

SPONSOR



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

17 NOVEMBER 1952

50c per copy • \$8 per year

SP D 3-26
MR FRANK YOUNG
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



Our Best Salesman

Works for WBAY day and night, Thanksgiving 'til Christmas . . . jingle-belling from town to town, in our 70-mile Primary Zone of Influence. Audience Promotion . . . in the Land of Milk and Honey.

We Regret... Green Bay has two other good Stations — WDUZ and WJPG.



WISCONSIN'S MOST SHOW-FULL STATION
RAYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO.

WRIGLEY'S 25 YEARS IN RADIO

page 29

One-woman soap opera is DuMont's answer to high cost TV programming

page 33

The five-minute network radio show; advantages and disadvantages

page 34

Spot TV is lever new hair tint uses to get distribution in drug stores

page 36

Are advertising's associations neglecting radio?

page 38

Check your television commercial against these five Schwerin basics

page 40

How classical music station promoted its left-sell policy to listeners

page 42

An hour a week on WLS



WLS GETS RESULTS
for the
DRUG INDUSTRY



PROVES RADIO'S POWER FOR ALKA-SELTZER...

In February, 1933, Miles Laboratories decided to see what an hour's sponsorship of the WLS National Barn Dance would do for its relatively new product, Alka-Seltzer.

By the middle of summer, Alka-Seltzer was selling so well in the Chicago area that Detroit and Pittsburgh stations were added and, eventually, this popular WLS program was being broadcast over a total of 133 stations for Alka-Seltzer.

Throughout Miles' fourteen-year sponsorship of the WLS National Barn Dance, sales of Alka-Seltzer increased so rapidly that Miles used radio more and more, until it became one of the largest such advertisers in the field.

Today Alka-Seltzer is using a saturation schedule every Saturday night on the WLS National Barn Dance program. WLS is one of the few *individual* stations on the Miles' otherwise network radio schedule...further proof of the pulling power of WLS, and the importance of the vast WLS listening audience.

If you want to put *your* product over in a big way... see your John Blair man, or contact us, today. Alka-Seltzer is only one of many products which have started on the way to fame and fortune with WLS advertising.



CLEAR CHANNEL HOME of the NATIONAL BARN DANCE

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

**REPORT
TO SPONSORS
17 NOVEMBER 1952**

**Politics puts
radio networks
in hefty black
for October**

CBS and NBC are certain to show substantial profit on their radio network operations for at least one month in 1952. October business from political campaign is expected by CBS Radio to make about \$200,000 profit for this month. NBC official quoted even higher figure to an affiliate leader but it could not be confirmed.

-SR-

**Reps critical
of ABC's spot
plan with
"Millionaire"**

Station Representatives Association scored ABC for offering "Live Like a Millionaire" to its affiliates as a spot carrier, raising question: "Is it in best interests of radio stations for networks to sell spot announcements? ABC prior to blast has shelved idea and put show on sustaining basis. Chief reason: response from affiliates unfavorable. Proposal had been: stations to pay for program until one network announcement was sold; network to have income from second announcement, and stations to retain income from four more announcements.

-SR-

**Old English
involved in
D, R & J pitch**

Dowd, Redfield & Johnstone has been getting encouraging attention from Boyle-Midway division of American Home Products. Product is Old English Floor Wax and W. Earl Bothwell which recently merged into Geyer Agency holds Old English account.

-SR-

**Reps' off-hand
pick of 15
leading radio
spot accounts**

Poll conducted by SPONSOR among station reps to find whom they considered the 15 leading national radio spot users in 1952 resulted in the following composite list in alphabetical form: American Home Products, BC Headache Powders, Best Foods, Borden, Bulova, Chrysler (Dodge Division), Colgate, General Foods, General Mills, Groves Laboratories, Lipton, National Biscuit, P&G, Ralston, and Vick Chemical.

-SR-

**Agencies
say 1953
looks good
for radio-TV**

There's a bullish outlook for air media for the first 6 months of 1953, at least among radio-TV directors in major New York agencies. Not only, they say, does flow of renewals look good, but indications are activities on new business will pick up appreciably after first of year. One of fields expected to move in with sizable budgets, especially for spot radio, is electrical appliances, which is beginning to show signs of enjoying substantial upswing in 1953.

-SR-

**Broadcasters
in \$1 million
film syndicate**

Group of station operators have joined in organizing \$1 million Vitapix Corp. They are: John E. Fetzer, C. Howard Lane, Harry C. Wilder, and Richard A. Borel. Firm will syndicate film produced by William F. Broidy Productions Inc. (also a stockholder), and others. Robert H. Wormhoudt resigned from Unity Television Corp. to head up Vitapix. Another stockholder, Washington lawyer, Horace L. Lohnes, will serve as secretary. Vitapix starting off with 27 Monogram Westerns and several TV series in production.

REPORT TO SPONSORS for 17 November 1952

Syndicate film sponsors favor stars doing commercials Idea of having star of syndicated TV film series do commercial via film especially made for individual sponsor is developing into trend. Adolph Menjou will do it for Schaefer Beer (BBDO) in "Favorite Story" (Ziv), Douglas Fairbanks Jr. will do likewise for Reingold Beer (FCB) on show Reingold has just bought. Sponsors are finding 2 advantages in these special film commercials: (1) impact on viewer is so much greater when a name recommends product, and (2) star makes merchandising program to local dealers easier.

-SR-

ARF rating probers expand committees Four more agency research experts have been brought into study of radio and TV rating methods being conducted by Advertising Research Foundation. Added to working committee to review research practices of various rating services are Mrs. "Teddy" Anderson, BBDO; Norman Glenn, Doherty, Clifford, Streers & Shenfield; Hal Miller, Biow; Sam Thurm, Y&R. Recruited for working committee to analyze data from various rating services are Howard Kuhn, Compton, Bernard Sherak, K&E.

-SR-

Majority film series bought through pilot Inquiry by SPONSOR among filmbuyers in larger New York agencies revealed practically all important deals, both network and syndicate, have been on basis of pilot film during past 6 months. Among firms rated in filmbuyer circles as having sufficient stature to rate dealing with on that basis are: Ziv, NBC Syndication, CBS Syndication, Official Films, Hal Roache Jr., MCA, and Gil Ralston.

-SR-

Toni pressing P&G's status as sponsor of most shows Toni appears fast on heels of Procter & Gamble as sponsor of most network programs. Toni list now adds up to 11 radio and TV programs. Latest net programs added are "Down You Go" (DuMont) and "Crime Letter from Dan Dodge" (ABC radio network). Toni also just assumed a regional hillbilly stanza—Disk Jockey Tennessee Ernie.

-SR-

Reps raising issue about cold kines Station reps through their association are girding themselves for assault on this network practice: treating cold kines of network-originated programs as network business. Reps' contention is cold kine does not come within classification of "delayed" broadcast since majority of such programs are aired at different times from origination. Network rejoinder to this: Any show that originates with a network remains under network control regardless of where, when, and how it was broadcast.

-SR-

Mediator entered film dispute prior to strike Just before Hollywood members of Screen Actors Guild voted to strike against New York producers of TV commercials Federal Mediator had moved into dispute. Both sides expressed mystification over his entry. Spokesmen for producers and SAG denied either had appealed to Federal Mediation Board. In anticipation of strike, producers and ad agencies for past several weeks worked overtime piling up backlog of commercials. Agencies in New York looked to complete shutdown of all commercial-making which involved services of professional performers in view of fact all talent unions are supporting strike.

at home in new haven



The Whitney Blake Company, a specialist in the manufacture of telephone wire since 1903, has played a vital part in the tremendous development of communications in this country. It has supplied as much as 50% of the wire requirements of Western Electric, and a large part of the wire used by the independent telephone industry, Western Union and other large users.

Like many another industry at home in New Haven, Whitney Blake expanded greatly during

the war and today has found peace-time markets for its products so that its workers can be kept busy and enjoy prosperous living.

As a retail shopping center, New Haven serves more than half a million residents of New Haven county, and is the second largest market in Connecticut.

Most economical way of tapping this rich market is through WNHC-Radio, the Voice of New Haven. Folks just leave their dials set at 13-10, where they know there's always good listening. So, if you want to keep your products in the homes of New Haven, sell the people at home as they enjoy the good listening on WNHC-Radio.

W n H C

AM
FM
TV

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

SPONSOR

the magazine Radio and TV advertisers use

17 November 1952
Volume 6 Number 23

ARTICLES

Wrigley's 25 years in radio

With 73.5 million in sales last year, Wrigley is way out in front in the gum field. A good slice of the credit goes to radio, used consistently by the Chicago company since 1927 (total 25-year radio expenditure: \$35 million). Here in detail is the air advertising philosophy Wrigley has developed

29

Soap opera on a shoestring

By wedding some of radio's narrative devices to simplified TV techniques, DuMont has built an across-the-board TV drama at what amounts to radio prices. Keystone of the cost saving: Cast has only one member weekly, production rehearsal limited to 45 minutes daily, no sets, few props

33

The five-minute network radio show

There are now 30-minute shows on network radio. Many clients like them because they are a low-cost way to get national coverage. But, are they harmful to the medium and to clients in the long run? This article presents both sides of the picture on this controversial programming form

34

How new hair tint wins shelf space with spot TV

Rapidol literally trades television advertising for counter displays in order to get distribution in drug stores. Result: Sales are up 50% over last year

36

Are advertising's associations neglecting radio?

Analysis of the agendas of recent AAAA and ANA meetings suggests the answer is "yes." Television virtually dominates sessions devoted to the air media. Admen queried by SPONSOR point out "TV's newness gives it center stage," but they feel overlooking radio is a mistake

38

Check your TV commercials against these basics

New NBC TV research report shows sponsors how they can get the most out of their TV commercials by following five Schwerin rules

40

How to sell a sponsor on the painless commercial

WNMP, Evanston, Ill., is one of that group of stations which program classical music heavily and go light on the high-pressure commercial. Recently the station promoted its soft-sell policy with a reverse twist. It aired parodies of high-pressure pitches with the interesting results reported herein

42

COMING

Wrigley's 25 years in radio: Part II

The gum company has had a varied parade of programs in its long air history. Next issue's article will include some of the background on how Wrigley chooses its programs with details on competition's ad strategy

1 December

Merchandising by radio stations

This controversial subject will be covered at length in a special SPONSOR section including statements from stations which favor and those which oppose the furnishing to clients of merchandising services. The section will include descriptions of what various stations provide in merchandising and recommendations of stations, reps, advertisers, agencies as to industry standards

1 December

DEPARTMENTS

MEN, MONEY & MOTIVES	6
NEW AND RENEW	11
MR. SPONSOR, E. Katz	16
510 MADISON	18
P. S.	26
RADIO RESULTS	46
AGENCY PROFILE, A. F. Hewitt	49
COMMERCIAL REVIEWS	52
MR. SPONSOR ASKS	58
WHAT'S NEW IN RESEARCH	60
ROUND-UP	64
INTERNATIONAL REPORT	107
SPONSOR SPEAKS	108

Editor & President: Norman R. Glenn
 Secretary-Treasurer: Elaine Couper Glenn
 Executive Editor: Ben Bodec
 Managing Editor: Miles David
 Senior Editors: Charles Sinclair, Alfred J. Jaffe
 Assistant Editors: Lila Lederman, Richard A. Jackson, Evelyn Konrad
 Special Projects Editor: Ray Lapica
 Contributing Editors: R. J. Landry, Bob Foreman
 Art Director: Donald H. Duffy
 Photographer: Lester Cole
 Vice President - Advertising: Norman Knight
 Advertising Department: Edwin D. Cooper (Western Manager), George Weiss (Traveling Representative, Chicago Office), Maxine Cooper (New York Office), John A. Kovchok (Production Manager), Cynthia Soley, John McCormack
 Vice President - Business Mgr.: Bernard Platt
 Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo, Patricia Collins (Readers' Service)
 Secretary to Publisher: Augusta Sheerman
 Office Manager: Olive Sherban

Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV, Executive, Editorial, Circulation, and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave., Suite 110. Telephone: SUperior 7-9863. West Coast Office: 6987 Sunset Boulevard, Los Angeles. Telephone: HIliside 8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. MUrray Hill 8-2772. Copyright 1952. SPONSOR PUBLICATIONS INC.

Leading Jobbers

in Louisiana, Arkansas, Texas

Praise KWKH



E. G. JOHNSON, President,
DeSoto Wholesale Grocery Co.,
Shreveport, SAYS:

"We like KWKH—
it gets results"



GRAY McCRAW, President,
McCraw Distributing Co.,
Shreveport, SAYS:

"The agency knew, when
they picked KWKH"



MASON JACKSON, JR.,
The Mason Jackson Co.,
Shreveport, SAYS:

"Outstanding results
with KWKH"

If you want the *truth* about the impact a radio station has in its area—the *truth* about its effect on its listeners' living and buying habits—ask the progressive jobbers, distributors and wholesalers in that station's area.

Many of these businessmen may know very little about BMB figures, half-millivolt contours, hours per day spent with various media, etc. But oh!, what they know about the *sales* a station can produce!

That's why we're proud that most of the leading jobbers in Shreveport praise KWKH—recommend it to their sources—use it, themselves, when they spend their own advertising dollars. May we send you all the facts?

KWKH

A Shreveport Times Station



The Branham Company
Representatives

Henry Clay, General Manager

50,000 Watts • CBS Radio



GROWTH

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

Baton Rouge

The market's rapid growth is attested by these facts:

- Retail Sales: up 597.1% in last decade
- Population: up 257% in last decade
- Housing units: up 101% in last 12 years
- Effective buying income, family (1951): \$6.079
- Value of current industrial expansion program: \$176,655,483.00

In addition to the concentration of petroleum, chemical, and 200 other diversified industries, Baton Rouge is the state capital, the home of Louisiana State University, Southern University, and, although 210 miles inland, an important deep water port (16th in the nation). Serving a retail trading zone of 316,539 persons, Baton Rouge typifies the South's industrial and agricultural growth. Reach the largest audience on WJBO, the 5,000 watt NBC station. Affiliated with the State Times and Morning Advocate.



Men, Money and Motives

by
Robert J. Landry

Angel-size kisses

Nothing in entertainment, or in advertising, or in the partnership of entertainment and advertising gets simpler. Rather, everything grows steadily more complicated. So it is in radio and television. So, too, in broadcasting's great rival for the attention and loyalty of the consuming masses: the movie industry. The only thing that is sure in time to come is that there will be increasing premium upon showmanship despite and/or in connection with the dizzying pace of technological innovations such as color television, or subscription television, or the predictable appearance (in maybe five years) of electronic tape-recording for both pictures and sound track.

* * *

Showmen will have a hard time digesting and mastering the perfected methods of the engineers. Every new thrill makes the public harder to please and brings new skills into play. With this thought in mind, all advertisers and broadcasters should make a point of seeing Cinerama, the amazing new system of photographing and projecting action by three cameras. Cinerama alone opens wide the imagination and gives all of us a glimpse of future technologies in entertainment. Interestingly, two men primarily identified with radio, Lowell Thomas and Paul W. Kesten, have been the primary promoters, in the commercial marketplace, of the Cinerama method (invented by a Hollywood expert in trick photography, Fred Waller).

* * *

Cinerama is now selling out twice daily at the Broadway Theatre in Manhattan. It is already recognized as the greatest innovation in movies since Vitaphone. By re-dimensioning the movies and broadening the era of audience thrills, Cinerama seems fated to impact all existing values in box-office entertainment. But meanwhile economists wonder whether Cinerama will ever hit the small towns and the jack-rabbit country. This is the same question raised concerning television, and still not answered. The old simple 35 mm. movie, shipped in an iron can, and the old simple radio program relayed through space and knowing few limits of geography had (and have) advantages of simplicity which warrant an expectancy of survival no matter what newer thrills are provided.

* * *

To date Cinerama is thought of only as theatrical diversion. It is planned at the Hollywood level and in the frame of story-telling spectacle. Some have doubted that so mammoth a screen could handle the intimacy of the kiss, the palpitation of the he-she clinch, but on this point your present columnist only laughs for he visualizes Cinerama as providing the first real "close-up" in all entertainment history. These will be angel-size kisses and barometric intimacies. It could be embarrassing. Yes, maybe. But dull? Hardly.

(Please turn to page 97)

Vic ^{RADIO} PROFIT Diehm Says:



Why when you can have
Average **WAZL**
Zee with the ^{TOP} rating
Low _____



Why when you can have
Have the **WHOL**
Ordinary with the ^{TOP} rating
Level _____



Why when you can have
Have **WHLM**
Less than with the ^{TOP} rating
Most _____



Why when you can have
Incentive **WIDE**
Dead with the ^{TOP} rating
Energy _____



WAZL

HAZLETON, PA. NBC-MBS

(Represented by Robert Meeker Associates).

WHOL

ALLENTOWN, PA. CBS

WHLM

BLOOMSBURG, PA.

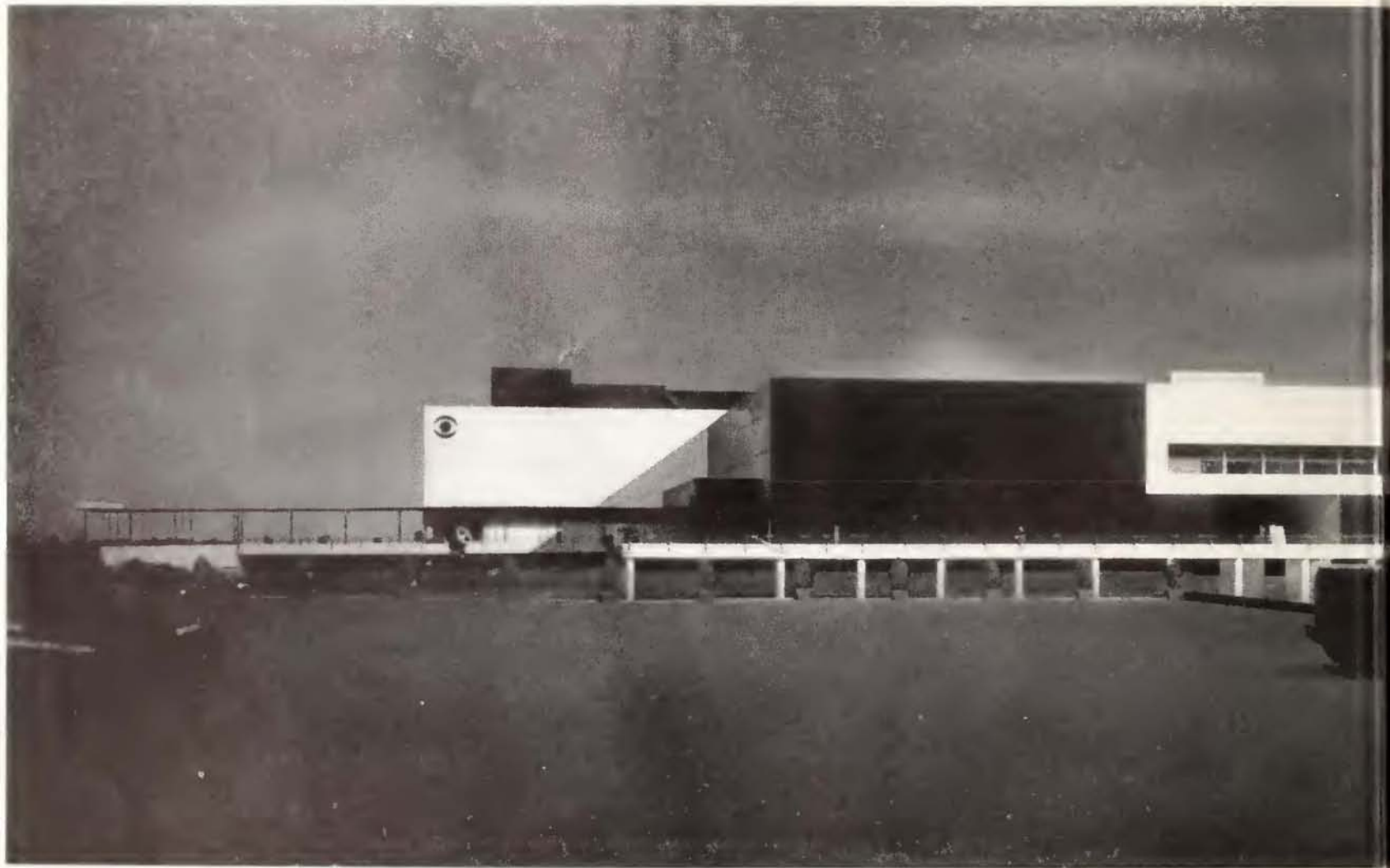
(Owned and Operated by Harry L. Magee).

WIDE

BIDDEFORD-SACO, ME. MBS-YANKEE

(Represented by Edward Devney).

MIRACLES MADE



EASY



Television has always had to lead a sort of trailer-camp existence. There never was time to find out exactly what it was and what it needed for fluid, efficient production...for television was in too much of a hurry to pause for station identification.

All the same, miracles happened. Programs got on the air, in increasing dimension, to ever-increasing audiences.

It was clear at once that television was different from any other kind of show business—that it had driving demands of its own. Speed, for instance. Last year, our New York studios alone produced as many hours of program product in an average *week* as the Broadway theatre does in a *season*, or as Hollywood's biggest studio does in a *year*.

It was clearer still that television was different from any other advertising medium. It brought a staggering complexity...and a thundering impact, with the most direct and spectacular advertising results the world had ever seen.

But the miracles had to come off more easily, speedily, economically. So we built a factory for them to happen in...a factory where program product could flow on an assembly line, from idea to show-time.

It is called Television City. On November 15, 1952 in Hollywood, the assembly line begins full operation. Ready to produce programs as they must be done today—with almost the speed of the light on television's screens. Capable of growing in any direction this astonishing medium may take. Providing greater delight for its constantly swelling audiences...and a constantly better buy for its advertisers.

CBS TELEVISION

1

and *ONLY* one Fulltime Independent Station serves Springfield,

2

The *nd* largest Metropolitan Market in all of Massachusetts

3

On the air

years with the well-known
formula of *MUSIC-NEWS & SPORTS*



*Here are some National Spot
advertisers who know the score in Springfield.*

ATLANTIC REFINING CO.	N. W. Ayer	LADIES HOME JOURNAL	B.B.D.O.
ARMY TIMES	Clinton D. Carr	LIPTON'S TEA	Young & Rubicam
BAB-O	Dancer-Fitzgerald-Sample	MILLER HIGH LIFE	Mathisson
BALLANTINE BEER	J. Walter Thompson	MRS. FILBERT'S MARGARINE	S.S.C.&B.
BLUE CROSS	Sutherland-Abbott	MUSTEROLE	Erwin-Wasey
BOND BREAD	B.B.D.O.	NARRAGANSETT ALE	Cunningham & Walsh
CAMAY	Pedlar & Ryan	NEW ENGLAND TEL & TEL	Harold Cabot
CAMPBELL'S SOUP	Compton	NUCOA	Benton & Bowles
CHESTERFIELD	Cunningham & Walsh	PEPTO BISMOL	Benton & Bowles
CROSLLEY	Benton & Bowles	PUSS 'N' BOOTS CAT FOOD	Lynn Baker
DODGE	Ruthrauff & Ryan	ROBERT HALL	Frank B. Sawdon
FORD	J. Walter Thompson	SCHAEFER	B.B.D.O.
FROSTEE	Ruthrauff & Ryan	SHULTON TOILETRIES	Wesley Assoc.
HELLMANN'S	Benton & Bowles	SILVER STAR BLADES	McCann-Erickson
HOLIDAY MAGAZINE	B.B.D.O.	SNO-KEE	J. M. Kesslinger
IDEAL DOG FOOD	Ewell & Thurber	TREET BLADES	B.B.D.O.
IRISH CREAM ALE	B.B.D.O.	TURTLE WAX	W. B. Doner
IVORY SOAP	Compton	U. S. ARMY	Grant Advertising
JELLO	Young & Rubicam	UTICA CLUB	Harry B. Cohen

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Acousticon Hearing Aids CBS-Columbia Inc	Buchanan & Co Ted Bates	CBS 128 CBS 75	Calen Drake; Sun 1:30-1:45 pm; 2 Nov; 4 wks Doris Day Show; T 10:05-10:30 pm; 11 Nov; 52 wks
Colgate-Palmolive-Peet	William Esty	NBC 183	Lorenzo Jones; M-F 5:30-5:45 pm; 4 Jan '53; 52 wks
Liggett & Myers	Cunningham & Walsh	CBS 199	FBI Peace & War; W 8-8:30 pm; Meet Millie; Th 8-8:30 pm; Mr. Keen; F 8-8:30 pm; 15 Oct to 7 Nov; partic with American Circle
P. Lorillard (Embassy Cigarettes P. Lorillard (Old Gold)	Lennen & Newell Lennen & Newell	ABC 328 ABC 328	Monday Morning Headlines; Sun 6:15-6:30 pm; 26 Oct; 52 wks
Milner Products Co Plymouth Dealers, Chrysler Corp	Gordon Best N. W. Ayer	CBS 104 CBS 199	Taylor Grant News; Sun 9:15-9:30 pm; 26 Oct; 52 wks
Riggio Tobacco Corp Snow Crop Marketers	Hilton & Riggio Maxon	CBS 39 CBS 186	Robert Q. Louis; Sat 9:45-10 am; 1 Nov; 26 wks The Lincup, W 9-9:30 pm, 19 Nov; Junior Miss, Th 8:30-9 pm 20 Nov; Gunsmoke, F 8:30-9 pm; Mr. Chameleon, F 9-9:30 pm, both 21 Nov; one-wk saturation campaign
Toni Co Toni Co	Foote, Cone & Belding Foote, Cone & Belding	ABC 328 ABC 328	America Calling; Sun 4-4:30 pm; 19 Oct; 52 wks Arthur Godfrey Time; alt T, Th one wk, M, W, F the next week; 10-10:15 am; Dec; 13 wks
Toni Co	Weiss & Geller	ABC 158	Breakfast Club; T, Th 8-8:15 am; 21 Oct 52 wks Crime Letter from Dan Dodge; F 8-8:30 pm; 24 Oct; 13 wks Tennessee Ernie; M-F 3:15-3:30 pm; 27 Oct; 13 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Gulf Oil Co Toni Co	Young & Rubicam Foote, Cone & Belding	NBC 138 CBS 194	Counterspy; Sun 5:30-6 pm; 5 Oct; 52 wks Arthur Godfrey; M, W, alt F 10-10:15 am; 27 Oct; 44 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Maize Prods	Amazo Desserts	Kenyon & Eckhardt, N. Y.	West Coast markets	1-min anncts, stn breaks; 17 Nov thru March '53
Anahist Co	Super-Anahist	Ted Bates, N. Y.	74 cities, nationwide	1-min anncts & partic; 20 Oct; 13 wks
Borden Co	Instant Coffee	Doherty, Clifford, Steers & Shenfield, N. Y.	About 8 markets	Anncts; 20 Oct; 8 wks
Crosley Div, Avco Mfg Co	TV sets	BBDO, N. Y.	60 markets	1-min anncts, stn breaks; 3- week campaign; starting 17 Nov
Demert & Dougherty Gerber Products Co	Heat Anti-freeze Gerber Baby Foods	Ruthrauff & Ryan, Chi. D'Arcy, N. Y.	20 markets, scattered About 8 markets scattered	Anncts Anncts, test campaign; beg of Oct; 13 wks
Lever Bros, Jelke Div	Good Luck Margarine	Hewitt, Ogilvy, Benson & Mather, N. Y.	50 markets	Live partic anncts; 5 Jan '53; 52 wks
Orange-Crush Co	Beverages	H. W. Kastor, Chi.	200 markets, co-op basis	Local bottlers to plan cam- paigns on local stations
Penick & Ford	Brer Rabbit Molasses	J. Walter Thompson, N. Y.	60 markets, mid- southwest	1-min anncts; 16 Oct thru 20 Nov
Seabrook Farms	Frozen Foods	Hilton & Riggio, N. Y.	East, central, north- east markets	Anncts; 1 Nov; 13 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Fred Adair	KPIK, San Luis Obispo, Cal, gen mgr	KSFO, S. F., acct exec
Frank Atkinson	ABC, N. Y., mgr radio co-op prog dept	Same, mgr radio & TV co-op dept
George C. Atkinson	WOXR, N. Y., acct exec	KEAR, S. F., vp, gen mgr
James T. Aubrey, Jr.	KNXT, L. A., sls mgr	Same, stn mgr
Amos Baron	KECA, L. A., mgr	ABC Pacific Coast Radio Net, natl sls mgr
Jack Barton	Capital Records, Hywd., exec	NARTB, Wash., D. C., stn rels field rep
Edmund C. Bunker	CBS TV Network Sales, acct exec	KNXT, L. A., and CTPN, sls mgr
Eldon Campbell	Westinghouse Radio Stns, N. Y. rep	Same, gen sls mgr

Numbers after names refer to New and Renew category

Wayne Kears (1)
James T. Aubrey (4)
H. J. Schlafly, Jr. (4)
E. C. Bunker (4)
James M. Strain (4)

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

4. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bill Conklin	KFEL, Denver, comml mgr	Same, natl sls mgr
Florence Z. Cook	Excel Garment Mfg Co, Mpls, mgr adv, pub rel	WCCO-TV, Mpls, dir pub, press rels
Dave Dedrick	KELO, Sioux Falls, S. D., acct exec	Same, mdsg dir
Wilbur S. Edwards	KNXT, Hywd, mgr	CBS TV Film Sales, N. Y., gen sls mgr
James M. Farrell	Crosley distrib, Buffalo, sls mgr	Crosley Div, Avco Mfg, Cincinnati, eastern div sls mgr
John Fenster	ABC Spot Sales, N. Y. exec	WOXR, N. Y., acct exec
Lawrence B. Gumbinner	CBS TV Network Oper Dept, N. Y., sr superv	Same, asst mgr
William D. Hamilton	ABC Radio Network, N. Y., sr dir prog dept	Same, eastern prod mgr
Bill Hunefeld	KLX, Oakland, Cal, mgr S.F. office	KSFO, S. F., acct exec
Wayne Kearl	KNXT, Hywd, exec	Hawaiian Bdcstg System, Honolulu, sls, prom mgr
Mal Klein	KLAC-TV, L. A., night opers mgr	KECA-TV, L. A., acct exec
Edward L. Koenig	BBDO, L. A., Rexall Drug acct exec	KECA-TV, L. A., acct exec
Robert L. Krieger	WOXR, N. Y., acct exec	Same, asst comml mgr
James McDonald	WSYR, WSYR-TV, Syracuse, asst superv TV prog opers	Same, superv TV prog opers
John J. McEnry	KFEL, Denver, sls staff	Same, comml mgr
Donald R. McFall	WTRC, WTRC-FM, Elkhart, Ind., sls mgr	Same, gen mgr
Don F. Miersch	Crosley Div, Avco Mfg, Cincinnati, sls exec	Same, western div sls mgr
Bob Nance	WIOU, Kokomo, Ind., farm serv dir	WMT, Cedar Rapids, Ia., farm ed
Clifford Ogden	Capitol Records, Hywd, gen mgr bdcst div	NBC, Hywd, superv West Coast TV film sls
Karl Plain	KSTP, KSTP-TV, St. Paul, acct exec	Same, natl sls mgr
L. R. Rawlins	KYW, Phila, gen mgr	KDKA, Pittsb, gen mgr
John Rossiter	WTVN, Columbus, gen mgr	WJTV, Jackson, Miss., gen mgr
A. H. Saxton	NBC, Hywd, mgr radio opers	Same, mgr tech opers
Hubert J. Schlafly, Jr.	20th Century Fox, N. Y., dir TV res	TelePrompTer Corp, N. Y., vp chg eng
Clayton Shields	ABC Radio Network, N. Y., prog budget dir	Same, bus mgr, prog dept
James M. Strain	Capitol Records, Hywd, western region exec	World Bdcstg System, N. Y., acct exec
William H. Struble	WLW-T, Cincinnati, prom mgr	WBT, WBTV, Charlotte, N. C., prom superv
Franklin A. Tooke	WOJO, Ft. Wayne, prog dir	KYW, Phila., gen mgr
Myrtle M. Tower	ABC Radio Net, N. Y., asst to dir prog opers	Same, dir prog opers
Carl A. Vandagriff	WOWO, Ft. Wayne, prog dir	Same, mgr
R. G. Winnie	WTMJ, Milwaukee, stn mgr	Same, asst gen mgr radio & TV
Robert Wood	CBS TV, N. Y., stn rels staff	Same, dir stn rels
E. R. Vadeboncoeur	WSYR, WSYR-TV, Syracuse, chief exec	Central N. Y. Bdcstg Corp, Syracuse, pres



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles H. Goddard	Sylvania Electric Prods, N. Y., div sls mgr natl accts	Sylvania Lighting Div, Salem, Mass, mgr mktg & prod planning
David Goldstein	Caldwell-Clements, N. Y., exec	Holzer Watch Co, N. Y., dir of adv
Harold Graham, Jr.	Pan American Airways, N. Y., exec	Resort Airlines, N. Y., vp chg Cruise Div
Michael McCabe	Best Foods, district sls mgr, Phila.	Hoffman Beverage Co, Newark, N. J., dir of mktg
John K. McDonough	Sylvania Electric Prods, N. Y., gen sls mgr, radio-TV div	Same, gen mgr, radio-TV div
Craig Moodie, Jr.	Armstrong Cork Co, Lancaster, Pa., copywriter	Same, hd new special prod section
Thomas S. Murphy	Lever Bros, N. Y., new prods mgr, Pepsodent Div	Same, brand adv mgr Chlorodont, Rayve
Charles W. Nulle	Natl Carbon Co, N. Y., asst to sls prom mgr	Sylvania Electric Prods, N. Y., adv mgr Lighting Div
Forbes A. Ryder	Orange-Crush Co, Chi., sls mgr	Dad's Root Beer Co, Chi., natl sls mgr
Robert K. White	Swift & Co, Chi., sls & mdsg depts	Libbey-Owens-Ford Glass Co, Toledo, mdsg specialist
West P. Woodbridge	Lever Bros, N. Y., asst adv mgr Pepsodent	Same, brand adv mgr Pepsodent, Shadow Wave

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Chiclet Co, N. Y.	Dentyne, Chiclets, Beeman's, other Adams brand gums	Dancer-Fitzgerald-Sample, N. Y.
Bristol-Meyers Co, N. Y.	Mum lotion deodorant	Dowd, Redfield & Johnstone, N. Y.
Charles of the Ritz, N. Y.	Cosmetics & salons	Morcy, Humm & Johnstone, N. Y.
Coca-Cola Bottling Co, Gary, Ind.	Coca-Cola	Schoenfeld, Huber & Green, Chicago
T. W. Garner Food Co., Winston-Salem, N. C.	Food products	Walter J. Klein Co., Charlotte, N. C.
Kramer Radio & TV Stores, L. A.	Retail radio, TV sets	Walter McCreey, Beverly Hills, Cal.
Lergy's Jewelers, L. A.	Credit jewelers, retail appliances	Factor-Breyer, L. A.
Magic Pantry Co, L. A.	Built-in home freezer	Walter McCreey, Beverly Hills, Cal.
M-W Laboratories, Chicago	Electronic and silverware platers	Schoenfeld, Huber & Green, Chicago
Necchi Sewing Machine Sales Corp, N.Y.	Elna sewing machine	Doyle, Danc, Bernbach, N. Y.
Rudd-Melikian, Phila.	Kwik-Kafe automatic coffee vendor	M. B. Scott & Assoc, Hywd.
Scientific Brake Service Labs, Chicago	Auto brake & wheel service	Schoenfeld, Huber & Green, Chicago
Southern Biscuit Co, Richmond, Va.	Biscuits & crackers	Compton Adv, N. Y.

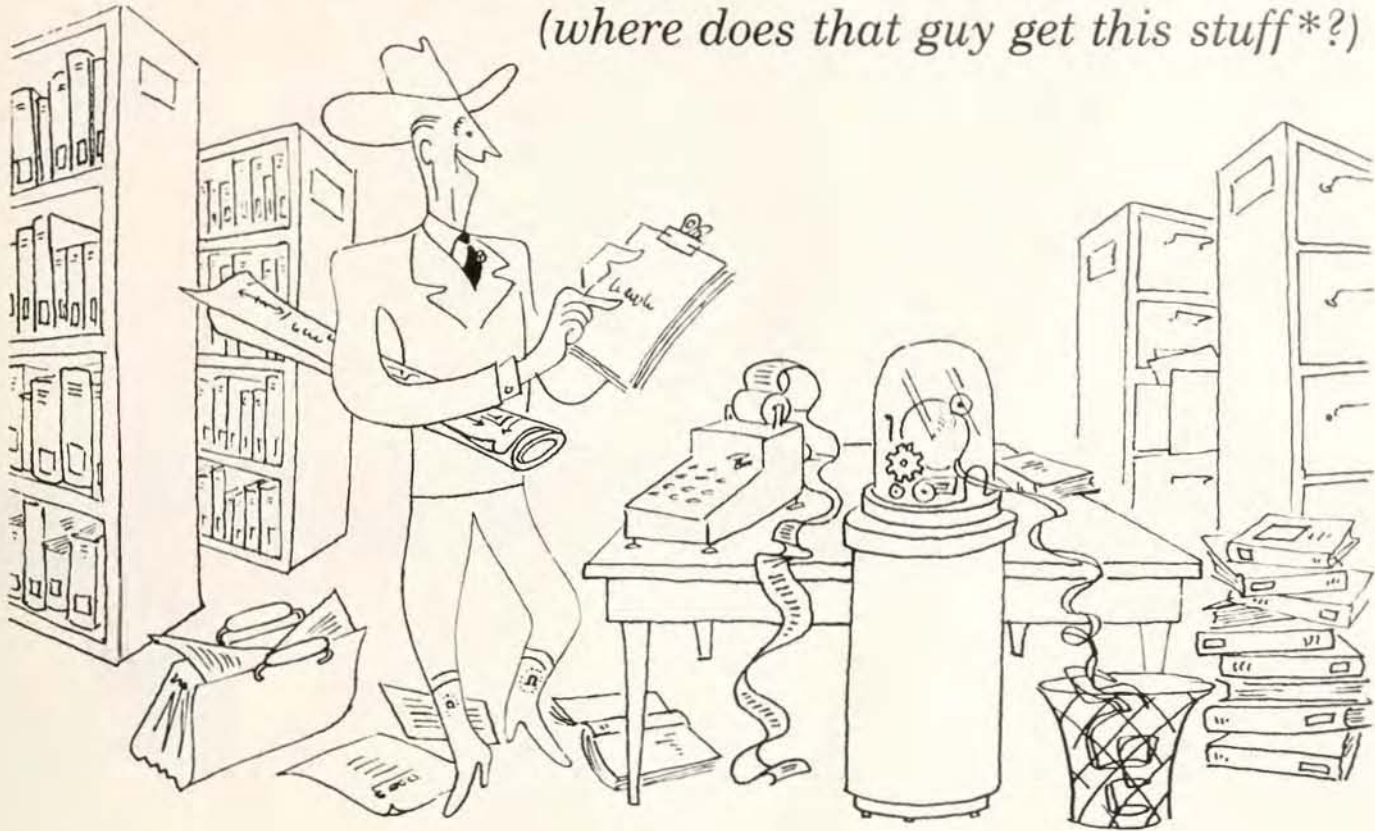
Numbers after names refer to New and Renew category

- R. G. Winnie (4)
- Florence Z. Cook (4)
- Dave Dedrick (4)
- Wm. H. Struble (4)
- Gen. C. Atkinson (4)
- Don Miersch (4)
- Michael McCabe (5)
- J. K. McDonough (5)
- Charles W. Nulle (5)
- C. H. Goddard (5)



MORE ABOUT AMARILLO

(where does that guy get this stuff*?)



GENERAL SHERMAN is supposed to have said, "If I owned Texas and Hell, I'd rent out Texas and live in Hell." He was a poor judge of living quarters; and not much of a mathematician. If he had rented out just the Panhandle of Texas for 10c an acre a year, he could have scraped up a fair living out of its 14,000,000 acres.

Statisticians find themselves in clover hereabouts; there are so many millions of everything to add up. Bullet-creased old trail riders tell their progeny's progeny tales of high adventure of the days when there wasn't a wire fence in Texas. (Like the jackrabbit, the barbed-wire fence is a Texas Panhandle invention.) Modern students of economics revel in other data.

Time-buyers, for example take note of this fact: The 1951 gross cash farm income for the 78 counties (in 5 states) covered by Amarillo's KGNC totalled \$925,492,000. That's more than the combined cash farm income of Maine, Connecticut, Delaware, Nevada, New Hampshire, Rhode Island, Vermont, and West Virginia.

**It's eclectic.*

And this one: There's one ranch in the Panhandle 860,000 acres big. Yet there are 35,229 farms in the Texas area alone served by KGNC.

And this one: There are enough revenue-producing activities in our market (oil, gas, railroads, airlines, helium, AEC plant, carbon black, synthetic rubber, Air Force Base) to make Amarillo first in the nation in per capita and per family retail sales.

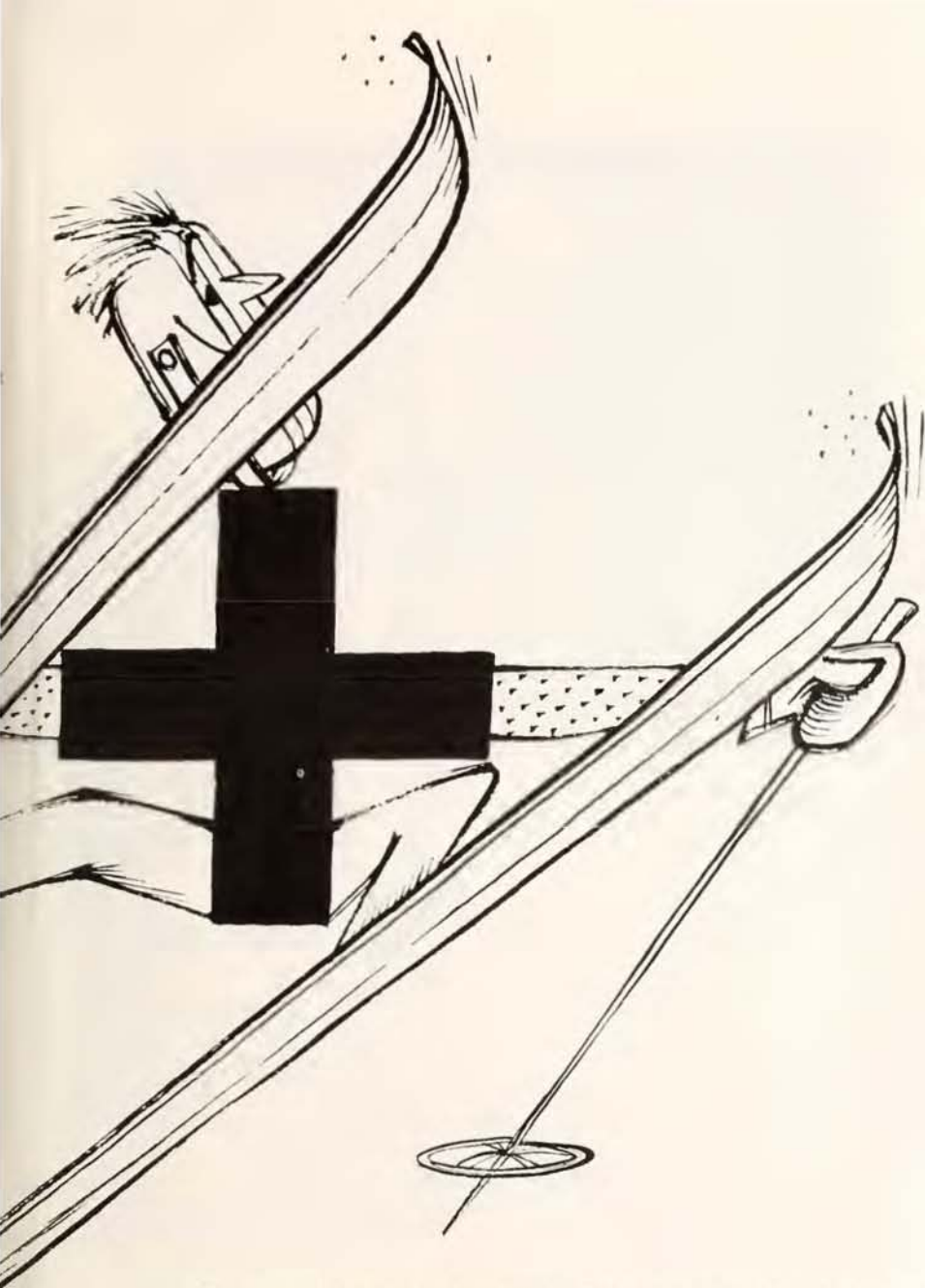
One more: Texas ranges graze 85% of the nation's goats. We even got mohair than anybody.



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

two jumps ahead with Mister PLUS





These days, when you either stay one jump ahead or fall flat on your sitzmark, MISTER PLUS is keeping his clients two jumps ahead. First, he assures them a **2-to-1 listener preference throughout Non-TV America.** That's the Mutual margin over the second-best network, as measured by a recent, 1,000,000-interview study of the 17,000,000 radio-only homes beyond reach of TV. And second, MISTER PLUS offers his clients **the only network rate structure that's adjusted to the true strength of radio, market by market,** for all America's 43,000,000 radio homes. Your sales can jump furthest ahead, at lowest cost, on Mutual, the Plus Network!

Mutual Broadcasting System · 1440 Broadway · New York 18 · LOngacre 4-8000

"Top Spot"

in Wisconsin SPORTS BROADCASTING

7th Year!

- Marquette University Football
Exclusive!
- Milwaukee Brewers Baseball
Exclusive!
- Milwaukee Hawks Basketball
5th Year!
- Wisconsin Univ. Basketball



NOW
exclusive in
Milwaukee

ALL GREEN BAY PACKER GAMES

• This year thirty-eight Wisconsin, Michigan, Minnesota and Iowa radio stations chose for their home town audiences the exclusive play-by-play reports of the Green Bay Packer Football games originated by WEMP's Earl Gillespie.

Further proof that WEMP is your best *round-the-clock* Milwaukee radio buy. Dollar-wise, statistics show you get 2½ times more audience on WEMP than any Milwaukee network station.

Get the facts before you buy . . . call, write or wire collect your nearest Headley-Reed office or WEMP, Milwaukee 3, Wisconsin.

Complete Coverage—All
Major Milwaukee and
Wisconsin Sports . . .

WEMP

AM-FM 1340 K. C.

24 Hrs. Music • News • Sports
MILWAUKEE



Mr. Sponsor

Emanuel Katz

President
Doeskin Products, Inc.

Don't let the doe in the above picture with Emanuel Katz give you any ideas about him being a rural boy who made good. Actually, Mr. Katz is a native New Yorker who received his law degree at N. Y. U. before he decided that selling was his forte.

After a number of years with the Vadsco Corp., he joined the San-Nap-Pak Manufacturing Co. in 1934. Sales that year were approximately \$500,000. Working his way up through the sales ranks, Katz became president of the company in 1949, the same year that the name was changed to Doeskin Products, Inc. Sales for 1952 are expected to exceed \$10,000,000.

Doeskin's president makes no bones about the part that air advertising played in this sales success story. "From the time the Doeskin name was adopted," says Katz, "air media have been the backbone of our selling campaigns. We used spot radio to introduce it, and were very happy with the results."

Although the company made a cautious entry into TV in 1947 (Jack Eigen via WABD, New York), the schedule was gradually expanded until this fall when the decision was made to shoot the entire ad budget in one major effort. With the exception of a few dollars held out for cooperative efforts with dealers, practically the whole \$750,000 budget is being poured into a weekly quarter-hour segment of the *Kate Smith Hour* over 53 NBC TV outlets.

Asked for the reasoning here, Katz explained to SPONSOR: "We feel that we can operate a lot more effectively with a major TV show. Not only is it a powerful advertising weapon, but a highly valuable merchandising tool. If we split up our budget we'd be spreading thin all over. As it is we believe that we have minimized the risk by buying a known successful operation. Not only do we know that Kate Smith is viewed by a couple of million women every afternoon, but we're convinced that when she tells these women to go out and buy Doeskin tissues and table napkins they'll do it."

Backing up this high-powered air effort is a comprehensive merchandising campaign which reaches into almost every drug chain, department store, and grocery outlet in TV territory handling the Doeskin line. Katz is confident that the combination of Kate Smith and Doeskin's rigid adherence to fair trade pricing will enhance the firm's position with retailers and boost sales to a new peak. ★ ★ ★

BUY GEORGE

the greatest salesman in the

SAN FRANCISCO BAY AREA

SPARTON TV
Dennisons Foods
Italian Swiss Colony
Ex-Lax
Paper-Mate Pens
Chooz
RCA Victor
A WHEEL BRAKE
Virginia Dare
RIT & SHINOLA



Appliance Mart
Vicks
Poultry Dealers Assn.
AMITONE
Hudson
Horse Trader Ed
Robert Hall
Feenamint
Borden's Instant Coffee
Motorola

GEORGE RUGE

K Y A K O F F E E K L U B

6 to 9 A. M. — Monday through Friday

KYA

San Francisco, Cal.

*Covering Northern California's
3,000,000 people*

competition got you up in the AIR?



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

RADIO HOFSTRA

Congratulations to you for a very excellent article on our "Radio Hofstra Study."

I think you did an extremely good job of not only reporting on the study but pointing up its place in radio today and raising and answering significant questions about it. Your selection of accompanying artwork was very judicious.

This was an outstanding treatment of a complex story. I am grateful to you for handling the whole thing so well.

THOMAS E. COFFIN
Mgr. of Research
NBC

I read with great interest your story on the NBC Radio Effectiveness Study—which, as usual, was a very fine piece of reporting.

Your quotation was correct as far as it went. But I feel it was incomplete and therefore did not give the full flavor of my feeling about the study.

It is true that I believe that technically and mechanically this is a highly professional job. However, we have to go further and add that this does *not* mean that there isn't much left to be desired or that the numerical magnitudes of the data obtained are not lacking in reliability.

Among other difficulties, we still have the problem of whether or not a causal relationship exists. This we have not established, nor, if there is one, have we measured it.

DR. E. L. DECKINGER
Vice President
Biow Agency
New York

SAG DEMANDS

In an article in your October 6th issue, titled "Will SAG demands drive small clients out of TV?", the statement is made on page 97 that unnamed persons "cite the circumstance that only 225 persons voted in the election that earned (Screen Actors Guild) its certificate from the NLRB."

We draw to your attention some pertinent facts you omitted, namely that in the NLRB election in question, which involved a dozen of the most active film producers in New York, only 323 persons were eligible to vote and of these 323, *only 3 voted against the Guild*. This was an election between the Guild and "no union," and therefore the turnout of voters was remarkably high and far above the average for such an election.

The Screen Actors Guild also has won many other NLRB elections, some contested by another union and some uncontested but all by overwhelming majorities, for the right to be the nationally recognized collective bargaining agent for actors in all films used on television, in theatres, or elsewhere.

An impartial review of the facts should convince you that the implication in your statement quoted above is unfair to the Guild, distorted, and misleading to your readers.

E. T. BUCK HARRIS
Director of Public Relations
The Screen Actors Guild
Hollywood, Cal.

• The article in question, in a passing reference to the NLRB, noted that only 225 voted. Mr. Harris in his letter states that only 323 persons were eligible to vote but makes no notation of the number that actually voted. The article said nothing about the number of persons who voted for or against the Guild.

CANCER

Item on potency of radio and TV:

The D. C. Cancer Crusade this year asked me to do the publicity (under the chairmanship of Clayton Sanders, advertising manager of Peoples Drug Stores).

Because it had a radio-TV person steering it, the Cancer Crusade got three or four times as much radio-TV publicity as in former years.

I have just been advised that the quota has been met and exceeded by a good margin. And, the day-for-day against last year is well ahead. Since there are some goodly contributions still forthcoming, the Cancer people are not too keen about publicizing this success. But an item in the trade press wouldn't hold up these collections if based on the success of radio-TV.

Method, for actually separating the dollars from the pocketbooks, the emotional, *personal*, warm-voice effect of radio and TV is most effective.

The collection side (vs. the publicity) of the Crusade was probably bet-

IT'S

HOOPER-NATURAL



... these WHP, CBS ratings in Harrisburg

HOOPER STATION LISTENING INDEX

HARRISBURG, PA.

MARCH 1952

TIME	WHP	STATION A	STATION B	STATION C
MON. THRU FRI. 8:00 AM-12:00 NOON	60.2	11.3	18.9	7.3
MON. THRU FRI. 12:00 NOON-6:00 PM	65.3	12.4	10.8	7.2
SUNDAY 12:00 NOON-6:00 PM	43.7	15.6	15.3	18.2
SUN. THRU-SAT. EVE 6:00 PM-10:30 PM	57.3	20.0	15.3	5.6
TOTAL RATED TIME PERIODS	59.6	15.7	14.7	7.1



There's a lot more to radio than ratings. But when you combine radio's top ratings with continuing dominance of Pennsylvania's top quality market, you get best value for your money.

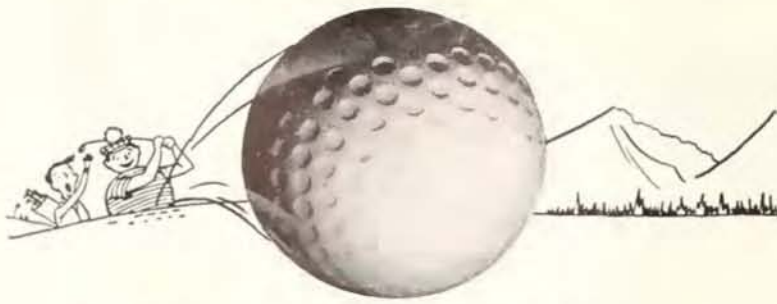
Harrisburg's far ahead of every major market in Pennsylvania in retail sales activity—92% above the national average.

Mr. 580 delivers 'way above average results, too . . . in all South Central Pennsylvania . . . in Lancaster, York and Lebanon.

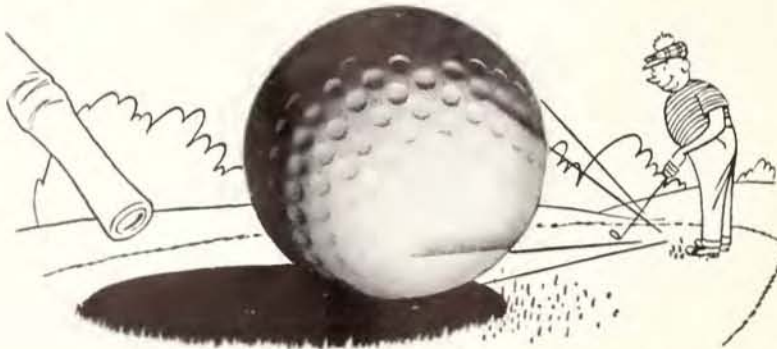
**HARRISBURG, PA.
5000 W 580 KC**

CBS RADIO NETWORK Represented by **BOLLING**

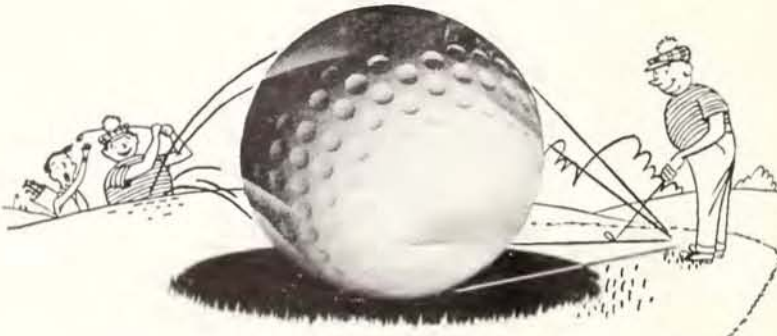
THE KEY STATION OF
THE KEYSTONE
STATE



**A long drive is very
"soul-satisfying".....**



**a long putt is mighty
refreshing, too**



**.... but put 'em both together
and you'll really score!**

to sell the great 2 billion
dollar Memphis market
you need BOTH
WMC and **WMCT**
NBC-5000W Memphis' Only
790 K.C. TV Station

owned and operated by
The Commercial Appeal

National Representatives
The Branham Company

ter this year, also . . . but I do believe
the emphasis on radio-TV had a great
part in this great success.

CODY PFANSTIEHL, *Dir.*
Press Information
WTOP
Washington, D. C.

SORRY, WRONG MR. SPONSOR



Erroneously depicted in recent issue, here is
real Bill Faricy, American Railroad Assn. proxy

That was an interesting story you
published in your October 6th issue
about our president, Mr. William T.
Faricy, but we didn't recognize the
picture of him—for the simple reason
that it was a photograph of some other
distinguished gentleman. I am enclosing
Mr. Faricy's photograph so that
your readers will know what he looks
like.

ALBERT R. BEATTY
Asst. V.P.
Association of American Railroad's
Washington, D. C.

**FILM PRODUCTION
SPECIFICATIONS FORM**

Some time ago we clipped an issue
of SPONSOR, removing for our file the
sheet giving the Film Production
Specifications form. Unfortunately we
neglected to note the date of the issue.
Now a client is interested in this rec-
ommended form and I am writing to
ask how we can get another copy.

FRANK BAKER
Radio-TV Director
Reiucke, Meyer & Finn
Chicago, Ill.

• The Film Production Specifications form for
advertising agencies and producers appeared in
SPONSOR's 5 May 1952 issue. Copies are avail-
able by writing to SPONSOR.



Don Lee's Radio Audiences Are Still Up!

1st 6 MONTHS '52 vs. 1st 6 MONTHS '49*


Daytime audience **11.1%** higher

Evening audience **3.4%** higher

... and network rates are currently **LOWER** than they were in 1949!

**Pacific Nielsen Ratings, full network average audience, Monday thru Friday.*

These are "living room" audiences only. They do not include the vast number of out-of-home listeners.



Don Lee has the most complete, consistent, local coverage of the Pacific Coast at the lowest cost per sales impression of any sales medium

Averaging \$125,000,000 a year, the Pacific Coast fishing industry is the nation's largest. And DON LEE is the largest Pacific Coast network...the only one big enough to cover all 45 of the important Pacific Coast markets with *local* network stations.

Therefore, only DON LEE can consistently reach your prospects in these widely separated markets from their own local network station. Further, only DON LEE has the flexibility to match your distribution. You can buy what *you* need, where you need it. No waste!

That's why DON LEE consistently carries more Pacific Coast regional business (with more regional shows in the top ten) than any other network. Advertisers who know the Pacific Coast best also know the best Pacific Coast sales medium...DON LEE.

Represented Nationally by JOHN BLAIR

The Nation's Greatest
Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

1313 North Vine Street
Hollywood 28, California

K-NUZ CORRALS the market



in HOUSTON

Yes, K-NUZ corrals the market with programming catering specifically to Houstonians. Listeners are branded . . . name-branded, that is . . . by products advertised on K-NUZ. Advertisers who buy K-NUZ get ready-made listener loyalty . . . which, in turn, becomes product loyalty. An increasing list of both local and national accounts is proof enough for timebuyers who know that products identified with K-NUZ programming is the quickest route to the consumer's pocketbook!

Call **FORJOE**
NATIONAL REPRESENTATIVE
or **DAVE MORRIS**
GENERAL MANAGER
at KEytone 2581
HOUSTON, TEXAS

K-NUZ
HOUSTON'S LEADING INDEPENDENT

17 NOVEMBER 1952

POLITICS ON THE AIR

I think you did a perfectly grand job on the politics story in the November 3d issue of SPONSOR. I must say, I do not see how you were ever able to pin down all those facts.

JOCK ELLIOTT, *Acct. Exec.*
BBDO

HADACOL ADVERTISING

Your editorial in the October 20 issue, regarding the new Hadacol advertising, is good, but it seems you are placing the blame for this unorthodox procedure on Mr. Goldsmith.

If station management is so short-sighted and hungry that it has to accept this kind of a deal, then Hadacol, operating in a free economy dictated by the law of supply and demand, should avail itself of the unique opportunity.

GEORGE WEISS, *Pres.*
WPAL
Charleston, S. C.

FALL FACTS

Thank you very much for the fine job you did in the recent Fall Facts issue on transcription libraries and transcribed syndicated shows.

It is my feeling that more features of this kind will go a long way toward focusing attention on the services we offer as well as the important role that transcriptions play in the radio industry today.

BENNETT S. ROSEN, *Adv. Mgr.*
Custom Record Sales Div.
RCA Victor, N. Y.

CANADIAN ISSUE

Your magazine contained a special section on Canadian radio and TV which I found most interesting and useful. However, I can't keep it long enough to read it all the way through. People keep snatching it from me.

Would you be kind enough to send me a copy, please, and bill me for the single copy?

If you have tear sheets or reprints of the section to which I refer they would suffice.

W. S. MACDONALD
S. W. Caldwell, Ltd.
Ontario Sales Representative
Toronto, Canada

(Please turn to page 106)

THERE ARE
**BUCKETS OF
"MOO-LA"**



**WISCONSIN'S RICH
* "MOO-LA" MARKET**

* *Includes Madison and 50
prosperous dairy counties
in Central and
Southern Wisconsin...*

Here's the one station that really blankets the rich "Moo-la" market of Wisconsin. Day after day mail response from all over the state and adjoining states is proof that WKOW is your best radio buy in Wisconsin.

**WISCONSIN'S
MOST POWERFUL
RADIO STATION**

•
10,000 WATTS

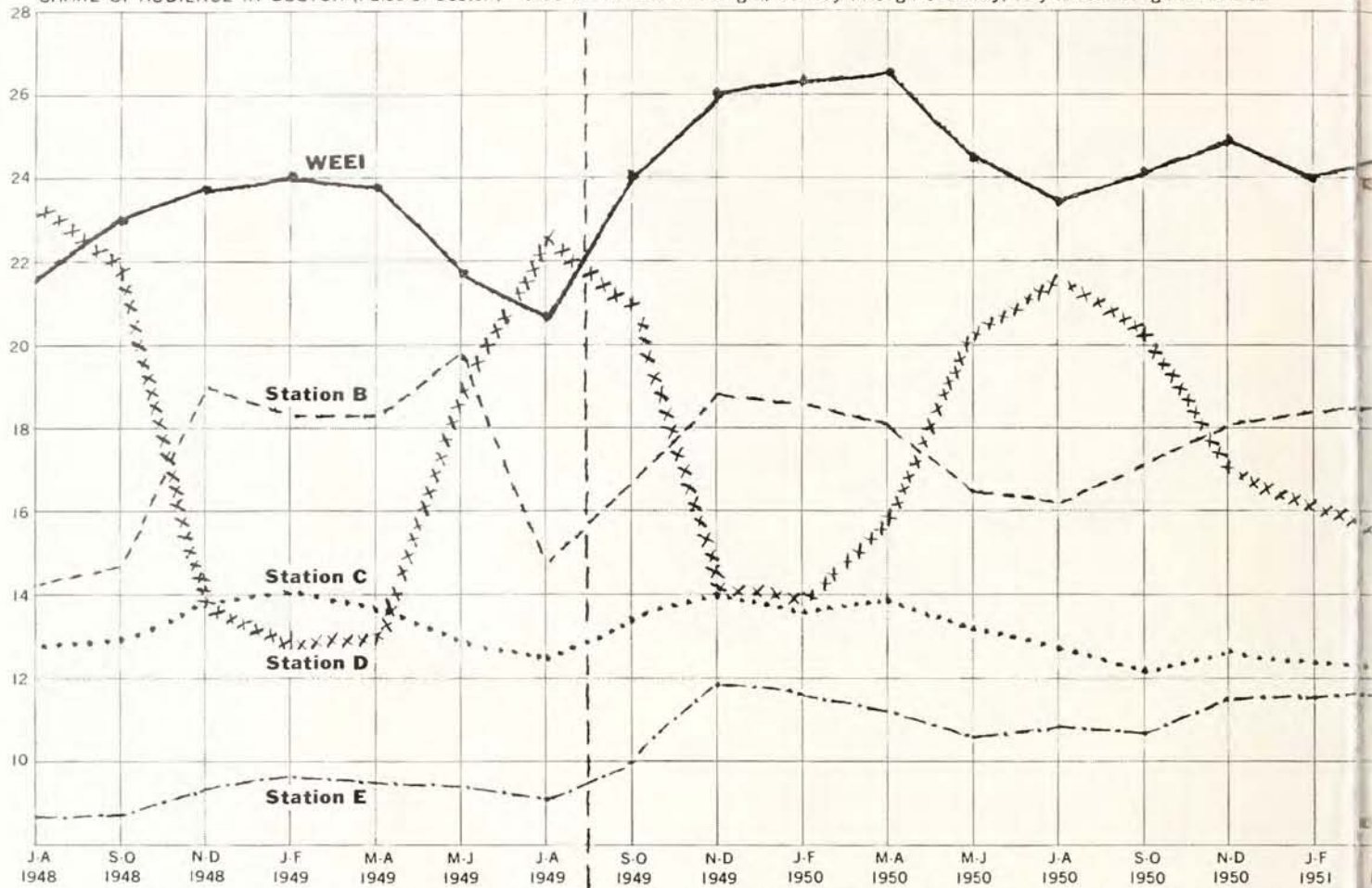
•
**MONONA
BROADCASTING
COMPANY**

Madison Wisconsin

•
Represented by
HEADLEY-REED COMPANY

**W
K
O
W
CBS**
1070
ON YOUR
DIAL

SHARE OF AUDIENCE IN BOSTON (Pulse of Boston)—6:00 am to 12:00 midnight, Sunday through Saturday, July 1948 through June 1952



This section shows share of radio and TV audience combined. Two TV stations began operations in June and July 1948 but Pulse did not segregate their share.

This section shows share of RADIO audience only. Since September 1949 Pulse has segregated the TV share.

Year after year after year...

Advertisers who keep close tabs on Boston media know it's the same happy story over and over again: WEEI delivers a larger average total-week audience than any other Boston station. The simple truth is...

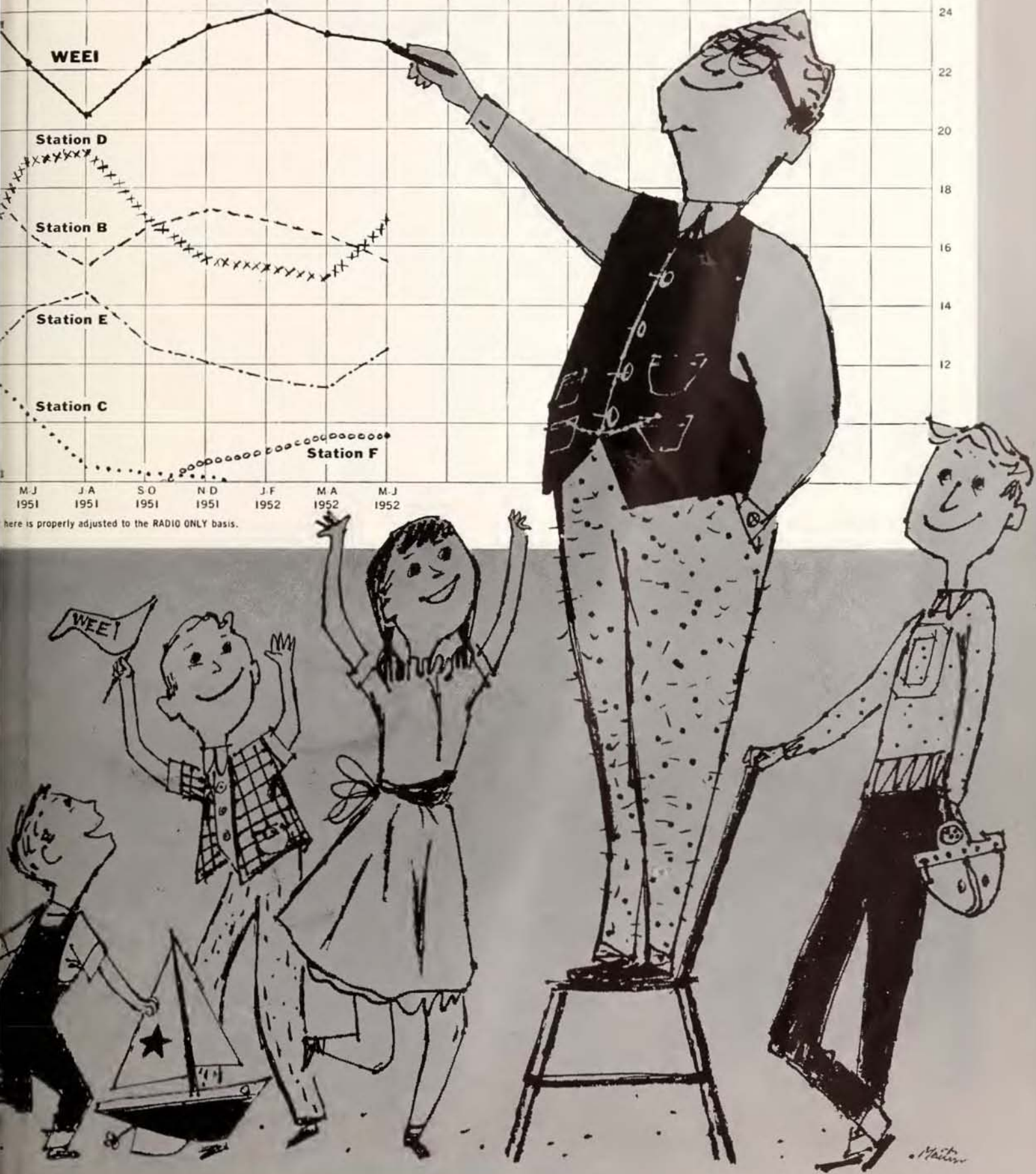


IN BOSTON, THE BIG STATION IS





here is properly adjusted to the RADIO ONLY basis.



Martin

in

LOS ANGELES

America's largest
automobile radio
market and
second largest
retail market KFWB
leads all independents*

Los Angeles

has more

AUTOMOBILE

RADIOS than

St. Louis and

Cleveland have

TOTAL

RADIO HOMES

*Pulse 1952 out-of-home listening survey

THE BRANHAM COMPANY
representing

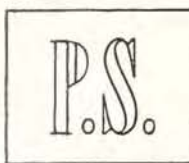
27 YEARS
of service in
America's
THIRD LARGEST
MARKET

KFWB
LOS ANGELES

HARRY MAIZLISH
President - General Manager

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

New developments on SPONSOR stories



See: "Will spot radio rates be cut?"
Issue: 22 September 1952, p. 38
Subject: More and more stations are adopting a single day-night rate formula

The trend toward single day-night radio rates, indicated by SPONSOR in a recent issue, is getting under way.

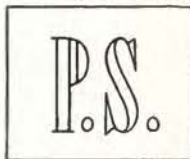
WGN, Chicago, put its day and night rates on a par by slashing its nighttime charges 50% as of 1 November.

KFGO, Fargo, N. D., just established one rate from 7:00 a.m. to 11:00 p.m., and, at the same time announced a 10% increase in local daytime charges.

WLAV, Grand Rapids, Mich., on 1 November set an over-all base hourly rate for all its broadcast time, representing a reduction of 25% from its previous base rate. All advertisers received the benefit of the cut right away, with daytime clients getting six months' protection against the slight over-all increase in day hours.

KSFO, San Francisco, published a new single-rate card this month adjusting the day rate upward (nighttime charges were formerly double the daytime).

The single rate structure is nothing new to WWDC, Washington, D. C., which has been using such a system for two and one-half years (it raised its daytime rates to the night level in February 1950). Ben Strouse, WWDC v.p. and general manager, feels that much of the credit for the station's substantial rise in gross volume the last few years can go to its single-rate policy, which has been a big attraction to both national and local advertisers.



See: "How to sell in 10 TV seconds"
Issue: 20 October 1952, p. 34
Subject: Using standardized I.D.'s is not the only way to sell in a 10-second TV station break

No animated cartoons or "talking billboards" for Chicago's State Street Council in its nightly 10-second TV pitch on WNBQ. The Council believes firmly in live TV commercials, complete with announcer, props, and backdrop—even for a 10-second station break.

As part of an air campaign to attract more shoppers to State Street, the Council, through its agency, J. R. Pershall Co., placed a station break schedule on WNBQ. That station has adopted a policy of using live station breaks to personalize the station and the sales message alike, though advertisers may choose other kinds. After initial experiments with transcribed announcements over slides, Pershall Account Executive George Bogart decided that the live station break offered a better opportunity for creative selling.

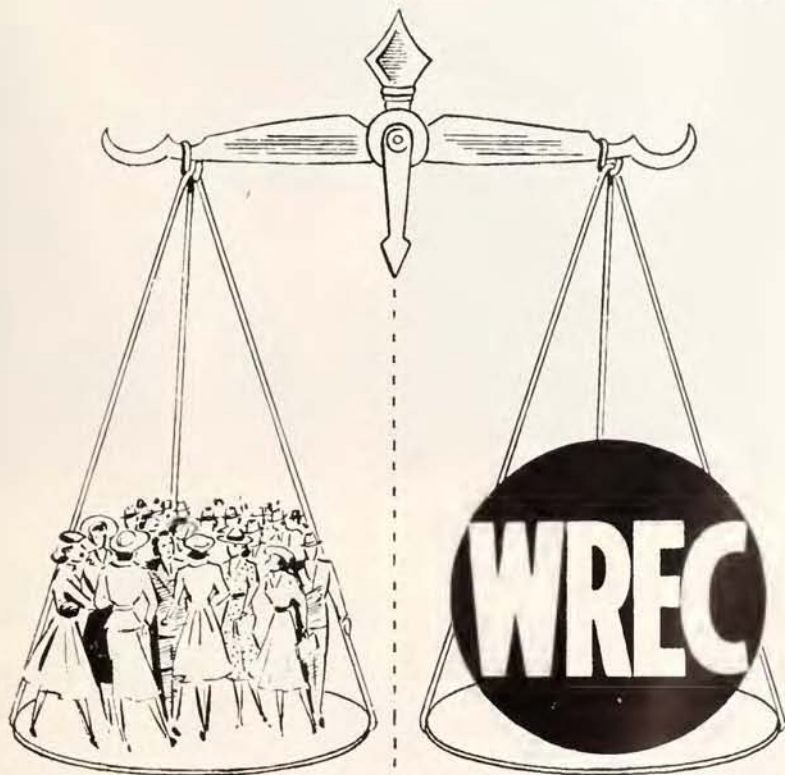
Each commercial is actually a 10-second TV production carefully rehearsed by announcer, director, and cameraman, according to J. R. Pershall. The announcer sits in front of a permanent backdrop (an artist's painted conception of State Street). He presents the three-part ad slogan—"What do you want to buy?" "What do you want to pay?" "State Street's got it every day"—on props as varied as the merchandise in a State Street shop. The message may be painted on three China plates, on different-sized fancy-wrapped gift boxes, on three towels hanging on a clothesline.

The Council offers one such pitch on each of six nights of the week (except Saturday), also uses radio announcements.

George Heinemann, WNBQ program manager, originated the live station break policy for the station. State Street Council, says the station, is the first client to attempt to develop the creative possibilities of such commercials.

Perfect Balance

Consistently high quality programming—planned for variety, interest and easy listening—keeps a steady audience tuned to WREC. Alert listeners, in a receptive mood, are assured by a perfect balance in entertainment . . . night and day. With the highest Hooper rating of any Memphis station, WREC prestige carries weight that adds up to extra sales results—Yet, the cost is actually 10.1% LESS per thousand listeners than in 1946.



MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY • AFFILIATED WITH CBS. 600 KC. 5000 WATTS

O U R 3 0 t h A N N I V E R S A R Y Y E A R

**He
makes
Carolinians
shell out
for
Shell**



COLOSSUS OF THE CAROLINAS

With a rating of 16, a 61% share-of-audience and triple the audience of the next most popular, competitive program, Clyde McLean really "activates" WBT's audience of 3,000,000 for Shell Oil Company. To lubricate your sales machinery in the Carolinas, use WBT and WBT local personalities.

WBT

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio Spot Sales

Radio got largest slice of 1952 Wrigley ad budget



network radio—\$2,500,000



outdoor—\$1,650,000



newspapers—\$1,240,000



car cards—\$1,000,000



network TV—\$800,000



magazines—\$350,000

total \$7,540,000*

*Wrigley lists \$10-11 million for advertising in 1952; some \$2.5 million goes for sales and merchandising

PART ONE

OF A TWO-PART SERIES

Wrigley's 25 years in radio

How air strategy costing \$35 million helped keep it on top in gum field

When the William Wrigley Jr. Co. aired its first radio show in 1927, it was decided to offer a free gum premium on the program. The question arose as to where to ask the audience to send the mail.

"Oh, tell them to send it in the regular way," the sales v.p. said.

The deluge began the day after the show.

For two solid weeks the v.p. had every employee in the office digging through the mail. He would have

thrown it all away, but he discovered numerous coins and checks among the pieces.

From then on Wrigley and the veep have been completely sold on radio. For instance:

1. From 1927 to date the Chicago chewing gum giant—leader in its field

|||||
case history
 |||||

for most of the present century—has not failed to have at least one network radio show every year.

2. It has spent \$35 million on radio, \$1.5 million on TV in that period.

3. It now devotes the biggest slice of its advertising budget—some 33% of \$10 million—to radio and TV.

4. During the 1927-52 period it has tripled its sales despite depression and war—from \$20-25 million in 1927 to \$73.5 million last year.

5. Earliest and longest in the radio



Guy Lombardo whose Royal Canadians got \$300,500 a week from Wrigley back in 1928-29

"Myrt & Marge" (Myrtle Vail, Donna Damerel, anncr.) ran 1931-36 opposite "Amos 'n' Andy"

"March of Time" with BBDO's V.P. Arthur Pryor Jr. (left) and Westbrook Van Voorhees



field, it has successfully staved off the challenge of its two closest competitors: American Chicle (\$38.3 million sales last year) and Beech-Nut Packing Co. (estimated \$26 million gum sales only). Neither of these has used nearly as much air advertising although Chicle, with the introduction of Clorets chlorophyll gum in 1951, has stepped up its pace enormously the past two years after sales slumped \$4.5 million in 1949.

How has Wrigley done it? What's the over-all picture of the \$225-250 million industry in which some 30 companies turn out approximately 100 brands or flavors? How has Wrigley used radio to advantage? How has its advertising strategy differed from its competitors? What other gum companies are profiting by what Phil Wrigley told SPONSOR is "the greatest mass medium in the world?" And what conclusions may be drawn from all this regarding the future?

These are the questions SPONSOR asked in Chicago and New York among gum people, ad agencies, and networks. Here are some of the answers, so far as could be determined in view of the competitive secrecy that shrouds much of each company's activities.

For a thorough comprehension of the air advertising of Wrigley and its competition it is first necessary to take a quick look at the industry and see how Wrigley got to the top.

Wrigley's place in the gum world:

Three large firms have led the field for years. Carlton S. Drolsbough, executive secretary of the National Association of Chewing Gum Manufacturers, estimates 1951 domestic retail sales at \$255 million, manufacturers' sales at \$140 million. The latter are the ones that count since they represent the cash the companies actually get.

The association breakdown (see table on page 32) shows Wrigley on top with 45% of the \$140 million sales or approximately \$63 million; American Chicle second, with 24% or \$33.3 million, and Beech-Nut third, with 19%

or \$26 million of its total sales of \$74.1 million coming from gum.

Wrigley's advertising manager, law-trained Henry Leslie Webster, estimates Wrigley has the biggest share of the adult gum market, but the above figures include bubble, novelty, and chlorophyll gum, which Wrigley does not make.

Of the smaller companies the Frank H. Flee Corp. of Philadelphia and the Clark Brothers Chewing Gum Co. of Pittsburgh are battling it out for fourth place, with Flee (Dubble-Bubble Gum) apparently holding the edge. Its estimated 1951 sales: \$5 million, against Clark's \$3 million. Clark makes three brands: Teaberry, Tendermint, and Freshmint. Both are closed corporations and don't give out figures.

The gum industry is a highly competitive business and its graveyard is filled with corpses of challengers. Webster's little black record book lists some 300 brands manufactured by 200-some companies during the past 50 years. Many gum enthusiasts have come forth



Famous Wrigley Bldg. symbolizes gum giant

with new brands and flavors, but few have caught the public's fancy.

Here are a few old-timers:

American Chicle's Kis-Me Vanilla.

Jucy Kiss Co.'s Ju-ce-Kiss.

Gum Laboratories' Peroxide Gum.

Wrigley's Vassar. You Can Chu (Banana). Listerated. Yum Yum, and Sweet Sixteen.

In addition there have been flavors like Blatz Gum, Coca-Cola Gum, Coffee Gum, Apple Gum, Pineapple Gum, and Sulphathiazole.

Marvel Laboratory Co. used to make Head Ake "Ake Stop" Gum.

And the White Star Gum Co. put out Florsheim Shoe Gum for the shoe firm.

It's no secret that America is the gum-chewingest nation in the world. How did it all come about?

You have to credit four men:

General Antonio Lopez de Santa Ana of Mexico, who brought raw chicle to the U.S. in 1860.

Thomas Adams, a spare-time inventor, who put the chicle in the stick (about 1869).

Anita Louise, Edmund Lowe, Producer Jesse Lasly, Wendy Barrie of "Gateway to Hollywood"

Gene Autry, Wrigley find, is still on schedule, gets over \$3/4 million a year for radio, TV shows

Ben Bernie (at stand) sold gum in 1941-43, used no announcer in "Just Entertainment"

John Colgen, a Louisville druggist, who put the flavor in the chicle (in the 1870's; he used tolu balsam, called it Taffy-Tolu).

And William Wrigley Jr., who, according to Don Warton's phrase in the *Baltimore Sunday Sun* 26 October 1947, "put the gum in our mouths."

Bill Wrigley was an uninhibited sales genius, according to Warton. "a complete extrovert who owned red cars so he could find them and boasted that he could sell pianos to the armless men of Borneo."

At 9 Wrigley was selling soap out of a basket in Philadelphia streets (Saturdays only). Later he drove a horse and wagon from town to town selling soap to merchants. At 29 he arrived



WRIGLEY'S radio advertising philosophy

(From President Phil Wrigley and Advertising Manager Henry L. Webster)

1. *Media are like tools. Each has a job to do. Select the right one and go ahead. Wrigley uses them all, with radio first.*
2. *Build your own show and talent instead of hiring expensive stars. Make the product dominate the actor, not vice versa.*
3. *Promote the product not the program. Wrigley never advertises a program, for the same reason it would not take a newspaper ad telling people to go and look at its billboards.*
4. *Disregard ratings. Wrigley has not been afraid to buck the most popular program on the air on the theory that enough people will still want to hear something else. Best example: Myrt & Marge, which Phil Wrigley threw in opposite Amos 'n' Andy from 1931 to 1936 over CBS with excellent results.*
5. *Pay no attention to what the competition is doing. Don't select media that remain on the theory you'll get competitive jump.*
6. *Stick with whatever you start out with. Don't switch media at the slightest whim. It takes time to make a campaign felt.*
7. *William Wrigley Jr.'s slogan—"Tell 'em quick and tell 'em often!"—still guides the company. One method used is radio, "the greatest mass medium in the world," Phil Wrigley says.*

How Wrigley dominates gum business in advertising and sales

NAME	ASSETS	% GUM BUSINESS ²	1951 SALES ¹ AND PROFITS ¹	1952 AD BUDGET	RADIO TV	RADIO SHOWS	TV SHOWS	AGENCY
1. WRIGLEY (4 brands)	\$79,119,572	45%	\$73,589,791 9,367,832	\$10-11 mil	33%	Gene Autry Life with Luigi	Autry	7 Agencies ⁴
2. AMERICAN CHICLE (7 brands)	33,333,596	24%	38,350,456 4,163,637	3-3½ mil	75%	Meet Millie FBI in Peace & War Mr. Keen	Rocky King Jackie Gleason Ancmnts	SSCB, DFS
3. BEECH-NUT (7 brands)	45,085,256	19%	26,000,000 ³ 3,919,929 ¹	6-700,000 ³	2%	Ancmnts		K & E
4. FLEER (Bubble gum)	closed corp.	3½%	5,000,000 unavail.	2-250,000	30-40%	Ancmnts	Pud's Prize Party	Lewis & Gilman
5. CLARK (3 brands)	closed corp.	2%	3,000,000 unavail.	197,000 ('51)	97%		\$190,000 on spot 1951	M-E

¹These figures for five top gum companies are estimated by Natl. Assn. of Chewing Gum Mfrs. based on \$140 million estimated mfrs.' sales 1951; sales shown above for Wrigley and American Chicle are higher than these percentages would indicate because they include non-gum products. ²Standard & Poor's Standard Corp. Records; includes all, not just gum sales, for Wrigley

and American Chicle. ³Includes \$1,090,948 from foreign subs. ⁴RGR, Arthur Meyerhoff, Frances Hooper, Eddy-Rucker-Nickels, Joseph Katz, Aitken-Kynnett, Charles W. Wrigley. ⁵Estimated gum sales only; Beech-Nut's total net sales 1951: \$74,198,373, including coffee, food products, baby foods. ⁶Profit on total sales. ⁷For gum only; gross estimated ad budget: \$2,000,000.

in Chicago in 1891 with \$32 to start his own soap-selling business. He began to offer baking powder as a premium. It proved more popular than the soap. So he switched to the baking powder business. In 1893 he decided to offer two packages of gum with each can of baking powder. The offer was a big success. So Bill Wrigley switched to gum. His first brand: "Lotta" (meaning the customer got a lot of value for his money).

Henry L. Webster, horse enthusiast and Wrigley ad manager, on Phil Wrigley's horse, has helped plan air strategy for past 25 years



How was gum regarded then? *Harper's* wrote in 1890: "Gum chewing is mainly a female accomplishment; the few men who chew gum may be supposed to do so by reason of gallantry." Bill Wrigley set out to change the picture. Twice he sent free gum to every name in every phone book in the U.S. He built a three-mile-long outdoor sign along the Trenton-Atlantic City railway. For years he sent two sticks of gum to as many children as possible on their second birthday. In some years 750,000 children were on the list.

During the panic of 1907 Wrigley characteristically bucked the current. With businesses going under and others shearing budgets, he borrowed \$1 million, put a card advertising his gum into every street car in the U. S. In a year sales of Wrigley's Spearmint, which was launched in 1906, zoomed from \$170,000 to \$1,345,000. People complained they couldn't get away from either the Wrigley name or the spearmint smell.

By 1910 sales were \$4,445,000. No wonder Phil Wrigley, whom friends

call a "brilliant chip off the old block," likes to refer to car cards as the medium most responsible for Wrigley's early climb to the top.

The Wrigleys, father and son, made Wrigley tops in the industry. After William Wrigley died in 1932, Philip K. Wrigley kept it that way. He went out in 1932 to learn why people chewed gum. Salesmen and girls dressed as Mr. Spear and Miss Mint gave out dollar bills for answers from anyone coming up with an open package of Wrigley's gum. The campaign ran for three years. The leading reasons echoed Wrigley ads, for example: "Relieves nervous tension." Phil Wrigley told SPONSOR: "We did it to build a fire under the dealers. It worked. Within an hour after our people appeared, every store for blocks around was sold
(Please turn to page 102.)

THE WRIGLEY STORY: PART II:
The 1 December issue will highlight Wrigley's competition; what Wrigley learned from 25 years in radio.

Soap opera on a shoestring

A single actress, minimum props, and creative cameramen

are combined to produce TV drama at "radio" prices



Producer-Director Menkin (script in hand) pools savvy of cameramen and chief technician to plot episode, reduce "live" camera rehearsals, pare costs

The great cry among sponsors in the TV wilderness continues to be: "Let us have lower-cost programing."

DuMont is meeting this challenge, specifically in the field of soap opera.

By wedding some of radio's narrative devices to simplified but creative TV techniques, DuMont is able to offer an across-the-board drama at what amounts to "radio" prices.

Indicative of the cost-cutting possibilities of this new concept is the fact that *One Woman's Experience* is being offered by DuMont's flagship station, WABD, New York, as a 15-minute, five times a week package for \$2,500 a week, including time charges. On a network basis, the DuMont sales staff is offering the package for \$3,500 a week, plus time charges for the stations used. That boils down to from one-third to one-half of the price of any previously offered soap opera.

To bring this show in at the price quoted, revolutionary techniques had to be evolved, the most obvious one being the use of a one-actress cast. A

different actress is used every week to tell a complete story in five daily installments. (And highly competent, thoroughly experienced TV actresses are eager to work for scale wages in order to get a crack at this tour de force.)

The actress narrates (using dialogue as if talking to another), talks into the camera (as if talking to the viewer), and uses off-screen recordings (for a stream-of-consciousness effect).

programming

But the major dollar slashing goes on before airtime. Key to the secret is Producer-Director Lawrence Menkin's reference to his three regular cameramen as "co-writers and co-producers of the show." And he means just that. During the one and a half hours of rehearsal and the quarter-hour the show is on the air, Menkin continues to draw on the experience and creative talents of his cameramen,

bulking their efforts with his own to turn out a program with considerably less manpower than has been achieved in the past.

Take the program that was aired on 30 October (during the production of which the accompanying pictures were taken) for a typical example:

Scheduled for that day (Thursday) was the fourth installment of a drama entitled *Fatal Decision*. After the preceding day's chapter had been aired, the star of the week, Evelyn Juster, ran through the next day's script for Larry Menkin and Assistant Director Barbara Foley. Checking the Virginia Radcliffe script for timing, and Miss Juster's reading for interpretation, Menkin called it quits at the end of an hour.

Thursday morning (one and a half hours before air time) Menkin went into a huddle with Senior Technician Ken Reichenbach and Cameramen Eddie Andre, John Dunn, and Bert Kaminsky. With Miss Juster rehearsing

(Please turn to page 95)

Using bare stage, actress walks "into your living room," starts daily tour de force

Evelyn Juster acts, narrates, soliloquizes as she copes with soap-opera problems

Director calls for close-up to heighten effect of actress' scream for assistance

Keeping hands off-camera creates illusion of another character torturing sta



The five-minute network radio show

Sponsors see them as advertising bargains, but reps. some admen view trend with alarm



news Longest-run five-minute strip in network radio is John Mansville's news series (Bill Henry, Mutual)

Like scrub pines in a forest of giant redwoods, a bumper crop of five-minute radio programs has lately emerged to rub elbows with full-length shows on the four major radio webs.

There are more than two dozen—30 to be exact—capsule network programs now sponsored by radio advertisers (see chart on page 80). No longer the vehicle of small-budget advertisers only, the sponsoring firms read like a

Blue Book, and include: General Foods, S. C. Johnson, Vick Chemical, Stokely-Van Camp, General Mills, Wildroot, and Vitamin Corp. of America, as well as several others.

Pint-sized programs are today being aired around the network clock, as early as 8:40 a.m. and as late as 10:30 p.m. And, they run the gamut of entertainment types. Everything from comedy and music to news and philos-

ophy is being offered network listeners today in five-minute packages.

Born out of the advertiser's desire to get more value from his advertising dollar and the radio networks' search for increased flexibility in an age of television, the five-minute show has become one of the hottest things on the sales griddle of radio networks.

"I'd rather have four good shows in five-minute length than one good half-

Five-minute network radio show's rating is dependent on that of surrounding shows

CASE NO. 1: WEAKER SHOW FOLLOWING

Preceding show: <i>Grand Central Station</i>	5.9 NRI
Five-minute show: <i>It Happens Every Day</i>	5.1 NRI
Following show: <i>City Hospital</i>	3.6 NRI

NOTE: "Grand Central" was sponsored by Toni in a 25-minute length, followed by "It Happens" also for Toni. Here, the five-minute show, which was selling another Toni product than that on "GCS," rode downward on the rating trend of its neighbors. Toni has since re-located the capsule show.

SOURCE: A. C. Nielsen, for 12 April 1952 covering the 1:00 to 2:00 p.m. period Saturdays on NBC Radio.

CASE NO. 2: STRONGER SHOW FOLLOWING

Preceding show: <i>Roy Rogers</i>	3.2 NRI
Five-minute show: <i>Log Cabin News</i>	3.8 NRI
Following show: <i>Father Knows Best</i>	4.7 NRI

NOTE: "Roy Rogers" is sponsored by General Foods in a 25-minute length for Post Cereals, followed by GF's "Log Cabin News" for Log Cabin Syrup. Here, the capsule newscast is riding upward on the rating trend of the two fore-and-aft shows. "Father Knows Best" is also sponsored by General Foods.

SOURCE: A. C. Nielsen for week of 7-13 September 1952 covering 8:00 to 9:00 p.m. Thursday on NBC Radio.

CASE NO. 3: FIVE-MINUTE SHOWS, SPONSORED NEIGHBORS

Average of sponsored shows immediately preceding	3.0 NRI
Five-minute show average	2.4 NRI
Average of sponsored shows immediately following	2.7 NRI

NOTE: Placing a five-minute net show between two other longer shows produces a sort of Chinese rope bridge, whereby rating of capsule show sags between the higher peaks of its neighbors, if ratings of the neighbors are approximately equal. Raising rating on either end does not alter effect.

SOURCE: A. C. Nielsen radio rating averages for all four radio networks, week of 7-13 September 1952.

CASE NO. 4: AVERAGE OF ALL FIVE MINUTE SHOWS

Average of all shows immediately preceding	2.7 NRI
Five-minute show average	2.1 NRI
Average of all shows immediately following	2.6 NRI

NOTE: Rating sag pattern that applies to capsule show between sponsored neighbors also applies in the broad pattern of network radio where the show may be between sustainers. Sometimes, the five-minute show rides up in a rating trend, sometimes, down. The figures above reveal the general pattern.

SOURCE: A. C. Nielsen radio rating averages for all four radio networks, week of 7-13 September 1952.



human interest Philco balances heavy TV campaigns with Edwin C. Hill (ABC Radio)



hollywood Colgate follows high-powered shows on CBS Radio with Columnist Louella Parsons



musical Kellogg reaches afternoon CBS Radio fans with Carl Smith hillbilly series

hour show in network radio," a radio executive of Young & Rubicam said.

"Sure, you're limited to a minute—maybe a minute and a half—in your commercials, but your cost-per-1,000 can be as low as a dollar or less. While it's true that your rating isn't likely to be any higher than that your neighbors build for you, the supplementary advertising punch of the five-minute show is hard to beat. If you're already sponsoring a show on a network, an added five-minute show becomes a real bargain when you start adding up the discounts," the Y&R executive added.

Such partisan comments, however, do not go unchallenged. Most station reps, and not a few agency men, react so strongly to the mention of five-minute network radio shows that the subject is a hot controversy in broadcasting circles whenever it arises today.

"I'll admit the five-minute show is spreading quickly through the networks," pointed out the Eastern manager of large station rep firm, "but advertisers shouldn't lose sight of the fact that a show of this length is a 'parasitic' form of advertising in most cases. The point may soon be reached where the five-minute network show is definitely reducing listener interest in the program structures of radio networks."

A veteran agency executive, who has witnessed many turbulent years of radio and later TV advertising, told SPONSOR: "Network radio needs sound programming from both the webs and the advertisers to hold its competitive advantages among advertising media. I don't think that this end is being furthered by cutting up network schedules in miniature programming units

too small and too obscure to develop audiences. Sure, it may be a good shot in the arm for network revenue but what's going to happen in the long run as these shows increase?"

Another station rep, whose list of radio outlets includes major stations in both video and non-video markets, sees a gloomy answer in the future to the agency executive's question above. "In the last few years, we've tried to hold the line on 'miniature' programs, since we feel they do the over-all structure of radio real damage. Chevrolet, for instance, was planning to offer a three-minute comedy program to radio stations on a spot basis, a few seasons ago. We turned down the business, and so did a lot of radio reps and stations," the rep said.

controversy

"If Chevrolet had been successful, it would have meant the creation of a new rate item—the 'three-minute program.' And, what would stations do with the remaining two minutes in a five-minute segment, or the remaining 12 minutes in quarter-hour segment? And, why not have two-minute programs?"

"I'd be the last person to say that Chevrolet, or any of our leading air advertisers, is trying deliberately to reduce the strength of radio. However, advertisers who are buying five-minute network radio programs—and the networks who are happily trying to line up more of them—should remember that they may well be playing around with a loaded gun that's pointed at ra-

dio's head, rather than helping radio.

"I'm fully aware that radio networks can use the business. But I don't think that networks are doing themselves any good by slicing up their program schedules to grab off radio spot advertising dollars. If the trend continues, we may see a frantic spiral of more capsule network shows leading to more reductions in the value of network radio leading to more and more capsule network shows," he concluded.

Controversy or no controversy, the five-minute show has arrived in force. The chief reason for the surge of capsule programs on the major radio webs can be summed up in two words: low costs. As reasons go, it's a strong one.

Radio advertisers today look at slide rules and cost figures as closely as they once pored over National Hooperatings. And, the simple fiscal mathematics of the five-minute network radio show, the radio time costs-vs.-copy allowances look increasingly attractive to dollar-conscious network sponsors.

On any radio network, the five-minute program is a bargain in terms of time costs. The usual price formula: Five-minute programs are about 20% of the gross hourly time rate in any network classification. That's about half what's asked for a 15-minute show, and about a third of the half-hour rate. That may sound slightly expensive for just five minutes, but take a look at the commercial times allowed the advertiser.

Copy allowances follow time costs. The usual half-hour evening (after 6:00 p.m.) network radio show is allowed three minutes of commercial copy, for example. A five-minute show,

(Please turn to page 74)



Rapidol's Bleusol Color Shampoo is sold "cautiously" by TV in 17 markets

Bulk of Rapidol's TV sales pitch for color shampoo is borne by four one-minute commercials, including one with glamor girl, Roxanne (above). Company makes sure each market is self-supporting before it hops on to next. Strategy is to make deal with drug chain to put a certain amount of money into TV in return for specified amount of Bleusol counter space

How new hair with spot TV

Trying to squeeze a new product onto America's jam-packed drug store display counters is a tough job these days. When a manufacturer has a hair dye with 19 colors and he insists on getting every one of them on the counter, the job is even tougher.

To convince the retailer to give him "front counter" shelf position or an "eye level" display, the drug manufacturer has to shout hundreds of brands clamoring for attention—or, as smart merchandisers put it, he has to have leverage.

The Rapidol Distributing Corp. has found the sales leverage needed to get on the shelves. It is spot TV. In selling its Bleusol Color Shampoo, Rapidol literally trades TV advertising for a specific amount of counter space, as well as sales to the retailer. The Rapidol people are well aware that modern drug stores (and especially the drug chains, which are Rapidol's prime target) are becoming more like supermarkets in that they capitalize on impulse-purchase displays to build up sales. Staking a claim to good shelf space is, therefore, becoming a must among drug product advertisers.

Rapidol has allocated 65% of its \$250-300,000 ad budget to shelf-grabbing video this year. TV was tried for the first time in 1951 and, as a result, sales this year are expected to exceed a cool million, up 50% from last year's \$650,000 figure.

Although this is a handsome jump in sales, Rapidol is far from being a razzle-dazzle outfit. It's actually pretty cautious as far as sales strategy goes. Introducing Bleusol in 1949, Rapidol has made it a policy to put each market on a self-supporting basis before moving on to the next. As a result, the firm has maintained a sound financial condition—something that can't be said for Bleusol's most spectacular competitor, Tintair, whose creditors, incidentally, have recently

tint wins shelf space

Rapidol trades video ads for counter displays.

Result: Sales are up 50% over last year



Conservative ad policy is guided by company's president, Jim Gray Jr., Ed Johnstone, agency account exec

acted to reorganize the company. (It was Tintair's successful use of TV, especially with *Somerset Maugham Theatre*, which provided another reason for Rapidol to go into the sight-and-sound selling medium.)

Rapidol's caution is also pointed up in its advertising-to-sales ratio for Blensol of some 25 to 30%. The figure may sound high but in the drug and cosmetic business it's just average. Recent ANA figures put the average ratio in this category at 30% and the ANA estimates for this year and the next are the same.

case history

Since the 30% figure is average, it follows that the advertising-to-sales ratio for *new* products is often higher. And one could argue logically that for a new color shampoo an above-average ad budget is especially warranted.

The argument could go as follows: Blensol is aimed primarily at women whose hair is turning grey. As advertisers well know, the desire to look young is one of the strongest human motivations. Once a woman starts

touching up her hair, therefore, she will hardly abandon the idea of giving up this newly found grip on youth. In other words, Blensol can figure on steady re-orders from new customers once a substantial ad budget is plunked down on introducing the product.

There have been occasions when Blensol's ad ratio was way up. In carving out its first beachhead in Cleveland, Rapidol bet 77% of its income from its initial Blensol order on newspaper advertising. But for the most part, conservatism has been the order of the day and the sales figures show no reason to change the policy.

Blensol's TV campaign opened in Buffalo last June. Using four one-minute films produced by Vidicam Pictures Corp. of New York City (at a total cost of \$4,000), the company rotated them over its twice-weekly early-afternoon spots on WBEN-TV. The Buffalo operation became a blueprint for future operations.

Here's how it works and here's why Blensol uses TV, in the words of Ed Johnstone of Dowd, Redfield & Johnstone, Blensol account executive:

"Druggists, in fact, practically all retailers are all hopped up on TV. They used to get excited about color

spreads in magazines, but now they say to manufacturers: 'Yeah, but what have you got on TV?'

"One of our toughest chores is getting adequate distribution in a new market. Not only do we insist on retailers stocking all 19 shades of Blensol, but we want to be assured of desirable counter space. That's half the battle of selling these days.

"So, we make a deal with a drug chain to put x number of dollars into TV in return for an order of x number of dozens of Blensol. We also get an understanding that definite counter space will be allotted. Once we get the product on the counter, start it going with an educational campaign in newspapers, and follow it up with a TV campaign, we're sure that consumer demand will be heavy enough to get us continued counter space."

Psychologically speaking, there's good reason for Blensol's use of newspapers to get sales moving in a new market. Explains Johnstone:

"Before a woman makes the decision to color her hair, she wants to be assured that it will look natural, that she won't be mistaken for a 'fallen woman.' Also, she wants to be sure that

(Please turn to page 66)

FIRM LIKES WOMEN'S SHOWS, ALSO USES HIGH RATERS LIKE "BOSTON BLACKIE" (WDTV), "AL JARVIS SHOW" (KECA-TV)





Radio and TV production session of 1952's AAAA Eastern conference limited radio's role to title only: (l. to r.) Charles C. Barry, NBC

v.p.; Arthur Belair, BBDO; Gale Smith, P&G; Herbert Rosenthal, MCA; Rodney Erickson, Y&R; Lewis Titterton, Compton; Dave Sutton, MCA

At AAAA and ANA

Why is radio the agenda stepchild?

Some admen think program planners are losing sight of radio's revenue.

dynamic status. Associations retort: Topics reflect members' interest

The critique that follows is not a re-proof or indictment. Rather, it is a gentle reminder of what is perhaps basically an oversight. The genesis of the "forget radio" trend disclosed here can easily be imagined. Program committees of a trade association like the AA's or the ANA are heirs to a common occupational trait—lack of enough time to maintain a periodic appraisal of ad problems because of the pressure of routine duties. However zealous and alert such a trade association committee may be, it is remiss when it by-passes an air medium that, while not exactly new, is nevertheless passing through a dynamic reevaluation. This article was inspired by comments

picked up by SPONSOR's staff from admen who feel that to overlook radio in a general advertising conference just doesn't make sense.

* * *

A group of Madison Avenue agency-men were seated around a lunch table recently, discussing a development in TV. One of them, to draw an analogy, said something about radio.

"Sure," cracked another in the party, "radio—the \$455 million medi-

um the advertising business has forgotten!"

Like many a remark made in jest, this one has a serious core of truth. For the new phenomenon of TV was to overshadow radio as a common topic of conversation in the ad world. But what has puzzled some admen is the extent to which advertising associations have participated in this trend. Here's the line of comment projected by these observers in regard to radio and the associations:

With its \$455 million in revenue from time in 1951, radio did twice as much business as TV. It is estimated that radio this year will do at least \$400 million, still running consider-

problem

ably ahead of its sister medium. Yet the tendency among the 4A's, the ANA, and the AFA has been to almost exclude radio from the agendas at national and regional meetings.

Pinpointed, the facts are these:

At the ANA's annual meeting of 30 September 1952 TV got two spots on the agenda, print media got one. Radio was conspicuous by its absence.

At the 4 A's annual meeting of 1 April 1952 radio was also the forgotten child in media consideration, with the radio and TV production session being entirely devoted to TV.

The situation was exactly the same at the 4 A's Eastern conference in October. Going back to 1951 agendas for the two associations, the 4 A's radio and TV production session was devoted exclusively to TV topics; on the media front, however, radio's existence was recognized to the extent that CBS' John Karol participated in a panel on TV's effect on media in general. The ANA at both its spring and annual gatherings heard about TV and magazines, but the agendas were blank on the subject of radio.

The attitude reflected by the agendas can't help but make an impression on the source of broadcast advertising budgets—the sponsor. If the planners of these association meetings become so deeply immersed in TV that they become oblivious of trends and developments in radio, it naturally follows that policy makers among the members will be accordingly influenced.

Another factor working against radio has been the deluge of publicity garnered by television. As readers of newspapers and magazines, advertising people, who customarily take a balanced view of media, have apparently found themselves swept along by this editorial ballyhoo of TV.

The psychological pattern implied in all this, many advertising executives feel, could run counter to the best interests of the advertiser. National accounts are pouring hundreds of millions of dollars into radio. But, as far as program planning by advertising associations is concerned, this thought doesn't seem to bear heavily: A medium as vital and flexible as radio can offer new techniques of use and new ways of increasing its effectiveness. For instance, how can the out-of-home set, especially auto radios, be dovetailed into the advertiser's air media activities?

(Please turn to page 97)

Are the ad associations underplaying radio?

Trade critics say

1. Radio's revenue runs ahead of TV's so that from a business viewpoint it at least deserves periodic appraisal at the trade conferences
2. Perusal of ANA and 4 A's agendas shows radio has become more and more the forgotten child in meetings of the last few years
3. Association program planners seem to have come under the influence of attention TV gets in the press rather than using business criteria
4. There are undoubtedly subjects of importance concerning radio problems and techniques which could be included in each meeting agenda

The associations retort

1. The agendas of trade association meetings must reflect topics of major interest to members and TV holds spotlight among agencies
2. Meeting agendas can cover only so many subjects within the time allotted. There hasn't been enough time to include radio as well as TV
3. Television being newer there are more subjects on which admen need guidance in the visual medium than in better-known radio
4. Unless our agendas faithfully reflect member interests, which leans heavily towards television, we won't get attendance at the conferences

The agenda describes it as a "Radio and Television Production Session" but radio was excluded

Hotel Roosevelt NEW YORK - TUESDAY AND WEDNESDAY, OCTOBER 29-31

October 29, 1952

Grand Ballroom

RADIO and TV PRODUCTION GROUP MEETING

Presiding: LEWIS H. TITTERTON, Vice President and Director of Radio and Television Production, Compton Advertising, Inc.

1. "Television Film -- Its Possibilities and Problems"
 - a. "Talent Unions and TV Films" - MR. TITTERTON
 - b. "The Future for Syndicated Films" - DAVID SUTTON, Vice President, MCA-TV, Ltd.
2. "Short Cuts in Costs, in Creating Film Commercials" (with examples)

ARTHUR BELLAIRE, Head of Radio and Television Commercials, Batten, Barton, Durstine & Osborn, Inc.
3. "What Can Be Done to Encourage New Talent?" - A Panel.

RODNEY ERICKSON, Manager of Radio and Television Contact Service, Young & Rubicam, Inc. (Panel Leader)
 CHARLES C. BARRY, Vice President in charge of Programs, National Broadcasting Company.
 GAIL SMITH, Associate Manager, Advertising Production Division of the Advertising Department, The Procter & Gamble Company.
 HERBERT ROSENTHAL, Vice President in charge of Television, Music Corporation of America.
4. "New Techniques for Television" (with examples)

E. CARLTON WINCKLER, Manager of Production, Columbia Broadcasting System.
5. "Television on the Small Budget"

PAUL PHILLIPS, Director of Radio and Television, Aitkin-Kynett Company.
6. "The Performer's View of Television Commercials"

BOB and RAY.

Check your TV commercial against these five Schwerin basics

New NBC TV research report distilled results of thousands of Schwerin tests for these practical guides to video commercial effectiveness

SUMMARY

- 1 Correlate audio and video
- 2 Demonstrate
- 3 Keep it simple
- 4 Use right presenter
- 5 Use right setting

Above are the five key rules for TV commercial success, based on NBC TV study of Schwerin tests

There's no Oscar given to TV sponsors for "technical excellence of commercials." If there were, a multi-million-dollar cigarette advertiser would surely have won it for a recent film commercial he planned to use on his big-budget video show.

Camera work and optical effects in this particular commercial would have done credit to Darryl Zanuck. No less than 10 scenes were related together and fitted smoothly into the capsule-space of just 60 seconds. And, costs for the TV film ran well into five figures for production and talent.

For sheer film technique, it was a lulu. First, an announcer was seen giving an introductory "sell" for the product. Then, the video commercial went through a series of rapid-fire dissolves with all the speed of a Mack Sennett chase. There was another shot of the product, a testimonial from an

athlete, another announcer with more copy, a shot of the product in use, another testimonial, another shot of the announcer—all this going on for a minute. The effect was breathtaking.

The advertiser decided, however, to test it in a qualitative research experiment before it was used on the air. This was done by a New York firm, Schwerin Research Corp. The results were a shock to the advertisers.

Only about 13 viewers out of every 100 could remember just what, exactly, the commercial was all about, and what it was selling.

The film commercial was quickly remade. This time, the emphasis was on simplicity. Instead of 10 rapid scenes, the revised version had just three basic elements: (1) a picture of the product with voice-over, (2) a single testimonial, and (3) a final close-up of the product in use.

This version was far less exciting than the first, from an art-for-art's-sake standpoint. But when it was tested again by Schwerin, it drew 52 memory responses per 100 viewers—or about four times the recognition it received in its original version. (See charts at right.)

The advertising executives of the tobacco firm and their ad agency had unwittingly violated one of the basic rules for TV commercial effectiveness. In their search for a hard-hitting commercial, they forgot to keep it simple.

Recently, an analysis of this case, and others like it, was made by a team of NBC TV research executives working with the Schwerin Corp. This was done as part of a new NBC TV research report, "How to Increase the Effectiveness of Television Commercials." In this report, the cigarette firm's error was summed up thusly:

"The first commercial was just too much for viewers to digest. They didn't know what to remember, and as a result they ended up remembering very little. The final version was simple enough for viewers to remember the message. And, that's the primary test every commercial must pass."

The new NBC TV report points out that this is no isolated case. Situations like the above occur every day in TV advertising. Anxious to get the most out of their video dollar, many sponsors lose sight of such commercial "basics" as the following:

1. The best TV show doesn't sell a nickel's worth of the sponsor's product.
(Please turn to page 34)

research

Case histories show how Schwerin TV rules apply



Right presenter: "Avoid a TV 'presenter' in your TV commercials who merely distracts the audience," warns new NBC-Schwerin research report on video commercials. In TV commercial for a leading hand lotion, "too much of the model was too photogenic." As a result only two viewers per 100 remembered product.



Simplicity: Cigarette commercial in early version made mistake of being too complex for viewers to grasp; only 13% of viewers remembered the key sales message. Later version was toned down from 10 to three basic scenes. Less exciting from a technical standpoint, the simplified version then scored a 52% recall.



Correlation: Attempts to put across different ideas simultaneously in the audio and video of TV commercials seldom succeed. Special engineering features of TV set were discussed while announcer pointed to cabinet; only 5% of viewers remembered these features. Improved TV demonstration raised score to 41%.

How to sell an advertiser on the painless commercial

Little WNMP uses irritation copy to prove the value of soft-sell

There is a growing number of broadcasters and advertisers who feel that the radio and TV audience is fed up with high pressure commercials.

Listeners and viewers, this group contends, are either gripped by an immense boredom or are restraining themselves from bopping station executives over the head with their own microphones every time they hear shouting announcers, jingles, echo

chambers, exaggerated claims, and the other hard-sell techniques.

The group is small as yet and no one among them will stake his reputation on the opinion that they will in time become a majority. Indeed, some broadcasters are having a hard fight right now convincing advertisers that soft, cool, extra-mild commercials are good for the ears.

Among those trying hardest to con-

vince advertisers are the classical music stations. It seems to be axiomatic, so far as audiences are concerned, that Beethoven and painless commercials go hand in hand. Some stations, like WQXR, New York, have gone through the mill and find advertisers pre-sold on the advantages of "non-irritating" commercials. Others, like WBMS, Boston, couldn't sell the listener and, therefore, couldn't sell the sponsor. Still others have had moderate sales successes but still find advertisers have to be sold on the gentle touch.

An example of the latter is alert WNMP in Evanston, Ill. This 1,000-watt daytime station, which devotes 50% of its air time to classical, semi-classical, and opera music for the benefit of Evanston and North Shore Chicago listeners, decided some months ago to promote its soft-sell policy to both listeners and sponsors.

Hard-boiled commercials satirized by station during its two-week campaign

Copy was thought up by Lee P. Mehlig, WNMP production mgr.



- 1ST ANNCR:** (COUGH! COUGH!)
- 2ND ANNCR:** *Having smoking trouble? There's no need to have a rough, harsh huck and cough. Not when you can have a smoother, milder smoking hack and cough, by using MAXIMILIAN pint-sized, tar-tipped cigarettes.*
- 3RD ANNCR:** *MAXIMILIAN, you know, is equipped with the filter that's three times the length of the cigarette itself.*
- 4TH ANNCR:** *If you're tired of not getting that pleasant after-taste, then take our two-year, 15-minute MAXIMILIAN test.*
- 2ND ANNCR:** *Then, you, like millions of other satisfied smokers, will gaily whistle . . .*
- 3RD ANNCR:** *T . . . A . . . M. F. M.*
- 2ND ANNCR:** *Thanks a million . . . for MAXIMILIAN.*
- 1ST ANNCR:** (COUGHING UP)
- 3RD ANNCR:** *Don't get excited. That's just an imaginary commercial. It simply doesn't exist on WNMP. Instead, our sponsors respect your intelligence. No shouting, no tricks are necessary. If you approve of our commercials, say so to our advertisers and buy their products.*

commercials

The basic idea was a bold one: using irritation copy to point up the value of soft-sell commercials. As one newspaper columnist put it: "It's a tough way to make a point—kind of like hitting your head with a hammer to see how good it feels when you stop."

The technique was to broadcast a series of commercials broadly satirizing the very things WNMP's audience found objectionable. The parodies were followed by a statement that this was the sort of thing WNMP does not put on its programs.

The campaign took place last July. The result? The station considers the campaign to be a "substantial success."

(Please turn to page 99)

Salemaker SELLS Seattle



No doubt about it. The way to SELL the profitable Seattle market is the KRSC Salemaker Spot Plan.

This powerful but thrifty spot plan gives you terrific all-day, all-week impact. More listeners per dollar—moves merchandise right now! And, the Salemaker is easy to use, easy to buy. Eight spots per day cost you no more than a one-a-day schedule on a network station.

For complete Salemaker facts, call or wire KRSC National Sales, or our nearest representative:

EAST: Geo. W. Clark, Inc.

WEST: Lee F. O'Connell Co.,
Los Angeles

Western Radio Sales,
San Francisco

KRSC

SELLS ALL THE BIG
SEATTLE MARKET



Rh Ll on on Jo Pp Lq Rr Ss

FIRE DRILL

USE EXIT 2

Mi:	Day	Attendance
Monday		1 1/3
Tuesday		1 1/2
Wednesday		1 1/3
Thursday		1 1/3
Friday		1 1/3
Absent	John M.	

- 1. In Los Angeles, Radio reaches just 1% less than everybody!
- 2. In Los Angeles, Radio reaches just 1% less than everybody!
- 3. In Los Angeles, Radio reaches just 1% less than everybody!
- 4. In Los Angeles, Radio reaches just 1% less than everybody!
- 5. In Los Angeles, Radio reaches just 1% less than everybody!
- 6. In Los Angeles, Radio reaches just 1% less than everybody!
- 7. In Los Angeles, Radio reaches just 1% less than everybody!
- 8. In Los Angeles, Radio reaches just 1% less than everybody!
- 9. In Los Angeles, Radio reaches just 1% less than everybody!
- 10. In Los Angeles, Radio reaches just 1% less than everybody!
- 11. In Los Angeles, Radio reaches just 1% less than everybody!
- 12. In Los Angeles, Radio reaches just 1% less than everybody!
- 13. In Los Angeles, Radio reaches just 1% less than everybody!
- 14. In Los Angeles, Radio reaches just 1% less than everybody!
- 15. In Los Angeles, Radio reaches just 1% less than everybody!
- 16. In Los Angeles, Radio reaches just 1% less than everybody!
- 17. In Los Angeles, Radio reaches just 1% less than everybody!
- 18. In Los Angeles, Radio reaches just 1% less than everybody!
- 19. In Los Angeles, Radio reaches just 1% less than everybody!
- 20. In Los Angeles, Radio reaches just 1% less than everybody!
- 21. In Los Angeles, Radio reaches just 1% less than everybody!
- 22. In Los Angeles, Radio reaches just 1% less than everybody!
- 23. In Los Angeles, Radio reaches just 1% less than everybody!
- 24. In Los Angeles, Radio reaches just 1% less than everybody!
- 25. In Los Angeles, Radio reaches just 1% less than everybody!
- 26. In Los Angeles, Radio reaches just 1% less than everybody!
- 27. In Los Angeles, Radio reaches just 1% less than everybody!
- 28. In Los Angeles, Radio reaches just 1% less than everybody!
- 29. In Los Angeles, Radio reaches just 1% less than everybody!
- 30. In Los Angeles, Radio reaches just 1% less than everybody!
- 31. In Los Angeles, Radio reaches just 1% less than everybody!
- 32. In Los Angeles, Radio reaches just 1% less than everybody!
- 33. In Los Angeles, Radio reaches just 1% less than everybody!
- 34. In Los Angeles, Radio reaches just 1% less than everybody!
- 35. In Los Angeles, Radio reaches just 1% less than everybody!
- 36. In Los Angeles, Radio reaches just 1% less than everybody!
- 37. In Los Angeles, Radio reaches just 1% less than everybody!
- 38. In Los Angeles, Radio reaches just 1% less than everybody!
- 39. In Los Angeles, Radio reaches just 1% less than everybody!
- 40. In Los Angeles, Radio reaches just 1% less than everybody!
- 41. In Los Angeles, Radio reaches just 1% less than everybody!
- 42. In Los Angeles, Radio reaches just 1% less than everybody!
- 43. In Los Angeles, Radio reaches just 1% less than everybody!
- 44. In Los Angeles, Radio reaches just 1% less than everybody!
- 45. In Los Angeles, Radio reaches just 1% less than everybody!
- 46. In Los Angeles, Radio reaches just 1% less than everybody!
- 47. In Los Angeles, Radio reaches just 1% less than everybody!
- 48. In Los Angeles, Radio reaches just 1% less than everybody!
- 49. In Los Angeles, Radio reaches just 1% less than everybody!
- 50. In Los Angeles, Radio reaches just 1% less than everybody!
- 51. In Los Angeles, Radio reaches just 1% less than everybody!
- 52. In Los Angeles, Radio reaches just 1% less than everybody!
- 53. In Los Angeles, Radio reaches just 1% less than everybody!
- 54. In Los Angeles, Radio reaches just 1% less than everybody!
- 55. In Los Angeles, Radio reaches just 1% less than everybody!
- 56. In Los Angeles, Radio reaches just 1% less than everybody!
- 57. In Los Angeles, Radio reaches just 1% less than everybody!
- 58. In Los Angeles, Radio reaches just 1% less than everybody!
- 59. In Los Angeles, Radio reaches just 1% less than everybody!
- 60. In Los Angeles, Radio reaches just 1% less than everybody!
- 61. In Los Angeles, Radio reaches just 1% less than everybody!
- 62. In Los Angeles, Radio reaches just 1% less than everybody!
- 63. In Los Angeles, Radio reaches just 1% less than everybody!
- 64. In Los Angeles, Radio reaches just 1% less than everybody!
- 65. In Los Angeles, Radio reaches just 1% less than everybody!
- 66. In Los Angeles, Radio reaches just 1% less than everybody!
- 67. In Los Angeles, Radio reaches just 1% less than everybody!

Take good care of home and school property.



Notes Absence

PASS
RM. 211

Lesson learned! Everyone should know by now that radio is the best way to chalk up sales in Los Angeles. It's a principle you'll profit by. Because 99% of all homes in metropolitan Los Angeles are radio homes. Reducing this factor to an even simpler form, we know that for every TV set owned in Los Angeles, there are nearly 4 radios. Radio's at the head of the class. And for the first half of this year, KNX made the grade far better than all other



Uu Vv Ww Xx Yy Zz 12 34 56 78

SEA UNITED STATES

69. In Los Angeles, Radio reaches just 1% less than everybody!
 70. In Los Angeles, Radio reaches just 1% less than everybody!
 71. In Los Angeles, Radio reaches just 1% less than everybody!
 72. In Los Angeles, Radio reaches just 1% less than everybody!
 73. In Los Angeles, Radio reaches just 1% less than everybody!
 74. In Los Angeles, Radio reaches just 1% less than everybody!
 75. In Los Angeles, Radio reaches just 1% less than everybody!
 76. In Los Angeles, Radio reaches just 1% less than everybody!
 77. In Los Angeles, Radio reaches just 1% less than everybody!
 78. In Los Angeles, Radio reaches just 1% less than everybody!
 79. In Los Angeles, Radio reaches just 1% less than everybody!
 80. In Los Angeles, Radio reaches just 1% less than everybody!
 81. In Los Angeles, Radio reaches just 1% less than everybody!
 82. In Los Angeles, Radio reaches just 1% less than everybody!
 83. In Los Angeles, Radio reaches just 1% less than everybody!
 84. In Los Angeles, Radio reaches just 1% less than everybody!
 85. In Los Angeles, Radio reaches just 1% less than everybody!
 86. In Los Angeles, Radio reaches just 1% less than everybody!
 87. In Los Angeles, Radio reaches just 1% less than everybody!
 88. In Los Angeles, Radio reaches just 1% less than everybody!
 89. In Los Angeles, Radio reaches just 1% less than everybody!
 90. In Los Angeles, Radio reaches just 1% less than everybody!
 91. In Los Angeles, Radio reaches just 1% less than everybody!
 92. In Los Angeles, Radio reaches just 1% less than everybody!
 93. In Los Angeles, Radio reaches just 1% less than everybody!
 94. In Los Angeles, Radio reaches just 1% less than everybody!
 95. In Los Angeles, Radio reaches just 1% less than everybody!
 96. In Los Angeles, Radio reaches just 1% less than everybody!
 97. In Los Angeles, Radio reaches just 1% less than everybody!
 98. In Los Angeles, Radio reaches just 1% less than everybody!
 99. In Los Angeles, Radio reaches just 1% less than everybody!

Los Angeles radio stations, winning 42.7% more quarter-hour firsts than all these stations combined. At night, too, when TV viewing hits its highest mark, KNX delivers more families than the average of all TV stations... at less than 1/2 cost!*

Lesson learned? Let's go over it once again: In Los Angeles, radio reaches just 1% less than everybody! And your best sales primer in Southern California is 50,000-watt KNX... the most listened-to station in Los Angeles. Class dismissed.

Los Angeles
KNX
 Represented by
 CBS Radio Spot Sales

Sources:
 Sales Management,
 May 1952;
 SRDS, June 1952,
 Radio and TV Pulse
 of Los Angeles,
 Jan-June 1952;
 BMB 1949

*Class A one-minute announcements

TV SETS

SPONSOR: Osmin's Television Sales & Service

AGENCY: Direct

CAPSULE CASE HISTORY: *Osmin's had stocked up on Hallicrafter's TV sets just before the steel strike crippled the area's economy. They needed sales leads badly, turned to radio. They bought five minutes a day for five successive weekdays: Monday, Wednesday, Friday, 5:35 to 5:40 p.m. on a show-tune program, Manhattan Showcase; Tuesday and Thursday, 7:50 to 7:55 a.m., on a musical-clock show, 790 Club. As a direct result, the sponsor rang up \$2,400 in TV set sales. Cost: \$33.*

WAEB, Allentown, Pa.

PROGRAM: Manhattan Showcase; 790 Club

The logo features the word "RADIO" in a bold, white, sans-serif font inside a dark square. To the right of the square, the word "results" is written in a larger, bold, black, sans-serif font. A stylized radio antenna is positioned behind the "O" in "RADIO".

TURKEYS

SPONSOR: Woodward Stores Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *A regular advertiser on CJM, this sponsor used three announcements at \$2.50 each to plug "Thanksgiving Turkeys." When the store opened at 9:00 a.m. the following day, 56 turkeys were sold within 35 minutes, according to the manager of the Food Department. This was a sales gross (conservatively estimated) of over \$560 for an expenditure of only \$7.50.*

CJAW, Port Alberni, B.C.

PROGRAM: Announcements

NYLON HOSE

SPONSOR: Crosby Shoe Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor bought two announcements a day on WWDC and seven a day on WWDC-FM (Washington Transit Radio), to help sell its stock of women's hose. Campaign started 29 September 1952. Sales impact was so immediate that on 2 October the client called to delete the hosiery special. Crosby's complete stock of nylons, 7,700 pairs, was sold out in less than a week. No other advertising was used.*

WWDC and WWDC-FM, Washington, D. C.

PROGRAM: Announcements

PEN OFFER

SPONSOR: Hoosier Construction & Siding Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This company wanted to compile a mailing list. To get names, it decided to offer a ball-point pen free to listeners writing in, via its daily 12:15 to 12:30 p.m. audience-participation program. The m.c. forgot the pen plug till near the show's end, rushed through it in less than 30 seconds. To the sponsor's surprise, 5,170 responses—from 105 counties in Indiana, Ohio, Illinois, and Kentucky—poured in from the one hurried offer. The company needs no more canvassers.*

WIBC, Indianapolis

PROGRAM: Pick-a-Pocket

SKATING RINK

SPONSOR: Sports Center Skating Rink

AGENCY: Direct

CAPSULE CASE HISTORY: *To plug its gala opening on 22 October and announce the nightly closing hour—10:00 p.m.—Sports Center bought participating time on this afternoon record show the day before. Within minutes after the first announcement, youngsters were calling the rink complaining that 10:00 p.m. was too early to close. The manager rushed to the studio to announce that the rink would stay open till 11:00 p.m. The packed house opening night spurred the sponsor to sign for 13 weeks.*

WFBR, Baltimore

PROGRAM: Melody Ballroom

WATER SYSTEM

SPONSOR: A. Y. McDonald Mfg. Co.

AGENCY: W. D. Lyon

CAPSULE CASE HISTORY: *This sponsor, a manufacturer of water systems, wanted new sales leads. He bought five minutes across the board at 5:40 a.m. on this WMT early-morning farm program. In one week, he developed 298 prospects for a \$1,500 water system. Cost: \$10 a program, or less than 20¢ a prospect for his relatively high cost item, a water system for farms.*

WMT, Cedar Rapids, Iowa

PROGRAM: Sunrise Hour

HAND CREAM OFFER

SPONSOR: Vick Chemical Co.

AGENCY: Morse, Int'l

CAPSULE CASE HISTORY: *This sponsor offered a free sample of Sofskin Hand Creme on WROL's Homemaker Harmonies program (Monday through Friday, 9:45 to 10:00 a.m.). In response to the single one-minute announcement, 597 requests came in. Previous to the offer, a cost-per-inquiry of 5¢ had been established by the sponsor as constituting a good return. The 597 responses received brought the cost down to 1¢ per inquiry.*

WROL, Knoxville, Tenn.

PROGRAM: Homemaker Harmonies



Introducing your products or services *"family style"*

to the prosperous homes

of this great settlement in Central New England

is a job done best and completely by WTAG

the picture is great in the



WTAG AND WTAG-FM
580KC BASIC CBS
WORCESTER, MASSACHUSETTS

REPRESENTED BY RAYMER

gambling
on
TV market
clearances?



When you buy on a Spot basis, there's no gamble on national coverage for your TV show. You're *sure* of these advantages:
your own choice of markets . . . wholehearted station cooperation that translates itself into easier clearances . . . pleasing and uniform picture quality through film . . . savings in time charges—enough to cover film prints, their distribution and other costs.

Get the full details from your Katz representative.

THE KATZ AGENCY, INC • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT



agency profile

Anderson F. Hewitt

Chairman of the Board
Hewitt, Ogilvy, Benson & Mather, Inc.

Spend an hour with Andy Hewitt some time and you'll no longer wonder why his shipmates in the Navy nicknamed him "Jet Propulsion." Not only does he zoom around his office, but he showers you with ideas like a Fourth of July pin-wheel.

With his bursts of energy and creative explosions it may be a little surprising to find that he takes a decidedly balanced view toward advertising's glamor medium—television. His thinking on the subject sums up like this: "Sure, TV is a wonderful sales medium, but agencies should not let clients and dealers push them overboard on video. We've made a study here which shows that one of TV's biggest spenders is getting a smaller share of the market than the product did without TV. Why? Because in order to make a big splash in TV the advertiser had to pull the money out of other media, he unbalanced his ad budget and hadn't enough dough left to back up his TV promotion with support in other media."

But don't get the idea that Andy is anti-TV. It's just that he refuses to generalize on its effectiveness, and likes to analyze its potential results on a specific product basis. He explains it this way: "When you're out to sell a product which is an *ingredient*, TV can be highly effective to show how the product is used. Also how the finished product (such as a cake) will turn out as a result of having used your client's ingredient. On the other hand, if you're pushing a product which is complete in itself you can often do just as effective a job of selling, at lower cost, on radio. Lots of people are forgetting the importance of radio, and broadcasters haven't done too good a job of providing ammunition (in the form of research) to agencies who fight the media battle for radio."

Andy ought to know what he's talking about, for despite his youthful appearance he's celebrating his 20th year in the agency business. After graduating from Princeton in '32 he started as an office boy for McCann-Erickson, worked his way up to copy, then into radio in which he produced *Death Valley Days* (Pacific Borax Co.), *Stoopnagle and Budd* (Devoe & Reynolds), and other shows.

After hitches at J. Sterling Getchell, J. Walter Thompson, and the U. S. Navy, Andy functioned as Swift products account executive at JWT, personally handling all of Swift's air activities. Joining in the formation of his present agency in 1948, he became chairman of the board and chief executive officer this past summer. ★ ★ ★

17 NOVEMBER 1952

WHEN



Growing Stronger Every Day!!

... AND ALREADY

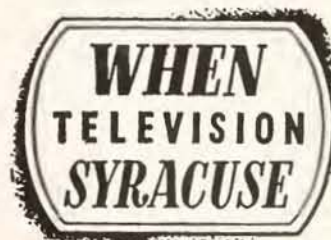
CENTRAL NEW YORK'S

MOST POWERFUL

TV STATION

Represented Nationally
by the Katz Agency

CBS • ABC • DUMONT



A MEREDITH STATION



Children's



Times change, Mr. Longfellow. Specifically, the early evening TV time that children used to call their own.

Along came WCBS-TV's "Early Show" at 6:15, and a revolution in more than a million New York homes. Its top feature films drew mothers from the kitchen, fathers straightway from work. It changed dinner hours... moved TV sets into dining rooms.

While competitive shows were still attracting chiefly children, "The Early Show" came up with a 73% adult audience!

And this audience not only grew older. *It grew far bigger.* "The Early Show" increased its share-of-audience from 23% to 56%—more than the other six New York stations combined.

Today "The Early Show" is New York's highest-rated daily local program... of all types. One out of three TV families watches it at least once a week!

"The Early Show" is *everyone's* hour...and yours in particular. With it, you can tell your story *and sell your product* to a huge audience. At low cost! For more details, just ask your CBS Television Spot Sales representative or...

WCBS-TV

Channel 2 · CBS Owned

Represented by CBS Television Spot Sales

Hour?

Radio

...and now a message from our sponsor

TV

by Bob Foreman

Some years ago a gentleman I know was explaining the rating system he was using to justify a radio show to an advertiser. He wound up the strengths of this particular technique by saying, "Furthermore, I'll agree it's a crooked wheel, but it's the best one in the house."

Today this same individual is, I'm sure, taken aback by the added vagaries that television has brought to the Numbers Racket. Such items as two identical ratings meaning vastly different numbers of listeners. For example, *This Is Show Business*, which follows Gene Autry. Both shows have a rating of fractionally over 24 points, but the Autry audience numbers, according to the Green Book, some 2,260,000 people whereas the panel-variety show is said to be viewed by 3,630,000. The reason for this divergence is based upon the fact that Autry's program is on a limited hookup of 11 stations whereas Lucky Strike sends its show out to 38 stations. In radio, to add further reason for confusion, the rating is expressed as the percentage of all sets, not merely the hookup.

I use the above anecdote and case-in-point by way of introducing a topic that may give some of us pause in our thinking when we are faced with the prospect of buying spot television. I am cribbing this idea from one of the smartest gents in the field, a man who not only understands the mechanics of the various rating services but who is a sharpshooter when it comes to shooting each technique full of holes.

In a session the other day, this chap expounded the following seemingly radical theory. When

buying spot television for products that require long copy of an explanatory nature (in contrast to reminder copy that is whimsical and gimmick-y), perhaps it is better, he said to select—and get this!—time adjacent to the lower ratings. Thus, he added, you may be better off in going to the independent stations.

His reasoning is based on two principles. One, his intuition. He states that high-rating spots, wedged into such attractive spectacles as, say, the segments of *Your Show of Shows* or between *Arthur Godfrey's Talent Scouts* and *I Love Lucy* tend to be used as breathers by the viewer. A trip to the refrigerator for a refill or to other more intimate rooms of the house is the general thing at these breaks. Since the pace of the surrounding high-rating entertainment is so fast and the medium requires such wholehearted attention, the intervening spots can become almost essential relief as far as the viewer is concerned. The result, therefore, is a far greater lack of attention as well as a great amount of actual absence from the room than was the case in radio.

Over and above this intuitive reasoning, my associate leans on some facts that he has in order to prove his belief and to disprove that he's being merely ornery. These facts have been assembled over the past two television years by some modest-budget advertisers utilizing spot and with whom he has first-hand dealings. It was found by really careful keying and intelligent checking that some products responded far more favorably when the announcements were placed alongside of low-rating shows on the independent

New York City stations. In one case, a well-controlled test for a give-away booklet showed, beyond a shadow of a doubt, that WOR-TV and WPIX not only got far more returns than the big babies but that on a cost-per-dollar basis were so far ahead that they could not be considered in the same league. The gentleman cited therefore states that *responsiveness* of audience, regardless of its size, is the crucial factor in the success of many a spot campaign. When it comes to selling products or ideas, people-in-the-mood are far more important to you than people-being-entertained. An interesting switch, I'd say, and worthy of some real consideration.

commercial reviews

TELEVISION

SPONSOR: Citizens for Eisenhower
AGENCY: Ted Bates & Co., N. Y. C.
PROGRAM: Minute announcements and chainbreaks

Now that the returns are in and the selling power of the copy used by and for both candidates has become academic, I'd like to devote a few phrases to the construction of the Ike spots prepared by the Citizens Committee. Let me emphasize that it's the mechanics I intend to refer to because I'm not competent to say whether spot-TV was either a wise usage of the medium for politics or whether the copy in those spots was well selected from the political issues at hand during the actual race.

From a purely technical standpoint, however, I'd say the Citizens for Ike did prepare some rather clean, well-organized announcements—especially in the 20-second lengths. The reason for this was that the Bates men were fully aware of the facts of life—that chainbreak adjacencies are far higher in rating than those of the usual minute announcements. So they concentrated on producing 20s and merely strung them together, bead-like, for their minutes.

This is the reverse of the usual order adopted by many advertisers who seem to insist on making up their minute spots

This is Milwaukee... where

WTMJ dominates

and here's why...

Although Milwaukee is a thriving metropolis, it's a small town in many respects. Milwaukee folks, you see, have an eager interest in both local and state news.

For 30 Years WTMJ has led the field in news broadcasting. WTMJ's news department alone numbers seven full-time newsmen, backed by the active co-operation of The Milwaukee Journal's 40 reporters, plus nearly 300 correspondents throughout Wisconsin.

Full local and state news coverage is one of the reasons why more people in Milwaukee and throughout wealthy Wisconsin listen to WTMJ than any other station.

Your Henry I. Christal representative will welcome the chance to give you all the compelling reasons why WTMJ dominates in Milwaukee and throughout Wisconsin. Why not call him?

WTMJ

THE MILWAUKEE JOURNAL RADIO STATION

5,000 WATTS • 620 KC • NBC



Represented by

THE HENRY I. CRISTAL CO.

New York • Chicago

ONLY ONE STATION COVERS



- 22 cities
- 458 towns
- 53 counties
- 2,846,300 citizens
- 840,040 radio families
- only NBC station
- more goods purchased than 36 states
- more spendable income than 32 states

*a compact market of 53 counties in Eastern New York and Western New England whose effective buying income is exceeded by only 16 states.

WGY

A GENERAL ELECTRIC STATION

THE CAPITAL OF THE 17TH STATE
Studios in Schenectady, N. Y.

REPRESENTED NATIONALLY BY HENRY I. CHRISTAL
NEW YORK — CHICAGO — SAN FRANCISCO

first and then do a chopping job to come up with their shorter lengths . . . something I'm basically opposed to, since the more important of the two time-lengths (from an audience point-of-view) suffers.

So the Ike spots get "A" for their concentration on 20 seconds. Then they get another Excellent for the sheer simplicity with which they were put together. The short, unpretentious opening stated that: "Eisenhower Answers America," and we then cut to a young couple, a worker, an elderly woman, what-have-you. The selection of these people was meticulously accurate, honest, and realistic. They looked the part mainly because most of them were *actual people*, not AFTRA members. These people then asked a very straightforward question.

The lighting and camera angles with which these people were photographed were excellent. The drama of reality and candidness was made most apparent. Once the citizen asked the question, we then cut to Eisenhower. No lip wipe, no split screen, not even a dissolve thus the here-now integrity of the presentation was preserved. Ike answered with as much copy as the time allowed which wasn't a great deal as you can imagine, since the entire spot ran a mere 20 seconds. The disclaimer ("a paid political announcement") was rushed onto the end in voice-over.

SPONSOR: **Int'l Silver, Hamilton Watch**
AGENCY: **Young & Rubicam, BDO**
PROGRAM: **"Your Jeweler's Showcase"**
PRODUCER: **Jack Denove Productions**

I'd like to mention the opening "commercial" on this film program, spotted in some 20 markets, mainly because it is somewhat different in concept and perhaps ought to be used more often by more advertisers. It is, in fact, not purely a commercial but actually a merchandising gimmick.

Since both of these products are sold through jewelry stores and the jewelers themselves play a tremendous role in the sale of the items they display, both advertisers have agreed to devote some 40 seconds of their commercial time to praise of the jeweler himself.

This creed or tribute is a set piece of copy that appears every week at the show opening and depicts a modest but nicely designed jewelry store in which a jeweler is displaying various of his wares to a young couple. While this is going on, the
(Please turn to page 34)

**Thinking
about next summer?**



**Plan now for bigger
summer sales in '53**

In spite of the chilly breezes of winter, many advertisers and agencies are evaluating markets and planning 1953 summer schedules right NOW. When you plan your summer advertising campaigns remember this . . . Michigan is the Midwest's number 1 vacationland and while it is *always* an important market area—accounting for almost 10% of national sales—it is *twice as good* in the summer. And WJR, the best known radio voice in the Great Lakes region, influences more buyers at less cost than any other medium *summer or winter*.

Get complete information on how to build bigger sales in Michigan next summer. Call WJR sales or your Christal representative or . . .



Write today for this important book!

Radio Station WJR, Dept. 90
Fisher Building, Detroit 2, Michigan
Please send me a copy of your Michigan
Vacationland Book.

Name _____
Company _____
Address _____
City _____ State _____

**W
J
R**

the
**GREAT
VOICE**
of
the
**GREAT
LAKES**

50,000 watts
Clear Channel

WJR Detroit
The Goodwill Station

CBS Radio
Network

WJR, Fisher Building, Detroit 2, Michigan

WJR Eastern Office: 665 Fifth Avenue, New York 22, N. Y.

Represented Nationally by the Henry I. Christal Company

Canadian Representatives: Radio Time Sales, (Ontario) Ltd.

Radio—America's Greatest Advertising Medium



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.



“YOUR TV THEATRE”

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

OUR TV VENTURE

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

Custom-
veland,
Indian-
re" . . . in
ney's TV
ogram is
whether
person-to-
MAXIMUM
N.

**HALF-HOUR
MASTERPIECES
OF DRAMATIC
SHOWMANSHIP!**

MYSTERY!



SUSPENSE!



ACTION!



INTRIGUE!



COMEDY!



ROMANCE!



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

ZIV



Mr. Sponsor asks...

Shouldn't TV stations set up uniform standards for cards and slides tying a national advertiser's TV announcements to local retailers?

Clem W. Kohlman | Advertising Manager
Textile Resin Dept.
American Cyanamid Co.
New York

The picked panel answers Mr. Kohlman



Mr. Reeves

Yes, and as stations are conforming to the I.D. spot standardization of NARTSR, so will they eventually adhere to a set of basic standards for tie-in announcements. These standards,

of course, will determine size, time limitations, method of handling, and layout proportions, but should in no way place a limitation on copy, audio, or video.

The content of the local portion of the announcement should be flexible, for the problems of the local retailer must be considered if he is to use this type of TV spot to best sales advantage. These problems center on the use of an established logo and the vitals of address, telephone number, and store hours. In addition, many merchant-like to strengthen the sales message by including price, down payment, service policy, and other facts quickly summed up as local "color." Thus an intelligent use of audio with video is necessary in making the most of a short period of time.

When a dealer tie-in spot is placed in shows with multiple sponsors, then the program format should be considered in determining the manner in which the personality lead-in and dealer tie-in will be handled. If the na-

tional spot is on film, then a local film clip is ideal, affording a natural follow-through with broader coverage of salient facts.

The difficulty with rushing into any standardization at the moment is the handicap that it gives television while still groping with the problem of how best to handle the commercial. Recent research surveys have pinpointed the same startling fact: Television is in the experimental stage where development of effective commercial techniques is concerned. However, remarkable progress is taking place at the local level where stations are developing TV commercials that penetrate the audience with a stimulation to buy.

This is not necessarily a creative urge but a sales prerequisite, for local advertisers are able to instantly measure TV results on a comparative media basis.

JEROME R. REEVES
Program Director
WBNS-TV
Columbus, Ohio



Mr. Peard

There can be no question but that stations must set up uniform standards for cards and slides for local use on individual television stations.

It is remarkable that we get any business of this type in the current chaos.

It is our belief that this job is up to the NARTSR and to the AAAA who recently cooperated to bring order and

regulation into the confused Station Identification situation.

Based on the inquiries we receive by phone, telegram, and mail requesting slide and card specifications, I would hate to be an agency today trying to set up as simple an operation as a cut-in with slides over voice on a network of 40 to 50 stations—especially if I were in a hurry.

And, as we all know, in the merchandising and selling of any product, the proper localization of network programs and national spot film and live programs can be the difference in success or failure of many important campaigns.

LESLIE H. PEARD JR.
Station Manager
WBAL-TV
Baltimore, Md.



Mr. Sack

In any mechanical operation wherein one source must feed multiple outlets, it stands to reason that standardization of material is not only a boon, but a practical necessity. In the case

of an advertising agency, where copy changes, art changes, and similar cataclysmic occurrences are the order of the day and must be ready "yesterday," standardization of material to be shipped to spot TV stations is a "must." If all of the stations had the same equipment, or equipment calling for the same specifications, artwork could be duplicated in quantity and

shipped out on short notice. As of this moment, we must be prepared to do as much breakdown and re-do of a TV spot campaign as we would have to do for an entire print setup.

Fortunately, most of the TV stations in the country have already standardized their slides at 2 inches by 2 inches with a working field of 23 mm. by 22 mm. To those stations still using 4 1/4 inches by 3 1/4 inches, or 5 inches by 4 inches, all I can say is, "Please, fellows, retool as soon as you can."

Balop or telops are another story. I think that the industry will agree that the ideal size should be 5 inches by 4 inches, with the actual artwork area 3 1/2 by 2 1/2. Although the scanned area might be slightly larger, this is offset by the approximately 12% fringe area loss after 3 1/2 by 2 1/2. This, too, should become standard, and I sincerely hope that it does soon.

VICTOR SACK
*Manager, Radio & TV
Programming
Biow Co.
New York*



Mr. Swartley

Television station people are well aware of the desire on the part of clients and agencies for uniform standards as to size and type of transparencies and opaques for use in slide projectors and hapolticons. It is appreciated that this uniformity in the way of equipment at all television stations would simplify the preparation of such material by clients with national distribution.

In our own case, the slide projector equipment was purchased and installed in 1947 when the choice of equipment was limited. Since the bulk of our television equipment was ordered from one supplier, it was natural that slide equipment should be ordered from the same source; as it happened, this manufacturer could supply only slide projectors taking 2 x 2 transparencies. Subsequently, a popular make of slide projector which took a larger size transparency was offered, and purchased by some stations.

(Please turn to page 94)

17 NOVEMBER 1952



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

COMPARE—THE COVER-
AGE WITH THE COST AND YOU'LL
DISCOVER WHY THIS GREATER
"DOLLAR DISTANCE" BUY IS
RINGING MORE CASH REGISTERS
THAN EVER BEFORE FOR AD-
VERTISERS.



*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.



**PINPOINT
YOUR
PERSISTENT
SALESMAN**

UNDUPLICATED
COVERAGE IN
235,000 HOMES
WITH PERSISTENT
SELLING TO MORE
THAN 705,000
PEOPLE . . .
IN PROSPEROUS
SOUTHERN
NEW ENGLAND



Represented Nationally by
Weed Television
In New England — Bertha Bannan

What's New in Research?

Dramatic shows run ahead of any other type of network sponsored programs in both radio and TV

TYPE OF PROGRAM	NO. ON TV	NO. ON RADIO
Children's variety	10	3
Comedy-variety	9	6
Commentary: Interviews	5	9
Drama: Situation comedy	15	13
Dramatic plays	19	12
Mystery and detection	17	16
Juvenile and Western	7	10
Forums	3	—
Health talks	—	1
Hollywood commentary	—	2
Home economics	—	2
Musical and musical variety	8	21
News	6	26
Panel quiz	9	3
Political	1	1
Quiz and participation	13	13
Religious	2	10
Serials	4	29
Sports*	9	4
Variety-rural	—	4
Variety-straight	8	4
Variety-talent	3	1
Variety-Western	1	6
Total programs, October 1952	149	196
Total programs, October 1951	170	210

*Does not include seasonally sponsored football games

SOURCE: Executives Radio-TV Service

PERIOD: October 1952

Reading habits hardly affected by TV, according to Adrertest study

Three of every four persons interviewed in TV homes (762) in the New York metropolitan area by Adrertest Research said that their reading habits had not been affected by television. Of the remaining fourth, 20% admitted their reading interests had dropped off, and 5% disclosed their reading had increased. (Most of this increased interest was in news and current events.)

This was Adrertest's second annual study on "TV's effect on reading habits." Among the habits brought to light this time was that the average viewer devotes 50 minutes to reading the daily newspaper at home and 20 minutes to reading it away from home. Also about 30 minutes of his time is devoted daily to reading magazines.

TO SELL THE \$3.5 BILLION COUNTRYPOLITAN MARKET

Till WNAX's Big Aggie Land

ONLY METROPOLITAN NYC and Chicago are bigger markets — and no comparable area is more effectively covered by a single radio station. WNAX is heard 3 to 7 times a week in 80% of the country-politan homes of Big Aggie Land.

- That's 267 counties in Minnesota, the Dakotas, Nebraska and Iowa.
- That's where WNAX averages more than 3 times the share-of-audience of its nearest competitor.
- That's where WNAX has top rating in 97.3% of the 500 segments covered by the 1952 Diary Study.

THAT'S WHERE your Class A chainbreak reaches 20,000 radio homes for \$1. That's WNAX, where your sales message tills fertile ground. Further information from The Katz Agency.

WNAX-570

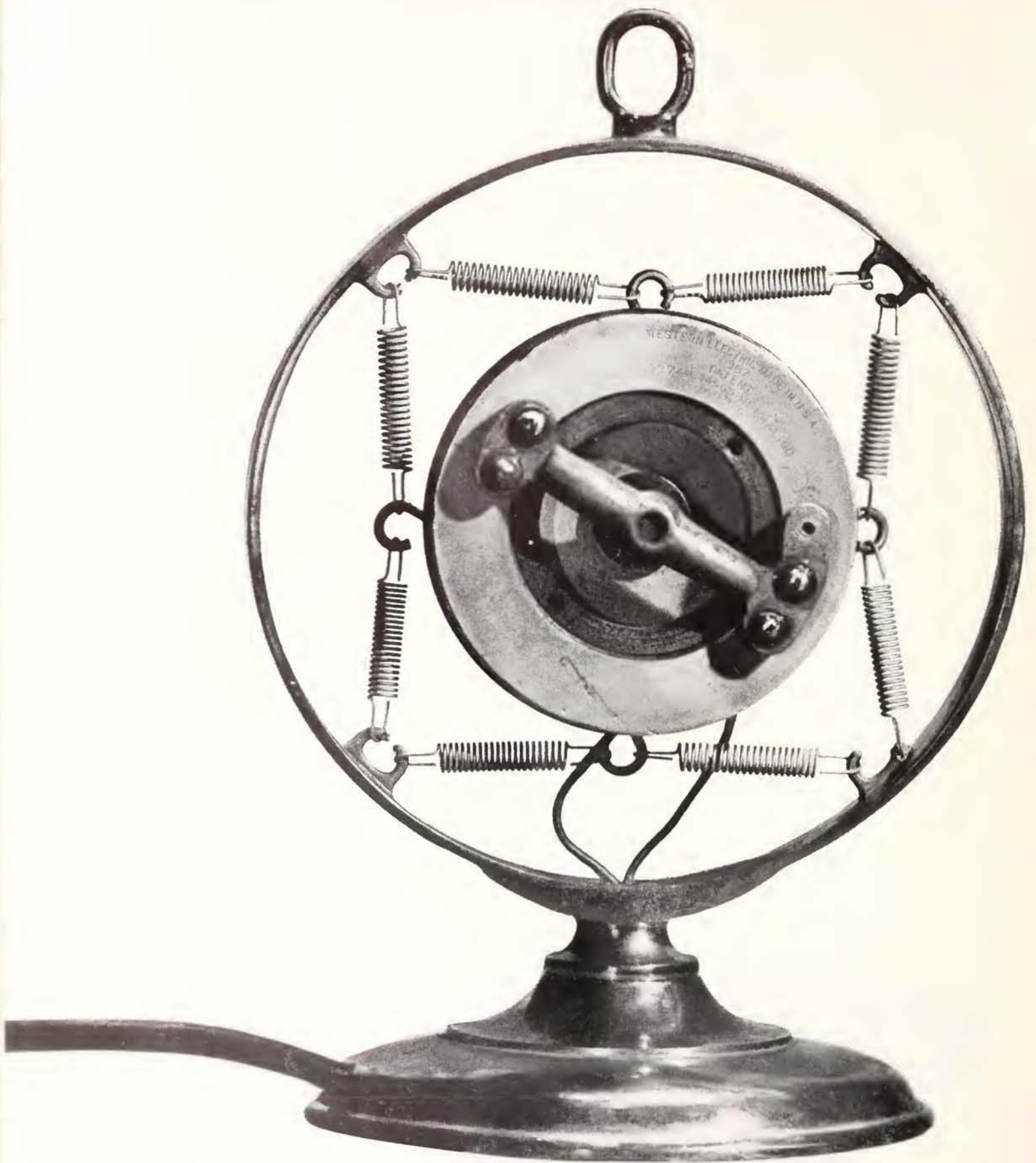


YANKTON-SIOUX CITY

A Cowles Station

CBS Radio 570 KC 5000 WATTS





Small wonder...

Remember when microphones were big as china plates and twice as fragile? See what a difference research and experience have produced.

Spot radio has developed in much the same way. Gone are the hit-or-miss techniques, the waste motion of yesterday. Today, the spot business is a complex *and vastly efficient* science. And its foremost practitioner—by virtue of twenty years of growth, study and front-line experience—is CBS Radio Spot Sales.

Today, we're 81 people—all *radio* people. There are 22 account executives, with six years' average local-station experience behind them...so they *know* station operation from the inside. (Our department heads have been around, too. They have an average of 13 years in radio!)

The account executives are bulwarked by the biggest research, sales service and promotion departments in spot...so they have at their fingertips *all* the information you need to engineer a *successful* sales campaign. They'll give you complete information on 13 major markets...provide the best availabilities for you...and show you just how many men, women and children your sales message will reach. (You can also predict your results with considerable certainty. For the 13 stations we represent are "Radio's Royal Family." *Each one delivers the largest average total-week audience in its market, month after month!*)

Small wonder then that advertisers and their agencies find CBS Radio Spot Sales gives them better service...insures bigger results.

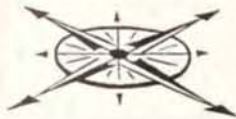
Call us when we can do the same for you.

CBS RADIO SPOT SALES

Representing Radio's Royal Family: WCBS, New York—WBBM, Chicago—KXV, Los Angeles WCAU, Philadelphia—WEEI, Boston—KMOX, St. Louis—WCCO, Minneapolis-St. Paul KCBS, San Francisco—WBT, Charlotte—WRVA, Richmond—WTOP, Washington—KSL, Salt Lake City—WAPI, Birmingham—Columbia Pacific Radio Network—Bonneville Radio Network



round-up



WTOP finds quick way to handle client promotion reports

Advertisers and agencies are more and more demanding proof of performance in station promotion. But both networks and stations generally regard the making up of promotion reports as a headache—due to the time-consuming detail involved (see “Five ways to



Warren Boorum started WTOP report system

promote your TV program,” SPONSOR, 20 October 1952).

At least one station operation—WTOP and WTOP-TV, Washington, D. C.—has removed much of the toil and trouble from its report procedure.

About eight months ago, Warren Boorum, assistant to WTOP Press Director Cody Pfanstiehl, worked out a simplified system for handling the station's promotion reports. It was put into operation and, with early complications smoothed out, is proving quite effective, according to Pfanstiehl. Not only does it save the station people time and energy, but it has received much praise from the agencies and clients who receive the reports.

The system is, briefly, this: WTOP has a file for every show on the air and every sponsor on each show. Into each file, they drop two manila envelopes, one to go to the sponsor, the other to the agency. Into each envelope goes every newspaper ad, picture, publicity clipping, on-the-air announcement—every piece of promotional evidence, including a copy of the actual station operations log showing the time and adjacencies of every plug.

To keep a record of everything that

goes into the envelopes, there is an additional labor-saving device. On the back flap of each envelope is a special imprinting specifying the different types of promotional material with blank lines after each. Every time a piece of promotion is dropped into the envelope, a “1” mark is made in the proper space. In this way, a running total is kept right up to the minute.

Periodically the envelopes are simply removed from the files, sealed, addressed to the client and the agency, and mailed.

“The problem of client-agency reports comes up at every Promotion Manager's Clinic,” says Alex Kennedy, CBS director of TV program promotion. “Most stations don't have the time and facilities to regularly make up a bound brochure on each show as does, for instance, KSL-TV in Salt Lake City. I think that WTOP's new system is terrific—one of the quickest and best ways to supply agencies with promotion reports.”

Here's a reaction from an agency. Herb Landon, publicity director at Kenyon & Eckhardt, N. Y., volunteers: “I want to compliment WTOP on its system of doing promotion reports. They are intelligently prepared and give us the information we want. I wish more stations would use this system.” ★ ★ ★

ARF to analyze radio-TV rating methods: Kobak

At the annual Pulse luncheon in New York last month, Edgar Kobak, president of the Advertising Research



Kobak outlined ARF projects at Pulse luncheon

Foundation, revealed that the ARF will undertake to determine standards for rating services which are acceptable to all branches of the industry. To do this, said Kobak, the Foundation will make an analysis of radio and TV rating methods, a study to be partly financed by the BAB.

Kobak, speaker at this year's Pulse luncheon, also outlined other major projects planned by the ARF, which include: (1) a study of printed media research; (2) an analysis of readership findings in the news and trade paper fields; (3) a study of motivations for buying. He said that the ARF, by setting up standards of research, hoped to receive the same industrywide acceptance accorded to ABC (see “Does radio research need a seal of approval?” SPONSOR, 28 January 1952).

Pulse holds its annual luncheons for its clients among agencies, stations, manufacturers, and producers. Each year, Dr. Sydney Roslow, president of Pulse, invites an outstanding person from the broadcasting or research fields to address the group. Past speakers at Pulse luncheons have been: Paul Lazarsfeld, Robert Swezey, Hugh Feltis, Oscar Katz, Hugh Beville Jr., Hans Zeisel, Lou Cowan, Murray Grabhorn, Ted Oberfelder. ★ ★ ★

KEYL-TV public-spirited variety show pays off

One type of local live TV programming that's proving extra resultful for sponsors is the informal daytime show that combines light-hearted audience participation features with community service and variety entertainment.

The Tommy Reynolds Show on KEYL-TV, San Antonio, Tex., is one such show. It started a year ago with only two half-hours a week, but in the sunshine of growing popularity, rising ratings, and ready sponsors it has since blossomed to five hours a week, Monday through Friday, 2:00 to 3:00 p.m.

Variety and close-to-home interest keynote the show. Offerings include:

1. A “Good Cheer Call” feature in which invalids named by listeners are phoned during the show.

2. A “Party Line Quiz” wherein the ladies in the studio call friends at home and ask a question. If lady at home misses, lady in studio gets a prize. (But most of the ladies seem to prefer straight fun rather than quizzes, says Reynolds.)

3. Every Wednesday is Grandmother's Day; it's so popular, reservations for the hijinks must be made three weeks in advance.

4. One new feature is the running of films of local church services.

5. They invite groups of all sorts to the show, for instance, Business and Professional Women's Club, American Legion Foreign Auxiliary.

There are also in-person interviews with visiting celebrities, original skits, musical selections.

The show's first participating sponsor, the Jorrie Furniture Co. of San



Ladies prefer other shenanigans to quizzes

Antonio, is still using the program. Jorrie's advertising manager, Roland Ling, says: "We are more than pleased with what the show has done for us. On one occasion, the sales and store traffic resulting from one announcement were phenomenal. On another, we tripled sales volume on a living room group priced at \$169.50."

Other sponsors bankrolling segments of the show include Armour & Co. (for Dial Soap), Bruce Floor Cleaner, Hollywood Automatic Fryers and Broilers, Lenel Perfumers. * * *

Briefly . . .

When WKRC-TV, Cincinnati, recently changed from Channel 11 to Channel 12, it struck a gold mine of audience reaction. The station was off the air for 12 daytime hours. In that time, 6,000 phone calls jammed the WKRC-TV switchboard asking why the station was off the air. The total number of calls that came in apropos the change amounted to over 8,000. Based on the usual small telephone percentage response to number of actual viewers, says the station, this was a revelation to them and indicated they had a daylight viewing audience of surprising proportions in the Cincinnati area.

* * *

The Gardner Advertising Co. of St. Louis celebrated its Golden Anniversary in October. The company took a
(Please turn to page 72)

This is Mr. Deauquier



This is what he says

"Our decision to sponsor Fulton Lewis, Jr. on KORA back in 1948 was a wise one. Aside from favorable public relations and institutional value, the broadcasts have proved to be helpful from a tangible new business point of view. Our business (Hall Bros. Lumber Co., Bryan, Texas) has tripled in size, and much of this growth has been since 1948 when Fulton Lewis, Jr. started doing his terrific selling job for us."

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available for sale to local advertisers at local time cost plus low prorated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers, the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, N.Y.C. 18 (or Tribune Tower, Chicago, 11).

HAIR TINT SELLS ON TV

(Continued from page 37)

our product is safe. So we give her a newspaper ad that she can clip out, study at her leisure, and possibly discuss with her friends and husband before taking the step."

Rapidol estimates a good turnover for Blensol once it gets going. James Gray, Rapidol president, figures it this way: "The package of Blensol, which sells for \$1.25, contains enough shampoo for two applications, each one good for six to eight weeks. Actually, most of the women use the whole bot-

tle for the first application. That means the druggist gets repeat sales about seven times a year."

Blensol's insistence on its dealers stocking all 19 shades has eliminated, for the time being, many small independent druggists. However, this policy makes sense for a number of reasons. Many firms selling packaged products have had the experience of seeing their sales shoot up when their entire line is displayed. Pacific Coast Borax Co., for example (see SPONSOR, 3 November 1952), found that 20 Mule Team Borax and the hand clean-

er, Boraxo, sold better when all sizes were displayed on the counter.

For another thing, when selling a hair dye a company usually finds it necessary to promote the full color line since the consumer will want to match the original color of her hair as closely as possible. Blensol's shelf space, therefore, must be *adequate* shelf space and *front* shelf space.

Of prime importance to Blensol's shelf-grabbing strategy is programing. The agency exercises care in selecting the type of show for its commercials. Explains Betty Nasse, Dowd, Redfield & Johnstone timebuyer:

"For the Blensol account we now try to get local women's shows where the local personality's prestige is attached to the product. Ruth Lyons over WLWT, WLWC, and WLWD is expected to do a grand job for us when she gets started in a couple of weeks. Of course, we'll settle for any high-rated show that's available because we know there's bound to be a good percentage of women viewers. For example, we get great results by participating in Sun Drug's sponsorship of *Boston Blackie* over WDTV, Pittsburgh. That program, by the way, has a 50 rating."

This hunt for an audience crosses many boundaries. Other program selections range from spots adjacent to women's shows, to news programs, the *Al Jarvis Show*, *Famous Playhouse*, *Foreign Intrigue*, and the *Maggi Byrne Show*. But regardless of the program used, Blensol is selling well in every one of the 17 markets entered except Los Angeles. That great Southwest metropolis not only has seven TV stations vying for the available audience but Blensol banged up against a competitor by the name of Kolor-Treet. The latter got an early foothold in Los Angeles and is giving Rapidol's hair tint entry a tough fight.

One of Blensol's major problems has been the difficulty of buying good TV time for its one-minute commercials. One way the firm has gotten around this problem is by buying into programs already sponsored by local drug chains or regional druggist associations. Usually in Class A time, these programs provide an excellent vehicle for Blensol's sales messages.

Although this method was Blensol's mode of entry into many markets, the co-op deals now form only 60% of the current buys. National spot purchases are now being made and Blensol is

In Erie it's WIKK

ERIE, PA. - 5,000 WATTS

Time buyers agree...

ERIE, PA. is

SERVED AND SOLD

by WIKK

5,000 WATTS

ABC IN ERIE

WRITE FOR DETAILS

Erie's ABC affiliate with top Hooperatings and merchandising assistance, plus, invites your inquiries.

- RADIO
- TV
- NEWSPAPER

EDWARD LAMB Enterprises INC.

Edward Lamb Enterprises, Inc. New York Office, Hotel Barclay
Home Office, 580 Security Bldg., Toledo, Ohio

WICU-TV—Erie, Pa.—Headley-Reed Co.
WTVN-TV—Columbus, O.—Headley-Reed Co.
WTOD—Toledo, O.—Headley-Reed Co.

WHOO—Orlando, Fla.—Avery-Knadel, Inc.
WIKK—Erie, Pa.—H R Co.
FRIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald, Inc.

Time to count Blessings



from a Saturday Evening Post advertisement of the Caterpillar Tractor Company, Peoria, Illinois

*W*e're giving thanks for all our wonderful sponsors and
all those smart timebuyers who are finding out more and
more how race, rural and religion always equal
results on "Dee" Rivers' famous Family Hour.

CALL YOUR NEAREST FORJOE OFFICE OR STARS, INC., CANDLER BUILDING, ATLANTA, GEORGIA

WGOV

Valdosta, Ga.

5000 WATTS

KWEM

*West Memphis Ark.
Memphis, Tenn.*

1000 WATTS

WJIV

Savannah, Ga.

1000 WATTS

WEAS

Atlanta - Decatur, Ga.

10,000 WATTS

sometimes willing to take a low-rated spot at first to get its foot in the door. As better time becomes available, the firm gets first crack at it.

Rapidol would like to demonstrate Blensol's hair-dyeing technique from A to Z on a live program but that would require a half-hour show and

Rapidol feels it can't afford that expense now. Where a local women's show is bought, Rapidol feels it is more advantageous to let the female personality deliver the sales message live. But in most instances the four film commercials are rotated.

Although the same films have been

used in some markets for as long as 14 months, Agencyman Johnstone says, "We see no point in making new films at this time. The ones we have convey our sales points effectively and seem to be ringing the cash register merrily. Why should we change?"

Being of one-minute duration, there is room in the films to pound home such points as: "Your hair is your crowning glory . . . No grey hair to betray age . . . A marvelous shampoo that actually colors your hair . . . Next time you look in the mirror, be the woman you want to be . . . Get professional results in 20 minutes . . . 19 true-to-nature shades . . . Cleans, reconditions, and colors your hair at the same time . . . Two hair dyeing applications for \$1.25."

TV glamor girl Roxanne is used in one of the commercials to suggest how beautiful a woman can become with a Blensol color shampoo. The demonstration on TV film also assures the viewer that Blensol is simple to use and that no special equipment or gadgets are needed.

While TV has proved its demonstration ability, radio is used successfully in Cleveland, where Rapidol co-operates with the Marshall drug chain in daytime programs over WSRS and WERE. This supplements a TV newscast done in cooperation with Gray Drug stores (no relation to Rapidol's president) over WEWS-TV. An agency spokesman indicated that when more funds are available there is a likelihood that AM advertising will be used in other markets. But the "see-how-easy-it-works" quality of TV gives that medium first preference.

While the company stresses the ease of use, it recognizes that Blensol must be applied properly if the resale potentialities are to be realized. For that reason, Blensol missionaries hit the road regularly in a campaign to educate the drug stores' cosmeticians, managers, and sales staff.

In indoctrinating retail sales people in the lore of Blensol, particular stress is laid upon Blensol's limitations: Since it contains no bleaching agent, Blensol can darken the color of the hair but not lighten it. Here Blensol differs from the old beauty parlor preparations as well as the more modern Tint-air. Using a fashion and cosmetic approach, Tint-air offered, in effect, to make a woman a brunette for breakfast, a blonde for lunch, and titian-tressed for dinner—if she so desired.



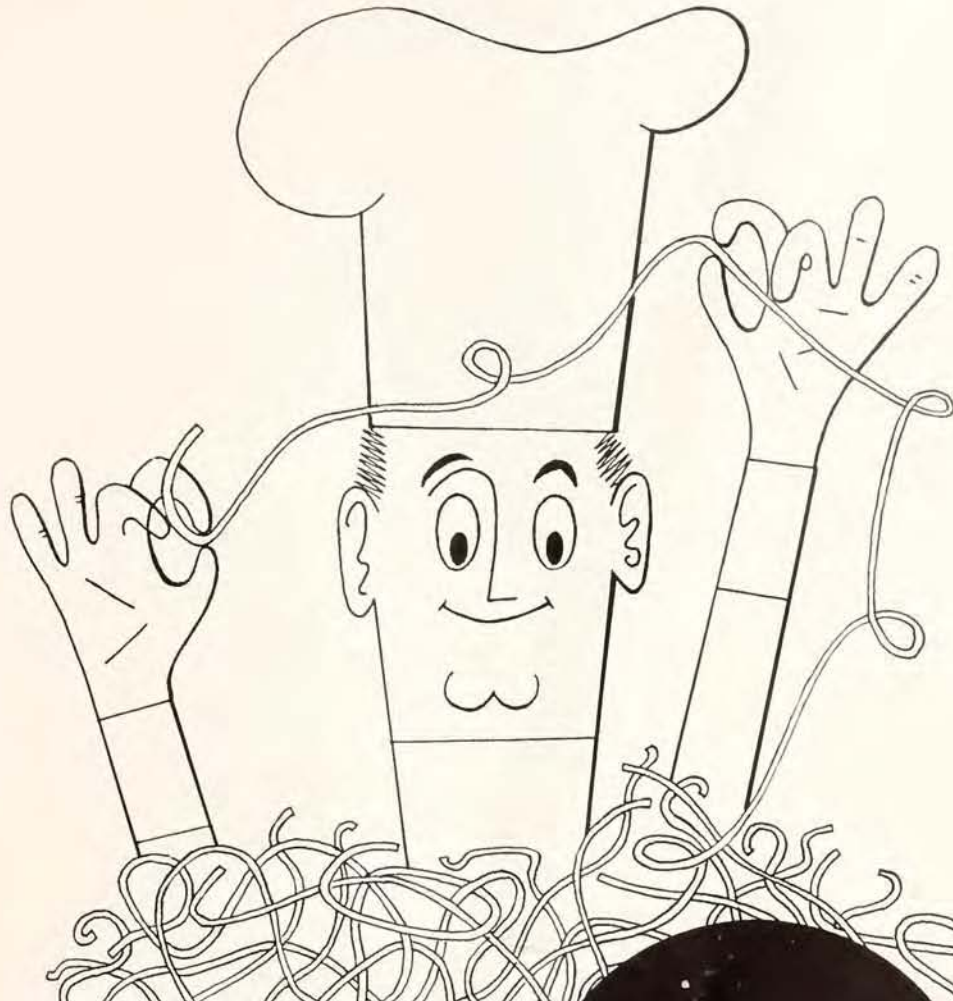
Sales ailing in Philadelphia? Take John Trent 3 times daily. And now you *can*... because, for the first time in HPL's history, WCAU carries John Trent 3 times every weekday, by listener demand:

6:30 am SUNRISE SALUTE; 4:30 pm* THE HOUSEWIVES' PROTECTIVE LEAGUE; and now—10:30 pm STARLITE SALUTE.

Buy participations on any combination of these programs and you'll find out why sponsors call Trent's shows "the most sales-effective participating programs in Philadelphia." He's just what the doctor ordered... for you. Call us for the full story on rates, availabilities, and HPL merchandising.

THE HOUSEWIVES' PROTECTIVE LEAGUE programs on WCAU
Philadelphia • 50,000 watts
Represented by CBS Radio Spot Sales

*10:00 am Saturday



Al Mastro's Spaghetti House
increased its business 300%!
How? By going on the Bill Gordon
Show with two 1-minute spots a
week! When did he start? June 5th,
1951. What did it cost? \$ 31.00 a week!
No wonder advertisers STAY on WHK !

few spots-a
sell lots-a
spaghetti !

WHK
CLEVELAND

*Represented by
Headley-Reed Company*

Despite the difference between Tintair and Blensol, the latter did quite a bit of coasting under Tintair's advertising umbrella. According to a Blensol executive, "Tintair's campaign was something of a mixed blessing for us. It succeeded, at least, in taking some of the curse off hair coloring."

Tintair's difficulties, however, convinced the Blensol people that they have the right approach to the selling problem. A careful market-by-market method of distribution has been adhered to faithfully, although the temp-

tation to jump into the New York City, Philadelphia, and Washington-Baltimore markets has been strong.

Sales resistance in Los Angeles and Kansas City has slowed down Blensol's timetable, but with Kansas City loosening up now the firm is just about ready to crack the Baltimore-Washington nut. "It's tough to compete with Santa for counter space," says Johnstone. "so we'll probably hold off until next spring and should be able to work our way into New York City within a year after that market catches on."



Seasoned time buyers always give Los Angeles, and about sixty other major metropolitan markets, first consideration when placing national schedules. But, when budgets are planned to include a scattering of choice secondary markets . . . there's plenty of picking and choosing.

If this is your problem . . . after Los Angeles, turn a calculating eye on the rich and rare \$200 million dollar Yakima market. As an independent area in the heart of a multi-billion dollar power industry and where hundreds of Columbia Basin farms are harvesting their first crops, Yakima, Washington, is understandably a secondary market of first choice in the Pacific Northwest.

YAKIMA, WASHINGTON



Although new to air advertising, Rapidol is no Johnny-come-lately to the hair-coloring field. After a successful introduction of Rapidol Hair Dye in Europe, the company moved to the United States in 1924 and soon won wide acceptance with beauty shop operators. The introduction of Toni home permanents in the late '40's, however, signalled the demise of many beauty shops.

With Rapidol's outlets becoming dried up, Gray and Walter Pledger (chief chemist, senior partner, now secretary-treasurer) set to work on a hair coloring that could be easily and safely applied by an untrained person in the privacy of her home.

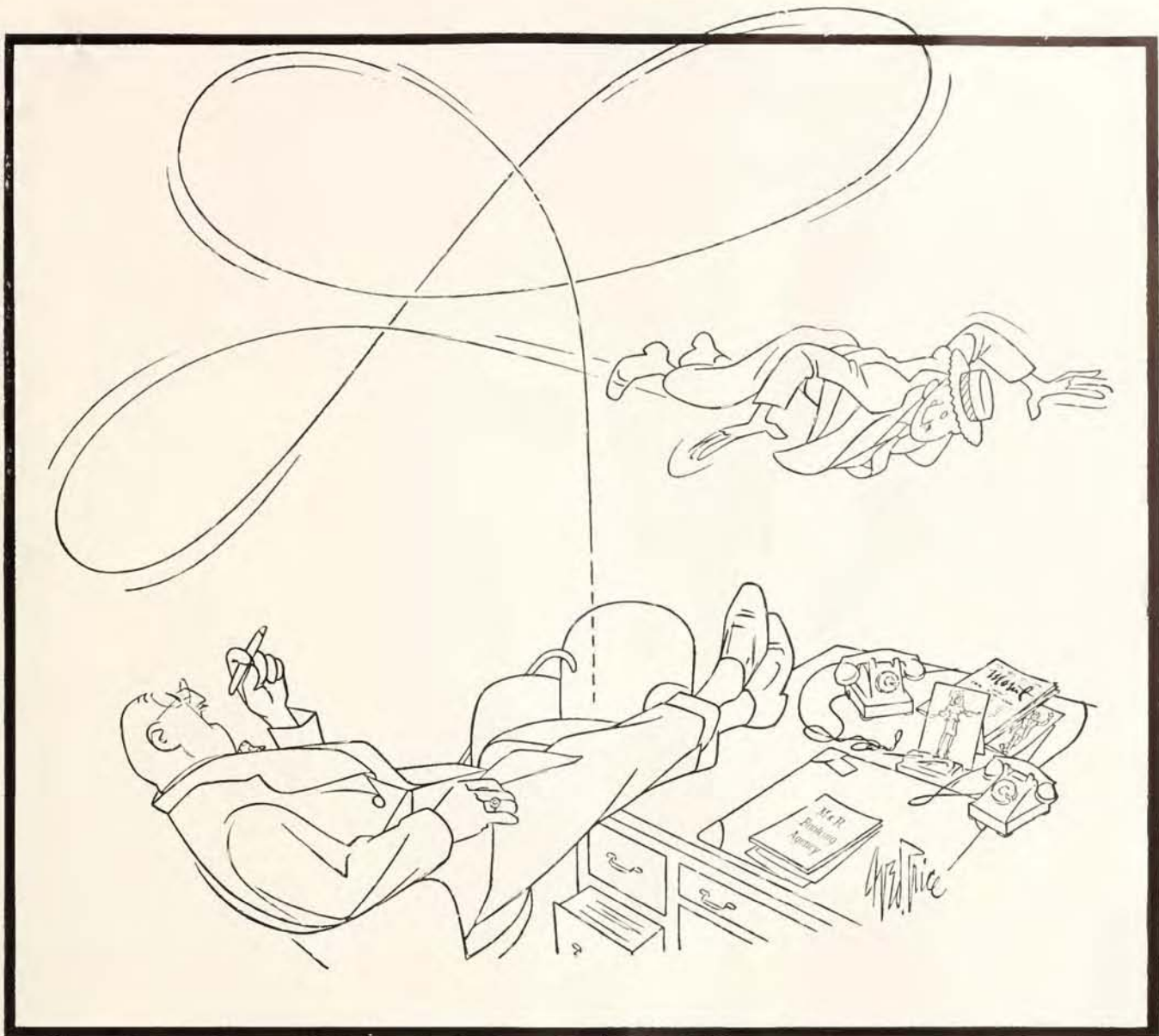
★ ★ ★ ★ ★ ★ ★ ★
 "So far, we have gotten to the point of knowing that the ARF can be highly useful in increasing the effectiveness of advertising. It can encourage the development of new and better research techniques. It can be a real aid in media buying. It can be helpful in creative work."
 ★ ★ ★ ★ ★ ★ ★ ★

B. B. GEYER, President
 Geyer Advertising, Inc.

With the new product perfected and named, Gray squeezed a \$5,000 ad appropriation out of the treasury and took it to his agency, Dowd, Redfield & Johnstone. Turning to Cleveland, where Rapidol's distributor had reported a flurry of interest in Blensol, Rapidol made a deal with the Gray Drug chain to place an initial stock of 300 dozen packages of Blensol throughout the chain's 37 outlets on a pay-on-reorder basis. In return, the manufacturer agreed to put \$5,000 into local newspaper advertising.

The circulation of the Cleveland *Plain Dealer* extended well into the Ohio Valley and inquiries began to dribble in from jobbers and independent druggists. As sales increased and the market became self-supporting, Blensol moved into other markets. While sales were negligible in 1949, they reached \$325,000 in 1950, jumped to \$650,000 in 1951.

Additional growth is indicated by the recent introduction of two new products, Blensol Steel Blue Rinse (a non-permanent coloring for grey or white hair) and Blensol Preparatory Shampoo (to be used in conjunction with the color shampoo) in previously established markets. Also in the works is a special six-shade assortment to be pushed very shortly in the lucrative Negro market. ★ ★ ★



"Bird imitations... that's all you can do?"

Oddly enough, some people take extraordinary things for granted.

Like radio, for instance.

Today radio entertains, informs and sells more people in more places at lower cost than any other medium in the entire history of advertising.

Today there are 105,300,000 radio sets in the U. S. A. Virtually every home is a radio home—and over half of them have two or more sets.

The average American now spends more time with radio than with magazines, TV and newspapers combined.

No wonder advertisers invested more money in radio last year than ever before!



Broadcast Advertising Bureau, Inc.

BAB is an organization supported by independent broadcasters, networks and station representatives all over America

270 PARK AVE. NEW YORK CITY

30
Years

of
**Fitting a Medium
to a Market**

WSYR ACUSE
NBC
AFFILIATE

Covers **ALL**
of the Rich
Central N.Y. Market

Write, Wire, Phone
or
Ask Headley-Reed

30
Years

of
**Fitting a Medium
to a Market**

WSYR ACUSE
NBC
AFFILIATE

Covers **ALL**
of the Rich
Central N.Y. Market

Write, Wire, Phone
or
Ask Headley-Reed

ROUND-UP

(Continued from page 65)

full page ad in St. Louis newspapers paying tribute to all those who helped the agency grow—clients, publishers, radio and TV networks and stations, art studios, engravers, many others. It also listed the agency's clients in order of the years they have been servicing them. Their oldest accounts: the Ralston Purina Co., Purina Mills, Pet Milk Co., Granite City Steel Co., Wabash Railroad Co., Bemis Bros. Bag Co., St. Louis Independent Packing Co., Monsanto Chemical Co., Cessna Aircraft.

It's a gala occasion in Danville, Va., when the Tobacco Market opens each fall. Everyone in town and from the surrounding farms comes to the special opening ceremonies held at one of Danville's 20 warehouses. The staff at WDVA, Danville, wanted to fit into the



week-long event in some way. So they borrowed five tractors from farm implement dealers and drove them for the entire week to call on customers for service and business. Each tractor bore a banner advising all to tune in to WDVA at 9:15 a.m. to hear the *Tobacco Auction* program. Tractor-drivers were (photo, l. to r.): Charles Craig, WDVA news director; Dick Campbell, program director; Stover Morris Jr., commercial manager; Roger Lea and Eddie Algood, account executives. Standing at left is Clyde Moody, WDVA folk music director.

WGH, Norfolk, Va., observed its 24th anniversary in October. During the special "Anniversary Week" it was recalled that the station's first call letters were WNEW; they were changed shortly thereafter to WGH when the area began a "World's Greatest Harbor" campaign. Programs in commemoration of the event were scheduled throughout the week. Vice president and general manager of the station is one of the men who helped or-

ganize it 24 years ago, Edward E. Bishop.

WFIL and WFIL-TV, Philadelphia, moved into brand-new, streamlined, designed-for-efficiency quarters last month. All divisions of the WFIL operation—radio, television, film, and newsreel—are now housed under one roof. General Manager Roger W. Clipp points out that the new improvements will be of practical value to advertisers as well as to the working staff. In honor of the occasion, the *Philadelphia Inquirer* (owner of the stations) put out a special section devoted to the two WFILs, their past achievements and future plans. It also set forth basic coverage facts about the stations, informing, for instance, that WFIL serves nearly 7,000,000 people in 32 counties.

Irvin Graham, who heads his own ad agency in New York City, has just had two books published, setting forth detailed and up-to-date information on the advertising industry. *Advertising Agency Practice*, published by Harper & Brothers on 15 October, covers the organization, services, and operation of agencies, is based on a broad survey of agencies throughout the country as well as the author's own personal experiences. *Encyclopedia of Advertising*, published by Fairchild on 20 October, is designed as a practical working tool for ad people. It contains facts dealing with all phases of the ad industry: marketing, printing, production, public relations, publicity, media.

Lester E. Cox, of the University of Missouri, has placed himself on record that "universities should own and operate commercial rather than non-commercial stations." Cox, a member of the university's board of curators and its committee on radio and TV, declared that the high cost of installing a first-class station could be met only by educational institutions with unlimited funds. He said that any institution owning such a station would need funds to make full use of it, and to operate only a few hours a day would meet with severe criticism. Cox attributed the failure of educational radio to its non-commercialism and lack of variety in program fare, which did not attract and hold large enough audiences.

Who's who

IN AMERICAN BUSINESS?

- FORD •
- AMAZO • UNITED
- MILES • BORAX • ALCOA
- CARTER • SINGER • KAISER • LUD
- COLGATE • CHASE & SANBORN • SCHLITZ
- DUNHILL • LEEMING • SIMMONS • KELLOGG
- LONGINE • SERUTAN • CAVALIER • EMBASSY • SYLVAN
- BORDEN'S • DEL MONTE • SWANSDOWN • PILLSBURY • PALL MALL
- CARNATION • OLDSMOBILE • BEST FOODS • DR. PEPPER • C & H SUGAR
- LUCKY STRIKE • CHESTERFIELD • WESTINGHOUSE • LARUS & BROS. • GENERAL
- BRISTOL MYERS • DIAMOND MATCH • OWENS-CORNING • GENERAL MILLS • CAMPBELL
- LYNDEN CHICKEN • U. S. ENVELOPE • PHILLIP MORRIS • AMERICAN CHICLE • SCHICK • SWAN
- LINCOLN MERCURY • LANGENDORF BREAD • GENERAL ELECTRIC • PROCTOR & GAMBLE • CHA
- STOKLEY-VAN CAMP • BANK OF AMERICA • HELENA RUBENSTEIN • HILLS BROS. COFFEE • WES
- AMERICAN HOME PRODUCTS • WINE CORPORATION OF AMERICA • RIVIERA PACKING • SYLVAN
- TUTTLE'S COTTAGE CHEESE • KILPATRICK'S BREAD • BELFAST • AUTO-LITE • BLATZ • PALL MALL
- BENGAY • QUAKER OATS • CITY OF PARIS • GALLO WINES • CUDAHY • SHASTA WATER • MO
- TONI • DODGE • RYBUTOL • STAR OLIVE OIL • HASTINGS • YELLOW CAB • LUDEN'S
- GENERAL CIGAR • WATER BAKER • LUCKY LAGER • NABISCO • JERGENS • P
- RAINIER • STOPETTE • P. LORRILARD • SPRECKELS-RUSSELL • EMPAC
- M & M CANDIES • WESTON'S BISCUITS • AMIDENT • DE
- TRANSOCEAN AIR LINES • JONNY MOP • CA
- PACIFIC TELEPHONE & TELEGRAPH • SE
- UNITED AIR LINES • SCHLITZ
- CARDINET CANDY
- GREEN GIANT

NETWORK

NATIONAL

REGIONAL

LOCAL

**YOU'LL
SEE AND
HEAR THEIR
MESSAGES ON**

KPIX

TELEVISION CHANNEL **5**
SAN FRANCISCO, CALIF.

Affiliated with CBS and DuMont Television Networks . . . Represented nationally by the Katz Agency



FIVE-MINUTE SHOWS

(Continued from page 35)

also evening, is allowed one minute. So, the three-to-one, cost-vs-commercial ratio holds up.

That capsule network shows are a bargain is not news. Ever since CBS in 1911 lopped off five minutes just before 9:00 p.m. to create an across-the-board slot for a Johns-Mansville news show (then featuring Elmer Davis) capsule shows have popped up, from time to time, in network schedules.

But during World War II and the

earliest postwar years, networks still turned a cold shoulder to the client who wanted to buy just five minutes. Today, this icy aloofness to capsule programs, on the part of the networks, with the possible exception of NBC Radio, is largely gone.

As SPONSOR pointed out in an 11 August 1952 report, titled "How TV is changing media buying patterns":

"Network radio, in order to meet the competition from spot radio, will have to become more and more flexible: maybe flexible to the point where it will be difficult to distinguish be-

tween the two."

Any study of the five-minute network radio programs on the air today merely proves the point: The five-minute show on radio webs has therefore come into being because of pressures from leading advertisers who want: (a) rate reductions at night, or (b) added radio pressure at low cost for a product also sold widely via TV.

The rate reduction type of pressure is especially interesting, since the sponsor involved is seldom looking for a five-minute show. Rather, he is seek-

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

*A Lucky Strike in the
Camel City**

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

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

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

**1/5th* of
North Carolina's
POPULATION
reside in
WINSTON-SALEM'S
WSJS
15-COUNTY
MARKET**

*738,700—S.M.
1952 Survey of Buying Power

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
Advertising and the belt-line have cut the price of practically everything the American family uses. And advertising made the belt-line possible.

JOHN P. CUNNINGHAM, Exec. V.P.
Cunningham & Walsh

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

ing a price cut for an evening half-hour program he may be bankrolling, and inadvertently creates a capsule show. It works out like this:

A sponsor—let's call him the Consolidated Manufacturing Co.—goes to the sales office of the radio network on which he's sponsoring an evening 30-minute show. "I want a nighttime rate reduction," Mr. Consolidated demands. "TV is cutting into my radio audience, and something's got to be done."

The network—which we might perhaps call Universal Broadcasting Co.—looks aghast. Radio rates have already been pared to the bone. But, Mr. Consolidated insists on his rate cut. So, the UBC sales brass put their heads together and came up with this answer:

"Why not cut your half-hour show to 25 minutes," UBC offers. "This means you'll then be paying 16 $\frac{2}{3}$ % less for the time. But, you'll only have to cut your commercial copy down from three minutes flat to two minutes and 50 seconds. That's only 6% less."

Not fantasy but realistic fact is the little scene above, which has played road engagements in the sales offices of virtually all the major networks.

It's said, although ABC would neither confirm nor deny it, that the practice outlined above is approximately the backstage story behind ABC's recently announced intention of cutting off the last five minutes (7:55-8:00 p.m., Monday through Friday) of General Mills' alternating *Lone Ranger* and *Silver Eagle* and converting the segments to a capsule mystery drama.

There's another version of this type

WWJ's

New Listens



BOB MAXWELL . . . Fraternity of Early Risers. A *New Listen* at 6:30 A. M. Monday through Friday.



JOHN MERRIFIELD . . . News for Detroiters. A *New Listen* at 7:00 A. M.—9:00 A. M.



VICTOR LINDLAHR . . . "To Your Health." A *New Listen* at 9:15 A. M. Monday through Friday.



TOM MacMAHON . . . News From The Editor's Viewpoint. A *New Listen* at 1:00 P. M. and 2:00 P. M.



ROSS MULHOLLAND . . . Detroit's most-quoted disc jockey. A *New Listen* at 1:05 P. M. Monday through Friday.



CHARLES PENMAN . . . The Voice With Music. A *New Listen* at 7:00 P. M. Monday through Friday.

Detroit's Station of *New Listens*

The best in programming—for the best in listening



AM—950 KILOCYCLES
—5000 WATTS
FM—CHANNEL 246
—91.1 MEGACYCLES

THE WORLD'S FIRST RADIO STATION . . . Owned and Operated by THE DETROIT NEWS . . . National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

of arrangement. Several sponsors of five-minute programs in network radio have cut half-hour programs down to 25 minutes, and then have filled the vacancy left by the trimmed-down show with their own capsule five-minute show for another product. When the network permits this practice, it's a bargain for the advertiser. He gets a double impact for little more than the price of one.

Again, it's simple mathematics. In an operation where an advertiser's five-minute show follows the same advertiser's 25-minute show—like a rowboat tied to the *Queen Elizabeth*—he will get just under three minutes of commercial time in the first show and

about one minute's worth in the second. That's nearly four minutes in all. The only problem is added talent costs of the five-minute show, and these are usually low, particularly in the case of news, sports results, or commentary.

There are several such cases in which 25-plus-five equals something more than 30 on the air right now. General Mills airs a 4:00 to 4:25 p.m. show, *Cal Tinney*, weekday afternoons on ABC Radio. Then, General Mills follows Tinney with a five-minute *Betty Crocker Time* until 4:30. General Foods, one of the biggest of all broadcast advertisers, uses the same "hitchhike" technique on both CBS and NBC in the following way:

On CBS, General Foods airs the weekly *Gangbusters* for Grape Nuts in a Saturday 9:00 to 9:25 p.m. slot. Riding along behind it is a capsule show, *Sanka Salutes*, for General Foods' Instant Sanka in the 9:25 to 9:30 p.m. segment. In NBC's Thursday night lineup, General Foods sponsors *Roy Rogers* in an 8:00 to 8:25 p.m. slot for two Post cereals, Grape Nuts Flakes and Sugar Crisp. Following the Western adventures of Roy, there is a five-minute news segment, *Log Cabin News*, for a GF breakfast product, Log Cabin Syrup.

Strictly speaking, such tandem arrangements are not "deals." They are perfectly legitimate, and you'll find the

LANDON BUYS WREN... PLEDGES CONTINUATION OF HIGH RATING



The purchase of station WREN by Alf M. Landon and family has been announced. In making the announcement public, Mr. Landon said, "I have long been impressed with the real community acceptance of WREN thruout Eastern Kansas. I consider WREN not only to be a good investment financially, but a sound investment in service to my community and state." Mr. Landon paid tribute to the station's personnel and said he plans to work more closely with the present staff. Former governor of Kansas and well-known in national public life, Mr. Landon is a longtime Topeka resident.

The purchase of station WREN by Alf M. Landon and family has been announced. In making the announcement public, Mr. Landon said, "I have long been impressed with the real community acceptance of WREN thruout Eastern Kansas. I consider WREN not only to be a



★ ★ ★ ★ ★ ★ ★ ★
 "Advertisers have become less concerned with competitive ratings and are realizing that sales results are the important yardstick by which any advertising should be evaluated."

R. DAVID KIMBLE
 Dir. of Nat'l Promotion, BAB

★ ★ ★ ★ ★ ★ ★ ★

prices on any network rate card.

Their real meaning to an advertiser is this: By using the 25-plus-five arrangement, sponsors can guarantee themselves extra radio coverage for a secondary product in prime network time, and on the same lineup of stations as their larger network show.

Although TV competition has helped bring about many a five-minute program in network radio's current crop, several TV sponsors view radio's capsule shows as an ideal way to achieve extra advertising pressure in non-TV areas and in the non-TV homes in television markets.

"A five minute network radio show affords an excellent balance to TV expenditures, particularly if the radio show is aired in a daytime slot. Thus you can add solid radio coverage at a reasonable cost-per-1,000 to the impact of TV in video homes," J. Sherwood Smith, board chairman of the Calkins & Holden, Carlock, McClinton & Smith agency, told SPONSOR.

This agency has worked out this system in practical terms for two of its leading accounts, Prudential Life Insurance, Stokely-Van Camp. In 1950 the latter firm had a twice-weekly, quarter-hour TV show on NBC's video web, *The Little Show*, with Singer John Conte. Practically no simultaneous radio effort was made to back up the Stokely TV show.

"Yes! Yes!

A THOUSAND TIMES YES!"

"A thousand times, yes, is right!

More than a thousand requests came in to vivacious Christina as a result of a single offer on her "Christina's Garden Club of the Air" program heard Mondays, 7:15-7:30 A.M. over KVOO. The offer? A little folder on "Beautify America with Roses". No wonder Christina is now in her 13th year with this great program over Oklahoma's Greatest Station! People *do* enjoy Christina's garden and flower hints . . . they *do* find it easy to hear it all over Oklahoma's No. 1 Market Area . . . and they *do* respond! While Christina has used many forms of advertising during her 12 years on KVOO her 7:15 Monday morning program has been *consistently* a happy and effective vehicle which, in Christina's own words "Really gets the job done!"

Congratulations, Christina, on a wonderfully interesting and highly successful program which your report has had a really important part in building your fine business to its present impressive stature . . . one of America's largest retail florists operations!



Christina Tinger, owner and operator of Christina's Flowers, is one of America's top floral designers, in demand all over the country for demonstrations and classes. Holding many honors in State and National associations, Miss Christino still finds time to enjoy writing and presenting her own radio program each Monday morning over KVOO. On September 15th she began her 13th consecutive year with this program.

KVOO is proud of your program! It's a great fifteen minutes for everybody who loves flowers . . . and just about everybody does! And it proves again — a great program and a great station are an unbeatable combination!

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

Early this year, however, Stokely switched to a once-weekly participation in CBS TV's *Garry Moore*, saving considerably in production costs while getting a roughly comparable audience. The savings were put into a five-minute morning radio show, featuring John Conte and aired on ABC Radio. Stokely's "balance" to TV currently reaches into nearly 750,000 radio and radio-TV homes each morning, according to A. C. Nielsen. Many of these homes would have been passed by, if Stokely had remained a TV-only advertiser.

Other TV sponsors using five-minute shows to balance their video selling include some of television's biggest names. S. C. Johnson, sponsor of an expensive alternate-week Robert Montgomery show on NBC TV, keeps a strong anchor in radio with nearly a half-dozen different five-minute series. Consisting mostly of news and Washington commentary, the Johnson capsule shows are aired on Mutual in daytime and afternoon slots, thus giving Johnson air entré into both TV and non-TV homes.

Giant, multi-product Philco Corp. is another sponsor in this "backstop TV" category.

"On the air, we sell TV sets primar-

ily with *Philco Playhouse*; appliances and home freezers on our morning-radio *Breakfast Club*," an official of the Hutchins agency stated. "But, until recently we didn't have a good air segment in which we could sell the new Philco radios effectively—particularly now that they have a short-wave service band.

"Also, we were looking for a program arrangement whereby we could have a local cut-in for local Philco radio dealers. We solved the problem by buying a five-minute package offered us by ABC Radio, Edwin C. Hill's *Human Side of the News*. Being in marginal time—10:30 to 10:35 p.m.—we can get a minute and a half's worth of commercial at that time of night. Of this, a minute is spent in plugging the new Philco radios to the mostly masculine audience. The remainder is taken up with a co-op cut-in for local dealers on a voice cue from Hill. We feel it's a very good buy."

Nielsen data on page 34 shows that the typical five-minute program in network radio lives, as one of Nielsen's research experts puts it, "as a function of the agencies."

Seldom does a five-minute show get a better rating than that of the sur-

rounding, fore-and-aft shows. It's therefore generally parasitical in its existence, usually getting ratings somewhat lower than the average of the shows which follow or precede, researchers point out.

Despite the discouraging elements of this "Chinese rope bridge" rating sag, some sponsors are beginning to put large promotion campaigns behind their five-minute shows, or else build them around a strong personality in hopes of building a regular listening habit in radio and radio-TV homes.

That this can be done—and done successfully—is illustrated by the success of Johns-Manville Corp., which continues to put about 30% of its \$1,000,000-plus advertising budget into the nightly *Bill Henry and the News* show at 9:00 to 9:05 p.m. on Mutual.

J-M has done an excellent public relations and selling job for itself with the show. One of the reasons for its success is the fact that J-M backs up the show with a considerable amount of promotion to the building trade—the real buyers of J-M products. Thus the show develops steady listening among J-M's potential customers.

Latest to follow in the footsteps of Johns-Manville, in having a show which can stand by itself, is Colgate-Palmolive-Peet, sponsor of a Tuesday night capsule show with famous Gossip Columnist Louella Parsons. Aired from 10:00 to 10:05 on Tuesdays, the show is in many ways a concession to Colgate. Most networks don't like to start capsule shows on the hour and leave 25 minutes dangling in space. However, the Parsons news spot comes after a high-powered lineup of Tuesday night CBS shows which includes: *People Are Funny* (8:00 to 8:30), *Mr. and Mrs. North* (8:30 to 9:00), *Life With Luigi* (9:00 to 9:30), *Mr. Friend Irma* (9:30 to 10:00). Louella, therefore, doesn't break into this flow of audience; she inherits it.

"Since audiences have a choice of switching at 10 o'clock to another show or another network, we felt that only a personality of the caliber of Louella Parsons would hold this accumulated CBS audience with just a five-minute show." Bob Owen, an executive on the Colgate account at Lennen & Newell agency, told SPONSOR. "This is proving to be correct, and the result has been an excellent advertising buy for Colgate's Lustre-Creme products, as well as a good radio balance for the (Please turn to page 32)

1000 WATTS

730! Charleston's most far-reaching station

PAL says



"Y'know, in the kennel the other day we were talking and yapping about things—the way us dogs do—and the subject of *service* came up. A lotta stations figure that when the contract is all signed up, their job is over. They seem to figure that they are conferring quite enough honors on a poor, benighted sponsor just by allowing him to put his announcement on the air!

"'tain't so here. My bosses are constantly working on merchandising and sales promotion schemes (aside from radio) to bolster our clients' sales through the territory. Not only the usual window displays, personal calls on distributors and dealers, letters to dealers—but unique methods such as bringing the entire George Morgan Grand Ole Opry unit to Charleston last spring to promote International Milling's Robin Hood Flour. Lots of folks turned out, saw a good show, and made friends with a mighty good flour concern, too!

"Yes sirree, we try to look after those who put enough confidence in us to entrust us with their advertising.

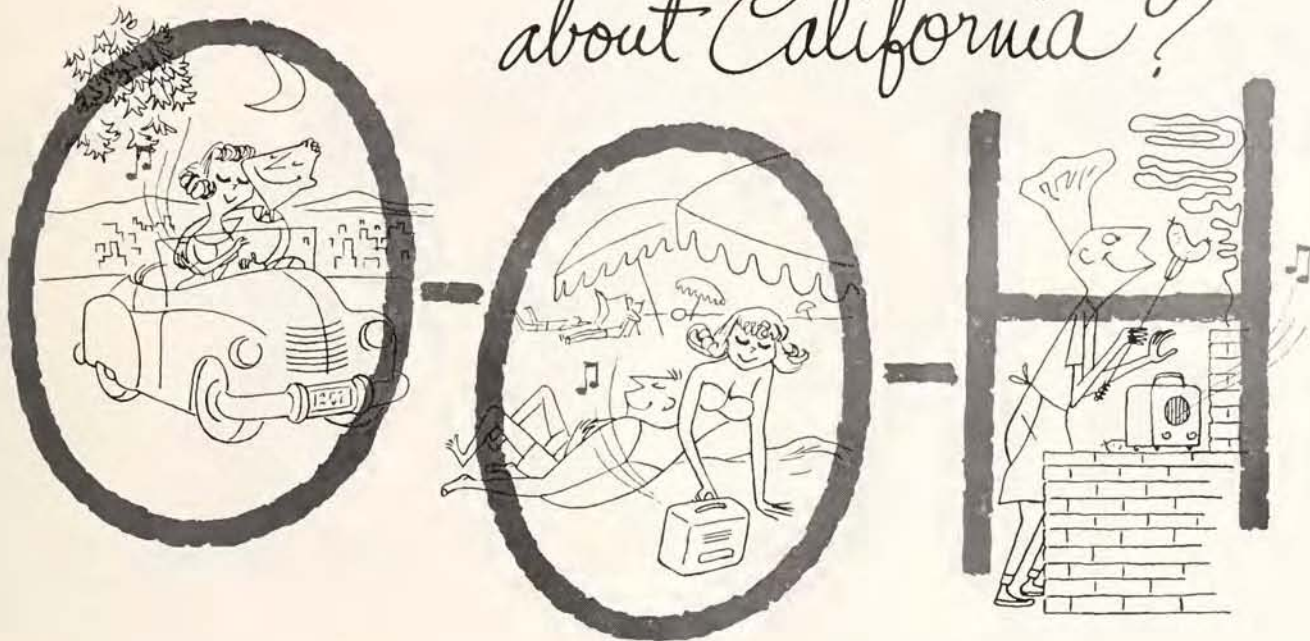
"And from the looks of it, we've done a mighty good job!"

W-PAL
of CHARLESTON
SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!

What's so different
about California?



1. O-O-H (Out-Of-Home) listening

A recent *Pulse Report* showed a big bonus audience for West Coast radio advertisers—the mobile millions who listen away from home. KMPC dominates Southern California's out-of-home audience, as shown in this *Pulse* report:

- (a) KMPC tops all other Los Angeles radio stations with the highest individual O.O.H. rating—21% on Saturday afternoons!
- (b) KMPC tops all independent stations in L.A. for total weekly O.O.H. ratings!
- (c) KMPC tops all but one network station in L.A. for total weekly O.O.H. ratings!

2. Southern California's one-station network

KMPC

LOS ANGELES

50,000 watts days. 10,000 watts nights.

Represented nationally
by H-R Representatives, Inc.



RADIO IS AMERICA'S GREATEST ADVERTISING MEDIUM

About Automobiles...

and Dealers



WASHINGTON, D. C. — More than 34,000 new car dealer members of the National Automobile Dealers Association are being mobilized behind a program to stimulate state and local action leading to solution of the problems existing throughout the nation as a result of inadequate highway and parking capacity.

A release giving plans detail has just been made to all radio stations . . . here are a few startling highlights:

There are more than 52 millions of vehicles on the highways today . . . an increase of 70% in seven years!

86% of vehicular travel is on 23% of the roads, \$11 billion has been estimated as the cost of modernizing these highways.

Roadways are wearing out. It has been estimated that 69% of intermediate-type highways in service January 1, 1952 will be worn out and need replacement within 10 years.

Too many of the principal streets in every town are loaded beyond capacity.

Losses growing out of traffic congestion and accidents have increased to the point where insurance alone can be the economic "straw to break the camel's back" in the family budget . . . making it increasingly difficult for the average wage earner to own his essential automobile which 57% of them use to get to and from work.

U. S. Public Roads Commissioner, Thomas H. MacDonald, has observed: "We pay for roads whether we have them or not; and we pay more if we don't have them than if we do."

Every state automobile dealer association has been urged by the national association to make its special highway program an immediate major activity and to develop, in the public interest, an immediate and specific plan of action leading to the local solution of these serious problems.

One of a series from the National Automobile Dealers Association—Any material contained herein may be reproduced without permission.

A brochure, "The Case for Increased Highway and Parking Capacity," containing full background information is available, address:

DIRECTOR OF PUBLIC RELATIONS,
N A D A
1026 17TH ST., N. W.
WASHINGTON 6, D. C. RE. 6946

FIVE-MINUTE NETWORK RADIO PROGRAMS

30 are sponsored on full or partial networks

TIME SHOW STARTS AND DAY	SPONSOR, AGENCY	SHOW AND TYPE	NET-WORK
8:40 a.m. (Mon-Fri)	General Mills; Dancer-Fitzgerald-Sample	Time for Betty Crocker (home service)	ABC
8:55 a.m. (Mon-Fri)	Vitamin Corp. of America; Kastor, Farrell, Chesley & Clifford	Gabriel Heatter (philosophy)	MBS
8:55 a.m. (Mon-Fri)	Stokely-Carr Camp; Calkins & Holden, Carlock, McClinton & Smith	John Conte (music)	ABC
11:00 a.m. (Sat)	Campana Sales Co.; Wallace-Ferry-Hanly	Bill Shaedel & News	CBS
11:25 a.m. (Mon-Sat)	S. C. Johnson & Son; Needham, Louis & Brorby	Headline News	MBS
12:10 p.m. (Mon-Fri)	Prudential Insurance; Calkins & Holden, Carlock, McClinton & Smith	Jack Berch (music)	ABC
1:55 p.m. (Sat)	General Foods (Sanka); Young & Rubicam	Galen Drake	CBS
2:00 p.m. (Sat)	Barbasol Co.; Erwin, Wasey	Barbasol Lineup (sports, before Game of Week)	MBS
2:25 p.m. (Mon-Sat)	S. C. Johnson & Son; Needham, Louis & Brorby	Headline News	MBS
2:30 p.m. (Mon-Fri)	General Mills; Dancer-Fitzgerald-Sample	Time for Betty Crocker	ABC
2:55 p.m. (Mon-Fri)	Hazel Bishop; Raymond Spector	Inside News from Hollywood	NEC
3:25 p.m. (Sat)	S. C. Johnson & Son; Needham, Louis & Brorby	Headline News	MBS
3:45 p.m. (Mon-Fri)	Kellogg Co.; Leo Burnett	Carl Smith (music)	CBS
4:00 p.m. (Mon-Fri)	Toni Co.; Tatham-Laird	It Happens Every Day (humorous news)	CBS
4:25 p.m. (Mon-Fri)	General Mills; Dancer-Fitzgerald-Sample	Time for Betty Crocker	ABC
4:30 p.m. (Sat)	Barbasol Co.; Erwin, Wasey	Barbasol Scoreboard (sports, follows Game of Week)	MBS
4:55 p.m. (Sun)	Vick Chemical; Morse International	Vicks News	MBS
5:55 p.m. (Sat)	S. C. Johnson & Son; Needham, Louis & Brorby	Capital Commentary	MBS
5:55 p.m. (Sun)	Best Foods (Shinola & Rit); Earle Ludgin	Larry Le Sueur & News	CBS
6:25 p.m. (Sun)	State Farm Mutual (insurance); Needham, Louis & Brorby	Cecil Brown & News	MBS
7:55 p.m. (Sat)	State Farm Mutual (insurance); Needham, Louis & Brorby	Cecil Brown & News	MBS
7:55 p.m. (Tue-Thu)	Wildroot Co.; Batten, Barton, Durstine & Osborn	Titus Moody Speaking (comedy)	MBS
8:25 p.m. (Thu)	General Foods (Log Cabin Syrup); Benton & Bowles	Log Cabin News	NEC
9:00 p.m. (Mon-Fri)	Johns-Manville Corp.; J. Walter Thompson	Bill Henry & News	MBS
9:25 p.m. (Sat)	General Foods (Sanka); Young & Rubicam	Sanka Salutes (news comment)	CBS
10:00 p.m. (Tue)	Colgate-Palmolive-Peet (Lustre-Creme); Lennen & Newell	Louella Parsons	CBS
10:00 p.m. (Fri)	Ford Motor Co.; J. Walter Thompson	Bob Trout & News	CBS
10:00 p.m. (Sun)	Ford Motor Co.; J. Walter Thompson	Bob Trout & News	CBS
10:30 p.m. (Mon-Tue)	Ford Motor Co.; J. Walter Thompson	Bob Trout & News	CBS
10:30 p.m. (Mon-Fri)	Phileo Corp.; Hutchins	Edwin C. Hill Human Side of News	ABC
10:30 p.m. (Mon-Fri)	International Cellulocotton; Foote, Cone & Belding (Eff. 5 Jan, '53)	John Cameron Swayze & News	NBC

Press-time addition: "Gedric Adams" for Sonotone Corp., CBS, 4:55 p.m. Mon., 10:35 p.m. Sun., starting 30 Nov. via Kudner; "Bob Trout & News" for Ford, 10:00 p.m. Sun., via J. Walter Thompson



**"I ought to be able
to figure this out!"**

Kentucky isn't like a lot of the other 47 States. Here, a tremendous part of our total buying power is crowded into a relatively small market. 55.3% of Kentucky's retail sales are made in WAVE's daytime area — and you need several other stations to get the remaining 44.7%.

WAVE's low "regional-station" rates

permit you to buy the golden part of Kentucky (plus an important hunk of Southern Indiana, with another quarter billion dollars in effective buying income) *at lowest cost per potential good customer.*

Well, those are the facts. We bet you've already figured your conclusions!

5000 WATTS • NBC • WAVE • LOUISVILLE



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

same product's expenditures on TV with *Strike It Rich*."

Some of the radio advertising dollars being poured increasingly into five-minute network shows are also, in a certain sense, spot advertising dollars. This has brought grumbles from station reps, who usually view the five-minute network radio show as a form of poaching on spot's game preserve, but the networks are continuing their sales efforts just the same.

A clear-cut example of a five-minute network show which stole the thunder of spot competition can be found in

Vitamin Corp. of America's *Gabriel Heatter* capsule show, 8:55 to 9:00 a.m., on Mutual.

"Some of the stations we had to buy in the MBS network lineup are in markets we don't particularly care about. But, we get a longer and harder 'sell' with our five-minute Heatter show—a minute and a half—than we would with one-minute radio spot announcements." Alice Ross, veteran timebuyer and radio executive of Kastor, Farrell, Chesley & Clifford, VCA's ad agency, revealed to SPONSOR.

"One of the principal reasons we

bought the show—apart from the fact that it gives us a star salesman and no headaches of routing spot transcriptions—is that we have the show slotted between 7:00 a.m. and 9:00 a.m. in all of the time zones on most MBS outlets. That's choice morning time in any language. Certainly, it's something the reps can't produce in that many markets, what with the tight situation in morning spot. The show is aired from tape recordings, and usually lands next to a high-rated morning news show or morning disk jockey. We reach nearly 1,000,000 homes every morning, despite any waste circulation we may have, at a network cost-per-1,000 that's highly competitive with spot radio," Miss Ross added.

What kind of audience size can an advertiser expect to attract with a typical five-minute show?

As the Nielsen figures in the charts on page 34 indicate, the sponsor's chances of attracting an audience that's larger than that of the shows which precede and follow his capsule program are very slight. In the over-all pattern, the rating falls off about one-half of one rating point between the fore-and-aft programs.

The average rating of five-minute programs in network radio with sponsored neighbors, according to the same Nielsen figures, is about a 2.4. That's about 1,052,000 radio and radio-TV homes for a full-network show.

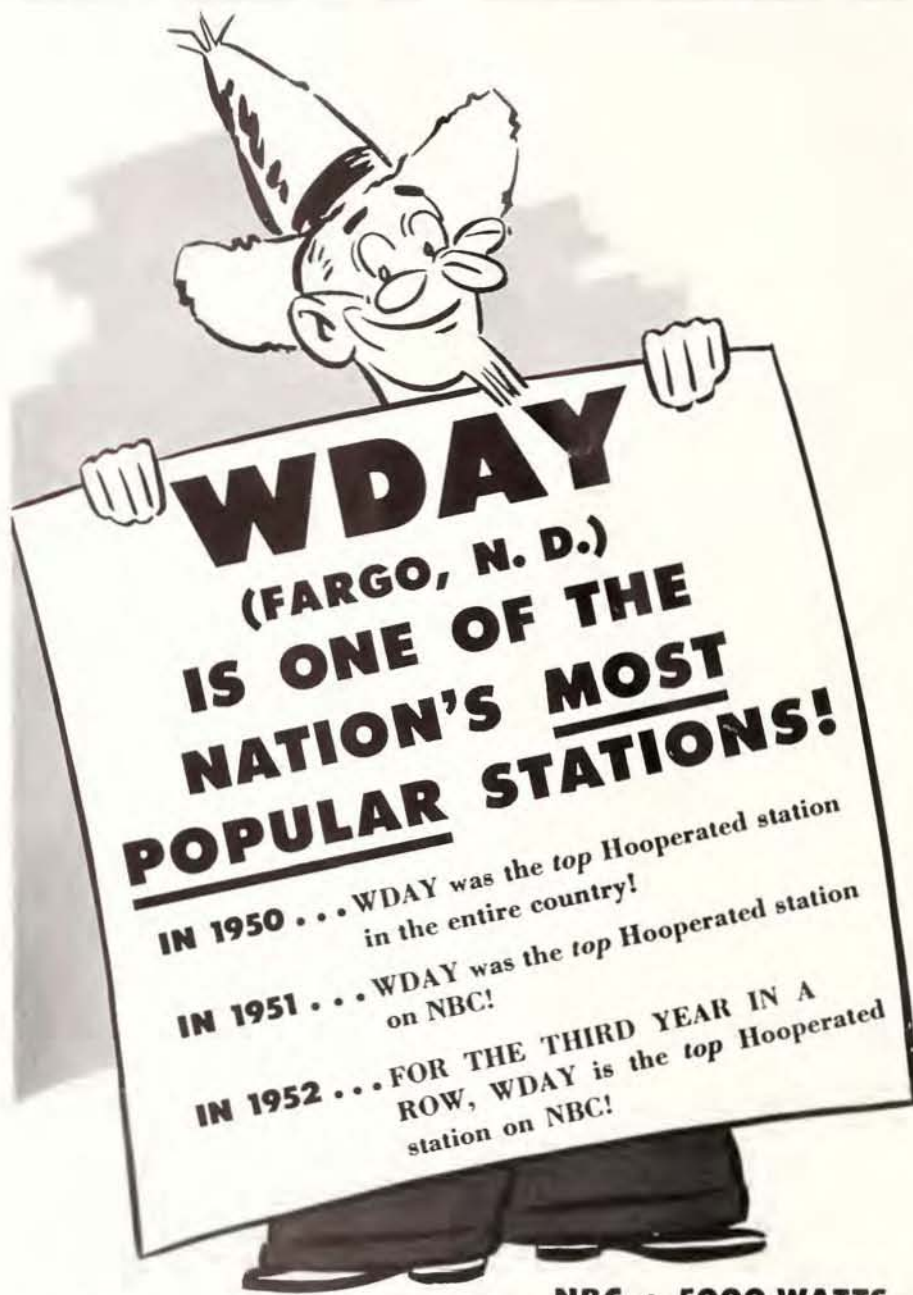
The average rating of all five-minute network radio shows—including those with sponsored programs fore-and-aft, and those with sustaining neighbors—is about a 2.1. In terms of homes, that's about 921,000.

Of course, this is a rough index. Any sponsor contemplating the purchase of a five-minute network radio show should look carefully at the latest of the programs which will precede and follow his slot.

Then, he can add them together and average these ratings. Finally, he can lower that figure about a half-point to a full point and this will be a reasonable guess as to the rating the five-minute show will deliver. A projection of this, if the show is aired on a full national radio network, will give a rough index of average audience size.

What does radio research reveal about the number of times per week that an across-the-board five-minute show is dialed by radio audiences?

Since the majority of five-minute show purchases are aired on a daily



WDAY
(FARGO, N. D.)
**IS ONE OF THE
NATION'S MOST
POPULAR STATIONS!**

**IN 1950 . . . WDAY was the top Hooperated station
in the entire country!**

**IN 1951 . . . WDAY was the top Hooperated station
on NBC!**

**IN 1952 . . . FOR THE THIRD YEAR IN A
ROW, WDAY is the top Hooperated
station on NBC!**

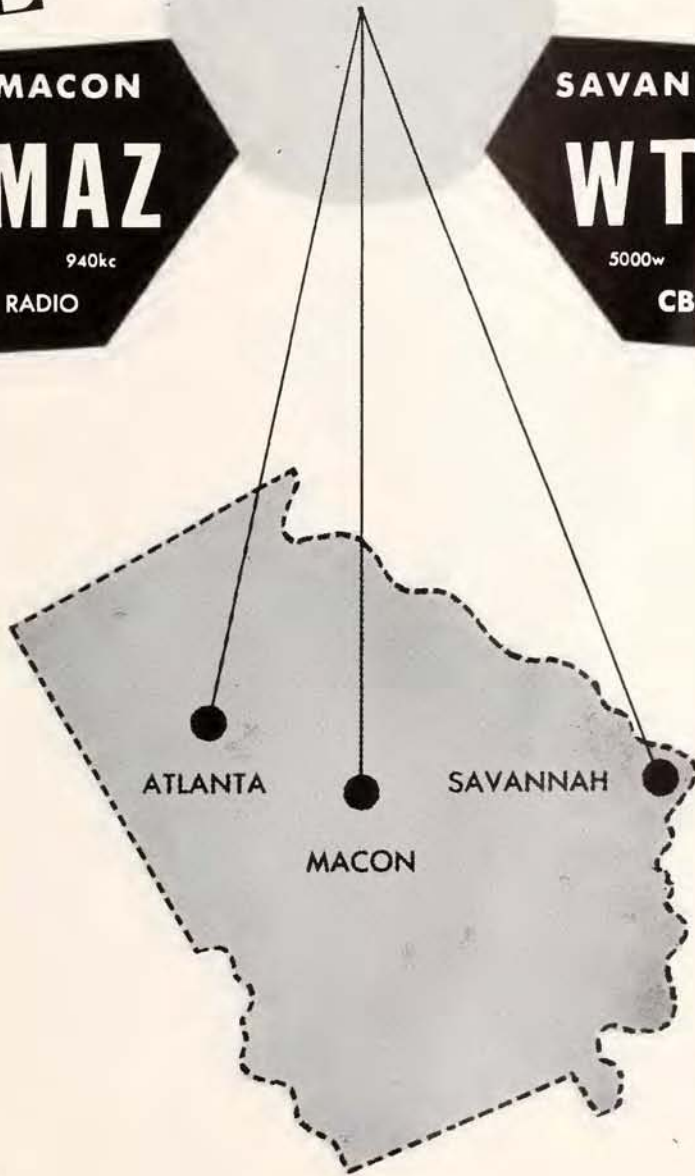
**NBC • 5000 WATTS
970 KILOCYCLES**

**FREE & PETERS, INC.,
Exclusive National Representatives**



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

THE GEORGIA TRIO



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

- CONCENTRATED
COVERAGE
-
- MERCHANDISING
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

17 NOVEMBER 1952

83

basis, this is a question many advertisers would like to see answered. An A. C. Nielsen analysis of a typical five-minute program—the recent daily *Cedric Adams* capsule show for Pillsbury—affords an important clue:

CEDRIC ADAMS SHOW
(Week of 12 April 1952)

Number of times show was tuned during week	Percentage of weekly audience
1	45.3%
2	23.4
3	18.2
4	13.1
5	13.1

As pointed out earlier, the five-minute network radio show seldom develops a strong loyalty pattern. The figures above would seem to indicate that the number of homes a sponsor hits on any one day is closely related to the audience size of shows which follow or precede the five-minute slot. ★★

COMMERCIAL REVIEWS

(Continued from page 54)

sound track describes the important role jewelers play in their communities and how they are merchant craftsmen to be trusted as friends and counselors. As such, this copy is a most merchandisable entity and hence the words from the track have been set into jewelry store displays and are now being used across the country. The copy closes with the fact that the entire program is dedicated to the jeweler for his services to the community in which he lives.

This is using a television program as a double-edged sword, not only to move merchandise directly, but as an influential element on the trade itself. Not a bad idea at all!

SPONSOR: **Parliament Cigarettes**
AGENCY: **Benton & Bowles, N. Y. C.**
PROGRAM: **Announcements**

After many months of seeing the Parliament copy used only in Station Identifications, I finally caught a minute announcement for this cigarette and it's quite interesting to see what 50-odd additional seconds of time permit this advertiser to accomplish over and above quick mention of the built-in filter mouthpiece (which is the sum total of the copy in the I.D.).

Here, in the longer commercial, diagrammatical illustration explains the filter feature and graphically portrays its advantages in trapping nicotine and so forth. There is not only demonstration but solid reason-why copy, comparisons drawn with competitive filters, and product-in-use plus an effective optical or two.

The expanded sales story points up the hazards of running Station Identifications, regardless of their high rating agencies unless your copy-story is one of simple brand recognition or a quick theme line that can stand on its own feet without further elucidation. Generally speaking, in competitive markets, I'd say more time is needed—and when this time is well used, it becomes tremendously valuable, despite the fact that smaller audiences will, perhaps, be available to see it. ★★

In HANNIBALAND* THEY have money to spend!

* HANNIBALAND—the large 41 county area surrounding Hannibal, Mo., Quincy, Ill., and Keokuk, Iowa.



The population of the rich Hannibal area is mostly rural. These are the folks who have the money to spend to buy your products. To sell 'em use the station they listen to most—KHMO.

KHMO reaches and sells the buying power of the 240,470 radio families who live in this large, 41 county area.

Make your selling job easy in the middle-west in Hannibal — buy KHMO. Write, wire or phone KHMO or Pearson today for availabilities.

KHMO

Representative
John E. Pearson Company

Mutual Network
Hannibal, Missouri

5000 watts day • 1000 watts at night

YOUR TV COMMERCIAL

(Continued from page 40)

A good rating for a show merely indicates a big audience. Selling the product is the job of the TV commercial in the show, and a TV commercial which isn't remembered by the audience just doesn't sell.

2. Video commercials, despite great amounts of money and loving care, are often mediocre sales efforts. In "How to Increase the Effectiveness of Television Commercials" the NBC TV researchers stated: "Viewers are not as familiar with, nor as interested in, the sales story as the advertiser is. They neither know nor care about the problems that had to be overcome in building the commercial."

3. TV research studies show that TV advertising adds extra customers. But the mere fact of TV advertising doesn't guarantee a standard amount of extra sales in every case. Analysis of these studies, such as NBC TV's "The Hofstra Study," proves this



In England, in the 18th century people were taught to write on "sand tables." Novices practised on the sand surface; the two boards were used as "erasers."

Though we live in one of the world's most literate nations, people must still be taught to write, to read, to add or subtract.

But they never need be taught to listen.

That's why radio is and always will be such a potent medium of communication, of education, of advertising.

And because Westinghouse radio stations believe in making programs *listenable*... first, last and always... they continue to increase their audiences in six leading market-areas: Boston, Springfield, Philadelphia, Pittsburgh, Fort Wayne, and Portland, Oregon.

Advertisers needn't be taught that these audiences comprise a substantial slice of the country's purchasing power!



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

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

point. In one product category of the Hofstra report, for example, one TV sponsor got *eight times* as much sales return for his video dollar as that obtained by one of his TV competitors.

What makes one TV commercial several times more effective at the sales counter than another commercial? Why are some TV sales points remembered, and others forgotten?

"Air advertising failures can be traced, not to poor concepts in most cases, but to poor execution of those ideas," veteran Qualitative Researcher Horace Schwerin stated not long ago.

Schwerin has good grounds for such a generalized remark: his firm has tested the reactions of more than 750,000 people to some 6,000 air commercials in the past six years.

Until recently, however, there was a sizable Iron Curtain between the findings of Schwerin regarding TV commercials and the mass of TV advertisers who want added efficiency in their video selling.

The reasons, of course, are obvious. No advertising department or big ad agency likes to have its mistakes exposed to the cold stare of higher brass

and the competition. On the other hand, if an adman finds something which looks like the hottest secret since the Normandy invasion, he hangs onto it with the grip of a bear trap.

But many of the security wraps have been removed from Schwerin's findings in the new study just released by NBC TV. "How to Increase the Effectiveness of Television Commercials" is the latest link in a chain of useful NBC TV studies which have included "The Hofstra Study" (1950), "Television Today" (1951), and "Summer Television Advertising" (1952).

What NBC's researchers have done in the new study is to distill thousands of Schwerin Research Corp. tests and

★ ★ ★ ★ ★ ★ ★ ★

"It is entirely possible that 1953 will be the biggest year for the sale of sets in television history. I think the industry will sell at least six million sets next year—and possibly over that figure."

JOHN K. McDONOUGH, Gen. Mgr.
Sylvania Radio and Television Div.

★ ★ ★ ★ ★ ★ ★ ★

findings on TV commercials into a set of five generic rules for the improvement of video selling (see page 40).

To a handful of TV advertisers, the findings will be truly "old stuff." But this fortunate group is an exceedingly small minority in the opinion of those familiar with the mountains of Schwerin TV data.

"We discovered that some of the leading video advertisers make the same mistakes as the brand-new advertiser," an NBC official who helped prepare the new report revealed. "It isn't as though the TV commercials from these leaders are amateurish in their technique. It's just that some advertisers get much too close to their own problems in TV commercials, and lose their sense of objectivity and simplicity. That's why we feel that our new study can be just as helpful to the well-established, big-budget advertiser in television as it can be to the small advertiser or agency with his first TV campaign."

Here, from NBC TV's new report, are the five basic rules of good TV commercials, and examples of what happens when TV commercials violate these fundamental standards:

1. Correlate audio and video properly:

"There are no 'short-cuts' to the mind," the study points out. "The advertiser who thinks that he is getting

how important is
WSAZ-TV to you?

WSAZ-TV, with its Huntington-Charleston HOMETOWN PROGRAMING, is close to the hearts and the purse strings of over 2,000,000 persons in the rich Ohio Valley—67 counties in West Virginia, Ohio, Kentucky and Virginia.

These loyal WSAZ-TV viewers spent \$1,446,895,000 in retail sales in 1951.

Could your sales be better in this area?
Sales can always be better!
So WSAZ-TV is very important to you!

WSAZ-TV sells more goods to more people more often than any single medium in West Virginia.
Let WSAZ-TV sell for you!

Affiliated with all four Television Networks

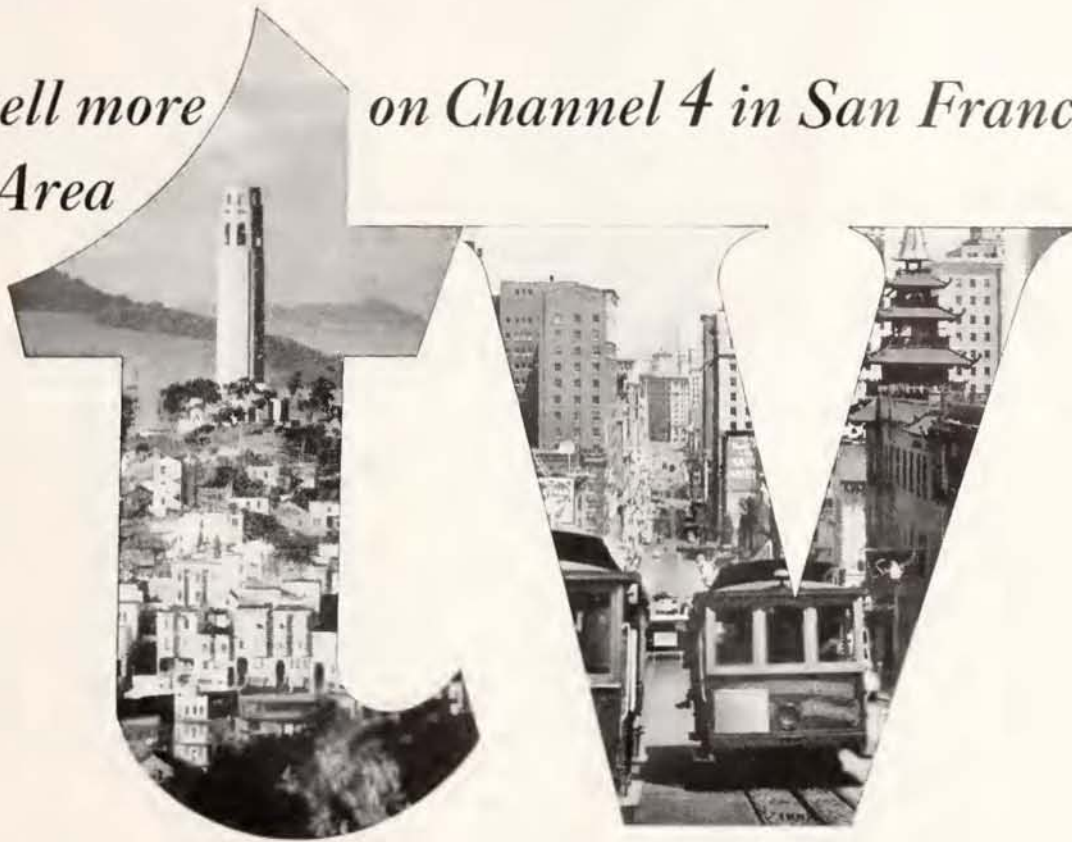
WSAZ-TV HUNTINGTON, W. VIRGINIA
represented by the KATZ AGENCY

84,000 watts on channel 3

KRON-TV serves one of the nation's top TV test markets. In number of TV sets the San Francisco Bay Area now ranks in "First 10" market group

*You'll sell more
Bay Area*

on Channel 4 in San Francisco



Of San Francisco's 3 established TV stations, you can be sure that KRON-TV consistently *puts more eyes on spots* because...

KRON-TV has the market's highest antenna, providing clearest signal and unparalleled "Clear Sweep" coverage of the San Francisco Bay Area, Northern and Central California

KRON-TV serves the largest number of advertisers (*Rorabaugh*)

KRON-TV offers the greatest percentage of audience... both day and night, and throughout the week* (*Pulse*)

KRON-TV presents the largest number of top-rated shows—more than the other two stations combined (*Pulse*)

**except Saturday daytime*

The San Francisco
TV Station that puts
more eyes on SPOTS

Check with FREE & PETERS for availabilities! Offices in New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Streets, San Francisco

SAN FRANCISCO CHRONICLE · NBC AFFILIATE · CHANNEL 4

17 NOVEMBER 1952

87

two points over at the same time by showing one feature of his product while discoursing on another, is simply deluding himself and weakening his commercial. Failure to have the voice and picture tell the same story, at the same time, is probably the most common error on the TV screen. It's such a simple, obvious rule, it's often overlooked."

One example of a commercial which was committing this error, and the improved results which came with proper correlation of the vocal and visual selling, is shown in the charts on page 41. Eight times as many viewers remembered the key sales point of the TV manufacturer—which dealt with the fact that the set would not become obsolete when UHF stations went on the air—as soon as he showed audiences the actual rear-of-the-set gadget, instead of the front of the cabinet.

While the example above is fairly obvious, other violations of the rule are often more subtle, and thus harder for the advertiser to spot. A leading cake mix, for instance, had a TV commercial which contained a shot of a housewife using the mix in her kitchen. This is perfectly good selling so far as product demonstration is concerned.

But the copy point being made was not "See how easy it is to use." Instead, it was the abstract idea of "quality." The announcer therefore, spoke about the choice ingredients of the product as the housewife stirred, citing them as the reasons why the mix produced such delicious cakes. In its Schwerin testing, this treatment won a recall of 8% for the quality story.

* * * * *

“A television program provides an opportunity merely to sell a product. Whether this opportunity is capitalized upon is the real test of whether advertising dollars have been spent efficiently.”

LEYTON CARTER
Gallup and Robinson

* * * * *

In an improved version—since the “quality” aspect was considered very important by the advertiser—the video followed the audio very literally. As the announcer’s voice was heard speaking about things like “fresh, rich milk” and “finest, freshest eggs,” the video showed milk being poured from a pitcher, and eggs being taken from a newly opened carton. This time, the remembrance score for the commercial was 21%—nearly three times higher.




Some spots are better than others

In Los Angeles, where retail food sales total more than 2½ billion dollars per year, KNBH has best spot availabilities. *FOODS FOR THOUGHT*, on Monday thru Friday, 11-11:30 AM, offers top merchandising assistance, big audience. Stars are hard-selling Jane Hawkins and Jimmy Wallington.

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

KNBH Channel 4
HOLLYWOOD

 Represented by
NBC SPOT SALES



2. Demonstrate the product:

“People are more likely to remember advertiser claims of product performance if they see that performance demonstrated. Whenever possible, therefore, a sales claim should be demonstrated and described at the same time,” states the new NBC TV report.

The majority of products sold on TV lend themselves easily to visual demonstration. Most advertisers use this technique in TV commercials, one way or another. But not all of them use it correctly.

A TV commercial for a well-known kitchen cleanser was a good example of a misuse of demonstration. In one version, a housewife was shown holding the cleanser in one hand and a shiny frying pan in the other while the announcer spoke of the fact that the product made cleaning pots and pans an easy chore. However, only six out of 100 Schwerin viewers remembered the sales claim. Viewers had to take the “demonstration” on faith.

In an improved version, the housewife was shown holding a greasy pan. Then, as virtually the same audio was repeated, she was shown at a sink, seen sprinkling the cleanser on the dirty pan and then rinsing away the grease. The memory value was increased more than four times; the response score for the second version was 28%. This time, viewers could see the product at work.

Concluded NBC TV researchers: “The simplest and most realistic demonstrations invariably win the highest recall. Demonstrations which appear to be far-fetched or which smack of sleight-of-hand are consistently less successful. For some advertisers, the search for the most effective presentation device is difficult. But, once they find the method, they can be sure that more viewers will remember the point they are trying to make.”

3. Keep it simple:

As pointed out earlier, in the case of the cigarette manufacturer with the fancy film commercial, the multiplicity of gimmicks in a commercial can be a danger. Too many tricks, too many copy points, too much of an attempt to go separate ways in audio and video—all these lower the memory value, and ultimately the sales effectiveness of TV commercials.

Not all the errors of simplicity are matters of jamming too much into the TV commercial, however. Some are

In Philadelphia
PEOPLE WATCH
WPTZ
MORE THAN ANY OTHER
TV STATION*

WPTZ

NBC - TV AFFILIATE

1600 Architects Building, Phila. 3, Pa.
Phone LOcust 4-5500, or NBC Spot Sales

**Not our estimate, but
ARB figures for the
entire year of 1951
and first 6 months
of 1952*

simply a matter of presenting "cause" and "effect" in a confusing manner.

An appliance manufacturer, for instance, wanted to sell TV viewers on the fact that the special insulation in his product—a refrigerator—meant lower electric bills. In the first Schwerin-tested commercial, the announcer was shown holding a sheet of insulation in one hand and an electric bill in the other. It was an attempt to convey two connected ideas at the same time, and tests showed a 26% recall of the sales point when presented in this manner.

The improved version of the same

commercial worked the same ideas out in sequence. First, the attractiveness of lower electric bills was made. Then, when "Point A" had been made, the reason for it—"Point B," the special insulation—was shown and described. Recall virtually doubled; on the second version, the recall score in Schwerin tests was 48%. Audience conviction that the sales claim was true, incidentally, also doubled when the points were presented separately.

1. Use the right presenter:

"This doesn't mean that the commercial producer should spend all his

time in projection rooms looking for a new Dorothy Collins or Rex Marshall," the NBC TV study explains. "The essential fact is that whether it's a person or animated character, he should be highly compatible to the selling job he's assigned to do."

Schwerin's tests and NBC TV's analysis reveals some of the basic tricks involved in the proper use of a good sales personality or cartoon character. For example, memory ratings of commercials were found to be higher when "the audience knows who is doing the telling and the selling." This is often just a simple matter of showing the face of the announcer before launching into a sequence which consists of voice-over demonstration.

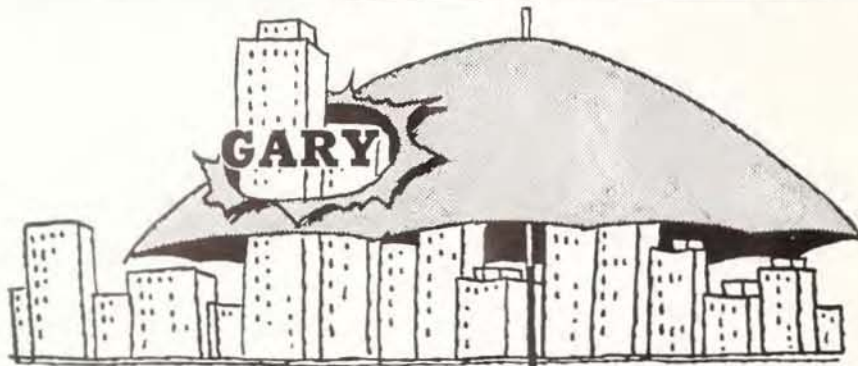
Another common TV problem involves the "compatibility" of the presenter with the product. A razor blade TV commercial, for example, once used a burly-looking steel worker to get across the idea that the blades produced clean shaves on the toughest beards—and, incidentally, that clean shaves were important. The memory score for the sales point in Schwerin tests was 13%.

In another version, the same pitch was made by an average-looking white-collar office worker. Because the office worker seemed to be a more logical choice for a man who would worry about his clean-shaven appearance, and because viewer identification with him was easier, the response score jumped to 32%.

Related closely to this question of the "compatible" TV presenter is the use of authorities in TV commercials. "Whenever it is appropriate, the use of an authority increases the recall of the sales point," the study found. However, the right kind of authority must be chosen with great care.

While doctors and dentists are effective when used to present generic advantages of products ("Cleaning your teeth after every meal helps reduce tooth decay," etc.), the professional authority isn't always the best.

One baking-mix video commercial tested by Schwerin used a professional chef, in the usual big white hat, as the authority. While viewers watched, he proceeded to mix up a batch of batter, using the product. This, the client felt, would show that even a professional chef thought the product would achieve perfect baking results, while being easy to use. The commercial drew a response score of 16%.



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.

Don O. Coe
Gen. Mgr.—WWCA

WWCA
Gary Indiana's
No. 2 Market

Chicago's
Radio
Monster

WCAU-TV

ELECTED BY A LANDSLIDE!

THE ADVERTISER'S CHOICE!

In the first three-quarters of 1952, *more advertisers bought more time* on WCAU-TV than on any other Philadelphia TV station.*

- MORE ANNOUNCEMENTS
- MORE PARTICIPATIONS
- MORE SPONSORED UNITS
- MORE NATIONAL SPOT ADVERTISERS
- MORE TOTAL ADVERTISERS

THE PEOPLE'S CHOICE!

- WCAU-TV CARRIES 8 OF THE TOP 10 PROGRAMS IN THE PHILADELPHIA MARKET.**

SPEAKING FOR FREEDOM



WCAU-TV

*Rorabaugh **ARB Sept. 1952

THE PHILADELPHIA BULLETIN TELEVISION STATION • CBS AFFILIATE • REPRESENTED BY CBS TELEVISION SPOT SALES

What was wrong with the commercial was that the chef was possibly too expert; what was simple for him might not be simple for the housewife. A second version of the commercial went deliberately in the other direction—with great success.

A little girl was used in the commercial, just as the chef had been. She mixed up a batch of batter and made a cake. The point was clear: If the little girl could use the product and get good results, obviously any housewife could too. The second version of the commercial—with the little mop-

pet as the "authority"—drew a score of 73%.

Sponsors who feel that the "right presenter" should be constructed along the well-curved lines of Marilyn Monroe may sometimes find that their model is entertaining the viewers—particularly male viewers—without necessarily selling the product. What happened when a TV commercial for a hand lotion was done by a scantily clad beauty is shown in the charts on page 41. With her clothes on, the model's vocal sales points went up about six-fold in memory value.

5. Keep the video "setting" authentic:

"The word 'setting' here has a much wider connotation than the stage set used in the commercial," the NBC TV study points out. "The setting should be so planned that every element in it should contribute to the impression the advertiser wishes to make. No elements surrounding the presenter or the demonstration should be included if they detract from that impression."

As a good picture is pointed up by a good frame, an effective commercial is therefore done in the right atmosphere. One commercial for a food product which attempted to violate this, in order to "get some life into the selling," placed the m.c. of a video show and his assistant in a stage kitchen to demonstrate the product. The result was funny, good-natured, and boisterous—but the routine failed as a commercial because there was "nothing real or authentic in the situation."

A later version of the same commercial, along more conventional lines, showed a beaming mother using the product in a kitchen, minus jokes. It was perhaps more corny and less entertaining. But the sales points in the second version drew a memory response of 88%, whereas those in the gagged-up version received 42%.

In winding up their report on how to improve TV commercials, the executives who worked on the project—including NBC V.P. Ed Madden, and sales and research executives like Horace S. Schwerin, NBC's Rud Lawrence, Bob McFadyen, Hugh Beville Jr., and Tom Coffin—had this to say:

"These principles are not based on the hunches, or opinions, or even the experiences of any single individual—however brilliant. They have evolved from actual tests of several thousand TV commercials for a multitude of different products. And, like all principles relating to creative work, they operate interdependently.


"We do not believe that a simple listing will automatically result in a perfect batting average for every commercial produced in accordance with these points. But we do feel the advertiser who keeps these principles in mind, checks storyboard elements against them, eliminates gross violations of them, can substantially raise the performance level of his TV commercials." ★ ★ ★

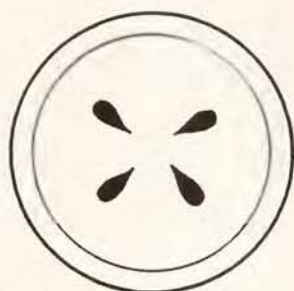


THANKSGIVING

Simple spires such as this rise at countless Kansas crossroads. They rise above recently harvested fields that have brought their owners the richest yield in all history. The Spirit of Thanksgiving is all about us . . . in the golden corn piled high in cribs and overflowing granaries . . . in the sleek, white faced cattle and heavy hogs that will soon be on their way to market . . . and in the faces of those whose labors have again been so generously rewarded.

We at WIBW share this Thanksgiving spirit with these farm families because they are our close friends . . . our daily listeners. Once again we rededicate ourselves to continuing service in their behalf . . . for it is only because of such service throughout the years that we have been able to serve our advertisers so successfully.


Gen. Mgr. WIBW
C.B.S. Radio for Kansas



you're right on the button with Waterbury!

Waterbury's largest single employer is Scovill Manufacturing Company, one of America's leading brass mills and makers of metal products.

No company better exemplifies the steady expansion of Waterbury industry than Scovill. It began in 1802 with the manufacture of brass buttons. Today Scovill employs over 7,000 persons who turn out products as diversified as paper fasteners—aircraft parts—metal containers for drugs and cosmetics—and, of course, brass buttons.

In fact, **everybody** in Waterbury turns a button daily—

the one that tunes to WBRY!

Radio dials in Waterbury "stay put" at WBRY. For YOU, this means ANY time is GOOD time on WBRY—CBS in Waterbury. The March, 1952, Pulse study shows WBRY FIRST by far in 44 of 48 daytime quarter hours. Get your product in use in the lucrative Waterbury market. Just rely on WBRY!

ask Avery-Knodel for the WBRY story



Waterbury,
Conn.
CBS
5000 Watts

MR. SPONSOR ASKS

(Continued from page 59)

We have found it necessary recently to replace our original slide projector. We are re-ordering an improved type of projector which accepts 2 x 2 slides in view of the comparatively large library of our own and client's slides. We believe that it would be a great inconvenience to our clients to find it necessary to replace the slides which they have already furnished us—even though we might believe that there was more versatility to the projector designed for the larger type of slide.

Standardization will require agreement between manufacturer, station, and client on an ideal size. I suspect that the problems involved in changing to a standardized size are more acute with manufacturers than with clients and stations. It seems to me, therefore, that the next logical step is to expand your forum so as to include the viewpoints of several manufacturers of slide projection equipment.

W. C. SWARTLEY
Station Manager
WBZ-TV
Boston



Mr. Andrews

Among the many symptoms of television's growing pains is the problem of how to insert local dealer identification in conjunction with a national advertiser's film announcements. The problem is important, it is current, and it will probably continue for a long time to come. It exists simply because there is considerable variance in local station equipment to handle slides, balops, telops, and opaque cords.

One advertiser, to supplement a national film spot campaign, actually prepared individual film clip references to local dealers. This facilitated the procedure, but the shooting and editing charges ran to about \$50 per spot—an obviously prohibitive expense for cost-conscious sponsors.

Another, confronted with multiple restrictions imposed by local station requirements, simply threw up his hands and abandoned all plans for local tie-ins.

There is, in wide use, a simple low-cost solution to the varied equipment problem. It takes into account the fact that local TV stations stand ready to prepare slides suited to their own individual requirements almost without exception. Either the outlet possesses its own mechanical facilities, or a local shop is available to provide inexpensive, efficient processing services.

The station-made balops are prepared in accordance with artwork forwarded by the agency. The artwork itself, usually a photoprint with a dull finish and mounted on stiff cardboard, can be submitted in convenient size. Since the majority of stations have reached the gray telop standard of 4" x 5", it is suggested that the artwork be laid out and printed according to these measurements. The stations will then follow through in line with their own specifications and bill the agency for the locally produced slide. The finished product, if possible, should be submitted to the agency for approval. Sufficient advance scheduling, always desirable, is mandatory in this respect.

A rough estimate of the cost involved would be from \$3.00 to \$5.00,

IT WOR

depending upon the lettering necessary and the detail in the card. Local announcer fees, if any, will be low.

Ideally, an agency prefers final supervision of the slide or card presented in behalf of a client. But if a time problem exists, or a bulk operation imposes prohibitive charges, we can only hope fervently for the day when equipment uniformity will be observed.

Personally, I feel that the use of the Eastman Kodak standard 2" x 2" glass slide would provide the ideal answer for both stations and agencies. More than 50% of the operating stations already have this equipment and properly it should only be a question of time before the remainder fall in line. The slides can be made up in New York at low cost (approximately \$2.00 per unit) and the agency can exercise full supervision of the final product.

Television is big business. Just as motion picture handling demands uniformity, so should the equipment that handles subsidiary functions follow common standards.

S. JAMES ANDREWS
Director Radio & TV
Maxon, Inc.
New York

ONE-WOMAN SOAP OPERA

(Continued from page 33)

before the black backdrop used for the show, the production quintet exchanged ideas for camera angles and possible trick effects.

This interplay of ideas, with suggestions coming from all sides, resulted in about half the shots being blocked out in advance. The unusual part of this proceeding is the wide freedom given the cameramen. With only half of the shots being blocked out, they were free to feel their way through the rest of the show.

What happens when the show goes on the air is that all three cameras are constantly "live," (constantly taking), thereby offering the director in the control room a continuous choice of three shots from which to choose. The cameras are kept moving, changing their offerings, and if, for example, Menkin likes a particular shot offered by camera No. 3, he yells, "That's good, three, Stand by, three. Take three!"

By the same token, Menkin is constantly rejecting shots offered to him by the cameramen, or suggesting im-

provements. As Miss Juster is building up to a scream of terror, for example, a medium shot may be going out over the air from camera No. 2 as camera No. 1 switches lens for a close-up. Menkin might direct as follows: "Two is okay; hold it. One isn't tight enough — get in close enough to look down her throat when she screams. That's it; fine. Stand by, one. Hold it. Take one!"

It's the constant cutting back and forth from camera to camera every 30 to 45 seconds (and often more frequently to step up suspense) that gives the program the feeling of mobility, keeps the viewer's mind off the fact that she is seeing but one performer throughout the show.

Cost-cutting is carried to the limit when it comes to props. Working before a plain black backdrop, only such props as are an integral part of the story are supplied. On the day (30 October) SPONSOR checked the show, the only props used were an armchair, end table, telephone, ashtray, and bench. The first four items gave sufficient atmosphere to suggest an entire living room. The bench (and the actress' words) put across a warehouse scene.

WOR sells foods, drugs, cosmetics, tobaccos, bird seed
and everything else it has ever been asked to sell.

That's why *more* advertisers invest *more* money with WOR
than with any other station in the entire country.

WOR *works* because it reaches the largest station audience
in America; because it provides personalities who *sell*;
and because it delivers *more listeners who actually buy!*

Let us show you how WOR can work for *you*.

WOR

*the New York station
where listeners listen
and sponsors sell...
key station of
MUTUAL
Broadcasting System*

The October Issue of
*"The Television
 Audience of Today"*

covers the subject

*Television's Effect
 on
 Reading Habits*

This study is concerned with an analysis of newspaper and magazine purchases and reading habits in television homes.

The study provides a complete picture of the HOW, WHY, WHERE and WHEN of newspaper and magazine reading.

Here's a chance to try out your knowledge of the subject. Below are five questions from the October issue of "The Television Audience of Today", the answers to which are presented at the bottom of this page.

1. Do more TV families read newspapers on weekdays or on Sundays?
2. Do TV families buy more papers on weekdays or on Sundays?
3. Which section of the newspaper is more widely read: International news or comic?
1. What percentage of TV families buy magazines?
5. What percentage of individuals in TV homes read in the same room as the TV set, while the set is on?

1. About 4% more on Sundays. 2. Weekdays. 3. International News. 4. 74%. 5. 34%.

For the answer to all questions about NEWSPAPER and MAGAZINE reading in TV homes, order your copy NOW.

Advertest Research

90 BAYARD ST.
 NEW BRUNSWICK, NEW JERSEY
 CHarter 7-1564

Also valuable in scene setting and providing atmosphere is the sound effects technician. With only one microphone boom man used on the show, the sound effects man delivers pre-recorded dialogue when, for example, the actress struggles with herself in a stream-of-consciousness sequence.

This continuous flow of audio and video tends to keep the viewer hooked to the story line, so that the absence of elaborate sets never seems to matter to the housewife.

In fact, viewer identification with the character is stimulated by the announcement which opens each day's program. Opening with a long shot of the actress walking toward the camera, the announcer says: "From the naked stage of a television studio—an actress is coming into your living room, bringing you a story from life—creating for you the living portrait of a woman." This is followed by a "hooker" scene in which the actress delivers a brief excerpt from the day's episode to grab the audience before the flip cards even announce the name of the program and the credits.

At the close of each chapter the audience is invited to "Stay tuned for another vivid true-to-life drama: *One Man's Experience*, which follows immediately."

That's another one of the cost-cutting secrets: two quarter-hour programs, back to back, using the same technical personnel and studio. Less than 30 feet away from the props used on the first program are the props used for the second series. With one camera on the flip cards at the end of the first show, the other two cameras are moved and ready to go into action for the second show at the end of the 20-second break between programs.

From the maximum use of cast, equipment, and technical personnel it should be obvious that this new concept of TV programming is not the work of a novice. Larry Menkin, who owns the package and produces and directs the show, has had a score of years in radio and TV. He has written over 250 original TV half-hour shows, produced 750, and directed over 100 video programs. He has been associated with *Hands of Mystery*, *Rocky King*, *Crime With Father*, *Captain Video*, and *Magic Cottage*.

After dreaming up the idea for the one-woman soap opera, Larry formed Unit TV Productions and tried to sell the idea to everyone he met. Finally

cornering WABD's daring general manager, Richard E. Jones, over a luncheon table in New York's Hotel Gladstone, Menkin gave a dramatic performance which not only stopped the waiters in their tracks, but sold Dick Jones on the feasibility of the idea.

With the program on the air less than a month, advertisers and agencies have expressed interest but are waiting for the first November Nielsen ratings before getting out their fountain pens.

★ ★ ★ ★ ★ ★ ★ ★

"Our human behavior studies reveal that women are deadly serious about hair. It is evidently the key to her femininity. As a result, we found she only responds to advertising that gives actual data, point for point, on how to give herself a good permanent and the practical results she can expect."

EDWARD H. WEISS, Pres.
 Weiss & Geller
 Chicago

★ ★ ★ ★ ★ ★ ★ ★

In SPONSOR's Summer Selling issue (7 April 1952) it was pointed out that production costs for TV suds dramas ranged from \$3,500 to \$14,000 a week. Taking an average figure of \$10,000, SPONSOR broke down the production budget into component parts.

The biggest chunk of the budget (\$2,350) went for the cast:

On *One Woman's Experience* the single actor or actress now receives \$200, will get \$350 when the show goes network. There's \$2,500 a week knocked off on just one item.

The DuMont offering actually has negligible set and costume costs because a black backdrop and street clothing supplied by the actors suffice in the great majority of dramas.

When Larry Menkin works up his story line and turns it over to one of his stable of six scripters there's a firm understanding of the limitations imposed by this type of production.

The cries of the critics notwithstanding, soap opera has a definite place in broadcast programming. The advertiser is interested in the size and composition of his audience—not in the type of program that attracts it. And Nielsen figures indicated that TV soap operas averaged a higher rating than the average rating for all daytime programs.

What's more, the soaper's average audience share held up remarkably well during the summer months when other types of programs tended to

slump. The retention of audience in order to put across one of advertising's basic tenets—repetition—has convinced advertisers of the validity of this type of programing. The main thing holding back the soapers' domination of daytime TV has been, up until now, the cost factor.

But the important thing is that *someone* is willing to ante up the funds for experimentation. Sitting around moaning about the high costs of TV hasn't solved the problem. To get TV out of the "blue chip" class and open the door to the low-budget advertiser, someone had to be willing to risk a grubstake. DuMont's backing of *One Woman's Experience* and its male counterpart may point the way to video entertainment which pulls an audience at a price sufficiently modest to offer the advertiser a cost-per-1,000 for TV which stacks up favorably with radio—with the added impact of the visual medium.

Says DuMont's Dick Jones, "We're out to prove that creative talent and imagination can put TV within the reach of any advertiser."

And WABD's sales manager, Lawrence Wynn, adds: "If this project goes over the way we anticipate, don't be surprised if we block-program a whole afternoon's schedule with these cost-cutters." ★ ★ ★

MEN, MONEY

(Continued from page 6)

Always the economic question: How shall the entertainment be financed? How shall a profit be secured? It is no accident or coincidence that box-office entertainment has dwindled away to a shadow of the old touring show business during the time of the rise of the various kinds of advertiser-sponsored diversion. Suppose there were some way to harness Cinerama into the partnership of entertainment-advertising. Conjure in your mind the product-in-use possibilities of such large-scale demonstrations. The fact that there exists at this moment no recognizably feasible way to use Cinerama in merchandising should not close imagination to the challenge.

Something else worth cogitating upon: Advertisers who are aware of the deadly sameness creeping into television so young in its life should note that the jolts, jabs, and shake-outs that have hit Hollywood in the past seven

years have resulted in a tightening of operations, a fertilization of creativity, and a will to excellence of product. In consequence the quality of the movies now being turned out is perhaps, company for company and picture for picture, finer than at any time in the bumpy history of the sprocket trade.

* * *

Maybe it isn't exactly comforting to a sponsor. But it begins to look as if TV programs will have to get worse before enough fire will burn under the tired genius. Meantime even as the TV program producers largely do not distinguish themselves there is work in progress within the precision laboratories of the big communications-serving factories which promises to pile up added facilities for thrills. But no machine ever invented can substitute for creative brains and showmanly flair. ★ ★ ★

COMING: "How sponsors can get the most out of farm radio."

29 December 1952 SPONSOR

RADIO: AGENDA STEPCHILD

(Continued from page 39)

This, in essence, is the complaint of sundry admen on the ad association's attitude toward radio. For obvious reasons, these sources preferred not to be quoted by name:

"We who put on radio programs," said an executive in a major Park Avenue agency, "are regularly asking questions about radio that our association could handle at its general conferences. The battle to focus some attention back on radio among our planning and account people has been a tough one, but we in the department have begun to make some headway. For my money, radio today is the greatest advertising buy and I think that this could be brought home with added force if (1) the networks started selling radio as a concerted effort, instead of merely selling themselves, (2) if our trade association in making up its agendas included a panel discussion that would survey the more recent experiences of users of the medium."

"The advertising man," philosophized an agency partner who himself supervises four good-sized accounts,



WBNS RADIO DOMINATES CENTRAL OHIO

We'll be a monkey's uncle if WBNS Radio still isn't the biggest entertainment factor in Central Ohio . . . and the cheapest! It's a fact . . . more people have radios than ever before. Listeners stay tuned to WBNS. There's no monkeying with dials because WBNS offers the 20 top-rated shows with strong CBS programming and locally-loved personalities. Sponsors have a billion-dollar listening and spending audience through WBNS.

ASK JOHN BLAIR

WBNS RADIO
PLUS WELD-FM

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

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

CBS
IN THE LAND
OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

Miss Helen Hartwig
 Grey Advertising
 166 West 32nd St.
 New York 1, N. Y.

Dere Helen:

Seems like we no more then git don
 with electin' a new president then we



got to git reddey
 for Santy Claus.
 Th' old feller haz
 bin on WCHS
 fer so many yeres
 that this seems
 like a second
 home to him. Of
 course, we give
 our advertisurs a
 nice Christmas
 stockin' evry day
 in th' yere load-
 ed with more
 W. Va. lisseners
 then any othar
 stashun in th'
 state. We got
 5,000 on 530 and
 all kinds of im-
 portant local
 peepul like Sam
 de' Music Man,
 Ross Edwards,
 Uncle Si, Ernie
 Saunders, Th'

Cluckwatcher, Helen Terry and Dave
 Wiken. These peepul shure do make
 a nice gift fer evrywan.

Yrs.,
 Algy.

WCHS Charleston, W. Va.

"has a tendency to become the victim of his own enthusiasms. It was natural for him to get very excited about the new show medium and want to learn all he could about it as quickly as possible. But where he seems to have erred is in losing his senses of proportion and reality. Here is a medium that reaches into 98% of American homes and which has many millions of links to out-of-home receivers. Yet, suddenly it is made declassé in the councils of the trade. It just hasn't made sense. Obviously TV, with all its newer developments and problems, should get the greater share of advertising's inquiry and discussion, but that doesn't mean that radio shouldn't be given its own niche on an agenda if only to bring its story up to date."

What do the advertising trade associations say in reply?

★ ★ ★ ★ ★ ★ ★ ★

"Consumer promotions are accompanied, as a general rule, by heavy, consistent advertising and by aggressive work on the part of the sales force. Advertising, sales work, and the consumer promotion itself are all members of the same team."

JAMES O. PECKHAM, Exec. V.P.
 A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

A spokesman for the ANA explained that it was traditional for that organization not to put any one medium above the other, adding, however:

"We are not quarreling with the premise that we at our recent agendas haven't been giving radio any special degree of attention. We even are quite aware of the fact some of our members are increasing their radio appropriations, but there is so much time that can be allotted on an agenda, and, since we feel that we need to learn more about TV, it happens that radio finds itself balanced out of the picture. Again, as an organization composed of buyers of advertising, we feel it would be inappropriate for us to comment on any individual medium."

The 4 A's also refuses to "subscribe" to the premise that it has been brushing off radio when it come to formulating its more recent agendas. Said a spokesman for the 4 A's:

"Our annual meetings are not forums for indoctrination on any particular medium. The programming committee selects for the agendas the subjects that they deem would be of hottest interest to them.

"There's no deliberate putting any

medium into the shadow. We treat all media on the same basis. TV hasn't been played up for its own sake but because the members apparently have wanted it treated extensively. There are just so many hours devoted to a convention or conference and the program planning groups have got to make the most in current appeal out of every one of these hours. It can't operate according to a formula, allowing so much time for radio or any other medium."

As for the fact that the recent Eastern 4 A's conference passed up the topic of radio as such completely, the spokesman has this to say: "It ought to be remembered that the 4 A's national committee takes no part in these regional conferences and has no influence on the programs. Anyway it would seem that if TV got all the attention, it reflected the kind of show that people buy tickets to attend."

Here's the recent agenda histories of the 4 A's and the ANA:

ANA: 1952 (fall meeting)

TV—"Surveying the new frontiers of television"

"What makes a commercial click?"

Magazines and newspapers—"How to make your advertisements interest more readers"

Radio: Nothing

1952 (spring meeting)

TV—"Television — the shape of things to come"

"What is TV doing to printed media?"

"The TV-radio audience—Some guideposts for national advertisers"

Magazines and newspapers—"What makes people read advertisements?"

Radio alone: Nothing

1951 (fall meeting)

TV—"How to increase the efficiency of TV commercials"

TV—"The story of the Ford Foundation's workshop, etc."

Magazines—"A plan for action on magazine research"

Magazines and newspapers—"What some segments of the public think of our ads"

Radio: Nothing

1951 (spring meeting)

TV—"Trends in daytime television"

"What can be done about the confusion in television and radio audience research?"

"Sales results from television"

Radio—"What's happening to radio time values?"

Magazines—"Three ANA magazine projects planned for your benefit"

Outdoor—"How member cooperation helped in getting up-to-date outdoor circulation data"

4 A's:

1952 (annual meeting)

TV—"How to write TV commercials"

"A Hollywood look at TV production"

"TV as of now"

"TV rating services"

Radio/TV—"Ethical problems in radio and TV"

Radio alone: Nothing

1951 (annual meeting)

TV—"Can you make a profit on TV?"

Radio/TV—"Evaluation of radio and TV rating services"

Radio alone: Nothing

Magazines and newspapers—"Starch Reports, Gallup-Robinson Service and other measurements of copy effectiveness"

1950 (annual meeting)

TV—"Major types of TV commercials"

"TV as it looks to agency management"

Magazines and Newspapers—"Ads with a long-time pull"

Radio—"Broadcast Measurement Bureau's new study No. 2"

It's hoped by a growing number of advertising executives that radio won't get such short shift by these influential groups in future meetings. Agencies in particular are anxious to see radio topics again aired fully. ★ ★ ★

SOFT-SELL COMMERCIALS

(Continued from page 42)

WNMP was not trying to prove or imply that all hard-sell commercials are to be frowned upon. Its campaign was directed only at its own kind of listener. However, some of this soft-sell philosophy exists among Madison Avenue pundits, deep in the heart of hard-sell territory. Some of them even see a "trend" toward low-pressure commercials on radio.

What started it? That's anybody's guess. The classical music stations have certainly proved to a number of advertisers that soft-pitch selling can be successful. A growing number of FM stations (the total is 17 now) have been picking up portions, large and small, of WQXR's serious music programming. They have also been adapting WQXR's policy on commercials to their own listeners and in some cases are even more stringent than the flagship station.

But the great popular example of gentle selling is, of course, Arthur Godfrey. One soft-sell convert estimated that Godfrey and Art Linkletter between them account for about \$25 million in radio-TV income. The friendly, personal approach is more adaptable to the video than the audio medium but some of TV's well-known practitioners of this approach, such as Dick Stark and Rex Marshall, are finding themselves in demand for radio announcing, too.

Bob Hope will soon be trying to do a Godfrey himself on radio five days a week for Jell-O gelatin. The Jell-O puddings are already being advertised softly in 265 markets with local people doing the actual writing of commercials on the theory that "a Madison

Avenue commercial doesn't go in Madison, Wis." Hunt's food product commercials have been cited as another example.

Generally, when broadcasters or advertisers deliberately avoid offending listeners, they don't make a point about it. However, WNMP has been promotion-conscious almost from the beginning—surprisingly so for a station aimed at long-hairs.

This attitude dates from a telephone survey made for the station in June 1948, eight months after it went on the air. The Matthews-Henderson-McCann-Marsh organization, which made the survey, concluded that better advertising and publicity efforts were called for in view of the fact that a majority of WNMP fans started listening to the station through accidental tuning of the dial.

The research group didn't give the station any advice about what kind of promotion was best but the station, possibly because of its young staff, has avoided the ponderous, heavy-handed, overly serious touch.

The M-H-C-M group also found that WNMP's program policy was right in the groove. Once that was set, the station stood bedrock firm against "irritating" commercials. It has turned away thousands of dollars in business (the advertisers can't be named, but they're big) either because the product couldn't be plugged in good taste or because the advertiser wouldn't budge when copy changes were suggested.

In explaining its promotion campaign of last July, Lee P. Mehlig, station production manager, said WNMP's objectives in satirizing commercials were two-fold:

"Our first purpose was to make our listeners aware that through planning,

In Boston

AMOCO

American Oil Company

through

THE JOSEPH KATZ COMPANY

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.



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
LEEF, O'CONNELL CO., Los Angeles, San Francisco



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.

and not by accident, they were not being subjected to the lengthy, loud, blatant commercials every other Chicago station has: further, that WNMP sponsors respected their customers enough not to subject them to the hard-sell approach. The crystal-clear inference, of course, is that if the sponsors respect you, the listener, to the extent of spending hundreds of dollars in this way, the least you can do is tell him you appreciate what he's doing.

"Our second purpose was to fortify more than one sponsor who felt that perhaps the quiet, conservative, personable advertising technique wasn't all that it was supposed to be. In other words: 'Where are the results?'"

In figuring out the best way to put across its point, WNMP brass were conscious of one possible stumbling block. As most people know, the long-hair set holds strong opinions but seldom writes to the editor about it. It was decided that the best way to make listeners sit up and take notice was to illustrate the sort of commercial that WNMP does not permit. Just to make sure there would be no confusion in the listener's mind, the satire in the commercial was drawn with broad strokes (but not broad enough, it turned out later). The "commercials" were followed by a statement on WNMP's advertising policy.

Eight commercials were written by Mehlig. They were broadcast eight times a day for two weeks—23 June-6 July—or a total of 112 announcements on the air.

Here is some sample copy:

1ST ANNCR: Ladies . . . here's the new, fabulous Fanny Grope-Up solution to your weight problem. World-famous beauty consultant, Fanny Grope-Up, has a new "magic" reducing formula that she's imported direct from the continental shores of Iceland.

2ND ANNCR: You don't starve.

3RD ANNCR: You don't count calories.

4TH ANNCR: You don't exercise.

5TH ANNCR: You just exist.

Here's another example:

SOUND: RECORDS—MIX CROWD UP AND UNDER FOR:

ANNCR: Fans! Are you a beer fan? Then you'll really go for R. R. Red-lane's excitingly new, refreshingly different, Buffo Beer . . . direct from the land of the sea-green seaweed. Buffo Beer is the nation's newest taste sensation. It contains that special "low-life" ingredient that keep you *high* . . . on

the list of all your guests. Buffo, you know, has made town after town infamous the world over. So the next time someone asks you . . .

1ST MAN: "What'll you have?"

ANNCR: Don't say . . .

2ND MAN: "I'd like some of that beer that those horses are always pulling around."

ANNCR: Say . . .

3RD MAN: "Buffo Beer, please, the beer that never bears any bitter bite."

ANNCR: Buffo Beer is brewed and bottled in Buffalo.

SOUND: CROWD UP

Other take-offs were about Finis, the aqua-colored, "quadrangle action," breath-stopping tablets that contain "Morophyllin," and Maximilian, the pint-sized, tar-tipped cigarettes that "give you milder smoking hack" and a filter that's three times as long as the cigarette itself (T . . . A . . . M.F.M. for: Thanks a million for Maximilian).

At the end of each commercial (they were all about a minute each in length), WNMP made its point. Here's a typical pitch:

"Were you surprised to hear this commercial on WNMP? Well . . . announcements like this one have their place, but not on our station. We don't mean to criticize. We just want to remind you that driving, hard-sell commercials are never used on WNMP . . . because our listeners and advertisers object. If you approve of *our* way, tell our advertisers."

Sometimes WNMP punched a little harder—almost, as one advertising man remarked, putting in a little of its own hard-sell:

"That's right . . . you heard a shouting, punch commercial on WNMP. Now, we've proved that *we* can do what 18 other Chicago stations do. But *you*, our listeners, object, and so, 525 WNMP sponsors say *no* to driving, hard-sell commercials. If you approve of our commercials, say so to our advertisers and buy their products."

WNMP was encouraged by the reaction. The station received 56 letters and cards mentioning the commercials directly or indirectly. Of these, 36 got the point, were pleased, and said so. The other 20 were indignant protests. They either (1) did not see any justification for running such commercials, or (2) did not get the humor.

There were also 108 telephone calls directly concerning the announcements. Practically all were derogatory.

Some of the comments of the soft-

sell crabs were as follows (WNMP kept a careful tabulation on every answer):

"I didn't even wait to hear the rest. It's awful. What's happened to WNMP?"

"That's the worst thing I ever heard on your station!"

"Are you so hard up you have to take advertising like that?"

"We know you don't carry that junk! Why do you have to tell us?"

The station was not put out by this deadpan reaction. On the contrary, it felt it offered the opportunity of nailing down its point once and for all.

To each telephone caller it was carefully explained exactly why the commercials were run. More than 50% (60) of the callers then answered something along these lines: "I never looked at it that way before. I'll be glad to mention the station's name the next time I'm in one of your sponsors' stores." Thirty percent (31) said they had already done something like that in the past.

The remaining 20% were die-hards. Mehlig explained, "They were persons who didn't believe in commercials on any radio station."

As far as the 20 letters were concerned, they were answered like the phone calls. Reaction was not limited to mail and telephone calls, however. Station personnel, 15 in number, were asked to talk to about two dozen people each to get their response to the hopped-up commercials. Here, the story was quite different. Every staff member reported that in almost every case their interviewees (friends and the like) thought the point was well taken and the commercials very funny.

Finally, there was the reaction of the sponsors themselves. Sponsors were told about the campaign, of course, but

were also informed of the announcement schedule. On the whole, Mehlig said, sponsors enjoyed the announcements and appreciated the station's efforts on their behalf. Station salesmen were told by eight clients that people they had talked to were favorably impressed by the campaign.

From all this the station drew the following conclusions:

1. The announcements had registered favorably with most listeners.
2. The 123 critical comments prob-

★ ★ ★ ★ ★ ★ ★ ★

"All television does is to increase the chances of success or failure in putting across your advertising message. Buying a 180 horsepower car doesn't automatically make the driver any better; unless he possesses the skill and knowledge necessary for the job, it merely makes it more likely that he'll have an accident."

HORACE SCHWERIN, *Pres.*
Schwerin Research

★ ★ ★ ★ ★ ★ ★ ★

ably represented the standard small percentage "dislike" minority, which comes forward when any new thing is introduced. The 123, the station points out, is .00005% of WNMP's 250,000 listening audience.

3. A valid criticism from both pro and con seemed to be that the announcements were too long.

4. If this is ever done again, it should be made even more obvious that the commercials are satirical.

If the campaign proved anything else, it certainly confirmed the station's ideas about its policy of policing commercials and tailoring them to WNMP listener taste. Here is what Mehlig says about the station's attitude toward advertisers and their commercials:

"It's initially understood that any

client who advertises with us will accept our copy suggestions and revisions. WNMP's policies are explained by our salesmen so that the client gives us material that he has used with other stations or in the newspapers, and we adjust it to fit us. He allows us to handle it as we see fit."

This may sound like an arbitrary approach but it is not novel. A number of long-hair stations edit sponsors' copy as well as ban certain types of products (WNMP bans alcoholic beverage, tobacco, and patent medicine advertising).

The acid test of this policy is what the sponsors get out of it. One indication is the faithfulness of WNMP's sponsors. A tally shows that 14 accounts have been with the station a year or more. Another indication is the pull of the station.

Marshall Field and Co., a three-year client, has sponsored *Masterpieces of Music* an hour a day, seven days a week for both its downtown Chicago and suburban stores. (WNMP has strong listenership in Chicago's fashionable North Shore.)

Here are some results: (1) increased autumn sales while other stores suffered declines during a period when Marshall Field was using normal newspaper advertising and stepped-up advertising on WNMP; (2) the most successful college girls promotion in history for both downtown and suburban stores while newspaper advertising was down and WNMP advertising was up; (3) increased traffic and sales in the record department.

Other successful clients include the North Shore Hotel, the Korhmel Steel and Aluminum Co., Emergency Steel Service Corp., and Radian Services, Inc. ★ ★ ★

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.

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.

KAP (a)
1000 W. ALLENTOWN, PA. 1320 KC

NAR (b)
500 W. NORRISTOWN, PA. 1110 KC

WNR (b)
1000 W. BECKLEY, W. VA. 620 KC

National Representatives
(a) WEED and CO.
(b) WALKER & CO.

RAHALL STATIONS

JOE RAHALL, President

KWJJ

Portland's Family Station

Local News

Edited for Portland listeners—KWJJ news is carefully spaced to give Local people a complete coverage of local and national events.

Local Sports

No other Station in Portland gives such complete coverage of local sports events. KWJJ carries exclusive Baseball, Basketball and Football broadcasts.

Local Music

KWJJ's two popular disc jockeys bring Portland the kind of music it wants to hear. Local preferences guide the selection of all KWJJ music.

KWJJ

Studios & Offices
1011 S. W. 6th Ave.

PORTLAND
OREGON



WRIGLEY

(Continued from page 32)

out of gum."

Wrigley's quality has never been sacrificed for quantity.

When World War II conditions caused gum supplies to dwindle, Phil Wrigley ordered the standard brands—Spearmint, Doublemint, Juicy Fruit, and P.K. (Packed Tight—Kept Right)—taken entirely off the market in the U. S. and the remaining output turned over to the U. S. Armed Forces serving overseas. For the civilian market a wartime brand, Orbit, was manufactured with ersatz materials. In the latter part of the war not enough top-grade materials could be obtained even to keep up supplying the Armed Forces with the standard Wrigley brands, so Wrigley stopped making them and supplied the services with Orbit rather than put the Wrigley name on an inferior product.

Not until 1946 did Wrigley's Spearmint return to the market, followed by the other three brands. Meantime the firm continued advertising its regular brands heavily—using the famous empty Wrigley Spearmint wrapper on billboards and car cards, selling the name—instead of the gum—in all its many radio war shows.

All through the war radio got the giant's share of the ad budget among the three main media—with outdoor and transit in second place. For example, in 1942 Wrigley spent \$2,462,069 on net radio time, against \$89,466 on magazine space, and \$1,500 on newspapers. In 1947 it devoted \$2,057,573 to radio time, \$54,554 to magazines, and only \$33,000 to newspapers (PIB and Bureau of Advertising figures). Did this strategy of withdrawing from the market but selling the name pay off?

Here's the answer in post-war sales of the big three gum companies:

Year	Wrigley (millions)	Chicle (millions)	Beech-Nut* (millions)
1946	\$37.5	\$27.3	\$14.0
1947	\$50.1	\$38.1	\$20.4
1948	\$61.4	\$38.9	\$24.2
1949	\$68.4	\$34.4	\$23.0
1950	\$72.1	\$35.1	\$22.9
1951	\$73.5	\$38.3	\$24.7-
			26.0†

*Figure obtained by taking one-third of total sales (only figures published).

†Latter figure is est. of Natl. Assn. of Chewing Gum Mfrs.

Chicle's sensational boost in sales the first six months of this year—(\$6

million over 1951) mainly through vastly increased use of radio and TV for Clorets as well as Dentyne, Chiclets, and Beeman's—is covered later.

Wrigley's advertising strategy:

"Tell 'em quick and tell 'em often!" was William Wrigley's slogan—and it's Phil Wrigley's as well. To tell 'em the company has spent the following since it wet its feet in network radio in 1927:

Outdoor and transit	\$50,000,000
Newspapers and magazines	40,000,000
Radio	35,000,000
TV (1951-52)	1,500,000
Total	\$126,500,000

Radio is actually top medium because outdoor and transit and newspapers and magazines are lumped above. Wrigley has spent more on radio than on any other medium every year since after 1936. In that year—last in which newspapers were favored—it spent \$1,017,456 for network radio time, \$162,093 for magazines, \$2,350,000 for newspapers, and \$10,950 for farm papers. No outdoor or transit figures are available.

In the postwar period to date Wrigley has stepped up its expenditures in all media to achieve the balance it feels is justified by its experience: roughly one-third radio-TV, one-third newspapers-magazines, one-third outdoor-transit.

This has resulted in an increase of \$242,327 in magazine space, \$1,295,533 in network radio time, and \$1,567,500 in newspaper space over 1946—the year nothing was spent on newspapers. If you include an increase of \$309,480 in network TV time (none used in 1946), then the air media lead the parade in budgetary increases with \$1,605,015 (all figures PIB and Bureau of Advertising).

Three men plan advertising at Wrigley: (1) Philip K. Wrigley, the president,* of whom a Wrigley executive said: "He makes the snowballs and we throw 'em"; (2) Henry L. Webster, the advertising manager, and (3) Wrigley Offield, Phil Wrigley's nephew, who is copy supervisor.

*Phil Wrigley owns the Chicago Cubs; the estate of Wm. Wrigley, Jr., owns most of Catalina Island and the Arizona Biltmore Hotel in Phoenix. Phil Wrigley owns 104,754 shares of the William Wrigley Jr. Co.; has an interest in or a controlling vote of 513,700 more, making a total of 648,454 or one-third of 1,968,484 shares outstanding. Down to 34½ in 1933, stock is now worth 71% on the New York Stock Exchange. If Wrigley sold out, he would get approximately \$7,488,000 for his own shares. Company has 12,375 stockholders.

Actually Phil is the "head man who generates the ideas," Webster says. In fact Phil and the rest of the company see to it that the agencies have very little to do beyond time and space buying and writing copy. "We're practically an agency operation ourselves," Webster says. To which Phil Wrigley adds by way of explanation: "The agency sells advertising; we sell gum."

Wrigley has seven agencies: Ruthrauff & Ryan, Chicago, which handles the Gene Autry radio and TV show plus car cards (Howard Ketting is A/E); Arthur Meyerhoff & Co., Chicago—*Life with Luigi* radio show, car cards, newspaper comic pages (every newspaper in every large city that prints comics on one page is used—650 at present) (Arthur E. Meyerhoff is A/E); Frances Hooper Advertising Agency, Chicago—women's and store magazines (Frances Hooper A/E); Eddy-Rucker-Nichels, Boston—street cars (Frederick H. Nickels A/E); Joseph Katz Co., Baltimore—street cars (John E. McHugh A/E); Aitkin-Kynnett Co., Philadelphia—street cars (H. H. Kynnett A/E); and Charles W. Wrigley Co., Chicago—Charles is Phil Wrigley's uncle—24-sheet outdoor (C. F. Keyser A/E). In addition Weiss & Geller, Chicago, is doing special research on gum-buying motives and running a test campaign in eastern Pennsylvania.

Wrigley's air philosophy, as Phil Wrigley and Advertising Manager Webster told SPONSOR, is this:

1. Wrigley believes in using all media.
2. It likes to build its own shows and talent.
3. It promotes the product rather than the program.
4. It pays no attention to ratings.

5. It disregards competitive campaigns.

6. It follows through once it begins a campaign.

7. It believes in frequency and brevity in advertising.

Webster elaborated on the above as follows:

"We have never liked stars. We always liked to build our own show and talent. We always picked a program just good enough so they didn't tune us out, the idea being we wanted the gum to dominate the actor. We have never advertised a show for the same reason we would not take a newspaper ad telling people to go and look at one of our billboards.

"Every program we choose has a basic purpose—to sell gum. We therefore want to be sure the product is more important than a name band or star."

Over the years Wrigley shows have therefore used few stars, but quite a number of artists later became headliners: James Melton, who sang in the first Wrigley show, the *Wrigley Review*, with Harold Sanford and his orchestra; Don Ameche, who was on the *Lone Wolf Indian Tribe* program in 1931-33 for the munificent sum of \$35 a week at the start; the Andrews Sisters, who made their radio debut in *Double Everything* in 1937; and Gene Autry, whose Western show Wrigley has sponsored on radio since 1940 and on both radio and TV since 1950. In addition Gail Storm and Lee Bowman were launched on their Hollywood careers when they won a talent contest on Wrigley's *Gateway to Hollywood* (Jesse Lasky) in 1939.

Big names have been used, ranging from Guy Lombardo in 1923-29 to Pop Warner and Knute Rockne as foot-

ball foreasters in 1930, Ely Culbertson in 1932, and Ben Bernie in 1941-43. But nothing really expensive.

Eddie Cantor came to Phil Wrigley once and offered his services but was turned down because of the Wrigley "sell-the-gum-not-the-star" philosophy. Eddie was told: "You're too good. People would remember you and the show and not our gum."

Wrigley has sold more gum than any other company in the world—billions of sticks. Here is how radio helped.

Wrigley's radio operations:

Wrigley's 25 years in radio can be summarized with a few facts as follows:

Total network shows	23
Total summer shows	18
(past 3 years)	
Spot campaigns	numerous
Total spent	\$35 million (Henry Webster's estimate)

Wrigley has tried everything on the air—variety, music, sports, kid, soap opera, bridge, women's, news, situation comedy, poetry, talent, Western, drama, detective, adventure, and love—more or less in that order.

All have worked fairly well. Fact that it now uses Gene Autry in radio and TV and *Life with Luigi*, a situation comedy starring J. Carroll Naish, on radio only indicates Wrigley feels this is the formula that pays.

During the past three summers it has bought six radio shows each season in a saturation campaign over CBS costing \$700,000, \$690,000, and \$575,000 for 1950, 1951, and 1952 respectively.

Throughout the years Wrigley has used CBS almost exclusively. In fact

In Boston

LIGGETT-REXALL

through

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Buys

WHDH

50,000 WATTS

through John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Watch
for
**BIG
NEWS**
at

KFMB

RADIO
STATION

San Diego,
California

THE QUAD-CITIES
16th IN EFFECTIVE
BUYING INCOME
PER FAMILY

among Sales Management's
162 Metropolitan Areas

If your advertising dollar is seeking the quality markets first — then the Quad-City area belongs on your list. And here you can enlist the aid of WHBF whose high standing among 240,500 Quad-Citians lends acceptance to your goods.

Les Johnson—V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

all but four of its total of 46 network shows have been on CBS. The first, *Wrigley Review*, was on NBC's Blue Network; *Culbertson on Bridge* and *Bridge Talks* by Mrs. Ely Culbertson in 1932 were on NBC Red, and *Spreading New England's Fame* was on the Yankee Network in 1940-41.

Here are the highlights of the Wrigley radio shows down through the years:

The *Wrigley Review* (there's a little confusion now over whether it didn't begin as the *Wrigley House* in New York and the *Wrigley Hour* in San Francisco) debuted 2 December 1927 with two casts — one on each coast. WJZ was the New York outlet; KGO, in San Francisco. The theme song was *Magic Isle of Dreams*. The show went transcontinental 5 October 1928 at a cost of \$367 for the line. As a result Wrigley challenges Cities Service in claiming to be the first network show sponsor. The show ran till 31 May 1929.

After Guy Lombardo in 1928-29 and *Football Forecasts* in 1930, Don Ameche came on at \$35 a week in 1931-33 as "Chief Wolf Paw" of the *Lone Wolf Indian Tribe*. Before he quit the Indians, he had run up a membership of 649,657 kids in his "tribe," distributed 10,565 tom-toms, 115,366 arrowheads, and 156,459 tribal rings. He could also carry on a two-way conversation in the Indian sign language.

Myrtle Vale meantime appeared in 1931 with a story of a mother-daughter vaudeville team, and Phil Wrigley was so intrigued by it he told Myrt to go ahead and write and act it. She did — telling much of the story of her own life and casting her daughter, Donna Damerel, as Marge. The show, named *Myrt & Marge*, ran daily (15 minutes) for nearly five years — 1931 to 1936. Cost: \$2,775 a week. Agency: Frances Hooper, who told SPONSOR Phil Wrigley purposely put the show opposite *Amos 'n' Andy* (then on 7:00-7:15 p.m. EST NBC) on the theory that the most popular radio program in the country still had plenty of people left who preferred something else.

"He was right," Miss Hooper says. "*Myrt & Marge* became one of the most successful shows of the period."

Bobby Brown was the CBS writer, director, and general supervisor of the program. Harlow Wilcox (now announcer for Johnson's Wax) was the announcer, and Actress Patricia Munners was in the cast.

The Culbertsons gave bridge lessons and talks in 1932. Margaret Brainard ran a beauty program in 1934-35. Jack Fulton, one of Paul Whiteman's protégés, sang along with the Andrews Sisters — Patricia, La Verne, and Maxine — in *Just Entertainment* featuring George Devron and his orchestra. The show was on in 1935 and again in 1938. In 1936 *March of Time's* daily news dramatizations proved too hot, aroused too many kicks — especially over the portrayal of the Bruno Richard Hauptmann execution in the Lindbergh kidnaping case — and was dropped after six months. BBDO handled both the show and the Wrigley account. Arthur Pryor Jr., BBDO v.p. in charge of radio and television, directed the program.

Mortimer Gooch, the salesman, sold Wrigley gum in 1936-37. Ditto Franklin MacCormack and Jack Fulton in *Poetic Melodies* 1936-38. Starting in 1937 *Scattergood Baines*, a situation comedy based on Clarence Buddington Kelland's "Satevepost" stories, began a five-year run with Jesse Pugh in the title role. It was on 15 minutes a day five days a week, cost \$1,900 weekly. David Owens directed the show. Guy Kibbee, who acted in the movie version, made a short commercial film for Wrigley to use in selling gum to store owners. Wrigley spent \$75,000 on quarter-hour transcribed programs to merchandise the picture in 1941-42 — one of the few times it ever promoted a show. The Wrigley short was then shown in the same house with the Kibbee feature. Free tickets were sent to all merchants, of course.

Double Everything (December 1937-March 1938) was unusual for two reasons: It did not mention Wrigley, only Doublemint (which no one else makes). Second, it had two of everything — two announcers, two orchestras, double male singers, double sex-

OOF
DOTHAN, ALABAMA

5000/560
NON-DIRECTIONAL

National Representative
Sears and Ayer

Southeast
Dorn-Clayton Agency

tets, double piano teams, twin girl singers, and double-talking comedians, Shaw and Lee. In the show were the Grenadiers, the Andrews Sisters, George Watson, Sutton & Bliss, the Bailey Twins, Brooks & Small, and many others.

"It was the first double show in radio," Webster says. "Might have even been the last."

Miss Hooper relates that it sold more gum than any other program up to that time, but at \$5,000 a week it was too expensive and was dropped 20 March 1933.

Billy House's *The Laugh Liner* followed in 1938, then in 1939 Jesse Lasky and *Gateway to Hollywood*, a talent show that launched Gail Storm's and Lee Bowman's film careers. Charles Vanda produced each 13-week series.

Gene Autry in *Melody Ranch* came under the Wrigley banner 7 January 1940 and has been with the gum company ever since. When war came, Autry was offered a colonelcy. Wrigley told him: "No, take a sergeantcy instead. It's more in your line and that of the program." So Autry did. The program became *Sergeant Autry* 1942-43 and resumed in 1945 as the *Gene Autry Show*.

Gene now gets \$11,500 a week for the radio show, \$7,750 a week for the TV version. Both shows are off during the summer, so these two programs represent a gross yearly income of \$750,750 for cowboy Autry, out of which he must, of course, meet all expenses.

Advertising Manager Webster figures the Autry TV show costs \$750,000 a year for time and talent. Two years old, the program has thus meant an

investment of \$1.5 million since October 1950. Eleven stations are now used.

Dear Mom, dramatic sketches involving a soldier's letters home, ran most of 1941. Ben Bernie came on in 1941 in *Just Entertainment* and did so well Wrigley brought him back in 1942-43 to run things as he pleased. The show had no producer, director, or announcer—Bernie acted as all three. But illness intervened, and Bernie died 20 October 1943.

With the war came five programs geared to the times: *First Line*, featuring the Navy; *Keep the Home Fires Burning*, which replaced Bernie and dealt with the home front, as did *American Women*; *America in the Air*, which plugged the Air Force, and *Service to the Front*, the Army show. All ran at various times during the war.

Les Weinrott, an independent packager in Chicago then and now Ted Bates' radio and TV director in New York, produced *America in the Air* for Wrigley and speaks fondly of the free hand Wrigley gave him at that time and later with the Thanksgiving and Christmas shows aired in 1943.

Among those appearing on the air show was Major Richard I. Bong of Poplar, Wis., wartime ace who was killed testing a jet plane in California in 1945. Rear Admiral Richard E. Byrd was featured once on the Navy program.

After the war came *Island Venture*, running until 20 June 1946, dealing with the postwar Navy. Then because the huge demand for gum needed little stimulation by the companies, Wrigley kept only one network program going—*Gene Autry*—until 1950. At that time it took over CBS' sustainer

Life with Luigi and has stuck with it ever since. Cy Howard, writer and producer of *My Friend Irma*, wrote and produced *Luigi*, a situation comedy about an Italian immigrant, Luigi Basco (J. Carrol Naish). Talent costs \$7,500 a week, according to Webster.

All the war shows were used to spur recruiting, bond buying, and war industry employment, build morale, and, of course, advertise Wrigley gum. But note this: Not a word was ever said about the ersatz Orbit gum. Yet when the regular Wrigley brands were withdrawn from the market because of lack of quality supplies, Orbit shot to the top of all gum sales in 1944 and stayed there till Spearmint came back in 1946.

All war advertising, incidentally, was keyed to the basic thought that gum helps people work by relieving thirst, monotony, fatigue, and the craving to steal a smoke. Webster has a notebook full of testimonial letters from war plant manufacturers to bear this out.

Wrigley has also experimented with saturation campaigns and local shows. In 1935-36 it used 25-word radio headlines four times daily between 7:00 and 11:00 p.m. on three CBS stations. From 1940 to 1942 it tried the saturation technique on a mass scale for the first time covering eight cities with 1,694 announcements a week each. One-minute program capsules were used to tell a story, give some advice, or offer hints to homemakers. Different time periods were used to appeal to different audiences. Theme: *Daily Moments of Pleasure* and *Transcribed Enjoyment Time*. Agency: Vanderbie & Rubens. And in Texas and New Mexico 24 stations were used in 1940-42 to carry a local gossip show daily in which the local announcer was re-

In Boston

PETER PAUL

through

MAXON, INCORPORATED

Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

quired to mention a different Wrigley man merchant every day.

How does Wrigley feel about the saturation technique today? Webster points to the 13 shows Wrigley has sponsored over CBS the past three summers as an answer. * * *

510 MADISON

(Continued from page 23)

KING ARTHUR G.

I was very much interested in the story about Kingan and their "King Arthur Godfrey" show, in the October 20th issue of SPONSOR. Was very glad to note that this program is proving beneficial to Kingan as I think it is better for the entire meat industry to have everyone in it doing a satisfactory business. . . .

However, in the last paragraph of the story on page 63, the article states that "the recent Kingan Hygrade merger would bring this new concern into fifth position in the meat packing industry, immediately behind Cudahy, who ranks after such giants as Armour, Hormel, and Swift."

Based on the 1951 dollar volume of business, the 11 leading packers rank as follows, which indicates that Wilson & Co. is the third in volume, Cudahy, fourth, Morrell, fifth, and Hormel, sixth. Kingan ranks eighth and Hygrade tenth, and after the new merger, if they continue along about on the same basis, this will no doubt, put them in fifth place. However, the point I am making is that Hormel is sixth instead of being ranked with Armour and Swift.

Rank	Company	1951 Dollar Sales	1951 Profit per Dollar of Sale
1	Swift	\$2,521,000,000	.45
2	Armour	2,215,000,000	.72
3	Wilson	823,000,000	.58
4	Cudahy	610,000,000	.21
5	Morrell	307,000,000	.10
6	Hormel	303,000,000	.79
7	Rath	243,000,000	.61
8	Kingan	212,000,000	.12
9	Oscar Mayer	199,000,000	1.57
10	Hygrade	112,000,000	
11	Tobin	122,000,000	.76

As you are, undoubtedly, more or less interested in the meat packing industry, I have gone a step farther, in the above figures, and have shown opposite each company their profit "per dollar of sales," in 1951. I believe you will be surprised to note how low they are. On this total of seven and three-quarter billion dollar volume, these eleven concerns have net earnings of about \$44,000,000, or in the neighborhood of .53 on each dollar of sales.

We are so accustomed, these days, to using astronomical figures I like to break them down sometimes from the opposite point of view. If, instead of doing seven and three-quarter billion dollar volume these concerns would have enjoyed only \$100,000 business, the net earnings would have been \$530—astonishing, isn't it?—and undoubtedly not as good as the magazine publishing business.

Do not want to appear presumptuous in writing this letter but I enjoy reading SPONSOR and circulate it to a number of people in the office, and each commented on the Kingan article.

DON SMITH, Adv. & Sls.
Promotion
Wilson & Co.
Chicago

* SPONSOR appreciates Reader Smith's interesting addenda to the Kingan article and is pleased to have the opportunity to make Wilson's ranking in the meat industry clear. However, Mr. Smith's profit "per dollar of sales" figures should have been followed by 6. The total net earnings of the meat industry in 1951, according to the American Meat Institute figures, were 5.0057 per dollar of sales.

FARM RADIO

This might stimulate other stations to a similar successful promotion:

Promotion on the Twin Falls County Fair was sagging and needed a new approach. With the releases of the Department of Agriculture's findings based on the recent census, KTFI found that new approach.

KTFI found that Twin Falls County has a right to be proud of its farming achievements and made that part of an appeal to the non-farmer to see what had brought him prosperity, by attending the fair. In the process, it publicized to one and all, Twin Falls County's superiority.

The promotion received noteworthy praise from the mayor, the county commissioners, the chamber of commerce, the fair board, the granges, businessmen, and farmers. It proved once more KTFI's Farm Service Department's accomplishment as the channel of understanding between farm and city.

The entire week of the Fair, a saturation campaign of short spots was used on all available KTFI station breaks. A newspaper ad was run to summarize the features. The 26,000 attendance at the fair set a record.

Could KTFI's unusual approach, its outstanding promotion have been influential in that increase? (It was the only different factor to enter the picture.)

FLORENCE M. GARDNER, Mgr.
KTFI
Idaho

CANADA

I thought the recent Canadian section put out by SPONSOR was one of the most comprehensive reports on the radio situation in Canada I have ever read.

GEOFFREY STIRLING, Pres.
The Newfoundland Broadcasting Co.
St. John's, Newfoundland

BMI

Television Sketch Book

Your BMI Television Sketch Book is now a regular monthly service—an indispensable compilation of dramatized song sketches of the very latest popular song hits as well as the standard favorites.

Producers, directors and artists everywhere are using the BMI Television Sketch Book to bring musical scenes to the TV screen in dramatic, comic and pictorial fashion. It is filled with timely and practical working scripts.

Each month's (Sketch Book) supplement includes 24 new sketches and 12 additional tunes.

Check with your station's music library for each month's new release as well as for back issues.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

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

"Superman" on 134 stations 6 more soon "Superman" is now heard on 134 foreign stations, not counting Canada: Mexico 90, Australia 20, New Zealand 10, South Africa 10, West Indies 3, Ceylon 1 with 6 in Central America to be added 1 January, according to President Paul Talbot of Fremantle Overseas Radio, distributor. All-Canada Radio Facilities handles show in Canada.

-IRS-

Montreal TV rates raised 50% to \$750/hr Canadian Broadcasting Corp. upped rates 50% on CBFT, Montreal, one of Canadian Government corporation's 2 TV stations, effective 1 November. New schedule: \$750 for 60 minutes, \$150 for 1 minute, \$56.25 for 8 seconds. Total sets: 10,000.

-IRS-

Aussies hear 200 soap episodes weekly Australians love soap operas. Recent Aussie survey disclosed 200 radio serial episodes being broadcast weekly. Total listening: 50 hours. One Sydney station handles 20 serials a day.

-IRS-

CMBF installs 10,000-watt transmitter CMBF, Havana (Melchor Guzman, U.S. rep), has installed a new 10,000-watt transmitter extending its coverage of 3 west Cuban provinces of Havana, Pinar del Rio, Matanzas with the population of over 2.2 million, 424,380 radio homes.

-IRS-

Lourenco Marques airs 20 U.S. programs Lourenco Marques Radio in Mozambique, Portuguese East Africa, now airing 20 American programs ranging from Chesebrough's "Dr. Christian" to General Foods' "Hardy Family." Frank Lamping, managing director, Davenport & Meyer, writes 25 U.S. firms have spot announcements going as well. Pan American Broadcasting is rep.

-IRS-

2nd biggest U.S. customer has no commercial radio Of top 5 countries buying most from U.S. this year only U.K. has no commercial radio. The 5, with U.S. exports to them first 6 months of this year: Canada--\$1.3 billion, U.K.--\$395 million, Brazil--\$374 million, Mexico--\$359 million, Japan--\$345 million.

-IRS-

Mexico's 183 stations blanket country Mexico's 3 radio networks and 183 stations cover country fully, reports William Miller, general manager, Walter Thompson de Mexico, on a New York visit. His staff produces 22 radio programs weekly, plus TV comedy show and children's puppet program.

-IRS-

7-plus TV stations seen in Latin America RCA's Jeff Roberts expects 7 new TV stations in Latin America next year or two plus "quite a few" in Mexico, as follows: Venezuela 2, Guatemala 1, Colombia 2, Peru 1, Puerto Rico, 1 or 2. New HIT-TV station in Ciudad Trujillo, Dominican Republic, was RCA-designed.

-IRS-

CBC angers industry with talent plan CBC in Canada has industry up in arms over tentative proposal that private stations broadcast Canadian talent from 30% to 48% of day. Editor Richard G. (Dick) Lewis headed blast in Canadian Broadcaster "Canadian If It Kills Us" and predicted compulsory listening next.



The Wrigley story

Any company that pours \$35 million into a medium in 25 years and continues to lead the field in a highly competitive industry as well should have an interesting story to tell.

Wrigley has, and sponsor was able to get a comprehensive behind-the-scenes account of how the world's largest gum company has used radio to distinct advantage during the past quarter century.

The Wrigley story is essentially a story of two men—William Wrigley Jr., who founded the business and took it to the top and his son, Philip K. Wrigley, who's kept the company there since 1932.

Bill Wrigley was the first gum man to recognize the selling power of car cards—in 1907 when, amidst a depression, he spent \$1 million to put a card in every street car in the U. S. In 1927 he was the first gum manufacturer to recognize the selling power of radio when he and Henry Leslie Webster, his advertising manager who's still with the company, ordered their first radio network show—the *Wrigley Review*.

Phil Wrigley has continued devoting up to a third of his advertising budget to radio down through the years. In fact, not a year has passed without a Wrigley show on the air. Twenty-five years and \$35 million after the first network program, the Chicago chewing gum giant can look down at its competition from the top, with confidence in the future.

Sponsor is publishing the Wrigley story in two successive issues (17 November and 1 December). Part one reveals how Wrigley stands in relation to its competition and the thinking behind its air strategy; it also details the 46 radio shows that Wrigley has aired and tells why. Part two will discuss what Wrigley's four closest competitors are doing in radio and TV, summarize what Wrigley has learned in its quarter of a century in radio.

Sponsorable education on TV

Amid all the criticism of sponsored

blood-and-thunder it's refreshing to note that some entrepreneurs are willing to risk heavy cash on new forms of TV commercial fare far off the beaten path.

Henry J. Kaufman & Associates, a prosperous Washington, D. C., advertising agency with a flare for creative radio and TV, have developed and filmed *Bringing Up Parents*, an educational TV program with a high spicing of entertainment. What makes *Bringing Up Parents* especially unique is its tieup with *The Association for Childhood Education, International*. ACEI, a professional organization of 65,000 and others concerned with the education and well-being of children, is so wrapped up in the TV effort that a member of its staff serves as permanent technical advisor. FCC Commissioner Frieda Henock, after seeing the preview, said, "This is a real start in the kind of program we need on TV."

United Television Programs, a leading syndicate, thinks *Bringing Up Parents* has real commercial potential and is out selling it as actively as any adventure strip on its list. We hope that advertisers, agencies, and stations will give this promising program form opportunity to prove its worth. For if *Bringing Up Parents* can prove itself commercially, as we think it can, the way will be open for the further merging of sponsorship and educational television.

Applause

How to sell TV time

We have previously remarked that many best air buys—radio and TV both go begging because the advertiser hasn't been sold. One of our pet peeves is that the art of selling air-time isn't in the same class, professionally speaking, with space-selling.

But there are signs that air-media salesmen are closing the gap, and that before long the space salesman will realize that the days of professional vs. amateur selling are over.

The "12 Plan" put into effect in April 1952 by CBS Television Spot Sales is a case in point. Stations represented by this firm were worried because, like other TV stations, they couldn't sell advertisers on buying daytime announcement availabilities. Yet many of the availabilities were

topnotch buys. With WCBS-TV, headed by Craig Lawrence, leading the parade, some of these stations appealed to Tom Dawson, general manager of CBS Television Spot Sales for help.

Dawson was already at work on the problem; had been for many months. The station interest accelerated the project. Said Dawson, "With our research specialist we began an exhaustive study and we worked out a tentative formula called the weekly dollar volume discount plan. Next we approached stations we represent . . . matched our plan against their ideas . . . evolved a rate structure. Out of all these came the '12 Plan.' As an important final step—the first effort in TV to provide legitimately a discount opportunity to all advertisers—we put the plan into print in national mailings

and on the pages of *Standard Rate and Data*."

In essence, the "12 Plan" allows an advertiser who purchases 12 or more announcements a week in non-Class A or Class A time to receive a 45% discount over and above the earned rate card on the non-Class A portion.

How well has the Plan worked? WCBS-TV in late October was carrying 267 daytime announcements weekly; in April, 53. WCBS-TV has just extended its broadcast day 45 minutes, with this period (9:00 to 9:45) programmed locally. WTOP-TV carried 34 daytime announcements in April; in October, 223. KXN-TV went from 23 to 161 in two months. WBTV, KSL-TV, and WAFM-TV have just inaugurated the "12 Plan"; WCAU-TV will do so soon.

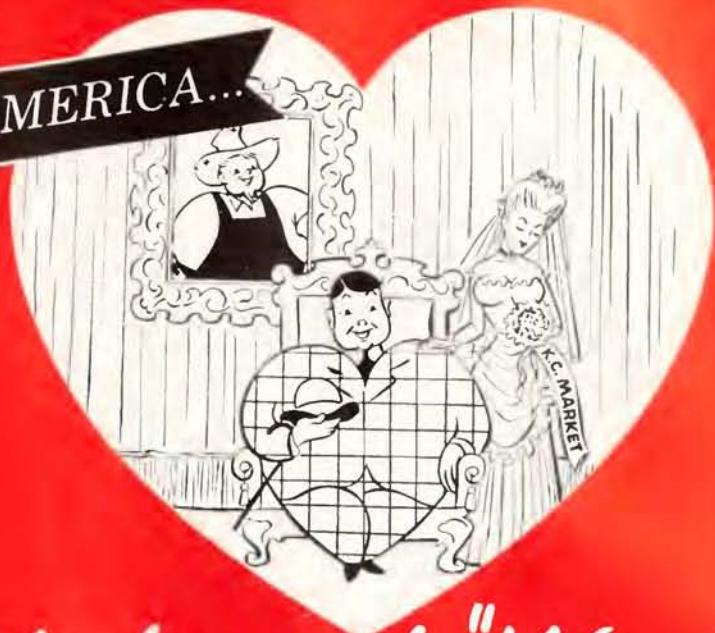
IN THE HEART OF AMERICA...

It's The

**KMBC
KFRM**

Team and It's

Wholehearted and "Wise"



*"Market-Wise" . . . **

For years, there's been a strange courtship going on in the Heart of America. It has been the wooing and winning of the Kansas City Primary Trade Area by The KMBC-KFRM Team. The Team was the successful suitor – in fact the only logical suitor from the very first. KMBC-KFRM made it a point to understand and coddle "Miss Kansas City Market" from the moment they met. KMBC-KFRM helped the Market grow – saw her through good times and bad – served her with the greatest in radio – was her best friend and through this intimacy became "Market-wise".

There is no record of when the wedding of The KMBC-KFRM Team and the Kansas City Primary Trade Area actually took place. But it's been a tremendously successful union. The heart of the Team and The Heart of America beat as one and advertisers will tell you that the best proof of this union are the thousands and thousands of "sales" – large and small – begat by this powerful voice of The KMBC-KFRM Team and the plump purse of the Kansas City Primary Trade Area.

* This is the fourth of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.



Call KMBC-KFRM or your nearest Free & Peters Colonel for the Kansas City Market 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

NEW YORK
BOSTON



CHICAGO
DETROIT

weed and company

RADIO STATION REPRESENTATIVES

SAN FRANCISCO
ATLANTA
HOLLYWOOD

