing staff. WMRY was the first station in New Orleans to devote all its programming to the Negro market. WMRY today is the only station in New Orleans using an all colored staff. WMRY has devoted all its broadcasting hours to the Negro market since May 23, 1950. According to the Pulse of New Orleans we lead all independent radio stations in New Orleans.

Ernie the Whip, Jack Willman, Dr. Daddy-O and Laura Lane are some of the nationally known names featured on WMRY. The station has been commended by city and state officials, officials of churches of all denominations, college heads and others for its service to and in behalf of the colored population. WMRY was the first station in the South to feature a full schedule of play by play Negro college football games.

The best example of the prestige which is WMRY's, is the fact that for the past two WMRY anniversaries, "WMRY Sunday" has been observed in some three hundred churches with

the station being lauded by the ministers.

We can't figure out how or why WMRY was prominent by its absence from your article. We believe that you have done both us and your readers an injustice by excluding WMRY, one of the better examples of specialized Negro market stations.

MORT SILVERMAN, *Gen. Mgr.*  
WMRY  
New Orleans

• Reader Silverman is right; SPONSOR regrets its meager mention of one of the nation's top Negro-programming stations, doubly regrets omission of WMRY from its sample list of dominant Negro-programming stations (see page 74 in the 28 July issue).

Those were certainly splendid articles that you carried in your July 28, 1952 issue on the Negro market. This data was comprehensive and very interesting to us because we have several clients who are interested in reaching this particular market.

We would greatly appreciate receiving at least two extra copies of this issue of SPONSOR at your earliest convenience.

LIA CUILTY  
Evans & Associates  
Fort Worth, Tex.

Again SPONSOR has come through with a fine, detailed, complete piece of research. The Negro radio section in the July 28 issue should help answer the question many agency men must ask themselves, "Am I getting the most coverage for each dollar I spend for my client in radio?"

Let me thank you for the paragraph devoted to WMFS. We appreciate it. Naturally we, like most of the other stations directing programming to Negroes, will want reprints. When will they be available and how much will they cost? You can accept our order for 150 copies as a starter.

In Chattanooga we have a little gimmick that we use to sell "difficult" prospects. We take the prospect out on the street and ask the first five Negroes who come along, "What radio station do you listen to most?" Five out of five will usually answer, "WMFS!" The average so far, nine out of 10. I imagine that the same situation would hold true in any community that has only one radio station consistently programming to Negroes.

Thirty per cent of the population of  
(Please turn to page 36)



**PAUL PIERCE**  
Famed News  
Commentator

**SCOOPI!**

**KNBH LAUNCHES FINEST  
TV NEWS TELECAST  
IN LOS ANGELES...**

**"11th Hour  
News"**

Hot news! Latest happenings the world over are filmed and microwaved to Los Angeles 24 hours in advance of any competitive news services. That's what millions of people in the teeming Los Angeles area now view every week night on "11th Hour News."

NBC's vast local, national and international camera coverage is relayed almost instantly to KNBH by microwave. In addition, 3 full-time NBC cameramen cover Southern California.

Never before has Los Angeles experienced such up-to-the-minute news coverage via TV.

The hundreds of thousands of TV set owners in this booming market can now see today's news *today!*

"11th Hour News" is produced by Roy Neal, nationally known news editor. It is narrated by famed news commentator, Paul Pierce.

**FOR IMMEDIATE SALE!** This exciting, newsworthy TV show is open for sponsorship: 11 to 11:15 p.m., Monday thru Friday, at very reasonable rates. For complete details contact KNBH, Hollywood, or your nearest NBC Spot Sales Office.

**TO SELL THE BUYING MILLIONS IN  
AMERICA'S 2ND LARGEST TV MARKET**

NBC HOLLYWOOD

**KNBH** channel **4**

# WORLD'S MOST POWERFUL TELEVISION STATION

**WSAZ-TV**  
HUNTINGTON, W.VA.



**84 KILOWATTS**  
**CHANNEL 3**  
**600 ft.**  
above average terrain

*Serving...*

**WEST VIRGINIA - OHIO and KENTUCKY**

WSAZ-TV, Huntington, West Virginia, with the acquisition of the *FIRST* high-powered Transmitter-Amplifier produced, has become the world's **MOST POWERFUL** commercial television station — serving a 67-County Market Area of over 2,000,000 people with 84,000 watts radiated power on Channel 3.

For full details on rates and availabilities to stake out your claim in this rich new market, wire, call, or write Lawrence H. Rogers II, General Manager, or contact your nearest office of The Katz Agency.

SET *Your* SIGHTS ON  **WSAZ - TV** !

## New and renew

### 1. New on Radio Networks

| SPONSOR                               | AGENCY               | STATIONS | PROGRAM, time, start, duration                                |
|---------------------------------------|----------------------|----------|---------------------------------------------------------------|
| Hazel Bishop Inc                      | Raymond Spector      | NBC 190  | Inside News From Hollywood; M-F 2:55-3 pm; 4 Aug; 52 wks      |
| Hazel Bishop Inc                      | Raymond Spector      | NBC 190  | Lorenzo Jones; M, W, F 5:30-45 pm; 4 Aug; 52 wks              |
| Brown Shoe Co                         | Leo Burnett          | CBS 143  | Smilin' Ed McConnell; Sat 10:30-11 am; 23 Aug; 35 wks         |
| Flako Products Corp                   | H. B. LeQuatte       | CBS 50   | Galen Drake; Sat 10:25-30 am; 19 Jul; 52 wks                  |
| French Sardine Co                     | Rhoades & Davis      | CBS 187  | Arthur Godfrey; T, Th alt F 10-10:15 am; 2 Sept; 52 wks       |
| Green Giant Co                        | Leo Burnett          | CBS 172  | Houseparty; F 3:15-30 pm; 5 Sep; 52 wks                       |
| Hotpoint Inc                          | Maxon                | ABC 322  | The Adventures of Ozzie & Harriet; F 9-9:30 pm; 3 Oct; 20 wks |
| Lambert Pharmacal Co                  | Lambert & Feasley    | ABC 322  | The Adventures of Ozzie & Harriet; F 9-9:30 pm; 3 Oct; 20 wks |
| R. J. Reynolds Tobacco Co             | William Esty         | CBS 181  | My Friend Irma; T 9:30-10 pm; 7 Oct; 52 wks                   |
| United States Rubber Co (Textile div) | Fletcher D. Richards | CBS      | Galen Drake; Sat 10:20-25 am; 20 Sep; 52 wks                  |



### 2. Renewed on Radio Networks

| SPONSOR                                | AGENCY                   | STATIONS | PROGRAM, time, start, duration                                                             |
|----------------------------------------|--------------------------|----------|--------------------------------------------------------------------------------------------|
| American Bakeries Co                   | Tucker Wayne             | ABC 37   | The Lone Ranger; M, W, F 7:30-8 pm; 8 Sep; 52 wks                                          |
| American Home Products Corp            | John F. Murray           | CBS 183  | Romance of Helen Trent; M-F 12:30-45 pm; 15 Sep; 52 wks                                    |
| American Home Products Corp            | John F. Murray           | CBS 183  | Our Gal Sunday; M-F 12:45-1 pm; 15 Sep; 52 wks                                             |
| Armour & Co                            | Foote, Cone & Belding    | NBC 187  | Dial Dave Garroway; M-F 11:45-12 noon; 1 Sep; 52 wks                                       |
| Chrysler Corp (DeSoto div)             | BBDO                     | NBC 193  | You Bet Your Life; W 9-9:30 pm; 1 Oct; 52 wks                                              |
| Cream of Wheat Corp                    | BBDO                     | CBS 157  | Let's Pretend; Sat 11:05-30 am; 13 Sep; 52 wks                                             |
| Electric Companies Advertising Program | N. W. Ayer               | ABC 257  | Meet Corliss Archer; F 9:30-10 pm; 3 Oct; 52 wks                                           |
| Liggett & Myers Tobacco Co             | Cunningham & Walsh       | NBC 185  | Dragnet; Sun 9:30-10 pm; 14 Sep; 52 wks                                                    |
| R. J. Reynolds Tobacco Co              | William Esty             | NBC 179  | Grand Ole Opry; Sat 9:30-10 p.m.; 5 Jul; 52 wks                                            |
| Skelly Oil Co                          | Henri, Hurst & McDonald  | NBC 30   | Alex Dreier & The News; M-F 9-9:15 am; This Farming Business; Sat 9-9:15 am; 1 Sep; 52 wks |
| Sterling Drug Inc                      | Dancer-Fitzgerald-Sample | NBC 155  | Stella Dallas; M-F 4:15-30 pm; 8 Sep; 52 wks                                               |
| Wesson Oil & Snowdrift Sales Co        | Fitzgerald               | NBC 61   | Dr. Paul; M-F 1:45-2 pm; 1 Sep; 52 wks                                                     |



### 3. New National Spot Radio Business

| SPONSOR                               | PRODUCT               | AGENCY                  | STATIONS-MARKET | CAMPAIGN, start, duration                                |
|---------------------------------------|-----------------------|-------------------------|-----------------|----------------------------------------------------------|
| General Electric Co                   | Television receivers  | Maxon (N. Y.)           | 64 mkts         | Anncts; mid-Oct; 8 wks                                   |
| General Foods Corp (Post cereals div) | Cornfetti             | Young & Rubicam (N. Y.) | Selected mkts   | Anncts; 25 Aug; 9, 13 wks                                |
| Monticello Drug Co                    | 666 cold preparation  | Charles W. Hoyt (N. Y.) | Regional        | Anncts; 1 Oct; 13 wks                                    |
| National Carbon Co Inc                | Prestone anti-freeze  | William Esty (N. Y.)    | Regional        | Chainbreaks; Fall-Winter; 6 wks (varying starting dates) |
| Nebraska Consolidated Mills           | Duncan Hines cake mix | Gardner (St. L.)        | 26 addtl mkts   | Club Time; Oct; 13 wks                                   |
| Norwich Pharmacal Co                  | Pepto-Bismol          | Benton & Bowles (N. Y.) | 125-150 mkts    | Anncts; 1 Sep; 13 wks                                    |



Numbers after names refer to New and Renew category

R. D. Kimble (4)  
 Hobby Myers (4)  
 F. H. Small (4)  
 Elton Rule (4)  
 Manny Reiner (1)

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

**New and renew**

## 4. National Broadcast Executives

| NAME                  | FORMER AFFILIATION                                | NEW AFFILIATION                                           |
|-----------------------|---------------------------------------------------|-----------------------------------------------------------|
| Leslie F. Biebl       | Air Music Inc, N. Y., prog dir                    | Associated Program Service, N. Y., broadcast services mgr |
| John T. Curry         | WBBM, Chi., prom dept                             | KMOX, St. L., sls prom mgr                                |
| Nat V. Donato         | C. P. MacGregor, Hlywd., natl sls mgr             | Guild Films, N. Y., Eastern sls mgr                       |
| Harold Froelich       | KOTV, Tulsa, acct exec                            | Katz, Detroit, sls                                        |
| Harvey L. Glascock Jr | United Broadcasting Co, Wash., asst to pres       | WMAL, Wash., radio sls mgr                                |
| Mel Goldberg          | WONE, Dayton, acct exec                           | WKPA, New Kensington, comml mgr                           |
| George L. Griesbauer  | WMAL, Wash., radio sls mgr                        | WMAL-TV, Wash., head tv sls                               |
| Larry Haeg            | WCCO, Mnpls., farm svc dir                        | Same, gen mgr                                             |
| Joseph K. Harry       | KTXN, Austin, comml mgr                           | KCOR, San Antonio, comml mgr                              |
| Carl Haug             | WABB, Mobile, prog dir, sls rep                   | Same, comml mgr                                           |
| Frank J. Howard       | WJAR-TV, Providence, sls                          | Same, prom mgr                                            |
| Jack Kenaston         | Kenaston Production, L. A., pres                  | KTTV, L. A., merchandising, prom mgr                      |
| R. David Kimble       | WBBM, Chi., adv, sls prom mgr                     | BAB, N. Y., natl prom dir                                 |
| Carroll H. Marts      | MBS, Chi., midwest div sls mgr                    | Same, midwest operations mgr                              |
| Haywood Meeks         | WLW, Cinc., asst sls prom dir                     | WTOP-AM-FM-TV, Wash., sls prom dir                        |
| Hobby Myers           | KFMB, San Diego, sls mgr                          | Same, sls mgr                                             |
| Norman R. Prouty      | WFIL, Phila., sls mgr                             | Katz, N. Y., sls                                          |
| Ward L. Quaal         | Clear Channel Broadcasting Service, Wash., dir    | Crosley Broadcasting Corp, Cinc., asst gen mgr            |
| Manny Reiner          | Louis G Cowan, N. Y., sls mgr                     | PSI-TV, N. Y., sls vp                                     |
| Virgil Reiter         | MBS, Chi., acct exec                              | Same, midwest sls mgr                                     |
| Peter Robeck          | Consolidated TV Productions, Hlywd., natl sls mgr | Consolidated Television Sales, Hlywd., gen mgr            |
| Elton Rule            | KLAC-TV, L. A., acct exec                         | KECA-TV, L. A., asst gen sls mgr                          |
| Edward P. Shurick     | CBS-TV, N. Y., acct exec TV net sls               | Same, mgr sls development net sls                         |
| Norman Simpson        | WWOD, Lynchburg, Va., sls mgr                     | WBTM, Danville, Va., sls mgr                              |
| Franklin H. Small     | WNDR, Syracuse, vp                                | WMIL, Milwaukee, sls vp                                   |
| Hugh A. Smith         | KPIX, S. F., education dir                        | KXA, Seattle, gen mgr                                     |
| Richard B. Stark      | Katz, N. Y., acct exec                            | DuMont, N. Y., acct exec                                  |
| Robert J. Sullivan    | CBS, N. Y., radio sls copywriter                  | WOR, N. Y., prom mgr                                      |
| Gene Wilkey           | WCCO, Mnpls., gen mgr                             | Exec position to be announced                             |
| Lawrence L. Wynn      | WABD, N. Y., acct exec                            | Same, sls mgr                                             |



## 5. Sponsor Personnel Changes

| NAME              | FORMER AFFILIATION                            | NEW AFFILIATION                                      |
|-------------------|-----------------------------------------------|------------------------------------------------------|
| Kenneth C. Gunter | TWA, N. Y., sls prom, dir adv consultant      | Resort Airlines, N. Y., adv. pub rel dir             |
| Clark J. Gutman   | Toni Co, Chi., asst to sls prom mgr           | Same, sls prom mgr                                   |
| Robert Harris     | Toni Co, Chi., sls prom mgr                   | Same, Brand mgr (Tonette, Toni spin curlers)         |
| David J. Hopkins  | Emerson West Coast Corp, S. F., pres          | Emerson Radio & Phonograph Corp, N. Y., adv, sls dir |
| Eugene N. West    | Lehn & Fink Products Corp, N. Y., gen sls mgr | Lever Brothers Co, N. Y., asst sls mgr               |
| Walter G. Willie  | Toni Co, Chi., western regl mgr               | Same, asst gen sls mgr                               |

## 6. New Agency Appointments

| SPONSOR                                                       | PRODUCT (or service)                              | AGENCY                        |
|---------------------------------------------------------------|---------------------------------------------------|-------------------------------|
| B & B Enterprises, Chi.                                       | TV Time popcorn                                   | M. M. Fisher, Chi.            |
| Brown Brothers Inc, Altoona, Pa.                              | Brownie potato chips                              | Morris Cavanaugh, Pittsb.     |
| Bruce Pharmaceutical Co, Chi.                                 | McLaran's scalp formula                           | Simmonds & Simmonds, Chi.     |
| Chock Full O' Nuts, N. Y.                                     | Counter service restaurants                       | Emil Mogul, N. Y.             |
| H. A. Church Co, Chi.                                         | Metallic X household mcndng cements               | Buchanan, Chi.                |
| Garden Research Laboratories, Madison, N. J.                  | Fertilizer                                        | Huber Hoge, N. Y.             |
| Samuel Halaby Inc, Rochester, N. Y.                           | Joray cleaner                                     | Hart-Conway, Rochester        |
| Magic Mold Fashions, Bklyn.                                   | Girdles, bras                                     | Artwil, N. Y.                 |
| Moeller Mfg Co, Racine, Wisc.                                 | Snap-Tite Vacuum beverage and picnic jug stoppers | Russell Jacobson, Chi.        |
| Owen Nursery (Bob Richard Enterprises div), Bloomington, Ill. | Mail order seed and shrubs                        | MacFarland, Aveyard, Chi.     |
| Rochelle Beauti-Aid Depilatory Salon, N. Y.                   | Rochelle Beauti-Aid depilatory                    | Emerson-Rogers, N. Y.         |
| Thurway Plaza, Buffalo                                        | N. Y. State shopping center                       | Kal, Ehrlich & Merrick, Wash. |

Numbers after names refer to New and Renew category

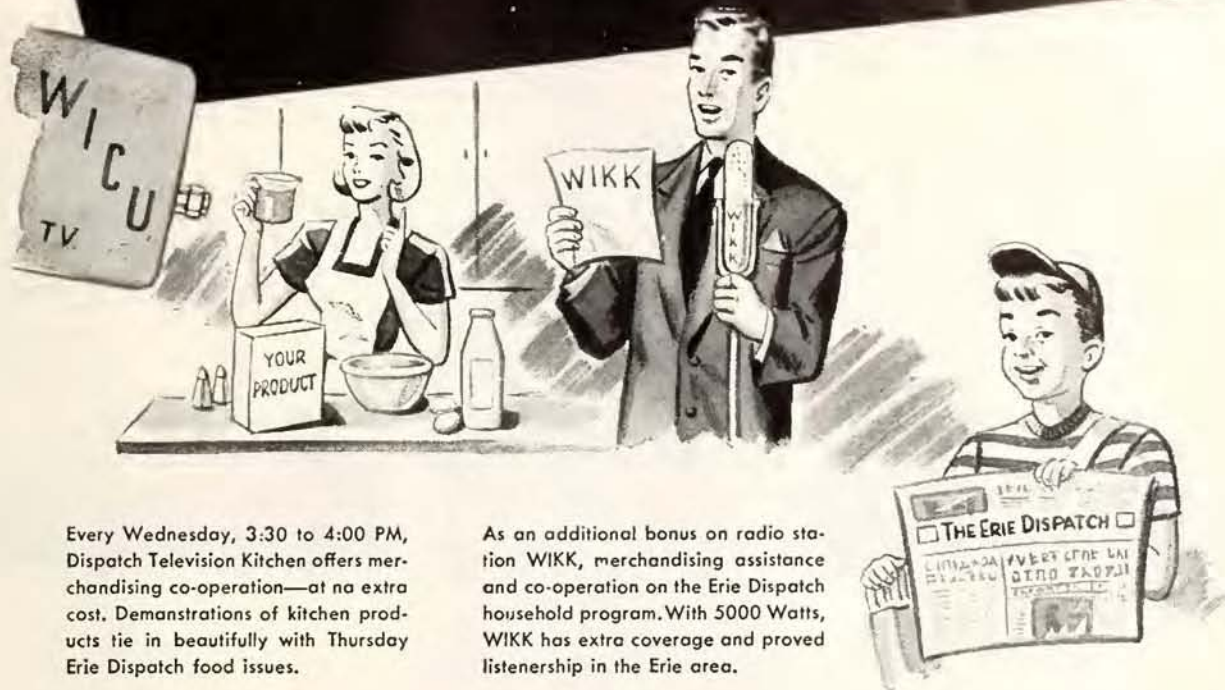
- Norman Simpson (1)
- Hugh A. Smith (1)
- N. V. Donato (1)
- G. L. Griesbauer (1)
- H. L. Glascock (1)

- Virgil Reiter (1)
- Harold Froelich (1)
- E. P. Shurick (1)
- C. J. Gutman (5)
- R. J. Sullivan (1)





# TV and RADIO assistance given to ERIE DISPATCH *Kitchen Products* ADVERTISERS



Every Wednesday, 3:30 to 4:00 PM, Dispatch Television Kitchen offers merchandising co-operation—at no extra cost. Demonstrations of kitchen products tie in beautifully with Thursday Erie Dispatch food issues.

As an additional bonus on radio station WIKK, merchandising assistance and co-operation on the Erie Dispatch household program. With 5000 Watts, WIKK has extra coverage and proved listenership in the Erie area.

Newspaper advertising in the Erie Dispatch, plus TV and Radio Merchandising assistance—at no extra cost! That's the successful formula for Kitchen Products advertising in Erie, Pennsylvania.

## A new combination to promote sales in the Greater Erie Market

THE Erie Dispatch offers as a bonus to kitchen products advertisers (1) a live Kitchen Arts Show on WICU-TV with a large responsive audience which has followed it closely since 1949 (2) participating announcements on radio station WIKK. These two merchandising assistance and co-operative offers will assure kitchen products advertisers of the most complete coverage of Erie, Pennsylvania and vicinity ever offered. Write or call Erie Dispatch, Erie, Pa., (or Lamb Enterprises, Inc.) for complete details on this truly remarkable offering to national advertisers.

*Merchandising  
assistance you  
can't get anywhere else  
in the U. S. A.!*

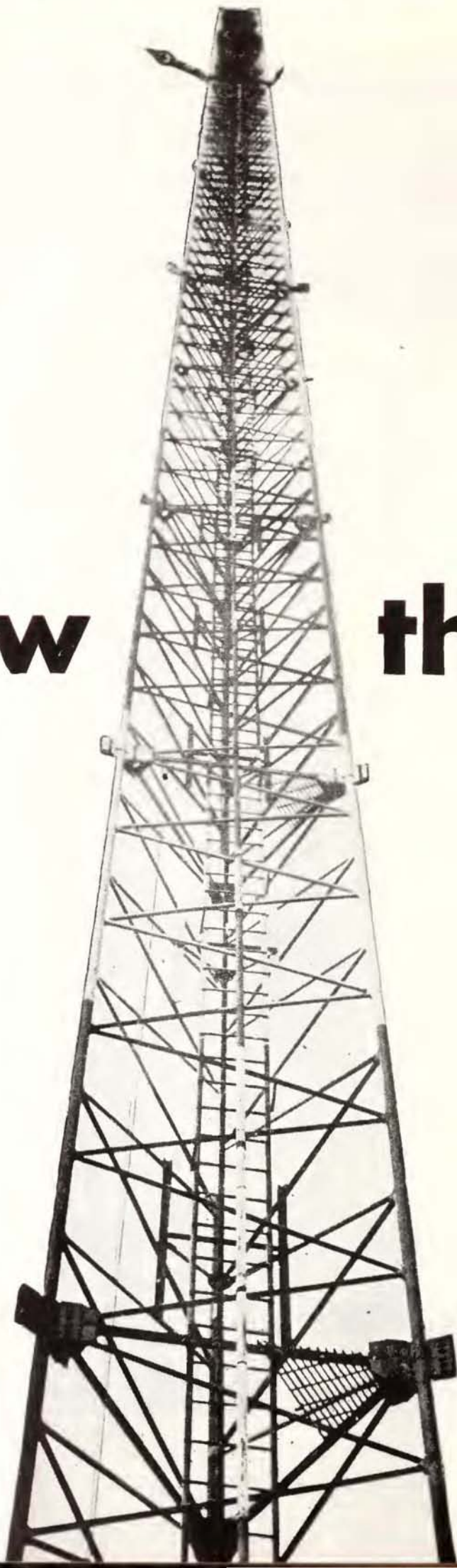
Edward Lamb Enterprises, Inc., Hotel Barclay, 111 E. 48th St., N. Y. C.


- ★ RADIO
- ★ TV
- ★ NEWSPAPER

W:CU-TV—Erie, Pa.—Headley-Reed Co.  
WIKK—Erie, Pa.—H-R Reps.  
WTVN-TV—Columbus, Ohio—Headley-Reed Co.  
WHOO—Orlando, Fla.—John E. Pearson Co.  
WTOD—Toledo, Ohio—Headley-Reed Co.  
Erie Dispatch—Erie, Pa.—Reynolds-Fitzgerald

**Now**

**there's**





**N**ow WCCO has a sister station. On August 16 WTCN-TV became WCCO-TV under common ownership\* with WCCO radio.

So WCCO-TV with new maximum antenna facilities under construction and maximum 100,000 watts power applied for is the logical broadcasting companion of WCCO's clear channel 50,000 watt voice in the Northwest.

# WCCO-TV too!

Separate station management and sales have been set up for Radio and Television. CBS Radio Spot Sales continue as National Representatives for WCCO Radio with Phil Lewis as station Salesmanager. Robert Ekstrum is Salesmanager for Television with Free and Peters as National Representatives for WCCO-TV.

Rate cards now in effect make these stations the top buys in the Twin City and Northwest market.

**\*Midwest Radio-Television, Inc.**

*W. J. McNally, Chairman of the Board*

*Robert Ridder, President*

*F. Van Konynenburg, Executive Vice President and General Manager*



Basic CBS Affiliates  
**MINNEAPOLIS - SAINT PAUL**

**NATIONAL REPRESENTATIVES**  
**FREE & PETERS FOR TELEVISION**  
**RADIO SPOT SALES FOR RADIO**

When You Buy

**KFWB**

LOS ANGELES

YOU GET PLENTY OF

**Plus** COVERAGE

FOR EXAMPLE . . . .

**PLUS BURBANK . . .**

with a population of 84,700, larger than Sioux City, Iowa or Quincy, Mass. . . . Yet Burbank is no further from L. A. than Brooklyn is from Times Square.

**PLUS SANTA MONICA . . .**

with a population of 77,100, larger than Portland, Me. or Altoona, Pa. . . . Yet it is no further from Los Angeles than Newark is from Fifth Avenue.

**PLUS LONG BEACH . . .**

with a population of 263,800, larger than Miami, Florida or Omaha, Nebr. . . . Yet Long Beach is no further from Los Angeles than Levittown is from the Bronx.

**PLUS PASADENA . . .**

with a population of 112,500, larger than Wilmington, Del. or Allentown, Pa. Yet it is no farther from Los Angeles than White Plains is from 42nd Street.

**PLUS GLENDALE . . .**

with a population of 103,100, larger than Utica, New York or Lynn, Mass. . . . Yet it is no farther from Los Angeles than Jamaica is from the Bowery.

**PLUS SOUTH GATE . . .**

with a population of 54,800, larger than Orlando, Fla. or Pittsfield, Mass. . . . Yet it is not farther from Los Angeles than Scarsdale is from Times Square.

**Yes Sir,** Los Angeles is truly America's Bonus Buy. Most cities have suburbs. But in Los Angeles County the suburbs are cities in themselves. Los Angeles offers many more "Extra Bonus" cities than any other market in America.

That's the Plus you get when you buy KFWB. Los Angeles' most popular and most listened to independent.

**THE BRANHAM COMPANY**

*sponsoring*

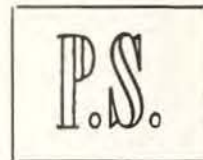
NEW YORK  
CHICAGO  
SAN FRANCISCO  
LOS ANGELES  
CHARLOTTE  
DETROIT  
ATLANTA  
MEMPHIS  
ST. LOUIS  
DALLAS

**27 YEARS**  
of service in  
America's  
THIRD LARGEST  
MARKET

**KFWB**  
LOS ANGELES

HARRY MAIZLICH  
President-General Manager

**New developments on SPONSOR stories**



**See:** "Out-of-home listening goes commercial"

**Issue:** 9 April 1951, p. 54

**Subject:** The huge auto radio audience is a listening factor advertisers should take into account when planning schedules

Impressed by the significant facts about the auto radio audience (Pulse: some 25% of all U. S. radios are now in automobiles; there are about 27,500,000 car radios; 92.4% of all postwar autos are radio-equipped), the agency for a big manufacturer of sports equipment has turned into an active booster of radio among the firm's distributors. Encouraging dealers to employ radio, it especially urges using those time periods when car listening is at a high level.

Hugo Wagenseil & Associates, advertising agency for MacGregor-Goldsmith of Cincinnati, prepares an external house organ for the firm which they send to 2,000 distributors every month. In the July 1952 issue of *Factory Facts*, one article bears the headline "Car radio audience offers big advertising 'plus'." The agency counsels dealers who sell MacGregor equipment on how and when to use radio to take advantage of auto listening at certain times of the day and offers some sage advice on radio use in general. Says the agency:

"Car radios reach their highest 'in-use' peak during the morning periods when workers are on their way to factory, office and store—and during the late afternoon when they head homeward. The greatest percentage of these listeners are men. They're the hunters, fishermen and sports enthusiasts—and *your best potential customers!* In addition, you reach the regular listening audience; mothers and wives, for the most part—the gift-buyers for fathers, sons, brothers and boy-friends.

"The next time you buy radio, try to place your message at a time when you'll reach all these listeners. Suggested periods are from 6:30 to 7:45 in the morning (on working days) and from 3:30 to 6:30 in the afternoon.

"It has also been found that music programs are tuned in most on car radios. If a station programs music during the suggested time periods, that's a good station for you to use. Finally, don't use radio for a week or two and expect to cause a stampede of customers into your store. For best results, a continuous, concentrated campaign is recommended—with 13 weeks as the shortest contract period. Remember, too, the longer your contract, the lower your rate. Intelligent use of radio should bring good results. Long term use will save you money."

Other facts turned up by the above-mentioned nationwide Pulse auto radio survey, which further support Wagenseil's pitch include:

- Radio sets-in-use figures in automobiles are proportionately much higher during daytime hours than home sets-in-use figures (listening was checked between 7:00 a.m. and 8:00 p.m.).
- The larger the city, the higher the percentage of radio-equipped automobiles (about eight out of 10 cars in very large cities).
- Northeastern section of the U. S. has the highest percentage of auto radio ownership: 75.1%.

The MacGregor-Goldsmith organization itself has been dipping its toes into radio this year. In July, the agency conducted a two-week radio test for MacGregor on WROK, Rockford, Ill., pushing the sale of a special golf ball sold only at pro shops. Similar experiments were completed in Dayton, Ohio, and Miami, Fla. The radio tests were very successful, Wagenseil Radio Production Director George Brenard advises SPONSOR. It is quite possible, he adds, that radio and television may figure more prominently in MacGregor plans for next year.

\*\*\*

# at home in new haven

**This fine urban example** of a colonial market square is New Haven Green. Its peace and beauty belie the hum of the 550 manufacturing concerns within the city. Since Civil War days New Haven has drawn industrial firms like Martin and Lewis slapstick draws laughter.

**This series** of advertisements will acquaint you with the many and diversified plants at home in New Haven.

**At Home is the best place** to reach and sell the people in this rich Connecticut market. WNHC-Radio, an NBC affiliate, *delivers* both on and off the air — while *on*, with sales impact... *off* with aggressive merchandising. **Let WNHC-Radio stimulate your sales in New Haven!**

W n H C

AM  
FM  
TV

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



ONE OF  
*America's Greatest*  
**INDEPENDENT  
 RADIO STATIONS!**  
 IN MARKETS OVER 500,000



Source: Hooper Radio Audience Indexes  
 —Unaffiliated Radio Stations Mar.-  
 Apr., 1952.

**and in milwaukee...**

For \$100 per week or more, WEMP delivers 2 times the audience of network station No. 1 and 2½ times the audience of network station No. 2\*.

\*All Hooper ratings based on Dec., 1951-Apr., 1952 Comprehensive, using highest individual 15-minute strip rating 8:00 a.m.-6 p.m.

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



*Mr. Sponsor*

**Henry Gorski**

Advertising Manager  
 P. Ballantine & Sons, Newark, N. J.

Twenty years ago P. Ballantine & Sons was a small local brewery producing less than half a million barrels yearly. Today the brewery boasts a yearly multi-million barrel volume and ranks third in sales nationally behind Schlitz and Anheuser-Busch.

Like the beer whose advertising campaigns he directs, Henry Gorski is a Newark product. Back in the early 20's young Gorski was running around that city selling printing and advertising. He had a flair for salesmanship which brought him to the attention of Thomas A. Edison, Inc. From 1924 to 1929 he ad managed their storage battery division.

But Black Friday ended all that. During the depression Gorski's primary concern was earning enough for "three squares a day." He tried selling and newspaper work and when he joined Ballantine in 1934 he'd acquired what he calls "educated intuition."

This modest phrase conceals Gorski's hard-earned knowledge of advertising and media values. He doesn't favor one medium over another, puts it this way: "No one medium is the major one. We use all media as we feel they should be used and we don't add another medium until we feel that we can use it in its right proportion."

The Gorski-brewed proportion of radio was added to the melange in 1939 and featured topflighters Milton Berle, Charles Laughton and later Guy Lombardo, in *Three Ring Time* on MBS. During the war years, Ballantine carried *His Honor the Barber* on NBC but it was cancelled because of Government grain restrictions.

When these restrictions were lifted, Ballantine was right back in all media; an estimated \$2,000,000 was allocated for air advertising. The monies are scattered nationally with *Foreign Intrigue* on TV in 11 Eastern states; the Home of Champions (Yankee baseball) network extending from Rochester, N. Y., to Williamsport, Pa. Seventeen newscasts, the *Make Believe Ballroom* on WNEW, New York, and a yeast-like growth of radio-TV announcements complete the national picture.

It's a formidable task Gorski sets for himself—making the Ballantine "Three Ring" trade mark a national symbol of beer and ale quality. But the 45-year-old New Jerseyite has indefatigable energy. He plays lots of golf—shooting in the upper 90's. ★ ★ ★

# WLAC

NASHVILLE, TENN.

.....WLAC announces the appointment

of THE KATZ AGENCY, INC.

as its national advertising representative

effective September 1, 1952....



## WLAC

50,000 WATTS

CBS RADIO

The Radio Station of the Life and  
Casualty Insurance Co. of Tennessee

NASHVILLE,  
TENNESSEE

The Athens of the South

### THE KATZ AGENCY, INC.

NATIONAL ADVERTISING REPRESENTATIVES

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



**REPRESENTING  
LEADING RADIO STATIONS:**

**EAST, SOUTHEAST**

|                    |          |
|--------------------|----------|
| Boston-Springfield | WBZ-WBZA |
| Buffalo            | WGR      |
| Philadelphia       | KYW      |
| Pittsburgh         | KDKA     |
| Syracuse           | WFBL     |

|                      |      |
|----------------------|------|
| Charleston, S. C.    | WCSC |
| Charlotte            | WIST |
| Columbia, S. C.      | WIS  |
| Norfolk-Newport News | WGH  |
| Raleigh-Durham       | WPTF |
| Roanoke              | WDBJ |

**MIDWEST, SOUTHWEST**

|                      |           |
|----------------------|-----------|
| Des Moines           | WHO       |
| Davenport            | WOC       |
| Duluth-Superior      | WDSM      |
| Fargo                | WDAY      |
| Fort Wayne           | WOWO      |
| Indianapolis         | WIRE      |
| Kansas City          | KMBC-KFRM |
| Louisville           | WAVE      |
| Minneapolis-St. Paul | WTCN      |
| Omaha                | KFAB      |
| Peoria               | WMBD      |
| St. Louis            | KSD       |

|                  |      |
|------------------|------|
| Beaumont         | KFDM |
| Corpus Christi   | KRIS |
| Ft. Worth-Dallas | WBAP |
| Houston          | KXYZ |
| San Antonio      | KTSA |

**MOUNTAIN AND WEST**

|                |           |
|----------------|-----------|
| Boise          | KDSH      |
| Denver         | KVOD      |
| Honolulu-Hilo  | KGMB-KHBC |
| Portland, Ore. | KEX       |
| Seattle        | KIRO      |



**F**REE &

*Pioneer Radio a*



# "THAT \*!\*!\*! SPOT ANNOUNCEMENT SURE PUT ME ON IT!"

Every day of the world far more people spend far more time with RADIO than with magazines and newspapers. There's no simultaneous competition from adjacent fiction, photographs, or anything else. The announcer is the guest at the listener's elbow — his voice is the *immediate presence*.

Above and beyond anything else, radio is the medium of NEWS—of excitement, of impact, of *action*. It gets results. When you have some *news* that's worth shouting from the housetops, shout it with National SPOT.

National SPOT RADIO can carry your story over one station or one thousand—can carry local prices and your local dealer's name and address—can carry your *sales* to heights you have perhaps never believed possible.

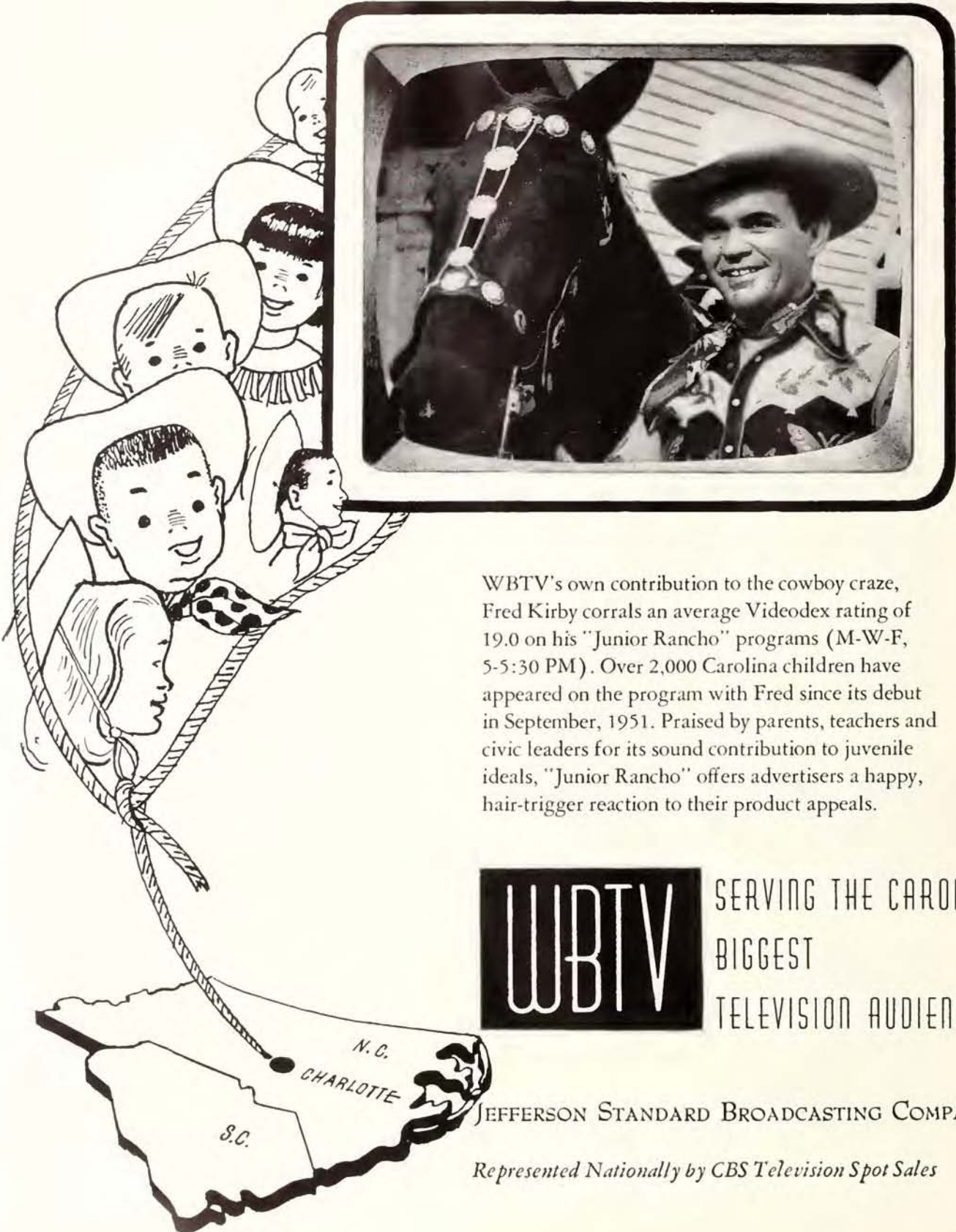
# PETERS, INC.

Radio Station Representatives

since 1932

NEW YORK  
CHICAGO  
ATLANTA  
DETROIT  
FT. WORTH  
HOLLYWOOD  
SAN FRANCISCO

**make  
small fry  
friends  
with  
fred**



WBTV's own contribution to the cowboy craze, Fred Kirby corrals an average Videodex rating of 19.0 on his "Junior Rancho" programs (M-W-F, 5-5:30 PM). Over 2,000 Carolina children have appeared on the program with Fred since its debut in September, 1951. Praised by parents, teachers and civic leaders for its sound contribution to juvenile ideals, "Junior Rancho" offers advertisers a happy, hair-trigger reaction to their product appeals.

**WBTV** SERVING THE CAROLINAS'  
BIGGEST  
TELEVISION AUDIENCE

JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Television Spot Sales*

**SPONSOR**

These agency tables of organization show how time buying is moving from non-integrated to integrated basis

**NON-INTEGRATED**

**WALTER THOMPSON**

EARLY 1930's TO PRESENT

**DIRECTOR**  
RADIO-TV DEPT.



Most agencies originally had this kind of setup for buying radio. But many changed as volume of business grew. J W T basically unchanged

**TYPICAL AGENCY**

STARTING LATE 1930's

**MEDIA DIRECTOR**



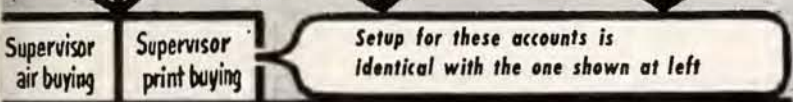
Many agencies shifted radio buying to put it under the authority of the media director. But buying was still done by a media specialist

**INTEGRATED**

**BENTON & BOWLES**

1952

**MEDIA V.P.**



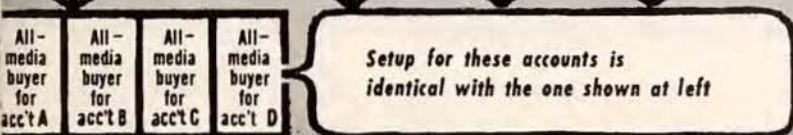
Early in 1952 B & B removed time buying from radio TV department, merged it with rest of media buying. While time is still bought by specialists on air media only, associate media directors for various accounts have been created who have final say in buying all types of media for one or more accounts

**INTEGRATED**

**YOUNG & RUBICAM**

1952

**MEDIA V.P.**



Here the integration of media buying is carried to its ultimate point. There are no specialists in one medium only. Instead, each account has an all media buyer who reports to an associate media

# Is the all-media buyer best for sponsors?

**Trend now is to weave timebuyer into agency general media structure, either as buyer for all media or as specialist in media group**

**over-all** Three top-ranking agencies—Benton & Bowles, Young & Rubicam and McCann-Erickson—have just introduced radical changes in their media-buying structure. Several other major agencies report that they likewise are in process of reevaluating their own media-buying setups with a view to accomplishing, basically, the same objective: bringing the media buyer into a position where he can function as an expert on all media in his dealings with clients and others in the agency.

As far as the timebuyer, specifically, is concerned, the trend toward closer integration of media buying has the effect of curbing his role in one respect and enlarging it, in another respect. The timebuyer has more or less operated autonomously and within a group of his own. Under the new order of things his identity as a single-tracked practitioner in his own domain diminishes in various degrees. But by becoming involved in the planning or buying of other media he assumes the added responsibility of helping guide the sponsor's over-all advertising problems.

For the average time-buying executive the realignment of function and scope of responsibility entails tremendous reorientation. Several casualties—in the way of resignations—have already resulted from these reorganizations of media buying. These resignations and the momentum of the trend have produced no little disturbance within timebuyer ranks, while the trend itself has aroused considerable controversy



Ruthrauff & Ryan is the only major agency where authority over time buying is split two ways. The buyer of network time reports to radio-TV director and the buyer of spots refers back to media director

L. to r., among the chief participants of this set-up, are Sherry Heath, timebuyer; Tom Slater, asst. dir. radio-TV; Bill Tuttle, dir. radio-TV; Daniel M. Gordon, media dir.; Herbert Claassen, chief timebuyer

throughout all agency executive levels, from media buyers to account executives and from media directors to top management.

Emerging from all this is the key question: Will these changes work to the advertiser's best interests? SPONSOR talked to top officials in agencies which have revamped their media-buying setups or contemplate revamping them and got opinions as well from media specialists in other agencies. Here's a summary of the pros and cons:

*Benefits to the sponsor from the introduction of all-media buying and the development of buyers into all-media experts.*

1. An agency is organized by account groups and copy groups with people assigned to a specific account from each group. By merging the operations of the timebuyer, for instance, with the functions of a group he gets a better perspective of the sponsor's product, merchandising, marketing and selling problems.

2. By organizing the timebuyer's participation along account lines he will become better acquainted with the potentials of the product and therefore be better equipped to buy for it.

3. A completely rounded media man is in a position to get closer to an advertiser's business and marketing outlook and sales objective, functioning more from the standpoint of the account as a whole rather than from just a media-oriented slant.

4. An all-around media man would tend to evaluate competitive media objectively and determine which among all media is best for the advertiser.

5. Absence of bias toward any one medium would tend to make the buyer more cognizant of the product in relation to individual markets and of the way all media enter into such a problem. With media-buying patterns leaning toward greater market-by-market interest (see *How TV is changing media buying patterns*, SPONSOR 11 August 1952), an intimate and rounded

knowledge of individual markets is increasingly important.

6. Available to the client on the top planning level is a completely rounded media man who has the responsibility for his account, while on the executive level the client has in each instance media men who are ace specialists in their respective fields. When the advertiser talks with the media man concerned with planning on his account, he will be also talking to the man who will direct the media buying for all phases of the account.

*The opponents of the all-media buyer idea think it won't work out to the sponsor's best interest for these reasons:*

1. What may look like the best plan on paper can turn out quite awry when it comes up against the human equation, or, specifically, the element of fixed thinking habits. For instance, printed-media buyers, as the result of years of training, will not be able in contemplating radio or TV to escape

the ingrained habit of thinking merely in terms of ABC and low-cost circulation. Since the print man is accustomed to measuring everything along cost comparison lines, it is inevitable that he will search for basic similarities in terms of costs between printed media and broadcast media—when no such factors actually exist. The end result will be recommendations on air media to the sponsor which can be considerably out of focus in relation to his needs and budget.

2. Whereas the printed media specialist is obsessed in his thinking with prestige comparisons (what is the best newspaper or the best magazine), the trained buyer of broadcast media considers prestige as just one of the factors. Even though he's interested in getting on the network where the top shows are the long-experienced radio-TV specialist is sensitive to such corollary factors as (1) special program peculiarities of each network, (2) the audience flow from network to network

and (3) the time period as against the type of family appeal. A printed-media specialist would tend to become impatient with such delicate balancing and insist that the sliderule of "best network," or "best station," be peremptorily applied. Such tactics could prove quite costly to the sponsor.

3. In newspaper buying, for instance, the choice as a rule is simply between a morning and evening newspaper in a market. With the aid of a comparatively small collection of statistical data, the print buyer can estimate his full schedule and hit it on the nose. Contrast this with the complex prerequisites of the timebuyer: he must consider the number of stations in the market—manyfold more than newspapers—the types of program scheduled on each station, the station's special listenership, various characteristics of the station's management, where the major part of the audience he wants is to be found at specific times of the day or night and

all the intricate minutiae of costs and frequency. On top of this he must wrestle with a welter of conflicting ratings and other data offered by research services. And when the campaign gets under way he'll wind up way off the original estimate.

4. By merging all media buying the agency stifles ingenuity within its own ranks. When buyers of competing media vie with each other for the advertiser's dollar, the process stimulates ideas and campaign patterns which in the long run may prove the most economical for the advertiser.

The problem of reorientation of its media buying has dominated the thinking of major agency management for the past two or three years. In one respect what's happening now is a sharp reversal of a line of thinking that prevailed in some of the bigger agencies at the time television came into being. There was talk then of divorcing TV buying from radio and setting up sep-

*(Please turn to page 31)*

Compton has media structure which is most common among larger agencies. Although time buying has been made part of general media, timebuyers still function as a unit, which, with media chiefs, are, l. to

r.: Graham Hay, Frank Kemp, asst. media dir., Genevieve Shubert, Douglas Brown, Henry Clochessy, head timebuyer, Guy Richards, v.p., media dir., Jack Neale, Dick Hurley, Frances Velthuis, Jeanne Bahr



# How TV straightens Schick's seasonal sales curve

**Most shavers are bought as gifts during Xmas, graduation. But \$1,700,000 campaign including two net shows is getting men to buy their own**

**TV** When sales for the first six months of 1951 were toted up in the Stamford, Conn., offices of Schick, Inc., last summer, two facts were plain: (1) war-scared buying had ground to a halt; (2) distributors and retailers weren't ordering because they were stuck with swollen inventory.

Out of this problem came Schick's decision to use television for the first time on a full scale—a decision which may have far-reaching consequences in the merchandising of all shavers. Involved in the strategy making were Schick's board chairman Kenneth C. Gifford; president Chester G. Gifford; gen. sales manager Sy Moorman; and sales promotion manager Dick Douglas. Acting for the Kudner Agency were radio-TV v.p. Myron Kirk and

account executive Alfred Corrigan.

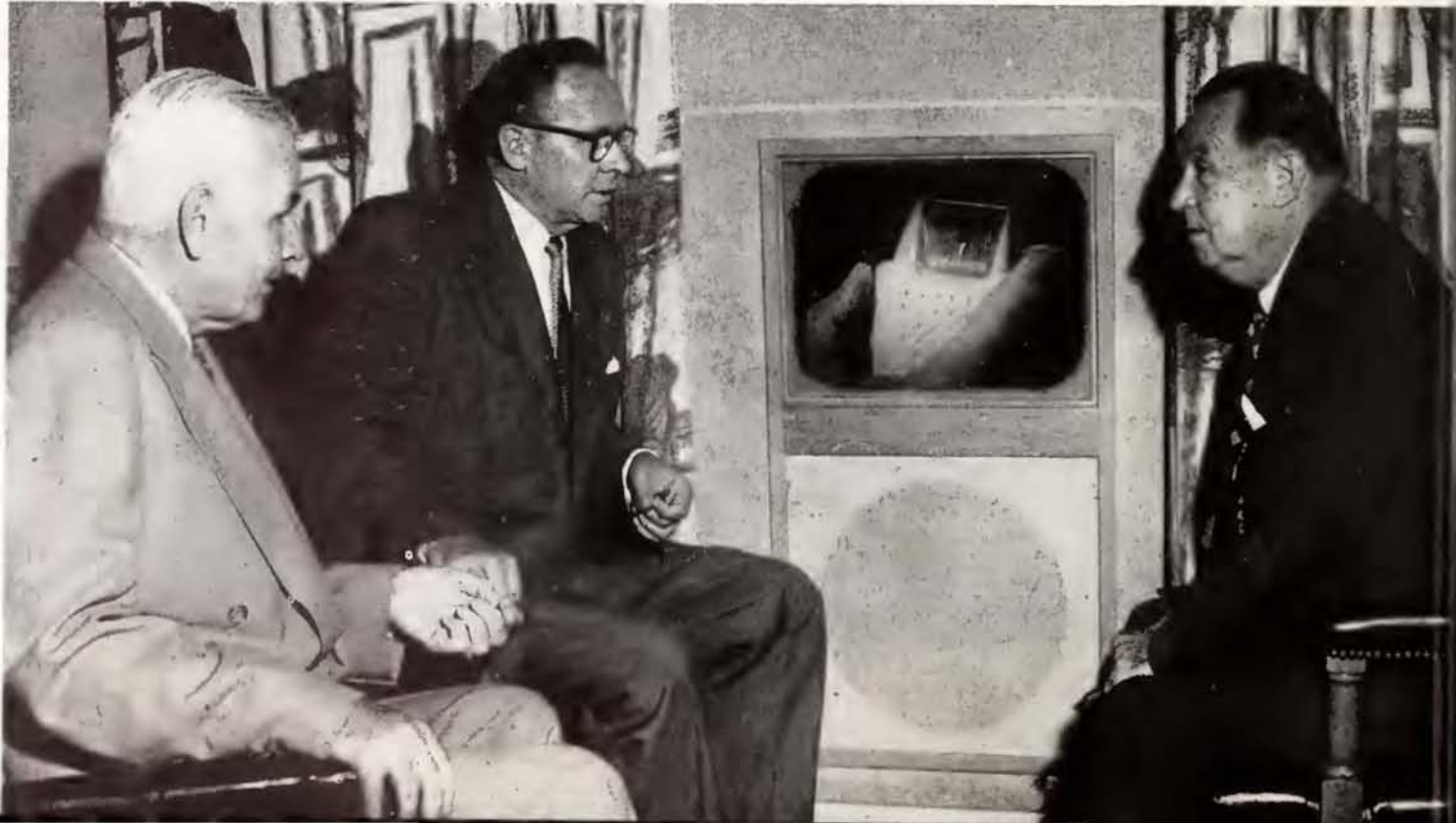
The sky-high ratings garnered by the Senate Crime Committee hearings during that summer made the selection of a program called *Crime Syndicated* a natural, particularly after Rudolph Halley was signed as narrator. The show was aired over CBS TV in 33 markets (21 live, 12 kine) and picked up a hefty audience almost immediately. From a Nielsen rating of 17.7 in October, it moved up to 22.9 the following month.

More important than audience size were the sales results. Inventories began to melt and by Christmas distributors were snatching the shavers off the production line as quickly as the rigid inspections were completed. Indicative of TV's pull was the fact that stock

had to be pulled out of non-TV areas, rushed to the bare shelves of dealers in cities where *Crime Syndicated* was carried. When Halley's appearances were curtailed as a result of his election to presidency of the City Council of New York, Senators Estes Kefauver and Herbert O'Connor of the Senate Crime Committee filled in.

By Christmas the first 13-week cycle had run its course. Schick renewed for another 13 weeks, later signed up for 26 more weeks on an alternate-week basis. Reasoning behind year-round use of TV was explained by Dick Douglas: "TV proved its ability to ring up sales for us. One of our major problems through the years was the fact that the bulk of our sales came at Christmas and graduation. Prob-

Making shaver leap off screen into user's hands is part of plan of a.e. Al Corrigan; Schick president Chester Gifford; Kudner v.p. S. D. Fuson



"Our sales record shows the biggest first quarter (1952) in our sales history, and also the biggest first half, with our sales one-third ahead of the same period last year—and this at a time when industry in general, and especially the electrical appliance field, was not enjoying any material increases."

**Chester Gifford, President  
Schick, Inc.**

Jackie Gleason on CBS is second Schick TV show; costs firm about \$35,000 weekly



Kefauver, Halley appearances gave "Crime Syndicated" drama a link with Senate probe. Show is now on alternate weeks, will go every week Xmas



ably 90% of the shavers were being bought as a gift. We figured that TV was the sales tool we needed to level off those peaks and get more of the actual users to buy their own shavers."

That the strategy has worked is verified by comment from the recently elected president of Schick, Chester G. Gifford. He told SPONSOR, "Our sales record shows the biggest first quarter (1952) in our sales history, and also the biggest first half, with our sales one-third ahead of the same period last year—and this at a time when industry in general, and especially the electrical appliance field, was not enjoying any material increases."

Following up on its initial success, Schick boosted the 1952 advertising budget to \$2,500,000 of which TV bill-

ing will account for about \$1,700,000. To augment the alternate-week *Crime Syndicated* show Schick recently signed to pick up one-third of the \$100,000 weekly tab for the upcoming *Jackie Gleason Show* over CBS TV this fall. This year-round programing on TV is not only filling up the non-season dips on the sales charts, but is inducing as many as 50% of Schick purchasers to buy for their own use rather than wait to receive one as a gift.

But the firm realizes that Christmas is its peak season and has made arrangements to sponsor the *Crime Syndicated* program all three of the weeks immediately preceding Christmas, rather than on an alternate-week basis.

It's logical to speculate that other shaver firms will not let much time go

by before attempting to increase their efforts to build up year-round sales. Thus the Schick decision to go into TV, whether other shaver manufacturers turn to the air media or not, will probably have a considerable effect within the industry.

Schick's sales strategy through the pre-TV years had not shown many changes. The Kudner agency has had the account since 1941, lost it to BBDO in 1949, and recovered it the following year. Throughout the tenure of its relationship with Schick, Kudner has leaned heavily on the quality approach. Major emphasis until recently was placed on full-page, four-color ads in *Life*, *Look*, *Collier's* and *Saturday Evening Post*. This is similar to the strategy of Schick's major competitors, Remington Rand and Sunbeam. Both agency and client worked on the theory that the richness of full-color ads in major magazines gave the feeling of quality they were trying to put across.

But the addition of TV has given them an even greater opportunity to tell their story. Take the commercials used on *Crime Syndicated* for example. They are predicated on a fact that Schick has known for a long time: The shaver has sold well whenever it was demonstrated.

On the TV show actor Jim Nolan introduces the commercials in his role of a newspaper photographer. The live lead-in is used to keep the commercial well integrated (a la *Martin Kane* for U. S. Tobacco). A two-minute film does the actual sales pitch. So far, Kudner has produced 14 of these commercials. Using the technical facilities of Caravel Films, agency men Eddie Sutherland (formerly a top Hollywood figure) directs the filming and (Please turn to page 70)

Film commercial Pullman scene contrasts simplicity of electric shaving with muss of lather shave





**VARIABLES CONTROLLED IN NBC STUDY**

|                 |              |                              |
|-----------------|--------------|------------------------------|
| SEX             | AGE          | MAGAZINE READING             |
| AREA            | EDUCATION    | NEWSPAPER READING            |
| PRODUCT USE     | FAMILY SIZE  | SUPPORTING RADIO ADVERTISING |
| ECONOMIC STATUS | TV OWNERSHIP | COMPETING RADIO ADVERTISING  |
|                 | CITY-SIZE    | SUPPORTING TV ADVERTISING    |
|                 |              | COMPETING TV ADVERTISING     |



NBC's Hugh M. Beville Jr., director of plans and research, points out key findings of new "Effective Selling Power" study of network radio. Chart at top left shows two cities in which study was made; top right chart lists large number of variables controlled in research. Bottom charts indicate how time spent with radio compares to other media, how listening affects sales

# What NBC's "Radio Hofstra" means to advertisers

**\$100,000 study shows network radio still delivers big sales wallop**



"Advertisers who continue to evaluate radio in terms of ratings alone," said NBC's Hugh M. Beville Jr., director of plans and research, "are like manufacturers who evaluate the efficiency of salesmen in terms of the number of prospects they have called on. Sponsors who want to know the real and continuing value of radio must look beyond 'ratingitis' and examine radio's ability to sell merchandise, even in competition with TV."

Beville's statement, made earlier this month during the release of NBC's

new \$100,000 radio research project, *Measuring Radio's Sales Effectiveness*, neatly summarizes NBC's motives in making the new study. As most advertisers are aware, this study—conducted in radio-only Fort Wayne, Ind., and radio-TV Davenport, Iowa—has caused a mild sensation in radio research circles.

Its case histories, which show that radio listeners in the two cities bought anywhere from 11 to 111% more air-advertised products than do non-listeners, have given radio's position in agency thinking a real boost. In re-

search circles, too, much well-mannered excitement has been caused by the unique methods used in achieving the matched samples in the study. (They are similar to the earlier TV Hofstra studies of NBC, but more elaborate.)

Advertisers who feel that radio has virtually been "displaced" by TV will have their thinking shaken up a bit by the study. Among the four major home media—radio, TV, magazines and newspapers—it was found that family heads (housewives) spent some 124 minutes daily with radio, as opposed



### What radio does for sponsor's sales:

Among listeners to perennial daytime drama "Stella Dallas," some 4.1% buy the air-sold product, Dr. Lyons Toothpaste, typical case history chart in NBC's study shows. Among matched non-listeners, only 2.5% bought Dr. Lyons. The relative difference, or "Effective Selling Power," between the two groups in their purchase of the product is 64%. Other similar cases follow

to 83 minutes with TV, 38 minutes with newspapers, and 16 minutes daily with magazines. And, this was true of two areas where the TV saturation averaged out to 45%—about what it's expected to be in the entire U. S. in January 1953.

(Presented on these pages are nine of the study's highlight charts which show a handsome pay-off for network radio at the sales counter. They are taken from a special presentation of the NBC study made by Hugh Beville to a group of agency research executives which included such men as Y&R's Dr. Peter Langhoff; Biow's Dr. Lawrence Deckinger; K&E's Dr. Maxwell Ule; Cunningham & Walsh's Gerald Tasker; Ted Bates v.p. Cliff Parsells; JWT's Dr. Vergil Reed; Sherman & Marquette's Jack Kurie; D-F-S's Dick Lessler.)

Of course, NBC's was not the first study to go beyond ratings and measure the actual effect of radio in creating sales. Back in 1940, Elmo Roper did a rudimentary version of the NBC study for CBS, which did much to establish radio as a major advertising force. Since then, many private studies have been done for agencies by researchers (Pulse, Hooper, etc.) to measure the pull of particular programs for individual advertisers. Also, independent research firms—particularly Jim Seiler's American Research Bureau—have done some measurements of "product incidence" among listeners and non-listeners. Advertising Research Bureau, Inc. (ARBI), too, has done studies all over the U. S. to compare the pulling power at retail level of money spent in radio and other media, with some notable effects on retail thinking.

But few of these earlier studies have covered such a wide range of air advertising, and none has gone to the lengths that NBC and W. R. Simmons & Associates (who did the field work)

did in matching samples and verifying results.

As Dr. Lawrence Deckinger, research chief of the Biow agency, told SPONSOR: "NBC's new study is the finest thing of its type that's been done in broadcast research and it certainly reestablishes many of the values of radio."

However, with the dust settling on the initial pitch and the first round of trade-press stories, advertisers and researchers are now beginning to ask a lot of serious questions about the study. Few of them, it's important to note, are critical of the study's techniques and methods, and of its involved and ingenious mathematics.

The composite problem that now seems to face agencies and advertisers who are currently being shown NBC's slide films, booklets, presentations, charts, indices and appendices based on the study might be stated thusly:

*Of what practical value is the NBC "Radio Hofstra" to advertisers when it comes to making media decisions that involve radio?*

Here are just a few of the questions SPONSOR editors have already heard asked regarding the NBC study:

- "How do the sales increases among listeners, as opposed to non-listeners, stack up against the amount of money network advertisers are spending for time and talent to reach radio listeners in Fort Wayne and Davenport?" (from an executive of Kenyon & Eckhardt)
- "What about the actual product volume that is represented by what NBC calls 'Effective Selling Power' percentage increases, and is there enough volume to make the air advertising worthwhile?" (from the Biow agency)
- "How can this study be used to evaluate radio vs. television in making broadcast advertising decisions, particularly on a long-term basis?"

(Please turn to page 56)

### What radio does to competitor's sales:

In area tested, Pet Milk had network show, "Mary Lee Taylor." Carnation had none. Among non-listeners to Pet show, brand standing of two was very close; 16.7% vs. 17.0%. Among listeners, Pet went up 30% at Carnation's expense

#### 5-a-week Daytime Serial

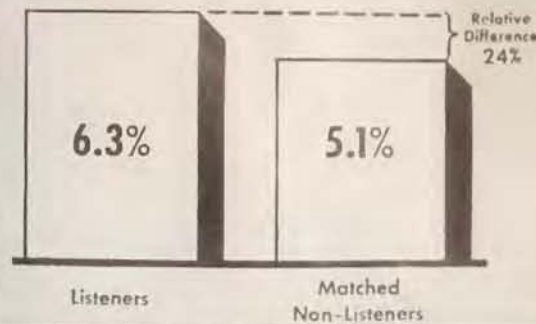
percent buying in past month



#### SCHLITZ BEER on "HALLS OF IVY"

Half-hour Evening Situation Comedy

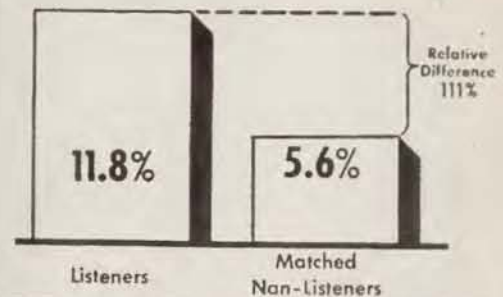
percent buying in past month



#### TUMS on "HOLLYWOOD THEATRE"

One-Half Hour Evening Dramatic

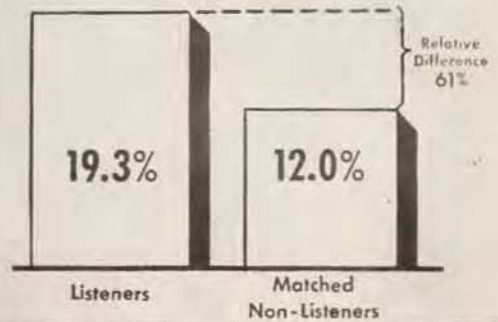
percent buying in past month



#### DIAL SOAP on "DIAL DAVE GARROWAY"

5-a-week Daytime Personality

percent buying in past month



#### EFFECT ON COMPETITOR'S SALES

PET Non-Listeners (white bar) PET Listeners (hatched bar)





# How to get the most out

**ABC radio's pair of co-op shows, "No School Today" offer lessons on how merchandising can help spons**

**over-all** Air advertising that stops with the commercial message can lose you sales by droves. An increasing number of advertisers are realizing the importance of nailing down air advertising with smart merchandising, for merchandising is the third dimension that adds solidity and follows through on the impact of air selling.

One of the best springboards for adding that third dimension to air advertising is the children's program. When it comes to tying in a product and a kid show's personalities, the sponsor can employ a rich variety of merchandising devices: personal appearances, contests, fan clubs, fan newspapers, comic books, buttons, articles of clothing, uniforms, birthday gimmicks, special promotions, autographs, products for the home and, perhaps best of all, the advertised product itself.

A case in point is ABC Radio's brace of co-op shows, *No School Today* and *Big Jon and Sparkie*. Both feature Jon Arthur and his puppet, Sparkie. The former program is on for an hour and a half on Saturday mornings, starting at 9:00 a.m.; the latter, a five-time-weekday strip, is beamed for a half hour beginning at 5:00 p.m., half of which is offered for sale locally. *No School Today* is one of the most heavily sponsored co-op shows on radio.

A variety of local sponsors, including dairies, bakeries, bottling compa-

nies and department, shoe and toy stores have built successful merchandising programs around Big Jon and Sparkie. The methods and ideas they use vary a little but they are similar enough to offer valuable advertising lessons. It is the opinion of Arthur-Sampson Enterprises, Inc., which owns the show, that the sponsors getting the most profit out of their advertising dollars are those most active in tying in merchandising ideas and gimmicks. And they have evidence to prove it.

This is no incident, of course. The youthful audience is much more receptive than the adult listener or viewer. The moppets are brimming with potential or actual enthusiasms, their imaginations are unrestrained and their loyalties are solid and limitless. With this raw material to work on, advertisers all over the country have found that merchandising follow-ups can hit the sales target with unerring accuracy if it is handled properly and if this merchandising is built upon a good, solid children's program. Many of the points covered here, however, apply to other types of shows.

Arthur and his puppet have been adding more punch to their sponsors' sales messages recently. Beginning this past spring, they have begun a carefully planned round of personal appearances. A few sponsors have already scored resounding successes in pulling large crowds. These appearances are important not only because they illustrated how to enhance spon-

## Appearances

Personal appearances by radio stars Big Jon, puppet Sparkie give added tie-in to sponsor. Top left: Jon and Sparkie entertain 13,000 at Wichita stadium for Steffen's Dairy. Second left: Walter Skinner, Steffen's advertising manager, joins pair in inviting KFBI listeners to stadium party. Third left: Sparkie at

Houston visit with store owner Bernard Sankowitz (dark glasses); Elizabeth Jenkins, left, store publicity director, and Garnet Evans of Brennan Advertising Agency look on. Bottom left: crowd of 27,000 turn out for Big Jon, Sparkie at Houston's Kiddieland Amusement Park during one day the pair were there. Bottom right: Sparkie drinks Blossom Dairy milk during visit to Charleston, W. Va., where the pair drew 6,000 to appearance in movie house

# f a kid show

## d "Big Jon and Sparkie"

### any children's show

son identification with personalities loved by children but they are also examples of how a variety of merchandising techniques can be linked to form an integrated and powerful sales weapon.

Up to now personal appearances have been exploited by local advertisers in three cities. And thereby hang some interesting advertising tales.

Here is a fairly complete summary of what happened in each city and how the sponsors involved have been using the Big Jon and Sparkie programs in their every-day advertising:

**Wichita, Kan.:** In October, 1951, the Steffen's Dairy Foods Co. bought a cautious half hour of *No School Today* on KFBI. One of the first moves by Walter Skinner, general sales and advertising manager of Steffen's, was to tell company drivers what the show could do for them—how it could increase their new customers and build more sales from old customers. Drivers were told to keep tabs on listening by children of customers and also to keep records of new customers.

Steffen's just didn't sit back and see what would happen. It began cashing in on its program right away. The initial tie-in was an offer of a Sparkie T-shirt for 100 bottle caps and 50 cents or a free T-shirt for every youngster who brought in a new customer.

Result: By 15 June 1952, Steffen's garnered exactly 2,098 new customers directly traceable to this promotion. In terms of cash that meant \$250,000



## Comic Books

Big Jon's autographs on Sparkie comic books give sponsor big plus as traffic is drawn to Children's Dept. of Sankowitz Department Store in Houston

## Prizes

Wilkes-Barre Kresge store uses kiddie interest in Sparkie show by running contest in Sparkie newspaper. Store manager, toy buyer pose with prize winner

in additional business yearly. In terms of selling costs it meant that Steffen's was getting new customers through *No School Today* at an average cost of about \$4 each, compared to the usual \$10 or \$15 cost for each new customer.

Total T-shirt distribution came to 10,000, which isn't bad for a town of 175,000 population. (The distribution of T-shirts through an exclusive retailer was such an important factor that the retailer's competitors desperately tried to ride the coat-tails of this promotion by attempting to get hold of the same T-shirts.) The T-shirt bonanza meant that 7,902 were given away for 790,200 proof-of-purchase bottle caps, truly a fabulous figure.

The successful pull of *No School Today* was evidenced from the beginning. Drivers reported that nearly 60% of their customers had children who listened to the program. Within 30 days after buying the first half hour of *No School Today*, Steffen's bought an additional half hour. Four months later, 10 March 1952, Steffen's added the late afternoon quarter hour of *Big Jon and Sparkie*. When the firm recently took over Garden Farm Dairy in Denver, it immediately bought *No School Today* over KVOD.

Steffen's didn't rest there, either. Another tie-in was the "Sparkie Club." Children could join and receive a Sparkie button for 10 bottle caps or

carton lids. The count on this during the same period was 15,000 buttons—150,000 proofs-of-purchase. In addition, a picture post card of Big Jon and Sparkie was given for two proof-of-purchase labels from any of Steffen's products—butter, cottage cheese, chocolate milk, Trim milk and ice cream. More than 10,000 post cards were distributed. The only thing Steffen's didn't keep exact tabs on was the good will and product loyalty among children that resulted. The Steffen's people are convinced that there's plenty of it.

This handsome promotional success was potent proof to Steffen's of what radio could do for them. For, with the exception of display posters and handbills distributed by route men, KFBI was the only ad medium used in this campaign.

Despite the big bang made by Big Jon over the radio, when Skinner and John McEwen, Steffen's president, were making plans for bringing Arthur and his puppet to Wichita, it was considered an experiment. Arthur had made only one local appearance before (in Houston) and it was under different circumstances. The Steffen firm took over Lawrence Stadium, a 10,000-seater, and beat the pre-appearance drums via signs, radio announcements, newspaper publicity and an open house.

There was no need to worry. The stadium party, which marked Steffen's 70th anniversary, was jammed with



# Imprints

Dairy firms use Sparkie print on set of eight musical glasses to hike kiddie sales. Idea, owned by Gundlach, is in promotion package to clients

ANOTHER sensational, sure-fire  
for selling Dairy Products

IDEA

## SPARKIE Musical Glasses

Originated by G. P. Gundlach & Co. 1615 South Main

Premium  
and Re-use  
Container  
for  
COTTAGE CHEESE  
ICE CREAM



# SPARKIE Musical Glasses

featuring SPARKIE, the famous elfin character,  
from the national radio shows 'NO SCHOOL TODAY'  
and 'BIG JON & SPARKIE'



18,000 parents and children. A supply of ice cream bars was all gone 30 minutes before the show started. Bus loads of children came from more than 150 miles away. One chartered bus came from Topeka, a distance of 185 miles, and several bus loads were reported from northern Oklahoma. Traffic was tied up for an area of 15 square blocks extending into the Wichita business section.

Houston, Tex.: Big Jon and Sparkie's first visit was the idea of the Brennan Advertising Agency, two of whose clients, Kiddieland Amusement Park and Sankowitz Bros. Department Store, shared time on *No School Today*. The station: KXYZ.

Brennan does a combined promotion job for both sponsors. One of the merchandising mechanisms is the "Sparkie Birthday Club." The department store uses it to have youngsters register their birthdays in the Children's Department. A Sparkie premium is given out to each kiddie when the birthday rolls around. In return the store gets good traffic in the Children's Department and is armed with

an up-to-date list for direct mail advertising plus valuable information about ages.

This means, for example, that a direct mail campaign pushing clothing of a certain size will hit only those homes where the clothes might fit.

Kiddieland uses the birthday club idea to give out birthday passes good for free rides at the park. This results in many youngsters celebrating their birthdays at Kiddieland and bringing along parents and friends to boot. (They pay for their rides.)

The Texas appearance of Arthur and his puppet was used primarily to build traffic for the sponsors, unlike the Wichita visit. The Sankowitz store could only handle a limited number of youngsters, so it distributed 2,000 tickets for the *No School Today* broadcast from the Shamrock Hotel. But, in addition, Arthur put on three performances at the store and after each one he autographed comic and coloring books in the Children's Department. Leo Levine, boy's wear buyer, said it was the biggest day the department ever had. Sales included 12 dozen

Sparkie T-shirts and 2,500 comic books.

The following day Big Jon and Sparkie made four appearances at Kiddieland and autographed books. Refreshments went like mad and Harry Hennies, park manager, estimated that 27,000 persons came to the park that day, some from as far as Abilene, which is 450 miles distant.

Charleston, W. Va.: The third appearance of Big Jon and Sparkie also differed in some respects from the other two visits. The cost was split among two sponsors and WKNA. To further defray the cost it was decided to hold the show in a local movie theater (the Kearse) along with a Shirley Temple picture. This meant paid admission but the sponsors—Blossom Dairy and the Jack and Jill Shop, a children's specialty store—felt the youngsters would enjoy a two-hour show in an air-conditioned movie in mid-summer (10 July).

They were right. The four performances were packed: 6,000 youngsters from five states saw Big Jon and Sparkie. Distinction was added to the (Please turn to page 83)

SPARKIE'S  
**Daily Weekly** FREE

NO SCHOOL TODAY Saturday • BIG JON & SPARKIE Daily

**BRONSON'S OKAYS BIG JON DAY**

SPARKIE'S NEWEST COMIC BOOK READY

TRICKLE TRIKES

MUSICAL GLASSES

SPARKIE'S NEW IDEA GETS VOTES AND CHEERS

WHO AM I?

PRIZE CONTEST

STORY OF THE MONTH

LETTERS

THE THREE WISHES

RULE OF THE MONTH

BRONSON'S

21 St. Clair St., Montgomery, Ala.

## Fan Newspapers

Bronson's, a children's store in Montgomery, Ala., gets a headline and its own logotype in the Sparkie newspaper, the *Daily Weekly*, a tie-in which many stores use for mailings to youngsters or for free give-aways in the store itself. Some sponsors insert an extra page with news about local youngsters

SPONSOR

# Six tips to women d.j.'s

Here are suggestions for women who sell to women based on opinions of psychologist who helped build Joan Edwards show on WCBS, New York



"Identify yourself with your audience," the psychologist told Joan Edwards. Mutual interest between d.j. and audience enhances credibility of sales message. Accordingly, she makes frequent mention of her children (above), her home, and her husband

**over-all** How do you convert a singing star into a d.j.?

That was the problem faced by Gordon Auchincloss and Sam Slate, writer-producer and program director respectively of WCBS, New York, back about the first of the year. They were planning to build a half-hour morning music strip with singer Joan Edwards as the d.j. She seemed like a good choice what with her reputation as headliner on the *Hit Parade*, night club star and recording success for years; moreover she was a mother of two living with her husband in a Connecticut home—enough to identify her with members of the housewifely audience. But would Joan Edwards' show business

identification jar the early-morning mood? Would she be able to project as well as a record jockey as she did on the disks themselves?

This question, pressing though it was for Auchincloss and Slate at the time, is not one confined to their own operation. Similar problems are being faced by stations all over the country and by sponsors building their own shows as well. Reason: In the attempt to build programs that are low-cost and TV-proof in the sense that they are specially designed for easy listening, more and more d.j. shows are being added. And frequently name talent is being moved into the d.j. role. Whether it's a national or local sponsor or a station which builds the star-d.j. show the problems are the same.

Here then is the way Auchincloss and Slate went about solving their problem.

With the format in mind they decided that a wise way to help integrate Joan Edwards into it would be with the help of CBS consultant Dr. Gerhart Wiebe, a research psychologist. He was asked to give his suggestions for selling by a woman d.j. with a woman's audience—before she went on the air and after. The following tips from Wiebe were used as guidance in writing continuity for Miss Edwards. They

are worth noting by any air sponsors, agencies, and salesmen themselves.

1. *Suitability*—In keying the mood of a program to the audience, it is important to keep in mind what the listeners may be doing at the time.

At 9:30 in the morning when the *Joan Edwards Show* begins, the average housewife is beginning to resume her mobility. She has finished her second cup of coffee, has sent the children to school, and is ready to clean house or put up her laundry. She is not in the mood for a program that requires heavy concentration nor one that distracts her from her chores. She likes to have a friend in the radio voice, a feeling that the woman to whom she is listening, if not herself continuously occupied with household chores, is at least familiar with them.

For this reason Auchincloss had Joan introduce one record as "music to make beds to." The sympathetic response in her fan mail was immediate.

2. *Simplicity*—When selling to an audience composed mainly of women, a woman d.j. must be particularly careful not to antagonize. To try impressing the listener with glamor when the majority of the audience is elbow-deep in soapsuds would be poor judgment and worse taste. It's wise to soft pedal

(Please turn to page 85)

Psychologist Gerhart Wiebe (front l.) helped Joan Edwards build audience by consulting with WCBS' Slate and Auchincloss (standing)



# Radio-TV help Oakite

Product meets heavy postwar competition

for you...

LOOK WHO IS SELLING

# OAKITE

with you



## Speaking to the homemakers about OAKITE



**LOUISE MORGAN**

WNAC-TV's charming "Shopping Views" hostess. Boston's "First Lady of Television" talks about, shows and sells Oakite every Thursday, 1:00-1:30 P.M.



**BOB TYROL and FLOYD RICHARDS**

WTIC's merry M.C.'s on the unpredictable "Cinderella Weekend" program, spins Hartford ladies into action with Oakite every Wednesday and Friday, 2:30-3:00 P.M.



**SHIRLEY MATSON**

WTAG's sparkling hostess on "Shirley's Open House" keeps the homemakers informed about what is going on and what to do with Oakite every Saturday 9:00-9:15 A.M.



**MOTHER PARKER**

WEEF's "Food Fair" director, outstanding grocery reporter and food expert, talks about and sells Oakite every Tuesday, 9:30-9:45 A.M.

**LYDA FLANDERS**—WTAG's cooking and kitchen expert on the popular "Modern Kitchen" program, describes the uses of Oakite every Wednesday, 9:45-9:55 A.M.

**PLUS NEWS BROADCASTS**—WGAN, Portland, Maine—12:05-12:10 P.M. sponsored by and selling Oakite. This program is popular throughout Maine and in neighboring Massachusetts and New Hampshire.

Listen yourself . . .

Tell your family to listen . . .

Tell your customers to listen . . .

These programs were selected for their punch and selling ability, for the surety with which these stars reach their listeners on the home ground, for their talent in getting homemakers to go out and purchase the products they talk about. They are going to talk about Oakite, get people to buy Oakite. It's up to you to put Oakite on the shelves and displayed where shoppers can reach out and say, "That's it, that's Oakite, that's the super cleaner I've been hearing about."



Mailings to dealers sell them on support local radio and TV shows give Oakite. Note that copy urges dealers to give product good shelf positions so they can cash in on demand. Mail-

ing pieces like this are used frequently by Oakite which draws upon its 23 years as sponsor firm to get most out of air advertising. Salesmen stress radio-TV when they make calls

# win the battle of the shelves

using air as aid to salesmen, as peg for dealer mailings and promotions

spot

Oakite Products, Inc., whose home cleaner of the same name had always been a steady, dependable little seller, came out of World War II to face two formidable sales problems.

One was the rocketing growth of the revolutionary "soapless" soaps—the synthetic detergents. The other was Procter & Gamble's Spic and Span, previously an unspectacular brand with a five-state Midwest market. A soap with the same uses as Oakite, Spic and Span was taken into the large P&G family in 1945 and, backed by P&G's massive resources, built up to No. One in its field.

In meeting these threats head on radio and TV shouldered a good part of the advertising burden. This was natural for Oakite had been using air advertising since the late 20's (the cleaner was offered to the consumer in package form shortly after World War I), had found it an effective weapon in its fight for shelf space.

During the crucial postwar years, Oakite found air advertising indispensable. It served as a lever in the efforts of Oakite's salesmen to overcome resistance among food marketers bombarded by a hundred brands. It was used in persistent mailings tying in Oakite with air programs to convince the dealer that his customers, pre-sold by radio and TV, would come into his store and ask for Oakite. Program personalities were brought before Oakite's own salesmen to stress the role radio and TV were playing in shoring up their sales pitches. Last, but not least, radio and TV were used to point up promotions and give added punch to special displays.

As a result Oakite breasted this tidal wave of competition and ended up with its head well above water. This was a remarkable achievement. As far as financial strength goes, Oakite was a yeoman on foot wielding its stave against the heavily armored soap barons. And, perhaps even more significant, Oakite was waging its battle for

shelf space with a traditionally slow mover in the face of the growing supermarket demand for faster and faster turnover, for greater gross profit per square foot of display. Oakite is a concentrate and requires a small amount of powder for each use. The firm does not gloss over this fact, but, as a matter of fact, hits the point hard both in its air advertising and on the package.

Today, Oakite can look back on a definite sales increase since crossing swords with the detergents and Spic and Span. This was accomplished by diligently pressing sales in all available outlets rather than concentrating on supermarkets, by intensively cultivating its high preference areas with the aim of achieving 100% distribution, by merchandising to the hilt, and by creating its own niche through stressing Oakite as a cleaner for painted walls, woodwork and floors.

This 43-year-old firm, which has now been using radio for 23 years and TV for two, has learned to use spot radio-TV with precision and economy. Its latest air schedule (up to the hiatus period) consisted of nine radio and three TV programs. As might be expected, there is a high proportion of home-economic type shows, although the Oakite people and their agency—Calkins & Holden, Carlock, McClinton & Smith—have learned that the consumer market must be watched closely both for changes in taste and for differences in taste among the markets.

Since Oakite beams its air advertising on a market-by-market basis, these differences assume an importance that is not found among agencies and sponsors involved in network presentations and mass market strategy. For example, Oakite found news broadcasts over WGAN, Portland, Me., to be popular among "down east" women. It found the broadcasts popular enough, in fact, to be worth continuing during the summer and they are Oakite's only 1952 hot season presentation.

All of the 15 shows mentioned are  
(Please turn to page 62)

1. Oakite merchandising boss Frank Conolly offered cleaning device on Josephine McCarthy WNBC, N. Y. show

2. This is response single offer pulled on program—20,000 letters from housewives, best result ever gotten

3. Josephine McCarthy, front row, l., is then invited to Oakite sales meeting showing firm's policy of making salesmen air conscious. Other executives (l. to r.) Conolly; Howard Anderson, ad. mgr.; John Carter, pres.; Fred A. Aston, sales mgr., on extreme right of front row. Meeting was in N. Y. C.





You Have Been Selected As One of the Most Influential TV Viewers in America

Your Opinions:

- Can help create more enjoyable television programs
- Are desperately needed and will be carefully studied!
- Will influence the kind of TV entertainment offered in the future!

IT DOESN'T COST A CENT! TAKES JUST A MINUTE! HERE'S ALL YOU DO

- (1) When viewing TV this Sunday Evening, May 4 over Channel 5, use the attached TV Score Card to rate or judge either or both shows as you watch them.
- (2) Write in the name of each act, personality and commercial you see and score each one according to your opinion. EX—Excellent G—Good P—Poor
- (3) After viewing and scoring a commercial, if you use the product advertised, check "USE". If you do not use the product leave "USE" square blank.
- (4) Give your opinion of each show on line 13 — please!

Your Own Opinion Is All That's Important. Because By Knowing It, TV Sponsors and Entertainers Will Be Able To Give You More Enjoyable Shows and More Entertaining Commercials.

IMPORTANT: Even if you don't see the whole show or both shows please rate the acts and commercials you do see and mail the Score Card right away! Many Thanks!

How post card research works: TRUE DISTRIBUTED CARDS IN PERSON FOR ONE TEST, BY MAIL FOR OTHERS WITH INSTRUCTIONS (ABC)

Can you use this low-cost idea?

# Program research with a post card

Here's a simple way to get audience reaction to shows

and commercials quickly for as little as \$100

**over-all** Program research costs big money. You have to spend a minimum of \$5,400 to have a half-hour TV show and accompanying commercials analyzed if you go to Horace Schwerin (non-contract basis for study of four programs). If you're a CBS client and ask the network's Program Analysis Division to go to work for you, the price is about \$1,500 (for study of one program). Other programming researchers have similar rates. But a young advertising man from the Middle West named Herb True thinks he's found a way to accomplish some of the same things the Schwerin and CBS Lazarsfeld-Stanton techniques do—for pennies.

Herb True uses a post card. Instead of having viewers gather in a specially equipped test auditorium to give their

minute-by-minute reactions to a program, he asks them to do somewhat the same thing in their own homes, using a form printed on the back of a post card as their questionnaire. (Three of the completed post card questionnaires are reproduced on the page at right.)

The Herb True technique can't give results that equal the CBS, Schwerin et al high-cost methods for (1) validity of the cross-section; (2) fine breakdown of audience reaction to a program for each minute it's on the air; (3) depth of understanding gained of what people think about a program and why.

But it isn't supposed to "compete" with more elaborate research techniques in these or other respects. Instead it's thought of by True, and by

most agency research men surveyed by SPONSOR (quotes on opposite page), as a simple advertising tool with values all its own.

It is (1) cheap, costing no more to use than the expense of printing the post cards and distributing them at random by hand or through the mails; (2) quick, with post cards on a given program coming in a few days after it is aired and tabulation taking only hours to do; (3) flexible, for when there's a question brought up ("Should we keep using our old film commercial?" a study can be launched within days.

True tested his post card technique this spring while he was at Northwestern University on leave from the Gardner Advertising Company of St. Louis where he worked as a radio-TV writer



TV SCORE CARD DIRECTIONS

While looking at the show write in the individual performer, or commercials in the blank provided. Check your appraisal: EX—Excellent G—Good P—Poor, and if you use the product advertised check column "Use".

Comedy Hour, 7 p.m., Sunday, Channel 5 Nov. 4

| Performer or commercial  | EX | G | P | Use |
|--------------------------|----|---|---|-----|
| DEAN MARTIN + JERRY L.   | ✓  |   |   |     |
| DEAN MARTIN              |    |   |   | ✓   |
| COLGATE                  |    |   |   |     |
| DEAN MARTIN + JERRY L.   | ✓  |   |   |     |
| PALMOLIVE                |    |   |   | ✓   |
| BURR + EDDY MAYO         | ✓  |   |   |     |
| DOROTHY DANARDIDGE       | ✓  |   |   |     |
| HALO                     |    |   |   | ✓   |
| DEAN MARTIN + JERRY L.   | ✓  |   |   |     |
| FAB                      |    |   |   |     |
| JERRY LEWIS              | ✓  |   |   |     |
| DEAN MARTIN              |    |   |   | ✓   |
| Rate the whole show here | ✓  |   |   |     |

Red Skelton, 9 p.m., Sunday, Channel 5 Nov. 4

| Performer or commercial  | EX | G | P | Use |
|--------------------------|----|---|---|-----|
| RED SKELTON              | ✓  |   |   |     |
| TIDE                     |    |   |   | ✓   |
| RED SKELTON              | ✓  |   |   |     |
| TIDE                     |    |   |   | ✓   |
| RED SKELTON              | ✓  |   |   |     |
| DRENE                    |    |   |   |     |
| Rate the whole show here | ✓  |   |   |     |

Age 12 Sex MALE City CHICAGO  
Family Head's Occupation CLAIM ADJUSTER

TV SCORE CARD DIRECTIONS

1. While looking at the show write in the individual act, performer, or commercials in the blank provided. 2. Check your appraisal: EX—Excellent G—Good P—Poor, and if you use the product advertised check the column "Use".

Comedy Hour, 7 p.m., Sunday, Channel 5 Nov. 4

| Performer or commercial      | EX | G | P | Use |
|------------------------------|----|---|---|-----|
| 1. Dean Martin               | #  |   |   |     |
| 2. Jerry Lewis               | #  |   |   |     |
| 3. Ventriloquism Act         | #  |   |   |     |
| 4. Jail Act                  | #  |   |   |     |
| 5. Guests                    | #  |   |   |     |
| 6. Jerry's singing           | #  |   |   |     |
| 7. Dean's singing            | #  |   |   |     |
| 8. Commercials               | #  |   |   |     |
| 9. End of program            | #  |   |   |     |
| 10. Both dancing             | #  |   |   |     |
| 11. Duet Act                 | #  |   |   |     |
| 12. Signing off              | #  |   |   |     |
| 13. Rate the whole show here | #  |   |   |     |

Red Skelton, 9 p.m., Sunday, Channel 5 Nov. 4

| Performer or commercial      | EX | G | P | Use |
|------------------------------|----|---|---|-----|
| 1. Commercial                | #  |   |   |     |
| 2. Little Junior             | #  |   |   |     |
| 3. Courtroom Act             | #  |   |   |     |
| 4. Burglar Act               | #  |   |   |     |
| 5. Real Estate Act           | #  |   |   |     |
| 6. Jokes                     | #  |   |   |     |
| 7. End of show               | #  |   |   |     |
| 13. Rate the whole show here | #  |   |   |     |

Age 42 Sex Fem. City CHICAGO  
Family Head's Occupation Housewife

TV SCORE CARD DIRECTIONS

1. While looking at the show write in the individual act, performer, or commercials in the blank provided. 2. Check your appraisal: EX—Excellent G—Good P—Poor, and if you use the product advertised check the column "Use".

Comedy Hour, 7 p.m., Sunday, Channel 5 Nov. 4

| Performer or commercial      | EX | G | P | Use |
|------------------------------|----|---|---|-----|
| 1. FOSSIL ACT                | ✓  |   |   |     |
| 2. JERRY LEWIS               | ✓  |   |   |     |
| 3. DEAN MARTIN               |    |   |   | ✓   |
| 4. COMMERCIAL                |    |   |   | ✓   |
| 5. MARTIN + LEWIS            | ✓  |   |   |     |
| 6. COMMERCIAL                |    |   |   | ✓   |
| 7. DANCERS                   | ✓  |   |   |     |
| 8. SINGER                    |    |   |   | ✓   |
| 9. COMMERCIAL                |    |   |   | ✓   |
| 10. MARTIN + LEWIS           | ✓  |   |   |     |
| 11. COMMERCIAL               |    |   |   | ✓   |
| 12. MARTIN + LEWIS           | ✓  |   |   |     |
| 13. Rate the whole show here | ✓  |   |   |     |

Red Skelton, 9 p.m., Sunday, Channel 5 Nov. 4

| Performer or commercial      | EX | G | P | Use |
|------------------------------|----|---|---|-----|
| 1. RED SKELTON               | ✓  |   |   |     |
| 2. COMMERCIAL                |    |   |   | ✓   |
| 3. PEPEOTES                  | ✓  |   |   |     |
| 4. COMMERCIAL                |    |   |   | ✓   |
| 5. WILLY LUMP LUMP           | ✓  |   |   |     |
| 6. COMMERCIAL                |    |   |   | ✓   |
| 7. EXIT                      | ✓  |   |   |     |
| 13. Rate the whole show here | ✓  |   |   |     |

Age 29 Sex MALE City CHICAGO  
Family Head's Occupation ELECTRICIAN

Mr. Donald Anderson

CHICAGO, ILL., CHICAGO WERE SCENE OF TESTS. NOTE THAT CARD CALLS FOR OPINIONS ON COMMERCIALS, ACTS, OVER-ALL REACTION

and producer. He did his study under the supervision of Dr. Charles L. Allen, assistant dean and director of research of the Medill School of Journalism.

As you may recall, it was advertising scholar True who compiled television's first dictionary (published by SPONSOR in embryo form in 1950 and as a 1,000-word Dictionary/Handbook in 1951). True has worked at radio stations WKY, Oklahoma City, and WNAD, Norman, Okla., and was a

partner in his own agency among other connections before going with Gardner. But this fall he leaves the agency field to join the faculty of Notre Dame as an assistant professor of advertising. He hopes while there to be able to do non-profit, low-cost research for sponsors and agencies.

True's post card study is documented with a scholarly paper but it has never been published prior to this exclusive article. In describing his research, True told SPONSOR:

"I wouldn't want anyone to get the impression that this post card technique is being suggested as a research panacea. It is merely a simple idea which tests indicate has practical value. I'm throwing it open for discussion among agency and client people, hoping that they can apply it to some of their own problems. It should be useful for radio as well as television although my own tests were all with TV. Anyone in the industry is free to try (Please turn to page 77)

What admen and researchers told SPONSOR about post card technique

"It was our privilege and pleasure several days ago to listen to Herbert True describe the TV score card he has developed for evaluation purposes. We believe this method will prove helpful to us in some of our work and appreciate the privilege of using it."

Don Watts, Partner  
Watts, Payne—Advertising, Tulsa

"Herbert True showed me the television score card that he has developed for doing fast and inexpensive analyses of consumer reactions. . . . I believe that it is bright, promising and refreshing."

Harold H. Webber, Vice President  
Foote, Cone & Belding, Chicago

"The post card technique may have value for us because we have some 19,000 people visiting Radio City to see TV shows weekly. Distributing cards to this readily available supply of respondents might provide us with a handy source for audience reaction. However, there are a lot of problems to consider before launching into such a study. Whether we ever do anything about it or not, my reaction is that it's a stimulating idea."

Robert W. McFayden  
Director of Development, NBC

"Herb True called on me recently and discussed his post card survey. My feeling about it is somewhat mixed, with the general balance toward the unfavorable side. The chief value of this procedure is its cheapness; thus it permits fast spot checks here and there. On the other hand, the sampling bias is quite obvious—in the direction of the most naive, most susceptible and most TV-conscious segment of the people to whom the cards are directed. I predict very few poor ratings will be sent in—these people vote by not responding. Finally, there will be an attempt to relate attitude toward acts and commercials to product use. . . . The great danger . . . is the possibility that users of this data may forget the underlying weaknesses of the procedure because of its skin-deep virtues."

Seymour Banks, Research Department  
Leo Burnett Company, Chicago

"The low cost and flexibility of the Herb True technique could help furnish a useful tool for the industry. It's one of the more interesting new uses for an old method I've seen come along recently. It can be applied particularly to specific problems where you want to get an audience reaction quickly. Naturally it has to be used cautiously."

John F. Kurie, Director of Research  
Sherman & Marquette, New York

## FASHION BOOKLET

SPONSOR: Singer Sewing Machine Co. AGENCY: Young & Rubicam

**CAPSULE CASE HISTORY:** *Singer offered a Fashion Stiches booklet to test its announcement schedule effectiveness. After 20 announcements, extending over a five day period, 800 women personally called at Singer stores to request the booklets. The booklets weren't on display in the store. Singer stores reported sales surges along with their increased floor traffic. Announcement cost: \$12.75 apiece or a total of \$255.*

KLAC, Los Angeles PROGRAM: Announcements

## HAIR DRESSING

SPONSOR: Longaid AGENCY: Cole & Co.

**CAPSULE CASE HISTORY:** *This local product, a hair dressing, had no distribution at all prior to its air advertising. Longaid started with a single one-minute announcement daily, Monday through Saturday, for about \$550 a month. After six months retail distribution was forced and soon reached such proportions that all mail order advertising was stopped. Sales grosses soared to thousands of dollars without the use of a single salesman.*

WDIA, Memphis PROGRAM: Announcements

## SPONGE PREMIUM

SPONSOR: Tidy House Products Co. AGENCY: Buchanan-Thomas

**CAPSULE CASE HISTORY:** *Tidy House, regional distributor, offered an O-Cel-O sponge for 10¢ and a box top from its Shina Dish product on five Edith Hansen broadcasts. The offer was good for one week only. In that time, an avalanche of 5,561 premium orders, together with box tops, poured in. Tidy House's cost-per-inquiry was less than 1/2¢ each.*

KMA, Shenandoah, Iowa PROGRAM: Edith Hansen

The logo features the word "RADIO" in a bold, white, sans-serif font inside a black square. To the right of the square, the word "results" is written in a lowercase, black, sans-serif font. The "RADIO" text is partially enclosed by a white circle with a vertical line through it, resembling a radio dial or antenna.

## AUTOMOBILES

SPONSOR: Claude M. Hinman AGENCY: Direct

**CAPSULE CASE HISTORY:** *Hinman's chief advertising medium is the Deacon Doubleday program (Monday to Saturday, 5:00 to 7:00 a.m.). He reports these most recent results from his \$40 participations. In two days, Hinman sold three automobiles and in the period between 25 February and 11 March Deacon Doubleday commercials helped sell 18 new cars. Altogether 21 cars were sold on the strength of the WSYR campaign.*

WSYR, Syracuse PROGRAM: Deacon Doubleday

## TOBACCONIST

SPONSOR: Wally Frank Pipes Ltd. AGENCY: Huber Hoge

**CAPSULE CASE HISTORY:** *This tobacco merchant offered six pipes for \$3.98 plus C.O.D. and postage on a Wednesday afternoon show featuring Bill Lang (talk). The first offer response totaled \$1,100 worth of orders as compared to a \$220 program cost. The offer was repeated on a Wednesday two weeks later at the same time, 5:30 to 5:45 p.m. This time gross sales came to \$1,210.92 making it a two-program total of 583 orders.*

WJR, Detroit PROGRAM: Bill Lang Show

## HOTEL

SPONSOR: Catalina Inn AGENCY: Direct

**CAPSULE CASE HISTORY:** *A single announcement offered free boat tickets, worth \$6.30 per round-trip, to anyone making reservations at the inn for a week or more. The offer was made on a Saturday afternoon recorded music and interview show, Mr. Big at the Beach. The same afternoon there were five phoned reservations and additional mail reservations the next few days. In all, the \$18 announcement pulled \$600 worth of business.*

KBIG, Santa Catalina, Cal. PROGRAM: Mr. Big at the Beach

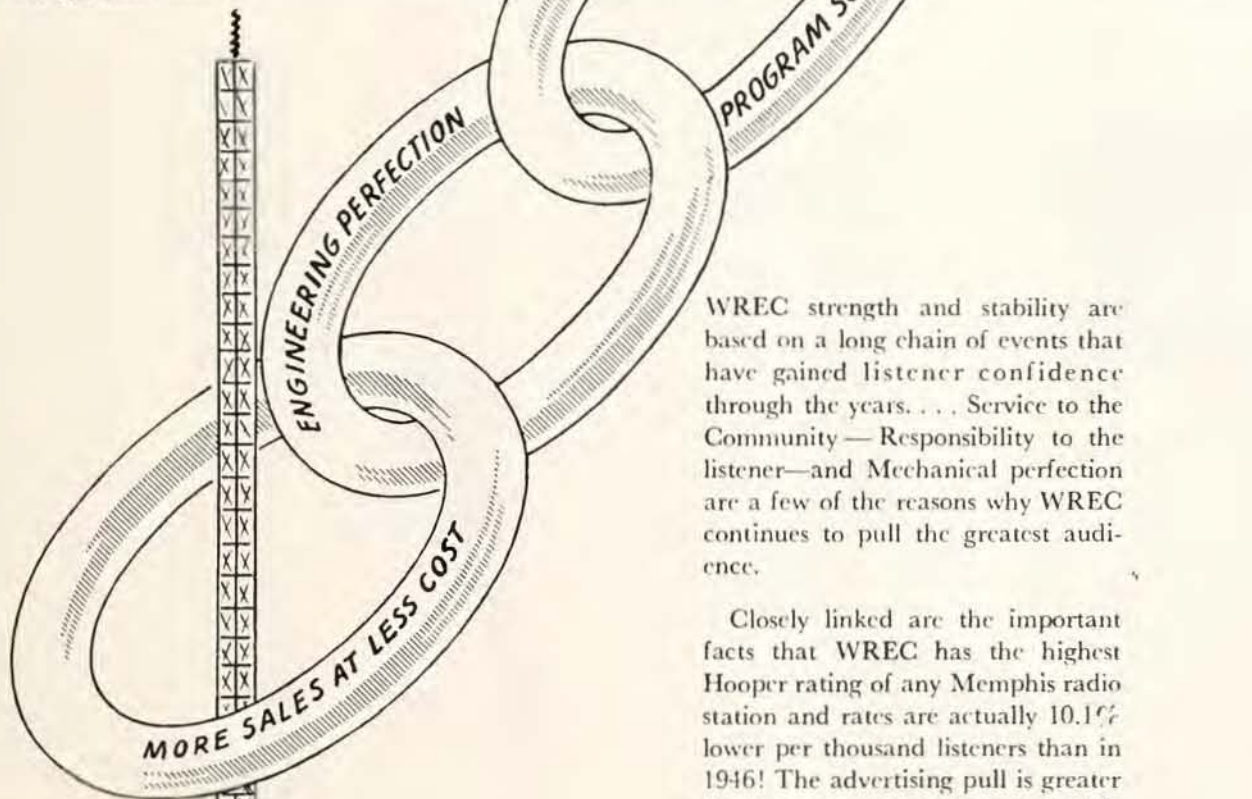
## FREE BABY CHICKS

SPONSOR: Paul Buser Lumber Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** *This firm specializes in selling seeds, plants, lumber and hardware. To create goodwill it has a yearly baby-chick day, giving away 10 to every customer. On the day scheduled for the chick giveaway the weather was inclement. The company feared it would be stuck with 7,500 baby chicks. It scheduled two announcements before 1:00 p.m., cost under \$30. By 2:00 p.m. every chick had been given away.*

KFBI, Wichita PROGRAM: Announcements

# Every Link is Strong



WREC strength and stability are based on a long chain of events that have gained listener confidence through the years. . . . Service to the Community — Responsibility to the listener — and Mechanical perfection are a few of the reasons why WREC continues to pull the greatest audience.

Closely linked are the important facts that WREC has the highest Hooper rating of any Memphis radio station and rates are actually 10.1% lower per thousand listeners than in 1946! The advertising pull is greater because you get top coverage in this market of over \$2,000,000,000—in addition WREC prestige adds weight to your message to bring in MORE sales at LESS cost.

# WREC

## MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY

AFFILIATED WITH CBS, 600 K C, 5000 WATTS



## Mr. Sponsor asks...

**Will there be enough advertising money available to provide programs and buy time in small markets as well as large ones when the day of TV saturation arrives?**

Morris L. Levinson | President  
Kaywoodie Company, New York

### The picked panel answers Mr. Levinson



Mr. Taylor

Today, the answer as to the future of television, appears to revolve around two words: "flexibility" and "selectivity," related intimately, of course, to the problems of distribution and sales. The cost of the 63-market television networks today is pretty staggering. Add to this an intention of television saturation and your outlay really rockets into the wild blue yonder. So, the choice of the words "flexibility" and "selectivity."

I doubt if there is any advertiser who could afford television saturation. Network people surely realize this as well as those who are investing advertising dollars. Could the networks work out a flexible area or regional station line-up, over and beyond basic affiliation of perhaps 50 to 60 stations in the top markets, so that an advertiser could buy as booster, or seasonal, advertising both large and small markets? (Shades of radio!) Perhaps the networks could devise a way for "wave insertions" summer, spring, winter or fall as an advertiser's distribution and sales problems might demand. Thus both large and small markets would be included.

Beer, along with bread, milk and many other advertised foods, for instance, is naturally a local business

and is best supported by local media. People seem to forget that television and radio are like newspapers—essentially local advertising media. The fact that for advertisers' convenience local stations are strung together and sold as a package or syndicate doesn't alter the fact. I'm sure that the media involved all recognize that for best programs, highest profits and a secure clientele the local advertiser should be accommodated at rates he can well afford.

Advertising money can be available for any size market on the basis of "selectivity." Here an advertiser would look more from a spot time and program buying standpoint than from network. A "selective" opportunity would be more apt to answer sudden or momentarily troublesome problems of distribution and sales as well as widen the station's opportunity to sell to the local advertiser as well as the national.

J. J. TAYLOR  
Director of Marketing  
Jacob Ruppert, Inc.  
New York



Mr. Sondheim

I think we can find at least part of the answer by examining closely the pattern set by radio stations in the past 25 years. The fact that such a large number of radio stations have survived the intense competition bodes well for the future of stations in a TV-saturated economy. Television stations likewise will prosper by

supplying the seeing public with worthwhile entertainment which will create enough viewers to make advertisers' costs "pay out" for them.

National advertisers will continue to concentrate on network shows like *Cavalcade of Stars*, which Hazel Bishop, Inc. is currently sponsoring. With such shows, a large, rich, receptive audience reduces the cost-per-viewer to a point where telecasting can be profitable. We found—with the *Kate Smith Show*, *Stop the Music*, *Freddy Martin*, *Your Prize Story*, *Cameo Theater* and the *Cavalcade* shows—that our advertising was profitable because it was concentrated where the buying power was located.

When there are 2,000 TV stations in 1,000 or 1,500 cities, national advertisers will be willing to include these smaller markets and pay the higher over-all time costs as long as the *cost-per-viewer* remains pretty much the same. If the networks and local stations make the mistake of jumping the cost-per-viewer they will soon lose a good many of their advertisers, who will find that they can no longer attain sufficient sales to support such a large expenditure.

Regional and local advertisers, of course, will welcome the new stations provided these don't make the same mistakes that radio has made in an effort to put on inexpensive programs that will attract listeners.

I am referring here to the "disk jockey" type of show—with a record, a commercial and more commercials ad infinitum—which has been foisted on an unsuspecting public. But then who am I to quarrel with the tastes of an army of listeners, or for that matter with success.

And so I believe we will see devel-

opments similar to radio's when television stations are located in every hamlet throughout the country.

HENRY L. SONDIHEIM  
*Treasurer*  
*Hazel Bishop, Inc.*  
*New York*



Mr. Persky

Present trends indicate a decided yes! When TV antennas punctuate the horizon of every middle-sized shopping center you can bet that the manufacturer will have someone advertising his

wares in the most effective manner he can have devised in as many lucrative markets as he can.

Television in 250 or 500 markets will mean that typical smaller advertisers such as Cameo curtains will have more money to spend for programing simply because there will be more of the sales area that can be reached with the message. With lower per-market program costs will come expanded incentive to utilize the greater coverage available.

The foregoing assumes that the cost-per-1,000 in the newer markets will not compare too unfavorably with that in the older TV areas. It is certainly axiomatic, however, that a newly opened TV center develops an enthusiastic response that often compensates in easier and larger sales for the higher cost-per-1,000.

The advertising pundits of the '20's who sadly relegated the hundreds of then new radio stations to quick fiscal fatality are now succeeded by Calamity Janes who see no future for the bristling new transmitters arising in the Dakotas, the Carolinas and elsewhere.

Give Mr. Sponsor an effective way to tell his story to his prospects and he'll find a way to get an appropriation for you. The day of TV saturation will also find the smaller advertiser attempting his own form of TV saturation and strangely enough he'll find the money for it because he'll be making it!

LES L. PERSKY  
*President*  
*Product Services Inc.*  
*New York*

**MUTUAL**  
**CKLW**

**LOWEST COST  
MAJOR  
STATION BUY  
IN THE  
DETROIT AREA**

ADVERTISING THAT MOVES MORE  
MERCHANDISE PER DOLLAR IN-  
VESTED IS BOUND TO BE THE  
ONE THAT GIVES YOU THE  
MOST COVERAGE FOR THE  
LEAST MONEY!

CKLW covers a  
17,000,000 population  
area in five  
important states.

**50,000  
WATTS  
800 KC.**

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

*Guardian Building* *Detroit 26, Mich.*  
*J. E. Campeau, Pres.*

ZIV Presents ...

**THE**  
**OUTSTANDING**  
**SERIES OF**  
**TELEVISION DRAMAS!**

**YOUR BEST TV BUY!**

Always rated high\* among the nation's leading television programs . . . "Your TV Theatre" (originally on Network as "Fireside Theatre" for Proctor & Gamble) is consistently tops! Month after month it maintains its high position . . . beating many of the supposed-to-be best programs on TV! For record-breaking, sales-making success . . . make "Your TV Theatre" yours!

*\*Ratings on request.*

**"YOU  
THE**

**YOURS . . .** because  
titled with your own name. In  
it's "Society TV Theatre".  
apolis, it's "Red Top TV Th  
Richmond—Norfolk, it's "G  
Theatre". Every time the  
named, the sponsor is name  
on the air, in the press,  
person . . . assuring  
**SPONSOR IDENTIFICAT**



# R

# T

# WIRE"

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TV  
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ther  
h-to-  
MUM

HALF-HOUR  
MASTERPIECES  
OF DRAMATIC  
SHOWMANSHIP!

YOURS... high drama, excit-  
ing stars, excellent production and di-  
rection all combine to create the kind  
of high-caliber entertainment that turns  
viewers into customers. Superb show-  
manship in this dramatic series that is  
**MOST COMPELLING . . . SUREST  
SELLING!**

MYSTERY!



SUSPENSE!



ACTION!



INTRIGUE!



COMEDY!



ROMANCE!



# ZIV

ZIV TELEVISION PROGRAMS, INC.  
19 MADISON ROAD, CINCINNATI, OHIO  
NEW YORK HOLLYWOOD

**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

One of the many changes which the television of tomorrow will impose on our business will be in the status and stature of the timebuyer, a chap (or lass) whom radio tended to relegate to the functions of an adding machine and free lunch expert.

This TV future to which I refer is only months rather than decades away and will find itself actually flourishing in an absence of electronically hooked up networks as we know them. As for those tenuous entities called networks, they will make their money by controlling stars and film programs, and the highly profitable self-owned and operated stations. At this juncture all time will be bought on a spot basis; that is, directly through the stations and their accredited representatives.

When this finally has taken place (and the metamorphosis is already well under way) those personages in time buying who are physically and mentally able to assume new burdens will take them on. And big burdens they will be, consisting of vital creative work over and above the matching markets to budgets and distribution to coverage. Timebuyers will shoulder such impedimenta as trying to get national coverage on limited expenditures, perfecting techniques for the bicycling of programs from territory to territory, bringing in films at less than the negative cost, resolving residual deals and reruns. Thus the hard squeezed television dollar will be able to take full advantage of the greatest advertising medium yet devised for it, thanks to the well equipped timebuyer.

Naturally this is a job encompassing far more than time buy-

ing as we know it today. Our "buyer" will also have to be aware of time slots and costs and coverages and adjacencies; he must have a solid knowledge of programing, too. So it is very possible that the timebuyers with this savvy will be big guns in programing or as a corollary, the program chap who understands the vagaries of time buying will find this too within his domain since it is almost impossible and completely illogical to try to separate these two functions.

Thus emancipated from their rate cards and adding machines, timebuyers will then have the time to concern themselves with residual rights and how soon to permit reruns and what percentage of the negative cost is a fair price in a 20-market buy. It might also be helpful if he, or she, has some ideas on the cost of doing main titles and the mechanics of dubbing so that commercials can be integrated with the program, just to name a few of the problems which today are irrelevant as far as timebuyers are concerned.

Of course, when these burdens are added to the job of time buying, they will serve to separate the sheep from the goats, a sorting process that is badly needed and one which will be most welcome among those harrassed gentlemen who peddle time.

As for the networks, they will be reserved, on a live basis, for such spectacles of human behavior as boxing, political conventions and dog shows; as evidence that the webs believe this and are readying themselves for the day, note their recent expenditures of big money and top personnel in the film syndication end of the business. Syndicated film, as you

know, needs a network for broadcasting purposes as much as the Hydra needs an extra arm. Furthermore, it is possible right now to buy network-made or agented films and spot them on any station regardless of affiliation—a straw in the wind to say the best.

On the other side of the coin consider the fact that local stations in a number of instances are refusing to take film shows not controlled by the networks unless they are placed on a local basis.

So, all this rambling tract is attempting to set forth is that local buying is the way of all TV-flesh and the smart timebuyer has a good chance of being a big man—unless she is a woman, which is all right, too.

## commercial reviews

### TELEVISION

SPONSOR: **Loew's, Inc.**  
AGENCY: **Donahue & Co., N. Y.**  
PROGRAM: **Announcements**

Here is a perfect example of how film can be presented on television with excitement and vitality to kindle a desire on the part of the TV-viewer to go outdoors and see a motion picture. The feature advertised is a Joan Crawford release called "Sudden Fear" and the film clips excerpted from the movie were well chosen, well integrated and well paced. Some of this footage was done with voice-over, other of it showed the stars actually speaking. The optical work such as the zoom of the title was excellent—as to be expected since no one knows more about this work than the film companies who have for years been masters of the film trailer. The main title at the end was punched up by an echo chamber to make the title stand out, an excellent device.

I've also seen short announcements for "Sudden Fear," evidence that there is a well thought-out TV campaign under way. I'll bet it works terrifically!

SPONSOR: **Pond's Angel Face Make-Up**  
AGENCY: **J. Walter Thompson, N. Y.**  
PROGRAM: **Announcements**

Anyone who has ever questioned the fact that film can display a woman's beauty far better than live TV should refer to





SHIRLEY BARBOUR  
AS KVOO  
WOMEN'S EDITOR

# KVOO WOMEN'S EDITOR...

## NAMED

# Miss Oklahoma

In addition to the large and faithful audience who know Miss Shirley Barbour as KVOO's charming voice on "For Feminine Ears", this versatile young lady has a new and admiring following — the boys are rallying 'round these days! Miss Barbour swept a large and lovely field before her to become "Miss Oklahoma" and the State's official entry in the Atlantic City Talent and Beauty Pageant in September! Beauty of face and form are not too easily reflected over a microphone, but the charm and talent of this intelligent young lady have won for her a large and friendly following for KVOO's popular woman's program, "For Feminine Ears", heard Monday through Friday at 8:45-9:00 A. M. It's a great show!



SHIRLEY  
BARBOUR  
AS  
MISS  
OKLAHOMA

IF YOU  
WANT TO  
SELL TO  
WOMEN

Let Shirley do it with a participating announcement on "For Feminine Ears". Call, wire or write KVOO or your nearest Petry office for availabilities.

# RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

*I was amazed!*



*At the sales results  
produced by WTVJ, Channel 4.*

QUOTE

"Your station deserves credit for achieving immediate results."\*

"The number of leads received the day following our **WTVJ** telecast is always double the number received from our ads in other media."\*

"Our outstanding results from **WTVJ**, compared to daily newspapers, is such that we hesitate to quote true figures."\*

\* SPONSORS NAMES ON REQUEST

SEE YOUR FREE & PETERS COLONEL TODAY  
FOR THE AMAZING FACTS ABOUT WTVJ!

**WTVJ**  
**CHANNEL 4 • MIAMI**

the Pond's filmed announcements for here is superb quality of reproduction. By use of soft, low-keyed lighting the model appears as lovely as any retouched still shot photograph yet every detail of her visage, of product and product-name, plus the trick of seeing her face sectioned in a mirror come off as clearly depicted as even a line drawing might. The optical work, in which old style make-up is whisked away by abrupt dissolves to make way for the modern Angel Face, is not only relevant, but creates pace and interest, too.

The voice-over treatment as handled by a femme announcer is gentle yet compelling without being blatant or cloying.

In other words, here is a top-notch film spot that takes full advantage of the medium and comes off very well as a result.

SPONSOR: | **Jell-O**  
AGENCY: | **Young & Rubicam, N. Y.**  
PROGRAM: | **Today**

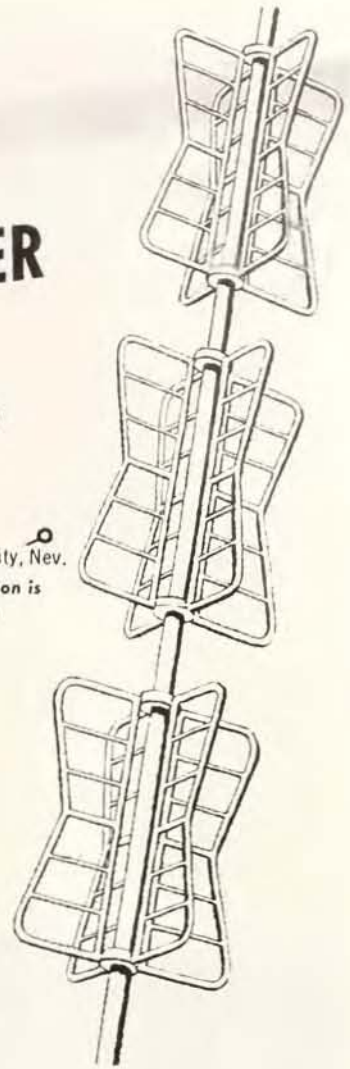
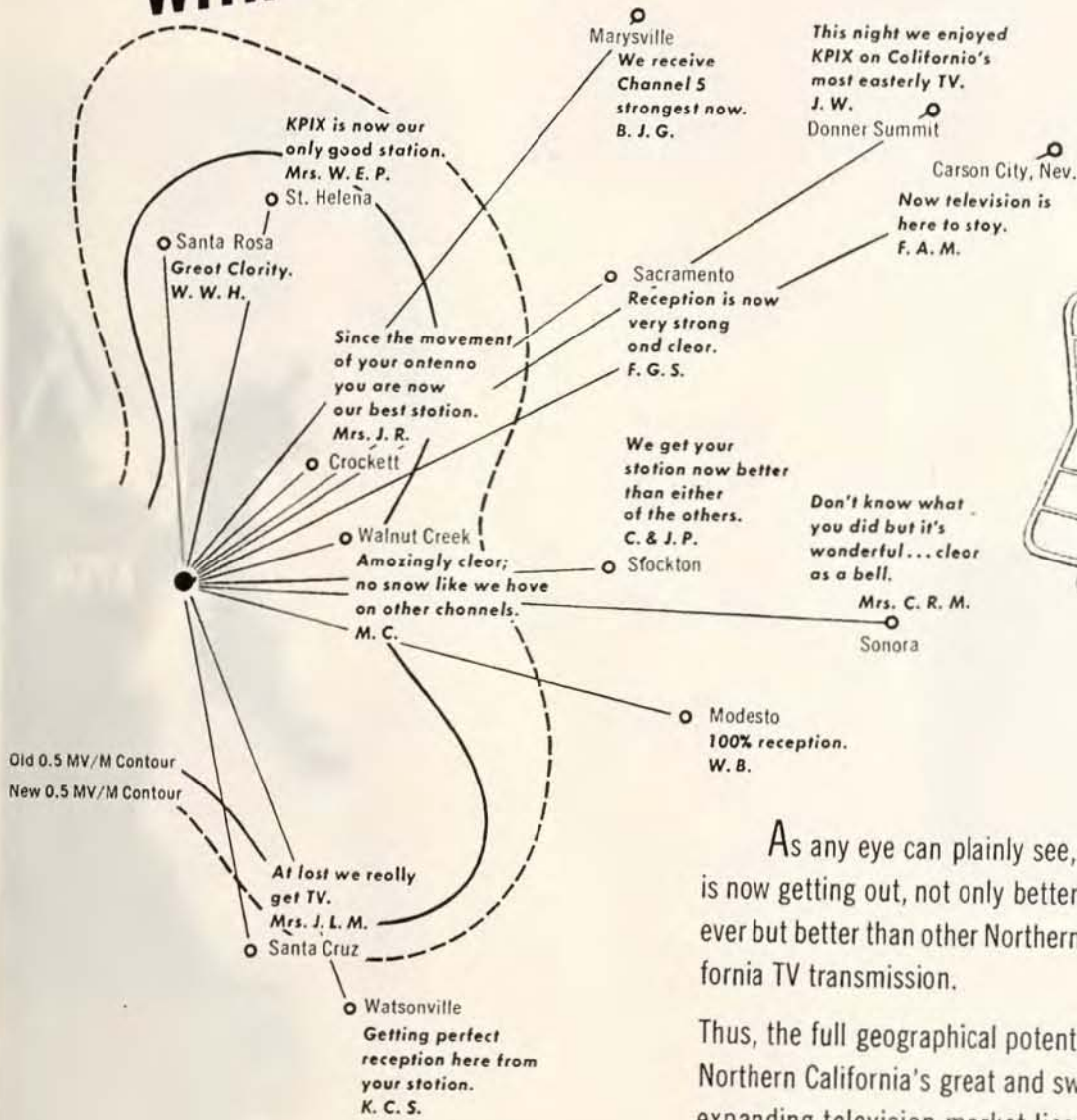
The way Garroway plugs Jell-O Pudding during his early morning stint serves, I'd say, as a model for a star-delivered, relaxed, convincing commercial. Excellent camera work cuts away from Dave to show a photo of the finished pudding at just the right time. His off the cuff remark stating that the pudding is so delicious it won't be around long once it's off camera is both in keeping with the man and product. Close-up of the package winds up the announcement.

SPONSOR: | **Clairel, Inc.**  
AGENCY: | **Shevlo, Inc., N. Y.**  
PROGRAM: | **Announcements**

Here's a chainbreak I caught following the live Garroway announcement mentioned above which bears mute testimony on the lessened effectiveness of a voice-over commercial in contrast to one actually delivered by somebody on camera.

Jinx McGary delivers the audio yet the only time we see the girl is a still-pix at the outset of the announcement—probably done to save money since voice-over is far less costly than sound-shooting. (No other logical reason could be advanced that I can conceive of.) Yet I wonder if the over-all effect of a still picture of Jinx while she talks isn't so jarring and takes so little advantage of the medium that it is false economy. Whereas I can recall most of the Jell-O copy, there's naught left in my mind of Miss Clairel except the absence of Jinx-seen-talking.

# REACH... WITH THE NEW KPIX TRANSMITTER



As any eye can plainly see, KPIX is now getting out, not only better than ever but better than other Northern California TV transmission.

Thus, the full geographical potential of Northern California's great and swiftly-expanding television market lies only with...

# KPIX

TELEVISION  
CHANNEL **5**

SAN FRANCISCO, CALIFORNIA

...affiliated with CBS and DuMont Television Networks...represented by the Katz Agency

# roundup



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

## TV plus merchandising triples beer sales

Take a schedule of major league baseball telecasts, back it up with a strong merchandising campaign, and you've got the formula that enabled a brewer to triple his sales in Chicago.

In April of this year, the Theo. Hamm Brewing Co. of St. Paul, Minn., called a meeting of its Chicago distributors and its sales crew to reveal plans and stir enthusiasm for a concentrated sales drive in Chicago. Spearheading this drive was Hamm's co-sponsorship of exclusive baseball telecasts on WGN-TV for both the Chicago major league clubs—the White Sox and the Cubs. This constituted the company's biggest television venture to date. (It had previously used a TV sportscast in



Indian headdress ties in with Hamm's slogan

Houston and dramatic shows in the Twin Cities.) Hamm officials, William C. Figge, president; Odd Moe, sales manager; Clyde Rapp, advertising director, and Jack Berno, assistant sales manager, keyed the distributors and salesmen to pre-sell old dealer outlets and create new ones.

On the basis of the new TV sponsorship and with the aid of special merchandising material, Hamm's distributors picked up hundreds of new dealers, doubled Hamm's outlets. They put a four-page sports tabloid "Hamm's Baseball News Extra" in taverns as giveaways to the customers. They supplied dealers with back-of-the-bar signs announcing the baseball telecasts, fluorescent window signs, wall frames with posters, wall displays,

Stiktite signs and menu covers.

To give distinction and memorability to Hamm's commercials on the sports telecasts, Harry Creighton, WGN-TV announcer, wore a full-feathered Indian headdress as he delivered each spiel. The headdress tied in with Hamm's theme—the beer "from the land of the sky blue waters"—which is what the Sioux Indians called the Minnesota country where Hamm's is made. The bobbing Indian Chief's bonnet has since become a familiar sight to Chicago TV viewers.

Result of telecasts plus merchandising: a meteoric rise in Chicago sales of 300%.

Hamm, with annual sales at about \$1.150,000 and outlets in some 40 states, now holds the No. 14 spot among the nation's brewers, rose from No. 16 since last year. The sales curve started to take an upswing in 1949 with the addition of Moe, Rapp and Berno to the staff—all men with strong sales promotion and merchandising backgrounds—and the introduction by them of the "sky blue waters" theme. "We wanted to find a distinctive method of describing our product," Rapp explains. Since then, the firm has nearly tripled its ad expenditures, with air media getting a good share of the budget (see "Beer on the air," SPONSOR, 23 April 1951).

A nice chunk of the air allotment goes for Edward R. Murrow radio newscasts regionally (34 stations in 1951). Hamm has found that this show, with its exclusive adult audience, packs such sales impact that they record 50% more sales to listeners than to non-listeners.

The Murrow slot is supplemented by local radio time, predominantly sports and newscasts, in numerous markets. Hamm has also used Ziv's transcribed *Bold Venture* in nine cities. Double-spreads in *Look* magazine, full-page newspaper ads and outdoor boards round out Hamm's other advertising efforts. ★ ★ ★

## Radio-promoted auto show helps lick summer slump

Auto dealers whose sales slow down in mid-summer can take a tip from what C&G Motors in Emmaus, Penn., did to cure hot-weather slump.

Smack in the middle of July, C&G combined forces with WKAP, Allentown, to run a week-long auto-show promotion. This resulted in, according to Jack Gilboy, C&G manager, "a week of selling that paid off in handsome profits."

"The Big Show"—as the event was



WKAP broadcast drew 2,000 to showroom

called—was conceived by Max Cornfeld, president of C&G Motors, and O. R. Davies, WKAP manager. Taking place in the C&G showrooms, it was actually a salute to the progress of the automobile industry, contrasted early 1900 models with sleek new '52 cars.

High spot of the week was a special hour-long WKAP broadcast direct from the C&G showrooms, featuring many of the station's top personalities; Marshall Cleaver, WKAP program director, acted as m.c. Over 2,000 persons came to see the broadcast; many stayed to browse around—and buy the 22 cars mentioned above.

C&G Motors credits the station with most of the success of the mid-summer gimmick. Their regular schedule on WKAP includes seven five-minute segments and one station break announcement daily. ★ ★ ★

## WTVJ uses quiz gimmick to up audience for "Today"

One way to promote an audience for an early morning TV show is to ask questions about the show later in the day—and offer valuable prizes for correct answers. This is precisely what WTVJ, Miami, did to plug the 7:00 a.m. to 9:00 a.m. Garroway *Today* program—with gratifying results.

In a month-long promotion to make

sure everyone was aware of its 7:00 a.m. wake-up time, WTVJ ran contests on three afternoon programs. The m.c. on each show would ask questions relating to that morning's *Today* program, such as: "This morning you saw a woman attempting to swim from Catalina Island to the California mainland; what is her name?", or: "The *Garroway Today* program this morning flashed the front page of one of Miami's newspapers; what paper was it?"

All viewers were invited to participate in the contests by writing in to WTVJ giving name and phone number. All names were put into a giant fishbowl from which each show's m.c. picked to make his calls for the day. Over 2,000 names had gone into the fishbowl at the end of the first contest week, with new ones arriving at the rate of 300 daily.

Prizes of wrist watches, hosiery, clothing, jewelry and other merchandise provided viewing incentive. ★ ★ ★

#### Briefly . . .

Shirley Barbour, 19-year-old women's editor of KVOO, Tulsa, won the title of "Miss Oklahoma" in July, will go on to compete in the "Miss America" contest 1-7 September in Atlantic City, N. J. Shirley, firmly con-



Shirley Barbour of KVOO, Miss America entry

vinced that she is "not the type" to win a beauty crown, is still astonished. She is currently working her way through school (University of Oklahoma), hopes to win a scholarship grant, one of the top prizes in the Atlantic City competition.

\* \* \*

A presentation directed to menswear advertisers and their agencies designed to show how spot television can do a selling job for them has been issued by the TV division of Edward Petry & Company. The study ("New Style and New Power for Menswear Pro-  
(Please turn to page 76)



## How Desens Janesville Motors Sells Fords, Used Cars, and Service

When Mr. C. A. Desens, President of Desens Janesville Motors, started local sponsorship of the Fulton Lewis, Jr. program on Radio Station WCLO (in Janesville, Wisconsin), he had tried "all different types of radio programs and all different times." That was a year ago last September—and he has just renewed for another year. The reason, as he puts it: "Hardly a day goes by that we don't have a comment from three or four of our customers about the Fulton Lewis news and our slogan 'Dicker with Desens'."

But favorable comment isn't all that Desens Janesville Motors gets out of the program. With its large audience, the program has clearly established its sales power for every department—from service, body shop, parts, new and used cars and trucks. For example, Mr. Desens points out that after one commercial devoted to the new Ford station wagon, within the hour a listener bought one (at \$2,500) and three prospects were developed. A 1947 Hudson, advertised on the same program, was also sold.

Recently the middle commercial was used to advertise porcelainizing, a new Desens service: listeners were asked to phone the sponsor to make an appointment to have their cars porcelainized. Result: facilities were booked solid for the next four weeks.

The Fulton Lewis program is a Mutual Co-op Program available for sale to local advertisers in individual cities at low, pro-rated talent cost. Among the 623 sponsors of the program (on 370 Mutual stations), there are 122 automotive sales and service organizations. Since there are more than 500 MBS stations, there may be an opening in your locality. For a proved and tested means of reaching customers and prospects, check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).



# TAKE WHEN AND SEE!

In the Number 1 Test City  
**WHEN TELEVISION**  
Provides the Number 1 Result



*This test selected Syracuse for a saturation role, and placed 90% of its spots on Central New York's most looked at station . . . WHEN Television. WHEN is not only a good testing ground...but will provide*

*Results*  
**FOR YOU**

**say "WHEN"**

*Represented Nationally  
by the Katz Agency*

**CBS • ABC • DUMONT**



**A MEREDITH STATION**



**Philip H. Cohen**

V.p. & radio-TV dir.  
Sullivan, Stauffer, Colwell & Bayles

### agency profile

It was while working at the OWI in Washington with Don Stauffer that Phil Cohen decided the commercial side of radio had more interesting possibilities than the educational end in which he had been engaged before the war. He came back to New York City after the war and went to work with Stauffer at Ruthrauff & Ryan.

When Don became a partner in the newly formed SSCB agency in 1946, Phil was picked to head up the agency's radio department.

Starting with two accounts, Noxzema and Smith Brothers, the agency has grown steadily since then. Last year's radio-TV billings ran in excess of \$5,000,000 with network radio accounting for \$2,569,000 and network TV \$2,070,000. As the figures indicate, Phil and his cohorts at the agency have steered their clients on a fairly cautious course in striking balance between radio and TV.

Says Phil, "We believe in making haste slowly. We like to see just how good each medium is; what kind of a job it can do for the product. If we can fit both radio and TV into the budget, fine and dandy; otherwise we study the problem carefully before choosing between them."

SSCB's top air spenders are: American Cigarette & Cigar Co. (Pall Mall), Carter Products, Lever Brothers (Lifebuoy), Noxzema Chemical, Speidel Corp., and Whitehall Pharmacal Co. (BiSoDol).

Phil points out, "There are ways to economize in TV without hurting the quality of the show. The average cost of a half-hour dramatic show runs about \$12,500; we bring in *City Hospital*, for Carter Products, for just about half of that amount. Emphasis on actors rather than elaborate sets makes this possible."

Phil's attention to economics rather than expensive props may stem from his early training with the agency. When SSCB was formed, it was impossible to get office space in New York. They had to settle for a suite in the Hotel Marguery. Phil, as radio director, set up shop in the kitchen pantry.

He was born in Schofield Barracks, Hawaii, the son of an army enlisted man. Until he got to Harvard in 1928 he hadn't spent more than a full year in any one school. He later became interested in the educational aspects of radio and got a grant from the Rockefeller Foundation to study at the Library of Congress. From there, he accepted a post with the OWI.

Phil makes his home in New York City with his wife and two children, keeps trim by playing tennis and golf. ★ ★ ★



Ask your Katz man how to buy 20,265 radio families for one buck on WNAX-570 (a Cowles Station).





**PINPOINT  
YOUR  
PERSISTENT  
SALESMAN**

**UNDUPLICATED  
COVERAGE IN  
225,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 675,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND**



**Represented Nationally by  
Weed Television  
In New England — Bertha Bannan**

## What's New in Research?

**Comparison of top 10 program types shows comedy variety replacing boxing as leading summertime fare**

JULY 1952

JULY 1951

| PROGRAM TYPES      | RANK | AVG. RATING | RANK | AVG. RATING |
|--------------------|------|-------------|------|-------------|
| Comedy-Variety     | 1    | 19.1        | 4    | 12.6        |
| Boxing             | 2    | 18.4        | 1    | 15.2        |
| Talent Competition | 3    | 15.4        | 3    | 14.8        |
| Comedy Situation   | 4    | 15.4        | 6    | 11.1        |
| Drama-Mysteries    | 5    | 14.8        | 2    | 14.9        |
| Feature Films      | 6    | 11.1        | 5    | 12.3        |
| Westerns           | 7    | 9.8         | 8    | 10.3        |
| Quiz-Aud. Partic.  | 8    | 9.5         | 9    | 10.2        |
| Musical Variety    | 9    | 9.5         | 7    | 11.1        |
| Wrestling          | 10   | 9.1         | 12   | 9.7         |

(Source: Multipulse)

**Comment:** Comedy variety shows, assuming that the quality is there—and the quality of network variety shows this summer has been higher than in previous years—can command as relatively strong an audience as they do in the regular season. In July of this year the total quarter hours of network time was 660, as compared to 592 quarter hours for July 1951, the '52 increase amounting to 11%.

### National ratings top 10 programs

(Percentage of homes reached in program station areas)

| TRENDEX TV |                   |        |         | NIELSEN RADIO       |                    |        |         |
|------------|-------------------|--------|---------|---------------------|--------------------|--------|---------|
| 1-7 August |                   |        |         | 29 June-5 July 1952 |                    |        |         |
| Rank       | Program           | Rating | Network | Rank                | Program            | Rating | Network |
| 1          | Godfrey's Friends | 34.3   | CBS     | 1                   | You Bet Your Life  | 5.5    | NBC     |
| 2          | Racket Squad      | 27.5   | CBS     | 2                   | Godfrey's Scouts   | 5.4    | CBS     |
| 3          | Talent Scouts     | 25.2   | CBS     | 3                   | The Lineup         | 5.4    | CBS     |
| 4          | The Hunter        | 24.7   | CBS     | 4                   | Romance            | 5.3    | CBS     |
| 5          | Strike It Rich    | 24.7   | CBS     | 5                   | Railroad Hour      | 5.2    | NBC     |
| 6          | Pabst Bouts       | 23.2   | CBS     | 6                   | B'way Is My Beat   | 5.0    | ABC     |
| 7          | Gangbusters       | 21.4   | NBC     | 7                   | Great Gildersleeve | 5.0    | NBC     |
| 8          | What's My Line?   | 20.9   | CBS     | 8                   | Big Story          | 4.7    | NBC     |
| 9          | Big Town          | 19.9   | CBS     | 9                   | Dr. Christian      | 4.6    | CBS     |
| 10         | Suspense          | 18.9   | CBS     | 10                  | Mr. & Mrs. North   | 4.5    | CBS     |





## MerCHAINdising IN ACTION!

Sales boosts reported: from 31% to 200% on products ranging from soaps to cereals—from desserts and drinks to dog food!

With MerCHAINdising you contract for WGAR's effective selling, plus tie-in displays in 197 outlets of two leading national chains. It stimulates sales by powerful advertising; clinches sales at point of purchase.

Learn what WGAR can do for you. Send for the new MerCHAINdising plan book with all the answers.

RADIO ... AMERICA'S GREATEST  
ADVERTISING MEDIUM



WGAR Cleveland • 50,000 WATTS • CBS  
EASTERN OFFICE: 665 FIFTH AVE., NEW YORK CITY



Represented Nationally by The Henry I. Cristal Co.  
In Canada by Radia Time Sales, Ltd., Toronto.

**1970 DISPLAYS  
IN 60 DAYS...**

**moves merchandise  
in Northern Ohio**

*in Northern Ohio..*

**WGAR**  
the SPOT for SPOT RADIO

## NBC'S RADIO "HOFSTRA"

(Continued from page 31)

(from a research official of Sherman & Marquette)

• "How far can an advertiser go in applying the results of NBC's 'Radio Hofstra' to his network radio advertising throughout the U.S.?" (from N. W. Ayer)

Realizing that the new NBC study leaves even more questions than these

unanswered in the minds of many ad-men, SPONSOR editors talked to several leading media experts and research executives of leading advertising agencies. Object: To find out what these men still wanted to know about the study. Then, a SPONSOR editor took the compiled questions to NBC researchers Hugh Beville, Jr. and Dr. Thomas E. Coffin, radio research manager and creator of the "Hofstra technique," and carefully noted the replies.

What these two network executives who supervised and planned the study revealed to SPONSOR should give many an agencyman and advertiser a deeper insight into the full meaning of the NBC "Effective Selling Power" study. In addition, their replies afford an interesting and valuable preview of more research that's now on the way. Here, then, are the results of SPONSOR's interviewing:

\* \* \*

**Q.** *Apart from "waking up advertisers to the values of radio," what does the NBC "Radio Hofstra" mean to agencies and advertisers?*

**Beville:** "What we have done so far is to give advertisers and agencies the first round of research findings in our study. Enough, you might say, to whet their appetites, and to make them aware that radio can sell. We have also explained our techniques at great length to research executives.

"We do not pretend that our 'Effective Selling Power' study is a magic formula to aid people in picking radio over other media, or in selecting the proper radio vehicle. However, our study will continue to grow in importance, as more data is released and supplementary studies are completed."

**Q.** *What other factors do you plan to cover in supplementary reports based on the study?*

**Coffin:** "There's quite a list of facts we intend to sort out of our research. During the next six months or so, we will concentrate on such things as:

"1. Finding out what effect other members of the family have on product sales, since our initial report covers only female heads of households.

"2. Discovering what percentage of the total listeners to the programs covered in the study, as aired on NBC radio outlets in Fort Wayne and Davenport, are represented by the listeners we interviewed. Then, we might determine time and talent costs for the area, and measure them against these listeners to get information about the actual advertising cost-per-customer sold by radio. This will be one of our most important areas of research.

"3. Checking more of the effects of TV on radio, and of radio on TV. We have discovered already some very interesting facts, such as the fact that in some TV families the amount of product buying as a result of radio listen-



## WREN Doesn't Monkey Around



# MERCHANDISING GROCERY ITEMS

THRU THE FOOD DEALERS' ASSN.

If you're looking for a tried and true merchandising plan for grocery products—then let us tell you about WREN's cooperative program with the Topeka FOOD DEALERS ASSOCIATION. You get guaranteed point-of-purchase advertising . . . guaranteed product displays . . . guaranteed customer reaction checks. There's no hit-or-miss to it. It's a merchandising plan that really works.

- \* Guaranteed Displays
- \* Point-of-Purchase
- \* Customer Reaction Surveys

Add a sound merchandising plan to WREN's big listener-ship (highest local ratings for four years running) and you've got it—BEST RADIO BUY IN THE TOPEKA TRADE TERRITORY.

5,000 WATTS—ABC—TOPEKA

# WREN



SEE WEED & COMPANY

PUBLIC  
SERVICE  
RADIO  
AWARD

Without tax, license or dues, paid  
only by support of their products,  
advertisers give the people of America  
the finest radio programs in the world.

AMERICAN RADIO  
SALUTES  
CENTENNIAL FLOURING MILLS CO.  
SERVING THE PEOPLE OF THE  
PACIFIC NORTHWEST  
OVER THE XL STATIONS  
KXLY



EACH STAR DEMOTES FIVE YEARS  
OF CONTINUOUS RADIO SPONSORSHIP  
IN THE PUBLIC INTEREST

RESULTFUL ADVERTISING

on the XL Stations Pays Big  
Dividends Continuously.

The **XL** Stations

KXL                      KXLY                      KXLF                      KXLL                      KXLJ                      KXLK                      KXLQ  
PORTLAND              SPOKANE              BUTTE                      MISSOULA              HELENA                      GREAT FALLS              BOZEMAN

New York 17, N. Y.  
347 Madison Avenue  
The Walker Company

Hollywood 28, Calif.  
6381 Hollywood Blvd.  
Pacific Northwest Broadcasters

San Francisco 4, Calif.  
79 Post Street  
Pacific Northwest Broadcasters

Chicago 1, Illinois  
360 North Michigan  
The Walker Company

ing was higher than in non-TV families.

"4. We also want to sort out more information relative to the volume of product purchasing, both by female family heads, and by other family members, and weigh that against expenditures and other factors.

"Actually, we estimate that we've gone about one-third of the way into the ultimate amount of valuable research data that can be extracted from the study. Don't forget that our study involved over 1,000,000 questions in more than 11,000 households in the two cities. When the job's completed, we think we'll have one of the most outstanding pieces of research that has ever been done to show the power of an advertising medium."

**Q.** Can the NBC "Radio Hojstra" be used, now or in the future, by advertisers on a projectable basis, so as to evaluate network radio in the U. S.?

**Coffin:** "That calls for a 'yes and no' answer. 'Yes' in the sense that the ultimate results will have an important place in media decisions, and will give advertisers a sort of research peg around which they can build their own

knowledge and estimates of network radio.

"The answer is 'no' in the sense of projecting all the findings, à la Nielsen, and saying that 'this is precisely true of the U. S.'"

"When we were setting up our samples in Fort Wayne and Davenport with the W. R. Simmons research firm, we made them probability samples of the local areas, not cross-sections of the U. S. Therefore—although Davenport and Fort Wayne are fairly representative communities, according to *Sales Management*—our initial survey results cannot be stretched to include the entire United States. And, since we're getting our supplementary data from the same field work, the subsequent studies are also non-projectable in the strictest sense."

**Q.** Since the study shows differing percentages of "Effective Selling Power" (listener buying vs. non-listener in matched samples), does the study prove anything about the effectiveness of one form of radio over another?

**Beville:** "It's true that the programs covered in our first report—such as *Stella Dallas*, *Dial Dave Garroway*,

*Halls of Ivy*, *Hollywood Theater*, *News of the World*, and *Mary Lee Taylor*—represent different types of programs with different 'E.S.P.'s."

"But the differing percentages are not to be taken as a yardstick of program value, that is that dramas produce more sales than newscasts, or that a serial drama does better than situation comedy. There are too many other factors involved, particularly when it comes to the efficiency and impact of the commercials in these shows. It all depends on how long the product has been on the market, how saturated the market is with the product, and on many more variables."

**Q.** What about the effectiveness of radio as against other media?

**Beville:** "Again, I can only say that our study was not an attempt to put all media on a common yardstick, nor was it an attempt to weigh results in radio vs. results from, say, newspapers.

"We show, in our first report, the amount of time spent by the female heads of households with the four major media. However, that's primarily an indication of how extensive is the role that radio plays in the daily lives of housewives, and how extensive is listening over-all as compared to the over-all attention paid other media. What makes this important is the fact that the combined areas have a TV penetration of 45% and extensive TV programming on Davenport's TV outlets—yet radio still gets by far the most attention.

"However, this is a broad concept, and has nothing to do with the effectiveness or lack of effectiveness of advertising placed in these four media."


**Q.** Do you plan to make other studies of a similar nature which can be combined to form a "national" picture?

**Coffin:** "I can't give the final word on this, but we do hope to have similar studies made in the future on an area basis, which may yield figures that will combine to be true of the U. S. There's a lot of work we'd have to do in merely figuring out the *method* to do this, let alone when and where the studies would be done, and how much they'd cost.

**Q.** Was there any attention paid in the survey to such factors as "out-of-home

1000 WATTS

730! Charleston's most far reaching station



We celebrated a big birthday this month here at WPAL.

Emmett Lampkin's "In the Garden" is now one-year old! But it's the biggest, healthiest, one-year old baby you ever saw!

In twelve months it has grown to tremendous proportions. Probably the largest single influence in the negro market throughout these parts.

There are a few (a very few) availabilities left in "In the Garden" and its companion program "In the Garden Vespers."

If you want real quick results, better buy WPAL NOW to get the *right* spot for the fall.

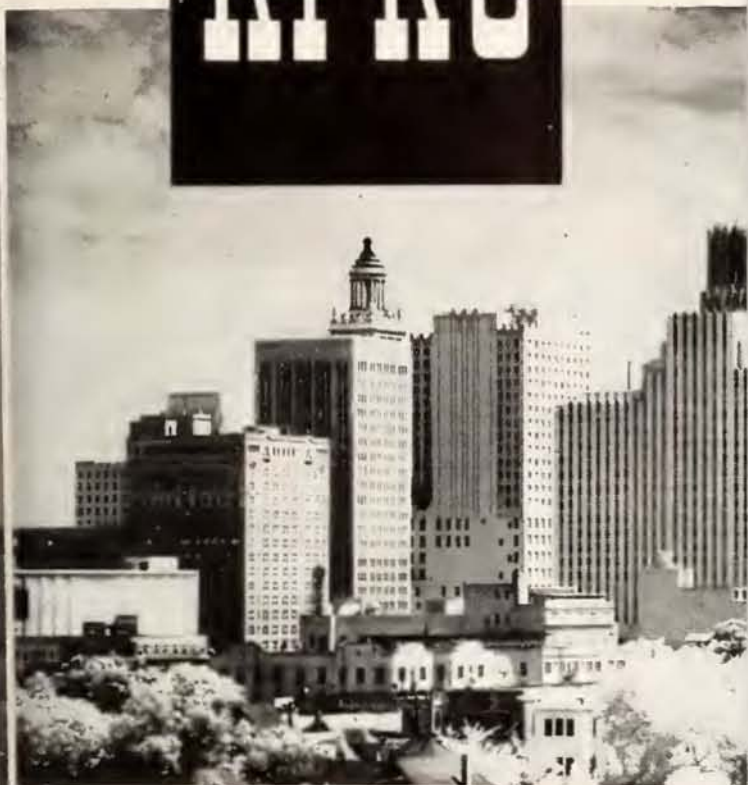
w-PAL

of CHARLESTON  
SOUTH CAROLINA

John E. Pearson Co., S.E.: Dora-Clayton Agency

# KPRC

# IS FIRST!



## DAY $\frac{1}{4}$ HOURS

8:00 A.M. to 6:00 P.M. Monday through Friday

**KPRC has 26**

|                   |    |
|-------------------|----|
| Network Station B | 10 |
| Network Station C | 4  |
| Network Station D | 0  |

## NIGHT $\frac{1}{2}$ HOURS

Monday through Sunday

**KPRC has 40**

|                   |    |
|-------------------|----|
| Network Station B | 22 |
| Network Station C | 4  |
| Network Station D | 18 |

# KPRC

## HOUSTON

*Houston's First PULSE REPORT*

*(April-May 1952) Agrees With Years of HOOPERATINGS to Prove . . .*

**KPRC is FIRST in the South's FIRST MARKET!**

NBC and TQN on the Gulf Coast

Jack Harris, General Manager

Nationally Represented by EDWARD PETRY & CO.



radio listening" and "extra-set listening?"

**Coffin:** "We did check into a lot of qualitative factors—age, income, education, auto ownership, appliance ownership, home ownership, etc.—in order to set up our matched panels in our 8,027 actual interviews. But, we didn't get into the question of *where* radio listening was done, since it would have little bearing on the over-all outcome of the study. We were content to establish, at this time, what effect any listening to a particular show has

on the buying of a product that's advertised on the show."

**Q.** Do you plan to do a future analysis of the Fort Wayne-Davenport data to judge the selling power of TV among viewers and non-viewers?

**Coffin:** "Yes, we do plan to run up such a study. It will then be, in many ways, similar to the Hofstra studies, and we'll be able to draw many interesting relationships between radio and TV in Davenport, a video market, since the data is from the same field reports."

**17 OUT OF 18  
PREFER WDAY, FARGO!**



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

*WDAY was a 17-to-1 choice over the next station . . . a 3½-to-1 favorite over all other stations combined!*

In Fargo's home county, WDAY was the first choice of 87.2% of the families, as against 5.8% for Station "B". Here WDAY was a 15-to-1 choice over the next station . . . a 6½-to-1 favorite over all other stations combined!

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



**WDAY • NBC • 970 KILOCYCLES • 5000 WATTS**  
Free & Peters, Inc., Exclusive National Representatives

**Q.** What reaction have you had at NBC from advertising research executives concerning the "Effective Selling Power" study?

**Beville:** "We've had excellent reaction so far, and a lot of compliments for the accuracy of our methods. We went to some extra trouble to make sure that we explained our methods fully to research men before the stories broke in the press, and before our sales force starts using the results as ammunition for radio."

**Q.** Since spot radio and TV are primary forms of broadcast advertising, was their influence considered in the making of the study?

**Coffin:** "Yes, indeed. It would be difficult, if not impossible, to match listeners on whether or not they heard or saw 20-second or one-minute announcements as part of our matching procedures. However, where there was any sort of "recognizable" spot effort—like a spot program—we matched our groups on that as part of the supporting or competing air advertising.

"We feel, too, that the influence of spot announcement campaigns in radio is fairly evenly balanced between listeners and non-listeners to a network program sponsored by the same advertiser who's using spot."

**Q.** How would you summarize NBC's primary objectives in making the "Radio Hofstra" study?

**Beville:** "Our objectives are fairly simple.

"Lately, our industry has been preoccupied with the merits and demerits of various rating services, and with the various ratings themselves. This has resulted in recent years in a general failure to appreciate the aspect of radio which first brought the medium into prominence and sustained its popularity with advertisers. By this I mean the fact that radio sells merchandise.

"In the less complex advertising days of the 1930's, radio's effective sales power was in daily evidence. It needed little research. In the intervening years, and especially in the postwar period, there's been a tendency to lose sight of this factor. Since television has come upon the scene, radio's effectiveness as a sales medium has been given little attention.

"Our study was planned to overcome this deficiency in radio research. We don't claim to have the absolute mea-

one low rate  
 "corners" this  
 great  
 West Virginia  
 Market



Here's the lush potential of "Personality's" half-millivolt area alone!

|                                     |               |
|-------------------------------------|---------------|
| TOTAL POPULATION                    | 992,994       |
| TOTAL FAMILIES                      | 250,337       |
| RETAIL SALES                        | \$543,571,000 |
| FOOD SALES                          | \$111,735,000 |
| GENERAL MERCHANDISE SALES           | \$80,496,000  |
| FURNITURE AND HOUSEHOLD GOODS SALES | \$29,969,000  |
| EFFECTIVE BUYING INCOME             | \$965,894,000 |

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

|                    |                                                                                                   |
|--------------------|---------------------------------------------------------------------------------------------------|
| <b>POWER</b>       | Two power-packed stations to provide a double "knockout" punch . . . with FM for good measure.    |
| <b>PROGRAMMING</b> | The best in ABC and CBS network radio, plus a local flavoring of programming and news.            |
| <b>PROMOTION</b>   | Publishing monthly audience-building consumer magazines to help promote your program and product. |
| <b>EXPERIENCE</b>  | Operated jointly and staffed by competent, capable personnel who live . . . and love . . . radio. |

**WJES**  
 101.1-FM  
 BECKLEY — 560 KC  
 CBS Radio Network Affiliate  
 1000 W DAY • 500 W NIGHT

---

**WKNA**  
 WKNA-FM  
 CHARLESTON — 950 KC  
 ABC Radio Network Affiliate  
 5000 W DAY • 1000 W NIGHT

it costs less when you use "Personality"

} the personality stations



**TWO TOP**  
CBS RADIO STATIONS  
**TWO BIG**  
SOUTHWEST MARKETS  
**ONE LOW**  
COMBINATION RATE

Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

National Representatives

**JOHN BLAIR & CO.**

sure of radio's sales effectiveness—but we do feel that our current estimates represent an advance over our own and other studies of this subject." \*\*\*

## OAKITE'S BATTLE

(Continued from page 37)

participations in established programs and nearly all are in the morning. Here's the Oakite reasoning behind its time buying approach:

- In buying participations, Oakite stretches its advertising dollars (one-stretches its advertising dollars. (One-third of the budget for its household cleaner goes into radio and TV).
- In buying morning shows, Oakite's intent is to catch the housewife with "reminder" messages before she puts her shopping basket on her arm.
- In buying established programs, Oakite is assured a loyal following which will be exposed continually to its advertising message.
- In seeking loyal following, Oakite is tearing a page from its own sales experience, for its home cleaner has always had high brand loyalty. Oakite always depends on its users to spread the word around and is especially aware that the passing of habits from mother to daughter is a powerful selling factor where brand loyalty is high.

Another basic buying stratagem in recent years has been to push Oakite seasonally. The object is to reach the housewife before and while she is in the throes of spring and fall house cleaning. Last year, for example, Oakite started out on radio with two New England stations, expanded this to a national spot announcement campaign covering 21 markets through 25 stations from April through July.

On TV the pattern was somewhat similar. There were no video programs used until May, when TV was employed in four markets. The figure went to six markets in June and then back to two markets during the third quarter of the year. For the fall cleaning season in '51, Oakite went into four TV markets during the last quarter of the year. Radio was used lightly in the fourth quarter because, according to one trade source, there was a lack of money.

This spring, Oakite's nine radio programs were concentrated in New England plus New York City and Phila-

delphia. This was supplemented by TV in the latter two cities and Boston. Again, Oakite was mining for sales where gold had previously been panned in good quantity. In New York Oakite messages went out via Josephine McCarthy's cooking show on WNBC plus Martha Deane and *The McCanns at Home* on WGR. In Philadelphia, Oakite's vehicles were Creighton Stewart's *For Women Only* on WCAU and *Home Highlights* (Aunt Molly, Ed McMahon) on WCAU-TV.

In New England, Oakite participated in two programs on WEEI, Boston: two on WTAG, Worcester; one on WTIC, Hartford, and one on WGAN, Portland. The lone video representation in the area was *Shopping Vues* on WNAC-TV, Boston.

It was these programs that Oakite was talking about when it said this in recent mailings to dealers:

"These programs were selected for their punch and selling ability, for the surety with which these stars reach their listeners on the home ground, for their talent in getting homemakers to go out and purchase the products they talk about. They are going to talk about Oakite, get people to buy Oakite. It's up to you to put Oakite on the shelves and displayed where shoppers can reach out and say, 'That's it, that's Oakite, that's the super cleaner I've been hearing about'."

But the real air advertising follow-up comes via Oakite's salesmen and salesmen for its food brokers. Oakite considers its day-to-day plugging among food stores a key operation. The firm is a veteran in-fighter in the contest for good shelf space—this being considered a critical factor in modern marketing because of the growth of self-service stores.

Oakite's salesmen (there are about 125 of them) don't miss a bet when it comes to scouring markets where the product is well established. No believer in selective marketing distribution, Oakite has a fine-tooth-comb philosophy drubbed into its selling staff. They dig into out-of-the-way areas, look for small independent stores, keep in mind that big, nation brands often overlook lower-income neighborhoods with hole-in-the-wall grocery stores.

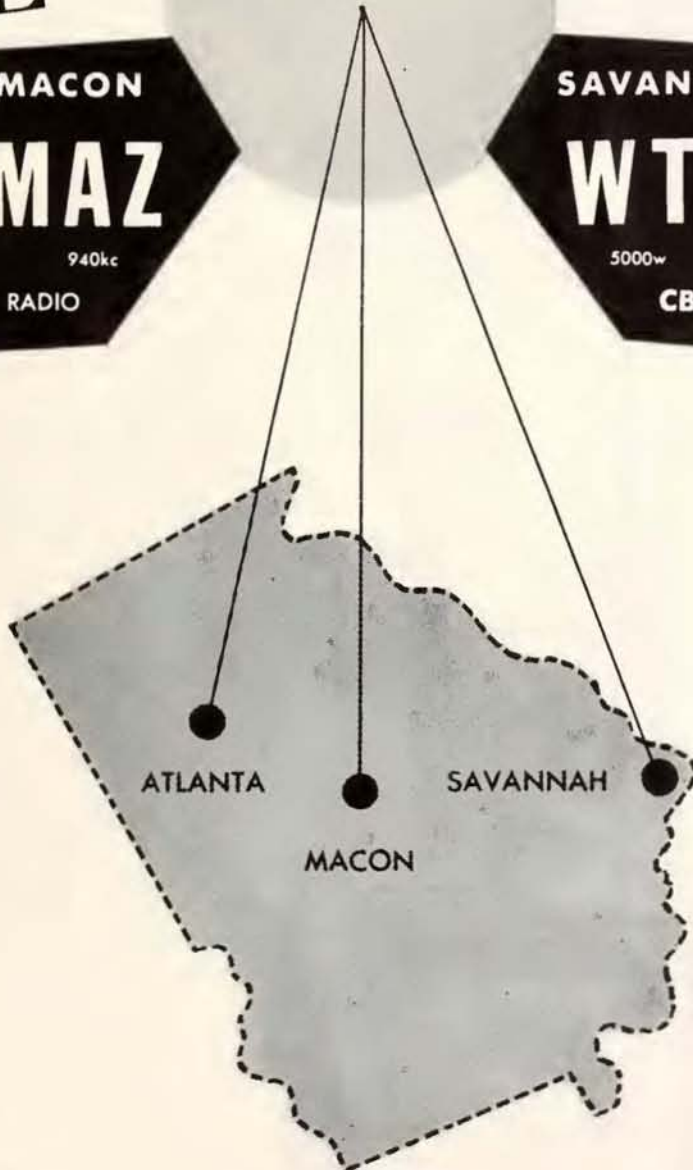
Does it pay off?

A recent survey by the New England Newspaper Advertising Bureau found that Oakite has 99% distribution in that area, a distinction shared only by



ONLY A COMBINATION  
OF STATIONS CAN  
COVER GEORGIA'S  
MAJOR MARKETS

# THE GEORGIA TRIO



*the* **TRIO** offers  
advertisers at  
one low cost:

CONCENTRATED  
COVERAGE

•  
MERCHANTISING  
ASSISTANCE

•  
LISTENER LOYALTY  
BUILT BY LOCAL  
PROGRAMMING

•  
DEALER LOYALTIES

*in* **3** major markets

represented  
individually and  
as a group by

**THE KATZ AGENCY, INC.**

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

eight other nationally advertised grocery products. In Los Angeles the distribution figure has been running recently between 95 and 97%. Other well-saturated markets include Philadelphia, San Francisco, Baltimore and Detroit.

Oakite's sales scouts talk radio and TV with assurance. They are well briefed on the subject. Frequent regional meetings as well as annual sales conventions not only inform salesmen about air programs and advertising but bring radio and TV personalities in to explain their particular method

of selling Oakite and what the listeners and viewers say in the mail. This sort of thing also adds a little pep to the meeting and enables the salesman to say to a customer later on: "You know, I met this Josephine McCarthy gal recently, the one that sells Oakite on Channel 4. Smart gal. Knows her business."

As a matter of fact, in recent months Oakite salesmen have been doing a lot of talking about WNBT, New York's Miss McCarthy. On her 28 January program Oakite made a free premium offer of its silver cleaning plate, which

it has been offering for some years on both radio and TV, usually with excellent results. The plate removes tarnish from silver by electrolytic action when it is used in a hot Oakite solution.

In a promotional piece proudly put out later by WNBT, Frank A. Conolly, manager of Oakite's Package Division, relates in a letter to NBC Vice President Ted Cott: "We anticipated about 500 requests. Instead . . . hold your breath . . . approximately 18,000 wom-

★ ★ ★ ★ ★ ★ ★ ★  
 "They say that 60 million people were looking on at the political conventions, and what 60 million people think is bound to have a tremendous effect, not, perhaps, on politics itself, but on the way politics is run."

GERALD W. JOHNSON

★ ★ ★ ★ ★ ★ ★ ★

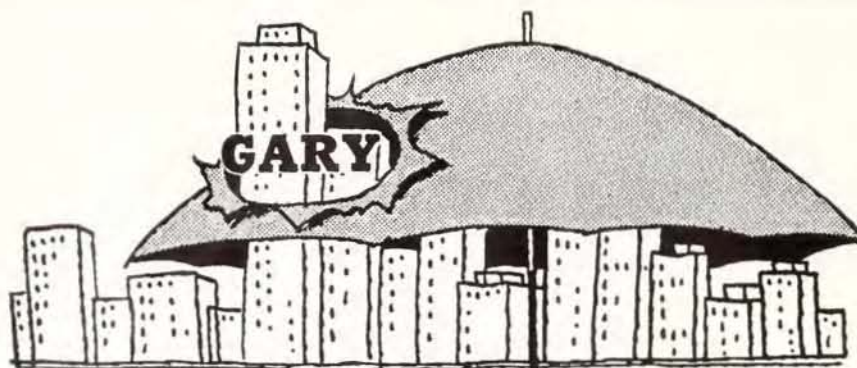
en wrote in. It is my prediction that when the final count is made, more than 20,000 women will have written us about this wonderful television show. And all this from *one offer*."

Conolly was right about the 20,000 figure and he was especially pleased since he made the TV pitch himself (see picture page 37). This personal touch was not unusual for Conolly, who preaches the Oakite gospel with the zeal and zest of an old-time circuit rider. His appearances, which cover radio, TV and any Oakite sales meeting worth mentioning, date back to Oakite's early radio experiences when everybody doubled in brass even to the extent of a microphone stint.

Conolly's title means that he heads up all operations involving Oakite's packaged cleaner, which is the firm's only consumer product. The biggest part of its business is the making and selling of industrial cleaning materials, where one of the best kinds of advertising is technical service. Oakite also reaches industry through 130 trade magazines.

No chair warmer. Conolly pushes Oakite in person from Maire to California, which happen to be, incidentally, two of Oakite's biggest consumer markets. He is primarily a merchandising man, considers merchandising the great coordinator of all the aspects of selling. (In the Package Division other executives include Fred A. Aston, sales manager, and Howard Anderson, advertising manager.)

To Conolly, merchandising is the art



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

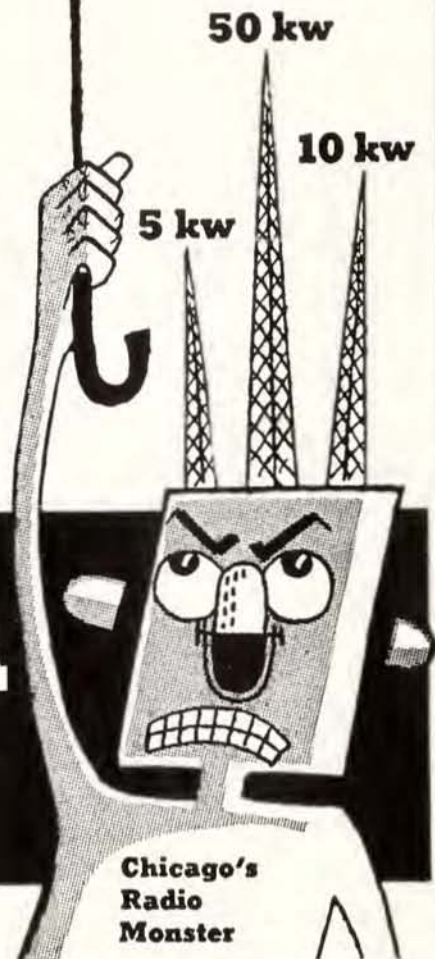
Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

*Dee O. Coe*  
 Gen. Mgr.—WWCA

**WWCA**

**Gary Indiana's No. 2 Market**



# WE BIT THE DUST

*without tasting defeat*



ONCE upon a time, back in Texas' Dirty Thirties, when even the cattle mooded indigo, a stranger stopped at a gasoline station in Dust Bowl country. While the old attendant filled 'er up the stranger commented about a cloud on the horizon which any native could have identified as dust. "Looks like rain," he said. "Hope you're right," replied the Texan. "Don't care so much for myself as for my 19-year-old daughter. I've seen rain."

Things are different now. Diversification, irrigation, mechanization and improved farming methods have added new stamina to the land. The spot once labeled *dust bowl* (folks still tell the story of a prairie dog caught digging a hole 500 feet above ground), is now a major production center for the food you eat and the clothes you wear. Farmers

in the Texas Panhandle—South Plains region irrigate more than 5 million acres with approximately 17,000 shallow wells. The 1951 total gross cash farm income for the 78 counties in KGNC's 5-state listening area amounted to \$925,592,000—more than the total cash farm income for 36 of the 48 states.

KGNC reaches farmers and ranchers with programs specifically prepared for them. Of the sixteen persons featured between 5:30 and 7:30 a.m., fourteen have farm or ranch background and know what they're talking about. The other two are newsmen. They've seen rain.



710 KC • 10,000 WATTS • REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

of tying up all the loose ends dangling from the sales and advertising activities of a company. He considers the raw material for merchandising as something ever present, waiting to be processed into a specific, dramatic effect that will eventually lead to sales. It is also, he says, the follow-through at the point-of-sale after advertising has done its job and its function is to (1) play up the product to the customers in the store through dump displays and prime shelf positions, (2) dramatize the product's advertising to retailers so they will give it prime shelf space and (3) follow up with special, unusual promotions.

As an example of the latter, Conolly tells of a recent merchandising event he staged in which radio played a top role. The stunt was pegged on Santa Claus (never underestimate Santa Claus, Conolly warns) and was put on for the benefit of the Big Bear Supermarket in Cambridge, Mass. A helicopter was rented for Santa and suitably labeled "Oakite's Santa." A few days in advance radio stations and newspapers put out communiques preparing the kiddies for the great event. On the day of arrival, a local radio station ran hourly bulletins. Store

preparations included a five-ton display of Oakite (no mean sales order) and a throne for Santa.

Although Santa was to arrive in the afternoon, children and their parents began crowding the store in the morning. Schools were closed for the afternoon so that children could attend the arrival of the helicopter. When the

\* \* \* \* \*

**"American radio protected throughout the war such vital security matters as the atomic bomb, radar, troop movements and many stories yet untold. All of this was done with the voluntary cooperation of the industry using only the Code as a guide. To the best of my knowledge and belief, there never was a serious security breach on the part of American radio throughout the war."**

JOHN E. FETZER, *Chairman*  
*Television Code Review Board NARTB*

\* \* \* \* \*

helicopter finally set down, it was estimated that 16,000 children were present to watch it. The children's excitement at the arrival plus the giving away of 1,000 lollipops and merchandise prizes practically wrecked the poor guy with the white beard and red suit despite police cordons. The promotion would never have been such a success, Conolly said, if it weren't for the "tre-

mendous" job radio has been doing.

This sort of hectic promotional device warms Conolly's heart and he also knows, in the light of present-day soap competition, that it is one of the techniques needed to keep Oakite in the public eye. Loyal as Oakite users may be, they could easily be blinded by the bright flash of competitive advertising if there were no protective measures taken. Some sources in the soap trade feel, as a matter of fact, it is important at present for Oakite to keep its present users than to go after new customers. (Conolly only lifts an eyebrow at this.)

One reason for this opinion might be that Oakite is currently fighting a battle on two fronts, possibly more. Some idea of the nature of the terrain and Oakite's enemies can be gotten by examining a recent consolidated survey made by newspapers in 15 markets (though not particularly indicative of Oakite's distribution) and covering 33 brands of laundry soaps and household cleaners. In this survey Oakite's popularity was rated in four classifications: (1) as a linoleum and tile floor cleaner, (2) as a hardwood floor cleaner, (3) as a water softener and (4) as a painted wall and woodwork cleaner.

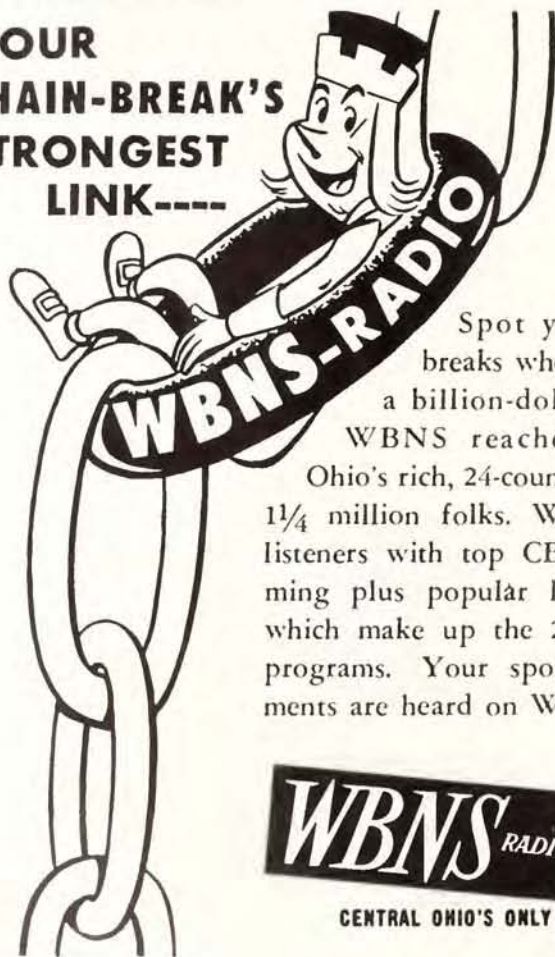
Under No. One, Oakite was rated well in six markets—Fresno, Modesto, Sacramento and San Jose, all Cal.; Washington, D. C., and Portland, Me. Standings ran from fourth to 16th place. Soilax figured prominently as a competitor but Spic and Span held first place in all 15 markets.

Under No. Two, Oakite had recognition in three markets with standings from sixth to 13th place. While Spic and Span grabbed four first places, a brace of regional brands under the names Bruce and Bruce Cleaner jointly won 10 first places.

In the water-softener category (which Oakite itself does not consider important), Oakite rated well in three markets and in none of them was below 6th place. First places were divided among such names as White King, Climalene, Calgon and Rain Drops.

Oakite rated best in the category of painted wall and woodwork cleaner. Standings ranging from third to ninth place turned up in the same six cities mentioned for category No. One. As in the linoleum and tile floor group, Spic and Span copped all first places. Here again Soilax figured prominently as a competitor—but so did Tide, P&G's heavy-duty detergent.

## YOUR CHAIN-BREAK'S STRONGEST LINK----



Spot your chain-breaks where heard by a billion-dollar market. WBNS reaches Central Ohio's rich, 24-county area with 1 1/4 million folks. WBNS holds listeners with top CBS programming plus popular local shows, which make up the 20 top-rated programs. Your spot announcements are heard on WBNS radio!

ASK JOHN BLAIR

**WBNS RADIO**

POWER  
WBNS — 5,000  
WELD FM — 53,000  
COLUMBUS, OHIO

CENTRAL OHIO'S ONLY **CBS RADIO** OUTLET

**NORTH CAROLINA is  
the South's No. 1 STATE**

*North Carolina's  
Number ONE SALESMAN*

North Carolina rates more firsts in recognized market surveys than any other Southern state. More North Carolinians, according to BMB study, listen to WPTF than to any other station.

**WPTF**  
also  
WPTF  
FM

**50,000 WATTS • 680 KC.**

**NBC AFFILIATE FOR RALEIGH-DURHAM  
AND EASTERN NORTH CAROLINA**



**FREE & PETERS, NATIONAL REPRESENTATIVE**

**R. H. MASON, GENERAL MANAGER  
GUS YOUNGSTADT, SALES MANAGER**

(Oakite's consumer analysts aren't very impressed by this survey. They point out that some of the cleaner's best markets aren't included and question the accuracy of the markets that are. While they won't specify publicly which ones they are talking about, Oakite people claim there are quite a few markets where Oakite is first or second in sales in its own category.)

The flank attack on the household cleaners by detergents like Tide is a problem faced by most conventional soaps. One of Oakite's first reactions was to do some line-crossing itself and

cash in on the big consumer rush to the soapless soaps. For a while Oakite used the term "the modern detergent" in its advertising and on its packages. Semantically, it was on firm ground for anything that cleans is a detergent. However, as an Oakite spokesman said later, "It turned out to be too confusing and we decided to drop the term." It seems that too many different kinds of products were using the word.

While the new synthetic detergents continue trying to spread out in terms of product uses, Oakite is determined

at present to strongly defend its home ground and counterattack at its strong points. The previously mentioned survey as well as Oakite's own consumer analyses have shown clearly that housewives buy Oakite primarily for cleaning walls, floors and woodwork. And that is what Oakite's air and print advertising now stresses.

It is in its own niche, however, that Oakite faces its toughest competition. According to some experts, Oakite is in third place in its field as far as sales go, behind Soilax (which has been doing pretty well recently) and Spic and Span (which is far in the lead). This is disputed by Oakite, which lays claim itself to second place with Soilax close behind it.

Whatever the actual standings are, when P&G bet a large stack of chips on Spic and Span it offered both a threat and an opportunity to other brands. The opportunity lay in the expanded market created by thousands of Spic and Span sales messages in network radio and TV, in newspapers and national magazines. Seasoned in the arts of advertising and selling, Oakite was able to take advantage of the new interest aroused by a competitor in household cleaners and earn a chunk of the market it might otherwise have let slip by.

Conolly gives radio and TV a resounding pat on the back for its part in this sector of the battle and credits Oakite's familiarity with the two media as an important factor. This familiarity comes not only from 23 years on radio but experience with almost every kind of program. The gamut of Oakite sponsorship has included poetry readings, chamber music, news programs, popular music (including Conolly on the ukelele during the early days on WABC, New York), drama and announcements.

Oakite first tried TV in 1950 when it sponsored *The Big Idea* on WCAU-TV, Philadelphia, for 26 weeks. The program presented interviews with amateur inventors and the first offer of the silver cleaning plate pulled in 6,000 letters. It was being considered as an East Coast network showcase for Oakite (such a network was possible at that time) but the cost was too high.

TV gave Oakite a chance to humanize its "Oakey Oakite" character, who can be roughly compared with Philip Morris' "Johnny." Oakey was introduced back in 1937 as the little sailor-boy who keeps everything ship-shape

# Radio Still Dominates THIS RICH MARKET

Radio delivers MORE sets-in-use in the South Bend market than before TV! . . . Hooper Surveys for Oct.-Nov. 1951 compared with Oct.-Nov. 1945 prove it. Morning up 6.8, afternoon up 8.0 and evening up 4.4. Television is still insignificant here because no consistently satisfactory TV signal reaches South Bend. Don't sell this rich market *short*. Wrap it up with WSBT radio.

30 Years on the Air

**WSBT**  
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



**"Take a memo — 'Some interesting facts about RADIO in LOUISVILLE'"**

- 1 There are 690,140 radio sets within 60 miles of Louisville — an average of 2.4 sets per family. 69% of these families have radio sets in their living rooms . . . 47% have sets in bedrooms . . . 40% in kitchens . . . 7% in dining rooms!
- 2 In the WAVE area, people spend 5,141,760 *home* hours per week listening to radio. They spend 1,050,000 hours per week listening to *car* radios.
- 3 On WAVE radio, 37¢ will deliver 1000 sales impressions! 1000 *television* impressions would cost you \$2.02 — 1000 by newspaper would cost you \$10.25!

Enough said? Check with Free & Peters for availabilities!

*Facts above are from scientific, authoritative survey made by Dr. Raymond A. Kemper (head of the Psychological Services Center, University of Louisville) in WAVE area, March, 1952.*

**WAVE  
LOUISVILLE**

**5000 WATTS • NBC •**



Free & Peters, Inc., *Exclusive National Representatives*

# TOP HOOPER

PAUL BERLIN

on

"Dinner Date"

5:30-5:45 P.M. Segment

MON.-FRI.

|               |     |
|---------------|-----|
| K-NUZ         | 3-1 |
| Net. Sta. "A" | 2.9 |
| Net. Sta. "B" | 2.5 |
| Net. Sta. "C" | 1.5 |
| Net. Sta. "D" | 1.7 |
| Ind. Sta. "A" | 0.0 |
| Ind. Sta. "B" | 0.2 |
| Ind. Sta. "C" | 0.6 |

April, 1952 Hooper

# TOP BUY

COST PER WEEK  
TALENT & TIME

(52-WK. BASIS)

MON.-FRI.—\$135.00

CALL FORJOE  
NATIONAL REPRESENTATIVE  
or  
DAVE MORRIS  
GENERAL MANAGER  
At  
KEystone 2581

**K-NUZ**  
HOUSTON'S LEADING INDEPENDENT  
HOUSTON, TEXAS

and appears on all packages of Oakite.

TV also gave Oakite and its agency an opportunity to test its "demonstration" theories of advertising for they feel that showing a soap at work is the best kind of advertising. There are indications that Oakite is cutting its newspaper advertising to throw more money into TV. Newspaper money spent by Oakite, according to ANPA figures, dropped from \$219,000 in 1948 to \$177,000 in 1951. While Oakite isn't talking, there is a feeling in the trade that Oakite will go in heavily for TV in the fall.

Program buying at the agency is under the wing of Thomas Young, who follows strategy decisions reached by Conolly, Walter B. Geohegan, account executive, and Oakite's brass: John Carter, president; D. S. Ball, vice president and son of the founder; H. L. Gray, vice president, and James Beckett, treasurer.

Buying is no simple matter. It can be gathered from what has been written that Oakite does quite a bit of hopping around in radio and TV. The soap business itself keeps the firm hopping. So far, they have been hopping into the right places. ★ ★ ★

## SCHICK'S SALES CURVE

(Continued from page 29)

Gene Bassin acts as production assistant. All but two of the films feature the Schick "20" model, a two-head shaver with a rotary motor, whose design won Carl Otto the Industrial Designers' Institute Award.

The scene for one commercial is a Pullman washroom. At one sink a man is slopping lather all over himself and lurching with the movement of the train. Enter a Schick user who nonchalantly plugs in his shaver, quickly runs it over his face while his companion struggles with the lather shave. The Schickster overcomes his companion's "can't get a close shave" objections by wiping the lather off his face, giving him a quick going over with the Schick. Cut back to Jim Nolan who pounds across the points illustrated: The Schick "20" gives a fast, close shave with no fuss, muss or bother. A drawback to this strategy was pointed out in the 28 July issue of SPONSOR by Bob Foreman who commented on the Schick TV commercials

to this effect: "Every woman (not the market, I realize) and most men who see this copy in which the salesman uses the shaver and then hands it to the prospective customer to use is horrified, disgusted and repelled. I daresay even the most masculine male feels that there is something unsanitary and downright vulgar about this—almost as bad as using someone else's toothbrush."

Another commercial, using a husband and wife team, gets across the gospel that the shaver can be used anywhere there's an electric outlet (freeing the bathroom for wife). Scenes of the inspection department of the Schick factory project the sales point that the shaver is not a toy or gadget, but a precision instrument that is "better built for closer shaves." A pair of women shoppers gets the gift pitch from a department store sales clerk who talks as if he had read *Fortune's* recent series on hard selling.

The company told SPONSOR that its most potent sales tool has been a 10-day no risk trial offer. Under this deal anyone can purchase any model Schick, try it for 10 days on a condition-free, money-back guarantee. Dealers report returns of only 1 to 2%, usually by people who use the shaver incorrectly. Proper demonstration often overcomes the returnee's objections.

Here, again, TV has played an important role. Sales clerks who didn't know how to use the instrument themselves have learned by watching the TV commercials, now show the customer how to hold the shaver flat against the face rather than at the angle they have been accustomed to using with blades.

In an all-out effort to promote fall sales, before the Christmas rush starts, Schick will spend a total of \$1,000,000 on all media during the period of 15 September to 30 October. In addition to Gleason and the crime show, Schick has scheduled eight full-color ads in magazines, six 1,000-line newspaper ads in 22 non-TV cities. The newspapers are being used to overcome the laments of dealers in video-less areas that Schick was concentrating too much attention on TV.

To get all the dealers behind the big push, Schick is giving the retailer one dollar to be used for newspaper advertising for each shaver he orders (in lots of six, any model). This is not co-op because the dealer does not have to match the dollar.

On top of Schick's big first half



Beats all how fast  
WSM makes

them grow!



On September 3, 1951, Royal-Barry-Carter Mills, manufacturers of Martha White Flour, launched a new product, Martha White Coffee.

Since WSM and WSM folk music talent have played such a phenomenal role in the success of Martha White Flour, 95% of the radio budget (which was the lion's share of the total budget) was allocated to the Central South's boss salesmaker.

Wise decision? Well — Martha White Coffee — "a man's coffee" — already has distribution in four states, and the upward sales curve keeps getting steeper all the time.

If you have a new product you want started right, or an old one that needs building up, better see what folk music salesmanship WSM-style can do. Irving Waugh or any Petry Man can supply case histories that will make even a cost accountant look happy.

IRVING WAUGH Commercial Manager • EDWARD PETRY & CO. National Representative

**WSM** Nashville

Clear Channel

50,000 Watts

year. this push and the Christmas drive should boost sales well over the \$10,-454,399 they rang up last year.

The sales picture was not always so rosy. In 1930, only one man in some 30,000,000 who shaved used an electric shaver. He was Col. Jacob Schick, who had just produced the first commercial electric shaver after many years of development. In 1937, a patent decision was ruled against Schick and more than 40 manufacturers jumped in. Inferior shavers poisoned a lot of people on electric shavers.

Shortly thereafter, according to Kud-

ner, it was proved that the court decision against Schick was caused by bribery and the ruling was reversed. This is said to have knocked out most of the small competitors.

By 1940, about 5% of the 43,000,000 men who shaved were using an electric shaver at least part of the time. There were almost 11,000,000 shavers in use by 1950. Today the figure exceeds 12,000,000 and the proportion of users to non-users is climbing rapidly.

Part of the strategy behind Schick's type of TV programing is their desire

to cash in on the youth market. About a million and a half boys become beard-conscious every year and it is estimated that more than one-third of them start with electric shavers. This "fuzz-market" also figured heavily in Schick's introduction of a single-head "New Colonel" model priced at \$19.95 as opposed to the price tag of \$24.50 for the 20th anniversary model.

★ ★ ★ ★ ★ ★ ★ ★

"It is the concept of 'saturation advertising' which has been responsible for the great increase in million dollar and 10 million dollar advertising appropriations. It is this test which has been responsible for the great growth of national spot advertising, and which national spot has helped to make possible."

T. F. FLANAGAN, *Man. Dir.*  
*National Association of Radio & TV Station Representatives*

★ ★ ★ ★ ★ ★ ★ ★

The heavy emphasis placed on the most expensive model (only two of the 14 TV commercials feature the "New Colonel") is reflected in a breakdown of the sales figures. The "20" accounts for 70% of sales, the "New Colonel" for 20%, and an older model, two-headed but built upright rather than hand-shaped, garners but 10%.

Keen competition characterizes the electric shaver field. Because Remington and Sunbeam report their shaver sales figures lumped in with their other products and Schick combines their sales and service income, an accurate estimate is difficult. However, Schick points to a newspaper customer preference survey of 22 markets which indicates substantial leadership in those markets. The company feels secure in its claim that there have been more Schicks sold than any other brand; this on the basis of having been in business longer than their competitors.

Remington-Rand, while not disputing Schick's long-term claim, has a report made by a Buffalo certified public accountant to whom it opened its books. Comparing the official Remington shaver sales figures against Schick's published financial reports, the accountant came to the conclusion that, with the exception of one war year, Remington has outsold Schick for the past 10 years, often by a wide margin. A Remington-Rand executive told SPONSOR: "Don't get the idea that we're trying to make liars out of the Schick people. The study was made to back up our advertising claims. We're not worrying about competition from

**Only ONE Station DOMINATES**  
THIS RICH, GROWING 15-COUNTY MARKET  
WITH  
**AUTOMOTIVE SALES OF \$113,343,000\***  
\*Sales Management 1952 Survey of Buying Power

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

# 'KDKA far outpulled the other stations on our schedule on a cost per inquiry basis'

James L. Tabor  
Simonds, Payson Company, Inc.  
Portland, Maine

From Maine to California—literally!—advertisers have found that they can count on KDKA to produce profitable orders at minimum cost.

A recent letter from Maine agencyman James L. Tabor illustrates the point. "I want you to know," he writes, "how completely satisfied we are with your station. From our initial inquiry on availabilities and coverage through to the completion of the campaign and our request for a test cut, we have had the best possible co-operation. Best of all, KDKA far outpulled the other nine stations on our schedule on a cost per inquiry basis."

No other medium even begins to match KDKA for coverage of more than 100 busy counties in Pennsylvania, Ohio and West Virginia. Whether your schedule calls for ten stations or a hundred stations, KDKA should lead the list! For details, check KDKA or Free & Peters.

# **KDKA** **PITTSBURGH**

50,000 WATTS NBC AFFILIATE



**WESTINGHOUSE RADIO STATIONS Inc**  
**WBZ • WBZA • WOWO • KEX • KYW • KDKA • WBZ-TV**

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

# WSYR's Local Radio Sales UP 39%

For the period ending April 30, WSYR's local radio sales were 39% ahead of 1951. The local advertisers responsible for this increase are in the best position to test the effectiveness of all media. They know which advertising keeps the cash registers ringing.

**One Important Reason ...**

## In Syracuse TV Supplements Radio —Has Not Replaced It

Even though Syracuse is a two-TV-station city — even though 71% of the homes in the Syracuse area have TV sets—radio in Syracuse is very much alive and kicking. Two separate surveys of television homes show 2.4 radios per TV home, with 61 radio receivers purchased *after* the homes had TV. Combined radio-listening and TV-viewing in these homes total an average of 7.59 hours a day. Compared with non-TV homes—

### Radio Listening

Average Hours per Day

In TV homes . . . . . 3.07 hours  
In non-TV homes . . . . . 4.52 hours

### National Spot Advertisers

## TAKE NOTE!

Write, Wire, Phone  
or Ask Headley-Reed

**WSYR ACUSE**  
570 KC

NBC Affiliate  
WSYR-AM-FM-TV

The Only Complete Broadcast  
Institution in Central New York

Schick—the way we look at it, our big competitor is Gillette and the other safety razor makers.”

Sunbeam's Shavemaster, from all available data, is running a distant third.

Remington's forté seems to be promoting newer, bigger and more multi-headed models constantly. Their best sellers have been the "Foursome" and the current "Sixsome," a three-headed, six shaving-edged model. Their "more the merrier" sales approach is carried to the public almost exclusively via printed media, with the exception of some TV announcements on a co-op basis with local dealers in the credit jewelry store category.

Principal outlets for all brands of shavers are, in order (1) department stores, (2) credit jewelry dealers, (3) drug stores, (4) electric appliance shops and (5) men's haberdashers.

The "Big Three" each face much the same sales problem: first, selling the public on the convenience and efficacy of electric shavers *per se*; second, individual brand promotion. Once they swing a customer over to electric shaving he usually stays sold on the method. Probably 50% of the current buyers are repeat customers, with many men shifting the older model to their office desk and keeping the new shaver at home.

In order to be sure that their customers don't get out of the powered shaving habit, Schick places heavy emphasis upon their service facilities. A wholly owned subsidiary, Schick Service, Inc., operates 57 service shops in the U. S. and Canada. Repair fees are held to a minimum and prompt service is stressed. Says Sales Promotion Manager Dick Douglas, "I don't care if a customer whacks his shaver with an ax, within 20 minutes after walking into one of our service shops he'll be on his way with a perfectly repaired instrument."

There's a company rule that on mail order servicing no shaver can stay in the shop more than 24 hours. Military personnel get all repairs free and their rejuvenated shavers are airmailed back to them. Wrote one G.I. in Korea who had sent his shaver to San Francisco for repairs, "If my wife gave me as prompt attention as you people, I'd sure be a lot happier."

Some of the TV commercials were prepared so as to permit live, local cut-ins for giving addresses of Schick Service Centers.

Prior to becoming Schick's president, Chester Gifford moved up the ranks from Middle Western regional sales manager, to full responsibility for all Schick service station operations in the Middle West and West. Returning from military service, he was Eastern regional manager for Schick. To get over the hurdle of being the "kid brother" of the then president, Chester struck out in a different direction. He did such a good job for Swank jewelry products that he was upped to v.p. and general sales manager of that company. Covered with glory, he returned to Schick as executive v.p., was elected president in April 1952. It is he who is, in a large part, responsible for the aggressiveness of Schick's merchandising policies.

It was in November 1950 that Schick stock was first offered on the New York Curb Exchange. Previously tightly held by the Schick family, 243,000 shares of the 600,000 shares of common stock outstanding (there are 1,000,000 authorized) were offered to the public and quickly snapped up, but the family retained control.

The current and upcoming TV campaigns exemplify Schick's aggressive approach, although this is not the company's first use of the medium. When BBDO had the account in 1949, a one-minute filmed announcement series was used for a while in 42 markets. BBDO also placed a spot radio campaign for them which pulled well enough but couldn't compete with the demonstration qualities of the TV announcements. Because they had no new model to push, BBDO took the Schick ads out of the four-color pages, spread the savings over other media including youth-appeal magazines.

When Kudner got the account back the following year, the full-color ads were used again to promote the new 20th anniversary model. The stepped-up use of TV bodes well for Schick's sales figures. Says Dick Douglas, "We've got a top-notch product to demonstrate. It gives a faster, cleaner shave and you couldn't cut yourself with a Schick '20' if you shoved it down your throat!"

Only possible fly in their TV plans is the difficulty CBS TV is experiencing in clearing time for the Gleason show. Bucking *All Star Revue* on Saturday night makes the goal of 42 stations a rugged one. Cleared so far are 24 live outlets, seven for kine. ★★★



## Someone's in the kitchen with Skinner...

AND "someone" is a TV army of home-makers who have boosted WPTZ's program "Let Skinner Do It" to a 7.8 ARB—the highest kitchen show rating in Philadelphia.

At 9 A.M. every weekday, George Skinner sits down in his TV kitchen, brews himself a pot of coffee and makes like a next door neighbor. He tells Mom what's new—in roses, in food and grocery items, in headlines or human interest happenings. He plays music—a "Memory Tune," a "Hymn of the Day."

Working with George is his fabulous "Mechanical Man," whose merchandising possibilities have fascinated advertisers . . . and whose shenanigans have helped give Skinner a bigger audience every week day than Franklin

Field's on the day of the annual Penn-Cornell football classic.

Advertisers of home products can buy a full minute of live demonstration on this program for only \$135 (one time rate). And this includes commercials by Skinner—whose persuasive voice you've heard time and again on We the People, Camel Newsreel, Today, and doing the Fab commercials on The Big Payoff, Strike It Rich and The Comedy Hour.

As for results, well WPTZ, Philadelphia's food station, has a happy reputation for sales surprises. Phone LOcust 4-5500, or your nearest NBC Spot Sales representative and let's talk about your product or your client. You may be amazed, too.

**PHILADELPHIA WATCHES WPTZ  
MORE THAN ANY OTHER TV STATION\***

*\*Per ARB for entire year 1951.*

**WPTZ** — Philadelphia



1600 Architects Building, Philadelphia 3, Pennsylvania

## ROUNDUP

(Continued from page 51)

motion") analyzes current market conditions in styled menswear, documents the advantages of spot TV for apparel advertisers with unique distribution, budget and selling problems. It points out how spot TV advertising can be merchandised at the retail level, includes success stories of spot TV menswear advertisers; also time and talent costs in the 62 U. S. TV markets.

\* \* \*

WABB, Mobile, Ala., reports a non-competitive sponsor tie-in that paid off for both advertisers. On a late d.j. show, *Buck's Back Room*, Gabriel's jewelry store made an 11:15 p.m. spur-

of-the-moment offer to listeners. The offer: a banana split to all those who drove out to Johnston's Ice Cream Drive-In (an earlier segment sponsor) and quoted the jeweler's slogan to the car-hop: "If it comes from Gabriel's, it's good!" Starting 10 minutes later, Johnston's dished up more than 100 splits to Gabriel-spurred customers before closing at midnight. Both sponsors gained: Johnston's, extra business (Gabriel's picked up the tab); Gabriel's, good will, a way-paver for extra business.

\* \* \*

WCUE, Akron, is offering a cash reward of \$1,000 to the first person who brings in a piece of bona-fide "flying saucer" to the station. Tim Elliott, president-general manager of the station, explains: "As a public service, WCUE wants to either prove or disprove the myriad "Flying Saucer" stories currently circulating." Dr. R. E. Thackeray, chairman of the Physics Department of Akron University, will head a "screening" committee of scientists and authorities to determine the authenticity of the materials submitted. Materials certified by Thackeray as probably being part of a saucer, will be referred to the CAA and/or the U. S. Air Force for final determination.

\* \* \*

The flexibility and immediacy of broadcast media have long proven invaluable in emergencies. When the big strike at the GE Jet Engine plant in Cincinnati was settled on the afternoon of 24 June, workers had to be called back at once so that production of critically needed jet engines could start again without delay. The GE Jet plant personnel office and the Ralph H. Jones Company agency called on WLW and WLW-TV to get out the word. At 6:30 p.m. that evening, both stations launched a bring-'em-back-to-work campaign, telling the workers the strike was over and instructing them to report for their regular shift. Result: Production lines were in action at the first shift the next day, helping to resume the flow of vital equipment to the Armed Forces in Korea.

\* \* \*


Its second giant billboard spectacular in New York City was "unveiled" on 30 July by WCBS-TV. Glowing at 50th Street and Avenue of the Americas, the illuminated billboard features

changing copy about forthcoming attractions on the station in moving letters three feet high, presents the correct time. The sign was designed by William Golden, creative director, CBS TV Advertising and Sales Promotion, and was installed by Douglas Leigh, Inc. \*\*\*

## MEN, MONEY

(Continued from page 6)

He conceded that *All-Guts* was only one, and by no means the most successful, of some two dozen new magazines catering to the returned G.I.'s who had had their taste of adventure and travel and bone-breaking judo. He admitted the yarns in *All-Guts* were unmitigated escapism. His heroes had no bothersome problems with withholding taxes versus take-home pay, no concern with time payments on cars or home mortgages. They didn't have to, and frequently did not, shave. In these pages they were free to roam, in imagination, far from budget and spouse and cretonne-curtained house.



**Watch that  
"Follow-thru"**

Even Bismarck knows that no matter how much power you put into your swing, it's the follow-thru that counts. If you're interested in the rich Midwest market, KFYZ, with the nation's largest area coverage, is "must" on your media list—gives your advertising dollar a pre-war stretch in this wealthy, rural market.

**KFYZ**  
BISMARCK, N. DAK.

5000 WATTS-N.B.C. AFFILIATE  
Rep. by John Blair

**KFMB**  
TV  
Channel - 8

**SAN DIEGO'S**  
*1<sup>ST</sup> and only*  
**TV STATION**  
*blankets CALIF'S.*  
**THIRD MARKET**

San Diego . . .  
One of The Most  
Expanding Markets  
In The Nation!

*Wise Buyers Buy*  
**KFMB-TV, AM**  
TV - CHANNEL - 8, AM - 550 K. C.  
**KFMB - 5th and A3th, San Diego 1, Calif.**  
Represented by  
**The Branham Co.**

The editor shot the blade of a big hunter's knife and carved himself a chew of tobacco. "We take the boys into open untamed country, far from the tracks of the Santa Fe and the Union Pacific and dining car menus printed in French. In *All-Guts* there is no sophistication, no feminine subversion of masculinity. Marriage is never mentioned."

\* \* \*

"But," said the radio-TV man, "your heroes don't seem to have much humor."

The editor struck the wastebasket (an old Indian canoe) at 20 paces. "Not a trace," he said, "not a trace. And music leaves them cold. Politics never enters their heads. The United Nations doesn't exist."

"And what about radio or television?" asked the reporter.

"We won't allow either word to be mentioned in *All-Guts*. Why radio and TV are popular with women! They're feminized!"

\* \* \*

"One final question," said the reporter. "How much advertising is carried by *All-Guts* magazine?"

"None," said the editor. "But we got a campaign on for women readers!"

★ ★ ★

## POST CARD RESEARCH

(Continued from page 39)

the technique just as it was developed or with any modifications."

What kind of tests did True give his post card technique?

There were four tests, two in which the cards were mailed out to respondents, two in which they were approached personally and asked to participate. In all, 5,050 cards were distributed and reactions to four separate airings of two network TV shows were gathered (*Colgate Comedy Hour* and *Red Skelton*).

Here's a brief rundown of the way True conducted his tests and the results. It's intended not as a complete research man's report but rather as guidance for agencies, clients or stations interested in trying the technique themselves.

**Test 1**—On Thursday before the Sunday when the shows under study were aired (25 October) 100 double post cards were mailed to TV owners

the July issue of

## "The Television Audience of Today"

covered the subject

### *TV Quiz and Panel-Quiz Programs*

the following programs are analyzed in this report:

#### QUIZ

Away You Go  
Beat The Clock  
Big Payoff (Day)  
Big Payoff (Night)  
Break the Bank  
Chance of a Lifetime  
Midway  
Strike it Rich (Day)  
Strike it Rich (Night)  
Stop The Music  
What's My Name  
Winner Take All  
You Bet Your Life

#### PANEL-QUIZ

Down you Go  
Information Please  
It's News to Me  
I've Got a Secret  
Pantomime Quiz  
Quick on the Draw  
Quiz Kids  
The Name's the Same  
Twenty Questions  
What's My Line  
What's The Story

This report is now available.

## *Advertest Research*

90 BAYARD STREET

NEW BRUNSWICK • NEW JERSEY • CHarter 7-1564



Same old story  
in Rochester . . .

## WHEC WAY OUT AHEAD!

Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .

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



Miss Kaye Morgan  
Earle Ludgin Agency  
Chicago

Dere Kaye:

*Th' last time I sat down and rit  
you it wuz about post office. Effen I  
kin rite about ro-  
manse agen, it  
otta be about th'  
wedding done in  
our studio fer a  
local jeller to git  
married up to  
his gal away  
ovur in Ger-  
many. Th' groom  
looked a lettle  
nervus but I seen  
his shoes were  
a' shined az only  
Shinola kin do.  
We hed th'  
preecher and th'  
best man here in  
th' studio. H'it  
just goes to show  
how people here  
turns to WCHS  
with 5,000 on 580  
when they wants  
to git things done up jist rite.*

Yrs.,  
Algy.  
**WCHS**  
Charleston, W. Va.

in Chicago. List was compiled from subscribers of *TV Forecast*, a fan magazine, by selecting at random the first 10 subscribers whose names began with 10 letters of the alphabet. Returns were 16% for *Colgate Comedy Hour*, 15% for *Red Skelton*.

The percentage of return in all cases was calculated by applying the rating for the program against the number of post cards distributed to get the number of recipients of the post cards who could logically be expected to tune into the program. The actual number of cards returned was then applied against this figure to determine the percentage returned.

Here's an example. *Comedy Hour* had a 48.4 Nielsen for 28 October. Thus there were 48 potential viewers out of the sample of 100. Eight cards were actually returned giving a 16% return.

**Conclusions Test 1:** Returns were deemed low. The lack of crystal clear instructions to respondents seemed to be at fault. True modified his original instructions on the basis of this and subsequent tests. The copy he settled on as most explicit is reproduced on page 38. You can modify it further to suit individual needs.

**Test 2**—Again cards were mailed on a Thursday for the Sunday programs (4 November). There were 450 on the mailing list with 125 sent to *TV Forecast* subscribers and 325 to names selected at random from the Evanston, Ill., phone book. (Returns were not tabulated separately but researchers interested in studying the technique further could make their own analyses of split-run results.) The date on the questionnaire was left blank and filled in by hand in green ink. True suggests it might be cheaper to use this system than to have to print cards separately for each week a show is tested. Returns were 22% for *Colgate*, 20% for *Red Skelton*. This increase of approximately 5% above Test 1 is attributable to the above-mentioned improvement of instructions.

**Test 3**—A total of 500 cards were distributed personally on Thursday (for the Sunday, 18 November programs). True handed 275 cards to children in the TV lunch room of Evanston Township High School; 225 cards were given to students of the fourth through 12th grades of St. Mary's School in Evanston. Only children who said they had a TV set at home were given cards and they were

asked to have their parents fill out the card while watching either or both 18 November programs. The students were further requested to drop the cards in the mail. Returns were 40% for both programs, the highest figure achieved in the series of tests. (The actual number of cards returned was 87 for *Colgate*, 96 for *Skelton*.)

**Conclusions Test 3:** The percentage of returns was large enough for True to conclude they were "a sound indication of the feasibility of the score card method." Since returns were largest with this method of distribution, it would appear that distribution of cards through schools or other institutions is one of the most effective ways of achieving good response. However, as will be detailed later, True suggests that further tests be conducted with other means of distribution.

**Test 4**—On Thursday 1 May and Saturday 3 May 4,000 cards were handed out personally in the Chicago area for use by viewers in rating the 4 May programs. The distribution was split 50-50 between the days. People approached were asked if they owned a TV set. If the answer was yes, they were offered a card with these words: "Would you help us plan better TV programs for your viewing by filling out this Score Card *this* Sunday night and mail it in? Thank you." Cards distributed on Saturday were marked with a small black line to differentiate them from Thursday cards. Returns were 13% for *Colgate*, 8% for *Skelton*. Of the returns 41% were from the cards distributed on Thursday, 59% from Saturday. This indicates that the longer viewers have the cards in their possession before the broadcast, the more they tend to lose or forget about them.

**Conclusions Test 4**—True notes that he undertook this test with the knowledge that "walking up to people on the street and handing them a card with little or no introduction or sales appeal leaves the receiver of the card wide open to all the hazards of complete apathy." But he tried it as an acid test of his method. Though returns were small, other factors were encouraging. The number of cards not usable fell from an average of 17% in Test 1 to 1.5% in Test 4. This indicates that the instructions and the format of the questionnaire were clear to respondents.

True speculates that one reason for the low return may have been the



weather. It was the first warm and pleasant spring day in Chicago and ratings of the two programs in the city fell off, probably for that reason (they held up in New York where the weather was wet).

**Summary of all tests**—Gross returns for all shows averaged 18%. Average loss of cards because of incomplete information was 3%, giving an average net return of 15% for all shows. These percentages are based on gross return of 589 cards out of a potential of 3,315, with 92 cards not usable.

Returns were rapid; 90% arrived within three days after the program was on the air. Tabulation was rapid as well. It took two people a little over an hour to tabulate results from Tests 3 and 4. Little interpretation is required since it is simply a matter of adding up the viewers' appraisals and transferring them to percentages.

To insure that the returns represent a good cross-section of the area studied, True points out that a further step must be taken—stratification. That is, breaking down the sample by sex, age, family head's occupation, etc., to compare it with known characteristics of the population at large. Comparison with the U. S. Census breakdown on occupations of the population showed all of the test returns, and particularly those from Test 4, were fairly representative of the over-all population.

Included on the score card are blanks for specifying age, sex and family head's occupation. True says it might be wise to include the income factor on the card, but he feels people are so reluctant to indicate their income accurately that this sample control has questionable validity.

On the basis of the four tests, True has reached a number of conclusions

about further use of the method. Future experimenting, he feels, should be concentrated on the technique of distributing the cards. He suggests these four approaches:

1. Handing cards to women as they enter or leave the checkout stand of super markets.

2. Distributing cards through women's clubs and explaining the method at meetings.

★ ★ ★ ★ ★ ★ ★ ★  
\*\*As an instrument of broad national coverage, television will have a strong chance for advertiser acceptance if it is sold in the magazine tradition—with advertisers allowed to buy just an ad, not a show, and to buy not necessarily on an every week frequency but only as often as they want, or can afford.\*\*

HENRY SCHACHTE, *Adv. Dir.*  
The Borden Co.

★ ★ ★ ★ ★ ★ ★ ★

3. Mail distribution of cards with a double post card to a list of TV set owners secured from appliance stores and electrical associations.

4. Setting up a consumer panel of women who would build up premium awards by completing cards on a semi-monthly basis.

Here are some specific suggestions by True for anyone interested in testing this fall.

**Size of test:** Use minimum of 4,000 cards. With cards going to a good controlled sample, at least 400 completed cards could be expected to be returned. This would provide an adequate sample for tabulation purposes. He says that if the sample were truly representative of the population the findings and results would then be correct within plus or minus 6%.

**Date of test:** First week of October, November or December; Thanksgiving Day or Christmas Eve. ARB and Niel-

sen TV audience ratings are issued for the first and second weeks of each month and these reports would be available to check against.

**Form to be used:** Use the questionnaire as reproduced on page 39 with one addition; namely, that of a column in which respondents could check non-use of an advertised product. This would increase accuracy of response for this factor.

**Approximate cost:** Post cards, \$80; printing, \$35; field workers, \$50. (Tests with smaller samples or where labor cost is not included can be brought in for less. Regular testing could further cut costs through volume printing of cards so that shows could be studied in some cases for less than \$100 each.)

When all the responses are tabulated, here are some of the specific uses that can be made of them.

1. *Judging the general preference of the majority of viewers for one performer, act or commercial over another.* Where acts in a variety show are rated poor in comparison with the rest of the program you have a strong indication they should not be booked again. Where commercials in a show are consistently rated poor or there are consistent comments that the show has "too many commercials" you may be in danger of losing audience and further study or revision of commercial policy is indicated.

2. *Comparing the opinion of adults with children's opinions.* True found instances where adults and children differed markedly in their response to an act. This may affect programing thinking if a show is being tailored to have all-family appeal and you want an element in the program that is sure to appeal to youngsters.

3. *Getting rough indications of*

**In Boston**

**NORTHEAST**  
through  
JOHN C. DOWD, INC.

**Buys**

**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through John Blair & Co.

# be...R-W\*

Be "Radio-Wise! Get extra power behind your sales message through "Personality Selling" on Rahall Stations . . . where listener loyalty really pays off!

## RADIO'S TOP

- AUDIENCE
- PERSONALITIES
- MARKETS

Yes, on all 3 vital points, Rahall Stations deliver the goods

**W KAP** (a)  
1000 W. ALLENTOWN, PA. 1320 KC

**W NAR** (b)  
500 W. NORRISTOWN, PA. 1110 KC

**W WNR** (b)  
1000 W. BECKLEY, W. VA. 620 KC

National Representatives

- (a) WEED and CO.
- (b) WALKER & CO.

### RAHALL STATIONS

JOE RAHALL, President

## here's why!

- ★ 5,174,775 people in our primary area
- ★ CENTER DIAL location means tune-in traffic
- PLUS
- ★ FAVORABLE RATES
- EQUAL
- ★ RECORD RESULTS!

THIS TIME

Check  
**KEVD**

LOS ANGELES  
Represented by  
Joseph Hershey McGillvra, Inc.

product use by viewers or listeners. Most research men would agree that to relate like-dislike of commercials to use of the product would not be valid since the relationship between this factor and buying is not constant. But for an idea of whether your audience buys your product the card responses would function as a rough barometer of program effectiveness.

4. *Finding indications of why a program is falling off in popularity and what portions of it remain sound.* The True figures showed that Red Skelton on 18 November had three times as many viewers rating it excellent as good, with only 1% deeming it poor. Five months later on 4 May the percent who called it excellent dropped 30% and 11% more rated it poor. In other cases where a show is losing popularity, study of acts which are most disliked might reveal roughly how the format should be modified to keep audience interested.

5. *Determining whether complaint letters represent a substantial number of viewers.* Five letters might be received from viewers in a city objecting to the girl singer on a show as too sexy in voice, dress or gesture. Question: Is this the result of a fringe-group response or a prevailing attitude among an important segment of the people in this market? Cards could be prepared rapidly for the show so that viewers could give their responses to the singer the very next week she was on. If more people rated her poor than any other portion of the show or if there were a substantial number of adverse comments on the show citing her, you'd have evidence she needed some tips on how to behave on the air.

True's suggestions for the TV score card format provide for act-by-act rating of variety shows. He believes that acts should not be listed in advance on the card to prevent viewers from rating acts they have not seen. Some agency researchers who saw his card suggested that it would not be adaptable in this form to drama shows or panels. But it would appear that other ways of dividing the show for rating could be devised. Examples: (1) By asking the respondents to rate each five-minute segment they were listening to or viewing, stating portion of action that was most memorable. (2) By dividing a drama show into its acts and allowing enough space for comment on what was liked or disliked about each act.

In addition to the act-by-act use for the post cards, agency researchers suggested it could be modified to get other types of information. Said one agency research director: "When you're concerned about a daytime show which had plenty of tough sell in it, you could list several daytime shows on a card in addition to your own. Instructions would ask the recipients to check off those shows they felt had too many commercials. In that way you'd either get some basis for allaying or confirming your fears. It's a particularly good device when, say, the sponsor's wife comes up with the opinion that the show is 'too commercial.' Here's a way of finding out without being dependent on opinion alone."

The same technique could be used for a number of other problems. If your commercial is old and you want to see whether or not the audience finds it stale, some indication can be obtained by listing a number of brands now on the air with old commercials. Ask which of these brands has had its commercial on longest or something to that effect. The response to your brand vs. response to other brands with long-running commercials may help clear up the question.

If you are in doubt as to whether or not to interrupt a drama for a middle commercial, you could try listing your show with other dramas which do and do not interrupt. Ask the audience if



### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"

**HENRY GREENFIELD**  
Managing Director  
WEVD 117-119 West 46th St.,  
New York 19

any of these shows are "over-commercial." The result might tell the story.

Of course, uses like these are open to question if they are considered the only basis for a decision. But since the post card surveys are low cost, most researchers queried deemed them worth trying as a partial factor in decisions, particularly where funds were limited.

★ ★ ★

## ALL MEDIA BUYING

(Continued from page 27)

arate specialists for each individually.

Now almost overnight the men (and women) who have got around to mastering the subtleties and intangibles involved in the buying of this new medium find themselves enmeshed in the problems of media with which they've had hardly better than a nodding acquaintance. For years timebuyers complained that their calling has never received the stature it deserved within their own organizations. Suddenly some of the same buyers are, as one of them described it, "sufficated" with stature—a stature predicated on the requisite that they become experts in other media as quickly as possible.

Indications are that the adjustment will be particularly difficult for men who have directed their own time-buying operations for many years, many with attending efficiency and prestige. Few regard the picture as inviting. As one put it: "To be pulled out of a field that is highly specialized in itself after many years of concentration and to be tossed into a job of making buying decisions on things you know nothing about is something of an ordeal at my stage."

What effect will the reshuffling of buying responsibility in agencies have on radio? Some veteran timebuyers answer the query with another: "Who can tell what will happen when a medium falls into alien hands?" Others of the tribe seem to think that radio will make out well, since the all-media buyer in the larger agencies will always have somebody down in the ranks that he can turn to for his fill-in on the medium.

What does the streamlining of media buying mean to the account executive? The general effect will be to put him in a position of having to deal with one man instead of several. Instead of having to go to people in the radio-TV, print and outdoor media sections, he will have a direct line to a media man who knows all the problems of the account. Depending on the agency's system, this direct line can be either to the person on the planning level who is responsible for the selection of all the account's media or to the person on the executive level who does all the buying of media.

Is the trend toward reorienting media buying spurred basically by a desire to economize? Media directors of the agencies which have already adopted revised their systems say that the prime objective was added efficiency. They admit that TV has tended to increase costs of radio-TV buying, but, though the consolidation of media buying may result in some savings, the new system will in the long run require the addition of personnel, these media chiefs believe.

Commenting on the human factor in the changeover, the media director of one of the reorganized agencies said:

"As in any drastic realignment of functions it is to be expected that almost everybody will find the going

rugged for a while. People who have been accustomed to buying only one medium for many years may find it difficult to participate in the planning for all media or the buying of all media. There may be many displacements in the meantime and it may turn out that buyers who for many years saw but a small section of an advertiser's problem are incapable of adjusting themselves to the new role, and the responsibility calls for a different kind of person. However, those who do come through will make both better advertising people and maturer operators."

Among the top 15 New York agencies polled by SPONSOR the media director of only two offered a strong demurrer to the general sympathy for all-media buying. Said one of these:

"Obviously, most systems devised are the natural evolution of an agency's needs and the character of its accounts. What's good for one agency may not be good for another. It's quite feasible to have an account which is top-heavy in any one medium handled by an all-media buyer, aided by assistants, but it doesn't strike me as sound to make this a fixed mode of operation, whether on a planning or executive level, for all accounts in an agency.

"The omniscient buyer is the ideal one, but that is bound to remain an ideal. It's hard for me to conceive of any one person responsible for all media on an account being more than a supervisor. He can't know enough about all media to buy all of them efficiently and economically. Involving himself in all media may widen his knowledge but he can spread himself thin to the point where he is a detriment to the client."

For the timebuyer the reorientation

**In Boston**

**HUDSON PAPER**  
through  
THE BIOW COMPANY, INC.

**Buys**

**WHDH**  
50,000 WATTS  
through John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

wisconsin's  
most ...

Show-  
Full  
STATION

IN THE LAND  
OF  
MILK and MONEY

5000 WATTS  
GREEN  
WBAY CBS  
Rep. WEED & CO.

MACK from



recommends

TEXAS' 5<sup>th</sup> MARKET

the rich, industrial  
tri-city area



KPAC serves a population of 236,100  
in the rich Beaumont—Port Arthur—  
Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman  
for local sponsors in the world's No.  
1 oil refining area.



5000 WATTS

JOHN E. PEARSON CO  
National Representatives



has special significance. Originally the timebuyer had the status of a loose, as well as minor, appendage to the media department. As radio moved into the realm of importance, time buying became either an autonomous department, reporting directly to the management, or an adjunct of the radio department. In the late 1930's media directors started reclaiming the ex-waif, but even in most of these mergers time buying managed to retain a certain amount of autonomy.

Early this year the Four A's conducted a study to find out where the timebuyer reported, with the intention of comparing it to a similar study it did in August 1948. The survey took in the same 12 large agencies. In '48 the count was: eight reporting to the media director, and four to the radio-TV director. The 1952 poll showed: nine reported to the media director; two to the radio-TV director; and one to both the media director and the radio-TV director. The agency with the split authority is Ruthrauff & Ryan, where the timebuyer on spot works through media and the buyer on network through the radio-TV department. The two agencies with the implicit link to the radio-TV director are J. Walter Thompson and Foote, Cone & Belding.

The revamped media structures of Benton & Bowles and Young & Rubicam (as indicated by the organizational charts on page 25) share fundamentally similar goals—bringing the key media buyers within the scope of all media and extending their areas of responsibility. But each agency's system differs, mostly on a functional level. Y&R reorientation, from the viewpoint of the timebuyer especially, is the most radical of the three systems, since the timebuyers now becomes a buyer of all media.

Here is how the three systems, reduced to essentials, stack up:

**Benton & Bowles**—The radio department, for many years reporting to the radio director, is now an integral part of general media. All accounts have been split for planning and direction of media buying among three associate media directors. Each associate director has attached to him two aides, one who supervises broadcast media and the other, who supervises print and other media.

**Young & Rubicam**—Each of four associate media directors plan and supervise the media buying for a group

of accounts. (Among these a.m.d.'s is Frank Coulter, formerly head of the time buying department.) Each associate director, in turn, assigns the actual buying of all media for a single product or account to one of his staff of assistants.

**McCann-Erickson**—The transfer of the time buying division from the radio-TV department to general media is of recent vintage here also. Because of the unusual multiplicity of accounts and the fact that large percentage of them have a limited area of media interest, the streamlining had to be done along unique lines. Under Media Director William C. Dekker, a former timebuyer, incidentally, there are seven associates. Together they constitute a super-planning and media-coordinating group. Each has the responsibility of coordinating the buying of all media for a number of accounts, while five of them double as the director of a specific medium. For instance, Robert M. Reuschle, who was chief timebuyer, now coordinates buying for a group of accounts and is at the same time the director of radio and TV buying. As a coordinator Reuschle is concerned with top-level strategy and as the director of a medium he is on the level of a tactician, advising his cocoordinators on what is best for them in radio or television.

Back in 1941 Ted Bates & Company adopted a system whereby all the media for an account were bought by one man, aided by assistants, but this setup was abandoned after a while. The media department as now organized at Bates is divided into vertical groups. At the top of each group is a media supervisor who is a high-level media executive with responsibility for his entire group of accounts. He operates—very much like the associate media coordinators at McCann-Erickson—on a planning and major policy making level.

**OOOF**  
DOTHAN, ALABAMA  
5000/560  
NON-DIRECTIONAL

National Representative: Sears and Ayer  
Southeast: Dera-Cloyton Agency

The Bates media supervisor has an assistant, who helps on policy, and under these two group leaders are the actual space and timebuyers, who make the contacts with the sellers, keep up to date on their media and availabilities.

Edgar P. Small, Bates partner in charge of media, explained that the difficulty with its system of 1941 was that it expected too much knowledge of one man. Said Small:

"Take the timebuyer, as an example. If he keeps really up to date on radio alone—not to mention television—just in the matter of availabilities and strength of stations, he has a full-time job. Add newspapers and magazines to his duties, and the buyer is stretching himself no end. For that reason many agencies believe that a skilled timebuyer who handles all the agency's air media and a competent man who does the same for print media makes for the greatest volume of efficiency."

Fred Barnett, BBDO media director, sums up the problem of reevaluating the media buying structure thusly:

"As the business grew up specialists in a single medium became the norm and the accepted thing. It is axiomatic that as an agency expands it should improve its services and bring media people to a knowledge of print as well as radio, and vice versa.

"Two problems have been growing increasingly important to the big agency: the reevaluation of the media buying pattern and the reevaluation of the functions of media buyers. The advertising dollar has not increased anywhere near the rate that the cost of media has increased. At the same time new media—particularly television—have come into the field, with the result that competition for the ad-

vertising dollar is more intense than it ever was in the past.

"Clients like to have recommendations from people qualified to talk about all media, and if an agency is to serve its clients at maximum efficiency it must develop people with an overall knowledge of all media, even though the process takes years." ★ ★ ★

## KID SHOW

(Continued from page 34)

event by the proclamation of "Sparkie Day in Charleston" by Mayor Copenhaver.

Blossom is another example of how a dairy firm wove Big Jon and Sparkie into its over-all promotion and advertising plans. In his initial promotion, Henry Sloman, dairy general manager, used Blossom's downtown dairy bars to plug Sparkie and *No School Today*. Shortly thereafter he started a Blossom Dairy Sparkie Club. Within three months the firm had distributed 5,000 Sparkie buttons and membership cards which contain the promise, "... and I will drink my Blossom Dairy milk every meal."

This was followed by the use of *Sparkie's Daily Weekly* newspaper, which is published monthly for Arthur-Sampson Enterprises by Alden Getz Associates of New York City. These are sent to all members of the Blossom Dairy Sparkie Club. Mr. Sloman has an extra sheet inserted with news about local children and plugs for Blossom products.

When a Charleston youngster was awarded a prize for solving a *Daily Weekly* puzzle contest, WKNA arranged an interview of the little girl

and took pictures for newspaper publicity and the station's own magazine, *The 950 News* (named after its frequency). The dairy also sponsors a knothole baseball team which it calls the "Blossom Dairy Sparkies."

While the Arthur-Sampson people consider the personal appearances a big success, they have not as yet incorporated them in their general merchandising package. Two others are currently scheduled: one in Coffeyville, Kan., for the Page Milk Co. (which sponsors Sparkie over KGGF) on 29 August and the other in Sacramento (KFBK) at the California State Fair during the first week in September.

One of the reasons for this hesitation is the difficulty of taping shows in advance. However, plans for next year are being considered whereby Arthur and the puppet will make about one appearance a month.

Right now, the Arthur-Sampson firm is busy peddling its merchandising package and working on new merchandising angles. Co-op sponsors are offered a complete line of gimmicks at low cost. Most of the merchandising ideas have originated at Arthur-Sampson, although some specific requests have come from sponsors and stations. The firm also operates a kind of exchange service, passing along ideas that have worked well in other cities to individual sponsors.

These ideas are as varied as the types of sponsors, although they involve the same basic Sparkie merchandising material. The pinpointing in this story of sponsors who have used local Sparkie appearances to add a fillip to their sales should not suggest that such appearances are indispensable. Many firms have done well without them.

**In Boston**

**CAMPBELL BEANS**

through  
COMPTON ADVERTISING, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**Buys**

**WHDH**

50,000 WATTS

through **John Blair & Co.**

## 72nd IN RETAIL SALES

among Sales Management's  
162 Metropolitan Areas

Steadily increasing is the standing of the Quad-Cities among the 162 standard metropolitan areas. Now in 72nd place for retail sales volume, the Quad-Cities continues to grow. And growing with this community for over 25 years, WHBF is a powerful influence in the homes of over 240,000 Quad-Citians—quality people who buy quality goods—yours included, if you so desire.

Les Johnson, V.P. and Gen Mgr



Quad-Cities' favorite

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knodel, Inc.

# KWJJ

## LOCAL Shows for LOCAL Interest

KWJJ is a truly local Station. Its programs are keyed to the interests and preferences of PORTLAND people.

**LOCAL News**

**LOCAL Sports**

**LOCAL Music**

**LOCAL Feature Programs**

This local program schedule provides the ideal vehicle for "spots that pull."

Studio & Offices  
1011 S.W. 6th Avenue  
Portland 4, Oregon

Nat'l Representatives  
WEED & COMPANY  
New York • Chicago  
Detroit • Boston  
Atlanta • Hollywood  
San Francisco



One example is the S. S. Kresge Co. store in Wilkes-Barre, Pa., the first of their chain to sponsor *No School Today*. The store has been a sponsor of the program on WILK since 1950 and has publicized this sponsorship by radio plugs, newspaper ads, car cards and store signs.

One of the store's most successful promotional tie-ins has been the Sparkie newspaper. The monthly order began with 200 and has been upped to 10 times that figure. Since the papers are picked up by children or parents in the store, the effect on traffic has been excellent. Kresge's also uses Sparkie post cards and buttons.

Another successful idea was the building of a special sales island to feature Sparkie merchandise. A large sign with a Sparkie cutout on it revolves on top and any item plugged on the radio show is displayed on the island. In addition, Kresge sometimes dresses up a window with Sparkie merchandise such as T-shirts and comic and coloring books. These windows may run for as long as six weeks.

Toy buyer Clara Jones recently reported these sales results from the program:

- One announcement on 59¢ rubber frogs sold 300 in one day (all the stock in the store).
- One announcement on records (three for \$1.59) sold 1,000 in three days.
- A complete sell-out in two weeks of 51 dozen Sparkie coloring books at 15¢ and 300 comic books at 10¢.

The store manager, a Mr. Beerweiler, appended some enthusiastic comments to the report on what the program had done for the store. He said: "It's wonderful! Almost every customer comments about how wonderful the show is and how educational it is. The parents love it as well as the children.

"I had an announcement on the radio for all of Sparkie's listeners to draw a picture of how they thought the Easter Bunny looked. More than 200 children sent in a drawing of the bunny. We gave away 10 prizes for these drawings. A local art teacher chose the drawings. After Easter we put the drawings in the window and had a lot of favorable comment.

"Almost any toy in season will sell on this program if it isn't too expensive. Also, I try and select a good toy for a traffic builder."

Because of the Wilkes-Barre results,

the Kresge store in nearby Scranton, Pa., bought *No School Today* from WARM.

The two Kresge stores handle their merchandising individually but down in Florida a group of four Pepsi-Cola bottlers are planning an over-all promotion and merchandising campaign which may include a personal appearance of Big Jon and Sparkie. The strategy for the campaign is under the direction of Houck and Co., Miami ad agency.

Houck started the ball rolling after its initial success with the Pepsi-Cola Bottling Co. of Miami. The approach was to link a hard-selling message to a popular kiddie show. The agency chose *No School Today*.

The copy, a transcription done by Big Jon and Sparkie, emphasizes that Pepsi-Cola is the official drink of Sparkie Club members. As Robert Venn of the Houck agency puts it: "... It is our desire to have Big Jon and Sparkie take our listeners by the hands, lead them to the refrigerator, take out a Pepsi bottle, remove the cap, return to the radio and then have a drink with the children. Our other job occurs when no Pepsi is to be found in the house, in which case we hope Big Jon and Sparkie can influence the child to have his mother place Pepsi on the next shopping list—and to do that now."

This approach was successful enough in Miami for Houck to add Pepsi clients in St. Petersburg, Jacksonville and Gainesville, Fla., to the list of *No School Today* sponsors.

G. P. Gundlach Co. of Cincinnati, dairy firm consultants, offer a complete merchandising package to clients interested in the Sparkie programs. This includes point-of-sale material, truck signs, bottle hangers, commercial announcements and mats. The Gundlach people also own a re-use container gimmick. It is a set of eight

Going to Hollywood?  
Want to see television  
production facilities that  
you have been dreaming  
about?

... Just drop in on the  
new Telepix building ...

**TELEPIX**

1515 N. Western Ave., Hollywood  
155 E. Ohio Street, Chicago

musical glasses with Sparkie imprints that play different notes depending on how much liquid is in each glass. Some of the program sales have resulted from Gundlach's efforts.

Arthur-Sampson's merchandising package is comparatively new, had only been wrapped up and offered to sponsors last fall. The jump in sponsors since then is a clear indication of the growing value placed on merchandising by advertisers.

Last September the total number of sponsors for *No School Today* was 34. Last month the figure was 127 sponsors on 103 stations. (About 250 of ABC's 343 stations carry the program.) An ABC breakdown of 112 sponsors in March 1952 shows them divided as follows: 47 dairies, 28 department and shoe stores, 10 bakeries, seven bottling companies, four food products firms, three theaters, two toy stores and 11 miscellaneous.

*Big Jon and Sparkie* became available for local sale last January. By July there were 34 sponsors divided as follows: 15 dairies, seven department stores, four bakeries, three food product firms and four miscellaneous. About 175 stations carry the strip and the network is currently trying to sell half of it to a network sponsor.

Sponsors pay talent charges for the Arthur-Sampson shows based on a percentage of the local time rate. In the case of the Sparkie strip, the cost for one week is 20% of the local Class A single-hour rate. *No School Today* is sold by half-hour segments and the cost per segment comes to 10% of the local Class A hour rate.

Here is what sponsors get in the way of commercial time:

On a half-hour of *No School Today* there is an opening 10-second sponsor identification followed shortly by a 35-

second commercial which also must identify program. There are two middle commercials of 70 seconds and the half-hour ends with a 20-second sponsor sign-off.

On 15 minutes of *Big Jon and Sparkie* there are, besides the opening and closing identifications of 15 and 20 seconds, respectively, two one-minute

\* \* \* \* \*

“In broadcasting, channels are limited. The radio spectrum is one of our most precious natural resources. There are never enough channels to go around. Industry, commerce, the government and the military all use radio signals in every conceivable way. In many ways the radio beam has become one of the greatest work horses of history.”

PAUL A. WALKER  
Chairman, FCC

\* \* \* \* \*

commercials. Sponsors may have identifications cut in either *Big Jon* or *Sparkie's* voice (the latter is a recorded speed-up of *Big Jon's* voice).

The programs themselves are built primarily around Sparkie and are aimed at children from about four to 12. The elfin Sparkie is a Pinocchio-type character—that is, a puppet who wants to be a real boy. However, there is also stress laid on well-known children's music, reading and transcribed dramatizations of fairy tales plus a somewhat satiric treatment of a popular movie serial dealing with interplanetary doings.

Arthur uses a mail-pull device called the Magic Spy Glass which draws letters from parents seeking to cure bad habits among children or cheer up sick youngsters. Buttressing the Sparkie character are others who go under the name of Charlie Clammerding, Rabbit-ears McKeester and Maxie Finster.

Educators rate the programs highly,

a valuable bit of support where this praise results in classroom use or mention of the programs. Almira R. Strohl, music supervisor of the Escambia County (Fla.) Board of Public Instruction, recently wrote station WEAR, Pensacola, that *No School Today* was “. . . not only delightful entertainment for young people, but a source of information for teachers of elementary grades. You may be interested to know that I have recommended that the elementary teachers of our county listen to the program in order to hear and evaluate the records used.”

*No School Today* goes back to November 1948, when Jon Arthur originated the program on WSAI, Cincinnati, following a suggestion by Robert Sampson, then station manager. It still originates from WSAI. It became a network feature the following year on the initiative of Mark Woods, then ABC board chairman. Sampson, a great believer in merchandising, later took over the business side of Arthur-Sampson Enterprises.

The firm is looking forward to a TV show. Several pilot films have already been produced and a video version on film may possibly be ready after the first of the year. \* \* \*

## TIPS TO WOMEN D.J.'S

(Continued from page 35)

any mention of the star's successes in the dazzling world of the theater, though casual mentions that she is acquainted with this or that performer whose record she is spinning can lend interest. But a careful line has to be drawn between lending color to the show and antagonizing the listeners.

*In Boston*

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**VICKS VAPO RUB**

through

MORSE INTERNATIONAL, INC.

*Buys*

---

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

# BMI

**Music and Sports**

BMI's new continuity series, "Stories from the Sports Record," gives you a complete script package featuring your own talent with records . . . available three times weekly as a 15-minute presentation. Here are thrilling eye-witness accounts of dramatic action as they happened on the baseball diamond—in the prize ring—on the gridiron—and elsewhere—to the great, the near-great and the unknowns who played the game and played to win—often when there was more at stake than just the game itself. This new Sports Series, as are all BMI continuities, is a regular service to BMI-licensees at no cost.

To insure your receiving "Stories from the Sports Record" regularly, simply send your request to BMI's Station Service Department.

**BROADCAST MUSIC, INC.**  
 580 FIFTH AVE., NEW YORK 19  
 NEW YORK • CHICAGO • HOLLYWOOD



Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate commitments are recommended.

**KMBC**

of Kansas City

**KFRM**

for Rural Kansas

\*\*\* 6th oldest CBS Affiliate \*\*\*

3. *Sincerity*—Nothing magnifies phoniness as much as does a microphone (unless it be a TV camera). It is therefore crucial that the person giving the sales pitch feel "comfortable in the copy." Example: Where a word in the script is mispronounced several times by the talent in rehearsal, it's wise to delete it rather than tense her up so that reading on the air suffers from the star's concentration on getting that one word right.

Sometimes you have to avoid telling the truth in order to sound sincere. Joan Edwards has actually used a certain floor wax in her own home. But when this brand was landed for participation in the show direct testimonial commercials used by her didn't ring true. Wiebe recommended the copy be changed so as to say what the wax did for the floor in her home without mentioning how it got there.

4. *Identification*—The credibility of a sales message is enhanced if the listener can identify herself with the person delivering the commercial: some point of contact, of mutual interest must be established.

Joan Edwards accordingly makes reference on the air to her two children and her household responsibilities. This builds the implication that singing and piano playing is to Joan Edwards what knitting and crocheting may be to some of her listeners—not so much a career as an avocation.

5. *Consistency*—The confidence of the audience is enhanced if there is a consistency throughout the format of a show, a steady mood which gives the listener a feeling of "at homeness" with the program. The d.j. should not deviate from her particular type when giving the commercial. A woman with a light friendly touch in her patter should not turn overly dignified for the sales pitch. This jars the picture of the entertainer which the listener has built up in her mind.

6. *Respect*—An effort should be made to transmit a definite feeling of respect for the audience. This is a particular psychological problem with a glamor girl playing the role of a saleswoman to other women. Without this ingredient, they may listen but still bear a grudge (the "Who-does-she-thing-she-is" reaction).

In making the observations above, Wiebe drew upon years of experience in observing radio. He has worked on developing show formats, research questionnaires, rating studies. "At

CBS I'm sort of a freewheeler," he explains, consulting on a variety of network and O&O station problems.

Here are some of Wiebe's other observations on air selling:

Air salesmen should avoid excessive dramatization. Rhapsodizing over products of everyday usefulness will sound phony rather than convincing.

The air salesman should not be forced to overwork the testimonial angle in his copy. Before giving such a commercial he should have an opportunity to get first-hand experience with the product he's selling—not in the nature of a quick tour through the sponsor's plant but rather in his own home.

However, some products, particularly those where brand differences are slight, are not conducive to the personal testimonial. Convincing though the d.j. may be, listener confidence in him or her as a personality will be undermined if he is expected to vouch for the efficacy of each product he's selling from personal experience.

With Wiebe's aid, the Edwards show has built a strong list of sponsors in six months on the air. It's sold in participations, like most similarly formulated shows; there are six one-minutes per half-hour show (at \$150 each). And there's a waiting line of accounts for her. The sponsors are mainly in the food category. Here's a representative list (for the week of 4 to 9 August): American Home Products (Burnetts Pudding, G. Washington Coffee); Best Foods (Hellman's); Campbell Soup; Coca-Cola; *Ladies' Home Journal*; Lever Bros. (Frostee); Ward Baking Co.

The rating has built from a 2.8 to 3.9 this summer and the station feels the value of Wiebe's suggestions has been proved by this and other factors—including the tenor of fan mail received. His points are worth keeping in mind when you plan any program of similar type. ★ ★ ★

## 510 MADISON

(Continued from page 10)

Chattanooga is Negro. I don't believe that WMFS is too far astray in estimating that when an advertiser buys four announcements daily, early morning, mid morning, early afternoon and late afternoon, that the advertiser's message is heard by at least 25% of the radio homes in Chattanooga. Ac-



tually the Howard High School survey gives us a higher average than that.

Again, our thanks for the space devoted to WMFS. Be sure to let us know about the reprints.

RUSSELL E. OFFHAUS, *Gen. Mgr.*  
WMFS  
Chattanooga, Tenn.

● Reprints of the Negro section of the 28 July issue may be obtained for 10c each in quantities of 100 or more; 20c each for 25 or more; 25c each for smaller orders.

Just received July 28th issue. Many thanks for your excellent editorial promoting and advising agency of the power and sales appeal of the Negro market.

GENE SINK, *Gen. Mgr.*  
WAAA  
Winston-Salem, N. C.

The latest issue of SPONSOR just hit my desk, and it's one of the best I've ever seen. The extremely thorough research that went into this issue is apparent to anyone reading the section on the Negro Market. This particular issue should be "must" reading for every timebuyer, account executive or agency person connected in any way in selling the large Negro market. Again congratulations for an excellent job well done.

SELVIN DONNISON, *Sls. Mgr.*  
Long Island Broadcasting Corp.  
Woodside, N. Y.

You are entitled to take considerable pride in the section of the July 23 issue of SPONSOR, devoted to the Negro market. We think you have done a terrific job of covering a subject about which there has previously been too little information available.

We are certainly proud of the space we received in this section. We think we are doing a rather outstanding job in the Negro market in this area and naturally we appreciate having our efforts acknowledged.

I have sent an order for 100 reprints of this section and am confident that these reprints will be of great value to us. Congratulations on a good job.

JOSEPH R. FIFE, *Commercial Mgr.*  
WVCA  
Gary, Ind.

In your July 28th issue you have quite an interesting article about col-

ored disk jockeys and on page 74 you list quite a few.

WZIP has the first colored disk jockey in the Greater Cincinnati area and at the present time we are scheduling his program one hour, five days a week from 10:00 to 11:00 a.m., and one hour and 45 minutes from 5:15 to 7:00 p.m. six days a week. Also he has a special show on Sunday morning from 11:30 to 12:00 noon.

In addition to the colored disk jockey we also have a complete program of "live" colored artists and singing groups on Sunday morning from 7:30 to 11:30.

We would like to have you correct your records.

ARTHUR L. EILERMAN, *Pres.*  
and *Gen. Mgr.*  
WZIP  
Covington, Ky.

I have always admired the meticulous manner in which SPONSOR has analyzed broadcasting problems.

I was, therefore, all the more deeply shocked to find practically no mention in your analysis of the Negro Market of the outstanding job which our UBC stations have done.

It is a recognized fact by any local advertising agency that WOOK in Washington, WANT in Richmond, and WSID in Baltimore, each has from 70 to 80% of the Negro listening audience while we are on the air. In view of the fact that our stations represent about one-third of all the stations with all Negro programming, it seems to me incredible that you should not have used a single picture of our stars when you used so many other pictures. The full information was sent to you at your request.

You also failed to include the United Broadcasting Company, 507 Fifth Avenue, New York City, Murray Hill 7-4753, Robert G. Wittig, Manager, in the list of the station rep firms making a specialty of representing Negro appeal outlets. The United Broadcasting Company maintains its own offices in New York City and one in Los Angeles in cooperation with Harlan G. Oakes which handle exclusively WOOK, WSID and WANT.

RICHARD EATON, *Gen. Mgr.*  
The United Broadcasting Co.  
Washington, D. C.

● SPONSOR regrets the omission of a number of stations from the Negro section of the 28 July issue. These occurred despite the careful processing of the large volume of mail and the extensive research on specialized Negro programming.

Key to a  
\$6 Billion Market

WPHL

560 kc.

The Philadelphia  
Inquirer Station

An ABC Affiliate  
First on the Dial  
In America's Third Market

Represented by THE KATZ AGENCY

The Only

COMPLETE BROADCASTING  
INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

## SPONSOR SPEAKS



### The wheel turns on media buying

The reevaluation of the media buying structure which is going on generally among the big agencies (see page 25) can be traced basically to nudging from the client. Rumbblings were audible even before the expansion of television started shaking the media applecart. Advertisers, especially those on the goliath level, looked with jaundiced eye on the competition they suspected went on among the media specialists in their agencies for the appropriated advertising dollar. To these advertisers it didn't add up to team thinking and a sound conception of what was best for their interests.

This appraisal often applied also to what went on in the agency's periodic planning board meetings. The nabobs and partners are dominantly old-line copy and print media buyers and the weight from this quarter is not uncommonly of such proportions as to overawe an advocate of air media to the point where he develops into a candi-

date for the psychiatrist's couch.

It could be that with the "streamlining" of media coordination and buying that is the trend of the day radio will be in a position to get the fair shake to which it is entitled. With air specialists coming in contact with all the media problems and workings of an account or a particular product, it is quite possible that the over-all familiarity will avail them the sort of arguments they need to buttress their radio or TV recommendations.

The revamping of authority and function constitutes a major operation, and the management of at least one of the agencies concerned estimates that it will take a year at the minimum to see whether the organizational structure is practical and the personnel can become adjusted to the new order. In the meantime it can be anything but a cozy time for those who have spent many years mastering the most complicated of all media-radio. However, the odds are in the time buying executive's favor. Compared to his co-workers in other media, the chief timebuyer has had the more rugged role. He's had to prove and fight his way a deal of the time, and here's his (or her) opportunity to garner the organizational stature that he has felt due him.

### Spotlighting the car radio

From here on in the automobile radio and the listenership it represents is bound to figure more and more importantly in the sponsor's appraisal of the medium. The statistical report (released by the BAB and involving Pulse projections) that there are 27,500,000 car radios will probably serve as the base for a steady progression of re-

search. Much probing has yet to be done along the habit front: how much and often do they listen while driving to work, on shopping errands, occupational bent (such as salesmen and service people), recreational bound, etc. NBC has a mass of coverage and other information coming to it from Nielsen in the fall and this may throw, among other things, lots of light on the subject of car radios.

Advertisers and agencies have long been aware of the significant part car radios play in listening habits and frequently leveled their buying at those hours when driving to work is at its peak. The interest could be immeasurably more pronounced if they had some more solid data to plot from.

Apropos of this thinking is the recital on page 18 of this issue of how an agency, Hugo Wagenseil & Associates, has been working on its client's 2,000 distributors to take advantage of the special type of potential customers afforded by car radio users at certain hours of the day—and on a consistent basis. The client is MacGregor-Goldsmith, Cincinnati manufacturer of sporting goods, and the agency's comments make pertinent reading.

This may be the time to suggest to seller and promotional organizations that they exercise due care in announcing their computed figures on car radio circulation and kindred data. There will be quite a rush to capitalize on this fresh facet of research and to avoid conflicting statements and claims it might be a good idea for one organization to check with others working on similar projects. The added increment to radio is too important to jeopardize through confusion.

## Applause

### A good word from agency men

It isn't very often that agency research specialists—as tough-minded a breed as there is in advertising—go overboard in their plaudits for a project submitted by the sellers of a medium. NBC's "Radio's Effective Sales Power," seems to be one of the rarities. The consensus of researcher opinion is that the network has contributed something solid in radio's behalf.

When NBC last week presented the

charted story of this "radio Hofstra" study to a gathering of agency research directors, the comment was one of twin-point pleasure: They liked (1) the material itself and (2) the forthright way NBC explained the techniques that had been used in the study. There was no double-talk or fencing. All of which goes to the added credit of Hugh Beville Jr., NBC's research chief, and his staff, especially Dr. Thomas E. Coffin.

Beville has made no secret of the

fact that the \$100,000 which NBC president Joe McConnell agreed to allocate for the job could have turned out to be so much money down the drain. The results could have been quite disappointing; hence, the undertaking was a gamble. Top management had the vision and courage to see the study through and there is good reason to believe that it will be as amply rewarding as a sales promotional tool as it has been in terms of kudos from the agencies and advertisers.

IN THE HEART OF AMERICA...

It's The

**KMBC  
KFRM**

Team and It's

*Wholehearted and "Wise"*



*"Audience-Wise"...* \*

The State of Kansas has just harvested one of the greatest wheat crops in its entire history. Literally this is a harvest of gold. The grain elevators in the Heart of America are filled to overflowing—and purses are bulging with cash—cash that will largely be spent within the great Kansas City Primary Trade Area for products and services that the people recognize.

For years The KMBC-KFRM Team has been "audience-wise." The Team has learned to know the people of the Heart of America and their wishes. It is this complete understanding which maintains KMBC-KFRM audience superiority and which long since gained the confidence and loyalty of the radio listeners. They recognize KMBC-KFRM as their "top" selection in radio. Likewise their top recognition goes to KMBC-KFRM advertisers. Thus KMBC-KFRM "audience-understanding" becomes recognition—recognition to Team advertisers in the form of great big fat Heart of America dollars!

\* This is the second of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.



Call KMBC-KFRM, Kansas City, Mo., or your nearest Free & Peters Colonel for the KMBC-KFRM program story. BE WISE--REALIZE... to sell the Whole Heart of America Wholeheartedly it's...



*The* **KMBC-KFRM** *Team*

**CBS RADIO FOR THE HEART OF AMERICA**

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

These Stars Shine in Dixie!!

★ **WEAS**

10,000 WATTS Atlanta - Decatur, Ga.

★ **KWEM**

1000 WATTS West Memphis Ark. - Memphis, Tenn.

★ **WJIV**

1000 WATTS Savannah, Ga.

★ **WGOV**

5000 WATTS Valdosta, Ga.

Audiences totaling more than  
5 Million buying Southerners.

*"The South's True Family Stations"*

CALL YOUR NEAREST FORJOE  
OFFICE OR STARS, INC.  
CANDLER BUILDING  
ATLANTA, GEORGIA

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