



SPONSOR

Use magazine for Radio and TV advertisers

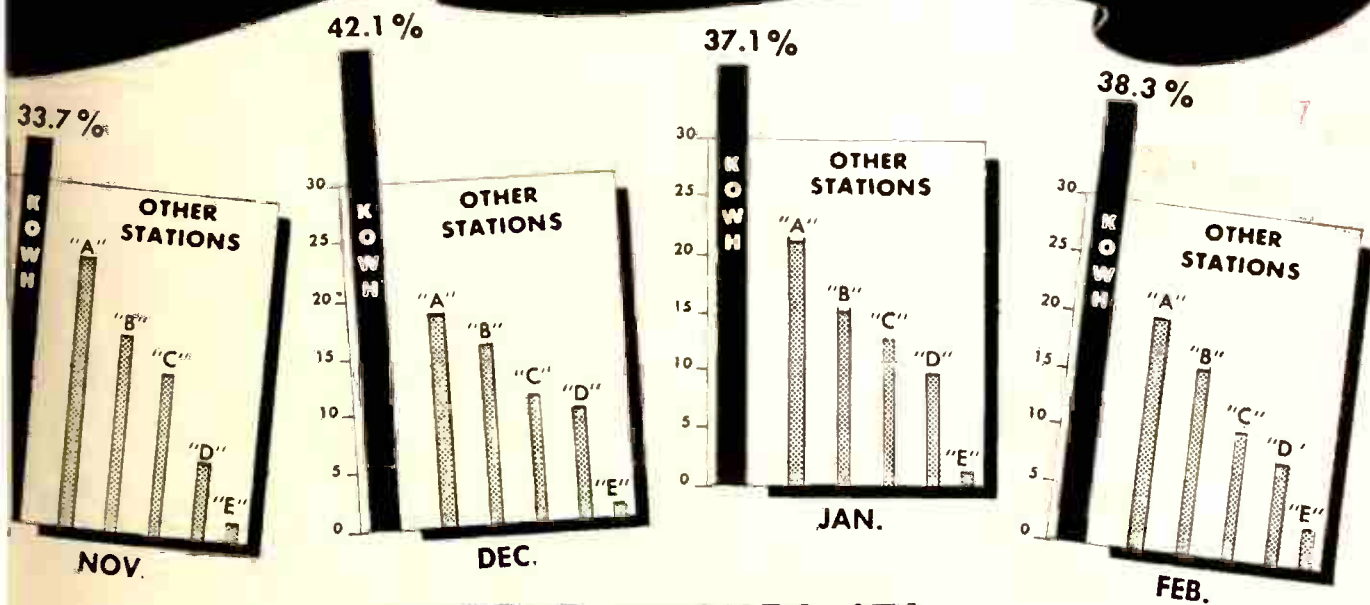
21 April 1952

50c per copy • \$8 per year

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

THERE'S NOTHING BETTER THAN...

FIRST PLACE!



HOOPER PROVES IT!

The above charts show the Omaha, Council Bluffs Hooper Share-of-audience for 8 A.M.-6 P.M., Monday through Saturday, from November 1951, through February, 1952.

Largest total audience of any Omaha station, 8 A.M. to 6 P.M., Monday through Saturday! (Hooper, Oct., Nov., Dec., '51; Jan., Feb., '52)

Largest share of audience, both morning and afternoon, of any independent station in all America! (Hooper, Nov.-Dec., '51)

Todd Storz, General Manager

Represented Nationally By

The Bolling Co.

Kowh

OMAHA

The radio station of the future
page 25

How Camel uses air media to hold top spot in cigarette field
page 28

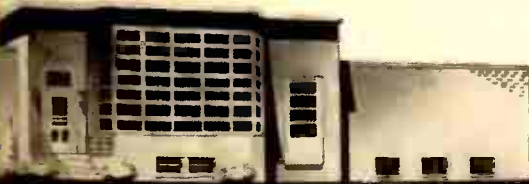
POST-FREEZE POINTERS
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Does late-night TV pay off for sponsors?
page 30

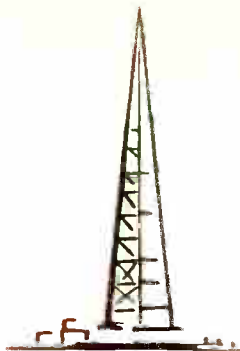
What must radio do to count its total audience?
page 32

A. F. of L. merchandises its viewpoint via radio
page 34

NARTSR presentation is spot radio primer for admen
page 38



America's Most Listened-To Independent Station



Esso DOES A COMPLETE JOB . . .

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

**WMBG
WCOD
WTVR**

From oil well to refinery to gas station to motorist, and all the numerous steps in between—Esso truly knows its business well. Its skilled geologists probe beneath the surface for oil; its skilled advertising men use the air (WTVR and TV) with standout effectiveness.

In the rich Virginia markets around Richmond, Havens & Martin, Inc. Stations also do a full and fruitful job. Pioneers in TV, AM, and FM, these first stations of Virginia comprised the first complete broadcasting institution in the South. They know their business well, as any Blair man can quickly prove.



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR TV

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



**"Don McNeil
Week" to cost
Swift record
\$125,000**

Swift & Co. is spending about \$125,000 for nationwide promotion of "Don McNeil Week" to start 28 April (and covering 20,000 dealers). Included in outlay, which probably ranks as record by air advertiser for such a brief period, is \$20,650 in cash to be distributed among dealers and Swift salesmen for best retail ads and store displays. Another sponsor of "Breakfast Club," Philco, launches its own national tie-in campaign one week later. It will use show's personalities to focus attention on refrigerator sales drive.

-SR-

**BAB may buy
Nielsen service
to get sales ammo**

A. C. Nielsen has submitted package proposition to Broadcast Advertising Bureau covering complete research facilities. Would include use of data on size of radio audience and audience breakdowns by sections of U. S. Fact that BAB is interested in buying such detailed research data is indicative of radio's determination to dish up facts for advertisers to keep present clients sold and bring in new ones. Negotiations not expected to make real headway until Kevin Sweeney, BAB v.p., returns to New York from coast at end of April.

-SR-

**Nets wary of
'amateurs' who
order, then cancel
political shows**

Network chiefs privately say they will keep fingers crossed in event General Eisenhower becomes Republican Presidential choice. They fear many amateur groups will try to run his campaign, with some of them ordering air facilities and then canceling them hurriedly when contribution money isn't forthcoming. Payment on order may become rule when nets and stations deal with independent groups.

-SR-

**Raymer spot AM
up 43% first
quarter of '52**

Paul H. Raymer Co. shows 43% increase in spot radio business for first quarter of 1952. That's indicative of way spot radio business has been doing during first few months of 1952. But despite steady growth of spot radio as medium, many admen think instinctively of networks when radio is mentioned. That's why rep association, NARTSR, has prepared presentation on spot radio basics, will soon show it to advertisers and agencies (see story and pictures page 38).

-SR-

**Benny price
cut one-third
for next season**

Fact that new Jack Benny contract calls for one third cut in show's cost down to below \$20,000 throws into sharp contrast radio spending policy of Camel. Unlike Lucky Strike and Chesterfield, R. J. Reynolds has avoided high-priced star approach in radio. It pays average of \$5-7,000 compared to \$20,000-and-more tabs picked up by other cigarettes. But Camel over-all spending leads. (For story on how Camel air strategy keeps brand No. 1, see page 28.)

-SR-

**How to win
enmity of
radio stations**

Stations are up in arms about some sponsors who solicit merchandising in connection with campaigns slated to continue for long periods, then intentionally or otherwise drop out shortly after merchandising phase is completed. Problem is perennial but is more serious now that radio stations are gearing for increased merchandising cooperation.

REPORT TO SPONSORS for 21 April 1952

- Freeze lift won't speed up cable extension** AT&T told SPONSOR lifting of TV freeze will not expedite extension of coaxial cable. Planning in large degree depends on which stations get operating approvals first plus such factors as terrains, distances.
- SR-
- Nets don't expect new affiliates for 6 months** Here's post-freeze tip for advertisers. Don't ask your agencies to roll up their sleeves and start getting time clearances on newcomer stations. Nets have already advised eager agency men to sit back and relax. Networks figure it will take at least 6 months before they obtain affiliation commitments from any appreciable number of licensees. They're suggesting agencies wait that length of time before trying to nail down any clearances.
- SR-
- Thrower rebuts TV gloom stories** Downbeat story regarding TV network cancellations in Wall Street Journal brought quick rebuttal from CBS-TV's Fred M. Thrower, who stated that network's billings for first two months of 1952 were 95.7% over same 1951 period and that this did not include \$5,000,000-worth of new business. Thrower added net was almost sold out at night.
- SR-
- BAB membership jumps to 590 from 437** BAB membership jumped from 437 to 590 between 24 March and 9 April. More than 125 of new station memberships were secured during NARTB Convention. Although BAB Board approved \$468,000 budget on 24 March, actual figure available for use by Bill Ryan, Kev Sweeney, and BAB associates during fiscal years is now \$600,000. Meanwhile, AM station membership in NARTB has hit 1,000, highest total in 2 years.
- SR-
- Moppet market put under microscope** Prof. Hal Evry of Woodbury College, Los Angeles, dips into lower strata of moppet brigade (6 year olds) and finds: 67.3% ask their parents to buy products advertised on TV; 82% watch every day; 62% would rather watch than play outside; 54% dream about things they see on TV; 59% report that TV programs frighten them; 60% hardly ever or never go to the movies; 41% never read any books except school books. Census was conducted among 2,000 moppets in college's home county.
- SR-
- WSM prolific source of net programing** WSM, Nashville, is now feeding programs to 3 networks (CBS, NBC, and Mutual) plus tailor-made network of its own on behalf of Kellogg Co. Station is one of most prolific net origination points outside of New York, Chicago, and Hollywood.
- SR-
- Merger likely between N.Y. REC and A. Tele. Soc.** American Television Society is likely to merge with N. Y. Radio Executives Club. Ballots in referendum on proposed merger are now in hands of members of both organizations. Move would probably make REC meetings more like work sessions than is present custom, since ATS sessions have been characterized by shirt-sleeve, factual approach.
- SR-
- Expanded ARF to seek facts about advertising as science** Newly expanded Advertising Research Foundation, with Edgar Kobak now at helm as president, will seek to widen knowledge about advertising as a science. Universities may be called in for aid in getting at basic facts about how and why advertising sells. For first time since ARF was founded in 1936, it now includes representation from all media, is in position to broaden its scope.

(Please turn to page 59)



GUY HECKER In Runs A Game*

WHEC In Rochester Radio!

**LONG TIME
RECORD FOR
LEADERSHIP!**

* In 1886 Hecker crossed the plate seven times for St. Louis in its game with Baltimore setting an amazing big league record that has never been topped since!

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

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

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	230.....	172.....	16.....	0.....	0.....	0.....
TIES.....	12.....	9.....	7.....	0.....	0.....	0.....

Station on 'til sunset only

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

PULSE REPORT—JANUARY-FEBRUARY, 1952
LATEST BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —



WHEC

of Rochester

NEW YORK
5,000 WATTS

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

SPONSOR

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

21 April 1952 • Volume 6 Number 8

ARTICLES

The radio station of the future

Consensus of 16 industry seers is that stations will retain large audiences in 1962 by stressing local personalities, community service, tailored-to-taste programming

25

How Camel stays on top

By allocating biggest slice of \$16,000,000 ad budget to air media, Camel strategy of mass appeal and frequency of impact has boosted leadership

28

Does late-night TV pay off?

TV stations are extending hours of operation well past the "witching hour" as sponsors cash in on growing audience of after-11 p.m. viewers

30

Can radio's whole audience be counted?

An analysis of the flaws in today's audience-counting techniques, with suggestions for making the tallies all-inclusive, and more quantitative

32

The A F of L turns the tables

Union utilizes management's favorite selling tool—radio—to promote labor's point of view, spending over \$700,000 for MBS news

34

Now that the freeze has lifted

With the big thaw under way, SPONSOR points out some basic facts which might be overlooked in the heat of the "gold rush"

36

18 facts advertiser should know about spot radio

Slide presentation by NARTSR offers key facts about spot radio in graphic form. It's designed for admen who think only in network terms when speaking of radio

38

COMING

Account Executives I like best and why

Advertising managers, agency "underlings" get a chance to tell what they think makes an ideal account man

5 May

Mail-order firms

The sales-via-catalog boys have ducked the air medium like the plague. Here's an insight into their thinking, tips on how industry hopes to break their resistance

5 May

Subscription TV

Scotching rumors and daydreams, SPONSOR analyzes the significance to advertisers of this controversial approach to television

DEPARTMENTS

MEN, MONEY & MOTIVES

510 MADISON

NEW AND RENEW

MR. SPONSOR: EDWARD G. WEBER

P. S.

TV RESULTS

MR. SPONSOR ASKS

ROUNDUP

COMMERCIAL REVIEWS

AGENCY PROFILE: W. C. DEKKER

WHAT'S NEW IN RESEARCH?

SPONSOR SPEAKS

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KBIG announces the appointment of

ROBERT MEEKER ASSOCIATES, Inc.

as exclusive national representatives

And what does that mean to you? It means, if you're an advertiser intent on selling Southern California, a new, easy, low-cost way to get what you want:

BUY KBIG, Giant Economy Package of Southern California Radio, directing 10,000 watts of sealed-beam power over the Great Salt Water Route to cover Southern California like the sky

THROUGH MEEKER, Always-Where-You-Need-Them-Most Station Representatives, with offices in

NEW YORK, CHICAGO, PHILADELPHIA,
SAN FRANCISCO, LOS ANGELES.

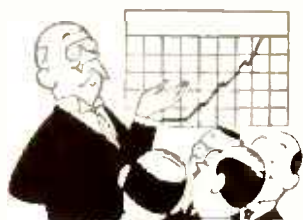
When You Think Southern California, Think BIG (5,000,000 people)

When You Think BIG, Thank K-BIG (10,000 Watts—740 kc.)

When you Think K-BIG, Think MEEKER (other end of your phone)

Remember **KBIG** and **MEEKER**

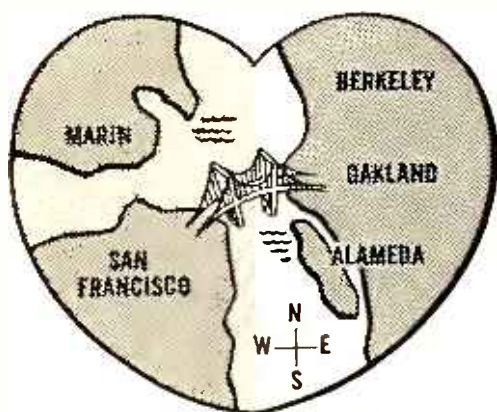
a complete coverage combination for Southern California



It's simple:

YOU GET MORE CUSTOMERS PER DOLLAR ON KROW...

...in the \$3 Billion San Francisco-Oakland Bay Area Market.



- Pulse of San Francisco (Jan.-Feb., 1952) shows KROW giving more listeners per dollar than any other station.
- Pulse of Oakland (Jan.-Feb., 1952) shows KROW leading in 62 out of 68 quarter hours from 7 a.m. to midnight!
- No wonder more than 150 local, regional and national advertisers use KROW as their leading bay area medium!
- No wonder KROW has proved in scores of actual comparative sales tests that it gets more sales results per dollar!

for details, call
PAUL H. RAYMER CO., Inc.
National Representatives

KROW
Radio Center Bldg.
19th & Broadway • Oakland, Calif.
Serving the Entire Oakland-San Francisco Bay Area

Men, Money and Motives

by
Robert J. Landry

Punch-cards and dog-tags

There is a great big mercantile establishment in a great big American city. By any criterion at all, it is a stupendous organization. Regiments of sales-staff face armies of shoppers brought into the store by 75 to 100 pieces of printed newspaper advertising, and hundreds of broadcast spot announcements, every week. In a sheer triumph of accountancy every counter, aisle, section, elevator, exit, item, order-book and employe is numbered. The entire establishment is outwardly a vast, scientific, semi-automatic, military-like system of merchandising logistics.

* * *

Only trouble with the triumph is this: despite huge sales volume, the great big mercantile establishment is increasingly less profit-producing for its shareholders and less contentment-producing for its top management echelon. A parade of sales wizards, management counsels, display swami, copy geniuses have been hired and fired.

* * *

Certainly there is no simple one-two-three solution to the dilemma. Nor is our purpose here to succumb to over-simplification. However it may be that this particular emporium, like many another, may have progressed dangerously far down the path of de-humanizing its sales. It seems a striking enough fact to us that there is not one single telephone on the ground floor, or on any floor, from which an irate, confused or misinformed shopper may place a call to somebody, anybody, connected with management. The sales "system" has been so perfected that all inquiries and all complaints are shunted to clerks. It is almost literally impossible in that store to deal with anybody but a clerk, each clerk knowing only what he's memorized by rote and without incentive to go beyond that. Elaborate resistance is put up to any request for the name of a store executive or department buyer. It is as if they did not exist. Certainly the impression is given thousands of times a year that the top management elite would prefer anything to direct contact with the buying public.

* * *

There is a strange psychology at work today. It is as if some sellers hoped to eventually have vending machines do all the work. Hurray for self-service and push-buggies, for electric eyes and escalators. But in the end, for all of science and gadgetry and innovation, there is no eliminating the human contact between buyer and seller.

* * *

Who can compute the leakage of good will, the evocation of downright consumer hostility, the curdling of any impulse to re-order which results from the consumer's unhappy experiences in trying to beat a statistical system and get to the right desk or counter or official, in seeking "satisfaction?"

(Please turn to page 60)



CHEF MILANI

offers recipes incorporating sponsor's products. A close friend of food market retailers, he makes personal calls to merchandise products featured on this popular program.

Get your share of the BILLION-DOLLAR SOUTHERN CALIFORNIA FOOD MARKET!

**PARTICIPATIONS ON THESE
HARD-HITTING KNBH TV FOOD
SHOWS WILL TAKE YOUR SALES STORY**

INTO EVERY TV HOME IN SOUTHERN CALIFORNIA!

Results prove that television is particularly effective in selling food products.

This is especially true in Southern California — one of the most heavily TV saturated areas in the nation.

With retail food sales in food stores alone estimated* at \$1,224,699,000 a year, Los Angeles and Orange Counties deserve your close attention.

Shown here are three of the top food participation TV shows in this area... all on KNBH — the aggressive NBC outlet in Los Angeles. Time is available on these shows for YOUR product. For details on the proved results these shows are delivering, consult KNBH, Hollywood, or or your nearest NBC Spot Sales office today.

* Standard Rate & Data — Consumer Markets 1951-1952



MONTY MARGETTS

where commercials are integrated into the program. Emphasis on endorsement of Monty and viewers for products and recipes prepared in her cozy kitchen-dinette.



FOODS FOR THOUGHT

features Betty Hoyt with market operators as guests. Program ties in with point-of-sale material and products featured in newspaper ads for timely, direct merchandising.



**TO SELL
THE BUYING
MILLIONS IN
AMERICA'S
2ND LARGEST
TV
MARKET**

First

IN RADIO

IN

WFIL



for Drugs

2,300 INDEPENDENT DRUGGISTS PUSH WFIL-ADVERTISED PRODUCTS

An exclusive arrangement with the Philadelphia Association of Retail Druggists and its affiliates now makes WFIL the "voice of the independent druggist" in the heart of this coverage area. Here's a tailor-made plan for you to cash in on full co-operation by 2,300 druggists who account for 75 per cent of Philadelphia's retail drug volume. Here's a plan which once again gives a head start in merchandising to WFIL advertisers!

DISPLAYS!

Each week a different product will be featured on an eye-catching WFIL Spotlight Drug display set up in PARD member stores. This tremendous point-of-sale impact can be yours—exclusively—for seven days!

RADIO JACKPOT!

A daily telephone jackpot quiz is featured on the PARD-sponsored Skip Dawes disc jockey show. Cash awards go to consumers who can answer a question on the Spotlight Drug of the week, and to the druggist who submitted the winner's entry blank. A sure-fire gimmick to pull customers to your display.

DIRECT MAIL!

The Spotlight Drug of the week is promoted through PARD direct-mail product notices to members in Philadelphia and seven neighboring counties. WFIL designates the product with PARD prior approval.

EFFECTIVE SPOTS!

Any WFIL-advertised drug product which uses the equivalent of six minutes of air time a week for 13 weeks is eligible for the Spotlight Drug promotion. When you schedule WFIL you hit hard in an area with 6,800,000 people and more than \$9 billion in buying power.

FOR FULL DETAILS CONSULT

MERCHANDISING

Philadelphia

... America's Third Market

for Food

500,000 FOOD FAIR CUSTOMERS WEEKLY TOPPED BY SPECIAL MERCHANDISING DISPLAYS

Food Fair, one of the nation's leading supermarket chains, has made a special co-operative agreement with WFIL covering its Philadelphia-area stores. Now WFIL can offer advertisers valuable point-of-sale merchandising and a strong tie-in with a successful women's show. You'll reach an estimated 500,000 shoppers at point-of-sale each week under this plan. Here's another example of how WFIL aids Philadelphia radio stations in merchandising sponsors' products.



DISPLAYS!

Special merchandise displays for qualifying WFIL advertisers will be erected each week in 35 busy Food Fair markets. A different advertiser will be featured every seven days on these attractively designed displays. It's an ideal way to put your product in position where it can't be missed by a half-million shoppers!

POINT-OF-SALE

CO-OPERATION!

Whenever possible, Food Fair will use point-of-sale and other display material prepared and furnished by the advertiser. This is a worthwhile plus to the basic merchandising plan—a plan that's worth real money to every food advertiser.

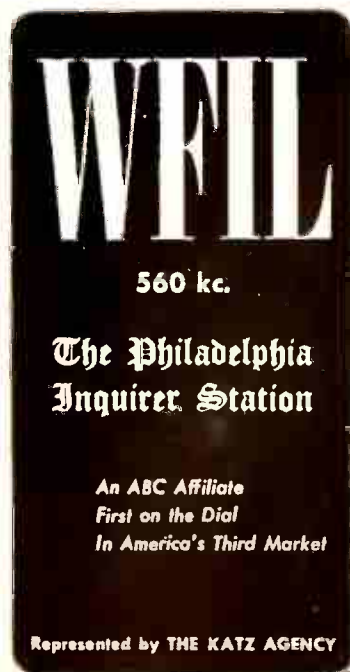
COVERAGE IN 35 SUPERMARKETS!

Food Fair is one of the three leading supermarket chains in Philadelphia. You cover these markets by taking part in WFIL's merchandising plan: Philadelphia, Trenton, Chester, Wilmington, Atlantic City, Coatesville, Bryn Mawr, Jenkintown, Norristown, Camden, Collingswood, Vineland.

PARTICIPATION!

WFIL's Spotlight Foods Service is available to advertisers who buy three or more participations a week in the popular Mary Jones Show, for a minimum of 13 weeks. This show has proven pulling and selling power throughout the 14-County Philadelphia Retail Trading Area, where WFIL's voice is strongest.

KATZ AGENCY OR WFIL



KMTV Leads Again in the Omaha Area



1st in Pulse Audience Survey

KMTV has done it again! Latest Pulse figures (Feb. 1-7, 1952) show that KMTV leads in 66 out of 100 Class A (6 to 11 P.M.) quarter-hours—Monday thru Friday. For the entire week, KMTV leads in 88 out of 140 Class A quarter-hours. This equals 62.8% of all Class A quarter-hours.

KMTV has a bright picture on afternoon ratings, too, with 53% share of the weekday afternoon audience and a 54% share on Saturday.



1st in 52-Week Rate Protection Plan

In March, Television Station KMTV became what is believed to be the FIRST TV station in the country to offer all advertisers a rate guarantee for a period up to 52 weeks.

This revolutionary new plan calls for the guarantee of the rate in effect up to 52 consecutive weeks from starting date of schedule. This means that advertisers can now make a more realistic year-round budget approach by including KMTV on their TV schedule.



1st in Civic Service Shows

KMTV takes to the "television pioneering path" again. On April 28 a series of fully accredited college courses will be offered channel 3 viewers. This television classroom offered by KMTV and the University of Omaha will reach the untouched field of adult education—the housewives. This new educational series will be divided into six-week courses. It will be on the air every morning, Monday thru Friday, and will run at least 52 weeks.

KMTV is also the only TV station in the country currently cooperating with a Junior Chamber of Commerce group in the weekly presentation of a panel-type TV show. Called "What's Your Opinion?", the discussion centers around current civic problems.

It's always best to do business with the leader. For leading TV coverage of the rich Omaha area contact the Katz Agency or KMTV today.

KMTV CBS
DUMONT
ABC
OMAHA 2, NEBRASKA
CHANNEL 3
Represented by KATZ AGENCY

510 Madison

READER'S PRAISE

I am certainly very impressed by the way SPONSOR continues to grow, issue after issue.

In my opinion, the depth of editorial concept and execution represented by such pieces as "Management probes air media," "How to sell a candidate," your recent treatment of public utility use of broadcast advertising—to say nothing of the expose of Red Channels—all represent a publishing level that one is much more apt to expect from such books as *Fortune* than from the advertising trade press.

I'm not an expert, but as a reader I really feel you're doing a great job.

A. H. EDELSON, *Client Serv. Dir.*
Henry J. Kaufman & Assoc.
Washington, D. C.

I have a testimonial for your publication. After an unexplainable lapse in seeing SPONSOR, I have again been seeing and reading each and every issue. I am tremendously impressed with the stature of the publication and the pertinence of your articles. Your recent film issue was helpful to all of us in this vastly potential phase of television.

HALSEY V. BARRETT
Eastern Sls. Mgr.
Consolidated TV Sales, N. Y.

READER'S PLAINT

In the two page advertisement in SPONSOR which you have run several times now, "The Story Behind the First 8,000 Pages," you have quoted a station manager from San Francisco as saying, "Why wasn't I told before about your Readers' Service Department?"

The only other information about the department appearing in this ad is the sentence, "Readers' Service is now a full-fledged, full-time operation serving many of the biggest agency and national advertising firms every day."

These references to Readers' Service are excellent at arousing my curiosity. The fact that I could find no explanation either in the ad or in any of the back issues to which I've subscribed, to detail what the Readers' Service Department is or does or how it can help

me, all seems to me to be a substantiation of the statement of the station manager from San Francisco that "You've done a lousy job of keeping me posted."

Will you please tell me what your Readers' Service Department is and does and how it can help me? Thank you.

ROBERT L. PICKERING
Robert L. Pickering, Advertising
San Francisco, Calif.

● In a separate letter to Reader Pickering we described what Readers' Service does for subscribers. We'll be happy to fill in any others who are puzzled. Basically, Readers' Service answers subscribers' questions regarding subjects within SPONSOR's orbit. Most deal with locations of material that appeared or may have appeared in SPONSOR.

POLITICS ON AIR

I think your story on political telecasting (24 March issue) is very good. In fact, I find some useful information in it—information I did not know before.

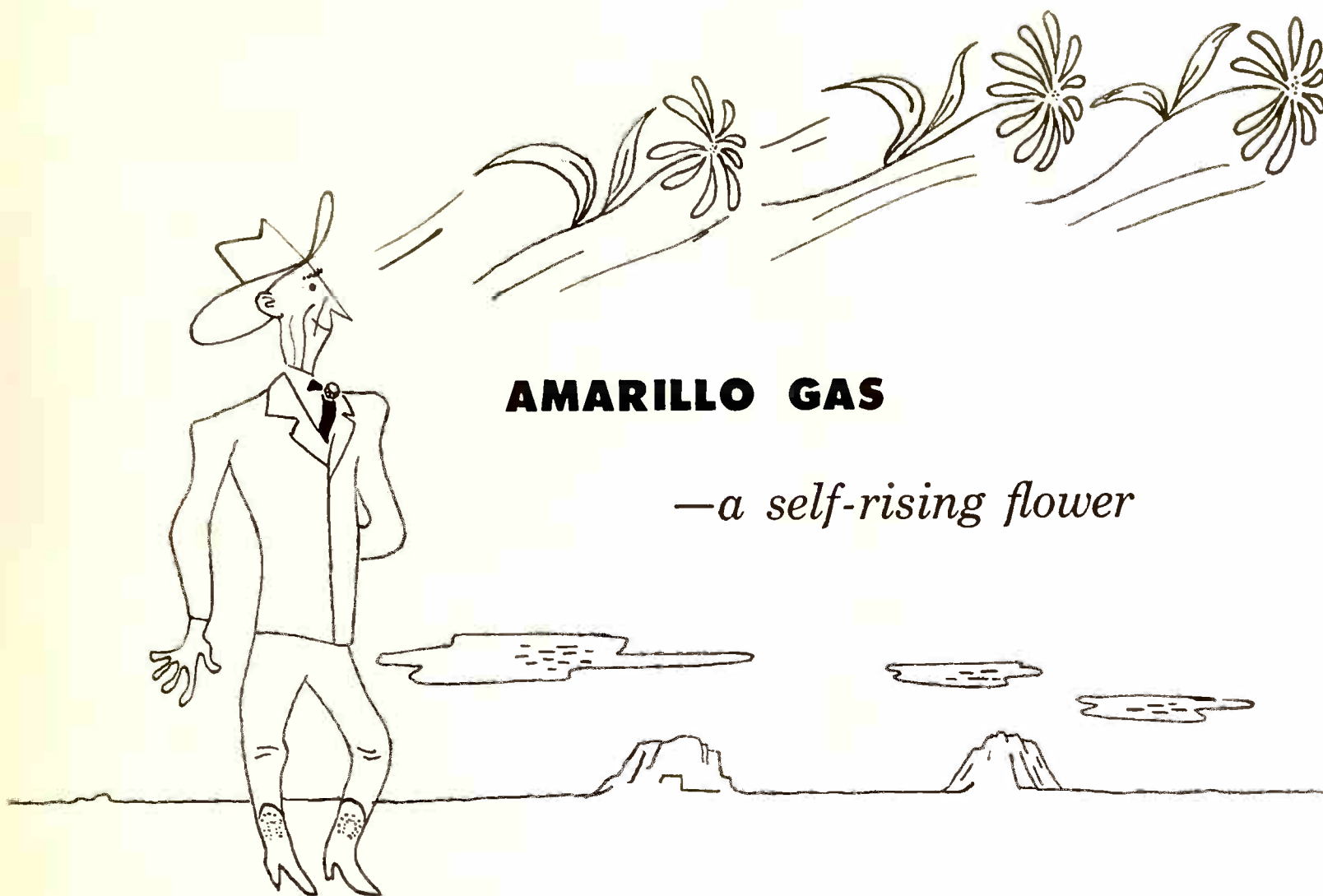
KENNETH D. FRY, *Radio-TV Dir.*
Democratic Nat'l Committee
Washington, D. C.

TRANSCRIBED "TAG"

Fairfax M. Cone's remarks on the subject of transcription requirements in your 25 February issue are to the point, but I think I ought to bring you up to date. You did some digging, but not enough.

It happens that about six years ago, several of us with Judge Miller met with the Chairman of the FCC, Denny by name, and discussed the subject of changing the rule on transcriptions. To our surprise, we found a cooperative and broadminded attitude on the need of some changes. We then put the matter up to the Board of the NAB at a meeting at Estes Park. Believe it or not, the Board voted down any change on the transcription rule by about 19 to 7 or some such football score. I was the network official favoring a change.

Early in 1944, with the cooperation of the Coca Cola Company, we transcribed the Morton Downey show, a five-times-a-week program, and we carried it on the Blue Network for a number of weeks. Somewhere in the middle of the test, which had excellent results, my associates decided that this was a mistake and asked me to advise Coca Cola that we could not continue the transcribed program. It would have



AMARILLO GAS

—a self-rising flower

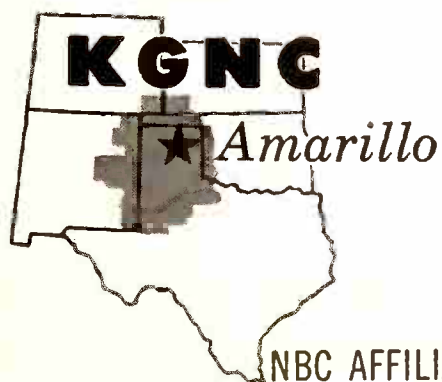
HELIUM, the colorless, odorless, tasteless, exceptionally light non-burning gas, comes from the natural gas and oil fields around Amarillo. Recovery methods were developed here; the main helium field and recovery plant are important points of interest. Once, when a slight touch of Panhandle weather turned the sky black and slammed the temperature down thirty degrees, a transcontinental plane was grounded. One of the impatient passengers, a high-spirited filly from the Coast, checked in at a hotel and bent the clerk's ear. "What's there to see in Amarillo?"

Civic-minded as all get-out, the hotel man volunteered, "We have the only helium plant in the world."

The lady brightened. "Indeed?" she said. "Is it in bloom now?"

The plant isn't in bloom, but Amarillo and the Panhandle are. There's dough-on-the-hoof and the glint of gold on the wheatlands. The oil wells are in flower, the Air Force Base is bustling, the Atomic Energy Commission's Pantex is nearby. Right in the middle of it all is KGNC, a mere bud in 1922, a 10,000 watt nosegay in 1952.

Come pluck the flars.



710 KC

• 10,000 Watts •

Represented Nationally by the O. L. Taylor Company



FOR STATION ACHIEVEMENT
IN SAN FRANCISCO
AWARD TO KRON-TV

By Academy of Television Arts and Sciences,
San Francisco Chapter, for year 1951

HERE IS further proof that among the three San Francisco TV stations, KRON-TV has established—and maintains—clear-cut leadership. Evidence of this leadership grows month after month because . . .

- With the market's highest TV antenna, KRON-TV provides unparalleled "Clear Sweep" coverage
- KRON-TV presents the largest number of top-rated shows—more than the other two stations combined (*Pulse and Tele-Que*)
- KRON-TV attracts the most viewers in every audience segment—men, women, teenagers, children (*Tele-Que—Pulse does not measure*)
- KRON-TV serves the largest number of advertisers (*Rorabaugh*)
- KRON-TV offers the greatest percentage of audience . . . both day and night, and throughout the week (*Tele-Que*)

Check with FREE & PETERS for availabilities!

KRON-TV

THE SAN FRANCISCO
TV STATION
THAT PUTS MORE EYES
ON SPOTS

SAN FRANCISCO CHRONICLE • NBC AFFILIATE

SELL MORE ON CHANNEL 4

Free & Peters, Inc. offices in New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in The Chronicle Bldg., 5th and Mission Streets, San Francisco

to be live. Later, I moved to another network, and for a long period carried the Morton Downey show on the entire network on a transcribed basis. This was the beginning of transcribed network programs. We knew we were right and eventually have proven it.

But in those days several of the networks fought the idea and also any move to take off the "tag" announcing that this program is transcribed. My recommendation then, and it still is, was to the effect that we announce to the listeners when a show is live.

Now, hold on to your hat. Last month, the NARTB Board—Radio Division—in their meeting at Lost Valley Ranch, Bandero, Texas, voted to take steps to get the tag removed.

I thought I'd bring you up to date and show that there are times when the FCC has understanding and even more progress than parts of the industry.

EDGAR KOBAK
Business Consultant

• Thanks to Edgar Kobak for showing SPONSOR a larger portion of the transcription picture. Apparently, the FCC itself was not aware that the attitude of broadcasters in recent years had been responsible for maintenance of the transcription-tagging regulation. A top FCC official, queried by SPONSOR, said the regulation remained in effect because the FCC itself deemed it necessary.

NEW RADIO AND TV RESULTS

In the past, my subscription to SPONSOR has included copies of TV Results and Radio Results booklets, and I certainly hope the same is true this year. Will I be receiving them?

EDMUND J. SHEA, *Radio Dir.*
James Thomas Chirurg Co., Boston

I have just received our copy of the 1952 edition of TV Results. I would very much like to receive as quickly as possible two additional copies of this.

JOHN L. GWYNN, *Media Dir.*
Erwin, Wasey & Co., Chicago

Will you kindly send us an issue of TV Results 1952 edition?

R. R. RIZER, *Dir. Media & Res.*
BBDO, Minneapolis

Would you please send us a copy of your TV success stories at your earliest convenience.

BRUCE BRYANT
Edward Petry & Co., Chicago

• The 92-page Radio Results and 60-page TV Results booklets have gone to all SPONSOR subscribers. Extra copies available at \$1.00 each and at the following quantity rates: 100 copies, 35c each; 25 copies or more, 50c each; 10 or more copies, 75c each.

IMPS A PRODUCER

In your issue pertaining to TV films, I discovered to my dismay that IMPS (International Movie Producers' Service) was *not* listed among the producers for television, but was listed as an "editing service."

You are a remarkable historian. While IMPS started out as a service to other producers, we stopped the service aspect of our business some four years ago. Today, we are among the leading producers for commercial spots for television. We have just built our own studios (Ben Gradus Studios Ltd.) which promise to be second in importance in the metropolitan area (Fox Movietone is first).

In fact, if you want to mention IMPS ever, this can be interpreted as one of the important steps by east coast producers in the battle for filming television, as against Hollywood's facilities.

BEN GRADUS, *Pres.*
Int'l Movie Prod. Service, N. Y.

HE HAS AN AGENCY

On page 51 of your 1952 TV Results booklet, sponsor C. K. Pikiel is mentioned in a Capsule Case History as placing his spot announcements direct. This is incorrect. C. K. Pikiel is our client and we hope you will mention this in a subsequent issue of SPONSOR.

HERBERT H. DAVIDSON, *A. E.*
Cabbott & Coffman Adv., Pittsburgh

TV SALESMAN'S DREAM

You hit the nail on the head with your 10 March issue of SPONSOR. It's the answer to a TV salesman's dream. Please rush five copies.

KIETH MATHERS, *Ass't Prog. Mgr.*
WKY-TV, Oklahoma

EARLY A.M. JACKPOT

In a recent issue, I notice that your editor has used one of the WJR success stories. This is the one in which WJR was successful in selling dolls, by mail order, for \$5.95. We appreciate your printing this story and, for that reason, I hesitate to mention that I believe the most important point was omitted. SPONSOR failed to print the time, which was 5:45 to 6:00 a.m.—before breakfast!

ELMER O. WAYNE,
Sales Mgr., WJR, Detroit

**NOW...more than ever
...your best buy in
The Fabulous Southwest**

**10,000
WATTS**

**EL PASO'S MOST
POWERFUL STATION**

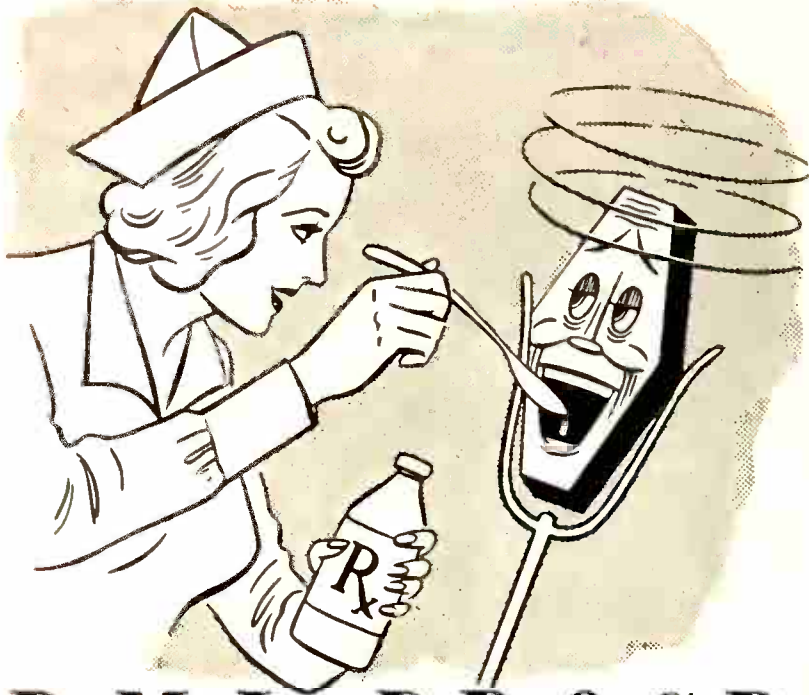
**KEPO
EL PASO**

ABC

690kc

• You've got to be good to make the grade in your hometown! Just ask any of the top 86 local advertisers in the El Paso, Texas, market, and they'll tell our story for us. **KEPO DELIVERS RESULTS!**

**REPRESENTED BY
JOHN BLAIR & CO.**



Spring Tonic

**FOR THE BROADCASTER
STATION MANAGERS - PROGRAM DIRECTORS
SALES MANAGERS - PRODUCTION MEN**

*For all who seek the answers
to Better Programming*

BMI PROGRAM CLINICS

APRIL 28 - MAY 12

A concentrated cross-country schedule brings the BMI Program Clinics to you in your own area. Thirty-eight Clinics in 37 States under the auspices of your State Broadcasters Associations. Five additional clinics in Canada complete the itinerary.

Past BMI Program Clinics have been hailed as "the most comprehensive job of spreading info about latest programming techniques and ideas"—(Variety) and "BMI Clinics spark local showmanship"—(Sponsor). This 1952 series will be bigger and better.

CHECK YOUR STATE OR NEARBY STATE AND HAVE YOUR KEY PERSONNEL ATTEND			
State	Date	City	Meeting Place
ALABAMA	May 12	Montgomery	Jefferson Davis Hotel
ARKANSAS	May 2	Little Rock	Marion Hotel
ARIZONA	April 28	Phoenix	Jokake Inn
CALIFORNIA	May 9	San Francisco	Clift Hotel
CALIFORNIA (Southern)	April 29	Hollywood	Hollywood-Roosevelt Hotel
COLORADO	May 2	Denver	Cosmopolitan Hotel
FLORIDA	May 8	Gainesville	University of Florida
GEORGIA	May 10	Athens	University of Georgia
IDAHO	May 2	Boise	Boise Hotel
ILLINOIS	May 7	Chicago	Sheraton Hotel
IOWA	May 5	Des Moines	Hotel Savery
KANSAS	April 28	Wichita	Broadview Hotel
KENTUCKY	May 5	Owensboro	Owensboro Hotel
LOUISIANA	May 12	Alexandria	Bentley Hotel
MAINE	May 5	Augusta	Augusta House
MARYLAND	May 9	Baltimore	Sheraton-Belvedere
MASSACHUSETTS	April 30	Boston	Touraine Hotel
MICHIGAN	May 7	Battle Creek	Post Tavern
MINNESOTA	May 3	Minneapolis	Radisson Hotel
MISSISSIPPI	May 6	Jackson	Heidelberg Hotel
MISSOURI	April 27	St. Louis	Hotel Jefferson
MONTANA	May 1	Missoula	Florence Hotel
NEBRASKA	May 6	Omaha	Paxton Hotel
NEW JERSEY	May 8	Atlantic City	Dennis Hotel
NEW YORK	May 2	Syracuse	Onondaga Hotel
NORTH CAROLINA	May 2	Raleigh	Sir Walter Hotel
OHIO	May 7	Columbus	Deshler-Wallick Hotel
OKLAHOMA	May 7	Oklahoma City	Skirvin Hotel
OREGON	May 6	Portland	Benson
SOUTH CAROLINA	April 30	Columbia	Columbia Hotel
SOUTH DAKOTA	April 29	Sioux Falls	Cataract Hotel
TENNESSEE	May 9	Nashville	Andrew Jackson Hotel
TEXAS	May 1	San Antonio	Plaza Hotel
UTAH	May 1	Salt Lake City	Newhouse Hotel
VIRGINIA	May 6	Richmond	John Marshall Hotel
WASHINGTON	April 29	Seattle	Olympic Hotel
WEST VIRGINIA	May 5	Charleston	Daniel Boone
WISCONSIN		Milwaukee	Plankinton Hotel

BROADCAST MUSIC, INC.

580 Fifth Avenue, New York 19, N.Y.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

New and renew

1. New on Television Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
American Home Products (Boyle-Midway Inc div)	W. Earl Bothwell	DuMont 14	Saturday Night Wrestling; Sat 11:05-20 pm; 12 Apr; 26 wks
Anson Inc	Grey	NBC-TV 45	Kate Smith Evening Hour; alt W 8:30-9 pm; 16 Apr; 5 wks
Bayuk Cigars Inc	Neal D. Ivey	ABC-TV 11	Adventures of Ellery Queen; W 9-9:30 pm; 16 Apr; 52 wks
Cannon Mills Inc	Young & Rubicam	CBS-TV 18	Give & Take; Th 3:30-4 pm; 20 Mar; 52 wks
Carter Products Inc	SSCB	CBS-TV 51	City Hospital; alt T 9-9:30 pm; 25 Mar; 26 wks
Continental Baking Co	Ted Bates	NBC-TV 45	Howdy Doody; W 5:45-6 pm; 11 Jun; 13 wks
Ex-Cello Corp (Pure-Pak div)	Fred M. Randall	NBC-TV 31	Today; M 5:20-25; 14 Apr; 13 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	NBC-TV 45	Gangbusters; alt Th 9-9:30 pm; 20 Mar; 52 wks
Procter & Gamble Co	Compton	CBS-TV 36	The Egg & I; T Th 12-12:15 pm; 26 Feb; 26 wks



2. Renewed on Television Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
American Tobacco Co	BBDO	CBS-TV 51	This Is Show Business; Sun 7:30-8 pm; 30 Mar; 52 wks
Firestone Tire & Rubber Co	Sweeney & James	NBC-TV 45	Voice of Firestone; M 8:30-9 pm; 19 May; 52 wks
B. F. Goodrich Co	BBDO	CBS-TV 58	Celebrity Time; Sun 10-10:30 pm; 30 Mar; 52 wks
Tide Water Oil Co	Lennen & Mitchell	DuMont 7	Broadway to Hollywood; Th 8:30-9 pm; 17 Apr; 13 wks



3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KFWB, Los Angeles	Independent	Branham Co, N.Y.
KSAN, San Francisco	Independent	Bob Atkinson, Hlywd. (Southern California rep)
WJET, Erie, Pa.	Independent	National Time Sales, N.Y.
WPJB, Providence	ABC	O. L. Taylor Co, N.Y.



4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Bus Lines	Hanson & Hanson	WDTV, Pittsb.	10-sec ident; 7 Apr; 7 wks (n)
American Cigarette & Cigar Co	SSCGB	WBZ-TV, Boston; WNBQ, Chi.	1-min annmt; 3 Apr; 13 wks (r)
American Maize-Products Co.	Kenyon & Eckhardt	WPTZ, Phila.	1-min partic; 1 Apr; 13 wks (r)
American Maize-Products Co.	Kenyon & Eckhardt	WNBK, Cleve.	1-min partic; 2 Apr; 13 wks (r)
American Maize-Products Co.	Kenyon & Eckhardt	WBZ-TV, Boston	1-min annmt; 4 Apr; 13 wks (r)
Benson & Hedges	Benton & Bowles	WNBQ, Chi.	10-sec stn break; 3 Apr; 13 wks (r)
Eversharp Inc	Biow	WNBT, N.Y.	20-sec stn break; 5 Apr; 52 wks (r)
Helbros Watch Co	Mort Junger	WBZ-TV, Boston	20-sec stn break; 4 Apr; 13 wks (n)
Lever Brothers Co	J. Walter Thompson	WNBT, N.Y.	10-sec stn ident; 1 Apr; 13 wks (r)
McCormick & Co Inc	Cecil & Presbrey	WDTV, Pittsb.	1-min partic; 15 Apr; 22 wks (n)
Philip Morris & Co.	Biow	WDTV, Pittsb.	20-sec annmt; 12 Apr; 5 wks (n)
Polaroid Corp	BBDO	WRGB, Schen.	20-sec stn break; 12 Apr; 52 wks (r)
Procter & Gamble Co	Young & Rubicam	WNBK, Cleve.	20-sec stn break; 5, 7 Apr; 52 wks (r)
Procter & Gamble Co	Young & Rubicam	WNBQ, Chi.	20-sec stn break; 6, 7, 23 Apr; 52 wks (r)
United Airlines	N. W. Ayer	WNBQ, Chi.	20-sec stn break; 2 Apr; 13 wks (r)
Wilson & Co	Ewell & Thurber	WDTV, Pittsb.	1-min annmt; 3 Apr; 13 wks (n)



Numbers after names refer to New and Renew category

- Jack W. Minor (5)
- E. S. Snyder (5)
- Maxwell Sapan (5)
- Gene McMasters (5)
- H. M. Wilson (5)

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

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. D. Alexander	Iowa Public Service Co, Sioux City, resales mgr	Bozell & Jacobs, N.Y., asst to coordinator of Elect Companies pub information prog
John C. Appleton	Grey, N.Y., acct exec	Ellington, N.Y., acct exec
Robert E. Bousquet	Lever Brothers Co (Lux div), N.Y., adv mgr	John C. Dowd, Boston, media, research dir
Mrs. Robert B. Carlson	Ruthrauff & Ryan, Chi., member copy staff	Erwin, Wasey, L.A., member copy staff
Herbert W. Cohon	Joseph P. Schneider, N.Y., vp	Herbert W. Cohon Co, N.Y., pres (new agency West 44th)
Hal Davis	Kenyon & Eckhardt, N.Y., vp	Same, also member board dir
Robert W. Day	Albert Frank-Guenther Law, N.Y., radio-tv dir	Same, vp
Harry Dodsworth	Ruthrauff & Ryan, N.Y., plans man	John C. Dowd, Boston, member copy-plans staff
Henry Flarsheim	Ruthrauff & Ryan, Chi., head of direct merchandising div	Bozell & Jacobs, Chi., vp
Ted Fremd	Ralph H. Jones, N.Y., acct exec	Same, vp
James E. Garabrant	Biow, N.Y., superv mechanical prod	Same, vp
Steve Gardner	Shore, L.A., exec	Same, vp
David A. Hallack	American Legion (Dept. of Michigan), Detroit, pub rel dir	Zimmer, Keller & Calvert, Detroit, pub rel dir
John F. Hardie	Lewis Edwin Ryan, Wash., acct exec	Same, member management board
Jack Kaduson	William H. Weintraub, N.Y., acct exec.	Roy S. Durstine, N.Y., exec
John C. Langan	Price, Robinson & Frank, Chi., acct exec	Fuller & Smith & Ross, Chi., acct exec
Grayson Lathrop	Kenyon & Eckhardt, N.Y., acct exec	Same, vp
Garrit A. Lydecker	Biow, N.Y., vp	Hewitt, Ogilvy, Benson & Mather, N.Y., vp
James J. McCaffrey	Anderson & Cairns, N.Y., media dir	Hewitt, Ogilvy, Benson & Mather, N.Y., media dir
Edward J. McCormack	C. L. Miller Co, N.Y., copy dir	Ted Bates, N.Y., member copy dept
Gene McMasters	Denver Chemical Mfg Co, N.Y., adv mgr	Dowd, Redfield & Johnstone, N.Y., asst to exec vp
Donald C. Miller	Kenyon & Eckhardt, Detroit, vp in charge	Same, also member board dir
Jack W. Minor	Transportation Adv, Detroit, vp-sls mgr	Grant, Detroit, merchandising vp
Jacquelyn Mundy	Famous-Barr Co, St. L., member copy staff	Key, St. L., copy chief
Leslie Munro	Kenyon & Eckhardt, N.Y., member copy dept	Same, vp
Robert B. Owens Jr	Young & Rubicam, N.Y., acct exec	Lennen & Mitchell, N. Y., vp
Edward D. Parent	John C. Dowd, Boston, exec vp	Same, gen mgr
Frank J. Reynolds	Albert Frank-Guenther Law, N.Y., board vice chairman	Same, pres
Maxwell Sapan	Emil Mogul, N.Y., copy chief	Dowd, Redfield & Johnstone, N.Y., member creative staff
Leicester H. Sherrill	BBDO, N.Y., vp	Ted Bates, N.Y., exec
Edna S. Snyder	Lennen & Mitchell, N. Y., copy superv	Henry J. Kaufman, Wash., member creative staff
John G. Standart Jr	Kenyon & Eckhardt, N.Y., acct exec	Same, vp
Raymond J. Viscardi	Dundon Associates, N.Y., vp	William Wilbur, N.Y., vp
J. R. Warwick	Woods & Warwick, N. Y., co-partner	Kenyon & Eckhardt, N.Y., vp-gen exec
Howard M. Wilson	Kenyon & Eckhardt, N.Y., member copy dept	Same, vp



6. Station Changes (other than personnel)

KEPO, El Paso, formerly 5,000 watts, now 10,000 watts, Frequency, 690 kc, unchanged
 WBBW, Youngstown, O., formerly independent, ABC (eff 1 May)

Numbers after names refer to New and Renew category

Robert W. Day (5)
 Hal Davis (5)
 J. J. McCaffrey (5)
 Donald C. Miller (5)
 Grayson Lathrop (5)

C. D. Alexander (5)
 R. J. Viscardi (5)
 F. J. Reynolds (5)
 L. H. Sherrill (5)
 R. B. Owens Jr (5)



FALL,



WINTER,



SPRING,



→ SUMMER,



LISTENERS (NOT SEASONS)

MAKE THE AUDIENCE!

By now, almost everyone agrees that Summertime radio provides as many (if not more) listeners than any other season.

This fact has been proven by many surveys and just plain common sense. Less than 7 percent of the nation's people are on vacation at any one time. And when they go, today's vacationers take their radios with them. Iowa Radio Audience Surveys show that even during the past two years there has been a tremendous increase in sets used during the summer. Families owning portable sets has increased by 66,019 — families owning radio-equipped autos has increased 145,462 since 1948.

In Summer, radios flock to the beaches, mountains and lakes; on family picnics; they take weekend trips and week-night drives, they're practically "standard equipment" in automobiles and summer cottages. (The 1949 Iowa Radio Audience Survey found that 80.5% of the men and 63% of the women listened to

their auto radios when traveling more than 100 miles.)

Radios are as much a part of the summertime American scene as bathing suits, picnics and "two-weeks-with-pay". Actually, *people are more dependent on radio when vacationing than when at home.* If you want further facts, ask us or Free & Peters!

WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

local sponsors report...

AP NEWS more prof

"Business doubled in one year... with AP news on WRUF."

Fred M. Cone, Owner
Ideal Laundry,
Gainesville, Fla.



From Mr. Cone: "AP news on WRUF contributed greatly to the increase in our business. AP newscasts give the people what they desire most — up-to-the-minute news. This certainly pays off for us. All of us are sold on AP for results!"

"Listeners more interested than ever in news."

Bernard C. Brazeau, Pres.,
First National Bank,
Wisconsin Rapids, Wis.



Says Mr. Brazeau, whose bank is the biggest sponsor of news at WFHR: "Because news is the listener's greatest interest today, we use AP news over WFHR consistently with maximum results. AP does a real job in promoting good will and business for us!"

Hundreds of the country's finest stations announce with pride **"THIS STATION IS A MEANINGFUL PART OF OUR COMMUNITY"**

Mr.
SPONSOR

IF **NEWS**
TELLS YOUR
STORY

BEST
IN MONTREAL
YOU'D BETTER
BUY

CFCF

COVERING NEWS
IN MONTREAL
SINCE

1919...

EXCLUSIVE
LOCAL
NEWS
BY

**RADIO
PRESS
CANADA'S
FIRST
STATION**



"More than a Million
Friends in Montreal"

Availabilities from
U.S.—Weed & Co.
Can.—All-Canada



Mr. **SPONSOR**

Edward G. Weber

Advertising Manager
Southwestern Public Service Co., Amarillo, Tex.

Some 150 leading utility companies are spending \$1,000,000 under the cooperative banner of Electric Companies Advertising Program, through *Corliss Archer* on ABC, to fight what they term "creeping socialism." Down in the Texas Panhandle (where they boast about doing things better) the Southwestern Public Service is doing similar crusading on its own with a modest radio budget of \$50,000.

But this free enterprise story is just part of ad manager Weber's strategy. With a limited budget at his command—in the Madison Avenue sense—he intensifies dealer merchandising and increases Southwestern's electric and gas service to over 100,000 customers.

For Weber, a native of Chicago, it's an exciting job. One he set his sights for back in 1939 when, fresh out of Knox College, he prepared to be a lawyer. "But," recalls Weber, "I found that I enjoyed writing more. So, I went to NBC (KOA, Denver) as a page boy. By early 1941 I became successively news editor and night manager."

His budding career was voluntarily interrupted by a Marine Corps enlistment. Weber, quite reticent, shrugs off his four years, eight months in service with: "I enlisted as a private in April 1941, and was paid off as a captain in December 1945."

By early 1946 Weber was back in advertising. This time as an account executive for a Denver agency. Three years later, Southwestern beckoned.

The company, while small in comparison to Consolidated Edison and Niagara Mohawk Power, for instance, is vital to the businesses and inhabitants of the Texas and Oklahoma Panhandles, New Mexico's Pecos Valley.

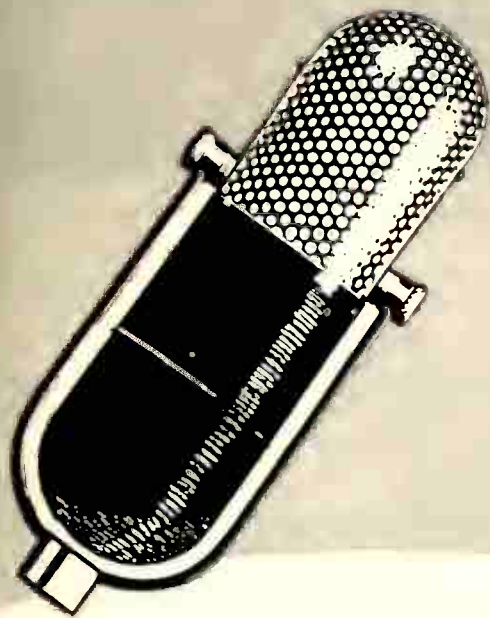
"We find," says Weber, "that we're reaching our audiences most effectively with our two transcribed shows (*Ziv's Bright Star* and *Wayne King*). With them we get "name" talent and the opportunity to build a 16-station program network. That is, network in the sense that we sponsor the same show on individual stations, although at different times. The stations include KGNC, Amarillo, KHUZ, Borger, KXIT, Dalhart and KPAN, Hereford.

It's enough to keep a young man of 37 hopping. Still, Weber finds time to free himself of Southwestern's multiple ad problems. When he does vacation, the lure of Texas notwithstanding, he heads for Rocky Mountain country; loves to fish at a Colorado ranch. ★ ★ ★

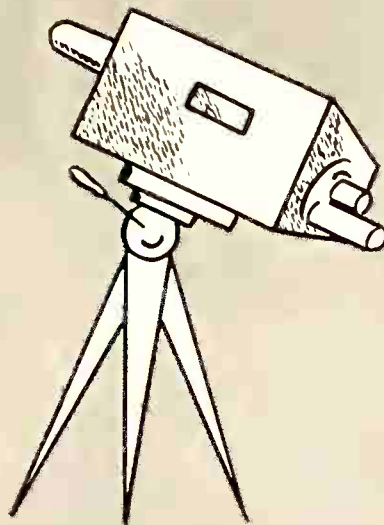
what makes

WJBK

a Great Buy?



A M



T V

- One of the country's top independent stations—Ratings often exceed 2 Detroit network stations.
- Tops in MUSIC—Day and night, WJBK is the favorite station of Detroit entertainment-lovers.
- Tops in NEWS—Best news coverage in town—on the hour, every hour . . . 24 hours a day.
- Tops in SPORTS—Chosen Key Station for Tiger Baseball Network—4th straight year; Key Station for the Red Wing Hockey Network—2nd year in a row.
- Overwhelming listener-response makes success stories come *naturally*.

- Basic CBS in Detroit.
- Consistently carries more top-rated weekly network programs than the other Detroit TV stations combined.
- High TV ratings in all the major time segments.
- Tremendous sales results—*all the time*—with letters from happy sponsors in our files to prove it!

It is the high-caliber programming, fantastic ratings and loyalty of the vast Detroit audience which make WJBK and WJBK-TV the truly GREAT advertising buys for the sponsor who wants to reach more of the wealthy Detroit market more effectively . . . and at less cost! It's WJBK-AM and -TV for Detroit's finest availabilities.



WJBK -AM -FM -TV DETROIT

Tops in Music—News—Sports

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

Represented Nationally by THE KATZ AGENCY, INC.

PUT YOUR
Best Foot
Forward

IN
MOBILE

• METROPOLITAN
 POPULATION
 230,400

• RETAIL
 SALES
 \$174,670,000



BY USING
WKRG

• POPULATION
 PRIMARY
 COVERAGE
 1,326,550

• RETAIL SALES
 \$578,089,000

CALL

Adam Young, Jr.
 National Representative

or
 F. E. BUSBY,
 General Manager

first ON THE DIAL 710
WKRG
 CBS

MOBILE, ALABAMA

New developments on SPONSOR stories



Ed Sullivan stimulates attendance at department store window showings of Lincoln

P.S.

See: "What gear do we shift to now?"

Issue: 1 January 1951, p. 21

Subject: Price freeze and production cutback make auto manufacturers' budget allocations a problem

Promotionally and in advertising many car makers, regardless of price range, like to show off their wares amidst luxurious surroundings. But not Lincoln-Mercury. For its 1952 line this Ford division is tying in main floor-front window department store displays with its CBS-TV *Toast of the Town* program, and m.c. Ed Sullivan.

Lincoln's tactic (through Kenyon & Eckhardt) is planned so that thousands of department store customers who might never venture into an auto showroom will see the new Lincolns.

With Lincoln in the venture are Associated Merchandising Corporation outlets, the Drexel Furniture Company, and top department stores throughout the county. Key salesman is Sullivan who has made between-TV-show appearances in eight cities.

As a direct result of his personal appearance and the in-store demonstrations, Lincoln quickly sold three cars (about \$12,000); attracted thousands of viewers. Said one Philadelphia Lincoln-Mercury dealer: "The showing's public relations value is immense."

Next two cities scheduled on Sullivan's itinerary are Minneapolis (Dayton Co.) on 5 and 6 May and Kansas City, Mo. (Robert Keith) on 16 and 17 June. Attendance is stimulated by pre-visit announcements on *Toast of the Town* plus local Lincoln-Mercury and department store announcements and ads.

P.S.

See: "TV's crazy quilt: facilities costs"

Issue: 11 February 1952, p. 32

Subject: Advertisers are becoming increasingly unhappy over spiralling network bills

Plastic props look like a partial answer to the TV sponsors' cries about increased costs. They're now in use in NBC's New York studios after six months of experimentation between the net and Studio Alliance, Inc. Cost-reducing factors include the material's fire-proof, shatter-proof and warp-proof qualities. Typical saving: wood-plastic replica of an Italian antique carved wooden picture frame costs about \$125; plastic replica, \$60. Arthur Segal, Studio Alliance president, adds, "Real economies will appear over a long period of time with the elimination of rental fees, breakage, maintenance costs."



the other guy's rating doesn't do you any good

When you're buying spots or programs in Los Angeles, San Francisco or San Diego, be sure to check availabilities offered **YOU!** Compare specifics—not averages! Unless you can *buy* those high-rated programs or the spots preceding or following—and at reasonable cost—you're kidding yourself—expensively. Generally speaking, the great variety of good programs on Don Lee stations gives you a better choice of availabilities—and at

Don Lee's lower station rates, you'll achieve a lower cost per thousand families reached than you will with any other station or any other advertising medium! In any case, check what *you* can *buy*—not what the *other* guy has bought!

Before you set your schedule in Los Angeles, San Francisco or San Diego, be sure to check your Don Lee or Blair man for availabilities and costs on...

KHJ

 LOS ANGELES
 5000 W 930 kc

KFRC

 SAN FRANCISCO
 5000 W 610 kc

KGB

 SAN DIEGO
 1000 W 1360 kc

Mutual
DON LEE
 BROADCASTING SYSTEM

IN YOUR TOWN YOU KNOW WHERE TO BUY!



Minneapolis-St. Paul offers proof that the local advertisers know their way around their own yard. WTCN-TV is one of the ten top stations in the country for number of local accounts.* One reason is the standing it has in the community thru service to the community.

Space alone limits us to three instances:

Video School—directed by the Board of Education: Now over two years old. During a wintertime janitors' strike which closed the schools WTCN-TV, as *Variety* put it in their award, "brought the little red school house to Television". THIS was the way child education progressed!

School Patrol: Their mass induction into the local School Patrol Service put the importance and dignity of their job in the minds of 20,000 school boys and girls over the state: A public service feature originated by WTCN-TV.

Greetings: From 80,000 Twin City school children to Japanese school age youngsters. At Christmas time these huge rolls of greetings were gathered by WTCN-TV and flown to Tokyo where General Ridgway supervised their distribution thru Japanese schools. For 80,000 boys and girls—this world's longest greeting card was a never-to-be-forgotten lesson in International Amity.

This is part of the reason why the Town Crier of the Northwest has an uncommonly strong hold upon the folks who live here and raise families:—Why WTCN-TV is a potent friend to introduce your products to our fellow citizens!

*Rorabaugh

WTCN of the
Town Crier Northwest

MINNEAPOLIS—ST. PAUL

RADIO ABC—1280 TELEVISION ABC—CBS—DUMONT—CHANNEL 4

Free and Peters, National Representatives

The radio station of the future

**Experts agree programing keyed to
community needs will spark radio in 1962**

over-all What will the radio station of 1962 be like? SPONSOR put this question to some of the keener and more imaginative minds in the radio industry. Their provocative answers invite dollar-and-cents thinking by everyone who has a stake in radio—sponsors, agencies, station reps, and station operators. The predictions offered by these forecasters leave radio's pallbearers out in the cold, give sound evidence that the aural medium's planners have trimmed off the fat and are flexing their muscles.

In essence, the next decade's radio will shape up this way, according to SPONSOR's panel of prophets:

1. Stations will become local newspapers of the air, up to their transmitter towers in community problems and activities.

2. They will be regarded as warm friends, always ready to advise, assist, and make life enjoyable to the fullest.

3. Many will become highly specialized sources of entertainment (comparable to today's art theaters), offering only serious music, or foreign language programing, or hill billy music, or hot jazz, or whatever their particular specialties are.

4. Some stations now operating night and day will become strictly daytime affairs, catering exclusively to the housewife and offering such fare as soap opera, household hints, Kate Smith, and Mary Margaret McBride.

5. A few prophets felt stations would become mere auxiliaries of the American Automobile Association, dedicated to supplying relaxing music and traffic information to millions of auto radio owners.

Of the many replies received to SPONSOR's questionnaire, only one station operator suggested that radio "take to the hills." The great majority of replies indicated optimism, with most operators foreseeing a bright financial picture for radio—provided it continued to evolve service and





Victor C. Diehm
President
WAZL, Hazleton, Pa.

"In my opinion, radio very definitely has a big place in the future. However, I believe that more emphasis will have to be put on news coverage, special events, and music. The radio station is going to have to be aggressive in merchandising as well."



Robert R. Tincher
General Manager
WNAX, Yankton, S.D.

"I can foresee a major change in programming philosophy: there'll be wider block-programming of disk jockey shows—in our case, folk or Western music, and greater dependence on various types of personalities developed by the station."



John Esau
V.P., General Manager
KTUL, Tulsa

"Radio in 1962 will have found it better to concentrate on the HOME MARKET and on the immediate area surrounding rather than 'scattering shots' too far and wide. It will have found it sound to be a REAL part of the community"



Willson M. Tuttle
V.P., Radio-TV Director
Ruthrauff & Ryan

"Obviously, the high-priced 'live' package program, employing marquee names, will become extinct. These programs, whether dramatic or variety, if they use Hollywood names at all, will be taped and sold open end through syndication."

entertainment consonant with the needs of its listeners.

Station operators looking to the future seem to be unanimous in their belief that radio cannot be all things to all people. They agree that 1962's radio station must concentrate on snaring a hefty segment of the local audience through local programming, stepped-up merchandising efforts, and a greater degree of community service. The development of "station character" and "station personality" are regarded as top priority objectives.

Radio has long demonstrated its ability to deliver a man-sized audience at a cost-per-1,000 well under that of any other medium. Despite the competition of television, movies, phonograph records, and theater-in-the-round, radio can continue to be a profitable medium for all concerned so long as it continues to hold its share of the audience, say the prophets.

In preparing this article, SPONSOR sent questionnaires to a group of radio industry figures who have demonstrated their perspicacity in the past.

From the answers, it is obvious that crystal-ball gazing and tea-leaf analysis was held to a minimum. One respondent made SPONSOR promise not to reprint his answer in 1962. He was probably thinking of the many prophecies made in the past by industry bigwigs which have since come back to haunt them.

The television seminar conducted by the Radio Executives Club in 1944 offers a good example of what can happen to prognosticators.

At that meeting, eight years ago,

RKO executive Ralph B. Austrian told broadcasters "not to knock themselves out worrying about the commercial future of television; that the motion picture theater operator—the exhibitor—would top anything they, the tele people, tried to do." Edgar Kobak, well-known industry consultant, then executive v.p. of the Blue Network, hazarded the opinion that department stores were eagerly awaiting the opportunity of demonstrating their merchandise, including "all those pretty underthings," on television.

But television was pretty much of an unknown quantity in 1944. Those industry spokesmen who were "daring" enough to think in terms of a 20-inch screen for home use seemed to be certain that such an objective could be accomplished only via a projection.

Radio has had more than 30 years of commercial practice, during which time it has demonstrated its fast-stepping ability to keep up with the often fickle tastes of its listeners and advertisers.

Successful operators and users of the medium are, therefore, better equipped to project their past successes into the realm of the future. Here, in their own words, are their predictions of radio's role in 1962.

* * *

**D. L. Provost, v.p. and gen. mgr.,
WBAL, Baltimore**

"We have discarded the outmoded method of selling availabilities by ratings, and are selling time on the basis of what the station stands for in its community.

"To sell a station on this basis, however, means getting out into the community with your talent, your personalities and your executives, being on the air first with local news, and doing an honest public affairs job. Too often radio took the attitude that public affairs was something it had to live with. Actually, strong public affairs programming gets a station talked about, contributes definitely to putting it on top in its community, thus contributing to revenue indirectly, because clients are finding out more and more that it

**THIS IS PROGRAM
IN 1962**

**TODAY: "ARE LOCAL TAXES TOO
WRRR FORUM OF THE A**





Haydn Evans
General Manager
WBAY, Green Bay, Wis.

"We'll still be luring Mrs. Housewife to her radio dial instead of her phone dial by striving to be more neighborly, gossipy and helpful than her acquaintance across town. In order to do this we concentrate on live talent Idea Shows."



M. C. Watters
General Manager
WCPO, Cincinnati

"The only possible audience radio can obtain in 1962 will come from: (1) car radios; (2) homes in which occupants are either (a) entertaining guests or (b) involved in reading. . . The spoken word, including advertising, will be lost."



Carl George
General Manager
WGAR, Cleveland

"The successful radio station in 1962 will be doing things no other medium can do as well. It will have to appeal to the imagination of people, and will also have to relax the listener. Stations will be specialists in various fields of appeal."



Ralph N. Weil
General Manager
WOV, New York

"Make no mistake, radio will have as commanding a place in 1962 as it ever had for those stations which say something of specific interest to specific audiences instead of scattering their voices. Interest-whetting programing holds audiences."

pays to do business with a station that is talked about in the right places. A radio station should have character just as an individual should have character."

**Philip Merryman, gen. mgr.,
WICC, Bridgeport**

"The basic problem is still how to compete. This leads you into the problem of how to build circulation. And that calls for an analytical examination of the services sound broadcasting can render. . .

"A radio station can't hope to carry the volume of news a newspaper carries, but it can, by doing a good job on news, local and timely, get people in the habit of tuning in for an up-to-the-minute summary of both national and local news. That's one way you can make your station an indispensable, integral part of the community life. . .

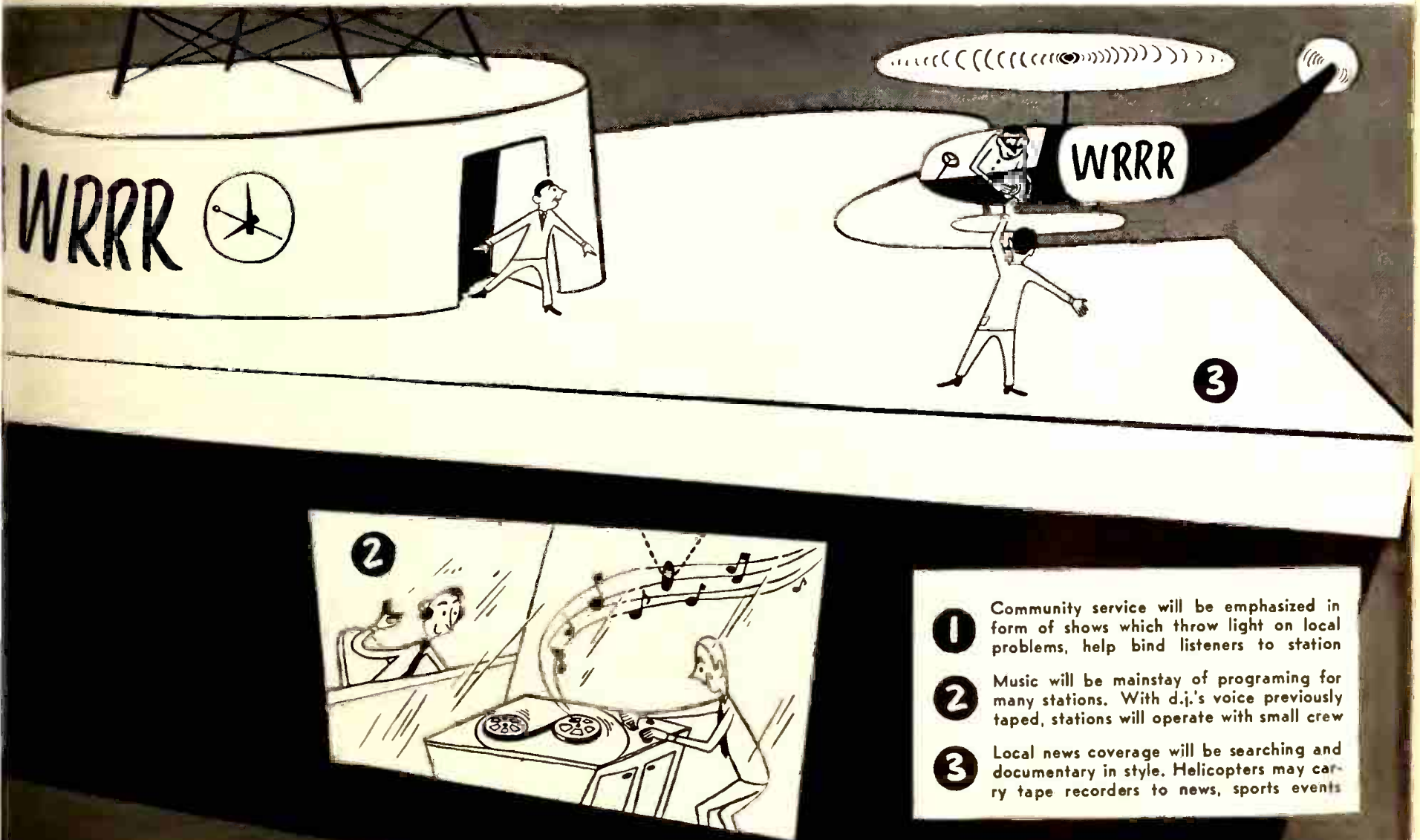
"Another way is to build forum programs. We don't stop with the forums this or that civic organization promote. We have our own. . . These forums do a real public service and build

large audiences. They are something no other advertising medium can do. . . A third way in which you can make yourself an indispensable part of community life is to pay a lot of attention to the children and teen agers. . .

"It opens up plenty of opportunities to plug our station, and, of course, the newspaper stories and pictures don't hurt us. . ."

There isn't any civic activity of any consequence going on in Bridgeport that some member of our staff isn't in.

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- 1** Community service will be emphasized in form of shows which throw light on local problems, help bind listeners to station
- 2** Music will be mainstay of programing for many stations. With d.j.'s voice previously taped, stations will operate with small crew
- 3** Local news coverage will be searching and documentary in style. Helicopters may carry tape recorders to news, sports events



Camel holds top rank by winning brand-switchers

Camel learned lesson in 1932 when cut in ad budget was matched by deep drop in sales. Since then constantly upped expenditures has boosted Camel into top spot, kept it there. Strategy calls for dominant radio-TV spending, mass appeal (heavy on the male side), high frequency of impact, hard-selling reason-why copy, year-'round effort. Specific appeals are spurned in favor of broad, general advertising message hammered home often to induce smokers to try Camels. Winning brand-switchers is key to success.

How Camel stays on top

Lion's share of \$16 million advertising budget goes to air media

over-all Everybody knows that the cigarette business is 99% advertising. Obviously, some people know it better than others. If sales figures mean anything at all, the men who know tobacco best are the R. J. Reynolds Tobacco Co. and its advertising lieutenant, William Esty Co., an indisputably able practitioner in the art of hard-sell.

Camel has been top dog among cigarettes since 1949, when it nosed out Lucky Strike. The pair had been seesawing in and out of first place, as far as paid domestic cigarette consumption goes, from about as far back as the Versailles Treaty. As a slam-bang advertising and merchandising battle, it has few equals. The stakes are high (one pack a day per U. S. household) and the secrets of success are avidly sought.

In the battle for brand dominance, the biggest media weapons dollar-wise are radio and TV. Latest figures on ad spending in these media, culled from agency men on various tobacco accounts and other authoritative tobacco sources, show that the top half dozen cigarettes utilize air advertising to the extent of 60 to 90% of their total ad budgets.

The spending of Reynolds particu-

larly has paid off. Down in Winston-Salem last year they turned out 102.5 billion Camels for the domestic market (up 4.6% from 1950) and Reynolds and Esty are happy to say that every last one was sold.

That's breathing hot on the neck of Lucky Strike's 103.5 billion in 1946, which points up, incidentally, the almost unprecedented sales decline of American Tobacco's entry. The late George Washington Hill's baby toboganned to 76 billion last year. Although Luckies still placed second in the '51 cigarette sweepstakes, the decline is doubly serious when you consider that tobacco companies have been riding a wave of increased cigarette consumption. Over-all sales have been running twice the 1935-'39 average and the sales curve has had a northeast direction for a dozen years.

All of which leads up an obvious turn in the road. What are the advertising factors which add up to sales triumphs? It is quite apparent, for one thing, that a lot of very smart ad people are from a hair's width to a mile from the answer. (Worthy of comment at this point is the fact that Esty takes extra precautions in guarding the facts about Reynolds' business from all classes of information gatherers and

analysts. Its attitude is "why don't you write about some other cigarette?") However, comment from ad men and a close analysis of the Reynolds-Esty approach by astute operators in competitive agencies shed a good deal of light on the matter.

Here are some important factors:

1. *Camel is the biggest ad spender of them all*, as far as radio, TV, newspapers, and magazines are concerned. Current estimates indicate that Reynolds is spending nearly \$16,000,000 a year for Camel in these media. Chesterfield (third in '51 sales with 64.1 billion) is second in spending with about \$15,000,000; Luckies is next with about \$14,000,000; Philip Morris (fourth in sales with 39.3 billion) spends almost \$12,000,000; Old Gold (sixth in sales with 21 billion) budgets



SPOT: TV and AM plugs get heavy money

\$8,000,000 for advertising, and up-and-coming Pall Mall, American Tobacco's king-size entry (fifth in sales with 31.1 billion), spends about \$5,000,000.

Camel spending is notable for its well-rounded proportions. Printed media gets a fair portion of the advertising dollar: 32%, including about \$1,500,000 for the comics. But the lion's share of the Camel budget goes for radio and television.

Advertising history teems with cases which prove the axiom that he who casts his advertising dollar upon the waters shall receive them back tenfold in sales—or the reverse of that proposition.

Item: In 1932, during the nadir of the depression, fear stalked the Reynolds offices and a \$9,000,000 ad budget was pared to \$5,000,000. Result: Sales dropped to 22 billion cigarettes from 32 billion the preceding year. (Ironically, because of low labor and raw material costs, Reynolds had one of its best profit years in 1932.)

To sum it up, with a mass market and constant brand switching going on, the cigarette companies have to keep punching with their advertising message. Mass-market manufacturers have tremendous investments in plant and equipment (Winston-Salem is filled to bursting with Reynolds factories and warehouses) and lowered sales not only mean less direct dollar income but indirect losses from idle machinery.

Brand switching, looked at through a microscope, is a complex of psychological and social factors which research admen don't pretend to understand too clearly. For that matter, they can't really care since it would be prohibitively expensive to whip up a number of campaigns aimed at the subtle impulses which cause a person to try another brand. Since the causes of brand switching are so complex, probably many factors cancel each other out so that the broad, general advertising message sprayed at the mass buyer is as effective as anything else.

No one knows with any exactness what the brand-switching figures are, but they are assumed to be of overwhelming importance. So important, in fact, that if cigarette advertising may be said to have a prime purpose, that purpose is to make Mr. and Mrs. U. S. A. change from Brand A to Brand B. And the campaign to do that must never flag.

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Radio: Family audience is drawn by Bob Hawk (top, left), "Richard Diamond" (top, right) pulls male smokers, and Vaughn Monroe (bottom) attracts younger listeners



Television: "Your Show of Shows" (top, left) has mass appeal; "Man Against Crime" wins male viewers, "Camel News" offers frequency at low cost-per-1,000



11:00 o'clock and later: Sponsors are buying time slots as late as 2:00 a.m. Three pictures above show how wide the range of sponsorship is

Does late-night TV pay off?

Evidence from stations all over U. S. proves sales-producing power of post-11 p.m. periods. Sponsors run gamut from cigarettes to vitamins

TV Late-evening television on an important scale was built on a bosom and a wink. For it was the Dagmar superstructure and the Jerry Lester facial antics, combined into 1950's *Broadway Open House*, that first focussed attention on the fact that people were willing to stay up till midnight and beyond to watch their TV screens. Since then, the rise of late-evening TV has been rapid, as many sponsors have learned to their satisfaction and to their profit as well.

By now, at least 85% of the U. S. television stations program up to midnight and beyond. Enough success stories and research data have been accumulated to indicate that on a dollar-for-dollar basis 11 p.m. and later is a good buy for every kind of sponsor, with the exception of those with products directed at children.

To nail down the facts for advertisers interested in exploring the late-evening picture, SPONSOR surveyed all of the U. S. television stations. Here are the key conclusions emerging from the study. (They will be followed by specific cases and research reports from a 17-station cross-section of U. S. television.)

1. The range of sponsors using late-evening TV is broad, encompassing everything from cigarettes to mayonnaise to margarine, appliances, beer, frozen orange juice, soups, hair preparations, and vitamins.

2. Sets-in-use have been rising steadily. National Nielsen figure for 11 to midnight in January 1952 was 14.3 compared with 10.5 the same month in 1951.

3. Tight clearance in one and two-station markets has spurred the rise of late-night audience in these areas; station managers have been slotting kinescopes of top-notch network shows in

periods as late as midnight, 12:30, and beyond. Adjacent local shows and feature films which follow have gained carry-over audience thereby.

4. In the multi-station markets as well, large audiences have been built, but mainly with feature film fare. The audience is drawn from viewers who are now staying up later to watch the movies and from viewers who have diverted their attention from some other late-evening activity. An important part of this audience, though by no means all of it, is made up of defense plant and other workers on night shifts who get home shortly before midnight.

5. Cost-per-1,000 in the end-of-evening periods compares favorably with the best portions of daytime TV.

6. Though men probably hold a slight edge in number of viewers, women watch in large enough numbers to make sponsorship worthwhile for mass-purchase grocery-drug items.

So important have the after-midnight possibilities of television become that one station surprised the industry recently by announcing it would commence operation from 12 to 7 a.m. DuMont-owned WDTV in Pittsburgh, the smoky city's sole TV source, inaugurated around-the-clock telecasting 17 March. Said Harold C. Lund, general



Midnight WCBS-TV films won viewer loyalty



WTMJ-TV POLL OF VIEWERS DREW 1,000-NAME PETITION FROM ONE PLANT ALONE ATTESTING TO POPULARITY OF LATE MOVIES

manager: "More than 200,000 district defense plant workers and others finish work at midnight and many of these have requested shows during the time they relax after their labors. The idea found immediate favor with sponsors, too, so we're launching the first mid-night-to-morning commercial schedule in the country."

Monday through Friday, WDTV shows movies supplied by Motion Pictures for Television, including shorts as well as features and starting after the end of the regular programming at 1:00. The six sponsors on WDTV at inception of programming include: Rand Drug, Carling's Beer & Ale, Charles Antell, a druggist, a motorist supply firm, and a jeweler. Hopes for good

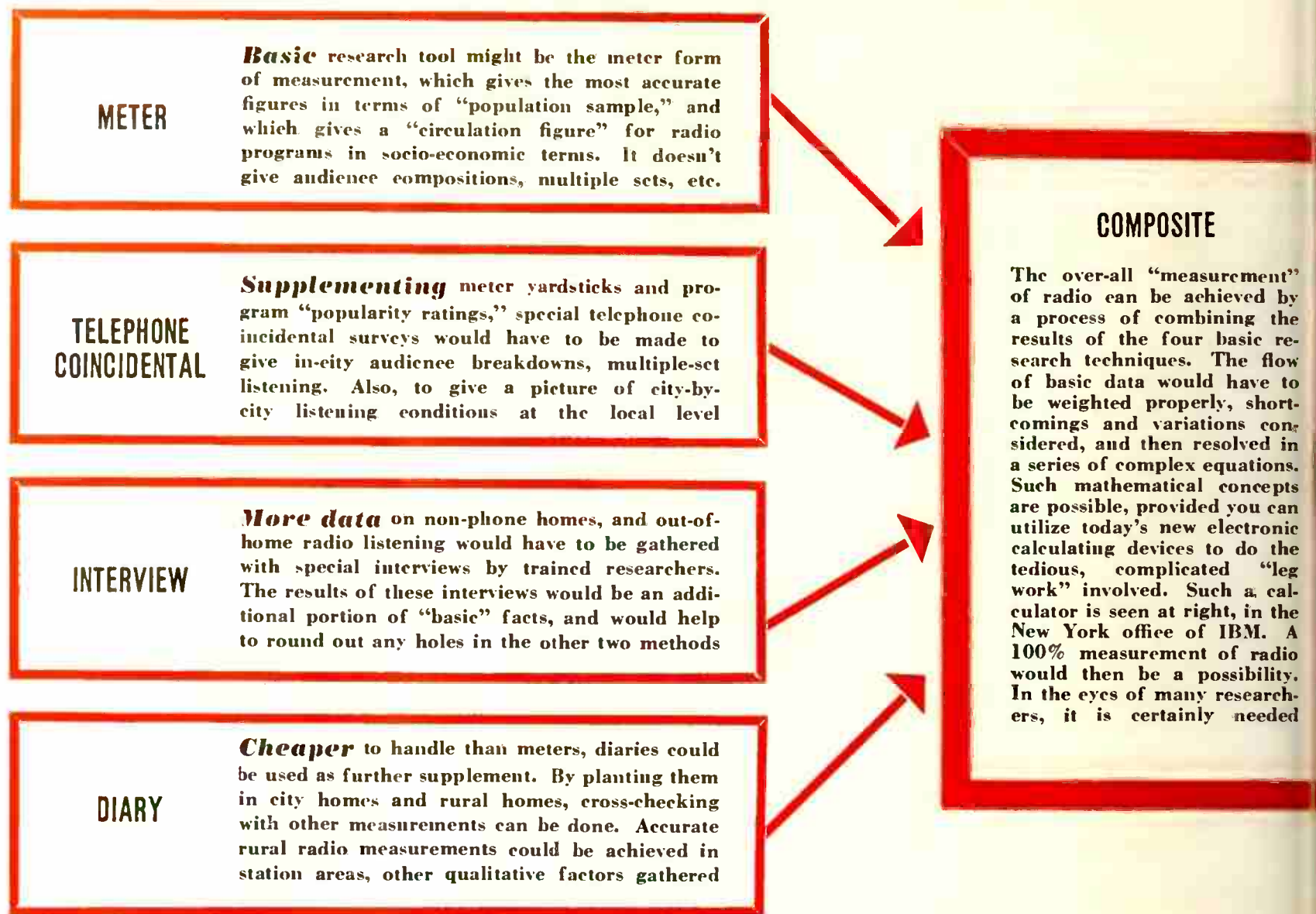
ratings are raised by the fact that WDTV in the midnight to 1:00 a.m. period has scored an approximate 40 rating throughout.

Probably the most complete research study on late-evening TV was done in the New York metropolitan area 15 months ago by Advertest Research of New Brunswick, N. J. Though out-of-date as far as specific figures are concerned, it is still valuable as a general index of late-TV proportions. In December 1950, Advertest found that 75% of all TV families watched after 11:00 p.m. at least one night weekly; on the average, almost one-half of all TV sets were on any night between 11:00 p.m. and midnight; almost one-quarter of all sets were on any night

between 11:00 p.m. and 1:00 a.m., proving that audience interest exists.

Continued sponsorship of late-evening programs in the New York area and later research bear out the Advertest figures of 15 months ago. It would appear that the basic outlines of late-viewing had taken shape by then. If so, sponsors can count on one key conclusion of the Advertest study as a plus for late-night TV. Said Advertest: "Neither economic group nor length of ownership appears to be a noteworthy factor" in determining who stays up late to watch. Apparently, then, the late audience is mass and general rather than narrowly segmented.

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Can radio's full audience be counted?

over-all The deceptively simple-looking chart at the top of this page maps out something the radio industry and air advertisers have long been hankering for—the ideal audience-measurement system.

And, it isn't something straight out of *Space Cadet*. The components of this "ideal" method, as outlined above, consist of nothing more than most of the existing measuring techniques—combined. This combination, as will be explained later in this report, takes advantage of the strong points of each research service in such a way as to balance out their inherent weaknesses. Today's advanced IBM electronic calculators, acting as "maestro" to these different woodwinds, brasses and strings of the slide-rule symphony,

could then produce some sweet research music for advertisers.

True, SPONSOR's concept is Utopian, rather than realistic. Under today's conditions—with each research firm defending its own methods as being "ideal" the way a tigress defends a wounded cub—a kind of tough-minded U.N. of radio research would have to be set up. And, of course, somebody—most likely to be sponsors and networks—would be nicked in the pocket-book to support it.

Nonetheless, it has value in suggesting the direction in which radio research must move if it is to improve the service it now renders radio advertisers and if it is to make clear-cut sense out of the present rating "muddle." That's the opinion of network

and agency research executive contacted by SPONSOR, who agreed that with no Utopia, there's no goal.

Before detailing how this Utopia can be reached—and what's being done thus far to move toward this ideal—let's first consider what the "ideal" measurement would comprise.

The four techniques combined in SPONSOR's chart are all well known: the electronic meter, the telephone coincidental interview, the personal interview and radio diaries. Let's take a quick look at each, in order to see how their various "good points" and "bad points" can be adjusted to work together:

1. *Meters*—The meter's main function is to produce an accurate, in-home study of set tune-ins (not including all



It's not impossible, radio researchers feel, but it would take costly blend of existing radio measurement firms and methods

multiple sets, definitely not out-of-home sets) in a sample that is balanced on a "socio-economic basis." The meter sample can be actually a miniature of the U. S., as to age, sex, earning power, car ownership, education. It can give you ratings, and the number of radio homes tuned in. It does not give figures on audience composition, accurate (in terms of a good-sized sample) ratings on a city-by-city basis, and it doesn't measure at present multiple-set factors because of the expense.

2. *Telephone coincidental*—With the phone survey, you broaden the meter's lack of good local-level measurement, and fill in many of its holes. The Hooper-type phone samples at present are seldom socio-economic (although they could be, up to a point) and tend

to favor TV homes. That's because, usually, if you can afford to have a TV set, you can afford a telephone; it isn't as true in radio. But, the telephone coincidental "ratings" (primarily made in cities) would be related to the meter

The newly expanded Advertising Research Foundation is probably the only body which could help bring researchers and the radio industry together to take steps toward bringing about more ideal audience measurement such as described in this article. For SPONSOR story on ARF see 28 January issue, p. 36.

"ratings," and much in-city data could be gotten regarding multiple set listening, and audience composition. Fewer and more thorough phone interviews could be made, since the research burden would now be split up.

3. *Personal interviews* — There's nothing more expensive than the coincidental personal interview, but a certain number of these can be made in and out of cities to check the findings of meters, and phones. Also, the "aided recall" methods (*a la* Pulse) and the straight coincidental interviews can produce the ratings, audience compositions and the like in non-phone homes, and for out-of-home. Carried a step further, interviews can periodically supply extra data, such as "Number of listeners who bought the product."

4. *Radio Diaries* — Diaries, after years of experimentation with different forms and techniques, are emerging today as an important radio research tool. In a sense, they combine the ac-

(Please turn to page 85)



Edwards plays up friendship with common man . . .

The American Federation of Labor is now carrying out its public relations program on the basis of the same kind of thinking that has brought success to big business firms. Spending over \$700,000 on network radio to sponsor commentator Frank Edwards, the A. F. of L. is placing better than 75% of its entire public relations budget into air advertising. This step represents the first time in the history of American labor that a union has sponsored a network broadcast on a regular basis. Listener comment, low-cost-per-1,000, and interest of Government leaders like Sen. Herbert Lehman (below) place the A. F. of L. in the role of happy sponsor. Program covers general news, and gives the union opportunity to present its views on current and controversial issues.

. . . Interviews elite, like Sen. Lehman, to push causes



THE

Spending \$700,000



The American Federation of Labor has taken a leaf from the book of management in attempting to sell its viewpoint to the public at large and its 8,000,000 members in particular. The union uses radio—basic sales tool of industry—as its major public-relations weapon, spending upwards of \$700,000 for the 52-week *Frank Edwards News* on MBS.

The union's approach is worth examining from the viewpoint of (1) students of the art of hard-sell and (2) as an example of what exponents of management's point of view are vying against in their own efforts to "communicate" with labor union members.

The A. F. of L. is in its third year of sponsoring Frank Edwards, and regards the program as of sufficient importance to allot it 75% of the union budget. The program has these objectives:

- (1) To do an over-all public relations job, building a favorable impression of the union in the minds of ordinary citizens and potential members;
- (2) To rally AFL members to the union's side when it takes a stand on public issues;
- (3) To present news which the union maintains can't be found in daily papers or on other news shows.

In many respects, the union's approach is analogous to the U. S. Steel with its *Theatre Guild of the Air*, or the American Association of Railroads with the *Railroad Hour*. Though U. S. Steel and the railroads spend a lot more money, they're attempting to accomplish the same kind of friend-making public-relations objective. Actually, U. S. Steel and the railroads are far less hard-hitting than the union. They attempt to accomplish their missions by indirection more often than by direct "hard-sell" on issues of the day which characterize the Frank Edwards program. On the other hand, the Edwards show as well frequently sells with nothing more powerful than a prose poem

F. of L. turns the tables

news, union uses management tactics to sell labor point of view

intended to plant the subconscious reaction that unions are a good thing.

The AFL is the first union to embark on a regular program of commercial radio sponsorship, and the apparent satisfaction of AFL officials with it suggests the possibility that other unions may buy their own national air campaigns. Thus far, union air activity aside from the Edwards show has been periodic rather than steady.

The AFL's radio strategists are Phil Pearl, Director of Information for the union, and M. S. Novik, business radio consultant. Pearl is a former head of the INS Washington Bureau, and Novik had been director of WEVD and WNYC, as well as a radio consultant. Recognizing the fact that they could not hope to buy or establish a national newspaper on a daily basis, they decided that the only medium which could do the job effectively was radio.

Since airing of news given from the point of view of the unions was part of the union's objective, a news-type program was the obvious choice. The Executive council of the AFL set up the plans, selecting as their radio exponent Frank Edwards, an Indianapolis newscaster who has since become known as the "Voice of AFL." Edwards had a reputation as a liberal commentator and was sponsored by a bank in Indianapolis. His searing campaign against the Taft-Hartley bill had endeared him to union members, and he came to AFL highly recommended by union officials and membership.

He went on the air on 2 January 1950 on a five-a-week basis in some cities, and three-a-week in many others.

Having limited funds, the union takes local conditions into account when deciding on the frequency of the show. The total of five-a-week stations is 30.

On an additional 120 Mutual stations Frank Edwards is sponsored only Mondays, Wednesdays, and Fridays, with many of the stations carrying the program sustaining on the remaining

nights. There are better than 70 stations picking up individual newscasts sustaining on various nights.

After deducting the 52-week MBS discount, the time costs for Frank Edwards add up to approximately \$675,000 a year—a hefty sum in any ad budget. Programing costs run about \$800 weekly. When the series premiered, the union allotted \$25,000 to promote it with ads in the daily press. Since that time, the promotion and merchandising has come from stations carrying the program and the labor press, which backs it enthusiastically.

All of the individual AFL publications carry news of Frank Edwards, as well as a weekly column on some of the highpoints of his broadcasts.

Several AFL groups promote the program with this direct mail slogan:
*Frank Edwards of radio fame
 Is on the air in Labor's name.
 For the truth behind the news,
 Dial Mutual and hear his views.*

Edwards covers the news and presents the union's point of view on controversial issues. The issues very often go beyond union topics.

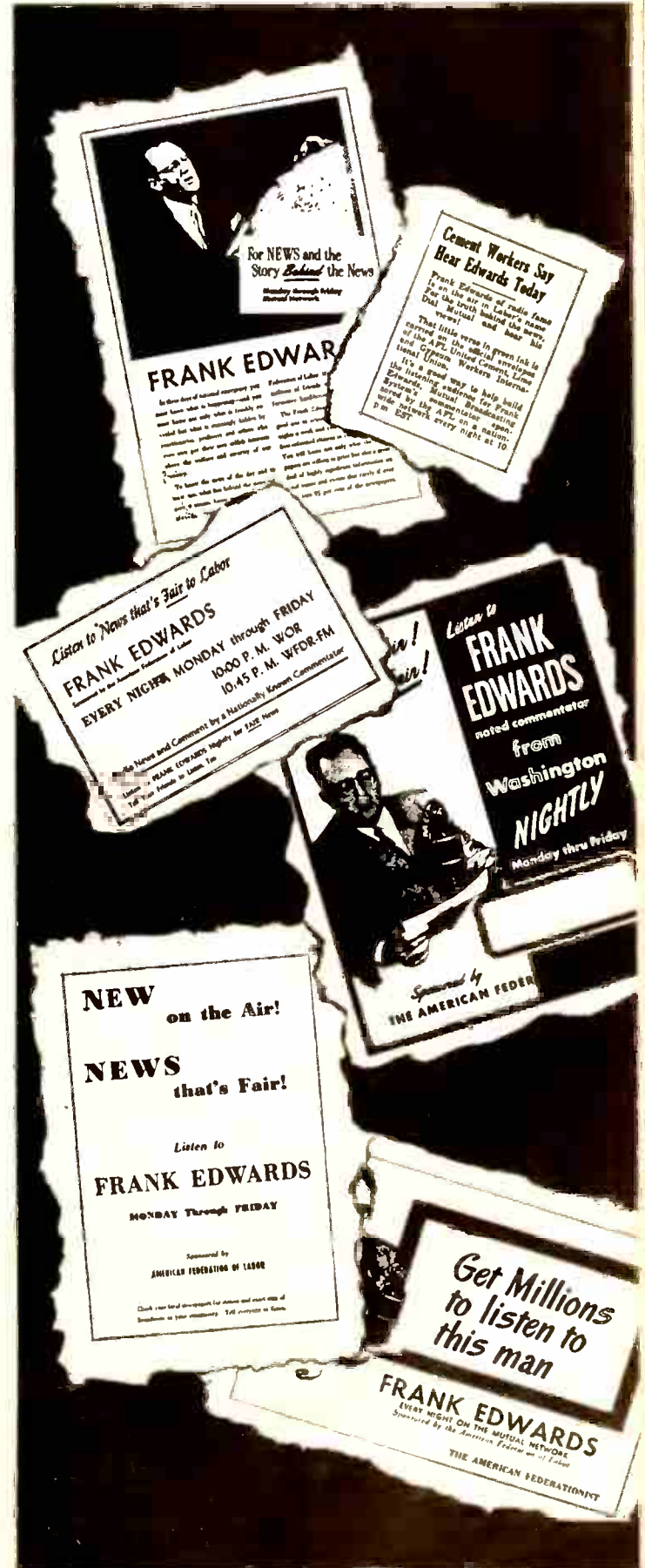
Accordingly, the show is not used primarily as a sounding board for higher wages, or better working conditions.

Edwards is not censored by either the network or his sponsors. He is asked to give the news that members cannot find in the daily press, say union officials.

Like a business association, the AFL has members in both political parties. And so Edwards does not necessarily follow a political party line. He promotes Congressmen according to their voting records. Obviously, neither Edwards nor the AFL will endorse a man without a favorable labor voting record.

Edwards has the support of many Congressmen. His mail pull from listeners has convinced many of them of the program's impact.

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Merchandising is extensive via union newspapers, local stations

Now that the freeze has lifted

Here are the answers to basic post-freeze questions advertisers are asking

TV The era of the one-station market and circumscribed TV coverage is coming to an end for the nation's advertisers. But, many are now asking, how quickly can stations come on the air in the post-freeze months? What are the procedural problems that lie ahead? How will the cost of TV be affected?

The itemized report that follows provides some of the answers. Summed up, it represents (1) a warning that TV bottlenecks won't vanish overnight and (2) assurance that once the temporary problems of the next few years are licked advertisers will have at their command a fully national sales weapon of unprecedented power.

1. *New stations—how soon?* The FCC timetable provides that hearings on new stations can't start until 1 July. After that, you can expect a trickle of c.p.'s for stations in small markets where there is no competition for channels. But, in markets large enough to be of any importance to national advertisers, hearings over who gets the channels will delay grant of c.p.'s for months and conceivably years. An optimistic prediction is that there will be 12 to 20 new stations on the air this year. Even in 1953 the pace will remain slow, with perhaps half a hundred stations added.

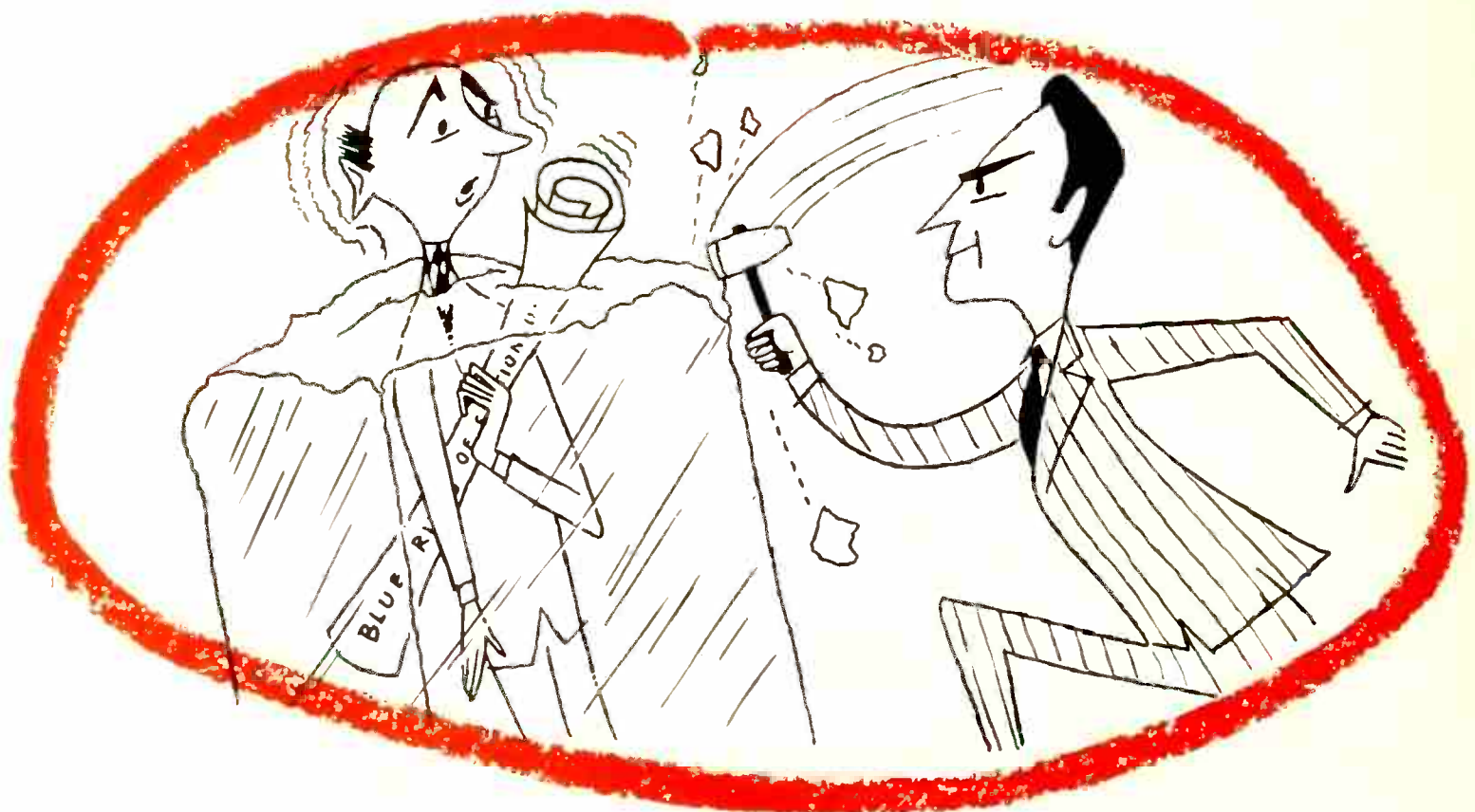
Priority will be given to cities which have no television now, and to one and two-station markets in order of population. Among the present non-TV markets, UHF-only cities have been singled out for special priority to spur interest in UHF.

Materials for station construction and new sets are not a bottleneck as had been feared during past months. Officials now feel there will be enough steel and electronic equipment for those stations granted c.p.'s during 1952. And manufacture of sets is proceeding at a rate which will yield four to five million sets produced during 1952.

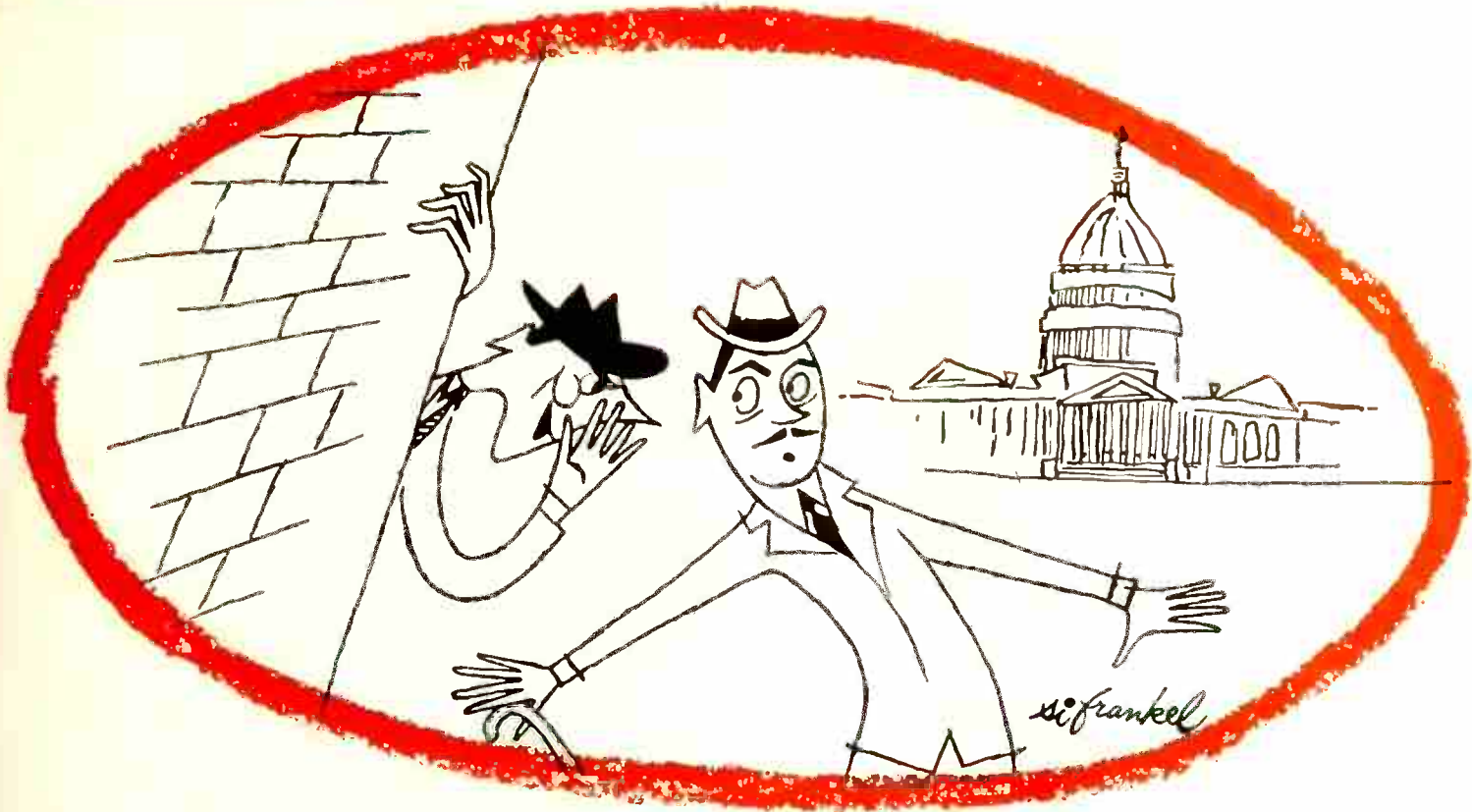
2. *Time costs.* To reach the 37% of U. S. homes in 63 markets which now have TV costs a sponsor \$25,842.60 for a Class "A" half-hour (NBC-TV network). Assuming that the time charges will rise in relationship to the number of homes reached, it will cost \$34,922.50 to reach 50% of U. S. homes; \$69,845 to reach a theoretical 100%.

Rates of individual stations as they come on the air will be proportionate to the number of sets in the area if it is an old TV market. In new TV markets, the rate will be set at an arbitrary minimum figure, then raised as sets

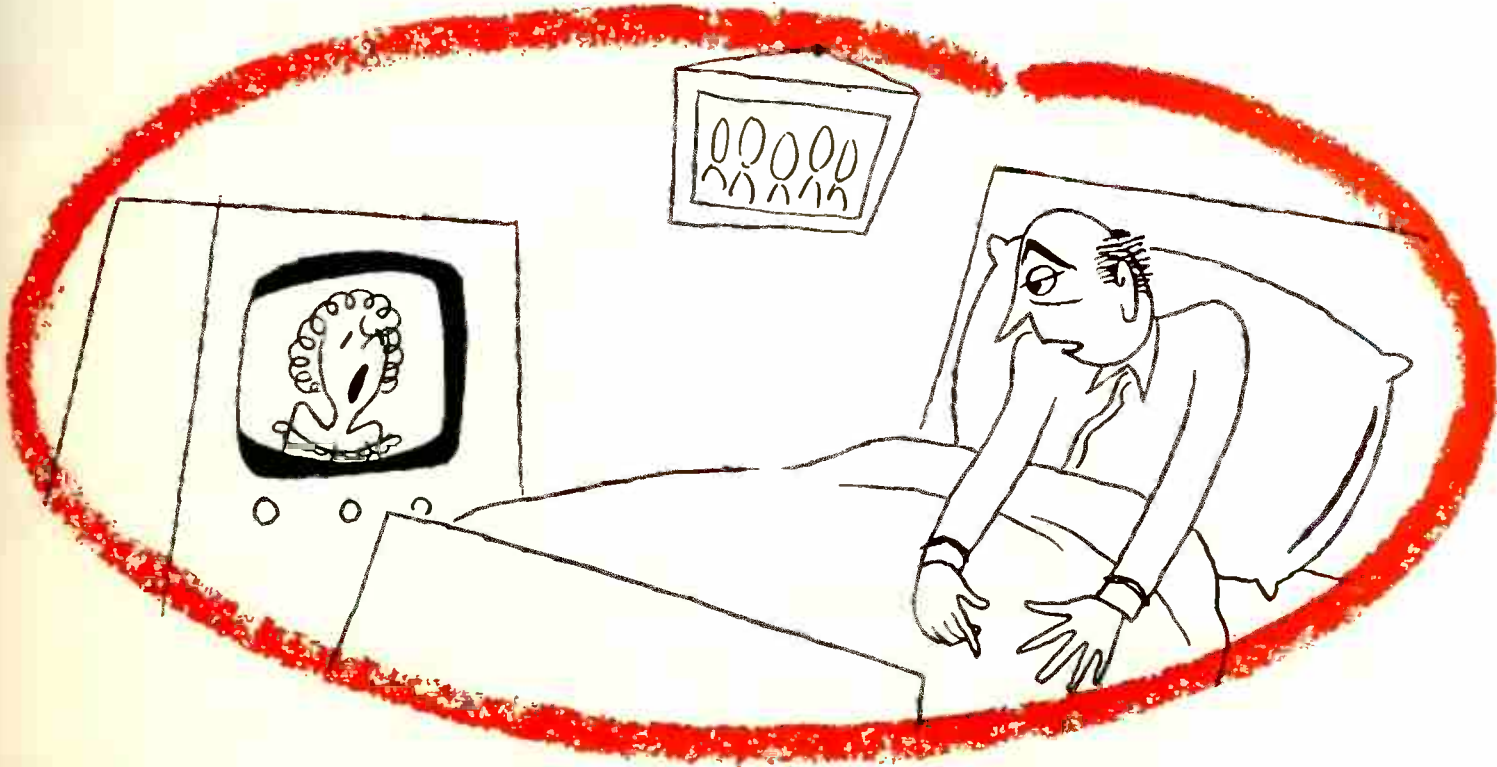
(Please turn to page 87)



"Hey, use a bigger hatchet, I want to get going this year."



"I got this straight from the chairman's office—try for channel 5."



"I'll be a new man when we can clear something better than 2 in the morning."



"Don't wait supper, honey, I won't be home for two months."



Top executives of N. W. Ayer gather to hear new spot radio presentation given by NARTSR chief Tom Flanagan. Pitch is designed to review basic uses of spot radio, bring agency men up to date. Group includes (seated, l. to r.): Charles Hogen, v.p.; J. B. Hunter, v.p.; Pat

Kane; J. D. Upton, v.p. and head of N.Y. office; William Watt. Standing are various Ayer account men, radio-TV men, media men (l. to r.): Robert Lansdon; Bill McFarland; Joseph Swoyer; George Reese; Al Knight; Seymour Morris, v.p.; Ray Jones and James Wade

18 facts every advertiser should know about spot radio

New NARTSR slide presentation

covers 1952 basics for admen unfamiliar with spot medium



Although spot radio has increased nearly eight-fold since 1935, and now surpasses network radio in sheer dollar volume of ad business, the facts about this important medium are still lost on many admen.

That's the feeling of the National Association of Radio and TV Station Representatives, trade group of the men who have done much to simplify spot radio buying, and to help it grow: station reps.

NARTSR has no complaints against advertisers from Ajax to Zerone, and their agencies, who use spot radio widely and wisely. But, the trade group, which has just put together a new spot radio presentation to be shown to agencies and advertisers, *does* feel that there's still considerable missionary work to be done among several classi-

fications of agency executives because of spot radio data.

"Even in 1952, agency media men, plans board officials, account executives and others often think primarily of network advertising when the word 'radio' is mentioned," Tom Flanagan, managing director of NARTSR, told SPONSOR. "That's why we've put together this presentation, which combines the basic facts about spot radio with much new information."

On the next three pages, SPONSOR summarizes the highlights of NARTSR's new pitch. While, in many ways, the information is as basic as *McGuffey's Eclectic Reader*, SPONSOR feels that close study of the charts and facts will benefit both the veteran adman, and the adman to whom spot radio is still-new, or as-yet-untried. ★ ★ ★

National Spot Advertising

the use of one or more radio stations, not (necessarily) connected by cable, by a national advertiser.



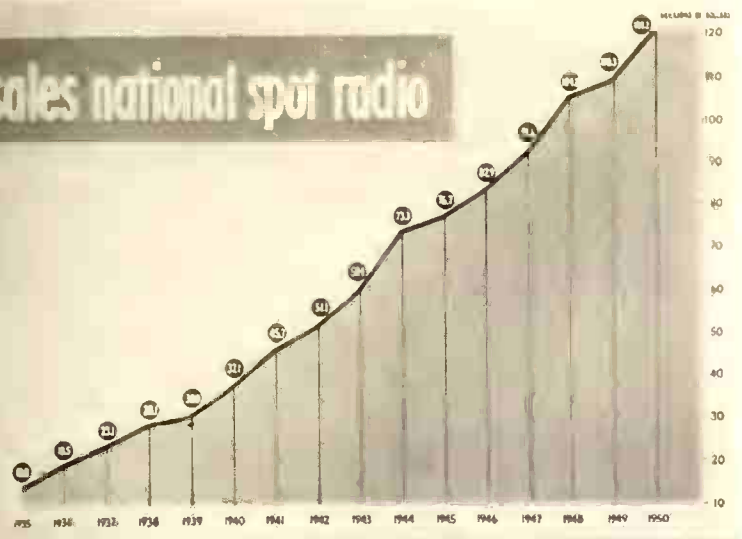
Spot radio, as an ad medium, can be as varied as radio itself. Therefore NARTSR's seemingly-broad definition (above) is actually a neat one. Spot radio can be a series of simple announcements on one station. Or, it could be a regional, custom-built "network" for a special four-hour sports event

complete program flexibility with national spot

	live	transcribed
programs	time signals	weather reports
announcements	drama	quiz
station breaks	participations	sports
	news	special events
	music	disk jockeys
	farm shows	homemaker
	strips	

2 Some of the better-known "forms" of spot radio are charted above. They can, NARTSR points out, be live or transcribed, run all the way from time signals to highly-rated local homemaking shows. "Almost limitless opportunity to pin-point the audience you're trying to reach," says NARTSR

time sales national spot radio



The only national medium with continuous gains for 15 years...

Unlike other national ad media, spot radio has shown continuing gain in net revenues in past decade and a half, growing from 13.8 million in 1935 to level today that's over 135 million a year. With spot booming, says NARTSR, networks are beginning to copy many of spot radio's ideas

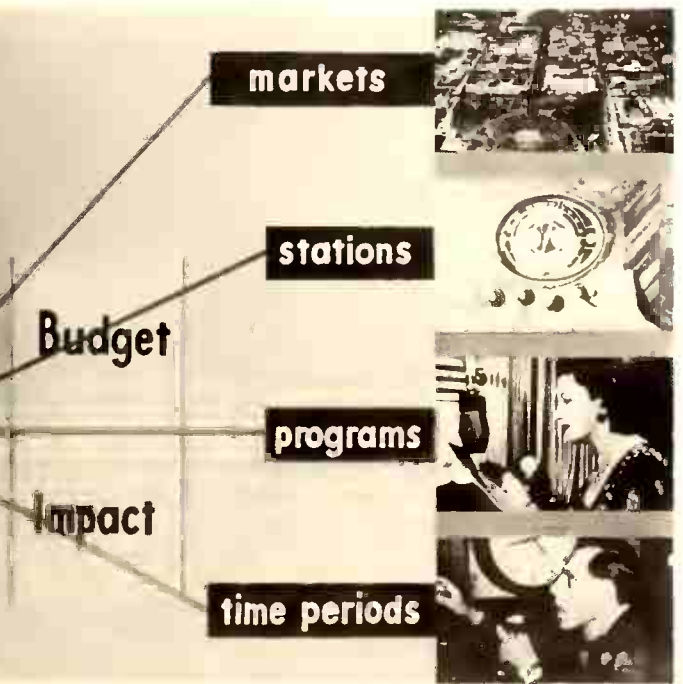
Comparative Growth 1935 - 1950



National Spot vs. Network

4 Network radio has grown too, but not as fast as the growth curves of spot radio, this NARTSR chart shows. Also, actual dollar volume of billings in spot radio has now passed that of network radio, by some 18 million dollars last year. Spot radio has grown almost four times as fast as network, since 1935

National spot provides flexibility



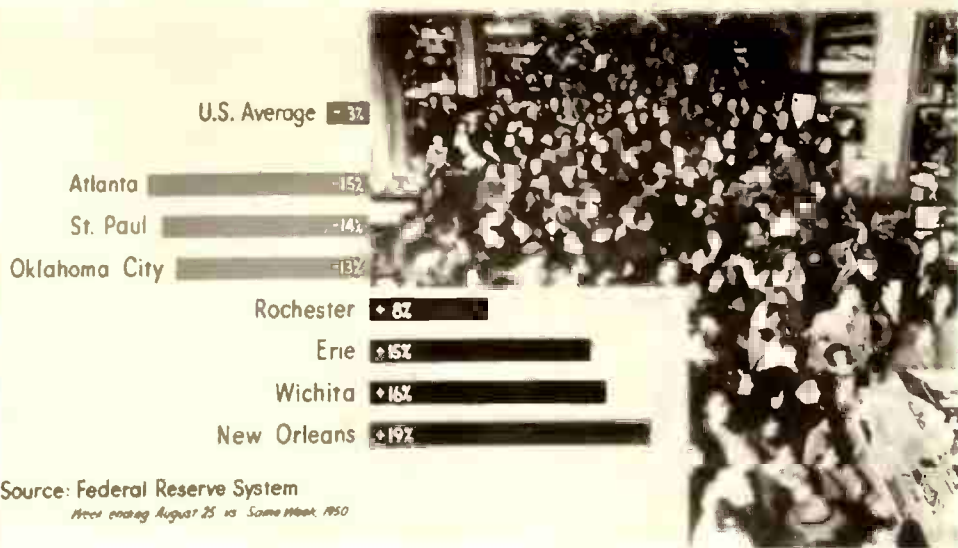
Seasons stretch all over the map -



"There is no such thing as 'The U.S. Market'" says NARTSR. "What you and your clients have to contend with are conditions in hundreds of local markets which together make up the U.S. total." Flexibility in ad media is the answer. Spot radio has grown because of this adaptability

6 An examination of recent schedules of leading spot radio advertisers like Super-Pyro and Griffin show how widely starting date in an area of particular product's selling season can vary. Flexibility of spot radio enables these and other advertisers to "start" and "stop" seasonally when they like

National Department Store Sales



7 The Federal Reserve System's famous index of department store sales shows how widely business can fluctuate. In one part of the nation, sales may be booming over last year's. In another part, they may be sagging. Spot radio can be adjusted quickly to bolster weak markets for advertisers

Variations in Product Use and Ownership

brand	market	percent who use	brand	market	percent who use
INSTANT COFFEE	Wash. D.C.	31.4%	PERM WAVE KIT	Modesto	57.0%
	Duluth	10.1%		Birmingham	34.2%
CHILE CON CARNE	St. Paul	46.9%	ELECTRIC RANGES	Spokane	75.5%
	Columbus	10.6%		Columbus	9.8%
CREAM SHAMPOO	Salt Lake City	12.5%	OIL BURNERS	Seattle	78.0%
	Seattle	29.5%		Columbus	2.2%

Source: 1951 Consolidated Consumer Analysis

8 The kind of product use and ownership received by any type of product in a market can also vary widely, due to local tastes and conditions. 1951 examples in NARTSR presentation show how advertisers can't ignore such local variations; must often plan on market-by-market

Listening tastes vary

from market to market

Arthur Godfrey	5.9	San Diego	17.8
Amos and Andy	13.5	Denver	31.2
Jack Benny	3.5	Pittsburgh	15.9
Bob Hope	4.1	Baltimore	18.3
Fibber McGee & Molly	14.3	Knoxville	24.1
		Kansas City	
		Knoxville	
		Dallas	
		Davenport	

Radio Hooper Rating Reports
Dec. 1950-April 1951

11 Listening to network shows, too, is often an uneven quantity, depending on market in which the network program is being aired. Chart above shows how listening, according to Hooper, varies widely from city to city for a list of some of top network shows of leading air advertisers

Station Talent vs. Network Talent in same program categories

FARM PROGRAMS

Peoria 12-12:30 P.M. SAT.	Peoria Farm Journal (WMBD)	19.0
	NBC National Farm Home Hour	0.7

SOURCES: C.E. HOOPER - DEC 1950 - APR 1951

Toledo 8-8:15 P.M. M-F	J. Uebelhart (WSPD)	
	Martin Agronsky	

SOURCES: C.E. HOOPER - DEC 1950 - APR 1951

NEWS PROGRAMS

Des Moines 6-6:15 P.M. M-F	Gordon Gammack (KRNT)	13.9
	Fulton Lewis Jr.	1.5

SOURCES: C.E. HOOPER - OCTOBER 1951

Oklahoma City 6:15-6:30 P.M. M-F	Oklahoma Front Page (KOTV)	
	Elmer Davis	

SOURCES: C.E. HOOPER - SUMMER 1951

12 What puts the dent in network program ratings in many markets, shown in these figures, is often a well-liked local program. Farmers, for example, turn to "Peoria Farm Journal" on WMBD for farm news rather than the more pretentious "National Farm & Home Hour" on NBC at the same time



National Spot:

Basic Advertising Strategy

"your
Esso
Reporter"

	market	stations
1935	10	11
1951	49	52*

* A.B.C. C.B.S. M.B.S. N.B.C. IND.

3-25 broadcasts per station per week
905 broadcasts per week

15 Esso is a prime example of spot radio advertiser who has created formula and tailored timebuying to fit specific marketing requirements. From a simple beginning in 1935 with 10 markets and 11 stations, Esso is now airing its "Esso Reporter" newscasts on 52 stations in 49 markets, with top results

Complete Market and Station Flexibility with National Spots

BORDEN CO.	number of stations	market
CHEESE	1	1
STARLAC	35	31
STERILIZED MILK	72	61
CONDENSED MILK	86	88

24 CBS • 23 ABC • 15 NBC • 13 IND. • 11 ME

16 Another spot radio advertiser who has adapted many of spot radio techniques to its own necessities is Borden Company, once a major client but now almost entirely user of local-level air approach. Chart above shows how Borden's current station list comprises stations of a kind

Variations in brand popularity

brand	market	rank	brand	market	rank
SNOW CROP	St. Paul	#1	IVORY SOAP	Seattle	#1
	Duluth	#6		Modesto	#5
SUNSHINE CRACKERS	Spokane	#1	BLATZ BEER	Milwaukee	#1
	Milwaukee	#8		Columbus	#12
BAB-O	Omaha	#1	GOLD MEDAL FLOUR	Indianapolis	#1
	St. Paul	#5		Birmingham	#7

Source: 1951 Consolidated Consumer Analysis

Specific brand preferences often vary widely, due to intensified local competition or socio-economic conditions. Blatz Beer, for instance may be number one in Milwaukee, but ranks in 12th spot in Columbus, Ohio. Spot radio has helped many advertisers to correct weak local standings

The best station in the market with National Spot

Time Period	ABC	CBS	IND	MBS	ETC
	8:00 A.M.	5	1	3	2
8:15	5	3	1	4	2
9:45	1	3	2	5	3
10:00	2	1	6	3	5
5:45 P.M.	6	3	1	3	2
6:00	5	2	4	1	3
sat. 9:30	1	5	4	2	3
sun. 4:00	6	5	2	4	1

Source: C.E. Hooper, Dec 30-Apr 51

10

"You can see here," says NARTSR, "that the best station in a market can turn out to be three or four stations." In the typical five-station town shown above, the four network affiliates and one independent station each held number one rating spot at different times of the day, during entire weekly period

Complete Program Flexibility

to attract largest local audiences

LOCAL DISC JOCKEY VS DAYTIME DRAMA

LOCAL DISC JOCKEY	6.2%
YOUNG WIDDER BROWN	2.6%
LOCAL DISC JOCKEY	6.9%
WOMAN IN MY HOUSE	3.2%
LOCAL DISC JOCKEY	7.4%
JUST PLAIN BILL	3.7%
LOCAL DISC JOCKEY	7.1%
FRONT PAGE FARRELL	3.6%

LOCAL MORNING WAKE-UP VS BREAKFAST CLUB

8:00 a.m. MORNING WAKE-UP	5.5%
BREAKFAST CLUB	3.7%
8:15 a.m. MORNING WAKE-UP	5.6%
BREAKFAST CLUB	3.8%
8:30 a.m. MORNING WAKE-UP	5.4%
BREAKFAST CLUB	4.3%
8:45 a.m. MORNING WAKE-UP	5.2%
BREAKFAST CLUB	4.5%

Source: Hooper, Oct. 1951

Source: Hooper, Sept - Oct 1951

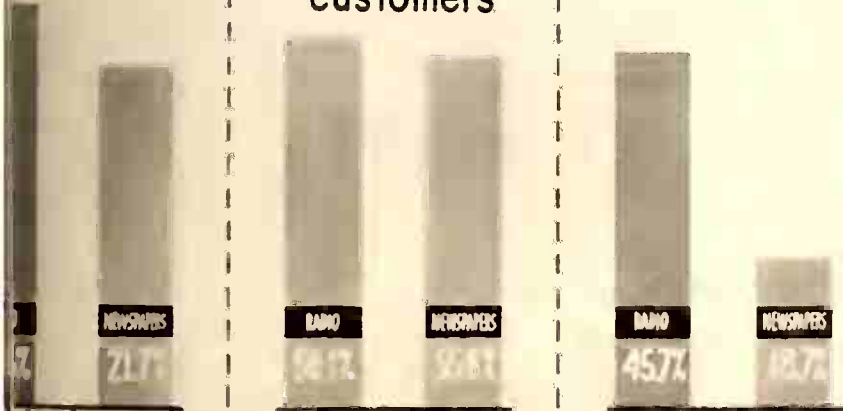
In mornings and in afternoons, times when spot radio is doing one of its biggest jobs, it's not at all uncommon for a local "morning man" or a popular disk jockey to out-pull the well-known network shows of major advertisers. Careful selection can lead to a strong spot radio schedule of such shows

14

Since radio stations keep some 70¢ out of the spot advertising dollar, and make less on a network deal, stations are therefore more likely to do a stepped-up promotion and merchandising job for a spot client. This, NARTSR feels, is one of the prime reasons why sponsors should never overlook spot

RADIO DELIVERS ...

more traffic more pre-sold customers more sales



SOURCE: 50 ARBI STUDIES
Sponsor: Mar 26, 1951

Does spot radio sell? Indeed, yes, according to this NARTSR chart, based on ARBI studies. Not a highlight, but the result of 50 studies, chart shows spot radio delivers more traffic, more pre-sold customers, more actual sales than newspaper advertising. The margin for radio in making sales was 2-to-1

18

National spot radio has many blue-chip clients; a few are shown above. Says NARTSR: "No advertising medium could grow so rapidly and also attract so many advertisers year after year, unless it packed a tremendous and superior sales-influencing punch. Spot is a unique and distinct medium"

the stations' share of the advertiser's radio dollar ...

National Spot
70%



Network
30%

NEW HOMES

SPONSOR: Hillcrest Construction Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This home building firm bought one-minute participations on the afternoon Paul Pierce program to push the sale of new homes. After only three \$100 announcements on the d.j. show, Hillcrest realized \$70,000 worth of business and discontinued participations to catch up with orders. Nevertheless, several weeks after discontinuing, Hillcrest still averaged one to two inquiries weekly because of the Paul Pierce airings.*

KNBH, Hollywood

PROGRAM: Paul Pierce

FURNITURE

SPONSOR: Van Sciver Furniture Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Van Sciver utilizes its \$44 nighttime announcements to feature a variety of furniture and special sales pieces. Two recent announcements pulled in this type of response. One man who'd never been to Lancaster viewed a Van Sciver announcement, drove to the store, and made \$600 worth of purchases. On another evening, Harrisburg viewers bought \$1,800 worth of furniture—a \$2,400 return for \$88.*

WGAL-TV, Lancaster

PROGRAM: Announcements



TV
results

OFFER BY DAIRY

SPONSOR: Hayes Dairy

AGENCY: Sewell, Thompson & Caire

CAPSULE CASE HISTORY: *Hayes is a small local dairy with modest distribution. As a special promotion, to supplement institutional advertising, they offered a cardboard cut-out circus for three milk bottle caps and 50¢. Mentions were made on a Sunday afternoon one-minute and 20-second announcement. Cost: under \$90. In one week, 1,602 bottle caps came in with 534 half-dollars.*

WDSU-TV, New Orleans

PROGRAM: Announcements

DOG FOOD

SPONSOR: Doyle Packing Co.

AGENCY: John H. Riordan

CAPSULE CASE HISTORY: *Doyle had no distribution in the Tulsa area for its Strongheart dog food. Added to that, there was consumer acceptance of eight other established brands in the territory. To overcome this, the Riordan Co. recommended three one-minute announcements weekly for two months (\$300 a week). At the end of this time, Doyle was second in brand remembrance, had major distribution in the area, and was winning consumer acceptance.*

KOTV, Tulsa

PROGRAM: Announcements

ATLAS GIVEAWAY

SPONSOR: Lewis & Michael, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *This local agent for North American Van Lines of Ft. Wayne builds up business with two weekly announcements detailing their services. Total cost: \$70. Recently, they tested viewer response with a U.S. Atlas giveaway. Within 10 minutes of the offer, WLW-D received 75 phone calls; gave several hundred away afterward. Firm says announcements on Coffee Club help beat competition by building name remembrance.*

WLW-D, Dayton

PROGRAM: Coffee Club

PORTABLE BROILER

SPONSOR: Charcook

AGENCY: Direct

CAPSULE CASE HISTORY: *Charcook is a small portable table broiler selling for \$5.95. The product was shown one-time through a Del Courtney Show participation. Within seven minutes of this demonstration, Charcook made 20 phone-in sales. Within the week, another 150 Charcooks were sold as a result of the single afternoon participation. The participation cost \$75. Sales gross for 170 Charcooks: \$1,011.50.*

KPIX, San Francisco

PROGRAM: Del Courtney Show

DINNER PLATE

SPONSOR: Roberts Jewelry Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *Roberts advertised only on the 9:00 to 10:00 a.m. Brent Gunts Show, a music-variety-human interest program. The item: a calendar dinner plate selling for slightly under a dollar. All sales had to be made "in-person at the store." Within 48 hours of the one-minute announcement Roberts sold 456 dinner plates. Since Roberts stocked 1,000 plates they anticipated a sell-out based on the two-day sales figures.*

WBAL-TV, Baltimore

PROGRAM: Brent Gunts Show

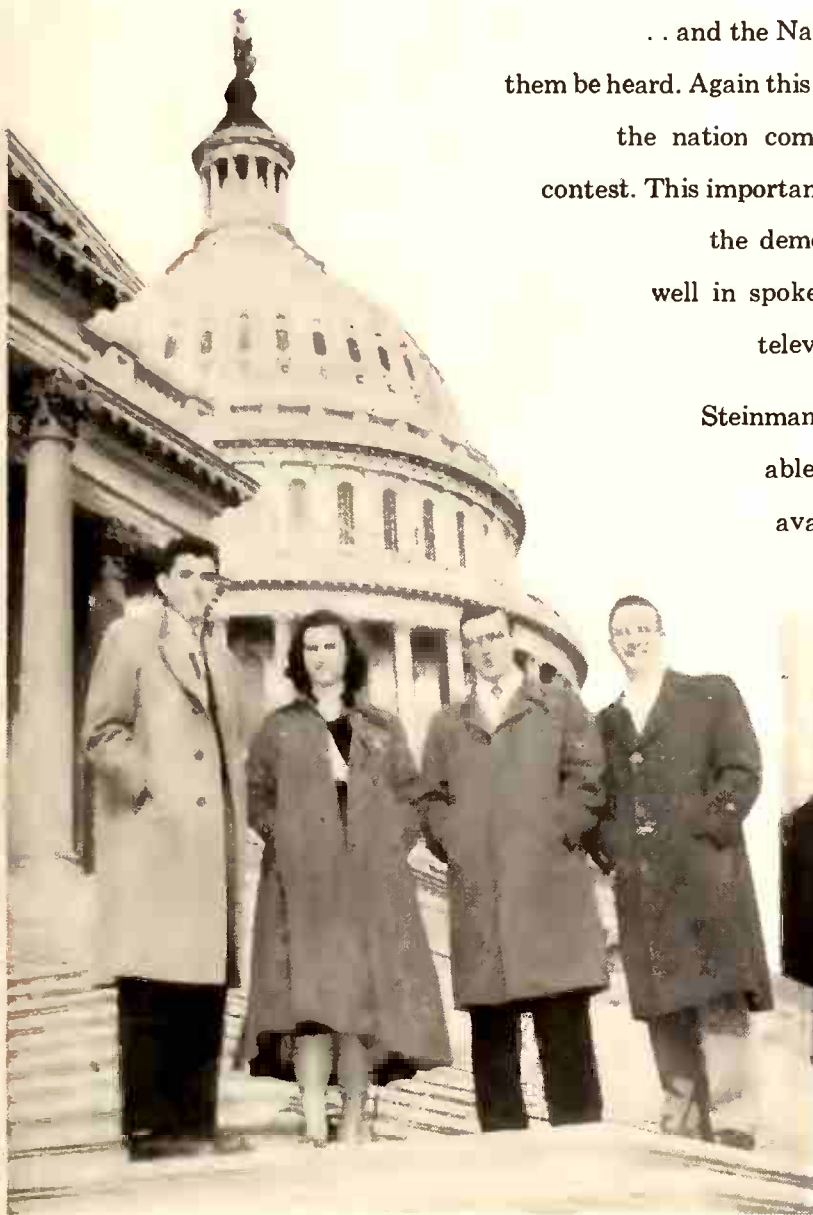
Robert K. Richards, Chairman, National Voice of Democracy Committee, and Director of Public Affairs of the NARTB, whose enthusiastic and vigorous leadership of the contest is reflected in the gratifying increase of contestants from 30,000 to over one million in the five years since the contest began.



Youth speaks for Democracy

... and the National Association of Radio and Television Broadcasters lets them be heard. Again this year . . . more than a million high school students throughout the nation competed in the NARTB Voice of Democracy fifth annual contest. This important competitive event encourages young people to think about the democratic form of government, and to express its philosophy well in spoken words. The contest also furthers the use of radio and television for such expression—freely and in the public interest.

Steinman Stations salute the Voice of Democracy Committee and its able chairman, Robert K. Richards. They pledge the continued availability of their broadcasting and television facilities to the young men and women who "Speak for Democracy."



The four co-equal national winners in the Voice of Democracy Contest meet President Truman

The winners—

Dwight Clark, Jr., aged 18, from Fort Collins, Colorado
Mara Gay Masselink, aged 16, from Burlington, Iowa

George A. Frilot, III, aged 17, from New Orleans, Louisiana
Thaddeus S. Zolkiewicz, aged 17, from Buffalo, New York

WDEL AM
FM
TV
Wilmington,
Delaware

WKBO
Harrisburg,
Pennsylvania

WORK
York,
Pennsylvania

WGAL AM
FM
TV
Lancaster,
Pennsylvania

WRAW
Reading,
Pennsylvania

WEST
Easton,
Pennsylvania

Represented by

ROBERT MEEKER ASSOCIATES

Chicago • Los Angeles • San Francisco • New York

STEINMAN STATIONS
Clair R. McCollough, General Manager

FOR LOCAL AND REGIONAL SPONSORSHIP ON FILM

ZIV-TV

Your outstanding source of
dependable programming



OTHER GREAT ZIV SHOWS

THE CISCO KID • STORY THEATER
YESTERDAY'S NEWSREEL • EASY ACES
SPORTS ALBUM • FEATURES
WESTERNS • CARTOONS

All Ziv Shows are Produced Expressly for Television
Expert Ziv Technicians, Writers, Musicians, Directors, and
Actors, Using the Finest and Latest Television Techniques

Now! On Television!

ROMANCE!
EXCITEMENT!
HUMOR!

MYSTERY!
ACTION!

"BOSTON BLACKIE"

TELEVISION'S GREATEST COMBINATION
SUPER-SLEUTH, SUPER-SALESMAN!

Hollywood movie stars and an all-star supporting cast. Action-packed complete half-hour episodes featuring roof-top chases, careening taxi cabs, motorcycle pursuits.... "action" impossible in "live" TV. Three full-length selling commercials.

RATINGS JUMP—VIEWERS BUY... WITH BLACKIE!

WRITE FOR SENSATIONAL RATING INFORMATION!



Starring
KENT TAYLOR
as
BOSTON BLACKIE



LOIS COLLIER
AS "MARY"



FRANK ORTH
AS "FARRADAY"

New! On Television!

THE UNEXPECTED

INCOMPARABLE DRAMA! MYSTERY! COMEDY!
ADVENTURE! INTRIGUE!

Top Hollywood actors, outstanding music and brilliant original scripts are combined in this intriguing, suspenseful series. Each half-hour program a complete, provocative episode... planned for three 1-minute selling commercials.

TELEVISION'S MARKET-MINDED DYNAMIC DRAMATIC SHOW!

TV'S GREAT SERIES WITH THE UNEXPECTED ENDINGS!



Louis Jean Heydt



Rachelle Hudson



Jeanne Cagney



Marjorie Reynolds



Virginia Grey



Craig Stevens

and many more

Television Programs INC.

1529 MADISON ROAD
CINCINNATI 6, OHIO

488 MADISON AVENUE
NEW YORK

5255 CLINTON AVE.
HOLLYWOOD

ZIV



Mr. Sponsor asks...

Is double spotting on radio really harmful to the advertisers involved or is the harm it does much exaggerated?

Norman Jay | Executive Vice President
Hazel Bishop, Inc.
New York

**The
picked panel
answers
Mr. Jay**



Mr. Cohan

Back in college I used to have an instructor in radio who would try to impress us with the difficulty of imprinting a commercial message upon the minds of the listeners. He told us to visualize

our audience as a mythical "Mrs. Bozo," a housewife devoid of all her five senses save an infinitesimal part of one—the sense of hearing.

He would go to the blackboard and draw "Mrs. Bozo." Then he would chalk a large X over her mouth to indicate that "Mrs. Bozo's" sense of taste was inoperative as a radio listener; he would then X out her nose to demonstrate she had no sense of smell; then her eyes for lack of sight, and her hands for lack of feeling. The only one of the five senses which remained was the sense of hearing, but the instructor would draw an X through one ear to indicate "Mrs. Bozo" could not distinguish direction of voices as they came through her radio speaker. This left half the sense of hearing . . . but then he would cross out half the remaining ear to dramatize the fact that the sounds "Mrs. Bozo" was hearing from her radio were sounds which were not true since microphones, other electronic devices and transmission were affecting the fidelity of the voices being broadcast.

And if that were not enough, he would say, "Mrs. Bozo" is almost sure to be doing something else while "listening" to the radio . . . engaged in such distractions as washing the dishes, reading a magazine, vacuuming the carpets, playing bridge, dressing the baby, etc., etc.

Then he would add that it is the job of the radio copy writer to build a message so strong that it is capable of penetrating the mind of busy "Mrs. Bozo" whose five senses have been reduced to one-fourth of one. Now add to this herculean task the station-imposed policy of double spotting and my answer to the question "Is double spotting on radio harmful to the advertiser" must be an emphatic yes!

ARNOLD COHAN
President
Arnold Cohan Corp.
New York



Mr. O'Mara

National advertisers themselves answered this question several years ago. They pressured networks into some devious thinking that resulted in everyone circumventing the networks' just-

announced ban on "hitch-hikes," which are a form of double spotting. Five seconds of studio audience applause or theme music after the hitch-hike presumably took the cursc off—put the announcement "within the body of the show"—so that hitch-hikes went merrily on with the blessing—in fact, under the dictum—of advertisers, who must

therefore believe double spotting does them no harm.

I can't agree. It *does* hurt the individual advertiser. Station breaks on radio and TV, and spots within shows on independent stations, are often dog fights between advertisers fighting for attention, and in any dog fight somebody gets hurt. *How much* he gets hurt, or whether the harm is exaggerated, is one of those questions like "are taxes too high?" It involves much opinionated exploring of the complex question of how much the public can stand.

The degree of harm, however, is of no importance. *Any* harm caused by double spotting cannot be exaggerated, either by media or advertisers. On the one side it means media is delivering something less than it should; on the other side it means advertisers are paying for the privilege of scrapping with each other for attention. The importance of these two conditions cannot be minimized.

JACK O'MARA
Research-Media Director
John I. Edwards & Associates
Los Angeles



Mr. Godofsky

A prime consideration of the commercial broadcaster is to employ those principles of good programming which will attract and hold an audience while at the same time delivering an effective sales message. A message which will sell merchandise or services we

consider effective. Double spotting, as a method of programing, may be employed without harm to the advertiser and without affecting the audience's reaction if the following points are kept in mind. (1) The period used for double spotting should be one of established peak audience. The sets-in-use should be at a maximum. (2) The accounts considered for double spotting should not be similar; preferably, those which are remotely or completely disassociated with one another. (3) The use of two different voices, a different voice for each commercial, is helpful in making each advertiser's message stand out more effectively. (4) Copy must be carefully selected. It should not be lengthy, repetitious, or monotonous. (5) The announcements should be scheduled between programs of great interest; thus, benefit is derived from the preceding as well as the following programs.

The use of a musical commercial as one of the announcements is deemed advisable. Also, the use of information between the spots, such as a weather report, time signal, public service reminder, etc. is helpful.

Double spotting can be really helpful to the advertiser if the station has an eye cocked toward good programing. It can be abused if it is done indiscriminately and the above enumerated principles disregarded. In short, double spotting is not really harmful to the advertiser.

PAUL GODOFSKY
President-General Manager
WHLI-WHLI-FM
Hempstead, New York



Mr. Hewitt

Because nothing can be all bad or all good, the answer to this question will have to be "almost always bad." Any situation creating an injustice or violating a basic principle of radio advertising is

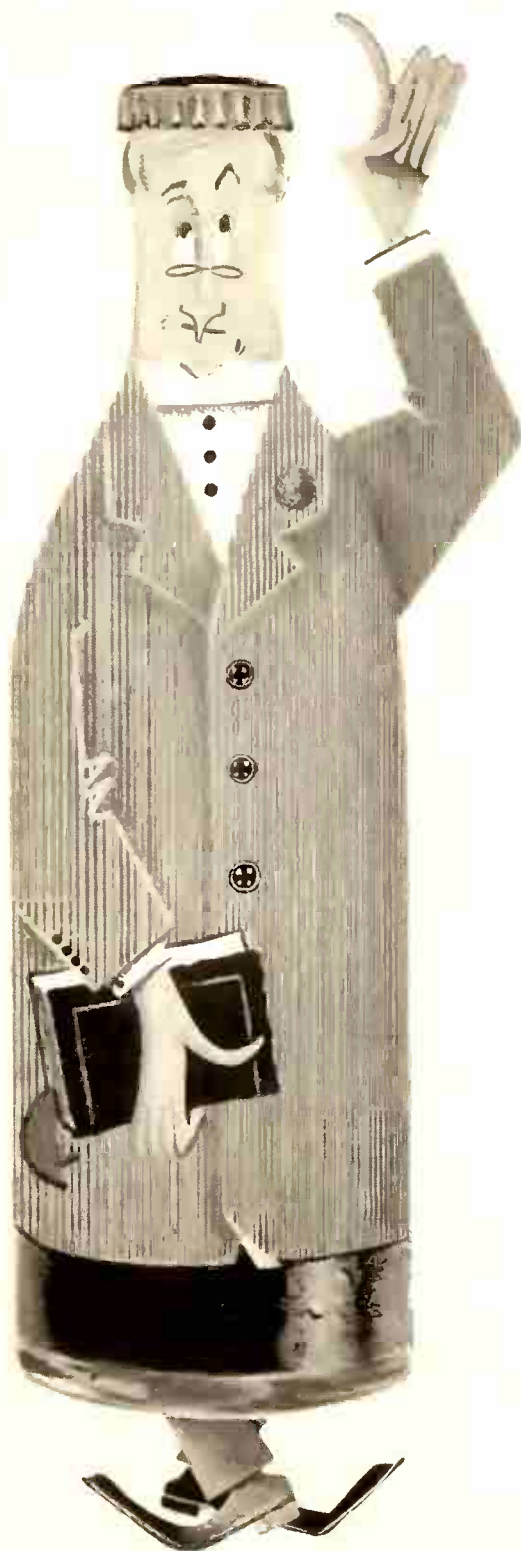
wrong from the outset.

There's no need to re-hash how or why the double-spot situation occurs. Nor is it necessary to explain that I'm thinking only in terms of the simple, back-to-back arrangement of commercials without an entertainment break.

(Please turn to page 68)

Brother...

80% REDEMPTION IS REALLY SOMETHIN'!



- A soft drink bottler* after watching sales fall off, decided a "revival" was needed immediately!
- WDSU entered the picture . . . and offered a daily 5 minute musical quiz show. Listeners who wrote in correct titles of the tunes played, received "prize" coupons good for half a dozen bottles of the beverage.
- Was the show a success? With over 36,000 "winners" after only 13 weeks . . . it certainly must have been! Dealers all over New Orleans were deluged with requests to redeem the "prizes". Redemption set a new high . . . more than 80%. Sales jumped by leaps and bounds . . . and distribution showed a healthy increase.
- We don't preach miracles . . . but we can produce results in the "Billion Dollar New Orleans Market"!

*Name and details on request.

● Phone, Write
 or Wire Your
JOHN BLAIR Man!



ROUNDUP

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

Banks cash in on off-beaten-track programing

An increasing number of banks and financial firms are making successful use of the air (see "Banks can do better on radio and TV, SPONSOR, 10 September 1951). At least two of these—the Rochester Savings Bank, Rochester, N. Y., and the American Trust Company, San Francisco—are sponsors of programs with a somewhat "different" twist that has paid off handsomely in selling bank services and building good will.

The Rochester Savings Bank has cashed in on a "human interest" feature incorporated into its daily WHEC news show, *Journal of the Air*. The attention-getting feature is a segment of the program called "Citizen of the Day." Each day, an individual who



Wide-ranged science show told story of blood

has done an outstanding job for any cultural, civic, service, or industrial organization is picked out for spotlighting and commendation. Anyone in Rochester or vicinity—who has done good works—can be so recognized. From comments received, the Rochester bank knows that listener interest and approval of this feature runs high.

The bank has been sponsoring *Journal of the Air* continuously since 1946. (WHEC Mon. through Fri., 6:30 p.m.)

The San Francisco bank, American Trust Company, has found that an educational TV program does the trick for them. *Science in Action* is a live half-hour program (KGO-TV, Tuesdays,



Commercials: chats with h.s. science students

7:00 to 7:30 pm.) produced by the California Academy of Sciences. With a sense of the dramatic, it enables viewers to explore Mars, to analyze blood, to examine forest animals, photography, cosmic rays and the workings of man's mind. Regularly appearing on the show are world-famous scientists, who give much added prestige to both program and sponsor.

It's interesting to note that this program, produced by an old scientific institution, is second only to Hopalong Cassidy on Telepulse ratings (an independent Western college survey). It has won every viewers' poll in the area in the last two years. ★ ★ ★

Supermarket pulls all stops to merchandise show

When Star Super Markets, Rochester, N. Y., decided to sponsor a TV film series on local WHAM-TV, they determined to go all out to merchandise the show. The job they did may provide a few tips for other promotion-minded sponsors.

Movie Quick Quiz, a 15-minute telephone show syndicated by United Television Programs, Inc., was the stanza they chose. It involves minute-long movies with hidden clues to the answers of questions a live m.c. asks listeners by phone. The series was launched on WHAM-TV 4 March, runs

Tuesdays, Wednesdays, and Thursdays, 7:15 to 7:30 p.m.

To build for the show's premiere, WHAM-TV program breaks announced it for two days in advance. In all Star Markets—there are 27—colorful mammoth broadsides called attention to the event. Over a quarter of a million printed slips were stuffed into shopping bags. All members of the stores' sales force (some 1,000) wore "teaser" buttons imprinted with "MQQ." People, of course, asked the inevitable question and the clerks gladly explained. Almost-page-size ads ran in Rochester newspapers the day before and on the day of the big debut, whetting appetites for the excitement and the prizes.

The quiz offers big prizes. For each correct answer to a phoned question by the m.c., the viewer gets a \$25 U.S. Savings Bond. Wrong answers mean that the bonds pyramid until someone hits the jackpot. They also mean consolation prizes of huge baskets of groceries. Interest is intensified with a special "mystery" question each month. This is not scheduled regularly, but is pitched at odd times so that it's necessary to keep consistently tuned to catch it; prize is a Nash Convertible Sedan.

With the show on the air, promotion still continues full force. The big display broadsides in the stores now carry the answers to each week's quiz, provide an excellent traffic-building gimmick. All 27 stores sport giant window signs, proclaiming the quiz; all Star trucks carry two-sided and rear signs devoted to "MQQ"; the program is mentioned each day in regular Star newspaper ads.

Agency Hav Nash & Associates is handling the show for Star. ★ ★ ★



Big display broads in stores build traffic

**The cows took a long time—
but they came home**

Sometimes it takes a long time to see the cumulative effects of advertising. So long that an advertiser may drop his efforts, thinking he has failed.

Such was the case with a Los Angeles Dodge-Plymouth dealer who bought a kids' (ages 6-12) boxing show on KECA-TV in June 1950. Reports agency Walter McCreery, Inc.: the kids were good, showed terrific spirit, and did little damage with their pillow-like gloves. But tests failed to show sufficient results and the show was dropped after just four telecasts.

Nothing happened for almost two years. Then, in April 1952, two buyers came in to the dealer on separate occasions, and bought new cars. Each independently volunteered that the boxing telecasts had sold him on buying his next car from that dealer, Les White. They were both kids' boxing fans, they said, and had thought the shows were great. ★ ★ ★

Briefly . . .

A notable job of selling the virtues of radio generally — and KFWB in particular — was done recently by

KFWB detailed AM's strengths in lavish ads that 5,000-watt Los Angeles indie in a series of three large-size newspaper ads. Ads appeared in the L. A. News, L. A. Examiner, L. A. Herald-Express and 32 other community newspapers (total circulation, about 1,400,000). Ads were headed "Radio is Everywhere"; "Radio is Life"; "Radio is Power."

Radio and TV research people should note this one. A good way to get people to return questionnaires was (Please turn to page 70)

Unanimous!

"No transcription library can approach APS." That was the unanimous verdict of broadcasters in the U.S. and Canada at both NARTB and CAB Conventions in Chicago and Toronto during past weeks.

"It sounds better" was a frequent comment. The cumulative impact of all that fine talent . . . all that specially-arranged music . . . made a sound that broadcasters liked. And sounds count in radio!

"What a talent list!" Delighted programmers revelled in that APS talent roster. Where many libraries have cut corners, APS has built well—with basic ingredient music. Yes—we saw the importance of commercial help as a part of library service long ago—long before the rest—but the big difference lies in the fact that we didn't borrow from the music (the heart of any library!) to pay for the sales gimmicks.

"You must be after a rate increase," was an oft-heard comment. Broadcasters were realizing that APS' overwhelming superiority as a station tool made it an outstanding value. Where good names and "important" music have been on the downgrade in "promotional" libraries, they keep piling up at APS stations. And a library is never any better than its talent and its music, no matter what else you use for trimming.

"The phone rings more often since we started with APS" said many friends in Toronto and Chicago. It's true there's a startling difference in APS music—because it's so different. It's a different sound, and listeners call to ask "where can I get that music?" Many APS stations proudly reply: "Sorry, you just can't get it. That's music transcribed especially for this station."

"We're always reading raves about your talent" said a flock of wide-awake broadcasters. We expect that. Where else can you find winners like Rosemary

Clooney . . . Guy Mitchell . . . Vic Damone . . . Evelyn Knight . . . Kay Armen . . . Ted Dale . . . Glenn Osser . . . Al Goodman . . . a flock of others . . . always in the headlines. Recently we've seen "four star" ratings for personal appearances like the Clooney current night-spot tour . . . Guy Mitchell's Toronto date . . . Evelyn Knight's superb singing at the swank Plaza in N.Y. . . . Glenn Osser's incomparable conducting on TV . . . etc.

"How can you keep this up?" was a frequent question. It's easy to answer. We're the music specialists of the library business. Performers like us, do their very best for us. We have the know-how, and we spend our music dollars for performances that can be used, not for musical "gimmicks" you can't even seem to find once the library arrives. A library is like any other kind of entertainment. It "plays" or it doesn't. Our does.

"It's been ten years—and we use it more than ever!" We heard that from many old friends. They chuckle with us at the "two-years-and-out" kind of library. There's only one "best performance," and once you have it, there's no sensible reason for changing to second best "just for a change." Stations never junk top-audience shows "just for a change" and our old friends have learned that when you have a flock of solid performances all in one library, it gets better and better as time goes on and new material keeps flowing in.

"How much?" We enjoy hearing that question. It's a "closer" for us. That's because there's an APS service for every broadcaster. Our Specialized libraries lease at rates like these: \$19.50, \$22.50, \$32.50, \$39.50, \$47.50 per month. The full basic APS library costs less than any other full-sized library on the market. A bargain? Nope! Just a sensibly priced service for broadcasters, produced by broadcasters who know broadcasting problems. We have nothing else to sell—this is a full-time business for us!

Radio

...and now a message from our sponsor

TV

by Bob Foreman

One of the many traps our fear-some preoccupation with ratings leads us into is to make us oblivious of the other-than-commercial values of both radio and television. Ratings, as we all know—and immediately ignore—merely give us a relative picture of the number of people who see (or hear) us. What these viewers do about what they hear or see and how they feel about it is another question which will be pursued by your rating service with even more questionable methods at even greater cost if you so desire.

Still, without questioning the accuracy of the quantitative “facts” they present, I have long felt that these analyses lead us too often to wrong conclusions. When the “high” or “low” rating is our only criterion, and a program is canceled (as all of us have seen happen), we may very well be giving up a tremendously valuable property.

It is completely possible that this program was performing a function on its audience that a far higher rating show never could or would do. For example, there’s little doubt that a radio or TV whodunit would reach more people weekly at lower cost than, let’s say, the *Fred Waring show* (TV or radio). Yet for a company of the stature of General Electric, I feel certain a Waring vehicle is far more suitable as a showcase for the parent-company than, to choose a program at random, *Mr. Chameleon* might be.

Let me qualify this last remark pronto by adding: I don’t mean that whodunits aren’t fine vehicles for the right products at the right time nor do I consider a Waring opus an “institutional” program

in the narrow sense which usually means it is unable to “sell.”

To the contrary, I think a Waring-like venture or a *Studio One* or a *Voice of Firestone* is a sales-program in the most down-to-earth sense of the phrase. Those who like Waring are usually more intense in their appreciation of him than the fans of any other type of program. And this liking is usually expressed in loyalty to the product of the sponsor.

Further, there’s much more to this emotional rapport between listener and program than a slavish desire to purchase whatever the commercials extol. There’s an aura of quality the program creates and with which it surrounds the products advertised that is far more valuable than 52 weeks of commercials, each packed with verbal expressions of “quality.” Waring fans are convinced that whatever bears the G. E. monogram is a fine product; in fact, a superior product. And if this isn’t hard-selling, I’ve never listened to radio station WMGM at 1:00 a.m.

Maybe the Berles and the Skeltons get the great mass-audience and maybe youngsters fight to stay up for them, but just how important are kids to the sale of gasoline or detergents? It may be that the framework for the copy which these two great comics build each week is somewhat irrelevant. Personally, I’d rather have a segment of the Kate Smith daytime strip to sell my soap and I daresay the Gillette fights to sell my gasoline.

Sure—I realize there are no numbers, no charts, no graphs, to prove whether I’m talking through my fedora or not. At least, if there are, I’ve never seen any I could understand or believe in. So

I guess I’ll have to go stumbling along in the wilderness trying to make the point that it isn’t just people we’re reaching for with our programs, but people-we-can-make-react. And to do that we must create the right type of program. How we know we’ve achieved this without qualitative criteria, I don’t know. Someday I suppose we may be able to measure such immeasurables as audience-loyalty and emotional-identification as well as believability. Until then, those who feel as I do have got a real tough job to do in trying to sell this concept.

commercial reviews

SPONSOR: Rem
AGENCY: Joseph Katz Company, N.Y.C.
PROGRAM: Announcements

There’s no doubt that the very tricky, well-produced Rem spots are making their mark on people’s minds. The horse hooves and rhythmic chant of “Get Rem for a cough,” repeated as often as it is, assures that the message won’t be forgotten.

And the rhymed copy, borrowed from Longfellow’s “Paul Revere’s Ride” puts the sugar coating on the pill.

On the other hand, at the risk of having Gallup and Robinson disagree with me (they maintain playback or recall is the main battle in making copy sell), I’d say this sure-to-be registered technique doesn’t do much to build a feeling that Rem is a fine drug product sure to produce the desired effects. Nowhere is there any straightforward, ethical approach to symptom-relief which, I feel, could at least be done in prose between the gimmick-opening and its reprise.

SPONSOR: RCA Victor
AGENCY: J. Walter Thompson, N.Y.C.
PROGRAM: Phil Harris, NBC

For some reason, the most attractive and fascinating appliances of the past few generations seem to utilize the most non-descript copy. The products I refer to are radio and television sets—and I defy anyone to recall a single campaign for either type of machine.

RCA Victor’s copy on the above show was no exception—in fact, merely by

TOPS

what makes WREC

FOR THE LISTENER



Quality Programming for Listeners
Mechanical Perfection
Adequate Power

FOR THE ADVERTISER

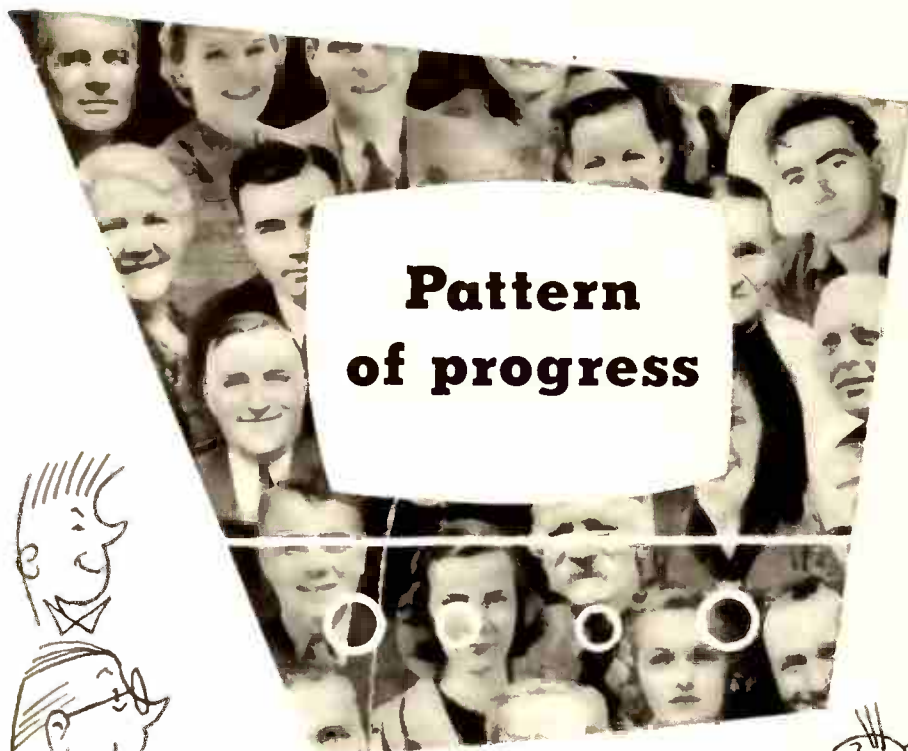
- A market of over \$2,000,000,000.
- 10% less cost per thousand listeners than in 1946.
- A Hooper averaging higher than any other Memphis Station.

AFFILIATED WITH CBS, 600 KC, 5000 WATTS

WREC

MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY



Pattern of progress



Since December 11, 1948, the growth and development of television receivers in Memphis and the Mid-South has been truly amazing. Look at these figures.



Dec. 11, 1948 - 1444 TV Sets

March 1, 1950 - 24,172 TV Sets

Dec. 1, 1951 - 108,780 TV Sets

Feb. 1, 1952 - 118,000 TV Sets

T O D A Y
125,000 TV Sets
In the Memphis market area*—and
this is an undivided audience, too!

WMCT is the only television station these sets can tune to. This means an undivided audience, means, too, a far better buy for your TV dollar than you would get in many multiple station markets.

**based on latest Memphis distribution figures*

National Representatives The Branham Co.
Channel 4 • Memphis
Affiliated with NBC
Owned and operated by
THE COMMERCIAL APPEAL
Also affiliated with CBS, ABC and DUMONT

WMCT
Memphis ONLY
TV Station
WMC WMCF WMCT

changing the name of the radio set described (Livingston) and one other phrase (Golden Throat) any manufacturer's product would have fitted the verbal picture as well (or as poorly).

I couldn't remember a single advantage in the product two minutes after Phil and Alice went off the air, which is somewhat of a criterion, I think. Why this is true, not only of RCA, but most radio and TV-receiver copy, I can't say. Maybe there aren't basic differences in the variously made radios, but, shucks, that's what a good copywriter is for—to overcome a colorless product. That's where the Tattle Tale Grays and the Do-As-Your-Dentist-Does approaches came from—somebody's imagination. Not a laboratory. Anyone can write copy for a product that has its competition licked from every angle. But it takes real know-how to make the story register when you're just another fellow on the dealer's shelves.

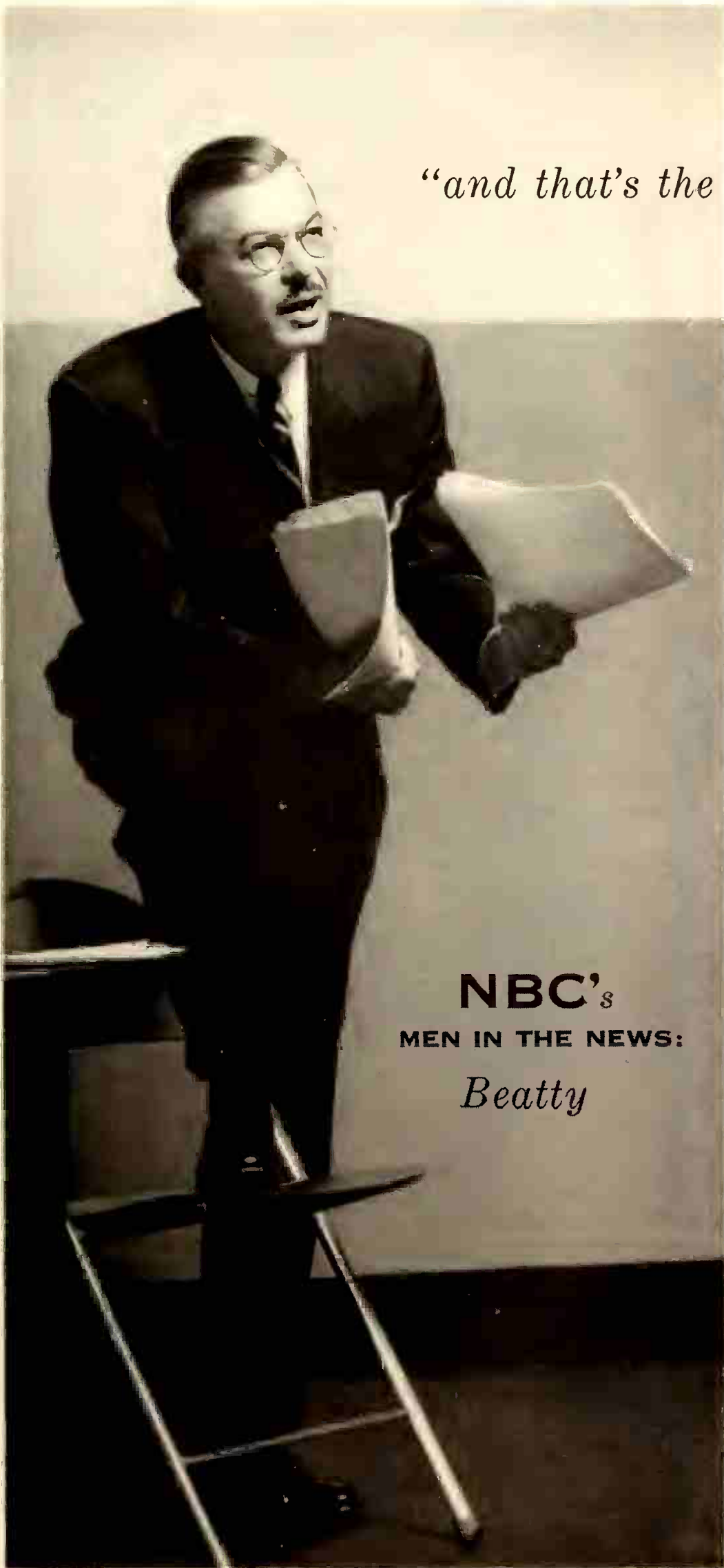
And how can even the most jaded of us be blasé about radio and TV receivers? Some of us once had to write copy for the glass insulators you see on telegraph poles and somehow we managed to make even these fairly interesting.

SPONSOR: **Cambridge School of Radio and TV Broadcasting**
AGENCY: **Direct**
PROGRAM: **Battle of the Baritones, WINS**

"Do you dream of being a radio announcer, newscaster, disk jockey? Well, stop dreaming and start now." With this sure-fire lead-in, the Cambridge School pulls all the plugs out to get those of us who find radio announcing the end of the rainbow. Written with the appeal of a direct-mail self-improvement course, the announcement is convincing, believable, and un-gimmicky, as it should be.

The free booklet, "Success in the Air" is given a good sound plug. The assurance that this school will put you on a big New York station for your training and the big money ahead are all excellently woven into the spiel as is the assurance that this school is approved by New York State, et al.

HEADACHE? Toss TV
film spot problems to **TELEFILM Inc.**
Hollywood (28) Calif. since 1938



“and that’s the end of the world”

NBC's
MEN IN THE NEWS:
Beatty

Morgan Beatty meant to say: “And that’s the News of the World,” but “old disaster man” Beatty was nonplused by a news story. The story? A baby born to a 79-year-old mother and an 80-year-old father.

It isn’t easy to confuse Morgan Beatty. He earned the title “old disaster man” on the 1927 Mississippi flood story and has covered most of America’s violent upheavals since. As a Washington analyst, Beatty had a two-year beat on the 1937 Supreme Court battle. He accurately forecast the successful Russian resistance in 1942.

Now America’s leading interpretive reporter, his NEWS OF THE WORLD for Miles Laboratories is the highest rated daily news show in radio. In this vital election year, Beatty’s primary assignment, and that of 100 other NBC men of news, is to cover the primaries, the conventions, the elections as they’ve never been covered before.

Beatty, Swayze, Chaplin, Hicks—big names in news—but only a part of the thousand-man news-gathering force which makes the NBC News Center supreme in broadcasting.

Nearly everyone in America learns the news first from radio or television. And the fact that NBC, day after day, broadcasts the highest rated news shows on radio and television proves most people learn news first from NBC. They learn more news, too, because regularly, on radio and television, NBC broadcasts more hours of news than any other network.

In this, the most intense political campaign year since 1932, all news assumes larger significance and quickening importance. As before, most Americans will learn the news first and learn more of it from NBC.

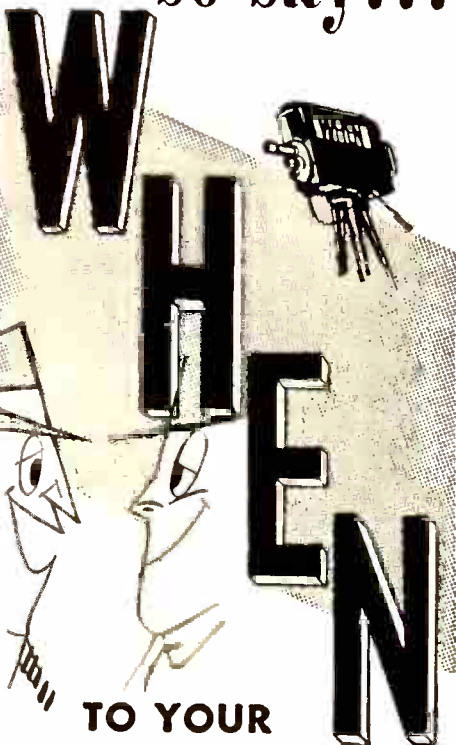
NBC *radio and television*
a service of
Radio Corporation of America

Photograph by RALPH STEINER



THEY SEE
WHEN

SO SAY...



TO YOUR
**KATZ AGENCY
MAN**

WHEN Television sells
... so get in on this rich
market by using Central
New York's pioneer sta-
tion, that not only is
FIRST in length of serv-
ice, but FIRST in results.

- ★ **CBS**
- ★ **ABC**
- ★ **DUMONT**



agency profile

William C. Dekker

V.P. & Dir. of Media, McCann-Erickson, N. Y.

When Bill Dekker was promoted to his current job two months ago, McCann-Erickson's president, Marion Harper, Jr., thought that letters to the top men in the printed media field were necessary to quell their fears that the radio boys were taking over the agency.

Had the space salesmen been aware of Bill's background, the letters would have been unnecessary. Although he has been a radio and TV man at McCann-Erickson for the past 10 years, Bill Dekker has a diversified media background.

Bill's father was business manager of the Manchester, N. H. *Union Leader* and, while at the University of N. H., Bill was a reporter for the paper, became classified ad manager after graduation.

He went out to Cincinnati to be Procter & Gamble's media man in 1934, was in the national advertising department of the New York *Herald Tribune* from 1935-'41, bought time and space for Ted Bates during 1941-'42 (Standard Brands, Colgate-Palmolive-Peet, etc.), joined McCann-Erickson as chief time buyer in 1942.

During the past decade, Bill has been concerned with the business rather than the creative side—problems in network relations, radio-TV services, and other business dealings.

Bill's appointment to his new job is the direct outcome of McCann-Erickson's decision to unify all of their media operations in order to obtain better coordinated planning with a more intimate knowledge of the total marketing and budgetary picture.

To head up such an operation it was necessary to find a man with a really broad experience in all fields of media. Because of the specialization that has always existed in agency media operations, this is not an easy prescription to fill. McCann-Erickson was undoubtedly lucky to have just such a man in their own organization.

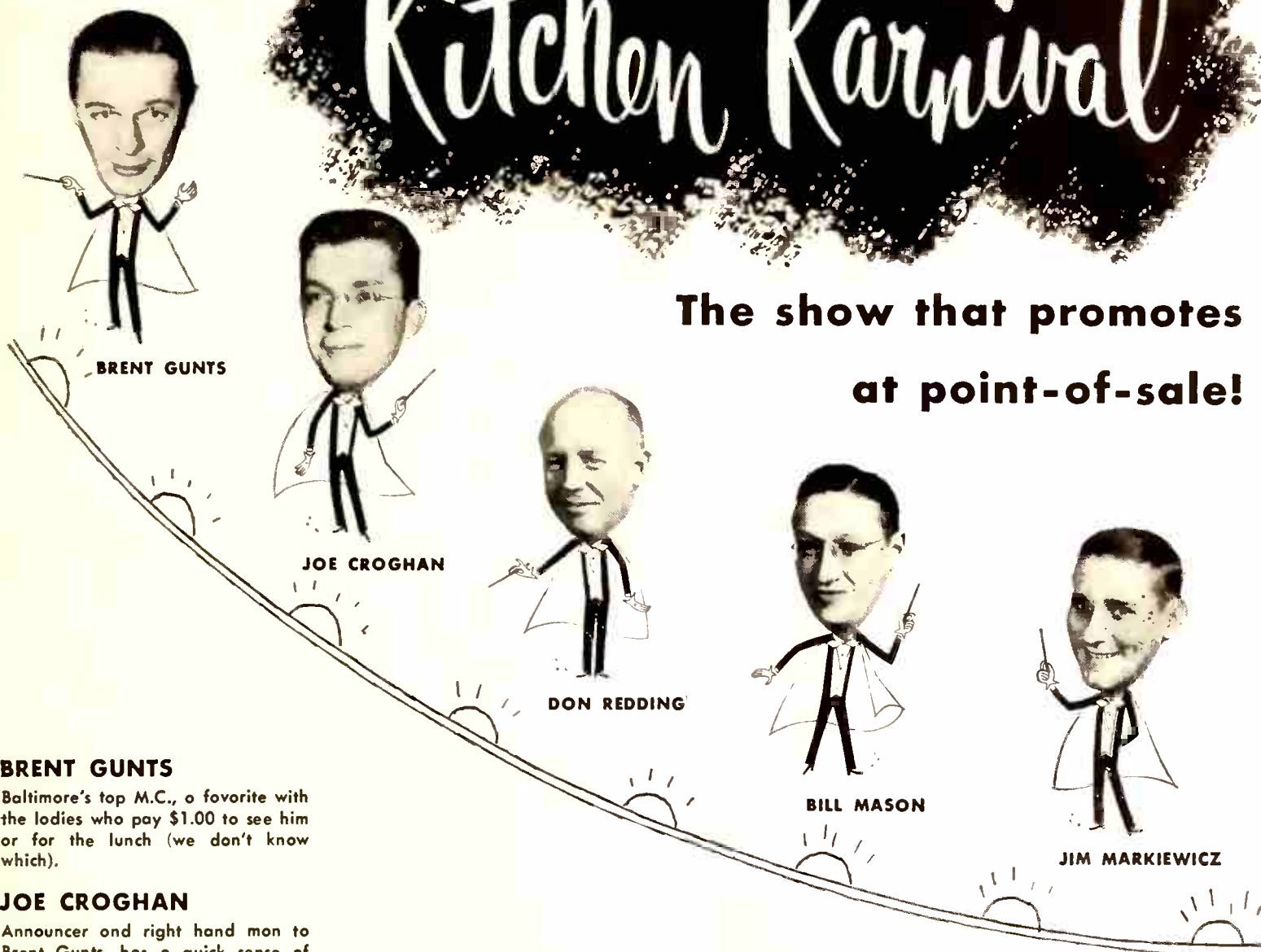
Among the major accounts that Bill works on are National Biscuit, Westinghouse, Pepsodent Division (Lever Brothers), Pacific Coast Borax, Chesebrough, Lehn & Fink, American Safety Razor, Chrysler, Esso, Cowles Magazine, Hood-Goodrich Footwear, Congoleum-Nairn, Junket Brands, and many others.

Away from his Radio City office, Bill is quite the sailor, fisherman, and clam-digger. Proximity may account for his hobby selection. Bill, his wife, and three youngsters have a place in Darien that is right on Long Island Sound. Bill calls it "Bermuda in Connecticut," and thinks so highly of it that he usually spends his "catch-as-catch-can" vacations at home. ★ ★ ★

Merchandising Magic in Baltimore!

Kitchen Carnival

The show that promotes
at point-of-sale!



BRENT GUNTS

Baltimore's top M.C., a favorite with the ladies who pay \$1.00 to see him or for the lunch (we don't know which).

JOE CROGHAN

Announcer and right hand man to Brent Gunts, has a quick sense of humor and a winning touch with commercials.

DON REDDING

WBAL's Sales Service Manager, whose primary function is to correlate the terrific power and effect of "K. K." with the effort of the manufacturers' own local broker or representative.

BILL MASON

Merchandising Manager, carefully plans the campaign and promotions for sponsors. He sets up luncheons, shows and displays, and personally visits dozens of chain and independent stores weekly.

JIM MARKIEWICZ

Another experienced grocery detail man. Full-time on the street, achieving distribution, stimulating sales, setting up displays, obtaining bonafide orders for "K. K." products. Weekly written reports to sponsors on activities.

Kitchen Carnival, WBAL's outstanding daily half-hour festival of fun, offers participating sponsors guaranteed, concentrated merchandising for their products in the Baltimore area food stores. Your product is exposed to thousands of customers. For instance: Your product is mass displayed at luncheon broadcasts and at church and civic broadcasts in and around Baltimore; it is sampled by luncheon guests and audiences numbering over 500 each week; it is given as prizes at every broadcast; it gets special point of sale display and active in-store promotion from full-time merchandising men.

WBAL

50,000 Watts • NBC in Maryland
Nationally Represented by EDWARD PETRY & Co.

First or Second in

38

Quarter Hours
Between 6 a.m. and 7 p.m.

**WFBR "HOME-GROWN"
SHOWS OUTSTANDING
IN AUDIENCE AND
RESPONSE!**

Looking for a place to put your minute spots in Baltimore? Pick the WFBR "home-grown"—outstanding participation shows! For instance:

CLUB 1300

Completely outclasses its field—No. 1 show of its kind!

MELODY BALLROOM

Top-rated disc jockey show in Baltimore!

NELSON BAKER SHOW

1st in its time period!

EVERY WOMAN'S HOUR

Top-rated 30-minute woman's show!

SHOPPIN' FUN

Top locally produced show in its period!

MORNING IN MARYLAND

Misses being tops for 3-hour period by a fraction!

Buy where the top shows are—buy on . . .

*Jan.-Feb. 1952
Pulse Report

WFBR

ABC NETWORK

5000 WATTS IN BALTIMORE, MD.

What's New in Research?

Comparison of program types shows comedy variety gains in 1952

(Source: Multi-Market Telepulse)

MARCH 1-7, 1952				MARCH 1-7, 1951			
Program Type	Rank	No. ¼ Hrs.	Avg. Rating	Rank	No. ¼ Hrs.	Avg. Rating	
Boxing	1	8	27.8	1	9	32.3	
Comedy Variety	2	55	23.6	5	108	15.9	
Westerns	3	6	20.0	3	12	19.2	
Drama & Mysteries	4	92	16.9	4	68	17.6	
Talent Competition	5	17	16.4	2	12	19.3	
Comedy Situations	6	27	16.4	7	22	15.2	
Basketball	7	8	13.0	10	8	11.5	
Kid Shows	8	73	10.3	9	103	11.6	
Feature Films	9	4	9.5	18	12	5.8	
Quiz & Aud. Partic.	10	103	8.2	11	91	9.2	
Wrestling	11	18	8.0	12	17	8.2	
Musical Variety	12	61	7.6	6	45	15.5	

• An insight into the shifts as to program popularity by types which has taken place in the 20 markets covered by Telepulse within a year is given in the above chart. (Note: In the 1-7 March, 1952 column President Truman's speech rating of 40.6, which made it tops for the week, was neither listed nor given ranking since this constituted but a one-time event.)

It will be noted that the only three program types that maintained the same upper-rung positions in the comparative periods were Boxing (No. 1), Westerns (No. 3), and Drama and Mysteries (No. 4). The type that took the biggest jump was Comedy Variety (from fifth to second place) and the types which slipped most were Talent Competition, going from No. 2 to No. 5 and Musical Variety, which in the interval of a year went from sixth to 12th place.

Jordan report shows TV has not hurt sports attendance

Radio-Television Manufacturers Association chose the eve of the FCC's lifting of the TV freeze to release the results of Jerry Jordan's three-year continuing study on sports admissions. (Jordan, N. W. Ayer staffite, is now an officer in the army, and the final summary of his work was completed by the agency.) The study discloses that major league baseball teams that televised the games regularly in 1951 had a gain of 234,169 admissions as compared to 1950, while the teams that curbed TV suffered a drop of 1,485,070 admissions. College football teams in TV areas, according to NCA's own research, fared better in 1951 when compared to 1950 than did colleges in non-TV areas. The Ayer study further shows there was no falling off in recreation spending during '51 even though the number of TV sets increased from 10,000,000 to 15,000,000, and that both newspapers and magazines had substantial jumps in circulation in TV markets (newspapers 27%; magazines 32%).

Namesakes of a voice . . .

WWJ's "LAURA"



Lady LAURA



Baby LAURA



LAURA HEIFER

And they're all real—the thoroughbred West Highland White Terrier duly registered with the American Kennel Club as "Lady Laura"; the baby "Laura" who arrived a few hours ahead of schedule while her parents tuned in WWJ to while away anxious moments futilely waiting for a cab to take them to a hospital; the Flushing, Michigan, farmer who listened nightly and showed his appreciation by naming the queen of his dairy herd "Laura Heifer".

Real, too, are the thousands of 2:05-6:00 A.M. listeners to "Lovingly Yours, Laura". You can reach those thousands at surprisingly low cost.

Ask any Hollingbery man.

FIRST IN DETROIT Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

Associate Television Station WWJ-TV



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

LOCAL...

Live

**CHILDREN'S SHOWS
NEWS WEATHER**

**WOMEN'S FEATURES
SPORTS**

PUBLIC SERVICE

FARM NEWS SERVICES

ON WFBM-TV

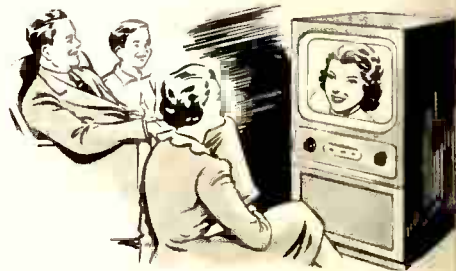


The home of WFBM-TV at 1330 North Meridian Street in Indianapolis is a beautiful new building, designed exclusively for radio and television. Complete facilities for both studio productions and film presentations are available.

● Hoosiers are always interested in what other Hoosiers are doing.

Each week WFBM-TV schedules 94 "live" local telecasts for the 221,000 sets in its primary coverage area. And Indiana's *first station* adds to this weekly "live" local menu with 71 "live" network shows.

The result — enthusiastic viewers . . . active buyers!



*Affiliated with: WEOA, Evansville, Ind.
WFBM, Indianapolis, Ind. — WFDF, Flint, Mich.
WOOD and WOOD-TV, Grand Rapids, Mich.*

First in Indiana



WFBM-TV

Channel 6, Indianapolis

REPRESENTED NATIONALLY BY THE KATZ AGENCY

REPORT TO SPONSORS for 21 April 1952

(Continued from page 2)

AP enters TV newsreel field, to stress rounded service

Associated Press has entered television newsreel field on all-out basis, General Manager Frank J. Starzel told SPONSOR, with operation under direction of Oliver Gramling. Said Gramling: "We propose to deliver a rounded service, not just a lot of footage." To achieve objective of newsreel tailored solely for TV and not by-product of other operations, AP arranged for formation of new organization, Spotnews Productions, Inc., to produce AP service. First station contracting for AP newsreel was KSD-TV, St. Louis; other subscribers will include: WDAF-TV, Kansas City; WBAP-TV, Fort Worth; WTAR-TV, Norfolk; WCAU-TV, Philadelphia; WHAS-TV, Louisville; WBNS-TV, Columbus.

Radio mystery shows most popular in lower income and Southern homes

Mystery shows on radio are more popular among lower income groups and among homes in Southern states than are average evening program. That's conclusion based on Nielsen data. But 5 years ago mysteries had their greatest strength among metropolitan homes in contrast to present strength in medium, small, and rural areas. Possible reason for shift in taste: heavy mystery diet on TV.

"Range Rider" ups Boston baker's sales 30% with \$1.29 cost-per-M

Table Talk Pastry Co., Boston, recently renewed "Range Rider" film show for 26 weeks after getting these results during initial 26-week sponsorship: (1) 30% sales jump for first 6 months with sales curve continuing up; (2) in months of January-February this year, volume was up 60% over previous year, representing pie sales in millions; (3) program's cost-per-1,000 is \$1.29 with most recent rating 34.4, ARB. CBS Television Film Sales is syndicator of "Range Rider."

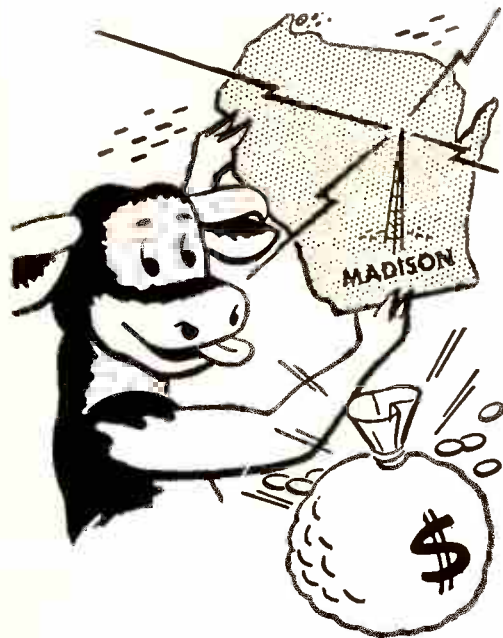
Pulse hits back publicly at Hooper attacks

Under attack by C. E. Hooper during past year, Pulse president Sidney Roslow has tended to ignore barbs publicly, answer to own clients in private. Recently, Pulse strategy shifted and organization made public statements in rebuttal. Current report to subscribers, released to trade press, took offensive, saying: ". . . now that he (Hooper) has a big coverage survey to do, he finds that the recall interview system for audience measurement is satisfactory. Recall will be used in this new survey. It is a compliment to Pulse that our competitors find it necessary to imitate us."

WKOW

Blankets

Wisconsin —



and here's proof!

Since January 1, 1952, mail and actual orders have been received from

447

Wisconsin cities and towns, in addition to Madison

Here's the one station that really blankets the rich "Moo-la" market of Wisconsin. Day after day mail response from all over the state and adjoining states is proof that WKOW is your best radio buy in Wisconsin.

WISCONSIN'S
MOST POWERFUL
RADIO STATION

10,000 WATTS

MONONA
BROADCASTING
COMPANY

Madison Wisconsin

Represented by
HEADLEY-REED COMPANY



MEN, MONEY, MOTIVES

(Continued from page 6)

Human beings, precisely because they are human, resent and resist being treated as impersonal numbers. Advertising recognizes this and strives valiantly to achieve "personal identification" values. Copy is supposed to move people emotionally, implant impulses to possession. But if the actual processes of shopping chill the impulse, what price advertising?

* * *

One of the cigarette-lighter companies spends \$5,000,000 a year on ad-

vertising, about \$45,000 a year on its repair department. You can literally observe and count the queues of annoyed customers. Millions for sales, pennies for service.

* * *

One of the things Americans hated about the Armed Services was the serial-numbering of everybody. Bring the military mind and the statistical mind together and you get punch-cards and dog-tags. Right now, the Public Health Service in Washington is ballyhooing a scheme to assign every newborn infant a serial number which would go on the birth certificate. This

number would be repeated on any and all official documents through life—school registration, marriage license, draft card, divorce papers, bankruptcy proceedings, passports, and finally death certificate. The newsletter, Washington Banktrends, has put the matter this way: "Shakespeare would now ask, 'What's in a number?' Tomorrow it will be your parentage, sex, health, property ownership, maybe bank accounts, earning capacity and maybe even politics, if the statisticians so decide."

* * *

But little Audrey laughed when she heard about statistics because she knew that human beings are here to stay. You can say "Hey, Mac." You can't say "Hey, 44-033-52-666." ★ ★ ★

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

What Station, please?

*HOOPER RADIO AUDIENCE INDEX, Dec. 1951-Jan. 1952 SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

TIME	RADIO SETS IN USE	WDBJ	B	C	Other
Monday thru Friday 8:00 AM - 12:00 Noon	23.3	59.0	27.6	13.1	0.3
Monday thru Friday 12:00 Noon - 6:00 PM	21.5	69.2	19.5	11.1	0.2
Monday thru Friday 6:00 PM - 8:00 PM	35.3	71.9	10.5	17.0	0.6
Sunday thru Saturday 8:00 PM - 10:00 PM	38.2	64.0	14.1	18.6	3.4

Get the entire story from

*C. E. HOOPER, Inc.

FREE & PETERS

WDBJ

Established 1924 • CBS Since 1929
AM • 5000 WATTS • 960 KC
FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



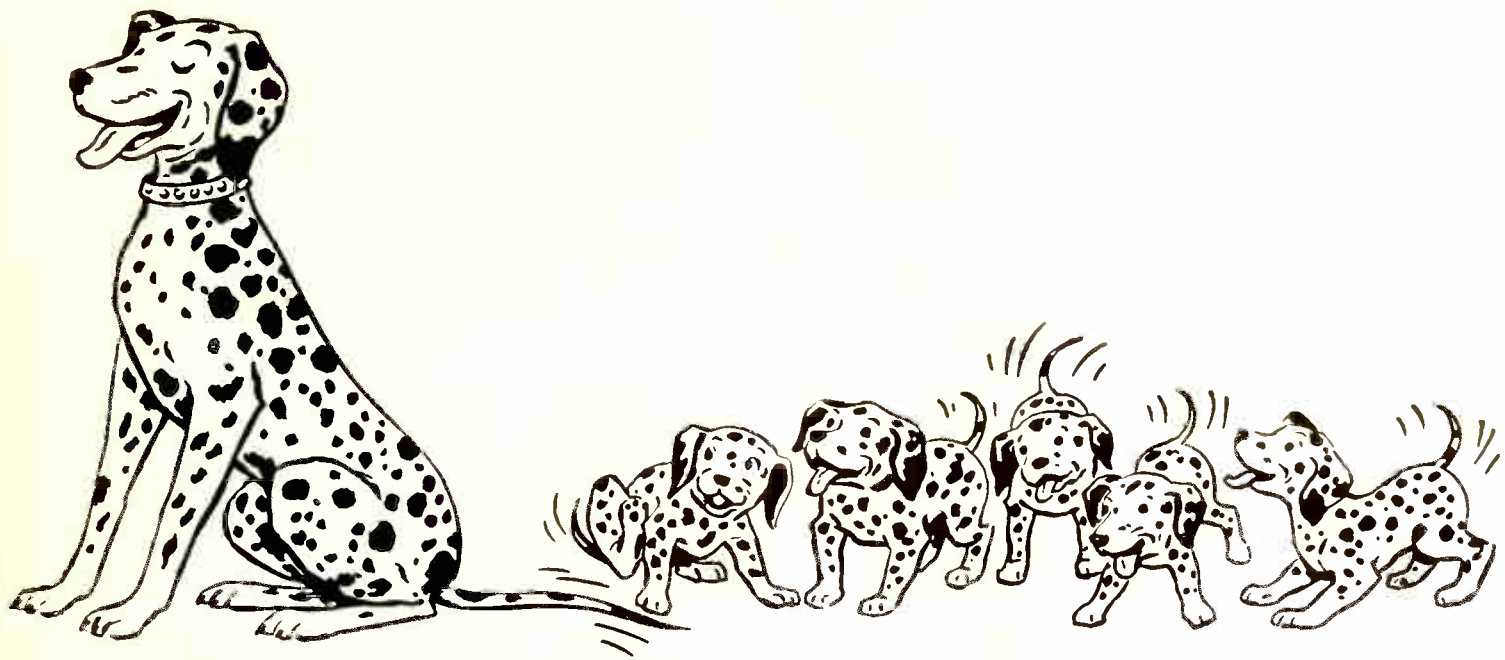
CAMEL AIR APPROACH

(Continued from page 29)

2. Three half-hour evening radio shows, beamed at various segments of the family comprise the hard core, as well as the bulk, of Camel radio offerings. The Camel show with the broadest family appeal of all is the *Bob Hawk Show* (CBS, Monday, 10 to 10:30 p.m.), a quiz format running since early in World War II. A more masculine approach is offered in *Richard Diamond, Private Detective* (ABC, Friday, 8 to 8:30 p.m.), with Dick Powell's tough, wise-cracking dialogue, while *Vaughn Monroe* (NBC, Saturday, 10 to 10:30 p.m.), is aimed at the younger set. (Bracketed with Monroe in the previous 30 minutes is *Grand Ole Opry*, that grand old timer, which has been selling Prince Albert pipe tobacco for Reynolds since 1939. Reynolds apparently has a high regard for Saturday night. In TV as well this season it bought into a Saturday offering, the first half hour of *Your Show of Shows*.)

Rounding out the Reynolds radio roster is a five-minute eye-opener in the person of *Ken Carson*, who sings five times a week on MBS at 8:55, and the *Camel Scoreboard*, a five-minute, six-day baseball roundup on the same net.

Each of the latter two programs could be said to fill in for the other. Ken Carson was dropped 4 April and may be back in the fall. The *Scoreboard* was opened on 8 March and is a repeat performance, Reynolds having aired it from April to September in '51



How to get **6** spots for the price of **1**

**Unique TV Announcement Plan Multiplies
Merchandising Impact**

BUY one spot on WPTZ's daily "Hollywood Playhouse" hour and you get five additional visual and aural mentions within the program.

This means, not just a single visit to the 100,000 of Philadelphia's million TV homes that watch this show daily, but *six* times that. What's more, this theatrical thoroughbred, now celebrating its 2nd Anniversary, is one of America's highest rated, daily television shows. And *you* dominate the whole hour at single participation cost.



A few "Spots" left for sale

Speak to any Philadelphia dealer about the unusual selling effectiveness of this exclusive WPTZ "6 for 1" feature. Then speak to us—or NBC Spot Sales. Quickly though, because there are only a few left.

WPTZ — Philadelphia



More people watch WPTZ than any other Philadelphia TV station

1600 Architects Building, Philadelphia 3, Pa. LOcust 4-5500 . . . or NBC Spot Sales

and May to November in '50. It follows the MBS baseball *Game of the Day* and was bought by Reynolds with the expectation of corralling an already trussed-up sports audience.

3. *Solid mass appeal rather than glittering top-priced personalities* mark the Camel radio programs. On the family shows, talent costs range from \$5,500 to \$7,500 weekly, according to estimates in the trade. Talent costs of some competitors' shows range from \$25,000 to \$30,000 (Bob Hope, Bing Crosby, Jack Benny) and it is no secret that their sponsors consider the load too heavy for radio. It is interesting to note that before the war Reynolds was spending \$40,000 weekly (in good, hard 1938 dollars) for Eddie Cantor and Benny Goodman.

While the Esty agency is not slide-rule happy, cost-per-1,000 figures of their three half-hour Camel shows com-

pare favorably with the median cost-per-1,000 figure for all half-hour evening radio programs. The Camel figure is about \$5.95 per 1,000 homes, the median figure is \$5.70. On the whole Camel does better than its com-

★ ★ ★ ★ ★ ★ ★ ★
 "Radio will serve the public in an even greater capacity in the future than it has in the past. It politely stepped aside for a short period to give its younger brother, TV, an opportunity to grow up."

EDGAR KOBAK
 Business Consultant

★ ★ ★ ★ ★ ★ ★ ★
 petitors, the median figure for all cigarette half-hour evening shows being \$6.30 per 1,000 homes.

4. *Reynolds and Esty like daily radio and TV offerings.* In addition to *Camel Scoreboard* and *Ken Carson* on radio, Camel sponsors the five-times-weekly *Camel News Caravan* on NBC-TV from 7:45 to 8:00 p.m. (Camel

does not advertise on Sunday.) Many admen consider this frequency of impact one of the most important factors in Camel's sales success. The *News Caravan* is also considered an excellent buy, the figure being just about \$4 per 1,000 TV sets.

5. *No cigarette is betting more actual dollars on TV than Camel.* About 50% of its total (highly-secret) budget will be plunked on TV—in terms of dollars, somewhere between \$8.5 million and \$8.8 million, and there is talk in the trade that it may be more. (The Reynolds people are also using a heavy TV budget to push their king-sized cigarette, Cavaliers.)

Currently, in addition to the *News Caravan*, Reynolds is pushing Camels on *Man Against Crime* (CBS, Thursday, 9 to 9:30 p.m.), which features Ralph Bellamy, and NBC's *Your Show of Shows*, where Reynolds bought the first half hour. On a cost-per-1,000 basis, Reynolds is doing better than its competitors, so far as half-hour evening shows are concerned, and is well above the median figure for all half-hour programs. The respective cost-per-1,000 homes for Camel, its competitors, and all half-hour shows are \$7.40, \$7.90, and \$9.90.

6. *A judicious selection of spot air advertising is a basic part of the approach at the Esty agency.* Despite the trend away from spot among some of the cigarette companies (especially in TV), Reynolds is using this highly selective medium faithfully. During 1951, some of the Big Six in cigarettes sliced TV spot allocations sharply. Reason: to throw more dollars into network TV and to meet Reynolds' rapidly rising TV expenditures. Camel held on to most of their spot advertising. Esty, which is among the Top Ten in agency spot billings, also carries a weighty spot schedule for Cavaliers.

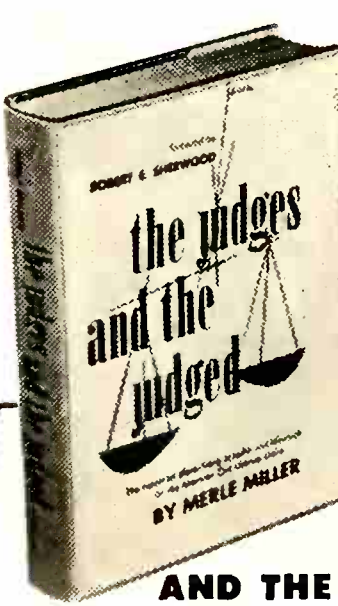
N. C. Rorabaugh figures on the number of TV markets covered by the Big Six plus Reynolds' Cavaliers by spot announcements follow:

	3d Quarter, 1951	4th Quarter, 1951
Camel	23	22
Cavalier	26	18
Lucky Strike	30	33
Pall Mall	10	10
Chesterfield	3	2
Philip Morris	36	33
Old Gold	3	3

Details of the spot radio picture are shrouded in a mist of secrecy. Agency men always adopt the Does-Macy-Tell-Gimbel's attitude whenever the subject comes up, and this is particularly true at Esty.

Just published!

The shocking full-scale report on black-listing in radio, television, and the entertainment industries!



It investigates thoroughly
RED CHANNELS COUNTERATTACK
The JEAN MUIR Case and others
"Defamation as a commercial enterprise"

THE JUDGES AND THE JUDGED
 including the statements of both
 by **MERLE MILLER** for the American Civil Liberties Union

Foreword by **ROBERT E. SHERWOOD**
 "A terrible exposure and indictment."—*Virginia Kirkus*

At all booksellers, \$2.50

DOUBLEDAY

CAN YOU ANSWER THESE QUESTIONS ON TV ADVERTISING?

- How much does it cost to send a half-hour program across the country (a) by cable and micro-wave relay? (b) "in the can," by mail?
- What major advantages do filmed programs have over "live" shows?
- How many stations were cleared for "The Gruen Playhouse" . . . on a Spot basis?
- How much lower are TV Spot rates than network rates, for the same time . . . on the same station?
- *For network advertisers only:* How many network "must" stations are there in your line-up? How many would you trade for markets the network can't clear?

Most of the answers are spelled out in a new Katz presentation, "A Better Approach to TV Advertising." You'll find that the facts it reports provide a solid foundation for successful, long-term television planning. They make it amply evident that when it comes to coverage, costs and picture quality . . .

YOU CAN DO BETTER WITH SPOT... MUCH BETTER

THE KATZ AGENCY, INC
NATIONAL ADVERTISING REPRESENTATIVES

488 MADISON AVE., N. Y. 22 • NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY

Although the tobacco industry is not among the largest spenders in radio spot, this form of advertising is generally rated in the trade as having both high tactical and strategic importance.

Example: In 1947, Lucky Strike ran a \$1,000,000 spot campaign in 30 market areas. A check of jobbers showed sales increases of 20% over the previous year during the time of the announcements.

Radio spot is being hurt by the fabulous costs of TV. One tobacco agency source said, "TV is so damn expensive, it's playing havoc with cigarette advertising budgets. There's just a limit to what can be spent." Another agency with a cigarette account said that there's a detectable trend toward spot radio programs and away from announcements.

7. *Camel sales are boosted by hammering hard-sell copy at the consumer and sticking consistently to a few themes.* This formula is not exclusive in cigarette advertising by any means, but few agencies seem to have handled it in recent years as expertly as Esty.

There are few fields where the advertising must be more brassy or rugged. Copy is aimed at brand-switchers rather than non-smokers and, hence, the advertising battle is fierce. The air is rich with phrases like "... smoke screen of cigarette claims swept away ..." and "... mildness tests have smoked out the truth ..." and "... no jingles or double talk or wild claims ..." and "... I'm sure you've often wished that instead of all the ballyhoo, the sponsor would just give you the facts. ..."

Camel's prime pitch is the "30-day mildness test," often expanded to something like this: "No other cigarette offers this conclusive proof of mildness

—proof based not on a sniff or a puff, but on steady smoking." Also: "There have been quick tests, trick tests, and the most thorough test of all—the 30-day Camel mildness test."

Sub-themes include such chest-thumping as "More doctors smoke Camels," or "More athletes . . ." or "More people . . ." or "More movie stars. . ." This has been going strong for years. The "Costlier tobacco" slogan goes way back to the '30s and is,

★ ★ ★ ★ ★ ★ ★ ★

"We belong to something called 'broadcasting.' It's not a bad club to belong to: the meals are good and fairly regular; the atmosphere is pleasant; there is more than the ordinary opportunity to serve great causes and do good deeds; and, despite minor complaints that our hands are in the counting house, we know that our finger is on the pulse of the world."

HAROLD E. FELLOWS
President, NARTB

★ ★ ★ ★ ★ ★ ★ ★

in turn, a variation of one of the oldest and proudest boasts of the Reynolds people—that only the "best tobaccos" go into a Camel cigarette. The "T-zone" gimmick is another consistent motif among Reynolds sales themes.

8. *Camel's popularity among men is believed to be a key factor in explaining its success.* Selective market surveys have borne out whatever advertising men have always believed—that Camel is a man's cigarette. As a matter of fact, in 1933 when Esty took over the Reynolds account, there was some fear that too many regarded it as a truck driver's cigarette. Perhaps this impression grew out of the fact that Camel was popularly considered the cigarette of the A.E.F. in World War I.

Whatever the reason, an effort was made to soften this fear by pushing the mildness theme, among others. Far

from playing down male appeal, however, Reynolds and Esty are pushing it hard. Free shipments to the armed forces have always bulked large in the Camel promotional strategy. The strong emphasis on crime, sports, and news on radio and TV is further evidence.

There are solid advertising reasons for going after the male and letting the distaff chips fall where they may. (Besides, Reynolds is pushing Cavaliers mainly for the female market.) "To sum it up," a tobacco agency man said, "more men smoke cigarettes and men smoke more cigarettes." Proportion of cigarettes smoked by men: 75%. Men light up 24 times a day, women 16.

It is also felt that rising sales of cartons in the supermarkets will be a boon to the male-preference brand. The reasoning behind this is that the housewife will buy only one carton: the brand her husband smokes.

In the field of merchandising Camel has been especially aggressive with grocery chains. It has not only flooded the chains with ultra-attractive merchandising kits but struck hard at planting this line of sales intelligence with the chain operator: You can make more money from cigarettes than from any other drygoods item on your open shelves.

The Reynolds' grasp on the men's cigarette market was fashioned out of a long, profitable history and experience in leadership. When the company reached the top in cigarette sales in 1949, it sat down in the front seat with the comfortable, assured air of a man who had been there before. It had.

That assurance and leadership go back to the 1890's, when the firm was founded. In 1913, it brought out Cam-

In Boston

BALLANTINE'S

through

J. WALTER THOMPSON CO.

Buys

WHDH

50,000 WATTS

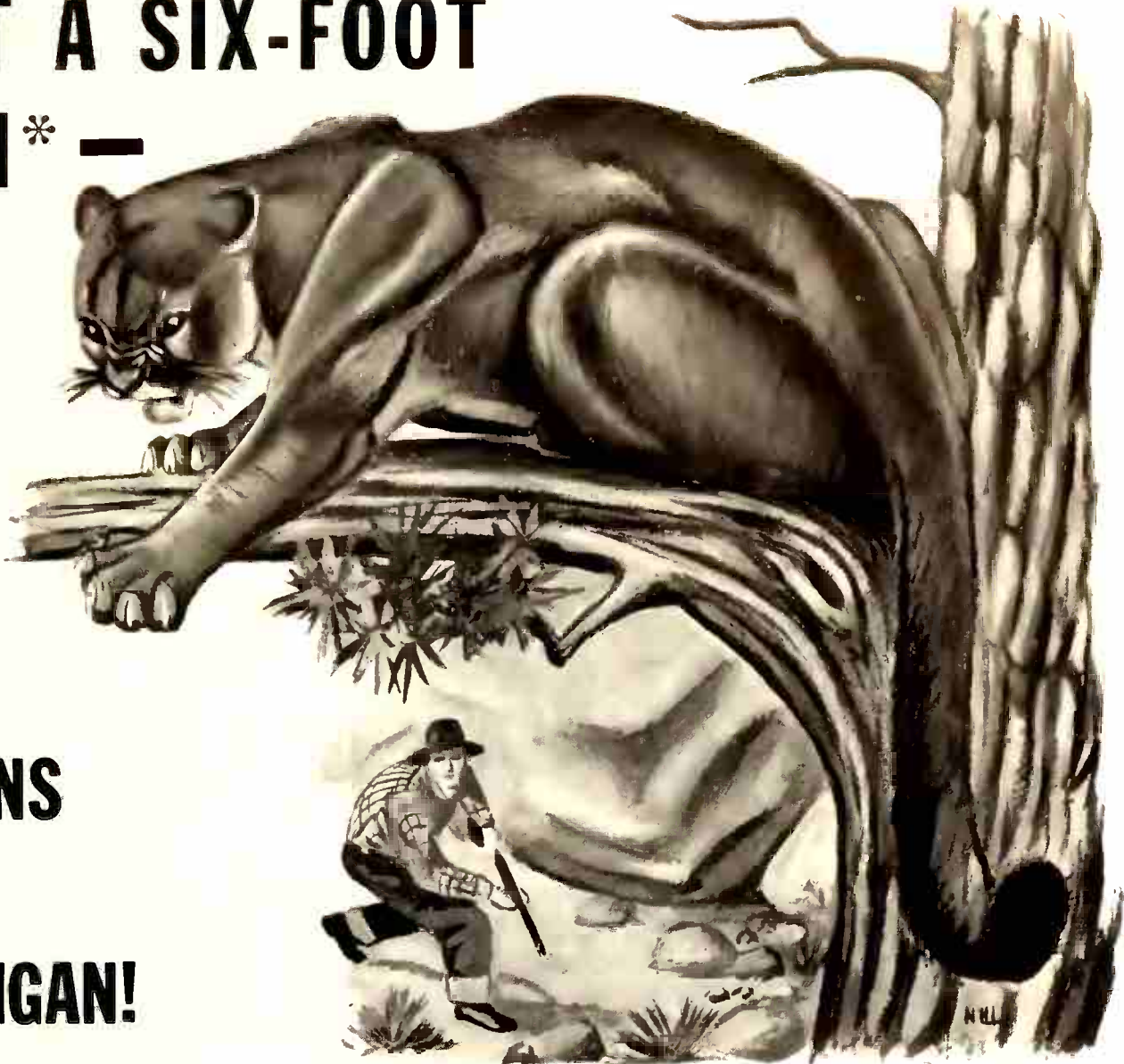
OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through **John Blair & Co.**

YOU MIGHT GET A SIX-FOOT MOUNTAIN LION* —

OUT...

YOU NEED THE FETZER STATIONS TO BAG WESTERN MICHIGAN!



WKZO-WJEF in radio, WKZO-TV in television—that's the record-breaking Fetzer line-up for Western Michigan advertising. Here's why:

WKZO-WJEF RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, give closest "home-town" coverage of urban and rural Western Michigan. Each is consistently the *listenership leader* in its home city—and the 1949 BMB Report credits WKZO-WJEF with a 46.7% increase over 1946 in their unduplicated daytime rural audience—a 52.9% nighttime increase. *Yet WKZO-WJEF cost 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!*

* J. R. Patterson killed a 276-pound mountain lion at Hillside, Arizona, in March, 1917.

WKZO-TV

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel-3 picture also provides intensive primary service to Battle Creek and dozens of smaller towns—effectively serves a 24-county market with a Net Effective Buying Income of more than 2 billion dollars. *A January, 1952 Videodex Diary Study by Jay & Graham Research Corporation proves that WKZO-TV delivers 64.4% more television homes than Western Michigan's other TV station!*

What other facts would you like? Your Avery-Knodel man has them.

WJEF

top IN GRAND RAPIDS
AND KENT COUNTY

(CBS RADIO)

WKZO-TV

top IN WESTERN MICHIGAN
AND NORTHERN INDIANA

WKZO

top IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

els. By 1916, the cigarette accounted for 45% of its sales; in 1919, 70%; in recent years, more than 90%. Management also prides itself on a best-selling chewing tobacco, Day's Work. (During the '30's, Reynolds sold more than 100 brands of chewing tobacco, but has since cut down to 13, including such names as Apple Sun-Cured, Brown's Mule.)

During the '20's, Camels was the nation's No. 1 smoke and consumers walked many miles for a Camel. N. W. Ayer had handled the account with well-mannered copy, stressing the fine

quality of tobacco in their product.

Toward the end of the decade, George Washington Hill made a determined bid for Lucky Strike leadership with what was for the time a thunderbolt: tough, positive, reason-why copy. It paid off. While Lucky Strike whooshed upwards, Camel tottered, then sunk into a low sales trough. Even Chesterfield passed by on the way up.

In 1930, Reynolds, hit hard, opened a \$300,000 kitty and headlined in the press: "Turning the light of truth on false and misleading statements in cigarette advertising." Modern cigarette

advertising had been born. In the same year, Reynolds shifted from N. W. Ayer to the younger firm of Erwin. Wasey & Co. In 1931, Reynolds introduced the cellophane pack. But nothing could buck the potion that Hill brewed: "Smoke Luckies for Throat Protection," also for keeping slender and for avoiding "Sheep-dip Base," not to mention the fact that "It's toasted."

During all this time, William Cole Esty, Lux account executive at J. Walter Thompson, had been getting in training, although he didn't know it, for the future cigarette battles of the '30's and '40's. In 1932, making \$85,000 a year, he decided he could do even better on his own.

He had his eye on Reynolds, among others. To make a long story short, he landed them. In 1933, Reynolds equipped Esty with \$10,000,000, conferred with him on a new approach and told him to go ahead. Hard-hitting slogans followed one another in fast succession: "It's fun to be fooled . . . but it's more fun to know" (aimed at Lucky Strike), "Get a lift," one of the most successful Esty inventions, "Camels never get on your nerves," etc. By 1935, Camel was in first place again.

In pre-Esty days, Camel was represented on radio by the *Camel Pleasure Hour* (Reynolds made its debut on the air 4 June, 1930). After that was dropped following a year's run, it sponsored *Camel Quarter Hour*, a six-day offering with Tony Wons and, later, Morton Downey. There was a six-month hiatus for Camel broadcasting when Reynolds pulled in its advertising horns in the latter half of 1932.

Esty started off with the *Camel Caravan*, which ran for 10 years and featured a succession of headliners, such as Glen Gray, Rupert Hughes, Jack Oakie, Benny Goodman, Eddie Cantor, Bob Crosby, and Lanny Ross. It was Camel's only radio ambassador until 1939, when the comic strip "Blondie" was dramatized. Reynolds didn't break into daytime radio until the following year with *Luncheon at the Waldorf*.

About this time, Reynolds and Esty decided to spray their messages more widely and the multiple-program method came into use. They added a five-minute, five-day news program, Al Pearce, *Uncle Ezra*, and Xavier Cugat. The approach was tentative and experimental.

Radio Still Dominates THIS RICH MARKET

Radio delivers MORE sets-in-use in the South Bend market than before TV! . . . Hooper Surveys for Oct.-Nov. 1951 compared with Oct.-Nov. 1945 prove it. Morning up 6.8, afternoon up 8.0 and evening up 4.4. Television is still insignificant here because no consistently satisfactory TV signal reaches South Bend. Don't sell this rich market *short*. Wrap it up with WSBT radio.

30 Years on the Air



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

On Top with Old Smokey Or—Sales by the Bucket on WHIO-TV



Smokey Ward's a fiddler man
—He's a hill-type billy—
And folks tune in from near and far.
You think this claim is silly?

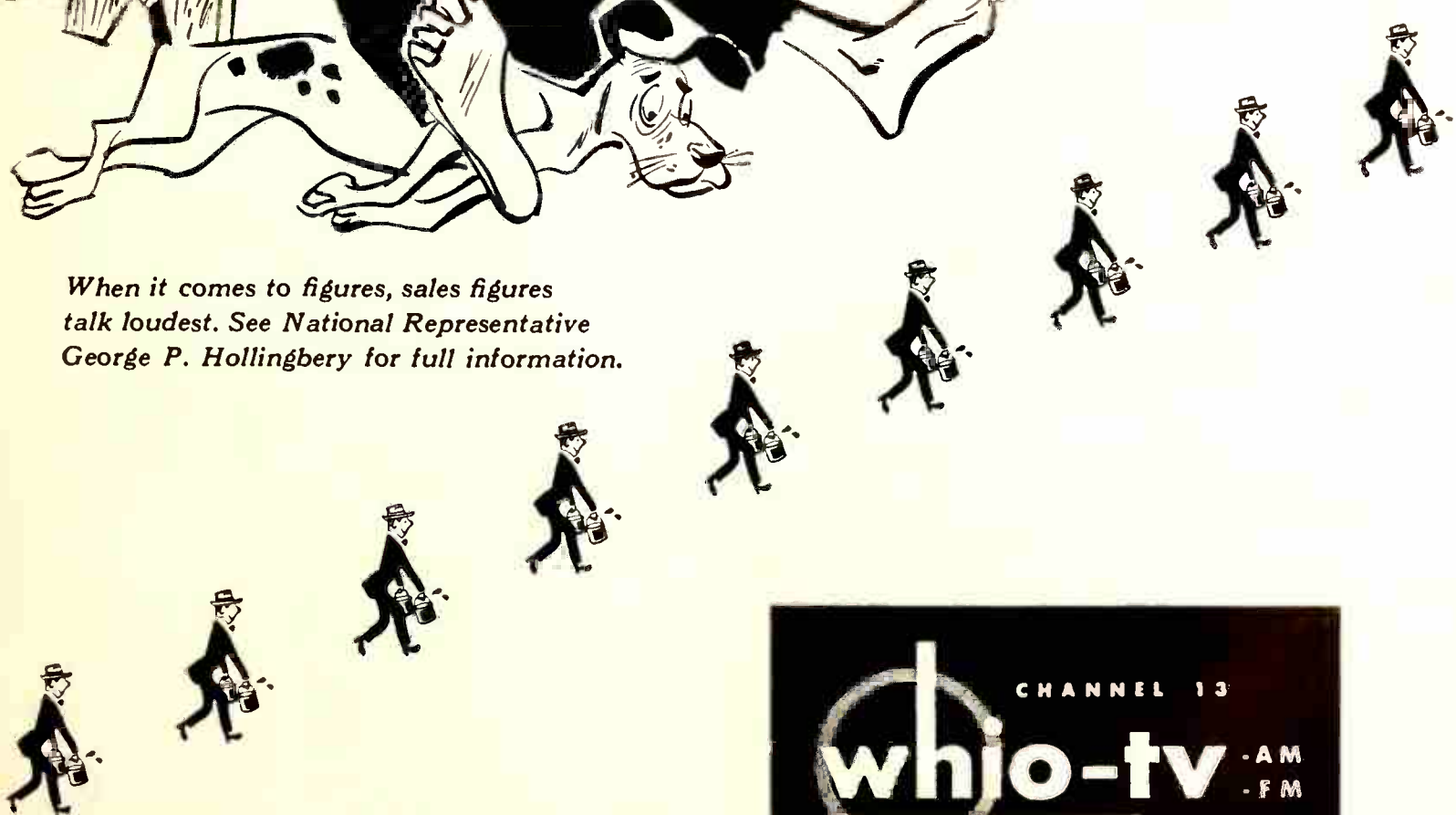
Five Sunday morns, at 10 a.m.—
A time, they say, when viewers ain't—
Smokey's Gang got off one plug
About a local merchant's paint.

How many gallons would you say
A pitch like this would move?
Best you let us tell you first—
TEN THOUSAND we can prove!

Hillbillies, yet! On Sunday morn!
No other sales publicity!
And product sales like this racked up!
Not claims—real authenticity!

Come on along and make your sales
On WHIO-TV!

*When it comes to figures, sales figures
talk loudest. See National Representative
George P. Hollingbery for full information.*



STANDARD Believes in ADVERTISING



and
**Advertisers
Believe in
STANDARD**

The Register Contains

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

WHEN time counts — and you want to know the brand name of a product — what company makes it — the names of the officers (especially the Advertising Manager, the Advertising Agency) — where they advertise and how much they spend — you'll realize why the STANDARD ADVERTISING REGISTER belongs on your desk.

Better get the facts. Just drop us a line on your company letterhead and we'll do the rest.

THE AGENCY LIST

Standard source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the AGENCY LIST is part of STANDARD'S complete service or may be purchased separately.

Free Write for colored illustrated booklet giving full information about the STANDARD ADVERTISING REGISTER and Supplementary Services. It's yours for the asking.

NATIONAL REGISTER PUBLISHING CO., INC.
130 West 42nd Street New York 36, N. Y. 333 N. Michigan Avenue Chicago 1, Illinois

During the '40's, Camel identified itself with Abbott & Costello, Jimmy Durante, Vaughn Monroe, Bob Hawk, Paul Whiteman, and as the decade ended, the multiple-program approach had proved its value and became a fixed feature with Reynolds as well as the other tobacco firms.

Strangely, considering Camel's first-place rating with men, Reynolds and Esty didn't buy any radio sports time until 1948, when they sponsored the Cotton Bowl football broadcast. In TV, however, Camel first reconnoitered the field in 1949 with Golden Glove boxing presentations and Madison Square Garden events. Obviously, sports programs were the simplest way to get the "feel" of a new medium like TV. Subsequent developments indicate it felt good.

In the years to come, TV and radio, as well as all other media, will get increasing attention from the cigarette people as all signs point to stiffer competition than ever. The Big Three of 25 years ago are still the Big Three of today, but they have a much smaller proportion of the 400 billion cigarette market.

The over-all rate of sales increases has slowed since women began smoking. But the women have left their mark on advertising and merchandising policy. The mildness appeal is more important than ever. The king-size smokes and filter tips (P. Lorillard's new entry: Kent) loom large in the cigarette picture. King-size sales jumped 26% in 1951, compared with 3% for all cigarettes.

Success with the king size was not universal. While Pall Mall sales increased 36% last year, Reynolds' Cavalier about held its own. Paul M. Hahn, the man who pushed Pall Mall from eighth to fifth place in the cigarette race in 10 years, has been heading up American Tobacco Co. for two years, trying to do the same job for Lucky Strike. So far, he has been unable to reverse Luckies' downward slide. The trade is also watching Philip Morris, which showed first signs of faltering last year after its spectacular comeback in 1948.

All of which clearly points the lesson that one's seat on the cigarette throne is never secure. Reynolds is not smug: its fistful of advertising dollars proves this. It will fight to stay on top. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 47)

The American radio public has grown to accept, and has developed a sense for the commercial timing/entertainment ratio in broadcasting. They understand that good programming is made possible by advertising revenue and expect a sales pitch.

On the advertiser's side there is the understanding that listeners represent the consumer potential and to become "actual" they must be impressed with the product story.

Agencies realize that they are obligated to deliver the proper message, to the proper audience, under proper conditions. The agency can control the first two elements and to a degree the third but "proper conditions" in spot advertising is ultimately a station responsibility. Double spotting not only constitutes an *improper* condition but washes out the agency's efforts in preparing effective copy and placing these product stories in "listened-to" segments.

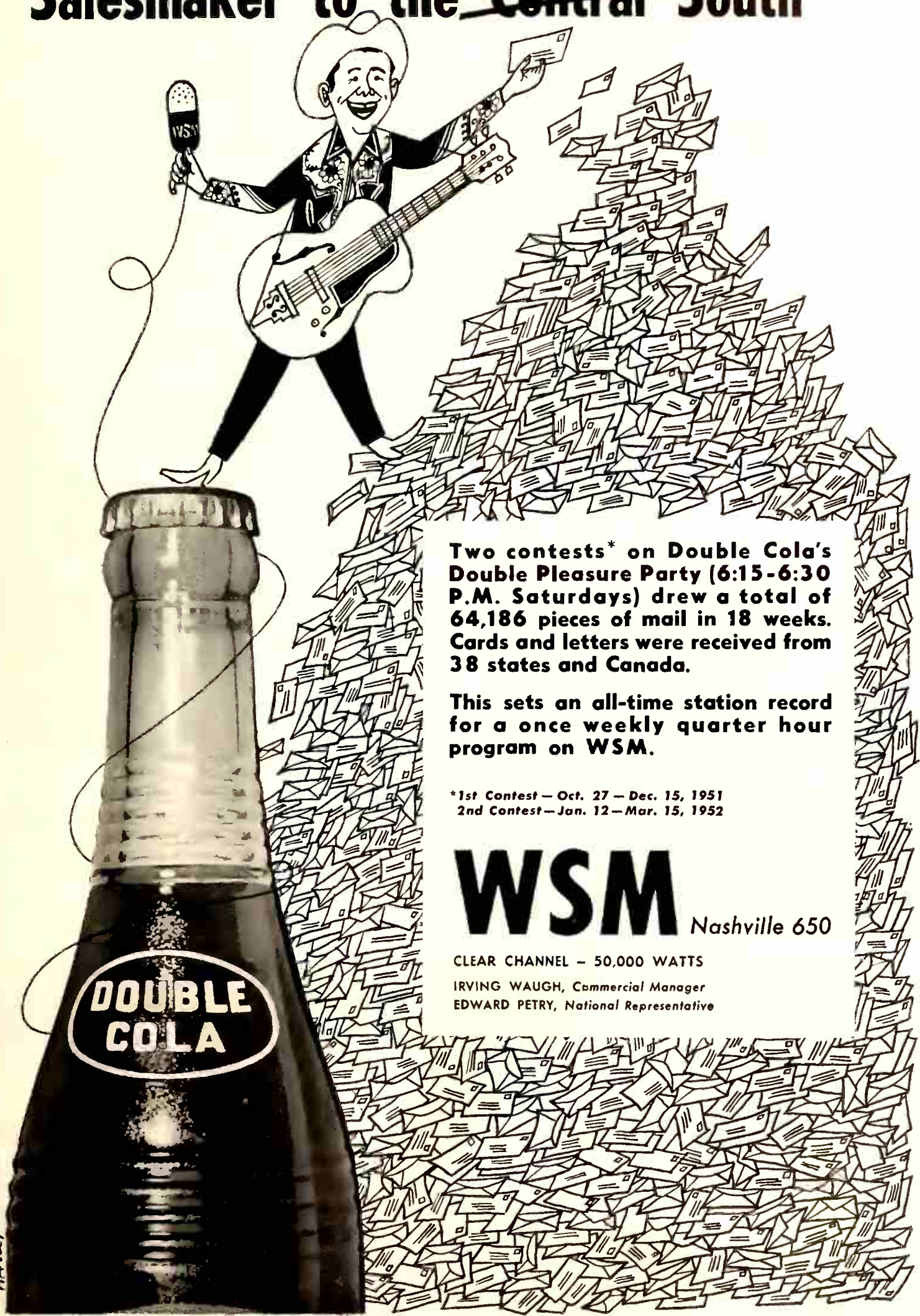
The purchase of spot time is simply the purchase of an audience. If this listenership must be shared with another advertiser, both lose impact, attention, prestige and, regrettably, listener acceptance. One of the announcements is entitled to the time and the second becomes an uninvited guest who limits the welcome for both.

We feel that one of the un-bad instances in double spotting is found in identification copy following a regular commercial at the break position. Here the aim is to "remind" rather than relate a product story. An ID or service message of the 5 to 10-second variety minimizes detraction from the principal commercial, but not so when longer commercials of the same length are scheduled back-to-back.

We have to consider listeners as hosts—people who allow us to present our client's story to them when they choose to listen. We cannot do this properly, and I'm convinced our story will not be accepted, if we have to share the stage with another advertiser—regardless of audience proportions at the time.

ANDERSON F. HEWITT
President
Hewitt, Ogilvy, Benson &
Mather, Inc.
New York

38 STATES Salesmaker to the ~~Central South~~



Two contests* on Double Cola's Double Pleasure Party (6:15-6:30 P.M. Saturdays) drew a total of 64,186 pieces of mail in 18 weeks. Cards and letters were received from 38 states and Canada.

This sets an all-time station record for a once weekly quarter hour program on WSM.

*1st Contest - Oct. 27 - Dec. 15, 1951
2nd Contest - Jan. 12 - Mar. 15, 1952

WSM

 Nashville 650

CLEAR CHANNEL - 50,000 WATTS
IRVING WAUGH, Commercial Manager
EDWARD PETRY, National Representative

STANLEY

ROUNDUP

(Continued from page 49)

hit upon recently by G. M. Basford's Market Research Department. They pinned a crisp new dollar bill to questionnaires sent to 282 production execs in metalworking industries—to buy a cigar for their cooperation. Bill Stokes, market research director, and Dan Charny, account manager, reasoned that the dollar-bill idea would not only get the questionnaire past the secretary's desk, but would intrigue the customer into reading and returning it. In less than two weeks, 214 returns, better than 75%, were in—proving they were right. P.S. 50 of them sent back the dollar.

* * *

"For their contribution toward helping American women create a better design for home-living," the American Women in Radio and Television at their first annual convention were presented with a plaque by the Kellogg Company of Battle Creek, Michigan. Approximately 500 AWRT women, gathered at the breakfast in the Hotel



Statler, Detroit, on 6 April, saw Detroit Mayor Albert E. Cobo present the silver plaque to AWRT president, Edythe Meserand, on behalf of Kellogg's (see photo, below left).

* * *

A new board of directors of the Canadian Association of Broadcasters for 1952 was elected at the March con-



ference in Toronto. Shown here, they are (photo, l. to r.) D. Malcolm Neill, pres., CFNB, Fredericton, N. B., re-elected chairman; Dr. Charles Houde, CHNC, New Carlisle, Que.; H. Gordon Love, CFCN, Calgary, Alta; William Speers, CKRC, Winnipeg, Man.; E. Finlay MacDonald, CJCH, Halifax, N. S.; Ralph Snelgrove, CKBB, Barrie, Ont.; F. H. Elphicke, CKWX, Vancouver, re-elected vice-chairman; E. A. Rawlinson, CKBI, Prince Albert, Sask.; Henri LePage, CHRC, Quebec City.

* * *

Sponsors using TV film commercials may be interested in a device exhibited by Telecolor Services at the NARTB Convention, Chicago. It automatically produces a constantly changing backdrop for commercials, specifies Telecolor, can eliminate the making of hundreds of drawings. Telecolor is a division of Musicolor, Inc., Chicago, creators of mobile light abstractions synchronized with music, speech or sound.

WKY, Oklahoma City, will sponsor a National Land Judging Contest 1 and 2 May in that city. This event, says WKY farm director Sandy Saunders, is a natural outgrowth of similar contests and soils classification schools which have been developed in Oklahoma over the past decade. But this is the first time such a contest will be national in scope, states Saunders. It's being planned so that as many as 500 to 800 can take part. Prizes totaling \$1050 will be awarded.

* * *

Sponsors using TV disk jockeys might check to see if the d.j.s have any telegenic relatives who might help with the commercials. ABC-TV d.j. Paul Dixon, for instance, finds his three-and-a-half year-old daughter, Pamela,



of great assistance in the NuMaid Margarine commercials on his local afternoon WCPO-TV show. Posing as Bonnie NuMaid (see photo), she appears every Wednesday and Friday, does her participating stint, and then goes home to count her money. ★ ★ ★

In Boston

SILVER DUST

through

SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.



9:37 a.m. —

Five Years Ago—at 9:37 a. m. On April 16, 1947—

A telephone call to the KPRC newsroom brought the first bulletin of the Texas City disaster — minutes before news was flashed over press association wires.

From that moment . . . and for the next 48 hours . . . KPRC newsmen, under the on-the-spot direction of News Editor Pat Flaherty, broadcast to the Houston area and to the entire nation via NBC accurate, up-to-the-minute reports of one of America's major tragedies.

For this brilliant radio news coverage, KPRC was lauded by Texas City officials, by NBC listeners throughout the country, by officials of the National Broadcasting Company, and by the press through the annual Headliners Awards.

It was No Accident that KPRC Won Local and National Acclaim for Its Coverage at Texas City.

Today, still under Pat Flaherty's direction, KPRC maintains an even larger staff than five years ago . . . men whose full-time job is covering and broadcasting the news for KPRC.

Complete, accurate, instantaneous news coverage is a KPRC tradition that has helped to make us . . .

FIRST in the South's First Market!

KPRC

HOUSTON

NBC and TQN On
The Gulf Coast

JACK HARRIS, General Manager

• Represented Nationally by EDWARD PETRY & CO.

WAVE-TV

First
IN KENTUCKY!

First
IN AUDIENCE!

First
WITH LOCAL ADVERTISERS!
(22.5% more!)

First
WITH NATIONAL ADVERTISERS!
(13.0% more!)

First
IN COVERAGE!

WAVE-TV has perfect reception in the Metropolitan Area. WAVE-TV's PLUS is that in outlying "fringe" areas, 63.1% of all TV homes "get" WAVE-TV more clearly than Station "B"!

WAVE-TV

CHANNEL 5

NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.

Exclusive National Representatives

RADIO STATION OF FUTURE

(Continued from page 27)

*Hugh B. Terry, v.p. and gen. mgr.,
KLZ, Denver*

"I look for the structure of radio programming to undergo great changes. We can expect greater attention to music—at least to date, not altogether a sensation on TV, but highly satisfactory on radio. Shorter, more frequent newscasts will be a part of radio's daily schedule, leaving for TV the longer, more comprehensive and less frequent news presentations. There will be greatly increased use of personalities, in block programming of an hour or more, and in a low-cost format. Special events—with emphasis on remotes—will increase on radio where costs of small crews for live pickups, or tapes, will remain far below the TV expense of similar coverages.

"Sports events will be ideal for the low-cost radio coverage, and even though TV will present some sports events. . . others, due to economic factors, will remain exclusives on radio.

"Newcomers in the talent world will get a better break. . . because radio will need new talent, just as it will demand the exercise of imagination and ingenuity not recently observed. . . ."

*Haydn Evans, gen. mgr.,
WBAY, Green Bay*

"Television isn't here, but we keep in practice by programming against an even more potent competitor. . . the family phone.

"We doubt if another ten years plus television will alter our thinking. We'll still be luring Mrs. Housewife to her radio dial instead of her phone dial by striving to be more neighborly, gossipy and helpful than her acquaintance across town.

"It's strictly creative, our type of programming. Expensive, too. Stereotyped announcing is out. The friendly voices on our mikes are those of well-known personalities—men and women who play active roles in our Community Life—and whose ad libbing on local and regional subjects, commercial or otherwise, reflects that personal background.

"Six nights weekly our Town Hall Players, four musicians and five actors, stage a show and dance at some point within our zone of influence. Dick Hiron and his Wyoming Ram-

blers, likewise, entertain within our zone almost nightly. Jerry Sobiek and his Polka Band supplement their Sunday Noon Radio Hour with an average of three or four dances weekly.

"Michael Griffin, our News Editor from *Time Magazine*, is booked solid at Rotary, Kiwanis and Lions Clubs. Clair Stone, our Sports Director, is the mainstay at regional Izaak Walton League meetings and Conservation shindigs. Hal O'Halloran, who MC'd the National Barn Dance for so many years, is always available for agricultural events, 4-H Club meetings, etc. And, hold your hat, Yours Truly gives downright scintillating talks on "Prospects for Television."

"Programs of recorded music are taboo between 6:00 a.m. and 11:00 p.m., because, obviously, the many smaller stations around us have access to the very same recordings as we do. Hence, we must concentrate on live talent Idea shows."

*Elliott M. Sanger, exec. v.p.,
WQXR, New York*

"There is no reason to believe that in 1962 Beethoven, Mozart, Tchaikovsky and the dozens of other great masters will not be as popular as they are today. In fact, with the fast growing interest in good music among the generation of young people which will be maturing in the next ten years, the classics will be more in demand.

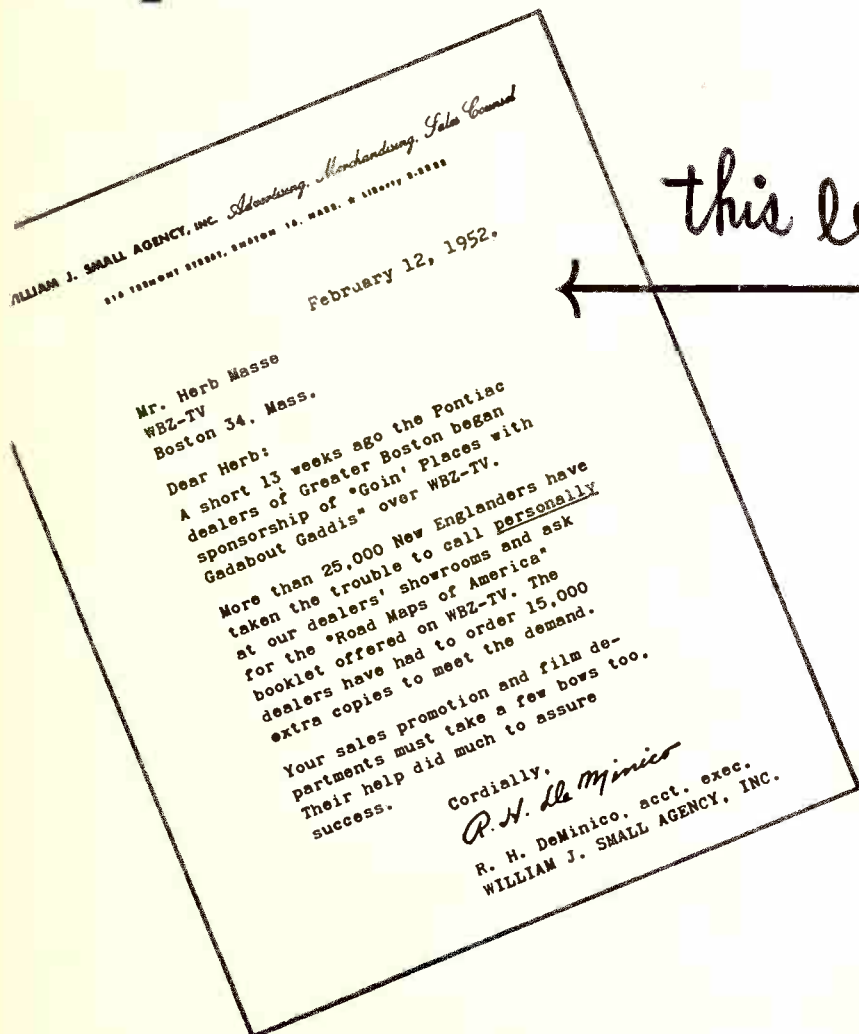
"Because of the ever-increasing love of good music, I think I am safe in saying that this need will not be satisfied by television, except for the occasional televising of special musical events. You do not need television to enjoy fine music. We shall continue our present policy, which has already proved that television is no substitute for good music."

*George Abrams, ad. mgr.,
Block Drug Co., Jersey City*

"It is my prediction that the more farsighted radio stations will improve and develop local news reporting to the point where they serve the listener as the most immediate, as well as the most complete, medium for news reports.

"I further predict that the radio station of 1962 will have developed its own striking personality—much more so than is true today. I believe this would mean the development of outstanding local personalities whose warmth and sincerity would not only

WBZ-TV program brings 25,000 viewers into sponsor's salesrooms



this letter speaks for itself!

Can we do for others what we did for the Pontiac Dealers? Maybe even more.. because WBZ-TV's influence keeps getting stronger every day. For availabilities, check with WBZ-TV or NBC Spot Sales.

WBZ-TV

CHANNEL 4

BOSTON, MASS.

Represented Nationally by NBC Spot Sales

WESTINGHOUSE RADIO STATIONS Inc

KDKA • KYW • WOWO • KEX • WBZ • WBZA • WBZ-TV

Sales Representatives for the Radio Stations, Free & Peters

To an advertiser interested in farm radio



Chuck Worcester, WMT's Farm Service Director, has a genuine respect for the Iowa farmer. He doesn't talk down to him, doesn't affect the bogus folksiness that passes for rustic charm everywhere except in the country. His talent for low-pressure visiting, fortified with first-hand knowledge of Iowa's complex agricultural problems, has earned him the kind of loyal following that means results for sponsors. For example:

- Five minutes across the board at 5:40 a.m. for A. Y. McDonald in one week developed 298 prospects for a \$1,500 water system. Cost: \$10 a program or less than 20¢ per prospect.
- A daily quarter hour farm show for Myzon mineral supplements resulted in a standing monthly order for \$3,500 worth with eight Sears Farm Stores.

The notion that farmers listen only in the early morning and at noon is pure folklore. Chuck's announcements on Purina's A-time evening show brought 817 requests for booklets—ample proof that farmers were wide awake and listening.

We don't claim that these results are typical. We do claim—and know—that on a day-to-day basis WMT farm radio gets satisfying results, and occasionally spectacular results. Farm radio properly conceived, timed and executed is a fertile source of advertising results.



CEDAR RAPIDS

BASIC CBS RADIO NETWORK • 5,000 WATTS • 600 KC

REPRESENTED NATIONALLY BY THE KATZ AGENCY

attract listeners but would also sell products. This would be a local Arthur Godfrey on a much better basis than exists today through the medium of the usual disk jockey. . . .”

*John M. Outler, gen. mgr.,
WSB, Atlanta*

“I believe that the good radio station will be, contrary to some pessimists who are suffering from TV-phobia, a streamlined operation of strong financial structure, sound imaginative programming and wide listenership. Suffice it to say that a few decades from now the poor radio station will be dusty and silent. . . .”

“Scores of advertisers who are not now using radio will join the ranks of sponsors, attracted by radio's tenacity in holding loyal listeners and its ability to sell successfully against competitive media through its inimitable sincerity and use of image-provoking phrases. . . .”

“Think of the powerful tool in the hands of the broadcaster for building a successful future. At his command is an instrument for directing into the home, undiluted in any way, the dynamic, emotion-packed element of sound—the sound of the human voice, the sound of music, the myriad sounds of the entire world, the sounds of reality, and, what is tremendously important, the sounds of unreality, of the ethereal, the sounds that an imaginative mind can use to conjure countless, wonderful impressions. In radio there are no limits of sight because the mind is capable of visualizing any scene that sound adequately portrays. Radio flatters the listener in a manner that competitive media cannot match.

“And this is worth remembering: radio can do its experimentation with limited personnel and at a fraction of the cost involved in trying out new ideas on a medium such as television. Therefore, it behooves the far-sighted broadcaster to promote some laboratory work. If done properly and consistently, today's pioneering will eventually create a faithful future audience. . . .”

*Henry B. Clay, gen. mgr.,
KWKH, Shreveport*

“. . . The radio operation in 1962 will be pretty much the same as it is today. The industry as a whole, however, will lose many of its present marginal operators. The marginal opera-

tors will go out of business. Many of those stations now making money will become marginal operators and many of the large stations will be satisfied with less income. Radio is and always will be the lowest cost medium. We have made it that way and it can't be changed. The primary effect of all this will be healthy for radio as a whole because I believe in the face of the TV scare, operators of radio stations will become more efficient producing better programs at less cost."

**John Esau, gen. mgr.,
KTUL, Tulsa**

"Radio in 1962 will have found it better to concentrate on the home market and on the immediate area surrounding it, rather than to 'scatter shots' too far and wide.

"It will have found that people at home like it for its own personality—and they don't care a hang what folks a thousand miles away think about it.

"It will have found that it is a wonderful feeling—and sound economic reasoning—to be a real part of its community.

"Above all, radio will have found that it takes trials and tribulations to separate the men from the boys. Radio became an adult when the going got tough. In 1962 it will be middle-aged—and in the prime of life!"

**Michael R. Hanna, gen. mgr.,
WHCU, Ithaca**

"Ten years from now the radio station which will have survived the stress of economic conditions, of competition from other radio and television stations, will be a very highly mechanized specialist. It will be much more alert to its social and political citizenship responsibilities to its area of influence. . . .

"It will not have relinquished its place in the field of showmanship to television. Rather, it will have contrived a technique of competing successfully in the production of a variety of programs which, when heard, will be, as palatable as TV shows will be when they are seen. While news and music will be, to an even greater ex-

★ ★ ★ ★ ★ ★ ★ ★
"There is literally no more reason for radio budgets to be cut in favor of television than for magazines or newspapers to be cut in order to provide funds for television."

**JAMES D. SHOUSE
Chairman, Bd. of Dir.
Crosley Bdcstg. Corp.**

★ ★ ★ ★ ★ ★ ★ ★

tent, the backbone of most good stations, drama and variety programs will not be forsaken. . . .

"Vast improvements in mechanical reproduction will make it possible for stations to employ smaller, more efficient staffs, and it will not be unusual to find stations operating for many hours at a stretch (possibly days) out of a control room manned by an engineer or two operating 1962 successors to present tape machines.

"By 1962 today's frills and unnecessary gags and gimmicks will be gone. Costs of operation will be comparatively lower, efficiency higher."

**Carl George, gen. mgr.,
WGAR, Cleveland**

"The successful radio station, 10 years from now, will be doing things no other medium can do as well. It will have to appeal to the imagination of people, and at times—in fact most of the time—will have to relax the listener. My guess is that 1962 will find some rather radical changes in the programming structures of many stations.

They will become specialists in a particular field of appeal. One station will specialize in serious music, another in nationality programming, another in news and special events, another in jazz, and still another in drama or sports. Each will try to serve that segment of the population interested in its particular type of programming.

"There will still be stations offering a variety of interesting things, but I believe the public will be best served when each station develops its own personality as a station, and seeks out those listeners who like this personality or character better than what the competition has to offer."

**M. C. Watters, v.p. and gen. mgr.,
WCPO, Cincinnati**

"The problem of the radio station of 1962 will be exactly the same as the problem of the radio station of 1952, which has the bad luck to be located in an area of 80% penetration (or better) of TV ownership. It must face reality and recognize the only possible audience it can obtain will come from: (1) car radios; (2) homes in which occupants are (a) either entertaining guests or (b) involved in reading. In car radios, the AM stations have an excellent opportunity of obtaining attention to its broadcasts, but unfortunately, this attention is not available in the homes, under any circumstances. If those in a home are in the mood for entertainment, they will naturally use television. If they are entertaining or reading and have the radio on for background music . . . the spoken word, which of course includes any advertising, will be virtually lost.

"Actually, I don't believe that all AM licensee holders should 'run for the hills,' but, believe me, I think they should memorize the shortest route.

In Boston

GOOD-AIRE
through
HAZARD ADVERTISING CO.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH
50,000 WATTS

through **John Blair & Co.**



WBNS Doesn't Fall Back on the "NET"

With the greatest of ease . . . WBNS programming swings back and forth from top CBS shows to locally-produced programs built around beloved Ohio personalities. Blessed with a choice of all the best CBS talent, WBNS knows sponsors can't miss when local favorites add their endorsement to selling messages aimed at Central Ohio.

WBNS RADIO
PLUS WELD-FM

ASK JOHN BLAIR

POWER
WBNS — 5,000
WELD-FM—53,000
COLUMBUS, OHIO

CENTRAL OHIO'S ONLY



OUTLET



"In short, the fact that TV can do everything—just as quick and just as slick and much more dramatically than AM (even to the presentation of news and music) leaves little excuse for AM radios' continued existence except as a secondary medium, primarily of interest to automobile drivers—period!"

**Robert R. Tincher, gen. mgr.,
WNAX, Yankton, S. D.**

"Radio 10 years hence will be just as strong as it is today in those areas not subject to major market influences. I can foresee a vast change in programming philosophy: there'll be wider block-programming of disk jockeys—in our case, folk or western music, greater dependence on various types of personalities developed by the station, more personalized treatment of the news, extensive development of techniques in the use of tape recorders in covering spot events and much broadening of the scope of the documentary.

"Radio will dominate in areas of community service where TV will be at a disadvantage. A case in point is the coverage of the 'disaster,' and to illustrate, I can't but recall our blizzard of 1950 when, through the use of special lines and tapes, we were able to keep the countryside apprised of the whereabouts of various family members, guide rescue parties and equipment, deliver personal messages and whatnot."

Willson M. Tuttle, v.p., dir. radio-TV, Ruthrauff & Ryan

"That there will be changes made in over-all programming and time buying philosophies is, of course, inevitable. The following developments could conceivably take place:

1. Some de-centralization on the part of networks, as we know them now, will occur, with greater emphasis on the use of the local station. This would imply that an advertiser would not be confronted with today's 'must buy' list of stations. Already a movement in that direction is underway. In 1962, it is highly possible that an advertiser will be granted complete selectivity of markets. In short, networks will be fashioned to fit a client's product distribution pattern. Also in keeping with this, we can expect further reductions in time costs.

2. Obviously, the high-priced 'live' package program, employing marquee names, will become extinct. These programs, whether dramatic or variety,

THE PLUS STATIONS

CBS **AUGUSTA, GA.**
WRDW MET. POP. 179,272
PLUS
H-BOMB PLANT &
CAMP GORDON
85,000

ABC **COLUMBIA, S.C.**
WCOS MET. POP. 144,000
PLUS
FT. JACKSON
60,000

NBC **COLUMBUS, GA.**
WDAK MET. POP. 169,921
PLUS
FT. BENNING
42,000

NBC **MACON, GA.**
WBML BIBB CO. 136,300
PLUS
WARNER ROBINS
27,000

for complete information
call HEADLEY-REED CO.

Miss Mildred Fulton
The Biow Company
New York City
Dear Mildred:

They're jest aint enuff hours in the daze here in West Virginnny to give all the peoples a chance to here WCHS with 5,000 on 580. Th' boss haz decyded to keepe the stashun open cleer 'round th' clock. We got sum feller with a big stack of rekords to playe for them folks who is late work-urs and wants to here theyre favorete stashun. Yep, folks down here sets theyre Bulovas by the WCHS Nite Owl. Yrs, Algy



WCHS
Charleston, W. Va.

if they use Hollywood names at all, will be taped and sold open end through syndication.

3. The 'live' network programming fare will generally consist of daytime soapers and audience participation programs as we know them today. In the evening, undoubtedly, music of all types, as well as news analyses, will supply the bulk of material.

4. The individual station will truly come into its own with the spot purchase of quality taped programs, flanked and supported by the generous use of local personalities, who will slant their editorial content to the given locality.

*Ralph N. Weil, gen. mgr.,
WOV, New York*

"Make no mistake, radio will have as commanding a place in 1962 as it ever had for those stations which say something of specific interest to specific audiences instead of scattering their voices. In the New York area, for example, over 2,000,000 people understand Italian, which well warrants WOV's devoting 10½ hours daily to broadcasting in that language.

"Several years ago we commissioned a statistical, cold-facts study for our own guidance. The resulting projections show that even after a 30 year period, there would still be an Italian-language community too sizeable to ignore.

"Interestingly enough, the elapsed several years have already proven the estimate conservative indeed. The current Italian Language Pulse shows that listenership today, instead of having shown even a slight drop, has remained at an all time high.

"We are sure that interesting-whetting programming will find this audience just as attentive in 10 years."

Victor D. Diehm, pres. and gen. mgr., WAZL, Hazleton, Pa.

"To be sure, radio very definitely has a big place in the future. However, I believe that more emphasis will have to be put on news coverage, special events, and music. Also, the radio station is going to have to be more aggressive in merchandising and promotion—regardless of whether the station is a large or small one.

"On our FM station, we have been independently programming with music, news, and sports." ★ ★ ★



**THIS
IS YOUR CHAIR
SO LET'S TALK
BUSINESS**

SALES are important to all of us and right now "SPEEDY" the Pioneer has time available for your product. WSPD, Ohio's Pioneer Station, serves a Billion Dollar market and an audience of 3,000,000 people. We know you don't want to pass up Ohio's THIRD MARKET—so let's talk business. Call KATZ or Tom Harker and join the thousands of satisfied sponsors who have used this 1st. station in a buying market. Your rating surveys will prove WSPD is your BEST BUY—and a phone call will tell you about outstanding availabilities to insure you of "SPEEDY SALES" in Northwestern Ohio.

WSPD  **AM-TV**

Represented Nationally
by KATZ



MR. PAUL A. HEISIG,
President,
Elite Laundry, Cleaners,
El Paso, Texas



Radio Program Brings Sponsor "A Great Many New Customers"

That's what Mr. Paul A. Heisig, President of *Elite Laundry, Cleaners*, says about sponsorship of the Fulton Lewis, Jr. program on KSET. *Elite*, one of the oldest and largest organizations of its type in the Southwest, employs over 180 people and serves 35,000 families in El Paso's metropolitan area.

"When we first decided to try radio, we knew that we wanted a prestige program with universal appeal," states Mr. Heisig. "Our search was long and thorough. But when Fulton Lewis, Jr. was presented to us, we knew our search had ended."

That was three years ago. During the ensuing years Fulton Lewis, Jr. has been an integral part of *Elite's* growth. As Mr. Heisig puts it, "His nightly broadcasts, our primary advertising medium, have brought a great many new customers to this company that we could attribute directly to him."

The Fulton Lewis, Jr. commentary is a Mutual Co-op Program available for sale to local advertisers in individual cities at low, pro-rated talent cost. Among the 623 sponsors of the program on 370 Mutual stations, there are 17 laundries. Since there are more than 500 MBS stations, there may be an opening in your locality. For a proved and tested means of reaching customers, check your local Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, New York City 18, or Tribune Tower, Chicago 11.

LATE-NIGHT TV

(Continued from page 31)

Here, station-by-station, is a detailed picture of the way late-evening TV shapes up in markets across the country.

WCBS-TV, New York The station didn't know the strength of its own after-midnight programming until it recently decided to cancel the Sunday through Thursday movie feature called *The Late Late Show*. Came the deluge. Two days after the show was cut back to Friday and Saturday only the station received more than 50 petitions, each signed by from five to 300 viewers; in addition, there were over 1,000 letters from individuals asking for return of *The Late Late Show* to a seven-a-week schedule.

The petitions and letters set the station to examining the audience potential of after-midnight TV. It found that the hard-core of this audience was probably made up of late-shift workers. There are 99,000 second shift workers in New York City, according to the Bureau of Labor Statistics; in neighboring New Jersey, there are an additional 78,000, and in Connecticut at least 9,000. This adds up to 186,000 second-shift factory workers alone within range of the station. Ratings by the American Research Bureau added further light. They showed an average quarter-hour rating for *The Late Late Show* of 4.1 which translates to 236,570 viewers in all.

From the point of view of sales potential as well, the figures were heartening. Bureau of Labor statistics show second-shift factory workers are paid 15% more than day workers. Moreover, the station found *The Late Late Show* attracted high-salaried entertainers and other members of New York's well-heeled night-life set. Among the letters it received on cancellation of the Sunday to Thursday *Late Late* stanzas was one signed by the entire chorus of the Broadway musical comedy, "Pal Joey." And actress Barbara Bel Geddes wrote in unsolicited: "Cancellation of *The Late Late Show* is driving me to drink."

Perhaps the most convincing letter was from the manager of a group of New York City movie houses, Trans-Lux Theatres' Ed Rosenfeld, who told WCBS-TV: ". . . it is a boon to sit down, relax in my own living room and not have the responsibility of look-

ing after patrons and help alike. The trade feels the same way. Please continue these showings."

The station found that its nighttime audience extended to as far away as Philadelphia and Poughkeepsie, N. Y., as indicated by the letters it received. It would seem that reception at night is improved, though TV engineers themselves don't know the reason.

The Late Late Show is an outgrowth of a pre-midnight WCBS-TV movie feature, *The Late Show*. On the air after 11:00 p.m., this program pulls enough audience to yield a cost-per-1,000 of only 82¢ with a cost-per-participation of \$400 for each one-minute commercial. Its average quarter-hour rating according to ARB, March 1952 was 9.4.

Using 11 announcements on *The Late Show*, the New York State Bureau of Commerce got over 31,000 requests for its "Vacationlands" booklet. The cost-per-inquiry was only 11.6¢. As previously reported in SPONSOR, Leigh Foods in a seven-week campaign pulled more than 400,000 can tops mainly via late-evening on WCBS-TV with an offer of a \$4.98 wall-type can opener in return for 25¢ and 30 Flamingo orange juice can tops.

WCBS-TV is preaching the gospel of late-evening time to sponsors now in the hope of returning its *Late Late Show* to the air seven nights a week. It hopes to be successful in proving that the *Late Late* stanza, priced naturally at a lower cost, can duplicate results from *The Late Show*, on a dollar-for-dollar basis. The station points out that the audience of *The Late Late Show* is one which is untapped; including late-shift workers who can't see TV any other time during the day, as they told WCBS-TV in their letters.

WXEL, Cleveland The after-11:00 p.m. pattern at the station consists of 20 minutes of news and sports programming, followed by a movie feature. *Nite Owl Theatre*. This is part of a growing trend on the part of stations all over the country to duplicate radio's 11 o'clock news pattern. At WXEL, the 11 o'clock news is called *Sohio Reporter* and runs for 10 min-

★ ★ ★ ★ ★ ★ ★ ★

"If we believe that the future prosperity of all radio stations depends upon the development of new radio business, then the amount of time and effort used to develop this business is worthwhile."

ADAM J. YOUNG, JR.
Radio Representative, N. Y.

★ ★ ★ ★ ★ ★ ★ ★

utes. It's followed by the five-minute *Today's Top Story*, sponsored by the National City Bank of Cleveland. This is a news-analysis feature which is followed on the air by another five-minute show, *Sports Final*, for Carling's Beer and Ale.

From 11:20 through to conclusion, WXEL carries movies under its *Nite Owl Theatre* title. Movies usually run to 12:30 p.m. and apparently the viewers stay up to watch. February Pulse ratings by quarter hours were: 12.6, 9.5, 8.7, 7.8.

The *Nite Owl Theatre* is sold on a participating basis and there are seldom more than a few availabilities. Sponsors have included Dunhill cigarettes, Nescafé instant coffee, Shasta shampoo, Mystik Tape, Knapp-Monarch appliances, and Hellman's mayonnaise.

The station estimates that on a cost-per-viewer basis participation in the *Nite Owl Theatre* is equivalent to a Class A minute announcement with a 19.3 rating. In addition to the one-

minute participation, sponsors get identification at the opening and close of the program—a procedure which is used by most stations when selling films on a participation basis.

WTCN-TV, Minneapolis For over a year now this station has carried *Sound Stage Four* in the 11:00 to 11:30 p.m. period. This is a participation program utilizing Snader Telecriptions and presented "a la Garro-way." From 11:30 p.m. to sign-off the station carries a nightly feature called *Night Owl Playhouse*.

Sherman Headley, WTCN-TV's director of TV, reports late-evening sales very successful. Sponsors include Gross Brothers, Kronick's Cleaners, Stark Radio, food and candy store advertisers and a wide variety of retail announcements. He adds: "Our best success story is the continued use of these time periods by a large number of advertisers."

KDYL-TV, Salt Lake City Local sponsors here have hesitated to ante up for the close-to-midnight shows. The station feels they have been overlooking opportunities to sell workers in the mining and railroad industries who are now working late shifts and represent a sizable audience.

It took Charles Antell, the fabulous hair conditioner of the airwaves, to lead the way. He has had a half-hour show going every Friday night starting at 11 p.m. for the past 60 weeks. Even at a price of \$2 or \$3 per bottle, his show drew 251 orders in a recent week. Needless to say, he's given no indication of cancelling.

A recent fund drive for the Utah Heart Association kept the station on the air until 1 a.m. (an hour later than usual), and the telephone switchboard was clogged constantly during

In Boston

ROCKWOOD

through
YOUNG & RUBICAM, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

that period with pledges ranging from 25 cents on up to \$100.

Regular late fare of KOYL-TV is a film feature called *Night Owl Theatre*, but so far, no regular sponsor has been signed.

WFIL-TV, Philadelphia Here's a station that offers plenty of variety in their late-hour programing. Feature films, of course, supply a heavy percentage of the fare, but other programs in the post-11 p.m. time slots have included: *Youth on the March* (Young People's Church of the Air), *Sun Ray TV Auction* (Sun Ray Drug Co.), *Wrestling from Chicago* (Schmidt's Beer), *Sportsman's Hunting and Fish-*

ing Club (Horlacher Beer), Charles Antell's *Home Theater, Roller Derby (TV Digest)*, and *Ford Film Playhouse* (Ford Dealers).

A local package, *Cavalcade of Girls* has been sponsored by Gretz Beer for some time. This show, on Thursday from 11:30 p.m. to 12:30 a.m., has drawn as many as 5.279 mail and telephone responses to a single program. An independent survey counted 64.4% tavern TV sets in use and tuned to the show. The show gets WFIL-TV its best local live Pulse, regardless of time of day.

ARB figures on the film program, *Ford Film Playhouse*, show it regularly attracts an audience of about 250,000 in the 11 p.m. to midnight period.

Station is on until at least 12:30 a.m. daily and local and national sponsors have been quick to cash in, says the station.

WTMJ-TV, Milwaukee Defense workers in this area presented the station with a scroll to attest to their enjoyment of the *Movies at Midnight* feature. More than 75,000 "second-shifters" find it impossible to catch the earlier shows and form an enthusiastic audience for the post-midnight schedules.

A hefty audience, in addition to the defense workers, is usually built up as a result of WTMJ-TV's heavy after-11 p.m. programing including *Treasury Men in Action, The Web, Dragnet, Gangbusters, Hit Parade, and Mr. District Attorney.*

Tom Mercein's Show, emceed by a popular local disk jockey, uses Snader


Telescriptions of musical numbers combined with live chatter. This show has attracted a host of national sponsors including Sunkist (frozen orange juice), Philip Morris (Dunhill cigarettes), Hudson Motor Car, Bardahl Oil Co., Wink Soap, Cargill Inc. (grass seed), Procter & Gamble (Shasta), Carter Products, for Arrid, participate with local sponsors on the *Movies at Midnight* stanza two nights a week. Local sponsors foot the bill for *Movies at Midnight* the other two nights per week.

WICU, Erie, Pa. This station programs delayed broadcasts of top-rated network shows from 11:00 to midnight throughout the week. Being a one-station market, these operators have had no difficulty selling this time to network advertisers on a delayed basis.

Six nights a week, a feature film is shown starting at midnight and local sponsors have snapped at the opportunity of getting participation at low cost.

After-midnight programing is comparatively new, but an attempt to discontinue the shows after the first two weeks brought hundreds of letters and phone calls from viewers. Local merchants have been quick to cash in on these determined viewers.

WJZ-TV, New York Among those winning consumer-acceptance and sales during late evening on WJZ-TV are Carling's Beer and Ale, Reid's Ice Cream, Cameo Curtains, and Bristol-Myers. The station is sold out 11:00 to 11:30 on two days, 11:00 to 11:15 on five days. *Nightcap Theater*, a new




The Water's Fine! (really)

A quick dip into the North Dakota pool of buying power will convince you that KFYZ in this agriculturally wealthy state pays handsome dividends per advertising dollar. Ask John Blair for KFYZ facts and figures.

KFYZ

BISMARCK, N. DAK.

5000 WATTS-N.B.C. AFFILIATE
Rep. by John Blair



Mister PLUS

GREENER FIELDS

*Wherever Mister PLUS sows seeds
(Broadcasting them, of course)
His sponsors' crops are minus weeds;
"No-Waste" the rule in force.*

*"Ye shall sow on MBS
Just where ye want to reap!"
Flexibility? Heck, yes!
Time costs here? Dirt cheap!*

— the difference is MUTUAL!

+++++ FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y. +++++

feature film show, already carries one participating sponsor on Monday and Friday; three on Tuesday, four on Thursday. Wrestling on Wednesday carries one.

Time on these programs is normally available at Class C rates, and a new ARB study of sets-in-use is expected to haul in a heavy batch of sponsors.

An interesting sidelight of this study is that it showed that the 11:00 to 12:00 midnight audience is remarkably stable, consisting of 46.8% men, 46.8% women, 5.5% teenagers, and 0.9% children. The study also shows that the difference between summer and winter viewing in this time period is negligible.

WJAC-TV, Johnstown, Pa. Johnstown is an industrial center with many thousands of workers employed by the steel mills and coal mines. With the shifts changing at 11:00 p.m. or thereabouts, the late evening shows enjoy a strong audience.

Programing in the 11:00 p.m. to sign-off period is varied. Wrestling is on at 11:00 p.m. Wednesday and Thursday and various film and network shows are carried on a delayed basis other nights.

Within the last three months, the station reports, late evening time has done exceptionally well. WJAC-TV now has feature films sponsored by a jewelry store, a furniture store, and an automotive and appliance store. This is a typical success story.

For some time Penn Furniture Company has been running a feature film on Friday nights at 11:15 p.m. Several weeks ago, they ran a one-minute announcement on American Home Kitchens and within four days were able to credit \$2,900 worth of orders to their TV announcement. Expenditure for the American Kitchens announcement was \$58.

WDSU-TV, New Orleans From 11:00 p.m. to midnight the station currently features network programs, either quizzes or dramatic presentations. They submit these capsuled accounts of late-evening successes.

A manufacturer of small home appliances sponsored one-time-only the *Late Evening Movie* from 11:30 p.m. to 1:00 a.m. He offered four separate items—an infra-red broiler; a deep fat fryer; a set of dishes and an electric steam iron varying in cost from \$24.95 to \$49.95. While the program was on the air, the sponsor realized



The long TV "freeze" is over at last!

And now that FCC is opening the floodgates, preparing to expand TV, you can begin to see where you might fit into the TV picture.

Whatever you decide to do about TV, it goes without saying that it should be based on the latest and most accurate information about what's happening in the TV and associated fields.

For the last 7½ years, nearly all top executives in the broadcasting, telecasting and allied fields have been reading Martin Codel's weekly TELEVISION DIGEST and utilizing its various services. Perhaps it's time for you to start doing so, too.

We want you to test the usefulness of TELEVISION DIGEST without committing yourself to any long-term obligation—hence this offer to send you our full TV Services for the next 13 weeks for only \$18. Regular rate is \$100 per year—and our current semi-annual Factbook plus FCC's Final Allocation Report, which you will get as part of this trial offer, would cost \$10 if purchased separately.

Use the convenient order form below. We'll start service the very day it reaches our office.

USE THIS HANDY ORDER FORM

Television Digest
 Wyatt Building
 Washington 5, D. C.

Please send me the full TV Services* of TELEVISION DIGEST for next 13 weeks at your Special Introductory Rate of \$18 [Regular rate: \$100 per year]. Address the Reports to:

Name _____

Company _____

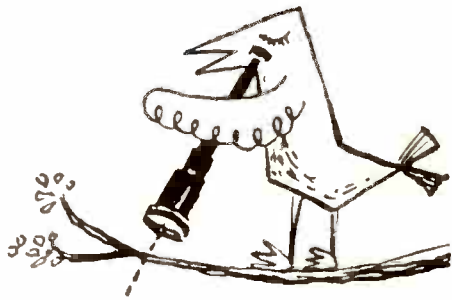
Address _____

City _____ Zone _____ State _____

\$18 check enclosed bill company bill me

* Includes Weekly Newsletter, plus TV Factbook No. 14 with Weekly Addenda to date, plus all Supplements and Reports pertaining to TV (including 200-p. end-of-freeze TV Allocations Report).

a bird's-eye view

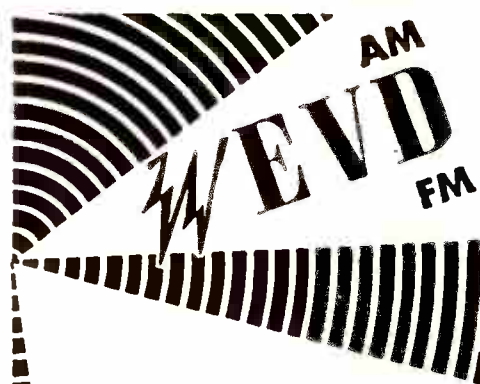


of just a few . . .

of the qualifications available in this
**TOP RADIO-TV
PUBLICITY-PROMOTION FEMME!**

- Good Contacts
- Station & Net Experience
Publicity, Promotion
Production, Programing
- Writing Background
Radio, Newspaper
Magazines
- "Idea" Gal with
"Follow-Through"
- Excellent Results
Best References
- Responsible — Dependable
- Gets along with People
Bosses, Brass, Clients
Talent, Staffs

Box 88 — Sponsor



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market
of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.,
New York 19

\$1,435 in sales representing 41 orders.

A manufacturer of men's slacks used a Monday night feature film from 11:00 p.m. to 12:45 a.m. The company advertised one pair of men's slacks for \$7.98 with an extra pair for *one cent*. The one show pulled in 310 orders for \$2,470 worth of business.

★ ★ ★ ★ ★ ★ ★ ★

"I think radio stations should double or triple their rates to make agency men sit up and take notice."

J. O. BLICK
Gen'l Mgr., CJOB, Winnipeg

★ ★ ★ ★ ★ ★ ★ ★

The Hartmann Company, distributors of a shampoo called Lano-Curl, sponsored a series of late-evening programs. Scheduled at 11:30 p.m. on Friday and 12 midnight on Saturday these were 10-minute demonstration programs.

The first show produced 180 orders. The majority of these orders were for \$3.00 items—some were *double orders*. During the firm's entire six-week campaign, every program produced in excess of 100 orders for the company.

WOOD-TV, Grand Rapids The word from this station is that they're doing a lively business on network shows from 11:00 p.m. to midnight, and late evening is generally sold out.

A cross-section of sponsors include Pfeiffer Brewing Company, Seiberling Rubber Co., Drewry's Ale, American Tobacco Co., plus a broad distribution of others in the participating periods.

Audience loyalty is strong, as shown by WOOD-TV's early experience. Last November, when Grandwood Broadcasting purchased the station, they attempted to pull the Saturday night wrestling show, feeling that the viewers might prefer a higher-toned program.

Howard Silber, sales service manager, tells what happened: "As soon as the Saturday night wrestling was taken off the schedule we were besieged by so many letters, personal visits and telephone calls—from men and women alike—that two weeks later, Saturday night wrestling was put back on the schedule."

Latest figures by Pulse of Grand Rapids show a tune-in of not less than 25% of TV homes and a peak of 38%.

KSTP-TV, Minneapolis This station's salesmen feel they're doing a good job with late-evening television, which is considered a highly saleable property. However, to make it even more attractive, the station opened a

special rate bracket—Class E time—which runs from 11:30 p.m. to sign-off.

Programing within this period includes scores and news from the sport world. *Horner's Scoreboard*; films of Minneapolis Lakers basketball games; *All-Star Wrestling*; and *Starlight Theatre*. *Horner's Scoreboard* and *All-Star Wrestling* are completely sold out with such advertising sponsorships as a rust repellent company, a jewelry account, sewer cleaners, salad dressing manufacturer, for the sport show; and there's full sponsorship by a brewery account on the wrestling show.

Starlight Theatre has participating sponsors except for Saturday night when Whiz Motor Rhythm sponsors it. Participating advertisers include Procter & Gamble for Shasta shampoo, Flex-Let Corp., and Dennison's Foods.

Whiz Motor Rhythm, after being on the show eight weeks, made a telephone check on sales; found that 80% of retail outlets carrying the product had a definite sales increase.

KTTV, Los Angeles *Jackson's Theatre*, Monday through Friday, from 11:20 p.m. to 12:30 a.m. is loaded with sponsors and has a long waiting list.

Included among the national spon-

**There's More
SELL
on
WRNL**

**RICHMOND
VIRGINIA
910 kc - 5 kw
ABC
AFFILIATE**

**National
Representatives
EDWARD
PETRY
& CO., INC.**

sors are National Premium beer, Parliament cigarettes, Lipton's tea, Rybutol, Arrid, Nucoa. Local sponsors include Consolidated TV Service (three years), Pal's Wholesale Food Plan, Visualite venetian blinds, and many others.

For one sponsor, Mystik Tape, the station receives about a hundred inquiries weekly as to where the product may be purchased. Part of the success of *Jackson's Theatre* is attributed to a "no exaggeration, no false claims, no questionable gimmicks" policy on the part of the station.

A station executive says: "These policies have benefitted all concerned. For the past four months the program has had a 5.7 Pulse average. Sponsors have asked m.c. Jackson Wheeler to act as their spokesman in this area. The public goes out and buys the product Wheeler advertises and they write him enthusiastic letters."

Here are some excerpts from letters to Wheeler: Carl V. Schuchard, Benson & Hedges ad manager: "We are certain that the favorable comments that you have been making regarding

Parliaments have been very helpful toward making new smokers for the brand."

Harold McAninch, National Premium beer West Coast representative: "In this area you constitute our only representation . . . proof of your success is to be found in the scores of new markets added to our sales outlets, plus numerous bars and liquor stores."

WTVJ, Miami Between 11:00 p.m. and midnight this station carries network programming. Between midnight and 2:00 a.m., however, it runs a local d.j. show called *Clover Club Date*.

This show is sold on a participation basis. One of the present sponsors is J. Baldi, a hair stylist. Baldi has three models come in and talk to m.c. Art Green. The women in the audience give their comments on the hair styles with, of course, plugs for J. Baldi integrated into the dialogue. Another participant is McAllister Florists, whose plug is integrated via Green's giving corsages to women patrons in the Clover Club lounge. Advertisers also get the standard video plugs of superimposed or straight slide presentations of name, address, and phone number.

One advantage in Miami for late-night advertisers is the city's definite late-night population, particularly during the tourist season.

WOW-TV, Omaha Carries feature films of about an hour in length from 11:00 p.m. to sign-off Monday through Friday, and 11:45 p.m. to sign-off Sunday. This is offered for sale on a single sponsorship or participation basis. The station promotes the show in its 5:30 p.m. radio newscast with courtesy announcements throughout the day. Ads in the newspapers call attention to movie titles and stars. Recent sponsors included a shampoo, soap and ice follies show.

KFMB-TV, San Diego Late-night programming here is mostly a film or kine show of network origin. The station programs up to midnight or shortly after for sign-off with most nights sold through 11:30 p.m. and in most cases midnight. Pulse shows a 20.0 rating from 11 to 11:15 p.m. on Monday nights. On that night the station runs *Studio One* from 10:30 to 11:30 p.m. followed by a newsreel.

WAAM, Baltimore This outlet is experimenting with late evening time and, it reports that it might become active soon in this marginal time on regular schedule. Tuesday, Wednesday

THE ROOSTER with the BIG ROSTER

WJET has something to crow about in Bob Trebor's Day-breaker show — Bob wakes 'em up cheerfully from 6:30 A.M. on — for 10 national and 11 local sponsors. We've got one segment and two participation spots open.

5000 WATTS

WJET
MUTUAL
1280 KC

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

When "SMITTY" Plays Southwesterners Listen



"Smitty," KROD staff organist for six years.

YOU Can Buy "SMITTY"

This versatile, talented organist is available for sponsorship on your own live — tailor-made — local show, OR you can participate with one or more spots on Smitty's popular mail-pull show, "Request-A-Tune," 2:30 to 2:55 p. m. Monday through Friday. The audience is here, waitin' to hear YOUR message. See any Taylor man for details.

CBS RADIO NETWORK IN EL PASO
KROD
600 KC 5,000 WATTS

RODERICK BROADCASTING Corp.
DOBBANCE D. RODERICK
Chairman of the Board
VAL LAWRENCE
President and Gen. Mgr.

REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

KLIX Is... *Klickin'!*

in the
FIRST FARM MARKET
in the Intermountain West
ABC-MBS Twin Falls, Idaho

900,000
OF YOUR CUSTOMERS IN
ALABAMA • FLORIDA • GEORGIA

Hear **OOF's**
5,000 Watts on 560!!

wisconsin's
most . . .

Show-
Full
STATION

IN THE LAND
OF
MILK and MONEY

5000 WATTS
GREEN
W-BAY
Rep. WEED & CO.

WOW-TV
leads the way in
Midwest Television

- ★ WOW-TV serves one of the fastest growing TV markets in the United States.
- ★ Every day an average of 125 families is added to the WOW-TV audience.
- ★ Present total now well over 123,000 sets!
- ★ Low-cost, high-rated participations now available.

Wire or telephone your nearest John Blair-TV office or Fred Ebener, Sales Manager.

WEBster 3400

WOW-TV
Channel Six
A MEREDITH STATION
O M A H A
FRANK FOGARTY, General Manager

and, Friday are the evenings WAAM does program to or past midnight. Tuesday and Friday feature *Movies 'Til Midnight*, sold participating. Commercials are slide, or film, not live. Wednesdays ABC's *Wrestling From Chicago* is carried. Thom McAn is the alternate week sponsor with Jim Kilian doing the introduction and commercials live from WAAM studios. ★ ★ ★

A. F. of L. TURNS TABLES

(Continued from page 35)

Senator Guy M. Gillette (D., Iowa) told Edwards recently, "I have listened to your broadcasts with a great deal of interest during the past two weeks when you have been bringing the facts to the people with reference to the so-called tidelands proposal. I have received a great deal of mail from constituents in Iowa and other states urging support of the Hill amendment. These letters and telegrams are entirely due to your broadcasts."

This reaction and attention from Congressmen pleases the AFL; and his own mail pull has been extremely high. When the newsman asked listeners to answer the question "Should we invade the Chinese mainland" shortly after Gen. Douglas MacArthur's ouster, 97,000 post cards were sent in by listeners.

A cost-per-1,000 calculation made this year, comparing Fulton Lewis, Jr. and Frank Edwards, had this result: Lewis cost \$3.75, while Edwards had the lower cost of \$2.06 per 1,000.

The economy and impact of the program was indicated in another compar-

ison done last year with three news programs. The listeners *per dollar* for *Frank Edwards* was 449; for *News of Tomorrow*, 436, and *Three Star Extra*, 396.

Individual labor unions throughout the country sponsor programs occasionally, with the United Auto Workers (Guy Nunn, commentator); the Teamster's Union (Notre Dame football games); Machinists Union; and International Ladies Garment Workers in the forefront.

Commercial messages on Frank Edwards Show are held to a minimum. The opening announcement of each broadcast calls attention to the fact that Edwards has 8,000,000 sponsors—all members of the American Federation of Labor. Edwards goes right into his newscast, and at the close, there is a one-minute commercial.

This closing commercial, however, might often be called a public-service announcement. During the course of a week it can cover good government, get-out-the-vote, and other non-propaganda messages in addition to a definite union message.

Here is a typical AFL message:

"Who's going to win the 1952 elections? That's the \$64 question which only the American people can answer. Public interest in the Presidential primaries is at a high pitch. That's fine, because in a democracy politics is truly everybody's business. In the present world crisis, our Government needs a clear-cut mandate from the people. Such a mandate can come only with a full vote. The American Federation of Labor will do everything in its power to get out a full vote this year. Opera-

The **BIGGEST**
rural and small town
AUDIENCE
in Mid-America

More rural and small-town homes are tuned in to KCMO than to any other station in the area—according to the newly-completed Conlan "Study of Listening Habits" in Mid-America. Your message on KCMO reaches them through programming planned to fit their needs. It's a big, prosperous, loyal audience—and you can reach it best with KCMO.



KCMO

50,000 WATTS • 810 KC.

125 E. 31st St., Kansas City, Mo.

or THE KATZ AGENCY

tion of labor's campaign will be on a strictly non-partisan basis. Liberal candidates for Congress will be supported and reactionary candidates opposed entirely on their record and not because of their political party. If enough citizens make it their business to register and to vote, America will get good government." ***

AM'S WHOLE AUDIENCE

(Continued from page 33)

curacy of meters with the wide samples of telephone coincidental measurement. Also, they provide added data, almost like an interview, with regard to audience composition, multiple-set listening, out-of-home listening and the like. However, they aren't always accurate enough, and the diary returns aren't always properly balanced on a socio-economic basis. The diary, in SPONSOR'S "ideal" concept, would be used *within* city areas (later to be double-checked against the city phone results) and outside cities in rural areas. This would give you the classic "A-is-to-B-as-C-is-to-X" equation to find out the market-by-market variables in properly adjusting the rural diaries

(planted in an accurate coverage area) against in-city listening. Diaries could even be planted in a special national "population sample" like that of the meters, to check and be double-checked with meters for utmost accuracy.

So much, then, for the components of this "ideal" service.

In theoretical operation, the various segments of this service would be operating simultaneously, something like a group of detectives working on different aspects of the same case. Certainly, results would vary from one service to another. They do right now, largely the cause of the so-called "rating muddle."

However, any violent discrepancies between the different results would no longer be the trigger mechanism that touches off explosions in ad agencies and advertisers' offices. Rather, it would be a signal to re-check the accuracy and method, the samples and techniques being used to gain the overall objective.

Then, of course, would come the job of fitting the pieces together properly. It's an oft-quoted truism in research that "apples" and "oranges" can't be added together. That's true enough—if you're doing simple addition. But, in the hands of advanced mathematicians who can plot out the proper weighted equations, and with a gadget like the electronic "brain" of International Business Machines to do the "leg work" of calculation, it's not impossible.

In fact, when SPONSOR discussed the "ideal" measurement method, as mapped above, IBM men agreed that combining the various forms of research data could be done. Also, the big business-machine firm indicated that it would welcome such an industry challenge.

As Dick Puff, Research Director of Mutual Broadcasting System—and one of the men responsible for shaping SPONSOR'S Utopian research concept, puts it:

"If such a service as SPONSOR has charted could be brought about, the radio industry and its clients would no longer be confused when it came to radio measurement. By combining, rather than comparing, the results of the different techniques, you'd be looking at *results*, rather than *components* of results."

Utopian? Indeed it is.

But it isn't a concept that involves anything really new or untried, apart

28 YEARS OF Leadership!

W 590 K.C.

BASIC NBC
A MEET THE STATION

W 5000 WATTS

OMAHA + 200 COUNTIES

ROOM 220—INSURANCE BUILDING
JOHN BLAIR & CO., REPRESENTATIVE

NAT D. WILLIAMS

one of
WDIA's
many famous
personalities



Carnation Milk Another Famous Name with WDIA, Memphis

Yes, famous Carnation Milk . . . on a full 52 week schedule . . . is another of the big-name advertisers selling the huge Negro segment of the Memphis trade area with WDIA. It's just further proof of WDIA's complete dominance in selling the 439,266 Negroes in WDIA BMB counties. Join the list of such advertisers as Camels, Maxwell House, Colgate, Tide and Stag Beer, and join the swing to WDIA. Get the full facts today!

HOOVER RADIO AUDIENCE INDEX

City: Memphis, Tenn. Months: Jan.-Feb. '52

Time	Sets	WDIA	B	C	D	E	F	G
MF 8AM-6PM	14.2	23.5	23.6	17.7	12.0	8.4	6.9	6.3

MEMPHIS **WDIA** TENN.

John E. Pearson Co., Representative

Sales Managers say: Take ATLANTA'S WERD

(word for spot broadcast—effectiveness)

ALL BUSINESS IS LOCAL

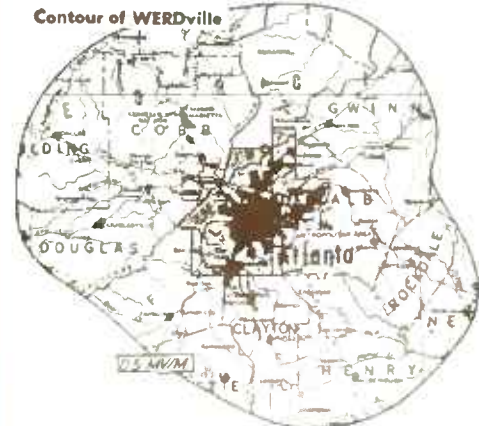
SUPER MARKET "door jammer"—a case history. BEST FOODS INC., through Benton & Bowles, Inc., scheduled NUCOA for 39 weeks. Danneman's Super-Market in Atlanta, co-operated by buying one spot on a single day, to test listeners response.

Results: Sold 3000 pounds of NUCOA.

WERD—is good by all audience building standards, whether by HOOVER or PULSE.

WERD—is the most economical radio BUY in Atlanta. 86¢ on every Atlanta dial, covers the area shown below . . . 1000 Watts.

Contour of WERDville



Write for "PRDDF OF PERFORMANCE"

Represented Nationally by

Jon Wootton, Radio Division

INTERSTATE UNITED NEWSPAPERS, INC.

J. B. BLAYTON, JR., GEN. MGR.

In the heart of
the
Dude Ranch
Country
between the
Parks

To reach Tourists
and Dudes use

The Art Mosby Stations



MONTANA

THE TREASURE STATE OF THE 48

What has TV
Done to
RADIO
in Syracuse?

In spite of the fact that Syracuse is a two-TV-station city — even though 71% of the homes in the Syracuse area have TV sets — two separate surveys* show that radio is very much alive and kicking.

3.07 Hours a Day is the average daily radio-listening time in TV homes in Syracuse. These same homes watch TV an average of 4.52 hours a day. Non-TV homes listen to radio 4.4 hours a day. TV has not replaced radio in Syracuse — merely supplements it as a source of entertainment and information.

*Write, wire, phone or Ask
Headley-Reed for your FREE
Copy of the Surveys.

WSYR ACUSE
570 KC

NBC AFFILIATE

from the brain-twisting needed in the planning stages to figure out formulas whereby all the different research “apples” and “oranges” can be related. Of course, such a service would have to be set up so that it avoids any possible government anti-trust action against a research “monopoly.” Also, there would then be a problem in keeping the whole system fresh, up-to-date and avoiding the possibility of “going stale” from lack of competition.

What do the radio research firms themselves have to say?

Not, perhaps, what you’d expect. In fact, executives of the leading companies in the field, when contacted by SPONSOR, often sounded off in terms that were no compliment to an advertiser.

For instance, an executive of a leading research firm stated that he was “pretty damn tired” of hearing about a 100% measurement of radio.

“I get this thing thrown in my face periodically,” he snapped, “and most often by characters whose knowledge of radio research problems is only a surface one. Sure, it’s physically possible to do it. We know how it could be done. But to double the accuracy of a sample, you’ve got to quadruple its size. When we quote one of these starry-eyed sponsors the costs of doing such a measurement, they run for cover!”

But the research firms are making progress, albeit slowly, toward the Utopian dream.

Just to review a few of them:

ITEM: The Nielsen Coverage Service, recently announced and currently in operation, should go far toward filling out the gaps in Nielsen’s methods. This new service, a sort of combination of features of Standard Audience Measurement (itself a healthy sign of progress) and Nielsen Audimeter measurements, is primarily intended to measure “comprehensive nationwide weekly and monthly audience coverage of radio and TV stations and networks” both in-home and out-of-home.

ITEM: Pulse’s Dr. Sydney Roslow has, in the last couple of years, considerably broadened his firm’s services to include periodic (usually, twice a year) checkups on out-of-home listening. Being done on the same base, the two can be combined for Pulse markets thus covered, although the results are not representative of the country as a whole on a socio-economic basis. However, Pulse has already done some spe-

cial studies in large, 100-mile areas around stations, has more on the way.

ITEM: For the past couple of years also, Hooper has been checking—with the limitations of a coincidental measurement service—the factor of multiple-set radio homes. “Nowadays,” said a Hooper spokesman, “our interviewers ask, when they hit a home that’s watching TV, ‘Is anyone else in some other room listening to the radio?’” In addition, Hooper has been doing listening measurements among car-radio users to get (1) the percentage of cars with radios, (2) sets-in-use in autos, (3) actual station ratings of these sets. These figures cannot be added, per se, to Hooperatings in markets, but they do give a valuable index to certain sponsors who want to know whether their program is doing well in certain areas with the motorist audience.

ITEM: ARB’s Jim Seiler, who feels that “radio is no longer content to sit back and take ratings in phone cities or meter measurements which don’t give audience compositions,” has a few new wrinkles. For one thing, Seiler has done much to improve the technique of using radio diaries, such as

Request Granted...

“RHYMALINE
MATINEE”

MONDAY THRU FRIDAY - 3:00 - 3:25 P.M.

“Rhymaline Matinee,” twin brother of KMBC-KFRM’s exciting “Rhymaline Time,” was inaugurated by popular request!

Heart of America listeners begged for a bright, live-talent program in mid-afternoon—“... like Rhymaline Time ...” they said ... and their response has been extremely gratifying. “Rhymaline Matinee” mail count has been increasing by leaps and bounds since it went on the air, and according to the latest surveys it looks mighty fine rating-wise, too.

There are a limited number of availabilities on “Rhymaline Matinee”—so write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters, Colonel.

THE **KMBC**
KFRM TEAM
CBS FOR THE HEART OF AMERICA

giving out *personal* diaries to each home member, rather than one for each *set*. He has validated the use of diaries to the point where they assume a rightful place in "fitting-in" with other radio research methods, and in finding a place of their own. Also, Seiler has started relating radio listening to actual product sales, through follow-up "pantry shelf" inventories and brand preference studies.

But, even adding them all up together, these new and useful developments of radio research still fall short of the Utopian ideal. This is to be expected. For, until the industry is ready to demand and *pay* for such a service, sponsors and agencies will have to live with what they have.

The 100% measurement of radio is *not* an impossibility, and can be done largely within the framework of known research techniques. What's needed now is the right kind of prodding from the rear to make the Utopia into something of a reality. ★★★

FREEZE LIFTS

(Continued from page 6)

are sold.

A key point for advertisers to bear in mind is that the opening up of new markets to TV will cut the cost-per-1,000 of most network shows. For the same talent and production nut, sponsors will get increased coverage with only the additional time charges to bear.

Many observers feel, in addition, that lifting of the freeze will add to factors which are now creating a slow-

down in raising of rates by stations.

3. *The status of TV today.* As the freeze lifts, there are 40 markets among the top 100 which have no TV. This includes the 20th market. Portland, Denver (26), Worcester (29), Tampa (45), Sacramento (69), and Fort Wayne (99).

There are also 40 markets with but one station, including 35 among the nation's top 100. Two of these one-station markets are in the top 10, six in the second 10—indicating the importance to advertisers of getting more stations on the air rapidly in these areas.

4. *TV's growth potential.* The new FCC allocations provide for 2,053 stations in 1,291 communities. This is sufficient to blanket most of the nation. Among these communities, 110 will have VHF channels only; 910 will have UHF-only; 255 will be mixed.

One question mark in the minds of many in the industry is how well UHF will do in cities which already have VHF television. While UHF is equivalent to VHF technically in reception and coverage provided, converters costing up to \$100 are needed to receive it on existing VHF sets. The pessimists reason that another FM situation may be created; set owners may fail to lay out money for converters to get the new channels when they already have TV sets.

Despite this real problem and the procedural difficulties outlined above, most industry veterans feel confident that TV is now on the way to full national status within five years. ★★★

Peabody Citation 1951

Originating Station

Johns Hopkins

Science Review


**around
Baltimore
they always
keep an
eye on**

**W A A M
TELEVISION**

CHANNEL 13

ABC-Dumont Affiliate

Represented Nationally by
Harrington, Righter & Parsons



LOW HURDLE

*A race occurs whenever ads
Are set in type or spoken.
The winner (properly in plaids)
Sees low-cost records broken.*

*If you would win this profit-race,
Watch Mister PLUS in action:
Per dollar spent, he's in first place
In audience reaction!*

— the difference is **MUTUAL!**

FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y.

KFMB
TV

Channel - 8

SAN DIEGO'S
1ST and only
TV STATION
blankets CALIF'S.
THIRD MARKET

700,000
TOURISTS
in 1951 spent
\$64,000,000 in
SAN DIEGO!

Wise Buyers Buy
KFMB-TV, AM
TV - CHANNEL - 8, AM - 550 K. C.
KFMB - 5th and Ash, San Diego 1, Calif.
John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Mgr.



TV timetable for advertisers

The advertiser who expects the end of the TV freeze to provide a fast "open sesame" to all markets of America via this highly-potent medium is in for a rude awakening.

Grants for new TV stations, augmenting the present 108, will not come easy. The sadly undermanned FCC will not issue construction permits until after 1 July. And how fast they can process the paper work is an open question. Then, too, there are the extended hearings that are necessary in markets where multiple applicants vie for the same channel; the court actions instituted by losing applicants; the possibility of court action that might still upset the whole freeze-lifting plan of the Commission (see freeze story, page 36).

If more than 20 new stations are on the air by year's end most authorities will be surprised. It's likely that a majority of these newcomers will be UHF (ultra high frequency) in contrast with the VHF (very high frequency) band on which the 108 stations now on the

air operate. The applicants who decide on UHF may turn out to be the real wiseacres, since most set manufacturers expect to produce TV sets soon capable of receiving both UHF and VHF. And technologically there's little difference between the two systems.

Today some 37% of all U. S. homes have TV sets. A year from now it may be 50%, with most of the increase being normal increase in existing TV markets and not because of new TV markets. So the end of the freeze isn't your signal for immediate full national distribution of your product via TV. It will take a long while—but the smart advertiser can still take excellent advantage of the medium, step by step, as it builds toward true national status.

Don't kill incentive to merchandise

Advertisers will note a marked increase in the number of radio stations lending merchandising cooperation. The decision on the part of many station managers to add a merchandising department is fostered by (1) a desire to give advertisers a tangible plus, (2) the success of strong merchandising stations in selling time and keeping it sold, (3) the example of CBS and NBC, both of whom have set up merchandising departments recently.

The trend toward merchandising was emphasized at the NARTB meeting in Chicago. The Merchandising Clinic conducted by Richard Shafto of WIS. Columbia, S. C., drew an over-capacity audience and was piped to a hastily opened auxiliary room via public address system. During the meeting speakers from such stations as WFDF, Flint, Mich.; WLW, Cincinnati; and WLAC, Nashville, told how they do

merchandising. But time didn't permit discussion of the dangers of merchandising.

To both advertiser and station there are such inherent values in merchandising that it would be tragic to injure it as a system. But unless the sponsor, and the station, is realistic merchandising may soon deteriorate to a vicious system.

Most merchandising stations have experienced advertisers who, after signing for 26 weeks, requested and received substantial merchandising cooperation, and then cancelled long before the contract expired. But with more merchandising these examples will multiply, as in the recent case of a well-known food product that cancelled its heavy spot schedule right across the country soon after the necessary merchandising was completed.

Even more serious is the possibility that with the trend toward merchandising advertisers will bargain with competing stations to the point where the degree of merchandising offered is greater than the schedule merits.

The advertiser who values radio as an advertising medium will not ask for excesses. The station operator who values sound business won't allow them. With added experience, more stations may turn to merchandising procedures such as that recently devised by Station KGW, Portland, Ore. The KGW system helps all KGW advertisers because it builds listenership in key areas within the station's radius while pushing sponsored products.

Merchandising is wonderful. But radio can only protect itself against merchandising excesses by selling its medium so well that advertisers will think twice before killing the goose that lays the golden eggs.

Applause

Practical prophets

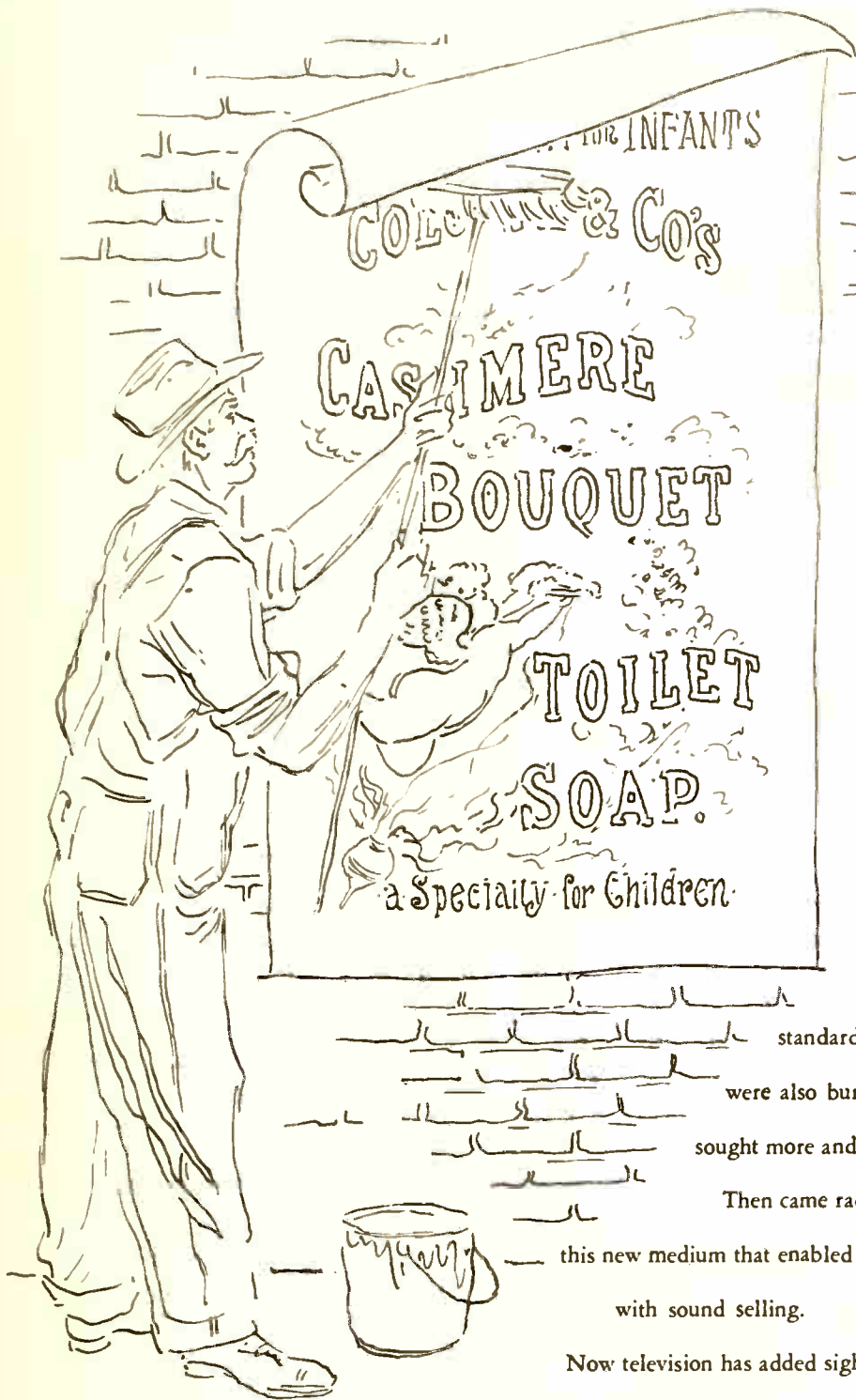
A look-back over the history of the industry will show that three things that radio broadcasters have had plenty of are competitive spirit, resourcefulness, and unity when it came to fighting a common cause. A fourth characteristic making itself more evident than ever before is imagination. Positive proof of this will be found in experienced advertisers who, after

SPONSOR's lead article in this issue: "The Radio station of the future."

Advertisers who may have been wondering how radio broadcasters would gird themselves against the progressive inroads of television can get a pretty good idea of what the approach will be from a perusal of the answers to SPONSOR's questionnaire on the subject. The thinking contained in these replies, advertisers will agree, is ground-

ed in shrewd, hardrock appraisal of a revised role in the order of things.

What may look at the moment to be a lot of crystal-gazing could turn out to be, basically, the actual program structure of the local station in the forecast year—1962. As will be noted from the quotations in the article, SPONSOR's seers have stuck quite closely to basics and hence their chances of hitting the target are good.



FORERUNNER...

Forerunner of today's big, efficient outdoor advertising industry was this scene. Early in the century advertising posters of various sizes were displayed on buildings, boards and fences—wherever a suitable surface greeted the bill poster.

About the same time that billboards were becoming standardized, other media—newspapers, magazines, car cards—were also burgeoning with advertising as manufacturers sought more and better ways to reach the public.

Then came radio . . . and advertisers quickly took advantage of this new medium that enabled them to reach millions of people simultaneously with sound selling.

Now television has added sight to sound . . . and again advertisers were quick to capitalize on the added impact this newest medium affords them.

In WLW-Land, these two media—WLW Radio and WLW-Television—used in combination,

offer advertisers the most efficient and economical way to

reach more people more often and more effectively.



1922 . 1952



THE NATION'S STATION AND ITS TV SERVICE

weed

and company

RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA
HOLLYWOOD