

# SPONSOR

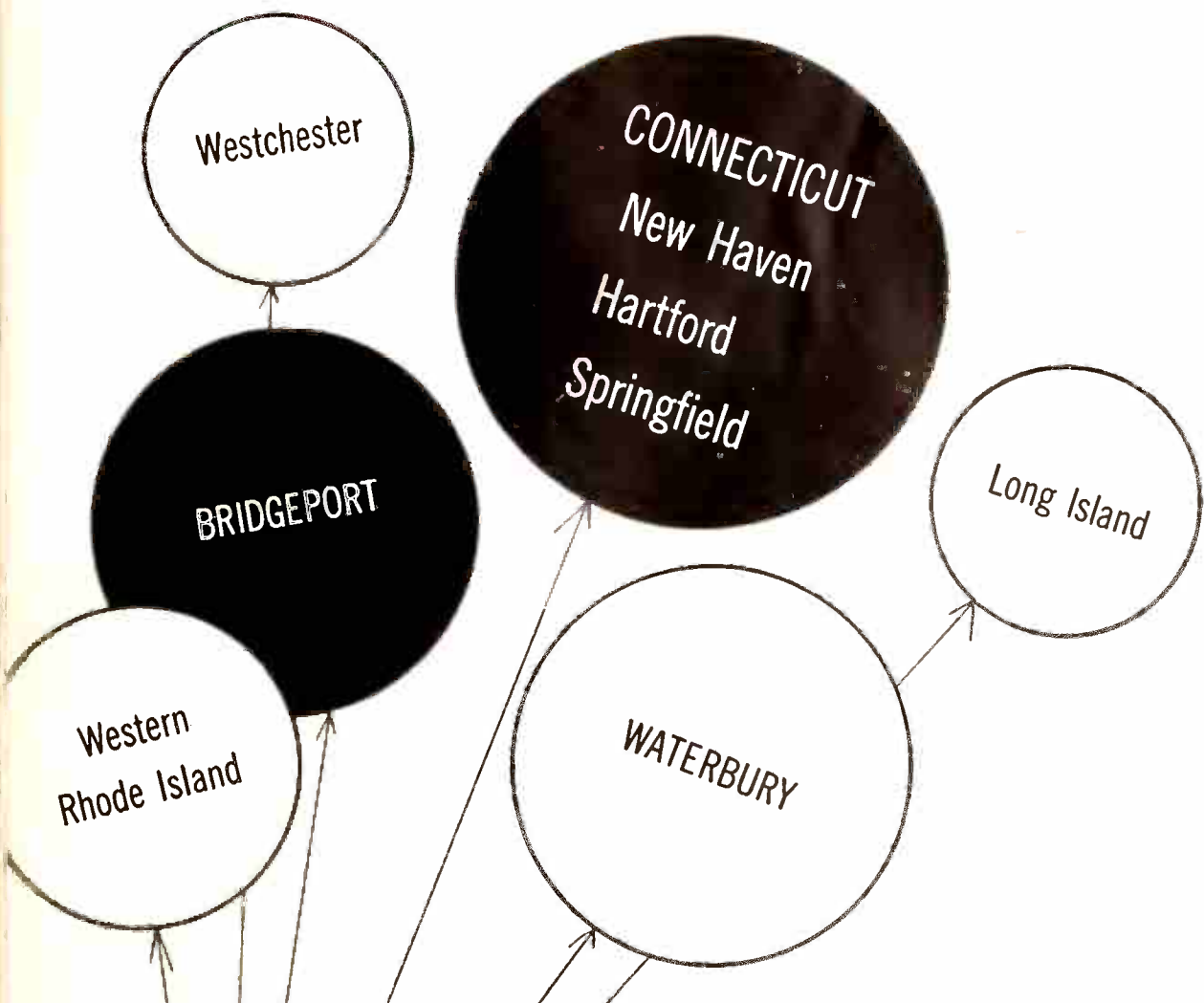
NEW YORK  
2 CENTS

use magazine for Radio and TV advertisers

26 JANUARY 1953

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

50c per copy • \$8 per year



## you say when, and they're ALL YOURS!

Better say NOW! Your sales, like balloons, will go up when you take to the air over WNHC-TV. Television means WNHC-TV to families not only in all of Connecticut, but in eastern New York, Massachusetts, western Rhode Island and much of Long Island. 91 publications carry WNHC-TV listings.

**W N H C** AM FM TV

new haven New England's first complete broadcasting service  
Represented nationally by the Katz Agency

### COMING: BETTER RADIO RATINGS?

page 25

Astute combination of TV and psychiatry touched off Mogen David sales boom

page 28

Radio made Tulsa flower store nation's largest

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### 6 WAYS TO KILL A TV COMMERCIAL

page 32

These tips from Ken Baker will help you get most out of SAM coverage data

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Radio is Shell Chemical's speed medium when insects strike the farm

page 36

Foreign-language radio: a 1953 status report

page 38



**PHILIP MORRIS...**

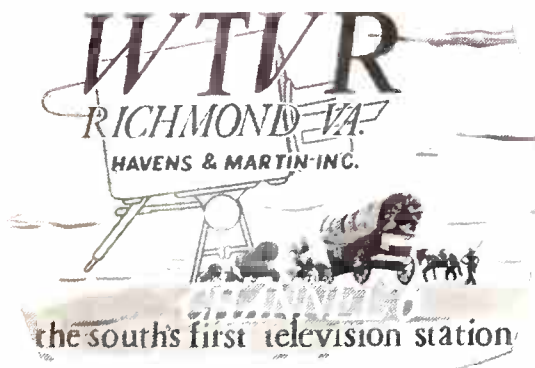
**DOES A COMPLETE JOB.**

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

**WMBG  
WCOD  
WTVR**

"Something wonderful happens when you change to Philip Morris." This slogan prophesies the pleasant completion of a cycle that includes the buying of fine tobaccos . . . storing . . . curing . . . the manufacturing and selling of cigarettes. Just as millions of smokers today "Call for Philip Morris . . ."

Millions of loyal listeners and viewers tune to Havens & Martin, Inc. Stations—WMBG, WTVR, and WCOD, serving the rich Virginia markets around Richmond. And "something wonderful happens" to advertisers on these First Stations of Virginia! They profit from the buying action stimulated by the power of Richmond's one and only complete broadcast institution. It should happen to you!



**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. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.



**REPORT  
TO SPONSORS  
26 JANUARY 1953**

**Lucky Strike  
would share  
"Hit Parade"  
sponsorship**

Sharp impact of TV's high cost on even biggest of advertisers couldn't be brought home more dramatically than this: Lucky Strike (American Tobacco Co.) is interested in finding an alternate-week sponsor for its "Hit Parade." Because of traditional factor—creation of the program by ATC's late George Washington Hill—admen are comparing this development to that of venerable family selling its heirloom silverware. Telecast of 17-year-old show now costs \$38,000 gross weekly for talent and production and \$24,000 gross for time.

-SR-

**Complications  
in possible  
"Hit Parade"  
co-sharing**

One of handicaps faced by Lucky Strike in its efforts to get alternate-week sponsor for "Hit Parade" is this: NBC is mulling idea of reducing "Your Show of Shows" to one hour next season. Were that to happen, "Hit Parade" could not immediately follow "Show of Shows" as it now does since first half-hour of "Show of Shows" is sponsored by Camel cigarettes. Hence there would have to be half-hour interval between 2 shows, and agencies that have been approached about "Parade" say they are reluctant recommending "a client buy into a void."

-SR-

**White Rock  
switching  
to Ellington**

White Rock account is set to move into Ellington & Co. from Kenyon & Eckhardt. Cal J. McCarthy Jr. will do delivering of the business and serve as account executive. He's son of Cal J. McCarthy, until recently executive v.p. of Ruthrauff & Ryan as well as treasurer. White Rock, subsidiary of National Distillers, last year spent around \$850,000 on its ad campaign.

-SR-

**Kaufman  
row grew  
out of bad  
memory**

Cause celebre which grew out of dismissal of George Kaufman from "This Is Show Business" actually had its origin in a momentary lapse of memory. As planned before broadcast, Kaufman was supposed to have remarked: "Let this be a program in which nobody sings 'I Saw Mama Kissing Santa Claus'." When the time came to deliver this crack Kaufman forgot title of current song hit and instead inserted title, "Silent Night."

-SR-

**Near full  
house  
likely for  
"Game of Day"**

Falstaff Beer may wind up with all major league teams but Pittsburgh in its sponsorship of "Game of the Day" on MBS this season. New York Giants have tentatively agreed to join list of teams picked up and sponsor has hopes of getting New York Yankees allied with project, likewise for first time. Unlike restrictions imposed on collegiate football by NCAA, baseball undertaking is clear of any monopolistic cloud: Any network may carry games if it meets MBS-Falstaff price.

-SR-

**Negro  
stations  
getting  
TV grants**

WMRY-TV, New Orleans, may become first Negro-staffed TV station. It has applied for Channel 26. Ownership would be same as that of WMRY. Another Negro market specialist, WJLD, Birmingham, has been assigned TV channel and plans to be on air by mid-summer.

**REPORT TO SPONSORS for 26 January 1953**

**TV looks for U.S. action vs. NCAA** TV industry appears to have become reconciled to but one way out of tight monopoly now existing in regard to televising collegiate football: Department of Justice filing anti-trust suit against NCAA and its membership. Such action is now pending in court against professional football leagues.

-SR-

**Time buying spreading out** Increasing number of agency executives now involved in time buying is indicated by this comparison: When Station Representatives Association distributed its 1949 edition (the first) of its "Spot Radio Estimator" maximum number of copies it sent to any one agency was 10. Second edition of the "Estimator" has just been issued and maximum number sent to an agency this time was 50 copies. Y&R, where media buyers do all media buying for a specific account, is agency that got 50 copies.

-SR-

**Stations accepting I.D. standards over 90%** Over 90% of all TV stations now on air have accepted I.D. (station identification) standards set up by Station Representatives Association in cooperation with ad agencies. Of stations operating, 115 abide by visual-and-copy pattern which 2 factions standardized not many months ago. (See "How to sell in 10 TV seconds," SPONSOR, 20 October 1952.)

-SR-

**Hefty profit for CBS, Inc.** CBS, Inc., from indications, will show for 1952 profit increase of at least 10% over 1951. Profit for '51 was \$6,380,000, which included \$871,000 from tax adjustment. Company's audited financial statement won't be released until some time in April.

-SR-

**Program sharing needed for diversification** Opinion not uncommon among admen is that number of top advertisers in 1953 will show disposition to invite co-sponsorship of their expensive network TV shows principally for this reason: to get greater diversification of programing and frequency on air. Considered as model example is American Tobacco Co.'s opening of its house-created and built "Hit Parade."

-SR-

**Agencies greet SAM data eagerly** Eagerness with which some agencies have taken to SAM's station home circulation and coverage data reflects confusion which has resulted from: (1) increase of radio homes by 8% since 1949 BMB; (2) addition of 400 radio outlets, and (3) 200 adjustments in station power. Explanation on how to use SAM data starts page 34.

-SR-

**Nielsen's proposal for Audimeter revamping** Advertisers may discover radio ratings are higher and cost-per-1,000 radio homes lower if networks accept plan A. C. Nielsen has submitted to readjust Audimeter samples to cover multiple-set homes. Revamping of Nielsen rating system might raise cost of NRI subscription by as much as 50%. Details of findings on multiple-set homes accruing from Nielsen coverage study starts page 25.

-SR-

**Comet Rice adding TV, radio spot** Comet Rice Mills of Houston, which has distribution in 25 states, is planning well-rounded radio and TV spot campaign for 1953. Tracy-Locke Co., Dallas, is agency.

(Please turn to page 68)



# WNEW

was the only  
New York radio  
station to  
increase its  
audience in 1952!



(Details upon request)

**SOURCE: PULSE**

6 a. m. to 8 p. m., Monday through Saturday  
1952 vs 1951, At Home Only

*More and more  
your favorite station for music and news*

# WNEW

**1130 | ON YOUR DIAL**

50,000 watts day . . . 10,000 watts night

## ARTICLES

### Coming: better Nielsen ratings?

As by-product of NCS study in 100,000 homes, Nielsen now has probably most accurate study to date of number of multiple-set radio homes. As result firm can revise its Audimeter sample to give better multi-set measurement—if industry will pay for it. Also reported: Eight NCS radio-TV "basics"

25

### TV and psychiatry boom Mogen David

Kosher wine broadened its market, becoming one of leading sellers, by astute combination of network TV and copy themes designed to stir basic emotions

28

### Radio made Tulsa flower store nation's largest

Sales volume rose 650% between 1940 when Christina's Flowers first went on air and 1952. Christina herself attributes store's success to KVOO garden show (she stars in it). Trade rates one of her two stores as largest in U. S.

31

### 6 ways to kill a TV commercial

You can read this picture story in five minutes and come away with reminders about the six basic pitfalls in making a TV commercial plus an equal number of positive suggestions on sound selling. The source: Otis Carney, Chicago TV vet

32

### How to get the most out of SAM

New 1952 coverage data in the form of SAM reports has already hit the desks of many agencies and clients. To help admen make best use of it, SPONSOR went to SAM's research chief, Dr. Kenneth H. Baker, got his pinpointed tips

34

### Radio helps Shell Chemical get message to farmer

Insecticide firm can have commercials on the air 48 hours after insect plague strikes because of spot radio's flexibility. That's big competitive advantage

36

### Foreign-language radio: 1953

Growing number of national advertisers are turning to this means of reaching the foreign-born and second-generation market. Article gives details on why and advice on using foreign-language radio to best advantage

38

### SPONSOR index for second half of 1952

Articles and departments are indexed here under convenient headings. Extra copies of this index are also available to subscribers without charge

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## COMING

### Why Willys went on the air

Never before a big air advertiser, Willys-Overland has emerged this season as a major spender with sponsorship of two prestige vehicles (N. Y. Philharmonic on CBS Radio, "Omnibus" on CBS TV). This article will explore Willys strategy

9 February

### What you should know about local cut-ins

How much do they cost? What kind of advertisers can use them effectively? Do they have a future in television? These questions answered and many more

9 February

### Utility employees double on TV to pare costs

Regional sponsors who feel TV is too costly may get encouragement from the story of Boston Edison's all-employee program. By using its own executives, clerks as demonstrators it brings in a WBZ-TV household show at \$1,000 a week

9 February

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Here's a glimpse of results of actual sales roped in by WTCN-RADIO personalities.

**JIM BOYSEN**—He made a one-minute announcement for National Jewelers in Minneapolis. Within two minutes, the jeweler was swamped with calls and couldn't handle the influx of store traffic.

**SEV WIDMAN**—Muntz TV sold *more* sets from the Widman Show than the next three stations combined.

**JIMMY DELMONT**—He made only two announcements . . . sold eight 1951 Kaisers and six Henry J's.

**JACK THAYER** — With one announcement for Hallicrafter-TV, Thayer received calls for 300 TV demonstrations.

These boys are *real sales* hands. They're proven and experienced. Talk to your Free & Peters representative. Ask him about these *new personalities* who have the ability to move your merchandise.

**A NEW POWER IN RADIO**  
**WTCN-Radio**

National Representatives  
**FREE AND PETERS**

MINNEAPOLIS—ST. PAUL

*Town Crier of the Northwest*

# 2765

Independent  
Retail Grocers

in Baltimore say:

# WFBR's

the station for us!

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

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

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

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

ABC BASIC NETWORK

# WFBR

5000 WATTS IN BALTIMORE, MD.

## Timebuyers at work



**Jerry Bess.** Frank B. Sawdon, Inc. v.p., says that if someone can prove that any retailer in the country uses more radio than Robert Hall Clothes it will be a shock to him. For this rapidly expanding clothing chain Jerry buys from 5,000-6,000 announcements a week (placed to run for 16 weeks). To make these buys in 70 markets, he travels three months out of the year, usually two weeks at a time.



**John Marsich.** Kudner Agency, thought things would be back to "normal" when General Motors' coverage of the NCAA football games ended in early December. Not a chance! GM promptly ordered a Christmas show featuring Arthur Godfrey, video coverage of the Waldorf Astoria showing of its new car models, and an all-out treatment of the Eisenhower inauguration ceremony on 20 January.

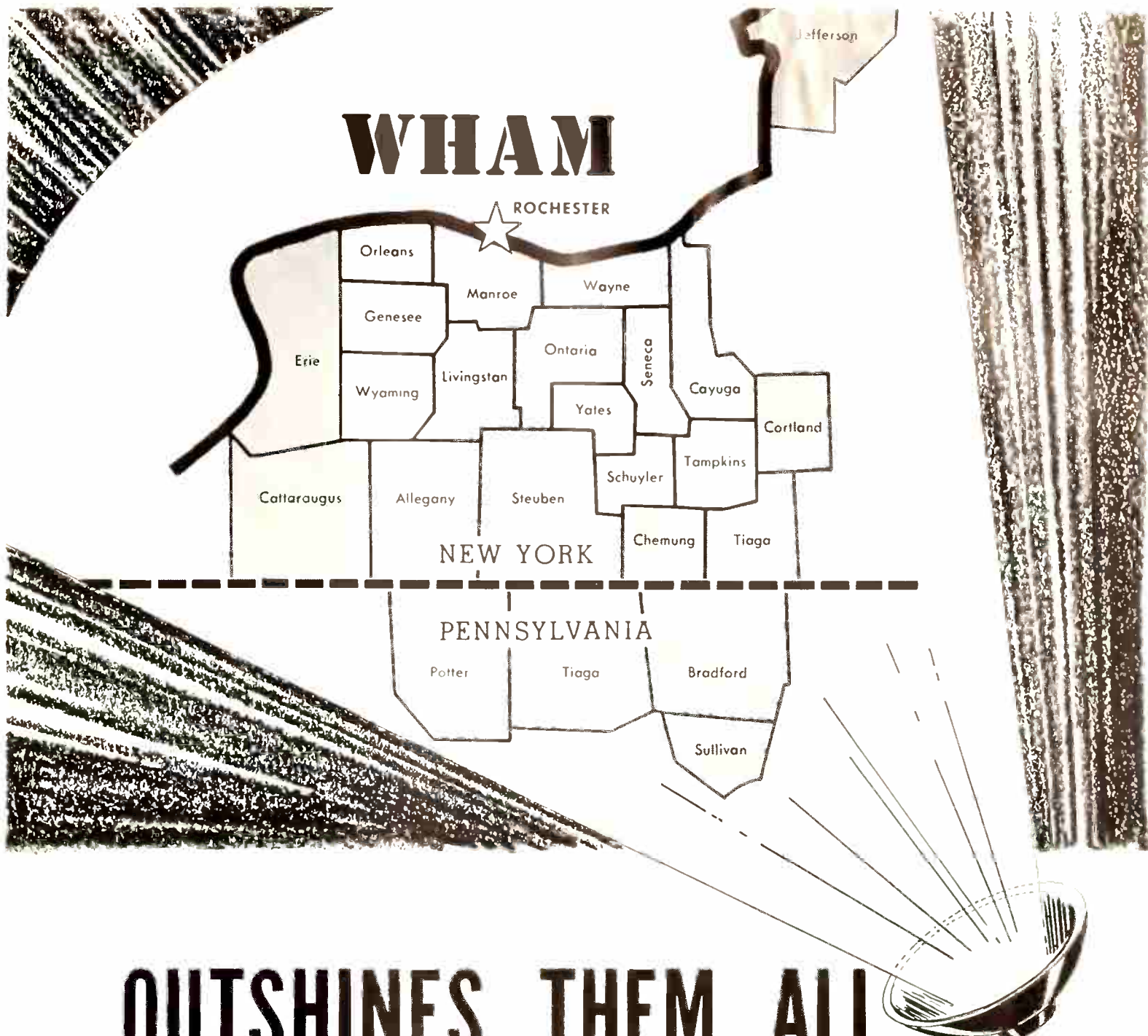


**Jayne Shamon.** J. Walter Thompson, deserves a deep bow from CBS TV. It was her Scott Paper Co. account which filled up the sponsors' roster for Omnibus—Ford Foundation and Bob Saudek's answer to low-grade programing gripes. This is another move in Scott's stepped up air activity which was touched off by its booking of Scott Music Hall. Jayne also buys for Lever, Standard Brands, Johns-Manville.



**Herb Gruber.** Cecil & Presbrey, finds himself with additional time buying activity as a result of the C & P merger with J. D. Tarcher. Specifically, it means that in addition to the extensive buying he's been doing for Block Drug, McCormick spices, and Nestlé products, he'll now be concerned with the air activities of Benrus watches and White Rose tea. Latest buy: Cecil Brown on Don Lee net for Block.





# WHAM

ROCHESTER

## OUTSHINES THEM ALL

**99.8%** Domination of 16-County Area  
**MORE** Listeners **ALL** the Time★

For over 25 years, time buyers have found that whatever their sales goal in Western New York, WHAM consistently outshines the competition. And for good reason! WHAM dominates 16 Western New York-Northern Pennsylvania Counties. The latest area PULSE proves again that WHAM alone with 99.8% listener preference can do your selling job to more people than any of the 24 radio stations in the area.

**Call the HOLLINGBERY Representative for Complete Details**



★ PULSE (Oct.-Nov. '52) interviewed 6200 homes in WHAM-land. Out of 552 measured quarter-hour broadcast periods, WHAM was FIRST in 551. Truly overwhelming coverage and listener preference!



The STROMBERG CARLSON Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc  
 GEORGE P. HOLLINGBERY COMPANY, National Representative





Visitors at WFAA 30th Year Radio Fair requested more than 85,000 photos of their favorite stars



Reuben Bradford separating the grand and the opera

# life began at 30...



The news writer's "30" marks the finish of his story. To Radio Station WFAA, "30" symbolizes its Thirtieth Year of leadership... a year of great accomplishment, a vigorous advancement at a time when others covered, fearful for the future of radio. With the successes of 1952 highlighted on these pages secure in its belt, WFAA strides forward with daring and dramatic sureness into 1953.

Joe Reichman is always a great shawman

They're never too old or too young to enjoy the Shindig





### WFAA 30TH ANNIVERSARY RADIO FAIR

The week of June 23rd more than 30,000 friends poured through WFAA's penthouse studios — from daylight to 10 P.M. — to enjoy continuous audience shows, shake hands with their favorite WFAA personalities, view colorful, dramatic historical and merchandise exhibits, win prizes!

### MURRAY COX, R.F.D.

Broadcaster, traveler, editor, promoter . . . leading exponent of Southwestern agriculture, now in his seventh year as Farm Director of WFAA. His 3rd annual WFAA Farm Tour last spring conducted 218 enthusiastic farmers and ranchers through the Corn Belt, into Canada, and the New England states. Recognized "one of the best friends of farmers of Texas," and for his tireless and conspicuous work in behalf of soil conservation and pasture improvement, Mur-

ray's 6:30 morning and noon daily programs are closely followed by commercial farmers and ranchers throughout the WFAA area, to the great benefit of agriculture, his sponsors and WFAA.

### JOE REICHMAN

Less than a year ago this big name bandleader-showman switched horses at the height of his career to join WFAA. Reichman's genius fuses a wealth of music, incidents, personalities and showmanship into delightful, informal shows that quickly gained him a strong following and six sponsors for 24 quarter-hours a week!

### REUBEN BRADFORD — "OPERA ONCE OVER LIGHTLY"

Good natured spoofer, Reuben takes the "grand" out of grand opera, and introduces the beauty of its music to the man in the street. The general appeal of Reuben's witty, unique commentaries brought his program to the attention of NBC\* — and a network contract.

\*Listen each Saturday 8:30 P. M. EST — your favorite NBC station.

### WFAA SATURDAY NIGHT SHINDIG SHOW

The largest folk and country music stage show and broadcast was opened by WFAA at the State Fair of Texas, October 4-18, 1952. A fast paced four hours of hilarious entertainment — the Shindig's company of fifty artists, two bands, an emcee, two comics, a quartet, four top recording stars, and frequent top guest stars\*, are drawing an increasing paid attendance.

\*Spike Jones Revue, Jan. 17

### NEW TALENT

Forty radio and stage artists were added to the WFAA roster during the year, greatly broadening the station's public appeal and the variety of its programming at every taste level.

# for WFAA!

More farm folks know Murroy  
than the Gov'ner of Texas



These were our laurels of 1952. They are recounted in proof of WFAA's reluctance to stand still . . . of its ability to ever step forward. Our plans are continual. Life *began* at 30 for WFAA. By *began* we mean these were first steps in increasing our service — that in 1953 WFAA shall be more exciting, more entertaining, more interesting to our audience . . . and more productive and profitable to our advertisers.

# WFAA: dallas

Radio Service of The Dallas Morning News

Edward Petry & Co., Representatives



**820**  
50,000 WATTS  
NBC • TQN

**570**  
5,000 WATTS  
ABC • TQN

WE'RE  
RELUCTANT



BUT FACTS  
ARE FACTS  
AND  
**KSDO**  
#1  
is 1 in  
**San Diego\***

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



**Representatives**

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

# Men, Money and Motives

by  
Robert J. Landry

## **S as in statistics and sex**

This column herewith faces in two directions at the same time and argues two points of view simultaneously. Neither feat is accomplished for the first time.

\* \* \*

Start with a cute word recently coined by Frank Cogan of the Gordon Baird advertising agency. He speaks of a given project being "statisticated"—meaning, there are data to support the sales pitch. This reminds us that all sales management, all advertising campaigns, all media, all entertainment and schedules need to be tidily "statisticated" and for this purpose an army of neat dolls and pipe-smoking masters of statistication are regularly employed.

\* \* \*

Now switch to the opposite extreme, to the community that cannot be measured, the element which eludes the test-tube, the mysterious, amorphous, magical something which the late queen of corn, Elinor Glyn, termed "it," which Marilyn Monroe had even when she was hungry, and which Jimmy Durante calls "poisonality" in himself.

\* \* \*

We are saying, not originally, that while we all properly honor, respect, and subsidize the "statisticated" story we are never wise to long forget l'amour toujours, charm, allure, big dig, or come-thither.

\* \* \*

Pin-point down to the problem of radio in meeting the competition of television. Here it is swiftly apparent that radio is a superbly "statisticated" medium of advertising. None better. Consult BMB, consult any network's formidable array of figures. Radio was, and radio largely still is, the greatest bargain medium ever devised. But, despite its stunningly statisticated status, radio at the moment is overshadowed by the new siren in town. TV has got "gl'amour," but large. True, the number of drop-out sponsors is increasing and the novelty is dissipating. Still, no denying that video has a new charge of sex appeal that has driven radio from many a fickle mind.

\* \* \*

Another example of personality-alone besting a "statisticated" story, this time in TV itself. Just the other week there was a highly remarkable (if scarcely remarked) happening: General Foods cancelled a 40-rated commercial entertainment, *Life With Luigi*, in favor of a 12-rated sustaining comic, *Red Buttons*. The loser in this swap was well-statisticated: the winner was largely in a pre-statisticated state of development. Nor was there any financial differential. Each show was a \$20,000 (approx.) CBS package.

\* \* \*

Can you imagine back a few years ago in the tightly statisticated situations of radio competition a program rating 40 getting the  
(Please turn to page 92)



# The FIRST CITIZEN of the 17th STATE\*



Charles John Stevenson is *first* on the air in WGY-Land. He greets his listeners between 6:00 a.m. and 6:45 a.m. every morning but Sunday. And he's *first* in sales, too! The president of the Company which was one of his past sponsors wrote and said, "I regard you as the best salesman in the world. Please send me a picture of yourself so I can hang it in my office."

This is only one of the 30,000 pieces of mail "The Chanticleer" received last year. His jovial personality, his cheerful chuckle, and the music he provides between his conversation and his jokes have given him a tremendous following among the rural folk in Eastern Upstate New York and Western New England.

As an individual Charles John really gets around! He's publisher of the oldest weekly newspaper in the United States (Washington County Post); he appears at plenty of fairs every summer; and every year he fills about 100 speaking engagements—everything from high school commencements to bankers' conventions.

When he celebrated a recent program anniversary on the air, over a hundred people were in the studio at 5:45 a.m. Some of them had left their homes at 3:30 a.m. to drive the hundred miles to Schenectady.



CHARLES JOHN AND BLACKSTONE THE MAGICIAN A recorded interview with Blackstone was the feature of a recent Chanticleer Program.

PUT THIS FIRST CITIZEN'S PERSONALITY AND ENTHUSIASM BEHIND YOUR CLIENT'S PRODUCT AND IT WILL SOON BE FIRST IN SALES!

#### WGY AND THE FARMER

Number of farms in the WGY area	96,550
Average value per farm	\$10,828
Number of farms owner-occupied	77,265
Number of trucks	54,643
Number of tractors	75,013
Number of autos	89,947

\* The WGY area is so named because its effective buying income is exceeded by only 16 states.

50,000 WATTS

# WGY

A GENERAL ELECTRIC STATION

26 JANUARY 1953

Studios in Schenectady, N. Y.

## THE CAPITAL OF THE 17TH STATE

Represented Nationally by Henry I. Christal, New York — Chicago — San Francisco

# 2,779,531\*

Rich-From-The-Soil  
Midwesterners Live  
Within KMA's 1/2 MV Line

At last count, 2,779,531 predominantly-rural midwesterners lived within the KMA 1/2 Millivolt daytime contour area in Iowa, Nebraska, Missouri and Kansas. That's a market greater than Iowa, Washington State or Oklahoma—or, Colorado and Nebraska combined!

They're America's top-spending farm market! In 1950 these KMA-landers spent \$2,819,660,000 for goods and services—a figure surpassed only by a handful of metropolitan markets!

Here is THE big farm market... served by the 5,000 powerful watts of KMA—The Midwest's TOP Farm Station. IF YOU sell products or services in the rural and small town midwest, then YOU BELONG ON KMA! Contact Avery-Knodel or KMA today.

\*1950 Census



# KMA

SHENANDOAH, IOWA

Represented by  
Avery-Knodel, Inc.

KMTV

Omaha's Number One  
Television Station  
Now Represented by  
Edward Petry & Co., Inc.

Under Management of  
MAY BROADCASTING CO.  
Shenandoah, Iowa

## 510 Madison

### GIRDLES ON TV

Your January 12th article "How to demonstrate a girdle on TV" is a swell story but it requires some clarification for both TV stations and retailers.

The 4% of retailers' Sarong sales allotted for cooperative advertising covers newspaper as well as TV advertising. This is based on current sales not the previous year's. The company periodically checks retailers to make sure the 4% is not exceeded.

Another point we would like clarified is your reference to Sarong's budget. The 1953 national advertising budget is confined to newspapers. TV expenditures are taken out of the cooperative advertising allotment which is separate from the national advertising budget.

Finally, the film runs 20 seconds which allows time for a retailer's tag line.

Many thanks for publishing this Sarong story. Our prime purpose in writing you is to prevent misunderstanding on the part of retailers and TV stations.

HAROLD M. MITCHELL  
Harold M. Mitchell Inc., Adv.  
New York

### WRIGLEY

Thanks very much for sending me the articles on Wrigley's TV-radio operation (SPONSOR, 17 November, 1 December 1952).

I think you did a very fine and thorough job on the subject, and I know everybody here who has read it feels the same way.

HOWARD B. KETTING  
Vice President  
Ruthrauff & Ryan, Inc.  
Chicago

### MARS CANDY

Have just finished your Mars story (see "Radio-TV best sales tools we ever had"—Mars," SPONSOR 15 December 1952) and say "Congratulations on a job well done."

ELLIOTT PLOWE  
Advertising Mgr.,  
Peter Paul, Inc.  
Naugatuck, Conn.

### MERCHANDISING SECTION

May we congratulate you on your recent article dealing with "The merchandising problem" as explained in your December 1 issue.

We found it of sufficient interest to order an additional unit of copies. We appreciate your interest in offering to supply us one or two copies without charge. It is such studies as this one, as well as others you have issued from time to time, that make your magazine of real value to the radio industry.

EUGENE M. HALLIDAY  
Manager  
KSL  
Salt Lake City, Utah

I want to again tell you of the tremendous impression the coverage of merchandising made on me in your December 1st issue. I thought the piece was extremely well done and very helpful to the industry. You should be commended.

R. E. DUNVILLE  
President  
WLW  
Cincinnati

### GULP OR LUCK?

I think I should resent the translation of my name as given under Mr. Hans H. Tüxen's letter on page 9 of the 15 December issue of SPONSOR. I have never in all my years been addressed as "Gulp." Is your translation correct or is my knowledge of German poor?

E. J. GLUCK  
President & Gen. Mgr.  
WSOC  
Charlotte, N. C.

● Writer Tüxen, commercial manager of Radio Saarbrücken, Saar, France, sent SPONSOR the Pepsi-Cola jingle in German with the comment that radio made it famous in that part of former Germany. The last line read: "Pepsi-Cola gluck, gluck, gluck." SPONSOR's German expert translated it to read: "Pepsi-Cola, gulp, gulp, gulp." In answer to reader Gluck's letter our German expert says she stands on her translation, that "gluck," an onomatopoeia, means, "gulp," while "Glück" with an Umlaut would mean "luck."

### USE MAGAZINE

I just finished reading a copy of SPONSOR, and it looks like a magazine I should have had long ago.

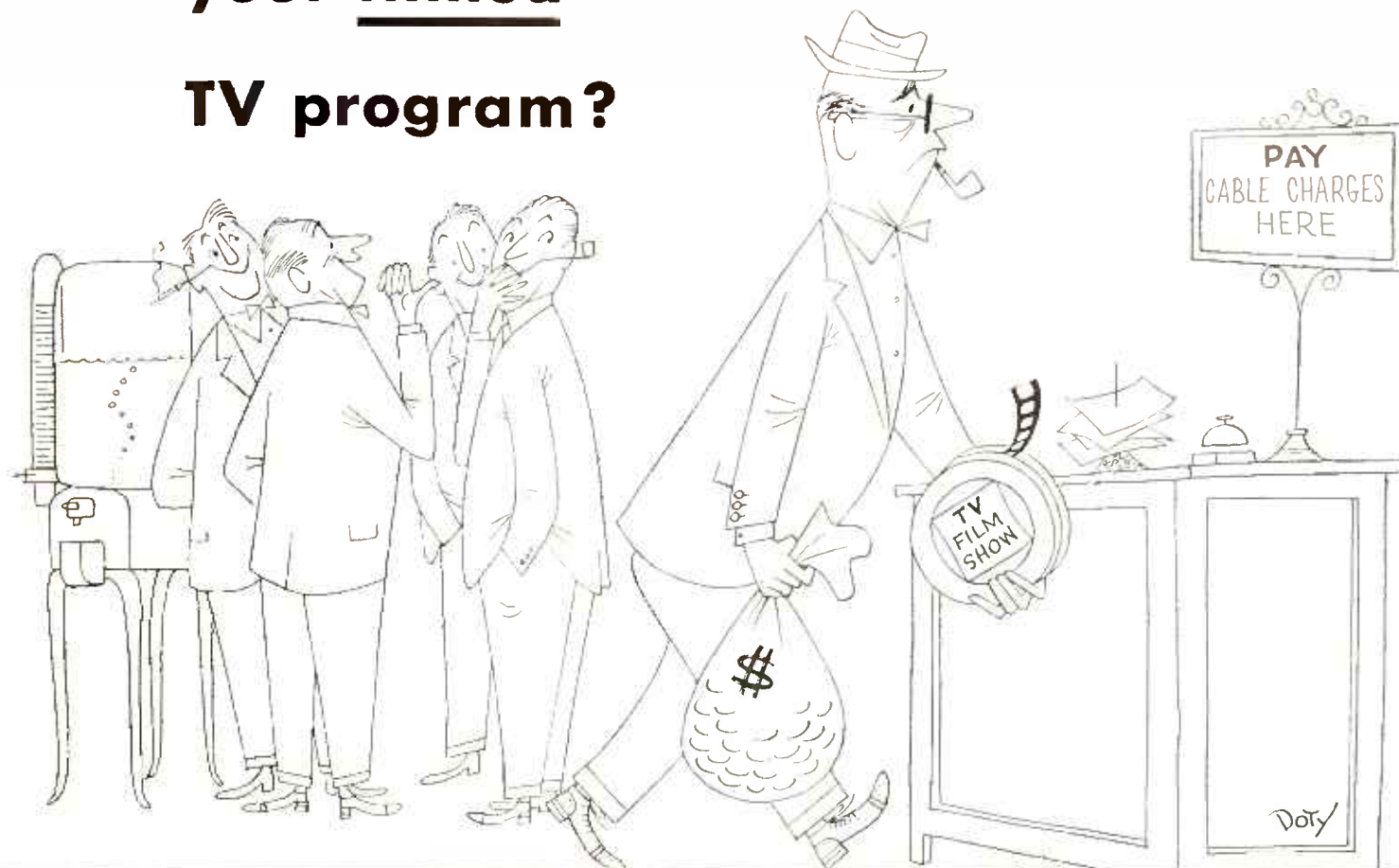
Please enter my subscription.

J. W. ENGLAND  
Manager  
KFDR  
Grand Coulee, Wash.

(Please turn to page 93)



**paying  
cable charges for  
your filmed  
TV program?**



**you can do better with SPOT—much better**

If your TV program is on film, why pay cable charges when you can build custom-tailored coverage for your show on a Spot basis? The picture quality, of course, is constant—thanks to film. The savings in Spot time charges are enough to cover film prints, their distribution and other costs. But with Spot, you choose only the markets you want—and find that stations clear time more readily for Spot.

*Get the full details from your Katz representative.*

**THE KATZ AGENCY, INC** • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

26 JANUARY 1953

13



WHEN YOU CHOOSE CANADA'S FIRST STATION...



in 3 years

}	Population up 11.4%
	Retail Sales up 36.9%
	CFCF local sales up 300%
	CFCF Rates up less than 15%

*Based on latest SM figures.*

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



**Mr. Sponsor**

**Sidney P. Mudd**

Exec. v.p.  
N. Y. 7-Up Bottling Co., Inc.

When asked about his early days with 7-Up, Sidney Mudd, now executive v.p. of the N. Y. 7-Up Bottling Co., will tell you that he started as a "distributor" in Chicago just after he took his B.A. in philosophy at St. Louis University. Press him a bit further and he'll admit that in those '38 days his duties as a distributor consisted of driving a truck, giving retailers a personal sales pitch, and hustling cases of the soft drink on his shoulder.

Today, he's still in the business of selling 7-Up and still believes in the personalized approach. This is exemplified not only in his meticulous selection of service-salesmen but in the approach his company made in its first major TV effort last summer.

Banding together with the other five bottlers who cover the territory in and around New York City, alternate-day sponsorship of Happy Felton's *Talk to the Stars* over WOR-TV was undertaken. This program, which immediately followed each Brooklyn Dodger home game, featured an interview with the player selected as the star of the day by reporters in the press box. Alternately talking and sipping 7-Up, Happy gave a demonstration of the warm, friendly approach used by the whole 7-Up sales force.

Sid explains the selection of the show this way: "Our salesmen had done the job of getting retailers to stock and display the product so it was up to us to create a mass demand for it. We wanted a TV program which had mass appeal with a quality touch. Well, the Dodgers play a classy brand of baseball and Happy Felton could never be accused of being anything less than big league."

For their \$1,500 a day the bottlers got almost instantaneous results. Sid reports: "Those 18 telecasts stirred up more enthusiasm from our retailers than any other medium including national magazine and newspaper ads placed by the parent company. I'm convinced now that no medium gives your product the aura of class that TV does. And although it's tough to pinpoint sales figures (particularly in view of the fact that July was hot and August cool), volume was up from 22-45% over the preceding year."

Commercials on the program featured 7-Up as a thirst quencher, combined with ice cream for the youngsters, and as an "all-purpose" mixer which blends well with more potent ingredients. ★ ★ ★



# WHOD

*Pittsburgh's only*  
**"STATION OF NATIONS"**  
*Sells directly in*

## **10** *Foreign Languages*

★ ITALIAN

★ POLISH

★ YIDDISH

★ SLOVAK

★ GREEK

★ HUNGARIAN

★ GERMAN

★ CROATIAN

★ LITHUANIAN

★ SERBIAN

# WHOD

## PITTSBURGH, P A.

*Represented Nationally By* JOE WOOTTON/RADIO DIVISION  
INTERSTATE UNITED NEWSPAPERS, INC.



put  
**WIND**  
 into your  
**SALES!**  
 in prosperous,  
 progressive  
 Mobile . . .

Met. Pop.—			
1940	1951	% increase	
114,906	231,105	101%	
Assessed prop. val.—			
\$61,038,683	\$148,747,991	311%	

by using  
**WKRG**

Call  
 Adam Young, Jr.  
 National Representative  
 or  
 F. E. Busby  
 General Manager

*first* ON THE DIAL 710  
**WKRG**  
 CBS  
 Mobile, Alabama

## New developments on SPONSOR stories



"Cotton John," KGNC farm director (r.), has met most of 56,000 farmers in area



**See:** "How to get the most out of farm radio and TV"

**Issue:** 29 December 1952, p. 27

**Subject:** Regional powerhouses KGNC and KONO concentrate on farm market

One station in the Southwest which has recently gone out and done original research to find out how much influence it has with farmers is KGNC, Amarillo. (To get the facts, Market Research of Cleveland interviewed 1,000 people at Amarillo's 1952 Tri-State Fair.)

KGNC, a 10,000-watter and the only power station in the area, does not have a single program designed purely for local consumption (according to Bob Watson, assistant manager and program director). Yet, of the 12 local stations within KGNC's primary coverage area, the survey showed that not one of them had preference over KGNC as a farm station, even in the home counties.

Tom Kritser, KGNC general manager, explains that most everyone in the area knows J. Garland ("Cotton John") Smith, the station's farm director. "Cotton John" makes 10 to a dozen appearances every week at church circles, school centers, social and community gatherings throughout the station's big 78-county area.

When the people surveyed were asked what *types* of farm programs they preferred, a large number mentioned *names* of specific programs heard only on KGNC in that area (though nobody queried knew who was sponsoring the survey). Out of the five most-preferred programs mentioned by both men and women, three of the five were programs conducted personally by Cotton John: *Trading Post*, a classified-ads-of-the-air show for listeners who want to buy, sell or swap things (no charge to anyone); *Southwest Neighbors Farm and Ranch News*, weather, crop, market reports; livestock market reports.

Another "city" station in Texas which aims much of its programming at farm and ranch folk is KONO, San Antonio; it specializes in music and news for its rural listeners. It does not, however, neglect the vital element of "service" to listeners and sponsors.

KONO's super-active farm and ranch director, Blake McCreless constantly gets around and "meets the folks," is himself a member of many local organizations, gives free air publicity to scores of regional events. His ubiquitousness is much appreciated by the station's sponsors. One KONO advertiser, Asgrow Texas Co. (seeds), wrote: "We have not met a single FFA (Future Farmer of America) member in this area who did not know Blake McCreless or who was not familiar with the program we sponsor." ★ ★ ★





Throughout the  
length and  
breadth of

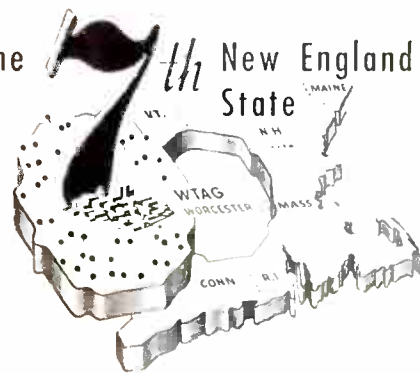
*Central New England*

for more than a quarter of a century . . .

WTAG's sphere of influence has been firmly established  
in the local pattern of community life.

Such loyal listenership has its rewards for worthy products.

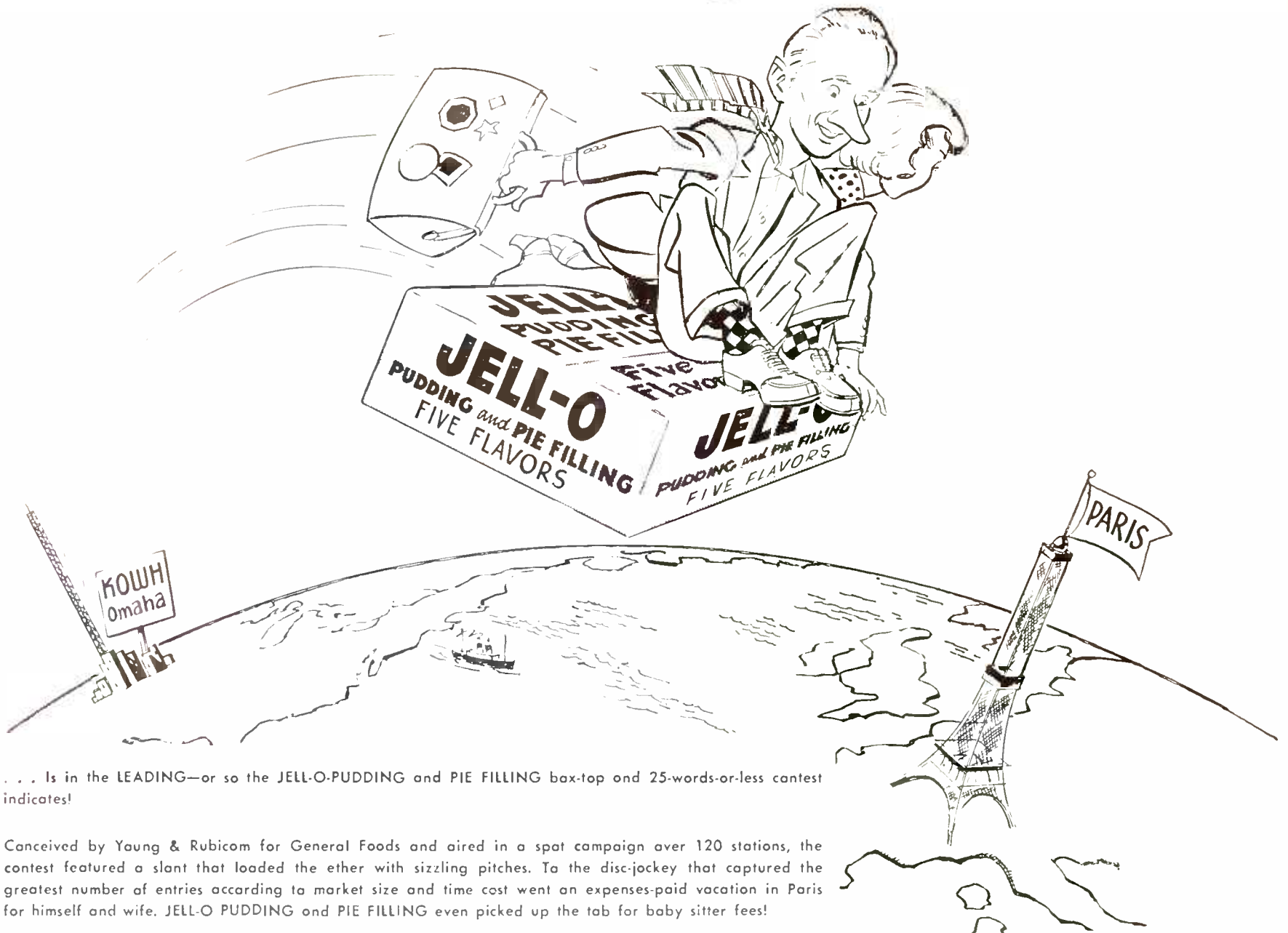
the picture is great in the



**WTAG** AND WTAG-FM  
580KC BASIC CBS  
WORCESTER, MASSACHUSETTS

REPRESENTED BY RAYMER

# The Proof of the Pudding...



... Is in the LEADING—or so the JELL-O-PUDDING and PIE FILLING box-top and 25-words-or-less contest indicates!

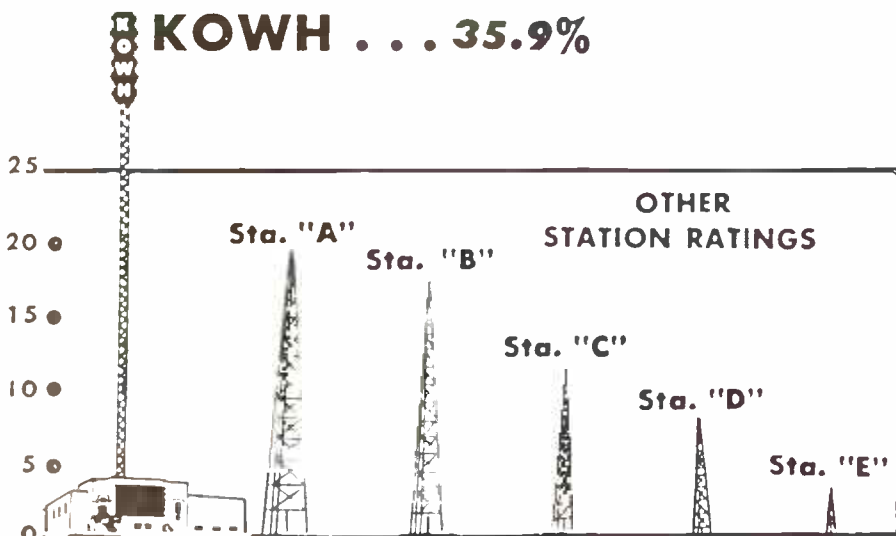
Conceived by Young & Rubicam for General Foods and aired in a spot campaign over 120 stations, the contest featured a slant that loaded the ether with sizzling pitches. To the disc-jockey that captured the greatest number of entries according to market size and time cost went an expenses-paid vacation in Paris for himself and wife. JELL-O PUDDING and PIE FILLING even picked up the tab for baby sitter fees!

T'aint fittin' to say, "We told you so," so we'll be content to hope KOWH's Hooper High Sandy Jackson and wife enjoy the trip.

Of course Sandy won—more proof that you can't do better than first place! And that's where the Hooper averaged below for the 14-month period from October, 1951, to November, 1952, puts KOWH—thanks to personalities like amiable Sandy.

*C'est Magnifique!*

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



# Kowh

**O M A H A**



"America's Most Listened-to Independent Station"

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



## New and renew

### 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amana Refrigeration Bayuk Cigars	Maury, Lee & Marshall Ellington & Co	NBC TV 58 ABC TV 15	Kate Smith; Th 4:15-30 pm seg, 19 Feb; 13 wks Saturday Night Fights; Sat 9 pm to concl; 24 Jan; 52 wks
Bristol-Myers Co	Doherty, Clifford, Steers & Shenfield	CBS TV 50	Jackie Gleason Show; Sat 8-9 pm; partic; 3 Jan; 27 telecasts
Chesterfield Cigarettes (Liggett & Myers)	Cunningham & Walsh	CBS TV 44	Stork Club; alt Sat 7-7:30 pm; 10 Jan; 26 wks
Consolidated Cosmetics	Frank E. Duggan	CBS TV 39	Arthur Godfrey Time; M-Th 10-10:15 am; alt days; 6 Jan; 52 wks
Electric Light & Power Cos	N. W. Ayer & Son	CBS TV 52	You Are There; alt Sun 6-6:30 pm; 1 Feb; 24 telecasts
Gemex Co	BBDO	CBS TV 30	Stork Club, alt Sat 7-7:30 pm; 3 Jan; 26 wks
General Electric Co, Lamp Div	BBDO	CBS TV 32	Jane Froman's USA Canteen; Th 7:45-8 pm; 8 Jan; 52 wks
Johnson & Johnson Lever Bros	Young & Rubicam McCann-Erickson	NBC TV 61 CBS TV 33	All Star Revue; ev 3rd Sat 8-9 pm; 10 Jan; 15 wks Arthur Godfrey Time; M, W 10:30-45 am; 5 Jan; 52 wks
Motor Products Corp Revlon Products	Roche, Williams & Cleary Wm. H. Weintraub	CBS TV 58 CBS TV 32	Garry Moore Show; Th 1:30-45 pm; 8 Jan; 52 wks Jane Froman's USA Canteen; T 7:45-8 pm; 10 Feb; 52 wks
Simoniz Co Westinghouse Electric	SSCB Fuller & Smith & Ross	NBC TV 52 CBS TV 40	Big Story; alt F 9-9:30 pm; 6 Feb; 56 wks Freedom Rings; T, Th 2-2:30 pm; 3 Mar; 39 wks



### 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Cigarette & Cigar	SSCB	NBC TV 46	Big Story; alt F 9-9:30 pm; 6 Mar; 26 wks
Bristol Myers Co	Doherty, Clifford, Steers & Shenfield	CBS TV 64	Break the Bank; Sun 9:30-10 pm; 11 Jan renewal; as of 8 Feb show replaced with Ken Murray Show alt with Alan Young; Show; 52 wks
Ecko Products	Dancer-Fitzgerald-Sample	NBC TV 56	Welcome Travelers; alt M 2:30-45 pm (Central Time); 5 Jan; 26 wks
General Mills Hall Bros Int'l Shoe Co	Dancer-Fitzgerald-Sample Foote, Cone & Belding D'Arcy	CBS TV 47 NBC TV 37 Du Mont 21	Bride & Groom; M-F 12-12:15 pm; 2 Feb; 52 wks Hallmark Theatre; Sun 5-5:30 pm; 4 Jan; 52 wks Kids and Company; Sat 11:30-12 noon; 7 Feb; 13 wks
Jacques Kreisher Mfg Corp	Hirshon-Garfield	ABC TV 24	Tales of Tomorrow; alt F 9:30-10 pm; 23 Jan; 26 wks
Lever Bros	Young & Rubicam	CBS TV 44	Arthur Godfrey Talent Scouts; M 8:30-9 pm; 5 Jan; 52 wks
Mutual of Omaha	Bozell & Jacobs	NBC TV 20	On the Line with Bob Considine; T 10:45-11 pm; 27 Jan; 52 wks
National Dairy Prods Corp Norwich Pharmacal	N. W. Ayer & Son Benton & Bowles	CBS TV 47 CBS TV 43	The Big Top; Sat 12-1 pm; 24 Jan; 52 wks Sunday News Special; Sun 11-11:15 pm; 11 Jan; 52 wks
Procter & Gamble R. J. Reynolds Tob Co Sweets Co of America	Compton William Esty Moselle & Eisen	CBS TV 57 NBC TV 40 ABC TV 40	Guiding Light; M-F 12:45-1 pm; 29 Dec; 52 wks Camel News Caravan; M-F 7:45-8 pm; 52 wks Tootsie Hippodrome; Sun 12-12:30 pm; 1 Feb; no. 52 wks
Tide Water Associated Oil Co Westinghouse Electric	Lennen & Newell McCann-Erickson	Du Mont 7 CBS TV 59	Broadway to Hollywood; Th 8:30-9 pm; 22 Jan; 13 wks Studio One; M 10-11 pm; 5 Jan; 52 wks



### 3. New National Spot Television Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Bosco Co	Bosco milk ampli- fier	Robert W. Orr, NY (will transfer to Ruthrauff & Ryan)	About 20 mkts	Partic; 13-wk campaign; end about beg of March
Duffy-Mott Inc	Duffy-Mott apple products	Young & Rubicam, NY	20 major mkts	15-min "This is Charles Laugh- ton" recital series; st Jan 26 wks
Garrett & Co	Virginia Dare Wine	David J. Mahoney, NY	20 mkts	1-min anncts, stn breaks; st early Feb; about 10 wks
Helena Rubinstein	Toilet preparations	Hewitt, Ogilvy, Benson & Mather, NY	NY, Chi, and LA	1-min anncts, day & night st 5 Jan; to run rest of year
Seeman Bros	Nylast	Wm. H. Weintraub, NY	64 mkts	1-min, 20-sec anncts; st 19 Jan; 13 wks
Standard Brands	Royal Pudding	Ted Bates, NY	19 mkts	1-min partic & stn breaks; daytime; st Jan; 26 wks



Numbers after names refer to New and Renew category

- R. P. Dunnell (4)
- W. A. Krause Jr (1)
- Frank Fagan (4)
- Frank Brady (4)
- Harry Harding (1)

In next issue: New and Renewed on Radio Networks, New National Spot Radio Business.

National Broadcast Sales Executives, Sponsor Personnel, New Agency Appointments

## 4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Byron Bonnheim	Weiss & Geller, Chi, acct exec	Same, vp
Frank Brady	McCann-Erickson, NY, exec	Ward Wheelock Co, NY, dir plans & media
Louis J. Carow Jr	Bozell & Jacobs, Chi, acct exec	Same, vp
Mrs. Russell C. Comer	Russell C. Comer Co, KC, partner	Comer & Reames, KC, pres (new agency)
C. H. Cottingham	Erwin, Wasey, NY, exec dir chg radio-TV	D. P. Brother, NY, head (new office)
Virginia Curran	BBDO, NY, timebuyer	Hicks & Greist, NY, asst to dir radio-TV
Richard V. Downey	Dancer-Fitzgerald-McDougall, SF, vp	Guild, Bascom & Bonfigli, SF, exec asst food acct
Ransom P. Dunnell	Cunningham & Walsh, NY, mgr radio-TV prodn	Ward Wheelock Co, NY, mgr radio-TV prodn
Robert M. Ellis	Auto mfr, sls prom dir	D. P. Brother, Detroit, memb creative & mgmt stff
Jay Morse Ely	Symonds, MacKenzie & Co, Chi, vp	Caster, Hempstead & Hanford, Chi, acct exec
Frank Fagan	Young & Rubicam, NY, vp	Same, sr vp
John M. Farrell	Wm. H. Harvey, LA, vp & acct exec	Byron H. Brown & Staff, LA, vp & acct exec
George V. Genzmer Jr	Life Magazine, NY, natl dir retail reps	Erwin, Wasey, LA, mdsgr dir
A. V. B. Geoghegan	Young & Rubicam, NY, vp chg media rels	Same, co-chmn plans bd
Drucilla Handy	Howard G. Mayer, Chi, acct grp head	Bozell & Jacobs, Chi, acct exec
Harry Harding	Young & Rubicam, NY, vp	Same, sr vp
Henry Q. Hawes	McCann-Erickson, Pacific Coast mgr	Same, sr vp
Robert E. Healy	McCann-Erickson, NY, vp & treas	Same, memb exec comm
Max Hodge	Wilding Picture Prodn, Detroit, playwright-prodr	D. P. Brother, Detroit, playwright-prodr
Ernest J. Hodges	Own pub rel firm, SF	Guild, Bascom & Bonfigli, SF, vp & acct exec
Charles L. Hotchkiss	Dancer-Fitzgerald-Sample, NY, vp	Dancer-Fitzgerald-McDougall, SF, acct exec
William H. Howard	Young & Rubicam, NY, vp	Same, sr vp
Richard F. Kieling	Free & Peters, NY, dir TV sls prom & res	Ted Bates, NY, radio-TV analyst
Ted Knightlinger	KTAC, Tacoma, gen mgr	Howard R. Smith Co, Tacoma, assoc (new agency)
W. A. Krause Jr	Pillsbury Flour Mills, Mpls, coord pkg & prod improvement	Bruce B. Brewer, Mpls, acct exec
Peter G. Levathes	Movietown, NY, head of TV, sls mgr	Young & Rubicam, NY, vp on special assignments
R. H. G. Mathews	Honan-Crane Corp, Lebanon, Ind, gen sls mgr	Burton Browne Adv, Chi, vp
Dwayne Moore	Lennen & Newell, NY, media res exec	Benton & Bowles, NY, hd of media res
David Olen	Abbott Kimball, LA, acct exec	David Olen Adv, LA, owner (new agency)
Paul C. Phillips	N. W. Ayer, NY, hd TV prog & prodn	Factor-Breyer, LA, radio-TV dir
Chester A. Posey	McCann-Erickson, NY, chmn of advisory comm on plans	Same, sr vp
Bernard G. Rasmussen	Ruthrauff & Ryan, NY, radio-TV timebuyer & bus mgr	Fuller & Smith & Ross, NY, radio-TV timebuyer & bus mgr
Gardner Reames	Russell C. Comer Co, KC, sr acct exec	Comer & Reames, KC, exec vp (new agency)
Howard R. Smith	Condon Co, Tacoma, secy-treas	Howard R. Smith Co, Tacoma, owner (new agency)
Ashby Starr	Sues, Young & Brown, LA, adv sls prom mgr	Ashby Starr Co, LA, owner (new agency)
Walter A. Tibbals	BBDO, NY, radio-TV dir	Same, Hywd, superv radio-TV prodn
John H. Tinker Jr.	McCann-Erickson, NY, creative dir	Same, sr vp
Lou E. Townsend	Bank of Amer, SF, adv vp	Charles R. Stuart, SF, vp chg new business
William G. White	Joseph Katz, Baltimore, exec	Cunningham & Walsh, NY, asst mgr radio & TV media
Nat Wolff	Young & Rubicam, NY, vd chg radio-TV prodn	Same, dir radio-TV dept



## 5. Station Changes (reps, network affiliation, power increases)

KCRH, Hot Springs, Ark, new radio stn, beg ooper 1 Jan '53  
 KMTV, Omaha, new natl rep Edward Petry  
 KPIX, SF, power incr to 100 kw  
 KSWB, Yuma, Ariz, new radio stn, beg oper 12 Jan '53, CBS Radio affil  
 KTSM, El Paso, new radio stn, beg oper 4 Jan '53  
 KXRN, Renton, Wash, call letters changed to KLAN  
 WABI-TV, Bangor, Me, new natl rep Geo. P. Hollingbery  
 WFAI, Fayetteville, N. C., new natl rep Wm. G. Rambeau  
 WFDF, Flint, Mich, NBC Radio affil eff 15 Mar, formerly ABC  
 WHBF, Rock Island, Ill, power incr from 23 to 100 kw; eff fall '53

WHEN, Syracuse, NY, power incr from 50 to 190 kw  
 WJBK-TV, Detroit, power incr to 100 kw  
 WKOK, Sunbury, Pa, CBS Radio affil eff 1 Jan '53  
 WMNC, Morgantown, N. C., NBC Radio affil eff 1 Jan '53  
 WNHC-TV, New Haven, Conn, power incr from 18 to 316 kw; tr from channel 6 to 8  
 WOR-TV, NY, power incr from 22 to 316 kw  
 WOW-TV, Omaha, power incr from 17.2 to 100 kw  
 WPIX, NY, power incr from 21.7 to 100 kw  
 WTVN, Columbus, Ohio, power incr from 19.8 to 100 kw  
 WTVU, Scranton, Pa, new TV stn beg oper 1 Mar; natl rep Donald Cooke

Numbers after names refer to New and Renew category

- W. A. Tibbals (4)
- J. H. Tinker Jr (4)
- Chester A. Posey (4)
- William Howard (4)
- Robert E. Healy (4)
- Richard Kieling (4)
- Nat Wolff (4)
- R. H. G. Mathews (4)
- B. G. Rasmussen (4)
- Virginia Curran (4)





# WHO ACCLAIMED NATION'S BEST RADIO NEWS OPERATION, FOR SECOND CONSECUTIVE YEAR

BY NATIONAL ASSOCIATION  
OF RADIO NEWS DIRECTORS



At recent convention of National Association of Radio News Directors, Baskett Mosse, chairman of committee judges, said: "The Medill School of Journalism of Northwestern University is happy to announce tonight that radio station WHO, Des Moines, Iowa, was selected as the outstanding radio news operation in the United States for 1952".

In presenting the award Mosse said: "This is the first time in the history of the National Association of Radio News Directors that the awards committee has selected a radio station as the outstanding radio news operation in the country for the second consecutive year. I think this is an unusual honor and I know that you are proud of it and we are really proud to give it to you. Not to take anything away from the other entries in this contest, but I would like to say that your particular entry won this award by unanimous vote. Every judge on our awards committee voted for WHO as the outstanding radio news operation — 1952".

## BEST EQUIPMENT, VETERAN STAFF, BIG BUDGET

The WHO News Bureau has an impressive physical plant: six leased-wire machines; a portable battery-operated tape recorder; a telephone recorder; three short-wave monitors for state and city police and fire department broadcasts; a number of subscription services; and a library which includes several specialized news encyclopedias.

The six leased-wire machines include two Associated Press, two United Press and two International News Service machines. WHO's leased-wire service exceeds the facilities used by many of the country's leading daily newspapers; and is unsurpassed by any radio station in this section of the country. Only two of the six

machines are "radio" wires — the other four bring in detailed stories known as "press" wire service. Press wire service gives lengthy accounts and the three news services bring in three different versions of the big stories around the world. This necessitates constant boiling down, rewriting and sifting of details, playing up news of local interest — all tailored to fit a split-second time period.

## NINE VETERAN REPORTERS EDIT AND BROADCAST NEWS

Proud as we are of this award, we are more proud of the people on our staff who helped us win it. The WHO News Bureau is headed by veteran Jack Shelley, and includes eight other full-time men and a secretary. Eight of the men are college-trained reporters, rewriters and broadcasters, all of whom are heard regularly on the air. The ninth man is a specialist in political reporting. The ten people on the staff represent a total of 100 years' experience in news work. Five of the News Bureau staff have been with WHO ten or more years.

In addition to the regular full-time staff, the WHO News Bureau maintains a staff of 70 correspondents — or part-time reporters — throughout Iowa and in Southern Minnesota and Northern Missouri, heavy WHO listening areas.

## TELEPHONE USED EXTENSIVELY

The WHO News Bureau uses the local and long-distance telephone extensively to supplement and verify the regular news services' coverage. Staff members check directly with peace officers and hospitals each morning to get accident reports and accident victims' conditions which may have changed since the late night news reports. In many instances, the leased-wire services do not clear this type of information until too late for a 7:30 a.m. — or even an 8:45

a.m. — newscast. Telephone checks also minimize the possibility of loss of news when events take place in remote areas, distant from a news service reporter.

## STAFF WORKS TWO SHIFTS

The WHO News Bureau maintains a morning and a night shift. There is a certain amount of specialization within each shift in that one man may be assigned Washington and foreign news, another Iowa news, and a third miscellaneous human-interest stories. Whatever the assignment, the reporter stays on it for an indefinite period, building up a background for that specific job, and becoming a specialized reporter on that shift. Each shift writes its news copy especially for the men who will be airing it.

## \$100,000 ANNUAL BUDGET

To operate its award-winning News Bureau and to provide Iowa-Plus listeners with unexcelled news coverage, WHO spends more than \$100,000 annually. This figure is believed to be one of the highest figures in the Nation.

## PUBLIC SERVICE EXTRAS

In addition to its regular news services, the WHO News Bureau provides its listeners with a variety of public-service extras. These include free announcements regarding public and private meetings during periods of extreme weather conditions, up-to-the-minute reports on road and weather conditions and emergency calls on newscasts to locate families or members of families who are traveling or are visiting away from home, etc. The News Bureau has also developed a system whereby a copy of each newscast mentioning an Iowa serviceman is sent to the next of kin. This service has required the cooperation of local postmasters in many cases because of the lack of a street address or the name of the next of kin. Management at WHO considers the public service aspect . . . the many extra "little things" that WHO does for its listening public . . . to be the difference between a routine news operation and one that is contributing to the welfare of the community. This — then — is the difference between a good news operation and the "Best Radio News Operation in the United States".

## BETTER NEWS — BETTER AUDIENCES

The leadership of WHO's News Service is only one of many reasons why WHO is Iowa's greatest advertising values. The 1952 Iowa Radio Audience Survey, accepted by leading advertisers and agencies as a completely authoritative analysis of listening habits in this state, shows that WHO is by far the "most-listened-to" station in Iowa. Write for your copy, or ask 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

## RCA ANNOUNCES

# A new advanced film-camera for television.

THIS NEW FILM CAMERA does for TV film presentations what RCA's new TK-11A studio camera is doing for "live" pick-ups. The TK-20D camera pro-

vides a remarkable advancement in picture quality and operating convenience over former types—puts "live" quality into films regardless of scene content or shading. Low picture noise level compares with the low noise level of "live" pick-ups.

Operated in conjunction with an RCA TP-9B Film Multiplexer, one TK-20D Film Camera provides show continuity with any one of the following set-ups: (1) two RCA TP-16D 16mm Film Projectors, (2) two RCA


TP-6A Professional Film Projectors, (3) two RCA 35mm Film Projectors, (4) one 16mm and one 35mm Film Projector, (5) or one projector of either type and a slide projector.

With TV programming emphasis more and more on films, let us help you get the most from film—with the new TK-20D. Your RCA Broadcast Sales Representative is ready to help you plan the right film system for your station—with everything matched for best results!



Iconoscope beam current control, with indicator. A new arrangement that takes the guesswork out of day-to-day adjustments—provides a standard of comparison to help the operator adjust for optimum picture quality. The panel mounts on the housing of the film camera console, or in the remote control console.



A black and white photograph of an RCA Type TK-20D television set. The set is a tall, dark-colored model with a large screen and a control panel on the left side. The RCA logo is visible on the top left of the cabinet. The set is shown from a three-quarter view, highlighting its vertical design and the integrated antenna structure.

# ...Type TK-20D

● "Live" quality all the time—regardless of scene content, shading, or other adjustments. New back-lighting system, and new automatic block-level control permits the TK-20A virtually to run itself!

● "Noise-free" pictures comparable to "live" shows. New high-gain coscode preamplifier, with "noise-immune" circuits, offers 200-to-1 improvement in microphonics. No high-frequency overshoot (trailing white lines). No low-frequency trailing (smear).

● Good-bye edge flare. New edge-lighting system provides substantial reduction in stray light, improves storage characteristic, stops light beam reflections on Iconoscope mosaic. Adjustable light level is provided.

● No more o-c power line "glitches" (horizontal-bar interference)—because camera filaments are operated from a separate d-c source.

● Faithful, high-quality pictures every day—through new beam-current control circuit. No more need to "ride" the shading.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT

CAMDEN, N.J.

®

# TV POWER

IN THE MINNEAPOLIS-ST. PAUL, MARKET

Here are the factors which  
combine to produce *effective*  
TV Power:

## *Facilities...*

Maximum power of 100,000 watts  
... highest antenna in the area ...  
studios with camera, audio, film,  
and remote facilities usually found  
only in major TV centers.

## *Personalities...*

Best known, more experienced,  
most traveled performers in the  
northwest ... top radio favorites  
for two decades. It's the station  
with "names"—*Cedric Adams*,  
*Rollie Johnson*, *Bob DeHaven*,  
*Arle Haerberle*—still better known  
today on TV.

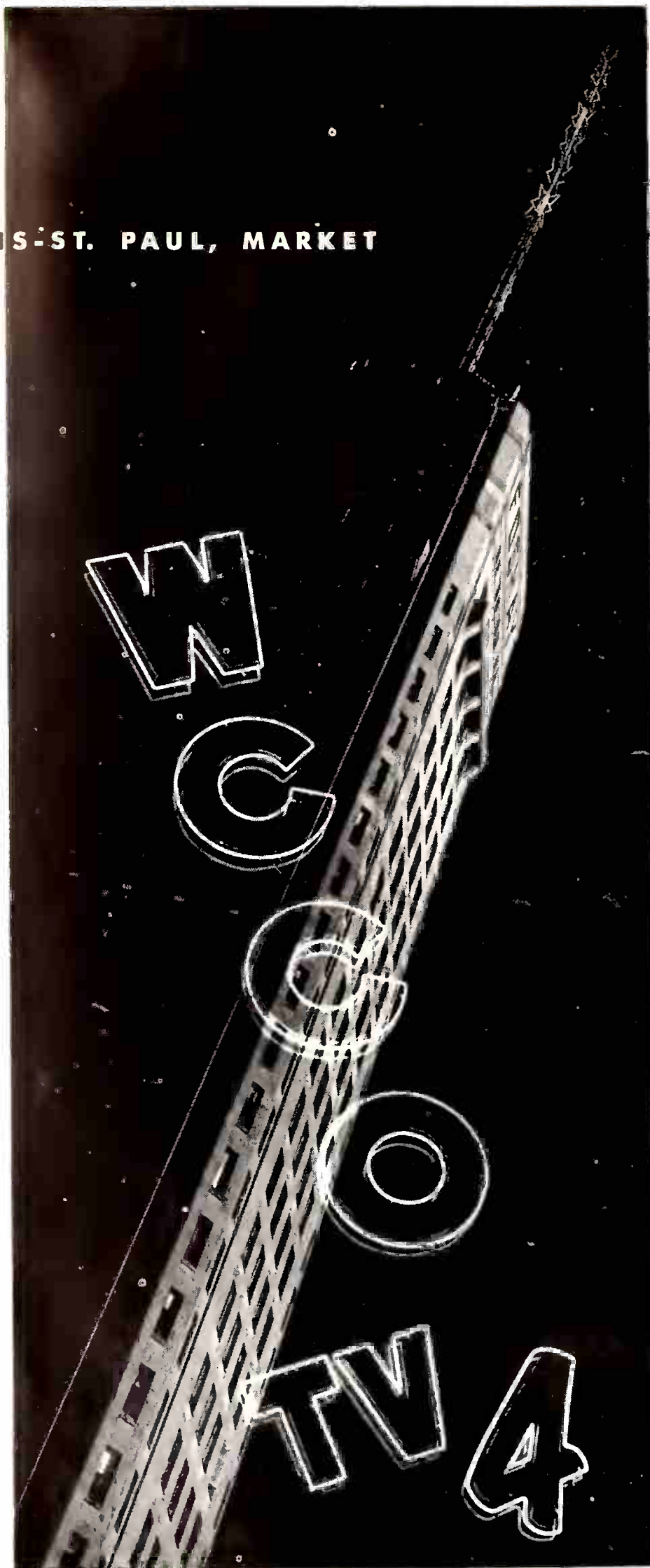
## *Personnel...*

An imaginative staff with "know  
how" in sales showmanship—  
made possible by years of ex-  
perience in radio and *TV SALES*.

**THIS COMBINATION HAS  
ALREADY PROVED ITS  
EFFECTIVE SELLING POWER  
IN THE MINNEAPOLIS-  
ST. PAUL MARKET**

— CBS —

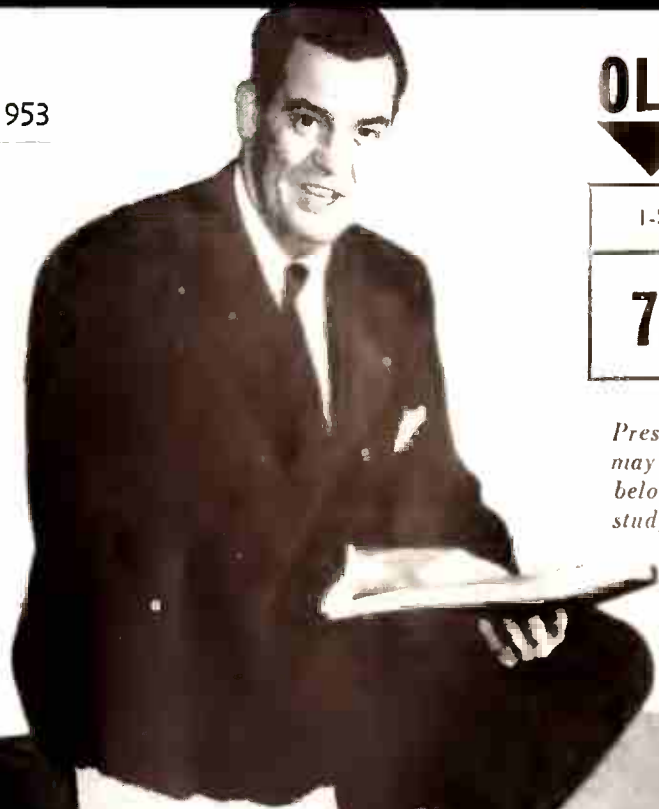
*Nationally represented by*  
**FREE & PETERS**





**SPONSOR**

26 JANUARY 1953



**OLD** Figures A. C. Nielsen uses now underestimate multiple sets by one-third

1-SET HOMES	2-SET HOMES	3-SET HOMES
71.4%	27.6%	1%

Present Audimeter sample based on outdated figures above may be readjusted to correspond with new multiple-set figures below which were gathered by Nielsen in 100,000-home coverage study. Nielsen executive at left is C. G. Shaw, executive v.p.

**NEW**



NIELSEN RATINGS MAY BE WEIGHTED SOON TO CORRESPOND WITH MULTIPLE-SET COUNT ABOVE. LATER, SAMPLE MAY CHANGE

# Coming: better Nielsen ratings?

**NCS by-product may be measurement of multiple sets on new Audimeter**

A major change in the A. C. Nielsen Co.'s nationwide Audimeter sample, basic research tool of network-level broadcasting, may soon be in the works. The changes wrought by such a shakeup might alter everything from advertisers' costs-per-1,000 to the relative rating strengths of the four leading radio networks.

Main element of the proposed changes: alteration of the Nielsen Audimeter sample so that its basic proportions reflect the true incidence of multiple-set U.S. radio homes. Next step: installation of a new Audimeter, the "Multiple Receiver Meter," which can measure on a single Nielsen

tape the tuning done to three radios and one TV receiver.

The new plan to adjust the Audimeter sample was announced by A. C. Nielsen himself at a closed meeting in New York City on 14 January. Present at this meeting were research staffs of major radio nets and Nielsen brass.

Nielsen's proposals are actually a by-product of the findings of the Nielsen Coverage Service, whose primary job is to check into radio and TV coverage and circulation. As the photo and chart at the top of this page show, there is a discrepancy between the multiple-set homes Nielsen includes in his Audimeter sample and what NCS found true

# These 8 basics come from NCS study

**Time:** spring, 1952. **Method:** At least 90% personal interview.

**Sample size:** 100,000 home cross-section of the U.S.

1. Total U.S. families . . . . .	44,719,700
2. Total U.S. radio families . . . . .	43,849,460
3. Car-owning families . . . . .	33,581,870
4. Total families with one or more car radios* . . . . .	22,630,820
5. Total U.S. TV families** . . . . .	17,706,930
6. Total radio receivers in U.S. homes . . . . .	70,175,670
7. Total radio and TV home receivers in U.S. . . . .	87,882,600
8. Total broadcast receivers, home and auto, in U.S.*** . . . . .	110,513,420

\*This figure is lower than the 27,500,000 radio-equipped autos estimated to be in U.S. in early 1952 by Broadcast Advertising Bureau. However, NCS figures cover families, many of whom own two cars—both radio-equipped. Total NCS auto set figures, when finally compiled, will probably be midway between NCS family, BAB total figures. Auto listening is largest single item in out-of-home.

\*\*See photo on opposite page for comparison between NCS TV-home figures and those of NBC Research.

\*\*\*A conservative estimate, since full extent of actual auto radio sets is not represented by count of families who own "one or more" car radios. Grand total may be nearly 115,000,000 broadcast-receivers in U.S.

of U.S. multiple-set homes. To bridge this gap, Nielsen worked out a series of packaged plans to change the NRI-NTI sample, and pitched them to the networks. In effect, at the mid-January meeting, Nielsen stated to the networks: "This is what I have found to be true of radio-TV today. This is what I can offer you in the way of changes. This is what the changes will cost."

Now, the next move is up to the networks, who have to agree on one of the three Nielsen-proposed plans, or

else agree on a new plan which is a compromise among them.

When (and if) ABC, CBS, MBS, and NBC agree on a plan designed to change the NRI-NTI sample advertisers and agencies are likely to find that:

1. Radio network rating averages will move upwards a few notches. Nielsen's own prediction is that the average rating might move up "about 5%." Naturally, there would be variations, up and down, between individual programs, depending on the listening they

receive in a revamped sample.

2. Radio in TV homes is stronger than many admen think. As NCS figures show, half of the "three-or-more"-set homes are also TV homes, a higher proportion than the country as a whole. Other NCS figures relating to this point up the conclusion many researchers have reached—TV has a tendency to scatter radio listening into rooms other than the living room, not eliminate it.

3. Radio's cost-per-1,000 picture



may change in radio's favor. Obviously, if costs remain the same in radio and a rating average moves up, the cost-per-1,000 homes will drop an equivalent amount.

4. The relative strengths of the major networks will change somewhat. The present NRI-NTI sample, several network researchers feel, introduces a bias factor, because the sample isn't a cross-section of true multiple-set homes and because of recent population shifts in the U.S. When the NRI-NTI sample is adjusted, they add, advertisers will be in a better position to evaluate network pitches.

Setting up a revamped NRI-NTI sample is no easy job, as any adman familiar with Nielsen's methods knows. A whole new "miniature U.S." must be worked out carefully, audimeters installed or relocated, compiling methods adjusted to handle the findings of the new multi-set Audimeters.

It's a costly task; networks will probably pay from \$150 to \$250 a month per network on top of their present Nielsen rating costs, if the plan goes through. And, the job might take up to two years to complete, since the alterations in Nielsen's rating structure must be done while the clients are still using it.

Realizing this, Art Nielsen has evolved a sort of interim arrangement whereby networks won't have to wait two years to get better ratings. Using the multiple-set data from Nielsen Coverage Service, Nielsen has devised a "weighting" system, whereby old-style ratings can be weighted properly into new-style ones, starting 30 days after the webs approve Nielsen's plans. Such a system is a good deal better than no system at all, but it is open to mathematical error and would be gradually dropped as the sample is altered.

**Other changes:** Unless the networks are willing to pay more than the dollar amounts mentioned above, the NRI-NTI reports may have to come out once a month, instead of every two weeks. And, to avoid the high costs of making a sizable number of new Audimeters to correct the sample by enlarging it and bringing it up to the NCS proportions, the existing Audimeters may simply be relocated. This method would lower the total sample size from some 1,500 homes to about 1,200 homes.

But, as a network radio research

chief put it to SPONSOR, "such sacrifices are well worth it if a changed NRI-NTI sample puts radio in its proper light."

Nielsen's next step will probably be to make a similar pitch to agency and advertiser subscribers, informing them of the additional charges that may occur as a result of juggling the NRI-NTI Audimeter group.

Although it's probably the most dramatic by-product of last spring's NCS study, the proposal by Nielsen to change his rating sample on the basis of NCS is not the only development connected with the coverage survey.

Since NCS measures qualitative aspects of radio and TV circulation, unlike Dr. Ken Baker's SAM, it provides many up-to-date clues as to the size and shape of U.S. radio. (For news of SAM, see story page 34.)

Admen now have a set of "Radio-TV Basics" to work with (see box, page 26) which update a great deal of earlier, and less extensive, research on everything from the amount of multiple-set homes in the U.S. to the facts and figures of auto radio ownership.

This is in addition to the Complete Circulation Reports and NCS Station Reports which are expected to have a profound effect on large-scale agency time buying methods in spot radio and TV. These reports—the "CCR" is a series of 48 state area reports covering the U.S., and is the one to which most

NCS-favoring agencies have subscribed are expected to be in admen's hands soon after this issue of SPONSOR appears.

Special analysis of the over-all NCS qualitative data gives the first "total picture" look of U.S. radio in many months. And, since NCS used a sample of 100,000 homes and did at least 90% of its research digging by personal interviews, it's certainly the most extensive qualitative study.

Key findings of interest to broadcast advertisers:

1. U.S. radio is huge. Even with such items as "sets used less than one hour a month," auto radios, FM-only radios, sets in out-of-home business locations, and non-home-operated portables dropped from the count, the number of radio receivers in U.S. homes (as of spring 1952) was found to be 70,175,670. When auto radios—largest single component of out-of-home listening—are added to this, the total jumps up to over 90,000,000 radios in the U.S.

2. Television swells the receiver totals to well over 100,000,000. The NCS count of U.S. TV homes as of last spring, it's interesting to note, is quite close to the figures compiled by NBC's research department which have been used widely throughout the TV industry since video began to boom after

(Please turn to page 93)

**How many TV sets?** NCS TV set total for June '52 corroborates NBC TV count for month (figures below in picture of A. C. Nielsen). This bears out accuracy of both studies



## Depth-psychology studies shaped this successful TV pitch

(Prepared by Weiss & Geller for "Where Was I?")

### VIDEO

#### Camera directions

Open on over Announcer Bob Williams' shoulder CU of page in old album as it lies open in Bob's lap.

Diz to tight CU of decanter and empty glass on table. Old-fashioned lamp, etc. in BG. Bob's hand pours slowly from decanter into glass. If this shot isn't tight, it's no good. Dolly back to MCU of Bob as he lifts glass and drinks wine.

Pan to follow Bob as he rises and walks toward "Home-Sweet-Home" sampler on wall. When he gets there, dolly in tight on sampler itself and hold till close.

### AUDIO

#### Music: Silver Threads, etc. Under:

A taste of the good old days! Remember the old family album that occupied the place of honor in every living room? Even today, it's pleasant to look around old pictures of family and friends and recall the past. There's a taste of the good old days in every sip of MOGEN DAVID wine, too, that will bring those happy memories to life.

You see, MOGEN DAVID tastes exactly like the wonderful CONCORD grape wine that Grandma used to make at home . . . so much like Grandma's homemade wine, in fact, that a lot of folks call MOGEN DAVID "The Home-Sweet-Home Wine." MOGEN DAVID isn't a sophisticated "dress-up drink" at all. It's just a friendly, homey beverage that everybody likes because it's sweet, but never too sweet. Any time you're together with family or friends is time to enjoy delicious, inexpensive MOGEN DAVID. Keep a couple of decanters in the refrigerator and enjoy it often. Be sure you ask for MOGEN DAVID—The Home-Sweet-Home Wine.



Nostalgia theme is plugged in recipe books offered on TV

# TV and psychiatry boom Mogen David

**Kosher wine zooms to top in many markets when newest ad medium and science team to appeal to basic reason why people buy beverage**

**H**ere's how two men of decision, plus psychiatry, plus television took a sacramental kosher wine and built it into a leading table wine for Jews and gentiles alike in two years.

Mogen David's partners and brothers-in-law, Max Cohen and Henry A. Markus, are the men of action.

In 1933 they borrowed \$1,500 on Mrs. Cohen's jewels, another \$3,500 from a friend, and went into the wine business—six months before prohibition was repealed.

(They didn't bootleg the wine; it was sold to synagogues, churches, and drugstores.)

In 1947 they decided to switch from

making Barloma to Mogen David wine entirely. So they opened the drain cocks on all the vats in their Wine Corp. of America storage room in Chicago and poured 40,000 gallons down the drain.

In 1950 Ed Weiss, president of Weiss & Geller, Chicago, himself a man of action, came to them with a television presentation. He stressed how the social sciences, especially psychiatry, could be used to determine why people

buy wine and then copy could be written to appeal to these motives and TV employed to get the greatest impact.

When Weiss was through, Cohen and Markus said, "Okay," and the Wine Corp. of America plunged into TV in 1950, fittingly enough with *Can You Top This*.

They haven't regretted their decision. "We started at \$1,000 a week; it's now \$20,000 a week," Markus told SPONSOR. "I can't say we're sorry we're spending it."

Reason: Mogen David has swept to the top among sweet Concord grape wines in many markets across the country. In fact *Wines & Vines* calls it

## case history



probably the most phenomenal rise of any brand in U.S. wine history.

The 1953 ad budget will be around \$1.4 million (up \$100,000 over 1952) with \$500,000 in TV, \$350,000 for radio, \$350,000 for outdoor, \$200,000 for papers, and a sizable sum for point-of-sale, according to Weiss & Geller executives. Mogen David's on TV now with *Where Was I*, a panel show, over 39 Du Mont stations, at \$20,000 a week for time and talent. It also bought the five-minute John Cameron Swayze news commentary, *Sidelights of the News*, which is on at 10:30 to 10:35 p.m. three times a week, over 186 NBC Radio stations for six weeks at the close of the year—20 November to 2 January for an extra holiday punch. More network radio will be used in 1953.

Markus characteristically gives Weiss & Geller the credit for the Mogen David boom. And Ed Weiss pays tribute to psychiatry and television.

Here's how Mogen David got to the top—as related by the three men most intimately connected with its three phases: Henry Markus, v.p. who has charge of sales, advertising, and sales promotion; Edward H. Weiss, president of Weiss & Geller, who brought psychiatry into wine selling, and Marvin Mann, Weiss' v.p., director of radio-TV, and account director for Mogen David, who sells the wine via TV.

**Mogen David in TV:** "The Wine Corp.'s only experience with the air media prior to 1950 was in radio where it employed announcements in 15 markets for four or five years." Mann says. "It concentrated its advertising on outdoor and newspaper. First TV show was *Can You Top This*, ABC (out of New York) on about 15-20 stations. It was the original radio show with Peter Donald, Harry Hirshfield, Sena-



A pleasant family wine, Mogen David needed TV show to match; "Where Was I?" was chosen

tor Ford, Joe Laurie Jr., and Ward Wilson adapted for TV. It cost \$8,000 to \$9,000 for time and talent (half hour) and was sponsored by Mogen David from the fall of 1950 till the spring of 1951, 26 weeks. Total cost was thus about \$208,000.

"Results? It was an acceptable show. Nothing ratingwise—reached a 9 or 10 Nielsen. From the merchandising standpoint, however, the results were very satisfactory. The show made the dealers hot for TV. It proved that this type of product could be sold on television and that's where the bulk of the ad money should go.

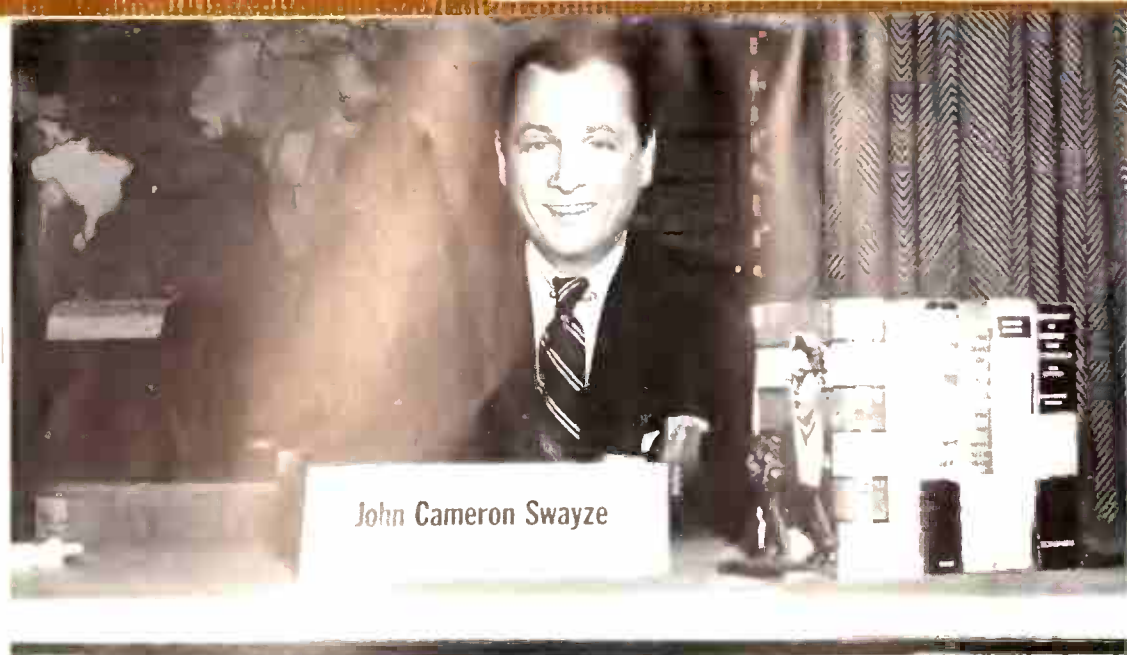
"We were happy about it at the agency, for the Wine Corp. of America had wanted to run a spot campaign to test TV first. We encouraged them to gamble with a network show. There

was an immediate sales response to TV that hadn't been felt in the other media. We knew then we were going to concentrate the ad budget on TV as long as it brought such results."

The second TV show for Mogen David was *Charlie Wild, Detective*, on 30 ABC TV stations from the fall of 1951 until March 1952 and then on 34 Du Mont stations into the summer of 1952. (Nothing was used during the summer of 1951.) The 39-week show was put on opposite Milton Berle and Frank Sinatra (8:00 p.m. Tuesdays), opened with an 11 Nielsen and before the switch to Du Mont climbed to a 14. Cost was \$16,000 a week and the total spent, approximately \$500,000. John McQuade played the lead. Mann says networks were switched because of better clearances and time period.

MOGEN DAVID MERCHANDISES ITS ADVERTISING, SALES POSITION HEAVILY AMONG WHOLESALERS WITH PIECES LIKE THIS





Mogen David will spend \$350,000 on radio in 1953. NBC Commentator John Cameron Swayze's *Sidelights of the News* was sponsored over 186 stations for 6 weeks into early January for holiday punch. Network radio and TV will be used this year

**MOGEN DAVID**  
 is demanded by millions. Here's why: It is delicious  
 different from all other wines.

モーゲン・デビッド・ワイン  
 長期醸造で風味萬點の甘口で美味しいワイン。  
 甘口と云つてもそふ甘くありません

モーゲン・デビッド・ワイン  
 各所で愛用され大好評のワイン  
 早速最寄の酒店でお求め下さい

醸造元  
 ワイン・コボレション・オブ・アメリカ  
 米國シカゴ  
 produced by  
**WINE CORPORATION OF AMERICA • CHICAGO, U.S.A.**

Japanese-language ad in Hawaiian newspaper illustrates extent of Mogen David advertising. It uses all media except magazines, likes TV

Results: "Charlie Wild proved conclusively that Mogen David belonged on TV," Mann recalls. "With proper net and show, they could effectively use large-scale TV operation. For example, we offered a wine recipe book free. Requests ran to 2,000 a week. A survey showed later that 87% of the people who had written to request the book immediately bought Mogen David."

Themes plugged on the air and in outdoor and newspaper advertising: "Mogen David sweet but never *too sweet*"; "the home-sweet-home wine that Grandma used to make"; "the largest selling wine of its kind in the world"; "a taste of the good old days."

However, it was felt the association between a crime show and the product was bad. When research supported this view, Mogen David switched to a different type of program.

"Mogen David took an inexpensive summer show this past year," Mann says. "The company always felt wine could be sold in the summer. To prove this and maintain the station line-up, we got *Guess What*, a panel show, for 13 weeks on Du Mont. Dick Kollmar was moderator. Panel consisted of Quentin Reynolds, Betty Betz, Mark Hanna, and Virginia Peine. The show involved guessing a movie-picture sequence. The company did a lot of promotion at the point-of-sale. As a

result, business doubled over the 1951 summer and also gave us a chance to study the panel type of program. This decided us to stay with it for special identification—it's a pleasant family-type show, and Mogen David is a pleasant family-type wine."

So starting 2 September 1952 Mogen David began sponsoring *Where Was I* on 39 Du Mont stations at \$20,000 a week. A White & Rosenberg production, the show has a panel, consisting of John Reed King as moderator and panelists Peter Donald, Nancy Guild, Writer Sam Grafton, and Shirley Dinsdale. Other panelists used were Betty Furness, Ken Roberts, Orson Bean.

(Please turn to page 78)

## Big Mogen David sales increase came with TV

Period	Gallons sold	Advertising budget for Mogen David	Radio	Television
1946	75,000	none	none	none
1947	120,000	none	none	none
1948	350,000	\$50,000	none	none
1949	1,200,000	\$200,000	none	none
1950*	2,000,000	\$700,000	none	\$400,000
1951	3,000,000	\$1,000,000	\$10,000	\$550,000
1952	3,300,000	\$1,300,000	\$100,000	\$770,000
1953†	4,200,000	\$1,400,000	\$350,000	\$500,000

\* TV network program in fall of 1950. † Estimated



# Tulsa flower queen does \$300,000 with radio and personal service

**KVOO garden show produced 500% sales increase in 11 years**

"I am certainly no help to you in this 'success' story." Christina Tinger, owner of Christina's Flowers, Inc., in Tulsa, Okla., and president of her KVOO *Garden Club*, modestly told SPONSOR. "You see, this is the sort of success that radio alone has built and increased."

In 1940, when Mrs. Tinger first decided to sponsor her *Garden Club* on KVOO, annual sales totaled \$46,112 for her two Tulsa shops. Sales volume for 1951 was \$250,136, or an increase of some 500% since *Christina's Garden Club* first went on the air. In 1952, sales figures reached a record high of \$300,000.

Today, Christina Tinger owns what the trade says is the largest retail flower store on one floor in the entire

United States. In her two Tulsa shops, she employs 47—during busy season, as many as 67—full-time people. The firm has five delivery trucks which are kept busy taking care of some 10,000 accounts that Christina has on the books in her two stores.

**How did radio do it?** Since Christina Tinger is an authority in her field—a recognized lecturer on gardening and plant growing, as well as a renowned designer of floral decorations—she decided on radio as the best medium for her to discuss her subject with potential customers. The most logical format of a program meant to disseminate horticultural information as well as advertise her two stores was a questions and answers program. Her *Gardening Problems* in 1940, over Tulsa's KVOO from 7:15 to 7:30 a.m.—a good time to reach both amateur and professional horticulturists—was the first step in



*Founder of Christina Flowers, Inc., Mrs. Tinger first went on KVOO in 1940, writes own scripts, stars on program, is Tulsa favorite*

Christina's 13-year career as a local radio personality.

Then, as now, she invited listeners to send in any questions about floral arrangements, indoor and outdoor gardening that might interest them. In the beginning, an announcer read the listeners' questions to her, but later Christina turned the program into an informal session during which she read and answered these questions herself.

*(Please turn to page 89)*

## case history

RADIO-INSPIRED DEMAND KEEPS FIVE TRUCKS BUSY SUPPLYING CHRISTINA'S TWO TULSA STORES FROM HER GREEN HOUSES





**1.** *Gimmicks never fail. You need attention-getters at the start—zooms, spins, dramatic rignettes, soft-shoe dances—to intrigue the bejabbers out of your audience. There's little time left for a message, but then you're kept people from tuning out.*

**2.** *Use a lot of words. Most TV commercials do. You can then be proud of the overly fast sound track, the unnecessary scenes that result. Always remember this death knell to all good spots: "If it won't fit in pictures, throw it into audio."*

**3.** *Try magazine phraseology. Something mouthy like "advancement designed for the ultimate in performance." Nobody talks like this but your audience and your announcer will appreciate your trying to. In other words, put your Thesaurus to use!*

# 6 ways to kill a TV film commercial

## *and six ways to save it*

**T**he TV commercial is nothing more, nothing less than a salesman. It can be a tremendous, powerful salesman moving people to buy, or it can be a stuttering bore, driving audiences to burrow into magazines or flee to bathrooms until it's over.

To help you make your TV commercials giant salesmen and not stuttering bores, SPONSOR asked Otis Carney for his observations and obtained the illustrations he used for a talk on the same subject before the 4 A's Central Council in Chicago recently. Carney made hundreds of TV commercials, live and film, while TV Creative Group Head for J. Walter Thompson, Chicago, for two and a half years.

Here's the gist of his remarks:

This happens often: You're buttonholed by a friend. He can't wait to tell you about the terrific show he saw last night. He goes on and on until you ask him who sponsored it and what was being sold. That stumps him.



### **Otis Carney is TV veteran**

*Contributor of data for this feature is 30-year-old co-author of wartime bestseller "Love at First Flight"; has written, produced 500 TV commercials for JWT, Chicago; now writes TV films*

It's the Death of a Salesman all right—the salesman being the entire commercial message of the show. The salesman died because he didn't sell.

What killed him?

Any one of the six items pictured above or a combination of them. In addition, there are these three other factors which—if they won't kill your salesman—will certainly stunt his growth:

**1.** The budget problem. Sponsors want cheap commercials. But the day of the cheap commercial is over. There's simply too much competition from good ones.

**2.** Rush—a danger inherent to the agency business. You can't rush the creation of TV. "Give yourself at least three weeks for creation from script to okays—and another eight weeks for production," says Carney.

**3.** Wrong show or station break. Be sure you know your audience composition. You've got to create a salesman who'll appeal to, not antagonize, the people he's going to meet.

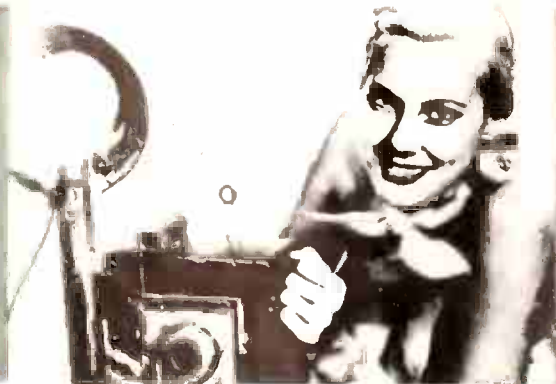
Then how can you assure the Birth of a Salesman? The six points illustrated above, like a prompt midwife, should attend the birth of every good salesman. Each applies in varying degree to the three basic types of commercials: (1) entertaining; (2) irritating; (3) informative—75% of all TV plugs.

One word of caution: Don't try to combine all three. *It won't work!* ★ ★ ★





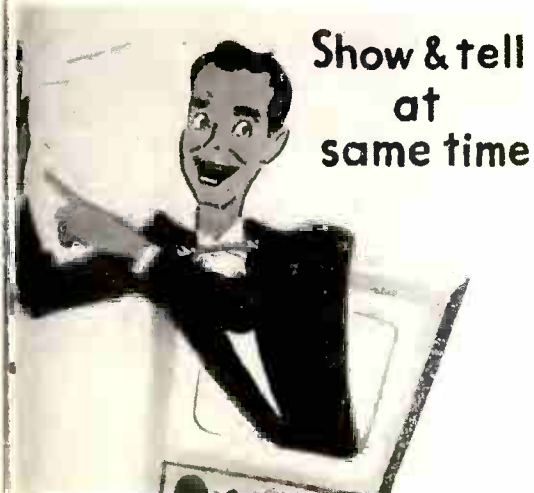
Use numerous characters. The more the better. They all have to work. So at if your viewer has to keep asking himself, "Now who's this?" Sure he'll waste precious seconds for adjustment. He'll see a lot of fascinating faces!



5. Let cheesecake bury the product. Roxanne is doing a good job of attracting attention here. Don't distract the men in your audience by emphasizing a commercial. Background is more important. What IS the product? Flashbulbs, of course.



6. Optical effects are fun. Try fire clock wipes in a 20-second commercial—as has happened—if you want to see your audience's heads going around. Too bad they won't be able to remember the product but then you'll have avoided straight cuts.



Show and talk about the same thing at the same time. Don't show one thing on screen and talk about something else. This makes the customer wonder which message to concentrate on. And for TV ads, this is fatal.



2. Sell product name and label. This means size, shape, and lettering of the package and sound of the name. Don't be embarrassed about real brand name-selling as so many sponsors, TV film producers have been so often in the past.

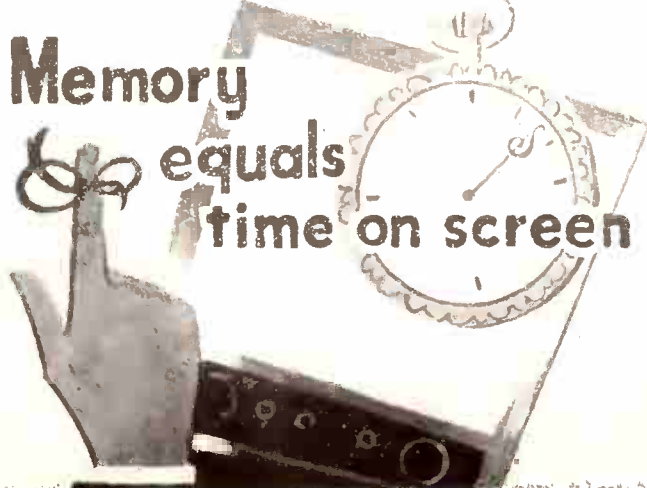


3. Sell main appeals of product. You can sell ALL the appeals, so you must select only the MAIN ones and get them across. Sometimes you can do so by entertaining as well as informing. But keep pitch simple.

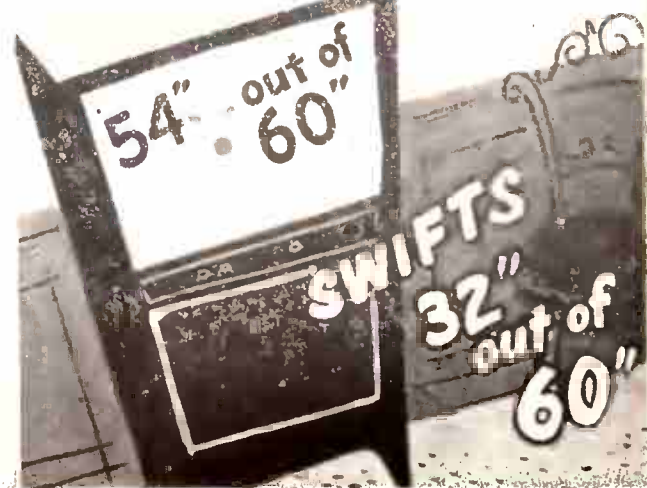
Be honest. Make your customer believe in you. You don't need gimmicks and tricks. Stick to the facts about your product and sell them simply and directly. Avoid exaggeration and wild claims. Every person likes honesty.



5. Keep your product on the screen. Establish a high time-memory ratio. Your audience will remember best what you leave longest on the screen, talking about it simultaneously. This seems to be the cardinal rule of all TV selling.



6. Talk about your product. 100% of audience remembered this Swift Peanut Butter spot in test. Why? Because product was on screen 54 of 60 seconds; the voice talked about it for 32 seconds.



Artwork by Claude Gillingswater, TV Art Director, JWT, Chicago



NEW SAM REPORTS, SIMILAR TO 1949'S BMB, ARE THE BRAINCHILD OF VETERAN RESEARCHER DR. KENNETH H. BAKER

# How to get the most out of SAM\*

**Coverage firm's chief herein gives "Baker's Dozen" tips to radio admen**

*\*The initials "SAM" refer to Standard Audit & Measurement Services, Inc., one of the two firms which measure radio and TV station home circulation and coverage. The other is "NCS," or the Nielsen Coverage Service.*

**F**or the past three weeks, admen at some 125 agencies and 25 member firms of the ANA have had their first good look at the 1949-1952 developments and trends in U.S. radio station circulation.

This opportunity to study the size, shape, and appearance of radio has come in the form of 400 BMB-type station coverage reports from Standard

Audit & Measurement Services. First of the two major coverage services to deliver station circulation data into admen's hands, SAM's reports are already changing the time buying habits of many agencies and advertisers.

An early reaction from Victor Seydel, radio-TV director of New York's Anderson & Cairns, a medium-sized ad agency, was typical:

"The radio station coverage data of SAM will prove a valuable tool and a

useful map by which to plot our spot time buying course in 1953. Today, when radio must be bought carefully in order to get the most value for the client's ad dollar, up-to-date coverage data is a must."

Research-minded admen, who have compared the 1952 SAM data with 1949 BMB figures (NCS figures, though roughly similar and more elaborate, are not directly comparable to the old BMB figures) discover that four major influences have caused sweeping changes in radio during the past four years:

**1.** Radio homes in the U.S. have increased about 8% (up 3,500,000), ac-

research



ording to a comparison of 1949 BMB and 1952 SAM total radio homes.

**2.** The total number of U.S. radio outlets has also increased. Some 400 new AM and FM stations have gone on the air since 1949, according to the FCC's files.

**3.** Still more changes in radio station circulation have been made by power and signal adjustments, some 200 of which have occurred since 1949.

**4.** Television has had a noticeable influence on radio. But TV's effects have sometimes been canceled out by other factors of radio growth.

Basic time buying uses of SAM's new station reports are largely unchanged from those of the 1949 BMB. Like the earlier circulation reports, SAM will aid agencies and advertisers in:

Selecting stations for spot radio campaigns on the basis of station circulation in given areas, and on the basis of total coverage.

Matching distribution areas with station coverage and circulation in key market areas, and to relate advertising costs to product sales in a given market in various parts of the U.S.

For making inter-media comparisons, SAM circulation figures are comparable to those of printed media, like newspapers and magazines.

To aid agencies and their clients in making best use of the data, SPONSOR turned to Dr. Kenneth H. Baker, the ex-BMB official who heads up SAM. Baker asked him to explore the differences in appearances and use between the 1949 BMB reports and those of SAM.

(In the near future, SPONSOR also intends to report similarly on the uses of NCS data, once the "Complete Circulation Reports" of Nielsen Coverage Service are in subscribers' hands. For news of radio trends revealed by NCS's qualitative coverage studies, see page 25 of this issue.)

Here are "Baker's Dozen" tips and pointers to admen who seek the latest methods of applying the SAM station reports to the problems of radio time buying:

**1. Treat SAM "audience" figures as "circulation" in buying spot radio:** "Actually," states SAM's Dr. Baker, "these figures tell you the number of homes reached by a radio station and this is exactly what newspapers and magazines mean by the word 'circulation.' It's not merely the number of homes, in a county or city, within the audible or listenable range of the

station. Buyers are generally interested in the number and location of homes that *do* listen to a station—not those who *can* listen. This distinction is important."

**2. Family figures are more important than percentages:** As in the 1949 BMB, distinctions made between a station that delivers, say, 93% of its home county and another which delivers 80% of its home county in its total weekly audiences are meaningless—unless both stations are located in the same county.

"It may very easily happen that 80% of one county will mean many more families than 93% of another county," Baker points out, adding. "This seems so elementary that it should hardly need emphasis. Yet, it

is not unusual to find a buyer who will start his time buying operation with a rule such as 'We don't even consider a station unless it delivers 80% or more of its home county.' It's quite possible that some good buys are missed because of such agency or client rulings."

**3. Station circulation figures should be compared with station rates:** A useful index in buying spot radio is that of the station's average cost-per-1,000-homes-delivered, based on coverage data, Baker feels. This is basically similar to the milline rate of printed media. Of course, this gives an advertiser no guarantee that his show will gather audience at the station's "average" delivered price; a show may do better or worse than  
(Please turn to page 84)

## "Baker's Dozen" tips on using SAM data

**1. Circulation:** SAM audience figures should be considered as being basically similar to printed-media conception of "circulation." They reflect, county-by-county, the number of homes a radio station regularly reaches weekly, daily, in its area

**2. "Families" vs. "%":** Percentages, Baker feels, are often misleading when a station's listening strength in a county is being weighed. Always check the number of families represented by a "%" figure; each U. S. county's total varies

**3. Station rates:** Measuring a station's SAM audience averages against its rates provides a useful index of its advertising efficiency, Baker feels. This is similar to the "milline rate" measurements of newspapers, weeklies, other print media

**4. Ratings:** Like readership data, ratings indicate good locations in the chosen station's schedule, and are thus related closely to basic time buying processes involving coverage data. Ratings team well with SAM station reports, pinpoint a buy

**5. Costs-per-M:** Figuring costs-per-1,000 homes is, in turn, not so simple. Ratings should not be projected against circulation, Baker believes, unless the ratings are projectible to the station's entire coverage area, as shown in SAM reports

**6. Levels:** Agency process of setting an arbitrary "level" (i.e., "50% or better") on which to buy time can be misleading, due to mathematical variations in SAM process, plus fact that number of homes in a county can range widely, says Baker

**13. SAM isn't popularity contest:** Station audiences are determined by a long series of factors, which are constantly in a state of flux. Anything from a change in network affiliation to a new manager can change a station's ad value. Avoid buying on a formula basis

**7. Radio vs. TV:** SAM data shows, as compared with 1949 BMB, how many leading radio outlets have stood up against TV through the years. It's dangerous to consider radio stations in TV areas as "lost"; many have gained in the face of video

**8. '49 comparisons:** Radio has undergone many changes apart from TV since the 1949 BMB appeared. Many stations have upped their transmitting power. A comparison between 1949 BMB and SAM data shows effects of such power changes

**9. Non-buying use:** SAM data can be used to match coverage of existing radio campaigns with distributorships, sales territories, etc. Dealer co-op campaigns can be evaluated so that retailers pay their share based on SAM coverage statistics

**10. Market plans:** SAM data is so planned that special area studies can be made (at cost) for admen. Thus, the best stations to reach a particular market can be selected rapidly, and waste circulation avoided in a county or group of counties

**11. Ties:** Sometimes, stations seem to have identical circulation. Such ties can be broken by checking SAM daily audiences as opposed to weekly cumulative figures, and by checking ratings of station availabilities offered agencies by tied stations

**12. Types:** Practice of typing stations and making generalizations about their circulation is deceptive, Baker warns. Such short cuts would short-change stations that specialize in reaching specialized audiences such as farmers, foreign-language groups

# Radio is Shell Chemical's speed insects strike the farm

Sudden plagues, sudden demand. Spot radio

There are few businesses as unpredictable as the business of supplying agricultural insecticides to farmers. Linked as it is with farming itself, it is plagued by the wanton habits of the weather, by floods and drought, by the sudden appearance of insect pests.

An advertiser seeking to put across his message to farmers when it is most timely needs a flexible medium, one that can be swiftly stripped for action in an emergency. Shell Chemical Corp. has found that flexibility and speed in spot radio.

Here, in a nutshell, is why Shell Chemical needs a medium like spot radio to reach farmers:

Item: Shell advertises its insecticide, Aldrin, for a variety of cotton pests. One group of pests must be fought in the early spring, another in the late spring, another in the summer. Advertising must be timed with the appearance of each pest. The proper radio commercials must be rushed to radio stations in case of a sudden infestation, which often happens.

Item: Shell's soil fumigant, D-D, must be applied before crops are planted. Moreover, the ground must be just

right—not too hard, not too soft. All kinds of weather conditions can affect both planting time and soil condition. Therefore, Shell, its field reps, and its agency, J. Walter Thompson, must be on the ball to catch the farmer with radio commercials at the proper time.

Item: A Shell insecticide was approved by the U. S. Department of Agriculture for a certain crop in a certain area last spring. It was too late to apply the insecticide by the

## case history

usual method and special instructions for the farmer were necessary. The fastest way to get these instructions to him was by radio.

Shell Chemical is believed to be the biggest user of radio in the farm insecticide industry. (For the story of how farm radio sells consumer goods, see "How to get the most out of farm radio and TV," SPONSOR, 29 December 1952.) Those familiar with the farm insecticide industry say that one big reason for Shell Chemical's com-

paratively intensive use of radio is that the firm is set up to use it. Shell Chemical's trained field reps are generously sprinkled all over the U.S. and they report daily to Shell distribution centers on weather and pest conditions. Shell headquarters in New York City have direct lines to a half dozen major distribution centers spotted strategically over the country.

Shell's advertising manager, Merton Keel, explained how radio is brought into play in an emergency. "Let's suppose," he told SPONSOR, "there is a sudden grasshopper infestation in Wyoming. A field rep will phone as soon as there is evidence of a need for insecticide. He will relay to us in New York what areas are affected and what towns are nearby. We tell the agency, and while the commercials are being written, the timebuyer is choosing the best radio stations.

"We can have copy on the air 48 hours after a call for help from our field reps. There's no other ad medium that will do a job for us as fast as that."

Keel explains even farm newspapers are limited in value when it comes to

Shell's D-D is relatively expensive so commercials urge farmer to treat part of soil, then compare it with the untreated portion.

Commercials are specific, give dollars-and-cents savings, names of farmers who use product. Photo below shows celery farm in Florida





# Medium when

Other affect insecticide  
ability is the answer

an emergency. Practically all of them are weeklies, semi-monthlies, or monthlies, he pointed out, and even when it comes to a daily newspaper it takes time to lay out an ad and have the plates made.

"We like radio for its economy, too," Keel said. "Actually we spend less than 10% of our ad budget on radio, but don't forget farm radio is pretty cheap. We can buy two spots a day on a station for as little as \$8 or \$10. That means \$100 or less for a two-week campaign."

**What is Shell Chemical?** Farming may be the oldest industry in the world but Shell Chemical is part of one of the newest and fastest-growing industries—making chemicals from petroleum. As is indicated by its name, Shell Chemical is the petro-chemical arm of the Shell Oil Co. Its ranking in the industry is a hard fact to pin down. Not only are farm insecticide firms as secretive as the big soap and tobacco outfits, but the industry doesn't always agree on what is a petro-chemical and what isn't.

However, most trade sources put Shell Chemical second only to the giant Union Carbide & Carbon Corp. so far as sales of chemicals from petroleum go. So far as petro-chemicals for agriculture go, although only 20% of Shell Chemical's output goes to farmers, it is second to none, these sources say.

Shell Chemical confines its radio advertising to four agricultural chemicals: Aldrin, Dieldrin, D-D, and ammonia. The first two are new synthetic insecticides, Aldrin having been commercially available for only three years, Dieldrin (a similar compound) for two. They were synthesized by Julius Hyman & Co., now a subsidiary of Shell Chemical.

The creation of these two new molecules was quite an accomplishment and is further evidence (if any is needed)



### Radio races insects

Shell's advertising must cope with sudden plagues of insects, such as grasshoppers, which are active in the states indicated above. Shell finds farm print media too slow to reach farmer in time to take offensive against insects and beat out competitors. With radio Shell can have copy on air 48 hours after a call for help from one of many field reps

of the important part played by the organic chemist in digging up sales opportunities for American business. You can get some idea of Dieldrin's complexity from its chemical name—1,2,3,4,10,10-hexachloro-6,7-epoxy-1,4,4a,5,6,7,8,8a-octahydro-1,4,5,8-dimethanonaphthalene. It differs from Aldrin only by virtue of having a single oxygen atom but this additional atom keeps its insect-killing power high in hot climates.

D-D is a soil fumigant injected in

the soil in much the same manner as a serum is injected into a human being with a needle. It is used for killing sub-soil microscopic pests. Since these enemies of the farmer can't be seen, their menace has not been fully appreciated until recent years, but many scientists believe that underground plant enemies equal, if not exceed, the better-known above-ground pests in their effect on crops. D-D has been around since before World War II.

(Please turn to page 88)

### Why Shell needs spot radio's flexibility

**Pests attack at different times:** One group of cotton pests, for example, may be active in early spring, another in late spring, a third in summer. Advertising must be timed with each group's appearance

**Planting times vary:** Shell's soil fumigant, D-D, has to be used well before crop is planted and soil must be in proper condition. Since weather affects both these factors, ad medium has to pinpoint its messages

**U. S. must approve insecticides:** Sudden Dept. of Agriculture okay of Shell's insecticide, Aldrin, made it too late in year to apply in usual manner. Quick radio messages gave farmer special instructions



PERSONALITIES ARE HEART OF FOREIGN-LANGUAGE RADIO. L. TO R., ALDO ALDI SELLS C-K WINE ON WOY, CHESTER JAKOSKI VISITS STORE TO PUSH

# Foreign-language radio: 1953

**National advertisers are pouring more money into it with business particularly good in Texas. One big need: more research facts**

**T**he big news in the foreign-language radio field these days is that national advertisers are pouring more money into it.

Once considered a high-cost, specialized medium for small firms with narrow market appeal, foreign-language radio is now going after the big boys with confidence in its manner and more data in its pocket.

This new interest in foreign-language groups is partly due to the more intensive concentration by national advertisers on individual markets. But it can also be explained by a growing, uncomfortable feeling among some large firms that they may be missing a good bet.

In other words, they are paying more heed to what foreign-language stations have been saying until they are hoarse—that through foreign-language radio advertisers can reach a market group that cannot be reached effectively in any other way.

Until the past few years, if used at all, foreign-language radio was tucked away in some obscure corner of the big national advertising budgets. Recently, as sounds of success have been emitted from that corner, national advertisers have been quietly, for the

most part—buying time in various foreign-language markets and watching results like hawks. The big question in some quarters is still not whether the 400 foreign-language radio stations can sell goods but whether they can do a substantial selling job that English radio can't do.

To get a line on what has been happening in foreign-language radio SPONSOR has queried a cross-section of stations and advertisers. It presents here a 1953 status report—a look at what

## status report

is happening in the foreign-language radio field as well as a survey of what advertisers have learned about selling goods by talking to people in their native tongue.

Here are the highlights of foreign-language radio trends:

**1.** The billings trend varies greatly but business is generally good among foreign-language stations and has been getting better in many areas. In southern Texas, where something of a foreign-language radio boom is going on, some of the increases in national bill-

ings have been close to spectacular.

**2.** National advertisers are going into foreign-language radio in greater numbers. Some are jumping in with both feet, others are just getting their toes wet. Again, it is southern Texas where the national advertising trend is most marked.

**3.** The foreign-language stations are growing up, are offering more sophisticated promotion material, more in the way of reliable and useful market data. Blue sky selling is passé. There are still plenty of blank spots in the research picture. Procter & Gamble, one of the most active national advertisers in Spanish Texas, for example, is sponsoring its own survey together with Young & Rubicam to dig up some breakdowns of listening in Spanish versus English, something which has not been available up to this time. It is understood other advertisers are also trying to measure the Spanish Texas potential in exact terms.

**4.** TV has had little effect on foreign-language listening. Many of the stations are on only during the day. Some station spokesmen feel that TV has helped foreign-language radio by chopping up radio markets and making advertisers more conscious of ra-





OD, CARMINA PROMOTES JAX BEER FOR KCOR

dio's audience segments and component markets. Foreign-language TV is still a small factor.

5. The frequent predictions of the decline of foreign-language radio are not panning out. Immigration after the war added a substantial chunk of listeners to foreign-language stations and the Spanish population in the southwest U. S. is growing fast. The McCarran-Walter Act, which went into effect Christmas Eve 1952, has laid down stricter requirements before an emigrant can be granted a visa to this country but the actual immigration quotas differ little from the previous law regulating immigration.

6. National advertisers and their agencies are, naturally, acquiring savvy on how to sell the foreign-language market by radio. They still lean on foreign-language stations and marketing specialists for detailed know-how. One possible reason why: A big New York agency transcribed its own foreign-language commercial and included a word that had a double-meaning. Luckily, it was caught in time. While advertisers are finding out that people are basically the same no matter what language they speak, the minor differences and nuances in advertising can spell the difference between sales increase and sales slump. Dialects are also a problem service-conscious stations are only too happy to tell advertisers about.

**Boom on the Rio Grande:** The big development in foreign-language radio is the advertisers' march to the Rio Grande. Advertisers are becoming aware not only that there are about 1,400,000 Latin-Americans living in

Texas but that in 34 Texas counties they constitute more than half the population.

To these figures can be added the 150,000 to 200,000 Mexican legal migratory workers who enter Texas every year under international agreement (they are in the U.S. up to six months) and the unknown number of illegal "wetback" immigrants who cross the Rio Grande behind the back of the border patrol.

The strong interest in the Rio Grande Valley by U.S. advertisers has been recognized since September of last year by the SRDS listing of Mexican border stations. These stations have transmitters in Mexico but — significantly — sales offices in the U.S. The stations are XEO, Matamoras-Brownsville; XEOR, Reynosa-McAllen; XEMU, Piedras Negras-Eagle Pass; XEJ, Ciudad Juarez-El Paso, and XEAS, Nuevo Laredo-Laredo.

Robert N. Pinkerton, who heads up XEO and XEOR, points out that in the lower Rio Grande area Mexicans pour across the international bridges

at the rate of 1,000,000 a month to shop in the U.S. These shoppers, says Pinkerton, display no fixed pattern of buying. They buy according to price, hearsay, and the looks of the package, "but most of all from hearing the brand name mentioned on the radio."

The biggest Spanish-American concentration is in Bexar County (San Antonio) where about 250,000 live. More than half of San Antonio's public school children are Spanish-speaking. Two Spanish stations in San Antonio, KCOR and KIWW, are especially active in selling this market to national advertisers.

The high proportion of Spanish-speaking people in some areas of Texas sheds some questions on whether they can any longer be considered "foreign." Some counties have more than 90% of their population of Mexican birth and ancestry. The over-all proportion of Spanish- to English-speaking people has been going up steadily — from 13% in 1920 to 22% in 1948.

The argument that only Spanish radio can effectively reach these people

## Today's top trends in foreign-language radio

1. *National advertisers are getting more interested as feeling grows they may be missing a good bet. Some sponsors are jumping in with both feet, others are just getting their toes wet*
2. *Business shows uptrend in many areas. Stations in the Rio Grande Valley, where there is a heavy concentration of Spanish-speaking people, are enjoying something like a boom*
3. *More reliable market data becoming available as stations can afford it and find national advertisers demand it. Some sponsors are trying to fill in blank spots in the research picture*
4. *TV has had little effect on foreign-language listening and has even helped it by changing radio listening habits, making advertisers more and more conscious of the individual markets*
5. *More savvy is being acquired in selling. Advertisers are learning that while basic ad principles apply, the minor differences from the English ad approach can affect sales greatly*
6. *Predictions of decline in foreign-language radio are not panning out. Postwar immigration, Spanish population rises in Texas have added to the market. Bi-lingual selling is up*



Beer firms are especially active in German language programing. Schaefer poster ties WWRL show in with over-all ad campaign



Foreign-language radio gives listener link with own culture. NEO marimba group plays in Brownsville street during "Charro Days"

is bolstered by figures reported to SPONSOR on increased spending in Spanish radio by national advertisers. Richard O'Connell, New York City rep of KCOR (as well as assistant manager of that station), reports that national business during the first half of 1952 doubled over the previous six months and then doubled again during the second half of 1952. National Time Sales, which represents a dozen Spanish stations in the southwest U.S. (including the border stations), said that national billings have gone up fourfold in the 18 months beginning in July 1951.

There are some other important Spanish-American areas beside Texas. New York City, where there has been a large Puerto Rican influx in recent years (there being no immigration bars to U.S. territorial citizens), now has between 400,000 and 500,000 Spanish-speaking residents, according to most estimates. Station WWRL, New York, estimates, on the basis of the U.S. census, a Columbia University study, and other sources, that nearly 1,000,000 Spanish-speaking persons live in the New York City metropolitan area. WHOM, New York, has increased its Spanish programing from 13 hours weekly in 1950 to 31 hours in 1952.

Los Angeles is also a big Spanish-speaking center with estimates ranging up to 550,000 for the southern California area. New Mexico and Arizona

contain substantial numbers of Spanish-Americans. Borden has been successfully using KIFX, Phoenix, for more than two years with a 15-minute program across the board. In the San Francisco Bay area, KLOK, San Jose, and KSAN, San Francisco, have a potential audience estimated as high as 135,000. KDZA, Pueblo, can broadcast to 63,000 Spanish-speaking people.

Big as the Spanish market is, it's only a part of the big foreign-language market. There were more than 10 million foreign-born whites in the U.S., according to the 1950 Census. No one knows exactly how many second and third generation descendants should be added to this figure (unlike the 1940 Census, the 1950 Census did not include a question on what mother tongue was spoken in the home), but various estimates and studies by universities, radio stations, welfare groups have been made. With a few exceptions, foreign-language groups have concentrated in large urban areas, making them easier to count — and making them more accessible to the advertiser.

New York City is the biggest single market for foreign-language advertising. In its borders are 75 nationalities. The biggest groups, aside from Puerto Ricans, are: Jewish, 2,500,000; Italian, 2,100,000; German, 429,000; Polish, 412,000. There are also healthy representations from Eastern Europe.

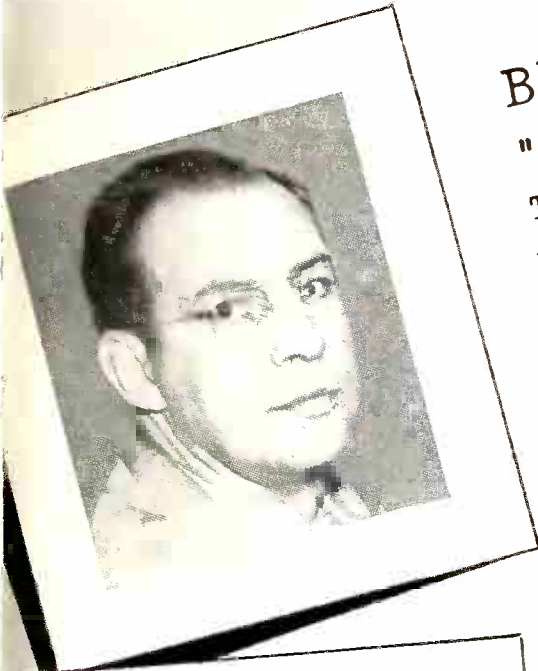
(Please turn to page 70)

## Here are but a few of foreign-language radio's success stories

- ▶ **Mueller Macaroni Co.:** In face of entrenched competition of leading Italian brands, Mueller launched campaign on WOV with eight 15-second announcements daily in Italian, two a day in English. After 13 weeks, advertiser made one-week premium offer test. Results: total of 8,166 responses
- ▶ **Borden Co.:** To sell evaporated milk, Borden used soap opera entitled "Madre Consejara" on KCOR. San Antonio sales volume increased 300% in 39 weeks—all the increase being in Latin areas. Firm's distribution in Latin area outlets went from 40% to nearly 100%. Borden show in second year
- ▶ **Electric fans:** Pittsburgh store, Siegel's Jewelers, ran one \$8.50 announcement during a summer evening on WHOD Polish program advertising fans for \$17.50. By 10 a.m. the next morning entire stock of 17 fans was sold out for a total of \$297.50. The store did not use any other advertising
- ▶ **Colgate-Palmolive-Peet:** Pushing detergents among Spanish-Americans in Austin, firm started off with small schedule for Fab on KTXN. Then doubled schedule, added Vel. District C-C-P sales manager told station the sales increases were particularly noticeable in the Latin-American areas



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



## BILLINGS, MONT. (KBMY)

"AP NEWS IS EASY TO SELL TO LOCAL PROSPECTS. THEY'RE ALL FAMILIAR WITH AP'S COMPREHENSIVE, IMPARTIAL, ACCURATE COVERAGE. ALL OUR SURVEYS SHOW SUBSTANTIAL LISTENER INCREASES WHENEVER AP NEWS IS SCHEDULED. THE MIDLAND NATIONAL BANK, 6-DAY A WEEK SPONSOR OF AP NEWSCASTS, REPORTS A LARGE INCREASE OF SAVINGS DEPOSITS."

KEN NYBO  
GENERAL MANAGER



## COLUMBUS, INDIANA (WCSI)

"AP NEWS IS THE BIGGEST SELLER WE HAVE — A GOOD, DEPENDABLE SOURCE OF STATION INCOME AT ALL TIMES."

RICHARD JEWELL  
GENERAL MANAGER



## RAYMOND, WASH. (KAPA)

"AP NEWS HELPED PUT KAPA ON ITS FEET FROM THE START. WHEN WE WENT ON THE AIR ON OPENING DAY, ALL AP NEWSCASTS HAD SPONSORS. NOW THEY'VE ALL RENEWED. WHEN A SPONSOR WANTS RESULTS, HE GETS THEM WITH AP NEWS. WE'RE ALL SOLD OUT!"

HUGH MacPHERSON  
MANAGER

For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

**RADIO DIVISION**  
**THE ASSOCIATED PRESS**  
50 Rockefeller Plaza  
New York 20, N. Y.



Hundreds of the country's finest stations announce with pride

**"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."**

# Great reception for your advertising every day in the week in the "Big 3" TV Magazine Group!



**TV GUIDE**  
in NEW YORK  
251 West 42nd St.



**TV FORECAST**  
in CHICAGO, ILL.  
185 N. Wabash Ave.

**Sells more people ... with  
more money to spend ...  
3,000,000\* readers each week!**

Here's why the brand you advertise, is assured of a great sales reception in New York's TV Guide, Chicago's TV Forecast, and Philadelphia's TV Digest:

1. Based on ABC circulation figures, each of the "Big 3" TV Magazine Group is the #1 metropolitan magazine in its respective city — delivering more families than any other local magazine.
2. Their ABC circulation statements show that each magazine outsells every national weekly on newsstands! (In New York only, exceeded by Life and the Saturday Evening Post).
3. Never before have advertisers been offered such dominant coverage, selling the cream of the buying public — at the amazingly low cost of \$2.59 per thousand. Furthermore, the constant daily use of these magazines, by the entire family, gives your advertising visibility for seven full days and nights. The "Big 3" TV Magazine Group may be bought as a unit with a special discount, or individually. For further details, write or phone any of the "Big 3" TV Magazine Group.



**TV DIGEST**  
in PHILADELPHIA, PA.  
333 S. Broad St.

Some of the many famous NATIONAL ADVERTISERS who use the "Big 3" TV Magazine Group to build bigger TV audiences.

Admiral Corporation • The American Tobacco Company • Bendix Home Appliances • The Borden Company • Bristol-Myers Company • Celanese Corporation of America • E. I. du Pont de Nemours & Company • General Electric Company • General Foods Company • Johnson & Johnson • The Magnavox Company • Nash Motors • Procter & Gamble Company • Radio Corporation of America • The Texas Company • U. S. Tobacco Company • Westinghouse Electric Corporation.

\*Based on ABC Publisher's statements — TOTAL NET PAID JANUARY-JUNE 1952 — 733,359 (TV Guide 379,134; TV Forecast 198,180; TV Digest 156,045.) current issues total approximately 875,000.



**Advertising Agencies**

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Chester MacCracken, DCSS, profile	28 July	p. 50
Emil Reinhardt, Emil Reinhardt Adv., profile	11 Aug.	p. 50
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James C. Douglass, Erwin, Wasey & Co., profile	8 Sep.	p. 56
Paul Louis, D'Arcy Adv., profile	22 Sep.	p. 54
Harold L. McClinton, Calkins & Holden, Carlock, McClinton & Smith, profile	6 Oct.	p. 76
Do your agency's presentations put you to sleep?	20 Oct.	p. 38
B. B. Geyer, Geyer Adv., profile	20 Oct.	p. 54
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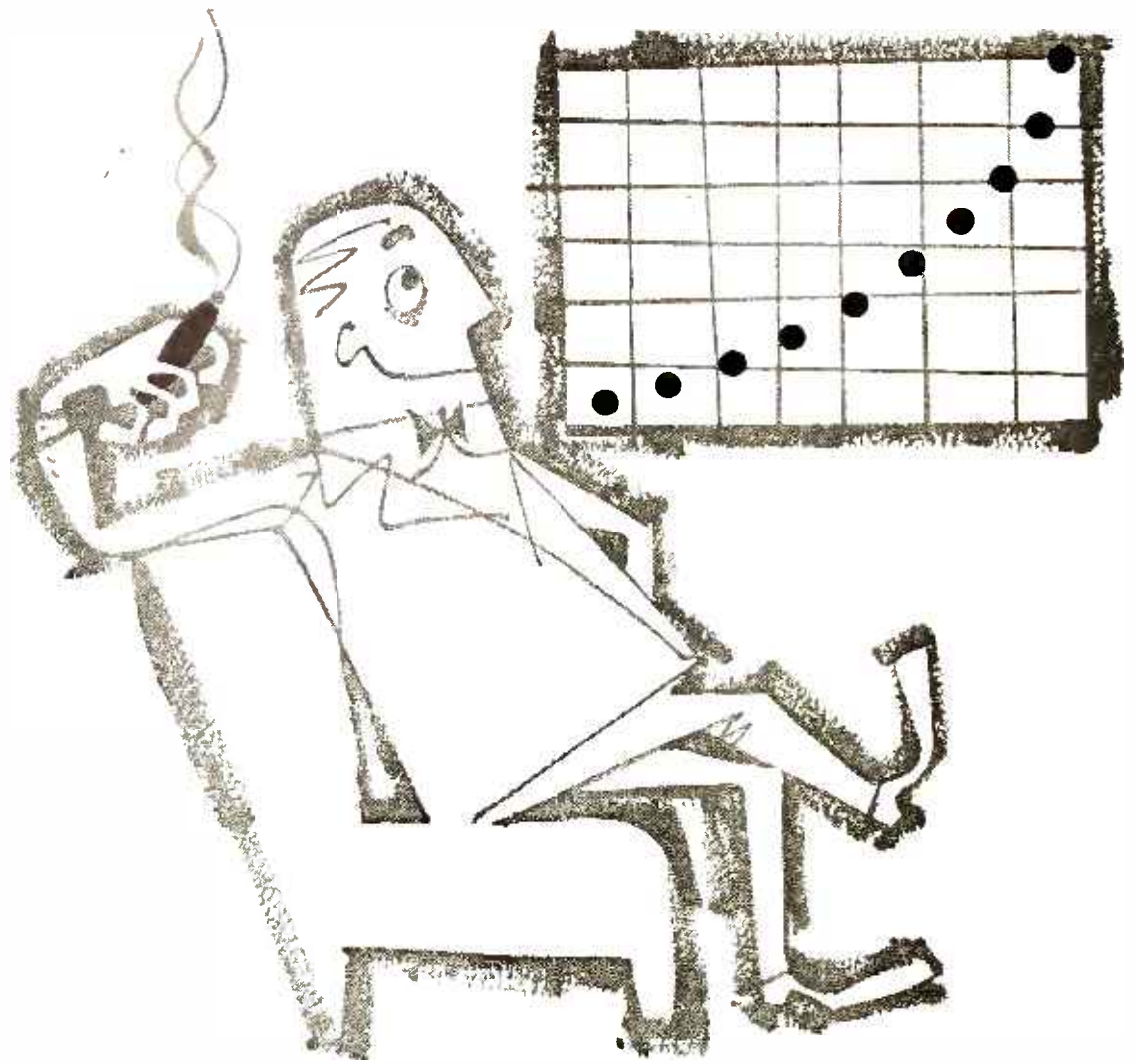
**WHIK**

***IS***

**CLEVELAND**

*You can't cover it  
-- without it!*

Represented by Headley-Reed Company



**some spots are better**

*For the best spot, at the right time, at the right place*





# han others

Boom or bust . . . it's all in the way you plot the spots. And it's a story with a happy ending every time you use the television stations represented by NBC Spot Sales.

These stations take a personal interest in making your spot TV advertising a sales success. Their merchandising activity, for instance, has paid off for advertisers in nine leading markets. Direct mail . . . point-of-sale displays . . . on-the-air and newspaper promotions . . . calls on key outlets by local TV personalities . . . all these and more help sales curves climb.

By every measure, spot TV advertising is your best media value today. Just call your NBC Spot Salesman now and you'll be all smiles when you plot the spots on your next sales chart.


*representing*

#### TELEVISION STATIONS:

	<b>WRGB</b> Schenectady-Albany-Troy
	<b>WNBT</b> New York
	<b>WNBQ</b> Chicago
	<b>KNBH</b> Los Angeles
	<b>WPTZ</b> Philadelphia
	<b>WBZ-TV</b> Boston
	<b>WNBK</b> Cleveland
	<b>WNBW</b> Washington
	<b>KPTV</b> Portland, Ore.

*representing*

#### RADIO STATIONS:

	<b>KNBC</b> San Francisco
	<b>WTAM</b> Cleveland
	<b>WRC</b> Washington
	<b>WNBC</b> New York
	<b>WMAQ</b> Chicago

## SPOT SALES

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

Chicago Cleveland Washington San Francisco

Los Angeles Charlotte\* Atlanta\* \*Bomar Lowrance Associates

## AUTOMOBILES

SPONSOR: C. Stanlee Martin Oldsmobile; AGENCY: Fennell  
Bruck's Oldsmobile Co.

**CAPSULE CASE HISTORY:** *These two automobile firms wanted to stimulate lagging Sunday sales. They decided to co-sponsor a live late-at-night show on Saturday, selected Peter Potter's Juke Box Jury on KNXT. This show runs from 10:30 p.m. to midnight; the auto firms bankroll the 11:00 to 11:30 p.m. segment. Not only did Sunday sales skyrocket, according to the station, but the over-all sales for both companies more than doubled since they began using the program. Cost: \$750 per week.*

KNXT, Los Angeles

PROGRAM: Juke Box Jury



**TV**  
**results**

## STRAWBERRIES

SPONSOR: Henke & Pillot AGENCY: Aylin Advertising

**CAPSULE CASE HISTORY:** *Henke & Pillot is a chain of 30 supermarkets, uses announcements on KPRC-TV to plug individual items and specials on sale. In one 20-second pitch, they announced a special on strawberries. As a direct result, the markets sold 18,000 crates—or 216,000 boxes—of strawberries in less than three hours after the commercial went on the air. This means that response to the one brief pitch amounted to sales at the rate of more than 1,200 units per minute.*

KPRC-TV, Houston

PROGRAM: Announcement

## TRAILERS

SPONSOR: Own-A-Home Trailer Co. AGENCY: Direct

**CAPSULE CASE HISTORY:** *Early in the summer, this company launched a schedule of participating announcements on Take A Break, informal program staged each weekday on WOC-TV's lawn. The first pitch demonstrated a \$5,500 trailer, which was promptly sold as a result. After three announcements, two trailers had been sold. After eight announcements, a total of four trailers had been sold. The firm grossed \$22,000 from a \$400 cost.*

WOC-TV, Davenport, Iowa

PROGRAM: Take A Break

## SEAT COVERS

SPONSOR: Rayco Mfg. Co.

AGENCY: Emil Mogul

**CAPSULE CASE HISTORY:** *Rayco selected a mystery-detective series, Front Page Detective, to run 26 weeks in the New York market on WABD (April through September 1952, Fridays, 9:30 to 10:00 p.m.). During the run of the show, the sponsor, who manufactures seat covers, traced an average of 400 sales a week—averaging \$26 per sale—to the program. This meant a sales gross of some \$10,400 a week from a weekly advertising expenditure of about one-tenth that amount.*

WABD, New York

PROGRAM: Front Page Detective

## SALAD SERVING SET

SPONSOR: Saladmaster

AGENCY: Vance Fawcett Ass'n

**CAPSULE CASE HISTORY:** *During KGMB-TV's first week on the air, Saladmaster bought two five-minute demonstration programs in class "A" time. From these, 56 leads resulted; the company closed sales on 90% of these leads. Previous to the firm's use of TV, the average time it took to close each sale was 45 minutes; afterwards, the average closing time for each sale was only 10 minutes. The advertising cost came to 4% of the sales gross.*

KGMB-TV, Honolulu

PROGRAM: Five-minute demonstration programs

## CANNED FRUIT

SPONSOR: Independent Grocers' Association AGENCY: Direct

**CAPSULE CASE HISTORY:** *The IGA in the WTTV coverage area embraces 75 independent grocers. It sponsors the film series Dangerous Assignment with Brian Donlevy, Thursdays 8:30 to 9:00 p.m. The grocers had been selling an average of 20 cases a week of a private brand of canned fruit. After one announcement on the program plugging the item, sales on that one brand jumped to 1,000 cases a week. Dangerous Assignment is the only advertising the IGA is using in the area.*

WTTV, Bloomington, Ind.

PROGRAM: Dangerous Assignment

## GASOLINE

SPONSOR: American Oil Co.

AGENCY: Walter Speight

**CAPSULE CASE HISTORY:** *On behalf of its local Shell distributors in and around Nashville, the American Oil Co. contracted for a half-hour film show, The Roller Derby, on WSM-TV. At the end of 13 weeks, Shell stations had handed out 10,000 copies of the Roller Derby News, a publication issued in connection with the program. In addition, Shell gas sales had forged 20% ahead of the corresponding 13-week period in 1951.*

WSM-TV, Nashville

PROGRAM: Roller Derby

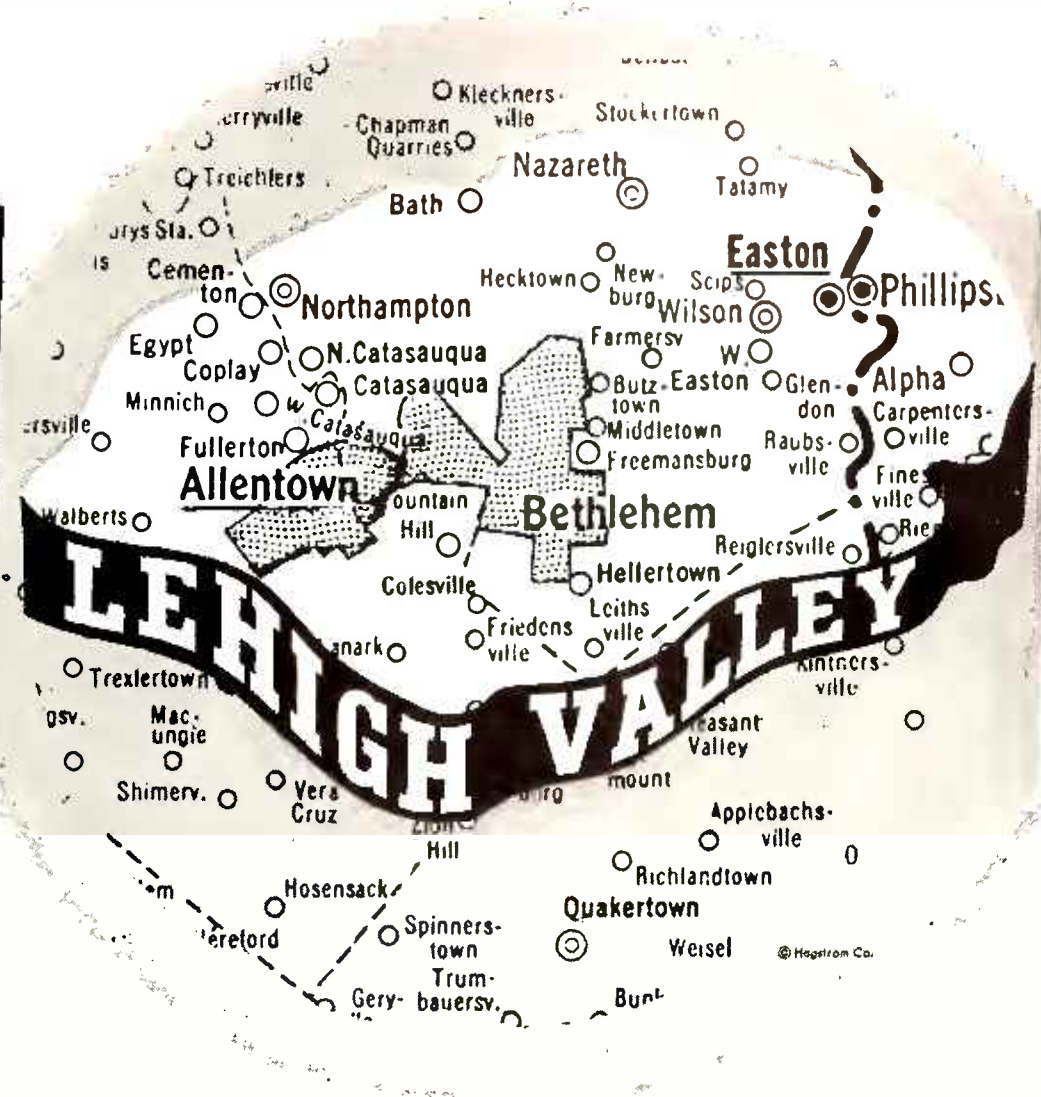


Newest profit opportunity in television...

# WLEV-TV

Bethlehem, Pa.  
Allentown • Easton

the only  
single medium  
reaching  
the entire...



WLEV-TV, first television station in the Lehigh Valley, offers a dynamic profit opportunity to advertisers. Its market is long-known as a region of stable prosperity—as one of tremendous sales response. Top time available now. Write for information.



A Steinman Station

Represented by

**ROBERT MEEKER ASSOCIATES**

New York

Chicago

Los Angeles

San Francisco



IMAGINE!  
OVER \$

2500<sup>00</sup>

WORTH  
WATCH

... 52 BRAND NEW  
GRUENS FOR YOU  
TO GIVE AWAY

The Most Exciting

*GIVE-AWAY DEAL*

Ever to Hit Radio!



AMERICA'S  
NO. 1 FAVORITE!

THE GUY

*Lombardo*

SHOW

*"The Sweetest Music This Side Of Heaven"*







*NOTHING LIKE THIS EVER HAPPENED IN YOUR CITY*

a  
**ADDED**  
**VALUE**  
 cal  
 ment!

You get all the elements for a  
**SMASHING SALES-SUCCESS!**

Exciting, colorful displays, productive paint-of-sole material, magnetic merchandising and newspaper ad spots, power-packed publicity, listeners' Clue Book. All assure an ever-increasing audience.

You get  
**MORE SALES -- MORE PROFITS!**

as the No 1 advertiser in your market!

**TEST, SMOOTHEST, SUREST SALES-MAKER EVER SPONSORED!**

FREDERIC W. **ZIV** COMPANY  
*Radio Productions*  
 1529 MADISON ROAD • CINCINNATI 6, OHIO  
 NEW YORK HOLLYWOOD





# SPONSOR-TELEPULSE ratings of top sp

**Period: 1-7 December 1952**

TITLE (DESCRIPTION), SYNDICATOR, PRODUCER	Multi-market average weighted rating	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS					
		N.Y.	L.A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.
<b>Range Riders</b> (Western), CBS Film Sales, Flying "A"	<b>21.6</b>	*	<b>6.5</b>	*	*	*	*	*	<b>24.5</b>	*	*
<b>Superman</b> (kid show), MPTV, Robt. Maxwell	<b>21.1</b>	*	*	<b>18.8</b>	*	*	*	*	*	*	<b>9.3</b>
<b>Boston Blackie</b> (mystery), Ziv TV	<b>19.4</b>	<b>6.9</b>	*	<b>28.2</b>	*	*	<b>11.5</b>	<b>35.3</b>	*	<b>24.5</b>	*
<b>Cisco Kid</b> (Western), Ziv TV	<b>19.1</b>	<b>10.2</b>	<b>12.9</b>	<b>18.4</b>	<b>10.6</b>	<b>19.8</b>	<b>17.3</b>	<b>25.3</b>	<b>24.5</b>	*	<b>20.3</b>
<b>Jeffrey Jones</b> (mystery), CBS Film Sales, L. Parsons	<b>18.9</b>	*	*	<b>20.4</b>	*	*	*	*	*	*	<b>7.8</b>
<b>Hopalong Cassidy</b> (Western), NBC Film	<b>18.0</b>	<b>14.2</b>	<b>12.0</b>	<b>16.8</b>	<b>20.0</b>	*	<b>17.5</b>	<b>17.3</b>	<b>15.3</b>	<b>14.3</b>	<b>15.8</b>
<b>Foreign Intrigue</b> (adventure), JWT, Sheldon Reynolds	<b>17.7</b>	<b>18.9</b>	<b>10.4</b>	<b>12.6</b>	<b>17.6</b>	<b>15.3</b>	*	<b>21.3</b>	<b>19.3</b>	*	<b>17.3</b>
<b>Kit Carson</b> (Western), MCA TV, Revue Productions	<b>17.7</b>	*	<b>11.4</b>	<b>16.0</b>	<b>9.8</b>	<b>15.3</b>	<b>12.8</b>	*	<b>12.5</b>	<b>13.3</b>	*
<b>The Unexpected</b> (drama), Ziv TV	<b>17.6</b>	<b>14.2</b>	<b>4.0</b>	<b>16.4</b>	*	<b>9.0</b>	<b>9.0</b>	*	<b>18.8</b>	<b>28.5</b>	<b>17.0</b>
<b>Abbott &amp; Costello</b> (situation comedy), MCA TV, TCA	<b>16.8</b>	<b>18.0</b>	<b>10.9</b>	*	*	*	<b>10.8</b>	*	<b>12.3</b>	*	*
<b>Dangerous Assignment</b> (adventure), NBC Film, Donlevy	<b>16.4</b>	<b>13.7</b>	<b>10.5</b>	<b>15.8</b>	<b>12.2</b>	<b>28.8</b>	<b>8.5</b>	<b>19.8</b>	<b>14.3</b>	<b>16.8</b>	<b>15.3</b>
<b>Jeweler's Showcase</b> (drama), Stewart Reynolds	<b>16.1</b>	<b>16.4</b>	<b>15.2</b>	<b>13.8</b>	<b>11.4</b>	<b>12.0</b>	*	<b>18.5</b>	*	*	<b>10.3</b>
<b>China Smith</b> (adventure), PSI-TV, Tableau	<b>15.7</b>	*	<b>7.3</b>	<b>11.4</b>	<b>4.6</b>	<b>15.0</b>	<b>5.0</b>	*	*	*	<b>7.3</b>
<b>Wild Bill Hickok</b> (Western), William Broidy	<b>15.0</b>	<b>7.5</b>	<b>10.5</b>	<b>15.0</b>	<b>12.2</b>	<b>23.0</b>	<b>13.3</b>	<b>16.3</b>	<b>12.3</b>	<b>22.8</b>	<b>10.8</b>
<b>Laurel &amp; Hardy</b> (comedy), Unity TV Corp.	<b>14.0</b>	*	<b>9.2</b>	*	*	*	*	*	*	<b>17.5</b>	<b>13.3</b>
<b>Death Valley Days</b> (Western), McCann-Erickson	<b>11.1</b>	<b>5.0</b>	*	<b>9.0</b>	<b>11.4</b>	<b>15.8</b>	<b>9.5</b>	*	*	*	<b>9.8</b>
<b>Hollywood Off-Beat</b> (mystery), UTP, M. Parsonette	<b>11.1</b>	*	<b>8.7</b>	<b>10.6</b>	*	*	<b>14.8</b>	*	*	*	<b>13.8</b>
<b>March of Time</b> (documentary), March of Time	<b>10.5</b>	<b>2.2</b>	<b>3.5</b>	<b>6.6</b>	<b>11.2</b>	<b>14.3</b>	<b>9.3</b>	<b>9.3</b>	<b>9.8</b>	<b>13.5</b>	<b>11.3</b>
<b>Terry &amp; the Pirates</b> (kid show), Official, Dougfair	<b>9.7</b>	*	*	<b>3.4</b>	*	*	*	*	*	<b>12.3</b>	<b>10.0</b>
<b>Dick Tracy</b> (mystery), Snader	<b>8.5</b>	<b>4.4</b>	<b>5.0</b>	<b>9.4</b>	<b>10.8</b>	<b>10.8</b>	*	*	*	*	<b>15.0</b>

## Second SPONSOR-TelePulse ratings show two mystery series moving to top

Two shows that have advanced in standings since the appearance of the first of these cross-country spot rating charts (29 December 1952) are Boston Blackie and Jeffrey Jones, both mysteries. Blackie moved from fourth to third place, while Jones hopped all the way from 13th to 5th spot. (The previously published rating chart was for the period of 5-11 November 1952.) Another program that did quite a leap-frog was Superman, which went from ninth

to second place in the same period of time.

However, the Westerns continue to hold their own as solid audience builders in most local markets. For the second successive month Range Riders is the No. 1 show. Not far below are Cisco Kid, Hopalong Cassidy, and Kit Carson. Cisco, which was 12th place on the previous chart with a rating of 16.4, is currently in fourth place. Also definitely on the way up is Borax's Death Valley Days.



# 16mm shows

2-STATION MARKETS				1-STATION MARKETS			
Birm.	Bost.	Dayton	Mpls.	Buffalo	New O.	Seattle	St. Louis
*	25.0	*	21.3	*	50.5	44.5	*
2.8	*	*	15.3	38.5	24.5	*	33.0
*	24.0	22.8	30.5	23.5	48.0	*	30.5
7.8	21.8	*	19.3	36.0	27.0	44.0	37.5
*	16.5	*	*	*	*	*	*
*	9.8	9.8	25.3	30.0	38.5	32.0	24.0
*	17.0	*	22.0	*	50.5	*	*
*	12.5	22.8	*	*	35.5	*	31.5
*	11.3	13.5	21.8	*	55.0	58.5	46.5
*	*	*	22.3	*	54.0	*	*
*	18.3	12.5	26.8	50.0	55.0	*	*
7.5	18.8	*	23.5	36.5	*	40.5	*
7.5	*	*	*	*	43.0	*	53.5
2.8	9.3	12.3	16.3	28.0	42.5	27.5	33.5
*	*	*	*	*	*	*	*
*	*	*	*	*	*	*	*
*	*	*	*	*	*	*	*
2.3	10.5	10.3	20.3	*	30.5	25.0	50.5
2.0	*	*	*	*	*	21.5	*
*	18.8	*	19.5	*	*	*	*

Note: Films listed are half-hour length, broadcast in four or more markets

Average weighted rating arrived at as follows:

Individual market ratings are weighted in

proportion to the number of TV homes in each

market. For instance, in December 1952

MePulse gave a weight of 13 to New York

compared to a weight of 1 for Cincinnati.

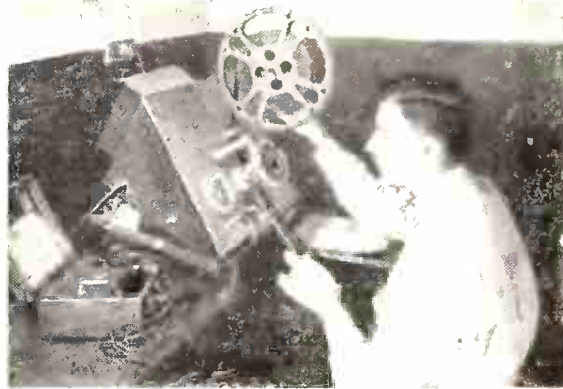
Films not broadcast in this market as of

December 1952.

# Coming Up- Perfect Precision Prints

## "SELECTIVE PRINTING FOR EVERY SCENE"

This is one of the essential departments at Precision which doesn't depend on automatic machinery. Only intelligence and skill can be depended on to select a timing value for the correct printing of essential elements. That's what you get in a Precision timed print — a selective printing exposure for every scene.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

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

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

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

enable us to offer service unequalled anywhere!

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

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





**RELIEF THROUGH MODERN'S 3-point film traffic and library service especially designed for agencies, syndicators, producers and distributors.**

1. Process control that gives you exact information on every program from scheduling to return of the film after showing.
2. Editing and film maintenance control that keeps your prints in optimum condition.
3. Shipping control that places your prints — programs or commercials — in the hands of TV stations on time every time.

These plus many other features constitute our complete television film traffic service.



*for further information—*

Modern Talking Picture Service, Inc.  
TV Division  
45 Rockefeller Plaza  
New York 20, New York

EXCHANGES IN  
Chicago • Los Angeles • New York

## Film notes and trends

**Canada Dry's test:** What Canada Dry is doing with *Terry and the Pirates* in New York may become a common strategy for sponsors in the country's three leading markets. Canada Dry is airing the same installment of *Terry* twice weekly in New York: Sunday (7:00 p.m.) over WPIX and Tuesday (7:30 p.m.) over WABD. Reason: Set ownership in New York is large enough to provide separate audiences for each showing. If the ratings for the WPIX-WABD telecast prove satisfactory, Canada Dry may try using two stations in Chicago and Los Angeles. *Terry*, sold by Official Films through the Mathes agency, is now running in 48 markets.

\* \* \*

**Paramount guarantees 39 films:** Paramount Pictures' launching of its subsidiary, Paramount Television Productions, into the TV film field has this unique aspect: It's the first time that a major Hollywood studio has underwritten so big a series 100%. PTP is getting the full financing for a series of 39 half-hour programs from the parent corporation—and without a prospective sponsor. The Danzigers (Edward J. and Harry Lee) will produce and Burt Balaban will supervise the series as director of programing and production.

\* \* \*

**What do you know about reruns?** Even in the best of advertiser circles, reruns have taken on almost all the respectability accorded a first-run. Nevertheless, if there's any information film buyers can't have enough of, it's about reruns. They recognize the fact that the syndicating of TV film is, as one syndicator puts it, a business that's still being played pretty much by ear, but that doesn't lessen the agency buyer's need for any and all sorts of data about reruns. In agencies recommendations are as a rule buttressed by facts and factors.

A salient ingredient of this column will therefore be statistical and other material about reruns. Here, as a starter, are what Walter A. Scanlon of CBS Television Film Sales considers some important factors in the economics of reruns:

- Frequently programs which fared strongly on first run come up with even higher ratings on subsequent runs because of increased sets, word-of-mouth advertising, greater familiarity with the show.

- The type of market determines the value and frequency of showings. A show can safely make the rounds at short intervals in a multi-station market, while in a single-station market the tendency is to wait from six months to a year before repeating a film.

- One of the classic rerun stories of the TV film business involves the Gene Autry show. There was a time in Chicago when the second run of the Autry TV show was aired at 1:00 Sunday afternoon while the show's first run was still being telecast several hours later on the same day. The second run raked up both a larger audience and a better rating than the original run.



**5** out of 9



**\* Look**  
*Television Award*

*winners are seen in  
Northern California  
exclusively on*

**KPIX**

**COMEDY TEAM . . . . LUCILLE BALL and DESI ARNAZ**

**QUIZ OR PANEL SHOW . . . . WHAT'S MY LINE**

**SPORTS . . . . BLUE RIBBON BOUTS**

**MASTER OF CEREMONIES . . . . JOHN DALY**

**NEWS PROGRAM . . . . SEE IT NOW (Edward R. Murrow)**

*Greatest Shows  
Brightest Stars*



**KPIX** TELEVISION CHANNEL **5**  
SAN FRANCISCO, CALIF.

Affiliated with CBS and DuMont Television Networks  
Represented nationally by the Katz Agency

\*Program and personality awards made annually by Look Magazine on the judgment of top television executives throughout the nation.



# Mr. Sponsor asks...

**Whose job is it to see that standards of good taste are adhered to in TV?**

F. L. Frost | Advertising Manager  
Tide Water Associated Oil Co.  
New York

## The picked panel answers Mr. Frost



Miss Johnsen

Whose job is it to see that standards of good taste are adhered to in television? It is everyone's job! At the American Broadcasting Co. the continuity acceptance department is

charged with the responsibility of enforcing the policies of the network to assure good taste in programing material. The editors check all material, scripts, advertising copy, and films to make certain that they adhere to the standards set by ABC and the industry. However, everyone else who has any connection with the writing or production of a television program shares that responsibility.

The American Broadcasting Co. has 20 well-educated, practical, and sensible editors at its five stations in New York, Detroit, Chicago, Hollywood, and San Francisco.

These editors, while constantly vigilant to avoid a lapse which might offend the sensibilities of the television audience, are equally vigilant not to let unnecessary censorship masquerade in the guise of continuity acceptance. Intelligent application of the rules permits the great works of literature to be performed within the accepted standards of good taste.

The "approved-for-broadcast" script is then given to the ABC director who is present at every program whether produced by ABC, an advertising agen-

cy, or a program packager. He has the responsibility for seeing to it that company policy is adhered to in the final production. But it is the performer who has the final responsibility for remembering the audience for which he is performing.

The public, too, has a responsibility—in their constructive, critical comment as well as commendation.

GRACE M. JOHNSEN  
Director of Continuity Acceptance  
ABC  
New York



Mr. Helfrich

With NBC from its inception, like most other broadcasters, a staunch supporter of the NARTB's Television Code (which, incidentally, came years after NBC adopted its own stiff code), it goes without saying from where I sit at NBC that this network's position unequivocally is that broadcasters themselves are responsible for maintaining standards of good taste on their programs. What constitutes good taste is a subject on which agreement has not been achieved. A subcommittee of the House Interstate Commerce Committee in fact has specifically decided, following widely publicized investigations of the television medium, that tastes of the American public are so diversified that it would be hard in the extreme to pin down in rule-of-thumb form a guide.

These facts notwithstanding, none of us is so naive as to think—because most of our programing originates in metropolitan areas, where sophisticat-

tion is alleged to hold sway—that we have no responsibility in the control of our program fare. In the Thomas Y. Crowell Co.'s anticipated publication this March of the "Television Advertising and Production Handbook" edited by Irving Settel and Norman Glenn, a little more space is available to expound on these matters in greater detail. One example pertinent enough to repeat I put this way: "An off-the-shoulder dress, like a plunging neckline, can be overdone. A Milwaukee viewer quoted in the press, summed it up fairly well. 'I am not an old prude. I am a very up-to-date middle-aged woman and have a very fine young daughter. She also wears strapless dresses, but not topless.' Amen to that."

Specifically, and again quoting from the chapter in the "TV Handbook" in which I endeavor to outline a philosophy for television censorship, "sponsors and broadcasters for reasons shared and for pressures peculiar to each, must concern themselves with how whodunits will present a murder or a string of murders, how and if a suicide can be handled, how all aspects of human sexuality are to be touched upon, how the drinking of alcohol in any degree will be shown, etc.

The findings of the Congressional subcommittee would appear to indicate that broadcasters have come a considerable way towards meeting the objectives behind the establishment of an industry code. Where any of us are still challenged as being derelict, it seems to me one observation justifiably included in rebuttal is that some criticism of television is irresponsible both in its form and in its content. There is a tendency in some quarters to tabulate the number of fatalities in the plots of a broadcast day as would a devotee of modern drama condemn



*Hamlet* because it is full of killings.

My own feeling, expressed in the Crowell volume, is that an "examination of television, sinned against and sinning, must be carried on in the context of the world in which we are living . . . criticism of television where it reflects our world is an after-the-fact sort of thing and the critics . . . are tending to pass the buck to TV for some civic derelictions of their own."

STOCKTON HELFRICH  
*Director of Continuity Acceptance*  
NBC  
New York



Mr. Duram

Generally speaking, good taste in television is not being violated as much as some sources would have you believe. There is the same proportion of nice people with instinctive good taste in the television industry as in any other field.

However, the nature of the medium is such that the slightest inclination towards bad taste is immediately noticed and criticized. Television must be extra-cautious since there are so many persons in other media of communication who hope to find a *cause célèbre* every time TV offends.

Everyone connected with TV actually shares the responsibility for good taste. But I would say that those who have the greatest policing responsibility are those who have the most at stake; namely, the advertising agency and the network.

If an agency has sufficient understanding of the client's problems to package a program and write the commercial, then it very likely has sufficient discrimination to adhere to good taste. Where it has content-control of program material, a violation of the viewer's sensibilities is basically the agency's fault because it has had the opportunity to check all material before airing. On the other hand, if the network controls the program, it is responsible to the agency for adhering to acceptable standards.

ARTHUR E. DURAM  
*Manager, Radio-TV Department*  
Fuller & Smith & Ross  
New York

# 140 AND STILL GOING STRONG!



- Yes . . . for the past 140 consecutive weeks, the Shell Oil Company has sponsored "Shell News" daily over WDSU.
- Shell has just renewed its contract for another 52 week schedule. We are proud of the confidence placed in our station by this sponsor...since WDSU is the sole radio salesman for Shell in the New Orleans market.
- This is but another example of WDSU's effectiveness in producing results for sponsors. We're doing it daily for our present sponsors . . . and we'd like the opportunity to show you additional proof of WDSU's powerful sales impact.

• Write, Wire  
or Phone Your  
JOHN BLAIR Man!



Radio

...and now a message from our sponsor

TV

by Bob Foreman

That vital and varied group of people and places which manufacturers refer to as "the trade" must be taken into full consideration when any advertising is planned. "The trade" may be a wholesaler organization that is part of the manufacturing company or a company-owned network of outlets. It may be 10,000 independent stores, a brace of distributors, or jobbers. But whatever it is, the reaction of this group to all phases of an advertising campaign is of first importance, since trade-cooperation can make the campaign a success; lack of it can kill it.

Even media selection is of basic interest to this group—and, from what I've seen, embarking on television is just about the best way of stimulating enthusiasm in the trade. There's nothing very odd about this because the trade, whatever its structural relation to the advertiser's organization is, of course, made up of people—and a goodly percentage of people these days watch television avidly, thus

are interested in the device personally. That's why exciting the trade about a new TV campaign is usually a great deal easier than whipping them into a frenzy over, say, an extensive showing of three-sheet posters or even table-tents.

Merely by launching a TV advertising campaign, advertisers have found it possible to get whole-hearted trade cooperation the likes of which they may never have had before. This has proved to be true whether the television appropriation was limited to a few spots a week in a limited number of markets or whether it consisted of a costly new network show. A well-chosen program, spotted locally, will of itself also engender real interest. But it's the medium that provides the stimulant as well as the way the medium is utilized. The reason for this is obvious.

It is caused by the fact that TV is new and thus fresh and exciting in contrast to the older media. That is what makes it so trade-worthy. Few people engaged in the distri-

bution end of *any* business, whether it's a family drug store or a large rack-jobber, have not been first-hand witnesses to some of the magic that television has already performed. They've seen new products push their way onto shelves where space is as hard to get as tickets to Cinerama—they've watched products, unheard of a few months before, elbow out old familiars with years of standing.

They've also seen well-known products gain new luster, an almost unbelievable aura of excitement, merely because the people involved in advertising these old standbys have effectively used the new medium.

The mere mechanics of swinging magazine and newspaper advertising over onto film or into live television commercials is enough to give a newness to the message despite the fact that the copy themes may be as old as the product itself. Furthermore, the new dimension that TV makes available to the copywriter—motion—is of tremendous value.

So we have distinct advantages, from a commercial standpoint as well as from a program one, that television affords us—advantages that can serve us well in our vital trade connections. Still we can't rest on these laurels. It's necessary to go beyond what we get for free—in other words, to do more than merely boast that we are in TV. TV merchandising programs should be put together with as much ingenuity as magazines use. These efforts must be superimposed on top of all the advantages we don't have to work to achieve. In this respect one TV advertiser I know of has sent out storyboards of his TV copy to the trade. You can rest assured that the dealer organization follows these scripts closely during the show. Here is a fine way of keeping a sales organization aware of selling messages as well as helping this personnel to pattern correctly its own on-the-floor discussions with actual customers. Here the trade has the satisfaction of being "insiders."

Cheer campaign is pounded home with raucous echo effect, followed by women viewing clothes





**YOU MIGHT COAST A MILE IN  
66 SECONDS\* —**

**BUT . . .**

**YOU WON'T GET FAR  
IN WESTERN MICHIGAN  
WITHOUT THE  
FETZER STATIONS!**



If you want to break sales records in Western Michigan, climb aboard the Fetzer pacemaker—WKZO-WJEF in radio, WKZO-TV in television.

#### **WKZO-WJEF RADIO**

WKZO, Kalamazoo, and WJEF, Grand Rapids, are Western Michigan's outstanding radio values. Together, they deliver 57% more Kalamazoo and Grand Rapids listeners than the next-best two-station choice in these two cities—yet cost 20% less! Rural audiences are BIG, too. 1949 BMB figures credited WKZO-WJEF with a 52.9% increase over 1946 in unduplicated *nighttime* audience, a 46.7% *daytime* increase, and there is good reason to believe similar gains have been registered since 1949.

*\*In 1946, the Republic Miners ran four one-mile heats at Lake Placid in 4:24.3 for an average of 66 seconds per mile.*

#### **WKZO-TV**

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. It delivers an excellent picture to more than a quarter-million TV homes in 28 Western Michigan and Northern Indiana counties—a bigger *television* market than Rochester, New Orleans or Seattle! The October 1952 Videodex Report proves that WKZO-TV gets 106.1% more afternoon viewers—and 213.4% more *evening* viewers—than Western Michigan's other TV station!

Get all the Fetzer facts, *today*. Write direct or ask Avery-Knodel.

**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

This is  
McCrary Auto Service, Inc.



This is what  
Mr. Carl McCrary says

*"We have sponsored Fulton Lewis, Jr., since WPNF (Brevard, N. C.) went on the air. The program has been satisfactory in every way. It has given us a lot of publicity, and we're happy to say that we are well satisfied. It is our intention to continue to sponsor Fulton Lewis, Jr., indefinitely."*

This is Fulton Lewis, Jr.



whose 5-times-a-week program is available to local advertisers at local time cost plus low pro-rated talent cost. Currently sponsored on 372 stations by more than 750 advertisers (among them 64 automotive firms), the program offers a tested means of reaching customers and prospects. For availabilities, check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

**commercial reviews**

TELEVISION

SPONSOR: **Procter & Gamble: Cheer**  
AGENCY: **Young & Rubicam, N.Y.C.**  
PROGRAM: **Announcements**  
PRODUCER: **Screen Gems**

Cheer is "blue magic" and anyone who doesn't know it these days is either deaf or lives in the comparative safety of a non-TV, non-radio area (if such there be).

This state of affairs, which in advertising terms can only be considered a tribute to the techniques and persistence of the Cheer-leaders, is achieved in main by a rather raucous echo chamber effect which bellows the words—each with a slightly different pitch and degree of echo, thus compounding the annoyance value while doubling, it must be admitted, the effectiveness of the gimmick. To help the audio, as if this were needed, an optical zoom from the key-words on the package is effected.

The remaining footage shows washing-women examining wash, gazing into a (very fine!) view of an open washing machine heaped with white, churning suds.

The basic idea in this product, adroitly planted there by the manufacturer, is the color and it is this virtue which is wisely exploited to the fullest.

SPONSOR: **4-Way Cold Tablets**  
AGENCY: **Harry B. Cohen Advertising Co., Inc., N.Y.C.**  
PROGRAM: **Chainbreaks**  
PRODUCER: **Film Graphics, Inc.**

If the relief in the product is as fast as the sound track on this chainbreak, the common cold is doomed forever. In attempting to depict speed, 4-Way Cold Tablets have digressed to the irrelevant by showing quick cuts of a toboggan, a speedboat in flight, plus a few other hasty items—all in just a couple of seconds. While the pictures scurry along, the announcer rushes by at breakneck speed and comes out slightly ahead. Unfortunately, he is talking about colds while the video shows the aforementioned irrelevancies, so with audio and video at odds, the viewer is a bit confused.

The four advantages (ways) of the product zoom up in rapid but effective succession at the close of the spot to register as well as anything could in so cluttered and so frantic a 20-second announcement. There's enough material in this chainbreak, I'd say, for a full minute.



*The Purpose of Advertising  
is to get*

# RESULTS

Evidence of WLS position as a result producing medium for advertising is found in the impressive group of advertisers who, like those listed below, use the station consistently year after year. They and many others have found that listener loyalty to WLS extends to the station's advertisers — and that midwest people *buy* the products they hear about on WLS.

Listener loyalty produces advertising results.

Bristol-Myers	9 yrs.	Pioneer Hibred Co.	16 yrs.	Colgate-Palmolive-Peet	10 yrs.
Ralston-Purina	12 yrs.	Chrysler Corp.	8 yrs.	Vick Chemical Co.	14 yrs.
Allied Mills	14 yrs.	Oshkosh Overall Co.	16 yrs.	Murphy Products Co.	21 yrs.
Block Drugs	9 yrs.	Procter & Gamble	16 yrs.	Groves Laboratories	10 yrs.
Campbell Cereal Co.	23 yrs.	Carter Medicine Co.	15 yrs.	Sterling Drug	9 yrs.
Consolidated Products	12 yrs.	Flex-O-Glass	16 yrs.	Keystone Steel & Wire Co.	21 yrs.
Phillips Petroleum	9 yrs.	Lever Bros.	8 yrs.	Metropolitan Life Ins.	8 yrs.
General Foods	9 yrs.	Hulman & Co.	13 yrs.		
Standard Brands	7 yrs.	Little Crow Milling Co.	14 yrs.		



50,000 WATTS  
CLEAR CHANNEL

ABC NETWORK  
890 KILOCYCLES

The  
PRAIRIE  
FARMER  
STATION

**CHICAGO 7**

REPRESENTED BY JOHN BLAIR & CO.

Sponsors who are  
**NEW like these:**

- STRIETMANN BISCUIT CO., Louisville, Ky. WHAS-TV
- PHOENIX BREWERY CORP., Buffalo, N. Y. WBEN-TV
- WISCONSIN IND'PT. OIL CO.  
Milwaukee, Wis. WTMJ-TV
- GERITOL  
Kansas City, Mo. WDAF-TV
- GILL COFFEE  
Richmond, Va. WTVR
- FAYGO BEVERAGES  
Norfolk, Va. WTAR-TV
- YES TISSUE  
SPEIDEL  
Detroit, Mich. WXYZ-TV
- New York, N. Y. WABD

Become sponsors who  
**RENEW like these:**

- \* VANITY FAIR TISSUES  
Boston, Mass. WNAC-TV
- \* WIEDEMANN BREWING CO., Columbus, O. WBNS-TV
- Cincinnati, Ohio WLW-TV
- \* DAW DRUG COMPANY, Dayton, Ohio WHIO-TV
- Rochester, N. Y. WHAM-TV
- \* PETER HAND BREWERY  
Syracuse, N. Y. WSYR-TV
- \* SUN DRUG CO.  
Utica, N. Y. WKTV-TV
- \* BUCKEYE BREWERY  
Chicago, Ill. WBKB-TV
- Pittsburgh, Pa. WDTV
- Toledo, Ohio WSPD-TV

\*2nd YEAR!

# “BOSTON BLACKIE”

\*STARRING KENT TAYLOR AS "BLACKIE"  
WITH LOIS COLLIER AS "MARY" AND  
FRANK ORTH AS "FARRADAY"

SPONSORS BUY IT BECAUSE THEY KNOW  
THEY RENEW IT BECAUSE IT'S PROVED GOOD  
SPONSOR IT AND THE PROFITS ARE

AMERICAN  
ADVERTISING





cause of  
S like these:

(JUNE RADIOEX)	39.3	1st	ALL WEEK ALL STATIONS
	27.8	1st	ALL WEEK ALL STATIONS
	40.8	2nd	THURSDAY NIGHT ALL STATIONS
(AUG RADIOEX)	57.7	1st (Tied)	ALL WEEK ALL STATIONS
(OCT RADIOEX)	63.2	2nd	THURSDAY NIGHT ALL STATIONS
(SEPT RADIOEX)	32.7	3rd	THURSDAY NIGHT ALL STATIONS

# ON THE

SUCCESSFUL  
DAILY SHOW!



ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON RD., CINCINNATI 6, OHIO  
NEW YORK                      HOLLYWOOD

# WHEN TELEVISION



gives

**complete  
coverage**

## BECAUSE

IT HAS A NEW TOWER  
1914 FT. ABOVE SEA LEVEL.

ITS POWER IS NOW  
50,000 WATTS.

IT IS CENTRAL NEW YORK'S  
MOST POWERFUL TV STATION.

IT IS LOCATED IN THE  
HEART OF AN  
INDUSTRIAL AREA.

SEE YOUR NEAREST  
KATZ AGENCY



CBS • ABC • DUMONT  
A MEREDITH STATION



**agency profile**

**Carlos Lage**

Director of TV and motion pictures in Brazil,  
J. Walter Thompson Co.

Currently in New York to study television techniques, particularly animation and "live" spot commercials, is Carlos Lage, J. Walter Thompson's director of TV and motion pictures in Brazil.

"One of the problems facing TV advertising in Brazil today," he says, "is the training of technicians, writers, producers, and talent." With three stations in operation (one in Rio, two in Sao Paulo, and a third due this spring) demands increase daily. His ambition is to perfect "live" spots, which he calls "simpler and more logical than film spots." On his return to Brazil next month, he plans to develop this medium by introducing it to radio or theatre talent or by hiring talent right into the Thompson organization for long-term TV training.

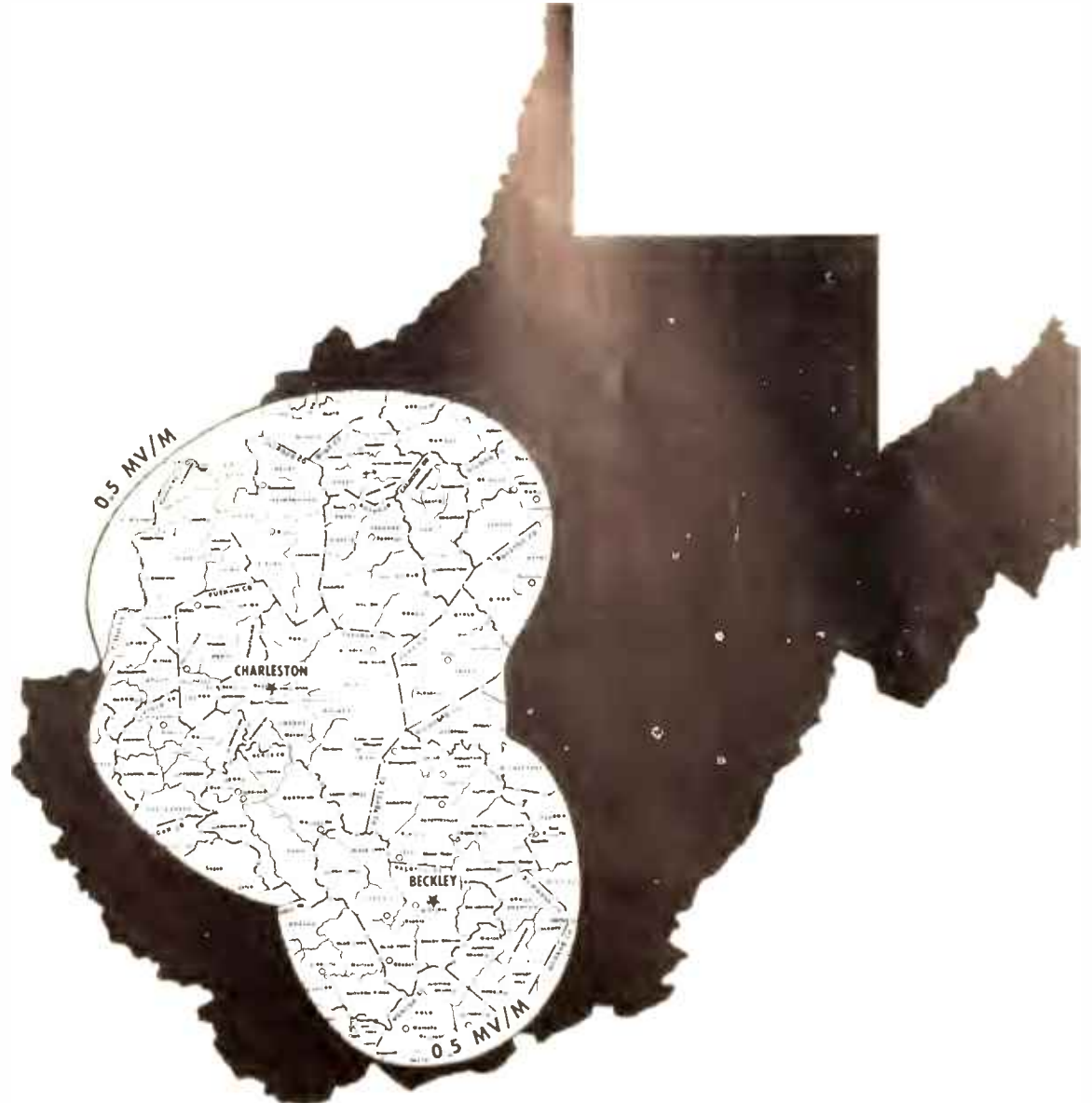
"A major advantage of working right up from the soil," he remarks, "is that we can grow with the medium and, in our early adventures, avoid the production platitudes often obvious in commercials on eight-year-old U. S. television." He predicts that very soon now, trained talent will begin to produce excellent live spots; within six months the animated technique will be ready for commercial application; and in a very short period Brazil will take its place among the key TV countries of the world.

Drawing on a solid theatrical background, Lage has not found it too difficult to transpose dramatic values into TV production. During the war years he abandoned the theatre group in which he had been writing, adapting, and producing plays in Rio de Janeiro and Sao Paulo, to come to the U. S. and work in the radio department of the Coordinator of Inter-American Affairs (forerunner of the Voice of America). After working with the J. Arthur Rank film organization in Brazil, New York, and London, he returned to Brazil to join J. Walter Thompson Co.

In his own back yard Carlos has chalked up a number of advertising "firsts." He was a pioneer in the use of Brazil-produced animated spots which he utilized for Atlantic Refining Co. and the Brazilian Scotch Tape Co. And to make some early TV film commercials he went out on location with an amateur crew, then cut and edited the films himself. He is now working on what will be Brazil's first hour-long TV comedy show. With knowledge of new techniques he is bringing back to his native land he should play an active role in the development of TV in Brazil, where he will divide his time between Rio de Janeiro and Sao Paulo. ★ ★ ★



one low rate  
 "corners" this  
 great  
 West Virginia  
 Market



Here's the lush potential of "Personality's" half-millivolt area alone!

TOTAL POPULATION	992,994
TOTAL FAMILIES	250,337
RETAIL SALES	\$543,571,000
FOOD SALES	\$111,735,000
GENERAL MERCHANDISE SALES	\$80,496,000
FURNITURE AND HOUSEHOLD GOODS SALES	\$29,969,000
EFFECTIVE BUYING INCOME	\$965,894,000

Source — U.S. Census and BMB Survey, 1950

**POWER**

Two power-packed stations to provide a double "knockout" punch . . . with FM for good measure.

**PROGRAMMING**

The best in ABC and CBS network radio, plus a local flavoring of programming and news.

**PROMOTION**

Publishing monthly audience-building consumer magazines to help promote your program and product.

**EXPERIENCE**

Operated jointly and staffed by competent, capable personnel who live . . . and love . . . radio.

BECKLEY — 560 KC  
 CBS Radio Network Affiliate  
 1000 W DAY • 500 W NIGHT

**WKNA**  
**WKNA-FM**  
 CHARLESTON — 950 KC  
 ABC Radio Network Affiliate  
 5000 W DAY • 1000 W NIGHT

it costs less when you use "Personality"

} the personality stations



Joe E. Smith, Jr., Incorporated • represented nationally by Weed & Co.

# round-up



## "Guy Lombardo" watch promotion opens lavish Ziv push

Any radio sponsor bankrolling Frederic W. Ziv's *Guy Lombardo Show* this year will receive \$2,500 worth of Gruen watches to distribute to his local audience as part of a special merchandising tie-in.

This announcement, made at a recent Ziv sales convention in Cincinnati, was the opening gun in Ziv's elaborate and extensive advertising, promotion,



Ziv welcomed new salesmen at convention

and merchandising campaigns to support its radio programs in 1953. The company has increased its budget and enlarged its staff in preparation for the year's stepped-up radio activities to prove, as company President Frederic W. Ziv said recently, that "radio is still the advertiser's best buy, when properly merchandised and promoted."

The Lombardo show, one in the Ziv stable of top-name transcribed programs, will have the most elaborate merchandising and advertising features of all. In addition to the watches:

1. Each sponsor will also receive free 2,000 copies of "Listeners' Clue Books" imprinted with his name. These books will carry the titles of the 156 mystery tunes which Lombardo will play during the 52 weeks of the program. On the show, listeners will be told they may pick up these books in the sponsor's or dealer's place of business. Listeners will keep these books to refer to them all during the run of the program.

2. Ziv will take newspaper ads of various sizes and themes to promote

the show. In the larger ads, the sponsors will have space to call attention to their merchandise or service.

3. Ziv will provide posters, streamers, shelf-talkers, bottle-hangers, and table-tents free, with room for the sponsor's name on each.

4. Free identification announcements cut by Lombardo will go to the stations, may be used as station breaks.

5. Each station and sponsor will also receive a booklet of instructions on the plan behind the show and how to get maximum results with the promotion material.

At the Ziv sales convention, Alvin E. Unger, Ziv v.p. in charge of radio sales, indicated that Ziv plans to "bombard" stations, advertisers, and agencies with new plans, new programs, new merchandising this year "because we are going to see to it that our sponsors get more than their share of 1953 business."

Picture above was snapped at sales convention. Shown are (l. to r.) Sid Freeman, Great Lakes Div. sales manager; Frederic W. Ziv, company president; Jack Skinner, new salesman for Indiana area; and Russ Stone, new salesman for Buffalo, N. Y. district.

\*\*\*

## Bottlers reap fast profits from radio give-away show

Several soft drink bottlers around the country have been reporting fast and furious sales results from a packaged radio giveaway program. *The Silver Dollar Man*.

This 15-minute program, generally aired all year 'round, is a high-tempo telephone show which gives away silver dollars to people in the area.

Scheduled for the most part in the early evening (between 6:30 and 8:00 p.m.), the show features the top-flight sports announcer of the local radio station. He carries on a conversation with telephone participants against a background of excitement, screaming sirens, madly ringing telephones, and jingling

silver dollars. Telephone calls go to a selected list of names covering every section of the city. The party answering the phone is advised by the announcer that a Silver Dollar man, in a radio-dispatched patrol car, is racing to his home. Upon arrival, the Silver Dollar man gives the participant one silver dollar for every bottle of the sponsor's product found in the refrigerator. One winner in Tulsa received 10 silver dollars.

Royal Crown Cola reported the program scored a big success for its beverages in the Ponca City, Okla., market (WBBZ). A leading cola bottler in Tulsa (KTUL) is concentrating the bulk of the firm's ad money on the show. At WCBT, Roanoke Rapids, N. C., before the *Silver Dollar Man* had been on two weeks, the sponsor added another quarter-hour segment to his original schedule.

The program was originated by R. A. (Bob) Perrott as a promotional project for his Dr. Pepper plant in Brunswick, Ga. It was so effective that he packaged the idea and made it available to other bottlers. \*\*\*

## Briefly . . .

WIP's recent tie-in with *Newsweek* magazine now has many of the city's newsboys wearing change aprons imprinted with "Listen to WIP, 610 on dial," as well as *Newsweek*. This year-'round promotional boost for both



WIP pres., Ben Gimbel, models newsboy apron

the station and the magazine was worked out by Ed Wallis, WIP promotion director, Thomas Appleby, *Newsweek* circulation manager, and Joseph Kohut, Central News Co. The *Newsweek* staff distributed the aprons to every newsboy (over 300) in major Philadelphia area; within three days, 85% of them were being worn.

\* \* \*

The North Dakota Broadcasting Co. (licensee of KCJB, Minot and KSJB,



Jamestown) gave out unique Christmas gifts to some 200 radio timebuyers, agency people, and radio stars all over the country. The two stations have royalties on mineral rights to some land in North Dakota on which oil has recently been discovered. In the spirit of holiday giving, they decided to share these; they drew up official Assignment of Royalty certificates and sent them out with appropriate greetings to the lucky 200. Most of the recipients were overwhelmed at the very novel—and lucrative—gift. One agencyman said he got everything else for Christmas but an oil well, and now, by golly, he even has that.

\* \* \*

Five competing Hartford County, Conn., car dealers are jointly sponsoring a radio quiz show on WONS. *Auto Tune Derby*, aired daily at 6:30 p.m.) telephones contestants, asks each



Competitive dealers join in cooperative plan

two questions, the second of which is the "jackpot" question. To answer the "jackpot," the contestant must tell at which of the five sponsors he or she can find the particular used car special described by the show's m.c. In arrangement-making stage, sponsors and station representatives got together for this picture: (l. to r. standing) James Cannon, Packard-Windsor; Harold Labier, Fitzgerald Motors (Ford); Phil Zoppi, WONS sales rep; Herbert Jester, W. Hart Buick; (seated, l. to r.): Arthur Mossberg, Arthur Motor Sales (Studebaker); Cy Kaplan, WONS sales manager; Joe Wiley, Manchester Motor Sales (Oldsmobile); Martin Sayet, Fitzgerald Motors.

\* \* \*

"The WQXR Network," consisting of 17 FM stations covering New York, Connecticut, and parts of New Jersey, Pennsylvania, and Massachusetts, started operations on 1 January 1953. Most of the stations included have been broadcasting musical programs from  
(Please turn to page 92)

YOU'LL SELL MORE  
ON CHANNEL 4 because  
**KROD-TV**  
EL PASO, TEXAS • CBS-TV and DUMONT

**1st on the air**  
IN THE EL PASO SOUTHWEST  
DECEMBER 14, 1952

is also FIRST...

- IN VIEWERS**  
more people watch KROD-TV
- IN COVERAGE**  
better picture to greater area
- IN FREQUENCY**  
channel 4 36,300 watts
- IN LOCATION**  
antenna 1,585 ft above city
- IN FACILITIES**  
largest, finest studio in S.W.
- IN PROGRAMS**  
34 1/2 hr or longer LIVE show weekly  
11 of best shows from CBS & DuMont  
10 hrs weekly of best in TV FILM shows
- IN ADVERTISERS**  
more local and more national
- IN RESULTS**  
choose KROD-TV for your spots, news, shows

**RODERICK BROADCASTING CORP.**  
Derrance D. Roderick - Chairman  
Paul Lawrence - President & Gen. Mgr.  
Dick Watts - TV Sales Mgr.  
Represented Nationally by O. L. Tynler Co.

Now and for the next  
four years,  
Let's get behind  
Ike  
for a morally  
and financially  
better U S A

*The Art Mosby Stations*

**KGVO-KANA**  
5000 Watts  
Night & Day  
MISSOULA

**250 Watts  
Night & Day  
ANACONDA  
BUTTE**

*Know*

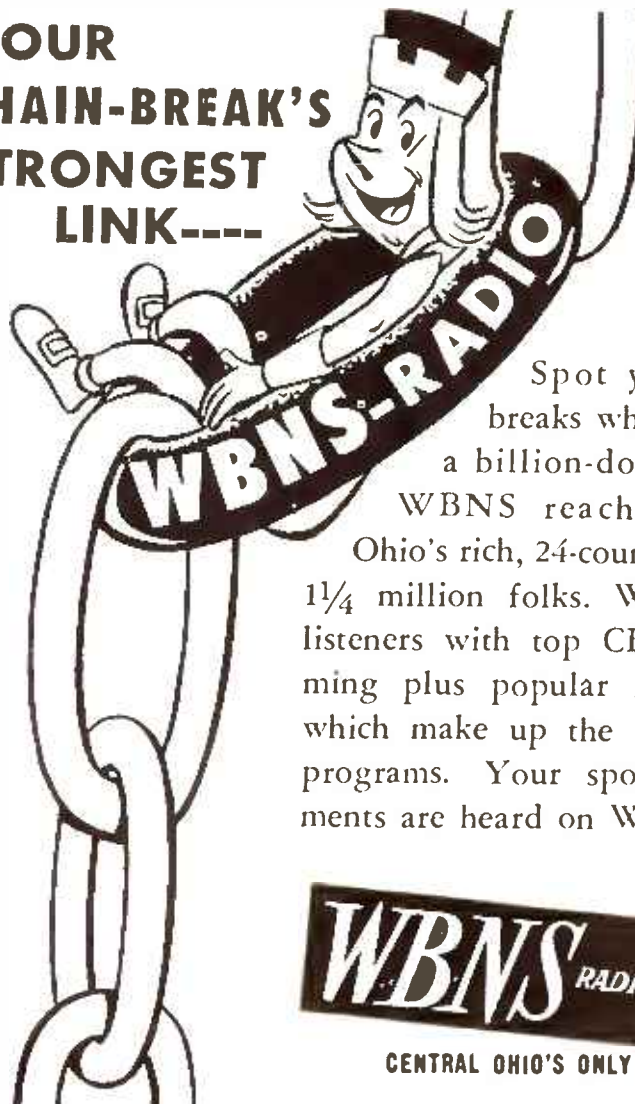
**MONTANA**

THE TREASURE STATE OF THE 48

Representatives:

Gill-Keefe & Perna, Inc.  
N. Y., Chi., L.A., and S.F.

**YOUR  
CHAIN-BREAK'S  
STRONGEST  
LINK----**



Spot your chain-breaks where heard by a billion-dollar market. WBNS reaches Central Ohio's rich, 24-county area with 1 1/4 million folks. WBNS holds listeners with top CBS programming plus popular local shows, which make up the 20 top-rated programs. Your spot announcements are heard on WBNS radio!

**WBNS RADIO**

ASK JOHN BLAIR

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

CENTRAL OHIO'S ONLY **CBS RADIO** OUTLET

# FLASH!

## WAVE-TV OFFERS HOME-COOKING PROGRAM!

A few topnotch spot participations are now available on "FLAVOR TO TASTE"—WAVE-TV's tremendously popular home-cooking TV program!

**FORMAT:** Now in its fourth year, "FLAVOR TO TASTE" is telecast from WAVE-TV's modern, well-equipped kitchen. Conducted by charming Shirley Marshall with how-to-do-it emphasis on simple recipes, and attractive, economical menus.

**SHIRLEY MARSHALL:** Personable, pleasant—Louisville's top "cooking expert". College degree in home economics, and a well-known instructor on the subject.

**AUDIENCE:** Big, loyal, enthusiastic. A single mention of one day's menu drew 456 requests!

**TIME:** 12 noon to 12:30, Monday, Wednesday, Thursday and Friday—a mouth-watering time slot!

**CHECK WITH:** F & P!



**NBC • ABC • DUMONT**  
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.  
Exclusive National Representatives

## REPORT TO SPONSORS for 26 January 1953

(Continued from page 2)

### SAG may issue own contract form in film commercial dispute

Screen Actors Guild officials have indicated this will be line of strategy if present contract negotiations on film commercials with producers and agencies break down: An "interim" contract will be sent out to producers and agencies covering prices and conditions under which SAG members will be permitted to work. Consensus among industry negotiators is it will take at least until early February for both sides to clear away accumulated antagonisms and arrive at workable formulas. One of these roadblocks is agency insistence that commercials used for spot and network be paid for on same basis.

### Radio rates best with FTC in commercial check

Radio continues to be medium least found fault with by commercial checking section of FTC. In October 1952 report of FTC, last to be issued, note is made of percentages of total messages in each medium which were set aside that month for further investigation because of possibility of their being "misleading." Here's how they rated: radio, 3.27; TV, 3.65; newspapers, 3.81; magazines, 5.11.

### Pittsburgh to get coverage from Altoona TV station

One of several one-station markets which makes life difficult for timebuyers is due to loosen up 1 February when WFBG-TV Altoona, Pa., goes on air. Station's signal is expected to give good coverage to Pittsburgh, up to now served exclusively by Du Mont's WDTV. New station is VHF on Channel 10 and will reach maximum power 1 May, Managing Director Jack Snyder told SPONSOR.

### Whitehall buying heavily in Spanish-language markets

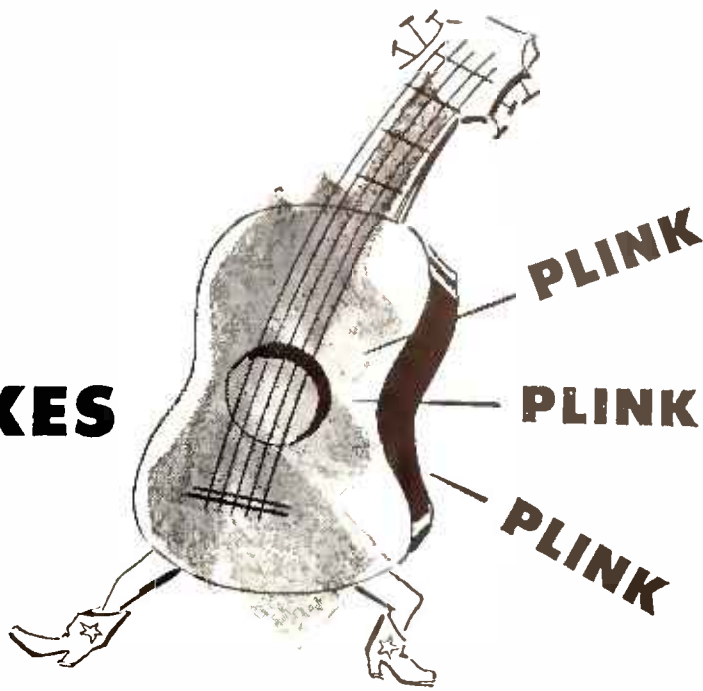
Whitehall Pharmacal has moved into Spanish-language market in Southwest with mass buy for first time. Campaign involves 13 stations in 10 markets at rate of 10 announcements week. Contracts are all for 26 weeks. J. F. Murray agency handled orders. Importance of Spanish-language market is underscored in foreign-language radio status report on page 38.

### 73 TV markets account for 73.5% of sets in use

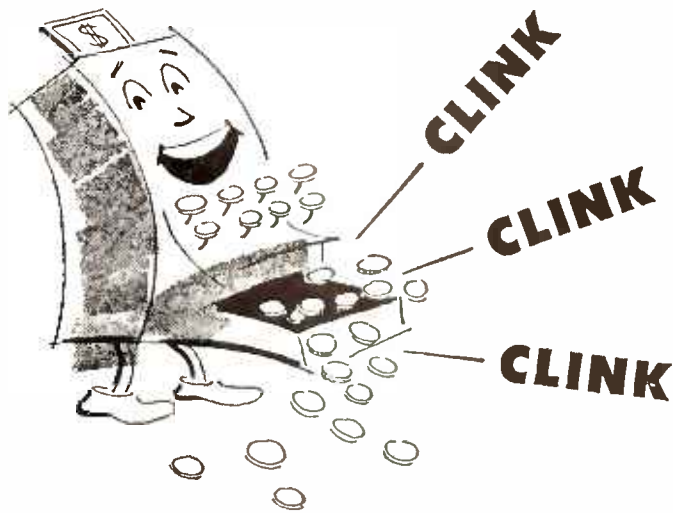
J. Walter Thompson's "Today's Television Markets" study, just released, includes TV set census of many important markets not heretofore counted because these markets didn't have TV transmitters. Study relates only 3 markets with 76 TV stations on air today are not included among 162 top markets and these 73 markets account for 47% of nation's TV homes and 73.6% of sets in use.



**IT TAKES**



**TO GET**



**AND WHIO-TV HAS IT FOR YOU!**



Here are the salesmen who have what it takes to move your product here in the Dayton market—where the pay check ranks up with the nation's highest, and that ever-lovin' folk music keeps it circulating.

You won't find a higher-powered sales force anywhere than our star-studded roundup of Ernie Lee, Kenny Roberts, and the Trail Hands. See National Representative George P. Hollingbery for market data, ratings and availabilities.

**DAYTON, OHIO •**



A. C.  
WILLIAMS  
one of  
WDIA's  
hard-selling  
personalities



**Gold Medal Flour  
Renews WDIA, Memphis  
For 3rd Consecutive Year!**

And it is this continued loyalty of such market-wise national advertisers as Gold Medal Flour that gives further proof of WDIA's complete dominance in selling to the great Negro segment of the Memphis Market (there are 562,212 Negroes in WDIA's 27 Nielsen counties). Increased sales will prove the same for your product. Join the list of blue chip accounts that includes Purex, Bayer Aspirin, Arrid, Vicks, FAB, Kools, Carnation Milk, Comet Rice, Bab-O, and Duz. Get the full WDIA story today.

HOOPER RADIO AUDIENCE INDEX									
City: Memphis, Tenn.		Months: Oct.-Nov '52							
Time	Sets	WDIA	B	C	D	E	F	G	
T.R.T.P.	11.9	23.4	27.2	20.3	13.0	11.1	8.7	4.0	
(Note: WDIA's share Saturdays: 21.4; Sundays: 33.3)									

MEMPHIS **WDIA** TENN.

Represented by: John E. Pearson Co.  
Dora-Clayton Agency, Southeast

*The swing  
is to*

**WHB**

*In Kansas City*

**WHB** 10,000 Watts day  
5,000 Watts night  
710 Kilocycles  
*Mutual Network*

Ask your John Blair man

Don Davis, *President*

**FOREIGN-LANGUAGE RADIO**

(Continued from page 40)

According to WSBC, Chicago, the big nationality figures in that city are: Polish, 720,000; German, 700,000; Jewish, 430,000; Italian, 375,000; Swedish, 220,000; Czech-Slovak, 200,000.

There are large Polish, Italian, and German groups in the Detroit area with WJLB estimating them at 360,000, 125,000, and 190,000. Polish groups are prominent in Buffalo and Pittsburgh. Philadelphia is an important foreign-language market, too.

**All languages gain:** While the big increase in national advertising interest is in the Texas Spanish market, stations catering to a variety of languages have reported a similar pickup. Here are some examples:

**WHOM, New York:** With heavy Polish and German programming as well as Spanish, national billings in 1952 are up 60% over 1951. Vice President Charles Baltin reports 25 "key" national accounts, two-thirds of whom were not represented two years ago. Accounts include beer and airlines as well as RCA-Victor records, Carolina rice, Red Cross salt.

**WHOD, Homestead-Pittsburgh:** Station broadcasts in 10 foreign languages. Station Manager Leonard Walk says the increase in national accounts is shifting the balance from one of local to national predominance.

**WSBC, Chicago:** Broadcasting in eight languages, this station reports that during the past few years, "there has been a definite increase in the use of this medium by national accounts."

**WWRL, New York:** During 1952 there was a "substantial" increase in national business, according to Selvin Donneson, sales manager. New national accounts include Schaeffer, Rheingold, and Piel beers, all of whom aim at the German market; Feen-a-mint, 4-Way Cold Tablets.

**WLIB, New York:** Aiming at New York City's big Jewish group as well as the Polish bloc, the station has registered a 20% increase in business from national accounts during the past two years.

A number of big U.S. advertisers, including P&G, have been around Spanish radio in the southwest U.S. for a number of years. Makers of evaporated milk have been particularly faith-

ful, having struck gold with their product among the Spanish because of its low price in comparison with bottled milk. Carnation is believed to be the biggest national advertiser in Spanish Texas, using such stations as KTXN, Austin; KCOR and KIWW, San Antonio; XEO, Matamoros-Brownsville; XEOR, Reynosa-McAllen; XEAS, Nuevo Laredo-Laredo; XEJ, Ciudad Juarez-El Paso, and KLVL, Houston. Camel and Old Gold, 4-Way Cold Tablets and Bromo-Quinine are also among the "veterans," comparatively speaking. P&G now sells seven of its products through Spanish programming in the southwest U.S.

A large number of blue chip products have entered the field only since July 1951, however. Among them are Chesterfield and Lucky Strike cigarettes, P&G's Drest and Joy, Colgate's Fab and Vel, Lever's Breeze, Wildroot Cream Oil, Lydia Pinkham, Camay soap, Charles Antell, Manischewitz and Virginia Dare wines, Feen-a-mint, Fleischmann's Yeast. A compilation by National Time Sales lists 90 national accounts using Spanish radio in the southwest U.S. during 1952. In Fresno, Spanish announcer Juan Mercado of KGST has 11 national accounts on his programs, the station said. KWKW, Pasadena, reported an increase among major food advertisers and added the comment that many national advertisers feel they are striking virgin markets with foreign-language radio.

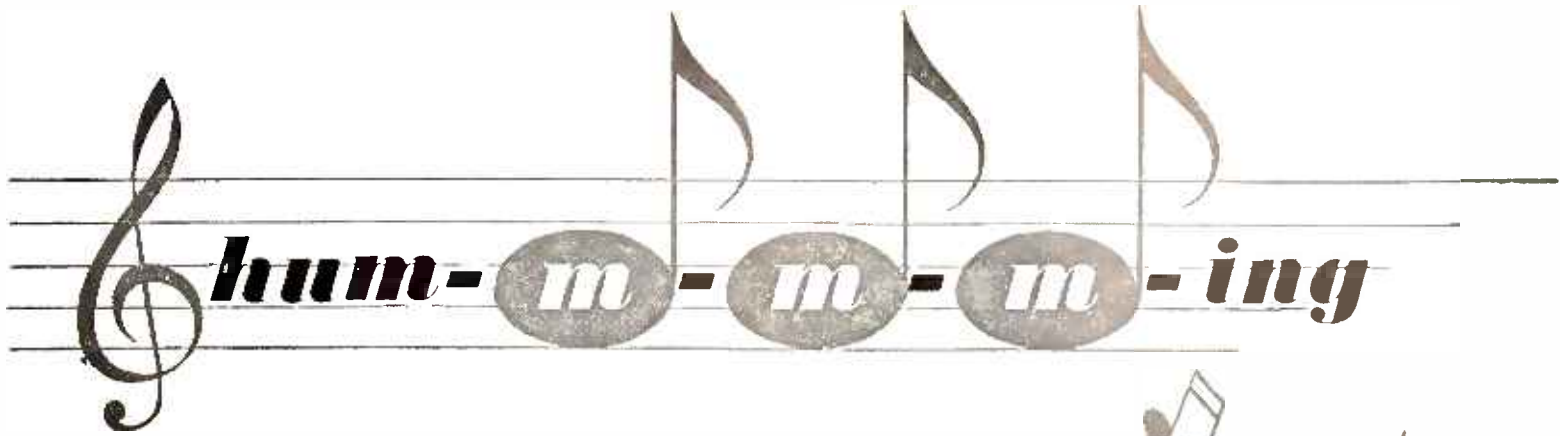
**Research picture incomplete:** The research story in foreign-language radio goes something like this: As the stations get more advertisers, they can afford more research; as they use more research, they get more advertisers.

While the foreign-language radio market is not nearly as well researched as the over-all predominantly English market, the foreign-language stations have been becoming more research-conscious. As pointed out above, research is often a matter of what a foreign-language station can afford. But as these stations have been moving up into the more classy national advertising circles, they have found that the national advertisers and their agencies have demanded specific data from the stations to back up their selling presentations. The blue sky claims just won't go today.

Still, most of the solid research has been limited. There have been Pulse



# Business is



## in Detroit

**MARKET-wise**, Detroit is the sweetest sales-territory in the U.S.A. That was true in '52 . . . and it'll continue to be in '53. The rhythmic music of machinery in action, of men at work, of cars and trucks and tanks rolling off production lines, of money changing hands, of clinking coins and ringing tills . . . all blend into a "hum sweet hum" of 4½ billion dollars retail business annually . . . in a market where hourly and weekly earnings of factory workers are at an all-time peak.

**MEDIA-wise**, you can make your sales hum in this market by spotting or programming your campaign on WWJ, Detroit's NBC affiliate. For 33 years, WWJ has been *first* in programming, in public services, and in getting results for its advertisers.

**MONEY-wise**, you can buy WWJ for 14.5% LESS than the average cost-per-thousand listeners for radio time in Detroit.

**MERCHANDISING-wise**, WWJ offers a follow-through service, from distributor to dealer levels, to help keep everyone humming about your advertising program on WWJ.

**MAKE '53 a humdinger.** Put more "sell" into your Detroit campaign by putting more of your ad money into WWJ.



AM-950 KILOCYCLES-5000 WATTS

Associate

FM-CHANNEL 246-97.1 MEGACYCLES

Television Station WWJ-TV

THE WORLD'S FIRST RADIO STATION  
Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

and Advertest studies in New York City and helpful data on four Spanish markets in the southwest U.S. According to one source familiar with the Spanish research picture, the data on these four markets are the only reliable radio material available on the Spanish Southwest. Three of the markets, Austin, San Antonio, and Harlingen, were studied by Joe Belden & Associates. Los Angeles was researched by Cooper, Coffin & Clay. Pulse and Advertest have made periodic rating studies in New York City and Pulse has also made pantry studies. SPONSOR was told that foreign-language radio rating studies outside New York City have been hampered by the lack of bi-

lingual interviewers in certain markets. There have been sporadic foreign-language rating studies outside New York City. Pulse did one on Italian listening in Detroit for WJLB, for example. Where the foreign-language audience is included in the over-all listening picture, the lack of bi-lingual interviewers often results in playing down the foreign-language market potential, many foreign-language stations feel.

The Belden surveys have not provided actual rating figures, but indicate strongly that the Spanish population in Texas does most of its radio listening to Spanish programs. For example, in San Antonio Spanish-speaking families

were asked which radio station they listened to most. The two Spanish stations, KCOR and KIWW, garnered 66% of the votes together. The third ranking station, an independent English-language outlet, rated first in 11% of the homes. The Spanish stations likewise rate high in questions on preference.

An important time buying executive in New York City, however, told SPONSOR questions on preference and popularity between English and Spanish radio are not useful unless specific station figures—in other words, ratings—can be gathered. His view touches what is considered by many to be the weakest link in foreign-language radio's chain of sales evidence:

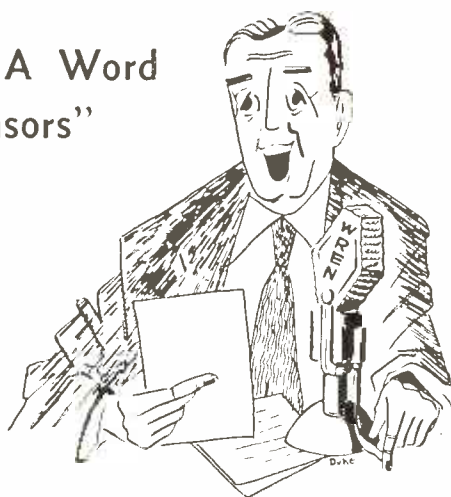
"No matter how an advertiser feels about the effectiveness of foreign-language radio," he said, "he really doesn't know exactly what he is getting in the way of an audience in many cases. And, until he gets the figures, there will always be a question in his mind about whether he is getting the most out of his advertising dollar."

The pantry surveys in New York City and Texas point up the fact that, with some exceptions, the national brands that are most popular with the English-speaking market are also popular with the foreign-language market. For example, in New York City a prune juice that was found by Pulse in 19% of non-Italian homes was found in 18.8% of Italian homes. When it comes to Italian-type foods, however, the "Italian" brands are well ahead in Italian homes. In Austin, relative sales figures of rice, soap, cigarettes, syrup, macaroni, toothpaste, soup, baby foods, starch, and other products were almost identical in Spanish-speaking and non-Spanish-speaking homes, according to a KTXN survey. The major differences were in cooking ingredients such as flour, baking powder, shortening.

The methods in getting foreign-language market data and listening ratings are more complicated in some ways than the general market studies. Advertest put months of study into the radio rating problem and came up with these answers before going ahead for WHOM:

1. Before an accurate sample can be made, there must be careful field work to determine exactly where the foreign-language groups live.
2. To overcome the natural reluctance to reply, questioning must be

"And Now . . . A Word About Our Sponsors"



## WREN SALES UP 15 PER CENT

- More listeners for more hours than any other station in Topeka.
- Year-in, year-out survey leader by every recognized source.
- More local advertising dollars than any other Topeka station.

No increase in sales force . . . no increase in rates . . . no more hours in the day. WREN's constant rise in sales can only be attributed to an expanding market and proved sales results for more advertisers.



A B C  
TOPEKA

WEED &  
COMPANY



conducted by interviewers who speak the foreign language well.

3. The question must be carefully phrased so that the person interviewed understands exactly what is asked or answers with information that is usable. (In attempting to find out about listening habits, it might be better, for example, to ask about specific programs rather than specific time segments.)

4. Interviewing only one member of the household is not sufficient, since language listening among different generations is highly individualized.

**TV no problem:** The fact that many foreign-language stations have been getting their biggest slices of national business at a time of rapid TV growth is proof to these stations that TV is no menace. Here are the reasons why foreign-language stations minimize the video medium:

1. Foreign-language programing on TV is practically imperceptible. XELD-TV, Matamoros-Brownsville, represents the peak of foreign-language programing in the U.S. with two hours of Spanish shows daily. WOR-TV, New York, presents an Italian film every Saturday with Italian commercials and English titles. WPIX, New York, goes after the Italian market with a program called *Opera Cameos*. However, while "Italian" products are advertised, the commercials are in English. WBKB, Chicago, also has Italian films. Many foreign-language broadcasters have applied for TV permits, however.

2. Many foreign-language stations broadcast only during the day when TV audiences are generally low. Those who broadcast at night say that, while there has been a little drop in listening because of TV, they have not been affected nearly as much as English radio.

3. Foreign-language radio has benefited from TV in two ways, according to foreign-language broadcasters. TV has cut up radio's audience into TV and non-TV areas and by doing this has made the advertiser more conscious of his individual markets, not only geographically, but culturally. In addition, many medium-size advertisers have found TV too rich for their blood and have turned to a spot radio approach, including foreign-language.

**Selling in the native tongue:** The advertisers who have gone into foreign-language radio in recent years

have not found selling to be any particular mystery. But they have discovered that while basic advertising appeals are successful with almost any group, there is a certain amount of know-how and knowledge necessary to sell the foreign-language market. (For previous SPONSOR articles on selling via foreign-language radio, see "They love their native tongue," 27 March 1950; "How to win with Juan," 4 June 1951, and "Foreign language radio," in Spot radio section, 14 July 1952.)

Here are some basic facts about for-

ign-language programing and selling:

1. The program personality is still the heart of foreign-language radio. He is trusted by his listeners and this makes his commercials believable. His selling is generally low-key and neighborly. Partly, this is because he acts as a friend to his listeners but advertisers with experience in the foreign-language field know that machine-gun-like commercial style so often used on English radio does not come across effectively in other tongues.

2. If the program personality is the

No. 41 OF A SERIES



## ORIGINAL CELTICS In Basketball,\*—

## WHEC In Rochester Radio!

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

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.....	254	147	22	2	0	0
TIES.....	7	5	1	1	0	0

Station on  
\*11 sunset only

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

LATEST PULSE REPORT BEFORE CLOSING TIME

\* In 1927-28 the "Original Celtics" of Brooklyn won 109 out of 120 games in the American Basketball League. This pro league record has never been topped since.

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

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

# KRS

sells all the big  
Seattle market

Represented by:  
EAST: Geo. W. Clark, Inc.  
WEST: Lee F. O'Connell Co.  
Los Angeles  
Western Radio Sales  
San Francisco



My, how you've grown!

## PEOPLES DRUG STORES SALES FORGE AHEAD

When we tell you that WWDC makes businesses grow, we're not just talking platitudes. We give facts, figures, names and addresses to prove what we say.

Take Peoples Drug Stores, for example. They started on WWDC in October, 1950. The sales of this great retail organization have gone steadily up ever since. In October, 1951, sales were up \$115,169 over October, 1950. And October, 1952, showed a gain of \$332,806 over October, 1951. Bill Murdock, head of the William D. Murdock Agency, says: "Our WWDC newscasts have definitely helped Peoples Drug Stores sales in the Washington area."

**CLAYTON R. SANDERS**, Adv. Manager of Peoples Drug Stores, says: "We've used WWDC consistently for more than two years. We've gotten very good results."

WWDC can help your sales in the Washington area too. Let your John Blair man give you the whole story.

In Washington, D. C.—it's

# WWDC

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

heart of foreign-language radio, music is its backbone. It is economical, for one thing, but as one foreign-language expert put it, "Music creates a powerful *televsual* image for the listener as it reminds him of his home country and emphasizes the comfort and security of his culture in a foreign land." Italians like opera music. Mexicans devour "ranchero" music, which is equivalent to U.S. Western tunes. The Polish go for polkas. Liturgical music is popular with many Jewish listeners.

3. There are other ways besides music programming to provide the listener with a link to his home and culture. One of the most successful programs on WOV, a popular Italian language station in New York City, is *La Grande Famiglia*, sponsored by Uddo and Taormina for their Progresso brand foods. By sending in proof-of-purchase evidence, the listener can include the name of a relative in Italy from whom he would like to hear. The WOV Rome studio staff contacts the relative and records a message to be broadcast later in New York. The heavy response caused the advertiser to raise the proof of purchase figure from \$2 to \$10 and increase the program from 15 to 30 minutes daily.

Angled news is another important program feature. WOV subscribes to an Italian news service. WWRL, New York, which broadcasts in 14 foreign languages, has tie-ups with many foreign-language newspapers. Bullfight reports are a staple Spanish news item in the southwest U.S.

4. New advertisers in foreign-language radio would be smart to check on best listening times for reaching their foreign-language audience. They are not always the same as over-all listening figures. The Belden studies for KCOR and KTXN showed that the Spanish-speaking sets-in-use figure was relatively high in the early morning, relatively low during "siesta" time.

5. Dramas, soap operas are popular with foreign-language groups but must be more red-blooded, more tragic. P&G, which has been advertising via announcements in the Rio Grande area for six years, recently bought its first program. It is a Spanish soap opera on six Spanish stations. P&G bought it after giving up the idea of making over one of their English shows, *Right to Happiness*, into a Spanish version. Unlike English types, Spanish soap operas do not go on and on. The story

is usually wrapped up in 60 episodes after which a new group of characters is presented. P&G will use the same name for all its stories, however, because it is easier to merchandise. While comedy programs are not too common, a situation-comedy show, *Pasquale, C.O.D.*, is being broadcast successfully on WOV and WHOD.

6. All foreign-language stations translate commercials from English free. While some big agencies do their own translations, foreign-language broadcasters warn that there are many pitfalls. The translation cannot be too literal, or it will sound awkward. In the southwest U.S. there are different dialects in different areas.

★ ★ ★ ★ ★ ★ ★ ★  
"Business should sell its ideas to consumers through the use of paid advertising rather than propaganda. The approach should be similar to that used in selling products while maintaining the highest degree of integrity."

FAIRFAX M. CONE  
President  
Foote, Cone & Belding

★ ★ ★ ★ ★ ★ ★ ★

Here is what station KALI, Pasadena, says about translating English into Spanish commercials:

"It is often necessary to check copy-ideas before writing what we might term 'cute or catchy' commercials because English phrases or traditional sayings so often used as leader copy ideas are not always translatable—or, if they are, the impact of the idea is lost in translation. In translating, another peculiarity is making the Spanish copy forceful enough—as compared to the rather flowery English verbose flow of words. The Spanish copy tends at times to turn out too matter-of-fact—without any window dressing to give the copy appeal."

7. Programs of a religious nature often have a very strong impact. A large percentage of dramatic shows over WJMJ, Philadelphia (Italian, Jewish, Irish, and Polish programs) have religious themes. For instance, the lives of national saints are dramatized. WJLB, Detroit, which beams programs at 10 nationalities, presents *The Rosary Hour*, a program for the Roman Catholics in Detroit's great Polish population.

8. The foreign-language groups tend to buy the large sizes of products. They do this for two reasons: (1) they have large families, and (2) the large sizes are economical.



# JUST LIKE HAVING ACES

## BACK TO BACK



George Ruge **KYA KOFFEE KLUB**  
**6 - 9 A. M.**

Ramblin Jimmie Dolan **SHOW**  
**9 - 12 NOON**

*The San Francisco Bay Area's  
Hardest Hitting Selling Combination On*

*Represented Nationally by*  
**GEORGE W. CLARK, INC.**

# **KYA** **SAN** **FRANCISCO**

# Growing!

WITH  
SAN ANTONIO  
THE NATION'S FASTEST  
GROWING MAJOR CITY



More than 50% of the population of the San Antonio area speaks Spanish. KCOR reaches best, a 45 county market of 691,493 Spanish-speaking people—a market larger than the city of Pittsburgh.

... Write for the new Belden Survey, just being published—shows listening preference—buying power—brand preferences ...

or contact representatives:  
Richard O'Connell—40 East 49th St.,  
New York

Harlan G. Oakes & Associates  
West Coast and Chicago



Texas First and Most Powerful  
Spanish Language Station  
KCOR Building, 310 South Flores St.  
San Antonio, Texas

9. Foreign-language stations find programming of a "public service" nature strikes a responsive chord among their listeners. Some of the most successful responses among listeners have been to appeals for help. WALT, Tampa, makes appeals frequently. WOV and WJMJ received heavy contributions from their Italian audiences following appeals for victims of the Po Valley flood in Italy.

**Future trends:** The problem that has always faced foreign-language stations is the inevitable fact that immigrants and their descendants will in time learn English and forget their mother tongues. Yet, although immigration quotas have been imposed by the U.S. since 1921, foreign-language stations have shown a lusty refusal to give up the ghost. How come?

Foreign-language groups tend to have large families, for one thing, and many second and third generation Americans retain a sympathy for the culture of their parents and speak both languages well. For another thing, following World War II the Displaced Persons Act of 1948 allowed 300,000 immigrants to enter in three years.

Although there is no evidence so far that anything will be done about it, the attack on the McCarran-Walter Act by President Truman's Commission on Immigration and Naturalization on 1 January urged that the act be revised "from beginning to end." The Commission was particularly concerned with what it considered the discriminatory quotas for aliens outside northwestern Europe. It urged a unified quota system of 251,162 as compared with 154,657 under the present law.

One evidence of foreign-language radio's adaptability to change is the greater appearance of bi-lingual programming or English programming directed at specific cultural groups. Some Italian dramas have the older generation speaking Italian and the younger speaking English. WEVD, New York, broadcasts Spanish and English versions of the same announcements. WMGM, New York, has an Anglo-Jewish music program an hour long, while WLIB, New York, also goes in for a pronounced Anglo-Jewish approach.

A big percent of the foreign-language market is bi-lingual. Some advertisers consider this as evidence that this market can be reached by English radio alone. But WOV points out to advertisers that 95% of the 2,100,000

## WWRL

Selling America's  
GREATEST  
Foreign-Language  
Market—at the  
Lowest Cost

WWRL powerfully delivers your sales message to New York's millions of foreign-language listeners . . . in the native tongue they understand . . . using the top foreign-language announcer personalities on the best loved language programs in New York.

WWRL Broadcasts in  
more Foreign-Languages  
than any other  
New York station.

WWRL is the No. 1 station to effectively, yet inexpensively, reach these New York groups:

SPANISH	GREEK
GERMAN	LITHUANIAN
CZECHOSLOVAK	SYRIAN
HUNGARIAN	RUSSIAN
POLISH	UKRANIAN

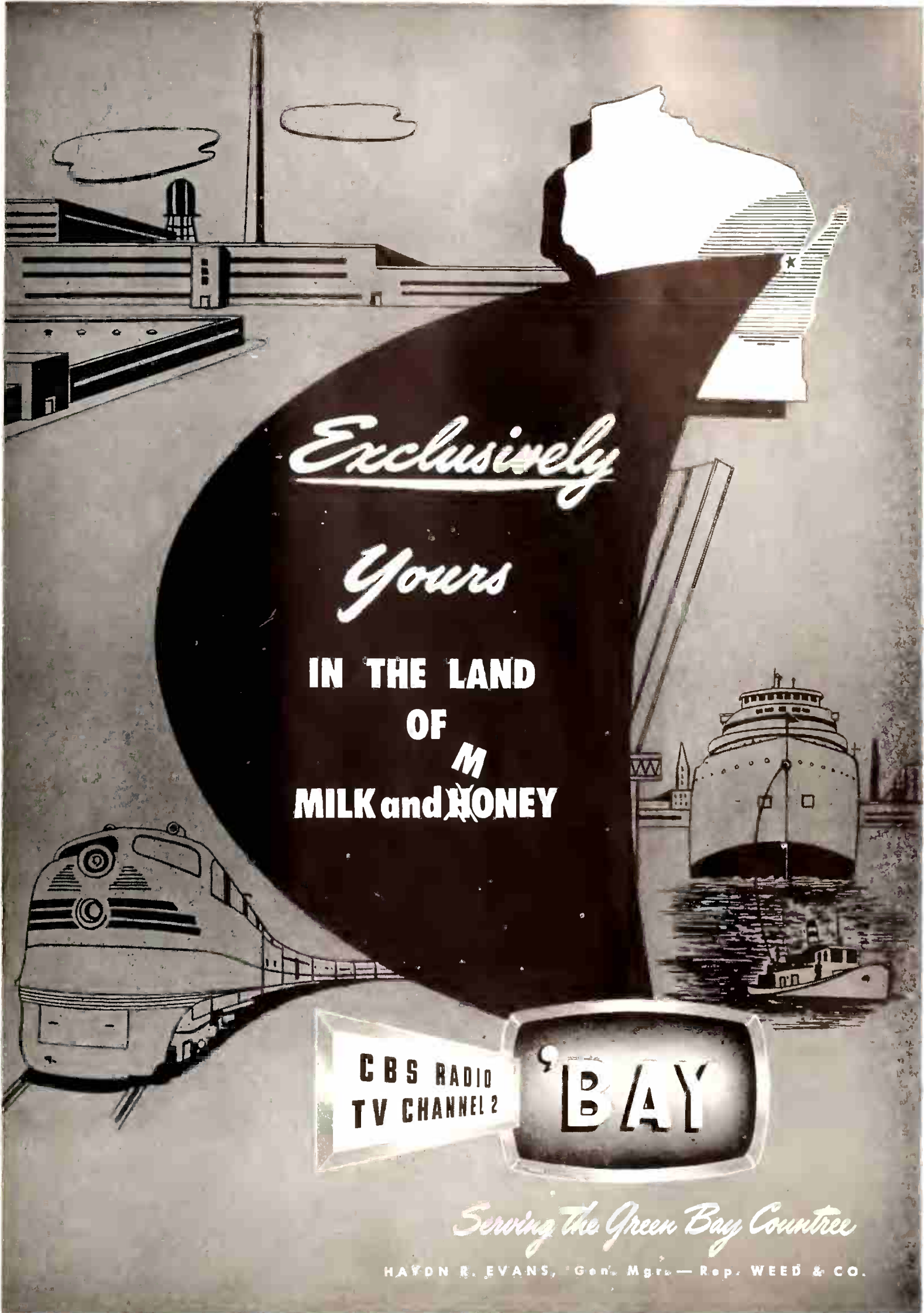
WWRL offers:

- Merchandising Promotion
- More Foreign-Language Newspapers Tie-Ups Than Any Other NY Station
- Best Foreign-Language Shows
- Top-Announcer-Personalities
- 5 000 Watts Beamed Through Metropolitan New York

Write, call for Pulse Reports and a survey on New York's Foreign-Language Audience  
NEW YORK 9-2330  
WWRL, Woodside 77, N. Y.

## NEW YORK





*Exclusively*

*Yours*

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

**CBS RADIO  
TV CHANNEL 2**

**'BAY**

*Serving the Green Bay Country*

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

persons in the metropolitan New York City Italian-language market understands English and still the station gets an average Pulse rating in Italian homes of 10.2.

And listen to Eddie Rodriguez, who with his brother, Pete, bills the two as "Spanish appeal" specialists and presents the daily *Buenos Dias* programs on KFVD, Los Angeles:

"The Los Angeles 'Spanish-speaking' market, which comprises the second largest Mexican city in the world, is bi-lingual. Our audiences are chock-full of U.S.-born Americans of Mexi-

can origin, who have finished American schooling or service in the armed forces, are working with mixed groups, living in mixed neighborhoods . . . all using English. . .

"So, we do our six commercial hours in a bi-lingual, informal, chatty style."

While the time may come when foreign languages will be extinct in the U.S., neither the foreign-language stations nor the advertisers are particularly concerned about the future. Right now is what counts. And by all appearances, right now counts pretty well in foreign-language radio. ★ ★ ★

## MOGEN DAVID

(Continued from page 30)

Bill Cullen, Louis Untermeyer. Guests included Kim Hunter, Yankee Pitcher Ed Lopat, Eva Gabor, ex-Senator William Benton, Lauritz Melchior, Victor Borge, Linda Christian, Lily Pons, and Jackie Robinson.

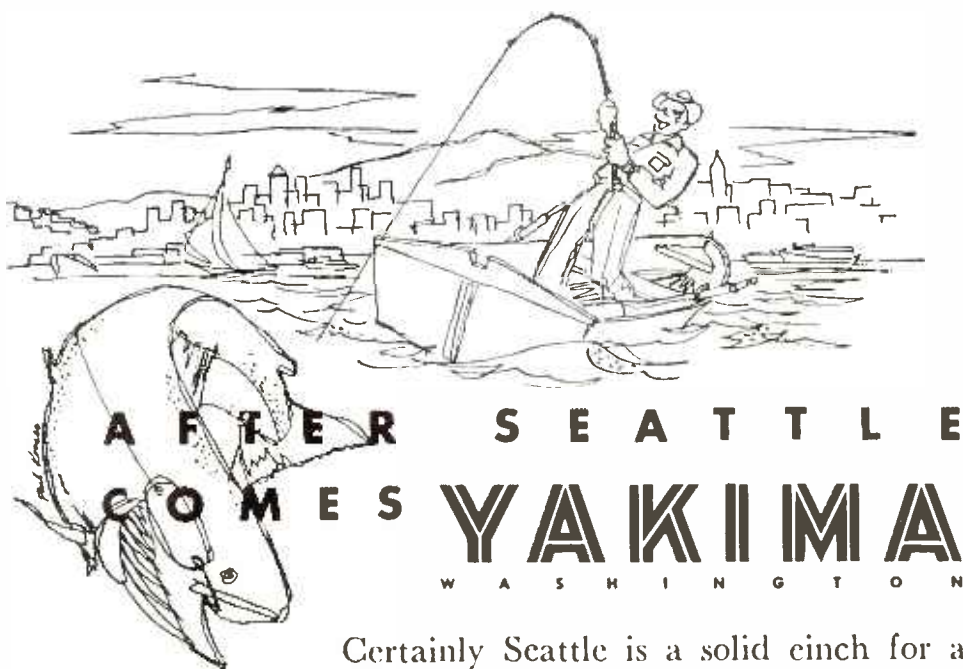
The show consists of guessing the who, what, and where of a picture flashed behind the panel's backs. The picture is always supplied by the guest. Mrs. America was shown fainting. Ed Lopat was taken in the shower. Senator Benton stood by the Pope's chair. Harold Rome, who wrote the music and lyrics for *Wish You Were Here*, Broadway hit, was in a pool with 18 beauties. And Kim Hunter was in Humphrey Bogart's arms. Mike Dutton is the producer.

Of TV Henry Markus says, "We're sold on TV because we can show the audience the product and talk about it at the same time. This visual and auditory impact makes it twice as effective as any other medium. In addition you can give the audience a different message every week of the year."

However, Mogen David will switch from network TV to spot TV after *Where Was I* runs out in June, according to preliminary plans discussed in January. Network radio will also be stressed to widen coverage. Reason for the switch, according to Mann: "In buying network TV, it is necessary to buy too many markets that are not important or worth the expenditure."

At SPONSOR's press time Mann was in New York trying to sign either Eddie Cantor or *The Goldbergs* over NBC Radio. In addition to the above, the company is also using spot radio in 30 markets, dailies in 150 markets, a large outdoor schedule that includes painted walls in 13 cities and spectaculars in St. Louis, Detroit, Memphis, and Milwaukee, and point-of-sale advertising in states in which it has distribution.

Barbara Gaudietz of the Irvin Myerson Agency, Chicago, which is handling outdoor for Mogen David, wrote SPONSOR: "The estimated outdoor advertising appropriation is \$300,000. We feel that through the years this medium, along with newspapers and radio, has popularized Mogen David Wine and helped that product to attain the success which enabled it to enter the television advertising field. We think it would not at all be inappropriate for your article to give out-



Certainly Seattle is a solid cinch for a place high on every national schedule. Of the sixty major metropolitan market areas, Seattle is normally recognized as the "key city" in the Pacific Northwest.

But equally important to the successful campaign are prime secondary markets removed from and unaffected by the key city media. After Seattle—take Yakima, Washington.

Yakima offers the national advertiser a particularly choice secondary buy. For here is a multi-million dollar agricultural area strategically centering a multi-billion dollar electric and atomic power industry. All of which makes it an increasingly desirable secondary market of first importance in the West.

YAKIMA, WASHINGTON

**KIT** NBC • ABC  
THE BRANHAM COMPANY

**KYAK** MBS  
GEORGE W. CLARK

**KIMA** CBS  
WEED AND COMPANY



WASHINGTON MONTANA

*The* **XL** *Stations*

OREGON IDAHO

KXLY—Spokane

KXLK—Great Falls

KXLL—Missoula

KXLJ—Helena

KXLF—Butte

KXLQ—Bozeman

KXL—Portland

The Greatest Single  
Advertising Medium In The  
*Fast Growing—Wealthy*  
Pacific Northwest

**THE XL STATIONS**

KXL—Portland

KXLF—Butte

KXLL—Missoula

KXLQ—Bozeman

KXLY—Spokane

KXLK—Great Falls

KXLJ—Helena

New York 17, N. Y.  
347 Madison Avenue  
The Walker Company

Hollywood 28, Calif.  
6381 Hollywood Blvd.  
Pacific Northwest Broadcasters

San Francisco 4, Calif.  
79 Post Street  
Pacific Northwest Broadcasters

Chicago 1, Illinois  
360 North Michigan  
The Walker Company

**PLUS**

The highest Television Station in the Pacific Northwest

**KXLY-TV**

Atop Mt. Spokane

Elevation 6018 ft.

door advertising and the other media their full share of credit in helping to write the 'Mogen David Wine Success Story'."

**Sales:** Weiss & Geller's Marvin Mann ranks the Concord grape wines by sales standings as follows: (1) Mogen David. (2) Manischewitz, made by Monarch Wine. (3) Welch's of New York (a non-kosher wine which is distributed by Quality Importers, Inc.). Walter C. Elly, Eastern advertising manager of Wine Publications, agrees with him, but the Welch and Monarch Wine people disagree. Meyer H. Robinson, Monarch Wine's secretary-treasurer and sales manager (see "Mr. Sponsor,"

SPONSOR, 2 July 1951), is positive that Manischewitz wine is first. Quality Importers says Manischewitz is first, Welch second, and Mogen David third nationally, but undisputed first in Chicago.

In any case, figures from Mogen David and other sources indicate it leads the parade in many markets, as follows:

In Pennsylvania 8,561 cases of Mogen David were sold in November 1952, as compared with only 584 cases in the first half of September 1951. Mogen David is first among wines in the Keystone State. Mann says. In Michigan Mogen David rose from 18th in 1948 among wines under 16% alco-

hol to first in 1952. In Indiana one out of every 10 bottles of all wine sold is Mogen David. In Nebraska, 40.7% of all table wines sold is M.D.; in Wisconsin, it's 40.5%; in Missouri, 32.3%; in Texas, 13.8%. In Omaha, the *Omaha World Herald* found Mogen David's popularity among consumers had risen from 2.17% in 1949 to 62.7%. And in Ohio sales increased by 65% to 102,181 gallons the first five months of 1952 over the same period in 1951, as against 24,564 gallons of Welch's sold (down 47%) and 22,156 gallons of Monarch (up 28%).

Mogen David sold some 3.3 million gallons at \$1.50 a gallon in 1952 for a gross of about \$5 million. And get this: The price, \$7.55 a case of 12 quarts (to wholesalers) hasn't changed for nine straight years. This price permits the wholesaler a good mark-up and a reasonable profit—a vital factor in plugging any line.

In comparison California wines sell for as low as 32½¢ a gallon to wholesalers and fluctuate as much as 100% during the year.

**Psychiatry sells wine:** How does psychiatry enter into selling Mogen David? It was Ed Weiss' idea. The Weiss & Geller president has been interested in the subject since he majored in sociology at the University of Chicago (Ph.B., 1922). His agency has made an intensive study of how social sciences can help advertisers uncover the consumer's real feelings and buying motives. (Ask Ed sometime to tell you his theory on why little men buy big powerful motor cars.) He says of Mogen David:

"It's a sweet Concord grape wine with sugar added and only 14% alcohol by volume. It's different from the regular California and French imported wines. We knew we had to find an entirely new copy platform, different from the conventional approaches that had long been used in wine advertising.

"First we consulted the social scientists and from them came many ideas, but there was one in particular that stood out in almost every discussion we had. Here are excerpts from some of these interviews that reveal this point:

"One psychologist said: 'Wine is related to festive childhood memories, to early family closeness and gaiety.' A woman psychiatrist said: 'The traditional aspect of wine should be played up as something that knits the family

# MORE and MORE PEOPLE are tuning to channel 6...

Channel 6  
**WTVN TV**  
COLUMBUS OHIO

**TOP LOCAL PROGRAMS in COLUMBUS**  
**PLUS**  
ABC • DUMONT

COLUMBUS, OHIO

**SERVED AND SOLD** by WTVN TV

National Representative  
Headley-Reed Co.

T.V. **an Edward LAMB ENTERPRISE**

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



together.' A male psychoanalyst added: 'This carries all the connotations of a festive holiday in which the making of special foods as well as wine by mother is stressed.'

Psychological depth interviews among consumers corroborated this.

"We quickly realized the copy themes that would set this mood would have to be a doorway to the pleasant world of yesterday," Weiss says. "Some of the themes were: 'A taste of the good old days.' 'Mogen David wine—the home-sweet-home wine that Grandma used to make'."

Weiss says the copy themes have been used in print and on the air for two years. During this time Mogen David has climbed to the top in its class. "Its national sales were doubled and in territory after territory where this copy approach was introduced in television, radio, newspaper, and outdoor, Mogen David has risen from as low as 18th place to first in wine sales."

Mogen David TV commercials for the *Where Was I* show are written by Weiss & Geller A/E and newly appointed V.P. Byron Bonnheim, Cheri Lee.

**Mogen David's history:** It's been

19 years since President Max Cohen and Vice President Henry Markus redeemed Mrs. Cohen's jewels on which they'd borrowed \$1,500 to help start their own wine bottling company. It was called California Wine Co. at the time, became the Wine Corp. of America in 1946. The firm began making its own wine in 1940.

Mogen David made its debut about 1940 as a sacramental kosher wine. The name means Shield of David or the six-pointed star of Israel (now used on the flag of Israel). Cohen and Markus chose the name to appeal to the Jewish consumer. Once the brand began to roll in the late 1940's, the name not only proved no handicap in the non-Jewish field, but when they tried to modernize the design on the bottles, consumers protested.

During the war the company had to switch from Concord grapes to Barloma Red and White wine made of California grapes when Concord and sugar became scarce. In 1946 Cohen and Markus resumed making (but not advertising) Mogen David. How did it catch on so suddenly?

Markus relates how he discovered on a trip in 1947 that, although they were spending money to advertise Barloma.



**PINPOINT  
YOUR  
PERSISTENT  
SALESMAN**

UNDUPLICATED  
COVERAGE IN  
240,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 720,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND

**WJAR-TV  
PROVIDENCE**



Represented Nationally by  
**Weed Television**  
In New England — Bertha Bannan

**SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION**

**To receive the equivalent of  
WDBJ Coverage and Penetration  
in Roanoke and Western Virginia  
you'd have to buy at least  
3 other stations! \***

**WDBJ TOTAL WEEKLY AUDIENCE**

Day . . . 110,861	Night . . . 92,186
and 3 or more days and nights	
Day . . . 92,885	Night . . . 67,743

Compare . . . then call . . . Free & Peters, Inc.

\*Based on SAMS — 1952

**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**



*Sponsor's*

**radio and tv  
directory**

*of New York  
and Chicago*



***Sponsor***

510 Madison Avenue  
New York 22, New York MU 8-2772

161 E. Grand  
Chicago, Illinois SU 7-9863

## How to keep from getting lost in NEW YORK or CHICAGO

*Ever wonder whether Aubrey, Finlay, Marley & Hodgson was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.*

*Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1953 pocket-size, 12-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.*

*We'll be glad to send you a Radio and TV Directory on request—with the compliments of the use magazine, SPONSOR.*

**SPONSOR**

*The magazine radio and TV advertisers USE*



it was the sweet, heavy-bodied Mogen David that restaurants, bars, and drug stores were selling and asking for, even though it was not getting a penny of the ad budget.

An analysis of sales showed the same picture, so the dumping scene followed in which 40,000 gallons of Barloma were poured out to make room for Mogen David.

A kosher wine, Mogen David is made under the supervision of two Orthodox Jewish rabbis. As a result, the giant redwood vats in the modern 10,000-000-gallon capacity plant worth \$2 million in Chicago must be cleansed seven times with hot water. A "special dispensation" lets the company use steam.

Now only 3% of total sales are de-

★ ★ ★ ★ ★ ★ ★ ★

**"Understanding human motivations in relation to a product is essentially the same whether you are selling steel bridges or women's lingerie; whether you are a manufacturer making ready-to-serve packaged foods or aspirin tablets or electrical appliances, the creative problem, based on our experience, can more readily be solved through a more intensive understanding of unconscious motivations—the real reasons why people buy your products."**

**EDWARD H. WEISS**  
President  
*Weiss & Geller, Inc.*  
Chicago

★ ★ ★ ★ ★ ★ ★ ★

voted to sacramental uses, Roman Catholic, Episcopalian, and Jewish.

Mogen David's first full-year ad budget—in 1947—was \$50,000. In 1953 it will be \$1,400,000. During the 1946-52 period production rose from 75,000 gallons to 3.3 million gallons. That's why *Wines & Vines* calls its rise so phenomenal.

**Sidelight:** The Wine Corp. of America winery in Chicago is so modern that when Mann was asked how many employees it had, he shook his head. "I've been down four times and haven't seen anyone yet," he joked. Actually a total of four men, with the assistance of four full-time chemists, handle all phases of wine making—fermentation, sweetening, blending, clarifying, refrigeration, filtering, aging, preheating, and polishing. Packaging and shipping departments are also mechanized.

**Mogen David's competition:** Mogen David's competition is not only the other 10 or so kosher wines and numerous Concord grape wineries. It comes from the California wine companies, who lead the field, and the hard

liquor and beer people as well.

For example, America drank 193-800,000 gallons of hard liquor and 2.5 billion gallons of beer in 1951, as against only 126,430,000 gallons of wine. This wine figure is down 9.94% from the 140,379,000 gallons in 1950 (1949 figure was 132,567,000 gallons). Best year in a decade was 1946 with 140,452,000 gallons. Prewar average was 72,078,000 gallons.

The wineries don't spend much on advertising, with only a few exceptions. With 950 bonded wineries and 350 bonded plants in existence, only \$1.8 million was spent on magazines in 1951, according to the Publishers Information Bureau. Yet wine is big business by any standard. The Wine Publications' Walter Elly estimates the wine market is worth \$110 million at retail, \$90 million at wholesale, and \$60 million at the producers' level.

To get their share of this market here's what three of Mogen David's closest competitors are doing in radio and television:

**Manischewitz:** The Monarch Wine Co., maker of Manischewitz Wine, will spend nearly twice as much on advertising in 1953—over \$2 million—as it did in 1952 (over \$1,000,000). Of this, \$750,000 will go into a television program for the first time, plus TV announcements, \$750,000 for spot radio, 10% on transportation in 28 markets, and the rest on some general newspapers before Passover, on Negro publications, and on point-of-sale, according to Charles E. Patrick, Donahue & Coe's A/E for Monarch Wine.

Monarch Wine had been primarily in spot radio for the past three years. Then last fall it tested spot TV. "Results were so good we decided to go into a half-hour TV film whodunit, the George Raft series, *I Am the Law*, produced by Cosman Productions and syndicated by MCA," Patrick said. "Initially we'll go into six markets—New York, Washington, Philadelphia, Pittsburgh, Los Angeles, Detroit—starting in February and running for 39 weeks. Later we'll try to expand this to 15 or 16 markets using the best stations and availabilities we can get."

In addition TV announcements will be run in other markets.

In radio, programs and announcements are scheduled for 175 stations in 64 markets domestically and six stations in Alaska.

# KDYL-TV

Now 30,000 Watts  
From 8,900 Feet!

America's most  
powerful channel 4  
television station now  
doubling its market  
area to cover virtually  
all of Utah plus  
Southern Idaho,  
Eastern Nevada and  
Western Wyoming.



SALT LAKE CITY,  
UTAH

National Representative:  
Blair-TV, Inc.

**Welch's:** Quality Importers, Inc., distributors of Welch's Sweet Grape Wine, will spend close to \$1.2 million in 1953 \$300,000 in spot radio and \$300,000 in spot TV, according to Arthur R. Kaufer, director of sales promotion and marketing. About 75 radio and 25 TV stations were used in 1952.

"We've made tremendous inroads into markets which heretofore were exclusively California wine markets," says Assistant Advertising Manager Walter Heimann.

Quality Importers will devote about 60% of its ad budget in 1953 to air advertising, same as last year, the two executives said. Programs and announcements will be used. Monroe Greenthal is the agency and Walter Schwartz, Quality Importer's former advertising manager, the A/E.

**Temple:** Temple Wine, also concentrating on radio and TV in Minnesota, leads the field in St. Paul, according to a *St. Paul Dispatch-Pioneer Press* survey. Art Gruber, of Art Gruber Associates (Temple's agency), told SPONSOR:

"Temple Wine (Mid-West Wine Co.) sales go rolling along at a healthier rate each year. Today Temple out-

sells all wines and its nearest competitor (Mogen David) by approximately 4½ to 1 in this area and is gaining ground in other parts of this area.

"Promotionwise, we are using radio spots daily on several stations—with agencies to women's shows and participations in cooking programs as a mainstay.

"We also use local talent personalities on TV spots throughout the week in addition to Class A half-hour programs in peak seasons.

"Air shows are supplemented by other media—billboards, traveling bus and streetcar displays, and point-of-sale, but radio and TV carry the brunt on a year-round schedule."

The survey Gruber referred to also shows that, while Temple climbed from seventh to first place since 1948, Mogen David rose from 10th to second.

In any case the Concord grape wine companies, kosher or otherwise, are betting on radio and TV to get them on Mr. and Mrs. America's dinner table.

To date, with national sales declining for most other brands, they've succeeded remarkably well—especially Max Cohen's and Henry Markus' Mogen David, of whose phenomenal rise Markus says simply:

"Television and psychiatry did it."

★ ★ ★

\* \* \* \* \*

For previous wine article see "Is your class-product ripe for mass sales?", SPONSOR, 23 October 1950. SPONSOR thanks the following for helping its editors gather material for this article: Walter C. Elly, Wine Publications; Legh Knowles, Eastern division manager, Wine Advisory Board of State of Cal.; Art Gruber, Art Gruber Associates, Minneapolis; Meyer H. Robinson, secretary-treasurer and sales manager, Monarch Wine Co.; Charles E. Patrick, Donahue & Coe A/E for Monarch Wine; John Brady Jr., Liquor Publications, Inc.; Russell W. Miller, chief, statistics division, Pennsylvania Liquor Control Board; Arthur R. Kaufer, director of sales promotion and marketing, and Walter Heimann, assistant advertising manager, Quality Importers; William S. Maulsby, assistant advertising manager, National Distillers Corp.; Barbara Gaudietz, Irvin Myerson Agency, Chicago; *Wine Institute Bulletin*; *Food Engineering*; *The Glass Lining*; *Wines & Vines*; *The Glass Packer*; *Advertising Age*, as well as officials of Wine Corp. of America and Weiss & Geller, Chicago.

\* \* \* \* \*

## SAM-NCS

(Continued from page 35)

"average." But, it will give admen a useful clue to a station's efficiency.

**1. Program ratings show best locations in station schedules:** As pointed out in the previous paragraph, cost-per-1,000-homes-delivered is a useful buying index. Once having spotted a station which delivers sizable audiences at a good price, the next step is to turn to program ratings, such as those of Pulse and Hooper. This simplified process is almost precisely the same method used by a space buyer who is using readership data to spot his best location in print media.

**5. Don't use program ratings (unless projectible) to determine cost-per-1,000 homes:** "Neither readership figures nor ratings can be legitimately extended against circulation," Baker points out, "unless the sample of homes in which these measurements are made are representative of the entire circulation of the newspaper, magazine, or radio station."

Such a practice of matching ratings which aren't projectible beyond metropolitan areas (Hooper, Pulse, Conlan) against a station's complete SAM radio, circulation figures, Baker feels, "may be completely deceptive," and can lead to erroneous radio station time purchases.

**6. Use great caution in setting up "best buy" levels of coverage:** A hangover from the days when station "coverage" was guessed in terms of engineering contours, the idea of "levels" of coverage can be misleading. "There is no magic in 50% that would justify its selection as the boundary of a 'primary' area," Baker states.

"In most measurements of circulation, the range between 45% and 55% must be taken into consideration if

## ACE SECRETARY

*moves to New York*

Chicago's loss may be your gain. This advertisement is written on behalf of a top-notch secretary who has handled correspondence, confidential details, and personal matters for the busy head of a 50,000 watt radio station in Chicago during the past 20 years. She has just come to New York. She will be employed quickly; she hopes in some important segment of the radio and TV advertising field. Her character, work habits, and references are outstanding. Write Box 53, SPONSOR.

**Let FILMACK Make Your TV Film Spots By Mail**

as LOW as 8 Second \$50

with Audio

LOW Budget Prices

20 Second \$80

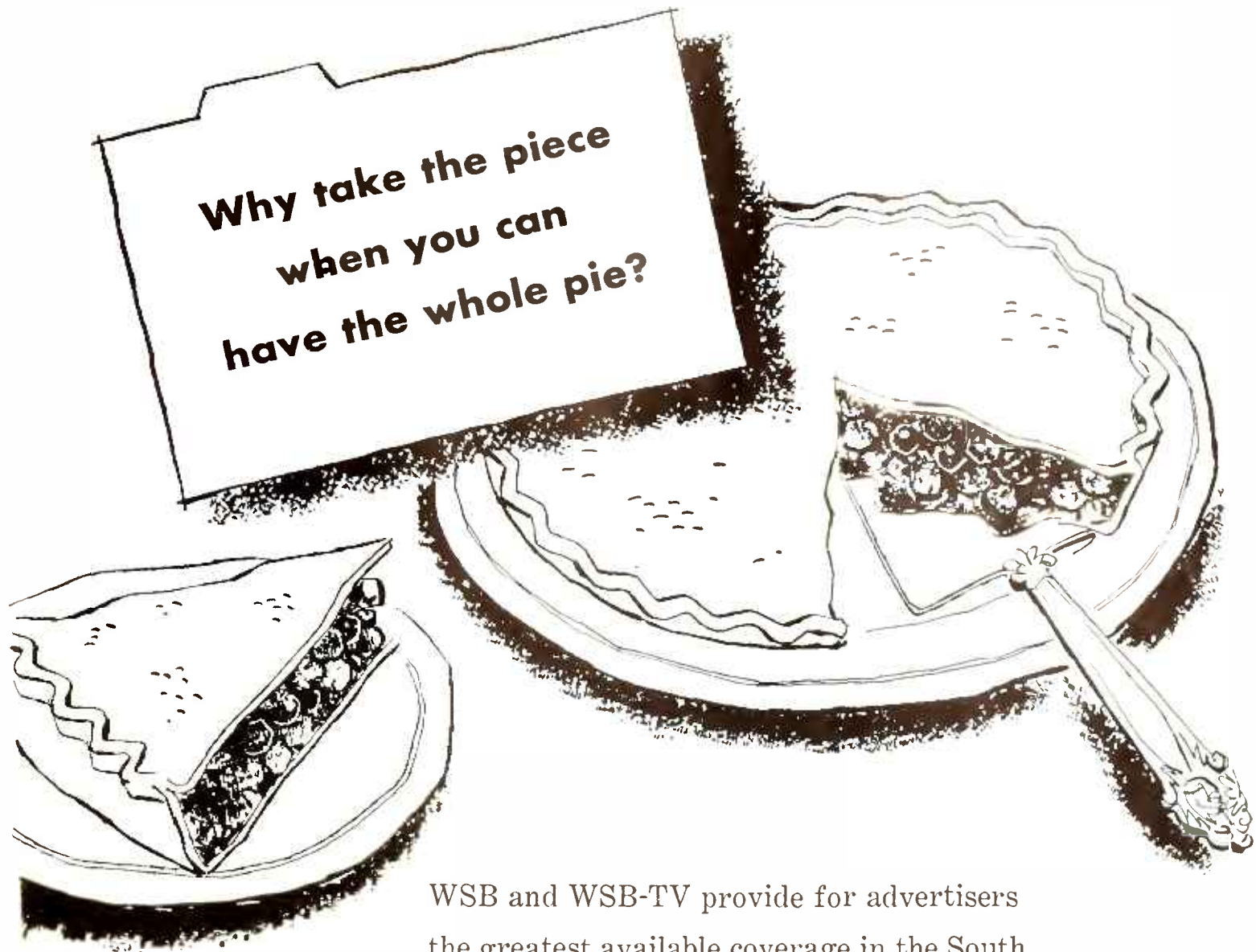
One Minute \$150

Hundreds of Ad Agencies rely on Filmack for TV Spots by Mail. With our 35 Years Experience, Huge Facilities, and Expert Craftsmen, we can produce all types of stop-motion, full animation and TV slides!

... Send in your Storyboards for quotes.

**FILMACK STUDIOS 1328 SOUTH WABASH AVE., CHICAGO**





WSB and WSB-TV provide for advertisers the greatest available coverage in the South. In every survey ever made in Atlanta by any recognized authority these stations have been dominant firsts. In this booming Southland prodigious sales appetites are being satisfied. If you are interested in big portions your effort warrants the strongest advertising support you can obtain.

**wsb** | **wsb-tv**

The Voice of the South

50,000 Watts, Channel 2

Affiliated with The Atlanta Journal and Constitution. Represented by Edw. Petry & Co. Inc.

Radio Station

# KFMB

is  
now

# CBS


RADIO NETWORK  
in  
San Diego, Calif.  
(550 on Dial)

John A. Kennedy, Board Chairman  
Howard L. Chernoff, Gen. Manager  
Represented by THE BRANHAM CO.

# KWJJ

**"On-the-Spot"**  
**BLANKET COVERAGE**

This new four week plan gives you 175, 100-word announcements — scheduled according to your preference. In addition, each advertiser receives a PLUS of NINE hours of remote broadcasts from his own place of business or from a specified dealer location. Send for the folder on this productive "On-the-Spot" Package.



# KWJJ

Studios and Offices  
1011 S.W. 6th Ave.  
PORTLAND  
OREGON

Nat'l Reps. — WEED & COMPANY

it's to be assumed that a 'primary' area is to include 50% penetration. In some measurements, the range may well be from 40% to 60%. A timebuyer may be making a more serious error by including a 53% county than by stretching the area to include a 46% county. If there are 2,000 radio homes in the first county and 10,000 radio homes, the station picture becomes distorted," Baker explains.

**7. Avoid generalizations about radio in radio-television areas:**

In some areas, TV has produced a sort of "doughnut" pattern of radio station circulation. In other words, the radio listening has sagged in the area covered by the TV signals, then picks up again sharply outside of TV range. This is caused by simple engineering phenomena; radio stations generally reach out much further than TV outlets, particularly 50 kw. stations.

However, to assume that this is true in every case can be seriously misleading. Many radio outlets in TV areas who have had no power changes or sizable radio home growths in their markets since 1949 have lost audience—but sometimes it's not entirely due to TV. Competition from new radio outlets, a slackening of popularity of a radio network, stepped-up promotion or merchandising on the part of long-time competing stations—all these can affect radio stations in TV areas, in addition to TV.

That the popular image of "doughnut" coverage doesn't always apply was pointed out by Baker to SPONSOR in citing a typical case. In a large, mid-Southern market, the 1949 BMB showed that some 92% of a 50 kw. station's coverage was outside of the station's home county. Shortly after the 1949 BMB study was made, the market became an active TV area, and the TV set saturation has been growing rapidly ever since. Today, the 50 kw. station's over-all listening is off about 20%, according to an SAM-BMB comparison.

Most admen might guess that the audience losses of this station would be more of a TV blowout than a slow leak, and that the 20% is a bite out of the TV-covered home county and surrounding area. Such is not the case. Today, the station is getting about 90% of its listening outside of the home county, according to SAM. Due to statistical sampling variations, this is almost the same percentage as shown

in the 1949 BMB figures. Reason: The station is facing up well to TV competition, is losing some ground to new radio stations in its entire area.

Certainly, the station has lost some 20% of its audience. And, it has recently cut its rates to an equivalent amount, to bring rates in line with audience. But the loss has been more-or-less uniform throughout its coverage area, and the radio advertiser who passes up such a station, feeling that TV has put the death sign on its home county audience, would be making a grave mistake, Baker feels.

**8. Useful comparisons can be made between 1949 BMB and 1952 SAM data:**

The evaluation of radio stations in TV markets, as illustrated in the previous paragraph, is helped greatly. Baker believes, by the fact that the SAM data is comparable to the 1949 BMB. This is important in charting any kind of trends based on radio station circulation. Nielsen Coverage Service data, although more extensive both in its radio and TV circulation reports and in its qualitative data than SAM, lacks this factor of comparability, according to Baker.

Armed with a list of dates on which the major U.S. TV markets became active video areas, timebuyers can check just how much effect TV has had on radio audiences in various lengths of time. Also, the 1949 and 1952 relationships between audience-and-costs of radio stations can be compared in TV and non-TV areas, and the effects of power increases since 1949 can be judged.

Close checking may well show, in some cases, that radio outlets have gained audiences between 1949 and 1952 in the face of stiffer radio and TV competition. This will add a useful extra dimension to the present-day knowledge of a station's audience size, and aid in judging time purchases.



900,000  
OF YOUR CUSTOMERS IN  
ALABAMA · FLORIDA · GEORGIA  
Hear **WOF's**  
5,000 Watts on 560!!



**9. SAM circulation data can be used for other-than-time buying purposes:** "An agency can be of great service to a client by helping to assign advertising costs properly to distributorships, sales territories, and the like. Already, several agencies have had special decks of SAM punched cards created which contain station circulation data and the distribution data of several of their clients. It thus becomes a simple matter to help a client to allocate advertising costs when a schedule is used in a spot campaign or for a network program," Baker told SPONSOR.

Stations themselves can (and probably will) use SAM data to revise their program structures, knowing what counties and areas they are currently

★ ★ ★ ★ ★ ★ ★ ★

**"Advertising is the counterpart in distribution of the machine in mass production. It is mass distribution which makes possible mass production and the raising of the standard of living of our people to the highest level the world has ever known."**

**FREDERIC R. GAMBLE**  
President  
4A's

★ ★ ★ ★ ★ ★ ★ ★

covering, what their audiences are, and where they are not attracting large audiences.

Also, SAM data is likely to play an important role in future merchandising campaigns at local level. Stations and clients will know exactly what territories are covered by a station and can thus match them against merchandising and promotional efforts to avoid waste motion and unnecessary expense.

**10. Gear SAM circulation data to "market" planning:** States Baker: "Normally, for spot campaigns and for partial and regional networks, advertisers think in terms of areas—sales territories, distribution patterns, and so on. Timebuyers will do well to think in these terms when selecting stations. SAM's area data are arranged in such a way that quick county-by-county comparisons can be made to determine 'best-station-in-county' for one county or a group of counties. This type of comparison may well yield one station or a group pattern for further consideration."

(Note: This is not a trick timebuyers can do with the 400 SAM station reports, unless they want to do an awful lot of cross-checking between reports. Special area reports will be

prepared by SAM "at cost" for agencies and advertisers, however, according to Baker.)

**11. "Ties" between stations can be broken with other related measures:** Frequently, timebuyers will run up against a situation where two stations seem to have the same circulation, and an advertiser's budget can only buy one. Which is the better buy? "Ties can frequently be broken by using circulation data which shows the number of homes reached every day by a station as contrasted with the number of homes reached once a week or oftener. A further refinement of this process is the 'average daily audience' which can be calculated with the formula reproduced on the cover of each SAM station report," Baker explains.

"Another way to break apparent 'ties' is to use program ratings. They may show that one station enjoys a larger 'share of audience' than another—even though they may both reach the same number of homes."

**12. Avoid classifying stations by "types" in using SAM circulation data:** Baker explains the danger inherent in this practice as follows: "There are real differences between stations with regard to their circulation. But avoid classifying stations into 'types' of stations as having the same amount or kind of circulation. This kind of thinking forces stations into forms and shapes which many of them try very hard to avoid.

"Some stations are very proud of the fact that their audience is chiefly among foreign-language groups, or among farmers, or among Negroes, or among the sports fans, or music lovers. The buyer must therefore look to other sources of information than mere circulation figures, and judge a station as well on its ability to achieve individuality."

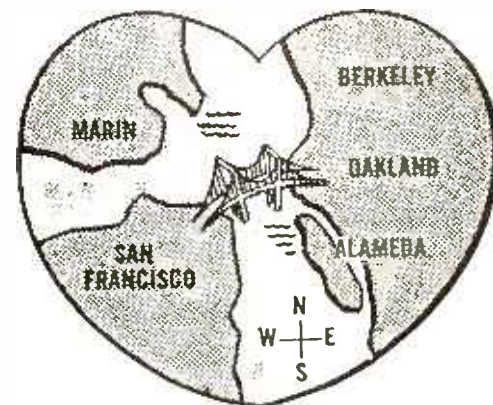
**13. Don't think of station circulation solely as popularity contests:** "Remember," Baker warns, "that station audiences are determined by a series of factors. Among them are the quality of the signal, the type and caliber of its programs, the competition offered by other stations, the popularity of its network affiliation, the promotional efforts of the station, etc. Formulas are no substitute for the experienced timebuyer." ★ ★ ★



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 rates see listing  
or call

**PAUL H. RAYMER CO., Inc.**

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





Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate commitments are recommended.



... 6th oldest CBS Affiliate ...

## BMI

**Pin Up Sheet  
YOUR EVERYDAY GUIDE  
TO CURRENT SONG HITS**

The broadcaster faces a daily challenge of providing the best in recorded musical entertainment.

To help meet this challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as *Hit Tunes*.

Most broadcasting stations keep the BMI "Pin Up" sheet prominently posted as a convenient reference. Complete record information is provided, as well as a handy calendar listing dates and events important to broadcasters.

*If you'd like your own personal copy—write to  
BMI Promotion Dept.*

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

## SHELL CHEMICAL

(Continued from page 37)

Ammonia is one of man's most familiar chemicals but it has been used as a fertilizer (it is rich in nitrogen) for only about 20 years. Shell's distribution is confined at present to states west of the Rockies.

**How Shell sells the farmer:** Although Shell's agency, J. Walter Thompson, is always prepared to fire emergency advertising blasts and is primed with a flexible ad budget for that purpose, most time buying starts off with a schedule. It is revised frequently as the cycle of ploughing, planting, and harvesting progresses.

Take the cotton schedule for Aldrin, for example. Hal O'Connell, Shell Chemical account executive at JWT (he handles Shell Oil, too), knows that during March and April the cotton farmer is normally bothered by thrips and cutworms. In May, it is the boll weevil. In June and July it is the boll worm. But if planting is late or early, the entire radio schedule must be shifted accordingly in the areas affected.

In many areas, the boll worm has supplanted the boll weevil as No. 1 destroyer of cotton. Like the weevil the worm attacks the payoff part of the plant—the cotton boll itself. Shell Chemical field reps keep a trained eye open for such infestation changes and radio commercials must be revised as these changes occur.

During 1952, Shell bought more than 70 stations to sell Aldrin to cotton farmers in nine states—Alabama, Arkansas, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, Oklahoma, and Texas.

Dieldrin is also advertised as a cotton-pest killer. Because it is effective in hot climates, Shell has put on special radio campaigns for Dieldrin in the Rio Grande Valley and Mexico. Shell has found that Dieldrin used in combination with DDT is the most effective killer of the boll worm and Dieldrin-DDT messages replace Aldrin in areas with heavy boll worm infestation.

D-D involves a slightly different advertising approach than the insecticides for two reasons: (1) Soil fumigation is relatively expensive and (2) since soil fumigants kill plants, too, they must be put in the soil before planting and time must be allowed for the fumigant to dissipate.

D-D's target is the microscopic nem-

atodes, a worm-like pest, and the best way to kill it for sure is to inject the liquid D-D right into the soil. It turns into a gas which then permeates the soil thoroughly.

Because of its cost, D-D is advertised for such crops as tobacco, celery, and tomatoes, where the dollar yield per acre is high. To get around initial price resistance, Shell radio commercials urge the farmer to treat only *part* of his land and then compare the results with the untreated area. The commercials are as personal and specific as they can be within a minute's span. Here is a typical D-D commercial announcement:

"Tobacco growers: If root-knot nematodes have cut your tobacco profit, listen to what Avery Powers of St. Pauls, North Carolina, has to say about D-D, quote: 'I fumigated part of my tobacco with D-D during the 1951 season. I made almost 2,000 pounds of tobacco per acre on the treated land . . . 247 pounds more per acre than on untreated land. This extra tobacco

**"A TWO WAY STRETCH"  
MAKES THE FIGURE**

50,000  
WATT  
COVERAGE

AT  
5,000  
WATT  
RATES

**YOU GET...**

Equal spot coverage on WLEA, Hornell, New York. This combination gives you primary coverage of the Rochester market plus primary coverage of the great non-TV Southern Tier—288,720 radio homes at no increase in rates.

**YOU BUY...**

Spot coverage at regular rates on Rochester's fast stepping station WVET

WVET

MUTUAL

**REALLY STEPPING OUT**

**IN ROCHESTER, N. Y.**

Represented Nationally by  
**THE BOLLING COMPANY**



sold for \$240 more per acre . . . many times the \$15 I spent for treatment.' End of quote. And Avery Powers' case is not exceptional. Tobacco growers everywhere recognize the value of D-D. Where root-knot nematodes are present D-D knocks them dead. There's no substitute for D-D made exclusively by Shell Chemical Corp. It comes ready to use in factory-sealed containers. So, get in touch with (dealer's name) in (town). Phone (number) right now for your supply of D-D."

This commercial was beamed during the early part of last year, well before the tobacco was transplanted from the seed beds to the field. Because cold weather delayed tobacco planting in 1952, a secondary campaign on radio followed the one originally planned.

The unpredictability of weather and pests are not the only things Shell and its agency must be prepared for. Since Aldrin and Dieldrin are new, many uses for different pests and in different areas have to be established and approved. This approval comes from the U. S. Department of Agriculture, which must okay the use of insecticides (1) against specific pests, (2) for specific crops, (3) in specific areas.

Early last year the department put its stamp of approval on the use of Aldrin for fighting corn rootworm in Iowa and adjoining states. Aldrin generally comes mixed with fertilizer for this purpose, but the department's okay came after most farmers had already bought their fertilizer.

Shell and JWT jumped into action with special radio commercials telling the farmer how Aldrin could be applied to his field and worked in during harrowing and disking. Farmers who had not yet fertilized their fields were given radio instructions on how to mix

Aldrin and fertilizer in cement mixers.

The agency quickly bought 20 stations in Iowa, Nebraska, and South Dakota. Each broadcast 30 announcements during the three-week campaign starting 10 March. A second campaign, just as speedily organized, followed the first after the Missouri River floods delayed corn planting.

**Time buying strategy:** Ad Manager Keel says this about radio: "It can command the farmer's attention during certain periods when no other medium will work. Through research, we know these periods are in the early morning and during noontime. When the farmer is busy, he generally takes time out only to eat and listen to weather and market reports."

Shell Chemical's time buying approach, therefore, is more or less fixed to one pattern—two announcements per day during the week, one in the early morning and one around noon. Timebuyers look for adjacencies to newscasts, especially those containing weather and market reports.

Stations are bought primarily for the coverage required. This involves the agency in the study of crop and infestation maps. Where two or more stations are competitive in coverage, the criterion, of course, is cost-per-1,000 delivered rural audience. Metropolitan power stations are occasionally used. They are often considered good buys for Shell Chemical in the early morning, when rates are low and listeners are primarily rural.

In addition to radio Shell Chemical's ad money goes into (1) once-a-month farm magazines, which Shell uses for detailed technical messages about its products, (2) farm newspapers, (3) billboards, and (4) technical literature and promotion material. ★ ★ ★

## CHRISTINA ON RADIO

(Continued from page 31)

She chooses the questions with the idea of giving the program variety, and her listeners information about new trends in gardening equipment, feed, insecticides, new and tried varieties of flowers, as well as an occasional legend or anecdote about flowers.

**Christina's ad policy:** Christina's advertising expenditures have actually not risen in proportion to her success. From a total investment of \$3,000 in radio in 1940, Christina Flowers spent 75% of its \$15,000 ad budget in 1952 on that medium. The remaining 25% of the budget paid for newspaper ads, strictly institutional catalogs which she occasionally sends out after mentioning them on her program, direct mail—she uses statement inclosure and stuffers—as well as her booklet offers. Her newspaper advertising does not tie in with her weekly Monday morning radio program. The 100 or so inches of black and white that Christina Tinger uses per year plug only special sales. Sometimes, particularly during the holiday season, Christina rounds out her ad campaign with spot announcements on other Oklahoma stations: KOME and KTUL.

As she explains her advertising policy to SPONSOR: "I do very little other than my *Garden Club* advertising, with the exception of a 13-week, 30-minute show on KOTV in 1951." (Christina liked TV, put on the show herself, but didn't have the time to continue it.) "Over a period of 13 years, I have used KVOO almost exclusively. We do very little newspaper advertising, and other than my stationery, I don't plug my radio show."

Her lecture tours coupled with a pol-



Subsidiary of the Boston Herald-Traveler Corp.

## This is WHDH's Christine Evans!

Mon. thru Fri. 9:35-10 A.M. and 1:00 to 1:30 P.M.

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

**W H D H**  
50,000 WATTS  
BOSTON

See Your John Blair Man

# FIVE NEW DEPARTMENTS

*that Sponsors Will Use*

*How to make SPONSOR ever more useful to air-minded advertisers and agencies is SPONSOR's mission in life. In 1952 13 regular departments, each a use department, augmented the case histories, industry studies, research articles, and other*

*use features highlighting every issue.*

*Early in 1953 five new departments are being added. Each has a special use function; each will be invaluable to a large group of readers at radio and TV-minded agencies and advertising firms.*

★ ★ ★ ★ ★ ★ ★ ★

**1. SPONSOR-TELEPULSE RATINGS OF TOP SPOT FILM SHOWS.** Once monthly (effective 29 December) SPONSOR presents a chart showing ratings of the 20 top spot films (mostly syndicated) in each market Telepulse surveys. Chart will be supplemented by other TV film data. In alternate issue, when chart does not run, definitive data on new TV film shows and commercials will be featured.

**2. TIMEBUYERS AT WORK.** Effective 26 January, the front section of each issue of SPONSOR highlights four timebuyers who are in the news.

**3. DIRECTORY OF NEW AND UPCOMING TV STATIONS.** Effective 9 February, each issue of

SPONSOR will list 10 key facts about new and upcoming TV stations that every TV-minded buyer will want to have. Date on air, competition, number of sets in market, radio affiliation, radiated power, network affiliation, national rep, key executives are some of these.

**4. NEWSMAKERS IN ADVERTISING.** Nine buyers and sellers of air advertising, including people at sponsor firms, agencies, networks, stations, associated services, will be featured in this every issue department. Starts 26 January.

**5.** Department five is number one in scope, preparation, importance. It will start in March. Full details will be announced at a later date.

► **With these five new departments, and others that will join SPONSOR's use roster as the need warrants, SPONSOR believes that in 1953 more than ever it will fulfill its purpose as the magazine radio and TV advertisers use.**

# SPONSOR

*the magazine radio and TV advertisers use*



icy of personal service have helped establish Christina as a well-known personality in Tulsa.

(Until 1952, Christina didn't use an advertising agency, but made her own contacts, and wrote and placed her own copy. However, last year she gave the account to the White Advertising Agency in Tulsa, with Pete White and Bruce Hall as account executives.)

Her well-established 15-minute radio show actually has the strength of a 15-minute commercial, although her shops are mentioned but twice on the air—at the opening and closing of the show. Summing up the format of her KVOO stint, Christina says: "Our theme song is 'Moonlight and Roses.' The announcer brings me on something like this: 'Each Monday morning at 7:15, we bring you a meeting of Christina's Garden Club of the Air, a presentation of Christina's Flowers, the Ultra-Modern Flower and Gift Shop at 18th and Boston Avenue and the Shop across the street from St. John's Hospital. For flower perfection follow Christina's directions. Now here is your president of Christina's Garden Club . . . Miss Christina. . .'"

"At the close, a little more theme and mention of addresses and sponsor—really, that is all there is to it."

**Direct results of Christina's show:**

However modestly Christina Tinger may sum up her radio achievement, her program promotes a constant awareness of the use of flowers in the home, in offices, as well as of the pleasures of gardening. Today, the show draws an average of over 200 letters a week, without taking into account increases in response whenever a special offer is made.

Last fall, Christina made \$2.50 to \$5.00 bulk offers, mentioning them just

twice on one broadcast. These two mentions sold over 400 of the advertised items.

On another broadcast, she offered a booklet called "Beautiful America with Roses." This one mention resulted in requests for 1,000 booklets within that one week.

Encouraged by the demand for booklets that tell the story of certain flowers and give tips on floral arrangements, Christina made another booklet offer on the air, suggesting that members of the Garden Club request her "Living with Flowers." Each month she sends out 7,000 of these booklets, at a \$700 expense to her which she finds justified because she has found this booklet a valuable aid in keeping interest in flowers at a high pitch.

An original "Corsage of the Week" contest, first sponsored in 1943, was met with such enthusiasm, that Christina initiated a regular "Corsage of the Week" in September 1952. Here, in the announcer's words, is how this give-away works:

" . . . Maybe I'd better explain how you may be the winner of the 'Corsage of the Week.' For the best question sent in each week, Miss Christina awards a corsage—we call it the 'Corsage of the Week.' Just address your question to *The Garden Club*, in care of KVOO, Tulsa. No matter where you live, if you are the winner—your corsage will be sent to you immediately! Now, isn't this worth just a few minutes of your time. Today, write Miss Christina your question on flowers or gardening and address your card or letter to *The Garden Club*, KVOO, Tulsa. And now, I see that time is up for today's Garden Club meeting—but come next Monday morning at 7:15 when it's once again time for *The Garden Club*—be listening, won't you. . ."

**A look at the floral industry:**

Despite a general upswing in the floral industry, Christina is aware of the challenge facing florists and is prepared to meet it. Since the beginning of World War II, people have been buying and using more flowers, but biggest and constant inroads are made into demands for flowers by charitable organizations which urge families to forego flowers for funerals and to contribute to their favorite charities instead. (Christina has made it a practice in the last few years to send flowers to every funeral in Tulsa free, with a card signed by her.)

The floral industry also suffers from the public impression that flowers are meant only for holidays and special occasions. At these times, flowers are often higher priced, particularly since it is frequently the more perishable flowers rather than durable plants which are then in demand. These factors have contributed to the impression of consumers that flowers are high. The way the industry can counteract these snags in public relations is by an educational advertising policy rather than by concentrating their ads on holiday seasons when the public is flower-minded anyhow, and doesn't need the reminder as much as every day. Christina believes, Consumers need to be educated to the constant use for flowers in the home, she says, and the industry must gear itself toward a constant market.

Major colleges and universities have been adding horticulture and floriculture departments over the past decade, and better trained growers, hybridizers, and artists are joining state and city associations of florists in their schools and clinics. However, the key to the problem, Christina feels, is still for florists to advertise all year, and in an informative way. ★ ★ ★



Subsidiary of the Boston Herald-Traveler Corp.

**This is WHDH's Ray Dorey!**

6:00 A.M. to 9:00 A.M. (Mon. thru Sat.) 7:00-7:30 P.M. (M-F)

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

**W H D H**

**50,000 WATTS  
BOSTON**

See Your John Blair Man

**ROUND-UP**

*(Continued from page 67)*

WQXR for the past two and one half years but this is the first time that they have been grouped and offered for sale as a network. (Sales headquarters are at WQXR, New York.) Most of the network will carry WQXR's evening programs from 6:30 to 11:06 p.m., Monday through Saturday, and from 3:00 to 11:06 p.m. on Sundays. The majority of the stations will also carry programs originating from WQXR during the daytime when they are not broadcasting local programs.

\* \* \*

The 10th Annual Brand Names Day conference takes place 15 April at the Waldorf-Astoria, New York. Louis Hausman, administrative v.p., CBS Radio, has been named to the 16-man planning committee for the event, will supervise entertainment arrangements at the Brand Names Day Dinner in cooperation with Lester Gottlieb, v.p. in charge of network programs for CBS.

Chairman of the planning committee is Edwin S. Friendly, v.p. *N. Y. World-Telegram & Sun*; other members include: Edgar S. Bayol, Coca-Cola Co.; Howard R. Besuden, Procter & Gamble; Richard Borden, Atlantic Refining Co.; George W. Fotis, Remington Rand; Harrison Fraker, Topics Publishing Co.; Gusreid V. Freund, Frankfurt Distillers Corp.; Monroe Green, *N. Y. Times*; Julius Haber, RCA Victor; Richard E. Mueser, Hat Corp. of America; Richard A. Murray, *N. Y. World-Telegram & Sun*; Charles A. Rheinstrom, J. Walter Thompson; O. A. Saunders, Hewitt, Ogilvy, Benson & Mather; Bruce Watson, General Foods.

\* \* \*

KFAC will occupy new offices and studios in Los Angeles' Prudential Building as of 15 March. The station will have 6,000 square feet on the ground floor of the building, will have the benefit of the latest technical improvements to aid in its main programming purpose: to provide the finest possible reproduction of good music. The new studios are on L.A.'s Miracle Mile, a district which is rapidly becoming "ad agency row" in that city. In the immediate area of KFAC's new location are BBDO, Calkins & Holden, Carlock, McClinton & Smith, Mogge-Privett, J. Walter Thompson, and Harrington-Richards. The new CBS television studio is six blocks north. \* \* \*

**MEN. MONEY**

*(Continued from page 10)*

slam-bang from a sustainer? Of course you can't. Styles in statistication are changing. And in saying this we do not forget a hidden motive in the "Luigi" cancellation, namely, that Italian-American owners of grocery stores and viewers had been protesting to General Foods that certain characters stereotyped Italian-Americans.

\* \* \*

Swing the light 'round and take a look at two magazines. One we shall not name but it has better than 2,000,000 circulation. Yet this magazine has agony selling space because admen don't quite admire the editorial content. Despite the statisticated circulation tale, the magazine looms in the thinking of too many clients, and perhaps unfairly, as "carbon copy." In short, short on allure. Contrast the magazine which has 2,000,000 circula-

tion and trouble selling space with the theatrical weekly *Variety*, which has never once, in 47 years, ever told anybody how many copies it prints or sells. Completely unstatisticated though it is, the recent anniversary edition of *Variety* ran to 292 pages, 80% of it advertising. Don't overlook personality.

\* \* \*

Back to the facing two directions at the same time and arguing two points of view simultaneously. Plainly the unanalyzable quality of personality, allure, gl'amour, sex appeal, it, zowie is a thing of supreme importance in all dealings with the public (i.e. consumers). Again and again the unstatisticated personality breaks through the rigid rule that advertisers will only buy on ice-cold arithmetic.

\* \* \*

But it comes out the same in the end. If it's real allure-gl'amour, it won't take long to pile up a statisticated confirmation. So really there's no conflict so long as plenty of latitude is allowed for the newcomer to come through and so long as yesterday's statisticated values are not blindly worshipped. \* \* \*

**BIG AGGIE LAND:**

**Country-politan Market**

surpassed only by metropolitan NYC and Chicago.

•  
WNAX—570

Yankton-Sioux City

Represented nationally by

The Katz Agency

•  
CBS Radio



**CLEVELAND'S**  
*Chief*  
**STATION**

**WJW**

**5,000 WATTS—850 K.C.**

**BASIC ABC NETWORK**

**REPRESENTED**

**BY**

**H-R REPRESENTATIVES**



## BETTER RATINGS

(Continued from page 27)

World War II. The NCS figure was 17,706,930 for late spring; the NBC figure for the same period was 17,627,300. The small difference, both NBC and Nielsen feel, lies in the fact that the NCS study counted in a lot of TV sets NBC usually misses. Such "lost" TV sets includes those that are custom jobs, sets made from kits, and those made by non-RTMA firms. NBC gets the bulk of its information only from RTMA members and their distributing organizations.

3. Auto radios make up a huge "audience on wheels." The figure shown in the box on page 26 shows the number of families—22,630,820—who own one or more car radios in working order. The total set count, since many families are multi-car families and have radios in most of them, will be even higher. The NCS figure on total car sets, when it's finally compiled, isn't likely to be higher than such previous auto-set counts as BAB's estimate (January 1952) of 27,500,000 radio-equipped cars. This is due chiefly, to the fact that Nielsen omitted car radios "not in working order and not soon to be fixed," and because even the best previous auto-set studies were done from samples only a fraction of the size of the 100,000-home NCS study.

4. Multiple-set homes represent an important segment of the broadcast audience. Some 43.7% of the nation's 43,849,460 radio families—nearly 20,000,000 homes—are multiple-set homes, and own two or more radios in working order, according to NCS. TV, the NCS study also found, didn't drop an axe on radio. Out of all the radio homes in the country, NCS found that

39% of them were radio-only and 61% were TV or TV-radio. But, in the multiple-set homes only, NCS found that 50% of the three-set radio homes were radio-only and 50% were TV or TV-radio. Conclusion: TV owners don't cancel out radio with TV viewing; many of them (and they're usually an upper or upper-middle-class home) simply add more radios, or move radios into other rooms around the house.

5. Many of the preceding findings will affect the circulation data from NCS. Stations who subscribe to the "Comprehensive" Service of NCS will

★ ★ ★ ★ ★ ★ ★ ★

"By all means use film when it proves beyond a question of doubt that it can do the best job of selling for you. But, under no circumstances, put all your eggs in the celluloid basket. It has an insidious way of drying up your own creative personality and the personality of the products you have to sell."

PAUL PHILLIPS

Radio and Television Director  
The Aitkin-Kynett Co.

★ ★ ★ ★ ★ ★ ★ ★

receive breakdowns in their station reports which show weekly circulation (daytime and nighttime, and totals) by "single radio set" and "multiple radioset" homes. Also, these NCS reports will show similar circulation data in "homes with car radio." Thus, timebuyers can build up station lists which feature stations that are particularly strong in multiple-set homes, or which have a strong appeal to motorists.

The advantages of such a process accrue from being able to pinpoint special audiences for, say, automotive products or a food product at a time of day when kitchen radios (a major radio placement area in multiple-set homes) are in use. ★ ★ ★

## 510 MADISON

(Continued from page 12)

### RADIO MAP

This is to thank you very much indeed for sending me the two copies of your World Commercial Radio Map, requested in my letter to you.

Your kindness in meeting my request is greatly appreciated and the maps in question will be invaluable.

Since I wrote to you the first copy of SPONSOR has come to hand and it makes very interesting reading.

ALLAN BLOMFIELD

Film & Radio Manager  
W. S. Crawford Limited  
London, England

### TV IN AUSTRALIA

Thank you for sending us a copy of SPONSOR's first "International Report to Sponsors." We congratulate you on this publication—we feel it is an excellent idea and would be a valuable medium in this country, although television, as far as Australia is concerned, is still around the corner.

FRANK GOLDBERG

Governing Director  
Goldberg Advertising (Aust.)  
Sydney, Australia

### MARS ON RADIO-TV

We read your article on Mars and the candy industry with great interest. (See "Radio-TV best sales tools we ever had—Mars," SPONSOR, 15 December 1952.)

Congratulations on a fine coverage and reporting job.

JOHN P. BERESFORD

Account Executive  
Cecil & Presbrey, Inc.



Subsidiary of the Boston Herald-Traveler Corp.

## This is WHDH's Fred B. Cole!

Mon. thru Sat. 10:00 A.M. to 12:00 NOON

One of the outstanding WHDH personalities who is selling your products to Eastern New England's Market of over 1,500,000 Radio Families.

# W H D H

50,000 WATTS  
BOSTON

See Your John Blair Man

# FAST

**IN HOUSTON**  
with Growing  
Audiences in  
**RADIO and**  
**TELEVISION**

**daytime audience**

**UP 30%**

Neilsen Coverage Service, May, 1952,  
shows 410,570 daytime radio homes . . .  
30% more than comparable 1949 BMB figures.

**nighttime audience**

**UP 11%**

Neilsen Coverage Service, May, 1952,  
shows 364,320 nighttime radio homes . . .  
11% more than comparable 1949 BMB figures.

**TV audience**

**UP 94%**

**Total TV sets in  
area on January 1, 1953**

**225,000**

**an increase of 94%  
over set count on  
January 1, 1952.**

**KPRC**  
**HOUSTON**  
JACK HARRIS  
Vice President and  
General Manager  
Nationally Represented by  
EDWARD PETRY AND CO.

## Newsmakers in advertising



**Frank White**, president of NBC, brings to his new job the distinction of having been a key executive of three networks (before NBC, Columbia, and Mutual). Unprecedented is the fact that within the period of one year he was president of two different nets. He has been in broadcasting for 15 years, prior to which he was treasurer of the Literary Guild, Stage Publishing, and Newsweek.



**Frederic W. Zir**, founder and president of the company which bears his name, has added a new merchandising gimmick to his transcribed Guy Lombardo Show. Each local sponsor gets \$2,500 worth of Gruen Curvex watches when he signs a 52-week contract. Local announcers phone listeners during the program and award a watch each week to the person who identifies the "mystery medley."



**Jack Doran**, advertising manager of Simoniz Co., says of its recent alternate-week buy of The Big Story, "We're not gambling. TV has proved its effectiveness in selling our line of cleaners, polishes, and waxes for car and home. These products lend themselves to dramatic demonstrations and 'before and after' use contrasts." Company continues its 70-week old participations in the Kate Smith Hour, besides the recent TV buy.



**Tom McDonnell**, director of program development of Foote, Cone & Belding, fooled a lot of New Yorkers on New Year's Eve. For an hour-long show aired at 11:30 p.m. over seven stations (WNEW, WMGM, WCBS, WJZ, WOR, WNBC, WMCA), Tom taped the music of Gum Lombardo in an NBC studio, used live audience and convinced listeners they were at a live party. Rheingold beer was the sponsor.





**By Any Measurement...**

**...the FIRST Station  
in Chicago Television**

**FIRST in Programming —**

More than 25 hours per week of NON-FILM local programs prove a constant and successful effort to provide the best in TV for viewer and advertiser.

**FIRST in Audience —**

The average WNBQ rating for all quarter-hours is 17 PER CENT greater than the second station.

(American Research Bureau, November 1952)

**FIRST in Sales Power —**

Ask any of the many WNBQ clients.

**YES, SOME SPOTS ARE BETTER THAN OTHERS ...**

*...and in Chicago television these spots are on*



Represented by  
**NBC SPOT SALES**



New England's  
**fastest  
growing  
area** is Eastern  
Conn... Served best  
by its largest city  
**\*NORWICH** thru  
**WICH**

Some of Eastern  
Connecticut's big  
installations include

- **DOW CHEMICAL**  
(Six miles from Norwich)
- **ELECTRIC BOAT CO.**  
(Submarines)
- **SUB BASE, GROTON**  
(Ten miles, nearly 15,000 people)
- **PHIZER CHEMICAL**
- **AMERICAN SCREW CO.**
- **U. S. FINISHING CO.**
- **AMERICAN THERMOS CO.**  
and hundreds more.

Here is the #1 Hooper  
station with the best Local Music

and News programming and

Now

one low rate

6:00 AM-10:15 PM



contact John Deme, Mgr.

\*Norwich 37,633

New London 30,367

## Newsmakers in advertising (Continued)



**Edwin "Red" Reynolds**, radio-TV director for Fletcher D. Richards, Inc., is credited with selling American Machine & Foundry Co. on the use of CBS TV's Omnibus. The firm's approach is unique as it hopes not only to show its defense role to the public, but to do a straight selling job to decision-makers in the audience. Imaginative programing to sell their imaginative manufacturing is copy theme.



**Hubbell Robinson**, v.p. in charge of CBS TV network programing, made news when he announced George S. Kaufman would return to This Is Show Business. The acerbic wit's remark, which he says was intended as a slap at over-commercialization of Christmas, was considered an affront by many viewers who complained. Critics, others defended Kaufman. Show goes sustaining 24 January; includes Kaufman.



**Eugene Katz** has just moved up to the presidency of the Katz Agency, replacing his father who became board chairman. With the exception of 30 months he spent with OWI in Washington and London during the war, Gene has been with the organization since 1929. Prior to that, he was an advertising salesman and later a police reporter on the Daily Oklahoman in Oklahoma City.



**Robert M. Ganger**, president of P. Lorillard Co., made a prediction last November that by 1960 as much as 50% of cigarette sales will be accounted for by king-size and filter types. That the trend is well under way is substantiated by Business Week estimates of 1952 cigarette sales which show that king-size are up 54% and various filter types leaped up 66% over 1951.



**David M. Crandell**, new supervisor of television production at N. W. Ayer & Son, Inc., brings a wealth of experience to the post. Starting with a B.A. in drama and an M.A. in theatre, he did free-lance radio writing, acting, and producing on the Coast, worked in summer theatres, TV assignments, and, as an NBC TV director, handled such shows as Colgate Comedy Hour, Cameo Theatre, and Bob & Ray.



**Canada settles with U.S. TV nets; rates cut**

U.S. TV nets have now settled squabble with Canadian Broadcasting Corp. over share of sponsor's dollar. CBC's 2 TV stations, CBLT in Toronto and CBFT in Montreal, plan to add ABC, CBS, NBC shows soon as possible. (Du Mont hadn't joined boycott.) Terms of settlement: approximately 50-50 split, sponsor to pay only \$750 an hour for CBLT (instead of \$1,500) and \$375 for CBFT (instead of \$500). CBC dropped policy of charging for unused facilities, crews.

-IRS-

**Weed's Canadian business up 10%; CJON added**

Peter McGurk, Weed & Co.'s expert on Canadian radio, reports firm's Canadian business reached new high past 12 months, topped 1951 by 10%. Reasons, aside from "hard work on our part": (1) sponsors' increasing awareness of big multi-billion Canadian market; (2) growing appreciation of fact Canadian radio can be bought cheaper in U.S. in that agency doesn't have to set up complete new office. Weed has added CJON, St. John's, Newfoundland, to list of over 30 Canadian stations it reps.

-IRS-

**Alaska net expects boom year, lists new sponsors**

New sponsors over Alaska Broadcasting System's 6-station net announced by Alaska Radio Sales' Roy V. Smith: American Tobacco (BBDO), "American Way"; Rexall Drug (BBDO), "Amos 'n' Andy"; Blatz (McCann-Erickson) and K & L Distributors, Seattle, baseball; Borden (Y&R), daily participation in "Milady's Memo." ABS expects 1953 to be record year.

-IRS-

**World radio audience totals 600 million**

Pan American Broadcasting Co.'s consultant, Dr. Arno G. Huth, estimates total radio sets in world rose from 56,765,000 in January 1936 to 120 million in January 1941, 170,750,000 in January 1950, and 200 million in fall 1952. Among leaders: Germany, 14 million; Britain, 10.4 million; Japan, 9.5 million; France, 7.4 million registered, 2 million estimated undeclared sets. He concludes: "World radio audience totals over 600 million listeners."

-IRS-

**Radio best in Latin areas, Vladimir reports**

Radio still gives best coverage in Latin American countries, chiefly because of illiteracy, according to Irwin Vladimir, president of Irwin Vladimir & Co. Discussing recent trip with SPONSOR, he cited Honduras where entire press reaches only 30-35,000 out of 1.5 million pop.

-IRS-

**Chinese, Japanese on KONA (TV) in Hawaiian Islands**

KONA, one of 2 new Honolulu TV stations, has begun broadcasting Chinese, Japanese programs once weekly. Packard Motors canceled Presidential inauguration film over KGM3-TV after last issue of SPONSOR went to press. (See "Why radio is strong in Hawaiian Islands, SPONSOR, 12 January 1953.)

-IRS-

**Colgate lauds Aussie radio for success**

Quote from Australian Colgate-Palmolive's ad manager, K. J. Begley: "Australians use more Palmolive soap per capita than any other nation in the world. Much credit for that has been due to our extensive use of radio advertising." (Australian "Broadcasting & Television")



### Does Madame Commissioner know?

Perhaps by the time these lines come out the FCC will have handed down its final decision in the ABC-UPT case and the merger will have gone into effect. But it would seem to be of interest for the future of the broadcast medium to make the record clear on one point of the several controversial ones that have surrounded this case.

Commissioner Frieda Henock has been relentless in her hammering on one note in her opposition to the merger. The background of her antagonism is not so relevant here as her persistence in restating that the stations affiliated with ABC would not be hurt by the continued delay in arriving at a resolution of the case.

Talking as we have to ABC affiliates in our travels around the country, we think that Madame Commissioner is

both factually and delinquently wrong; factually, in terms of the amount of revenue that they have recently been getting from the network, and delinquently, in the sense that she patently hasn't gone to the trouble of asking them herself.

The arithmetic is simple. For the first nine months of 1952 ABC reported a slight profit for radio but substantial losses in TV revenue. Even though ABC benefited from the time bought during the political campaign it is doubtful whether by the end of year the network as a whole got back to the break-even point.

From the way the affiliates have expressed themselves to us, they're inclined to link their individual state of health to the health of the network. They don't understand why anyone on the Commission should think it no longer necessary to speed the final decision in the matter. Or, have the opponents of the merger on the FCC theories of their own relative to the need, or reasons for existing, of networks? Aside from the fact that affiliates need the programming and revenue from networks, the Commission might be reminded of the record of service that the networks have built up over the past 25 years.

How crucial the situation has become for many an ABC affiliate may be measured by this: In our swing around the country recently a number of ABC stations told us that, because of the sharp cut they've experienced in network revenue, they were seriously considering going independent. Madame

Commissioner Henock may retort to these woes with a "Then let them eat cake," but it happens that the affiliates prefer a break and income from the network is looked upon by them as a substantial portion of their staff of life.

### Stop rushing for cover

It's about time that radio and television stopped running with the rabbits and took their place among the lions when it comes to reacting to the roars and the bleats from pressure groups. The newspaper field is respected to a large degree for the strength it has shown in standing up to pressures from similar sources. Over the years newspaper advertisers have taken their cue from this steadfastness and shrugged off the outbursts of fanatics, the emotionally unstable, and publicity seekers.

Timidity in dealing with pressure groups can only lead to more insidious snapping of the whip and more timidity. Advertisers, along with broadcasters, should consider that the breaking point has already been reached and start taking pause whenever the pressure boys put in their deadly work.

Once such a policy of resistance has been adopted, advertiser's sales manager won't be so readily inclined to rush into action whenever the sponsor gets that "get-him-off-the-air" phone call from, for instance, that Syracuse chainstore operator, whose greatest boast, incidentally, is that he's got a trophy room full of heads of people he's had lopped off in television.

## Applause

### Educational TV

Of interest to educators, advertisers, broadcasters, FCC, and others assaying the need and demand for educational TV facilities are two recent experiences in Baltimore.

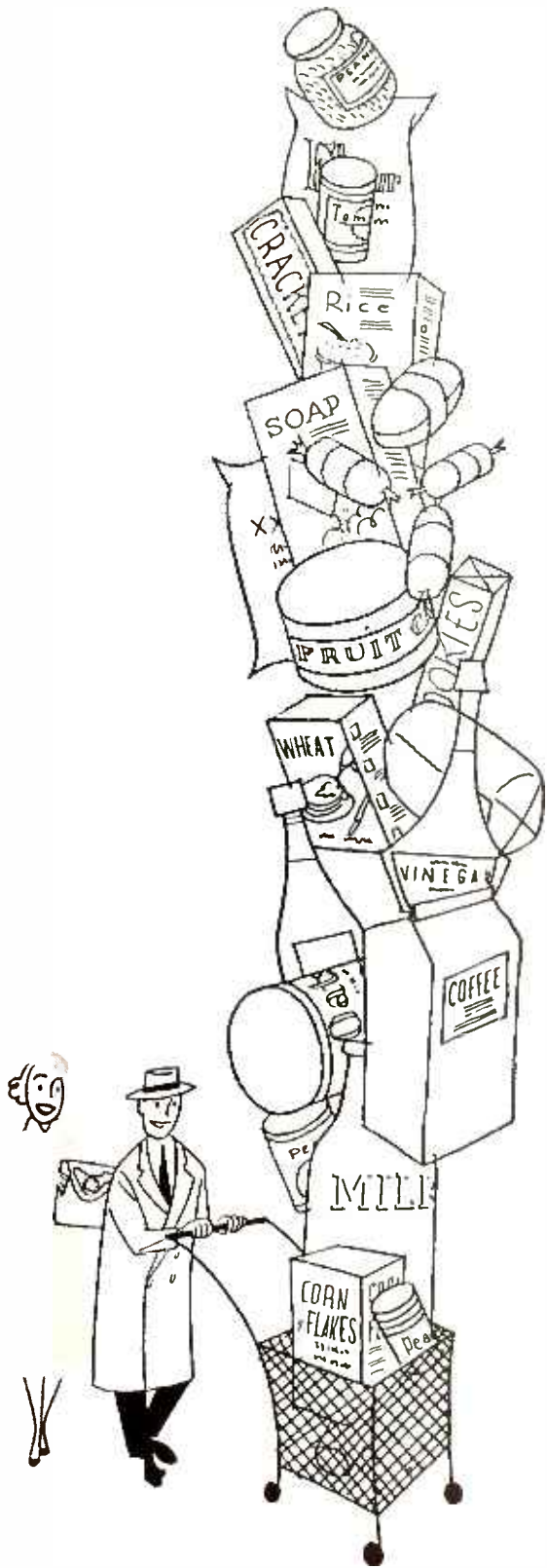
First, there was a school strike which prompted Tony Provost, v.p. for radio and TV of the Hearst Corp., to offer WBAL-TV's facilities to the Board of Education. This was accepted with the suggestion that other stations be invited to participate, making as much of a citywide test as possible. WAAM-TV, WFBR, and WWIN joined in

bringing the classroom to the Baltimore children. In addition to providing the technical help and facilities for the broadcasts, WBAL-TV, for example, furnished time valued at about \$6,000. While not all of this was commercially lost to the station, a considerable portion was. When the returns were in, it was discovered that the TV classroom wasn't any more popular than the conventional variety; that it takes all the coercion a mother can muster to keep her child viewing or listening.

Quite a different story emerged from an all-day (closed circuit) demonstra-

tion of surgery and medical information, facilities for which were again furnished by WBAL-TV to the University of Maryland. The experiment, designed to learn whether closed circuit TV could be used effectively to bring new medical data to doctors in remote areas, inspired this comment from the University's president, Dr. H. C. Byrd: "As long as there are stations like WBAL-TV providing the facilities and fine technical staff to help the University to fulfill its dream of bringing education into the home, I see no need for, nor would I back, an educational TV channel."





almost 10% of the nation's food sales takes place in WJR's primary coverage area!

W  
J  
R  
the great voice of the great lakes



**WJR MARKET DATA**

		% of total U.S. market
Population .....	12,601,300	8.3
Radio Homes .....	3,785,540	8.6
Farm Radio Homes .....	328,990	5.9
<b>FOOD SALES .....</b>	<b>\$ 3,266,766,000</b>	<b>9.4</b>
Retail Sales .....	\$13,613,431,000	9.3
Drug Sales .....	\$ 464,447,000	10.3
Filling Station Sales .....	\$ 739,614,000	10.1
Passenger Car Registrations .....	4,116,934	10.2

ALMOST 10 PER CENT OF ALL OF THE NATION'S SALES TAKE PLACE IN WJR'S PRIMARY COVERAGE AREA.

WJR-Detroit, Mich. Goodwill Station  
CBS Radio Network  
50,000 watts Clear Channel

The tremendous volume of food sales in WJR's primary coverage area speaks for itself—almost 10 per cent of the national total! Here is an area vital to your national food sales—and an area which WJR covers like no other single sales force. Get your share of food sales in this area economically by using *one influential sales voice*. Use WJR, the Great Voice of the Great Lakes.

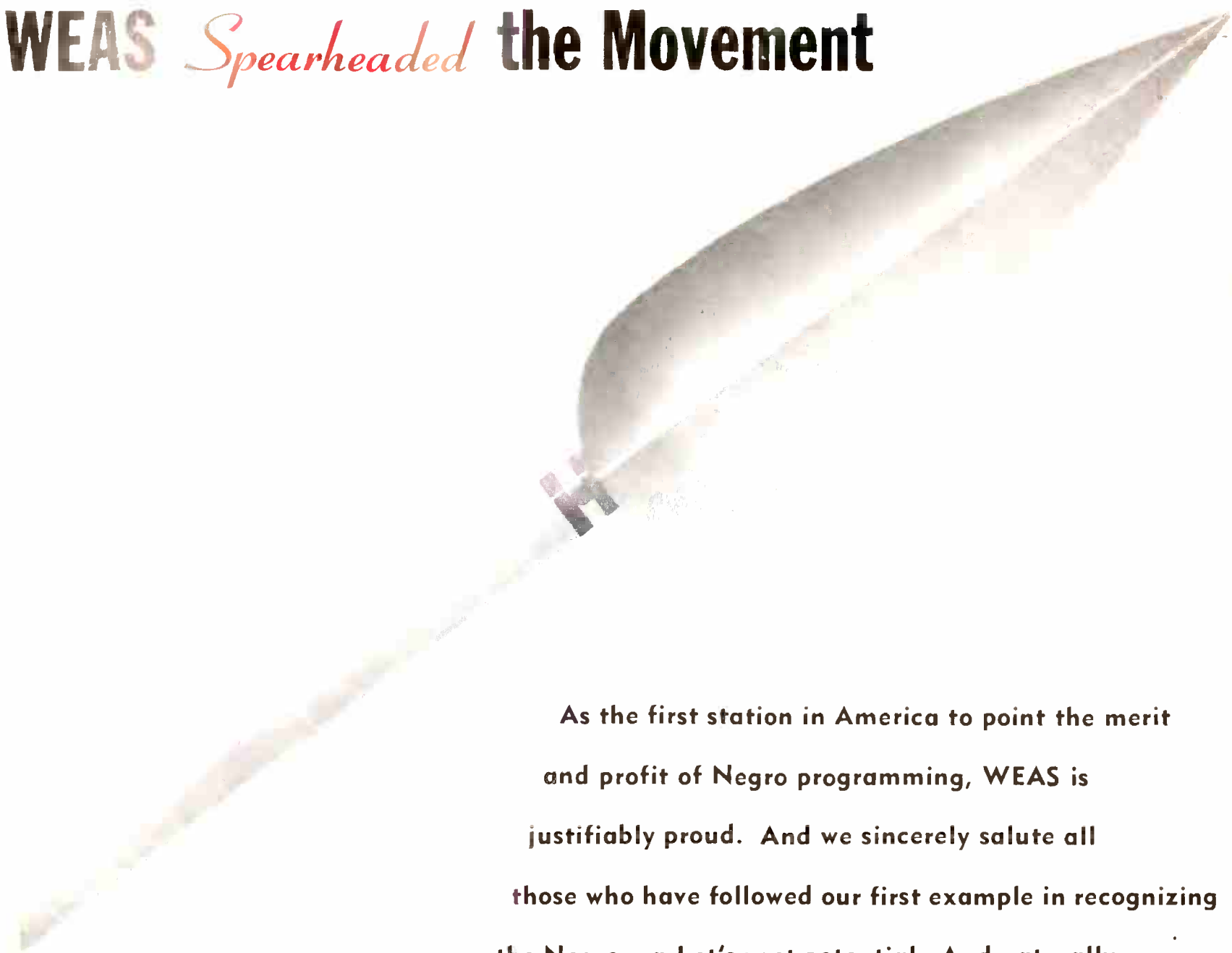
For further information call WJR or your Christal representative today!



WJR, Fisher Building, Detroit 2, Michigan  
WJR Eastern Office: 665 Fifth Avenue, New York 22  
Represented Nationally by the Henry I. Christal Company  
Canadian Representatives: Radio Time Sales, (Ontario) Ltd.

Radio—America's Greatest Advertising Medium

# WEAS *Spearheaded* the Movement



As the first station in America to point the merit and profit of Negro programming, WEAS is justifiably proud. And we sincerely salute all those who have followed our first example in recognizing the Negro market's vast potential. And naturally we are gratified that the latest Pulse of Atlanta reveals WEAS still tops all rivals in the Negro programming field.

# WEAS

*(Flagship of Deep Rivers' Famous Family Four)*

## WGOV

Valdosta, Ga

5000 WATTS

## KWEM

West Memphis Ark  
Memphis, Tenn.

1000 WATTS

## WJIV

Savannah, Ga.

1000 WATTS

## WEAS

Atlanta - Decatur, Ga

10,000 WATTS

CALL YOUR NEAREST  
FOR JOE OFFICE OR STAR  
CANDLER BUILDING  
ATLANTA, GEORGIA