

RECEIVED
JUN 29 1953
1200 E 111th

SPONSOR

NEW YORK
N.Y.
12

Use magazine for Radio and TV advertisers

29 JUNE 1953

50c per copy • \$8 per year

SP 10-49 12220
MISC FRANCES PRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

help yourself
to the...

CREAM

in the land of
M
Milk and Honey

WISCONSIN'S MOST Show-Full
STATION IN GREEN BAY



**LIFE'S CLAIMS:
HOW VALID?**

page 27

Borden pinpoints
its target with spot
radio and television

page 30

Do agencies earn their
15% commission on
radio and TV accounts?

page 32

Chicago furniture
store finds radio
moves high-cost items

page 35

Picture quiz gives
money-saving tips
on film commercials

page 36

**RADIO & TV
ABROAD**

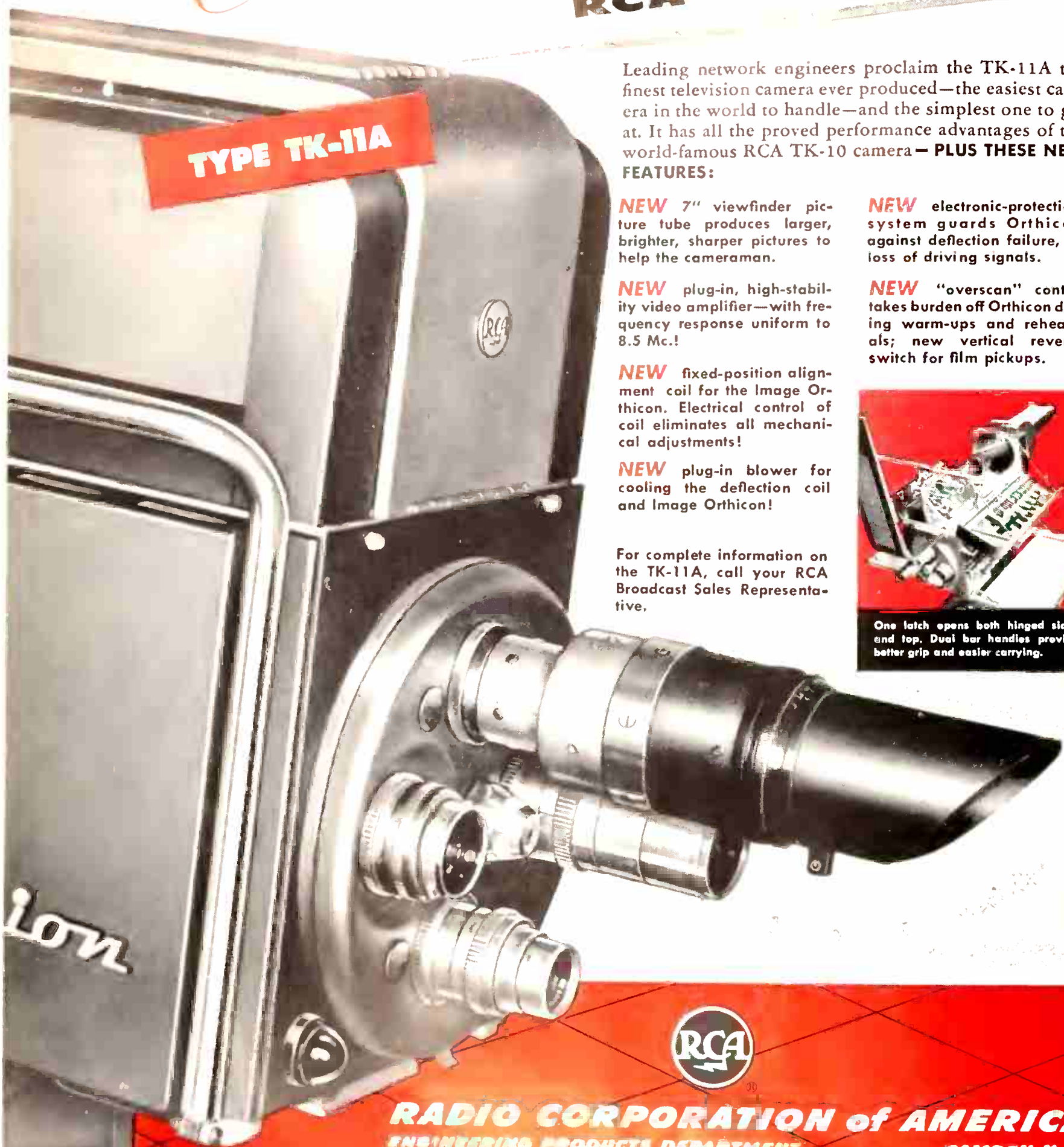
starts page 39

5 pages of charts
will help you plan
foreign campaign

pages 41-48

Completely New!

RCA TV CAMERA



Leading network engineers proclaim the TK-11A the finest television camera ever produced—the easiest camera in the world to handle—and the simplest one to get at. It has all the proved performance advantages of the world-famous RCA TK-10 camera — **PLUS THESE NEW FEATURES:**

NEW 7" viewfinder picture tube produces larger, brighter, sharper pictures to help the cameraman.

NEW plug-in, high-stability video amplifier—with frequency response uniform to 8.5 Mc.!

NEW fixed-position alignment coil for the Image Orthicon. Electrical control of coil eliminates all mechanical adjustments!

NEW plug-in blower for cooling the deflection coil and Image Orthicon!

NEW electronic-protection system guards Orthicon against deflection failure, or loss of driving signals.

NEW "overscan" control takes burden off Orthicon during warm-ups and rehearsals; new vertical reverse switch for film pickups.

For complete information on the TK-11A, call your RCA Broadcast Sales Representative.



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N.J.

**REPORT
TO SPONSORS
29 JUNE 1953**

**Projection
hot topic**

Timebuyers intensely interested in determining best method to use in projecting radio ratings against coverage figures to get cost-per-1,000. "Most buyers I met discussed SPONSOR's recent article on subject ('Needed: a way to project ratings,' 18 May)," commented Alan L. Torbet, general manager KSFO, San Francisco, after trip to New York. His own suggestion for projection formula involves county-by-county adjustment of rating depending on penetration. Adjusted rating could then be properly applied to total homes count in non-rated county. (Details will appear in future SPONSOR issue.)

-SR-

**NBC may revamp
Tandem operation**

Broadcasting industry hears NBC Radio's "Operation Tandem" will be revamped for fall. Costs as well as programing are being re-examined. NBC said to feel, however, that it isn't rate cut that will attract sponsors so much as greater flexibility in use of network radio. NBC execs mulling over problem this month, may reach decision any day.

-SR-

**Stations bet
on film future**

Importance with which savvy broadcasters regard film programing indicated by formation of 2 film-buying services for TV stations: (1) Station Films, Inc., set up by The Katz Agency; (2) Vitapix Corp. Film Syndicate, owned by group of leading telecasters and now aiming for goal of 45 station members. Robert H. Salk, formerly TV program manager of Katz, will head Station Films at 30 Rockefeller Plaza, New York. Operation starts 1 August.

-SR-

**Here's customer
for spot TV**

Rayco seat cover sales are booming since Paterson, N. J. firm, which used to be all newspaper, added radio and TV to schedule. Working through Emil Mogul, firm now uses saturation spot radio in close to 100 markets. In Washington where it's had 6 announcements on WTTG (TV) nighttime for past 2 months, it's added NBC's WNBW (TV) to schedule with 14 announcements weekly. Mogul is interviewing Rayco customers for media pull; is also looking for 4 or 5 across-board spot TV availabilities for 13-week summer period. Nort Wyner is a.e.

-SR-

**SPONSOR covers
world market**

Eight countries have joined ranks of those accepting radio or TV commercials in past year, with England expected to be next. See page 39 for SPONSOR's International Section giving 1,500 facts about these 58 commercial radio-TV countries and article analyzing foreign market, radio, TV, U.S. sponsors abroad, and export advertising approach.

SPONSOR moving 13 July

Effective 13 July, SPONSOR editorial, advertising, and circulation offices will be located at Madison & 49th St. (40 E. 49th St.), New York, in the heart of the advertising district. Rapid expansion of SPONSOR personnel and services made this move into larger quarters necessary. Entire 15th floor will be occupied. New quarters will be air-conditioned.

REPORT TO SPONSORS for 29 June 1953

Ryan welcomes new "Life" study Broadcast Advertising Bureau's William Ryan told SPONSOR: "BAB welcomes 'Life's' cumulative--total individual readers--survey (See page 27 for SPONSOR analysis). We at BAB have been waiting for another medium to go all out on the cumulative concept that we have pioneered for several years in radio. Unfortunately most broadcasters, advertisers, and agencies have continued hopelessly wallowing around in average-per-program figures in an effort to measure audience and cost-per-1,000, while common sense dictated the use of cumulative audience (total individual homes and persons listening) for periods of a week to a month, as the proper answer."

-SR-

Will color film work on TV? Thesis advanced in some advertiser-agency quarters is that color TV will have serious repercussions on filmed commercials. Reason: Color film transmitted over a color circuit may lose enough fidelity so as to make live color preferable for commercials.

-SR-

Stations won't share ad costs Meeting with scant encouragement from radio stations is this request by major soap manufacturer: that stations assume part of firm's bill for co-op newspaper ads of local supermarkets. This, stations are told, would afford them opportunity to promote manufacturer's network programs.

-SR-

Campbell to air new drama series TV's strong dramatic flavor further accented by Campbell Soup's switch from "Aldrich Family" to new series of half-hour dramas to be called "Campbell's Soundstage." Original plays produced by Martin Horrell of radio's "Grand Central" fame begin on NBC 10 July.

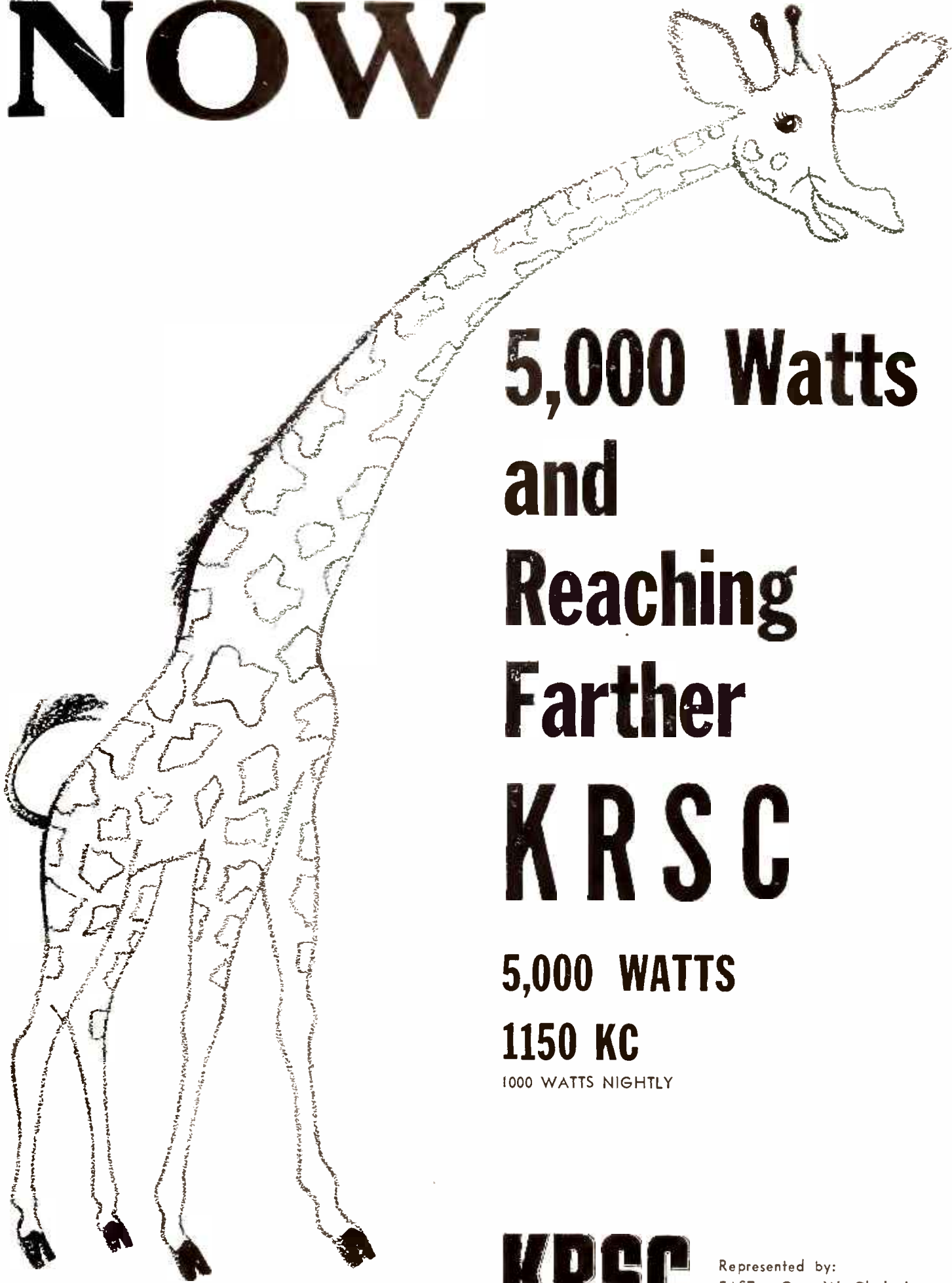
-SR-

Pay ruling may save you cash Ruling by New York State Unemployment Insurance Liability and Determination Section that talent repayment on transcriptions are royalties, not remuneration, may mean substantial savings to producers, agencies, and sponsors. Ruling, obtained by Phil Davis Musical Enterprises, eliminates payments of Workmen's Compensation, Disability Insurance, and N. Y. State Unemployment Insurance Taxes on repayments --a big item in view of new AFTRA, SAG, and A.F. of M. repayment contracts.

New national spot radio and TV business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Birds Eye Div. Gen Foods Corp. NY	Birds Eye Frozen Chicken Pie	YGR. NY	41 radio stations in 15 Eastern cities: NY, Buffalo, Rochester, Boston, Detroit, Phila, Washgton, Balt, Cleve, St Louis, Chi, Mpls, Milw, Cinci, Pittsb	Radio: 1-min anncts & station breaks; 1 Jul thru 29 Sep (13 wks)
Birds Eye Div. Gen Foods Corp. NY	Birds Eye Frozen Fish Sticks	YGR. NY	9 radio, 6 TV stations, New England; Boston, Providence, New Brit, New Haven, Bridgeport	Radio & TV: 1-min anncts, partic; radio 10 a wk; TV 5 a wk; 6 July thru 3 Oct (13 wks)
Corn Prods Refining Co. NY	Mazzola Oil	C. L. Miller, NY	8 stations, Calif	Radio: 1/2 hr transcr "C Lombardo" show; once a wk; start 15 June; 13 wks
Guardian Chemical Co. NY	Foroxin Athlete's Foot Remedy	Dowd, Redfield & Johnstone, NY	5 Southern cities	Radio: 1-min anncts; 2 a day; started 1 June; test campaign; indef run
Gunther Brewing, Balt	Gunther Beer	Biow, NY	20 Eastern mkts	Radio: 1-min anncts; start June; thru Dec
Moxie Co, Boston	Moxie soft drinks (special steak knife offer)	Ingalls-Miniter, Boston	31 New England radio stations	Radio: annct campaign; start late June; run thru Aug

NOW



**5,000 Watts
and
Reaching
Farther
KRSC**

**5,000 WATTS
1150 KC**
1000 WATTS NIGHTLY

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

ARTICLES

What you should know about LIFE's 4-media study

Part 6 of SPONSOR's All-Media Study contains a dozen tips for advertisers to remember when they hear LIFE's presentation based on new inter-media study made for them by Alfred Politz; 24 experts analyze it

27

How Borden buys spot radio and TV

Spender of well over \$2 million in spot radio and TV relies on constant stream of information from traveling representatives to make time and program buys. Former network user interlocks air media strategy with product distribution

30

Do agencies earn their 15% on air accounts?

Million-dollar advertiser's complaint that his agency failed to give him his money's worth touched off SPONSOR survey. Most agencies said question should be, "Is 15% enough?" They cite high cost of handling TV in particular

32

Can you use radio to sell high-cost items?

While some admen feel that radio's strong point is selling impulse items, Chicago retailer has been selling furniture successfully via air for about 14 years, has discovered that the medium's sales impact can last for days

35

How to cut TV commercial costs

SPONSOR presents a picture quiz designed to give money-saving tips on film commercials in a minimum of reading time. You'll find stills from commercials here with a description of the action. Quiz revolves around kind of compensation talent gets under SAG contract terms

36

Preview of Fall Facts issue

Buyers of broadcast advertising are well into the heavy summer season of planning and buying time for fall. SPONSOR's annual buying-guide is next issue. This article previews Fall Facts issue in form of memos from staff to editor

38

INTERNATIONAL RADIO AND TV SECTION

This report gives you fill-in on trends in air media abroad, forecast of export market, analysis of ad philosophy of major export firms

39

Also included in this section are these factual charts on 58 countries:

1. SIZE of foreign market (population, income, trade outlook, imports)
2. FOREIGN STATION data (number stations, ownership, networks, rates)
3. RADIO REPS (listing of foreign stations by country and U. S. reps)
4. FOREIGN ADVERTISERS (U. S. agencies and clients who advertise abroad)
5. TV ABROAD (number of stations, ownership and sample night rates)
6. SUCCESS STORIES (four capsule case histories of air success abroad)

COMING

Annual Fall Facts issue is next

You'll use this issue immediately to help solve buying problems, to give you perspective. Then you'll put it on your desk and use it all year-round as a reference source. For your best inkling of what it contains, read preview, page 38

13 July

DEPARTMENTS

TIMEBUYERS AT WORK	6
MEN, MONEY & MOTIVES	10
NEW AND RENEW	13
510 MADISON	16
MR. SPONSOR, Joseph Jorda P. S.	20 22
NEW TV STATIONS	52
FILM TOP 20	56
COMMERCIAL REVIEWS	58
SPONSOR ASKS	62
AGENCY PROFILE, Paul Kruming	64
ROUND-UP	66
RADIO RESULTS	70
RADIO COMPARAGRAPH	79
NEWSMAKERS IN ADVERTISING	94
SPONSOR SPEAKS	96

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

Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV. Executive, Editorial, Circulation, and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave., Suite 110. Telephone: SUperior 7-9863. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Ave., New York 22, N. Y. MUrray Hill 8-2772. Copyright 1953. SPONSOR PUBLICATIONS INC.



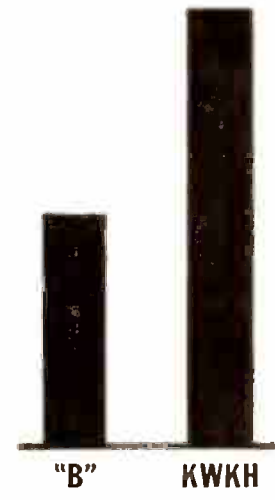
A dollar buys
89.4% more on
KWKH
than on
Shreveport's
second station!

Any way you look at it, KWKH is far and away the best radio buy in the important Arkansas-Louisiana-Texas area around Shreveport.

On a "cost-per-thousand" basis, for example, KWKH delivers 89.4% more *Average Daily Listeners* than Shreveport's second station!

These audience figures are from the new Standard Station Audience Report — the *more conservative* of the two recent audience surveys made in this area.

Your Branham man will be glad to give you all the KWKH facts. Or write us direct.



LISTENERS PER DOLLAR
(1-time, 1/4-hour daytime rates)

KWKH
A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT **Texas**
LOUISIANA
Arkansas

The Branham Co.,
Representatives

Henry Clay, General Manager
Fred Watkins, Commercial Manager



"Music hath charms"

True when King David played his harp . . . True in Merrie England when Congreve wrote this famous line . . . And true today in Southern California!

There's everybody's music
all day long

KBIG . . .

along with just-enough news.
386 advertisers cashed in on
this

MUSIC-AND-NEWS during
KBIG's first year.

For their names, their approaches,
their results, let your KBIG account
representative or Robert Meeker Man
tell you . . . then let's get down to cases
*how you profitably can join this roster
of successful advertisers.*

10,000 WATTS
AT 740

KBIG

STUDIOS IN AVALON
AND HOLLYWOOD

GIANT
ECONOMY
PACKAGE OF
SOUTHERN
CALIFORNIA
RADIO

John Poole Broadcasting Co.

KBIG • KBIF • KPIK

6540 Sunset Blvd., Hollywood 28, Calif.

HOLLYWOOD 3-3205

Nat. Rep. Robert Meeker Associates, Inc.

Timebuyers at work



Kay Ostrander. Dan B. Miner Co., Los Angeles, buys heavy radio schedules in San Joaquin and Southern California markets for Thrifty Drug Stores, a Western chain. For her station evaluations, Kay relies principally on the Nielsen Coverage Survey. Says she: "The new NCS is really taking the 'time' out of time buying." But with the Miner Co. ranking as top advertising agency in the 11 Western states in radio-TV billings, Kay is kept busy all year evaluating proposals and making schedules and station recommendations for Thrifty Drug and others.



Joseph Henry. D. P. Brother & Co., Detroit, buys spot radio and TV for General Motors' Oldsmobile Division in those markets not covered by the firm's thrice weekly CBS TV program, Doug Edwards and the News. "I look for the best-rated time periods," Joe explains, "since the car commercial is aimed at a universal adult audience." To supplement the network TV program, he buys 7 to 9 a.m. news adjacencies on radio stations in selected major markets. Oldsmobile's long-term campaigns are unusual in the automotive industry.



Jacqueline Ruta. National Export Advertising Service, New York, buys radio and TV time for 42 products in over 30 markets. In choosing stations and time availabilities, Jackie uses an assortment of measuring sticks. "Everything from agency-conducted surveys, to information sent to us by stations' U.S. reps, evaluations made by our foreign associate, and personal knowledge of the foreign market is used," Jackie explains, referring to the agency's 108 weekly programs and 500,000 announcements annually. Client radio-TV budgets are up over 1952.



Jeanne Sullivan. Wyatt & Schuebel, New York, buys radio and TV time for many agencies, since her firm serves as a freelance radio-TV department for agency clients throughout the country. Jeanne signs contracts with stations in the name of the particular agency for which she's buying the time. "That way, I have a more diversified job than the average agency timebuyer. I'm now buying for such divergent accounts as C.I.O. and Fanny Farmer. Charles L. Rumrill Agency, one of our clients, will handle Fanny Farmer starting September 1."

Our **W**attage — 5000

Bright array of personalities and
radio talent . . . headed by
BOB POOLE, ADD PENFIELD & DICK McADOO

In **27**th year of broadcasting.

Greatest concentration of listeners
in any similar area in the South.

GREENSBORO, N.C.

W B I G

Affiliated with **CBS**

Represented nationally by Hollingbery

29 JUNE 1953

IN THE LEAD... AND THEN SOME!



KNXT heads the field
in Los Angeles television!
Out front with...

Biggest ratings, daytime
and night...

35% bigger during the day!

Greatest share-of-audience...
9.2% greater all week long!

The most top programs
...network and local,
day and night!

And you are even farther ahead!

*KNXT delivers its greater
audiences at an average cost
of less than a dollar
per thousand viewers.*

If you're looking for the *most*
customers at the *least* cost in the 10-billion do



Angeles TV market, the hunt ends at

KNXT Channel 2

CBS Television's key station in Hollywood
Represented by CBS Television Spot Sales

THE FACTS

Speak for themselves about

"HOMETOWN, AMERICA"

on WFBR

in Baltimore!

IN THE FIRST 4 WEEKS

28,338

Labels Were Bid In Radio Telephone Auctions

511

Calls Were Made By Our Sales Servicemen

278

New Retail Grocery Outlets Were Opened For Sponsors

410

Store Positions Were Improved For Sponsors

469

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

401

Individual Displays Were Built For Sponsors

THIS IS ONLY THE BEGINNING!

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

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD

Men, Money and Motives

by
Robert J. Landry

The stamp of enthusiasm

Nothing has been said about it out loud until here and now but there is a distinct possibility that philately, or stamp collecting, an "industry" with 8,000,000 American customers, which would like to double that number, may take to television as an advertiser.

* * *

Any philatelic invasion of television would necessarily be modest at start and probably local. Nobody knows the dollar volume involved. But there are perhaps 30 big stamp-auction houses with seven-figure annual volume of sales plus literally thousands of upstairs shops and dealers. The big dealers operate internationally. Thus, H. R. Harmer with offices in London, New York, and Sydney will presently branch into South Africa.

* * *

Ponder on the significance of philately using a mass impact medium like television. Philately is a hobby, an enthusiasm, an indoor sport, the spare-time distraction of kings and presidents. Until now philately has relied overwhelmingly upon direct mail advertising to contact the faithful and extend the circle. The great cost item has been the laboriously edited catalog, perennially modified for each new auction. The direct mail costs of some stamp houses have been estimated as high as \$7.50 per customer.

* * *

Television advertising has a variety of appeals to the more imaginative chaps in professional philately. They foresee that this is the dawn of a new age of American leisure. Never before have so many Americans had so much time and money for hobbies. Television itself is a hobby. Children loom large in the calculations. Kids are not by themselves very profitable as stamp collectors, but they have a very real value as steadyers of the market and it is from the ranks of today's children that tomorrow's big clients come.

* * *

The conviction grows generally in the commercial world that television can sell anything, although this conviction is soured on occasion by mounting production costs. Philately would have to find economical programing. Current thinking is along the lines of pictorial blow-ups. There are some legal restraints upon "reproduction" of stamps, similar in motivation to the restraints which the law imposes upon "reproduction" of banknotes. But there is a wealth of potential dramatic material which ties up with particular stamps to heighten viewer interest.

* * *

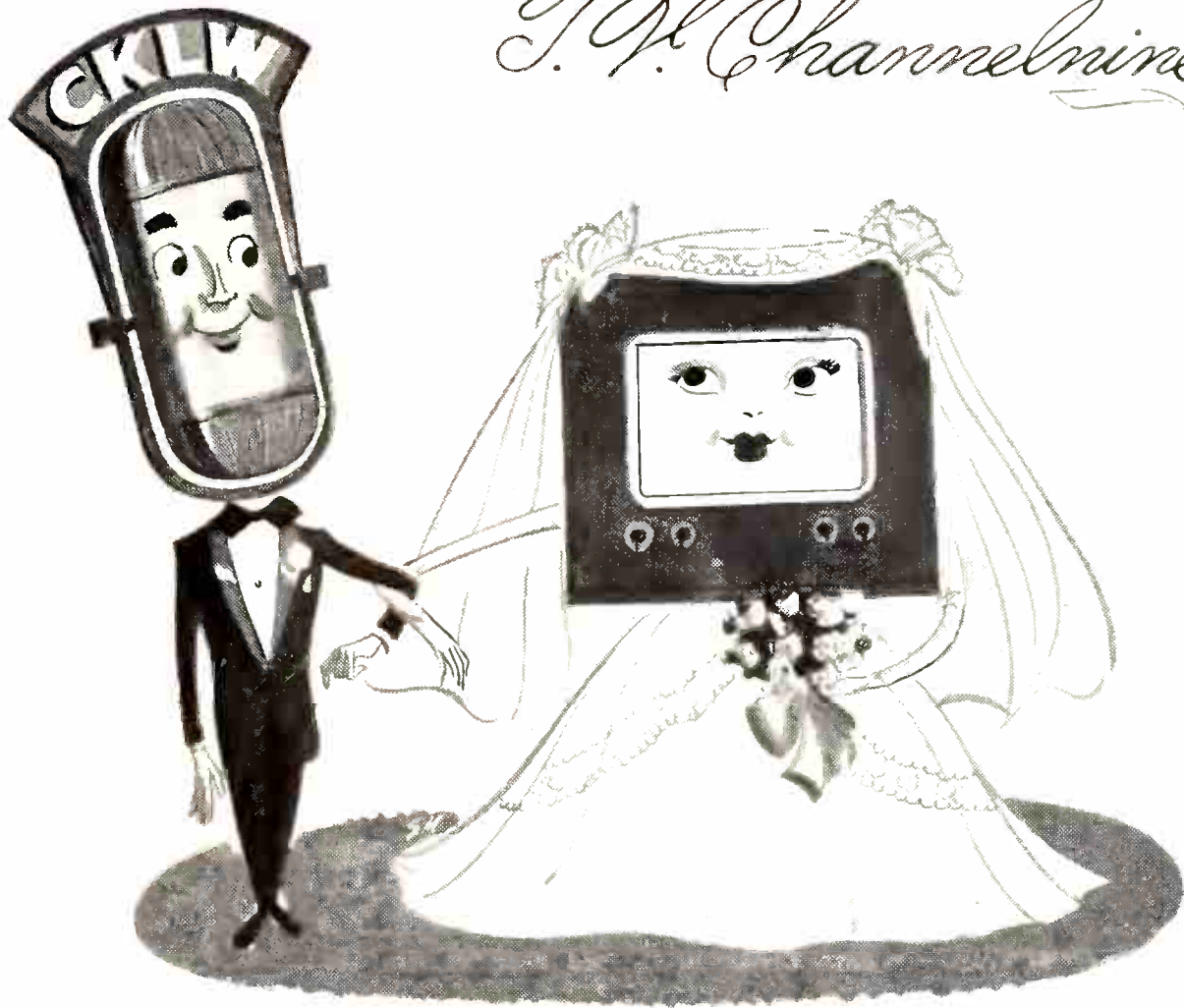
The reasoning goes this way: The well-to-do with their restless need for something to occupy their mused energies are ideally reached through video. Great hordes of new collectors are conjured.

(Please turn to page 92)

I'm 21 and feeling fine

—just got married to

J. P. Channelnine



This month CKLW is celebrating its twenty-first birthday and a fitting memorial to this one score and one milestone is the announcement that in the early months of 1951 you will enjoy CKLW-TV with *Channel Nine*.

The successes we've enjoyed over this short span of years are many. As a youngster we were powered by a 5,000 watt transmitter which was expanded in step with our continual progress to its present 50,000 watt strength.

The intervening years since 1932 have been a succession of successes—a challenge to serve equally the local listening regions of two nations in war, in peace, in good times and bad as "The Good Neighbor Station."

Our many awards for outstanding public service and character of broadcasting are testimony to how well we've met our challenge.

All of this—and there's much, much more—but today is one of our proudest. The announcement that soon we will be broadening our service to these great regions with the twentieth century wonder, television.

The knot is tied. Work is now in progress to bring you channel nine in the shortest possible time. We're proud of the "marriage" and pledge that our family of broadcasting and televising will be consistent with the fine quality and meritorious service of the past that have made possible this great new step forward.

CKLW

GUARDIAN BLDG.

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

• DETROIT

• J. E. Campeau
President

Mutual Broadcasting System

On the Pacific Coast . . .

EVENING IS EVEN BETTER

particularly on Don Lee, the Nation's Greatest Regional Network



Better? Why, evening radio time is even better than early morning, a period which has always been recognized as an outstanding value because of number of listeners per set, audience turnover and family-type audience involved.

An analysis* of the three-hour periods 6:00-9:00 P.M. versus 6:00-9:00 A.M. Monday through Friday yields the following amazing comparison:

155% more listening homes on Don Lee alone during the evening.

125% more sets in use during the evening.

Evening radio time is equally attractive in many other radio markets across the nation . . . including mature television markets . . . where it offers a much bigger audience than early morning AT THE SAME PRICE!

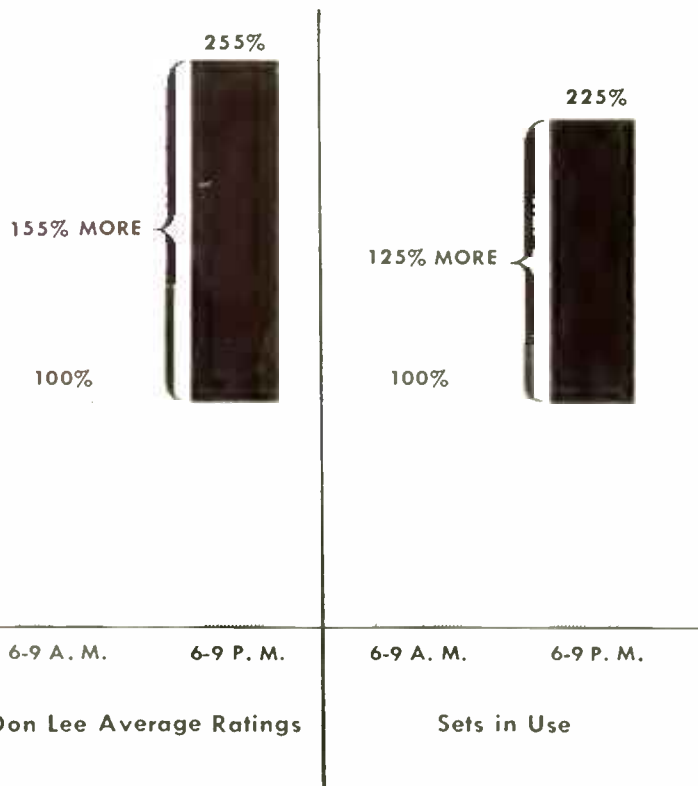
That's why we urge advertisers and agencies to re-examine nighttime radio. It is obviously a great advertising value right now. We are prepared to prove this statement in markets throughout the country.

For the full story coast to coast, call your John Blair man *today*.

On the Pacific Coast, Evening is Even Better

Comparison Don Lee Average Ratings and Sets in Use
6-9 A.M. vs. 6-9 P.M. Mon.-Fri. 6-9 A.M. equals 100%

*Source: Nielsen Radio Index, Pacific Coast, March 1953



The Don Lee Broadcasting System's forty-five stations blanket California, Washington and Oregon, providing dominant penetration of all the West Coast by coverage from within.

JOHN BLAIR & COMPANY

This is the first ad in a continuing John Blair & Company series based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the stations chosen for this series are all John Blair-represented outlets . . . all one-rate stations . . . all in the top 50 markets.

New and renew

SPONSOR

29 JUNE 1953

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Block Drug, Jersey City, NJ	Cecil & Presbrey, NY	MBS 370	Gabriel Heatter; M-F 8:55-9 am, alt days; 29 June; 26 wks
Carter Prods, NY	Ted Bates, NY	MBS 475	Crime Files of Flamond (as of 8 Jul, Deadline); W 8-8:30 pm; 10 June; 4 wks (Multi-Message Plan)
Consolidated Cosm, Chi	BBDO, Chi	MBS 560	Pinpoint Plan: Gabriel Heatter; M, W 7:30-45 pm; 5 wks; Vandevanter & The News; Sun 1-1:15 pm; 2 wks; Wonderful City; M-Th 10:35-11 am (1st 10 min); 3 progs; Twenty Questions; Sat 8-8:30 pm; 2 wks; starts 28 June; total period of 5 wks
Fisher Body Div, Gen Motors, Detr	FC&B, NY	NBC 197	Annual Award Prog; T 9:30-10 pm; 18 Aug only
Gillette Safety Razor Co, Boston	Maxon, NY	MBS 565	1953 All-Star Baseball Game; T 2:15 pm to concl; 14 Jul only
Manhattan Soap Co, NY	Scheideler, Beck & Werner, NY	CBS 202	Family Skeleton; M-F 7-7:15 pm, alt days; 8 June; 52 wks
Manhattan Soap Co, NY	Scheideler, Beck & Werner, NY	CBS 202	Wizard of Odds; M-F 3:45-4 pm; alt days; 8 June; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	NBC 196	Walk A Mile; W 8-8:30 pm; 7 Oct; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 202	Family Skeleton; M-F 7-7:15 pm; alt days; 8 June; 52 wks
Toni Co, Chi	Leo Burnett, Chi	ABC	Whispering Streets; T, Th 10:25-45 am; 2 June; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS 202	Wizard of Odds; M-F 3:45-5 pm, alt days; 8 June; 52 wks
Webster-Chicago Corp, Chi	Fuller & Smith & Ross, Chi	CBS 46	Robert Q's Waxworks; Sun 10-10:30 pm; 7 June; 26 wks
Wings of Healing	Century Adv, Detroit	MBS 550	Wings of Healing; Sun 9-9:30 am; 21 June; 52 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil Co, Balt	Joseph Katz, Balt	CBS 82	Ed Murrow; M-F 7:45-8 pm; 29 June; 52 wks
General Mills, Mpls	D-F-S, NY	ABC 300	Betty Crocker; M, W, F 8:55-9 am; 2:30-35 pm; 4:25-30 pm; 1 June; 52 wks
General Mills, Mpls	Knox-Reeves, Mpls	ABC 147	Bill Ring Show; M, W, F 12:30-45 pm; 1 June; 52 wks
General Mills, Mpls	Knox-Reeves, Mpls	ABC 22	Joe Emerson's Hymn Time; M-F 3-3:15 pm; 1 June; 52 wks
General Mills, Mpls	D-F-S, NY	ABC 170	Lone Ranger; M, W, F 7:30-55 pm; 29 May; 52 wks
General Mills, Mpls	Knox-Reeves, Mpls	ABC 245	Whispering Streets; M, W, F 10:25-45 am; 1 June; 52 wks
Theo. Hamm Brewing, St. Paul, Minn.	Campbell-Mithun, Mpls	CBS 16	Ed Murrow; M-S 7:45-8 pm; 29 June; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 194	Arthur Godfrey; M-F 10:45-11 am; 1 Jul; 52 wks
Pillsbury Mills, Mpls	Leo Burnett, Chi	CBS 192	House Party; M-Th 3:30-45; 1 Jul; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	NBC 91	Grand Ole Opry; Sat 9:30-10 pm; 4 Jul; 52 wks
Sterling Drug, NY	D-F-S, NY	MBS 543	Ladies Fair; M-F 11-11:25 am; 5 Oct; 65 wks
Sterling Drug, NY	D-F-S, NY	ABC 253	My True Story; M-F 10-10:25 am; 6 Jul; 52 wks



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

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Walter S. Bates	Muzak, NY, div mgr	MBS, NY, stn rels contact rep
Anthony E. Bello	Anncr, St. Louis radio stns	KMOX, St. Louis, mdsg mgr
Thomas B. Boggs	Transfilm, NY, acct rep	Own firm, NY, consultant on comml films
John B. Burns	ABC, Chi, exec	CBS TV Film Sls, Chi, acct exec
Robert C. Canepa	KMOX, St. Louis, mdsg mgr	Same, local salesman
Bob Carpenter	MBS, NY, Eastern mgr stn rels	Same, asst dir stn rels
R. Hill Carruth	WBKB, Chi, sls exec	KEYT, Santa Barbara, Cal, reg'l sls mgr
MacLean Chandler	CBS TV Soot Sales, mgr Chi office	Same, head of West Coast ops, SF
I. K. Churchill	A. C. Nielsen, Chi, vp	Same, also asst to pres
Michael J. Cuneen Jr.	WNLK, Norwalk, Conn, co-owner	WDLA, Walton, NY, vp & gen mgr



Numbers after names refer to New and Renew category

- Robert B. Jones (3)
- James W. Frost (3)
- James Korach (3)
- John H. Mitchell (3)
- Ben Lochridge (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps, network affiliation, power increases)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ernest de la Ossa	NBC, NY, personnel dir	WNBC, WNBT, WNBC-FM, NY, stn mgr
William B. Dolph	Amer Bdcstg Sns, Wash, DC, exec vp	Same, pres
Howard Fisher	WBAP, Ft Worth, Texas, anncr	Same, dir prom, publicity, mdsg
Jack J. Fox	WKNB-TV, New Britain, Conn, film dir	Same, TV sls dept
James W. Frost	SF Chronicle, SF, adv prom mgr	KNX, Hywd, and CPRN, adv, prom mgr
Richard H. Gedney	Consolidated TV Sls, NY, acct exec	Same, Midwest branch mgr
Charles W. Goit	Look Mag, NY, adv dept	Ziv TV, NY, sls staff
Stan Gordoni	WTVJ, Miami, asst sls mgr	Same, natl sls mgr
Arthur L. Gray	WTVJ, Miami, natl sls mgr	WIRK-TV, West Palm Beach, Fla, stn mgr
P. N. Harricks	Vickers & Benson, Ltd., Toronto, radio-TV dir	All-Canada Radio, Toronto, acct exec stn tm
J. D. Hill	WLS, Chi, sls, mdsg exec	WISN, Milwaukee, sls prom, mdsg mgr
John Hoeft	Mfrs rep, Wash, DC	WMAL-TV, Wash, DC, slsman
John Howell	Paramount TV Prodns, NY, dir sls	CBS TV Film Sls, NY, acct exec
Jack Hulme	Canadian Industries, Ltd, Toronto, sls stf	All-Canada Radio Facils, Toronto, sls & serv
Faye Johnson	Hawaiian Bdcstg System, Honolulu, natl accts & traffic mgr	World Prog Sls Div
Robert B. Jones Jr	KRMC, Tulsa, vp, gen mgr	Same, prom dir
John D. Keating	KILA, Hilo and KPOA, Honolulu, Hawaii, co-owner	WFBR, Balt, vp, gen mgr
John W. Kiermaier	NBC Film Div, NY, asst prodn mgr	Also KONA(TV), Honolulu, mgr
John M. Kinsella	WXEL, Cleve, sls mgr	Same, admin sls mgr
Arnold K. Knippenberg	KMOX, St. Louis, acct exec	KCTY, Kans City, comml mgr
James E. Kovach	WQXR, NY, mgr	WTVI, St. Louis, acct exec
Edward A. Larkin	CBS TV Spot Sls, LA, mgr	WRC, WNBW, Wash, DC, dir progs
Ben Lochridge	Ideal Publ, NY, Western adv mgr	Same, Chi office mgr
J. Richardson Loughrin	CBS TV Spot Sls, Chi, exec	CBS Radio Net, Dctr office sls mgr
Robert A. Lovett	US Secy of Defense	Same, LA office mgr
Robert Mandeville	Everett-McKinney, NY, hd slsman	CBS, NY, dir
Jack Masla	McGillvra, NY, acct exec	Same, vp & Western sls mgr (Chi)
Wall Matthews	Wall Matthews ad agency, Balt, owner	WKNB, Hartford, Conn, acct exec
Harry Y. Maynard	KTLLA, LA, sls mgr	WBAL-TV, Balt, acct exec
Tom Meade	WHAY, New Britain, Conn, comml mgr	WCIA-TV, Champaign, Ill, gen mgr
John H. Mitchell	ABC, vp chg WBKB, Chi	WKNB-TV, New Britain, sls stf
Gustave Nathan	WWCO, Waterbury, Conn, stn mgr	Same, vp chg WABC-TV, NY; also gen mgr
Ralph Neave	CBS Radio, NY, mdsg consultant	WKNB, New Britain, Conn, radio sls mgr
Arthur C. Nielsen Jr	A. C. Nielsen, Chi, admin vp	KECA-TV, Hywd, mdsg field rep
James Parks	Co-owner, radio prodn co, Cal	Same, exec vp
Sterling C. Quinlan	WBKB, Chi, prog dir	KNBH, Hywd, sls mgr
William P. Robinson	WLW-A, Atlanta, hd of opers	WBKB, WENR, Chi, gen mgr
Mike Shapiro	KDUB-TV, Lubbock, Tex, dir sls	Same, pres
Roy D. Soderlind	FC&B, LA, acct exec	Same, asst mgr
James L. Stirton	WBKB, Chi, gen mgr	Wm. G. Rambeau, SF, mgr (new office)
R. F. Tait	All-Canada Radio Facils, Toronto, mgr World Prog Sls Div	ABC TV Net, Chi, dir central div
Lamont L. Thompson	CBS TV Spot Sls, SF, mgr TV	Same, mgr prog div
Rolland V. Tooke	WPTZ, Phila, asst gen mgr	Same, Chi office, acct exec
William Travis	WQXR, NY, acct exec	Same, gen mgr
Ernest B. Vaccaro	Assoc Press, gen news stf, Wash, D.C.	WLIB, NY, sls mgr
Mack Ward	CBS Radio, NY, exec	Same, exec rep, Wash, DC
Herbert C. Watson	Edward Petry, NY, acct exec	CBS TV Film Sls, mgr Atlanta office
James Weathers	World Bdcstg, sls rep Southeast	Avery Knodel, NY, acct exec
Bill Weber	KSD, St Louis, sls stf	Same, Western div sls mgr
Harvey R. Young Jr	WHIO, WHIO-TV, Dayton, Ohio, comml mgr	KMOX, St. Louis, sls stf
		Same, asst to gen mgr



Numbers after names refer to New and Renew category

- John D. Keating (3)
- Chas. W. Goit (3)
- Howard Fisher (3)
- H. R. Young Jr. (3)
- Ernest Vaccaro (3)

- H. K. Maynard (3)
- A. Knippenberg (3)
- R. Hill Carruth (3)
- Rolland V. Tooke (3)
- Ernest de la Ossa (3)

SPONSOR	PRODUCT (or service)	AGENCY
Chevrolet Dealers of Metropolitan Detroit, Mich	Used cars; also safety campaign	W. B. Doner & Co, Dctr
Continental Labs of Amer, Hywd	Taggs Vitamins	Smith & Ganz, Hywd
Excelsior Quick Frosted Meat Prods, NY	Frozen meat products	Paris & Peart, NY
Remington Records, NY	Phonograph records	Monroe Greenthal, NY
Simoniz Co, Chi	HiLite furniture polish, Bodyguard Liquid car wax, other new products	Tatham-Laird, Chi
Skinner & Eddy Corp, Seattle, Wash	Icy Point Salmon	Paris & Peart, NY
Tops Music Enterprises, NY	Phonograph records	Kiesewetter, Baker, Hagedorn & Smith, NY
Turner Smith Co, NY	Poundex (for gaining weight)	Dowd, Redfield & Johnstone, NY and John C. Dowd, Boston
Whitehall Pharmacal, NY	Two new products (unnamed as yet)	Harry B. Cohen, NY



new haven — getting hotter all the time

(Best time's on WNHC!)

"We have as much progress

to make in the future as has been made in the past." This outlook of the Plasticrete Corporation expresses well the optimism felt by the entire community of New Haven—its industries, businesses and people. It keeps New Haven busy and prosperous!

Do your sales reflect this

prosperity? Better make sure they do by pre-selling your products to the buyers *at home*, through WNHC. Folks just leave their dials set at WNHC, the Voice of New Haven. Let WNHC build *your* sales!



The humble cinder that once served only as surfacing for driveways "came up in the world" three decades ago.

Back in 1922 Ciro Paoella and a single helper toiled over mixing bins till they succeeded in converting cinders into building material. It was the beginning of the Plasticrete Corporation, now one of the three largest cinder block plants in the country.

Today over 125 employees turn out millions of vari-colored "Plasticrete" building blocks yearly.



WNHC

AM
FM
TV

new haven

New England's
first complete
broadcasting
service

Represented
nationally by
the Katz Agency

Want to see
your sales
SKY HIGH?



anchor
your
advertising
to **CKAC**

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 last year.

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

COMPARAGRAPH

I think that your new radio comparagraph of network programs is a very helpful tool and a convenient source of information for executives and buyers in advertising agencies. It gives you up-to-date information that you would have to go to many sources to gather. It is another indication of the services that you are rendering the broadcast business.

HARRY PARNAS
V.P. & Media Director
Cecil & Presbrey, Inc.
New York

• Radio and TV comparagraphs are run in alternate issues. For radio comparagraph, see page 79.

RATINGS PROJECTION

I read with interest your article on the different methods of projecting ratings in your May 18 issue ("Needed: a way to project ratings," page 36). It is the first complete analysis that I have seen on this subject, and I thought it was handled exceptionally well.

Each system of computing costs-per-1,000 was treated simply enough so that everyone could understand it and completely enough so that the advantages and disadvantages became obvious.

This is the first really technical article I have noticed in your magazine. However, I certainly hope that it is not the last.

I think that there is a real opportunity for SPONSOR to do a much needed educational job along this line. To my knowledge, no one else has attempted it.

I have a suggestion which might possibly work into some future article of this type. I have never seen any article which fully describes the techniques of actually making the various different types of rating services. It may be interesting for your readers to see one article on each of the major types of survey (telephone coincidental, aided recall, andimeter, unaided recall, and so on). This article could give a complete description of the technique, perhaps, even including formulae.

I also would like to congratulate you on the All Media Study which you are

currently running. In an agency the size of ours, we are all expected to know a little bit about every medium although we may specialize in only one or two.

Your Media Basics cover all the fundamental facts on each medium and place them in one easily accessible spot.

CAMERON A. HIGGINS
Timebuyer
Marschalk and Pratt
New York

PUBLIC RELATIONS

I want to congratulate you on the article, "Is your PR man air-minded?" (1 June 1953, page 38).

Not only is this article of value to the public relations man, but also to the small market television and radio operators who can find in the story a great many hunches on the development of profitable local programming.

I am a national officer of the American Public Relations Association, and I would very much like to see this article distributed to our members from coast to coast. . . .

JOHN H. SMITH JR.
Manager Promotion & FM
WARTB, Washington, D. C.

Congratulations on what looks like a first: "Is your PR man air-minded?" (1 June 1953, page 38). If it isn't the first, it certainly is the best round-up on the subject so far thanks to Al Jaffe's thorough research. Looks as though you've started something that might eventually become another department in SPONSOR. Nice work!

HAROLD KATHMAN
Business Consultant
New York

D.J. OVERSEAS

The following are excerpts from a letter received by Carl Swanson (better known as "Mr. Sunshine"), WRUN's hillbilly d.j., from a former listener now stationed in Japan.

Knowing that one of "Mr. Sunshine's" three daily shows was on tape, the soldier asked if he could have one of the old tapes to remind him of home.

"Dear Mr. Swanson:

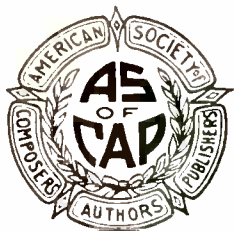
"I received the tape and this morning I was able to take it down to the Osaka Far East Network and have it played.

A SALUTE TO THE FORD MOTOR COMPANY

The American Society of Composers, Authors and Publishers congratulates the Ford Motor Company on its Fiftieth Anniversary, and on the good taste and quality of a television program presented by a leading exponent of the American system of free enterprise.

We point with pride to the fact that almost without exception the songs performed on this incomparable two-hour show were the works of ASCAP writers and publishers, whose compositions truly reflect the life of America—past and present.

These songs were selected on their merit—without any solicitation on the part of ASCAP. We salute the judgment of those responsible for the all-around excellence of the Ford Fiftieth Anniversary show.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

The TIME of Your Life— on the

New WJAS AM & FM

\$ \$ \$
\$ MONEY \$
THE ~~SUNNY~~ SIDE OF THE DIAL



IN THE MORNING . . .

With "The Bill Brant Show". The Tri-state area's popular award-winning Radio-TV personality calls the tunes and the times . . . and sells as he goes. The friendliest voice ever with the early morning show all Pittsburgh has been waiting for. Wake up to the biggest radio buy in the Pittsburgh market.

IN THE AFTERNOON . . .

The man who will capture the afternoon market for your product. BARRY KAYE . . . the sensational young DJ who has captured thousands upon thousands of listeners across the nation. QUICK names him among the top twelve DJ's in the land. All Pittsburgh is listening to "The Barry Kaye Show".



ALL DAY . . .

The latest local and world news coverage EVERY 30 MINUTES under the direction of one of the nation's veteran radio newscasters, HERB MORRISON . . . 22 years covering the nation's top news stories, including the dramatic on-the-spot report of the Hindenburg disaster.

5000 Watts

NATIONAL REPRESENTATIVE: George P. Hollingbery Co.

Serving the
GREATER PITTSBURGH
Metropolitan
Area . . .

"The boys and I heard the tape and we all enjoyed it very much, and especially the advertisements like Nash, Campbell's, Oxydol, and restaurant ads. It seemed good to hear commercials aired over our Far East Network, and one fellow who has been here five years really did enjoy it. . . .

"We have plenty of music like you sent but somehow it sounded better when you sent it. Most of all, thank you for the commercials, because it sounds like Central New York all over again. . . .

"Yours truly,
"Cpl. James H. McCann"

MARGARET E. BARNARD
Promotion Manager
WRUN, Utica

MEDIA STUDY

I have been looking over with considerable interest your May 18 issue in which you have given a summary run-down on various media (Media Basics). I think this is a very constructive type of thing to do, and all in all, it looks like you have done a good job. . . .

I don't know how familiar you are with outdoor advertising. Those promoting the sale of 24-sheets and painted bulletins are divided into three main groups. The so-called O.A.I.* group representing an extensive number of plant owners; the Standard Outdoor Advertising group represents another extensive list of plant owners; and the third group is the balance of independents around the country. Some of these independents have other sales organizations representing them; some do their own selling. O.A.I. represents only one of these groups, whereas your article would give the impression that they represent the whole industry from a plant owner's standpoint.

We, on the other hand, have nothing to do with any of these groups. We specialize in a form of outdoor advertising known as three-sheets. Our service covers 1,800 cities and towns and in terms of geographical coverage, we are the largest outdoor advertising company in the world. I am speaking now of the number of markets directly serviced by our organization. We have been the leaders in this field for over 40 years and cover retail shopping centers exclusively. We do not go out on highways or the downtown centers of cities, but concentrate exclusively on

the shopping centers and carry as our leading clients those whose products sell primarily through retail grocery outlets.

I'd like to make a few points about our medium which are recognized in the industry and which refute certain limitation points your editorial writer has mentioned (numbers refer to your article):

1. National coverage with our medium is not expensive.

2. We have a fixed package rate which is standard throughout the entire country.

6. Advertisers have always supplied posters for outdoor advertising just as they supply copy and talent for every other medium. Production costs of posters are not high. Do not know what your people have based their statement on.

8. We have the highest possible selectivity of readership because we reach shoppers almost exclusively and build all of our showings in order to accomplish that purpose.

9. In all my years in the business, I have never heard that outdoor advertising lacks prestige. One of the main reasons why the automobile and oil companies use the medium is because of its prestige and impact.

E. B. DANIELS
V.P. and General Sales Manager
Criterion Advertising Co.
New York

*Outdoor Advertising, Inc.

The tremendous mass of facts on all the media is being presented in clear and highly digestible fashion. The layouts are excellent. The articles are full of meaty pieces of highly valuable material. I am certain that there has never been so complete, thorough, objective and highly useful a collection of information about media in America. I feel that only two or three years from now, when this material is being used throughout the country, and in college marketing and advertising courses, will the full importance of this series be appreciated.

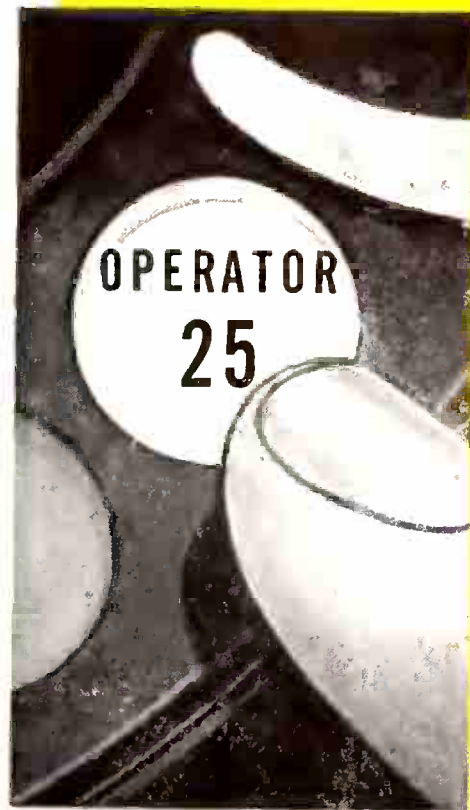
I feel the honors can be shared by the researcher and writer, and by the publisher. The Media Evaluation series could well mark the end of an era, and the beginning of a new era in media selection. The era that is dying is the era in which each medium has been straining to prove that it is "the best." The new era is an era in

(Please turn to page 92)

A MANUFACTURER REPORTS:

"Our sales more than doubled during a period in which we ran ads mentioning

OPERATOR 25".



Western Union
"Operator 25"
gives you
More Sales!

Western Union's "Operator 25"

Service fills the vital link between the advertiser and the consuming public. How? A prospective customer, whose interest in a branded product or specialty is aroused by an advertisement, or radio or TV program which offers "Operator 25" service, can quickly locate the nearest dealers handling that product. He calls his own local "Western Union Operator 25," mentions the advertiser's name, and is promptly given the names and addresses of nearby dealers handling the product. "Operator 25" has already proved its power to get consumer response—build sales—cut selling costs. For details, ask your local office

WESTERN UNION

THE NAME IS

Loved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen's the name and WEMP's the station that Milwaukeeans know means the best radio.

And so do these national advertisers: Wheaties, Oxydol, Babo, Bayer Aspirin, R. G. Dun, Mennen's, Robert Hall, Robert A. Johnston, Sawyer Biscuit, Plankinton Packing Company, Wildroot and a dozen more. Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

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

WEMP WEMP-FM

24 HOURS OF MUSIC, NEWS, SPORTS

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

Joseph Jorda

Export Manager
The Mennen Co., Morristown, N. J.

Keeping an eye and an ear on Mennen advertising in more than 50 countries keeps Joe Jorda on the jump a good part of each year. Even when he's not traveling he spends hours on end listening to transcriptions of Mennen commercials recorded in the dozen languages and dialects used on radio overseas.

Fortunately for Joe the bulk of Mennen's export business is concentrated in Latin America and he finds himself right at home in any Spanish-language territory. Born in Valencia, Spain, he was raised in Barcelona and came to America in 1924 to complete his education. After receiving an A.B. in business administration at Muskegon Commercial College he toured Argentina for four years before joining the Gillette Razor Blade Co. as assistant export manager. He came to Mennen in 1938, became export manager in 1942.

Mennen advertising, which uses more radio than any other medium, is a deft combination of hard sell and education. For although the Mennen line of shaving gear is considered low-priced in this country, it falls into the luxury class in Latin America and other countries whose population is mostly in the lower income bracket. For this reason Joe has to find more "plus" values in the product line. This is exemplified in Mennen's plugging of its Skin Bracer (after shave) as a coolant in the tropics.

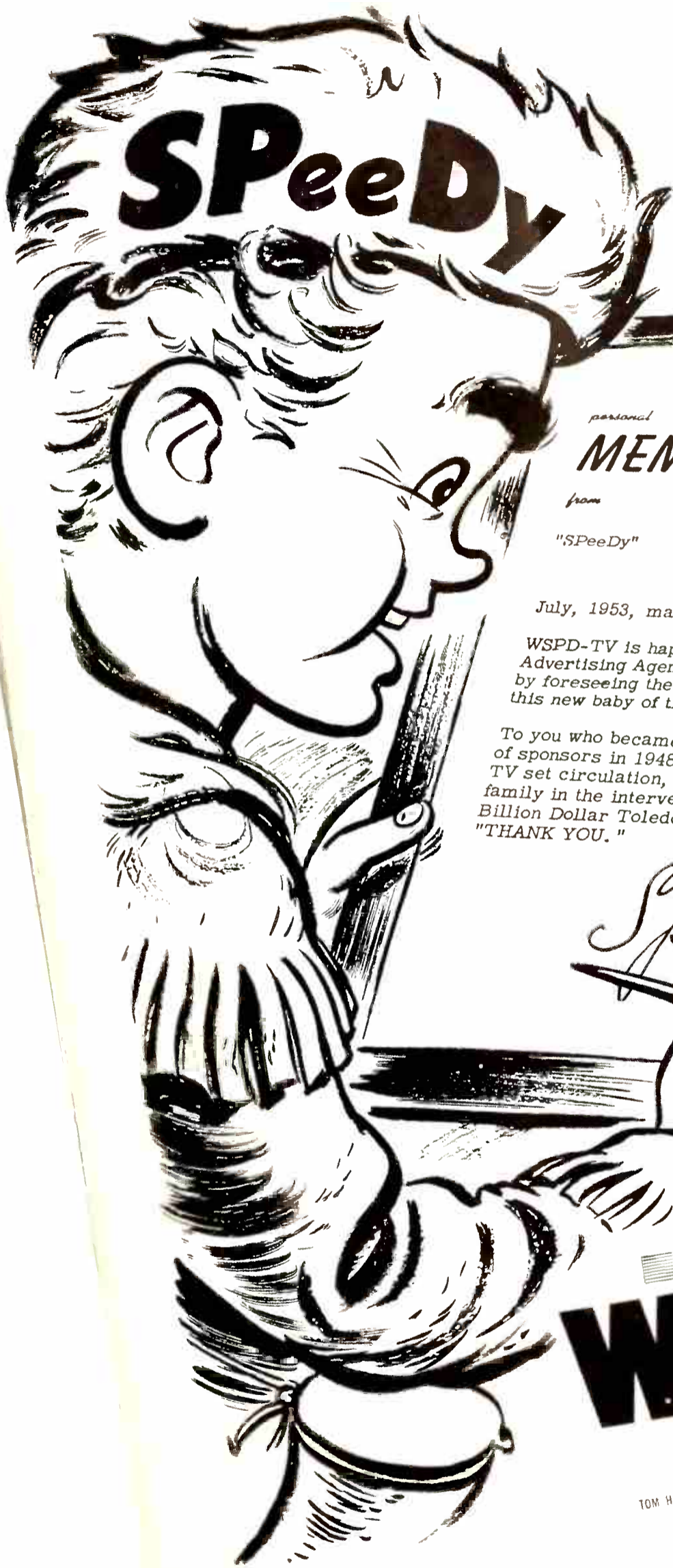
A heavy slice of Mennen's business in Latin America is garnered by its line of baby products. Strongly educational copy is used on the air to promote this line, with the health aspects given heavy stress.

But Joe's educational campaigns aren't aired at the consumer only. He told SPONSOR: "American advertisers and their agencies have the problem of educating Latin America broadcasters in the proper use of commercials. The way some of those stations jam a dozen or so commercials together would make a U.S. broadcaster's eyes roll. Some improvement in this direction has been made recently, however."

And although many American companies have found Latin soap operas highly successful, Jorda feels that his company gets a better dollar return by using a heavier schedule of announcements.

In some respects Mennen export advertising is speculative. As Joe puts it, "We're educating a lot of people in the merits of Mennen products in the hope that as their national income level rises they will be eager to buy our line."

★ ★ ★



WSPD AM-TV
136 HURON ST.
TOLEDO 4, OHIO

personal
MEMO

from
"SPeeDy"

July, 1953, marks the Fifth Anniversary of WSPD-TV.

WSPD-TV is happy to salute you, the Sponsors and Advertising Agencies, who pioneered with Television by foreseeing the limitless possibilities offered by this new baby of the radio industry.

To you who became members of the WSPD-TV family of sponsors in 1948, when we could offer only 1800 TV set circulation, and to you who have joined our family in the intervening five years and now enjoy a Billion Dollar Toledo Market, we humbly say, "THANK YOU."

Speedy

WSPD

AM-TV
TOLEDO, OHIO

Represented Nationally
by KATZ

Storer Broadcasting Company
TOM HARKER, NAT. SALES DIR., 118 E 57th STREET, NEW YORK

29 JUNE 1953

PITTSBURGH WOMEN TELL ALL

about radio-listening habits;
KDKA is station named most

Guide-Post Continuing Consumer Panel recently posed a question to a scientific sample of women in Allegheny County: "What stations did you listen to last week?"

In the replies, tabulated from unsigned mail questionnaires, KDKA won most mentions. This was expected. But of even greater interest to advertisers is the consistency with which KDKA led in replies from all economic groups—

Family Income	No. of respondents	Percent naming				
		KDKA	Station B	Station C	Station D	Station E
\$5000 and over	601	63%	48%	43%	23%	34%
\$3500 5000	558	58	49	43	29	32
\$2500 3500	335	57	50	43	29	32
Under \$2500	256	57	48	39	29	22
All families surveyed	1750	59%	49%	42%	27%	31%

For consistent top coverage like this in the Pittsburgh area, there's no substitute for KDKA! Get up-to-the-minute availabilities from KDKA or Free & Peters.

KDKA

PITTSBURGH

50,000 WATTS

WESTINGHOUSE

RADIO STATIONS Inc

WBZ • WBZA • KYW • KOKA

WOWO • KEX • WBZ-TV • WPTZ

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

New developments on SPONSOR stories



See: "U. S. Tobacco glamorizes dealer"

Issue: 25 February 1952, p. 40

Subject: Detective dramas provide showcase for diverse tobacco lines

U. S. Tobacco's make-believe tobacco store on *Martin Kane*, *Private Eye* TV show, has more than tripled sales for the sponsor's specialized, denicotinized cigarette, Sano.

When U. S. Tobacco took over Sano several years ago, the brand had narrow distribution, restricted appeal. The air media have helped put the brand across for mass consumption, says the company.

One of six U. S. Tobacco Co. products plugged alternately on the show through its "tobacco store" commercials device, Sano has been given the largest share of the spotlight in recent months.

The brand was initially introduced to TV viewers in May 1951, was also plugged on the *Martin Kane* radio version until it was dropped this past January.

Immediately after its TV debut, Sano sales tripled, and they've been climbing ever since, says the company. Today the firm is spending virtually all Sano's budget in TV. The program is televised Thursdays, 10:00-10:30 p.m. over NBC TV.



See: "60% radio-TV budget helps make Amana No. 1 freezer"

Issue: 18 May 1953, p. 30

Subject: Amana freezers get 10% of market share with aid of radio, TV

When the Amana Refrigeration Co., Cedar Rapids, Iowa, decided to kick off its summer radio series, *People Are Funny*, with a live broadcast from the firm's home city, officials feared there wouldn't be enough audience to fill the 2,000-capacity Paramount Theatre.

Within minutes after the first announcement of the show was made, their worries were over. The local radio station, Amana dealers, all other appliance dealers, the theatre, and a paint store whose name resembled that of an Amana dealer's were besieged with phone calls.

Amana dealers received so many ticket requests that they held drawings. To satisfy the thousands who were turned away, Art Linkletter gave an extra performance outdoors. The show is broadcast Tuesdays 8:00-8:30 p.m. over CBS Radio, is being sponsored for 20 weeks through the summer by Amana.



See: "Transit Radio"

Issue: 14 July 1952, p. 91
16 July 1951, p. 96

Subject: Status report on FM transcription service

Transit Radio, Inc., is now operating in only four cities—dropping from last year's total of nine, but company officials aren't worried about the medium's future.

The FM transcription service for buses and streetcars "ultimately has to prosper, because it is certainly a medium which reaches very many people effectively," says R. A. Crisler, who is president of Transit Radio, Inc.

"For the time being," he adds, "we're just trying to preserve and encourage existing markets. But some day, Transit Radio will definitely be revived on a nationwide basis."

Now operating in Kansas City, Trenton, Worcester, and Tacoma, Transit Radio recently dropped Washington, Cincinnati, Pittsburgh, St. Louis, and Des Moines from its roster. ★ ★ ★

JACK LA RUP
 OSA MASSEN
 JEAN PARKER
 BARTON MCCLANE
 CHARLES BICKFORD
 GAIL PATRICK
 CHARLES WINNINGER
 SIDNEY BLACKMER
 J. CAROL NAISH
 DORIS DOWLING
 PAUL KELLY
 WILLIAM GARGAN
 HILLARY BROOKE
 JEROME COWAN
 KENT TAYLOR
 MARY BETH HUGHES
 BUSTER CRABBE
 VIRGINIA FIELD
 VICTOR JORY
 LON CHANEY, JR.
 VIRGINIA GREY
 ARLEEN WHELAN
 PHYLLIS BROOKS
 ERIC PORTMAN
 BELA LUGOSI



the "plus 80"

LYNN BARI
 BORIS KARLOFF
 WILLIAM EYTHE
 BURGESS MEREDITH
 CESAR ROMERO
 ROBERT CUMMINGS
 JEFF CHANDLER
 RANDOLPH SCOTT
 ALAN LADD
 PATRICIA ROC
 RALPH RICHARDSON
 MICHAEL WILDING
 RICHARD BURTON
 MARGARET LOCKWOOD
 ROBERT YOUNG
 MARILYN MONROE
 STEWART GRANGER
 JAMES MASON
 ANN SHERIDAN
 RAY MILLAND
 PAULETTE GODDARD
 JOHN WAYNE
 VIVIEN LEIGH
 GARY COOPER

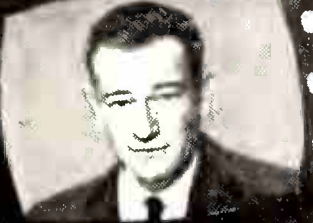
the "plus 80"



GARY COOPER



VIVIEN LEIGH



JOHN WAYNE



PAULETTE GODDARD



CARY GRANT



MARILYN MONROE



ALAN LADD



RAY MILLAND

HOLLYWOOD STARS

HERE...NOW...TODAY...

in TV's Greatest Film Programs!

the "plus 80"

20 Charlie Chan Mysteries

THE MAJOR SERIES NEW TO TV STARRING RAY MILLAND, ARLENE WHELAN, CESAR ROMERO, ROBERT YOUNG

20 All Star Adventure Classics

THE ROMANCE THE ACTION... THE DRAMA OF THE GREAT AMERICAN SCENE... STARRING GARY COOPER, ANN SHERIDAN, JOHN WAYNE

20 International Masterpieces

MASTERPIECES RANGING FROM DUMAS TO OSCAR WILDE... PRODUCERS SUCH AS ALEXANDER KORDA AND HAL ROACH... STARS AS BRILLIANT AS VIVIEN LEIGH AND PAULETTE GODDARD.

20 Hollywood Major Features

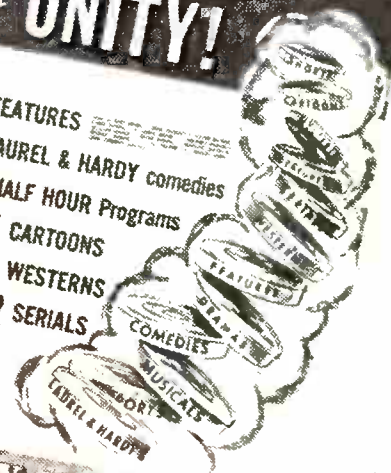
INTRODUCING TO TV SUCH EXCITING PERSONALITIES AS MARILYN MONROE, JEFF CHANDLER AND JAMES MASON.

the "plus 80"

plus 1001 TITLES

1001 TITLES from UNITY!

- ★ 300 FEATURES
- ★ 52 LAUREL & HARDY comedies
- ★ 39 HALF HOUR Programs
- ★ 125 CARTOONS
- ★ 40 WESTERNS
- ★ 22 SERIALS



UNITY TELEVISION CORPORATION

UNITY TELEVISION CORPORATION

1501 BROADWAY, NEW YORK 36, N. Y. • Longacre 4-8234

JOHN WAYNE
 GENE TIERNEY
 CARY GRANT
 MARLENE DIETRICH
 ALAN LADD
 LINDA DARNELL
 VICTOR MATURE
 IDA LUPINO
 STEWART GRANGER
 JOAN BENNETT
 DICK POWELL
 JEAN SIMMONS
 FREDERIC MARCH
 LILLI PALMER
 ROBERT DONAT
 MERLE OBERON
 MICHAEL WILDING
 CONSTANCE BENNETT
 BRIAN AHERNE
 JOAN BLONDELL
 BURGESS MEREDITH
 BETTY GRABLE
 DENNIS O'KEEFE
 VIRGINIA BRUCE
 VALERIE HOBSON
 PATRICIA ROC
 RICHARD GREENE



of the UNITY CATALOGUE

SIR CEDRIC HARDWICKE
 BETTY FIELD
 EDW. G. ROBINSON
 BRIAN DONLEVY
 MICHAEL RENNIE
 SABU ROLAND YOUNG
 VICTOR MCLAGLEN
 BRUCE CABOT
 LEO CARRILLO
 EDMUND GWENN
 ADOLPHE MENJOU
 GEORGE BRENT
 BILLIE BURKE
 STAN LAUREL
 OLIVER HARDY
 MARGOT GRAHAME
 WALTER BRENNAN
 PAUL LUKAS
 WILLIAM BOYD
 CHARLEY CHASE
 WILLIAM BENDIX
 JOE E. BROWN

The Basic Benefits

Select these Stations for SPOT RADIO

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
.			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	10,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
.			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

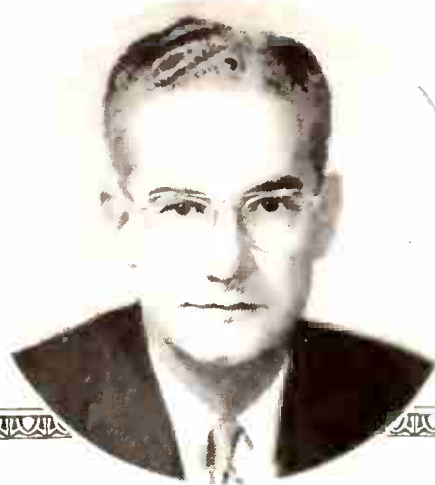
MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000

of SPOT RADIO

2 "Choice of Stations— Your Own Choice!"

by JOHN A. CORY
V. P. and Midwest Manager



When you "buy stations" on any other basis than personal selection, station by station, you automatically get some top outlets, some medium ones, and some that are downright puny. Whatever network you buy, and whether you want farmers or flappers, housewives or Hopalongs, you'll get a lot of what you *don't* want.

The answer, of course, is Spot Radio. With this most flexible, economical, effective medium, you can buy the *best* station or stations (for *your* needs) in any market you choose. You can buy "farm stations" only—or stations that concentrate on urban and suburban families. You can choose stations that appeal most to *your* best prospects, whatever their age, sex, race, economic or cultural status may be. You can use *any* stations you want, regardless of network affiliations.

Look now at the stations on the opposite page. All of them are *top buys* for Spot Radio—very probably the *best* choices for *you*.

- 1 CHOICE OF MARKETS
- 2 CHOICE OF STATIONS
- 3 CHOICE OF TIME
- 4 CHOICE OF PROGRAMS
- 5 CHOICE OF AUDIENCES
- 6 CHOICE OF BUDGETS
- 7 CHOICE OF MERCHANDISING



FREE & PETERS

INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

1947

1st TV application
in the Carolinas

1948

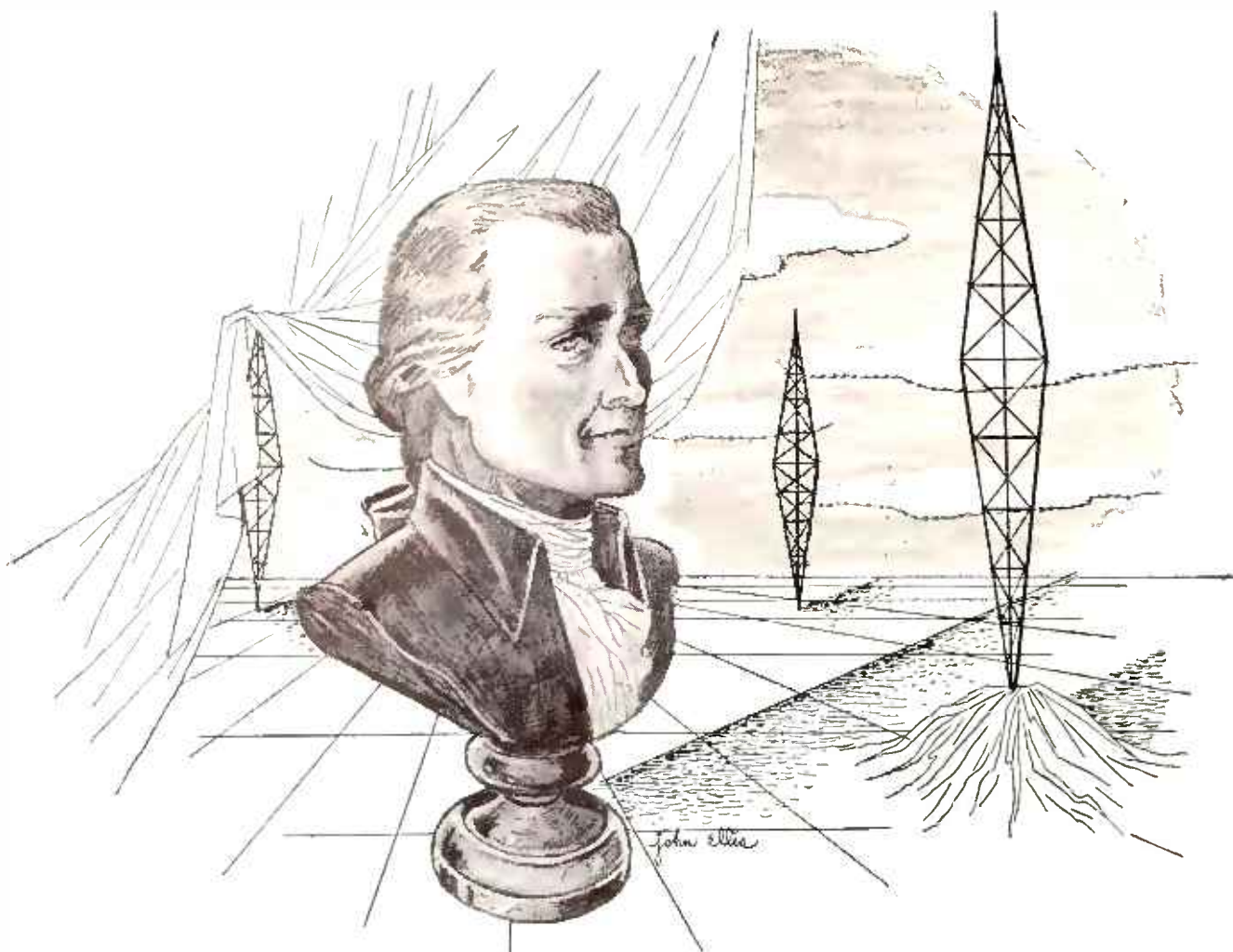
1st TV construction
permit in the Carolinas

1949

1st TV station in the
Carolinas

1950

Jained the co-axial
cable

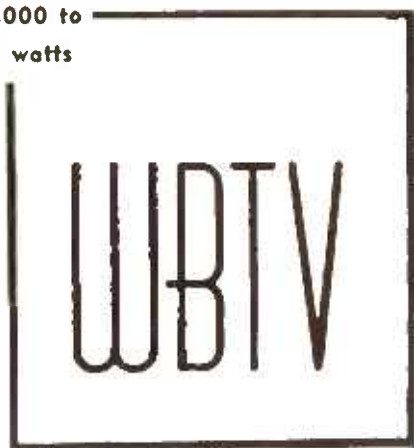


1953

(March) Increased
power from 16,300 to
50,000 watts

1953

(June) Increased power
from 50,000 to
100,000 watts



power...for the people

Thomas Jefferson was an apostle of power . . . for the people. Now, a Carolinas institution which proudly bears his name announces, in the same spirit but in a modern medium . . . more power for the people.

On Friday, June 5, WBTV attained television's top power on channel 3 — 100,000 watts.

Climaxing six years of phenomenal growth, WBTV now brings better-than-ever service to over 325,000 TV homes, 90% of which receive no other TV station.

now operating at television's top power

(plumb in the middle of a fabulous market)

JEFFERSON STANDARD BROADCASTING COMPANY, CHARLOTTE, N. C.

Represented Nationally by CBS Television Spot Sales

HIGHLIGHTS OF LIFE'S 4-media study and what air experts say about it

WHAT LIFE STUDY REPORTS

1. For the purposes of this study Life chose to compare the audience of an entire magazine with the audience of a single radio or television program.
2. One issue of Life is read by 26,450,000 people, which tops 3 of top 5 TV programs and all 4 leading radio programs, 3 other leading magazines, and leading newspaper supplement.
3. Four issues of Life reach 52,550,000 people, or 44% of U.S. pop., whereas top 4 radio shows reach average of 34 million, or 28.4%, and top 5 TV shows reach 45,750,000, or 38.2% (4 performances of each radio and TV show).
4. Six issues of Life reach 60.5 million readers, or 50.6% of U.S. pop. 10 years old or over—more than any other single advertising "medium."
5. Only readers over 10 years of age were counted in compiling data for the study.
6. One issue of Life reaches 38.2% of all families with income of \$7,000 or over. Jack Benny reaches only 11.7%; Colgate Comedy Hour, 33.2%.
7. "Recognition" technique was used to determine print media audiences (magazines were shown respondents); "recall" technique was used for air media (respondents were asked about specific programs). This gave both print and air media best break within field limitations of survey.
8. Field work ran from February 1952 to January 1953; 36,686 interviews completed. Audiences represent year averages rather than one specific issue or program.
9. Air media were given every possible break; top shows were used instead of average programs; summer replacements were omitted so as not to bring air media averages down. All 9 programs were leaders in Nielsen list.
10. "Any study which attempts to make comparable measurements of printed media with broadcast media is faced with an impossible task," says study report.

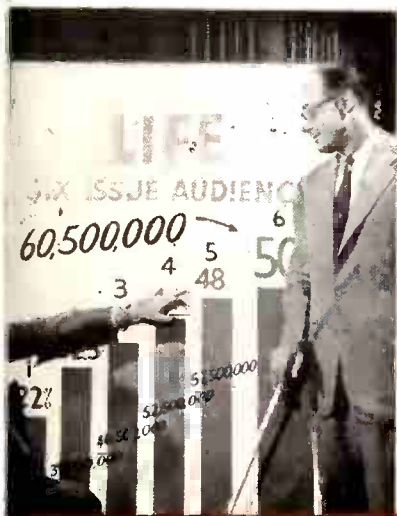
WHAT AIR EXPERTS SAY

1. The two are incomparable. Either take best-read single ad and contrast with best air shows or compare whole magazine with an entire network.
2. Life is confusing editorial audience (advertiser's potential audience) with air media's commercial audience (which is his delivered audience).
3. Life accumulated its audiences as a single magazine to get this gross figure, but took average of radio and TV shows. Example: Jack Benny (radio) alone reached 41,950,000 listeners with 4 broadcasts.
4. True only when survey began. I Love Lucy is now far ahead. And advertiser can expect only 25% of Life readers to see 4-color page ad, only 6% to read it.
5. This penalizes air media, especially TV, which have big kid shows, good sales record among youngsters.
6. Name one advertiser in Life who can reach as many families with one ad as American Tobacco can with Benny, or Colgate can with one TV show.
7. Recognition inflates print audiences; recall deflates air audiences because of memory loss. (Neutral researchers insisted both inflate audience, tests show people tend to exaggerate when they forget.) Air researchers said same technique should have been used for both.
8. TV increased by 30% in this period. Although panel reflected growth of TV, averaging the viewing for 8 months of TV (no summer viewing was counted) penalized video.
9. Shows turned out to be virtually all of one type: 3 of 4 radio shows were comedies running consecutively on CBS Sunday night; 4 of 5 TV shows were NBC variety programs. This limits audience accumulation.
10. Then why do it until a more certain way than comparing entire magazines with individual programs is discovered? Might as well count those who saw Life's cover.

What sponsors should know about

LIFE's new 4-media study

Air experts state LIFE stacked cards in its favor. Here's consensus of what 24 experts on all media told SPONSOR



← Edward Miller, LIFE res. dir.; Herb Breseman, ad res. dir.

Text starts on next page

Part 6 of SPONSOR's All-Media Study tells you what to watch in new LIFE media presentation. For agency debate on LIFE, see 13 July issue

by Ray Lapica

Because of the importance of Life's new "A Study of Four Media," just completed, this summary and interpretation takes precedence over the media article scheduled for this issue entitled: "Beware of these media research traps." That article will be published in the 27 July issue. Two top agency executives will debate Life's study in the Fall Facts issue of 13 July.

Life has set off a media atom bomb on Madison Avenue.

It's entitled "A Study of Four Media."

Nothing in recent years has so absorbed the interest of researchers among the networks, the agencies, the print media, and the independent research organizations.

- Air media experts are furious.
- Agency researchers are split.
- Print media experts extol it.

And independent researchers wonder what it proved.

Life spent at least \$250,000* on the study. It "proves" that last year it accumulated bigger audiences more often with four or more issues than three other leading magazines, the top newspaper supplement, four outstanding radio shows, and the five leading TV programs.

Alfred Politz Research Inc., one of the most respected research organizations in the country, spent two and one-half years on the job. The study is undoubtedly the biggest inter-media survey yet undertaken. No other research project has so stirred Madison Avenue in recent years. There is no doubt it will be debated, praised, and condemned for a long time to come.

A presentation based on it is now being made by Life to agencies and advertisers across the country. It is designed to influence advertisers in buying space and time.

For this reason SPONSOR went to 24

*SPONSOR got 24 estimates on the study ranging from \$200,000 to \$541,342.37. Its own guess: \$250,000.

leading researchers in four distinct fields and asked them: "Is this study any good? Is it fair to the air media? Does it prove anything? What should advertisers keep in mind in reading and studying it?"

This article will give you some answers. It is divided into three parts: (1) What the study reveals. (2) What four groups of researchers interviewed say about it (they include radio and TV researchers, agency research directors, print media research directors, and presidents of independent research organizations). (3) Some concluding remarks by SPONSOR.

If you're an adman, you'll want to keep this article close by when you're listening to Life's presentation.

If you're a station exec, it will help you answer sponsor questions the presentation will raise.

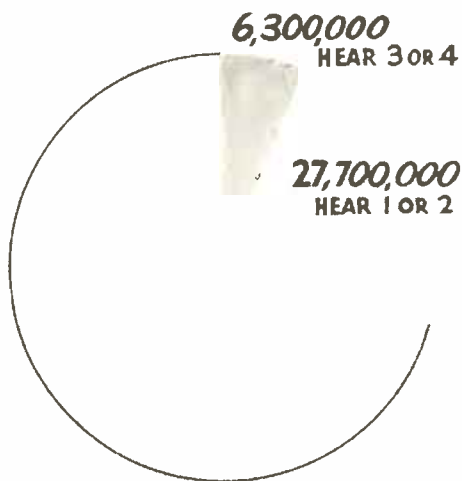
Did "Life" stack the cards? One thing should be made clear at the outset: SPONSOR has studied Life's 10-page press release and 57 pages of explanatory material carefully, heard its color-film and flipcard presentation, and discussed the study with 24 researchers. Its preliminary judgment is that the report has sound statistical data to offer advertisers about radio and TV's ability to accumulate and to repeat audiences. But Life did stack

Here is grossest example of LIFE misuse of statistical data from its 4-media study

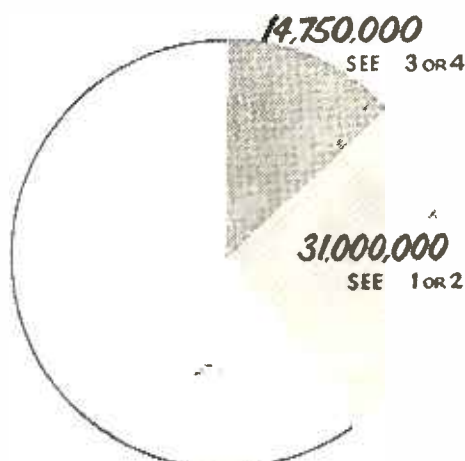
"Life" took audiences of top four radio and five TV programs over a four-time broadcast period and AVERAGED them to get 34 million repeat-audience figure for radio and 45.7 million figure for TV. But it ADDED "Life" audiences to get 60.5 million for six separate issues.

This mistake was made by "Life's" promotion department, not by Politz, will be cut from formal report due late August. In addition, you have to look hard at these charts to learn they are not comparing same thing, but rather four broadcasts as against six "Life" issues

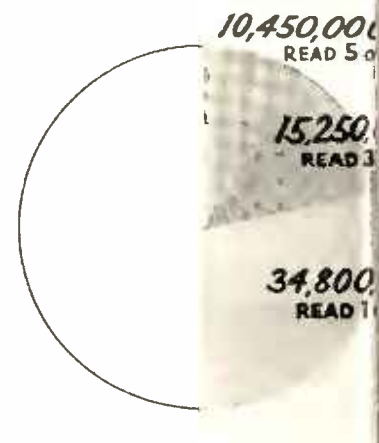
RADIO REPEAT AUDIENCE
34,000,000 - 28.4%



TV REPEAT AUDIENCE
45,750,000 - 38.2%



LIFE REPEAT AUDIENCE
60,500,000 - 50.0%



of the 9,200,000 women (aged 18 and over) reached by a single issue of LIFE—18,400,000.*

and topped by 1,000. One copy to each male reached by a single issue of LIFE—12,250,000.*

*Source: A Study of the Accumulative Audience of LIFE (1950), by Alfred Politz Research, Inc.

In 1952 LIFE again leads in advertising revenue

Ranking of National Media	Medium	Advertising Revenue (Jan.-Dec., 1952)
1st	LIFE	\$96,897,749
2nd	NBC-TV	83,242,573
3rd	Saturday Evening Post	75,331,623
4th	CBS-TV	69,058,548
5th	CBS-Radio	59,511,209

Ranking of National Media	Medium	Advertising Revenue (Jan.-Dec., 1952)
6th	NBC-Radio	\$47,927,115
7th	ABC-Radio	35,023,033
8th	Time	32,664,222
9th	This Week	22,744,447
10th	Better Homes & Gardens	21,981,648

The next ten national media rank as follows... 11th: Mutual Radio, \$20,910,987—12th: Look, \$20,910,987—13th: Ladies' Home Journal, \$18,852,827—14th: ABC-TV, \$18,353,003—15th: ABC-TV, \$18,353,003—16th: Housekeeping, \$14,721,280—17th: Newsweek, \$14,489,209—18th: McCall's, \$12,697,512—19th: Business Week, \$11,777,000—20th: American Home, \$11,777,000.

Which is a "medium"—a network or a program? Ad shows how LIFE felt last February

When "Life" wanted to show it led media parade in billings early this year, it called all networks "media." But in its new "A Study of Four Media" it's unwilling to compare its audience (gross readership) with the networks, so it slices them up into programs and then compares

all the readers (actually "noters" of its entire issue) with the audience of an individual radio or TV program. Advertiser buys all of latter but can reach only limited number of former. Then, what is a "medium" depends on what you want to prove, according to "Life"

the cards in its favor when it did the following, the air media experts said:

1. Sought to compare the audience (gross readership) of an entire issue of a magazine with the total listeners of one radio or TV program. This, CBS Radio's Research Director Harper Carraine pointed out, is like comparing a house with a room.
2. Sought to leave the impression with the advertiser through its charts and presentation that he can reach all of *Life's* readers just as easily as he can reach all the listeners or viewers of one program. Said the president of an independent research organization: "They diabolically and with malice aforethought let you assume that the 60 million readers of six issues of *Life* will see your ad."
3. Accumulated *Life's* audiences for

one to six issues but averaged those of the top four radio shows and the top five TV shows in promotion charts issued to the press to illustrate the study. This was an error, which downgraded radio and TV. It will be corrected in the full report to be published by the end of August. SPONSOR learned.

In addition, the study is already out of date because of TV's vast growth (from 37% to 46% of all U. S. homes during 1952 alone, when the study was made). *I Love Lucy*, for example, reaches well over 40 million people weekly and does not appear in *Life's* study because it was not among the five leaders at the time the survey began (February 1952).

Two points should be made for the benefit of broadcasters, who will be

faced with selling against *Life's* presentation for the next year or longer:

- *Life* generously agreed to eliminate the measuring of radio and TV listening during the summer when the major shows went off the air even though their sponsors may have stayed on, so as not to be unfair to the air media.
- The study shows that two TV programs (the *Colgate Comedy Hour* and the *Show of Shows*) drew bigger audiences last year than one issue of *Life*; that all five TV shows measured topped three of the five magazines whether you compare one telecast with one issue or four telecasts with four issues; and that the top radio show (*Jack Benny*) beat three of the five magazines on a single issue basis (it was topped only by *Life* and *Look*) and outranked four (Please turn to page 36)

SPONSOR'S All-Media Advisory Board

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

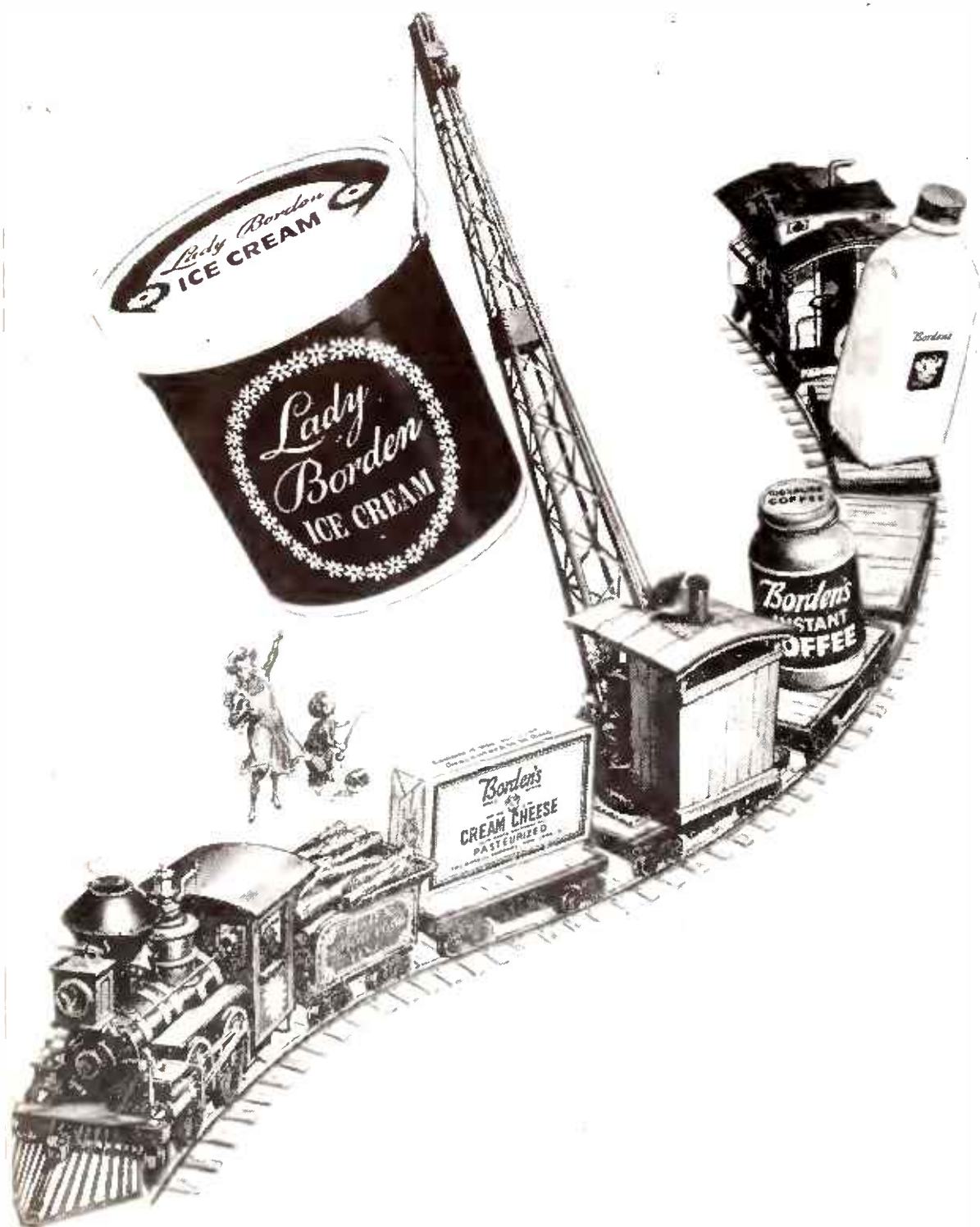
Marion Harper Jr. president, McCann-Erickson, Inc., New York
 Ralph H. Harrington ad mgr., Gen. Tire & Rubber Co., Akron
 Morris L. Hite president, Tracy-Locke Co., Dallas
 J. Ward Maurer ad director, Wildroot Co., Buffalo
 Raymond R. Morgan pres., Raymond R. Morgan Co., Hollywood
 Henry Schachte ad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



How Borden buys spot radio and television

Getting maximum of local information is aim

Still from commercial symbolizes spot operation: It's one in which brands like ice cream (on crain) are singled out for push depending on varying needs in different markets



Air Force intelligence officers are proud of their "target folders," which reputedly have the lowdown on the industrial picture of hundreds of potential enemy cities down to the smallest ball bearing polishing plant. The Air Force has nothing on The Borden Co.

In Borden's Madison Ave. headquarters there are stacks of "target folders" which, although restricted to the 48 states, are loaded with vital information pertaining to the radio and TV habits of the people who live in the major markets of this country. And Borden wouldn't think of spending a nickel of its \$2,350,000 air media budget (\$1.6 million for spot TV, \$750,000 spot radio) without making full use of its "target folders," or, as Borden calls them, "bluebooks."

case history

To keep this fund of intelligence up to the minute, the company has specialists touring its sales territories incessantly, funneling back detailed information on radio and TV personalities, availabilities, and local marketing problems.

In its constant local market "pulse taking" Borden uses three agencies: Young & Rubicam spearheads the operation, using the facilities of its New York, Chicago, Detroit, San Francisco, and Hollywood offices; Tracy-Locke Co., Inc. polices the Southwest territory; Griffith-McCarthy, Inc. handles the Southeast.

In New York William B. Campbell, Borden's assistant advertising manager in charge of radio-TV, coordinates local "all-Borden" time buying and commercial preparation.



10 TIPS ON BUYING LOCAL RADIO TIME

◀ from William B. Campbell, asst. ad mgr. in charge of radio, TV

1. Decide what audience should be reached:

men, women, teen-agers, children or a combination of these groups. Establish age level of best prospects. Preliminary research is needed to determine your best prospects.

2. Determine what time of day you can best reach your prospects.

3. Decide whether you wish to reach:

a. A limited but loyal audience at the same time each day several days of the week: example, a cooking show. This buy should afford impact, continuity.

b. A larger number of people at the same time several times each day several days of the week: example, four different five-a-week spots. This buy should afford impact from continuity and greater frequency against the invertebrate listeners and pick less frequent listeners as well.

c. Still more people with spots at varying times during a week: run of station spots. This is "shot gun" rather than "rifle" approach, will reach many listeners with less conscious continuity.

4. Analyze the various stations' programming:

Which has greater share of audience? Why? Does programming offer good vehicles for selling your products to best prospects? Don't overlook specific programs, times on second, third, or fourth station in market. Programming usually reflects station management.

5. Try to buy best local radio personalities, whether as a sole effort or in combination with other buys. You're going local, you want your advertising to be local.

6. When a local personality is used contact him or her personally, if possible.

Explain your basic advertising strategy, the way you prefer to have your commercial read or worked into that personality's own style. Give them your product to use. Answer questions. Make them feel and know they are an important part of your team. Get periodic air checks and praise or suggest changes. All of this also applies to as many announcers as you can contact.

7. Know your local station management directly, either yourself or via travelling agency personnel. Local station managements can help you know their market and if you're really interested they take more interest in your problems, give you more help. Show the station how it can help merchandise your local purchases to your local people and to the trade as well.

8. Encourage your local managers to become friendly with local station management—

each will profit and your job will be easier. But, have a firm understanding that any changes or purchases, schedules or copy must first be cleared with you. Too many cooks will always prove bad for the broth.

9. Keep your district and local managers advised and knowing of the local purchases, any proposed changes, new commercials.

10. Don't ever stop trying to improve what you have.

Keep abreast of what your competition is doing in the market. Try periodically to evaluate your progress in the market. Constantly re-evaluate your commercial messages being used in the time you bought. And, use your cost-per-1,000 as one measure of your buying skill.

Borden lays out its air media plans on the basis of distribution of its products in specific territories. For although the Borden name is known from coast to coast there are markets in which not all Borden products are handled. In Philadelphia, Boston, Pittsburgh, and Baltimore, for example, the company sells ice cream but no milk. In Los Angeles the firm sells no fluid milk or ice cream but does sell cheese and grocery products. The flexibility inherent in spot radio and

TV makes these media the logical choice.

Each market is treated as a separate entity and many factors are considered in blueprinting the plans. Once the amount of money to be spent is determined Bill Campbell and the appropriate agency get together to make the buys.

Campbell goes into these conferences armed with a "bluebook" of the market, prepared by his staff, containing detailed information about that par-

ticular market. Share of audience of each radio and TV station during the morning, afternoon, and evening hours is listed. Programming, listening habits, favorite shows, station tune-in patterns are noted. The prospective number of homes reached is computed and, in the case of immature TV areas, the normal anticipated growth of audience is estimated. Cost-per-1,000 is computed. Coverage data of the individual stations is checked against Borden sales
(Please turn to page 74)

Do agencies earn their 15% on a...

Million-dollar advertiser's complaint his agency failed to give him money's worth
 Most agencies said question should be, "Is 15% enough?" They cited high costs

A million-dollar advertiser told SPONSOR recently:

"Fifteen percent is too much to pay any agency for what it does—especially in radio and TV. It buys an outside show, writes a few commercials, and collects its commission. For my money, if I could keep the 15%, I could do a better job than my agency is doing—and it's one of the biggest."

SPONSOR took this advertiser's itemized "beefs" to over a dozen agency

executives and asked them pointblank:

"Do agencies earn their 15% on radio and TV accounts?"

Most answered this question by asking another, "Is 15% enough?" and, buttressing it with statistical data, they also advised SPONSOR to run a list of tips which may help improve sponsor-agency relations and thus lessen such criticism as the above in the future. (For tips see box page 34.)

Only two agency execs differed from

the consensus on this topic:

1. Ray Morgan, president of the Raymond R. Morgan Co., Hollywood, who said 15% was either not enough or too much, depending on what the agency did for it.

2. An executive of a small North-western agency who said: "It's the easiest way of making a living—writing commercials and buying spot radio and TV time—that I know of next to robbing a bank!"

SMALL AGENCY: Located on West Coast

(billings: \$2 million)

1936-'52 figures show how profits have shrunk

Operating costs whole agency

Year	Operating costs	What's left of the 15%
1936	8.7%	6.3%
1940	8.9%	6.1%
1944	9.3%	5.7%
1948	12.8%	2.2%
1952	12.7%	2.3%

Operating costs radio department*

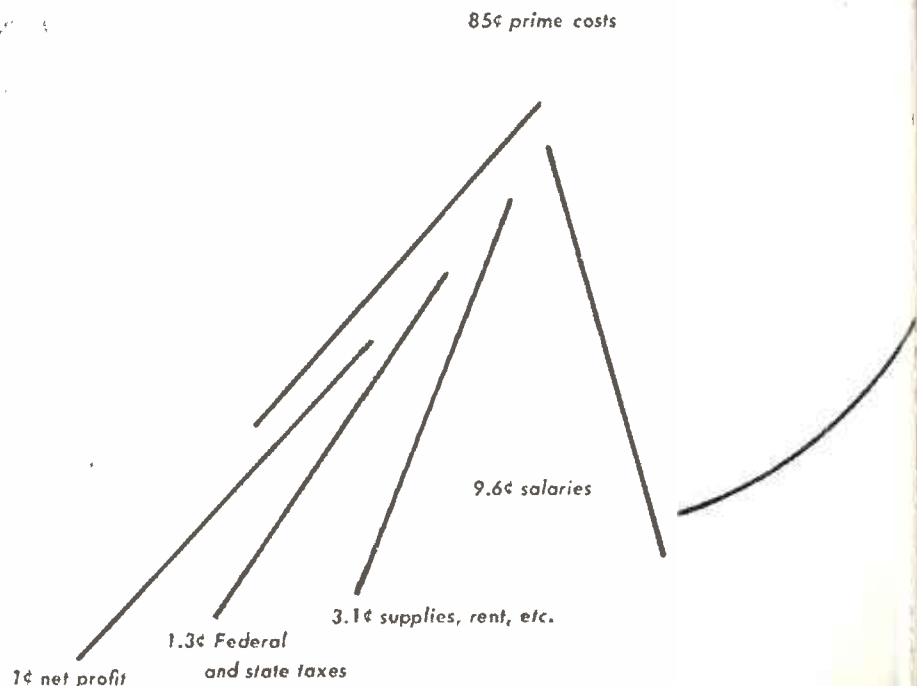
Year	Per month	% increase over previous period
1936	\$ 900	
1940	\$1,000	11%
1944	\$1,200	20%
1948	\$1,500	25%
1952	\$3,000*	100%

*Include television

MEDIUM-SIZED AGENCY: James Thomas Chirurg, Boston

(billings: \$5 million)

1952 net profit was 1¢ on every dollar received



Accounts?

Plucked off SPONSOR survey.

Handling TV in particular

The treasurer of one of the nation's biggest agencies summarized the problem like this: "Granted the agency is caught in a squeeze, it can't do anything single-handed. The problem requires concerted action through the 4A's."

But Frederic R. Gamble, president of the American Assn. of Advertising Agencies, gave SPONSOR five reasons why agencies can't expect a higher media commission at this time:

1. The commission system is maintained by individual action of thousands of media, some of which still don't uniformly allow 15%. Start agitating for a change and some might go higher or drop it altogether. (How the 15% practice came about is discussed later in this article.)

2. The 15% is a rate, not an amount. When ad budgets go up, so do agency commissions.

3. Unless advertisers were educated very broadly, many would actually oppose any boost in the rate.

4. One-quarter of agency compensation comes from the agency's own charges for materials and services purchased for clients. Until agencies generally charge advertisers the same percentage as media do (15% of the gross bill to advertisers, or 17.65% of the net), they can't very well ask media for a bigger cut.

5. Competition among agencies and advertisers' demands for service probably would bring the net right back to what it is, if a rate increase went through.

Whatever the ultimate outcome of this problem, SPONSOR's survey showed that quite a few agencies are vitally concerned today because of the rise in all costs, especially that of servicing TV accounts.

The survey grew out of the charge made by the million-dollar advertiser cited at the beginning of this article.

NO Million-dollar advertiser says:

1. My agency does no media testing, so I work in dark.
2. It doesn't understand our marketing problems.
3. It bought wrong stations, time slots for us. Cost us \$50,000.
4. Our copy and research are better than theirs.

YES Agency executives told SPONSOR:

1. Agencies are caught in TV price-rise squeeze; for TV, 15% isn't enough to pay.
2. Taxes, rents take bigger bite than ever of profits.
3. Profits range from 1¢ to 1.2¢ on dollar today.
4. Sponsors should make better use of agencies before griping.

His complaint could be overlooked except for two things: (1) He is an astute adman who formerly headed his own successful agency; (2) he believes firmly enough in the agency as an institution to want to improve it.

That is why he took the trouble to discuss the problem thoroughly with SPONSOR. He made four charges and then offered one tip to agencies for improving client relations. The charges:

"1. Our agency is doing no media testing. We want to know whether newspapers, magazines, billboards, transportation, radio, TV, or business papers are best for us. We can't find out from our agency.

"2. Our agency doesn't understand our marketing problems 1% as well as they should. I've had 25 people in my department who've spent the

controversy

past 10 years amassing data on our markets. I can't really expect the agency to match this. But then why an agency?

"3. I'm not sure our agency buys the best time availabilities for us or whether it just buys for its own convenience. For example: We spent \$50,000 on a spot radio campaign. It flopped. Checking around, we found two things: (a) The agency people had bought the wrong adjacencies reaching audiences who couldn't possibly be interested in our products; (b) they had bought the wrong stations—stations which were either not covering the marketing areas we were trying to reach or were drawing audiences in which we weren't interested in reaching at all.

"4. Copy and research. We can do better in our shop, and I've proved

this statement time and again."

In summary: "Our agency doesn't test media for us; it doesn't give us publicity service; it doesn't know beans about our marketing problems because, though it's got over 1,000 employees, it can't possibly devote enough time to us—a mere \$1 million advertiser—to become really expert. It buys time inefficiently and poorly because of the rush its timebuyers are in. And as for copy and research, it's got 100 or so other clients. How much research can any one of them get, unless he's spending 10 to 20 times what we are?"

"Why don't you drop the agency?" SPONSOR asked.

This advertiser answered: "Because of two things: (1) We couldn't save the 15% anyway; (2) the agency supplies a unique service which we couldn't get anywhere else—it gives us management advice on business trends, related industries, political matters, and scores of other things which we don't have time to consider or aren't aware of. It brings fresh air into our thinking, not only in advertising but in the fields of marketing, sales, packaging, direct mail, public relations, and others. Because of the diversity of its

Where agency's gross income goes

SOURCE: AAAA (annual) Analyses of Costs

Salaries	70%
Rent, travel, entertainment, telegraph, supplies, taxes, and insurance	16%
Advertising, legal fees, depreciation, all others	6%
Net profit*	8%

*On gross income; or approximately 1.2% of total billing

accounts, it helps us most in the areas where it doesn't get paid. What we pay for it—copy writing and media buying—we could do as well as or better ourselves. Ironic, isn't it?"

This advertiser's tip to agencies who want to improve their relations with their clients is: "Give them more than copy writing and print and time buying. Work with them on a management level. Convince them advertising is only a part, maybe a minor part, of the whole set-up. Become their business and management consultants, as well as their ad writers, and you'll make yourself so indispensable that my beefs of a few minutes ago will never come up again."

One of the best answers SPONSOR uncovered to this anonymous advertiser's bill of complaint came from Ken Godfrey, senior executive in charge of research and media operations of the IA's, who said:

"To answer your advertising friend point by point: (1) Media testing—whose money is the agency to use for this? Any agency will test media provided the advertiser is prepared to meet at least some of the expense. (2) Public relations—the size of the agency determines what services it can and will offer. Over 50% of our members bill under \$1 million and may not have separate public relations departments. (3) Marketing—some advertisers are highly secretive. They just won't tell the agency anything. To get best results from the agency, they should share all data. (4) Even if the advertiser got a package show on the outside on his own (a practice which one worried agency exec told SPONSOR he hoped wouldn't continue growing), this doesn't eliminate the agency. It's like buying space in a magazine. Someone still has to create the advertising message. Also, the show needs servicing. It takes time to watch it week after week, change it from time to time to improve it, and also write the commercials. (5) Management advice—it depends on what the clients want, the size and capabilities of the agency. Certainly none ever rejects a client's request for advice."

How was the 15% commission born? It's most widespread in the U.S. where advertising has made the biggest strides. In Australia and Great Britain, for example, the 10% commission is still fairly common. The system in the U.S. developed by medium
(Please turn to page 68)

9 tips on how sponsors can better use their agencies

A million-dollar advertiser's beef to SPONSOR that some agencies aren't worth their salt inspired this personal-interview survey among agency executives to find out how sponsors can make better use of their agencies. Here are a few tips from the men who are daily faced with the task of maintaining good client-agency relations:

1. "The sponsor who gets his real value out of his agency is the fellow who gets it from his own organization. Agency people, being human, are not inclined to do more than is demanded of them."—**James M. Cecil, president, Cecil & Presbrey, New York.**

2. "I think an agency can use a sponsor better. The agency should be a partner of the sponsor. It should have sales figures on every city the sponsor sells in every morning. The agency should know what's going on in every market, and that's what it should be paid for. Example: You write beautiful copy. You go into Denver. A competitor throws 10 million coupons into town. Your spot or newspaper campaign is knocked to hell. The agency should know what happened immediately and not let the client find out weeks later when his sales graph drops through the floor."—**Ray Morgan, president, Raymond R. Morgan Co., Illyed.**

3. "Any advertiser who questions whether he is getting his money's worth for his 15% might very sensibly stop a moment to consider if the fault might to any degree be partly his own. The question is not purely one as to what the agency does to earn its money. It is also what the manufacturer does to make a fine contribution possible on the agency's part."—**Vincent R. Bliss, executive v.p., Earle Ludgin & Co., Chicago.**

4. "Take the agency into your confidence. Make it part of your team."—**Robert E. (Bob) Grore, executive vice president, Ketchum, MacLeod & Grore, Pittsburgh.**

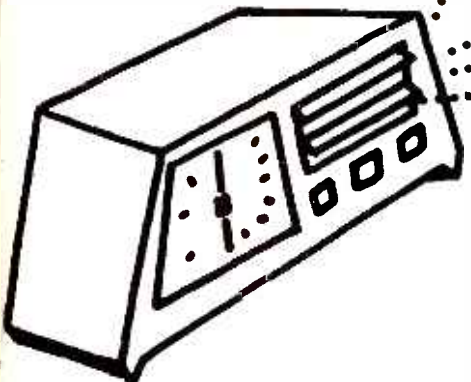
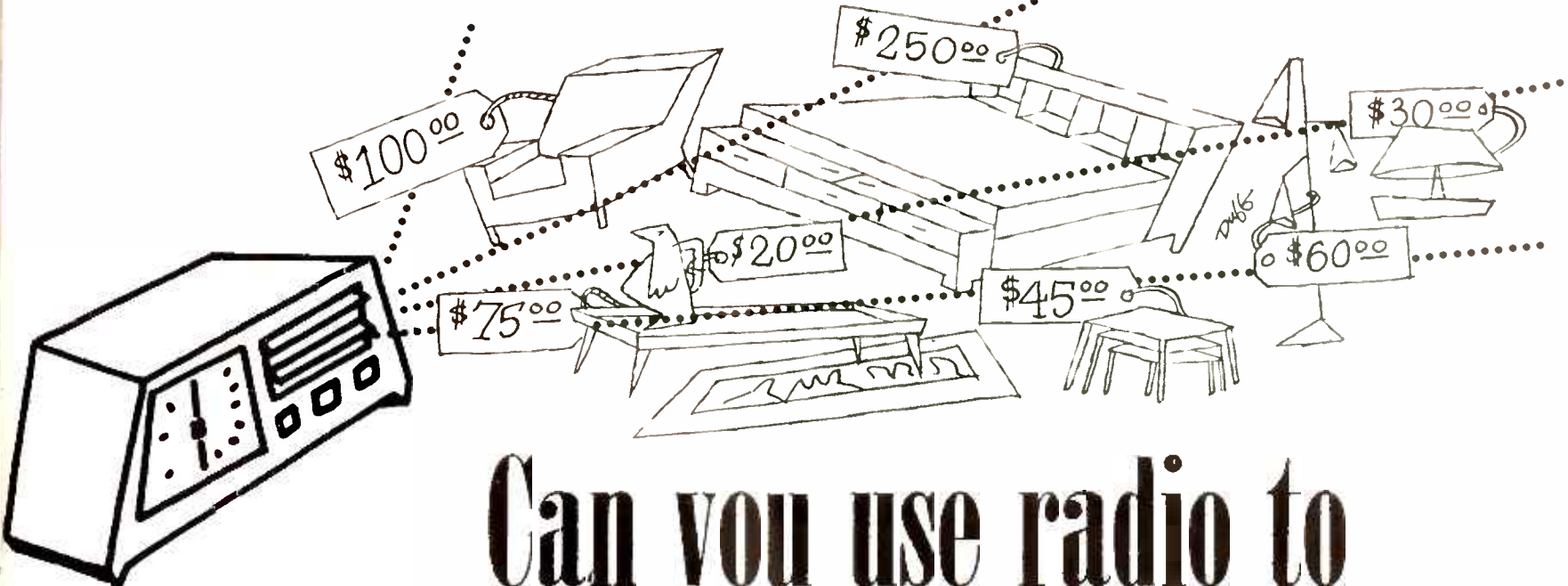
5. "Advertising is a sales tool. We can't prepare these sales tools unless we have the facts. The agency needs basic marketing data and sales figures. The advertiser must take the agency into his confidence to get the best results."—**Lendell A. Layman, executive vice president, Henry A. Loudon Advertising, Boston.**

6. "Cooperate more fully with the agency. Consider it an integral part of your own organization rather than a supplier of services. The relationship should and must be close. Best relations are found when there is complete confidence between agency and client."—**Thomas D'Arcy Brophy, board chairman, Kenyon & Eckhardt, New York.**

7. "Most important way for a sponsor to use his agency better is to learn to live closer with it. He should consider the agency people as members of his own team. He should recognize the mutuality of their common interests, especially at the planning level. And he shouldn't fail to take advantage of management counsel available from his agency's principals."—**Henry G. Little, board chairman, president, Campbell-Ecald, Detroit.**

8. "In my opinion, the first requisite of a durable and satisfactory relationship is that it be approached soberly, thoughtfully, and with the determination that it shall last."—**Clarence E. Eldridge, v.p. in charge of marketing, General Foods Corp., New York.**

9. "It is desirable that the agency's contact should be as high as possible within the advertiser's organization. He should be an executive with enough information at his disposal to coordinate the advertising effort with the company's other distribution activities—with personal selling, sales promotion, and display. He should have enough responsibility to make routine advertising decisions without continuous reference to higher authority. The agency should be given all information that may be necessary to develop sound advertising plans and campaigns and to measure the effectiveness of results."—**F. R. Gamble, president, AAAA, New York.**



Can you use radio to sell high-cost items?

Chicago furniture firm has been doing it successfully for 14 years. has discovered medium's sales impact lasts for days

Radio is often described as the ideal medium for selling impulse items. Radio's strong point, it is generally agreed, is that brand names can be hammered home so effectively that the consumer will pick up the brand from the shelves without thinking much about it because the name is ringing in his head.

Some advertising theorists take this

one step farther and add a negative corollary: Radio cannot sell expensive items effectively because they often have to be described at length (a job print media can presumably do better) and because expensive items are not bought on impulse but rather are the result of much discussion.

Does this follow? Not if you take a look at Homer Bros. of Chicago. Ho-

mer Bros. and station WIND recently won a second prize in the 1952 "Radio Gets Results" contest of the Broadcast Advertising Bureau. Homer Bros. does not sell impulse items. It sells what is probably the biggest family investment next to a house: furniture.

This 50-year-old firm has been getting results on radio for 14 years, the past year-and-a-half on WIND. It spends somewhere between \$50-60,000 a year on advertising, of which about a third goes for radio. Another 10% goes for TV.

When Homer Bros. talks about results, it doesn't mean flash sales, although there have been examples of them, such as the time when a nylon fabric furniture covering was pushed on WIND for less than two weeks. Reaction was so heavy that Homer Bros. requested the station to remove the copy from the air.

What Homer Bros. means by results is steady traffic. Marvin Homer, advertising manager for the firm, says:

"When we put an ad in newspapers, we can get an immediate increase in store traffic. But, after one day the effect is dissipated. The ad is 'dead' as far as we're concerned.

(Please turn to page 73)

Holding BAB award are (left and right) Marvin and Joe Homer of Homer Bros. Between them is Dave Edelson of Commercial Broadcasters, who wrote commercials for store's d.j. shows on WIND, Chicago. Client has been advertising on station for the past year and a half



case history

How to cut TV commercial costs

Picture quiz on these pages is designed to test your knowledge of the new SAG contract covering payments to talent in TV film commercials. You can save money if you know the right answers

By skillful planning you can make use of as many performers today as in the days before the new Screen Actors Guild contract. That's the opinion of Screen Gems Inc., film commercial producers; they've been preaching that doctrine with the aid of a 30-minute movie made up of pre-SAG contract Screen Gems commercials for various clients. Screen

Gems executives have been touring agencies with their film explaining how commercials can be done today to get the most talent per dollar. Stills from some of the Screen Gems commercials appear here with a description of the action taking place. Quiz, devised by SPONSOR, consists of guessing what reimbursement talent would get today.

For details on re-use payments and other major provisions of recent SAG contract, see 23 March 1953 SPONSOR



1. CHEVROLET: Chorus girls wear letters spelling name of product, thus identifying them with

it. In dance routine each girl advances close to camera. Would you pay girls today as dancers or "players" under new SAG contract?

ANSWER: Girls would rate as "players," thus be entitled to re-use payments. Reason: They are identified with product, appear in foreground. Doing film this way, therefore, would be prohibitive. Here's way to use same girls yet keep cost down, ac-

ording to Screen Gems. Place drum majorette (left above) in foreground with "Chevrolet" lettered on sweater. Chorus line performs in background, never coming close to camera. Thus only drum majorette is player. Chorines rate as dancers, get \$25 a day, no re-use pay

2. LUCKY STRIKE:

Interviewer and girl closest to her are only performers who speak. Are they only ones eligible for re-use pay?

ANSWER: Yes. All others, even those at first table are atmosphere or extras. Had no others been in background, all at first table would be "actors" since all would be focal points



3. BLATZ BEER:

All three performers are drinking beer. Do all three get re-use pay?

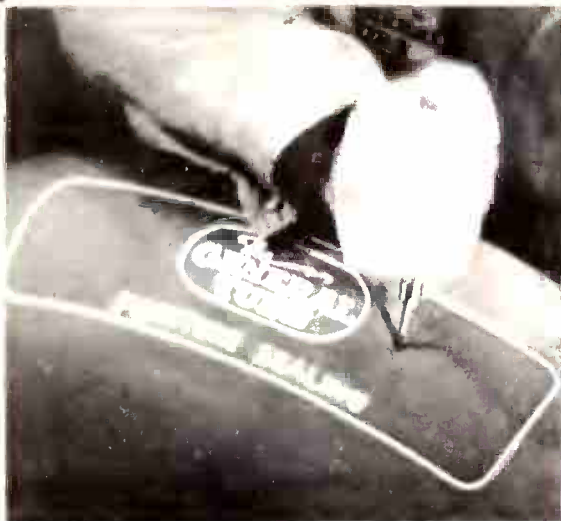
ANSWER: At first glance it would seem as though all three actors rate re-use pay. Actor in background is identified with product, is centered on camera. However, SAG contract says actor would have to be in foreground to get re-use pay. Nonetheless it is wise in similar scenes to soft-pedal any abnormal action to definitely establish his extra status



4. LEE CARPET:

Camera never leaves feet of actors while wedding ceremony is supposedly performed. Do they get re-use pay?

ANSWER: Both actors are extras since no faces are seen, get no re-use pay. Purpose in doing commercial this way is to focus attention on carpet. Here's score on savings: As extras, actors get \$18.50 daily, no re-use pay. If faces had been shown, client might pay up to \$650 each in 13-week class "A" program cycle



5. GENERAL TIRE:

A demonstrator is shown in foreground sticking ice pick into tube. He is employee of sponsor. What's his fee?

ANSWER: Nothing. As employee, he gets neither use nor re-use payment. But in all such filmed demonstrations waiver of fees is conditioned on fact that employee shown must be regularly employed and paid by sponsor for doing exactly work shown in film. Simply using a photogenic secretary, for example, would not mean fee waiver



6. GENERAL TIRE: Drivers in skid test commercial aren't seen. Only outside of cars is shown as drivers apply brakes. What is compensation to drivers who take part in this type commercial?

ANSWER: Drivers fall into special category, "stunt men," or "doubles." Since they are never close up where faces would show, they are not players, therefore not subject to re-use fee. But their pay, as "special business players," is higher than extra's (\$70 daily)



Preview of the Fall Facts issue

Annual buying-guide is next SPONSOR issue (13 July). Below are progress reports from staff writers which preview full coverage in Fall Facts

Network radio trends

If network radio is dead, it sure must have been a whirling dervish when it was "alive." I think the network radio people are more confident now about their future than they have been in recent years.

Don't get me wrong. I'm not saying network radio is going to push out network TV. Let's face it. There are now two national broadcasting media in the U.S.

But half the homes in the country are still radio-only homes and some of the comments I've gotten from advertisers show they realize it. They also realize that people won't be carrying around portable TV sets like they do radio.

Since the Nielsen stuff on non-home listening isn't broken down by individual markets, network advertisers should be especially interested in it. I'm getting some dope on how a network advertiser can apply the Nielsen figures to his program to find out how he can accurately add non-home audience to the home audience.

There's been a lot of interest this past spring in the so-called tandem-type plans. The reports are that NBC is going to make some changes in "Operation Tandem" for this fall (I'll keep after the NBC people for the latest word). Mutual's Multi-Message Plan is actually overflowing with clients and advertisers should be interested in what the Mutual people are going to do with the overflow this coming fall.

I may take some of the cost-per-1,000 stuff on different kinds of network programs and compare the 1953 figures with previous years and network TV. That ought to be interesting to SPONSOR readers. As for radio listening, I'll see what I get on pinpointing where it's up and where it's down.

Spot radio trends

After talking to spot radio buyers and sellers, I'd say nighttime spot radio will cease being daytime's poor relative this fall.

Morning spot radio is still the thing everybody asks for first. One big reason: A lot of the big-brass advertisers have slapped curfews on buying spot radio at night. This has pyramided the amount of spot business in the a.m. and the morning air is straining at the seams.

Meanwhile the latest trends in station prices—principally the changeover to a "single-rate" form of selling—have brought day and night prices into line. The cost-per-1,000 situation has altered drastically as a result. That's in terms of homes, mind you. Pulse tells me that the number of people tuning at night per set outnumber the day shift by something like 30%.

Result: There's a revised, revamped and repriced story to tell about nighttime spot radio, and the sellers are pitching it heavily for fall. The biggest agencies are doing plenty of listening, and the outlook's for a lot of client shifting back to nighttime spot after the big TV scare of the past couple of years.

Buying methodology is also undergoing some big revisions. NCS and SAM data, new methods of rating projections, new research—it all adds up to the fact that timebuyers have to chuck out a lot of those old pet formulae of the 1940's. (Do you suppose it's getting too scientific?)

The program situation in spot radio—as well as the latest on the stations appealing to "specialty" audiences—has also been undergoing many big changes. I'll have a wrap-up on that.

All in all, it looks like an exciting year in spot radio. There's more research than ever before. We'll have the details.

Network TV trends

To start right off with the hottest stuff, it looks like that bugaboo—the one-station market problem—is going to be solved pretty soon. I wouldn't be surprised if most of the big one-station markets will be two-station markets by the end of the year. I expect to have a complete list of what these markets are for the Fall Facts issue.

Reason for this sudden turn for the better in one-station markets is that the FCC has been working like a house afire okaying new stations. What with merged applications and drop-outs, the situation is being eased even more.

Of course, this is fine for network advertisers but it brings up a lot of new problems. And I'm working on them right now. The new problems are basically this: With new stations coming on the air at an ever-increasing clip, clients and agencies are in one heck of a dither about time buying.

Believe me, I can understand it. The timebuyer, poor boy (or girl), either has a pile of data on new stations which he must plough through in a hurry or else he's knocking his brains out trying to get new data. There's a real problem in getting up-to-date set penetration figures. (Things are moving so fast, the network people are not always sure who their latest affiliates are.) I'm going to do my best to get some info on how to project TV set growth in new markets.

The TV programing picture looks interesting and new developments are coming every day. Most of the interest centers in two places: (1) ABC's drive to give CBS a run for its money in the late morning and (2) ABC's drive to give both NBC and CBS a run for their money at night. I'm also digging up the latest stuff on TV costs for various types of programing.

Spot TV trends

Things were never busier in spot video. But everybody's got two big headaches:

1. Time buying—Last year, all the timebuyers were saying, "Oh, if only there were more TV stations." Now, they've got 'em. Are they happy? Not necessarily. Clients and agencies are having a grade A hassle trying to get the latest dope on the new stations—now popping on the air at the rate of nearly one a day—and then make up their minds whether or not they're going to buy spot time on them. The average timebuyer doesn't dare buy blindly—but he'll be on the carpet if he lets the competition walk off with the best buys.

2. Costs—There's going to be some rate hikes in the old markets and a round of increases in the new ones this fall. This is keeping many ad budgets in a constant state of flux. I'll try to have all the latest rule-of-thumb methods for staying a jump ahead of the game. Spot film costs are a big problem, too. What with the new SAC contract, an advertiser will go broke if he tries to make like Cecil B. DeMille in his commercials.

Film programing is now a solidly entrenched portion of spot TV, and should account for a big chunk of spot budgets this fall. A lot has been learned about the do's and don'ts of this segment of the business since last year, so we should be able to round up a lot of useful information for admen on film programs.

One of the musts in our section on spot TV will be a new chart as up-to-date as we can make it—on all the post-freeze grantees and new TV outlets. Of course, we'll cover all the other problems of availabilities, time costs, and buying methods, as well.

The chart on all post-freeze stations is being prepared for us by Dick Dunn's department at Sullivan, Stauffer, Colwell & Bayles.

**FALL FACTS ISSUE
FEATURES INCLUDE**

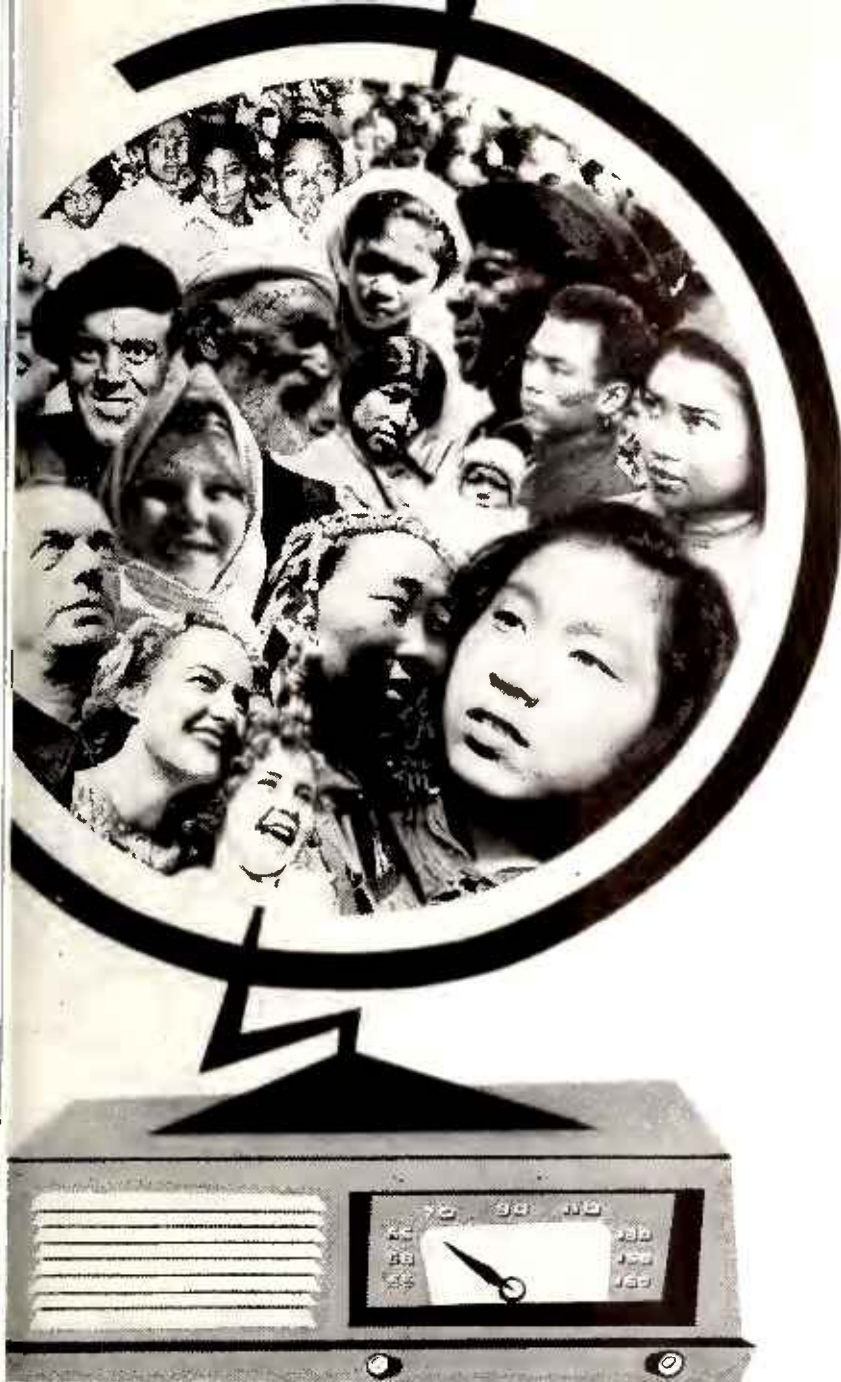
- Radio Basics, TV Basics (statistical ABC's of the air media)
- Status of TV in 225 metropolitan county markets
- Brief fact reports on key radio and TV trends

SPONSOR

International radio and TV: 1953

The whole world is your market:

**SPONSOR's 1,500 facts on 58 commercial
radio-TV countries are '53 Baedeker**



by Evelyn Konrad

Are export advertisers sending a boy out to do a man's job in foreign market advertising?

More than 50% of U. S. export firms spend less than one-tenth of the percentage of sales for advertising in foreign areas than they do domestically.

Yet American firms are chalking up good results with low budgets by clever use of air media:

Did you know that the Fiji Islands are an excellent market for toothpaste and shaving cream? Bristol-Myers is selling Ipana with 624 five-minute shows in 1953, while Ingrams Shaving Cream bought 416 50-word announcements over ZJV. Suva, Fiji.

Colgate-Palmolive International's export sales manager gives Australian radio credit for the fact that Australians use more Palmolive soap per capita than does any other nation.

Jell-O has become a household word in Mexico through its daily "novela," a 15-minute afternoon soap opera reaching 1,000,000 Mexican housewives.

To analyze American advertisers' success in foreign air media, and to give export firms a guide for their future advertising abroad, SPONSOR compiled over 1,500 facts about the 58 commercial radio countries throughout the world. Included are: (1) A market chart giving population, income, import, and literacy

1. Market chart containing latest population, national income, dollar import figures, trade outlook in 58 commercial radio countries **page 41**

2. Radio and newspaper chart showing set penetration, number of stations per country, sample night rates, comparable newspaper statistics **page 42**

3. List of 315 foreign radio and television stations in 46 commercial radio and television countries, with their U. S. representatives **page 43**

4. Cross-section of major American advertisers on foreign radio and television grouped by their advertising agencies **page 44**

5. Television chart listing number of TV stations on air, being built, and planned in 20 TV countries, and TV set ownership in each **page 48**

6. Four capsule case histories: (1) Esterbrook in the Caribbean; (2) Listerine in Haiti; (3) Alka-Seltzer in Cuba; (4) Jell-O in Mexico **page 48**



HAVANA, CUBA, Radio Centro, houses CMQ-TV, CMQ Radio, CMBF radio, TV facilities. Is known as Havana's "Radio City," has modern broadcast facilities



HIN-HIIN, Ciudad Trujillo, Dom. Republic, keys programming to national taste, like fashion commentaries (above) as well as wide variety of other local fare



RADIO MONTE CARLO, Monaco, reaches both commercial Italy and non-commercial France. Among sponsors: Ccca-Cola. Above, Michele Morgan is g

figures. (2) The radio and newspaper chart giving set ownership, number of sets per person, number of stations per country, number of dailies, total circulation, circulation of top dailies—also sample night rates on the major radio station in each market as well as the dollar-inch rate for the top daily. (3) A television chart, showing the number of TV stations on the air, now building, or planned in each of 20 commercial TV countries. Also, the number of TV sets per market. (4) A list of all foreign radio and TV stations with their U. S. representatives. (5) Cross-section of American advertisers abroad listed by advertising agency. (6) Four capsule case histories describing the success major American advertisers have had through the use of foreign air media.

For its interpretation of these statistics, SPONSOR consulted experts in the export advertising field, including export advertising managers of prominent U. S. firms, presidents of export advertising agencies, managers of foreign stations, as well as U. S. representatives of foreign stations.

This article will include a forecast of the export market within the next two years, discussion of trends in both radio and television abroad, analysis of the export advertising philosophy of selected export firms, and tips to U. S. sponsors who're going into foreign radio and television.

I. Market: The theme of the 1953 Convention of the Export Advertising Association — "International advertising in a competitive market" — repre-

sents a concise forecast of the market situation facing American export advertisers this year. Exporters recognize that they will be operating under increasingly competitive conditions in the foreseeable future.

Three major factors contribute to tougher sledding for American advertisers abroad:

1. American products are already encountering stiff competition from foreign products, and this competition is expected to increase as foreign industrial development progresses.

2. Government regulations in many countries are becoming ever more restrictive as a protection to new and recuperating industries.

3. The \$40 billion U. S. subsidy contained in the Point Four program is

(Please turn to page 49)

RADIO GOA, Port. India, has audiences throughout India, Pakistan, where community-set listening is widespread. Number listening to set below is typical



RADIO SAARBRUCKEN, Saar, broadcasts commercials from major American sponsors to nine million radio homes in Germany. Germany has TV too



RADIO LUXEMBOURG, Luxembourg, one of the most powerful radio stations, is main means of reach Great Britain with sponsored programs, announcer



1. How big is the foreign market? (commercial radio countries only)

COUNTRY	POPULATION 1951 ¹	NATIONAL INCOME 1951 ¹ (MIL.)	PER CAPITA INCOME 1951 ¹	IMPORTS 1951 ² (MIL.)	IMPORTS FROM U.S. 1951 ² (MIL.)	TRADE OUTLOOK	BROADCAST LANGUAGE	LITERACY % 1950 ³
UNITED STATES (For comparison only)	159,000,000 ²¹ (March est.)	\$276,000	\$1,707 ⁷ non-farm	\$10,962	—	—	Eng, 30 others	97.37
1 Andorra ⁵	6,000	—	—	—	—	Good ⁵	Fr, Span	81-100
2 Angola	4,130,000	—	—	\$ 75.8	\$ 9.6	Fair	Port	0-10
3 Argentina	17,644,000	\$ 9,733	\$ 550	\$1,360.0	\$ 233.4	Poor	Span	61-80
4 Australia	8,431,000	\$ 7,253	\$ 860	\$2,107.0	\$ 174.5 ⁹	Poor	Eng	81-100
5 Bahamas	81,000	—	—	\$ 21.4	\$ 10.3	Fair	Eng	41-60
6 Barbados	213,000	—	—	\$ 21.7	\$ 1.6 ⁸	Fair	Eng	41-60
7 Belgian Congo	11,463,000	\$ 727.2	\$ 63	\$ 308.4	\$ 70.0 ⁹	Good	Fr, Eng, Flem ²⁰	0-10
8 Bermuda	42,500	—	—	\$ 29.7	—	Exc.	Eng	61-80
9 Bolivia	3,054,000	\$ 295	\$ 55	\$ 90.4	\$ 29.7 ⁹	Good	Span	20
10 Brazil	53,377,000	\$ 7,230	\$ 135	\$2,012.4	\$ 564.1 ⁹	Good	Port	43.3
11 Br. Guiana	431,000	\$ 60 ⁷	\$ 141 ⁷	\$ 32.1 ⁸	\$ 4.5	Fair	Eng, Hind	61-80
12 Canada	14,692,000 ⁹	\$17,229	\$1,143	\$5,099.0	\$2,784.9 ⁹	Exc.	Eng, Fr	97
13 Ceylon ⁴	7,742,000	\$ 943	\$ 122	\$ 327.3	\$ 25.8 ⁹	Fair	3 used ¹⁰	57.8
14 Chile	5,912,000	\$ 5,718 ⁸	\$ 967 ⁸	\$ 329.1	\$ 130.1 ⁹	Poor	Span	71.8
15 Colombia	11,266,000	\$ 2,218 ⁸	\$ 196 ⁸	\$ 365.6	\$ 230.3 ⁹	Good	Span	44.2
16 Costa Rica	825,000	\$ 105 ⁷	\$ 125 ⁷	\$ 55.7	—	Good	Span	41-60
17 Cuba	5,469,000	\$ 1,860	\$ 340	\$ 640.2	\$ 539.7	Exc.	Span	41-60
18 Dom. Rep.	2,167,000	\$ 288 ⁸	\$ 133 ⁸	\$ 51.2	\$ 54.2 ⁹	Exc.	Span	21-40
19 Ecuador	3,378,000	\$ 134 ⁷	\$ 40	\$ 55.0	\$ 34.8	Good	Span	21-40
20 Fiji Islands	298,000	—	—	\$ 23.6	—	Fair	3 used ¹¹	41-60
21 Germany	69,000,000	\$20,479	\$ 299	\$3,503.0	\$ 443.5 ⁹	Fair	Germ	81-100
22 Greece	7,600,000	\$ 1,008	\$ 132	\$ 398.3	\$ 65.0 ⁹	Fair	Greek	41-60
23 Guatemala	2,887,000	\$ 522.3	\$ 180	\$ 80.8	\$ 40.3 ⁹	Good	Span	11-20
24 Haiti	4,000,000	—	\$ 40 ⁷	\$ 44.5	\$ 28.2	Good	Fr Creole	11-20
25 Honduras	1,534,000	\$ 178.7	\$ 117	\$ 39.4	\$ 42.3 ⁹	Good	Span	33.7
26 Hong Kong	2,013,000	—	—	\$ 852.3 ⁹	\$ 103.0	Fair	Eng, Chin	41-60
27 Ireland	2,959,000	\$ 1,016.4 ⁸	\$ 343 ⁸	\$ 572.6	\$ 38.3 ⁹	Fair	Eng, Gaelic	81-100
28 Italy	46,598,000	\$12,390	\$ 266	\$2,138.1	\$ 411.9	Fair	Ital	73.9
29 Jamaica	1,430,000	\$ 238 ⁸	\$ 166 ⁸	\$ 86.5	—	Fair	Eng	21-40
30 Japan	84,600,000	\$14,000 ⁹	\$ 168 ⁹	\$1,995.0	\$ 695.0	Exc.	Jap ¹²	99.6
31 Kenya	5,680,000	\$ 231.6 ⁸	\$ 40 ⁸	\$ 149.4	—	Fair	Eng, Afr dialects	11-20
32 Liberia	1,648,000 ⁷	\$ 65.9 ⁷	\$ 40 ⁷	\$ 17.3	\$ 26.1 ⁹	Good	Eng, Afr dialects	0-10
33 Luxembourg ⁵	299,000	\$ 162 ⁷	\$ 553 ⁷	\$2,529.2 ⁶	\$ 291.4 ⁹	Good ⁶	3 used ¹³	81-100
34 Malaya	5,337,000	\$ 1,585.6 ⁸	\$ 297 ⁸	\$1,553.8	\$ 36.2 ⁹	Fair	8 used ¹⁴	21-40
35 Malta	312,000	—	—	—	—	Fair	Eng, Maltese	41-60
36 Mexico	26,332,000	\$ 3,445 ⁸	\$ 131 ⁸	\$ 739.2 ⁹	\$ 666.4 ⁹	Good	Span	48.4
37 Monaco ⁵	23,000	—	—	—	—	Good ⁶	5 used ¹⁵	81-100
38 Mozambique ⁵	5,781,000	—	—	\$ 71.1	\$ 10.3	Fair ⁶	3 used ¹⁶	0-10
39 New Zealand	1,947,000	\$ 1,721.7	\$ 884	\$ 578.1	\$ 42.6 ⁹	Poor	Eng	81-100
40 Nicaragua	1,088,000	\$ 105 ⁷	\$ 89 ⁷	\$ 30.0	\$ 21.3	Good	Span	11-20
41 Panama	817,000	\$ 237 ⁸	\$ 290 ⁸	\$ 61.3	\$ 75.4 ⁹	Good	Span, Eng	41-60
42 Paraguay	1,425,000	\$ 200.7	\$ 140	\$ 27.5 ⁸	\$ 4.3 ⁸	Poor	Span	11-20
43 Peru	8,558,000	\$ 820 ⁷	\$ 95 ⁷	\$ 279.5	\$ 126.9 ⁹	Good	Span	21-40
44 Philippines	20,246,000	\$ 3,793	\$ 187	\$ 480.0	\$ 282.8 ⁹	Fair	6 used ¹⁹	21-40
45 Portugal	8,606,000	\$ 2,150 ⁷	\$ 250 ⁷	\$ 329.2	\$ 38.7 ⁹	Fair	Port	51.3
46 Port. India ⁵	639,000	—	—	\$ 15.4 ⁷	\$.946	Poor	Port, Eng	0-10
47 Saar ⁵	954,000	—	—	—	—	Poor ⁶	Germ	81-100
48 El Salvador	2,150,000 ⁸	\$ 197 ⁷	\$ 92 ⁷	\$ 62.5	\$ 37.0 ⁹	Good	Span	11-20
49 Singapore	1,045,000	—	—	—	—	Poor	9 used ¹⁷	21-40
50 South Africa	12,683,000	\$ 3,119.2 ⁸	\$ 246 ⁸	\$1,315.6	\$ 214.6 ⁹	Poor	Eng, Afrikaans	21-40
51 Spain	28,600,000	\$ 5,847.5	\$ 204	\$ 387.0	\$ 57.4 ⁹	Poor	Span	76.8
52 Sp. Morocco	1,084,000	—	—	—	—	Poor	Span, Arabic	21-40
53 Surinam	223,000	\$ 38.6 ⁷	\$ 173 ⁸	\$ 24.3	\$ 8.1	Fair	Dutch	41-60
54 Tangier	172,000	—	—	\$ 36.6 ⁹	\$ 14.0	Good	4 used ¹⁸	21-40
55 Thailand	30,000,000	\$ 1,049.5 ⁸	\$ 35 ⁸	—	\$ 58.0 ⁹	Fair	Fr, Eng	0-10
56 Trinidad	649,000	—	—	\$ 98.7 ⁸	\$ 8.9	Fair	Eng, Hind	—
57 Uruguay	2,353,000 ⁷	\$ 779 ⁷	\$ 331 ⁷	\$ 335.5	\$ 42.3 ⁹	Good	Span	41-60
58 Venezuela	5,071,000	\$ 2,160	\$ 322 ⁷	\$ 726.3 ⁹	\$ 506.6 ⁹	Exc.	Span	70 ⁹

¹UN Statistical Department

²U.S. Department of Commerce

³World Communications (UNESCO 1952, edited by Albert A. Shea)

⁴Some coverage area outside country

⁵Major coverage area outside country

⁶Includes Belgium

⁷1949, ⁸1950, ⁹1952

¹⁰English, Sinhalese, and Tamil; many others used. ¹¹English (mostly); Fijian, Hindustani. ¹²With occasional

broadcasts in English. ¹³French, English, Flemish. ¹⁴English, Malay, Tamil, and 5 Chinese dialects. ¹⁵English, German, French Flemish, Italian. ¹⁶Portuguese, Afrikaans, English. ¹⁷English, French, Dutch, Burmese, Thai, Kuoyu Canton-

ese, Peninsular Malay, and Indonesian Malay. ¹⁸French, Spanish, English, and Arabic. ¹⁹English, Tagalog, Iloilo, 3 other local dialects. ²⁰Also Spanish, Portuguese. ²¹1953

2. What are the facts about radio abroad?

COUNTRY	NO. STA-TIONS	OWNER-SHIP	NET-WORKS	SETS	NO. SETS PER 1,000 PERSONS	SAMPLE NIGHT RATES	How newspapers compare with radio			
							NO. DAILIES	TOTAL CIRC.	CIRC. TOP DAILY	INCH RATE ¹²
UNITED STATES (For comparison only)	2,347	pvt	4	103,000,000	664	WCBS, New York—\$1,100 (hr) \$125 (15 sec) ⁸				
1 Andorra ¹	1	pvt	0	300	50	Radio Andorra	4			
2 Angola	10 ²	pvt	0	9,000	2	Station CR6AA—\$28 (hr) \$14 mo (15 sec daily)	3			
3 Argentina	55	both	3	3,000,000	90	Radio Belgrano	180	3,460,000	300,000	\$ 4.45
4 Australia	141	both	3	2,010,000 ³	254	3DB, Melbourne—\$149 (hr) \$6.72 (3 min)	54	3,600,000	482,000	\$13.31
5 Bahamas	1	govt	0	12,500	156	Station ZNS—\$34.02 (hr)	2	8,000	4,000	\$.80
6 Barbados	1 ⁴	govt	0	7,000 ⁵	33	Rediffusion ⁶ —\$12.60 (hr)	2	25,000	15,000	\$.75
7 Belgian Congo	1	pvt	0				5	24,500	8,000	\$ 3.50
8 Bermuda	2	pvt	0	15,500	364	Station ZBM-1—\$36 (hr)	3	13,500	7,867	\$.70
9 Bolivia	26	both	1	150,000	28	Radio Nacional—\$20 (hr) \$1.50 (50 words)	8	66,600	45,000	\$.50
10 Brazil	291	both	3	3,500,000	51	Station PRA9—\$432 (hr) \$5.40 (15 words)	220	1,500,000	140,000	\$ 8.35
11 Brit. Guiana	1	pvt	0	35,000	85	Radio Demerara—\$21 (hr) \$1.20 (15 sec)	3	17,000	12,000	\$ 1.20
12 Canada	156	both	3	8,100,000	551	CFRB, Toronto—\$180 (1/2 hr) \$30 (15 sec)	94	3,446,915	421,121	\$ 9.10
13 Ceylon ⁹	2	govt	0	45,101	6	Radio Ceylon—\$165 (hr)	7	200,000		
14 Chile	65	pvt	3	550,000	96	Coop. Vitalicia—\$4.47 (20 words) \$13.45 full net —per mo.	39	456,000	105,000	\$ 4.00
15 Colombia	94	both	2	500,000	45	Nuevo Mundo—\$120 (hr) \$3.07 (15 sec)	37	600,000	150,000	\$ 3.60
16 Costa Rica	35	pvt	0	40,000	47	Alma Tica, San Jose—\$3 (hr) \$.18 (30 sec)	9	84,000	22,000	\$.80
17 Cuba	111	both	4	900,000	180	CMQ—Net (7 sta)—\$712 (1/2 hr) \$49 (15 sec)	33	450,000	65,790	\$ 2.00
18 Dom. Republic	20	both	1	35,000	15	HIN—H11N—\$15 (hr) \$.25 (30 sec)	5	76,000	22,000	\$ 1.30
19 Ecuador	44	both	0	50,000	15	Radio Comercial—\$7.56 (hr) \$.06 (15 sec)	25	85,000	37,358	\$ 1.35
20 Fiji Islands	1	pvt	0	2,000	7	ZJV—\$19.04 (1/2 hr) \$2.48 (30 sec)	1			
21 Germany	23	govt	5 ⁸	11,592,000 ³	167	N.W.D.R.	162	16,500,000	279,200	
22 Greece	2	govt	0	205,000	18	Radio Athens	60	800,000		
23 Guatemala	22	both	0 ⁷	61,200	5	Voz de Guatemala—\$60 (hr) \$1 (15 sec)	5	79,500	30,000	\$ 1.25
24 Haiti	6	pvt	0	20,000	1	Station 4VM—\$18 (hr)	8	30,500	10,000	\$.50
25 Honduras	7	pvt	0 ⁷	40,000	27	Radio America—\$20 (hr) \$2.15 (30 sec)	7	29,000	9,000	\$ 2.50
26 Hong Kong	1 ⁵	pvt	0	60,000 ⁵	30	Rediffusion ⁶ —\$20 (hr) \$5 (30 sec)	5			
27 Ireland	3	govt	1			Radio Eireann	8	600,000		
28 Italy	31	govt	2	3,509,320 ³	55		98	4,500,000	450,000	\$18.00
29 Jamaica	1	pvt	0	40,000	29	Radio Jamaica \$50 (hr) \$5 (15 sec)	2	55,000	45,000	\$ 2.00
30 Japan	73	both	20	9,519,549	112	Radio Tokyo	188	30,773,560	2,284,902	
31 Kenya	1	govt	0			VQ7LO	4	30,000		
32 Liberia	2	both	0	11,000	1	Station ELBC—\$1 (min)				
33 Luxembourg ¹	1	pvt	0	21,000,000	0	Radio Luxembourg—\$1,429 (hr) \$343 (15 min) ¹⁰	5	130,000		
34 Malaya	2 ⁵	pvt	0	51,620 ⁵	5	Rediffusion ⁶ —\$20 (hr) \$5 (30 sec)	19	151,000	10,000	\$ 3.00
35 Malta	1 ⁵	pvt	0	30,000 ⁵		Rediffusion ⁶ —\$28 (hr) \$2.80 (15 sec)	4	30,000		
36 Mexico	277	both	4	1,500,000	60	XEX, Mexico City—\$220 (hr) \$7 (30 sec)	95	1,185,000	227,000	\$ 2.80
37 ¹ Manaco ¹¹	1	pvt	0	3,000		Radio Monte Carlo—\$348 (1/4 hr) \$174 (5 min)				
38 ¹ Mozambique ¹²	8 ²	pvt	0	600,000		Lourenco Marques—\$80.88 (1/2 hr) \$9.70 (30 words)	3			
39 New Zealand	28	both	2	509,000 ³	239		48	668,000		
40 Nicaragua	22	pvt	1	50,000	48	Radio Mundial—\$24 (hr) \$1.50 (30 sec)	9	54,000	7,357	\$.60
41 Panama	34	pvt	2	103,000	119	RPC, Panama—\$24 (1/2 hr) \$1.95 (15 sec)	8	81,000	25,000	\$ 1.50
42 Paraguay	6	both	1	80,000	61	Radio La Capital—\$35.64 (hr)	6	39,700	25,000	\$ 1.50
43 Peru	23	both	2	600,000	73	Radio America—\$23.60 (1/2 hr) \$.98 (15 sec)	41	320,000	105,000	\$ 2.70
44 Philippines	12	govt	2	211,694 ³	4	Radio El Sol—\$39 (1/2 hr) \$1.25 (15 sec)	20	480,000	72,000	
45 Portugal	9	both		374,035	25	DZRH, Manila—\$250 (hr) \$25 (20 sec)	33	500,000		
46 Port. India ¹	1 ²	govt	0	350,000		Radio Renascenca	2			
47 Saar ¹	1	pvt	0	9,000,000		Radio Goa—\$100 (hr) \$8 (min)				
48 El Salvador	24	both	0	60,000	30	Radio Saarbrucken—\$116 (1/2 hr) \$43 (20 sec)	1	180,000	180,000	
49 Singapore	1 ⁵	pvt	0	30,000 ⁵	32	YSDF—\$40 (hr) \$1.80 (30 sec)	8	113,000	34,451	
50 South Africa	37	govt	3	600,000	48	Rediffusion ⁶ —\$32 (hr) \$5 (15 sec)	14	300,000	54,000	\$ 6.00
51 Spain	39	both		604,746 ³	22	Springbok Network—\$300 (hr) \$12 (20 sec)	19	820,000		\$ 3.85
52 Sp. Morocco	2	pvt	0			Radio Internacionale—\$67.50 (1/2 hr) \$7.60 (20 sec)	121	1,570,000		
53 Surinam	2 ²	pvt	0	5,000	27	Radio Melilla				
54 Tangier ¹	3	pvt	0	50,000	290	PZH, Paramaribo—\$1.50 (25 words)	3	10,300	6,100	\$ 1.70
55 Thailand	1	govt	0			Radio Africa-Maghreb—\$60 (1/2 hr) \$5 (15 sec)	2	20,000		
56 Trinidad	1	pvt	0	36,000	60	HSK-1	30	70,000		
57 Uruguay	45	both	1	300,000	126	Radio Trinidad—\$36.75 (hr) \$3.60 (45 sec)	3	55,000	34,000	\$ 2.25
58 Venezuela	47	both	1	250,000	44	Radio Carve \$67.50 (hr) \$.56 (20 sec)	31	400,000	102,190	\$ 3.10
						Radiodifusora Venezuela—\$120 (1/2 hr)	29	300,000	37,000	\$ 3.00

¹Country's listenership is substantial in other areas

²Short wave

³Licensed receivers only

⁴Blank means information unavailable

⁵Wired redistribution service, privately owned in British Colonies

⁶Class B time

⁷Some short-wave networks reported

⁸Regional only (West Germany)

⁹Covers India-Pakistan

¹⁰Smallest time segment sold; no announcements

¹¹Coverage includes all France

¹²Listenership covers S. Africa

¹³Top daily

3. Foreign radio & TV stations and their U.S. representatives

Representatives

AYI—Adam Young International, Ltd., 22 East 40th Street, New York 16, N. Y. MUrray Hill 9-0006 (Also: Los Angeles, St. Louis, Chicago)

CO—Chalmers-Ortega, Inc., 516 Fifth Avenue, New York 18, N. Y. MUrray Hill 2-1610

CWM—Clark-Wandless-Mann, Inc., 205 East 42nd Street, New York 17, N. Y. MUrray Hill 4-1910

ES—Edwin Seymour, Inc., 270 Park Avenue, New York 17, N. Y. PLaza 3-7340

GB—Guy Bolam, 16 East 43rd Street, New York 17, N. Y. MUrray Hill 2-0810

MG—Melchor Guzman Co., Inc., 45 Rockefeller Plaza, New York 20, N. Y. Circle 7-0624

HB—Howard C. Brown Co., 6059 Melrose Avenue, Hollywood 28, Cal. Hollywood 6045

IA—Inter-American Publications, Inc., 41 East 42nd Street, New York 17, N. Y. MUrray Hill 2-0886

JP—Joshua B. Powers, Inc., 345 Madison Avenue, New York 17, N. Y. MUrray Hill 6-5830

KA—Katz Agency, Inc., 488 Madison Avenue, New York 22, N. Y. PLaza 9-4460

KO—S. S. Koppe & Co., Inc., 630 Fifth Avenue, New York 20, N. Y. Circle 6-1320

MR—Media Representatives, Inc., 270 Park Avenue, New York 17, N. Y. MUrray Hill 8-4777

NTS—National Time Sales, 17 East 42nd Street, New York 17, N. Y. MUrray Hill 2-0810

PA—Pan-American Broadcasting Co., 17 East 42nd Street, New York 17, N. Y. MUrray Hill 2-0810

ANGOLA		Batatais ZYN8 (MG)	Rio Verde ZY (MG)	Bogota HJCB-HJCD (CWM)	
Lobito CR6.4A (PA)		Bauru PRG8 (MG)	S. Jose R. Pardo ZYD6 (MG)	Bogota HJKC-D-F (MG)	
ARGENTINA		Bebedouro ZYG6 (MG)	Santos PRG5 (MG)	Bucaramanga HJGB-K (MG)	
		Belo Horizonte PRC7 (MG)	Sao Carlos ZYA6 (MG)	Cali HJER-HJEX (MG)	
Mendoza, LRM-LW2 (JP)		Botucatu PRF8 (MG)	Sao Joao Boa Vista ZYJ6 (MG)	Cali HJEW (PA)	
AUSTRALIA		Cambara ZYA3 (MG)	Sao Joao Nepomuceno ZYO5 (MG)	Cartagena HJAE-F (MG)	
		Campo Grande PR17 (MG)	Sao Joaquin Da Barra ZYK4 (MG)	Cucuta HJBB-C (MG)	
Adelaide 5AD (JP)		Cassia ZYQ7 (MG)	Sao Manoel PR16 (MG)	Manizales HJFD-HJFB (MG)	
Albury 2AY (PA)		Ciuaba PRH3 (MG)	Sao Paulo PRE4 (MG)	Medellin HJDB (PA)	
Bendigo 3BO (PA)		Conselheiro Lafaiete ZYQ2 (MG)	Sao Salvador PRA4 (MG)	Medellin HJDK-HJDE-HJDE-FM (MG)	
Brisbane 4BK (JP)		Cruzeiro PRG6 (MG)	Sao Seb. do Paraiso ZYA4 (MG)	Palmira HJEEJ (MG)	
Cairns 4CA (PA)		Curitiba ZYM5 (MG)	Sorocaba PRD7 (MG)	Pereira HJFA-HJFE (PA)	
Coulburn 2GN (PA)		Divinopolis ZYH2 (MG)	Sta. Cruz Rio Pardo ZYQ8 (MG)	Pereira HJFF-K (MG)	
Grafton 2GF (PA)		Formiga ZYB6 (MG)	Tanabi ZYM4 (MG)		
Hobart 7HT (JP)		Fortaleza ZY (MG)	Tatui ZYL5 (MG)	COSTA RICA	
Melbourne 3DB (JP)		Franca PRB5 (MG)	Taubate ZYA8 (MG)	San Jose TIBAS (AYI)	
Melbourne 3XY (HB)		Goiaz PRD8 (MG)	Tiete ZY18 (MG)	San Jose TIEP (PA)	
Newcastle 2KO (JP)		Guaratingueta ZYG2 (MG)	Tres Caracoes RYK6 (MG)	San Jose TIGPH (AYI)	
Perth 6IX (JP)		Guaxupe ZYN5 (MG)	Tupa ZYH5 (MG)	San Jose TIGPII-2 (AYI)	
Sydney 2CH (PA)		Igarapara ZYK7 (MG)	Tupaciguaro ZYH4 (MG)		
Sydney 2UW (JP)		Ipanema ZYO3 (MG)	U'ba ZYC4 (MG)	CUBA	
Townsville 4TO (PA)		Itapetininga PRD9 (MG)	Uberaba PRE5 (MG)	Camaguey CMJL (MG)	
Warwick 4WK (PA)		Itapeva ZYJ8 (MG)	Uberlandia PRC6 (MG)	Camaguey CMJN (CWM)	
BAHAMAS		Itapolis ZYQ4 (MG)		Camaguey CMQ-TV (MG)	
		Itarare ZYA7 (MG)	BRITISH GUIANA		
Nassau ZNS (AYI)		Itu ZYE3 (MG)	Georgetown, Radio Demerara (AYI)	Ciego de Avila CMJM (CWM)	
BARBADOS		Ituitaba XYL4 (MG)		Circuito CMQ Network (MG)	
		Iturerava ZYK8 (MG)	CEYLON		
Bridgetown "Rediffusion" (AYI)		Jaboticabal PRG4 (MG)	Radio Ceylon (PA)	CMQ-TV Network (MG)	
BERMUDA		Jau PRG7 (MG)		Guantanamo CMKS (PA)	
		Joacaba ZYG7 (MG)	CHILE		
Pembroke ZBM-1 (AYI)		Joinville ZYA5 (MG)	Antofagasta CA127 (PA)	Havana CMBF-CMBF-TV (MG)	
Pembroke ZBM-2 (AYI)		Jundiai ZYE6 (MG)	Antofagasta CA141 (MG)	Havana CMCB (MG)	
BOLIVIA		Limeira ZYJ5 (MG)	Concepcion CC59 (PA)	Havana CMCY-COCY (CWM)	
		Lins ZYB3 (MG)	Concepcion CC117 (MG)	Havana CMQ-COCQ (MG)	
La Paz CP3-2-38 (MG)		Londrina ZYD4 (MG)	Osorno CD84 (MG)	Havana CMQ-TV (MG)	
La Paz CP15-20 (PA)		Lorena ZYH9 (MG)	Puerto Montt CD101 (PA)	Havana CMTV-11 (AYI)	
Oruro CP18 (PA)		Manaus PDF6 (MG)	Punta Arenas CD89 (PA)	Holguin CMKJ (MG)	
Primera Red Boliviana de Radiodifusion Network (PA)		Marilia PR12 (MG)	Punta Arenas CE111 (MG)	Holguin CMKV (CWM)	
Santa Cruz CP21 (PA)		Mogidas Cruzes ZY19 (MG)	Radios La Cooperativa Viticultura Network (PA)	Jovellanos CMGN (CWM)	
BRAZIL		Natal ZYP5 (MG)	Santiago CB138 (KO)	Matanzas CMGF (CWM)	
Amparo ZYJ4 (MG)		Niteroi PRD8 (MG)	Santiago CD76 (PA)	Matanzas CMQ-TV (MG)	
Anapolis ZYJ3 (MG)		Olimpia ZYG8 (MG)	Santiago CE970 (PA)	Pinar del Rio CMAJ (CWM)	
Andradina ZY (MG)		Palmeira ZYP7 (MG)	Temuco CD69 (MG)	Pinar del Rio CMAQ (MG)	
Apurucarana ZY (MG)		Passo ZYN4 (MG)	Temuco CD103 (PA)	RHC-Cadena Azul Network (CWM)	
Aracaju PRJ6 (MG)		Patos de Minas ZYB4 (MG)	Valdivia CD63 (PA)	Santa Clara CMH1 (CWM)	
Aracatuba PR18 (MG)		Pelotas PRC3 (MG)	Valdivia CD132 (MG)	Santa Clara CMHQ (MG)	
Araguari PRJ3 (MG)		Piracicaba PRD6 (MG)	Valparaiso CB73 (PA)	Santa Clara CMQ-TV (MG)	
Araguassu ZY (MG)		Pirassununga ZY13 (MG)	Valparaiso CB120 (PA)	Santiago CMKN (CWM)	
Araxa ZY14 (MG)		Pocos de Caldas PRH5 (MG)	Valparaiso CE1190-615 (PA)	Santiago CMKV (MG)	
Assis ZYA9 (MG)		Porto Alegre PR12 (MG)		Santiago CMQ-TV (MG)	
Barra do Pirai ZYA9 (MG)		Pres. Prudente PR15 (MG)	DOMINICAN REPUBLIC		
Barretos PR18 (MG)		"Radico" Network (MG)		Ciudad Trujillo HIN-HIIN (PA)	
		Recife PRA8 (MG)	COLOMBIA		
		Ribeirao Preto PRA7 (MG)	Armenia HJFM-I (MG)	Santiago H1A (MG)	
		Rio Claro PRF2 (MG)	Barranquilla HJAB-HJAN-HJAB-FM (MG)		
		Rio de Janeiro PRA9 (MG)	Barranquilla HJAK (PA)	ECUADOR	

Guaymas HC2BK-HC2BJ (PA)	MALTA	Panama City HOG (AYI)	San Salvador YSI-YSLA (PA)
Quito HCP1 (KO)	Valetta "Rediffusion" (AYI)	Panama City HOHM-HO50 (MG)	San Salvador YSO (CFM)
Quito HC1BF-HC1BD (MG)		Panama City HORS-HORT-HORT2 (PA)	San Salvador YSU (MG)
Quito HCOK (KO)	MEXICO	Panama City HPMI21-HP5J-HP6J (PA)	Santa Ana YSDR (AYI)
	(Cananea XEFQ (MG)	Penonome HOMP (PA)	
FIJI ISLANDS	Culiacan XEBL (MG)	RPC Network (MG)	SINGAPORE
Sua ZH (PA)	Guaymas XEDR (MG)	Santiago HPS62-HOHS (PA)	Singapore "Rediffusion" (AYI)
	Juarez XEJ (NTS)		
GREECE	Leon XEFM (MG)	PARAGUAY	
Athe Radio Athens (PA)	Matamoros XEO (NTS)	Asuncion ZP9 (PA)	SPANISH MOROCCO
	Matamoros XELD-TV-7 (AYI)	Encarnacion ZP5, ZPA5 (PA)	Spanish Morocco EA9AA (PA)
	Mazatlan XEDS (MG)		Spanish Morocco EA121 (PA)
GUATEMALA	Merida XEZ (MG)		TANGIER
Guatemala City TGO-TGOA (MG)	Mexico City XEQ-QQ (MG)		Tangier "Radio Africa-Maghreb" (AYI)
Guatemala City TGF-A-B-C (PA)	Mexico City XEX (AYI)	PERU	Tangier "Radio Africa-Tanger" (AYI)
Quezaltenango TGQ-TGQA (PA)	Mexico City XHTV-4 (AYI)	Arequipa OAX6C-E (PA)	Tangier "Radio International" (PA)
	Monterrey XET (MG)	Cerro de Pasco OBX4B (MG)	
HAITI	Nueva Laredo XEAS (NTS)	Huacho OAX4D (MG)	
Port-au-Prince HBM (PA)	Reynosa XEOR (NTS)	Huancayo OAX4R (PA)	TRINIDAD
Port-au-Prince HMYM (AYI)	Tampico XEFW-XETW (MG)	Ica OAX5B-C (PA)	Port of Spain "Radio Trinidad & Rediffusion" (AYI)
Port-au-Prince HWRW (AYI)	Torreón XETB (MG)	Lima OAX4E-K (MG)	
		Lima OAX4U-V-W (PA)	
		Lima OBX4X-C-F-Q (AYI)	URUGUAY
HONDURAS		Radio Central Network (MG)	Colonia CW1 (MG)
San Pedro Sula HRPI (MG)	MONACO	Trujillo OAX2A-B (Peruana de Radiofusion Network) (PA)	Colonia CXAS (MG)
San Pedro Sula HRQ (CFM)	Monte Carlo "Radio Monte Carlo" (PA)		Durazno CW25 (MG)
Tegucigalpa HRA (PA)		PHILIPPINES	Maldonado CW51 (MG)
Tegucigalpa HRN (MG)	MOZAMBIQUE	Cebu DYBU (MR)	Melo CW53 (MG)
Tegucigalpa HRQ5 (CFM)	Lourenco Marques "Radio Mozambique" (PA)	Cebu DYRC (MR)	Montevideo CX16 (MG)
Tegucigalpa HRLP (AYI)		Manila DZPJ (MR)	Montevideo CX24 (MG)
		Manila DZRH-DZMB (MR)	Montevideo CXA13 (MG)
HONG KONG		Miudanao DXAW (PA)	Paysandu CW39 (MG)
Hong Kong "Rediffusion" (AYI)	NICARAGUA		Radio Carve Network (MG)
	Granada YNWF (AYI)	PORTUGAL	Rivera CW43B (MG)
JAMAICA	Managua YNOF-YNKF (MG)	Lisbon "Radio Renascença I, II" (PA)	Salto CW31 (MG)
Cross Roads "Radio Jamaica" (AYI)	Managua YNVP (PA)	Porto "Radio Renascença" (PA)	San Jose CW4H (MG)
	Managua YNW-YNWA (AYI)		VENEZUELA
JAPAN			Barcelona YVQJ-YVQI (MG)
Tokyo JOFR (PA)	PANAMA		Barquisimeto YVMP-YVMO (MG)
	Agua Dulce HOJU (PA)	PORT. INDIA	Barquisimeto YVMR-YVMQ (MG)
LIBERIA	Chitre HOH3 (MG)	Goa "Radio Goa" (PA)	Caracas YVKB-YVKC (PA)
Monrovia ELBC (PA)	Chitre HOJA-HOJ (PA)		Ciudad Bolívar YVQC-YVQD (MG)
	Colon HOH2 (MG)	SAAR	Cumana YVQA-YVQB (MG)
LUXEMBOURG	Colon HOL-HOLA (PA)	Soarbrücken "Radio Saarbrücken" (PA)	Maracaibo YVME-YVMF (MG)
Luxembourg "Radio Luxembourg" (GB)	Colon HOW (AYI)		Maracaibo YVMG-YVMH (PA)
	Concepcion HOB33 (PA)	EL SALVADOR	Maturin YV RB-YVRA (MG)
	David HOU (MG)	San Salvador YSDF (AYI)	San Cristobal YVOA-YVOB (MG)
MALAYA	Panama City HOA-HOB-HP5G (AYI)	San Salvador YSEB (CO)	San Cristobal YVOC-YVOD (PA)
Kuala Lumpur "Rediffusion" (AYI)	Panama City HOF-HOF49 (MG)		Trujillo YVOG (MG)
Penang "Rediffusion" (AYI)			Valencia YVLA-YVLB (MG)

4. Cross-section of major American sponsors abroad grouped by agencies

Atherton & Currier

Eno-Scott & Bowne
Potter Drug & Chemical

Compton Advertising

Procter & Gamble

Dillon-Cousins & Assoc.

Colgate-Palmolive-Pect
Home Products International

Foote, Cone & Belding Int.

Armour & Co.
Hallicrafters

Foreign Advertising & Service Bureau

Best Foods
Davis & Lawrence Co.

Gotham Advertising

A. C. Barnes Co. (medicinals)
The Collins Co. (agricultural tools)
Ex-Lax
Forhan's
Andrew Jergens Co.

Maple Island (dry milk)
Red Rock Co. of South America (beverages)
Zonite Products

International Advertising Agency

Anglo American Drug Co.
Dr. A. W. Chase Medicine

J. M. Mathes

Canada Dry Ltd.
Canada Dry de Cuba

Morse International

Vick Chemical Co.

McCann-Erickson

Coca-Cola
Home Products International (Kolyos)
Nabisco
R. J. Reynolds
Schenley (Blatz beer)
Standard Oil of New Jersey

National Export Advertising Service

American Safety Razor
Borden

Electric Auto-Lite
Esterbrook Pen
Goodall Fabrics
Griffin
Lambert Pharmacal
Lever Bros.
P. Lorillard
National Carbon
Norwich Pharmacal
Packard Motor
Prest-O-Lite
Pro-phy-lac-tic Brush
Ruppert Brewing
Warner-Hudnut
Westinghouse Electric

Robert Otto & Co.

Beech-Nut Junior
Campbell Soup
George A. Hormel & Co.
Humphreys Medicine
S. C. Johnson & Sons
George W. Luft (lipstick, powder, rouge)
Miles Laboratories
Miles Laboratories, Pan American
Northam Warren Corp. (nail polish, deodorant)
Lydia E. Pinkham
F. & M. Schacfer
Standard Brands Int. (margarine)
U. S. Rubber Export (footwear)

1951 we said we would...

As soon as we stepped into the TV field with our pioneer station, Channel 6, we said we would strive to give the advertiser, within a short time, the most complete and efficient coverage of the Island of Cuba.

1952 and we did...

For over a year now, the five stations which make up our National Television Network — the first in Latin America — have been in operation, covering more than 80% of the Cuban territory (nearly 5 million people).

1953 even more...

Last February we went even further and took over the management and operation of a local Havana television station, CMBF-TV, Channel 7, devoted exclusively to sports, news, documentaries and feature films.

Our scope is constantly widening

This excellent setup, plus the best technical facilities and manpower, enable us to maintain a preferred position in the field of television, thus assuring our clients the largest share of the Cuban televiewing audience.

CMQ
Televisión

Havana - Channel 6
Matanzas - Channel 9
Sta. Clara - Channel 5
Camagüey - Channel 6
Santiago - Channel 2

IN CUBA, LET CMQ SELL FOR YOU!

PHILCO

PRESENTS



Philco TV Relay Transmitter Equipment.

PICTURE, SOUND, ORDER WIRE, REMOTE CONTROL—ALL ON YOUR OWN TV MICROWAVE LINK

TV Broadcasters! Now you can have your own Philco Microwave Relay to link your remote transmitter to a studio or distant pickup point. Over a single microwave path, you can transmit program picture and sound, order wire and cueing circuits—even remote control signals, if you desire. With Philco Microwave you will enjoy the same reliability and high fidelity transmission characteristics of microwave network installations. Here is better program quality at minimum cost. Investigate Philco high quality TV Microwave Relay Equipment.

CHECK THESE PHILCO FEATURES:

- Full-fidelity Five Megacycle Video Bandwidth.
- High Gain, Interference-free 6000-7000 MC Band.
- Long Distance, Multi-hop Relaying.
- "Power House" Klystron . . . Full Watt Output . . . Life Expectancy 10,000+ Hours.
- Excellent Frequency Stability.
- Built-in Metering and Test Jacks for All Major Circuits.



FOR FULL INFORMATION WRITE TO DEPT. S

PHILCO CORPORATION

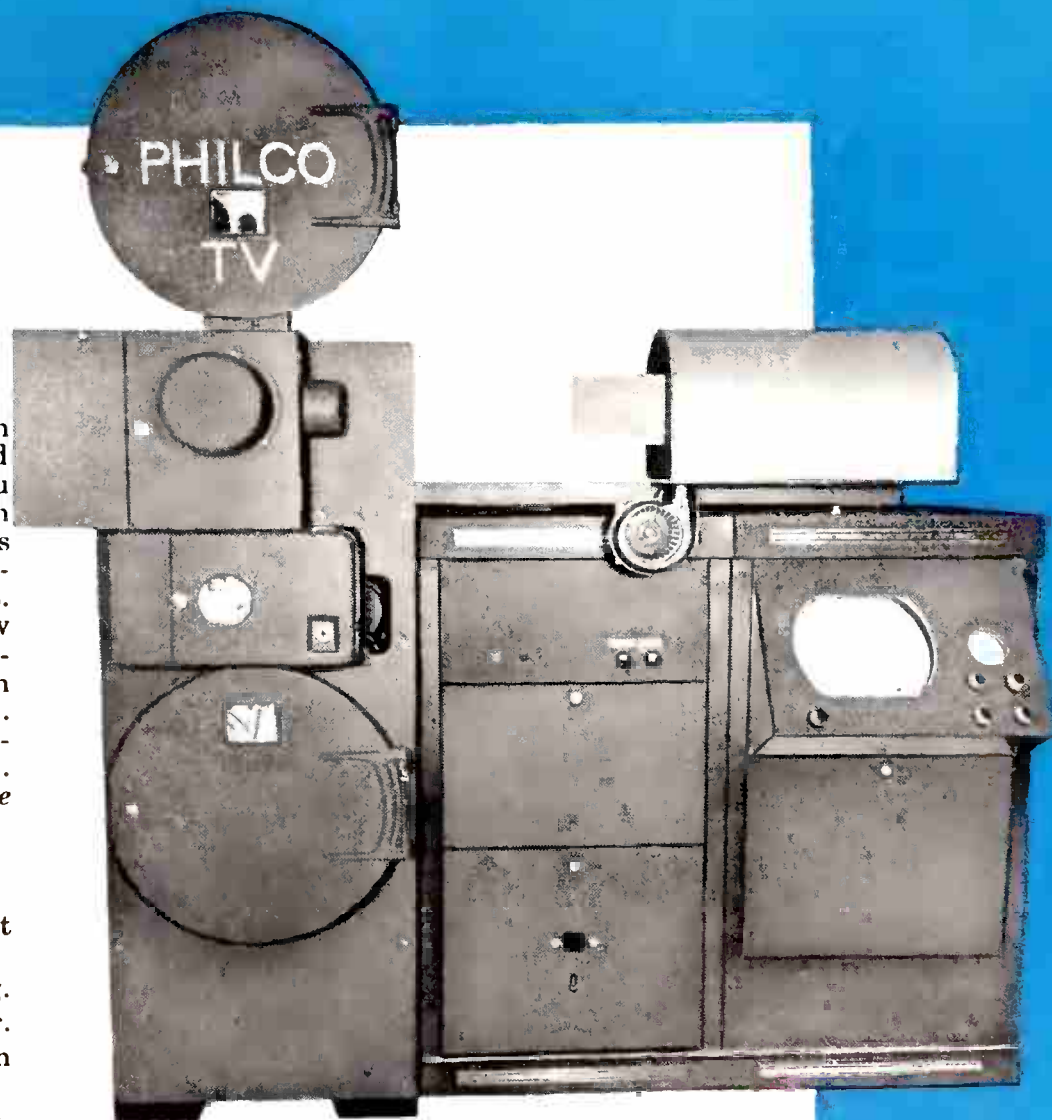
Two Sensational Developments for TV BROADCASTING

A REVOLUTIONARY NEW FILM PROGRAMMING SYSTEM

This new Philco TV Film Scanner will put realism and life into your film programs . . . It will build audience acceptance surpassing anything you have ever experienced with conventional film projection systems. Developed by Philco, this unique Film Scanner is a complete, yet inexpensive program source for both film and slides. It is quiet, compact and easy-to-operate. New design principles employing continuous film motion and flying-spot scanning techniques result in superb film reproduction and greatest reliability. Film motion is continuous and smooth . . . resulting in greater film life and utmost dependability. Moreover, this Philco Film Scanner is *adaptable to any color system or any TV standard.*

CHECK THESE PHILCO FEATURES:

- Operates at any Film Speed . . . Can Project Stationary Frames.
- Cold Illumination Source—No Film Burning.
- Smooth Film Movement . . . Reduces Film Wear.
- Distortionless Optical Compensation for Film Shrinkage.
- Automatic Film Registration and Extreme Picture Steadiness.
- Shading Adjustments Eliminated by Flying-Spot Scanner.



Philco 35 mm Film Scanner.

J. Walter Thompson

Carter Products
 Kellogg Co.
 Kraft
 Libby, McNeill & Libby
 Mentholatum
 Pan American Airways
 Standard Brands

Irwin Vladimir & Co.

Artistic Foundations
 Dodds Medicine
 Golden State (dairy products)
 McKesson & Robbins
 Mennen
 Michel Cosmetics
 National Oats
 Pierce's Proprietary
 Pillsbury
 Reid Murdoch (canned foods)
 Schlitz
 Seagram (liquor)
 Weldon Farm Products
 Wildroot

Wesley Assoc. (formerly Dorland Adv.)

Gillette

Young & Rubicam

Bristol-Myers
 Cluett, Peabody (Sanforized division)
 Continental Foods
 General Foods
 Hunt Foods
 Johnson & Johnson
 Life Savers
 Time Inc.

5. What is the TV picture abroad? (Commercial TV countries only)

COUNTRY	STATIONS					SAMPLE NIGHT RATES
	On Air	Build-ing	Planned	Sets	Owner-ship	
1 Argentina	1	0	5	3,500	pvt	TORONTO—CBLT \$750 (hr) \$75 (8 sec)
2 Australia ¹	0	0	2	.....	govt
3 Bahamas	0	0	1	.....	govt
4 Bermuda	0	0	1	.....	pvt
5 Brazil	4	3	1	15,000	both	
6 Canada	3	1	5	321,671	govt	
7 Colombia	0	1	govt	CMQ-TV NET (5 sta) \$216 (½ hr) \$32.50 (20 sec)
8 Cubo	10 ³	1	9	100,000	pvt	
9 Dom. Republic	1	0	1,000	pvt	XHTV, MEXICO CITY \$150 (hr) \$13 (15 sec)
10 Great Britain ¹	5	2	3	1,200,000	govt	
11 Guatemala	0	0	1	.....	pvt
12 Italy	3	2	4	.....	govt
13 Japan	1	2	4	.....	both
14 Mexico	6	4	27	50,000	pvt	
15 Peru	0	0	1	pvt	WNBT, NEW YORK \$3,750 (hr)
16 Philippines	0	1	.....	.....	pvt
17 Spain ¹	2 ²	2	0	.....	pvt
18 Thailand	0	1	0	.....	govt
19 Uruguay	0	0	2	both	UNAVAILABLE
20 Venezuela	2	2	2	.....	both
UNITED STATES (For comparison only)	176	284	2,000	23,256,000	pvt	

¹Expected to accept commercials in time. ²Experimental. ³Tenth station to go on air in August 1953
 Unavailable

6. These success stories show effectiveness of air advertising abroad

pens in the caribbean

SPONSOR: Esterbrook Pen Co. AGENCY: National Export Adv. Service
 CAPSULE CASE HISTORY: *In September 1952 Esterbrook Pen Co. developed a half-hour participation show to air Saturday afternoons over several of Puerto Rico's 31 radio stations. Built around kids' talent from local schools that were invited to appear on the show, this program made Esterbrook history in three ways: (1) As a first attempt at radio programming in Latin America for Esterbrook, it sold this black-and-white advertiser on sales impact of radio. (2) Show had public service value, as well as mass audience appeal. (3) Within three months sales had climbed substantially.*

toothpaste in haiti

SPONSOR: Lambert Pharmacal Co. AGENCY: National Export Adv. Services
 CAPSULE CASE HISTORY: *Until Listerine Toothpaste went on the air in Haiti, Lambert Pharmacal Co. had considered the market profitable, but not yet exploited to the hilt. In 1951, Listerine began its saturation announcement campaign over four Haitian stations, both in the capital and in the interior of the island, dividing its 12 announcements daily, six times a week, between 30-second French jingles and 60-second Creole jingles. In less than one year of this intensive radio schedule, Listerine quadrupled its Haiti sales. Listerine is increasing its 1953 radio budget in Haiti.*

alka-seltzer in cuba

SPONSOR: Miles Labs. AGENCY: Robert Otto & Co. (Cuban Asso.: Publicidad Inter-Americana)
 CAPSULE CASE HISTORY: *This 20-year radio advertiser is one of the biggest spot users in Cuba with its schedule of 300 30-second announcements a day on a 52-week basis over Cuba's radio stations. Sold mainly in the individual package popularly priced at 5¢ per dose (in local currency), Alka-Seltzer ranks among the fastest-moving mass-consumed drug products. Since Alka-Seltzer has increased its Cuban sales volume some 35 times over the past 15 years with the aid of radio, more than three-fourths of its Cuban ad budget is going to radio this year.*

jell-o in mexico

SPONSOR: General Foods AGENCY: Young & Rubicam, Mexico
 CAPSULE CASE HISTORY: *Jell-O's local subsidiary in Mexico, Herdez Co. S.A., started manufacturing this package dessert in 1950, receiving continuous advertising via a spot radio campaign. In Mexico the bulk of Jell-O ad funds go into radio to reach the housewives. The air campaign consists of a 15-minute afternoon soap opera across-the-board in Mexico City, supported by daily announcements throughout Mexico. Jell-O sales rose 39% in 1951 over 1950; 30% in 1952 over 1951. Jell-O plans to repeat its 1952 air formula through 1953.*

(Complete report on Canada will be published in SPONSOR 10 August 1953.)

INTERNATIONAL RADIO & TV

(Continued from page 40)

in its last stages, making it necessary for foreign countries to buy outright from American exporters in the face of generally acute dollar shortages.

Yet, this year more than at any time since World War II, our domestic prosperity hinges upon expansion of our foreign trade.

Here are a few figures to support the thesis of stiffened European industrial competition:

Since 1948 our industrial output has increased about 21%, against the following rise in major European nations during the same period: Italy—53%; West Germany—150%; France—35%; The Netherlands—35%. Exports during the 1948 to 1953 period tell a similar story. The U. S. racked up a 46% export increase, due in large part to our Marshall Plan. The corresponding figures of four major European countries were: Italy—55%; West Germany—62%; France—31%; The Netherlands—136%.

Latin America, with \$2.6 billion imports from the U. S. in 1952, is, of course, the most profitable export area within the \$3 billion export market. When the Export Advertising Association queried American firms about their export advertising policies, eight out of 10 cited Latin America as the number one market. Canada ranked second with a vote of more than six out of 10, with Europe receiving less than half of the votes indicated by respondents to the survey. On the other hand, only 16% of the companies surveyed reported that they planned expansion into Latin America, whereas 54% of them cited Europe, the Middle East, Asia, and Africa as major expanding areas.

The most significant single fact to emerge from EAA's study is the small export advertising budget which American companies allot in comparison with their domestic advertising funds. Well over half the companies surveyed spend between 1 and 2% of total export sales for advertising, although their domestic advertising usually costs from 3 to 8% of total annual sales.

Here's the way it looks in dollars: 34% of U. S. export firms expect to chalk up export sales ranging from \$500,000 to \$5 million in 1953, 23% estimate 1953 sales between \$100,000 and \$500,000. Advertising budgets were reported in the following range:

35% will spend less than \$5,000 for 1953; 15% indicated \$5,000 to \$10,000 budgets; 13% will spend from \$10,000 to \$25,000.

However, an overwhelming percentage of U. S. exporters showed awareness of the tightening export market, and some are planning substantial increases in their export advertising budgets to counteract the trend: 55% report the same allocation in 1953 as in 1952; 19% reported budget increases over 1952 up to 25%; 8% of the firms will spend from 25 to 50% more for their advertising in 1953 than they did in 1952.

Not even the gloomiest forecaster of trends in international trade claims that the export market is saturated. However, U. S. exporters are faced with a problem of creating new demand in the export market to balance the two previously mentioned factors: stoppage of our Point Four program and the accumulating backlog of high-powered production after World War II. The logical way to create demand? —Advertising.

2. Radio: A survey of the media breakdown among 500 export advertisers shows that a major portion of advertising budgets goes into trade magazines, with radio coming up behind print media. These figures, however, are weighted by the large number of industrial machinery exporters surveyed, who are traditionally trade press-only advertisers. Furthermore, the radio percentage is kept down because several of the markets surveyed do not have commercial radio.

However, increased set penetration in foreign areas coupled with better technical facilities as well as a greater need for reaching the consuming public indicate that foreign radio's growth is likely to leap ahead within the next two or three years.

SPONSOR'S survey of export advertising agencies as well as international departments in major agencies points to growing interest among U. S. sponsors in foreign radio. Listening to one set by many individuals, extremely common in many foreign markets, has not yet been measured accurately. But it is known that set ownership figures underestimate foreign audiences by considerable percentages.

Export admen cite the following factors as likely stimuli to the growth of foreign radio: (1) growth of more accurate and extensive rating services

This is Today's "Little Grass Shack" in Hawaii



... a spacious, modern home built with nationally advertised materials, from terrace to TV antenna. More than 38,000 homes and 75,000 apartments ... not prospects for furnaces but an eager market for anything from fans and fixtures, hardware to housewares.

And the best way into the living room of over 95,000 families is KGMB-KHBC's all-island coverage. With ONE radio buy KGMB-KHBC covers all Hawaii... CBS programming with star-studded local shows.

In television, KGMB-TV, Hawaii's first station, provides the shows that win customers ... 35 network shows, 23 syndicated, 64 local shows.

In either AM or TV, KGMB's merchandising and promotion "on the spot" is keyed to Hawaii.

KGMB

AM-TV

Honolulu

KHBC - Hilo

CBS IN HAWAII *

* Channel 9 also carries top NBC and ABC programs.

Call Free and Peters Inc.

(Cuba is outstanding example of area with modern research techniques); (2) low literacy rates in several markets compared to ever-increasing set ownership will continue to make radio more attractive than competing media; (3) outstanding sales results which several U. S. sponsors have reaped as a result of using foreign radio are stimulating interest among firms which had previously ignored air media; (4) the tightening export market situation, previously discussed, is making it necessary for U. S. firms to reach foreign consumers more directly, more frequently, and more skillfully.

In Latin America particularly, where there are over 1,000 commercial radio stations, radio is the natural backbone of any advertising campaign.

The Standards Committee of EAA, under chairmanship of Walter Sauer, advertising manager of Home Products International, recently took a big step in the right direction when its subcommittee for developing and writing standards of good practice for radio stations submitted its recommendations to EAA. Headed by Adam J. Young Jr., president of Adam Young International, the subcommittee on radio and TV standards is composed of the following members: Melchor Guzman, president of Melchor Guzman Co.; Arthur Gordon, manager of Pan American Broadcasting Co.; Elroy Scrivener, account executive, McCann-Erickson; Harold W. Weinholtz, account executive, Young & Rubicam.

The subcommittee submitted export standard conditions for EAA's approval which were patterned after the 4A's radio conditions, and which, it is hoped, will eventually go on the back of all contracts. Here are some of the types of standards covered: rates; copy length; time between competing products.

3. Television: Television, which received only one-fourth of the advertising appropriation allotted to radio in 1952, is rapidly gaining favor as the number of TV stations in foreign markets increases. Today there are 35 TV stations operating outside the U. S. and its territories, not counting two experimental stations in Spain. There are 41 more stations reportedly planned in Latin America alone.

Some advertisers still worry about the cost of making commercial films for TV abroad. With film production costs relatively high in the U. S., many

export managers, aware of their more limited budgets, are leery of this air medium. However, many commercial films made for domestic use have been successfully adapted for the foreign market. Furthermore, the major foreign TV markets are equipped to produce film commercials in their own laboratories.

Although the largest portion of advertising budgets among soft goods exporters is allocated to radio, television is making increasingly heavy inroads into these firms' print media budgets. This situation is particularly prevalent in the two major Latin American TV markets—Cuba and Mexico. Within a year or two, the same situation may prevail in Argentina, Brazil, Venezuela, and the Dominican Republic.

4. Sponsors: A sound and successful export advertising philosophy is not necessarily the exclusive property of such veteran foreign radio users as Alka-Seltzer, a firm that could fill many volumes with accounts of its remunerative overseas campaigns. Relative newcomer Goodall Fabrics debuted in Haitian radio in October 1952.

To introduce Goodall's Palm Beach Cloth in the island republic, Goodall's agency, National Export Advertising Service, went into a huddle with a Haitian announcer who adapted Goodall's straight sell copy into a colorful series of Creole jingles. These jingles, chanted by their Haitian adapter to the accompaniment of a Conga drum and harp, were heard from October through April 1953. Here's a case where the sponsor and agency were sufficiently enlightened to evaluate their foreign market correctly, and to come up with a campaign with wide local appeal.

This approach to foreign radio got these results: (1) Goodall chalked up outstanding sales increases for Palm Beach Cloth which one jingle (in literal translation) proclaimed to be a "consolation at weddings, funerals . . . and even in prison . . ." (2) Excellent brand identification. (3) A satisfied sponsor who's planning to repeat the campaign in fall.

Philco International has had both radio and TV campaigns in Cuba, working through its distributor, Compania Cubana Radio Philco, on a co-operative basis with the home company. As soon as CMQ-TV began broadcasting, Philco began sponsorship of a weekly half-hour dramatic

show on Wednesdays, 9:30-10:00 p.m. This program reached Havana, Matanzas, Santa Clara, Camaguey, and Santiago de Cuba via the CMQ-TV network, by Philco micro-wave relay equipment.

Local surveys gave this show, *Philco Dramas*, top popularity rating, and tests conducted by the distributor's advertising agency in Havana, Publicidad Inter-Americana, showed the sponsor that this agency-packaged program was producing good brand identification as well as sales results for the firm.

This program, patterned after the sponsor's *Philco Playhouse* in the U. S., was replaced after one year by a 40-second TV announcement campaign, which gave Philco the frequent, daily impact it wanted at that time. Radio announcements were also inaugurated, to supplement the TV campaign. The saturation announcements brought Philco set sales into first place in the Cuban market. Furthermore, Philco supplied the micro-wave equipment for El Mundo TV network.

5. Tips to advertisers: There is no rule-of-thumb for successful air advertising in foreign markets any more than there is domestically. However, experts queried by SPONSOR do agree that there are certain basic pitfalls in foreign air media. Here's a guide to sound use of foreign radio and TV:

1. Work closely with your export agency and the U. S. reps of the stations on which you want to buy time.

2. Look over the program availabilities and suggestions with a sharp eye for local taboos and tastes.

3. Don't gauge the frequency of your announcements abroad by your domestic plans. It is usually necessary to advertise with saturation frequency, particularly in Latin America where multiple-spotting of commercials between programs is common.

4. Once your announcement campaign or program in a foreign market is on the air, keep close track of the progress of your campaign. Furthermore, it is wise to have either an agency associate or a representative of the sponsor in the market to gauge the local reaction.

5. Don't apply domestic standards to your campaign aims. Decide why you're going into radio, and then have your own contact abroad spot test the campaign.

6. Be sure that you and your agency are acquainted with local tastes. ★ ★ ★

“JUST LOOKING”...

OR JUST BUYING?

How many times a day does a retail salesman hear that phrase — “just looking”? When he does, it often means no sale. Since modern merchandising methods generally mean fewer salesmen and less personal salesmanship, the customers have to be sold *before* they go into the store.

Television is the most effective way to do that preselling. Because television combines personal demonstration with the economy of mass advertising.

The fact that more advertisers — big and small — demonstrate their products on NBC Television

than any other network attests to what *our* customers think of *us*. And the fact more people watch NBC-TV than any other network proves what *your* customers think of *us*.

People who are “just looking” at NBC, will be *buying* in the store. We have actual case histories of important sales increases produced by NBC Television. We’ll be glad to show them to you.



a service of Radio Corporation of America

New and upcoming television stations

Box Score

Total no. of U.S. stations on air, incl. Honolulu (as of 19 June '53)	185	No. of post-freeze CP's granted (excluding 17 educational grants; as of 19 June '53)	371	Per cent of all U.S. homes with TV sets (as of 1 May '53)	52.4%
No. of markets covered	125	No. of grantees on air	77	Per cent of all homes in TV coverage areas (as of 1 May '53)	76.6%
		No. of TV homes in U.S.	23,930,000		

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	ADDRESS & MANAGER	REP OF OPERAT
					VISUAL	AURAL					
Albany, N. Y.	WPTR-TV	23	10 June		257	135	0	NFA	Patron Bdstg. Co. (WPTR)	Hotel Ten Eyck	Weed
Albuquerque, N. M.	KOAT-TV	7	18 June		30.4	15.2	1	19,200\$	Alvarado Bdstg. Co. (KOAT)	122 S. Tulane	Rambur
Bakersfield, Cal.	KERO-TV	10	18 June		13	6.5	0	NFA	Kern County Bdestrs. Inc.	1420 Truxtun Ave. Gene DeYoung	Avery-Knec
Cleveland, O.	WERE-TV	65	18 June		202	101	3	768,249	Cleveland Bdstg. (WERE)	1501 Euclid Ave.	Taylor
Houston, Tex.	KXYZ-TV	29	18 June		1000	500	1	221,000	Shamrock Bdstg. (KXYZ)	Gulf Bldg.	Free & Petr
Lawrence, Mass.		72	10 June		22.9	12.3	0	NFA	General Bdstg. Co.	11 Pemberton Sq., Boston	
Little Rock, Ark.	KARK-TV	4	18 June		100	50	1	NFA	Arkansas Radio & Equipment Co.	112-14 E. Capitol Ave.	Petry
Pine Bluff, Ark.		7	18 June		24.5	12.25	0	NFA	Central-South Sales Co.	1850 S. Boulder, Tulsa, Okla.	
Quincy, Ill.	WGEM-TV	10	18 June		316	158.5	0	NFA	Quincy Bdstg. Co.	Hotel Quincy	Walker
Rochester, N. Y.	WGVA-TV	15	10 June	Apr. '54	288	151	1	179,000\$	Star Bdstg. Co. (WGVA)	87 Seneca St., Geneva, N. Y.	Cooke
San Jac, Cal.		48	17 June		107	58	0	NFA	John A. Vietor, Jr.	Tom Brown 6210 Camino de la Costa, La Jolla, Cal.	
Schenectady, N. Y.		35	10 June		245	126	1	271,500	Van Curler Bdstg. Corp.	Proctor's Theatre Bldg.	
Seattle, Wash.	KOMO-TV	4	10 June		100	50	2	254,000\$	Fisher's Blend Station, Inc. (KOMO)	100 4th Ave. N., Seattle	Petry
Worcester, Mass.		14	18 June		212	112.5	0	NFA	Salisbury Bdstg. Corp.	6 Norwich St.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPR. OF OPERAT
				VISUAL	AURAL						
Charleston, S. C.	WCSC-TV	5	19 June	100	50	CBS, NBC	1	14,000	WCSC, Inc.	John M. Rivers	Free & Petr
Duluth, Minn.-Superior, Wis.	WFTV	38	7 June	20	10	All four	1	18,000 UHF	Great Plains TV Properties	James C. Cole	Adam
Elmira, N. Y.	WTVE	24	15 June	39	20	ABC, DuM basic	1	6,400 UHF	Elmira TV	Thompson Cassel	ForJoe
Lafayette, Ind.	WFAM-TV	59	15 June	20.54	10.26	None yet	1	30,000 UHF	WFAM, Inc.	O. E. Richardson	Rambur
Lincoln, Neb.	KFOR-TV	10	1 June	59	29	ABC	2	40,000	Cornbelt Bdstg. Corp. (KFOR)	George Smith	Rayme
Roswell, N. M.	KSWs-TV	8	20 June	55	27.5	ABC, DuM	1	NFA	John A. Barnett	Paul B. McEvoy	Meeker
Scranton, Pa.	WGBI-TV	22	7 June	290	150	CBS	2	40,000 UHF	Scranton Bdestrs.	George D. Coleman	Blair

III. Addenda to previous C.P. listings

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

Abilene, Tex., KRBC-TV, ch. 9, target 16 Aug. '53	be CBS affil.; est. sets in market, 20,000	Jul. '53; nat'l rep, O. L. Taylor
Beloit, Wis., ch. 57, new call WRBJ	Honolulu, Hawaii, KONA, ch. 11, off the air since 11 Mar. '53, returned with regular schedule on 17 June; new owner Advertiser Publ. Co.; is now NBC and DuM affil.; increased power from 5,000 to 35,000 watts	New Brunswick, N. J., ch. 47, new call WDNH
Boston, Mass., ch. 50, new call WSTB-TV	Kansas City, Mo., KCTY, ch. 25, new nat'l rep, Avery-Knodel	Phoenix, Ariz., KOOL-TV, ch. 10 (shared-time grant target 1 Oct. '53)
Cadillac, Mich., ch. 13, new call WWTW	Lincoln, Neb., KFOR-TV, ch. 10 (now on air) expects to have new transmitter and be at full power about 1 Sep. '53	Princeton, Ind., WRAY-TV, ch. 52, new target 15 Oct. '53; est. sets in market, 5,000
Champaign-Urbana, Ill., WCIA-TV, ch. 3, gen. mgr. Harry Y. Maynard	Milwaukee, Wis., WCAN-TV, ch. 25, new target 15	Rockford, Ill., ch. 13, mgr., Soren Munkhof; nat'l H-R TV; est. sets in market, 30,000
Cincinnati, O., ch. 54, new call WCIN-TV		Topeka, Kans., WIBW-TV, ch. 13, target 1 Feb. '54; station mgr., Art Holbrook; est sets in market, 43,000
Elkhart, Ind., WTRC-TV, ch. 52, gen. mgr., Don McFall		Waterloo, Iowa, ch. 15, new call WINT
Hampton-Norfolk, Va., WVEC-TV, ch. 15, comml target 15 Sep. '53; to be NBC primary affil.; gen. mgr. (pres.) Thomas P. Chisman		
Harlingen, Tex., KGBS-TV, ch. 4, target 1 Oct. '53; to		

*Both new C.P.'s and stations going on the air listed here are those which occurred between 5 June and 19 June or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts.

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

†Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate.

‡Data from NBC Research and Planning. Set figures as of 1 April 1953. Where UHF is

not specified set figures are VHF. In box score, total TV homes figure is as of 1 May '53. Percentages on homes with sets and homes in TV coverage areas are considered approximate.

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

¶These reps have already confirmed their representation of the new TV stations. NFA: No figures available at press time on the number of sets in the market.

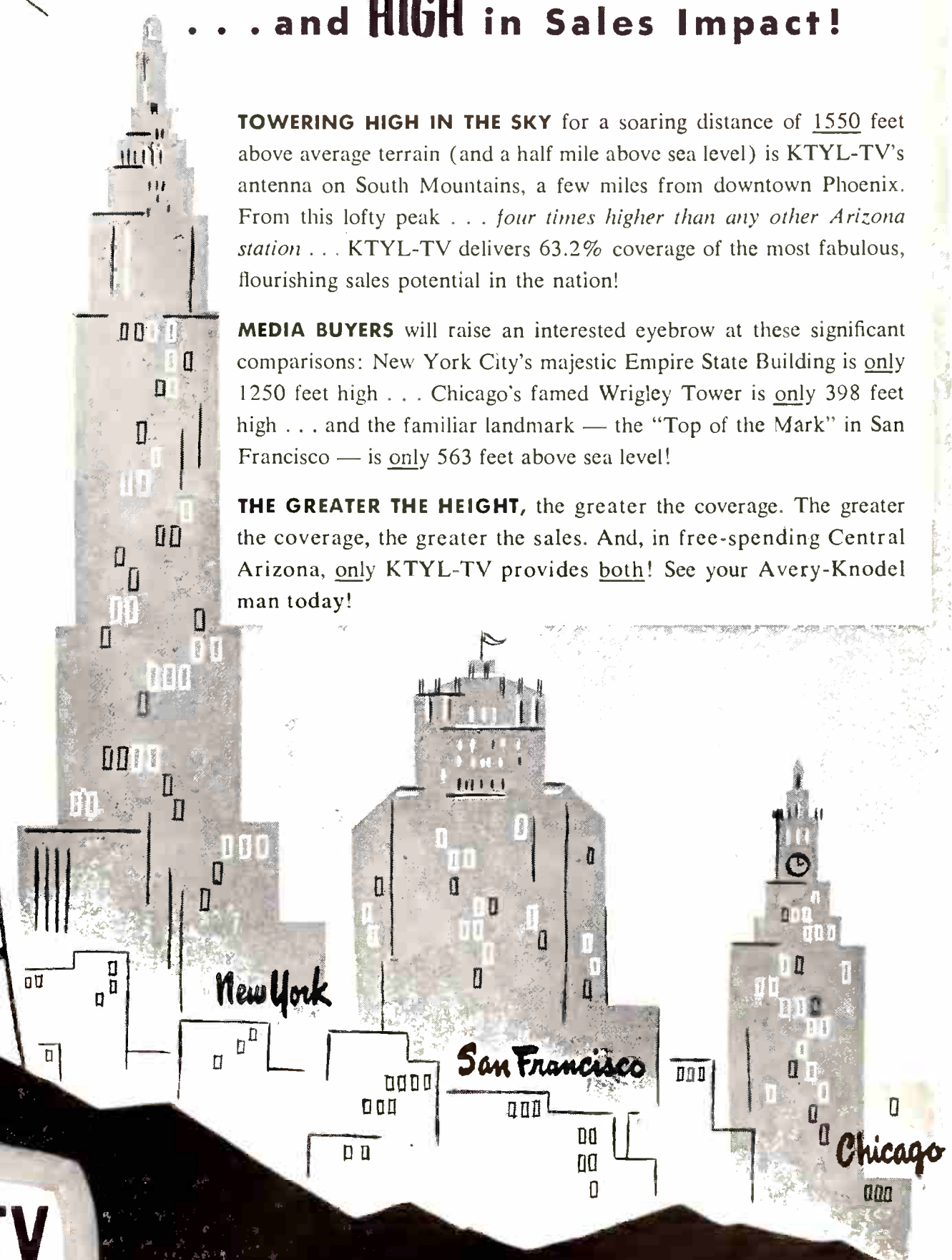
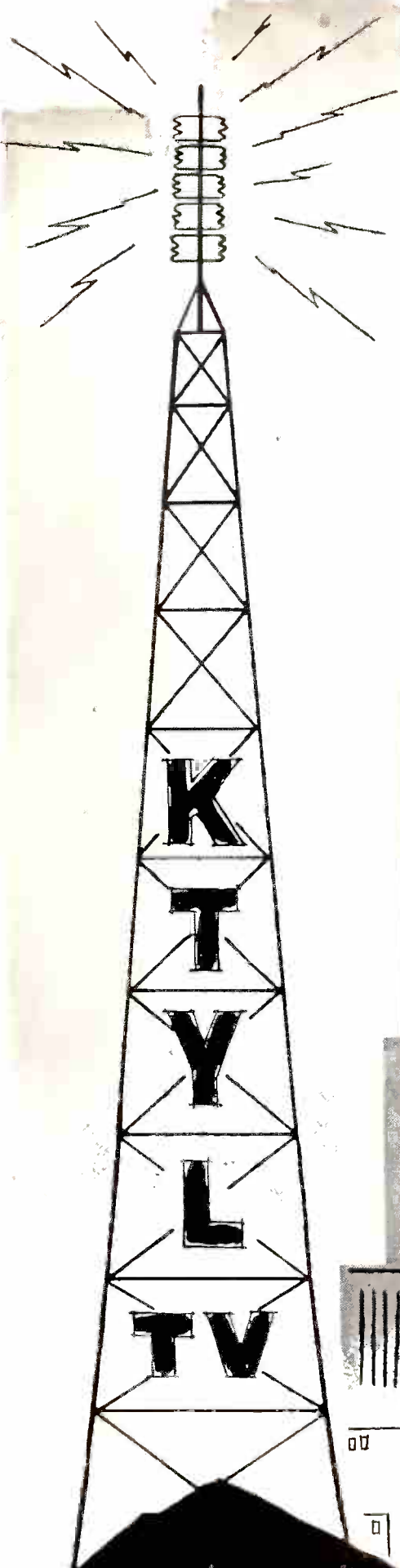
How HIGH is HIGH?

KTYL-TV is **HIGH** in Antenna Height
... and **HIGH** in Sales Impact!

TOWERING HIGH IN THE SKY for a soaring distance of 1550 feet above average terrain (and a half mile above sea level) is KTYL-TV's antenna on South Mountains, a few miles from downtown Phoenix. From this lofty peak . . . *four times higher than any other Arizona station* . . . KTYL-TV delivers 63.2% coverage of the most fabulous, flourishing sales potential in the nation!

MEDIA BUYERS will raise an interested eyebrow at these significant comparisons: New York City's majestic Empire State Building is only 1250 feet high . . . Chicago's famed Wrigley Tower is only 398 feet high . . . and the familiar landmark — the "Top of the Mark" in San Francisco — is only 563 feet above sea level!

THE GREATER THE HEIGHT, the greater the coverage. The greater the coverage, the greater the sales. And, in free-spending Central Arizona, only KTYL-TV provides both! See your Avery-Knodel man today!



NBC and DuMont affiliate for Phoenix and Central Arizona . . . Arizona's merchandise-minded "Showmanship" station that's first in everything that spells more sales!

On October 1, 1953 . . .

*The NBC Radio affiliate in the
nation's 9th largest metropolitan market*

KSLD

**THE ST. LOUIS POST-DISPATCH
RADIO STATION**

550 on the dial . . .

*joins the distinguished list of
leading Radio Stations*

represented by



SPOT SALES

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

Chicago Cleveland Washington San Francisco

Los Angeles Charlotte Atlanta* *Bomar Lowrance Associates*

On October 1, 1953 . . .

*the ONLY Television Station in the
nation's 9th largest metropolitan market*

**KSD
TV**

**THE ST. LOUIS POST-DISPATCH
TELEVISION STATION**

. . . 100,000 watts on Channel 5

joins the select list of

top market Television Stations

represented by



SPOT SALES

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

Chicago Washington Cleveland San Francisco

Los Angeles Charlotte Atlanta* *Bomar Lowrance Associates*

SPONSOR-TELEPULSE ratings of top spot

Chart covers half-hour syndicated film programs

Rank now	Past rank	Shows among top 20 in 10 or more markets Period: 1-7 May 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS						
				N.Y.	L.A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Clev.	Columbus	Det.	Phila.
1	2	Favorite Story , Ziv (D)	23.2	12.0 wnbt 10:30pm	8.9 kttv 8:30pm	17.6 wbbm-tv 9:30pm	10.8 wtop-tv 10:30pm			14.8 wepo-tv 8:30pm	23.3 wews 10:30pm	20.3 wbns-tv 10:00pm	20.5 wjbk-tv 9:30pm	8.8 wptz 7:00pm
2	1	Cisco Kid , Ziv (W)	23.0	10.2 wnbt 7:00pm	12.2 keca-tv 7:00pm	13.6 wbkb 2:00pm	12.2 wnbw 6:30pm	17.8 waga-tv 6:00pm	22.3 wbal-tv 7:00pm	28.5 wepo-tv 5:00pm	24.5 wnbk 6:00pm	18.8 wbns-tv 7:00pm	18.8 wxyz-tv 7:00pm	21.0 weau-tv 7:00pm
3	3	Abbott & Costello , MCA, TCA (C)	22.1	16.2 webs-tv 10:30pm			12.2 wnbw 10:30pm		13.0 wmar-tv 10:30pm	20.0 wlw-t 8:30pm		11.8 wlw-e 8:30pm	11.5 wxyz-tv 9:00pm	
4	7	Foreign Intrigue , JWT, Shel. Reynolds (A)	21.5	18.4 wnbt 10:30pm	15.4 knbh 10:30pm	11.0 wbkb 10:00pm	17.6 wnbw 10:30pm			22.8 wkrc-tv 8:30pm	20.8 wews 10:00pm		15.3 wjbk-tv 10:00pm	16.6 weau-tv 10:00pm
5	4	Hopalong Cassidy , NBC Film (W)	21.0	17.7 wnbt 6:30pm	13.4 kttv 7:00pm	13.6 wbkb 3:00pm	10.4 wnbw 1:30pm	13.3 wsb-tv 5:30pm	16.3 wbal-tv 5:30pm	17.3 wlw-t 5:30pm	15.8 wnbk 6:00pm	19.8 wbns-tv 12:00n	14.5 wvj-tv 5:30pm	20.0 wptz 6:00pm
6	1	Range Riders , CBS Film, Flying "A" (W)	20.7	7.5 wabc-tv 6:15pm	10.0 knxt 7:00pm	2.4 wnbq 2:00pm	10.8 wtop-tv 1:30pm	11.3 wsb-tv 5:30pm			23.8 wews 6:00pm			16.6 wptz 6:00pm
7	8	Boston Blackie , Ziv (M)	19.4	6.4 wabd 9:30pm	11.4 knbh 8:00pm	20.4 wgn-tv 9:30pm	9.8 wtop-tv 8:30pm		18.8 wbal-tv 10:30pm	30.3 wlw-t 7:30pm	17.8 wews 10:30pm	25.3 wbns-tv 8:30pm	16.5 wxyz-tv 9:00pm	12.8 weau-tv 7:00pm
7	6	Kit Carson , MCA, Revue Prod. (W)	19.4		13.4 keca-tv 7:30pm	12.6 wbkb 2:30pm		11.8 wlw-a 6:30pm	12.3 wmar-tv 6:00pm		12.8 wnbk 6:00pm	19.5 wbns-tv 6:30pm	11.5 wjbk-tv 6:00pm	19.8 wptz 6:30pm
8	9	Wild Bill Hickok , W. Broidy (W)	18.9	8.9 wabd 7:00pm	11.2 klla 6:00pm	12.0 wbkb 1:30pm	14.8 wtop-tv 1:00pm	18.5 wsb-tv 5:30pm	17.8 wbal-tv 7:00pm	19.3 wkrc-tv 5:30pm	14.5 wnbk 6:00pm	25.8 wbns-tv 6:00pm	9.8 wxyz-tv 5:30pm	26.8 wptz 6:30pm
9	10	Superman , MPTV, R. Maxwell (K)	17.6	5.9 wabc-tv 6:15pm	12.4 keca-tv 8:30pm	16.8 wbkb 7:30pm	7.0 wmal-tv 6:00pm	10.3 wsb-tv 5:30pm	16.8 wbal-tv 7:00pm	11.3 wkrc-tv 5:30pm	15.3 wnbk 6:00pm	16.3 wbns-tv 6:00pm	10.8 wxyz-tv 5:30pm	15.4 weau-tv 7:00pm

Shows among top 20 in 4 or more markets (ranking omitted)

	Chevrau Theatre , MCA, Revue Prod. (D)	22.7		10.9 kttv 7:30pm		13.5 wsb-tv 10:30pm			
	Hollywood Off Beat , United TV Programs (D)	22.4				16.8 wkrc-tv 8:00pm	14.0 wxel 6:15pm		
	Hank McCune , Video Pictures (C)	22.3		2.3 klac-tv 7:00pm					
	Clara Smith , PSI-TV, Tableau (A)	21.5		14.7 keca-tv 8:30pm		6.2 wtlg 9:30pm	18.8 wnbk 10:30pm	12.8 wbns-tv 8:30pm	9.3 wxyz-tv 8:00pm
	March of Time , March of Time (Doc.)	21.4	4.2 wnbt 7:00pm	4.7 kttv 7:30pm	4.6 wbkb 8:00pm				
	Gene Autry , CBS Film (W)	20.8		9.7 knxt 7:00pm			23.5 wews 7:00pm	14.8 wjbk 6:00pm	
	Doug. Fairbanks Presents , NBC Film (D)	20.1	16.7 wnbt 10:30pm		10.2 wgn-tv 9:30pm			19.5 wvf-tv 9:30pm	
	The Unexpected , Ziv (D)	19.4		3.2 keca-tv 10:00pm	19.6 wbbm-tv 9:30pm	14.8 waga-tv 10:30pm	14.0 wews 10:00pm	15.0 weau-tv 10:30pm	
	I Am the Law , MCA, Cosman Productions (D)	17.2	3.2 wabd 10:30pm	4.4 klac-tv 8:00pm		9.0 wtlg 10:30pm	14.5 wbal-tv 10:30pm	15.3 wxyz-tv 9:00pm	15.0 wptz 10:30pm
	Heart of the City , United TV Programs (D)	16.6		4.9 kttv 10:30pm	8.6 wbkb 12:00n			12.8 wxyz-tv 9:30pm	

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary; (K) kid show; (MD) mystery; (W) western. Films listed are syndicated, half hour length, broadcast in four or more of above markets. The average rating is an unweighted average of individual market

ratings listed above. Blank indicates film not broadcast in this market as of 1-7 May 1953. While network shows are fairly stable from one month to another, in the markets in which they run, this is true to much lesser extent with syndicated shows. This should be borne in

film shows

specially made for TV†

S. Fran.	2-STATION MARKETS				1-STATION MARKETS			
	Birm.	Bost.	Dayton	Mpls.	Buffalo	New Or.	Seattle	St. Louis
20.3 kron-tv 10:00pm	21.8 wnac-tv 10:30pm	15.3 whio-tv 10:00pm	23.8 wecc-tv 9:00pm		52.5 wdsu-tv 9:30pm	54.3 king-tv 8:30pm	46.0 ksd-tv 9:30pm	
22.8 kron-tv 7:00pm	33.5 wbrc-tv 4:30pm	23.0 wnac-tv 6:00pm	12.5 kstp-tv 11:30am		47.0 wben-tv 7:00pm	29.0 wdsu-tv 5:00pm	46.5 king-tv 7:00pm	
			19.5 wlw-d 8:30pm	18.3 kstp-tv 9:30pm	47.5 wben-tv 10:30pm		50.8 king-tv 9:30pm	
17.8 kgo-tv 8:00pm	20.3 wnac-tv 10:30pm		26.0 kstp-tv 8:30pm		56.5 wdsu-tv 8:30pm		21.0 ksd-tv 11:00pm	
26.5 kgo-tv 6:30pm	20.3 wbz-tv 1:00pm	11.5 wlw-d 5:00pm	22.3 wecc-tv 7:00pm		27.5 wben-tv 11:30am	45.0 wdsu-tv 1:30pm	42.8 king-tv 7:00pm	30.5 ksd-tv 9:30am
24.5 kplx 7:00pm	25.0 wbz-tv 7:00pm		23.5 wecc-tv 8:00pm		52.5 wdsu-tv 5:00pm		40.8 king-tv 7:00pm	
	27.8 wnac-tv 7:00pm	25.8 whio-tv 8:00pm	29.0 wecc-tv 9:30pm					
25.0 kron-tv 4:00pm	24.0 wafm-tv 6:30pm	10.5 wnac-tv 5:30pm	16.3 wlw-d 5:00pm		43.5 wdsu-tv 2:00pm		38.0 ksd-tv 2:30pm	
13.0 kgo-tv 6:30pm	20.3 wafm-tv 6:00pm	10.5 wnac-tv 5:00pm	11.3 wlw-d 5:00pm	19.3 wecc-tv 7:30pm	24.5 wben-tv 1:00pm	47.5 wdsu-tv 2:30pm	26.3 king-tv 5:00pm	32.5 ksd-tv 12:00pm
15.5 kgo-tv 6:30pm	17.3 wafm-tv 6:00pm	11.5 wnac-tv 6:30pm	16.3 kstp-tv 6:30pm		46.5 wben-tv 7:00pm	30.0 wdsu-tv 5:00pm	26.8 king-tv 5:00pm	31.5 ksd-tv 5:30pm
17.0 kgo-tv 8:30pm					49.5 king-tv 9:30pm			
5.0 kgo-tv 10:30pm	21.5 wbrc-tv 9:00pm				54.5 wdsu-tv 8:30pm			
16.0 kron-tv 9:30pm	20.3 wbrc-tv 9:00pm				50.5 king-tv 5:30pm			
13.3 kgo-tv 9:00pm					51.0 king-tv 9:30pm		46.0 ksd-tv 10:00pm	
	12.3 wnac-tv 6:30pm		20.3 kstp-tv 9:00pm		55.5 wben-tv 9:30pm		48.0 ksd-tv 9:30pm	
22.0 kgo-tv 7:00pm	26.5 wafm-tv 6:00pm				28.5 king-tv 5:00pm			
21.5 kron-tv 8:00pm	17.8 wbz-tv 10:30pm		23.8 kstp-tv 8:30pm				33.5 ksd-tv 10:30pm	
			25.3 wecc-tv 9:30pm		43.8 king-tv 9:00pm			
25.3 kron-tv 8:30pm					50.5 wdsu-tv 5:30pm			
7.0 kgo-tv 10:00pm	11.0 wbrc-tv 8:30pm				18.0 wben-tv 11:30pm	53.5 wdsu-tv 9:30pm		

mind when analyzing rating trends from one month to another in this chart.
 †Refers to last month's chart. †20 markets are covered in chart.
 Shows playing only few of these markets are not fully reflected in ratings.

GOOD FOR A PROFITABLE
 PASSAGE THROUGHOUT
 THE MID-SOUTH'S
 FASTEST-GROWING MARKET

GREENSBORO,
 N. C.
 via
 wfmy-tv

WINSTON-SALEM,
 N. C.
 via
 wfmy-tv

DURHAM,
 N. C.
 via
 wfmy-tv

ASHEBORO,
 N. C.
 via
 wfmy-tv

DANVILLE,
 VA.
 via
 wfmy-tv

HIGH POINT,
 N. C.
 via
 wfmy-tv

REIDSVILLE,
 N. C.
 via
 wfmy-tv

LEXINGTON,
 N. C.
 via
 wfmy-tv

BURLINGTON,
 N. C.
 via
 wfmy-tv

THOMASVILLE,
 N. C.
 via
 wfmy-tv

SALISBURY,
 N. C.
 via
 wfmy-tv

MARTINSVILLE,
 VA.
 via
 wfmy-tv

this is just the ticket to sell the real North Carolina market.

If you want to go places in a profitable way throughout the fastest-growing area of the fast-growing mid-South . . . WFMY-TV is ready to cover a lot of ground for you in a hurry.

Your itinerary, via Channel 2, includes a market that's \$1,500,000,000 strong in buying power . . . home of some of the biggest, best-known names in American manufacturing . . . rich with payrolls that stem from a busy combination of industry and agriculture.

When your message travels via WFMY-TV, you're sure of a warm and resultful welcome in television homes all over this progressive region. For more sales in the heart of the mid-South, WFMY-TV is just the ticket!

wfmy-tv

Basic CBS Affiliate - Channel 2
Greensboro, N. C.

Represented by
 Harrington, Righter & Parsons, Inc.
 New York—Chicago—San Francisco



...and now a message from our sponsor



by Bob Foreman

Dear Mr. Barnmer:

It's about time I took the trouble to detail an answer to you because you've written me so often and at such length about your feelings regarding TV commercials. As you stated, and I'll have to admit you're not alone in this opinion, they are too long, too repetitive, and too obvious. Many people seem to share the view that they insult the intelligence of even the average TV owner.

Nor are you alone in the opinion that short copy which merely states what the product is for and leaves most of the sales points to the imagination of the viewer would produce far better results.

Your basic theme line of "Just try 'em and find out for yourself," has been bruited about by other students of the nuff-said school of advertising. However, Mr. Barnmer, since you did request my thoughts on the subject, I will now proceed to unburden myself—with both barrels. This, as per request, is opinion. Let me state that clearly and frankly. But don't take this to mean I have any doubts as to the validity of the conclusions I'll draw. I'm far too inmodest for that. Further, I do have a good many case histories on my side giv-

ing more than a dash of credence to the opinions to be expressed.

So—to the tilt. In the first place and most important, I think you are wrong. Very wrong. Based upon what little I've seen and have heard in some 16 years of laboring in these vineyards, there is practically no evidence that restraint in advertising copy produces results. To the contrary, my dear Mr. Barnmer, the overwhelming mass of evidence is on the side of so-called hard-hitting, reason-why copy. Selfish copy. Even loud copy. Often long copy.

I cannot recall a single campaign that stopped short of telling why a product was vital to the potential customer, how superior it was to competition, and what tremendous value it offered the purchaser that has made an outstanding success.

I cannot recall a new product introduced quietly, an innovation that was treated with calm or cloaked in restraint, an improvement that became merely an allusion in the campaign which made history, sales-wise.

I cannot recall an outstanding advertising campaign that avoided the repeated theme, the catchy gimmick, the less-than-operatic ditty

to force its ways and means into the already crowded minds of a busy public.

And therein, sir, as Christopher Marlowe might have put it, lies the crux of the matter. ("Was this the space that launched a thousand ships?")

It takes a rather self-centered and equally unrealistic manufacturer to think his wares are so interesting to Mr. or Mrs. John Q that he can give that product the once-over-lightly and succeed.

Toni was a great new idea. But it took twins to send it off. And Godfrey. And testimonials. Tide was the first of a great new detergent field. But it took big space and black type and couponing and sampling and jingles and cartoons to make the product famous.

Just the normal everyday business of getting enough wherewithal to feed the family and keep the house clean and mend the clothes and see that the kids are wearing their rubbers to school when it rains plus a million other chores of a similar nature is sufficiently consuming to keep homemakers from standing around just waiting for your advertising copy.

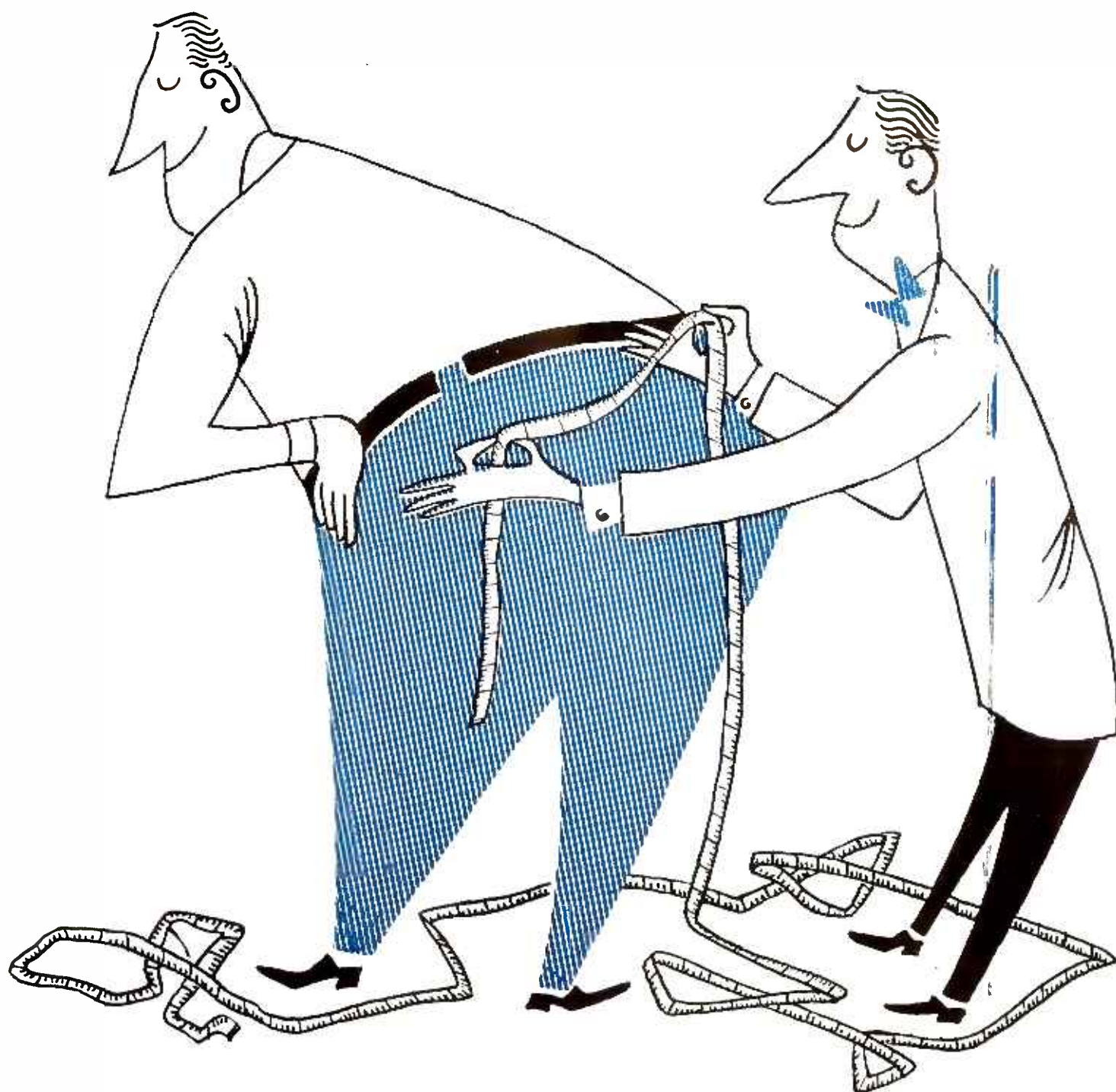
So you've got to button-hole them. You've got to shout to catch their attention, trick them to hold it, and talk their language—offer something they really want—to sell them. Time's a-wasting as far as these folks are concerned.

Therefore, Mr. B. might I say in conclusion: While the more restrained, the more aesthetic, and the more introverted among us may feel deep concern over the ways of modern advertising, some loud belaboring is necessary. And I'm not sure that good healthy noise and peppy jingles and pleasantly animated chainbreaks dispersed among the world news aren't good things. If I may mix up a metaphor or two, "A people that wears its heart and its advertising on its sleeve, seldom ends up neurotic." Or something. Regards.

That blatant,
BOB FOREMAN

Bob Foreman answers critics of hard sell on TV

1. Routine chores of day-to-day existence keep average viewers busy. They're not going to stop and listen unless you button-hole them.
2. You've got to shout to catch their attention, trick them to hold it, talk their language, and offer something they really want.
3. Don't underestimate the value of the repeated theme, the catchy gimmick, the peppy jingle, to hypo sales. They're attention-getters.
4. Restraint may be well and good in its place, but its place isn't in TV selling. If you underplay your product, it won't catch on.



“There was a big man from Dubuque”

He weighed 275 pounds. Still does. He used to make his pants from sail cloth. No more. He heard about Yager's*.

Yager's "Mr. Big Department" is to the out-sized man what Brooks Brothers is to no shoulders. The man from Dubuque and lots of other well-*er*-heeled Eastern Iowans constitute Yager's "large" following, thanks to a consistent advertising program.

**On radio. WMT, in fact.*

WMT Cedar Rapids

Basic CBS Network

5,000 Watts 600 kc

Represented nationally by The Katz Agency

Moral: They do things
in a big way
in Eastern Iowa.

commercial reviews

TELEVISION

SPONSOR: **Kraft Foods Co.**
AGENCY: **J. Walter Thompson, N. Y.**
PROGRAM: **"Kraft Theatre," NBC TV**

Simplicity has long been recognized as a virtue both aesthetic and economic. The Kraft concern makes full use of this trait—or perhaps I should say makes no use of irrelevancies, clutter, or characters. As a case in point, let us refer to the Swiss cheese copy of a recent evening.

Done entirely in close-up with no establishing of individuals nor of sets, no wordy preamble setting some hoked up drama-of-real-life, Kraft proceeds directly to the business at hand—namely, exposing the fact that they now offer pre-sliced Swiss cheese. Hands take same from the wrapper and then distribute it on a platter as they know women do, adding a garnish here and there on said platter, but still no one in the background or anywhere else where it would only fight the message and compete with the selling.

SPONSOR: **"Me and Juliet"**
AGENCY: **Direct**
PROGRAM: **Spot, WNBT, New York**

Nothing could be a sounder investment than one branch of show business advertising its wares through another. And that's what the Rodgers and Hammerstein office is doing for their latest opus—*Me and Juliet*, using TV chainbreaks. Whether this was prompted by the rather unkindly remarks of the critics or would have been pursued even with 100% raves is hard to tell. But it's certain that there are more TV-viewers in New York City alone who will respond to notice of an R and H show than to the verbiage of the critics.

Unfortunately, there was little suggestion in the static telop (with voice-over) that I caught of the tuneful pleasure and sweep that must be packed into the show itself. Too bad when the copy doesn't at least try to reflect the product. ★ ★ ★

TV COSTS GOT YOU DOWN?

The Sportsman's Club

52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.

SYNDICATED FILMS

1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

The stockholders,
at
a recent meeting,
and in keeping with
their policy
of a company
wholly owned by
its own personnel,
have elected

Charles C. Coleman
(Southeastern Manager in Atlanta)

and

Philip Schloeder, Jr.
(Assistant Treasurer in New York)

as new stockholders

in

AVERY-KNODEL

I N C O R P O R A T E D

NEW YORK CHICAGO ATLANTA

SAN FRANCISCO LOS ANGELES

DALLAS

The 17th State's* Top Disc Jockey



Earle Pudney presents a daily show on WGY full of variety and informality which provides top entertainment and an ideally relaxed atmosphere for many thousands of families to start their busy days—thus furnishing an ideal sales medium for you.

Coming on the air at 7:10, Earle entertains for twenty minutes. Then, there's a 15-minute "break" for news and Earle returns to the mike from 7:45 to 8:00, from 8:05 to 9:00 and from 9:05 to 9:15.

Earle, who plays and sings the popular hits, augments his program with top recordings of the day. He includes many features in his program which appeal to every type of audience.

Earle is especially proud of the devotional page which features a three minute message from one of the area ministers and a hymn each morning. The station received an award from the Institute for Education at Ohio State University for this feature.



Earle is WGY-Land's main contact with the musical world. Here he is interviewing Fred Waring during one of the band leader's recent visits to Schenectady. Phone and taped interviews with other top musical stars are often featured on Earle's morning show.

*The WGY area is so-named because its retail sales are exceeded by only 16 states.

WGY

Studios in Schenectady, New York.

A GENERAL ELECTRIC STATION

Represented Nationally By Henry I. Christal Co. New York—Detroit—Chicago—San Francisco

How can the American advertiser make the best use of air media in other countries



THE PICKED PANEL ANSWERS



Mr. Mann

The best way for an advertiser to use radio and TV abroad depends on a great many things, principally on the type of product and the countries involved. There are, however, a few basic procedures

which have proved sound for most foreign markets.

If the product is a new one just being introduced, or is being advertised for the first time, a very heavy spot campaign is usually indicated. In most Latin American countries, a substantial number of spots must be purchased for the campaign to be most effective, since most of the best stations are already running as many as six or eight spots between programs. However, the cost-per-spot is usually relatively low. In certain other countries, notably British colonies, where there is some government control of station advertising policies, spots are kept well apart, and thus a smaller number will do a good job.

If the product is already well established in a market, sponsorship of a program is frequently the ideal way to maintain and build sales. A large percentage of foreign stations price program time very low in relation to their spot rates to encourage advertisers to buy programs. For products that are principally purchased by women, "soap operas" have proven to be as successful abroad as in the U.S., if not more so. The top stations usually do a good job of local production of shows, but

most of them will also accept recorded programs.

To get the most out of broadcast advertising overseas, the advertiser should definitely avail himself of the services of an advertising agency experienced in planning and placing campaigns abroad. There are a number of good agencies that handle only foreign advertising, and also many of the larger domestic agencies have international departments. All of these agencies have specialized personnel, such as native copywriters for many foreign languages. Some also have associates or branch offices in key foreign markets. They know how to tailor advertising campaigns to the individual requirements of each market. The alert sponsor who gets the benefit of the experience of any of these agencies can count on a thorough and effective job of placing his radio and television advertising abroad.

STEPHEN A. MANN
General Manager
Adam Young International, Ltd.
New York



Mr. Martinez

In a speech delivered at the Fifth International Advertising Convention of the Export Advertising Association, I made a few remarks directed to the American advertiser who is interested in selling his products abroad. I said in part:

"The local manufacturers have, over a period of years, learned two basic

principles of importance: (1) how to manufacture at low cost, and (2) how to advertise profitably by using American methods. Subsequently, with this 'knowhow,' advertisers have 'discovered' the value of radio broadcasting as a means to create mass sales. Many local advertisers are spending a bigger share of the dollar for each dollar of sales."

The U.S. manufacturers have been the teachers of advertising in many lands. However, the disciples have improved and molded our methods to their needs with much better results by concentrating their budget in radio and television. Examples:

1. A local manufacturer of toothpaste and one face soap is using 42 quarter hours weekly over one radio network and 15 quarter hours weekly over a television network, plus a heavy spot campaign over the same stations.
2. Another local manufacturer of one face soap and one laundry soap in another country is using 21 quarter hours on one radio network and in addition many spots daily.

How can an advertiser (an American advertiser) best use air media abroad? He must analyze the situation he faces and take the following steps:

1. Study the potentiality of each market, individually, as a unit.
2. Study the competition, the product, its price, its distribution. Compare it with your own. See where you can improve your position.
3. Study the effectiveness of the media for your competitor and for yourself. The chances are he is using radio and television.
4. Concentrate all your efforts in programs during the hours most women are home. Use spots at every hour

possible to put your product over and move it from the retail outlets.

5. Project your sales according to the potentiality of the market, not according to last year's sales.

6. Appeal to your prospective buyers with the type of program they like, not with what you think they ought to get.

In other words, improve the advertising methods the local manufacturer is using. It pays.

A. M. MARTINEZ
Vice President
Melchor Guzman Co., Inc.
New York



Mr. Fergusson

Because of the world-wide scope of our operations, one of our major problems is to help every Colgate-Palmolive Co. abroad benefit from our combined experiences and radio activities. Colgate-

Palmolive International's operations embrace 25 manufacturing companies, four branches and over one hundred countries to which products are exported. In countries where sponsored radio is available, a very high percentage of our appropriation is invested in that medium, and totally aside from spot commercials, we sponsor over 700 different radio programs on the air each week.

Obviously, an operation of this size demands considerable organization and standardization in order to get the maximum benefit from our radio effort. At the same time our organizational procedure must be flexible enough to utilize effectively local facilities.

Here is how we endeavor to best use air media abroad: Developments in research and copy themes are sent to all companies for campaigns in which they are interested. We, of course, include our own recommendations for gearing this to local conditions, and this approach is carried out further by the recipient countries.

Some subsidiaries have their own writing staff, and employ their own directors, announcers and actors. This is an outgrowth of our early entrance into foreign radio which preceded the

(Please turn to page 93)

MUTUAL

CKLW

LOWEST COST
MAJOR
STATION BUY
IN THE
DETROIT AREA

BIG TIME ADVERTISERS WHO
WANT BIG TIME RESULTS IN THE
DETROIT AREA SHOULD INVESTI-
GATE CKLW'S LOW COST COV-
ERAGE FOR THE BEST RESPONSE
IN THIS IMPORTANT FIVE
STATE AREA!



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

50,000
WATTS
800 KC.

Adam J. Young Jr., Inc.
National Representative

Guardian Building

Detroit 26, Mich.

J. E. Campeau, Pres.

EVEN IN WATERLOO
IT'S
W·H·E·N



Every day, every night, people in Waterloo watch WHEN and then shop the Syracuse Market.

Waterloo, N. Y., in the Syracuse shopping area, is only one community in the rich 26 county market covered exclusively by WHEN. And it represents 2 1/4 million buyers. Here's a market that forms the heart of the Empire State, that boasts of high industrial diversity and rich agriculture. But most of all, it's a market with a high, stable buying income that can be diverted into product sales. WHEN offers the means of getting COMPLETE COVERAGE OF THIS IMPORTANT UPSTATE NEW YORK MARKET.

SEE YOUR NEAREST
KATZ AGENCY

Everybody
WATCHES

CBS
ABC
DUMONT

A
MEREDITH
STATION

W·H·E·N
TELEVISION
SYRACUSE



agency profile

Paul R. Kruming

President
National Export Advertising Service, Inc.

Tourists in Caracas, Venezuela, for the fiesta last year were puzzled by the appearance of numerous children in the parade who were dressed in long black coats, flowing artificial white hair, topped with black curled brim hats. Queried as to what local hero they were dressed to represent, the children answered solemnly, "Don Quakero." Further questioning brought forth the fact that Don Quakero was not a revolutionary leader but the hero of a radio program sponsored by Quaker Oats whom the children envisioned as the benign gentleman on every Quaker Oats package.

Although *Don Quakero* is heard daily in seven Latin American markets, it forms only a small part of the 110 hours a week of programming placed on radio by National Export Advertising Service, Inc. for its clients. National's president, Paul R. Kruming, is one of the most vociferous proponents of overseas radio to be found in these parts. He told SPONSOR: "Radio is geared to products with mass distribution and a low price. It really moves the goods off the shelves in double-quick time."

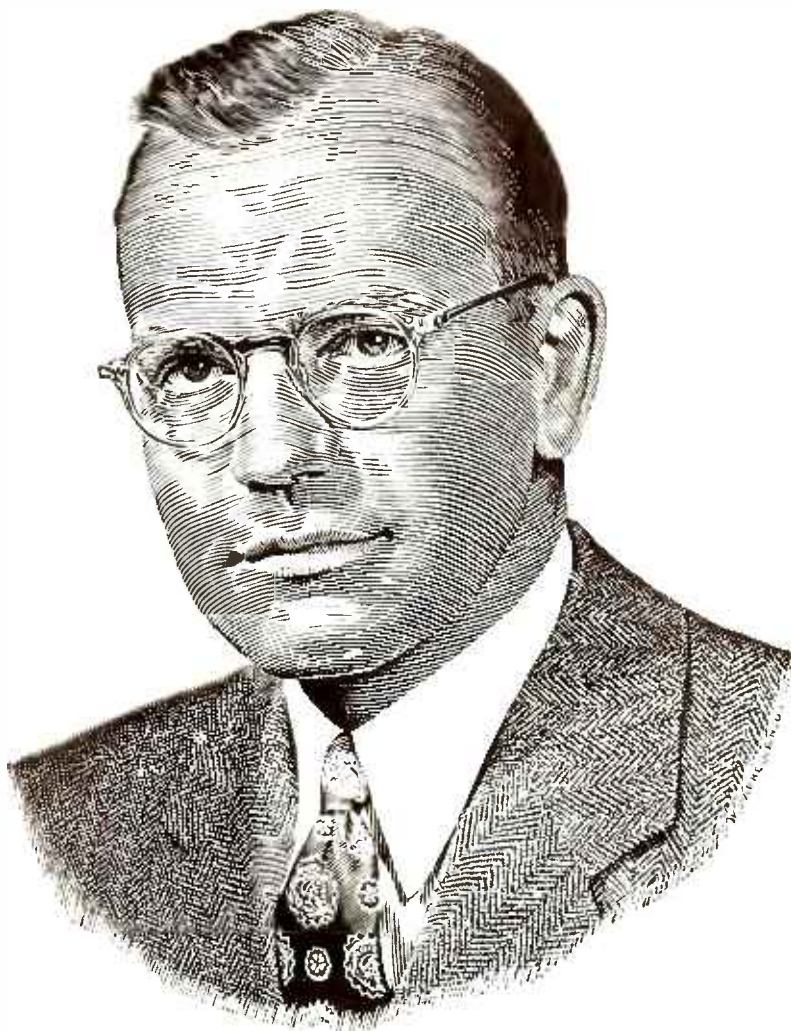
Paul started moving goods off the shelves for clients 25 years ago when, upon graduation from Dartmouth, he joined the agency founded by his father. After two years' experience he was entrusted with the job of opening a branch office in India. Foreseeing the trend toward independence, Paul turned the office over to the Indian manager, signed him up as an associate agency. National now has 43 associate agencies, places over 35% of its billings into air media.

Among National's most air-minded clients are: Lever Bros., Quaker Oats, Borden Co., Norwich, Griffin (100% radio), American Safety Razor, Lambert, and Wm. R. Warner & Co. Pro-phy-lactic Brush Co. is the only client so far to use TV (a spot announcement campaign in Cuba), but client interest in television is high.

Paul says, "There's a world of difference between advertising in 13 states and in 60 or 70 countries. Quite often a completely different approach must be tailored. In the U.S., where quick breakfasts are the rule, Quaker Oats leans heavily on the ease of preparation of the product. In Latin America, where the pace is more leisurely, we promote Quaker Oats as a health food."

Paul, who is married and has two boys, says his travels are strictly business. We wonder his hobby is stamp collecting. ★ ★ ★

*“National security
is impossible
without financial security
of individual citizens . . .”*



FRED MAYTAG
The Maytag Company

“Ingenious research and the ability to produce . . . which have helped to make the United States the world’s greatest nation . . . could not have been realized without the savings of millions of thrifty persons. Savings of individuals financed new inventions, developed others. The Payroll Savings Plan for purchasing Savings Bonds regularly provides an easier way for American workers to save for future spending or investment, for their own security, and for their nation’s security. Our experience at the Maytag Company has shown us that a successful Payroll Savings program can be the foundation and the cornerstone of happy employee relations.”

Let’s point up Mr. Maytag’s concise summary of the Payroll Savings Plan with a few very recent figures:

- at the close of February, 1953, the *cash value* of Series E Bonds held by *individuals* reached a new high: \$35.5 billion. This is \$1 billion more than the value of the Bonds held on May 1, 1951, when E Bonds began to mature.
- to this encouraging reservoir of future purchasing power, 8,000,000 Payroll Savers are adding \$160,000,000 per month by their consistent investment in U.S. Savings Bonds.
- unit sales of E Bonds in 1952 reached the highest level of the past six years—more than 77 million individual pieces. Of the 77 million units, 67 million were

in the \$25 and \$50 denominations—the bonds bought chiefly by Payroll Savers.

- Payroll Savers are serious savers—of the approximately \$6 billion Series E Bonds which had become due up to the end of March, \$4.5 billion, or 75%, were retained by their owners beyond maturity.

If you are not among the 45,000 companies that make the benefits of the Payroll Savings Plan available to their employees . . . or if you do have a Plan and your employee participation is less than 50%, a telegram or letter to Savings Bond Division, U.S. Treasury Department, Washington Building, Washington, D. C., will bring you all the information and assistance needed to build a *good* Payroll Savings Plan.

The United States Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.





Local radio show boosts work-clothes sales—fast

Work-clothes manufacturer Williamson-Dickie of Fort Worth, Tex., is flushed with triumph at the speedy sales success it scored by offering a transcribed radio show free to its local retailers starting last year.

A recently completed study showed that retailers who had sponsored local broadcasts of *The Dickie Hometowners* (as the show is called) for at least



Music show features five artists, brings results

six months during 1952 achieved a 59.7% average increase in sale of Dickies work clothes for the whole year.

The transcribed series is comprised of 15-minute programs (156) featuring the Hometowners (see cut), all NBC network artists, who give out with pop music as well as "old favorites." Dickies retailers get the series from Williamson-Dickie (the nation's largest producer of matched work uniforms) on request and need pay only cost of radio time. Each retailer is free to arrange any schedule he wishes with the radio station of his choice; several retailers have already aired the entire series and started it anew.

Approximately 125 retailers in 31 states have become sponsors of the show on their local stations, reports E. Glenn Elliott, Williamson-Dickie advertising manager.

The program actually offers Dickies retailers an opportunity to advertise any merchandise or services they choose except products competitive to

Dickies. There is only one 50-second Dickies announcement included in each program transcription. This leaves the dealer more than two minutes of commercial time for his own use.

In the past, the company has also made effective use of radio announcement transcriptions which it offered free to retailers on the same basis as it now offers the program; it still disks such announcements, regularly revised.

Evans and Associates, Fort Worth, is the Dickies ad agency. ★★★

Farm folks listen to radio most on Monday

What are the radio and TV habits of the readers of a farm magazine?

Successful Farming magazine has just published a survey which brings to light some facts along this line about its subscribers. It is based on radio and TV diaries kept by 300 farm families, members of the magazine's consumer panel, for two weeks (1-14 December 1952), includes radio listening and TV viewing outside of as well as in the home. The magazine projects all percentages to cover its total subscriber-families, 1,200,000.

The study shows that:

1. Maximum radio listening occurs between 6:00 and 7:00 p.m. Monday is the top radio listening day.

2. Maximum TV viewing occurs between 8:00 and 9:00 p.m. Wednesday is the top TV viewing day.

3. Up to 47% of *Successful Farming* families listen to the radio during any one 15-minute period.

4. Up to 14.8% of *Successful Farming* families view TV during any one 15-minute period.

5. As regards top-rated programs, 27.8% of the families heard radio's Arthur Godfrey during the two weeks, while 14.9% viewed TV's winner, *I Love Lucy*.

Detailed charts present a breakdown of husband-, wife-, and child-viewing

and listening during the week and on weekends. Network radio and TV sponsors can get a good idea of how their programs fare with the magazine's families from a comprehensive listing of percentages of families tuned in to specific programs during the two weeks.

Copies of the survey may be obtained by writing D. D. Tucker, *Successful Farming*, 1716 Locust St., Des Moines, Iowa. ★★★

"Be natural" says WICC-TV booklet for TV guests

A booklet setting forth some basic suggestions for people appearing before the TV camera has been issued by WICC-TV, Bridgeport, Conn.

Designed largely for program guests who are non-professional TV performers, the booklet stresses:

1. Advance preparation: A guest should know and organize his *subject matters* in advance. He should bring "props" wherever possible (pictures, maps, charts, other physical items) to make the subject clearer. He should dress "naturally" not get "all horsed up"; you're not going to a party—you're paying a friendly, informal call on your neighbors," says the pamphlet.

2. Punctuality: The most precious commodity in TV is time.

3. Naturalness: Laymen are at their best being themselves, the booklet states; no matter how expert you are in your field, don't talk "down" to your audience.

4. Camera technique: "When you address the camera, imagine it to be a person; talk to it personally" is one of the injunctions under this heading. "If the director wants you to ignore the camera and address another person on the program—be sure you ignore the camera completely and talk only to your fellow performer," it goes on. Other pointers here include: "Watch out for unconscious gestures such as ear-pulling, nose-scratching, finger-drumming. Keep your voice at normal conversational level. Keep gestures close to your body."

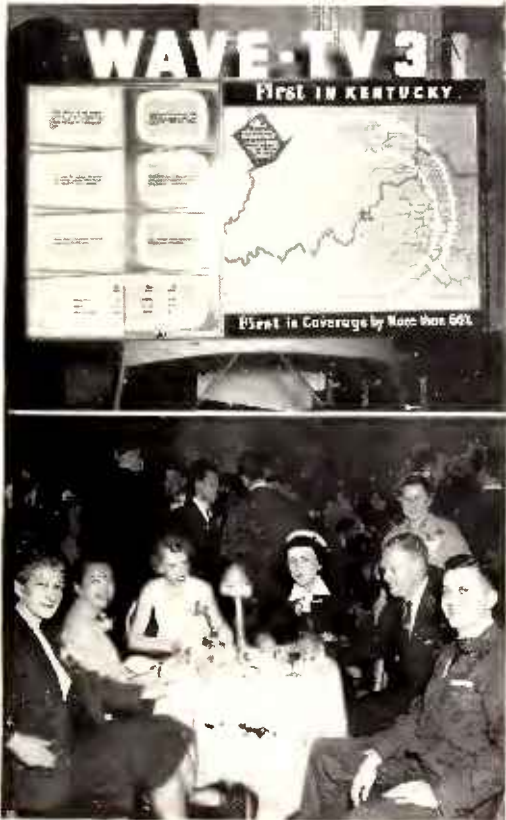
The booklet also includes a heartfelt plea to guests to "please be cooperative!" It specifies: "Some of the things television personnel say and do may appear to be just short of lunacy; just accept the fact that they are done for a reason. We only want you to do true justice to yourself and to the program on which you appear." ★★★

Briefly . . .

WHK, Cleveland, has come up with a new idea in drive-ins—a drive-in radio studio. It all started with D.J. Bill Gordon wistfully mentioning he'd like to get outside more during the nice weather (he's on five hours a day). When the Wagner Awning people, one of Bill's sponsors, heard of this, they promptly erected a Shade-O-Line awning (measuring 7' x 17') on the WHK parking lot. Nature-lover Bill moved out, complete with mike, turntable and chairs for the audience. He invited everyone to come see his new studio. Response was immediate (bringing the police the first day to see what the commotion was) and cars have been rolling in ever since.

* * *

To celebrate its new power increase, new high antenna and channel switch, WAVE-TV, Louisville, threw a cocktail party at New York's Waldorf-Astoria recently. Over 200 people, largely agency and advertiser executives, attended as guests of the station and rep, Free & Peters. Among those



WAVE-TV celebrates upped power, coverage

present (photo, l. to r.) were timebuyers Alice Ross and Betty Lyons of Kastor, Farrell, Chesley & Clifford; Joan Rutman, N. W. Ayer; Ethel Wiedner, Biow; Bob Day, Albert Frank-Guenther Law; Ed Stoney, KFC&C. Photo on top shows the three-dimensional lighted display on exhibit at the
(Please turn to page 92)

1000 WATTS

730! Charleston's most far reaching station

PAL says



"Don't let your summer sales lag!

"You don't have to, y'know, if you keep selling 'em through w-PAL.

"The industrial worker, the Negro, and the rural resident comprise 82% of the population in Coastal Carolina.

"Remember—WPAL is the *only* station in the area serving this market *exclusively!*

"Get on this Band Wagon, and it'll be 'a hot time in the old town' *all summer long!*"

W-PAL
of CHARLESTON
SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!

MAXIMUM Coverage . . .

51 Nebraska, Iowa, and Missouri Counties in the heart of the Agricultural-Industrial Midwest.

MAXIMUM Market . . .

More than a million and a quarter people . . . 396,100 families . . . with nearly 2 billion dollars (\$1,848,622,000) to spend ★

MAXIMUM Value . . .

Every sales message reaches the largest possible potential audience —

**ON OMAHA'S
FIRST MAXIMUM POWER TV STATION**

WOW-TV

A Meredith Station represented by Blair TV, Inc.

BASIC NBC-TV and DUMONT AFFILIATE

★ 1953 Sales Management Survey of Buying Power

NOTE: Additional market information is included in WOW-TV's new "Market Data and Factbook". Write WOW-TV, Omaha, for your FREE Copy.

15% COMMISSION

(Continued from page 34)

after medium through trial and error. Newspapers paid 15% commission as far back as 1880, although as late as 1932 *The New York Times* and others allowed only 10%. Magazines permitted 10% in the 1890's, 13% more often by 1915. Outdoor allowed 16 $\frac{2}{3}$ % because of the special nature of the medium, and still does. Radio and TV followed the print practice.

In addition to the above most print media allow an additional 2% dis-

count for prompt cash payment. The agencies pass this 2% saving on to the advertiser. The 4A's is campaigning to get all media, especially radio and TV, to adopt it. To date only about 10% of the radio stations and only a few TV stations allow it. The 4A's statement on the matter is this:

"It is especially *dangerous* that stations have no credit safeguard, because broadcasting has no machinery, as other media do, to recommend agencies and to check their financial capacity. Small wonder broadcasters have had heavy credit losses—worse than

other media, and bad in comparison even with other industries."

Here is how the agency executives interviewed by SPONSOR at White Sulphur Springs, West Va., during the 4A's spring convention and in New York since look at the 15% problem:

James M. Cecil, president of Cecil & Presbrey, stresses that the squeeze is due to an agency's having to maintain all its key top people in print, despite possible curtailment of print billings, and simultaneously increase its TV department.

"Suppose you have \$15 to \$20 million in billings," he said. "You have to have some very able people in print to function properly. Then your TV business begins to grow. You got to organize that TV department with top people too, even if you have only one network program. Yet you haven't been able to reduce your expense at the other end. And the people in print media do not have as much to do. Thus the agencies get squeezed."

Cecil added this remark: "If the agency didn't have anything but TV accounts, 15% would be enough. You must be available, however, to the advertiser, who wants print, outdoor, transportation, and all other kinds of advertising, as well as TV."

Ray Morgan founded his own Hollywood agency back in 1932. He originated *Queen for a Day*, *Breakfast in Hollywood*, and other notable radio shows. His comments on 15%:

"This 15% thing is a relic of barbarism. You either get too much or you get too little. The agencies spending P&G's \$37 million a year are getting too much. The agency that's taking a new Jell-O to the top on \$15,000 is getting too little. So the basis of agency remuneration is all wrong. It is based on a period when:

"A telegram cost 25¢.

"A hotel room was \$4.

"Office rent cost \$1.25 a square foot.

"Fifteen percent was enough then.

"The average agency still gives you nothing but art work and copy. This is not enough to sell your product. You got to supply knowhow, the gimmicks, the knowledge of how to sell your product. The days of art-work-and-copy-only are gone. I can tell you how many pounds of coffee were sold in Portland, Ore., last week. That's what an agency has to do today."

What can the "new" agency furnish the advertiser?

"An idea that will sell a lot of the

1st of a series



THIS IS ONLY
HALF OF
MIAMI'S
PICTURE !!!

Now 26th among the nation's metropolitan retail areas.

The South's fastest growing market includes 825,000 permanent year 'round residents spending \$957,000,000.00 IN TOTAL RETAIL SALES.*

For the amazing South Florida TV Sales story - Call your Free and Peters Colonel today.



* FIRST RESEARCH CORP. of Florida

NOW UNDER CONSTRUCTION
1000 Ft. Antenna - 100,000 Watts

product. Suppose you got peanuts for an account. What can any copywriter say about peanuts that hasn't been said 50 million times? But suppose I find a dictionary for 10¢ in Cleveland—a thousand pages long—and tell the public: 'You can have it for a dime if you buy my peanuts.' We sell a car-load of dictionaries a week and three bags of peanuts with every dictionary."

The James Thomas Chirurg Co. of New York and Boston is a \$5 million agency (\$5,476,000 to be exact). It has grown from \$16,000 since 1933.

Does it make money? Yes. A lot? Listen to Leo Hardiman, treasurer:

"Out of every dollar we received by 1952, 85.0¢ went out immediately for prime costs, payments for space and time, payments to vendors for purchases of materials for our clients, etc.

"Next, 9.6¢ of each dollar went for salaries. Operating expenses of all natures: rent, lights, supplies, etc., took another 3.1%. And finally federal and state taxes took 1.3%.

"This left us a net profit of 1¢ out of every dollar received.

"Advertising agencies as a whole earn 9 mills net profit; others of our size 8 mills.

"We did well."

And, Hardiman adds: According to figures published by the National City Bank of New York, the net profit figure reported by the hundred largest U.S. manufacturing companies for the year 1951 came to 6.9¢ out of every dollar of income.

"This figure, you will note, is nearly seven times as large as our figure of 1¢," he says.

The Leo Burnett Co., Chicago, has more air billings than any other agency outside New York. Founded in 1935, the agency now bills over \$37 million a year and has 425 employees.

In writing to SPONSOR about the subject of 15%, Leo Burnett made two main points:

- "Figures for an individual agency would mean very little because in our case, for example, of the tremendous increase in billing during the past 10 years and because of the change in the nature of accounts. Accounts which were almost 100% radio 10 years ago may be largely print today, or accounts which expended all of their funds in print may today be putting most of their money into television.

- "The tax situation affects earnings tremendously, as you well know,

and an agency such as ours pays 72¢ out of every dollar of gross profits to the income tax man because of the unfortunate excess profits bracket in which we find ourselves. An agency of our size, which had been our size for 10 years, would pay at a 52% rate."

What about agency profits in general? Are they adequate?

The 4A's president, Frederic R. Gamble, made this statement some time ago and told SPONSOR it still stands:

"The annual AAAA Analyses of

Costs show that agency profits are really quite small, averaging roughly, in good years, about 3% of the agency's gross income (gross income includes the 15% commission from media, plus all other charges), or approximately 1.2% of the total billing."

Last year's tabulation, just completed, has not changed the picture materially.

Agency executives who were interviewed agreed that profits were steadily shrinking and TV costs were rising. But several foresaw some stability soon. Comments in brief on "Is the radio-

Fashion Editor OF THE ERIE DISPATCH DONS BATTLE GEAR!

WICU-TV SENDS ITS REPORTER TO KOREA AND INDO-CHINA TO INTERVIEW OUR SOLDIERS FROM THE ERIE, PA., AND TRI-STATE AREA.



Hy Yople, Mistress of Ceremonies of her popular Hy-Lights Program on WICU-TV.

FAMED HY YOPLE, Executive Women's Editor of the ERIE DISPATCH and conductor of the popular "Hy-Lights" show on WICU-TV, has taken her cameras and notebooks to the Hot Spots of the world—Korea and Indo-China. (Her movies on WICU include many actual battle scenes which she took under fire where she is stationed with the First Marine Corps.)



Hy Yople as she appears in Korea and Indo-China with battle gear.

WICU-TV is proud that her coverage of the prisoner-exchanges at Freedom Village has been accepted by the principal wire services of the world. Yet, she is primarily concerned with rendering a service for the good folks of Erie and the Tri-State (Western New York, Eastern Ohio and Northwestern Pennsylvania) area.

EDWARD LAMB, President

WICU-TV — WIKK AM — THE ERIE DISPATCH

Headley-Reed Co.

H-R Co.

Reynolds-Fitzgerald, Inc.

EDWARD LAMB Enterprises INC.

New York Office, Hotel Barclay — Home Office, 500 Security Bldg., Toledo, Ohio

GARDEN TRACTORS

SPONSOR: Sears, Roebuck

AGENCY: Direct

CAPSULE CASE HISTORY: *In order to stimulate sales of David Bradley garden tractors, Sears took a schedule of 13 announcements a week on WIRC, to run for three months. The tractors retailed from \$169.50 to \$212.50 without attachments. After two weeks, three-fourths of the tractors, with attachments, had been sold; at the end of the third week, the entire stock was gone. Sears had sold more tractors in three weeks than it had sold the entire previous year. It had racked up about \$5,000 in sales from a total investment of less than \$100.*

WIRC, Hickory, N. C.

PROGRAM: Announcements

The logo features the word "RADIO" in a bold, white, sans-serif font inside a dark square with a circular graphic element behind it. To the right of this square, the word "results" is written in a large, lowercase, bold, sans-serif font.

WASHING MACHINE

SPONSOR: Allison Electric Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *To introduce the new Bendix Duo-matic washer to WJEH listeners, this dealer bought 10 five-minute segments on the Two-Ton Baker Show. After three days on the air the dealer had sold out his supply of washers and had a waiting list for more. The area distributor, on receiving Allison's rush order, congratulated him on doing the finest job in the area. Within the three days after the air debut, the dealer realized a sales increase of \$3,500 over his usual business in that time; this at a cost of \$5.40 per show.*

WJEH, Gallipolis, Ohio

PROGRAM: Two-Ton Baker Show

INCINERATOR

SPONSOR: Holland Furnace Co.

AGENCY: Linderman

CAPSULE CASE HISTORY: *Sales leads for their Hollinator (home incinerator) were what Holland Furnace wanted in order to interest Philadelphia area distributors in handling the line. Using WCAU's Housewives' Protective League program (nine announcements a week for \$150), the firm offered a free pamphlet on the Hollinator. Within two weeks, Holland had signed up 30 dealers. After four weeks the leads they had secured enabled them to get one of the two largest distributors in the area to take the line. No other media were used.*

WCAU, Philadelphia

PROGRAM: Housewives' Protective League

FURNITURE

SPONSOR: Great Western Furniture

AGENCY: Bill Verner

CAPSULE CASE HISTORY: *Ramblin' Jimmy Dolan was the KYA show this sponsor chose to help boost furniture sales. The company bought half-hour segments of the program to be aired on Saturdays. The sponsor later reported "unprecedented sales volume—directly traceable to Dolan." Within one two-week period the firm sold 77 room groups, priced at \$129 each, to persons who came in after hearing the pitch on the Dolan show. This was a sales gross of \$9,933 from an expenditure of \$124 for the two programs.*

KYA, San Francisco

PROGRAM: Ramblin' Jimmy Dolan

HOUSES

SPONSOR: Pancake Realty Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Each Sunday this real-estate firm holds an "open house" at one of the homes they have for sale, a different house each week. To tell people about the house being featured on Sunday and its location, the company bought a 10-minute musical program on Saturday morning. The day after the very first broadcast the sponsor sold a \$16,000 home to a couple who reported they had heard about it on the air. Weekly expenditure: about \$15.*

WSAZ, Huntington, W. Va.

PROGRAM: Musical show

MEN'S CLOTHING

SPONSOR: Max's Clothing

AGENCY: Direct

CAPSULE CASE HISTORY: *To push the sale of men's clothing, this Cincinnati merchant bought a midnight d.j. show, Mission Midnight, on WLW. The program was angled to defense plant workers in the four-state listening area, late diners, motorists, students in college dorms as well as home listeners. At the outset the advertiser estimated that 600 requests for a catalog he was offering would indicate a successful campaign. The offer pulled four-and-one-half times that many requests—2,700. Upped sales further testified to the effectiveness of the program.*

WLW, Cincinnati

PROGRAM: Mission Midnight

JEWELRY

SPONSOR: Harburger Bros.

AGENCY: Direct

CAPSULE CASE HISTORY: *When this jewelry store bought a participation schedule on WIP's nightly 12:30-6:00 a.m. Dawn Patrol (they used 35 one-minute announcements a week), the first broadcast fell on a Saturday night. The next morning the store owners (who happened to be holding a meeting on the premises) were besieged by phone calls from Dawn Patrol listeners checking to see if the store was open. Other listeners did not call, arrived to find the store closed. One man insisted on coming in immediately to purchase a \$95 diamond ring. Results continued successful. Cost: \$150 wk.*

WIP, Philadelphia

PROGRAM: Dawn Patrol

In the 2nd largest Massachusetts metropolitan market, more and more national spot advertisers are improving local coverage on . . .



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 1953.

MARKS

THE

SPOT *in*

Springfield,

Massachusetts

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of The Walker Representation Co., Inc.



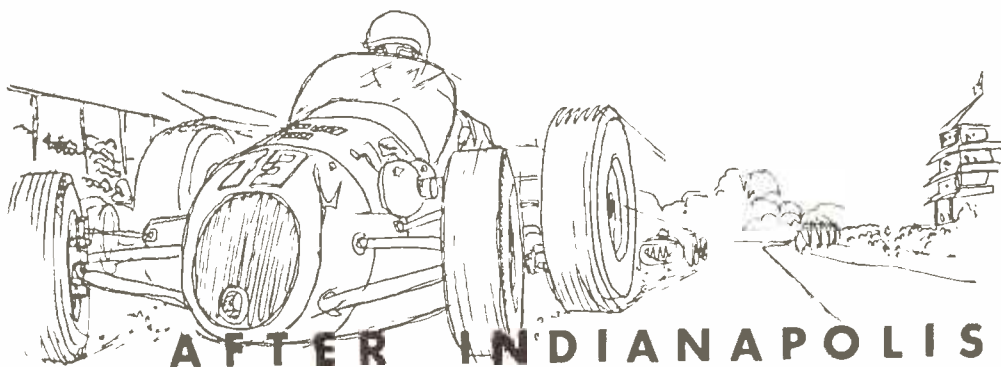
TV agency earning its 15% follow: Robert E. Bob Grove, executive v.p. of Ketchum, MacLeod & Grove, Pittsburgh, which has such major TV accounts as Westinghouse Electric: "The only fair answer to your question is whether or not the radio-TV program accomplishes the purpose for which it was created. If it does, the question of the cost of agency service is incidental." (Here sponsor related that one advertiser felt the agency is getting overpaid, especially in radio, because it can get an outside package show, has only short commercials to write, and has no layout or production problems. Grove replied: "My answer

is what a client once told me about Woodrow Wilson. The President called in a publicity writer and offered him \$1,500 to write a speech. The writer did. When the President read it, he shook his head. 'Don't you like it?' the writer asked. 'Yes, I like it very much,' Wilson said, 'but if you can cut it in half, I'll pay you \$3,000.' That's the way it is with assessing an agency's services to an advertiser.") Lendell A. Layman, executive vice president, Henry A. Loudon Advertising, Inc., Boston, whose billings are mostly industrial and which handles advertising for the Hood Rubber Co. division of the B. F. Goodrich Co. for

which it prepares TV commercials: "We don't do more than break even on these."

Thomas D'Arcy Brophy, board chairman, Kenyon & Eckhardt, New York: "Unquestionably yes. The 15% is shrinking all the time. The reason is we must maintain an organization to service all media. The increase in TV costs has been greater than any others. New things always have a rapid mushrooming growth during which few economies are possible. These come later. So with TV. Costs will settle down, I hope."

Henry G. Little, board chairman and president, Campbell-Ewald Co., Detroit: "Up to now the agency hasn't got enough commission in TV to cover its costs. Reason: Much of the responsibility for pioneering in the new TV medium has fallen to a large degree on the agency. In many cases it costs the agency more than it receives to handle a TV account. If the situation con-



**AFTER INDIANAPOLIS
COMES YAKIMA**
WASHINGTON

If the U.S.A. is your market, Indianapolis will certainly be on your "preferred" list. As one of the nation's top sixty markets, the "500 Mile City" will probably be on your national schedule.

But key cities and the areas they influence are not all. And that's why we say, "after Indianapolis, comes Yakima." Yakima, Washington, offers the national advertiser an exceptional 200 million dollar secondary market. Millions . . . billions are being spent here for atomic and electrical power development. Combine this with one of the nation's wealthiest agricultural areas and it's obvious why Yakima is ranked as an increasingly desirable secondary market—of first importance.

YAKIMA, WASHINGTON

KIT NBC • ABC THE BRANHAM COMPANY
KYAK MBS GEORGE W. CLARK
KIMA CBS WEED AND COMPANY

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
"Because of our departmentalizing, the chance for an able copywriter to become more than that is less than it used to be. He is further away from the client, the trade, and the point of sale than he ever was. He lives in a world of his own, made up almost exclusively of other creative people."

WILLIAM D. TYLER
Leo Burnett Co., Chi.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
times as it is now and doesn't change, the agency would be justified in asking for a higher commission or a fee. However, I think our costs will level off and we'll come out all right."

Jack Cunningham, executive v.p., Cunningham & Walsh, New York: "The agency certainly does earn its 15%."

In conclusion, a v.p. and chairman of the executive committee of a medium-size New York agency raised this point: "In an effort to cut TV costs, some advertisers are refusing to give commissions to agencies on talent hired outside. If this develops into a trend, will agencies be able to afford to stay in TV? Here's what happens: An advertiser tells the agency he's going to spend \$2 million in TV. The agency figures it will have a \$300,000 commission to work with, so it sets up an organization big enough to handle the account. The advertiser then goes ahead and contracts \$600,000 to \$1,000,000 for talent outside and refuses to pay the agency the commission. The agency is left holding the bag." ★ ★ ★

HOMER BROS.

(Continued from page 35)

"On the other hand, our radio advertising, although not so spectacular in immediate results, seems to continually bring in a constant flow of store traffic, and the impact of one commercial may be felt for four or five days following its use."

(The station feels, on the basis of these results that Homer Bros. cost-per-1,000 and its cost-per-sale resulting from WIND advertising, is far lower than it could possibly ever be in black-and-white.)

Because of this stretched-out sales reaction to radio advertising, Homer Bros. does not go for the recently pushed theory that retail advertising on radio should be of an up-and-down nature as it is in newspapers.

"I do not believe," Homer said, "that, so far as radio goes, some days are more important to advertise on than others. Naturally, when a large proportion of furniture buying is done by both husband and wife, weekends are more important, but our weekday schedule of advertising carries over with enough impact to give us sufficient and satisfactory traffic on the weekend.

"Furniture is not an impulse item. The amount spent for furniture is large, and the buyer considers carefully what he is going to buy. He plans his buying long in advance of the actual trip to the store. Therefore the stress in our advertising on quality merchandise and low prices is important, and the fact that the prospective buyer is exposed throughout the week to this pitch is more important than a one-

time slot just prior to a peak business day would be."

Homer Bros.' schedule on WIND consists of a five-day morning segment on *Record Shop* 10:45-11:00. The company also sponsors 15 minutes on Sunday mornings (11:15-11:30) during which it gets in a few last licks directed at weekend shoppers (the store is open Sundays 11:00 a.m. to 4:00 p.m.). A once-a-week TV spot on the *Bob and Kay Show* on WNBQ completes the regular schedule.

Walter L. Rubens Jr., production manager of WIND, adds: "There is no particular reason why Homer Bros. does not advertise on Saturdays, except possibly the fact that WIND has not had time available to offer. There is a standing order from Homer Bros. at the station for any additional time we are able to deliver. To date, none has been available."

Besides its normal air schedule, the company buys additional announcements during its January clearance sale, its spring festival, and its summer clearance sale during July and August. There are also occasional saturation announcement drives.

The radio selling is done by Jay Trompeter, disk jockey for the *Record Shop*. His appeal is explained by Rubens as follows: "His personality can best be described as that of an average person. There is no attempt on his part at sophistication, humor, or the so-called 'homey' approach. Rather than spend a great deal of his time talking, he plays a lot of music, all of which is selected from current best-sellers."

About two-and-a-half minutes are given to commercials at the beginning and end of the Homer Bros. segment.

Commercial copy, written by the firm's agency, Commercial Broadcasters, runs to about 400 words. The emphasis Homer puts on quality merchandise and low prices gets greater believability because of the factory-to-you nature of the business.

The following commercial, which is typical, contains a mixture of retail, institutional, and promotion copy:

"Almost everyone would like to have a lovely sectional sofa to grace their living room . . . especially if the sectional sofa were custom-made of the finest spring-filled construction and covered in your choice of rich, long-wearing fabrics. . . . Now, perhaps, you've seen sectional sofas of even ordinary quality priced at \$400, \$450 . . . and even more. Well, here's news . . . an example of the year-round value at Homer Bros., Chicago's largest, oldest, and most reliable furniture factory selling directly to you the finest of home furnishings. You can have a lovely sectional sofa, custom-made by Homer Bros. craftsmen who have spent a lifetime creating home furnishings of the finest decorator quality. You can select your own choice of rich, long-wearing fabrics from the largest selection in the Midwest and pay—now get this—pay only \$295—yes, only \$295 on convenient terms for a beautiful sectional sofa which would regularly sell anywhere for at least \$450. Really quick delivery is yours, too, at Homer Bros. Huge direct factory showrooms are at 3053 West Grand Ave. at Sacramento and 5667 West Belmont Ave. Homer Bros. furniture . . . there's nothing finer."

The commercials reach an estimated 50,000 homes in the six-county metro-



WBEL
BELOIT, WISCONSIN

5000 WATTS AT 1380
NEWS AND MUSIC

BASIC INDEPENDENT

THE ONLY STATION SERVING
All 3 HIGH INCOME Markets!

- ROCKFORD, ILLINOIS
- BELOIT, WISCONSIN
- JANESVILLE, WISCONSIN

WRITE FOR DETAILED COVERAGE MAP

politan Chicago area, based on a Pulse rating of 3.0, and the station likes to point out that its average daytime audience is first in the Chicago metropolitan area, according to the Nielsen Coverage Service.

Homer Bros. devotes over half of its advertising money to newspapers and direct mail. Its combined advertising expenditures have raised its annual volume to well over a million dollars' worth of medium- and high-priced upholstered furniture, case goods, and carpets. By the looks of things, it should do a lot more in the future. ★★★

BORDEN ON THE AIR

(Continued from page 31)

distribution so that, for example, the firm doesn't waste money buying a powerhouse if its distribution in that market extends only a few miles outside the city.

In addition pertinent information about specific programs (gathered by the agencies from stations or reps and from local Borden managers) is analyzed to discover popularity, sales ability of a program's key personality, and the program's audience loyalty. Also

checked are the normal working hours of the community, the type community (whether it is chiefly industrial or mainly is a business center for a rural area, for example), and its chief ethnic groups.

These factors are generally considered of greater importance than cost-per-1,000.

Campbell's research bluebooks are updated at least once a year and always include data from previous examinations of the same market for comparison purposes. He told SPONSOR: "With the aid of these individual market analyses we can spot a trend in a hurry and watch its development. And with the housewife as our major target, daytime radio is an extremely good buy for us."

Borden's use of daytime TV spot announcements depends upon the strength of daytime video in that particular market. The firm also participates in some women's TV programs in one- and two-station markets. After 6 p.m. Borden leans heavily on 20-second TV announcements and has found them very effective, particularly in new markets for its products.

Radio is a different story altogether. Borden likes to get the added plus of tying in with a leading local personality who has won acceptance with a hard core of housewives. Campbell told SPONSOR: "We like the added strength of a solid local endorsement. If we can't get an established personality we'll hunt for spots with good adjacencies."


As far as types of radio programs are concerned Borden keeps an open mind. The list of Borden-sponsored shows includes home economists, disk jockeys, soap operas, farm shows, female commentators, newscasters, and weather forecasters.

To make decisions on program buys Borden counts on receiving a constant flow of information from the field. Campbell manages to visit each of the seven district and two regional offices at least once a year. Dave Elton of Y & R tries during his five months of traveling to touch base in each of the markets in which Y & R buys time for Borden. Station operators in the Southwest have grown used to Tracy-Locke's radio-TV director, Philip McHugh, dropping in regularly and giving them the third degree. Working out of Griffith-McCarthy's Tampa offices, Executive V.P. R. E. McCarthy is on intimate terms with most station

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

A Lucky Strike in the Camel City*

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



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

Represented by: HEADLEY-REED CO.

SOCIAL NOTES FROM ALMOST ALL OVER

especially Amarillo



THERE ONCE was an Indian tribe, the "Tejas," whose name meant "friends." Explorers mistook the tribal name for the land's name, and that's one story about how "Texas" was born.

Armadillos, which often end up as baskets, have nothing to do with the origin of the name Amarillo. An armadillo can't see much better than the mole in Pogo; it is just as easily confused; and if you ever lose a bit of skin to its sharp toes, remember it was only trying to depart in a hurry. No he armadillo has a sister his age; no she armadillo has a brother her age; they're always born four of a kind.

You're probably wrong about a horse with lots of bottom. It means he has endurance.

"You want a saddle with a horn or without?" asked the outfitter at a dude ranch. "Better

make it with." replied the tenderfoot. "this traffic will need honking at."

There are only two markets in the U. S. whose per family retail sales exceed \$5,000. Both are in Texas. The top one (of the 225 metropolitan counties listed in *Sales Management*) is Amarillo, with \$5,794.

26,461 TV sets have been sold in the Amarillo trade area in the last five months.



AM: 10,000 watts, 710 kc. TV: Channel 4 • Represented nationally by the O. L. Taylor Company

personnel in the Southeast.

With this stream of intelligence rolling into their headquarters, Borden executives are convinced that they are able to buy the most strategic availabilities in each market.

One advantage of the all-Borden type of operation (as opposed to individual divisions buying their own time) stems from the firm's ability to buy time out of the central fund on a 52-week basis and get maximum discounts. Once the buys are made, Campbell prepares a schedule of the air activities for each

market for a 26-week period. This schedule shows: the programs to be sponsored (or agencies in the case of announcements), the time, the personality, station, and product division to which each program is assigned each week. These schedules are forwarded to divisional headquarters every six months.

When the divisions figure out what specific products they want promoted through the all-Borden time, Bill Campbell then prepares schedules on a two-month basis showing just what product

is to be advertised in each time slot allotted to each division. Copies of the two-month schedules go to appropriate stations, regional, district, and local offices of Borden in order to permit the local managers to arrange to get maximum benefit out of the expenditure being made in their behalf.

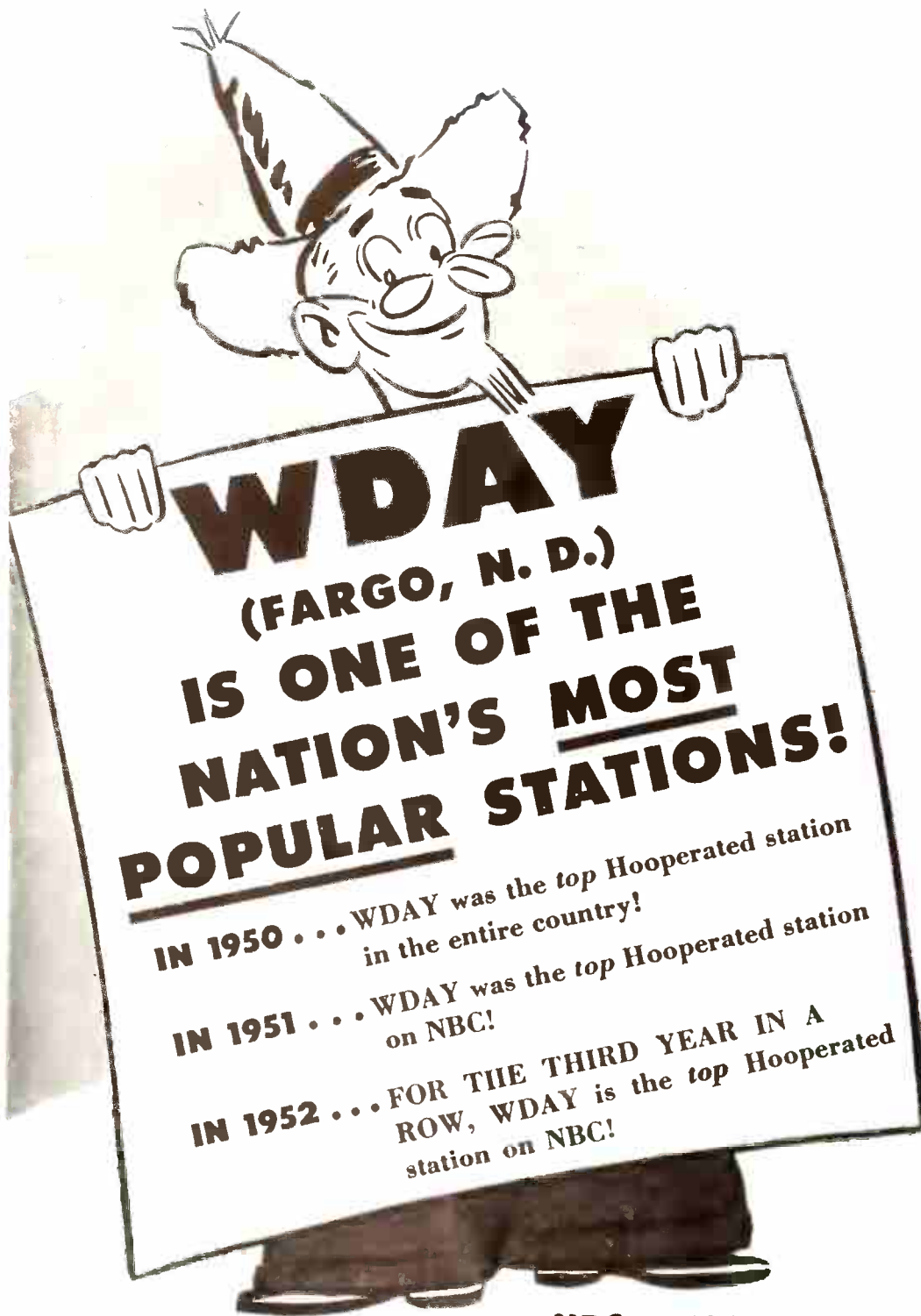
(All of the divisions have individual advertising budgets completely apart from the all-Borden spending. The Food Products Co. is the only one using a network, sponsoring *Treasury Men in Action* on 30 NBC TV outlets on Thursday night. Some local Borden men also use radio in their own territory.)

Just as there is no preconception as to individual program types, there is no limitation as to the length of time a particular program should be used. The company tries to keep an eye on each program and evaluate it frequently. Sometimes it is felt that the most has been gotten out of a particular audience and that it is best to shift for a while. On the other hand, Borden has sponsored, for example, a noon newscast on WHP, Harrisburg, Pa., for more than three years and is highly satisfied with its consistent rating of 20 or better.

After more than three years of market-by-market air use Borden seems to have worked out a number of basics which apply to all markets: (1) Get all data on radio and TV stations; (2) evaluate respective strengths of each station; (3) try to buy a strong local personality; (4) carefully check listening habits in the market so as to be able to cash in on such local characteristics as, perhaps, early rising or rural or industrial audiences; (5) determine local programing tastes and preferences.

Actual sales results are not easy to trace but Borden is convinced that its current techniques do work. As Bill Campbell puts it, "We're attempting to sell not only a whole line of products but specific products within the line. That makes it much more difficult to get completely traceable results than it is to test the power of advertising on a single product. Nevertheless, we try to ascertain people's awareness of our products, and how well we're converting people from competitive products. We have used research from the three agencies and also the A. J. Woods research people to check our progress."

But no market is approached on a



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



IN NORTHERN OHIO
Almost Everyone Rings In at
1220
 KC

1,721,845 on the job in the area served by the 50,000-watt voice of

WGAR

SPENDABLE INCOME
\$7,737,740,000.00

CONSUMER UNITS
1,441,913

AVERAGE INCOME
 Cuyahoga County: **\$7,368**
 Entire WGAR area: **\$4,959**

FAMILY INCOME GROUPS

Over \$6000	270,077
\$4000 - 6000	357,160
\$2000 - 4000	537,303
Under \$2000	277,375

From SRDS 1953 Consumer Income Data

THE BEST LOCATION IN THE NATION has MORE PEOPLE (4,517,000 persons) in MORE JOBS (Employment 1,721,845) with MORE MONEY (7½ billion!)

WGAR reaches MORE listeners MORE effectively MORE often !

WGAR

THE SPOT FOR SPOT RADIO

Cleveland
 50,000 watts

CBS

Eastern Office: at
 665 Fifth Ave., N.Y.C.
 Represented by The Henry I. Christal Co.
 In Canada by Radio Time Sales, Ltd., Toronto

purely statistical basis. The local situation is appraised carefully before plans are made. That accounts for the fact that some markets get more radio than TV, in others the reverse is true, and in a few one medium is used exclusively.

To achieve its aims Borden airs approximately 11,000 commercials on 50 TV stations and over 100,000 commercials on 162 radio outlets per year. And the flexibility of a spot operation holds waste to a minimum, Borden executives are convinced.

Before going into the all-out spot operation Borden spent a good piece of its budget on network radio. From December 1945 to April 1950 the firm sponsored *County Fair* on CBS Radio, using various times of the day and night, and as many as 168 stations. The company abandoned network radio when it could no longer equate its cost against the fact that it sold no fluid milk or ice cream in almost half

★ ★ ★ ★ ★ ★ ★ ★

“Radio, over the years, has contributed much to our over-all marketing economy as an efficient and low-cost sales tool. Although much remains to be learned about it, TV has emerged as still another powerful sales medium. But let’s hope TV will profit by some of the mistakes made in radio’s earlier (and happier) years when a largely sellers’ market prevailed. Continuing, objective, and better audience research can contribute much toward that end.”

ERIC E. SUNDQUIST
 Vice President
 A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

of the territory covered by the net show. With its present *modus operandi* only those markets which sell Borden products have radio and/or TV and only the specific products sold in the market are promoted on the air there.

In addition to the all-Borden effort, almost 250 separate budgets are set up for specific products and divisions. Much of this money is also spent on the local level.

But despite the success of the present all-Borden formula it is by no means considered a frozen mold for the future. Borden’s Bill Campbell told SPONSOR: “At the present time we are satisfied with our current methods but I’d probably make a liar of myself later if I said that this is the mold we will stick to. We hope to continue to tailor our advertising to our products, our markets, and our times.” ★ ★ ★

We believe . . .

... a radio station has a duty, to its advertisers and listeners—and that a statement of our beliefs and policies is important to both our listeners and our clients.

1 We have one rate card. All WGAR advertisers pay the same amount of money for similar services.

2 We believe that any attempt to buy listening by offering prizes as a reward is a deception not in the public interest. Our high listenership is created and maintained through the exceptional entertainment and informational value of our programs.

3 Every day, Cleveland’s Friendly Station is invited into hundreds of thousands of homes in Northeastern Ohio. Therefore we strive to act as a becoming guest. No advertising matter, programs or announcements are accepted which would be offensive, deceptive or injurious to the interests of the public.

4 We believe in fairness to responsible people of all convictions. Those of different religious faiths broadcast freely . . . and free . . . over our facilities. Balanced controversies are aired regularly without charge. We practice freedom of expression without penalty to those whose opinions differ from our own.

5 We believe that we serve our advertisers more effectively by broadcasting no more than a single announcement between programs.

★
 If you are not advertising on WGAR, we invite you into the good company of those who are.

WGAR

THE SPOT FOR SPOT RADIO

Cleveland
 50,000 watts

CBS

Eastern Office: at
 665 Fifth Ave., N.Y.C.
 Represented by The Henry I. Christal Co.
 In Canada by Radio Time Sales, Ltd., Toronto

WTIC



ANNOUNCES
THE APPOINTMENT OF THE
HENRY I. CRISTAL COMPANY
AS ITS NATIONAL
SALES REPRESENTATIVE
EFFECTIVE JULY 1, 1953

NEW YORK
CHICAGO
SAN FRANCISCO
DETROIT
BOSTON

SPONSOR

Table with columns for MONDAY, TUESDAY, WEDNESDAY and rows for various radio networks (CBS, MTBS, NBC, ABC) and program details including titles, times, and hosts.



THURSDAY

FRIDAY

SATURDAY

Table with 12 columns (Time, Program, Network, Cost) and 24 rows of program listings for Thursday, Friday, and Saturday.



WERD — SALES RINGER IN **ATLANTA**

WERD delivers a vast, scarcely tapped market—Atlanta's great Negro audience!

WERD stimulates sales. Its listeners go out and **BUY!** They have confidence in their station—the only Negro owned and operated radio outlet in the U.S.

WERD wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising—WERD is your most economical radio buy in Atlanta. Call or write for details.

RADIO DIVISION
Interstate United Newspapers, Inc.

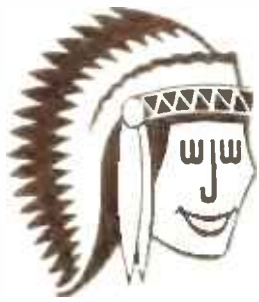
Represented nationally by

JOE WOOTTON

WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES

WOW
Omaha

- 590 KC
- 5000 WATTS
- NBC AFFILIATE

A MEREDITH STATION
ROOM 280 — INSURANCE BUILDING
REPRESENTED BY JOHN BLAIR & CO.

LIFE STUDY

(Continued from page 29)

of the five, including *Look*, on a four-program, four-issue basis.

What "Life" study reports: The newest *Life* study took two and one-half years with the field work lasting one year (February 1952 to January 1953). A pilot test involving radio, TV, and magazines was conducted in the New York area to perfect the final study and establish how much accurate information you can get in a single interview. A total of 1,200 interviews were made. Then 207 interviewers were trained; they made over 2,000 test interviews for practice. None of those was counted in the final study. The main study then began, using a representative sampling of the entire U. S. A total of 36,686 interviews were completed with 7,141 respondents (these dwindled to 5,235 by year-end) on whom 99,052 different calls were made. The interviews were done in six waves each eight weeks in length. The same person was thus interviewed six times.

The respondents were asked about four magazines, one newspaper supplement, four radio programs, and five TV programs.

The magazines were *Ladies' Home Journal*, *Life*, *Look*, and the *Saturday Evening Post*; the supplement was *This Week*; the radio shows were *Jack Benny*, *Amos 'n' Andy*, *Charlie McCarthy*, and the *Lux Radio Theatre*, and the TV programs were the *Colgate Comedy Hour*, *Firestone Theatre*, *Red Skelton*, *Texaco Star Theatre*, and *Your Show of Shows*.

Walter Winchell was among the five radio shows originally chosen because they led the Nielsen Radio Ratings, but Winchell went off the air due to illness and the program was dropped.

The aims of the survey were two-fold: (1) to determine audience accumulation of certain media (how many people they reach); (2) to determine audience repetition of the same media (how often they reach the same people). It follows the 1950 "A Study of the Accumulative Audience of *Life*," which measured the audience (individuals) of 13 issues, and the 1951 "A Study of the Household Accumulation Audience of *Life*" (also for 13 issues), both made by Politz.

Life states in its report to the press that "the four media-study is a strong

story for printed media, for radio, for television." However, it purports to show that it gets bigger audiences and reaches them more often than any other medium. As a result, radio and TV have a legitimate basis for drawing attention to its shortcomings.

First, its results. The study lists the audiences of the 14 magazines and programs surveyed as follows:

"Medium" or Vehicle	CUMULATIVE AUDIENCES			
	1 issue or program (mill.)	2 issues or programs (mill.)	3 issues or programs (mill.)	4 issues or programs (mill.)
1. Colgate Comedy Hour	28.2	40.3	46.9	50.9
2. Show of Shows	27.6	39.7	46.3	50.6
3. Life	26.4	38.8	46.8	52.5
4. Red Skelton	23.2	34.9	42.0	46.8
5. This Week	23.0	31.0	35.3	38.3
6. Texaco Star Theatre	22.1	33.9	40.8	45.4
7. Look	18.05	28.5	35.9	41.5
8. Jack Benny	18.0	28.7	36.2	41.9
9. Amos 'n' Andy	16.9	26.7	33.4	38.3
10. Fireside Theatre	15.9	21.8	30.6	34.7
11. Satevepost	14.0	21.2	26.1	29.8
12. Charlie McCarthy	12.6	20.3	25.7	29.9
13. Ladies' Home Journal	11.5	17.2	21.1	24.1
14. Lux Radio Theatre	9.8	16.7	21.8	25.8

CAUGHT PASSING THE BUCK

To Rochester Sport Fans—and they love him! . . . Jack Buck, WVET's Ace Sports Announcer play-by-plays the Rochester Red Wings, Sponsored by Budweiser.

P. S. WVET IS THE HOME OF CHAMPIONS NETWORK, TOO

We're really on the ball for our clients. All baseball adjacencies have been sold.

WVET
MUTUAL

The Swing is to WVET

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

The study then lists audiences for five and six issues of the magazines. The six-issue figures are: (1) *Life*, 60.5 million, (2) *Look*, 50 million, (3) *This Week*, 42.2 million, (4) *Saturday Evening Post*, 35.4 million, (5) *Ladies Home Journal* 28.6 million. No air figures are given, for no shows were polled during the summer, being off the air.

Here's how the 14 vehicles look from the standpoint of "repeat" audiences—those who read, saw, or listened more than once, according to the study.

REPEAT AUDIENCES

"Medium" or Vehicle	1 or 2 issues or programs (mill.)	3 or 4 issues or programs (mill.)
1. Life	34.8	15.2
2. Look	34.2	11.1
3. Jack Benny	33.7	8.2
4. Red Skelton	32.9	13.9
5. Texaco Star Theatre	32.6	12.8
6. Colgate Comedy Hour	31.6	19.3
7. Show of Shows	31.0	19.5
8. Amos 'n' Andy	30.1	8.2
9. Fireside Theatre	26.7	8.0
10. Charlie McCarthy	21.3	5.6
11. Lux Radio Theatre	22.7	3.1
12. Satevepost	22.6	7.8
13. Ladies' Home Jnl.	18.0	6.2
14. This Week	16.9	12.4

Again *Life* tabulated those who read "five or six" issues and the results were: *This Week*, 12.9 million; *Life*, 10.4 million; *Saturday Evening Post*, 5 million; *Look*, 4.6 million and *Ladies' Home Journal*, 4.4 million.

As stated earlier, *Life* then averaged out the cumulative and repeat audiences of the four radio and five TV shows measured. The result naturally lowered both columns of figures, as follows:

AVERAGE CUMULATIVE AUDIENCE

Programs	Radio (listeners) (mill.)	TV (viewers) (mill.)
1	14.3	23.4
2	23.1	31.7
3	29.3	41.3
4	34.0	45.7

AVERAGE REPEAT AUDIENCES

Programs	Radio (listeners) (mill.)	TV (viewers) (mill.)
1 or 2	27.7	31
3 or 4	6.3	14.7

At this point every radio and TV researcher SPONSOR queried agreed with *Life* Publisher Andrew Heiskell's statement, with one qualification, that "the basic importance of the study is its documentation of the tremendous size of the audience that the national advertiser can reach."

Their qualification: The last few words should read: ". . . that the national advertiser reaches in air media and can reach in print media." Reason: Air program audiences are virtually 100% delivered, semi-captive commercial audiences for the advertiser, but magazine audiences are potentials, which advertisers can tap with an ad to the extent of only a few percent.

What air media researchers say:

The four groups of researchers interviewed by SPONSOR (air media, print media, agencies, and independent organizations) split right down the middle on whether they thought the survey was any good or not, as follows:

Researchers	Liked survey	Didn't like it	Mixed	Non-committal
10 air	0	10	0	0
4 print	2	0	1	1
5 agency	4	0	1	0
5 independent	0	2	1	2
24 (total)	6	12	3	3

Criticism of the Politz *Life* study among the 10 air researchers consulted centered on four points: (1) *Life* should have either measured ad readership or cautioned in its report that the advertiser cannot expect to reach the same audience. (3) *Life* made a mistake when it averaged leading radio and TV shows but accumulated its own audiences: (4) *Life* should not have used the recognition technique to determine who saw a magazine and the recall technique to determine who

What one radio expert said

"With this survey *Life* has played right down radio's alley when it attempted a comparison of the cumulative advertising effectiveness of a 5 million-plus, net-paid circulation magazine against the 45 million radio homes, plus out-of-home listening. It's a typical *Life* promotion."

heard or saw a program, for this penalized the air media.

In addition, air researchers pointed out, TV has grown tremendously since the study was made and will continue to grow. This factor already outdates the study. When TV reaches 80-90% of all homes, with gross audiences of 80 to 90 million, *Life* will still be reaching only 24, 26, or 28 million people per issue. Even today the figures have changed dramatically in TV's favor.

Representative comments which give some insight into different aspects of the study follow.

William B. Ryan, president, Broadcast Advertising Bureau, issued an open invitation to pay the research costs for any national advertisers with wide distribution who are interested in testing the sales effectiveness of radio against any medium, particularly *Life*.

Ryan made these basic points in discussing the *Life* study on the basis of its press release:

1. *Life* used gross figures of "noting" or "recognition" of one to six issues of the magazine containing a minimum of 150 individual ads each and compared them with the net listen-



This is WHDH's Ray Dorey!

6:00 A.M. to 9:00 A.M. (Mon. thru Sat.) 7:00-7:30 P.M. (M-F)

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

Subsidiary of the Boston Herald-Traveler Corp.

W H D H

**50,000 WATTS
BOSTON**

See Your John Blair Man

BMI

Broadcasting Program Aids

... from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming services.

PERFORMINDEX: Convenient, time-saving catalog of most-performed BMI-licensed song titles ... includes record listings.


MEET THE ARTIST: Reference volume of vital statistics on 144 of the nation's popular recording artists.

CATEGORICAL INDEX: Helps you select appropriate music for countless script situations.

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

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

THE
QUAD-CITIES
No. 1 Radio Station
WHBF
joins the nation's
No. 1 Radio Network
CBS
Effective July 1, 1953



Quad-Cities' favorite
WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

ing by radio to individual programs sponsored by individual advertisers. It made no attempt to establish recognition or "noting" of individual ads.

2. The only fair comparison of cumulative listeners versus cumulative readers, for the advertiser, is: "Who heard my commercial against who saw my advertisement? And what were comparative costs and results?" BAB will pay the research costs of any radio-versus-other-media tests of sales effectiveness.

3. Magazines have no real market penetration, yet have "hoodwinked" the retailer into generous store promotion under the mistaken belief by the retailer that the pretty four-color jobs are really read by a large majority of his customers and prospects."

4. Only radio and newspapers give advertisers the real consumer penetration they need for vital preselling or actual sales. TV will be the third such medium when it attains full national coverage.

"TV is very flattered to have them pick a whole magazine as a yardstick and compare that with a single TV program," said CBS TV's Research Director Osear Katz. His over-all opinion: "You're the sponsor. What the study does is tell you about the potential audience, which you'll never reach, of one to six issues of a magazine, and tries to compare that with the actual audience you'll reach if you have a show on the air."

He made these points, aside from those that dovetailed with Ryan's:

1. If you update TV's figures today, they're already comparable with *Life's*.

2. ARB for May shows *I Love Lucy* reached 45,414,000 people in one week—approximately what *Life* shows is the four-week audience of the top TV program it measured.

3. *Life's* recognition technique used to determine magazine audiences is accepted in the magazine research field. On the other hand, the recall technique it used to determine program audiences had an average time lag of four days and even one-day recall was rejected by the broadcasting industry years ago.

NBC's Hugh M. Beville, director of research and planning, also said the comparisons with broadcast media "are not valid." He called it a technical defect to show specific magazines to refresh their memories but not to use playbacks or mention details of

Can you compare media?

"Yes," says Alfred Politz in his report to *Life*. "one not only can compare them, but one is forced to compare them in a multitude of daily life situations. A person who has an appetite for fruit and walks by a fruit store displaying apples and oranges compares the two. He says oranges taste better and buys oranges. That is, he compares the two in terms of taste. Or he says apples are cheaper and buys apples. Then, he compares them in terms of cost. Where, then, is the point of worry? Here it is:

"The trouble with comparisons obviously starts when the factor used for comparison includes *only a part* of the contributing causes to the sales effected and yet is treated as if it included all causes."

programs in the case of air media. This, he felt, brought down air media ratings and raised those of print.

Beville also mentioned that NBC Radio reaches 16,819,000 different homes on an average night, 25,466,870 in one week, 30,311,000 in four weeks. Figuring three listeners per home, he said NBC Radio reaches over 90,000,000 different people a month as against *Life's* four-issue figure of 52.5 million.

Mutual's Research Director Richard J. Puff called *Life's* interpretation of the study "a beautiful job of double-talk." He made two points, among others:

1. The choice of shows was not good. *Jack Benny* could have been used one night, a mystery show another night, and a news show a third night. This undoubtedly would have increased the unduplicated audience. Instead three comedies were used in radio, all following each other on CBS Sunday night, and four of the five TV shows were variety programs. Lack of variety tended to restrict accumulation of unduplicated audiences.

2. Cost comparison would make this study ridiculous. To take a ludicrous example, it would cost an advertiser \$2 million to buy out an issue of *Life*, but the top four radio shows surveyed would cost him only \$110,000 a week for time and talent and give him far greater commercial audiences.

Puff said that by using *Life's* own figures the study becomes a good story

for radio, as follows: (all figures approximate):

Jack Benny costs about \$22,000 for talent and \$9,000 for time on a 52-week basis, or \$31,000 a show. Four shows come to \$124,000. *Life* says he reaches approximately 42 million people with four broadcasts. This reduces costs to \$2.95 per thousand listeners.

Life's full-page ad in four colors, according to *Standard Rate & Data*, is \$29,245 on a 52-week basis, the back cover is \$33,000, and a double-page is \$49,334. Add 10% for production and multiply by four to get the cost of these units for four issues and you get \$128,580 for a full page, \$145,200 for the back cover, and \$216,936 for a double-truck. Assume these ads get a 50% readership, which is high. Using *Life's* own audience figure of 52 million for four issues and multiplying it by 50%, you get the following cost-per-1,000 actual readers of the ads:

Full page	..\$4.94
Back cover	..\$5.58
Double-page	..\$8.34

This compares with the Benny cost of \$2.95-per-1,000 actual delivered audience which the advertiser gets. Puff said.

CBS Radio Research Director Harper Carraine prefaced his detailed criticism of the study of the remark: "It's high time the magazines acknowledged the fact that the advertiser doesn't buy a magazine but buys an ad in a magazine. In radio he buys the program." Carraine quoted *Life* Research Director Edward Miller's statement about the impossibility of making comparable measurements of various media and said: "Unless we

find it possible to do so, we won't do it."

In answer to Miller's statement that "a subjective decision" was made to use the individual issue for the printed media and the radio or TV program for air media, Carraine said: "We disagree most violently with this subjective decision. For practical purposes this is comparing the house with a room in the house. The thing needed here is: What is the accumulative audience of an ad campaign in six issues of *Life*?" He then quoted figures to show that about one-quarter of *Life's* audience will "note" an average black-and-white one-page ad and 6% or 7% will read most of it.

Du Mont Research Director Edward R. Edeah said, "They are measuring magazine circulation against the audience of a program. That is a basic fallacy." He pointed out that the study ignored children under 10, which penalizes TV with its big children's shows. He quoted a recent Advertest survey to show how important the two-to-12 audience is in the home when it come to influencing parents' purchases: 70.9% of all parents said they had been asked by their children to buy at least one product that had been advertised on a children's program; 89% of them did buy as a result.

ABC's Research Director Oliver Treyz said there is no doubt the project was "carefully planned and supervised" and "will probably be valuable as a guide-post to improved projects of this kind in the future, as well as an aid to those who properly evaluate the results." But he made three major criticisms of the study, one of which was of the use of recall to determine program audience.

To illustrate how recall punishes air media through memory loss, Treyz quoted Nielsen figures on the Lux Radio Theatre to show that both in February 1952 and in February 1953 a total of 61% of the Lux audience heard only one or two programs while 39% heard three or four. The *Life* study, however, reported that 88% of the Lux listeners said they heard only one or two out of four programs while 12% heard three or four out of four. The disparity between 12% and 39% is so great "as to suggest that the Politz technique of so-called aided recall is far from total recall," Treyz said.

Treyz also felt that (1) giving each respondent two premiums, (2) sending each two thank-you letters (birth and marriage congratulations were also sent), and (3) handling the magazine but not using any tangible "handled" aid to recall for the air media made respondents far more magazine-conscious than program-conscious.

Ed Shurick, CBS TV's manager of network sales development, called attention to the fact that the latest Trendex report shows a correct sponsor identification of 87.9% for the *Comedy Hour*, 87.4% for Red Skelton, and 81.2% for the *Texaco Star Theatre*. "This takes it one step beyond what the print boys ever do," he said. "In contrast, how many persons can immediately recall the name of the 'sponsor' of the inside back cover of the current issue of *Life*?"

The research director of another network summarized the general air media reaction with the words, "Very specious. Should have compared top program with top page. Or readership of *Life* with audience of network."



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

CBS

IN THE LAND

OF

MILK and MONEY


WBAY

GREEN BAY

5,000 WATTS

KWJJ


is for the



"Careful Buyer"

The buyer who must make every advertising dollar do double duty—the local advertiser who knows the Portland market best—they are the steady customers of KWJJ. They have found that this powerful independent brings more sales per dollar spent because KWJJ brings local people the kind of local programming they want to hear.

One spot schedule will convince you



KWJJ

Studio and Offices
1011 S.W. 6th Ave., Portland 4, Oregon
WEED & COMPANY

What agency researchers say:

Four of the five agency research and media directors interviewed by SPONSOR liked the survey without qualification: only one criticized parts of it, especially the basic premise that you can compare a magazine audience with a program audience. But he too called it "an advance, a wonderful thing."

Most vehement defenders of the study were a media director and a research director of an over-\$100 million agency. The media director said: "It's a magnificent research job . . . best thing that's happened in media research to date. It's far kinder to radio and TV than they would have been to magazines had they done it. I've been waiting for years for those Marconi Wireless people to get taken down a peg, and this does it. For years they've been claiming everything under the sun—namely that they reach every home with a radio (now with a TV set). *Life* shows they don't."

G. Maxwell Ue, Kenyon & Eckhardt's v.p. and research director, thought the study was "a significant and challenging contribution to media research." He said the techniques of determining print audience tended to be conservative while those of determining air audience tended to be the opposite. "My comment based on superficial reading would be to caution against trying to put a micrometer on these tests and to regard them as indicative rather than definitive," he said. "There is no infallible way of measuring the dynamic qualities of respective media at present. This study seeks to count noses. It leaves the way wide open for creative judgment in assessing media."

The research director of another large agency who was critical of parts of the study made these points: "Are you entitled to compare apples and oranges? Are you comparing the media in the most comparable way? The job of a publication is to deliver an audience. The advertiser's job is to steal as many of that audience as he can. Is a comparison of audiences of even two publications equitable, much less of different media? My basic criticism is that the audience of a publication is not pinned to the audience of an advertiser in this study. But the advertiser who buys Milton Berle buys the entire audience of Milton Berle."

What independent researchers say: Of the five experts in this cate-

gory (all heads of their own organizations) whom SPONSOR queried, none liked the study without qualification. Two were highly critical, one was mixed in his reaction, and two were noncommittal. All found the study challenging.

One nationally known researcher said: "I thought the whole study adds to the confusion. You can make comparisons the way they made them only if one advertiser bought out the whole magazine. The major premise is wrong. It would have been no sillier had they merely counted the people who looked at the front cover. How can you substantiate how accurate the answers are of people who say they saw a show or read a magazine? The whole thing adds up to exactly nothing. The advertiser on a TV show is still much more likely to get his message across than one in a magazine.

"No good researcher will accept this study as evidence as to the merits of the media. Why didn't they compare costs? If you wanted to stack the cards, you couldn't have done it better than *Life* did. They keep talking in terms of potential audience and comparing that with radio's and TV's actual audience. Actually if you took three billboards and placed them in strategic places in New York, you could argue that they give you a potential of 10 million people a day—and you'd be right. But what would you prove? Lastly, both recognition and recall tend to inflate audience figures. I've proved it."

Richard Manville, president, Richard Manville Research, said:

"1. It is an excellent study from the point of view of numbers.

"2. The comparisons they have made are open to real question. There is an implication—no matter how much disowned—inevitably, that anyone who reads a magazine must have read an ad.

"3. It is more important to know the cost-per-1,000 prospects than the cost-per-1,000 people.

"4. Digits, however impressive, don't buy: customers do."

Other independent researchers thought recognition and recall techniques should not have been mixed in the same survey.

What print researchers say: SPONSOR got an over-all favorable reaction from the four competitors of *Life* it

talked with although some of the comment was critical. The four research directors interviewed were Wallace Wegge of *Look*, who called it "a very excellent study"; Harry Gould of *This Week*, who thought a sounder approach to audience determination would have been to follow a representative number of copies "from the news stand to the home and finally to the trash can"; Donald H. Hobart, of the *Saturday Evening Post*, who said that "basically we are against all audience surveys, for we feel frequency of impact is more important than how many different people you reach with one or more issues," and Carroll Johnson, *Ladies' Home Journal*, who let Hobart speak for the Curtis Publishing Co. but said the study had its good points.

Two raised the question of whether a raw audience study like *Life's* didn't punish editorial-type magazines like the *Post* and *Journal* as against picture magazines like *Look* and *Life*. They also questioned the advisability of using Starch estimates on ad reading. One said Starch uses 200 interviews to measure the entire contents of a monthly magazine. Thus 1% readership of an ad would mean two people saw the ad. With such a small sample there is no statistical difference between 1% and 30% readership, this researcher said.

Three of the four print research directors thought you can compare the audiences of magazines and programs.

One said he wasn't qualified to go into that but felt radio and TV were given a fair deal because the top programs were used.

Conclusion: *Life* spent at least \$250,000 on this study. It took 30 months.

A total of 36,000 interviews were made. Basic impression it sought to leave with you was that *Life* reached more people more often with more than one issue than any of the 13 other magazines or programs measured.

However, its own figures did show that, although it ranked first in terms of four issues or four programs, it ranked third in terms of audience reached with one issue or one program.

SPONSOR used no field survey in its eight-month All-Media Evaluation Study to determine audiences; it did use research figures available to everyone and sought to establish four levels of comparison. *Life's* own definition of a medium—a magazine or a network—was used.

The four levels of comparison showed:

1. *Life* led the media parade in gross billings in 1952, if you omit the amount radio or TV programs cost advertisers, which *Life* did.

2. *Life* ranked tenth—after all eight radio and TV networks—as to weekly circulation (ABC or homes reached).

3. *Life* ranked eighth—after seven of the eight networks—in terms of gross audience (people) reached weekly.

4. *Life* ranked fourth—after *I Love Lucy*, the *Comedy Hour*, and *The Lone Ranger*—in terms of audience of top features or program.

This, most experts interviewed told SPONSOR, was a more equitable way of doing it than *Life's* comparison of one entire issue with one program. (See SPONSOR 1 June 1953, page 27, for this controversial table.)

In the chart SPONSOR warned, "Caution: Experts agree this type of comparison is full of holes and must be

considered as a rule-of-thumb measurement only."

Life's study, when formally published, should emphasize the same point. ★ ★ ★

SPONSOR's All-Media Study

Published to date:

(Introductory article "Why SPONSOR spent 8 months evaluating media" published 6 April 1953.)

1. *Why evaluate media?* (20 April 1953).
2. *Media Basics I* newspapers, direct mail, radio, magazines (4 May 1953).
3. *Media Basics II* TV, business papers, outdoor, transit (18 May 1953)
4. *How to choose media, part I* (1 June 1953).
5. *How to choose media, part II* (15 June 1953).
6. *Life's media study* (current issue).

To be published:

7. *Beware of these media research traps.*
8. *How 50 leading advertisers evaluate media.*
9. *How 50 agencies evaluate media.*
10. *How a leading agency evaluates media.*
11. *The client who bet \$1 million on its media test.*
12. *How a small agency tests media.*
13. *How to set up a "fool-proof" media sales test.*
14. *Psychological aspects of media*
15. *Sales impact of radio and TV*
16. *Why these corporations don't use air media.*
17. *New media evaluation and research developments.*
18. *SPONSOR's conclusions.*



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

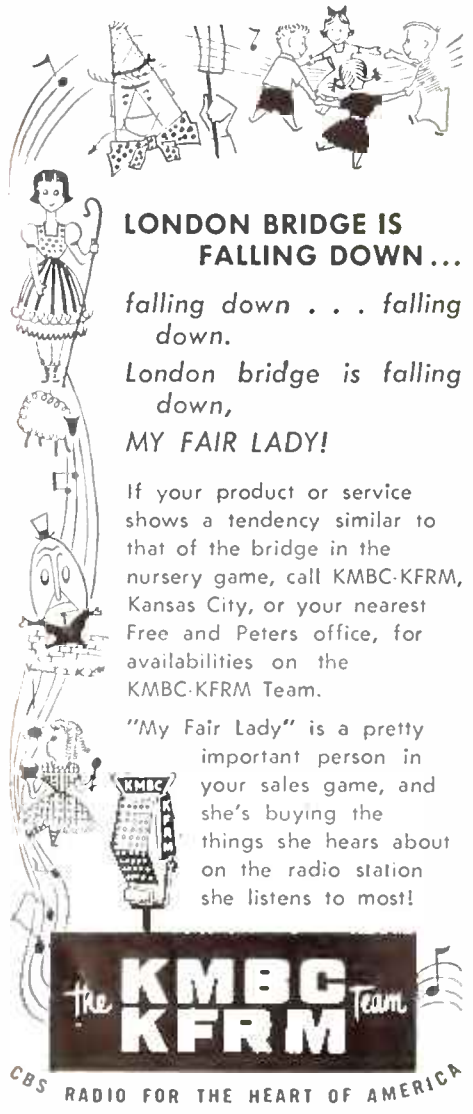
Subsidiary of the Boston Herald-Traveler Corp.

KVOS-TV CHANNEL 12
KVOS 1000 WATTS 790 K C
KPQ 5000 WATTS 560 K C
ABC Network



Here's 55.4% of WASHINGTON STATE'S CASH FARM INCOME

Represented by
Forjoe & Co.



LONDON BRIDGE IS FALLING DOWN...
falling down . . . falling down.
 London bridge is falling down,
MY FAIR LADY!

If your product or service shows a tendency similar to that of the bridge in the nursery game, call KMBC-KFRM, Kansas City, or your nearest Free and Peters office, for availabilities on the KMBC-KFRM Team.

"My Fair Lady" is a pretty important person in your sales game, and she's buying the things she hears about on the radio station she listens to most!

the KMBC KFRM Team

CBS RADIO FOR THE HEART OF AMERICA

MEN, MONEY

(Continued from page 10)

But more than that, television is thought of as a painless method to reanimate large numbers of mature folk who have been sporadic collectors but are ignorant, stamp-wise, and need to be "educated" into more discriminating customers. Television may well be the most logical medium to accomplish this purpose, since sight plus sound makes learning easier.

* * *

There are additional oddities to this "esoteric" industry. The market in stamps is remarkably stable, almost depression-proof. Fluctuations in value center on rarities and freak misprints and great collector's prizes may go as high as \$50,000 for a single rare stamp. When intelligently collected—and that would be part of the "educational" mission of television advertising—stamps are considered by many observers to be a better medium of investment than diamonds. Provident Loan Society, it will be recalled, regularly advertises loans on stamps as well as jewelry and furs. Stamps are universal tender. There is only one drawback to them internationally. In certain tropical countries the fetid climate deteriorates the stamps which cannot be kept in satisfactory condition due to the weather.

* * *

This prospective use of the television medium by philately is, of course, only one straw in the general wind. Television has many a "wonder" to its credit. Some cases are well known. Some are not. It is perhaps pertinent to close our present commentary by recalling what happened only last month in the once lily-white metropolis of Atlanta. There were 110,000 registered white voters, but only 18,000 registered Negro voters. So cocksure of victory was the white candidate for the Board of Education, J. H. Landers, that he did not even bother to campaign. But his Negro opponent, Dr. Rufus E. Clement, of Atlanta University, used television to get into white homes—homes he could not have entered by the front door as a social equal. And here's the miracle of television: The white people in their domestic repose liked what they saw and heard of Dr. Clement. TV gave him the stamp of enthusiasm. He won with new white votes drawn to him by the new wonder medium. ★ ★ ★

510 MADISON

(Continued from page 19)

which both media owners and advertisers will acknowledge the fact that a campaign requires the intelligent selection of the best combination of media. The way ahead is wide open for cooperation between media on campaigns, instead of the senseless effort to grab the whole budget and shut out all rivals. There is no "best" medium of communication for all purposes in America. There is a "best" combination of media for any particular problem in communication.

ALBERT A. SHEA
 Director
 Communications Research (CORE)
 Toronto, Canada

INTERIM REPORT

Based on the first six issues of SPONSOR, I think it is the best trade paper I have ever seen. How it can fail to be of real value to its readers, I cannot imagine.

I'm sure that 20 issues from now I will be just as impressed as I am at the moment.

ARTHUR F. NEUMANN
 Newcomb-Ruffa Adv.
 Plainfield, N. J.

ROUND-UP

(Continued from page 67)

party. WAVE-TV, which has switched from Channel 5 to 3, now has a 914-ft. antenna with radiated power upped from 24,000 to 100,000 watts. This, says the station, enables it to reach 54.6% more people than previously.

* * *

When the surprise tornado struck Worcester, Mass., on 2 June, wounding over 800 persons and killing nearly 90, station WTAG not only was on the air with continuous news and disaster bulletins for more than 30 hours (cutting out programs and commercials), but actively lent a helping hand. The staff aided in manning telephones, running missing persons messages to newsrooms, doing actual relief work. A special crew worked through the night and the following morning. Instead of writing commercials the following day, many WTAG staffers donated blood at local hospitals. ★ ★ ★

SPONSOR ASKS

(Continued from page 63)

existence of agencies and other outside facilities which are taken for granted here in the United States.

Advertising managers, research and radio and television people are trained in the United States, Mexico and Cuba by and under the supervision of the top personnel expert in their respective fields. Local advertising agencies, broadcasting companies, research organizations and all Colgate-Palmolive facilities are put at their disposal to bring them completely up to date on all of the latest developments in the technical and creative aspects of radio and television.

Our own companies and their advertising agencies handle all of the details of time buying, production and the creation of spots and other commercials. A great deal of information and material is exchanged between the various countries, often to the extent of recording "soap operas." for example, in a country enjoying the most economical conditions and the best equipped facilities. These records are circulated for broadcast through other countries in which that language is spoken. Whenever possible, the facilities available in all countries are pooled and interchanged, and this has often resulted in the discovery and development of information new to us in Jersey City.

Tapes of all programs, spots and commercials are sent to Jersey City along with research data, insertion schedules and costs and ratings of programs. We receive these twice a year, together with standard forms reflecting radio production and time costs as well as schedules of spots and programs. These schedules are broken down further giving station coverage, local ratings, number of sets listening, length, cost-per-1,000 sets per commercial minute and cost-per-1,000 sets per impression. Research necessary to supply all of this information is carried out in most cases by staffs of company personnel trained in the U.S. It would be safe to say that 95% of this survey work is accomplished by coincidental interview. Program production and time costs on a per-M basis are compared by product for each country so that we can follow carefully all developments in relation to actual sales results relative to all media.

A top U.S.A. radio show, *Strike It*

Rich, is being broadcast in Australia with success equal to its U.S. counterpart. In a case such as this, Jersey City personnel are assigned to study the show, carry out all contract negotiations, send complete descriptive, legal and production material on to the subsidiaries, and review tapes of the locally produced show. Directors and production personnel working on the U.S. show review tapes of the foreign adaptation in order to send recommendations for improvement. Kinescopes of the American television shows are used extensively for local training in production techniques so that local producers can see details in action and stage placement not clearly indicated by tapes of the show.

WILLIAM B. B. FERGUSSON
Vice President
Colgate-Palmolive International
Jersey City



Mr. Bernald

The first thing advertisers must keep in mind when contemplating air media abroad is — use it! Advertisers using brief campaigns of 15-second announcements once daily, whose competi-

tors use more substantial schedules, might keep their money.

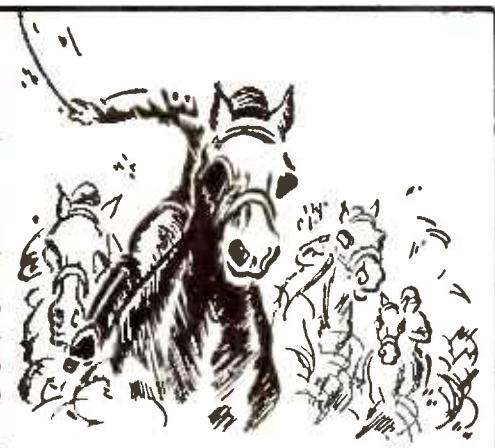
In using radio abroad, sponsors must consider their budget, their distribution, and what their competitors are doing. Insist on proper adjacencies, for it is not enough to broadcast during hours when the desired audience is at home.

Too great a reliance on the recommendations of local agents is also a major pitfall.

Multiple spotting is, unfortunately, a common practice. Stations broadcast commercials in this way because advertiser pressures have kept rates unnaturally and uneconomically low. One way to counteract this is by program sponsorship.

Finally—most of the international radio reps will give honest and sincere counsel that can save you dollars. Use them often.

EUGENE BERNALD
Executive Vice President
Pan American Broadcasting Co.
New York



Same old story
in Rochester . . .

**WHEC WAY
OUT AHEAD!**

Consistent audience rating
leader since 1943.

WHEC

ROCHESTER, N. Y.

5,000 WATTS

Representatives . . .

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

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.

NOW! GOOD TV
in
MOBILE, ALA!

WKAB-TV

CHANNEL 48

**CBS - DUMONT
NETWORKS**



**captivatin'
KABBY
says:**

"20,000 television sets already 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



Sherwood Dodge, Foote, Cone & Belding, has been appointed vice president in charge of marketing of that agency. Duties will include supervision of all media, research, and merchandising activities in the agency's New York office. Asked what an agency's toughest research problem is, he told SPONSOR: "Persuading clients that they don't need it. Often clients and account men overestimate the importance of research and try to substitute it for good judgment." Dodge has been in advertising 15 years, worked in every department.



William B. Lewis, president, Kenyon & Eckhardt, has been radiating smiles ever since critical acclaim began pouring in for the Ford Motor Co.'s Fiftieth Anniversary Program (aired over CBS TV and NBC TV, 15 June). "The show was conceived as a public relations program, a part of Ford's year-long anniversary activities," he told SPONSOR, "but it's paid off as a sound advertising investment. K & E, the two nets, and the Ford plant have been besieged by telegrams, letters, phone calls ever since praising the show and requesting a rerun."



George M. Burbach, general manager, KSD and KSD-TV, St. Louis, announced that NBC Spot Sales has been named national advertising rep for the stations. "In view of our long and pleasant association and profitable experience as affiliates of NBC," Burbach commented, "it is both natural and logical that we should take advantage of this new service in the field of national spot sales which the NBC organization is now making available." KSD is one of the six original affiliates of the NBC Radio Network.



Henry J. Kaufman, president, Henry J. Kaufman & Associates, Washington, recently landed CIO's new million-dollar radio and TV campaign slated to begin on Labor Day. Henry says modestly: "Al Edelson and Bob Maurer should receive the kudos. I think it was pretty much of a team job, with these two boys carrying the ball for the most yardage. . . . I'm a guy who is in the fortunate position of having an agency with the kind of men who can engineer such deals." Campaign will run on ABC Radio and ABC TV.

**"\$2,300 A Month
from
AP News"**

"The power of AP News in a small market is shown by the fact that our 63 AP weekly newscasts are all sponsored AND in every case spots before and after these 63 newscasts are sold and stay sold . . . for a total revenue of \$2,300 per month. Figure it for yourself: AP news on your station means dollars for you."



**Brown Morris, Manager
KADA, Ada, Okla.**

AP NEWS = Revenue & Reputation

**"AP has built our
Reputation for Top
News Reporting"**

"Folger's Coffee, Kimball Motor Co., Campbell's Refrigeration and San Luis Butane have increased their sales and expanded their businesses due to AP news. Even our adjacencies are sold out. This is all made possible by our hard-working AP machine and the always efficient AP reporters who work 'for us'."



**Les Hacker, Station Manager,
KVEC, San Luis Obispo, Calif.**

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

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

Hundreds of the country's finest stations announce with pride,

"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."



Did "Life" throw a curve?

Life's "A Study of Four Media" is the first big national study of more than one medium on a comparative basis (see page 27).

As a pioneer, it makes the mistakes all "firsts" are subject to.

Sponsors in reading it or hearing *Life's* presentation based on it should keep this point firmly in mind: It is a quantitative study designed to determine primarily how many people read, listen to, or see a total of 14 magazines and programs.

It falls down on two points:

1. It lets you, the sponsor, assume that you will reach the same audience that *Life* reaches (that is, 60.5 million people with six issues). Truth is, you can reasonably expect only 25% of that number to see your full-page b&w ad and about a quarter of that, or some 3.6 million of these 60.5 million, to

read more than half of your ad. On the other hand when you buy a radio or TV show, you buy the whole audience.

2. The study has the basic flaw of seeking to compare the audience of an entire issue with that of a program. If a magazine is a medium, so is a radio or a TV network. But instead of comparing its audience with that of networks (who have no more advertisers than one issue of *Life*), it selects a program on that network and makes the comparison "with the cards stacked." Coupled with point one, the study penalizes radio and TV badly.

However, many interesting facts about radio and TV's vast audiences come out of the study. Chief one is: The air media deliver bigger audiences for the advertiser than print. As BAB's Bill Ryan said: "Thank you, *Life*." (Because of the wide interest in the study, SPONSOR will publish a debate by two top admen next issue.)

* * *

International radio and TV

You can sell via air in 58 countries.

All have commercial radio; 20 outside the U. S. now have 35 TV stations, with 41 more planned in Latin America alone.

You can get a 15-second announcement on Ecuador's Radio Comercial for 6¢. Jell-O uses a daily 15-minute "novela" to reach one million Mexican housewives.

These and some 1,500 other fascinating facts on radio and TV abroad may be found in SPONSOR's second annual

International Section published starting page 39. (Canada will be featured in a special section in the 10 August issue.)

What's the most important single fact sponsors should know about foreign markets?

Answer: You can do better abroad via air than in print because of one basic reason—high illiteracy in most countries, especially outside Europe, which makes radio and TV virtually the only ad media through which you can reach the public.

If you're export minded, don't miss the International Section.

* * *

The WAVE Story

We recommend that timebuyers, account executives, ad managers, and others who want to know how radio stations compete in TV markets write for a copy of *The WAVE Story*.

Alert WAVE, not to be outdone by its sister station WAVE-TV nor Louisville's other TV outlet, WHAS-TV, bids for high honors in the market with an aggressive plan of programming-promotion-sales-research-service factually described in a six-page mimeographed presentation.

We know many more hard-driving radio outlets in TV markets. What they are doing to compete, and how they do it, makes top reading for buyers and broadcasters. The WFAA Story, The KMBC Story, The WSM Story, The WLS Story, to name only a few, deserve to be told fully.

Applause

John Patt's decision

We like the forthrightness and positive thought that accompany John Patt's decision to withdraw WGAR's application for UHF Channel 65 in Cleveland.

No stickler for formality, Patt explained his action to SPONSOR in these simple terms: "I think Cleveland and eventually WGAR will be time and money ahead. Maybe WERE will get a grant by default. If so, fine."

Patt stated that one year has already elapsed since preparing his application, that "in contested applica-

tions of this kind it seems apparent from the timetable of the FCC that it may be two years or longer before hearings for additional facilities in Cleveland might be heard. By taking this action now and leaving Channel 65 uncontested it is possible that Cleveland may receive additional television service several years earlier."

He added that his decision enables "WGAR to pursue any one of several opportunities to enter television involving less delay and uncertainty."

Patt concluded his announcement with this statement: "Meanwhile

WGAR will continue to redouble its chief interest in radio broadcasting. In our judgment radio will always be the most accessible, most universal, most flexible and most imaginative of all communications media."

Many broadcasters, advertisers, and agencies, as well as the FCC, will applaud this frank explanation of an unusual decision. John Patt's record of public and industry service is highly respected; his withdrawal action in Cleveland may lead to similar decisions elsewhere by other farsighted applicants for TV channels.

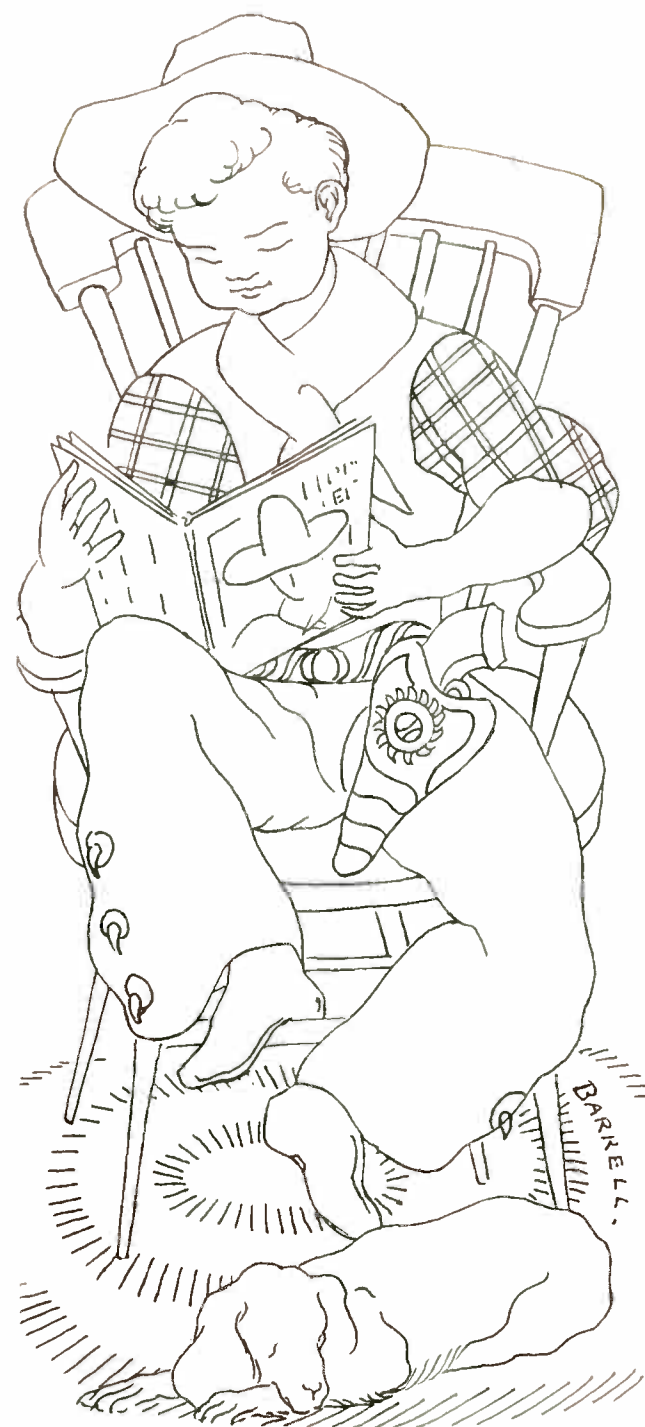
Comics and Kids

Like Arthur Godfrey and his "ook-elelee"—or like WBRY and sales results—comic magazines and kids just naturally go together!

A substantial number of *all* comic magazines printed today roll off the presses of The Eastern Color Printing Company in Waterbury. It was the first, and now is one of the largest comic magazine printers in the United States—which makes "Eastern Color" a perfect example of the many prominent industries doing business in Waterbury, and helping to keep the economic spirits of the entire area high as the mercury in July.

Your sales should be not only good, *but growing!* Like all the folks, in and around Waterbury, just rely on WBRY. ANY time is GOOD time on WBRY. Pulse says it's FIRST in 44 of 48 daytime quarter hours. Discover for yourself how WBRY keeps your products moving.

Ask *EVERY-KNODEL* for the *WBRY* Story



ANY time is **GOOD** time on **WBRY**

WATERBURY, CONN. **CBS** 5000 WATTS