

SPONSOR

For buyers of broadcast advertising

BALTIMORE
MD.
2 CENTS 2

What are unions doing to television?—p. 28

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



RECEIVED
JAN 2 1951
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Prudential's Jack Berch sells himself to the salesmen	12 Feb.	p. 36
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Mail Order and Per Inquiry

Warfarin, new rat killer, starts off via mail order	1 Jan.	p. 25
Mail-order customers to be protected	12 Feb.	p. 21
Mail-order outfits police themselves	23 Apr.	p. 28

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"Telephone Hour" commercials stress public service aspects	18 June	p. 26

Publicity and Promotion

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Madacol Xmas parties pack 'em in	15 Jan.	p. 21
Bakers join in special air promotion	26 Mar.	p. 20
New BAB promises expanded promotion	9 Apr.	p. 17
Tartan hitches promotion to AM/TV star	9 Apr.	p. 40
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ASR uses radio star for promotion	7 May	p. 26
BMI program clinics promote sales	7 May	p. 32

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Let's standardize TV data now	12 Mar.	p. 26
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What sells your customer—sight or sound?	26 Mar.	p. 26
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Affiliates Committee-ANA meeting discusses new research problems	18 June	p. 28
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Soaps, Cleansers, Toilet Goods

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TV costs up; cost-per-thousand down	26 Mar.	p. 20
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Educators' lobby after TV channels	26 Mar.	p. 32
Chicago writing outfit promises low-cost productions	9 Apr.	p. 34
TV is good summertime buy	9 Apr.	p. 58
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How long does a TV commercial live?	7 May	p. 23
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Does TV hurt Madison Square Garden's box office?	21 May	p. 30
Telestip offers TV programers inexpensive previews	21 May	p. 34
Survey shows TV stimulates sports attendance	4 June	p. 20
TV Dictionary/handbook, A-C	4 June	p. 30
ABC-Paramount merger may mean new talent pool for TV	4 June	p. 32
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TV Dictionary/handbook, C-D	18 June	p. 34

Timebuying

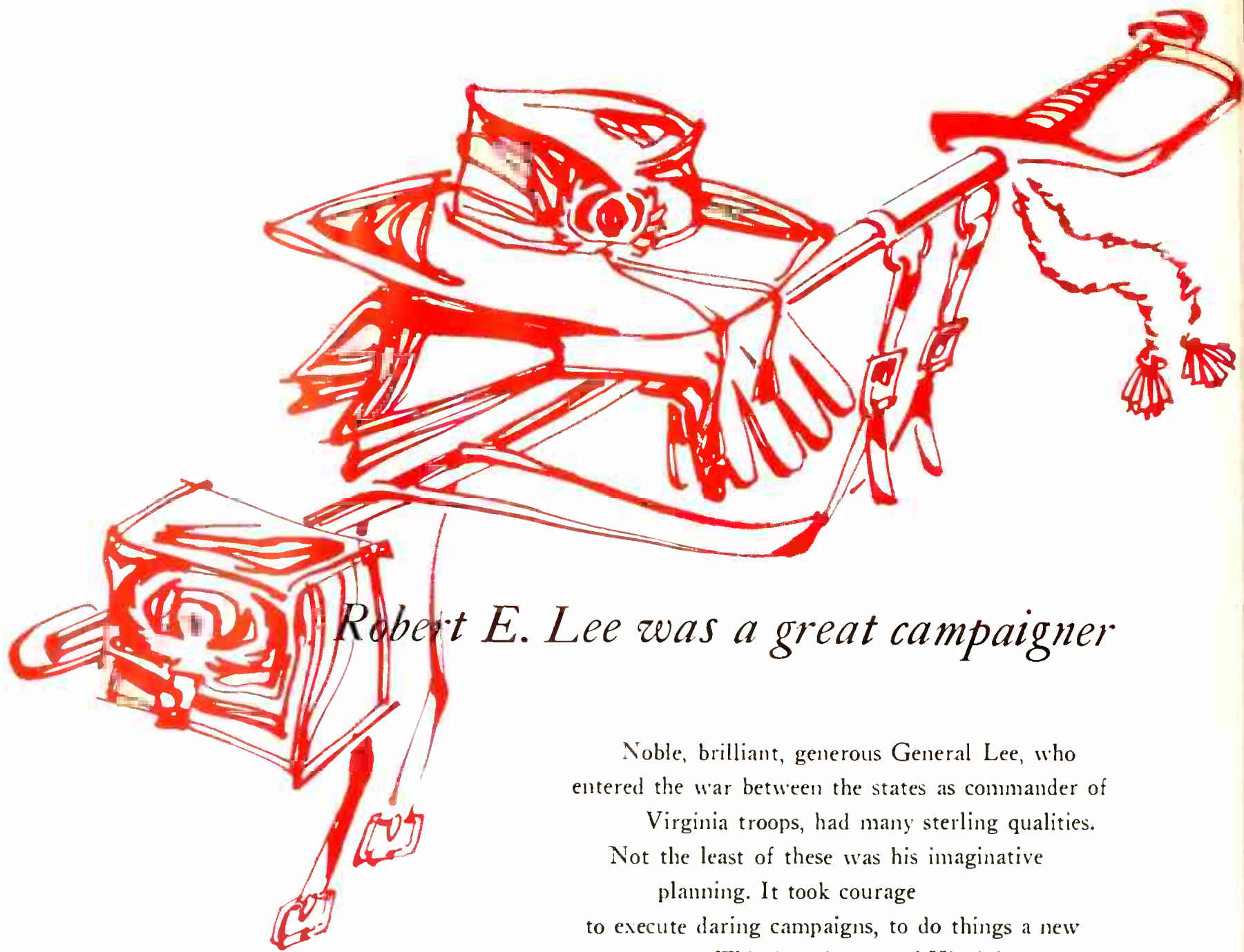
They're coming back to radio	15 Jan.	p. 34
How not to buy time	12 Mar.	p. 21
How much is radio time worth?	26 Mar.	p. 34
The saturation boys are back	9 Apr.	p. 42
Summer timebuying too often overlooked	9 Apr.	p. 44
Canada Dry buys heavy summer schedule	9 Apr.	p. 50
Philip Morris buys time on year-round basis	9 Apr.	p. 56
Shall a station have two rate cards?	23 Apr.	p. 36
Network rate cuts offer timebuyers good deal	7 May	p. 21

Tobacco

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Air strategy of Brown & Williamson	12 Feb.	p. 21
Philip Morris' Johnny works all summer	9 Apr.	p. 56

Transcriptions

Music libraries attract host of sponsors	15 Jan.	p. 32
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Robert E. Lee was a great campaigner

Noble, brilliant, generous General Lee, who entered the war between the states as commander of Virginia troops, had many sterling qualities. Not the least of these was his imaginative planning. It took courage to execute daring campaigns, to do things a new way. This favorite son of Virginia would have enjoyed the pioneering that envisioned WTVR, first TV station of the south, many years ago; publicly predicted it in 1944; put it on the air in 1948. Today WTVR is still Richmond's only TV station, occupies a big spot in the hearts and lives of all Richmond.



Statue of Robert E. Lee

Havens & Martin Stations are the only complete broadcasting institution in Richmond

WMBG AM WCOD FM

WTVR TV

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company





KEEP AN EYE ON FM IN 1951—Looks like FM, which has been grappling for a commercial foothold, will attract sponsor attention (and dollars) in 1951. Big reasons are: (1) slowly but surely, FM homes have been climbing to point where sponsors are getting interested; (2) AM reception interference factors causing both listeners and broadcasters to lean in FM direction; (3) networks evincing interest in FM (CBS recently made first exclusive affiliation dealer with FMer in Rocky Mount, N. C.); (4) first big FM purchase, \$250,000 campaign, may break early in year beamed at specialized audience. Little known fact is that number of licensed FM outlets steadily mounting. Of 677 FMers on air Dec. 1950, 519 were fully licensed. Key to FM success is stepped up production.

BELTONE STUDY RATES NIGHTTIME RADIO HIGH—Just completed analysis of 15,000 inquiries from MBS (Gabriel Heatter) listeners for information about Beltone (hearing aid) showed cost-per-inquiry from TV areas to be about same as non-TV areas. Program is broadcast over 124 stations at 7:30 p.m. Olian Adv. Co., Chicago agency handling campaign, said: "Check convinced us that nighttime radio in TV areas is very strong."

WHO KNOWS HOW TO PRICE RADIO?—Survey by SPONSOR indicates that root of radio rate dilemma is lack of knowledge on dimensions of medium. Accurate studies of in-home, personal-set listening, and out-of-home listening still in infancy. Second reason for downgrading of radio is lack of machinery within medium to advance its cause positively with advertisers and general public.

TV IN 1951—TV will continue with 107 stations, roughly 150 network advertisers, and special emphasis on daytime programing during new year. Biggest opportunity for national and regional advertisers is during morning and afternoon brackets; night periods are either sold out or hard to clear. TV homes will not skyrocket as in 1950 (though increases will be high) because TV set production will be down. Manufacturers like DuMont are gearing to contribute heavily to national emergency effort.

WGY, SCHENECTADY, BUILDS 4-MAN MERCHANDISING DEPARTMENT—Added to ranks of top merchandising-minded stations like WWL, KSTP, WLW, WSAI, WOV, KMBC, KFI is WGY. Bob Hanna, general manager, recently dispatched Bill Givens, promotion manager, to WLW to analyze merchandising techniques. As result, 4-man department under Givens now being considered to serve radio and TV clients of G.E. stations.

REPORT TO SPONSORS for 1 January 1951

GRAUER AGAIN VOICE OF JERGEN'S—Two years after Jergen's and Winchell, with Ben Grauer as announcer, parted company, Grauer is again selling for hand-lotion firm. Program is Kate Smith on NBC-TV, with Grauer narrating for film commercials. Jergen's has bought two 15-minute segments on now sold-out daytime show. Grauer had been voice of Jergen's for 16 years, a record for continuous association of announcer, product, show (see Grauer's 20 years with sponsors, page 24).

TV NETS SETTLE ALLOCATION CONTROVERSY—An ingenious allocation of intercity television circuits between DuMont, ABC, CBS, and NBC has been agreed on by representatives of the networks, AT&T, and the FCC. The 13 existing circuits have been divided 4 ways; a rotating schedule has been arranged showing order, for each time period, in which each net may exercise choice of one of 4 groups. Lawyers connected with networks understood to be largely responsible for amicable and equitable settlement of difficult problem.

ELEANOR ROOSEVELT SHOW SYNDICATED STARTING 15 JANUARY—WTAM, Cleveland, is first station to pick up Eleanor Roosevelt WNBC program on syndicated basis, with first airing slated 15 January. WMAQ, Chicago, and WRC, Washington, start series shortly thereafter. Efforts being made to clear KOA, Denver, and KNBC, San Francisco. Program, featuring Mrs. Roosevelt interviews with notable, will be offered other stations. Participation advertisers will be aided by unique concept of tying in local announcers who will voice questions live (from script) that Mrs. Roosevelt answers on tape. Taping of shows permits all cities to air on same day.

TV FILMS HEAVY IN 1950—Over 6,500 hours of TV programming was film-recorded by 4 nets in 1950, mostly off the tube. NBC recorded 2,000 hours; ABC 1,900; CBS, 1,750; DuMont 850.

HOW MUCH DID A&P AD CAMPAIGN AID BIG BUSINESS?—Psychological Corp. reports that October 1950 survey, in contrast to one made November 1948, shows that public has shifted from big business to big labor unions as "most dangerous monopoly." Two years ago labor unions were considered "most dangerous" by 25%; now by 34%. Big companies, high with 27% in 1948 study, dropped to 17%. Psychological Corp. believes that big business advertising campaigns, notably A&P effort defending itself against government anti-trust charges, may have made the difference.

PHONEVISION BEGINS CHICAGO TEST—Beginning New Years Day for 30-day test period authorized by FCC, 300 Chicago families will have daily option of "buying admission" to top-flight Hollywood and European films at a home admission fee of \$1 per picture. Test will show how often typical families will pay \$1 for privilege of viewing Phonevision; degree of satisfaction.

(Please turn to page 42)



GEORGE SISLER

In Hits per Season,-

WHEC

In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

In 1920 Sisler, playing for the St. Louis Browns, made 257 hits. George Sisler's amazing "hits per season" record has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

BUY WHERE THEY'RE LISTENING:—



WHEC

of Rochester

N. Y.

5,000 WATTS



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

SPONSOR

VOLUME 5 NUMBER 1

DIGEST OF 1 JANUARY 1951 ISSUE

ARTICLES

What gear do we shift to now?

Automobile ad plans subject to change as Detroit rocks with crisis after crisis. At moment, TV, heavy spot radio are major factors

21

America's Pied Piper

Dozens of firms were licensed to sell new rat killer, Warfarin. One alone hit jackpot—by using radio boldly, \$40,000 per week on 400 stations

24

Ben Grauer: My twenty years with sponsors

After selling over 200 products, Grauer ought to know how effective commercials are put together. You will find his thinking here

26

What are the unions doing to television?

In easy-to-get-at capsule form, SPONSOR has compiled a status report on the leading TV unions. Includes figures on how much new union rates will cost sponsors for various types of programing

28

Only small in numbers

That's way to describe Doherty, Clifford & Shenfield's radio-TV department. SPONSOR explores DCS operating methods, advertising philosophy

30

COMING

Music libraries

Last article in SPONSOR's series on spot programing tells of prominent part music library services play on local scene

15 Jan.

Candy manufacturers on the air

How and to what extent do they make use of the broadcast media to sell their sweets? A SPONSOR roundup complete with strategy, case histories

15 Jan.

Alka Seltzer: 20 years of air success

SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word

15 Jan.

The next issue of SPONSOR will come to you in a new, slightly larger format, making for increased readability. This is the first major change in format since SPONSOR went biweekly.

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COVER: Ben Grauer has sold for over 200 sponsors during his 20 years in radio, been in many interesting situations. Situation on cover, while Grauer was on Chesterfield "Supper Club," was bound to be interesting due to presence of Lizabeth Scott (see story, p. 26).

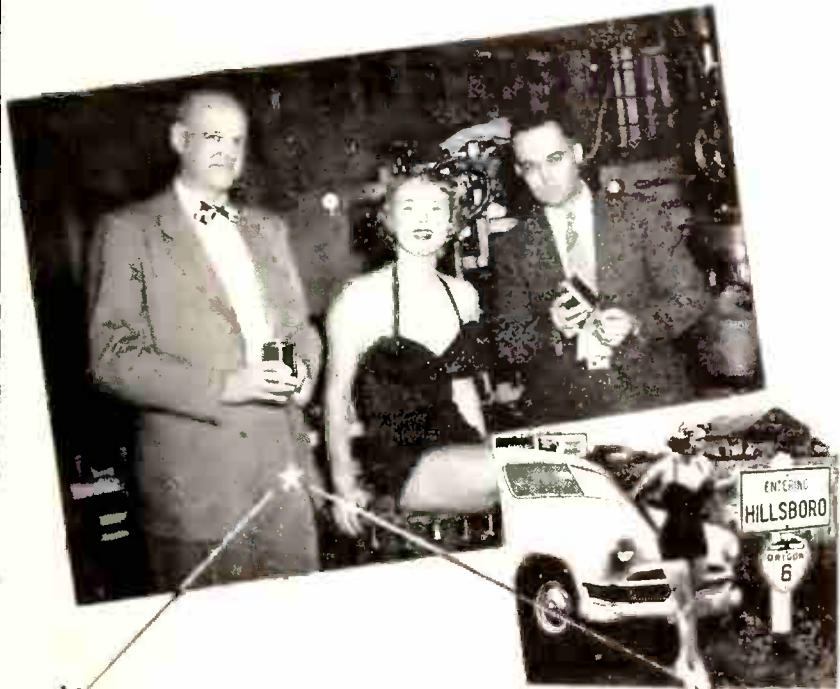
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Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 360 N. Michigan Avenue. Telephone: Financial 6-1556. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: Hillside 8311. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1951, SPONSOR PUBLICATIONS INC.

the **TOUR TEST** *proves*

KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE

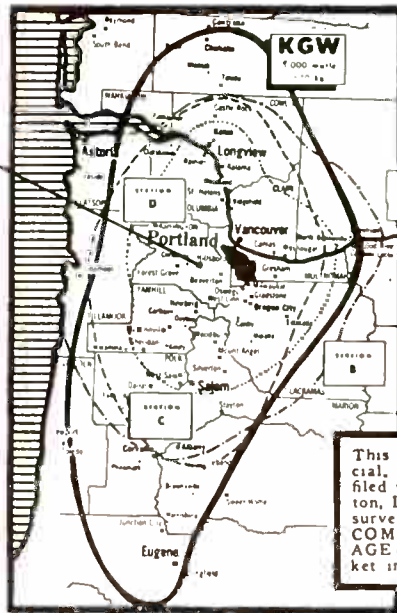
.....in the **OREGON MARKET**



BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station regardless of power. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

TOTAL BMB FAMILIES (From 1949 BMB Survey)



DAYTIME	
KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630
NIGHTTIME	
KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440

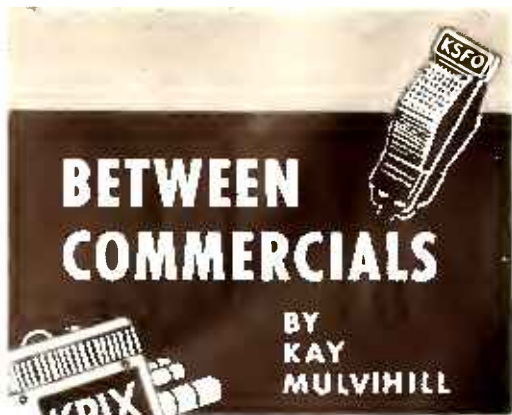
This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

★ For a full century Hillsboro, Oregon, has been a major producing, marketing and processing center. Today foods packed by Hillsboro plants are consumed throughout the world. A recent KGW Tour-Test, conducted with the cooperation of the Oregon State Motor Association, proved KGW's dominance of this market. Haley Canning Company, one of the city's major packing plants, was visited by the Tour-Test. Above William Christensen (left) Hillsboro business figure, and Bill Watkins, Haley's president, examine with "Miss KGW" canned meat products destined for the U. S. armed services. Hillsboro's expanding economy is delivered through the COMPREHENSIVE COVERAGE of KGW.



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



KPIX, San Francisco's Pioneer Television Station, recently celebrated its second anniversary. The two years since KPIX introduced TV to the Bay Area have moved as rapidly in pace as in progress. Under the able guidance of Northern California's first men of television Wesley I. Dumm and Philip G. Lasky—they have been two years of continual expansion and improvement in facilities, personnel, operating techniques and programming. Two years in which television has been developed from a magic word to an integral part of the community's life.

When KPIX took to the air in December, 1948, there were 3500 sets in the Bay Area. Programming was scheduled six days a week, with 17 hours of telecasting.

Today, KPIX operates on a seven-day-week schedule, sending out 65 hours of programming to over 120,000 television homes.

These notable increases have meant an impressive list of television firsts and programming events for KPIX. The pioneer station's contributions to San Francisco television were recognized within the industry last year, when KPIX received the Academy of TV Arts and Sciences top award for outstanding station achievement.

KPIX's ever-increasing hours of programming include the top offerings of the CBS and Dumont networks, in addition to approximately 30 hours a week of local productions. Sports also rate high and during the past year have included UC Football Games and the Rose Bowl Game and Parade, via micro wave.

One of KPIX's most outstanding campaigns in the public interest was the recent "TV Sets for Vets" drive, results from which bought a great number of TV sets for wounded war veterans in Bay Area hospitals.

KPIX looks forward to its third year with a sense of pride and achievement for the past and even greater expectations for the future.



SAN FRANCISCO

Men, Money and Motives

by
Robert J. Landry

For a long time now the big news of television has been success, and more success. Almost anybody within scoring position racked up points. The manufacturers enjoyed a boom. Broadcasters, or some of them, pulled away from deficit operations, neared the happy day of profit. More advertisers were spending more money. As for TV's impact upon the public and show business, it was the greatest thing, not since talking movies, but since Shakespeare.

Obviously, a medium capable of influencing our environment at every turn draws sooner or later the skeptical and anxious concern of educators, legislators, and social critics. Hence the current whoop-de-do about fencing in the remaining range so that education shall have grazing rights.

* * *

None of this is remote from private management or advertising, for the future character of American video is at stake. The most constructive approach to the problem at the moment is the NBC-TV plan, "Operation Frontal Lobes." NBC proposes to produce a series of "artistic" and "cultural" telecasts, scattering these through prime evening time on the basis of one preemption per sponsor per season of 44 weeks. As a token of serious intent, Pat Weaver has taken on a new colleague, Davidson Taylor, an ex-CBS program vice president.

* * *

Here it may be provocative to recall that in his play about the Salvation Army, "Major Barbara," George Bernard Shaw advanced the thesis that to get any big social change efficiently managed it is desirable to engage the enthusiasm of a multi-millionaire before whose wealth and energy bad conditions can magically become good conditions. "Operation Frontal Lobes" represents the applied wealth and energy of one network. It is, we suggest, a portent of the utmost significance.

* * *

Just where education would get the money to operate television stations, if granted licenses, is not clear. Nor does education's record in radio inspire confidence. Back in the 1920's some 175 AM stations were licensed to educational institutions of all sorts. Indeed the electrical engineering schools had been bona fide radio pioneers. But within 10 years the 175 stations had shrunken down to around 30. These were the best, and numbered among them today are the highly commendable radio stations of Wisconsin, Minnesota, Drake, Cornell, Iowa State, Ohio State, Texas, Alabama.

* * *

Put it this way. Educators are not by nature, interest, or professional training likely to compete in the market places of entertainment ideas. True, much progress has been made in classroom use of FM in Chicago, Cleveland, and elsewhere. But the fact about educators having other fish to fry is clear. Add to this their perpetual prowl for funds with which to raise their own salaries, build

(Please turn to page 46)

OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE



Four years, University of Illinois
 Two years, U. S. Army (Purple Heart, Silver Star)
 Twenty-two years, National Broadcasting Company
 Free & Peters, Inc. (New York Office) since Dec., 1950

Heads up,
 boys, it's —

I. E. SHOWERMAN!

(Another F&P TELEVISION Specialist)

Yes, "heads up" is the phrase for Chick Showerman. As you undoubtedly know, he's been heading up a lot of things, for years—including the Central Division of NBC, as Vice President In Charge (recently piloting this Division's television sales to an outstanding level in the industry). Now Chick has joined F&P, to head up our rapidly growing television sales and to help keep us heads (and shoulders) up on National Spot Television.

Big man though he is, however, Chick Showerman is by no means the only great performer in our team of TV

specialists. For years we've been building a complete line and backfield of skill and experience in this new and exciting medium—have long since developed a TV squad that's of strictly championship quality. . . .

We of Free & Peters are entirely convinced that "good men are the secret of success." Ever since our company's founding in 1932, we have considered it a big part of our job to discover, develop and acquire *good men*. We know you can see the *results*, here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

- | | |
|--|----------|
| DAVENPORT
(Central Broadcasting Co.—WHO-WOC) | WOC-TV* |
| FORT WORTH-DALLAS
(STAR-TELEGRAM) | WBAP-TV* |
| LOUISVILLE
(WAVE, Inc.) | WAVE-TV* |
| MIAMI
(Wometco Theatres) | WTVJ |
| MINNEAPOLIS-ST. PAUL
(DISPATCH-PIONEER PRESS) | WTCN-TV |
| NEW YORK
(THE NEWS) | WPIX |
| ST. LOUIS
(POST-DISPATCH) | KSD-TV* |
| SAN FRANCISCO
(THE CHRONICLE) | KRON-TV* |

*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO



"KCMO's most salable property is NEWS! We have 13 local newscasts daily besides our network news. One sponsor has been with us for ten years, another for six. Associated Press service enables us to air complete coverage."

E. K. HARTENBOWER, Gen. Manager, KCMO, Kansas City, Mo.



"Listeners are more interested in than any other feature. Our advertisers have been quick to take advantage of this interest. Our AP reports are a dispensable part of our operation."

DANIEL W. KOPS, Vice President, WAVZ, New Haven, Conn.



"Our Associated Press news programs have had some of the highest ratings in all New England for many years. AP is used by WTAG exclusively. The public places implicit confidence in AP."

E. E. HILL, Executive Vice President, WTAG, Worcester, Mass.



"Scott's market has had the same schedule of five-minute Associated Press news for nearly two years. Mr. Scott tells the program has done a terrific job of his business."

JOHN W. WATKINS, Manager, WBBQ, Augusta, Ga.

coast to coast... AP broadcasts



"The sale of Associated Press newscasts has been consistently successful for WWDC."

BEN STROUSE, General Manager, WWDC, Washington, D. C.



"Sixteen Associated Press features used daily on KOOS. They include news broadcasts, women's features, marine news, commentaries, home economy programs and others. Associated Press features are easy to sell and stay with satisfied customers."

HAL SHADE, Manager, KOOS, Coos Bay, Ore.



"Twenty-eight out of 30 daytime newscasts are sold . . . spot adjacencies are all sold . . . due to the practically immediate salability of Associated Press news programs."

PAUL R. FRY, General Manager, KBON, Omaha, Neb.



"In addition to our network news, we produce four 15-minute, two 10-minute and two 5-minute AP news and sports programs of our own daily. These are 100 per cent sponsored. Our 5:30 p.m. 'Standard Oil Reporter' is especially popular."

HOWARD E. PILL, President, WSFA, Montgomery, Ala.

Hundreds of the country's finest stations announce with pride

"THIS STATION IS



"Our sponsors say news is the best buy on KOCY. 1950 is the tenth year for Mid-Continent Petroleum's sponsorship. Another news sponsor has been with us seven years. AP news provides steady income for KOCY. The Associated Press means the best possible service."

MATT BONEBRAKE, Gen. Manager,
KOCY, Oklahoma City, Okla.



"We carry 26 sponsored 15-minute AP programs weekly. Our oldest sponsor, De Roy's jewelry store, has just renewed its contract for the 6 p.m. news. They have been buying this spot continuously since 1939."

JOHN P. FOSTER, Manager,
WJAC, Johnstown, Pa.



"Our success in broadcasting is due largely to the sole of Associated Press newscasts."

BOB EVANS, Manager,
WELO, Tupelo, Miss.



"WFMJ is now carrying 71 sponsored AP news programs weekly, totaling 690 minutes."

WILLIAM F. MAAG, JR., President,
WFMJ, Youngstown, Ohio

ers report success

MEMBER OF THE ASSOCIATED PRESS."

You need no gimmicks or giveaways to draw listeners to Associated Press news. The raw drama of life rivets attention on today's newscasts. That's why more than ever, people turn to The Associated Press, oldest and largest of all news agencies, for impartial, accurate, swift news reporting.

If you are a station not using AP news . . . if you are a station that can qualify for Associated Press membership . . . join the one news association that charges each member only its exact share of the cost of providing service.

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers—more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S.—offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE
RADIO DIVISION
THE ASSOCIATED PRESS

50 Rockefeller Plaza
New York 20, N. Y.



*new stars
in the
south! . . .*

WKRG

MOBILE, ALABAMA

*on the
favorable
710 frequency*

CBS

national representative

ADAM J. YOUNG, JR. INC.

CBS *first* ON THE DIAL 710
WKRG



WCCO's Bob De Haven is typical of station personalities who give sponsor plus

PS
OSC

SEE:
ISSUE:
SUBJECT:

"Local shows"
18 December 1950, p. 21
Spot programing

Here's further proof of the plusses for sponsors of local live programs.

Factual responses to SPONSOR inquiries received too late for "Local shows" (18 December issue), help show why local shows ring the national sponsor's cash register.

Success of local programs often is keyed to distinctive personalities. Most famous name on the WCCO, Minneapolis, roster is Cedric Adams. Although he has sky-rocketed into national prominence via his Pillsbury CBS network show, he has maintained local and regional popularity with 14 news broadcasts and three half-hour evening programs each week. *Friday Night Radio Party*, 90-minute local production, stars Adams and Bob DeHaven, has played before packed houses of 600 people weekly. Bob DeHaven, who co-emcee's *Nel's Quiz of the Twin Cities*, often broadcasts his own shows from sponsors' stores, has built up a tremendous personal following.

Others, like Cecil Solly on KIRO, Seattle, sponsored by Olympia Brewing Company, have attained loyal followings through informational programing. Solly has become a Pacific Northwest institution because of his home gardening know-how. He is a professional horticulturist who has learned to talk the language of the man who has just planted a row of onions and wonders when they'll start to grow. His *Garden Show's* mail averages 50,000 pieces yearly.

KMBC, Kansas City, boasts veteran newscaster Erle Smith as one of its personalities with a large local following. Phillips Petroleum Company has sponsored Smith's 9:30 p.m. weekday newscast for 12 consecutive years: the Studebaker Corporation has been sponsor for the past eight years. Smith has become one of the news authorities in the Kansas City area. So has Clyde Hess, WTAG news analyst in the Worcester, Mass., area. (He's also sponsored by Studebaker.) Hess is well known around the community for civic work he has done. Last year he presented a public-education series that netted the station a regional Peabody award. Frequently, Hess gets out and interviews both important and little known people of the area.

WDIA, Memphis, chose local Negro personalities who were already successful in other fields, to promote national accounts among

Please turn to page 46

**38.8% MORE
'SPOT' ADVERTISERS
BOUGHT TIME ON KSD
IN NOVEMBER, 1950
THAN IN NOVEMBER, 1949**



**KSD's Spot Announcement and
Studio Program Periods Are
Valuable Advertising Properties!**

For rates and availabilities, call or write

KSD

**THE ST. LOUIS POST-DISPATCH RADIO STATION
5000 WATTS ON 550 KC DAY AND NIGHT**

National Advertising Representative: FREE & PETERS, INC.

CASH FARM INCOME
FOR **WGTM'S**
29-COUNTY
COVERAGE AREA
IS BIGGER THAN
ANY ONE OF 27
OTHER ENTIRE
STATES.

WRITE TODAY FOR
**"Time Buyers
Market and
Coverage Data"**

... a new, factual data
folder on one of the
Nation's richest
Agricultural regions.

WRITE, 'PHONE OR WIRE

WGTM

5,000 WATTS • CBS AFFILIATE

WILSON, N. C.

ALLEN WANNAMAKER,
Gen'l Mgr.
WEED & CO., Nat'l Rep.



Mr. Sponsor

R. Stewart Boyd

Advertising manager, cereals and dog foods products
National Biscuit Company, New York

R. Stewart Boyd is an unsung hero to millions of American children . . . and dogs.

The 42-year-old advertising manager, cereals and dog foods products division, National Biscuit Company, is the man behind the popular kids' show, *Straight Arrow*, for Shredded Wheat. He also is the man who gets Fido's owners to buy Nabisco's Milk-Bone.

Boyd handles all advertising for these two prominent members of the large Nabisco family.

Last year the National Biscuit Company spent about \$6,000,000 for advertising. Radio and TV, with their share of this ad budget at nearly \$3,000,000, accounted for a large part of the company's \$294,000,000 sales volume. *Arthur Godfrey* alone costs them \$1,000,000 to plug a variety of Nabisco products over CBS.

Boyd spends \$500,000 a year for *Straight Arrow*, a half-hour show heard over 450 Mutual stations three times a week. The company currently is thinking about extending the show to Canada.

Since *Straight Arrow*, designed to sell shredded wheat, is strictly a kids' show, Boyd promotes it with plenty of premium offers, has run the gamut from a simple metal ring to a bracelet with a large "secret compartment."

"We are very fortunate in having a good selling vehicle directed to children on which we may offer our premiums," said Boyd, discussing the policies while sitting in the large open advertising offices of the company. "Every one of our premiums that a child wears or carries is a walking advertisement for Nabisco Shredded Wheat. That advertisement has got to be good."

Another \$200,000 goes into radio to advertise Milk-Bone. This is largely spent on radio participations over 19 stations in 12 states, and on one TV participation.

"We plan to maintain a similar broadcast media schedule during 1951, and may add to it," said Boyd, who has been in the food business since 1935.

After he had attended Wesleyan University, Boyd went to work in 1935 for General Foods in Cleveland as a retail truck salesman. He later became the company's radio promotion manager. He joined Nabisco in 1947 as assistant advertising manager, was made advertising manager in 1949.

MR. SPONSOR: He's the nation's Greatest Salesman ...Say 59 advertisers

Jack the Bellboy, America's greatest disc jockey, began his own record program five years ago on WJBK with a modest one-hour daily session. Shortly afterward, to accommodate the growing number of sponsors, this

was increased to two hours a day. Now, he's heard 28 hours a week, with a total of 59 sponsors. Advertisers, overjoyed with the phenomenal selling job he's doing for them, call Jack the Bellboy "The Nation's Greatest Salesman".

Such extravagant and candid praise could only come from sponsors whose sales success in Detroit over WJBK is unprecedented anywhere by any medium. In 1950 alone, sponsors had spent a half-million dollars for Jack the Bellboy to advertise their products on WJBK. Why this success? He's just a GREAT SALESMAN—that's All! Alert programming, with the best in music, talent and entertainment, accounts for the terrific sales response of WJBK's loyal listening audience. Our files are bulging with letters from advertisers, happy with WJBK's sales results. Check with your KATZ man for the answer to your selling problems in Detroit. He'll show you how WJBK can help your sales curve upward.



WJBK - AM - FM - TV DETROIT

The Station with a Million Friends

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

Represented Nationally by THE KATZ AGENCY, INC.

the **WLS** National Barn Dance welcomes its

2 millionth PAID visitor!



Greeting our 2 millionth WLS National Barn Dance Visitor—Mrs. Joe Vandervliet of St. Anne's, Illinois. (L.-R.) daughter Sharan; Barn Dance star, Lulu Belle; Mr. Vandervliet; Mrs. Vandervliet; WLS Program Director, Harald Safford; and daughter Sandra.



On November 11, 1950, Mrs. Joseph Vandervliet purchased the 2 millionth admission ticket to the original WLS National Barn Dance, radio's first real Barn Dance. Yes, 2,000,000 people have paid to see this nationally known Saturday night parade of WLS stars.

April 19, 1924, crystal set listeners heard something new over their earphones . . . it was a Barn Dance . . . the WLS National Barn Dance! Then, everyone wanted to see the broadcast. Crowds increased weekly by hundreds, and admission had to be limited to invited guests only. Still they came, until in March 1932, it was decided to broadcast the show from Chicago's Eighth Street Theatre—and charge admission. In the 18 years since, 2 million people have paid to see the WLS National Barn Dance broadcast. Now in its 27th year of broadcast, we believe the WLS National Barn Dance to be radio's oldest continuous commercial program.

Evidence that the WLS National Barn Dance has maintained its interest is found in the impressive list of long time sponsors: Murphy Products Company, 14 consecutive years; Keystone Steel and Wire Company, 18 consecutive years; Warp Brothers, 13 consecutive years; Phillips Petroleum, 6 consecutive years . . . and now Pequot Mills has been added. They know the WLS National Barn Dance is a sure way to reach Midwest America—that's why the show's share-of-audience has increased 49% in the last year . . . further, why an average of 264,366 radio families listen to each half-hour portion of it!

Source: A. C. Nielsen, Chicago Area Reports

For information on Barn Dance availabilities — and details on how this program can help you, contact your John Blair man, or call WLS.



CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY

JOHN BLAIR AND COMPANY.

New and renewed

SPONSOR

1 January 1951

These reports appear in alternate issues

New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Brown Shoe Co	Leo Burnett	NBC-TV 21	Say It With Acting; alt Sat 6:30-7 pm; 6 Jan; 52 wks
General Mills Inc	Knox Reeves	CBS-TV	Unnamed; alt F 9:30-10 pm; 20 Dec
General Motors Corp (Chevrolet div)	Campbell-Ewald	CBS-TV	Challenge of the 50's; M 1:30-2:30 pm; 1 Jan (one-time)
Gibson Refrigerator Co	W. W. Garrison	CBS-TV	Laura Gibson Show; Sat 7:30-45 pm; 20 Jan
Hudson Pulp & Paper Corp	Duane Jones	CBS-TV	Bride and Groom; Th 3-3:15 pm; 25 Jan; 52 wks
Hunt Foods Inc	Young & Rubleam	NBC-TV	Kate Smith Hour; M-F 4:45-5 pm; 1 Jan
Kellogg Co	Kenyon & Eckhardt	ABC-TV	Tom Corbett, Space Cadet; M, W, F 6:30-45 pm; 1 Jan; 52 wks
National Dairy Products Corp	N. W. Ayer	CBS-TV	Big Top; Sat 12-1 pm; 27 Jan; 52 wks
Norwich Pharmacal Co	Benton & Bowles	CBS-TV	Week in Review; Sun 11-11:15 pm; 14 Jan; 52 wks
Pepsi-Cola Co	Blow	ABC-TV 44	Faye Emerson Show; M, W, F, 6:15-30 pm; 25 Dec; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	NBC-TV	Kate Smith Hour; M-F 4-4:15 pm; 1 Jan
Quaker Oats Co	Sherman & Marquette	NBC-TV 41	Gabby Hayes Show; M, W, F 5:15-5:30 pm; 11 Dec; 29 wks
Schenley Industries Inc	Blow	ABC-TV 3	Unnamed; M-F 7-7:05 pm; 18 Dec; 13 wks

Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Anheuser-Busch Inc	D'Arcy	CBS-TV	Ken Murray Show; Sat 8-9 pm; 6 Jan; 52 wks
Hudson Motor Car Co	Brooke, Smith, French & Dorance Inc	ABC-TV 61	Billy Rose Show; T 8-8:30 pm; 3 Dec; 52 wks
Ironrite Inc	Brooke, Smith, French & Dorance Inc	ABC-TV 15	Hollywood Screen Test; M 7:30-8 pm; 1 Jan; 39 wks
Kaiser-Frazer Corp	Wm. Weintraub	DuMont	Adventures of Ellery Queen; Th 9-9:30 pm; 14 Dec; 13 wks
Kraft Foods Co	J. Walter Thompson	NBC-TV 40	Kraft Television Theatre; W 9-10 pm; 3 Jan; 52 wks
Lever Brothers Co (Thomas J. Lipton div)	Young & Rubleam	CBS-TV	Arthur Godfrey's Talent Scouts; M 8:30-9 pm; 1 Jan; 52 wks
Pharma-Craft Corp; American Safety Razor Corp (co-sponsors)	Ruthrauff & Ryan	ABC-TV 32	College Bowl; 9-9:30 pm; 1 Jan; 52 wks
Phileo Corp	Hutchins	ABC-TV 41	Don McNeill's TV Club; W 9-10 pm; 20 Dec; 52 wks
Procter & Gamble Co	Compton	NBC-TV 31	Fireside Theatre; T 9-9:30 pm; 2 Jan; 52 wks
R. J. Reynolds Tobacco Co	William Esty	CBS-TV	Vaughn Monroe Show; T 9-9:30 pm; 9 Jan; 52 wks
Ronson Art Metal Works Inc	Grey	ABC-TV 11	Twenty Questions; F 8-8:30 pm; 29 Dec; 52 wks
Wander Co	Grant	NBC-TV 39	Howdy Doody Show; F 5:45-6 pm; 26 wks

Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
WHIM, Providence	Independent	Headley-Reed Co, N.Y.

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

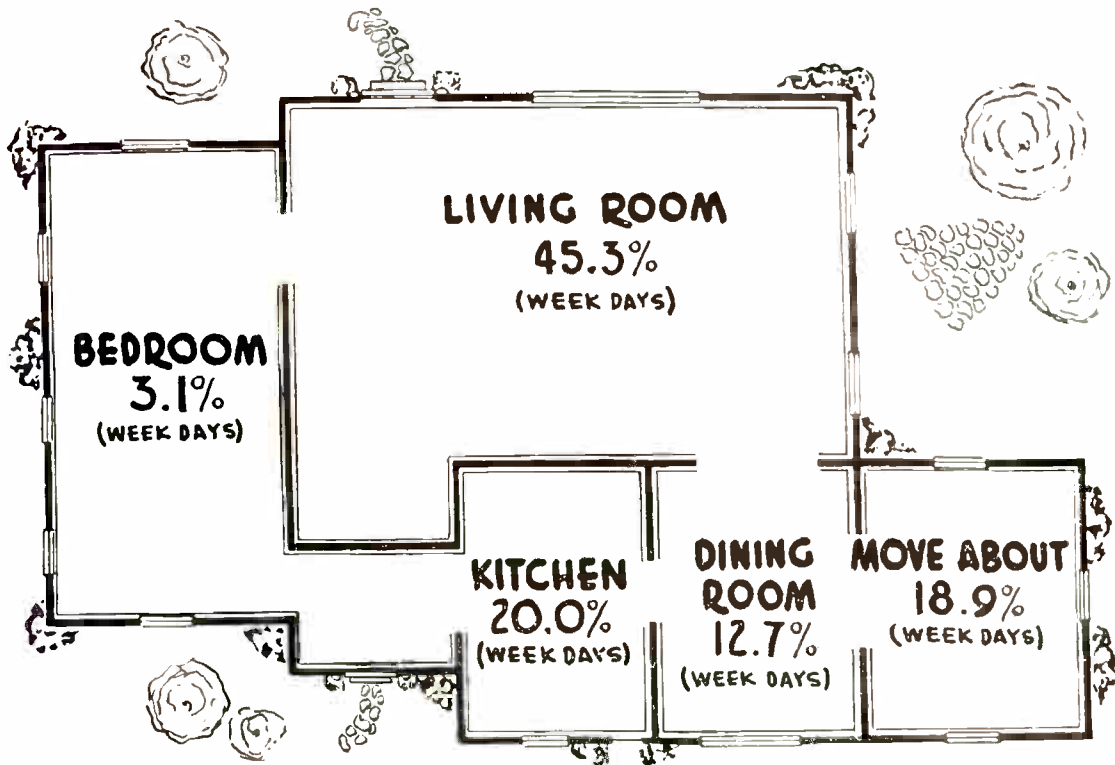
New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Chesapeake & Potomac Telephone Companies	N. W. Ayer	WNBW, Wash.	1-min annent; 1 Jan; 52 wks (r)
Clark Candy Co	BBDO	WCAU-TV, Phila.	1-min annent; 22 Dec; 26 wks (r)
Clark Candy Co	BBDO	KTFV, L. A.	1-min annent; 25 Dec; 26 wks (r)
Clark Candy Co	BBDO	WCBS-TV, N.Y.	1-min annent; 30 Jan; 26 wks (r)
Cluett, Peabody & Co Inc	Young & Rubicam	KTTV, L. A.	20-sec annent; 4 Jan; 52 wks (n)
Colgate-Palmolive-Peet Inc	Ted Bates	WCBS-TV, N.Y.	Allen Jackson & the News; 13 Dec; 52 wks (n)
Curtis Circulation Co	BBDO	WNBT, N.Y.	Tex & Jinx; 6-6:25 pm; 17 Jan; 13 wks (r)
Emerson Drug Co	BBDO	WCBS-TV, N.Y.	20-sec annent; 3 Jan; 52 wks (r)
Henry Heide Inc	Kelly, Nason	WNBQ, Chi.	1-min annent; 26 Dec; 26 wks (n)
Huber Baking Co	Quality Bakers of America	WPTZ, Phila.	Stn break; 18 Dec; 52 wks (n)
P. Lorillard Co	Lennen & Mitchell	WCBS-TV, N.Y.	1-min annent; 9 Dec; 13 wks (n)
Phillip Morris & Co	Biow	WBZ-TV, Boston	1-min annent; 15 Dec; 52 wks (n)
Phillip Morris & Co	Biow	WNBQ, Chi.	Stn break; 16 Dec; 52 wks (n)
C. F. Mueller Co	Duane Jones	WCBS-TV, N.Y.	20-sec annent; 3 Jan; 26 wks (r)
National Sugar Refining Co	Young & Rubicam	WNBW, Wash.	Stn break; 8 Jan; 52 wks (n)
National Sugar Refining Co	Young & Rubicam	WTOP-TV, Wash.	20-sec annent; 8 Jan; 52 wks (n)
National Sugar Refining Co	Young & Rubicam	WTOP-TV, Wash.	20-sec annent; 9 Jan; 52 wks (n)
Rouson Art Metal Works Inc	Grey	WCBS-TV, N.Y.	20-sec annent; 31 Dec; 26 wks (r)
Rouson Art Metal Works Inc	Grey	WAFM-TV, Birm.	20-sec annent; 3 Jan; 26 wks (r)
Rouson Art Metal Works Inc	Grey	WTOP-TV, Wash.	20-sec annent; 3 Jan; 26 wks (r)
Rouson Art Metal Works Inc	Grey	KTTV, L. A.	20-sec annent; 21 Feb; 19 wks (r)
Tasty Toothpaste Co	Victor van der Linde	WCBS-TV, N. Y.	20-sec annent; 9 Jan; 52 wks (n)
Trico Products Corp	Baldwin, Bowers & Strachan	WCAU-TV, Phila.	20-sec annent; 19 Dec; 52 wks (n)
Trico Products Corp	Baldwin, Bowers & Strachan	WBTB, Charlotte	20-sec annent; 20 Dec; 52 wks (n)
Trico Products Corp	Baldwin, Bowers & Strachan	WAFM-TV, Birm.	20-sec annent; 23 Dec; 52 wks (n)

Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
William Allison	Redbook Magazine, N.Y., articles ed	Ketchum, MacLeod & Grove, Pittsb., acct exec
John V. Anderson	WCOM, Parkersburg, W. Va., owner	Anderson & Roll, Omaha, partner
T. H. Anderson Jr	Anderson, Davis & Platte, N.Y., chairman of board	Anderson & Cairns, N.Y., same
Donald B. Armstrong Jr	McCann-Erickson, N.Y., research dir	Same, vp
Gil Babbitt	WCAU, Phila.	J. M. Korn & Co., Phila., dir radio, tv
Louis H. Bergart	Silton Brothers, dir merchandising	Same, vp
Marion Billings	Portland Journal, Portland, sls	Alport & O'Rourke, Portland, acct exec
A. R. Boehroch	Joseph Katz Co, N.Y., acct exec	C. J. LaRoche Co, N.Y., acct exec
Robert Young Brown	Ward Wheelock Co, Phila., vp	Kenyon & Eckhardt, N.Y., copy superv
Jules Boudgus	Kastor, Farrell, Chesley & Clifford Inc, N.Y., radio, tv dir	Sherman & Marquette, N.Y., superv radio, tv programs
John A. Cairns	John A. Cairns, N.Y., vp	Anderson & Cairns, N.Y., pres
Peyton Carroll	Dana Jones Co, L. A., copy chief	Ted H. Factor, L. A., copy chief
Paul Christian	Pal and Personna Razor Blade Co, N.Y., sls, adv dir	Sherman & Marquette, N.Y., merchandising exec
Milton J. Feldman	J. M. Korn & Co, Phila., chief copywriter	Same, dir plans, copy
Herbert S. Fox	Cunningham & Walsh, N.Y., art superv	Same, vp
Alan Goff	MBS, N.Y., graphic presentation dir	Goff Associates, Wilmington (new firm)
Orville Grisier	Conner, Denver	Wayne Welch Inc, Denver, acct exec
M. Stewart Ircys	Carborundum Co, Niagara Falls, merch dir	Ketchum, MacLeod & Grove, Pittsb., acct exec
Karl Knipe	Anderson, Davis & Platte, N.Y., vp	Anderson & Cairns, N.Y., vp
Mack Leblang	Fred Wittner, N.Y.	Mack Leblang Co, N.Y., pres (new firm)
William C. Lydan	McCann-Erickson, N.Y., acct exec	Foote, Cone & Belding, S. F., acct exec
J. Stanley Macaulay	Essig-Macaulay, L. A., dir partner	Yambert, Prochnow, Mellugh and Macaulay Inc, Beverly Hills, see-treas (new firm)
Phil D. McHugh	Phil D. McHugh Co, L. A., owner	Yambert, Prochnow, Mellugh and Macaulay Inc, Beverly Hills, vp (new firm)
William M. Mills	McKim, Montreal, sr acct exec	McGuire, Montreal, eastern operns mgr
Robert Mullen	KEYD, Mupl.	Mullen-Nicolin, Mupl., partner (new firm)
Robert Nicolin	Campbell-Mithum, Mupl.	Mullen-Nicolin, Mupl., partner (new firm)
Eugene Pilz	Joe Alpert, Denver, adv dir	Arthur C. Rippey & Co, Denver, acct exec
Felix Pogliano Jr	Conner, Denver	Wayne Welch Inc, Denver, acct exec
Raymond E. Prochnow	Merchandising consultant, L. A.	Yambert, Prochnow, Mellugh and Macaulay Inc, Beverly Hills, vp (new firm)
Robert Singer	Esquire, Chi., prom mgr	Olian, Chi., acct exec
Joseph H. Smith	John A. Cairns, N.Y., pres	Anderson & Cairns, N.Y., acct exec
H. H. Thurlby	Anderson, Davis & Platte, N.Y., vp	Anderson & Cairns, N.Y., vp
Ralph G. Tuchman	KTFV, L. A., asst to gen mgr	Walter McCreery Inc, Beverly Hills, radio, tv dir
Ralph F. Yambert	Ralph Yambert, Illwyd., owner	Yambert, Prochnow, Mellugh and Macaulay Inc, Beverly Hills, pres (new firm)

IOWA PEOPLE LIVE WITH RADIO!



One of the reasons why radio is so productive in Iowa is that listening is more than leisure-time entertainment. Our people *live* with radio. The 1950 Iowa Radio Audience Survey* reveals that except for Sundays, *less than half of all Iowa home listening takes place in the living room!* Here are all the figures:

Proportion of Listening Done With—

	Weekdays	Saturdays	Sundays
Living Room Set	45.3%	48.9%	55.1%
Dining Room Set	12.7	11.9	9.4
Kitchen Set	20.0	19.4	18.1
Bed Room Set	3.1	4.2	5.5
"Move About" or "Other"	18.9	15.6	11.9

Extra sets help explain this "all-over-the-house" listening; *48.8% of Iowa's radio-equipped homes now have two or more sets!* The chart in the next column (from the 1950 Survey) shows that these extra sets get intensive listenership.

The net result of all this is that the average Iowa radio home listens a total of 13.95 "listener hours," weekdays . . . 15.59 "listener hours," Saturdays . . . and 13.52 "listener hours," Sundays!

WHO continues to get far and away the greatest share of Iowa listening, thus continues to be one of America's great radio buys. Write for all the facts today, including your free copy of the 1950 Iowa Radio Audience Survey.

*The 1950 Edition of the Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 families and diary records kept at the

DAILY USE OF SETS LOCATED IN DIFFERENT ROOMS	
(Percentages based on number of sets located in type of room named)	
TYPICAL WEEKDAY	ALL DIARY FAMILIES
Percentage of Sets Used at Some Time during Day	
If located in Living Room	95.0%
If located in Dining Room	99.0%
If located in Kitchen	95.8%
If located in Bed Room	75.5%
If "Moved About" or "Other"	91.5%

time of listening by 930 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



L'see, what was I trying to remember?

WE HOPE YOU NEVER FORGET that KMA beams directly to the best customers in the U. S.! "Best customers," because the rural and small town population of the 140 rural and small town counties of Iowa, Nebraska, Missouri and Kansas — reached by KMA — spend more money than in any other comparable rural area in the country.

Only KMA can sell these 2½ million customers — not reached by your Omaha-Des Moines schedule. Write for facts today.



KMA

SHENANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

IN OMAHA . . .
 it's Television
 Station KMTV Pro-
 gramming to 50,000
 TV homes seven
 days a week Start-
 ing 12:30 P.M.
 Monday through
 Saturday. Two
 great networks.

CBS-TV • ABC-TV

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison



G&R's Enid Palmer whose letter appears below

N. Y. TIMEBUYER CONFESSIONS

WANTED: ADVERTISING AGENCY TIMEBUYER. Must have experience as hijacker, confidence man, backstabber, crystal ball gazer. Must be fast talker and fast eater. Man without conscience preferred.

Fantastic? Not any more so than your recent article by that fellow who wrote "Confessions of a New York timebuyer." He had only one thing right: he knew enough not to sign his name!

According to him the standard equipment in a timebuyer's office consists of: 1. The above-mentioned crystal ball; 2. A giant economy-sized tube of Alka-Seltzer; 3. A handbook authored by Old Man Machiavelli himself. To paraphrase an old punch line: "From this he made a living?"

Maybe so . . . but I'm willing to stand treat to another of those fabulous lunches if the same client he's talking about is still with the same agency!

To begin with: I've never known an agency to spend a client's good money as haphazardly as he described. The Plans Board and the client decide where the money is going to do, based on what they want to do. From that point on, there's no higger-mugger in the hallways or conniving in the corridors. The timebuyer knows what he's allowed, and he knows where he's

going to spend it, and when. How does he determine this?

1. By giving every rep a fair chance to state his case . . . sometimes at the lunch table, but far more often while seated on those hard office chairs. 2. By recognizing that there are lies, damn lies, and statistics . . . and reading between the lines of rate cards and program schedules. 3. By spending each dollar as carefully as a housewife trudging around a supermarket.

Sure, our boy who wrote that article had his tongue in his cheek. But I think he had his foot in there with it.

MISS ENID PALMER
Media Director
Getschal & Richard Inc.
New York

(Photograph of Miss Palmer is by
Jean Raeburn, N. Y.)

PUBLIC RELATIONS REBUTTAL

I was interested to read your piece on public relations men in SPONSOR. Bob Landry has a knack of putting across what he wants to say in an incisive way, clothed in new ways and with fresh word use—a rare gift.

Wha gets me about the activities you describe is that people call them public relations when what they really are is press agency of the old school.

Maybe some day we can start a French Academy in this country and get disinterested experts to define the meaning of our words.

EDWARD L. BERNAYS
Public Relations Consultant
New York

The plain implications of Bob Landry's remarks about "some off-tackle sneak of public relations" is that the news editors of our great metropolitan dailies, national magazines and radio/TV are dunderheads who don't know an advertising plug from a T-formation.

Editorial desks have their fair share of incompetents but, as a group editors are a hard-eyed, fast-thinking, knowledgeable lot who can spot a phony plant quicker than Mr. Landry can say "compatibility between advertising and PR." Along with the suggestion that the average editor is a lunk-head, Mr. Landry implies that he can be bought for a case of scotch.

Just where do these editors keep themselves? Has Mr. Landry seen any lately? Have the publishers who employ them got holes in their heads, too?

(Please turn to page 58)

got a whim?

get a whim!

**BUY
WHIM**

*you'll come back for more**

*HEADLEY-REED will give you full details of the many national advertisers who have used WHIM successfully.

WHIM — Providence, R. I. — 1,000 watts

**NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE**

**AND
NORTH
CAROLINA'S**

**No. 1
SALESMAN
IS**

North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.
More North Carolinians Listen
to WPTF Than to Any
Other Station

**50,000
WATTS
680 Kc.**

**WPTF NBC
AFFILIATE**

**★ also WPTF-FM ★
RALEIGH, North Carolina**

National Representative FREE & PETERS INC.

SPONSOR



VISUAL SELLING, AS IN OLDSMOBILE FILM (ABOVE) ATTRACTS AUTOMOBILE FIRMS TO TV. SPOT RADIO, TOO, GETS BIG USE

What gear do we shift to now?

Auto makers had plans for more air promotion than ever until . . .

over-all

Which gear do we shift to now?

Hard-headed Detroit automobile producers who like to deal with solid, sharply-chiseled facts are confronted by a fog of uncertainty in calculating production and sales for 1951. Everyone in the vast industry down to the floorsweepers anticipates a cutback in production. No one knows how much

and when it will be felt. As SPONSOR goes to press, the most repeated guess is a 25% reduction in output.

Harried advertising departments trying to draw up media budgets are working with one ear open for the latest directive from Washington. The recent order freezing auto prices has intensified the wartime atmosphere. A temporary expedient for at least one

company is to prepare not one but three budgets for 1951. One set of figures is based on a small reduction; another is adjusted for a medium cutback; a third will be used if a severe production slash is necessary.

If the cut should be no greater than 25%, there will still be a whopping 5,000,000 passenger cars produced this year. The auto advertisers could go

RADIO



SOLE NETWORK SHOWS: Desoto-Plymouth (Groucho Marx), Gen. Motors (Henry Taylor)

ahead with the radio and television promotional techniques they've smoothed out for greater selling effectiveness than ever this year.

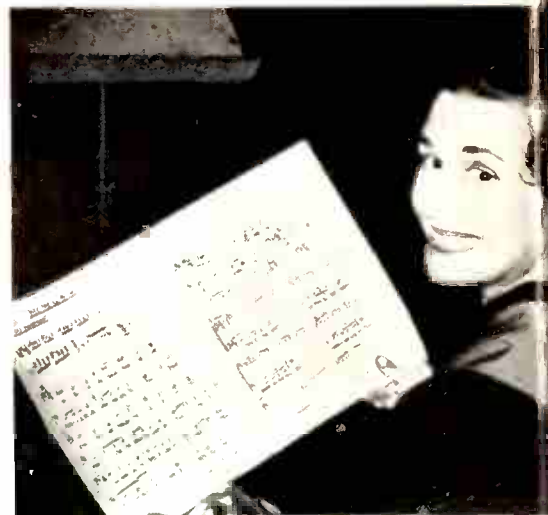
Here's the automobile air advertising formula, 1951 model:

1. Stepped up announcement saturation campaigns on radio and TV. Local dealers also put more reliance on announcement drives.
2. Extended purchases of sustaining network shows for brief periods.
3. Extensive television programing on the network level, and on the local level for dealer advertising.

In the announcement campaigns, the car producers are using broader and more intensive coverage, radio representatives report. Originality, too, has been noted. For example, Chevrolet's "See the U. S. A." melody was recorded on three-minute announcement disks featuring well-known personalities that included Dick Haymes, Frances Langford, Tony Martin, Lauritz Melchior, and Gladys Swarthout. Clever patter

bridged the songs and the commercial read by Bud Collyer.

At the same time that agencies were scrambling for all available adjacent



SPOT RADIO: Top stars sing Chevrolet song

cies to air these announcements, several car advertisers took bold action with another tactic. They liked the innovation that Ford tried on CBS last year and moved in with heavy short-term purchases of network shows. This year Buick, Chrysler, and Plymouth, in addition to Ford, are getting high compression advertising with these buys on NBC, ABC and CBS. Finding shows this season was no problem, since a number of good programs are without sponsors.

The most significant development of 1950 was the rush to get into network television programing. Nine companies, Dodge, DeSoto, Ford, Lincoln-Mercury, Packard, Oldsmobile, Kaiser-Frazer, Hudson and Nash, are now spending up to \$25,000 a week for production on individual shows. A tenth, Chevrolet, allots at least several million dollars for special events and large dealer funds that are used for local TV shows.



DANCING COMMERCIALS: Mercury uses Toastettes to dance out rhythm of its commercials



SHORT-TERM BUY: Buick's "Screen Guild"

Looking over the list, one network official comments. "You never saw a lineup of shows like that on radio." At the present time, the only two regularly scheduled radio shows are Henry J. Taylor's 15-minute commentary sponsored by General Motors for institutional advertising purposes. The program is heard Mondays (ABC, 8:15 p.m. to 8:30 p.m.). The other is *You Bet Your Life* with Groucho Marx, sponsored by DeSoto-Plymouth dealers (Wednesdays, NBC, 9 p.m. to 9:30 p.m.).

There is no doubt that the herd psychology that kept these advertisers out of widespread radio scheduling is now working the other way in television. (The decision by one maker to go into TV was influenced by a top executive who was annoyed at having to watch competitors' shows when he wanted to enjoy his set in the evenings.)

The new medium is receiving enthusiastic support from a powerful seg-

ment of the industry—the dealers who are the front line sales force. If they are not supported by sufficient advertising artillery accurately aimed, the factory hears about it in a hurry. "Dealers love television. It's new and exciting and they like to talk about it when lunching at their athletic clubs," one agency explains.

Curiously enough, this enthusiasm for TV has increased dealer interest in radio. Dealers in Indianapolis and other markets have gone in for heavy saturation campaigns this season so that the over-all picture is that radio is being used more extensively than in previous seasons.

Television is now competing with all the visual media, newspapers, magazines, and billboards, for this industry's huge promotion expenditures. The basic attraction the medium has for these producers is that viewers are brought right into the dealers' showrooms. This same audience is taken, by means of films, to testing grounds and the highways where performance can be demonstrated. Companies like Lincoln-Mercury also use films for glamour appeal showing the car amid luxurious surroundings.

Magazines, which had been second only to newspapers as a primary medium for auto promotion, eventually should feel the effects of this trend to television.

Looking at the trend from the network's side of the fence, it becomes clear that television must rely on those advertisers who can spend heavily. Chevrolet, for example, spends about

\$25,000,000 on advertising annually, perhaps \$50,000,000 when dealer expenditures are added. Edward P. Madden, NBC's vice president in charge of TV operations and sales, put it to his network this way: "In 1955 we estimate that it will cost \$55,000 per week to advertise in the 58 largest markets. If the advertiser uses 39 weeks, it totals \$1,950,000." How many advertisers can afford such rich fare? Madden pointed out that there were exactly 77 advertisers whose media expenditures in 1949 equalled or exceeded \$2,000,000. "We anticipate that this number will increase in the next five years as retail sales and advertising volume increases," he said.

Car manufacturers are devoting considerable sums to the TV commercials as well as to the programing. Their know-how in selling on this medium is evident on a number of shows. For example, Dodge tried a simple but entertaining angle for its pitch on the interior spaciousness of the car. First they showed a pudgy customer uncomfortably trying to enter another make. Then they showed him sliding easily into a Dodge.

One approach used by a number of companies is the plugging of engineering advantages called "nuts and bolts" advertising in the trade. Among the top ranking exponents of this technique is Dr. Roy K. Marshall, whose middle commercial on the Kay Kyser show was extended to a full program all by itself. N. Y. Ford dealers sponsored a 10-minute across the board series on

(Please turn to page 47)



FASHION COMMERCIALS: Ford stresses woman's appeal, fashion award

NUTS AND BOLTS COMMERCIALS: TV ideal to show mechanics

America's Pied Piper

Fabulous story of D-Con,

new rat killer which hit jackpot through bold use of spot radio

spot

Lee Leonard Ratner, a hustling, rough-hewn Chicago merchandiser, is fast emerging as the nation's Pied Piper. Through heavy use of radio, his rat-killing sensation, D-Con, has been selling to the tune of some \$100,000 in weekly sales. Sales should go even higher as his ad budget is increased.

This brand name is by far the best known of the products containing a

revolutionary new rodenticide called Warfarin. And Warfarin is packaged by 75 companies!

Few listeners had heard any exterminator advertising until Ratner, a shrewd business man who was a millionaire at 24, launched his product last August. The 31-year-old tycoon told SPONSOR:

"Exterminators (the company never uses the word poison) had a terrific

market but no one had ever advertised the product properly."

In an era when radio is said to have lost ground, it is significant that this advertiser is on his way to making another million with the powerful assistance of the AM medium.

These are the key points in Ratner's strategy:

1. "Mail order is the only way to start a new product that you want to

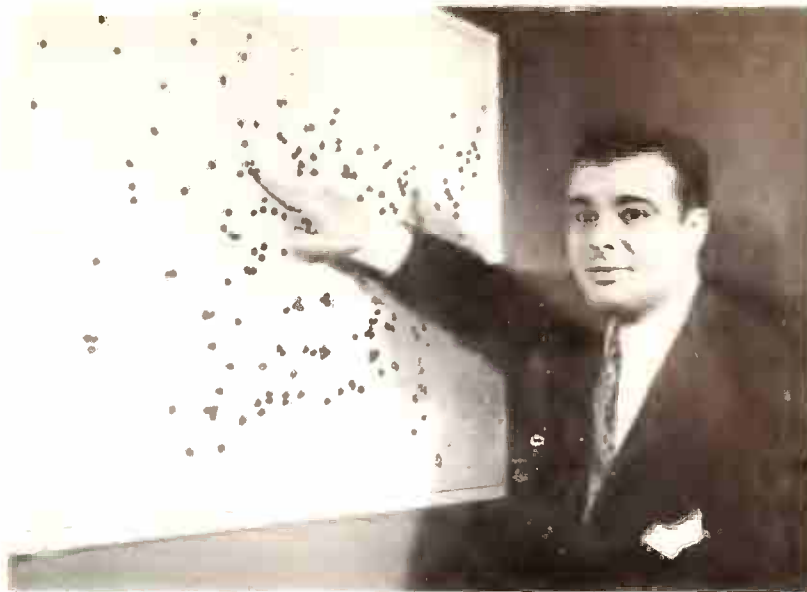


His first million came early

D-Con's "Saturday Night Barn Dance," WBBM, Chicago, is one of Lee Ratner's (center) radio efforts. The 31-year-old head of D-Con entered the mail-order business when he was still attending Northwestern University. A millionaire by the time he reached 24, the curly-haired Chicago merchandiser found that "you can sell anything, if you use radio to introduce it." His mail order successes include a pocket adding machine, stainless steel flatware, and now the rodenticide called D-Con, described in story on these pages



D-Con cleaned out rats in dramatic Wisconsin town experiment



Alvin Eicoff, Marfree Chicago v.p., points to 400-station coverage map

get in the big time. With the right dramatized appeal, distribution can be forced by arousing public demand."

2. "Once you've got a brand started, get out of mail order." He is now swinging over to a retail operation. Beginning with McKesson & Robbins as the first distributor, the smart young advertiser expects to have 25,000 distributors by the end of February.

3. "Spend money to make money." In January he expects to spend about \$60,000 weekly in radio out of an advertising budget of approximately \$75,000 weekly. During the early mail-order phase, most of the time bought on more than 400 stations has been in the early morning hours to reach the rural market.

4. "Radio is the best means of getting a product started." Newspapers are only effective once the consumer demand is established, particularly for city-wide listings.

Now that his rodenticide is gaining momentum, the restless Chicagoan is preparing to expand in other directions. He expects to bring out as many as 10 to 12 household products which will break on radio or TV. Fli-Pel, an insecticide which was introduced at the end of last summer, is slated to get heavy radio emphasis this spring.

How this aggressive advertiser brings up a new product from infancy is indicated by the technique he used for D-Con.

One day last summer he heard about the University of Wisconsin discovery and made a quick trip to Madison. It took barely 30 minutes of discussion before he was convinced that here was a product with huge sales potentialities. Arrangements were soon made with the S. B. Penick Company, one of

the Warfarin licensees, for a carload of the material. The Marfree agency, New York and Chicago, was selected to handle the campaign because of their mail-order experience. Harry Friedenberg heads this firm and Alvin Eicoff, vice president of the agency in Chicago, supervises the account. (Friedenberg had been a radio station representative for a number of years.)

The campaign was first aimed at the rural markets, for rodents ruin millions of dollars worth of grain every year. To reach the farmers, Marfree bought early morning time from 5:30 a.m. to 7:30 a.m. The usual pattern has been 15-minute segments on farm programs across the board. If no shows of this type are available, news adjacencies are bought.

D-Con also approaches its rural market with such evening programs as the hour-long Saturday night *Barn Dance* (WBBM, Chicago). Half-hour segments of the *Saturday Night Party* (KMOX, St. Louis), and the *National Barn Dance* (WLS, Chicago) are used, plus quarter-hour periods of the *Old Dominion Barn Dance* (WRVA, Richmond), and *WBT*, Charlotte), *Grand Old Opry* (WSM, Nashville), and *Saturday Night Party* (WIBW, Topeka).

Marfree centers its efforts on stations with previous mail-order successes which have dominant outlets in each market, and the best available farm programs. "After watching the returns for 10 days to two weeks on a new station, we can tell whether it is a good buy for us. If it is, we sign for 13 or 26 weeks. Among the stations that are now being used in addition to those mentioned previously are WLW and WCKY, Cincinnati; KOA, Denver; WHO and KLOA, Des Moines;

WJR, Detroit; KROD, El Paso; KSTT, Davenport; WOR, New York; WCCO, Minneapolis; WGN and WJJD, Chicago.

Availabilities may be something of a problem this year, when Ratner begins daytime programming from 8 a.m. to 6 p.m. for the retail distribution in urban centers. One station man points out this product cannot be advertised on the usual homemaker programs. Food sponsors would protest if the rodenticide is mentioned too close to their commercials.

The first results in the mail order radio campaign were not encouraging. The copy had to be changed several times before the product really began to pull.

These are some of the selling features of copy today:

1. "Every single rat on your property costs you \$22 each year," listeners are told.

2. D-Con is safe for animals. It will not kill or noticeably harm domestic animals or pets.

3. This product is so insidious that rodents never learn what is killing off their relatives. When other exterminators before Warfarin were tried, the clever rodents soon learned to stay away from the bait that was cutting down their numbers. Warfarin is odorless and tasteless, producing a quiet, painless death several days after the poison has been eaten. In fact, the rodents have to return to the bait several times before they are stricken. D-Con, a light green powder, is most effective when mixed with corn meal, rolled oats, or hamburger. Four ounces of D-Con, which sells for \$2.98, is enough for about five pounds of fin-

(Please turn to page 44)

What are the unions doing to television?

Breakdowns on these pages give you answers in terms of new wage scales, outlook for future

TV A few weeks ago one of the television industry's more splenetic personalities sat down to write a speech about television. You never heard reports about what he first put down on paper because his public relations men toned him down. In essence, his self-censored opinions were: "The unions are murdering me."

As 1950 drew to a close, there were few who felt quite this strongly about the recent contract signed with Television Authority. But effects were being felt by advertisers of every variety.

To help pinpoint some of the effects, SPONSOR presents a breakdown on the current status of TV unions, complete, for the most part, on these two pages. You'll find data (at right) on Television Authority; the National Committee of the Author's League of America; Theatrical Protective Union I; and the American Federation of Musicians. (Also included at right is a capsuled account of the most recent contract negotiated with transcription firms by AFRA. It was presented in this otherwise exclusively television compilation because negotiations came to a head just as this issue was being readied for publication.)

Television Authority's important new contract meant different things to different sponsors. To Admiral, with its *Lights Out* (NBC-TV), it represented a 5% increase in its \$9,000 weekly program cost; this despite the fact that most of its talent is over-scale. To Harvester Cigars, with its *Plainclothesman* (DuMont), the contract meant an increase of about 15% on its \$5,300 weekly program cost largely for in-scale talent. For big variety shows, cost increase is estimated at between 30 and 35%.

Just what can sponsors do to off-set some of this new expense? For some constructive suggestions, see the report on Television Authority, which starts immediately to the right.

The Television Authority

Status: TVA's new code of fair practice went into effect on 8 December. The settlement between TVA, the four networks, and WOR-TV called off a threatened walkout, increased the prevailing minimum pay scales, and increased limitations on the showing of film recordings (including the stipulation that kinescope film can not be shown a second time "without the written consent of the authority"). The settlement also pushed production costs to a new high.

When SPONSOR surveyed agencies and networks on methods of holding down production costs, one harassed TV producer said, "I haven't the slightest idea, unless our sponsor goes in exclusively for marionettes!"

Most producers had a more realistic point of view, have taken out production shears to cut the frills from many shows. Suggestions from a number of producers for keeping cost down as listed below:

1. Have fewer singers, dancers, and specialty acts appearing in productions.
2. Decrease the three and four-member specialty acts and increase one and two-performer numbers.
3. Strive for smaller productions to cut down extra rehearsal time.
4. Eliminate small speaking parts in dramatic shows.
5. Avoid "taking chances" with newcomers and devote pay to overscale star talent.

Expiration: 30 November 1952.

Negotiations: Although settlement has been reached and signed, negotiations are still in progress to iron out small details.

Terms: The major terms of the TVA Code of Fair Practice are listed below:

I. *Performers who speak more than five lines (Extra rehearsal \$5 an hour)*

Length of program	Total fee	Rehearsal hours included
15 minutes or less	\$ 70.00	5
16 to 30 minutes	125.00	12
31 to 60 minutes	170.00	22

II. *Multiple performances per week, performers more than 5 lines. (Extra rehearsal \$5 an hour)*

Performances Per Week	15 min. or less		16 to 30 min.		31 to 60 min.	
	Fee	Hours	Fee	Hours	Fee	Hours
1	\$ 70	5	\$125	12	\$170	22
2	130	9	220	19	230	28
3	180	11	250	26	290	32
4	220	19	275	33	345	40
5	250	24	300	40	400	40

III. *Performers who speak five lines or less (Extra rehearsal \$5 an hour. Rehearsal on two days or less, one to be show day)*

Length of program	Total fee	Rehearsal hours included
15 minutes or less	\$50.00	4
16 to 30 minutes	62.50	6
31 to 60 minutes	75.00	9

(Please turn to page 59)

National Television Committee

of the Authors League of America

Status: NTC has no TV contract as yet.

Negotiations: The National Television Committee is now negotiating with ABC, CBS, and NBC on behalf of those of its members whose material is used in television.

Demands: No official figures are available, but SPONSOR learned that the approximate demands of NTC are as follows:

1. For general literary material, (other than sketches and adaptations) 10% of gross production costs or the flat minimum of \$300 to \$700 sustaining and \$450 to \$1,125 commercial, whichever is the greater.

2. For sketches, \$200 sustaining and \$300 commercial.

3. For adaptations, 7½% of gross production costs or \$200 to \$500 sustaining and \$300 to \$750 commercial, whichever is the greater.

4. For original songs, \$200 sustaining and \$300 commercial.

Outlook: Because the present negotiations are pattern setting in that there has been no previous contract, bargaining is still in the exploratory stage. If most of the union demands are met, it will mean a substantial increase in production cost for many shows. For the *Plainclothesman* (DuMont), as an example, the demands would mean an approximate 10 to 15% cost increase.

Theatrical Protective Union I

Status: Theatrical Protective has a straight employment contract with TV networks and stations employing some 800 stagehands, technicians, set operators, builders, handlers, and riggers. The contract covers working hours, wages, and working conditions on a 24-hour-a-day schedule.

Expiration: Contract expired Labor Day. Old contract is riding from period to period according to time schedules set up between the union and the networks.

Negotiations: Negotiations have been going on occasionally since August and are in progress again.

Demands: Theatrical Protective is seeking a 10% wage increase and a 5% employer payroll contribution to a welfare fund for the union. Whatever is finally decided, is to be retroactive to 5 September.

Outlook: According to John McDowell, recording secretary of the union, the outlook looks "harmonious." And SPONSOR learned from other sources that a verbal agreement has already been made and that a contract is now being prepared. The union demands would mean approximately a 25% increase in total production costs. The networks have had to face the fact that the stagehands have had no increase in wages for several years; the union pointed to pay hikes recently given to other TV trades.



The American Federation of Musicians

Status: AFM has a straight employment contract with TV networks and stations employing musicians for TV broadcast purposes. Contract covers live performances with a provision for a limited number of kinescope showings.

Expiration: 31 January 1951.

Negotiations: No bargaining date has been set up. Probably, talks will begin in January with the major networks and affected locals chiefly limited to Los Angeles, Chicago, and New York.

Demands: In May, AFM offered contracts to concerns producing TV shows on film. The contract covered working hours, wages, and working conditions—plus a royalty provision whereby 5% of station time is paid by the producer into a trustee fund to hire idle musicians for charity shows, etc. Petrillo, AFM president, has already signed such "royalty clause contracts" with Gene Autry, Louis Snader, Horace Heidt, and a number of independent packagers.

Outlook: Networks, film companies, and most independent packagers have gone on record opposing the 5% royalty clause. There is a strong possibility of an industry deadlock with the stakes so high. The proposed royalty clause is similar to the royalty agreement the union has with the record industry.

American Federation of Radio Artists

Status: On 30 November, 1950, AFRA completed negotiations with transcription companies. Most of the 22 demands made by the union were met. Essentially, the results of the negotiations are as follows:

1. Open end and custom built transcription producers will be paying actors the live rate which is about 10% more than the old transcription code.

2. Announcement rates went up 200%; the talent rates increased 100%; and the length of time transcriptions can be used was cut from six months to 13 weeks.

3. Music libraries were also hit with a 100% average increase.

Expiration: 31 October 1952.

Outlook: Major advertisers may drop some of their transcribed announcements. In the past a sponsor had been able to use a transcribed announcement for six months before paying for its use again. The sponsor now passes out the dollars every three months. Different types of talent may replace the transcription group singers because talent rates have jumped so high.



DC&S PRESIDENT SHENFIELD (LEFT) GETS IN ON RADIO-TV DEPARTMENT ACTIVITIES LIKE PLANNING FILM COMMERCIALS

They're only small in numbers

**This is the way they operate in the Doherty,
Clifford & Shenfield radio-TV department**

**Inside the agencies:
a SPONSOR series**

over-all What goes on inside the human brain factory called an advertising agency?

You can't tell much from the slick reception room with its leather-upholstered chairs, low glass-topped tables, and expensive lamp-shades.

In the first article of a series, SPONSOR takes you past the reception room into the behind-the-scenes offices where the agency really functions. This time it's the 52nd floor of the Empire State

Building—the radio/TV department of Doherty, Clifford, & Shenfield.

DC&S calls itself “smaller-than-giant but larger-than-average.” as agencies go. Its annual billings now run between \$7,500,000 and \$10,000,000; better than triple what the firm started with in May, 1944. All five partners—Lawrence L. Shenfield, Francis J. Doherty, Donald K. Clifford, Arthur Cobb, Jr., and William E. Steers—worked together for 15 years or more

before striking out on their own.

They opened shop with one main account (Bristol-Myers), and several smaller ones. Bristol-Myers' products still account for the largest share of the billings at Doherty, Clifford & Shenfield. The agency is fully responsible for Ipana Toothpaste, Vitalis, Mum, Benex Brushless, and Ingram's Shaving Creams, plus some new B-M items. It also supervises the AM and TV versions of *Break the Bank* (NBC)

and Ipana's participation in *Lucky Pup* (CBS-TV).

Other DC&S clients:

Welch Grape Juice Company—15-minute segment of *Howdy Doody* (NBC-TV) and a six-a-week radio show over WCFM, Washington, D. C.

The Pioneer Ice Cream Division of the Borden Company—TV announcements for Reid's, and Horton's ice creams.

Dobbs Hats, Ammen's Medicated Powder, Sun Tube Company, and Allen-A Company (knit goods manufacturers).

Like every other advertising agency, Doherty, Clifford & Shenfield has developed its own formula for giving top service with perfect efficiency to the client. Here are the outstanding characteristics of the agency's radio/TV operation:

1. It uses a relatively small number of top men, each of whom has the experience to "double" effectively in several fields.

2. It hires outside, free-lance, specialists to do specific jobs. Examples: animators, musical arrangers, program packagers, etc.

3. A maximum amount of pre-film production planning is done in the agency, ensuring first-rate commercials at moderate cost.

This is how the system works in actual practice. Shenfield, both because of interest and wide experience in the field, is the agency partner especially responsible for the radio-TV operations. Chester "Mac" MacCracken, vice president in charge of radio and television, initiates plans involving the broadcast media, keeps an eye on day-to-day operations. MacCracken spent three years at Pedlar & Ryan, seven years at Benton & Bowles writing scripts and commercial copy. He also produced several radio shows, includ-

TV film commercials are a DC&S specialty



© Look Magazine

Guiding principles of DC&S operation

DC&S radio-TV department has its own way of doing things. For summary of key operating principles, see numbered points below. Picture at right shows four members of department working on spot radio campaign. L. to r., radio producer Russ Ambruster, vice president Chester MacCracken, assistant producer Sy Lein, and copywriter Ruth Loveaire



1. The agency employs a small number of top men—copywriters, producers. Each has several specialties, enabling them to "double" effectively on a variety of jobs.
2. Top-notch free-lancers are hired to do individual projects, supplementing regular staff when the work load gets heavy or a particular effect is sought. Free-lance experts hired in the past have included animators, musical arrangers, and illustrators.
3. A maximum amount of pre-production planning for TV films is done in the agency. Casts are hired, scenery is commissioned, special optical effects are arranged for by the agency's film director.
4. Packaged shows are favored, since they keep detail work away from the compact radio-TV department. But the agency frequently makes changes after buying a package, looks for ways to improve it.
5. Timebuying is considered strictly a media department job, leaving the radio-TV department free for creative work.
6. Everyone gets a chance to contribute ideas for a campaign. Small, democratic department encourages versatility.

ing *Mr. District Attorney*.

"Mac" MacCracken's department numbers only 10, counting secretaries and typists. But each creative brain is accustomed to tackling a variety of problems. Main burden of the copywriting, for example, falls on the shoulders of Robert Smock and Ruth Loveaire. Smock has written radio and TV copy for a half-dozen agencies; was most recently at Hewitt, Ogilvy, Benson & Mather. He also has the advantage of being a cracker-jack jingle writer.

For commercial broadcast copy aimed at women, the department relies mainly on Ruth Loveaire. Miss Loveaire came from Benton & Bowles where she had been doing the same kind of copywriting. She and Bob Smock work together on new campaigns, both sit in on copy platform planning sessions.

At DC&S, general copy platforms usually originate with partner Francis J. Doherty and vice president James F. Egan. Smock and Miss Loveaire work independently of the space copywriters, but close contact is maintained

through Egan to keep all copy stories in the same basic pattern.

Both copywriters are ambidextrous as far as radio and TV copy is concerned. They handle either, depending on the constantly shifting needs of the department. On the production end, however, Rod Albright specializes in television production exclusively. Originally hired for his long experience in filming movies, Albright supervises live stanzas of programs like *Break the Bank* on TV, directs most film television commercials as well. He came to the agency from Willard Pictures after many years of writing, directing, producing, and filming movies on both coasts and in the U. S. Air Corps.

In selecting Rod Albright for the job, DC&S followed its penchant for hiring experts. Explains Chester MacCracken: "Rod had little or no direct advertising experience when he joined us in 1948, but we felt we could supply that information. We counted on him to help us in learning to think of advertising copy in terms of pictures in motion, as well as to select the film

(Please turn to page 50)



Man who IS there

Mister PLUS, in *your* hands, can put a stamp of approval for your brand on millions of minds in hundreds of markets—minds and markets which are largely inaccessible to any other advertising medium.

He *alone* is there...because *there* is Home Town America. 11,000,000 families strong, a thriving fourth of the whole U.S. which lives and listens within close reach of a Mutual 'solo' station.

To serve these markets—from within—Mutual provides 325 stations, each one speaking in the neighborly tones of *the only network voice in town*.

And this voice gets *heard*—longer and oftener than all out-of-town voices *combined*.⁺

Coupled with bigger-city coverage by Mister PLUS, this Home Town domination can make a vital *profit-difference* in your sales efforts for '51.

Mutual Broadcasting System

⁺58% of all Home Town tune-in is to MBS by day; 53% by night. Next best network 13% by day, 18% by night. And TV tune-in is less than 1/2 of 1%!
Source: Half a million interviews by Crossley.





Mr. Sponsor asks...

What major trends in radio/TV advertising do you see coming up in 1951?

F. H. Peters

Advertising manager
Frigidaire Division
General Motors Corp., Dayton

The picked panel answers Mr. Peters



Mr. Clay

our national direction for '51 is the road of total war or one, merely, of stepped-up preparedness. In either case, it seems obvious at this time, certain factors will prevail, and the difference exists primarily as one of degree.

Whether our '51 fate is war or cold war, it is quite clear that we are to be confronted with an excess profits tax. This means that there are going to be a great many cheap corporate dollars aimed at selling products and establishing competitive superiority rather than at the coffers of the government.

It is, therefore, evident that increased revenue is in the offing for the radio and television industry. That is the primary foreseeable trend. Its direction . . . whether toward announcement advertising or toward institutional-program advertising . . . is the element which lies in the war-or-peace balance.

At this time it appears that the United States is headed into a year of intense increased preparedness with per-

haps an immediate prospect of war; and likewise with an extremely uncertain economic future. So long as this situation prevails, the emphasis in increased radio advertising spending will be in the form of announcements.

Announcement advertising is the safest course while the country is in this uncertain condition. The advertiser knows that a well-planned program of announcement product promotion will do the job for him. In undertaking this form of advertising program, he commits himself to very little. His term and cycle are short and in this, as opposed to program advertising, he is not committed to building anything that an unexpected dollar shortage will injure. Thus, he is prepared for any change which might cause him to shift his emphasis or his spending.

If, on the other hand, we are headed toward an all-out war, radio will feel a tremendous boost in program sponsorship. A successful war will be a long-term proposition. In war, the advertiser will anticipate a great prolongation of the financial results of rigid corporate and excess profits legislation. Around that he can commit himself to the long, slow process of building up a program of his own directed toward the proven ability of program radio-TV to become a listening and/or viewing habit; a respected, appreciated service of the sponsor and his product.

In the light of recent events, many observers feel that even if war does not come in 1951, it will come at a time not too far distant. In the light of this, many advertisers can be expected to devote large proportions of their budget to program advertising, and although announcement buying will con-

tinue to outweigh institutional, '51, in my opinion, will feel an upsurge of the latter.

HENRY B. CLAY
General Manager
KWKH
Shreveport



Mr. Weldon

Unfortunately much of our thinking about the future of television must now be conditioned by the transition of our economy from a peacetime to a wartime footing. It seems inevitable that in-

dustry will have to convert to military production to at least the extent of World War II. For television, this probably means the eventual elimination of television set manufacture and a leveling off of the television market at a point somewhat ahead of where it is at present.

Fortunately for the industry, the point at which this will occur in most markets is a level of set ownership at which the use of television advertising is worthwhile for a large classification of advertisers. Furthermore, a great many stations are now at a point which at least allows them to break even and amortize their equipment investment, if not make substantial profits.

This temporary stabilization of the industry should have at least one important effect—it should tend to stabilize television rates, which have tended continually upward during the past five years. It will also mean, however, that many communities now without television service will remain in that

position for some years to come.

Although the growth in set ownership should come to a gradual halt during the next year or so, the effectiveness of television advertising should continue to improve. Advertisers and agencies have had five years of experience in program and commercial techniques. The lessons they have learned and are continuing to learn should contribute greatly to more efficient utilization of the medium. In many important markets, television now dominates the nighttime broadcast picture. Continuing improvement in programs and commercial techniques will undoubtedly reinforce this dominance even though the increase in set ownership slows down or halts. And, of course, the whole field of daytime television programming remains to be fully explored and exploited.

Coupled with these hopeful aspects of the television picture are the facts that the tax situation will undoubtedly create a favorable climate for advertising expenditure; and newsprint and magazine paper stock will again be in short supply, which means that both television and radio time will be in demand.

A trend toward film programming is sure to be accentuated in 1951. Bigelow-Sanford and Pepsi-Cola, by placing their program on film on a spot basis, have graphically demonstrated the advantages of this type of television program placement for the advertiser. First, they were able to clear desirable time in most of the markets they wanted. Second, they were able to choose the stations and markets they wanted to use with complete freedom and flexibility. Third, they are able to employ the time of their talent more efficiently. Fourth, they enjoy a more favorable rate in many instances. Fifth, the promotion and merchandising help they are receiving from the stations is accentuated by the larger revenue the station derives from national spot film business.

The cost differential between live network and film has been eliminated because stations operators now realize that the advertiser who furnishes a complete film program on a spot basis is entitled to a rate advantage—that he should not be required to share the burdensome cost of coaxial cable or micro-wave relay facilities. Enough stations now favor the film advertiser

(Please turn to page 57)



SPONSORS GET "PROMOTION PLUS"* ON WDSU

*OVER 5,000 LINES OF
NEWSPAPER ADVERTISING
EVERY WEEK, AIMED DIRECTLY
AT NEW ORLEANS LISTENERS!



At WDSU, Promotion is an every day, every week, every month job. Sponsors get extra sales assistance from our powerful "Promotion Plus" merchandising.

NO OTHER NEW ORLEANS STATION
OFFERS THIS PLUS TO SPONSORS!

● Write, wire
or phone your
JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS



for healthy

drug store

sales . . .

If your product is sold in drug stores, KVLC is the fastest acting medicine to perk up your Arkansas sales curve.

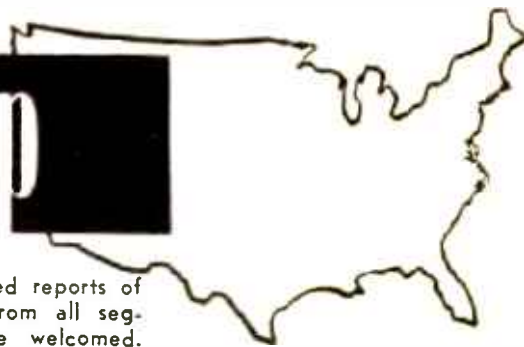
Drug store sales in Arkansas exceed \$40,000,000 annually. Arkansas families spend an average of \$74.00 a year in drug stores.

To get your share of this healthy drug store volume, tell and sell Arkansas families over KVLC, where results are fast!



National Representatives
RADIO REPRESENTATIVES, INC.

roundup



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

Kuklapolitans charm customers of Minneapolis store

A show they don't even sponsor provided the theme of the Dayton Company's Christmas promotion. The firm, Minneapolis' largest department store, devoted an entire city block of windows to "Christmas With the Kukla-



Kukla, Frank & Ollie provide Xmas theme

politans," featuring characters from NBC-TV's *Kukla, Fran & Ollie*.

Burr Tillstrom, Fran Allison, and others aided the Dayton Department Store promotion by making personal appearances in Minneapolis, RCA Victor, one of the program's sponsors, picked up the tab.

Dayton's used one short TV announcement on KSTP-TV to plug tick-

ets to the show. The following day tickets were all gone and, report has it, were being black-marketed about the Twin Cities (Minneapolis, St. Paul).

Each of the 12 windows dramatized a time of Christmas day. One of the scenes showed Kukla, Fletcher Rabbit, Madame Ooglepuss, and others trying to drag Ollie out of bed. Verse on an accompanying scroll:

*It's Merry Christmas morning
And Ollie's not awake
You'd think he'd see the people
And hear the noise they make!*

The window displays were used at Dayton's until just before Christmas. Approximate cost of construction and design was \$15,000, with traffic past the windows estimated at 200,000 a week.

Comments from Dayton Company customers were very favorable. KSTP-TV advertisers, also impressed, cited the RCA-KSTP-TV-Dayton Company joint promotional effort as the biggest single program promotion in some time. It also proved to sponsor RCA Victor that Kukla, Fran & Ollie, seen via kinescope in the Twin Cities, are well-known TV favorites there. ★ ★ ★

Radio can sell anything—this time it's fish

The item for sale was tropical fish: the "bait"—a saturation campaign on WFAS, White Plains. It brought the customers flocking to the Westchester Aquarium in neighboring Harrison, New York.

The Aquarium was first opened in early 1949. At that time, they broadcast a total of 260 announcements, about three a day, for a total cost of \$278. The response was immediate. Owner Irving Straus estimates his initial radio campaign brought in 200 new customers.

"This," says Straus, "doesn't include the hundreds of visitors whom we

didn't count, but many of whom we know have since become tropical fish hobbyists."

Customers came from all parts of New Jersey and Connecticut and the amount of money they spent far outweighed the cost of the campaign. Business was so good, in fact, that a lavish, new tropical fish emporium—one of the largest in the country—was opened in White Plains.

Again the Aquarium turned to radio. The investment was \$196.50 for 30 announcements with the amount being more than made up for within hours after opening. ★ ★ ★

Arthur Pryor: radio still lowest unit cost ad medium

TV has kicked radio in the shins but it will never drive AM from the advertising spectrum. Arthur Pryor, Jr., vice president of BBDO, expressed this opinion to a group of leading broadcast advertising executives at a recent meeting of the Radio Executives Club in Boston. He added that radio would for many years remain the lowest unit cost advertising medium.

Among those present at the meeting were: (left to right) Richard Northrop, president and treasurer, R. D. Northrop Co.; Karl Frost, president, Harry M. Frost Co., Inc.; Charles Morse, senior vice president, Doremus & Co.; Arnold Rosoff, treasurer, Arnold & Co.; Harold E. Fellows, general manager of WEEI and president



Top execs meet at recent Boston radio talk

of the Radio Executives Club: Francis Hatch, vice president, BBDO; Jack Wright, radio director, BBDO (all Boston); Arthur Pryor, Jr., vice president and radio, TV director, BBDO, N. Y.; Paul Hoag, president, Hoag & Provandie Inc.; James Chirurg, president, James Thomas Chirurg Co.; August Hirschbaum, vice president, Albert Frank-Guenther Law Inc.; and George Mathewson, BBDO. ★ ★ ★

Silhouette commercials entertain KTTV fans

The S & W Foods Company has a new twist for its commercials over KTTV, Los Angeles. They use cardboard silhouettes to sell and entertain.

Each commercial portrays an average American in an average occupation or simply enjoying his leisure hours. Simple pieces of cardboard are transformed into fascinating illusions at minimum cost to convey the impression of a big production. Typical example: a silhouette portrayal of a surveying team out in the country.

The one-minute commercials are used on a five-minute show, consisting of "soundies" or musical shorts. ★ ★ ★

Briefly . . .

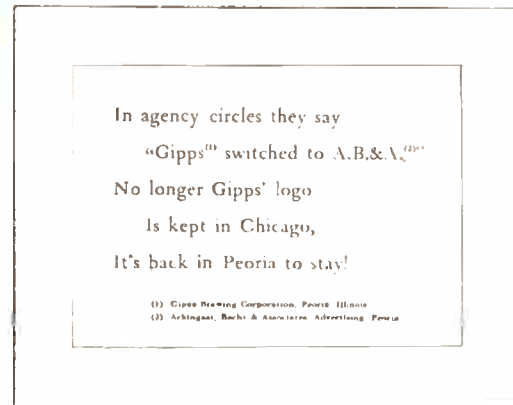
Radio, in a troubled world, is again up front performing its share of public service activities. Typical was the appearance of the Secretary of Treas-



Sec of Treasury appears on "Theatre Guild"

ury, John W. Snyder, on a recent broadcast of U. S. Steel's *Theatre Guild on the Air* on NBC. Mr. Snyder spoke to listeners on the importance of U. S. Savings Bonds purchases.

* * *



Latest in agency acct change announcements

* * *

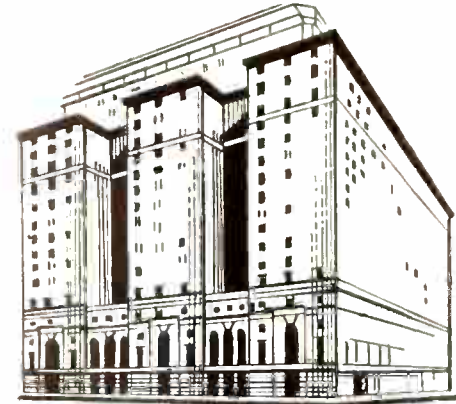
WUSN, MBS affiliate in Charleston, gives the latest news, weather reports, sports and important events, on their



S. C. Governor Thurmond dedicates new sign

new flashcast sign. Thirty-six sponsors have their advertising copy and slogans displayed hourly along with the news. ★ ★ ★

Business is great, thank you, at... RADIO WOW



WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine inner-spring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

WOW

Insurance Bldg., Omaha
Telephone WEBster 3400

Frank P. Fogarty, Gen'l. Mgr.
Lyle DeMoss, Ass't. Gen'l. Mgr.
or
ANY JOHN BLAIR OFFICE

COOKBOOK

SPONSOR: United Fruit Co.

AGENCY: BBDO

CAPSULE CASE HISTORY: *The United Fruit Company wanted to give away a cookbook. The purpose: to create goodwill and increase the usage of bananas in various preparations. Two announcements costing \$230 were used on Chicago Cooks With Barbara Barkley, a one-hour home economics demonstration. With only these two announcements, the United Fruit Company received almost 5,000 requests for the book.*

WGN-TV, Chicago

PROGRAM: Chicago Cooks With Barbara Barkley

VEGETABLE SLICER

SPONSOR: Hartman

AGENCY: Dean Simmons

CAPSULE CASE HISTORY: *The Hartman Slicer Company used four participations in the Del Courtney Show, a mid-afternoon disk jockey program. Advertising expenditure was \$140 and it netted 2,700 orders or a gross of \$2,700. The advertising agency says: "The results achieved with four participations and our continuation in the Del Courtney Show speak for themselves." \$140 brought \$2,700 and only five minor complaints.*

KPIX, San Francisco

PROGRAM: Del Courtney Show



TV
results

RAZOR BLADES

SPONSOR: Standard Sales Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor manufactures and distributes cosmetics, shoe polish, headache powders, and razor blades. They contracted for two announcements weekly to promote their Nu Steel razor blades. The sales spurt far outstripped the \$60 weekly expenditure. The company reports that the sales of razor blades in the territory covered by TV have increased 87.4%.*

WAFM-TV, Birmingham

PROGRAM: Announcements

UPHOLSTERING

SPONSOR: Le Roy Upholstery Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Le Roy people offer various upholstery services at costs ranging from \$47.50 upward. They decided to test video's pull and bought a single participation on Movie Gems, an afternoon film feature. The cost: \$80. From this one presentation, the firm received 50 leads. This meant a gross minimum potential of \$2,375—a very large response for a high priced service such as theirs.*

KTTV, Los Angeles

PROGRAM: Movie Gems

FOLDING DOORS

SPONSOR: John N. Kohnen & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The makers of Foldoors used a two-minute participation on the Shoppers Guide program. The time cost for appearing on this evening show was \$30. (The Foldoor sells for \$36.) The company had signed a 52-week contract with the station and, gratifyingly, the response to their first participation brought in over \$900 worth of business, plus scores of sales leads.*

WTVJ, Miami

PROGRAM: Shoppers Guide

TRUCKING SERVICE

SPONSOR: Morgan Trucking Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Morgan was one of the first industrial firms to use television in the Carolinas. They sponsored Top Views in Sports, a Sunday night show. Mr. Bondurant, president of the company, tells the rest of the story: "On Monday morning, after the very first show, a customer walked into our office. He mentioned the show and gave us an order amounting to 80,000 pounds of shipping. It proves to me that television pays off."*

WFMY-TV, Greensboro

PROGRAM: Top Views in Sports

REAL ESTATE

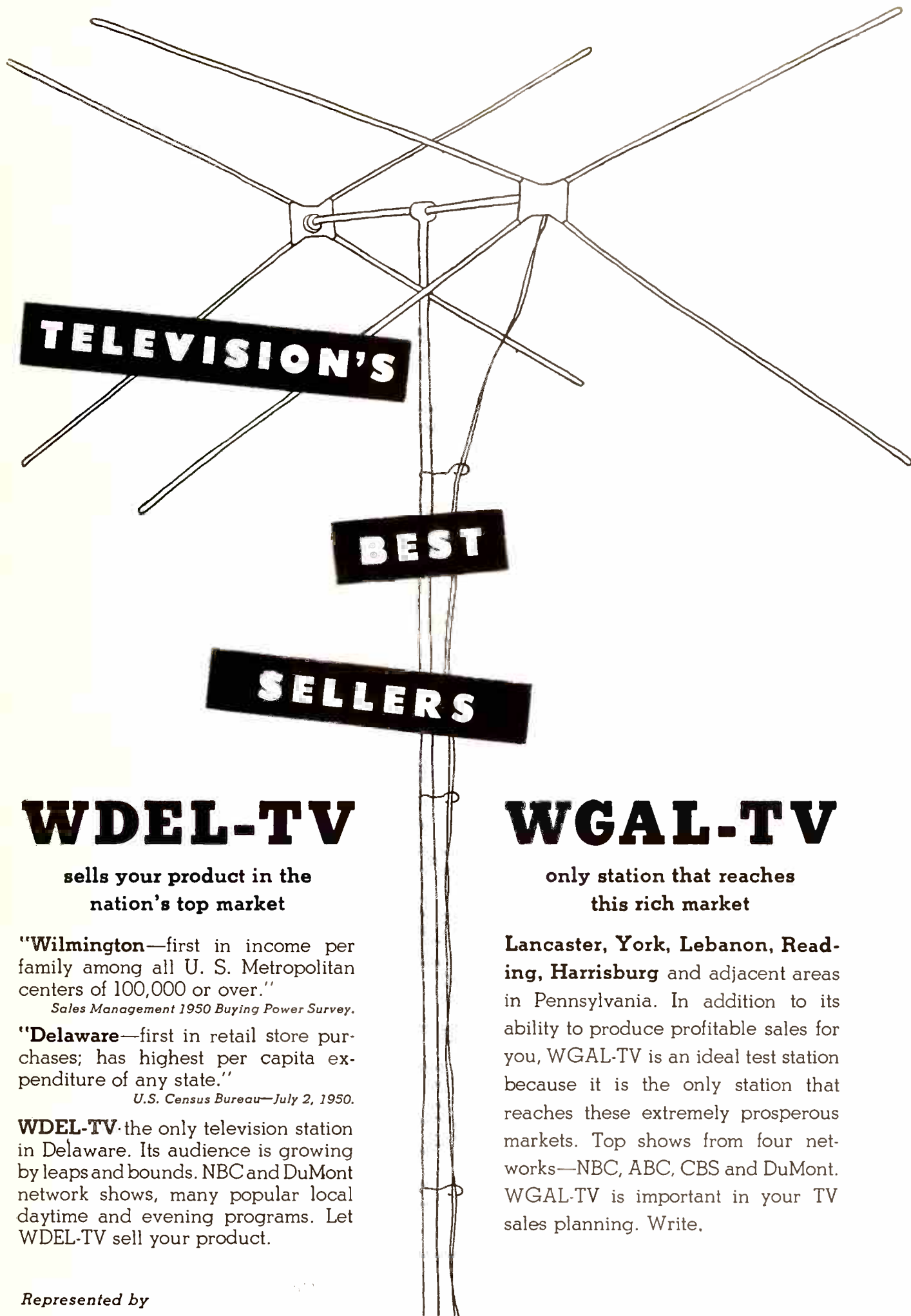
SPONSOR: White Investment Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The advertiser used one TV commercial a week at a cost of \$65 plus slides. The announcement preceded the Minneapolis Lakers' basketball games and consisted of the slides with a live announcement on audio giving a description of the homes offered for sale. Medium priced homes were emphasized. The firm's advertising resulted in several sales and a number of inquiries. Credit restrictions have temporarily stopped their air work.*

WTCN-TV, Minneapolis

PROGRAM: Announcements



WDEL-TV

**sells your product in the
nation's top market**

"Wilmington—first in income per family among all U. S. Metropolitan centers of 100,000 or over."

Sales Management 1950 Buying Power Survey.

"Delaware—first in retail store purchases; has highest per capita expenditure of any state."

U.S. Census Bureau—July 2, 1950.

WDEL-TV the only television station in Delaware. Its audience is growing by leaps and bounds. NBC and DuMont network shows, many popular local daytime and evening programs. Let WDEL-TV sell your product.

Represented by

ROBERT MEEKER ASSOCIATES

NEW YORK LOS ANGELES SAN FRANCISCO CHICAGO

Steinman Stations • Clair R. McCollough, Gen. Mgr.

WGAL-TV

**only station that reaches
this rich market**

Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas in Pennsylvania. In addition to its ability to produce profitable sales for you, WGAL-TV is an ideal test station because it is the only station that reaches these extremely prosperous markets. Top shows from four networks—NBC, ABC, CBS and DuMont. WGAL-TV is important in your TV sales planning. Write.

You can't buy TIMEBUYER quotes like these:

Foote, Cone & Belding

"SPONSOR is the brightest newcomer to the field of advertising publications in many a long day."

FAIRFAX M. CONE, *Chairman of Bd.*

Biow

"SPONSOR really keeps us posted on what's going on in radio and television advertising."

ETHEL WIEDER, *Timebuyer.*

Erwin, Wasey

"The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

RAY SIMMS, *Chief Timebuyer.*

Beaumont & Hohman, Inc.

"We hear nothing but complimentary remarks about SPONSOR within the agency trade. It is definitely on my 'must-read' list regularly."

CLARKE TRUDEAU, *Media Director.*

Benton & Bowles

"SPONSOR has been on my list of home *must* reading for a long time. I find it interesting as well as informative."

GEORGE KERN, *Head Timebuyer.*

N. W. Ayer

"Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities."

PAUL KIZENBERGER, *Timebuyer.*

Ruthrauff & Ryan

"SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives thorough readership in our firm."

ROSS METZGER, *VP & Radio Director.*

Kenyon & Eckhardt, Inc.

"SPONSOR is well-named for it is the only book that really gets down to cases with the problems directly concerning sponsors. We find it a valuable source of ideas and facts."

PHILIP KENNEY, *Radio Timebuyer.*

B. B. D. & O.

"Because SPONSOR fills a need covered by no other trade paper, all of our timebuyers get SPONSOR at home where they can read it in peace and quiet."

FRANK SILVERNAIL, *Chief Radio Timebuyer.*

Kudner

"I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business."

DAN J. PYKETT, *Media Director.*

William Esty Co.

"SPONSOR talks our language and gives us invaluable and current information. Our office file of back copies of SPONSOR has proven invaluable."

KENDALL FOSTER, *Director Television Dept.*

Sherman & Marquette

"SPONSOR is given careful reading each issue by most of our key personnel. Moreover, it contains much information which is of permanent reference value."

LOU TILDEN, *Radio Director.*

Doherty, Clifford & Shenfield

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

HELEN WILBUR, *Radio Timebuyer.*

Honig-Cooper

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

LOUIS HONIG, *Vice President.*

Maxon

"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."

ED WILHELM, *Timebuyer.*

Schwimmer & Scott

"SPONSOR to me is the best in the field. As a matter of fact, I have almost all the copies in my files from the day it started publication. For radio and TV news, it can't be beat! I find myself constantly referring to back issues for information of all kinds—most particularly for TV growth and acceptance."

EVELYN R. VANDERPLOEG, *Head Timebuyer.*

Sullivan, Stauffer, Colwell & Bayles

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

FRANK MINEHAN, *Vice President & Media Director*

Compton

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

HENRY CLOCHESY, *Head Radio Timebuyer.*

J. Walter Thompson

"SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

LINNEA NELSON, *Head Timebuyer.*

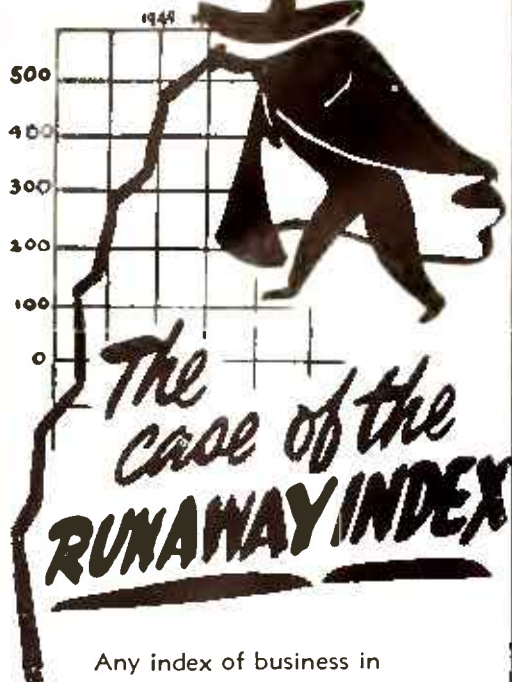
McCann-Erickson

"Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

BILL DEKKER, *Dir. Radio Serv. & Station Relations.*

SPONSOR

Shortest distance between buyer and seller



Any index of business in Metropolitan Miami reveals a startling upward climb through the years, paced by an average increase of 9% a year in population.

1950

It's no surprise then that the Miami area enjoyed its **BIGGEST YEAR** in 1950!



Dollar turnover reported by local banks reached an astronomical 3 billion, 360 million dollars in 1950—15% ahead of last year.



Food sales, drug store sales, gasoline, department stores, electric power—they're all well ahead of any year yet.

1951

Today, a million people in South Florida look to another **BIGGEST YEAR** in 1951.



To keep your sales index zooming with the trend, you need the radio station whose audience index tops all the rest. Let **WGBS** chart your 1951 sales curve upward!

Any Katz man will tell you how

50,000 WATTS

WGBS

CBS AFFILIATE
MIAMI, FLORIDA

REPORT TO SPONSORS for 1 January 1951
(Continued from page 2)

14,000,000 RADIO SETS IN 1950—Radio set manufacture during past year exceeded TV production 2 to 1. Total of about 14,000,000 radio units produced in U. S., with about 10,000,000 home or portable sets, rest auto sets. TV set figure about 7,250,000.

GENERAL FOODS SPONSOR FOLK MUSIC RADIO PROGRAMS—Continuing popularity of old-time folk music and homespun humor has prompted General Foods to sponsor John Lair's Renfro Valley group over CBS with 2 separate programs starting first and second weeks in January. "Renfro Valley-Country Store" is low-budgeted Monday through Friday 8:30-8:45 pm series. "Renfro Valley-Sunday Morning Gatherin'" is Sunday 8:30 am show. Broadcast direct from Renfro Valley in the Kentucky Mountains via WHAS, Louisville, group has proved record of performance over WLW, WLS and other stations. Recently WLW decided to drop sophisticated-type music in belief that common-folks emphasis is preferred by bulk of listeners. Neither Renfro Valley series will be broadcast over New York outlet WCBS.

HOOPER BRAND RATINGS GIVE FACTS ON TEA IN BOSTON—By way of illustrating operation of new Hooper Brand Ratings service, C. E. Hooper revealed use of major tea brands among Boston families. Lipton (only TV program advertiser) was only brand that showed more use in TV homes than non-TV. Lipton was top brand with use in about 1 in 3 homes. TV-home use was 42.8% as against non-TV-home use of 25.4%. Salada was close second with 22.5% in non-TV homes, but registered only 17.5% in TV homes. Hooper hopes to issue Brand Ratings for 100 cities, with minimum of 1,000 homes per market.

SNADER TELESCRIPTION 3 1/2 MIN. MUSIC FILMS COST \$2,000 EACH—Production of average of 257 TELEscription musical subject films finished to date cost about \$2,000, according to Snader sources. 400 films are promised by 1 March; 960 in all. Snader TELEscription Sales formed for syndicated purchase. ***

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

Q. Can you give us the names of women radio personalities who have shows on stations outside of New York City?

Advertising agency, New York

A. Ruth Lyons, WLW, Cincinnati; Caroline Cabot, Priscilla Fortescue, Nancy Dixon and Mother Parker, WEEI; Marjorie Mills and Mildred Carlson, WBZ; Mildred Bailey, WCOP (all Boston); Betty Parry, WXXW, Albany; Mary Ann Lemay, WISN, Milwaukee; Suzanne Javeau, WWL, New Orleans; Mary Jones, WFIL, Philadelphia; Florence Sando, WCAE, Pittsburgh; Betty Scott, WARC, Rochester; Norma Lane Richards, WSPD, Toledo, among others.

Q. Are Pulse surveys conducted nationally or just in New York City?

Life insurance advertising department, New York

A. Pulse, Inc. conducts its research interviews monthly in New York, Boston, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Los Angeles, Philadelphia, San Francisco, St. Louis, Washington, Birmingham, Buffalo, New Orleans, Minneapolis and Richmond and on an every-other-month basis in Syracuse.

Q. Are there any regularly scheduled farm and/or garden programs on TV?

Motion picture organization, Detroit

A. These are just a few of the stations that regularly schedule such programs: WOW, Omaha; WOI, Ames, Iowa; and WBAP-TV, Ft. Worth. Ken Gapen, Chief, TV and Radio Service, U. S. Department of Agriculture, Washington 25, D. C., can tell you of others.

Q. How many stations are now affiliated with the Progressive Broadcasting System?

Advertising agency, Boston

A. The Progressive Broadcasting System went on the air coast-to-coast on 27 November 1950 with 209 stations. Since that time, 33 stations have been added, now bringing the total to 242.

Q. Where can we get a copy of the recently released 200-page survey on all phases of the beer industry?

Advertising agency, New York

A. The survey you mention is the "Brewing Industry Survey—Fall 1950 Edition." It can be purchased from the Research Company of America, 341 Madison Avenue, N. Y.

Q. Can you give us the approximate value in dollars of the radio/TV industry at the manufacturers level for 1950?

Advertising agency, New York

A. 1950 figures will not be released until January 1951 but the estimated value is \$110,000,000.

SEE WEED

THRIFTY COVERAGE

WHB

Mutual in Memphis

Mr. "Q"

WHBQ—IN THE SOUTH'S GREATEST MARKET

AMERICA'S PIED PIPER
(Continued from page 23)

ished bait.

4. For those listeners who don't want their neighbors to detect them buying rat poison, D-Con is advertised as "coming wrapped in a plain, unmarked wrapper."

5. Frequent mention of the Middleton experiment. This small Wisconsin town, located about five miles from Madison, was plagued by a huge rodent population. One family even moved out because of the menace. Ratner supplied the community with D-Con at his own expense. Two weeks

later the rats had disappeared and have not been seen since. These dramatic results will also be exploited in newspaper ads throughout the country.

The effect of this campaign convinced many listeners that D-Con was the only Warfarin product that they should use. One distributor told how farmers came into their local feed stores asking for this brand. Retailers usually tried to sell them another Warfarin product under a different label that had the same composition. If anything the price was usually cheaper. "No, that isn't what I meant," the farmers would usually complain. "I

want the stuff that's advertised on the radio. Don't try to sell me any substitutes."

With many incidents like this, the over-all sales picture is unusually good. But, several stations find that sales fluctuate widely or that the returns are just fair. On the other hand, one station that only takes per-inquiry time purchases found the dollar volume of orders was about three times the cost of the radio time. (Marfree keeps away from PI deals where it can. Friedenbergs says, because of the increased cost. He estimated that the cost of using one station which accepts only PI business is about six times what straight time would have cost.)

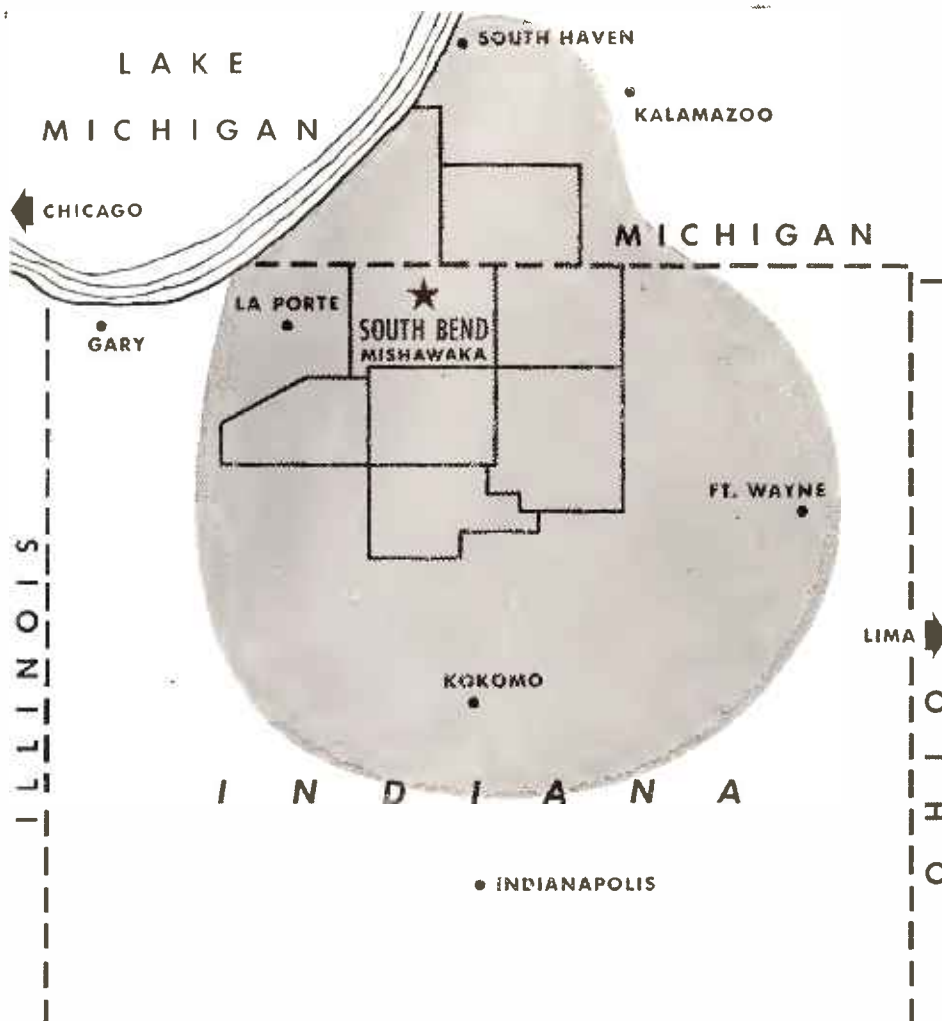
This mail-order operation is probably bringing Ratner a rich profit return since 35% to 40% of the radio cost is usually considered the payout point. In December, the company was spending about \$30,000 in radio out of a total weekly ad budget of \$40,000, with a return of about \$100,000 weekly.

D-Con should be on an even better profit basis once the retail operation gets rolling. A reason for the shift away from mail order is that it is a more costly type of selling. One important retail promotion advantage is that, on cooperative campaigns, D-Con money will be matched by distributors' funds.

As the demand for D-Con snowballs, the organization has had to grow to keep pace. Starting with four employees last summer, Ratner now has 100 people on his payroll, not counting the sales staff. The sales organization is headed by Jerome S. Garland, vice president, who was formerly with Symphonette Corp.

The large sales for this Warfarin product are not only enriching Ratner's organization, but on a different plane, the Wisconsin Alumni Research Foundation is benefiting from the royalties it receives on its Warfarin patent. These funds are ploughed back into research that might produce other important chemicals. The present licensees are the R. J. Prentiss Co., New York, and the S. B. Penick Co., New York.

Ratner's success in the rat exterminator business caps an enterprising career that began when he was 17 and started working for his father in the grocery trade. One warm day he heard of a truckload of bananas that were so ripe they wouldn't last more than 24



WSBT FOR A BILLION DOLLAR BONUS

In reaching the South Bend-Mishawaka trading area nothing equals WSBT. This station is a great buy on any schedule, delivering a half-billion dollar market all by itself. BEYOND THIS, WSBT is the outstanding station throughout its primary area, adding another billion dollars to the WSBT market. Check it for yourself—from Sales Management figures and Hooperratings. (Every CBS show on WSBT enjoys a higher Hooper than the network average.) For a tremendous bonus buy, buy WSBT.



PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

where do buyers of spot radio time get their station information?

"You go to the Radio Section* of SRDS when you want to find things out," says a long-experienced media man. "SRDS is really a manual. It informs.

"Supposing we go into a market where we have had no experience, say for our frozen food account. I turn to SRDS first to size up the stations in that market. I am interested in knowing their affiliations and their power. If there are two stations in a market, both with 50,000 watts, we look at the rates. Then we check the coverage; and then we determine which station should give us the most for our money.

"When I look up the various stations in any city in *Standard Rate*, I read everything there including the ads, when they tell me anything, like what programs they have and how much spots on them cost."

Many stations are contributing additional information that helps buyers buy, in Service-Ads near their listings in SRDS (like the WFBR Service-Ad reproduced here) and near their markets' listings in CONSUMER MARKETS.

That's why, when you're comparing stations and markets, it pays to check the Service-Ads in *Radio Advertising Rates and Data** and in CONSUMER MARKETS. They may save you further search for information you want right on the spot.

Note to Broadcasters: In the 64-page SPOT RADIO PROMOTION HANDBOOK your advertisers and prospects and their agencies describe in detail what they want to know about stations. Copies at \$1.00.

*The Radio Section of SRDS is now called *Radio Advertising Rates and Data*.

STANDARD RATE & DATA SERVICE

The National Authority Serving the Media-Buying Function

Walter E. Bothof, Publisher

NEW YORK

333 North Michigan Avenue, Chicago 1, Illinois

LOS ANGELES

Oil Burners are Hot Stuff on WFBR in Baltimore

COLD FACTS: \$60 a week spent on spots on WFBR's "Morning in Maryland" Show is bringing in \$1500 per week in sales of oil burners for the Cumberland Coal Co. of Baltimore.

Cumberland Coal Co. of Baltimore sells Timken Silent Automatic Heating Systems. They wanted to sell more. In January of this year they bought one minute spots on WFBR's great "Morning in Maryland" Show to the tune of \$60 a week.

They gave away no diamond rings, no trips to Europe. All they did was tell people, on the right station, at the right time, on the right program, about their product.

On June 29, they wrote to tell us they're

averaging \$1500 a week in sales from this \$60 per week investment. And this is the *only* radio time and station they're using! In the same letter, they informed us they are doubling their schedule—still on "Morning in Maryland"—to include room air conditioners.

"Morning in Maryland" is a WFBR "home-grown" show—conceived, produced and performed in WFBR's studios. There are other WFBR "home-grown" too—with equally impressive sales stories. And they all add up to this: in Baltimore, the *right* station is

AM **WFBR** FM

THE BALTIMORE STATION WITH 100,000 PLUS

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE MD
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

More than 270 radio and TV stations are running Service-Ads in SRDS to supplement and expand their listings with information that helps buyers buy.



hours. After some quick negotiating, the youth obtained the merchandise for \$250 and sold the fruit from his own truck to fruit stores and grocers until the whole load was disposed of for \$1,750.

He organized his United Enterprises while still attending Northwestern University where he was studying accounting. Operating a mail order business from his home, he sold such items as books, medicine, glow-in-the-dark gardenias, and fine emery paper to remove hair from otherwise pretty legs. One idea which brought him a fortune

was a pocket-sized adding machine. "No decent-sized agency would touch it," he says. He finally found a very small agency in Chicago which took the account and profited. One mail-order promotion which showed him how mail order can gain distribution was his marketing of stainless steel flatware. Department store buyers and other retailers told the short, curly-haired promoter that stainless steel could only be sold for kitchenware. Ratner applied radio advertising for mail orders until the response was so great that he obtained distribution.

After his successes with stainless steel and D-Con, this young Chicago merchandiser has the know-how and the resources to make radio serve him even more effectively. His plans for launching other products indicate enthusiastic faith in the medium. And why not, after D-Con? ★ ★ ★

LOCAL SHOWS

(Continued from page 10)

the Negro population. Ballard and Ballard, for example, sponsor *Songbirds of the South*, a girls' quartet well known in the area. "In addition to five shows a week," says the station, "Ballard and Ballard can count on as many personal appearances in churches and school houses where the Ballard and Ballard banner is displayed and their products promoted."

The Utah Division of the Kennecott Copper Company uses *This Business of Farming* on KSL, Salt Lake City, to air a public-service program beamed to a regional audience. The program touches on news and information of particular interest to the people of Utah, has aimed to cement relations between agriculture and industry.

WEBC, Duluth, features *Yesterdays*, sponsored by Peoples Brewing Company. The program recalls interesting anecdotes of the past 50 years in Duluth, Superior, and the surrounding Range cities, and frames them with songs that were popular at the time. In noting that this local slant paid off, distributors reported as high as 300% increase in sales after the first seven weeks of broadcasting.

The *Western Barn Dance* over KWFT, Wichita Falls, Tex., plays to an average weekly audience of 1,500 persons. The first hour of the two-hour local show is set up as a broadcast direct from the stage of the Municipal Auditorium. The Westex Boot and Shoe Company, LeBlanc Corporation (for Hadacol), and White's Auto Stores share sponsorship. ★ ★ ★

MEN, MONEY & MOTIVES

(Continued from page 6)

dorms, stadia, quadrangles, and so on (all commendable objectives), and then include for good measure allowance for intellectual snobbery. This writer once heard a member of the Harvard Fine Arts faculty declare with much vehemence that he hoped never

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

How Many & How Much?

1949 BMB Daytime	BMB Radio Families	Prelim. Reports 1950 U. S. Census	1949 Retail Sales
50-100%			
19 Counties	101,680	517,587	279,752
25-100%			
27 Counties	157,110	814,186	452,784
10-100%			
36 Counties	216,220	1,115,996	610,207
<hr/>			
1949 BMB Nighttime			
50-100%			
10 Counties	72,050	360,853	232,657
25-100%			
22 Counties	128,350	654,711	373,006
10-100%			
31 Counties	188,540	972,052	538,598

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



to vulgarize himself by addressing over 75 persons at one time, and as far as he had influence he would make that true of Harvard generally. How exquisite can you get?

* * *

Come back, though, to essentials. Under the American system of broadcasting by advertising sponsorship, a price is expected from the industry. This price goes by the over-all tag of "public interest." Given intelligent and imaginative reality, as seems implicit in "Operation Frontal Lobes," the private enterprise way seems likely to satisfy most average citizens.

Meantime, advertisers, agencies, broadcasters, talent, and all who contemplate long years of future prosperity through television cannot blink the essential obligation. TV cannot be solely dedicated to the commercial advantage of soaps, cigarettes, and motor cars. ★ ★ ★

AUTOMOBILES

(Continued from page 23)

WNBT from 6:15 p.m. to 6:25 p.m. for four weeks. Marshall begins with simple physics principles. For example, once he started with a teeter-totter to illustrate operation of a lever. From that point he showed how the application of the lever force made Ford construction superior.

Most car advertisers use both film and live presentations. One firm, Oldsmobile, has found that film used exclusively is most efficient for its across the board 15-minute CBS news program. The big pitch is on the famous high compression "Rocket" engine and the team work with the Old Hydra-Matic drive in the 88 model. The well-known "Merry Oldsmobile" is sung in all the messages. A clever tie-in trick is employed by showing singers Johnny and Lucille riding a rocket through space in much the same manner as illustrated in magazine and newspaper advertisements. Jerry Fairbanks of Hollywood is currently producing Olds film announcements using big-name film, radio, and recording personalities along with Johnny and Lucille.

The industry's drive to sell its product on radio and TV this season looks like this when broken down by specific advertisers:

Ford (agency: J. Walter Thompson, New York) is one of the top television advertisers on the air today, spending

YOU MIGHT GET A 425- POUND WHITETAIL DEER* —

BUT...

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



IF you're gunning for bigger sales in Western Michigan and Northern Indiana, look at what WKZO, WJEF and WKZO-TV can give you!

WKZO-TV is basic CBS—Channel 3. It is the *only* TV station that delivers these five large metropolitan markets *representing more than a billion and a half dollars of buying income and more than 90,000 TV sets in Western Michigan and Northern Indiana.*

WKZO, Kalamazoo, and WJEF, Grand Rapids cost 20% less than the next-best two-station choice in these two cities, *yet deliver about 57% more city listeners!* New BMB figures credit WKZO-WJEF with a 46.7% increase in Daytime Audience and a 52.8% increase in Nighttime Audience since 1946. In Grand Rapids alone, the Fetzer stations deliver an unduplicated coverage of more than 60,000 homes.

Write for all the facts today, including availabilities and some really impressive figures about the Western Michigan-Northern Indiana market.

**Albert Tippett got one this size near Trout Lake, Michigan.*

WJEF <i>Top 4</i> IN GRAND RAPIDS AND KENT COUNTY (CBS)	WKZO-TV <i>Top 4</i> IN WESTERN MICHIGAN AND NORTHERN INDIANA	WKZO <i>Top 4</i> IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)
---	--	--

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
 Avery-Knodel, Inc., Exclusive National Representatives

We like to be ON THE SPOT



- On the spot to Deliver CBS to one million people
- On the spot as Durham's Number One Station

HOOPERWISE
BMB-WISE

We'd like to be put ON THE SPOT

SCHEDULE OF CLIENTS
WHO WANT RESULTS

WDNC

Durham, North Carolina
5000 Watts 620 Kc
PAUL H. RAYMER, Rep.

\$130,090 monthly on the networks for time alone. The shows include the Jack Haley one-hour show replacing Kay Kyser, Thursdays, 9 p.m. to 10 p.m. over NBC; one-half hour a week of the daily *Kukla, Fran and Ollie*, 7 p.m. to 7:30 p.m. over NBC and the *Ford Theater*, Fridays, 9 p.m. to 10 p.m., CBS. This dramatic show, costing about \$25,500 weekly for production and talent, is handled through Kenyon & Eckhardt, New York, for institutional advertising.

Ford Dealers who sponsored the Kay Kyser (TV) zany quiz show were dissatisfied with the low ratings of the program when they thought of the \$25,000 talent and production budget. They preferred, instead, the relaxed Jack Haley who headed the summer replacement show for Kyser.

To launch its '51 models, Ford has pumped large funds into radio by participating in NBC's Operation Tandem and a saturation announcement campaign. The tandem shows include *The Big Show*, Sundays, 6 p.m. to 7:30 p.m.; *The Man Called X*, Saturdays, 8:30 p.m. to 9 p.m.; *Duffy's Tavern*, Fridays, 9:30 p.m. to 10 p.m.; *Screen Director's Playhouse*, Thursdays, 10 p.m. to 11 p.m., and the *NBC Sym-*

phony, Mondays, 10 p.m. to 11 p.m. A special four-week campaign of singing commercials presented by opera stars supplemented the shows. During the year, Ford also used announcements on 1,225 stations, messages were read by such well-known people as Clem McCarthy, the turf expert, and Dr. Roy K. Marshall.

The Ford dealers are using radio and TV extensively at the local level. In the New York-New England area, dealers put up a half-million dollars for advertising the '51 models on video. They signed for four new programs and continued two others that they were already using.

Chevrolet (agency: Campbell-Ewald, Detroit) used a series of 80 three-minute radio recordings for its '51 model that required a whole new rate card. Ethel Merman, Ginny Sims, and Lauritz Melchior are among the personalities who sing the "See the U.S.A." melody in this saturation campaign.

Although the company has used some 15 TV shows during the last three years, it is not sponsoring a network video program now. Telecasting special events such as the Notre Dame games and a special CBS-TV news roundup New Year's day is the present



BRINGING MORE JINGLE
TO KANSAS
CASH REGISTERS

WREN TOPEKA



ABC
5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

strategy. (The radio version of the roundup was presented the Sunday before New Year's.) A heavy saturation series of TV spots was used in about 100 cities featuring their well-known Guber character (see SPONSOR, 23 Oct., 1950). An example of one teaser commercial was a film which showed the little character staring rapturously into space. To the curious passers by he explained that he was looking at the new 1951 Chevrolet which only he could see because of his ultra-violet eyes. He described "the beautiful new lines of the car" for those standing around him. "You'll be able to see it Oct. 1 at your Chevrolet dealer," he emphasized at the end of film.

Chevrolet dealers are pouring large sums into video as well. The New York dealers, for example, allotted about \$250,000 to present sports from Madison Square Garden this season over WPIX. (Because of production uncertainties, this schedule, which began 15 October, is being dropped 16 January, two and one-half months earlier than planned.)

Buick (agency: Kudner, New York) is making one of the largest of the in and out saturation campaigns with \$100,000 worth of time and talent on six ABC radio shows during the week of Jan. 14-20. Another \$30,000 is going to NBC for participations on Tandem. Buick will launch its '51 models with a segment of *Stop the Music*, Sunday, Jan. 14, 8 p.m. to 8:30 p.m.; *Metropolitan Opera Auditions of the Air*, Tuesday, Jan. 16, 8:30 to 9 p.m.; *Screen Guild Players*, Tuesday, Jan. 18, 8 p.m. to 9 p.m.; *Johnny Desmond Goes to College*, Monday, Jan. 15, 9:30 p.m. to 10 p.m.; *The Fat Man*, Wednesday, Jan. 17, 8:30 p.m. to 9 p.m., and *What Makes You Tick* with Gypsy Rose Lee, Saturday, Jan. 20, 9 to 9:30 p.m. (all ABC).

Buick, out of network TV at present, made an expensive plunge last year with Olsen and Johnson. The show was far from an overwhelming success. Since it dropped Olsen and Johnson, the General Motors firm has looked into other TV ventures without making any commitments.

Chrysler (agency: McCann-Erickson, New York) is planning to buy four CBS radio shows. These will include *Hal Peary*, a half hour of *Songs for Sale*, *Rate Your Mate* and *Lineup*.

Until last December, Chrysler had been sponsoring *Treasury Men in Action* on television. At this point the

company is holding back in the selection of a replacement.

DeSoto-Plymouth Dealers (agency: Batten, Barton, Durstine & Osborn, New York) has been the outstanding advertiser on radio with Groucho Marx on *You Bet Your Life*, Wednesday, 9 p.m. to 9:30 p.m., NBC. The move of the top notch comedian into radio not only pleased the DeSoto dealers but was a powerful shot in the arm for the whole medium. Last fall, the sponsor added a separate TV version on Thursdays, 8 to 8:30 p.m. over NBC. The

radio show talent and production costs are about \$10,000 weekly. The cost of filming the radio program for video adds another \$6,000 or more.

De Soto also plans a heavy announcement campaign for both radio and TV.

Dodge (agency: Ruthrauff & Ryan, New York) is spending about \$22,500 for the American National Theater Academy's *Showtime U.S.A.*, ABC-TV, Sundays, 7:30 p.m. to 8 p.m. This big name variety show is bucking Lucky Strike's *This Is Show Business*, CBS,

(Please turn to page 62)

BMI

Musical Categories For Scene Settings

Folks in radio have long asked for a basic guide to be used in setting musical scenes and providing appropriate background music for script situations.

BMI's new CATEGORICAL INDEX is your answer to this need. Here is a catalog containing over 4,000 song titles, each classified and cross-indexed according to subject matter and type of music.

The INDEX, first of its kind ever published, lists those BMI-licensed songs most consistently performed during the year ending March, 1949.

The BMI CATEGORICAL INDEX has been furnished to every AM, FM and TV station licensed by BMI. This is another of the many Special Services available to broadcasters in the interests of better musical programming.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

DC&S

(Continued from page 31)

companies best equipped to produce any given job at reasonable cost. He would also be able to supervise actual production."

Russ Ambruster, most recent addition to the radio/TV department, specializes in radio. His principle job is directing commercials and generally supervising the daily half-hour AM broadcasts of *Break the Bank* (NBC). Ambruster also follows through on production of the agency's many recorded announcements.

Rounding out the department's 10-man staff are Seymour Lein, a general assistant in radio and TV production; Marie Burns, who routes scripts, memos and the like; and a group of secretaries and typists.

One reason for the radio/TV department's small size is DC&S's decision to keep all timebuying in the media department. Agency thinking on this arrangement is explained by Bill Steers, the partner who supervises media buying. Says Steers: "Buying time is an art in itself. It has little or no direct

relationship to the creative functions of a radio and television group." Timebuying is done by Helen Wilbur under the general direction of Sam Frey, vice president in charge of media. Miss Wilbur selects stations and schedules with the help of Esther Ojala and Carol Sleeper, two assistants who also specialize in broadcast advertising.

A recent switch in advertising tactics by Reid's Ice Cream, a DC&S client, illustrates how the agency tackles a job. In the fall of 1949, the agency's planning group sat down around a table. It was a large gathering, by DC&S standards. President Lawrence Shenfield was there, along with Joel Jacobs (account supervisor), Frank Dowd (account representative), Sam Frey of media, merchandising director William Holden, research director E. A. Reynolds, and Chester MacCracken.

Reid's had been in television back in 1946 on CBS, later dropped the medium. It was time, thought the planning group, that Reid's got back into TV. Surveys had shown that, although heat-smitten New Yorkers gulped down

more ice cream in the summer than at any other time of the year, winter consumption of the cold dessert was considerable. As for television, New York had many times more sets in 1949 than in 1946; it was definitely a good bet.

The planning group's recommendations to Reid's: spread advertising expenditures over the whole year and earmark a substantial part of the ad budget for TV. The client agreed and beginning in 1950 made television the main advertising effort. After a year's trial, Reid's elected to continue that policy in 1951.

With the decision to use TV, DC&S had a production job on its hands. An animated spoon character was already being used in newspaper and billboard advertising. It was decided to use this Reid's "trademark" in an animated film commercial, at the same time following the "Reid's is the Taste of the Town" copy theme.

At this point, most agencies would write a script and turn it over to a film producer to finish the job. That's not the DC&S method, however. Rod Albright prefers to do as much of the



PROGRESSIVE
BROADCASTING SYSTEM

THE SYMBOL OF PROGRESS . . . AGAIN IN '51

Twelve hours of Radio's Greatest programming . . . featuring the outstanding stars of the entertainment world . . . 7 a.m. to 7 p.m. daily . . . coast to coast

NEW YORK
HOTEL PARK SHERATON
JUDSON 6-5526

CHICAGO
666 LAKE SHORE DRIVE
SUPERIOR 7-6613

HOLLYWOOD
8983 SUNSET BOULEVARD
BRADSHAW 2-5841

pre-production work as possible in the agency. First, an animated film specialist was called in to help with planning the films. (One a minute long, the other 20 seconds.)

Once Chester MacCracken, the animation specialist, Rod Albright, and the copywriters had sorted out and written down some likely ideas for the films, rough story boards and scripts were drawn up. President Shenfield and the account men gave their o.k. and finished story boards were made by the film company, Film Graphics. Story boards and final copy were then submitted to William Ward, Reid's advertising manager. He and company executives approved, told DC&S to go ahead with the films.

First step in producing the film was recording a sound track. Quite often a well known musical arranger is hired to turn out original music. In this particular case, however, Bob Smock fitted words to a familiar tune—"I'm Called Little Buttercup" from Gilbert & Sullivan's "H.M.S. Pinafore." This tune was especially well adapted to the jingle lyrics to be used and it also helped to keep production costs down. Using it followed one of Smock's working rules: take the familiar and give it a fresh twist. Bob Smock's jingle went this way:

*Each flavor we capture
Will fill you with rapture
For Reid's is a name of renown
So richly we cream it
We hope you will deem it
The creamiest taste of the town.*

With sound track recorded and timed, Film Graphics began drawing the hundreds of individual sketches that go into producing an animated film. Next, the showing of a rough cut, then testing the completed commercials over a closed circuit, and finally delivering the films for broadcast. This whole process is being repeated now for new Reid spot announcements to be scheduled early this year.

When live-action films are to be produced, Rod Albright solicits bids from two or three companies he knows to be expert at the type job that is to be done. Having chosen one, he specifies the cameraman and director in the contract. "I would no more think of placing an order without this specification," says Rod Albright, "than one of our art directors would order a painting or photograph without speci-

fying the artist or photographer."

Albright also does the casting, with help from talent agents. Photographs of the prospective cast are submitted to the client, keeping all approval problems from the film producer. The actors are then hired by the agency and go on its payroll while filming is underway. Then, too, DC&S' film director will often commission a freelance scene painter to do a set for one of the commercials. It's delivered to the film producer's studio, ready for use. If there is an incidental produc-

tion job like this, Albright likes to do it himself. He feels the producer should be free to devote his full time and attention to shooting the film.

This system seems to be working fine. Producers like to deal with agency-men who know the film business. They also like being relieved of the annoying detail which slows down production.

DC&S is quite heavily engaged in TV. Besides the Reid's ice cream campaign just mentioned, they have also worked on television programs and an-



WNAX

SELLS MORE...

because IT TELLS MORE

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion—greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion—greater than Los Angeles, Detroit or St. Louis.

A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of 'wins' granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

You gotta tell 'em to sell 'em . . . and WNAX TELLS 'EM! That's why WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today.

WNAX-570

YANKTON - SIOUX CITY

570 Kc - 5,000 Watts
REPRESENTED BY KATZ

A Cowles Station
AFFILIATED WITH A.B.C.



nouncement schedules for Horton's ice cream, Vitalis, Ipana, and more recently Welch's Grape Juice.

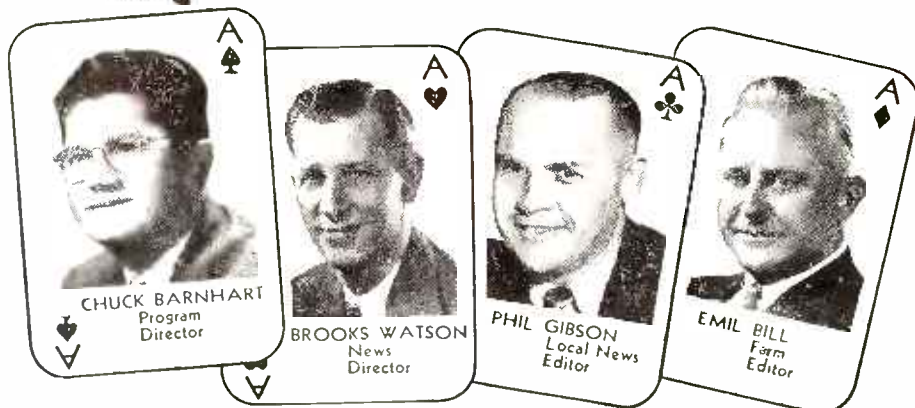
When the agency looks for a program on television (AM too, for that matter) it leans heavily on package productions. This enables MacCracken to keep down the size of his department by leaving routine program production to the package producer. This doesn't mean that the agency stops worrying about a show once it's been bought from a packager. On the *Break the Bank* program, for example,

they added an orchestra to give it that "big show" feeling. And later they introduced the "Wishbowl" from which listeners' post cards are drawn weekly. Bert Parks calls those whose cards are drawn, invites them to make a free trip to the show in New York. Rod Albright, Russ Ambruster, and Sy Lein are all on hand at the NBC studio during each *Break the Bank* TV performance. Department chief MacCracken usually stands by, too, on Wednesday nights at 10:00 p.m.

DC&S clients with small ad budgets

know that the same men who guide mass-selling Bristol-Myers products on Wednesday night are working on their campaigns Thursday morning. That's undoubtedly a consideration in the minds of smaller clients who have become DC&S customers. Although the agency is not a giant in the tradition of J. Walter Thompson or Young & Rubicam, it has the top-notch talent to do a competent job. By supplementing its own staff with outside experts, when needs arise, the agency has been able to avoid many expensive accretions—program producers, musical arrangers, large staffs of illustrators, and so on. It must work: Bristol-Myers is still happy after a six-year partnership and the agency keeps adding accounts. ★ ★ ★

WMBD holds the Aces!



... another reason why
WMBD has more listeners
 than the next 2
Peoria stations combined

Skillful local programming with widely popular personalities makes WMBD the winner in prosperous Peoriarea. Throughout the broadcasting day (and night), a steady parade of these and other interesting people receives a warm-hearted welcome in the dominant slice of Peoriarea homes.

CHUCK BARNHART, Program Director has been in radio since 1938, with WMBD since 1947 (recently he was named Peoria's "Outstanding Young Man of 1949"). Whimsical and with a fine sense of the dramatic, Chuck also has his own immensely popular "Chuck Barnhart Show."

BROOKS WATSON, News Director—With WMBD since 1937, Brooks' ability and popularity reached far beyond Peoria during his Army career. With the rank of Lieutenant Colonel, he was Chief of the Radio Section in the ETO... worked with both networks and the BBC. Back home now, he's Peoria's favorite newscaster.

PHIL GIBSON, Local News Editor—29 years experience as a reporter, columnist, newscaster and news editor! Peorians like their news fresh as their morning eggs—and Phil Gibson gives it to them quickly and accurately.

EMIL BILL, Farm Editor brings showmanship to the farm. Raised on a farm, he later tramped 28 years in vaudeville circuits—thus makes the combination easy! Witty, personable and down-to-earth, he's a consistent favorite with rural audiences.



ASK FREE & PETERS

PEORIA

CBS Affiliate • 5000 Watts
 Free & Peters, Inc., Nat'l. Reps.

BEN GRAUER

(Continued from page 27)

"He used to take me out in the corridor," Grauer says, "and drill me on my lines, comma by comma."

What advertising tyrants and commercial drill masters forget, Grauer believes, is that it's impossible to create a fine blending of show and commercial in the agency conference room and then put it out on the air as originally conceived. "The studio is the battle ground," he says. The majority of agency people he's worked with understand the way a show is put together and allow Grauer the room he feels he needs to work in.

"It is important," Grauer says, "to catch the mood of what comes just before the commercial. If there's been a rising note from the orchestra, then one word in similar key may be all you need to get into it. Or you may need a whole sentence for transition. The point is you can't be held down to a commercial that may have been prepared months before and then do a blended job."

Grauer is sensitive, too, about the flow of the commercial itself. He's rewritten whole commercials, on occasion, (with agency permission) to put them into his own style.

Grauer draws a sharp line, however, between modifying commercial copy for better delivery and tampering with the sales points. "It's the agency's job to develop the copy themes. My job is figuring out *how* to put them over."

And even the *how* may be up to the client completely if there's a particular aspect of selling strategy involved.

"For example, there was an agency man I worked with on a soap several years ago. He coached me on the commercials week after week until I realized that he was after a certain homey approach to fit the product and the campaign. From that point on, I got into their groove automatically."

Slogans, too, he feels, should be inviolate. "If you're selling the 'only hemstitched ear muffs' and 'hem' is the syllable they want emphasized, then you hit 'hem' hard. They know their market and their competitors and have probably worked months over those three or four words."

Where lack of flexibility hurts the most, Grauer says, is in transcribing one-minute announcements. "The copy comes into the recording studio," he explains, "written according to a theoretical word count of 160 to a minute. You pick it up and read it and it runs 66 seconds or 70. Then you take it again and gallop. Maybe you get it all in, but the whole effect is liable to be anxious and rattling."

"At that point," says Grauer, "it's obvious the copy must be cut. Invariably, it turns out that no one there has the authority to touch the copy and you have to either jam the whole thing in anyway or make a trans-Atlantic phone call to get permission to lop off 12 words—meanwhile wasting expensive studio time."

Grauer thinks that all short announcements should reach the performer with brief optional cuts indicated so that such hocus-pocus can be eliminated.

"And, most important for any type of production, whether it's a transcription or a network show, the agency man in charge should have direct authority. The most inefficient coordination you can get grows out of a situation where the agency man is not delegated to make decisions."

A short time ago, Grauer did voice-over narration for an automobile company to go with its film commercials on television. The commercials were written in Detroit, rehearsed in New York. Frequently, it turned out that the lines Grauer was to read did not coordinate with the film.

"When I was talking about the plush upholstery, you'd see a shot of the chromium outside the car. But the agency man in New York absolutely could not make a decision to touch that copy. We used to spend several hours, at \$50 a half hour for the spe-

cial projector, trying to iron the thing out."

In general, television commercials surprise Ben Grauer. Two years ago, when commercial programs ceased being a rarity, he anticipated that TV commercials would be unpleasant to look at. "I was very wrong because most of them nowadays are very clever. They've gone on from the straight demonstration scene to tricky film effects."

But Grauer anticipates that a point will come some day in TV commercials

where trick effects will have outworn their welcome. He feels that you can't go on indefinitely piling filmed gimmick after gimmick. At that point, television "will bring back a vanishing American type—the guy who can talk his way through anything, the think-on-his-feet salesman."

Agencies have been afraid of trusting the commercial to a live salesman and have used filmed scenes frequently to prevent fluffs. Grauer looks back on his own career (he's famous for quick recoveries from fluffs) and won-

SPONSOR

510 MADISON AVENUE, NEW YORK 22, N. Y. MURRAY HILL 8-2772

NORMAN R. GLENN
EDITOR AND PRESIDENT

December 13, 1950

Mr. Harry B. Maizlish
KFWB
Los Angeles, Calif.

Dear Harry:

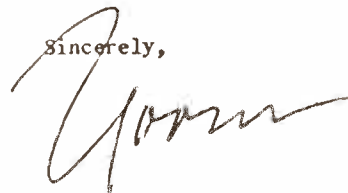
I'm sure the entire broadcasting industry, including buyers as well as broadcasters, feel as I do about your acquisition of KFWB.

I'm delighted!

Through the years Harry Maizlish has stood for showmanship in radio and outstanding public service. Now that you're the owner, Harry, I'm sure you'll show us even more of the same.

Regards.

Sincerely,



NRG/abs

ders whether the fear of slip-ups makes sense.

"In the first place, all that worry about mistakes creates tension and the tension causes the mistakes. Besides that, the mistakes are never as important as the people in the studio think."

The worst error Grauer can recall in connection with a commercial happened on a show for a hair oil sponsor. Grauer gave his commercials from a closed-off booth, to get an echo effect. One night he started reading his commercial on cue, but into a dead mike.

The engineer was five seconds late in throwing the switch.

"Definitely, that meant a long, dead pause until the audience heard me somewhere in the first half of the commercial. So you can imagine the hubbub after the show. But I'm sure that to the audience at home it wasn't a matter of life and death. Americans are pretty mechanical minded and most families probably just commented that someone had forgotten to throw a switch and forgot the whole thing."

How does Grauer think he'd do as a

casual, off-the-cuff television salesman? The reply: a shrug of the shoulders, a passing gleam (probably at the thought of Godfrey's millions), and a "could be."

In radio, Grauer is an exponent of "personality first, voice second." He thinks that sponsors should follow three rules in choosing an announcer and integrating him into a radio show:

1. "Think of the show as a unit, then find an announcer with the personality to fit the show. Bob Hope, for example, appeals to a certain type of listener. The announcer ought to appeal to the same kind of people." (Woodbury soap reasoned that would be Ben Grauer when they sponsored Bob Hope from New York.)

2. "Forget pure voice quality and whether the voice is deep or light. The beauty of the voice means little. It's the personality that's projected which is important."

3. "Find a way to use the announcer's name. When you give him a



"COLD" PLUGS ON 14 KTUL NEWSCASTS OVER 2-DAY PERIOD BROUGHT. . . .

7,137 immediate REQUESTS
FOR U.P. FOREIGN NEWSMAPS!

KTUL'S "AUDIENCE-ACTION" POWER ASSURES
THE MOST FOR YOUR ADVERTISING DOLLAR!

CBS
in **TULSA** and
EASTERN
OKLAHOMA'S
BILLION-DOLLAR
MARKET

KTUL

JOHN ESAU
Vice President
General Manager

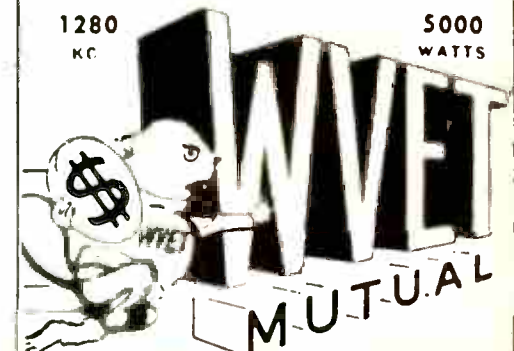
AVERY-KNODEL,
INC.
Radio Station
Representatives



Rochester
S T A T I O N
GAINING

- in AUDIENCE
- in TIME SALES

And Our Low Rate Card
Remains Unchanged



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

**TWO TOP
CBS STATIONS
TWO BIG
SOUTHWEST
MARKETS
ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

with a single program by spending 16 years with Walter Winchell (for Jerge's). He's been on the air simultaneously for as many as half a dozen national advertisers and the some 200 products he's sold have ranged from Mum and Vitalis to General Motors automobiles and Firestone tires. But, more important, Grauer is thoughtful as well as nimble with his vocal cords. Though an old Rotary legend warns that business sense is not found in heads that turn to book collecting and archeology (two of Grauer's hobbies), Grauer's judgment on commercial radio problems is backed up by hard-headed fiscal logic. He's his own agent (and a good one as anyone who's ever heard him closing a deal on the telephone can testify).

When Grauer turns away from the day-to-day problems of putting sales points across, he occasionally reflects on the ethics of advertising. He has a close personal understanding of the power of radio to reach millions of people at the same time—and a distaste for the misuse of that power. Driving for a quick killing on a product that has dubious value will hurt advertising in the long run, he's inclined to tell friends who kid him about radio over a drink at Toots Shor's. "Advertising men know that nowadays," he says, "and there is actually a code of restraint among the majority. Actually, advertising is a handmaiden of distribution—a tremendously important factor in the American economic picture. It makes our high standard of living possible. You can't kick that around."

During the last war, Grauer, like many other advertising and radio people, put his talents to use selling bonds (\$12,000,000 worth by government reckoning). If war comes again, Grauer feels that radio and television will have an even more important job to do in fighting Communism on an idea level. "I've had the experience, while covering news events, of seeing the true nature of Russian diplomacy in action. At the Peace Conference in Paris in '46, I reported how Russian tactics were preventing constructive action. When I did the reporting for the telecasts of the Security Council last summer, I saw first hand how Russian delegate Malik used the Hitlerian technique of the big lie to hammer away at American arguments. For the five million people who saw the telecasts, I think this was the best

anti-Communist propaganda possible."

Grauer commented on a recent proposal by SPONSOR that advertisers might join the idea battle against Communism through their sponsored programs. "Programs dramatizing American ideals could be highly effective if they were properly controlled in some way. The sponsorship angles would have to be handled in good taste to prevent a situation where the drama is on the high level of principle and ideals and the commercial is self-seeking direct sell."

What about programs on television in which the know-how of commercial performers might be blended with the problem of educating civilians in first aid, conservation, or civil defense? Could Grauer, for example, do that kind of job?

The answer was yes, with enthusiasm—with the same enthusiasm Grauer's brought to handling strictly commercial problems for sponsors over the past 20 years. ★ ★ ★

**LANG-WORTH
FEATURE PROGRAMS
SELL SOAP!**



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost.

MR. SPONSOR ASKS

(Continued from page 35)

to make the over-all cost differential on a regional or national campaign a substantial one.

There is no question of television's ability to weather the vicissitudes of a wartime economy.

WILLIAM H. WELDON
President
Blair-TV Inc.
New York



I anticipate the broad development, during 1951, of a definite trend which has been apparent in AM broadcasting for the past year-and-a-half. I refer specifically to the greatly increased

use of local AM station broadcasting

by national advertisers.

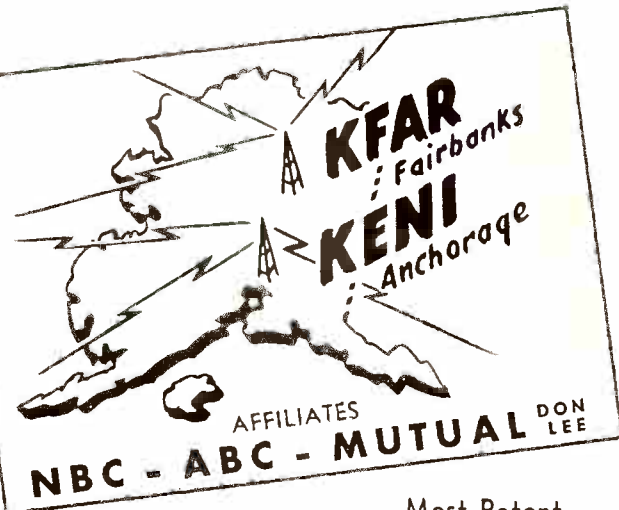
In the past the national advertiser could rely on the impact of dominant network broadcasting to exploit his merchandise and cement relations with distributors and local dealers. However, the inroads of TV on national advertising appropriations has already caused the cancellation of several important national network programs and doubtless will result in many more.

Assuming always, of course, that world conditions will not develop to the point where there is a dearth of merchandise for public consumption,

the national advertiser must continue to cooperate with his dealer organizations with local or point of sale advertising. The short spot announcement, so popular in the past, has greatly increased in cost, production-wise and use-wise.

I believe that 1951 will see a greatly increased use of 15-minute AM programs in local communities, such programs to be produced locally by the radio station. The tools for such production are all available to the local station and the advertiser. These tools are furnished by the transcribed pro-

VITAL
SALES
VOICES



Most Potent sales force in all Alaska is the powerful KJAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



Steadily increasing air freight tonnage is another sure sign of the growing importance of the NEW Alaska where, to reach the key markets of Fairbanks and Anchorage, Pan Am, Northwest and Scandinavian Airlines all make consistent and exclusive use of KJAR and KENI.

of the
NEW
ALASKA

MIDNIGHT SUN BROADCASTING CO.

KJAR, FAIRBANKS
10,000 Watts, 660 KC

KENI, ANCHORAGE
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago

WAVE AIN'T NO PICKUP FOR WOLF (Ky.)!

You can wink, you can whistle, but if you're a Wolverine from Wolf (Ky.) you can't pick up WAVE.

No Sir, WAVE doesn't go wandering alone in the far dark forest. Morning, noon and night we confine our activities to the Louisville Trading Area. We've got street lights and cops, and nearly a million people to protect us!

If you're looking for love and security (and a 40% higher standard of living) you'll find it in the Louisville Trading Area. Just nod your head, and we'll fondle your account forevermore. Interested?

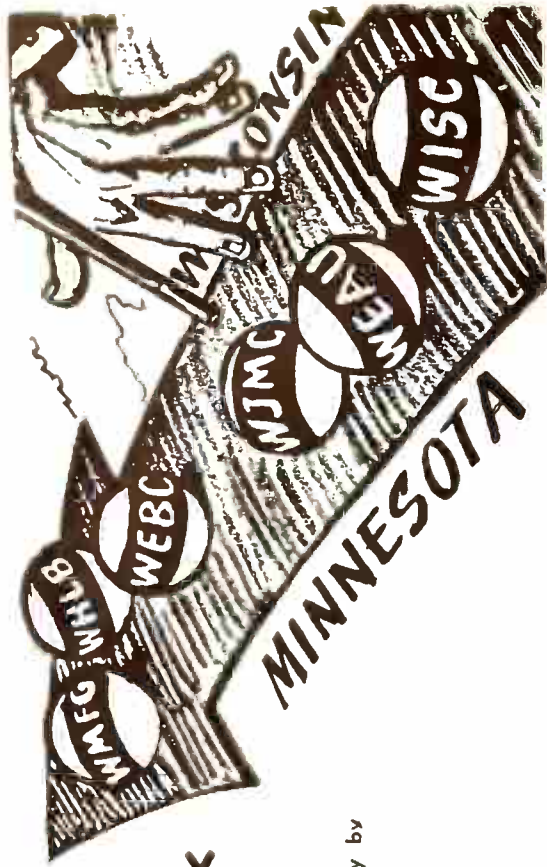
LOUISVILLE'S
WAVE

NBC AFFILIATE . . . 5000 WATTS . . . 970 KC
FREE & PETERS, INC.
National Representatives



YOU CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!



ARROWHEAD NETWORK

Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.

WMFG HIBBING	WHLB VIRGINIA	WEBC DULUTH SUPERIOR	WJMC RICE LAKE	WEAU EAU CLAIRE	WISC MADISON
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gram library services, the facilities of which will provide national advertisers with high-calibre, star-studded program material for their localized selling campaigns. These locally-produced programs, with proven audience acceptance, will be available to the national advertiser or his distributor at costs well within his reduced budget for AM broadcasting.

C. O. LANGLOIS
President
Lang-Worth Feature Programs Inc.
New York

(Photograph of Mr. Langlois is by Jean Raeburn, N. Y.)

510 MADISON

(Continued from page 18)

Mr. Landry is right when he says "some PR operators have openly peddled PR as a substitute for advertising" but their number is smaller than the ad agencies and space salesmen who have sold advertising on the basis of "free" editorial mention. Any businessman who believes either of these stories is out looking for bargains and deserves his certain fate. You can't cheat an honest man.

But, just as it is true that advertising can do a better job than PR in some instances, the converse is equally valid. American publications divide their white space into separate columns. Some space is for sale; some cannot be purchased at any price.

Take SPONSOR, for example. We have planted—to use Mr. Landry's term—stories which SPONSOR has published. SPONSOR's editors know we work for commercial clients, yet the question of advertising in SPONSOR has never entered the conversations. Does this mean the editors of SPONSOR are stupid or corrupt?

Not at all! It means that SPONSOR is following the best publishing practices. Its editorial space is not determined by anything in the advertising columns. As for "sliding a few fast ones" past these editors—just try it. Mr. Landry, try it.

Mr. Landry will find that the same practice prevails in any medium worth the advertiser's dollar. Strangely enough, the more severely a medium follows this principle, the more advertising it attracts.

Definitions of news vary widely. One editor may think that a health campaign sponsored by an insurance company is a commercial venture; another

(Please turn to page 60)

To Cover the Greater Wheeling (W.Va.) Metropolitan Market you need . . .

WTRF
AM-FM

High Hoopers (Avg. 24.5)
Low Cost
The ECONOMICAL way to
SELL
The Wheeling Market
Check
THE WALKER CO.

TOP shows to fit YOUR budget

Get FREE Auditions and low cost for your market on these TOP transcribed shows listed below:

- RIDERS OF THE PURPLE SAGE
156 15-Min. Western Musical Programs
- STRANGE WILLS
26 30-Min. Dramatic Programs
- JOHN CHARLES THOMAS
156 15-Min. Hymn Programs
- MOON DREAMS
156 15-Min. Musical Programs
- DANGER! DR. DANFIELD
26 30-Min. Mystery Programs
- STRANGE ADVENTURE
260 5-Min. Dramatic Programs
- BARNYARD JAMBOREE
52 30-Min. Hillbilly Programs

For Profitable Radio Advertising It's

TELEWAYS

RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.
Phone CRestview 67238 — BRadshaw 21447

In Canada: Distributed by
S. W. CALDWELL, LTD.
Victory Bldg., 80 Richmond St. West, Toronto

THE TELEVISION AUTHORITY

(Continued from page 28)

IV. Announcers and performers in dramatized commercials (Rates for one insert per show. Extra rehearsal \$5 an hour)

More than five lines

Length of program	Total fee	Rehearsal hours included
15 minutes or less	\$60	3
16 to 30 minutes	75	4
31 to 60 minutes	90	5

Five lines or less (Extra rehearsal \$5 an hour)

Length of program	Total fee	Rehearsal hours included
15 minutes or less	\$50	4
16 to 30 minutes	62.50	6
31 to 60 minutes	75	9

Voice-over announcers (Extra rehearsal \$5 an hour)

More than 10 lines

Length of Program	Total fee	Rehearsal hours
15 minutes or less	\$50	3
16 to 30 minutes	90	4
31 to 60 minutes	125	6

10 lines or less (Extra rehearsal \$5 an hour)

Length of Program	Total fee	Rehearsal hours
15 minutes or less	\$50	2
16 to 30 minutes	62.50	3
31 to 60 minutes	75	4

Multiple Performances Per Week

2 performances per week at 1 $\frac{3}{4}$ times the single rate
3 performances per week at 2 $\frac{1}{4}$ times the single rate
4 performances per week at 2 $\frac{3}{4}$ times the single rate
5 performances per week at 3 times the single rate

V. Choruses (Soloists receive performer's scale. Extra rehearsal \$3.50 an hour)

Length of program	Rehearsal hours	Fee per performer						
		2	3	4	5	6	7	8 or more
15 min. or less	12	\$82	\$80	\$78	\$76	\$74	\$72	\$70
16 to 30	24	112	110	108	106	104	102	100
31 to 60	40	137	135	133	131	129	127	125

Rehearsal must be within the following number of consecutive days, one day of which is the day of broadcast:

- 15-minute program. within three days
- 30-minute program. within five days
- 60-minute program. within six days

Chorus singers (On or off camera. Extra rehearsal \$3.50 an hour)

Length of program	Fee per performer regardless of No.	Rehearsal hours
15 minutes or less	\$45	4
16 to 30 minutes	60	6
31 to 60 minutes	75	10

Multiple performances per week, same show:

- 1 $\frac{3}{4}$ times the single rate for 2 performances a week
- 2 $\frac{1}{4}$ times the single rate for 3 performances a week
- 2 $\frac{3}{4}$ times the single rate for 4 performances a week
- 3 times the single rates for 5 performances a week

VI. Specialty acts (Extra rehearsal \$5 an hour)

- 1 performer—\$200
- 2 performer— 275
- 3 performer— 375
- 4 performer 475
- \$100 for each additional performer.

Above rates include six hours of rehearsal within two days, one of which shall be day of performance.

VII. Sportscasters. Sports are divided into two categories: class A which is baseball, football and major boxing; class B which is all other sports.

Sportscasters' fee: Class A—\$200 per event, or \$550 per week of seven events of the same sport; Class B—\$150 per event, or \$350 per week.

Assistant sportscasters and/or color men: Class A—\$125 per event, or \$350 per week; Class B—\$100 per event, or \$225 per week.

VIII. Walk-ons and extras (Extra rehearsal \$3 an hour, rehearsal on two days or less, one to be show day)

Length of Program	Total fee	Rehearsal hours
15 minutes or less	\$20	3
16 to 30 minutes	35	6
31 to 60 minutes	45	9

IX. Live signature numbers (Extra rehearsal at \$3 an hour) \$40 per performer including dress rehearsal

X. *Cut-ins, hitch-hikes and cow-catchers.* A fee of \$50, per announcement, but not to exceed the fee payable to an announcer on the whole program. Rehearsal, if required, to be paid at the performer's rate.

XI. *Minimum Call.* A 3-hour minimum call will be granted, except on strip programs if rehearsal is called immediately before or after the program.

XII. Kinescope recordings to supplement the live network can be played within 60 days of the original telecast, but only in areas where the program was not previously broadcast. TVA intends to establish restrictions on the showing of a kinescope in any area where the program was previously carried. Pending the working out of such restrictions, no kinescope will be shown in any area where the program was previously carried, without the written consent of TVA.

XIII. Sustaining rate 80% of above fees. ★ ★ ★

Tho all business
is shot
And the world
has gone to pot,
I'm thankful
for what I've got,
And wish you a
HAPPY NEW YEAR

The Art Mosby Stations



KGVO-KANA
MBS

5000 Watts
Night & Day
MISSOULA

250 Watts
Night & Day
ANACONDA
BUTTE

Know

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES



"Well pleased with sincere and enthusiastic manner in which commercials are being handled . . . your fine merchandising help has added to success of campaign." That's what one major agency wrote us recently concerning one of their clients participation on KQV's "Woman's Exchange," with Jane Gibson. There are a few availabilities on this popular Monday through Friday (1:40-2:00) show. For details, see Weed & Co.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

510 MADISON

(Continued from page 58)

may view it as a public service. There are differences of opinion on the news value of a new model of washing machine, the price of milk, or "Miss Materials Handling of 1950" but Mr. Landry is naive if he believes editors are hoodwinked or bribed into carrying the stories. Those stories are carried (if they are carried) because they have high reader or listener interest.

Now, just as a publication divides its activities, so, too, may a commercial enterprise divide its efforts: Employ an advertising agency for paid space and a PR firm for editorial material. A sponsor of a radio or TV series may wish to advertise in a newspaper to attract listeners. Or he may employ a PR firm to obtain editorial space. Both have their legitimate ends and they are independent of each other. There is nothing "sneaky" about using one without the other. Just where is the "major clash" Mr. Landry is talking about? The radio column of the *New York Times* is open to advertisers and non-advertisers on an exactly equal footing. The publishers of that venerable daily have found it honorable and profitable to keep it that way. They do not appear to be worried about their radio editor becoming dreamy-eyed when he sees a PR man, nor that he will sell out for a bottle of yogurt.

ED GREIF
Partner
Banner & Greif
New York

TV STUDY AT U. OF MISSOURI

In a recent issue of SPONSOR, you carried a fine picture report of the recent Hofstra study of brand preferences among owners and non-owners of television sets. I ripped the pages from my copy of SPONSOR, and then cut out the individual numbered pictures and cemented them to cards for use in a balopticon projector.

Twelve of the picture panels backed up each other on two sides of a single page. To take care of them, I cut windows in the cards and put the panels in the windows beneath pieces of clear plastic. But in spite of the great piece of scotch tape and rubber cement, I did a lousy job, and of course the numerical order of the panels is messed up, what with panel 14 being on the back of panel 6 and panel 9 being backed up by panel 13.



5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.

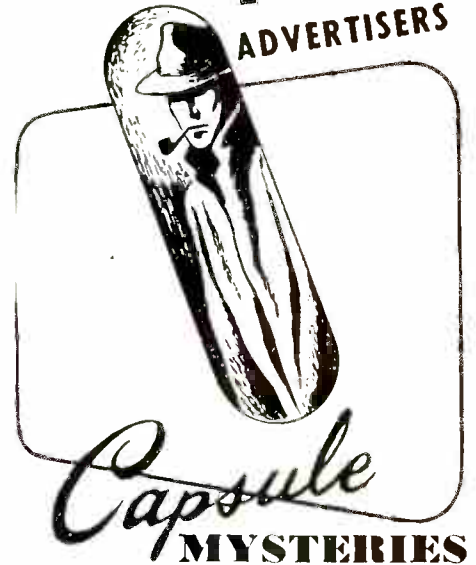
FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

PRESCRIBED FOR

TV
ADVERTISERS



Capsule
MYSTERIES

Five minute open end TV film series just completed in Hollywood, now available on a 3 or 5 weekly basis to regional and national advertisers only. For complete information, audition print and low per market rate,

WRITE OR PHONE NOW

Charles Michelson, Inc.
Pioneer Program Producers Since 1934
23 West 47th St., N. Y. 19 • PL 7-0695

EASY?



SALES THRU THE AIR WITH THE GREATEST OF EASE

—When you buy Southern California's most responsive, BUYING audience . . . on

5 KW 1020 KC **KFVD** LOS ANGELES
THE CENTER OF YOUR RADIO DIAL

GROWING GROWING GROWN

Now First in Mobile
MORNING PERIOD*

PLUS...
a 14.8 Over-all Audience Increase Since 1949

ANOTHER BONUS FOR ADVERTISERS...

Special merchandising department for extra promotion of sales.

*January, February, 1950 Hooper

WABB AM 5,000 Watts
FM 50,000 Watts
AMERICAN BROADCASTING COMPANY
OWNED AND OPERATED BY THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY THE BRANHAM COMPANY

I showed the display to my class in Radio and Television Advertising yesterday morning and certainly want to continue using them. But I had better improve it. For that purpose, will you kindly send me two copies of the issue in which the Hofstra report appeared, and bill me for same? Or, better, could you let me know what it would cost to get 4 x 5 glossy prints of the photographs from which you made your engravings?

MILTON E. GROSS
*Associate Professor of Journalism
University of Missouri
Columbia*

FARM DIRECTORS APPLAUD

On behalf of America's radio farm directors, I want to thank you very much for the spread that you gave us in the 9 October issue of SPONSOR. And I want to personally thank you for carrying the group picture of the A & M boys on tour as well as the story on our farm program setup at KTRH.

I might mention that I showed the copy to the sponsor mentioned in the outline, Uncle Johnny Mills, and they too were very appreciative.

We radio farm directors certainly have much to be thankful for in having an outstanding trade publication such as yours aware of the value of farm program sponsorship.

GEORGE ROESNER
KTRH
Houston

I would appreciate having a copy in my files of the excellent article, "The farm director; what a salesman!" which appeared in the 9 October issue of SPONSOR. This is the finest article of its kind I have ever read and will be most helpful to me.

ALVIN D. BAUER
*Farm Service Director
KPOJ
Portland*

APPLAUSE FOR LANDRY

I do not think there is any question in your mind that I am a terrific booster of your magazine. I think you have increased your readability by printing in every issue an article by Bob Landry. Although I don't know Bob per-



NEW ORLEANS' \$431,000,000.00 NEGRO MARKET?

Reach more than 1/2 million Colored people in the WMRY coverage area. Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience. WMRY is the only sure way of sharing in all of this \$431,000,000.00 market.



"THE SEPIA STATION"
WMRY
"600 ON THE DIAL"

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

TOM, DICK and HARRY

for lease or
OUTRIGHT SALE

156 NEW 15 minute shows
When these zany characters go through their transcribed "crackrobatics" your audience will sit up and pay attention. Over a MILLION pieces of fan mail have proven this ace radio team has a huge loyal audience which listens—and buys. Cost in your area is small. We'll be happy to send low rates and a free audition disc.

SINGING JINGLES

We'll "taylor-make" one or a series of professional jingles for you at a price so low you'll be surprised. Send for a free audition disc of "taylor-made" jingles now on the air.

TAYLOR
Productions, Inc.

6700 SUNSET BLVD.
HOLLYWOOD 28, CALIF.
HUdson 2-1089

Mr. Justin Miller, Pres.
National Association of Broadcasters
Washington, D. C.

Dear Justin:



Happy New Year ter yuh! Hopes yuh has many more uv 'em! This is a mighty good time ter tell yuh 'bout sumptin' noo thet WCHS is doin' — sunp-thin' yuh'll be glad ter hear! Yessir, Justin, WCHS and Morris Harvey College here in Charleston, West Virginy, is offerin' college credit courses over th' radio! Now ain't thet sumptin'? I heerd 'em talkin' th' other day, an' beginnin' January 26 folks in West Virginy

kin start goin' ter college by lissenin' ter WCHS! Jest tho't y'ud like ter hear 'bout sumptin' noo on Noo Years!

Yrs.
Algy

WCHS
Charleston, W. Va.

sonally, I have always been a great admirer of his, inasmuch as he was at *Variety* when I was a working newspaper man in Shreveport, Atlanta, and Little Rock. I was a *Variety* correspondent, and it gave me the occasion to correspond with him. Believe me, those checks sure looked good in those days.

I really think you are doing yourself proud having him on your payroll. I have missed him for a long time and believe there are hundreds in the industry that feel the same way.

JULIAN F. HAAS
Commercial Manager
KARK
Little Rock

AUTOMOBILES

(Continued from page 49)

by featuring stars like Helen Hayes, Judith Anderson and Henry Fonda.

Hudson (agency: Brooke, Smith, French & Dorrance, Detroit) bought a heavy schedule of TV announcements in all major markets for its new 1951 models. Radio announcements were used where TV was not available. Hudson's network TV effort, the *Billy Rose Show* over ABC, Tuesdays, 9 p.m. to 9:30 p.m., is one of the better dramatic productions on the air. Jed Harris with long Broadway experience directs. Like everything else that involves Billy Rose, the figures are high for this half-hour program. Without including time, the budget has been estimated at \$25,000 weekly.

Kaiser-Frazer (Wm. Weintraub, New York) excites mystery fans with the *Ellery Queen Show*, DuMont, Thursday 9 p.m. to 9:30 p.m. The TV program is supplemented by a radio announcement schedule.

Lincoln-Mercury (agency: Kenyon & Eckhardt, New York) has one of the top rated video shows in Ed Sullivan's *Toast of the Town*, Sundays, CBS, 8 p.m. to 9 p.m. Production and talent estimate: \$16,000 weekly. This company prepared about 20 different radio announcements, mostly musical, to help promote the new car.

Nash (agency: Geyer, Newell & Ganger, New York) introduced its new car with announcements over 150 radio stations and 56 TV stations. The major effort on the air is the *Nash Airflyte Theater*, a dramatic show on CBS,

Thursdays (10:30 p.m. to 11 p.m.) Production and talent costs: \$20,700 weekly. Nash also uses two Charles Michelson transcribed radio shows, *The Sealed Book* and the *Musical Comedy Theater*.

Oldsmobile (agency: D. P. Brother, Detroit) has an excellent TV property at these times in the across-the-board CBS news show 7:30 p.m. to 7:45 p.m. Cost of the show is about \$8,500. Olds will introduce comedian Sam Levenson on his first network series Saturday.



I've got the
smallest cost
per
thousand
on the
coast

TOP DOG!

Selling Power

PROVEN BY ARBI

The **XL Stations**
of the Pacific Northwest

- **WASHINGTON**
KXLY—Spokane
- **OREGON**
KXL—Portland
- **MONTANA**
KXLF—Butte
KXLJ—Helena
KXLK—Great Falls
KXLL—Missoula
KXLQ—Bozeman

Pacific Northwest Broadcasters

Sales Monogers

Wythe Walker Tracy Moore
347 Modison Avenue 6381 Hollywood Blvd.
New York 17, N. Y. Hollywood 28, Calif.

FOR QUICK, EASY
REFERENCE TO
YOUR COPIES OF
SPONSOR

get the
beautiful
SPONSOR
binder

\$4

at only

BINDER ORDER FORM

SPONSOR
510 Madison Ave.
New York 22

Please send me Binder holding 13 issues and bill me later.

NAME

FIRM

ADDRESS

CITY ZONE STATE

\$4 one binder \$7 two binders

Jan. 27, 7:00 p.m. to 7:30 p.m., CBS-TV. Radio announcements will be carried over 158 stations for a two-month period.

Plymouth (agency: N. W. Ayer, New York) has arranged for one-shot deals on Monty Woolley, *Fabulous Montague*, NBC, 9 to 9:30 p.m. and *Nero Wolfe*, NBC, 8 p.m. to 8:30 p.m., both for Friday, Jan. 12.

Pontiac (agency: MacManus, John & Adams, Detroit) hit hard with a saturation campaign that included radio announcements five times daily over 1,125 stations and TV announcements about three times daily on 96 stations.

These radio and TV announcements featured such personalities as Arlene Francis, John Daly, John Kennedy, and Kyle MacDonnell.

Packard (agency: Young & Rubicam, New York) sponsors *Holiday Hotel* over ABC-TV Thursdays 9 p.m. to 9:30 p.m. at a cost of about \$14,000 weekly for production and talent. Format is a variety show with a hotel background. Young & Rubicam also produced about 12 film announcements for dealer use.

Studebaker (agency: Roche, Williams & Cleary, Chicago) used 94 stations for its radio announcement campaign to launch the new car.

There's no doubt that automobiles have become a permanent fixture on

TV screens (though appraisal of this year's activity indicates that this medium will be used as a specialized tool for many years to come). When television set owners actually get color reception, automobile advertisers expect even greater results from the me-

dium. Complicated machinery can be shown in depth with different colored parts. What is probably most important for the women, who help make the decisions on car buying, is that style and appearance will be shown to the fullest advantage. ★ ★ ★

TOOLS available to sponsors

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A128 "A Golden Egg," WTRF, Bel- laire, Ohio—brings together 19 letters from distributors, sponsors, retailers, and listeners pointing out the effective results of WTRF-FM. The brochure gives additional facts on station coverage and FM sets in the market area.

A129 "Complaint," RCA, New York —is a copy of the temporary injunction filed by RCA to restrain the FCC from immediately enforcing its order for adoption of color TV standards.

A130 "There's Dollars in WERD- ville," WERD, Atlanta—is a pioneer study of the only Negro-owned radio station in the United States. The booklet gives population distribution, income levels, and random facts on the vast Negro population which lives in the listening area of WERD.

A131 "A Market Study of Burnaby Municipality," CKNW, New West- minster, B. C.—shows the results of an up-to-the-minute survey of the Burnaby Municipality. Survey reports listening habits of market area.

A132 "A Market Study of Greater New Westminster," CKNW, New Westminster, B. C.—illustrates the early morning and late evening listening habits of the population of Greater New Westminster. CKNW is station favored.

A133 "Data Sheets on TV Sta- tions," Petry & Co., Inc., New York— presents standard, individualized in- formation on 12 Petry TV stations. Each report contains information on the market, programing, operating schedule, personnel, coverage, etc.

A134 "Advertising Problems Dur- ing Shortages," Schuyler Hopper Co., New York—is devoted to ad problems that confronted management in the economy of 1941-1945. Advertising's role in a seller's market is stressed.

A135 "Tele-Census," Woodbury College, Los Angeles—indicates cartoon advertising is preferred by TV viewers on West Coast. From 42% to 44% of 3,000 set owners checked made pur- chases as direct result of TV commer- cials. From 26% to 36% believed color was one to two years off.

A136 "What Every Advertiser Should Know When He Buys Radio Time in the Triple Cities Trading Area Which Includes Binghamton, Johnson City, and Endicott," WNBK, Binghamton, N. Y.—presents audience data on retail markets and coverage of WNBK, WKOP, WINR, and WENE.

A137 "The Big Plus In Little Rock," KARK, Little Rock—is a re- port on coverage, audience ratings of this station, average county penetra- tion, cost per thousand families and impact on principal shopping radius.

A138 "KTTV Channel 11," KTTV, Los Angeles—pictorial record of first year's operation of this Los Angeles Times-CBS station.

A139 "A New Approach to the Buying of Radio Time," WOV, New York—is a description of the station's three evening programs sold to par- ticipants at a single rate.

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER
AVG. 5 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERY

JOE ADAMS

REACHES ALL

NEGROES

IN LOS ANGELES

KOWL

5000 WATTS
CLEAR CHANNEL

LOS ANGELES - SANTA MONICA, CALIF.

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME _____

COMPANY _____

ADDRESS _____

CITY & STATE _____

- | | |
|-------------------------------|-------------------------------|
| <input type="checkbox"/> A128 | <input type="checkbox"/> A134 |
| <input type="checkbox"/> A129 | <input type="checkbox"/> A135 |
| <input type="checkbox"/> A130 | <input type="checkbox"/> A136 |
| <input type="checkbox"/> A131 | <input type="checkbox"/> A137 |
| <input type="checkbox"/> A132 | <input type="checkbox"/> A138 |
| <input type="checkbox"/> A133 | <input type="checkbox"/> A139 |



Radio: guesswork medium

Contrary to the present belief of many broadcasters, national advertisers and their advertising agencies are not out to underrate or downgrade radio.

What many radio station operators, and some network executives, don't understand is that the national advertiser, by and large, expects no more or no less from radio than from any competitive medium.

True, the advertiser wants to get the most for his advertising dollar. And over the past 14 years, according to a recent *Printers' Ink* study, radio has been tops with the firms that spend most. National advertisers are not out to scuttle radio. Why should they, when the P&G's, General Foods', Lever Brothers' only stand to gain by helping keep the medium that means most to them prosperous.

In today's atmosphere the NBC nighttime rate reduction decision (which seemed destined for defeat as this issue went to press) is hard for the stations to fathom. While most criticism is heaped on NBC, not a few stations point to the so-called "buyers' strike" as the thing that brought it about.

But the real cause still goes unnoticed.

Advertisers want to pay for what they get. In the case of radio they don't know what they get.

Advertisers like to be sold. Radio as a medium does minimum selling.

Actually, advertisers don't honestly know whether radio is overpriced or underpriced. They've been led to believe by the advent of television and the constant sniping of competitive media that nighttime radio is on a toboggan. But do they know? How can they

know? The networks themselves don't know.

The number one cause of radio's temporary loss of prestige is too much research—yet not enough. As one farsighted network executive put it, "Why blame the sponsor. We're drowning him with Hoopers, Niensens, Pulses, Conlans, and what have you. The station uses the rating that best serves his specific purpose. And the ratings by different services in the same city are often poles apart."

What there isn't enough of is definitive research that accurately measures how much listening goes on inside an average American home. The day of personal-set and individual-room listening (in TV homes and non-TV homes) has arrived. Yet who measures bedroom, bathroom, kitchen, porch, den listening adequately?

Not Hooper. Not Nielsen. Not even Pulse with its personal interview system.

Today nobody knows the true dimensions of radio. Radox (the Philadelphia electronic system) could have measured it. But Radox died some months ago.

If nobody knows the true dimensions of radio (out-of-home listening is still in its early stages of Pulse analysis and in-home listening hasn't even begun to be adequately measured) who is to blame?

The responsibility for measurement of a medium rests with the medium itself. Why blame the advertiser if he thinks radio should be downgraded? Nobody has convinced him differently.

Radio has been almost as remiss on the promotional front. Mitch's Pitch was magnificent, but he couldn't do everything with limited funds and limited months. His major sales effort was on the local radio level. Since TV's advent the innuendo strategy of the black-and-white media has paid big dividends—at radio's expense. And if the networks and NAB have countered this petty sniping in telling fashion we've missed noticing it.

We understand that the NAB's alert Bill Ryan is checking research means of proving radio's full worth. We know that the million dollar BAB has the strong endorsement of NAB members. These point the right way.

We think that NBC's rate reduction suggestions will die when the affiliates meet in New York 10 January. But unless radio learns to (1) correctly count its audience, (2) *positively* de-

fend itself, we believe it's in for unhappy days.

We recommend that the wheels gain momentum fast. Maybe the advertiser deserves a rate decrease. Then he should get it. Maybe he should pay more. He'll be glad to pay it.

Right now he doesn't know.

Research experts like Alfred Politz have the confidence of major advertisers and are well versed in accurately measuring media. The networks jointly or separately, the NAB, should contact such people and quickly make plans for a measurement of radio.

Radox, though defunct, is still a su-

Radio's problem

Do advertisers really know what radio is worth?

How can they, when broadcasters themselves don't know the true dimensions of the medium?

The responsibility for measuring a medium to the satisfaction of the man who foots the bills rests with the medium itself.

Maybe radio rates are too high. Maybe they're too low. Personally, we're convinced it's the latter but we'd still like to see the proof.

SPONSOR contends that it behooves broadcasters, who have seen radio lose prestige with advertisers, to measure the medium and present facts that any advertisers can readily understand and appreciate.

We contend that radio as a medium must be sold to national advertisers.

perb and relatively low-cost tool for measuring all listening within a home. The networks jointly can finance a resumption of Radox in Philadelphia and possible expansion to New York and Chicago. Together with a suitable group of agency-advertiser observers, network research heads can use such a system to good advantage in measuring radio.

The NAB should immediately inaugurate a publicity campaign to boost radio's prestige. NAB has a top industry relations specialist in Bob Richards. We say, give him the job. The networks and stations will pitch in.

Why, we ask, continue radio as the guesswork medium? Advertisers don't relish it. Broadcasters lose by it.

AT WORK
KEEPING
Freedom
on the
Air

*W*ith each new year, in fact with each new day, radio faces ever greater responsibilities. As the articulate voice of the nation it must, and will, send to the ends of the earth the message of hope and freedom which America alone holds out to the rest of the troubled world. It is with these thoughts in mind that WJR pledges the resources of its men, its women and its broadcasting equipment to the task of making the message of America audible the world over!

WJR

THE GOODWILL STATION, INC.

FISHER BLDG., DETROIT

CBS
50,000
WATTS

Call or write your
nearest Petry Office



FREE SPEECH MIKE

For three straight months

WWDC

Washington, had the

**BIGGEST
MONTH**

in its history!

October was the biggest month in WWDC's exciting history! Then November topped October! And then December topped November! This happened in Washington, mind you—a booming city with 4 newspapers, 4 television stations, and 14 radio stations. There's just one reason why: WWDC gives advertisers more results in dollars and cents. Get all the dope from your Forjoe man.



P.S.—Transit Radio (WWDC-FM) also broke all records for the 3-month period. Don't overlook this hot new advertising medium in your 1951 plans. National reps: H-R Representatives, Inc.