



"Tippecanoe" stands for bravery



Battle of Tippecanoe

The valor that Virginia born-and-bred William Henry Harrison displayed in the famous Battle of Tippecanoe

helped bring him the presidency of the United States and the nickname "Tippecanoe." This son

of a signer of the Declaration of Independence, grandfather of still another president

of the United States, was from the mold that traditionally
has kept Virginia in the forefront of Southern progress.
With this rich heritage, it's no accident that WTVR
was the South's first TV station—that WCOD was
Virginia's first FM station, and that WMBG now

is celebrating its Silver Jubilee of service. These are Havens and Martin Stations, the First Stations of Virginia.

WMBG AM WCOD FM

Havens & Martin Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. Represented nationally by John Blair & Company



WIVR

FIRST STATIONS OF VIRGINIA



AM 'soaps' may gain in P&G TV checkup

Trade is keeping keen eye peeled on P&G, which has asked its agencies (Benton & Bowles, Young & Rubicam, Pedlar & Ryan, Biow, Compton) to check up on effectiveness of its TV advertising. Soap company's concern is natural, since it now spends \$27,000,000-plus on radio and TV. One P&G agency exec told SPONSOR: "P&G will compare sales results in each TV area. If P&G finds its TV results don't warrant the huge cash outlay, it may well be the company will siphon some of the money into more daytime radio soap operas."

-SR-

What's your problem? John J. Anthony is back

John J. Anthony, bleeding-heart Solomon of the airwaves, who hit his peak in '30's, is on comeback trail. Beginning 6 January, Sterling Drug's Ironized Yeast will bankroll lovelorn expert (cost: \$450,000-plus) over full MBS web. Anthony goes into 9:30 to 10:00 p.m. Sunday slot (via Dancer-Fitzgerald & Sample).

-SR-

Sponsor interest in news still high despite Korea Iuli Despite tedious Korean peace stalemate, 3 recent sales reflect continued sponsor interest in radio news: (1) Beginning 31 December, S. C. Johnson Wax (via Needham, Louis & Brorby, Chicago) sponsors biggest news schedule ever on any network—\$2,000,000-plus annual outlay for 4 separate newscasts on 539 MBS stations; (2) Atlantic Refining Company (via N. W. Ayer) is experimenting, to tune of an estimated \$100,000, with 5-minute newscasts over 30 stations in Virginia, North Carolina; (3) Credit Union National Association (via J. Walter Thompson, Chicago), first time on network radio, debuts 1 January with 7:30 to 7:45 p.m. portion of Gabriel Heatter over MBS, with \$250,000 outlay.

-SR-

Hooper signs first sponsor for Media-Meter Brown Shoe Company, St. Louis, is first sponsor to underwrite <u>C. E. Hooper's new "Media-Meter"</u>—telephone coincidental service which provides comparison of time audience devotes to radio, TV, newspapers, and magazines. "Media-Meter" costs \$4,500 per city surveyed, and Hooper expects to begin using it 1 January in 10 cities.

-SR-

Roach-Official pact will mean more films for TV Look for much-needed increase in supply of big-time TV films, as result of "joint participation" agreement signed by Official Films, Inc., N.Y., and Hal Roach, Jr., of Hal Roach Studios, L.A. Official (nation's second largest producer of home movies) has quietly been producing English-language TV operas in Italy; half-hour religious films for TV in Holy Land; O. Henry-style dramatic short stories; and 30-minute low-budget musicals in Hollywood for TV. Official president Bill Goodheart, Jr., will screen these offerings to trade "in next few months." Roach (nation's biggest studio for TV film production) turns out Philip Morris' "Racket Squad," General Mills' "Trouble With Dad."

-SR-

"See It Now" costs Alcoa \$1,000,000-plus Unlike his expensive "Hear It Now," which was never sponsored, Edward R. Murrow's new "See It Now" over CBS-TV will be bankrolled in new year by Alcoa (via Fuller & Smith & Ross), to cost \$1,000,000-plus.

REPORT TO SPONSORS for 3 December 1951

NBC all out Stress which NBC places on strengthening radio network was indicated to bolster AM, when President Joseph H. McConnell said at Boca Raton confab that NBC McConnell says was prepared to loose \$1,000,000 in 1952 to rebuild radio net. major importance is merchandising operation under direction of Fred Dodge. Already, Dodge has completed pilot merchandising effort for Pet Milk and Aerowax in St. Louis and Cleveland with promising results. He has 10 field men stationed strategically throughout U.S., SPONSOR learned.

-SR-

Denny outlines plans for NBC radio net Direction in which NBC radio network will evolve was summarized by Charles R. Denny, NBC executive v.p., before affiliates assembled at Boca Raton, Fla., last week. He stressed enlargement of net facilities to grass-roots towns; increase in net option time; programing design to utilize AM strong points and also make effective use of NBC's TV stars; realistic pricing of programs; sales policies to increase usefulness of net for present and future clients; strong merchandising services to increase NBC radio's effectiveness (See story on network radio evolution, page 38).

-SR-

to build TV Star system

Nets continue Recent Signing by CBS-TV of 5-year exclusive contract with Ginger Rogers, and ditto NBC with Judy Canova, are most recent developments in battle between TV webs to grab off Hollywood stars. Biggest invader of Hollywood preserves is NBC, which has pacted names like Jimmy Durante, Eddie Cantor, Martin & Lewis, James Melton, Jack Carson, Bob Hope. MGM, in part to placate its stars nursing TV ambitions, has just signed \$2,000,000-plus contract with MBS, allowing over 100 of its top talent to star in Mutual shows next year. But it's still verboten for MGM talent to enter TV. Among MBS-MGM radio stars will be Bette Davis, Errol Flynn, Lionel Barrymore, Mickey Rooney, Orson Welles, Ann Sothern.

-SR-

CBS "one-shot" plan has sponsors biting

Sponsors are biting CBS' "buy-a-piece of Skelton" and other "one-shot" radio offerings. John J. Karol, CBS sales vice president, told SPONSOR "at least 8 sponsors" have shown high interest in acquiring piece of "Red Skelton," in near future, including Packard, Pepperell sheets. Also, "over 6 advertisers" are interested in one-shots of other shows. Pontiac (via McManus, John & Adams, Detroit) is buying single performances of "Broadway's My Beat," "Hearthstone of the Death Squad." Buick is one-shotting 2 other shows.

AM gets boost as clearance hassle sours firms on TV

Radio will get shot in arm as aftermath of increasing number of sponsors leaving TV, because webs can't give them enough stations, or clear good time slots. Latest is Bonafide Mills, Inc. (via Gibraltar Advertising Agency, N.Y.), which cancels "Versatile Varieties" on ABC-TV 14 December. Gibraltar producer Charles Basch told SPONSOR: "We ordered 31 stations, but ABC could clear only 17. We probably will use radio from now on. " Another, American Safety Razor Corp. (via Mc-Cann-Erickson) cancels Robert Q. Lewis's "Show Goes On" 8 December, because "CBS-TV switched show from Thursday to Saturday night," opposite formidable NBC "Your Show of Shows." Said Ad Manager Buddy Solomon to SPONSOR: "We're talking about a new radio network show or morning radio newsstrip."

(Please turn to page 62)

BOB REYNOLDS
In Rose Bowl Play*

WHEC
In Rochester Radio!



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

	STATION WHEC	STATION B	STATION C	STATION	STATION E	STATION F
FIRSTS.	226	. 136	38	4	0	11
TIES	17	. 15	2	0	0	0
						Station on 'til sunset only

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

WHEC carries the top seven evening shows and is tied for ninth and tenth places!

In 1934, 1935, 1936 Stanford's great All-American tackle, Bob Reynolds, played every minute of each Rose Bowl game for a 180 minute total! Reynolds' record has never been topped since!

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

PULSE REPORT—
SEPTEMBER-OCTOBER, 1951

LATEST BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: -



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

DIGEST FOR 3 DECEMBER 1951

VOLUME 5 NUMBER 25

ARTICLES

12 hours in the life of an account executive To cope with the demands of his job, an A.E. must be a combination of 27 Standard Rate and Data, Demosthenes, Freud-and have an iron stomach Oyster Shell covers 56 markets with \$40,000 Using spot radio 52 weeks a year to reach farmers in 20 states, this chicken 30 feed supplement firm makes small ad budget go a long way Do viewers remember your commercial? SPONSOR presents an exclusive report on a new study of TV commercials conducted by Advertest Research. You will find the results highly useful 32 Why blame the program director? When he tries to please the station manager, sponsor, and account executive 34 —all at the same time—no wonder the P.D.'s efforts are often uninspired Public utilities on the air: Part II Here's how local power companies have made increasing use of radio and 36 TV to build good will and ward off government ownership News roundup The latest developments on (1) network reorganization; (2) sports sponsor-32 ship on TV; (3) Ken Baker's new BMB study; (4) NBC-CBS listening research Are you overlooking station breaks? Many advertisers have found—to their profit—that they can pack lots of 40 into 20 seconds—or less

COMING

Let your salesmen in on your advertising

Case histories prove that if a sponsor doesn't turn his sales force and his air advertising into one effective team, he may lose out

Feature films tailor-made for TV

Who's who in production of feature films, who does the distribution, and what results sponsors have had in using them will be included in this roundup

TV in radio homes

Many studies have been made attempting to show the effect of TV on radio listening. SPONSOR will present a cross-section of results

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COVER: Electric and gas utilities are using broadcast advertising increasingly. (See story, p. 36.) Typical big-city air user is New York's Consolidated Edison. Conferring on Con Ed commercials are (from left) George Minasian, community relations; Charles B. Delafield, Con Ed v.p.; Tex Antoine, star of firm's TV weather series; advertising director Ray Martin; Cress Pugh, BBDO account executive on Con Ed.

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Department Editor: Fred Birnbaum

Ass't Editors: Lila Lederman, Richard A. Jackson

Contributing Editors: Robert J. Landry, Bob Foreman

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17 Dec.

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Secretary to Publisher: Augusta Shearman Office Manager: Olive Sherban

Published biweekly by SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N, Y, Telephone: MUrray Hill 8-2772, Chicago Office: 616 E, Grand Ave., Suite 110. Telephone: SUperior 7-9863. West Coast Office: 6087 Sunset Boulevard, Los Angeles, Telephone: Hillsido 8089. Printing Office: 3110 Eim Ave., Baitimore 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.

Eyes and Ears of a GOOD CITIZEN



Here's something hot in public service shows—so hot, in fact, that we may change the name to "Fireworks on Sunday Afternoon!"

Actually, the name is—"The Citizen Speaks." WHIO-TV supplies the prime half-hour (2 P. M. Sundays) and the moderator. The rest of the cast is Dayton city officials and Dayton citizens.

A subject of city-wide interest is announced each week. Qualified city officials appear before a panel of citizens who want to know What? Why? Where? When? How Much? During the show, viewers can phone in additional questions, thus making it a widespread free-for-all.

To use an overused phrase—
this is democracy in action—and
we do mean action. It was
launched with much fingercrossing. Would the people of
Dayton take an interest? If you
doubt it, you should be on our

switchboard and read our mail. Would city officials like the notion and cooperate with it? The answer is: Both!

To quote Mayor Lohrey, "This is one of the healthiest things in city government I've ever experienced. The public response is amazing. On this WHIO-TV program we're able to bring the democratic processes of local government into the living rooms of Dayton. This program answers a real need." To quote ourselves, "Here is public-service programming with a BANG!"

City Manager McClure, Mayor Lohrey and Moderator Stuart Strand (below) discuss program details. With members of Dayton City Commission (above) they appear on premiere of "The Citizen Speaks."





Pulse for September shows 8 out of top 10 weekly shows were aired via WHIO-TV.

Represented nationally by The George P. Hollingbery Company



KPIX's tele-version of Margo Trumbull's popular radio series—"Top of the Mark" has proved to be one of San Francisco's top TV productions.

Televised directly from the world famous Top of the Mark the half hour weekly



program features Margo's interviews with the world's best known figures in entertainment, political, literary and professional circles.

Such celebrities as Celeste Holm, Dorothy Thompson, Vincent Price, Pierre Monteux, Marsha Hunt, Warden Clinton Duffy, Andre

Margo Trumbull

Previn Arch Obler, Yehudi Menuh.n, Arthur Fiedler, Opera and Ballet stars and numerous o hers have guested with Margo in the glamourous Nob Hill setting.

The interesting visitors ... the scenic "Top of the Mark" ... and the well-paced performance of hostess Margo Irumbull, who has acquired a wide-prend reputation for her interviewing techniques, combine to make for a smooth production.

WINTER CONCERT SERIES

KSFO's third annual Winter Concert Series has resumed once again and is now featuring two full hours of classical and operatic music each Sunday afternoon.

Musical host, Bill Hillman, also brings KSFO listeners interviews with leading concert artists appearing in San Francisco.



SAN FRANCISCO

Men, Money and Motives

by Robert J. Landry

Oh, did you invite the writer? We never do . . .

You are a sponsor. You have decided to risk a program. Radio. Or television. You know how much you want to spend and have confided this intelligence to your advertising agency. As a consequence of your decision to embrace sponsorship, or at least your expressed willingness to consider it. a whole series of conferences have been set in motion. These conferences are indubitably educational, but unfortunately a trade-wide addiction to secrecy prevents detailed reporting of them. Hence we resort, unsatisfactorily, to "impressionistic projection."

* * *

You yourself may be present at some of the conferences, perhaps not at the best ones. The meetings will vary with you, the sponsor, the particular agency, network, package house, and the amount of starch in the assembled shirt fronts. The starch will be related to the fat content of the appropriation.

* * *

You will note, on the table, many lists of available programs, stars, tie-ups, and merchandising stunts. It may be that of 15 major "recommendations." they have their real choice hidden as number 13. You may not know that for a long, long time.

* * *

Everybody will be amazingly familiar with the William Morris Agency. Music Corporation of America, Nielsen and other indices. Some of the smoother gents will be subscribers to Celebrity Service, a remarkable method for knowing the hotel and room number of every star in town. You will be awed by men who rattle off popularity ratings like Brooklyn barbers rattle off Dodger batting averages. There will be auditors present, and statisticians, and economists, and men who can get Abe Lastfogel on the telephone, even in Palm Springs.

* * *

Got the picture? You are witnessing, in your mind's eye, the solemn ritual of program selection by executive conference. This is big town, big time crystal gazing. Notice the omission. Almost never, but almost never, is an author, a mere script writer, invited to be present. In all the strange folkways of the conference, this is the great rule. Statistics, yes. Market data. Out of your ears. Angles? By the bushel. But no observations from the guy who has to convert "format" into livable, playable, manageable script. Gruesome indeed are the complaints of writers at the assignments handed them out of executive conferences at which executives have decided that writing was too important to be entrusted to mere writers until all the fundamental literary commitments were first made.

(Please turn to page 77)



SENATOR ESTES KEFAUVER'S REPORT FROM WASHINGTON IS ON WLAC EVERY WEEK.



VERNOR GORDON BROWNING USES WLAC FREQUENTLY IN ORTING FROM STATE CAPITOL.



IASHVILLE'S MAYOR BEN WEST IS GIVEN READY ACCESS TO WLAC MICROPHONES



MBER OF COMMERCE PRESIDENT H. HACKWORTH CRUSADES FOR IVIC IMPROVEMENTS ON WLAC



WLAC'S "GARDEN GATE", 11th YEAR ON CBS, IS NATIONWIDE "BILLBOARD" FOR NASHVILLE.

Thanks Everybody!

ON OUR 25^{TH} ANNIVERSARY

Thanks, everybody! Those two words express just the way we feel toward the people who have made possible WLAC's 25 happy. prosperous years of broadcasting.

Of course we mean the advertisers—there were none in 1926, nearly 200 in 1951. But, we also are thinking of the millions of plain, ordinary citizens who listen to our station-especially the 932,500 who wrote us last year.

Thanks to the Columbia Broadcasting System for giving us "radio's best" in programming, programs that brought us to the top in Hooperatings.

And, in equal measure, our appreciation goes to the government officials who used our station for keeping the public informed on matters pertaining to the general welfare . . . the schools, the churches, the charitable organizations and the U. S. Service organizations. Each has helped to spread the story of WLAC's operation "in the public interest".

And so, on this our 25th anniversary, we want to make known our feeling of gratitude by voicing that familiar, old-fashioned American expression, "Thanks, everybody!"

WLAC

J. T. WARD, Owner

50,000 WATTS • CBS • NASHVILLE, TENN.

Represented Nationally by the Paul H. Raymer Co.



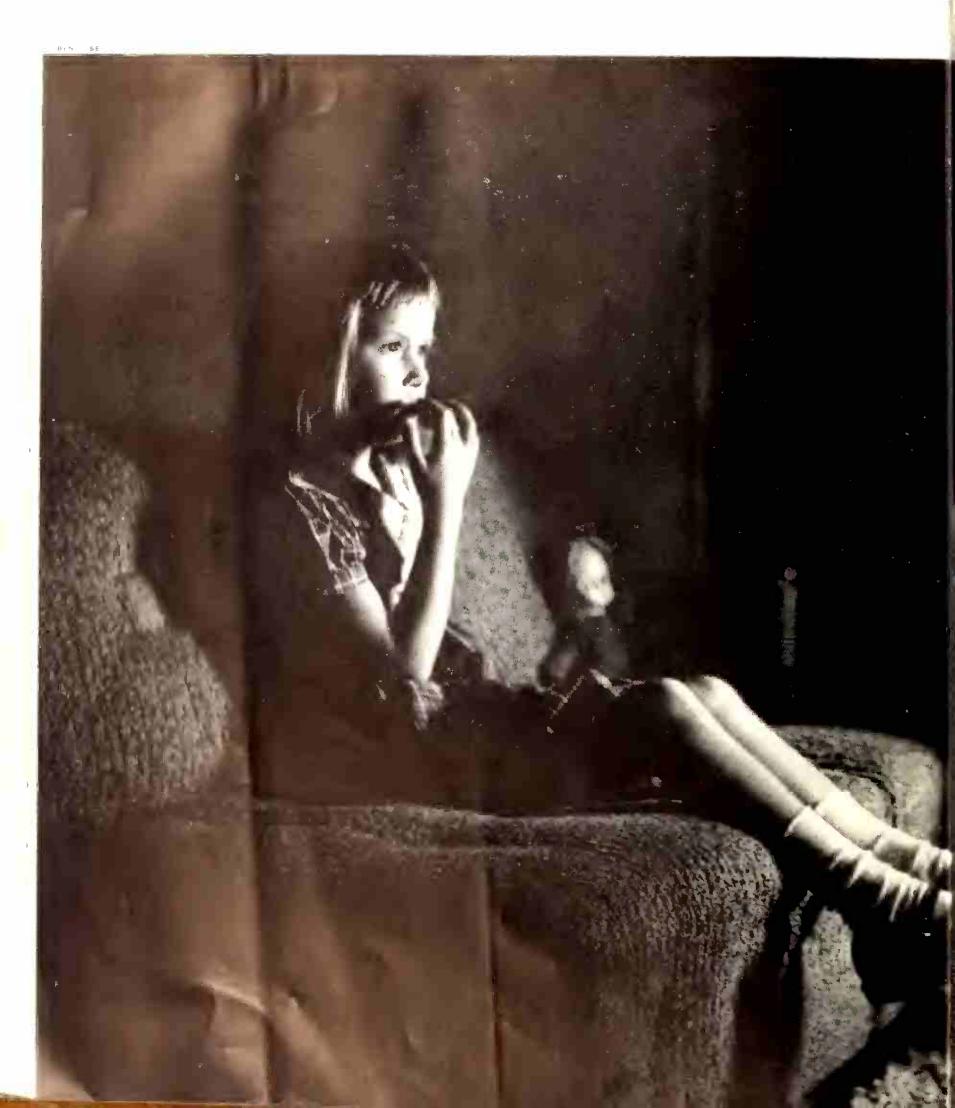
ANDY WILSON, ONE OF WLAC'S MANY ARTISTS, PULLED 22,832 LETTERS IN 2 WEEKS



MARY MANNING'S "INTERESTING PEOPLE" SHOW IS FIRST CALL FOR VISITING CELEBRITIES. (PHIL HARRIS)



IN THE NATION, THE STARS' ADDRESS IS CBS. IN NASHVILLE, THIS MEANS WLAC.



VERE A CHILD



Your eyes, too, would reflect the uncomplicated charm of "Betsy and the Magic Key."

You'd live every magic moment of all 260 of these quarter-hour film fables...know as well as your own name bright-eyed, light-hearted puppet characters like Betsy, Texas Ranger, Mr. and Mrs. Bear, Tommy the Bumblebee, "Dumb" Bunny, Sir Anthony the Elephant...

As an advertiser, you already know that this kind of spell—with its wide-eyed fascination and day-in-and-out devotion—will help you sell more of your product.

"Betsy and the Magic Key"* will open new doors for you. For first-run rights in your television markets, subject of course to prior sale, just get in touch with...

CBS TELEVISION SPOT SALES with

offices in New York, Chicago, Los Angeles, Memphis, Detroit and San Francisco

^{*}Written and produced by Elizabeth Raines, with the famous Sue Hastings Marionettes.



...that's super salesman



Tom Dailey of "RECALLIT AND WIN"

Like the pied piper of legend, Tom Dailey's music gathers listeners—plenty of them every day at 11 a.m.—from St. Louis, out-state Missouri and Illinois.

Those housewives love to
hear Tom play the songs
of yester-year... the
music that brings back a
host of pleasant and
treasured memories.
Call them sentimental!
But rain or shine, six days
a week, the studio's
packed. And the air
audience is packed, too.

It's such a following that adds to Tom's sales...

with more sales!

Globe-Democrat Tower Bldg.
Saint Louis



Representative
The KATZ AGENCY

Madison

BANKS ON THE AIR

This has been my first opportunity to write you and congratulate you on what I believe is one of the most complete and accurate analyses of bank air advertising I have ever had the pleasure of reading . . . and I have read a lot of them.

It was rather amusing to me to see how you hit the nail square on the head, and it is really too bad that the top officials, such as presidents and key administrators of banks do not have an opportunity of reading it. Banks usually have been very progressive in recent years in modernizing their service to the public, but advertising is just something that is passed by lightly and usually put in the hands of people that know little if anything about that important phase of business.

Thanks also for your kind remarks about my agency and I am in hope that we can continued to live up to those standards.

C. H. PEARSON, Pres. Pearson Adv. Agency, V. Y.

• SPONSOR's article, "Banks can do better on radio TV," which appeared in the 10 September 1951 issue, will be reprinted in the December issue of the Financial Public Relations Association Bulletin.

CAROLINA JINGLE CREATOR

I was quite intrigued with the wonderful article in your 22 October issue of SPONSOR highlighting the amazing success of the Carolina Rice jingle . . . especially, since I wrote, produced and directed the little gem!

There are many more additional facts in my file that would have enhanced the story; as, for instance, the ridiculously low budget that I established to produce the spot in order to "sell" both the agency and the client. You see, four years ago, Donahue & Coe were very antagonistic toward radio and particularly radio people. I had to do a selling job right from scratch and practically shoved the jingle down their collective throats. You can understand my satisfaction now that all the claims I made have been substantiated by your article.

The story was hazy on the account executive whose hobby was jingle writing. Actually, I've written many jin-

gles both national and local—at natural follow-up to my bandleader days. But you'd have enjoyed hearing how I had to sing, all at once, the lead part I wrote for Janette Davis plus the five background parts of the quintette plus the musical accompaniment—to the client in Bill Schneider's office before I could get an okay to cut the platter....

Again, let me congratulate you and your staff for pointing out to the trade the continuing effectiveness of radio (and TV): and for crystallizing the arguments that I found so hard to put across just a few short years ago.

E. Jonny Graff, V.P.
Snader Telescriptions Sales, N. Y.

AD MEN WANT TV TERMS

We understand that the complete "TV Dietionary/Handbook for Sponsors" is available to your subscribers by request.

We would appreciate receiving a copy of this just as soon as possible.

Thanks very much.

EUGENE J. REILLY, Ass't Adv. Mgr. Chesebrough Mfg. Co., N. Y.

I have been reading with interest the early installments of your "TV Dictionary/Handbook for Sponsors." I would appreciate your sending me the copy I understand is available to subscribers. This subscription is in the name of our Advertising Manager, Mr. Vernon D. Beatty.

John A. Burns, Radio-TV Mgr. Swift & Company, Chicago

I would appreciate your sending me a copy of the "TV Dictionary/Handbook for Sponsors."

I find myself often turning to the set I've elipped out of my issues.

Tis most helpful.

KATHRYN MARELIA
Radio & TV Coordinator
The Borden Company, N. Y.

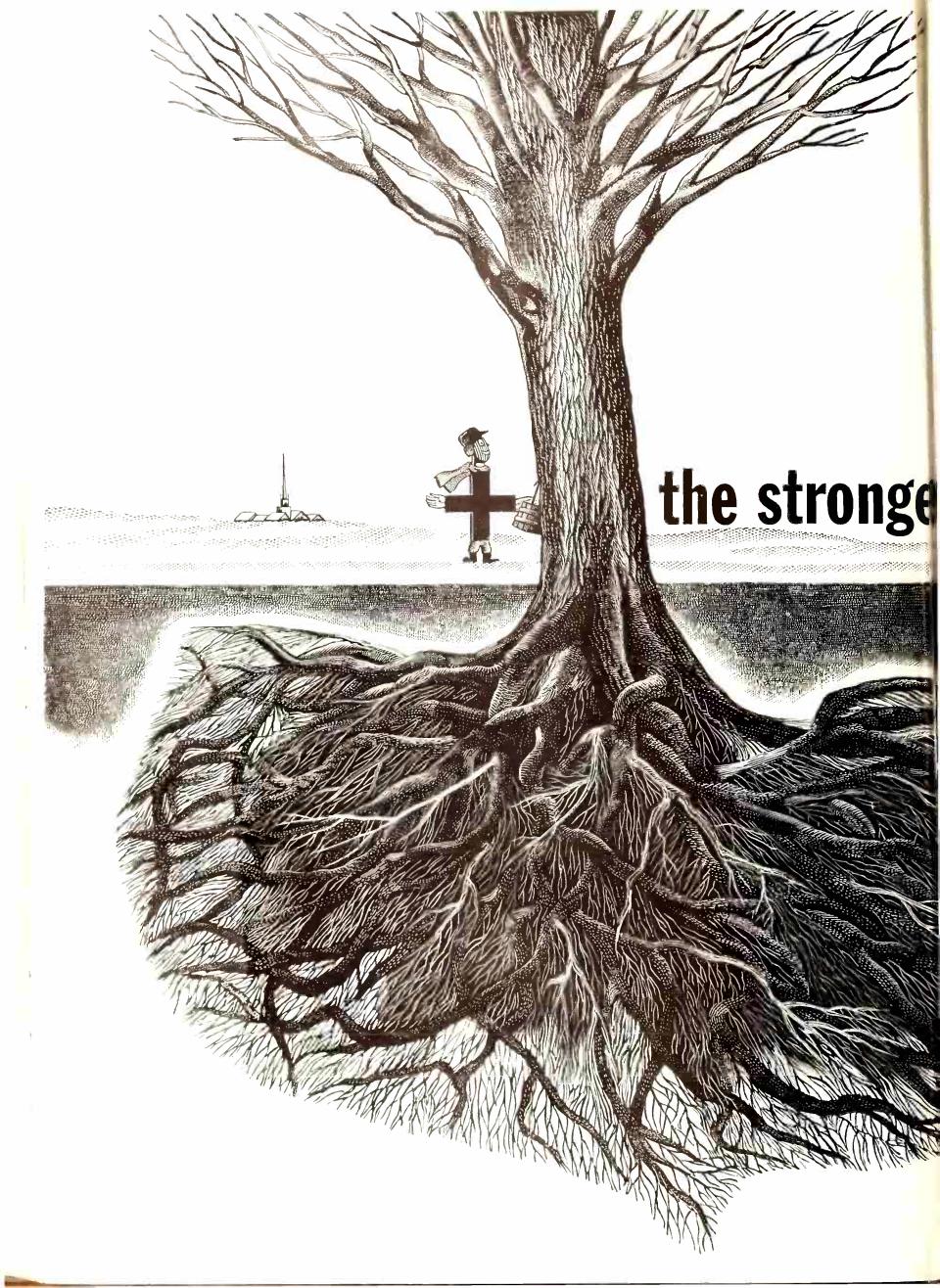
• Seventy-two page TV Dictionary free to SPONSOR subscribers on request. Extra coples \$2,00.

PI LIST INACCURATE

An organization called The Mail Order Media Research sells a list to advertising agencies and/or prospective sponsors purporting to give information on which stations "conduct a percentage-of-sales plan with advertisers

(Please turn to page 83)





It takes roots of a different kind, for the youngest tree in the grove to become the largest of all.

Mutual, largest of all radio networks for the past 12 years, owes its stature to a unique root-structure:

552 affiliated stations in 48 states—nearly twice the size of the next-largest network.

During the heavy weather of the past three years, the penetrating grip of these roots has provided Mutual clients with plus-benefits available in no other medium.

ot-structure in all advertising

To present and prospective clients, Mutual promises an ever-greater yield from this thriving root-system. (Already. Nielsen reports more family-listening to sponsored shows on MBS, 1st 8 months of '51 vs. '50.)

To the individual stations that make this promise possible, Mutual pledges ever-stronger network service. (We are now adding 10 M-G-M all-star shows, full network, 6 evening hours every week, starting December, '51.)

And to other networks lately engrossed in plans for adoption of the Mutual pattern, we offer all good wishes.

(All rights reserved, however, on unmatchable combination of MBS plusses: flexibility, economy, TV-resistance, etc.)

THE 552 AFFILIATED STATIONS OF

the mutual network

YOU MIGHT FLY NON-STOP AROUND THE WORLD*—



BUT...

YOU NEED

THE FETZER STATIONS TO REALLY BOMBARD WESTERN MICHIGAN!

WKZO-WJEF and WKZO-TV are the best radio and television buys in Western Michigan, and here's the proof!

WKZO, Kalamazoo, and WJEF, Grand Rapids, have been consistent leaders in their home cities for years. They deliver about 57% more listeners, at 20% less cost, than the next-best two-station choice in Kalamazoo and Grand Rapids. BMB Report No. 2 credits WKZO-WJEF with big increases since 1946 in unduplicated rural audiences, too—up 52.9% at night, 46.7% in the daytime! In the Grand Rapids area, alone, WKZO-WJEF have an unduplicated coverage, night and day, of more than 60,000 families.

WKZO-TV is the official Basic CBS Telev Outlet for Kalamazoo and Grand Rapids. A 24-county Videodex Diary study made by Jay Graham Research Corporation proves that Wk TV delivers 54.7% more Western Michigan Northern Indiana television homes than telev Station "B." The WKZO-TV market is BIGcities, with an effective buying income of more two billion dollars!

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

^{*}The United States Air Force did, in February, 1949.



FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

New and renew

SPONSOR

3 DECEMBER 1951

I. New on Television Networks

SPONSOR	AGENCY NO.	OF NET STATIONS	PROGRAM, time, start, duration
Aluminum Co of America	Fuller & Smith & Ross	CBS-TV 29	See It Now; Sun 3:30-4 pm; 2 Dec; 52 wks
Aveo Mfg Co (Bendix Home Appliances div)	Tatham-Laird	AEC-TV 39	The Name's The Same; alt W 7:30-8 pm; 5 Dee; 26 wks
General Mills Inc	Dancer-Fitzgerald- Sample	ABC-TV 31	Betty Crocker Star Time; Sat 12 noon-1 pm; 3 Nov; 52 wks
General Motors Corp (Frigidaire div)	Foote, Conc & Belding	ABC-TV	Pulitzer Prize Playhouse; alt W 10-11 pm; 26 wks
Kaiser-Frazer Dealers	William H. Weintraub	ABC-TV 38	By-Line; Sun 7:30-8 pm; 4 Nov; 5 wks
Kaiser-Frazer Dealers	William II. Weintraub	ABC-TV 44	Adventures of Ellery Queen; Sun 7:30-8 pm; 9 Dec; 52 wks
Kaufman Bros & Bondy Inc	Grey	CES-TV 28	Unnamed; San 5-6 pm; 9 Dec only
M & M Ltd	William Esty	CBS-TV 61	Unnamed; Sun 12:30-I pm; 6 Jan; 52 wks
Procter & Gamble Co	Benton & Bowles	NBC-TV	Those Two; M, W, F 7:30-45 pm; 26 Nov; 52 wks
Rosefield Packing Co	Cirild, Bascom & Bonfigli	ABC-TV 32	You Asked For It; M 9-9:30 pm; 10 Dec; 52 wks
C. A. Swanson & Sons	Tatham Laird	ABC-TV 39	The Name's The Same; alt W 7:30-8 pm; 12 Dec; 26 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start. duration
General Mills Inc	Knox Recves	CBS-TV 35	Live Like A Milliouaire; alt F 10-10:30 pm; 21 Dec; 52 wks
Goodyear Tire and Rubber Go	Young & Rubicam	ABC-TV 38	Paul Whiteman Goodyear Revue; Sun 7-7:30 pm; 52 wks
Ranger Joe Inc	Lamb & Keen	ABC-TV 18	Ranger Joe; Sun 12 noon-12:15 pm; 2 Dee; 52 wks

3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CFDA, Victoriaville, Quebec	Independent	Radio & Television Sales, Montreal
CHEF, Granby, Quebec	Independent	Radio & Television Sales, Montreal
CJSO, Sorel, Quebec	Independent	Radio & Television Sales, Montreal
KJBS, San Fr <mark>a</mark> ncisco	Independent	11-R Representatives, N.Y. (cff 1 Jan)
KLOU, Lake Charles, La.	CBS	John E. Pearson, N.Y.
KNOE, Monroe, La.	NBC	II-R Representatives, N.Y.
WDAR, Savannah, Ga.	ABC	Juhn E. Pearson, N.Y.
WFOX, Milwaukce	Índependent	John E. Pearson, N.Y.
WHOO, Orlando, Fla.	ABC	John E. Pearson, N.Y.
WKYB, Paducah, Ky.	NBC	John E. Pearson, N.Y.
WNOE, New Orleans	MBS	H-R Representatives, N.Y.
WTSP, St. Petersburg	MBS	II-R Representatives, N.Y.
WUST, Wash., D.CBethesda, Md.	Independent	Hil F. Best, N.Y.

4. New and Renewed Spot Television

SPONSOR	AGENCY	N'ET OR STATION	PROGRAM, time, start, duration
Canada Dry Ginger Ale	J. M. Mathes	WCAU-TV, Phila.	1-min partie; 28 Nov; 9 wks (r)
D. L. Clark Co	BBDO	WBZ-TV, Boston	20-see stn break; 24 Nov; 26 wks (r)
Continental Oil Co	Geyer, Newell & Ganger	WBTV, Charlotte	20-sec annemt; 10 Dec; 26 wks (n)
Frito	Ruthrauff & Ryan	WTOP-TV, Wash.	20-see annemt; 19 Nov; 8 wks (n)
General Foods Corp	Young & Rubicam	WNBT, N.Y.	20-see stn break; 30 Dec; 52 wks (r)
Great Atlantic & Pacific Tea Co	Paris & Peart	WNbQ, Chi.	20-see annemt; 15 Nuv; 52 wks (r)

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











Numbers after names refer to New and Renew category

A. H. Beamish (5)
W. Charland (5)
Hal Davis (5)
Tom Fry (5)
Rush Hughes (5)

New and Renewed Spot Television (continued)

	19
(E)	
1	

Sponsor
Great Atlantic & Pacific
Charles E. Hires Co
Philip Morris & Co
National Brewing Co
New York Telephone Co.
Personal Products Corp
Procter & Gamble Co
Rapidol Distributing Corp
Standard Brands Inc
Sun Oil Co

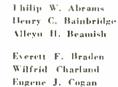
AGENCY	NET OR STATION
Paris & Peart	WCAU-TV. Phili
N. W. Ayer	WTOP-TV, Was
Biow	WNBQ, Chi,
Owen & Chappell	WNBW, Wash.
ввро	WCBS-TV, N.Y.
Compton	WCBS-TV, N.Y.
Young & Rubleam	KSL-TV, Salt La
Dowd, Redfield & Johnstone	WBZ·TV, Baston
Compton	WCBS-TV, N.Y.
Hewitt, Ogilvy, Ben son & Mather	· WTOP-TV, Wasl
J. Walter Thompson	WCBS-TV, N.Y.

WCAU-TV. Phila.
WTOP-TV, Wash.
W NBQ, Chi,
WNBW, Wash.
WCBS-TV, N.Y.
WCBS-TV, N.Y.
KSL-TV, Salt Lake
WBZ·TV, Baston
WCBS-TV, N.Y.
WTOP-TV, Wash.
WCBS-TV, N.Y.

PROGRAM, time, start, duration 20-sec annemt; 10 Dec; 52 wks (r) 1-min partie; 7 Nov; 13 wks (n) 20-sec stn break: 4 Dec: 52 wks (r) 10-sec stn break: 7 Dcc: 52 wks (r) 8-see annemt: 16 Nov: 26 wks (n) 1-min partie: 3 Dec: 52 wks (n) 20-sec annemt: 19 Nov: 52 wks (n) 20-sec stn break; 22 Nov; 13 wks (r) 1-min partic: 22 Nov: 39 wks (n) 20-sec annemt; 12 Nov; 13 wks (n)

Advertising Agency Personnel Changes





NAME

Ward Haking Co

Chris Cross Hal Davis Ernest A. Dreher J. E. Erickson Tom Fry Ubert W. Gass

Harry Gianaris

Sherman Hoyt

Oliver W. Heath

Rush Hughes

Hal James Herb Landon W. Scott Leonard Anson C. Lowitz Glenn E. Martin Gordon McCnHoh Mfred S. Moss Russell H. Nagle

James E. O'Bryon Edmind J. Phillips V. Daniel Smith John K. Strubing Jr. Gerald W. Tasker

Bita J. Wagner

Bobert M. Watson George D. Worrell

FORMER AFFILIATION

Phil Gordon, Chi., vp. Gordon Baird, N.Y., radio-tv dir, acet exec N.Y. State Department of Commerce, Albany, asst dir div state publicity John G. Paton, N.Y., sls prom mgr Whitehall Broadcasting Ltd., Montreal, pres Gever, Newell & Ganger, N. Y. United Nations, N.Y., chief U.S. radio-ty Kenyon & Eckhardt, N.Y., member agency plan board Monroe F. Dreher, N.Y., seev Caples, Chi., vo. Kenyon & Eckhardt, N.Y., natl acct exce Young & Rubicam, Chi., aect superv WTMA, Charleston, news dir Cosmopolitan, N.Y. Hotpoint Inc. Chi.

Ellington & Co, N.Y., dir radio-tv Kenyon & Eckhardt, N.Y., asst pub dir Ruthrauff & Byan, Chi., acet supery J. Walter Thompson, N.Y., vo. C. Wendel Muench, Chi., copy chief Cunningham & Walsh, N.Y., acet exec Peck, N.Y., vp Erwin, Wasey, L.A., head merchandising, prom MBS, N.Y., pub rel dir. Ross Roy, Detroit, acct exce Phil Gordon, Chi., gen mgr. acet exec Compton, N.Y., vp Cunningham & Walsh, N.Y., head research

Rush Hughes Radio and Television Features

Hewitt, Ogilvy, Benson & Mather, N.Y., Ruthrauff & Ryan, N.Y., vp Doremns & Co. N.Y., copywriter

NEW AFFILIATION

20-sec annemt: 29 Nov: 52 wks (n)

Same, exec vp Wendell P. Colton, N.Y., exce Woodard & Voss, Albany, pub rel vp

Foote, Cone & Belding, N.Y., merch dir McKim, Montreal, dir, vp Marschalk & Pratt, N.Y., media dir Kenyon & Eckhardt, N.Y., asst pub dir Same, also prom, pub vp

Same, vp Same, sr vp creative sves Same, vp Same, vp Robert E. Bradham, Charleston, pub rel dir

Leo Burnett, Chi., acet exec Ruthranff & Ryan, N.Y., head home appliance merchandising Lynn Baker, N.Y., radio-ty dir.

Same, vp Same, pub dir Same, vp Foote, Cone & Belding, N.Y., eyec Gordon Ecst, Chi., copy chief

Same, vp Bozell & Jacobs, N.Y., vp. plans board member Same, vp

Bozell & Jacobs, N.Y., acct exec Willard G. Gregory, L.A., aect exce Same, pres Same, excc vp Same, vp.

Morey, Humin & Johnstone, N.Y., acet exce

Same, also board dir Same, copy dir



Numbers after names refer to New and Renew category

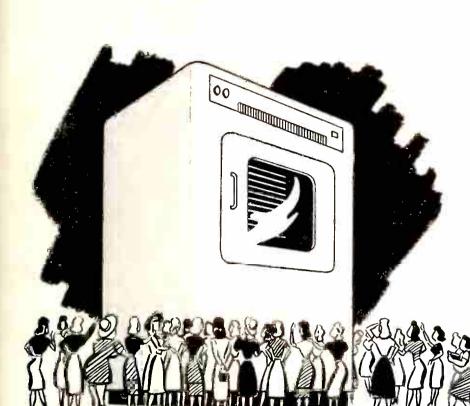
Hal James	(5)
G. McCulloh	(5)
J. E. O'Bryon	(5)
J. K. Strubing	(5)
G. W. Tasker	(5)

6. Station Power Increases

STATION	FORMER WATTAGE	NEW WATTAGE	FREQUENCY
WHAM, Montgomery, Ala.	250	50,000	740 ke (daytime only)

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
WBAT, Marion, Ind.	Independent	CBS
WFAL, Tayetteville, N.C.	Independent	CBS
WING, Winchester, Va.	ABC	NBC



IOWA IS VAST MARKET FOR

DISH WASHERS
AND CLOTHES
DRIERS!

THE 1951 Iowa Radio Audience Survey*, just off the presses, reports the enormously significant fact that 98.4% of all Iowa homes are now electrified—that 99.5% of all Iowa's radio homes now have electric power!

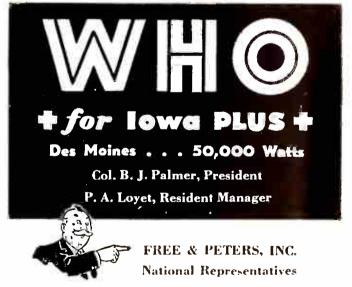
Yet only 1.7% of lowa's radio homes have electric dish washers . . . and only 2.7% have electric clothes driers!

Sales of dish washers and clothes driers are booming in the State, however. 41.7% more Iowa homes

the State, however. 41.7% more Iowa homes have dish washers now than in 1950 — 42.1% more now have clothes driers. And the surface has hardly been scratched!

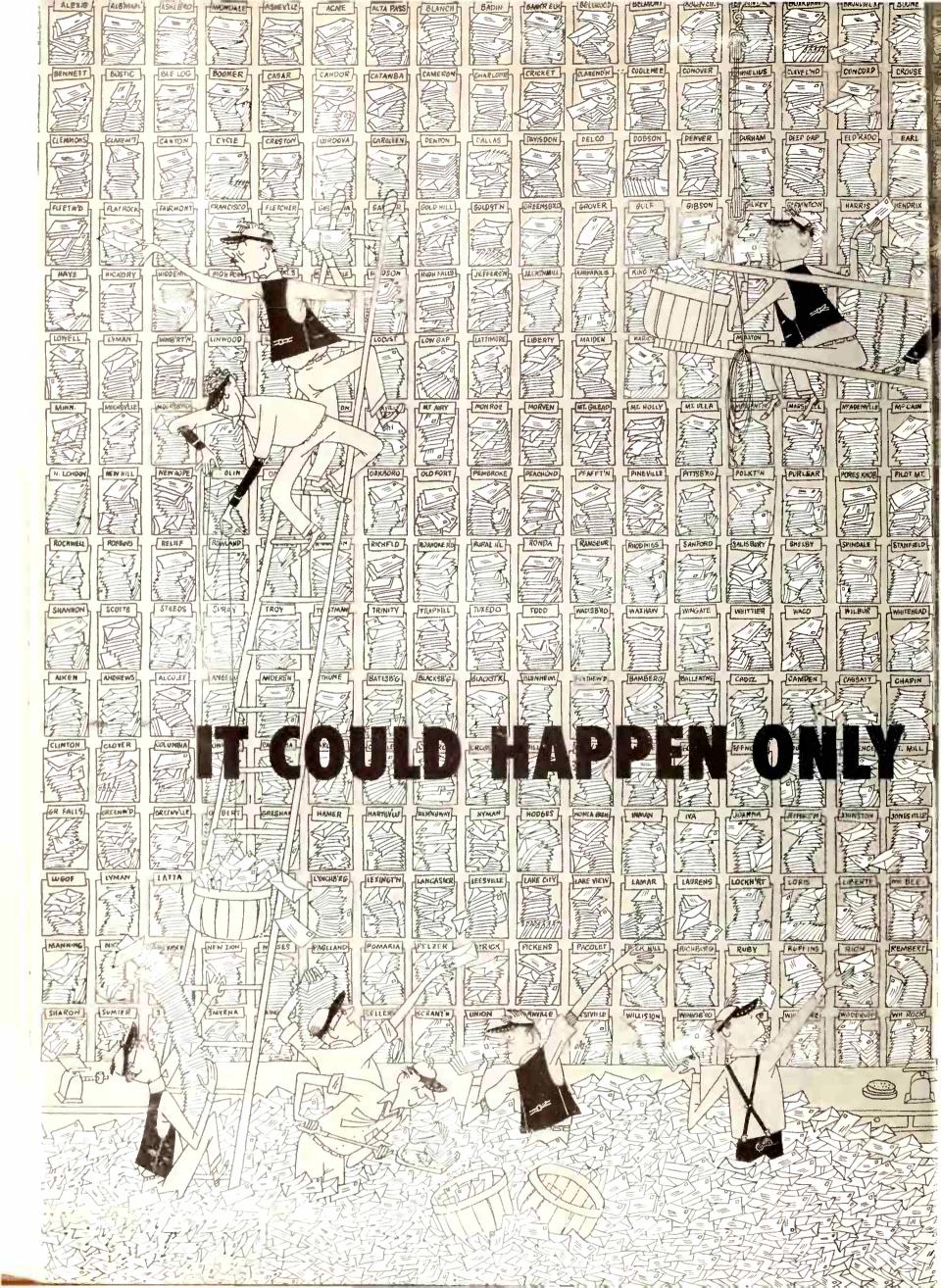
This interesting opportunity is only one of many that any advertising man can find in the 1951 Iowa Radio Audience Survey. This authentic, dependable annual study has long been considered one of America's finest radio-research projects—a "must" for literally hundreds of leading advertising, sales and marketing men who are interested in radio in general, and the Iowa market in particular. A copy is yours on request. Write direct or ask Free & Peters, today.

The 1951 Survey proves again that WHO continues to be your best radio approach to the Iowa market. With its 50,000-watt, Clear Channel voice, its top-grade programming and its enlightened Public Service attitude, WHO is Iowa's greatest radio outlet—listened to by more Iowans night and day than any other station in the State.





*The 1951 Iowa Radio Audience Survey is the fourteenth 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 during March and April, 1951, with 9,180 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms, to present a true and accurate picture of the radio audience in Iowa.



Radio has a long, long reach.

Long enough to give you complete coverage...to pull in mass returns not only from metropolitan areas but from hundreds of "outside" communities and rural areas as well.

Typical example #1: Blue Cross-Blue Shield wanted new subscribers in the Northwest.

Using 15-second Class 4 station breaks only on WCCO, they pulled 12,000 mail and phone requests for applications in three weeks. From 500 different communities in Minnesota—and 180 communities in seven neighboring states.

Typical example #2: French Market Coffee desided to test the pulling power of its WBT show. So they offered a "Bible reminder coin" to the first 5,000 listeness who wrote in After three broadcasts the offer was hastily withdrawn, because 6,137 requests flooded in from 244 communities in North Carolina and 142 in South Carolina.

Whenever and wherever you want to reach customers.
Throughout a wide area, Radio can get you there. Economically! And in each of thirteen of your most important markets, the top-rated, most sales-effective Radio station is the station represented by CBS Radio Spot Sales.*

*Representing:
WCBS, New York
WCCO, Minneapolis
KMOX, St. Louis
WTOP, Washington
KNX, Las Angeles
WCAU, Philadelphia
WBBM, Chicago

WAPI, Birmingham WBT, Charlotte WRVA, Richmond WEEI, Boston KCBS, San Francisco KSL, Salt Lake City and the Columbia Pacific Network

... and for the best in radio, call CBS RADIO SPOT SALES





Definitely...

He's Your Man!

BOB NANCE, A STAND OUT FARM SERVICE DIRECTOR, tackles the world's largest business in the back forties— at the county fairs—farm meetings—schools—churches. Where farmers gather in Indiana's 18 most prosperous counties you'll find BOB NANCE drumming the wares of his sponsors. WIOU's record sales achievements merits your consideration.

CBS

wiou

1000 WATTS - 1350 KC KOKOMO, INDIANA Represented Nationally by

WEED & COMPANY



Mr. Sponsor

Executive Vice President Anahist Co., Yonkers, N. Y.

When unusually blustery weather hits big cities. Analist, and its companion product, llist-O-Plus, increase their radio and TV drives with what's called an "epidemie" budget (i.e.: increased broadcast expenditures to sell sniffle-sufferers on benefits of antihistamines).

Behind this Jupiter Pluvius campaigning is hard-driving Jack Hewitt whose work briefcase resembles a sea-going trunk.

But the only thing nautical about 53-year-old Hewitt is his sloop sailing on Long Island Sound. The rest of the time, his feet are on the ground—and solidly.

His apprenticeship began in 1919 with the B. J. Johnson Soap Company (old Palmolive Company). Then Jack went through successive up-the-ladder stages "as a very fine salesman and very fine district manager" for the Palmolive Company. This from an exemployer. Then, brief tenures at Pabst and Borden's cheese division, as sales manager, led to an Andrew Jergens vice presidency in Cincinnati, a position he held until 1949.

It was during this 16 years at Jergens, with Walter Winchell and Louella Parsons as the firm's air stars, that Hewitt got a complete grasp of the selling power of network radio.

But spot radio and TV are the answer for Analist and 50% of the ad-budget goes into these media. Analist (BBDO) and Hist-O-Plus, the firm's antihistamine-APC product (Ted Bates) rely on one-minute announcements and station breaks to build up consumer acceptance. Analist, close-mouthed, puts a tiny portion of its sales success under public scrutiny and admits it was garnering 20% of all antihistamine sales after a six-week radio campaign. (Last year's industry-wide sales figure was \$27.436,000.)

Supplementing the radio campaign in 55 major markets was Anahist's atomizer campaign on DuMont's Cavalcade of Stars. A one-minute film commercial on this show pushed atomizer sales up 50% in TV cities as compared to sales in non-TV cities.

Anahist's current campaign theme: antihistamines are not a cureall for colds; if symptoms persist, consult your physician.

For sociable Jack Hewitt who, incidentally, belongs to Gyro, an international friendship club, this campaign is bound to win friends.

MR. SPONSOR:

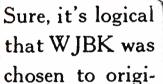
Detroit

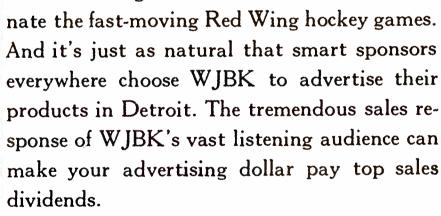
EXCLUSIV



Again for the 1951-52 season, WJBK heads hockey net! For the third consecutive year, WJBK has been selected exclusive Detroit outlet for the Red Wing hockey games and key station for the largest hockey network in the nation. Broadcasting all the Detroit Red Wing home games, plus important away games and the Stanley Cup play-offs, WJBK feeds 16 out-state stations which make up the Stroh hockey network. Is it any wonder that WJBK is considered Detroit's greatest sports medium!

Al Nagler, sportscaster in this red-hot hockey town for 20 years and play-by-play announcer for the Red Wings since 1935, is once again. thrilling hockey fans with his colorful reporting.







For the best radio buy in the wealthy Detroit market, check with your KATZ man.

The Station with a Million Friends

ARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455 Represented Nationally by THE KATZ AGENCY, INC.

3 DECEMBER 1951

DON'T



CALL

Adam Young, Jr.
National Representative

_ .

F. E. Busby

General Manager



MOBILE, ALABAMA

New developments on SPONSOR stories



See: "Canadian Radio Scetion"

Issue: 27 August 1951, p. 60

Subject: Four Massey Commission members uphold CBC for fighting commercialization and "Americanization" of

Canadian programs

The recent Massey Commission report to the Canadian government on radio ignored two major complaints presented by 113 privately-owned Canadian stations. The first, that CBC "is at once competitor, regulator, prosecutor, jury, and judge." And second, they rejected the stations' proposal that a separate, permanent body, like the FCC, be set up to regulate both the CBC and private stations.

Instead, four of the five commissioners stoutly upheld the CBC for "combatting commercialization and excessive Americanization" of Canadian programs. To pursue this decommercialization policy, the Massey commission, in a majority report, says the CBC needs about \$14,200,000 to operate and improve services.

The commission also recommended that the annual license fee be retained and the so-called less desirable commercial programs be replaced by CBC-sponsored shows. Differences between revenues from licenses and commercial programs and CBC needs, the commission suggested, could be met by Parliament. In 1950-51, the CBC had a \$1.271.874 deficit after an expenditure of about \$9,573,253.



See: "The tape recorder: it is revolution-

izing radio programing"

Issue: 8 October 1951, p. 32

Subject: Tape cuts radio programing costs by two thirds

Tape recorded, on-the-scene documentaries, news shows, and complete series of taped dramatic shows have brought AM production costs down one-third to two-thirds below live show tabs. Now, a film-less camera developed by two electronic engineers with Bing Croshy Enterprises, promises to slash TV program costs as drastically.

The engineers, John T. Mullin and Wayne R. Johnston, employ a tape recording device which doesn't take a picture. Instead, a TV camera is the "eye," with their electronic machine recording on magnetized tape what the camera sees. The cost saver, according to the two men, is the tape which is one-tenth the price of movie film.

Further indications of cost cutting comes from CBS-TV. See It Vow, the video counterpart of radio's Hear It Now, carries its sound on tape instead of film with fidelity up to "live" standards. One of the savings: half-hour sound recording on tape might cost approximately \$10; sound track on film requires development of the negative then a composite print making the cost about four times higher.



See: "Looking vs. listening"

Issue: 4 December 1950, p. 29

Subject: Advertest checks on what happens after TV set has been in the home 18

months or over

KLAC. Los Angeles, is now in the second week of a two-week radio survey contest to determine night radio listening habits during prime TV viewing time. The survey method: a "Name the Sundae" contest with a tie-up with Thrifty Drug Stores. The air campaign is conducted during the 9:00 to 11:00 p.m. time slot with contest announcements restricted to the same time allowed KLAC commercials. Larry Buskett, AM sales manager, says KLAC gets the benefit of a radio mail check; Thrifty Drug some free advertising.

when it comes to placing your television programs, remember

you can do better*with Spot... much better*

- * Free choice of markets.
- * No "must" stations or minimum group requirements.
- \divideontimes Wholehearted station cooperation.
- * Better picture quality than kinescopes.
- * Savings in time costs—enough to cover film prints, their distribution and other costs.

full details from any Katz representative.

THE KATZ AGENCY, INC. Station Representatives



Edward G. Gardner General Manager WBTM, Danville, Va.

"Year after year . . . a steady source of income."

15%-20% of income from



Gordon Allen President KGAL, Lebanon, Ore.

"66 AP news programs sponsored!"

AP service pays its way for us," says WBTM General Manager dner. "We carry 56 Associated Press news shows each week, ry one sponsored. Biggest sponsor is the First National k with a daily 15 minute AP program. They've had this show 10 solid years. In surveys it pulls an astounding 72% share judience. Nearest competition has 22%. No wonder AP news sitself! Year after year it provides us with a steady source ncome. In the past 10 years we calculate AP has been rensible for 15% of our local income."

ays Ben Booth, Jr., Vice President of the First National k of Danville: "Our AP newscasts over WBTM do a fine job. ran a special promotion on savings accounts. We were imped with responses. The results far exceeded even our optimistic expectations."



eports President Allen of KGAL: "All our 66 AP news proms are sponsored. KGAL derives 20% of its income from scasts sold to year-round sponsors. We go heavy on our staff's good local coverage along with AP. This is an eatable combination. Of our audience, 75% prefers news all other programs. When I saw the percentage of gross led from news, I took one salesman off . . . made him News Public Relations Director. We have no trouble at all selling news."

elmar Clem, owner of Delmar Clem Men's Clothes, KGAL's est sponsor of AP news, says: "I've sold suits to people all over the Willamette-land area who listen to my 7:15, newscast. KGAL's AP news is tops!"

THE ASSOCIATED PRESS."



Figures talk! Figures prove AP news pays off ... in profits ... to station and sponsor! Authoritative, alert, concise news coverage attracts listeners . . . and holds them. Sales messages beamed to AP news audiences produce results . . . and profits.

For additional case histories or information on how you can profit with AP news . . . write

RADIO DIVISION THE ASSOCIATED PRESS

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

Associated Press . . . constantly on the job with

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

44% NET INCREASE

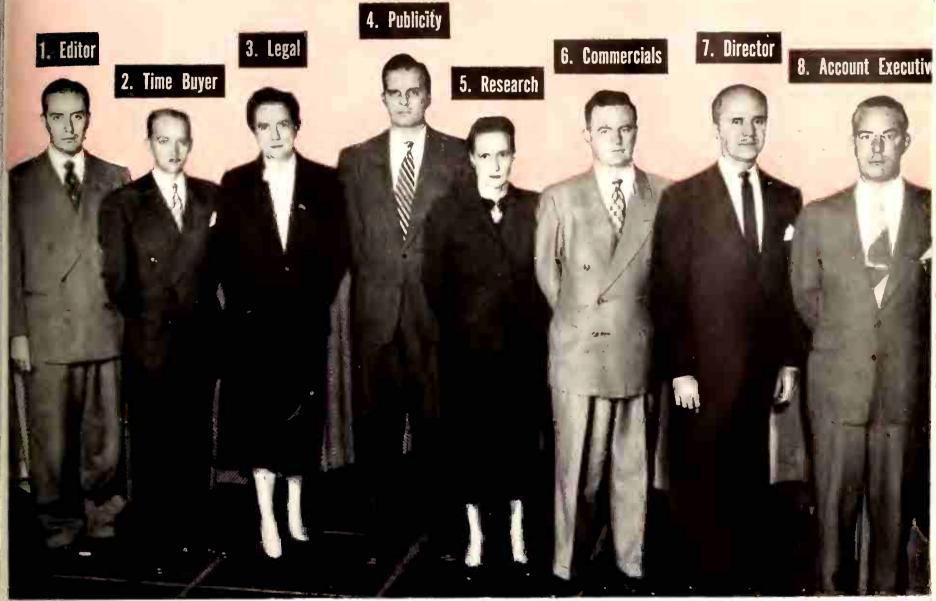
WPAT is playing its role forcefully and dynamically wrat is praying to rote forcefully and dynamic in the "re-appraisal" of radio advertising and on tinues to sell its radio time on the basis of NET INCREASE OF 44% IN WPAT BUSINESS

- (January thru October, 1951 over 1950) RESULTS. 78 NEW ADVERTISERS DURING THIS PERIOD
 - (Plus 61 Renewals of Running Accounts)

 - FIGURES PREDICT "BANNER YEAR IN '52" (Current Business Approaching SRO)

5,000 watts
full time
930 KC N.Y. N. J. CONN.





To show complexities of account man's job, SPONSOR photographed BBDO's Harold Blackburn (DuPont a.e., No. 8 above, who supervises "Cavalcade of

America") with people he deals with in one day: 1. J. Driscoll, 2. J. Bestecki, 3. K. Winn, 4. J. Ishell, 5. T. Anderson, 6. A. Bellaire, 7. J. Zoller

2 hours in the life of an account executive

Based on actual experiences of several account men, here's the diary of a "composite" a. e. for an all-important day

One of the most myth-clustered personalities of the advertising profession is that little understood fellow—the account executive.

His finger-tip knowledge must be as diversified as the antipodes, ranging from roto to radio, from the tabloids to 24 sheets. He must understand at a rapid speed the full functioning of his client's complex business, whether it

be rubber bands or rocket engines. He must be a diversified student of human relations, with nimble post-graduate work in the three-phases of selling—house-to-house, wholesaler to retailer, manufacturer to jobber.

And when, on a quiet Monday morning, a tradepaper item like this—"For the first time the gross billings of the four major television networks moved

ahead of the gross income of the four major radio chains"—explodes on the planning board table at 10:00 a.m.. Mr. A. E. must have the answer.

He may walk quietly into the conference room, with a glass smile, and a queasy stomach, and say, "Gentlemen, we are not wrong in going ahead with our proposed radio network night-time broadcasting. And here's why."



7:45 Item in tradepaper tells of television's impact, gives him concern that client will misinterpret it, grow sour on agency's proposal for network radio show which is due to be unveiled this same day



12:20 Lunch with copywriter, several other agency men. Writer, who is to attend big meeting with client, gulps two martinis, causing SPONSOR's a.e. concern that he'll be foggy during the meeting

He must talk with conviction, with facts and figures on a dollar-for-dollar basis, and he must do it without antagonism or excessive pressure. And, on top of everything, he must be especially careful not to undermine his own delicate position with the advertising agency.

Precarious indeed is the life of him who remains the one absolute in the midst of the shifting uncertainties of market-making. He is the account executive, contact man, service man, advertising man, advertising manager, or ad representative. Call him what you will; for he is as diversified in title as in personality. Yet always, his function is the same—to sell what his client makes, and to sell more of the goods than has ever been sold before.

sponsor has kaleidoscoped the day of many account executives, in order to portray what might be considered a typical day in the life of one. And in so doing, hopes to bring about a closer relationship between the client and his representative in the advertising agency. For although the story is fictional, it is based upon careful research, and the facts pertaining to the account executive's job are essentially true.

Although he's listed in the books as a ten-to-fonr gny, with a Westchester mansion, an Ali Baba expense account, and all the warm afternoons off for rolf, the books write only of the lew-m glowing terms general. Here is how it really is:

7:00 a.m. Monday again. No notes on the bed table pad from last night.... And still a headache. Eyes, I guess. Poor light and working late. But there's something lacking in the insurance commercial. I don't know..... The conference is at ten.

7:10. Using the electric razor. Easier. Reading over the copy again. Basically—lacks fire. He can write but he falls in the slick rut too often. Insurance copy can't run slick. Conservative with conviction. I wonder if I should have had him along when I toured the insurance agencies?

7:20. Kissed wife. Good! . . . But not enough. Just realized that I haven't said a word to her, hardly, since Sunday morning. Bad! I asked about the news of the week, and she said there's bridge this afternoon. I asked where I had put the minutes from the budget committee I was reading yesterday when the Blaines came in. Alongside my overcoat in the hall. . . . Orange juice and coffee hot and black.

7:30. In car, wife driving, Onion skin paper typed in green, "The Budget Committee's Report of Advertising Appropriations and Calculating Schedules for 1952." Insurance companies are conservative when it comes to advertising, but the results expected have to be fabulous. Wake a note to call Tom Wilson in the sales department first thing.

7:35. Leave wife at Scarsdale station. Don't know which train I'll be home on. Try to call before lunch. Get briefcase. Get *Herald Tribune*. Goodbye wife. ... How much longer can you put up with me like this? Must reread network and new premium station schedule on train.

7:45. Train. Forgot to look at plants in cellar. Think they need Vigoro. Ed sat down beside me. Ed's copy chief at the agency. Inserts fire into copy when needed. He just pointed out to me the item on TV sales versus radio sales in the paper. Why did he have to do that? Tough to explain at the meeting. Foolish to make comparisons of this nature. Radio and television are two entirely different media for advertising. Insurance needs a completely conservative radio approach for at least another year. Got to get more figures on this from research.

8:50. Cleaned off my desk when I left Friday. Something confusing about a clean desk. It demoralizes me.

8:55. Called Copy. My man isn't in yet. Decided to take a crack at what I want myself. Writing copy's challenging. Gives me a feeling of accomplishment. Wonder whether or not I wouldn't be happier if I'd stayed in Copy?

9:00. Call from client's radio manager. As I suspected, wants to know



1:00 Conference to present client with next year's air plans begins. Account man's objective is to jet O.K. for drama on network radio, even though client is worried about TV's effect on AM audience. His argument is that AM can still do effective job. For outcome of meeting see text

what the deal is on net TV passing radio. Got around the question quietly for the time being. Told him I'd have fresh facts and figures to substantiate the proposed campaign for the ten o'clock meeting. Informs me that the meeting has been postponed until two. He's a good egg. Used to be one of the lawyers for the insurance company. New V.P. made him radio manager. No reason. Isn't too informed in the field but takes advice. . . . Called research for figures and listing on nighttime radio broadcasting. Want revised report by meeting time. Think I'll bring research man along to support testimony.

9:15. Sally's in. Heavy week-end she says, but looks fresher than I feel without heavy week-end. Brought coffee for me. Like Sally. Had her five years. Commutes from White Plains. The agency's afraid that a lot of the girls would quit if it moved away from the Grand Central area. . . . But not Sally!

9:30. Good news! New account brought into the agency. Must go downstairs at ten and welcome it. They make scientific instruments. Wonder if I'm still adept at writing consumer copy for technical goods?

9:35. The mail's in. Trade publications, market reports—Nielsen, Hooper. Letter from a college junior who wants to know how to go about get-

ting a job as account executive. Wonder if I'll ever be able to answer that one? Maybe something like this: Understanding people, analysis, sales potential. "Annual Report" from the client. The past year's sales figures, broken down for each account. Look promising. Other routine matters. nothing rush, and that's good Monday morning news. . . . Went over my expense account for the year, and noticed a sharp increase in night club spending since taking over this insurance account. Why?—a release from conservatism?

9:45. R. H., T. W., and A. D. came in to get my point of view on putting selling words on paper. My problem now, too. Looked over their campaign -heavy oil. Art work is weak, I felt. and follows too closely competitor's ideas. Again, a case where the fire is missing. So often the trouble is that the copywriter can't visualize his original idea in print. They agreed with me. Then we got off on a discussion of sounds and symbols in our language. Decided that the advertising man's main function is to convey his message in a medium that is best understood by the public in terms of what hè has to sell. In other words (bad expression). he must be able to spot the right medium to do the right job. . . . And I still feel insurance needs radio.

(Please turn to page 77)

Four account men and what they do

Robert W. Day Albert, Frank, Gunther, Law

Kiplinger magazine, "Changing Times," account executive; he focuses on spot radio advertising, buying local programs which have loyal audiences. Typical activities for Mr. Day: Determines best method for resolving client's prob-



lem of building circulation for his magazine; sets up distribution of sample copies. Represents need to timebuyer and station to get best one-minute availabilities once a month in 75 local markets. Drafts suggested commercials with salient points for program's m.c. to emphasize in ad lib pitch. Telephones client in Washington capsuling each day's progress. Compiles daily sales increase in individual markets.

Kenneth McAllister Benton & Bowles

Crosley radio and TV program account executive; helped plan ads for \$2 million "Crosley American Way of Life Contests," which were pushed via 105-market spot radio saturation campaign. Typical activities for Mr. McAllister: Confers



with agency staff and client to determine nature and philosophy of contest. Goes after choice radio availabilities by briefing timebuyer on client's needs. Helps select motion picture stars to talk up contest in firm's recorded announcements. Makes weekly contact with client, reporting time and locations of announcements so that local dealers can be alerted. Keeps abreast of daily sales statistics.

Charles E. T. Scharpes BBDO

DuPont account executive on Zerone, Zerex talking duck TV spot commercial campaign. Typical activities for Mr. Scharpes: Details eight-week spot campaign with DuPont and agency staff. Hires animator for duck's voice on disk.



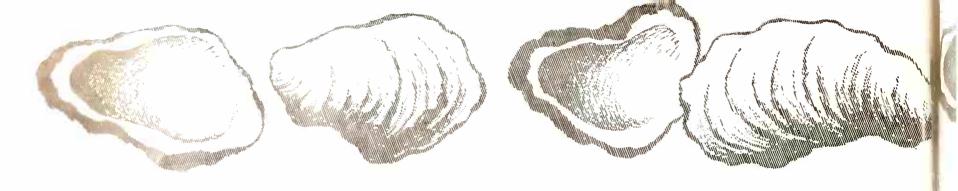
Studies weather conditions to tie-in anti-freeze just ahead of local cold waves. Helps timebuyers jockey with stations for best availabilities. Prepares radio and newspaper commercials to use in case of last minute TV cancellations. Guards against eight-second advertisement overlapping station's call letters. Supervises filming of campaign. Anticipates next year's advertising with costs, rates, and sales records.

William C. Martin Geyer, Newell & Ganger

Embassy Cigarettes account executive in charge of the half-hour CBS-TV show, "The Web," which is in 35 markets. Typical activities for Mr. Martin: Determines campaign theme. Gets hard pressed class A time by close cooperation



with timebuyer. Supervises and coordinates all phases of eye and ear appeal commercials by Jonathan Blake. Directs story conferences. Through the assistance of the research department, accumulates daily sales reports. Carefully studies each of the 35 markets to eliminate sales weaknesses. Attends afternoon dress rehearsals, and evening performance to make sure show and commercials maintain a high standard.





How Oyster Shell covers 56 markets with \$40,000

Spot radio, used year-'round to reach farmers, sells chicken-feed supplement in 20 states, makes a little go a long way

When city-bred advertising executives hear about how wide a coverage is achieved by Oyster Shell Products Corporation in using year-round spot radio in farm markets and how little they spend, the reaction is nearly always the same. Most of them raise their eyes implor-

ingly to heaven, and then feel like going out to the nearest recruiting office of the Foreign Legion.

It just doesn't seem possible. For a grand total of some \$40,000—nearly half of the firm's total ad budget—Oyster Shell Products manages to cover a total of 56 farm markets with ra-

dio, in 20 big agricultural states. And, the feed firm manages to make that \$40,000 figure s-t-r-e-t-c-h over a period of 52 weeks, not just a month or two.

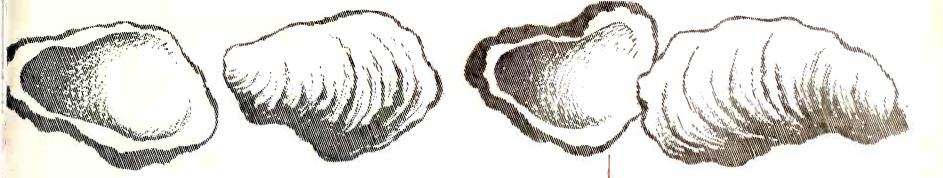
Results? Just look at the record:

1. A high percentage of the nation's farmers and poultry-raisers feed their



DAVE THOMAS, CECIL & PRESBREY V.P. (FAR LEFT), HANDLES THE OYSTER SHELL ACCOUNT, SITS ON KEY PLANS BOARD





crushed oyster shells, in various sizes, to their flocks to promote better laying, and to help hens lay eggs with stronger shells.

- 2. Radio is considered by both the firm and its ad agency, Cecil & Presbrey, as one of the key factors in building a business that now runs, according to trade estimates, to quite a respectable annual wholesale rate.
- 3. The firm's name, and its "Pilot Brand" feed supplement product, are as familiar a piece of Americana on poultry farms today as the Sears, Roebuck catalogue, tractors, and red barns—thanks largely to farm-area radio.

What does this neat trick for Oyster Shell Products in radio is not as magical as it might sound. In fact, like all good tricks, the explanation is disarmingly simple.

Basically. the secret lies in two things: (1) A consistent approach that hasn't changed in 30 years of general advertising and, except for refinements in technique and timebuying, hasn't changed for 15 years in radio; (2) Efficient use of the radio medium, based on both client and agency knowledge of living and listening habits of farmers.

From a humble, live-copy campaign on three big farm stations (KOA. Denver; WHO. Des Moines; WDAY. Fargo. N. D.) in 1936, the spot radio announcement campaigns of Oyster Shell Products have made real progress. Today, they are transcribed one-ninute announcements on 56 big farmarea stations. Frequencies haven't changed. however. In the beginning, one announcement per week was used. Except for a stepped-up two-per-week campaign during the food-hungry years of World War II. it's still one-per-week. All that's grown is the station list.

Timebuying is done by Cecil & Presbrey's Charlotte Corbett who puts all the care into it she might use on a multi-million dollar campaign, although it is one of the smallest "national" accounts in the shop.

"We add stations to our list for two reasons," states the C&P timebuyer, who also handles agency timebuying for Philip Morris, Electric Auto-Lite, and Red Top Brewing. "When the client decides that a sales area needs bolstering with spot radio, the word is passed to me and we start looking first for good early-morning, then for noontime availabilities. These are nearly always adjacencies next to farm news programs. Or, we may spot something good in what station reps offer us, and I will recommend it up the line to the account executive."

Adds Miss Corbett: "There's no set formula we use in selecting stations, such as using only 'powerhouse' stations in farm areas. We do have several 50 k.w. stations on the list to get coverage in a thinly-scattered poultry-farm area. Often, however, we will buy time on small stations that do a good job of coverage in a concentrated poultry-raising area.

"The big yardstick that we use is 'Does the station reach the farmer we want to reach, and does the availability offered us have a good audience?' Incidentally, since about 60% of our buying is in less-expensive early morning slots, we seldom have ratings to go by. We judge, therefore, on the basis of good mail responses, success stories. and dealer reaction."

Since Cecil & Presbrey has to work against a tight spot budget, which averages between \$700 and \$800 per station per year, the timebuying is done very cautiously. There's no plunging, no "saturation" campaigns. Not when each one-minute announcement slot can't cost more than about \$15 each week, on a 52-time basis. Often, good slots which cost more have to be passed by.

The growth from three stations in 1936 to 56 stations today has been slow, but it has been steady. In 1937, three more were added: one was added in 1938; one each year in 1940 through

(Please turn to page 69)

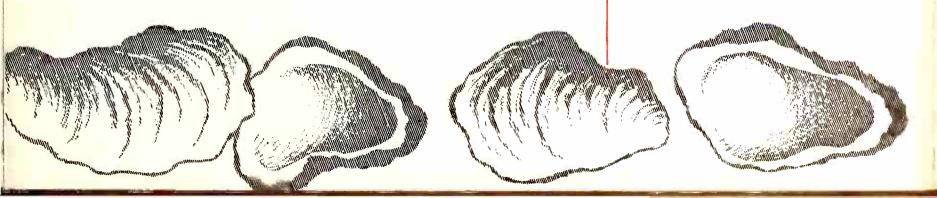


Charlotte
Corbett and
Hazel Speight
of Cecil &
Presbrey
help handpick radio
outlets

Oyster Shell Products air budget goes for e.t. daytime announcements on these stations:

daytime	announcements on	these stations:	
KOA	Denver	Colorado	
WBRY	Waterbury	Connecticut	
WDAN	Danville	Illinois	
WMBD	Peoria		
WGEM	Quincy		
WDZ	Tuscola		
WGBF	Evansville	Indiana	
wowo	Ft. Wayne		
WFBM	Indianapolis		
WIOU	Kokomo		
WMT	Cedar Rapids	lowa	
WHO	Des Moines		
KDTH	Dubuque		
KGLO	Mason City		
KMA	Shenandoah		
KSCJ	Sioux City		
KWWL	Waterloo		
KGNO	Dodge City	Kansas	
KOAM	Pittsburg	Kansas	
WIBW	Topeka		
KFH	Wichita		
WCSH	Portland	Maine	
WBZ	Boston	Massachusetts	
WBZ-A	Springfield	Wassach die 113	
WELL	Battle Creek	Michigan	
WIBM	Jackson	Wile in gari	
KDAL	Duluth	Minnesota	
KYSM	Mankato		
KSTP	Minneapolis		
KROC	Rochester		
KFRU	Columbia	Missouri	
KWTO	Springfield		
KMMI	Grand Island	Nebraska	
KRVN	Lexington		
WJAG	Norfolk		
wow	Omaha		
WKXL	Concord	New Hampshire	
WHCU	Ithaca	New York	
WITN	lamestown	7.2	
WDOS	Oneonta		
WGY	Schenectady		
WDAY	Fargo	North Dakota	
KFYR	Bismarck		
WADC	Akron	Ohio	
WHKC	Columbus		
WHIO	Dayton		
WRFD	Worthington		
WORK	York	Pennsylvania	
KDSN	Aberdeen	South Dakota	
WNAX	Yankton		
WWVA	Wheeling	West Virginia	
WBAY	Green Bay	Wisconsin	
WCLO	Janesville		
WKBH	La Crosse		
WKOW	Madison		
WOMT	Manitowoo		

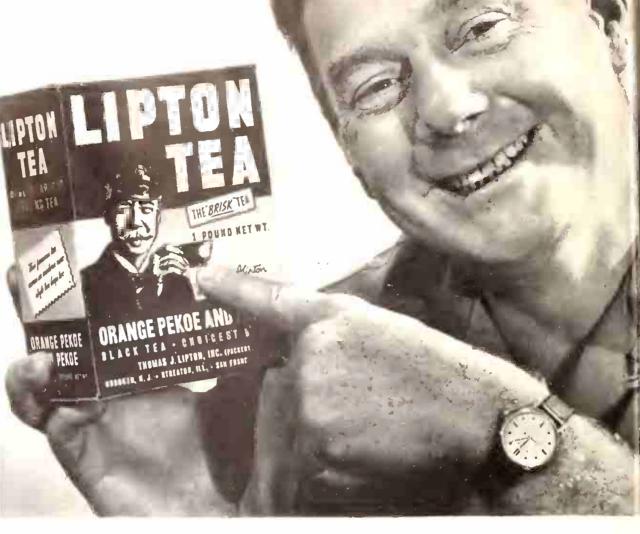
STRATEGY: By limiting farm radio schedules to one daytime announcement per week per station. Oyster Shell Products manages to stretch its \$40,000 budget for the above 56 stations. The payoff comes from consistent, 52-week formula



Most efficient: Godfrey's Lipton plugs are high on "Best Remembered" lists, are tops in getting viewers to buy brands

Waning appeal: Texaco's commercials on Berle TV show are now more disliked than liked; have high remembrance score





Do viewers remember your commercial? Advertest study shows even

"disliked" commercials sell if they're remembered well by viewers

Philip Morris admen delight in telling this story:
Soon after one of the "Big Three" tobacco firms began using a catchy jingle in virtually all of its TV selling, a Philip Morris adman was making a train trip down to P-W's big factory in Virginia. He had just settled himself comfortably behind a newspaper, when he heard two men nearby start a spirited discussion re-

garding tobacco advertising. A conditioned reflex acted; he perked up his ears. From their voices, he soon recognized them. One was an agency executive: the other was a high ranking official of a competitive eigarette firm.

The agency man was talking. "Let me tell you. everybody is going for that TV jingle we've created for you. My wife hums it. My kids hum it. Even the maid hums it. It's terrifie!

Viewers adore it! Why . . . "

The cigarette man broke in sourly. "Maybe so, maybe so. But why do they all go out and buy Philip Morris?"

The above story may, or may not, be apocryphal, even though sponsor heard it from a reliable source.

However, it illustrates a point: The TV viewers may love your commercials to death, but the funeral may be held

at the cash register. On the other hand, viewers may reach to turn off their sets when your TV commercial squeezes every bit of selling out of its allotted time, but they may remember it—and act on it—when their hands are reaching for a product on a supermarket shelf.

To most hard-working TV admen, this isn't news any longer. Studies reported in SPONSOR, such as those made by Hofstra-NBC (see "Hofstra study No. 2," 18 June 1951) and the American Management Counsel (see "Before you think your commercial," 2 January 1950) have confirmed this. So have other studies made by Horace Schwerin and Daniel Starch.

Well, then, what does make a TV commercial work . . . that is, sell?

A good deal of light has now been thrown on this tricky question by a new study of TV commercials, made by Advertest Research (New Brunswick, N. J.). The study was made during the period of 11-20 October 1951 in the New York City and New Jersey areas in range of New York's seven TV stations. A careful, socio-economic sample of some 759 viewers were quizzed personally by Advertest on a variety of subjects.

Respondents were asked detailed questions about the commercials they remembered best, liked or disliked most, or which had prompted respondents into "sampling" a product. Viewers were also asked how they felt about commercials generally, and allowed to air some favorite gripes.

sponsor feels that this exclusive report on the full findings of the new Advertest study is important to all users of the TV air, whether at the network or local level. This can be judged from a look at the highlights of the recent TV study:

1. "Remembrance" seems to be the strongest link between a TV commercial and a viewer who is motivated by it into sampling the product.

Among the first five products in a list of those "sampled" because of TV. three of them—first place Lipton's Tea. second-place Ajax, fourth-place TV Guide—were also the leaders in their product categories respectively among "best remembered" commercials. Two others—third-place Tide and fifth-place Heed deodorant—were also very high on the remembrance lists among product categories. Others on the "sam-(Please turn to page 79)

1. How 29 leading TV advertisers were ranked in remembrance, like-dislike, sampling*

Advertest study results show that products which rank high in their respective categories by having the "Best Remembered" commercials are most likely to rank well among "sampled" products whose testing is traced to TV commercials

Product name of category leader	Score in "Best Remembered"	Rank in "17 Best Liked"	Rank in "8 Most Disliked"	Rank among "11 Most Sampled"
Ronson (lighters)	77.5%		-	
Chesterfield (tobac.)	74.7%	3		
Lipton's Teo (bever.)	74.0%	12		1
Texaco (gas, auto)	73.0%	6	2	
Bulova (watches)	72.9%			-
Pepsi-Colo (soft dr.)	61.0%			
Schoefer Beer (heer)	58.9% 58.0%	11		
Ajax (cleansers) Lux (soaps)	54.1 %	y		
Philco (radio & TV)	52.0%			
Westinghouse (appl.)	50.2%	7	6	
Ford (automobiles)	47.3%	16	/	
Beechnut (candy)	41.4%	10		
Armstrong (rugs)	33.2 %			
Birdseye (foods)	28.9%			
TV Guide (pub.)	17.5%			4
Con Edison (utility)	15.8%			7
Howard Clothes	15.0%			-
Stopette (drugs)	14.2%			6
Others of interest (not leaders)	-			
Lucky Strike	54.8%	1	3	
Tide	41.8%	-		3
Philip Morris	28.1%		1	
Heed	14.0%		4	5
Rheingold Beer	14.0%		5	
Ivory Šoap	12.4%		-	7
Muriel Cigors	4.1%	2		
Lustre Creme	2.4%			10
Johnson's Wox	Less than 2%			8
Dri-Glo Wox	Less than 2%			9
Blank space indicates pr	ما عمال المثلم عمالمات			

*SOURCE: "Study of TV Commercials" made by Advertest Research. Survey made with socioeconomic sample of 759 viewers in N. Y.-N. J. area during period of 11-20 October 1951.

2. Viewers' choices of TV commercials as to type and method of presentation*

Types:	
Live action	45.2%
Cartoon and/or stop motion	44.5%
Film (oport from cartoons)	8.4%
Slides	.9%
No choice	4.3%
Method of commercial presentation:	
Singing or dancing	55.6%
Story or dramatic	23.2%
Announcer reoding	15.3%
Borker or pitchmon	4.5%
No choice	2.9%
Method of product presentation: Showing product being used Showing how product is made Telling what product does Description of product Famous person endorsing product No choice	38.5% 24.5% 20.6% 15.0% 1.4% 4.9%
NOTE: In many cases respondents named more than one choice.	

^{*}SOURCE: "Study of TV Commercials" made by Advertest Research.





rector?

Pressure from too many masters (sponsor, station's manager, salesmen) keeps him from obeying the real boss — the public

the account executives from the peddlers."

In short, let's not brand the genuine, versatile, and inventive program director and radio salesman with the same iron we use on the "tired" of the lot. Faulty operation in any department of radio reflects on all other departments.

But let's presume that good program ideas do inspire good selling methods. Just how far should an average local station go in elaborating on production? Should the station press its limited facilities to the hilt, to satisfy the determined bidding of a salesman or sponsor—and end up sounding like a burlesque of big-time? Or should the average local station rely on simple formats, clean-cut, down-to-earth programs—in keeping with limited talent, equipment, and funds on hand?

Even the use of the tape recorder, recommended by Mr. Hotchkiss in his desire to escape the usual stereotyped studio-produced program, can be overdone and, indeed, as we listen to the canned parade of transcribed, taped, and rebroadcast programs day after

day, station after station, we long for the pioneer days of "live" programs that may have been of "bush-league" caliber by modern, hot-shot standards—yet one felt there was someone at the other end, at that precise moment, alive and in the flesh and trying to be at least mildly entertaining.

Mr. Hotchkiss also might have brought up the epidemic of imitation in radio today. Radio has become monotonous to its own members, just as to listeners, because of its enslavement to imitation. One quiz show, one mystery show, one half-hour of screaming females and overbearing m.c.'s begets another. Everything must be framed around a complex format, allowing for an overload of commercials, including cow catchers and hitch hikes. The feeling of spontaneity, freshness, and unassuming human interest is scrapped in an attempt to compromise the stipulations of sponsor, manager, sales, programing, and God bless 'em(?), the temperamental talent. The listener, God rest his tortured soul, is welcome to the residue!

The ulcer-producing disk jockey mania is another source of sewage resulting from radio's addiction to imitation. The poor man's Robert Q. and Garroway have burdened the jaded listener with their own warped ideas of music, their own little gems of musical misinformation. All listeners are "squares" in the disk jockey's way of thinking. He knows better than the man with his hand on the dial what should be played on the air—or at least that's the impression one gets from listening to such segments of bedlam and cacophony.

When we tune in at any one hour and hear nothing but news, nothing but audience shows or soap operas, nothing but drama or disk jockeying—we may well assume that someone is trying to outdo someone else, that programing is based on just how far one station can go in trying to cop another's idea and put it to better, or worse, use!

Hotchkiss places the blame for what he calls radio's "crumbling foundation" on "diseased programing." We wonder if, in turn, diseased program-(Please turn to page 68)



B. L. BENNETT Continuity-Publicity Director, WKBZ, WKBZ-FM (Muskeyon, Mich.)

The article above—a defense of the harassed station program director and an attack on the bugaboos inflicted upon him—was written by B. L. Bennett, continuity-publicity director for WKBZ-AM-FM, Muskegon, Mich. Bennett has a varied background fusing the practical and the scholarly. The 37-year-old director began at WKBZ in 1940. Before that, he spent three years in display advertising for William II. Hardy Company, Muskegon's biggest department store. He also spent one year in display advertising for the Cunningham Drug Store chain, Detroit. He left WKBZ once, for 22 months, to engage in an unsuccessful struggle to make something of a near-bankrupt day-

timer station—first as assistant manager, then as manager. A broadcasters with a literary bent, he has written numerous freelance magazine articles. His topics have ranged from the Lone Ranger to little-known historical personalities, like Captain Walker, "The Man With the Branded Hand." He has had published a boys' adventure novel, "Danger Trails North." Besides turning out a weekly movie column for Schlossman Theatres, Inc., he is now writing, for the third time, his first adult novel. Bennett, who is single and articulate, says: "I believe working radio men should speak out against some of the uncomplimentary (and, in many cases, nnjustified) gripes about radio,"

Public utilities on the air

PART TWO
OF A TWO-PART SERIES

Use of radio and TV has gone up sharply on local level. SPONSOR study finds news preferred programing by far, with drama also favored

When it comes to local-level advertising, the nation's electric and gas utilities are becoming very broadcast-minded. This fact stands out clearly in every recent survey of local and regional utility advertising, including a two-month-long study by SPONSOR. Here are some of the outstanding symptoms:

- About three out of four utilities are using spot radio. About one out of four of the larger firms is using spot television, where there is TV coverage.
- The broadcast advertising share of local utility budgets is growing steadily. It's averaging 13.5% today a 25% increase over last year. The total expenditure is an estimated \$5,-
- 500,000 annually.The approach is far more varied than it once was. Utilities used to con-

fine themselves largely to spot announcements and "prestige" programing: today broadcast audiences are reached via campaigns that include everything from TV feature films to radio farm news.

• The "sell" is more vigorous. Caught between the devils of cheap government power and higher taxes and the deep blue sea of higher operating costs and the need for new consumer markets, utilities use every good device of broadcast advertising to tell their public relations story, add more customers.

On the other hand, sponsor discovered that several important electric and gas firms ignore airselling completely, or give it only a passing nod. Radio-TV's share of ad budgets can be as small as 0.1%. A billion-dollar firm

like the West Coast's Pacific Gas & Electric can be locked in a life-or-death public-relations battle with government power and practically ignore air advertising, meanwhile pouring fortunes into other ad media.

At the same time, a gas company in the Midwest reported recently to the Public Utilities Advertising Association that it was putting "about 70%" of its ad budget into radio. Certainly, the use of radio and TV is increasing, but there are still many inconsistencies and much misunderstanding. However, many utilities are learning how to profit by the air experiences of firms like those included a little later in this sponsor study.

In one utility field—that of businessmanaged electric companies and combination electric-gas firms—some of

Public utility program preferences in spot radio & TV^*

Activity	% using
News, news commentary, farm news	. 46.5%
Drama (c.t. shows, co-ops, film)	. 19.5
Service shows (cooking, homemaking, etc.)	. 12.5
Popular music (c.t. shows, records, etc.)	. 6.0
Live or e.t. or TV announcements	. 4.0
Variety, quiz. sports, entertainment shows	. 4.0
Classical music (e.t. shows, recorded)	3.0
Forum and panel shows	. 3.0
"Mr. & Mrs." shows, interviews, etc	1.5
Total	100.0%

*Note: This chart is based on a SPONSOR study of local-level public utility program preferences covering some 250 radio and TV statious in the U.S. In a few cases, one large utility would sponsor a similar show in several markets. This was figured as one "air operation" to avoid overweighting. Otherwise, shows were figured separately.



news

46.5

Most popular program form with utilities is news and commentary, like that of MBS co-op Fulton Lewis, Jr.



drama

Ziv-transcribed "Bright Star" is typical of star-name drama vehicles used locally in both radio and video



TELEVISION: NEW YORK'S CON EDISON PROMOTES TV NEWS, WEATHER SHOWS IN BRANCH-OFFICE DISPLAYS



RADIO: L.A.'S SOUTHERN CAL. GAS COMPANIES PLUG 11-YEAR-OLD CLASSICAL MUSIC SERIES VIA HUGE POSTERS

the smokescreen of mystery that surrounds the proper use of broadcast advertising is being blown away. The prime mover here is the Electric Companies Advertising Program (see "Public utilities on the air, Part I," SPONsor, 19 November 1951). One of the major effects within the industry of the ECAP year-'round campaigns in network radio since 1943 has been to make many utilities (1) aware of the abilities of broadcasting in handling a tough public relations job. and (2) to set an example in reaching audiences at low cost—as little as \$1.66 per thousand, via Corliss Archer on CBS.

An N. W. Ayer executive who works closely with ECAP, Dwight C. Van Meter, puts it this way: "I don't think there's any question about public utilities becoming more air-minded. Although we have not made an official survey to determine local-level use of radio and TV by ECAP members, I can tell you that a good deal is being

done. In the periodic ECAP advertising plans sessions with ECAP members, many ad managers among some 140 member firms have told me that they are consistently using radio and TV, or are increasing their use. Many employ the local commercials ECAP prepares for them.

"ECAP would not take all the credit, of course. We know it's made many members and non-members aware of how broadcasting can do a public relations job for them, as well as improve business. Other national, regional and state associations have done an equally-good job. However, much of this would probably have happened anyway. For instance, the rapid developments in rural electrification have created new utility and appliance customers among farmers, and many firms use radio to reach them. Television is being used, more and more, since it is at the same time an effective ad medium and a source of new revenue

through added load factors. The growing awareness of the value of good industry public relations has caused many utilities to expand their advertising into an ever-growing media list at the local level. There's still much to be done, but we're glad that we've helped."

Even with the excellent educational jobs being done regarding utility advertising by organizations like Public Utilities Advertising Association, ECAP, Edison Electric Institute, American Gas Association and other groups, there is a distinct scarcity of information available regarding one major point: What types of local-level air advertising are most widely used by electric and gas utilities?

To find the answer to this question, sponsor recently conducted a nation-wide survey on this subject. Two months were spent by SPONSOR staffers in querying some 250 radio and TV

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WHAT ARE THE HOT ISSUES TH

Radio networks are being reborn

To the average sponsor, the twists and turns of the four nationwide radio networks has been a source of confusion during the past year. Changes in basic network policy have occurred in increasing number, to the accompaniment of rumors galore. But the clear fact beginning to emerge amid the rate readjustments, sales policy changes, merchandising innovations, etc., is that sponsors are now witnessing the birth of the network of the future.

Most current and most talked about among network radio's birth pangs is the new NBC reorganization plan which got an airing last week at the network's Boca Raton meeting. Here, in brief, are the highlights of what's happened to the NBC plan thus far—followed by highlights on changes shaping up among those other lusty infants. CBS, MBS, and ABC. (Boca Raton details appear on p. 2.)

sponsor's general conclusion after a nationwide survey of NBC affiliates is that NBC's effort to reevaluate rate structures of its affiliates will be generally successful, despite adjustments as NBC and individual station meetings continue and discontentment among those affiliates.

ates who lose revenue thereby. But the important pos for advertisers to remember is that it makes little diff ence for them precisely how NBC adjusts internally. T total cost of the present NBC network (before new s tions were added) does not go up or down as a result the individual station adjustments since they balar one another out. What is important for sponsors about NBC's reorganization is that it is designed to please the in the long run by making network radio easier to be more flexible. Not part of the originally announced organization plan but definitely linked with this ent trend is the recently announced NBC guaranteed-circu tion plan. With its guarantee of the number of listen who hear the sponsor's commercial, this plan combin the benefits of a magazine's guaranteed circulation w network radio's inherent advantages. It goes magazin a step further by guaranteeing attention to the ad m sage rather than mere guaranteed purchase of a copy the magazine. The new emphasis on merchandising another step in the magazine-technique approach.

NBC's major rival. CBS, meanwhile is going through process of evolution all its own. Efforts to describe when the state of the state of

(Please turn to page 82)

3

Sports tip: check on local rights

Spousors, who've been picking up the radio and TV tab of football, baseball, hockey, wrestling and boxing tourneys, will keep a sharp eye pecked on the legal scorecard in U. S. District Court. Philadelphia, the 17th of December. The courtroom competition there involves professional football in particular, but the outcome may well have far-reaching effects on sponsorship of all sporting eyents.

In a nutshell, here's what the Philadelphia legal hassle is about:

The National Football League, which represents 42 pro football clubs throughout the nation, will contend it has every right to determine whether or not pro football games shall be televised. It will maintain that bringing the games free into the parlor will be equivalent to cutting the throat of its boxoffice earnings. Consequently, it will petition the court to dismiss the Federal Government's anti-trust suit against it.

The Government's case, as sponsor learned in Washington from Victor Kramer, of the U. S. Justice Dept.'s Anti-Trust Division, hinges on three questions: "Are the football teams conspiring to restrain trade? First, are

they depriving broadcasters of revenue and sponsors the benefits of advertising? Second, are they deprivit the public of the right to see the games free on TV?"

Only a toss of the coin can now determine which si will win this showdown case. What seems fairly ce tain, sponsor learned, is that the NFL will shrug asithe issue, by decreeing that henceforth football teams i dividually will decide whether or not their games shabe televised.

In following this course. NFL will be taking its of from the National and American Baseball Leagues. The past fall (24 hours before the Government took actionagainst the NFL) the baseball leagues voluntarily avoided possibility of an anti-trust suit, by ceding game-televising decisions to the individual baseball teams.

It follows that if the NFL, too, pursues this cours football-loving sponsors would be wise, now, to bude up with promoters of their local football teams.

From an overall viewpoint, the Philadelphia court cabrings to a head the long-seething sponsor-vs.-sports primoter debate: Does televising of sporting events in faincrease or decrease the boxoffice take?

Answers are a dime a dozen, depending on who yo

(Please turn to page 83)

EEK?

network radio is changing fast report to ad men on sports sponsorship new BMB-type study is on the way survey shows 77% listening outside parlor

Baker launching BMB project soon

A bigger and better version of the 1949 BMB measurements of the circulation of broadcast advertising which still remains a vital buying tool) will be in time-buyers' hands sometime after March, 1952.

That's the word from Dr. Kenneth C. Baker, who used to head up the now-defunct BMB. Baker is now a partner in Standard Audit and Measurement Services, Inc. of New York. With his partner. Michael R. Notaro, Baker is eurrently in the process of reviving the BMB-type study, one of the most useful items a timebuyer can have tat his elbow.

According to Baker, the new study, for which CBS (see Howard S. Meighan's comment regarding CBS and the new BMB on page at left) and about 325 stations have already signed up, will be "precisely comparable" with the old BMB figures. Also, it will show much more data on non-subscribing stations. (Other webs will soon get a strong pitch from Baker.)

These factors alone should be a boon to agency time-buyers. Comment (from J. Walter Thompson's Jane Shannon) is representative of many "We very definitely

need such a study in buying time. We're still using our 1949 BMB, even if it is out of date. Of course, we pencil in our own corrections as best we can and make informed guesses as to changes in circulation. But, if the new BMB-type reports live up to minimum expectations, we'll really have something useful."

Even so, the upcoming study, for which some 750,000 ballots will be mailed to listeners and viewers this March, will have some new wrinkles. Here are a few:

- 1. Agencies and networks will be able to run special IBM tabulations, showing distribution and circulation among families that have car radios. Also, it will show data on "extra sets" in radio homes.
- 2. TV will be charted in the new study. Some clear idea of how TV has affected AM's circulation will be given.
- 3. The base sample for the study will be bigger, but not too much bigger. Says Baker: "There's a point of diminishing returns in this. After you reach it, the increased accuracy isn't worth the extra money."
- 4. Advertisers who want to measure radio or TV station circulation in order to determine individual dealer shares in a group or co-op air advertising campaign will be able to do so.

Nets measure individual listening

To measure radio's circulation and listening, it's no longer accurate to make your yardstick family listening and radio homes. You have to visit a radio or radio-TV home and find out what the *individual* is doing, where listening is going on. Further, you've got to follow the individual as he drives to work, eats his breakfast in the dining car, visits the barber shop, works in the factory.

This is the great lesson contained in a new study, made jointly by CBS and NBC, and compiled from diaries of the American Research Bureau, Washington, D. C. A nationwide cross-section of 3,600 individuals were measured, and the results, just announced, are eye-opening.

Highlights of the NBC-CBS study:

1. TV has definitely not killed off radio listening. Video's entry into a home has had the effect of dispersing radio listening to other locations than the parlor. Now. 77% of all radio listening in TV homes is done with "secondary sets" in kitchens, bedrooms, dining rooms. cars. etc. In fact. TV families have more radios than non-TV families. Some 46% of TV families have three or more radios: only 35% of radio-only families have that many.

2. Here's how the dispersal of radio listeners to other areas in the home has worked out, and how it affects distribution of total radio listening. For a typical day in August 1951 (not a strong radio month) covering the period between 6:00 a.m. and midnight:

Location	Radio Only	Radio-TV
Living Room	49.5%	22.9%
Kitchen		50.0
Bedroom	13.2	9.6
Dining room .	3.6	6.2
Automobile	1.5	6.3
All others = =	5.0	5.0
	100.0%	100.0%

- 3. The woman of the house is now radio's greatest customer, which accounts for the high rank of the kitchen as an "outside-the-living-room" radio listening area. Women do most of the listening in 52% of the families quizzed by ARB. Others: in 21%, father; 13%, daughter: 10%, son; 1% for the rest.
- 4. Radio wins hands-down in competition with printed media for the public's attention. The survey found that the average U. S. individual spends triple the amount of time with radio compared to newspapers, five times as much with radio as with magazines. Daily figures: radio, 109 minutes average: newspapers. 35 minutes; magazines. 19 minutes. No figures given on radio vs. TV.

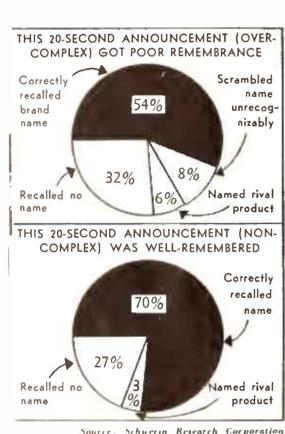
- 1. Stimulate buying action
- 2. Build brand acceptance
- 3. Announce product improvement
- 1. Create demand in desired retail outlet

What can station breaks do best?

- 5. Tie-in with holiday or seasonal sales
- 6. Provide broker and dealer support
- 7. Reach hand-picked audiences
- 8. Pin-point sales messages according to region, weather, time, other factors

Are you overlooking station breaks:

You may be surprised to find how much "sell" vou can pack into 20 seconds—or less



Schuerin Research Corporation

60 SECONDS TELLS" AS MUCH AS 180

TOTAL COMMERCIAL TIME DEVOTED TO PRODUCT	% OF VIEWERS REMEMBERING
60 sec.	91%
100	87
140	94
180	94

Source: Schuerin Research Corporation

A few years ago choice radio station breaks* were about as scarce as a winning ticket in the Irish Sweepstakes. But today "adjacencies" next to Jack Benny, Lux Radio Theater, Your llit Parade and between high-rated soap operas are going begging in many markets . . . while good one-minute availabilities. which used to be a distant second in the sponsor hit parade, are sold out and often have waiting lists.

Why this swing to minute announcements and away from day or night station breaks—a reversal that's happened in the last year or so?

SPONSOR queried station representatives, timebuyers and copy chiefs, researchers and advertisers and found that:

- 1. Both stations and advertisers are responsible for the trend stations build vehicles for minute announcements and usually sell them at the same rates as station breaks; advertisers feel they need longer sales messages to sell new products and meet increased competition.
- 2. Agency people generally were unaware of the trend "whether we buy 20-second or one-minute announcements depends on the basic strategy of the campaign."
- 3. The evidence indicates station breaks are still an excellent buy and advertisers may be passing up many a

sales "gem" if they overlook them. In the words of Murray Grabhorn, managing director of the National Association of Radio and TV Station Representatives, Inc., "It's an abnormal trend that will run its course before it goes back to normal."

Already, "some advertisers that dropped station break schedules a year ago are re-evaluating them now and find that they still represent an economical and efficient advertising buy," according to Bob Leder, Eastern radio sales manager, NBC Spot Sales.

For example, a Midwest candy advertiser, who had been putting most of his advertising dollars into station breaks in 55 markets, last year cut out nearly all radio in TV areas and went as deeply into TV as his budget would allow. But results were discouraging and unsatisfactory because TV couldn't cover outside areas served by radio. and TV forced the advertiser to spread his dollars too thin. This fall he was back in radio full blast with a new station break campaign over 55 stations.

SPONSOR ran across plenty of success stories that reveal solid "reasons why" for buying station breaks. Here are three of the most important:

1. They deliver sales messages with impact to maximum audiences. "They are a fine value for reminder copy. P&G maintains a gold-plated list of station breaks and shuffles them on their products," reported P&G timebuyers.

"Life Savers have used station break announcements since 1941, except for a hiatns during the war, to get across their sales theme," says a

^{*}Station breaks refer to the 30 seconds between programs, are called chainbreaks when between network shows. Five seconds are devoted to local station identification and the remaining time is sold for announcements.



Parlor game for sponsors: Read 20 seconds' worth of your sales copy. Have an associate time you. The number of sales points you can get in will no doubt prove surprising

Examples of the way three prominent air users have boiled down sales messages into a few well-chosen words

Five-second announcements:

(#1) Anner: Need a personal loan to take care of bills? Think first about the First National Bank of Boston!

(#2) Anner: Save with Jenney! Add mileage with Jenney! Get solvenized Jenney Gasoline now!

10-second announcement:

——P.M., Bulova Watch Time.

For a great watch value—choose the handsome Bulova DIRECTOR! Complete with expansion band—only \$35.75!

15-second announcement:

Boy: Say . . . Why do they call 'em Life Savers

Girl: Because of the hole in the middle!

Boy: Why put the hole in the middle?

Girl: So they can call 'em . . . Life Savers!

Boy: You're going around in circles!

Girl: So do Life Savers!

Boy: Oh-Nonsense!

Girl: No—Five cents!

Anner: Yes . . . only five cents for delicious

Pep-O-Mint Life Savers!

Young & Rubicam spokesman. Current schedule calls for 75 announcements a week on six stations. (It's interesting to note that they're TV markets and that Life Savers uses no TV.) A recent announcement ended with a little boy saying, "Gee, I wisht I had a nickel" (Sponsor, 26 February 1951). A goodly number of listeners have sent in nickels!

2. Station breaks offer great flexibility, enabling advertisers to pin-point their sales story and reach hand-picked prospects. Current campaign for Pres-

tone Anti-Freeze uses a "floating" schedule of six and eight-second announcements tied in with freezing weather predictions, during early morning and evening. "These quickie commercials pre-sell Prestone, stimulate impulse buying and remind the listener to buy," explained a station rep salesman. Prestone is a consistent user of station breaks.

3. Station breaks can achieve quick results, as was discovered by the owner of two restaurants in Washington, D. C. He advertised Christmas dinners on

WTOP. By 10 a.m. the advertised-restaurant was 100% reserved. His other restaurant had only 70 reservations so at 1:45 he asked to have special announcements prepared and aired. Before the day was over, he had served 250 persons and could have served more, if space had permitted. By actual count, 99 guests mentioned they had come because of the radio announcements. The restaurant owner is continuing to use station breaks on WTOP.

(Please turn to page 64)





Ocsoul Welles' return to Radio was greeted with loud cheers by the Press because newspapers know that their renders rate Orson Welles as their No. 1 radio attraction.

The name Orson Welles is MAGIC. It is a guarantee of SRO in the Theatre and top ratings in Radio. Critics are of the opinion that this new Orson Welles series is his best.

This bew series of 52 half-hour transcribed programs is untitled The Lives of Harry Lime. Or son Welles is starred in the role of Harry Lime, the fabulous roque made famous by him in The Third Man. Suspense, Intrigue, Danger and Romance run high throughout the series. It is Orson Welles at his very hest,

Zitker music by ANTON KARAS, composer of The Third Man theme, together with full concert orchestra under the direction of SIDNET TORCII provide background music for the series.

Produced by
IIARRY ALAN TOWERS

LANG-WORTH DISTRIBUTING CORP.

113 West 57th Street, New York 19, N. Y.

PLASTIC SPRAY

SPONSOR: Bostwick Laboratories, Inc.

\GENCY: Grey

New features nev or unusual products: stimulates sales tor them. On one show she demonstrated Bostwick's plastic spray for decorating Xmas trees; also a bomb spray for extinguishing home fires. This single \$60 participation drew well over 100 phone calls for the products. Ind. as a result of unusual demand. Bostwick's home office in Bridgeport had to ship additional bomb sprays ria air freight.

WFAATV, Dallas

PROGRAM: What's New

TWresults

SKIN AID

SPONSOR: Sea Breeze Laboratories, Inc.

AGENCY: BBDO

CAPSULE CASE HISTORY: Sea Breeze's TV objective was to introduce and foster distribution for their all-purpose antiseptic skin aid. Three participations on the Home Is Happiness show mentioned a free sample offer. Within an eight-day period, WDTV was swamped with 1.800 requests for Sea Breeze and they continued to come in. About 40% of the requests were from outside the immediate Pittsburgh vicinity, enlarging Sea Breeze's potential sales area.

WDTV, Pittsburgh

PROGRAM: Home Is Happiness

KITCHENWARE

SPONSOR: Permanent Stainless Steel Corp. AGENCY: A. S. Black

CAPSULE CASE HISTORY: The company's TV film announcements ask that interested viewers call and arrange for a free demonstration of the merchandise at home. Under this set-up, the sponsor was swamped with inquiries after only two participations on TV Kitchen, an afternoon show. One man, as a result of these \$50 participations, sold three cookware sets in one morning. And each complete stainless steel set costs over \$250.

KPRC-TV, Houston

PROGRAM: TV Kitchen

TV SERVICE POLICY

SPONSOR: Consolidated Television

AGENCY: Direct

(APSULE CASE HISTORY: Consolidated Television ventured into T1 advertising with a one-time announcement. Their offer (via an \$81 participation on a 4:00 p.m film feature) was a T1 service policy for \$19.95. Within a 24-hour period, 46 TV service policy sales were made. Thus Consolidated's mid afternoon experiment brought a gross return of \$917.70, or a return of \$11.33 on every \$1 spent on T1.

KHJ-TV, Hollywood

PROGRAM: Film Feature

COSMETIC FORMULA

SPONSOR: Dr. LeFolin

AGENCY: Direct

CAPSULE CASE HISTORY: The doctor, a Phoenix woman, developed a cosmetic formula for the skin which she then wanted to put on the market. She decided upon five minutes of TV time to show her special formula to women viewers. Within 48 hours after the five-minute demonstration, more than 400 phone and mail orders came in for the \$3 jars of cream. The gross return: well over \$1.200. Cost to Dr. LeFohn: \$65 for station time.

KPHO-TV, Phoenix

PROGRAM: Five-Minute Demonstration

CHAIRS-LAMPS-DRESS

SPONSOR: Crowley Militer

AGENCY: Direct

a special on living room chairs and lamps plus a woman's dress. I ievers were directed to phone in orders immediately, even though it was Sunday. Ind, before the show was ended, the switchboard was jammed. Newspapers van copy identical to that of the TV pitch, but pulled practically no response. The next day's post-TV sales totalled \$16,000, with a great portion of store traffic mentioning the T1 show. Index ontlay: \$135.

WAYZIV, Detreit

PROGRAM: Five-Minute Denonstration

CHILDREN'S RECORDS

SPONSOR: McGowan's Record Shop

AGENCY: Direct

CAPSULE CASE INSTORY: Jimmy's Junior Jamboree (limmy Valentine) is a variety show with a changing day-to-day format aimed at children. It includes kid talent, spelling bees, hobby time, and a birthday club. Recently, McGowan's wanted to announce the personal appearance of Capitol records' "Bozo The Clown" at their store; spur children's record sales. A single 20-second announcement was the only promotion and hundreds of kids jammed the store to see the clown.

KSTP-TV, Minneapolis

PROGRAM: Jimmy's Junior

Jamboree



WILMINGTON MORNING NEWS, WILMINGTON, DELAWARE, THURSDAY, SEPTEMBER 27, 1951

Frankly Speaking

By Bill Frank was hat

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that has come down the years.

This orator-Cicero, by name -damned Catiline for civic immorality.

And in the of course his

and

pan

condemnation, Cicero cried out: "O tempore-O, mores!"

The pony translation would be: "O, the times; O, the customs!

A more punchy translation would be: "O, those shocking times!"

And in the centuries that have passed since Cicero's oration against Catiline, any number of men and women have stepped up to the public forums and cried out with the same militant tone for all decent people to be decent to one anotherthem, we'd like others to be decent to us.

Beginning tonight-and continuing for the next three or four Thursday nights—WDEL-TV (channel 7) becomes a forum for a discussion of morals in our time.

then launched Mrs. Dorothy Banton, superintend-might not be exactly entertaining into a tirade ent of the Kruse School; Dr. Henry in the popular sense of the word. through the Welfare Council of Delaware, and Judge Elwood F. Melson of the its local "voice" might go out into Family Court.

They will probe, as it were, into small discussion of what's happenthe problems of youth and will ing to moral codes and moral thinkon wrestle with the subject: "Are We ing.

Giving Youth a Fair Chance?"
Next week, a panel will discuss morals and education; then comes the topic of morals and politics and finally morals and business

* * * The other day I sa luncheon m, Walsh, Jim A the for the tic

Once upon a time, an orator rose in the Roman Senate, perhaps adjusted his toga, looked over at a fellow senator tary of the Wilmington Council of find a local television station in these days of 1951, did if when the question of morals and public life is being examined, we find a local television station sitting off by Churches, will be moderator. Aphimself — and pearing with him tonight will be petition by staging a program that
then launched Mrs. Dorothy Banton, superintend-Occ

But the management of WDEL- nel the community and stir at least a

A successul hostess I know has alenticed but one rule of

The Series "These Shocking Times"

is carried by WDEL-TV in its endeavor to meet the public needs of the communities it serves.

WDEL.TV

WILMINGTON, DELAWARE



Represented by

ROBERT MEEKER Associates Chicago . San Francisco . New York . Los Angeles

3 DECEMBER 1951

It pays to buy the giar



Now, more than ever. For in Chicago, WBBM now delivers 56.4 more radio homes*—and a 36.8% higher average weekly rating among these homes*—at a lower cost per home than before the advent of television. Today WBBM delivers more radio homes and higher average ratings at a lower cost per home than any other Chicago radio station or major advertising medium. The buy is WBBM*

^{*}Chicago's <u>Show</u>manship Station • CBS Owned 50,000 watts • Represented by CBS Radio Spot Sales.



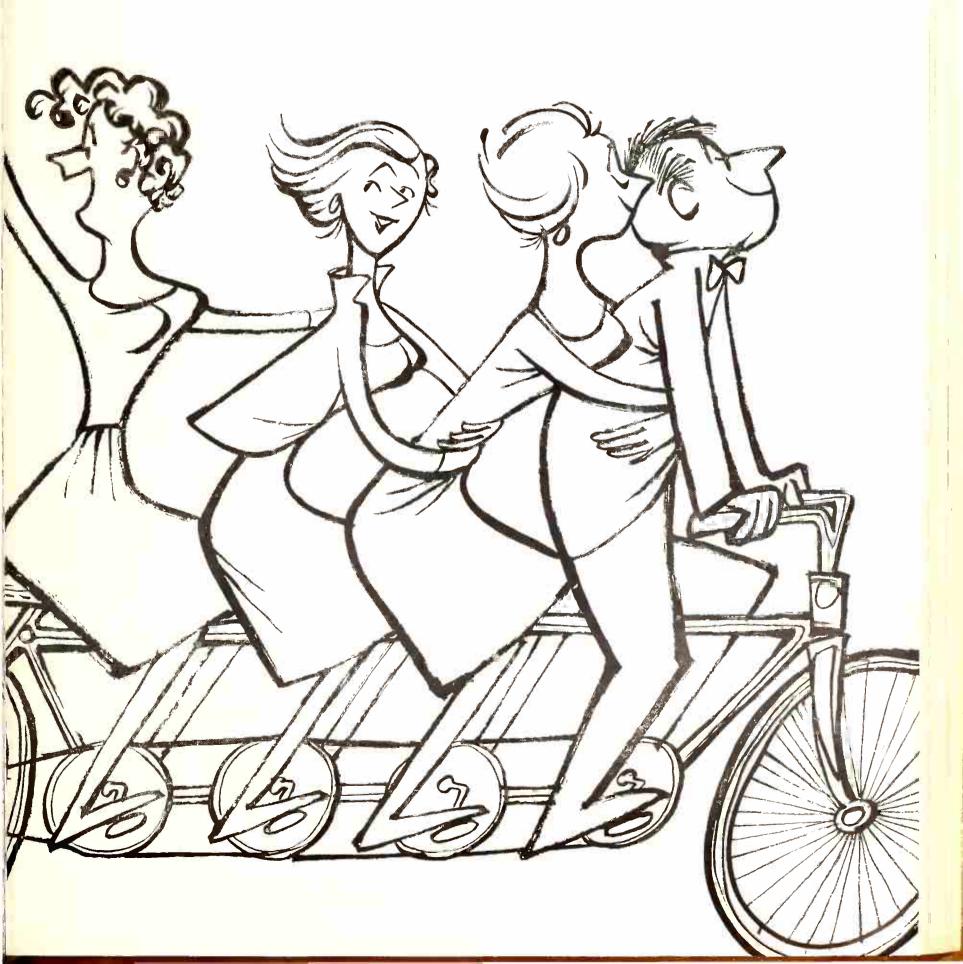
^{*1947-1951} comparison of actual radio homes tuned to WBBM per quarter-hour. In these four years, the number of radio homes in metropolitan Chicago alone has increased 15.7% . . . and even more throughout the entire 237-county WBBM area.

tFrom July-August 1947 to July-August 1951.

This increase is apparent during every period of the broadcast day-morning, afternoon and evening. It means an increase of more than 15 million home impressions delivered by WBBM each week during 1951 over 1947 in metropolitan Chicago where TV is strongest...and even more impressions in the five-state "outside" area where WBBM has virtually no TV competition.

[•] For the same cost as in 1947, you now get 56.4% more WBBM listeners per dollar than in 1947, before TV.

conomy size!





Mr. Sponsor asks...

Is it impossible to sell men's apparel effectively on radio and TV?

Bernard Aron

Vice President Wings Shirt Company New York

The picked panel answers Mr. Aron



Mr. Mogul

We have used radio and TV to do such a tremendous job of selling mcn's apparel that to us the question is purely a rhetorical one. Our client, Barney's Clothes, Inc., grew from a small "hole in

the wall" to the largest independent men's and boys' clothing store in the city of New York. exclusively through the use of radio. In later years, we broadened our schedule by the addition of newspapers and then television. We have since dropped newspapers, and Barney's advertising has been concentrated in radio and some television.

Another famous men's wear name that we successfully promoted almost exclusively through the use of radio is "Elevators" shoes. Fin sure I don't have to tell you how famous that name is.

For many years we handled the advertising of Clipper Craft clothes whose greatest success was unquestionably attained during the period when their entire national advertising effort was concentrated in network radio.

The productiveness of any advertising medium depends on how it is used. As in everything else, it takes that much-abused thing called "know-how" to realize the full potential of radio and TV to sell men's apparel, but the

fact that we have done it successfully every time we had the opportunity is certainly proof that it can be done.

Emil Mogul Company New York



Mr. Brandfon

In these times when such media as radio and especially television are reaching into advertisers' budgets, many men's wear makers are among those pondering this question. Usually, they stick with

the familiar printed media. But only because these are familiar, not risky.

In my opinion men's apparel can be sold on radio and television as successfully as in printed media. Take a look at the new world of television. Our largest men's wear maker, Arrow, took a fling a couple of seasons back with the Phil Silvers show. They gave it a good budget hypo but they didn't have the formula that makes even printed media interesting. The show lacked excitement so the consumers passed it up. It's the same in printed media. If the ad is not dramatic, it doesn't matter whether it appears in Life or the Peoria Gazette, the commercial won't be read in spite of the money spent.

Today, however, Arrow has the successful show that is selling men's wear. They've got the show and showman in Herb Shriner and they've got the right budget. Another of our famous men's wear names, B.V.D., placed 20-second

announcements and received substantial proof of the success of this form of television advertising. It is still recognized as one of the great success stories on television.

Radio has already proved that it can sell men's wear. Such large clothing chains as Robert Hall, Barney's and others have had and are having amazing success through their radio appropriations. A nationally branded line like Clipper Craft clothes enjoyed similar results with Stop the Music.

The men's apparel makers who are today passing up radio and television are doing it because they just can't afford it. But the ones who can are seriously considering these media.

The success or failure of men's wear advertising on radio and television depends on: (1) How much can the maker spend? (2) How effectively is the show presented with the budget used? (3) Will the commercials have the entertainment so necessary in these media?

SHEPHERD BRANDFON
Account Executive
Hirshon-Garfield
New York



Mr. Phillips

First of all, we cannot speak for radio as we have had no experience with that medium. Now, as regards television: we ran our fourth show starring. Her b Shriner on 1 November. (ABC-

TV). To date, both we ourselves. Shri-

ner and the television station have received hundreds of letters from dealers and consumers, all complimentary, on the show. Although it is too early to report in general on the effectiveness of the medium from a standpoint of sales, we do have some indication from the mail received so far, that some viewers are purchasing the merchandise advertised on the show.

We have likewise heard from some retailers who have conducted successful promotions tying in with the Arrow TV show.

Perhaps in about two months we will be in a better position to report further as to whether TV will effectively sell men's apparel.

George A. Phillips
Advertising Manager
Cluett, Peabody & Co., Inc.
New York



Mr. Bess

Certainly not. We feel that as far as Robert Hall is concerned radio definitely sells men's apparel—suits. coats. slacks and sports togs. In talking about Robert Hall we are talking about more than just

selling apparel itself. For we are selling a method of merchandising that apparel—the low overhead, supermarket way of selling clothing which definitely appeals to men because we're showing them the reason why they can buy quality at a reasonable price.

Therefore we find radio is an ideal medium for this "reason why" copy. The whole principle of Robert Hall clothes merchandising is summed up thusly: the family can now buy their clothing the way they buy their groceries. And using radio gives us frequency coverage in a market which we can't get out of a newspaper. We sell in our announcements not only specific items such as all-wool worsted suits. sports jackets, overcoats but, in the same announcement, we sell a policy of why they should buy this merchandise. At Robert Hall we do use newspapers in a very heavy degree as part of our over-all picture but the papers may stress only one promotional item and not the store's entire over-all policy.

(Please turn to page 71)

MR. SPONSOR:

Here's a Record Show!

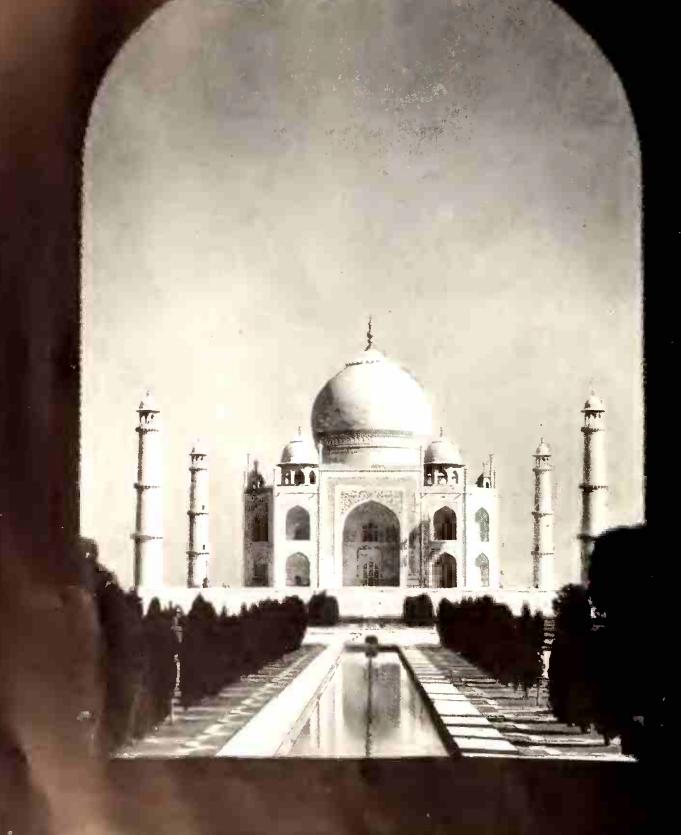
New Orleans' Top Afternoon Show
Is Setting New Records for Sponsors!



- It's the "Hit Parade" of New Orleans... two hours of popular platters...interspersed with breezy comments by genial Bob Hamilton. For sales-a-plenty, buy "Top Twenty"... the perfect combination for spot participation!
- Write, Wire or Phone Your JOHN.BLAIR Man!



The Contract of the second of



. . . a name to remember

Considered one of the world's most beautiful buildings, the Taj Mahal represents a standard of excellence in architecture unsurpassed for more than three centuries. Built entirely of white alabaster by an Indian ruler to symbolize the beauty and purity of his wife, the Taj Mahal is remembered by all who view its magnificence and breath-taking splendor.

Acknowledged as a leader in the broadcasting industry for nearly twenty-five years, FORT INDUSTRY, in each of the busy markets where its stations are located, represents the finest in high-caliber programming and spirited public service. The name FORT INDUSTRY is remembered by successful advertisers as first choice for sales results.



THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WAGA, Atlanta, Ga. WGBS, Miami, Fla. • WJBK, Detroit, Mich. • WSAI, Cincinnati, O. WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • KEYL-TV, San Antonio, Tex.

NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-2455 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



WGY marks 25 years of farm airers with dinner-broadcast

In upstate New York recently, WGY celebrated a quarter-century of farm broadcasting. To mark the event 300 friends of WGY. Schenectady, and station personnel gathered for a dinner and special broadcast at Schenectady's Hotel Van Curler.

The hour-long broadcast featured



Chester II. Lang, General Electric Company vice president, as principal speaker; Stanley G. Judd, Vermont state commissioner of agriculture; C. Chester DuMond, New York state commissioner of agriculture and markets; and Dean Elizabeth Lee Vincent, New York State college of home economics, Cornell University. Other program participants included Merl Galusha, WGY's farm broadcasting supervisor, and Ed W. Mitchell, WGY farm adviser.

Photographed at the festive gathering were (photo above): Robert F. Reid, WGY-WRGB supervisor of sales; James Beiermeister, Maritime Milling Co.; Merl Galusha: and George L. Peck, WGY-WRGB supervisor of promotion, publicity. Photo in next column: Robert B. Hanna, WGY-WRGB stations manager; Merl Galusha; Mrs. Walter Whitney: the Reverend Walter Whitney: Dean Elizabeth Lee Vincent, college of home economics. Cornell U., and Mrs. Merl Galusha.

The event brought to mind the actual amount of air time devoted to agriculture during this 25-year period. Actually, it totals 4.500 solid hours of farm news and farm service, reaching a rural andience in 54 counties of east-



orn New York and western New England.

Among the notables appearing in past years before the WGY mike on farm shows have been Franklin D. Roosevelt and Harry S. Truman.

How successful this endeavor has been is shown by WGY's schedule—with farm broadcasting a programing cornerstone. And, in the 25-year span. 1,000,000 pieces of mail have been received pertaining to agriculture and WGY farm airers. Additionally, a report from the New York State College of Agriculture shows that over 80% of the requests for bulletins on agriculture and gardening comes from WGY listeners.

Liberty Cash Stores up food sales 30-75% with d.j.

Liberty Cash Grocers, Inc.—one of the mid-South's largest wholesalers have parlayed a big year-'round daily radio promotion into increased sales for 63 independently-owned Liberty Cash stores located in Memphis, Tennessee, Mississippi. Arkansas, and Alabama.

The step-by-step program-building procedure, seemingly simple enough, brought rapid satisfaction to product participants and store owners. First, a program, called *Cherry at Two*, was built to run from 2:00 to 3:00 p.m., Mondays through Saturdays, on WMPS, Memphis. The format: a d.j. show featuring Hugh Cherry, one of the nation's outstanding tune-spinners.

Picking up the tab was to be a cooperative venture between Liberty Cash Central warehouse and its suppliers.

A cocktail party and banquet acquainted the public and Liberty Cash store owners and personnel with the details. In the lobby of the hotel where the dimmer was held were attractive displays of 10 products co-sponsoring the d.i. show (including Mufti spot remover, lighter fluid, shoe white; Diamond matches; Liberty coffee; Evergood meat products). There. Fred Montesi, president of Liberty Cash stores, and H. R. Krelstein, WMPS vice presidentgeneral manager, gave store owners full promotion details: showed them a sample of a specially-constructed bin wherein all products would be displayed in each store.

Grocer cooperation was quickly evident after this introductory display, with cooperating products getting 100% distribution: prominent store position; and sales surges up 30% to 75% for all items. To help maintain sales, WMPS employs a retail coordinator.

Poster adds value to brewery TV impressions

The Peter Hand Brewery Company (through BBDO, Chicago) is heighten-



Three-sheet poster plugs beer, Boston Blackie

ing the impression value of their local level poster advertising and, at the same time, cutting production costs on TV film commercial presentation.

Both poster and TV plugs for their Meister Brau beer are tied in by actually using a three-sheet poster on the opening and closing commercials of the Hand Brewery's Boston Blackie show on WGN-TV (a Ziv production).

These same three-sheet posters are placed in shopping centers throughout Chicago on or near retail beer outlets. Thus Meister Brau gets valuable point-of-sale zone advertising. In future months, the beer will be featured on the posters, with Boston Blackie promoted on the lower half of the poster. This suggests a way for an advertiser to combine two visual media—one in the home in black and white; the other in full color where beer is sold. ***

Grandma Cookie built on solid radio foundation

The Grandma Cookie Company of Portland distributes varieties of cookies through all of Oregon, southwestern Idaho, and southwestern Washington. For this distribution they employ

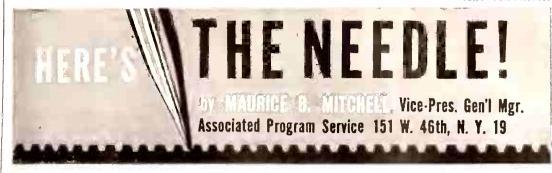


Merrie Virginia, pals like Gulbert cookie jars

10 truck driver-salesmen who service 3,000 delars. Just recently, the firm expanded and built a new building.

Right now. 85% of the ad budget is in radio and supporting material, and Grandma Cookie's aggressive policy, through Searcy Advertising, is working full-time. First, the cookie company started with the Firefighters show in 1949. Program tie-ins were advanced with the aid of the Portland fire department, with three Fire Fighters Brigade meetings attracting 3,000 children at each get-together. At the meets, there were demonstrations of fire fighting equipment by men of the Portland fire department. And, for kid

(Please turn to page 76)



BE MEAN TO YOUR SALES STAFF
--and boost sales doing it! Here are
ten ways to make life miscrable for
your order-takers:

1. SPOIL THEIR CHRISTMAS by holding a big sales-meeting on Friday afternoon, December 21, setting up a big sales goal to be met December 26-29. This will recover that "lost week" between Yuletide and New Year's, gct you off to a good start in 1952.

2. RUIN THEIR PLANS well in advance by announcing that no vacations will be allowed except those between May 15-June 30. This will free them when you need them least, keep them working in August when there's real Fall potential.

3. KILL THEIR TV WATCHING by assigning every man to one evening's work each week, making calls between 7-9 PM. This will make them tell your story without interruption to many new prospects.

4. UPSET THEIR SMUGNESS by talking to any newspaper classified ad manager about the difference between "voluntary and solicited" business . . . then set up a new commission plan that pays off only on the latter.

5. UNCOVER THEIR WEAK-NESSES and cure their shyness, too, by making them go through practice pitches in front of your entire staff at regular meetings. This will make them better salesmen, though they'll hate you for it.

6. TAKE THE SOCIAL FUN out of life by asking them to put a note on your desk each morning telling what they plan to do that day and where they expect to be. This system has been known to produce calls occasionally.

7. JANGLE THEIR NERVES by popping into the coffee shop at erratic intervals and ordering them all back to work. They'll find another place, but it will never seem the same again.

8. CRUSH THEIR PRIDE by offering their services as sales clerks afterlinear during December to retailers who stay open nights. This will teach them why businessmen gct gray, make them more thoughtful and considerate salesmen.

9. SHAME THEM INTO GREAT-ER EFFORT by taking a few tough prospects under your own wing and making direct sales calls yourself. This may have just the opposite effect, of course, in which case you will have learned something about yourself.

10. DEFLATE THEIR EGO by showing, with figures, what a really inadequate job they've done in comparison with local newspapers and other media. Set an even higher goal for 1952 and make them produce—or elsc.

HOW TO MAKE SALESMEN HAPPY? Easy. Equip them with APS' exciting Commercial library of over 175 different musical advertising lead-ins . . . and help them become better salesmen by giving them a chance to join the hundreds of alert radiomen who listen each month to the APS series of Transcribed Sales Meetings. The entire package - at cigarette prices! Total cost less than \$5.00 per week, and one year is contract limit. It's a wonderful Xmas gift for your sales staff! Write, phone, wire today! We'll deliver by Christmas.

How's your business? Ours at APS is excellent, thanks to you. As we near the end of 1951, we note with pride the fact that we shipped more brand new APS full basic libraries than in any vear for the past several, with the new specialized small libraries accounting for several dozen additional subscribers. Reason? Among others, simply because we've provided the only new and different approach to library service sales training. bulletins that help build better station sales and operations, and specialized libraries of all sizes and prices to meet every need. This year has been just the beginning, of course -we have even more extensive plans for change and improvement in coming months. Watch for the news. We keep receiving letters about sales problems. Most of our subscriber stations, happily. feel that our advice and experience in the sales field can licly them over a rough spot now and then. They write us about help in selling various lines of business . . . about network problems . . . about their own promotion plans and presentations . . . even about personnel problems (we've placed a flock of good people in sales and program jobs this year!). It's a nice family feeling and we extend a cordial invitation to every subscriber to use us as consultants whenever our advice seems likely to be helpful.



STERIED NGS SIGNED NGS SIGNED WDBJ. Ro Virginia. Sc.

WDBJ, Roanoke, Virginia. Sold to Strietmann Biscuit Company!

WORZ, Orlando, Florida Sold to Orlando Fletcher Motors, Inc.

WJER, Dover, Ohio Sold to Westinghouse Dealer!

KTBS, Shreveport, Louisiana. Sold to Pak-A-Sak Food Stores!

WIRK, West Palm Beach,
Florida. Sold to Orange
Crush Bottling Company!

WUSJ, Lockport, New York. Sold to Pies Furniture Store!

WFBM, Indianapolis, Indiana. Sold to Hudepohl Brewing Company!

KFYO, Lubbock, Texas
Sold to Southwestern
Public Service Company!

Stadio Chadiations CINCINNATI 6. OHIO
HOLLYWOOD

Radio commercials...

by BOB FOREMAN

Mr. Norman Glenn, Editor sponsor Magazine 510 Madison Avenue New York, N. Y.

DEAR NORM:

Found myself at a surprise birthday party given for Dick Stark the other evening where a big part of the surprise turned out to be on me.

To my amazement, I learned that Dick and Nelson Case, also present read spoxsor regularly as well as thoroughly. I might add that this information was volunteered without so much

as a sly segue from yours truly. The reason these able announcers read the book, they said, was that they feel they should be up on what advertisers are attempting to do—and your efforts satisfy this craving. All of which leads me to an idea for a column on the fact that good announcers have to have brains. The difference between an intelligent announcer and a voice-worshipper is what can be called The Automatic Inflection.

Having directed thousands of record-(Please turn to page 69)

radio review

SPONSOR: Lux Flakes (Lever Brothers)
AGENCY: J. Walter Thompson, N. Y.
PROGRAM. "Lux Radio Theater," CBS

There aren't many shows or many commercial writers who haven't learned a thing or two through the years from listening to the Lux Theater. Personally, I don't hear it as much as I used to, and on 12 November it was like Duz, good to get back to—as slick as ever with James Stewart starring in a drama entitled "Winchester 73."

Commercially, too, the Lux approach was as polished and as intelligently formated as ever. Mr. Keighley, as usual, m.c.'d and then launched into a straight, but brief, commercial on Lux Flakes no fancy lead-in, no tricks, no jingle just straight talk by an able salesman.

Following a tense first act replete with Indian charges, rifle contests, and a Western-type love scene (minus even a trace of the cornball). Keighley commercialized once more, this time describing the movie, "Quo Vadis"... thence to a damsel talking about new Lux Flakes, "enriched with color freshener." Here the movie lead in was handled adroitly as well as convincingly.

The third act break introduced us to an 18-year-old starlet. Sosan Bates, and got around to the sales talk after a relevant as well as interesting proface. Again, good copy, well written, made the Lux points convincingly. Finally, in the style which Lux developed and gave to radio and is now followed by so many smart advertisers, the closing commercial was a star-testimonial with the femme lead of "Winchester 73" chiming

in. Good dialogue and not a phony line in it. Here is radio entertainment at its best.

radio review

SPONSOR: Rheingold Beer (Liebmann
Rreweries)

AGENCY: Foote, Cone & Belding, N. Y. PROGRAM: Announcements

Again it's the beer makers setting the pace in radio copy with Rheingold utilizing Les Paul and Mary Ford, who get name billing in this new warbled commercial. A typical Paul-Ford tune, this suds opus is the best I've heard since Nat "King" Cole did the Wildroot Cream-Oil Charlie aria about six years ago.

Latching on to the fact that Les Paul arrangements are the big thing right now, Rheingold has gone right to the source and put together a Paulist ditty with its bewitching out-of-balance strings and amazing harmony betwixt vocal and background, the latter coming in first by a hair. And unlike most Paul jobs, this one has lyries which are as clear as a glass of beer.

Here is a slick commercial with plenty of appeal and as up-to-the-minute as what you hear in the juke boxes at your own expense. I don't know what Rheingold had to pay the piper for tune-and-treatment (someone told me \$5,000 for talent), but with the frequency of the Rheingold spot-schedule, whatever the fee, it was well worth it. There ought to be more use of top-name talent on jingles. Caution and economy are probably all that's holding it up, I'd say. So, maybe this one'll loosen things up a bit.

radio review

SPONSOR: Theater Guild

AGENCY: Blaine-Thompson, N. Y. PROGRAM: Live announcements

Maybe this is old hat, but I can't previously recall hearing a legitimate B'way drama resorting to the most plebeian of all art-forms, radio, as a stimulant to box-office. But I did hear just that the other evening on WMCA; sponsor—the Theater Guild; product—"Barefoot in Athens," Maxwell Anderson's play about Socrates. Sandwiched between a Halo jingle and a Dynamie Stores harangue, both Socrates and Max A. probably had the strangest bedfellows of their joint-careers.

The eopy delivered on behalf of the show did perk my interest and make me feel that it was well worth seeing. But the capsule-plot and high lights (such as the dramatic trial of Socrates) could, I feel, have been spiked up a bit perhaps by a dramatized vignette or even a two-announcer treatment; anything but straight announcing. I guess it was the vagaries of recording that kept the Guild out of canned announcements.

On the other hand. I wonder why more Broadway shows don't spend some of their newspaper money in local radio—either in advance of opening or during the first erucial week? It's true, I guess, that the independent-station audience may not be the typical legit-theayter-crowd, still it must contain a big potential that's never been tapped.

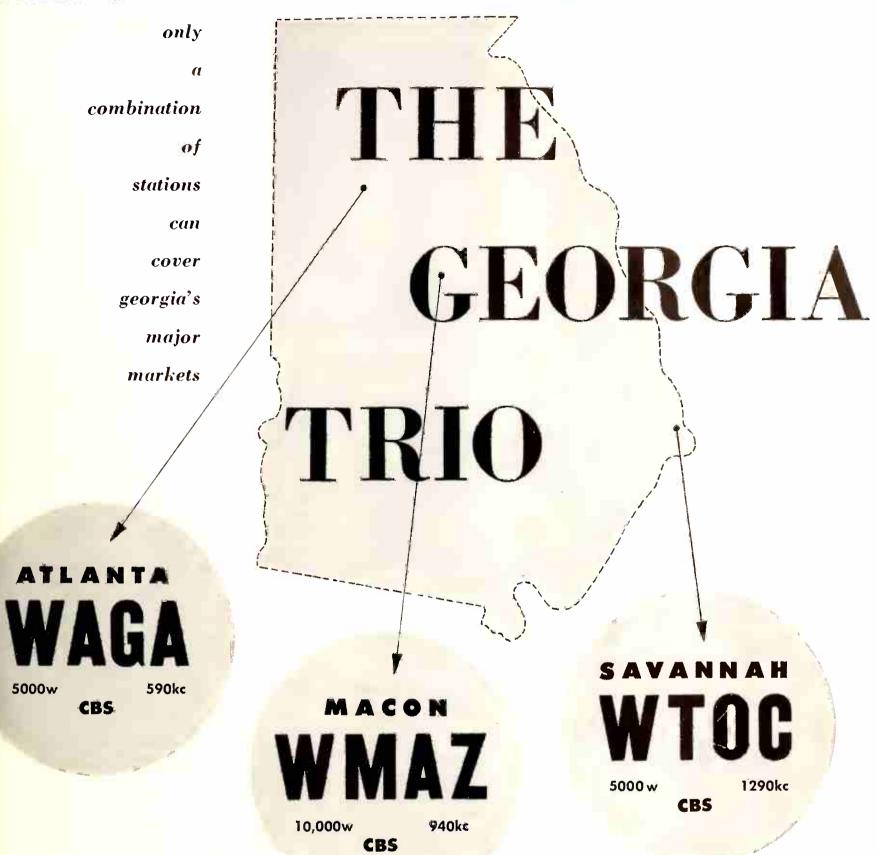
radio review

SPONSOR: Robert Hall Clothes
AGENCY: Frank B. Sawdon, N. Y.
PROGRAM: Announcements

Robert Hall, who knows more about singing commercials than Macy's and Gimbel's put together, has a new ditty which jumps on the hillbilly bandwagon and does same with grace, ease and a lilt. A real comball vocal treatment backed up by a straw-hat combo (found a copy of *Variety* in the washroom!) pulls all the stops on this type of music-making. The lyrics are as commercial as all of Robert's previous arias and sell price plus quality soundly.

The only bone I have to pick with the type of time selected to be the clothing chain's spokesman is this: shouldn't the music be relevant? In other words, is it smart to cloak clothes in a haysced garb? Isn't the relevance destructive? Despite the popularity of hillbilly music and the decided eleverness of the rendition, lyric, and clarity of the latter, maybe it's going to un-sell the chain's product in the minds of the most literal (their customers, I daresay). Buckwheat cake-mix and sport shirts, to name just two off the top of the head, are the type of products for which hillbilly music would be valuably relevant, I'd say.

THE GEORGIA PURCHASE



the TRIO offers advertisers at one low cost:

• concentrated coverage • merchandising assistance • listener loyalty built by local programming • dealer loyalties . . . IN THREE MAJOR MARKETS

represented individually and as a group by

THE KATZ AGENCY, INC.

NEW YORK - CHICAGO - DETROIT - ATLANTA - DALLAS - KANSAS CITY - LOS ANGELES - SAN FRANCISCO

NO KIDS HERE



No, you won't find many youngsters watching the WHEN "Mystery Theatre."

BUT, if it's a massive ADULT audience you're after, you'll find it here. They all stay up to watch the full-length film features on "Mystery Theatre," four nights a week on WHEN.

There are just a few choice participations available in "Mystery Theatre," Monday, Tuesday, Wednesday and Thursday nights at 11:35 on WHEN.



TO YOUR NEAREST KATZ AGENCY MAN AND PUT "MYSTERY THEATRE" TO WORK FOR YOU!



CBS • ABC • DUMONT

OWNED BY THE

MEREDITH PUBLISHING CO.



agency profile

Barry Ryan
President, Ruthrauff & Ryan, Inc.

Every ad agency worth its salt (and its 15%) has a philosophy by which it operates. And if Barry Ryan, president of Ruthrauff & Ryan, had his way there would be more signs reading "HUMAN BEHAVIOR NEVER CHANGES" hanging around the R & R offices than there are "THINK" signs in the I.B.M. world headquarters.

Does the philosophy pay dividends? Turn to your copy of Standard Advertising Register Agency List and take a look at the two full pages of eight-point type it takes to list R & R clients! An increase in billings since 1946 can be shown by many agencies, but how many of them have stacked up a 45-50% increase in the past five years? Well, that's the record of the agency Barry Ryan has been president of ever since he got out of the Navy in 1945.

Barry's father, one of the founders of the firm, had been trained as an engineer, worked as a draftsman, and was a successful real estate operator before he joined Wilbur Ruthrauff in their success-slated venture. No such moving around for Barry. A few days after the Dean had handed him that important piece of paper at Yale in 1928, Barry was the new office boy at R & R. He may have been the boss' son, but they worked his tail off at progressive jobs before he was allowed to move up to the next higher bracket. That's the period during which he picked up his basic radio know-how.

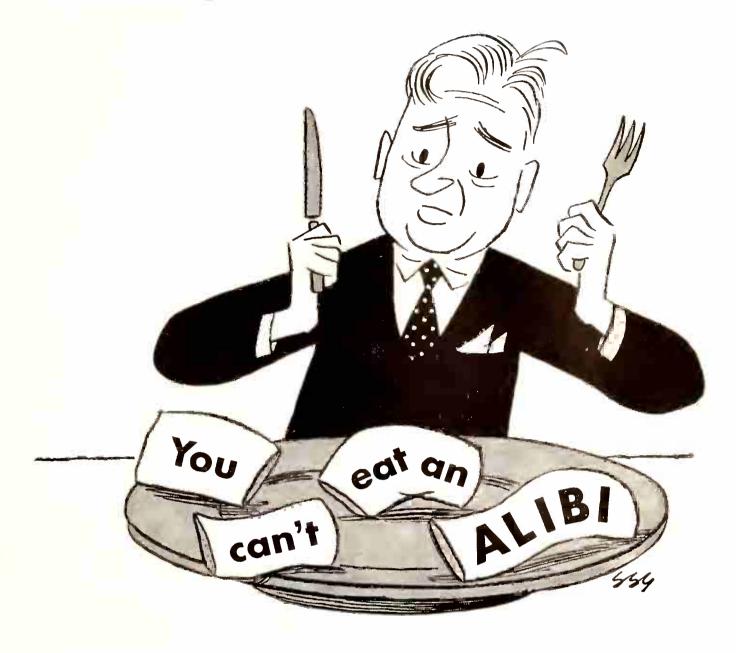
In those days, when everybody was a jack of all trades. Barry learned the basic concepts of human behavior: a subject that continues to fascinate him. R & R built its rep on mail-order copy; perhaps that's why R & R campaigns have always emphasized the "sell" angle rather than the "arty" approach. Soap powders, autos, and TV sets are highly competitive fields, but R & R's Rinso. Dodge, and Motorola accounts snag a hefty slice of the business in each field.

Barry says, "There's no such thing as *one* ideal media. The important thing is that the product's market characteristics and media pattern must jibe."

How is a radio or TV show selected? "We'd rather buy a good show in terms of cost per thousand than one that has more 'name' performers than listeners." say he. That would account for R & R's use of Aunt Jenny (Lever Brothers), Gene Autry (Wrigley's), Arthur Godfrey (Lever), and Ted Husing (Dr. Pepper) on radio, and Big Town (Lever). Hollywood Junior Circus (Hollywood candy), and Gene Autry on TV.

Barry keeps a check-rein on the agency by living in New York City. You'll see him at his office on the hottest summer day, but as soon as the first snowfall, the bonefish better go into hiding because Barry is Florida-bound.

No matter how you slice it...



Alibis won't feed the kitty, or fill the cash register.

And if you have to give your customers alibis instead of the particular brands of merchandise they want, it's bad business all around.

Impartial surveys show that among your own customers, the preference for makers' brands is 8 to 1! They won't buy alibis, substitutes, "just as goods," or whatever you call them.

As brands mean satisfaction to your customers, they mean money to you. Well-known, advertised brands pre-sell your customers before they set foot in your store.

Give your customers what they ask for—

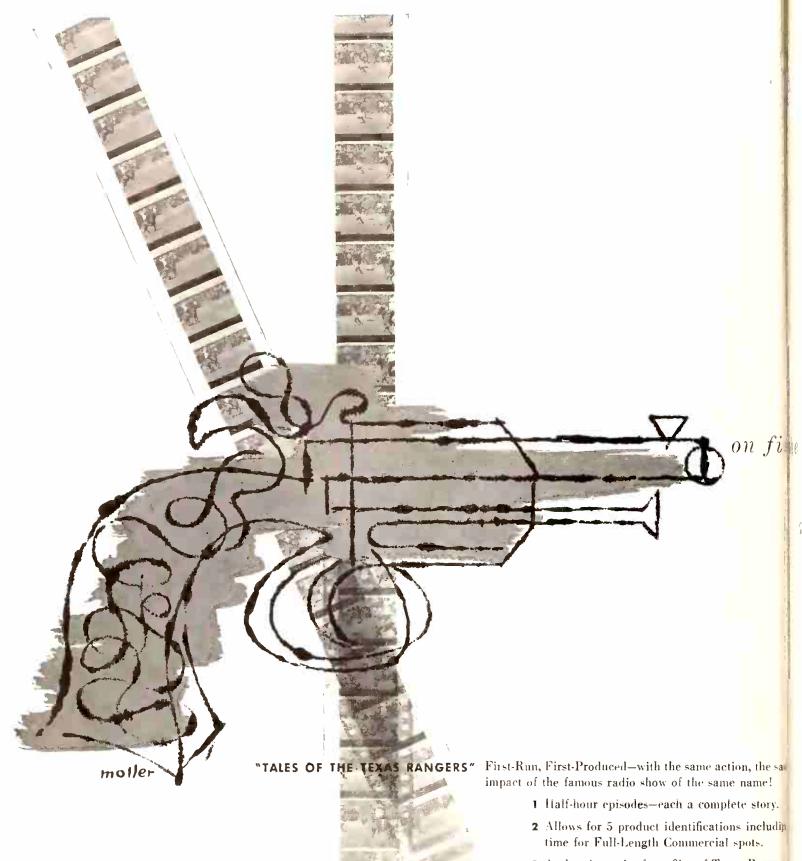
it's bad business to substitute

The prestige and reputation of these makers' brands guarantee high standards of quality—assure fewer adjustments, markdowns, or complaints. And, of course, products so well known and trusted move faster, turn over and over to increase your profits.

That's why you make your business stronger when you keep the force of famous brand names behind your selling. Let your customers know they can get from you the brands they know and want. Why be content—or expect them to be content—with anything less?

Brand Names Foundation

A non-profit educational foundation
37 WEST 57 STREET, NEW YORK 19, N. Y.



- 3 Authentic stories from files of Texas Rangers with a ready-made audience.
- 4 Heavy promotional backing.

NBC-TV FILM SYNDICATE SALES 30 Rockefeller Plaza, New York, N.Y. Rush complete information and prices on "Texas Rangers" and "Dangerous Assignment." Express postpaid: Audition film, "Tales of the Texas Rangers." Audition film, "Dangerous Assignment." Name______ Station or Agency______ Address______

he first time! "TALES OF THE TEXAS RANGERS"

now available for local and regional TV programs

This top-rated. big-time show offers all the advantages of a network production. Mail coupon above for exclusive programming in *your* area!

Just about every business in every market wants to get into TV. Unfortunately, though, the average firm with limited product distribution can't compete with national advertisers . . . they run up against prohibitive cost and waste coverage.

The answer? NBC-TV Films. Take the latest development—the offering of major shows like "Tales of the Texas Rangers" and "Dangerous Assignment" for local and regional sponsorship on a long-term basis. They're already established through radio . . . and they've been getting high ratings, a good big share of audiences everywhere!

We suggest you bring these shows to the attention of your better prospects. Perhaps there's a bakery, a soft drink distributor, or a laundry for "Texas Rangers." And if there's a brewer in your market, how about Brian Donlevy's "Dangerous Assignment"?

Phone, wire. or send coupon above for immediate action—for prices in your market and audition film. Don't Delay—Mail this coupon today!

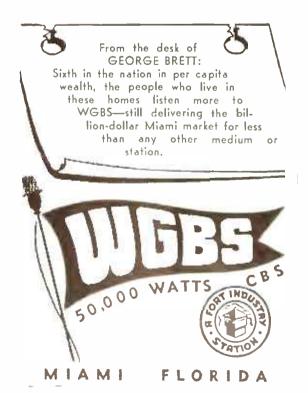
NBC-TV FILM SYNDICATE SALES

30 Rockefeller Plaza, New York, N.Y.

GUESS WHO?



George W. Brett, of the New York Katz office, can show you where one new dwelling unit has been built for each 6.6 persons in Greater Miami during the past five years against a national average of one unit for each 30.8 persons.



REPORT TO SPONSORS for 3 December 1951

(Continued from page 2)

Programing for love-starved is developing trend via airwaves

Pitching woo to <u>love-starved via air waves</u>, a la radio's "Lonesome Gal," is coming vogue. Newest sponsor to enter fluttering-heart-sweepstakes is Burlington Mills (for its Cameo hosiery). In new year (via Hirshon-Garfield, N.Y.), it bankrolls, at cost of \$150,000-plus, 39 weeks of new 15-minute show, "The Continental," on TV web not yet announced. M.c. of 11:00 p.m. show is suave, monocled, wavy-haired Italian actor, Renzo Cesano, who's been making females swoon over KNBH, L.A. NBC has asked packagers Masterson, Reddy & Nelson for audition, with 5-times weekly <u>radio version</u> in mind.

To turn tables on high costs keep close check on prop buying

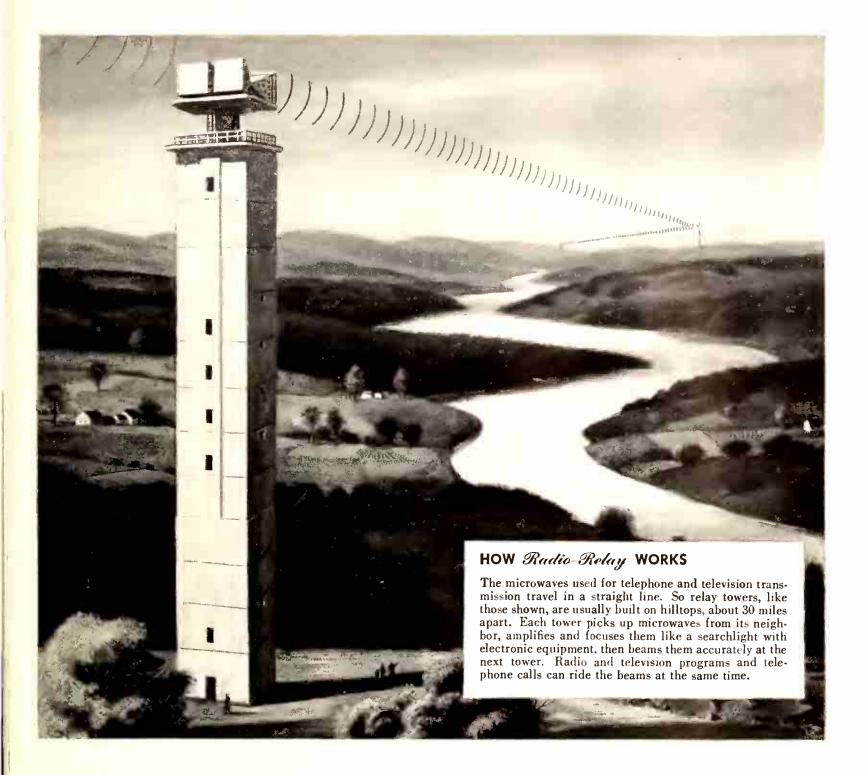
Need for sponsors to keep close check on procurement of props for their TV shows was highlighted by recent episode. Major hard-goods advertiser was sponsoring TV show that called for many tables in one scene. Network got high bid which sponsor was able to cut substantially by renting tables on its own from lower-cost outfit.

Ex-FBI spy in Communist Party now seeking job "clearing" talent

One 39-year-old ex-FBI employee, who for 9 years was paid \$100 weekly by FBI to work as bartender in Communist Party, recently sought job "clearing" talent accused of Red ties with one network. He was turned down. But he told SPONSOR he still hopes to get "Red clearing" post with one of other webs, feels his experience can help prevent public-relations difficulties like recent Elmer Rice blast against Celanese by weeding out just from unjust accusations.

Lever Bros. going all out to push Rinso jingle contest

Lever Brothers is merchandising to hilt its current Arthur Godfrey \$125,000 Rinso jingle contest (via Ruthrauff & Ryan). During 4-week run of contest, it gets full play over "Arthur Godfrey" CBS-radio, "Big Town" on NBC-radio and CBS-TV. Further hoopla comes from ads in 109 newspaper-comic sections, dealer contests, posters, tie-ins with local Westinghouse Laundromat dealers. Prizes include 400 Laundromats, \$10,000 jackpot.



New skyway spans nation with words and pictures

On September 4, the Japanese Peace Treaty Conference at San Francisco was flashed by *Radio Relay* and coaxial cable facilities to viewers throughout the nation, and coast-to-coast television was a reality.

This transmission of pictures across the United States has been made possible by the new transcontinental *Radio-Relay* system of the Long Lines Department of the American Telephone and Telegraph Company.

Behind this system are years of research and millions of dollars. Special equipment had to be designed and built. Personnel had to be trained in its special use.

Today, the value of the Bell System's television network stands close to \$85,000,000. Yet the charges for the use of this network are low — averaging about 10 cents a mile for a half-hour program. This includes both video and audio channels, all station connections, switching and local channel charges.

BELL TELEPHONE SYSTEM



STATION BREAKS

(Continued from page 41)

Station reps generally seem to be riding with the trend to minute announcements "if advertisers want minute announcements, sell 'em minute announcements." And advertisers, particularly those with new products, feel that station breaks are just too short to "educate" the prospective buyer and at the same time build him up into a slight frenzy to buy the product. This strategy on the part of major advertisers started a game of "follow the leader."

Several stations represented by CBS Radio Spot Sales, however, are actively seeking to reverse the trend. They are offering special inducements such as package discounts and local talent tie-ins to prospective buyers of station breaks.

And most station reps agree that stations would be wise to help revitalize the station break business. Comparison was made to the similar situation with one-minute announcements several years ago. "Stations approached the one-minute problem vigorously by building disk jockey shows and homemaker hours . . . by offering extras of added time and local personality delivery," commented a leading station rep salesman. ABC and Mutual also created co-ops as vehicles for one-minute announcements. NBC recently has opened up one-minute "adjacencies" to five nighttime sustaining programs. CBS. Mutual, and ABC all have such slots available.

But most stations today offer no incentive to buy station breaks. Rate cards read. "announcements, one minute or less" and the price for all lengths is the same. Advertisers justly ask: "Why should I tell my story in 20 seconds when I can do it in 60?" Also. daytime minute "slots" in TV markets generally have as good ratings as nighttime station breaks, and they cost about half as much.

Several CBS Radio Spot Sales represented stations are meeting these problems with package discounts. WEEI, Boston, for instance, offers a 10% discount for a three days-a-week schedule, 20% for six-days-a-week, plus a 5% discount on a 26-week contract or a 10% discount on a 52-week contract. In addition, an advertiser gets another 25% discount if he buys 21 or more announcements a week.

Guy Cunningham, head of presentations for CBS Radio Spot Sales, explained that there were other special inducements, including announcements recorded by top local talent and fivesecond announcements at 50% of full station break rate.

The local talent "extra" can pay off handsomely. Cedric Adams, CBS-WCCO's star on-the-air salesman, recorded 20-second announcements for Blue Cross-Blue Shield. They were aired nightly for a month. Some 3,000 listeners wrote Adams for information on enrolling in the health insurance plan. Responses came from 500 individual towns in Minnesota. and from 180 other towns in seven neighboring states. In addition, 9.000 letters and telephone calls were received by the Blue Cross-Blue Shield office. (The success of this campaign has led them to purchase a half-hour show on WCCO, Dinner at the Adams', also featuring | Cedric Adams.)

Inherent nature of the station break is to sell hard. They drive home the big feature, the main appeal of the product with a walloping blow. They should do it with clearness and eonciseness; they should do it with dis-

WDBJ FOR ROANOKE AND SOUTHWEST VIRGINIA

The million people in WDBJ's coverage area will earn nearly a billion dollars this year. Here's WDBJ's family coverage, according to the 1949 BMB:

Day - 110,590 families in 36 counties Night — 85,830 families in 31 counties and 3 to 7 days weekly

Day - 90,320 families Night - 66,230 families

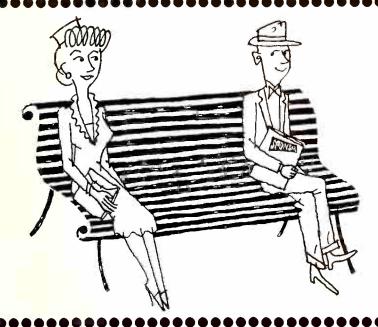
AND in Metropolitan Roanoke WDBJ's average share-of-audience is from 50.8 to 74.4 percent of total sets in use from 8:00 A. M., to 10:00 P. M. (C. E. Hooper — 23,191 coincidental calls Dec. 1950 through Feb. 1951.)

For further information: Write WDBJ or Ask FREE & PETERS!

Established 1924 CBS Since 1929

> AM - 5000 WATTS - 960 Kc. FM-41,000 WATTS-94.9 Mc.

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION



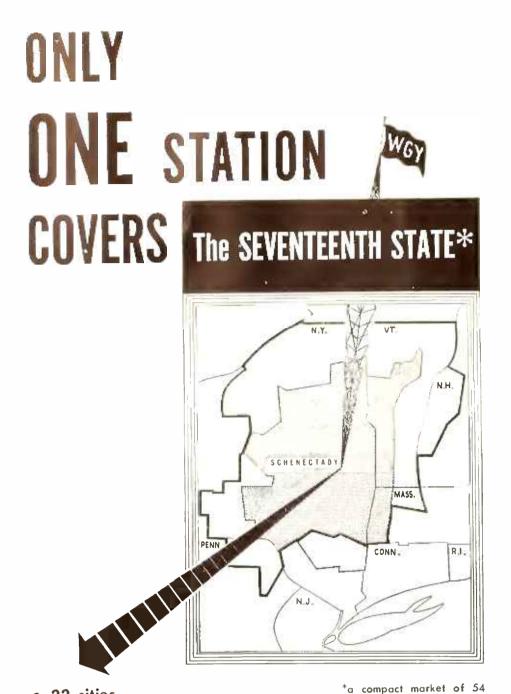




Shortest distance between buyer and seller

... pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.





22 cities

428 towns

- 54 counties
- 2,980,100 citizens
- 840,040 radio families
- only NBC station
- more people than 32 states
- more goods purchased than 34 states
- more spendable income than 36 states

A GENERAL FLECTRIC STATION

THE CAPITAL OF THE 17TH STATE

caunties in Eastern New Yark and Western New

England whose population exceeds that of 32 states.

REPRESENTED NATIONALLY BY NBC SPOT SALES

tinction to catch listener attention immediately-points stressed by a top agency copywriter.

The telephone ring followed by "Hello, Breyer's calling—", "Whiz-z-z, best nickel candy there iz-z-z!", the whimsical boy-and-girl conversation for Life Savers, the talking train whistle for Bromo-Seltzer are just a few of the announcements that combine an attention-getting device with their sales message.

Schwerin Research Corporation studies emphasize the importance of avoiding the temptation to try to put over too many sales points. Generally, only the brand name and one idea associated with it can be gotten across effectively. A kind of "mental indigestion" in the listener takes place when too much is crowded into the announcement. Schwerin tests (charts on page 40) reveal that only 57% of the audience remembered the brand name in

66We have a definite respect for radio and will continue to use it to the utmost as long as radio continues to do a good job.

ROBERT J. FABACHER Adv. Mgr.. Jackson Brewing Co.

an over-complex announcement, whereas 70% remembered the brand name in an uncrowded one.

Schwerin studies have also shown:

- 1. That longer commercials are not necessarily better remembered. A laboratory experiment on this point revealed that in two eases where the test copy was cut down from three full minutes to one minute there was no significant difference in audience remembrance of claims made. The extra time was not effectively employed. For example, three-minute Commercial A was remembered by 94% of the audience. But when Commercial A was cut down to one minute, it was remembered by 91% of the audience.
- 2. That placing a commercial within a program does not automatically gain higher remembrance. Commercials can borrow from shows, but a great many of them do not. In some cases, non-identity of mood between program an deommercial seems actually to have lowered effectiveness of the announcement.
- 3. Under the above conditions, station-break announcements often stand a good chance of doing as good a job as longer announcements- they deliver

their message in a concentrated manner, and only a minority of "program commercials" are at present succeeding in borrowing effectiveness from the shows they are in.

Station breaks generally use less than half the wordage of minute announcements. Rate cards usually specify 15 to 50 words for station breaks, 125 words for one-minute announcements.

WHEN should station breaks be used, and WHY? HOW MUCH do they cost?

Most frequently named uses for station breaks, because of their suitability to light or heavy repetition, were: to stimulate buying action . . . to build brand acceptance . . . to announce a product improvement or a package change . . . to take advantage of a holiday or seasonal tie-in . . . to create demand in desired retail outlets.

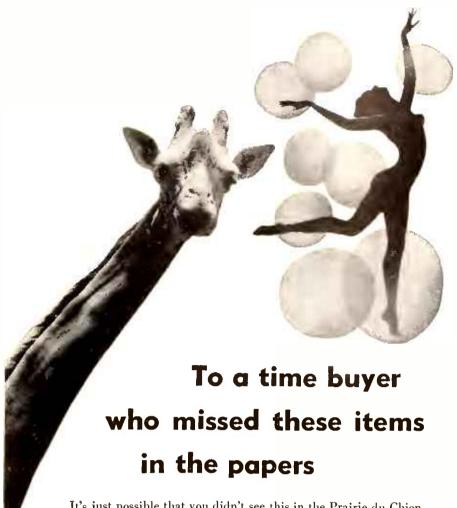
To cite just one example of the effectiveness of station breaks used in a saturation campaign, Continental Trailways bought 21 announcements on KNX, Los Angeles, weekly for four weeks. During the campaign a small branch office reported a 700% increase in bookings. Station breaks have been continued by Continental Trailways.

Flexibility was the second most popular "reason for use" named by agency and station rep sources. An advertiser can pick his audience—male or female. adolescent, child or adult, city or rural home and according to interests—symphony or popular music, comedy or drama, and so on. Advertiser can also pick the time of day or night, day of week or month, hot weather or a blizzard, and city, state or region.

Prestone Anti-Freeze's "floating" schedule of announcements, tied in with freezing weather predictions, utilizes the flexibility of station breaks and their unique ability to meet special needs of advertisers. Prestone has gone into 200 major markets throughout the country with six and eight-second announcements. They have complete run of schedule within the time limits of 6:00 to 8:00 a.m. in all markets and from 6:00 to 10:30 p.m. in non-TV areas.

What kind of money must an advertiser have for station breaks? Saturation schedules can be fitted to budgets ranging from \$200 to \$2.000 a week on individual stations.

For a six-a-week schedule on KNX. Los Angeles, advertisers can now buy Class "A" five-second announcements



It's just possible that you didn't see this in the Prairie du Chien papers. So we quote: "John Pettra, owner of the Zoo, has been using radio advertising this summer and fall to let people know that he has an outstanding attraction right in their own backyard. It has paid off in big dividends. If you are doubtful, drive down that way any Sunday afternoon and see for yourself the number of people who came here to see the Zoo. Mr. Pettra gives a large share of the credit for his influx of visitors to Station WMT of Cedar Rapids."

Prairie du Chien is in Wisconsin, 98 miles northeast of us. The Zoo's three floating spots a week cost about as much as elephant feed, namely peanuts.

While we're on the subject of news items, did you see the UP release which related how some folks out this way worked themselves into a tizzie about certain belly dancers at the State Fair? There was talk which questioned whether or not that particular sort of muscle control offered the right kind of evidence of Iowa's greatness. One of the Fair young ladies said she had no apologies to make, and several fair-goers allowed as how they agreed with her. Far as we're concerned, we'd cut off our legacy before getting mixed up in such controversies. Whatever figures you look at, Iowa is richly endowed, and WMT caresses Iowa ears like corn-on-the-cob. Statistic: lowa cash income from corn (1950), \$203,267,000. What wasn't converted into cash went into hogs which were worth \$781,498,000.

What went into people isn't known, since exact corn-on-the-cob figures are not available. But for data on what can go into, and come out of, WMT, please see the Katz Agency rep.



5000 WATTS, 600 KC

DAY AND NIGHT

BASIC CBS RADIO NETWORK

REPRESENTED NATIONALLY BY THE KATZ AGENCY

from \$43.20 per announcement, under KNVs new discount plan.

Here are more station break rates:

	Class "A" (night)	
KFRC		
(5,000 w Sair Francisco		
Base 1-time	844.00	\$22.00
Maximum 520 times	34.60	17.00
WKY		
5,000 w, Oklahoma City	.)	
Base 1-time	33.00	31.00
Maximum 468-times	21.45	20.15
KDKA	61-10	2
50,000 w, Pittsburgh)		
Base I time	90.00	45.00
Maximum 1.000-times	63.00	31.50
	00.00	31.317
KYW		
(50,000 w. Philadelphia)		35.00
Base 1-time	66.00	
Maximum 1 000-times	12.00	24,50
W.W.1		
50,000 w. New Orleans)		0.5 ()
Base 1-time	65.00	35.00
Maximum 800-times	45.50	24.50

That station breaks have their own special place in the broadcasting picture and deserve re-appraisal now is evidenced by alert advertisers who are combining station breaks with one-minnte announcements and for with television.

After using both radio and TV during the past year, a large New England

regional advertiser has come up with this successful formula—five "quickie" announcements per week on TV and 21 station break announcements per week on six radio stations in the market.

PROGRAMING GRIPES

(Continued from page 35)

ing is not the by-product of diseased selling. What chance does the program director have granted that he does possess a sense of relative values in good programing—when the almighty dollar and the shaky accomplishments of a sponsor-worshipping salesman determine what goes on the air? Why all this fear of sponsors, anyway? We have found very few that would not listen to reason if diplomatically educated in the limitations as well as the broad expanse of radio and radio advertising.

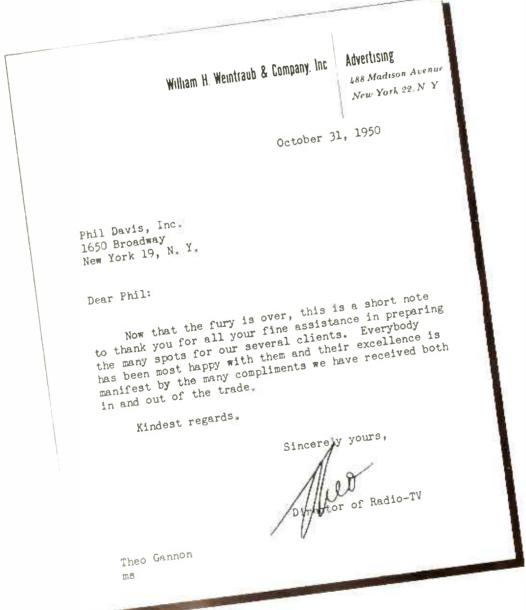
It may be true that program directors are responsible, at least in part, for the self-opinionated, cloistered programing that stupefies the nation's airwaves. But "diseased programing," like any other cancerous growth, has spread through the years beyond the confines of the program department; and many other branches of radio can be blamed along with the P.D., regardless of his personal crimes against the hand that feeds him.

Good production is a worthy goal but, there again, a new possibility arises. The small station, we know from experience, may be so fired with the zeal for good production that it imports one of those awesome genius-type fellows who assault the air with obtuse, neurotic one-man creations that only they and their forced-into-it wives understand. Too many local stations, we fear, have midget Corwins in their hair and the listener is the one to suffer—until he learns there is better listening at the other end of the dial.

Nor can we see entirely eve-to-eve with Hotchkiss on the construction of "simple, honest informative shows around 'fundamentals' such as home building, gardening, health, baby care, fishing, business—farming them out to non-radio people who are experts in each of these and many other fields." We have a few such "non-radio" types on our own station and, between barking into the tender mike and running three minutes ahead of or behind time —from their total inability to grasp the few simple fundamentals of effective public speaking-all they do for us is drive us back to the waiting network line which Hotchkiss decries. The net. though sometimes lousy, is at least lousy in a professional manner.

Now in our eleventh year of radio, we discover with each new day how much we have yet to learn. If, along with our program directors, the rest of us here in radio would descend from our agency-blueprinted towers and approach the people on their own terms, all our programs would be better received—whether live or tared, spoken, sung, or played on a zither!

There are certain schools of art and music which produce precious brain-children purely for their own self-adulation and for the synthetic praise of a few similarly off-beat friends. The same may be said for much of what springs up in radio to drive another nail in its coffin.



Musical Commercials for Radio and TV PHIL DAVIS MUSICAL ENTERPRISES, INC. 1650 BROADWAY, NEW YORK 19, N. Y. • COlumbus 5-8148

RADIO COMMERCIALS

(Continued from page 56)

ed commercials in the last decade, I've all too few recollections of intelligent announcers, such as Dick or Nelson. on the other side of the glass window. What points we were trying to make in our copy, men of the Stark-Case caliber were sure to understand and demonstrated same in their delivery of the announcement from the very first reading. Their emphasis came at the right places and sounded precisely like normal conversation. Every now and then there'd be a suggested change in the wording by the announcer so he could do a better job of putting across the ideas about which the copy was written. When you have the privilege of working with people like this, you come to realize that they themselves are copywriters. There is no doubt in my mind that Dick Stark with pencil-in-hand could write a topnotch piece of copy



Represented Nationally by THE BOLLING COMPANY

out of his years of experience in the medium. But even without the pencil, whether ad lib or strictly from the script, he can create copy by his judicious use of inflection, emphasis, and even unseen gesture. The result of this kind of talent can only lead to a better announcement.

So in these days of trying to make radio work harder than ever. I thought, Norm, I might do a short piece on intelligent announcers. What say you?

Regards.

Вов

Mr. Bob Foreman BBDO 383 Madison Ave. New York 17, N. Y.

DEAR BOB:

Okay!

Norm

OYSTER SHELL

(Continued from page 31)

1945; 11 were added in 1946 through 1948; 16 were added in 1949; more than a dozen in 1950-1951. Radio budgets have jumped from an original \$2,000 annually to the present \$40.000 at the rate of about \$750 per station as each one was added.

By sticking to just one form of spot radio, and leaving its agency relatively free to make improvements in method, Oyster Shell Products has been rewarded with a singularly effective commercial technique. Cecil & Presbrey has managed to test out everything from straight copy to singing jingles and sound effects during the 10 years in which it has serviced the account. Result: the announcements have been modified, improved, and dramatized until they are real productions, and really hit hard at the farm market.

Like the French proverb about "the more things change, the more they are the same," the Oyster Shell Products e.t. announcements are still basically true to the firm's original air advertising approach.

Here's a typical one in the latest

MUSIC: A bright, carousel-type Strauss waltz. Out behind:

ANNCR: That's the P-B Carousel . . . the Pilot Brand Carousel!

WOMAN: P-B also means a Poultry Bonus—extra profits from your flock when they get all the Pilot Brand Oyster Shell they need.

Why WFBR is Block of Block of Baltimore



CLUB 1300 is the big participating program in the Baltimore area! Biggest average ratings for the full seventy-five minutes, biggest mail pull, biggest studio audiences, biggest in every way.

CLUB 1300 success stories are legion. Ticket requests are fabulous. Audience loyalty is tremendous! Get aboard CLUB 1300 for your share!

Ask your John Blair man or contact any account executive of . . .



Starting December 1, 1951

Greater Youngstown Welcomes

NBC PROGRAMS

== THE MARKET =

33rd in Population

34th in Eff. Buying Income

39th in Retail Sales=

(Data from SALES MANAGEMENT)

THE NEW NBC MEDIUM
5000 Watts • 50,000 Watts-FM

WFMJ

YOUNGSTOWN, OHIO

BMI

SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,875* licensees a vast and varied repertoire ranging from rhythm and blues tunes to classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

*As of Nov. 26, 1951

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

- 1. Coverage
- 2. Circulation
- 3. Impact
- 4. Penetration
- 5. Acceptance
- 6. Loyalty
- 7. Leadership

You get them all on

The Art Mosby Stations



MONTANA

THE TREASURE STATE OF THE 48

ANNCR: Yes, records show that when a hen gets all the Pilot Brand Oyster Shell she needs, her laying can increase by more than 30 eggs per year. That's a real poultry bonus—isn't it. Old Pilot?

PILOT: (deep, nautical voice) Yes indeed, son. And that's why poultry-raisers everywhere are using Pilot Brand Oyster Shell to get greater egg profits from their flocks, and to keep costs down. Pilot Brand is pure calcium carbonate, and 100% usable. It's lowest in cost per usable pound.

WOMAN: Pilot Brand is one of the most profitable things we give our chickens and turkeys.

ANNCR: Get your supply of Pilot Brand Oyster Shell this week, friends, in the bag with the big blue Pilot wheel!

*Radio's greatest weakness is that it has never learned to advertise itself to advertisers and ad agencies. ??

LEWIS H. AVERY Avery-Knodel, Inc., N. Y.

A quick comparison with early farm-publication space ads shows just how closely the above commercial, recorded for the feed firm by Premier Radio Enterprises, fits in with the early ad formula. Brighter? Yes. Changed?

It's also interesting to note that, by a process of evolution, the transcription techniques of OSP have blended a format which is at the top of the list of farm-area radio preferences. In a special 1948 study made exclusively for SPONSOR by the University of Oklahoma, rural panels of both men and women put the OSP-type sound-effect commercials in first place, out-ranking singing jingles, hillbilly voices, and straight copy. (For further details, see "The faltering farm commercial" in SPONSOR's "Farm Facts Handbook.")

It's little wonder that the combination of a consistent advertising approach, plus the use of the right type of commercial in the right time slot, makes Oyster Shell Products' \$40,000 radio budget behave as though it had a lot more zeros. What it lacks in sheer weight is counterbalanced by pinpoint approach, and its success is due to substituting rifle-like accuracy for a shot-gun use of radio.

This process of making a little go a long way carries over into the remainder of OSP's ad-spending. Here's how the 1951 budget shapes up:

Farm pullications—about \$48,000 is spent to reach farmers and poultry-raisers in general campaigns. These cover all 48 states.

Farm-area radio—about \$40,000 goes to daytime one-minute spot announcements, using e.t.'s. Covers 56 markets in 20 states.

Trade papers — specialized trade press of poultry breeders and raisers receive about \$10,000 annually.

Circulars, dealer aids—an estimated \$2,000 is spent here annually, backstopping the other advertising done.

TOTAL: about \$100,000.

Advertising decisions and day-to-day media problems are almost entirely in the hands of the Cecil & Presbrey agency. where the account is serviced by no less a person than Vice President Dave Thomas. This is how the Ackermans (Arthur and Gustaf) who run Oyster Shell Products Corporation wish things to he, since they feel that advertising is important but is generally a job for experts. Only S. Keith Evans, veteran adman now with another firm but formerly associated with OSP directly, still has a hand in making ultimate space and radio decisions, and in approving copy slants. It's a folksy, small

business, with little pretentiousness.

Oddly enough, quite a lot of this "cracker-barrel" type of informality even manages to filter through Cecil & Presbrey's Park Avenue headquarters in the handling of the account.

Timebuyer Charlotte Corbett puts it this way:

"This is the kind of account that makes life easy for a timebuyer. No problems...no worries...no switching around...no seasonal ups and downs. It's fun to work on the account, even though it certainly isn't as big as some of those we handle.

"You might think that Oyster Shell's 52-week renewals for the same thing, year after year, keep most station reps from offering us anything new. However, they all know the account, and they do offer us a lot of good time slots. When we buy, we do it carefully, and we take our time.

"I guess as far as a station is concerned, the Oyster Shell spot business is practically prestige business. When we go in, we go in for keeps." ***

MR. SPONSOR ASKS

(Continued from page 49)

We find radio is very effective in creating brand preference and identification so that when you combine a good, strong radio campaign with a promotional newspaper campaign you get a very powerful combination. Radio has always figured to a very important degree in all Robert Hall advertising because of the terrific mass coverage and its daily impact in a market. We find that every time we open in a new market radio offers the best means of quickly and effectively informing the new Robert Hall shopper.

A continued year-round campaign on radio has definitely established Robert Hall synonymity with quality clothing. In addition our radio campaigns help to strengthen individual promotions run in newspapers. Our air approach is the Robert Hall jingle which quickly established the name and policy of Robert Hall in the minds of listeners. At present, Robert Hall is active radiowise in over 70 cities from coast to coast and in 98% of these cities radio is used to an extremely heavy degree.

JERRY BESS Vice President Frank B. Sawdon, Inc. New York





WPTF's New Sales Manager

And when you meet him, you've met a man who knows his way around in sales and advertising. Gus Youngsteadt talks from a background of 22 years in advertising and sales promotion. He knows North Carolina and the WPTF coverage area like a book. He knows the habits and customs of the people - when they work, when they listen, what they like, and how to make them part with their money. WPTF and Gus Youngsteadt is an unbeatable combination for selling Raleigh, Durham and Eastern North Carolina.

BS in Business Administration,
University of Tennessee
Advertising Major
Ten Years, Sales Promotion
The Tenn. Elec. Pr. Co.
Two Years, Account Executive
Pusse Co., Adv. Agency
Four Years, Ass't Adv. Mgr.
Carolina Pr. & Lt. Co.
Six Years, Adv. & Prom. Mgr.
W'PTF Radio Co.

WPTF

50,000 WATTS 680 KC

Affiliate for RALEIGH-DURHAM and Eastern North Carolina National Rep. FREE & PETERS, Inc.

GUS YOUNGSTEADT, Sales Manager R. H. MASON, General Manager



WATCH OUR SPACE for S-p-e-e-d-y THE PIONEER



PUBLIC UTILITIES

(Continued from page 37)

stations, and in talking to station reps, network co-op departments, transcription firms, and utility admen.

sponsor learned that three basic program categories radio-TV newscasting, dramatic shows, and the various "service" shows—accounted for over three-fourths of the program operations on the air for electric and gas public utilities. The remainder was taken up with a wide variety of other types of shows, from music and quiz shows to forum programs and "Mr. & Mrs."-type shows. (For exact breakdown, see chart on page 36.)

The reasons electric and gas companies have for advertising are a good deal less varied than the air methods used. With variations in emphasis, utilities advertise for only three basic reasons—to promote their product and themselves, to do an institutional public relations job, and to sell.

Here's what 164 representative electric, gas, and combination gas-and-electric firms told the Public Utilities Advertising Association about how their ad dollars were divided between the "Big Three" motivating factors:

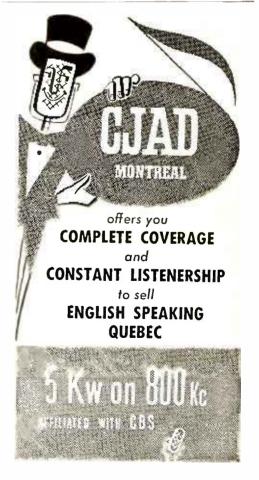
Motive	Aver	age % of hudge
Promotional		45.9%
Institutional .		34.0%
Sales		20.1%
TOTAL		100.0%

This is a broad picture. The size of the company, the geographical area, whether or not the company also sells gas or electric appliances, whether or not it is directly competitive with "government power" projects—all these will make changes to some degree.

But these are the main directions taken by the radio and TV commercials of utility advertisers at the local level. Radio and TV are used to help electric and gas firms in the general promotion of the use of electricity and gas in the home, by stressing advantages and service. Broadcasting helps to do a community public relations job, and to clear up "areas of misinformation" regarding utilities. And, more so for gas companies than electric, it does a straight selling job on potential customers.

SPONSOR has found a strong relationship between the size of a utility firm and whether or not the commercials do a selling, or a public relations job. For instance, New York's Consolidated Edison Company—one of the world's largest power companies, serving 8,500,-000 people—does its airselling only by indirection. "Con Ed" sponsors a twice-daily film newscast series, Telepix, on New York's WPIX which has all the expensive preparation of a network show. The New York firm, which also sells gas and steam, also sponsors a nightly five-minute weather telecast, Weatherman, on WNBT. Both shows use the low-pressure approach, and combine the "information" aspect of good news and weather shows with a considerable amount of information about Con Ed and the usefulness of gas and electricity.

Medium-sized utilities are prone to inject more of a direct approach into their commercials, and the smaller firms often go all-out in their selling. This is quite evident in an examination of the more popular forms of local utility spot radio and TV. The Louisville Gas & Electric Company. for example. keystones its air advertising efforts with two well-promoted evening newscasts, on stations WKLO and WINN. Then, it rounds out its balanced campaign with a service program, Woman's Way, on Louisville's WAVE and recorded music shows-one popular and one semi-classic—on WKYW and WGRC. The Louisville utility makes the approach fit each show, aiming part of its message at housewives on its service show, part at the young married set, on the popular music, and part at



the over-all family audience via newscasts. Commercials are basically institutional, but Louisville Gas & Electric—like many other firms of about the same size—injects plenty of salesmanship in selling Kentuckians the values of electricity and gas.

By contrast to the dignified, "community service" TV news approach of a firm like New York's Con Ed. locallevel broadcasting has many examples of air news usage like that of the Appalachian Electric Power Company in C'rarleston, W. Va. Appalachian's air advertising is at work before most city folks are even awake. The firm sponsors a 7:00 a.m. portion of a WCHS show called The Clockwatcher, a cheery mixture of news, farm reports, and recorded music. WCHS's Harry Brawley reported to SPONSOR: "The sponsor is trying to help dealers sell electrical appliances, such as celetric ranges and electric water heaters. The early-morning hour was selected in order to hit many of the rural areas in West Virginia which may only recently have

been electrified. Recently, the sponsor told us that the program had sold electric water heaters so well in a special promotion that our district won first place in a sales campaign."

Shows aimed at the rural audience, a great and growing consuming market for utilities, are becoming an increasingly important part of many utility air campaigns. Until early this year, for example, the South Carolina Electric & Gas Company had been using various recorded popular and semi-classical music shows on some eight South Carolina radio stations. Then, in February 1951, the firm dropped its music show on one of its key stations, WPAL in Charleston, S. C. Into its place went a folksy blend of farm news, produce and livestock prices, and farm market

*To point at television is like pointing at a jet plane—it has passed out of sight while you raise an astonished finger.

CHARLES A. SIEPMANN In "Radio. Television and Society"

FREE

If the rating on our completed 13 Craig Kennedy mystery shows starring Donald Woods, filmed especially for television, does not beat the rating of any mystery-detective TV show at end of 13 weeks (comparable time) in any city, we offer your sponsor 2nd run at no charge for show.

Immediate Delivery first 13 ½-hour TV films completed

Adrian Weiss Productions present

CRAIG KENNEDY CRIMINOLOGIST



DONALD WOODS os CRAIG KENNEDY

with
Sydney Mason and Lewis G. Wilson
Available
For National-Regional
or Local Sponsorship

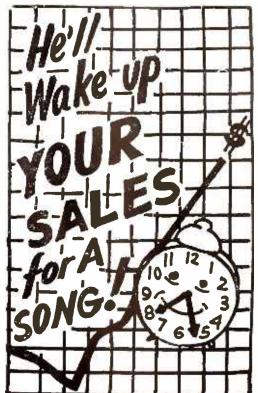
LOUIS WEISS & COMPANY
655 N. Fairfax

Los Angeles 36, California Phone: WEbster 5287

Write-Wire-Phone • Screening Prints Available

reports. The new program, featuring WPAL farm director Warren Phillips as commentator, is beamed squarely at the noontime peak of farm listening, although the approach is on a very institutional level. Replied WPAL to sponsor's survey questionnaire: "It's felt both by the client and ourselves that, since the new program offers a real service to farmers and cattlemen, considerable good will and consumer 'friendliness' toward the company cannot help but follow."

Newscasting, primarily in radio and more lately in TV, has a strong appeal to all types and sizes of utility firms. Most find that it draws a good, steady audience, and matches well with either institutional or selling approaches. In most cases, it is not expensive. All types of locally-produced news shows, news commentaries, combination newsand-weather shows, and farm news programs are now in use. It's interesting to note that one of the fastest-growing local-level segments of utility newscasting is the use of network co-op newscasts. Here's a representative sampling of some of the electric and gas firms using radio news co-ops: Florida Public Utilities & Flo-Gas Corporation with World News Roundup (NBC) on WEAT, Lake Worth, Fla.: Tucson Gas, Electric Light & Power Company, with H. V. Kaltenborn (NBC) on Tucson's KVOA: Dakota Electric Company with





Morning Man

HOWARD "CACTUS" WILKERSON'S "RECORD RANCH"

7:15-8:30 A.M. — Mon. Thru Sat.

Arkansans like good Western Music . . . and they really go for Howard "Cactus" Wilkerson's morning roundup of tunes, time and temperature before they head for work. (Little Rock city bus line reports peak hours of passenger travel from 7:30 to 8:30 A.M.). Whatever you're selling . . . from Apples to Zippers . . . let "Cactus" tell 'em and sell 'em! Still some time available . . . but 'twon't last long!

Phone, Write or Wire GLENN ROBERTSON, Manager, KVLC, for Details and Availabilities... or contact RADIO REPRESENTATIVES, INC.





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.

JOHN BLAIR & CO.

MBS's Fulton Lewis, Ir., on KGCX, Sidney, Mont.: Western Kentucky Gas Company with Cecil Brown (MBS) on WOML Owensboro: Georgia Power & Light Company with Cedric Foster (MBS) on Valdosta's WGOV and the Lake Superior District Power Company with Cedric Foster on WATW, Ashland, Wisc.: Alabama Gas Company with Edward R. Murrow (CBS) on Birmingham's WATI: Ohio Edison Company with ABC's Headline Edition on WMRN, Marion, Ohio, and the Lancaster Electric Company with the same news series on WLAN, Lancaster, Pa.; and the Consumer's Gas Company with Elmer Davis (ABC) on WEEU, Reading. Pa. This is far from a full list, but it serves as an example of how widespread and diversified the use of newscasting has grown in utility ad plans.

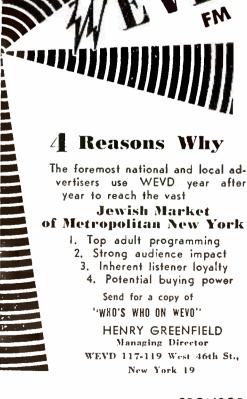
The use of dramatic shows—mostly of the transcribed and co-op variety in radio, and the feature-film type in TV -is on the increase, too, in local utility air use. ECAP has played an influencing role here, pointing the way with their use of the light, frothy Corliss Archer series on CBS radio, Two ECAP firms, the Carolina Power & Light Company and the Southwestern Public Service Company, for example have both recently started widespread dramatic air campaigns over and above their ECAP contributions. Both firms are sponsoring a Fred Ziv transcribed show, Bright Star which has much the same comedy-drama appeal of Corliss. Carolina P&L sponsors the show in some 20 markets in the Carolinas, and Southwestern uses it to cover a wideranging 16-market territory in Texas and New Mexico. Other firms, like Ok-Jahoma Gas and Electric Company with the ABC co-op Mr. President on Oklahoma City's KTOK, and Portland General Electric Company with M-G-M Theatre of the Air transcriptions on KGW, Portland, Ore., have found that air drama collects plenty of listening ears. Oklahoma G&E, by the way, also goes after video drama lovers with the filmed Story Theater on WKY-TV, as does Utah Power & Light Company with Electric Theater on KDYL-TV, Salt Lake City.

Programs of a "service" nature—homemaking, cooking, sewing, child care, fashion hints and aimed primarily at women are an old story to public utilities. In the late 1920's and early 1930's, they flourished widely in

local radio for local utilities, at a time when many modern kitchen appliances were just being introduced. They did a good job of selling in their day, but practically died out by the late 1930's.

With the advent of TV, they have bounced back into many a utility firm's budget, since the visual aspect lends itself marvelously to low-pressure selling of electrical and gas appliances and gadgets. Besides, a good TV program helps create more TV fans, who buy TV sets, and thus use more electric current. Some of the more representative examples of "service" shows on the air both in TV and radio, would include: Consolidated Gas Company of Baltimore's Homemaker's Roundup on WMAR-TV. aired directly from the Baltimore utility's own Home Service Bureau model kitchen; Philadelphia Electric Company's Television Kitchen, featuring the firm's well-known home economist. Florence Hanford. WPTZ: Potomac Electric Power's Eleanor Lee show each morning on Washington's WTOP: and United Fuel Gas Company's radio Mainly for Women on WSAZ, Huntington, West Va.

Other firms have found that music, still a radio stronghold even in major TV areas, does an equally-good trick in reaching consumers at low cost. The Cleveland Electric Illuminating Company, for instance, has been reaching its customers for nearly five years with Ten O'Clock Tunes, aired at 10 a.m. on



WGAR and at 10:00 p.m. on WHK. Cleveland. Philadelphia Gas Works uses the transcribed Guy Lombardo Show on WCAU. But, it doesn't have to be "Hit Parade" music to do the job. On the West Coast, the Southern California and Southern Counties Gas Companies have been using a classical and semi-classical Evening Concert (two hours nightly, except Sunday) on Los Angeles' KFAC. Other firms use all types of recorded and live, transcribed and co-op musical shows to reach everything from the farm audience in the early morning to late-night metropolitan ears.

Whether it be prestige shows—like Southern Colorado Power Company's sponsorship of America's Town Meeting on Pueblo's KGHF—or a folksy show—like Southern Utilities Compa-

DANIEL M. GORDON V.P., Media Director Ruthrauff & Ryau, Inc., N, Y.

ny with Tell Your Neighbor on KBIZ, Ottumwa. Ia., the utilities air use to-day has a purpose. It's moving up from the advertising "basement" on electric light and gas company media lists, and into a position as one of the most effective and low-cost ways to get across their advertising messages.

Striking proof of this efficacy can be seen in the fact that even the public power companies, which most businessmanaged utilities view with some apprehension as a brand of "creeping socialism." are using the air. Not long ago, the Metropolitan Utilities District of Omaha went on WOW, Omaha with a heavy spot announcement schedule to promote gas appliances. Its electrical <mark>ne</mark>ighbor, Omaha Public Power District, went on the same station with a saturation announcement compaign, designed to help dealers sell more appliances and TV sets. Many other government-controlled and public power projects are either on the air, or are planning to use it for business or public relations reasons.

As one adman for a large Eastern public utility summed it up for sponsor: "There was a time when many electric and gas companies used to wonder why on earth they should spend any money in broadcasting advertising. Now, many of them are wondering how they ever got along without it." ***

DOLLARWISE



YOUR
BEST
RADIO BUY

WREN

TOPEKA

1250 kc

ABC 5000 watts

Weed & Company, National Representatives

IN MONTREAL it's

CFCF

Ask the man who knows best—the local advertiser on CFCF.

Best proof that he gets prompt action at the cash register is the fact that

Over a 3-year period local advertising on CFCF has increased 260%.

National advertisers, too, can bank on CFCF. For Canada's FIRST station has the coverage, the listenership, to do a real selling job in the rich Montreal market area.



U. S. Representative-Weed & Co.



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



 ... there are certainly plently of occasions when they've been misinterpreted.

Give three different agency
Time Buyers BMB data to
analyze and evaluate—and the
chances are they'll come up
with 2 or even 3 different answers.

The whole trouble is there's never been an accepted standard of procedure for eliminating the popularity factor from BMB figures. This must be done if you are to get true measurement of the physical coverage of any radio station.

We've licked that problem
with a new and dependable
formula which by discarding
the variable elements of program
or performer popularity is
completely fair to
ALL stations.

We'll tell all—at your convenience.

Adam Young Inc.

RADIO STATION REPRESENTATIVE 22 EAST 40th STREET * NEW YORK 16, N. Y.

NEW YORK • ST. LOUIS
CHICAGO • LOS ANGELES • SAN FRANCISCO

ROUNDUP

(Continued from page 53)

listeners to the program who wanted to advance in "rank" (from firefighter to super chief), proof of purchase of six boxes of Grandma Cookies were required for each step up the ladder of promotion.

When this series ran out. Grandma Cookic bought a quarter hour of KEX's popular Merrie Circle, a kiddie show featuring Merrie Virginia. The product tie-in here: naming a puppet (actually a Merrie Virginia "voice"). Each entry required a proof-of-purchase wrapper. The name selected: Gulbert.

The company continues to push KEX personalities, Merrie Virginia and Uncle Bob of KEX's Squirrel Cage. As a result. Grandma Cookies have distribution in chain stores which didn't stock the brand formerly.

Now with new equipment (the largest oven in Portland owned by a local concern) Grandma Cookies turns out 28 different cookie varieties, with an increased oven capacity of 40%. Formerly the firm turned out 15,000 dozen cookies daily. With increased production, radio will spearhead the quest for more sales and distribution. ***

Briefly . . .

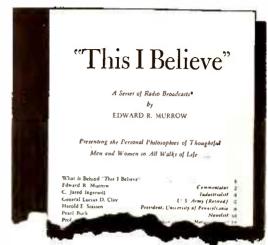
WBBM, Chicago, which calls itself the "showmanship" station, proves it



WBBM sales promotion sheet is eye-catcher

with its plug for resurgent radio, and its own CBS-affiliated facilities. The one-sheet promotional pitch deftly inserts the names of nine outstanding trade papers (including sponsor).

This I Believe, CBS' recent-inaugurated series of five-minute shows presenting the guiding philosophies of men from all walks of life, are now being supplemented by booklets. These



Air comments in print also pack big punch

will reprint selected on-the-air remarks of such men as General Lucius D. Clay; Harold E. Stassen; Pearl Buck; and William L. Shirer. The program, inaugurated by Edward R. Murrow is produced by Edward P. Morgan.

Sylvania Electric Products Inc. presented four of its 12 Sylvania Television awards recently at the Hotel Pi-



Four Sylvania awards go to producer-dir., stars

erre, Manhattan, to Your Show of Shows, its producer-director, and it's talent. Show's Imogene Coca was "best actress," Sid Caesar, "best actor," Max Liebman, "best producer-director," and the program itself, "the best revue on television."

Rural audience listenership is on the increase, according to a recent survey by the Crosley Broadcasting Corporation (WLW, Cincinnati). Figures released by Robert E. Dunville, Crosley Broadcasting president, indicate farmer listening is up 8% over 1950; 10% over 1949. The same survey shows the WLW farmer-listener is spending 77 minutes daily at his radio. compared to 71 minutes last year.

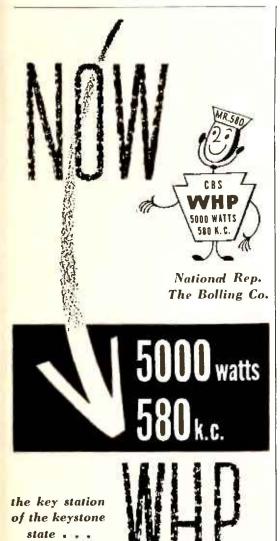
Maryland and District of Columbia broadcasters, at a recent meeting in Baltimore, completed organization of their broadcasters' association. Principal speakers were Harold F. Fellows, NARTB president, and Wilbur Van Sant, president, Van Sant, Dugdale and Co. Both speakers ealled for unity in the radio and TV industry. Officers elected at the broadcasters' meet were John E. Surrick, WFBR, Baltimore, president; Charles J. Truitt, WBOC, Salisbury, vice-president.

MEN, MONEY, MOTIVES

(Continued from page 6)

Yet executives who are impatient of the anguish, and resistive of the cost of writing, almost invariably speak well of the art. They are indeed forever rediscovering the importance of writing and declaring, in effect, that no script should be without some. And these periodic rediscoveries of writing are all to the good for if writing is rediscovered often enough it may finally, like Imogene Coca, get on the map.

All of the foregoing comments on



the level of big town, big time script writing were inspired by an admirable essay on small town, small advertiser seriptwriting published in *Broadcasting* Magazine and written by a continuity gent name of Bruce F. Anderson, employed at WMT, Cedar Rapids, Ia. We agree with Mr. Anderson's paper (and appland his lucid prose) as we agree with the inscription on the Statue of Liberty. He has acutely recognized and convincingly described the Main Street version of industry neglect of the writer.

* * *

One hundred years ago there were "literary factories" in which toiled inkstained wretches. The modern equivalent, as Anderson paints the canvas, is the sweet girl graduate, English major, chained to a broken down typewriter in a radio station cubbyhole, overworked, snubbed by manager, salesmen and the egotistical announcers who are madly infatuated with their own voices, indifferent to the meaning of words.

* * *

Well, don't lose any sleep, Mr. Sponsor. You probably wouldn't anyhow. But some time, in a sporting mood, experiment with the novelty of having the writer a party to decision, a voice in script improvement, and paid as well as, say, an assistant director.

ACCOUNT EXECUTIVE

(Continued from page 29)

10:30. Copywriter on my account finally came in. Hangover. Showed him what I had in mind for our insurance commercial. Said he got the idea, but I could sense his resentment at my trying to write it. I told him that his copy lacked fire, that it needed personality and rhythm. Gave him a few pointers on an insurance agent, his habits, and his way of conducting a sale. Think he sees the light. Says he will revamp and have the copy ready for me before the meeting at two. Decided to bring him to the meeting.

11:15. Call from our radio-TV department. They say there's a big howl over the cost of one of the proposed stars. I'm not too enthusiastic about using this star anyway. Not good for an insurance audience. Will have lunch with our radio-TV man to talk it over.

11:30. Received a report from the insurance company's Superintendent of

Nat D.
Williams
One of
WDIA's
many famous
personalities



FOLGERS COFFEE Renews WDIA For Second Consecutive Year!

Yes, on November 26, Folgers Coffee started their second consecutive 52 weeks contract with us, a success story created by WDIA's overwhelming dominance in selling the huge Negro segment of Memphis' 394,000 population. You, too, can economically reach and sell the 489,000 Negroes in WDIA BMB counties. Join now the trend set by such national advertisers as Taystee Bread, Gold Medal Flour, Camel Cigarettes, Purex, Super Suds and others. Get the full facts on WDIA soon!

*HOOPER RADIO AUDIENCE INDEX
City: Memphls, Tenn. Months: Sept.-Oct. 1951

Time Sets WD1A B C D E F G

MF 8AM-6PM 12.2 26.5 26.0 17.9 10.9 7.7 5.6 4.5

MEMPHIS

* * *

WDIA

TENN.

John E. Pearson Co., Representative

FOR QUICK, EASY REFERENCE TO YOUR COPIES OF

SPONSOR

get the beautiful SPONSOR

at only

\$4

binder | 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

Harrisburg, Pa.



helps make friends

for our bank..



Mr. Young, head of this fast-growing southwestern financial institution, says. "We've advertised over KROD consistently ever since it went on the air, and we believe that our regular messages to its vast listening audience have contributed much to this bank's steady and substantial growth." Yes, and KROD can sell YOUR product too, in this vital market with its 441,310 population and its \$396,840,000 total sales.

5000 WATTS 600 K C
CBS Radio Network
RODERICK BROADCASTING Corp.

DORRANCE D. RODERICK President

VAL LAWRENCE Vice-Pres. and Gen. Mgr

REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

Mr. Fred Byron Garfield and Guild Adv. Agency San Francisco, Cal. Dear Freddy:

Th' hometown ur WCHS is a place all you fellers orta keep in mind.



Charleston, West Lirginny, is one ur th' few places in th' country in th' country where th' bizness trend allus secuis ter be UP Yes sir, Freddy, with lotsa places suf-terin' a relapse, department store sales in Charles ton wnz UP seven percent durin' th' first nine munts nv 1951 over 1950. An' nother thin'.
Th' big Carbide
an' Carbon comp'ny already has milvuns an milyuns vested here, is agonna bild nother big plant here!

mean more well-paid customers for tolks like von. An' member! WCHS is TOPS by a big margin in this here market!

> Yrs. Algy

W C H S Charleston, W. Va. Agencies on statistical data about insurance agent's sales, interest, family life, social habits, income, and so on. Thought this report essential for fair appraisal of the selling needs of the individual agent. Checked over my own analysis of visit to Red Bank Branch Office. Agents are average people with terrific sales potential because they understand other average people. Vo high-pressure. Learned a lot about selling techniques from that visit.

12:00 noon. Looked over a batch of new ads that the agency is running this month. Noted my comments on sales appeal, readability, color, design, etc. Paid particular attention to the advertisement for one of our leading clients who's been complaining about the quality of his ads. Trouble is, I think, that we are not using enough high-minded imagination, and enough low-down effort. Get one and lose one might turn out to be the case here.

12:20 p.m. Lunch with our radio man, the copywriter, the man doing the research, and Ed. Thought this expedient. Went to that place on Vanderbilt Avenue where you get quick service without the usual fawning. Good food, too. The copywriter had two martinis. I saw Ed give him the freeze. He's off to a bad start if he keeps that up. Martinis and two o'clock conferences don't mix. He'll learn, I hope, because he's talented and I'd like to see him stay. Maybe he's too talented. The words pour out of him. We talked over ideas for the meeting. Decided try to drop the controversial star. I think I can ease this point across, even though she is a favorite of the insurance company's radio manager.

1:45. Back in the office. Meeting at two. Getting tight as a knot inside. Always happens before a client conference. Certainly liope those two martinis didn't dull the convwriter's brain. The whole meeting hinges on the copy. Should have called my wife before lunch like I said. . . . Radio and TV are such intangible media to talk about at a conference. There's nothing to hold up in front of the client except ratings, and graphs, and charts. He has to visualize his advertisement in terms of how it will be presented. Not easy. Television isn't an overshadowing of radio. Each is an effectual medium in itself. Now that we have television, radio has the opportunity of being independent, and reaching its

truest value as sales medium.

2:00-6:00. The conference to outline next year's radio advertising program. Got in early with my supporters to meet the opposition. (Copywriter, not feeling the martinis, came through with a brilliant rewrite job.) On my side in addition to the copywriter is the art director, research man, our radio and TV director, the radio network V.P., and the timebuyer. From the insurance company, there's the radio manager, the V.P. in charge of advertising, and one or two other people from the advertising department.

Looked like rough going because of the rumors aroused by that trade paper item, and because of the failure—Hooper-wise—of last year's TV venture.

66Some people say that television is going 10 swallow radio. I don't think this is the case. The question is not the death of radio, but how we are going to shape radio and television so that each will do its most effective job.??

JOSEPH H. McCONNELL President, NBC

We tried every trick in the bag with the TV show, but the Hooper kept declining. Maybe that was the trouble tricks! We had had a half-hour dramatic show using warmed over Broadway fare. Cold turkey. . . . I presented the new campaign to the client. Lukewarm reception.

Clients never talk when they don't like something: they just say, "well, I don't know." Then they shake their heads, and wait for you to tell them why they're not impressed. I did. Broke the whole campaign down, step by step. Went over the client's old business, sales, new business, potential business, cancellations, group insurance, ordinary, agent's selling needs. Brought out reports and studies that I had made of the markets to be reached. A gleam,

Then I began to rebuild the campaign in terms of these. Conservative nighttime radio drama, with carefully planned national magazine follow-up advertisements. Analyzed every item in the budget. Cut out dollars. Even chopped off nickels. It worked.

Spotted the client's trouble. He feared that the radio listening audience was declining. Yet he also feared that last year's TV fiaseo would repeat itself if he went back into television. Rallied my forces and proved conclusively that, for his purposes, more

years of good radio drama would be in order, and would be a major sales producer. Repeated my theory on radio as a brand new sales medium when used in terms of newly acquired knowledge. Read the client the copy. Alive and on fire. (I think the copywriter's a genius, but he probably needs physical diversion. He ought to build something . . . maybe a house . . . or a driveway. . . . Something, but cut out the martinis.) Meeting ended about six. Taking them all for cocktails. And cocktails we need. . . . Never did call home, though.

7:15. Now it's over . . . or should I say now it begins. New campaign with crisp copy, cool layouts, and powerful ideas. A 39-week radio package show with magazine follow-ups. ready for production. Got to check those black-and-whites first thing in the morning. Ed had a good suggestion about toning down the sales line right after the station break. I wonder if I told Sally about cutting 10 instead of six scripts. . . . Scarsdale. . . . Ahh. . . . Good feeling to have made a sale . . . and to have a clairvoyant wife who somehow always knows what train you're going to be on.

DO VIEWERS REMEMBER?

(Continued from page 33)

pled" list nearly always showed up strongly in the "remembrance" lists.

In simple words, this means that an advertiser's commercial must have the factor of being "remembered" to be truly effective.

(For full listing details, see chart, p. 33.)

The secret of remembrance doesn't lie in commercial technique. Although the Advertest study makes no mention of it, the "gimmick" used by each of the leaders in the column of products "sampled" because of TV varies considerably. Lipton's Tea is TV-sold through the cracker-barrel, homespun charm of Arthur Godfrey, in what is otherwise a simple, straight-voice commercial. Ajax has a hard-selling straight message behind demonstrations of product use. Tide uses various tactics, the leading one being a bouncy jingle behind some expensive animated letters and wash-day gar-

What they do have in common is that their message—and this is confirmed by other studies of Starch.



It's just plain good sense for you boys to ride along with our local boys. They're here on the spot checking results day by day...and, day after day, week after week, they're buying more

and more time on WIOD.

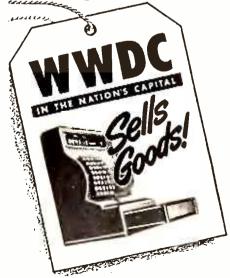
For the details about our Quarter of a Century of outstanding service to Southeastern Florida, call our Rep, The Bolling Company.

Established January 18, 1926

JAMES M. LeGATE, General Manager 5,000 WATTS • 610 KC • NBC

WWDC 2 nd AGAIN

in total share of Washington audience



Ask your John Blair man for the whole WWDC story * Pulse: May-August, 1951; 6 A. M. to Midnight HERE'S THE

REAL TRUTH

ABOUT

DES MOINES

Highest Hoopers morning, afternoon, and evening . . . for months and months

CBS—Represented by the Katz Agency.





There's More
SELL
on
URNL
RICHMOND
VIRGINIA
910 kc - 5 kw
ABC
AFFILIATE

National
Representatives
EDWARD

PETRY

& CO., INC.

'▶Sponsor

is the logical gift for all your friends in radio and television advertising...

Inquire today about the special low-cost Christmas gift subscription rates...

Sponsor4..

The USE magazine of radio and television advertising...

510 Madison Ave. New York 22 Schwerin, et al.—is simple and believable, and is socked across in a way that sticks.

2. TV commercials are not necessarily most effective in motivating purchases or samplings when they are merely "well-liked" or "disliked."

With reference to the Philip Morris man's anecdote, the competitive cigarette's bouncy little jingles have put them up from a low place in a similar 1950 Advertest study to a very high spot among "Best Liked" commercials in the 1951 Advertest report. If all it took was being liked, the P-M competitor should head the "sampled" list. It doesn't. Not only that, it doesn't even appear on the "sampled" list in the top ten.

Philip Morris, on the other hand, is nowhere to be found on the "Best Liked" list. Instead, it is at the top of the list of those that are actively disliked. Yet, even other firms in the tobacco industry admit privately that Philip Morris's "Nose Test" commercials have boosted P-M's sales, and are cutting into theirs. What pays off for Philip Morris is that their commercials—even though disliked because of their straight "sell" copy—are remembered well.

Actually, only one advertiser in the upper ten of Advertest's 1951 "Best Liked" list—and that one eighth-place Ajax—makes an appearance at all on the list of products "sampled" because of video selling. A good many people, at the same time, don't like the Ajax commercials. But, like Philip Morris'. Ajax's commercials remain in the subconscious mind of housewives, later prompt them to try the products. This is what has boosted Ajax, sponsor feels, into the second place in the "sampled" listings.

3. The favorite type of commercial is "live action." In method, singing or dancing commercials lead by a fairly sizable margin.

Some clue at least as to how an advertiser can best grasp a TV viewer's attention is offered in Advertest's investigations into the likes and dislikes as to type and method of commercial.

Live action leads by a slim margin (45.2% against 44.5%) over cartoon commercials. Together, they make up nearly 90% of the preferences. Films (considered apart from cartoons) and slides do not rate at all, by comparison. Actually, film inserts in live commercials are—as far as most viewers are

concerned—usually not spotted, and pass for "live" action, if they're good.

Singing or dancing commercials, either live or cartoon, seemed to be the preferred method by over half (55.5%) of the respondents. Most viewers. in their choice of a method of product presentation, gave the nod to "showing the product being used" (38.5%), "showing product being made" (24.5%) and "telling what product does" (20.6%).

(See chart. p. 33, for full listings.) 4. The public's general attitude toward TV commercials is improving.

Most think they're better, as compared to six months ago. Only 7.5% think they're worse.

In the general evaluation of TV commercials conducted in the Advertest study, nearly half (47.6%) of the respondents reacted favorably to commercials. About one in ten (10.3%) felt that they were "Very Good." On the other end of the scale, about a third (32.0%) of the panel reacted unfavorably to commercials. Here, about one in ten panel members said that commercials contained "too much advertising." Some 20.4% of the panel were noncommittal about the whole thing.

A value . . . PLUS in "BRUSH CREEK FOLLIES"



with HIRAM HIGSBY KMBC KFRM

PLUS ONE—"Brush Creek Follies" is in its fourteenth successful season! PLUS TWO-Playing again to a live audience from the stage of the huge new KMBC studio playhouse!

PLUS THREE—A great new arrangement on commercials for advertisers! PLUS FOUR-An outstanding new promotion and merchandising plan! PLUS A DOZEN-Write, wire or phone KMBC-KFRM or your nearest Free and Peters colonel!

of Kansas City

• • • 6th oldest CBS Affiliate • • •

The Advertest panel also gave a boost to TV commercials in the matter self-improvement. About half (54.3%) agreed that TV commercials "had improved" in the past six months, and listed as their chief reasons "Better means of presentation" and "Not as long," by 13.0% and 10.3% respectively.

That TV commercials were "the same as six months ago" in terms of improvement was the decision of 37.7% of the panel. However, only 7.5% of the panel stated that TV commercials are "worse." The chief complaint was that TV commercials "continue to get longer," but this was a minority gripe voiced by only 3.3% of the total panel.

Summed up, the Advertest opinion study gave a pretty good conduct mark to TV commercials. Reaction was definitely greater "for" commercials than "against." showing that the techniques are getting better or more subtle.

5. Most viewers feel commercials are longer than they actually are and would like them shortened. The lengths viewers want are very close to what the NARTB and "official" net-station lengths are supposed to be.

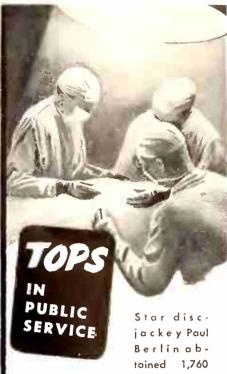
What the viewers felt regarding lengths of commercials is something else again. Here, commercials did not make out well at all. Respondents were asked how long they felt commercials now were, and how long they ought to be, for 15-minute, half-hour and onehour shows.

Averaged-out, the viewers' responses showed that they thought commercials should be decreased by about 40%.

Many admen, of course, will argue that the public has always felt commercials are too long. This argument is supported by the fact that TV commercials on network and local shows which conform to NARTB standards of commercial length are usually inside the "should be" lengths cited by the Advertest panel.

However, a sponsor editor checked all of the New York TV stations regarding commercial lengths in network and local shows, and found out that about one show in four runs over its allowable commercial length by anywhere from 20% to 100%, depending on the advertiser, station, and how "marginal" the hour.

Here, for TV admen who wonder how the public views their commercials, are the Advertest respondents'



danatians for the Southwest Bland Bank on his recent broadcast marathan. Starting midnight Octaber 4, Paul was an the air cantinuously for 18 hours and 16 minutes, emceeing all regularly scheduled broadcasts, spinning recards, and urging the public to give blood.

KNUZ, naw as in the past, leads in public service pramatian in Haustan.



These programs available:

"WEST'S BEST"

Featuring Tall & Thinly Al McKinley 1:15 - 1:30 p.m. Manday through Friday. Tied far Na. 1 Hooper in Market

"SPINNER SANCTUM"

Featuring Walt (Jae) Colvin 3:30 - 3:45 p.m. Manday through Friday.

*Na. 2 Haaper in Market

*August, 1951 Hooper.

FORJOE or DAVE MORRIS General Manager at KEystone 2581



P. O. BOX 2135 TWX HO 414 HOUSTON, TEXAS evaluation of commercial lengths:

A. In 15-minute shows, respondents felt the commercials average 3.65 minutes long; should be cut to 2.04 minutes.

B. In half-hour shows, respondents said commercials averaged 6.61 minutes in length; should be trimmed to 3.94.

C. In a one-hour show, the respondents felt that commercials were running around 11.34 minutes; should be cut to 7.10 minutes.

It's interesting to note that the accepted NARTB lengths for these three classifications, plus those admitted to by New York TV stations, are: (A) about 3.0 minutes in 15-minute shows; (B) between 3.0 and 4.5 minutes in half-hour shows; and (C) from 6.0 to 7.0, except late-night film shows which can stretch to as much as 11.0 minutes, in one-hour shows.

Weigh one against the other, and the answer is fairly clear. The public would probably be a lot happier about the lengths of TV commercials if they were held rigidly to their allowable limits. Advertisers who regularly "run over" are flirting with adverse public opinion.

6. The over-all viewpoint, as seen by Sponsor:

Fitted into its place in TVs short and booming history, the 1951 Advertest study of TV commercials is more of a useful extension of existing research than a completely new set of findings.

It does mesh with such findings as those of the Super-Hofstra study, which showed that well-liked commercials do about twice as well as disliked or nentral ones. However, the Advertest study makes quite clear that those "well-liked" commercials that pay off in sales have something more than mere charm. They also make a deep memory impression, and finding an attention-getting, penetrating TV commercial formula then becomes the TV advertiser's greatest Mecca.

The Advertest study also gives, in effect, a rap over the knuckles to advertisers who deliberately air commercials longer than their allowable length in the hope that they are thus more effective. The selling job, apparently, can be done in the proper time—if it's done well.

(Facts indicating that the same is true of radio commercials appear this issue in the article starting on page 40.)

NETWORK REBIRTH

(Continued from page 38)

CBS does on a basis of rebuttal to the NBC plan obscure this basic fact: every move CBS makes over the next few months grows out of its long-range need for adjustment, not out of mere counter-punching.

At the time you read this, CBS may be ready to announce its own change in network structure, allowing advertisers to buy a hand-picked network, within certain dollar-volume limits. Probably, the limits will be lower than those imposed by VBC, based on CBS' confidence that it has top radio listenership and thus will suffer few revenue losses even though advertisers have the opportunity to drop stations. The reasoning, probably, is that many more sponsors will elect to retain their

KCMO reaches eleven radio homes

for every ten reached by the next

closest Kansas City station. That's

a bonus that adds up. Get proof—get the facts on Mid-America radio coverage from the Conlan "Study

of Listening Habits" in the Mid-America area. Parts 1 and 2 of the

3-part continuing study are ready.

present network lineup on CBS than will cut down.

As far as rate structures at indiidual stations are concerned, CBS has indicated strongly that it will not make any changes like those contained in the NBC reorganization plan. It bases its position on the fact that BMB data needed to evaluate station circulation is out of date. In pointing this out, CBS Radio President Howard S. Meighan noted that a new BMB-type study will soon be underway, and indicated that CBS will not reevaluate rates of its affiliates until this new data is available. (For story on the new BMB-type study, see story on page 39.)

While NBC and CBS demonstrate by periodic announcements that they are changing to meet the times, similar changes, but on a lesser scale, occur at MBS and ABC. MBS and ABC planners believe they do not need to change as radically as the two leaders because they are already set up along highly flexible lines. But it would be a mistake to regard them as static,

MBS spokesmen point out, for example, that while NBC and CBS are changing in the direction of the kind of flexibility which has always characterized the MBS operation. Mutual is itself moving to acquire some of the valuable attributes of the top nets. Its recently concluded \$2.500,000 deal with MGM for new programs starring Hollywood top names gives MBS attractions on a comparable basis to those of NBC-CBS. And the recent financial realignment engineered by the network's chairman of the board. Tom O'Neil, gives MBS more financial and station cohesion than it has ever had.

ABC, though it has been set up for years to allow sponsors their own choice of stations, on a dollar-volume basis, is mulling additional flexibility changes. These will probably take the

TWO
are better than

KLIX IS KLICKIN'

ONE

with ABC and MUTUAL
Ask AVERY-KNODEL

Only One Station gives you



in Mid-America

Write on your letterhead to

125 E. 31st St. • Kansas City, Mo. or THE KATZ AGENCY

form of expanded rotating sponsorship plans.

Out of this welter of seemingly isolated developments will come that heralded network of the future. Sponsors who value the sales power of their network radio shows can help ease the birth pangs by not jumping to hasty conclusions about the so-called weakness of network radio in a TV era. Rather, network executives urge that they regard the radio medium separate from the television medium as designed to do its own job. That's what all the evolution is about—to help network radio stand on its own feet in the days to come.

SPORTS SPONSORSHIP

(Continued from page 38)

talk to and in which sport. TV, for example, has brought a new boom to gate receipts of wrestling matches. Thus far this year according to the Wall Street Journal, about 12,000,000 spectators in the U. S. have paid \$15,000,000 to see professional grunt-and-groaners from the ringside. That's a 9'% rise in attendance, an 11% gain in gate receipts over a year ago. Compared with 1946, the zoom in attendance amounts to 164%, the gate receipts gain to 180%. Wrestling promoters agree TV drew in the new fans.

In hockey, however. TV seems responsible for causing the big-league sport to skate on thin financial ice. Hockey attendance in American cities, according to the Wall Street Journal, is down an average of 15% to 20% from what it was in the 1947-43 season. Last year, slightly over 2.000, 000 fans spun the turnstiles to the tune of \$4,000,000, compared to 3,000,000 attending arenas the season before. In Canada, on the other hand, which has no TV, hockey arenas are flourishing. Indeed, scalpers can still pick up 100% profit on re-sale of tickets.

Maurice Podoloff of the American Hockey League says flatly: "TV keeps the fans in their homes." But Gen.

RIGHT the first time! TV film spots by TELEFILM Inc.
Hollywood (28) Calif. since 1938

John Reed Kilpatrick, president of Madison Square Garden, appends: "TV itself is good for hockey, in that it brings the sport into contact with potential fans. Yet it's still too early to say whether new fans actually are attending games, as result of first seeing them on TV."

Now concluding is an experiment designed to gauge TV's effect on amateur football game attendance. This is the test by the 300 colleges comprising the National Collegiate Athletic Association. Last summer, NCAA announced that Westinghouse Electric Corp. would exclusively televise its games over NBC in 52 areas. Gimmick was to "black out" each area on three non-consecutive Saturdays. Thus, Chicago University's National Opinion Research Center could survey the effects of home-viewing on stadium attendance.

Despite a storm of protests from school-tie fans, bellyaching about the TV "blackouts," NCAA has grimly gone ahead. Results of the study will be ready by January, and NCAA's 300 colleges will check closely before formulating their 1952 TV policies. The only one really happy with the plan is Westinghouse's Pittsburgh Consumer General Manager Jack McKibben who told sponsor: "We can definitely attribute big boosts in sales to the football games we've made available to the viewing public. Dealers report consumers say they want the refrigerator Betty Furness demonstrated on TV last Saturday."

510 MADISON

(Continued from page 10)

in selling their various products over the air."

I noticed in their 1951 List of Mail Order Radio Stations that they list WIP as one of these stations. Following are excerpts from a letter I sent this organization:

"... WIP has never accepted a PI or percentage-of-sales deal of any kind. Any mail order business that we have taken has been at regular card rate. Please correct the list immediately omitting WIP since we take no percentage deals for mail order or for any other type of business."

I further stated, "If your list is as inaccurate for other stations as it is for WIP, it is worthless."

I think you will be doing a service to all concerned if you publish this letter so that other stations, agencies, and sponsors may be warned.

BENEDICT GIMBEL, JR., Pres. W1P, Philadelphia

RED FEATHER

Thank you so much for using the Red Feather photo and our "roundup" of sponsors in your Roundup department in the 5 November issue.

The United Red Feather campaigns could never begin to pay for the wonderful support they receive from the radio and TV industry but recognition in SPONSOR means a great deal and is truly appreciated.

MARY K. DABNEY

United Red Feather Campaigns, N. Y.





Where are radio nets heading? Said one NBC radio station manager:

"I don't understand why a radio network stays in business these days. I wouldn't take the beating they're taking. What do they get out of it?"

What he had reference to was the economics of network radio, which was unfavorable even in good days and is plain blotto now.

We're sure that the same thought has creased the brow of more than one network chief and but for the blessing of highly profitable by-products such as owned-and-operated stations, rep firms and other useful appendages depending on network programing and prestige might have found permanent lodging.

But the solution to a stable radio network operation is a profitable operation. It neither serves the national advertises nor the industry to deal with bargain basement entities.

The men who run the networks know this, and after some months and years

of floundering are beginning to feel their way out. Fortunately, the networks boast excellent leaders who are fast emerging from the confusion-era hastened by the TV avalanche. From now on you can look for a new idea almost every week. This is part of the evolution process and in the present era is completely natural and normal.

The problem of moulding the network of the future is not easy. It calls for a high degree of soothsaying, a higher degree of good fortune, and an equally high degree of courage and patience. The NBC and CBS moves that currently command the spotlight include all these ingredients.

We hope that the advertiser will look on the many moves as radio's new trial and error era; as radio's effort to make a profitable medium for the advertiser into a profitable medium for the network.

The early moves are encouraging. They show a common-sense approach to radio basics previously lacking; they show imagination. Although we disagree with much that is being done, as do many stations and advertisers, our advice to the sponsor is this: the networks are trying. What they are trying to build is important to you. The understanding and encouragement that you show them today will result in a bigger and better advertising vehicle for you tomorrow.

Better facts on radio

Some of the confusion about radio as an advertising medium was dispelled last week when NBC and CBS jointly released a long awaited analysis of today's radio listener (who he is, where he listens, how many hours he listens).

Financed by the two networks, it was the work of American Research Bureau, Washington, D. C., and utilized the Diary technique.

The ANA, which in at least one of its reports on radio listening in TV homes concluded that a TV home must be eliminated as a unit of radio listening, must be adjusting its thinking on the basis of the findings. Here are a few:

77% of radio listening in TV homes is done on "secondary" sets. These are the sets that A. C. Nielsen frequently fails to measure with his Audimeter system.

46% of TV families have 3 or more radios, while 35% of radio-only families have 3 or more radios. The conclusion is that more "secondary" set listening goes on in TV homes than in non-TV homes. The Nielsen national radio survey does not measure homes with 3 or more radios.

In its NBC-CBS study. American Research Bureau, which is retained by many of the nation's top advertisers, concentrated on the individual listener. James Seiler, head of ARB, states that the individual listener is the key to today's radio listening picture, that you've got to follow him around all day (and night) to get the full listening picture. His Diary technique, he says, does the trick.

While we don't intend to argue the merits of the Diary technique versus personal interview, telephone coincidental, or electronic we're convinced that measurement of individual listening makes sense. Measurement of the home as a unit of listening is passe. We saw this four years ago and said so. We say so more than ever today.

Applause

Well done!

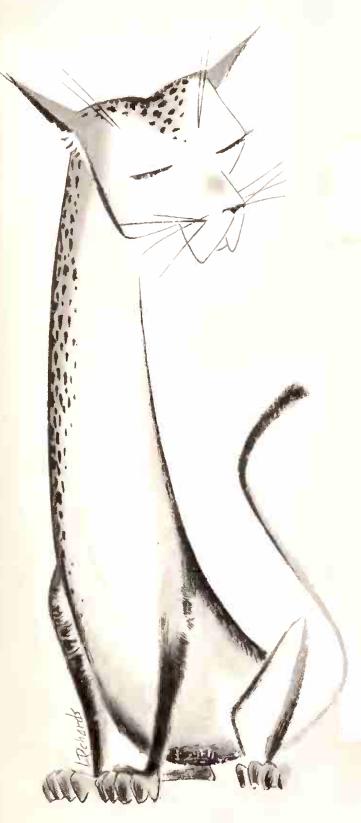
McCann-Erickson: your International Advertising Conference, designed to tell your people throughout the world as well as your New York department heads more about McCann-Erickson and good advertising, is a model of its kind. We're impressed with the planning, work, and money that's going into the 3-day mid-December gathering at the Waldorf. We'd particularly like to see your presentation on radio and television. We hope you'll let us see it.

Joe McConnell: your leadership of the radio/TV section of Brotherhood Week is certain to reap the greatest harvest of good will in the history of the Vational Conference of Christians and Jews. That's guaranteed by the importance of the men who have agreed to serve on your committee.

Zenith: your FM audience survey linked to your national spot campaign on hearing aids will point out facts that every national advertiser should know about FM. Some areas place great im-

portance on FM; some markets have a degree of FM listening that offers excellent advertising opportunities. We'd like to see the completed survey.

WJR: There's a good chance that "Wherever you go—there's radio" may shortly become a national hit tune. If so, you have only yourself to blame. Your promotion of this sprightly tune, sung in folk music style by Pete and Joe, is a radio classic. The whole industry should give you a vote of thanks.



leopard doesn't change its spots...

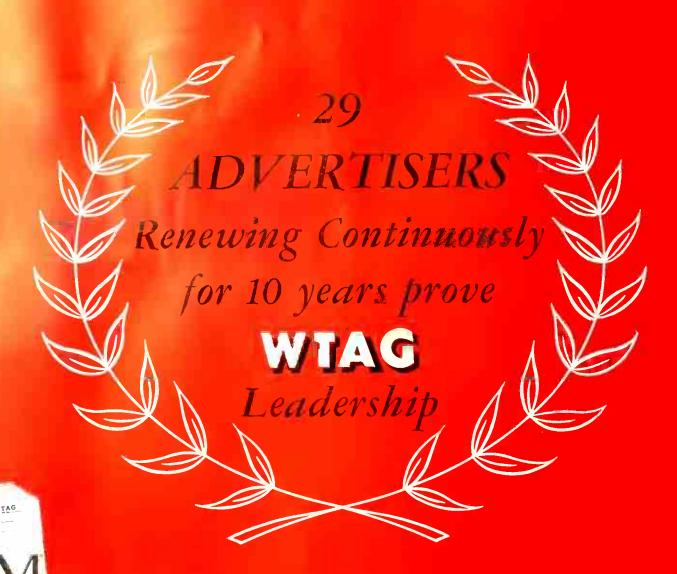
but smart time buyers do!

When an independent station like WNHC goes NBC and delivers an important market like New Haven* then it's time for many a time buyer to reconsider his budget allocations for this major market of Southern New England.

WNHC-NBC assures the edge in listenership. Aggressive merchandising—loyal friendships among retailers, distributors a proven ability to sell in this New England community—adds to the attractiveness of the WNHC-NBC combine . . . and makes it one that will be used more and more in the future to "deliver New Haven."

New Haven's families earn an average of \$5,426, spend more than \$48,000,000 on food, better than \$221,000,000 in retail stores, over \$6,000,000 in drug stores.





TASURING leadership in terms of senewed nontracts, WTAG carries the accounts of 29 advertisers who have been on WTAG continuously for 10 years or more.

In that decade and during the previous lifteen years of its history, WTAG captured and has held the number one spot among Worcester radio stations. For those 25 years, WTAG has been under the same ownership and management, successfully devoting every effort to the kind of programming which would build and win the audience of the major Ceptral New England Market.

Let Raymer keep you up to date on WRAG's leadership as shown by Pulse. Hooper and BMB.

