

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

SPONSOR



29 DECEMBER 1952

50c per copy • \$8 per year

NATIONAL
GENERAL
30 ROCKEFELLER

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



He'll do a man's job

on a junior sized budget!

... that's Salemaker, Jr., KRSC's hard-hitting newcomer to Seattle spot radio. His smash impact spot saturation plan will move your merchandise right now at amazingly low cost. Easy to use, available when and as you need him, Salemaker Jr. has unusual discount advantages. For complete details call or wire KRSC National Sales or our nearest representative.

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

Will single rate
sell nighttime radio?
page 19

NATIONWIDE SPOT TV FILM RATINGS

page 22

Net TV sells Gerber's
baby food
to young mothers

page 24

FOR SPONSORS: FACTS ABOUT FARM RADIO-TV

page 27

How to sell
\$38-billion farm market

page 30

Farm directors tell
best techniques
for commercials

page 34

Examples of successful
farm air campaigns



PROCTER & GAMBLE DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS...

WMBG
WCOD
WTVR

Procter & Gamble will begin its 30th year of radio sponsorship in 1953. P & G's early "home economist" programs, its "soap opera" successes, ushered in by "Ma Perkins" in 1933, sound like radio's own history of programming. Radio, and now television, are proud of P & G's consistent use of the airlines to reach and sell Mrs. Homemaker.

Havens & Martin, Inc. Stations, also pioneers in broadcasting, comprise Richmond's one and only complete broadcast institution. WMBG—WCOD—WTVR provide their loyal audiences with fine entertainment and public service. Virginians have a habit of turning to these First Stations of Virginia. Advertisers have, too. It DUZ bring CHEER, JOY and high TIDE in sales!



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS 29 DECEMBER 1952

CBS prefers to steer clear of TV conjectures

CBS top management appears to have adopted air of caution about projecting future of TV for public consumption. Network has been under increasing pressure from business publications and others to crystal-ball future of networks and extension of TV markets. Reason for CBS's reluctance to do this: It could through such projections make a record that might come home to roost at future session before FCC.

-SR-

Elna using \$1 million ad budget in 1953

Elna Corp. will spend \$1 million to introduce 2 new sewing machines in 1953. Half of this will go to national radio and TV, and balance to local co-op newspapers and air media. Elna is subsidiary of Necchi.

-SR-

Tidy House into Eastern markets via spot radio

Tidy House Products Co. of Shenandoah, Iowa, is introducing its grocery line in eastern Pennsylvania markets in January through radio, TV, and newspapers. Orders will go for 52 weeks across-the-board. Program will be the company-owned "Kitchen Club." Campaign will later be extended to Baltimore and Washington. Buchanan-Thomas Co. of Omaha is agency.

-SR-

Farmers like their viewing around noon

Survey by WKY-TV, Oklahoma, disclosed 53% of farmers said they preferred watch farm shows at noon regardless of day of week. This is one of the facts noted about TV in "How to get the most out of farm radio and TV," an extensive survey on \$38 billion farm market and how best to reach it, which starts on page 27.

-SR-

No TV set minimum placed on P&G buying

Inquiry among Procter & Gamble account executives in New York agencies has cleared up impression which is rampant among station reps about P&G policy on TV. Rep's belief is: No TV market is desirable by P&G for spot unless it has minimum of 30,000 TV set homes. Agency executives say no such instructions have been issued by their client.

-SR-

CBS drops plan for Godfrey night strip

Strategy which would have found Arthur Godfrey in an early evening half-hour across the board died aborning at CBS Radio. Plan contemplated was to use tape of half of Godfrey's early-morning 60-minute simulcast on strip from 7:00 to 7:30 p.m. and offer evening time to advertisers for but 9.6% more than morning rate. Motive behind plan was two-fold: add \$500,000 to billings and bolster evening listening. On consideration CBS top management concluded risk might be too great: If venture didn't result in good rating for Godfrey it would provide chink in armour of CBS "wonder boy."

-SR-

Ball Bros. plans 1953 campaign

Ball Bros. Co. apparently plans enlarged radio spot campaign for 1953. Account's agency, Applegate of Muncie, Ind., is asking various stations which carried Ball Bros. business in 1952 to pass on any suggestions or comments that may be of help in framing campaign for coming year. Ball Bros. makes glass jars for preserves.

REPORT TO SPONSORS for 29 December 1952

- Film men question "quality" critiques** Film producers are smarting under critical tack taken by radio-TV columnists in daily newspapers toward TV film programs. They feel columnists' frequent harping on "quality" of film from set reception angle reflects two things: (1) tendency to overlook many of meticulously lighted and photographed TV film programs coming out of Hollywood; (2) disregard or ignorance of part transmitting technicians play in telecasting of film. (SPONSOR in this issue, page 22, introduces at monthly feature coast-to-coast ratings of spot TV film shows.
- SR-
- 20th Century embraces TV** 20th Century-Fox in announcing its purchase of ABC TV hookup for "Stars and Stripes Forever" world premiere from Roxy Theatre, New York, stated event marked recognition of TV as regular form of theatre film advertising.
- SR-
- Liquor bureau bars Lombardo pickup by Rheingold** New York State Liquor Authority stuck to letter of regulations in refusing to let Rheingold Beer emanate Guy Lombardo band from Roosevelt Hotel, New York, for New Year's Eve broadcast. Authority has rule against advertising any brand on premises where liquor is sold. Picking up of Lombardo by beer from such premises was construed as falling within that rule.
- SR-
- Bristol-Myers sale reduces CBS talent obligations** Sale of Alan Young and Ken Murray to Bristol-Myers for alternate-week half-hour programs, which was in negotiations when SPONSOR went to press, would relieve CBS TV of contractual obligation to both comedians. Murray has been collecting guaranteed \$2,000 weekly from network since early fall without doing any work, while Young has "standby" arrangement with CBS TV whchi assures him of \$50,000 year.
- SR-
- "Omnibus" tosses in \$5,000 film bonus** A bonus arrangement making "Omnibus" (CBS) additionally attractive to its participating sponsors involves use of institutional documentary. Program's producer, Ford Foundation, allots up to \$5,000 for filmed institutional documentary each sponsor elects to have made for inclusion on show once a month. Producer absorbs entire cost of documentary. Each documentary runs but 5 minutes, which is equivalent of 450 feet, but producer will shoot as much as 5,000 from which sponsor selects what he wants. With Scott Paper Co. as fifth and final participating sponsor for 1952-53 season production cost for "Omnibus" (\$56,000) is now practically covered.
- SR-
- Army will sponsor TV show** Dancer-Fitzgerald-Sample has in preparation half-hour TV show which will be sponsored by U.S. Army. Program's format will be of variety nature using soldiers. Show will emanate from Army camps. No decision yet on network.
- SR-
- KLAC-TV testing commercial device** Economic device for displaying sponsor's product during the entertainment portion of feature film is being experimented with by KLAC-TV, Los Angeles. Technique calls for super-imposing of picture of product "in natural settings" and without interfering with progression of story. Idea won't be offered to advertisers until after prolonged test when group of them have had chance to pass on it.

(Please turn to page 72)

KMTV

the most looked-at, listened-to station
in the big, prosperous Omaha market

announces the appointment of

EDWARD PETRY & CO. inc.

as national sales representatives

with offices in . . .

**NEW YORK · CHICAGO · LOS ANGELES · DETROIT
ST. LOUIS · SAN FRANCISCO · DALLAS**

ARTICLES

Will a single rate structure sell nighttime radio?

Yes, say most admen, pointing to Don Lee's new single rate structure as future trend. Now P&G is likely nighttime prospect on West Coast web. No, contend most reps. With daytime radio overcrowded, advertisers will be pushed into nighttime slots anyhow, these reps predict

19

Westerns strong in spot film show ratings

SPONSOR, as an unprecedented service for those concerned with TV film programs, introduces the first coast-to-coast market-by-market ratings of spot TV film shows. Initial chart of this monthly feature discloses Westerns and dramatic adventure-mystery films as fare most popular in this group of 22 local markets

22

Gerber gets through to the young mother

As only baby food manufacturer to use air media extensively, Gerber has pinpointed its selective market via network TV. Appeal of Kate Smith show to young mothers, combined with good time slot, and strong sales point of Gerber's baby food specialization, keep this baby food manufacturer on top

24

How to get the most out of farm radio and TV

27

1. Latest data on U.S. farm market: Here's SPONSOR's advertiser-agency guide. This \$38 billion market, with its \$14 billion spending for consumer goods, can't be overlooked

28

2. Tips to consumer-goods advertisers: The farmer's rising standard of living makes him a market for all types of consumer goods. But air pitch must be keyed to his needs, voiced in his language

30

3. Tips to agricultural-product advertisers: Farmers are shrewd businessmen; they want facts, figures in farm-product commercials. And, they prefer them voiced by a radio farm director

34

4. Scope of farm radio and TV today: A SPONSOR "armchair tour" behind scenes of rural broadcasting

36

5. Results from farm broadcasting: Eight capsule radio results, as well as new NARFD list for advertisers' guidance

43

COMING

Sundial thrives on spot radio

New England shoe manufacturer left print media for TV but mounting costs forced company to pull out. Recently entered spot radio, using saturation technique so successfully that firm now allocates over 60% of ad budget to radio

12 January 1953

What happens when there are 500 TV stations?

Not science fiction, but fact is prospect of 500 video outlets around 1955. Already, major ad agencies, TV networks, and clients are deep in calculations which will determine the entire future of TV advertising. Here's a SPONSOR round-up of the latest thinking in this field

12 January 1953

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KFAC MOVES WEST!*



Early '53 move of offices and studios of Station KFAC, The Music Station for Southern California, to Prudential Building in Los Angeles, shown above, was announced this week by President & General Manager Calvin J. Smith.

*Exactly 3.3 miles!

Audiences are big and business is good at KFAC, the music station in Los Angeles. And sometime in March when construction is completed, under direction of famed West Coast architects Wurdeman & Becket, KFAC moves into smart new studios and offices in the Prudential Building in Prudential Square on Wilshire Boulevard's fabulous Miracle Mile.

Faith in an Idea

The slogan, "The Future Belongs To Those Who Prepare For It" is the property of the Prudential Insurance Company. But KFAC believes in it, too, for it's the story



KFAC Manager Smith gets official welcome to Prudential Square by Vice President George T. Wofford, Jr. (right)

of KFAC today—from an idea that bloomed way back in the thirties. In hectic prewar days when all four network stations were pounding away with chain programs and a dozen locals yacked away all day long between run-of-the-mill records and canned news... KFAC raised an eyebrow, cocked an ear, cleared its throat and announced to one and all its now nationally known basic programming policy... it proved that it pays to be different and that there's a big exclusive audience for good music... and so,

KFAC became the Music Station for Southern California, and it still is.

The Big Pay-Off

Today's high ratings prove the big decision in the 30's was right. Now advertisers on KFAC enjoy the lowest-cost-per-thousand listeners among all Los Angeles radio stations, network or local. This in the

market in which 19 radio stations and 7 television outlets compete for listeners' time and advertisers' dollars.

Good Neighbors

KFAC's program policy has attracted such well-known advertisers as Owl Drug Stores, Metropolitan Life Insurance Company, Barker Bros., Southern California Gas Company and Southern Counties Gas Company, State Mutual Savings & Loan Assn., Union Pacific Railroad, Crawfords, Inc., Bateman, Eichler & Co., Slavick Jewelry Company and many others of like reputation. These advertisers continue to enjoy the exclusive audience which KFAC offers... and count their association in years... as many as thirteen.

28 Tons of Music

The world's finest music and leading performers and conductors move to Prudential Square with KFAC. Weighing 28 tons, KFAC's record library has more than enough music to program the station 24 hours a day, for a full year, without duplication.

♪ Every month 49,000 listeners and customers ask at Gas Company offices for regularly issued programs for The Evening Concert now in its 12th year.

♪ A call to Bolling Company offices in New York, Chicago, Boston and San Francisco will bring immediate response on availabilities and rates.

In Southern California
you'll do better with SPOT
and with SPOT in
Southern California you'll get
more for your money
on



KfAC

The Music Station

FOR SOUTHERN CALIFORNIA

represented by THE BOLLING CO., INC.

LOS ANGELES BROADCASTING CO., INC., 645 SO. MARIPOSA AVE., LOS ANGELES 5, CALIF.

Now Represented by Edward Petry & Co., Inc.
OMAHA'S NO. 1 TELEVISION STATION

TELEVISION CENTER
MAY BROADCASTING CO.
OMAHA, NEBR.

KMTV

CHANNEL -- 3
CBS-TV • ABC-TV • DUMONT

510 *Madison*

MERCHANDISING

I read with avid interest your excellent article on "Merchandising" in the December 1st issue.

For a long while we who are mainly interested in Spanish radio have felt that this issue should be "aired" fairly and with a calm hand. This you surely have done to the benefit of all. Many congratulations.

You may be interested to know that Spanish-station heads have been old hands at special merchandising and advocate perhaps more than anyone . . . special merchandising to fit special needs. Merchandising in spot radio should be made as flexible as that medium itself.

Again, congrats for a swell job.

RICHARD O'CONNELL
President
Richard O'Connell Co.
New York

WRIGLEY STORY

Thank you very much for sending me copies of the Wrigley story. I enjoyed it very much and so did other members of our organization. It certainly was a comprehensive and accurate, as well as interesting, job of writing.

L. A. WEINROTT
Head of Radio-TV Department
Ted Bates & Co.
New York

TERMINATION OF NEFF-ROGOW

For several months I have been quietly at work to bring about the termination of Neff-Rogow, Inc. by January 1st. Frankly, after 25 years of applying one's nose to the exacting grindstone that is radio and TV, I'm hankering for a good long rest and will be taking Mrs. Rogow to Europe in February for a stay of two to three months. When I return next spring, I'll take a fresh look around and determine my future plans at that time.

All my clients were notified of my intentions the latter part of September. They will no doubt be releasing word of their agency appointments in the very near future.

To SPONSOR and the other periodicals devoted to radio and television, go my sincere appreciation for their kindly treatment of Neff-Rogow, Inc. over the years.

WILLIAM ROGOW
President
Neff-Rogow, Inc.
New York

MUTUAL OF OMAHA

CONGRATULATIONS ON THE VERY EXCELLENT PRESENTATION OF THE MUTUAL OF OMAHA STORY IN THE DECEMBER FIRST ISSUE.

F. C. MILLER
Account Executive
Bozell & Jacobs Inc.
Omaha

PROMOTE YOUR TV SHOW

Belatedly catching up on the October 20 issue over the Thanksgiving weekend, I note with interest your five-point program for promoting television programs: TV announcements, displays, trailers, newspapers, magazine ads. Let's make it six instead: *radio*.

Most promotable TV shows are scheduled at night. And most large television markets have one or more daytime radio stations, which can legitimately and effectively carry plugs for evening television (or evening radio, for that matter) without competing with themselves.

Here at KBIG we have accepted commercials advertising TV broadcasts, and will gladly accept more.

ROBERT J. MCANDREWS
Commercial Manager
KBIG
Hollywood

REPRINT PERMISSION

We are again indebted to you for allowing us to reprint an interesting article from your publication: ". . . and now a message from our sponsor" by Bob Foreman in the issue of September 22, 1952. We think it will be of real interest to our readers. The article appears on page 28 of our December *Advertiser's Digest*.

S. A. WATERMAN
Editor
Publishers Digest



Make YOUR Bid for the

MEMPHIS MARKET - NOW!

Showmanship in selling begins with a receptive audience. High quality programming holds the interest of alert listeners in every town and hamlet throughout this \$2 Billion Market. The growing Memphis Market, comprising 76 rich Counties, keeps abreast by keeping tuned to WREC. In addition, you get the PLUS value of station prestige to help gain consumer acceptance. Sell MORE—at LESS COST through WREC—First in Coverage¹—First in listeners!²

1. Last BMB

2. Latest Hooper

**Radio
Gets to the
People You
Want to SELL**



Night and day—Far and near, WREC Power and engineering perfection give you a greater audience at 10% LESS cost per thousand listeners than in 1946.

REPRESENTED BY THE KATZ AGENCY

600 KC 5000 Watts

We
Blush
to
Admit
this



but

KSDO

is **#1** in

San Diego*

*C. E. Hooper Report
May through Sept. 1952



Representatives

Fred Stubbins—Los Angeles
Boiling Company—San Francisco
John E. Pearson, Co.—New York

Men, Money and Motives

by
Robert J. Landry

Anatomy of mergers

The year now closing witnessed the demise of a number of long-established and respected advertising agencies like Pedlar & Ryan, Federal, Dorland, and the absorption of Owen & Chappell by Kenyon & Eckhardt, Earl Bothwell by Geyer, J. D. Tareher by Cecil & Presbrey. The list could be considerably extended, especially in the lower billings. The interesting speculation is this: What signifies this flurry of liquidations, mergers, and absorptions?

* * *

First off, these need to be put into proper perspective. They are not peculiar to 1952. Agency mortality is always fairly high. There are "cycles" in business mergers. One came around 1901, the year of U. S. Steel. Another cycle developed in the 1920's. But there is not evidence enough to justify talk of a "cycle" of agency mergers. There are omens that suggest that we shall see many more in 1953.

* * *

The problems of an agency handling \$3,000,000 or less are notably complex today. Another set of problems beset shops billing over \$10,000,000 but never quite able to climb to or over \$20,000,000, the round figure many admen think the gate to paradise. But at whatever level an agency exists, the business is a combination of contacts, brains, and skills, in the order of customary esteem.

* * *

It may be true, or it may not be true, in a given case that either contacts or brains or skills have gone tired with time. There does seem to be a creative time-span, a sort of flood tide that runs out. Otherwise, how account for the wow of yesteryear which is the so-what of today? But to enter that area is to get lost in metaphysical shadows. Some admen will argue that contacts, business, sex appeal, bargaining power for accounts exist almost independent of brains and skills at the technical level. They hold that one art department is about as good as another, one lady timebuyer about as competent as the next. However, this philosophy is firmly rejected in many quarters as cynical and specious.

* * *

A recent issue of *Business Week* had this to say: "The chief spur behind agency mergers today doesn't come from hunger. In some cases, of course, there are what amount to forced sales, cases where an agency had lost its best accounts or has over-extended itself." The article goes on to quote John H. Owen who merged his Owen & Chappell into Kenyon & Eckhardt: "Clients today are getting more in the way of service—more merchandising, research, media counsel. Whether they demand it or not, they'll continue to be offered more and more. It was one of those things. Either knock myself out to supply these services or merge . . ." into a big agency that already

(Please turn to page 35)



You should be sweet on Waterbury!



The more than 150 manufacturers in the Waterbury industrial area — among them Peter Paul, makers of Mounds and Almond Joy candy bars — assure good incomes, good business and good living for the people of Waterbury. For YOU this should mean good and growing sales! Easiest way to stimulate sales in Waterbury is through —

WBRY—Loaded with Sales Energy!

It's almost like magic. Place your sales messages on WBRY — sales zoom up! Pick any time, 'cause ANY time is GOOD time on WBRY — first by far in 44 of 48 Pulse-rated daytime quarter hours. Make a note now to try WBRY — CBS in Waterbury.

ask Avery-Knodel for the WBRY story



Waterbury,
Conn.
CBS
5000 Watts

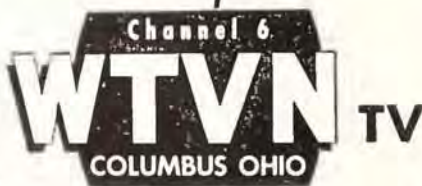
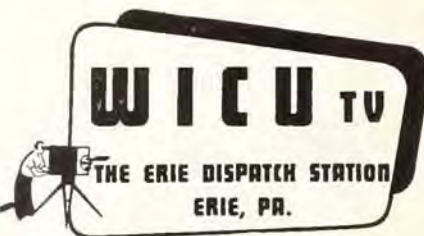


EDWARD LAMB
president

Our Motto...

**"WE SERVE the MARKET
WE SELL the PEOPLE"**

It is our firm policy to give the people the utmost in local and public service programming, to further the progress of the community, and at all times the very best in commercial shows. To the advertiser we guarantee merchandising assistance plus and complete cooperation.



Edward **LAMB** ENTERPRISES INC.

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

National Representatives

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

WHOO—Orlando, Fla.—Avery-Knodel, Inc.
WIKK—Erie, Pa.—H-R Co.

ERIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald, Inc.
WTOD—Toledo, O.—Headley-Reed Co.

WMAC-TV, Massillon, Ohio (Massillon, Akron, Conton)—now under construction

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Fred W. Amend Co	Henri, Hurst & McDonald	ABC TV 16	Hail the Champ; alt Sat 10:30-11 am; 27 Dec; 52 wks
Bauer & Black	Leo Burnett	DuMont 25	Twenty Questions; F 10-10:30 pm; 2 Jan; 13 wks
American Machine & Foundry Co	Fletcher D. Richards	CBS TV 72	Omnibus; Sun 4:30-6 pm; 21 Dec; 20 wks
Avco Mfg. Corp	Earle Ludgin & Co	NBC TV 40	Today; M-F 7-9 am; 23 Feb; 13 five-min parties
Deepfreeze	Roche, Williams & Cleary	CBS TV	Garry Moore Show; Th 1:30-45 pm seg; 8 Jan; 52 wks
Duff Baking Mixes (Div Pillsbury Mills)	Campbell-Mithun	CBS TV 39	Garry Moore Show; Mon 1:45-2 pm; seg; 1 Dec; 52 wks
Greyhound Corp.	Beaumont & Hohman	CBS TV 63	Omnibus; Sun 4:30-6 pm; 4 Jan; 18 wks
Kellogg Co	Leo Burnett	CBS TV 55	Garry Moore Show; F 1:45-2 pm seg; 2 Jan; 52 wks
C. H. Masland & Sons	Anderson & Cairns	CBS TV 44	Garry Moore Show; M 1:30-45 seg; 26 Jan; 12 wks
Remington Rand, Electric Shaver Div	Leeford Advertising	CBS TV 63	Omnibus; Sun 4:30-6 pm; 30 Nov; 23 wks
Scott Paper Co	J. Walter Thompson	CBS TV 63	Omnibus; Sun 4:30-6 pm; 21 Dec; no. wks not available
Serutan Co	Ed Kletter Assoc	DuMont 9	Wisdom of the Ages T 9:30-10 pm; 6 Jan; 52 wks
Willys-Overland Motors	Ewell & Thurber Assoc	ABC TV 73	Presidential Inauguration; T 20 Jan; 11:30 am-4:20 pm; simulcast



2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Catspaw Rubber	S. A. Levyne	CBS TV 64	Quiz Kids; alt Sat 10-10:30 pm; 24 Jan; 7 wks
Faith for Today	Rockhill Co	ABC TV 11	Faith for Today; Sun 12:30-1 pm; 4 Jan; 52 wks
General Electric	BBDO	CBS TV 64	Fred Waring Show; Sun 9-9:30 pm; 28 Dec; 52 wks
Hawley & Hoops Inc	Wm. Esty Co	CBS TV 40	Candy Carnival; Sun 12:30-1 pm; 4 Jan; 52 wks
Lever Brothers	Ruthrauff & Ryan	CBS TV 42	Big Town; Th 9:30-10 pm; 2 Oct 52 wks
Lincoln-Mercury Dealers	Kenyon & Eckhardt	CBS TV 52	Toast of the Town; Sun 8-9 pm; 4 Jan; 52 wks
Philip Morris & Co, Ltd	Biow Co	CBS TV 63	I Love Lucy; M 9-9:30 pm; 6 Oct; 52 wks
Philip Morris & Co, Ltd	Biow Co	CBS TV 48	My Little Margie; Th 10-10:30 pm; 1 Jan; 52 wks
R. J. Reynolds Tob Co	Wm. Esty Co	CBS TV 64	Man Against Crime; W 9:30-10 pm; 7 Jan; 52 wks
R. J. Reynolds Tob Co	Wm. Esty Co	CBS TV 64	My Friend Irma; F 8:30-9 pm; 2 Jan; 52 wks
Stokely-Van Camp	Calkins & Holden	CBS TV 63	Garry Moore Show; Th 1:45-2 pm; 1 Jan; 52 wks
Toni Co	Foot, Cone & Belding	CBS TV 60	I've Got a Secret; alt Th 10:30-11 pm; 25 Sept; 52 wks



3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Alliance Mfg Co	Motors	Foster & Davies, Cleve	50 stns	20-sec, 1-min film anncts; cont'g campaign
Cameo Curtains	Shir-back curtains	Product Services, NY	8 major mkts at present; expect to expand to 25 mkts in Feb	15-min film prog; to run thru Jan; st new 13-wk series in Feb
Pontiac Div, General Motors	1953 autos	MacManus, John & Adams, Dctr	All TV markets	Heavy sched anncts & partic; 6-17 Dec
Purity Bakeries Corp	Taystee Bread products	Young & Rubicam, Chi	22 mkts	Half-hour TV film series; Cowboy G-Men; st 1 Jan (2 mkts already on)
Reader's Digest	Publication	Schwab & Beatty, NY	50 radio & TV stns	TV & radio spot campaign; wk of 1 Jan



Numbers after names refer to New and Renew category

Richard I. Clark (A)
Robert C. Durham (A)
J. R. Warwick (A)
N. Blackburn (A)
George DePue Jr. (A)

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

4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Norman Blackburn	NBC, West Coast dir of TV	Geyer Adv, NY, vp, dir radio-TV
Roland Brave	Joseph Katz Co, Balt, acct exec	Same, vp
Richard I. Clark	Brisacher, Wheeler & Staff, SF, radio-TV timebuyc	Same, media dir
George DePue, Jr	Robert W. Orr, NY, acct superv	Same, exec vp chg agency opers
Bruce M. Dodge	Weiss & Geller, NY, radio-TV prodn superv	Same, vp
William Drager	Fuller & Smith & Ross, Cleve, res exec	Morey, Humm & Johnstone, NY, dir of res
Robert C. Durham	Metropolitan Life Ins Co, NY, gen superv adv ser	Kenyon & Eckhardt, NY, asst to pres, non-admin functions
Emerson Foote	McCann-Erickson, NY, vp	Same, exec vp, memb exec comm
Frederick Goldman	Adrian Bauer Adv, Phila, copy chief	Same, mdsg dir
Theodore F. Goodchild	Albert Frank-Guenther Law, NY, acct exec	Horton-Noyes Co, Providence, acct exec
William R. Hillenbrand	Procter & Gamble, NY, adv exec	Sherman & Marquette, NY, acct exec
M. Brooks Horn	N. W. Ayer, Chi, acct exec	Robert A. Joyce Co, Youngstown, O, vp
Martin T. Kane, Jr	Ruthrauff & Ryan, NY	Hewitt, Ogilvy, Benson & Mather, NY, radio-TV timebuyer
Edgar Kassin	Joseph Katz Co, Balt, acct exec	Same, vp
Dick Kieling	Free & Peters, NY, dir TV sls prom & res	Ted Bates, NY, radio-TV analyst
Bernard M. Kliman	Gruen Watch Co, NY, adv dir	Hirshon-Garfield, NY, prom exec
Fremont J. Knittle	Market Res. Corp, NY, vp	Robert W. Orr, NY, vp chg mktg & res
Reg Lowander	Red Top Brewing Co, Cinci, exec	Cecil & Presbrey, Cinci, mgr
Clyde McDannald	Foote, Cone & Belding, NY, acct exec	Harry B. Cohen, NY, acct exec
John T. McHugh	Joseph Katz Co, Balt, vp	Same, sr vp
Edward R. McNeilly	TV Productions Co, LA, prodr	The Caples Co, LA, prodn dir, radio & TV
Ralph Nardella	Foreign Lang Quality Radio Net, sls dir	Ray-Hirsch Co, NY, vp chg new bus
Edward W. Pearson	Warwick & Legler, NY, asst to dir of res	Channing L. Bete Co, Greenfield, Mass, dir of res
William Rega	WMIE, Miami, Fla, prom mgr	MacFarland, Aveyard, Chi, radio-TV dir
John C. Rome	Biow Co, NY, acct exec	Hewitt, Ogilvy, Benson & Mather, NY, acct exec
Howard E. Sands, Jr	Charles Dallas Reach Co, acct exec	Benton & Bowles, NY, chg special projects media dept
Henry Slamin Jr	Harry B. Cohen, NY, traffic mgr	Same, acct exec
Tom Slater	Ruthrauff & Ryan, NY, assoc dir radio-TV depts	Same, dir radio & TV depts
Peter M. Soutter	J. Walter Thompson, chg Cinci office	Foote, Cone & Belding, NY, acct exec
Kenath T. Sponsel	W. Earl Bothwell, NY, exec vp	Erwin, Wasey, NY, vp
Edward Sutherland	Movie dir & prodr, Hywd	McCann-Erickson, NY, dir radio-TV prodn
Ted P. Wallower	Birmingham, Castleman & Pierce, NY, timebuyer	Morey, Humm & Johnstone, NY, TV timebuyer
J. R. Warwick	Kenyon & Eckhardt, NY, vp	Morey, Humm & Johnstone, NY, vp, & chmn plans bd
Charles A. Winchester	Doherty, Clifford, Steers & Shenfield, NY, res depl	Same, acct exec Bristol Myers unit



5. Station Changes (other than personnel)

KATE, Albert Lea, Minn, new natl rep Robert Meeker Assoc
 KFMB, San Diego, replaced KCQB as CBS Radio affil in San Diego, eff 12 Dec
 KCCU, Bismarck-Mandan, N. D., ABC Radio affil eff 1 Jan
 KLPM, Minot, N. D., ABC Radio affil eff 1 Jan
 KROC, Rochester, Minn, new natl rep Robert Meeker Assoc
 KYA, San Francisco, new natl rep George W. Clark Inc
 KYSM, Mankato, Minn, new natl rep Robert Meeker Assoc
 WDSU-TV, New Orleans, power increase: video from 31,000 to 100,000 watts; audio, 15,500 to 50,000 watts
 WTCB, Dunkirk, NY, new natl rep Walker Rep Co, NY
 WRMA, Montgomery, Ala, new stn to st operation 1 Feb '53; natl rep Interstate United Newsprs Radio Div

Numbers after names refer to New and Renew category

- Ralph Nardella (1)
- E. W. Pearson (1)
- B. M. Kliman (1)
- F. J. Knittle (4)
- M. T. Kane Jr. (1)
- Emerson Foote (1)
- Kenath Sponsel (1)
- Clyde McDannald (1)
- Tom Slater (1)
- John C. Rome (1)



**HOURS SPENT PER DAY
IN AVERAGE IOWA HOME**



**LISTENING TO RADIO
10.35 HOURS**



**WORKING IN THE HOME
7.92 HOURS**



**ALL OTHER (Eating, Etc.)
4.40 HOURS**



**WATCHING TELEVISION
2.64 HOURS**



**"JUST RESTING"
2.06 HOURS**



**PLAYING OR "NOTHING"
1.60 HOURS**



**READING DAILY NEWSPAPER
1.17 HOURS**



**VISITING WITH SOMEONE
1.06 HOURS**



**READING MAGAZINE
.79 HOURS**



**READING WEEKLY NEWSPAPER
.17 HOURS**

RADIO LISTENING DOMINATES

IOWA HOME LIFE!

**-AND WHO IS IOWA'S BEST
ADVERTISING BUY!**

WHIO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

Radio listening is far and away the most dominant activity in the average Iowa home. Time spent "Working in the Home" is the only close competition!

These facts were taken from the 1952 Iowa Radio-Television Audience Survey. They were compiled from "In-Home Activities Diaries" kept quarter-hour by quarter-hour by 1,164 Iowa families the day following personal interviews by trained researchers.

The 1952 Study proves again that, in Iowa, radio is far more than a leisure-time source of relaxation. Iowans, depend upon radio for news, weather and market reports, for home-making hints and recipes, for music and entertainment, for educational enlightenment and spiritual guidance. *Radio penetrates and reflects Iowa life!*

Dr. F. L. Whan of Wichita University and his staff personally interviewed 9,143 families for the 1952 Study. Their response has furnished much new and authentic data which will be of greatest value to every advertising and marketing man who has a stake in Iowa. Write today for your copy of the 1952 Survey—or ask Free & Peters. It will be sent you *free*, of course.



WHEN YOU CHOOSE CANADA'S FIRST STATION...



in 3 years { Population up 11.4%
Retail Sales up 36.9%
CFCF local sales up 300%
CFCF Rates up less than 15%

Based on latest SM figures.

CFCF

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



Mr. Sponsor

William Hausberg

Advertising Manager
Lehn & Fink Products Corp.

Every so often Bill Hausberg feels the need to get out of the Bronxville-Manhattan orbit in order to find out how people other than the advertising cognoscenti are taking to the sales messages that he prepares for Lehn & Fink products. At least that's the excuse he uses for the trips he makes to his home town—Charles City, Iowa.

He's the sort of fellow who mentions that he comes from Iowa, but neglects to say that he left the corn country when he was a youth to study at Andover and Yale, majoring in economics and marketing.

And with 50 to 60% of the L & F proprietary budget allocated to TV, Bill has had to blend the economics of TV with the marketing problems of such diverse products as Lysol Disinfectant, Hinds Honey & Almond Fragrance Cream, and Etiquet Deodorant Cream. Bill thinks the answer has been found in alternate-week sponsorship of a half-hour segment of NBC TV's *Your Show of Shows*.

According to Bill, "We definitely see a plus in TV areas. The name 'Lysol' has been a household word for years but until TV came along we had a problem of showing how versatile the product is. On video we are able to demonstrate the many uses of the product and convince the housewife that Lysol has a function in every room in the house."

Inasmuch as the ad budget of Hinds and Etiquet aren't high enough yet to warrant year-round plugging on this costly show, it is fortunate that they complement each other seasonally. During the winter the hand cream gets the heaviest selling effort, and the deodorant is a natural for warmer weather sales.

The key word in Bill's selling approach is "confidence." The way he explains it, "TV helps us give a psychological approach to our selling. We can demonstrate the confidence which accrues to the user of L & F products. The confidence of having a home 'hospital-clean' after using Lysol; the confidence of not offending after using Etiquet deodorant cream; the confidence of having soft, lovely hands after using Hinds—all can be shown effectively on TV."

And speaking of confidence, that's just what Bill has in his employer. He's never worked for another company (except the Navy) since he left college in 1936. But he's got a job of education to do on his two sons, both TV fans: The younger one is confident that he's going to get a pony because he sent in a boxtop recently! ★★



**THE
NEW**

WJBK

is ON ITS WAY

10,000 WATTS IN '53!

Biggest year ever in 1953! Biggest in power . . . 10,000 watts days, 5,000 watts nights! Biggest in audience . . . a million new listeners added to WJBK's loyal following. Biggest in results . . . greater sales pull in an even larger segment of the dynamic Detroit market. Get more sales . . . greatest return per radio dollar spent on the New WJBK, "The Station With a Million Friends".

**THE
NEW**

WJBK *Detroit*

A STORER STATION

TOPS in MUSIC, NEWS and SPORTS

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-7690

Represented Nationally by THE KATZ AGENCY



**"She Ain't
what
She Used
To Be"...**

**nor is prosperous,
progressive
Mobile . . .**

MET. POPULATION	
1940	1951
114,906	231,105
% increase 101%	
BUILDING PERMITS	
1940	1951
\$2,475,028	\$15,958,730
% increase 544%	

Where your
best buy
is
WKRG

Call ADAM YOUNG, JR.
National Representative
or
F. E. BUSBY
General Manager

first ON THE DIAL 710
WKRG
CBS

Mobile, Alabama

New developments on SPONSOR stories



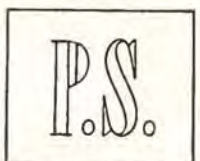
See: "Movies on the air"
Issue: 8 September 1952, p. 38
Subject: TV campaigns continue to do an effective job in promoting movies

Television, the motion picture industry's supposed rival, continues to help movies score box-office successes. And the moviemakers are making increasingly elaborate use of video to help sell their product.

To promote its "Sudden Fear" this past summer, RKO Pictures (through Foote, Cone & Belding) ran TV saturation campaigns in several major cities around the country. "We found that there was a great difference in box-office receipts where TV was used to promote the picture and where it wasn't," says Terry Turner, former director of exploitation for RKO (and presently affiliated with Mutual Broadcasting System). "It hyped attendance tremendously."

In New York, for instance, RKO plugged the movie with heavy schedules of announcements and participations on WCBS TV and WABD (total cost, about \$25,000). The campaign was launched on 28 July. "Sudden Fear" opened at Loew's State Theatre, New York, on 7 August. In its first week, it grossed \$61,000, topping by far the average opening week's gross at that theatre of \$20,000 to \$25,000. It ran for seven weeks, an unusually long run for the summer season.

Another picture firm making extensive use of video is 20th Century-Fox. For both its "Snows of Kilimanjaro" and "Stars and Stripes Forever" premieres in New York, 20th Century (through Donahue & Coe and Charles Schlaifer & Co., respectively) bought super-saturation schedules on WJZ-TV (75 to 85 announcements in one week). Both campaigns were climaxed by live telecasts of the premieres direct from the respective theatres, capturing the excitement of opening night, Hollywood style. The "Snows" opening (17 September) was seen locally only. The "Stars and Stripes" premiere on 22 December was not only simulcast on WJZ and WJZ-TV (8:30 to 9:00 p.m.), but was carried live on an ABC TV network reaching some 26 major cities (some of the outlets presented the telecast via kine two nights later). This is believed to be the first time a movie opening has been commercially video'd on a network, according to Martin Michel, director of radio and TV for 20th Century.



See: "Hot weather helps Canada Dry zoom into second"
Issue: 9 April 1951, p. 50
Subject: Canada Dry injects new flexibility and merchandisability into TV push

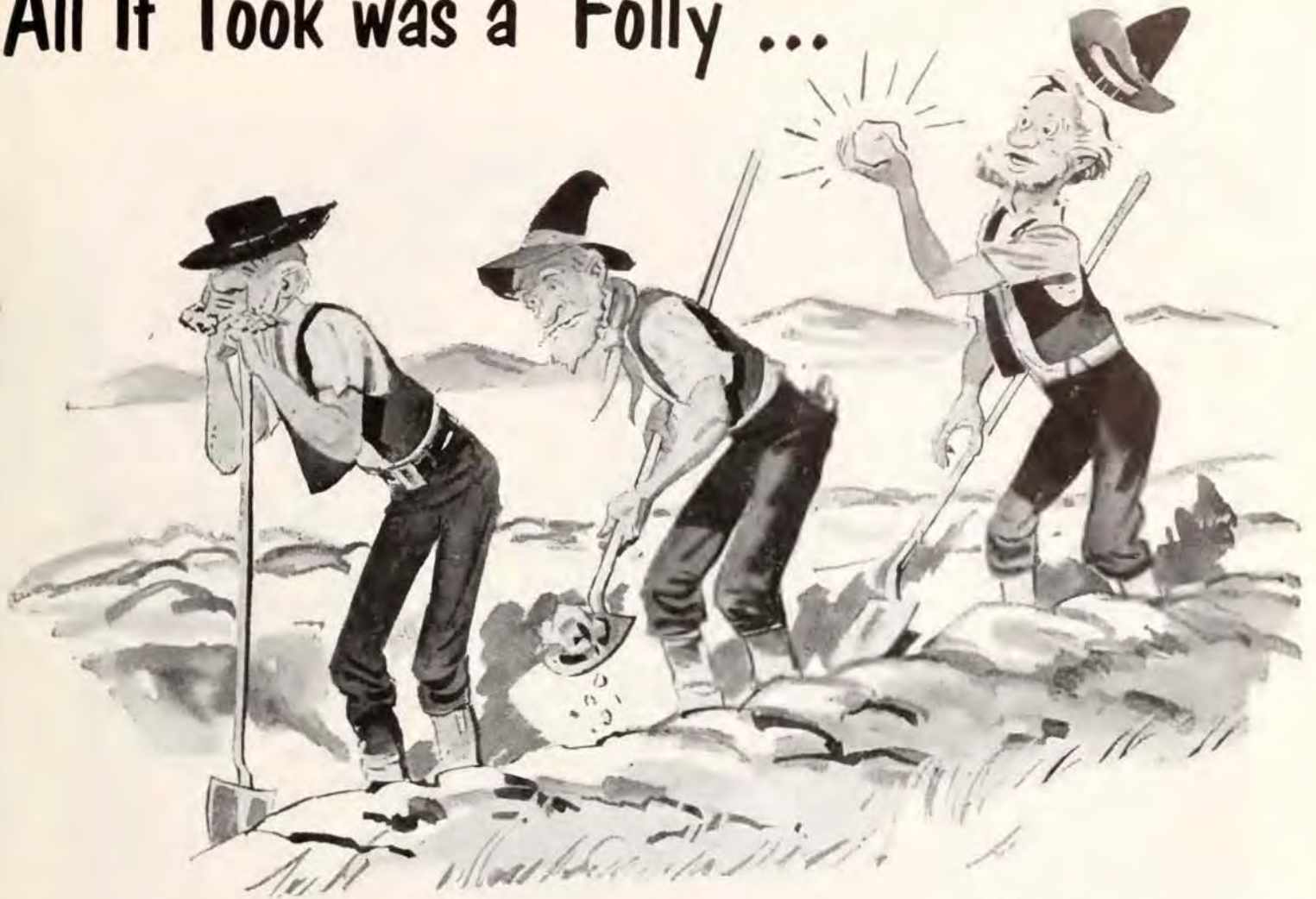
In September of this year, Canada Dry dropped the network TV show it had been sponsoring for three years on a co-op basis with its local bottlers (*Super Circus*, ABC TV, Sunday, 5:00 to 5:30 p.m.).

In November, Canada Dry assumed sponsorship of a new TV film series, *Terry and the Pirates* (taken from the comic strip, produced by Dougfair Corp., and distributed by Official Films). The firm selected *Terry* because (a) it has a ready-built audience from the strip's syndicated newspaper circulation of over 21,000,000; (b) the characters are highly merchandisable; they will be tied extensively into Canada Dry's point-of-sale material as well as its magazine, newspaper, and outdoor advertising (for ginger ale as a beverage).

Presently, *Terry* is on 51 selected stations, scheduled to run for a whole year on alternate weeks. The bottlers are happy with it because it allows time-placement flexibility, costs less at local spot rate.

Canada Dry's air advertising now consumes about 35% of its total budget. The major part of the broadcast money goes for *Terry and the Pirates*; spot radio plugs on some 65 stations get the rest. ★ ★ ★

All It Took was a "Folly"...

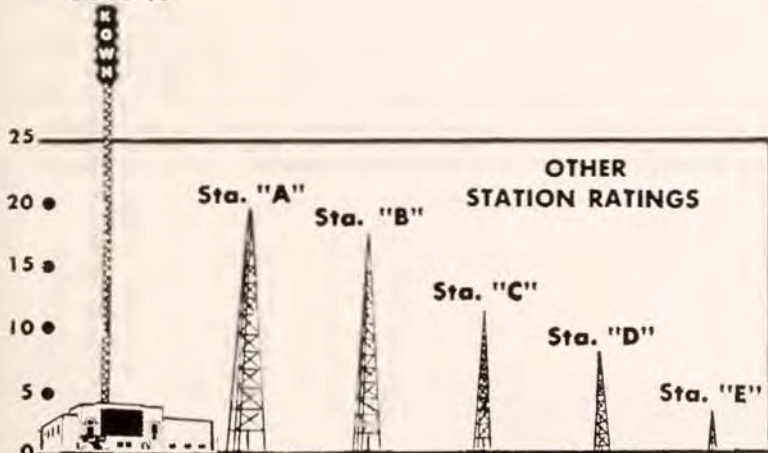


(Or so friends called Johann Sutter's decision to build a saw mill) to start the California gold rush. During the mill's construction, one of the laborers digging the mill race found a handful of glittering pebbles. When the word leaked out the pebbles were gold, the rush was on!

There may be a shortage of gold at the grass roots in the Omaha, Council Bluffs area, but there's plenty of legal tender in the hands of KOWH's big audience. Just "dig" the Hooper averaged below for the thirteen-month period from October, 1951, to October, 1952. With an audience "lode" that's loaded, KOWH always pans out!

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday through Saturday! (Hooper, Oct., 1951, thru Oct., 1952.)
- Largest share of audience, in any individual time period, of any independent station in all America! (Oct., 1952.)

36.0%



Kowh

O M A H A

"America's Most Listened-to Independent Station"

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



WCCO-TV

has what it takes...



... studios—equipment—personnel—to do imaginative and good production



When you consider spot Television for the rich Minneapolis-St. Paul market you are unhampered by production limitations.

WCCO-TV has two fully equipped studios, exceptionally flexible mobile equipment, and the personnel to carry through your ideas. Twenty-eight people in production

alone . . . men with as high as thirty years in television and show production...a selling-minded staff that works well with your client's Twin City district sales office!

Equipment, experienced personnel, and imaginative production...combine here to make spot television more effective and profitable!

WCCO

CBS

MINNEAPOLIS • ST. PAUL

Nationally Represented by Free and Peters





Unterwood & Unterwood

Perplexing rate problem: Radio broadcasters in TV areas across the country are figuratively burning the midnight oil trying to resolve, by weighing one business factor against another, whether the single rate structure is the wisest move for their particular situation and at this time.

Will a single rate structure sell nighttime radio?

**Admen confident it will help
but most reps appear doubtful**

The Don Lee Network, largest regional network, announced a few weeks ago that it was putting into effect 1 January 1953 a single advertising rate structure in which day and night rates would be equal. Since Don Lee has become associated with the innovation of significant business and programing policies throughout radio's history, much comment and speculation by advertising men has centered around the portents of that network's decision.

What follows is a round-up of various shades of opinion on economic and other implications of the single rate for radio spot during 1953.

The trend toward the single rate in radio seems to be heading for a big pickup in 1953. To date, stations in

controversy

about 25 of the 100 leading markets have published single rates. Station reps report that hosts of their stations have either gone, or are on the verge of going, single rate, while others of their stations are considering doing so at what they deem the right moment for such a rate revision.

There exists among both stations and reps a sharp difference of opinion as to whether the single rate is the best key to solving the problem of night-

time rate adjustment. But all agree that the over-riding question is: Will the single rate rehabilitate nighttime national spot business?

SPONSOR polled advertisers and agencies that are important sources of national spot business on this question. It also pursued the theme with many station reps and station that have the single rate already in effect.

Here is a quick impression of the reactions gathered in the survey:

- The answers from admen could be summed up as an almost unanimous "yes."

- Among reps, the pendulum of opinion swung from an enthusiastic affirmative to the cynical observation: "Since no big spot advertiser is buying nighttime radio anyway, what difference does it make whether he doesn't buy it at the established rate or whether he doesn't buy it on a single rate?"

- As for the stations that have had some experience with the single rate,

those with brief experience hailed the strategem as quite promising, but a decidedly different note was struck by WFIL, Philadelphia, which introduced the "equalized rate" (the merging of the A and B rates into a single rate) back in March 1949. WFIL's President Roger Clipp put it this way: "Our bulk business has gone up steadily but our nighttime sales haven't improved." (It would be mete to point out here that WFIL started off the revision of its rate structure by raising day rates to the nighttime level.)

Admen have a ready answer to the Philadelphia story and to other similar tales. This answer is incorporated in the following summarized reasons advertisers and agency men gave SPONSOR for believing the single rate would help nighttime national spot:

1. The vast majority of desired radio stations in TV areas are overloaded with early morning business and national advertisers would be inclined to

spread their business to evening periods if the rates equalled the morning rate.

2. Large advertising campaigns are bought according to patterns. Acting on the broad thesis that early morning gives him the largest number of homes for his dollar, the advertiser orders his agency to buy morning periods. The timebuyer may know of stations whose single rate makes them good evening buys, but as long as such stations are few and isolated the odds are against them.

The buying pattern is thus frozen when once the campaign is approved by the client. Today the spot pattern is almost exclusively morning time, but if a broad enough expanse of markets were available at a single rate, the advertiser would be induced to change his buying pattern to both morning and evening.

3. Early nighttime radio in TV areas can't help but be a solid buy on a single rate basis when the following is taken into account: The weekday evening tune-in broadly matches the weekday morning tune-in, but the total listeners per 1,000 homes in the evening considerably outmatches the total listeners per 1,000 homes in the morning (see Katz Agency-Pulse chart on page 21.) Advertisers are deeply interested in the latter factor, since it would bring them in contact with the working girl in the family—but they want this contact at a price which is commensurate with morning radio.

4. There is too much money available for national spot for it to become comfortably absorbed by daytime radio. Advertisers have been waiting for the radio industry to "become realistic" and, as an executive of a major soap company put it, "accept the principle that the price of a thing must be proportionate to what it's worth."

5. If you're a big advertiser, it's of considerable advantage to include nighttime in your radio coverage package. Nielsen figures show that if you have a daytime strip you get the best four-week listener coverage by also having something going at night. A single rate would tend to encourage advertisers to act on this observation far more aggressively.

SPONSOR's poll revealed a hard core of opposition to the single rate idea among reps, along with much doubt over whether it would spur nighttime spot buying. Here are the salient

They went single rate—but from opposite directions



Roger W. Clipp

The president of Philadelphia's WFIL, pioneered the single rate idea back in March 1949. Proceeding from the premise he had but 13% of his bulk business to risk, Clipp increased his daytime rate to the nighttime rate. In that way what had been the evening rate became the single rate. WFIL's bulk business has gone steadily up but nighttime has not been good.



Willet H. Brown

The Don Lee Network's president, in putting the single rate into effect as of 1 January 1953, moved in this direction: He brought the nighttime rate down to the daytime rate. Brown's philosophy: the one rate plan will "stop for all time the recurring confusion and constant annoyance to advertisers and advertising agencies which periodic readjustments would incur."

points made by these reps:

1. The major part of nighttime radio in TV areas still delivers a bigger audience in terms of listeners per 1,000 homes than any part of the daytime span; hence there is no more logical reasons for a single rate now than before.

2. Adjustments in rates should be made according to conditions in individual markets. Each station knows best what it's worth today, as compared to pre-TV, and should use its own yardstick in revamping its own rate structure. It would be absurd, accordingly, for all stations to swing to a single rate—if only to conform to what some advertisers choose to call a "buying pattern."

3. With early morning radio becoming overcrowded, the national spot advertiser will soon find himself compelled anyway to go nighttime. Under these circumstances, stations that rush into equalizing their rates could be giving up something that they might later rue.

4. No small portion of the accounts that cancelled their nighttime radio in 1952 will probably be back there in 1953. They'll be spurred in that direction by one or both of two factors: (1) TV is too expensive; (2) lack of availabilities in morning radio.

5. The recent behavior of some major advertisers in nighttime network radio should be anything but reassuring on the effectiveness of rate reduction. CBS, with the agreement of its affiliates, cut its rates, but Procter & Gamble, which exerted the pressure for reduction originally cancelled some slots anyway a few month later. (The report on this score is that P&G had come to a policy decision that the nighttime rate should be no more than the daytime rate.)

In further researching the topic, SPONSOR's editors found that WFIL served as the best "experience story" on the single rate available. And here's what WFIL President Roger Clipp has to say about it:

"We started on the single rate track in March 1949 when we upped the daytime rate to the nighttime rate and established the A rate as extending from 9:00 a.m. to 11:00 p.m. In March of the following year the time span of the A rate was revised to from 7:00 a.m. to 10:00 p.m. A year later the rate was raised for A time from \$300 to \$315 and the starting time for this rate

You get more radio listeners at night

This chart shows that while sets in use are slightly higher in the morning in TV areas the difference is more than compensated for at night by more listeners per 1,000 homes. Study, based on averages of 13 TV cities, was prepared by the Katz Agency from special analysis made by Pulse covering radio listening for January-February 1952.*

HOUR BEGINNING	HOME SETS-IN-USE Per 100 radio homes			TOTAL LISTENERS Per 1,000 radio homes		
	Mon.-Fri.	Sat.	Sun.	Mon.-Fri.	Sat.	Sun.
Morning						
6 a.m.	9.2	6.9	1.7	148	98	22
7 a.m.	20.6	14.9	5.7	346	234	85
8 a.m.	23.6	18.1	10.9	342	297	177
9 a.m.	26.4	20.6	14.4	351	346	249
10 a.m.	27.9	22.3	16.9	365	370	299
11 a.m.	26.5	22.3	18.0	342	368	328
Afternoon						
12 noon	24.2	20.6	18.5	322	338	342
1 p.m.	23.2	20.5	19.6	309	340	368
2 p.m.	23.1	21.6	20.3	305	359	380
3 p.m.	23.1	21.7	21.2	316	362	396
4 p.m.	22.7	21.4	22.7	341	374	434
5 p.m.	22.4	19.5	24.0	372	353	473
Evening						
6 p.m.	23.4	19.6	24.2	431	367	491
7 p.m.	24.7	21.2	25.1	472	413	515
8 p.m.	26.4	24.3	25.5	517	481	520
9 p.m.	25.0	23.6	22.6	490	458	447
10 p.m.	19.6	18.7	16.9	368	346	319
11 p.m.	11.8	12.2	10.1	203	210	174

*The 13 TV markets are Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Detroit, Los Angeles, Minneapolis, New Orleans, New York, Philadelphia, Richmond, St. Louis, San Francisco, Seattle, Washington.

pushed back to 6:00 a.m.

"We realized three years ago that nighttime radio was doomed to falter badly. We analyzed our billings and found that as far as national spot income was concerned 82% of our business came from time sold prior to 6:00 p.m. We figured that we could afford to stand pat ratewise with 13% of our billings and see what happened.

"What has happened is this: Our over-all business has been going up steadily ever since, but our nighttime sales are not good. I don't agree with the theory that more nighttime would be sold if night rates were reduced to the day level or somewhere in that di-

rection. At least, it didn't work that way in Philadelphia. I believe that in a matter of 18 months or two years a complete reversal of rate structure will take place; daytime will be going for twice the night rate."

What the reps report: Inquiry among the leading rep organizations indicated that in most of them the single rate idea has been under discussion and analysis for some time. Several of them had put their research department to work collecting data that could be of aid in guiding them and their stations on resolving this riddle.

(Please turn to page 39)

Westerns strong in spot film show

In recent months SPONSOR has received numerous letters from advertisers and agencies located in the Midwest and South containing this inquiry: "Have you any studies showing how TV Western films are faring in local markets; whether the trend is up or down?"

This query is substantially answered in the first SPONSOR-TelePulse ratings of top spot TV film programs below. Western films dug out of Hollywood vaults built up hefty followings in local TV markets in the early days of the medium. In the flurry to TV film production last year many a producer with thoughts of syndicate sales took his cue from this status of popular favor.

As the market became surfeited with these old Western features it was not uncommon for admen to wonder whether this flood wouldn't tend to depress the outlook for the half-hour Westerns made especially for TV. Judging from the ratings below the Western in TV is as potent as ever.

Apparently a good dramatic show can hit off solid market-by-market ratings regardless of whether they're built around a name. Witness the fact that *Dangerous Assignment* (Brian Donlevy), *Boston Blackie*, and *The Unexpected* (the latter two Ziv-syndicated)—all well represented in the markets rated below—are quite closely grouped together. Not far behind in the lineup is *Foreign Intrigue*,

Period: 5-11 November 1952

Monthly SPONSOR-TelePulse Rating

TITLE	DESCRIPTION	SYNDICATOR OR DISTRIBUTOR	Multi-market Telepulse weighted rating†	7-STATION MARKETS		4-STATION MARKETS	
				New York	Los Angeles	Chicago	Washington
Range Rider	Western	CBS Television Film Sales	22.3	*	*	*	*
Abbott & Costello	Comedy Situation	MCA	18.3	*	13.2	*	*
Dangerous Assignment	Adventure Drama	NBC Film Programs	18.2	16.2	10.2	14.6	9.1
Boston Blackie	Mystery Drama	Ziv TV Programs	18.1	5.7	19.0	23.4	*
The Unexpected	Drama	Ziv TV Programs	17.6	12.7	12.7	18.4	*
Hopalong Cassidy	Western	NBC Film Programs	17.3	14.7	14.7	18.2	16.1
Foreign Intrigue	Adventure Drama	J. Walter Thompson	17.2	19.3	19.3	8.8	18.1
Kit Carson	Western	MCA	17.2	*	*	15.4	9.1
Superman	Kid Show	Motion Pictures for TV	17.2	*	*	18.0	*
Crusade in Europe	Documentary Film	20th Century-Fox	16.8	*	4.0	*	*
Jeweler's Showcase	Drama	Stewart Reynolds	16.8	*	*	14.2	13.1
Cisco Kid	Western	Ziv TV Programs	16.1	9.7	13.5	16.8	10.1
Jeffrey Jones	Mystery Drama	CBS Television Film Sales	15.3	*	*	19.4	*
Wild Bill Hickok	Western	William Brody Productions	14.2	8.5	9.9	17.2	9.1
Affairs of China Smith	Adventure Drama	PSI-TV, Inc.	12.3	*	11.5	14.4	*
March of Time	Documentary Film	March of Time	12.1	4.2	4.2	6.2	9.1
Hollywood Off Beat	Mystery Drama	United Television Programs	11.6	*	*	9.0	*
Laurel & Hardy	Comedy Situation	Unity Television Corp.	11.5	5.9	10.2	*	*
Captain Midnight	Kid Show, Serial	Hollywood TV Service, Inc.	9.1	8.7	6.7	5.8	*
Dick Tracy	Kid Show, Serial	Snader Telescription Sales	8.1	*	5.4	7.0	7.1
Death Valley Days	Western	McCann-Erickson	8.0	3.0	*	9.2	*

*Times not broadcast in this market as of 5-11 November 1952. †Average weighted rating arrived at as follows: Individual market ratings are weighted in proportion to the number of stations in each market.

atings

First SPONSOR-TelePulse ratings show dramatic, action programs best bets on market-by-market basis

which likewise doesn't spot a name personality.

Curiously, no 15-minute film shows came up with strong enough ratings in four or more markets for the period rated (5-11 November) to warrant inclusion in the chart.

It may be noted to point out that these SPONSOR-TelePulse rating charts, like any other program rating information, are offered merely as a broad index to how spot TV film programs are faring, and not as the final guide to the buyer. The astute adman will search out for himself the manifold factors that enter into a rating, such as the preceding rating, time of broadcast, and competition and measure his choice of purchase accordingly. * * *

Chart to be regular feature

This rating chart, the first coast-to-coast rating of spot TV film shows, will appear every second issue of SPONSOR. (Next chart 26 January). It will feature a new section devoted to special research data, production information, significant trends in TV film program field.

f Top Spot TV films

Films listed are broadcast in four or more markets

3-STATION MARKETS								2-STATION MARKETS				1-STATION MARKETS			
Atlanta	Baltimore	Cincinnati	Cleveland	Columbus	Detroit	Philadelphia	San Francisco	Birmingham	Boston	Dayton	Minn.-St. Paul	Buffalo	New Orleans	Seattle	St. Louis
*	*	*	21.8	*	*	26.8	26.3	*	19.5	23.5	*	*	50.5	46.0	*
*	*	*	*	*	*	18.0	24.0	*	*	17.8	*	*	57.0	*	*
28.5	9.0	*	16.8	17.3	15.8	11.3	24.3	*	19.0	27.3	*	48.0	52.5	*	47.0
*	10.3	36.3	*	22.3	18.5	14.3	24.8	*	18.8	27.8	25.0	22.0	47.5	*	26.0
9.5	5.8	*	20.0	24.0	*	13.3	30.5	*	19.8	23.5	12.3	*	53.5	59.0	*
15.3	12.3	18.5	12.8	15.3	17.0	26.3	22.5	*	8.8	17.8	*	22.5	36.5	33.0	24.5
15.5	*	18.0	20.3	*	18.8	11.5	18.5	*	15.3	23.0	*	*	53.5	*	*
10.3	10.5	*	12.8	13.0	*	27.3	18.8	21.5	12.3	*	24.3	*	37.5	*	33.5
*	*	*	*	*	10.3	*	*	*	*	10.5	*	35.5	*	*	20.5
*	*	*	*	*	*	*	*	*	*	*	*	56.0	*	48.5	*
12.8	*	14.0	*	*	11.8	14.3	*	25.0	19.5	26.8	*	34.5	*	43.0	*
15.5	11.8	22.3	18.8	*	18.5	15.5	18.5	29.0	17.5	14.3	*	*	26.5	45.0	34.5
*	*	*	*	12.0	9.0	*	11.0	*	18.0	*	*	*	*	*	*
21.5	8.3	14.0	9.0	21.5	8.3	27.0	7.8	20.8	10.0	13.5	11.8	25.0	40.5	*	29.0
10.8	3.5	*	*	*	9.0	*	*	25.3	*	*	*	*	40.0	*	*
11.8	10.0	10.3	10.5	14.5	12.3	8.5	14.5	11.0	11.8	16.3	8.3	*	38.5	28.0	52.5
*	16.3	*	*	*	11.0	*	*	*	*	23.5	*	*	*	*	*
*	*	*	*	*	16.5	*	25.3	*	*	*	*	*	*	*	*
16.0	7.5	7.3	8.0	*	9.3	3.3	*	*	8.3	11.3	*	*	22.0	10.5	23.5
8.8	*	*	*	*	16.3	*	*	*	15.8	19.8	*	*	*	*	*
18.8	14.5	*	*	*	5.8	*	10.5	*	*	*	*	*	*	*	*

the number of TV homes in each market. For instance in October 1952, TelePulse gave a weight of 13 to New York as compared with a weight of 1 for Cincinnati.



TV commercials use babies to add impact to Gerber sales message. Sarra, film producer, used four- to six-month-old infants.

Best ad theme: Gerber makes baby food exclusively. Copy minimizes ease of preparation as agency believes mothers have "martyr complex"

Gerber gets through to the young mother

Firm reaches selective market with mass medium: network television

Using a mass advertising medium to reach a selective market is a good trick if you can do it. And the Gerber Products Co., manufacturer of baby foods, apparently has done just that. For Gerber's is using network TV to reach the mothers of babies.

Here are some reasons why Gerber executives can be satisfied with the company's use of network TV:

1. Number one company in baby food sales for years, Gerber's is still

riding high. After about 12 months of air advertising, sales are rising at a healthier clip than ever. This is taking place in the face of a long-term leveling-off which is beginning to show up in over-all baby food sales.

2. Gerber's 15-minute segment in

case history

the Wednesday afternoon *Kate Smith Show* (4:45-5:00, NBC TV) is currently sporting a higher rating than the other 19 slots. With the exception of kid shows, Gerber's Nielsen figure is the third highest in daytime TV.

3. The company couldn't have picked a better time slot to reach the heavy late-in-the-week grocery shopping. About 90% of all grocery sales, according to a 1950 Crowell-Collier study, take place Wednesday, Thurs-

day, and Friday. Incidentally, CBS Radio's tandem-type operation (Power Plan), which covers the above three days, is being sold partly on the strength of the Crowell-Collier study. (See "So you want to buy a 'tandem,'" SPONSOR, 15 December.)

4. Gerber executives have every reason to believe that their waste circulation (which includes anybody who is not a mother of a baby) on a mass medium like TV has been held to a minimum by adequate research on the best listening time for mothers of young children. They have a pretty good idea, for example, that young mothers like Kate Smith better than any other TV show.

5. Gerber's has practically no competition on the air. As a matter of fact, air advertising of baby food has always been conspicuous by its scarceness. Gerber's is the only firm in its field doing a sustained job with broadcast advertising. And that includes network and spot, radio and TV.

Gerber's obviously likes its present TV showcase; the processor is buying so big a part of it. The company started in its Kate Smith niche in September 1951, and now appears to have settled down for a long, comfortable stay. The Gerber timebuyer at D'Arcy Advertising Co. has taken practically every TV market in sight—and a few not even in sight. The agency has a standing order to buy every TV station (assuming clearances are satisfactory) scheduled to see the light of day before April 1953.

A quick look at the Gerber's sales picture sheds some light on its healthy appetite for TV coverage. The company has registered a 22% sales increase for the six months ending 31 September 1952. If this percentage of increase holds up during the current six-month period—and it looks likely—it will mean a total sales figure of \$66 million for the fiscal year (ending 31 March 1953), compared with, if you want a dramatic example, \$17 million in 1945. This will mean a \$12 million jump over the previous fiscal year, the biggest dollar leap in Gerber's history.

It also means an increasing Gerber's share of the baby food business. That share is now estimated at more than 35% (1951 retail baby food sales: \$170 million). Following Gerber's in order of sales are four other large producers: Heinz, Beech-Nut, Libby, and

Clapp, Gerber, Heinz, and Beech-Nut among them account for 80% of total industry sales.

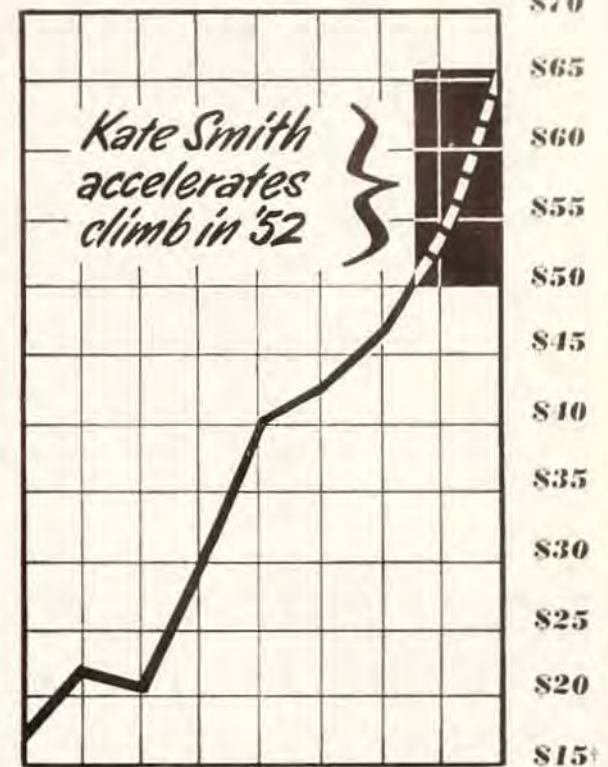
Gerber Products is the only one of the above quintet which makes baby food exclusively, a fact that may have a lot to do with its sales leadership. Clapp is a division of American Home Products, which has more brands than you can shake a rattle at. Pretty much the same can be said of the product variety of Heinz and Libby, McNeill & Libby. Beech-Nut is heavily involved in coffee and chewing gum. This specialty of Gerber's has resulted in a consistency of advertising that is particularly marked in the baby food field.

Gerber's is spending about 7% of its gross sales figure on advertising and sales promotion. A 39-week run on Kate Smith costs Gerber's a whopping \$600,000. The seven film commercials now used came to about \$20,000. The company also buys a smattering of radio and TV spots. Together, these expenditures come to about a third of Gerber's \$2 million-plus ad budget for the current fiscal year. Nearly another \$2 million is spent on sales promotions: conventions, promotion to doctors, etc.

The company and its ad agency will not spell out publicly, of course, the (Please turn to page 74)

Gerber sales are climbing fast

The 1953 figure is sponsor estimate based on 22% increase for first half of this fiscal year. Gerber's TV sponsorship began September 1951



*Fiscal years ending 31 March (Millions of Dollars)

Point of sale:

Stores welcomed displays tying in Kate Smith to Gerber products. TV program has helped open hard-to-crack outlets

Dealer trade ads:

Gerber tells retailer that Kate Smith was found to be most popular daytime show among mothers. Research also disclosed most popular time slot



What do young mothers like BEST?

YOUNG MOTHERS LIKE "THE KATE SMITH SHOW" BEST — it's fast and easy to watch, it's popular, it's TV done with class — and that's why you can't leave your baby at home. Kate Smith, America's Gerber's Baby Food, is a quality food which will make your baby's life a happy one.

YOUNG MOTHERS PREFER GERBER'S — as proved by most successful baby shows and the fact that the light source of Gerber's baby food is the most popular baby food in the world. Gerber's baby food is the most popular baby food in the world.

Babies are our business... our only business!

Gerber's
BABY FOODS
HEINZ & LIBBY

GERBER'S BABY FOODS • HEINZ & LIBBY



Hold The Heart of The Rural Midwest In The Palm of YOUR Hand!

*Sell the Richest Livestock
And Grain Area in the World . . .*

with **KMA** — The Heartbeat
of the Rural Midwest!

KMA delivers the richest part of the rich, rural midwest! Here are over 2½ million "grass-roots" midwesterners who demand authenticity in the farm programs, the homemaker shows, the news and weather casts and other radio programs they listen to.

They like local flavor, but it must be authentic. That's why they prefer KMA farm director Merrill Langfitt's farm shows over those beamed from metropolitan centers, because Langfitt's a farmer, too. That's why they like KMA homemakers like Florence Falk, "The Farmer's Wife," because Mrs. Falk is a farmer's wife and knows what the rural housewife wants.

For over 27 years KMA has been the farmer's source of news and weather, his spokesman, his business advisor and his source of entertainment.

The farmer's got money to spend! In 1950 farm income in KMA-Land was almost two billion dollars. You'll be getting the rural audience and more than your share of sales when your message is tailored-to-the farmer over KMA.



KMA Farm Service Director Merrill Langfitt is a farmer himself . . . raises registered hereford cattle.



Rural housewives like the authentic broadcasts of a real farmer's wife—Florence Falk, shown above with her family.

KMA

SHENANDOAH, IOWA — 5,000 WATTS — 960 KC

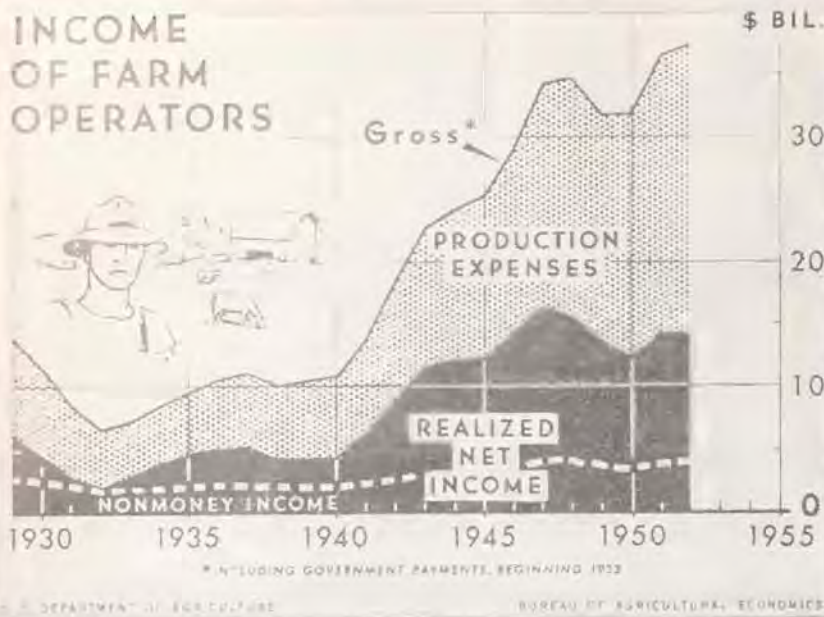
How to get the most out of farm radio and TV

What's the best way to reach the \$38 billion farm market? SPONSOR survey gives answers

In the pages that follow, SPONSOR studies and analyzes the U. S. farm market. In 1953 gross income of the American farmer is expected to soar to an estimated \$38 billion. Reaching this huge and profitable market via advertising of all kinds will be virtually a "must" for both consumer and agricultural-product advertisers. But despite the growing fund of farm media knowledge that has been built up, most advertisers still have many things to learn—particularly about air media designed to provide service and entertainment for farm families. To discover the latest farm radio and television techniques (Yes, farmers, too, watch TV!) SPONSOR surveyed nearly 200 leading farm-area outlets, both radio and TV, in all sections of the U. S. What these broadcasters replied, plus new information from the U. S. Government, agricultural concerns, farm associations, advertising agencies, and farm advertisers, forms the basis for this special section. As the index at right shows, readers will find data on the size and scope of the U. S. farm market, tips to consumer advertisers, practical pointers for farm-product advertisers, the latest round-up of farm radio and TV facts, the latest listings of farm broadcasters, and a round-up of farm air results. The data provided by these reports should prove valuable to large and small advertisers, and their agencies, in planning 1953 air campaigns designed for farm ears and eyes. With over 93% of American farms radio-equipped (U. S. Census 1950) and about 12% of them TV-equipped (latest estimate), air media have the greatest circulation among farm families. Selling to the farmer on the air often isn't as easy as it looks; he resents the hopped-up, high-pressure approach as well as the coyly folksy, corned-up type of "farm" air commercials. And, America's factual-minded farmer can mean millions in extra sales.

1. **Farm market:** *Farmers have more money than ever, but sagging farm prices make them close-fisted. Five charts, full-length article details \$38 billion market. Page 23*
2. **Consumer tips:** *How should air copy for consumer products be slanted for farmers? SPONSOR article reveals latest air tips in this new ad technique. Page 30*
3. **Farm tips:** *Backbone of farm broadcasting is the local radio farm director. Here are pointers on how best to use these air personalities, revealed by new survey. Page 34*
4. **Farm radio-TV:** *How do typical air outlets in farm areas operate their farm broadcasting? Here's a round-up of data to give sponsors the latest picture. Page 36*
5. **Farm air results:** *Eight capsule success stories show farm air advertising produces results for consumer, farm-product advertisers. SPONSOR RFD listings. Page 43*

Farmers grossed \$37.6 billion this year



Why farm market is important

1. Farmers are worth \$169 billion.
2. Farmers grossed \$37.6 billion this year.
3. Farmers will have net cash income of \$14.2 billion to spend.
4. Farmers' standard of living is guaranteed by U.S. Govt. (through parity-price ratio)—only such set-up in U. S.
5. There are 23,276,000 people on farms.
6. 93.1% of farm homes had radios in 1950 (12% have TV sets now).

What farmers are worth

Real estate	\$94.6 billion
Livestock	19.6 billion
Machinery & motor vehicles	15.3 billion
Crops stored	8.9 billion
Household furnishings & equipment	7.7 billion
Bank deposits & currency	15.2 billion
U.S. savings bonds	5.3 billion
Investments in co-ops	2.1 billion

Total assets \$169 billion*

SOURCE: Bureau of Agricultural Economics
*Up from \$154.3 billion in 1951

Where farmers spend their money

Expenditures of farmers and smalltowners (up to 10,000 pop.) 1951 by stores
(Farmers alone account for about one-third of total)

STORES	SPENDING	STORES	SPENDING
Food stores	\$12.2 billion	Gasoline & service stations	2.5 billion
Automotive	7.8 billion	Drug & proprietary stores	1.7 billion
General merchandise	6.3 billion	Liquor stores	1.1 billion
Lumber, building supplies & hardware	1.5 billion	General stores	180 million
Eating & drinking establishments	1.3 billion	Second hand stores	260 million
Miscellaneous	1.0 billion		
Apparel	3.3 billion		
Furniture & appliances	2.8 billion		

Approx. total \$52 billion

SOURCE: Weekly Newspaper Representatives, Inc.

1. Farmers in 1953: fewer, richer, tighter—with \$14.2 billion net to spend

The American farmer will gross close to \$38 billion next year.

This will be roughly one-seventh of the total national income.

Of this \$38 billion, he will spend approximately \$24 billion on production.

He will net around \$14 billion, most of which he'll spend on consumer items you make or sell.

Incidentally, the farmer next year, as in every year but two since 1940, is sure to buy more dollars' worth of consumer goods than capital (heavy) goods.

This fact alone should intrigue the consumer goods advertiser—who dabbles in farm publication advertising but virtually ignores farm broadcast advertising or expects his regular programs and announcements to reach the farmer.

"Fewer . . . larger . . . richer . . ." is the excellent way Wildrick & Miller, New York, described the farm market in its farm booklet published last year.

The adjectives apply equally today.

There are *fewer* farmers: 23,276,000 (as of 1 April 1951, latest figure available), as against 24,335,000 the year before.

The farms are *larger*: 215 acres in 1950 against 195 in 1945 and 138 in 1910.

The farmers are *richer*: They're worth \$169 billion this year, against \$154.3 billion in 1951, \$53.8 billion in 1940.

Therefore it's easier to sell them as a group, for by concentrating on the upper half of the farm market, "you cover 90% of the purchasing power," according to Wildrick & Miller.

But one more adjective should be added: *tighter*. For paradoxically purchasing power is declining. The prices the farmer gets for his products are down 8% over last year; the prices he must pay have slipped only 1%, according to the Agriculture Dept. As a result the farmer is getting close-fisted with his money. How he spends it in 1953—and how much—will de-

pend on you as an advertiser and adman.

How is the farm market "fewer, larger, richer, and tighter?" And why should this interest the advertiser? Here are some figures to show why you should take an interest:

Fewer: There were 23,276,000 people on farms in April 1951 out of a total population of 155 million (157 million today). There are 5.4 million farm families, as against 7.6 million rural non-farm, and 26 million in towns and cities. The Bureau of Agricultural Economics estimates the farm figure will decrease to 22,402,000 by 1955 and 21,356,000 by 1960. Rural population on the whole, however, has been rising although at a smaller rate than urban.

Farm decline has been generally downward since the peak year of 1916 (32,530,000). Depression in the 1930's brought a temporary increase, but World War II caused a rapid loss in farm population. High level of non-farm employment since 1946, plus the post-Korea defense mobilization, has continued drawing the boys from the farm.

Since the early 1930's approximately 1,000,000 farms have disappeared—over 665,000 of them in the South.

Trend to fewer but larger farms, fewer farmers using more mechanized equipment actually means greater efficiency—more food is produced. And for advertisers it means it is easier to reach the farm market.

Easiest and cheapest method is via radio. The 1950 census showed 93.1% of the farmers had radios, quite a few on tractors as well as in barns, and 78% had electricity. Thus more homes had radios than electricity (or telephones—38.3%). Since then all three figures have risen. The national radio-home percentage is 98.1%. And not to be overlooked is television. Sam Barton's Market Research Corp. of America estimates 12% of farm families had TV in July, a 3% rise in three months.

Larger: Farms averaged 173 acres in 1940—now average 215.2 acres. Total number of farms has dropped to 5,379,043 (1950) from the high of 6,812,350 in 1935. Smaller, less efficient types of farms are being squeezed out. Those that remain are going in for more and more specialization. With mechanization, electrification, improved

(Please turn to page 48)



U.S. farm radio is integral part of rural community

Farmers look upon radio as a basic aid in the \$33 billion business of ranching and crop-growing, as well as an important means of entertainment. In the pages that follow, SPONSOR presents a pictorial tour of U. S. farm radio. Admen will see how farm-area stations and local farm radio directors cover everything from state fairs and stock shows to weather reports and household hints for their loyal farm listeners. Photos were chosen from replies to recent SPONSOR survey



Fairs, special events: When there's a big rural event, farm-area stations go all-out to bring reports of it to farm audiences. Above, center: Worthington, Ohio's WRFD set up a special studio tent at last year's Ohio State Fair, drew thousands of visitors daily, and aired remote broadcasts to many more Midwest farmers. Right:

Farm Service Director Harold J. Schmitz of KFEQ, St. Joseph, Mo. (holding mike at left) interviews Robert Thornburg, Missouri Commissioner of Agriculture at the Missouri State Fair. Since 1926 WFEQ has carried livestock and grain market reports to farmers; aims most of its programming during the day toward rural tastes

Farm radio and TV

2. Consumer buying by farmers may hit \$14 billion in '53. But air-selling such products is often tricky

Spot radio aimed directly at such important "fractional" audiences as foreign-language groups and to U. S. Negroes is now a standard item in many a sponsor's bag of consumer advertising tricks. And, an important fund of specialized knowledge in planning such air campaigns has already been built up by leading advertising agencies and station representatives.

But one important segment of spot radio advertising is still very much in the experimental stage. That's the selling of consumer products, from corn flakes to Cadillacs, to farm families with the aid of specially planned farm radio commercials.

As the preceding article has shown, advertisers who ignore the \$14 billion consumer buying power of the nation's farm families are cutting themselves off from many extra- and sizeable sales. It's true that advertisers who plan major radio campaigns in terms of the broadest possible appeal automatically reach a great many farm ears. But, it's economically worth the

effort in today's competitive market to make the extra air "push" needed to reach even greater farm audiences, most experts feel.

Where are advertisers going to get the kind of "specialized" knowledge of farm radio needed to do a successful selling job for a consumer product? And, is "specialized" knowledge really needed?

To answer such questions with facts, SPONSOR recently surveyed those who are still writing the ground rules of selling consumer products via radio to farmers—the nation's farm-area radio outlets. Nearly 100 replies were received, containing a wide variety of practical advice to advertisers and agencies.

Here are highlights of what these farm radio stations told SPONSOR:

The best air vehicle: Advertisers who have a consumer product to sell to farmers have much more freedom in picking (a) stations, and (b) availabilities on these stations than do the

manufacturers of a specialized agricultural product (such as a disk harrow or a manure spreader) most farm-area stations feel.

Generally speaking, the best times of day to reach farm families with radio for a consumer product today are:

1. **Early morning:** Via programs and/or announcements slotted on a farm-appeal station between the hours of 5:30 and 7:30 a.m. Although the trend in farm habits, due to the electrification and mechanization of farms, is toward a "wake-up" pattern that's similar to that of cities, the early morning hours still catch most farm families at breakfast.

2. **Noon hour:** Again, this is a peak in farm family listening, since it is during this period that farm stations air weather reports, market reports, news round-ups, and farm service shows aimed at rural ears. Also, farm families are gathered at the table for the big midday meal.

3. **Early evening:** The pattern of listening is roughly similar to that of the noon hour among farm families between about 5:30 and 6:30 p.m. Commercials which are intended to sell an entire family group have a good chance of hitting the target at this time.

4. **Other times:** During the day, when the farmer is busy on his job,



Traveling public address system was provided by KCMO, Kansas City, at local farm event, with station's farm director, Jack Jackson, serving as announcer (left, above). Typical encouragement of good farming practices is award by New Orleans' WWL (center, above) of registered white face bull to 4-H club member Leslie Bicham Jr.

Bull was a real prize; was worth over \$1,000. Right, above: Governor Sigurd Anderson of South Dakota praises KSOO, Sioux Falls, for work in staging a statewide mechanical corn-picking contest, and for station's stressing of farm safety in its broadcasts. KSOO Farm Service Director Stangland is seen on Gov. Anderson's left

the kids are off to school, and the farmer's wife is running the home, a farm woman looks to her radio for entertainment and useful advice. For the most part, she listens to the same daytime radio fare as her city sisters.

But, many stations feel, advertisers are overlooking a good bet in not programming to her tastes. As WWL's farm service director, George Shannon, pointed out to SPONSOR: "General consumer products are bought mostly by the farm Mrs., and yet farm radio has only a small portion of ad money spent for her benefit."

The correct approach: Most farm-area outlets are agreed that selling consumer products to farmers on the air is a specialized art. But not all are agreed on one of the most important considerations in any air campaign aimed at a fraction of the mass audience—the correct method of commercial approach.

Largely, this boils down to a question of "should farmers be treated as farmers . . . or as ordinary people?"

Many stations feel that the farmer should be appealed to—albeit with great care—as a member of a minority group. For example, here's how J. Ted Branson of station KFEQ, St. Joseph, Mo., phrased it:

"In connection with general con-

sumer product advertising aimed at farm listeners, a common mistake is to develop only one type of copy. It's our opinion that to sell the farm audience properly, special farm announcements should be written for farm audiences. Primarily, farmers do not like the hard-selling type of copy which will sell metropolitan audiences."

Another typical believer in the tailored-to-farm-ears commercial is veteran farm broadcaster Phil Alampi of WJZ, New York, whose *Farm News* show has been aired from the ABC flagship each morning for the past sev-

en years. Stated WJZ's Phil Alampi:

"Consumer advertisers certainly have not utilized farm radio to their advantage. Personally, I would slant the consumer copy to the farmer by personalizing the sales message. In other words, if you want to sell coffee or cereal, you can certainly tie it in with the weather or with the day's work ahead for farmers. There are many personal ways in which this can be done, and from my experience farmers like this approach."

At the same time, many of the large-
(Please turn to page 50)

Six farm air tips to consumer clients

1. Basic trick in selling consumer goods to farmers via radio is choice of time slot with farm audience

2. Correct appeal to farmers should be carefully slanted to rural ears, but beware of city-slicker approach

3. If advertisers' products have a special farm use, this should be made clear in consumer farm radio-TV copy

4. Farmers seldom buy any products on impulse basis. Commercials should be factual, and not attempt to "push"

5. Avoid use of "ranned" commercials, live or transcribed, in broadcasting; let local air salesmen ad lib

6. Quality generally attracts more farmers than does a bargain price. Avoid carnival atmosphere in selling.

WRFD



"Livestock and livestock products account for more than half the farm income in Ohio. We've purchased time on WRFD for the past 5½ years to broadcast production and marketing information daily to our members and all other farmers in Ohio. They listen and profit by it." . . . Executive Secretary Forrest G. Ketter, Producers Livestock Cooperative Association.



"WRFD has served the Ohio Farmer better than any other radio station during the past 5½ years. Our 60,000 farm family members listen to WRFD, so our advertising schedules have always been very productive." Executive Secretary John Sims, Ohio Farm Bureau.



"WRFD is the only Ohio station that devotes its entire schedule to the farm family. Most of our 159,000 members listen to WRFD regularly." . . . Ohio State Grange Master Byron Frederick.



"Ohio farmers like WRFD programs, and they listen. Our 31,001 members have always insisted on WRFD getting the major portion of our advertising budget, because WRFD reaches more farmers for less." . . . Manager Richard Kellogg, Central Ohio Breeding Association.



"WRFD renders more valuable service to our sixteen member groups of farmer business organizations than any other medium. Prestige and popularity result." . . . Secretary Walter Black, Ohio Council of Farmer Cooperatives.



"WRFD has the most complete coverage of local and central markets. Farmers utilize and appreciate this kind of service which keeps them informed and helps make more profits each year." . . . Secretary R. Q. Smith, Independent Livestock Marketing Association.

SELLS RURAL OHIO BEST AND AT LOWER COST!

OHIO'S VAST RURAL MARKET

accounts for more retail sales than any metropolitan market! And, don't overlook the fact that in 1953 Ohio farmers will have more than a BILLION DOLLARS to spend from the sale of farm products!

You cannot adequately cover the rich rural Ohio market without WRFD. Farmers depend upon and listen to WRFD for the best in farm features and programs plus well produced entertainment. Put your sales message on WRFD, and get deeper penetration in rural Ohio AT LOWER COST than is possible with any other advertising medium!



OHIO'S RURAL RADIO STATION SELLS OHIO'S RURAL MARKET!

WRFD

880 KC
5000 WATTS

Telephone
Franklin 2-5342

WORTHINGTON, OHIO - PEOPLES BROADCASTING CORP.



Fairs, special events: Don Dean, farm director of WABJ-Adrian, Mich., meets his junior farm fans in person at county fair. Dean often serves as m.c. at such events. Center, above: 4-H award winner at Washington Junior Poultry Exposition is congratulated by Dick Passage, farm director of KYAK, Yakima, Wash. Right,

above: Farm Service Director Bill MacDonald of Omaha's KFAB takes pride in reporting to farm listeners via his "Down to Earth" program the winners of awards at the 1952 Nebraska State Fair. The two youngsters standing before the 4-H emblem are Bill's children. Most radio farm directors are veteran farmers and ranchers.

Farm radio and TV

3. Station farm directors are key to top selling of agricultural products via farm-appeal air advertising

There's one important difference between selling consumer products and agricultural products to farmers with farm radio.

With a consumer product, it's primarily a question (a) of buying a spot time slot or program which is sure to have a sizable farm audience, and (b) a matter of slanting the copy—just enough, but not too much—toward farmers.

In handling a product which is an aid to a farmer in running his business, the above two rules apply. But there's one more extra step: The selling should be linked as closely as possible to the air activities of a local radio farm director.

These specialists in agricultural broadcasting are limited in number in the U. S. At latest count, there's no more than about 250 of them. But they have earned for themselves over the years a unique kind of loyalty which farm stations, and the farm directors themselves, guard jealously.

A typical RFD, as they have called

themselves in recent years since the U. S. founding of the National Association of Radio Farm Directors, spends a busy life, and only part of it behind a microphone. His off-the-air activities are very likely to keep him busy 10 or 12 hours a day, six days a week in addition to what may be only an hour or so daily on radio.

To get some idea of why the RFD is a respected, well-liked, and well-known figure in his territory, an advertiser need only glance at a set of figures provided to SPONSOR by a typical RFD, Jack Jackson of Kansas City's KCMO.

According to Jackson's diary, last year he spent 124 days traveling "in the field"; covered a total of 23,725 miles; attended 94 farm meetings with total audiences of nearly 100,000; was the principal speaker at 63 of these meetings; visited 165 farms; made 39 remote broadcasts; made six special broadcasts for ABC network; spoke to dozens of retailers and dealers; and actively assisted some 35 organized

groups in various community and civic projects. The majority of this was done in what might technically be called his "spare time."

It's little wonder therefore that farm-appeal stations almost invariably cite as their chief recommendation to farm-product advertisers:

"Buy the services of a good radio farm director."

While this approach practically guarantees success—station files are filled with results stories on their RFD's—there are, however, some useful extra pointers which stations feel agricultural advertisers ought to know.

Choosing the right vehicle: Here's what Bill Martin, v.p. of "Ranch & Farm Radio" stations KMMJ (Grand Island, Neb.) and KXXX (Colby, Kan.) had to say to agricultural-product advertisers regarding the choice of air slots:

"Be sure the stations you select are really farm-appeal stations. Don't try to cover the farm markets in the Central and Western areas by using only metropolitan stations. Check the station program schedule carefully in selecting time. Be sure that your farm program or announcement is in a block of farm programs. Isolated farm programs do not have the same impact as a farm block.

"And, be sure that the station select-



Ed Slusarczyk (in tartan jacket, holding mike) broadcasts a blow-by-blow description of a local log sawing contest to farm audiences of WIBX, Utica, N. Y. (left, above). Sandy Saunders, farm director of Oklahoma City's WKY and WKY-TV (second from left), listens in on talk of two farm experts at farm improvement event,

reporting later to audiences on his "Oklahoma Farmer" show (center, above). Right, above: WIBW, Topeka, Kan., covered big "Balanced Farm Day" event which drew Kansas farmers from all parts of the state. Farm stations invariably cover plowing matches, corn husking contests, USDA Field Days, soil conservation events

ed includes a complete farm service schedule, that is: complete markets, weather, farm news, and farm service programs. Be sure that the station can furnish you with a good farm announcer or farm director. The job of selling your farm product should be done by a man who is respected by the farmers."

Similar advice was offered to farm-product advertisers by Clifton "Click" Westin Jr., promotion manager of Omaha's WOW. He wrote:

"An agricultural product advertiser can make best use of farm radio advertising by sponsorship of a full program or segment of a longer program, such as five minutes of weather or the first 15 minutes of a half-hour show. Thus, his product and the highly respected farm service director are identified together."

How to use an RFD show: To get the most value from a show featuring a radio farm director, stations feel, advertisers will have to start off by swallowing a bit of advice which may not be too easy to take. However, most farm stations feel, it will ultimately work to the advertiser's advantage.

Simply, it's this. In most "general" radio campaigns, the advertiser frequently knows more about selling to his audience than does the performer. In the specialized field of farm radio,

it's just the other way around. The advertiser—and his agency—aren't always right.

Without exception, the nearly 200 stations surveyed by SPONSOR recommended that the radio farm director be given carte blanche by admen. Here are some of these station comments:

- From Frank F. Atwood, farm program director of Hartford's WTIC:

"We prefer live to transcribed material, and we like variety in the copy so that the farm director is not using the same phrases every time. With most WTIC accounts the farm director

has liberty to rewrite the material in his own words or ad lib around a prepared script. The exception to this rule is proprietary medicine copy, which is read verbatim.

"With strictly farm items, we like to personalize the approach with frequent mention of the names of the dealers or quotations from them. It's important to avoid such errors as talking about profits from the sale of eggs on the same day that the egg price has gone down two or three cents a dozen. The farm director can watch for such

(Please turn to page 52)

Six tips to farm-product air advertisers

1. Buy shows which feature a radio farm director. These experts have loyal followings, understand farmers

2. Farm-product commercials are more effective if ad libbed by farm director from the sponsor's outline

3. Farmers are businessmen. If your product boosts farm profits, stick to well-proved facts and testimonials

4. Don't expect "next morning" sales from farm shows. Farmers will test a product, buy more if they like it

5. Mention local dealer names on the air. This personalizes selling, paves way for dealer demonstrations

6. Farmers are more interested in "quality" than "price," so avoid any bargain-basement theme in selling



Farm radio and TV

4. American farm radio and video talk the farmer's language, entertain and advise audiences

The average big-city adman—who spends his working days behind a desk in a skyscraper office—knows farm radio only as a set of radio call letters in a timebuyer's station list.

Few of these admen ever get the chance to tour the country, and observe for themselves just what farm radio in the U. S. looks like in closeup or in live action. For these advertisers and agency men, SPONSOR, therefore, presents a round-up of capsule news and views of farm radio, as reported in SPONSOR's nationwide survey of air outlets currently beaming programs to rural ears.

Here, then, is a capsule cross-section of what's going on today in the field of farm radio, as outlined by several leading farm-area stations:

WLS, Chicago: The big *Prairie Farmer* station is a legend in farm broadcasting circles. Its famed *National Barn Dance*, which has been witnessed by well over 1,000,000 visitors to Chicago, has been aired since 1932 and still has many of the original sponsors, like Murphy Products Co. (feeds) and Keystone Steel & Wire Co. (fencing). WLS, which has launched many of the biggest names in folk music—Gene Autry is one—and rural entertainment, has a devoted farm listening audience

Farm radio in the studio

Local farm directors bring agricultural experts, rural personalities, and civic leaders to their studio microphones, and often stage radio round-table discussions. At left, four well-known farm directors at work. Top to bottom, they include: WOW, Omaha's Mal Hansen, new president of the Radio Farm Directors Association; Al Baner, farm director of KPOJ, Portland, Ore., supervising farm forum; Ray Rodgers, farm director of Sacramento's KFBK; and WGN, Chicago's Norman Kraeft, farm service director (extreme right) discussing air tactics with station and sponsor officials of the Oliver Co.

throughout the Midwest from which it pulls upwards of a million pieces of mail each year.

The secret of the Chicago station's success is really very simple, WLS executives feel. For years, WLS has beamed a daily farm service on its 50 kw. clear channel which has included: *Farm Bulletin Board*, *Farm World Today*, *Dinner Bell Time*, *This Farming Business*, *Prairie Farmer Air Edition*, reports from the Board of Trade, remote shows from Chicago's Union Stock Yards, weather reports, and special farm news. At other times, it airs remote shows from major agricultural events in its territory and brings to its microphones many leading agricultural guest speakers. All this, of course, adds up to more than a quarter century of farm radio service, and has brought corresponding rewards of both listenership and sponsorship to WLS.

WNAX, Yankton, S. D.: Station Manager Robert R. Tincher reported: "The WNAX farm service department produces 53 farm programs every week, accounting for about 15 broadcast hours. These programs feature WNAX farm experts and are, in reality, 'trade programs,' helping the farmer to more productive, more economical operation."

Added Tincher: "These shows are largely sponsored by advertisers with a product or service used in the business of farming or ranching, and we're nearly 100% sold out."

"Other WNAX-produced programs are specifically designed for farm and rural non-farm audiences. The many live talent shows and our personality

Farm radio in the field

With the aid of mobile units, remote shows, tape and wire recorders, local farm radio broadcasters are constantly touring their territory, making on-the-spot interviews. At right, a quartet of radio farm directors bring their mikes directly to the scene of farm news. Top to bottom: George Shannon of New Orleans' WWL talks to satisfied customer of his sponsor, U.S.S. American Fence; Barney Arnold of Louisville's WHAS chats with farmer; Herm Harney of Omaha's KFAB interviews seed corn expert; Merrill Langfitt of KMA, Shenandoah, Iowa, tapes a friendly discussion with two of his radio listeners.



4. Scope of farm radio

presentations are geared to (and command) a huge rural audience. We receive more than a quarter-million pieces of WNAX listener mail each year, and it's predominantly rural. Our studies show that rural audiences spent more hours each day with their radios and are more loyal to stations and station personalities than the metropolitan listener.

"Today's farmer is a prospective customer for almost every product and service. He responds to the medium that tailors its programing to his needs."

WIBC, Indianapolis, Ind.: Dix Harper, farm service director of this 50 kw. Hoosier-state station, wrote sponsor that WIBC is currently airing a solid block of farm-appeal programs in the early-morning hours of 5:00 to 7:00 a.m. This block includes everything from weather and news to market reports, farm interviews, religious stories, and a farm job exchange service.

There is also a daily noontime farm newscast, and a weekly (Saturday) review of local crop conditions, food tips, and farm market information.

Added Dix Harper:

"WIBC sponsors the state and national mechanical corn picking contests. This is not only a listener promotion but also serves to interest farm-product advertisers in what radio can do. This year, 102 companies exhibited at our state and national contests and an estimated 85,000 people came out to see the event."

WIBX, Utica, N. Y.: "Our main farm broadcast lineup is a two-hour program, 5:00 to 7:00 a.m.," Ed Slusarczyk, WIBX farm director, wrote recently. "It begins with a complete New York State weather round-up to which we add national and local news. Then, a half-hour period of music with a few comments about weather, time, etc., plus, of course, the commercials."

"At 5:15 a.m. we give a local market report broadcast direct from the Central New York Regional Market in Utica. This is a fruit, vegetable, and poultry report, plus special reports from local livestock exchanges. With a

little more music added, and some commercials again, it brings us close to 6:00 a.m. when we give a road report from state police and transport companies.

"At 6:00 a.m. we have a *Mystery Melody Time*. Get this—at 6:00 a.m.! Many of our new advertisers find it hard to believe you get much of an impact at 6:00 a.m., but we have had as high as 83 telephone calls trying to identify our mystery melody. Winners get two tickets to a local theatre, and two tickets to the most popular square dance in the area.

"Between 6:05 a.m. and 6:30 a.m., we have interviews with farmers, agricultural leaders, etc. At 6:30 a.m. we have 10 minutes of local news, followed by music, rural social events, and, bless 'em, more commercials."

KMMJ - KXXX, Grand Island, Neb., and Colby, Kan.: These two stations operate under the name of "Ranch & Farm Radio," since each serves an area busily engaged in one or the other of these pursuits.

Don Searle, president of the two outlets, informed sponsor that the stations, which are specialists in farm radio, block-program the early morning hours (sign-on to 8:30 a.m.) and the noon hours (11:30 a.m. to 1:30 p.m.) to cover every phase of market information, news, crop data, livestock news, and the like.

Proving the point that farmers and ranchers tune to their favorite farm outlets for information that will improve their outdoor businesses, KMMJ-KXXX now plan a new program entitled *Ranch & Farm Profit Series*. Fifteen programs will be aired in the series, which will feature some 40 carefully chosen authorities in ranching and farming. So highly regarded is the series by the station, which feels it will be "one of the most helpful program services ever offered a rural audience," that regular commercial programs in the 1:30 to 2:00 p.m. slot will be cancelled through 1 March 1953 to air the show.

WRFD, Worthington, Ohio: "As the call letters would imply, WRFD has devoted its entire broadcast schedule to serving farm listeners since the station was started in 1917," reported J. D. Bradshaw, manager. Indeed, any average broadcast day on this central-Ohio station shows a virtually solid

lineup of farm programs, starting with the *General Store* show from 6:00 to 7:00 a.m. and continuing right through to the evening weather and news summaries around 6:00 p.m.

Incidentally, WRFD's studios themselves are in a handsome rural radio center on Route 23, Delaware County. Situated in the center of a 260-acre model farm is the only identifying clue which reveals that the building is a broadcasting center instead of a prosperous farmhouse; the high AM tower. When WRFD staffers moved into their new quarters in March 1952, well over 18,000 Ohioans drove out to an open house at the studios.

KSOO, Sioux Falls, S. D.: Since rural listeners, by the station's estimate, comprise over 70% of its regular audience, KSOO naturally aims a great deal of programing toward ruralites. As E. C. "Red" Stanglund, farm service director, describes it:

"We devote approximately three hours daily to farm programing, including music, markets, weather, news, and general farm information. The farm director has direct control over farm programs, and lends advice with respect to music, news content, and so on. I travel extensively through our listening area in search of program material. I also contact agricultural leaders and organizations in order to help them, on the air, with their activities."

WIBW, Topeka, Kan.: An interesting summary of the air philosophy of a big farm station was given to sponsor by Wes Seyler, WIBW's farm service director. He stated:

"Here at WIBW, we endeavor to attend every farm function in the area, if it's physically possible. You might be surprised at some of the affairs to which we are invited, and it follows that you can't cover them all.

"For the past seven or eight years we have, through the Kansas State 4-H headquarters, awarded plaques to the six outstanding 4-H clubs of Kansas. These clubs are, of course, picked by the state headquarters. The award parties have taken the form of banquets and the like. In addition, we award \$700 in scholarships annually to the colleges of their choice to the outstanding 4-H boy and girl.

"These two small gestures—along with our regular farm programing and such special events as our 'Balanced

Farming Day," which drew 10,000 people last year—creates a relationship between WIBW and the farm folks and myself beyond anything you can imagine."

Rural Radio Network, Ithaca,

N. Y.: This upstate New York and Pennsylvania FM network of 13 stations (five basic, seven full-time affiliates, plus Cornell U.'s radio station) offers, in addition to the typical news, market reports, and other services of farm stations, a good deal of high-brow musical entertainment. This comes mostly from WQXR, New York City, which feeds the network during the non-farm-service periods.

It may be a surprise to many big-city timebuyers, who think that farm and rural audiences dial only the musical talents of Roy Acuff and Gene Autry on their radios, but RRN's listeners like its classical and semi-classical fare. As many as 1,000 a month write the network, often calling it an "oasis in the present desert of radio-TV entertainment." RRN, incidentally, was organized by, and is directed by, 10 leading farm organizations, from the Poultry Council to the Dairy-men's League.

WMT, Cedar Rapids, Iowa: This big farm-area station is in the heart of one of the richest agricultural areas in the world. WMT figures that two-thirds of its audience is composed of rural families, and that the remainder is directly or indirectly connected with, or dependent upon, agriculture.

Accordingly, WMT feels "a major
(Please turn to page 56)

Farm radio entertains

There's much more to farm radio than the airing of weather reports, market news, and crop advice. Most farm stations beam entertainment shows at rural audiences, typified by the pictures at right. Top to bottom: the "Kansas Round-up" show of WIBW, Topeka; WRFD Women's Service Director Mary Lou Pfeiffer visits Ohio farm women in their homes, records interviews for her two daily women's appeal shows, "Kitchen Kettle" and "Your Home"; Thompson Holtz of KFAB, Omaha, conducts spelling bee show; Hank Thompson stars on rural-appeal "Light Crust Doughboys" show on 24-station hookup in southwest U.S.





ARTHUR GODFREY couldn't appear in the latest ranking of radio stars—he was busy with another air commitment, flying helicopters in the Naval Reserve. He regularly captures 2 or 3, sometimes 4, of Nielsen's top 29 places.



Jack Benny



Edgar Bergen-Charlie McCarthy



Amos n Andy



Lux Radio Theatre Irving Cummings



Guiding Light Jone Allison



Our Gal Sunday Vivian Smoien



Romance of Helen Trent Julie Stevens



Big Sister Grace Matthews



N.Y. Philharmonic Symphony Dimitri Mitropoulos



Symphonette Mischel Piastro



Stars Over Hollywood William Lundigan (Oct. 25)



Fun For All Arlene Francis & Bill Cullen



Our Miss Brooks: Eve Arden



People are Funny: Art Linkletter



"Club 15": Bob Crosby



Ma Perkins: Virginia Payne



Aunt Jenny: Agnes Young



Perry Mason: John Larkin



Young Dr. Malone: Sandy Becke



This Is Nora Drake: Joan Tompkins



Theatre of Today: Patsy Campbell (Oct. 25)

CBS Radio again delivers 21 of radio's 29 most popular programs (even with Godfrey off flying in the Naval Reserve.)*
These star attractions give CBS Radio advertisers the biggest average audiences in network radio at the lowest cost-per-thousand rate in all advertising.

*According to the latest Nielsen Radio Index summary of the biggest nighttime, weekday, and weekend audiences, Oct. 19-25.

THE CBS RADIO NETWORK
Where Your Customers Listen Most

One will get you twenty thousand in

Big Aggie Land

WNAX's \$3.5 Billion Countryopolitan Market

YOUR CLASS A CHAINBREAK on WNAX reaches a potential audience of 20,000 radio homes for \$1. The potential approaches actuality because WNAX is heard 3 to 7 times a week in 80% of Big Aggie Land's homes.

One of the reasons for such acceptance is the Farm Service Dept. It airs 53 programs every week; its personnel travel 50,000 miles annually, reporting on all activities of interest to farm listeners. Its Farmstead Improvement Program caused "face-lifting" throughout Big Aggie Land—and earned the approval of just about everybody.

ONE OF THE world's richest agricultural areas, Big Aggie Land is 267 counties in Minnesota, the Dakotas, Nebraska and Iowa — a million radio families with at least two things in common: money to spend (\$3½ billion annual retail purchases); and the habit of listening to WNAX (which averages more than 3 times the share-of-audience of any competing station).

As a market, Big Aggie Land is surpassed only by metropolitan NYC and Chicago. One station—and only one—delivers these countryopolitan riches—solidly. That's WNAX, where you belong for economical selling. For proof, check with our national reps, the Katz Agency.

WNAX-570



YANKTON-SIOUX CITY

A Cowles Station

CBS Radio 570 KC 5000 WATTS



146 stations with specialized programming for farmers

Well over 1,000 stations air farm radio and TV programs, but these 146 outlets have farm directors who are members of the Nat'l Association of Radio Farm Directors

WSGN , Birmingham, Ala.	KPRC , Houston, Tex.	WBNS , Columbus, Ohio
KWTO , Springfield, Mo.	KLZ , Denver, Colo.	WHKC , Columbus, Ohio
KMBC , Kansas City, Mo.	KXEL , Waterloo, Iowa	KERG , Eugene, Ore.
WTAD , Quincy, Ill.	WSM , Nashville, Tenn.	KMMO , Marshall, Mo.
KTFI , Twin Falls, Idaho	KVSO , Ardmore, Okla.	WSAZ , Huntington, W. Va.
WMRC , Greenville, S. C.	WWJ , Detroit, Mich.	CJBQ , Trenton, Ont., Canada
WHO , Des Moines, Iowa	WOAI , San Antonio, Tex.	CBC , Trenton, Ont., Canada
WTTH , Port Huron, Mich.	WLW , Cincinnati, Ohio	WIOU , Kokomo, Ind.
WRGB , Schenectady, N. Y.	NBC , Chicago, Ill.	WCAU , Philadelphia, Pa.
WNAX , Yankton, S. D.	KJR , Seattle, Wash.	KONO , San Antonio, Tex.
KVOO , Tulsa, Okla.	WJOB , Hammond, Ind.	WJPS , Evansville, Ind.
WOWO , Ft. Wayne, Ind.	KSL , Salt Lake City, Utah	WTMJ , Milwaukee, Wisc.
WBAP , Fort Worth, Tex.	KYAK , Yakima, Wash.	KOA , Denver, Colo.
KRES , St. Joseph, Mo.	WRFD , Worthington, Ohio	WBTM , Danville, Va.
WHAM , Rochester, N. Y.	WHAS , Louisville, Ky.	WHIO , Dayton, Ohio
WCCO , Minneapolis, Minn.	WDVA , Danville, Va.	KXOK , St. Louis, Mo.
Rural Radio Net , Ithaca, N.Y.	KVOS , Bellingham, Wash.	KTBS , Shreveport, La.
WOW , Omaha, Neb.	KSJB , Jamestown, N. D.	WBCM , Bay City, Mich.
WIBC , Indianapolis, Ind.	WEOK , Poughkeepsie, N. Y.	WEEL , Boston, Mass.
WSVA , Harrisonburg, Va.	KFBK , Sacramento, Cal.	KTBB , Tyler, Tex.
WKAR , East Lansing, Mich.	KTRH , Houston, Tex.	WJR , Detroit, Mich.
KLRA , Little Rock, Ark.	WKJG , Ft. Wayne, Ind.	WJZ , New York, N. Y.
WSLS , Roanoke, Va.	KPIX , San Francisco, Cal.	KGLO , Mason City, Iowa
WIPC , Lake Wales, Fla.	KNX , Hollywood, Cal.	WTIC , Hartford, Conn.
WKOW , Madison, Wisc.	WKY , Oklahoma City, Okla.	KPOJ , Portland, Ore.
WGAN , Portland, Me.	KNBC , San Francisco, Cal.	WOI , Ames, Iowa
KCMO , Kansas City, Mo.	KFEQ , St. Joseph, Mo.	WOR , New York, N. Y.
WPTF , Raleigh, N. C.	WIBW , Topeka, Kan.	WMBD , Peoria, Ill.
CFPL , London, Canada	WWL , New Orleans, La.	KSOX , Harlingen, Tex.
WSBT , South Bend, Ind.	WIBX , Utica, N. Y.	KROC , Rochester, Minn.
WFIL , Philadelphia, Pa.	WGAR , Cleveland, Ohio	CFRB , Toronto, Ont., Canada
KXLY , Spokane, Wash.	WCMB , Lemoyne, Pa.	WDAY , Fargo, N. D.
KSTP , St. Paul, Minn.	KSOO , Sioux Falls, S. D.	KARK , Little Rock, Ark.
KCBQ , San Diego, Cal.	WSBA , York, Pa.	WBBM , Chicago, Ill.
KMMJ , Grand Island, Neb.	KFEL , Denver, Colo.	WHFB , Benton Harbor, Mich.
WGN , Chicago, Ill.	KPQ , Wenatchee, Wash.	WKZO , Kalamazoo, Mich.
KMA , Shenandoah, Iowa	KWKH , Shreveport, La.	KORG , Cedar Rapids, Iowa
KHQ , Spokane, Wash.	WFTM , Maysville, Ky.	WCON , Atlanta, Ga.
WLVA , Lynchburg, Va.	KOKX , Keokuk, Iowa	WRBC , Jackson, Miss.
KFAB , Lincoln, Neb.	WBUT , Butler, Pa.	WFAA , Dallas, Tex.
KMOX , St. Louis, Mo.	WGY , Schenectady, N. Y.	KFYO , Lubbock, Tex.
WFBM , Indianapolis, Ind.	KWTX , Waco, Tex.	WAVU , Albertsville, Ala.
WILL , Champaign, Ill.	WJTN , Jamestown, N. Y.	WEWO , Lanrinburg, N. C.
KDKA , Pittsburgh, Pa.	WBEN , Buffalo, N. Y.	WABJ , Adrian, Mich.
KXXX , Colby, Kan.	WWVA , Wheeling, W. Va.	WSJS , Winston Salem, N. C.
KDTH , Dubuque, Iowa	WHA , Madison, Wisc.	WCYB , Bristol, Va.
WBZ , Boston, Mass.	WVOT , Wilson, N. C.	KOTV , Tulsa, Okla.
WLS , Chicago, Ill.	KUOM , St. Paul, Minn.	KOAC , Corvallis, Ore.
	WMT , Cedar Rapids, Iowa	KFRE , Fresno, Cal.

32 advertiser and agency members of the NARFD

Growing number of leading sponsors, agencies, associations, etc., show high interest in farm air developments.

- Bruce B. Brewer Adr.,**
Minneapolis, Minn.
- Nutrena Mills,**
Minneapolis, Minn.
- Brown Bros. Adr.,**
St. Louis, Mo.
- New Idea Farm Equip. Co.,**
Cohlewater, Ohio
- Dancer-Fitzgerald-Sample,**
Chicago, Ill.
- Conklin Mann & Son,**
New York, N. Y.
- A&P Co.,**
Chicago, Ill.
- Lederle Laboratories,**
Kansas City, Mo.
- Quaker Oats Co.,**
Chicago, Ill.
- Thurston Chemical Co.,**
Joplin, Mo.
- Mathieson Chemical Co.,**
Little Rock, Ark.
- Swift & Co.,**
Chicago, Ill.
- Bert Gittins Adr.,**
Milwaukee, Wis.
- Gardner Adr.,**
St. Louis, Mo.
- Ralston Purina Co.,**
St. Louis, Mo.
- Oscar Mayer & Co.,**
Madison, Wis.
- McKim Adr. Ltd.,**
Toronto, Ont., Canada
- Alis-Chalmers Mfg. Co.,**
Milwaukee, Wis.
- WEA Adr.,**
Columbia, Mo.
- Natl Ass'n of Marg. Mfrs.,**
Wash., D. C.
- Young & Rubicam Adr.,**
New York, N. Y.
- Armour Livestock Bureau,**
Chicago, Ill.
- Pork & Pollard Co.,**
Buffalo, N. Y.
- Ethyl Corp.,**
New York, N. Y.
- Vick Chemical Co.,**
New York, N. Y.
- Libby-Owens-Ford Glass Co.,**
Toledo, Ohio
- Union Carbide & Carbon,**
New York, N. Y.
- Gulf Oil Corp.,**
Pittsburgh, Pa.
- Grocery Mfrs. of America,**
New York, N. Y.
- American Petroleum Co.,**
New York, N. Y.
- E. H. Brown Adr.,**
Chicago, Ill.

Building Materials

Smith Dodson Co. started to sponsor Allan James, pianist and ad lib artist, on his 5:15 (p.m.) Local program in March 1952. At the end of the first month, the company had doubled its business; after the second month, business had practically tripled. Smith Dodson was forced to cancel the sponsorship, since the company's facilities and manpower weren't able to handle any more business. As the sponsor told the station: "You just sold yourselves out of business, gentlemen."

Prog: 5:15 Local, WRFD, Columbus, O.

Insurance

Indiana Farmers Mutual Insurance Co., in January 1952, started to sponsor a five-minute (6:55 to 7:00 a.m.) farm commentary program three times a week, featuring WIBC Farm Editor Dix Harper. In February, having developed a new theft insurance coverage, they announced it on the program. Within three weeks, they had sold more than one-half million dollars worth of this new coverage alone. This at a total radio cost for the three weeks of \$155.70 (or \$17.30 per program).

Prog: Mutually Speaking, WIBC, Ind'pls.

Feed Supplement

Myzon, Inc., makers of hog and poultry feed supplement, started to advertise on a WGN farm program in October 1950 to introduce a new product. The company was then doing a \$3,000-a-month business. After six months of advertising on WGN only, Myzon was able to expand to other markets. Now, slightly more than two years later, the business has grown to a \$1,000,000 annual operation. It has utilized farm radio almost exclusively, still pitches its products via farm shows on WGN.

Prog: Farm program, WGN, Chicago

Baler Twine

Wilcox Hardware Co. had never used radio before. As an experiment, they ran two announcements on a WABJ noontime farm program plugging their twine for tying bales. Within four hours after the first \$5.20 announcement, they had sold \$765 worth; in three days, their entire stock worth \$4,000 was gone. They attribute 75% of this business to the WABJ plugs, or \$3,000 in sales from a \$10.40 investment. After this Wilcox bought three segments a week on the Farm Hour.

Prog: Farm Hour, WABJ, Adrian, Mich.

Gas Installations

Liberty Gas Co. was in financial trouble because of lack of installation for use of their product. They had used all methods of advertising except radio. When they began to use WSBT—three one-minute announcements a week between 6:00 and 6:30 a.m.—their goal was to make 150 installations per year. At the end of the first radio year, they had made over 1,100 installations, nearly eight times their goal. They are now doing more business per day than they formerly did in a whole week.

Prog: Farm News, WSBT, South Bend.

Creamery

Armour Creameries, on their 6:45 to 7:00 a.m. Farm News program, ran a six-week "Name-the-Calf" contest to stimulate traffic in their cream-buying stations. Despite the fact that the contest required considerable effort on the part of the entrants (each had to go to the nearest Armour Luying station to get an entry blank), and that it was pointed directly at dairy farmers (first prize was a Jersey Heifer calf; the others, dairy equipment), the sponsor was swamped with 29,535 entries.

Prog: Farm News, WHAS, Louisville

Flour

Pillsbury Mills sponsors the Jack Hunt Show Monday through Friday at 11:45 a.m. on KFAB. To pull attendance for Jack Hunt's appearance at the 1952 Nebraska State Fair and to establish identification of Hunt with Pillsbury Flour, they promoted the event on the show for three weeks. Leo Burnett, the Pillsbury agency, made a survey among the 100,000 fair-goers. Results show 85% knew of Jack Hunt and 55% correctly identified his sponsor. Cost of the show: \$320 per week.

Prog: Jack Hunt Show, KFAB, Omaha

Home Insulation

Montgomery Ward & Co. retail store in Denver buys some 23 announcements a week on KLZ to plug every type of merchandise they have. The KLZ pitches pull inquiries and sales from farms and ranches in Nebraska, Wyoming and Colorado. One item Ward's have been pushing exclusively on the radio is blown-in home insulation. According to Ward's building materials department, sales on this item have soared 700% higher than last year with the air backing only.

Prog: Announcements, KLZ, Denver

Mid-America's FAVORITE Neighbors

Thousands and thousands of Mid-America farm homes welcome these two daily. They're Jack Jackson, KCMO's Agricultural Director, and Bruce Davies, Associate Agricultural Director. They're more than welcome because they bring Mid-America farmers the kind of information that makes for profitable farming—local, regional and national farm news, trends and interpretations, and daily market reports. Jack and Bruce handle this assignment with that neighborly touch that has helped make KCMO the most listened to station in rural and small-town Mid-America!



**Kansas City's Most Powerful
Station for Mid-America**

810 on your radio dial

Fresh! Vigorous! Entertaining!

TRULY THE
MOST MAGNIFICENT SERIES
OF TELEVISION DRAMAS EVER PRODUCED!

ADOLPHIE MIENJOU

YOUR STAR AND HOST IN

“FAVORITE STORY”

EACH MAGNIFICENT HALF-HOUR DRAMA A VIVID AND REWARDING EXPERIENCE
IN TELEVISION ENTERTAINMENT!

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



ting!

*television's
most dramatic
movement...*

PRODUCED WITH A

Masters' Flair!

NOT ANYWHERE, NOT BY ANYONE HAS
TELEVISION BEEN SO HANDSOMELY
AND LAVISHLY STAGED!

BEYOND BELIEF!

Brilliant Stories!

ALL THRILLINGLY NEW
TO TELEVISION!

NEVER BEFORE HAVE SO MANY
TALENTS BEEN COMBINED FOR
THE SOLE PURPOSE OF BUILDING

Sales and Profits!
FOR YOU!



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

1. FARM MARKET

(Continued from page 29)

seed, scientific breeding, and use of antibiotics and new-type fertilizers, the farmer is not only producing more but increasing the yield per acre and working less. Result: more money, more time, more comfort. This makes him a better customer than ever.

Is there money in good farming? Look at these net average incomes for 1951 from the Department of Agriculture:

Sheep ranches (Northern Plains)	\$20,155
Cash grain corn belt farms	11,529
Cattle ranches (Intermountain region)	13,656
Hog-beef fattening corn belt farms	11,139
Winter wheat-grain sorghum (Southern Plains)	9,533
Spring wheat-corn livestock (Northern Plains)	8,340

Average net income per farm \$2,775, which compares favorably with net of city dweller.

Actually the farmer is a two-in-one market. Unlike the city dweller or industrial worker, he buys both consumer goods and capital goods, the latter to produce more food. As a businessman he is therefore a superb target for both types of advertising—consumer and agricultural. Unlike agricultural advertisers, the consumer good advertisers have yet to take advantage of this wealthy market in any appreciable numbers.

The Publishers Information Bureau, for example, lists only seven of the top 20 consumer goods advertisers as spending more than \$200,000 of their big ad budgets to reach farmers through farm publications (1951). Only four spent over \$500,000; seven, less than \$100,000 or nothing. Farm radio figures are unavailable, but are no doubt lower because of the year-long habit of consumer goods advertisers to go into farm publications if they approach the farmer at all.

Richer: The farmer is richer today. His assets have risen this year to \$169 billion from \$154.3 billion in 1951. (Latest Bureau of Agricultural Economics estimate, which reached spot at press time; \$172 billion for 1952.) Of this, \$20.6 billion is in the bank, in currency, or in bonds—liquid assets easily available for purchases, if

the advertiser is shrewd enough.

By year-end the farmer will have grossed \$37.6 billion, of which \$14.2 billion represents net cash income which he can spend on consumer goods. The gross compares with the \$36.7 billion of last year and is the highest on record. In 1946 it was \$23.9 billion; in 1939, \$10.4 billion; in 1932, \$6.4 billion; in the peak post-World War I year of 1919, \$17.6 billion, and in 1910, \$7.3 billion.

Although the farmer's real estate debt rose again (to \$6.3 billion, a rise for the 10th straight year), it is still lower than the \$6.4 billion of 1942. Other indebtedness surged to \$7.9 billion, reflecting increases in prices, interest, and other charges.

But the rise in assets more than balances this, and over-all farm income has also increased more sharply than the national average.

Tighter: However, the farmer is getting harder to sell, for production expenses continue to climb. In 1952, for example, he spent an estimated \$23.4 billion (against \$22.4 billion in 1951) to produce his crops and livestock. As a result, his realized net income from agriculture dropped this year to \$14,200 billion from \$14,299 billion last year. If you add non-money income, total investment, inventories, and the like, the farmer's total net income this year is estimated at about the same as last year's \$17.6 billion, which was the second highest such figure in history (1943's \$18.8 billion was the record).

The purchasing power of the dollar has declined in four of the past five years. Prices paid by farmers for items used in family living in 1952 hit an all-time high. Consequently as the chart on page 28 shows, the buying power of the farmer's net income in 1952 was lower than in any of the previous 10 years except 1950.

Big purchases in recent years are another reason farmers may be less inclined to spend their money in 1953. The Agriculture Dept. reports, for example, that the farmers spent an average of about \$1.37 billion on motor vehicles in the five years 1947-51, as against \$376 million in 1939. And their expenditures for other machinery and equipment averaged \$1.64 billion for the same 1947-51 period, compared with \$318 million in 1939.

With no increase in farmer's gross income expected next year and some

further rise in their expenses, farmers' total realized net income may be reduced about 5%, according to the Bureau of Agricultural Economics.

This means that the advertiser will have to make a greater effort to sell the farmer.

Summary: Here then are a few facts in summary to keep in mind regarding the farmers as a top-quality market while you're preparing your next advertising campaign:

1. There are fewer farms and fewer farmers, but the farms are growing bigger and the farmers are getting richer even though they're caught in the same price squeeze as city dwellers.

2. Total agricultural assets have tripled since 1940 and farm income has increased more than the national average.

3. Farmers spend more than half their budgets on consumer goods, as against capital goods like machinery.

4. Better roads bring farmers closer to the retail market. In many cases the farmer can get to town as fast as you can get downtown.

5. Output is up despite fewer hands. Reason: greater yields per acre, better utilization of labor per acre. This means more buying power.

6. Farmers work 15% less than before World War I. This means more time for recreation, vacations.

7. The farmer elects almost three-fourths of all U. S. Senators, well over half the U. S. Congressmen, and controls 75% of all state legislative bodies. He is a political force to consider.

8. Farmers are better educated. Nearly three times as many young adults have completed high school in proportion to those 65 and over. This means a more literate market interested in a wider variety of cultural and educational items as well as higher quality entertainment.

9. The farm population, as in the city, is getting older. Advertising will have to reflect the interests of the older group more and more to succeed.

10. Farmers spent \$1 billion on housing in 1949, latest year available. At least 54% of farm homes are over 30 years old, which means the rural housing market will grow.

11. Electrification brings a surge of appliance buying. A U. S. Agriculture Dept. survey of 425 farm operators in the Clay Hills area of Mississippi in 1950 showed the following: Within four years after electrification,

YOU GET MORE WHEN YOU PICK THE RIGHT SPOTS



2 RICH MIDWEST FARM MARKETS



REACHED ONLY BY
RADIO



REACHED MOST
EFFECTIVELY BY



KGLO

MASON CITY, IOWA

1300 KC

5,000 Watts CBS

WTAD

QUINCY, ILLINOIS

930 KC

5,000 Watts Daytime CBS

1,000 Watts Nighttime CBS

For availabilities, write or call Walter J. Rothschild, Nat'l. Sales Mgr., Lee Stations, Quincy, Illinois

Represented by Weed & Company

70% of the farmers had bought refrigerators; 35% washing machines; 25% water systems; 14% cook stoves. Figures would be higher for wealthier communities, of course.

12. Farm husbands buy 90% as many garments as city men in a single year; farm wives about 85% as many as city wives. Former spend \$30 against \$100 for city men; farm wives spend \$90 against \$160 for city wives, according to the Bureau of Human Nutrition & Home Economics, which made a survey in Minnesota in the 1943-50 period.

13. The long-term outlook is good. Farmers have the only guaranteed standard of living in the U. S.—guaranteed by the Federal Government not to fall below the 1910-14 period. With 190 million people predicted for 1975, U. S. Agriculture Dept. experts say productive acres to feed 2 million more Americans a year are not keeping pace with this growth. Result: Farming must be intensified; five of the present acres must produce as much as six. This means more science, more equipment, more education, more money. The farm market will dwindle in proportion to the rest of the country, but by its very nature it will always remain the most vital part. * * *

2. CONSUMER TIPS

(Continued from page 31)

est farm-area stations feel that this kind of specialized approach—which would obviously mean considerable extra expense for a sponsor and his agency in a large-scale consumer spot campaign—using two sets of commercials for one consumer product is not necessary. Such a reaction came from Dick Passage, farm service director of KYAK, Yakima, Wash., a station in the heart of the rich northwest U. S. farm territory. Passage told SPONSOR:

"Generally speaking, consumer advertisers who write copy for the general public are writing copy for farmers at the same time, as farmers' buying habits today in our area are very little different from those of urban dwellers. Some of the advertisers who have sold consumer products on our farm shows include a variety store, a drug store, an auto insurance agency, a chain bank, a used car dealer, a new truck dealer, a home appliance dealer, and even the Northern Pacific Rail-

road. In very few cases has there been any different copy written for the farm show than that written for general spot advertising on our station."

Another veteran farm broadcaster who feels that the specialized approach is not a "must" is Sandy Saunders, farm director of WKY and WKY-TV, Oklahoma City. Saunders feels that the basic secret of a good approach to the farmer lies in a question of time buying, rather than copy writing.

"The one real difference in city versus rural habits may be in early rising habits. Most average folks, whether living in rural areas, small towns, or in the city have about the same desires in life and about the same reactions to radio sales messages. As for copy slants, for general product advertising this need not vary too greatly," he said.

"Treat the farm audience more like the metropolitan audience," Saunders further advised, "as there is less and less difference in their daily lives. Cease to talk to them like to a bunch of yokels and address the sales messages to a farm audience which today is at the same level as the rest of our society—especially as it applies to the effectiveness of a mass medium like radio."

Which is the correct "approach" for an advertiser to take?

SPONSOR editors checked the replies of nearly 100 farm-area stations for the answer, as soon as it became apparent that there were two basic schools of thought on the subject of approach. In addition, SPONSOR checked with several leading agencies, like Young & Rubicam and J. Walter Thompson, to obtain an industry consensus.

What is probably the safest route for air advertising to follow was summarized neatly by Louise Schultz of station KFBK, Sacramento, Cal., one of the McClatchy Beeline outlets. Miss Schultz's suggestion echoes that of many other stations and admen who feel that sponsors are most likely to succeed when they follow a course that combines the suggestions of the four stations appearing above.

This was how Miss Schultz phrased it:

"The general consumer-product advertiser could realize a much greater return from his advertising dollar by pitching directly to the rural listener. However, it's not necessary to reach out into left field for an obscure quality of the product which makes it specifically suited to the rural market.

"Simply write the copy with the rural listener's environment and character in mind. Use language that is uniquely his, and avoid the corny approach.

"We consider the 'mass' appeal a mistake in preparing copy for broadcast to the rural audience, which seems to be highly sensitive to its specialized interests. But, this should not be construed as an excuse for flooding the air with Tobacco Roadisms. Advertisers will gain the confidence of the farm audience by establishing that they are interested in the farm consumer."

The right copy content: Another hurdle for radio advertisers in selling consumer products is the question of what, exactly, should be included in the copy in the way of copy points, once the approach has been established.

This decision will be easier for both advertiser and agencies, most farm stations feel, if the admen will only keep in mind the basic economic facts of farm life. That may sound pretty fancy and a little abstract, but it needn't be.

Here's how Eric Lund, the rural service director of WLVA, Lynchburg, Va., explained the process:

"Farmers are actually easier to reach and sell via radio because:

"(1) Their listening habits are more specific and they can be reached more efficiently.

"(2) They shop less frequently than the city consumer, but buy in much larger and more substantial quantity when they shop.

"(3) Their purchasing is more deliberate and planned, and impulse buying is much less a factor in the farm family.

"Therefore, advertising to the farmer on radio receives much more careful and deliberate evaluation and consideration, because the purchase decision suggested by the advertising may not be reached for a period of several days to several months.

"This is one of the reasons why advertising which gives information such as (a) quality, (b) price, (c) construction details, (d) performance, and (e) availability is better received by the farm family than the more blatant, blaring, dramatized type of commercial which is produced strong enough to attract the attention of a subway rider during rush hour. The farmer is a man you can reason with more effectively than you can push."

"Isn't radio wonderful!"

...says **Les Cottrill** of
Nutrena Mills, Inc.

E. C. Fuller, of Nutrena Mills home office,
has forwarded the following report from Les Cottrill,
their St. Louis Division Manager:

*"An inquiry to station WLS and our follow-up
of the inquiry has sold two loads of egg wash crumbled for
7000 pullets and now the man wants to know what a
carload of chick starter will cost him for 10,000 Leghorn
pullets that will arrive March 13. Isn't radio wonderful?"*

This one inquiry represents the responsive and highly
profitable nature of the WLS market....one of many
such reasons why Nutrena Mills has used WLS regularly
since discovering what this popular radio
station can do for them, more than six years ago.

You, too, will find that sound appeal to the vast WLS
audience will get comparable results for you...will step
up your sales and profits, particularly throughout
the great mid-west, where WLS reaches millions of the
nation's most prosperous and progressive people.

Better see your John Blair man...or contact
us, today...and start enjoying the kind of results
WLS can deliver for you and your products.

WLS GETS RESULTS

for the
**AGRICULTURAL
INDUSTRY**



CLEAR CHANNEL HOME of the NATIONAL BARN DANCE

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

Other useful tips to consumer advertisers: Here are some other practical pointers in the preparation and airing of effective farm radio commercials for consumer products:

- From Chuck Worrester, farm service director of WMT, Cedar Rapids, Iowa:

"There are some notable opportunities for effective slanting of the commercial message for the farm listener . . . recognizing a trip to town is a problem in busy seasons . . . youngsters probably take the school bus . . . every farm family raises a garden . . . to name a few. For really effective use of these differences, a copy writer who knows farm life is a *must*."

- From Sam B. Schneider, farm director of KVOO, Tulsa, Okla., and one of America's best-known farm broadcasters:

"The consumer advertiser must say

"How best can I reach that farmer so that he will buy my consumer goods?" The answer is to study the nearest radio farm director. That RFD is a person who has a reputation in his territory of knowing what is best for the farmer. He is a personalized selling approach that beats any other approach in radio. He is a neighbor to the farmer. He can do the best job of reaching into their homes to tell of the services included in any consumer product. And, the consumer advertiser can get his best advertising dollar return by taking the advice of this farm director on how to shape the copy to the business of selling the farmer consumer on how this product will help make his living better on the farm."

- From Chuck Miller, farm director of WJPS, Evansville, Ind.:

"Farm families today can and do enjoy all the advantages of city life, modern plumbing, electricity, rapid transportation and communication, plus the added pleasure of breathing fresh air and sunshine. In a radio commercial dealing with consumer products, and aimed at farm families, you can stress the same points you would want emphasized in a message to any other segment of the population. Do not attempt to isolate the farm family, because rural isolation has now passed into history."

- From Bill Loader, promotion manager of Louisville's WHAS:

"When preparing farm radio copy for a consumer-product advertiser, keep it concise. Short copy is better than long: the long copy may become

complicated and lose the essential message. The copy should take full advantage of the farmer's seasonal needs, noting the periods in which the farmer prepares his budget or sells his crops. And, remember, the farmer does his heavy shopping on the weekend."

- From J. D. Bradshaw, manager of WRFD, Worthington, Ohio—a station that makes a full-time specialty of beaming programs to families in the rich, agricultural Midwest:

"Lots of good, friendly live copy should be used. Farm stations select announcers that have a friendly and sincere delivery. This type of man always sells more consumer goods (to farmers) than the glib, big-city announcer who has lots of polish. If live copy is used, it gives established personalities at the station an opportunity to strengthen the sales message by a few ad libs of their own."

- From E. C. "Red" Stanglund, farm service director of KSOO, Sioux Falls, S. D.:

"In slanting copy for a farm audience, it would seem that an informal approach should be used. It might be well to avoid such overworked words as 'friends,' 'y'know,' 'say, neighbors,' as much as possible. I believe that farmers appreciate a sincere message in preference to 'pressurized' salesmanship. Mostly, they want facts."

- From Don Dean, farm director of independent station WABJ, Adrian, Mich.:

"Consumer-product copy aimed at farmers should be very informal. First names of local retail or dealer personnel should be used freely. Quality merchandise should be stressed above price, although occasionally special values could be offered to farm folks only to check response. Farmers—in our area, at any rate—are not concerned with the price tag. They'd rather pay more for quality goods. And, don't talk down to the farmer. He probably has a better education than most announcers."

- From Ed Slusarczyk, farm director of WIBX, Utica, N.Y.:

"Just let a farm director know what the consumer sponsor is hinting at in general idea form. Then, let the farm director put it in his own words. This has sold everything from bras to tractors on our farm show."

- From Harry Burke, general manager of Omaha's KFAB:

"The average Nebraska farmer lis-

tens to, and enjoys, the same programs as the city dweller. Of course, he also is interested in programs dealing specifically with farm topics. But advertisers of general consumer goods that are used on the farm just like they're used in the city can be assured of good rural product acceptance with any sensible advertising campaign if he chooses a station with a good farm audience. If his product has a special use on the farm, he should choose a farm service program and explain how to use the product."

- From Jack Timmons, farm director of KWKH, Shreveport, La.:

"The modern farm family wants, and buys, a great number of general consumer items. Their needs and desires for such merchandise are just about the same as that of the city family. Any attempt to slant the copy should be approached with extreme caution. Don't oversell!"

- From Jack Jackson, farm director of Kansas City's KCMO:

"I'm certain that a farm director can sell general consumer products. But, I'm equally certain that he can't sell every consumer product that comes along and still maintain the listener respect and acceptance which most farm directors have developed through handling specialized agricultural products." ★ ★ ★

3. AGRICULTURAL GOODS

(Continued from page 35)

inconsistencies in commercials."

- From Bob Child, farm editor, Rural Radio Network (a 13-station FM web in upstate New York):

"Advertisers who are trying to reach the farmer with specific farm items, such as plows, feed, insecticides, etc., would do well to keep their copy factual. It should definitely not be 'whooped-up' with such adjectives as 'tremendous.'"

- From Jesse A. Culp, farm agent of WAVU and WAVU-FM, Albertsville, Ala., came a good qualifying reason why advertisers should allow farm directors considerable freedom in handling commercials for farm products:

"In handling farm industry copy, the farm director should be the continuity chief. Some of my accounts prefer that I ad lib their commercials. We get our heads together every few days on the points to be sold, and the



Here's the Farm Story in Western New York

WHAM

with its clear channel and 50,000-watt signal is the outstanding radio station for Western New York farmers in 23 counties. (BMB).

WHAM

is the only Rochester station that covers this rich farming area. Out of 432 measured quarter-hours per week, Pulse showed WHAM first in 429, tied for first in two, and second in one—true market dominance.

WHAM

is the *only* Rochester station with a full-time farm director and special farm programming.

WHAM

is the easiest, most efficient single medium you can buy to reach the Western New York farm market.

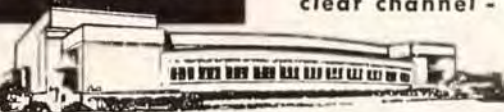


The **STROMBERG-CARLSON** *Station*

Rochester, N.Y.

WHAM

Basic NBC - 50,000 watts
clear channel - 1180 kc



GEORGE P. HOLLINGBERRY COMPANY, National Representative

rest is up to me. One basic asset of farm service radio program sponsorship is that the voice of a respected farm director adds a little different touch to commercials than does that of the ordinary announcer. Farmers look on the farm director as an agricultural expert, and when he voices a commercial, they think of the product mentioned as having his own personal endorsement."

• Similar advice was offered by Tony Koelker, assistant station manager of KMA, Shenandoah, Iowa, a station which has had 27 years of experience in beaming programs to farmers and farm families. Said Koelker:

"The good farm service director occupies a unique position of influence in the community. His reputation must be protected and his clients should be carefully screened, because personality selling is involved. A good many KMA clients give us permission to ad lib commercials. In fact, one client has had our farm director write copy for the product he advertises because the copy his advertising agency turned out didn't ring true."

• Still more reasons why farm directors should have the control of copy in their farm programs were put forth by John Chase, farm program director of WHFB and WHFB-FM, Benton Harbor, Mich.:

"The farm director of the individual farm-appeal station slants his views to the feeling of the community. By doing this, he gains the respect of his listeners, and by giving only good factual information, he is well thought of, and when he attempts to sell his word is good. Let the farm station personnel write their own copy from material sent them from the advertiser. Each locality has its own likes and dislikes; the local writer can tailor his copy to fit this need. And, let the local distributor and dealer have a say in the need of radio advertising and the copy points that should be made in selling the item locally."

• From Myin Bauer, director, farm service department, KPOJ, Portland, Ore.:

"I feel it's very important that copy for consumer products should be written (or re-written) by the farm director who reads it. Generally, the farm director will want to ad lib from the basic copy he writes. It's even more important, in the case of farm product advertising, that the farm director handle his own copy."

Other tips on RFD shows: In addition to letting the RFD have things pretty much his way in handling farm product commercials, stations suggest a few other basic pointers in using RFD shows.

One of the more pertinent recommendations came from "Chuck" Muller, farm director of WJPS, Evansville, Ind., whose *Home on the Farm* show is heard daily by farmers in three states at the noon hour. Reported Chuck:

"Remember that the farmer today is a businessman, a skilled manager as well as part-scientist, mechanic, and plant and animal husbandman. The good farmers—and they're the only ones with money to spend—are mighty shrewd boys when it comes to buying material and supplies to carry on farming operations.

"In order to sell him the advertiser must always stress one central theme: he must show the farmer *how to increase his profits*.

"If an advertiser can show the farmer how to make more money on his farm by either increasing production or reducing labor input—the sale is made! The commercial message has to be convincing, including facts and figures and genuine farmer testimonials. Never attempt high pressure selling. Keep the copy logical and down-to-earth. Good farmers today keep up with the latest developments in agricultural research through the extension services provided by their county agents and colleges of agriculture. They have great faith in these agencies, so never attempt to contradict them. This is fatal!

"In the case of farm equipment, many farmers will hold back until a neighbor has bought and used a new piece of farm equipment or machinery. On-the-farm demonstrations with recorded on-the-spot interviews are invaluable in selling these items," concluded WJPS's Chuck Muller.

How RFD-created commercials really sound: Since most farm directors put their commercials for farm products across in a sort of homespun, Will Rogers fashion and seldom commit the word-for-word results to paper, it wasn't easy for SPONSOR to track down a "typical" farm product commercial.

However, with the cooperation of Kansas City's KCMO, here is a transcription of an actual commercial for

Ford Tractors, aired on Jack Jackson's *Roving Farm Reporter* show. It followed a brief story by Jackson in which he discussed a "Balanced Farm Meeting" he had attended in Platte City, Mo., the previous night:

"Getting back to this Platte County meeting . . . and a few words for our sponsor, the Ford Tractor Dealers of this area . . . one of the first fellows I met up there last night was a young fellow by the name of Donald Witt.

"Now, I'd say that Donald is around 13 or 14 years old. And, he told me right off that he was one of my Ford Tractor fans.

"And Audon Witt, Donald's father, explained that Donald had 'talked him into' switching to a Ford Tractor two or three years ago. Said that he had made the change in order to please Donald . . . but that he had become sold himself since making the change.

"Well . . . Donald simply got his Dad to do what I'd like for you folks to do. And that is, he got his Dad to give the Ford Tractor a try.

"Once we can do that, we're all set. Because . . . once a fellow sees what this Ford Tractor and Dearborn Equipment will do . . . he's usually sold from there on.

"Now, I'm sure that Donald and Mr. Witt are dealing with Finley and Ralph Mason, over there in Platte City. But folks . . . regardless of where you live . . . there's a good, wide-awake Ford Tractor Dealer there in your community. And, he'll be glad to show you what this Ford-Dearborn combination will do out there on your place.

"And, once you've seen what it will do . . . and how easily and economically it operates . . . I think you'll be sold, just like tens of thousands of others have been. At least, that's all I'm suggesting. Just give the Ford-Dearborn combination a try, and see how you like it."

As any adman who reads the commercial above, and who checks it with the pointers given previously in this report, will note, Jack Jackson's KCMO commercial follows all the rules.

1. It is simple and sincere.
2. It avoids "talking down" to farmers.
3. It makes use of current community events.
4. It uses farmer testimonials.
5. It persuades, but doesn't push.
6. It mentions local dealers.
7. It carries the recommendation of the farm director. ★ ★ ★

NATION'S
R.F.D.'S
HONOR



RADIO
WOW'S
HANSEN

*"Bring me men
with empires in their purpose
and new eras in their brains"*

—Sam Walter Foss

Many honors have come to Mal Hansen, WOW's alert, young Farm Service Director. His latest tops them all. It's about the highest honor attainable by a member of his profession!

Mal has been elected president of The National Association of Radio Farm Directors.

More than 200 of Mal's fellow R. F. Ds chose him as their leader. They chose him because they recognize him as a great national leader in farm radio.

The NFRD honor proves Mal commands respect of his fellow men—just as he does among the thousands of farm families who listen daily to his "Farm Service Reporter", in WOW-Land, "The Richest Part of God's Great Green World".

Mal's commercial messages command respect, too. His listeners believe him, seek his advice.

Mal personally directs every activity of WOW's Farm Service Department. WOW management backs him up with a fine staff, aggressive promotion and merchandising.

Mal's newest honor—his presidency of the NARFD—means greater prestige, greater values, for every Radio WOW advertiser.

RADIO STATION

WOW

FRANK P. FOGARTY
General Manager

BILL WISEMAN
Sales Manager

OMAHA, NEBRASKA

590 KC ★ NBC ★ 5000 WATTS

A MEREDITH STATION

•

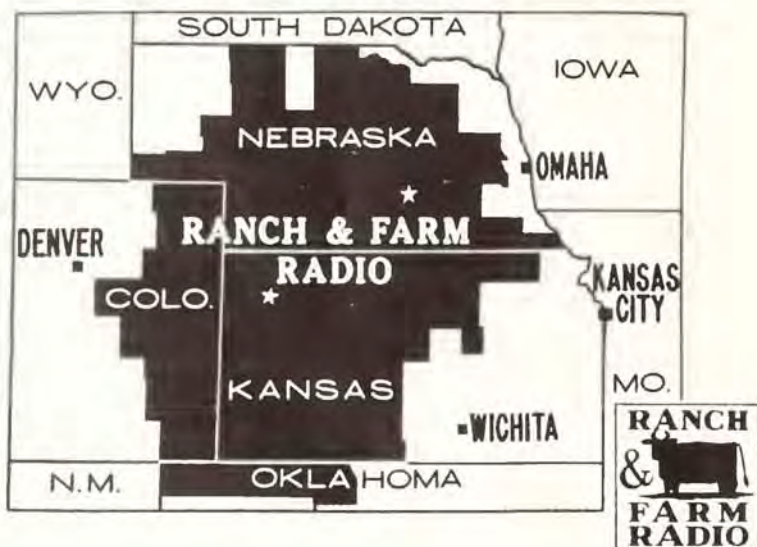
REPRESENTED BY JOHN BLAIR & CO.

Ranchers and Farmers

ARE PEOPLE!

In the KMMJ-KXXX area there are 1,299,819 ranchers and farmers...with \$1,424,392,000 ranch and farm income dollars to spend for your products.

COVER THE COUNTRY
BETWEEN OMAHA, KANSAS CITY,
WICHITA AND DENVER with



KMMJ - KXXX

Grand Island, Nebraska
750 KC

Colby, Kansas
790 KC

Contact

H-R Representatives or
General Sales Office,
Grand Island



4. FARM RADIO-TV

(Continued from page 39)

responsibility for providing the very best possible farm program service, and a responsibility for agricultural leadership in the area," according to WMT's Chuck Worcester.

The station's roots are deep in the farm community. WMT covers, and engages in, every sort of farm event, from its own national farm field day and national clean plowing contests to demonstrations of grassland farming. Its service shows air everything from the latest weather reports to special market advice.

KGLO, Mason City, Iowa: WTAD, Quincy, Ill.: These two outlets, named the "Lee Stations" after their president, Lee P. Loomis, have had many years of successful farm broadcasting. KGLO went on the air in 1937; WTAD in 1926. Since then, both have consistently aimed a sizable amount of their programming at farm listeners, which has paid off in loyal audiences and successful advertising results.

For example, premium offers on both stations (not mail orders) have often pulled returns at a cost-per-inquiry of 12¢ or so. At times, this figure has dropped as low as 7¢.

Dick Arnold, a veteran farm radio man, is the farm service director of Mason City's KGLO. He is heard on such KGLO shows as the early-morning *Farm Reporter* and *Today's Farm Story*. High listening is also gathered in the heart of Iowa's farmlands by the station's noon-hour *Farm and Home Topics* show at 12:45 p.m.

On Quincy's WTAD, which serves a mixture of rural and urban areas, Dick Faler is heard as the farm service director. Some of WTAD's more popular farm shows include: *Weather and Farm Reporter* at 6:30 a.m., *Keller's Farm Markets* at 12:30 p.m. and *Co-op Bulletin Board* fifteen minutes later.

As might be expected, the Lee Stations have attracted many of farm radio's top advertisers, including such blue-chip names as: International Harvester Co., Nutrena Feeds, Phillips Petroleum, Wilson & Co., Staley Feeds, Chevrolet Trucks, Sunrise Stock Concentrates, Mullins Hi-Bred Service Co., Omaha Stockyards, Lowe Seed Co., Hyline Hatcheries, Oyster Shell Products Co., John Deere Implements, "K" Brand Seeds, Critic Feeds, and Dr. LeGears Veterinary Products. ★ ★ ★

Farm TV is growing: The words "farm television" may be a little strange to advertisers but several of the nation's leading TV outlets are already airing video programs to farm audiences within range of their video signals. These stations include: WOI-TV, Ames, Iowa; WFMY-TV, Greensboro, N. C.; the WLW video stations: WBNS-TV, Columbus, and WKRC-TV, Cincinnati, Ohio; KSTP-TV, Minneapolis, Minn.; WOW-TV, Omaha, Neb.; and Southwestern video outlets like KOTV, Tulsa, and WKY-TV.

Advertisers, for the most part, are playing the game of watch-and-wait when it comes to farm-appeal television. Some of the existing farm TV shows are sponsored by farm-equipment companies, like Ford-Dearborn and Allis-Chalmers.

TV stations, meanwhile, aren't always waiting for the day when the audiences are there and the advertising money is rolling in. Many are busily developing new television techniques for farm broadcasting.

Some important TV research clues which may guide advertisers in the future, as farm TV becomes more important in their plans, were provided by WKY-TV, Oklahoma City. Earlier this year, the station conducted a survey among farm families within reach of the station's TV signal, and discovered the following highlights:

1. About 85% of the farmers said they felt that a farm program would be of value to them. Less than 2% felt otherwise about a TV farm show.

2. Sunday was picked as the day on which most farmers prefer to watch TV (26.5%) but more than half of them (53%) said they preferred to watch farm shows at noon, and weren't particular about the day in that case.

3. The farmers in WKY-TV's area ranked farm shows as their favorite TV fare, even topping such other TV types as comedy shows, variety programs, Western music, and dramatic television shows.

4. Some 65% of the TV-viewing farmers rated "market information" as the type of information they wanted most on farm telecasts, followed by data on current agricultural events (50%), and general farm information (47%).

5. As for the length of agricultural TV shows, 43% of the farmers voted for a 15-minute show daily. About half that many voted for a half-hour. ★ ★ ★

You Can Reach 1000 Farms for ONLY 69 CENTS!



Don Tuttle
5th WGY
Farm Supervisor

Yes, that is the finding of one of the present sponsors on the WGY Farm Paper of the Air who made a study based on WGY's BMB listening audience.

Through this pioneer farm program, which is now in its 27th year, you have the best possible way to reach a huge farm audience. In the 53-county WGY area in upstate eastern New York and western New England there are:

★ **96,550 Farms**

★ **77,265 Owner-Occupied Farms**

★ **219,603 Farm Vehicles**

The Farm Paper of the Air is broadcast between 12:30 and 1:00 p.m., Monday through Saturday. The last 15 minutes of the program are available to participating sponsors. There are only six spots now available in this top-notch farm program. So don't delay! Contact your Henry I. Christal representative immediately so you can cultivate this fertile field for sales through the WGY Farm Paper of the Air!

50,000 Powerful Watts
Affiliated With NBC
Studios in Schenectady, N.Y.

WGY

A GENERAL ELECTRIC STATION

The Capital of the 17th State
The WGY area is so named
because its effective buying
income is exceeded by only
16 states.

Represented by Henry I. Christal Company: New York • Chicago • San Francisco

COFFEE MAKER

SPONSOR: Hermitage Coffee

AGENCY: Direct

CAPSULE CASE HISTORY: *The makers of Hermitage Coffee wanted to test the pulling power of WSM-TV. They offered a coffee maker for \$2.95 plus two empty Hermitage Coffee bags. After just five announcements, the sponsor was forced to withdraw the offer from the air because the entire supply of 2,000 coffee makers was exhausted. That's a gross of \$5,900 plus upped coffee sales from an expenditure of about \$150.*

WSM-TV, Nashville

PROGRAM: Announcements

MASSAGE MACHINE

SPONSOR: Niagara Electric Massage

AGENCY: Hutchins

CAPSULE CASE HISTORY: *A local Rochester department store, McCurdy & Co., got together with Niagara to buy a live one-minute participation on this afternoon women's show. Ann Rogers, emcee of the show, demonstrated the massage machine, then gave the phone number of the store for viewers who wished a home demonstration to call. Eight calls came in; six machines were sold. Sales gross was \$957 for a program cost of \$60.*

WHAM-TV, Rochester

PROGRAM: Ladies Fair



TV
results

MOVING SERVICE

SPONSOR: AAA Van & Storage Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Primarily to familiarize the public with their services and firm, the AAA Van & Storage Co. bought announcements on Channel 8 Corral, a Monday-through-Friday 5:45 to 6:30 p.m. Western film show. Within five minutes after the first 10-second pitch (cost: about \$40) calls began to come in, and the company gained three immediate moving jobs. Though he originally took the advertising for institutional purposes, the sponsor obtained concrete results right away.*

KFMB, San Diego

PROGRAM: Channel 8 Corral

HOUSES

SPONSOR: Workmon Construction Co.

AGENCY: Todd & Associates

CAPSULE CASE HISTORY: *Les Malloy of KGO-TV runs a feature film on Thursday nights from 10:30 to 12:00 midnight. Participations on Movies With Malloy cost \$100 each. Workmon Homes of Saratoga, Cal., bought a schedule of one participation each week, to advertise its houses. Directly as a result of the show, the sponsor says, the firm has been averaging about \$54,000 in house sales each week. Within a period of two months, firm sold 112 homes; 25 were sold on one weekend alone.*

KGO-TV, San Francisco

PROGRAM: Movies With Malloy

BARBECUE SETS

SPONSOR: Sears, Roebuck & Co.

AGENCY: Laughlin-Wilson-Baxter & Persons

CAPSULE CASE HISTORY: *One Sunday night, Sears devoted a one-minute commercial in its weekly Big Town series on KPRC-TV to a "TV special": a barbecue set consisting of a table and two benches reduced to \$19.88. The next day (Monday) the barbecue set was on sale from noon till 9:00 p.m. only; in that time, Sears sold 247 sets at the price advertised, plus a good number of higher-priced sets. In fact, according to the ad agency, the entire home-furnishings department had a big day.*

KPRC-TV, Houston

PROGRAM: Big Town

HAIR SPRAY

SPONSOR: "1717" Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *To introduce Sof-Set (a liquid spray to set and hold the hair in place) in the New York market, this company took a 52-week saturation schedule of one-minute announcements on WOR-TV starting early in June 1952. Backed by the TV advertising, getting distribution was easy. Within four weeks, Sof-Set had become a major selling item among wholesalers in the area. The sales curve rose steadily; by November 1952, Sof-Set was the No. 1 seller in its field among the majority of N. Y. retailers carrying it. The sponsor gives WOR-TV full credit for this success.*

WOR-TV, New York

PROGRAM: Announcements

USED CARS

SPONSOR: Clark Smith

AGENCY: Direct

CAPSULE CASE HISTORY: *This used car dealer took his initial TV plunge on KPHO-TV two years ago using a weekly half-hour film series (Strange Adventure). He showed three cars on each show in live commercials. The response was so instantaneous, Smith enlarged his TV budget in a few weeks. Today Smith sponsors big-name film shows (including Range Rider, Big Town, The Unexpected) on KPHO-TV every night except Sunday; on Saturday, he runs a 90-minute film feature. Now the largest used car dealer in Arizona, he attributes more than 60% of all sales directly to KPHO-TV.*

KPHO-TV, Phoenix

PROGRAM: Film shows

WGAL



LANCASTER, PENNSYLVANIA

AM

TV

FM

30 years of public service

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

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

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

A Steinman Station
Clair McCollough, Pres.

Represented by

ROBERT MEEKER, Associates

New York

Chicago

San Francisco

Los Angeles



Mr. Sponsor asks...

What techniques have you found to be most effective in selling bank services on the air?

Granville S. Carrel

Assistant Vice President and
Manager of Advertising Dept.
The National City Bank
New York

**The
picked panel
answers
Mr. Carrel**



Mr. Pearson

Minute participations in popular, well-rated programs, more often prove most effective and economical. Proximity of the announcement and the time for action by the listener should be as

close as possible; therefore, the morning hours, especially in metropolitan areas such as New York City, have usually proved best. However, don't forget the ladies; they account for considerable banking and some of the late morning shows are excellent for catching them.

Let the performers who deliver your message on the air make a personal tour through your various banking departments for first-hand information about the fundamentals of your services. Then, let them translate your copy into their own words. This inspires them to *sell* your copy to the listeners instead of merely reciting it.

Confine each commercial to a single service, timed to correspond to the season of greatest demand. For example, home modernization and auto loans, pushed in the spring when demand is greatest; checking, savings accounts, and safe deposit boxes for year-round appeal. Don't spread your effort too thin by attempting to cover too many services in limited time.

Avoid stuffiness and be human in

your approach by talking everyday language to listeners on their own level. Don't tell them how friendly you are—prove it by your sincerity and willingness to be of service.

Tie in your radio campaign with your other promotions. On special occasions, bring your radio talent to the bank and invite the public in to meet them. Use program display material in your lobby and window.

Finally, measure your radio results, not in terms of 13 weeks, but instead, in terms of annual cycles. After you have selected good programs "stay put" for the longer you continue, the greater your dividends.

CHARLES S. PEARSON
*President
Pearson Advertising
New York*



Mr. Lewis

Union Dime Savings Bank has sponsored the 7:00 a.m. news on WOR three days a week since May 1949. Radio was an untried field for us and to test the effectiveness of the program we have

offered to send free of charge bank material of one sort or another—dime savers, quarter savers, budget and other booklets, and our map of the New York subways. Each time an offer is made, many requests for the material are received in person and by mail.

By far the most popular piece offered is the subway map, which, incidentally, we first started to distribute at the time of the opening of the Sixth

Avenue subway. Whenever it is featured in the script, the requests come in by the hundreds; not only from New Yorkers—but also from out-of-towners.

Our map scripts point out how easy it is to get to Union Dime by subway from anywhere in the city. And in many of the others we stress the convenience of banking by mail, as well as the advantages of having ready cash in a savings account. As a result, many people come into the bank to open accounts; also many accounts are opened by mail—both by people living in the metropolitan area and by others who neither live nor work in New York.

It is interesting to note that whenever special services are mentioned—as, for instance, savings bank money orders or foreign drafts—we find a marked increase in sales in those departments.

J. WILBUR LEWIS
*President
Union Dime Savings Bank
New York*



Mr. Madden

Since no American bank is nationwide, banks cannot effectively spend the money it takes to pay for expensive network shows. But network shows sometimes are sponsored, locally and profitably,

by banks in different cities. *Town Meeting of the Air* is an example.

Banks do build their own local programs that often get good ratings. Ingenuity, brains, and originality must be used if they are to be effective—

and not cost too much. Citizens National Trust and Savings Bank, Los Angeles, got a 23.6 rating with Liberace, a popular pianist, on television. More to the point, they sold 1,000 savings accounts in 30 days, each opened with \$10 or more, by offering Liberace records, specially imprinted. The Northern Trust Company, Chicago, musical *Northerners* program is a radio pioneer with an original program. National Shawmut of Boston is a pioneer on television. The Bowery Savings Bank, New York City, has tested a syndicated half-hour television show *Crusade in Europe*.

Bank sponsors usually test with a booklet offer (since they can't give away samples of their product). However, the Second National Bank, Washington, D. C., did give away \$80 to the 80th customer entering each office on the occasion of its 80th anniversary.

Hundreds, thousands of banks find radio or television spots, or sponsorships of inexpensive syndicated spots or programs (recorded, for radio; on film for television) effective in selling "mass" bank services, such as savings, personal loans, and personal checking accounts. Local news and sports programs are also popular.

JOHN C. MADDEN
President
Edwin Bird Wilson, Inc.
New York



Mr. Rooney

Broadcast advertising by commercial banks falls into two categories. The first is selling the "mass" services, such as personal loans, special checking, and compound interest accounts. The

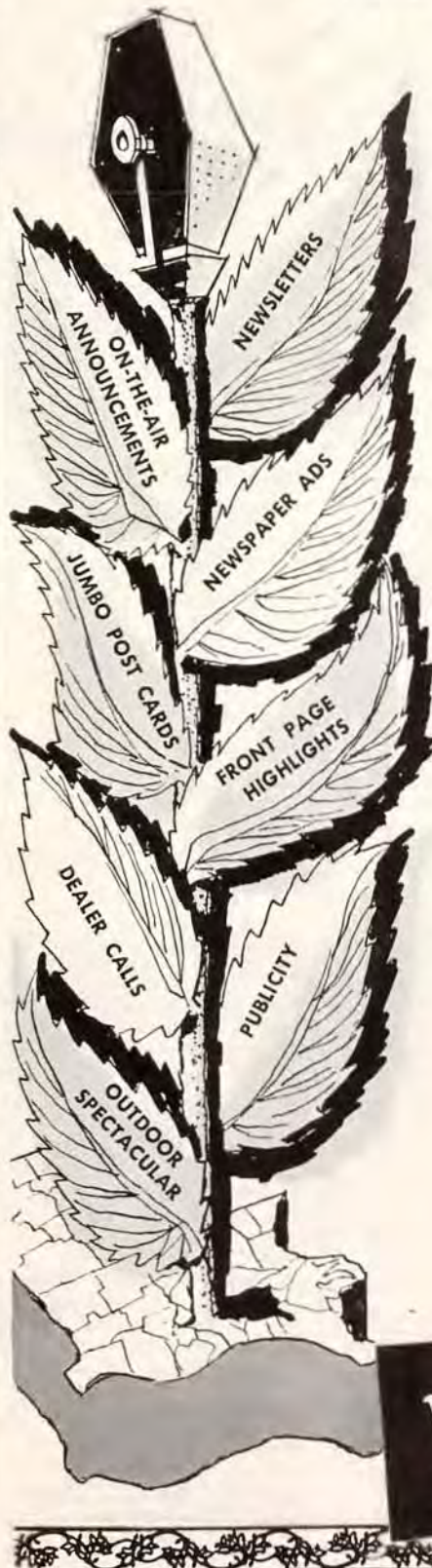
second phase is selling the bank from an institutional standpoint to identify it as a community service organization.

To carry out the first mission, spot radio and TV are ideal. This includes station breaks, participations, and news broadcasts. Commercials should have a definite punch to them and exploit competitive advantages if possible.

Institutional advertising needs programming to give it weight. Classical music, forums, sponsorship of local

(Please turn to page 36)

HERE'S A PLANT THAT GROWS ALL YEAR 'ROUND IN NEW ORLEANS!



- Way down yonder in the land of cotton . . . merchandising is not forgotten! With a sales climate that is favorable the whole year 'round, WDSU has developed a merchandising plan-t that covers our "Billion Dollar New Orleans Market".

- The formula for the healthy growth of our merchandising plan-t is no secret . . . it is a matter of year 'round attention. WDSU's merchandising knows no season! Week in, week out, our well-coordinated merchandising is working for our sponsors.

- Briefly, our plan-t includes:

NEWSLETTERS
ON-THE-AIR
ANNOUNCEMENTS
NEWSPAPER ADS
JUMBO POST CARDS
FRONT PAGE HIGHLIGHTS
DEALER CALLS
PUBLICITY
and a 1953 addition
OUTDOOR SPECTACULAR

- Why not let us put our merchandising plan-t to work for you?

- Phone, write or wire your
JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS

by Bob Foreman

Although the mantle of seer is sure to hang loosely on my shoulders, I think the time of year is such that a look ahead is appropriate. But to do so, perhaps we should first count our present achievements, if any, before moving into tomorrow.

The critics notwithstanding, I'd say that television programming over the past year has improved tremendously. To the roster have been added many new programs of the situation species and while none has revolutionized the medium nor even perhaps broken new ground, the general caliber of these is higher than the programs which they replaced. Certainly their audience appeal will be greater—that we know from radio—and after all, this is an important criterion in a medium intended as mass entertainment as well as a sales-vehicle.

On the other side of the pro-

gramming ledger, the industry certainly can point with pride to *Omnibus*, the CBS Ford Foundation effort that has utilized other-than-advertiser money to reach for goals the salesminded seldom dare attempt. Uneven as it has been and is bound to be, *Omnibus* has beyond a doubt demonstrated how the monster we have by the horns can be tamed and even put through some definitely aesthetic paces.

Leaving the realm of art and salesmanship and turning to Television-the-Reporter, the past year has unfolded some new chapters worthy of perusal. Riding closely behind the Kefauver investigations which demonstrated the probing eye of the new medium and demonstrated the unrehearsed eloquence possible in it, we came even farther in 1952. We saw the first political conventions ever to be televised and a good part of our country was able to witness

the rather startling, very puerile, and extremely exciting shenanigans it takes for two major parties to decide upon Presidential candidates.

Only a few months later, we went to the polls, climaxing a campaign that set new television records once again—new in the sums spent as well as in the techniques used to present politicians to the public. It is quite disconcerting (to my knowledge) that no important research organization had the foresight to make a comprehensive survey 24 hours after the election was over and thus determine which TV-techniques as well as which campaign appeals served to win voters, especially those who went up to the wire undecided. Knowledge of this order, of course, would be worth millions of dollars to the candidate of tomorrow.

What about 1953? We still will be badgered by the two major problems of 1952—high cost and no time. Until these factors can be licked or at least alleviated, the medium will achieve only a fractional part of what its destiny is certain to be. More film shows are in the laboratories than ever before and their prices, it's encouraging to note, are not still climbing. On the other hand, these prices have not descended. Spot time is opening up slowly. ABC's merger will help to create new network availabilities. New stations will be making some new slots available. Still the SRO signs are very prevalent at NBC and CBS while the cost-picture continues to be such that more and more advertisers are programming on alternate weeks or becoming participants in the lengthy, high-priced epics.

Daytime is still in a state of flux. Ratings have slipped—on the other hand, the early morning Garraway opus after a shaky start proved the soundness of the time, program, and concept by reaching good-sized audiences and racking up some exceptional sales-results for a varied number and type of sponsors.

PABST DRESSES UP ITS WELL-KNOWN THEME WITH IMAGINATIVE CARTOONING



NBC opens a new era for local advertisers . . .

fine television drama at a **practical price**



"Douglas Fairbanks, Jr. Presents

(Your Brand Name) Theater"

**SOLD
and selling**

Already
sold in
28 cities,
there's still
time to put

Douglas
Fairbanks
to work
for you in
38 major
markets.

Contact your
NBC Film
representative,
at once.

No more must local and regional advertisers settle for less than the very *finest* TV drama to showcase their products. For now NBC presents 39 half-hour film programs that measure up to the best ever offered by network television, Hollywood, or the Broadway stage.

"Douglas Fairbanks Presents" is filmed *on location* in the great capitals of America and Europe. It stars the top talent of two continents in a variety of original and classic stories . . . it runs the gamut

of suspense, high comedy and deep drama . . . and its host, director and occasional star is Douglas Fairbanks, Jr., himself.

"Douglas Fairbanks Presents" is a program for local advertisers to use with pride, and success—similar network TV drama rates consistently in the 30's and 40's. Best of all, it's a fine dramatic program at a *practical* price.

For further information on this new film series, and other NBC Quality Films, write, call, or wire:

NBC film programs

30 Rockefeller Plaza, New York 20, N. Y. • Offices in: New York, Chicago, Los Angeles
a service of America's No. 1 Network

**THE EXCELLENCE OF
YOUR PRODUCTION NEEDS**

Perfect Precision Prints

**CUSTOM-PROCESSED
AUTOMATICALLY!**

These machines print the picture portion of the film by *step method* — original and print stock both stationary and held in intimate contact during exposure for each frame. Machines are automatically preset by the Control Strip. Color balance can be changed from scene to scene, or fades and lap dissolves added.



YOUR ASSURANCE OF BETTER 16_{mm} PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer-designed** equipment — your guarantee that only the *best* is yours at Precision!



Ahead lies, I'm sure, competition for NBC on this early morning effort whether on local or network level and also more programming after midnight.

The syndication of quality film, market by market, at less than a king's ransom is (I sincerely hope) just over the horizon. The financing of these efforts, a trying process which makes showmen of bankers and bankers of showmen, is the final barrier that is being breached. So all in all, the future, I'd say, is rocky but not barren, pitted with difficulties but with a rich lode in sight. Inevitably, it will lead us forward for the simple reason that no other medium ever had so much to offer.

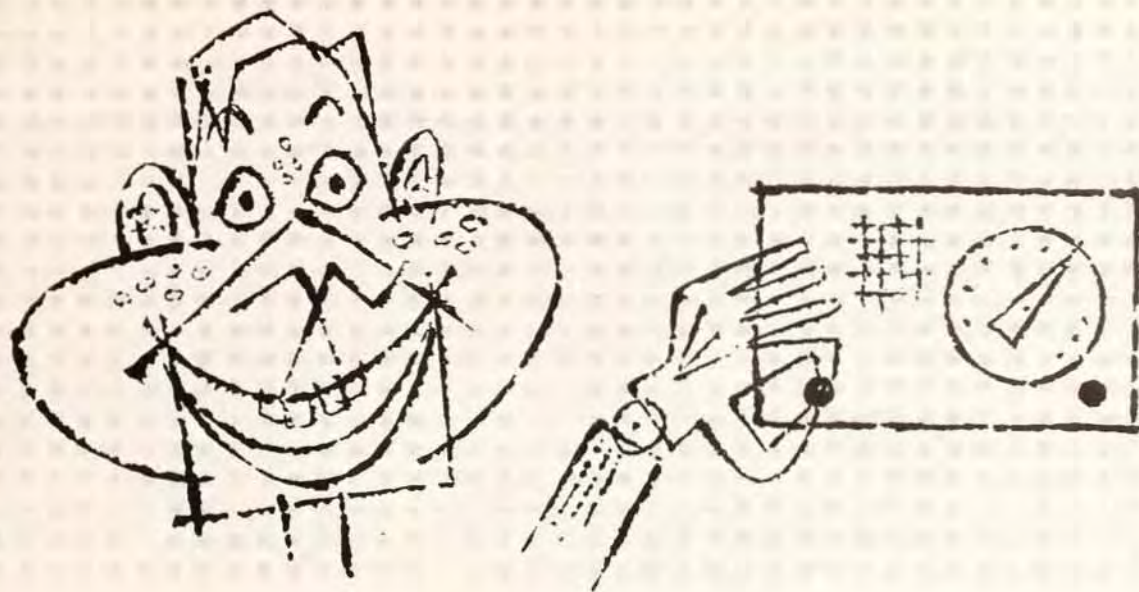
commercial reviews

TELEVISION

SPONSOR: **Pabst Blue Ribbon Beer**
AGENCY: **Warwick & Legler**
PROGRAM: **CBS Fights**
PRODUCER: **Five Star Productions**

The Pabst brewers have perhaps one of the best theme lines in advertising, and I think television itself as well as their use of the medium is at least partially responsible for this fact. "Finest beer served anywhere" is the group of words to which I refer and those of you who watch the fights know how effectively this theme is posited in the Pabst commercials. But over and above this, there are other very memorable advertising techniques employed by Pabst. For example, the catchy phrase, "What'll you have?" has grown from an idiom to become Pabst property.

But Pabst doesn't stop here either. They've designed their own special glass for the product and, from what I've heard, the viewing of this oddly shaped goblet on television has resulted in more than \$50,000 worth of the goblets being sold by a New York City store; an example of what visualization-in-motion can do to sell even a *by-product*. All in all they do an admirable copy job, using to the fullest the medium which they employ so heavily. It's very difficult to be different in beer copy and Pabst has achieved this. Their commercials are replete with gimmicks but each is relevant. Hence I dare say that results are most gratifying. ★ ★ ★



a puppet? on radio?

This, friend, is no run-of-the-sawmill puppet. This is Howdy Doody, second most popular mythical character in the kids' world.¹ And he happens to have fifteen minutes of network radio time every Saturday, 9:15 to 9:30 a.m., in which to sell your product to tiny and moderately large urchins.²

You see, Howdy's show starts at 8:30 and lasts an hour, but the first half is available for co-op sale, and the 9:00 to 9:15 spot is very happily occupied by International Shoe Corporation.³ As a result, you can buy a network in the last or highly desirable segment.

With International Shoe and the co-op sponsors contributing, your talent cost is pared down to a slender bone. As for your time cost—the choice of markets will be left up to you and your budget. There is one restriction though; you can't have Canada. Sorry, it's all sold out.⁴

With the full network you can expect to reach 1½ million homes containing over 2½ million moppets.⁵ And surely we don't have to point out the merchandising opportunities inherent in Howdy's lovable white pine frame.

If you want to talk turkey to tots, Howdy Doody is your mannikin. Ask any 7-year-old.⁶

1. The first, we're afraid, is Santa Claus.
2. 9:15 a.m. Saturday may seem like the middle of the night to *you*, but the kids have been up for hours.
3. They're probably selling shoes like crazy, but they won't tell us.
4. Ogilvie Flour Mills; Kraft Foods, Ltd.; St. Lawrence Starch Co., Ltd.
5. Estimated Nielsen National Ratings (January-June, 1953).
6. If he can't give you complete details, call us.

National Broadcasting Company

a service of Radio Corporation of America

round-up



TV stations use movie-house techniques to show films

At least two TV stations—WLW-T, Cincinnati, and WPIX, New York—are taking some cues directly from movie exhibitors in their manner of presenting feature-length movies on video.

On 13 December, WLW-T inaugurated its *Continuous Show* program (which also runs on sister stations WLW-D, Dayton, and WLW-C, Columbus). This plan calls for the screening of the same movie three times during a four-hour period (Saturday, 12 noon to 4:00 p.m.), enabling a viewer to tune in at any time without missing



WPIX runs the same movie five times a week

any part of the program. The films are largely mystery and adventure and there is a "short subject"—a news program—between the showings.

WLW-T has sold out all participations on the *Continuous Show*; Miami Crosby Distributors sponsors the entire four-hour period each Saturday on WLW-D; only WLW-C still has participations available on the program.

The WPIX innovation takes the form of a five-times-a-week movie feature in which the same film runs for five weekday nights (7:30 to 9:00 p.m.). Each "run" commences Wednesday, goes through the next Tuesday. Called *First Show*, it was launched 17 September, presents full-length films seen for the first time on TV in New York City.

The *First Show* program has racked up ratings to warm the hearts of its station and sponsors. For example, during the first week of December, the New York Pulse cumulative rating on

the show for five days (on an unduplicated-audience basis) was 30.4.

A long list of participating sponsors sell (and have sold) their wares on or next to the *First Show*. These include Dunhill Cigarettes, Seeman Brothers (White Rose tea and coffee), Bisceglia Brothers Wine Corp., Piels Beer, and the Tea Council. ★ ★ ★

More radio stations stay on all night

Newly initiated round-the-clock radio operations are bustin' out all over. Three stations among the many which have recently (1 December) added all-night schedules with a view to expanding their listening audience and sponsor-list are KROW, Oakland, Cal.; WOL, Washington, D. C.; and KNX, Los Angeles.

All three are slotting personality d.j.'s—those time-tested nighttime perennials—during the wee hours. KROW's midnight-to-6:00-a.m. segment, featuring D.J. Pat Henry, is sponsored by the Arthur Murray dance studios, which bankroll the entire six-hour period. This is "the largest block time sale in local broadcasting history," according to Don Arlett, KROW promotion director.

The *Les Saud Show* fills the 1:00 to 6:00 a.m. hours at WOL with pop and standard music, news, and interviews with "name" artists appearing at area theatres and nightclubs. KNX's new music-news-banter session, from 1:00 to 5:25 a.m., has Bill Ballance as host; first sponsor to purchase time on the show was Firestone Stores (through the Irwin Co., L. A.).

Maybe these stations have taken a tip from A. C. Nielsen, president of the research firm that bears his name. He stated recently: "Whether it's the swing shift, insomnia, or just staying up late that's responsible, the all-night audience can be considered a sizable potential for the buyers of time." ★ ★ ★

KITE gets ad space on autos—free of charge

KITE, San Antonio, recently secured advertising space on the bumpers of thousands of San Antonio automobiles free of charge—and, at the same time, pleased a client and the client's customers.

The station liked the idea of advertising itself via stick-on bumper strips for automobiles. But it faced the problem of how to get such bumper signs placed on the cars.

The silk screen printing firm, Graham Process Displays, that does work for KITE, came up with a solution. It sent someone to all of the high schools in the San Antonio area, obtained the names of the football teams and the school colors of each. Then it printed up the stick-on bumper signs in the colors of the various schools, each saying: "Rootin' for (school team name), Station KITE."

To distribute the signs, KITE gave them to one of the station's sponsors, Sommers Drug Stores. Sommers, in turn, gave them to their customers. The high school students, delighted with an opportunity to advertise their own school team, were happy to stick the signs on the family car.

Result: KITE secured ad space that could not have been purchased at any price, while sponsor Sommers and Sommers' customers were pleased as Punch. ★ ★ ★

Sponsors come "alive" as personalities on WNAB

To make the station's sponsors come "alive" for the public—as well as to promote radio as a good advertising buy—WNAB, Bridgeport, Conn., has inaugurated a new series of programs "starring" its sponsors.

The series, heard Monday through Friday at 12:00 noon, stresses the importance of the sponsor as "the man who makes your radio programs possible." Each program features a "Sponsor of the Day." This consists of a five-minute interview by the announcer, Bill Edwardson, with one of WNAB's sponsors, a different one each day. For the interviews, Edwardson goes directly to the place of business of the sponsor and converses with a key man about the product being advertised, the part that executive plays, what radio has done for them.

Each program also highlights radio's

growth throughout the years and advances the theme: "Radio reaches more people more often than any other medium—at less money."

According to Ray Colonari, WNAB commercial manager, this program has created considerable interest in radio as an ad medium. Since the show has been on, he reports, "People who have been dead set against radio advertising are now calling us up about a possible schedule for them." ★★★

Briefly . . .

The Storer Broadcasting Co. recently ran a contest for employees of their 11 stations to get a name for the new company publication (first issue, November). The winning name, selected



Judges chose Storer organ name over lunch

from the total of 151 suggested, was *The Storer Story*; for this, Mildred Cogley, a secretary at WWVA, Wheeling, W. Va., won first prize (an ASR Florentine desk lighter). Second prize (pen and pencil set) went to Jim Whitaker, WWVA news and farm director, for his *Storer-Scope*. Contest judges were Frank Burke, editor of *Radio Daily*; Bruce Robertson, senior associate editor of *Broadcasting*; Fred Kugel, publisher of *Television Magazine*; Norman Glenn, publisher of *SPONSOR*. They voted at lunch in Al Schacht's in New York (photo, l. to r.): Arthur C. Schofield, editor of the new publication, Norman Glenn, Frank Burke, Al Schacht, Fred Kugel. (Bruce Robertson, unable to attend the luncheon, voted later in the day).

* * *

In an effort to woo audience away from Dave Garroway and stir up new interest in their a.m. programing, WTAM, Cleveland, has launched an all-live talent show from 7:00 to 9:00 a.m. daily. This departure from the standard morning stand-by—the record-spinning d.j.—takes the form of a musical variety show complete with a
(Please turn to page 37)

Classification:

Automotive

Advertiser:

Nobody

Target:

Nobody

Ammunition:

None

Duration:

None

Objectives:

None

Results:

The ad man at *Rapids Chevrolet* told our salesman he didn't have the nerve to advertise a service special on WMT.

Reason: The last time they tried it they got more calls than could be handled.

Admission:

WMT doesn't do quite so well by its other advertisers. Good thing, too . . . otherwise we'd be out of business.

Submitted by:

WMT, Cedar Rapids, Iowa.
600 kc, 5,000 watts.

Basic CBS Network.

National reps. The Katz Agency.

WANT FULL COVERAGE



THEN
SAY

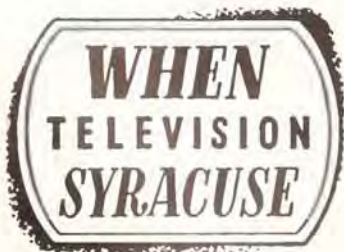
WHEN TELEVISION

With its new tower
1914 feet above sea
level WHEN blankets
the area as the most
powerful TV station in
Central New York.

Now with 50,000 Watts

See your nearest
KATZ AGENCY
for time on Central New York's
most looked at TV station.

CBS • ABC • DUMONT



A MEREDITH STATION



Leo Burnett

agency profile

President
Leo Burnett Co., Inc., Chicago

Leo Burnett opened his own agency 5 August 1935 in Chicago's London Guarantee Building with seven employees, three accounts worth \$900,000, and a wooden bowl of red apples.

The apples stood for hospitality.

Skeptics said Leo would soon be selling them in LaSalle Street.

Instead, 17 years later, he has 425 employees, 25 accounts worth \$37 million a year, offices in Chicago, New York, Hollywood, and Toronto, and more radio and TV network shows weekly (64, including simulcasts) than any other agency outside New York. And he still displays the bowl of apples.

How did it all come about?

Three factors stand out in a study of Leo's career:

1. He helped make Chicago an advertising center in its own right instead of a way-station to New York.

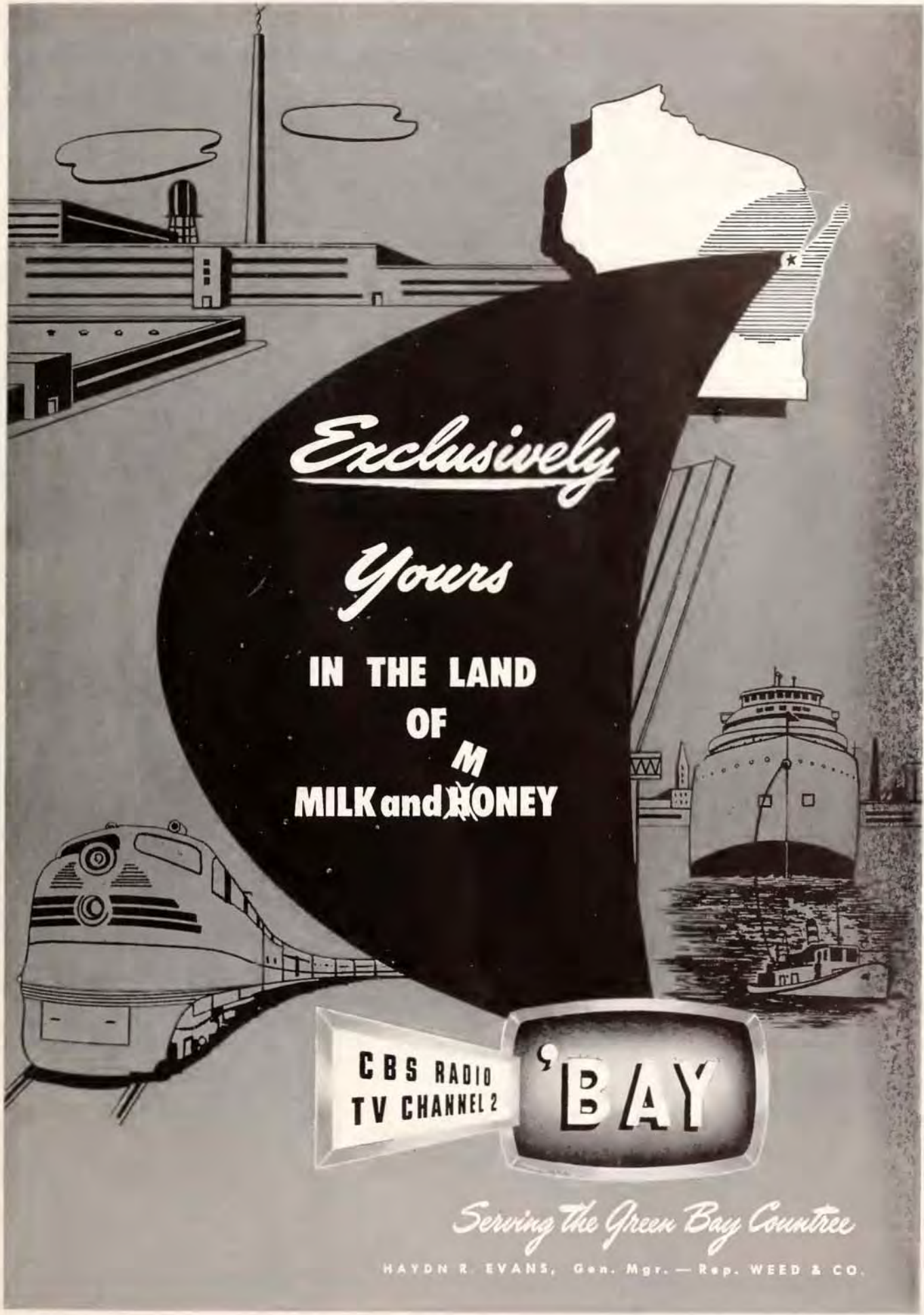
2. He disregarded popular techniques—gimmicks—and concentrated on putting a "thought-force" into each ad or commercial—"a central idea that offers an advantage to the reader in an interesting and plausible manner."

3. He concentrated on air media so that today half his billings are in broadcasting. Some major accounts using radio, TV: Kellogg, Pillsbury Mills, Green Giant, Brown Shoe, Mars, Pure Oil, Toni.

Leo is a modest, soft-spoken man given to extraordinary courtesy, such as taking time out while rushing to catch a plane in order to phone a reporter (SPONSOR'S) and apologize for not being able to cooperate more fully in a project. Maybe it's because he used to be a reporter himself. Born in St. John's, Mich., he worked his way through the U. of Michigan (1914), reported for the *Peoria Journal*, edited a house magazine for Cadillac, then became its advertising manager. After a World War I Navy stint, he began his agency career with Homer McKee Co., Indianapolis, in 1923; was in charge of creative work with Erwin, Wasey & Co., Chicago, when he decided to set up shop for himself.

Neither of Leo's sons is in advertising. Peter is a petroleum engineer and Joseph is an architect. Phoebe, his daughter, is in college.

Leo's motto is "reaching for the stars," derived from Browning's "Ah, but a man's reach should exceed his grasp, or what's a heaven for?" Says Leo: "If you're 'reaching for the stars,' you can't possibly be caught sitting on your *status quo*. It is suspected that *status quo* sitting is the prime cause of 'advertising arthritis.'" ★★★



Exclusively

Yours

**IN THE LAND
OF
M
MILK and HONEY**

**CBS RADIO
TV CHANNEL 2**

'BAY

Serving the Green Bay Country

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

2765
Independent
Retail Grocers
in Baltimore say:
WFBR's
the station for us!

Every year since 1936, the powerful Independent Retail Grocers Association of Baltimore has turned to Baltimore's promotion-minded, know-how station, WFBR, to make sure their Annual Food Show, held at the Fifth Regiment Armory in Baltimore, goes over with a bang.

Every year WFBR has thrown the full weight of its promotion, programming, merchandising and production departments behind this great food event.

The result? Every year, bigger crowds, more exhibitors, better displays—and firmer loyalties, friendship and cooperation between the 2765 members of the Independent Retail Grocers Association and WFBR.

For real showmanship, solid merchandising and active, day-in, day-out promotion, ask your John Blair man or write, wire or phone...



What's New in Research?

Comparison of TV program types show boxing continues to lose viewing popularity

NOVEMBER 1952

NOVEMBER 1951

PROGRAM TYPE	RANK	AV. RATING	RANK	AV. RATING
<i>Comedy Variety</i>	1	31.0	2	20.5
<i>Talent Shows</i>	2	21.3	7	14.3
<i>Boxing</i>	3	19.6	1	22.0
<i>Drama, Mysteries</i>	4	19.2	5	15.7
<i>Comedy Situation</i>	5	17.3	6	14.9
<i>Football</i>	6	15.8	4	17.3
<i>Westerns</i>	7	13.5	3	17.6
<i>Music</i>	8	12.9	12	11.1
<i>Musical Variety</i>	9	12.8	8	12.5
<i>Sports News</i>	10	11.0	15	9.8

No. Quarter-Hours: **683**

No. Quarter-Hours: **699**

SOURCE: Multi-Market TelePulse

Comment: *Boxing started losing ground as the most popular type of TV fare early this year, dropping to third place this fall. The program form that has made the greatest strides in viewer favor during the past year, according to the above TelePulse findings is talent competition. Two other types that the comparison breakdown shows moving ahead are drama mysteries as well as popular comedy situation programs.*

CBS reports radio listening went up 17% in TV homes in 18 TV cities during past year

CBS' second edition of Radio in TV-land makes two salient points: (1) Evening radio listening audiences increased in TV homes of the top 18 TV cities between October 1951 and October 1952; (2) the greatest increase in such homes came in New York, the city that has had the most TV sets the longest time. Singling out New York for further treatment, the CBS brochure—with Pulse as its source—includes a chart showing that in three years evening radio listening in New York's TV homes has increased 107%. The weighted average of sets in use (Sunday through Saturday 6:00-11:00 p.m.) between October 1951 and October 1952 for all 19 TV cities showed an increase of 17%.

You've found it!

Pick it up!

Good Luck — and Good buying action

will be yours with this four leaf clover in your broadcast schedule. WERD stimulates sales. And it's the most economical radio buy in Atlanta. Remember, there's a lucrative market to be tapped. It's yours through WERD!

What? —

Your luckiest "find" in radio — WERD, Atlanta! It's your "direct wire" to Atlanta's great Negro audience, and to its vast — but scarcely tapped — buying power.

Why? —

WERD listeners have confidence in what they hear on their station — the only Negro owned and operated radio station in the U.S. Their confidence shows where it counts most — at the sales counter, where they buy the products they hear about on WERD. Write for WERD's "Proof of Performance."

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.

(Continued from page 2)



New England's
**fastest
growing
area** is

Eastern Conn...
Served best
by its largest city
*NORWICH thru

WICH

Some of Eastern
Connecticut's big
installations include

DOW CHEMICAL
(Six miles from Norwich)

ELECTRIC BOAT CO.
(Submarines)

SUB BASE, GROTON
(Ten miles, nearly
15,000 people)

PHIZER CHEMICAL
AMERICAN SCREW CO.
U. S. FINISHING CO.
AMERICAN THERMOS CO.
and hundreds more.

Here is the #1 Hooper station
with the best local Music
and News
programming
and NOW one LOW RATE
6:00 AM - 10:15 PM

Major Sales
Force of
Eastern
Conn. Norwich

contact John Deme, Mgr.
*Norwich 37,633
New London 30,367

**General Mills, Toni cancel
film commercial plans**

General Mills and Toni have cancelled plans to make TV film commercials under interim SAG agreement through Producer Roland Reed in Hollywood. At SPONSOR's presstime status of strike which actor's guild called against TV commercial producers in New York 1 December was as follows: Hollywood Alliance of Television Producers has not acted on SAG's bid to open negotiations by presenting any counter proposals. New York producers are looking to SAG to resume negotiations with them in January so they can offer certain concessions agencies are willing to make to SAG, such as reuse payment for film commercials used on network over 4 weeks. SAG has indicated willingness to lump all reuses including spot in single category, with actors and announcers getting reuse fee every 4 weeks. Meanwhile all film commercial production is at complete standstill.

**Oakite will be in 23 markets
with radio and TV in January**

Oakite Products reports its radio-TV spot operations in January 1953 will entail 13 different TV programs and 48 different radio programs. The number of cities so far is 23. Frank A. Conolly is Oakite's executive on this air media operation. (See "Radio-TV help Oakite win the battle of the shelves," SPONSOR, 25 August 1952).

**CBS not convening TV affiliates
with new compensation plan**

CBS has no plans for calling meeting of TV station affiliates to discuss revised plan for compensation or allocation of network commercial hours. CBS explained its periodically making such changes, pending on the market. NBC presented such plan for revision at meeting with affiliates in Chicago 16 December. Both sides toasted each other over acceptability of plan.

**CBS board holding next quarterly
meeting in Hollywood**

CBS, Inc., has set Hollywood—12 January—as next place of quarterly board of directors meeting. Profit statement for 1952 issued then is expected to be percentage point or two either way in profit difference as compared to 1951. Books hadn't been closed at time SPONSOR went to press but indications were that point or two margin would be on profit side. Hollywood meeting will afford all non-executive members on board to see for first time CBS' TV plant, which opened in November.

MEASURE FOR MEASURE

or How to Win at Poker



SOME of our best friends are surveys. Surveys are handy things. After you make one you can always throw it away if it doesn't show your station in a favorable light. We just had one made and have no intention of throwing it away. That should give you a clue.

If you can bear to wait just a minute, here are a couple of old Texas stories which might be considered appropriate:

"That guy just slipped a card from the bottom of the deck!" said a naive visitor to another watcher of a poker game. The latter, a weather-beaten old cowman, answered equably. "His deal, wasn't it?"

This is about another poker game. The dealer unexpectedly pulled his gun, leveled it at a fellow player, and ominously remarked, "This game's crooked. You're playing a different hand than the one I dealt you."

* * *

About this survey: It was conducted at Amarillo's 1952 Tri-State Fair by Market Research of Cleveland. One thousand farmers

were interviewed. Results were tabulated by counties and preferences. Of our 33 BMB counties in Texas (50% or better), KGNC was the undisputed first choice as a farm station in 33, tied in one, second in the other four. Of the 53 BMB Texas counties in which KGNC shows a BMB of any kind, we were first choice in 41 (3 ties), second in 6, third in 3.

Well, it's true that we were the dealer. But the players didn't know it. Neither interviewers nor interviewees knew who sponsored the survey. And if you want to cut the deck, our national reps will show you a copy.



KGNC-TV is now under construction, with a mid-March target date.

710 KC

10,000 WATTS

REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

GERBER'S AIR CAMPAIGN

(Continued from page 25)

detailed effects of baby food advertising through the *Kate Smith Show*. Well-informed trade sources believe, however, there has been a marked quickening in sales due to TV. The company certainly gives every evidence of satisfaction. President Daniel F. Gerber, who is not one given to hyperbole, declares: "TV hasn't hurt us any." Dan Gerber is not damning his TV effort with faint praise.

The Gerber's account executive at

D'Arcy, Ken Plumb, told sponsor that one of the most gratifying effects of the firm's TV advertising has been the enthusiasm generated among the Gerber sales force.

"Network advertising was something new to Gerber's," he explained. "The salesmen welcomed an additional selling aid especially one with the prestige of the *Kate Smith Show*."

Trade cooperation was first-rate, Plumb related. There was no real problem convincing the stores to carry point-of-purchase material tying in

Kate Smith to Gerber's baby foods. Some of the stores, Plumb said, are still displaying the original pop material handed out. Although Gerber's had excellent distribution before going into network TV, its afternoon show also helped them open outlets they had had trouble cracking in the past. The fact that Gerber's could boast that no competitor was represented on any broadcast network was a potent weapon in bringing the stores around.

Why Gerber's uses net TV: The fact that there's little air advertising in the baby food industry outside of Gerber's calls for some explanation as to why Gerber's went into TV.

One of the more obvious reasons Gerber's uses TV is that it can afford it. Gerber's spends more on TV than any of its competitors spends for national advertising and local newspapers combined. But even Gerber's had to cut out about \$200,000 of its newspaper supplement advertising to ease the dollar burden accruing from sponsorship of Kate Smith.

Gerber's and D'Arcy feel TV's impact will pay off, however. They also feel that the emotional appeal of ba-



HARVARD

In Points Per Season,* —

WHEC

In Rochester Radio!

**LONG TIME
RECORD FOR
LEADERSHIP!**

* In 1886 Harvard ran up 765 points against the opposition's 41 points. This collegiate record of "points scored in one season" has never been topped since!

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

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

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

Station as of 10/1/50 only

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

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester
NEW YORK
5,000 WATTS

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

Facing Fifty Three

With

Every

Advertiser

Satisfied!

10,000 WATTS

ATLANTA-DECATUR

A "Dec" Rivers Station

Call Farjoe or Stars, Inc., Atlanta

YOU MIGHT THROTTLE A LEOPARD WITH YOUR BARE HANDS* —

BUT...

YOU NEED THE FETZER STATIONS TO MAKE A KILLING IN WESTERN MICHIGAN!

WKZO-TV in television, WKZO-WJEF in radio—that's the easiest way to choke off competition in Western Michigan.

TELEVISION: WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its bright Channel 3 picture is received by a quarter million Western Michigan and Northern Indiana television homes—a 28-county market with a Net Effective Buying Income of more than \$2,000,000,000. And here's the stopper: The October 1952 Videodex Report credits WKZO-TV with 106.1% more *afternoon* viewers than Station "B"—213.4% more *evening* viewers!

RADIO: You'll look a long time before you'll find two more obvious radio buys than WKZO, Kalamazoo, and

**On a hunting expedition in Africa, Carl E. Axeley killed a full-grown leopard by choking it to death.*



WJEF, Grand Rapids. Both are far ahead of all competition. Together, they deliver 57% more Kalamazoo and Grand Rapids listeners than the second-best two-station combination in the two cities. It's the same story in rural areas. The 1949 BMB Report credits WKZO-WJEF with big increases over 1946 in unduplicated audiences—*up 52.9% at night, 46.7% in the daytime*—and there's every reason to believe similar increases have occurred since.

It will pay you to get the whole Fetzer story. Ask your Avery-Knodel man for all the facts, or write direct.

WJEF

TOP 4 IN GRAND RAPIDS
AND KENT COUNTY
(CBS RADIO)

WKZO-TV

TOP 4 IN WESTERN MICHIGAN
AND NORTHERN INDIANA

WKZO

TOP 4 IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



PARTNERS THREE FOR '53

It isn't necessary to come to Toledo for market, programing or availability information—because Toledo and WSPD are expertly represented right in the heart of the nation's time buying centers—New York and Chicago.

"Speedy's partner" in New York is Tom Harker, National Sales Manager of Storer Broadcasting Company—In Chicago, Bob Wood, Storer Broadcasting Midwest Sales Manager.

And in 1953 you'll find that Tom and Bob stand ready to provide information on WSPD and WSPD-TV. They bring Toledo and Northwestern Ohio—with its tremendous facts and figures of potential buying power, high retail sales, exceptional market statistics as close as your phone. So in '53' make a habit of contacting Tom and Bob—partners in Northwestern Ohio's Sales Stations—WSPD and WSPD-TV. It will make our wish—"A Happy New Year to you" come true.

WSPD

AM-TV

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

Represented Nationally
by KATZ

bies on TV adds a plus to TV's already powerful visual effects.

Furthermore, the company could use TV because of its excellent distribution. Gerber's is particularly interested in reaching urban markets of more than 200,000 population, for it is in those markets that baby food sells best.

Gerber's important competitors have national distribution to an extent, but none have the intensive store cultivation of Gerber's. The latter, therefore, can be sure that no matter what TV market it buys, there will be a retail beachhead to expand or a substantial market to protect. The merchandising possibilities inherent in TV programs was an important factor, too.

In buying TV, Gerber's feels it is buying insurance for the future, since the spectacular growth of baby foods during the 40's is over. Although saturation is far from 100%, all signs point to more competition.

The high birth rate, one of the reasons (though not the most important



HERE'S PROOF . . .

ARBI surveys show that Rochester radio listeners *spend more . . . BUY more . . .* than newspaper readers. (Copy of surveys on request.)

WVET IS 'CARRYING THE BALL' IN ROCHESTER

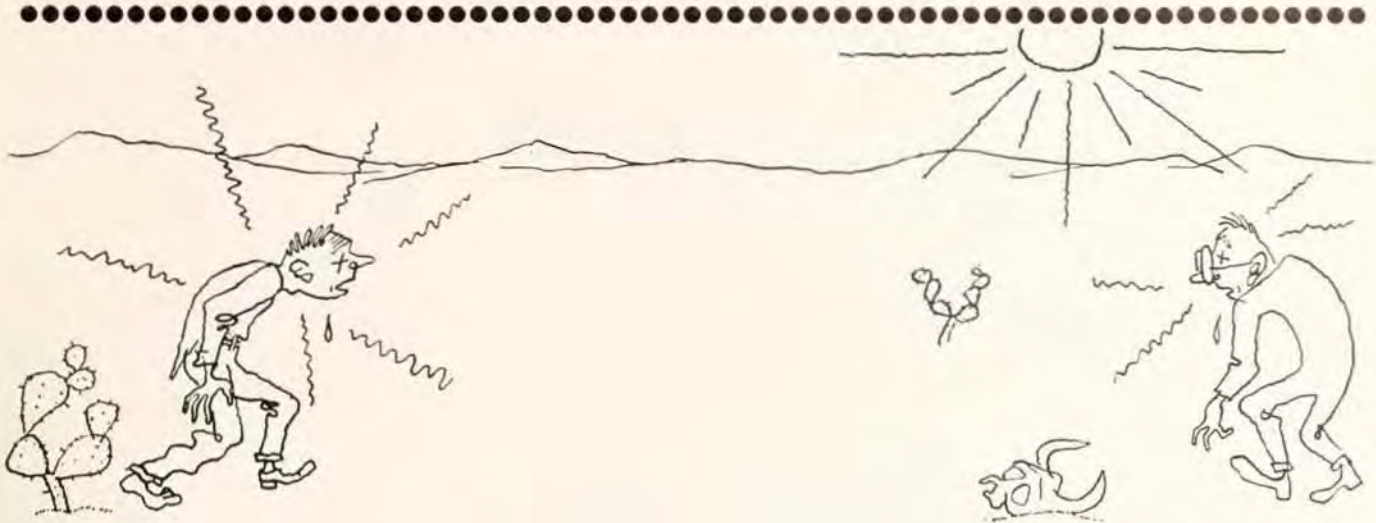
. . . with *more local* accounts than any other three Rochester stations put together!



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

SPONSOR



Shortest distance between seller and buyer

... an oasis of radio-TV data. For complete information, write Norm Knight at 510 Madison Ave., New York 22.

SPONSOR
For buyers of broadcast advertising

reason) for the expansion of the baby food industry, is expected to hold up for a while. Although the marriage rate has passed its peak, new birth figures have been fooling the experts through the surprising increase in number of second and third babies per family. During 1951 registered births totaled 3,333,000, compared with 2,166,000 in 1940.

Despite all these promising figures, experts have been detecting a long-term drop in the total baby population under two, which comprises the big

market for strained and chopped baby foods. From a high of 7.4 million in 1948, the experts are forecasting a drop to 4.7 million in 1955.

D'Arcy estimates the saturation percentages for baby foods (except milk) in the U. S. as follows: cereals, 75%; strained foods, 65%; junior or chopped foods, 30%. It is obvious there is room for improvement in the junior foods category. Baby food manufacturers are also trying to get mothers to (1) feed their children a greater variety of baby foods, (2) feed them baby food-

more often, and (3) extend the age during which children eat these foods. For example, some mothers will feed their three- or four-year-old children junior foods for dessert. Very old persons and those on diets are also considered a market by the baby food agencies and processors.

The saturation figures are high enough, however, to make any baby food manufacturer realize that if he wants to really increase business, he'll have to do it at the expense of his competitor. Not that this kind of competition is new to the baby food business. Even in its days of early growth, baby food advertising was aimed to a great extent at the then existing market. It is generally agreed among advertising men, no matter what product they are promoting, that it is easier and more economical to cultivate an existing market than to go in for missionary advertising.

Furthermore, the baby food advertiser has the peculiar distinction in that he inevitably loses even his satisfied customers. The baby food market consists of a flow of customers that is continually streaming by and the advertiser must continually dip into this

B M I

**FOR THE THIRD STRAIGHT YEAR
BMI-LICENSED SONGS
Voted No. 1 in ALL Categories**

The nation's juke box operators, who judge a tune's popularity by the flood of coins which drop into their machines, have again voted BMI-licensed songs No. 1 in all categories. Their votes in the Cash Box Magazine "Popularity Poll" of 1952 gave BMI song hits a clean sweep—12 out of 12 first place winners for three consecutive years.

Significant figures in the 1952 poll show:

- 81.8%** of the total votes registered by the juke box men were cast in favor of BMI-licensed songs.
- BEST POP . . . 16 out of 24—68.2%** of total votes
- BEST WESTERN . . . 7 out of 9—83.3%** of total votes
- BEST FOLK . . . 16 out of 18—92.5%** of total votes
- BEST RHYTHM & BLUES . . . 23 out of 28—87.2%** of total votes

This landslide in the Cash Box Poll is another great tribute to the composers and publishers affiliated with BMI. It is their keen insight into the current tastes of the music-loving public that is creating the song hits of today. BMI is indeed proud of their accomplishment.

B M I

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

KWJJ

Gives your
**LOCAL
OUTLETS**

**LOCAL
RATES**

With KWJJ, National Advertisers can take advantage of Local Rates. Your nationally advertised product, when local retail outlets are used as the advertiser, is entitled to local rates. KWJJ's sales staff will be glad to help you in lining up cooperative advertising with retailers on this money-saving plan.

OREGON'S
"Most Powerful"
Independent Station
1011 S.W. 6th Ave.
PORTLAND, OREGON
National Representatives: Weed & Co.

EACH dominates
BOTH saturate

—and a Rich Market's Yours for the scheduling!

WHIO-TV coverage

1st in Dayton

Twelve out of the top fifteen once-a-week shows in the WHIO-TV service area—all of the first seven shows—are seen on WHIO-TV. (*September Pulse*)

WHIO coverage

1st in Dayton

37.9% of the total radio audience. This compares with 13.5% for Station B; 26.5% for Station C; and 14.1% for Station D. (*Hooper average for the past year*)

THE DAYTON MARKET

1,293,595 prosperous prospects—366,457 families. Payrolls in Dayton for 1951—\$630,951,822. Retail sales for Dayton and Montgomery County—\$475,000,000. Average weekly industrial pay check—\$83.67—highest in Ohio, one of highest in the country. Dayton has been designated a "Preferred City" by Sales Management for the past 20 months.

YOU CAN DOMINATE THE DAYTON MARKET WITH EITHER WHIO-TV OR WHIO—WITH BOTH OF THEM TOGETHER, YOU CAN SATURATE IT. ASK NATIONAL REPRESENTATIVE GEORGE P. HOLLINGBERY CO. FOR FULL INFORMATION



DAYTON
OHIO



Seasons

Greetings

*We deeply appreciate
the opportunity of serving you
during the past year.
And for the future
we wish you prosperity
and every happiness
a New Year can bring.*

Advertest Research
90 BAYARD STREET
NEW BRUNSWICK, NEW JERSEY
CHarter 7-1564

stream to keep his business going. A new potential customer is born to the baby food industry every eight seconds, but so is a customer lost every eight seconds.

For all these reasons, Gerber's feels that it needs something like TV to keep its grip on first place and its name before the public.

Testing TV: Dan Gerber is no man to buy a pig in a poke. The first experiment with TV was in 1950 under the aegis of the whilom Federal Advertising Co. Ken Plumb, then, too, Gerber's account man, decided upon a two-station TV test. (Later, Plumb went to D'Arcy along with about half of Federal's personnel when the latter agency split up.)

Chosen for this test were WABD, New York, and WTTG, Washington, both DuMont stations. The show was *The Most Important People* with Jimmy Carroll and his wife. The test went on for 26 weeks during the 1950-51 season.

The TV experiment was not entirely conclusive, but the Gerber people felt it was, at least, a foot up. Substantial sales increases were registered in

**CBS
RADIO**

Has Moved To


KFMB

550 K.C.
San Diego,
California

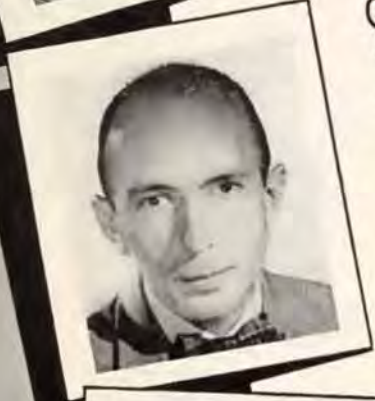
John A. Kennedy, Board Chairman
Howard L. Chernoff, General Manager

Represented by The Branham Co.


AP NEWS = sales ... sales ... sales ... sales




INDIANAPOLIS, IND. (WIBC)
"CONTINUOUS SPONSORSHIP BY PETER PAUL CANDY
OF THE 7:00-7:10 A.M. AP NEWS SPEAKS FOR ITSELF --
THEY ARE NOW IN THEIR SEVENTH YEAR."
RICHARD M. FAIRBANKS
PRESIDENT, GENERAL MANAGER



CHARLOTTESVILLE, VA. (WCHV)
"AP NEWS SERVICE IS THE BACKBONE OF OUR RADIO
STRUCTURE. OUR NEWS SPONSORS, 18 DIFFERENT ONES
DAILY, FEEL AP NEWS IS RADIO'S STRONGEST FEATURE
AND PUBLIC SERVICE. AP NEWS SERVICE, WHILE
OBVIOUSLY PROFITABLE, ENABLES US TO FULFILL ONE
OF OUR MOST IMPORTANT OBLIGATIONS TO THE PEOPLE
OF OUR COVERAGE AREA."
ROBERT C. WALKER
MANAGER



WASHINGTON, D. C. (WTOP)
"AP NEWS DOES AN OUTSTANDING SELLING JOB FOR RADIO
SPONSORS. I DON'T KNOW WHAT WE'D DO WITHOUT IT."
JOHN S. HAYES
VICE-PRESIDENT, GENERAL MANAGER




LOCKPORT, N. Y. (WUSJ)
"AP NEWS ALWAYS ENJOYS PEAK AUDIENCES, PEAK SALES.
ADJACENCIES TO AP NEWS ARE A NEAR SELLOUT. WE'VE
JUST SOLD ONE AP SHOW FOUR YEARS IN ADVANCE--
AP'S 1956 ELECTION RETURNS."
JACK GELZER,
STATION MANAGER

For full information on how you can put
Associated Press news to work for you and your sponsors,
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."

Washington and smaller increases in New York. "Where the consumer had a free choice," Plumb said, meaning Washington, "the test was successful."

Federal then went ahead and made a survey of its own among mothers of babies in TV homes. The interviewers found out a very interesting thing: Most mothers complained that they didn't have a minute to themselves what with diapers, formulas, and so forth. However, the mothers usually took quite a long time explaining all this. Federal concluded that mothers not only could find time to listen to TV but welcome a break in the day's monotonous routine.

The next thing to find out was: What is the best time to telecast to mothers of babies? For this job Federal retained Pulse Inc. and Graham Research Service for field work and tabulation. There were interviews with 250 mothers with babies in New York and 151 in Washington. Pulse covered, as part of its regular service, 9,341 TV homes with babies.

Here are some of the facts that popped up:

- Among families owning TV sets, more than 13% have children whose

age makes them baby food consumers. This is about 2% higher than the national figure of families with children under two years of age.

- TV got less attention from mothers in the morning than from the general TV audience since this is the period of greatest activity for housewives.

- A majority of mothers reported

★ ★ ★ ★ ★ ★ ★ ★

••Where product demonstration is necessary, we have found the local kitchen or cooking show a good bet for the low-dollar budget. Here again, and very often for little more than the price of a Class B spot, commercial mileage frequently exceeds what you would normally expect from such low-rated shows.♦♦

PAUL PHILLIPS
Radio-TV Director
The Aitkin-Kynett Co.
Philadelphia

★ ★ ★ ★ ★ ★ ★ ★

they have certain hours free for self-selected activities in the afternoon. The time between 2:00 and 5:00 p.m. got the most votes with 4:00 to 5:00 p.m. registering first in popularity.

- After a TV viewing slump between 6:00 and 8:00 p.m., a sharp rise in viewing by mothers occurred

between 8:00 and 10:00 p.m., during which time the optimum mother audience was achieved.

- Programs of entertainment were preferred by mothers. In New York and Washington Kate Smith ranked first.

Although the evening hours attracted the most mothers, Gerber felt that the cost of nighttime TV was prohibitive. Moreover, there was a lot of waste male circulation at night.

Once nighttime TV was discarded, the choice was pretty obvious.

Selling on TV: Gerber's gets about two minutes and 15 seconds for commercial copy on the *Kate Smith Show*. This breaks down, so far as Gerber's is concerned, into two one-minute film commercials plus lead-ins from the program star.

D'Arcy believes that the Gerber's slogan—"Babies are our business—our *only* business"—has done more to sell Gerber's baby foods than any other single line of copy. This is not just guesswork. In studies on brand preference, the commonest answer given by women who chose Gerber's foods

WORD GETS A

*the New York station
where listeners listen
and sponsors sell...key
station of MUTUAL
Broadcasting System*

is that they like to buy from a firm that specializes because such a firm must surely know its business. (Gerber's gave up adult foods in 1943.) Every one of the seven TV commercials winds up with this slogan.

The commercials also make much use of the Gerber's trademark—its well-known baby picture. "Look for the Gerber baby . . ." most of the commercials urge. Gerber's trademark is now 25 years old.

The Gerber's commercials stress the *variety* of its baby food line. Its assortment, the biggest in the business, now totals 56 varieties. Copy that goes to town on superlatives and exaggerated claims has been banned by Dan Gerber.

Commercials say, in mouth-watering terms, that the food is tasty and nutritious. They suggest food purity, without making a point of it, by using the words "true-color" and "true flavor." They are intended to make the mother feel that baby will just love the stuff.

The time-saving aspects are played down. First of all, the educational advertising days of baby food are over. Secondly, time-saving is a theme that

can also sell competing brands. Thirdly, D'Arcy believes that mothers have a "martyr complex" and prefer buying food for baby because they feel it's good for baby and not because it's easier on themselves. However, when it comes to pointing out that canned

★ ★ ★ ★ ★ ★ ★ ★

"Agency management's responsibility is to bring about an adequate comprehension of the agency structure and the agency function so that the paramount importance of creative work is recognized. It is important that such an understanding exist, not only within the agency but with its clients."

LOUIS N. BROCKWAY
Executive V.P.
Young & Rubicam

★ ★ ★ ★ ★ ★ ★ ★

baby foods are easier for father when mother is away, that's a strong sales point.

These sales messages on film are going out to 65 TV markets, the whole TV kit and kaboodle in the U.S. The Kate Smith program itself is currently going to 63 markets with Indianapolis and Toledo just carrying spot announcements because of inability to clear time for the program. Four of

the Kate Smith markets are also using spot announcements to bolster special sales campaigns.

Five additional stations have been ordered and will carry the Gerber selling messages just as soon as they get on the air. D'Arcy expects an additional 20 stations to be on the air by 31 March and the agency hopes to be on every one of them.

Gerber's doesn't have to buy all these markets. It could buy only 49 if it wanted, but it is determined to get into as many TV homes as it possibly can. According to Nielsen, Gerber's was tuned in by an average of 2,411,000 homes during the two weeks ending 25 October, the latest period available. At that time, Gerber was on 60 stations with Kate Smith and was blanketing 97.7% of all TV homes.

The Nielsen rating was 12.9; that's a six-minute audience rating that eliminates all dial twirlers. At the same time, Gerber reached 5.5% of all radio homes, which isn't bad considering that another 1.4% would have brought it into a rating among the top 10 Nielsen radio shows. (Jack Benny got 9.6 Nielsen for his top-rated radio show).

ROUND
IT WORKS

Word about WOR does get around . . .

in the program listings of 115 daily newspapers—far more than carry the listing of any other station anywhere!

WOR's signal penetrates 14 states and reaches over 26,000,000 people. No other station in the country serves as large or as productive a market.

Word about WOR gets around to advertisers, too—and the word is—it *SELLS*. Year in, and year out, WOR sells more products for more advertisers than any other station in the United States.

Learn how WOR can sell for you.

WSYR

**COVERS ALL OF
Rich Central New York**

**BMB Nighttime
Audience Families
214,960**



A Stable Market

Central New York is a big target for any national advertiser. It is a stable, depression-proof market—a magnificent test market.

All 20 of the industrial classifications listed in the U. S. Census of Manufacturing are well represented in the Syracuse metropolitan area. It is the distribution center of New York State—the center of a rich agricultural area.

Central New Yorkers are worth your best selling efforts, directed through their radio station—WSYR.

WSYR ACUSE
NBC AFFILIATE

**WSYR-AM • FM • TV—The Only Complete Broadcast Institution
in Central New York**

WRITE, WIRE, PHONE OR ASK HEADLEY-REED

A 12.9 Nielsen is higher than any other Kate Smith segment. Gerber's has been pretty lucky all along in this respect. The ratings will get even higher as the season progresses, for October does not produce particularly heavy listening. For the two weeks ending 9 February, this year, for example, Gerber's copped a 16.4 Nielsen rating on an average minute basis, which differs only slightly from the six-minute rating.

Another factor in Gerber's favor is that it is on the last segment of its particular Kate Smith hour. Since there is a sharp drop in listening by mothers after 5:00 p.m., as shown by the Pulse-Graham studies, the mother leaves TV with the Gerber's message freshest in her mind.

Gerber's competition: Gerber's virtual monopoly of air advertising among the baby food companies points up the rare use of it in this field. Even Gerber's had used network selling only once before buying into the Kate Smith show. That was an ill-fated radio venture in 1935, when the elderly opera diva, Mme. Schumann-Heinck, was aired for a short period. It proved

Tourists...

We've Millions of 'Em...But



...that's just part of the Miami story!

We've 600,000 year 'round residents ...the majority of whom derive their income from local industry that, in many cases, manufactures products distributed throughout the world!

You might be surprised to know that there are better than 1,150 manufacturing plants in the Greater Miami area!

And, WIOD has served the Miami market well for over 26 years! For the details...just call your Hollingbery Man.



James M. LeGate, General Manager
5,000 WATTS • 610 KC • NBC
National Rep., George P. Hollingbery Co.



✦ MEN

in
Northern
California
find their
favorite TV
sports show...

✦ WINTERLAND WRESTLING

(Tuesdays, 9 p. m.)
on TELEVISION



CHANNEL 5

San Francisco

Represented by THE KATZ AGENCY



only one thing about network radio: that the elderly lady's fame could not overcome the fact that she no longer had a voice.

Heinz used sporadic hitchhikes advertising its baby foods when it sponsored *Ozzie and Harriet* on radio. But its main emphasis was on its cream of tomato soup and its aim was to give Campbell a run for its money.

Clapp baby foods got a nudge on WABD, New York, with DuMont's *Starring the Editors*, but it was a co-sponsorship deal, with Grand Union supermarkets being the primary advertiser. Clapp was also on "Marketcast" for a while. This is run by the Supermarket Broadcasting System and is not, strictly-speaking, broadcasting, but is advertising piped into supermarkets by telephone lines.

SBS covers 120 independent chain stores in New York City. Among them are Einhorn's, Food Fair, King Kullen, Associated Food Stores. According to Samuel Gellard, SBS general manager, Clapp withdrew after a short run because it felt its selling efforts should be borne primarily by its own sales staff.

The Clapp brand has gone through a number of ups and downs during its history. It was first on the market with baby foods. This was back in 1924 when it was an independent company, Harold H. Clapp, Inc. Later, it was taken over by Johnson & Johnson, which continued to emphasize Clapp's drug store distribution.

Beech-Nut replaced Clapp on "Marketcast" and has been using it fairly heavily for reminder advertising. Beech-Nut runs 30 baby food announcements a week, five a day. SBS backs up its clients with a merchan-

dising department which checks stocks.

Four years after Clapp broke the ice with its introduction of baby foods, the Fremont Canning Co. (it was changed to Gerber Products Co. in 1941) came out with a similar line. Its tactics revolutionized the business and put it into a position of leadership which is unquestioned today. (Clapp was claiming to be first in sales during the early 40's but the Gerber people insist they have been in first place almost from the beginning.)

Gerber's (or Fremont's) revolutionary sales idea was to take baby foods out of the drug store and put it into grocery stores. It ran into trouble at first from stores which refused to believe baby foods would sell. Dan Gerber and his father, Frank (now chairman of the board), decided to go over the stores' heads.

They mapped out a direct mail approach. Coupons were inserted in magazine ads offering a selection of baby foods for \$1. Fremont lost money on the deal (the kit cost \$1.15) but it broke down grocer resistance. Looking back, some baby food people consider this resistance rather strange considering that Fremont was offering to sell at 15¢ retail in a grocery store what Clapp was selling at 35¢ (the same weight) in drug stores.

Clapp was also first to come out with junior, or chopped, foods. The time was 1938. Heinz and Gerber's stepped in line the following year. This year Gerber's took the wraps off something new of its own: a teething biscuit for babies. The story behind it (and the agency swears it's true) is that Dan Gerber got the idea when he saw his grandchild grab a dog biscuit away from the family pet. ★★

MEN, MONEY, MOTIVES

(Continued from page 8)

had all the necessary services set up and going.

In contrast to this point of view, recall the case of David J. Mahoney. He was 29 years of age, hot as a pistol, a vice president at Ruthrauff & Ryan drawing \$25,000. His career seemed assured. Yet Mahoney deliberately elected to break away from R&R and swing his own shingle with the \$1,500,000 Virginia Dare account as a starter.

It is said sometimes that TV explains current agency mergers. Granting that TV qualifies as a migraine headache and that its intricacies are terrifying compared to radio one doubts that TV alone can explain agency merger. Typically ad agencies buy TV from package program sources, simply slap their 15% commission on top of the overall package price.

Capital gains probably explains why many an agency partner wants out. He may not only stash a substantial lump sum after paying 26% tax but go into a new agency at a bigger salary than he previously drew while at the same time, taking stock in the new agency, set himself up to repeat the capital gains payoff in another five years or so. The dean of accountants in the agency and media field, J. K. Lasser, has pointed out in *Advertising Age* the morbid restlessness of ad agency partners around age 50. As we ourselves have put the matter "It's sometimes dangerous for an 'old' agencyman surrounded by ruthless 'young' men to delay taking a profit." ★★



This is WHDH's Christine Evans!

Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

W H D H

50,000 WATTS
BOSTON

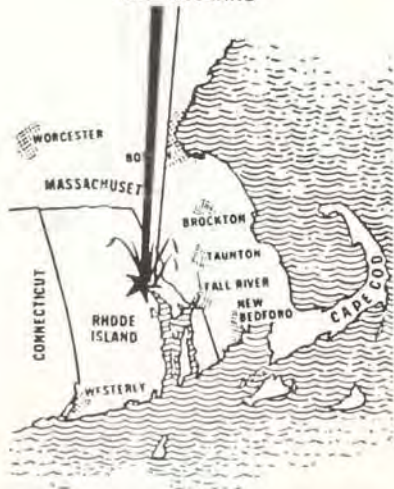
Subsidiary of the Boston Herald-Traveler Corp.

See Your John Blair Man



**PINPOINT
YOUR
PERSISTENT
SALESMAN**

UNDUPLICATED
COVERAGE IN
240,000 HOMES
WITH PERSISTENT
SELLING TO MORE
THAN 720,000
PEOPLE . . .
IN PROSPEROUS
SOUTHERN
NEW ENGLAND



Represented Nationally by
Weed Television
In New England — Bertha Bannan

MR. SPONSOR ASKS

(Continued from page 61)

functions as a public service are ways of supporting an institutional message.

Another facet of the institutional program is selling the bank as a good place to work. This is particularly important today because of the generally lower scale of bank salaries.

It is sometimes practical to use radio to sell a bank's "blue chip" services like custodian accounts or trust services. To reach this audience, AM and FM stations carrying classical music programs are the most appropriate.

In the case of savings banks, broadcast advertising must be used with caution because of geographical limitations and lack of branches. Emphasis should be placed on bank-by-mail services.

Since women comprise the largest group of savings bank depositors, daytime participations with a gift offer can be an effective means of bringing in new bank-by-mail accounts from the ladies.

EDWIN R. ROONEY JR.
*Radio & TV Director
Doremus & Co.
New York*



+ WOMEN

in
Northern
California
find their
favorite TV
home program . . .

+ KPIX KITCHEN

with Faye Stewart

(Mon. thru Fri., 1 p. m.)
on TELEVISION



CHANNEL 5

San Francisco

Represented by THE KATZ AGENCY



**WAVE-TV
OFFERS TOP
AVAILABILITY!**

A few top-notch spot participations are now available on "MASTERPIECE MOVIE-TIME", at surprisingly low cost!

FORMAT: A tremendously popular series of topflight modern film features never before telecast in Louisville. Now in its second year, "MASTERPIECE MOVIE-TIME" is a master audience puller . . . a truly first-class show.

TYPICAL SHOWS: Upcoming features include "WITHOUT HONOR" (1949) with Laraine Day and Franchot Tone; "SCANDAL IN PARIS" (1947) with George Sanders and Carole Landis; "JOHNNY ONE EYE" (1950) with Pat O'Brien and Wayne Morris; and "DON'T TRUST YOUR HUSBAND" (1948) with Fred MacMurray and Madeleine Carroll.

TIME: Tuesday night at 9:45 — the perfect movie-time for televiewers.

CHECK WITH: Free & Peters!



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

FREE & PETERS, Inc.
Exclusive National Representatives



Mr. Day

in my opinion, selling securities on the radio presents a greater challenge than many other sales jobs. It is essential that you win the confidence of your listeners to a far greater extent than when

you are selling any other product.

We have found that a steady, reliable type of program, featuring, for instance, a well-known and highly regarded news commentator, is the most effective means means of capturing the attention of the serious type of radio listener likely to be interested in the purchase of investment securities.

One such commentator is Henry Gladstone. His program (on WOR) has had more than a fair share of success through the years, and has obtained for Albert Frank-Guenther Law a very satisfactory response and the type and quality of customer our clients desire.

ROBERT W. DAY
Vice President
Albert Frank-Guenther Law, Inc.
New York



Mr. Wheeler

News, either radio or television, backed up with a good spot schedule, in our opinion, is the best way for a bank to reach audiences at an affordable rate.

This is based

on the findings in a survey that our agency has recently completed, as well as our first-hand experiences in working with bank clients.

Our three-month survey of bank advertising on TV (based on an 85% return of mail inquiry to 110 stations) showed that in the second quarter of 1952, 78 banks were sponsoring TV programs on 45 local stations. Of the types of shows being used, news programs led the list with 22 bank sponsors; documentaries were next with eight banks; panel programs had seven; nature programs, six. Sports, drama, variety were also represented.

Most banks are interested only in local advertising, want to reach audiences at reasonable costs. Our client, the Chase National Bank, sponsors a five-minute news strip on a top New York radio station in the morning at a time when the sets-in-use figure is near its peak; also one-minute recorded announcements adjacent to news shows on other AM stations. In the evening, Chase sponsors three five-minute television news shows a week, supplemented by TV chainbreaks next to high-rated network news programs.

News shows are prestige programs, appeal to an adult audience. Bank-sponsored news shows, according to our survey, vary in length from five to thirty minutes, range in cost from \$147 for a 10-minute program in a Midwest town, to \$1,100 for a 10-minute show in a large eastern market. With few exceptions, these news programs deliver audiences at a very economical cost-per-1,000 rate.

CLINTON F. WHEELER JR.
Director of Radio-TV
Hewitt, Ogilvy, Benson & Mather
New York

ROUND-UP

(Continued from page 67)

singing and piano-playing m.c., Johnny Andrews, an orchestra (with two units, one for pop, one for Dixieland renditions), and two vocalists, one male, one female. *Morning Bandwagon*, as it's called, does not neglect the morning "necessaries"—time signals, weather reports, and news, integrated with its live wake-up entertainment. Sponsors are, of course, cordially invited to participate.

* * *

Some 100 country music d.j.'s from all around the United States poured into Nashville on 22 November at the invitation of WSM, to help celebrate the 27th anniversary of the *Grand Ole Opry* program (NBC). In addition to the traditional on-the-air observance of the anniversary, the guests attended a cocktail party and dinner at the Andrew Jackson Hotel.

* * *

To help brief prospective TV station operators on basic television operation facts, WBTV, Charlotte, N. C., held a "Southeastern Television Conference" on 3 and 4 December. More than 100



potential video operators attended and participated in a series of panel discus-

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

See Your John Blair Man

Subsidiary of the Boston Herald-Traveler Corp.

ABOUT **25**[%] OF ALL
SALES MADE IN VIRGINIA
 ARE TO
WDBJ LISTENERS!

WDBJ Established 1924 • CBS Since 1929
 AM • 5000 WATTS • 960 KC
 FM • 41,000 WATTS • 94.9 MC
ROANOKE, VA.
 Owned and Operated by the **TIMES-WORLD CORPORATION**
FREE & PETERS, INC., National Representatives



sions on TV problems conducted by members of the WBTV sales, promotion, production, program, engineering, and business staffs. Speakers at the conference included Dick Doherty of NARTB; Reed Rollo, Washington attorney; Gaines Kelley, WFMY-TV, Greensboro; Howard Head, A. D. Ring & Co., consulting firm. FCC Commissioner Robert Bartley spoke at the final session, where the above photo was taken (l. to r.): Larry Walker, v.p., Jefferson Standard Broadcasting Co.; Joseph M. Bryan, president, same; Commissioner Bartley; Charles H. Crutchfield, executive v.p. and general manager, WBTV.

* * *

A "1952 Television Workshop" was conducted in Washington, D. C., recently by the National Capital Forge, a division of the American Public Relations Association. Over 100 APRA members and guests attended; officials of Washington's four TV stations, WMAL-TV, WNBW, WTOP-TV, and WTTG, participated in panel discussions. A Special Award scroll for outstanding public relations service went to the National Bank of Washington

Now **KROD-TV** *on the air!*

Channel 4
EL PASO, TEXAS

CBS-TV and DUMONT-TV Networks

Bringing Television for the **FIRST** time to the fabulous Southwest Market!

Nationally Represented by

the *O. L. Taylor Co.*

NEW YORK CHICAGO HOLLYWOOD SAN FRANCISCO SEATTLE DALLAS LOS ANGELES

RODERICK BROADCASTING CORPORATION

Dorrance D. Roderick, Chairman Val Lawrence, President Dick Watts, Sales Manager



+ **CHILDREN**

in Northern California find their favorite TV kid show...

+ **CAPTAIN FORTUNE**

(Mon. thru Fri., 5:30 p. m.) on TELEVISION

KPIX

CHANNEL 5

San Francisco

Represented by THE KATZ AGENCY



for its sponsorship of the TV program, *Your Commissioner's Report*. Key figures at the workshop were (photo, l. to r.) B. L. Colton, president, National Bank of Washington; Paul H. Bolton, president, APRA Forge (who is hold-



ing a copy of SPONSOR'S "TV Dictionary/Handbook for Sponsors" which came in for attention and praise); and Howard P. Hudson, general chairman of the "Workshop."

Life insurance needn't be sold with a long face, maintains Mike Carlock, partner in Calkins & Holden, Carlock, McClinton & Smith, New York. That ad agency, which handles the Prudential Insurance Co. advertising, has inaugurated a new selling approach for its client, which follows a humorous pattern. For TV, for instance, they have prepared film commercials on a light-hearted note, some of which have provoked real "yoks" from preview audiences. The humorous vein runs through Prudential's other advertising, too. Mike Carlock contends that the light touch makes Prudential seem a warmer and more human organization to people, important because, as he says, "life insurance is not a product, but a very personal service." ★★★

SINGLE RATE

(Continued from page 21)

In contrast with the opponents to the idea there were some reps who said they looked on the single rate as the simplest and quickest way to help a large number of stations in TV areas to solve their dilemmas of rate reduction. Other reps preferred seeing their stations readjusting their rate structures according to some formula that would weigh set tune and coverage circulation of today as against the same such factors that prevailed in their area in 1949.

Still others stressed the timing element, pointing out that a station should consider its local nighttime commit-

★ ★ ★ ★ ★ ★ ★ ★

"For years we've been hearing the pessimists say that the radio business was due for a depression. They pointed out that saturation would curtail radio sales . . . later they said television would kill it completely. So what happens? This year there will be eight million home radios sold versus five-and-a-half million television sets."*

EDWARD R. TAYLOR, V.P.
Motorola, Inc.

★ ★ ★ ★ ★ ★ ★ ★

ments and calculate how much volume it might lose by equalizing rates. If the dollar difference from the lowered rate is worth risking for the potential added revenue from national spot, then make the switch, some of these latter reps urged.

Among the rep organizations with implicit faith in the theory that the single rate will bring with it a sharp increase in nighttime radio are Edward Petry & Co. and John Blair & Co. One of Petry's 50-kilowatt, WSB, Atlanta, has already adopted the

single rate and the Blair firm looks to many of its other stations moving in WSB's direction during the early part of 1953.

Blair will have by 15 January 25 stations that have gone on the single rate or made substantial readjustments in the nighttime rate brackets. The Blair client whose announcement of conversion to single rate garnered considerable attention in agency circles was the Don Lee Network. The regional lowered its nighttime rate to the daytime rate and made this single rate applicable from 7:00 a.m. to 10:30 p.m. Dick Buckley, Blair's v.p. in charge of New York radio sales, said that the reactions it had already received made him feel that Don Lee's move was smart and timely. P&G, he added, looked like a nighttime prospect for the big West Coast regional web.

The Katz Agency reported that nine of its stations had already equalized their rates (two of them for announcements only), and that two more stations of single rate persuasion would be announced around the start of January. Some of these stations, it was explained, reduced their nighttime rates to match daytime, while others increased their daytime rate and then matched the nighttime rate with the new daytime rate.

Other reports from the rep field on the single rate development:

Free & Peters—a number of its stations have taken the matter of rate readjustment under consideration but none have decided to do anything about it.

Henry I. Christol Co.—so far as could be determined none of its stations have adopted the rate nor are they contemplating doing it.



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.

W H D H

50,000 WATTS
BOSTON

See Your John Blair Man

Subsidiary of the Boston Herald-Traveler Corp.



Students are a hidden asset among population figures in any listening area. Central Ohio, heavily populated and possessing more colleges and universities than any other area of similar size, provides an extra large bonus audience. Ohio State University, in Columbus alone, has 18,688 students . . . few of whom are counted in the census figures for this area.

Central Ohio with approximately 180,000 high school and college students represents a big "bonus" market. They listen to WBNS and represent a large buying factor, too.

WBNS RADIO
 ASK JOHN BLAIR
 POWER
 WBNS — 5,000
 WELD-FM — 53,000
 COLUMBUS, OHIO
 CENTRAL OHIO'S ONLY **CBS RADIO** OUTLET

Walker Co.—two of its New England stations have already gone single rate and it expects other moves in that direction from stations on its list.

O. L. Taylor Co.—has a station which has extended its B rate to a later hour in the evening, but its stations as a group have indicated that they prefer to go slow on the single rate problem.

Adam J. Young Jr.—its stations in TV markets have been undergoing generally a readjustment, with the pattern differing in each market. Some have raised their daytime rates and extended the time span for B and C classifications.

Robert Meeker Associates—none of its stations in TV areas has switched to the single or indicated plans for doing so. The philosophy prevailing in this organization, as it does with the majority of reps, is that each rate adjustment move should be made on the basis of local demands, competitive circumstances, etc.

H-R representatives reported that several of its stations had either gone single rate or were mulling the idea. Paul Raymer & Co. said it had some who had practically equalized their rates, while it had a number of others pondering what road to take in adjusting their nighttime rates. Weed & Co. said it had only one station which has set up a single rate.

Ted Oberfelder, v.p. in charge of ABC's O&O stations, disclosed that the matter of putting ABC's five such outlets on the single rate has been under consideration for several months. What makes the problem somewhat more complicated here than it would be for an independent station is the network relationship: It might be paradoxical for ABC to maintain a single rate on its O&O's and charge its nighttime network clients a rate that is higher than the network daytime rate. ★ ★ ★

Our wish
A very Merry Christmas and a Happy New Year to you
The Art Mosby Stations

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

KNOW

MONTANA
 THE TREASURE STATE OF THE 48

Representatives:
 Gill-Keefe & Perna, Inc.
 N. Y., Chi., L.A., and S.F.

THE PLUS STATIONS

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

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

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

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

for complete information call HEADLEY-REED CO.

900,000
 OF YOUR CUSTOMERS IN ALABAMA • FLORIDA • GEORGIA
 Hear **OOF's**
 5,000 Watts on 560!!

Melchor Guzman lists biggest radio clients

V.P. Al Martinez reports top 5 sponsors buying radio time abroad through Melchor Guzman in 1952 were (in alphabetical order): Borden Co., Lambert Pro-Phy-Lac-Tic Brush, Miles Labs. (for Alka Seltzer), Norwich Pharmacal, Zonite Corp. Colgate, P&G, Sterling Drug remain tops in most countries but place business locally, Martinez says.

-IRS-

Bermuda station starts year with over 60 accounts

ZBM, Pembroke, Bermuda, begins 1953 with over 60 national accounts, a record, and billings up 30%. It's only station in colony. Island has 40,000 people, 10,200 homes, 10,150 radio homes, 15,000 sets, according to Steve Mann of Adam Young International, rep.

-IRS-

Panama's figures updated: 101,000 radio homes, 33 stations

James P. Clarendon, general sales manager of RPC Network of Panama, updates SPONSOR's figures on Panama used in its International Basics section (see 14 July issue) as follows: December 1950 population (preliminary census figures), 801,982; radio homes, 101,000; sets per 1,000 pop., 125.94; total stations, 33 (18 in Panama City); nationwide networks, 1; dailies, 8 (largest—"Panama American" with 12,800 Spanish circ., 12,600 English); 1951 imports—\$66,121,000 with \$45,400,000 from U.S., \$4,981,000 from Canal Zone; illiteracy 1950, 28.3%. Melchor Guzman is U.S. rep.

-IRS-

Guayaquil Radio El Mundo signs Pan American

Pan American Broadcasting announces it has become U.S. rep for Radio El Mundo, Guayaquil, Ecuador. Ad & Promotion Manager Al Alperton lists heavy roster of U.S. sponsors, including: Philco, Coca-Cola, Whitehall Pharmacal (Kolynos toothpaste), Phillips (Milk of Magnesia), Pond's, Lever Bros. (Pepsodent), RCA Victor, P&G, Colgate. Country has 3,404,000 pop., 50,000 to 80,000 radio sets, according to Alperton.

-IRS-

Honolulu TV range: 170 miles!

Jack Brooke of Free & Peters reports Russell Walker has picked up KGMB-TV, Honolulu, from Waikii Island 170 miles away. Walker's up 4,500 feet, has a 21" screen. Better Business Bureau estimates 5,500 TV sets in Honolulu. KGMB-TV debuted 1 December. Rep: Free & Peters.

-IRS-

51% of Canadians don't read top 11 magazines

Latest Canadian Advertising Research Foundation study shows 51% of Canadians 15 years old and over do not read 11 of top magazines in Canada; 63% of pop. in towns 1,000 or under and in rural areas don't. In contrast 94.4% of homes have radio. (See SPONSOR 11 August 1952.)

-IRS-

Caracas station programs in English

Radiodifusora, Caracas, Venezuela, is trying to reach 100,000 North Americans in country with one-hour daily English-language "Early Bird Show" inspired by Milton Hoff, m.c.'d by U.S.-educated Carlos Nash. "El Nacional" put figure at 100,000; U.S. rep: Pan American Bdcstg.

-IRS-

M-E office opens in Toronto

New McCann-Erickson office opened in Toronto this month headed by Evan W. Hayter, ex-Goodyear (of Canada) ad manager. Montreal's next.



Radio pinpoints the farmer

Consumer advertisers are showing a greater awareness of the farm market. A strong portent in this direction is the tendency among larger agencies to develop specialists in all facets of pinpointing the advertising message at the farmer. His is a market that will, by authoritative estimate, add up to \$33 billions in gross income during 1953.

Radio looms larger than ever in this pinpointing technique. Radio offers to the consumer advertiser an intermediary between himself and the farmer prospect which is without parallel in any other medium. That intermediary is the radio station's farm director. To the farmer the radio farm director is not merely a microphone personality. Next to his own kin, the farmer perhaps has no closer daily link than his favorite radio farm director. He's the farmer's main advisor and information line. Out of this relationship the farmer derives a sense of being on top of his field knowledgewise and at the same time he receives practical

guidance in getting the most dollars and cents out of his investment and efforts.

The importance of the radio farm director to the farmer is a theme that is singled out for special documentation by SPONSOR in the farm section (How to get the most out of farm radio and TV) which starts on page 27. It is one of the many highlights of a survey on the meaning of air media to the farm market and their value to the advertiser, both agricultural and consumer.

For this report to the advertiser SPONSOR surveyed over 100 leading farm-area stations in every section of the U.S. The answers contain a wealth of data that should prove helpful to the advertisers and their agencies in determining how best to use the farm market. From the various chapters in the farm section the adman will gather information on the size and scope of the farm market, practical suggestions on how he can get his story over with maximum effectiveness, a collection of farm radio results, and an up-to-date listing of farm stations.

Just as an example: The advertiser will learn that selling the farmer needs a keener understanding of his likes and dislikes than is commonly thought. A conservative, factual person by nature, the farmer is inclined to go in for quick tests of a product unless the recommendation comes from some one in whom he has developed a credence (and that's where the radio farm director figures eminently). He shies away from strident, high-pressure salesmanship as much as he takes offense at the overdone folksy sort of commercial.

The farm market in 1953 presents

the advertiser with an unusually enticing investment for his advertising dollar. SPONSOR hopes that the arraignment of facts and opinion in the Farm Section will contribute much toward helping the advertiser get the most out of farm radio and TV.

Is the single rate a panacea?

About the hottest subject under discussion among heavy users of air media and advertising agencies is the possibility of the single rate being widely adopted among radio stations during 1953.

An opinion appraisal of the topic is treated in this issue under the headline "Will the single rate structure sell nighttime radio?" page 19. In surveying the field for this article SPONSOR found but two station reps unalloyedly disposed toward recommending the single rate in TV areas as a means for improving nighttime business. Both reps felt that trend toward the single rate would take on a graduated acceleration through 1953, while one of the rep organizations went so far as to predict that practically all stations in saturated TV areas will in a year or year and a half have adopted a single rate structure.

One thing made apparent by the big buyers of spot during the course of SPONSOR's quiz in connection with the article was this: Daytime schedules had become too overcrowded to take care of all the need there was for spot radio; circumstances make extending spot campaigns to the nighttime brackets strongly advisable. The buyers said they will be encouraged to move in that direction if "rates are realistic." Many of the reps seemed to doubt this.

Applause

Highlights of 1952

It's customary to pause for a moment of retrospect at year's end; to try to recall the major events or developments of the previous 12 months. The charade, if it may be called that, takes on an added piquancy if there is no recourse to the published files.

Here are "the" events and developments that come readily to mind:

1. The lifting of the TV freeze, which not only led to a rush for sta-

tion grants but a continuing effort at projecting TV's future in terms of station coverage and costs (see "What happens when there are 500 TV stations" in 12 January 1953 SPONSOR issue).

2. Establishment of the NCS and SAM coverage services which gave new research dimensions to radio and TV.

3. Successful outcome of radio-TV's insistence on having their own men included in the correspondent group

that accompanied President-elect Eisenhower to Korea.

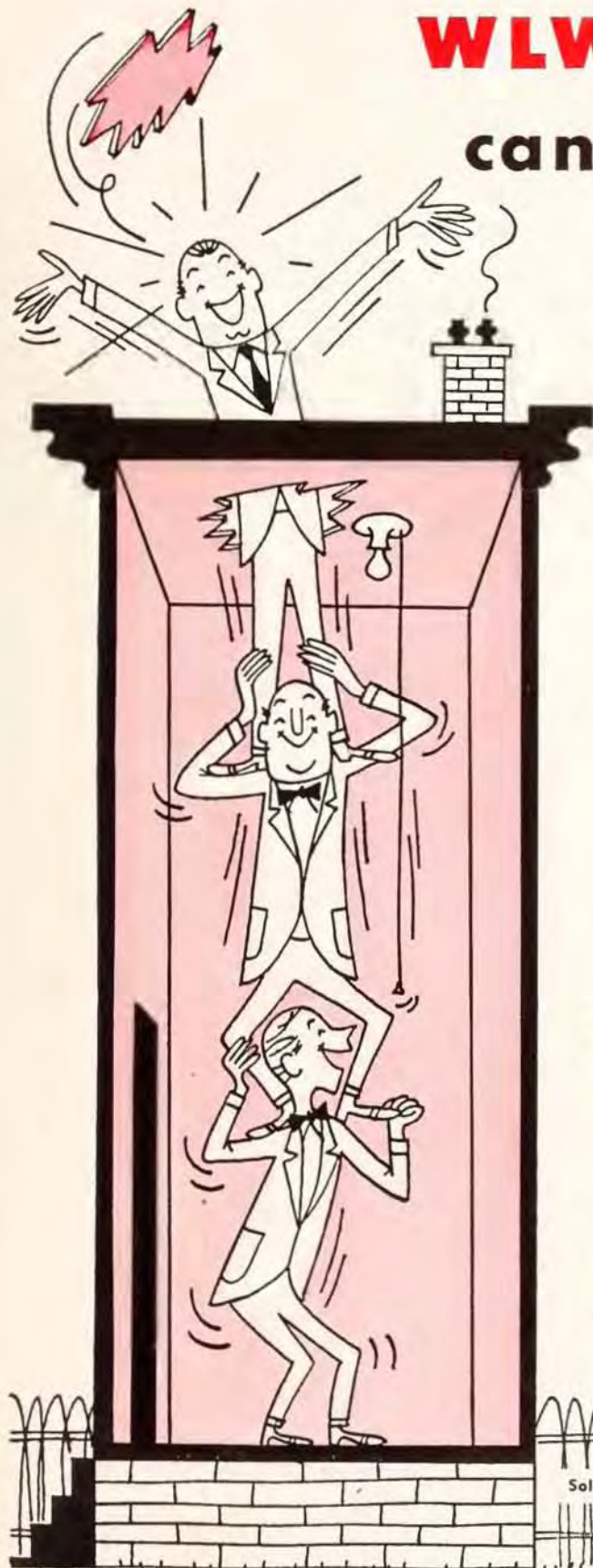
4. The air media's coverage of the Presidential conventions and campaigns which revolutionized techniques of politics and suggested to politicians that the time has come for a broad re-vamping of both politicking structures.

5. Such innovations in TV programming as "Omnibus" (CBS) and NBC's engagement of Robert F. Sherwood to write original plays.

Never put a ceiling on what

WLW-TELEVISION

can do for YOU...



WLW is radio's most famous merchandising and promotion organization.

Now, to WLW-Television, comes this same know-how . . . experience . . . vigor . . . But Expanded!

It's the WLW-Television Client Service Department . . . with 20 . . . yes, 20 complete and distinct services . . . all at work for you!

1. WLW-Television-Albers Shopper Stopper Plan.
2. WLW-Television-Kroger's "POP" (Point-of-Purchase) Plan.
3. WLW-Television-Eavey's Supermarket "POP" Plan.
4. WLW-Television-Gray Drug Chain "POP" Plan.
5. WLW-Television-Gallaher Drug Chain "POP" Plan.
6. All-inclusive promotion campaigns.
7. Newspaper advertisements.
8. On-the-air promotions.
9. Cab Covers.
10. Car Cards.
11. Newsstand Posters.
12. Newstruck Posters.
13. Retail Trade mailings.
14. Jobber, broker, wholesale trade Mailings.
15. Specialty publicity releases.
16. Tie-in with national promotions.
17. Promotion consultation service.
18. Client rating service.
19. Client follow-up reports.
20. Client television market research department.

The Client Service Department is your creative assault unit in the WLW-Television coverage area . . . doing for your product everything . . . from holding dealer meetings to jet-rocketing your sales charts with point-of-purchase action!

Plusing your advertising dollar...many fold!



WLW-T
CINCINNATI

WLW-D
DAYTON

WLW-C
COLUMBUS

Sales Offices: Cincinnati, Dayton, Columbus, Chicago, New York, Hollywood

My, how you've grown!



PEOPLES DRUG STORES SALES FORGE AHEAD

When we tell you that WWDC makes businesses grow, we're not just talking platitudes. We give you facts and figures — names and addresses — to prove what we say.

Take Peoples Drug Stores, for example. They started on WWDC in October, 1950. The sales of this great retail organization have gone steadily up ever since. In October, 1951, sales were up \$115,169 over October, 1950. And October, 1952, showed a gain of \$332,806 over October, 1951. Bill Murdock, head of the William D. Murdock Advertising Agency, says: "Our WWDC newscasts have definitely helped Peoples Drug Stores sales in the Washington area."

WWDC can help *your* sales in the Washington area too. Let your John Blair man give you the whole story.



CLAYTON R. SANDERS, Advertising Manager of Peoples Drug Stores, says: "We've used WWDC consistently for more than two years. We've gotten very good results"



WWDC

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