

# SPONSOR

UNIVERSITY  
NEW YORK  
N. Y.  
2 CENTS

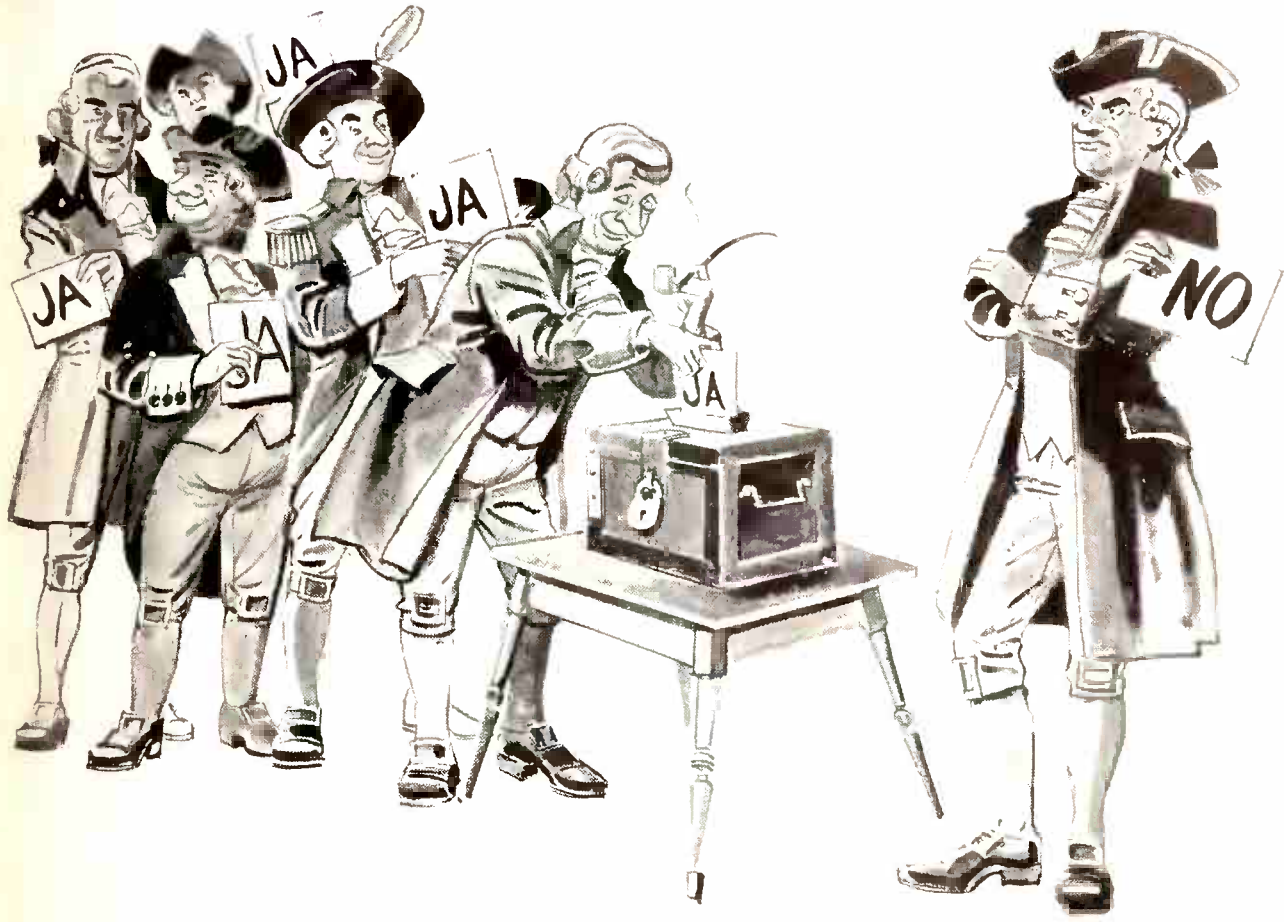
USE magazine for Radio and TV advertisers

9 MARCH 1953

SP D 3-52  
MR FRANK YOUNG  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

50c per copy • \$8 per year

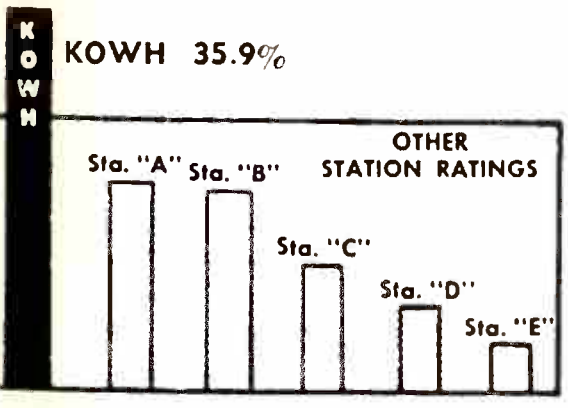
## All It Took was a Ballot...



... To retain English as our official tongue. Post-revolutionary Congress voted on a war-bittered lawmaker's bill to change the language taught in our schools to German. Anti-British feeling was so common that the bill met defeat by only a single vote margin.

Popularity balloting finds radio KOWH with no such a narrow squeak. 15 consecutive Hooper Reports have placed KOWH first by a 15-point lead with Omaha, Council Bluffs listeners. The chart averaged below for the period from October, 1951, thru January, 1953, tells the story.

*Es ist sehr gut!*



# Kowh

OMAHA

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

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

**TV SHOW COSTS NO SHARP RISE**

page 27

**Can your agency use a freelance radio-TV department?**

page 30

**LIFE's spot radio campaign scores with ad-lib technique**

page 32

**ROLE OF THE AGENCY WIFE**

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**Questions and answers on use of radio by retailers**

page 36

**Hamilton uses spot TV to glorify jewelers**

page 38

**How SRA's Spot Estimator can work for you**

page 40

# The Swing is to WHB in Kansas City



and the  
November-December, 1952  
"PULSE" Survey shows why:

**SUNDAY AFTERNOONS, for example —**

WHB	27.0
Station "B"	17.0
Station "C"	18.0
Station "D"	17.0

**MONDAY THROUGH FRIDAY during the  
WHB "NIGHT CLUB OF THE AIR" with  
ROCH ULMER as Master of Ceremonies —**

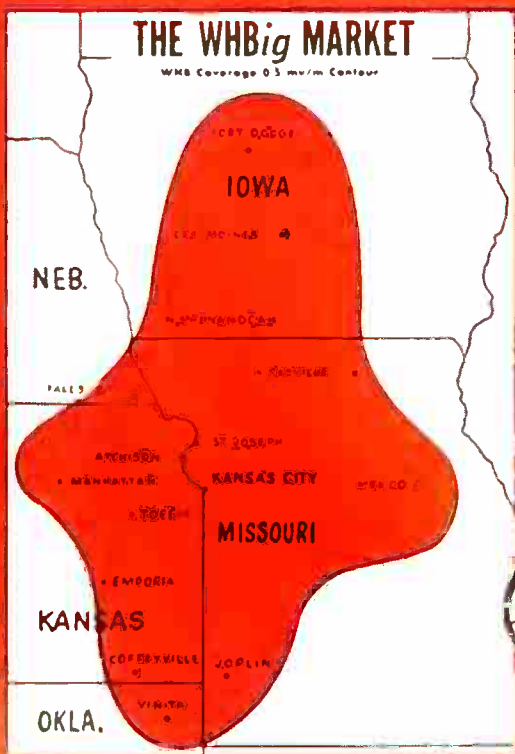
WHB	10.3
Station "B"	8.3
Station "C"	5.8
Station "D"	7.5

or, to go back to last year's  
**FOOTBALL GAMES, PLAY-BY-PLAY BY LARRY RAY:**

WHB, Larry Ray	33.4
Station "B"	24.2
Station "C"	13.6
Station "D"	26.9

Now Available! Early-Morning  
**'MUSICAL CLOCK' SPOTS**

You can reach the "family audience" with Kansas City's original "Musical Clock" program, broadcast Mondays through Saturdays from 6:30 until 9 a.m. Two-and-a-half hours of tuneful, wake-up music... the correct time and temperature announcement every five minutes... and a live state and local weather forecast. This helpful "service" program, which has been a daily feature on WHB since July 12, 1931, features Bruce Grant as "Timekeeper" and salesman extraordinary. At 7 a.m., Charles Gray presents a 15 minute news report, and at 8 a.m., a 10-minute news summary. The "Weatherman in Person" (another Radio feature originated by WHB) is heard at 8:10 a.m., direct from the weather bureau at Kansas City's Municipal Airport. At 8:15 a.m., Reuben Corbin of the U.S. Department of Agriculture tells housewives what fresh fruits and vegetables are available that day in their neighborhood markets. Participating sponsors may use live or transcribed airtime announcements. Ask your John Blair Man for availabilities and details of new Rotating Schedule Plan.



**DO YOU READ IT?**  
WHB's pocket-size magazine, sent free to advertisers, agencies, advertising and sales executives and time buyers. Request a copy on your letterhead.



**WHB • KANSAS CITY'S  
OLDEST CALL LETTERS**

1922 - 1953

**10,000 WATTS IN KANSAS CITY**

**W H B**

RON DAVIS  
PRESIDENT

JOHN T. SCHILLING  
GENERAL MANAGER

Represented by  
**JOHN BLAIR & CO.**

MUTUAL NETWORK • 710 KILOCYCLES • 5,000 WATTS NIGHT

**REPORT  
TO SPONSORS  
9 MARCH 1953**

**National  
Biscuit  
ups TV spot  
to \$1.2 million**

National Biscuit Co.'s TV spot appropriation is now at \$1.2 million mark. Its "master plan" alone entails 94 stations in 65 markets. Share for radio, including Arthur Godfrey and spot, is about \$1 million. Ad budget for year is \$4,500,000. McCann-Erickson is agency.

-SR-

**If theatre 3-D  
clicks, color TV  
won't be far  
behind**

This is thinking at TV networks on subject of third dimension: If 3-D clicks at theatre box offices on national scale, TV will, as competitor, have no choice but to rush color TV. Prediction of one network source is color TV will be in lap of FCC again by end of 1953. NBC competitors are under impression Gen. David Sarnoff will usher in RCA's latest color refinement instead of waiting for National TV Color Systems Committee to agree on standards.

-SR-

**4 A's probing  
film handling  
by stations**

Complaints received by Four A's from members about station treatment of TV film shows and film commercials will spur following action: Association will canvass agencies for details on their complaints as well as on veracity and quality of performance reports received from stations. Subjects came up at recent meeting between association's radio-TV production committee and NARTB group.

-SR-

**Reps seek  
contributions  
to help spark  
spot radio**

Advertisers will be subjected some months hence to intensified bombardment of facts about spot radio as the result of current drive for special fund by Station Representatives Association. Some 2,000 stations have been asked to contribute to undertaking. This money, which SRA hopes will amount to at least \$30,000, will be used to: (1) pay salary of topflight salesman who would devote all his time to selling spot radio at advertiser level, (2) develop spot presentations, and (3) establish statistical bureau specializing in spot history of various advertiser classifications.

-SR-

**BAB's reaction  
to SRA's drive**

Though reported to be somewhat perplexed by SRA's widening of its fund collecting methods to take in radio stations, BAB disclosed in statement it favored any effort which would increase number of advertisers using radio. Statement revealed BAB's 1953-54 budget would allow for tripling BAB's sales presentations and augmenting of staff concentrating on selling radio to national advertisers and agencies.

-SR-

**Johnson Wax  
joins Bayuk  
on fights**

Bayuk has found cosponsor for "Saturday Night Fights" (ABC TV). Johnson Carplate moves into picture 25 April for minimum of 13 weeks.

-SR-

**Alternate-  
week sponsors  
on increase**

Alternate-week sponsors continue to increase on networks. Latest A. C. Nielsen breakdown on evening schedules for month January shows total this year was 32, compared to 28 in 1952 and 13 in 1951.

## REPORT TO SPONSORS for 9 March 1953

**CBS had 15% client tilt in January** Number of advertisers on CBS Radio this January showed marked pickup over previous year. Total in January, 1953 was 59; in January, 1952, 50; and January, 1951, 47. (Count does not include Columbia Pacific Network or one-time sponsors on CBS Radio.)

-SR-

**SAG deal not completely wrapped up** Even though Screen Actors Guild and commercial film producers have resumed working relations, it is much too early to estimate percentage increase in cost of making film commercials. Final agreement may take at least 2 months to negotiate. Numerous terms and conditions, especially relating to payment for re-use of films, must be determined. For instance: what's line of demarcation between "actor" and "extra." Under temporary operating agreement "extras" are excluded from collecting anything beyond initial fee.

-SR-

**SRA debuts, standardizes 8-second announcements** Station Representatives Association has devised set of standards for 8-second radio announcements at request of agencies and advertisers. Units are described as "Radio Shorts," in contrast to TV's I.D.'s. Shorties are to be limited to 16 words; otherwise they're to be considered station breaks. Hewitt, Ogilvy, Benson & Mather is making extensive use of these 8-seconders in new Rinso campaign.

-SR-

**TV message delivery now around \$3 per-M-homes** It's pretty well agreed among research directors in major New York agencies average half-hour TV shows on networks are now delivering messages at around \$3 per-1,000-homes per commercial minute. In halcyon days of radio cost was about half.

-SR-

**ARF ratings study may not be completed before late fall** Advertising Research Foundation's radio-TV methods study may not be completed until late fall. Four committees engaged in project are now trying to expedite their assignments because time not far off when members will be running into vacations.

-SR-

**Station reps critical toward General Mills spot deal** As happened last year, General Mills is encountering opposition from station reps on special rate deal entailed in summer spot radio campaign. Offered are 5 spots daily Monday through Friday (80% of them Class A time and 20% in other time), at 50% of one-time nighttime rate. Suggestion made by some reps to their stations: Unless General Mills uses 1,000 announcements, which would take deal out of rate card, and campaign extends beyond summer, stations short rate account.

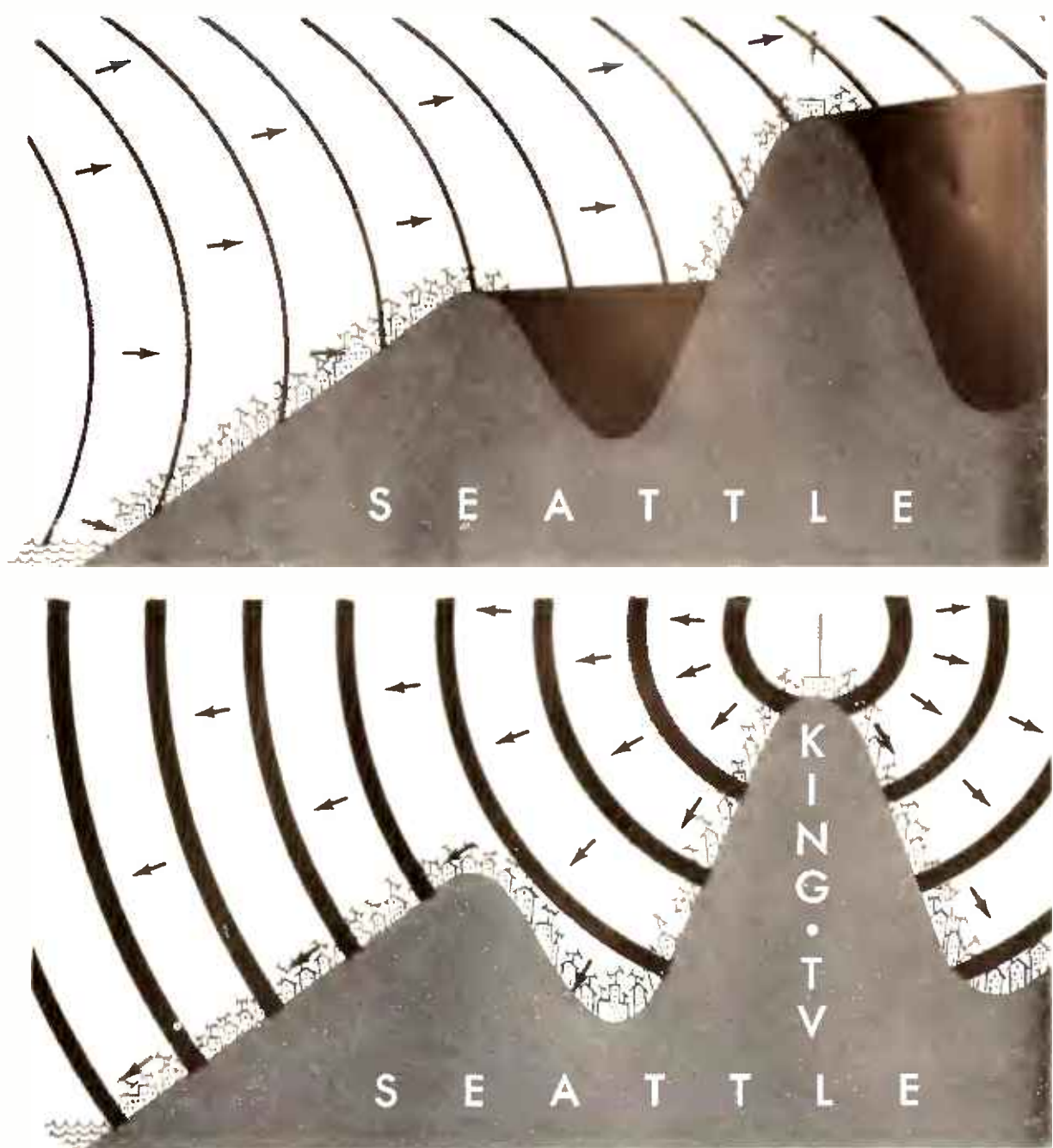
-SR-

**CBS TV figuring 95% summer stay-ons** CBS TV anticipates better summer than even one it had last year. Number of accounts staying on last summer was slightly over 90%. Based on expressions received from agencies, network estimates non-hiatus takers will come close to 95% this summer.

-SR-

**Triangle buys second fan magazine** Triangle Publications, operators of WFIL stations, Philadelphia, has acquired "TV Forecast," Chicago fan magazine. Triangle's first move in establishing chain of such magazines was purchase recently of "TV Guide," New York.

it's  
as  
simple  
as  
this



**ONLY KING-TV can reach ALL of Seattle and the surrounding TV Market**

Location does it! KING-TV is situated on the highest point in the heart of the important Seattle market. This "Empire State-like" transmitter site produces a double dividend. KING-TV pours a powerful signal into every corner of Seattle's many steep hills . . . yet *also* beams over them to blanket a broad area beyond.

It's unique one-way coverage, too, because signals from outside Seattle can't curve over Seattle's rugged terrain to reach the real heart of the nation's 19th market. Only KING-TV on low channel 5 has a clean sweep, down into

Seattle and out over those hills, on into the surrounding, prosperous communities of Western Washington. KING-TV is made to order for ideal coverage of the 237,000 TV homes throughout this booming Pacific Northwest region.

So why not sell ALL of this vital region with the *one* low-channel TV station that's already an established favorite in so many high-income homes? It's as simple as the illustration shows. KING-TV is the *only* television route straight to ALL of Western Washington's quarter million TV antennas—EVERY ONE of them *locked into* Channel 5!

Today's the day to ask any Blair-TV office for more facts about KING-TV's unique superiority in this market with a billion and a half (or more) to spend in 1953.

*there's more, too . . .*

KING-TV's signal on reliable Channel 5 will soon be even stronger—thanks to a new tower reaching 1,000 feet above sea level and a 75% power boost to 100,000 watts. These super-improvements will increase KING-TV's total coverage from 3 to 4½ times, depending on area. They'll also make it even harder for "outside" TV signals to gain attention within the richest part of the hilly Seattle market.

And the new ultra-modern KING TELEVISION CENTER, under construction for the past seven months, is about ready for occupancy. 42,000 square feet of the finest available television and office equipment—all part of KING-TV's PLAN to bring almost a million viewers the best in television.

**KING-TV**  
**SEATTLE**

**CHANNEL 5**

A  
PRIMARY N B C AFFILIATE

C Represented Nationally by Blair-TV, Inc.

## ARTICLES

### **Where are TV shows heading this fall?**

Here's how next season's TV picture is shaping up: (1) Costs leveling off; (2) more alternate-week sponsorships; (3) continued growth of film; (4) rotating star vehicle concept to undergo scrutiny by cost-conscious clients

27

### **Can your agency use a freelance radio-TV dept.?**

Smaller agencies (or larger ones desiring help for a specific campaign) now can avail themselves of outfits which offer everything from an off-the-premises radio-TV dept. to a West Coast branch office

30

### **LIFE scores on spot radio with ad-lib strategy**

Magazine gives air personalities free hand in tailoring features to be plugged in spot radio campaign, encouraging air salesmen to develop local sales peg

32

### **The Agency Wife**

A FORTUNE series detailing management's growing concern with wives of executives stirred wide interest. SPONSOR extends this study into the agency field, comes up with specific examples of the wife's role

34

### **13 questions retailers ask most often about radio**

President of ARBI, Joseph B. Ward, has traveled U. S. speaking to retailers. Out of his experience he has written an article for SPONSOR in which he lists questions retailers ask him most frequently about the air media and his replies

36

### **Hamilton uses spot TV to glorify the jeweler**

Airing of alternate-week TV film series is symptomatic of new aggressive approach of old-line watch firm. Merchandising activity backs up show, builds jeweler prestige. Year-round sales are one objective

38

### **How the Spot Estimator can work for you**

You can quickly compute cost of a projected spot radio campaign with a tool devised by Station Representatives Association. Here's how it works

40

### **The tot says Zesta—and mama buys**

Clients in many fields are learning what cereal makers have long known: kids are powerful influence in brand selection. "Aunt Fran and Her Playmates" on WBNS-TV, Columbus, is typical of pre-school shows which sell effectively

42

## COMING

### **How to sell a timebuyer**

Here's some valuable advice from timebuyers to radio-TV salesmen about what they want in the way of accurate research, up-to-date statistics

23 March

### **What's all this talk about 3-D TV?**

SPONSOR is collating technical information from responsible engineers, will analyze current developments and possible effects on 2-D TV film product

23 March

## DEPARTMENTS

TIMEBUYERS AT WORK  
MEN, MONEY & MOTIVES  
510 MADISON  
NEW AND RENEW  
MR. SPONSOR, P. Hauser  
P. S.

NEW TV STATIONS  
NEW SYNDICATED TV FILMS  
FILM NOTES  
COMMERCIAL REVIEWS  
RADIO RESULTS  
MR. SPONSOR ASKS  
AGENCY PROFILE, N. Blackburn  
ROUND-UP  
NEWSMAKERS IN ADVERTISING  
INTERNATIONAL REPORT  
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# More Leading Jobbers

in Louisiana, Arkansas, Texas

## Praise KWKH



J. HARDTNER, JR., President  
Coffee Co.,  
Lumber Co.,  
Shreveport, SAYS:  
"KWKH is Ark-La-Tex's  
favorite radio station"



HAROLD W. HARGROVE,  
Manager  
Beverage Agency  
Division, Shreveport, SAYS:  
"KWKH has been the greatest  
single factor in building  
my brand"



S. E. CAWTHON, President  
Grain & Elevator Co.,  
Shreveport, SAYS:  
"Several years we have  
relied on KWKH with unfailing  
success"

Every smart, progressive manufacturer knows that a good distributor can make all the sales difference in the world, in any market. That's why more and more heads-up companies are not only working with the very best jobbers and distributors available, but are also asking their advice about local business conditions, regional peculiarities, and the best advertising values in each market. *They know that local men know the local picture best.*

The three men at the left are among the most successful distributors in Shreveport—the natural distribution center for the big Louisiana, Arkansas, Texas area. Read the excerpts we've taken from letters they've recently written us—then ask your Shreveport distributor for his recommendations on radio in this area!

## KWKH

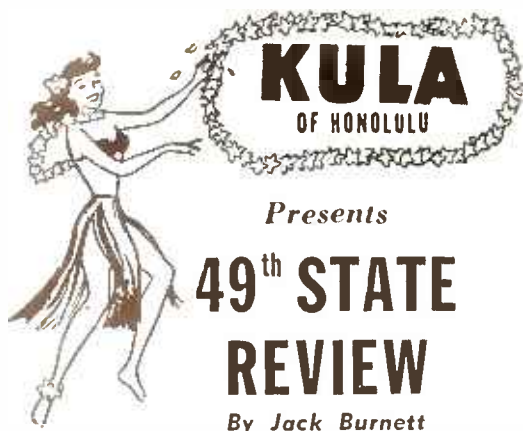
A Shreveport Times Station



The Branham Company  
Representatives

Henry Clay, General Manager

50,000 Watts • CBS Radio



**KULA**  
OF HONOLULU

Presents

**49<sup>th</sup> STATE  
REVIEW**

By Jack Burnett

**HAWAII MAY HAVE  
NEW AUDIENCE  
SURVEY**

As this goes to press, plans are being made for a meeting of all stations to consider various proposals from nationally recognized, along with several local, survey organizations. It is sincerely hoped that all of Honolulu's radio stations will participate in underwriting this survey. KULA has taken the lead in bringing this project to the front. KULA has participated in every audience survey taken since the popular station went on the air in 1947.

**KULA SETS THE  
PACE IN HAWAII**

Probably the best proof of performance for KULA is a 94% renewal record for 1953, coupled with a five-fold increase in national business over the past three years. Coupled with these facts, we humbly present that KULA is the most copied station in the nation—in Honolulu, that is. Attempts are made to duplicate KULA's evening block programming; there are two feeble replicas of KULA's "Melody Highway" and even some of KULA's abandoned merchandising activities are being attempted. One of the stations liked our program schedule so well they copied our old format.

All of this may tend to confuse the time-buyer until, by on-the-spot analysis, it is shown that KULA's block programming is constantly expanded and increased; new merchandising ideas are regularly unfolded—in short, KULA is never doing the same thing as presented on another Hawaiian station—always a new and improved presentation. In this situation then none can be as good when they copy a constantly improving master.

In four surveys from 1948-1952, KULA vastly improved its audience position each time, showing a 40% lead over the second station in the last survey. This unquestionably explains why no recent joint surveys have come out of Hawaii.

Pardon our seeming to brag, but if we and your friends at Adam J. Young, Jr., Inc. don't tell you, nobody will and facts and figures are there to back it up.

**Timebuyers  
at work**



**Sidney Hertzfel**, Lennen & Newell, is working on the active Tidewater Associated Oil Co. account, concentrating on time slots that will reach a predominantly male audience. "We renewed sponsorship of Broadway to Hollywood, on Du Mont, at end of January," he explains, "because we found that this Thursday 8:30 to 9:00 p.m. show, with its interviews of political and sports figures, drew a listenership composed of potential Tidewater customers." Tidewater's spot campaign, mainly on radio, is an Eastern area operation, consisting of early a.m. newscasts designed to reach commuting men.



**Peter A. Krug**, Hicks & Greist director of radio-TV, is buying chainbreaks and 60-second announcements in 100 radio and TV markets for Servel's four-week campaign to launch the firm's new automatic ice-maker refrigerator. Says he, "We're planning to reach a mixed audience. Women have been the target for refrigerator pitches to date, but we feel the Servel refrigerator also will appeal to men because of the automatic feature." Scheduled to start 30 March, this campaign—Servel's debut in air media—is costing the company \$100,000.



**Thomas Viscardi**, Kenyon & Eckhardt, has bought more than 500 radio stations for Lincoln-Mercury's spring campaign, which started 23 February. Dealers in the five districts to be covered by the three- to 10-week campaign thus reaffirmed their faith in radio as a supplement to net TV coverage (Lincoln-Mercury sponsors Toast of the Town on CBS TV). As Tom explains, "Lincoln-Mercury dealers pay for radio spots out of their dealer co-op fund. They're interested in getting only local coverage."



**Annabel Bornkessel**, Foote, Cone & Belding, is scouting out TV kiddie shows for the launching of General Food's new Sugar Krinkles. The campaign will start 1 April in two or three major metropolitan markets, but is expected to go national soon thereafter. "We'll aim at housewives through their youngsters," Annabel predicts. "At the moment I'm looking over existing kiddie and daytime women's shows." However, with about a \$2 million 1953 ad budget behind its revamped cereal, Annabel feels that General Foods will be on the lookout for a network family-appeal show.



## What big ears you have, Iowa

**GUS BRUNKAN** is an equipment dealer in Dyersville, Iowa, 48 miles by kilocycle from WMT. He sells farm equipment on trade. He had five used International corn pickers in stock and didn't know how lucky he was.

WMT's annual mechanical corn picking contest was held on schedule. Ten thousand people turned out for the event, listened to the governor speak, drank 700 gallons of coffee, watched 17 pickers in action, saw the winner crowned with the state championship, a WMT trophy and a check for \$100.

The event was reported on WMT's morning farm broadcast. All the news that was fitten included this fact: The winner used a Model 24 International corn picker.

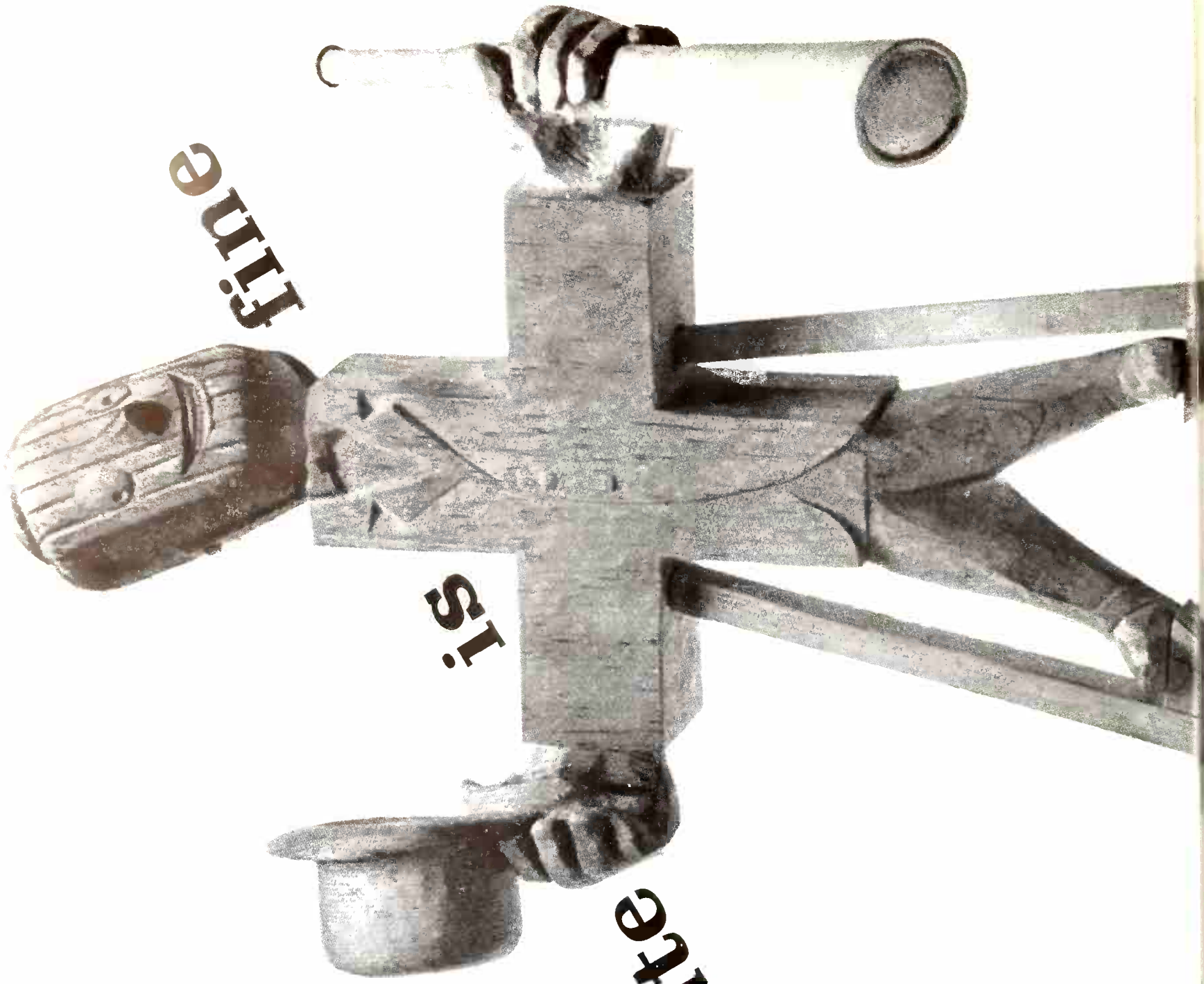
Brunkan sold all five of his.

**MORAL:** *Even WMT news broadcasts sell Eastern Iowans.*



**WMT**  
**CEDAR RAPIDS**

600 kc    5,000 watts  
Represented by the Katz Agency  
Basic CBS Network



**Time**

**Science**

**...the climate**

For reasons as plain as the props on a pair of stilts, Mister PLUS and his clients are having a high old time in radio these days. A special sort of climate seems to prevail up here, with sponsors' sales and network billings thriving exceptionally on Mutual. In fact, we sold 17% more time in '52 than in '51.

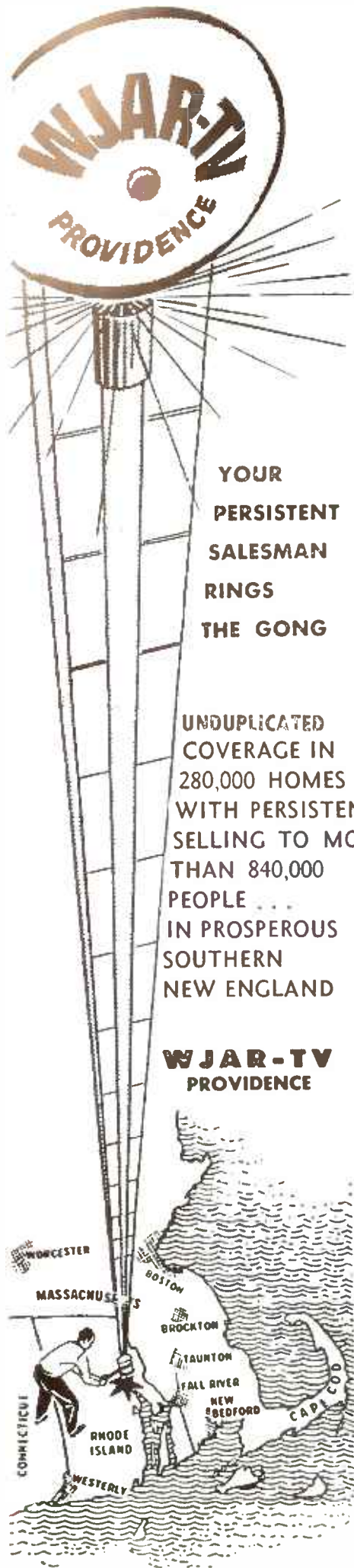
One reason for this highly favorable climate is our matchless dominance of Non-TV America, where 60,000,000 cash customers are doing more radio listening than ever — and tuning to our stations in 2-to-1 preference over the next-best network's.

An equally unique cause for the tonic atmosphere around here is the new Mutual rate formula, now in effect for all America. We charge nothing extra for our growing audiences in Non-TV areas. We offer 50% discounts on evening time in TV areas (though ours is the smallest network-listening decline in these centers). And we're geared for the future by agreement to apply this discount to any affiliate within effective range of any new TV tower.

From where we stand today, every prospect pleases — and we're eager to point out how network radio can please you.

# MUTUAL.....

## the plus network of 560 affiliates



Represented Nationally by  
**Weed Television**

# Men, Money and Motives

by  
**Robert J. Landry**

## **The uncluttered mind**

For the simple but beguiling reason that it seemed a good way to make money, Milton Biow founded an advertising agency in 1918, when he was 26. Like many a small shop started then, and since, the original activity centered on mail coupon accounts and retail in-and-outers. Biow, never a man to clutter his mind with unimportant detail, doesn't even remember the name of his first client. Sufficient unto the drama of the present moment is the fact that, after some 35 years of operation, the Biow agency is now one of the top 10 of the nation and bills over \$50,000,000. Devotees of this journal will be especially fascinated to learn that 60% of the Biow billing is in radio and television advertising.

\* \* \*

Plainly a tribute is owing to the man. Milton Biow's energy was, his energy is, not only impressive but frequently appalling. Picture him in his telephone-equipped automobile, or in his air-conditioned residence at 162 E. 62 St., or in his interior-decorated-to-bursting offices in the Crowell-Collier Building on Fifth Avenue. The man is incessantly in cogitation, expostulation, or transit. Of his zest for zip, he says: "To my mind the best meetings are those held standing up. They move faster to wiser conclusions." Because of the impatience of the master, the Biow agency has a minimum of staff meetings, staff memoranda, and the like.

\* \* \*

A client once cracked, "That ad account wouldn't sell *me*." Biow shot back, "These ads were planned to sell goods *for*, not *to*, you." The client got the point. Blunt, opinionated, prone to turn devil's advocate, Biow has a unique technique for keeping his staff on their toes. He makes like a client. Only a more hard-boiled and demanding client than an agency ordinarily has to face. When a campaign is ready, Biow has to be sold before the client is approached. He pretends he never heard of the campaign before, although he's usually been in on the planning. He fights the staff, the plan, the basic thinking, forces the staff to convince him. This makes tough-mindedness a habit with all Biow employees.

\* \* \*

Despite his super-charged demanding nature, Biow has had only one major "feud" with a client in 35 years. This was with the equally fabulous Lewis Rosenstiel of the Schenley whiskey constellation. The Mr. Fission of distilling and the Mr. Fission of advertising agreed to disagree.

\* \* \*

Although essentially a sales engineer using all advertising for his tools, friends hint that Milton Biow fancies it no little when he's sincerely called a "showman." The honor need not be withheld. Biow has always been quick like a fawn to get off the ground. Recall the

(Please turn to page 87)



*You reach it best with*  
**KBIG**  
*10,000 watts at 740 kc*

**KBIG**—the Catalina Island Station delivers Los Angeles, San Diego and 105 other incorporated cities

**PLUS** vast rural populations in eight big counties.

*Ask us now for New KBIG Coverage Map and Market Statistics Brochure.*

*Represented by Robert Meeker & Associates, Inc.*

**JOHN POOLE  
BROADCASTING CO.  
KBIG • KBIF • KPIK**

6540 Sunset Boulevard  
Hollywood 28, California  
HEmpstead 3205

**KBIG brings your sales message to 5,887,135 people over an area of 26,799 square miles**

*Giant Economy Package of Southern California Radio*

# competition got you in the DUMPS?



## Relax . . . use CKAC, Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.
3. Selling power second to none—7,500,000 box tops in 1952.

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



# CKAC

MONTREAL  
730 on the dial • 10 kilowatts

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

## 510 Madison

### SARONG ON TV

We took the liberty of sending your story of January 12 on the Sarong TV spot campaign to both the agency's clients and prospects.

Thus far, we have received a number of inquiries from this mailing, which indicates how influential SPONSOR magazine is.

As you probably know, Mr. Donnelly, feature writer for the *Washington Daily News*, picked up the article in SPONSOR and devoted a complete column to it on February 5.

HAROLD M. MITCHELL, *President*  
*Harold M. Mitchell Inc., Advertising Agency*  
*New York, N. Y.*

### TV PIONEERS

Your article in SPONSOR, titled "Who are TV's pioneers?" (January 12, 1953) was brought to my attention by John H. Mitchell, our general manager, who pointed out certain discrepancies in the story.

You mention in your article that KSD-TV was the first postwar TV station on the air in February, 1947. That is not so.

An experimental license was granted to Balaban and Katz by the Federal Communications Commission in August, 1940, to W9XBK-VHF, Channel 3, so that it could start operating on a regularly scheduled television basis. In October, 1943, the FCC authorized a commercial license and call letters WBKB Channel 3. March, 1946, the channel was changed from 3 to 4.

Also, for the record, WBKB, the Midwest pioneer station, was noted for bringing the *first* baseball game ever televised from Wrigley Field, home of the Chicago Cubs.

The *first* interstate telecast of boxing matches direct from ringside at Michigan City, Ind.

The *first* official remote telecast of any consequence, the Shriners Parade televised in Chicago.

The *first* intercity relay golf tournament.

The *first* interstate relay from South Bend, Ind., with a telecast of the Notre Dame football game.

The *first* full-length drama ever to

be televised in its entirety and complete with costume and setting.

The *first* television account of the Midnight Mass from the Holy Name Cathedral, Samuel Cardinal Stritch officiating.

The *first* concert to be televised in Chicago direct from Grant Park.

I hope you will find this report interesting and that a lot of people who read your very excellent magazine could also find this report informative.

LEE SALBERG

*Director of Promotion and Publicity*  
*WBKB*

*Chicago, Ill.*

Your editorial on TV's pioneers in the January 12 issue was very interesting, but a bit off course as far as fact is concerned.

WPTZ, Philadelphia, was on the air as a *commercial station*, not an experimental outlet, in 1941. We went on the air experimentally in 1932 as W3XE and by the late Thirties were running rather regular program service. In 1940, we started televising college football on a regular basis, and from the start of that season until curtailed by the NCAA plan, WPTZ televised every home game played by the University of Pennsylvania.

It might also interest you to know that WPTZ televised the national political conventions of 1940, airing some 60 hours of them. Quite an accomplishment at that time. Incidentally, the network in those days was WNBT, New York, and WPTZ. All via air, of course.

Pioneering editorials are dangerous, I know, and we don't propose to enter into any arguments with anyone on the subject. We do, though, want to set you right on giving the impression about our coming into being only since 1941. Just tain't so.

CHICK KELLY

*WPTZ*

*Philadelphia, Pa.*

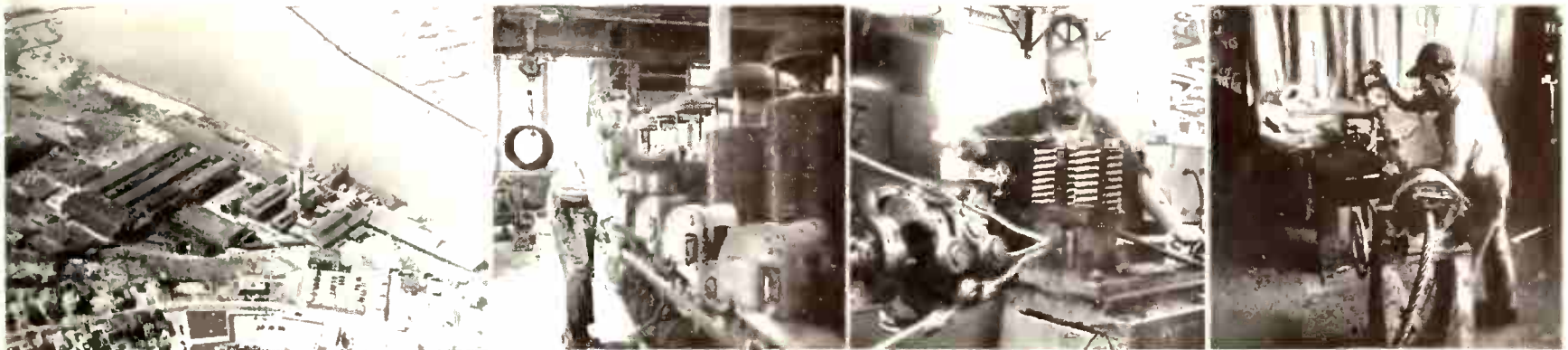
### PITTSBURGH TV

The January 26, 1953 "Report to Sponsors" includes an item about expected coverage in Pittsburgh by the Altoona TV station. Evidently the editors ran this without bothering to check it in any manner.

Since September 1949, when we first went on the air, we have shown a sig-



in new haven



...e once used by a builder of gun-boats in Civil War days is today occupied by the New Haven Works of the American Steel & Wire division of U.S. Steel Company. It manufactures ...re cords, strands and ropes with countless uses. From its modest beginning in 1908 with 29 persons, the mill today is the largest of its kind in the country and employs almost 1000 persons.

**The ever-expanding industries of New Haven** are good for you,

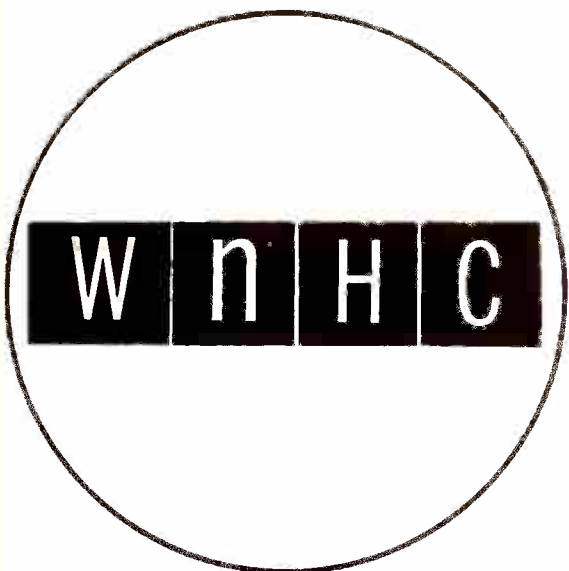
just as they're good for the community itself. All business is local!

**Could your local business in the New Haven area** be better? It *can* be, if you

utilize the sales power of WNHC. It stimulates buying action like wire rope hoists

elevators. Folks just naturally stay tuned to WNHC, their

"community center" for entertainment and local news.



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

Thinking of  
Summer?



... then remember this ...

**MICHIGAN...always good...is twice as good in the summer  
because Michigan is the Midwest's Number 1 Vacationland!**

WJR's powerful, influential voice thoroughly covers one of the richest summertime markets in the nation—an area that normally accounts for almost 10% of the nation's sales. Give your product a real boost in sales this summer. Use the one single sales voice that covers this area effectively and economically. Use WJR, the Great Voice of the Great Lakes!

For more detailed information on this rich summertime market, contact WJR or your Christal representative today. Or . . .



Write today for this important book!

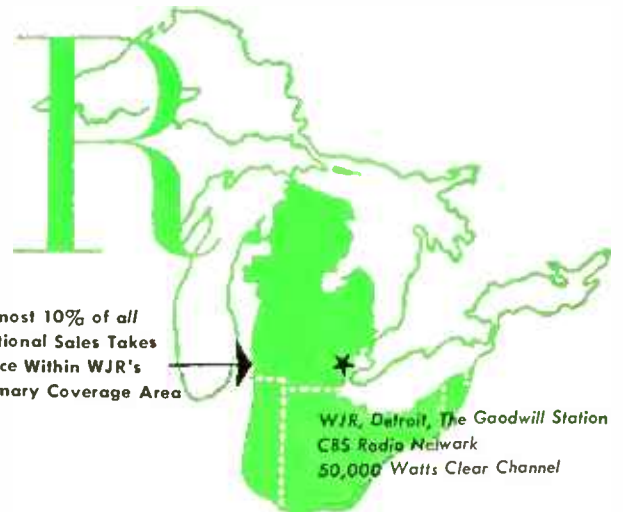
Radio Station WJR  
Fisher Building  
Detroit 2, Michigan

Please send me a copy of your Michigan Vacationland Brochure.

Name \_\_\_\_\_ Title \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_

W

J the great voice  
of  
the great lakes



WJR Fisher Building, Detroit 2, Michigan  
 WJR Eastern Office: 665 Fifth Avenue, New York 22  
 Represented Nationally by the Henry I. Christal Company  
 Conodion Representatives: Radio Time Sales, (Ontario) Ltd.



nal in the Pittsburgh area. Granted, while we were on Channel 13, at minimum power, the signal was available to, at the most, 10 percent of the Pittsburgh audience. . . . However, since October 4, 1952, when we switched to Channel 6 at 70 kw, the maximum permitted by the FCC at our height, there are only several locations in greater Pittsburgh that cannot receive a good picture from WJAC-TV. This has been proved many times by reports received from viewers. The final proof, if any were necessary, appeared in a TV column of a Pittsburgh newspaper last month, when the editor said, and we quote: "A good signal from WJAC-TV is now available to almost all parts of the city. . . ."

ALVIN D. SCHROTT  
*Manager*  
*WJAC-TV*  
*Johnstown, Pa.*

#### TV RESULTS

Thank you for the prompt service in regard to my request for two copies of the 1952 edition of "TV Results."

I'd like to take this opportunity to put in my order for 20 copies of this year's edition. The salesmen here find it a valuable sales aid, and have asked me to express their appreciation for your fine services.

WILLIAM R. HOHMANN  
*Research Manager, Central Division*  
*ABC*  
*Chicago, Ill.*

• "TV Results," as well as "Radio Results," will be off the press late this month. Copies of both will be mailed to all subscribers. Extra copies, \$1 each. Quantity prices are available on request.

#### TV FILM COMMERCIALS

Enjoyed and agreed with Otis Carney's recommendations on "6 Ways to kill a TV film commercial" (SPONSOR, 26 January).

However, I noticed that all of the illustrations were cartoons with the exception of one. That, of course, was the provocative photo of Roxanne, along with the warning that cheesecake can bury the product.

You and your readers may be disappointed to learn that this picture was not from a commercial, but from a "still" publicity shot. As a matter of fact, I think on closer examination you'll agree that we would never have had the nerve, let alone the approval to telecast just a picture.

Closer examination, too of Sylvania's *Beat the Clock* (CBS TV) will show that, although Roxanne is a featured member of the cast, her charms are never allowed to "bury" Sylvania products.

JOHN H. PINTO  
*Cecil & Presbrey Inc. Advertising*  
*New York, N. Y.*

#### FOREIGN-LANGUAGE RADIO

Your article on foreign-language broadcasting (January 26, 1953), was extremely factual, and contained a great deal of pertinent information that all buyers of foreign-language radio might well use.

As usual, SPONSOR magazine is in there with vital statistics that have meat on the bone, and is always of great value and use for those planning to buy this type of radio program.

SELVIN DONNESON  
*Sales Manager*  
*Long Island Broadcasting Corp.*  
*Woodside, N. Y.*

Once again, you boys have printed an article on the Latin-American people, the Latin-American market, and the Latin-American coverage ("Foreign-Language Radio, 26 January 1953, p. 38), and have left KWBU out.

The reason why this hurts . . . is because our Spanish programing is "loaded." We are carrying top national, regional, and local accounts. For the most powerful independent daytime station in the nation to be consistently left out of SPONSOR articles is certainly no help to us.

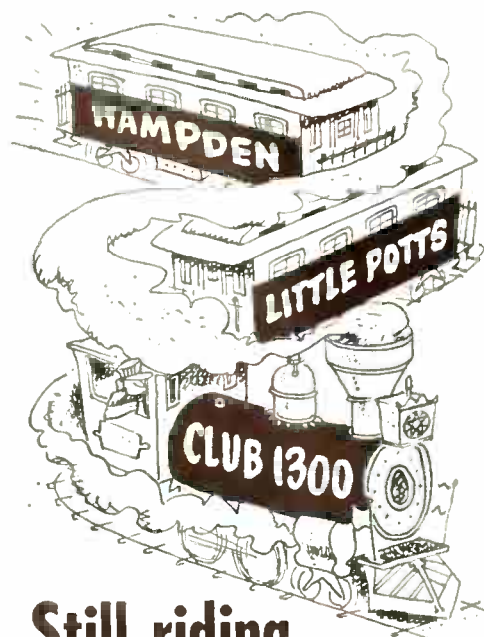
I have high regard for your publication . . . and I know you don't blame me for calling this to your attention.

HARRY H. HAYES  
*KWBU*  
*Corpus Christi, Tex.*

• We're sorry about the omission. The article was originally intended to cover foreign-language radio throughout the United States. But as it developed, we received more response to our questionnaire from stations close to the border than any other stations. Our records show a questionnaire went your way. Apparently from your letter it never reached your attention.

Congratulations on the very excellent story of foreign-language radio in the January 26 issue.

We at KCOR pioneered Spanish-language radio in Texas, and for some  
*(Please turn to page 85)*



## Still riding WFBR's "gravy train" after ELEVEN YEARS!

Little Potts Furniture Store and Hampden Rug Cleaners—two of Baltimore's most astute advertisers—are still riding high after 11 years on Club 1300!

Most of the advertisers, both local and national, on Club 1300 have been on for over 5 years—many for 8, 9 and 10 years—and two have been there since Club 1300 went on the air, 11 years ago!

And Club 1300 is typical of many WFBR home-grown participating shows. Shows like Morning in Maryland, Melody Scoreboard, Every Woman's Hour, Melody Ballroom, Shoppin' Fun and others—can chalk up successful sales mileage for you.

Want to ride on our gravy train? Ask your John Blair man, or write, wire or phone



*On the air March 2*

# **WFBG - TV** ALTOONA, PENNA.

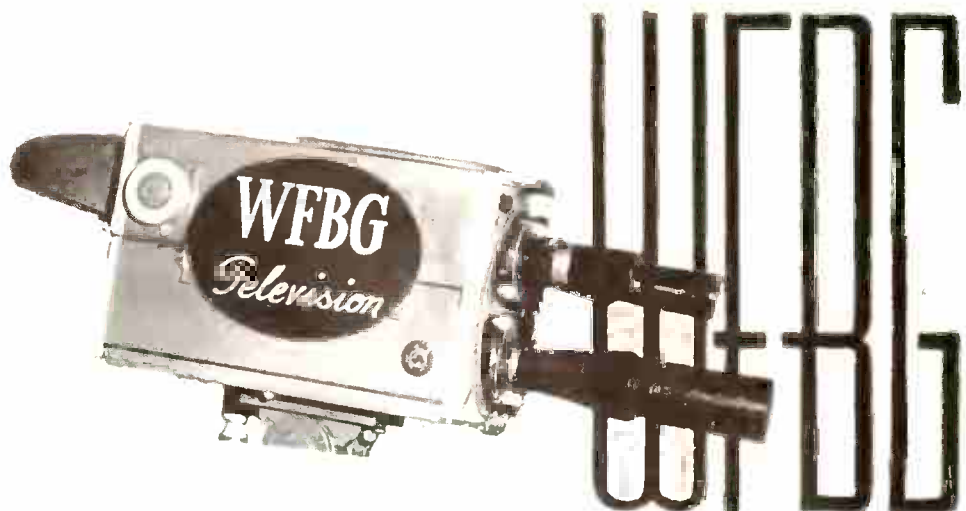
**VHF Channel 10 - 75,000 Watts ERP**

\*Pennsylvania's most powerful station featuring television program offerings of NBC - DuMont networks. Investigate this TV "Area". Buy now for low rates, franchise positions and choice availabilities.

For starting date - rates - availabilities - call your nearest office of . . .

H-R TELEVISION, INC.

New York, Chicago, Los Angeles, San Francisco



**WFBG-AM-TV**

JACK SNYDER  
*Managing Director*

\*316,000 watts ERP, May 1, 1953

## New and renew

### 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Foundation	Moser & Cotins	CBS 77	Galen Drake Show; Sat 10-10:15 am; 4 Apr; 13 wks
Burlington Mills Corp	Donahue & Coe	MBS 67	Cameo Lady Talk; M-Sat 3-3:05 pm; 23 Feb; 13 wks
Cadillac Motor Car Div	MacManus, John & Adams, Detroit	CBS 65	Cadillac Choral Symphony; Sun 5:30-5:45 pm; 15 Mar; 13 wks
Chevrolet Motor Div	Campbell-Ewald	NBC 197	Dinah Shore Show; M, F 10-10:15 pm; 23 Mar; 15 wks
Falstaff Brewing	Dancer-Fitzgerald-Sample	MBS 350	Warm-up Time; 5 min prec Game of the Day; M-Sat; 30 Mar; 26 wks
Nestle Co	Sherman & Marquette	CBS 202	FBI in Peace and War; W 8-8:30 pm; Meet Millie; Th 8-8:30 pm; Mr Keen; F 8-8:30 pm; 8 Apr; 26 wks
R. J. Reynolds Tobacco	William Esty Co	MBS 350	Camel Baseball Scoreboard; 5 min fol Game of the Day; M-Sat; 30 Mar; 26 wks
Toni Co. (Prom, White Rain)	Leo Burnett	ABC 325	Fun for All; F 8:30-9 pm; 6 Mar; 52 wks
Vitamin Corp of America	Kastor, Farrell, Chesley & Clifford	CBS 202	Arthur Godfrey Sunday Hour; 4:30-5 pm; 1 Mar; 52 wks
Wine Corp of America	Weiss & Geller	ABC 195	News of Tomorrow; M-Th 10-10:15 pm; 9 Feb; 52 wks



### 2. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Ford Motor Trucks	1953 Ford trucks	J. Walter Thompson, NY	About 240 mkts	Radio I.D.'s, 60-sec, 20-sec early Mar; 2 wks
French Chamber of Commerce of U.S.	Paris Intl Trade Fair	Hicks & Greist	14 cities	Anncts; st 9 Mar; 6 wks
General Foods Corp	Instant Maxwell House Coffee	Benton & Bowles	Several mkts	Chainbreaks, 60-sec anncts daily; st 16 Mar; 2 1/2 wks
Hood Chemical	Bleaches & starches	Hilton & Riggio, NY	About 12 mkts, mostly Southern	15-min transcr show also anncts st 1 Apr; 13 wks
LaSalle Wines	LaSalle and Manischewitz Wines	Brindley-Roth, Detroit	16 Mich stns	The Hour of Charm; st 25 Jan; 26 wks
Lincoln Mercury	Autos	Kenvon & Eckhardt, NY	Placed mkt by mkt; 500 stns: Phila, Kansas City, Houston, Memphis, Washington, DC, Atlanta	60-sec anncts lengths of contract vary from 3 to 10 wks in different mkts; beg Jan, Feb, Mar
McKesson & Robbins	Tartan suntan lotion	Ellington & Co, NY	All major cities	10-sec to 60-sec anncts; saturation annct campaign; st end May; run 10 wks
Nash-Kelvinator Corp	Nash cars	Geyer, Inc., NY	Over 100 mkts, radio & TV	Annct campaign; st 5 Mar; 3 days
Paper-Mate Co	Paper-Mate pens	Erwin, Wasey & Co	15 Eastern mkts	Anncts; st 2 Mar; 17 wks
Servel, Inc.	Automatic icemaker refrigerator	Hicks & Greist, NY	About 100 mkts radio & TV	Annct campaign st 30 Mar; 4 wks

### 3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles R. Abry	ABC TV, Eastern sls mgr	Same, natl sls mgr
Barney Arnold	Dept of Conservation, Louisville, adm asst	WHAS, Louisville, asst rfd
George Arnold Jr	KFAR, Fairbanks, Alaska, sls acct exec	KCBS, SF, sls acct exec
Bud Austin	Official Films, NY, sls acct exec	Same, dir of natl sls
George Baron	KOWL, LA, comml mgr	Same, gen mgr
William S. Baskerville	WFMY-TV, Greensboro, NC, acct exec	Same, comml mgr
Harrison Q. Bauman	WOTW, Nashua, NH, slsman	Same, comml mgr
Dave Bigley	KFJL, Klamath Falls, Ore, anncr	Same, comml mgr
Bob Block	KMPC, LA, dir of traffic	Same, dir of sls service
James F. Brown	WBBM, Chi, sls acct exec	Forjoe & Co, vp in chg of Chicago-Midwest div
Stanley D. Brown	Rapid Blue Print Co, LA	KTTV, LA, acct exec
Wynn Bussmann	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service acct exec
Edwin Cahn	Boyar Intl Labs, Pacific rep	Avery-Knodel, LA, mgr
Felipe Cantu	Thomas F. Conroy Adv, in chg of Latin-Am dept	KIWW, San Antonio, comml mgr
Bill Conklin	KFEL-AM, Denver, sls mgr	KFEL-TV, Denver, natl sls mgr
Maxine Cooper	Sponsor Publications, Eastern rep	Same, Eastern mgr
Edward Coughlin	Petry, Inc, NY	WOR-TV, NY, acct exec
Robert J. Crosswell	NBC, NY guest rel dept	WSAZ, Huntington, WV, acct exec
Don DeGroot	WWJ-AM-FM, Detroit, stn mgr	Same, asst gen mgr
Louis Dorfsman	CBS Radio, sls prom dept, art dir	Same, assoc dir of sls prom
John Doscher	WOR, NY, Spot Slis, acct exec	WJZ-TV, NY, acct exec
Gabriel P. Dype	WWJ-TV, Detroit, asst sls mgr	Blair-TV, Detroit, acct exec
Wilson Edwards	KSDO, San Diego, acct exec	Same, asst mgr
James R. English Jr	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service, acct exec

Numbers after names refer to New and Renew category

- Dan Schmidt III (3)
- Bill Phillipson (3)
- J. T. Johnston (3)
- Don DeGroot (3)
- Felipe Cantu (3)

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

### 3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Howard Finch	WJIM, WJIM-TV, Lansing, Mich, prod	Same, vp in chg of TV prod and prog operations
Cliff Gill	KBIG, LA, opers mgr	John Poole Bdcstg Co opers coord
Zangwill Golobe	WOR, NY, sls	Forjoe & Co, exec vp
Dixon L. Harper	WIBC, Indianapolis, farm serv dir	WLS, Chi, farm news ed
Bob Hart	KFEL-AM, Denver, sls dept	KFEL-TV, Denver, local sls mgr
W. R. Hasbrook	WOKY, Milwaukee, Wisc	KFXM, San Bernardino, acct exec
James Hensley	KNX-CPRN, LA, natl spot sls acct exec	Same, local sls mgr
J. T. Johnston	Sls rep in bdcstg field	WJBK, Detroit, comml rep
Norman Kay	KSDO, San Diego, acct exec	Same, comml mgr
Don L. Kearney	ABC TV, mgr of TV spot sls	Same, asst natl TV sls mgr
William H. Keller Jr	WEAS, Decatur, Ga, vp	WEAS, Decatur; WJIV, Savannah; WGOV, Valdosta
		KWEM, Memphis; pres
Oliver Lee Kirkland	Tuscola Review, Tuscola, Ill, adv mgr	KONA, Honolulu, local acct exec
George Klayer	CBS TV, NY, sls acct exec	CBS TV, Western sls mgr
Bob Klein	KLAC-TV, LA	Same, sls mgr
William T. Lane	WLTV, Atlanta, Ga, gen mgr	Broadcasting Inc, Atlanta, Ga, pres
Robert J. McAndrews	KBIG, LA, comml mgr	John Poole Bdcstg Co, comml coord
Pat McDermott	CBS TV, NY, staff	Same, mgr of press info
John McEniry	KFEL-AM, Denver, acct exec	KFEL-AM, Denver, sls mgr
Roland W. McKittrick	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service acct exec
Paul H. Martin	KFXM, San Bernardino, natl sls mgr	Same, gen mgr
Howard W. Maschmeier	WPTR, Albany, asst mgr	Same, mgr
Helen K. Moberley	Forjoe & Co, sls mgr for Transit Radio	Same, gen mgr of Forjoe National
Bernard E. Neary	WWPB, Miami, sls mgr	WINZ, Miami, sls mgr
Everett M. Nelson	A. C. Nielsen Co, client service exec	Nielsen Radio-TV Index Service acct exec
Mike Nidorf	Official Films, NY, memb bd of dir	Same, vp
Leslie H. Norins	KTTV, LA, acct exec	Same, local sls mgr
Gene O'Fallon Jr	KFEL-TV, Denver, prom mgr	KFEL-AM-FM-TV, Denver, adv, prom dir
George Olseon	WEAM, Arlington, Va	Same, gen mgr
John R. O'Meallie	WTPS, New Orleans, comml mgr	WSMB, New Orleans, vp and gen mgr
Larry Patrick	WAIR, Winston-Salem, NC, annrc	Same, prod mgr
William Phillipson	ABC, Western div dir	ABC, Western div radio-TV gen mgr
Martin S. Pollins	WAAT-WATV, Jersey City, acct exec	WNJR, Newark, natl sls mgr
Jim Proctor	WHAS, Louisville, assoc rfd	WIBC, Indianapolis, rfd
Bob Reitzel	CPRN, SF, mgr	KNX-CPRN, Eastern sls rep
Brad Robinson	KFEL-AM, Denver, sls service dir	KFEL-AM-FM-TV, Denver, opers mgr
Bob Robinson	WHSY, Hattiesburg, Miss, asst mgr	Hub City Bdcstg Co and WHSY, vp
Jon Ross	KALI, Pasadena, acct exec	KLAC, LA, sls, service rep
Herman Rush	Official Films, NY, sls acct exec	Same, chg of synd sls
Don Saraceno	ABC, Central Div Sls, Chi, spot slsman	Blair-TV, Chi, acct exec
Albert L. Scheible	WENT, Gloversville, NY, comml mgr	WLFH, Little Falls, NY, gen mgr
Paul Scheiner	KGO, SF, sls mgr	Same, stn mgr
Dan Schmidt III	CBS Spot Sales	Free & Peters, NY, acct exec
William A. Schudt Jr	CBS Radio, natl dir of stn relations	CBS Radio, vp in chg of stn relations
Dick Schunk	KSJV, Sanger, Cal, asst sls mgr	Same, sls mgr
Stanley Seiden	Olsen & Johnson, press rep	KFWB, San Diego, dir of expl, adv
Edwin J. Sherwood	Admiral Corp, TV prom mgr	Kling Studios, Chi, coord of TV prod and sls
Norman Siegel	Howard G. Mayer and Dale O'Brien, West Coast mgr dir	CBS TV, West Coast dir of publ, expl
Ken Strong	WVOM, Boston, comml mgr	Same, natl comml mgr
L. W. Teegarden	RCA Victor div, vp in chg of technical prods	RCA, NY, exec vp
Carl Tillmanns	C. E. Hooper, in chg of radio stn sls and service	Paul H. Raymer Co, sls res and prom mgr
Harry E. Travis	WKZO-TV, Kalamazoo, Mich, prog dir	WBKZ-TV, Battle Creek, Mich, gen mgr
Don Veta	KVWO, Cheyenne, Wyo, asst mgr	Same, stn mgr
John R. Vrba	KTTV, LA, natl sls mgr	Same, sls mgr
Willard Walbridge	WWJ-TV, Detroit, stn mgr	WJIM, Inc., Lansing, Mich, exec vp, gen mgr
Thomas Warner	WWJ-AM-FM, Detroit, sls staff	Same, radio sls mgr
Jack Weldon	AP, New England, radio div	WAIR, Winston-Salem, NC, stn mgr
Dwight Whiting	KTTV, LA, sls mgr	Consolidated Television Sales, Western sls mgr



### 4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Aqua Flor	Tooth decay preventative	Factor-Breyer, LA
Bosco Co	Bosco milk amplifier	Ruthrauff & Ryan, NY
Colonia, NY	4711 line of toiletries	Weiss & Geller, NY
Eppens Smith Co, NY	Holland House Coffee	Calkins & Holden, Carlock, McClintock & Smith, NY
Joy Hosiery Co, Clifton, NJ	Joy stockings	O'Neil, Larson & McMahon, NY
Labo Drug Co, Chi	Labo drugs	Irvin Rose Agency, LA
La Premiata Macaroni Corp, Connellsville, Pa	Spaghetti and macaroni	Advertising Syndicate of America, Pittsburgh, Pa
Lever Bros	Lever Industrial Sales Div	G. M. Basford Co, NY
Lever Bros	Surf	BBDO, NY
Max Factor & Co, LA	Max Factor Pan-Cake Make-Up	Young & Rubicam, LA
	Max Factor Creme Puff	
National Paper Corp, Ransom, Pa	Swanee products	Geyer Advertising, NY
Stat Pharmaceuticals, Chi	Taz	Irvin Rose Agency, LA

Numbers after names refer to New and Renew category

- Maxine Cooper (3)
- Dixon L. Harper (3)
- J. R. O'Meallie (3)
- E. J. Sherwood (3)
- Harry Travis (3)
- H. K. Moberley (3)
- Wm. A. Schmidt (3)
- Jack Weldon (3)
- Zangwill Golobe (3)
- W. H. Keller Jr (3)



**I**n the 2nd Largest Massachusetts Metropolitan Market, More and More National Spot Advertisers are improving local coverage on . . .

**W T X L**

**WTXL** *Lowest cost per thousand.*

**WTXL** *Largest audience gain of any area station for three consecutive years, based on Hooper.*

**WTXL** *Only full-time independent station serving Springfield.*

**WTXL** *Largest 7:30-8:00 A.M. audience of any area station.*

**WTXL** *Flexible avails in Music-News-Sports programming.*

**WTXL** *10 new National Advertisers in the last 3 months.*

**MARKS  
THE  
SPOT**

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768,



or any office of The Walker Representation Co., Inc.

**EVER**

*Psychoanalyze*  
**A CITY?**



**WEMP DID!**

and found

**Milwaukeeans**

prefer

**MUSIC**

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices, clubs and cars—day and night.

**NEWS**

Thirty times daily, prepared by Milwaukee's largest independent radio news department.

**SPORTS**

More sports broadcasts than any other Milwaukee station. Earl Gillespie, Wisconsin's favorite, does three sportscasts daily and all play-by-play reports.

They add up to consistently high ratings all year long. Remember, for \$100 to \$300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.\* Call Headley-Reed!

\*Based on latest available Hooper Comprehensive and SR & DS rates.

**WEMP**

AM 1340 K.C. MILWAUKEE'S 24-HR. A DAY STATION FM 94.1 M.C.



**Mr. Sponsor**

**Paul Hauser**

President  
Hauser-Nash Sales Co., Chicago

One of the most familiar faces to Chicago TV viewers is that of Paul "Bud" Hauser, president, advertising manager, and TV announcer for Hauser-Nash Sales Co. Since he sponsors approximately four hours of film shows per week, Bud has plenty of time in which to praise the values of new and used cars which are available at the four locations he maintains in the Chicago area.

Bud delivers these commercials personally from his headquarters on Lawrence Avenue, putting the actual cars he is trying to sell on the air. The gimmick of delivering his sales pitch ad lib seems to have caught the fancy of Chicago viewers who are impressed by Bud's spontaneity, sincerity, and obvious product knowledge. He devotes about three-quarters of his commercials to used cars because he believes that by doing so he reaches the widest market.

Bud is no dabbler in TV. He told SPONSOR: "Let me say that a continuously sustained TV campaign is the only kind of program that will accomplish desired sales results effectively."

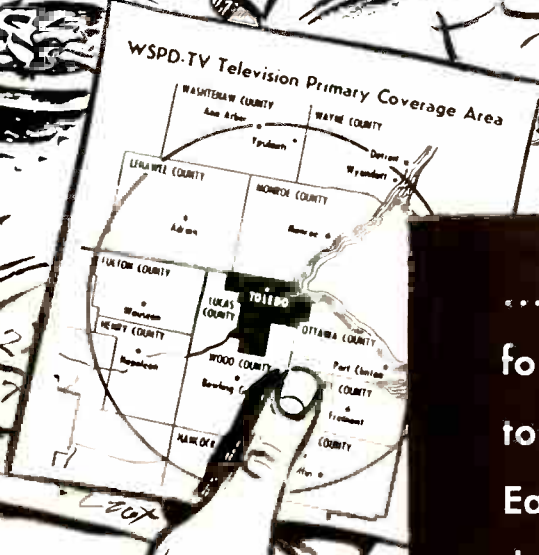
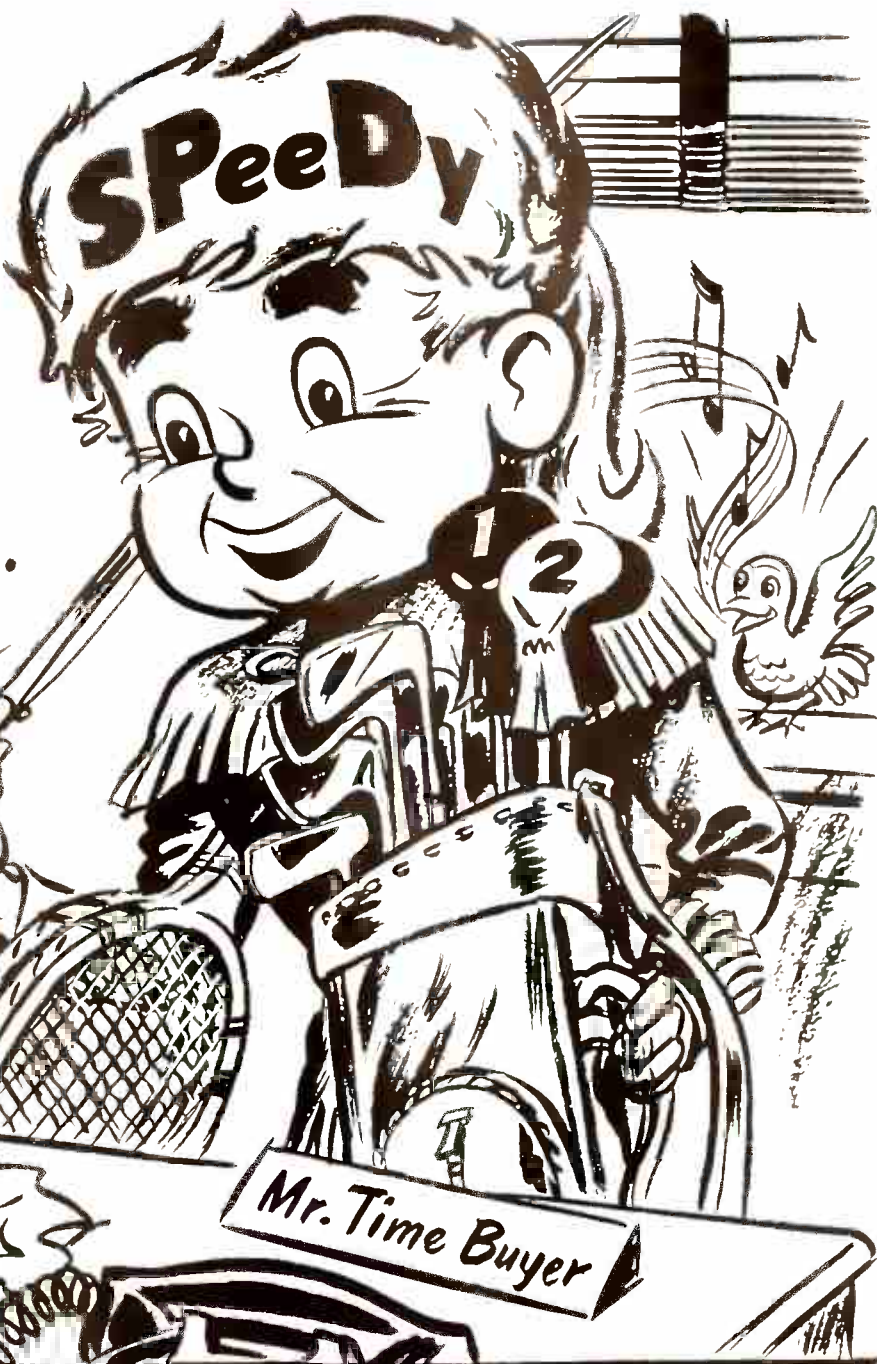
This philosophy is borne out by the fact that, although he started in TV with a 15-minute news strip in 1949, he is now allocating about \$500,000 of his ad budget to this medium.

Working closely with his v.p., Charles J. Zeller, and Ed Arlis of the Guenther-Bradford ad agency, Bud has always had as his goal the combination of high-quality TV films backed up with plenty of audience promotion. The latter problem is solved via display ads in the *Chicago Tribune*, *Daily News*, *Sun-Times*, and *TV Forecast*.

The film situation wasn't as easy to solve but here are the answers Bud has come up with: Tuesday, 8:00 to 9:30 p.m., WBKB, *Air-flyte Theatre*, feature-length films getting initial showing in Chicago; Thursday, 8:00 to 9:00 p.m., WBKB, *Hauser's Bar B-11*, first showing of a Johnny Mack Brown series expressly produced for TV; Saturday, 10:00 p.m. to sign-off, WNBQ, *Grand Marquee on NBC*, first-run, feature-length films.

Bud "soups up" his regular programing by picking up sponsorship of special events which seem to fit his products. Last year he picked up the TV tab for the stock-car races at the local speedway. What a spot for a series of used-car commercials! Successful? He's all set for a repeat during the '53 season. ★ ★ ★

IN THE  
 SPRING  
 a young man's  
 fancy turns...



...to thoughts of securing increased summer sales for his client (that is, if the young man happens to be a timebuyer).

Early selection of salesman "Speedy" to cover the Billion Dollar Toledo Market will leave many leisurely moments for the young man's fancy to turn to thoughts of more enjoyable pastimes.

**WSPD-TV**

**AM-TV**

Storer Broadcasting Company  
 TOM HARKER, NAT. SALES MGR., 488 MADISON AVE. NEW YORK

Represented Nationally  
 by KATZ

**NEWS FLASH!**

**KFWB**

IN LOS ANGELES

**AL JARVIS**

and his original

"MAKE BELIEVE BALLROOM"



the MOST of the BEST for the LEAST

**AL JARVIS**

KFWB

**NOW**

**THE BRANHAM COMPANY**

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

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

**KFWB**

LOS ANGELES

**HARRY MAIZLISH**  
President - General Manager

**New developments on SPONSOR stories**



**See:** "What air media did to swing the vote"  
**Issue:** 3 November 1952, p. 25  
**Subject:** Study of Presidential campaign reveals greatest TV impact achieved 10 days before Election Day

Three conclusions emerging from a Miami University study of political campaigning on TV may serve as lessons to future Presidential candidates: (1) both parties got maximum benefit out of money invested in TV during the 10 days before Election Day; (2) personality traits of candidates influenced the vote more than ever before because of the medium's ability to project them; (3) when one main issue to be discussed during a candidate's TV appearance was well publicized, his speech drew more viewers than when the potential audience had no advance information.

According to Dr. Joseph C. Seibert, chairman of Miami University's marketing department, who headed research for the study, candidates would do well to intensify their TV campaigning during the period of peak interest: about 10 days before the election. "Mid-summer decline in interest," he adds, "could well indicate that candidates might more profitably devote their efforts to personal appearances." (1952 Presidential candidates followed this recommended procedure at least in part.)

High point during the September slump in viewing interest was Vice President Nixon's accounting of his financial backing, which drew 36% of the population to their TV sets. In the same month, Democratic candidate Adlai Stevenson hit a low point when his Denver speech reached but 5% of the total population sampled.

Made under auspices of a \$10,000 Crosley Broadcasting Corp. grant, the Miami study is slated for a final interpretation in June, when a complete analysis of all influencing factors will be published.



**See:** "Why Auto-Lite spends \$1,500,000 on AM and TV mysteries"  
**Issue:** 8 October 1952, p. 40  
**Subject:** Auto-Lite honors car manufacturer customers in 10-week radio-TV "salute" program

The Electric Auto-Lite Co. interrupted the spine-tingling tales on its CBS radio and CBS TV *Suspense* programs long enough in mid-January to launch the first of its 10-week series of salutes to the firm's automotive manufacturer clients.

This promotional program has a three-fold purpose: (1) bringing into the limelight some of Auto-Lite's outstanding customers by singling them out for the combined radio-TV, display, and poster promotion—a salute to a different manufacturer during each of the 10 weeks; (2) showing some 30,000 Auto-Lite employees the leading makes of automobiles for which they manufacture products; (3) merchandising Auto-Lite's AM and TV *Suspense* programs through posters and display material which the firm sends to car manufacturers for use in their various automobile plants.

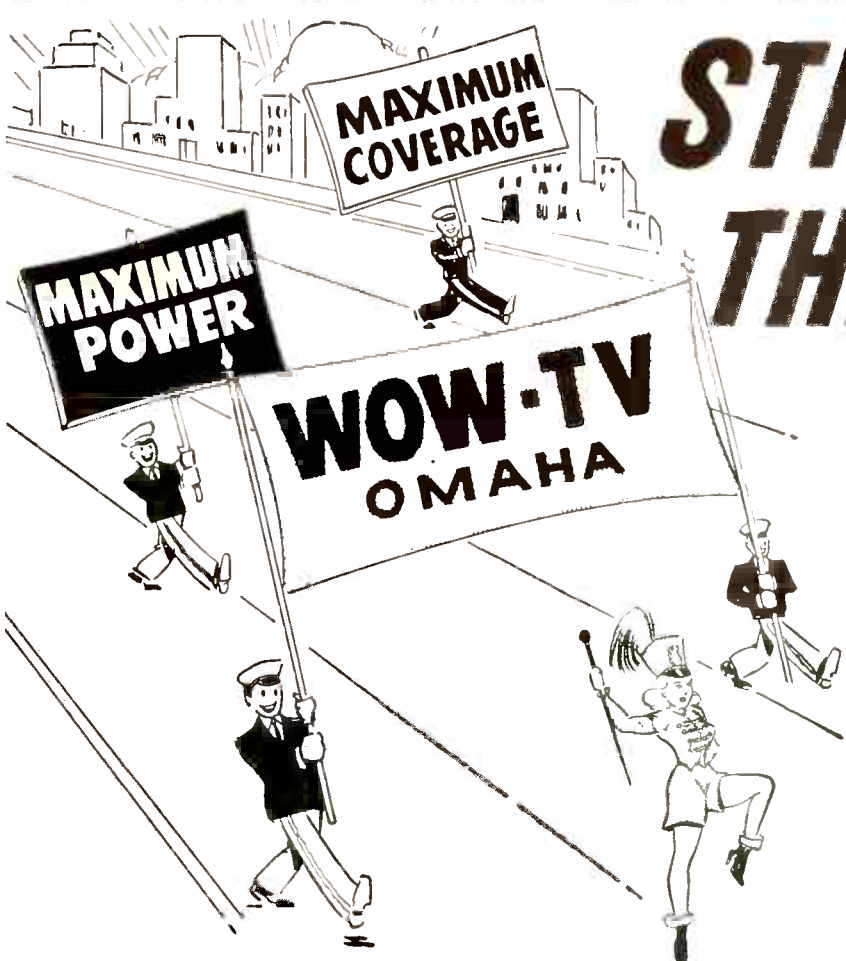
Auto-Lite's salutes center upon automobile displays in the 26 Auto-Lite plants in 19 cities. Employees are encouraged to inspect these displays, which are prepared by local decorators in cooperation with the auto manufacturer to be saluted each particular week.

Climax of the salute promotion will be the telecast of the *Easter Parade of Stars Automobile Show* from the Waldorf-Astoria, New York, on 7 April in the 9:30 to 10:00 p.m. *Suspense* time slot.

Initiated in 1952, the salute program was such a success that the company already is making plans to repeat the performances in 1954 with a similar series of promotions.

★ ★ ★



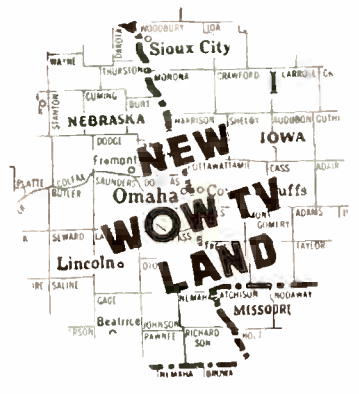


# STILL LEADING THE PARADE!

Continuing a lengthy tradition of notable television "FIRSTS" — WOW-TV, Omaha, is the FIRST television station in the massive Midlands to offer advertisers and viewers—

## MAXIMUM POWER\* 100,000 Watts Video - 50,000 Watts Audio MAXIMUM COVERAGE

WOW-TV's NEW 100 K. W. "MAXIMUM POWER" envelops thousands of potential new television viewers in Nebraska, Iowa, and Missouri—in the heart of the rich agricultural-industrial Midwest.



**NOW!** Your advertising message reaches the largest potential television audience possible in the Omaha market area exclusively on—

Frank P. Fogarty  
General Manager

Fred Ebener  
Sales Manager

# WOW-TV OMAHA - CHANNEL 6

*\*As Powerful As ANY Station In Its Range Is Or Can Be!*

A MEREDITH STATION — BASIC NBC & DUMONT AFFILIATE — Represented by BLAIR-TV, Inc.



**some spots are better**

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



# than others

A cashier's cage isn't the only spot loaded with foot— you'll find the *big* money in the 9 television markets represented by NBC Spot Sales.

Advertising on these 9 stations can take you into 11,000,000 TV homes! *That's half the TV homes in the United States, the better half.* Families in these areas are your most prosperous prospects. They earn more, 25% more... they spend more, 13% more, than the U. S. average.

If you have a glittering gleam in your eye for dough, call your NBC Spot Television Salesman.

representing  
TELEVISION STATIONS:

-  **WRGB** Schenectady-Albany-Troy
- WNBT** New York
- WNBQ** Chicago
- KNBH** Los Angeles
- WPTZ** Philadelphia
- WBZ-TV** Boston
- WNBK** Cleveland
- WNBW** Washington
- KPTV** Portland, Ore.

representing  
RADIO STATIONS:

-  **KNBC** San Francisco
- WTAM** Cleveland
- WRC** Washington
- WNBC** New York
- WMAQ** Chicago

## SPOT SALES

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

Chicago Cleveland Washington San Francisco  
Los Angeles Charlotte\* Atlanta\* \*Romar Lowrance Associates

# multiply by nine . . . .

The city of Charlotte is only 1/9th of the Charlotte Market . . . . Close-ringed by nine satellite cities, Charlotte is the hub of an integrated industrial area . . . . Over 1,000,000 people live within a 60-mile radius of the "Capitol of the Carolinas." That's why — for example — Charlotte, 71st in the nation in city population, is 38th in wholesale sales . . . . For coverage to match the market, you must buy the Jefferson Standard stations, WBT and WBTV.



## *The* CHARLOTTE *Market*

UNIFIED BY WBT AND WBTV

● Charlotte

JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Spot Sales*

# Where are TV shows heading this fall?

**Costs will level off, more big stars to be available, SPONSOR survey indicates. Cost of adding markets puts brake on show hikes**

**T**he availability of many additional TV markets this fall will have the effect of stabilizing program costs.

That's the consensus gleaned by SPONSOR in a survey conducted among ad managers, agency program department directors, account executives, and network officials. From the cross-current of thinking that the inquiry encountered, these salient viewpoints and trend predictions emerged:

- Circulation will continue to be the dominant determinant in program buying. In other words, the questions of whether it's exclusive sponsorship, alternate-week sponsorship, or participating sponsorship will play second fiddle to whether a specific program, regardless of how it can be had, will deliver an acceptable cost-per-1,000.

- Program costs (half-hour) will not reach beyond the \$25,000-\$30,000 area.

- The swing to TV film will not abate. One big influencing factor here is that practically all auditions come by way of the pilot film. If the show a sponsor liked and bought was on film, he'll not likely take a chance on having it go on live and be altered.

- More big stars will become available, and sponsors will agree to having two such topliners appear on alternate weeks, providing such runs are for a minimum of 20 weeks each. (A strong dissenter to this belief is CBS TV, which contends that the advertising business can't afford to let itself adhere to the star's wishes to make TV a part-time interest. CBS TV feels that the advertiser, to get the maximum rating, must insist that the star be available for a run of 39 weeks.)

- Alternate-week sponsorships will be more common than ever.

**\$30,000 ceiling on shows:** Half-hour programs won't exceed \$25,000-\$30,000 for talent and production, survey indicates. CBS TV's "My Friend Irma," starring Marie Wilson (left) and costing \$28,000, among shows within this price classification



- Name talent is reconciled to the fact that salaries have about reached the peak in TV, and it is predicted that the \$12,000 per show Sid Caesar is scheduled to get this fall will likely become the looking-back point for the profession.

- The magazine concept for nighttime programming (such as *Your Show of Shows* and *The Jackie Gleason Show*) may find the sledding harder in holding down sponsors. Unless these \$65,000-\$70,000 extravaganzas go on delivering ratings in the mid 40's their participating sponsors will be inclined



More clients will be willing to share shows, as in Carter-Helene Curtis sponsorship of DTN show



Costly shows not producing may suffer fate of NBC TV All-Star Playhouse, which is to go off air



Joan Davis show, NBC TV, is among those going film because client saw it that way in audition

to be disappointed. Pointed to as an example of this is Camel, which is withdrawing from *Your Show of Shows*.

SPONSOR's survey disclosed that another major problem in fall programming is finding money to add the host of new markets to be on tap for the 1953-54 season. Clients, who contemplate their program costs as a possible source of savings for added time billings, aren't likely to get much encouragement from their agencies. The disposition among agencies, as brought out by the inquiry, runs to just the contrary. The agencies argue: This robbing of Peter to pay Paul would only serve to weaken a campaign in the quarter where it should be the very strongest.

Agency expressions of confidence that the era of spiraling program costs has come to an end seems to be borne out by statements made to SPONSOR by CBS and NBC programming officials. According to them, below-the-line costs have been pretty well stabilized. The sponsors of network-produced programs will, of course, be faced with price increases, but practically all increases, say the network men, will go to cover the escalator clauses in talent contracts. These increases on nighttime programs will for the most part average around \$2.250.

Here, in summary form, is how those polled by SPONSOR described the fall program outlook for television:

**Exclusive sponsorship:** The advertiser who doesn't have to share his show with others has a decided edge, especially when he's on every week. Like radio, TV is at its maximum effectiveness in terms of cost-per-1,000 and impact on the dealer when the network program is aired weekly. Those who own their own show have the added advantage of being able to split the cost among several products.

However, the consensus among admen in TV is that the number of nighttime advertisers having their own show will more likely decrease than remain static in the coming season. Dominant reason: the money needed for the new markets and anticipated card-rate increases.

CBS TV to a great degree is basing its program-building strategy on a theory which takes a contrary tack. The network appears convinced that the coming season will demonstrate that more clients prefer to have their own shows, principally because of the exclusive identification factor.

CBS TV, which now ranks as the largest producer of TV packages, is furthermore shaping its program production plans in the following direction: half-hour shows exclusively which can be delivered in the \$25,000-\$30,000 brackets. (These prices would include the agency's 15% commission.)

**Alternate-week sponsorship:** The economics of TV strongly favor an expansion of the alternate form of sponsorship. The advertiser's practice of harnessing his ad expenditures to potential sales will tend to curb the frequency of his participation in network TV. His potential sales have a limit and so will the share of the ad budget he assigns to TV. Regardless of the talk about signal overlapping, the tendency of the average advertiser will be to add as many markets as is feasible, especially if his competitor already is televising his network show in that market. As the market list mounts, the disposition will be toward reducing the broadcast intervals.

The survey brought to light a number of instances where advertisers tentatively had okayed programs recommended by their agencies and had agreed to go on the air this fall, providing an alternate-week sponsor could be found. An outstanding case in point is the search now being conducted by Maxon in behalf of the electronic division of General Electric. The show involved: a half-hour film series starring Ray Milland.

Two programs frequently cited by admen in connection with the edge the every-week show has over the alternate week program are *Burns and Allen* and *Amos 'n' Andy*. The *B & A* show appreciably improved its rating when it went from alternate to every week, while *A & A*, despite excellent delayed broadcasts, slipped after it had been put on an alternate-week schedule by its sponsoring firm.

**TV film shows:** Several factors make it quite likely that the trend to film will continue through the 1953-54 season. According to some admen, the re-use advantages don't loom as importantly as they did earlier in the year. While the advertiser still is aware of the economic advantage of having a

show he can repeat, thereby reducing his over-all program cost, his acceptance of film is now influenced by a still more cogent reason. He has found that if he wants the services of the better box office Hollywood personalities he has no choice but to go film. These freelance names are practically all willing to make TV films, but they prefer at the same time to be available for a call from the theatre film studios. And, as it has turned out the past several months, the advertiser who wants a star avidly enough does as the star wants in most matters.

Also favoring the continued trend toward film are the sponsor's psychological reactions stemming from auditions with a pilot film. Admen are almost

sure the show measured up to the pilot, he vetoed the packager's original producing plans. A notable exception: the *Alan Young Show*, which Bristol-Myers recently debuted on CBS. This program was auditioned on a pilot but the only installment that will be broadcast from film is that pilot.

**Participating sponsorships:** Admen by and large feel that the magazine concept, which the participating program symbolizes in TV, will only manage to survive shifting trends if circulation is commensurate with the price of the show and the hookup. (A half hour of *Your Show of Shows* is currently quoted at \$30,000 for pro-

### **Why half-hour TV show costs will stay at \$25,000-\$30,000 ceiling this fall**

*Admen hold that package producers, whether network or freelance must think in terms of a \$25,000-\$30,000 (gross) ceiling for half-hour shows this fall. The main point advanced for this: the availability of scores of new TV markets this fall and the advertiser's probable need for adding many of them makes it imperative that show costs not rise above the 1952-53 season's level (\$25,000-\$30,000). Network programming officials, particularly CBS, are in accord with the admen's views on the subject and say their planning for fall program packaging fits in patly with the idea of the \$25,000-\$30,000 ceiling. In the TV film packaging field these were the prevailing levels during the 1952-53 season and the producers have indicated their awareness of the admen's sentiments.*

unanimous about this: When it comes to selling a client, nothing is as effective as a pilot. Out of such auditions there has developed an almost-fixed mental progression among advertisers. The show that the sponsor saw and liked was on film, and even though the seller had explained from the start that the pilot was to be considered as the audition for a live show, the chances are 10 to one that the advertiser will insist on film only in the future.

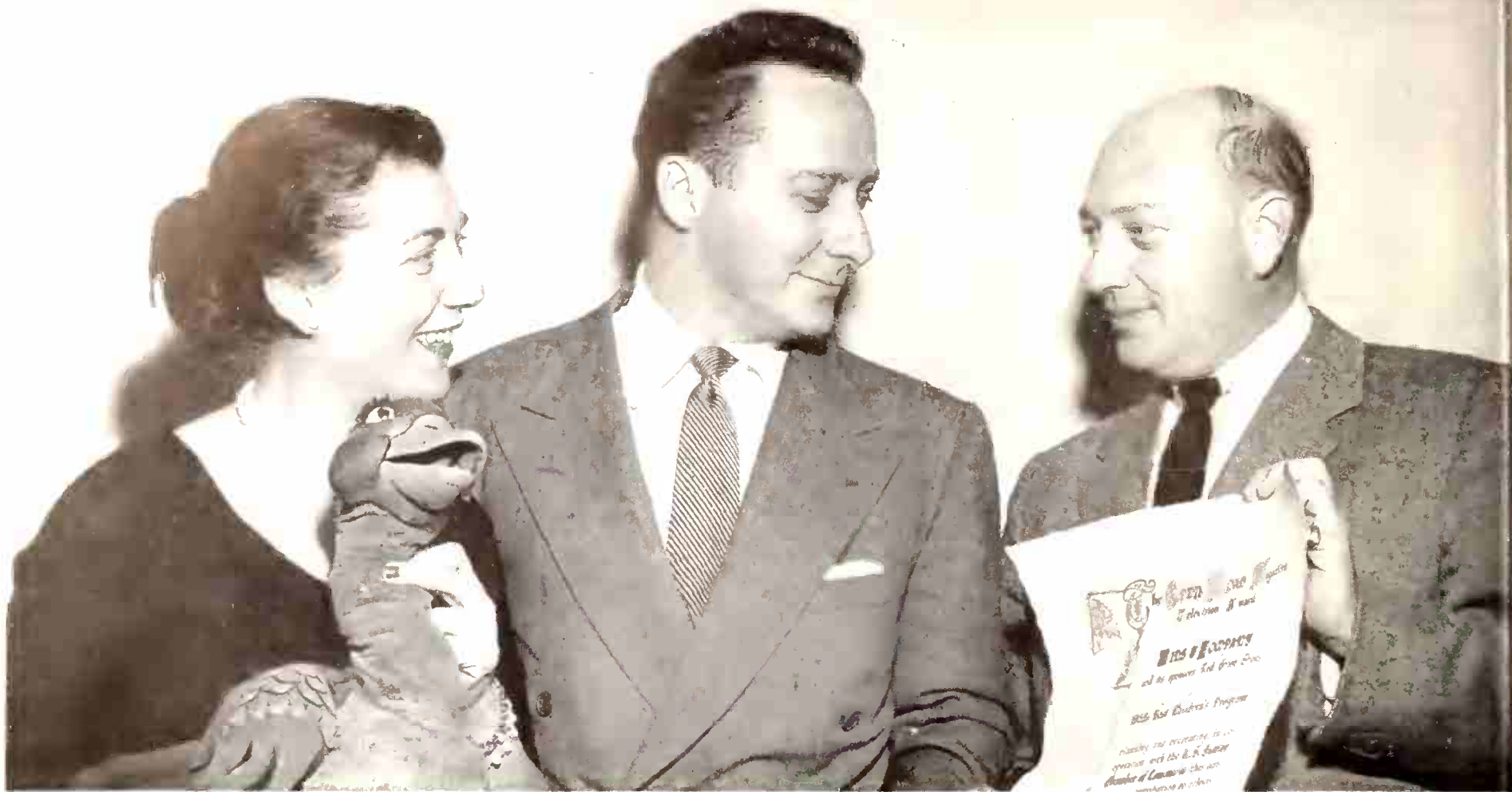
In relation to this behaviorism, agency men say there's no reason why a number of the comedy situation shows now sponsored couldn't have gone live. It happens that in many cases the sponsor had gotten his initial impres-

gram and around \$30,000 for time.) Some agency men, contacted in the poll, seemed inclined toward the belief that the nighttime participation program in the \$65,000-\$70,000 bracket will be extinct by the end of 1954. NBC's programming hierarchy takes violent exception to this projected outlook. It is confident that, despite its decision to cancel *The All-Star Revue* (second to *Your Show of Shows*, in cost of production), the trend toward the expensive participating show still persists. NBC intends to underwrite this faith by keeping *Your Show of Shows* at its present 90-minute length and perhaps adding another variety extravaganza in the fall. ★ ★ ★

## **programming**

**Wyatt and Schuebel:** Award was presented to Reggie Schuebel and Jack Wyatt (left and center, below) for producing "Kids and Company" program for D'Arcy Advertising's client, Red Goose shoes. Program packag-

ing, supervision, time buying, and counsel are some of the many services performed by team. It acts as freelance radio-TV department for agencies not large enough to warrant agency radio-TV setup or for special campaigns.



# Can your agency use a freelance radio/TV dept?

**Specialized radio-TV services now offered on fee basis may start trend**

Suppose that you, as a printed-media advertiser, wanted to add radio and TV to your budget but found your agency was not equipped to handle the complexities of the air media. Until two years ago your choice would have been limited to either splitting your budget between two agencies or shifting the entire account to a new agency. Either way you would have been sacrificing the backlog of experience built up over the years by your present agency.

But nowadays, there are at least three organizations in existence which are, in effect, freelance radio-TV departments. So accepted has this serv-

ice become that one agency, Westheimer and Block, St. Louis, lists J. M. Wyatt as TV & Radio Production Director (New York) and Reggie Schuebel as TV & Radio Media Director (New York) in the Standard Advertising Register Agency List. The fact of the matter is that at least a dozen other agencies could list the same two people as holding the same jobs. For Wyatt & Schuebel is an outfit headquartered in New York which acts as the radio-TV department of any agency, not competitive geographically with its other clients, on a fee basis or commission.

Another freelancer is Phillips Car-

lin who oversees production in New York for three Midwestern agencies. Unlike Wyatt & Schuebel, Carlin does not handle administrative details.

Still another service, provided by the team of Kremer & Harvey, is designed for the client who has the problem of originating a live or film show in Hollywood but whose billings don't justify the opening of an elaborate West Coast office by the ad agency. Acting as the agency's "West Coast branch," Ray Kremer's New York office is hooked up by teletype with Bill Harvey's Los Angeles headquarters so that an agency can be on top of a Hollywood production without setting



up a full-time office to handle what amounts to a part-time job.

Agency radio-TV men are known to be watching these operators with the idea of jumping in when and if the trend toward this type of operation becomes more pronounced in the advertising field as a whole.

Skeptics who watched Wyatt & Schuebel set up their one-room office in January 1951 are shrewdly eyeing the Topsy-like growth of the firm to a point at which it now consists of a staff of 17 housed in three floors of office space.

To this partnership Jack Wyatt brought his years of experience as a radio-TV director at Grey Advertising, Cecil & Presbrey, and Buchanan & Co., where over a period of time he had handled radio and TV for 47 national accounts and produced and supervised 23 network shows (including Fred Allen, James Melton, *Twenty Questions* and Robert Montgomery).

Reggie Schuebel's reputation as a timebuyer is legendary for she has purchased a total of \$250,000,000 worth of time starting with the now-

## t r e n d

classic Bulova watch time signals. She was radio-TV director at Duane Jones at the time she teamed up with Jack Wyatt to form a new organization.

They started with three agency-clients: Doyle, Dane and Bernbach of New York City; Liller, Neal and Battle of Atlanta; and Honig-Cooper of San Francisco. Since then Wyatt & Schuebel have served 13 other major agencies, some retaining the firm on a permanent yearly basis, others using it for special campaigns as they arise.

Take the case of Westheimer and Block, St. Louis, then agency for the Red Goose brand of International Shoe Co. The client wanted a national TV show. So the agency called on Wyatt & Schuebel, which had been retained previously to act as the agency's radio-TV department.

Jack Wyatt put together a package called *Kids and Company*, a program which hinged on the weekly selection

of a "Kid of the Week" from nominations sent in by the Junior Chamber of Commerce. Reggie Schuebel took over the time buying activities, lined up a 23-station Du Mont skein. Just before the show was due to go on the air, International juggled the agencies for some of its brands, shifted Red Goose to D'Arcy. The new agency decided that the package still looked good and retained Wyatt & Schuebel to continue handling *Kids and Company* for its client.

Later, Wyatt & Schuebel was called upon to produce a children's program by the Westheimer & Block agency for Peters Weatherbird Shoes. Jack came up with *Children's Newsreel*, a weekly quarter-hour show which is especially edited for the moppet audience. Because of the distribution of the product it was essential that the TV program be placed in areas matching the distribution pattern of the shoes. Here's where an agency needs a knowledgeable timebuyer. Reggie had little trouble placing the show in good time slots in 11 markets (on a spot basis)

(Please turn to page 78)



**Kremer & Harvey:** Coordination between Ray Kremer (left) in New York and Bill Harvey in Hollywood on Phillips Petroleum air activity inspired team to set up show for themselves. They now offer complete

West Coast "branch facilities" to agencies which want to eliminate overhead of operating an L.A. office. Organization offers guidance and execution of radio-TV production, merchandising, research, etc., on fee basis



1. To build up point-of-sale support for "Life's" local radio campaign, Ernie Anderson, WHIM disk jockey, center, Bob Engles, station manager, right, pay goodwill call on manager of Providence chain drug store. Anderson is one of the four dozen or so local air personalities on 11 stations who deliver commercials for "Life" in their own words. Like the others, Anderson was brought on the personalized selling by a traveling team from "Life" and its agency,

# LIFE scores on spot radio with ad

In drive to increase newsstand sales, magazine is using 11 stations, will probabl

In a current effort to hypo newsstand sales, *Life* magazine, the nation's top weekly general periodical, is not only using local radio but is letting local radio personalities write its commercials. The general idea has been tried before (and successfully, too), but never, so far as research can discover, have disk jockeys and other radio salesmen had so much freedom in deciding what should be said and how it should be said.

Indications are that this personalized technique has worked fine for *Life*. It was tested on one station last year, is now being used on 11, and an additional 19 stations will probably be added to the lineup this spring.

Boiled down, the method *Life* uses is this: The personalities are briefed by traveling teams from *Life* and its agency, Y&R, on some general facts about newsstand selling. Then they are told

to go ahead and tell listeners in their own words about the articles in *Life* they liked and why they liked them. That's about all there is to it. Like many other national advertisers, *Life* believes that on-the-spot air talent knows more about selling people in their own home town than a copywriter or ad strategist 1,000 miles away.

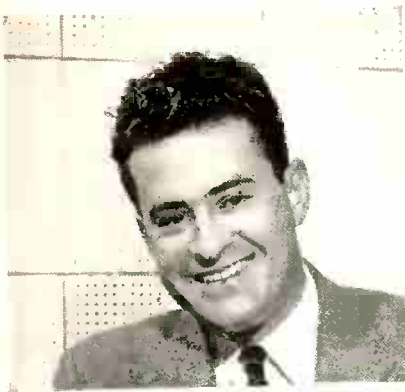
## case history

*Life's* current radio drive to increase its newsstand buyers is linked to a decline in newsstand sales during the past few years, though total circulation is not down. Five years ago, *Life's* ratio of subscription-to-newsstand sales was 60-40. Today it is 75-25. While *Life* doesn't believe that a newsstand buyer is necessarily bet-

ter than a subscriber, it must keep a nice balance between the two. *Life* not only gets more circulation revenue out of a newsstand copy but most *Life* subscriptions tend to come from its newsstand readers, so this pool of potential subscribers must constantly be refreshed.

While it is *Life's* announced policy to make subscribers eventually out of its newsstand readers, many circulation experts in the general weekly magazine field hold that newsstand sales are often superior to subscription since the former represent a conscious and immediate desire of the consumer to read the magazine. A subscriber, it is pointed out, may not even bother to look at some issues. Furthermore, subscriptions involve the expense of heavily manned circulation departments, mailing charges, and a lot of handling.

*Life* isn't so pro-newsstand that it



AN INDIANA FARMER— OR A FARMER ANYWHERE OUT HERE IN THE MID-WEST— WOULDN'T HAVE MUCH OF A FARM IF IT CONSISTED OF ONLY THREE ACRES. WITH THREE ACRES HE MIGHT BE ABLE TO DO A LITTLE TRUCK FARMING. I DOUBT IF HE'D MAKE MUCH OF A LIVING, AND— SAY YOU CUT HIM DOWN TO TWO-THIRDS OF AN ACRE— WELL, HE WOULDN'T HAVE MUCH MORE THAN A GODD-SIZED FRONT YARD. BUT DO YOU REALIZE THAT A MAN WHO OWNED TWO-THIRDS OF AN ACRE IN RED CHINA WAS RECENTLY EXECUTED BECAUSE THE REDS CLAIMED HIS HOLDINGS WERE TOO BIG? TWO-THIRDS OF AN ACRE MADE HIM A CAPITOLIST IN THE EYES OF THE COMMUNISTS. THEY TRIED HIM— WITHOUT GIVING HIM A CHANCE TO DEFEND HIMSELF, OF COURSE— EXECUTED HIM, AND THEN DIVIDED HIS PITIFUL BELONGINGS AMONG OTHER PEOPLE. TEN OTHERS WHO HAD AS MUCH AS THREE ACRES WERE ALSO CONDEMNED AND EXECUTED.

Local Sell

Human Interest

OH, I'LL ADMIT THE PICTURE STORY STARTING ON PAGE 14 IN LIFE THIS WEEK, IS NOT A PRETTY STORY... BUT I DO THINK THAT EVERYBODY IN THESE UNITED STATES SHOULD READ IT AND READ IT CAREFULLY. IT GIVES YOU A GOOD IDEA OF WHAT COULD HAPPEN HERE. AND DON'T SAY: "NONSENSE." I IMAGINE THAT, ONLY A FEW YEARS AGO, THIS POOR LITTLE CHINAMAN NAMED HUANG, DIDN'T IMAGINE HE STOOD IN ANY DANGER. THEN COMMUNISM MARCHED IN... AND YOU'LL SEE THE TRAGIC RESULTS IN LIFE.

Smooth Transition

IT'S ALL A PART OF WHAT THEY CALL LAND REFORM. AND THE RESULTS OF THIS LAND REFORM ARE A LONG, LONG WAY FROM WHAT IS NEEDED TO FEED CHINA'S STARVING MILLIONS. IN FACT THE FOOD PRODUCTION HAS FALLEN A SIXTH OR MORE BELOW WHAT IT WAS BEFORE ANY SO-CALLED COMMUNISTIC REFORMS.

Direct Sell

IT'S A TRAGIC STORY... A FACTUAL STORY, WITH STARTLING PICTURES THAT WERE SMUGGLED FROM BEHIND THE CHINESE IRON CURTAIN. IT'S IN THE LIFE THAT'S ON THE NEWSSTANDS TODAY, THE JANUARY 19TH ISSUE.

Easy Gwynn, top, tested "Life's" local selling idea on WIBC, Indianapolis. Below, Wayne Stitt sells "Life" over KCKN, Kansas City

3. Local personalities briefed by traveling "Life"-Y&R teams were told to talk about magazine features that interested them. Above, example of copy written by WIBC's Easy Gwynn. Station receives an advance copy of "Life" plus editorial matter from "Life" editors to help it in writing of commercials

# strategy

## 19 more in spring

will thoroughly agree with the foregoing point of view. An informed source in *Life's* promotion department said: "I don't want to be drawn into a newsstand-versus-subscription hassle. I'd like to point out, however, that one answer to whether subscription costs are economical or whether subscribers are interested readers is the percentage of subscription renewals. *Life's* percentage is as high or higher than any magazine in America. We also know our readership is high from the continuing studies made for us by Alfred Politz Research, Inc. From our current circulation base of 5,200,000 copies, we get 24 million readers per issue and a cumulative unduplicated audience of 62 million readers in 13 weeks."

This source also stressed that advertisers who buy heavy schedules like a high percentage of subscribers because

they can be surer of what their future readership will be. And finally, he said, newsstand sale, with all its advantages, is subject to such perils as blizzards, floods, and distractions, like sensational local news stories.

**Testing local selling:** *Life's* promotion people describe the current radio spot campaign as a way of finding out whether local radio can up newsstand sales at a cost that is competitive or lower than such media as billboards or newspapers. It is apparently past the testing stage, but *Life* and Y&R still keep close tabs on direct results. This is done by comparing newsstand sales during the radio campaign with an arbitrary base figure.

A station has to produce to stay on the schedule. However, the budget is presently not big enough to keep stations on the schedule past an allotted 13 weeks even if they have done a good job. WIBC, Indianapolis, for example, where the local selling technique was tested last October and the test pronounced a success, is not being used now. However, it is expected to be brought back into the station lineup in the spring.

*Life* chose WIBC for the initial test for two reasons. First, Indianapolis is an "average" city of medium size. The

magazine felt it could not try out its local selling technique in a large metropolitan center because such markets are not "typical" and because there are too many complicating factors.

Second, Y&R was familiar with the station, its programs, and sales record. The choice was made by Martin Murphy, one of Y&R's top media buyers and the man in charge of time buying for the *Life* campaign. (Y&R is one of the agencies using the all-media buyer. See "Is the all-media buyer best for sponsors?", SPONSOR, 25 August 1952.)

Program buying at WIBC laid down the pattern for stations bought later, so let's take a look at what happened:

It had been decided beforehand by *Life* and its agency to begin use of radio announcements on Thursday nights and continue with announcements through Friday, the day that *Life* appears on the newsstands. The schedule, however, was flexible. The *Life*-Y&R strategists realized that variations in local buying habits were important and program buying could not be entirely a remote control operation. The exact time periods, and frequency were left open to a certain extent.

While the agency kept in mind that the program lineup could be changed. (Please turn to page 37)

# The Agency Wife

Radio-TV agencymen say she's not in the act. But critical study

shows that wives play big role in holding, or losing, sponsors

In the fall of 1951, *Fortune* published a serious report on "The Wives of Management" (see box, these pages) which hit American businessmen—and their wives—with the social impact of a Kinsey Report.

*Fortune* concentrated its two-part article on the following target: "The wives of the coming generation of management, whose husbands are between 25 and 40, and in junior or middle echelons of management or with logical aspirations of getting there."

The series portrayed the average management wife as being an increasingly important cog in the machinery of American business. She spent a good deal of her time, the series reported, in playing a social version of Stephen Potter's famed *Gamesmanship*. Her great ideal seemed to be to get ahead as fast as possible, without pushing too hard, in a corporate soci-

ety as rigidly ordained as Coronation seating arrangements in Westminster Abbey will be this June.

Even today, this 1951 study remains as a stimulating topic among leading businessmen. But editors of SPONSOR have long felt that one important type of wife was overlooked in preparing the over-all view of management wives—the wife of an ad agency radio-television executive.

Where exactly does the agency wife fit into the pattern of big-time radio-TV, SPONSOR editors wondered. Is she subject to the machinery of "wife integration" so common among big business firms like IBM, General Electric, Standard Oil, and Servel? Do agencies hire and fire radio-TV executives because of their wives? How does a good agency wife help her radio-TV executive mate to get ahead? And, what is her relationship to that classic

spectre of radio-TV, The Sponsor's Wife?

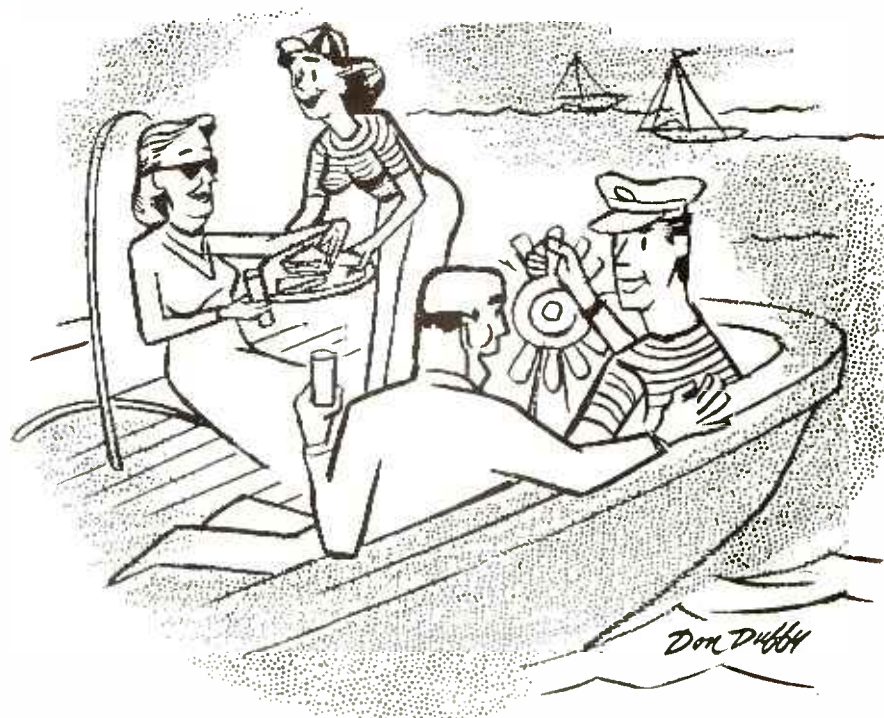
SPONSOR decided last month that it was high time to find out, and made a series of interviews with ad agency officials connected directly or semi-directly with radio-TV. These men included radio-TV department heads, account men, "new business" executives, publicity officials, timebuyers, and research experts. Several working wives of admen were also contacted. The agencies surveyed included large and small firms, principally in New York.

This was what SPONSOR learned about the wives of radio-TV agencymen in these interviews.

**As admen see her:** That the agency wife figures prominently in the business life of radio-TV executives is usually denied, at first, by her husband. Sometimes, the denial is a heated one.



**Agency wife loses account:** In famous true case cited by agencymen, a/c's wife high-tatted the wife of leading cigarette sponsor while client did a slow burn. Agency lost account soon thereafter



**Agency wife wins account:** New-business v.p. of leading agency admits his wife helped land another account by making friends with client's wife, inviting them both for Sunday-afternoon sail

## What Fortune\* reported about the Wives of Management

**1. Business asset:** "More and more corporations these days are interviewing the wife before hiring an executive, and some are not uninterested in fiancées," reported the Fortune series. Wife screening is often done by the wives of senior executives who may well turn thumbs down on an executive prospect whose wife would not fit into the company's "caste and social system."

**2. Social role:** The good corporation wife, those interviewed felt, was one who worked hard at maintaining the delicate social balances and who still managed to get in a plug for her husband. "Keeping up with the Joneses is still important; but where in pushier and more primitive times it implied going substantially ahead of the Joneses, today keeping up means just that: keeping up." Also, she doesn't try to cross the line too soon into the next highest social bracket.

**3. Wife integration:** "Something far more important is being brewed for the wife. It is not enough, in the view of many companies, that she merely be 'sold' (via films, brochures, special mailings, etc.) on the company; she should, they believe, now be integrated into it." Fortune added a thoughtful comment in the form of a quote from an executive, who stated: "The days of the strictly home wife are gone."

\*October and November 1951 Issues. The two-part series was later condensed and reprinted in a mid-January, 1952 issue of "Life."

## What SPONSOR learned about the Radio-TV Agency Wife

**1. Business asset:** Ad agencies and agency men generally consider themselves independent, creative forces. Thus, the first reaction from most of them is that "we don't try to bring agency wives into the act." Nevertheless, a good deal of backstage politicking is done which involves wives. Wives are often looked over discreetly before radio-TV executives are hired.

**2. Social role:** Since there are many social doings in radio-TV, from press parties to 4-A meetings, agency wives are usually relied on to be the first social line of defense between the world of advertising and the world of advertisers. She must be adept at getting along with all kinds of people, not only with the wives of other agency officials but also with clients and client wives. Often, millions in agency billings may hang delicately in the balance.

**3. Wife integration:** Very little of the big-corporation type of "integration" is practiced on the radio-TV agency wife. Most agencies confine what little they do to a few parties, booklets, and the like. Some admen view this as a problem in itself; the agency wife who didn't work in radio-TV before marriage has to make up her own rules and gather advice as best she can. With much at stake, agencies, some admen feel, would do well to conduct a special kind of low-pressure integrating process on the wives of their up-and-coming management.

"Thank heaven the agency business is still a stronghold of individualism," a junior TV executive of a leading agency said. "I shudder to think of living in the kind of regimented, fun-and-games atmosphere you find in some large corporations. And, as far as I know, my wife feels the same way."

Since agency men generally pride themselves on being creative artists, or at least working in a creative field, the leave-us-alone attitude of the TV agency man is widely held among other agency men.

"After a long day of meetings, phone calls, lunch with the client, more meetings, more phone calls, and perhaps supper with the client and attendance at the client's air show," said an account executive of a medium-sized New York agency, "I'm in no mood to have the agency follow me home in the person of my wife."

There are other reasons, seemingly just as good, which give an outward picture of agencies as being just the opposite of business firms who consider the wife an ally of the corporation and a sort of unpaid extra employee. Agency men move around too frequently be-

tween different agencies for a static social order to develop, SPONSOR often was told. Other agency officials pointed to the fact that the marriage turnover in the radio-TV agency business is fairly high, since it is a high-pressure job and a second cousin to show business, negating "wife integration."

Yet, as SPONSOR pursued the subject, another picture came into focus.

**The big contradiction:** It's true that few ad agencies try to organize the outside-the-office lives of their employees and executives. At least, on a formal basis. Except for occasional office outings, golf tournaments, and annual parties, the sophisticated agency man—and his wife—consider the benevolent paternalism of large corporations, complete with corporation-owned country club, to be dreadfully corny.

But the agency wife *does* figure importantly in the lives of radio-TV agency men, despite their avowed love of personal independence and their peripatetic occupational as well as marital status.

Her role is primarily social, with good reason. Of all the ad media, radio

and television are probably the most social-minded. When a big, new air show is launched, it's invariably the signal for a round of press cocktail parties, opening-night suppers, and the like. Visits to the agency by out-of-town clients are also an invariable reason for agency brass and their wives—to stage anything from an all-out party at the Copacabana to an intimate supper at the adman's Westchester domicile for the client's benefit.

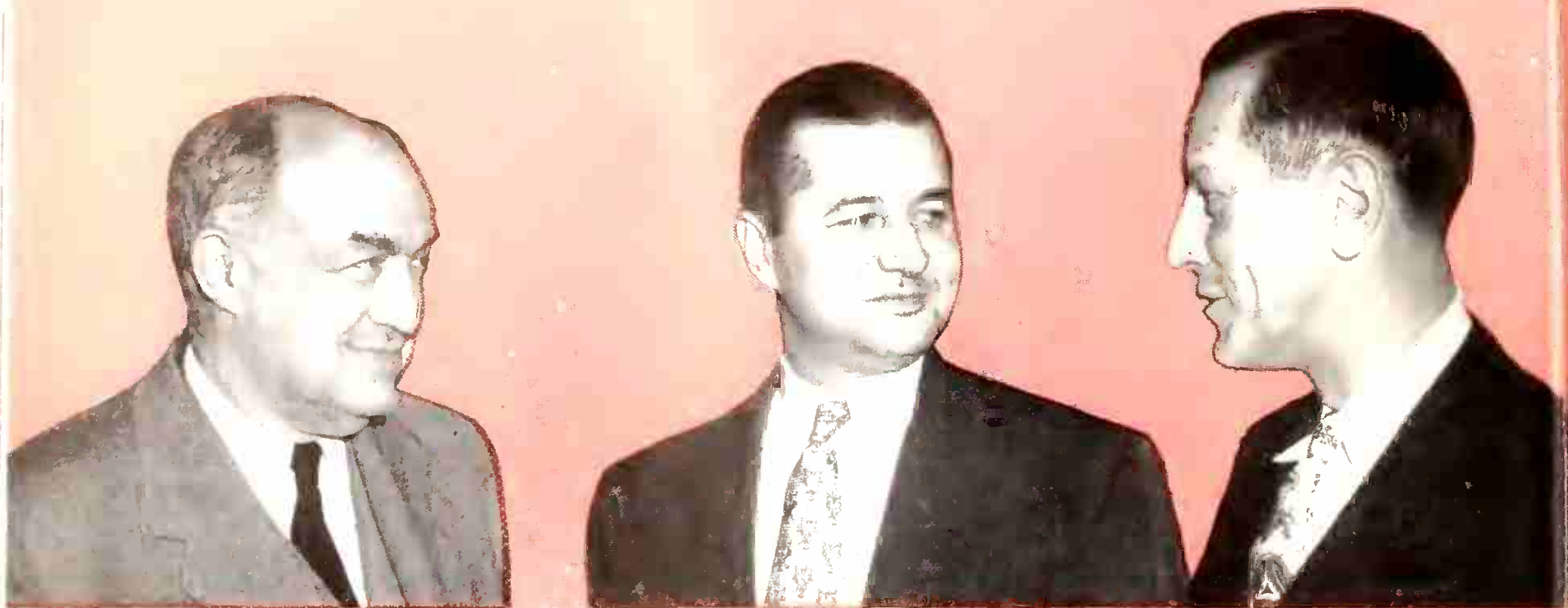
Radio and TV, for the agency man and his wife, are filled with fancy social-cum-business gatherings. There are 4-A conventions, meetings with the ANA, award dinners, anniversary dinners, and media dinners. Wives are nearly always brought into the act, even though such functions are often more of a strain than a holiday evening for the women.

The agency wife, during most of these affairs, is in a position to do a lot of good—or a lot of harm—to her husband, and to the agency he works for. In fact, radio-TV agency men turn pale at the thought of what an unseasoned, tactless agency wife can do at  
(Please turn to page 82)

# Joe Ward travels thousands of miles annually to speak to retailers

ARBI President Joseph B. Ward flew to Boston from his headquarters in Seattle, Wash., to address the Radio Executives Club of New England recently on radio advertising and the retailer (picture below). He said that while he came over 3,000 miles to speak to the group, that distance was not nearly so wide as the psychological gulf between retail advertisers and radio as a medium. Retailers aren't interested in ratings, he told station executives, but in results. He showed the group specific cash-register evidence of radio results in the form of an analysis of 201 ARBI point-of-

sale studies (see 23 February issue of SPONSOR). This meeting was typical of dozens at which Joe Ward has spoken since he founded ARBI in May 1950. From such meetings he gathered the retailer questions answered in the article by him below. Ward is unique among researchers in that his main source of income is a highly successful West Coast practice as a management consultant. He is called upon by major firms to solve personnel and planning problems through application of management engineering principles. Recently, he traveled to Hawaii to make a study there for one client



**Boston dept. store president:** Edward R. Mitten heads Jordan Marsh Co., leading department store in the Boston area

**ARBI head:** Joseph B. Ward is both founder and acting head of Advertising Research Bureau, Inc., management consultant

**Radio Executives Club president:** Rudolph Bruce, of New England REC, is a New England Cake Co. advertising manager

## 13 questions retailers ask most often about radio

**ARBI president gives answers based on study in markets coast to coast**

**R**etailers frequently do not know how to use the medium of radio advertising to "move" merchandise. And, unfortunately, many radio men and advertising agencies cannot and do not tell the retailers how to use radio effectively.

As a result, the knowledge that ARBI studies are developing additional sales for some retailers has led many retailers to inquire of ARBI representatives how the effectiveness of local advertising can be improved. From the more than 200 retail studies that

have been made in small towns, moderate-size cities, and in the largest cities of the country (Bozeman, Mont.; Wenatchee, Wash.; Sarasota, Fla.; Syracuse and Rochester, N. Y.; Louisville, Ky.; Tulsa, Okla.; Fort Worth and San Antonio, Tex.; Washington, D. C.; St. Louis, Mo.; Los Angeles and San Francisco, Cal.; Chicago, Ill.; and other cities) we have learned something about the effectiveness of retail advertising and the evaluation of media. And from this experience ARBI has tried to answer honestly and

objectively the questions about advertising raised by the perplexed retailers.

Retailers have learned that program ratings of whatever variety are not enough to guarantee the movement of merchandise. Retailers have become increasingly wary of the conflicting claims of radio salesmen and more than a little confused by the radio jargon which is completely alien to their own world of merchandising. Retailers are finding it helpful to have an interpreter, and in many cases ARBI has been asked to unravel the "mys-

tery. These, then, are a composite of the type of questions which retailers ask and the way ARBI answers these questions for the retailer:

**Q.** *Should our store use programs or announcements?*

**A.** Disregarding for the moment the factors of type of store, the merchandise, the type of audience, and similar qualifying factors, the use of a program or announcement should be determined on a long-term planned basis. Programs represent an investment for the retailer over a period of time, and often the advertiser will be impatient and drop the program after 13 weeks because it hasn't justified the cost. A program is cumulative in its effectiveness and, all things being equal, becomes more effective in selling merchandise the longer it runs. But a program is limited to a certain time segment whether daily or weekly and the advertising message is limited to those people who are tuned in to that program at that particular time. In addition, it is not the normal practice for a retailer to advertise at a constant level; the retailer may have a big promotion today or this week, but tomorrow or next week he may have only a modest promotion planned. His advertising curve has peaks and valleys according to his planned promotions during a given period.

If the budget permits, the store should have an established program, not only to "sell" merchandise but to keep the name of the store constantly before the store's customers; however, in addition to the program the store should budget for a number of announcements in "bulk," just as the store contracts for newspaper lineage in bulk. These announcements can then be used to supplement the program when a substantial program is planned. The multiplicity of impacts of these announcements over a short period will provide concentration over the whole listening period by many more people at small cost. Combination of programs and announcements has proved highly effective when compared with equal expenditures for identical promotions simultaneously advertised in the retailer's newspaper.

**Q.** *Should a retailer's radio program be used institutionally?*

**A.** No. The local advertiser generally has one purpose in mind—*sell merchandise*. The purpose of retail adver-

tising, broadly, is to have customers arrive at the point-of-sale in a presold condition. Both the newspaper advertising and the radio advertising should have distinguishing characteristics such as type and format in the newspaper and identifying sound effects on radio to provide the "institutional" part of the impact; but the primary purpose remains to "sell" the customer with eye and ear impressions.

**Q.** *What are announcements?*

**A.** Announcements are short commercials between regular programs, or commercial segments of a participating program. Chainbreaks of from 10-20 seconds, 30-seconds, as well as one-minute announcements are provided for by almost all stations. Announcements of 50 and 100 words are sometimes called for on the rate card. Announcements are flexible in that one or more per day can be purchased either on a time-certain or a run-of-schedule basis. The latter gives the retailer whatever time is available on that particular day after all the "national" spots and time-certain availabilities have been scheduled and is the cheapest type of announcement. Announcements can be bought in bulk like newspaper lineage and on a bulk basis enjoy the greatest discount. Purchasing "open" availabilities is an inexpensive and effective method of promoting a sale or for taking quick advantage of a merchandising opportunity such as a sudden change in the area's weather conditions.

**Q.** *How many announcements should we use for a promotion?*

**A.** The number of announcements which should be used in a given promotion depends, as does the use of newspaper space, upon the merchant's knowledge of the amount of merchandise he has to sell and upon his judgment as to how much he should spend on the advertising for the given promotion. For example, if a merchant has \$10,000 of ladies' handbags to sell, he will normally budget approximately \$1,000 or approximately 10% for the advertising cost of the product.

If the merchant is planning to use only radio announcements to advertise the ladies' handbags in the promotion cited above, he should buy the number of announcements available over a one-, two-, or three-day period for an amount equal to what would be an acceptable newspaper promotion, i.e.,

\$1,000 or approximately 10% of his planned sales. ARBI recommends, however, that the \$1,000 be split equally between the two media, newspaper and radio, for the promotion, since ARBI studies show conclusively that each medium will produce about an equal volume of traffic for equal expenditures on a given item.

If it is the merchant's practice to budget annually only 5% for radio, it will be a mistake to purchase on the basis of the promotion cited above only \$50 of announcements: there are too few for the medium or for the newspaper if the situation were reversed to do an effective job.

**Q.** *What proportion of radio should be used in comparison with newspaper and other advertising?*

**A.** Radio is a major medium of advertising and can be used effectively to move merchandise for the retailer. The proportion of expenditure of radio time in comparison with other media may vary, but ARBI recommends that when radio is used, it be used

*(Please turn to page 74)*

## Highlights of Ward's advice to retailer advertisers

**1.** *For store name identification, sponsor a program of your own. Announcements are useful for sales, short-term promotions*

**2.** *Don't skimp on your radio expenditures. Spend same for radio as for newspapers to sell item effectively on the air*

**3.** *Use personalized, not institutional, copy. A distinctive voice or sound effect can give identity to your radio messages*

**4.** *To presell entire market, use combination of media: radio for frequency, newspapers for actually showing merchandise*

**5.** *Feature only one item per announcement to insure listener remembrance. You can't sell 10 items in 60 air seconds*

**6.** *Good choice of time slots does half the selling job. Air your announcements to potential customers near buying time*

# Hamilton uses spot TV to glorify

Watch firm's alternate-week film show spearheads new, aggressive policy

The 60-year-old Hamilton Watch Co., which had something of a reputation as the charming, old gent of the watch business, is beginning to exhibit the earmarks of a comer. There is a new air of aggressiveness and streamlined thinking about the company. Changes taking place have been affecting operations from top to bottom, and some of these changes are reflected in its TV film spot operation, *Your Jeweler's Showcase*.

More than anything else, this five-month-old film drama series is a pitch directed at the retail jeweler. Last of the big watch companies to do so, Hamilton severed its long-standing and traditional links with its wholesale distributors last year and, starting 1 August, took the selling chore under its own wing. While increasing efforts to create dealer goodwill, however, Hamilton has no idea of joining some of its other competitors in developing new kinds of outlets for watches, such as

mail-order chains and department stores. The company is a firm believer in the jewelry store.

*Your Jeweler's Showcase*, a half-hour show, is scheduled for a 39-week run this year and marks a de-emphasis in seasonal advertising. Print advertising will still be peaked during holidays, especially Christmas, but those areas which do not receive the TV show will

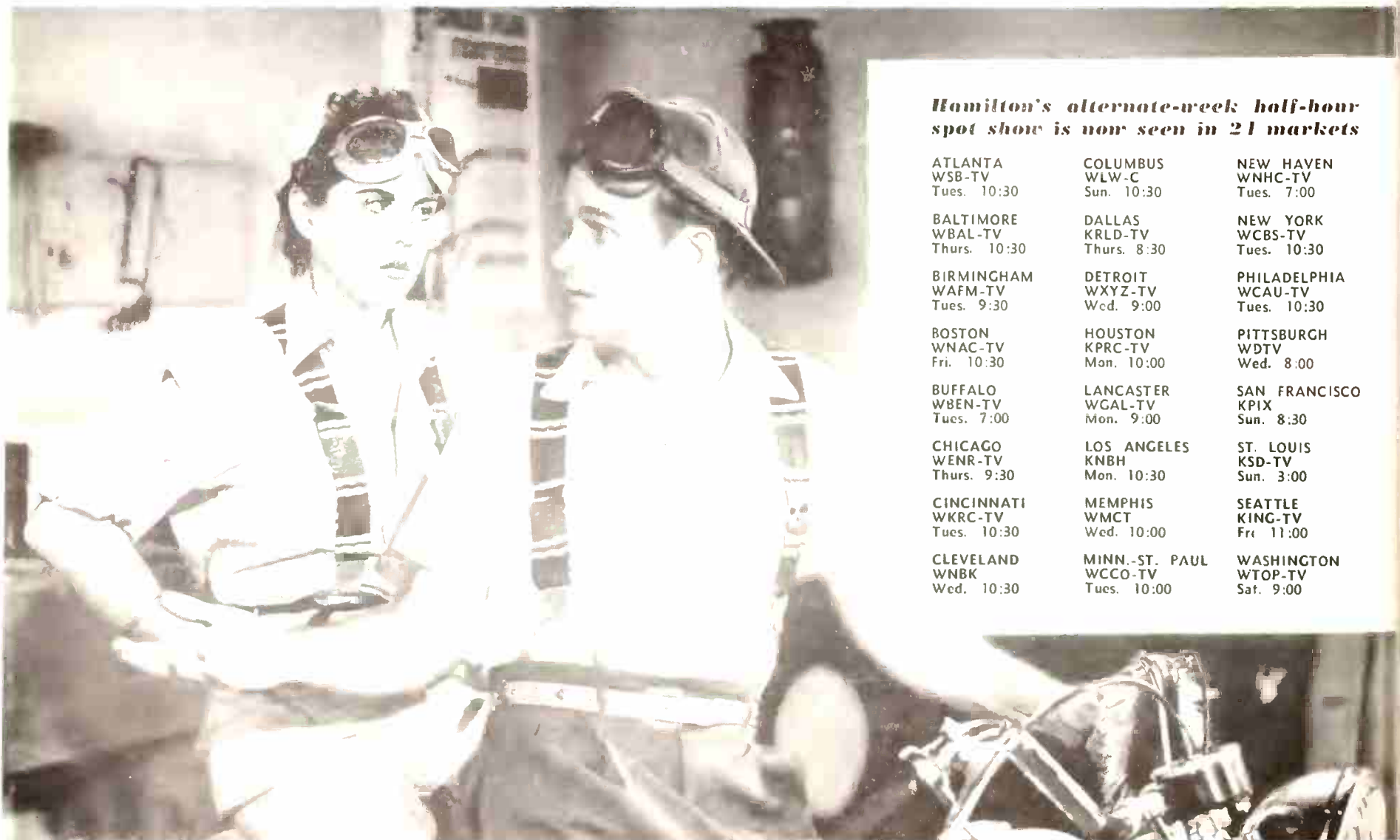
## case history

also get spring and fall support via a series of five newspaper advertisements. These will start running in 100 cities during April, May and June—a period when Hamilton advertising used to be comparatively quiescent.

The show marks Hamilton's entry into big-time television. It is a sign both of a new sales aggressiveness and a company belief that TV has proved

beyond all doubt that it can sell merchandise. Robert Gunder, sales promotion manager of Hamilton, told SPONSOR that "one of the things that got us into TV" was Bob Foreman's "Dear Harry" article in the 7 April 1952 issue of SPONSOR. "I was quite impressed," Gunder said, "with his arguments against the notion that TV is 'too expensive' for many advertisers."

While declining to give details of Hamilton's ad and promotion budget (watch companies will tell each other the time, but no more), Gunder said that Hamilton was spending slightly more than half of its ad budget on the drama show. Trade sources estimate the show's production nut at about \$25,000 (one film) but Hamilton doesn't pay this since it has only first-run rights in markets of its choice. (Residual rights belong to the producer—Sovereign Productions of Los Angeles.) Hamilton's cost is probably about \$15,000 per film so that putting



### Hamilton's alternate-week half-hour spot show is now seen in 21 markets

ATLANTA WSB-TV Tues. 10:30	COLUMBUS WLW-C Sun. 10:30	NEW HAVEN WNHC-TV Tues. 7:00
BALTIMORE WBAL-TV Thurs. 10:30	DALLAS KRLD-TV Thurs. 8:30	NEW YORK WCBS-TV Tues. 10:30
BIRMINGHAM WAFM-TV Tues. 9:30	DETROIT WXYZ-TV Wed. 9:00	PHILADELPHIA WCAU-TV Tues. 10:30
BOSTON WNAC-TV Fri. 10:30	HOUSTON KPRC-TV Mon. 10:00	PITTSBURGH WDTV Wed. 8:00
BUFFALO WBEN-TV Tues. 7:00	LANCASTER WGAL-TV Mon. 9:00	SAN FRANCISCO KPIX Sun. 8:30
CHICAGO WENR-TV Thurs. 9:30	LOS ANGELES KNBH Mon. 10:30	ST. LOUIS KSD-TV Sun. 3:00
CINCINNATI WKRC-TV Tues. 10:30	MEMPHIS WMCT Wed. 10:00	SEATTLE KING-TV Fri. 11:00
CLEVELAND WNBK Wed. 10:30	MINN.-ST. PAUL WCCO-TV Tues. 10:00	WASHINGTON WTOP-TV Sat. 9:00



## Hamilton ties dealer aids and merchandising to TV show

# The jeweler

ing direct to stores

time and talent together, you can figure that *Your Jeweler's Showcase* will cost Hamilton about \$500,000-plus this year. In addition to the \$1 million or so spent on advertising, Hamilton plunks an undisclosed but "substantial" sum on sales promotion, where Hamilton always has been active.

Hamilton's sales of \$19 million reached a four-year high last year, were \$2 million higher than 1951. While *Your Jeweler's Showcase* was on TV only during the last quarter of 1952, Hamilton President George P. Luckey pointedly remarked in a recent statement that Hamilton's 1952 profits were made only during the second half of the year. During the first half, he reported, Hamilton showed a loss.

Hamilton's video dramas are now being shown in 24 markets. The decision to go spot was based on a presentation recommendation by Hamilton's agency, BBDO. With a limited budget, Hamilton could afford only an alternate-week operation, so it talked International Sterling (International Silver's blue-blooded subsidiary) into a partnership deal. The partners created a single TV and merchandising package keyed to the jeweler. Both firms thus had weekly continuity of program name and theme but alternate-week cost for the show.

When International Sterling (a Y&R client) pulled out after 13 weeks, Hamilton remained because of the strategy already set and its desire to keep punching in those markets where its sales were good and many dealers were on its side. (Hamilton's spot TV experiences contain valuable lessons for advertisers who are thinking of a similar approach. How Hamilton fared with its alternate-week program will be discussed later in the article.)

**Hamilton plugs jewelers:** *Your Jeweler's Showcase* sets the tone for the local jeweler right away with an opening dedication covering all jewelry products. The dedication tells the au-

(Please turn to page 64)



HAMILTON WATCH COMPANY

Your jeweler is a merchant craftsman—  
a friend to whom you can go with  
confidence for truly expert guidance and  
counsel. To him you turn for gifts  
for your loved ones. He helps you  
choose your first diamond; the first  
watch that's worn so proudly; lovely  
sterling to grace the table . . . the warm  
and memory-making good things of life.

1. Watch firm is selling directly (and more aggressively) to retailers since it severed ties with wholesalers last year. Dedication to jewelers, above, opens Hamilton's "Your Jeweler's Showcase"

## These are the Hamilton Watches

to be featured . . . and which you should have in stock!

- GLENDIA . . .  
Week of October 1
- HOLLY . . .  
Weeks of November 12,  
December 10, December 17
- FREDA . . .  
Week of November 26
- CELESTE . . .  
Weeks of October 29 and  
December 24
- \*LADY HAMILTON 100-1 . . .  
Weeks of October 15 and  
November 19

- WESLEY . . .  
Week of December 10
- BELDON . . .  
Weeks of October 8 and  
December 3
- SHERWOOD . . .  
Week of November 26
- CARLTON . . .  
Week of October 1
- REARDON . . .  
Weeks of October 15 and  
December 24

2. Hamilton seeks additional retail support by telling jewelers when specific watch models will be pushed on air. Data on this and merchandising aids are contained in Hamilton booklet to stores

3. As a spot operation, Hamilton's show has to get along without network promotion. Watch firm bolsters individual market publicity with display signs for jewelers, left, and newspaper mats

# How the spot estimator can work

According to Tom Flanagan, managing director of the Station Representatives Association, the SRA's newest edition of the "Spot Radio Estimator" has two big uses:

**1. Rapid cost estimates of a spot campaign:** When an agency has quickly sketched out the dimensions of a national or regional spot campaign, and a client says "Okay—but what will it cost?", the new estimator will give a rapid-fire informed guess as to total costs.

**2. Matching a campaign against known budgets:** This is virtually the reverse of the first use, and would occur when the amount of budget money is a known factor and the question in the client's mind is "How much spot radio will it cover?" Several basic plans can be mapped out quickly with the use of SRA's "Spot Radio Estimator" within the limits of a fixed budget.

"Of course, such total figures are approximations," Tom Flanagan cautions, "and would have to be double-checked when the actual buying is done. But, our new estimator,

a revised and updated version of our 1949 model, gives everybody from agency timebuyers to advertising managers that all-important 'fast answer' so often needed."

SRA's estimator has already been welcomed eagerly by radio-TV admen, as indicated elsewhere in this issue of SPONSOR. It represents the work of nearly a year by a committee of leading station reps—Wells Barnett of Blair, Lew Avery of Avery-Knodel, and Dan Dennenholz of Katz—and leading agency men, like Esty's Dick Grahl.

**Typical problems:** How this latest of spot radio buying tools operates in typical problem situations is shown in the text and charts below which are taken directly from the SRA "Spot Radio Estimator." These are only excerpts, it should be noted. The complete SRA estimator is a published work of some 25 pages of similar charts, broken down by national and regional classifications.

However, for admen not overly familiar with the SRA spot radio buying guide, the examples below should illustrate the uses to which the "Spot Radio Estimator" can

## Here are two of the many questions Spot Radio Estimator can answer

### 1. What would it cost for 13-week daytime quarter-hr. campaign in markets of half million or more once weekly?

To find the answer: *Figures on page at right under Individual Population Groups heading are basis for estimate. Look at top line to get 500,000-and-over markets. Then read across to first column of figures for "Highest" cost station (customarily used for estimates of this type since figure obtained represents a "ceiling" for the final detailed*

*campaign budget). Figure the chart gives is \$3,798, representing the one-time rate. To get 13-week rate you simply multiply ( $13 \times \$3,798 = \$49,374$ ). Final figure is obtained by calculating frequency discount, in this case 3½%. With discount, final estimate figure is \$47,617. These figures would have to be revised in actual buying.*

### 2. How many one-minute announcements can you buy in markets of 100,000 and over on \$300,000 budget?

To find the answer: *Look to figures on the page at right under Cumulative Totals heading. Look at third line down to get 100,000-and-over cumulative figures. Figure given for a daytime, one-minute announcement in all 160 markets of 100,000 population or more is \$3,359. Obviously, therefore, \$300,000 will buy somewhat more than 100 announcements on 160 stations (\$300,000 divided by*

*\$3,359 less average frequency discount of 16%, figured at 104-time rate). Since some of the announcements might earn early-morning rate, and some stations other than highest-cost might be used, a total of over 104 one-minute announcements can be assumed in each of the 160 markets of over 100,000 population. This would come to about two announcements per week for a year on 160 outlets.*

# IF YOU

## Rapid-fire agency estimates of national and regional spot radio campaigns are made easy with new SRA buying tool

be put in buying national or regional spot broadcasting.

SRA, which prepared the estimator as an industry service, makes no bones about its limitations. As the foreword to the guide states:

"It is not intended to take the place of individual station rate cards; nor does it seek to replace the *Standard Rate & Data Service* through whose permission and cooperation we have been able to develop the cost data in these pages. It is designed to provide swift, practical, preliminary estimates of the cost of spot radio campaigns of almost any type, duration and geographic distribution."

**Intelligent guesses:** "It enables the Media Department to give hold-the-phone answers to impatient account executives who want rush 'intelligent guesses' on the cost of a possible campaign; or what kind and how much spot radio advertising a tentative budget can buy. It should be especially helpful in meetings where quick answers are needed."

For further details on advertiser-agency reaction to the SRA estimator, see "Mr. Sponsor Asks," page 58. ★ ★ ★



### How to get a "Spot Radio Estimator"

Agencies, advertisers, marketing experts, and other interested parties (colleges, students, etc.) can obtain copies of the SRA "Spot Radio Estimator" without charge by writing to:

**Thomas F. Flanagan**  
**Managing Director**  
**Station Representatives Assn.**  
**101 Park Avenue**  
**New York 17, N. Y.**

The SRA is also glad to provide other information regarding spot radio, and the role of station reps in broadcast advertising via the same source.

## ENTIRE UNITED STATES BY POPULATION GROUPS\*

### Individual Population Groups

TOTAL	STATION PLACES*		POPULATION GROUPS
	With Network Affiliates	With Non-Network Stations	
38	38	38	500,000 and over
41	39	36	250,000 to 499,999
81	78	56	100,000 to 249,999
25	24	11	50,000 to 99,999
128	112	44	25,000 to 49,999
880	390	536	under 25,000

### DAY TIME RATES

Highest	15-MINUTES	
	Average Net. Affil.	Average Non-Net.
\$3,798	\$2,756	\$1,287
2,041	1,462	902
2,863	2,143	1,288
668	560	212
2,928	2,330	937
15,750	6,998	9,319

} ONE -  
TIME

### Cumulative Totals

TOTAL	STATION PLACES*		POPULATION GROUPS
	With Network Affiliates	With Non-Network Stations	
38	38	38	500,000 and over
79	77	74	250,000 and over
160	155	130	100,000 and over
185	179	141	50,000 and over
313	291	185	25,000 and over
1193	681	721	Total United States

### DAY TIME RATES

Highest	ONE-MIN. ANNOUNCEMENTS	
	Average Net. Affil.	Average Non-Net.
\$1,722	\$1,116	\$374
2,427	1,582	625
3,359	2,250	985
3,563	2,412	1,042
4,417	3,085	1,312
8,808	5,033	3,904

} ONE -  
TIME

\*The first 186 markets have been classified according to the population (Soles Management Estimates) of their Metropolitan Areas as defined by U. S. Census. Other cities and places have been classified according to their city population.

# The tot says "Zesta"-and mama buys



Happy Baker (left) represents personalized sell approach that makes kiddie viewers of WBNS-TV's "Aunt Fran" show remember brand names

**Can sponsors sell food, household products by addressing their TV pitches to preschool kiddies? "Aunt Fran and Her Playmates," WBNS-TV, Columbus, Ohio, shows you can reach mama successfully through her young children**

Sponsors are learning that educational TV programs directed at preschool youngsters can do a good job of selling the small viewer's mother. A quick look around the country shows several TV stations producing such local baby-sitter programs. Among the most successful shows of this type is *Aunt Fran and Her Playmates*, daily 4:00 to 4:45 p.m., on WBNS-TV, Columbus, Ohio.

When the Felber Biscuit Co. decided to buy announcements on *Aunt Fran*, the company did so for a dual purpose: (1) to increase product identification; (2) to boost consumer demand. With its line of diversified cookies, the firm considered *Aunt Fran* an ideal buy.

Aunt Fran developed the "Happy Baker" for the Felber Biscuit Co. to achieve vivid product identification. This character (see picture above) is clad in an out-size Felber Biscuit box

to represent the sponsor's product. The children who appear on the program meet the Happy Baker when he presents them with cookies. While gifting them, the Happy Baker points to the various Zesta wafer products (one of Felber Biscuit's lines) displayed on a revolving four-sided merry-go-round. Products identification among Aunt Fran's two- to nine-year-old audience is thus doubly insured: by personification of the product via the Happy Baker; by showing other children tasting the cookies.

Pickerington Creamery of Pickerington, Ohio, is another sponsor who found selling the tot to reach the mother effective. This firm bought a 13-week campaign, with participations once a week on *Aunt Fran*, to sell its powdered milk—one of the most difficult-to-sell dairy commodities.

Pickerington's aims in advertising were: (1) to educate the public in va-

rious uses for powdered milk; (2) to sell Ohio distributors on need for stocking this milk product in larger quantities. The *Aunt Fran* show was picked to fulfill the first aim mainly, but sales to distributors also jumped.

During the first two participations Aunt Fran merely spoke about the product, closing with the promise of a "nice big surprise" to come soon. Then, at the beginning of the third week, Aunt Fran showed her guests the long-awaited "gift"—a colorfully-packaged fingertip puppet theatre with six animal characters. Youngsters could obtain this gift by sending along 25¢ plus a box top from a 45¢ package of Pickerington chocolate powdered milk. Pleased with results from this self-liquidating offer, Pickerington expanded its schedule to two announcements a week.

The six to eight guests who are allowed to celebrate their birthdays with Aunt Fran are offered a large glass of chocolate milk (made with Pickerington powdered milk) between activities. Since children are great imitators, Aunt Fran thereby encourages the youngsters at home to have Pickerington chocolate milk just as the

(Please turn to page 83)

**programming**

help yourself

to the...

CREAM

in the land of  
**M**  
Milk and Honey

WISCONSIN'S MOST *Show-Full*

STATION IN GREEN BAY

CHANNEL  
**2**

GREEN BAY

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED & CO.

# New and upcoming television stations

## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
					VISUAL	AURAL					
Santon Harbor, Mich.	Unknown	42	26 Feb. '53	Unknown	17.4	8.7	0	Unknown	Palladium Publ. Co. (WHFB)		
Butte, Mont.	Unknown	6	26 Feb. '53	Unknown	2.03	1.015	0	Unknown	Television Montana		
Champaign, Ill.	Unknown	3	26 Feb. '53	Unknown	100	50	0	Unknown	Midwest Television Inc. (WOWS)		
Charlotte, N. C.	Unknown†	36	26 Feb. '53	Unknown	200	100	1	VHF figs. only‡	Inter-City Adv. Co. of Charlotte (WAYS)		
Columbia, S. C.	WIS-TV	10	12 Feb. '53	Unknown	265	160	0	Unknown	WIS-TV Corp.		
Dallas, Tex.	KLIF-TV	29	12 Feb. '53	Unknown	50	32	3	VHF figs. only‡	Trinity Bdstg. Corp. (KLIF)		H-R Reps
Decatur, Ala.	Unknown	23	26 Feb. '53	Unknown	21.5	11.6	0	Unknown	Tennessee Valley Bdstg. Co. (WMSL)		
Durham, N. C.	Unknown	46	26 Feb. '53	Unknown	173.6	86.8	0	Unknown	T. E. Allen & Sons, Inc.		
EAU Claire, Wis.	Unknown	13	26 Feb. '53	Unknown	52.2	21.6	0	Unknown	Central Bdstg. Co. (WEAU)		
Elmira, N. Y.	Unknown†	18	26 Feb. '53	Unknown	58.3	32.8	0	Unknown	EI-Cor Television Inc.		
Jannibal, Mo.	KHMO-TV	7	18 Feb. '53	Fall '53	10.5	5.4	0	Unknown	Courier-Post Publ. Co. (KHMO)		Pearson
Idaho Falls, Idaho	Unknown	8	26 Feb. '53	Unknown	23.5	11.75	0	Unknown	Idaho Falls Television Inc. (KIFI)		
Idaho Falls, Idaho	Unknown	13	26 Feb. '53	Unknown	6.26	3.13	0	Unknown	Idaho Radio Corp. (KIO)		
Macon, Ga.	Unknown	47	12 Feb. '53	Unknown	100	55	0	Unknown	Macon TV Co. (WBML, WNEK)		
McAllen, Tex.	KRIO-TV	20	18 Feb. '53	Sept. '53	86	49	0	Unknown	Texas State Network. (KRIO)		
Mesa, Ariz.	Unknown	12	18 Feb. '53	15 Apr.	26.9	13.5	0	Unknown	Harkins Bdstg. (KTYL, KCLF)	Red Harkins	
Monterey, Cal.	Unknown‡	8	18 Feb. '53	Unknown	10	5	0	Unknown	Monterey Radio-TV Co. (KMBY)		
New Orleans, La.	WJMR-TV	61	18 Feb. '53	Unknown	200	100	1	VHF figs. only‡	Supreme Bdstg. Co. (WJMR)	James E. Gordon	Bolling
New Orleans, La.	Unknown	20	26 Feb. '53	Unknown	182	91	1	VHF figs. only‡	New Orleans TV Co.		
North Adams, Mass.	Unknown	74	18 Feb. '53	Unknown	1	0.5	0	Unknown	Greylock Bdstg. Co.	Leon Podolsky, pres.	
Pittsburg, Kans.	Unknown	7	26 Feb. '53	Unknown	105	52.5	0	Unknown	Pittsburg Bdstg. Co. (KOAM)		
Pocatello, Idaho	Unknown	10	26 Feb. '53	Unknown	2.6	1.56	0	Unknown	Eastern Idaho Bdstg. & TV Co. (KWIK)		
Pocatello, Idaho	Unknown	6	26 Feb. '53	Unknown	7.2	3.6	0	Unknown	Tribune-Journal Co.		
Salinas, Cal.	Unknown‡	8	18 Feb. '53	Unknown	10	5	0	Unknown	Salinas Bdstg. Corp. (KSBW)		
Scranton, Pa.	Unknown	16	26 Feb. '53	Unknown	257	129	0	VHF figs. only‡	Union Bdstg. Co. (WARM)		
Sedalia, Mo.	Unknown	6	26 Feb. '53	Unknown	6.35	3.18	0	Unknown	Milton J. Hinlein (KORO)		
Springfield, Ill.	Unknown	20	26 Feb. '53	Unknown	18	10	0	Unknown	Plains Television Co.		
Tulsa, Okla.	Unknown	23	26 Feb. '53	Unknown	179.5	89.75	1	VHF figs. only‡	Elfred Beck		
Valdosta, Ga.	WGOV-TV	37	26 Feb. '53	Unknown	97.9	48.95	0	Unknown	WGOV-TV, Inc.		
Wichita, Kans.	Unknown	16	18 Feb. '53	Unknown	200	105	0	Unknown	The C.W.C. Co.		

## II. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
				VISUAL	AURAL						
Altoona, Pa.	WFBG-TV	10	2 Mar.	316	160	NBC, DuM, ABC	1	135,000	Gable Bdstg. Co. (WFBG)	Jack Snyder	H-R Television
Tacoma, Wash.	KTNT-TV	11	1 Mar.	29.5	15	CBS, DuM	1	250,000	Tribune Publ. Co. (KTNT)	Leonard H. Higgins	Weed TV
Wichita Falls, Tex.	KWFT-TV	6	2 Mar.	22.5	11.5	CBS	1	Unknown	Wichita Falls TV Co.	Kenyon Brown	Blair TV

\*Both new C.P.'s and stations going on the air listed here are those which occurred between 16 February and 2 March or on which information could be obtained in that period.

\*\*Power of C.P.'s is that recorded in FCC applications of individual grantees.

†Information on the number of sets in markets not covered by NBC Research data is for the most part obtained direct from station managers and must be deemed approximate.

‡Shared-time grant. The Monterey Radio-TV Co. and the Salinas Bdstg. Corp. will share time and transmission facilities on the same channel but will maintain separate studios.

\*Conditional grant. Owners must divest themselves of all interests in and connections with certain stipulated radio stations before grant is completely official.

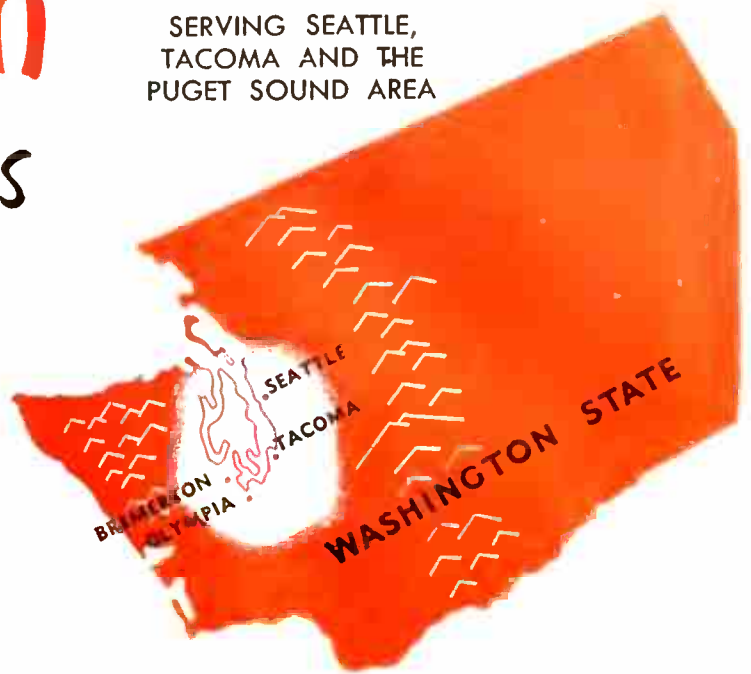
§In these markets, the grants are for UHF channels, but only VHF set figures are available: Charlotte, N. C.: 299,617 (as of 19 Feb. '53; reported by WBTV) Dallas, Tex.: 239,000 (1 Jan. '53, NBC Research) New Orleans, La.: 150,000 (1 Jan. '53, NBC Research) Scranton, Pa.: 30,000 (estimate from WTUV) Tulsa, Okla.: 88,700 (1 Jan. '53, NBC Research)

# a New Television Station

...serving a vibrant, prosperous  
growing market

## KTNT-TV

SERVING SEATTLE,  
TACOMA AND THE  
PUGET SOUND AREA



### THIS IS THE PUGET SOUND MARKET COVERED BY KTNT-TV

- Puget Sound is an important industrial and distributing center for world-wide commerce
- Gateway to Alaska and the Orient
- Rich farm area
- World-wide importance in production of timber and lumber products
- Low-cost hydroelectric power is responsible for huge development in light metals industry
- Airplane manufacturing is big business in the Puget Sound area
- Population six-county area (1952) 1,336,700; families, 418,000
- The population growth is steady. (Seattle: 26.9% increase, 1950 over 1940; Tacoma: 30.7% increase, 1950 over 1940)
- Net Effective Buying Income per family much higher than national average
- Effective Buying Income of entire KTNT-TV area, \$2,416,495,000

## It takes only ONE to cover more than HALF

MORE THAN HALF of the population of Washington State is concentrated in six counties bordering Puget Sound. And all, or part of these six counties are served by Washington State's newest television station, KTNT-TV . . . Channel 11.

When we say "It Takes Only ONE to Cover More Than HALF", we are saying that in the KTNT-TV area is concentrated More Than Half the State's Population; More Than Half the State's Retail Sales; More Than Half the State's Effective Buying Income . . . and you can sell this prosperous market with only one TV station . . . KTNT-TV. Send today for Market Facts Booklet.

# KTNT-TV

## CHANNEL 11

KTNT-TV, South 11th and Grant, Tacoma 6, Washington.  
Transmitter strategically located at Tacoma in Middle Puget Sound.  
Represented nationally by WEED TELEVISION.  
Represented in the Pacific Northwest by ART MOORE & SON, Seattle and Portland.



CBS TELEVISION FOR THE PUGET SOUND COUNTRY  
... PLUS DUMONT TV FEATURES

# TV film shows recently made available for syndication

The chart below was gathered through a survey of 150 syndicators asked to list shows recently made available (since December 1952) for syndication. It is designed as

a quick reference for buyers interested in following new product as it comes to market. This film chart will be a regular SPONSOR feature. Next chart appears 6 April issue.

Show name	Syndicator	Producer	Length	Price Range*	No. in series	Show name	Syndicator	Producer	Length	Price Range*	No. in series
<b>AUDIENCE PARTICIPATION QUIZ</b>						<b>MUSICAL</b>					
View the Clue	United Artists	Goldstone Prod.	12½ min.	\$40-255	13	Foy Willing and the Riders of the Purple Sage	RCA Recorded Program Services	Foy Willing TV Prod.	15 min.		260
Professor Yes 'n' No	Screen Gems	Lalley & Love	12½ min.	\$75-500	26	Liberace	Guild Films	Louis B. Snader	26 min.	\$125-2.850	117
<b>CHILDREN'S</b>						<b>NEWS</b>					
Betsy and the Magic Key	Jamieson TV Prod.	Jamieson Film Co.	12 min.		39	Daily News	INS	Telenews	12 min.		Mon-Fri
King Calico	Goodman	CNC Prod.	15 min.		65	Daily News	NBC TV Film Sales	NBC	5 min.		Daily
Magic Lady	Official Film	Telemount	8½ min.		13	Telenews Weekly	INS	Telenews	12½ min.		One week
Terry and the Pirates	Official Film	Official Film	30 min.		26†	United Press Movietone	United Press	UP-20th Cent. Fox	10-20 min.		Mon-Fri
<b>COMEDY</b>						<b>SPORTS</b>					
Bert and Elmer	Goodman	Galbreath	15 min.		13	Weekly News	NBC TV Film Sales	NBC	15 min.		Weekly
Fearless Fosdick	Sterling TV		30 min.		13	American Sports	PSI-TV, Inc.	Robert Sheets	13½ min.		13
Life of Riley	NBC TV Film Sales	Tom McKnight	30 min.		26	Beat the Experts (variety)	Sterling TV	Telenews	15 min.	\$45-150	65
Paul Killiam Show	Sterling TV	Saul J. Turell	15 min.		26	Beat the Experts (quiz)	Sterling TV	Telenews	3¼ min.	\$15-50	65
Studs Place	Goodman	Biggie Levin	30 min.		65	Call the Play	Guild Films	Leonard Key	12 min.	\$24-280	130
The New Hank McCune Show	United TV Programs	Hank McCune	30 min.		26	Daily Sports	INS	Telenews	3½ min.		Mon-Fri
<b>DANCE</b>						<b>TRAVEL</b>					
Ballets de France	March of Time	March of Time	15 min.		26	Famous Flights from Madison Sq. Garden	Du Mont Film Sales	Winik Films	12 min.	\$50-500	26
<b>DOCUMENTARY</b>						<b>WESTERN</b>					
Problem Spots	British Information Services	Sergei Nolbandov & Fred Kahlberg	13 min.		26	Madison Square Garden	Du Mont Film Sales	Winik Films	12 min.	\$50-400	26
<b>DRAMA</b>						<b>WOMAN'S NEWS</b>					
American Wit and Humor	March of Time	March of Time	30 min.		18	Madison Square Garden	Du Mont Film Sales	Winik Films	26 min.	\$80-750	26
Crown Theatre	CBS TV Film Sales	Bing Crosby Enterprises	30 min.		26	Roller Derby	TV Exploitation Co.	Leo A. Seltzer	30 min.		52
Douglas Fairbanks Presents	NBC TV Film Sales	Doug Fair Corp	30 min.		39	This Week in Sports	INS	Telenews	12½ min.		One week
Favorite Story	Ziv	Ziv	30 min.	\$115-3.000	39	<b>TRAVEL</b>					
Into the Night	Sterling TV	Saul J. Turell	30 min.		26	Know Your Land	Bengal Pictures	Phil E. Cantonwine	13 min.		13
Little Theatre	Teevee Co.	Teevee Co.	15 min.		52	<b>WESTERN</b>					
Night Editor	Goodman	Mansfield Enterprises	15 min.		26	Annie Dakley	CBS TV Film Sales	Annie Dakley Prod.	30 min.		26
Orient Express	PSI-TV, Inc.	John Naslit	26½ min.		26	Cowboy "G"	U.A.T.V.	Henry B. Donovan	26½ min.	\$100-1.500	13
Our Living Language	March of Time	March of Time	15 min.		26	Tales of the Old West	Bengal Pictures	Phil E. Cantonwine	12 min.		13
Play of the Week	PSI-TV, Inc.	Edward Lewis	26½ min.		26	<b>WOMAN'S NEWS</b>					
Sovereign Theatre	Stuart Reynolds	Gil Ralston Arthur Ripley	26 min.	100% Class A	13	For Women Only	Telenews	Telenews	12½ min.		One week
<b>INTERVIEW</b>						<b>WOMAN'S NEWS</b>					
Lilli Palmer	NBC TV Film Sales	Chuck Kebbe	15 min.		26	Home Is Happiness	Packaged Programs, Inc.	Packaged Programs, Inc.	12½ min.		195

\*Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request.

†National sponsor has 54 markets. Rest now available on spot basis.



# Dangerous Assignment

STARRING  
BRIAN DONLEVY

STEVE MITCHELL  
SECRET GOVERNMENT AGENT

profit proved  
in **63** markets!

and now **AGAIN** available  
everywhere\* at a local price

You could spend a fortune producing your own local program, with no guarantee of results. Now, you can afford to buy "Dangerous Assignment" for exclusive local sponsorship, and KNOW you'll get results because it has been **PROFIT-PROVED!**

For example, a wholesale grocer in Bloomington, Indiana, advertised his tea on "Dangerous Assignment" over WTTV and sold 3½ tons... seven months' normal supply... in one week! It has increased sales for 40 other sponsors. It can do the same for you.

"Dangerous Assignment" is NBC Television, which means quality throughout. Plus top advertising, merchandising, publicity, promotion and exploitation to back you up in your local sales areas.

Find out if this **PROFIT-PROVED** program is still available in your markets. Write, call or wire today.

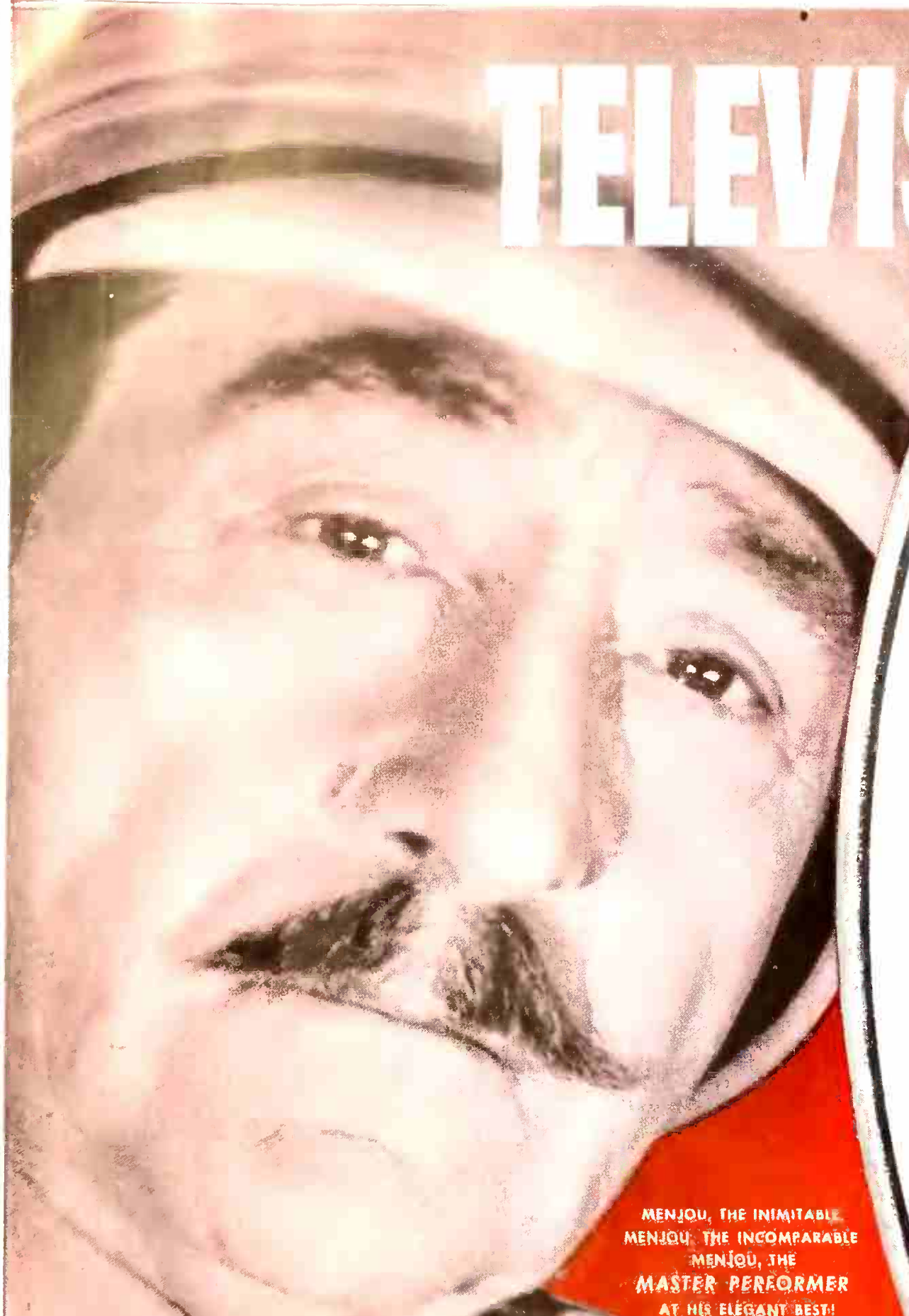
## NBC FILM PROGRAMS



New York • Chicago • Los Angeles

\*correction.  
please.  
Brian Donlevy  
is moving fast.  
Already  
re-sold in  
10 markets.  
No, 12.

# TELEVISION'S



MENJOU, THE INIMITABLE  
MENJOU, THE INCOMPARABLE  
MENJOU, THE  
MASTER PERFORMER  
AT HIS ELEGANT BEST!

“EACH

Never before such  
exciting portrayals...  
such a galaxy of  
dramatic talent!

*television*

EACH MASTER



# MASH HIT!

*week, brilliant beyond belief...*

# DOLPHIE ENJOU

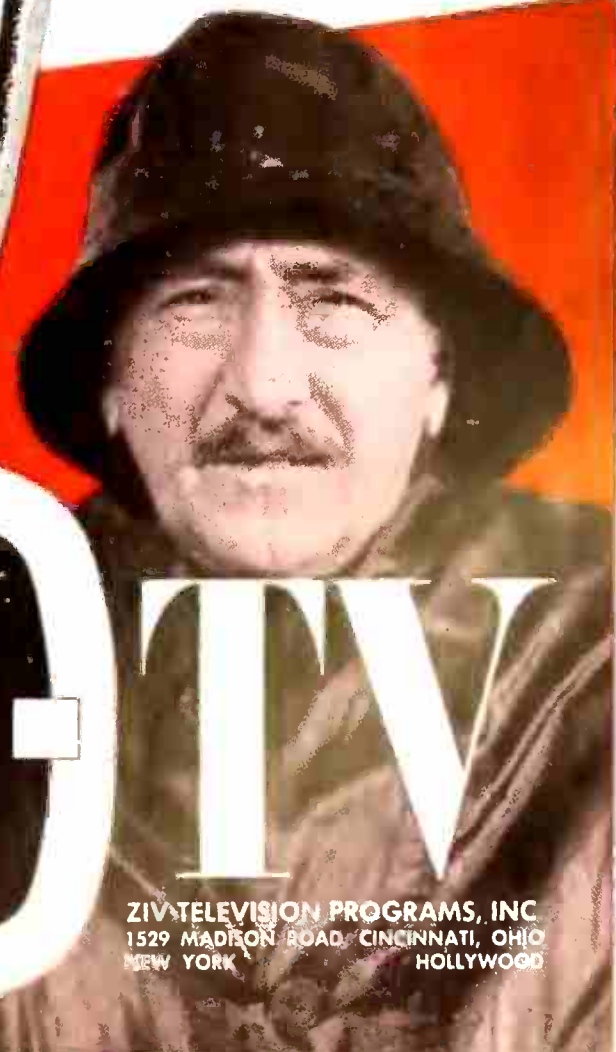
HOST AND STAR IN

# ORRITTE ORY

Planned for 3 Full-Length  
Commercials Plus Opening  
and Closing Sponsor  
Identifications!

*test dramatic achievement...*

STORY A COMPLETE AND CAPTIVATING  
HALF-HOUR DRAMA!



**SOLD . . .**

- To SCHAEFER BEER for NEW YORK!
- To TUMS for CHICAGO and ST. LOUIS!
- To BLATZ BEER for MILWAUKEE!

**SOLD . . .**

- To DREWRY'S BEER for 6 MARKETS!
- To OLYMPIA BREWING CO. for 6 MARKETS!
- To GENESEE BREWING CO. for 5 MARKETS!

**SOLD . . .**

- To SMITHFIELD PACKING CO. for NORFOLK!
- To ZINSMASER BAKERY CO. for MINNEAPOLIS!
- To SUN DRUG COMPANY for PITTSBURGH!

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

**BMI**

**Program Aids to the Broadcaster**

BMI service to the broadcaster takes many forms from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming aids.

**CONTINUITY:** smooth, well written scripts ready for immediate use.

**NEWSLETTER:** personal monthly message to broadcasters . . . a profitable exchange of radio and music ideas.

**MUSIC MEMO:** monthly informational bulletin . . . the radio man's guide to BMI music.

*These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.*

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

*The Only*

**COMPLETE BROADCASTING INSTITUTION IN**

*Richmond*

**WMBG—AM**

**WCOD—FM**

**WTVR—TV**

**First Stations of Virginia**

**WTVR** Blair TV Inc.

**WMBG** The Bolling Co.

## Film notes and trends

**Film for replacements:** This could be an exceptionally rich summer for syndicators network-wise. Number of major agency radio-TV directors, recalling how well General Foods fared with the idea last year, are concentrating their thinking about summer replacement fare in the direction of second- or third-run TV film dramatic shows. General Mills came out handsomely in rating with the formula on CBS in behalf of Instant Sanka and Swansdown Flour.

**Agency calendar reversed:** In the days of radio the practice at agencies was to first get the summer replacements out of the way and then proceed with planning of fall programs. Primarily because of film, the calendar has been juxtaposed, so that the agency men seek to dispose of the fall program problem before resolving what's to be done about summer replacements. Reason for this is that it takes a minimum of three months to get a film series rolling and hence far more advanced notice is required by producers than prevailed in radio.

**Y & R sells Bigelow series:** Consolidated TV Sales has bought 21 of the old Bigelow Rug half-hour dramatic series from Young & Rubicam. They're being made available in all markets.

**\$7,000,000 success:** Film show starring pianist Liberace, now being syndicated by Guild Films, enjoyed unique success as live show on KLAC-TV, Los Angeles. It was sponsored by a bank, which reported: "Before the first 13-week series had expired, we were able to trace nearly \$7,000,000 worth of business directly to our TV show. This included new savings accounts, indus-

trial accounts, real estate loans, automobile loans. . . ."

Harry E. Peterson, v.p. at the bank, Citizen's National Trust and Savings Bank of Los Angeles, described how offer of recording by Liberace pulled business. Record was offered to anyone who opened a savings account of \$10 or more. It produced nearly 2,500 new savings accounts with initial deposits totaling close to \$500,000; accounts averaged \$200 each. Many listeners said they were switching from other banks.

Guild has thus far sold Liberace in 23 markets, with nine pending at presstime. Clients include banks in Denver, St. Paul, Phoenix, Dallas, as well as Breast of Tuna Fish in Chicago, Baltimore, Detroit, and New Orleans.

**Culture package:** Newly available show being syndicated by United Television Programs puts ballet, symphonic, and operatic selections together in one half-hour package. A low-cost program designed for prestige sponsorship, it was produced in West Ber-

**ATTENTION: Film Buyers, Program Directors, Agency TV Depts**

## STOCK SHOTS

*Everybody has the usual stock shots, we have them, too, of course. But try us*

*for those*

## HARD-TO-FIND STOCK SHOTS

We specialize in footage on other countries, but don't rule us out for domestic scenes. Black and white, color, 16mm or 35mm for any purpose. More than 5 million feet of up-to-date, top quality footage. New shots are constantly being added.

**FILMS OF THE NATIONS DISTRIBUTORS, Inc.**  
62 West 45th Street, New York 36

\*See new TV film shows chart, p. 46.

lin by George Richfield. Commentator holding various selections together is Robert Lawrence, who conducts opera quiz during intermissions of Metropolitan Opera broadcasts on ABC Radio. Show is among first to combine elements of ballet, symphony and opera.

▼ ▼ ▼  
**Music Hall Varieties:** Official Films since first of year reports it has sold "several hundred thousands" dollars worth of its three-minute film shorts to new TV stations. Over 20 markets bought in 30-day period. Stations like shorts because they provide opportunity to sell announcements. Official's package of 500-odd shorts is called "Music Hall Varieties."

▼ ▼ ▼  
**Moderate-cost buys:** Syndication of film shows in markets network client isn't buying can provide clients with top-quality film fare at moderate cost. Among network packages being syndicated on this basis currently are *Ford Theatre*, via Screen Gems, and *Terry and the Pirates* via Official Films. (Ford show is syndicated under *Your All-Star Theatre* title. National sponsor of *Terry* is Canada Dry.)

Here are some of markets available.  
*Your All-Star Theatre:* Tucson, Phoenix, San Diego, Akron, Atlantic City, New Haven, Bridgeport, El Paso, Flint.

*Terry and the Pirates:* Wilmington, Moline, Ill.; Bloomington, South Bend, Ind., Battle Creek, Lansing, Mich.

At presstime candy sponsor was reported considering purchase of *Terry* in all markets available.

▼ ▼ ▼  
**Swanson show draws interest:** *Crown Theatre*, film drama series starring Gloria Swanson as narrator-m.c., has had nibbles from beer and bakery firms interested in making multi-market buys. Series of 26 will be available in April. Designed for mass appeal, show will include mystery, adventure dramas. Gloria Swanson will star in four of the shows as well as appearing to introduce all 26. CBS Television Film Sales is syndicator.

## THE FILM YOU WILL WANT . . . .

### on **Coronation Eve** (or earlier if you wish)



This is a frame cut from an unique film "Coronation Ceremony." The Duke of Edinburgh is kneeling before his wife, the newly-

crowned Queen Elizabeth II, swearing to be her faithful liege and subject . . . The great event of 2nd June is nearing its climax . . . You have seen the Queen arrive at Westminster Abbey and be acclaimed by all the concourse assembled there . . . you have heard the swelling anthems and the ringing words . . . you have seen and heard explained the grave, majestic ceremonial of the Election, the Anointing, the Crowning, the Homage . . . the handing over of the Sceptre, the Orb, the Sword of State . . . in short, you have been present at a

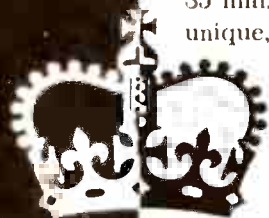
## PREVIEW OF THE CORONATION

"Coronation Ceremony" has been made specially for British Information Services—an agency of the British Government—to explain in advance to American audiences what will happen in Westminster Abbey on 2nd June. It is an official introduction and guide to the Coronation Ceremony which every TV viewer ought to see

## THE NIGHT BEFORE THE CORONATION (or earlier)

so as to be able to follow with complete understanding what will be shown on TV screens after the event. The film has the approval of Church and State and the Dean of Westminster (the Queen's tutor in the Coronation ritual and ceremonial) personally introduces it.

The film is 26 minutes in length and is available in 16 and 35 mm. To enable every TV station to give its audience this unique, explanatory preview of the Ceremony, British Information Services will supply as many prints as may be needed if early application is made for them. Write or phone at once for full particulars and prices to Lester Schoenfeld, distrib. mgr.



## BRITISH INFORMATION SERVICES

30 Rockefeller Plaza, New York 20  
 Telephone: Circle 6-5100

by Bob Foreman

How lucky we are to have TV! Because of its attendant headaches, its overhead, and its other nefarious traits how seldom do we realize the wonder of it. The other night I had one those rare opportunities to sit back and lose the problems in enjoyment of the medium. And when such occasions arise I always doff my hat and stand bareheaded for a moment or two facing the Empire State Building.

The program I refer to was no gigantic epic of the networks. It was a rather unpolished, overly long, and even somewhat crude local show—a remote telecast made by one of New York's independent TV outlets—WPIX. The program was the televising of the Westminster Kennel Show at Madison Square Garden and the cast of characters performing the service to the medium were, of course, four-footed. The star of the drama was a beautiful creature by the name of Ch. Rancho Dobe Storm.

Now before all non-dog-lovers turn the page, let me say that this

WPIX dog show telecast thrilling, says Bob Foreman. Pictured below is champ, Ch. Rancho Dobe Storm, with owner, Mrs. Len Carey



rather long-winded preface to an article in a non-canine magazine is going to bring me directly to a television tale. Namely, that I'm certain this program, the televising of the biggest dog show of the year, is one of the finest things the medium has done to date. I'm not speaking from the technical side (which as I said was merely adequate) nor the commercial side (which seemed somewhat less than adequate) nor the educational side (which Mrs. Sherman Hoyt has provided so ably year after year). Here was pure TV—on the spot, timely, exciting—and presented, mind you, not by the wealthy networks but by WPIX!

TV gave me the thrill! No other medium could have so impressed the people who sat before their sets and watched the different breeds and shapes and structures of animal parade before them. No other could have given us such a wonderful and deeply emotional feeling of warmth. It was just plain nice to see people so interested in dogs and love them so much and take so much time and care with them. As for the response of the dogs themselves to these ministrations, caught by the camera as a wiggle of a stubby tail or the dart of a big wet tongue, this was something no scripted TV production could ever capture. And the obvious pride at winning which these animals expressed was as beautifully conveyed as a Duse or a Barrymore might have done it. Perhaps more so.

I think Mrs. Hoyt added a note of novelty, much needed in TV reporting. She expressed an opinion! When the crowd roared too loud for the setter as Best in Show,

she told the home audience not to be influenced and explained that the judge wouldn't be. When a few people booed at the final decision going to Storm, she expressed herself in no uncertain terms, stating that Storm, in her opinion, was a better dog, and that the boopers, mostly kids, were off their rockers and minus their manners, to say the least.

I'm certain that thousands of families reacted as ours did while watching the show. At our feet was a big hunk of bones and pelt which couldn't take a fuchsia ribbon at an ASPCA shindig, yet at some time during the proceedings each member of the family—kids included—instinctively reached down and petted him. This broadcast made you like animals more and also made you like people more for the simple reason that people like animals. A feeling such as this, rarely expressed, is something the world is sadly lacking hence anything that can help to arouse it is worthy indeed.

I wish this WPIX (New York City) program had been broadcast on some network, at least during the finals. More people should be given the opportunity to share the emotions to which I have just alluded.

Yes, television can be a tremendous thing. Ed Murrow has proved that by taking us to Korea at Christmas Eve. Walter Cronkite transported us to the Mardi Gras. We've been to sordid crime investigations. We've seen our political parties and presidential candidates in action. Big events. Little ones. Somehow television can do wonders when it's given the chance.

(Reviews on page 54)

.....  
• Do you always agree with Bob •  
• Foreman when he lauds or •  
• lambasts a commercial? Bob •  
• and the editors of SPONSOR •  
• would be happy to receive •  
• and print comments from •  
• readers in rebuttal; in ire; in •  
• qualified agreement. Address •  
• Bob Foreman c/o SPONSOR, •  
• 510 Madison Ave. •  
.....

# T. V. story board

*A column sponsored by one of the leading film producers in television*

## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



From the word "Go" in the "Go Cunard" opening, the universal urge to travel is *really* stimulated in this 1-minute spot that packs every second with *sell*. Quick glimpses of famous foreign sights merge into glamour shots of fun and luxury on board . . . convincing proof that Cunard's way of "Getting there is half the fun!" A reprise of the "Go Cunard" opening clinches the sale for a Cunard sailing. Created by Sarra for The Cunard Line through Kelly, Nason, Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Husband and wife situations against whimsically sketched backdrops dramatize the theme, "Pour a smile for breakfast", in a new series of 1-minute TV spots for Manor House Coffee. Sell and product identification are cleverly united in a closing in which the can slowly revolves to show its rear panel message, "Behind every can 100 years of experience". Produced by Sarra for W. F. McLaughlin & Company through Earle Ludgin & Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Sheer magic in stop motion . . . To the bounce of the conga beat in the theme song, "Luckies Taste Better," a line of Lucky packages dances from one conga drum to another. Cigarettes hop out to form letters L.S.M.F.T.; and the tobacco from a cigarette stands alone in Lucky's "tear the paper" test, then falls into a heap of "fine tobacco." The latest of many ingenious stop-motion commercials produced by Sarra for the American Tobacco Company through Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

## commercial reviews

### TELEVISION

SPONSOR: **New York Journal-American**  
 AGENCY: **Direct**  
 PROGRAM: **Announcements**

Turning to a rival advertising medium to sell its own, the *New York Journal-American* is using the simplest form of video to plug its Sunday edition. The announcement which I caught on Saturday evening was a short series of stills hung together by a voice-over announcer.

Although about twice as many stills were needed to give pace to the announcement and cover up the long portions of audio, the entire effort plus the use of television itself can only be considered commendable as well as judicious.

The video showed first an overly busy cartoon of Tallulah, whose biography is serialized in the *Journal-American*, another group of shots of the Sunday magazine section with nothing close enough to be clearly visible plus an insert of an article about having babies—then a reprise of the telop of Tallulah. Despite obvious improvements that are called for, this spot should do exactly what is desired—stimulate interest as well as circulation for the Sabbath edition of the paper.

SPONSOR: **Vim Stores**  
 AGENCY: **William Warren, Jackson & Delaney**  
 PROGRAM: **Announcement**

It seems a shame the folks involved in the selling of TV receivers don't work a bit harder in presenting their commercials so that they do some justice to the advertising medium upon which their sales volume depends.

Vim, usually a most astute concern, certainly has economized to a degree where there is false economy in the spot I caught recently.

The audio was chopped off at the start. The shots of the set were not very inspired (and hence did little justice to what I know is a superbly handsome set). And by getting out of sync, the announcer (who was live, I imagine) committed this crime of crimes—the video title cards were on one subject while the voice-over described another. All in all a rather unhappy and sloppy job which left me with no idea about the receiver at all. ★★



# Keyed programming has made **WMC** great!

Programs designed for the taste of the people who make up the market! That's the secret behind the long and successful record of WMC programs.

Here are just a few of the shows that sell . . . of the programs that pay on WMC:

"Agriculture and You"	6:15 to 6:30 A.M. Monday, Wednesday, Friday	Mathieson Chemical Corp.
Charlie Dial	Tuesday and Thursday 6:40 to 6:55 A.M. Monday through Friday	Hercules Powder Co. Ful-O-Pep Feeds
Jack Hunt	8:15 to 8:30 A.M. Monday through Friday	Pillsbury Flour
Ernest Tubb	11:45 to 12:00 A.M. Monday through Friday	Jewel Shortening
Farm News	12:00-12:15 P.M. Monday, Wednesday, Friday Tuesday and Thursday	Sinkers Cotton Seed Tennessee Coal & Iron Co.
Light Crust Doughboys	12:15 to 12:30 P.M. Monday through Friday	Burrus Mills
Slim Rhodes and his Mountaineers	12:30 to 12:45 P.M. Monday through Friday	Bristol-Meyers
Farmers Program	12:45-1:00 P.M. Monday through Friday	South Memphis Stockyards Burnette-Carter Co.

# W M C

## M E M P H I S

NBC — 5,000 WATTS — 790 K. C.

National representatives, The Branham Company

**WMCF** 260 KW Simultaneously Duplicating AM Schedule

**WMCT** First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal



**WE KEEP 'EM AWAKE  
IN NORTHERN  
CALIFORNIA  
WITH.**



More and more, advertisers are finding that "there's gold in them there late hours"... and KPIX nightly proves the point with the full length feature films of "The Late Show." High ratings, low cost and a relaxed, receptive audience make "The Late Show" an outstanding buy in economy and effectiveness on Northern California's pioneer television station.

**Ask your Katz man  
for full details.**



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

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

# SKATING ARENA

SPONSOR: Sports Center

AGENCY: Gerald Welsh

CAPSULE CASE HISTORY: *Business was so bad at this Baltimore skating arena that the management was making plans to convert the structure to an office building. As a final gambit it ran an announcement campaign plugging the rink on a WFBR afternoon record show, Melody Ballroom Co-M.C.'s Bill LeFerre and Ralph Phillips handled the pitches. Within a short time, the skating business had improved to the extent of a 35% increase in patronage; plans for the office building were scrapped.*

WFBR, Baltimore

PROGRAM: Melody Ballroom

# MEN'S CLOTHING

SPONSOR: Byer Bros.

AGENCY: Dir-

CAPSULE CASE HISTORY: *This men's clothing store on WLEC for five years, uses a news program, 12:30 to 12:45 p.m. three times weekly. Despite competition from six other men's stores, a department store and chain stores in this city of less than 30,000, Byer's reports that its business has increased steadily. The firm now devotes 67% of its ad budget to radio. Its one regret is dropping two days of its original daily news program which it has since been unable to get back.*

WLEC, Sandusky, Ohio

PROGRAM: Local news

## CHERRIES

SPONSOR: Cordner Fruit Trucking Co.

AGENCY: Direc

CAPSULE CASE HISTORY: *Weston Cordner, owner of this fruit trucking concern, wanted to advertise a sale of 14,400 lbs. of cherries. Deciding to use radio exclusively he purchased a series of eight announcements on KFDA Amarillo, to plug the cherry sale. In the first half hour after the campaign began, Cordner sold over 200 lbs. of the cherries. The entire amount of 14,400 lbs. was sold within 10 hours. Total sales: \$1,200. Total cost: \$40.*

KFDA, Amarillo

PROGRAM: Announcement

## RADIO results

## SLENDERIZING MACHINE

SPONSOR: Relaxacizor Co.

AGENCY: William Warren,  
Jackson & Delaney

CAPSULE CASE HISTORY: *To obtain leads for its \$150 slenderizing machine, Relaxacizor took three-a-week participations in WOR's daily Breakfast With Dorothy and Dick show (8:15 to 9:00 a.m.) the first nine months of 1952. After the first six announcements, almost 1,500 mail inquiries came in. Later, when they emphasized demonstrations rather than literature, they booked as high as 24 appointments in one day - an exceptional number, according to the agency. The sponsor has signed again.*

WOR, New York

PROGRAM: Breakfast With  
Dorothy and Dick

## HOUSES

SPONSOR: Award Homes

AGENCY: Lee Ringer

CAPSULE CASE HISTORY: *Award Homes, a Los Angeles tract development, was selling houses at the rate of 20 per week. To speed up sales, the firm bought a 20-second transcribed jingle from Song-Ads, Inc., L. A., ran it for three days on three Los Angeles stations. The following weekend, Award sold 110 homes, which represented a complete sell-out of the tract. Salesmen were forced to turn down many additional prospective buyers for the homes who contacted them too late.*

KFWB, KLAC, KMPC,  
Los Angeles

PROGRAM: Announcement

## BANK

SPONSOR: Omaha National Bank

AGENCY: Direc

CAPSULE CASE HISTORY: *The Omaha National Bank began its schedule of participating one-minute announcements on the 7:00 a.m. WOW News Tower (Monday through Friday) with an offer of special children's Rocket Banks to induce savings, for \$1.00 each. The campaign ran for two weeks and succeeded in completely selling out 1,000 banks. The Omaha reordered another 1,000, sold those out in just three days. So the bank again reordered and now is keeping a permanent supply of the children's banks on hand.*

WOW, Omaha

PROGRAM: WOW News Tower

## ENCYCLOPEDIA

SPONSOR: World Book Encyclopedia

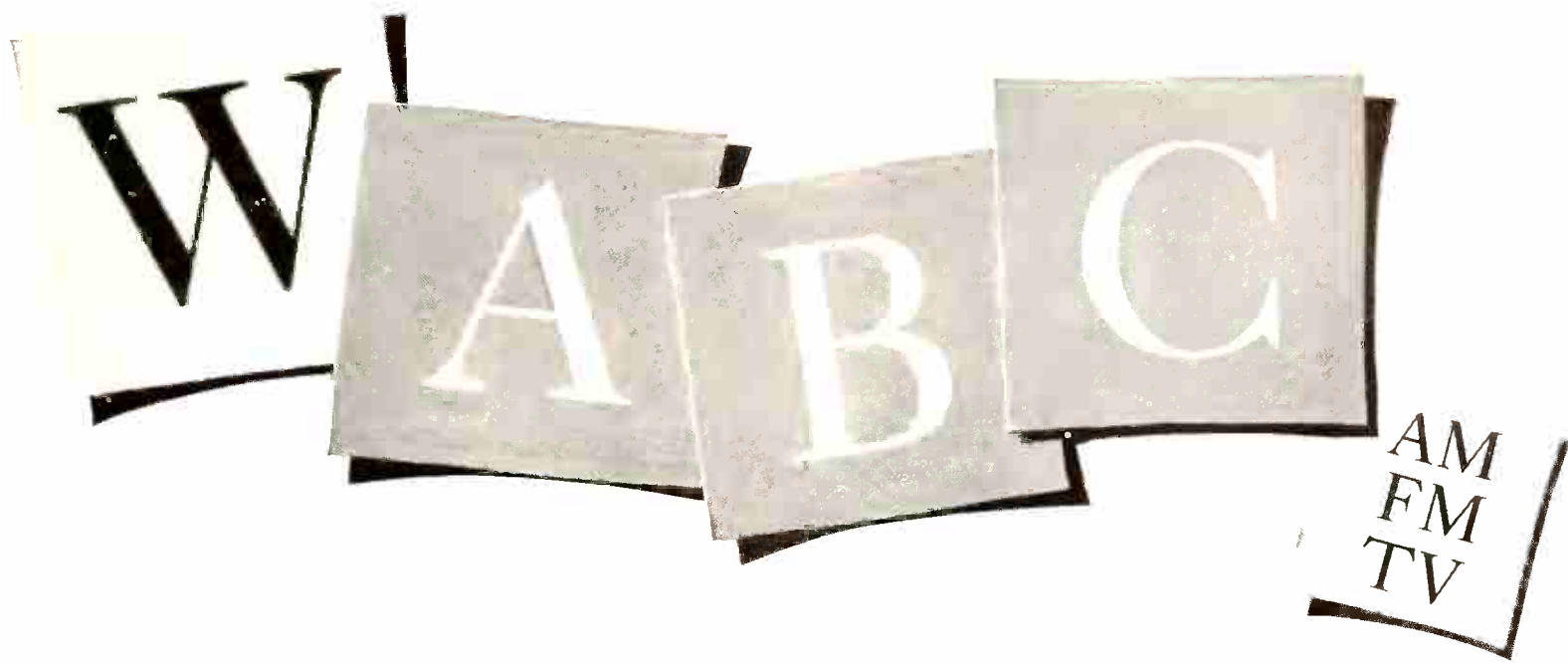
AGENCY: Direc

CAPSULE CASE HISTORY: *After this sponsor had been on the Larry Stevens Show (daily 11:30 a.m. to 12:30 p.m.) for a month and had used 12 one-minute participations, he reported having received 173 direct leads in that time - all of them calls which came in during the broadcast asking for more information. J. G. Nissen, World Book distributor in the area, says the firm never before has had anywhere near this response in any medium including radio. In addition, he states, an average of 43.7% of all leads called on have developed into sales.*

KGMB, Honolulu, Hawaii

PROGRAM: Larry Stevens Show

# ABC has a new name in New York...



Yes, WJZ AM, FM and TV now go by a new name...WABC. But this is more than an ordinary change in call letters. It points up the fact that these are ABC's key stations in the nation's key market. Here is one of the first signs that ABC is taking steps to make its owned and operated stations leaders in radio and television in the markets they serve.

**THE NETWORK TO WATCH IS ABC!**

**WABC and WABC-TV**

770 ON RADIO

CHANNEL 7

THE KEY STATIONS IN NEW YORK OF



AMERICA BROADCASTING COMPANY

*Represented by Edward Petre & Company*

9 MARCH 1953

57



# Mr. Sponsor asks...

## How has the SRA's spot radio estimator been of practical value to timebuyers?

Paul M. Hughes

Advertising Manager  
Lewal Industries  
(Instant-Dip Silver Cleaner)  
New York

### The picked panel answers Mr. Hughes



Mr. Long

We have found the Spot Estimator an invaluable tool in shaping the first broad outlines of spot campaigns for national accounts. I am very pleased with the new 1953 edition and consider it

an excellent service to the agency.

In testimony to the need for such an up-to-date estimator, I cite our experience during the annual budget rush when we prepared a number of possible plans utilizing spot radio for a national brand. We hesitated to use the old estimator for more than a very rough cut and the rest about making one of our own for the specific needs of the brand. From this experience, we can appreciate the thought and effort that has gone into the 1953 SRA estimator.

At the time that we made our own estimate, we had some valuable assistance from the authors of this SRA edition who were gracious enough to supply us with their preliminary data, which proved remarkably close to the final approved campaign plan.

Once this basic information is available, in such handy form, it becomes relatively easy to modify the existing estimates to meet the requirement of almost any type of spot campaign. Since the estimator lists the 186 major markets individually, we have no difficulty in adjusting the regional and national cost factors. These 186 markets would be the source of any significant

error if they were subject to special treatment not accounted for in the big area pattern.

I find there are countless possibilities to the uses of this type of study in my work and I feel it is a most valuable contribution.

ALBERT C. LONG  
Timebuyer, P&G  
Dancer-Fitzgerald-Sample  
New York



Mr. Simms

The SRA is to be commended for doing an excellent job for its members in compiling the spot radio estimator which serves to promote the use of the radio medium.

In spite of the fact that the association has given a helpful summary of spot radio's versatility and effectiveness (pages 5 to 8) there has been little practical application of the estimator's contents in the time buying department. It would appear that the fundamental uses for the estimator would be in a more general field than that of specific buying.

Perhaps the greatest value of the estimator is to the time salesman who calls on accounts or agency executives not directly concerned with the specifics of the medium. In this case, the estimator can serve to open general media conversation.

Because of the exigencies of markets, stations, and accounts, the need for more definite data on stations is usually the rule rather than the exception. Rate information such as that contained in *Standard Rate and Data* is needed even in preliminary planning. Unfortunately, there yet appears to be no short cut to this approach in planning the usual spot radio campaign.

The Station Representatives Association has provided its members with a helpful sales tool, but practicality has limited its use in actual media planning.

RAY SIMMS  
Associate Media Director  
Erwin, Wasey & Co.  
New York



Miss Morton

The SRA Spot Radio Estimator serves the purpose for which it was designed—to provide fast, preliminary estimates of the costs of spot radio campaigns.

The formula for each table is simple enough to calculate approximately the cost of a possible campaign of "what kind" and "how much" spot radio advertising a tentative budget can buy.

If a formula were prepared to arrive at the cost to the penny, one would need a Univac to solve the problem.

As it is, the Spot Radio Estimator is a well-planned condensation of hundreds of pages of figures of fine print. Of course, it will neither replace the timebuyer's copy of radio *Standard Rate and Data*, nor will it replace the station representative.

But I find the Spot Radio Estimator very useful. It is to the timebuyer what the slide rule is to the engineer. And it works like a charm.

CONSTANCE MORTON  
Timebuyer  
Doremus & Co.  
New York



Mr. Kelly

We have found the Spot Radio Estimator prepared by the Station Representatives Association very helpful for just the purposes as outlined on the title page of the manual. The book occupies a permanent place on my desk and accom-

panies me to all meetings. In preliminary meetings to discuss how far a proposed spot budget will carry or to estimate how much it would cost to use spot radio in a given list of markets, it is the answer to a timebuyer's prayers. In these same meetings, I've heard a spacebuyer remark that he would like to have something similar to it for newspapers.

The preliminary costs from the SRE are seldom incorporated in the final budget. It's back in the timebuying and Estimating section where a more refined market list and costs are finally prepared for presentation.

To date, we have found SRE preliminary figures within an acceptable margin of error when compared to final budget figures, but only time will tell how useful it will be in the future; this is because of the recent trend of stations employing the same rate for daytime and nighttime announcements.

THADDEUS S. KELLY

Manager Radio-TV Time Buying  
McCann-Erickson  
New York



Mr. Petcavage

Within my experience the chief value of the SRA Spot Radio Estimator has been to provide quick information of a general nature during informal, intra-office media group discussions. It is specific or convenient enough to be of use only for approximate costs of radio campaigns.

Otherwise, the Spot Radio Estimator is too general in its regional groupings, or, in the instance of the Metropolitan Markets list, too unwieldy for quick reference. Certainly it's no more con-

(Please turn to page 85)



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

**COMPARE** —THE EFFEC-  
TIVENESS OF YOUR ADVERTISING  
MESSAGE IS MEASURED BY SALES  
... TO ACCOMPLISH THIS WITH  
THE LOWEST DOLLAR EXPENDI-  
TURE FOR THE GREATEST  
RESPONSE, IT'S CKLW FOR  
TODAY'S BEST RADIO BUY!



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



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

Guardian Building

Detroit 26, Mich.

J. E. Campeau, Pres.



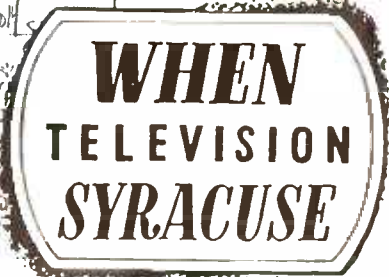
# WHEN TELEVISION gives

**complete  
coverage**

## BECAUSE

- IT IS CENTRAL NEW YORK'S MOST POWERFUL TV STATION.
- ITS POWER IS NOW 50,000 WATTS.
- ITS LOCATION IS THE INDUSTRIAL HEARTLAND OF NEW YORK STATE
- ITS NEW TOWER IS HIGHER THAN ANY OTHER IN CENTRAL NEW YORK

SEE YOUR NEAREST  
KATZ AGENCY



CBS • ABC • DUMONT  
A MEREDITH STATION



### agency profile

### **Norman Blackburn**

V.P., radio-TV director  
Geyer Advertising

Executives of the Kelvinator division of Nash-Kelvinator in Detroit a couple of weeks ago were treated to the sight of an advertising agency vice president giving them his pitch for a television show via a series of personally drawn cartoons. After cordially kidding the cartoonist-v.p., the executives enthusiastically approved the purchase (of the *Welcome Travelers* program). But few of the kidders realized that back in 1926 Norm had done cartoons for Walt Disney. The cartoons provided his entree to a quarter-century career in various areas of the entertainment world.

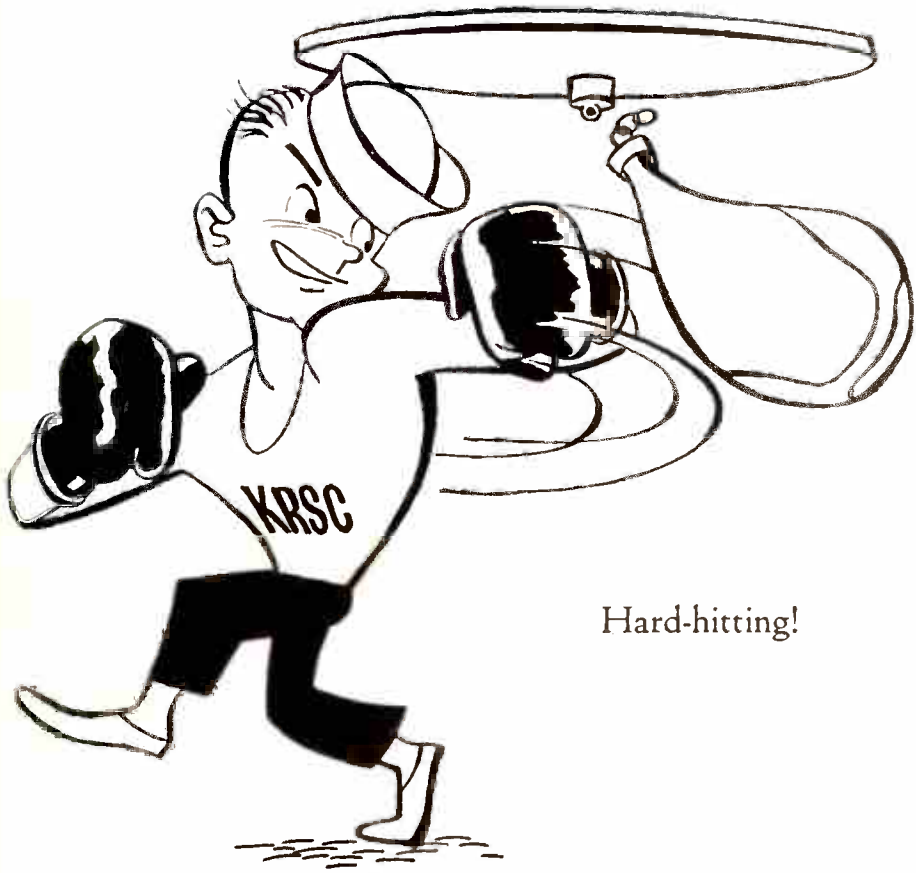
Recently, Norm told SPONSOR: "I find my cartooning experience extremely valuable to me in my work in the television field; both media are highly visual. And in cartooning you are limited only by your imagination. Practically nothing is impossible in the magic world of cartoons and it often helps considerably to take that attitude into the production of a TV show. It prevents you from sticking to the tried-and-true conventional methods of presentation."

Now celebrating his 15th year in the agency field, Norm was producing short subjects for people like Hal Roach back in 1938 when he received an offer to work in J. Walter Thompson's commercial film department. At that time he didn't know whether JWT was a restaurant chain or an ad agency, and if the latter, just what function it served. But the job he accepted was that of producing films—and that was something he *did* know about.

Working with JWT's Fred Fidler and Henry Stevens taught Norm, as he puts it, "That to do a good job of film-making (or television production) you've got to know every facet of the product and completely understand the reasoning behind the specific campaign."

In 1941 Norm became v.p. in charge of the Hollywood office and supervised the production of such shows as the *Kraft Music Hall*, the Elgin holiday shows, and many others. He went to NBC as national TV program director in 1948, joining Geyer in 1952.

Looking at costs today Norm thinks back happily to the days when he put together Admiral's *Welcome Aboard* (forerunner of the *All Star Revue*) for \$4,500 a week using such talent as Martin & Lewis and Bob Burns. Norm, by the way, engineered the Martin & Lewis TV debut and started the successful *Groucho Marx Show*. ★ ★ ★



Hard-hitting!

The thrifty Salemaker Jr. spot saturation plan really sells Seattle. For complete details call or wire KRSC National Sales or our nearest rep.

**KRSC**

sells ALL the big  
Seattle Market

Represented by:

EAST: Geo. W. Clark, Inc.

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

Western Radio Sales  
San Francisco

# round-up



## Hollywood gets support from TV via syndicated package

There's a syndicated video program soon to appear in various cities around the country which represents a new high in TV-movie industry cooperation. It affords Hollywood, and local movie theatres, promotion for new films completely free of charge, while at the same time acting as a source of potentially effective programing for a variety of sponsors.

*What's Playing*, produced by Demby Productions, New York, is a 15-minute twice-a-week program which combines excerpts from new Hollywood films with the scripted comments of a local live m.c. Demby obtains the whole film print of a movie from the motion picture companies in advance of release, removes two complete drama sequences (not trailers) for use on each program. Along with reels containing these film clips (approximately six to eight minutes of film), each station



Show runs whole scenes; here "Moulin Rouge"

buying the show gets a complete script for use by the local m.c., plus a publicity and merchandising kit.

Because it is not expensive to produce, this show is syndicated "at very low cost" to stations, according to Emanuel Demby, president of the Demby organization. It is scheduled to start between 15 and 30 March on WTTG (TV), Washington, D. C.; WXYZ-TV, Detroit; and WTVJ, Miami, as well as on stations in Chicago and Philadelphia. In the first three cities, the sponsors are motion picture chains; Demby also suggests it as an effective vehicle for food, drug, auto,

candy, cosmetic, supermarket, and beverage sponsors on television.

*What's Playing* ran for 39 weeks on WJZ-TV, New York, last year, with Maggie McNellis as m.c. During this run, researcher Dr. Ernest Dichter made tests to see how much the program influenced moviegoers, found that more than 80% of the show's viewers went to films publicized by the program. Naturally, local theatres gave the show big promotional assists.

Results? For about six weeks (pre-Christmas, 1951), *What's Playing* was sponsored on WJZ-TV three times weekly (Monday, Wednesday, Friday, 6:45 to 7:00 p.m.) by Charles of the Ritz to promote a special holiday offer. Though the company simultaneously used several other shows in New York for the same purpose, when Ritz salesgirls checked with customers to find out how they learned about the offer, Maggie McNellis headed the list of personalities named, according to Norman Maek of Perk Advertising (the Ritz agency). ★ ★ ★

## Real estate show helps viewers house-shop

Real-estate advertisers with houses to sell can take a tip from the way a number of realtors in the New York area are using TV.

These realtors, under the name of TV Home Guild, sponsor a live program on WOR-TV (Monday, Wednesday and Friday, 11:05 to 11:30 p.m.) called *House Detective*. This program "merchandises" homes on video, gives prospective buyers an opportunity to shop for houses without leaving their TV sets.

The same show also appears on WPIX, Sundays, 12:30 to 1:00 p.m., sponsored by National Food Clubs, a food freezer plan.

Cy Newman, radio-TV director of Miller Advertising, New York (agency for TV Home Guild) produces, directs and plays the title role in the show.

In addition to describing the physical attributes of the houses, both inside and out (via photos and other data), and telling the price and payment terms, he takes care to give details about the community, transportation, schools, shopping—all the things a house buyer would want to know.

Architects, builders, interior decorators, and others connected with home-buying, appear on the show as guests to discuss their specialties. Home buyers meet home sellers on the program. Representatives from the real estate departments of newspapers come to tell about new trends and latest developments in the field.



Newman's detailed pitches help sell homes

In the way of results, Newman cites as one example Westland Gardens, a real estate development which took plugs on the show for three Sundays last November (WPIX). As a direct result, Westland sold seven homes. Newman regularly receives 400 to 500 pieces of mail a week from listeners. One short announcement last month which offered a free booklet, *Financing the Home*, pulled over 1,000 requests in less than two weeks. ★ ★ ★

## Experts contribute to new book on TV field

An upcoming book which promises to be an authoritative source for sponsors and agency people is the *Television Advertising and Production Handbook*, edited by Irving Settel and Norman R. Glenn and scheduled to be published at the beginning of May (by Thomas Y. Crowell Publishing Co.).

The book is a symposium, each chapter written by an expert on the particular topic. The roster of contributors and their respective chapter subjects are as follows:

**Bernard C. Duffy**, president, BBDO: Introduction.

**Robert Reuschle**, former director of radio-TV time buying, McCann-Erickson; now sales director, H-R Representatives: "Choosing the right TV station for a product."



Dr. Lawrence Deckinger, director of research, Biow Co.: "Research for TV."

Howard Abrahams, sales promotion director, NRDGA: "TV advertising for the retail sponsor."

Cecil Hoge, president, Huber Hoge Agency: "TV mail-order advertising."

William Kaufman, casting director, NBC: "Casting TV shows and commercials."

Ann Howard Bailey, editor, *Armstrong Circle Theatre* (NBC TV): "Writing for TV."

Bill Todman, partner, Goodson-Todman Productions: "Packaging shows for TV."

Stockton Helffrich, director continuity acceptance, NBC: "Censorship for TV advertisers."

Herbert West, director of TV, BBDO: "Organizing a TV department in an ad agency."

Allan H. Kalmus, former publicity director, NBC TV; now press bureau manager, Lever Bros.: "Publicity for TV stations and shows."

Dr. Sydney Roslow, president, The Pulse: "Measurement of TV audiences."

Everett Crosby, president, Bing Crosby Enterprises: "Films for TV."

Chris Witting, director, DuMont TV Network: "Financial aspects of TV."

Milburn McCarty, v.p., Douglas Leigh, Inc.: "Use of premiums on TV."

George Abrams, advertising director, Block Drug Co.: "TV advertising for national sponsors."

Rex Cox, director of TV, Sarra, Inc.: "Producing TV film commercials."

Robert J. Wade, v.p. charge staging and operations, Rotondo Co.: "Staging and operations for TV shows."

Don L. Kearney, national sales manager, ABC: Edited "Dictionary of TV terms."

Coeditor Settel is advertising manager of Concord's, Inc. (men's clothing chain), sales promotion consultant for DuMont TV Network Film Syndication Department, and instructor in radio and TV at Pace College, N. Y. He is also the author of the textbook, *Effective Retail Advertising*.

Coeditor Glenn is editor and publisher of SPONSOR. ★ ★ ★

### Briefly . . .

It took a radio network to give the wives of America recognition on a national basis for the first time. The Mutual Broadcasting system paid tribute to the little woman in its "Wife Week" promotion, 7-14 February. The promotion marked Mutual's second national store-wide grocery sales event, supported by the MBS schedule of both sponsored and sustaining programs. (For more information on merchandising done by radio and TV stations and networks, see the SPONSOR section on merchandising, 1 December 1952.)

During the specially designated week, members of the family were urged to take over homemaking tasks to give Mom a week's vacation from household chores. The campaign was (Please turn to page 91)

1000 WATTS

**730!** Charleston's most far reaching station

**PAL** says



"In Coastal Carolina—

**80%**

of the population is comprised of the working class and the negro.

*WPAL is the only station serving this tremendous market exclusively!*

Compare the Hoopers!

Compare the rates!

Compare the coverage!

Compare results!

*You can't cover Coastal Carolina fully without WPAL!*

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

Forjoe and Company  
S. E. Dora-Clayton Agency

All this and Hoopers too!

**CBS**

**IN THE LAND**

**OF  
M**

**MILK and HONEY**

**WBAY**

**GREEN BAY**

**5,000 WATTS**

**W. S. GRANT CO., Inc.**

announces  
representation  
of

**KBIS**

**BAKERSFIELD  
CALIFORNIA**

1000 w 970 kc

**Bakersfield's  
station  
for**

**MUSIC  
NEWS  
SPORTS**

(effective March fifteenth)

## HAMILTON WATCH

(Continued from page 39)

dience, and we quote directly:

"Your jeweler is a merchant craftsman—a friend to whom you can go with confidence for truly expert guidance and counsel. To him you turn for gifts for your loved ones. He helps you choose your first diamond . . . the fine watch that's worn so proudly . . . lovely sterling to grace the table . . . the warm and memory-making good things of life."

At the close, the show is bracketed with a watch display framed in a replica of a TV screen. Display pieces which are replicas of both the sign-off picture and the opening dedication are provided for dealers. A color reproduction of the sign-off picture in its TV frame is mounted for store counters and the dedication is printed on a plastic sticker that can be applied to jewelers' windows, doors or showcases.

A booklet Hamilton sent to dealers before the programs began last October hit hard on the theme of how

Hamilton was helping them. "Not just another television show," the booklet said. "It is your show . . . dedicated to you . . . for your profit." In talking about TV selling, the booklet stressed: "Your commercials sell Hamilton watches for you."

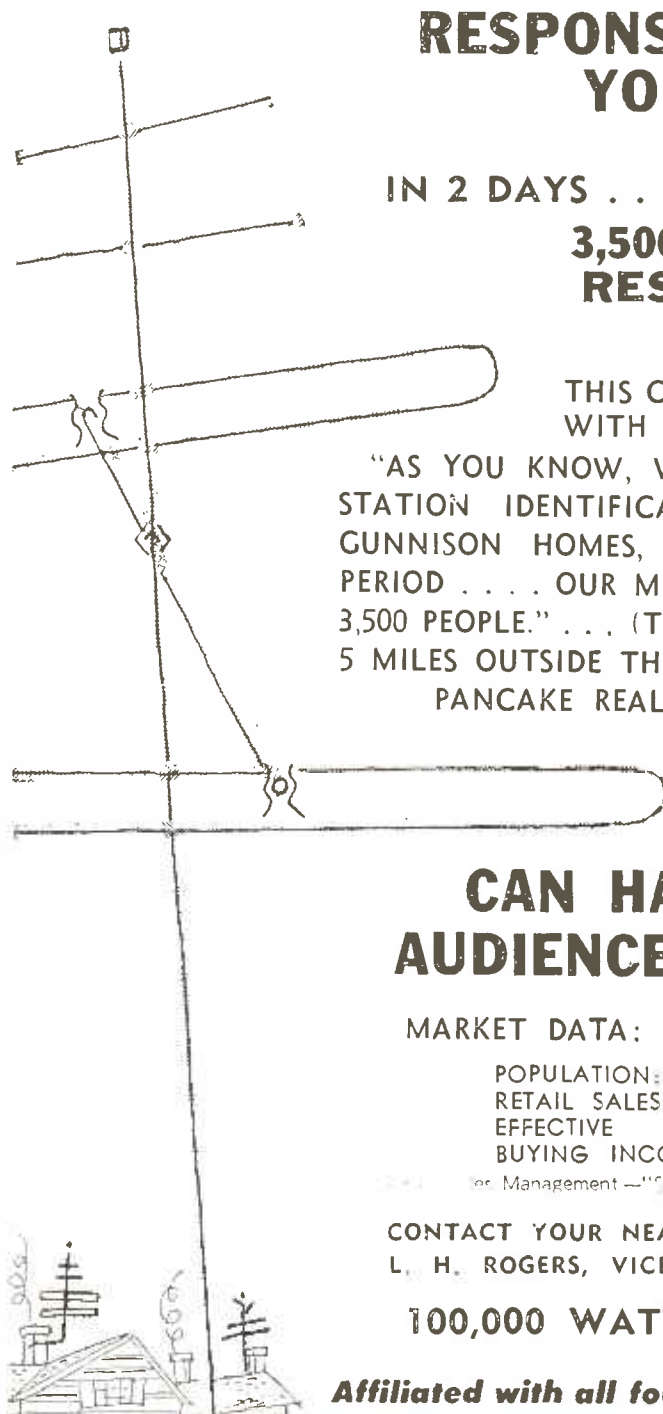
The dealers were urged to take advantage of "their" show. A tie-in with the 1952 Watch Fashion Parade was suggested. The booklet also listed the particular watch styles that would be mentioned on the TV program.

**Preview showing:** BBDO got further dealer interest by getting after the 20 stations which were initially scheduled to show the program. The stations were urged to set up preview or premiere showings of *Your Jeweler's Showcase* for local Hamilton dealers. Since it offered an excellent opportunity for stations to take dealers aside and sell local time, about a dozen of them held the showings. The agency supplied transcribed talks by Lowell Halligan, Hamilton's sales chief, and Sheldon Leonard, a versatile TV actor, who appears in some of the Hamilton shows.

Dealers could also get the following kinds of program tie-ins: (1) display posters of the show with station and time information, (2) postcards about the show for direct mail advertising, and (3) newspaper ad mats plugging the show and the dealer.

The trouble that Hamilton takes to back up the dealer as well as glorify him doesn't indicate a new policy by any means. Hamilton would bet its last watch on the professional jeweler and it regards its current effort on the jeweler's behalf as a way of reversing the trend toward selling watches in non-jewelry outlets.

Even when distributors were handling its products, Hamilton was keenly aware of the important role played by the retail jewelry store. Sales promotion to the dealer has always been dear to its heart and a good part of its past sales promotion has been linked with air advertising. For some years now, Hamilton has made recordings for dealers of a show called *Lady Hamilton*, which features songs by May Belle Callaway. These recordings, which are free to the dealer, have been heard on as many as 400 stations at one time and they are still popular with dealers. Hamilton also recorded radio announcements as well as TV announcements for the dealer before



**RESPONSE TO  
YOUR MESSAGE?**

■

**IN 2 DAYS . . . TEN 10-SEC. ID's  
3,500 PEOPLE  
RESPONDED**

■

**THIS CLIENT IS WELL SATISFIED  
WITH HIS RETURN . . .**

**"AS YOU KNOW, WE HAD TEN 10-SECOND  
STATION IDENTIFICATIONS ADVERTISING  
GUNNISON HOMES, COVERING A TWO-DAY  
PERIOD . . . OUR MESSAGE ATTRACTED OVER  
3,500 PEOPLE." . . . (THIS HOME WAS ON VIEW  
5 MILES OUTSIDE THE CITY LIMITS.)**

**PANCAKE REALTY COMPANY—FEB., 1953**

**YOU TOO**

**CAN HAVE THIS  
AUDIENCE RESPONSE**

**MARKET DATA: 1951-52 (Total Area) \***

POPULATION:	3,299,300
RETAIL SALES:	\$1,828,557,000
EFFECTIVE BUYING INCOME:	\$2,873,118,000

\*Management — "Survey of Buying Power"—May 10, 1952

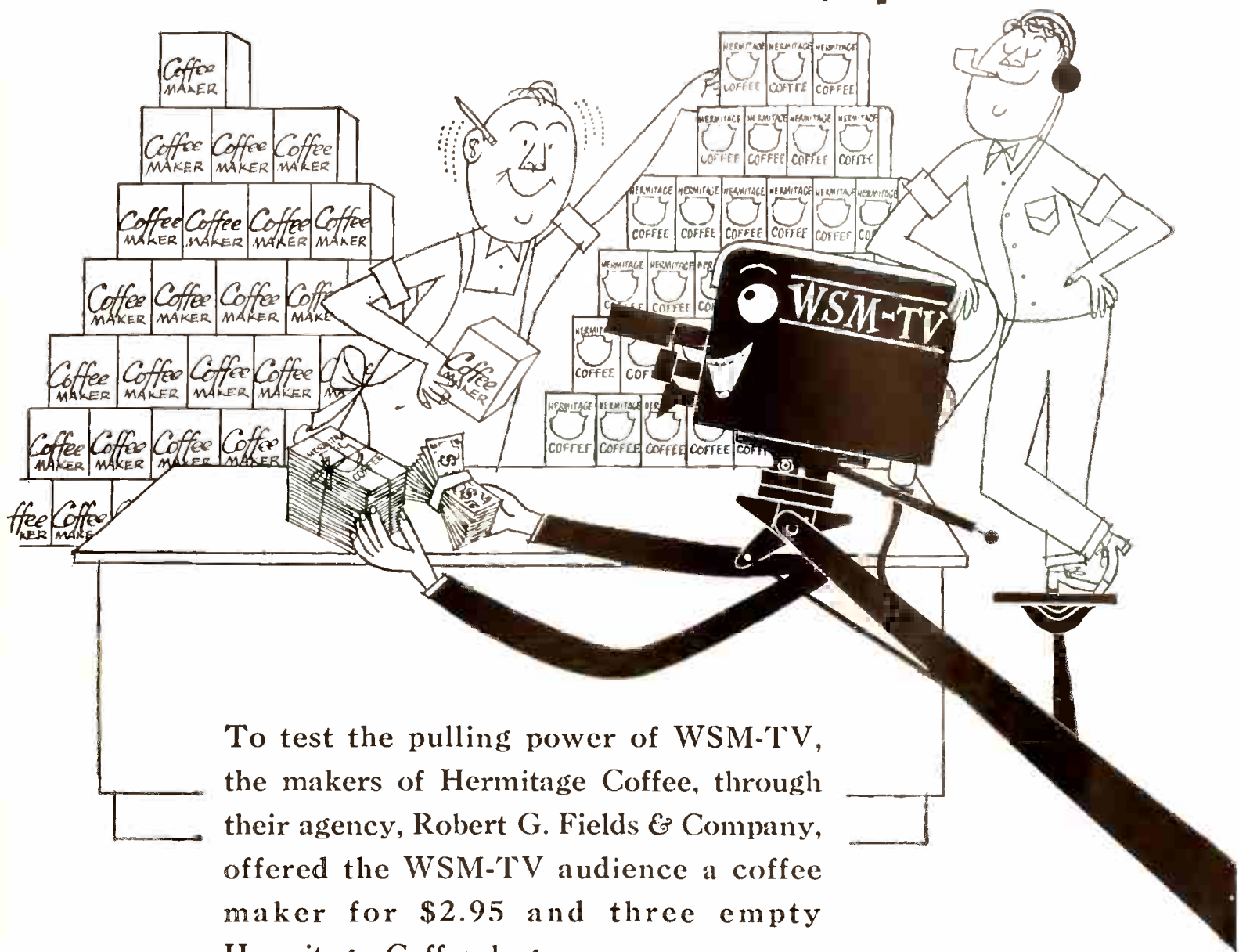
**CONTACT YOUR NEAREST KATZ AGENCY OR  
L. H. ROGERS, VICE-PRES. AND GEN. MGR.**

**100,000 WATTS—CHANNEL 3**

**Affiliated with all four Television Networks**

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

# "2,000 Coffee makers, please"!



To test the pulling power of WSM-TV, the makers of Hermitage Coffee, through their agency, Robert G. Fields & Company, offered the WSM-TV audience a coffee maker for \$2.95 and three empty Hermitage Coffee bags.

Just five program plugs rolled up requests for the amazing total of 2,000 coffee makers!

This is just one more in a succession of equally astonishing WSM-TV success stories. Irving Waugh or any Petry Man will be happy to produce the facts and figures.

Channel 4

# WSM-TV

Nashville

its new policy of selling directly to retail stores was instituted.

In explaining why Hamilton dropped its distributors, Bob Gunder said: "We were the only large watch manufacturer left who sold its products that way. We felt that to keep abreast of changing marketing methods, and to be more competitive, we would have to get even closer to the dealer than we had been. We had good distributors, but it's inevitable that a manufacturer doesn't have too much control over his sales when he lets somebody else do most of his selling. We can sell more aggressively when we sell direct."

Hamilton has, of course, enlarged its sales staff. They sell Hamiltons exclu-

sively. Even though the distributor's sales staff was larger than the present Hamilton staff, Hamilton salesmen have more time to devote to the brand.

**Year-round effort:** In shaking the dust of the past off its feet with its new January-to-December selling, Hamilton has followed in the footsteps of such competitors as Bulova (No. 1 watch manufacturer) and Benrus, who have used air advertising for year-round selling for a long time and are, incidentally, wedded almost 100% to radio and TV advertising.

While TV affords Hamilton a constant pressure it never had before, the company feels that seasonal advertis-

ing is still a crucial factor. BBDO consumer surveys, as well as other studies, have made clear that most watches are purchased as gifts and that watch gifts (birthdays aside) are given to mark graduations, Christmas, Mother's Day and other mileposts and holidays. To push this angle, Hamilton has heavy schedules in the *Saturday Evening Post*, *National Geographic*, and *Christian Science Monitor*.

TV's January-to-December impact will also help Hamilton put across its new "Illinois" this spring, a model which will mark Hamilton's entry into the moderate-price watch field. Like Longines, Hamilton wisely chose another name for its lower-price watches so as not to dampen the appeal of its more expensive models.

**New TV emphasis:** Hamilton's TV expenditures in 1953 will be vastly increased over last year, of course, since *Your Jeweler's Showcase* was on the air for only three months in 1952. Hamilton took ad money away from magazines for its TV run this spring but fall TV money will involve a new appropriation.

The increased emphasis on television fits in with Hamilton's new sales plans and the introduction of its "Illinois" watch, but the firm would have gone further into TV in any case. Hamilton's sales strategy team feels TV has proved itself and that watch advertising, in particular, is very effective on video screens. The Hamilton team consists of Robert Wadell, who directs Hamilton's advertising; Gunder; Haligan; Herb West, who heads up BBDO's Hamilton staff; and Dean Procter, account executive.

The agency has been especially interested in improving picture quality both in commercials and in the program itself. Commercials now being made by National Screen Service Corp. of New York City will display an improved "sparkle" in the watch shots. (Hamilton has gone ahead with shooting watches while waiting for SAG-producer dispute over actors' pay to be settled.) The agency had used Robert Lawrence and Jack Denove Productions to make commercials in the past but is now employing National Screen because of its animation equipment for stop-motion and because it likes its commercial producer nearby. Commercials are supervised for the agency by Bernie Haber and Miss Chan Buck.

## WREN

once again  
favorite of  
the family



- Here at WREN we're right happy that the latest Conlan survey (like so many others have done) showed WREN delivers more listeners for more hours than any other station in Topeka. But just as important, we think, is the versatility WREN showed. Programs for the ladies . . . WREN's out front. Children's heroes . . . WREN led the field on horseback or space ship. Sports for the men . . . WREN's on-the-spot Big Seven reports had no competitors. No matter what your product, no matter what market you're concentrating on . . . WREN is first choice in Topeka.

5000 WATTS • ABC • TOPEKA, KANSAS



WEED AND COMPANY

*Los Angeles*

**KTLA** CHANNEL 5

*the leading station in  
America's second  
television market*

**First in** ... Coverage  
... Programming  
... Public Service  
... Audience



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363  
Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

**ALWAYS IN FRONT BY AN OVERWHELMING MARGIN**

Hamilton has been in TV before, but only seasonally. Its early TV selling consisted of one-shots. It sponsored a TV view of New York City's Times Square on New Year's Eve and a Christmas show from a veterans' hospital.

During the 1950 and 1951 Yule season, Hamilton worked up two unusual five-minute TV programs. They were based on a pair of famous magazine ads created by BBDO for Hamilton, one called "To Peggy" and one "To Jim." The copy had been used for a number of years and almost ac-

quired the reputation of the *New York Sun's* "Dear Virginia" letter on the Santa Claus theme.

The wording of the ads was sentimental. Reference to the Hamilton watch was made only at the end. Here is a portion of the copy: "To Peggy . . . for marrying me in the first place . . . for bringing up our children, while I mostly sat back and gave advice . . . for the 2,008 socks you've darned . . ." and so forth. After about 10 "fors," the ad ended with ". . . for wanting a good watch ever so long, and letting your slow-moving husband

think he'd hit on it all by himself . . . for just being you . . . Darling, here's your Hamilton with all my love. Jim." The "To Jim" copy was written in the same vein.


The ads had been tremendously successful in getting the lush husband-and-wife business and Hamilton decided to adapt them to TV. The basic copy was extended to cover two separate five-minute shows and read voice-over while the ideas were acted out. In 1950, the programs were used in 16 markets for four weeks, and in 1951 Hamilton bought 51 markets for the same period of time. During both years, the two programs were alternated in each market.

Hamilton had never been active in radio, aside from occasional announcement campaigns. However, it did try network radio in its early days. In 1930, Hamilton bought a 15-station CBS hookup and presented the *Hamilton Watchman*, a dramatic show. Since there were no precise audience measurement devices at the time, Hamilton tested the show with a premium. The company made one announcement offering a cardboard train cutout (Hamilton was plugging the "railroad accuracy" of its watches at the time). Within 24 hours, 10,000 requests came in. By the end of seven days, the total was 20,000 and final figure reached 50,000. Despite this response, fabulous at the time, the company dropped the show after eight months. With spiraling unemployment plunging the nation deeper into economic depression, Hamilton was extremely budget-conscious and felt, for reasons which were never spelled out, that the program "wasn't carrying the freight."

**Hamilton and spot TV:** It was apparent, during early discussions leading to Hamilton's current TV operation that a network show was pretty much out of the question. Hamilton's budget could afford only about 25 stations and to clear a good nighttime segment for a limited number of markets was practically impossible if Hamilton wanted to pick its own markets. With Hamilton planning alternate-week showings, even clearing good spot time was a problem. So the idea of an every-week jewelry-product package was worked out and Y&R brought in International Sterling. After a 13-week run, which included the Christmas selling season, International Sterling suddenly decided it couldn't afford the

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

A Lucky Strike in the Camel City \*



WSJS

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

1/4 th\* of all General Merchandise sold in N. C. is sold in WINSTON-SALEM'S

# WSJS

15-COUNTY MARKET

\* \$93,000,000—S.M.  
1952 Survey of Buying Power

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

Represented by: HEADLEY-REED CO.

# Vic RADIO PROFIT Diehm Says:



**I'm 'ZEL'**

My job is to see that every dollar you spend on WAZL in Hazleton, Pennsylvania is turned into enormous sales for your client's products. I guarantee to deliver 70% of the radio listening audience from 8:00 A. M. 'til 10:30 P. M. in WAZL's coverage area of over 127,000 people.



**I'm 'OL'**

See that big nose of mine...it's big because everything's big in the area served by WHOL, Allentown, Pennsylvania. Big population! Big payrolls! Big industries and a big lot of them! Big amount of farm dollars, too! Just let me show you how to do a big job for your clients.



*Meet them by name  
...the Little People  
who do the Big Job!*

**I'm 'WID'**

I'm the young aggressive fellow from WIDE located in the twin cities of Biddeford-Saco, Maine. Here is a market that is a "must in Maine", because it covers the heart of this state's resort area, plus a year-round manufacturing payroll from some of the country's largest textile mills.



**LEM**



**I'm 'LEM'**

See those big eyes of mine... they're wide-awake for any chance to show you what a sales-producing station WHLM is. We call ourselves "The Voice of the Susquehanna Valley", and believe me it's true. You just try us and we'll show you big results.

**WAZL**

HAZLETON, PA. NBC-MBS

(Represented by Robert Meeker Associates).

**WHOL**

ALLENTOWN, PA. CBS

**WHLM**

BLOOMSBURG, PA.

(Owned and Operated by Harry L. Magee);

**WIDE**

BIDDEFORD-SACO, ME. MBS-YANKEE

(Represented by Edward Devney).

cost, and dropped its sponsorship.

Hamilton was frankly worried at the time that it might not be able to hold on to its time slots since the stations would normally prefer an every-week advertiser. However, with a few exceptions, everything worked out. Five markets have been added to the initial 20 and one dropped. Generally, the choice of markets was decided by size in terms of purchasing power and TV set saturation.

In its efforts to clear prime TV time, BBDO went to the stations with the

same presentation it had used to expound the benefits of spot TV to its client. The idea was something like this: "We sold Hamilton on spot TV. Let's see you prove that we were right about spot. You stations get more revenue out of spot proportionately than network business, so how about some good time segments?"

**Spot Time:** Here's a summary of what Hamilton got in spot time for its show: two 7:00 p.m. slots, one at 8:00, two at 8:30, three at 9:00, two at 9:30,

three at 10:00, nine at 10:30, one at 11:00, and one at 3:00 p.m. Sunday. Three of the shows are on Monday, eight on Tuesday, four on Wednesday, three on Thursday, two on Friday, one on Saturday, and three on Sunday. (For a complete listing of the time slots in each station, see chart on page 38.)

Here are Hooper and ARB ratings for *Your Jeweler's Showcase* in multi-station markets for the last three months of 1952. ARB: six markets, October, 8.6; nine markets, November, 13.9; nine markets, December, 14. Hooper: 10 markets, October, 10.6; 18 markets, November, 14.4; 10 markets, December, 13.9. The average, of course, is raised by single-station markets. In Buffalo, for example, ratings reached 41.7.

Hamilton is considering new markets but hasn't reached a decision yet. While market size and set saturation figures are important, Hamilton feels that it should avoid those markets where its watches do not sell well and where dealer support is weak. However, the question of entering markets with low Hamilton sales but a strong potential is now under discussion.

**Program Identification:** While Hamilton is not overly happy about the loss of continuity due to International's withdrawal, it doesn't consider this factor of prime importance. Program identification is now entirely Hamilton's. Gunder told SPONSOR that no Hamilton dealers have expressed disapproval of the present alternate-week operation, and sales have not been affected adversely. On the contrary, Hamilton has indicated that *Your Jeweler's Showcase* has been doing a good selling job. It has been getting many reports from dealers of customers asking for specific styles advertised on TV.

Fortunately, there are a number of other advertisers with alternate-week TV spot programs and, in some markets, Hamilton has been able to join forces with them, or else has been joined by them so far as time segments are concerned. These include DuPont's *Cavalcade of America* and Pacific Coast Borax's *Death Valley Days*. The show also alternates with local programs. Hamilton has been mulling over the matter of getting another jewelry partner for its TV showcase. If it decides to link itself with another advertiser, Hamilton would undoubt-



W  
G  
R  
herever you  
o there's  
adio

WGR's 5000-watt "take-off" lands your selling messages loud and clear wherever you go throughout Western New York, Northwestern Pennsylvania and near-by Ontario. It's the most listened-to station in the area.

CBS  
Radio  
Network

For example: WGR's wide range of top rated programs include the big audiences reached by the New York Philharmonic and the Buffalo Philharmonic Orchestras.



Leo J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry

**BROADCASTING  
CORPORATION**

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.





AMERICAN  
FARM  
BUREAU

NATIONAL  
SAFETY  
COUNCIL

RALSTON  
PURINA  
CO.

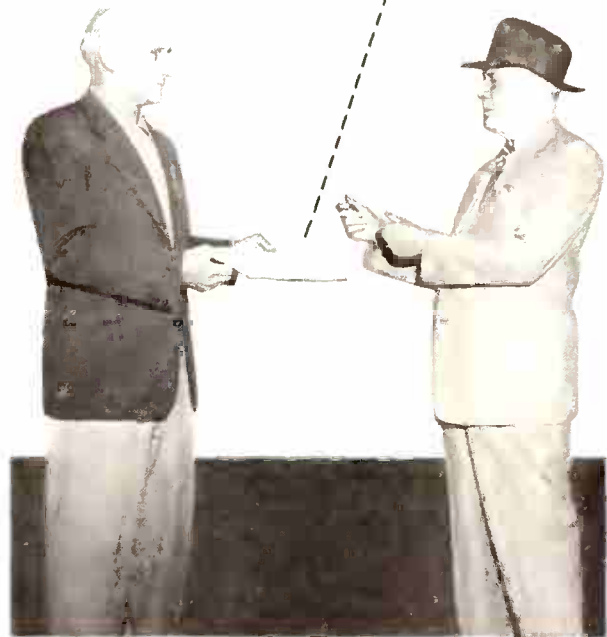
J.C.C.  
D.S.A.

# OUR RIBBONS *are* SHOWING

Yes, the KVOO FARM SERVICE DEPARTMENT ribbons *are* showing! As a matter of fact, they keep on *growing*! During 1952 the KVOO Farm Department and its Director, Sam Schneider won four top awards:

- 1 The American Farm Bureau Federation named Schneider as the "radio farm director who has done the best job of interpreting agriculture to the public of the world" in 1952.
- 2 The National Safety Council's top award went to KVOO for "outstanding contributions to safety on the farm" with a special citation, in addition, for foreign agriculture.
- 3 The United States Junior Chamber of Commerce awarded Sam Schneider its Distinguished Service Award as the "outstanding young man of Tulsa during 1952" because he was "ever conscious of his obligation to mankind, and our nation, faithfully promoting our civic and social advancement."
- 4 The Ralston Purina Company gave KVOO its award for outstanding promotion in connection with the "bowl game contest", and called the KVOO Farm Department, "the cream of the crop of America's farm radio merchandisers."

We are grateful for these impressive expressions of appreciation for the job we are trying to do. We shall continue to make every intelligent effort to serve our nation in new and better ways, on the farm and in the city! While we highly value plaques and ribbons, we realize that the greatest award of all is that of listener preference, and we shall always try to merit it in increasing measure in the years ahead.



John I. Taylor, Mountain View, President of the Oklahoma Farm Bureau, presents William B. Way, Vice President and General Manager of Radio Station KVOO, with the American Farm Bureau Federation plaque, awarded to the KVOO Farm Service Department for its "outstanding job of interpreting agriculture to the general public."

## RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

edly want a manufacturer of quality merchandise.

Hamilton avoids timing problems involved in bicycling program and commercial prints from one market to another by making a print for each market. This is a little more expensive (around \$30 a print) but Hamilton feels it is worth it and would rather not take the chance, no matter how small, of losing a print in transit. The agency also feels that a print used more than once will inevitably get scratched. Most important, Hamilton schedules specific commercials for spe-

cific weeks and doesn't want to take a chance in causing a fiasco among dealers who tie in with commercials.

As a spot advertiser, Hamilton must bear the brunt of initiating promotion and publicity, since there is no network promotion department to carry the load. BBDO promotion people supply stations with information about upcoming shows, pictures of stars, biography material and suggestions for pushing the show. Larry Holder of the BBDO promotion staff said the agency has found pocket-sized TV listing magazines are important promotion out-

lets. These magazines list not only the time and channel but give capsule resumés of the story and the names of stars. The agency is active for all its air clients in keeping track of station promotion and Hamilton gets complete reports on what its TV outlets are doing to back up *Your Jeweler's Showcase* on a purely local scale.

**The future:** Hamilton's market has been limited because, although some of its watches sell for about \$50, most styles start at about \$65-\$70. During the spring of last year, only about 7% of the watches sold were in the \$65-\$85 bracket and only 1.2% were tagged over \$85. During the same period, there were more watches sold in the \$45-\$65 class than in the \$30-\$45 group for the first time, but as yet there is no indication of a trend. Hamilton will undoubtedly, however, in-

★ ★ ★ ★ ★ ★ ★ ★

"If advertising is to pay off in sales it must be sold all the way down the line. The sales staff must understand what the advertising is trying to accomplish . . . it must be sold to the retailer as well as the consumer. It must be translated to the salesman in the street, down to the driver salesman and the distributor and the retailer—all must be convinced that the advertising is sound, solid and designed to benefit them directly in dollar profits. In short, the profits from advertising are in the follow-through!"

FORREST L. FRASER  
Vice President  
Pabst Brewing Co.

★ ★ ★ ★ ★ ★ ★ ★

crease its share of the total market with the new "Illinois."

Hamilton's competition on the air is substantial. Bulova and Benrus are heavily involved in spot with the latter also a participant in NBC TV's *Your Show of Shows* for a half hour. Gruen sponsors Walter Winchell on ABC radio and TV. Longines has two Sunday network radio shows on CBS and it has been presenting on CBS TV for the past year and a half the *Longines Chronoscope*, an 11 p.m. public affairs program.

While announcements have always been a favorite method of watch advertising on the air, Hamilton felt announcements wouldn't serve its purpose of glorifying the dealer. It also wanted lengthier commercial time. BBDO's Procter said the company also felt an announcement campaign must be of a saturation nature to be effective, and Hamilton couldn't afford it.

★★★

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

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

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

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

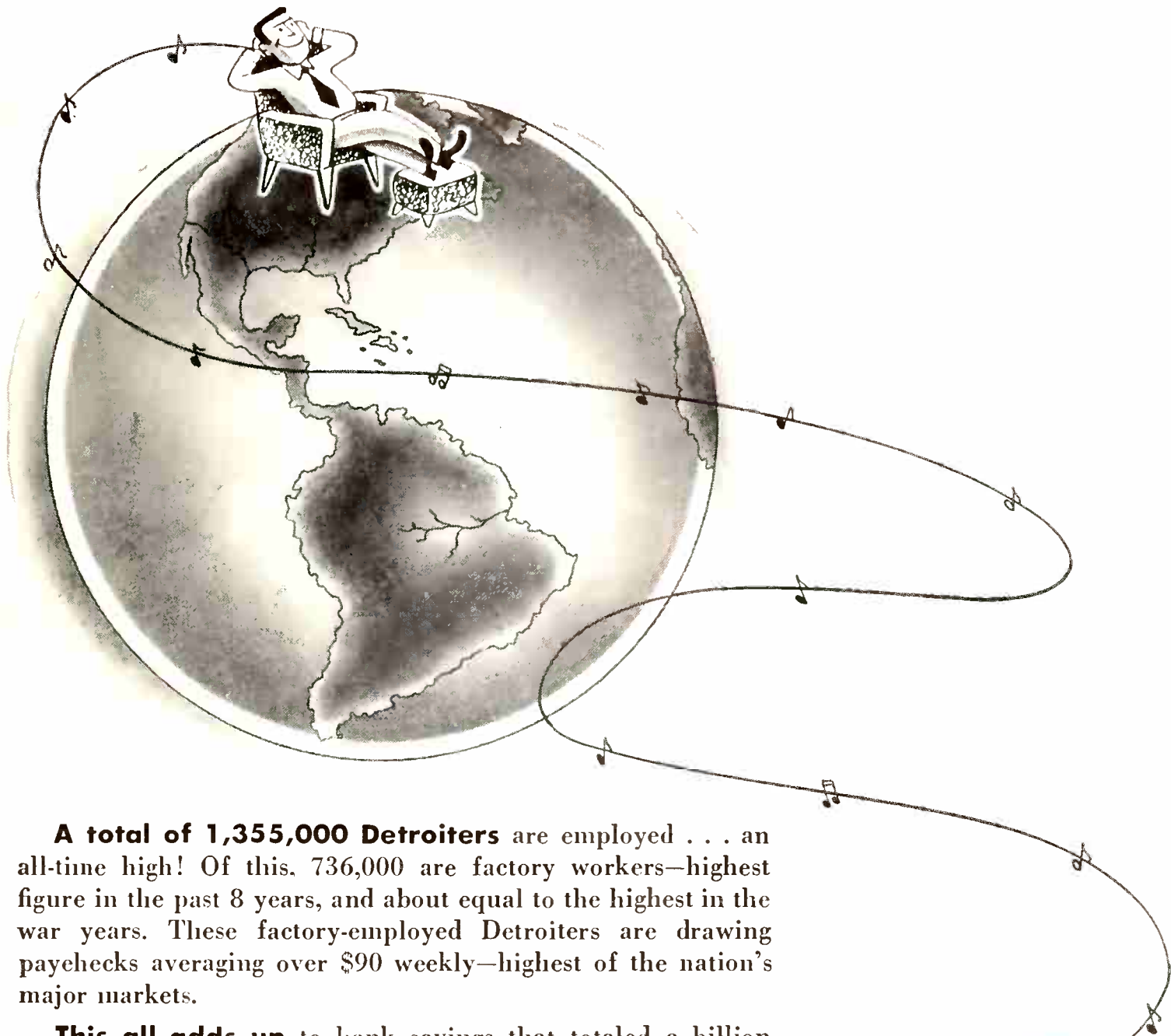
**NBC • 5000 WATTS**

**970 KILOCYCLES**

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



# *D*etroiters never had it so good...



**A total of 1,355,000 Detroiters** are employed . . . an all-time high! Of this, 736,000 are factory workers—highest figure in the past 8 years, and about equal to the highest in the war years. These factory-employed Detroiters are drawing paychecks averaging over \$90 weekly—highest of the nation's major markets.

**This all adds up** to bank savings that totaled a billion dollars, and retail sales that approached 4 billion dollars last year.

**If you've got something to tell** and sell Detroiters, you'll always find attentive ears tuned to WWJ . . . through 1½ million home radios and ½ million auto radios. For 32 years, WWJ has been a part of Detroit . . . for 26 years, WWJ has been an NBC affiliate. And because WWJ has drawn the most ears through the years, it costs you LESS-per-thousand listeners than the average cost of radio time in Detroit.

**The time to sell Detroit is NOW . . . the "time" to buy is on WWJ!**



AM—950 KILOCYCLES—5000 WATTS  
FM—CHANNEL 246—97.1 MEGACYCLES

Associate  
Television Station WWJ-TV

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



Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate commitments are recommended.



... 6th oldest CBS Affiliate ...

## KWJJ Brings You a 1 1/2 Billion Dollar MARKET

The KWJJ market is booming! Latest figures show that population in the KWJJ listening area has increased to 1,287,700 and annual retail sales figures have risen to 1 1/2 billion dollars. Spot your sales message to this growing area, on the station that is beamed to local interests and local demands.

# KWJJ

Studios and Offices  
1011 S.W. 6th Ave.

PORTLAND  
OREGON

Nat'l Reps. — WEED & COMPANY



## RETAILERS & RADIO

(Continued from page 37)

equally with newspaper expenditures. For example, if the merchant has an annual advertising budget of \$100,000 he may decide he will spend \$20,000 on radio time. This fund would be applied better to moving merchandise if, at the time it was used, it was used equally with the newspaper, i.e., the total amount for the promotion split between the two media. This is particularly valuable where a flexible announcement arrangement has been made and the amount of announcements used vary with the size of the promotion. Such a plan is adaptable also where a merchant is trying to build a department or strengthen a given classification of merchandise.

**Q.** *Is there any rule for the number of items used in radio copy?*

**A.** By means of the spoken word radio attempts to paint word pictures or promote the need or desire for merchandise. A one-minute announcement should concentrate on one item for the best results. If a multiple-announcement campaign is being used for a limited period, one item in each announcement can be featured while two or three other allied items can be mentioned and the entire group of not more than six to eight items can be rotated in subsequent announcements during the campaign. ARBI has found that in daily programs for retailers, a departmental promotion should be featured for at least two days, with only two to three separate campaigns per week. Even these programs should be supplemented with additional announcements if a substantial promotion is planned. Two radio program campaigns per week for the store will usually not exceed the cost of two newspaper advertisements to provide normal sales of approximately 10 times the cost of the advertising.

**Q.** *How does radio copy differ from newspaper copy?*

**A.** Newspaper copy gives a visual impression and generally relies upon an illustration to put the story across. The copy is usually brief, sharp, and concisely explanatory. Radio copy stimulates interest by personalizing the message to the listener and by selling the "smell of the rose" rather than the rose itself. Since the radio message is aural rather than visual, radio relies

upon the warmth of the human voice and all of the varying subtleties and shadings the human voice can employ. Then, too, even announcements can include sound effects either to provide a "signature" for identification or to "tie-in" some aspect of the sales message, thus reinforcing it.

**Q.** *What does radio mean by "beaming"?*

**A.** Certain programs attract a specific audience. Soap operas attract women, children's programs are designed specifically for the child, sports programs attract men primarily, and musical programs, variety shows, drama, etc., reach the entire family. It is possible to buy commercial time on a program that will reach a concentrated audience of the specific type for the product being advertised. This is beaming to the audience for the advertiser's product. Announcements between such programs also reach a specific audience. Scheduling to reach a specific audience calls for experienced guidance in marketing various products.

**Q.** *Should a retailer use more than one station to get best results?*

**A.** The number of stations used will depend to some extent on the amount of budget for radio and the coverage of the stations. In tests for Macy's in San Francisco, ARBI found the combination of a powerful network station with a popular independent station produced good results at the point-of-sale. In Syracuse and Rochester last year, four stations were used simultaneously by the leading department stores in ARBI studies and good results were obtained. As a result, ARBI recommends that where announcements are going to be used in quantity for a promotion, that the announcements be placed on a network station and one or more independent stations where available. In a large city with many stations, the group of stations may be rotated, but it may be found in practice that certain stations or combinations will produce better results for the advertiser than others.

**Q.** *How can you tell if radio is getting results?*

**A.** Some retailers have tried their own experiments or relied on the guesswork of sales clerks to determine media results. These experiments are generally not a satisfactory method. ARBI compares two or more media

# FIRST



## BIGGEST and BEST!

**in HOUSTON, KPRC**  
and its 5,000 watts do a *bigger coverage* job than Station "B" at 50,000 watts

**in HOUSTON, KPRC**  
does a *better listener* job . . . with consistently **TOP** audience ratings for 27 years

### DAYTIME

Primary Radio Families (50-100%)

Weekly Station Circulation (10-100%)

**KPRC**

**391,300**

**410,570**

Station B

382,130

372,050

Station C

313,580

270,430

### NIGHT-TIME

Primary Radio Families (50-100%)

Weekly Station Circulation (10-100%)

**KPRC**

**381,560**

**364,320**

Station B

357,980

331,400

Station C

301,380

242,220

*Nielsen Coverage Service, 1952*

While KPRC *gained* radio family coverage since 1949, its principal competition (Station "B") dropped 5% daytime, 6% at night

**KPRC**

**HOUSTON**

NBC and TQN on the Gulf Coast

**JACK HARRIS**

Vice President and  
General Manager

Nationally Represented by  
**EDWARD PETRY AND CO.**





Same old story  
in Rochester . . .

## WHEC WAY OUT AHEAD!

Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

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



Radio Station

# KFMB

is

now

# CBS

RADIO NETWORK

in

San Diego, Calif.  
(550 on Dial)

John A. Kennedy, Board Chairman  
Howard L. Chernoff, Gen. Manager  
Represented by THE BRANHAM CO.

such as newspaper and radio at the point-of-sale after the merchant advertises simultaneously identical merchandise, for equal amounts of money in each medium. Trained interviewers question customers at the point-of-sale to determine how they learned about the test items advertised in both media. In this way the merchant can determine objectively how much traffic and sales he is obtaining for his advertising dollar, and compare the media.

**Q.** *What do you mean by "two markets"?*

**A.** ARBI studies have demonstrated conclusively all over the country in small markets and large cities, that some people get their advertising impressions almost entirely from visual impacts, the written word; another group of people get their advertising impressions almost entirely by ear. This is proved both by the consistently small duplication of people who have both "heard" and "seen" the test advertising in ARBI studies (under 10%), and their comments on their reading and listening habits. Many people are consistent and faithful readers of daily newspapers and respond little to radio advertising. Other people, including many young married women with children, have radios on all day while working around the house but seldom read a newspaper. Many foreign-born individuals, semi-literate people, and some non-white individuals gain their advertising impressions almost entirely from the spoken word. All of these people are purchasing at least the necessities of life while others are purchasing the luxuries as well as necessary items.

Pre-selling of any individual is important, for in these ARBI studies the individuals influenced by advertising accounted for three times the volume of business of those not directly and immediately influenced by advertising. Therefore, no one medium of advertising can do the entire job of pre-selling; it takes *both* the newspaper and radio to reach the two major markets, and other media are needed if the *entire* market is to be reached at the same time for the sponsor.

**Q.** *If this is true, why don't most retailers use radio?*

**A.** Actually a large number of retailers are using radio to some extent and retailers are the single most important classification to radio stations. How-

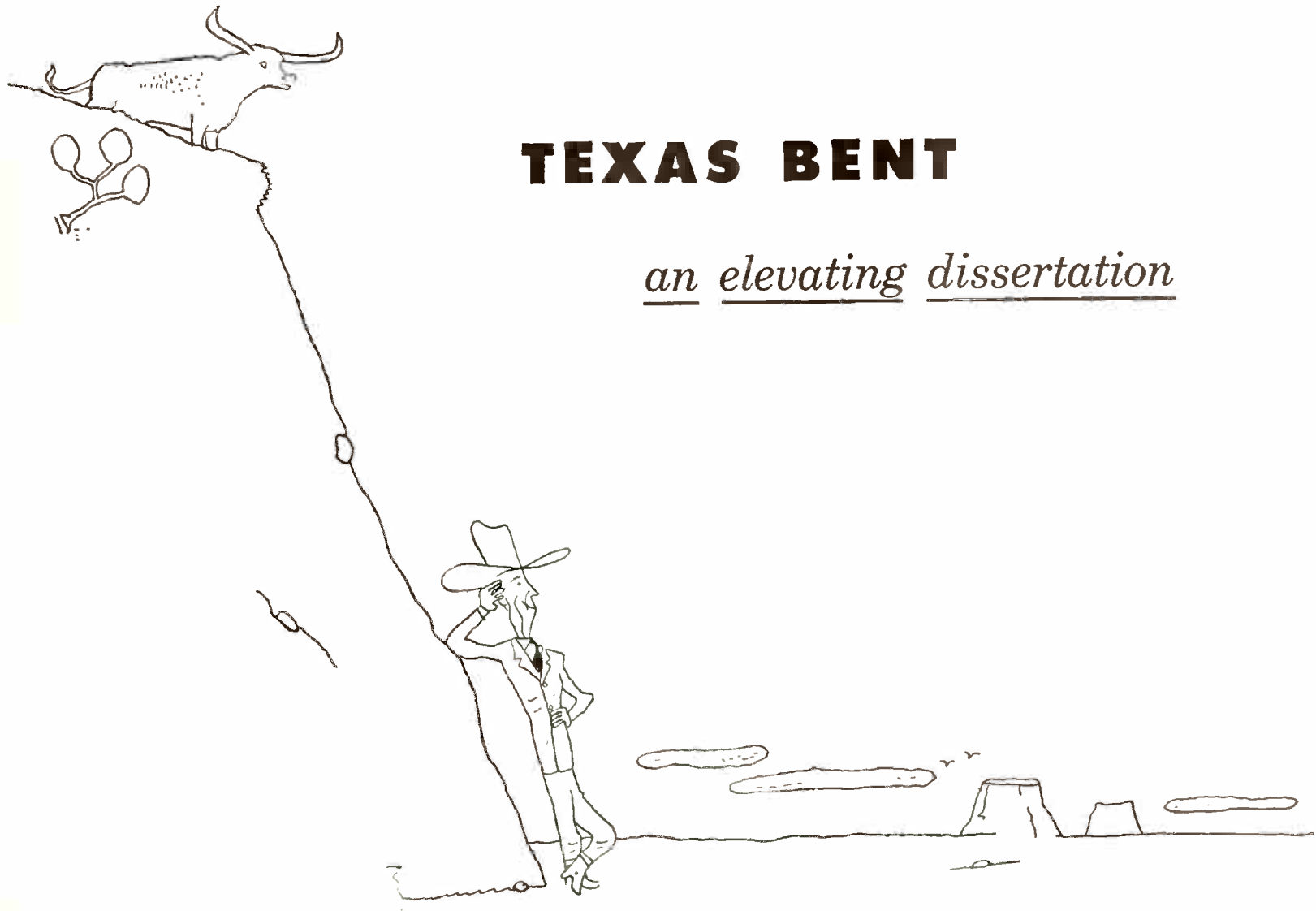
ever, there are several reasons why major retailers are not using more radio than they are or are not using it at all. Retailers generally are traditionalists in a type of business that shouldn't be traditional. Retailers, particularly major retailers, are accustomed to making many little decisions quickly but hesitate on major policy decisions. Dominance in the newspaper is a competitive "tradition" and major retailers vie with one another for position and space advantage.

Newspaper advertising is tangible and everybody including the head of the store, merchandise manager, buyers, sales clerks, and competitors can read it. The newspaper advertisement can be "merchandised" all over the store and at the point-of-sale. Space can be bought in bulk and generally is quite flexible: If a supplement is desired it can be bought or if only a small advertisement or none at all is desirable it can be arranged. Then, too, stores have a "vested interest" in large advertising staffs and these people are experts in using "black & white." Merchants are accustomed to using newspapers and can almost anticipate the results for certain size advertisements. If the promotion is a "dud" it is not the fault of the medium; the sales clerks didn't "sell" the merchandise, the merchandise was not seasonal, the price was "lousy," the weather was bad. However, radio has not told its own story well enough, radio has confused the retailer with conflicting stories, and has not demonstrated enough its ability to "move" merchandise. Here and there, however, successful use of the medium by a few retailers is awakening interest among the alert in the field.

**Q.** *Has ARBI found any way to improve newspaper advertising?*

**A.** Yes. Generally merchants will make one big advertisement do all the work when ARBI studies indicate that where the same or similar advertisements of smaller size are repeated on successive days, more results are attained. Radio apparently creates its own advantage from the multiplicity of impacts for the same amount of money spent in the newspaper. Smaller advertisements repeated over a limited period seem to produce more total traffic than one large advertisement for the same amount of money. Again, it is apparently due to more impacts.

★ ★ ★



# TEXAS BENT

an elevating dissertation

**F**LYING across the unfenced sky, or looking from the windows of transcontinental trains, you miss the up-and-downness of the Panhandle's picturesque barrancas. Back in the days when a mile still had meaning, land-hungry settlers bought countless acres cheap—and unseen. One such stopped in the Land Office, so a story goes, to get directions to his newly acquired property. He got back a month later, was recognized by the clerk, who asked if he had located his land without too much trouble.

“Yes,” the settler said, “I found it, but I couldn't get over it. All I could do was lean up against it.”

KGNC's 10,000 watts of power climb over, under, around, and through the tamed territory of Texas, New Mexico, Kansas, Oklahoma, and Colorado which makes up our market—78 counties in all—of oil, gas, cotton, wheat and cattle-rich country. Amarillo is the wholesale and shopping center for this enormous area. If you want to “lean up against” about two million prosperous people via radio we'll be mighty glad to help you. And soon this spring you can lean on TV.



REPRESENTED BY THE O. L. TAYLOR COMPANY

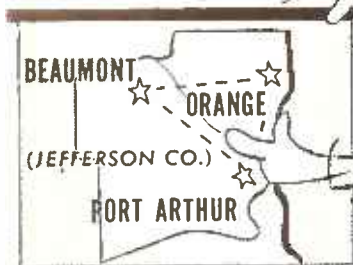
MACK from



recommends

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

the rich, industrial tri-city area

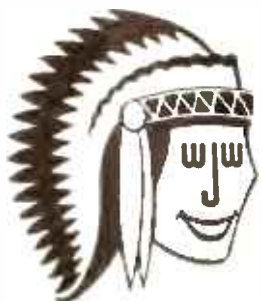


KPAC serves a population of 236,100 in the rich Beaumont-Port Arthur-Orange metropolitan tri-city area.

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



JOHN E. PEARSON CO.  
National Representatives



### CLEVELAND'S

*Chief*

### STATION

# WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES

## FREELANCE

(Continued from page 31)

and is prepared to expand the schedule when the client is ready.

But Wyatt & Schuebel doesn't limit itself to packaging and time buying. Functioning as the radio-TV department of an agency, it writes correspondence on the client-agency's letterhead, has the client-agency's name on the building directory and in the telephone book at the Wyatt & Schuebel address and number. Three account executives at W&S maintain constant individualized liaison by telephone and correspondence and personal visits with the agencies involved. A weekly confidential newsletter called "Winds" keeps clients posted on industry affairs. And, the agency's agency maintains a staff capable of handling copy, production, research, film, traffic, and other services necessary to producing an air campaign.

As many as 30 programs a week have been produced and/or supervised by W&S. For Liller, Neal & Battle, Atlanta, Jack Wyatt localized a film show called *Movie Quick Quiz* which is aired over five stations, three times a week, for Colonial Stores, a supermarket chain. Other agencies may want competent guidance in putting together a program for a single market.

Whatever the particular situation may be, Wyatt & Schuebel have blue-printed a plan whereby agencies are promised economical, effective representation in the hub of the radio-TV industry as well as advice on their own home grounds. Fees for these services vary, depending upon their extent, and W&S operates on a basis of 5% of billings, or a flat retainer fee, whichever is the larger of the two.

**Kremer & Harvey:** The operation offered by Kremer & Harvey, while in the "agency's agency" category, differs considerably in aim and scope. Their letterhead reads: "Kremer & Harvey, West Coast advertising agency service." Probably the best way to outline their service is to show how they got started.

Ray Kremer has been radio-TV director of Lambert & Feasley for seven years and ran into a situation in 1950 that had him scratching his head for a while. One of the agency's clients, Phillips Petroleum Co., wanted a Western-type TV program. The best buy in sight at that time was *Rex Allen and the Sons of the Pioneers*. Only fly in

the ointment was that the stars of the proposed show were under contract to Republic Pictures and couldn't leave Hollywood. Rather than set up a branch office to handle this one show, Kremer called on the Los Angeles agency, William W. Harvey Co., for an assist.

Bill Harvey, long a West Coast operator, had the facilities and the background to oversee the program and insure that instructions from New York were carried out properly. When the *Rex Allen Show* was dropped later in favor of *Game of the Week* (see SPONSOR, 15 December 1952, "Why Phillips stresses spot," p. 38) the arrangement was continued by the two men.

**How they started:** It was natural that Kremer and Harvey should form an organization to overcome the agencies' problem of inadequate representation on the West Coast. Bill Harvey told SPONSOR: "Many an agency and advertiser has come to rue the decision of picking some West Coast 'genius' to supervise a show for them. The guy selected may have been a whizbang production or film man, but nine times out of 10 he just didn't have the necessary advertising background. You never knew what he was doing and his motives for recommending a particular package or piece of talent might have stemmed from personal friendship or a connection with some particular talent agency. What we have to offer is based on a combination of a solid production background and advertising knowhow."

To carry out their aims, Ray Kremer is stationed in New York and handles the contact end of things, sitting in on agency-client meetings and keeping all concerned up to date on the West Coast situation. At the other end of the teletype circuit is Bill Harvey whose job is not only carrying out instructions from the East but passing along the latest work on program availabilities, open time slots, and market information.

In fact, Kremer & Harvey have cooked up full "branch office" service, including everything from office space for visiting firemen to dealer contact. One of their clients, Anderson-Cairns, has retained them to handle the West Coast problems of Rootes Motors. This particular advertiser uses both broadcast and printed media and counts on the territory West of the Rockies for about 50% of its sales. The distribu-





## Gunning for meat in Kentucky radio?

In Kentucky, it's easy — and inexpensive — to bag the big ones. 55.3% of the State's retail sales, 51.3% of its food sales, 59.8% of its drug sales are made in the big Louisville Trading Area — a compact market covered *thoroughly* by WAVE, with no waste circulation.

WAVE's rates are low because WAVE is powered *just right* (5000 watts) to give you the part of Kentucky you really *need*, plus a big chunk of Southern Indiana with another quarter billion dollars in effective buying income!

Ask Free & Peters about the smart advertisers who have racked up new Kentucky sales records, *with WAVE!*

**5000 WATTS**



**NBC**



**WAVE  
LOUISVILLE**



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



PHOTOGRAPH BY SARRA

## Competition's Wonderful!

**It's one reason we all have so many of the good things that make life worth living!**

Johnny couldn't tell you whether Mary's friendlier smile, or her name on the sign, made him choose her lemonade. But he's glad he did! Because let's face it — we all like to have somebody try extra hard to win our good will.

In fact, when so many brand manufacturers compete for your favor, as they do every day in this land of ours — it makes you feel pretty wonderful, doesn't it?

Their keen competition is the chief reason we can all choose today from the biggest line-up of top-quality brands of merchandise ever offered to a purchaser anywhere in the world! It explains why makers of brand-name products never stop trying to improve their brands to increase our satisfaction. And why they keep us up-to-date about them in magazines like this.

Yes, today it is truer than ever before — when you name your brand, you better your brand of living!

**BRAND NAMES FOUNDATION**  
INCORPORATED  
A Non-Profit  
Educational Foundation  
37 West 57 Street, N. Y. 19, N. Y.

tors in Los Angeles and San Francisco have slightly different problems and their advertising differs accordingly. With California being a hot sports-car racing area. Rootes likes to plug its line of English sports cars in racing programs and to cash in on winners of these local sporting events.

**Agency comments:** Donald MeVictor, account executive for Rootes at Anderson & Cairns, told SPONSOR. "With a situation as fluid as it is out there, the East Coast just isn't close enough for us to be able to sit on the situation and cash in swiftly on developing events. Using Kremer & Harvey we know that the account is being looked after competently on a local level and that their organization is sufficiently large to handle various phases of activity. And we eliminate the expensive overhead of operating a branch office of our own."

Ellington & Co., with the White Rock beverage account, found itself in a similar situation and solved it by retaining Kremer & Harvey. Ellington retained the K&H "branch office" to prevent the West Coast franchise holder from feeling neglected and out of the picture. This insured adequate representation.

Working with Bill Harvey is John Claar, who heads up the television department of this "agency's agency." Claar brings to the organization a background in the theatre, films, and television. After years in the theatre he did some movie work, became TV director at KTTV, Los Angeles, and, more recently, did camera direction of the *Our Miss Brooks* show.

Top man in the radio department is Lou Fulton who has been in the field since 1928. Writing, producing, directing, and acting have won Fulton a high reputation on the Coast.

Key man in the K&H film department will be a major network's TV operations manager who can't be named because he hasn't yet severed his present affiliation.

**Seasoned personnel:** By the selection of seasoned personnel the K&H outfit hopes to offer a maximum of service with a minimum of help. Fees for these services will, of course, vary with the scope of the problem but a minimum basic fee of \$500 a month has been set.

One interesting facet of the K&H operation is its handling of the *Ozzie*

and *Harriet* program. Co-sponsored alternate weeks by Lambert Co. (through Lambert & Feasley) and Hotpoint (via Maxon) the filmed program offers some tricky problems. Without a hep agencyman on hand. Ozzie, in his homey style, is quite likely to say "stove" and "icebox" instead of "range" and "refrigerator"—a slip not calculated to make Hotpoint too happy.

Merchandising of national advertising to dealers through distributors is another service which the "branch office" can handle.

The need for such services was amplified by William Esty's Kendall Foster, who told SPONSOR: "Of course. Esty maintains its own Hollywood office, but I can see where agencies with less activity out there could avail themselves of such a service. You can't be too close to the origination point of your clients' programs, but the expense of maintaining an office of your own can run to a pretty penny."

But another agency executive ex-

★ ★ ★ ★ ★ ★ ★ ★

"Television stations can give an unprecedented impetus to the whole adult-education movement. Seated comfortably in their homes, these adults can continue the studies which they interrupted when they left school. They can take college courses for credit, or they can take them on an informal basis. They can develop new interests. They can be prepared to employ in fruitful and satisfying fashion their increasing amount of leisure time."

PAUL A. WALKER  
Chairman  
FCC

★ ★ ★ ★ ★ ★ ★ ★

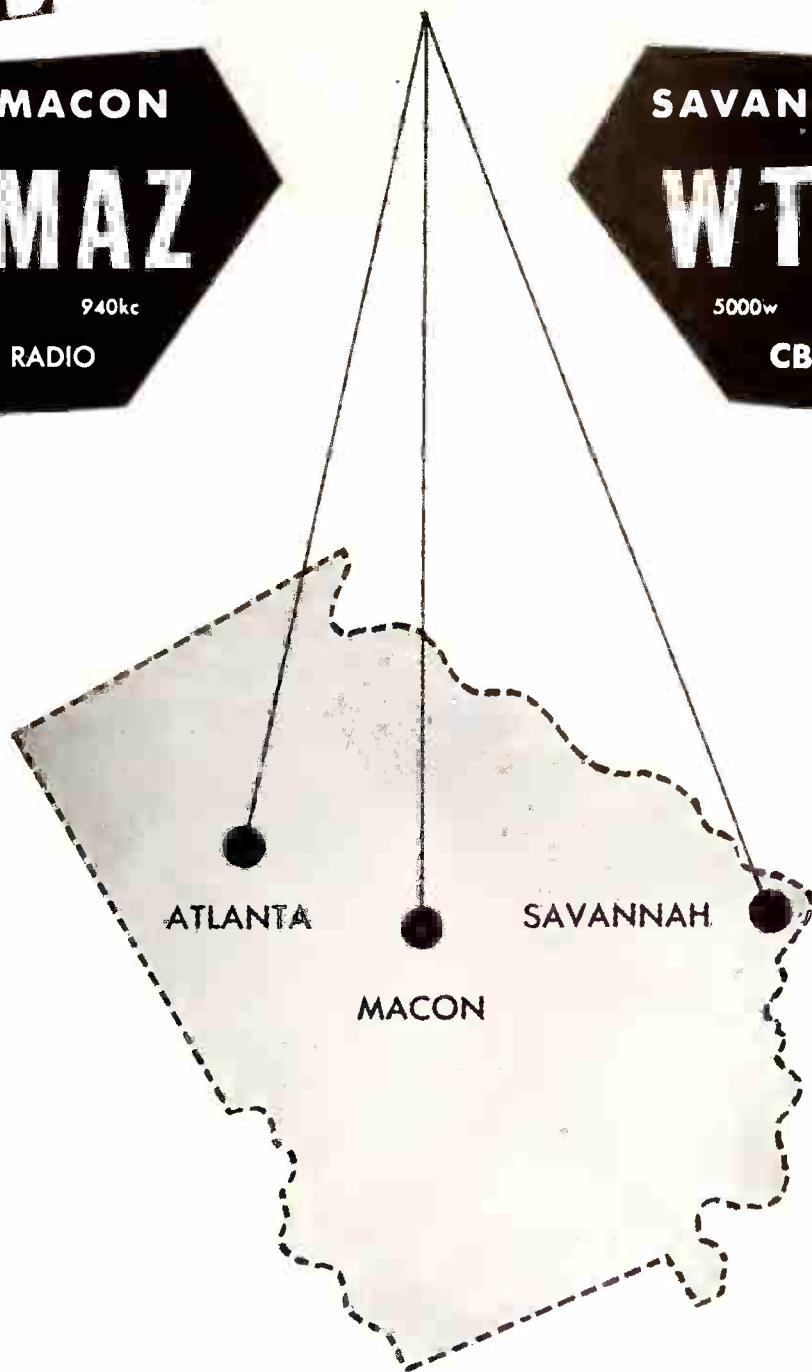
pressed himself as being concerned that Kremer & Harvey might hope to replace the now-current agency in some advertiser's heart. Ray Kremer brushes this aside by pointing out that his outfit never deals directly with advertisers and depends upon agencies for fees. What's more, Kremer & Harvey make no bones about the fact that they are willing to undertake assignments from a number of agencies even though these agencies handle competing products. Says Kremer, "The problems of the different agencies are so varied that there need never be such a thing as agency conflict. Not any more so than the networks and A. C. Nielsen's Food and Drug Index have proved in handling competitive products."

**Other outfits:** Paralleling the Wyatt & Schuebel operation is the service offered by S. George Gallu Associates in New York. This outfit's services cover

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



# THE GEORGIA TRIO



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

- CONCENTRATED  
COVERAGE
- 
- MERCHANDISING  
ASSISTANCE
- 
- LISTENER LOYALTY  
BUILT BY LOCAL  
PROGRAMMING
- 
- DEALER LOYALTIES

*in* **3** major markets

represented  
individually and  
as a group by

**THE KATZ AGENCY, INC.**

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

9 MARCH 1953

81

time buying, packaging, copy preparation, storyboards, etc. Clients include Campbell-Mithun, Minneapolis (Pillsbury's Ballard Div.); Monroe Greenthal Co., New York (Universal-International Pictures, Blum's candy, Welch's wine); Grant Advertising, Chicago (Wander's Ovaltine); Jackson & Co., New York (Pequot Mills). Gallu is currently negotiating with a West Coast man to set up a Los Angeles office a la Kremer & Harvey.

Also in New York another operator has been working quietly for a couple of years and stays out of the spotlight because he claims to have all the business he can handle. Strictly a "personal service man." Phillips Carlin acts as New York representative for Knox Reeves (General Mills), Minneapolis; Earle Ludgin (Bendix, Best Food's Shinola, Jules Montenier's Stopette), Chicago; and Roche, Williams & Cleary (Deepfreeze), Chicago.

The expanding use of TV film programs has turned many agency eyes west. In view of TV's costly overhead, an agency whose problems center around a moderately-budgeted account, may find it pays to retain a freelance radio-TV department. ★ ★ ★

## AGENCY WIFE

(Continued from page 35)

one of these shindigs to the delicate balance of agency-client relations. A number of classic stories have sprung up over the years concerning the hassles caused by agency wives in this respect. Often, the account was lost.

**The "horrible example":** A former assistant account executive of one of advertising's biggest agencies tells this story:

Several years ago, the adman recalls, the top advertising executive of a leading tobacco firm, then spending about \$6,500,000 for advertising and most of this on the air, came to New York for a visit, bringing his wife. The lady was a plain, simple woman who had been his childhood sweetheart. By New York society standards, however, she seemed a little too plain.

The agency's account executive assigned to the tobacco account, on the other hand, was married to a Social Register beauty. He himself came from a well-heeled family, was a socialite.

Normally, all this would have meant nothing. But this was not to be a nor-

mal situation. The agencyman and his wife, it seemed, lived on a beautiful estate in the heart of Connecticut's swank Fairfield County. By any standard, it was a showplace.

Accordingly, the client's wife hinted delicately to the agencyman's wife that she and her husband would appreciate a chance to see the estate. The a/e's wife looked her over coldly, and deliberately refused to invite them up for a visit.

The tobacco firm's advertising executive, meanwhile, was having some differences of opinion with the agency. In time, all might have worked out for the best. But when he heard about his wife's being snubbed by the account executive's wife, he reached the boiling point in a hurry.

Not long afterwards, dumbfounded agency executives were told in a curt note that the tobacco firm was yanking its account, and moving it to another firm.

"Perhaps the *faux pas* made by the agencyman's wife wasn't the only reason the axe fell," the former assistant a/e recalled, "but it certainly put the axe in the sponsor's hand."

**Real role of wife:** Because of the fact that agencymen are fond of picturing themselves as being "independent," the radio-TV agency wife gets little—if any—formal training in the diplomatic niceties of the agency business.

However, many of the wives of junior or middle echelon agencymen frequently have to play a role which would delight any apostle of Stephen Potter. Here's how several executives interviewed by SPONSOR spelled out some examples of how their wives had featured as unofficial agency allies:

**"New Business" executive of large agency:** "My wife recently made a point of meeting, and getting chummy with, the wife of an advertising manager whose radio-TV billings we'd tried to snag for years. Next thing I knew, they were coming to our house for cocktails. Then, we went to their place for dinner. Then, my wife arranged a Sunday afternoon fishing trip. While my wife turned on the charm, I got in my pitch for the agency. A month later, we got the account."

**Account executive:** "I handle a food account, and I think I do a good job, but I have a client with a funny quirk. He likes to discuss business over dinner, and he's a bug about constantly checking every campaign 'from the

woman's angle.' Since the company does most of its business by selling products to women, I suppose it makes sense. So, I make it a habit to bring my wife along—after I've prepped her with all sorts of research facts—to these dinners. She does a great job of selling a campaign, and does it strictly from the woman's viewpoint."

**Executive v.p. of a Madison Avenue agency:** "I won't say that we *wouldn't* hire a good radio-TV man, or an account man who works on a big air advertising account, if his wife couldn't give him a helping hand with clients. Many agency wives resent the strenuous life their husbands lead in business. But I can tell you that a good wife is a real asset if a man is seeking a position with us—particularly if it's a job where he's likely to be entertaining clients and his wife is likely to be around. How do we check on the wives? Well, my wife and I usually have lunch with the prospect and his wife, and then I get my wife's opinion. . . ."

Such examples of the strong, if unofficial, influence wielded by radio-TV agency wives could fill several pages.

Mostly, the agency wife fulfills her role without anyone other than her husband to guide her. There's really no rigid pattern of agency social life, so senior executive wives don't often get a chance to meet, much less pass on choice bits of information to, junior executive wives.

To many of them, of course, the role of agency wife comes naturally, since a lot of agencymen marry within the profession. The agencyman's wife who's been anything from a secretary to a department head in an advertising agency is usually quite aware of the fact that she has to be gracious, at all times, to the right people. She knows when it's advisable to do a little low-pressure selling, and when it's time to keep quiet.

On the other hand, the attractive young thing who marries a radio-TV agencyman before the ink is dry on her Bryn Mawr diploma can easily overdo her role of being hubby's little helper.

Some years ago, the young wife of an agency radio-TV director innocently tried to boost her husband and his agency to the socially-conscious wife of a top client executive. The client was about to buy an afternoon moppet-appeal program. Loud and long the young wife sang the praises of the



# YOUR PASSPORT TO PROFITS



**AVAILABLE:** You can now purchase **Elmer Peterson\*** for as low as 64c per thousand listeners per minute of commercial!

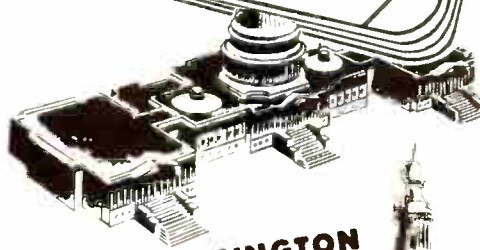
Elmer Peterson reaches more of the 5 million Pacific Coast radio homes than any other Pacific Coast newscaster or commentator.\*\* His keen analysis and dramatic presentation of the news... based on his background as a foreign correspondent in 33 countries... gets top attention from listeners.

98% of Pacific Coast homes have radios — and the area leads the nation in auto radios per capita! *More than 58% of these homes are without TV!* Another reason why NBC Pacific Coast Network is your best bet for *top coverage* in the West! Don't miss the best news buy in the most buying-minded region in the U. S. For complete details phone John Williams in Hollywood, HOLLYWOOD 9-6161; in San Francisco, phone Walter Tolleson, GREystone 4-8700.

\*Available Tuesday only —

*Heard 5:45 to 6 P. M. Tuesday thru Friday on the 13 NBC Pacific Coast Network stations.*

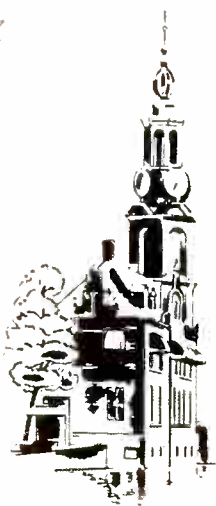
\*\*Pacific Coast Nielsen



WASHINGTON



CAIRO



AMSTERDAM



PARIS



LONDON

**WESTERN  
NETWORK**



## NATIONAL BROADCASTING COMPANY

A Division of Radio Corporation of America

HOLLYWOOD • SAN FRANCISCO • CHICAGO • NEW YORK

show, and chatted freely about how much prestige a big radio show would bring the client.

The client's wife went for the story in a big way. Although she had never heard the program, which was based on the adventures of a comic-strip hero, she invited all her prestige-conscious friends to a big lawn party on the opening day of the show. Loudspeakers were set up to pipe the program to every corner of the big house.

The great day came, and a glittering assembly of guests arrived. Then the show went on the air. It was a funny, slapstick, rollicking show, but it had about the same effect on the guests as an appearance by Abbott & Costello at a D.A.R. meeting. The client's wife, who felt she had "lost face" as a result of the agencyman's wife, never forgave her . . . or the agency. A few weeks later, the show was canceled. Reason: As the client put it, "It's much too undignified for our product."

**Who trains the wife?:** None of the major agencies contacted by SPONSOR had any specific plans to "integrate" wives, *Fortune*-style, into the agency's social and business orbit. The wives of the coming generation of agency radio-

TV management, by and large, must learn their socio-economic role through previous-to-marriage agency work, or else learn it through experience.

Several of the agency men who discussed the wife situation with SPONSOR indicated wistfully that they would like very much to find a way of schooling the wives of junior and middle-level executives in their unofficial responsibilities to the agency.

"Socially, the agency wife is the first line of defense before the sponsor's wife," a veteran agency man admitted. "It's a shame that agencies, who are so good at figuring out ways to sell products to the consumer, can't figure out a good way of selling the facts of the agency business to agency wives."

Some agencies, SPONSOR learned, have already taken a few tentative steps in this direction. Cunningham & Walsh, for example, publishes an attractive booklet which is given to new agency employees. In it, C&W explains how the agency works, who the agency's clients are, etc. Many a C&W employee takes his booklet home for his wife. Y&R, too, distributes booklets to people seated in Y&R's various reception rooms. These booklets, done in a light, readable style, sketch a quick

portrait of the agency for the benefit of those waiting to see Y&R agency people.

Other agencies, like N. W. Ayer and BBDO bring the wives of agency employees and officials into the act on new products and campaigns designed to appeal to women. Often, agency men at Ayer and BBDO bring home questionnaires for their wives to fill out when the agency is seeking, on behalf of a client, a quick feminine reaction to an advertising idea.

A few agencies have brought the wife into the picture from an economic slant. They have set up arrangements whereby key executives get blocks of stock in the agency. Then, they remind the wife of this, and press home the fact that the future success of the agency means their security for the future.

However, these are scattered examples of "wife integration," and are not indicative of any industry trend. The agency wife must learn to meet her varied social conditions, and try to learn what she can on her own about her husband's radio-TV job, unless agencies decide she needs a helping hand. ★ ★ ★

the New York  
where listeners  
and sponsors sell  
station of MUT  
Broadcasting System

## 510 MADISON

(Continued from page 15)

years were practically alone in attempting to bring this large, hitherto untapped market, to the attention of national agencies and their clients. In the past few years, we have received some wonderful assistance from your fine publication, and we feel that this last article was by far the best.

Your observation that minor nuances in Spanish-language advertising can spell the difference between sales increase and sales slumps is only too true. This is probably the greatest weakness in the Spanish-language story. If national advertisers would allow stations more leeway with copy and selling approaches, or hire a Spanish-language ad expert, results would more than compensate for the expense.

JOE HARRY  
Manager  
KCOR  
San Antonio, Tex.

## STATION LISTING

How could you ever list, in the February 9 issue, WFPG-TV as on the air

December 21, 1953? You have us one year late. We went on December 21, 1952 with the first UHF factory-built transmitter in America (RCA). Our power is also incorrectly listed. It should be 19,500 watts video, and 9,700 watts audio. Please correct.

FRED WEBER  
WFPG  
Atlantic City, N. J.

• The listing of WFPG-TV's starting date as 1953 was a typographical error, for which we apologize. All power listings were obtained from FCC application data for each station and are represented in kilowatts (kw). Our chart gave WFPG-TV 18 kw visual and 9 kw aural. Converting the information you give above to kilowatts, power is 19.5 visual and 9.5 aural.

## HAWAIIAN RADIO

Many thanks for the article on radio here in Hawaii in the 12 January issue.

I liked it very much . . . I enjoyed the picture of Lei Becker too, with which you decorated the article. I knew her here when she was just a kid—had her as a guest artist on my amateur show, which was quite the thing in those days!

OWEN CUNNINGHAM  
Assistant to the Manager  
KGU  
Honolulu, Hawaii

## MR. SPONSOR ASKS

(Continued from page 59)

venient than *Standard Rate and Data Service* which, on the other hand, has the advantages of completeness and detail. For example, in order to find a rate for a number of markets widely separated geographically and/or population-wise, it is necessary first to locate the cities in an alphabetical listing in order to locate these same cities again under "Table III Metropolitan Markets" where rates are shown. When a buyer has done all this, he still does not have authoritative or entirely accurate figures. In addition, SRA completely overlooks a few important stations located in cities of low metropolitan population such as Yankton, Fargo, Shenandoah, Boise, etc., and disregards certain duplicating "outside" coverage factors also important in selecting a radio spot market list.

It has been our experience that there are too many "ifs, ands, and buts" in most estimate requests to use anything other than the most complete and detailed source of information available.

ALBERT PETCAVAGE  
Timebuyer  
Ted Bates & Co.

# WOR

You need a sword—and a mighty powerful one—to cut yourself a piece of the biggest market in the country.

WOR gives you a two-edged advantage over your competitors by delivering New York's most powerful radio signal . . . and the most sales-responsive audience in its 14-state, 26,000,000 listener area.

Evidence of the up-to-the-hilt impact of WOR is the fact that more advertisers sell more products via WOR than via any other station in America.

Let us show you how to wield the sword to sales success. Call LOnacre 4-8000 today.

# WORKS!

*Kiss the  
hiatus goodbye!*

*for reasons why see . . .*

SUMMER  
SELLING  
ISSUE NO. 5

*out 6 April, 1953*

**SPONSOR**

*The magazine radio and TV advertisers use*



## MEN, MONEY

(Continued from page 10)

Olympic leap he took to grab *I Love Lucy*, nation's most popular TV show.

\* \* \*

Biow sold 25% of his common stock to 24 top officers of the agency in a shrewd scheme to hold the loyalty of the creative team. Curiously enough, news of the Biow plan was made public about year after the actual stock transference. Biow, for all that he's a pullulating and ululating\* character, is strangely publicity-shy. Apparently Biow himself feared, as do some of his colleagues, that news of the stock transference (look for the 25% to grow to 49% in due course) might be interpreted as make-ready for retirement. That is remote to Biow's thinking.

\* \* \*

Meantime, like attracts like. Chairman Biow at 61 now has a new agency president, Ken Beirn, only 43. A friend has pictured Beirn as possessed of a mind so tidy and tight as to resemble the new thinking machine, Univac, into which material is fed and then returned in precise analyses.

\* \* \*

One final quotation from the library of proverbs coined by Biow, he of the Call for Philip Morris and the \$64 Question. Hammering home the idea that admen and showmen must never fall in love with ideas for their own sake, or detach ideas from their power to sell goods, Milton Biow once summed up his working philosophy in these words: "If you want to live on the top of the pile, sell those on the bottom." ★ ★ ★

\* *Pullulate:* to come forth in growth, sprout.  
*Ululate:* to howl, as a wolf or dog.

## LIFE ON RADIO

(Continued from page 33)

it had enough experience to be able to set up a general schedule in advance. Cost-per-1,000 figures were used as a rough gauge but other factors were more important: Did the program have pronounced local appeal? Was the personality himself popular, or, to put it another way, would the listener pay attention to the personality and go and buy *Life* on the personality's recommendation? Did the program reach the people that *Life* wanted to reach? On the basis of these questions, the agency chose three disk jockeys, Easy Gwynn, Jack Morrow and Milt Lewis.

The next important step was for the agency and *Life* to go out to the station, explain exactly what *Life* was trying to do and tie up the final details. Murphy, Laynge Martine, also of Y&R, and George Wever, *Life* promotion chief, handled this chore. Some of the more crucial decisions are reached at these conferences.

For example: Richard Fairbanks, president and general manager of WIBC, told the *Life*-Y&R team that Gwynn also had a Saturday morning show aimed at rural audiences. He explained that Saturday morning was the best time to reach these audiences since many rural families came to town on Saturday. The Friday announcements would not have as much effect on rural families since, even if they heard the announcements, the impact might be lost by the next day. (There are no newsstands out in the country.) Murphy and Martine were convinced and the Gwynn show was added to the schedule.

In talking to the three disk jockeys, Murphy and Martine filled them in on

some of the basic facts of *Life* and about newsstand sales, such as the fact (just as true of other general magazines) that men do more buying from newsstands than women. The trio were told they would receive copies of the magazine on Tuesday, along with a letter from *Life* editors pointing up some of the editorial matter.

As for the copy, Gwynn, Morrow and Lewis were told they were on their own. No specific sales or editorial themes were laid down. Murphy said to the three WIBC personalities in his briefing, "It's up to you to prove you're good salesmen and you can prove it in your own way. You know your audience better than we do."

To help their radio salesmen get a better feel of the newsstand situation (and to learn more about it themselves), the traveling team went around to *Life*'s regional sales rep. They also talked to the magazine distributor who handled *Life* and the newsstand dealers who sold it. These talks further refined the sales approach and the visits with newsstand dealers also helped the station place *Life* point-of-sale posters. The dealers also received promotional letters from the disk jockeys.

**Full-blast campaign:** The WIBC test began 30 October and ran 13 weeks. Well before the test was over, it became apparent that newsstand sales were running at a breezier clip. *Life* didn't wait for a detailed analysis of the 13-week results before shifting into high gear.

Beginning 15 January, a roster of 11 stations went into action for *Life*. They were WITH, Baltimore; KFEL, Denver; KRNT, Des Moines; KNUZ, Houston; KCKN, Kansas City; (Please turn to page 89)



## This is WHDH's Fred B. Cole!

Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# W H D H

50,000 WATTS  
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

## TOT SHOW

(Continued from page 42)

"birthday boys and girls" do on the program. In eight weeks on the air (through the time when this was written) 1,700 pieces of mail had come in for Pickerington Creamery, as well as an increase in sales and distribution through the central Ohio market.

A long-time *Aunt Fran* account is Gerber's Baby Food Products which bought two announcements a week in April 1952 and has continued on that schedule ever since. Gerber's has used both live and film commercials, though Aunt Fran's show lends itself ideally to the former. During live commercials, her studio guests always receive samplings of the product to taste.

A typical example of Aunt Fran's drawing power was her announcement plugging a package of five children's books from the F. & R. Lazarus Co. book department. The day after this one-time Friday afternoon announcement, Lazarus Co. had sold more than 300 sets. (See "TV Results," 23 February 1953, p. 62.)

Evans & Schwartz Shoes, one of Aunt Fran's steady accounts, decided to test their continuous sales pitch by inserting into the announcement an offer of a Bunny Box for each pair of shoes that children bought. The store ordered some 1,000 boxes as a week's supply, but—though the Bunny Box offer was made on *Aunt Fran* only—the store had to reorder, because the supply lasted only two days.

Tying in its four-week campaign with a salute to the birthday boys and girls on the program, Park Federal Savings & Loan offered a piggy bank to any youngster who opened a savings account of \$5 or more. This client, too, was pleased with the results of his *Aunt Fran* announcements.

Among her other sponsors, Aunt

Fran counts: Mystic Tape, Schiff's Shoes, Kiddie Korner Juvenile Stores, Sealtest Ice Cream, McClelland's Book Store, and many others.

**Kiddie viewing habits:** A recently-completed survey by the Franklin County Television Committee of the White House Conference on Children and Youth placed *Aunt Fran* among the top three TV favorites of kindergarten children. The survey covered children—kindergarten through high school ages—in 12 schools, both city, county, parochial, and suburban. It consisted of a 17-point questionnaire, which 905 youngsters answered.

Youngsters between ages of five and seven were found to watch TV an average of 18 hours and 32 minutes a week. Survey didn't cover pre-kindergarten youngsters, but indications are that the two-to-five group spends an equal number of hours before the TV sets. After age nine, the weekly average TV hours rise to more than 23, but Aunt Fran's audience is gathered principally from the pre-school group. In listing other types of programs they'd be interested in, the small fry emphasized cartoons and Westerns, as well as educational programs—shows where they'd "learn to do things," meaning constructive games, handcrafts, drawing.

*Aunt Fran and Her Playmates* both educates and entertains the young audience. As a combination m.c. and kindergarten teacher, Aunt Fran tells her audience stories, acting them out, or else accompanying them with various types of music.

Some half dozen youngsters are invited to the studio as Aunt Fran's guests each day to celebrate their birthdays. The program is so popular in the Columbus area that the guest list for kiddies to appear with Aunt Fran is already set up for a year in advance.

Aunt Fran (Mrs. DeWitt Norris in private life) feels that pre-school children can learn reasonably complicated subjects, if only they are taught in the right way. In line with this theory, she recently introduced her audience to the various musical instruments which make up a symphony orchestra. The Columbus Little Symphony Orchestra provided the music, while Aunt Fran created cut-outs of some 28 orchestral instruments. These cut-outs, named Chester Cello, Ollie Oboe, Henrietta Harp, Freddie Flute, and so forth,

were mailed to youngsters in Aunt Fran's audience upon written request.

**Cook's tour of tot shows:** In Iowa, WOC-TV's *Comic Cutups*, Fridays 5:15 to 5:40 p.m., is a puppet show keyed to pre-school youngsters. Old Mill Ice Cream and Albert Lea Manufacturing Co. sponsor the show on participating basis with better brand and product identification resulting.

Ken Wagner and his drawing board are the stars of *Comic Cutups*. While a clown puppet tells the kiddies stories, Ken illustrates these yarns. Pulling power of Ken Wagner's show was demonstrated when a write-in offer of a coloring book which he made twice on one Friday afternoon stint resulted in 2,500 requests.

In Texas, WBAP-TV features *See-Saw Zoo*, 5:30 to 5:45 p.m. across the board. Another studio puppet show, it stars Dean Raymond and the Waste Basket Animal Players, around whom the daily story is built. Sold by quarter-hours, the show was previously sponsored by Walnettos. *Kitty's Playhouse*, a half-hour dramatic show on the *Let's Pretend* pattern, precedes the *See-Saw Zoo*.

Newest network addition to pre-school kiddie programming is NBC TV's cross-the-board morning show, *Ding Dong School*. This Chicago-originated show is also built around one woman personality. The format: a combination kiddie variety and educational show. *Ding Dong School* is not only expected to bring the network solid billings, but may be the jump-off for a whole merchandising subsidizing operation. Among its earliest one-a-week sponsors are General Mills and Scott Paper.

NBC affiliates' reaction has paralleled the feelings of TV stations who produced their own daytime kiddie shows locally. "Give us some substantial daytime programming," they had told the network, and *Ding Dong School*, like the numerous local educational shows for pre-school youngsters, is not only a commercial success, but a public service feature and goodwill builder as well. ★ ★ ★



**52 SHOWS READY FOR YOU**  
They're popular! They're well rated!  
**The Sportsman's Club**  
15 minutes hunting, fishing and outdoors with Dave Newell. High class panel. Write for audition prints.  
**SYNDICATED FILMS**  
1022 Forbes Street Phone: EXpress 1-1355  
Pittsburgh 19, Pa.

KOWH, Omaha; WWSW, Pittsburgh; WHIM, Providence; KWK, St. Louis; WOLF, Syracuse; WNEB, Worcester.

A rundown of the announcement schedule for each station shows no set pattern of time buying. In all markets, the Friday schedule was invariably chock full of announcements, but aside from this, there was a great deal of variety. In some markets Thursday announcements were regularly scheduled, in others, they were used only during the first week. This latter strategy was (1) a means of testing Thursday, and (2) a means of starting the campaign with a strong shove.

Saturday announcements were bought on all but four of the stations. In two markets, because of past experience with newsstand sales and after talks with local people, announcements were extended beyond Saturday. Sunday was tested in Providence for one day and a regular schedule of Monday morning wake-up plugs is being used in Baltimore where newsstand sales are more spread out than in most cities.

Programs were mostly of the chatter-and-music variety. The stations used had a big variety of these to choose from, mainly because eight of the 11 were independents, where music-and-chatter programs usually bulk large in entertainment lineup. This eight-to-three ratio is evidence of the way independent stations have successfully compensated for their lack of network affiliation by building programs with strong local appeal.

About ten *Life* and Y&R men traveled about usually in pairs, preparing the groundwork for the local campaigns. They included Wever, Martine, Murphy, Dave Bradshaw, agency radio-TV director on the *Life* account;

Richard Neale, Wever's assistant; Stewart Powers, *Life* subscriptions director; George Allison, Y&R media director in the Los Angeles office; William W. Wilson, radio-TV director of Y&R's Chicago office, and Robert Smith of *Life*.

**Local selling technique:** The idea of personalized local selling is popular at Y&R, although it is by no means a matter of general agency policy. Last year it was used for selling Jell-O pudding and Singer sewing machines and the latter campaign is still going on, though with a reduced station lineup. In both the Jell-O and Singer campaigns, local personalities were given more copy guidance by the agency than in *Life's* case, although the actual wording of the commercial was left to the clients' radio salesmen.

The Jell-O campaign was on as many as 165 stations during the summer. In the fall, a contest was conceived by the agency and aired over 120 stations. The disk jockey getting the greatest number of entries according to market size and time cost won an expense-paid vacation in Paris. The winner was Sandy Jackson of KOWH, and it should not be surprising to learn that Jackson is now selling *Life*.

Although the local Jell-O campaign was dropped when Bob Hope was put on a day and night network radio selling campaign, both client and agency were satisfied with the local selling method and results. Hope is now selling Jell-O a la Godfrey on NBC, his heavy schedule running five mornings a week and one evening.

The Singer campaign started last June, built up to 28 markets before Christmas and is now on nine stations. It is expected that the number of

markets will be increased again in the spring. In the case of Singer, the use of radio depends on the district mgr.

*Life's* radio selling provides much more leeway to the local personality than Singer's or Jell-O's. The commercials are not only linked to local interests (see sample on page 33), but to the particular likes of the radio personality. Here is another sample of Easy Gwynn's continuity on WIBC:

"Seems to me that everybody likes a small boy. Maybe that's because I happen to like the small boy in my own family, but—well, the more mischievous they are sometimes, the more you want to whale 'em, but you like 'em. . . ." (The copy continues about the picture story of a slum boy who was rehabilitated on a boys' ranch in Texas.) "Of course, Richard's story is only one of plenty of interesting features in *Life* for December first. Just happened to interest me especially, because—well, as I said—there's a small boy in my family."

This sort of salesmanship is a far cry from *Life's* previous air advertising. An in-and-outer in the past, *Life* went in for public affairs or network programs, although it did use local radio for occasional special promotion. Last year, *Life* sponsored Robert Montgomery's news analysis on NBC TV. Montgomery spoke five nights a week from 10:30 to 10:35. He was bought primarily because of the interest in the Presidential campaign. *Life* also bought announcements adjacent to General MacArthur's TV address to Congress. For a while, the magazine was pushed on *Kukla, Fran and Ollie*, NBC TV, one night a week. In 1948, *Life* sponsored television coverage of both Democratic and Republican nominating conventions. ★ ★ ★



## This is WHDH's Christine Evans!

Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

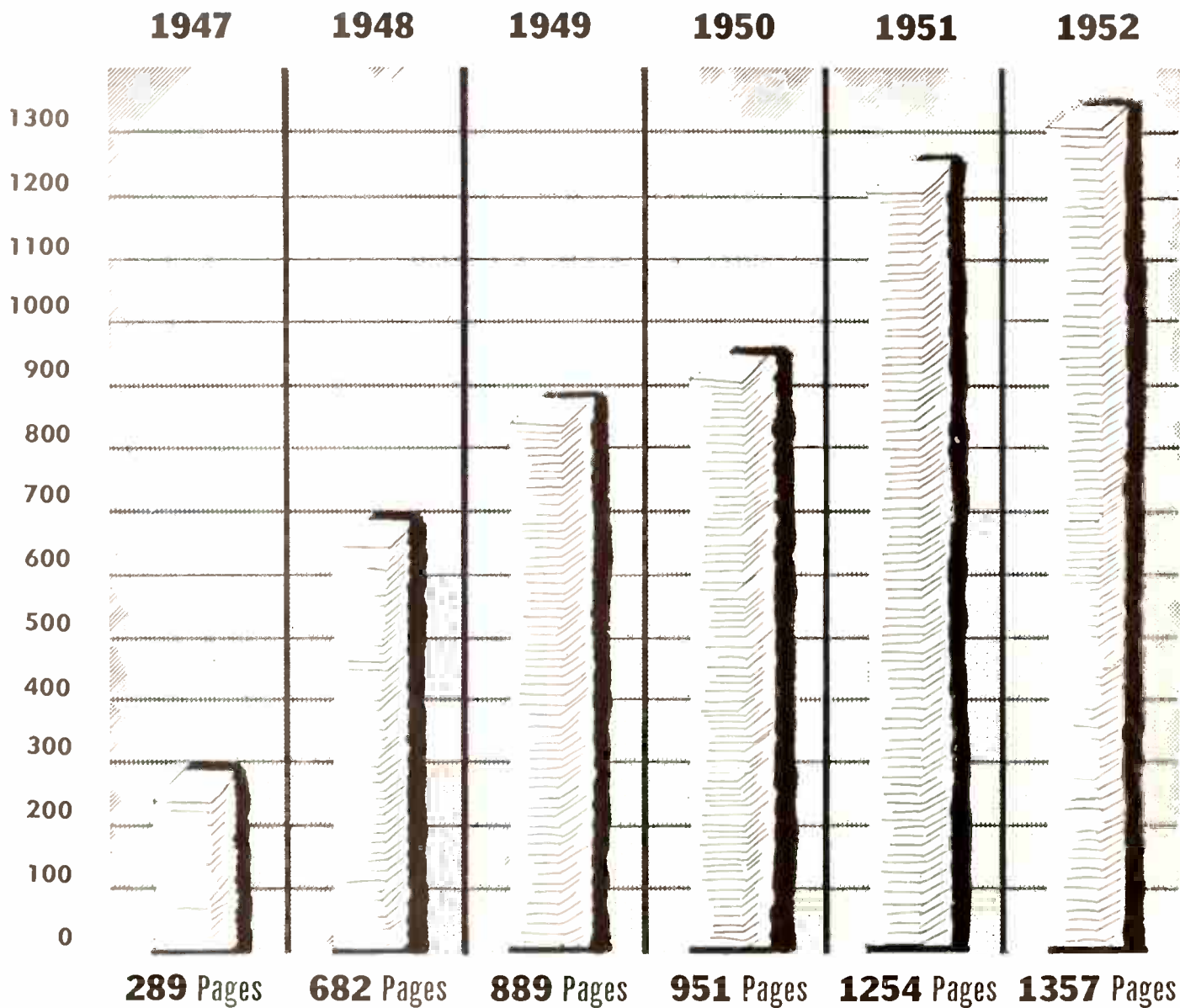
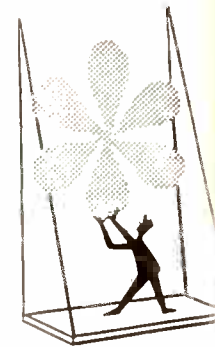
# W H D H

50,000 WATTS  
BOSTON

Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man

# BUILDING!



## SPONSOR

*The magazine radio and TV advertisers use*



*SPONSOR builds on a solid basis. Turn out sound issues editorially and the advertising will follow. This common-sense approach to radio and TV trade paper publishing has appealed to station advertisers in increasing measure since our first issue in November 1946. Our promise for 1953: new use departments, more use articles for buyers of radio and television.*

## ROUND-UP

(Continued from page 63)

engineered by MBS promotion head Hal Coulter, with Orville Johler, director of advertising and merchandising, the Independent Grocers' Alliance.

\* \* \*

When WHOD, Homestead, Pa., received a schedule from J. Walter Thompson for Ford autos, Gerald Meade (of the station's sales rep, Interstate United Newspapers) got a merchandising idea. He requested that the station have Negro D.J. Mary Dee pose for a picture with the latest Ford model at a local Ford dealer. He then arranged to have the local newspaper, the *Courier*, run the picture. But the idea went even further than originally planned. Seems Mary liked the '53 Ford that she posed with so much that she bought it practically on the spot. When the picture ran in the paper, it carried Mary's enthusiastic personal endorsement of the car in the caption. J. Walter Thompson, and especially account executive Frank Marshall, were pleased as punch.

\* \* \*

Clients on WNBC-WNBT, New York, now have a "merchandising laboratory" at their service, according to Max Buck, merchandising and promotion director of these stations. WNBC-WNBT have made arrangements with the large London Terrace Supermarket in New York whereby the station's clients will be provided with nearly 30,000 square feet of product display space for experimental testing on new products, redesigned packages, special promotional offers and other point-of-sale ideas. This new merchandising

service is part of the stations' concept that "the deal isn't closed until the beans have been sold off the shelf and the toothpaste off the counter."

\* \* \*

Increased merchandising-consciousness is reflected in the issuing by WIP, Philadelphia, of a pamphlet analyzing all the merchandising features offered by the four major radio stations in Philadelphia for food and grocery product advertisers. It enables the prospective advertiser to see, at a quick glance, the availability of programs, minimum contract, and minimum participation in order to secure merchandising, including specific costs. Copies of the folder are available by writing: Merchandising, WIP, Philadelphia, Pa.

\* \* \*

A new use for television has been discovered by a school principal in Louisville, Ky. TV now is being used to combat tardiness. Roselyn Loewenstein, principal of the Ellen C. Semple School, is enticing the children to come to school earlier so that they can watch part of the NBC TV *Today* program which comes on over WAVE-TV every weekday morning, 7:00 to 9:00 a.m. The school TV set is turned on in the auditorium about 7:10 a.m. and stays on till school begins at 8:30 a.m. Though the students are very young—from kindergarten through the sixth grade—the program seems to appeal to them immensely, according to Miss Loewenstein, and there's much less lateness.

\* \* \*

KFEQ, St. Joseph, Mo., marked its 30th anniversary the week of 16 February, aired special programs in

honor of the anniversary occasion

\* \* \*

The Storer Broadcasting Co. has just taken over a five-story building at 118 East 57th Street, New York City to be called Storer House. The ground and second floors will be used for national sales and executive offices; the upper floors designed as living quarters will be utilized by visiting executives. The company owns and operates WSPD (AM and TV), Toledo; WWVA, Wheeling, W. Va.; WJBK (AM and TV), Detroit; WAGA (AM and TV), Atlanta; WMMN, Fairmont, W. Va.; WGBS, Miami, Fla.; WSAI, Cincinnati; KEYL, San Antonio.

\* \* \*

When a sudden strike by newspaper delivery employees deprived many Long Island (New York) residents of their daily papers recently, sales at WHLI, Hempstead, L. I., suddenly showed a marked increase. New York and Long Island advertisers clamored for time on the station in order to reach the more than 2,000,000 residents affected by the strike. Sets-in-use, WHLI learned in a spot survey, increased immeasurably, with better than 10% sets-in-use response recorded for WHLI newscasts.

\* \* \*

BAB's 1953 membership drive to date brought 73 new AM radio stations into the fold through January, it was announced by BAB President William B. Ryan. These additions bring BAB's AM station membership to a total of 783—a 13.8% increase based on a net gain of 210 stations since 1 April 1952. ★ ★ ★



### This is WHDH's Bob Clayton! Famous for his Nationally Known "Boston Ballroom"

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# W H D H

50,000 WATTS  
BOSTON

See Your John Blair Man

Subsidiary of the Boston Herald-Traveler Corp.

**NOW! GOOD TV**  
in  
**MOBILE ALA!**

**WKAB-TV**

CHANNEL 48

**CBS - DUMONT  
NETWORKS**



**captivatin'  
KABBY  
says:**

"20,000 television sets al-  
ready in Mobile — and  
they're still coming fast!"

Also, remember . . .

**WKAB—A.M.**

**the High-Daytime  
Hooper Bargain!**

CALL

**Forjoe**  
AND  
COMPANY

Offices in: New York • Chicago • Atlanta  
Los Angeles • San Francisco

SOUTHERN REPS.:

Dora-Clayton Agency, Atlanta

# Newsmakers in advertising



**Richard Borden**, Atlantic Refining Co. advertising manager, just announced another season of cosponsorship of professional baseball in support of Atlantic's service station dealers. TV coverage of the home games of the Philadelphia Athletics and Phillies, the Boston Red Sox and the Pittsburgh Pirates will be supplemented by the use of special radio networks to bring a daily reporting of day and night games to those homes not reached by video. Atlantic, a pioneer in sportscasting, has aired sports since 1937. Firm also goes in heavily for radio newscasts.



**B. G. Robertson**, general manager KTBS, Hot Springs, Ark., is looking forward to that station's affiliation with CBS starting 15 June. The 50 kw clear channel station became a radio giant after the FCC granted permission to move from Hot Springs to Little Rock and change classification to 1-B clear channel. Henry Clay, executive v.p. of the International Broadcasting Corp., owners of KWKH, Shreveport, La., as well as KTBS, made the affiliation arrangements in New York in January. Branham is national sales representative for the station.



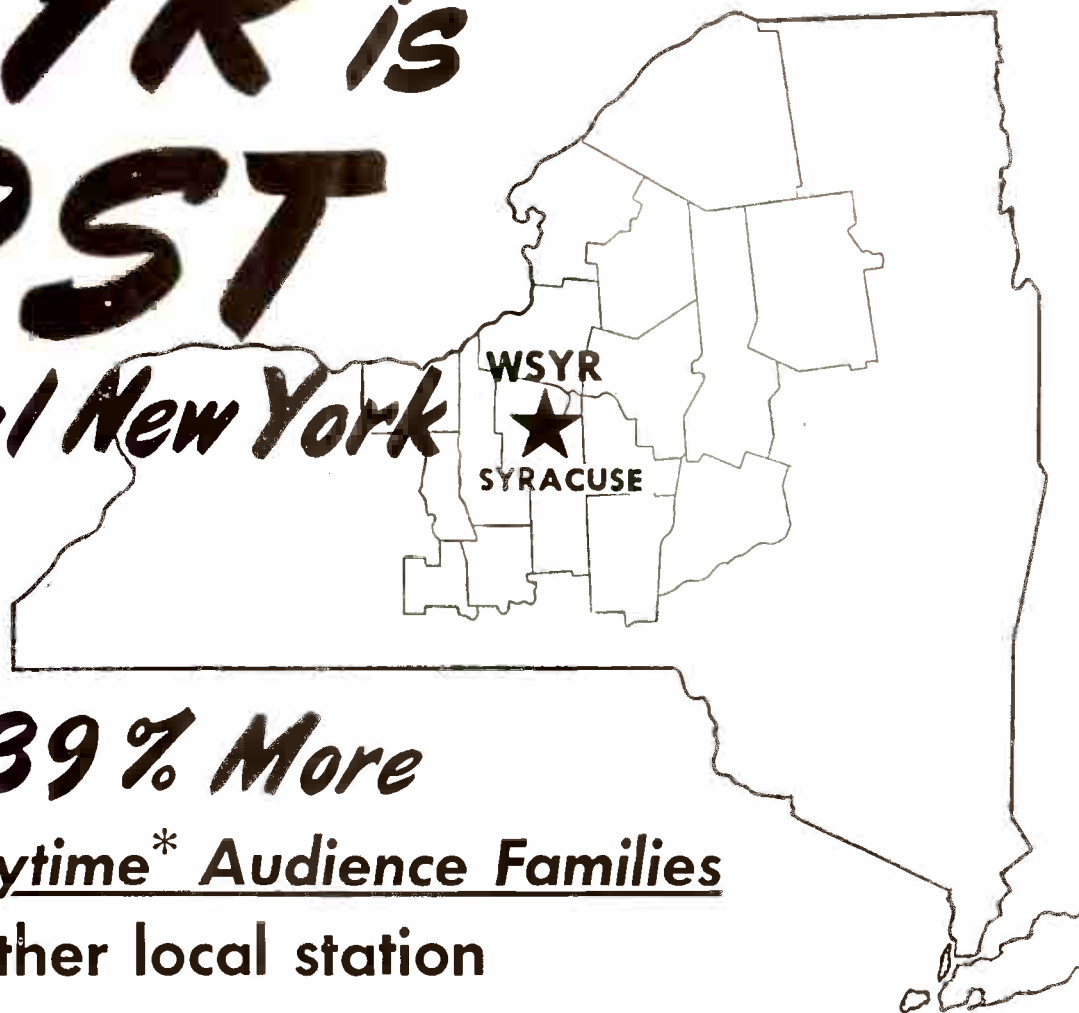
**Harwood Hull Jr.**, recently signed as executive v.p. and senior partner of Publicidad Badillo, Inc., Santurce, P. R., brings to Puerto Rico's top agency a rich background in broadcasting. Prior to his present position he was general manager of the Puerto Rican Network, the island's first broadcasting chain. In his new job he will have numerous blue-chip clients such as American Tobacco, Pabst Blue Ribbon, Shell Oil, Borden, and many others. Mr. Hull was born, reared, and educated in Puerto Rico.



**C. Terence Clyne**, radio-TV v.p., Biow Co., represented that agency at the signing of the largest contract in TV history. More than \$8,000,000 is involved in the pact between Desilu Productions (Lucille Ball and Desi Arnuz), CBS TV, Philip Morris Co., and the Biow agency. Not only does contract run through 1955, but it is a non-cancellable, no-option deal. Clyne told SPONSOR: "This is our affirmation of TV's selling power and our faith in Lucy's ability to remain No. 1."

*Any way you look at it...*

# **WSYR is FIRST** *in Central New York*



***Up to 239% More***  
**Weekly Daytime\* Audience Families**  
**than any other local station**

**According to SAMS 1952**

29.8% more than Station A  
72.7% more than Station B  
194.4% more than Station C  
239.1% more than Station D

**According to Nielsen 1952**

47.0% more than Station A  
55.0% more than Station B  
157.5% more than Station C  
212.2% more than Station D

There it is — the leadership revealed by BMB in 1947 still continues.  
WSYR is your advertising buy in rich Central New York.

*\*And the nighttime figures show approximately the same leadership*

**Write, Wire, Phone or Ask Headley-Reed**

**WSYR ACUSE**  
570 KC

**WSYR-AM-FM-TV — the Only Complete Broadcast Institution  
in Central New York. NBC Affiliate**

**MerCHAINdising  
GETS RESULTS!**

**WGAR PLAN IS EFFECTIVE**

**22% gain for  
BAB-O**

says D. J. Horgan  
District Sales Mgr.  
B. T. Babbitt, Inc.



"We delayed writing until after we made a final check on results. According to our figures we showed a gain of approximately 22% during the weeks this sale was in progress."

*D. J. Horgan*

**LISTENERS RESPOND TO  
WGAR MerCHAINdising!**

Sales increases are reported on products ranging from soaps to cereals, from desserts and drinks to dog food!

- 7-Up
- Leisy's Beer
- Creamettes
- Super Suds
- Corn-fetti
- FAB
- Rival Dog Food
- G. Wash. Coffee
- Durkee Marg.
- Mazola
- Junket
- Cheer
- Coca-Cola
- Crackin' Good
- Peter Paul
- POC Beer

With MerCHAINdising you contract for WGAR's effective selling, plus tie-in displays in 191 outlets of two leading national chains. Send for "MerCHAINdising In Action!"

**Newsmakers in advertising (Continued)**



**Marion Harper Jr.** has been elected vice chairman of the Board of Directors of the Advertising Research Foundation. A member of the ARF executive committee since 1948, he played an active part in the recent reconstitution of the Foundation as a tripartite organization of advertisers, agencies, and media. A native of Oklahoma City, Harper is, at 36, one of the youngest chief executives of a major American business. He became president of McCann-Erickson, Inc. in December 1948 just nine years after joining the advertising agency as an office boy.



**George J. Abrams**, advertising manager, Block Drug Co., is kept busy these days in his role of chairman of the forthcoming A.N.A. convention. He told SPONSOR: "As one whose advertising budget is predominantly in radio and TV, I am looking forward to a meeting which will produce much fresh information for future thinking on radio and TV. We are scheduling such top speakers as Frank Stanton, president of CBS, Arthur Bellair, radio-TV commercial director of BBDO, and George Nelson, jingle specialist." Entire 20 March afternoon session will cover TV topics.



**Charles J. Allen**, newly appointed v.p. in charge of merchandising department, Gardner Advertising Co., St. Louis, came to the post after seven years with The Kroger Co. in Cincinnati. According to Gardner's president, Elmer G. Marshutz, "Because of the rapid changes in all retailing with the concentration of volume in chain and supermarket fields, we think it highly valuable to advertisers that we have added a man of Mr. Allen's caliber who can give retail-level merchandising know-how to client advertising plans, assuring cooperation in this vital area."



**Frederick N. Dodge**, director of merchandising, NBC, is touring the country to assess the results of "Kate Smith Week." Object of promotion was to prove the effectiveness of multi-sponsored network TV programs. Working with more than 18,000 grocers, Dodge coordinated the big push which included network and local on-the-air-promotion, exploitation, newspaper, and trade advertising, special mats, telops, slides for local TV station use. Advertisers include: Procter & Gamble, Block Drug, Gerber, Simoniz, Nestlé, Minute Maid, and Doeskin.



**Sherrill E. Edwards**, television management consultant, has set up headquarters in Dallas, Tex., after five years in San Antonio. He was directing consultant on KEYL and NELD-TV, Brownsville, Tex., and acted as assistant and commercial manager for these stations and KBTU, Denver. He told SPONSOR: "It is my premise of operation that a station designed initially to fit its market costs less to build, less to operate, and goes into the black faster." Edwards says his service is designed for those new to the industry and that he can deliver a completed station staffed and on the air.



**Colgate uses air advertising in 17 countries**

Colgate-Palmolive International spent over \$6 million on radio and TV advertising in 17 countries last year—up 105% since 1949. V.P. William B. B. Fergusson told SPONSOR firm averaged 650 radio programs a week, most of them written, produced, and directed by C.P.P. personnel. Luxembourg Radio is used to reach non-commercial British Isles.

-IRS-

**Old Golds, Murine launch Philippine radio campaigns**

P. Lorillard has just begun sponsoring NBC's "Two for the Money" over DZRH, Manila, to sell Old Golds. Murine has announcements in both English and Tagalog on 3 Philippine stations. Sterling Drug, P&G have signed with DZRH since first of year. Latter uses announcements, local soap operas, mostly in Tagalog. U.S. rep is Media Representatives, New York, headed by Albert Capotosto, president.

-IRS-

**Pan American has programs in 3 Pacific areas**

Pan American's Pacific-Alaska Division has bought 15-minute evening newscast 3 times weekly on KGMB-TV, Honolulu. It also sponsors weather and newscasts on KGMB-KHBC, Honolulu-Hilo; DZRH, Manila, and KFAR, KENI, KINY, and KTKN in Alaska, and Chinese and Japanese announcements over KULA, KPOA, and KILA in Hawaii, according to W. G. Pocock, ad manager of Pan American's Pacific-Alaska Division.

-IRS-

**Alaska chain adds stations; Hooper makes survey**

Midnight Sun-Aurora Broadcasting System has added 2 new stations in past 6 months—KABI, Ketchikan; KJNO, Juneau. With KFAR, Fairbanks, and KENI, Anchorage, system now gives full Alaskan coverage, according to James C. Fletcher Jr., eastern sales manager. Recent Hooper survey (October-December 1952) showed 39.5% sets in use evenings. Fletcher estimates territory has 60,000 civilian sets among 180,000 permanent pop. Military exceeds 50,000, plus families.

-IRS-

**2 Japanese TV stations linked by microwave**

Dr. Tatsuo Hayashi, director of TV Society of Japan, in New York on a TV equipment-hunting expedition, told SPONSOR Japan's first 2 TV stations, in Tokyo and Osaka, are now connected by microwave relays, but he wasn't sure whether Nagoya was actually on air late February. Owner is Japan Broadcasting Corp. (NHK), which, he said, is not govt.-controlled, has no advertisers, gets funds from listeners who pay monthly fees. First 2 commercial TV stations have been licensed in Tokyo with 2-3 due in Osaka. Nippon TV Network Corp. has ordered RCA 10 kw transmitter, expects to be on air in Tokyo this summer if April shipment comes through, Dr. Hayashi said.

-IRS-

**Canada's CAB to discuss station editorializing**

Canadian Assn. of Broadcasters, meeting in Montreal this week, may decide whether private Canadian stations should editorialize on important issues same as newspapers do. Among speakers: NARTB's Harold E. Fellows, NBC's Ted Cott, William Esty Co.'s Wallace Wulfeck, New York.

-IRS-

**Canadian rep offers weekly station file**

All Canada Radio Facilities Ltd., 80 Richmond St. West, Toronto 1, has begun weekly reports to advertisers and agencies on all its stations. Each folder covers separate station, contains history, personnel, market, coverage, schedule, results data for the station.



### Lo! the agencyman's wife

In one respect there are two kinds of husbands in the executive and management world: those who leave their work behind them at the end of the day and those who make a practice of chatting about it with their wives. The latter often serves as a good safety valve, and even a handy conversation diverter when the wife harps too long on the petty irritations that have accumulated during the day.

*Fortune* not long ago did a broadly documented story on the significant role that corporation management had come to expect of the executive's wife. SPONSOR in this issue (page 34) has picked up the theme and explored the part that the ad agencyman's wife plays in his career.

As the *Fortune* article disclosed, much of corporation management has got into the habit of indoctrinating the executive's wife on the wherefores of her husband's organization by get-

ting up booklets, etc. Ad agency management might find it quite rewarding if it borrowed the idea.

It could give the agencyman's wife an entirely different perspective from the one she now has about her husband's job. There are hosts of people, even those in the business and their wives, who have fallen victim to the common error of regarding advertising as huckstering. Basic explanation of the important part that advertising plays in the American economy and how advertising works might have a decidedly healthy effect. It might dispel the impression, for instance, that long lunches and the cocktail hour figure as dominant props for the business. It's been remarked that lots of young agency people are disposed to be cynical about their work. The stratagem might get at the root of some of this negative philosophy.

### "In the public interest"

It cannot be emphasized too often that broadcasting's primary function is to serve the public. Everything follows from that.

And to be able to serve the public best, broadcasting must remain free.

Among the best expositions of this idea made in recent months was NBC Vice President Charles R. Denny's speech before the Communications Subcommittee of the House Committee on Interstate and Foreign Commerce. Entitled "Television, a responsibility and opportunity for serving the public," the statement was printed and deservedly disseminated among advertisers, agencies, Congress, and Cabinet, college presidents, religious leaders,

Denny's key thought is this: "... Control over program content is a responsibility which must remain in the broadcaster's hands. In our opinion, self-regulation on the part of broadcasters is the only really effective way of maintaining a high quality of service. Good taste cannot be legislated. It must grow from an inner awareness and a continuing resolve to operate in the public interest.

"The broadcasters of America have demonstrated that they have this resolve."

SPONSOR concurs heartily.

### TV did it

When anybody starts describing TV as the ogre of the sports box office, you can cite the testimony of Julius Piazza, Detroit fight promoter, as reported by the Associated Press.

Piazza started local telecasts of his fights 13 months ago from a small Detroit Arena. Business pyramided to the point where he had to hire the largest indoor sports arena in town—the University of Detroit field house. The big payoff, which set Piazza to raving about TV, took place 27 February when, with a couple of unknowns, he drew a crowd of 10,124 and a gross gate of \$17,183.

Said Piazza: "Television did it. TV made this fight. We started these boys on TV in four rounders. Then to six, and after that to eight. Now look at this crowd. They're not the hardboiled fight crowd. They've seen these kids in TV and now they want to see them in the flesh.

"Don't let anybody kid you, television is the best thing that's ever happened to boxing."

## Applause

### Watch the RFDs

Keep your eye on the National Association of Radio Farm Directors, whose members are commonly known as the RFDs.

These fellows rate among the most effective commercially in all radio. They understand their audiences, visit them, work with them, and are truly an important part of life on the farm.

These men didn't start out as salesmen, but they've developed into great salesmen because in their scheme of things service always comes first. With

the proven value of their programs and the extreme loyalty of their audiences you'd think they would feel they were doing their job. Not so.

The RFDs want to be better salesmen. They want more understanding of what they do and what it means to advertisers by commercial managers and salesmen at radio stations. They want to show advertisers and agencies how to effectively employ them. Hence they have decided to hold a series of workshop clinics during 1953 to accomplish all these things. The first will be held either in Omaha or Kan-

sas City early in April.

The RFDs are acting in unison in other ways. The Executive Committee of NARFD recently voted to raise a fund for the relief of flood-stricken farmers in the Netherlands. Hundreds of RFDs are urging their listeners to contribute.

The RFDs, and their positive approach, have big meaning for advertisers. A close look at the RFDs, perhaps attendance at their clinics, should pay many an advertiser, whether consumer or farm product, good dividends for the future.

*South Georgia's*

**FIRST\***

*Television Station*

*\*Granted Feb. 26, by action of FCC*

CHANNEL 37

**WGOV-TV**

*"Dee" Rivers' Family Station - Valdosta, Ga.*

**WGOV**

Valdosta, Ga

1000 WATTS

**KWEM**

West Memphis Ark.  
Memphis, Tenn.

1000 WATTS

**WJIV**

Savannah, Ga.

1000 WATTS

**WEAS**

Atlanta - Decatur, Ga

10,000 WATTS

CALL STARS, INC.  
CANDLER BUILDING  
ATLANTA, GEORGIA

NEW YORK

CHICAGO

DETROIT

BOSTON

SAN FRANCISCO

ATLANTA

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**W**

**E**

**E**

**D**

TELEVISION

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