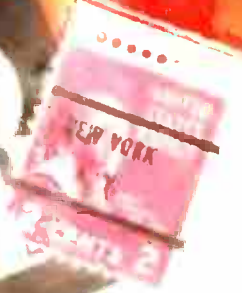


SP 10-50 12479  
W.M. S HEDGES  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



30 BOSTON

use magazine for Radio and TV advertisers

16 JUNE 1952

50c per copy • \$8 per year

*In 1922.... In 1952*



**W'BAY**  
GREEN BAY, WIS.

CBS... IN THE LAND OF MILK AND HONEY

HAYDN R. EVANS, Gen. Mgr.

TV's hottest problem:  
public relations  
page 27

**CO-OP: RADIO'S  
BIG HEADACHE**  
page 36

Noxzema and radio  
are magic mixture  
page 30

Nielsen vs. Baker:  
Two researchers debate  
validity of BMB system  
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How M & M candy  
made good with TV  
page 34

A Who's Who of  
network advertisers  
for past three years  
page 38

Radio station builds  
audience impact by  
taking shows on road  
page 42

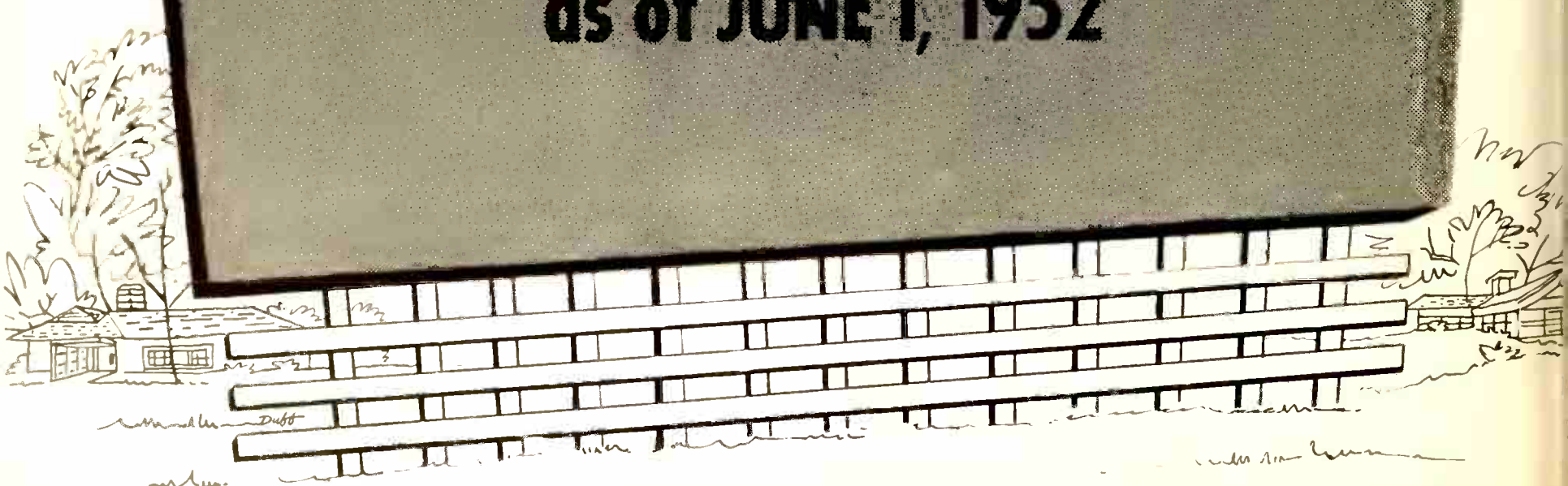


**WMBG**

*Richmond, Virginia*

**ANNOUNCES**  
**THE APPOINTMENT OF**  
*The Bolling Company*

**as National**  
**SALES REPRESENTATIVES**  
**as of JUNE 1, 1952**



# REPORT TO SPONSORS 16 JUNE 1952

## NBC denies NCS data will serve as basis for rate adjustments

NBC discounts report that study being made by Nielsen of station listening during network option time will be used as basis for readjustment of network rates. Quiz among listeners in Nielsen areas involves use of roster of 20 NBC shows and was included, on special order of NBC, by Nielsen in its 1951 intensive coverage survey. According to Nielsen timetable, coverage reports will be delivered early in fall.

-SR-

## Ford buying film show

Ford Dealers will sponsor half-hour TV film, made by Screen Gems, on NBC next fall. Hookup will consist of 51 stations.

-SR-

## Shell Oil mulling TV but to retain spot radio

Shell Oil is considering TV for fall. Possibilities include: either network show, or half-hour films booked on spot basis to tie local distributors in with project. TV campaign would not diminish Shell's current heavy use of spot radio news.

-SR-

## Spot radio costs-per-1,000 down in past decade

NARTSR study discloses cost of spot radio per-1,000-sets-in-use in 1951 was 26% lower than it was in 1941 and cost-per-1,000-radio-families was 11.9% less. Commenting on results of study, station rep organization pointed out that even though costs of station operation rose tremendously in past 10 years, stations absorbed increases because spot radio time expanded within same period from \$45,681,959 to \$134,000,000. Meanwhile set ownership increased until 96% of all families were equipped with radios, secondary sets swelled to 57,000,000, and auto sets to 23,000,000.

-SR-

## Radio rates upped least of 3 media since 1941

Comparing media on cost basis, NARTSR found increases in spot radio rates from 1941-1951. But these were up less than other media. One-minute class A spot announcements were up 36.1%; 44 magazines (black and white) up 54.5%; morning newspapers up 140%; evening newspapers up 87.3%; Sunday papers up 90.6%. In terms of cost-per-1,000, magazines went up 18.7%; morning newspapers 21.2%; evening newspapers 14.4%; Sunday papers 22.7%.

-SR-

## CBS rate cut meeting 2 July

Meeting between CBS top echelon and CBS affiliates 2 July on prospects of rate cut constitutes tactical switch on procedure which prevailed when CBS introduced its rate adjustment last year. At that time CBS called in its affiliates committee and handed it the details of the completed act: the rate cut. Tactic resulted in an uproar from CBS affiliates across country. This time affiliates are coming to CBS looking for information, and CBS will tell them what is advisable.

-SR-

## Majority AIMS members plan rate increase

Association of Independent Metropolitan Stations, at meeting in Louisville, took poll of members to determine rate plans and found majority planning rate increases in immediate future, while others are "considering" same action. None contemplated reduction. AIMS membership includes 31 stations from 20 states and Hawaiian Islands.

## REPORT TO SPONSORS for 16 June 1952

- CBS Radio orders for fall under 1951 level** CBS Radio Network, at time SPONSOR went to press, had signed orders for fall amounting to 89% of number of quarter hours of commercial time it had on network last September. Daytime business under contract represented 85% of quarter hours on in September 1951.
- SR-
- Transit Radio expanding station affiliations** Transit Radio, Inc., following board directors' meeting, disclosed considerable number stations have inquired about affiliation, and plans under way extend service to additional stations soon. Also arrangements have been made for mass production of specialized receiving equipment. U.S. Supreme Court 26 May upheld legality of bus broadcasts.
- SR-
- NBC-CBS kines ready for sponsors in Mexico City** Mexico City affiliates of NBC and CBS are offering for sponsorship to American advertisers kines of the networks' top programs currently aired in the States. Networks say they have cleared such sales with all American unions involved. Affiliates are Manuelo O'Farrell's XHTV (CBS) and Don Amilio Azcarraga's XEW-TV.
- SR-
- Albuquerque lone TV market minus network link** Albuquerque will be only TV market with no inter-city hookup when Phoenix in July becomes 65th American city in position to broadcast live network programs. Phoenix feed will be routed through Los Angeles and will be installed in time for political conventions.
- SR-
- College football games may cost \$1,750,000** NCAA 1952 Television Committee may ask \$1,750,000 for 12 college football games it is making available for telecasting this fall. Last year when Westinghouse underwrote NCAA, package cost for rights and facilities was \$1,500,000 and there were only nine games and fewer stations. With new package representing 24 hours of telecasting, cost per hour - \$73,000 - would put series in top cost brackets.
- SR-
- NCAA TV plan eliminates "blackouts"** NCAA's 1952 TV plan limits appearance of a college football team on air to once for season and member colleges may do single shots locally, providing committee approves. There will be no "blackouts" of network telecasts. Games outside traditional Saturday events are not involved in 12-date series, but TV committee reserves right to take non-Saturday games into consideration in event it looks like they're undermining objectives of plan.
- SR-
- Rayco expanding radio and TV to 34 markets** Rayco seat covers moving into 34 major markets this fall, using radio and TV. Manufacturer did a six-week media test in New York and five other markets and decision to do radio and TV nationally resulted from checkup on test, which included live TV show and radio and TV spot.
- SR-
- Telemeter performs for stockholders** West Coast contingent of International Telemeter Corp. demonstrated pay-as-you-see TV device to Paramount Picture stockholders on 3 June, won coupon-clippers' support after pitch by Paul MacNamara, Carl Leserman, and Louis Ridenour. Outfit used movie on closed circuit to show how coin box works. Upcoming Palm Springs test is unique in that films will be routed through local theatre (feature designed to assuage theatre owners).

(Please turn to page 64)

# All It Took was a Snowball...



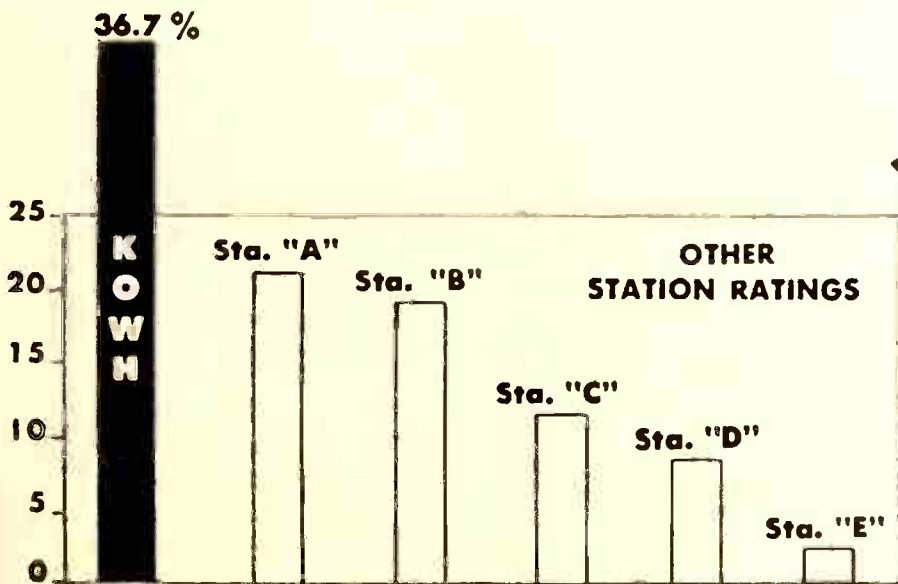
... Thrown by a colonial urchin, to spark a chain reaction that terminated with the "shot heard 'round the world" on Boston Commons.

History records, too, another eventful snowballing — the growth of radio KOWH to a position of dominance in the Omaha, Council Bluffs area. Hooper tells the story . . . evident in the chart below of the KOWH share-of-audience averaged for 8 A.M. - 6 P.M., Monday through Saturday, October, 1951, through March, 1952.

- Largest total audience of any Omaha station, 8 A. M. to 6 P. M., Monday through Saturday! (Hooper, Oct., 1951, thru March, 1952.)

- Largest share of audience, in any individual time period, of any independent station in all America! (Oct., 1951, thru Febr., 1952.)

Represented Nationally By  
*The Bolling Co.*



# Kowh

OMAHA

*"America's Most Listened-To Independent Station"*

# SPONSOR

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

16 June 1952 • Volume 6 Number 12

## ARTICLES

### **TV's hottest problem: public relations**

With everyone from legislators to crackpot groups being highly vocal in the criticism of TV, advertisers want the industry to take concerted action to refute the critics and sell the American public on TV's stature

27

### **Bunting's magic mixture: Noxzema and radio**

Gabriel Heatter is mainstay of Noxzema's radio advertising, has helped boost their sales 700% to nearly the \$7,000,000 mark

30

### **Coverage controversy: Is BMB method obsolete?**

In a SPONSOR debate, A. C. Nielsen attacks the BMB method of sampling by mailing list; Ken Baker, whose Standard Audience Measurement uses the system, offers counter criticism and defense of the mail ballot approach

32

### **How TV took a candy out of the doldrums**

M & M had tried six agencies in five years, then the firm decided to put all its ad coin in TV. Sales tripled in three years

34

### **Co-op radio's biggest headache**

Double-billing plagues this profitable form of advertising. National advertisers are being bilked, with all of radio taking the blame for deals made by the relatively few sharpshooters among stations

36

### **Who's Who on the networks: 1950-52**

Here's a breakdown of all network sponsors for past three years with number of shows they've carried each year plus other valuable "box score" material

38

### **Why KGW merchandising went on the road**

Portland station believes in building audience far outside the city limits. It ties in traveling shows with point-of-sale merchandising

43

## COMING

### **Radio-TV directors I like and why**

Agency personnel, independent producers, talent reps were queried and their answers are the basis of this article, fifth of a SPONSOR series

30 June

### **From Chandu to Shangri-La with Ralph Foote**

Now about to retire, Beechnut's Ralph Foote recounts some of the highlights of a long advertising career. Practical tips from a top ad manager

### **The Negro market: 1952**

National and local advertisers are showing a growing awareness of this lucrative market, keep more than 200 radio stations busily programing to Negro listeners

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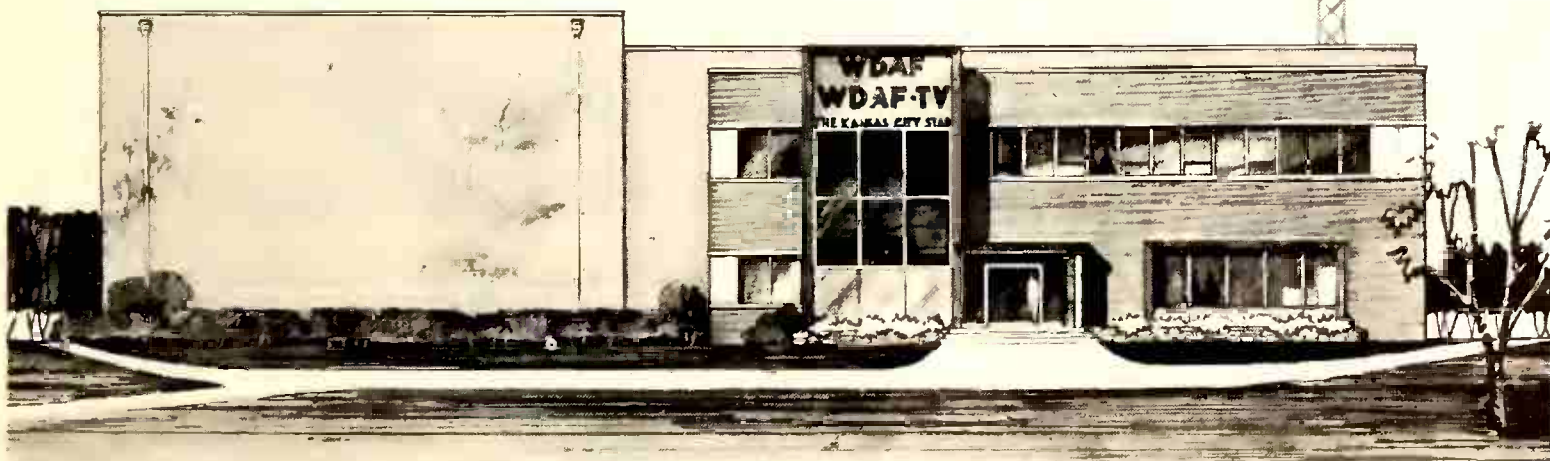
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*A New and Magnificent Home for*

# WDAF WDAF-TV *Kansas City*

The last word in design, construction and equipment . . . spacious, inviting studios, offices and control rooms . . . a four-to-one increase in physical capacity.

Behind these ultra-modern facilities stands the time-tested WDAF and WDAF-TV staffs, top-rated for successful, high-caliber programming.

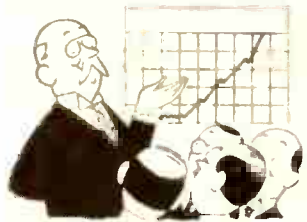


**WDAF ★ WDAF-TV**

*KANSAS CITY, MO.*

THE MID-WESTERN STATIONS KEYED TO COMMUNITY SERVICE

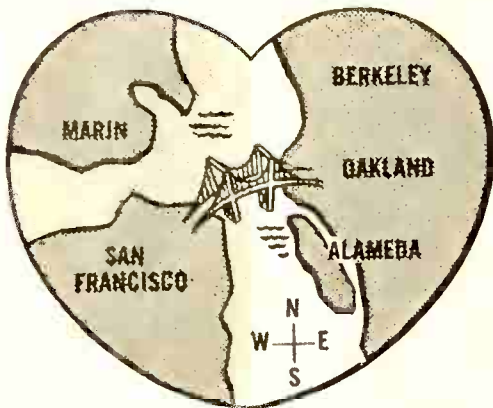
Owned and Operated by The Kansas City Star Company



It's  
simple:

**YOU GET MORE  
CUSTOMERS  
PER DOLLAR  
ON KROW...**

**...in the \$3 Billion  
San Francisco-Oakland  
Bay Area Market.**



- Pulse of San Francisco (Jan.-Feb., 1952) shows KROW giving more listeners per dollar than any other station.
- Pulse of Oakland (Jan.-Feb., 1952) shows KROW leading in 62 out of 68 quarter hours from 7 a.m. to midnight!
- No wonder more than 150 local, regional and national advertisers use KROW as their leading bay area medium!
- No wonder KROW has proved in scores of actual comparative sales tests that it gets more sales results per dollar!

for details, call  
**PAUL H. RAYMER CO., Inc.**  
National Representatives



# Men, Money and Motives

by  
**Robert J. Landry**

## **Illiterates are tough customers**

Until recently hardly anybody outside the immediate neighborhoods of his editorial impact had ever heard of Raymond Cyrus Hoiles, from Santa Ana, Cal., a man of 73, a millionaire, the owner and editor of 10 small town newspapers from Ohio to California via Colorado and Texas. What has now focused national attention upon Hoiles is belated hometown citizen reaction to a line of ante-diluvian prejudices he has been preaching for years. Hoiles opposes any and all public education by tax-supported schools. He favors cutthroat competition, speaks admiringly of black markets, sneers at various racial and religious backgrounds, and generally talks like an absentee British landlord of the year 1835 with a vest-pocket seat in Parliament.

\* \* \*

The interesting thing about the Hoiles saga is that he has met his most formidable opposition in Texas and via radio stations. Earlier this spring Roy Hofheinz of KSOX, Harlingen, Tex., took the negative against Hoiles in an amazing radio debate-of-the-century unfortunately limited to a regional hook-up. The question was this: "Resolved, that tax-supported schools should be abolished." Hoiles lines up with the late, weirdly brilliant, misanthropic essayist Albert Jay Nock in arguing that "it has never been demonstrated that it is to the advantage of society that everybody should be able to read and write."

\* \* \*

There is, of course, one answer that can be put in terms that even an eccentric millionaire newspaper publisher could comprehend. The whole time-purchase mass-marketing system upon which United States prosperity is, to a considerable extent, based would be impossible without universal literacy. Stated with only this bald profit fact involved, omitting culture and the hope of overcoming superstition and ignorance, modern business as we know it, and the advertising which makes Massa Hoiles so prosperous, depends, absolutely, upon a populace that can read contracts, write in for samples, and add and subtract in order to divide the weekly paycheck.

\* \* \*

It seems strange that at this late date anybody would have to defend public education or to point out how literacy is a first necessary step to the creation of an economy capable of dispersing the gadgets, services, and refinements which collectively provide the physical environment of a "mobile-upward" society, the ultimate goals of which are the pursuit of everybody's happiness.

\* \* \*

Men, Money and Motives indeed! Human beings are distinguished, culturally, by their ability to put agreements into printed form and by their intellectual and ethical willingness to keep faith in everyday action with the promises thus spelled out. Again, one would think the values of this *modus operandi* sufficiently obvious. Certainly

(Please turn to page 68)



TELEPHONE 4.3434

**W S G N - F M**

55,000 WATTS

**W S G N**

610 KILOCYCLES

*Alabama's Best BUY Far*

STUDIOS RADIO PARK *atop* RED MOUNTAIN  
POST OFFICE BOX 2553 • BIRMINGHAM 2, ALA.

HENRY P. JOHNSTON  
EXECUTIVE VICE-PRESIDENT  
MANAGING DIRECTOR

EFFECTIVE JULY 1

OUR NEW NATIONAL REPRESENTATIVES WILL BE

JOHN BLAIR & COMPANY

*The Birmingham News Stations*

# SELL THE HEART OF THE NORTH OVER **KFYR** BISMARCK, TH

"Unique" is merely a statement of fact in any description of KFYR Bismarck. It has a greater coverage area than any other station in the country, regardless of power—encompassing 1,000,000 people in North and South Dakota and sections of Montana, Wyoming and Nebraska, and 850,000 in Canada. It serves many cities exclusively and completely dominates a large group of others. In fact, there is no other outlet of such power and advantageous wave length within its entire coverage area.

KFYR is the favorite station among the majority of listeners in this huge segment of the Northwest—a top rank borne out by every independent survey. KFYR features splendid network, spot and local programming, but it is actually far more than just a medium of entertainment. Since there are relatively few daily newspapers in the area, KFYR is in a unique service position as the immediate source of news, weather reports, farm news and other vital information.

As a radio buy, KFYR becomes still more important in light of the purchasing power of its audience. Since the war, North Dakota has reached an all-time high in agricultural production, with industry and mining keeping pace. Just one example of this market's prosperity is the \$53,000,000 spent each year on groceries alone.

John Blair & Company, exclusive representatives of KFYR for 13 years, has filed one example after another of how KFYR has translated the loyalty and spending power of its listeners into success stories for advertisers. For actual case histories on products in your field—all produced *at low cost* over KFYR—call your John Blair man today!



KFYR's unique Studio A is considered one of the finest small auditorium studios in the nation. Expandable stage can accommodate a cast of over a hundred.



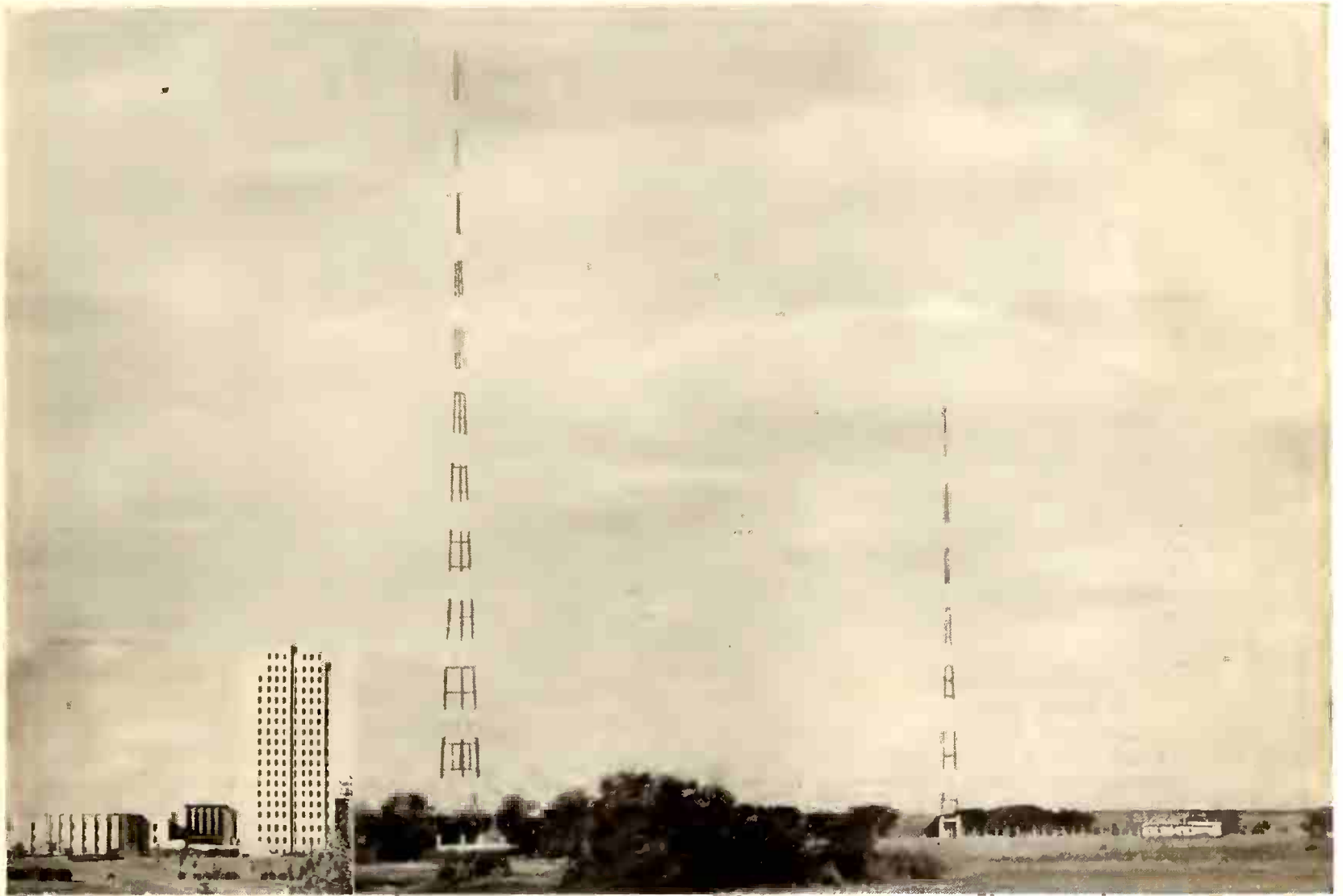
KFYR's Master Control Room which, like all of this station's facilities, represents the newest in scientific plant



Commercial Manager **BOB MacLEOD** consults with Program Director **CAL CULVER**. The intricate program board in background, which shows details of four week programs, slides electrically between their offices.

# WEST THE JOHN BLAIR WAY

## HOME RADIO STATION OF TWO STATES



KFYR transmitting plant 15 miles east of Bismarck. Higher tower is the highest narrow-base, self-supporting tower in the world. North Dakota's skyscraper capitol building at Bismarck, photographed to the same scale, shows the tremendous size of the main tower.

**JOHN  
BLAIR  
& COMPANY**

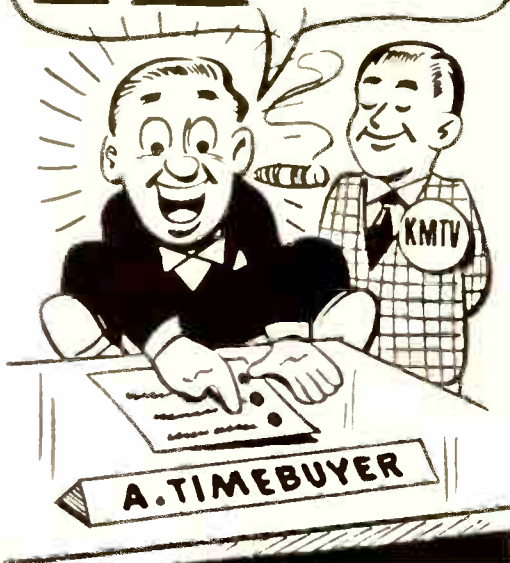
REPRESENTING LEADING RADIO STATIONS

JOHN BLAIR & COMPANY specializes in radio representation exclusively. Since we are entirely removed from any other operation or function, we are able to give the stations we represent our full time and our full efforts . . . as specialists in selling via spot radio.



F. E. FITZSIMONDS, Station Manager of KFYR.

YOU MEAN I GET  
ALL THESE EXTRAS?!



### 1—"EXTRA-AUDIENCE" in Omaha

KMTV advertisers get the BIG share of Omaha's television audience. Latest Pulse figures (week of April 13, 1952) show KMTV leads in 68 out of 100 nighttime (6-11 pm) quarter-hours—Monday through Friday. Pulse also reveals 4 of the top 5 multi-weekly programs and 4 of the top 5 once-a-week programs telecast in the Omaha area are seen over KMTV—further proof of KMTV's "Plus Audience."

### 2—"EXTRA-AUDIENCE" in Fringe Area

A recent survey conducted by several students of the University of Nebraska Radio Department revealed that 36% (or approximately 12,000) of the families living in Lincoln owned a TV set. Lincoln is over 50 miles from Omaha. Throughout the 3 hour (7-10 pm) survey, 66% of those watching television had their sets tuned to KMTV. During the 8-9 pm time segment KMTV's lead reached its peak. A tremendous 75% of those watching TV were tuned to KMTV.

### 3—"EXTRA-PROTECTION" on Rates

KMTV offers advertisers a revolutionary new rate protection plan that provides for the guarantee of rates in effect up to 52 consecutive weeks from starting date of schedule. This means that advertisers can now make a more realistic year-round TV budget approach.

**Larger Audience . . . Stronger Signal . . . Greater Rate Protection . . . these are just some of the EXTRAS you get when you buy KMTV. Contact KATZ Agency or KMTV today.**

**KMTV** CBS  
DUMONT  
ABC  
**OMAHA 2, NEBRASKA  
CHANNEL 3**  
Represented by **KATZ AGENCY**

# 510 Madison

## SMALL AGENCIES AND TV

Robert Landry's recent piece under "Men, Money and Motives" questioning the ability of small local agencies to take advantage of television reminds me of this agency's experience some four years ago when it tackled its first TV account. Our first advertiser was able to buy one one-minute spot per week. We were aghast to learn that commercial artists were charging as high as \$150 for the art work and lettering for one TV card when we knew that four or five cards were necessary to use the time our client wanted to purchase.

Low-priced cards were still in the \$25 to \$50 class. Many years of weekly newspaper experience had taught us that clients with dime-store budgets were nothing to be afraid of if we were willing to think out the problem.

Reaching back a few years, we adapted some of these techniques to the television card and came up with a method of producing television cards which we could sell at a profit for \$4 to \$5 apiece. Our client was happy and spread the word. We finally improved the process to the point where we produced cards profitably for \$2.50 to \$3.00. At one time we were purchasing announcements on TV by the dozen. Most of these clients, however, have left television and gone back to other advertising methods as a result of the series of rate increases by WTMJ-TV.

I suggest that Mr. Landry's fears for the ability of small agencies to take advantage of TV can be scuttled right now. If television stations can find ways to reduce their costs and their rates as well as small local agencies have found ways to reduce theirs, local advertisers will continue to use TV. If not, they'll go back to older forms of advertising as soon as the novelty has worn off.

H. ELLIS SAXTON

*The Saxton Agency, Milwaukee*

## TV FILM STANDARDS

At the Annual Meeting of the American Television Society the members present were most enthused at the treatment SPONSOR gave to the report on TV Commercial Film Standards.

A resolution was passed and recorded to extend to you and your publication our sincere thanks and appreciation for the recognition you gave us in publishing this article.

CLAUDE BARRERE, Sec'y.

*American Television Society, N.Y.*

## REPRINT PERMISSION

We would like to present a condensation of "Account Executives I Like Best and Why," part four from your 5 May issue, page 31.

May we have your permission to do so?

Full credit will be given you.

S. A. WATERMAN, Editor  
*Publishers Digest, Inc.*

● Permission to reprint SPONSOR articles is often granted—but at specific request.

## VIDEODEX RESEARCH

On page 60 of the 19 May issue of SPONSOR, under What's New in Research, you published a table with data supplied by Videodex which purports to show "Opinion of Commercial Relative to Opinion of Program." As I see it from this distance, the data is meaningless—a waste of space. Let me explain.

First I assume (having no other basis) that Videodex asked program viewers to check those programs they had seen during some week that they thought were "excellent"; then they asked the viewers to check those commercials they had seen during the week that they thought were "interesting." Placing the latter percentage over the former, the index was obtained.

Now notice two hypothetical examples:

	Per cent Interesting Commercial	Per cent Excellent Program	Comm. vs Program Index
<i>Example 1</i>			
Texaco Star Theatre	60	39	154
Studio One	60	60	100
Your Hit Parade	60	79	76
<i>Example 2</i>			
Texaco Star Theatre	92	60	154
Studio One	60	60	100
Your Hit Parade	46	60	76

In the first example, all commercials do equally well, but *Your Hit Parade* does the best program while *Texaco Star Theatre* does the worst. In the second example, all programs do equally, but *Texaco Star Theatre* has the best commercial and *Your Hit Parade* has the worst. Since *Studio One* rides on even keel, it would seem that perhaps in

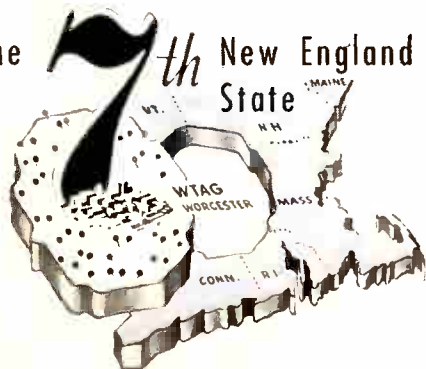


*Ever sample a clambake? . . .*

Listeners to WTAG will tell you it's mighty fine living. Yes, folks here do live well—like their food—fine clothes—home comforts—buy and consume in big-time figures. And there are enough of them to make a state by themselves . . . the "7th New England State." The market facts here will whet your appetite for sales. And WTAG will introduce your merchandise to the greatest number of responsive listeners. For WTAG alone represents this big-as-a-state region—the oldest and leading station serving Central New England. It belongs high on your market list.

the picture is great in the 7<sup>th</sup> New England State

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

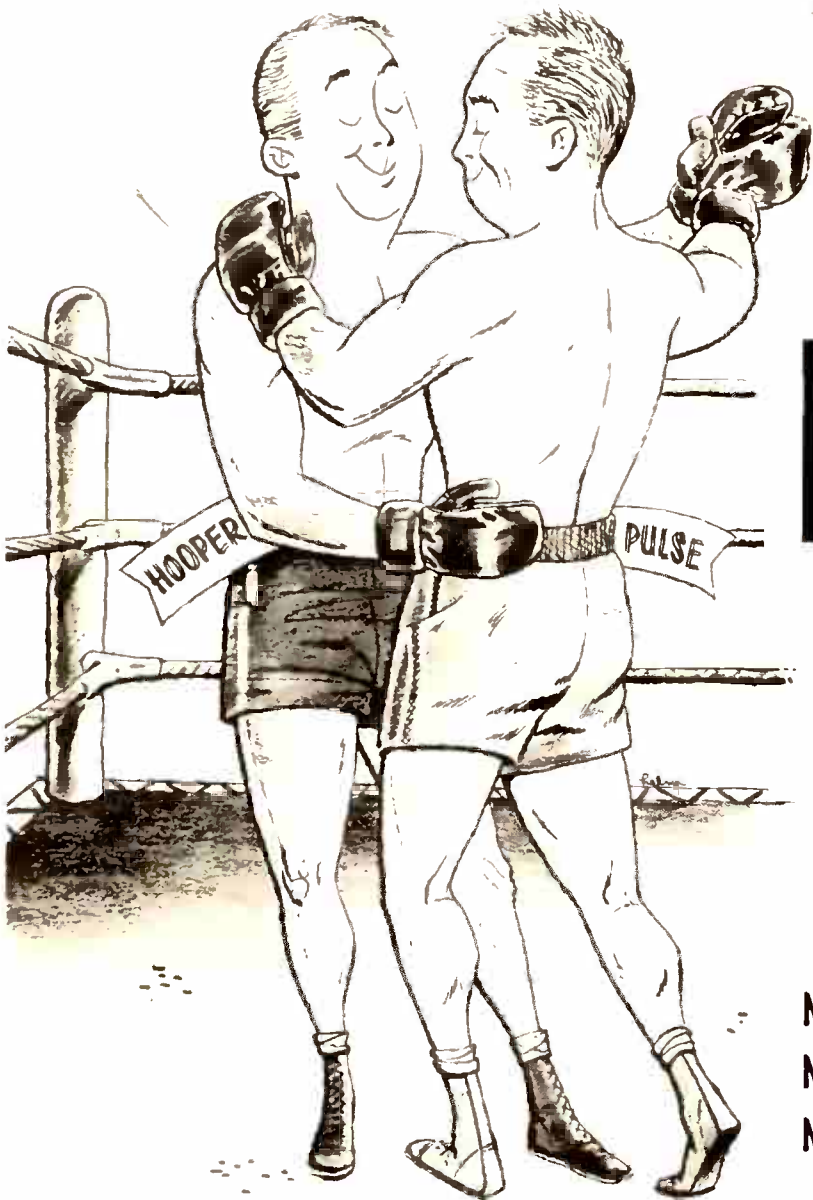


REPRESENTED BY RAYMER

**"No Contest"**

**Between the  
Rating Services  
in Houston!**

*Houston's First PULSE REPORT  
(April-May 1952) Confirms  
HOOPER RATINGS through many years*



# KPRC is FIRST

**By APRIL-MAY  
PULSE REPORT, TOO!**

	Daytime ¼ Hours 8:00 A.M. to 6:00 P.M. Manday through Friday	Nighttime ½ Hours Manday through Sunday
<b>KPRC</b>	<b>26</b>	<b>40</b>
Network Station B	10	22
Network Station C	4	4
Network Station D	0	18

**April, 1952, Hooper  
RADIO AUDIENCE INDEX REPORT SHOWS  
KPRC FIRST**  
31.6% above Network Station B  
60% above Network Station C  
85% above Network Station D  
IN TOTAL RATED TIME PERIODS



NBC and TQN  
on the Gulf Coast  
**JACK HARRIS,**  
General Manager  
Nationally represented by  
**EDWARD PETRY and CO.**



this program the commercial is best integrated with the program, but in the two examples, either another program or another commercial does better.

My conclusion is that the chart, as presented by Videodex, is meaningless unless the Per Cent Interesting Commercial and the Per Cent Excellent Program are included. Am I wrong?

LAWRENCE MYERS, JR.  
Syracuse University

• Videodex did not intend to show relative merit for one program versus another in its study. But Reader Myers' suggestion is nonetheless an aid in providing maximum helpful information to the sponsor.



DR. ROLF KALTENBORN

The man standing next to H. V. Kaltenborn in the picture above, to whom you referred as "an aide" in the original caption (19 May 1952, p. 27) is actually Mr. Kaltenborn's son, Dr. Rolf Kaltenborn. He is too talented a man to go unidentified.

J. C. DINE, Dir. of Public Relations  
Frederic W. Ziv, N. Y.

### SEARS ARBI TESTS

We were delighted to see the chart of the Sears, Roebuck ARBI tests in the May 5 SPONSOR.

Here at WWDC we conducted two tests with Sears and for some reason, you used in your chart only the one in which we showed up the poorest. As indicated in your chart on the Coldspot refrigerator promotion, the *Evening Star* outpulled WWDC in total traffic, although the chart failed to show a number of other factors including a store-by-store breakdown. At the Wisconsin Avenue store, we actually outpulled the paper with a 3 to 2 ratio. At the Bladensburg Road store they outpulled us.

Of great interest to Sears was the fact that 30 per cent of the radio traffic

at the Wisconsin Avenue store and 10 per cent of the radio traffic at the Bladensburg Road store had *never been in Sears before*, whereas 100 per cent of the newspaper traffic at both stores were regular Sears shoppers.

The other test made for Sears was on a shoe promotion featuring a three-day sale of misses' shoes at \$3.44, children's at \$2.44, and men's at \$4.44. This test was conducted with WWDC as the radio station and the *Times-Herald* as newspaper.

Traffic brought into the store was as follows:

Radio	26.7 per cent
Newspaper	21.2 per cent
Both	11.7 per cent
Other	40.4 per cent

Here again, one of the most important results from the merchant's point of view was the fact that 12.5 per cent of the radio traffic in both stores had never been in Sears before, whereas only 2.2 per cent of the newspaper traffic had not shopped there before.

In a way, we are glad that you did show the results of the Coldspot promotion wherein we failed to bring in quite as much traffic as the newspapers did, because it is indicative that not all ARBI tests can be entirely favorable to radio and that they are completely on the up and up.

On the other hand, we want SPONSOR's subscribers to know that WWDC is a hot advertising medium and for that reason, we certainly would have preferred to see you use the shoe results which were far more favorable to radio.

BEN STROUSE, Gen. Mgr.  
WWDC, Washington, D. C.

### SPONSOR AT HARVARD

I have been reading SPONSOR magazine for the last several months and I thought that you might help me.

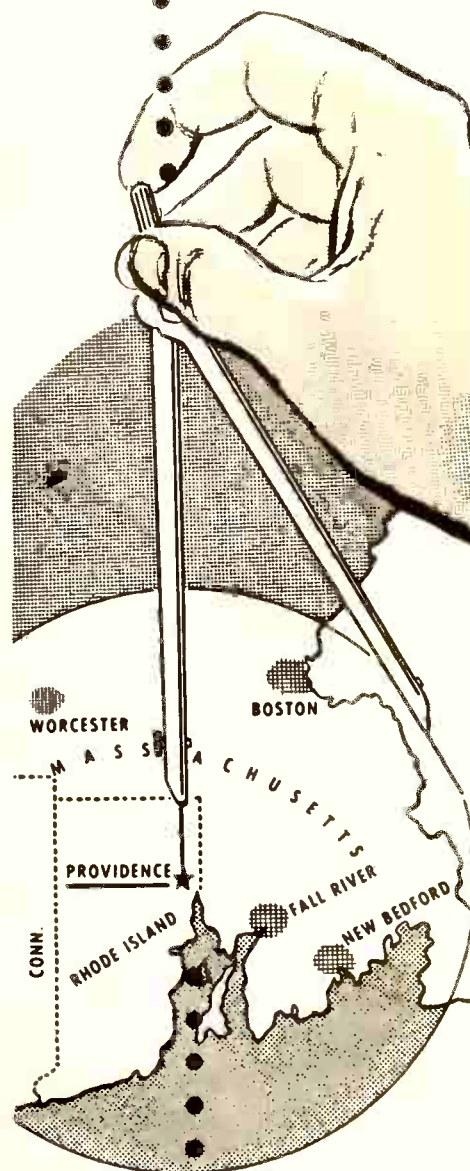
At present, I am a student at the Harvard Graduate School of Business Administration in Boston. I have become interested in the film area of TV operations and I feel that I would like to enter this field after graduation.

I really would appreciate any leading information that you might give to me because I feel that you are the most well-informed source that I could possibly go to at this time.

LAWRENCE N. GROSS

• For newcomers interested in the TV film field SPONSOR recommends its TV Film Section, 10 March 1952 issue.

## PINPOINT YOUR PERSISTENT SALESMAN



Selling More Than  
660,000 People

in Prosperous  
Southern New England

## WJAR-TV

Providence

Represented Nationally by  
**Weed & Company**

In New England — Bertha Bannan

we argued with our agency

so we're  
offering  
you this  
booklet!





...and lost!



WJR recently brought out a booklet entitled, *It's The Little Things That Make A Radio Station Great*. In tone and content, it's pretty far removed from the usual promotion piece. For this reason, we had no idea of distributing the booklet widely among advertisers and agencies. Not from any sense of modesty, understand. But we felt that the booklet had a lot of WJR in it and not enough reader "self-interest".

Then our agency saw it. They argued—they are usually arguing about something, God love them—that the booklet should be called to the attention of everybody who advertises. They thought, as we did, that the booklet was loaded with self-interest . . . but argued that the self-interest lay on the part of the advertiser. They claimed that every facility which is a "plus" for WJR is a "plus" for the advertiser whose sales messages gain added impact and influence. They argued further that—as agency people themselves—they are always looking for more tangible means of judging and evaluating the media they use.

We'd like you to act as referee. Why not send for a copy of the booklet and see who *you* think is right. We hope it's the agency!

Radio—America's Greatest Advertising Medium



WJR Eastern Offices: 665 Fifth Avenue, New York 17, N. Y.

the  
GREAT  
VOICE  
of  
the  
GREAT  
LAKES

W  
J  
R

50,000 watts  
Clear Channel

CBS Radio  
Network

★ WJR Detroit  
The Goodwill Station

RADIO STATION WJR—Dept. 80  
Fisher Building, Detroit 2, Michigan

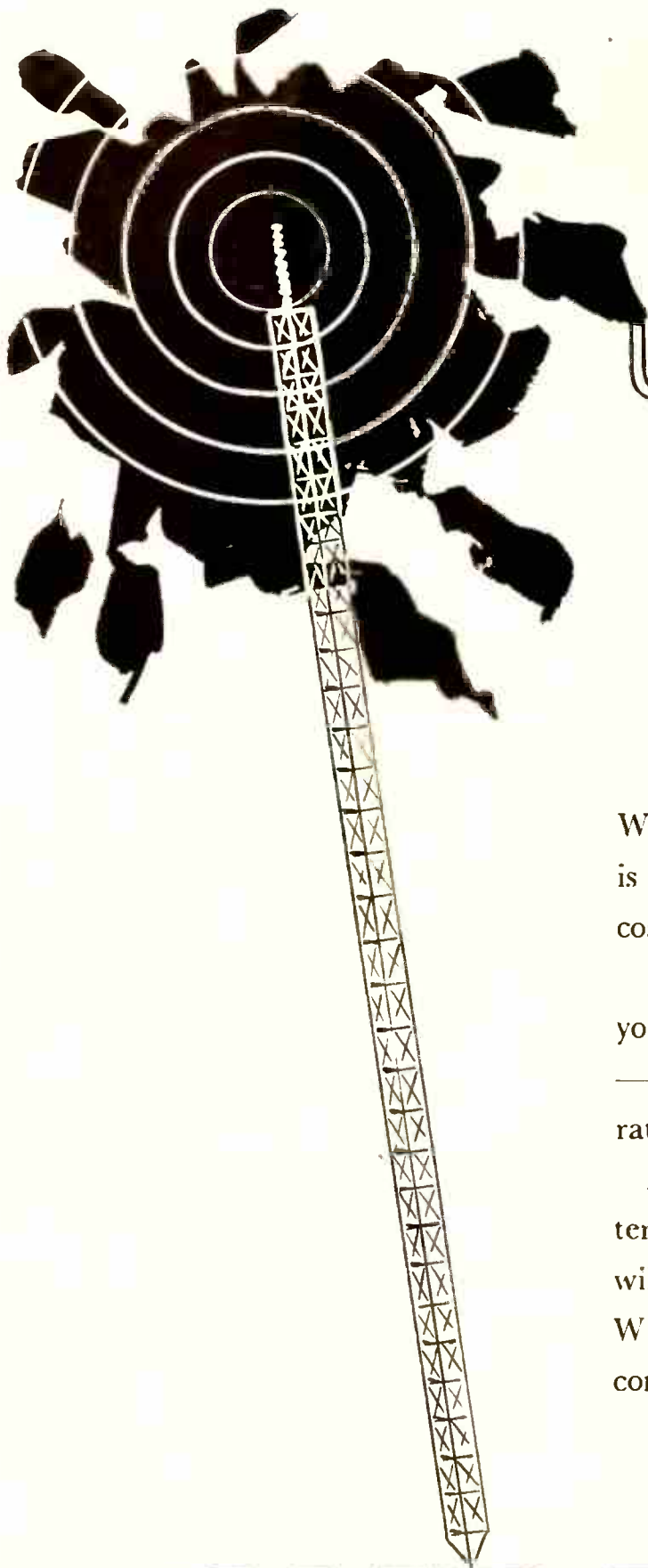
Please send me a copy of "It's The Little Things That Make A Radio Station Great".

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



# wonderful spot

Want to buy spots for less than in 1946? Well, the place is Memphis, and the Station is WREC—where your advertising actually costs 10.1% less than in 1946.

That's because more people are hearing your message—the area has grown, and also—WREC has the highest average Hooper rating of any Memphis radio station.

Ask salesmen who travel the huge WREC territory—ask advertisers on WREC. They will tell you from experience your spot on WREC is a wonderful spot in a thriving area completely covered by WREC.

# WREC

REPRESENTED BY THE KATZ AGENCY

**MEMPHIS NO. 1 STATION**

AFFILIATED WITH CBS, 600 KC, 5000 WATTS

---

## New and renew

### 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start duration
American Cigarette & Cigar Co	SSCB	CBS-TV 22	Douglas Edwards With the News; T, Th 7:30-45 pm; 1 Jul; 52 wks
Bauer & Black	Leo Burnett	NBC-TV 31	Today; T 7:15-20 am (16 prog), Th 7:20-25 am (8 prog); 24 prog
Green Giant Co	Leo Burnett	CBS-TV 21	House Party; F 3-3:15 pm; 5 Sep; 52 wks
Lever Brothers Co	N. W. Ayer	CBS-TV 21	House Party; M, W, Th 3:15-30 pm; 1 Sep; 52 wks
Minute Maid Corp	Ted Bates	NBC-TV 34	Gabby Hayes Show; W 5:15-30 pm; 11 Jun; 10 wks
Pillsbury Mills Inc	Leo Burnett	CBS-TV 21	House Party; M-Th 3-3:15 pm; 1 Sep; 52 wks



### 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start duration
Armstrong Cork Co	BBDO	NBC-TV 47	Circle Theatre; T 9:30-10 pm; 3 Jun; 52 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC-TV 56	Stu Erwin Show—The Trouble With Father; F 7:30-8 pm; 6 Jun; 52 wks
Kellogg Co	Leo Burnett	NBC-TV 47	Howdy Doody; T, Th 5:30-45 pm; 3 Jun; 52 wks
C. H. Masland & Sons	Anderson & Cairns	ABC-TV 17	Tales of Tomorrow; F 9:30-10 pm; 1 Jul; 13 wks
Revere Copper & Brass Inc	St. Georges & Keyes	NBC-TV 42	Meet The Press; Sun 7:30-8 pm; 6 Jul; 13 wks



### 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
WCHV, Charlottesville, Va.	ABC	Walker Representation Co, N. Y.
WEAT, Lake Worth, Fla.	NBC	Walker Representation Co, N. Y.
WGAR, Cleveland	CBS	Henry I. Christal Co, N. Y. (eff 1 Jul)
WJR, Detroit	CBS	Henry I. Christal Co, N. Y. (eff 1 Jul)
WRAC, Racine	Independent	Sears and Ayer, N. Y.
WTMJ, Milwaukee	Independent	Henry I. Christal Co, N. Y.
WWPB, Miami	NBC	Walker Representation Co, N. Y.



### 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
B. C. Remedy Co	N. W. Ayer	WABD, N. Y.	1-min annmt; 26 May; 13 wks (n)
Benrus Watch Co	J. D. Tarcher	WPTZ, Phila.	20-sec stn break; 16 May; 52 wks (n)
Benson & Hedges	Benton & Bowles	WNBT, N. Y.	10-sec ident; 1 Jun; 13 wks (r)
Cosmopolitan Magazine	Donahue & Coe	WDTV, Pittsb.	20-sec annmt; 29 Jun; 1 wk (n)
Duffy-Mott Co	Young & Rubicam	WDTV, Pittsb.	20-sec annmt; 27 May; 52 wks (r)
Minute Maid Corp	Ted Bates	WDTV, Pittsb.	1-min partic 14 Jun; 3 wks (n)
Nestle Co Inc	Needham & Grohmann	WPTZ, Phila.	1-min partic; 20 May; 13 wks (n)
Pepsi-Cola Co	Biow	WNBQ, Chi.	10-sec stn break; 1 Jun; 13 wks (r)
Procter & Gamble Co	Benton & Bowles	WPTZ, Phila.	1-min partic; 16 Jun; 52 wks (r)
White Laboratories Inc	Doherty, Clifford & Shenfield	WABD, N. Y.	1-min annmt, partic; 26 May; 26 wks (n)



Numbers after names refer to New and Renew category

- Philip W. Lennen (5)
- Samuel Gill (5)
- H. W. Newell (5)
- S. G. Walton (5)
- E. A. Holmes (5)

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

## 5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
George Addington	Star-Telegraph, Ft. Worth, member adv staff	Simmonds & Simmonds, Ft. Worth, vp, office mgr
Henry R. Bankart	Compton, N. Y., acct exec	Same, vp
Chester T. Birch	Andrew Jergens Co, Cinc., adv vp	Dancer-Fitzgerald-Sample, N. Y., vp (eff 1 Jul)
Maureen Blackmon	Alexander Smith Carpet Co, Yonkers, N. Y., adv dir	Charles W. Hoyt, N. Y., member exec staff
Gerald Blake	Lambert & Feasley, N. Y., acct exec	Same, vp
Lou J. Boyce	Fuller & Smith & Ross, Cleve., assoc media mgr	Same, in charge radio-tv time purchases
Harold Breitner	Hicks & Greist, N. Y., copy writer	Same, acct exec
Matty Brescia	LBS, Memphis, pub dir	Action, Memphis, press dir, pub rel counselor
Richard S. Bridgman	Lambert & Feasley, N. Y., acct exec	Same, vp
Jack Bucholtz	William Warren, Jackson & Delaney, N. Y., tv dir	Kenneth Rader, N. Y., radio-tv dir
Wayne Clark	Good Housekeeping Magazine, N. Y., asst to editor	Argus, L. A., copy chief
Barrett C. Dillow	Alexander Smith Inc, N. Y., sls prom dir	McCann-Erickson, N. Y., acct exec
Ray G. Ellis	Bart Laboratories, Belleville, N. J., adv mgr	Mercready, Handy & Van Denburgh, Newark, acct
George M. Finley	The American Weekly, N. Y., plans, research dir	William H. Weintraub, N. Y., marketing dept exec
Peter Finney	Erwin, Wasey, N. Y., vp	Harry B. Cohen, N. Y., vp
Samuel Gill	Foot, Cone & Belding, N. Y., marketing, media exec	Harry B. Cohen, N. Y., media, research dir
Frank I. Handy	Berry Brothers Co, Jersey City, adv mgr	W. B. Doner, Detroit, acct exec
Ernest A. Holmes	Warwick & Legler, N. Y., research exec	Marschalk & Pratt, N. Y., market research dept mgr
Wendell Holmes	D. P. Brother, Detroit, exec	Kenyon & Eckhardt, Detroit, copy chief
Willis T. Jensen	Charles L. Rumrill, Rochester, acct exec	Same, vp
Philip W. Lennen	Lennen & Mitchell, N. Y., board chairman	Lennen & Newell, N. Y., board chairman (new agency to be formed, 17 E. 45th St.)
James S. Little	Charles Dallas Reach, N. Y., office mgr	Al Paul Lefton, N. Y., exec
Frank W. Mace	Lambert & Feasley, N. Y., vp	Same, sr vp
M. F. Mahony	Maxon, N. Y., vp-mgr	Same, also a co dir
Robert E. Matthes	Bozell & Jacobs, Mnpls., radio-tv dir	Wright, Chi., radio-tv writer, prod
Alfred S. Moss	Bozell & Jacobs, N. Y., vp	Williams, N. Y., partner
Don Paul Nathanson	Gillette Co, Chi. (Toni div), adv dir	Weiss & Geller, Chi., vp
H. W. Newell	Geyer, Newell & Granger, N. Y., exec vp	Lennen & Newell, N. Y., pres (new agency to be formed, 17 E. 45th St.)
Marion Reeves	Gregory & House, Cleve., media research dir	Same, vp, gen mgr
Kenneth C. Ring	William Hart Adler, Chi., asst to pres	Same, exec vp
Jean Robbins	Magazine Management, N. Y., assoc editor	Lee Ramsdell, Phila., copy dir consumer accts
Paul L. Scott	Grant, Mexico City, gen mgr	Guastella-McCann-Erickson, Mexico City, vp-gen mgr
Homer M. Snow	Lennen & Mitchell, N. Y., mkt, sls research planning	Grant & Wadsworth, N. Y., merchandising dir
Robert G. Swan	Joseph Katz, Balto., head radio-tv	Same, vp, dir radio-tv prod
Sydney G. Walton	Matson Navigation Co, S.F., vp	Kenyon & Eckhardt, S. F., vp in charge West Coast offices (eff 1 Jul)
Harry E. Wholley	Ted Bates, N. Y., acct exec	Kenyon & Eckhardt, N. Y., acct exec
Richard J. Winkler	Shaffer-Brennan-Margulis, St. L.	Warner, Schulenburg, Todd, St. L., copy chief
Nort Wyner	Television Magazine, N. Y., asst to publisher	Emil Mogul, N. Y., member exec group



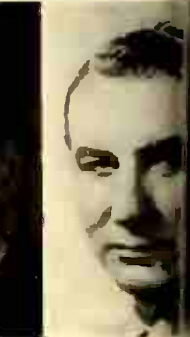
## 6. Station Changes (other than personnel)

KANE, New Iberia, La., formerly MBS, now ABC  
 KOWB, Laramie, Wyo., formerly MBS, now ABC  
 KREO, Indio, Cal., formerly LBS, now ABC  
 KROP, Brawley, Cal., formerly LBS, now ABC  
 KYOR, Blythe, Cal., formerly LBS, now ABC  
 WGYV, Greenville, Ala., formerly LBS, now ABC  
 WKSR, Pulaski, Tenn., formerly LBS, now ABC

Numbers after names refer to New and Renew category

Paul L. Scott (5)  
 Wendell Holmes (5)  
 M. F. Mahony (5)  
 Lou J. Boyce (5)  
 Chester T. Birch (5)

Gerald Blake (5)  
 H. R. Bankart (5)  
 D. P. Nathanson (5)  
 Homer M. Snow (5)  
 Peter Finney (5)



# More Samples from the **WHO** Mailbag

Gentlemen:

I want to express my thanks and appreciation for the last several years of public service that you have given to the general public and also to motoring public in general.

Many times in the past, your news as to the weather and complete road conditions has altered our course of highway travel. My only hope is that in the near future, other states might follow in your path to help in so complete a safety measure. Regular weather reports given out by most stations are not enough to be of much help when over the road truck traffic is depending on positive conditions. You will probably never hear of it, but your station has saved the Trucking Industry many thousands of dollars by its road conditions report.

I, for one, was delayed in a nearby state for two days because of icy highways. Before starting I had tried to contact local police and newspapers for weather conditions and with little success. The report was, colder. I could not reach WHO as we were too far away. If I could have reached your station, I could have altered my route and would not have had any additional mileage. I also made a trip into the snow area of South Dakota last winter on the strength of your station's weather report.

There are more motorists who depend on WHO for their news and road conditions than from any other source. I, for one, am very grateful for having an Iowa station that is interested in the safety of its motoring public.

J. E. McCULLOUGH  
McCullough Transfer Co.  
Mt. Pleasant, Iowa

Dear Mr. Woods:

Your courtesy in making it possible for some movie scenes to be taken in the WHO studio was greatly appreciated. It was a joy to work with you and members of your staff who cooperated so fine in making arrangements for this filming as well as participating in it.

When the first contact was made with you it was not our intention to spend so much time in your studio. However, it did mean a great deal to the folks from the International Film Foundation as well as for the other participants to be able to take the other sequence of the class also in the studio.

Thanks so much for your help and if we may ever be of assistance to you do not hesitate to call on the Extension Service.

Sincerely yours,  
LOUISE M. ROSENFELD  
Assistant Director

Cooperative Extension Work  
State of Iowa

Gentlemen:

I wish to extend to you the thanks of our community for your announcements for our school and also for the Lions Club. It is a wonderful service. Your coverage is nearly 100% here.

We heard you say how many announcements you made in those few days. Would you mind sending me that number?

Thanks so much.

Yours,

L. R. WELKER  
Pres., Murray School Board,  
and also Lions Club Member

Murray, Iowa

Dear Sir:

Thank you very much for your wonderful cooperation in scheduling our spot announcements.

It is only through such a program that we can hope to compile the statistics necessary to carry on our work—to find the cause and cure of multiple sclerosis.

Your valued assistance in helping us achieve our aim is sincerely appreciated.

Cordially,

CORNELIUS H. TRAEGER, M.D.  
Medical Director

National Multiple Sclerosis Society  
New York, N.Y.

Dear Mr. Woods:

We want to thank WHO for the fine cooperation in presenting the Quiz Kids program on Saturday, March 11. We have heard many excellent comments about this program. We hope that it measured up to your professional standards.

The children seemed to enjoy themselves and we felt that they were remarkably poised. All the WHO personnel with whom we worked were most cooperative.

Thank you again for the opportunity that you gave us to show our interest in handicapped children and to demonstrate their ability.

Yours sincerely,

MRS. DOROTHY PHILLIPS

Executive Director

Society for Crippled Children  
and Adults, Inc.  
Des Moines, Iowa

Gentlemen:

I greatly appreciate your broadcasting the program "The New Frontier." Such programs should be an important factor in the effort to eliminate prejudice. I hope that they may continue.

Yours sincerely,

ERMA X. ANDERSON

Des Moines, Iowa

7opnotch time buyers have told us their work sometimes makes them too "statistical"—sometimes makes them forget that what they're really trying to buy is listeners—confidence—*friends*.

Out here at WHO, we've created millions of friends who know we have earned their confidence. Our mailbags prove it. So do our advertisers' *sales records*, month after month and year after year. . . .

# WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives







WINTER'S

TALE . . .

with a

year-round

moral

What is so rare as a blazing hearth in June? A radio network scoring *gains* during the past winter, that's what. And why do we tell you this tale now? These gains can affect your selling plans any time in the year, that's why.

All last winter (November-March, including latest Nielsen reports) an *increasing* share of the total radio audience was tuned to Mutual...an *8% larger* share than in the same months a year ago. And Mutual has the *largest gain* in share of audience among all radio networks.

During these same heart-warming months, advertisers were steadily *adding* investments in Mutual time...*15% more* than a year ago. And Mutual has the *largest gain* in advertiser billings among all radio networks.

Naturally, it takes a full supply of seasoned advantages to keep these unique plusses going...advantages like the world's-largest-network pattern of the most stations in the most markets (nearly double anybody else's).

And because *all* these advantages are stacked and ready for immediate use, we welcome you to a chair beside the PLUS fireplace *now*—to plan for any kind of sales weather to come.

**the MUTUAL network of 550 affiliates**

**SALE**

*Mr. Sponsor...*

*It costs*  
**LESS**  
*to sell*  
**MORE**  
*in*  
**MONTREAL**

WHEN  
YOU  
CHOOSE  
CANADA'S  
FIRST  
STATION...



in  
3  
years

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

*Based on latest SM figures.*

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



**Mr. Sponsor**

**Lansing P. Shield**

President  
Grand Union Company, East Paterson, N. J.

Grand Union is not nearly as large as A&P nor is it quite like the neighborhood grocer. Nevertheless this chain of 320 supermarkets, with a yearly volume of about \$200,000,000, manages to combine the best features of both types of enterprise.

Under Lansing Shield's direction this includes profit sharing with employees, better foods at lower cost for the consumer. It's this last note that Grand Union highlights in its air advertising over a six-state East Coast area. Campaigning, incidentally, that has progressed steadily since Shield became president in 1947.

Actually, the company began its radio advertising in 1945 with saturation announcement schedules. Specifically, they were designed to acquaint thrift-conscious housewives with holiday specials—Easter hams, Thanksgiving turkeys, Christmas delicacies. These were so successful that air advertising was broadened to include TV.

Shield, not the kind of man who runs the company by remote control, came through with two innovations. Working with Grand Union's agency, French & Preston, he inaugurated remote telecasts from the scene of new store openings, made Grand Union the first food chain to install in-store TV to push video-advertised products.

To help housewives stretch their food dollars, Grand Union runs holiday announcements and participations featuring low price items on quiz programs as well as news and music stanzas and TV panel features. Shows include *Bob & Ray* (WNBC), *Dean Cameron* (WJZ), both New York City, *Starring the Editors* (WNBFTV, Binghamton, N. Y.), and a host of other shows in the East.

Air advertising accomplishes three Shield objectives: (1) announcement "specials" bring the customers into the stores; (2) in-store TV sets attract point-of-sale viewers; (3) and, remote telecasts create a lot of hoopla at a Grand Union store opening. They bring in a flow of curious customers that Grand Union hopes to make permanent food buyers.

Shield, who joined the firm in 1928 and became vice president in 1929, is ever alert for new ideas. He's an inventor in his own right with his post-war "baby," the Food-O-Mat. The device, a gravity-fed, rear-loaded display shelf, is featured in many Grand Union stores. It's ably doing its part to hold the Grand Union customers that radio and TV are bringing in.



**MR. SPONSOR:**

*Don't fail to read  
paragraph 3 of  
this letter*

**RAND ADVERTISING AGENCY**

38 E. 57th ST., NEW YORK 22, N. Y. • MURRAY HILL 8-3480  
LOS ANGELES, CAL. • 6399 WILSHIRE BLVD.

April 11, 1952

Mr. Harry R. Lipson  
General Sales Manager  
Radio Station WJBK  
Masonic Temple  
Detroit 1, Michigan

Dear Mr. Lipson:

With regard to our recent campaign on behalf of the Perfume Sales Company in the Detroit area, we would like to take this opportunity to advise you of the splendid job that WJBK did for us.

In the two days WJBK was directly responsible for 1,902 telephone calls which resulted in 2,177 actual orders, the difference, of course, are the multiple orders. While the campaign was directly slanted to telephone orders only, we were happy to receive 200 pieces of mail.

Per dollar spent, WJBK brought our client one of the lowest cost per sale figures in the campaign's history. We truly congratulate WJBK!

Would you also convey our sincere thanks to the staff who helped make our stay in Detroit as truly pleasant and successful as it was.

Very truly yours,

RAND ADVERTISING AGENCY

*Robert E. O'Connor*  
Robert E. O'Connor  
Vice President

This letter is typical.  
WJBK is the "pay-off"  
station for wise buyers.



**WJBK - AM  
- FM  
- TV DETROIT**

**Tops in Music—News—Sports**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

**You'll be**

*Sitting  
Pretty...*



with **MOBILE**

- Metropolitan Population  
230,400
- Retail Sales  
\$174,670,000

and **WKRG**

- Population Primary Cover-  
age  
1,326,550
- Retail Sales  
\$578,089,000

on your schedule

**Call**

Adam Young, Jr.  
National Representative  
or  
F. E. BUSBY,  
General Manager

*first* ON THE DIAL 710  
**WKRG**  
CBS  
MOBILE, ALABAMA



Thornburgh (l.) felicitated by W. S. Paley, R. McLean, R. Slocum of Phila. "Bulletin"

### ***New developments on SPONSOR stories***

P.S.

**See:** Cook's tour of four TV stations"  
**Issue:** 19 May 1952, p. 28  
**Subject:** An inside look at TV station setups

Latest station to open a new integrated radio-TV center is WCAU, Philadelphia, now originating six CBS Television shows weekly (see M & M article, page 34). Located on a 10-acre site and occupying 100,000 square feet of floor space, the new WCAU building is designed to cut radio and TV production costs. It is a completely air-conditioned structure whose functional layout is designed to permit orderly expansion up to triple the present studio facilities.

Said Donald W. Thornburgh, president and general manager of the WCAU stations: "The new center is adaptable to every foreseeable new production technique of the future, including color TV."

P.S.

**See:** "Wherever you go—there's radio!"  
**Issue:** 28 January 1952, p. 37  
**Subject:** Radio continues to put its sales ingenuity to work to promote itself to advertisers and public

1. CBS Radio held the premier showing in Hollywood on 2 June of its new documentary film "More Than Meets the Eye"—a 15-minute presentation on network broadcasting. Some 400 stars and industry executives witnessed the movie, which is said to be the first business film to tell its story in terms of animated abstract art. The film is being shown at the Museum of Modern Art, New York from 9 June through 11 July to ad industry executive groups; special showings will be arranged in key centers around the country.

2. The NARTB released the second in its transcribed "Radio on the Record" program series to its over-400 member stations in May. The promotional series was originated by NARTB, presents outstanding Americans in various fields to dramatically point up the effectiveness of radio as a medium of news, education, entertainment and public interest programming. The 400-odd stations present each show at least once weekly at varied listening hours during the release month.

# the player

a new  
*Capitol open-end  
dramatic show*

*starring*  
**PAUL FREES**

*America's most versatile actor*

THE PLAYER is a show you can sell! 15-minute dramatic programs — each one a complete fast-moving entertainment package with a *smash* surprise ending!

It's a show sure to build a rating, build sales, too, for any type of product or service, at a cost that will pleasantly surprise Mr. Sponsor. Send for full details and sample audition record.

*A big show...*  
*in a low-cost package*

As radio fare THE PLAYER is sure-fire. Starring Paul Frees, and scripted by outstanding writers, THE PLAYER can vary daily as a strip show. Shows include mysteries, westerns, romances, comedies, adventure, science fiction, and other types, all featuring special music by Ramez Idriss.

**130 SHOWS READY • 130 MORE WRITTEN**

THE PLAYER marks the high-spot of successful Capitol programs you can sell to sponsors

*Audition Discs and brochures available now!*



Write, wire, phone.

**Capitol Records Distributing Corp.,  
Broadcast Sales Division  
1453 No. Vine Street, Hollywood 28, California**

Please send full particulars on THE PLAYER and audition record.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

STATION OR COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

*...and one man  
in his time  
plays many parts...*

— SHAKESPEARE





GLAD TO GIVE YOU FORMULA FOR  
SUCCESS OF NEWS ON CHANNEL 4 IN  
MPLS-ST. PAUL STOP HEAD UP GOOD STAFF  
WITH WORKING NEWSMAN LIKE CHARLES  
McCUEN DON'T STOP THERE . . .

. . . spend money—lots of it—for top men, the best equipment, plenty of film.

—and above all, give local news a real play! In the last four months here on Channel 4 we have used 60,000 feet of film on local news: and also 2000 still pictures!

Add to this, footage and wire pictures of National and International news and personalities. Supplement this with stories from the principal wire services . . .

Then edit! Good news men doing it!

In the not-so-good old days, well pitched tonsils and a personality who could rip and read were all you needed.

Now the News has to be good! Money, men, material and completeness make and hold news listeners on WTCN-TV.

If you want to pick up a news program with an established Pulse—one of McCuen's News Shows is temporarily open and is offered subject to prior sale. See our National Representatives or wire us for details and the price tag.

*There's always more  
on Channel 4!*

**WTCN**

CBS • ABC • DUMONT (Affiliate)



Nationally represented by FREE & PETERS

SPONSOR



**Rep. Gathings is against bumps like this on television**

*At hearing of House subcommittee now investigating radio and television, Rep. E. C. Gathings demonstrated "hootchy-kootchy" dance he had seen performed on TV. He said obscene telecasts could be prevented only by some type of governmental action.*

*While observers generally feel such legislation would be rejected as unconstitutional, they point out that TV's good points are snowed under by such criticisms.*

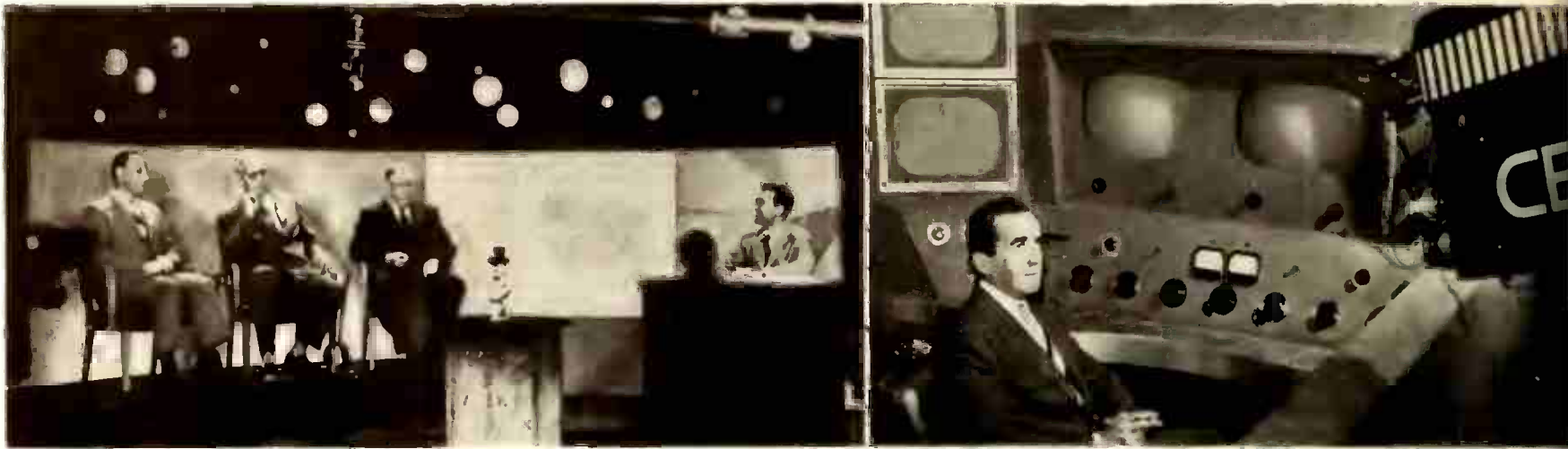
# TV's hottest problem: public relations

**Advertisers feel medium  
needs industry effort to  
"sell" against its critics**

**TV** With the freeze lifted and television on the way to mammoth national status, the medium's biggest problem today is not shortage of equipment or channels but public relations. Critics in and out of Congress in growing numbers have let fly a hail of headline-making complaints which reached a crescendo last month with adoption of the resolution by Rep. E. C. Gathings (D.-Ark.) for a House investigation of radio and television. Whether consciously or not, the medium is engaged in a battle for respectability.

Television, as many advertiser and agency executives express privately, is at a turning point. It will either start its growth toward truly giant status under the handicap of a belittling chorus of comment from government, civic, and educational leaders; or it will fight back and find an effective means of selling its role to the Ameri-

# "Tell story of TV's many fine shows to counter critics."



Science CBS' "What in the World" quizzes experts on origin of exotic objects

News magazine Ed Murrow gives extra dimension to week's news

can community in a favorable light.

Advertisers are coming to the conclusion that the only way to protect TV's standing is through a full-fledged industry effort which would sell TV's strong points and convince the public that abuses are being corrected. Many usually conservative executives expressed their concern to SPONSOR at the seemingly unrelenting fury with which TV has been attacked; and they warned that positive promotional measures as well as self-regulation were necessary. The TV Code, whose board met for the first time early this month, was praised as a sensible first step "but the broadcasters better not let it go at that" was the attitude of most.

Radio is equally a target of the Gathings Resolution and frequently of critical groups but the public relations problem is deemed nowhere near as acute for radio sponsors for several reasons. First, the critics are now concentrating far less fire on radio than on TV. Second, there is nothing visual to worry about—no problem with low necklines. Third, radio's reputation—for good or bad—has been formed over the past 30 years and little can be done now to alter basic public reaction. Television, it is felt, can still mold its own reputation.

To throw light on TV's public relations problem, SPONSOR has collated some opinions of the medium which

have been voiced by its sharpest critics. These opinions, to be quoted below, show advertisers and agencies as well as television broadcasters what they are up against in their public relations battle. In addition, this report will summarize the strong points TV has to use in selling itself and present some of the constructive suggestions which have been made for helping TV in its fight for stature.

The TV critic who is most in the spotlight today is Rep. Ezekiel Candler Gathings, 49, who has been a member of the House since 1939. Rep. Gathings precipitated the current investigation with a Resolution which passed when only 30 of the 528 members of the House of Representatives were on the floor. The Resolution said an investigation was needed "to determine the extent to which the radio and television programs currently available to the people of the United States contain immoral or otherwise offensive matter, or place improper emphasis upon crime, violence, and corruption. . . ."

The Gathings Resolution also provides that the investigatory group "... make such recommendations (including recommendations for legislative action to eliminate offensive and undesirable radio and television programs and to promote higher radio and television standards) as it deems advisable."

It is this last emphasis on "programming by legislation" which has set industry spokesmen to issuing warnings that Gathings has suggested what amounts to unconstitutional govern-

## Time devoted to show types weekly on three TV nets\*

ABC		DUMONT		NBC	
Children's programs	16.4%	Children's programs	26.2%	Amateur talent	1.2%
Comedy, situation	6.0	Discussion & talks	8.2	Children's programs	8.3
Comedy, variety	3.0	Drama	11.9	Comedy, situation	3.1
Discussion, forum	3.0	Education & public service	3.8	Discussion & talks	2.3
Drama, general	13.4	Mystery	5.2	Drama, mystery	3.5
Western	3.0	News	5.5	series	3.2
How-to-do	3.0	Quiz & audience participation	10.4	straight	6.7
Musical	3.0	Religious	4.1	Western	1.8
Musical, variety	9.0	Sports	5.6	Instructional	2.0
Mystery	10.4	Variety	7.5	Interview programs	0.7
Quiz & audience participation	9.0	Women's programs	11.6	Musical	8.6
Religious	6.0			News	12.3
Sports	10.4			Quiz & aud. partic.	14.2
Women's day-time	4.4			Religious	0.6
	100.0%		100.0%	Special events	1.5
				Sports	3.0
				Variety	23.6
				Women's programs	3.4
					100.0%

CB. \* by was not available for release at SPONSOR's presstime.

## Advertisers urge



ama ABC's "Celanese" Religion DTN's Bishop Sheen

ment censorship of the air media.

Not himself a member of the seven-man subcommittee named to carry out the radio-TV investigation, Gathings has appeared as its star witness. The picture presented on the first page of this report shows him before it acting out a "hootchy-kootchy" dance from what he termed an "obscene and lewd" scene in a TV show called *You Asked for It*. Gathings attributed the current wave of "panty raids" by college students to the influence of this type of programing and urged the necessity of Congressional control in some form because "competition is keen and great financial stakes are involved, making it difficult for the industries properly to regulate themselves."

Other Congressmen and outside subcommittee witnesses have testified variously that TV lacks respect for marital bonds, shows scantily clad women frequently, and exposes children to mystery, violence, and persuasive exponents of beer drinking.

Washington observers, however, do not believe that any actual legislation will come out of the hearings. The real danger to radio and television from the Gathings investigation boils down to its influence on the public attitude toward the air media.

An industry leader who has built his reputation for farsightedness over many years as a broadcaster told SPONSOR: "The investigation will make headlines for weeks, then fold its tent and be forgotten. But the impression it leaves will remain behind to add to all the other criticism heaped on television and radio. There is being built



Opera NBC commissioned original opera by Menotti, "Amahl and Night Visitors," won acclaim

up in this country a concept of television as something akin to a combination peep show and school for criminals. Even though the great majority of the public approves wholeheartedly of television, the steady repetition of these charges is bound to leave the subconscious impression that television entertainment is somehow cheap and not a recreational activity to be proud of."

The most consistently critical anti-television voices are to be heard not in Congress but among the nation's intellectual elite—writers, journalists, professors. In the folklore of the broadcasting industry, these literati are written off as an inconsequential minority whose atypical tastes have no power to affect even so much as the sale of one-tenth of one percent of the nation's

goods. But the current investigation in Congress has suggested that the opinions of the literati can't be shrugged off after all.

As a New York account executive whose major client spends heavily in TV put it to SPONSOR: "It's this vocal minority which has helped to create the atmosphere in which a Congressional probe can flourish. The broadcasting industry makes a mistake if it thinks it can ignore the high-brows. Numbered among them are many of the nation's opinion makers—the newspaper reviewers, the magazine writers, even the gag writers who insert mocking skits about TV into television's own comedy shows."

No better indication of what the literati are thinking is available than  
(Please turn to page 74)



NOXZEMA'S FIRST HOME WAS DR. BUNTING'S DRUGSTORE IN 1914. RADIO-BUILT DEMAND TODAY IS FILLED FROM HUGE FACTORY

# Bunting's magic mix: Noxzema+radio

**Broadcasting has helped increase sales seven-fold for drug firm in 20 years**

**over-all** Noxzema Skin Cream, star performer in the product family of Baltimore's Noxzema Chemical Company, has been flying successfully in the face of an advertising truism for nearly 40 years, and for more than 20 years on the air.

The truism goes: "No household or drug product should try to be all things to all men. Pick a good, simple claim for it and stick to that claim; then hammer it home in your advertising."

But the famous skin cream, in its familiar blue jars, is virtually an all-purpose cream. As a result, there are several basic advertising approaches used by Noxzema simultaneously. Thus,

keeping the advertising for Noxzema Skin Cream from riding off in all directions at once calls for shrewd advertising planning on the part of both client and agency (Sullivan, Stauffer, Colwell & Bayles).

Advertising in general, and radio in particular, has helped to boost Noxzema from a local Baltimore outfit, barely "in the black," to an organization that did \$6,632,688 in net sales last year with every expectancy of that figure going into the \$7,000,000-plus brackets for 1952.

If Noxzema has an advertising formula for its skin cream, it might be reduced to the following rules: The prod-

uct is rarely advertised with a real "omnibus" approach. Specific uses are aimed, through advertising, at specific audiences.

The near-universal appeal of Noxzema Skin Cream is counterbalanced somewhat by other Noxzema products which are more specialized. For the most part, these are outgrowths of uses to which the skin cream has been put in the past. There is Noxzema Brushless Shave Cream, for instance, as well as Noxzema Suntan Lotion and Nox-Ivy. They reinforce Noxzema's strong position, with its skin cream still made according to the formula of Dr. George A. Bunting (board chairman) in 1914.

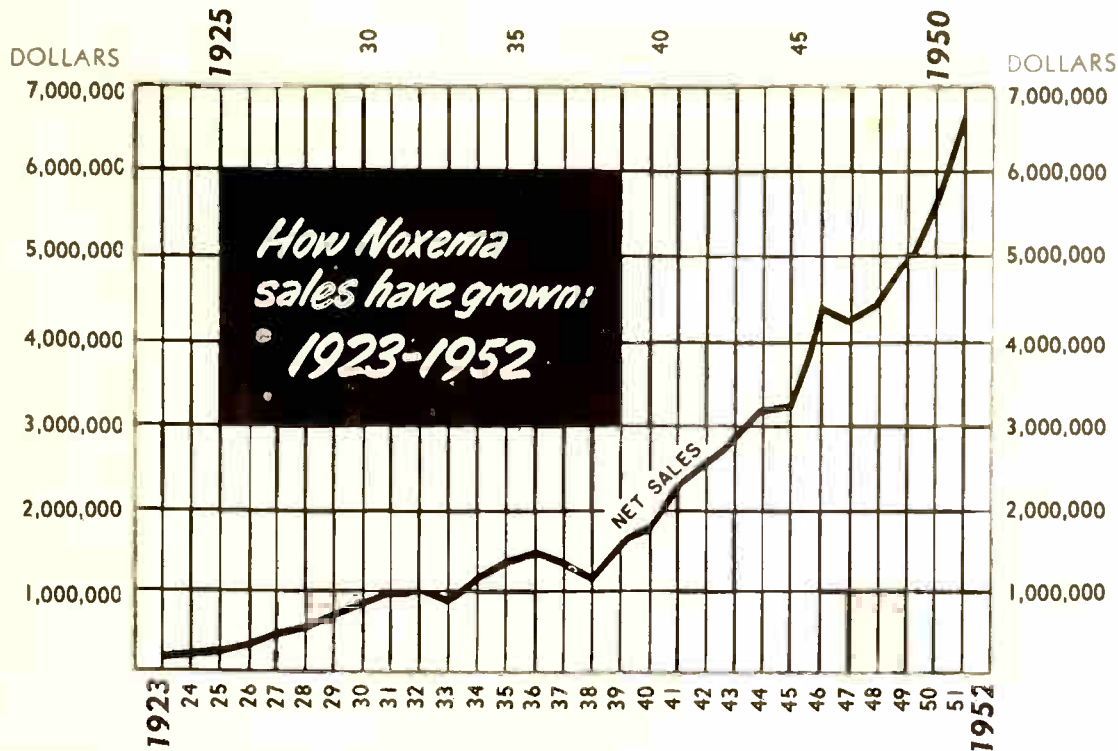


The lion's share of the firm's ad budgets, presently running over \$1,500,000 annually, is spent to promote the skin cream, as befits its place as the firm's best seller. Despite the advertising headaches of selling the multiple-use product, it does well in most specific categories against other, and more specialized, products with which it competes at drug counters.

For example, the authoritative trade publication, *Drug Topics*, estimates that the total business done last year in all U. S. "burn remedies" was around \$7,000,000. There are a long list of products (such as Unguentine) which are designed primarily for non-prescription use on burns. But, according to several druggists, wholesalers and drug industry sources contacted by SPONSOR, Noxzema Skin Cream was by far the leader in this category, particularly where the burn was caused by an overdose of sunshine. Similar situations exist in several other drug product categories where Noxzema Skin Cream, the "general" product, outperforms more "specialized" products.

Like many of the drug advertisers who recently reported their ratios of sales and advertising, as well as their budget breakdowns, to the Association of National Advertisers, Noxzema spends about 25% of net sales for advertising. As mentioned earlier, the biggest portion of this budget goes into selling the skin cream, with the brushless shave following some distance behind and the other two products receiving relatively minor portions.

Since Noxzema's ad strategy varies with the season, and from year to year, budget breakdowns are misleading.



However, Noxzema generally spreads its \$1,500,000 over broadcast, newspaper, magazine and display advertising, with something like 25% to 30% going into airselling. This figure is merely an "average," which has dropped downward at times since 1938, until the proportion was closer to 10%; at other times, it has gone up to as much as 50% or 60%. As SPONSOR went to press, however, the current budget allocation for broadcasting was about 20%.

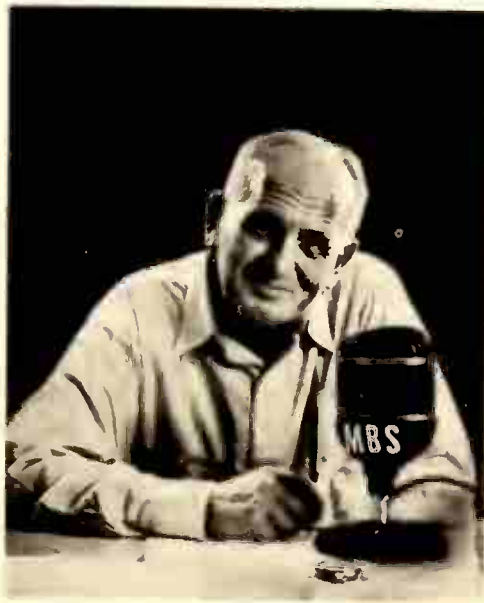
This is where the current crop of Noxzema air dollars is going:

*At the national level*—The biggest single thing in Noxzema airselling is its once-a-week sponsorship of a quarter-hour segment of *Gabriel Heatter*, on Mutual. Heatter is virtually the sole

advertising effort for Noxzema Brushless Shave Cream, and also carries the ball for the Skin Cream in opening and closing commercials done by Rosalind Green.

Says Account Executive Mary Ayres admiringly: "Gabe" is a great salesman. He never seems to "use up" the audience; they keep coming back for more and more of the product."

*At the local level*—Because of its multiple uses, Noxzema has never lent itself easily to spot radio or TV announcements. However, the firm does use spot broadcasting in a limited way. This summer, a radio spot announcement drive will be aired in New York, Baltimore, Philadelphia, and Atlantic City for Noxzema Suntan Lotion, (Please turn to page 84)



MBS' Gabriel Heatter is mainstay of Noxzema radio; summer spot plugs firm's Suntan Lotion TV was tested last summer on NBC's "Cameo Theater"

# Coverage controversy: Is

Here are the opposing viewpoints of A. C. Nielsen and



A. C. Nielsen is marketing, rating research veteran

## NIELSEN POINT-OF-VIEW:

*BMB shortchanged radio, had built-in sources of error resulting from its mailing-list type of sample, Nielsen technique will measure all the audience by combining personal interview and Audimeters, won't favor TV over radio*

Nielsen Coverage Service is not merely a vastly improved replacement for BMB; it goes *far beyond* BMB—in that it provides the first nation-wide measurements of *television* coverage, TV and radio ownership on a market-by-market basis, automobile radio ownership, out-of-home radio listening, out-of-home TV viewing and other vital subjects—all classified in accordance with important *family characteristics*.

The BMB method (or any other method which relies primarily on mail ballots) involves very serious errors arising from (a) the impossibility of compiling a *mailing list* that is a true sample of all U. S. homes and (b) the substantial differences, in listening habits, between families that *reply* and those which fail to respond.

A third and equally serious error results from the *memory loss* among respondents. The typical radio listener simply cannot remember all the stations which are heard weekly in the home. With radio being forced to fight for fair recognition, we feel that the time has come to disclose exactly what the Nielsen Audimeters revealed on this subject at the time BMB No. 2 was in production.

Audimeters then showed that the average radio family actually listened weekly (during the daytime) to 59% more radio stations than the BMB ballots reported! Expressed another way, this means that the mail ballot system short-changed radio by 37% on this one point alone!

By using *personal interviews* and covering the *entire family*, Nielsen Coverage Service will effect some reduction

in the error due to *memory loss*. In addition, however, the NCS technique employs Nielsen Audimeters to measure any shortage that may remain (either for radio or for any specific type of station) so that appropriate adjustment factors may be applied—thus protecting all radio stations, and radio as a whole, from the serious consequences of being falsely undervalued. And, of course, TV is protected in an identical manner.

We wish to emphasize that NCS uses identical techniques for radio and TV, and that the techniques are such that neither medium is favored at the expense of the other. Here again the NCS technique, with its sound sampling and personal interviews, contrasts sharply with mail ballot methods—because the latter unavoidably short-change radio in comparison with TV due to:

- (a) The excess of TV homes in the typical mailing list. (The sources of mailing lists are such as to favor the upper income classes.)
- (b) The higher response percentage from TV families. (More highly educated groups respond more readily to questionnaires, and the TV owner is more excited about the subject of the questionnaire.)

With the NCS technique, both radio and TV are measured side by side on a basis of equality.

High *industry acceptance* is assured for NCS because of the soundness, accuracy, and impartiality of the NCS technique, the leadership of A. C. Nielsen Company in the field  
(Please turn to page 83)

# BMB method obsolete?

Standard Audience Measurement, rivals in coverage

## STANDARD AUDIENCE MEASUREMENT'S REPLY:

*Committee of both buyers and sellers*

*rejected personal interview method in 1944,*

*approved BMB system now used by SAM.*

*It's unfortunate Nielsen is muddying coverage*

*waters when 400 stations have already subscribed to SAM*



Kenneth H. Baker heads SAM, was NARTB research chief

Let's stop talking as though the personal interview were a marketing research tool that was invented in the spring of 1952. The personal interview is as old as marketing research itself—perhaps older (Eve is believed to have had some success with it). The personal interview was old when BMB considered it in 1944 and 1945 and discarded it as being unsuitable as a measuring instrument for a national study of station coverage. The BMB committees which arrived at this decision were composed of representatives of both the *buyers* and *sellers* of broadcast advertising. The decision was made after the examination of pertinent experimental and test data assembled and presented to the committees by BMB's Director of Research. The decision was accepted by a large segment of the broadcasting industry, and it was generally agreed that station audiences and station coverage would henceforth be estimated on the basis of returns to a mail ballot. It is hard, therefore, to believe that data from the personal interview will be accepted as "a vastly improved replacement for BMB."

Let's also stop talking about "meticulous probability systems" of sampling when we know beforehand that, at best, the most that can be hoped for is a rough approximation of an *attempt* to get a probability sample. No sample in broadcasting measurement today (with the possible exception of the telephone sample) stands a chance of being a probability sample. Attempts to get a probability sample are admirable provided they are labeled as attempts and provided it is admitted that the final result is not a probability sam-

ple and may not be evaluated by the statistics of probability sampling.

Refusals and the prohibitive expense of unlimited callbacks produce "no-data" cases. If these "no-data" cases are dropped from the final arrays or if substitutions are made for them, the result is no longer a probability sample, and the decision which led to an attempt to get a probability sample in the first place is open to question. There are other ways to sample a population, and these methods yield results which have as much *practical* usefulness as an *improperly* executed probability sampling.

Returning to the personal interview, however, it is important to remember that, even when it is devoted entirely to station information, it has important drawbacks. The personal interview is treacherous at best. Uniformity is next to impossible to attain when as many as 500 interviewers are used—even when the interviewers are "highly-trained and experienced field personnel." The "memory loss" can be just as great in the door-bell situation as it is in ballot-marking unless the interviewer resorts to prompting and then, of course, the bars are down.

It is our understanding that the interview which is now being conducted (by A. C. Nielsen) is both a fairly long one and also one in which other than audience information is being collected. This additional information (program audiences to a selected list of programs of one of the networks) can exert an unknown effect in determining the

*(Please turn to page 83)*

# How TV took a candy out of the doldrums

1952

**M & M hits jackpot using network television as its sole advertising medium**

1950



Ad Budget \$225,000  
Gross Sales \$3,000,000

1951



Ad Budget \$450,000  
Gross Sales \$8,500,000



Ad Budget \$725,000

Gross Sales  
\$14,000,000

**TV** In a business as precarious as branded candy the word "phenomenon" is applied with great reserve. But that's how the manufacturers in that field are referring to M & M Candy, a brand that only a few years ago was finding it mighty tough getting established.

The phenomenal aspects of M & M Candy involve not merely the fact that in two years it has more than tripled its gross sales; but also its unorthodox advertising approach. It has got there by what almost amounts to a defiance of the accepted precepts of the advertising world.

Madison Avenue scriptures hold that a product can only achieve great sales success through a balanced, well-integrated advertising campaign. M & M's

prospects for a gross of \$14,000,000 in 1952—as compared to \$3,000,000 for 1950—should be ample testimony that M & M falls within the descriptive brackets of "great success." Yet here is the policy the company has pursued during these selfsame years:

M & M hasn't spent a dollar on any medium besides TV. It hasn't made the least effort to cash in on its network sponsorship with point-of-sale, or any other sort of merchandising. Nor has it integrated its air advertising with the activities of its salesmen.

About the only "radical" changes that the manufacturer has made in its distribution format in the two years of its skyrocketing success with TV were to drop its remaining connections with candy brokers and to add several trav-

eling salesmen to its staff. M & M has been content to keep all its advertising eggs in one basket, to operate on a fixed advertising percentage as against what it can sell, and to move along production-wise cautiously and within limits. It is in no rush to expand its production capacity.

M & M officials decline to disclose the wherefores of this and other company policies. To all questions from SPONSOR, John McNamara, company president, made this summary reply: "We are, as you probably know, a closed corporation. It is our official policy not to reveal to outsiders the facts of our business. This even applies to Dun & Bradstreet." A veil of reticence prevails at M & M's present agency, the William Esty Company.

Esty got the account about two and a half years ago and, with all its reluctance to talk about M & M, the agency can't deny, at the least, that M & M has been a valuable piece of business. The alliance, as is obvious, has paid off in rich dividends, and suggests a baseball analogy—from Everso-Tinker-to-Chance. M & M brought in Esty, after running through five agencies in seven years; Esty introduced M & M to TV and the ABC program, *Super Circus*; and *Super Circus* provided M & M's springboard to a place among the leaders in the branded candy field. Closely allied with this rise at Esty has been account executive Mark Byron, a candy specialist from away back.

Success fetches the curiosity of competitors, and this curiosity is often followed by imitation. Several manufacturers have tried to cut in on M & M's little hard-coated chocolate candy with something like it, but none of the attempts thus far have gotten anywhere. One of them went so far as to call itself L & L Candy.

Here are the salient merchandising facts about currently unrivalled M & M Candy:

1. It is sold in four different ways:
  - (a) In bulk in Woolworth's.
  - (b) A seven-ounce bag (family pack) is retailed through grocery chains, independent groceries, and drug stores.
  - (c) A 5¢ bag is sold through cigar counters and candy stores.
  - (d) A theatre pack is put up at about the same size as the 5¢ bag.
2. It is the largest selling candy package in chain stores, outselling Her-
 

(Please turn to page 70)

"Super Circus" was M & M's first TV venture



16 JUNE 1952

### How M & M's "Candy Carnival" compares with top 10 kid shows in cost-per-1,000 homes per minute of commercial

TOP CHILDREN'S PROGRAMS	*Nielsen Rating	Cost-per-M per commercial minute
Gene Autry .. .. .	44.3	\$2.86
Lone Ranger	33.1	2.60
Roy Rogers .. . . .	29.8	2.64
Super Circus (1st half hour)	26.2	1.91
Big Top	25.9	1.18
Howdy Doody	22.5	1.04
Super Circus (2nd half hour)	22.3	2.20
<b>Candy Carnival</b>	17.1	1.67
Zoo Parade	16.1	2.90
Capt. Video	15.0	2.40

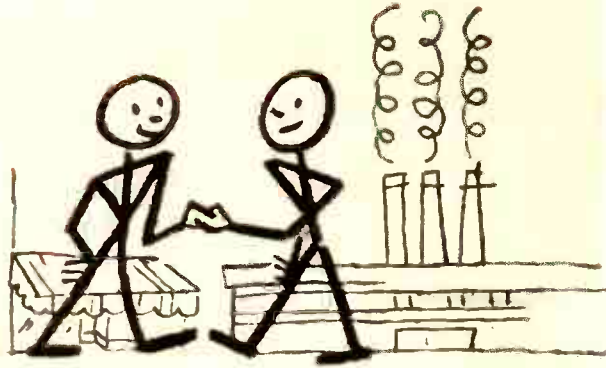
\*Week of 1-7 April 1952

M & M became weekly sponsor with acquisition of its own "Candy Carnival," cabled from WCAU

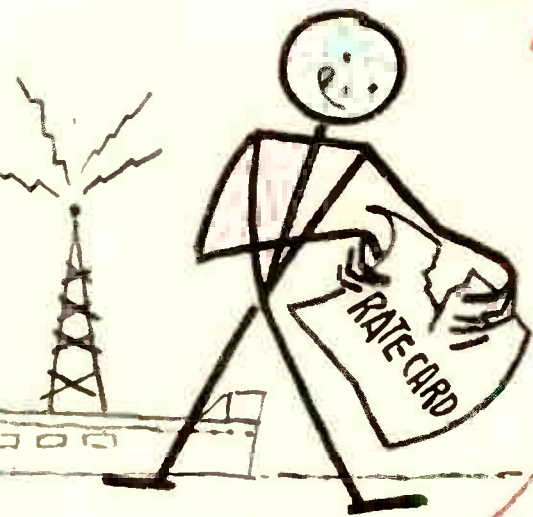


# HOW RETAILERS AVOID PAYING THEIR FULL SHARE FOR CO-OP RADIO VIA DOUBLE BILLING

Retailer agrees to buy \$2,000 worth of time; manufacturer agrees to reimburse him for half.



1.



2.

Retailer and radio station make deal. Station agrees to give retailer two bills, one at the station's card rate, and the other at the lower sum which the retailer will actually pay.



3.

Station sends bill to retailer for \$1,000, his actual cost, and false invoice for \$2,000, the card rate. This false bill goes to the manufacturer.

4.

The retailer receives back from the manufacturer a check for \$1,000. This covers his entire broadcast cost so that coop advertising cost him nothing.



To those involved with it, dealer co-operative advertising on radio has assumed the aspects of a bewitching but infuriating female—hard to live with and hard to live without.

Industry and its handmaiden, advertising, regard co-op advertising with mixed feelings. Retailers are enthusiastic, but elsewhere in the trade it is the cynosure of passionate soul-searching. It has been damned and praised, tossed out of the window by some, generously increased by others.

The contradictory feelings about co-op advertising derive from two considerations. On the one hand is the undeniable fact that co-op advertising comes with a built-in flaw in that it is difficult to control. On the other hand, it is equally undeniable that co-op can be flexible, productive, and profitable. Moreover, its dollar totals have been increasing with husky strides, especially as advertisers turn more and more to market-by-market use of radio.

For reasons which will be made clear later in the article, it is difficult to pin down the amount actually spent on all co-op advertising. One industry observer estimated it at between \$750 million and \$1 billion annually and, though he wouldn't stake his life on it, figured that radio came in for about 10 to 15% of the total. Newspapers have cornered the lion's share.

There are bound to be a lot of headaches when someone else does part of your advertising, but one of the fiercest co-op migraines currently throbbing is the practice of double-billing.

Double-billing is a maneuver whereby an advertising medium sends two bills to the local advertiser. One is the bill which the local man actually pays. The second bill—for a hiked-up amount—is the one which is passed on to the distributor or manufacturer; in turn the manufacturer must reimburse the retailer on a previously agreed upon percentage.

In broadcasting, these deals are usually arranged between the retailer and station. The technique has been sharp-

# radio's biggest headache

deals involve relatively few stations, but they hurt all radio

ened to such a degree that it is not unusual for a large retailer to get his co-op advertising for nothing or even make money on the deal—because the second bill has been pushed up so high.

There is nothing new about the practice, for it has had a venerable history in newspapers and still plagues the national advertiser in that field. Very little has been said about it publicly as far as radio is concerned, but many manufacturers are quietly complaining about it and many radio people are quietly worried about it.

A SPONSOR investigation indicates that the situation has become serious enough to warrant throwing light on the entire matter and that a hush-hush policy will help no one except those who profit by double-billing. Both advertisers and station executives have told SPONSOR that unless something constructive is done, broadcast advertising will be hurt—badly. It may not be too strong to suggest that if radio doesn't clean its house, the government goblin will swoop down and, with its broom, choke everybody with the dust. For some aspects of double-billing involve violation of stringent Federal law.

While SPONSOR's research clearly indicates that double-billing with intent to defraud is certainly not the rule, even occasional instances hurt co-op advertising. It is also clear that the

(Please turn to page 79)

## QUOTES

SPONSOR queried cross-section of U.S. radio stations about co-op advertising abuses. Here are some replies:

▶ *"If these double-billing practices continue, it seems to me it will lead to a loss of faith in radio as a medium on the part of large advertisers who just don't want to do business where there are sharp practices of this kind."*

▶ *"I believe some of the practices by radio stations on co-op advertising has created one of the greatest menaces. . . . It is breaking down the confidence of retail and distributor advertising in the media. Some of these practices are downright dishonest."*

▶ *" . . . stations have lost thousands of dollars in billings because of these bad practices."*

▶ *"Not only are appliance manufacturers becoming increasingly disturbed by a number of abuses that have come to light in recent months but we as a station are also becoming disturbed. . . ."*

▶ *"Our experience has been so bad with so-called co-op advertising, we won't accept it."*

▶ *"I am very glad to hear that you are going to do a story on co-op advertising. It is a subject that needs publicity and I think it high time that some of the abuses be eliminated. . . . At least three or four distributors . . . have told their dealers that they will not approve co-op advertising on radio. We don't know how widespread the double-billing practice is but other stations have told us there is a lot of it going on."*

APPLIANCE STORES, CAUGHT IN POST-KOREA SLUMP, ARE WORST OFFENDERS AMONG THOSE SHOPPING FOR PHONY BILLS



# Who's Who on the networks: 1950-52

**List of radio and TV sponsors shows 353 have used webs for past three years**

The charts on these pages summarize what has happened to radio and television sponsorship over the past three years. They're a box score on trends, including:

1. An alphabetical list of sponsors starting at right and continuing for four pages) with the number of radio and TV shows they had on the air over the 1950-52 period.

2. A breakdown (on page 42) of sponsorship by types of advertisers and of the number of sponsored programs by show types.

A close look at the charts (p. 42) points up some interesting highlights. The "Sponsor Classification" chart at the lower left on that page reveals that:

• As of April 1952, there were almost three times as many Auto and Accessories sponsors using TV as radio, but AM had twice as many Gas and Lubricants sponsors.

• Home Furnishings and Appliance sponsors preferred TV to radio 2-to-1, but Institutions, Insurance Companies, Religious Groups, went more strongly for AM.

The "Program Type" listing (lower right) shows that (as of April '52), Serials, News programs, Musical and Musical Variety shows are markedly more frequent in radio than in TV; and that TV tops AM in the number of sponsored Mystery, Comedy-Variety and Panel Quiz shows. Straight Variety programs on TV decreased sharply between October 1951 and April 1952, while AM showed an increase in Juvenile and Western programs.

Charts were compiled by the Executives Radio-TV Service, Larchmont, N. Y., publishers of The FACTuary (a quarterly listing of radio and TV network data). James M. Boerst is editor of The FACTuary.

TO COMPILE FACTS LIKE THOSE IN CHARTS AT RIGHT, JIM BOERST (BELOW) MAKES ASSIDUOUS CHECK WITH ALL NETWORKS





**Radio-TV advertisers and number of network programs  
scheduled 1950, 1951, 1952**

Advertiser	1950		1951		1952		Advertiser	1950		1951		1952	
	Radio	TV	Radio	TV	Radio	TV		Radio	TV	Radio	TV	Radio	TV
<b>A</b> Adam Hat Stores	1						Burton Dixie Corp.			1		1	
Admiral Corp.		2		2	1	1	By-mart, Inc.	1		2	1	1	
Allis Chalmers Mfg. Co.	1		1		1		Calif. Prune Growers				1		
Alseco Co.	1						Calif. Walnut Growers				1		
Aluminum Co. of America						1	Campana Sales Co.	1	1	2	1	2	1
F. W. Amend Co.						1	Campbell Soup Co.	2	1	2	1	2	1
American Bakeries Co.	1	1	1	1	1	1	Canada Dry Ginger Ale		1		1		1
American Bird Products			1				Cannon Mills			1	1	1	1
American Chicle Co.				1	5	1	Capehart-Farnsworth			1			
Am. Cigarette & Cigar		1	1	1	1	1	Carnation Co.	2	1	2	1	1	1
Am. Dairy Assn.		1	1	1			Carter Products	1	1	2	1	2	3
Am. Federation of Labor	1		1		1		Celanese Corp. of Am.				1		1
American Home Products		1		1		1	Chamberlain Sales Corp.	1		1			
American Oil Co.	1		1		1		Champion Spark Plug Co.	1		1			
Am. Safety Razor Co.		2		2		1	Chesebrough Mfg. Co.	1	2	1	3	1	2
American School						1	Chevrolet Dealers		1				1
American Tobacco Co.	2	5	2	5	3	5	Christian Ref'med Church	1		1		1	
American Trucking Assn.			1		1		Christian Science Monitor	1		1		1	
Amurol Products	1		1				Chrysler Sales Division		1				
Anahist Co.						1	Church of Christ					1	
Anchor Hocking Glass Co.		1		1			Cigar Enjoyment Parade		1				
Anheuser Busch		1		1		1	Cities Service Co.	1		1		1	
Animal Foundation			1				Cliquot Club Co.			1			
Anson, Inc.						1	Clorox Chemicals				1		1
Anthracite Institution				1		1	Club Aluminum Products	1		1		1	
Armour & Co.	2	1	2	1	1	1	Cluett-Peabody				1		1
Armstrong Cork Co.	1	1	1	1	1	1	Coca-Cola Co.	2		1		2	1
Arnold Bakers		1		1			Colgate-Palmolive-Peet	6	3	7	3	5	4
Assn. of Am. Railroads	1		1		1		Columbia Records, Inc.		1				1
Atlantic Refining Co.		1		1			Congoleum-Nairn, Inc.		1		1		
Atlantis Sales Corp.				1			Continental Baking Co.	1		1		1	
							Consolidated Cigar Corp.		1				
<b>B</b> B. T. Babbitt	2				1	1	Corn Prod. Refining Co.						2
Ballantine & Sons				1		1	Cory Corp.						
Barbasol Co.		1					Crawford Clothes				1		1
Bayuk Cigar Co.						1	Cream of Wheat Corp.	1		1		1	
Bauer & Black				1		1	Credit Union Natl. Assn.					1	
Beatrice Creameries				1			Crosley Div., AVCO		1		1	1	2
Bell & Howell		1					Cudahy Packing Co.	1		1			
Bell Telephone Co.	1		1		1		Curtis Publishing Co.						2
Belmont Radio Corp.			1		1								
Beltone Hearing Aid	1		2		2		<b>D</b> Dawn Bible Students Assn.	1		1		1	
Bendix Home Appliances		1		1		1	Derby Foods, Inc.	1		1	1	1	1
Benrus Watch Co.		1		1		1	DeSoto-Plymouth Dealers	1	1	1	1	1	1
Best Foods, Inc.		1		1		1	Dr. Pepper Co.			1		1	
Bigelow-Sanford Carpet				1		1	Dodge Dealers		1		1		
Hazel Bishop Co.				2		2	Doeskin Products						1
Blatz Brewing Co.		1		1		1	Doubleday & Co.	1	1	1		1	
Block Drug Co.	1	1	1	1		1	Drug Store TV Productions	2		2		1	
Bohn Aluminum				1		1	Dulany, John H., & Son					1	
Bonafide Mills				1		1	DuMont Laboratories		1		1		1
Bond Stores		2		2			DuPont de Nemours, E. I.	1		1		1	1
Borden Co.		1		1		1	Durkee Famous Foods				1		
Botany Mills	1		1										
Brewing Corp. of Am.			1	1			<b>E</b> Economics Laboratories			1		1	
Bristol Myers	2	2	2	2	2	3	Ekco Products Co.			1		1	
Brown & Williamson	1	1	1				Electric Cos. Adv. Program	1		1		1	
Brown Shoe Co.	1	1	1	2	1	2							
Bulova Watch Co.				1									
Burkhart Mfg. Co.				1									
Burrus Mill & Elevator	1		1										

Advertiser	1950		1951		1952		Advertiser	1950		1951		1952	
	Radio	TV	Radio	TV	Radio	TV		Radio	TV	Radio	TV	Radio	TV
<b>E</b> Electric Auto-Lite Co.	1	1	1	1	1	1	International Silver Co.				1		
Emerson Drug Co.	1		1				Ironite Corp.	1		1			1
Emerson Radio & Phono.		1		1									
Equitable Life Assurance	1		1		1		<b>J</b> Jene Sales				1		
Esso Standard Oil		2		1		1	Andrew Jergens Co.	1		1			1
Ererssharp, Inc.				1		1	Johns-Manville	1		1			1
Ex-Lax, Inc.					1		S. C. Johnson & Son		1		1	5	1
Exquisite Form Brassiere	1						W. H. Johnson Candy Co.	1		1			1
							Junket Foods				1		
<b>F</b> Faultless Starch Co.	1		1		1		<b>K</b> Kaiser-Frazer Dealers		1		1		1
Max Factor Cosmetics				1			Kellogg Co.	1	2	4	3	3	3
Falstaff Brewing Co.					1		Kenwill Corp.						1
Ferry Morse Seed Co.	1		1		1		Kingan & Co.					1	
Firestone Tire & Rubber	1	1	1	1	1	1	Kiplinger Agency						1
First Ch. of Christ, Scien.	1						Knox Gelatine						1
Flako Products Corp.				1			Knomark Mfg.		1				1
Florida Citrus Commission						1	Kraft Foods	2	1	4	1	3	1
Florsheim Co.		1		1			Jacques Kreisler Mfg.				1		1
Food Stores Program Corp.		1		1			Kroger Co.		1		1		1
Ford Dealers of America		1		1									
Ford Motor Co.		2		2		1	<b>L</b> Lambert Co.				1		1
Frigidaire Div., Gen. Mot.		1		1		1	Landers, Frary & Clark				1		1
							Larus & Bro.				1		1
<b>G</b> General Cigar Corp.						1	Frank H. Lee Co.	1		1			1
General Electric Co.	1			1		3	Lees, James, & Sons			1			1
General Foods Corp.	10	4	11	6	12	7	Francis H. Leggett Co.			1			1
General Mills, Inc.	5	2	8	5	9	4	Lehn & Fink			1			1
General Motors Corp.	1		1		1		Lever Brothers	7	2	5	2	6	4
General Shoe Corp.		1		2			Lewis-Howe Co.	1		1		1	1
General Tire & Rubber Co.						1	Liggett & Myers Tobacco	4	2	5	3	5	5
Gerber Products				1		1	Libby, McNeill & Libby				1		1
A. C. Gilbert Co.		1		1		1	Lincoln-Mercury Dealers				1		1
Gillette Safety Razor Co.	1	1	1	1	1	1	Lionel Corp.		1		1		1
Glidden Company						1	Thomas J. Lipton, Inc.	1	1	1	1	1	1
Goebel Brewing Co.				1			Longines-Wittnauer	2		1		2	1
Gold Seal Co.	1						P. Lorillard Co.	3	3	3	3	3	4
Goodnews B'casting Assn.	1						Joe Lowe Corp.				1		
B. F. Goodrich Co.		1		1		1	Ludens, Inc.	1	1	2	1		
Goodyear Tire & Rubber	1	1	1	1	1	2	Lutheran Laymen's League	1		1			1
Gospel Broadcasting Assn.	1	1	1	1	1								
Grove Laboratories	1					1	<b>M</b> M & M, Ltd.		1		1		1
Gruen Watch Co.		1		1		1	Magnavox Co.		1				
Gulf Oil Corp.	1	1	1	1	1	1	Maidenform Brassiere Co.				1		
							Manhattan Soap Co.	1	1	1	1	1	1
<b>H</b> Hall Brothers, Inc.	1		1	1	1	1	Mars, Inc.	1	1	4	1	1	2
Theo. Hamm Brewing Co.	1		1		1		Masland, G. H.		1		1		1
Harrison Products			1				Mason, Au & Magenheimer		1				
Heublein, G. F., & Sons						1	McKesson & Robbins				1		1
H. J. Heinz Co.	1		1		1		Mennen Company				1		1
Hollywood Candy Co.						1	Metropolitan Life Ins. Co.	1		1		1	
George A. Hormel Co.	1		1		1		Miles Laboratories	5	1	5	1	4	1
Household Finance Co.		1		1			Miller Brewing Co.	1		1		1	
Hudson Coal Co.	1		1		1		Minnesota Mining & Mfg.						1
Hudson Motor Car Co.		1					(Scotch Tape)		1		1		1
Hudson Pulp & Paper Co.				1		1	Minnesota Valley Canning				1		1
Hunt Foods, Inc.				1		1	(Green Giant Products)	1	1	1			1
							Minute Maid Corp.				1		2
<b>I</b> Industrial Tape Corp.						1							
International Latex Co.		1		1		1							
International Shoe Co.				1		1							

Advertiser	1950		1951		1952		Advertiser	1950		1951		1952	
	Radio	TV	Radio	TV	Radio	TV		Radio	TV	Radio	TV	Radio	TV
<b>M</b> Mohawk Carpet Mills		1		1			<b>R</b> Radio Bible Class		1		1		1
Mogen David Wine				1			Ralston Purina Co.			1	2	1	1
Benj. Moore Paint Co.	1		1		1		Ranger Joe, Inc.				1		1
Monarch Foods			1		1		RCA Victor	1	1	2	1	1	3
Jules Montenier, Inc.		1		1		1	Reddi-Whip, Inc.	1		1			
Philip Morris	1	3	6	2	5	2	Regens Lighter Corp.						1
Motorola, Inc.				1			Reichhold Chemical Co.						1
Murine Company	1	1			1		Revere Copper & Brass		1		1		1
Arthur Murray Dance Stu.		1		1		1	Rexall Drug Co.	1		1		1	
Mutual Benefit of Omaha			1	1	1	1	R. J. Reynolds	5	3	4	1	6	6
							Reynolds Metals Co.					1	1
							Rhodes Pharmacal	1		1	1		1
							Richfield Oil Co.			2			
<b>N</b> Nash-Kelvinator Corp.		2		2		1	Riggio Tobacco Corp.		1		1		2
National Biscuit Co.	2		2	1	1	1	Roberts, Johnson, Rand		1		1		1
National Carbon Co.				1			Ronson Art Metal	1	1	1	1		1
National Distillers Products				1			Roma Wine Co.		1				
National Pressure Cooker				1			Rosefield Packing Co.	1	1		1		1
Vecchi Sewing Machine Co.						1							
Nestle Milk Products, Inc.		1		1			<b>S</b> Schenley Industries				1		
Northwestern Bible Schools	1		1		1	1	Schick, Inc.				1		1
Norwich Pharmacal	1		2	1		1	Schlitz Brewing Co.	1	1	1	1	1	1
Norge Div., Borg-Warner			1	1		1	Seabrook Farms, Inc.					1	
North Am. Van Lines			1				Sealtest, Inc.		1		2		1
Northam Warren Corp.				1			Seeman Brothers, Inc.	3	1	2	1	2	
Noxzema Chemical Co.	2		1	1		1	Seiberling Rubber Co.				1		1
							Serutan, Inc.	3		2		1	1
							Shulton, Inc.	1					
<b>O</b> O' Cedar Corp.						1	Singer Sewing Machine Co.				1		1
Oldsmobile Div., Gen. Mot.		1		1		1	Simmons Co.				1		1
Orange Crush Co.					1		Simonize Co.				1		1
Owens-Corning Fiberglas						1	Skelly Oil Co.	1		1		1	
							Sani Smith Shoe Co.				1		
							Snow Crop Marketers, Inc.		1		1		1
							Sonotone Co.			1			
<b>P</b> Pabst Sales Corp.	2	1	2	1	1	1	S. O. S. Company		1		1		1
Packard Motor Car Co.		1		1		1	Speidel Co.	1	1		1		1
Pal Blade Co.	1		1		1		Standard Oil of Indiana		1		1		1
Pan-American Coffee Bur.	1		1				State Farm Mutual Ins. Co.			1		1	
Pearson Pharmacal			1	1	2	2	Sterling Drug, Inc.	9	2	10	2	7	1
Penick & Ford						1	Stokeley-Van Camp, Inc.		1		1	1	
Pepsi-Cola Co.		1	1	1		1	Sundial Shoes		1		1		
Personna Blade Co.			1				Sun Oil Co.	1	2	1	1	1	
Peter Paul, Inc.	1	1				1	Standard Brands			1	1		1
Peters Shoe Co.		1		1		1	C. A. Swanson & Sons			1	1		1
Pet Milk Sales Co.	2		3	1	2	1	Sweets Co. of America						1
Pharma-Craft Co.		1		1			Swift & Company	1		2	1	1	
Philco Corp.	1	2	1	2	1	1	Sylvania Electric Co.	1	1	2	1	1	1
Phillips Packing Co.		1											
Pillsbury Mills	4		4	1	3	2	<b>T</b> Texas Company	1	1	1	1	1	1
Pontiac Div., Gen. Motors		1					Tidewater Assoc. Oil Co.		1		1		1
Procter & Gamble	19	4	22	6	17	9	Time, Inc.				1		1
Prom Div., Gillette			1				Toni Co., Div. of Gillette	5	1	2	1	5	3
Prudential Insurance Co.	1	1	1	1	1		Trimount Clothing Co.	1					
Pure Oil Company	2		1	1	1		TWA-Trans World Airlines			1			
Pure Pak Div., Ex-Cell-O Corp.						1							
Puritan Co. of America			1			1	<b>U</b> Unique Art, Inc.		1				
							United Fruit Co.				1		
<b>Q</b> Quaker City Candy Co.		1		1			U. S. Army & Air Force	1	2	2			
Quaker Oats Co.	4	3	2	3	3	3	United States Rubber Co.						1
Quest-Shon Mark Brassiere				1									

Advertiser	1950		1951		1952		Advertiser	1950		1951		1952	
	Radio	TV	Radio	TV	Radio	TV		Radio	TV	Radio	TV	Radio	TV
United States Steel Co.	1		1		1		Wildroot Company	2	1	3	2	2	
United States Tobacco Co.	2	1	2	1	1	1	Consider H. Willett Co.				1		
							Williamson Candy Co.	1		1		1	
							Wine Corp. of America		1				1
<b>V</b> Vitamin Corp. of America				1	1	1	Wine Growers Guild				1		
Voice of Prophecy	1		1	1	1	1	Wiss Scissor Co.						1
							Word of Life Foundation				1		1
							William Wrigley Jr. Co.	2	1	2	1	2	1
<b>W</b> Wander Co.			2		1		<b>Y</b> Young Peoples Ch. of Air	1		1			1
Warner-Hudnut	1		1		1	1							
Welch Grape Juice Co.					1	1	<b>Z</b> Zenith Radio Corp.						1
Westinghouse			1		1	1							
Wesson Oil & Snowdrift					1	1							
Whitehall Pharmacal	5		6		5								
S. F. Whitman & Sons			1										

How the different types of sponsors use the radio and TV networks

Sponsor classification	No. on TV		No. on Radio	
	1951		1951	
	(1 Jan. thru 15 Oct.)	1952 (April)	(1 Jan. thru 15 Oct.)	1952 (April)
Automobiles & Accessories	16	13	5	5
Beverages	14	9	8	8
Clothing	15	6	3	2
Confections	9	7	5	4
Cosmetics, Toilet Requisites	17	11	12	8
Drugs & Drug Products	13	14	16	12
Foods & Food Products	41	33	28	26
Gasoline & Lubricants	6	4	9	8
Home Furnishings, Appliances	26	23	11	11
Institutional	8	7	11	11
Insurance	1	1	5	5
Jewelry & Accessories	7	6	2	1
Miscellaneous	4	6	10	8
Publications	2	3	2	2
Religious Groups	6	3	7	8
Soap & Soap Products	10	9	11	6
Tobacco	11	11	8	7
<b>Total sponsors</b>	<b>206*</b>	<b>166</b>	<b>153*</b>	<b>132</b>
Active sponsors as of 15 Oct. 1951	<b>173</b>		<b>127</b>	
Active sponsors as of 15 Oct. 1950	<b>142</b>		<b>129</b>	

Types of programs sponsored on radio and TV networks

Type of program	No. on TV		No. on Radio	
	1951		1951	
	(Oct.)	(April)	(Oct.)	(April)
Children's Variety	8	7	3	2
Comedy-Variety	10	11	9	7
Comedy-Situation	10	9	13	12
Commentary, Interviews	7	6	6	7
Drama: Straight Drama	18	17	14	13
Juvenile & Western	10	8	8	13
Mystery & Detection	22	26	21	20
Farm Programs			2	3
Film News			3	
Forums	3	4	1	1
Health Talks			1	1
Home Economics	5	2	2	3
Musical & Musical Variety	13	11	24	22
News	3	5	27	26
Panel Quiz	8	8		
Quiz & Participation	13	12	16	12
Religious	4	3	9	8
Serials	5	7	34	34
Sports	8	7	9	8
Variety—Straight	19	11	5	8
Variety—Talent	4	4	3	2
<b>Total programs on air</b>	<b>170</b>	<b>158</b>	<b>210</b>	<b>202</b>
<b>Total programs on air, 15 Oct. 1950</b>	<b>162</b>		<b>207</b>	

\*These totals include all sponsors with current or previous network programs regularly scheduled at any time from 1 Jan. thru 15 Oct. 1951.

Credit for all chart material on these pages goes to the Executives Radio-TV FACTuary, a quarterly listing of radio-TV network data.

# Why KGW merchandising went on the road

**With TV a-coming, Portland outlet turns on the promotional steam**



To hypo radio-area listening, ad impact, KGW tours its shows, does tie-ins

**spot** Over half of the country's 2,200-plus radio stations have never had to face the direct competition of TV. And, until the recent lifting of the FCC "freeze," there was little reason for them to develop the cost-trimming formulas, the new program ideas, and the intensive merchandising drives often found today in the radio stations that *have* ridden out the video storm.

Now, a new situation is developing. What is going to happen to these radio outlets in present TV-free areas when the new crop of video stations starts to appear? Will these outlets still be good advertising buys? Can they hold the audiences and loyalties they've built up through the years?

Many advertisers, as well as the more far-sighted among station managers in non-TV areas have asked themselves these questions. Among radio stations who are seeking an answer to these questions via local merchandising, is KGW, a Portland, Oregon, station, whose merchandising activities will be

discussed in detail later in this report.

Industry leaders in radio have often told SPONSOR that a good deal of radio's future depends on how AM and FM outlets behave when they have to compete with TV. Undoubtedly, their outlying farm audiences will be safe enough, their radio-only homes in TV markets will be secure, and they will probably retain a big portion of the radio-TV audience.

"This is going to be radio's big chance to prove itself," a radio station manager from the Midwest told SPONSOR. "If radio stands up well to the new competition, some agencies and advertisers won't be so eager to shout for rate reductions and to demand extra concessions."

As might be expected, some radio stations—particularly those in the largest non-TV areas—have already started campaigns to enlarge and consolidate their audience. This is only natural on their part. The FCC has clearly indicated that such areas (Denver, Portland, Tampa, Springfield, Youngstown,

Wichita, etc.) presently without TV of any kind, plus those with limited TV reception, and where UHF channels have been assigned, will have priority. While the TV channels in these cities, particularly the larger ones, will be fought over by several applicants, the FCC, at least, will be trying hard to rush through the licenses.

Typical of such a soon-to-be-TV city is Portland, one of the key markets in the Pacific Northwest. A city of some 450,000 people, Portland is a big, well-to-do market that is everything from a major seaport, major agricultural center and big timber city to key railroad center. But, unless a Portland resident takes a trip up to Seattle or down to San Francisco, he can't watch TV. As a result, Seattle's 10 major radio outlets—KBKO, KEX, KGON, KGW, KOIN, KPAM, KPDQ, KPOJ, KWJJ, and KXL, plus FM "sisters" for half that number—receive heavier over-all listening than do the radio outlets in TV cities of the same size.

(Please turn to page 66)

# Tops!

a RATING history that's m

America's Most Successful  
Adventure-Detective Show

# "BOSTON BLACKIE"

Produced Exclusively for Television

Action-packed, complete half-hour programs using the finest and latest television techniques . . . by experienced technicians, writers, musicians, directors and

Starring

- ★ KENT TAYLOR  
as "Blackie"
- ★ LOIS COLLIER  
as "Mary"
- ★ FRANK ORTH  
as "Faraday"

OTHER GREAT ZIV SHOWS

- THE UNEXPECTED
- YOUR TV THEATRE
- THE CISCO KID
- STORY THEATRE
- YESTERDAY'S NEWSREEL
- EASY ACTION
- SPORTS AND NEWS
- FEATURES
- WESTERNS
- CARTOONS

ing TV history...

## CONSISTENTLY HIGH RATINGS IN CITY AFTER CITY AFTER CITY!

### FOR TOP SPONSORS LIKE THESE:

- ★ TERRE HAUTE BREWING CO. . . . . in 8 MARKETS
- ★ SOUTHERN BISCUIT CO. . . . . in 4 MARKETS
- ★ DAW DRUG CO. . . . . in 3 MARKETS
- ★ WIEDEMANN BREWERY . . . . . in 4 MARKETS
- ★ VITAMIN CORP. OF AMERICA . . . . . in 2 MARKETS

AND MANY, MANY MORE!

### WITH TOP RATINGS LIKE THESE:

- ★ DALLAS-FT. WORTH . . . . . 55.0\*  
Highest rated show—all hours—all days—all week.
- ★ ATLANTA . . . . . 28.8\*  
Highest rated show Friday night. Tops all non-network shows all nights.
- ★ TOLEDO . . . . . 51.5\*  
Highest rated show Thursday night. Tops all non-network shows all nights.
- ★ CHARLOTTE . . . . . 59.5\*  
2nd Highest rated show Thursday night. Tops all non-network shows all nights.
- ★ DETROIT . . . . . 28.0\*  
2nd Highest rated show Thursday night on all 3 stations.
- ★ BOSTON . . . . . 32.0\*  
2nd Highest rated show Saturday night all stations.

\*All Ratings Taken From  
"Videodex"

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# Mr. Sponsor asks...

## To what extent should producers give creative assistance to agencies on TV commercials?

**James Rayen** | Advertising Manager  
Minute Maid Corporation  
New York

### The picked panel answers Mr. Rayen



Mr. Dunford

In a majority of cases, the initial planning of the TV commercial is completed before a producer is contacted. A producer is then faced with the question of how much creative assistance he can give in producing a specific shooting script or story board. The answer is "plenty!"

Let's take three stages. Production planning: Suggestions on the sets, art treatment or animation, cast, action, sequence of scenes, and transitions can result in the maximum use of the film medium. Photography: The good director translates a script and story board into meaningful film with timing and action, composition and lighting. Editing: The editor gives sparkle to the film with his final adjusting touch.

These are the examples of the normal creative help all high quality producers expect to deliver. If agency representatives insist upon exact reproduction of a script and story board, or if agency supervision is so dominating and detailed that the producer is reduced to "doing" instead of "thinking," the results are likely to be disappointing. In both cases, the element of teamwork has been the missing link.

The producer should go beyond the bare specifications to interpret the intended results.

The agency, or its representative, should give the producer sufficient latitude to let him reach those results, avoiding the urge to "take over" or narrow concentration on "the letter of the script and story board."

Imagine this conversation: Agency: "This is the *effect* we want to achieve." Producer: "Here is the best *way* to get that effect." That's teamwork!

**THOMAS J. DUNFORD**  
Executive Vice President  
Depicto Films Inc.  
New York



Mr. Gunter

Let's get this straight. The agency sells advertising. The producer sells production know-how. At times these simple facts are forgotten. Agencies may hand a film producer a radio

script, producer adds burst wipe-pandollies or chorus girls and before you know it you have a radio commercial—only now you have to look at it, too. This is a sure way to "no sell," and TV commercials are intended to sell (a function sometimes sadly forgotten).

The visual continuity of TV commercials is the very heart of your sales pitch. It is, therefore, essential that the agency create a complete commercial script ready for filming audio- and video-wise, in order to get the utmost in *sell* without succumbing to the lures of dog acts and trick effects.

Once your audio-video script is set,

a producer is called in. At this time, the producer can be of the greatest assistance. He may suggest camera set-ups that will present your sales pitch in the most potent way, he may add or take out opticals to strengthen the script, help the continuity, place emphasis on a desired scene. Above all, always remember, creativeness does not cease with script. It continues through production.

It is the little touches the producer can add that will give your script the most forceful production possible, hewing to the agency's story line, yet enhancing it.

**HERBERT GUNTER**  
Co-Supervisor of TV Commercials  
Ted Bates & Company  
New York



Mr. Forest

Some agencies and individuals have apparently often been offended at the mere suggestion that they *need* creative assistance, some producers annoyed when asked for any.

The question asked by Mr. Rayen lends itself easily to a delicate mincing of words so as to avoid such an offense and impairment of working relationships.

Frankly and candidly the only real and contributive answer is just this: to the extent that the agency wishes aid.

In my experience there have been three major agency-producer situations with variations calling for such a sense



of ethical responsibility.

1. The agency comes to the producer with just a product to be sold, and an accompanying copy line. "You do it," they say, and then they leave.

2. The agency works out a complete story board which they first sell to the client, then bring to the producer, permitting no suggestions or deviations from what's been accepted, even for the sake of a better commercial.

3. The agency works out a story board concept, brings it to the producer for creative assistance to make the story board not only a good, but a practicable and workable, idea which can be made into a salable commercial. Then the agency can take it to the client.

How should a producer meet these three methods of presentation?

In the first case the producer, given the product and the problem can apply all his knowledge of advertising, his selling instincts and his technical ability—give it all he's got, while keeping in mind all the factors that constitute a good commercial.

In the second instance, where the spot is pre-sold to the client allowing no deviation on the part of the producer, the question of creative assistance becomes superfluous.

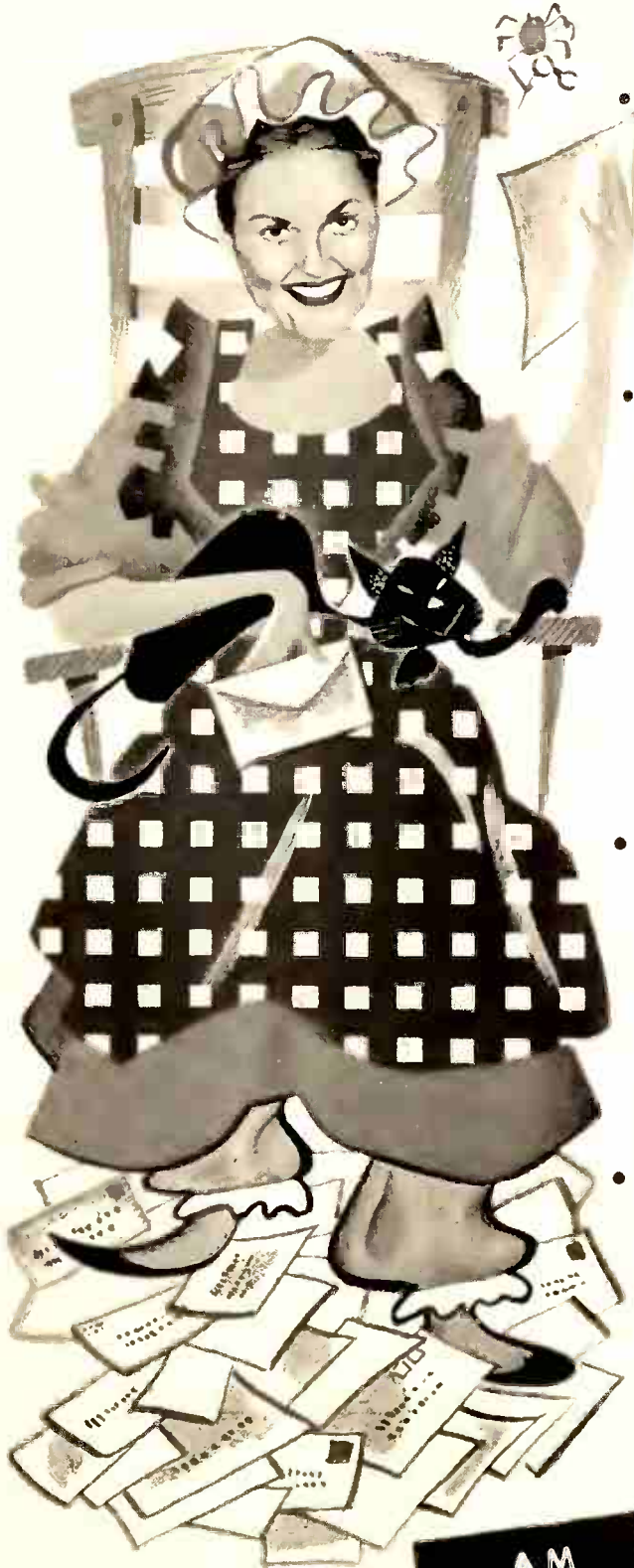
Situation number three, where talents are pooled for a mutual good, gives the commercial the best chance by placing all concerned on an equal professional level. When such agency cooperation occurs, the producer should do everything in his power to be of as much creative assistance as possible. He should summon all his experience, all the advertising instinct at his command, strive for economy of production, give first consideration to the effectiveness of the commercial and not "anything the client will buy." He should approach the entire problem of production with a consciousness of the agency's problem. He should give unstinted guidance, discharging his moral and ethical responsibilities as conscientiously as his mechanical abilities.

JOSEPH FOREST  
Coordinator of Television  
Production  
Transfilm Incorporated  
New York

#### Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

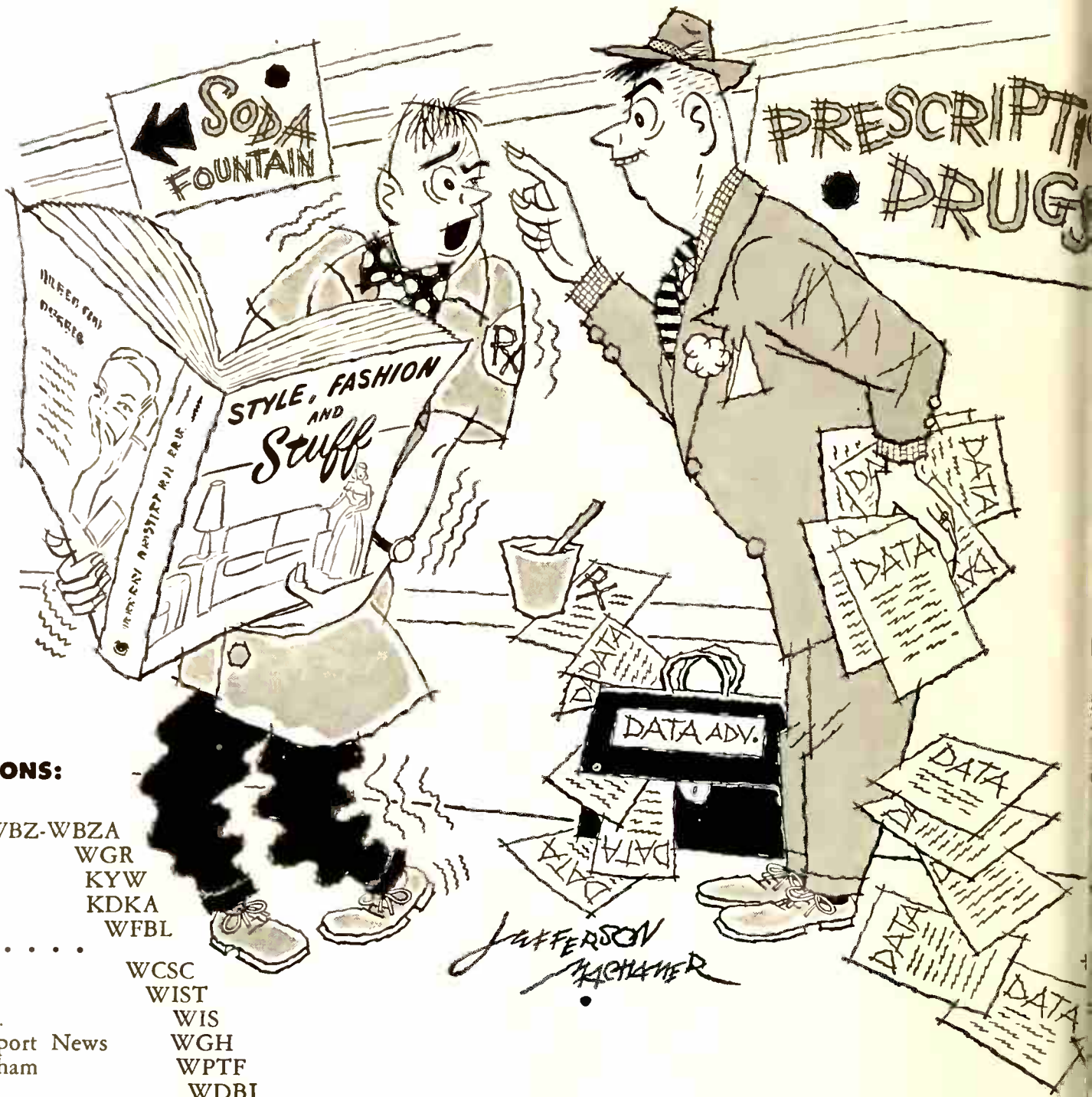
# Mrs. MUFFIN IS NO *Myth* ANYMORE!



- We're not lipping, either... when we say there's *no myth* to Mrs. Muffin's capturing the interest and imagination of "the younger set" in New Orleans.
- Bright and early each Saturday morning, young ears are literally glued to their radios (WDSU, of course) between 8 and 9 o'clock. During these sixty magic minutes, Mrs. Muffin weaves fascinating stories... as well as giving tips on health, safety, and good deeds.
- As proof of her magnetic personality, recently Mrs. Muffin received more than 6,000 letters during a single week. If sales to the "small fry" is your problem... Mrs. Muffin can easily provide the solution!
- Don't ever be fooled by myths... let WDSU show you real sales in the "Billion Dollar New Orleans Market."

- Write, Wire  
or Phone Your  
JOHN BLAIR Man!





**REPRESENTING  
LEADING RADIO STATIONS:**

**EAST, SOUTHEAST**

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

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

**MIDWEST, SOUTHWEST**

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

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

**MOUNTAIN AND WEST**

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



**F**REE &

*Pioneer Radio and*

**"READ IT? — LORD, MAN,  
I CAN'T EVEN LIFT IT!"**

**W**e don't know how weary a retailer can get before coma sets in, but after five or six competing salesmen have each promised fabulous sales results from competing ads in the same magazines—well, *we'd* want the ether cone, please, fast. . . .

Nothing sells retailers so well on advertising as some customers coming in the door. National SPOT RADIO can be *convincingly* merchandised because retailers know (or soon learn) that it produces actual sales. With National SPOT RADIO you can *bring* customers in because you can key your commercials to the needs, wants and even the *climate* of each market . . . and possibly even name your dealers!

SPOT RADIO gives you far more impressions, on far more people, for far fewer dollars.

**P**  
ETERS, INC.

*Television Station Representatives*

*since 1932*

NEW YORK  
CHICAGO  
ATLANTA  
DETROIT  
FT. WORTH  
HOLLYWOOD  
SAN FRANCISCO

## SAVINGS ACCOUNTS

SPONSOR: First Federal Savings & Loan Association of Washington AGENCY: Henry J. Kaufman & Associates

CAPSULE CASE HISTORY: *Pick Temple, a cowboy folk singer, is m.c. of Pick Temple's Cowboy Playhouse. Besides feature films, the program includes the appearance of children from the audience. Federal, running six participations weekly, tied into the show with a Hopalong Cassidy Savings Club. After two months, at \$300 a week, a tabulation showed 2,000 new accounts opened, of which 1,085 had been addressed to Pick Temple.*

WTOP-TV, Washington, D. C. PROGRAM: Cowboy Playhouse

## COOKIE PRESS

SPONSOR: Demonstration Service Corp. AGENCY: O'Neil, Larson & McMahon

CAPSULE CASE HISTORY: *To sell a cookie press priced at \$1, the sponsor, a Chicago organization, utilized TV demonstrations on Wednesdays, 3:55 p.m. and 12:00 midnight. Within four weeks (\$103.50 weekly) Demonstration Service received more than 3,500 orders for a sales tally of over \$3,500, and mail orders are still coming in, spurred by initial \$414 TV expenditure. Average program return: about \$4,800.*

WDSU-TV, New Orleans PROGRAM: Five Minute Demonstration

## PEANUT BUTTER

SPONSOR: The Mosemann Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Mosemann bought one announcement weekly to introduce its peanut butter product, and to build up area distribution. The time slot was 6:00 p.m., preceding the Covered Wagon Theatre, a Western show. After four weeks on the air, costing \$136, Mosemann got its product into A&P stores in Lancaster, received a go-ahead from Acme Stores, and was assured of Food Fair distribution in neighboring cities.*

WGAL-TV, Lancaster, Pa. PROGRAM: Announcements

## DAIRY PRODUCTS

SPONSOR: White Belt Dairy AGENCY: Direct

CAPSULE CASE HISTORY: *White Belt sponsors Hi & Lo every Sunday from 9:30 to 10:00 a.m., featuring a WTVJ staff member who reads the comics aided by Lo, a puppet. Through simple contests on the program, White Belt receives 600 to 800 letters a week. These contest responses act as sales leads; the sales manager reports some 50 new customers weekly. Show cost: \$150.*

WTVJ, Miami PROGRAM: Hi & Lo

## WOMEN'S JACKETS

SPONSOR: Jay-Vee Stores, California AGENCY: H. Jack Wyman

CAPSULE CASE HISTORY: *This women's apparel chain ran a TV "special"—a \$12.99 faille duster priced at \$10.99—on a single Sunday afternoon Del Courtney participation. As a result of the one-time participation, the faille dusters in the 24 Bay area Jay-Vee stores were completely sold out. A \$100 TV expenditure brought the chain gross returns of several thousand dollars.*

KPIX, San Francisco PROGRAM: Del Courtney Show

## CARPETS

SPONSOR: W. H. Adams & Sons AGENCY: Direct

CAPSULE CASE HISTORY: *Adams devoted a five-minute participation in Square Dance Jamboree to carpet end rolls and carpeting specials. They used no other media or promotion. The morning following the Wednesday, 9:30 to 10:00 p.m. show, 35 persons were waiting outside the store; by noon 75 more had come. The first day Adams grossed \$6,000; by the weekend the total was \$40,000. Participation cost: \$125.*

KSI-TV, Salt Lake City PROGRAM: Square Dance Jamboree

## HAIR OIL

SPONSOR: Charles Antell Inc. AGENCY: Television Advertising

CAPSULE CASE HISTORY: *Antell's pitch is a full half-hour film demonstration of their Formula No. 9 hair preparation. The firm scheduled the program on Monday, Wednesday, and Saturday in late evening time after the wrestling matches. After only two programs—a \$270 investment—1,232 mail and phone orders from such distant cities as Morgantown, W. Va., and Youngstown, Ohio, poured in. Sales gross on these two shows alone: \$2,900.*

WJAC-TV, Johnstown, Pa. PROGRAM: Demonstration Film



# WGAL

LANCASTER, PENNSYLVANIA

AM

TV

FM

**30** years of public service

WGAL — one of the pioneer stations in the nation — grew rapidly into a community public service bulwark. After World War II, FM was added to its facilities. And, in 1949, WGAL brought the thrill of television to its viewers.

WGAL, in the future as in the past, is pledged to operate in the best interests of its listeners and viewers. It is pledged to present the best in entertainment; bring news and sports as they happen; place public service first and always.

WGAL, one of America's complete broadcasting services, will keep faith with its thirty years' heritage.

A Steinman Station  
Clair McCollough, Pres.

Represented by

**ROBERT MEEKER, Associates**

New York

Chicago

San Francisco

Los Angeles



# for station and sponsor!

## **GOOD NEWS** for the **FISCHER BAKING COMPANY,**

with seven 15-minute AP newscasts a week on WJLK:

"Our long sponsorship of AP newscasts on WJLK shows (1) their effectiveness, and (2) our satisfaction," declares George J. Fischer. "These newscasts accomplish two important jobs . . . a public service in keeping our audience informed . . . and an advertising job by promoting Fischer Baked Products to a larger-than-usual audience!"

## **GOOD NEWS** for **MEYER'S BAKERY,** sponsor of

seven AP newscasts a week on KARK:

"We're in a highly competitive field," says Charles T. Meyer, President, "and we must maintain our leadership as marketers of quality baked goods. Our AP newscasts on KARK help us do this by providing a powerful selling medium plus the public service credit and prestige which go with sponsorship of AP news."

**Associated Press . . .** constantly on the job with

- a news report of 1,000,000 words every 24 hours.
- leased news wires of 350,000 miles in the U.S. alone.
- exclusive state-by-state news circuits.
- 100 news bureaus in the U.S.
- offices throughout the world.
- staff of 7,200 augmented by member stations and newspapers . . . more than 100,000 men and women contributing daily.

AP NEWS WILL MEAN GOOD NEWS FOR YOUR STATION AND YOUR SPONSORS, TOO! The alert, comprehensive, authoritative news coverage provided by The Associated Press attracts, holds, convinces audiences . . . creates an atmosphere of authenticity in which a sponsor's message takes on added importance. Find out today how the good news brought by AP can mean good news for you and your sponsors! Consult your AP Field Representative . . . or write, wire, or phone:

**RADIO DIVISION  
THE ASSOCIATED PRESS**

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

**OF THE ASSOCIATED PRESS."**



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

### Brewer promotion pulls 3,000,000 votes for wrestler

Just how effective an "election" promotion can be was discovered recently by the Maier Brewing Company of Southern California. When Maier ran such a promotion to select America's Perfect Wrestler ("King 102") and pulled the staggering number of almost 3,000,000 votes in a five-week period, no one was more surprised than itself.

The campaign, which promises to make the upcoming "big" elections in Southern California seem anticlimactic, was all for the benefit of Maier's Brew 102 (hence "King 102"). Radio, TV, newspapers, magazines, point-of-sale material and outdoor posters all took part. A nominating board of radio, TV, and sports columnists made up a slate of wrestler candidates, discussed their merits on Maier's Monday night KTTV wrestling program and during the KTTV feature movie program on Wednesdays. Each week of the campaign, about one third of the 45 radio announcements Maier uses on KNX and KMPC, L. A., plugged the "election."

When the final slate of 12 wrestlers had been chosen, each appeared on Maier's TV programs to make election speeches during the five-week voting period between 18 March and 25 April. Some of them even went "stomping" at civic gatherings.

Voting took place at points of sale. Ballots went into boxes that were part of Brew 102 display units; in all, 10,375 ballot boxes were placed with retailers. When the 1,200,000 ballots

originally printed for the whole campaign were used up after the *first day* of "open polls," a surprised but pleased Maier Brewing Company went ahead and ordered a second 1,200,000; later in the campaign, a third order had to be put through.

The total number of votes came to 2,852,842. Of these, the chosen "King 102" (wrestler Lou Thesz) pulled 408,643. He was officially crowned between bouts on a recent KTTV wrestling telecast. John I. Edward & Associates, agency for Maier, handled the promotion. ★ ★ ★

### Briefly . . .

The Henry Koltys Company, Detroit advertising agency, is sponsoring a TV program dedicated to doing a public relations job for management. Called *Business Forum* and carried by WJBK-TV, Detroit, Sundays, 1:00 to 1:30 p.m., the program features panel discussions on various management problems by business and industry leaders; representatives from business magazines act as guest moderators. Idea for the show originated with the agency. Commercials describe what services the agency has to offer and the types of accounts it handles.

\* \* \*

WFAA, Dallas, is planning a gala celebration of its 30th anniversary during the week of 23 to 29 June. Visitors from all over the Southwest are expected to visit the station. Guests will see, among other offerings, an exhibit depicting 30 years of radio, and individualized, shadow-boxed, displays of sponsor products. A special Anniver-

## WIDESPREAD?

More widespread than bathtubs or indoor plumbing!

HERE'S HOW THE MAJOR MEDIA GREW IN 1952:

**RADIO**  
9,300,000 SETS

**MAGAZINES**  
3,958,529 COPIES PER ISSUE

**NEWSPAPERS**  
188,866 COPIES PER ISSUE

**TELEVISION**  
5,227,500 SETS

Vast? Universal? Growing? All these describe 1952 radio, says Broadcast Advertising book

### BAB brochure graphically presents 1952 radio dimensions

A brochure designed to drive home quickly and forcefully to advertisers the "incredible" dimensions of radio in 1952 was issued to its 600-odd member stations this month by the Broadcast Advertising Bureau.

Titled "Take Your Choice," the 22-page book (measuring 11" x 16") compares the size and growth of radio with the size and growth of other things, human and familiar. It discloses, for

instance, that the number of radio sets in use in the U. S. (105,300,000) tops the number of beds (96,300,000) and the number of telephones both business and home (45,636,000); that in 1951 the radio "population" increased more than the combined total of all births, marriages, divorces and deaths in the U. S. (9,300,000 to 7,365,492).

Copies of the brochure are available from the BAB at \$2.00 apiece. ★ ★ ★



Agency's Vandiveer shows score to "King"



sary Show, to be broadcast 22 June, will launch the festive week.

\* \* \*

For doing the most effective safety job of any TV sponsor during 1951, the DeSoto-Plymouth Dealers of America received the Alfred P. Sloan High-



Plaque commends DeSoto for safety effort

way Safety Award for *The Groucho Marx Show—You Bet Your Life* (NBC-TV). In photo above (l. to r.) J. E. Wolfington, chairman of DeSoto-Plymouth National Dealer Council; James B. Wagstaff, v.p., DeSoto Div.; and Ben Duffy, president of BBDO, agency for DeSoto-Plymouth.

\* \* \*

An Agricultural Tour to Hawaii open to radio listeners will be conducted this fall by WIBW, Topeka. There will be two tour trips: one by air, leaving 25 October, one by sea, departing 21 October—both to arrive in Honolulu at the same time. A minimum price has been set for this tour. Wes Seyler, WIBW Farm Service Director, is in charge of the tour, and will send a folder with more information on this Hawaiian excursion gratuitously to anyone who requests it from WIBW.

\* \* \*

Judging of radio and TV entries in the 20th annual competition conducted by the National Advertising Agency Network took place in Washington on 20 May. Among those acting as judges were: Joseph L. Brechner, gen. mgr., WGAY, Silver Spring, Md.; John S. Hayes, pres., WTOP, Washington, D. C.; Gene Juster, gen. mgr., NBC, Wash., D. C.; Chas. L. Kelly, Dir of progs., WMAL-TV, Wash., D. C.; Robert K. Richards, dir. of public affairs, NARTB; Sol Taishoff, editor and publisher, *Broadcasting* magazine. Judging of magazine, newspaper, and other media took place on 21 May. Norman Glenn, editor and publisher of SPONSOR, served as farm paper and general magazine judge. Winners will be announced on 19 June. ★ ★ ★

16 JUNE 1952



# BIG BUSINESS AT WGY

Sponsors using WGY have the benefit of tremendous support for their sales messages through the station's many promotional activities—

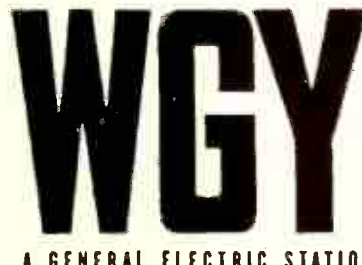
## AUDIENCE PROMOTION:

- WGY publishes *Mike and Camera* monthly and distributes it to an up-to-date mailing list containing over 20,000 subscribers.
- Over 900 hard-hitting promotional announcements are scheduled each month.
- Over 10,000 lines of advertising are placed in Albany and Schenectady newspapers each month.
- One minute movies of station artists are shown on WGY's sister station—WRGB.
- Motorists on area highways have their attention called to the station by seven 8' by 24' colorful scotchlit billboards.
- WGY artists are furnished with promotional postcards on which they answer their large volume of mail.
- The complete WGY program schedule is carried in 14 area dailies having a circulation of 332,934 and in three Sunday papers with a circulation of 217,797.
- Many remote broadcasts are conducted throughout the year, including several from N.Y.S. Fair and County Fairs in the area.

## MERCHANDISING:

- Dealer letters and postcards are mailed on request to 1436 grocers and 299 druggists.

**WGY IS A TOP PROMOTIONAL BUY!** The extensive promotional activities insure a maximum audience for all sales messages broadcast by this pioneer station which serves 840,000 radio families in 53 counties in Eastern New York and Western New England.



Represented by  
NBC Spot Sales

**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

The young chap stood in the doorway to my office and hesitated. I knew what he wanted to come in and ask. Someone in the department had tipped me earlier in the day so I pretended to be busy with some papers on my desk. Actually, I was wondering if I ought to level with the boy and tell him what I really felt. I was hesitating, though, because every time I had been frank before, I'd incurred the dire wrath of dozens of people.

His question, I knew, was going to be: "Should I try and switch over to TV copy or should I stay where I am and continue doing space writing?"

It was obvious what was puzzling him. Not just the question of whether TV is more fun, more exciting, more glamour-laden. Not just the fact that you can become quickly proficient at name-dropping and can readily get a seat at Sardi's and build passing acquaintances with big-time stars. This gent was thinking of the tomorrows ahead of him and his future in them as far as the business of advertising was concerned. He was wondering whether all this TV talk might dry up sometime and whether what seems today like a vermillion appendix on the agency might some day merely be lopped off in order to preserve the entire body.

Finally I put down the papers I'd been fiddling with and looked up. On the other hand, no one could ever accuse me of masking what I actually felt or of not being completely honest with the boy, however inept and inaccurate what I was going to tell him might prove out later.

So I beckoned him in and let him pose his question. Then I

leaned back and made like Sam Jaffe in "Lost Horizons"—without pulling a single punch.

"It's a silly, naive type of advertising so far," I said, "and it will continue to be just that for years, I'm afraid. It's advertising densely populated by children and misanthropes and near-artists and almost-salesmen and thwarted dramatists and incompetent novelists and neurotic nitwits and nincompoops of every description.

"It's looked down on to a man by the folks in the other media and viewed with misgivings by management itself. It's an overhead hydra and a blind leader." I lit my pipe here for emphasis. The ham in me was starting to simmer. "But forget everything I've said," I told him, "because it's also the most terrific advertising medium ever devised and it's just out of the shell. You're in at the hatching. You can help hold the baby. This is a fine time to get into the act because not too long from now, its coverage will be complete and its picture will be as colorful as life itself.

"But let's get another perspective on this gadget by taking a look at where you now are. Better yet, let's take me and see where I myself would have been after 16 years of doing what you started just two years ago.

"In the first place, I'd still have a dozen gents ahead of me. Clever ones. Intelligent ones. Experienced ones. Guys who look on 16 years in the salt mines as a mere beginner's investment in this business. These men have faced every copy problem hundreds of times and solved it; they're writers who know all the answers because they've

been asked them time and again for over a quarter of a century. Do you want to buck that? I didn't. I didn't like being Number 13 on the totem pole. It didn't matter that I was young in a fashion, able to a degree, energetic by comparison; I was still low man on the pole. That's why I decided to take the gamble—and I think I'm playing with a marked deck. One I marked.

"That's why I figured I'd start all over—learning about this new gimmick. It couldn't be so very different once you stripped off the veneer, I felt; once you mastered the trade terms and dug into the mechanics of it. And as things turned out, I was right. Once you got to know the phrases and the people, the facts as well as the fast talk, you discover that all you need do is apply what you picked up writing trade ads.

"Actually, it was a big help having come from the space end of our business. The agency, too, feels more secure about it. Clients are less inclined to doubt you and suspect you. It gives all of us a little more confidence in each other.

"So, in answer to your question, my friend, 'Do I think you'd be right to go into TV copy?' I'd say, 'You can't afford to stay out.'"

## commercial reviews

### RADIO

SPONSOR: Jello  
AGENCY: Young & Rubicam, N.Y.  
PROGRAM: Breakfast Club

Don McNeill from Chicago gives over the first portion of his *Breakfast Club* show to Jello, and, as usual on a loosely knit program of this sort, the commercial copy was well integrated in the program, yet it is designed with plenty of impact.

The "Now's the time for Jello" jingle was cute and memorable and in keeping with both product enjoyment and program entertainment. The middle break (if you can call the commercials breaks in this show) took its lead-in from a "poem" read by a visiting high school student. All I

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

\*Per ARB for the full year of 1951

**WPTZ**—NBC TV-AFFILIATE . . . 1600 Architects Building,  
Philadelphia 3, Pa., Phone LOcust 4-5500 or NBC Spot Sales

**"The People's Choice"**

IN **UTICA** IS

**WIBX**

*First*

WITH

**MORE POWER 5000 WATTS**  
(DAY and NIGHT)

**MORE TOP-RATED Programs**

and **AGAIN** with

**MORE AUDIENCE THAN ALL OTHERS\***

\*UTICA-ROME STATIONS COMBINED



SHARE OF RADIO AUDIENCE							
	WIBX	Station B	Station C	Station D	Station E	Station F	All Others
Sunday thru Saturday 6 P.M. to 10:30 P.M.	60.6	18.8	5.8	8.9	2.3	2.3	1.3
Monday thru Friday 8 A.M. to 12 Noon	55.7	35.5	4.0	2.6	0.8	0.6	0.8
Monday thru Friday 12 Noon to 6 P.M.	68.4	17.0	6.7	2.6	1.1	3.4	0.8
Sunday 12 Noon to 6 P.M.	43.2	21.2	8.8	9.6	4.0	5.6	7.6

Representatives — New York: LIONEL COLTON. Chicago: GEORGE W. CLARK Co. Boston: BERTHA BANNAN. Los Angeles: WALTER BIDDICK.



Dial 950  
5000 Watts  
DAY and NIGHT

**WIBX**

UTICA 2, NEW YORK

CBS since 1934

Also WIBX-FM • 96.9 Megacycles

learned from this ode was the fact that the students in Midwestern high schools are unable to scan. Also they labor under the delusion that the pronunciation of "hello" and "Jello" is somewhat similar.

Another commercial had a very amusing integrated lead-in in which Don and Sam kicked the wordage back and forth. This bit of whimsy started with a lead-in from Don about "a swell new dessert that was so good that it would knock your hat off." Sam interposed that his family never wore their hats to the table. From this, the banter wound up with a straightforward recipe on Jello Parfait Pie which got right down to the business at hand: "how to."

SPONSOR: **Wonder Bread**  
AGENCY: **Ted Bates & Co., N.Y.**  
PROGRAM: **Announcements**

A perfect example of being consistent in all media with one's copy story is the Wonder Bread approach to the early a.m. recorded spot I caught one recent morning. The "8 ways better" slant is presented without frills and the protein value of the product is hit as hard as a Campanella line drive—exactly as the all-type ads do it.

The directness of this Wonder Bread newspaper campaign thus is translated just about verbatim into radio with neither jingle nor sound effects—in fact, not even two announcers—to give a touch of whimsy to the copy. And if this approach works in newspapers, as it must, the best thing to do is just what was done here: move it over bodily into the noisier but pictureless medium. The only thing that seemed slightly out-of-whack to me was use of a recording of a straight single voice when the show I heard the announcement on was Tom Ready's disk jockey opus on WJZ. Would Tom's voice have been more appropriate? He's pretty darn good; the show is his vehicle, so the audience must be his too.

SPONSOR: **Pan-American Coffee Bureau**  
AGENCY: **Cunningham & Walsh, N.Y.**  
PROGRAM: **Announcements**

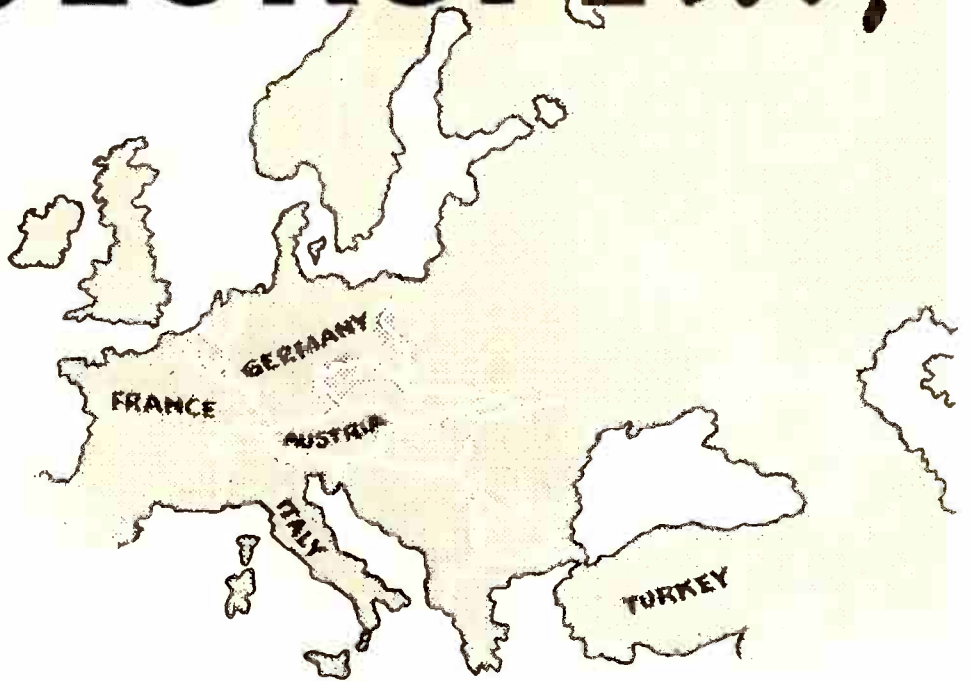
"Take time out for a coffee break," warbles the Pan American Coffee Bureau to a real cute ditty (slightly reminiscent of "Whistle A Happy Tune" from "The King and I"). A catchy lyric advises that we break during the morning and sip our coffee. This lyric is delivered solo hence is as clear as a cup of java without cream.

The music is followed by straight talk about coffee being a pleasant stimulant, with the lilt and lyric of the music well in keeping with the tone of the message.

# Greener Pastures for EUROPE too!



SAM SCHNEIDER



At the request of the Mutual Security Agency of the United States Government, Sam Schneider, KVOO Farm Director and President of the National Association of Radio Farm Directors will head a delegation of his co-workers on a six week's tour of Europe to help establish a more effective farm radio service on the continent.

An important part of Sam's work, in addition, will be to set up a GREENER PASTURES PROGRAM modeled after the highly successful KVOO Greener Pastures Program which has already been adopted in several South American nations.

Translations of this highly important and effective plan\* have already been made available to European farm directors in order that they may be prepared to plan progressive steps toward its accomplishment when the American delegation arrives.

The success of the KVOO GREENER PASTURES PROGRAM is a source of pride to us and we are happy for the opportunity of sharing it with our friends in South America and Europe. The land is basic, whether here or any other place in the world. Let's all work to improve and restore it to its rich, original beauty and fertility.

\*Your copy of this important Program is free for the asking. Just address your request to KVOO or your nearest Edward Petry & Company office.

## RADIO STATION KVOO

NBC AFFILIATE

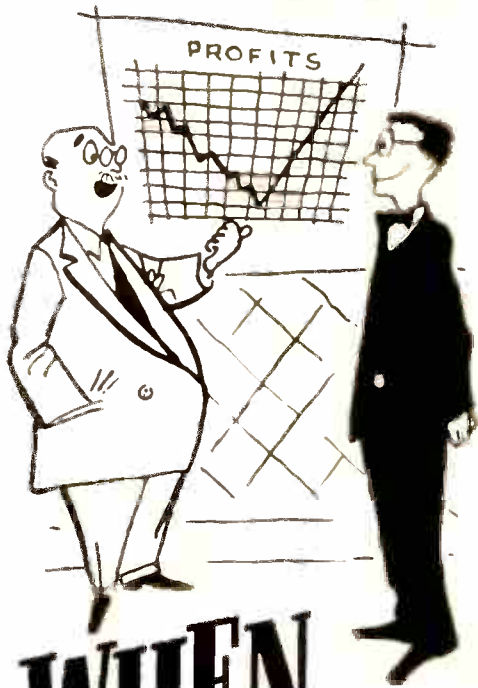
EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

# Here's Where We Started Using **WHEN TELEVISION**



# WHEN

## WILL SELL FOR YOU, TOO!

Sound programming that creates viewer preference, plus smart merchandising, makes WHEN your best TV "buy" in Central New York. Here's a rich market that will look at your product, listen to your story, and buy, when you Sell via WHEN.

CENTRAL NEW YORK'S MOST  
LOOKED AT TELEVISION STATION  
Represented Nationally  
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH TV STATION



### agency profile

**Walter Craig**

Radio-TV v.p., Benton & Bowles

If you were to cast a show which called for a "typical Madison Avenue radio-TV director," a good choice, oddly enough, would be a Madison Avenue radio-TV director named Walter Craig. Handsome, greying, mellow-voiced Craig, who heads the broadcasting functions of Benton & Bowles, is cashing in on the decade he spent with the Keith-Orpheum circuit and in musical comedies.

Says Walter, "The way I see it, I'm still in show business. The Broadway musicals, road shows, program directing at World Broadcasting System and WMCA, my eight years as an independent radio producer—they were all valuable training for my present job.

"We're one of the few agencies that maintains its own complete scenery facilities. We have it built to order, haul it, and store it. That saves the clients a lot of money."

It takes an on-the-ball listener to keep up with Walter while he bounces the conversational ball around rapidly. For example here are some of his comments on some important radio-TV issues:

*On the intricacies of TV production:* "There's no big mystery about TV production. It's a business that thrives on ideas and creative talent. And with all due respects to the network people, it's just too big a business to have to depend upon the creative efforts of four men—the program directors of the networks."

*On the talk of TV's exodus to the West:* "There's pretty good evidence that the film colony isn't going to have its own way. A lot of smart people are spending billions of dollars developing network facilities, and the AT&T in making its contribution in coaxial and microwave isn't exactly foolish either."

*On the live vs. film arguments:* "There's a certain quality of personal being that comes through in a live performance. Furthermore there's a satisfaction to the viewer in knowing that a show is being done for them right now. That's why a good Broadway play draws capacity audiences at prices ranging up to \$7.20 a seat."

*On the bogey of "Hollywood technique":* "What the Hollywood bunch forgets is that, for commercial purposes, the TV camera is only five years old. The TV experts are learning new tricks every day and are able to duplicate many of the best Hollywood gimmicks."

*On the subject of vacations:* "The last real one I had was 10 years ago—and that was on doctor's orders. When you've got a stimulating job and a charming wife and daughter, you make sure your home is near your office so that you don't waste any time going from one enjoyment to the other." ★ ★ ★



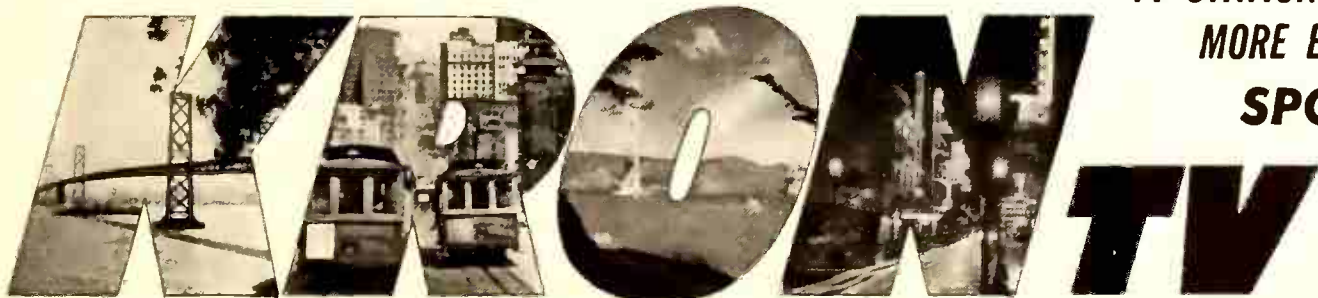
San Francisco has 3 TV stations. These stations give primary coverage of the San Francisco Bay Area and secondary coverage throughout Northern and Central California.

The leading San Francisco TV station is KRON-TV. This leadership is clear-cut month after month because . . .

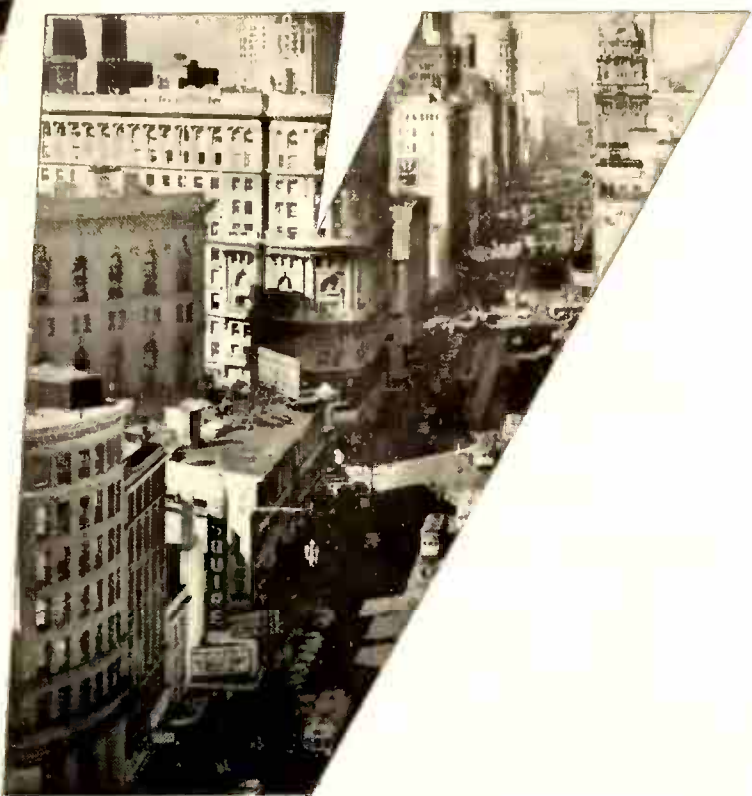
- KRON-TV offers the greatest percentage of audience . . . both day and night, and throughout the week\* (*Pulse*)
- KRON-TV serves the largest number of advertisers (*Rorabaugh*)
- KRON-TV presents the largest number of top-rated shows—more than the other two stations combined (*Pulse*)
- With the market's highest TV antenna, KRON-TV provides unparalleled "Clear Sweep" coverage

*\*except Saturday daytime*

Check with FREE & PETERS for availabilities!



SAN FRANCISCO CHRONICLE • NBC AFFILIATE • SELL MORE ON CHANNEL 4  
 Free & Peters, Inc. offices in New York • Chicago • Detroit • Atlanta • Fort Worth • Hollywood  
 KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco



*For Station Achievement*

This award presented KRON-TV by the Academy of Television Arts and Sciences, San Francisco Chapter

**THE SAN FRANCISCO  
 TV STATION THAT PUTS  
 MORE EYES ON  
 SPOTS**

OKLAHOMA'S MOST POPULAR DAYTIME STATION



*Me*  
**KNOW HOW  
 'SELL-UM'**  
 ANNOUNCEMENT  
 OF NEW  
 NATIONAL REP!

Takeum ad in SPONSOR . . .  
 Tellum many Paleface  
 about new brother—  
 "Brave-Who-Cover-Country"

WILLIAM G.  
**RAMBEAU**  
 Notional Representotives

Sellum OKLAHOMAN  
 same way . . .  
 Cover Market plenty  
 MUSIC • NEWS • SPORTS  
 Keepum Sponsors happy!

REX M.  
**"CHIEF" LESTER**  
 Vice President  
 General Manager

**KTOW**

**800** **IT'S THE  
 FREQUENCY  
 THAT COUNTS**

OKLAHOMA CITY, OKLAHOMA

## What's New in Research?

### WHY TV SET OWNERS TURN ON THEIR RADIOS

Q. What is your opinion as to why people continue to listen to the radio even though they own television sets?

Reasons given	Percentages
Radio requires less attention.....	26.8
TV tiresome—bad for eyes.....	8.9
Many have favorite radio programs.....	7.8
Radio has its own value.....	6.2
Radio provides music.....	5.2
Many radio programs better than TV.....	4.5
Some TV programs are poor.....	3.6
Habit .....	2.5
Miscellaneous reasons .....	5.4
Don't know .....	31.9

Source: Advertest Research. Respondents: Female adults in 755 TV homes in New York Metropolitan area

### Nielsen-Ratings Top Weekly Evening Programs

(Percentage of Homes Reached in Program Station Areas)

RADIO Period: April 20-26, 1952			TELEVISION Period: Two weeks ending May 10, 1952		
Rank	Program	Rating	Rank	Program	Rating
1	Lux Theatre .....	12.1	1	I Love Lucy.....	60.8
2	Godfrey's T. Scouts.....	10.3	2	Godfrey's T. Scouts.....	50.0
3	Bet Your Life .....	10.0	3	Red Skelton .....	46.2
4	Dragnet .....	9.6	4	Godfrey & Friends.....	45.2
5	People Are Funny.....	9.6	5	Colgate Comedy Hour..	42.6
6	Amos 'n' Andy.....	9.4	6	Pabst Bouts .....	40.5
7	Suspense .....	9.4	7	Goodyear Playhouse ....	40.1
8	Jack Benny .....	9.0	8	Show of Shows (Camel)	40.1
9	Charlie McCarthy .....	8.9	9	Milton Berle .....	40.0
10	Fibber McGee & Molly	8.4	10	Show of Shows (Partic.)	39.8
Average Homes: 4,138,700			Average Homes: 6,891,400		

### MALE VS. FEMALE INFLUENCE IN BRAND SELECTIONS

Q. Who originally decided on make or brand?

Product	Husband	Both	Wife	Other	Total
Automobiles (make) .....	61.2	30.5	4.2	4.1	100%
Television set .....	45.4	38.1	7.6	8.9	100%
Record player .....	35.3	29.6	19.3	15.8	100%
Electric Heater .....	42.2	16.4	26.6	14.8	100%
Refrigerator .....	30.5	46.5	19.1	3.9	100%
Vacuum cleaner .....	27.6	30.5	37.2	4.7	100%
Washing machine .....	28.7	38.6	28.6	4.1	100%

Source: Second study on this subject prepared by Research Department of Fawcett Publications for True.



**PUBLIC  
SERVICE  
RADIO  
AWARD**

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

**AMERICAN RADIO  
SALUTES  
THE TEXAS CO.  
SERVING THE PEOPLE OF BUTTE  
AND MONTANA OVER  
KXLF**



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

**RESULTFUL ADVERTISING**

*on the XL Stations Pays Big  
Dividends Continuously.*

*The* **XL** *Stations*

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

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

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

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

Chicago 1, Illinois  
360 North Michigan  
The Walker Company

First or Second in

38

Quarter Hours

Between 6 a.m. and 7 p.m.\*

**WFBR "HOME-GROWN"  
SHOWS OUTSTANDING  
IN AUDIENCE AND  
RESPONSE!**

Looking for a place to put your minute spots in Baltimore? Pick the WFBR "home-grown"—outstanding participation shows! For instance:

**CLUB 1300**

Completely outclasses its field—No. 1 show of its kind!

**MELODY BALLROOM**

Top-rated disc jockey show in Baltimore!

**NELSON BAKER SHOW**

1st in its time period!

**EVERY WOMAN'S HOUR**

Top-rated 30-minute woman's show!

**SHOPPIN' FUN**

Top locally produced show in its period!

**MORNING IN MARYLAND**

Misses being tops for 3-hour period by a fraction!

Buy where the top shows are—buy on . . .

\*Jan.-Feb. 1952  
Pulse Report

**WFBR**

ABC NETWORK

5000 WATTS IN BALTIMORE, MD.

**REPORT TO SPONSORS for 16 June 1952**

(Continued from page 2)

**Schwerin to test same shows in Midwest  
and New York City for comparison**

Schwerin Research has gone on road to Cleveland and St. Louis to test network shows. Later same shows will be tried on New York audiences. Series may help establish criteria for giving programs broadest possible national appeal.

**Radio stations worst offenders in  
making co-op radio deals, Wisconsin survey shows**

Recent survey of ad media in Wisconsin resulted in cancellation of almost all co-op radio by state's Philco distributor. Interviewers from independent research firm approached media on pretext they were advertiser's representatives and asked for under ratecard deals. Most prone to cut rates were radio stations with 60% of stations queried agreeing to make deals; 22% among newspapers shaved prices. For article on co-op radio rate cutting, see page 36.

**U.S. Tire quits week earlier  
to allow hour for Republican panel**

U.S. Rubber & Tire has relinquished time for its 26th and final program on NBC Sunday, 6 July, so that Revere Copper can carry full hour "Meet the Press." Date falls on eve Republican national convention. Revere will broadcast hour event from Chicago, with interviewees comprising leading Republican candidates. U.S. Tire readily agreed to give up its half hour to preceeding panel show because of \$45,000 savings in time and talent charges.

**Pabst continues TV fights through  
summer, adds 2 NBC radio programs**

Pabst Brewing becomes first fight sponsor to support year-round sports program. In addition to continuing to carry fights on CBS-TV Wednesday night brewer will underwrite two NBC programs, Night Beat and Nancy Evans and Alvey West's orchestra. Summer fights will all come from Chicago stadium.

**Code board delegates Fetzer  
to testify, reviews complaints**

John E. Fetzer, chairman NARTB's TV code review board, will appear 25 June before House committee investigating radio-TV programing as result Gathings resolution. Board during two-day session went over about 20 complaints involving programing, with decisions and findings due to be addressed to program sources. Complaints dealt in main with crime shows, religious broadcasting, over-commercialization and "film productions," but the NARTB did not disclose types of complaints nor breakdown of their origin—pressure groups as compared to viewers or listeners.

# YOU MIGHT CLEAR 15' 7-3/4" \*—



## BUT... YOU NEED THE FETZER STATIONS TO "GO OVER" IN WESTERN MICHIGAN!

Whether you use television, radio or both, the Fetzer stations are *what you need* in Western Michigan.

**TELEVISION:** WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. It is a multiple-market station, providing intensive primary service to Kalamazoo, Grand Rapids and Battle Creek. Complete coverage area embraces 24 Western Michigan and Northern Indiana counties with a Net Effective Buying Income of more than 2 billion dollars. The WKZO-TV market has more television receivers than are installed in such metropolitan centers as Seattle, Houston or Syracuse. *WKZO-TV dominates this market:* A new 28-county Videodex Diary Study made by Jay & Graham Research Corporation in April, 1952, using the BMB technique, proves conclusively that WKZO-TV delivers *91.9% more television families than Station "B"!*

**RADIO:** WKZO, Kalamazoo, and WJEF, Grand Rapids, are one of America's most obvious radio buys. 1949 BMB figures show that WKZO-WJEF have greatly increased their unduplicated audiences over 1946—up 46.7% in the daytime, 52.9% at night. WKZO-WJEF cost 20% less than the next-best two-station combination in Kalamazoo and Grand Rapids—*yet deliver about 57% more listeners!*

Get the whole Fetzer story today. Write direct or ask Avery-Knodel.

*\*Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.*

### WJEF

*top* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS RADIO)

### WKZO-TV

*top* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

### WKZO

*top* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN  
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

## FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

## LOCAL MERCHANDISING

(Continued from page 43)

This cozy, video-less picture may disappear in the not-too-distant future. Portland is high up on the FCC's priority list. The existing Portland radio stations are pushing hard for TV station licenses. The TV network link, coming up from Sacramento on its way to Seattle, passes right through Portland, insuring the market of live network TV when the TV stations finally go on the air.

Portland's radio men, realizing their

market is a "must" on radio lists, intend to keep it that way, TV or no TV. Jolted out of the last bit of complacency they may have had, they are, for the most part, doing stepped-up promotion jobs and going out of their way to boost audiences.

The recent activities of Portland radio station KGW, a 5,000-watt NBC affiliate, show how such stepped-up plans work out to the benefit of both the station and the advertiser. Not content with merely puffing up its audience, KGW has worked out various merchandising schemes that are an in-

tegral part of the station's audience promotion today.

KGW's gimmick has been an every-other-week salute to some 13 Portland communities, during a 26-week period. Representatives from the station call upon business leaders of the communities, and line up the promotional and merchandising support. So far, the pattern has been to plant special in-store promotions built around a "KGW Banner Store" theme. These in turn are tied to brands advertised on KGW, and backed up by announcements on the station telling which shopping centers are carrying retail "specials."

Reported KGW's ad agency, Showalter Lynch:

"This puts the station call letters before the public in every business house in a community for a two-week period. The merchandising plan, which features KGW-advertised national-brand products with local grocers, is so successful that the station is receiving requests for participation from grocers not included in the program to date."

Another important part of this KGW promotion takes a leaf right out of the old medicine show's book of tricks. The many small communities in KGW's 12,000-square-mile service areas seldom see live entertainment. They go to movies, and they listen to radio—and that's about as close as they get to "the theatre," for the most part. To the "saluted" communities, therefore, KGW has brought live shows, with great success—staging them on the "village green" in theatres or wherever the townfolk can be gathered.

"In the St. Johns district," reports KGW, "we planned a simple half-hour broadcast of *Hostess House Party* in the morning from the stage of a local theatre. When we notified the local people of our intentions, the response was nothing short of terrific.

"First of all, the theatre owner volunteered to let us use the place free of charge. Secondly, merchants appointed a committee to collect merchandise prizes for this audience participation show and sent out invitations to the local civic groups inviting them to the broadcast. When we arrived Thursday morning to put on the show (9:30 a.m.), we found a jam-packed theatre full of adults—nearly a thousand housewives, and many, many merchants. Local shopping following the broadcast was certainly stimulated as a direct result. The merchants realized this and are so pleased that they are

# Radio Still Dominates THIS RICH MARKET

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

30 Years on the Air



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

*Politics  
and  
out-of-home  
listening*



**Extra values this summer for  
local RADIO news advertisers**

The hottest election year in two decades means that news — the people's favorite Radio fare — will pull bigger audiences than ever this summer.

With 23,500,000 auto radios and 34,000,000 secondary and portables — people wherever they go will be listening to local Radio news.

For instance, did you know that:

**"73% of all people with TV sets turn to the Radio for news?"**

**Families with TV sets listen to their auto radios 7 times as much in the afternoon as those without TV?"**

These and other pertinent facts about local Radio news are in the "NEWS IS IN THE SUMMER AIR" booklet available at your nearest NBC Spot Sales office.

*NBC Spot Sales*

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

CHICAGO CLEVELAND WASHINGTON  
SAN FRANCISCO HOLLYWOOD  
DENVER ATLANTA CHARLOTTE

*representing* RADIO STATIONS:

WNBC New York  
WMAQ Chicago  
KNBC San Francisco  
WTAM Cleveland  
KOA Denver  
WRC Washington  
WGY Schenectady-  
Albany-Troy

begging for another salute period at some later date. We have established a lasting liaison between KGW and this community."

What of the future, when KGW and other Portland radio stations have to fight TV for shares of the advertiser's dollar?

States KGW, speaking for many a radio station in other parts of the U. S.:

"Local merchant reaction cannot help but reflect the national picture. When the largest independent grocers in the Portland area tell the national brand representatives how well the merchandising has done for KGW-advertised products, we are sure the word

will go directly to the brand companies and the product manufacturers affected indirectly by the increase due to the program."

The Portland situation is not unique, SPONSOR feels. Advertisers can expect to see a good deal of get-up-and-go action from the radio stations now located in areas where TV will soon be operating. It's healthy competition, and it will insure advertisers of the continuing value of radio as a primary advertising medium regardless of new TV stations opening up in the area.

\*\*\*

## MEN, MONEY, MOTIVES

(Continued from page 6)

"character" is the true basis, rather than collateral, of credit.

Speaking of good faith in the execution of written commitments, there is additional intelligence from Texas. Frequency Modulation interests down there go so far as to declare that if certain Cuban and Mexican stations continue for another five years to violate the frequency assignment treaty, the radio audience in much of the Southern sections of the United States

will be forced to FM sets, as the only escape from interference.

\* \* \*

There has been an increase in new applications to the FCC for FM licenses in recent months. In relation to the Atlantic Seaboard sector and Florida, this is ascribed to Cuban interference. Further to the west, and in Texas, the gripe is against Mexican interference.

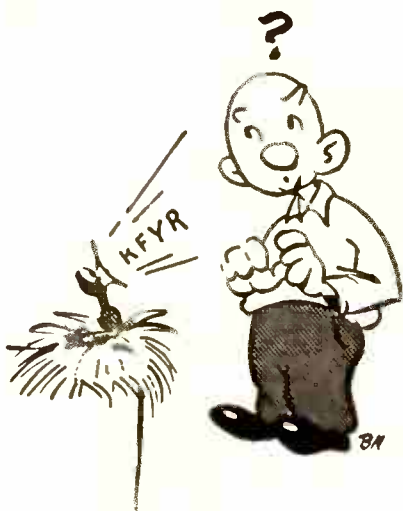
\* \* \*

Meantime FM has survived a variety of adverse episodes around the U.S.A. and has settled down to sell "good music" to the expanded market for this commodity. FM radio fits in snugly with the prevailing widespread enthusiasm for high fidelity phonograph reproduction sets, mostly hand-built.

\* \* \*

No information comes from the West as to Raymond Cyrus Hoiles' opinion of "good music," the appreciation of which is inculcated in many public schools, under tax support. If an "educated" guess is permitted, we suspect Massa Hoiles is against good music as such and probably against frequency modulation as a pretentious polysyllabic outgrowth of mass education and mass media.

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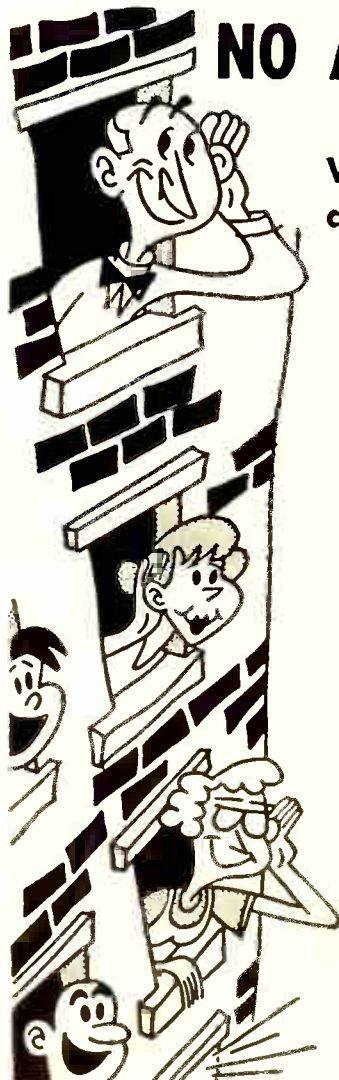
## When a Robin Starts to Crow

... that's news! But then any wise bird will tell you that KFYZ—located in the heart of the rich Midwest farm belt—is a PLUS value buy. Last year's cash farm income in North Dakota averaged over \$10,000 per farm family. KFYZ, on your media list, mean increased sale in this rich, rural market.

# KFYZ

BISMARCK, N. DAK.

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



## NO ARGUMENT HERE . . .

**WBNS has more listeners than all local stations combined!**

All the neighbors listen in when WBNS is on the air. And you can't argue with these facts: WBNS has the top 20 rated programs . . . a combination of top CBS shows and local favorites. WBNS reaches a Billion-Dollar audience of almost 11¼ million, both urban and rural. WBNS is the neighbor other local stations try to keep up with.

**WBNS RADIO**  
PLUS WELD-FM

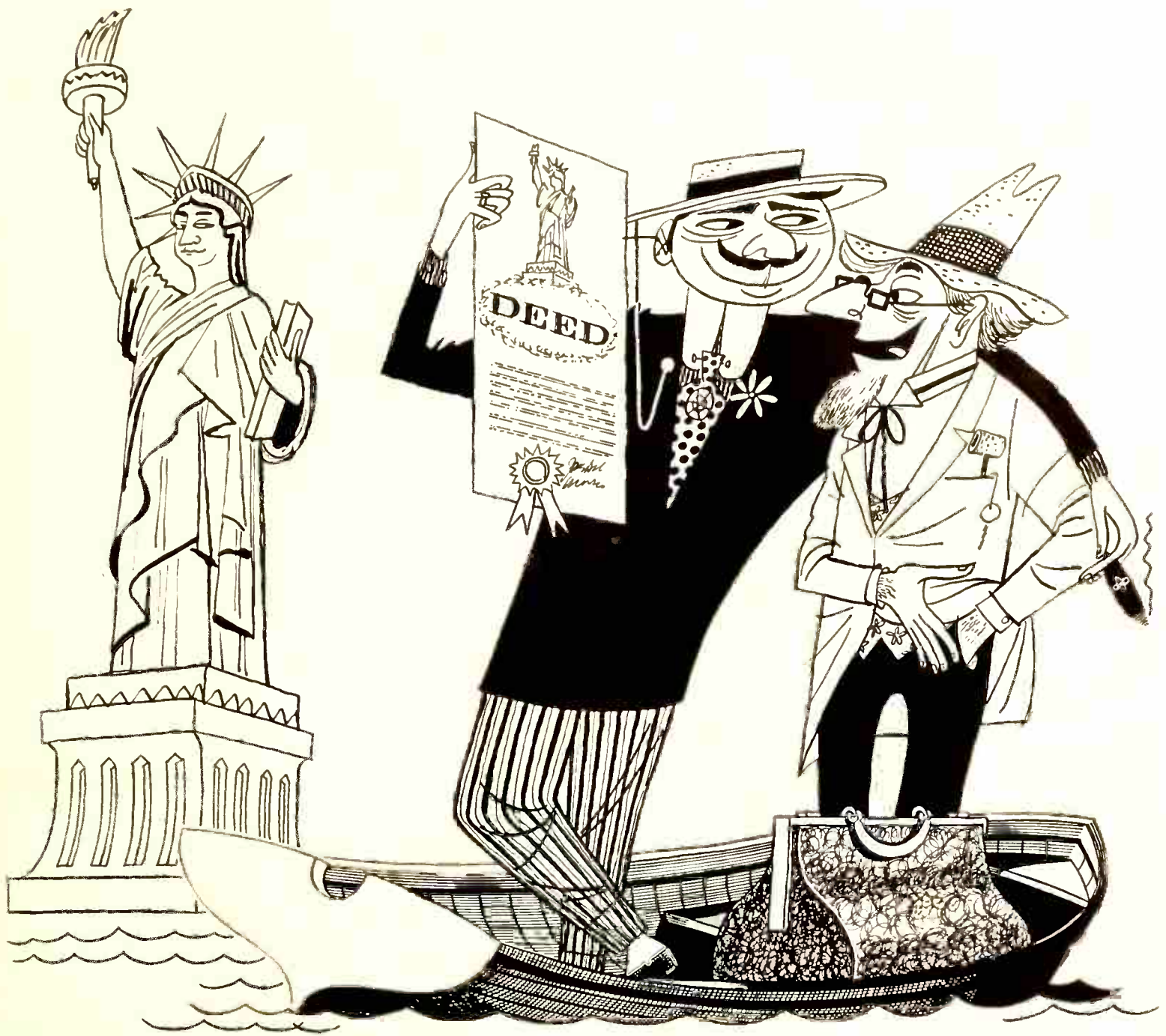
CENTRAL OHIO'S ONLY

ASK JOHN BLAIR

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



OUTLET



## be sure it's available before you try to buy it

When you buy your next spots in Los Angeles, San Francisco or San Diego, be sure you're not offered the Statue of Liberty...in other words, average ratings. Check the availabilities YOU can BUY.

The *other* guy's rating doesn't do *you* a bit of good. No matter how high-rated a program is, if you can't put *your* message on it, it won't sell *your* product.

Don Lee's great variety of excellent programs offers

*you* the best consistent choice of availabilities.

Don Lee's lower station rates will give *you* complete coverage at a lower cost per thousand families reached than any other station... or any other advertising medium for that matter.

Before you buy any advertising in Los Angeles, San Francisco or San Diego, it will pay you to check your Don Lee or Blair man for availabilities on...

**KHJ**



LOS ANGELES  
5000 W 930 kc

**KFRC**



SAN FRANCISCO  
5000 W 610 kc

**KGB**



SAN DIEGO  
1000 W 1360 kc



**NOW...more than ever  
...your best buy in  
The Fabulous Southwest**

**10,000  
WATTS**

**EL PASO'S MOST  
POWERFUL STATION**

**KEPO  
EL PASO**

**ABC**

**690 KC**

With 10,000 Watts at 690, KEPO delivers a strong signal to the vacation playgrounds of the Southwest. Do as El Paso advertisers do\* . . . advertise the year around on KEPO.

\*Since March 1st KEPO has maintained a 10 to 1 ratio of new orders to cancellations.

**REPRESENTED BY  
JOHN BLAIR & CO.**

## M & M AND TELEVISION

(Continued from page 35)

they Kisses, the kingpin in that field for many years, by two to one.

3. It is the largest item in the bulk candy line in the Woolworth stores for the past two and a half years.

Ad agencies with candy accounts consider the pace of M & M's sales growth, particularly in the chainstore field, as practically without parallel. Their clients, say these agencies, have yet to find the key to this development. Among both agencies and clients the only possible reasoning is this: *housewife shoppers are as avid fans of M & M's kid-aimed program as the offspring are themselves.*

M & M made its television debut in April 1950 as the sponsor on alternate weeks of the last half-hour of ABC-TV's *Super Circus*. For the commercial Esty devised a cross-fire routine between the two clowns in the show, with the added flourish of shooting the camera on the kid audience for a moment, showing the youngsters crunching on the product. The hookup on ABC at the start was about 15 stations, with the lineup eventually going to 40 stations. The one-week bill for program and facilities for 40 stations ran around \$14,000.

Toward the end of 1951 M & M decided it wanted to go weekly and out of this urge came a change in both program and network. Esty, which has accumulated a reputation as one of the more astute TV agencies, turned at the time to the source of another "circus" show—WCAU-TV, Philadelphia and *The Big Top*—for a replacement. The agency and Charles Vanda, executive producer for WCAU-TV, plotted out an inexpensive version of *The Big Top*; it used child amateurs—within the framework of a contest idea—for the acrobatic and other acts.

This half-hour show, costing less than \$5,000, was labeled *Candy Carnival*, and the end result was a hookup of 41 CBS stations at 12:30 p.m. Sundays, with WCAU-TV the point of origin. *Carnival* took off for M & M 5 January 1952 at a combined facilities and talent cost of \$14,000 a week. It took the show only a few weeks to move into a 17 Nielsen rating. Carried over from *Super Circus* was the same basic commercial pattern—dialogue about the product between two clowns and a flash of the kids in the gallery crunching on the product.

M & M had a somewhat checkered

air history before its meeting with television. During its years of pawing around for a foothold in the candy business and skipping from agency to agency, it tried various things in radio. The longest run the confectioner gave any program was Joe DiMaggio's transcribed series—a show which lasted about two years.

Competitors have been able to pinpoint the effectiveness of M & M's television operation. They have learned that the difference in the product's popularity and sales between the TV markets and the rest of M & M's distribution area is quite sizable. Even though it has doubled its production within the last two years M & M capacity runs regularly behind demand. The company's studied policy of restrained expansion accounts for its failure to go into radio at the present time. As an M & M official explained it to a big customer, "When you double your production and still can't fill your orders, you know that you are in a secure position. Why expand on your advertising

**THE ROOSTER  
with the BIG ROSTER**

WJET has something to crow about in Bob Trebor's Day-breaker show—Bob wakes 'em up cheerfully from 6:30 A.M. on—for 9 national and 13 local sponsors. We've got a quarter hour available 5 days a week.

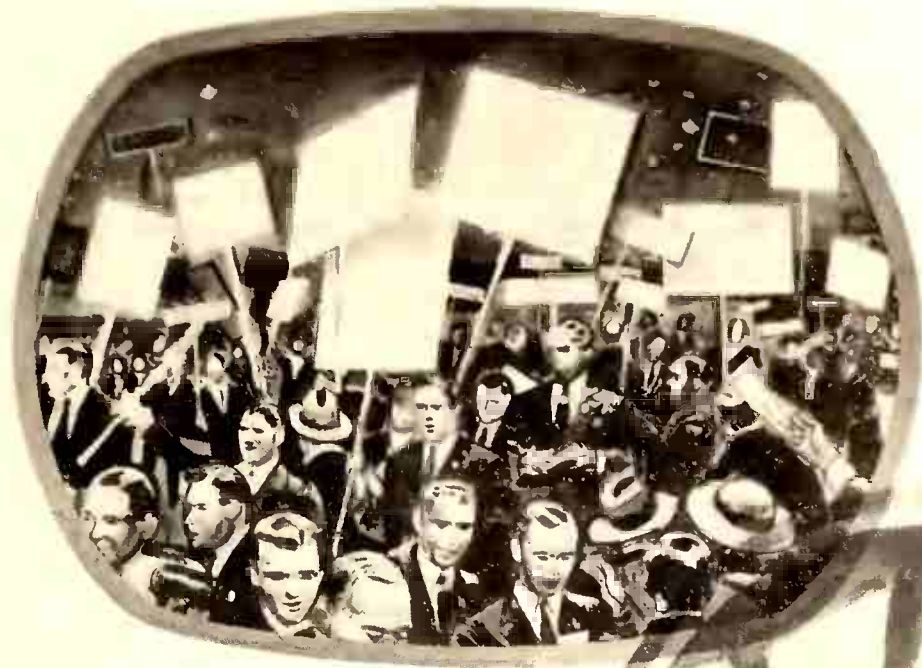
**5000 WATTS**

**WJET**  
MUTUAL  
1280 KC

**IN ROCHESTER, N. Y.**

Represented Nationally by  
**THE BOLLING COMPANY**





## SITTING IN ON THE POLITICAL SCENE

This July is a month to be marked in history. When the curtain goes up on the national political conventions in Chicago, people from coast to coast can watch the nomination of presidential candidates.

In seven short years the Bell System has expanded the intercity television network so that it is now possible for 99% of the television viewers across the nation to watch the same program simultaneously. Behind this expansion is a story of achievement. Radio-relay and coaxial cable

routes were planned and built. Special equipment was designed, tested and perfected. And men of special talents were trained in its special use.

The present value of the network, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is about \$90,000,000. Yet the cost of service is low. The telephone companies' total network charges average about 10 cents a mile for a half hour of program time.

### BELL TELEPHONE SYSTEM



Providing transmission channels for intercity radio and television broadcasting today and tomorrow

when you know that you will be operating only in a vacuum?"

Packaged candy has from time immemorial been associated with the American circus but this makes the first time that a "circus" has built a package of candy into a fortune. Prior to 1950, M & M expenditures in advertising never went much above the \$175,000 mark. On an ad budget of \$225,000 the company's sales about doubled to hit \$3,000,000 in 1950. The advertising pot was doubled the following year and sales zoomed to around

\$8,500,000. For 1952 the appropriation is \$725,000 and the anticipated sales are \$14,000,000.

As for the historical background of M & M, it was founded about 10 years ago by a couple of candy family scions. One was Forrest Mars, son of the founder of the Mars Candy fortune, and the other was Bruce Murrie, son of a former president of the Hershey Chocolate Co. Mars, who still owns a big chunk of stock in the Mars company, remains with M & M as chairman of the board. Murrie withdrew from

the company years ago. Presently heading up M & M is John McNamara, who came into the firm a couple years after the founding. Now in his mid-40's, McNamara had gravitated between college teaching and management engineering before turning to the candy business. The guiding spirit of both sales and advertising is Charles White, a vice president, who has been with M & M since its inception. White is looked upon in his trade as one of its ace sales managers.

Attending the company's rocky years was a problem of product formula. When Mars and Murrie opened their factory in Newark, N. J., where the company still operates, they started off with the use of Hershey chocolate for the center of their brand. In the process of improving the M & M formula they gave up doing business with Hershey, used their own chocolate center.

As a candy manufacturer, M & M still ranks far below such giants as Hershey (which last year did \$15,000,000 alone in its Kisses brand), Mars, and even Peter Paul and Nestlé. These are the kingpins in the bar field. Of the group Hershey hasn't been an air user in many years, while Mars and Peter Paul have been consistent supporters of both radio and TV. However, M & M still rates as the biggest air spender for any one candy brand.

The candy business as a whole hasn't done anything as well as its practitioners think it should have in the past 10 years. This has been true, according to editors of confectionery trade journals, of packaged candy, which, for all its advertising hoopla, represents but 3% of all the candy consumed in the country. One reason, says this source, for the unsteady sales curve in the low-priced packaged field is the fickleness of the young consumer. Each generation seems to bring with it its own preference in bars and small-piece candy.

Manufacturers are deeply conscious of the sharp change that television is contributing to the showcase factor of the candy business. Older generations, they point out, will recall that they as children got their impression of candy brands through window displays. The potential buyer of the popular candy brands among the new generation now gets its impressions through such TV properties as *Super Circus*, *Howdy Doody*, *Candy Carnival*, *Magic Cottage*, and *Capt. Video* (the last, of course, when it was selling Powerhouse Bars). ★ ★ ★



## THE GIANTS In Batting,\* WHEC In Rochester Radio!

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In 1930 the team batting average of the New York Giants was .319, a major league record that has never been topped since.

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has never been topped since!

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score, —

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	216	159	20	0	0	0
TIES.....	35	35	0	0	0	0

Station on  
\*11 sunset only

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

PULSE BI-MONTHLY REPORT—MARCH-APRIL, 1952  
LATEST BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —

**WHEC** of Rochester  
NEW YORK  
5,000 WATTS

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

they keep listening  
 ... 'round the clock  
 ... 'round the calendar

One reason that folks in Northern Ohio listen *most* to WGAR ... both daytime and nighttime, winter and summer alike ... is the parade of our own popular local stars, marching the air waves daily along with the big name talent of CBS. Good reason, too, why WGAR offers the most intensive and economical selling force for your summertime campaign in one of America's most prosperous markets.



**BOB SMITH**  
 His early morning "Town & Country", with music, weather reports and market prices, is an eye-opener for everyone from factory worker to farmer



**BILL MAYER**  
 Men tune for him on the way to work. The ladies listen as they turn to AM chores. To thousands of friends, he's the official Mayer of the Morning



**HENRY PILDNER**  
 Father catches his laughs and music while headed for home. Mom gets his show via the kitchen radio while she prepares dinner. The whole family likes the way "Henry Pildner Entertains"

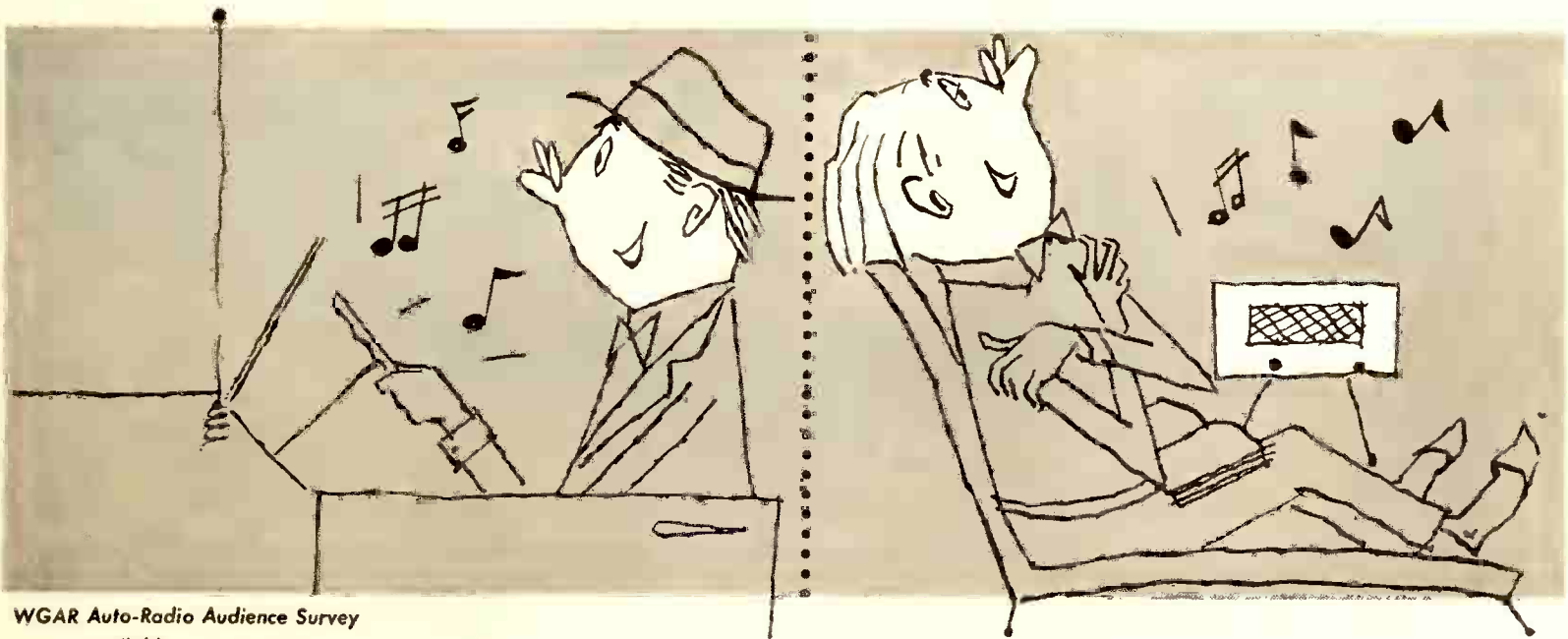


**TOM ARMSTRONG**  
 His tuneful "Polka Parade" following the dinner hour grabs a huge audience in this cosmopolitan area which has become famed as "the Polka capital of the nation"



**HAL MORGAN**  
 Late hour listeners go regularly to his mythical night club that features the top bands and vocalists ... plus personal interviews with outstanding celebrities

Ask now about summer availabilities of spots and segments in these big-audience, low-investment local programs



WGAR Auto-Radio Audience Survey available on request.

in Northern Ohio... **WGAR** the SPOT for SPOT RADIO

RADIO ... AMERICA'S GREATEST ADVERTISING MEDIUM



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



Represented Nationally by Edward Petry & Company

## TV'S PROBLEM

(Continued from page 29)

a compilation which appeared in the June 1952 issue of *Academy*, the magazine of the Academy of Radio & Television Arts and Sciences. Called "What leading literati think of television," the compilation quoted Americans who had made notable achievement in literature and had qualified as members of the National Institute of Arts and Letters.

The compilation's foreword noted that of the literati "not one had any unstinted praise for TV as it is today. All were either indifferent to TV or saw TV only in terms of its great potentialities."

Representative was the opinion of James T. Farrell that "To date, and with notable exceptions here and there, television has been used badly, shoddily, shabbily." Farrell also said: "Many of those in control of television today seem heedless to the real possibilities in television. If they were not heedless they would make more of an effort to present better programs. They don't. They should be condemned for their lack of responsibility."

Novelist Kenneth Roberts said: "I get considerable pleasure from a few aspects of television, and the cold horrors from most of them." But he felt that it was "as impossible for me to say what I 'think' of television as to say what I would 'think' of a hypothetical magazine edited by an infinity of editors, some of whom have great ability and more of whom have neither good taste nor good judgment. . . ."

Robert Hillyer, president of the Poetry Society of America said: "For the future, I think that television should bear in mind the decline of Hollywood and not underestimate the intelligence of the American people. I have always found that an audience would rather leap beyond its usual attitude than have to apologize for staying on one level."

Burton E. Stevenson wrote succinctly: "Television as it exists today, is, in my opinion, the last refuge of the moron."

The chorus of such gibes is endless—in the compilation by *Academy* magazine, in consumer magazine articles, in newspaper columns, and wherever the high brows meet from New York to Los Angeles. Unfortunately for advertisers and the television industry, writ-

ers like James T. Farrell, Kenneth Roberts, Robert Hillyer, Burton Stephenson, and lesser known lights can exert considerable influence on public opinion. True, their tastes are not the same as those of millions of other less exquisitely educated Americans. But it is the literati who have the floor. Mr. and Mrs. Average America, who may be contented television viewers, are never called upon to make speeches, write reviews, or state their opinions of television for publication.

But since the tastes of the intellectual elite differ considerably from those of average viewers, how can it be that these few influence public opinion?

Researchers are finding the answer in "depth psychology" studies. They have discovered that people who enjoy a certain type of air entertainment may at the same time have a sense of guilt about it. The audience may feel that while the program is pleasant it is actually a waste of time.

About a year ago, for example, interviewers investigating daytime television found that housewives enjoyed the variety type of program best but felt that to sit and watch sheer entertainment was a parasitic act. On the other hand, when such programs were laced with informational interludes, the housewives' sense of guilt was relieved. They could reason that in addition to mere vaudeville they were receiving an intellectual uplift.

What the drum fire of criticism from literati and other critics does is induce a sense of guilt among viewers. The man who likes Milton Berle must do so in the face of the often-repeated charge that this is entertainment for morons. The mystery program fan tunes in with the knowledge in the back of his head that this program type has repeatedly been declared demeaning.

Few researchers would argue that ratings suffer appreciably because of

# ARE *You* A MR. *Why Buy?*

*Why Buy*

## SPOT RADIO?

Spot radio lets you hand-pick the station which will do the best selling job for you—market-by-market.

*Why Buy*

## SOUTHWEST VIRGINIA?

Southwest Virginia, of which Roanoke is the hub, is a complete market within itself. It represents about one-fourth of Virginia's total buying power.

*Why Buy*


## WDBJ?

WDBJ is a 28-year-old pioneer in this rich market—a consistent leader year after year in listener loyalty, prestige, coverage, and sales results! Ask Free & Peters!

# WDBJ

Established 1924 • CBS Since 1929  
 AM • 5000 WATTS • 960 KC  
 FM • 41,000 WATTS • 94.9 MC  
 ROANOKE, VA.

Owned and Operated by the *TIMES-WORLD CORPORATION*  
 FREE & PETERS, INC., National Representatives



# 900,000

OF YOUR CUSTOMERS IN  
 ALABAMA • FLORIDA • GEORGIA

Hear **OOF's**  
 5,000 Watts on 560!!

the subconscious guilt sense of viewers. The victim is television as a whole. For the result of all the heckling is not that viewers watch less but that they feel less respect for the medium. This leaves television vulnerable to headline-seeking Congressional investigations and proponents of government censorship. An institution, popular though it may be, is wide open for Washington interference if the intellectual opinion makers whittle away at the respect with which it is regarded. This is a lesson which business men have learned in their defense of free enterprise. Advertisers who discussed the problem with SPONSOR feel it is a lesson television broadcasters must now learn—and quickly, before it is too late.

What many advertisers suggest is nothing less than an industry-wide campaign to sell television to the public. They feel that the industry has been too prone to accept a bad press as inevitable and concentrate on building up stars and programs at the expense of the medium in general. The advertising manager of a company which has an expensive mystery-drama on TV summed up the attitude of many.

"We can be hurt badly by all these headline makers. We feel our program has a worthwhile format. There's more there than escape entertainment. Actually I think we have a public service slant in that we show how the police actually work in crime solution and we put people on guard against various

types of criminals. But there's a danger our product is going to be dragged down by all this publicity. It is a little embarrassing for us to be associated with a type of programing which gets all those nasty cracks from the Congressmen and college deans.

"What I would like to see is the four networks getting together on a public relations campaign. They might hire a major publicity firm, appropriate funds, and go on the offensive."

As sketched out by this and several other advertisers, the campaign would stress the positive. "Television is as varied a medium as magazines," said a drama program sponsor executive. "Its content ranges from shows close to the level of 'confession' magazines



The **XL** Stations

KXL  
PORTLAND

KXLY  
SPOKANE

KXLF  
BUTTE

KXLL  
MISOULA

KXLJ  
HELENA

KXLK  
GREAT FALLS

KXLQ  
BOZEMAN

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

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

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

Chicago 1, Illinois  
360 North Michigan  
The Walker Company

## 2/3 OF NEW JERSEY

New Jersey Radio		WAAT	WBUD
	WCTC		WDHN
WJLK	WKDN	WMTR	
WOND		WSNJ	WTOA

There are today about 15 active commercial radio stations in New Jersey. *Two-thirds* of these are ADVERT-TEST RESEARCH clients.

We're proud of this record, especially since ADVERT-TEST set up its radio section less than four years ago.

There's a good reason for this success. From planning-through sampling to presentation of reports — every aspect of our radio research effort has been guided and directed by station managers and personnel.

Nor have we hesitated to revise or alter our methods when revisions provided more valid or useable data.

If, as a local or regional broadcaster, you are looking for a research service tailored to your needs, we may be the answer.

For the complete story write or phone.

## ADVERTEST RESEARCH

90 BAYARD STREET

NEW BRUNSWICK,


NEW JERSEY

CHARTER 7-1564

all the way up to shows like our own which I truly believe ranks with the best of entertainment available in top-level magazines and other media. Why shouldn't television sell itself from strength—stressing shows like our own, pointing out that TV each week presents a varied diet of information, drama, and comedy."

This executive drew the analogy between television and magazine further. "You know that on a newsstand there'll be one row of sex magazines, frankly designed to titillate; another sheaf of pulps loaded with murder; still another row of cheap puffery about the supposed lives of movie stars. Then further along there'll be article magazines ranging from *True* to *Collier's* to the *Atlantic Monthly*. If you were to total up the contents of all those magazines and try to strike an average, magazines as a whole might come out with a black eye. Cheap sensation probably far outweighs the solid stuff.

"But nobody tries to do that with magazines. Each magazine stands on its own for good or bad. Unfortunately, the same isn't true of television. Though it is really nothing more than a series of different magazines (*Editor's note*: as pointed out by Kenneth Roberts above), people tend to criticize TV as a single thing. I firmly believe that the number of worthwhile programs on television each week compares more than favorably with the



**4 Reasons Why**

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"

HENRY GREENFIELD  
Managing Director  
WEVD 117-119 West 46th St.,  
New York 19

average level of magazines. But the industry hasn't sold this concept."

The pictures accompanying this article show only a handful of the television programs which have received almost universal critical approval. As the industry has stressed in sporadic publicity blasts, TV has brought important plays, science lessons, religious seminars, news interpretation, even opera in English to millions. What is deemed necessary now is a means of dramatizing the importance of the *Studio One's*, *Celanese Theatre's*, Bishop Sheen's, and Ed Murrow's. Up to now, most agree, the industry has done more to drive home the fact that Dagmar has an inordinately well filled bodice than that commercial television has already allowed more people in more places to see the plays of Eugene O'Neill, say, than Broadway could do in 20 years.

Critics of television have contended that program schedules are overwhelmingly loaded with crime and commercials. The facts fail to bear out these charges. A SPONSOR survey of three of the four TV networks indicates that the proportion of time devoted to mysteries and Westerns, for example, is by no means overwhelming (see chart page 28 for percentage breakdowns). And commercial time is stringently regulated by both network rules and provisions of the TV Code.

Outside the industry, however, the only voices heard regularly are those of the attackers. Apparently many people who would not think of passing up the enjoyment of reading fine magazines because there are also cheap magazines on newsstands, fail to buy TV sets. They pass up hours of top-level entertainment each week because they have heard so much about programs which are branded as beneath them.

One of the steps the industry has already taken to offset the waves of bad publicity has been establishment of the TV Code. It's well known within the industry that the majority of U. S. TV stations have agreed to display the emblem of the TV Code and live up to its requirements in their programming and commercial practices. But, as a number of agency and advertiser observers pointed out, "Who knows about the Code outside the business?" The feeling was that whereas Hollywood had always promoted its "Hayes office" with intensity the Code got only routine prominence.

A young assistant advertising manager in one of the biggest sponsor firms



## "HIATUS" pays dividends in the TOLEDO area

Why do notional sponsors take a Vacation from SALES? Local sponsors for years have financed trips to Florida by snopping up your "HIATUS TIME" because they know that listening and sales pick up in the WSPD area during the summer months. Toledo is the heart of the Lake Erie Vacationland — all summer long transient dollars pour into local coffers. In Southern Michigan with its hundreds of lakes and thousands of vacationists — the blanketing Voice Of Radio is WSPD. This summer be wise — capitalize on WSPD's coverage in Vacationland . . . sell the pleasure spender the "Speedy Way" by keeping your "HIATUS TIME" on Ohio's Pioneer Station WSPD.

# WSPD

AM-TV

Represented Nationally  
by KATZ

Storer Broadcasting Company

# WAVE-TV

*First*  
**IN KENTUCKY!**

*First*  
**IN AUDIENCE!**

*First*  
**IN HOURS  
ON THE AIR!**

**20 MORE HOURS  
PER WEEK THAN  
STATION "B"**  
(May 3-10, 1952)

*First*  
**IN COVERAGE!**

WAVE-TV has perfect reception in the Metropolitan Area. WAVE-TV's *PLUS* is that in outlying "fringe" areas, 63.1% of all TV homes "get" WAVE-TV more clearly than Station "B"!

# WAVE-TV

**CHANNEL 5**

**NBC • ABC • DUMONT  
LOUISVILLE, KENTUCKY**



**FREE & PETERS, Inc.**

Exclusive National Representatives

commented: "I grew up reading about the Hayes office and how it wouldn't allow kisses for longer than a certain period of time and about how every script had to be weighed for morality. That story was told so often that every kid who went to the movies on Saturday knew what the Hayes office was. But whoever heard of the TV Code—and remember already more people probably watch TV each week than go to the movies."

A former talent agent, now a program buyer in an agency, suggested that the Code be promoted both in printed media publicity and by direct approaches to women's club's and other groups. "They'd do well," he said, "to send lecturers around to speak before club women. That way they'd get at the source of this criticism, and get a chance to sell TV constructively."

Few advertisers had any opinions on whether the Code was stringent enough or sufficiently enforceable to ward off criticisms of TV's moral tone. At the time they were approached for comment, the TV Code's board of review was just holding its first meeting to take up complaints (5 and 6 June). It was then too early for advertising people to express opinions on the outlook.

However successful the Code may be in regulating TV abuses, the consensus among ad executives is that the Code is only a *defensive* public relations measure. It is considered part of TV's basic equipment, worth selling to the public, but not the whole answer to the public relations problem.

Positive, aggressive measures might include (1) efforts to get repeated magazine coverage of TV's finer programs; (2) lectures before clubs by industry spokesmen; (3) an attempt to reach and sell even the most critical opinion makers on TV's strong points; (4) enlisting of the aid of committees of TV critics in developing program types they deem constructive; these are the approaches advertisers feel will do the right kind of public relations job.

The feeling of urgency in the suggestions ad men make for industry action grows as much out of the fact that the freeze is lifting as out of the present critical atmosphere. The ad men ask: "Why allow people in present non-TV areas to await television with some of their enthusiasm dimmed by what the headline makers are shouting about it? Why allow it when TV has such a good story to tell?" ★ ★ ★

**KFMB  
TV  
Channel-8**

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

San Diego . . . .  
the fastest-growing  
**LARGE** city  
in the U.S.A.

*Wise Buyers Buy*  
**KFMB-TV, AM**

TV - CHANNEL - 8, AM - 550 K. C.  
KFMB - 5th and Ash, San Diego 1, Calif.  
John A. Kennedy, Board Chairman  
Howard L. Chernoff, Gen. Mgr.

Peabody Citation 1951  
*Originating Station:*  
Johns Hopkins  
Science Review

**around  
Baltimore  
they always  
keep an  
eye on**

**W A A M  
TELEVISION**

**CHANNEL 13**

ABC-Dumont Affiliate  
Represented Nationally by  
Harrington, Righter & Parsons



## CO-OP ABUSES

(Continued from page 37)

blame can be placed on many door-steps. The guilt of those stations which provide spurious invoices is obvious but the hard-dealing local retailer who squeezes every last penny out of competition-ridden stations does not exactly deserve to wear a halo.

In some forms of double-billing, the manufacturer and distributor merely look the other way. Such instances may involve small-percentage hikes which are accepted practice in the trade. They also may involve deliberate efforts by the manufacturer and distributor to move their merchandise by giving a handsome, indirect rebate to certain strong dealers in the form of a co-op advertising subsidy. Since one dealer may thereby be getting better terms than another from the same manufacturer, this can't be done openly for it is considered contrary to the terms of the Robinson-Patman Act. (This is the Federal law penalizing firms which do not treat all customers equally.)

Despite the fact that some manufacturers themselves wink at double-billing, there is well-documented fear that the bitter suspicions aroused by bill manipulations will boomerang primarily on radio.

A clear-cut case of how radio can get it in the neck cropped up recently in the Midwest. After making a secret survey, the Radio Specialty Company of Milwaukee (Philco distributors for Wisconsin) decided to cut out just about all of its radio co-op money. The survey employed 240 people for three weeks to check up on the way co-op money was being spent in Wisconsin.

When the results were tabulated, the Radio Specialty people discovered that

of all the media surveyed, radio stations were the worst offenders. In the survey to ascertain the extent of double-billing and special-rating, all types of media in Wisconsin were asked: Would you consider making a deal with an advertiser by-passing your regular rate card? In this cross-section of media, considered a representative sampling for the state, the following percentage of those questioned replied that they would indeed consider making "deals." Radio stations, 60%; newspapers (daily and weekly), 22%; motion picture advertising, 8½%; billboards, 2%. There was also rate cutting on window display costs, but the percentage was not given.

First-place standing of radio constitutes a serious indictment. As far as SPONSOR could learn there are no special conditions existing in Wisconsin and one can only assume that Wisconsin is neither more sinful nor less sinful than, say, Arkansas, Wyoming, New York, or Rhode Island.

It is believed that the firm which made the Wisconsin survey did similar co-op studies in at least half a dozen other cities. Nothing could be discovered about them.

To get a better idea of how co-op chisellers work, let's take a closer look at co-op advertising. First of all, what is it exactly? Here is a definition by the American Association of Advertising Agencies: "Co-operative advertising is a policy whereby a national advertiser pays for the whole or part of advertisements of his product sponsored by a retailer or distributor in regularly issued publications, radio or television programs and announcements, or outdoor showings."

The theoretical division of co-op advertising costs between the dealer and manufacturer vary, but generally each

pays half. The exact split is specified by the manufacturer when he sets up his co-op plan. These plans work on a fiscal year, describe methods of payment, and may or may not ban certain media. A recent study of 41 co-op advertising plans made by Assistant Professor Maurice C. Mandell of Western Reserve University's School of Business disclosed that less than 3% prohibited radio advertising while 22% did not say one way or another.

In the appliance industry, where double-billing is said to be most prevalent of all, the split usually works like this: When the distributor is billed for merchandise by the manufacturer, 2% is added to the invoice for the co-op fund. This is matched by the manufacturer and the 4% total is matched by the retail dealer, making the fund 8% of the wholesale distributor's net merchandise cost.

Some industries, like bed linens and hosiery, operate without distributors and the co-op fund is a 50-50 deal between manufacturer and retailer. One washing machine firm sets aside \$1 to \$2 per unit to be matched on a 25-25-50 basis by the manufacturer, distributor, and dealer, respectively. Another firm usually sets up a 40-10-50 split, still another 52½-22½-25.

Some firms build up their co-op fund on a percentage of the retail price (usually 1-1½%) or of the dealer's cost. An Association of National Advertisers study of manufacturers' co-op costs showed that half paid 50% (including distributors, where they exist), one out of 10 paid 100%, and the remainder varied in between.

A few manufacturers keep a white-knuckled grip on the reins of their co-op program, although this does not seem to be the rule. However, approval of any substantial advertising expense

*In Boston*

**COLGATE**  
Chlorophyll Toothpaste  
through  
SHERMAN & MARQUETTE, INC.

*Buys*

**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP. through *John Blair & Co.*



FORD NELSON  
One of WDIA's many famous personalities

## Tender Leaf Tea Joins the Swing To WDIA, Memphis

Yes, Chase and Sanborn is using WDIA to sell Tender Leaf Tea to the great Negro segment of the Memphis trade area . . . further proof of WDIA's complete dominance in selling to the 439,266 Negroes in WDIA BMB counties. Increased Sales will prove the same for your product just as they have G. E. Lamps, Tide, Colgate Dental Cream, Carnation Milk, Maxwell House Coffee and many others. Get full facts today.

HOOPER RADIO AUDIENCE INDEX							
City: Memphis, Tenn.				Months: Mar.-Apr. '52			
Time	Sets	WDIA	B	C	D	E	F G
MF 8AM-6PM	13.4	21.1	23.9	18.5	11.4	7.6	6.2 6.0
(Note: WDIA's share Saturdays: 27.7; Sundays: 32.0)							

**MEMPHIS WDIA TENN.**  
John E. Pearson Co., Representative

is generally required by manufacturers.

With regard to radio advertising, the manufacturer may specify that only live announcements will be allowed or only transcriptions. And continuity as well as transcriptions are often supplied free to the dealer. When purchases of programs are approved, the plan may bar any use of the manufacturer's co-op contribution for talent costs. The maker of Blackstone washing machines sets up an approved list of specific transcribed programs, which include *Blackstone*, *the Magician* and *Boston Blackie* for obvious reasons.

Some of the nicely-tailored specifications are honored more in the breach. In the case of one manufacturer, who specifies live announcements only, a number of stations have reported program sales. This looking-the-other-way approach comes under the heading of keeping certain dealers happy.

There are variations in the billing procedure, but most of the time the retailer is required to send copies of the station invoice, script, and an affidavit of performance to the distributor or manufacturer. After the papers are checked, the dealer is reimbursed for his expenses.

Some retailers may deduct their co-op allowances from the distributor's or manufacturer's bill for merchandise. One firm specifies that the dealer must pay all costs first, then send a bill for half his costs to the distributor, who, in turn, charges the manufacturer for half of his bill.

There are many double-billing techniques, but most of them fall into about eight classes. It should be kept in mind that a good deal of the time the manufacturer knows what is going on. The more common techniques follow:

1. The dealer gets a discount below the station rate card in the form of an understanding or a package contract. He pays for half this low-rated time. The manufacturer receives bills for the published rate and pays for half of this higher-rated time. Sometimes the dealer will pay the published rates and receive a kickback later, so there is no actual double-billing involved in these cases. One station owner told SPONSOR that salesmen in a neighboring town were offering bills for \$225 if the appliance dealer would buy \$100 worth of announcements.

2. The dealer is billed for his share at the local card rate, the manufacturer at the national rate. There is some dispute about whether this should actually

wisconsin's  
most ...

Show-  
Full  
STATION

IN THE LAND  
OF  
MILK and MONEY

5000 WATTS  
GREEN  
WBAY  
Rep. WEED & CO.

## BMI

### Program Clinic #19 In New York

Date: Monday, June 23 and Tuesday, June 24  
Place: Waldorf-Astoria Hotel

This is one BMI Program Clinic you won't want to miss. The subjects coming up for discussion have not been covered before.

Herbert V. Ackerberg will be your Chairman on Monday; Paul Morency is Tuesday's Chairman; Harry Bannister, luncheon speaker

Your panel speakers bring to the Clinic fresh, hard-hitting facts and practical ideas. Question and answer periods and the chance to have your specific problems discussed are added features.

No attendance fee, but advance application is requested. Write or call BMI Station Service Dept. today.

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

Spend your  
summer vacation  
in beautiful  
Western Montana  
and see for yourself

The Art Mosby Stations

KGVO-KANA  
5000 Watts Night & Day MISSOULA  
250 Watts Night & Day ANACONDA BUTTE

Know

**MONTANA**  
THE TREASURE STATE OF THE 48

be considered chiseling since many manufacturers accept such bills with fatherly tolerance on the premise that the dealer needs the difference between the two rates to pay for advertising production costs. At least one station makes an open policy of this practice and states it will give the retail merchant a receipted bill at the national rate when the merchant pays his share at the local rate.

While the local merchant commonly pockets the difference, stations would be happy to collect the national rate themselves from the manufacturer (some do) and consider themselves entitled to it. Understandably, stations with firm rate policies charge the national rate if the wholesaler buys time for multiple dealers in an area.

Single-rate card stations believe that the local-national dual rate card encourages double-billing, but it has been pointed out that the single-rate stations are usually "strong" stations and can demand their price.

3. The manufacturer or wholesaler is billed for non-existent broadcasting time or talent. This is rare, although cases have been known of such swindling. It seems safe to say that a manufacturer who pays such a bill either (a) is careless beyond reason, (b) is too far away to know what is going on, (c) has no distributor to check the situation, or (d) is greasing the way for badly-needed sales.

4. A dealer will contract for, say, 52 weeks of broadcasting time, advertise four separate brands for 13 weeks each, and send each manufacturer a station bill for the 13-week rate. Some dealers defend this on the grounds that the manufacturer is getting a local 13-week rate for 13 weeks of advertising "so what is wrong with that?"

One station manager said he had

heard of a large dealer advertising more than one brand on a series of programs, and billing each manufacturer as though he had had exclusive commercial time on the program.

5. While agencies are usually bypassed in radio co-op advertising because free continuity and transcriptions are provided, the agency can sometimes be slipped in on the deal. A sly retailer will use the agency to place his co-op advertising (figuring it won't cost him anything anyway) and then get, as an additional bonus, a kickback from the agency on its 15% commission. The station, of course, may not

★ ★ ★ ★ ★ ★ ★ ★  
 "We believe in public service. We believe that public service programs, well-produced and well-advertised, are a challenge, a responsibility, and a gilt-edged, long-term investment in good will."

JOEL CHASEMAN  
 Dir. of public service  
 WAAM, Baltimore

★ ★ ★ ★ ★ ★ ★ ★

know about this kickback at all.

6. Time costs are easy to check but talent costs can be kited with magnificent ease on larger programs, under the right conditions. If a manufacturer on the West Coast is sent a bill from a small Pennsylvania station saying that Epsilon Hartgagle and his Mauchunk Mountain Boys cost \$150 a week, how can he tell they can be had for \$50? Sometimes, a piece of talent, panting for bread-and-butter money, will lend himself to a kickback proposition. (On the other hand some stations make a profit on talent supplied to local clients through their own talent bureaus which are operated as a legitimate and valuable service to the sponsor.)

7. The retailer will buy a time-plus-talent package from a producer or

agency and receive a kickback from them. The station may or may not be involved. There have been instances reported where the station involved itself by making a deal with the producer or agency on time costs. Although in these producer-purchase cases the station does not bill the manufacturer, it does go along with the pretense that the rate card has been adhered to. These show packages also open opportunities to finagle with talent costs.

8. There are cases where a retailer is a consistent user of radio and uses the co-op money of a number of manufacturers. The retailer will receive a monthly bill from the station totaling all costs. Since the station may not break this expenditure down into invoices for individual manufacturers, the retailer bills the manufacturer on his own stationery.

This writer saw such a bill received by a distributor which merely noted that radio costs from a sales campaign came to \$1,000, and would the manufacturer kindly pay \$500? When queried, the distributor's sales manager shrugged: "What can we do? He's a big outlet for us."

This kind of pressure stands out like a sore thumb in the double-billing picture, and it suggests a question: "Do manufacturers want to stop double-billing?" Some answers to this question follow.

One distributor of a well-known "big ticket" brand said:

"Any advertising manager worth his salt knows what the cost of radio programs should be, and don't tell me any different. When a station is scrounging around for business and is offering deals left and right, the sales manager knows it. He also knows what kind of terms his large dealers should be able

*In Boston*

**FIRST NATIONAL BANK**  
 through  
 BATTEN, BARTON, DURSTINE &  
 OSBORN, INC.

*Buys*

**WHDH**  
 50,000 WATTS

through *John Blair & Co.*

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**THE ARKTEX STATIONS**

**SERVE:**

**571,000 PEOPLE**  
**160,200 Radio Homes**  
**\$420,267,000 Effective Buying Power, \$367,535,000 Retail Sales\***

**KCMC** Texarkana, Ark., Tex.  
(AM-FM)

**KAMD** Camden, Ark.

**KWFC** Hot Springs, Ark.

**A RICH *Growing* MARKET**  
\*From Sales Management

**ONE ORDER • ONE CLEARANCE  
 ONE BILLING**

Sold singly or in groups

For details, write to:  
**FRANK O. MYERS, Gen. Mgr.**  
 Gazette Bldg., Texarkana, Ark-Tex.

Mr. George Oliva  
 National Biscuit Co.  
 New York City  
 Dere George:

*I always new Artur Godfrey wuz a good salezman but I didnt realiez how good until I seen the carload rail shipments here are ahead ov last yr. You'ns must be shippin' in Nabisco at a grate rate. Bizness must be good for evrybody az I seen some outfit called the f.r.b. report that dept. store salez here is up 30% over April last yr. and 7% over Jan-April last yr. Things may get tuff elsewhere but their a-boomin' hyar.*

*That meens good things for WCHS advertizers with our 5000 at 580 'cause we got more listuners in th' state then any other stashan. Thats reel good for Nabisco, aint it?*

Yrs.,  
 Algy.

**W C H S**  
**Charleston, W. Va.**

to get. He should know what talent costs are, too.

"If he still accepts a phony bill, it's because he's willing to pay it. Sometimes, these deals are cooked up by the sales department which figures anything that moves good is O.K.

"As far as we're concerned, we won't bite. We've got a good product and we don't have to bribe a dealer to carry it. If we know a dealer isn't doing right by us, we build up another guy."

It became evident from statements by several distributors that they themselves are key factors in the double-billing picture. On the one hand, as agents of the manufacturer, they can protect his interests through their more intimate knowledge of the local broadcast advertising picture. On the other hand, they are an important link in the chain of efforts to keep sales turnover high and production lines humming.

We now come to the kernel of the problem. What has been done and what can be done to eliminate double-billing?

Some of the manufacturers have urged abolition of the Robinson-Patman Act, under which manufacturers are prohibited from offering advertising and promotion allowances to some and not to others. In defending the act recently, a government official stated that it "revived and restated the common-law principle that a seller who enters a common calling or business and holds himself out to serve the public generally, must serve all comers at a reasonable price and without discrimination."

But those in favor of repealing the act argue that if the manufacturer was permitted to "spend his money as freely as consumers" in doling out advertising allowances, the pressure for phony bills would be eased. It has been pointed out, however, that while this reasoning would apply in cases of double-billing where there is a tacit agreement all the way down the line, it would not eliminate deals between station and dealer alone.

There have also been suggestions that manufacturers take a leaf from their own book of newspaper advertising practice. For example: One manufacturer will only pay half of 80% of the open-line newspaper rate. This policy would assume that the manufacturer can set a ceiling which reflects the value of radio to him during the co-op fund's fiscal year. It would not, of course, eliminate double-billing, but merely put a brake on spending.

**WSYR'S Local  
 Radio Sales  
 UP 39%**

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

**National Spot  
 Advertisers**

**TAKE NOTE**

Write, Wire, Phone or Ask

Headley-Reed


**WSYR ACUSE**  
 570 KC

NBC AFFILIATE

**There's More  
 SELL  
 on  
 WRNL**

**RICHMOND  
 VIRGINIA**  
 910 kc - 5 kw  
 ABC  
 AFFILIATE

**National  
 Representatives  
 EDWARD  
 PETRY  
 & CO., INC.**



Concrete steps to solve the problem are rare. Most recommendations for eliminating double-billing either (a) view with alarm, (b) stamp the practice as an evil and let it go at that, or (c) urge all concerned to vow not to practice it.

It is hoped by some that scattered co-operation may one day solidify into something like the advertising checking bureaus, which newspapers now pay for. These take over the manufacturer's private-eye functions and offer other services as well. They provide tear sheets to advertisers and keep a steady gaze on newspaper rates. Not only are these checking agencies very well informed on a very intricate subject, but they take away from the manufacturer the onus of having to question figures.

In the last analysis, however, double-billing is an evil which must be exorcised by those who really suffer most from it—the radio stations. Many of the stations realize this. They know that the knife that cuts prices can cut their own throat. If radio undersells itself, it is stressed, will the retailer fail to take advantage? If radio, however covertly, sells itself on bargain-basement terms, won't it become a bargain-basement advertising medium?

Already, the formation of city-wide and regional station groups to sell radio's sales power has indirectly dampened some of the enthusiasm for double-billing. This has its effect by singling out erring brothers in the station group and exposing them to pressure.

Whether this will be enough to squelch double-billing is doubtful. But it ties in with what many consider radio's main 1952 job: to sell itself hard and come up with good, smart advertising ideas and services; ideas that convince the advertiser that the station

rate card is a true measure of its worth.

Said a major appliance firm's advertising manager: "Advertisers are entitled to a firm rate policy and if radio is to deserve our advertising dollars it must put pressure on the relative minority of offenders among stations. Otherwise, there's the danger we'll turn to increased use of newspapers, . . ." ★ ★ ★

## NIELSEN

(Continued from page 32)

of audience research, and the large staff of Nielsen executives skilled in the art of helping clients in the practical application of research material. Furthermore, NCS includes a sales promotion manual designed to aid station subscribers in using NCS to the full.

NCS Reports are scheduled for delivery early in the fall of 1952—which is substantially faster than can be expected from any mail ballot system—this performance being rendered practicable by the research equipment and experience of the world's largest marketing research organization. ★ ★ ★

## STANDARD

(Continued from page 33)

stations that will be "remembered." Of course, the station-audience part of the interview could precede all other parts, but this technique runs into difficulty when the interview form is left with the family to be completed at a later time.

From a purely technical point of view—it is hard to understand how the results of personal interviews can be combined with the returns from a mailed ballot, the mixture then seasoned with Audimeter findings, and the whole concoction screened through the

sieve of a biased program-roster.

From the point of view of the industry's stake in the controversy which is forming over this matter of the measurement of station audience, it is extremely unfortunate that a few individuals have seen fit to try to muddle the circulation picture to the extent that the buyer will be completely confused and broadcasting will suffer when the buyer's bewilderment encourages him to seek other media. With all of its faults, BMB at least succeeded in taking long strides in the direction of taking the confusion out of circulation measurements. The 400 stations who have subscribed to and endorsed Standard's attempt to continue that effort furnish ample testimony that a strong hope still exists that BMB's efforts will not have been in vain.

It is wrong to try to scare broadcasters into a belief that a measure that they have devised and used and which has won the approval of their customers is faulty just because it doesn't yield numbers as large as another measurement. It is wrong to assume that the measurement yielding the higher numbers is the "correct" measurement.

Furthermore—and still from an industry point of view—it is extremely doubtful that a measurement scheme which does not start from the point of view of the individual station and from this work up to the needs of the station-groupings and networks can, in fact, be called a truly industry-wide plan. Standard's continuation of the BMB approach starts with the individual county and city. From this start it is possible to make any desired combinations or groupings of its data. It is a far greater undertaking when done this way and it takes longer, but it is a better job when it is done. ★ ★ ★

*In Boston*

**JUNKET**  
Freezing Mix

through  
McCANN-ERICKSON, INC.

*Buys*

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

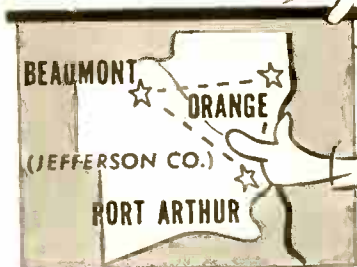
MACK from



recommends

# TEXAS' 5<sup>th</sup> MARKET

the rich, industrial tri-city area



KPAC serves a population of 236,100 in the rich Beaumont—Port Arthur—Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman for local sponsors in the world's No. 1 oil refining area.



MUTUAL

JOHN E. PEARSON CO.  
National Representatives

5000 WATTS



## CBS World News

Don Hollenbeck, Newscaster  
7:00-7:15 A.M.

Monday thru Saturday

Can be purchased as a 2, 3, or 6-time a week property.  
Contains remote pick-ups from the news capitals of the world.  
First major newscast every morning in El Paso.

## COVERAGE

greater than any other station in El Paso, regardless of power

# KROO

600 KC 5,000 WATTS

CBS RADIO IN EL PASO

REPRESENTED NATIONALLY BY THE O. L. TAYLOR CO.

## NOXZEMA

(Continued from page 31)

aimed at the summertime crowds who flock to nearby beaches and backyards.

In Canada, where Noxzema has operated a profitable subsidiary since 1932, spot radio is used to sell 3-Way Shave Cream (similar to the U. S. Noxzema shave product) in nearly 30 major Canadian markets. No TV spot campaigns are used, nor planned for 1952.

Radio and point-of-sale tie-in promotions are being done currently in connection with a special on Noxzema Shave Cream; it features a 40¢, four-ounce jar sold for 29¢, primarily to sample the product to new users. This special is tied-in at point-of-purchase with counter displays featuring a picture of Heatter. But cross-plugs to the Heatter show are not used in Noxzema space ads.

However, Noxzema officials are firm believers in promoting to the trade. Mailings to druggists are used when various special offers are made, backed up by occasional trade ads. The firm's salesmen look upon Heatter as being virtually a part of their sales force.

Indeed, radio has done an outstanding job for Noxzema Skin Cream, ever since 1931 when the firm's first network airshow, a now-forgotten quickie called *Noxzema Beach Parties*, was aired for a quarter-hour every week on some 20 CBS stations. This program was aimed at selling Noxzema during the hot-weather days as a sunburn remedy.

When 1938 arrived, Noxzema's advertising mentors were ready to try radio again, on a much bigger scale. In the fall of that year, Noxzema bought the original *Professor Quiz*. Almost immediately, the sales curve, which had been in a mild decline, started shooting upwards. As Ray Sullivan of SSCB recalls, "sales jumped 40% in one season."

*Professor Quiz* was followed, in 1939 and 1940, by a newscast series with Bob Trout on CBS. Trout, incidentally, had been the m.c. on the *Quiz* show. Sales continued to climb.

Soon thereafter, Noxzema began sponsoring a series of nearly 20 major spot programs in radio, called *Quiz of Two Cities*. The gimmick was a radio contest between teams from nearby communities, such as Dallas and Fort Worth. Market-by-market, it worked

## THE PLUS STATIONS

**CBS**  
**WRDW** **AUGUSTA, GA.**  
MET. POP. 179,272  
PLUS  
H-BOMB PLANT &  
CAMP GORDON  
85,000

**ABC**  
**WCOS** **COLUMBIA, S.C.**  
MET. POP. 144,000  
PLUS  
FT. JACKSON  
60,000

**NBC**  
**WDAK** **COLUMBUS, GA.**  
MET. POP. 169,921  
PLUS  
FT. BENNING  
42,000

**NBC**  
**WBML** **MACON, GA.**  
BIBB CO. 136,300  
PLUS  
WARNER ROBINS  
27,000

for complete information  
call HEADLEY-REED CO.

## NEWS on KMBC-KFRM is TOPS...

... because KMBC-KFRM stays on 'top' of the NEWS!



And there is no greater value today than radio news!

KMBC-KFRM news programs are the most-listened-to newscasts in the heart of America. They enjoy their high ratings because of the reputation for accuracy and immediacy built by the KMBC-KFRM News Department.

Here is a tremendous sales potential in one of the nation's richest markets...the great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest Free & Peters' colonel for complete details on the mighty voice of the KMBC-KFRM Team and for newscast availabilities.



... 6th oldest CBS Affiliate ...

SPONSOR

like a charm for Noxzema.

*Quiz of Two Cities* was more than just a proving ground for Noxzema's radio theories. Many famous names have emerged from the local series, which spotlighted local performers in the eyes of New York admen. Mark Goodson, for instance, was one of the m.c.'s, doing the San Francisco show. Jack Barry handled the microphone chores in Rochester. Eddie Gallaher, Washington's famed nocturnal disk jockey, had the m.c. spot in Minneapolis. But, in addition to establishing these reputations, the spot series established Noxzema. The firm's sales headed up sharply from around a million dollars annually toward the three-million mark.

During the war years, Noxzema's biggest problem wasn't advertising, but production. Raw materials were scarce; demand, heavy. Somehow, Noxzema managed to turn out huge quantities of its skin cream, and, in addition to meeting civilian demand, turned out 63,200,000 jars for men in the Armed Forces.

In early 1944, Noxzema felt it was time to return to radio, as production began catching up with demand. Accordingly, the firm bought the weekly character-comedy series, *Mayor of the Town*, with Lionel Barrymore. The show portrayed events in the life of the mayor of a typical American small town, and drew good ratings and audience loyalty. Originally aired on CBS, the show moved to ABC, to reach different audiences at different times. Then, in 1948, it went off the air.

"We dropped *Mayor of the Town* for several reasons," Mary Ayres of SSCB explained. "We had added *Gabriel Heatter* in 1947, and felt we had tied down our client to a some-

what-unbalanced media picture. What was needed, we felt, was a more fluid position, where we could rely on Heatter as our main radio effort, and use other media as we felt necessary."

With Heatter going strong in radio, Noxzema last year decided to try network television. Accordingly, Noxzema bought *Cameo Theater* on NBC-TV last summer, airing it on 45 stations from 18 June to 6 August 1951, in a time slot usually occupied by Speidel.

States Mary Ayres of the TV venture: "It was quite successful, but certainly showed us that TV on a large scale—if added on top of the other media we

★ ★ ★ ★ ★ ★ ★ ★

"Renewed advertiser interest in radio is the result of a return to realism by businessmen and advertising agencies."

JOHN J. KAROL

V.P. in charge of network sales  
CBS Radio Network

★ ★ ★ ★ ★ ★ ★ ★

feel are basic 'musts'—is a little too rich for Noxzema's blood. However, Noxzema intends to get back into TV when it can afford it regularly."

Noxzema commercials on the Gabriel Heatter radio series are simple, and to-the-point. Copy aimed at women's usage of the skin cream is slotted in the opening and closing spots.

These commercials usually point out beauty tips, and often stress price specials. The Noxzema strategy here is to "get them to buy sample sizes in the spring, and then sell them big jars in the fall." There are few "specials" in the summer; at that time, sunburn usually keeps the demand pretty strong.

The appeal switches to the masculine members of the Heatter audience in the middle commercial. Here's a typical Heatter pitch for the shave cream:

"You know, every time I'm enjoying

my Noxzema Shave, I think of men all around the country. And I find myself saying, 'Wouldn't it be wonderful if everybody could be getting the same enjoyment out of his shave every day—the same enjoyment I get?'

"Noxzema Shave Cream! Noxzema will give you that shaving treat every time, because Noxzema is different. It's medicated. There's your biggest word in shaving in 50 years. You'll know it the minute you take your first Noxzema shave. It gets down, where you need it—where you want it. Your razor sings with every stroke. A Noxzema shave is never 'just a shave'."

At the agency level, the people who work mostly with Noxzema's air advertising are Raymond F. Sullivan, SSCB's president and the account supervisor for Noxzema; Mary Ayres, the account executive; Philip H. Cohen, the agency's v.p. and radio-TV director; and copywriters Helen Brown Beckett and Walter Mead. At the client level, advertising starts with venerable (in his 80's) Dr. George A. Bunting, board chairman, and his son, George Lloyd Bunting, who make policy decisions. Stanley Wood at Noxzema handles day-to-day problems.

With many decisions for fall 1952 being made these days, it's only natural to wonder "What's Noxzema planning to do on the air in the near future?"

This, as SPONSOR gathered it from executives of SSCB, is the outlook. In all likelihood, Noxzema will continue with its once-weekly sponsorship of Gabriel Heatter on Mutual, perhaps varying the night of the week. No major entry is planned into network TV for some time. Spot radio and/or TV may be used in the U. S. if the circumstances warrant, and spot radio will be used in Canada. ★ ★ ★

**In Boston**

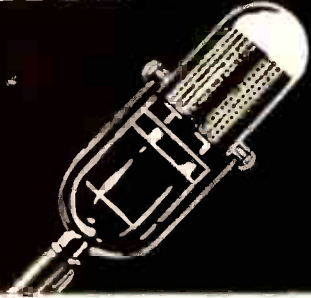
**GRIFFIN**  
Shoe Polish  
through  
BIRMINGHAM, CASTLEMAN &  
PIERCE, INC.

**Buys**

**WHDH**  
50,000 WATTS  
through  
John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

## SPONSOR SPEAKS



### How retailers can use the air

One of the highlights of last week's convention of the Advertising Federation of America in New York was a talk on retail advertising by Viola R. Noble, publicity director of Clarke's department store, Tulsa. Miss Clarke titled her talk "The Grass Roots Way Still Pays," and what she had to say about the use of radio and TV in retail advertising reflected a shrewd, practical appraisal of the two media.

To Miss Noble radio and television aren't something that you merely measure by the results at the sales counter. They offer a showmanship, goodwill-building, and intimacy impact that can mean even more than immediate sales in the long run.

Miss Noble cited as cases in point the store's sponsorship of a TV film show it conceived itself, *Shootin' the Breeze with the 45th*, and the appear-

ance frequently of her boss, Harry Clarke, on the store's 10 o'clock news and other shows. Not only is Clarke, said she, a local personality in his own right, but statements about any merchandise carry more weight with the listener when it's the store owner talking rather than a radio announcer.

As for *Shootin' the Breeze*, she explained that the famous Thunderboard or 45th is largely an Oklahoma division, and the store got the idea that a film of the day-by-day activities of Oklahoma boys, right through training and into action at the front, would be a great goodwill builder for the store and even greater morale builder for the men. Clarke's furnished the camera and film and the Army wrote the script and did the shooting. Added the canny Miss Noble, commercials were not used when these film clips were televised but Clarke himself introduced two people from the store, with obvious personal affects on the two, their friends—and their customers.

The story of Clarke's is a vivid confirmation of the fact that radio and TV can serve retail advertising in a potent and distinctive way through the application of some ingenuity, know-how and imagination. It makes an immeasurably worthy tip.

### Parade to film gets bigger

The reasons in favor of converting from live to film TV keep piling up. Also the tendency to move from radio to TV by the celluloid route. The list of network sponsors aligning them-

selves with film gets longer each week. Two of the latest notable recruits are Ford Motor, with a half-hour show to be produced in Hollywood, and DuPont, which has elected the TV division of Columbia Pictures to do a *Cavalcade of America* series.

Among those that have turned to film in recent weeks are *Man Against Crime*, *Big Town*, *Mr. and Mrs. North*, *Schlitz Playhouse*, *Our Miss Brooks*, *Luigi*. Reported as good prospects for embracing film are *My Friend Irma*, *Lux Theatre*, *Martin Kane*, and *The Circle Theatre*.

### SPONSOR receives its Polk Award

In these days when small pressure groups are raucously forcing their special moral quirks and biases upon the public with regard to TV programming it was particularly refreshing for SPONSOR to be the recipient this month of a special George Polk Memorial Award. Although this and other Polk awards were announced in February the actual presentation of the honors took place at a recent luncheon with Long Island University as the host.

The awards are made for distinguished achievements by metropolitan newspapermen "in the spirit of George Polk." SPONSOR's special award was for a three-part series exploring the validity of *Red Channels*. Polk mysteriously disappeared while a CBS correspondent in Greece and it has been the belief of foreign correspondents who served with him that he was the victim of Communist conspirators.

## Applause

### In the Kesten tradition

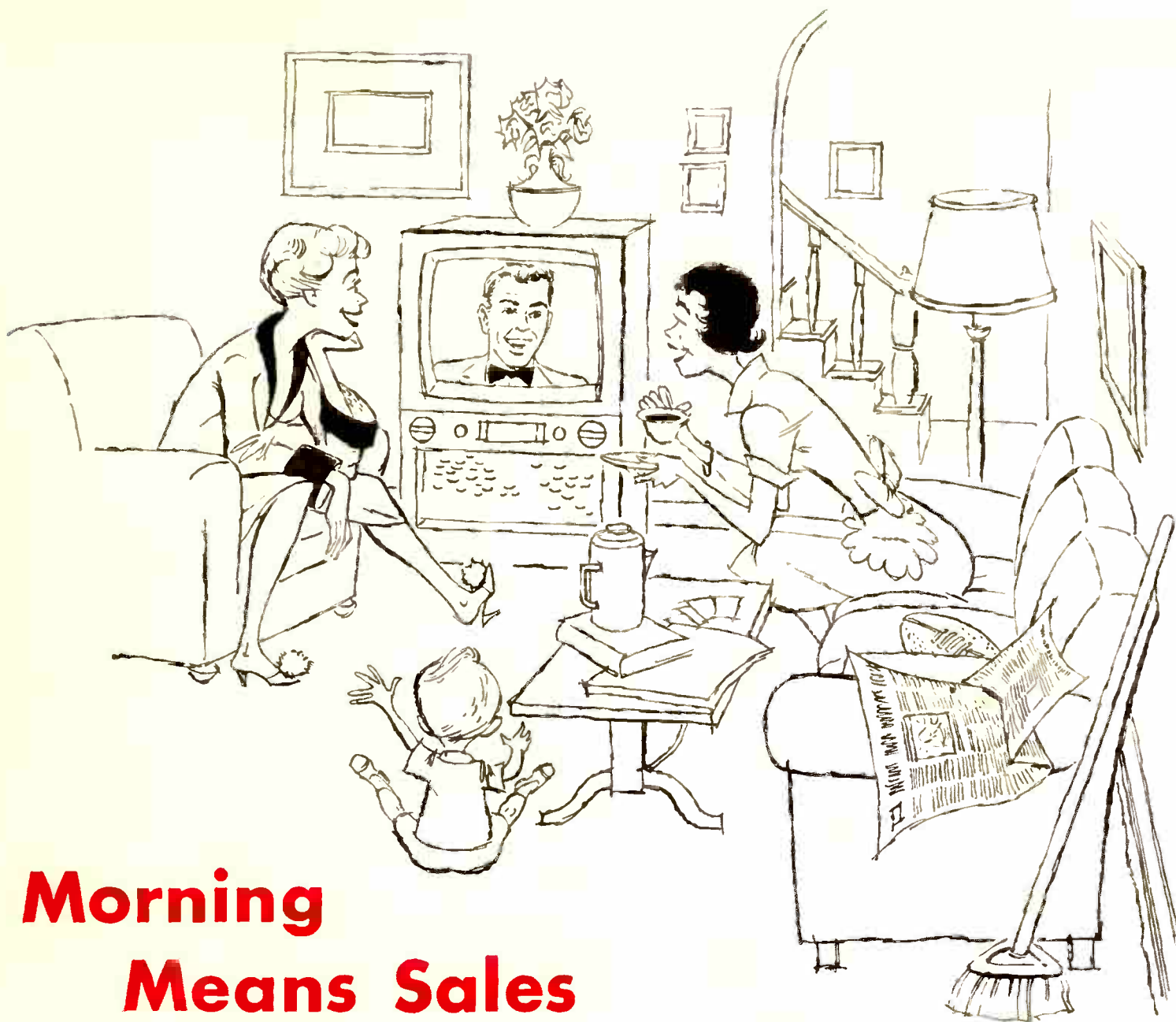
When historians of radio come to their chapter on sales promotion, the probability is they will date the rise of that facet of the business from the era of Paul W. Kesten; it was he who masterminded CBS' contributions to the literature dealing with radio's variegated audience and power to sell goods. Kesten brought to radio sales promotion imagination, dimension, and a brilliant felicity for documentation and persuasive rhetoric. He was a master at clothing the products of research with the precepts of the hard sell.

One of Kesten's most notable presentations, it will be recalled, revolved around the relative effectiveness of eye and ear appeal. Now, 17 years later, some of Kesten's promotional successors have come up with a singularly imaginative sales presentation that is reminiscent of this theme. It is a 15-minute documentary film, "More Than Meets the Eye." The facts and figures imparted are not especially new, but the method of imparting them is not only new but memorably impressive.

CBS perhaps took quite a chance when it elected to tell an almost purely

factual story in terms of abstract art, but the results proved worthwhile. This wedding of a pre-assembled soundtrack to a post-assembled series of pictorial impressions has that touch of the old Kesten slickness, and much more. Its theme, the power of sound as a medium of communications, is carried off with great skill. Above all, it adds a new dimension to radio sales promotion. "More Than Meets the Eye" should be seen by everybody in the industry; it is a must also for everybody interested in the business of selling goods by advertising.





## Morning Means Sales

Don't judge all morning television by the static, uninspired programming you see in some cities. Morning TV really means something to viewers in the three city market of Cincinnati, Dayton and Columbus—because WLW-Television led in programming the morning hours with fresh, bright shows that attract big audiences.

People in WLW-Telecitey watch WLW-Television morning programs—advertisers prove it every day with sales. When you plan your advertising campaign, consider the potential of this great morning market with an effective buying income of over \$5½ billion. Your quickest, most effective way to reach this market is through the three-station network of WLW-T, WLW-D and WLW-C.



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