



CURVE STARTS UP

After a Slump: Signs of Recovery

THE experience of radio since the advent of television is the experience of a well-conditioned but cocky boxer who takes an unexpected belt in the jaw: First the stunned surprise, second the instinctive retreat into self-defense to give the mind a chance to clear, third the recovery.

A fighter lives the experience in seconds. Radio has been going through it nearly seven years. There is evidence that at last radio has reached the third stage, with its wits restored and with muscles in its legs instead of rubber.

As a group, the four national networks, the several score regional networks, the 2,748 am and 538 fm stations* will probably show an upturn in total revenue this year. Even if 1955 turns out to be no more than even with 1954, the momentum to carry a better 1956 appears to be building. If the promise of present projections is fulfilled, the historic upward inching of the radio volume curve will be resumed—leaving a dip in the graph at 1954.

* Total stations on the air last July 1, according to FCC records.

the first year since 1937 that total radio time sales failed to show an annual gain.

The fact that radio, in total, is recovering from the slump of 1954 does not mean that all the elements of radio are recovering equally.

All have survived the first stage of stunned surprise. Some are still ducking punches and hoping for their second wind. Some have got their wind back and are fighting skillfully (but with a change in style). Still others are ring-fresh and frisky because they have yet to take the first blow. These are the independents. They have gained with the growth of tv because they had nothing to lose.

Among the elements of radio, the first to feel the impact of tv were the networks and their affiliated stations, for national network advertisers began demanding reductions in rates to accompany reductions in audience. Net time sales of the national networks in 1949, the peak year, were \$133.7 million. Last year, according to B•T esti-

Dorothy **KILGALLEN** and Richard **KOL**

★ *...together in—* ★

THE PROVED SUCCESS FORMULA FOR

"Dorothy"

5 informal, intimate half-hours
Every Week!

Six one-minute commercials on each half-hour
plus open and close identifications!

THEY'RE FUN!
THEY'RE NEIGHBORLY!

THEY'RE FASCINATING!

THEY BUY THE BEST IN THE WEST

**CHEYENNE
SOLD**

5 Half hours a week to
HARRIS FURNITURE CO.

PLENTY OF SPONSORS WAITIN' IN

**DAYTON
... WHO
SOLD**

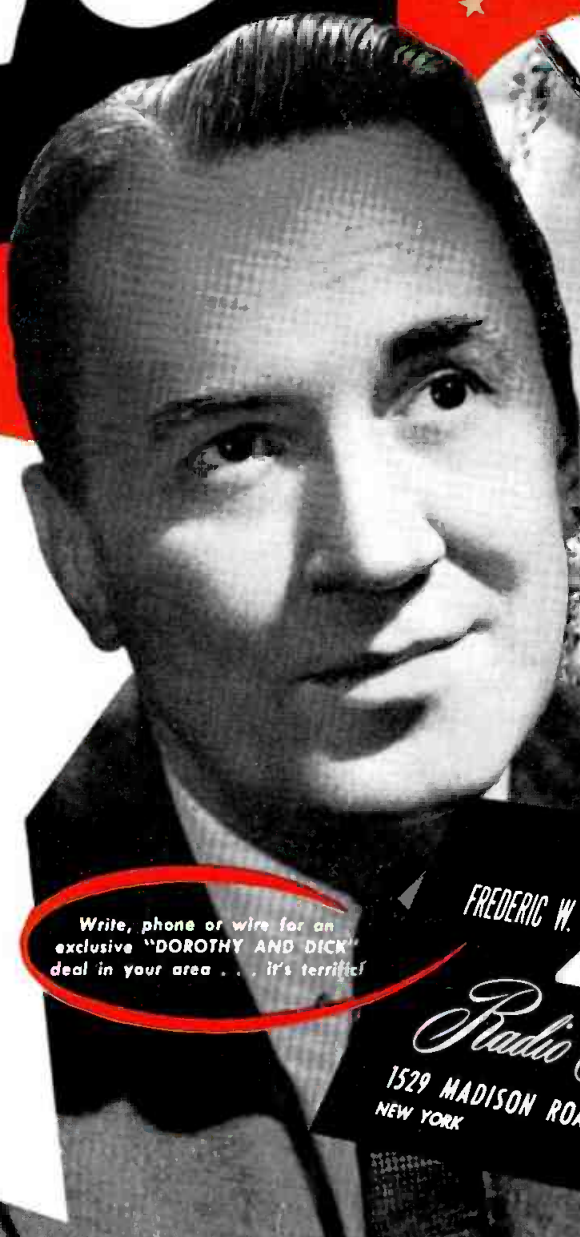
5 Half hours a week to
DAYTON BREAD CO.



LMAR

RADIO ADVERTISERS...

and "Dick"



GRAND SLAM IN ALABAMA!
ALEXANDER CITY
... WRFS **SOLD**

5 Spots a week each: FOODFARE • BISHOP
FLORAL CO. • HOUSE JEWELRY CO. • HEN-
DERSON INS. & REAL ESTATE • DOBBS BUICK
• CITY ELECTRIC

THEY PICK "DOROTHY & DICK" IN
QUINCEY (ILL.)
... WGEM **SOLD**

10 Spots a week to BROWN DRUG CO.
5 Spots a week each: MIRROR LADIES' READY-
TO-WEAR • KEMNER FURNITURE STORE

RADIO SALES ARE GREATER IN
STREATOR (ILL.)

... WIZZ **SOLD**
5 Spots a week each: SUPER DAIRY • RITCHIE
FURNITURE • WESTINGHOUSE DEALER

THE HOTTEST SHOW IN
BUFFALO
... WGR
SOLD
5 Half hours a week to
HOTPOINT DISTRIBUTOR

IN JUST
ONE WEEK IN
CINCINNATI
... WSAI
SOLD
5 Spots a week each:
STILLE & DUHLMEIER
FURNITURE CO.
PABST BEDDING CO., INC.

Write, phone or wire for an
exclusive "DOROTHY AND DICK"
deal in your area . . . It's terrific!

FREDERIC W.

ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD



meet
the
man

who brought *music* back to Flint morning radio

He's Alan Norman, and his "new sound in the morning" is an easy kind of music . . . standards, show tunes, the rich arrangements that put melody back in music. Flint listeners (and advertisers) have found it a sensible way to start the day. You will, too, if you pick-up a few of the remaining spots through the Katz Agency.

Flint, Michigan

wfdf

NBC affiliate

Associated with: WFBM AM & TV Indianapolis—WOOD AM & TV Grand Rapids—
WTCN AM & TV Minneapolis-St. Paul

mates, they were \$76.2 million, a 43% decrease from the peak. Although there is optimism that they will begin climbing in 1956, network sales in 1955 will probably be below the 1954 level.

With the decrease in network revenue has come a qualitative and quantitative decrease in network programming. What has happened to network radio and network radio affiliates is dramatically shown in a comparison of the Sunday evening schedule—now and then—of one of the most respected clear channel stations in the country.

In October, 1948, the station carried the following shows (sponsors in parentheses) from 7 to 11 p.m.: Jack Benny (American Tobacco), *Summer Theatre* (Rexall), Charlie McCarthy (Standard Brands), Fred Allen (Ford Dealers), *Manhattan Merry-Go-Round* (Dr. Lyons tooth paste), *Album of Familiar Music* (Bayer Aspirin), *Take It or Leave It* (Eversharp) and Horace Heidt (Philip Morris)—all network commercials.

According to present planning, the station will broadcast in the same periods on Sunday evening in October, 1955: *The Catholic Hour* (network sustaining), *Monitor* (network commercial), a 15-minute *Hour of Decision* with Evangelist Billy Graham (spot commercial), another 15-minute religious talk by a local clergyman (local commercial) and *On Guard* (sustainer for civil defense).

In an October, 1948, week this station broadcast a total of 134 hours, of which 53.6% were network and 46.4% local. In an October, 1955, week the station will broadcast 162 hours and 45 minutes (having gone to 24-hour per day schedules six days a week), of which 24.6% will be network and 75.4% local.

In an October, 1948, week the station derived 20.6% of its total revenue from network sales, 62.9% from national spot and 16.5% from local business. In a current week, its revenue runs 5.6% from network, 59.7% from national spot and 34.7% from local sources.

The transition at this station is fairly typical of what has taken place at many network affiliates which have had to revise radically their programming and selling to fill the void left by diminished network programs and revenue.

The independents, however, have been doing their own programming and selling—with a major assist from national sales representatives—all along. The smartly managed independents have been booming.

Both independents and network affiliates have beefed up their local selling. The consequence is that local time sales are at an all-time high and climbing higher.

In the many pages that follow, B•T presents a series of definitive articles which, in sum, describe radio as it is today, as described in the cold facts of economics, the actual success stories of advertisers, the opinion of radio leaders and radio customers.

The facts and opinion add up to this: The nature of radio programming and radio's function has changed. It is a different medium from the one that existed before television, but it has recovered its stability and is settling down into an established place in the advertising community.

A SPECIAL MESSAGE TO
NATIONAL
AND REGIONAL
ADVERTISERS AND
THEIR AGENCIES...

Here's Radio Merco

Look for the station with ...

"RADIO'S BIG LITTLE MAN"

WHEN YOU BUY THE
STATION THAT OFFERS
RADIO'S BIG LITTLE MAN...

You get ... the
**OUTSTANDING
STATION**
in the community!

You get ... the alert station
that gives advertisers

**ALL-OUT
MERCHANDISING
SUPPORT!**

You get ... the aggressive
station that gets

**ACTION FOR
ITS ADVERTISERS!**



Merchandising that pays off for you!



RADIO'S BIG LITTLE MAN CONTEST...

gives your advertising the added audience lure of "DREAM VACATION" prizes.

Cook's Tour Vacation Trip to
1. PARIS
for two by air
all expenses paid for 10 days

Cook's Tour Vacation Trip to
2. VIRGIN ISLANDS
for two by air
all expenses paid for 7 days

Cook's Tour Vacation Trip to
3. BERMUDA
for two by air
all expenses paid for 7 days

PLUS A BIG LOCAL PRIZE PLAN

It's the spot radio merchandising opportunity of the year!

FOR FULL DETAILS get in touch with WORLD or your WORLD AFFILIATE STATION.

WORLD SALES AND PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York

CINCINNATI

HOLLYWOOD

CANADIAN REPRESENTATIVES . . . ALL-CANADA RADIO, FACILITIES LIMITED, VICTORY BUILDING, TORONTO

© 1948 by WORLD BROADCASTING SYSTEM, INC.





“I got it straight from a timebuyer.”

“Sure . . . you know who! Old Ivorytower from Mumblethrush, Supersell & Erudite—the big agency that’s got all the radio-TV billing. He was sitting right there . . . where the lady is . . . and he says to this young fellow with him . . .”

(Know who’s talking? That’s Sam, master barman at Radio City’s English Grill — precise as a Heidelberg chemist in the art of blending. What’s more, he probably knows more top timebuyers than you do. So listen . . .)

“This fellow — he’s watching the skaters in the short skirts, see? But he sure jumps when Ivorytower asks: ‘How’d you like to find another job for yourself?’ ‘Huh?’ says the guy, sort of strangling-like.

“Well, sir, old Ivorytower gives him a three-decimal-point look and then says: ‘I checked that new schedule you made up yesterday. So when did Maine secede from the Union? Half a billion annual retail sales in seven counties . . . a couple of powerhouses like WABI and WABI-TV to cover it . . . audience loyalty like a Dodger fan’s — and you ignore all this? I should give you back to the mailroom!’

“That fellow didn’t even wait for his London broil. Hightailed it right out of here to get latest availabilities on WABI and WABI-TV. Even I could’ve told him he pulled a rhubarb. You folks got anything to sell up Maine-way . . .?”

wabi $\frac{AM}{TV}$

Represented by: George P. Hollingbery — Nationally
Kettell-Carter — New England

BANGOR, MAINE

General manager: Leon P. Gorman, Jr.

TIME SALES IN 1955: RECORD & OUTLOOK



THERE'S GOOD CHANCE THEY'LL EXCEED 1954 VOLUME

RADIO STATION revenues from the sale of time to local, regional and national (spot and network) advertisers for the year 1955 can be expected to at least equal the industry income from 1954, with a good chance of surpassing that total and an outside chance of equaling the all-time high sales of 1953.

That prediction is based on reports of 462 radio stations, of all powers from 250 w to 50 kw, located in communities of all sizes from hamlets to metropolitan centers in all parts of the country. Responding to a B•T questionnaire sent to all U. S. radio stations, these 462 stations itemized their net revenue from time sales during the first six months of 1954, the last six months of 1954 and the first six months of 1955 to four types of advertisers: local, national non-network or spot, national network and regional network. Replies were sent to Sinrod & Tash, certified public accountant firm, for tabulation, the identities of the individual respondent stations not being divulged, even to B•T.

As a group, these 462 radio stations reported total net time sales for the first half of 1955 that failed to equal those for the same period of last year by only 0.18%. Local time sales for the six-month span of 1955 were 9.1% ahead of those for the first half of last year. National spot was 6.5% behind the last year figure for the half-year and regional network billings 1.8% down for this year against last. The real drop was in the network column, the stations reporting receipts from network time sales for the first six months of this year 32.8% below their network revenue for the like period of 1954.

These figures, however, cover only the income of a representative sample of radio stations that have been on the air since the beginning of 1954, as the only replies tabulated were those which reported income for the full January-to-June periods of both 1954 and 1955. Meanwhile, the number of radio stations on the air has risen from 3,081 to 3,293, an increase of 212 or 6.9% in the number of stations on the air. The total number of am stations has gone up 234 since Jan. 1, 1954; the number of fm stations has decreased by 22 in the same period.

It would be unrealistic to assume that these newcomers to the broadcasting field have reached the point where their time sales, on the average, are anywhere near as high as those of the old established radio stations. But it would be equally unrealistic to ignore them altogether. It is a certainty that these 212 new stations had some income during the first six months of this year and that they will have at least as large an income during the last six months, when station revenues are traditionally higher.

It seems reasonably certain that the com-

bined incomes of these new stations for the year will push the industry total at least to last year's level. If fall business is as good as anticipated, the overall 1955 radio net time sales could show an advance over last year's total of \$453,385,000 (as estimated by B•T; the FCC's official report of 1954 radio revenue has not yet been issued). And if radio's salesmen really go after business during the remainder of the year, the total might just possibly surpass the all-time record 1953 net time sales total \$477,206,000.

When the station income reports are grouped by power of the responding stations, one finds that the 250 w stations, the 500 watters, the 1 kw and the 10 kw stations had, on the average, larger net income from all types of time sales during the first

half of this year than of last. The 5 kw and 50 kw stations, collectively, showed a decrease in total net time sales for January-June 1955 as compared with that period of 1954.

All categories of stations, by groups, reported local time sales up this year over last. All showed national network down this year against last (except the nineteen 500 w stations which reported no national network revenue). National spot time sales also were reported down by all groups except the 500 watters, who showed it well up over last year. Regional network revenues were reported up by the 500 w, 10 kw and 50 kw station groups, down by the 250 w, 1 kw and 5 kw station classes.

Local business accounts for the major portion of revenue of every station category except the 50 kw group. It comprises 86.7% of the 250 w station total; 91.7% of the total revenue of 500 w stations; 81.6% of the revenue of the 1 kw group; 57.0% of the 5 kw group; 73.4% of the 10 kw group, and 33.9% of the 50 kw group. National spot

PERCENTAGE CHANGE IN TIME SALES FROM JAN.-JUNE 1954 TO JAN.-JUNE 1955

BY POWER

	No. of Stations Reporting*	Local (%)	National Spot (%)	National Network (%)	Regional Network (%)	Total (%)
250 w	159	+ 3.2	- 2.5	-33.0	- 23.6	+ 1.0
500 w	19	+12.7	+38.8	0.0	+ 16.9	+14.3
1 kw	139	+ 7.0	0.0	-29.6	- 3.7	+ 4.8
5 kw	92	+ 6.7	- 4.7	-33.6	- 5.3	- 1.9
10 kw	8	+12.3	- 8.2	-18.6	+441.0	+ 6.7
50 kw	25	+11.1	-10.7	-32.3	+ 15.2	- 8.1
Total	462	+ 9.1	- 6.5	-32.8	- 1.8	- 0.2

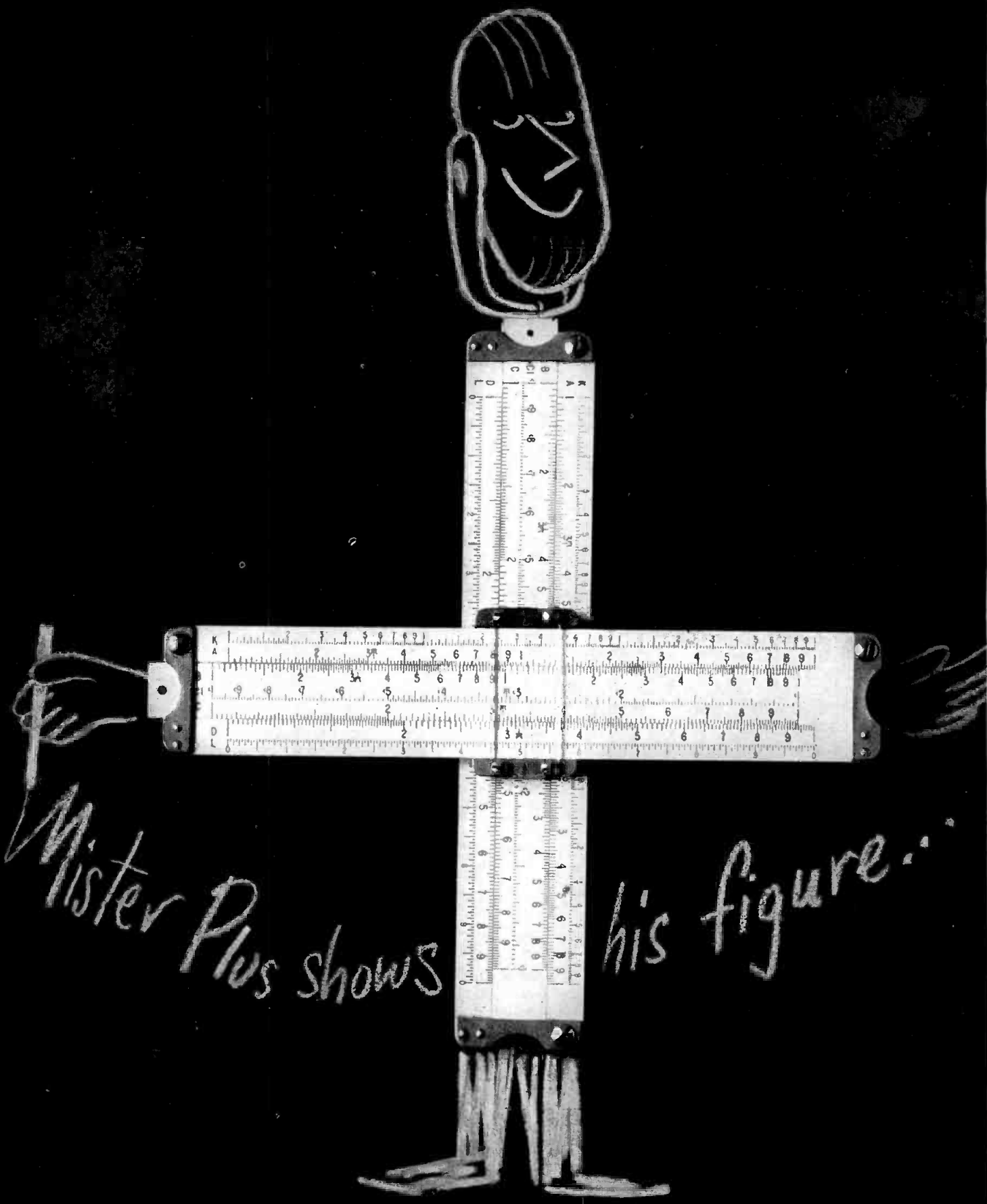
* Group totals add up to 442, as 20 stations provided financial data but failed to report power.

BY CITY SIZE

	Local (%)	National Spot (%)	National Network (%)	Regional Network (%)	Total (%)
Up to 25,000	+ 2.0	- 0.6	-43.5	- 1.6	+0.6
25,000-50,000	+ 2.2	- 2.8	-35.9	- 3.8	-0.7
50,000-100,000	+ 4.5	- 9.1	-42.5	-10.2	-4.3
100,000-250,000	+ 3.0	-10.0	-34.9	+10.6	-7.6
250,000-500,000	+16.8	- 1.0	-31.7	+ 4.5	+5.3
500,000-1,000,000	+ 9.0	- 8.0	-31.1	-13.4	-4.2
Over 1,000,000	+17.4	+ 0.9	-28.2	+ 1.8	+6.7

BY GEOGRAPHICAL AREA

	Local (%)	National Spot (%)	National Network (%)	Regional Network (%)	Total (%)
New England	+ 6.8	+ 9.3	-30.9	+ 1.5	+5.9
Mid-Atlantic	+10.9	-13.9	-26.5	+65.8	+0.3
South Atlantic	+ 5.2	- 2.5	-36.3	+ 2.2	+0.4
East North Central	+ 7.3	-13.0	-31.8	- 4.9	-8.1
East South Central	+ 7.5	-17.9	-38.6	+ 2.4	-1.4
West North Central	+17.1	- 1.2	-32.1	+ 8.4	+5.1
West South Central	+17.1	- 1.2	-32.1	+ 8.4	+5.1
Mountain	+16.5	-23.3	-22.4	+29.7	+9.8
Pacific	+14.4	- 0.4	-23.9	-15.7	+9.1



Mister Plus shows his figure...



WITH A
NEW KIND
OF
RATE CARD
...FOR A
NEW KIND OF
RADIO

Today there's a bigger difference than ever on Mutual — both in how much you get and how little you pay.

Nowhere else will you get such powerful local impact — through a network fabric with all the strength of "hometown" radio... or such coverage-from-within of markets both with and without television... or such a big-audience "extra" in out-of-home listening.

*And nowhere will you find more for your money than in Mutual's new rate card. You can now (for example) buy 15 minutes on 557 stations for \$2,970. Or a quarter-hour air-time cost for each station of only **\$5.34** Or only \$1.78 per commercial minute. Day or night. It's good value for Watertown or Waterbury... a bargain for Memphis or St. Jo...almost unbelievable for New York or Los Angeles.*

And it doesn't take a slide-rule to see how little 20 or 30 seconds would cost!

These low, low rates make Mutual the network of best buys in all radio today — for a sectional or national program, for maximum saturation, for large and small advertisers.

And for you, too. Ask for a "reading" on Mutual's new rate card. See how it gives your budget far more local sell — on the "plus" network...

MUTUAL Broadcasting System

business was the major source of revenue reported by the 50 kw stations, accounting for 53.5% of this group's revenue.

When the questionnaire replies are grouped by city-size, total time sales are seen to be up for the first half of 1955 in comparison with the like period of last year for stations located in communities with populations of 250,000-500,000 and over 1,000,000; down for stations in communities of 50,000-100,000 and 500,000-1,000,000 population, and just about the same for communities with fewer than 25,000 people (up 0.6%) and 25,000-50,000 population (down 0.7%).

Local business is up for all city-size groups; national non-network business is down for all of these groups except the over 1,000,000 population group, where this type of business produced 1.0% more revenue

the first six months of this year than the same part of last year; national network revenue is down for all groups; regional network business is down for all of these groups except the 100,000-250,000, the 250,000-500,000 and the over 1,000,000 community stations.

A geographical analysis also was run on a representative sample of station reports. This showed, for the nine areas of the United States used by the U. S. Census Bureau, that total station revenue from all sources in the first half of this year compared to that part of last was up in New England, about the same in the Mid-Atlantic regions, down in the East North Central and East South Central areas, and up for the West North Central, West South Central, Mountain and Pacific regions.

Local business for the 1955 six-month

period versus that part of 1954 was up for stations in all areas. National spot business was up in New England and the West South Central region, down in the other parts of the country. National network revenue was off in all areas. Regional network revenue was up in the three regions bordering on the Atlantic Ocean, in the East South Central, West North Central and Mountain regions, down in the East North Central, West South Central and Pacific area.

From a fast glance at the three tables accompanying this article, it would appear that the stations which have shown the largest increase in billings for the first six months of 1955 over the same period of 1954 are 500 w operations, located in cities of more than 1,000,000 population in the Mountain or Pacific states.

THE GOING PRICE IS GOING UP

IT TAKES DOUGH TO BUY A RADIO STATION TODAY

NOT long ago a station owner was walking down the street in . . . when he met a friend. The friend is a station broker. Just for conversation, the station owner asked his friend how much he thought his station was worth on the open market.

The broker asked a few questions about gross and earnings—mentally reviewed the market (growing), the network affiliation (good), the management (excellent), the technical facilities (good) and mentioned a figure.

The station owner almost swooned. The figure was five times what he had paid when he bought the station a few years ago.

This story—slightly apocryphal—points up a trend that has been going on for the past five years. Radio stations, which reached a nadir in price in 1950, have been coming back strong. So strong, in fact that, some station brokers will tell you that there are no good station buys at present.

The worth of radio stations today—that is their value as property—can be measured by two recent sales. WHIM Providence, 1 kw daytime on 1110 kc, brought \$460,000 and WTRY Troy, 5 kw on 980 kc, brought \$500,000. Both are independents (WTRY loses its CBS affiliation Nov. 15).

Five years ago, according to one broker, you couldn't have sold either one for a fraction of these prices. First, because all buyers insisted that a network affiliation was essential. And second, many were ready to write off radio with tv closing fast.

There are many elements that go into making up the market value of a radio station property. Gross income is one. Net income is another. The market potential is a third. Management is a fourth. Technical facilities are a fifth. The presence or absence of tv signals is a sixth.

These are what one broker called the constant variables in estimating the proper price for a radio station. There are other variables, not so constant. Does a buyer want to acquire a station in a particular city because it is where he was born and grew up?

There are instances where this nostalgia directly influenced the price of a property. Has a station owner tired of the constant fight to sell new business and retain old accounts? Then he will be willing to take a small profit—or maybe none at all—and that, too, affects the price of the station.

Generally, radio stations throughout the country are doing well. Radio has "firmed" up and the prices paid for stations five years ago bear little resemblance to what those same stations will bring today. There is a bull market in radio station sales today; for the first time more are buying than selling.

Even the brokers have become choosy. One well known firm will not handle a client unless the prospective seller signs an exclusive contract and accepts the appraised price as determined by the broker. Brokers get 5% of the selling price and are instrumental in bringing buyers and sellers together. There are more than a dozen in the field—including Blackburn-Hamilton Co., Howard E. Stark, Allen Kander, Kidder-Peabody & Co., Paul H. Chapman, R. C. Crisler & Co., Philip L. Kelsner & Assoc., May Bros. and Ralph J. Erwin.

There is one other factor which has had an impact on station sales. Many purchasers of radio stations are actually investors, seeking a place for their capital. Five years ago, three years ago, a radio station was not an exciting investment. The return on invested capital was low in comparison to other investments, like the stock market. And there was the risk and the bearish attitude almost everyone had on the future of radio. Today that situation is reversed. The return on a radio station in most cases is excellent, much better than many common stocks in fact.

From a ratio point of view—and that is only one way of figuring out the selling price of a station—the worth of a radio outlet is still five to seven times its earnings before taxes (or 75% to 80% of its gross earnings). What has boosted the price of stations is that earnings (and grosses) have gone up.

Consequently the selling price is up too, although the ratio is still the same.

It is true, however, that in many cases where a station price might have been five times its earning a few years ago, it is now figured on seven times. Here, betterment of radio has caused a rise in selling price.

All brokers agree that there are fewer stations available for purchase today. One broker candidly admits that where he had a dozen stations on his list last year, he now has only six.

Perhaps one of the best ways of interpreting the value of radio stations over the past five years is to list representative sales during that period. These follow:

January 1950: WBEX Chillicothe, Ohio, \$68,000, 250 w on 1490 kc, ABC; WGAD Gadsden, Ala., \$40,000, 5 kw day, 1 kw night on 1350 kc, MBS; WKLA Ludington, Mich., \$50,000, 250 w on 1450 kc, ABC.

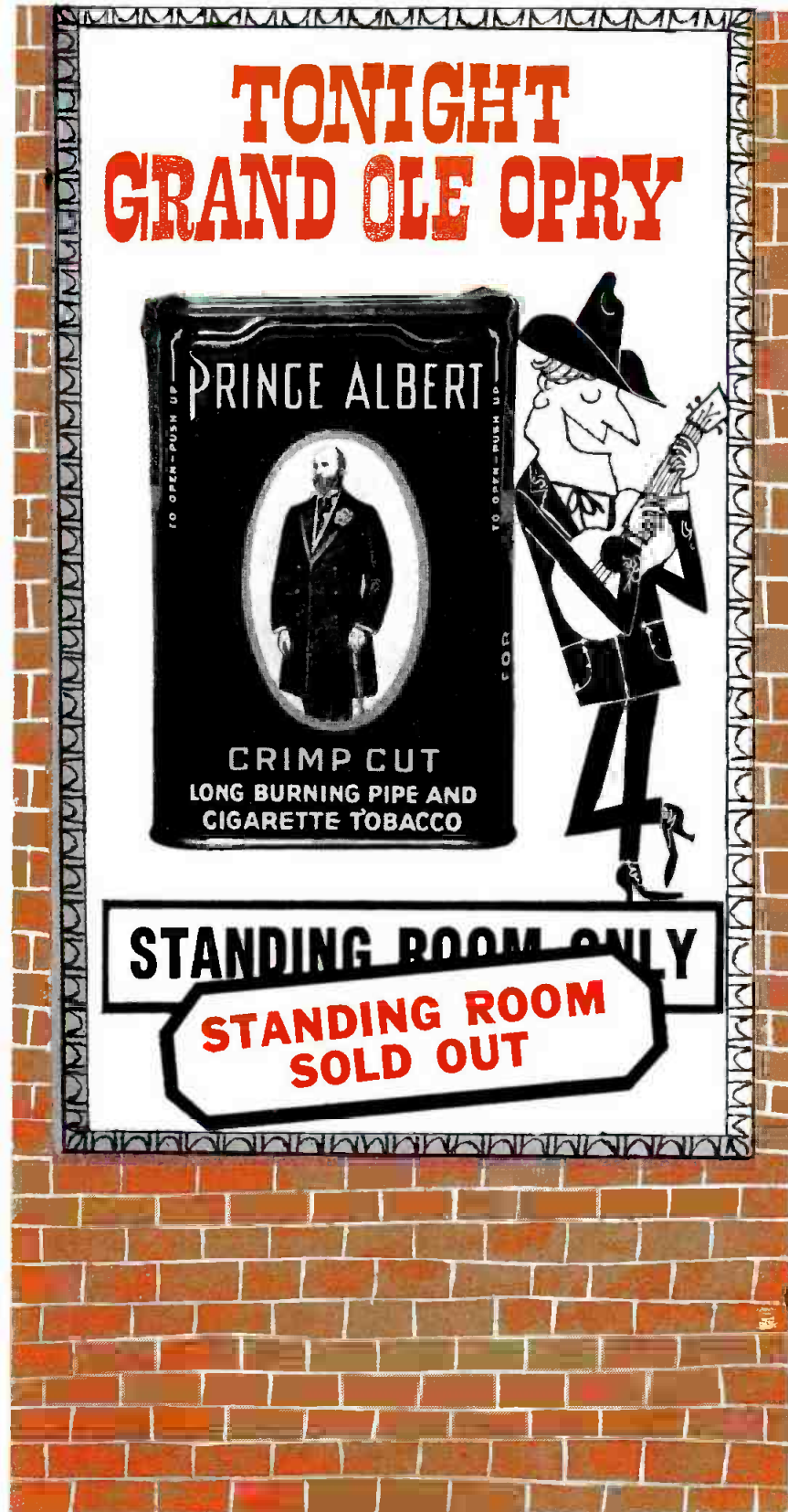
January 1954: KSIL Silver City, N. M., \$110,000, 250 w on 1340 kc, CBS; WINS New York, N. Y., \$450,000, 50 kw on 1010 kc, independent; KRMG Tulsa, Okla., \$305,000, 50 kw day, 25 kw night on 740 kc, ABC.

September 1954: WGAA Cedartown, Ga., \$39,000, 250 w on 1340 kc, independent; WINI Murphysboro, Ill., \$22,000, 500 w day on 1420 kc, independent; WHOT South Bend, Ind., \$140,000, 250 w on 1490 kc, ABC; KGEZ Kalispell, Mont., \$100,000, 1 kw on 600 kc, MBS; WPLH Huntington, W. Va., \$50,000, 250 w on 1450 kc (with cp for 5 kw day on 1470 kc), MBS; KOWB Laramie, Wyo., \$60,000, 250 w on 1340 kc, ABC.

January 1955: KOAT Albuquerque, N. M., and KRSN Los Alamos, N. M., sold jointly for \$160,000, 1 kw day, 500 w night on 860 kc (KOAT) and 250 w on 1490 kc (KRSN), both ABC; WPAT Paterson, N. J., \$300,000, 5 kw on 930 kc, independent; WOOW New Bern, N. C., \$25,000, 250 w on 1490 kc, independent; WKGX Knoxville, Tenn., \$75,000, 250 w on 1340 kc, MBS.

September 1955: KBAK Bakersfield, Calif., \$85,000, 1 kw on 550 kc, MBS; WALT Tampa, Fla., \$150,000, 1 kw on 1110 kc, independent; KTSW Emporia, Kans., \$55,000, 250 w on 1400 kc, MBS; WINN Louisville, Ky., \$74,550, 250 w on 1240 kc, independent.

P. A.
picks a winner
and
packs them in!



Here's proof that Prince Albert's Grand Ole Opry network show is bigger, better, more popular than ever!

Last July 2 the Opry played to the biggest live audience of all time — 8,500 persons. And more than 12,000 additional applicants for tickets had to be turned away.

For the first time in the Opry's 29-year history, the entire house was emptied in mid-show in order to admit the thousands who were standing in line outside hoping for just a glimpse of the program.

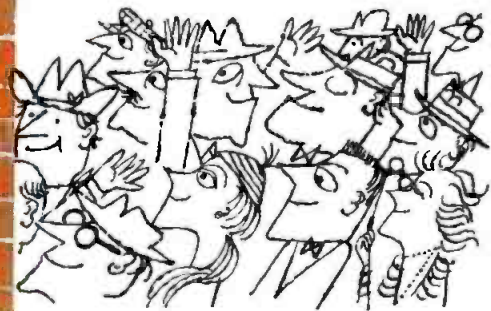
The Opry has been a mainstay of Prince Albert's advertising program for the past 17 years, and the record-breaking July 2 show is further proof that P. A. picked a winner!

WSM

CLEAR CHANNEL — 50,000 WATTS
650KC — NASHVILLE, TENNESSEE

Bob Cooper,
Sales Manager

John Blair Co.,
National Sales Representatives





REQUEST FROM Y&R: GUARANTEED AUDIENCE

AS vice president and director of media relations at Young & Rubicam, which bills \$15 million annually in radio, Peter G. Levathes is well qualified to analyze radio's selling needs. In an exclusive B•T interview, he suggests radio revise some of its selling concepts. He also provides an insight on how 32-year-old Y&R most effectively uses the aural medium. Mr. Levathes has been with the agency since December 1952. Before that he served with 20th Century-Fox and its subsidiary, Movietone News.

Q: Let's start out bluntly. What should radio do to get more advertisers?

A: The first thing radio should do to get new advertisers is sharpen up its research. Radio no longer is a glamor buy; it must now sell from facts, not fancy. It must present new data in a better fashion.

Q: What do you mean by "new" data?

A: I mean, for example, circulation. Radio should have more figures at hand about circulation in cars, circulation in rooms other than the living room, and—insofar as it is possible—parallel the kind of information that is now made available by other media.

Q: Can you be more specific?

A: Radio should *guarantee* its circulation. I believe that if radio would guarantee its circulation, it would excite great interest in the trade. Perhaps the time has come when radio must be bought and sold along technical media lines—the way other media are bought and sold.

Q: How would "guaranteed circulation" work?

A: Well, a network, for example, would sell a sponsor a show and guarantee the rating at, say, x number of listeners. If the show doesn't hit that rating, a sliding scale of rates would be developed so that the purchaser would pay in accordance with the audience reached.

Q: Isn't this like requiring a newspaper or magazine to deliver a certain Starch rating for each ad or else make rebates?

A: No. This would be more similar to Audit Bureau of Circulation figures rather than Starch.

Q: Would the network have to prove the circulation of each program it sells?

A: It could do so by some acceptable research method.

Q: Do you have any general rules as to when to and when not to use radio?

A: We have no general rules. Each product has its own specific problems. Radio is utilized, or considered, only in the light of the individual product problem. Radio, naturally, has some general advantages and disadvantages.

Q: All right, let's take the advantages first.

A: The one big advantage—and it's a significant one—is that radio can supply great frequency of message to a mass audience at low cost and low cost per thousand. This is true whether it be national or local. You asked me a moment ago if I had any general rules as to when to recommend radio. Well, let me just generalize that this way: Those products whose story can be adequately told by voice-only become automatically a prospect for radio. But now radio also has several disadvantages.

Q: Name one.

A: Well—not to stop any presses—but the audiences are not

as great in number as in years gone by. Another problem in radio is that listening during the past several years has tended to be much higher in the C & D counties than in the A & B counties.

Q: Well, in brief, then, the rule-of-thumb would be that you use radio for those products with a story that can be handled orally and requiring the frequency and coverage of radio. Is that it?

A: Yes, that's almost exactly the way I'd put it.

Q: Have these rules changed since the advent of tv as an advertising medium?

A: A general answer is yes, things have changed since the advent of tv. With a much lower circulation, radio cannot be used *alone* as it formerly was. Secondly, the influx of tv has changed the listening patterns of people. Heavy television viewing in the evening has automatically reduced the radio listening. Since television has had its greatest concentration in the metropolitan areas, this reduced radio listening to a great degree in the larger cities. Even though radio is almost universal, the actual listening patterns are far from it. Therefore, from both circulation and coverage points of view, television has definitely affected radio usage.

Q: But you don't have any doubt, do you, that radio can be an excellent supporting buy for—not only tv—but *all* media?

A: Yes, I have no doubt.

Q: Among Young & Rubicam accounts, has money spent for tv been taken primarily from the radio budget?

A: The answer is no—it has come from all media as well as new money. Actually there are many clients who were not in radio prior to television.

Q: In using radio, when do you recommend network, when spot?

A: Again, the answer must come from a consideration of a specific problem. It is fairly obvious that when you have a small area to cover you could not use network. Conversely, to cover the U. S. completely it becomes much more difficult with spot. It is the gray areas in between that require the decision of network vs. spot. A great deal will depend on availabilities and size of budget.

Q: We have noticed that only one Young & Rubicam client, Lipton Tea, is using *Monitor*. Does this mean Y & R does not like the idea?

A: Not at all. We are on record with NBC as saying we think that *Monitor* is a highly promising development. As I pointed out earlier, the individual problems are all-important. We will evaluate *Monitor* periodically as we see the rating results.

Q: What are some Y & R accounts which have had notable success through the use of radio?

A: It is almost impossible to pick out specific Y & R accounts which have had notable success through radio during the past several years. In the old days, of course, the success of Jell-O with Jack Benny was fairly well known. In recent history, radio has been used in combination with other media and under such circumstances it is almost impossible to segregate reasons for such success or failure.

Q: But you have no doubt, have you, that radio, used properly, can still result in important returns to a client?

A: Yes. When properly used it can still be very effective.

Q: How many radio clients do you now have?

A: About 20.

when
Michigan gets
**football
fever...**



**the BIG GAMES
are on the
KNORR "BIG 4"**

save **10%**

Buy any 2 or more of these powerful stations and save 10% from rate card.

WKMH—Dearborn—Detroit
WKMF—Flint, Michigan
WKHM—Jackson, Michigan
WSAM—Saginaw, Michigan

represented by HEADLEY-REED

WKMH

DEARBORN—DETROIT
carries all games played by

UNIVERSITY OF MICHIGAN and NOTRE DAME

WKHM

JACKSON, MICHIGAN
carries all games played by

UNIVERSITY OF MICHIGAN and NOTRE DAME

WKMF

FLINT, MICHIGAN
carries all games played by

UNIVERSITY OF MICHIGAN and NOTRE DAME

WSAM

SAGINAW, MICHIGAN
carries all games played by

UNIVERSITY OF MICHIGAN



FALL NETWORK SALES SHOW GAIN OVER '54

THE RADIO networks, for the first time in recent years, report sales for the fall to be ahead of the previous year.

This unusual and heartening sign comes from B•T's seventh annual preview of network radio fall business. Aggressiveness in both selling and programming is indicated in the table on this page, which shows the networks up a percentage point from last September.

Sales in various participation programs by all four networks, highlighted by NBC Radio's *Monitor* and CBS Radio's new "segmented" plan, are included in both tables.

NBC Radio's advance sales for *Monitor* total 11 hours and 37 minutes. (In the absence of any advanced method of breaking *Monitor's* time up into day and night—since scheduling of advertisers is not on a fixed pattern, B•T arbitrarily divided the time equally.) Thus, *Monitor* alone added 5 hours and 48½ minutes to both the day and night '55 columns for NBC Radio.

In the table beginning on page 67, CBS Radio's "segmented" sales fall mainly within these shows: *Edgar Bergen*, *Tennessee Ernie*, *Bing Crosby Show*, and *Amos 'n' Andy Music Hall*. The other networks also have participation programs, for example, MBS' "multi-message" plan (nighttime mysteries).

(For consistency, in the case of all participations programs the amount of time designated as commercial was determined by dividing the length of the program by the number of participations which are available for sale within it. Thus, for example, in a 60-minute program offering a total of 12 participations, each sponsored participation would be represented in the table as five minutes of commercial time.)

Optimism over the upcoming season in network radio, however, should be tempered according to the records of the individual networks, which are somewhat spotty. Only MBS was able to show its selling pace this September to be uniformly higher in both daytime and nighttime hours than the same month of last year.

The strongest gains were recorded by CBS Radio in its daytime selling—some 6% ahead of last September—and NBC Radio in its nighttime total, some 19% ahead of last September. There was no outstanding trend in the network totals for both day and night periods, with the increase in hours sold apparently stimulated by the networks as a group, rather than by one or two.

While B•T's breakdown of time sales attempts to be inclusive in its listings and totals, certain sponsorship items which would alter an "average" October week's

activity are omitted. Among these are one-time shots—for example, the World Series—as well as political broadcasts. Also eliminated are network purchases by sponsors wherein the total stations are less than 20. Where more than one advertiser participates in a show, time is divided equally except in some instances where one of the participants sponsors more time per week than another.

Although B•T's preview conservatively estimates radio network time sales (per average commercial hours, not necessarily revenue) will be about equal to, or perhaps slightly above, last season, network sales heads are very optimistic, detecting a renewed or unusual interest in network radio among advertisers and their agencies.

Charles T. Ayres, vice president of the ABC Radio Network, promised a "new look" in ABC Radio's evening schedule. At the time this went to press, Mr. Ayres was unwilling to reveal details (see box page 90). Mr. Ayres also said:

"A great many things have changed in the world in the more than 25 years that network radio has been an information and entertainment medium.

"The fact is that radio listening habits have undergone a dramatic change. So has

media buying. Today's 'personalized listening' pattern of radio is the key to the continued success of the medium—with listeners and with advertisers.

"With this new listening pattern in mind we have developed certain elements in the present ABC Radio schedule that are strictly up-to-date with 1955 needs. Our *Weekend News* is the highest-rated radio program on the air today. Proof: It has been continually sponsored for more than two years. *It's Time*, the new weekend series of 18 five-minute feature news broadcasts, was specifically designed for modern individual tuning habits. I think advertisers will find that this package, too, makes good media sense.

"Our morning line-up of dramatic serials, each complete within a week, shows audience strength that is the direct result of this known listening habit."

John Karol, vice president in charge of network sales, CBS Radio, said:

"The solid strength of our weekday schedule, our evening schedule, our concentration on star programming, and our new segmented buying plan combine to create the greatest values in audience and economy in the history of network radio.

"Not only do our Monday-Friday daytime programs reach the largest audiences, they are the favorite by far in television homes. They are, therefore, not only the best buys now but they are the best investments for the future.

"Our evening schedule is the home of the famous names in news—Jackson, Thomas, Murrow, Collingwood, Trout, Sevard. On weekends and evenings the great names of show business—Edgar Bergen, Arthur Godfrey, Mitch Miller, Jack Carson, Tennessee Ernie, Amos 'n' Andy, Bing Crosby, Robert Q. Lewis—bring entertainment and audience to our network.

"Many of these stars, and other top-grade programs, are available in 5-minute segments. With this type of sponsorship, an advertiser can amass audiences of tremendous size, day or night or in combination, for costs that are the lowest in network history and which seem fractional compared to those of many other media."

According to Harry Trenner, MBS vice president in charge of sales:

"Here, at Mutual, the sales picture for the season is bright.

"Advertisers and their agencies are realizing now, more than ever before, the tremendous pulling power of radio.

"We, in fact, have observed more genuine interest in radio by advertising agencies to-

(Continued on page 193)

MONEY IN THE BANK			
Radio Network Time Sales for Fall			
Network	Average Hours of Network Commercials Per Week		
	On Air in Oct., 1954	Sold as of Sept. 15, 1954	Sold as of Sept. 12, 1955
DAYTIME			
ABC	23:51½	25:00	19:57½
CBS	38:33	31:50	33:48¾
MBS	12:55	12:25*	15:39½
NBC	25:17½	22:45	20:53
Totals	100:37	92:00	90:18¾
EVENING			
ABC	7:15½	9:00	10:50
CBS	15:03	12:40	10:30
MBS	5:25	6:00	6:40
NBC	13:11½	12:15	14:53½
Totals	40:55	39:55	42:53½
TOTALS			
ABC	31:07	34:00	30:47½
CBS	53:36	44:30	44:18¾
MBS	18:20	18:25	22:19½
NBC	38:29	35:00	35:46½
Totals	141:32	131:55	133:12¾

* Adjusted figure. MBS had reported the sale in Sept. 1954 of the full time of "Game of the Day" (2½ hours per broadcast). Actual sale was for one-half that time, according to MBS, or 1¼ hours per broadcast.

Advertiser Program	Gross Time Charges Oct. '54	Net- work	Stations		Average Hours Per Week*		Advertiser Program	Gross Time Charges Oct. '54	Net- work	Stations		Average Hours Per Week*	
			Oct. 1954	Oct. 1955	1954	1955				Oct. 1954	Oct. 1955	1954	1955
Admiral Corp. Life is Worth Living		ABC		347		0:30	Second Chance City Hospital	7,106 28,210	NBC CBS	184 204		dp0:05 d0:30	
Adolph's Food Products Arthur Godfrey Time	\$12,528	CBS	206		d0:15		Meet Corliss Archer Amos 'n' Andy Monitor ¹	28,123	CBS CBS NBC	205	23 197	0:15	0:10 0:05 d0:05
Aero Mayflower Transit Co. News News		ABC ABC		347 347		d0:25 0:50	Chemicals Inc. Frank Goss, News	6,924	CBS	23		d0:45	
All-State Insurance Co. Bill Stern, Sports		ABC		334		0:37½	Chesebrough Mfg. Co. Monitor ¹		NBC NBC	197 197		0:30 d0:30	
Allis-Chalmers Mfg. Co. The National Farm & Home Hour	43,029	NBC	192	196	d0:30	d0:30	Christian Reformed Church Back to God Hour	29,801	MBS	268	241	d0:30	d0:30
American Bakeries Co. The Lone Ranger		NBC		41		d2:05	Chrysler Corp. You Bet Your Life Roy Rogers Show	63,693 63,576	NBC NBC	206 209	198	0:30 0:30	0:30
American Dairy Assn. Bob Hope Radio Show	14,485	NBC	163		0:30		Cities Service Co. Band of America	48,824	NBC	135	118	0:30	0:30
American Federation of Labor Frank Edwards, News Edward P. Morgan	107,403	MBS ABC	154	175	1:15	1:15	Coca-Cola Co. Coke Time	29,472	MBS	201	209	0:30	0:30
American Home Products Corp. Our Gal Sunday Our Miss Brooks Romance of Helen Trent Gabriel Heatter Galen Droke Arthur Godfrey Time	77,328 33,603 102,456 88,448	CBS CBS CBS MBS CBS CBS	183 205 189 510		d0:52½ 0:15 d0:52½ 0:30		Colgate-Palmolive Co. The Phrase That Pays Lorenzo Jones Strike It Rich	75,650 75,041 151,299	NBC NBC NBC	198 194 197		d1:15 d1:15 d2:30	
American Molasses Co. Mary Margaret McBride		NBC		197		d0:05	Columbia Broadcasting System Inc. Amos 'n' Andy Godfrey Talent Scouts Bing Crosby Tennessee Ernie	31,392	CBS CBS CBS CBS	204 203 204 204	204	0:07½ 0:15 0:05 0:05	0:05
American Safety Razor Walter Winchell	35,791	ABC	339		0:07½		Congress of Industrial Organizations John W. Vandercook, News	108,448	ABC	160	119	1:15	1:15
American Soul Clinic Church in the Home		ABC		191		d0:30	Continental Baking Co. Make Up Your Mind	67,389	CBS	56	59	d1:15	d1:15
American Telephone & Telegraph Co. The Telephone Hour	62,741	NBC	200	198	0:30	0:30	Cook Chemical Co. Cecil Brown, News		MBS	312		d0:25	
American Tobacco Co. Jack Benny Douglas Edwards, News The Big Story	87,540 70,204 63,660	CBS CBS NBC	214 189 205		0:30 0:15 0:30		Corn Products Soles Co. Arthur Godfrey Time Wendy Warren, News		CBS CBS	204 75		d0:18¾ d0:25	
Anheuser-Busch Inc. Sports Today, Bill Stern	148,313	ABC	305	333	0:15	0:37½	Cowles Magazines Co. Monitor ¹ Monitor		NBC NBC	197 197		d0:05 0:05	
Animal Foundation Inc. Golen Droke	12,291	CBS	75		d0:15		Crawell-Collier Publishing Co. Monitor ¹ Monitor Fibber McGee & Mollie Second Chance		NBC NBC NBC NBC	197 197 195 180		0:02½ d0:02½ p0:05 p0:05	
Charles Antell Inc. Charles Antell Program Martin Block Monitor ¹ Monitor	30,439 7,967	ABC ABC NBC NBC	106 191		d1:00 dp0:44	0:20 d0:20	Helene Curtis Industries Inc. Robert G. Lewis	28,360	CBS	205		d0:15	
Armaur & Co. Second Mrs. Burton Wendy Warren, News	95,558 64,159	CBS CBS	193 194		d1:15 d0:50		Curtis Publishing Co. Fibber McGee & Molly Weekend It Pays To Be Married Second Chance	40,088 2,182 1,516 1,635	NBC NBC NBC NBC	194 189 167 175		p0:15 dp0:02 dp0:01 dp0:01	
Avco Mfg. Co. Football Game of the Week	120,470	NBC	149		d2:00		Curtiss Candy Co. True Detective Mysteries		MBS	498		p0:07½	
Ball Bros. Co. Breakfast Club Review		ABC		338		d0:25	Dawn Bible Students Assn. Frank & Ernest Frank & Ernest	17,697	MBS ABC	378 215	233	d0:15 d0:15	d0:15 d0:15
The Beacon Co. Friday with Garraway	1,882	NBC	118		p0:01		Doeskin Products Inc. Dr. Norman Vincent Peale		NBC	197		d0:15	
Bekins Van and Storage Co. Hollywood Music Hall	6,195	CBS	22	25	0:30	0:30	Dow Chemical Co. Arthur Godfrey Time		CBS	204		d0:18¾	
Beltone Hearing Aid Co. Paul Harvey Comments Gabriel Heatter Breakfast Club	24,531 22,712	ABC MBS ABC	113 519		0:15 0:07½		Dromedary Co. Amos 'n' Andy When A Girl Marries		CBS ABC	204 347		0:05 d0:10	
Hazel Bishop Inc. Second Mrs. Burton Brighter Day Wendy Warren, News		CBS CBS CBS	144 144 204		d0:22½ d0:22½ d0:25		Exquisite Form Brassiere Inc. Stop The Music	22,442	CBS	201		0:07½	
Block Drug Co. It Happens Every Day	18,477	MBS	278		d0:25		Firestone Tire & Rubber Co. Voice of Firestone	65,654	ABC	302	311	0:30	0:30
Bristol-Myers Co. Arthur Godfrey Time Godfrey Digest Nora Drake Harry Babbitt Show Frank Goss, News Tom Gorman Monitor ¹ Monitor	14,198 35,154 57,535 2,625	CBS CBS CBS CBS CBS CBS NBC NBC	206 200 202 22	204 204 204	d0:37½ 0:15 d0:37½ d0:19	d0:37½ 0:10 d0:37½	The First Church of Christ Scientist Monitor Views the News How Christian Science Heals How Christian Science Heals	16,355	ABC MBS MBS	59 287 287		0:15 d0:15 0:15	
Brown and Williamson Tobacco Co. Amos 'n' Andy Music Hall Fibber McGee & Molly Charles Collingwood, News News	26,999 13,038	CBS NBC CBS NBC	205 188	204 195	p0:12 p0:05	0:15 0:05	Florida Citrus Commission Florida Calling with Tam Moore Story Time Top Secret Files Treasury Agent True Detective Mysteries Official Detective Counterspy	158,758	MBS MBS MBS MBS MBS MBS	545 500 500 500 500 500		d2:05 dp0:07½ p0:07½ p0:07½ p0:07½ p0:07½ p0:07½	
Burton-Dixie Corp. Paul Harvey, News		ABC		81		0:15	Flotill Products Inc. Galen Drake	14,270	CBS	208		d0:05	
Campana Soles Corp. Arthur Godfrey Time	68,409	CBS	203	202	d0:37½	d0:37½	Ford Motor Co. Edward R. Murrow	76,362	CBS	123	35	0:45	d1:15
Carnation Co. When A Girl Marries CBS Newsroom-Sunday Desk Whispering Streets	130,983 2,500	ABC CBS ABC	340 23	23 330	d1:15 d0:15	d0:15 d1:00	Free Methodist Church of N. America Light and Life Hour	11,004	ABC	47	76	d0:30	d0:30
Carter Products Inc. Fibber McGee & Molly It Pays to Be Married	13,605 6,514	NBC NBC	197 176		p0:05 dp0:05		General Conference of Seventh Day Adventists Voice of Prophecy Voice of Prophecy	24,682 33,661	ABC MBS	156 300		d0:30 d0:30	
Source of October 1954 dollar figures: Publishers Information Bureau d—Daytime, before 6 p.m.; n—number of stations unknown; p—participation; *—Total time costs for full program package; ¹ "Monitor" advertisers cannot be broken down into day or night classifications, thus arbitrarily total time is halved with one figure credited for daytime, the other nighttime.							General Foods Corp. Mary Margaret McBride Breakfast Club	17,081 6,064	NBC ABC	194 315	197	d0:10 d0:30	d0:05



"we're 100% sold out on local availabilities, and we're getting money from advertisers who were pallbearers at our funeral"

WDSU, New Orleans, La.
Louis Read, Commercial Mgr.

"one of our finest assets both audience-wise and revenue-wise"

WOOD, Grand Rapids, Mich.
Willard Schroeder, Gen'l Mgr.

"one of the greatest shows that ever hit radio . . . good enough to schedule it on weekdays, too"

WJRD, Tuscaloosa, Ala.
Gene Tibbett, Gen'l Mgr.

"the freshest, most progressive innovation to hit radio in many a year . . . we're selling out approximately 90% of all adjacencies"

WTTM, Trenton, N. J.
Fred L. Bernstein, Gen'l Mgr.

"we have succeeded in getting Dayton's, our largest department store, to buy 15 spots weekly on MONITOR . . . they have never used a great deal of radio"

KROC, Rochester, Minn.
G. David Gentling,
VP and Gen'l Mgr.

"we've been 100% sold out Saturdays and Sundays since June . . . answers our needs both from a program standpoint and a commercial one"

WBRE, Wilkes-Barre, Pa.
David M. Baltimore, Gen'l Mgr.

"a big thing for us and even a turning point in the network radio problem"

WSYR, Syracuse, N. Y.
E. R. Vadeboncoeur, Pres.

"it has breathed new life and interest into radio"

WKY, Oklahoma City, Okla.
P. A. Sugg, Mgr.

"there's standing room only for local sales . . . we are very enthusiastic . . . it has been well received by both advertisers and listeners"

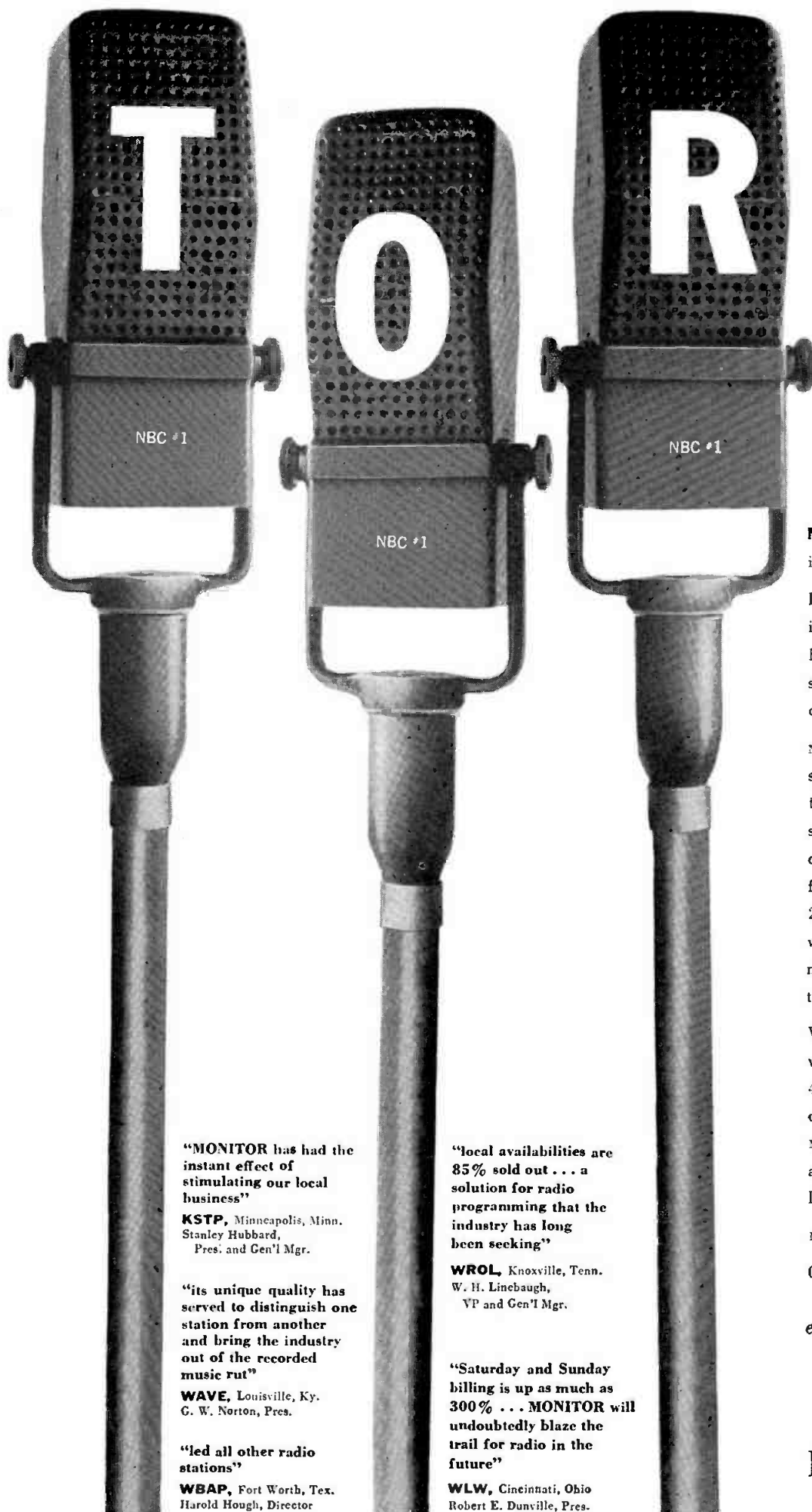
KSD, St. Louis, Mo.
Harold Grams, Program Director

"the best thing that has happened to radio since the crystal set"

WJBO-WBRL, Baton Rouge, La.
Kelly Maddox, Gen'l Mgr.

"we have been successful in selling them (the 5-minute local cut-ins) to dealers"

WWI, Detroit, Mich.
Edwin K. Wheeler, Gen'l Mgr.



"MONITOR has had the instant effect of stimulating our local business"

KSTP, Minneapolis, Minn.
Stanley Hubbard,
Pres. and Gen'l Mgr.

"its unique quality has served to distinguish one station from another and bring the industry out of the recorded music rut"

WAVE, Louisville, Ky.
G. W. Norton, Pres.

"led all other radio stations"

WBAP, Fort Worth, Tex.
Harold Hough, Director

"local availabilities are 85% sold out . . . a solution for radio programming that the industry has long been seeking"

WROL, Knoxville, Tenn.
W. H. Linebaugh,
VP and Gen'l Mgr.

"Saturday and Sunday billing is up as much as 300% . . . MONITOR will undoubtedly blaze the trail for radio in the future"

WLW, Cincinnati, Ohio
Robert E. Dunville, Pres.

MONITOR's booming coast-to-coast impact is making broadcast history.

Both national and local advertisers are responding to the new vitality **MONITOR** has brought to Radio. It's reflected in network billings and in station billing reports from **NBC** affiliates throughout the country.

NBC stations also report exciting audience resurgence. Only 7 weeks after **MONITOR's** inception, a special Pulse survey in major markets showed **NBC** stations enjoying significant increases in unduplicated weekend audiences . . . for example, in Washington 21%, in Chicago 27%. Over a 4-week period in July, during network option time alone, **MONITOR** reached into nearly 8,000,000 radio-TV homes, and into more than 5,000,000 radio-only homes.

With only 15 participations spaced over each week-end, a national advertiser can build a 4-week cumulative audience for his dollar that cannot be matched anywhere else in radio. Add **MONITOR's** great out-of-home bonus audience, and you've got the most powerful coverage at lowest cost in all network radio.


MONITOR delivers audience . . . and makes sales.

Call your **NBC RADIO** representative today.

exciting things are happening on the



RADIO NETWORK

a service of 



*First nationwide football colorcast
originates from Atlanta*

A new peak in television service was reached September 17, when Georgia Tech and the University of Miami met at Grant Field in Atlanta. The grid spectacle was telecast in color over the NBC network to the entire country, the first football game to be so presented. WSB-TV, the first television station in the South, is proud of its long-time association with the National Broadcasting Company, and is particularly pleased with having had a part in the origination of this first nationwide football color telecast.

The great Area station of the Southeast



NBC Affiliate. Represented by Petry.

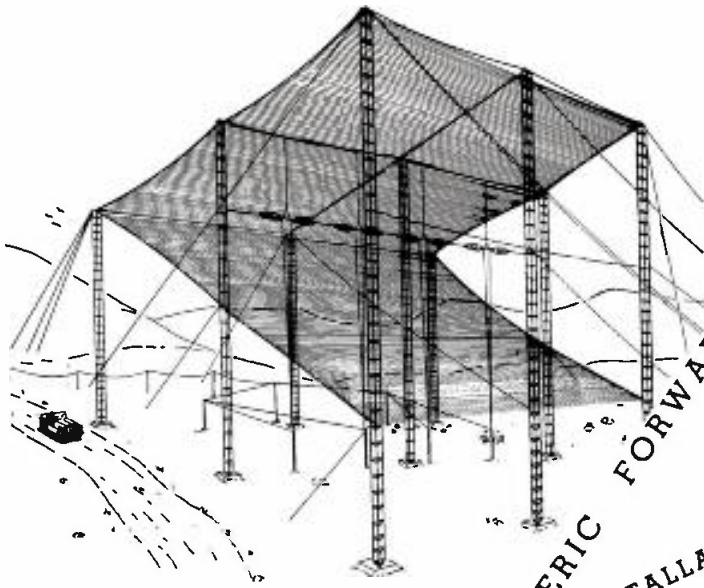
Affiliated with The Atlanta Journal and Constitution.

Advertiser Program	Gross Time Charges Oct. '54	Net- work	Stations		Average Hours Per Week*		Advertiser Program	Gross Time Charges Oct. '54	Net- work	Stations		Average Hours Per Week*	
			Oct. 1954	Oct. 1955	1954	1955				Oct. 1954	Oct. 1955	1954	1955
Nestle Co. CBS Newsroom-Sunday Desk	2,500	CBS	23		d0:15		Rockwood & Co. Breakfast Club	49,170	ABC	318		d0:15	
Space Patrol	29,166	ABC	349		d0:15		Roman Meal Co. Bob Garred, News		ABC		54		d0:22 1/2
Pabst Brewing Co. Boxing		ABC		336		0:45	S.O.S. Co. Top Secret Files	12,800	MBS	510		p0:07 1/2	
Norwich Pharmacal Co. Story Time		MBS		500		dp0:07 1/2	Mickey Spillane	*	MBS	510		p0:30 1/2	
Top Secret Files		MBS		500		p0:07 1/2	Nightmare	*	MBS	510		p0:07 1/2	
Treasury Agent		MBS		500		p0:07 1/2	Official Detective	*	MBS	510		p0:07 1/2	
True Detective Mysteries		MBS		500		p0:07 1/2	San Francisco Brewing Corp. Burgie Music Box		ABC		n		2:30
Official Detective		MBS		500		p0:07 1/2	Safeway Stores Inc. No School Today	13,981	ABC	80	78	d0:30	d0:30
Counterspy		MBS		500		p0:07 1/2	Schwayer Bros. Inc. Samsonite Travel Bureau		NBC		198		0:05
Pacific Western Oil Corp. Alex Drier-Farming	16,084	NBC	28	28	d1:30	d1:30	Scripta Inc. Monitor ¹		NBC		197		0:12 1/2
Football	13,607	ABC	47		d2:00		Monitor ¹		NBC		197		d0:12 1/2
Park & Tilford Co. When A Girl Marries		ABC		345		d0:15	Seaman Bros. Sheliah Graham Show	6,480	ABC	331		d0:10	
Pearson Pharmacal Co. Top Secret Files		MBS		496		p0:07 1/2	Whispering Streets	60,022	ABC	336	522		d0:40
Treasury Agent		MBS		497		p0:07 1/2	News		MBS				0:15
True Detective Mysteries		MBS		498		p0:07 1/2	Sleep-Eze Co. Young Dr. Malone		CBS		204		d0:18 3/4
Official Detective		MBS		497		p0:07 1/2	Socony-Vacuum Oil Co. Monitor ¹		NBC		197		0:27 1/2
Counterspy		MBS		497		p0:07 1/2	Monitor ¹		NBC		197		d0:27 1/2
Pet Milk Co. Arthur Godfrey Time	61,850	CBS	198	204	d0:37 1/2	d0:37 1/2	A. E. Staley Mfg. Co. Arthur Godfrey Time	62,290	CBS	208	204	d0:37 1/2	d0:37 1/2
Mary Lee Taylor	16,209	NBC	169		d0:30		Standard Brands Inc. Kenneth Bankhart, News		NBC		197		d0:10
Pharmaco Inc. Hilltop House	41,568	CBS	141		d0:30		Standard Oil Co. of Calif. The Whistler	3,146	CBS	28		0:30	
Companion		ABC		345		d0:45	The Standard Hour	15,140	NBC	25		1:00	
Phitco Corp. Breakfast Club	82,261	ABC	335		d0:45		Standard Oil Co. of Indiana Edward R. Murrow	100,556	CBS	90	83	1:15	0:45
Panorama Time		MBS		311		d0:25	Standard Oil Co. of New Jersey Esso Reporter				162		0:25
Pillsbury Mills Arthur Godfrey Time	76,024	CBS	207	202	d1:00	d1:00	Star-Kist Foods Inc. Arthur Godfrey Time	61,640	CBS	196			d0:37 1/2
Houseparty	72,432	CBS	198	204	d1:00	d1:00	State Farm Insurance Co. Jack Brickhouse	15,203	MBS	492			d0:10
Procter & Gamble Co. Guiding Light	73,301	CBS	128	143	d1:15	d1:15	Sterling Drug Inc. Young Widder Brown	54,509	NBC	176	174	d0:45	d0:45
Ma Perkins	78,576	CBS	162	144	d1:15	d1:15	My True Story	92,440	ABC	255	254	d1:15	d1:15
Our Gal Sunday	17,149	CBS	180	179	d0:22 1/2	d0:18 3/4	Stella Dallas	54,509	NBC	176	174	d0:45	d0:45
Perry Mason	71,460	CBS	163	151	d1:15	d0:45	Eugene Stevens Co. How to Save Money on Car	15,632	ABC	197			0:07 1/2
Rosemary	56,670	CBS	94		d1:15		Stokely-Van Camp Inc. When a Girl Marries		ABC		347		d0:25
Young Dr. Malone	69,409	CBS	153		d1:15		Sun Oil Co. Three Star Extra	78,473	NBC	36	34	1:15	1:15
Woman in My House	80,368	NBC	167		d2:30		Swift & Co. Breakfast Club	220,986	ABC	335			d2:30
Pepper Young's Family	82,428	NBC	172	163	d1:15	d1:15	The Texas Co. Sports Final	90,000	CBS	30	48	d1:30	d1:15
Backstage Wife	73,315	NBC	177		d1:15		Weekend News		ABC		347		1:15
Brighter Day	73,035	NBC	166		d1:15		Metropolitan Opera Weekend News		ABC		347		d3:00
Road of Life	71,287	CBS	137	133	d1:15	d1:15	Trans-World Airlines Walter Winchell		MBS		500		0:15
Right to Happiness	82,628	NBC	166	188	d1:15	d1:15	The Assemblies of God Revival Time	35,304	ABC	202	339	0:30	0:30
Wendy Warren	26,841	CBS	194		d0:25		Union Oil Co. of Calif. Frank Goss, News		CBS		27		d1:15
Prudential Insurance Co. of America Fibber McGee & Molly	72,737	NBC	199		p0:26		Van Camp Sea Food Co. Robert Q. Lewis	28,270	CBS	204			d0:15
Q-Tips Inc. Mary Margaret McBride		NBC		197		d0:10	Vick Chemical Co. Modern Romances	30,723	ABC	192			d0:22 1/2
Quaker Oats Co. Breakfast Club	51,776	ABC	347		d0:30		Voice of Prophecy Inc. Voice of Prophecy		MBS		288		d0:30
Sgt. Preston of Yukon	58,476	MBS	406	511	d1:00	d2:30	Western Union Telegraph Co. Monitor ¹		ABC		185		d0:30
Hotel for Pets	21,800	NBC	31	86	d0:45	d0:45	Monitor		NBC		197		0:32 1/2
Top Secret Files		MBS		496		p0:07 1/2	Wheatena Corp. Harry Bobbitt Show	2,625	CBS	22			d0:19
True Detective Mysteries		MBS		498		p0:07 1/2	Willford Storage Battery Co. Treasury Agent		MBS		497		p0:07 1/2
Counterspy		MBS		497		p0:07 1/2	Official Detective		MBS		497		p0:07 1/2
Here's Hollywood		MBS		n		dp0:02	Counterspy		MBS		497		p0:07 1/2
Quality Goods Mfrs. Inc. Stop The Music	22,442	CBS	201		0:07 1/2		J. B. Williams Co. Monitor		NBC		197		1:15
Radio Bible Class	32,302	MBS	283	246	d0:30	d0:30	Monitor		NBC		197		d1:15
Radio Bible Class		ABC		230		d0:30	Wings of Healing Global Frontiers	13,813	MBS	290	249	d0:15	0:15
Radio Church of God The World Tomorrow	21,305	ABC	98		d0:30		F. W. Woolworth Co. Woolworth Hour		CBS		204		d1:00
Radio Corp. of America Fibber McGee & Molly	27,717	NBC	202		0:10		World Church O. L. Jagers	13,428	ABC	147			0:30
Weekend	11,376	NBC	163		d0:10		William Wrigley Jr. Co. Gene Autry	68,775	CBS	192	194	0:30	0:30
Monitor ¹		NBC		197		d0:37 1/2	FBI in Peace & War	55,480	CBS	195			0:25
Monitor		NBC		197		0:37 1/2	Amos 'n' Andy Music Hall	13,543	CBS	206			p0:06
Realeman-Purina Breakfast Club	48,196	ABC	405	344	d0:30	d0:15	Howard Miller		CBS		156		d1:15
Revlon Products Corp. \$64,000 Question		CBS		204		0:30	Dr. Thomas Wyatt Wings of Healing	26,407	ABC	147	256	d0:30	d0:30
Rexall Drug Inc. Silver Eagle	12,719	ABC	185		d0:08		Wings of Healing	33,074	MBS	372	234	d0:30	d0:30
Queen For A Day	12,127	MBS	545		d0:07 1/2		Tide Water Associated Oil Co. Football		ABC		44		d3:00
It Pays To Be Married	3,254	NBC	172		dp0:04								
The Great Gildersleeve	9,600	NBC	187		0:02 1/2								
Rybutol Weekend News	134,422	ABC	344		0:55								
Rybutol Weekend News	*	ABC	344		d0:55								
R. J. Reynolds Tobacco Co. Treasury Agent	31,500	MBS	492	497	p0:07 1/2	p0:07 1/2							
Squad Room	*	MBS	492		p0:07 1/2								
Official Detective	*	MBS	492	497	p0:07 1/2	p0:07 1/2							
Counterspy	*	MBS	492	497	p0:07 1/2	p0:07 1/2							
Walk A Mile	63,237	NBC	201		0:30								
Line-up-Scoreboard	not available	MBS	247		d0:10								
Grand Ole Opry	30,036	NBC	95	95	0:30	0:30							
Scoreboard		MBS		400		d0:10							
Top Secret Files		MBS		496		p0:07 1/2							
True Detective Mysteries		MBS		498		p0:07 1/2							
Rheem Mfg. Co. Meet the Missus	1,351	CBS	25		d0:25								
Rhodes Pharmacal Co. Kenneth Bankhart	26,034	NBC	198		d0:15								
Richfield Oil Corp. Richfield Reporter	26,858	NBC	21	21	1:30	1:30							

Source of October 1954 dollar figures: Publishers Information Bureau
d—Daytime, before 6 p.m.; n—number of stations unknown; p—participation; *—Total
time costs for full program package; ¹“Monitor” advertisers cannot be broken down
into day or night classifications, thus arbitrarily total time is halved with one figure
credited for daytime, the other nighttime.

"FORWARD SCATTER"

LONG-RANGE
COMMUNICATION SYSTEMS



SCATTER COMMUNICATION SYSTEMS
RESEARCH & DEVELOPMENT
OPERATIONS & TRAINING
INSTALLATION
FORWARD SCATTER
TROPOSPHERIC & IONOSPHERIC
SYSTEMS DESIGN
PIONEERS IN IONOSPHERIC & TROPOSPHERIC

PAGE COMMUNICATIONS ENGINEERS, INC.*

WASHINGTON, D. C. • SEATTLE • JUNEAU • OXFORD, ENGLAND

* an affiliate of PAGE, CREUTZ, GARRISON & WALDSCHMITT
and RIXON ELECTRONICS INC.

openings for Qualified Engineers

HAVE NETWORK BILLINGS HIT BOTTOM?

YES, and they are now on the way up, Arthur Hull Hayes, president, CBS Radio, told B•T editors in the recorded interview transcribed below. Network radio's comeback, Mr. Hayes believes, stems chiefly from the revival of two programming principles basic to radio's original success: that people want to hear what they want to hear when they want to hear it ("tune in tomorrow, same time, same station") and that they want to hear news while it happens ("we interrupt our program to bring you . . .").

Q: Mr. Hayes, how's business?

A: I assume you're speaking of network radio now, and network business is very good. We've had a number of excellent renewals recently and quite a few new accounts.

Q: If things are so good, how do you justify the 20% reduction in payment to your affiliates?

A: I don't think that's too difficult. When we met with the affiliates in April and May and again in June, they recognized as well as we that we were not doing the volume of network business that we had been doing a few years ago. However, we did feel that while we have had some rather rough days, radio had hit the bottom, the nadir, so to speak, and was already on the way up. If radio is on the way up, it would be folly on our part not to maintain the finest program schedule we can, and to do this calls for a tightening of belts all around so that both the stations and we could make a contribution to continue the finest network service possible.

Q: When you say radio is on the way up, do you mean network radio specifically, or all radio?

A: Both. I think that all radio, which did take a bump when television came in, is on the way up. Lately it's been gratifying from the network standpoint, also.

Q: Do you think that this upturn in business is because you're selling harder or because network radio is getting easier to sell?

A: Well, now, that depends on who you're talking to. If I were talking to a trade journal, I would say it's because everyone wants to buy radio. If I were talking to my boss, I'd say it's because we are selling so much harder.

Q: Regarding this increase in network business, is there a different type of advertiser coming in, or is the same advertiser returning to radio?

A: That's kind of a hard one to answer. We've asked the same question ourselves and have been doing some analysis. There have been some new advertisers and new types of advertiser. Take Woolworth, for instance. It's the first time, to my knowledge, that a large nationwide retailer has gone into network radio, and gone into it on such a big scale. On the other hand, a great many of our old advertisers have renewed and some have even increased their schedules. I think it's a combination of both.



MR. HAYES

Q: Do you think that going to one rate had anything to do with this business increase in the last month or so?

A: I don't know. It's hard to say. I think it made it a little easier for the advertiser, although all networks and most stations have been at one rate for quite some time, as far as advertiser dollars are concerned. The nighttime rates had much heavier discounting than daytime, with the net result that the advertiser was paying practically the same price for time either day or night.

What we've done is just take the confusion out of it. Instead of putting a false set of discounts on at night, we have made the night and daytime rate the same and discounts the same and published them as they truly are. I think it's too soon to tell whether the publishing of one rate has had any effect or not.

Q: What about billings? If this isn't unfair to ask, what do you predict will happen this September, compared to last September?

A: None of the networks will be as high this September as they were last year, because this year has not been as good as last year. I think, as I said a few moments ago that we have turned up, but I don't think the upturn will be completely reflected as soon as September. You'll see some increase over earlier this year, but whether it'll pass last year, I think is very doubtful.

Q: Last September you had almost 43½ hours a week sold. (I looked it up.) Do you think it'll get pretty close to that now?

A: I can't tell you in terms of hours. This new way of selling is hard to measure. But I'm sure that no network will have as much billing in September of '55 as it did in '54. I think if you'll say in three months from now, four months from now. . . .

Q: All right, I'm willing. . . .

A: Four months from now, I feel billings for CBS Radio will be better than last year, better than the year before.

Q: Can you predict percentagewise? Would you say 10% over last year?

A: No. Radio went down; it's started up, and when you're going through a transition, how steep that upward curve will be, how fast that acceleration, I couldn't tell you.

Q: What is the big stimulus to this upward curve?

A: Oh, I think it could be due to a great many things. I think many people who left radio with the first glamor of tv realized as they got working with their pencils and pads that radio was delivering a tremendous number of people per dollar. Emotionally, they may have gotten away from it, but then they look at the figures and they think, "Well, we'd better go back to our old friend radio, because it really delivered."

Q: Do you have some f'r-istance on that?

A: One that I think of is Campana Sales Co., which is using *Arthur Godfrey Time* for Ayds and Italian Balm now.

Q: Will this be true, too, do you think, of national spot?

A: Well, national spot is up according to my casual conversations with people, although the only place I can really discuss spot broadcasting is on six stations that we own. On these six company-owned stations the national spot business for the third quarter is running 20% ahead of what we had in the same quarter a year ago. I think this is a national pattern, although I can't speak authoritatively.

Q: Speaking of just those six stations, how are they doing in-

Ever take a GAMECOCK'S pulse?

PULSE did . . .

and found it TERRIFIC!

In March, 1955 . . . THE PULSE, INC. completed a comprehensive Monday thru Friday survey of 28,000 quarter hour reports in 7 out of the 28 counties dominated by **WSPA** . . . and proved **WSPA's** pulse terrific!

	6 A.M.-12 Noon Mon. thru Fri.	12 Noon-6 P.M. Mon. thru Fri.	6 P.M.-8 P.M. Mon. thru Fri.
WSPA	37%	32%	41%
Station A	10	9	x
" B	7	8	12
" C	7	8	8
" D	7	5	7



Yes, PULSE shows that **WSPA** is still COCK O' THE WALK in the prosperous, populous Carolina-Piedmont (Spartanburg-Greenville) Area! HIGH RATINGS PLUS LOW COST PER THOUSAND RADIO HOMES (54c) MAKE **WSPA** RADIO YOUR BEST BUY!

WSPA

5000 WATTS — 950 KC

South Carolina's Oldest Station

SPARTAN RADIOCASTING CO.

SPARTANBURG, S. C.

Walter J. Brown *President*

Roger A. Shaffer *Managing Director*

Ross Holmes *Sales Manager*

**First CBS Station for the
Spartanburg-Greenville Market**

Represented by George P. Hollingbery Company

dividually? Are they doing well?

A: Yes.

Q: Is this on all fronts, local as well as national spot?

A: Oh, the local business on our company-owned stations for the third quarter is already 6% ahead of the same quarter for '54.

Q: Are they following the music-news-sports policy that most stations seem to be adopting today?

A: No. They're not trying to copy the independent stations. I think they're selling adjacencies to network shows and they're doing a certain amount of local programming with music and news, to be sure. Any local station must do a great deal of local news. Good news coverage, from a station manager's standpoint, is a combination of network news and local news, because the network can't give you what the local news can. The network can't cover the dead horse on Main Street, nor the fire at the corner grocery store. On the other hand, the local newscaster—with the limited amount of territory he can cover, and being dependent on news services—cannot do what a network can do. A local station can't duplicate an Ed Murrow or a Lowell Thomas or a Bob Trout. It's the combination of those two news factors that makes for good local programming, and all our stations are very news-conscious, because, as I said before, people want to know what's going on.

Q: What do the stations find most profitable in their individual operations?

A: I think that, at least with our stations, the thing that has given them the revenue is the fact that they are all first in their markets. So you ask, "Well, why are they all first in their markets?" And I answer, "Because of local personalities." This coupled with the programming of CBS Radio, which is first in the nation.

Q: Do you think that among affiliates generally, the increase in local business and any increase or non-slackening of spot business pretty well offsets the lower income that stations have been getting from the network in the last two or three years?

A: When you say stations in general I just can't speak authoritatively. If you speak of the C-O's, I think the local and national spot business has offset, in general, the decrease in the network billing.

NETWORK SALES ACTIVITY

Q: Getting back to the network, you've been pretty active in the last few weeks saleswise. Let's see, hasn't General Foods been one of the bigger ones?

A: Yes, General Foods bought a saturation campaign, a big campaign, and they're an old radio advertiser.

Q: How about some of the others that you've sold most recently?

A: Well, you know that we recently signed *The \$64,000 Question*, the Revlon show which is one of the top tv shows. Effective Oct. 4 they're going on our full network with a simulcast of this, so that people can hear it on radio as well as see it on tv. I've mentioned the General Foods Swansdown campaign, which is 18 broadcasts per week. Wrigley just a few weeks ago signed a new contract with us for a daily strip. American Tobacco Co. has come back with us. Some of the others that have signed recently are Sleepeze, Hazel Bishop, Dow Chemical, Murine, Gulf Oil Corp., and just yesterday we signed a contract with CBS Columbia.

Q: Of the new business that you've signed recently, is that new business to radio, is it returnees, advertisers who've been away from radio a year or so, or is it some of each?

A: There are some of each. In the list that I gave you a while ago, you note that some of them are new. Woolworth, for instance, is a brand new advertiser to radio, which has never used radio in all

its history. Wrigley has been a regular user, as far back as I can remember. And one other that I mentioned, General Foods, had been off for a time and now is back with us. It's a combination of all three. If you ask me the exact proportions, I don't know offhand.

Q: You mention Woolworth. Have you had any squawks from stations about Woolworth letting some of its suppliers take over some of the spots and pay Woolworth?

A: No, because Woolworth is only advertising the things sold in its stores and a retailer can only do one thing . . . that's advertise the things sold in its stores. They can't come on the air and say: "We're fine fellows." They want to say: "We have soap, or goggles, or bathing suits or something for sale," and this is true of a department store or a variety store, or whatever it happens to be. A retailer can't advertise unless he talks about the merchandise in his store.

However, in the case of Woolworth, I think the reason the stations are happy is that the products advertised are brand names that are usually exclusively Woolworth's. They're not the brand names that are sold in other stores. No competition with spot business is involved.

Q: This is not, then, taking money out of spot radio?

A: No. The Woolworth show in no sense took business from the stations. I have heard most of the Woolworth shows, and I don't remember hearing anything advertised that you would have heard advertised otherwise. They're names that might be known to the Woolworth customer, but I don't think they are names that are known to the general public, except as something they see in Woolworth's.

Q: If they buy at Woolworth's, wouldn't that help your salesmen sell some of the department stores, the national department stores, I mean? They're few, I know. But they've never been in radio, have they?

A: No, they never have. I think Woolworth's successful entry into radio will attract other similar advertisers.

Q: Do you think that the television advertisers are putting money into radio because they are having difficulty in getting tv clearance?

A: I'm not aware that people have been spending money in radio because they could not get television clearance. I think television advertisers are spending money on radio because they want the coverage of radio and they feel that the combination reaches more people than they would reach otherwise.

Q: Mr. Hayes, what is your network doing to attract more tv advertisers to radio?

A: We have been doing a great deal of research to show advertisers what unduplicated circulation they will get when they add the coverage of radio to the coverage of tv, what additional circulation they will get, circulation not available to the tv-only advertiser. It's largely a research and promotion job to be able to convey to the advertiser what the combination of radio and tv would be if compared to just tv alone.

Q: That brings up the question we were talking about before: Do you sell radio with television, a la *Monitor* at NBC, where they're selling it with *Tonight*, *Home* and *Today*?

A: Normally, no. As you know, the CBS policy is a complete split. We have two separate divisions, one for radio and one for television, so the selling is done independently, except where there are existing simulcasts that must be sold together. For example, if you want to buy the Godfrey simulcast, the only way you could

MONITOR

has enabled KSD to establish an all-time record for local billings on Saturdays and Sundays.

MONITOR

has enabled KSD's local and national advertisers to enjoy high ratings during the day, and the top rating of all St. Louis radio stations on Saturday and Sunday evenings.

In view of these facts, KSD is heartily in favor of NBC's proposal to program **MONITOR** during daytime hours, Mondays through Fridays, and is looking forward to an early start for this new NBC service.

KSD

THE ST. LOUIS POST-DISPATCH RADIO STATION

5000 WATTS ON 550 KC, DAY AND NIGHT

LOOK

They're going all-out with "The \$64,000

*Reason: their sales potential increases
15 million homes where television is turned off
only radio reaches. Revlon's reasoning
advertisers to examine CBS Radio much*

what Revlon's up to now!

Question"...using the full CBS Radio Network.

by 14 million radio-only homes, plus some

*at broadcast time, plus millions of other places**

should be reason enough for other television

CLOSER

**The millions of other places include beaches, parks, and assorted parts of the great outdoors where people listen to portable radios—roughly 5,700,000 of them. And, of course, the highways and byways, where some 31,000,000 car radios are tuned in a good part of the time. Reasons enough alone, for looking at CBS Radio much closer.*



buy it would be on both radio and television, because they are broadcast that way. Godfrey is both a radio and a tv property and therefore it has to be a joint effort. But when we go to sell a simulcast of an existing tv show, this is something that's the responsibility of the radio division.

Q: Speaking of *Monitor*, is CBS Radio planning anything like it?

A: No, our thinking is quite contrary from *Monitor*. Our whole concept of good network programming is quite opposed to it.

Q: Are you planning any new sort of radical departure from the traditional "same time, same station" pattern, in addition to those you've already made?

A: No. I think there are two things that are important in winning listeners, and I think they are what built radio in its very earliest days and held the radio audience. I think we have in some measure gotten away from those two things and that a return to them will be to the good of all of us.

First of all, I think that people want to hear the things they like when they want them. They want to know they're there. In the early days this helped to build up evening listening. They knew *Amos 'n' Andy* was always on at seven o'clock. They knew that at a certain time Kate Smith was on every night. They knew that at

people's way of life. That's why I believe that *Monitor* is contrary to our thinking, because you have to listen to eight hours of it to get the particular thing you want. We say you should get it at the moment when you want it and you can plan accordingly.

The second thing is not a departure, it's a reversion to, if I may say, something that radio lost—and that's "immediacy." I think when we put immediacy back into radio, we will go back to the things that sold the first sets, that made people want a radio set and made them keep it turned on. I think if we can bring immediacy back, we will have done more for radio than anything else we can do.

Q: How do you translate this immediacy into programming different from what you have now?

A: Well, I mean this. We've become accustomed to taking things and playing them later, to putting a great many events together into one documentary, whereas I think people want to know things when they happen. It used to be when something exciting happened, you broke into a program and told people right now. You kept them informed of what's going on—for example, hurricane threats. We have been on the air consistently telling people the progress of Connie and Diane, Flora and Gladys so that a person feels, "I don't want to turn off my set because if I do, I will miss what's going on."

If you go back to the early days of radio, it used to be that if a



MR. HAYES answers the questions of B•T editors at this recorded interview in New York. The interrogators on the near side of the

desk (l to r): senior editor Rufus Crater, assistant New York editor David W. Berlyn, agency editor Florence Small.

a certain time *Myrt & Marge* was on every night. They became accustomed to knowing, so that they could plan their evening. If they were *Amos 'n' Andy* fans, they'd want dinner over by seven o'clock, or not to start before 7:15. They planned their schedules around the particular programs they wanted to hear.

We sort of got away from that with our half-hour shows staggered through the schedule, but now I think we are back to it and I think it is a trend for the better. So we are going to be, at least Monday through Friday, very strongly committed to strip programming; that is, every night at a certain hour you'll get *Amos 'n' Andy* *Music Hall*, at a certain hour you'll get *Tennessee Ernie*, at a certain hour you'll get various programs that you have been accustomed to listening to. By that same token, I think people want to know what's going on, they want the news, and they want to know that it will be on at regular intervals, so that you will know that at 6:45 every night you can get Lowell Thomas, or if your are an Ed Murrow fan, you'll know you get Ed Murrow every night at 7:45. I think people want news and good news and they want to know when they can get it.

Q: So you're making sure that people will know just when and where to find their favorite CBS Radio programs?

A: Yes. I think that is the first thing that will make people listen to radio. It made them do it before and I think it fits in with

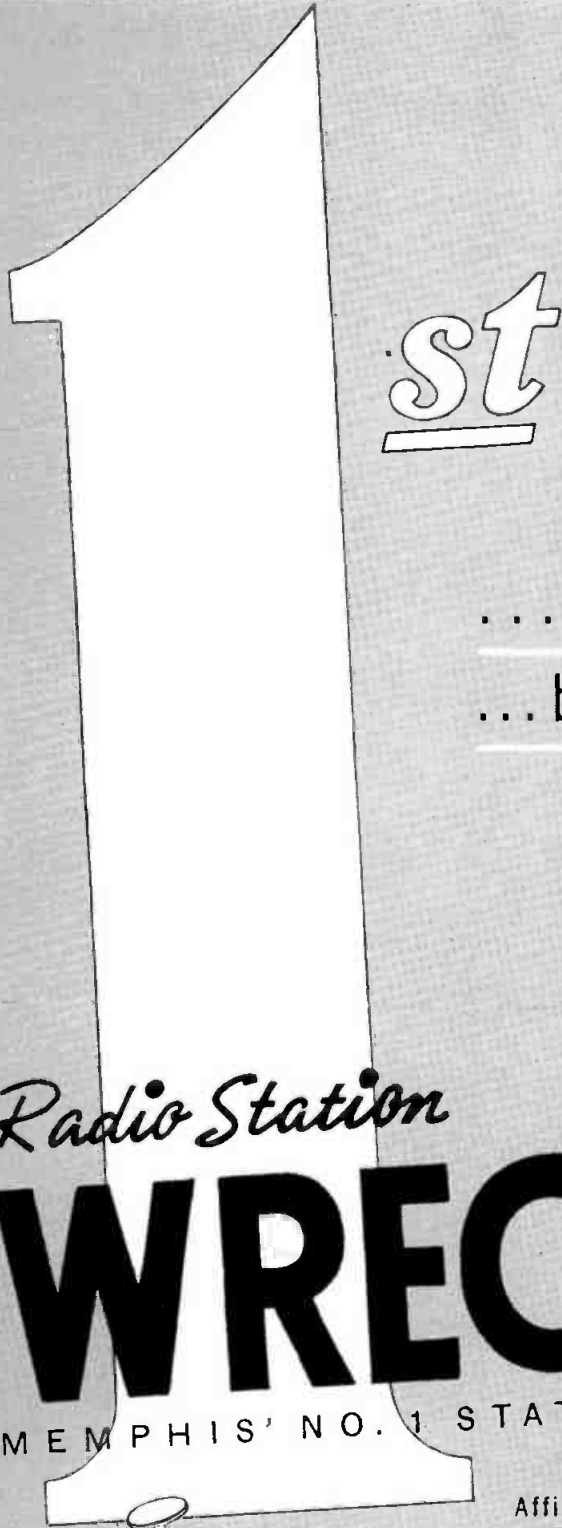
ship sunk in New York Harbor, people knew if they turned on their radio sets the minute those survivors were fished out somebody would be down at the dock with a microphone and talk to them. If there was a fire you knew that the radio would be there.

Remember the old saying, "It'll be on the radio." When something happened or was going to happen, that used to be the common saying "It'll be on radio." Now I think we've gotten away from that. We haven't put it on the radio. But now at CBS, we're reverting to that on a large scale. When President Eisenhower returned from Geneva, it seemed like old times for us to be down with the microphone at the Washington airport and when the plane came down, we had a man right there, and the President was pleased to report to the people, to say something to them and to say he was back.

Now, I think that the people don't want to hear news tomorrow or the day after tomorrow. They want to hear it right now. They turn on their set. Eisenhower is coming down in the plane. You say the plane is landing . . . he's getting out . . . "Mr. Eisenhower, here's the microphone." They want it right now. That's immediacy. And I think that is one of the great things of radio. I say it's great because no other medium can give the same degree of immediacy. Magazines, newspapers, television . . . none of them can move in as fast as we can with the microphone.

Q: I take it, then, that you already are taking definite steps to

Radio's Bigger Than Ever In Memphis . . . and WREC is FIRST as Always!



. . . by Hooper . . . by Pulse
. . . by Standard Audit Measurement

Yes, radio reaches more people than ever in the great \$2 Billion Memphis and Mid-South Market. And it's WREC's continuing audience preference, programming, and engineering excellence that always delivers more sales per radio dollar. Ask your Katz man!

Radio Station
WREC 600

MEMPHIS' NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY
Affiliated with CBS Radio - 600 KC - 5000 Watts

Coming December 1st!

With the Most Desirable Channel
in the **MEMPHIS**
and Mid-South Market

WREC-TV
CHANNEL **3**

Basic CBS Affiliate Station

see that more of this type of event is covered.

A: We have been doing this for 10 to 12 weeks now. We started about 12 weeks ago and in the last 12 weeks we have broken in on more programs, we have been on the scene more times, we have tried to give our listeners news as it's breaking. It's only a beginning—you don't do everything in 10 or 12 weeks—and I don't mean that we didn't do it at all before that, but we have accelerated in the last 10 or 12 weeks and we'll accelerate it still more.

Q: Was this atom programming that you've been doing in saturation part of the same concept?

A: Yes, to let people know what's going on. Radio can let people hear the foremost authorities talk on the atom, which was of course on the top of everyone's consciousness because of the Geneva meetings. This doesn't require sight to be effective. We felt that we ought to run a whole series right at the same time, getting the most authoritative voices to come before the mike and give their viewpoints on this subject. We think this is the kind of thing people want to know while it's going on. This again is immediacy.

Q: Do you have any other subjects in mind that may be developed the same way?

A: No. I don't think you can have. I think that immediacy takes away the very concept of having things in mind. If you're going to be immediate, you don't have it in mind until it happens. You can't make the news. But when something happens, such as the atomic conference, you can step right in and say, "We should cover it." I think the very idea of immediacy destroys having things in mind. You have an open mind and pick up whatever happens as it comes along.

WHAT ABOUT DAYTIME?

Q: What about daytime programming, with the decline of soap operas? Are you going to put more giant contests, a la *The \$64,000 Question* type thing, or do you have a new programming plan?

A: Well, you know, when we were in school, when somebody made a statement like that, we'd always say we denied the inference in the major. I deny the inference in the major. This is just like saying "When are you going to stop beating your wife?" Who said I was beating my wife? Who said the soap operas were declining? We were looking at some ratings the other day and many of the soap operas have a higher rating today than they had a year ago.

Q: Aren't they declining as far as advertisers are concerned?

A: Well, all radio has declined. There has not been as much dollar volume in network radio. There is not the dollar volume in network radio that there was in 1950, say, although I think it's going to come back. And so the soap opera, or the daytime serial, as we like to call them, have naturally lost certain advertisers. However, we find new people buying back into them. We have some new advertisers who bought into daytime serials within the last month who hadn't been with us before. There's no question about our line-up of daytime serials. As you know, we are the one network that has kept the lineup intact, and if you look at the last Nielsen, you'll see it must work. We have 10 out of the top 10, and that's about as many as you can get.

Q: Daytime radio, then, is maintaining its own, would you say?

A: Oh, yes, definitely.

Q: Getting back to your strip programming a moment, do you plan to extend it to seven nights a week?

A: No. We feel that people's listening habits on Saturday and Sunday are different than they are during the week. I think all of us find that our scheduled routine of weekday life is disrupted on Saturday and Sunday. We eat our meals at a different time. We don't get up early in the morning to go to work. It's a completely

different routine. So we are trying to schedule Saturday and Sunday to fit into peoples' habits on the weekend just as our strip programming ties into peoples' habits Monday through Friday.

Q: Actually with your strip plan, you're accenting frequency in radio?

A: Yes. Definitely.

Q: How can an advertiser get radio frequency without buying something like *Monitor*?

A: Well, we have something that gives you frequency and it's not *Monitor*. It's a completely different concept. In our evening programs, such as *Amos 'n' Andy* and *Tennessee Ernie* and *Bing Crosby*. We sell segments, so an advertiser can come in and buy a five-minute segment and share the cost . . .

Q: For close to a quarter of a million dollars. Is that correct?

A: Let me see, now. A five-minute segment costs about \$2,000 on a full network so it'd be 2,000 times 50 . . . that's \$100,000. That's for a single segment. Now the odds are that an advertiser wouldn't buy a single segment. But, rather than buying the whole half hour—buying *Amos 'n' Andy* one night as he did in the past, he can say, "I will buy one segment in *Amos 'n' Andy*," sharing with other advertisers.

What you're doing is having advertisers get together and share, so the advertiser can say, "I will buy one segment of the *Amos 'n' Andy Music Hall* every night of the week," which is a total of five five-minute shares, which is 25 minutes, which gives him more coverage and more audience than buying the half-hour once a week.

Or, he may say he wants different times of the evening, or maybe certain days of the week are better for him than others. He wants different times of the evening for audience turnover. So he may say, "I will buy one segment later in *Bing Crosby*, and I'll buy one segment later in *Amos 'n' Andy*."

Q: And this way he would still get frequency?

A: He would get a great deal of frequency.

Q: On that same idea, what about the old "power plan," I believe you called it?

A: I think this plan came out of the original power plan concept, where we put three shows in a row and advertisers shared them. Three advertisers bought the shows, but all of them were in all three. The trouble there was that you had to pair up advertisers, to find three companies that were willing to go together all week. Now, this way, by saying, "We will sell you a segment of it and you don't need to wait for somebody else to come along," we've put more flexibility into the medium.

Q: If you buy a segment of, say, *Amos 'n' Andy* and a segment of *Crosby*, do you get it a little cheaper?

A: The segments in our night segmented programs all have the same rate. The time and talent prices are just for the convenience of advertisers. We average the cost of the shows, rather than have a difference which takes away the flexibility. We just take the average cost for five minutes for your evening schedule and that is fitted into the rate, so that there is a discount.

However, to answer your question directly, we have a dual discount plan. We have a discount plan for the conventional type advertiser who goes so many days a week or so many weeks a year. He gets discounts to encourage him to use more days of the week and discounts to encourage him to use more weeks of the year.

And we have a second application of this for the advertiser who buys a great deal at one time . . . he's announcing a new car and he wants a tremendous number of segments every night for two weeks. Well, we could say to him, "You only get two weeks' discounts." This would be no discount. "But," he'd say, "I'm buying a great deal of time. I ought to get something." So we have a second discount plan—and this is a new concept, I think, in network radio—which depends on the number of segments the adver-

**Anyone who reads
this is interested
in radio**

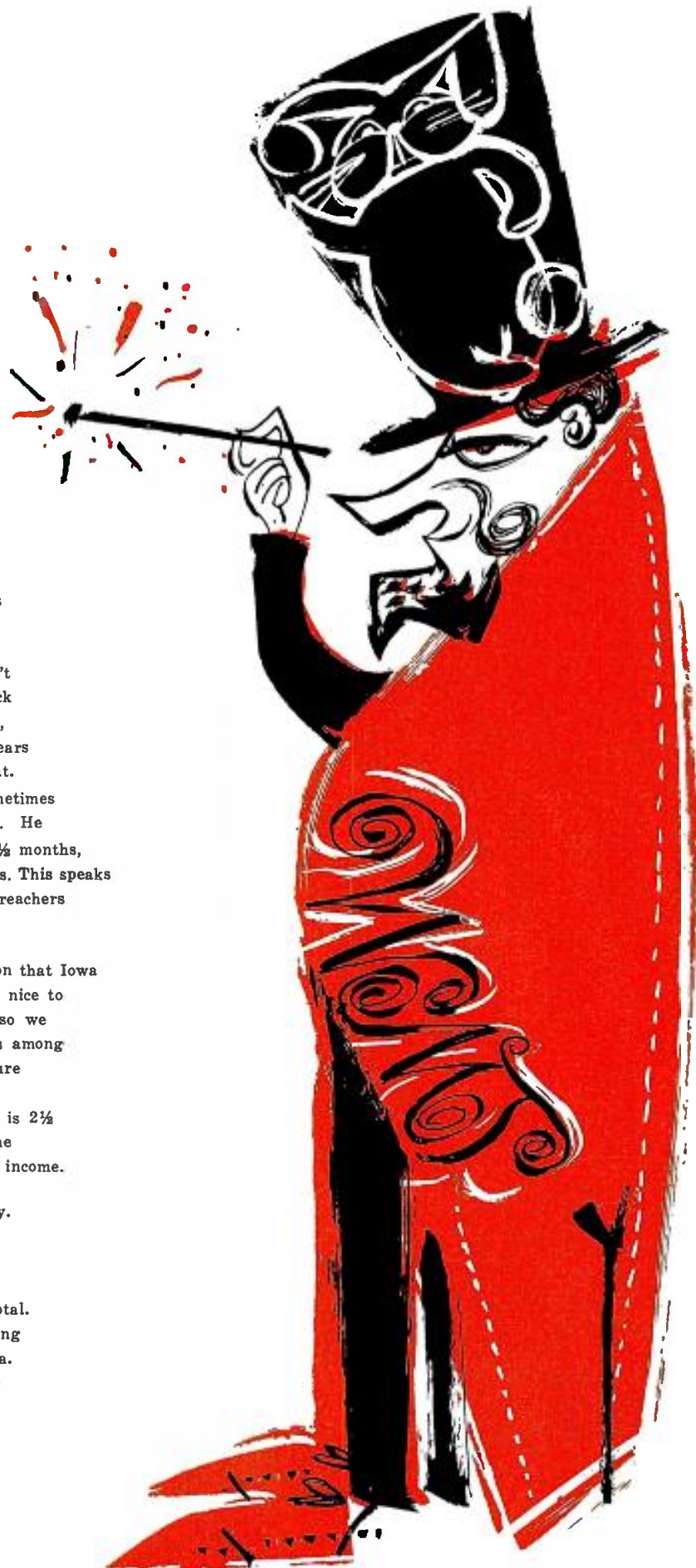
*(So, we might add, are we, so
look out for that last paragraph)*

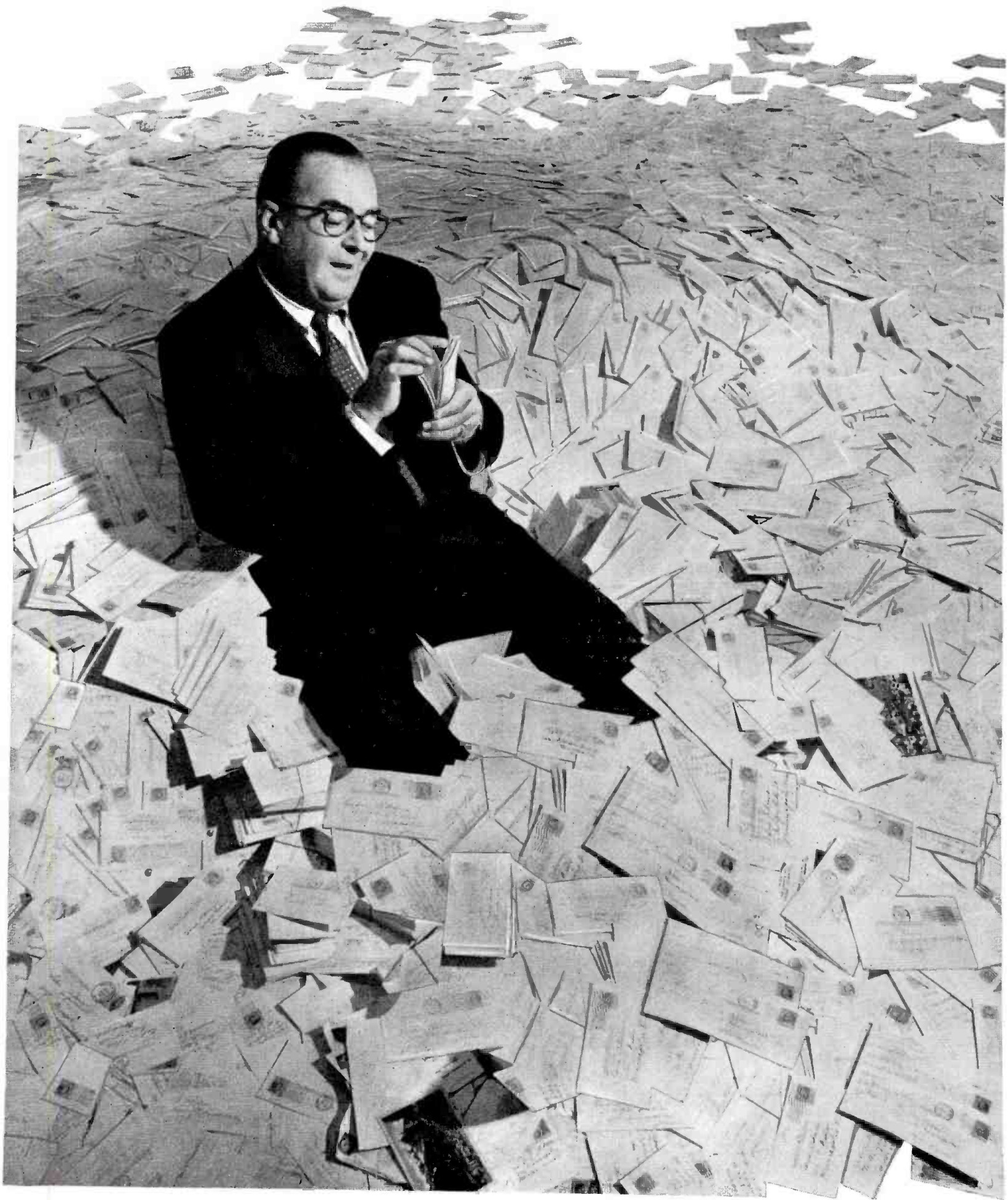
Once upon a time there was a preacher who got up early. This was four years ago. The preacher was a Rev. Jones, who lives near Clarence, Iowa. When he got up early, he turned on the radio and there was Chuck Worcester telling about Myzon, which is an additive that you feed to poultry, hogs or cows if you have poultry, hogs, or cows, which this preacher had because he was also a farmer on the side, which isn't too unusual in Iowa, but he hadn't heard of Myzon before, which is. The way Chuck carried on about Myzon made it sound pretty good, so the preacher tried it. Today the Rev. Jones swears by . . . well, let's just say he thinks Myzon is great. He says his flock (of hens—140 at last count) sometimes gives him 100 eggs a day and seldom less than 72. He says he can get his hogs ready for market now in 5½ months, which is like writing an advertisement in 5½ minutes. This speaks well for Myzon, of course, and it also proves that preachers believe what they hear on WMT.

Items like the paragraph above convey the impression that Iowa is full of farmers. It is, of course, but it would be nice to find a preacher who is a part-time manufacturer so we could make another point. Our home county ranks among the hundred leading U.S. counties in the manufacture of food and kindred products as well as in the manufacture of machinery. The industrial payroll is 2½ times the agricultural income for the country. The state's *industrial* income is greater than its farm income.

Go ahead and think of Iowa as great farm country. But don't overlook industry. Four of the five top industrial counties of Iowa are located within our 2½ mv contour. All of the counties within the 2½ mv contour add up to two-thirds of the state total. Yet, there is no big concentration of consumer buying power, industrial payrolls or farm income in Iowa. You've got to have coverage in Iowa. Our 600 kc 5,000 watt signal gives it to you. Plus listeners—more, in fact, in our 33-county primary area than all other radio stations in the area combined. For details, see the man from Katz.

WMT • Mail address: Cedar Rapids • CBS





30,428 pieces of mail from only five broadcasts! That's conclusive proof of the impact and popularity of a radio program. For nothing beats listener response. WCCO Radio is now counting the greatest audience reaction in its 31-year history—reaction to its new *As You Like It* series. One feature alone—the Unscramble-the-Town contest conducted by Cedric Adams on Tuesday nights—has pulled this astonishing mass of mail. And it's come from every one of WCCO Radio's 109 primary counties in four Northwest states!

Count me in, Cedric!

This tremendous response is not only testimony of the ever-growing vitality of WCCO Radio but also of the wide appeal of the *As You Like It* series itself. It's a Monday-thru-Friday strip of full-hour (7-8 p.m.) variety shows with the Northwest's five outstanding radio personalities—Cedric Adams, Bob DeHaven, Clellan Card, Ed Viehman and Gordon Eaton—taking nightly turns as emcee. It's loaded with ingredients to help your sales curve rise *As You Like It*. And at an amazingly low cost!

Count yourself in by checking with us or CBS Radio Spot Sales.



Bob DeHaven
Clellan Card
Gordon Eaton
Ed Viehman

WCCO RADIO

Minneapolis-St. Paul

The Northwest's 50,000-Watt Giant

tiser uses in a year. He can take either one, but not both.

If he's the spasmodic kind of advertiser, who saturates for a few weeks, drops out, saturates again, he can buy on the rate card, and he will get a discount by the amount of time he uses in a year. If he's the regular advertiser—the soap or the suitmaker—he's advertising all year around, and he can get his discounts on the basis of times per week and weeks per year.

Q: I noticed you said something about getting additional simulcast business. Is radio as a whole profiting by simulcasts?

A: Well, there haven't been very many simulcasts. We have carried for quite some time the *Arthur Godfrey Talent Scouts*, *Arthur Godfrey Time* Monday through Thursday; *Two for the Money* on Saturday night . . . and now *The \$64,000 Question*. I think you may see more of simulcasts because I think advertisers who are using television are anxious to get as much coverage as possible. They are big spenders, big advertisers with national distribution, and if they want total distribution, radio will reach a lot of homes that television either can't or doesn't reach. The investment is already made in the program and if they put it on radio, too, they will reach people who are not available to television sets.

Q: Do you have any sort of new sales devices that you plan to go out with anytime shortly?

A: We think our new rate card with this segmented selling and different ways of discounting it, the flexible geographical and combination buys, the spread through the evening, the spread through the week—I think that's our story.

Q: Have you had any agency or advertiser reaction to this plan?

A: Well, I can say that on three presentations last week—one was with an agency and two were with large national advertisers—I thought the reaction was terrific. I think that they hadn't realized how flexible the network selling had become, how easy it was for an advertiser to fit his particular needs, but nevertheless they did show some surprise, and certainly a great deal of interest, a very gratifying interest, I'd say.

Q: Do you find a more friendly attitude toward radio among advertisers and agencies?

A: Oh, yes. Definitely. I'm very conscious, in agencies especially, how much more interested they are in radio. They're doing more research on it themselves. They're talking more about it. They're more receptive to ideas. The door isn't closed. For a while there, many agencies were so busy with this new thing called tv that they weren't paying so much attention to us. We found that if the door wasn't entirely closed, it almost was. And now I find just the opposite. Our salesmen report the same thing, that the door is very definitely open. The buyers are anxious to hear about anything we have to sell.

Q: Why are some advertisers turning away from tv and going into radio? Is it the cost factor?

A: I imagine that has something to do with it. I think there are people who went into tv who certainly couldn't afford to be in it. And I don't mean this to discredit tv. I think tv's a terrific medium. But I think people went in who had a radio pocketbook. They leaped into a medium that they couldn't afford and the day was to come when they got the bill. Then they went back where they belonged. I think also many people just as they get over the emotional impact begin to do some figuring, and they realize the low cost-per-listener that radio can deliver and they say, "Maybe we walked away from an awful good thing." I think they're walking back again.

Q: How is CBS Radio's Spot Sales department finding spot business as a whole?

A: Oh, they're finding it very good. Most stations, I believe, report excellent spot business right now.

Q: How's your mail order sales department?

A: Our spot sales division established a mail order department some time back and put a man in charge who understood the business. Mail order, as you know, is a highly specialized business. There are agencies who specialize just in that, because of the different type of copy and different type of advertising, different type of client. So we felt if we were going to go into it, we ought to have somebody who really knew the business.

Before doing this, we became convinced that mail order, which stations used to avoid, had become a very highly respectable business. We used to think of mail order as the itinerant peddler—you know, one call and you can't come back. But now you find your finest magazines, your best newspapers, have for some time been carrying a great deal of mail order and the type of mail order accounts they carry are reputable and legitimate business, people who give value for value received. Some felt if they could do a good job in the printed media (and we reach more people in radio than certainly any combination of printed media), we ought to be working with those same people. And we put in this department, and it has worked out very well.

Q: Have you had any kickbacks . . . non-delivery, late delivery?

A: A few, yes. The mail order business, no matter how fine a company it is—and some of our oldest mail order companies in the country that have been serving the rural areas for years still get complaints—no matter how careful you are in representing something, there are going to be some people who are not going to receive what they expected. Then, when you get into volume sales where you have stations getting thousands of orders, there are going to be some letters lost in the mail, and there'll be some kickbacks on that. We have a pretty careful check-up to see that if people do not get what they ordered, their letters are answered promptly and the items delivered to them. We have a definite system of follow-up on that. Of course, you usually find, when there are complaints of this kind that the letter was addressed to Chicago, N. Y., or New York, Ill., or that type of thing. So it's not surprising that you get kickbacks because the letters weren't delivered.

Q: You pretty well guarantee delivery on those orders, don't you?

A: Yes.

Q: And despite your kickbacks you still feel this was a good move to make?

A: We feel it was a very good move. We've attracted some very high class mail order advertisers and we've had a minimum of problems. There are a few things lost in the mail and so forth. You're bound to, in that volume. But, in general, we've been very happy with it.

Q: Mr. Hayes, you know there's been some talk about survival of the fittest among the four major national radio networks. What do you think the future will bring? Do you think that the economy will permit all of the radio networks as we know them today to continue?

A: I'm almost afraid to express myself on this thing. I've been hearing for about four years now there wasn't room for four networks. I've heard some people say there's room for three, and some that there's room for two, and some that only one can survive. I don't know. This has been bandied about and bruited about for a long time, and still there are four of them going. All I'd like to say is that if it does get down to one network, I certainly will bend every effort to see to it that I know which one it is.

Q: That just about does it . . . unless you'd like to say something nice about radio.

A: I could go on indefinitely saying nice things about radio . . . not the least of which is that it pays off for the advertiser. And it pays my salary.

RADIO'S RESURGENCE

has been sparked by the
Independent Stations

•
•
•
WCKY

(50,000 watt Independent)

has the **LARGEST*** nightly audience
of any Independent Station in the
Nation.

•
•
•
WCKY

Advertisers Report
Phenomenal Sales Results

•
•
•
Large Audiences and Low Rates . . .
the **ESSENCE** of **RADIO'S STRENGTH**
. . . is what you get the most of all of
the time on

WCKY

CINCINNATI

* Nielsen

merchandising

Giant of the Midwest

(and still growing!)



Latest Pulse Rating Gives KFYZ 3 To 1 Preference In 363,000* Family, Big-Income Market!

* within 0.5 MV contour, U. S. & Canada

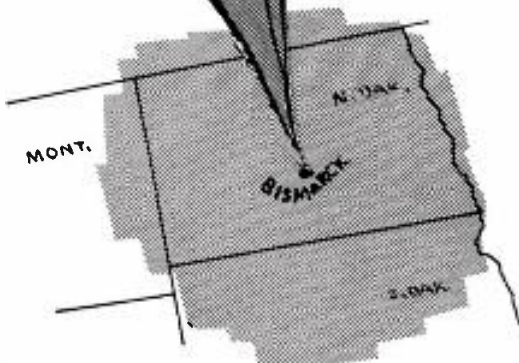
Wherever you roam in the BIG 95,000 square mile* KFYZ MARKET, the result's the same. KFYZ is heard over a larger area than any other station in the nation! In the 50 county sample area surveyed by Pulse teams in April, 1955, KFYZ — competing with seven other stations in the area — captured a whopping 36% of the daytime radio audience . . . increased the figure to 45% of the evening listeners! More than TWICE the daytime audience and THREE times the evening audience of the area's second-rated station.

* 50% audience or better, BMB

Send a "Giant" out to do a "Giant's" Job!

KFYZ-land is BIG in mileage — BIG in sales potential! Located in an area DOUBLY rich in oil and agriculture, KFYZ-listeners rank 10th nationally in retail sales per household . . . with KFYZ's home county of Burleigh 26th in the nation, with retail sales per household of \$5,748 in 1954!

Any John Blair representative will gladly fill in more KFYZ facts and figures on this booming Midwest Market!



kfyz radio

5000 WATTS -- 550 KC -- BISMARCK, N. DAK.



LOOKING AT 'MONITOR'

Your view of *Monitor* depends on where you're standing. Sylvester L. Weaver Jr., NBC president, and Robert Sarnoff, executive vice president, (both standing left above) see *Monitor* as the real hope of revitalizing network radio. Some agree with them. Others don't. Station representatives in particular oppose the new show's concept. Here's a complete report on the most talked-about and controversial radio network innovation.

OF ALL the experiments designed to revive the ebbing strength of network radio, none has attracted more attention than NBC's *Monitor*.

The 40-hour weekend "service" which NBC inaugurated last June 18-19 and is now getting ready to expand, in concept, to Monday-Friday daytime hours [B•T, Sept. 12] has been a sore point of controversy.

NBC regards it as a departure from the network norm which has brought "startling revitalization" to network radio and can do as much for affiliated stations. President Sylvester L. (Pat) Weaver Jr. calls it a move to "contribute something affirmative to radio networking, instead of progressive retreat," and says "it could be the basis for bringing the medium to a stabilized position at its ultimate level."

Many stations look at it in a similar, if sometimes more subdued, light (NBC sources claim a private poll conducted following the general meeting of affiliates to hear the network's *Monitor*-type plans 10 days ago showed 7-to-1 approval.

On the other hand, many other stations, and most station representation firms, regard it as the doom and damnation of radio—not just network radio alone, but ultimately local and spot radio too. A rival network official has described it as a "seemingly endless succession of unfinished bits and pieces, interspersed by beeps and boops and the pleading admonition to 'take one.'"

This latter description, voiced by CBS Radio Sales Vice President John Karol (see story page 44), refers to the program format of *Monitor*. NBC describes the same subject in somewhat different terms as "a continuous flow of entertainment and information" which "makes maximum use of radio's foremost advantages—mobility and immedi-

acy"—to bring listeners into "instantaneous touch with everything important, interesting or entertaining, anywhere in the world."

Whatever their language, all sides probably will agree that it is the biggest single change yet made in network radio programming concepts. There agreement ends.

The heat in the controversy is generated largely by the sales concept and pricing. *Monitor* is sold in "participations"—a minute commercial for \$1,000 gross, 30-second announcements in packages of four, at \$3,000 gross for four per weekend, and six-second billboards at \$3,000 gross for 10, the minimum for a weekend. The expanded *Monitor*, due to start about Nov. 7 and be built around current commercial shows in the 10 a.m. to 6 p.m. Monday-Friday pe-



riods—but angled more toward housewives and using a new name not yet selected—will be sold on a similar basis, though the prices will be a little different. For instance, it's expected the gross price for a minute commercial will be \$1,500 plus \$100 for talent.

The sale of "participations" by networks is not particularly new in this post-television era. In one form or another it has been done for years, in "tandem plans" and similar sales techniques used by NBC and other networks. From the start it has brought station representation firms, and many stations, to arms with cries that the networks are thus invading the spot field.

This cry is still raised. But it would appear that some opponents, at least, are be-

ginning to get used to the idea, whether they like it or not. One representation firm, in a memo seeking to rally its stations to a last-ditch fight against the expansion of *Monitor*, acknowledged that "we no longer quarrel with the network's right to sell any time segment they have available from 10 seconds up."

Apart from the principle of networks selling participations, and apart from the difference in what the station gets from a spot sale as compared with his take from a network sale, most opponents see the pricing structure of *Monitor* as its greatest weakness and most serious threat to radio.

Monitor's prices are so low, these opponents claim, that they weaken the value of radio time generally, local and national spot as well as network.

Nor do these critics soften their charge in applying it to CBS Radio's new "segmented" sales plan, which they hold guilty of cheapening the value of radio time in just about the same proportion as *Monitor*. (CBS Radio offers "segments" in certain evening programs at \$2,100 apiece, with a sliding scale of discounts which brings them down to \$1,740 apiece if five or more are used per week over a 52-week period.)

Station Representatives Assn. maintained, in an especially blunt blast at *Monitor*, that "the national advertiser is buying radio, via the *Monitor* concept, at between one-quarter and one-third of what he would have to pay on the [individual] station's rate card. If this practice continues and expands, not only NBC affiliates but every other radio station will suffer immeasurably from this depreciation of radio."

An individual rep put it this way: "When a store cuts the price of a piece of merchandise, that piece of merchandise becomes less

NEW LOOK FOR ABC

ABC let it be known last week that it plans innovations in evening programming.

The nature of the innovations could not be learned at the time this went to press. They were mentioned only to this extent in a statement for B•T by Charles T. Ayres, vice president of the ABC radio network:

"Now in the works, after long research and creative planning, is a 'new look' to ABC Radio's evening schedule. We will shortly announce a programming concept and sales plan that will, in my opinion, find a ready acceptance among listeners and advertisers.

"Our programming is based on one fact—1955 radio is not 1925 radio or even 1950 radio. Result: Our new programming is keyed to the listeners' needs and the sponsors' media requirements—circulation with frequency, with efficiency."

valuable—whether it is sold or not. With their *Monitors* and their 'segmented' sales, NBC and CBS Radio are cutting the value of all radio time."

NBC's President Weaver, on the other hand, has maintained that *Monitor* does not undercut existing network prices or the prices of major spot campaigns. Executive Vice President Robert W. Sarnoff, who issued a formal statement answering the SRA blast, accused SRA of conducting an "emotional campaign" employing "distorted and misleading information," and said "the phenomenal success of many NBC affiliates in selling out the local availabilities in *Monitor*—in weekend time formerly considered marginal—is the best factual answer" to the argument "that *Monitor* endangers either station revenue in general or national spot business in particular."

Mr. Sarnoff, incidentally, is considering the advisability of holding a seminar, or at least a meeting with representatives individually, in an effort to clear up what NBC considers misunderstanding and confusion on their part.

Opponents contend that, among NBC affiliates, the division may be described in general terms as being between small stations which do not have a great deal of national spot business anyway, and larger stations in major markets which do.

NBC, however, has a file of approving quotes from officials of many affiliates, large and small, the list including WLW Cincinnati, WDSU New Orleans, WHAM Rochester, WBAP Fort Worth, KSD St. Louis, WGR Buffalo, KSTP St. Paul-Minneapolis, KOMO Seattle, KOB Albuquerque, WKY Oklahoma City, WWJ Detroit, among others.

Opponents' answer to this is that NBC nevertheless is "missing" a number of major markets which advertisers would almost necessarily have to have for effective coverage; that the opposition is substantial and that it will become evident at the "veto booth"—meaning that, in these sources' opinion, a sizeable number of important-market affiliates will not accept the expanded *Monitor* (in which case NBC's alternative

would be to offer it to another station in each of such markets or, of course, should affiliate opposition be great enough, reconsider the plan).

These opponents also venture that the 12 noon-to-3 p.m. portion of the expanded *Monitor* will not be cleared even by many affiliates which otherwise endorse the plan, these hours being station time and, as a whole, profitable ones in local sales.

Among affiliates already on record with NBC as favoring the *Monitor* idea, the network cites the following as being some of the sample comments:

WLW Cincinnati—"Saturday and Sunday billing is up as much as 300%. *Monitor* will undoubtedly blaze the trail for radio in the future."

WBRE Wilkes-Barre—"We've been 100% sold out Saturdays and Sundays since June. It answers our needs both from a program standpoint and a commercial one."

WDSU New Orleans—"We're 100% sold out on local availabilities, and we're getting money from advertisers who were pallbearers at our funeral."

WKY Oklahoma City—"It has breathed new life and interest into radio."

What do advertisers and agencies think of *Monitor*?

The best place to look for an answer would seem to be the books.

There is no question that *Monitor* sales have exceeded NBC's original expectations. Network officials reported last week that in the three months the "service" has been on the air its gross billings have passed the \$2 million mark; that during the current quarter about 80% of *Monitor's* network positions have been sold out, creating more advertising dollar volume than the weekend business of all other radio networks combined. "This is new business," Pat Weaver told the affiliates, "not otherwise available to radio if we didn't have an effective form to bring it in."

Advertisers Who Bought

The *Monitor* lineup includes such advertisers as Gruen, Chevrolet, RCA, Philip Morris, Goodrich, *Reader's Digest*, Crowell-Collier, Mutual of Omaha, Bristol-Myers, and *Look* magazine.

For whatever it's worth, at least one of these advertisers, Philip Morris, is cutting down and—again for whatever significance, if any, it has in relation to *Monitor*—is buying into CBS Radio's segmented-selling programs. Chevrolet also has been reported as dropping out.

(Philip Morris, first reported as dropping out of *Monitor* altogether, last week ordered 10 30-second announcements for the weekend of Oct. 1, an order whose gross value was estimated by NBC at \$10,000; and another *Monitor* regular, NBC's parent RCA, put in a new order said to represent \$120,000 gross.)

As with just about everything else where *Monitor* is concerned, there is no agreement between friend and foe as to just how well the program rates with the public.

The format is diversity. Described by Pat Weaver as designed to adapt to radio's new importance as "a supplier of service rather than a supplier of specific programs," *Monitor* operates from 8 a.m. Saturday to midnight Sunday, providing basic services (such as weather, news and sports) and a broad

range of features which are presented in whatever amount of time NBC deems best suited to the material itself, not made to fit arbitrary time limits.

This round-the-clock succession of material—which may range from a Paris nightclub bit to a horse race to an Air Force exercise—is funnelled through "radio central," a \$150,000 assemblage of gadgetry in New York's RCA Bldg., which Pat Weaver likes to call a push-button "listening-post on the world." Over it presides a series of personalities, called communicators, who include Dave Garroway, Morgan Beatty, Walter Kiernan, Henry Morgan, Bob and Ray, Frank Blair, Frank Gallop, Roger Price, Al Collins, Leon Pearson, and a sultry-voiced miss named Tedi Thurman, who is known as "Miss Monitor."

The new, weekday *Monitor*, whatever name it goes by, will be cut basically to the same pattern, adapted for daytime audiences and built around current commercial shows, including the soaps.

Entertainment elements, officials say, will include dramas, serialized novels, short stories, "relaxed and easy" music, and vignettes of comedy, drama, and general human interest. The "service" elements will be angled more toward the housewife, with authorities in their various fields to back them up. Principal elements will be longer and scheduled at more regular times than in *Monitor*, according to President Weaver, who sees the programming as "a personal companion service geared particularly for the housewife audience."

As an example of audience reaction to this type of programming, NBC reports that only seven weeks after the start of *Monitor* a special Pulse survey in major markets showed NBC stations "enjoying significant increases in unduplicated weekend audiences. For example, in Washington 21%, in Chicago 27%. Over a four-week period in July, during network option time alone, *Monitor* reached into 8 million radio-tv homes, and into more than 5 million radio-only homes." CBS Radio's John Karol, on the other hand, says, "neither Nielsen nor Pulse indicate any significant amount of sustained listener interest in *Monitor* despite all-out promotion efforts in its behalf."

So the *Monitor* concept is still a controversial one. To the extent that there are people who consider themselves impartial by-standers, innocent and uninvolved, they seem to feel it is apt to remain so until the stations, listeners, and advertisers finally show which was right.

WHAT RADIO COSTS

Where does network radio stand on a cost basis?

On the basis of cost-per-thousand-commercial minutes, radio and tv compare as follows:

Cost/M Commercial Minutes:*

	Radio	Tv
Daytime (M-F)	\$1.24	\$2.02
Nighttime	3.00	3.69

Avg. Netwk. Prog. March-April, 1955



the
Politz Survey
on Radio
proves

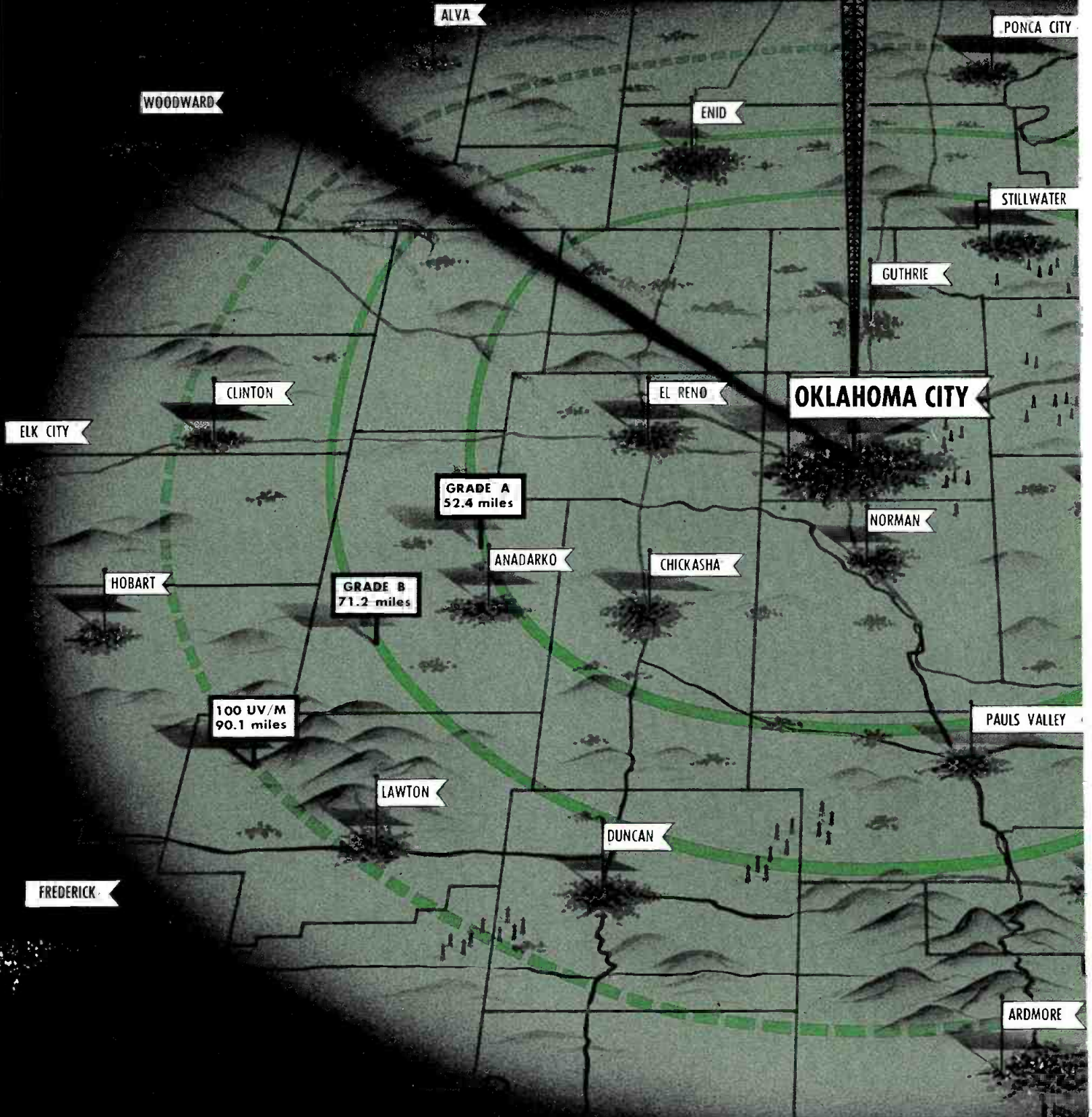
*People—to whom all sales are made—are aware of the differences between RADIO stations and People in WGYland prefer WGY 3 to 1 over all other Radio stations in the area**

WGY

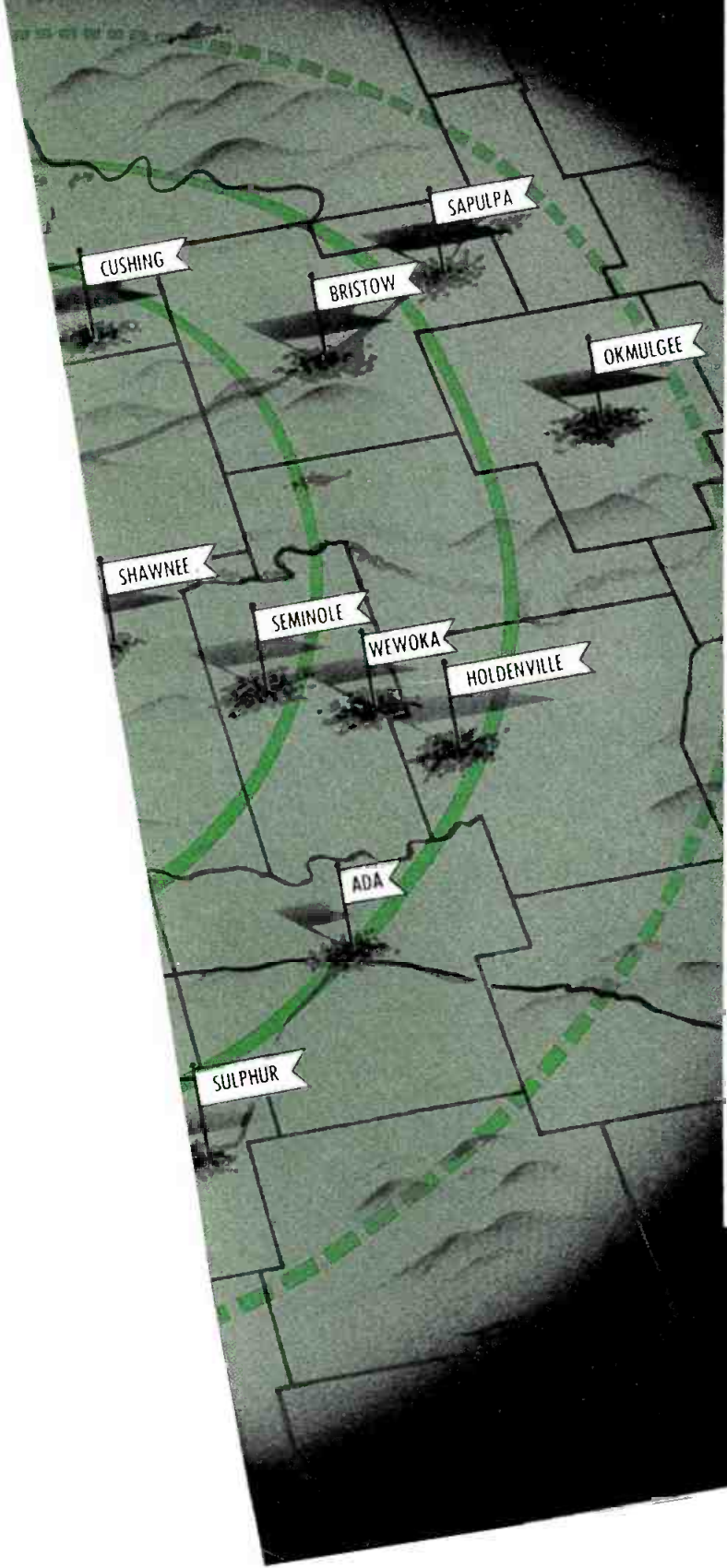
a General Electric Station . . . Schenectady, N. Y.
Represented Nationally by Henry I. Christal Co.
New York, Boston, Chicago, Detroit, San Francisco

*For complete information on the Politz Survey in WGYland write WGY Sales Dept. or any Henry I. Christal office.

SPOTLIGHTING OKLAHOMA'S



BIGGEST TV COVERAGE!



... with
world's tallest
man-made
structure

**1572 feet high - more than
a million viewers wide**

KWTV

OKLAHOMA CITY



Edgar T. Bell, *Executive Vice President*
Fred L. Vance, *Sales Manager*
Represented by Avery-Knodel, Inc.

WHY ESSO IS PUTTING MORE MONEY IN RADIO



ESSO Standard Oil Co. is one of America's big businesses (\$1.6 billion sales in 1954) and one of radio's big and steadiest customers. Here, in an exclusive B•T interview, J. A. (Jack) Miller, general manager of marketing for Esso, tells why the company is spending more money in radio now than ever before. Mr. Miller has been in Esso advertising, sales and marketing since 1934.

Q: You have an anniversary this year, don't you? For *Your Esso Reporter*, I mean.

A: *Your Esso Reporter* celebrates its 20th anniversary in radio in October of this year.

Q: Twenty years on the air. . . . I'd judge, then, that radio has been of some service to Esso. I wonder if you'd tell us briefly—or, better yet, not too briefly—what radio has meant to your company.

A: *Your Esso Reporter* on radio has enabled Esso Standard Oil Co. to provide an important public service—at the local level—and, at the same time, give hard-hitting selling support to our 25,000 dealers from Maine to Louisiana.

Q: I believe that you, Mr. Miller, are the father of *Your Esso Reporter*. Would you be good enough to indulge in a little history and tell us how it started, what you hoped to accomplish, how you went about setting it up, etc.?

A: *Your Esso Reporter* established the five-minute news format on radio. In 1935, the United Press Assn. decided to change its "newspaper only" policy and offered its news service to NBC. NBC, in turn, offered Esso Standard an opportunity to buy this news in 15-minute segments. Our agency suggested that it would be more advantageous to sponsor four five-minute news programs daily, six days a week, for effective frequency. NBC agreed to do this and had to create a five-minute rate.

For 20 years Esso Standard has had this one regular radio format—news—*Your Esso Reporter*. All the programs are produced locally. Stations are responsible for the selecting of news services and news content of the program. Esso Standard supplies its stations with standard openings and closings and commercials.

Q: What was the date of the first program? How many stations?

A: *Your Esso Reporter* was first aired Oct. 7, 1935. The program started on 14 radio stations in 13 markets (two stations in New York).

Q: How does this number compare with the number now—the number now carrying the radio *Reporter*?

A: Since 1935 we have added stations year by year. The number has steadily grown to 52 radio stations currently carrying *Your Esso Reporter* on a local basis.

Q: I assume you have coverage throughout the Esso distribution area. Just how much territory does that take in?

A: The Esso marketing territory includes 18 states and the District of Columbia—from Maine to Louisiana. There are 18 million radio homes in the Esso territory, of which we reach 6,860,000 during a full week's period (A. C. Nielsen).

Q: In addition to radio, the *Reporter* went on television a couple of years ago. How does that stand now?

A: In 1940, Esso Standard started experimenting with the

medium of television. A 15-minute program of news featuring Alan Kent on station W2XBS (NBC) for a schedule of 10 broadcasts (March through May, 1950) was used. In 1945, what was originally the experimental NBC station had the call letters of WNBT (TV) and carried two special events telecasts for Esso Standard. One, the reception of French Gen. De Gaulle in New York, and the second, a telecast of the return of General Wainwright.

In January, February, June and July of 1946, Esso Standard sponsored several special events, and on June 5, the first regularly scheduled *Esso Reporter* tv news program, from 7:50 to 8:00 p.m., Monday and Thursdays, started on WNBT for 26 weeks.

At the end of 1946, Esso sponsored a three-station network, WNBT New York, WPTZ (TV) Philadelphia, and WRGB (TV) Schenectady, with a *Review of the News of 1946*.

From Jan. 6 to Dec. 1, 1947, the same three-station hook-up was used to deliver *Your Esso Reporter* on Mondays from 9:00 to 9:10 p.m.

In 1948 and 1949, tv spot campaigns were run, in some cases on as many as 18 stations in 16 markets.

On Oct. 2, 1949, *Tonight on Broadway*, a 30-minute program, carried by WCBS-TV and eight other stations, from 7 to 7:30 p.m., on Sundays, was sponsored by Esso for a 13-week period.

In 1950, the *Alan Young Show*, 9 to 9:30 p.m., Thursdays, started on the CBS-TV network, April 6 through July 13, and after a summer hiatus, from Sept. 14 through Dec. 28.

In 1951, the *Alan Young Show* was continued, with a summer replacement of *Your Esso Reporter* (½ hour) for a 10-week period.

In 1952, the *Alan Young Show* was continued again through March 27. That same year, on March 3, five locally-placed *Your Esso Reporter* (tv news) programs started. These were 15-minute programs five days a week. This schedule has since been expanded to include 24 markets, 20 of which carry 10- or 15-minute newscasts, and four of which carry five-minute weather programs.

Q: You do, of course, use other media. I think it would be helpful to know not only what they are, but also what sort of job you expect each medium to do for Esso. Aside from just selling more Esso products, of course. Who do you try to reach with each medium, for example?

A: Our business is a mass business and our primary media are mass media. We use them all. Our research shows that we use them effectively.

Q: In radio, you're on day in and day out. Does your advertising in other media have the same type of frequency?

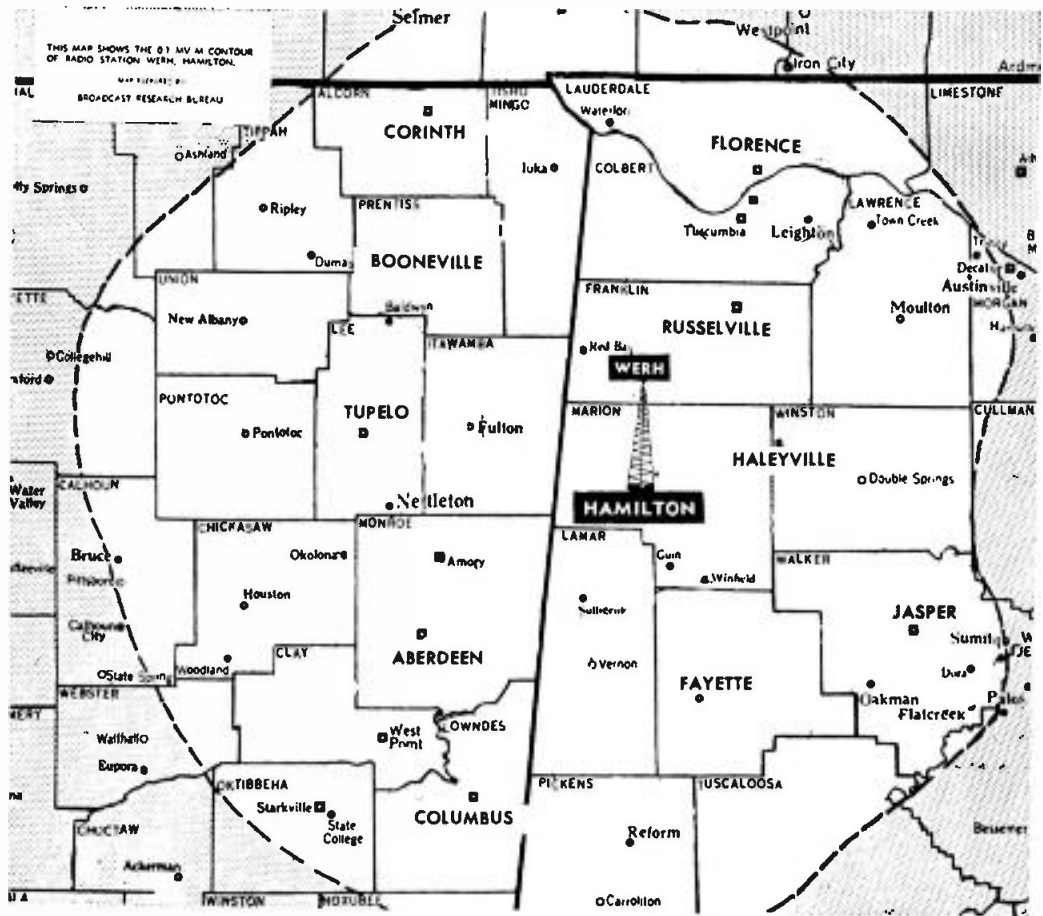
A: Television, like radio, is generally used five days a week, 52 weeks a year. Radio and television, together with outdoor, are Esso Standard's day-in and day-out year-round media. We have used newspapers heavily, although with less frequency.

Q: In this same regard, could you elaborate a little on what you try to accomplish through radio specifically? Do you give radio any assignment, for example, that you don't give other media?

A: We use radio to get the broadest possible coverage with the greatest possible frequency and flexibility. This flexibility makes it possible to approach each market on a local basis as marketing conditions demand—for example, we can feature anti-freeze in New England at the same time we feature fall-change in Louisiana.

Why Overspend for Mid-South Coverage?

**WERH
REACHES
MORE RADIO
HOMES THAN
ANY 10
STATIONS
IN THE
SAME AREA
COMBINED**



General Summary CONLAN RADIO REPORT, March, 1955 of Listening Habits in Hamilton, Alabama Area including Winfield, Sulligent, Red Bay and Guin (Ala.) and Fulton, Amory, Mississippi. Area Radio Homes—49,160.

SUNDAY THRU SATURDAY		
Hours	6 A.M. to 12 Noon	12 Noon to 6 P.M.
Radios in Use	22.3	23.0
Distribution of Listening Homes Among Stations		
WERH	76.6	78.3
Station "A"	6.3	7.3
Station "B"	5.6	4.3
Station "C"	3.4	2.7
Other	8.1	7.4

WERH is the most powerful selling influence in Northwest Alabama and Northeast Mississippi . . . a rich 33 county market where WERH's 5,000 Big Watts at 970 kc dominates nearly 200,000 radio homes. Annual Retail Sales average \$497,000,000 . . . Drugs \$12,800,000 . . . Food \$122,000,000 . . . Automotive Stores \$88,818,000 . . . 1954 Consumer Spendable Income \$917,342,000

THESE NATIONAL AND REGIONAL ADVERTISERS CONSTANTLY BUY WERH FOR BLANKET VOLUME SALES COVERAGE

555 Tonic	Faultless Starch	Coca-Cola
Zero-Ten	Pepsi-Cola	Gulf Refining Co.
Royal Crown Cola	Pan-Am Petroleum Co.	Frigidaire Appliances
Westinghouse Appliances	Sunshine Meal, Flour, Coffee	Kell-y's Canned Meats
Red Diamond Coffee	ABC Quality Chicks	Big Smith Overalls
Topps Suvit	Sunbeam Bread	General Electric
Betsy Ross Bread	Red Hat Feeds	Chrysler-DeSoto
True Tag Paints	Sherwin Williams Paints	Gates Tire & Rubber Co.
Armstrong Tires	Sherman Stores, Inc. (7)	Ford Motor Co.
Malona & Hyde Grocer Co.	Plymouth-Dodge	Chevrolet-Oldsmobile
	Loveman's Dept. Store, Birmingham	

HAMILTON ALABAMA 5000 WATTS AT 970 KC
 HUGH J. FITE DAYTIME HIL F. BEST COMPANY
 President National Representatives

Q: How is your budget divided up among media—in dollars, or by percentages?

A: In 1955, approximate distribution of the Esso Standard advertising budget is: newspapers, 22.1%; television, 16.9%; radio, 13.3%; outdoor, 9.9%; magazines, 2.6%; other, 35.2%.

Q: Has this division changed over the past 20 years? Past 10? Past five?

A: Our advertising budget is set up yearly to meet our anticipated marketing needs. There is no fixed allocation of funds by media. We have consistently maintained a strong radio schedule. Of course, the advertising dollars allocated for television have increased rapidly during the recent past.

Q: On the same line—a couple of years ago you were reported to be spending a million and a quarter dollars in radio each year. How does this stand now?

A: In 1955 we are spending more money than ever before for radio support.

Q: *Your Esso Reporter* is on radio how many times a day, on the average?

A: On 52 stations an average of three times a day.

Q: Do you usually try to schedule it at the same times of day in all markets? I hear it at 7 in the mornings. Is this a pretty standard time of day for all markets? How about the other hours at which it's heard?

A: Each market is individually evaluated for the best time periods at a given portion of the day. Basically, *Your Esso Reporter* is heard around breakfast, luncheon, dinner and bedtime.

Q: Was *Your Esso Reporter* your first use of radio?

A: No, prior to *Your Esso Reporter* going on the air in 1935, Esso Standard Oil Co. sponsored a half-hour network program

featuring Guy Lombardo and his orchestra called *Lombardo Road*. This was from 1935 to 1936 over 38 CBS stations. Prior to this, the company had used on radio a series of five programs per week called *The Five Star Final*.

Q: Have you tried radio in other forms—network or spot? For specific promotions or to launch a new product, for example. If so, what have been the results?

A: In December 1954 a special *Your Esso Reporter* network program over Mutual was started incorporating 176 stations to carry a five-minute news program at 9-9:05 p.m. (New York time) Monday thru Friday. This network program is still lending valuable support to the 52 stations carrying *Your Esso Reporter* on a spot basis.

For specific promotions and special product campaigns, we use saturation spot announcements frequently, using every available station in a market.

Q: Just to make sure we haven't overlooked a key point, would you describe briefly how *Your Esso Reporter* works?

A: Almost 1,000 times a week *Your Esso Reporter* on radio delivers factual, unbiased international, national, regional and local news. The radio *Reporter* enables the company to schedule different commercials throughout the territory on each of these 1,000 programs.

Q: Summing up: What do you think radio as a medium has done for Esso?

A: The fact that Esso Standard Oil Co. has used radio for more than 20 years and is now spending more money than ever before in this medium speaks for itself.

Q: What do you think of its prospect as an advertising medium generally and as a medium for Esso specifically?

A: Could it be the first 20 years are the hardest?

Radio On The March

WMRN SALUTES 15 YEARS OF GROWTH

Serving More People—178,000 retail, 500,000 wholesale trade area, in 1955—138,014 retail and 305,000 wholesale in 1940*

With more income—retail trade \$64,416,721 in 1954—\$12,834,000 in 1939* (1)

From industrial employment—12,742 in June 1955—3,914 in January 1940* (1)

Having total payroll—\$61,500,000 in 1954—\$13,765,712 in 1940* (1)

With bank clearings—\$61,399,145 in June 1955—\$1,195,783.37 in January 1940* (1)

And farm income—\$96,803,500 in 1953—\$29,721,230 in 1940*

From farms having total value of lands and buildings of \$252,540,000 in 1952.***

Served by 22 staff specialists of WMRN and WMRN-FM in 1955—13 by WMRN in 1940. (With 25,000 watts ERP WMRN-FM serving 34.3% of homes in 1955.**)

Proved by total broadcast sales in 1955 approximating 460% increase over 1941—national spot sales in 1955 totaling 380% over 1944 (the first year there was enough to make a comparison mean anything. In fact, 1955 national spot exceeds total revenues of 1941 by one third).

Source—* Marion Chamber of Commerce.

*(1) Marion City Only.

** Audience Analysts Inc. March 1955 Survey.

*** Country Gentleman 1953 Farm Production Market Book

AM—WMRN—FM

Marion, Ohio

A "local" station doing a "regional" job



Our WMRN Farms Corner

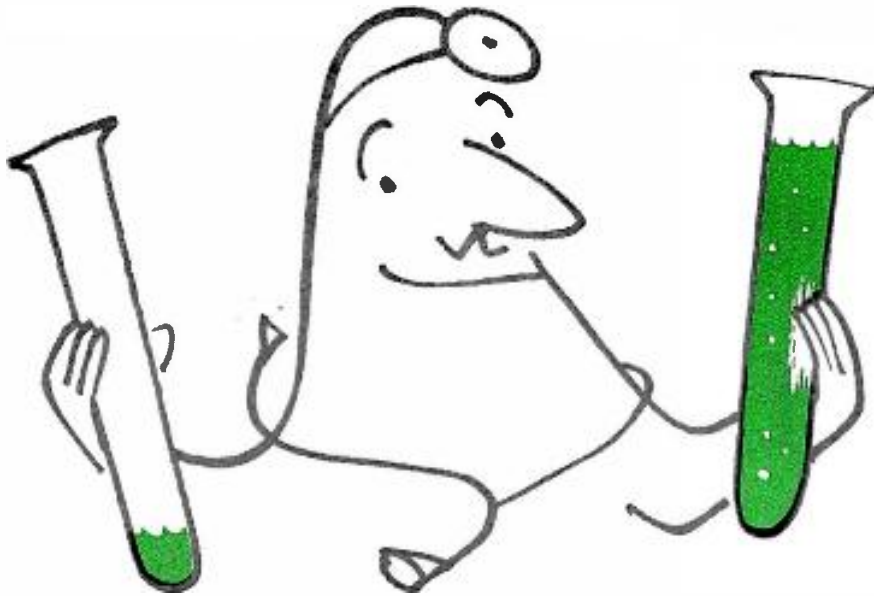
Charley Might, farm editor, also is director of the WMRN Farms—a 425 acre livestock-grain producer. Charley, Ag college graduate of Ohio State University, former top Vo-Ag teacher, and farm raised, brought "know-how" to WMRN. He gets market premium on his swine and cattle—his high grain yields are laboratory testing grounds.

More and more advertisers are buying Charley's prestige and reputation carefully developed among the 13,981 *** farms in WMRN seven county service area.

In the illustration, Charley is congratulating Jo Earl, summer time staff member, on her awards at 1955 Marion County Fair. Jo was recent "Cover-Girl" on Ohio Farmer magazine, for her Ohio State Fair awards.

No matter what is sold—wealthy WMRN farm listeners are above average buyers—in intelligence as well as income.

Still a little open time on "Farm Hour" and "Chore Time", Charley's two—six-a-week programs. A test campaign might surprise you with its results.



NEW PROOF...

one radio station dominates the Great Lakes area

You'll start to find out about WJR's amazing sales power the minute you put your nose in the revolutionary new report on radio listenership made by Alfred Politz Research, Inc.

Here's a really new method of audience study—qualitative as well as quantitative. It proves that radio stations, like printed media, have circulations—regular, faithful listeners.

Based on an extremely large sample (1,873 interviews) checked around the clock, Politz found that in the Great Lakes market WJR is the constant companion of more people than any other radio station.

In fact, in an average day, 41.4% of all adults specify that WJR is *their* radio station.

That's even more meaningful when you realize that in the parts of four states surveyed by Politz there are 196 other radio stations fighting for listeners.

Politz asked what kind of programs listeners preferred, and what station they chose for their favorite program.

Read this: for comedy, 52% prefer WJR; 47%

prefer WJR for drama; for the news, 42% choose WJR; for music (and some other stations are nothing but) 24% choose WJR; 38% prefer the sports news via WJR; and 37% of farm listeners prefer WJR market reports.

Politz didn't stop there. His researchers found that people regard one station as best for "reliability and completeness," for "handling of advertising," "types of programs," for "helpfulness," and in "public spirit." Again, WJR.

That isn't all. The real payoff in station preference and trust came in answer to a question asking what people would do in case of a war rumor. More than 50% said they'd turn on the radio. And 25% of the total said they'd turn on WJR.

Even *that* isn't all. The whole report is *must* reading for anyone concerned with advertising and selling.

For your free copy either write directly to WJR, Detroit 2, Michigan, or your local Henry I. Christal man.

The Great Voice of the Great Lakes

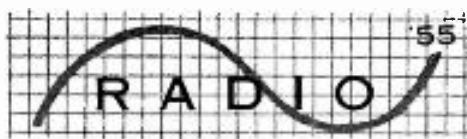
WJR

Detroit

50,000 Watts CBS Radio Network

This offer is limited—to those who have something to sell in Detroit and the Great Lakes area.





THE TIDY MILLIONS IN TIDY HOUSE RADIO

FROM Denver and the Rocky Mountains on the west to Philadelphia and the Alleghenies on the east, and from Canada downward into parts of the Great Southwest, a goodly number of U. S. housewives daily contrive to concentrate as much on their household radios as on their household chores.

One attraction is apt to be a decidedly phenomenal show called *Kitchen Club*.

Housewives have been tuning in the 15-minute homemakers' program for years, and receiving messages from the house—Tidy House Products Co.—built painstakingly by two erstwhile broadcasters.

For 15 years, since they left KMA Shenandoah, Iowa, and nurtured a soapless soap business to life, J. C. (Cy) Rapp and A. W. (Al) Ramsey have retained an absolutely untarnished faith in "the power of radio advertising." To the extent—and probably beyond it—that any one medium can be said to have contributed most to the growth of a single company, radio is recognized as "the motivating force" behind the legendary success of Tidy House—and, of course, a source of enviable gratification to President Rapp and Vice President Ramsey. It is the kind of All-American success sought by many entrepreneurs but realized only by a few—particularly in the bubbling soap-and-detergent industry with its corporate giants.

Since the formation of the Perfex Co. in 1940 (reorganized into Tidy House a decade later), the U. S. homemaker seems to have proved that radio—Tidy House radio, in its various forms—is woman's home companion when it comes to helpful hints from homemakers Edith Hansen and Martha Bohlsen, and other personalities.

In that span housewives have purchased over \$55 million worth of Perfex detergent cleaner, GlossTex plastic starch, Tyro dairy cleaner, Shina Dish dishwashing detergent and Dexol powder bleach. (Tidy House maintains distribution in nearly half of the U. S. and claims it reaches 42% of the country's population with its broadcasting messages.)

To achieve a going rate of \$7 million in sales this year, Tidy House will spend a tidy \$1.3 million for all advertising, with 70% of that siphoned off to radio, 10% to television and the remaining 20% in black-and-white media, according to Barney Corson, head of advertising, promotion, marketing and merchandising. Of the \$900,000-plus allocated for the aural medium, 60% goes

into Tidy House's now well-established recorded *Kitchen Club* homemakers' program, now heard on 73 stations. The other breakdown: 11 stations carry newscasts, six participations and 16 spot announcements.

But far and away the backstopper radio-wise is Tidy's *Kitchen Club*, with heavy merchandising activity by participating stations and premium campaigns galore (it mails out over a million each year, ranging from 25 cents to \$1).

It is quite probable that continued expansion will justify an ad outlay of \$1.5 million, though Tidy moves cautiously into new markets and reckons its ad dollar coolly.

Messrs. Rapp and Ramsey have come a long way in 15 years—from two employes, one station and \$21,200 in sales in 1940 to over 200 personnel, 60 stations and \$5.9 million in sales last year. Employees and sales have doubled since 1950 alone and Tidy House showed a tidy sales boost of 20% the first five months of 1955 against a similar period last year.

Tangible evidence of expansion lies in the completion of a new executive office in Shenandoah. The company opened a new plant in Omaha in 1951 after the demolition of the old plant that produced a conflagration of suds. The following year production was launched in Malta, Ohio.

All this, quite naturally, suggests that things are quite different today than they were in 1940 when Cy and Mabel Rapp and Al and Janet Ramsey toiled diligently in a basement, packaging and mailing out Perfex and calling on grocery-store distributors. But it should not suggest for an instant there has been any appreciable change in the philosophy of radio advertising as learned and practiced by Messrs. Rapp and Ramsey at KMA and, earlier, at other stations.

Cy Rapp was already a veteran in broadcasting before he went into the soap business with Al Ramsey. He was the original licensee of KSOO Sioux Falls, S. D., and helped set up stations in Atlantic and Shenandoah, Iowa. Al Ramsey was general manager of WMMN Fairmont, W. Va., after



THE MASTERS of Tidy House and the products they parlayed from a basement sideline into \$7 million a year business. L to r: J. C. Rapp and A. W. Ramsey.

handling sales chores for many years previously.

And so it happened in 1939 that Cy Rapp, who stepped up the ladder of station operation over 19 years, was managing KMA Shenandoah and Al Ramsey served as commercial manager. It also happened, the story goes, that one F. H. Voight and his wife were dabbling in their basement at Ottumwa, Iowa, with a soapless soap called Perfex.

The Voights dabbled with radio, too, using that medium as the market place for getting attention but actually selling it by mail. They used KMA, a 5 kw outlet, with coverage then in perhaps 100 counties of Iowa, Kansas, Missouri and Nebraska and headquarters in a town of 7,000.

Cy Rapp and Al Ramsey, who originally persuaded the Voights to use radio, wanted very badly, of course, to sell more time. At the same time they also felt that Perfex had possibilities, but began to question whether mail order was the proper approach. A decidedly more profitable approach (for KMA and Mr. Voight) they concluded, would be for Mr. Voight to move the product to distributors and, thus, to dealers' shelves—and then advertise it on KMA.

The rest is history. When Mr. Voight refused and later, in 1940, became ill and thought it best to sell the business, he remembered Messrs. Rapp and Ramsey. Mr. Voight rejected the first offer, which fell short of the \$20,000 asking price, but finally agreed to a \$1,000 sale, plus monthly royalties of \$150 for 10 years. The two broadcasters borrowed on their insurance for the initial capital—and that was the groundwork for Tidy House.

What they got were the manufacturing and selling rights to the detergent, one which

FOLLOW THE LEADERS!



You're in good company on **WNEB**

Consistently One of
America's Top Independents

This year, last year, every year since opening in 1946, WNEB has shown a steady increase in volume of business.

Each year, more and more of the nation's top advertisers use WNEB.

Here is a list of the many national and regional accounts who have contracted with WNEB during 1955.

FOODS

Birdseye
Bond Bread
Certo and Sure-Jell
Chase & Sanborn Coffee
Citrus Fruit Juices
Dunkin Donuts
Educator Crax
First National Stores
Genoa Meat Products
Golden Gift Orange Juice
H. P. Hood & Sons
Hollywood Bread
Instant Sanka
Jack and Jill Cat Food
Kennedy Butter & Eggs
Lipton Frostee
Lipton Iced Tea
Log Cabin Syrup
Lord Jeff Meat Products
Mass. Dept. of Agriculture
Mrs. Filbert's Margarine
Nestles Instant Coffee
Stop & Shop
Victor Coffee

DRUGS

Aqua Velva
Bayer Aspirin
Bromo Quinine
Doan's Pills
Dolcin
Ex Lax
Liggett Rexall
Pertussin
Rem
Rybutol

BEVERAGES

Clicquot Club Beverages
Dawson Beer & Ale
Haffenreffer Brew
Manischewitz Wine
Moxie
Narragansett Beer & Ale
P. Ballantine & Sons
Piels Beer

TRANSPORTATION

Ford Motor Company
Lincoln Mercury
Northeast Airlines
Plymouth

GENERAL

Blue Cross & Blue Shield
Breck's Seeds
Bri Mar Paints
Camels
Chesterfield
Cristy Dry Gas
Dainty Dot Hosiery
Eastern States Exposition
Foxboro Race Track
Halo
Ladies Home Journal
Life Magazine
M. G. M.
New England Coke

New England Tel. & Tel. Co.
O'Cedar
Old Gold
Q Tips
Reader's Digest
Revlon Silicare
Shell Oil

Silverdust Blue
Statler Tissues
Suffolk Downs
Sun Oil
Tintex
Top Value Stamps
Touraine Paints
Turtle Wax

To Buy a Buying Audience—Follow The Leaders Who Know Where to Go—

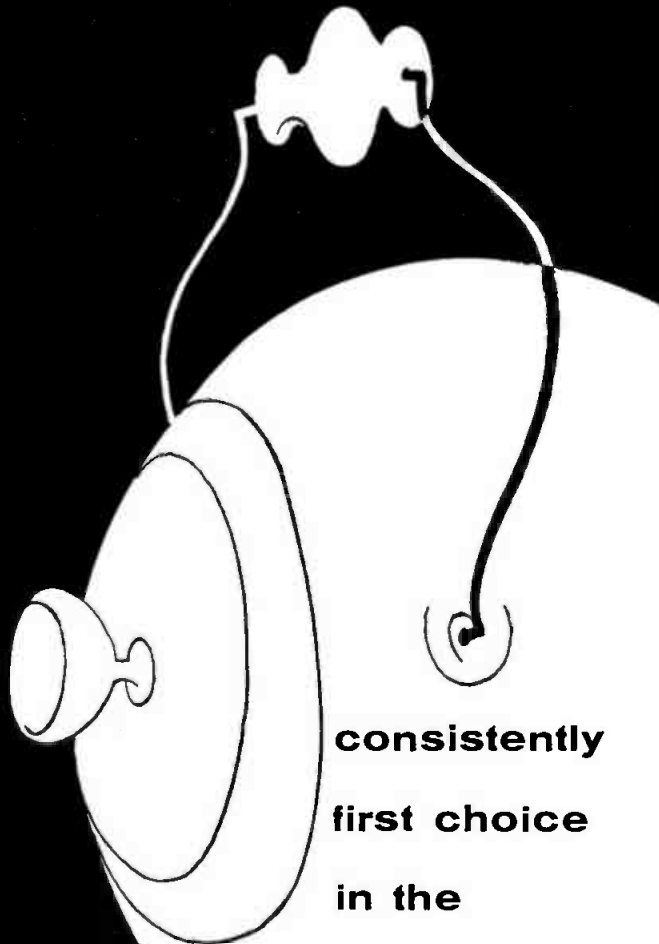


WNEB

WORCESTER
MASSACHUSETTS

Represented by
THE BOLLING COMPANY

it boils down to this



consistently
first choice
in the
Columbus Market

20 top
pulse
rated
programs

CBS for CENTRAL OHIO

ASK
JOHN BLAIR
WBNS
radio
COLUMBUS, OHIO

grossed \$10,000 and netted about \$2,500 annually for the Voights. And so, as Mr. Corson once described the chain of events, "their going into business at all was more or less a fluke."

Cy Rapp and Al Ramsey have summed it up in these words:

"Frankly, we planned to keep right on being radio men, but we did hope that Perfex would prove a profitable sideline for us. . . . Thus it was that we found ourselves running a radio station full time and making and selling Perfex the rest of the time." Of course, something had to give—eventually.

Mrs. Rapp and Mrs. Ramsey (now treasurer and secretary, respectively, of Tidy House) are credited with doing most of the detail work in the first days of Perfex: they mixed and packaged the product in the Rapp basement (at one time an Omaha firm mixed the ingredients); they went to the post office for mail orders; they typed the labels. Messrs. Rapp and Ramsey helped in their "spare time" away from the station—before and after station working hours. And, as would befit any American success story, it would not be presumptuous to believe they played hookey from KMA to pursue their "sideline." They called on grocery store distributors and got the product on the shelves.

Out of the Basement

From the Rapp basement the foursome moved their operation to rented quarters in Council Bluffs and finally, in 1943, to Omaha, where Tidy House products are manufactured today (as well as in Malta, Ohio). The first year, on the shoestring capital of \$1,000 and after royalties, the Perfex Co., all four of them, realized sales of \$23,500 and netted \$1,100.

In Omaha the Rapps and Ramseys replaced an old soup can used for filling small Perfex packages with a semi-automatic packaging machine. Even then, the tasks were time-consuming, what with forming the packages and running flaps over glue rollers.

By 1943-44, it became obvious to the entrepreneurs their business was growing and "some pretty dangerous gambles" were necessary: expansion of markets, more salesmen and some dollars for advertising.*

Within three years, Perfex had six employees, five radio stations carrying its messages and had jumped sales from the initial 21,000-plus to \$91,024. In 1944 it added six more employees, one more station and grossed \$211,360.

Aside from the calculated risk of physical expansion, there were some personal gambles involved too. Al Ramsey left KMA to work fulltime for the growing business in 1944 and Cy Rapp inevitably followed in the Perfex path.

The Rapp-Ramsey enterprise, surviving the pratfalls of the detergent market during

*Looking back, Messrs. Rapp and Ramsey claim: "We are almost amused at the money involved in those decisions . . . only about as much as we spend on advertising every three days now. But those decisions then were harder to make than is the decision to spend a million dollars today."

the war years and making a small profit with the help of a priority system, was ready to make its move in 1945. By the end of World War II it numbered 49 employees, utilized 15 radio stations and grossed a tidy \$740,320. Brokerage distribution was abandoned by Perfex Co. in favor of its own sales force.

Radio was the primemover behind most of the advertising expansion. Tidy House's major "advertising vehicle" from its inception has been the *Kitchen Club*, a recorded 15-minute homemakers' show beamed at the metropolitan or non-metropolitan housewife and featuring Edith Hansen or Martha Bohlsen. As the profits from Perfex multiplied, more stations were added, mostly in the wide coverage category.

Says Advertising Manager Corson almost too simply:

"It is natural that we should favor radio over other media since the two founders . . . are ex-radio people and my background in advertising has been in radio primarily." But there is more to it.

Mr. Corson thinks perhaps "the point of greatest strength" for Tidy House—"our intimate knowledge of the way radio works"—gives it a decided advantage over competitors. He has said:

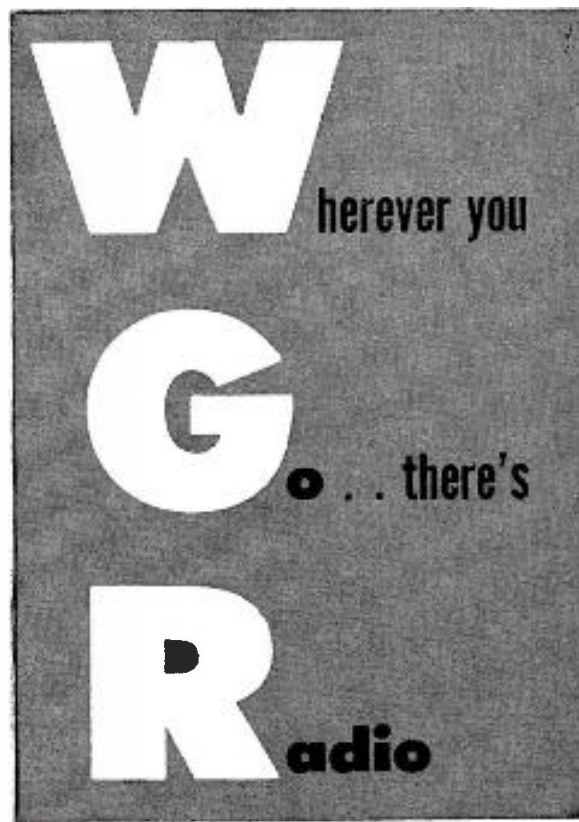
"We do not expect miracles nor do we expect phenomenal results in a short period of time. . . . If there is a secret (formula for radio advertising), it probably is that we fundamentally believe radio to be the most economic medium we have for reaching large groups of people."

Claiming a policy of selecting stations on the basis of sound management as well as coverage claims and market position, Tidy House places more emphasis on "personality selling," and listener loyalty than on ratings, according to Mr. Corson. ("Ratings are just fine and dandy as a standard to judge an audience or to resolve your expenditures in terms of cost-per-thousand listeners, but we have found that we can do an excellent job with a 3 rating against a competing station's 8," he says.)

With this yardstick for station usage, Tidy House parlays its "personalities" concept with a continuous premium promotion and merchandising activities, with enthusiastic support from participating stations.

The personalities concept gained momentum in January 1944 when Edith Hansen launched her series of *Kitchen Club* shows on KMA. Tidy House had used local personalities before. Mrs. Hansen started as a homemaker with WJAG Norfolk with pronounced success. She was doing a similar type program at KMA when Tidy House obtained her services. Martha Bohlsen had her own homemakers' show on WOW Omaha while with Nebraska Power Co. in 1938. Like that of Mrs. Hansen, her popularity grew in the area of her programs. She joined WOW in 1949 and Tidy House in June 1953. Today both she and Mrs. Hansen are full-time homemakers with the company. (Mrs. Bohlsen has served as president of the Heart of America Chapter of American Women in Radio & Television.)

Tidy House claims a "very high degree of



And WGR Radio in Buffalo is better than ever. These top sales personalities of WGR are getting top sales results for sponsors. If you want sales . . . buy WGR!

JOHN LASCELLES

MUSICAL CLOCK

6:30 - 9:15 A.M. Monday thru Saturday

Buffalo's oldest service-type wake-up program. Music, time, weather.

BOB GLACY

BOB GLACY SHOW

2:00 - 6:00 P.M. Monday thru Friday

Music, humor, interviews. Ideal show to sell Buffalo. News every half-hour.

HELEN NEVILLE

HELEN NEVILLE SHOW

1:45 - 2:00 P.M. Monday thru Friday

Hints and news for women from Buffalo's outstanding homemaker's counselor. Live audience.

BILL MAZER

SPORTS AND "HEARTBEATS IN SPORTS"

6:15 - 6:30 Monday thru Saturday

Outstanding coverage of local and national sport scene.

ALL ON BUFFALO'S FIRST RADIO STATION

PLUS
Outstanding
5 and 10 Minute
NEWS and
WEATHER SPOTS
Ask for Availabilities



Representatives:
FREE and PETERS

NBC BASIC AFFILIATE

loyalty" to Mrs. Hansen and Mrs. Bohlsen. A study in 1954 in two midwestern states indicated about 50% listenership among housewives at least once a week. The shows differ in flavor (and personality) depending on Tidy House's advertising needs in specific areas. But the methods of promotion and merchandising remain identical.

One promotion is held in each quarter on each of the products in distribution, utilizing self-liquidating premiums.* The company feels it can attract new customers and retain the confidence of satisfied ones by giving premiums in effect as bonuses. Tidy's sales department keeps about 70 men on the road, merchandising each premium with special displays, tie-in ads and point-of-purchase data. Stations which carry its programs log premium response results, breaking them down into a cost-per-response based on station cost itself.

It is noteworthy that with the avid faith in radio shared by Messrs. Rapp and Ramsey, Tidy House never uses the medium on a short-term basis—but rather for the long pull, with 52-week contracts. It demands strong station support—and invariably obtains it.

With the expansion of facilities and air time came, inevitably, the appointment of an advertising agency, Buchanan-Thomas Adv. Co., in Omaha. Agency executives familiar with the account are strong in their

*Sewing shears, gladiolus bulbs, meat forks, sponges, etc.

praise of broadcasters for their support. Their philosophy is this:

"The radio stations that have helped build the Tidy House Products Co. have done much more than just serve as a channel for our advertising messages. They have come up with many excellent merchandising ideas for promotion of our products. Not only have these ideas promoted Perfex, GlossTex, Shina Dish and Dexol for Tidy House but they have proven valuable to the stations in



MAPPING a Tidy House radio campaign (l to r): Edwin T. Gaither, sales director; Barney Corson, advertising chief, and Donald F. Lincoln, comptroller.

boosting their listenership ratings as well.

"These stations will verify that the *Kitchen Club* radio show is one of their most valuable programs. They know it will develop exceptionally high ratings in the face of the strongest network competition. The station managers know that if they promote the show with their audience and merchan-

dise its selling value to the retailers they will secure results not only for Tidy House Products Co. but for themselves as well."

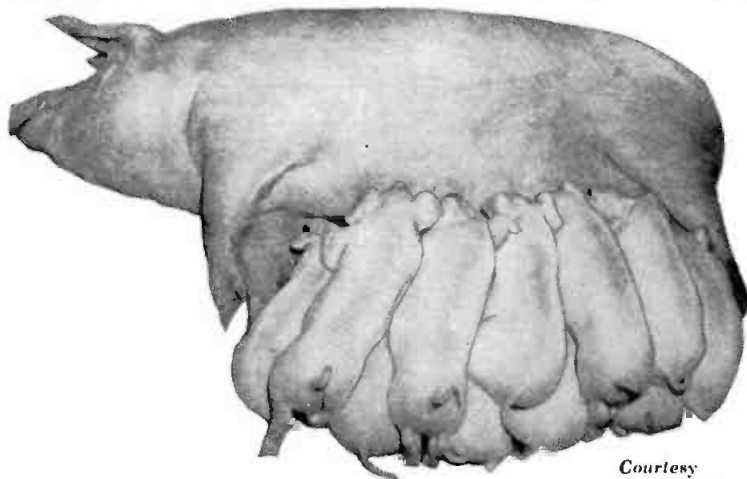
Tidy House and its agency fondly describe these broadcasters as "our station merchandising managers." Buchanan-Thomas provides copy and/or announcement platters for stations desiring to promote the *Kitchen Club*. The company and its agency have been known to look askance at a "few radio stations that always revert to other media" when promoting the program.

Tongue in cheek, Tidy House executives merely observe that while "the use of other media is worthwhile for both the station and ourselves . . . we also know that if radio will work for us in selling our products it will work for you in promoting our program."

Among stations in the U. S. which have promoted the *Kitchen Club* in one form or another are WTAD Quincy, Ill.; WXYZ Detroit; KCMO Kansas City; WLW Cincinnati; WBAL Baltimore; KYW Philadelphia; WWDC Washington, D. C.; WFBR Baltimore; WISN Milwaukee; KDKA Pittsburgh; WDC Decatur, Ill.; WKZO Kalamazoo; WGBS Miami; WRC Washington, D. C.; KFAB Omaha; KRMG Tulsa, and others.

Typical of the Tidy House premium activities is that involving the Baltimore market (WFBR and WBAL) a couple of years ago. It arranged for Reuben H. Donnelly Co., Chicago, to mail out two million of them to 500,000 homes in Baltimore—or four per family. Each coupon carried a value of 10c

W
O
H
O



Courtesy
Cappers Farmer

News of a good thing really gets around

Ask a John Pearson man about WOHO
and the latest Pulse survey

TOLEDO, OHIO

**1000 WATTS
1470 KC**



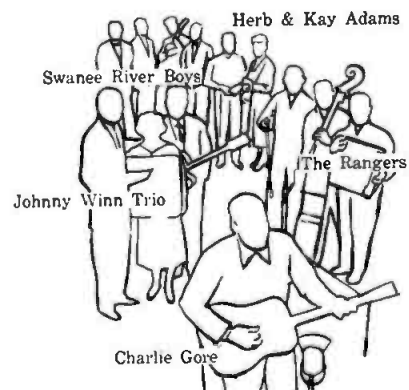
13 reasons why Indiana loves its radio LIVE

Meet 13 of WFBM's *live* talents. Their musical variety hour-a-day, 5-day-a-week "Hoosier House Party" originates at WFBM, but they're *not* "local" talent. They are experienced pros. Ten own *solid* network experience.

Theirs is the kind of live talent we're talking about when we say WFBM has brought live, lively, local radio back to Indiana. And Indiana loves it, because it is top-drawer, not bottom-barrel.

6 more reasons: Ken Linn, "Hoosier

House Party" MC. Gilbert Forbes, live news editor. Tom Carnegie, live sports director. Irene Lindgren, live kitchen artist. Ann Wagner, live platterspinner, and Harry Martin, live farm editor.



WFBM-radio Indianapolis

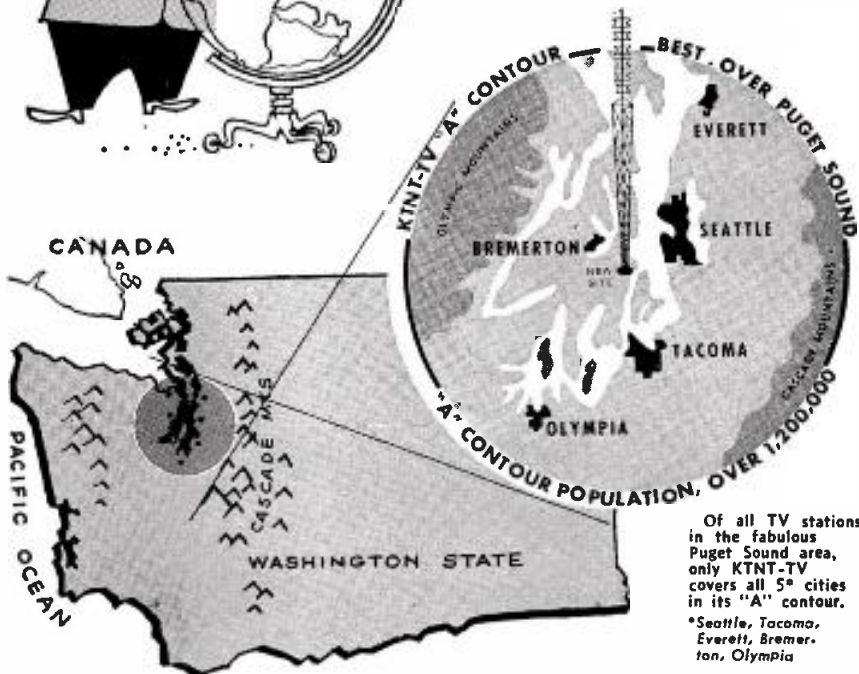
Represented Nationally by the Katz Agency

Affiliated with WFBM-TV: WOOD-AM & TV, Grand Rapids; WFDF, Flint; WTCN, WTCN-TV, Minneapolis-St. Paul.

A GEOGRAPHY LESSON . . . One of a Series



**MINNEAPOLIS,
ST. PAUL,
HARTFORD and
NEW HAVEN on
PUGET SOUND?**



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5* cities in its "A" contour.
*Seattle, Tacoma, Everett, Bremerton, Olympia

First off, we want to assure Minnesota and Connecticut that we are not trying to displace their fine cities! What we are saying is this: the combined population of these four cities is less than the number of people living within the "A" contour boundaries of KTNT-TV, CBS television for Puget Sound.

The greatest concentration of Washington State's population...over half the people in the state... is centered in the Puget Sound region. And KTNT-TV's "A" contour encompasses most of them! There are more than 1,200,000 people within the "A" contour, and 800,000 more in the INFLUENCE AREA which extends into Oregon to the south and into Canada on the north.

To reach more than half the people of prosperous Washington State. Buy KTNT-TV.



316,000 WATTS

Antenna Height
1000 FT. ABOVE SEA LEVEL

CBS Television for Puget Sound

Represented Nationally by Weed Television
KTNT-TV, TACOMA 5, WASHINGTON

"The Word Gets Around... Buy Puget Sound"

and was redeemable at all grocery stores and super markets with purchases of Dexol powder bleach, GlossTex plastic starch, Perfex cleaner and Shina Dish for dish-washing.

GlossTex was introduced on the market in 1947 as a liquid starch with a plastic base, the result of intensive research and initiative by the Rapp-Ramsey combine. Tyro, a dairy cleanser (not one of Tidy's Big Four), which came out the same year, was developed with the help of Iowa State College. In 1949 Tidy House brought out its Dexol bleach after the successful debut of Shina Dish (a detergent with a hand-lotion ingredient primarily for washing dishes and not for laundering) a year earlier. (The Perfex Co. became Tidy House Product Co. in 1950.)

Other products are now in the development stage: liquid Shina Dish, a non-caloric sweetener called Sweet 10 (a glass polisher-cleanser, Shine, already is out). Tidy House maintains its own laboratory and has its own chemists, always striving to improve its established products and develop new ones. It also has conducted housewives panels to test products and hear suggestions. It also maintains personnel and market research departments in its brand new office building at Shenandoah.

With continued expansion will come more advertising dollars. Tidy House has increased its printed media allocations and has been on as many as 12 television stations with personality programs (the budget for next October calls for eight). In 1952* it carried as many as 80 radio stations.

It is reasonable to assume that most of any fresh advertising dollars will go into the medium that built Tidy House.

Sometimes their executives feel they have considerably more confidence in radio than broadcasters themselves; and their Mr. Corson, a former producer-writer-announcer in the Midwest, has been moved to deliver pep talks to station managers. At the 1954 NARTB Chicago convention, he told them bluntly:

"Radio is less effective now than it was in the old (preceding World War II) days . . . But, gentlemen, you still have the greatest mass medium of them all and it is up to you to work all of the angles to increase its effectiveness . . ." Mr. Corson complains that, in his many contacts with merchandisers and buyers, few seem predisposed to recommend a radio station—thus, radio as an advertising medium. This is not so much a matter of its effectiveness, he believes, as it is one of public relations. Even when tv came on the horizon, Mr. Corson pointed out, Tidy House was expanding its marketing operation with more radio stations "because we believed in the medium and we believe in it today."

If Mr. Corson had his way, there could well be a "revival meeting" for radio. Cy Rapp and Al Ramsey should qualify as leading evangelists.

*A year before, Messrs. Rapp and Ramsey beamed their messages on some 55 stations, spending \$790,000 on all advertising, grossing \$4,226,741 and netting \$262,000 before taxes.

Measure of Success . . .

In every field there are recognized measurements of success. Some true; some false.

In broadcasting the true measure of success is this: Listener preference.

In the great Tulsa market area most of the listeners prefer KVOO most of the time.

This sure and unchanged preference for Oklahoma's Greatest Station has remained constant for more than 30 years.

During all of this time most advertisers have also made KVOO first choice.

When you have advertising dollars delegated to do an important job for you in Oklahoma's No. 1 Market Area, assign them to KVOO where more people will hear your message more of the time and at lowest per listener cost.

Advertising dollars have more value when placed on KVOO, the station listeners believe in!



RADIO STATION KVOO
NBC AFFILIATE
EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES
50,000 WATTS OKLAHOMA'S GREATEST STATION TULSA, OKLA.

LETTER WRITERS AND RADIO

FOR AS LONG as there have been radio broadcasters and radio listeners, the radio listeners have been writing to the radio broadcasters to praise or blame or to ask for a recipe they'd heard on the air or for a picture of a favorite radio performer, or maybe they wrote because they wanted to enter a contest.

When people began to buy tv sets and to divide their receiving time between viewing and listening, there were those that thought that this new medium which added sight to sound might cut down the flow of radio mail. This might have seemed a logical conclusion in the early days of tv, when many American families seemed to be spending most of their waking non-working hours in front of those new picture boxes in their living rooms.

But the smart conclusion jumpers neglected to tell this to the public which, while watching tv several hours a day, still finds time to listen to radio and to write letters about what they hear.

Last month Cedric Adams, conductor of the Tuesday edition of *As You Like It* on WCCO Minneapolis, started a new contest by asking his listeners to identify his hometown, Magnolia, Minn., which he spelled in a scrambled order. Listeners were asked to unscramble the name and send their answers

by postcard to Mr. Adams, who also told them that this was only the beginning.

The "Unscramble-the-Town" contest will run for 26 weeks overall. Each week Mr. Adams picks at random two cards from all correct answers received in answer to the previous week's clue, with valuable merchandise prizes for the lucky card writers. At the end of 26 weeks, one listener-writer, chosen by lot from those who have unscrambled all the towns successfully, will receive an all-expense two-week vacation for two in Hawaii.

The first scrambled town was unscrambled by 4,911 listeners. There were probably more than that, but that's the number of pieces of mail received by WCCO in response to the single broadcast, an achievement hailed by Larry Haeg, general manager of WCCO Radio, as "one of the greatest successes in the station's history."

With that response for the initial contest broadcast, WCCO personnel hung anxiously over the mail bags coming in during the next week. Would the count build with the progress of the contest, as the optimists predicted, or decline now that the first flush of novelty had disappeared, as the others gloomily feared?

The optimists were right. The second

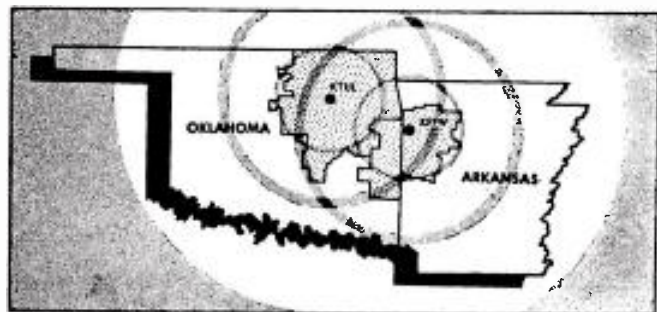
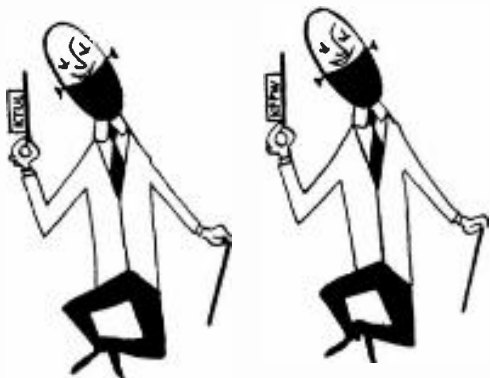


week's mail totaled 6,255 pieces; the third week's 6,806, and by the sixth week had climbed to 8,601.

The *As You Like It* series is broadcast on WCCO at 7-7:55 p.m., Monday through Friday, with a different m.c. each evening: Bob DeHaven on Mondays; Mr. Adams, Tuesdays; Clellan Card, Wednesdays; Ed Viehman, Thursdays, and Gordon Eaton, Fridays. Each m.c. is given a free hand to use his own talents and imagination to provide something new, exciting and different in the way of radio entertainment. The "Unscramble-the-Town" contest is one of Mr. Adams' novelties.

The program made its debut on WCCO May 23 as a cooperatively sponsored series. Advertisers who have been on the show since its inception include: North American Life & Casualty Co., Northern Pacific Railway, Lincoln-Mercury Div. of Ford Motor Co., Kelvinator Distributors, P. Lorillard Co. (for Muriel cigars), General Beverages of Minnesota (for Donald Duck soft drinks), and Star Import Co.

Complete Coverage Without Waste!



BUY BOTH STATIONS
TO EARN GREATER DISCOUNTS

★ *A Radio Team You Just Can't Beat!*

PLAYING TO "CAPACITY" AUDIENCES IN THE BILLION-DOLLAR TULSA TRADE AREA OF EASTERN OKLAHOMA . . . and the RICH FORT SMITH MARKET OF WESTERN ARKANSAS

- TOP SHOWS
- TOP PROMOTION

KTUL

TULSA, OKLAHOMA

CBS RADIO

TULSA BROADCASTING CO.

BOX 9697, Tulsa, Okla.

James P. Walker - Dir. of Radio Operations

KFPW

FT SMITH, ARKANSAS

AVERY KNODEL, Inc., National Representative



THE GASLIGHT STATION

New York's most respected station
with a distinctive program format
carefully highlighting your sales message.

W P A T

930 KILOCYCLES 5000 WATTS

For details, call: *PEnnsylvania 6-2945*

PANTS, PEACHES, PONTIACS



YOU NAME IT, RADIO CAN SELL IT. HERE ARE 81 EXAMPLES

RADIO's ability to do a job for the local advertiser—the retail merchant who has no money to spend in popularizing a brand name or building goodwill or other institutional advertising, the dealer whose advertising, to pay off, has to move goods out of his store or showroom—is as great today as it ever was.

That conclusion is inescapably drawn from the paragraphs that follow, presenting 81 brief recapitulations of successful local radio campaigns sponsored by retail concerns on radio stations in their communities. The more than 20 varieties of sponsoring retailers range from auto dealers—the most numerous group, accounting for more than 20% of the total—to a fruit grower who used radio to enlist pickers of his crop.

APPLIANCES

MORE SALES per dollar of advertising from radio than from any other medium is the reason why J. Burnham Inc., Buffalo appliance store and largest Frigidaire dealer in western New York, is a year-round advertiser on WGR Buffalo. Currently, Burnham's is in its third year of sponsoring the station's early morning *Musical Clock* program, using 10-minute units, Monday through Friday. Burnham's started on WGR—and on the *Musical Clock*—Aug. 10, 1953, largely because of the personality of John Lascelles, the program's m.c., and his unusual delivery of commercials, which Burnham's felt might help it compete with other appliance stores. The original 13-week test is now on a 52-week contract basis, with the program originated three days in each 13 weeks from Burnham's window, strengthening the tie-up between Burnham's, John Lascelles and the public. Renewals, says WGR, are due to just one fact: Burnham's gets more sales per dollar spent in radio than in any other medium, including newspaper. Cost: \$175 a week.

A SIX-WEEK saturation announcement campaign on WCNU Crestview, Fla., sold \$76,000 worth of appliances for the Veterans Gas & Appliance Co. at a cost of \$475, for 475 spots at \$1 each. The manager of the client company said he had tried all media and that WCNU did six times better than any previous campaign. The company, which formerly used WCNU only sporadically, is now spending \$265 a month.

WHEN A LOCAL advertiser stays with a single medium for four years, spending from \$1,500 to \$7,000 a week, there must be a reason. When the advertiser is a chain of retail appliance stores that reason is almost certain to be sales. So it is with Sunset Appliance Stores, 16-store chain in the

greater New York area, whose president, Joseph Rudnick, last month wrote WMGM New York, ". . . We are not in the business of selling intangibles. The nature of our business is such that each week as it goes by gives us a concrete check on sales derived from our radio advertising. . . . Four years of continuous experience on your remarkable station has proved to us at Sunset that WMGM constantly brings us more actual delivered sales per advertising dollar spent. . . ." Sunset's WMGM schedule includes 10-minute, 15-minute and half-hour programs as well as one-minute announcements, spread through the schedule to give the stores a cross-section of both day and evening audiences.

WITH A LARGE stock of washing machines

MILADY WAS LISTENING



WHEN the J. J. Newberry Co. decided to hold an advance fall fashion show at Worcester's Bancroft Hotel, the company concentrated publicity for the event into a single medium, WORC Worcester. For two weeks the station told its listeners that tickets for the event could be picked up at the Newberry store or obtained through the mail by writing WORC. Result: more than 24,000 tickets were issued; the ballroom and lobby of the hotel were jam-packed and some 10,000 people did not get in at all. The sponsor took one look and repeated the show the following night, again to an SRO audience.

on hand that weren't moving as rapidly as desired, non-radio user Hayes Sammons Hardware Co., Mission, Tex., bought the idea of a 72-hour continuous sale with a three-day spot saturation campaign from sign-on to sign-off on neighboring KRIO McAllen. The spot campaign cost \$225. It resulted in the sale of 96 units, with 70% of the buyers paying cash. The cash register rang up a total of \$23,000. Pleased with the result obtained, Tom Sammons Jr. increased his firm's August budget on KRIO to \$1,150.

LOCATED beyond a railroad underpass in a suburban area with no other retail establishment within several blocks, Consumers Mart of Lincoln, Neb., gets no off-the-street business. People have to seek it out and advertising has to tell them to do so. "We were diehard newspaper advertisers . . . but it just wasn't good enough," the owner, Harland J. Weist, wrote. "The direct sell cost on advertised items was so high that we simply had to find a better answer." That better answer was a saturation spot campaign on KLMS Lincoln, ranging from 25 to 175 spots a week. Sales volume rose immediately, and stayed up, with June volume more than four times that of June 1954, before radio was used. "It is ironic," Mr. Weist wrote, "that while traffic, sales and profits have gone up, overall advertising costs have gone down. We have reduced our newspaper budget substantially and the savings more than cover our radio cost."

WITH no other advertising utilized and a total budget of \$72 to cover costs, the Independent Liquidation Co., Cedar Rapids, Iowa, sold \$3,000 worth of small and large appliances during the second day of its two-day test on KPIG Cedar Rapids. Used were 18 sixty-word announcements per day at \$2 each. The announcements were run-of-schedule, both day and night.

KBOL BOULDER, Colo., helped a local appliance dealer, Harris & Smith, which was nearly bankrupt at the beginning of 1955, rebuild to the point that volume for the first nine months of the year was \$20,000. Harris & Smith used only three spots weekly, at noon, for the first six months and then upped the number of spots to five per week to achieve this sales increase.

AS AN APPROPRIATE means of advertising, The Trading Post, appliance dealer of Lakewood, N. Y., suburb of Jamestown, sponsors *Trading Post Roundup*, 45-minute program of western, hillbilly and country music each afternoon on WJTN Jamestown. Jack Dunigan, station personality, spins the records and presents the copy in informal ad lib style. The program started July 11 and drew an immediate response. Item:

a carload of Hotpoint refrigerators sold in first three weeks with no other advertising used. Item: a mystery melody feature had to be dropped because it brought so many people into the store that the sales staff could not handle them.

USING 50 SPOTS in two days, KXRO Aberdeen, Wash., helped the local B. F. Goodrich Co. store sell \$3,000 in Kelvinator appliances at a cost of \$112.50 to the store. KXRO was the only medium used.

SPENDING \$25 per day twice weekly for a total of 12 quarter hour programs each week on KPIG Cedar Rapids, Iowa, to sell air conditioners, the C. F. Puth Co., same city, sold enough units the first day of its effort to pay for practically a whole year's advertising campaign on that weekly budget. The quarter-hours were run-of-schedule, both day and night, with the sponsor receiving an opening and three 100-word commercials.

DODD'S home furnishings, Manhattan, Kan., sold 21 air conditioners from Saturday afternoon of one weekend in July through the Monday evening immediately following by using 35 spot announcements on KMAN there. The air conditioners were selling for \$299.95; for an investment of \$43.75 Dodd's sold \$6,298.95 in merchandise.

FOUR-DAY saturation campaign over KBKI Alice, Tex., resulted in the sale of 39 Maytag automatic washers in three days for the Alice Hardware Co. Total advertising cost was approximately \$2.50 per washer.

SPECIAL BUYS in electric fans, garden hoses and ice cream freezers, advertised with 12 announcements on WAMI Opp, Ala., which also invited the public to register for an electric fan to be given away, produced good sales of the advertised items for Opp Hardware Co. and so much traffic that the store manager declared: "I've never had as many folks in my store in any one day." This is one of the reasons why he uses radio almost exclusively for his advertising.

EVERYBODY KNOWS radio is dead, particularly during the evening hours; everybody, that is, except the advertisers whose use of evening radio has paid generous dividends. For example: the Scott-Mitchell House Drill Co., which offered its drills for \$2 a set in one-minute participation commercials broadcast three times a week for four weeks on the *Bohemian Band* program on WNAX Yankton, S. D. One of the station's most popular features, the *Bohemian Band* plays request numbers each evening, Monday through Friday, 6:15-6:30 p.m. During its four-week campaign, Scott-Mitchell received 1,977 orders, totalling \$3,954, for which it paid WNAX \$360, or 18.2 cents per order.

ASSOCIATION

THE NEWLY-CHARTERED Truck Drivers Assn. of America, which established headquarters in Charlotte, N. C., a few months ago, needed two things—to build membership and to create public recognition of TDAA and its purposes of promoting high safety standards on the highways and better understanding between members of the

KLZ
is
FIRST
AGAIN!

NEW
NIGHTTIME
RADIO
that **SELLS**

'DENVER
at
NIGHT"

5 pm to midnight

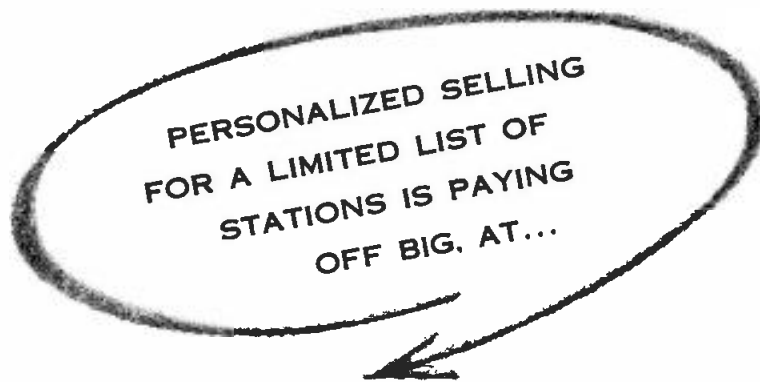
SEVEN
HOURS
of the
most
exciting
listening
ever to hit
nighttime
radio ...
anywhere!

A living chronicle of Denver after dark.
Charlie Roberts, Warren Chandler,
Starr Yelland, Tom Carlisle with 3 1/2 hours
of direct contact with all that goes on
in Denver—by remote broadcast . . . by telephone. And . . . 3 1/2 hours
of kindred programming: NEWS . . . local, regional, national,
international, business . . . with Ed Murrow, Lowell Thomas,
Carl Akers, Warren Chandler, Sheldon Peterson. SPORTS . . . with
Starr Yelland, Tom Harmon. MUSIC . . . top tunes, old tunes.
"Denver at Night" is hard-selling, result-getting.
Sell your product on "Denver at Night"

CBS FOR THE ROCKY MOUNTAIN AREA
KLZ RADIO
DENVER
REPRESENTED BY THE KATZ AGENCY



"HORSE AND BUGGY
METHODS WON'T DO"



PERSONALIZED SELLING
FOR A LIMITED LIST OF
STATIONS IS PAYING
OFF BIG. AT...

BURKE-STUART COMPANY, Inc.
Radio and Television Station Representatives

NEW YORK · CHICAGO · DETROIT · LOS ANGELES · SAN FRANCISCO

3 out of 4 listen to WCFL

WCFL set an all-time Chicago listening audience record, with 75.2% of sets-in-use tuned to White Sox-Yankees broadcast, according to an impartial July 19 Pulse survey!

the switch is to **WCFL** *the Voice of Labor*
CHICAGO'S FASTEST GROWING STATION
50,000 WATTS · 1000 ON THE RADIO DIAL
Burke-Stuart Co., Inc., National Representatives

trucking industry and the general public. As its only medium of accomplishing these purposes, TDAA became host to *The Highway Traveler Show*, weekly quarter-hour on WBT Charlotte. After eight weeks, TDAA reported: membership up and still climbing, applications for honorary memberships from companies in allied industries, an impressive number of calls from representatives of the trucking industry and appreciation for an outstanding job in establishing the new organization in the public consciousness.

AUTO DEALERS

ONE THING leads to another, particularly when the first is a successful radio campaign. Take Dana Hudelson Inc., Champaign, Ill., Ford dealer, as Example A. With a large stock of new Fords on hand, the dealer decided to try to dispose of them over a weekend and purchased \$450 worth of chain break announcements on WDWS Champaign for a two-day saturation campaign. The two-day sale, also promoted with newspaper space, sold 78 new cars. This was fine, but it posed a new problem: what to do with the used cars accepted as trade-ins. This was easy to answer: use of another saturation chain break announcement campaign on WDWS, which disposed of 38 used cars over a single weekend.

TO CELEBRATE its third anniversary as a Chattanooga, Tenn., Ford agency, Bert Brown Motors used a three-day saturation campaign, Aug. 28-30, with 35 spots per day, run of schedule, on WDOD in that city. The spots, with copy written by the WDOD continuity department, all used two voices; some opened with "Happy Birthday"; others had fanfare. In addition, the auto firm also sponsored a remote disc jockey show from its showroom. Total time costs: \$530. Results: sale of 34 1955-model Fords totaling approximately \$88,400.

A YEAR AGO the Coen Pontiac Co. of Owosso, Mich., was not using any radio. Then, WOAP Owosso persuaded the firm to begin a campaign of five announcements a day, seven days a week. The taped spots, which use music, sound effects and gimmicks in addition to prices, terms and deals, are spread throughout the day, from early morning to late afternoon and cost the sponsor \$320 a month. Since starting the use of radio, Coen has jumped to second place in new car sales in a five-state area, figured on a per capita basis. The present campaign, which runs for a year, will be doubled when the new Pontiacs are introduced, according to company plans.

SATURATION radio campaign of jingles and reverse-action gimmicks, supplemented with monthly five-hour on-the-spot broadcasts, sponsored by Westlake Chevrolet Co. of Seattle on KOL in that city has achieved quick popularity with the public and set new sales records for the advertiser. When other auto dealers saturated Seattle radio with such gimmicky slogans as "Cross over the bridge," "Drive through the tunnel," "Automobile department store," "Jesse

FIRST!

and not maybe!

WWDC (MBS) 22.6%

Station "A" 16.2%

Station "B" 12.0%

Sta. "C" 8.4%

"D" 6.1%

"E" 4.8%

"F" 3.5%

"G" 3.0%

"H" 3.0%

"I" 2.7%

"J" 1.8% Represented Nationally
by John Blair & Company

"K" 1.7%

MISC. 14.2%

In Out-of-Home Audience

This is a survey—not just an opinion. PULSE made it—this summer—of the huge out-of-home radio audience in Washington, D. C. WWDC has this big extra bonus audience locked up tight. About one-quarter of this entire listening audience sets its dial to WWDC—and stays there, day and night.

WWDC is dominant 83.5% of the time.

What are *your* plans for *selling* the *always-rich* Washington market? You can hardly do without WWDC. Get the whole story about this *sales-producing* station from your John Blair man.

In Washington, D. C. it's

WWDC radio

The Pulse, Inc. Report: Summer, 1955

MOST FOR MONEY

What is radio's potential to advertisers?

Answer:

112,400,000 home-hours of listening per day. (Total radio homes times hours of listening per home per day.)

Nielsen Radio Index, March-April, 1955

James rides again" and the like, Westlake countered with "We don't rob banks or defenseless old women," "You don't have to go delirious in a department store," "You don't have to cross any bridges or crawl through any tunnels" and added such affirmative slogans of its own as "The dealingest dealer in the Pacific Northwest." The special showroom broadcasts, on Saturdays

from 10:30 a.m. to 3:30 p.m., with KOL disc jockeys, dancing girls, free balloons, etc., and a production man on hand to translate new ideas into sales copy, produced average sales of 40 cars per broadcast. For the six-month period, March through August, Westlake Chevrolet sales have increased 41.3% over the same period of 1954. Expenditures on KOL have averaged \$1,000 a month.

TO MEET the "announcement day" of a rival auto dealer, Cherry Motor Co, Rock Island, Ill., Pontiac and Cadillac dealer, last November bought a saturation spot campaign of 27 announcements, all that were available that day, on WHBF Rock Island. The success of this one-day radio venture was such as to encourage the advertiser to continue with a lighter daily schedule on the station. Then, in February, the advent of

his 20th anniversary sale enabled WHBF to sell Cherry Motor Co. a sustained saturation campaign, lasting from February 27 through June 7, with 23 spots a day, Sunday through Saturday. Since then the auto dealer has continued with a light schedule, planning to resume the saturation spots in November. In a letter to the station, L. E. Rizer, general manager of Cherry Motor Co., reports: "We estimate an increase in sales of about 10% over the previous year when we were not employing such a campaign, and at the same time we have effected an increase in our advertising expenditures of only about 3 1/2%."

A FIVE-MINUTE program, *Spotlite on an Auto*, taped on the used car lot of Way-Dencoyer Chevrolet and broadcast four times a day on WTVB Coldwater, Mich., at a monthly cost of about \$500, has doubled the used car retail volume of the company, which now wholesales nothing in the used car line except the "iron" left over at the end of the last trade, turning the used car business into a profit instead of a loss for this dealer.

PERSONALIZED announcements, incorporating the taped voices of its salesmen, placed on a schedule of 10 spots a day, seven days a week, on WHMP Northampton, Mass., increased business over six months for Blyda Ford Sales to the point where it kept 10 salesmen busy almost around the clock, producing 395 new car sales for a total radio expenditure of \$4,520.

SALE OF 145 new Pontiacs in a single week as the result of a saturation campaign of spots and programs on WFBM Indianapolis was achieved in mid-July by Hedges Pontiac Co. in Indianapolis. The radio schedule included 50 one-minute announcements, broadcast throughout the day and evening; remote originations of the station's three-hour afternoon disc jockey show (2-5 p.m.) from the dealer's showroom on Thursday and Friday and a special remote on Saturday morning; a one-hour live-talent show, which originated from the showroom Thursday, Friday, Saturday at 7-8 p.m. Total cost to the advertiser was \$2,691. As a result of this one-week campaign, the Hedges organization has signed a 52-week contract for 1,000 announcements with WFBM, plus three additional remotes and 13 five-minute programs.

USING one announcement a day on KFRO Longview, Tex., the W. C. Barrow Used Car Lot in one month's time sold \$4,000 worth of used cars.

LATE LAST FALL Bob Arnold Motors, Birmingham Ford dealer, concentrated his new car advertising on WVOK Birmingham, buying two 15-minute segments of a personality show per day, mid-morning and mid-afternoon, Monday through Saturday, plus four quarter-hour segments, approximately an hour apart on the station's all-Sunday-afternoon personality program. Arnold's immediate spurt in sales inspired another Ford dealer, O. Z. Hall in North Birmingham, to emulate his competitor and buy another WVOK personality show for two 15-minute segments a day, Monday through Friday,

SUNDAYS—MONDAYS and ALL DAYS

WOLF

has a lion's share of audience

Sundays (daytime)	32.6%	1st Place
Monday thru Saturday	WOLF share of audience	
Mornings 8 A.M.-12 noon	16.9%	2nd Place
Afternoons 12 noon-6 P.M.	33.3%	1st Place
Evenings 6 P.M.-10:30 P.M.	29.7%	1st Place

RATING for RATING • RATE for RATE in CENTRAL NEW YORK it's

FREE . . . Get the whole story (Spring 1955) covering home-auto-store listening, 4 and 8 year trends, TV operating hours. Included are the basic market facts on population, labor force, industrial work hours, automobiles, telephones, and monthly sales comparisons. Ask for your copy of The Syracuse Inside Story.

WOLF

Van Rensselaer and Kirkpatrick Streets
Syracuse, N.Y. Phone 2-7211
1490 K. C. 250 Watts
ON THE AIR—6:00 A.M. to 2:00 A.M.

NATIONAL SALES REPRESENTATIVES—THE WALKER COMPANY

plus the station's hour-long weekly live talent *Dixie Jamboree*, which he moved to his showroom. Rivalry between the dealers was taken up by the personalities who fanned listener interest with an on-the-air "feud." Ford Motor Co. records in Atlanta now show these two dealers leading in sales for the entire district. Success of the two Ford dealers has brought Kirksey Motors (DeSoto-Plymouth) to WVOK with a daily 15-minute strip at 12:45-1 p.m., Monday-Friday, and 7:30-7:45 a.m. Saturday, and Al Dement Chevrolet Co., using week-end saturations of 10 one-minute announcements on Thursday and Friday and five on Saturday, bringing WVOK's total local auto time sales to over \$6,000 a month, exclusive of talent.

FOMERLY a non-believer in radio advertising, the Sam Fleming Buick Co., Fort Worth, Tex., six months ago bought a 70 spot saturation plan on KFJZ there. Results were so astounding, according to the firm, that "there have been but few days since the beginning" that it hasn't utilized the station for promotion and car sales. The firm claims to have done more than \$2.5 million business and delivered 1,100 cars during that time. In a recent two week period utilizing only KFJZ to advertise, the firm sold more than 75 cars in one week-end.

WHEN the Eager Beaver used car lot in Beaumont, Tex., went into business it bought 12 announcements on KJET there. During the first week the lot sold all 12 cars that it had at an average price of \$225. Every week KJET has been credited with selling at least three or four automobiles off this lot.

TO GET RID of an overstock of used cars, Pinney & Toplift, Dodge-Plymouth dealer of El Centro, Calif., bought a three-day package on KXO El Centro, including an hour and a quarter on Thursday and Friday, broken up into five different programs, and all available time (about five hours) on Saturday, at a total cost of \$210. "We put the dealer himself on the microphone, along with his sales manager and staff of salesmen," KXO reports. "There was some patter between our announcer at the station and the salesman, broadcast directly from the used car lot. The result was the sale of 14 used cars, whereas the average is three to four over the three-day period. The value of the 14 cars sold was approximately \$12,300. He stayed open all day Sunday and, in addition, sold seven cars, valued at \$6,300, more than three times the Sunday average."

TWENTY-ONE automobiles sold by 20 one-minute announcements. That's the story of Sagner Motors, Nash dealer, and KPOJ Portland, Ore. Live announcements were used, four a day over a five-day period, predominantly between 7 and 8 a.m. and 4 and 6 p.m. The campaign cost \$160. It resulted in the sale of 13 new cars and eight used cars, counting only those sales which were attributed directly to radio.

ANOTHER automobile success story is reported by another Portland station, KXL. This is not a one-day or one-week campaign, but one that has continued for a full year, since last September. The advertiser, Corder Motors, is the Oldsmobile dealer in Van-

cover, Wash., directly across the Columbia River from Portland. His campaign consists of announcements on all KXL disc jockey shows, always accompanied by the strains of "Cross Over the Bridge," costing Corder overall about \$450 a month. These announcements have persuaded so many people to cross over the bridge that Corder's sales are greater than the two Oldsmobile dealers in Portland, whose 375,000 population is five times that of Vancouver.

PORTER PONTIAC CO., Fort Worth distributor, was finding business slow following an influx of volume auto sales outlets in the city in the spring. So Porter bought a one-week, 40-spot saturation package from KNOK Fort Worth, using straight commercials which told the public that this was an old

NETWORK BARGAIN

What about the new patterns in network timebuying?

Example: 5-minute news show, 3 times nightly, 4 nights a week (one advertiser).

Homes Reached: 8,484,000 in 4 weeks, or 18.5% of all U. S. radio homes. 3,926,000 of these are tv homes; 4,558,000 are non-tv homes.

Total Monthly Cost: About \$45,000—less than the cost of a single nighttime tv broadcast.

Nielsen Radio Index

✓ STILL YOUR BEST BET



in the BLUEGRASS COUNTRY

AFTER MORE THAN
THREE DECADES
OF BLUE RIBBON
BROADCASTING

KENTUCKY'S OLDEST AND MOST POWERFUL REGIONAL

5000
WATTS

W L A P

630
KC

(Licensed Sept. 15, 1922)

RADIO BUILDING

LEXINGTON, KENTUCKY

There's
ONLY ONE
 in Washington's
MIDDLE MARKET



KIMA-TV
 YAKIMA with its Satellite
KEPR-TV PASCO
 NATIONAL REPRESENTATIVES: WEED TELEVISION
 PACIFIC NORTHWEST: MOORE AND LUND

established firm which had autos for sale at a fair price but with no gimmicks such as free elephant rides. That was the best week Porter had had in months, with 22 Star Chief Pontiacs sold before it ended.

A THREE-DAY saturation campaign on KWTO Springfield, Mo., using \$278 worth of announcements broadcast between 8 a.m. and 8 p.m. on June 29, 30 and July 1 this year, resulted in the sale of more than 50 new Ford cars over the Fourth of July weekend for Fellini-Dukewits Inc., Springfield Ford dealer. Announcements were written in ballyhoo style by KWTO's continuity editor.

ANOTHER radio saturation success story in the automotive category comes from Beckley, W. Va. Duncan Catron Motor Co., Dodge-Plymouth dealer, purchased a day-and-a-half saturation campaign (60 spots) on WJLS Beckley for \$130 and sold 17 used cars of which seven were specifically requested through the name of WJLS. One car, a 1950 Chrysler, was sold in three minutes by Joe Gries, former owner and announcer for WJLS.

TO ADVERTISE a one-day sale last spring, Koerner Motors, largest Mercury-Lincoln dealer in Rochester, N. Y., began its radio schedule two days before its newspaper ads, airing thirty-five 20-second run-of-schedule spots on WVET Rochester and selling eight new Mercuries before any other advertising broke, all directly traceable to the radio announcements, a volume of \$24,000 for an expenditure of \$105. The next two days, when WVET spots continued in conjunction with the newspaper space, were the biggest in the company's history.

HOW DOES radio work? Sometimes like this, from a letter written to WKBS Mineola, N. Y., by the used car manager of Bay Pontiac Inc., Manhasset, N. Y. "After just two spots we had an immediate response when a customer from Syosset, which is normally way beyond our scope of operation, came in to the showroom and asked to see the car which we advertised over WKBS at 7:40 that morning. Suffice it to say, he bought the car and a profitable deal only because we reached him through your medium . . . I might also add that the costs are negligible for the results accomplished."

A REGULAR SCHEDULE of the morning newscast, 7:45-8 a.m., plus two announcements a day on KLWN Lawrence, Kan., is used by Morgan Mack Motor Co. of that city, which also, about once a month, tells KLWN to "schedule an announcement wherever it can be used to good advantage." Last such promotion of 10 newscasts and 80 announcements (at a total cost of \$203) produced the biggest 10-day period in the firm's 11 years, with new car sales 250% of quota, new truck sales 175% of quota and used units 177% of quota. The station quotes the motor company's president, L. E. Morgan, as follows: "My sales staff makes two-thirds of our sales. KLWN makes the other third."

COUGH REMEDY

A COUGH REMEDY was advertised for three months, December 1954 through February 1955, with five spots a day, Monday through Saturday, on WHKY Hickory, N. C., by a local wholesale house. Total sales of 25,000 bottles at \$0.75 each, or \$18,750, were reported by the advertiser who spent \$850 for the announcements on WHKY, the primary medium used.

DAIRY

JUVENILE AUCTIONS, with paper carton point tabs torn off the top of milk cartons used as currency, has built in-store sales to the saturation point and has increased home deliveries for a local dairy of Clinton, Iowa, which for 14 months has sponsored the auctions, broadcast Saturday mornings, 10:30-11, on KROS Clinton. At the last pro-

COMPLETE COVERAGE

How does radio compare with tv in its ability to cover the U. S.?

The ownership-coverage story as of July, '55:

	Per cent of all homes which could be reached by:	
	Television	Radio
In the Northeast	90%	97%
In the East Central	78	96
In the West Central	67	97
In the South	52	95
In the Pacific	70	96

Significance: In the Northeast, you can reach almost as many homes with a tv show as with a radio show, assuming you can buy maximum facilities. But in the South, almost half of all homes can't be reached by tv; a radio show, however, can theoretically get into all but 5% of southern homes.

Nielsen Radio Index

gram, when a boy's bicycle was auctioned off, more than 1,000 children filled the theatre to capacity and more than two million points (at one point for each quart of milk) were taken in on that single auction. Overall sales have risen over one third in total volume.

DEPARTMENT STORES

THE GREATEST SALE the town has ever known. That's the description of the July Clearance Sale of Leggett's Department Store of Wytheville, Va., advertised with a saturation spot campaign broadcast the week preceding the sale on WYVE Wytheville. "The first day of the sale, the streets were congested with people," the station reports. "The sidewalk traffic was so great that it was almost impossible to walk up the street." The store's income was "increased greatly at a small cost of \$300 for radio advertising."

HALF-DAYS are apt to be bad business days for department stores. That's as true in Toccoa, Ga., where the stores close Wednesday afternoons, as anywhere else. But Belk-Gallant Co., the city's largest department store, has found a way to pack customers

in on Wednesday morning through its "Wednesday Morning Radio Specials," advertised only on WLET Toccoa. Punchy, hard-selling announcements—three on the store's *Parade of Stars* program on Tuesday, an additional spot on Tuesday evening and two early morning spots on Wednesday, about \$10 worth of time in all—giving descriptions and prices of the radio specials, keep the store filled that half-day week after week, sometimes to the extent that the store managers had to wait on customers themselves, WLET reports.

LOVEMAN'S INC., large Chattanooga department store, took a single morning announcement on WDEF of that city to advertise men's slacks, with no other advertising used. Results: sale of 53 pairs, \$477 worth. Cost of the announcement: \$7.

CELEBRATING its eighth birthday with an anniversary sale this August, People's Department Store of Port Angeles, Wash., bought 24 five-minute store-originated programs daily for four days, plus 35 to 50 announcements a day for 10 days on KONP Port Angeles. The programs were broadcast every half-hour, 9 a.m. to 9 p.m.; the announcements ran from 6:45 a.m. to 10:30 p.m. Announcement copy opened with an identifying jingle and lead-in produced and transcribed by the station. Programs, featuring a continuing "mystery sound" contest, advertised a line of major appliances. In four days, the firm sold 55 refrigerators, ranges, freezers, dryers and washers, which, says KONP, "may well be a record in a town of 12,000 population." First-day sales totaled \$25,000. Overall volume was the greatest for any 10-day period in the store's eight-year history, including pre-Christmas seasons. The KONP saturation schedule cost \$1,866 for the full 10 days.

FEED STORE

STUART FEED STORE used a package of eight announcements in one week over WSTU Stuart, Fla. (cost, \$11.50), inviting listeners to bring in a sample of their well water for analysis. With a home market of only 3,000 in the station's area, 45 persons responded, 42 of whom said that radio had brought them in.

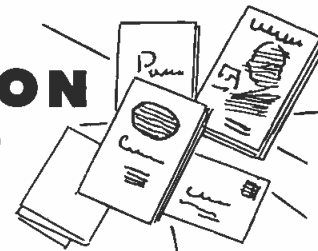
FRUIT PICKERS

TWO ANNOUNCEMENTS, broadcast at 6:55 a.m. on Wednesday and Thursday, on WHYL Carlisle, Pa., asking for fruit pickers at the C. A. Lehr Orchards of Linglestown, Pa., brought so many pickers that some had to be turned away. So impressed was Mr. Lehr with the power of radio—and WHYL—that when he wanted to advertise a cattle sale, he cannily confined his advertising expenditure to a single announcement.

FURNITURE STORES

THE PROBLEM: To convert Shepard Furniture Co. of Austin and Corpus Christi, Tex., from a user of full-page color ads in newspapers to a radio advertiser. The solution, as devised by KTXN Austin: a "full page" of radio, i.e., sponsorship of all time avail-

so you're interested in STATION PROMOTION!



Being the dominant station in the Wheeling-Steubenville Market by every accepted method of audience measurement, we could sit back on our laurels, but, because

we believe a good TV program will do a better job for the advertiser if properly promoted, we give our advertisers every possible assistance,

resulting in this remarkable record:

1. OCTOBER, 1953
WTRF-TV came on the air.
2. MARCH, 1954
Runner-Up promotion prize "The Bob Hope Show": Young & Rubicam for General Foods.
3. APRIL, 1954
First Prize in Nation for promotion of "The Big Story": Sullivan, Stauffer, Colwell & Bayles for Pall Mall Cigarettes.
4. OCTOBER, 1954
Second Prize in Nation for promotion of "Lux Video Theatre": Lever Brothers for their products.
5. NOVEMBER, 1954
Runner-Up merchandise prize for Bulova spot campaign: Biow. Strictly a merchandising award.
6. DECEMBER, 1954
First Prize in Nation for "Football Forecasts": B.B.D.O. for DuPont Zerone and Zerex. Promotion and Merchandising award.
7. MAY, 1955
First Prize in Nation for "Lux Video Theatre": Lever Brothers for their products. Promotion and merchandising award.
8. JULY, 1955
First Prize in Nation for "The Bob Hope Most Beautiful Bride Promotion": Bureau of Industrial Service for General Foods.

In every case there were more than 75 stations competing for these awards.

And WTRF-TV has conducted some other outstanding local projects: "Annie Oakley Shooting Match," "Clarabell the Clown Promotion," "Spring Fashion Parade," "The Fairmont Story," "Wheeling Old-Fashioned Bargain Days Event," "Better Homes Shows," "Wild Bill Hickok Shooting Match," etc.

When planning any TV program, consider WTRF-TV's dominance; its aggressive promotion and merchandising know-how; its 316,000 watts—truly the BIG station in a rapidly growing Billion Dollar Market. For availabilities, call Hollingbery or Bob Ferguson, VP and General Manager, Wheeling 1177.



WHEELING, W. VA. NBC/ABC 316,000 WATTS

● Equipped for network color

proof positive

WCUE FIRST AKRON

now

in

*latest
Hooper
ratings*
March-April
1955

SHARE OF RADIO AUDIENCE	Mon. thru Fri. 8:00 A.M.-12 Noon	Mon. thru Fri. 12 Noon-6:00 P.M.
WCUE	32.2	32.7
Station B	29.5	28.3
Station C	27.0	21.6
Station D	4.2	9.3

Wcue . . . Akron's only Independent—we're home folks.
TIM ELLIOT, President
John E. Pearson Co., National Representatives

AUDIENCE ON WHEELS

What's the Auto-Plus—the ratio of automobile radio listening to in-home listening?

Answer:

As high as 64% nationally. During June at 8:30-8:45 p.m. (NYT) Saturdays, 64% as many families used car radios as used home radios. This meant a total of 1,743,000 families using car radios.

A. C. Nielsen Co.

able on the station for a weekend. The preparation: as thorough as if the job had been artwork and layout instead of programs and announcements. The cost: \$500, including 20 teaser announcements used the day prior to the sale. The results: By 10:30 the next morning enough merchandise had been sold to cover the entire cost of the promotion; in all, \$10,000 worth of goods were sold during the weekend. The sponsor was so pleased he duplicated his initial radio buy to continue the sale an additional week, achieving the same result. He has since repeated the promotion on KTXN and is now a firm believer in radio.

FOR A TOTAL investment of \$3,884 in one minute spot announcements on daytime KANV Shreveport, La., an unidentified local furniture and appliance dealer, during a three-month campaign, received direct response of \$46,000 in new business. Spots were scattered throughout the day's schedule.

AFTER its initial venture on radio and KLIF Dallas on a continuous basis, Smith Furniture Co. found the results "very gratifying." Sales for the first quarter of 1955 were up 62% over the same 1954 period.

RADIO and WFIW Fairfield, Ill., were found by the Howrey Furniture Co. to be very successful vehicles for pushing merchandise, particularly bedroom suites. Howrey spent \$270 on WFIW in 30 days, running 90 one-minute spots and 150 ten-second spots offering bedroom suites at an exclusive sale price. A total of 56 suites at \$170 each was sold during the campaign (a dollar volume of \$9,520). Spots were run from 6 a.m. to 6 p.m., Monday through Saturday.

DAY IN, day out, seven days a week, 365 days a year, Woods Furniture Stores of Stephenville, Tex., sponsors a quarter-hour noontime show on KSTV in that city at a cost of \$2,160 for the year. There are three commercials on each broadcast, partially ad libbed. Results: sales up 31% and still climbing; the original store enlarged and a second store opened in the suburbs, with a top week of \$12,200 in sales for the sponsor.

GROCERY

RADIO COMES in all sizes, for the smallest local advertiser as well as the largest national account. WJER Dover, Ohio, sends the following report on how radio can help a small business build. "Collin's Market is a small—was a small fruit stand, three miles from the center of New Philadelphia, our

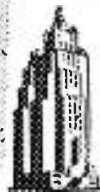
AT THE CENTER OF CONVENIENCE

*When
you
aim to visit
New York
shoot for
the
HOTEL
LEXINGTON*

Lexington Avenue
at 48th Street



home
of the
famous
Hawaiian
Room

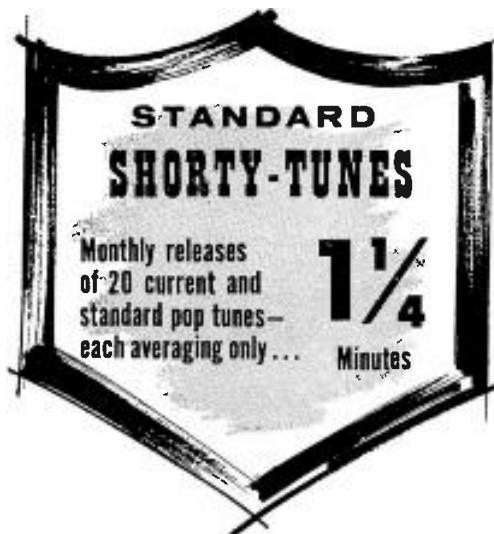




Standard **SHORTY-TUNES** Celebrate their

first anniversary
with a

BIG RATE REDUCTION!



One year ago **SHORTY-TUNES** introduced a much needed new service to radio stations. Response was immediate and enthusiastic. Volume has reached the point where substantial savings can be passed on to our customers.

The new reduced monthly price for the entire release of 20 **SHORTY-TUNES** will be only \$8.50, effective immediately.

Shorty-Tunes Present Outstanding Instrumental Talent—During the coming months, Shorty-Tune recordings will be made by some of the greatest names in the popular music world. Such as Billy Mills, Barbara Carroll, and Johnny "Scat" Davis, in addition to the impressive list which already includes Lawrence Welk, Russ Carlyle, Buddy Cole, Ray Pearl, David Le Winter and many others.

A Service Tailored to Fit into Tight Program Schedules—Every month **SHORTY-TUNES** releases ten top pop tunes and ten outstanding standard hits—twenty selections in all—recorded by top recording bands and combos. Tunes average only 1 1/4 minutes in length. Allows you to squeeze in that precious extra minute you need for an extra commercial and better programming.

NO CONTRACT REQUIRED—BUY OUTRIGHT—FOR ONLY \$8⁵⁰ A MONTH

A Post Card Order Today Will Start You Off—Find out how Shorty-Tunes can save money and make money for your station. Simply drop us a card telling us to send you the current release as a trial for only \$8.50.



Only **4** STATIONS

are powerful enough
and popular enough
to register audiences
in radio survey ratings
of both Los Angeles
and San Diego.

Of these top four, KBIG is

- #1 In San Diego
- #3 In Los Angeles
- the only independent
- the least expensive
- the lowest cost per thousand listeners

Any KBIG or Robert Meeker Account Executive will show you the documents.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. Robert Meeker & Assoc. Inc.

TRAFFIC JAM

When is the peak period for national auto radio usage?

Answer:

In June, it was Sundays at 5:00-5:15 p.m. (NYT) with 2,590,000 families using car radios. This represents a bonus of 51% to the in-home listening level at the time.

A. C. Nielsen Co.

neighboring town. Two years ago Christmas he advertised Christmas trees—sold out. Started a schedule of three spots a week. For a year he has been on a consistent schedule of 20 spots a week, earning our end rate of \$1.87, and has consistently paid us \$40 per week on a cash weekly basis, or \$2,080 for the year. His store is now a small supermarket and still growing, all through WJER. Uses saturation spots, five on Monday, five Thursday, 10 Friday. Runs same early morning to late afternoon."

BEFORE BEGINNING its sponsorship of three five-minute news programs six days a week on KDEF Albuquerque, Mike's Super Market was advertising via newspapers and handbills and grossing about \$7,000 a week, an average for 16 weeks following the opening of a big new store. After 26 weeks of newscast sponsorship and without use of handbills, newspapers or other advertising, Mike's gross had increased to \$11,000 a week. Cost of the KDEF campaign: about \$500 per month.

CANNED PEACHES were advertised by H. Traub's Sons, Savannah wholesale grocer, on its participations on the *WSAV Party Line* morning program on WSAV Savannah. Broadcast Monday-Friday, 9:30-9:55 a.m., the *Party Line* features music, a daily quiz question and telephone calls to listeners. Traub's five participations during the first week it used the program advertised canned peaches and pointed up one test score. The only other advertising was a point-of-sale display. Up to the use of radio, this test store had sold two cases of canned peaches a week on the average. During the radio test week, the store sold 18 cases of the same brand of peaches.

PLANNING a close-out sale for July 14, 15 and 16, Nossetts Friendly Grocery of Princeton, Ind., contracted for 10 spots a day on WRAY Princeton, starting around noon on July 13. By midafternoon the store was sold out of many items. (The sale was not scheduled to begin until the next morning.) By the end of the 14th, first actual day of the

PASSENGER LIST

How many listeners per car radio in use?

Answer:

As high as 3.4 listeners per set, Sundays at 6-9 p.m.

As low as 1.4 per set, weekdays at 3-6 a.m.

A. C. Nielsen Co.

NEW KBIF

NOW FRESNO'S #1 RADIO STATION

One year ago, Conlan's annual Fresno survey showed KBIF the #6 station. Summer 1955 ...

NEW KBIF... most popular of all seven stations. Today KBIF holds one-fourth of the morning audience... one-fifth of the afternoon and evening tune-in... 22.1% average sunrise-to-sunset. The next three stations cluster at 16%; the other three, lower.

Fresno Radio reveals a **NEW LOOK** with **NEW KBIF**:

NEW PROGRAMMING centered on The Big Four Disc Jockeys—Dave Maxwell, Bill Barnard, Bob Ulrich, Jim Bailey—with "Music You Like, and Just Enough News, All Day Long."

NEW STUDIOS moved to lobby floor of Hotel Californian, center of Fresno business and social life.

NEW TOWER... 400-foot center-loaded, output upped 20%, with transmitter moved to Fresno site of top conductivity.

NEW COVERAGE of over a million people in eight rich San Joaquin Valley Counties.

NEW PROMOTION in outdoor spectaculars, newspapers, theatres, on-the-air.

Check your **KBIF** or Robert Meeker contact for the full story on the **NEW KBIF**.

FRESNO'S GREATEST INDEPENDENT

900 kilocycles
1000 watts

KBIF

JOHN POOLE BROADCASTING COMPANY
General Offices Californian Hotel
Fresno, Calif. • Telephone: Fresno 6-0791



You need BIG coverage for BIG South Texas. That's why you need BIG WOAI clear channel radio. With this single advertising "buy", you get effective metropolitan coverage PLUS your share of South Texas' millions in retail sales.

Put that fall schedule on WOAI "Radio South Texas", the only full time 50,000 watt station in San Antonio. For 32 years, "clear channel 1200" has been the voice of great South Texas.

DAYTIME

Texas Counties	Percent Coverage	Population	Families	Retail Sales
61	50-100%	1,580,700	416,100	\$1,471,447,000
125	10-100%	2,872,000	766,000	\$2,862,834,000

In the daytime, WOAI also covers 14 counties in New Mexico, 3 in Colorado, 6 in Arkansas, 5 in Louisiana, and 4 in Oklahoma.

NIGHTTIME

Texas Counties	Percent Coverage	Population	Families	Retail Sales
72	50-100%	1,636,400	434,700	\$1,549,036,000
171	10-100%	3,117,700	1,007,700	\$3,530,586,000

At night WOAI also covers 30 counties in New Mexico, 13 in Arizona, 21 in Colorado, 37 in Kansas, 42 in Arkansas, 21 in Mississippi, 2 in Alabama, 5 in Illinois, 35 in Louisiana, 15 in Missouri, 11 in Nebraska, 27 in Oklahoma, 3 in Utah, and 4 in Wyoming.

No other single South Texas medium can reach so many people, so many times, for so little money. For BIG South Texas—it takes BIG WOAI!

All market and coverage statistics are from Sales Management's Survey of Buying Power, 1955, and SAMS, 1952. For complete coverage and market data, write WOAI or ask any Petry man for your copy of the "1955 Coverage and Market Story" of WOAI "Radio South Texas", NBC in San Antonio.

Represented nationally by
EDWARD PETRY & COMPANY, INC.





WOC-TV Sells . . . because it offers the advertiser:

- 39 Iowa-Illinois counties with a population of 1,558,000.*
- 39 Iowa-Illinois counties with 481,700* families, 62% of which have TV sets (as of January 1, 1955).
- 39 Iowa-Illinois counties with an annual Effective Buying Income of \$2,455,303,000.*
- 39 Iowa-Illinois counties that spend \$1,800,717,000* a year in retail outlets.

WOC-TV Sells . . . because it offers the advertiser:

- Maximum power—100,000 watts video—transmitted over a 602-foot-high antenna system on Channel 6.
- Basic NBC programming plus market-WISE local programming.
- A responsive audience that sent this station 157,422 pieces of program mail in 1954—82 per cent of which was in response to local, studio-produced programs.

WOC-TV Sells . . .

because its 6 years of telecasting experience make it *the channel that is watched* throughout the Quint-Cities area. To find out more about what WOC-TV offers the advertiser, write us direct or contact your nearest F & P office.

* 1955 Sales Management "Survey of Buying Power"

Col. B. J. Palmer, president • Ernest C. Sanders, resident manager

BETTENDORF AND DAVENPORT
IN IOWA
ROCK ISLAND, MOLINE
AND EAST MOLINE
IN ILLINOIS

The
QUINT CITIES



An additional dollar's worth of product promotion for every advertising dollar.



... one equals two on **WLW**
RADIO

... a distinguished member of the Crosley Group

Exclusive sales offices: New York, Cincinnati, Dayton, Columbus, Chicago, Atlanta, Miami

HOME AUDIENCE

How much radio listening is done per home?

Answer:

2 hours, 27 minutes per day.

In radio-only homes the total is 3 hours, 43 minutes per day.

In tv homes, the total is 1 hour, 55 minutes per day (in addition to 5 hours, 5 minutes per day of tv viewing).

Nielsen Radio Index, March-April, 1955

advertised three-day sale, it had to be concluded because the entire stock of groceries was gone and there was nothing more to sell. "The store owners were too busy waiting on customers to talk to the newspaper ad man and we lost 30 spots that were scheduled to run on July 15 and 16," WRAY reports, commenting, "Sometimes, maybe, you can be too effective."

USING ONLY WLPO La Salle, Ill., the Walnut Cheese Co. jumped its sale in four months from 925 pounds to 2,400 pounds of cheese weekly. Walnut sponsors *Recipe Roundup*, a 15-minute, 3 times weekly program, on which stress is placed on the uses of various cheeses, how to keep cheese fresh and background material about various types of cheeses. Ad lib copy is used, recorded by the firm's two cheesemakers, Swiss accent and all. Total cost: \$32.75 weekly.

"MOST OUTSTANDING" is the designation given by Ralph Peters, supermarket owner, to his advertising on WBOV Terre Haute, Ind. He has used a 15-minute portion of *Breakfast With Bill* for two years, appearing on the program himself, telling the prices of good buys for the coming weekend. "My business has increased weekly since I started the program," stated Mr. Peters. "Recently, using WBOV as the only advertising medium, I broadcast a low price on chuck roast. The day it was on the air, volume in the meat department increased by 25%." Cost of the program is \$18 per week.

WITH a large stock of peaches on hand which earlier advertising had failed to move and which was perishable merchandise that had to be moved fast or else, Harry Collins, proprietor of an open air market at Danville, Va., called Homer Thomasson, farm director of WDVA Danville. The time was 7:15 a.m., Saturday, Aug. 20. Mr. Collins asked for a one-minute spot to be included in the program then on the air, the *Virginia-Carolina Farm Hour*, which Mr. Thomasson conducts Monday through Saturday. By 8 a.m., 100 bushels of peaches had been sold, at \$2.50 each, a return of \$250 for one \$3.50 announcement.

RADIO, backed up with point-of-sale displays, is the basis of the "to market, to market" plan originated last April by KTUC Tucson. The station buys display space in the city's supermarkets and wraps up a specific advertising-merchandising promotion in a package of saturation spots and displays for \$110 a week. KTUC cites this example of the plan's success: "Crispy Potato Chips report 54% increase in business resulting from the supermarket displays and the KTUC saturation. Crispy signed a new contract calling for an even larger expenditure."

LAUNDRY

THE UNEQUAL distribution of work throughout the week posed a problem for the Home Laundry & Dry Cleaning Co. of Richmond, Ind. All employes were kept busy during the peak periods, but had little to do on the first two days of the week. Turning to radio, Home began running spots on WKBV Richmond each Sunday, Monday and Tuesday, advertising special first-of-the-week service. A year's broadcasting, at \$60 a week, has built up the firm's business on the slow days until now the work load is evenly distributed through the week.

LUMBER YARDS

LUMBER YARDS aren't generally thought of as prime prospects for radio time and that was certainly true of the Independent Lumber Co. yards in Montrose, Colo. Then KUBC Montrose went to the managers of the five yards and persuaded them to combine their meager individual budgets and cooperatively to sponsor United Press news bulletins seven times a day, seven days a week. The contract specified no particular time, but spots were used whenever a bulletin or important news flash came over the U.P. wire. One cooperating company, Dioptron, Milwaukee, maker of Big Stinky fly traps, which the stores had stocked with no sales, sold nearly 300 traps through these outlets in 1954, with the Denver dealer running out of stock at least three times during the season (and likely to beat that record this year). The yards also report 20 to 25% increase in sales of Pabco and Luminall paints as a direct result of the bulletin-style ads on KUBC. And, the station notes, the Independent Lumber yards, which formerly averaged less than \$60 a month for time, are now spending upward of \$250 a month.

MAIL ORDER

INVESTMENT of \$3,875 in spot advertising on WGY Schenectady, N. Y., has returned more than \$22,000 gross in sales for Stern's Nursery through radio mail selling in 22 weeks. Stern's first purchased five one-minute spots each week at a cost of \$125 per week. Since Stern's has no distributors in the WGY area all sales were conducted by mail. The first five spots brought the nursery 118 sales. At the end of 13 weeks there had been 4,478 sales. Sales were so good Stern's doubled its advertising schedule, and at the end of 22 weeks 10,063 sales had been made as a result of the radio advertising.

LOCAL IMPACT

What can a local radio show do for an advertiser?

Nielsen Station Index New York report for March: 6:45-7 p.m., Mon.-Fri.: WNEW's *Make Believe Ballroom*—187,100 homes per broadcast, 1,012,200 homes per month, 2,226,800 listeners per month times listening frequency of 3.7 times each, or 8,239,200 commercial impressions per month.

from
SUPERIOR DESIGN
stems
GREATER STRENGTH

EMSCO TV "Towers of Strength" have the advanced design and superior structural features that provide greater strength... greater value. Each EMSco tower is engineered to meet specific requirements of height, weight loads, and weather conditions.

EMSCO towers incorporate a unique beam leg section.* This inherent geometric pattern affords a substantial saving in weight... a relative increase in strength... a reduction in foundation costs.

Rigid RETMA or AISC standards are met. Bolted construction permits quick, sure visual inspection. Hot dip galvanizing reduces maintenance costs... insures long structural life.

For guyed or self-supporting towers unequalled for safety... structural rigidity... and economy, specify EMSco. Prompt delivery assured.

*Patent Pending



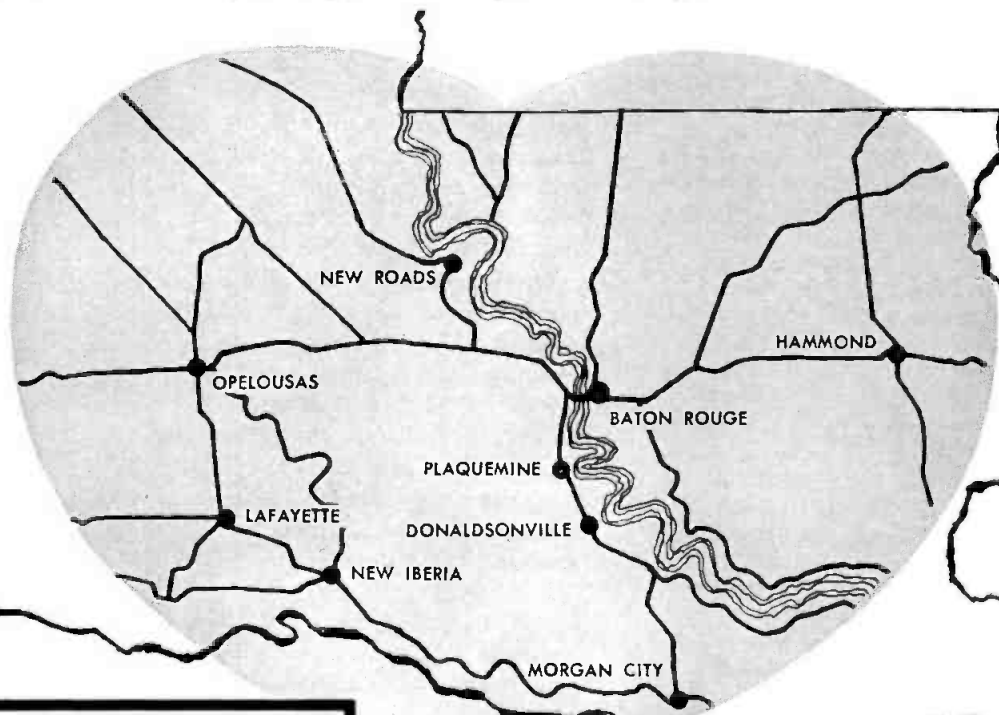
EMSCO guyed TV Tower over 1000 ft. in height, Great Bend, Kansas

**The Heartland of Louisiana has
\$899,481,000.00 Purchasing Power!**

WBRZ Channel 2

BATON ROUGE, LOUISIANA

*is the only TV station completely covering an area rich in spendable
income from OIL, GAS, SULPHUR, INDUSTRY, AGRICULTURE*



**MARKET DATA PREDICTED SERVICE
AREA* WBRZ, Channel 2**

Population	860,000
†TV sets in area.....	164,650
Effective Buying Power.....	\$899,481,000
Retail Sales	\$580,937,000
Food Sales	\$129,460,000
Automotive Sales	\$122,571,000
Drug Sales	\$ 16,371,000

SOURCE: Sales Management's Survey of Buying Power,
1954

*Class "B" †Television Magazine

NBC-ABC

**POWER:
100,000 watts**

**MORE TOWER:
1001 ft. 6 inches**

**Largest TV Antenna
in the United States
12 Bays—Channel 2**

Represented by Hollingbery

RETAIL SALES: \$580,937,000.00

MERCHANTS CO-OP

RADIO GETS AROUND. It also gets results. Witness the special campaign for "Dixie Bargain Days" sold by KSUB Cedar City, Utah, to the merchants of St. George, Utah, 55 miles south of Cedar City, for the week before Easter. Programs using two one-hour periods per day for seven consecutive days included one-minute announcements for each participating store plus many promotional spots for the sale and the programs. Cost: \$684. Results: sales increases ranging from 30% to 78% over the same week of 1954.

A MAIL-PULL of 82,000 pieces was achieved by KOEL Oelwein, Iowa, which calls itself "a small station in a small town," in a 13-week January-to-April Birthday Party promotion participated in by 50 northeast Iowa merchants. This was "the maximum number we could take in the allotted time," KOEL reports, noting that the mail response of what was "strictly a mail pull show" was "hailed by all merchants, not only those participating but those who did not participate, as being one of the greatest single promotions in northeast Iowa. . . . The increased volume in business for the merchants who participated was more than satisfactory and all 50 plan to be with us at our next Birthday Party next January."

OIL PRODUCT

A FLOOD of 1,958 cards and letters deluged WKY Oklahoma City after Kato Oil & Grease Co. offered a can of Wanda Household Oil to each listener sending in his name. Kato's brief campaign consisted of a one-minute announcement each day for nine days on WKY's *First Call* program (5-6 a.m.). The responses came from 50 counties and averaged more than 217 responses per one-minute announcement.

RACES

WHEN three days in advance, it was decided to schedule a Jalopy Race for William Grove Park & Speedway on Labor Day, WHYL Carlisle, Pa., was selected as the only advertising medium for the event. The 30 announcements produced a crowd of 12,000 people for the event.

REAL ESTATE

THROUGH THE USE of 80 twenty-second spots on WAIP Prichard, Ala., Town & Country Real Estate there sold 16 three-bedroom homes for a total sale price of \$176,000. Other media were used in conjunction with WAIP, but the real estate firm said that the 16 home-buyers had heard about the sale over the radio outlet.

WHEN Wiles-Morrison Realty Co. opened a new subdivision outside Huntington, W. Va., with three "sample" houses open for inspection on a Sunday afternoon, WSAZ Huntington sold Wiles-Morrison 10 announcements and a 15-minute taped program, a radio tour of the houses. Six suppliers of building materials or furnishings for the

houses also were sold 10 spots each to promote the subdivision and the open house. The day of the open house, all three houses were sold for a total of approximately \$45,000. Total advertising expenditure of real estate company and suppliers, \$375.

SUNDAY DRIVERS will stop to look at a new house they've heard about on their car radios. More than that, they'll buy the house if it suits their fancy. That was the theory that prompted Jack Brightwell, president of the Brightwell Construction Co. of Danville, Va., last February to sponsor a Sunday afternoon campaign of three transcribed tours of a model home plus nine spot announcements. Cost: \$92.72. Results: sale of 24 houses, \$328,000 worth of new homes. Further result: the company now sponsors a weekly program, *Music for Easy Listening*, broadcast each Sunday afternoon on WDVA.

A SCHEDULE of 19 spots per day on KLIF Dallas by the Centex Construction Co. rented 109 apartments after only one week. Centex found the KLIF campaign outpulled newspaper ads better than two-to-one. One day 23 apartments were rented, all coming from KLIF.

AFTER HAVING been advertised in the local newspapers for four months, a \$10,000 house was sold in two days with the use of 12 announcements on KXGI Ft. Madison, Iowa.

RETAIL STORES

TO ADVERTISE a one-day sale of 600 pairs of slightly irregular men's pants at \$1 per pair, the Pants Store of Sylacusa, Ala., took a one-day saturation of 20 spots on WFEB Sylacusa, the day before the sale, Friday, March 18, plus five additional spots run Saturday morning, day of the sale. Within two hours after the store's opening on Saturday, 595 pairs had been sold; the remaining five had serious defects. Except for a one-column weekly newspaper ad on Thursday, the WFEB spots were the only advertising used, costing \$25 and "the advertiser gave WFEB almost all the credit for his success," the station reports, adding that similar sales have been held subsequently and successfully without any printed advertising.

A YEAR AGO Comal Cottons Retail Mill Store was opened at the Portairs Shopping Center, Corpus Christi, Tex. Concurrently, the store launched a daily quarter-hour record show on KANN Sinton, Tex. At the opening of each broadcast the names of three ladies, picked at random, are read on the air with an invitation to call back during the broadcast. Those who do are put on the air through a beeper set-up and are awarded dress material of Mission Valley Fabrics. Most women do call back, with a better than 80% record for the year. More important, the Comal Cottons store's business for its first year ran over 40% ahead of expectations. The program has just been renewed.

WGH
The Station of the Stars

great
station
serving **3**
great markets

**NORFOLK
PORTSMOUTH
NEWPORT NEWS**

INCLUDING HAMPTON AND WARWICK

the three markets
making up the greater
Norfolk metropolitan
area, **25th** in the
United States . . .

714,800

WGH
The Station of the Stars

**1310 on your dial
5000 watts**

* enough power to cover
entire market, and more!



SPORTS SCORES, radio and seat covers are an unbeatable trio, according to Kay Seat Covers of San Jose, Calif., whose modest advertising budget of \$1,500 a year is spent entirely with KSJO San Francisco. During the baseball season the firm sponsors *Kay's Scoreboard* aired right after the end of the broadcast of the San Jose Red Sox game, usually between 10 and 11 p.m., depending on when the play-by-play ends. Proof that even with six tv stations available people still listen to sports scores on radio came last summer when Knothole Night at

the ballpark was promoted exclusively on *Kay's Scoreboard* and 2,000 tickets for the event, when boys and girls were admitted free, were picked up at Kay's. In non-baseball months, Kay's uses spots on KSJO.

THE LARGE national advertiser with the multi-million-dollar budget almost of necessity uses all advertising media to deliver his message to the buying public. The small local retailer, with no such leeway, has to buy shrewdly to make sure each dollar spent for advertising brings back more than that sum at the counter. That's why Wilbur's Shoe Store in New Haven, Conn., cautiously picked a saturation schedule of 18 spots on WAVZ there at a cost of \$117 a week, to be broadcast Wednesday, Thursday, Friday and Saturday mornings—peak shopping days

for women's shoes, handbags and accessories. Each week a special item is promoted. Now, after a year, 90% of the store's advertising budget is going into radio.

SHOE DEALER

"**RADIO** helps me reach more people at lower cost than any other medium I've tried." That is the statement of Sam Weiss, "Shoe King Sam," operator of two drive-in factory shoe outlets on Long Island, whose low prices are attributed to his low rent, large turnover and self-service, in his commercials on WHLI Hempstead, L. I. Sam's schedule on the station includes a five-minute early morning newscast six days a week and another newscast of the same length on Sunday afternoon, plus extended spot campaigns for special items. With 75% of his \$17,000 annual advertising budget now going into radio, Shoe King Sam has boosted his gross sales up 103%, amply justifying his belief in this medium.

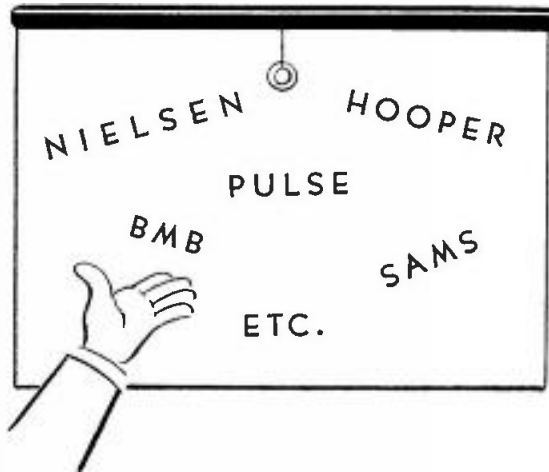
TRAVEL SERVICE

RADIO, a mass medium, might not seem the ideal way to sell such a luxury item as foreign travel. But Four Seasons Travel Service of Worcester, Mass., using participations in *Julie 'n' Johnny*, chatter-over-coffee type program on WTAG Worcester, at \$13.95 per participation, secured five bookings totaling over \$6,000 for a "Paris in the Spring" tour after only six participations. The advertiser wrote the station: "We are continually amazed at the immediate response from the weekly broadcast on the *Julie 'n' Johnny* show. Frequently we have had customers at the desk within half-hour of the broadcast. There are always numerous telephone calls during the same day and then we average six letters of inquiry on one broadcast." Four Seasons augments the regular morning announcements with other participations such as use of WTAG's late evening *Raymond Morin Classical Music* program to spur the sale of trips to the great music festivals of Europe.

TV DEALERS

A TV SET DEALER in Lancaster, Ohio, has been averaging \$58 in sales for every dollar he has invested in advertising over WHOK there. His volume for July was \$8,200 and in mid-August he had estimated his August volume would be about \$13,000. Before the present campaign the same advertiser had live originations over WHOK from his place of business and attracted over 350 people there during the time of the shows.

A TEST CAMPAIGN on WELO Tupelo, Miss., by Chisholm Electric Co. resulted in the firm becoming a regular sponsor of a seven-day-a-week program across the board. Chisholm was out to sell Philco tv sets and decided to use only radio in a test of the aural medium. The store offered ladies nylon hose (125 pairs) in exchange for a 1945 quarter. The schedule originally called for 21 one-minute spot announcements, but after five spots the balance of the campaign was cancelled because the store only had 23 pair of hose after the first day of the promotion.



YOU CHOOSE!

Use the measurement YOU like . . . because for 31 years . . . in ROANOKE and Western Virginia the RADIO answer always comes out the same:

WDBJ

Established 1924 . . . CBS since 1929 AM 960 KC 5 KW . . . FM 94.9 MC 41 KW.

AND

Beginning October 2, 1955 WDBJ turns its years of experience in Western Virginia to WDBJ-TV . . . Channel 7. Our network . . . as it has been for 26 years . . . will be CBS.

And our representation nationally, as it has been for 18 years, is Free & Peters, Inc.

WDBJ ROANOKE VIRGINIA

Western Virginia's Pioneer Broadcast Service

MISCELLANEOUS

CLEVER COPY that "personalized" the proprietor of The Beauty Garden and her operators, used consistently on WTOA Boston and increased as her business grew is the story of a small Boston beauty parlor which today spends close to \$8,000 a year for time, using four spots a day, five days a week, on this station. With no other advertising medium, this client has opened her second store, and a third one will be inaugurated before December. "It's not hard to imagine," the station writes, "why WTOA can turn to the enterprising mistress of The Beauty Gardens for a reference on radio any time at all."

"**PHENOMENAL** sales story" reported by KFOR Lincoln is that of The Camera Shop, which from using no radio at all up to about eight months ago, now has announcements in KFOR's 10 p.m. newcasts nightly, three announcements in the station's early morning *Musical Clock* and 40 time signal identifications each week. Straight selling commercials are used morning and evening; institutional copy accompanies the time signals. Today, using radio almost exclusively, The Camera Shop "attributes most of its sales success to the radio campaign as it is the only different thing they have done in the past year." The cost: about \$100 a week.

COMPETING against eight existing plans, the Ace-Hi Gift Stamp Co. started a four-month saturation campaign over WILS Lansing, Mich. The 20 daily one-minute spots used an attention-getting sound effect. Having only seven subscribers originally, the plan now claims 130 merchants, all of whom say that radio advertising of the plan incited a noticeable increase in sales. "I can see no reason why we should ever use any other medium but radio to further our success," stated Ed White, manager of the stamp plan. Since the original four-month campaign, 10 spots a day have been used.

AFTER A YEAR of sponsoring the *Alan Lisser Morning News* on KBIG Hollywood, Monday-Friday, 9:25-9:30 a.m., Sturdy Dog Foods, Burbank, Calif., in March wrote the station: "We showed a 17½% gain for the year. The last six months and the first two months of this year showed a 22½% increase in sales. Our newscast on KBIG, with Alan Lisser, was the only advertising we ran consistently throughout the entire year. Not only that, we liked the way it was handled by Lisser so much that we renewed it for 1955."

THIRTY SPOTS, run at random times during the schedule of WMAX Grand Rapids the first week of August, advertised Back-Builder Mattresses, then on special sale at \$38.88 at the Vandenberg Furniture Co., which used no other advertising for them. Cost of the WMAX announcements was \$90. The week's sale of mattresses was \$3,188.16, with most sales completed over the phone from calls following the WMAX spots. What puzzles the station is that this occurred when it was just seven months old and, according

to a national audience-measuring service, had no listeners at all. How many mattresses would have been sold, one wonders, if someone had listened to WMAX.

USE GOOD MUSIC to sell good music is a formula that has worked out all right for San Francisco's California Music House. Six months of regular advertising on KEAR, good music station of the San Francisco Bay area; six months of advertising phonograph records, needles and service, and California Music House did twice the dollar volume in the first half of 1955 that it did in the same period of 1954. In fact, the dollar gross for the first six months of this year equals the entire 1954 gross. The theory that people who like to listen to good music on the radio are the best prospects for the same good

music on records has been proved again for CMH and KEAR.

A TV CAMPAIGN was dropped in favor of radio by Marvin A. Smith Industries (home insulation) after a July campaign on KLIF Dallas outpulled a video ad schedule. Smith Industries invested in 200 one-minute spots on KLIF which pulled 162 leads. Of these 24 jobs were sold. During the first three weeks in July, Smith Industries also sponsored a half-hour weekly tv show that pulled only 21 leads, of which two jobs were sold.

HARD TO BEAT, even among radio success stories, is the experience of Winn's Trailer Courts of Laredo, Tex. This company spent \$10 for some Sunday morning spots on KVOZ Laredo and sold a \$3,400 trailer.



They BEGGED for MORE MEATH, ..So Now He's Heard AFTERNOONS and Mornings!

Ed Meath's popularity among *listeners* is exceeded only by his popularity among *sponsors*—so much so, in fact, that there just wasn't enough of Eddie to go around on his early morning "Musical Clock" program! So now we've spread Ed Meath right into the afternoon, and there's every indication there *still* may not be enough Ed Meath! He's Rochester's *foremost* radio personality!

"MUSICAL CLOCK"

6:00 to 9:30 A. M.

Ed Meath's long-established "Musical Clock" show delivers to him (and you!) a 53.6 share of audience, according to the latest Hooper! What a guy!

"OPEN HOUSE"

4:40 to 6:00 P. M.

Now Ed is out to grab off new rating records on the already top-rated "Open House" with his sprightly chatter, top recordings and useful information!

Yes, Ed Meath is a great guy and a great buy. Contact us for details as to rates and availabilities!

BUY WHERE THEY'RE LISTENING ... ROCHESTER'S TOP-RATED STATION

WHEC of Rochester
NEW YORK
5,000 WATTS

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

it's a
cold fact



WLOL
IS THE HOTTEST
STATION IN
THE NORTHWEST!

No matter how you figure it—
it's a cold fact WLOL always
gives you more listeners for
your ad dollar. WLOL is
the top-rated independent
station—leading all other
independents and three of the
four networks in the Twin
Cities—according to PULSE.
Out-of-home WLOL leads every
station • It's MUSIC, NEWS
and SPORTS that make
WLOL your best buy!

THE TOPPER IN
INDEPENDENT RADIO

WLOL

MINNEAPOLIS - ST. PAUL
5000 watts—1330 on your dial

LARRY BENTSON, *Pres.*
Wayne "Red" Williams, *Mgr.*
Joe Floyd, *Vice-Pres.*

MERCHANDISING MULTIPLIES BREAD SALES

WHAT would you do if you saw a loaf of bread prominently displayed in the window of a jewelry store? Or a hardware store? Stop and gape, probably, and ask yourself what goes on here?

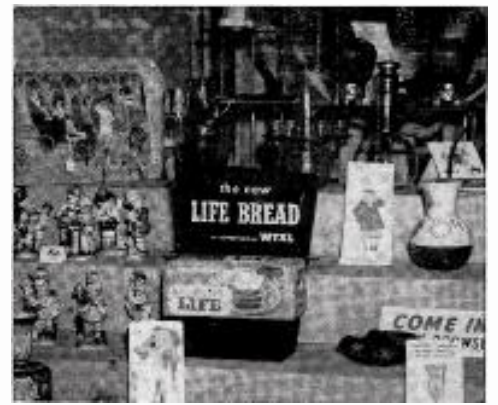
That's exactly what the people of Springfield, Mass., did when loaves of bread began appearing in windows of all sorts of stores except the one place that bread might be expected, food stores. The bread was Hathaway's new Life bread; the displays were placed by the merchandising staff of WTXL Springfield, which, in cooperation with the Hathaway agency, The Bresnick Co. of Boston, worked out the unusual window displays as an adjunct of the announcement campaign for Hathaway Bakeries on WTXL.

One hundred display pieces announcing "the new LIFE BREAD as advertised on WTXL" and 100 display loaves of the bread were given the station's merchandising group. The initial agreement with the non-bread selling retailers was difficult to obtain, H. D. Cameron, commercial manager of WTXL, reports, but the stores came around when the station promised to give them a free air mention each week as one of the stores cooperating in the novel display plan. The displays were all placed in less than a week's time.

The combination of the radio spots—36 a week on WTXL plus a schedule on WHYN Springfield—and the non-point-of-sale displays produced the following results, according to W. H. Roberts Jr. of The Bresnick Co.

"After the first week the total unit sales were increased over the preceding week's sales by 12½%; at the end of the second week the sales were increased by a factor of 14½%; at the end of the third week the sales showed an increase of 9½% over the last week previous to the display appearance. The encouraging point is that this increase was realized during the slowest bread period in terms of overall sales."

There is a dual connection between the displays and the actual radio campaign, Mr. Roberts told B•T. "First," he said, "there were the tie-in announcements of the displays given as a part of the merchandising service of the station which called attention to the fact that these displays were in the various merchants' windows. The second, of course, was the fact that the station actually placed these displays in the merchants' windows, concentrating not only upon their present clients but also upon new or potential clients, this plus the fact



that the radio station was also indicated on the face of the display itself.

"It may be of interest to you at this juncture to know these continuing developments of the program. The program is still being maintained by the station. It has enabled me, as the account man in the agency dealing with stations in other markets, to interest the account executives of other stations in these other markets in exploring additional or off-beat promotions. As an agency, of course, in buying radio media—beside assessing the value of a given station in a given market by standard media formulas—we are naturally most concerned with what merchandising assistance can be obtained. This is no new development, but especially in consideration of a product in a highly competitive field like bread, it becomes admittedly the major consideration in overall media purchased.

"From our point of view, we feel that this promotion in cooperation with WTXL has not only provided all concerned with a plus value in terms of actual tangible results but also has opened up for us an entirely new approach to this conventional merchandising problem. We have already developed two additional merchandising promotions with other radio stations in the New England area that are just as revolutionary as this one and promise to be equally as effective.

"I should like to stress again how important to the success of this entire operation was the attitude of the personnel involved from the radio station. Obviously, if they had not approached this problem with the right cooperative spirit and had not been sincere in their desire to provide us with worth-while cooperation in the merchandising aspects of the program, the entire promotion would not have come off. It is also a tribute to the effectiveness of the medium in the Springfield market inasmuch as the advertising value of the station would not have appealed to the cooperating merchants if it was not recognized as being worth the effort and the space involved on their part.

"Removing all considerations of this cooperative promotion, we have had a tremendous number of comments on the commercials themselves from our salesmen in the market and from the management personnel of the Springfield bakery. These have been a direct result of consumer and retail store comment. This is a further endorsement of the value of the radio format in this particular market, which has all of the competitive media as well as several other competing radio stations."



WLS Personalities Always Get the Audience

Again this year, just as they have for the past 16 years, a record crowd of 10,706 enthusiastic WLS listeners *paid* up to \$1.50 each to see and hear the WLS National Barn Dance broadcast at the Illinois State Fair.

This paid attendance was 1,482 more than in 1954 — and was one of the top 16 year attendance records. And all this, notwithstanding the fact that 54,546 people have paid up to \$1.00 each to see this same show broadcast from the Eighth Street Theatre during the first eight months of 1955—and 1,725,650 more have attended the 409 personal appearances made by WLS entertainers during the same eight months.

Does this indicate that radio — and particularly WLS, has lost any listener interest or pulling power? It doesn't to us—nor to the large list of prominent companies who use WLS consistently and resultfully year after year. If you're interested in the programs and personalities that produce *sales results* in the great WLS Midwest America Area — use WLS — the station that has always been **FIRST** with the 2,500,000 listeners in the farm homes of that area.

For programs and availabilities—and for proof of sales results, call WLS or consult your John Blair man.

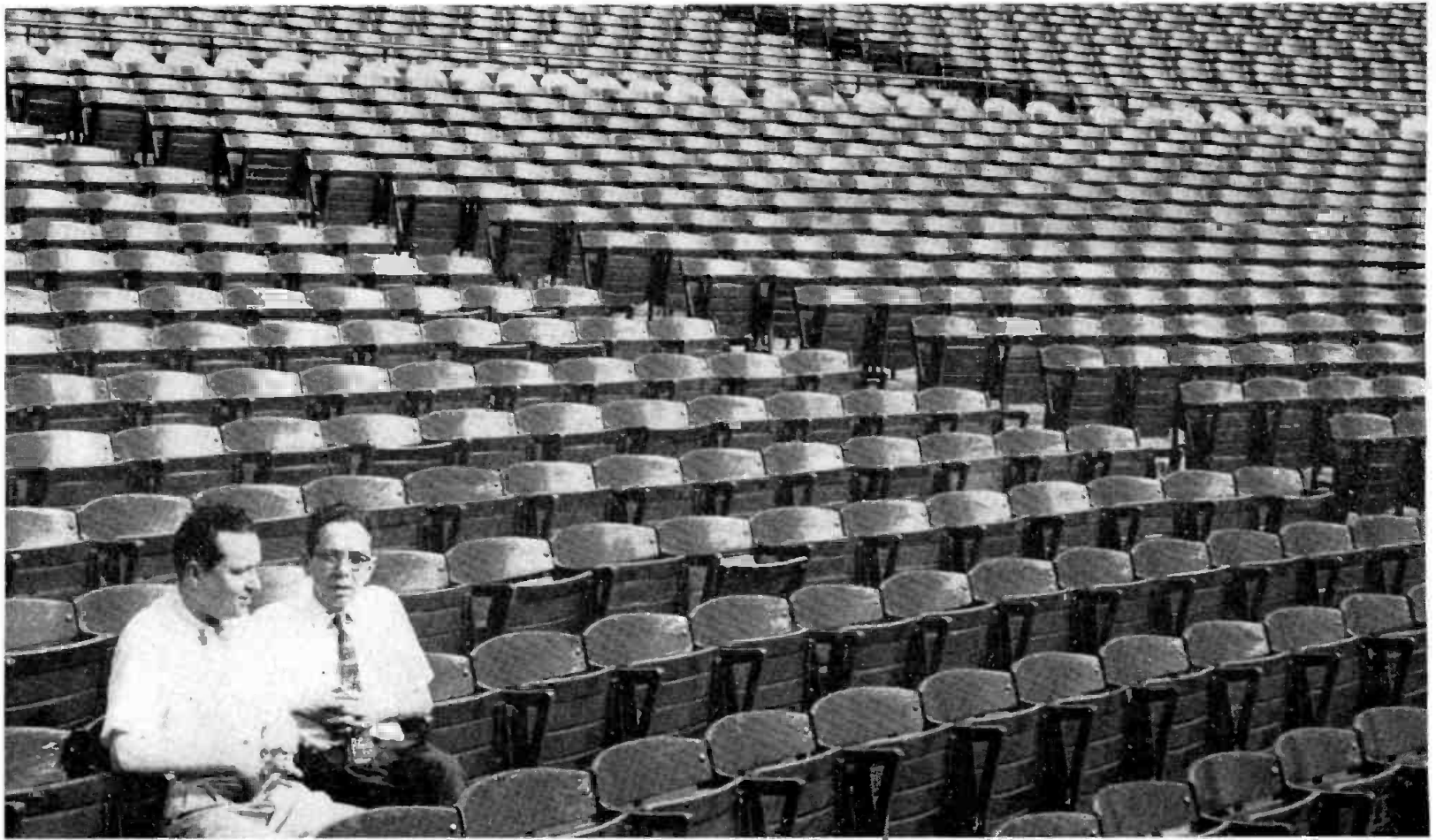


A Clear Channel Station

CHICAGO 7

890 KILOCYCLES—50,000 WATTS—ABC AFFILIATE—REPRESENTED BY BLAIR & COMPANY.

Part of the 10,706 crowd that paid to see and hear the WLS National Barn Dance Broadcast at The Illinois State Fair, August 13, 1955.



VANILLA EXTRACT TO VAUGHN MONROE

THE TWO men in the picture above were caught in an unnatural moment of repose. A more characteristic study would show up as a blur on any still film.

Minutes after the picture was made the fabulous Felds were up and running to the wildly disparate corners of their empire—which this year will gross \$2.5 million, thanks to radio.

Part of the empire is the Carter Barron Amphitheatre in Washington, D. C., a few of the 4,000 seats of which are shown above. It is clear evidence of the Felds' talent for promotion that in the summer of 1955 the amphitheatre has been more often filled than empty.

These brothers—Israel, 39, and Irvin, 36 (right and left, respectively, in picture)—have parlayed two suitcases of vanilla extract into a hole-in-the-wall drug store and then into a four-store chain that has become one of the largest U. S. outlets for phonograph records. On top of that they have developed one of the nation's most successful entertainment enterprises.

Their merchandising miracles have been achieved by the use of an unbeatable formula—energetic promotion, mostly radio, and careful planning.

At the moment they are closing books on a second summer promotion series which despite August rains may surpass the half-million gross achieved a year ago in Washington's Carter Barron Amphitheatre.

As theatrical operators serving an area from Scranton on the north to Pittsburgh on the west and southward to Charleston,

S. C., mid-September finds the Felds extending their promotional energy into a new city, Winston-Salem, N. C., and a new line, boxing and wrestling.

The Winston-Salem debut brings the city of Camel cigarettes a proven major attraction, Ice Capades, which recently followed San Carlos opera performances into the Washington amphitheatre. Standing room was hard to get, incidentally, for either the opera or ice show. W-S has a huge new 10,000-seat municipal auditorium and the Felds have the entertainment contract for this project.

A big jump from a door-to-door business conducted out of two beat-up old suitcases but easy to understand after a close look at the way those brothers operate. They are the only major theatrical promoters who handle every major type of entertainment, from concerts to pop bands and from spiritual singing to rasslin'.

"Radio is tremendous," Irv told B•T. "I'd hate to be in business without it."

"And," Brother Izzie added, "We started



out with a small radio budget but now we're one of Washington's largest sponsors because. . . ."

"Because we found we could get immediate sales results," Irv interpolated. "Often when we play a record during a disc jockey

program, it's a two-way 'sustaining commercial.' You see, we sell this record at our Super Music City stores and the artist is a current attraction at one of our entertainments. So we get the public coming and going—coming into our stores to buy records and going to our shows."

After the usual run of post-high school enterprises, including a little wholesale drug sundries business in a shoddy Seventh St. Washington nook, Izzie and Irv Feld got a retail shot-in-the-arm in 1940 from the National Assn. for the Advancement of Colored People.

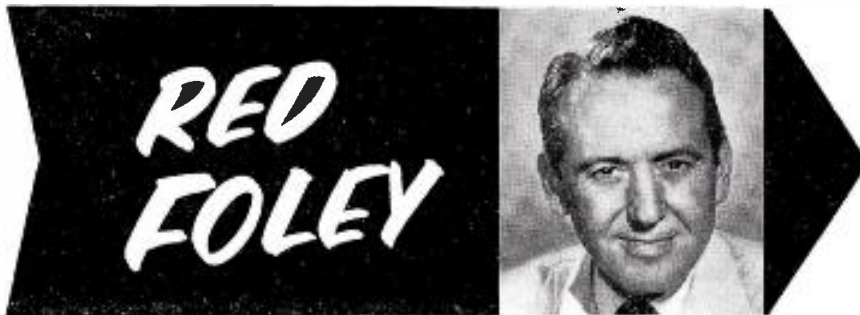
NAACP figured Washington needed a drug store for Negroes and approached these white boys because their Seventh St. storeroom was in the center of a Negro shopping area. If they would open a retail drug store, NAACP offered to see that customers came around. A tenant next door went bankrupt so the brothers made a 30 x 90-ft. drug store out of the combined premises.

Lacking capital, they got the Meadowgold ice cream folks to put in a 25-foot fountain (it's still there), to be paid for out of quantity rebates. Two Negro pharmacists were hired and kindly wholesalers stocked the shelves.

Figuring the fountain trade might enjoy some spiritual, pop and race records, the Felds bought \$35 worth of Decca platters. Decca, a new label, was happy to sell but the old-line phonograph companies said they'd have to be dead before their discs would be peddled out of a drug store.

Aided by an advertisement in the *Afro American* and Negro pickets who patrolled

This way to triple-A radio programs with ASSURED AUDIENCE ACCEPTANCE



● On television, Red Foley's Ozark Jubilee with 3.40 Viewers Per Set, highest in the nation, rates high in both urban and rural areas (Tulsa, 26.0; Fresno, 22.3; Denver, 22.2). Radio ratings reflect the same universal appeal that has kept Red Foley at the top in Country Music for over 14 years.



● From WPAQ, Mount Airy, N. C.: "Tennessee Ernie" is selling a lot of the clients products to a lot of "Pea Pickers," so the agency has again renewed the contract on the Ernie Show, effective August 1, 1955." You don't get renewals unless a show is doing the job. And that's what Tennessee Ernie does best.



● KGNO, Dodge City, Kan., started Smiley Burnette series, 260 episodes, January, 1951. Renewed March 3, 1953 and ran 312 episodes. Renewed March 2, 1954, ran 312 episodes. Renewed for the fourth time August 15, 1955. And that's just one of many instances. In dozens of other markets, Smiley sells and keeps on selling.

156

**QUARTER-HOUR OPEN-
END TRANSCRIBED
PROGRAMS**

The best of the "Fabulous Foley" . . . the best songs, music, guest stars, skillfully mixed together with smooth production, to create a surprisingly low cost radio show suitable for any product, any market.

260

**QUARTER-HOUR OPEN-
END TRANSCRIBED
PROGRAMS**

All of Tennessee Ernie Ford's audience-pleasing personality . . . the songs and the "Ernieisms" that have made him one of America's most popular stars . . . plus good music, top guests and fine production . . . priced for budget-minded buyers.

292

**QUARTER-HOUR OPEN-
END TRANSCRIBED
PROGRAMS**

What makes the Smiley Burnette Show so popular in so many markets? It's because it has a fast-paced formula of humor, pickin' and singin' and variety entertainment that folks like . . . a sure cure for lost listeners and sponsor indifference.

**TRANSCRIBED RADIO PROGRAMS
FOR ANY PRODUCT . . . ANY MARKET . . . ANY BUDGET!**

For Complete Information on Any or All of These Shows,
And Free Special Audition . . . Contact ----->

REPRESENTATIVES:

NEW YORK
PLAZA 1-3366

LOS ANGELES
DUNKIRK 7-4388

DALLAS
PROSPECT 3723

MINNEAPOLIS
LINCOLN 5689

CHICAGO
STATE 2-7494

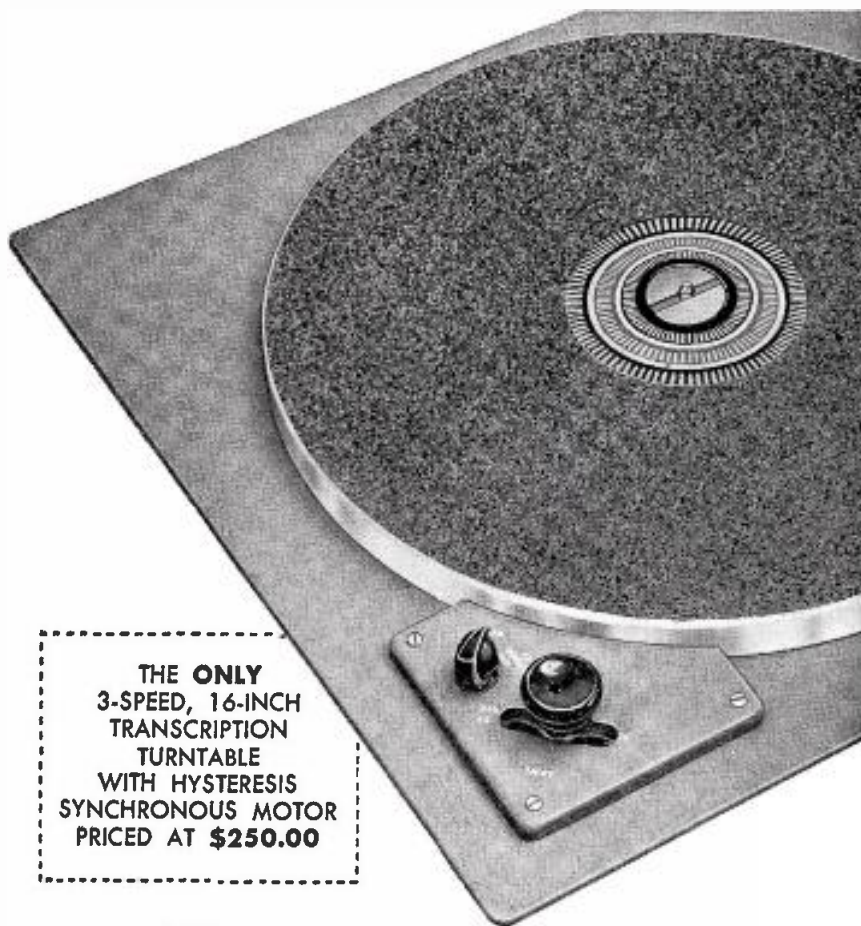
SAN FRANCISCO
SUTTER 5568

ATLANTA
ALPINE 2912

**RADIOZARK
ENTERPRISES, INC.**

*America's Fastest Growing Producer of Country
Music Shows*

PHONE 2-4422 - - SPRINGFIELD, MISSOURI
"CROSSROADS OF COUNTRY MUSIC"



THE REK-O-KUT B-16H

FOR BROADCASTERS AND RECORDING STUDIOS

The B-16H offers you the finest professional performance at the lowest cost. Functionally and economically it is the outstanding investment in the turntable field.

Mechanical simplification is the engineering secret of the B-16H. No more parts have been used than are absolutely essential for efficient operation. Because of this, the B-16H has proven itself to be consistently reliable in performance. And it requires no more than routine maintenance.

Here are some of the feature advantages:

- Hysteresis synchronous constant-speed motor
- Cast aluminum turntable—lathe-turned with extra-heavy rim—dynamically balanced
- Single-ball pivot bearing suspension
- Instantaneous selection of record speeds: 33 $\frac{1}{3}$, 45 and 78 rpm
- Built-in, retractable 45 rpm record hub
- Attains

- operating speed within $\frac{1}{2}$ revolution
- Speed regulation well within NARTB standards
- 15 $\frac{3}{4}$ -inch turntable diameter allows $\frac{1}{8}$ inch overhang for cueing
- Fits most existing consoles.

Extremely low distortion—rumble, wow and flutter—has been achieved through effective acoustical damping—in idler design and motor suspension—careful attention to motor bearings—concentricity of parts—proper hardening of surfaces—and the many techniques which make up the years of specialized experience acquired in the development of high quality recording and playback equipment.

CONSOLE CABINET
Model C-7B for
B-16H\$109.95



Write for complete specifications to Dept. AE-3

REK-O-KUT COMPANY

Makers of Fine Recording and Playback Equipment
38-01 Queens Boulevard, Long Island City 1, N. Y.

the N St. Peoples Drug Store nearby with appropriate signs, the drug store did a good business that opening day—in phonograph records.

"There's our money-making line," said Irv to Izzie. "What do you figure?"

"Of course," said Izzie to Irv. "We ought to have all the labels."

Since they continued to get the ice-water treatment from the other labels, the brothers bought ample stocks of Deccas and finally found a friendly juke box record seller, Northern Virginia Music Co., whose proprietor resented such treatment and readily agreed to sell them all the records he could get. The Virginia firm asked only for a spot in Super Drugs for a penny weighing scale.

Record buying became a major time-eating function for the Felds. They started a sacred tradition that still governs all their major decisions—unless both agree on a project or item, they don't bother with it.

"After all, the world's full of business opportunities," said Izzie.

"And we click a heavy percentage of the time," said Irv.

When they had been getting ready for the store's May 1 opening, Irv said to Izzie, "What'll we call it?"

"It's got to be super," Irv insisted.

"That's it—Super Cut-Rate Drugs," said Izzie, and most every enterprise they operate is called Super in some form—Super Drug, Super Disks, Super Attractions, Super One-Stop Service (juke-box record service), Super Music City.

By Christmas the record business at Super Drug was super. Seasonal items such as sun glasses in summer, holiday items and related stuff helped build the business.

When WWDC Washington went on the air in 1942 with local programming, the Brothers Feld had a hunch. "We ought to try that disc jockey fellow some evening with our records," said Irv. "What do you think?"

"Sounds good to me," Izzie agreed, and Super Drug became a \$35-a-week customer of WWDC, later increasing to \$50 and on up to possibly \$35,000 a year on the station (\$65,000 estimated radio total out of \$100,000 all-media budget in 1955).

Soon they observed the public crowding into Super Drugs to buy radio-plugged and radio-performed records, especially on weekends when the trade was about half white-half Negro.

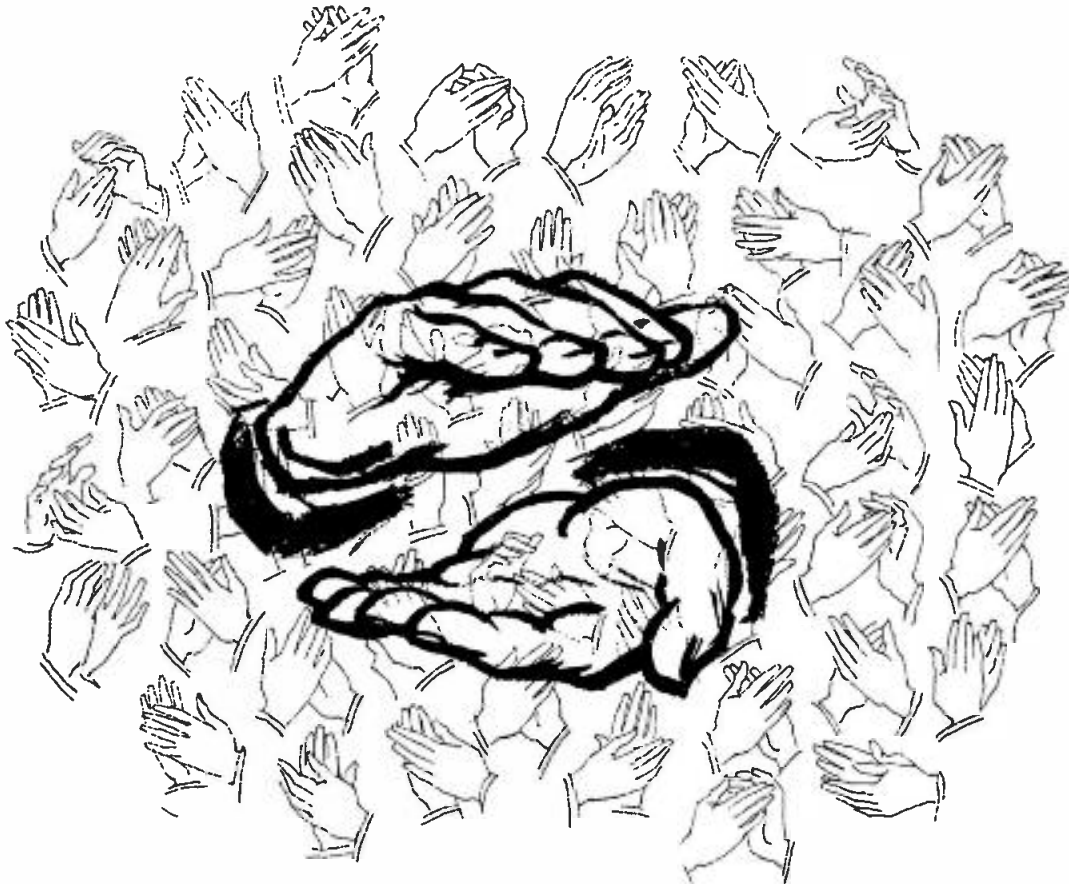
Record sales were profitable so they decided to open a record specialty store at 1327 H St. in Northeast Washington, about a mile or so east of Union Station in a shopping area. The store was next to the Atlas Theatre, and stayed open until the last show was over. Watching the weekend stage show one night, Irv and Izzie had a hunch—a million-dollar hunch. They had been plagued by a wartime shellac shortage that kept them on record rations despite the succumbing of major labels who now were loving them very much.

"Let's take that guitar player and make our own records," said Irv.

"Well, it might solve the problem," said Izzie.

A few days later young Arthur Smith,

ASCAP MUSIC WINS APPLAUSE!



The **ASCAP** membership is constantly creating and adding new musical works to the Society's repertory which covers every field of our nation's musical literature. This **ASCAP** music helps build your audience. It provides the nostalgic music of yesterday, as well as the currently popular songs of today and tomorrow.

The American Society of Composers, Authors and Publishers is proud to provide the vast radio and television industry with its basic program material—**MUSIC.**

ATTENTION: Program Directors

Be sure you are receiving your copy of **ASCAP** Music on Records (Your Program Guide).



THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 MADISON AVENUE, NEW YORK 22, N. Y.

63%*

LISTEN

To

Local Sports

in

ROCKFORD, ILLINOIS*

* 1st in FOOD SALES in Illinois
(except Chicago)

* 2nd largest machine tool center
IN THE NATION



WROK

is the **ONLY STATION**
in this \$809 million market

OFFERING LOCAL SPORTS
COVERAGE

*10th Annual Consumer Analysis
Survey



John Dixon,
Gen. Mgr.

WROK

FIRST in Rockford, Illinois
for over 30 years.

H - R
Nat'l. Reps.



Negro sailor stationed nearby, recorded two numbers at NBC Washington studios. The Felds high-tailed it to New York with the master disc and found a presser who would make them 2,000 records a week at 20 cents each.

"What'll we call the one without a name?" Izzie asked.

"I dunno. How about Guitar Boogie," Irv suggested.

"Suits me," said Izzie. "Can't think of a better one."

Of the first 2,000 pressings, 1,950 went to the shelves and 50 to a disc jockey on WTOP Washington, name of Arthur Godfrey, and 49 of his confreres around the nation.

The numbers were plugged on WWDC, and sold rapidly. Genial Arthur tried out Guitar Boogie, was entranced, and played it six times in a row on WTOP the next morning. Stores all over the country soon were clamoring for the number as d.j.'s liked the piece. Another New York supplier agreed to supply 50,000 a week but asked 30 cents apiece, a sharp cut in the profits. Trade journals began listing Guitar Boogie in their hit lists. Super Disk became an important unit in the recording industry, finally distributing through M-G-M and eventually selling out to this major label.

The record business was so sensational that the Feld Brothers decided after the war they ought to open something super in the way of record stores in Washington's famous F St. section. The telephone company was giving up a little room in the National Press Bldg. at 14th and F, the city's busiest corner. Building management wasn't interested, since there was a waiting list of 200 prospective tenants. The Felds didn't discourage easily, and finally landed the room, close to the Capitol Theatre and in a heavy center of sidewalk traffic.

Super Music City opened its doors July 1, 1946. The store-window level was rooted out and a table of stand-up earphone turntables installed in its place (for the public's benefit) and on around the room. No booths? That's right, and the buyers loved it. "In six months the store was doing more business per square inch than the Press Bldg. ever saw, and they had a percentage interest in the place," Irv recalled. "We were using WARL, WOOK and other stations by that time because radio was our best business getter." Radios, record players and other small appliances were being sold in all three stores.

A couple of years later the recording industry was involved in a battle royal—the 33 vs. the 45. As biggest record outlet in Washington, the Felds enjoyed the battle hugely, especially after succumbing to RCA Victor's promise to underwrite losses if they would promote a Vaughan Monroe 45-rpm promotional concert in plush Constitutional Hall.

"We did very, very well," Izzie recalled as he told about the crowd that attended this Dec. 15, 1948, event.

"That's what put us in the booking business," Irv reminded.

After exploring the entertainment field six months, the Felds came up with successful spiritual concerts at Turners Arena and Griffith Stadium, bringing in all-star casts that included Sister Rosetta Tharpe. The

starting show grossed \$40,000. It included fireworks, plus a \$2,300 fireworks portrait of Sister Rosetta with Decca paying half for a "Decca presents . . ." introduction. The Felds had become thoroughly acquainted with advertiser co-op budgets by this time.

The brothers have four stores now, having added a Silver Spring music center. Their entertainment promotions are done in a big way. If an egg is laid, the Felds never try to chisel on the performers. They take the loss and charge it up to a bad guess—or sometimes bad weather though they are good patrons of the rain-insurance underwriters.

They operate in Philadelphia, Scranton, Harrisburg, Reading, Pittsburgh, Richmond, Norfolk, Charleston and now Winston-Salem.

As school kids in Hagerstown, the two brothers lived in very modest circumstances. After their first business venture—the two suitcases of vanilla extract—they started figuring their profits and reached an important juvenile decision. They pledged each other to become businessmen and stick together.

The vanilla extract cost \$7 a gross, or about a nickel a bottle, leaving 95 cents profit. Deciding to offer an added inducement, they gave a nickel bottle of lemon extract to each buyer. This brought the profit down to 90 cents but was a good business booster.

One summer Izzie was working over the Maryland line in a Pennsylvania village, Shade Gap. The extract sales were pretty good and he fancied himself quite a salesman—that is, until he went to a Saturday afternoon carnival and watched a professional pitchman at work.

"He gave me some good tips," Izzie recalls. "Buy a six-foot joint," the professional advised the eager lad, referring to the portable counter and kit familiar to the trade.

They invested in a six-foot joint and started working picnics. Novelties and such drug sundries as aspirin were added to their line, plus a second-hand car of doubtful vintage and temperamental behavior.

When Izzie finished high school he went to Oakland, Md., to work in his uncle's clothing store while waiting for Irv to complete his studies. The Oakland store did well, Uncle opened some more stores and Izzie managed one of them.

When Irv finished high school, they headed for Baltimore and became outside salesmen for a drug sundries firm. This was just so-so. Next stop—Washington. In the capital city they set up their drug sundries and notions business which graduated that 1940 May Day into Super Cut-Rate Drugs.

Do they intend to stick to radio?

"We get immediate sales results with a small budget," said Irv. "We get flexibility and since records, promotions and ticket sales are unpredictable, we make copy changes on a moment's notice."

"We maneuver the radio commercials on an hour-by-hour basis sometimes," Izzie continued. "Radio gives excitement and sales appeal."

"We wondered for a while what television would do to radio," Irv said. "Now we know. Radio is as good as ever today, if not a better medium than before television."

Resurgence?

Whadda Ya Mean, Sol?



WWVA

Has Never Been Away!

YOU talk as though Radio was a time-wearied ex-champion who didn't know when to quit, when you talk about the "*resurgence* of Radio."

Resurgence, indeed!

Out here in the Heart of Industrial America, Radio has never been away. Out here where the smokestacks are tall and many, and are belching forth payroll gold in the form of spiraling columns of smoke 24 hours a day seven days a week, Radio is, has been, and will always be a dominant influence on the lives of five million down-to-earth folks.

At least, WWVA Radio is, Sol!

Long, long ago, friend, we at WWVA learned the hard way that people are earthy: that the voices they most enjoyed hearing through their radio speakers were sincere, unaffected ones belonging to common people like themselves.

In short, they wanted their entertainment "country style"—and, Sol, we gave it to them. We made friends this way—thousands upon thousands of them: friends for Radio, and friends (selfishly, of course) for WWVA.

We called it "Personality Programming," and it is still paying off. Example: Artists from the world's original WWVA Jamboree played to nearly 600,000 persons in personal appearances in 401 cities and towns throughout the East in 1954!

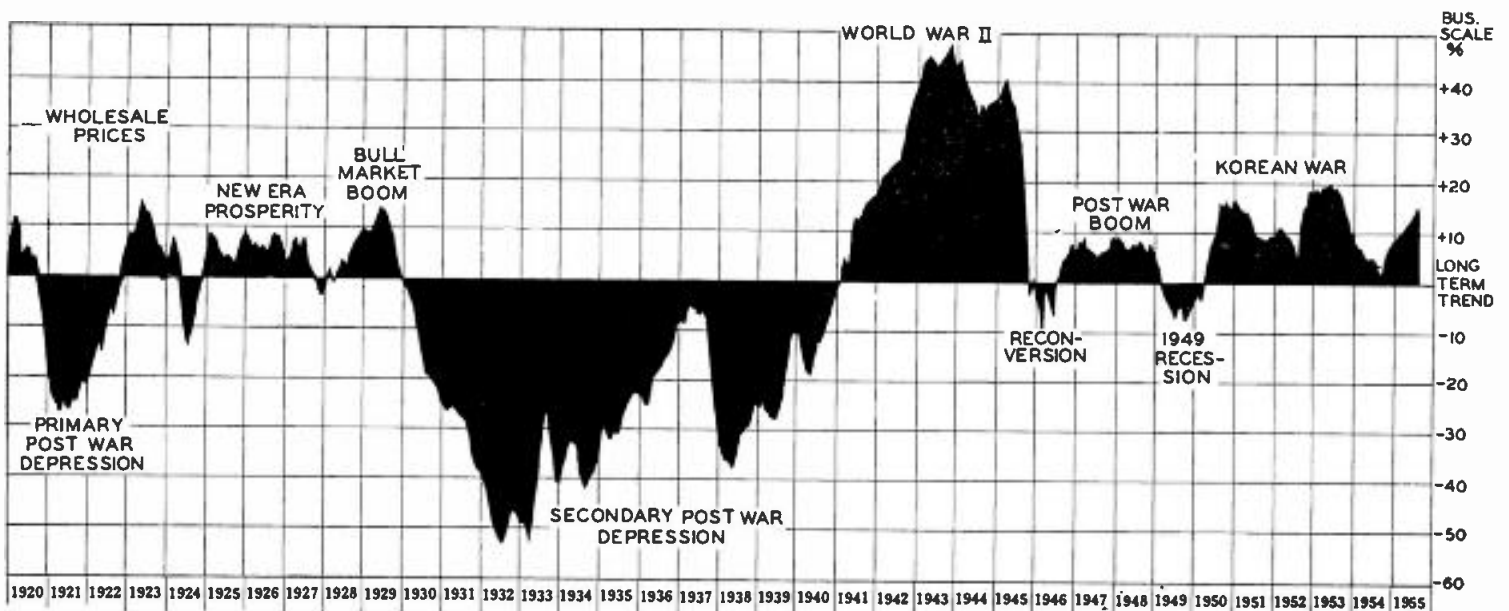
No, sir, Sol—there's no reason for a Radio come-back out here. As far as the Heart of Industrial America is concerned, *Radio* is still the Champ!



WWVA



CBS RADIO • 50,000 WATTS • WHEELING, WEST VIRGINIA
National Sales Offices: NEW YORK • CHICAGO • SAN FRANCISCO



FROM ITS BIRTH in 1920 and until the postwar years radio was exempt from the cyclical deviations of the overall U. S. economy as depicted in this chart prepared by the Cleveland Trust Co. Such is no longer the case, according to Mr. Doherty, who says 1954's

drop in radio revenue was the harbinger of the mature medium's new place in the economic picture, alongside chemical, automotive, steel, and other growth industries. In 1955, with the business swing up again, the radio future is more optimistic.

RADIO JOINS THE BUSINESS CYCLE

THOSE who fully understand radio are bullish on its future but they are not bullish on all types of stations.

Despite the Cassandras who have prophesied the decline of radio, the industry still has a positive upward prevailing trend. Declines will come—as in 1954—but they will be followed by upswings. Radio is now a cyclical business with a built-in trend growth geared to the total trend of advertising expenditures and general business.

Radio is a mature growth industry like the chemical, automobile, steel and similar industries. It is no longer "depression proof"; it will expand and contract with the total national economy. Over the next five years, radio revenues should grow at an average annual trend rate of approximately 3.5%. Whether given stations do better or poorer than the overall industry average is a matter of individual management and competition. Nevertheless, every investor and operator should be cognizant of the industry's basic trend and cyclical characteristics.

The challenge to radio station management is to show sponsors that the medium has not been supplanted by television, that radio still retains a substantial audience and attention by the American public. Radio can—and must—be sold as the nation's low cost mass medium of advertising.

When one paddles his canoe with a strong current he has very little difficulty making considerable progress. Up to 1949-50, the radio current was extremely strong and individual station progress was comparatively

By Richard P. Doherty

President, Richard P. Doherty
Tv-Radio Management Corp.

easy because of the underlying industry growth.

Today, the industry upward trend is not so strong and the cross currents of competition—both within radio and between radio and tv—are stronger. It is much more difficult for individual stations to make progress and improve profit margins.

The success of individual radio station operations depends inherently on the superior know how and skill of management. Old line "industry growth profits" don't exist in radio any more. Success comes only to those stations which possess alert, creative and aggressive management. Unfortunately, there are still many station owners who have not awakened to the new type of radio.

Last year (1954) was a milestone year in the history of the radio industry because it was the first time that the industry's revenue failed to advance over the previous year. After a long history of constant, unbroken annual expansion the radio industry suffered a revenue setback. What most broadcasters failed to appreciate was that this 1954 decline was a cyclical downswing, due to the general American business recession, and not an indication of radio's future.

Throughout the past 25 years, the radio industry evolved from a commercial infant to a mature and strong industry. However, the 1930's, by and large, were not riotously profitable. In fact, in 1938 approximately 36% of the then existing 660 stations operated at a loss. It was the broad tidal wave of expansion, during the 1940 decade, which brought substantial profits to most license holders. By 1945 there were 891 stations

and 94% of these operated in the profit bracket. So deep and positive was the growth and profit trend of the 1940's that many operators confused industry expansion with managerial skill.

When the bloom of vigorous youth began to change into the foliage of maturity, starting about 1950, easy profit picking gave way to hard won profits through capable management. Many a broadcaster found it increasingly difficult to prosper when his success depended primarily on his ability and less upon industry growth.

In this 1948-50 period, hard pressed operators began to scream for total industry promotion as a means of restoring the sharp upward growth trend of radio's earlier era. The misguided assumption of many station operators was that industry promotion, *per se*, would bring windfalls to everyone.

In order that we may look ahead to radio's future, we might do well to examine the forces which affected radio's past development. Part of radio's growth derived from the cumulative vitality possessed by this new industry. Increasingly, radio sets became standard household equipment; set circulation grew constantly and the widespread American public adopted radio as an integral part of its normal way of life.

However, the economic background against which radio broadcasting grew up also contributed strongly to radio's growth trend. The past 20 years have witnessed a great and broad expansion in total industry, and in all major areas of industry. No single generation has witnessed such a broad and substantial economic advancement as we have since the mid-1930's. Moreover, this era of economic growth has been relatively freer from cyclical downswings than any comparable period in our history. Since 1937-38, there have only been two years



UP

GO WCBM RATINGS

HOOPER UP...

PULSE UP...

and plenty!

WCBM is your best low-cost-per-thousand buy in the big, booming Baltimore market... when you base your "buy" on TODAY'S ratings—not '52, '53 or '54 figures! Sales conscious local advertisers know this! Result: local billings on WCBM are up an amazing 48%. You owe it to your clients to get *today's facts and figures*... on the station that is on the march in Baltimore — **WCBM!**

10,000 watts on 680 KC.

Write, wire or phone WCBM, Baltimore 13, Maryland
or contact our representatives—The Bolling Company, Inc.

DOWN

GOES THE COST PER THOUSAND LISTENERS
...delivering more audience for less money in Baltimore!

WMAL-TV

channel 7 in
Washington, D. C., is

now

SUPERPOWER

Greater Coverage of
the multi-billion dollar
Washington market

Greater ABC-TV Programs
backed by unparalleled
audience promotion

NO INCREASE IN RATES

Ask the Katz Agency

MUSIC HATH POWER...

to sell the
**DAYTON
MARKET**

217,930 FAMILIES

DAYTON'S MUSIC STATION

WAVI

DAYTON, OHIO

1210 KC.

represented by
GILL - PERNA

(1949 and 1954) where general business failed to move upward.

Population growth has had a pronounced effect upon the increased size of the consumer market and has enhanced the effectiveness of advertising in creating markets for an ever larger volume and variety of goods and services.

Inflation from 1937 to 1953 acted as adrenalin within the economic system; national income rose as the supply of money and credit rose to ever higher levels. More dollars in circulation meant more dollars available for all lines of business serving the public, including broadcasting. The fact that the dollar grew less valuable distorted the revenue picture of all industries but the process played a significant role in explaining a part of the rise in total revenue dollars coming into the cash registers of American business, including radio stations.

Advertising expenditures rose broadly and steadily, with economic expansion of the nation and with inflation. In reality, total advertising expenditures tend to parallel the trend of business and national income. In 1929, advertising expenditures equalled some 3.9% of national income and at the bottom of the 1933 depression equalled approximately 3.3% of national income. During the 1920's and most of the 1930's this general 3% to 3.5% ratio tended to prevail.

However, with the advent of inflation—first pumped and then World War II primed—national income raced ahead of advertising outlays. Wartime and postwar shortages of goods also curtailed somewhat the upward expansion of advertising. The net result has been that, in more recent years, advertising expenditures have been in the area of 2.5% of total national income. Nevertheless, as national income has risen, more and more dollars have been expended in total advertising.

So long as national income continues to rise, advertising expenditures will maintain a parallel rise. However, because advertising dollars are below the traditional level of 3% to 3.5%, we should experience a relatively faster rise in advertising than in national income during the next few years.

With the growth in the total size of the advertising pie, radio continued to get larger shares up to and until 1947. In this year (1947) advertisers put 13% of their expenditures into radio. Since that date, radio became the recipient of a declining share of total national advertising expenditures and, by 1954, received 7% of all media receipts. The obvious conclusion is that radio's future growth depends primarily on the continued expansion in total advertising. So long as radio was increasing its percentage share of the advertising pie, the industry's revenue could expand even in years when advertising outlays slipped off slightly. The fact is no longer true unless radio finds the means of raising its relative position and

status among the advertising media of the nation.

Barring a war or serious political blunders, America's tremendous population growth will cause our national economy to go on expanding. Normal levels of production for clothes, food, housing, household appliances, autos, etc., will step to higher and higher levels, year after year, even though there may be periods of cyclical downswing. In an expanding competitive economy, advertising, and the tools of advertising, will rise with the level of business.

It is highly significant to the broadcast industry that advertising, *per se*, is one of America's strong growth industries. From 1940 to 1954, total advertising (all media) expenditures rose by nearly 300%.

Radio's Share of Advertising

In 1947 radio's share of all advertising was 13%; this was radio's all time high. In 1948, the radio industry received 12.7% of all advertising expenditures and in 1949, this percentage fell to 12.1%. During the following years, radio continued to obtain larger and larger total dollar revenues but the nation's total advertising dollars rose even faster. The net result was a continued decline in radio's share of the total advertising pie. In 1954, the nation's advertisers gave 7% of their budgets to the radio industry. During the same year the newspapers absorbed approximately 33% of all advertising expenditures while some 9.8% went to television.

It is significant and interesting to observe the trend in total broadcast revenues, i.e., radio and television combined. In 1949, radio and television together received 13.4% of all advertising dollars; in 1950, this figure was 15.2%; in 1951, it was 16.2%; in 1953 combined radio and tv expenditures equalled 16.1% of the nation's advertising and in 1954 they received 16.8% of all advertising.

However, during this period television's share of the total advertising dollar has increased relatively faster than the combined (radio and tv) broadcast portion of these same advertising dollars.

In order that we may interpret this picture properly, we should realize that the amount of radio advertising dollars coming to a community, or area, includes local and regional business, national spot and network income of the stations. When network radio advertisers cancel network programs, there are less national advertising dollars flowing into the community or area.

It is strictly a case of the "ostrich sticking his head into the sand" if one refuses to recognize that the advent of tv, in a community, has some adverse effect upon total (local, regional, network and national) radio revenues, regardless of how individual stations are affected.

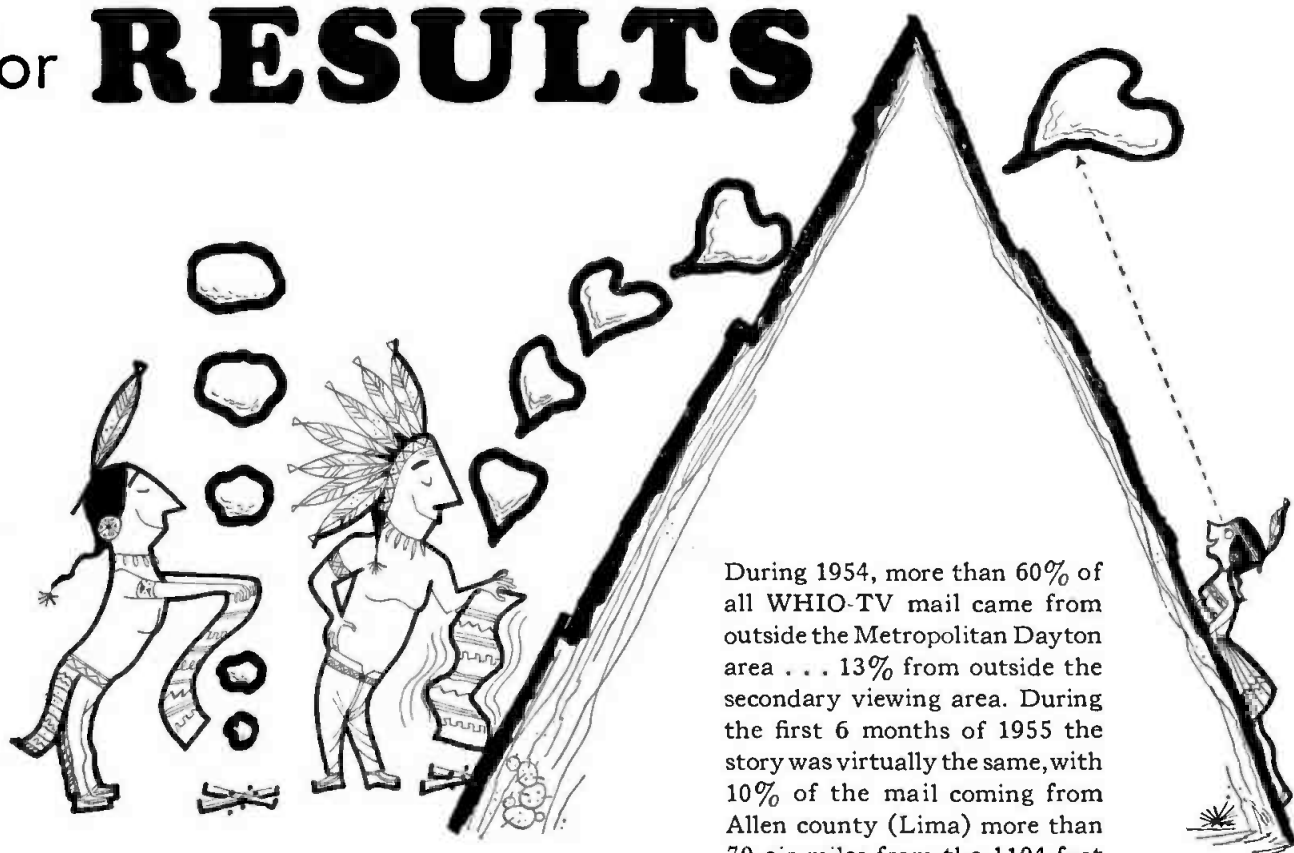
Television's growth has unquestionably had an effect upon radio's total income as it has also affected the distribution of advertising dollars to newspapers, magazines, and other media.

It is commonplace, today, to say that "radio is essentially local." Obviously this was not always true. In 1940, 70% of the radio industry's revenue (networks and stations

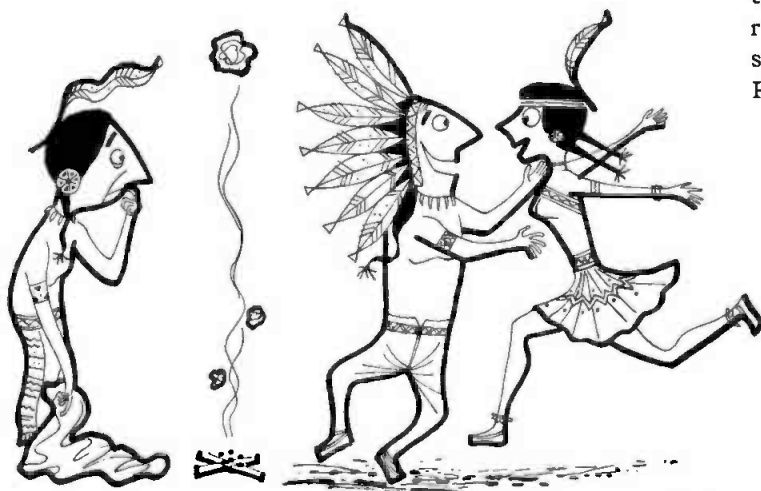


MR. DOHERTY

We're **Injun-eered** for **RESULTS**



During 1954, more than 60% of all WHIO-TV mail came from outside the Metropolitan Dayton area . . . 13% from outside the secondary viewing area. During the first 6 months of 1955 the story was virtually the same, with 10% of the mail coming from Allen county (Lima) more than 70 air miles from the 1104 foot tower that delivers maximum coverage for this AREA station, with 3,476,600 people and an income of \$5½ billion dollars of spendable income. Pulse gives us 12 of the first 15 shows for July. ARB gives us 8 of the first 11 for the same month. To smoke out real results in this great area, see our blanket-waver-in-chief, Paleface George P. Hollingbery.



Channel **7** DAYTON, OHIO
ONE OF AMERICA'S GREAT AREA STATIONS

whio-tv
CBS

combined) came from national sponsors. In this period, and earlier, local radio advertisers contributed a minor percentage of the industry's revenue.

In 1948, network revenues reached their peak of \$133,738,098 and equalled 32% of the total income of the radio industry (networks and stations combined). In this year, local revenue amounted to \$170,908,165 or 41% of the aggregate, radio business income while spot business accounted for the remainder, i.e., approximately \$111 million.

During the intervening years, until 1953, network revenues declined while local and spot business rose with the result that, in 1953:

a. Network revenues amounted to \$89,528,000 or 18% of the total broad-

cast revenue of the radio industry.

b. Local sales accounted for \$257,254,000 or 52% of the total broadcast income.

c. Spot reached approximately \$151 million or 30% of the aggregate broadcast income of the radio medium.

The most significant portion of radio's future income unquestionably will come from local time and program sales. National spot will continue as the second most important total industry source of revenue.

Network revenues will, contrary to the thinking of some, show a turnabout trend by 1955-56. It is absurd to conclude that networks do not serve a definite purpose in the scheme of American radio broadcasting. Having suffered severely from tv since 1948, network radio is undergoing program format

changes and will improve its attractiveness as a medium for national advertisers.

Radio has changed in more ways than "source of revenue." A few of the significant changes may be summarized as follows:

1. Listener habits have changed, including the pattern of "sets tuned in" during the operating day.

2. Prime time—call it Class A, premium time or anything else—is early morning and not after 6 p.m. or 7 p.m., despite the fact that some radio stations' rate cards still cling to the nighttime Class A concept.

3. Strong local personalities have acquired top audience preference throughout most radio markets.

4. Radio has largely become a companion which shares listener attention with other activities, e.g., eating meals, getting dressed, doing housework, driving the car, relaxing on the beach, cooking meals, studying (teenagers) etc.

5. Small, well integrated station staffs have become the way of life for successful stations; combination operations and job integration (long preached by the author) have become increasingly common.

6. Older rate card structures have gradually given way to "rate cards that sell."

7. Long time (26 weeks, 52 weeks) sponsors have become a rarity and in their place have come the short term buyers of saturation packages, run-of-schedule packages and other forms of "in-and-out" advertising.

8. Radiated power and "big tent" coverage have become less significant to station success (and profits) than program structure, audience preference, selling techniques, and overall management flexibility and alertness.

9. More and more "Mom and Pop" radio stations have come into being. These are the small stations which can thrive only under a family type of ownership and management.

10. Profit margins, by and large, have been narrowed for the majority of stations.

Broadcasters must, from now on, watch carefully the cyclical ups and downs of general business. The nation's cyclical pattern will largely determine the course of radio revenues.

Economic growth is a persistent and underlying upward force. When an industry is young, its growth force is so pronounced that it is relatively unaffected by the ups and downs which take place in general business.

These young and vigorous growth industries are regarded as depression-proof, as was radio during the 1930's and 1940's. However, growth may be a pattern of moderate expansion which contains cycles of rises and declines in revenues and volume of output. Such growth patterns are commonly characteristic of so called mature industries.

Radio has reached this stage today. From here on, radio will rise and fall with the general cycle of business even though it will still possess a long range upward (underlying) trend so long as the total economy expands.

We believe that it is realistic to assume that the radio industry's normal level of revenue, five years hence, will be in the vicinity of \$530,000,000-\$550,000,000 as compared with \$477,000,000 in 1953 and approximately \$454,000,000 in 1954.

Radio Grows in the South



This week's Broadcasting • Telecasting is devoted to the progress of the radio industry.

Recently, this publication featured a series of articles: "The Carolinas", "Georgia", and "Mid Gulf States", which showed the growth and potential of the Southern radio market.*

To take advantage of the progress of the Southern radio industry, plan now to purchase a station in the South.

CONTACT

PAUL H. CHAPMAN

84 PEACHTREE STREET
ATLANTA, GEORGIA

* For an insight into the prosperous New South . . . send for our free reprints of this series.

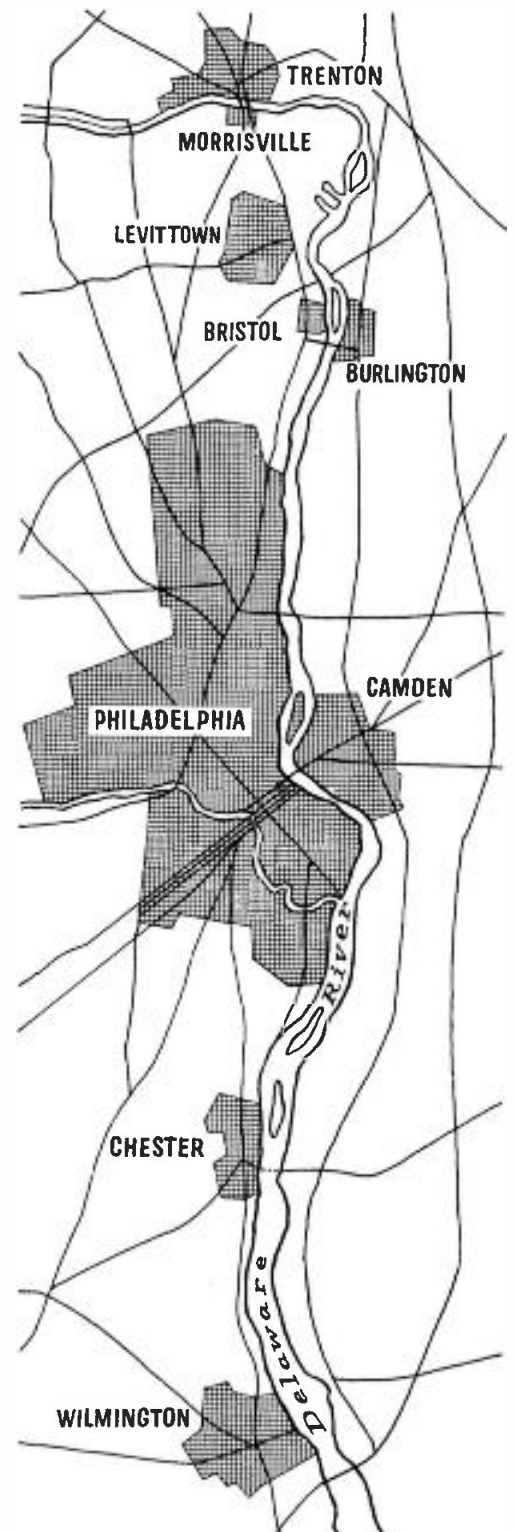
Philadelphia and WCAU Radio: Progress, People, Prosperity!

The industrial growth of the Greater Philadelphia Area is unequaled anywhere else in the nation! Spearheaded by U. S. Steel's \$400 million Fairless Works, it is estimated that a total of \$25 billion will be spent on improvement and expansion within the next 10 years.

It will bring with it a rise in population and a boom in buying power. In fact, estimates show that by 1960 we can expect a population increase of more than 900,000 . . . the equivalent of the addition of a city the size of St. Louis. In terms of buying power, it means that a new income factor of \$1 billion 640 million will be added to the area's already husky \$8 billion 101 million yearly net buying income.

WCAU, as Philadelphia's leading radio station, plays a prominent role in this expansion—informing, stimulating, entertaining the millions in the area. In fact, WCAU is so much a part of the Greater Philadelphia Market that the latest Pulse indicates WCAU's *audience share is 38% greater* than the next highest station. Meanwhile, sales records for the first 8 periods of 1955 are far ahead of the same period last year — and 1954 was an all-time high in WCAU's 32-year history.

It means just this: the Philadelphia tradition of listening to WCAU has taken its place in the way of life of the newcomers to this great and growing market. WCAU's popularity and leadership are growing right along with the fabulous area which it serves.



Heart of WCAU Radio's 5-state coverage area, this Trenton-to-Wilmington sector is scene of Greater Philadelphia Area's amazing industrial growth.

Here are just a few of the giant industries in the WCAU Greater Philadelphia Market:

- | | |
|--------------------------------------|--------------------------------|
| U. S. Steel Corp. | Hercules Powder Co. |
| The Atlantic Refining Company | Lee Tire & Rubber Co. |
| Delaware Power & Light Co. | Wyeth Laboratories |
| Gulf Oil Corp. | Container Corp. of America |
| National Tube Co. | Firestone Tire & Rubber Co. |
| Tide Water Assoc. Oil Co. | Sun Shipbuilding & Drydock Co. |
| Sun Oil Co. | General Motors Corp. |
| The Budd Co. | Kaiser Metal Products Co. |
| E. I. du Pont de Nemours & Co., Inc. | Bethlehem Steel Corp. |
| The Texas Company | Western Electric Corp. |
| Chrysler Corp. | Mack Trucks, Inc. |
| Radio Corp. of America | American Chain & Cable Co. |
| Socony-Vacuum Oil Co. | Ford Motor Co. |
| John A. Roebling's Sons Corp. | Campbell Soup Co. |
| Westinghouse Electric Co. | American Tobacco Co. |
| Philco Corp. | Minneapolis-Honeywell Co. |
| General Electric Co. | Cities Service Corp. |
| Sinclair Refining Co. | General Baking Co. |
| Scott Paper Co. | Keebler Biscuit Co. |
| National Biscuit Co. | American Viscose Corp. |
| B. F. Goodrich Co. | Congoleum-Nairn, Inc. |
| Atlas Powder Co. | Anchor Hocking Glass Corp. |
| The Yale & Towne Mfg. Co. | Baldwin Locomotive Works |

WCAU Radio

THE PHILADELPHIA BULLETIN STATION • CBS AFFILIATE • REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES

BROADCASTING • TELECASTING

September 19, 1955 • Page 139



MR. KOPS

RADIO NEEDS TO EDITORIALIZE

EVERY radio station that editorializes will gain by it, according to Daniel W. Kops, vice president, general manager and editorial voice of WAVZ New Haven. How WAVZ handles editorializing on the air and the results of this activity for the station are described by Mr. Kops in the following interview with B•T editors, transcribed from a tape recording.

Q: Very few stations editorialize. Why is that?

A: One reason is inertia, remembering that broadcasting is still one of the youngest of the communications media, and the right to editorialize has only been recognized a short time, and broadcasters have a feeling of lack of know-how about it. I think that once they do have a realization of what editorializing can do for their stations there will be more and more doing it. I know if you go around to different broadcasting meetings and someone says, "How many stations here editorialize?" you'll see just two or three out of a group of fifty or a hundred raising their hands.

Q: With those conditions, then, why did you decide to take the opposite tack?

A: We decided to editorialize at the same time we decided to go into broadcasting, which was in 1949. Fortunately that coincided with the revocation of the Mayflower Case, and our background was one of coming into radio from the older medium of newspapers. If you have newspapering in your blood, I think you naturally think of editorializing, and we saw it as just as vital to radio.

Q: Just to tie in the background here a little more clearly, Dan, will you tell us briefly what your newspaper experience had been before you went into radio.

A: Well, it had been a little of everything concerned with newspapering. I had been deliberately covering the range to get different types of backgrounds. I had newspapered in Houston for the Scripps-Howard paper doing all types of reporting. That followed editing a daily paper at Cornell in the class of 1939. We were a regular member of the Associated Press and felt we were putting out the morning paper for the city of Ithaca, too. I came to Washington just at the start of the war, just around Pearl Harbor, to get Washington background. I was with Kiplinger here. Then after four years in service I was in Harrisburg for two years, alternately doing both business work on the paper there and writing editorials. I'd covered the gamut.

Q: You say you started editorializing as soon as your station went into business?

A: Soon after we took over the station. WAVZ had been on the air about two years. We started editorializing within a few months. We came to New Haven with the view that it was a little presumptuous to appear on the scene suddenly in a community and begin editorializing the first few days, so we waited a few months.

Q: Did you deal with purely local and state issues, or did you go into national and international . . .

A: We've almost always dealt with local issues. We've run a few on national issues, but we have felt that for our type of station the role we could fill most effectively was on state and local issues, as in many instances we are the only ones expressing particular points of view on those fields, whereas when you get into national issues, a complete range of opinion is available.

Q: I think at this point it would be desirable to get an understanding of the competition in your area. That is, what other media are there from which people can get news and/or opinion?

A: In our area, as is true of a good many cities today, there are two newspapers, both of which are published by the same interests. That is, the companies have different names, but ownership is virtually identical. A morning and an evening newspaper. The history of editorializing really has been an integral part of the history of the newspaper publishing field for hundreds of years. It is a pretty exciting part of the history of this country, because I think much of the progress in different cities and of the country as a whole came about through the lively editorializing and crusading that came out of newspapers in the late 1800's, for example.

But in the last 20 years a significant change has come about in newspaper publishing. The number of daily newspapers since the war has been reduced from around 2,000 to around 1,700. And that isn't even a true picture of the change, because within that number there are many combinations of two papers published by the same publisher. It's not a trend which I'm speaking of critically, because I think it's an inevitable economic trend. But the result has been that in many cities today there no longer is competition. The people in these localities accordingly

WAVZ EDITORIALS

- Got out a record between-elections vote
- Established a station-urged parking authority
- Turned a pig farm into public housing
- Elected a newspaper-opposed mayor
- And increased billings at the same time



SPONSORS WARM TO AP
Because . . . it's better
and it's better known.

"Don't know if anyone's been killed... I'll stay with it and call you back"

Case History No. 12

A lazy vacation . . . that's what News Editor Neil Gilligan, Jr., of KVOZ, Laredo, Texas, and his wife planned. A cabin on the Frio River, roughing it.

They spent their first weekend, however, in nearby Uvalde. Sunday afternoon Neil dropped by to see an old friend, Manager Bob Hicks of the Uvalde station, and they drove aimlessly around the town, only half aware of a dark storm cloud moving overhead.

Suddenly it struck . . . a downpour of rain and hail, lashed by a vicious wind. As the storm let up, they heard that a circus tent had blown over.

Hicks' two daughters, and about 400 other people, had been in that tent!

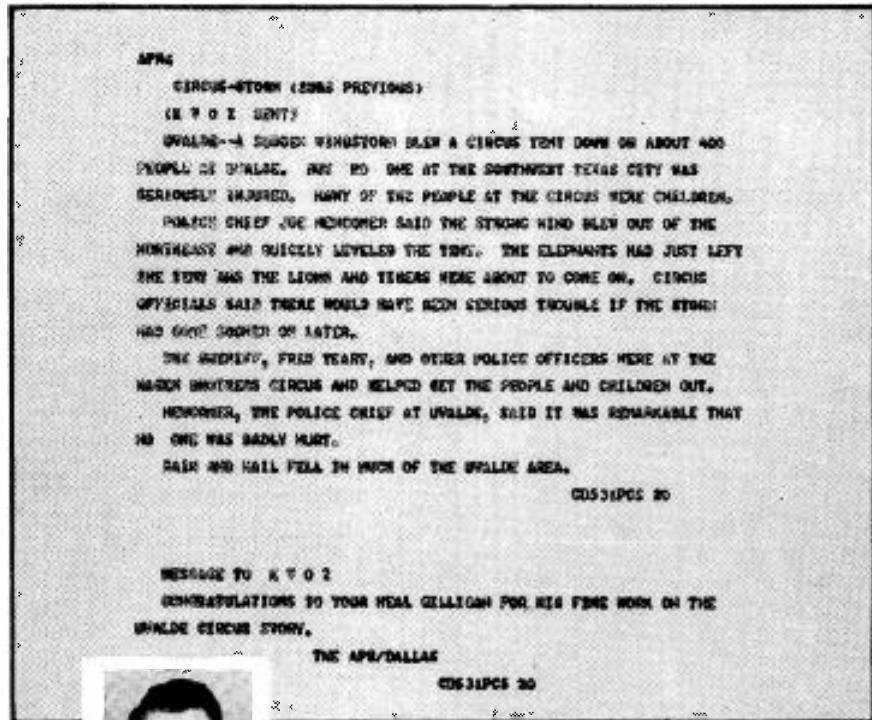
Gilligan made a quick, careful check and telephoned the AP bureau in Dallas with first details.

"Don't know if anyone's been killed, but I'll stay with it and call you back."

He sped to the circus grounds. Highway patrolmen told him no one had been fatally hurt in the mass of tangled ropes, poles and canvas. Again he called the AP bureau. Then back once more, sloshing through ankle-deep mud.

Gilligan interviewed performers, parents, children, the circus manager. Rumors of casualties persisted, and he checked the Uvalde hospital. The final word: not one person hurt badly enough for hospital treatment. Another call to AP in Dallas.

There were bigger stories on the



wire that day, but not one more thoroughly covered. Associated Press members throughout the nation had the full story hours before any other source transmitted a word.

"I was on vacation," said Gilligan, "but I knew I had a 'hot one.' I

wanted to make sure the AP got it fast!"

Neil Gilligan, Jr., is one of the many thousands of active newsmen who make the AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands . . . know the most famous name in news is **AP**

cannot read two or more views to form their own decisions.

Q: Was there any particular event or trend that swung your decision to editorialize? Was there some local issue and you said, "We have to get behind this. We have to do something about it"? What started the first editorial that you carried?

A: Well, we intended to editorialize before we took over the station. We have been motivated in particular editorial campaigns by the fact that the newspaper had taken a stand with which we disagreed rather sharply. It worried us that the community had no way of hearing or reading conflicting views.

Q: On what in particular?

A: I'll give you a couple of examples. One of the most interesting is the question of parking. The city of New Haven, like most cities in the country, has had a problem of insufficient off-street parking facilities in the downtown area. Since 1949 when we took over the station, we've been concerned with that problem, as we have with other local civic problems, because it goes to the heart of the civic industrial life of the area. If you don't have enough parking space, you don't bring business into the area, and if you don't do that, everything else suffers, including in the final analysis the health of our radio station.

THE STATION PROFITS, TOO

And that's an interesting point, too, to digress for a moment, that it's in the self-interest of a radio station to editorialize for a better community, because if it helps build a more prosperous community, it's going to make more money in the community.

Getting back to your question, the newspaper has been opposed over this extended period of time to the various things that were proposed to correct the parking shortage.

Q: Why?

A: Editorially, the *New Haven Register* said action on parking was wanted only by a handful of downtown merchants. Traditionally, the newspapers in New Haven are opposed to proposals which might add to municipal spending, whether parking lots or new schools. The most oft-voiced fear is that some proposed improvement might raise the city tax rate.

Q: So editorially the two newspapers have opposed in general the creation of off-street downtown parking and the attendant condemnation of buildings for the creation of parking lots and so on. Have any other media, which of course would probably mean only another radio station, taken a position on this subject?

A: No, they have not.

Q: You mean—to get back to the original question—that there really are only three sources of local editorial opinion available to the people of the New Haven area, your station and the two newspapers?

A: That's right.

Q: Are the two newspapers under common ownership?

A: They're under common ownership, although the companies have different names. They're both published by the John Day Jackson family.

Q: Well, then, Dan, as I understand your reasoning here, you feel that the trend toward newspaper monopolies, which is dictated largely by economic factors, gives radio stations a golden opportunity to provide editorial competition to newspapers in many markets.

A: That's an excellent way to put it, as "an opportunity," because it certainly is that. It gives radio stations an opportunity to become a very influential part of their communities, because in

doing so they are apt to fill the gaps left bare in newspaper editorializing. As they do that, and do it properly, they get things done in the community. And when they do, they become more respected, they have more prestige, and they enjoy all the fruits that go with that.

We are asked how to do editorializing by other broadcasters. I always say a station can become a great radio station if it will crusade, as newspapers used to do, and have forgotten how to do, today.

Q: So we have a situation in New Haven, where the two newspapers have been opposing the expansion of off-street parking, and you have been advocating it. What has happened to off-street parking in those four or five years?

A: In these four or five years, the various things which we have recommended and supported editorially have come about. We campaigned for specific things which would make more parking facilities available. This included creation of a parking authority which had to be authorized by the state legislature and was the subject of a local referendum.

Q: Did the newspapers oppose the referendum?

A: They opposed the act authorizing a referendum brought up in the state legislature and other steps along the way. When we say the newspapers—to be literal for a moment, one newspaper, the larger circulation's afternoon paper, took the strong stand on these issues and the other newspaper may not have always followed suit, but it didn't disagree with it. So I think we're safe in putting it that way.

Q: Despite their opposition, did the bill go through?

A: It went through. Incidentally, this was not only an off-year vote, but a between-elections referendum. The public, nevertheless, came out in sufficient numbers to authorize the bill.

Q: Do you recall the vote, roughly?

A: The people voted about four to one in favor of establishing a parking authority. The total vote, which I think was somewhere around 15,000, may not sound impressive, but it was, in terms of the size of the community and for an election that was held in late summer or early fall—a special election. I think it illustrated that the station gave leadership and also that it was fighting for what the people really wanted.

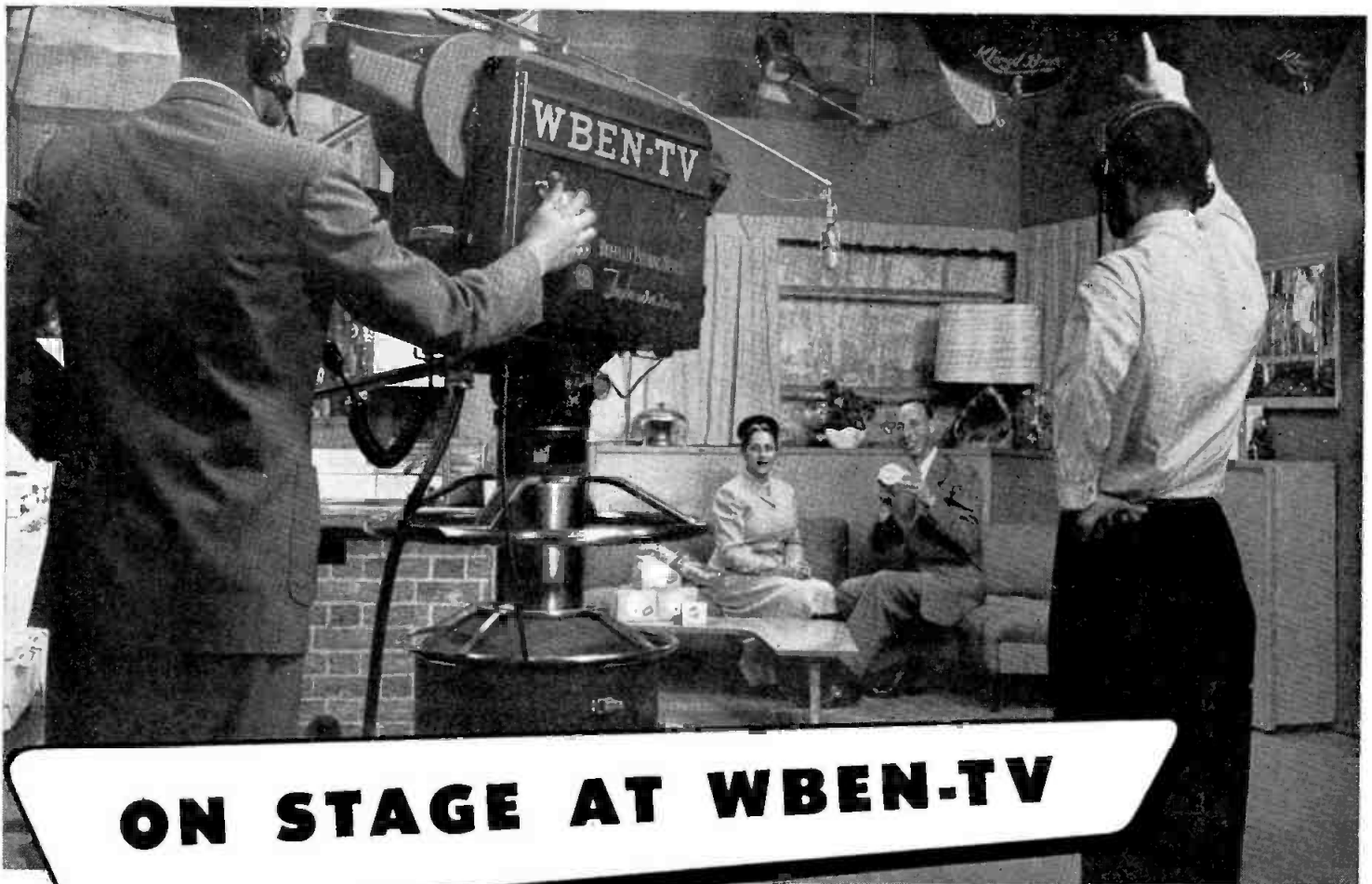
Q: Has there been any public reaction to your editorializing? Have you ever had any check on it in any way?

A: We've never checked it. I think it's like so many things concerned with broadcasting. That is, your acceptance and your audience reaction is the result of the cumulative effect of all the things that you do. We get a great amount of mail in which people thank us for the stands we take, and sometimes they thank us just for editorializing and for having the courage to editorialize . . .

Q: Well, do your advertisers react in any way? Do your advertisers object to editorializing? Do they approve of it?

A: You might ask two questions at once, because I think the answer would be the same, and I think you'll ask the other question sooner or later, and that is, does editorializing make enemies? Because I do get asked this at times by broadcasters. I think the answer to these two questions are one and the same. The practice of editorializing and of bringing about results builds the respect that you have in the community. The more respect accorded for your effectiveness in getting things done, for being an institution of stature in the community, the more advertising you get. I've never known of an advertiser in New Haven who has objected to our practice of editorializing.

Q: Have any of them ever sponsored any of your editorializing programs? Are they sustaining or sponsored?



ON STAGE AT WBEN-TV

On stage at WBEN-TV . . . and a crew of experts goes to work ! Experts because . . . WBEN-TV's well-knit team of directors, announcers and technicians have been with this pioneer station since its beginning in 1948. These TV veterans have had seven long years experience in the production of television commercials.

WBEN-TV scheduling assures enough rehearsal time for every commercial. Two fully equipped studios permit staging effects that are polished to perfection.

Standards like this cost no more, — that's why more and more time buyers buy WBEN-TV more and more often. Let quality production tell YOUR story in a quality way.

7 of 10

WBEN-TV has seven of the 10 top rated multi-weekly shows in Buffalo. WBEN-TV also has the majority of the top 15 weekly shows, according to TELEPULSE.

*in Buffalo-TV dollars count
for more on channel 4*

CBS NETWORK

WBEN-TV

BUFFALO, N. Y.

WBEN-TV Representatives

HARRINGTON, RIGHTER and PARSONS, Inc., NEW YORK, CHICAGO, SAN FRANCISCO

A: They're sustaining. That's the only way we would put them on.

Q: I think we ought to get down to your specific form of editorializing. Do you have a period once a day, once a week, once a month? Do you have what would amount to the other fellow's viewpoint? A letters-to-the-editor period, where the public could comment? Just how is this done?

A: We editorialize an average of twice a week. When we do, we do it at the same time on each day that we editorialize.

Q: It's an immovable schedule? In other words, you don't permit a commercial to pre-empt time that you've set aside for editorializing?

A: It's not an immovable schedule in that we don't always have it on the same day. We do it when we feel we have something to editorialize about. We may editorialize on Tuesday of this week

twice every hour. To clarify that, we have five minutes of news just before the hour. We have a minute of headlines on the half hour. It is after those headlines are over that we come in with the editorializing, rather than considering it a part of the newscast.

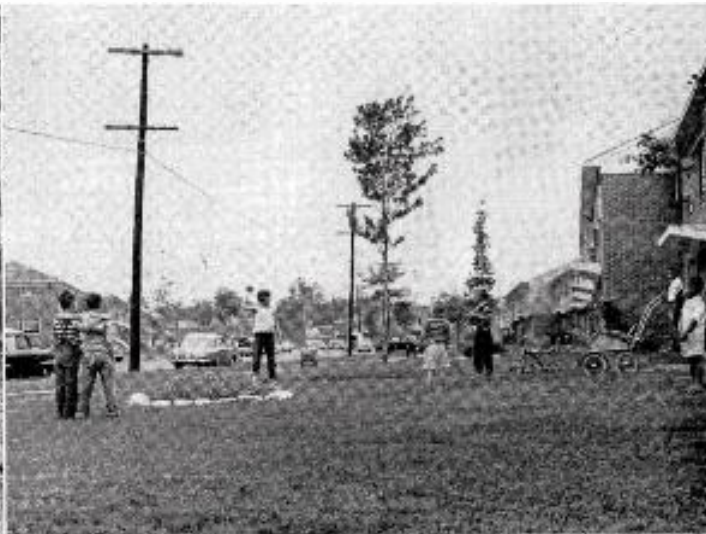
Q: You said 7:30 and 8:30. The mornings you have an editorial, do you repeat it both times?

A: Yes.

Q: Now, the second part of the question was, what about the other fellow's viewpoint? You will recall that in the revocation of the Mayflower decision the yardstick used was fairness and in amplifying that the Commission said there must be provision for the expression of opposite views at approximately the same time, that is, equivalent facilities. How do you take care of that?

A: We take care of it in quite a few different ways. It is our

THE PIGS MOVE OUT, THE PEOPLE MOVE IN



TANGIBLE EVIDENCE of radio's editorial power. When the city was slow to release a tract of land (used for a pig farm) needed for a public housing project, the station en-

listed public support by broadcasting the pigs' grunts and the voices of people who needed the housing. The housing need was finally recognized.

and also on Friday, and we may editorialize on Monday and Saturday of next week, depending on when we get . . .

Q: But it's always at the same time?

A: We always have it at the same time.

Q: What time is that?

A: We have the editorials at 7:30 and 8:30 in the morning. They're short. They're recorded in advance. I do them. I write them and record them the afternoon before. We have a standard introduction to them. Usually they follow a newscast. We have news headlines on the half hour. Then we have a distinct break to separate it from the news, and the introduction goes like this, "We take you now to the editorial room of WAVZ, your newspaper of the air, for a statement of editorial opinion by this station." Then I'm introduced as vice president and general manager of the station and I deliver the editorial for about two minutes, usually not longer than that, which fits with our type of format. There are stations that have longer talk programs on other things and might have longer editorializing if they do.

Q: How long is your overall period? A 15-minute news period, or five-minute news period?

A: This is not a part of a news period as such. We have news

interpretation that the Commission was not requiring that a station which editorializes must set up an exactly identical slot at exactly the same time the next day to give the very same treatment of one or more conflicting points of view. The FCC in effect said the responsibility of the licensee is to use fairness and to take positive steps to attempt to bring all other points of view before his microphone.

In many cases in which we editorialize the other points of view have already been brought before our microphones. For one thing we take out our portable tape recorders a fair bit and we have on the air the voices of people who are doing things in the community, public officials and representatives of different organized groups who are taking positions on matters of public interest. Most often their points of view are expressed before our own is, as a matter of course, and it isn't necessary in many instances for us to ask for a specific attempt to answer the editorial.

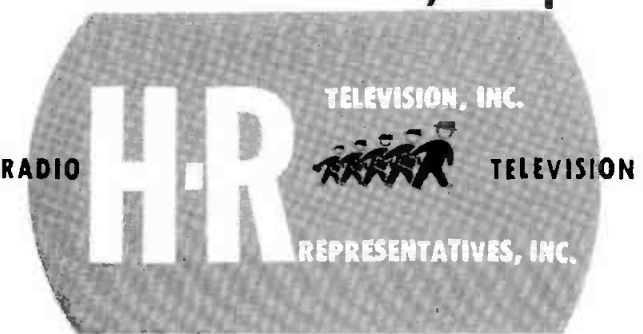
However, it's our responsibility to see that the other point of view is brought out, and if we don't find it has been, we go to the most articulate proponents that we know of and ask them for a statement, a recording, or whatever is appropriate in the instance. We'll usually put it in newscasts that come on around that time and we would probably identify it with the editorial position that was taken.

Q: What sort of ratings have you been getting, as against your competition and as against other programming on the station?

A: I can't answer what sort of ratings editorials as a unit have

WORKING PARTNERS

FRANK SHEADLEY, President
 DWIGHT REED, Vice President
 FRANK PELLEGRIN, Vice President
 CARLIN FRENCH, Vice President
 PAUL WEEKS, Vice President



We have a creed! It is also a promise. A promise mutually agreed upon by the original working partners who founded this firm, and by all those who have joined with us over the years as we have grown. We believed then, we believe now, that any station owner and any buyer of time, is entitled to the services of a representative who can, and will, "Always Send a Man to do a Man's Job." That's our creed! That's our promise!

- | | | | |
|---|--|--|--|
| 380 Madison Ave.
New York 17, N. Y.
OXford 7-3120 | 35 E. Wacker Drive
Chicago 1, Illinois
RAndolph 6-6431 | 6253 Hollywood Boulevard
Hollywood 28, Calif.
Hollywood 2-6453 | 155 Montgomery Street
San Francisco, Calif.
YUkon 2-5701 |
| 416 Rio Grande National Bldg.
Dallas, Texas
Randolph 5149 | 101 Marietta Street Building
Atlanta, Georgia
Cypress 7797 | 520 Lovett Boulevard
Room No. 1D
Houston, Texas
Justin 1601 | |

**STATIONS TELECASTING
U. P. MOVIE-TONE NEWS**

KOB-TV Albuquerque, N. M.
 CKVR-TV Barrie, Ont.
 WAFB-TV Baton Rouge, La.
 WBZ-TV Boston, Mass.
 WNAC-TV Boston, Mass.
 CKX-TV Brandon, Man.
 INR-NIR Brussels, Belgium
 Stations also at:
 Antwerp, Liege
 Buenos Aires, Argentina
 Calgary, Alta.
 Camaguey, Cuba
 Caracas, Venezuela
 Charleston, S. C.
 Charleston, W. Va.
 Charlotte, N. C.
 Chicago, Ill.
 Cincinnati, O.
 Cleveland, O.
 Dallas, Tex.
 Dayton, O.
 Decatur, Ill.
 Denver, Colo.
 Denver, Colo.
 Edmonton, Alta.
 Halifax, N. S.
 Hamilton, Ont.
 Harrisburg, Pa.
 Hartford, Conn.
 Havana, Cuba
 Indianapolis, Ind.
 Johnstown, Pa.
 Janquiere, Que.
 Kingston, Ont.
 Kitchener, Ont.
 London, England
 Stations also at:
 Aberdeen, Belfast,
 Birmingham, Brighton,
 Cardiff, Edinburgh,
 Isle of Man, Isle of Wight,
 Manchester, Newcastle,
 Norwich, Plymouth
 London, Ont.
 Los Angeles, Calif.
 Madison, Wis.
 Matanzas, Cuba
 Memphis, Tenn.
 Memphis, Tenn.
 Mexico City, Mexico
 Mexico City, Mexico
 Moncton, N. B.
 Monte Carlo, Monaco
 Montreal, Que.
 Montreal, Que.
 Nagaya, Japan
 Nashville, Tenn.
 New Orleans, La.
 New York, N. Y.
 New York, N. Y.
 Osaka, Japan
 Ottawa, Ont.
 Ottawa, Ont.
 Paris, France
 Stations also at:
 Lille, Lyon-ville,
 Marseilles, Metz, Strasbourg
 Peoria, Ill.
 Peterborough, Ont.
 Pittsburgh, Pa.
 Port Arthur, Ont.
 Portland, Ore.
 Providence, R. I.
 Quebec City, Que.
 Regina, Sask.
 Richmond, Va.
 Rimouski, Que.
 Rio de Janeiro, Brazil
 Rome, Italy
 Stations also at:
 Florence, Genoa, Milan,
 Turin-Erema, Venice
 Saarbrucken, Saar
 St. John, N. B.
 St. John's, Newf.
 St. Louis, Mo.
 Salt Lake City, Utah
 San Antonio, Tex.
 San Diego, Calif.
 Santa Clara, Cuba
 Santiago, Cuba
 Sao Paulo, Brazil
 Saskatoon, Sask.
 Sault Ste. Marie, Ont.
 Schenectady, N. Y.
 Seattle, Wash.
 Shreveport, La.
 Sioux Falls, S. D.
 Sudbury, Ont.
 Sydney, N. S.
 Tacoma, Wash.
 Tokyo, Japan
 Toledo, O.
 Toronto, Ont.
 Tulsa, Okla.
 Vancouver, B. C.
 Washington, D. C.
 Wheeling, W. Va.
 Windsor, Ont.
 Wingham, Ont.
 Winnipeg, Man.
 Winston-Salem, N. C.
 Zurich, Switzerland

LR3-TV
 CHCT-TV
 CAJL-TV
 YVTV-TV
 WCSC-TV
 WCHS-TV
 WBTV
 WGN-TV
 WKRC-TV
 WXEL
 WFAA-TV
 WHIO-TV
 WTVP
 KBT
 KLZ-TV
 CFRN-TV
 CBHT
 CHCH-TV
 WHP-TV
 WGTN-TV
 CMQ-TV
 WISH-TV
 WJAC-TV
 CKRS-TV
 CKWS-TV
 CKCO-TV
 BBC

CFPL-TV
 KTLA
 WMTV
 CMGQ-TV
 WMCT
 WHBQ-TV
 XEW-TV
 XHTV
 CKCW-TV
 TM-C
 CBFT
 CBMT
 JOCK-TV
 WSM-TV
 WDSU-TV
 WABD
 WPIX
 JOBK-TV
 CBOFT
 CBOT
 RDF

WEEK-TV
 CHEX-TV
 KDKA-TV
 CFPA-TV
 KLOR
 WPRO-TV
 CFCM-TV
 CKCK-TV
 WTVR
 CJBR-TV
 PRG3-TV
 RAI

TELESAAR
 CHSJ-TV
 CJON-TV
 KWK-TV
 KTVT
 KENS-TV
 KFMB-TV
 CMHQ-TV
 CMKU-TV
 PRF3-TV
 CFQC-TV
 CJIC-TV
 WRGB
 KOMO-TV
 KTBS-TV
 KELO-TV
 CKSO-TV
 CJCB-TV
 KTNT-TV
 JOAK-TV
 WSPD-TV
 CBLT
 KOTV
 CBUT
 WTTG
 WTRF-TV
 CKLW-TV
 CKNX-TV
 CBWT
 WSJS-TV
 S.G.P.O.

the
 whole
 globe
 watches...



UNITED PRESS MOVIETONE NEWS

The British Broadcasting Corporation has contracted for United Press Movietone News.

The agreement calls for newsfilm coverage in every part of the world. It is the most comprehensive news-pact in television history.

The exacting BBC's choice enlarges the pattern of preference for U. P. Movietone.

The CBC carries U. P. Movietone to every station in Canada. Such other national networks abroad as RDF, INR and RAI telecast UPMT to the whole of France, Belgium and Italy. Still other chains and stations show it to the bulk of viewers in Mexico, Cuba, Brazil, the Argentine, Venezuela, Japan, Monaco, the Saar, Switzerland. In the United States, of course, it has from the start been a

runaway favorite. The whole globe watches United Press Movietone News. It's the one world-wide service.

Inevitably so, as a glance at UPMT's methods and means makes clear. UPMT rushes out its film story by story, with teletyped scripts that keep every clip up to the minute, plus a 24-hour newswire constantly in support. It has more newsmen, more cameramen, more facilities — processing plants in New York, Washington, Los Angeles, London, Paris, Sydney — and in reserve the largest library of newsfilm in the world. It delivers more stories — including more sports — and more footage — and faster. It does a better job and a bigger job.

And stands ready to do that job for your station.

..... **UNITED PRESS**

been receiving, just because they're such a short space time that no rating service answers that. Our station ratings for the morning period in which they're on and for the all-day period have climbed into domination of our market and I would attribute part of the credit for this to editorializing. I would add this, that like everything else in broadcasting, editorializing helps, but it isn't effective unless all the other elements of good broadcasting are there, too.

Q: You mentioned your all-day-long operation. I understood you earlier to say that you put on these editorials, when you use them, at 7:30 and 8:30. Do you run the same editorial all through the day?

A: We only run them at 7:30 and 8:30. What I said, I think, was that our ratings indicate domination of our area, not only in the morning period in which they're on, but all through the day. I'm trying to show that this is just part of a cumulative picture and I can't quite come out and say that because we editorialize we've got the top Hooper and the top Pulse.

Q: You describe WAVZ as the newspaper of the air, a very good slogan. But you say that your editorializing is confined to fairly local issues. Now, you're not horizontally competitive with the newspapers, which editorialize on everything under the sun. So you're a local newspaper of the air. But you're not strictly competing editorially with the local newspapers. Is that right?

A: That's pretty much right. I said our editorializing was almost exclusively on local issues. We've had some on national issues. I should make this clear. We are not editorializing for the sake of competing with the newspaper in our editorializing. We are editorializing because we believe it's one of the things that makes a radio station a keystone of its community. We believe that the points of view that we espouse help to make a better community. It happens that these views are quite often different from those of the newspaper and that makes the service that we perform that much more valuable. I think that this could be true in many other cities, and be equally valuable there. But we never take a point of view just because that view would be in conflict with the paper. In fact, there have been rare occasions when we have agreed with editorials in the paper and said so. A further point is that our interest as a thousand-watt station is in expressing views for that area. If ours were a 50,000-watt station, covering many states, I think that we might express views on much broader situations. However, I think the greatest editorial contribution is on local topics. Often it takes courage to bring about action or change locally, as opposed to comment on far-off parts of the world.

Q: Are there any subjects you are afraid to touch in an editorial?

A: There are no subjects that I would be afraid to touch by radio which would be acceptable and considered in good taste in any medium.

Q: When you take a position during a local election on the mayoralty, would you advocate the election of a candidate because you feel that his platform is better suited to the needs of the community as against those of his opponents?

A: We have taken a position in three local mayoralty elections, that being the number of elections that have been held in New Haven since we have been there. The position we took was not one reflecting an interest in a particular political party, but it was one endorsing a particular candidate for mayor. In each instance, when we were editorializing for him, we mentioned that one of the reasons why we felt it particularly important for us to editorialize was that the newspapers were not giving full and fair treatment to the statements that this candidate was making in running for mayor.

Q: In each of the three elections, were the newspapers opposed to your candidate? Did they support the rival candidate, and who won?

A: They supported the rival candidate. There've been three elections. In the first of these elections the incumbent, who was supported by the newspaper, won.

Q: You supported his opponent.

A: We supported his opponent. In the second election, the incumbent won again by two votes out of about 68,000. In the third election, the man whom we supported was elected with a margin of several thousand.

Q: Against the man who was supported by the newspapers?

A: That's right.

Q: Now, as a tangible evidence of how public service pays off, can you cite us some recent specific example, an experience that you've had?

A: We've just completed a week of the highest local billings in our history during what should be one of the slowest months of the year. We attribute this to the public reaction to intensive broadcasting of the flood disaster that struck the area around New Haven. We had reporters in Waterbury, Ansonia and other towns in which the flood wreaked havoc; we kept in communication with more remote areas, and roused the public to what was happening and helped to coordinate rescue activities. The result has been that we've had to have an additional switchboard operator the last week to handle all the calls that have come in because the public has in effect considered us as an agency administering emergency service.

Q: Following your broadcasts in connection with the disaster, did you receive anything in the way of tangible evidence of public appreciation?

A: Well, it's still so early that people are digging out more than anything else. But this last week the Rotary Club, at its meeting, expressed commendation to our news editor who coordinated the reporting of that day.

COMMENDATION AND DOLLARS

Q: So, your disaster coverage brought you commendation as well as dollars?

A: Yes, we've learned on a number of occasions that the two can go hand in hand. We had record high billings partly because we had so much new over-the-transom business that came in unsolicited and reflected the further enthusiasm and interest of local advertisers in the station. It's too early to have any indication of audience ratings as a result of that. But the fact that our telephone has been ringing so continuously indicates that the public has identified us with public service in time of disaster.

Q: About these telephone calls, can you estimate how many of them were calls asking for information and how many were calls just to say you're doing a swell job, and how many would be calls . . . ?

A: I would say that about 70% of the calls were persons either asking for information about the flood or volunteering their services for some specific emergency relief.

Q: Getting back to the editorializing *vis-a-vis* the newspaper situation, do the newspapers carry your program logs?

A: They do not.

Q: Do they carry the logs of any other stations?

A: They carry the logs of the New York City stations—70 miles away—and traditionally, going back prior to our ownership of WAVZ, the local newspapers have not recognized the existence of New Haven radio stations. It's only been in the last year that they have been willing to accept advertising from us, or advertising from

UNITED PRESS MOVIETONE NEWS

The British Broadcasting Corporation has contracted for United Press Movietone News.

The agreement calls for newsfilm coverage in every part of the world. It is the most comprehensive news-pact in television history.

The exacting BBC's choice enlarges the pattern of preference for U. P. Movietone.

The CBC carries U. P. Movietone to every station in Canada. Such other national networks abroad as RDF, INR and RAI telecast UPMT to the whole of France, Belgium and Italy. Still other chains and stations show it to the bulk of viewers in Mexico, Cuba, Brazil, the Argentine, Venezuela, Japan, Monaco, the Saar, Switzerland. In the United States, of course, it has from the start been a

runaway favorite. The whole globe watches United Press Movietone News. It's the one world-wide service.

Inevitably so, as a glance at UPMT's methods and means makes clear. UPMT rushes out its film story by story, with teletyped scripts that keep every clip up to the minute, plus a 24-hour newswire constantly in support. It has more newsmen, more cameramen, more facilities — processing plants in New York, Washington, Los Angeles, London, Paris, Sydney — and in reserve the largest library of newsfilm in the world. It delivers more stories — including more sports — and more footage — and faster. It does a better job and a bigger job.

And stands ready to do that job for your station.

..... **UNITED PRESS**

been receiving, just because they're such a short space time that no rating service answers that. Our station ratings for the morning period in which they're on and for the all-day period have climbed into domination of our market and I would attribute part of the credit for this to editorializing. I would add this, that like everything else in broadcasting, editorializing helps, but it isn't effective unless all the other elements of good broadcasting are there, too.

Q: You mentioned your all-day-long operation. I understood you earlier to say that you put on these editorials, when you use them, at 7:30 and 8:30. Do you run the same editorial all through the day?

A: We only run them at 7:30 and 8:30. What I said, I think, was that our ratings indicate domination of our area, not only in the morning period in which they're on, but all through the day. I'm trying to show that this is just part of a cumulative picture and I can't quite come out and say that because we editorialize we've got the top Hooper and the top Pulse.

Q: You describe WAVZ as the newspaper of the air, a very good slogan. But you say that your editorializing is confined to fairly local issues. Now, you're not horizontally competitive with the newspapers, which editorialize on everything under the sun. So you're a local newspaper of the air. But you're not strictly competing editorially with the local newspapers. Is that right?

A: That's pretty much right. I said our editorializing was almost exclusively on local issues. We've had some on national issues. I should make this clear. We are not editorializing for the sake of competing with the newspaper in our editorializing. We are editorializing because we believe it's one of the things that makes a radio station a keystone of its community. We believe that the points of view that we espouse help to make a better community. It happens that these views are quite often different from those of the newspaper and that makes the service that we perform that much more valuable. I think that this could be true in many other cities, and be equally valuable there. But we never take a point of view just because that view would be in conflict with the paper. In fact, there have been rare occasions when we have agreed with editorials in the paper and said so. A further point is that our interest as a thousand-watt station is in expressing views for that area. If ours were a 50,000-watt station, covering many states, I think that we might express views on much broader situations. However, I think the greatest editorial contribution is on local topics. Often it takes courage to bring about action or change locally, as opposed to comment on far-off parts of the world.

Q: Are there any subjects you are afraid to touch in an editorial?

A: There are no subjects that I would be afraid to touch by radio which would be acceptable and considered in good taste in any medium.

Q: When you take a position during a local election on the mayoralty, would you advocate the election of a candidate because you feel that his platform is better suited to the needs of the community as against those of his opponents?

A: We have taken a position in three local mayoralty elections, that being the number of elections that have been held in New Haven since we have been there. The position we took was not one reflecting an interest in a particular political party, but it was one endorsing a particular candidate for mayor. In each instance, when we were editorializing for him, we mentioned that one of the reasons why we felt it particularly important for us to editorialize was that the newspapers were not giving full and fair treatment to the statements that this candidate was making in running for mayor.

Q: In each of the three elections, were the newspapers opposed to your candidate? Did they support the rival candidate, and who won?

A: They supported the rival candidate. There've been three elections. In the first of these elections the incumbent, who was supported by the newspaper, won.

Q: You supported his opponent.

A: We supported his opponent. In the second election, the incumbent won again by two votes out of about 68,000. In the third election, the man whom we supported was elected with a margin of several thousand.

Q: Against the man who was supported by the newspapers?

A: That's right.

Q: Now, as a tangible evidence of how public service pays off, can you cite us some recent specific example, an experience that you've had?

A: We've just completed a week of the highest local billings in our history during what should be one of the slowest months of the year. We attribute this to the public reaction to intensive broadcasting of the flood disaster that struck the area around New Haven. We had reporters in Waterbury, Ansonia and other towns in which the flood wreaked havoc; we kept in communication with more remote areas, and roused the public to what was happening and helped to coordinate rescue activities. The result has been that we've had to have an additional switchboard operator the last week to handle all the calls that have come in because the public has in effect considered us as an agency administering emergency service.

Q: Following your broadcasts in connection with the disaster, did you receive anything in the way of tangible evidence of public appreciation?

A: Well, it's still so early that people are digging out more than anything else. But this last week the Rotary Club, at its meeting, expressed commendation to our news editor who coordinated the reporting of that day.

COMMENDATION AND DOLLARS

Q: So, your disaster coverage brought you commendation as well as dollars?

A: Yes, we've learned on a number of occasions that the two can go hand in hand. We had record high billings partly because we had so much new over-the-transom business that came in unsolicited and reflected the further enthusiasm and interest of local advertisers in the station. It's too early to have any indication of audience ratings as a result of that. But the fact that our telephone has been ringing so continuously indicates that the public has identified us with public service in time of disaster.

Q: About these telephone calls, can you estimate how many of them were calls asking for information and how many were calls just to say you're doing a swell job, and how many would be calls . . . ?

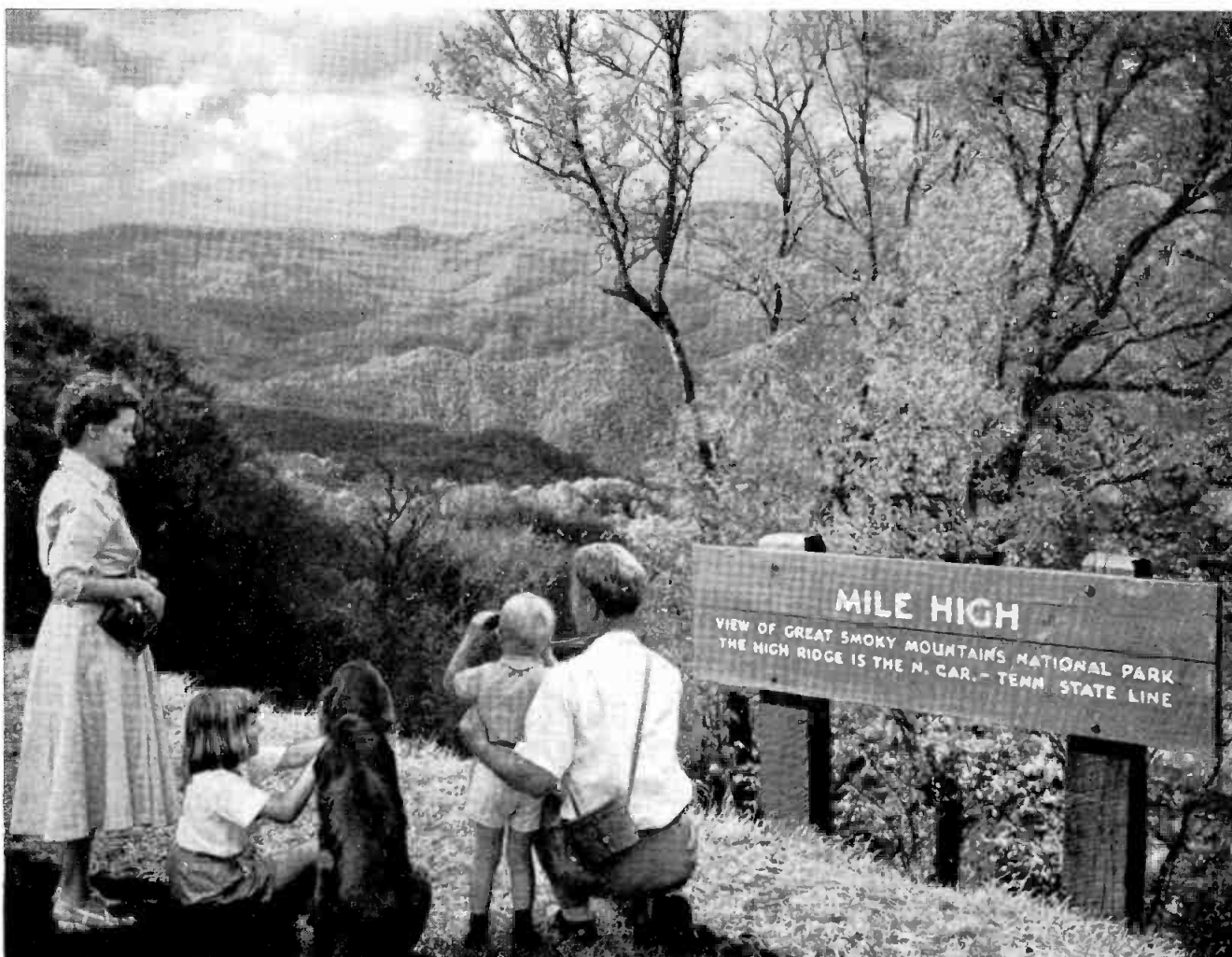
A: I would say that about 70% of the calls were persons either asking for information about the flood or volunteering their services for some specific emergency relief.

Q: Getting back to the editorializing *vis-a-vis* the newspaper situation, do the newspapers carry your program logs?

A: They do not.

Q: Do they carry the logs of any other stations?

A: They carry the logs of the New York City stations—70 miles away—and traditionally, going back prior to our ownership of WAVZ, the local newspapers have not recognized the existence of New Haven radio stations. It's only been in the last year that they have been willing to accept advertising from us, or advertising from



THE GREAT SMOKIES... *where trees and men grow tall*

In Great Smoky Mountains National Park, high on the North Carolina-Tennessee border, you'll see the loftiest peaks in the East, majestic reminders of an America that used to be.

Known for its superb scenery and magnificent flowering, it is the culminating point of the Appalachian Mountain system and our most visited national park. Its 700 square miles boast almost as many species of trees as are found in all of Europe. Ideal climate and soil have produced giant plant specimens — rhododendrons over thirty feet high and grape vine stems five feet in circumference.

The land has spawned giants among men as well. Here you'll find the ancient dwellings of the mountain people —

the independent, self-reliant breed that left the Old World seeking freedom and found it in the Appalachians. From this pioneer stock descended great figures in America's history — Davy Crockett and Daniel Boone, John Calhoun and Andy Jackson, Sam Houston and Abe Lincoln.

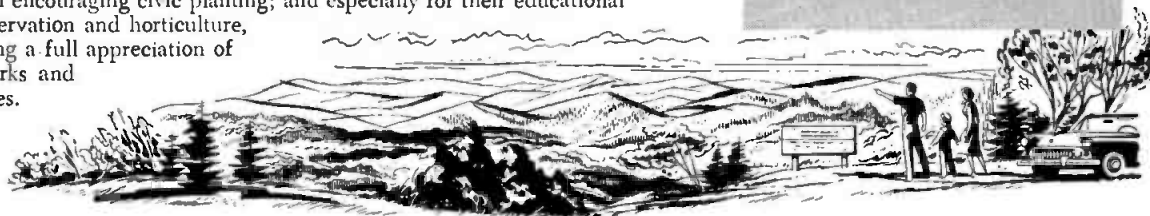
Other mountains may provide greater peaks... but none has supplied greater men.

Free TOUR INFORMATION — Ask for our United States Map featuring the National Parks and Monuments. If you would like to drive to any of the National Parks, let us help you plan your trip. Write: Tour Bureau, Sinclair Oil Corporation, 600 Fifth Ave., New York 20, N. Y.

SINCLAIR Salutes the Garden Club of America...

for 42 years of successful accomplishment in stimulating the knowledge and love of gardening among amateurs, in aiding in the protection of native plants and birds, and in encouraging civic planting; and especially for their educational program in conservation and horticulture, and for promoting a full appreciation of our National Parks and Natural Resources.

SINCLAIR
A Great Name in Oil





IN THE LANSING MARKET

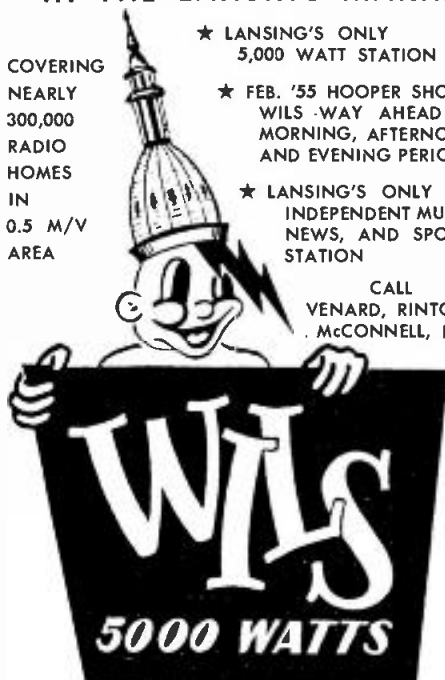
COVERING
NEARLY
300,000
RADIO
HOMES
IN
0.5 M/V
AREA

★ LANSING'S ONLY
5,000 WATT STATION

★ FEB. '55 HOOPER SHOWS
WILS WAY AHEAD IN
MORNING, AFTERNOON
AND EVENING PERIODS.

★ LANSING'S ONLY
INDEPENDENT MUSIC,
NEWS, AND SPORTS
STATION

CALL
VENARD, RINTOUL,
McCONNELL, INC.



LANSING, MICHIGAN
MUSIC • NEWS • SPORTS

any client mentioning the station call letters. They will not print our logs, but they print those of New York stations.

Q: Have you ever felt any pressures because of your editorializing?

A: What sort of pressures?

Q: Has anyone ever tried to keep you from editorializing? Have there been any indirect effects? Has any advertiser ever said anything to you? Or, has any advertiser ever been confronted by the newspapers?

A: We have never, to my knowledge, lost any advertising as a result of editorializing. I think that we have gained in advertising because we do editorialize and because we are recognized as a station of stature in the community. We have received pressures against editorializing. The most dramatic one was the day of the first editorial on the first mayoralty campaign in which we took a stand. On that day a politician—not one of the top leaders in his party, but still one of the active politicians in the campaign for the opposing candidate—came in accompanied by several of his assistants and put on an intimidation scene. He had one man go to a telephone and say, "Call our office. Tell them to monitor this station. We'll get to all their advertisers." He expressed himself very forcefully as demanding that our editorializing better stop.

Q: Did that affect you or influence your policy?

A: We ran an editorial the next day, as had been our intention, and that brings up the point that if you ever back down when you take a stand that you know is right, you're licked. But when you know you're right, and you're questioned on it, the best thing you can do is to keep on fighting because that's the only way you win. If you ever back down, you're considered a weakling in your community and everybody will try to push you around.

This was a demonstrative act by one of the politicians down on the lower rungs of the ladder, but the next day, or within a few days, we received a request from the Corporation Counsel of the city, who was an adviser to the incumbent mayor who was running against the candidate we advocated. He stated that he had no quarrel with our editorializing but he asked for equal time to answer all the editorials which we had had on the air.

Q: Did he get it?

A: We sent him a letter to make our position of record, in which we said that we recognized no inherent obligation to give him equal time, because they had had access to our microphones in forums which they had been on, in newscasts in which the recorded voice of the candidate had been on the air, in the news releases that they had given us, and also in the paid broadcasts which they had sponsored. We said we recognized no obligation, but in order to lean over backwards in the interest of fair-

ness, we would be prepared to give them time for specific answers.

We also pointed out that we had the further right to answer anything which they would say in these broadcasts. We said that their use of that time would be restricted to the three top officials of their party, because we didn't want the station belittled by their sending anyone of lesser rank. They didn't take up our offer. I think they decided in review that they did have all the access to the microphones that they wanted.

Q: Then your news policy is completely impartial, but you take a stand on anything that strikes your fancy in editorializing.

A: That's right. That's the only way that you can operate any news department. Your news must be free of bias and must bring out all points of view.

Q: Have any of your editorials aroused the public or gotten the reaction that you were after?

A: Several of them have. One of our most dramatic campaigns, which was known as "Pigs or People," dates back a few years. This was our series in favor of a new moderate rental housing project in New Haven. The background on this is that the New Haven Housing Authority had been working for about a year trying to establish a new moderate rental housing project. The need for it was evidenced by the fact that they had more applications on record than this new project would provide housing for. It hadn't been built because they didn't have available land, and the question was being bucked back and forth from one city agency to another without providing them with the land. After a year of pigeonholing we came out with this series.

Q: Why was it called "Pigs or People?"

A: The reason it was called that was that we found that one tract of land, which the housing authority had its eyes on, but which the city had not acted on, was used as a city pig farm and the garbage collections were brought out there. You can do things with radio editorializing that you can't do with any other medium, and we recorded right into the text of the editorials the voices of some of the people who were hoping for housing there, and also the grunts and groans of the pigs on the farm.

Q: Did the newspapers take a stand?

A: Well, the newspapers have had a traditional stand against any extension of public housing. I don't recall whether they specifically opposed this project but they have opposed a number of public housing activities and this would have been the type of thing that was counter to their policy. We ran variations on this theme for four days. On the fourth day the mayor announced he was agreeing to friendly condemnation proceedings on this tract of land and the question which had been up in the air for nine months was resolved. There is now public housing there. The project is filled.

Q: Accommodating how many people?

A: Over 300 families?

Q: No pigs?

A: No pigs. The pigs have been removed. We've had other dramatic results too. In some we were the instigators; in others we played an important part. Our voice was loud and successful in bringing about reconstruction of a 75-year-old school in an underprivileged neighborhood where the cost to the city in delinquency and other ills was high. We were the first editorial voice to urge a change in New Haven's welfare after the Community Chest had failed for years. We called for a federation of all drives. Greater New Haven has a United Fund, which is just that.

Q: What would you recommend to the broadcasters of the country in the way of editorializing? Do you suggest that they would find it advisable to go into a regular format of editorializing?

A: I think that every station that editorializes will gain by it. I would suggest a number of things. First of all, that there should be at least one person on the staff of that radio station who is competent to do at least the research for the editorializing. Quite often the news director on a station has the background and all the information that is needed. Whether he writes the editorials, or whether the general manager does, you need someone who is competent to dig out the information. Then, you must enter editorializing with the spirit of fairness and you must put it on in a way that fits in with the particular program format of the station that does it. A station that has 15-minute newscasts might have lengthy editorials. A station that has short news periods would probably have short editorials as well.

Q: Would you keep the editorial portion of the program un-sponsored as a statement of station policy? Or do you think it's perfectly all right to incorporate the editorial in a sponsored newscast?

A: I think it is preferable to keep it sustaining. But if a station wanted to incorporate it in a 15-minute newscast, I would think it feasible as long as it is made quite clear to any sponsor and to the public—because the public is concerned with these things—that this represents the viewpoint of the station ownership and not of anyone else.

There's one other thing that is good for stations to keep in mind. That is in connection with picking topics. It is wisest to pick topics in which the possibilities of bringing about corrective or constructive action are good. It is helpful in doing that also to find topics in which there is some group—whether it's a governmental agency or whether it's a group of interested citizens—that is favorably disposed and interested in carrying the ball on it. A radio station gives

leadership but it doesn't carry out a program, and if there is an interested group to show what the citizen interest is in what you're talking about, the chances of action are that much the better.

I think a station should avoid editorials against sin, meaning editorials which just talk in terms of generalities rather than getting close to important, controversial matters.

Q: In other words you don't just editorialize for the sake of editorializing. You really have a mission. You've got something to talk about.

A: That's right. Now, there's one other

point that we haven't touched on, which is that the right to editorialize isn't an inherent right of radio stations. It's a right of the public to hear all points of view on any given topic.

Q: But you still apply the First Amendment dealing with freedom of speech and freedom of the press as giving the basis to do that which you're doing, don't you?

A: Yes, that's right, but the basis for that and really for everything in the Bill of Rights is the right of the public to have those things, rather than just of the medium which is the vehicle.

Obviously OUTSTANDING



**EMIL "FARMER" BILL TALKS WITH
MORE FARM PEOPLE FOR MORE FARM
PRODUCT ADVERTISERS THAN ANY
OTHER PEORIA AREA FARM PERSONALITY**

FIRST in the Heart of Illinois

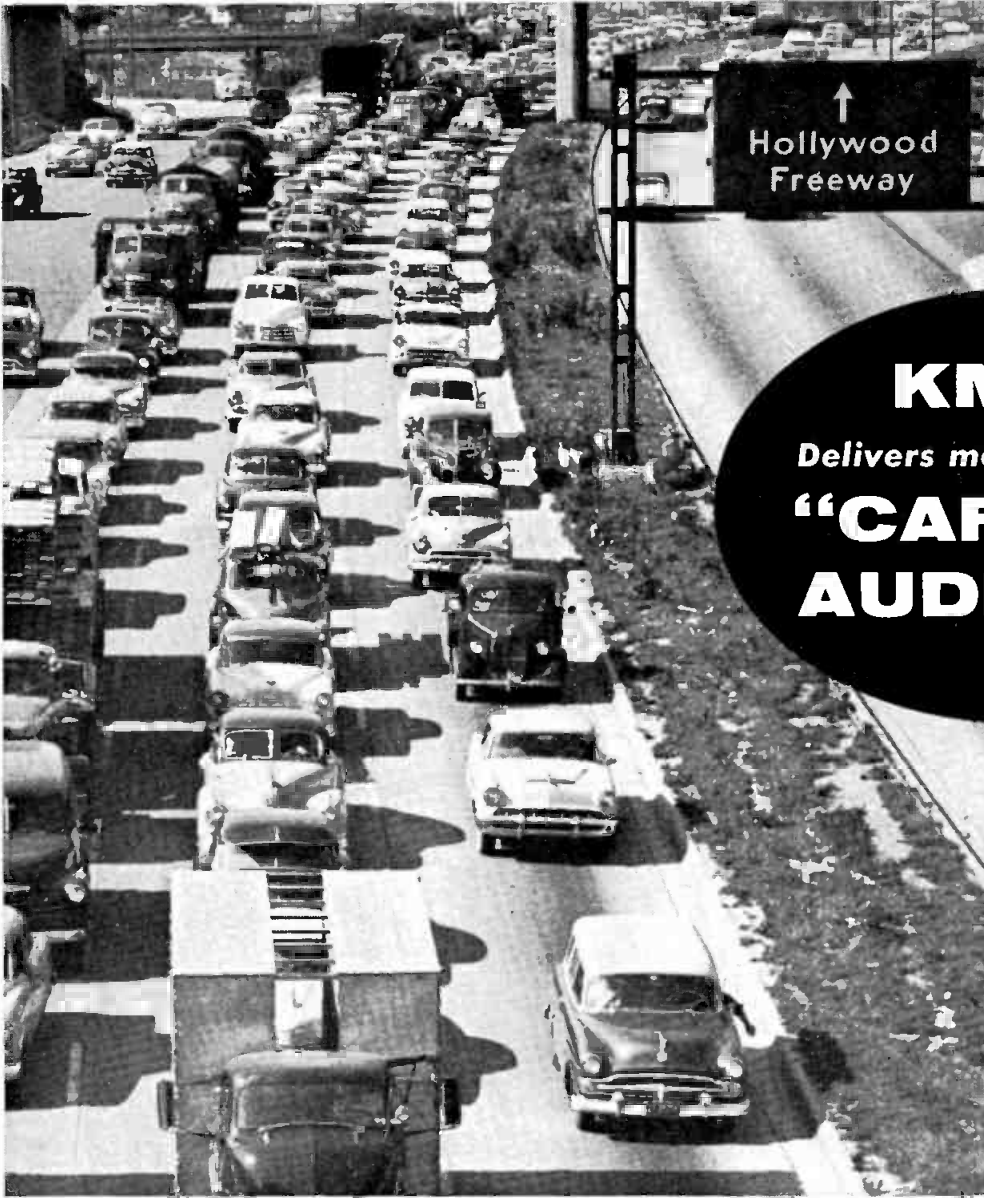
CBS RADIO NETWORK



PEORIA

5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives



KMPC
 Delivers more of this vast
“CAPTIVE”*
AUDIENCE

* 3,199,904 automobiles are registered in the area served by KMPC — a vast Out-of-Home Radio Audience.

than any other station in Southern California — Including all Networks! **

** The Pulse "Los Angeles Metropolitan Area Out-of-Home Radio Audience — Summer 1955" shows KMPC far ahead of all other Los Angeles Stations.

▶ *A tremendous listening **PLUS** to the **HOME** Audience regularly tuned to **KMPC***

Another reason why your advertising dollar is worth more on ...

KMPC

LOS ANGELES, CALIFORNIA
 50,000 watts day 10,000 watts night
 Gene Autry, President
 R. O. Reynolds, Vice President & Gen. Mgr.

REPRESENTED NATIONALLY BY A. M. RADIO SALES

RADIO'S BOOMING IN LOS ANGELES

THE LATE SUMMER heat which set records in the Los Angeles metropolitan area has been no hotter than the summer-long rush of business which has been experienced by the 24 am radio stations in that market, judging from the jubilant reports of broadcasters, agencies and advertisers there.

And although the sunburst of summer selling has caused one radio executive to remark that "June is like November," the statistics being issued by stations indicate that the resurgence of radio in this huge metropolitan area is no summertime phenomenon. Individual stations say their 1955 business will run 10% to 25% above that of 1954. Several stations are kicking up their rate cards and advertisers have been jumping at available time like hungry trout.

These broadcasters are not all agreed on the factors that have loaded their schedules in this sprawling industrial (and agricultural) market of seven television stations right through the so-called summer "slump" period. Right now, they are too busy raking in the chips to look at the hole card. Radio executives estimate these two dozen stations will gross somewhere between \$10 and \$15 million this year—the variation depending on the enthusiasm of the station man doing the estimating.

There are some who will tell you that radio is being swept along by the sheer growth of the area itself, and they are bound to be partly right. The Los Angeles metropolitan area (Los Angeles



and Orange Counties) has grown nearly five times over since 1940. It is the nation's third largest market, topped only by New York (five counties) and Chicago (Cook County), with a population of more than 5.1 million and retail sales of \$6.6 billion last year. The average factory worker makes \$85 a week and civilian employment has increased from 1.7 million in 1950 to 2,284,700 in July, according to the Security-First National Bank there, a gain of 30.5% during the five years compared with a 26.7% growth in population in that time.

The Los Angeles metropolitan area enjoyed around \$10.1 billion civilian income in 1952, about 45% of the state total. Unemployment is at the lowest level since World War II, a total of only 70,400, or 2.99% of the total civilian labor force. Employment in manufacturing has gone up 68.8% in five years, but Los Angeles County still ranks first nationally in cash farm income. Homebuilding is up 10% over last year and home projects are good radio advertisers. Total building permits are up higher still.

Los Angeles' 24 stations are scattered among the city of Los Angeles (including Hollywood) and the immediately adjacent large population communities of Avalon (Catalina Island), Burbank, Glendale, Long Beach, Pasadena and Santa Monica. From here on it's hard to tell where the Los Angeles market ends and where it blends into such other Southern California markets as Lancaster, Oxnard, Ventura and Santa Barbara to the north; Pomona, Riverside and San Bernardino to the east, and Santa Ana and San Diego to the south. Each is a strong radio community in its own right.

And here is the second factor quoted by Los Angeles area stations as favoring radio. Los Angeles is a great cluster of distinct, dispersed and prosperous markets that only radio can reach cheaply for most advertisers, they say. In 4,084-sq.-mi. Los Angeles County, nucleus of the area, there are 100 unincorporated and 46 incorporated cities, each a market in itself and all so spread out that they immediately give away the secret to radio's strength in this



THE freeway complex in downtown Los Angeles is essential to the transportation system of the city, for transportation is primarily by automobile. Angelenos spend much of their time in their cars, hence constitute one of America's biggest automobile radio audiences.



This is San Francisco...

where after trying eight weeks in another medium, an apartment house development is *back* in radio. To get results and tenants! Any other "prodigals"?

KCBS

50,000 WATTS

Represented by CBS Radio
Spot Sales

locality. Television may deliver impact, these people say, but only radio can deliver mass circulation at the lowest cost per thousand of any advertising medium in the area.

Thus it is evident that the Los Angeles radio market does not stop at political boundaries. That market, for many of the 24 stations, actually is the Southern California market. From Santa Barbara north to San Diego and the Mexican border south, radio stations claim coverage of the vast area and overlap into each other's markets. But the Los Angeles outlets have the strategic advantage. They are in the middle.

One major Los Angeles independent, for example, shows prospective advertisers that in an eight-county area its daytime broadcasts reach almost 6.5 million people with buying incomes of more than \$12 billion—a market of more than 2.2 million families, some 2 million-plus with radios. These 2.2 million families have 2.6 million cars and have an income of \$5,451 per family, \$1,866 per capita.

Total retail sales for the 14 Southern California counties in 1954 amounted to \$9.5 billion (including \$6.65 billion for the L. A. metropolitan area), compared to \$15.4 million for the whole state.

Radio competition in the bigger Southern California area is friendly and the medium is promoted by a highly-active trade organization, the Southern California Broadcasters Assn. Under Frank W. Crane, SCBA is selling radio to prospective advertisers throughout the area where its 70 member stations serve 7.35 million people comprising 2.5 million families—a market growing by 300,000 persons each year and one larger in population than each of 42 of the 48 states. Mr. Crane feels that "this is a huge market only radio can cover effectively: . . . An advertiser would have to buy 380 newspapers to achieve the same coverage."

The third reason cited by Los Angeles people for radio's big bounce on the West Coast is the return of the "prodigal"—the advertiser who lusted after the television light-o'-love, plied her with money to ever-growing demands, and finally found he was better off with his first love, the tried and true radio station next door.

This situation, of course, is not necessarily peculiar to the Los Angeles market and requires little treatment here. However, what one West Coast station representative had to say is worth hearing. Tracy Moore, head of his own representative firm, said he felt "radio is coming to life again" and believes the Los Angeles market is strong.

"I think television's honeymoon is over," he said, adding, "The bride has to go out now and cook." As for the number of major advertisers who a few years ago took all their money out of radio and put it in television, he said, "They're finding out now they can't do without radio and are going back."

The fourth major factor in the mounting strength of radio in the Los Angeles area, and one which by no means can be overlooked, is the emergence of the automobile as a predominant force in Southern California culture, a situation which logically stems from the dispersal of these high-income families in dozens of cities and towns throughout the big market area.

Not only do Angelenos and others in the metropolitan area listen to their radios at home and at work, but they also tune in the sets in three-fourths of the 2.1 million cars which they drive daily, often for long distances, to work and to shop. Los Angeles has been called a market that lives on wheels. Of the 30,000 new cars delivered to dealers in the area each month, 98% now are radio-equipped. A used-car dealers' joke about prospective buyers is that they first check the auto's radio, not the engine.

West Coast radio executives add a plus of up to a fourth of the at-home radio audience because of the extensive use of the radio-equipped automobile for driving to work and shopping, and for visits to the beach and the mountains. All this outdoor living also means more portables are in use, they say. Normal auto rush hours (7-9 a.m., 4-6 p.m.) do not tell the whole story about the extent to which cars are used in this area of factory shifts and of women driving to shop all through the day, they say.

Several station operators cited the active automobile advertising as accounting for a big share of radio's prosperity there today. Others didn't feel it was a significant share of their sponsor rosters.

But for a market that moves on wheels, auto advertising must be significant and it is important to note that some major auto dealers put the biggest share of their budget into radio.

Howard L. Tullis, owner of his own agency which is a leader in placing local auto advertising, said his billings in this category run about \$100,000 a month, of which 55% goes to radio, 35% to television and 10% to newspaper display.

"Television has priced itself out of the market and the only reason we use newspapers is because we can't buy enough good radio availabilities," he said.

Mr. Tullis spends 90% of his clients' radio money between 5 p.m. Friday and midnight Sunday since 80% of the auto sales are a family weekend purchase.

Hermina LuKacsy, timebuyer for M. B. Scott Inc., another agency whose local auto billings exceed \$1 million yearly, said she has "very excellent results" in radio and spends 60-70% of her auto budgets in radio for various dealers handling Ford, Chevrolet, Pontiac, Buick and Lincoln-Mercury.

Miss LuKacsy uses spot radio on a saturation basis, "but definitely." She explained that "occasional spot is a waste of money." Her campaigns run throughout the week with heaviest use toward the weekend. Because of the keen competition in the auto sales picture at the present, she expects even better radio advertising months during this month and October.

Another agency, strong in Buick dealer accounts and placing about \$100,000 annually, is that owned by James C. Killingsworth. He said he spent 70% of his auto money on radio in June, using about 10 Los Angeles area stations on a saturation spot and strip program (usually news) basis.

He described Los Angeles radio as "strictly a sellers market. I have a tough time getting good auto availabilities today and some of the stations are giving auto accounts only five or ten minutes protection from



ONESHOT versus BUCKSHOT

Recently an ad-manager whose agency was presenting him the glories of a one-shot TV extravaganza asked, "Don't you still believe in frequency in advertising?" A good question!

Frankly, with today's competitive markets, advertisers have to believe more than ever in frequency of impression. Today people have their minds on more things than ever before for the simple reason their minds have access to more things.

For example, it takes only seconds to travel from Peiping to 10 Downing Street. At the same time hundreds of new products and advertisers are trying to crowd their way into these minds and leave an impression . . . and hitting these people once a week (much less on alternate weeks) with a message sandwiched in between no matter how many dancing girls is hardly sound advertising.

Consistent advertisers are the only advertisers who can survive in this day of short-lived product loyalties, a situation that's doubled in spades by the fact that so much is being sold without benefit of "live" sales help; i.e., self-service.

Advertising, therefore, has shouldered not only its biggest burden but also its biggest

opportunity. But it requires bed rock concepts and that means insistent as well as consistent advertising—repetitive as well as competitive advertising.

All of which is causing many an advertiser to reawaken to the vitality of localized radio.

Now, with greater potential than ever, this kind of radio is providing the frequency needed—at reasonable prices and with a flexibility that fits like a gauntlet (meaning snugly and with a wallop).

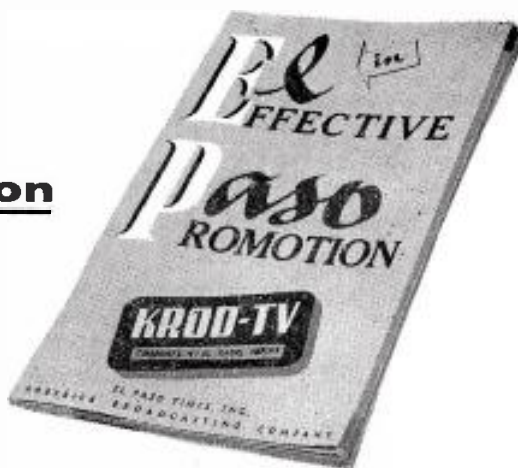
Localized radio—announcements, programs and participations—can be bought when, where and how you want. You can segment the day or night, the season or the days of the week. You can buy flights or fancies (i.e., 52 weeks!). Live or recorded. With integrated or dis-integrated announcements. You can change your message overnight.

Localized radio—spot radio—is all yours to adapt and adopt and make work for you at the lowest price of any mass medium in history while it's at its circulation peak and its saturation zenith.

**Radio Division Of
THE KATZ AGENCY, INC.
NATIONAL ADVERTISING REPRESENTATIVES**

Write for this
FREE
GUIDEBOOK to
Effective Promotion
in EL PASO

Here's the complete story on the only station in the El Paso Southwest offering a comprehensive promotion program — in a three-color, eight-page booklet that's yours for the asking. Fully illustrated with special sections on Newspaper Advertising... Outdoor Advertising... On-the-Air Announcements... Merchandising Contacts... Newspaper Publicity... Direct Mail... P. O. P. Displays... Window Displays... Dealer Meetings... and Client-Agency Reports.



KROD-TV
CHANNEL 4
CBS, ABC, DUMONT
EL PASO, TEXAS

National Representatives: THE BRANHAM COMPANY



KROD-TV PROMOTION DEPT.
P. O. BOX 1799
EL PASO, TEXAS

Please send me a free copy of "Effective Promotion in El Paso."

Name _____
Company _____
Address _____
City _____ State _____

CB-210 Transcription Turntable



A complete turntable ready to mount in cabinet or desk. Includes pickup arm, dual cartridge, dual sapphire styli, preamplifier with power supply, variable equalizer and the new popular CB-100 Gates 3-speed direct shift mechanism.

*Diamond stylus available at modest extra cost.

\$275.00*



GATES RADIO COMPANY • QUINCY, ILLINOIS, U. S. A.

spots of other auto dealers. We used to get 30-minute protection.

"I buy \$1,500 a month on KMPC Los Angeles alone but it's hard to get prime periods. Dan B. Miner Co. here, which also handles Buick, I understand by the grapevine has an open order with the station for any good auto spot that's available. KHJ Los Angeles the other day offered me the 5:30-5:45 p.m. news. It was the first good auto time open this year on that station."

Mr. Killingsworth has found the creative approach pays off in auto advertising. The one-minute spots placed by his agency are complete "dramas" such as a soap opera, Kentucky Derby or ball game in which the climax breaks into an unexpected off-beat promotion for a particular dealer.

Ed Lytle, vice president in charge of radio-tv for Western Adv. Agency, Los Angeles, sounded a note of caution to local radio stations not to go overboard on the commercial bonanza.

Commenting on the sizeable "lump of automobile listening" and citing an apparent trend that out-of-home listening "is fast overtaking the in-home variety as a prime factor in the almost phenomenal success of Los Angeles radio," the agency executive suggested that "there is a point of commercial saturation beyond which some stations should muster up enough courage to tack up the 'sold out' sign."

He said, "It behooves us as broadcasters and agencies to recognize the fact that once you break the listener's back with the almost unbroken chain of pitches you hear on the innumerable disc jockey shows around the town, you may never win him back. Idealistic? Maybe. But the truism is still true that if you lose listeners, you lose results and ultimately advertisers. Right now Los Angeles radio is riding the crest. Common sense will guarantee a long, healthy life."

George Anthony, media director of Stromberger, LaVene, McKenzie, commented on the personality of today's radio salesman. "The fellow has more confidence today. He seems to believe in what he is selling you. Gosh, a year or so ago they were a pretty sad looking bunch."

Recently he has used radio in identification campaigns for Mobiloil (General Petroleum Co.) employing taped interviews from the Indianapolis auto races and frequently buys time for Mobiloil and Mobilgas sponsorship of unusual auto or marine race events. He said he soon will be using radio plus newspapers in a new promotion for Monarch Foods, an old line which has limited distribution in the area. "We wouldn't plan to use radio if it wasn't good," he said, mentioning particularly the 20-25% plus which the out-of-home audience constitutes in local radio.

Benton Paschall, who also has his own Los Angeles representative firm, told B*T: "Here the temperature is 108° over the weekend and I think Los Angeles radio is hotter than the weather. Since 1952 the tempo of the Los Angeles and entire Southern California picture has increased most noticeably to a faster rhythm.

"National spot business has been slower in radio outside of Los Angeles on some stations. Those stations, and not necessarily



WGN

A Clear Channel Station . . . Serving the Middlewest

This is a phrase which has appeared in WGN's logo for many, many years . . . so many years that we want to re-emphasize its full meaning and importance.

WGN reaches more homes than any other Chicago advertising medium. WGN serves not only the city, but the small towns and farms throughout the middlewest.

No other station shares the 720 spot on your radio with WGN . . . and through the years of service, middlewesterners have come to expect the best in information and entertainment at 720 on their radios.

When you place your advertising on WGN, you're not only using the station which reaches more homes—but a station which people depend upon and believe in. You buy quality of listening which is so important to the success of your advertising.

*A Clear Channel Station
Serving the Middle West*

MBS



Chicago 11
Illinois

50,000 Watts

720

On Your Dial



Chicago Office: 441 N. Michigan Ave., Chicago 11
Eastern Advertising Solicitation Office: 220 E. 42nd Street, New York 17, N. Y., for New York City, Philadelphia and Boston
Representative: Geo. P. Hollingbery Co.
Los Angeles—411 W. 5th Street • New York—500 5th Avenue • Atlanta—223 Peachtree Street
Chicago—307 N. Michigan Avenue • San Francisco—625 Market Street



How Service-Ads help agencies select TV markets and stations

WISN-TV purposely positions its Service-Ad next to its listing for your convenience when using SRDS.

The Service-Ads that hundreds of stations place in *Standard Rate* help advertisers and their agencies by giving them more of the kind of information they are looking for . . . *when they want it*. They are called Service-Ads because they offer *service* information in a *service position*.

an agency man says

"We are continually adding new TV markets . . . what we keep watching for is favorable TV situations for a client in markets we think he might be interested in; improved set saturation; suitable, well-rated programs on stations with good coverage, etc. . . ."

SRDS

Standard Rate & Data Service, Inc.

The National Authority Serving the Media-Buying Function

Walter E. Botthof, Publisher, 1740 Ridge Ave., Evanston, Ill.
Sales Offices: New York, N. Y. • Evanston, Ill. • Los Angeles, Cal.



8 exclusive ways Service-Ads in SRDS can help you

1. They provide useful information that expands the listed data; make it quickly available to you in client meetings, or when you're working late at the office or at home weekends.

2. They give you the gist of a market or medium story, helping you recall all the information you have absorbed from literature and from representatives.

3. They boil down facts to simple terms that you can extract and include in your media proposals.

4. They give you the story fast when you are entering a new market, or preparing a schedule for a new account.

5. They give you a handy "file" of media information and protect you against the inadequacies of central filing systems that may be unable to supply what you want when you want it; or worse, may contain only out-of-date material.

6. They give you information at the very time you seek it, and do not intrude or ask for attention at any other time.

7. They give you quick access to additional information when a medium's general promotion arouses your interest.

8. They give you a "last chance" source from which you can get a final briefing on a medium's story before you make your final decision.

price cutters, have increased national spot business by more merchandising, closer supervision by alert management and by follow-up on new orders which assured renewals in most cases.

"I find advertising agencies in the past year are once more listening eagerly to representatives and their station success stories. Radio is so good a buy that if the salesmen keep interested and study their own station they will have little trouble in the Southern California market."

He cited three important s's in radio suc-

cess: Shoe leather, showmanship and service.

William Jaynes, formerly head of his own agency and newly chosen to manage Empire Adv.'s all-Negro department, said advertisers and stations have been overlooking "lots of bucks" in the skyrocketing Negro advertising market. He said he presently is getting "very excellent results" for a list of national and regional advertisers on KOWL Santa Monica, KPPOP and KGFJ Los Angeles and KALI Pasadena.

He deplored the "minstrel" approach of some disc jockeys who claim the colored

A MOVER'S RIGHT MOVE: INTO RADIO

RADIO has played a major role in the success of Republic Van & Storage Co. since its founding in 1946. Executives credit the medium with being instrumental in building the Los Angeles company into one of the top 10 independently owned nationwide moving concerns.

Long recognizing the impact of radio advertising, Paul Smith, president, first tested its use in a modest way through spot announcement schedules on Los Angeles stations.

A total of \$5,200 was spent on the medium during the firm's first year of operation. Gross income that year was more than \$250,000, better than had been anticipated. Company executives increased its radio appropriation the following year to around \$10,000. Again the gross rose accordingly.

By 1950 the company had grown surprisingly fast. Branch offices were established in key cities across the country. The yearly income had risen to well over a million dollars too. The radio advertising budget was now more than \$17,000.

An organized advertising department, headed by an experienced man with radio know-how, was now needed. Advertising up to this time was handled by Mr. Smith and other company executives.

Jerry Lawrence, Los Angeles announcer, won the new assignment. In the four years since he took over advertising reins, yearly radio appropriations and gross incomes have tripled. Company executives approve his policy of concentrating on radio. That appropriation is in the neighborhood of \$70,000 for 1955.

Besides creating new slogans to catch listener's attention, Mr. Lawrence introduced jingles in place of straight commercials. He set up a schedule of twice-daily newscasts on classical music station

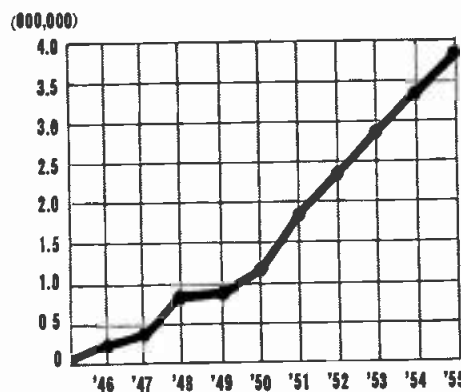
KFAC Los Angeles to reach a special segment of population. For an entirely different group Republic took over sponsorship of a Western variety program on KXLA Pasadena. Expanding coverage to reach an entirely different class of listener, the Santa Anita races were sponsored on CBS Pacific Radio Network stations. And to "hypo" the lax winter moving months, this varied schedule was augmented with a spot campaign on local disc jockey programs.

Success of the Los Angeles operation made it obvious that similar programming should be used in other markets. Hence Republic bought time on KGO and KJBS San Francisco, KROW Oakland, KRAM and KROK Las Vegas, sponsoring varied programs and amplifying them with spot announcement packages.

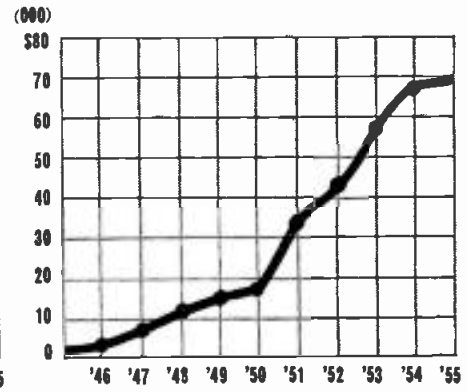
Republic used its first radio to advertise the firm's eastern operation in 1954, concentrating in the Portsmouth, Va., area where it has large offices and warehouses. Following its successful west coast policy, Republic sponsors programs on WAVY and WLOW Norfolk, Va., supplementing them with spot campaigns. However, during the summer months, the firm was forced to temporarily suspend this latter campaign because it brought more business than could be handled at the time.

Besides Los Angeles headquarters, Republic maintains full offices in such California communities as San Diego, Avalon, Santa Ana, San Bernardino and Oakland. Cross-country, they are located strategically in New York, Chicago, Dayton, Salt Lake City, Las Vegas. Others are in Arlington, Norfolk and Portsmouth, Va.; Chester, Pa., and Hillside, Ill. Republic, in addition, has agents in all other principal cities.

GROSS INCOME



RADIO BUDGET



audience, commenting they only are antagonizing their market. "Radio's biggest and most common mistake," he said "is to assume Negro programming should be one of two extremes—religious or hilarious as hell, with no middle ground. Too many stations around the country have very poor standards for Negro disc jockeys."

Of the quarter-million Negroes in Los Angeles, 60% of the adults are employed, Mr. Jaynes said, emphasizing a high per-family income and spending.

The Los Angeles outlets represent a variety of program formats and commercial policies. There is a strong trend to spot on the part of both local and national accounts, with emphasis on the saturation technique. Some of the stations are specializing in

music-news-sports, others middle ground popular music or classical, some Spanish-language and Negro.

Without exception, all 24 am stations reported business good this year and better than last. Fm, however, is another story. There are about a dozen additional fm outlets in the area, most duplicating their parent am outlets. The handful of fm independents are struggling, a couple making ends meet via storecasting or background music type operation, the others subsidized by outside business sources.

William Baxley, commercial manager of ABC's own Los Angeles outlet, KABC (5 kw on 790 kc, directional night), said that billings now are 50% more than pre-television days. "Radio and television can grow to-

gether, there's no doubt about it," he said.

He recalled radio had rough going about 1950 when the glamor of tv hit, but advertisers who went all-tv are now coming back to radio. He observed that today's average radio audience equals or is higher than that of the old top network attractions.

Locally he cited industry's rapid growth as a plus for radio. "There isn't enough prime television time available because of network accounts," he said, and "local television costs are too high for many even if time were to be had." Mr. Baxley said on a cost-per-thousand basis, radio remains the best buy. KABC, he said, tells prospective advertisers the average cost per thousand should run about 50 cents, depending on time and program, with some buys running as low as 13 cents.

William D. Shaw, general manager of CBS' owned-outlet there, KNX (50 kw full-time on 1070 kc), estimated the top eight or nine stations in the market "will do the cream" of the total gross this year, but felt there is lots of business for all. He said the \$15 million estimate is "too optimistic" for the overall take.

Mr. Shaw estimated KNX would lead in gross this year although it would rank only sixth in spot sales. He felt KFI (NBC) probably would run second on gross with KLAC the top independent in gross sales and KMPC the leading independent in net revenue. He said a station should never be sold out. "If it is, its rates are too low," he said, indicating "the SRO sign scares business away. You may need it tomorrow."

The CBS executive said KNX will increase its rates soon and the Columbia Pacific Radio Network is planning slight increases in the nature of adjustment and simplification.

KNX's local business this year is up about 30% over last, Mr. Shaw noted, with regional network up 7% and national spot up about 3%. He noted national spot has come back strong after a weak first quarter. His failure to mention network figures brought speculation it is off slightly over last year.

"1953 was the biggest year in the history of the company, except for network," Mr. Shaw recalled, with last year missing that by only 1%. He thought radio's television crisis year there was about 1951 with "steady growth ever since."

Mr. Shaw observed that "radio doesn't have to be glamorous and exciting 24 hours a day to be good. People like to tune in old friends day after day, to enjoy their companionship in everything they do. That's the secret of radio's success. People live with radio and take it for granted."

Mr. Shaw said radio has learned to be more flexible and to fit itself to the advertiser's need. Radio is easier to buy, he explained, because the old restrictions on days and times have been junked. "We deal purely in terms of frequency," he said.

The KNX manager pointed out the big out-of-home audience in Southern California, especially the auto radio audience, but cautioned that the 7-9 a.m. and 4-6 p.m. peak auto hours have been over-stressed. "People are driving to shop all day long in

MORNING . . . NOON . . . AND . . . NIGHT . . .

WBEN RADIO

provides the high-powered shows to put your sales message On Target!

9:15 a.m. to 10 a.m.
MONDAY thru FRIDAY

BREAKFAST at the SHERATON

WBEN's long-lived audience participation show. For seven years the top rated show in its time slot. Quizzes, prizes, songs, music and personalities.

12:15 p.m. to 1:00 p.m.
MONDAY thru FRIDAY

HOTEL STATLER LUNCHEON CLUB

WBEN plays host in the sky-high Luncheon Lounge in the Hotel Statler. Guests participate in games and gags with musical background. Highest-rated show in this time period.

5:00 p.m. to 6:00 p.m.
MONDAY thru FRIDAY

CAR and KITCHEN

A new program with unique format to please those driving home from work and the lady in the kitchen. News, weather, music, and sports pleasantly presented in a fast-paced show.

10 p.m. to 11 p.m.
MONDAY thru FRIDAY

DATELINE

Late news and sports, detailed weather information presented with a tuneful mixture of popular music. Four top WBEN radio personalities preside in their specialties.

100-word commercials, 10-minute segments, minute spots and 10-second ET or 20-word announcements are available in this line-up of made-for-the-market shows. For rates and availabilities contact HENRY I. CRISTAL CO., INC.

New York, Chicago, Boston, Detroit, San Francisco

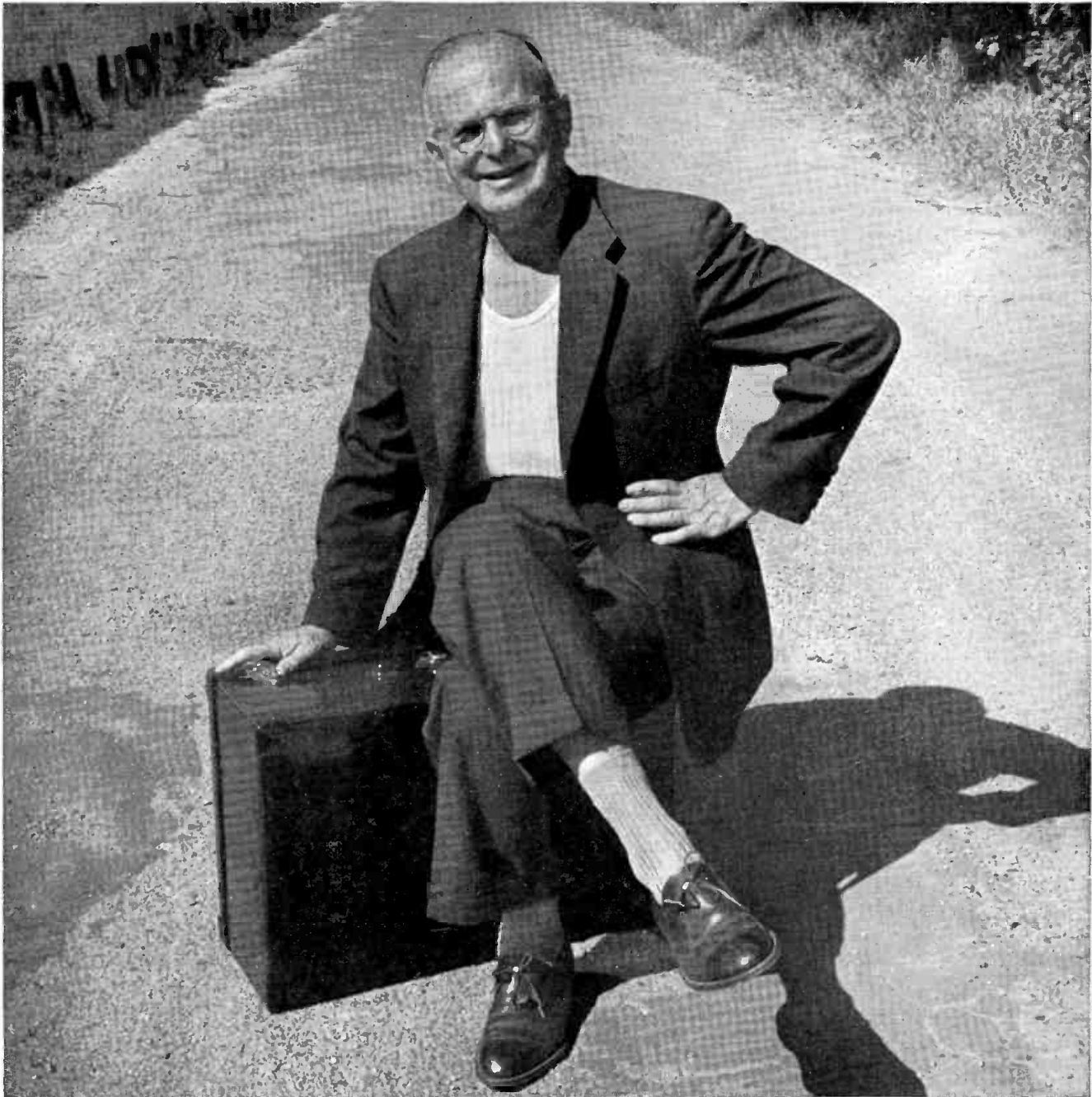
WBEN • BUFFALO

930 KC.

5000 WATTS

CBS BASIC

THE BUFFALO EVENING NEWS STATION



Sylvan Geismar, Executive Vice-President of the Manhattan Shirt Company, tells you

“How to lose your shirt on the road!”

“On October 4th, our salesmen take to the road in the annual race for Spring orders. And it's a tough race. If every sample isn't up-to-the-minute in style, we can lose our shirt!

“But we keep our Manhattan and Lady Manhattan salesmen out in front — with Air Express!

“As trends unfold, we deliver the newest shirt-styles to

our men in a few hours. When hot items sell out, we fill buyers' re-orders just as fast! Air Express is indispensable in maintaining our leadership with our retail accounts.

“Yet we save money on most of our Air Express shipments! A 15-lb. shipment from New York to Milwaukee, Wisc., for instance, costs \$5.15. That's the lowest-priced complete service by \$1.85!”



Air Express



GETS THERE FIRST via U.S. Scheduled Airlines

CALL AIR EXPRESS . . . division of RAILWAY EXPRESS AGENCY

this area," the station manager explained.

Charles Hamilton, assistant to the president and manager of NBC-affiliated KFI (50 kw fulltime on 640 kc), said 61 California newspapers give evidence of KFI's listenership by carrying the station's daily logs. He said an A. C. Nielsen survey indicates more than 4.3 million home quarter-hours are spent daily tuned to KFI.

Mr. Hamilton said in July, "traditionally a 'dog' month, business was 39% better than in July 1954." This summer, he said, KFI had no slack season: "June was like November used to be; August loomed up like a former February." He added that there is "confident optimism" for the 1955-56 season and no financial worries at KFI—"except where we can find availabilities for 15 more spots a week for X company!"

The folks at KFI, he said, "look at the billboards and smile; watch tv with no jitters; and read the ad-crowded daily papers with interest. They listen to the other radio stations, too. . . . So business appears to be good for KFI's competition, in all media. KFI likes to see other folks prosper, too."

He said business has been getting better steadily at KFI for the past three years and there "no longer are any furrowed brows about what television may be doing, or because network radio continues to deteriorate." He said KFI "is not frantically trying to recapture the spirit or pattern of radio as it was in the pre-tv era," but is providing entertainment and information shows built around long-established personalities.

Mr. Hamilton said KFI "has not deviated

in its standards regarding the acceptance of copy and products nor has it allowed the crowding of commercials." He added that "our advertisers are assured that they can always be proud of the 'company they keep' when scheduled over KFI."

Willet H. Brown, president of General Teleradio's KHJ Los Angeles (5 kw on 930 kc, directional night), Don Lee-Mutual west coast key, observed that "radio has staged a remarkable comeback."

Pegging radio's television crisis a little more recently, in 1953, he described KHJ business as experiencing "a very marked improvement over last year." KHJ has a wide roster of advertisers in all categories, Mr. Brown said, explaining program format has continued on "about the same basis as all along with news shows and dramatic shows." Unlike some others in the market, KHJ hasn't specialized, he indicated.

KBIG Avalon (10 kw daytime, 740 kc directional), a John H. Poole interest, broke all station sales records in the consecutive months of May, June and July, according to Robert J. McAndrews, vice president and manager. August was down only because of shorter operating hours, he said, pointing out business for the first seven months of this year was 24% ahead of last year. July, he revealed, was 32% over the same month in 1954, which had been 18% over the previous year.

Citing that KBIG had a rate increase earlier this year, Mr. McAndrews noted a half dozen other stations in the market boosted rates this summer and two more are expected

to increase soon. "It looks like the radio business is good," he said.

With its transmitter on Catalina just off the Southern California coast, KBIG maintains duplicate studios in downtown Hollywood and aggressively uses remote units to take radio to the people, he explained. Four station salesmen range various counties adjacent to Los Angeles in mobile-radio cars to find new accounts never before contacted by radio, he said, explaining "there are so many new advertisers to call on there is no need for stations in this market to pot shot each other's accounts."

Mr. McAndrews noted "Southern California is growing like a weed. The radio audience is mushrooming. In three years our audience has grown from 5 million to 6½ million. Why, in other markets, you count population growth in the hundreds or a few thousands."

The KBIG executive believes the home audience is still the bulk audience for radio, although auto listening in Southern California is a plus of one-fourth to one-sixth because of the high auto use. Out-of-doors living means lots of portables are in use, too, he indicated.

KBIG advertisers mostly are regional accounts or national, Mr. McAndrews observed. Advertisers are either brand products or chain stores. "We don't have a store on a main street that uses radio," he explained, "because main street is scattered everywhere here."

National accounts are giving more authority to Los Angeles agencies to place local

HERE'S ONE TO GIVE THE EAGLE EYE!



CBS • ABC

AND BUY...

WREX-TV

A Billion Dollar Market

WREX-TV channel 13
ROCKFORD, ILLINOIS
J. M. Baisch, General Mgr.
represented by
H-R TELEVISION, INC.

. . . and in return you'll have VHF "exclusivity" in a market untouched by Milwaukee or Chicago TV (90 air miles away). Top CBS and ABC network shows are watched by over a million pairs of eyes (256,600 TV sets) in all or part of 12 rich counties. They watch closely, too . . . catch their attention and create desire with **your** sales messages. H.R. men have complete details and availabilities.

supreme in rich industrial and agricultural area.

accounts, the KBIG manager observed. "New York and Chicago agencies are beginning to realize local buying is more effective," he said.

The bulk of KBIG's business is in spot packages, with programs limited to five minutes and heavy on news and news features. Sustaining public service shows are longer, though. KBIG functions with a staff of only 30 despite its double location. "We have eight on the island and the rest in Hollywood," he explained. KBIG started with 20 in 1953.

Los Angeles' all-classical music station is KFAC (5 kw on 1330 kc, directional night), and according to President-Manager Calvin J. Smith "this is the biggest year we've had by quite a bit. August is running 15-20% over last year."

He was not happy about the present trend toward spots and away from programs, although his station still is strong on long-time program accounts, most with the station five or more years. "Spot contracts can be cancelled overnight," he said, "and this makes today's average station much more vulnerable. When a sponsor signs a program he is building a property with you and he is not going to let it go the first moment things get a little rough."

Mr. Smith said KFAC hasn't had any trouble keeping its night audience and night sponsors despite television. The Southern California Gas Co. and Southern Counties Gas Co., which jointly sponsor *Evening Concert* every night except Sunday in the 8-10 p.m. period, have been on KFAC for 15 years. "The gas companies give away 50,000 program booklets every month and could go to 100,000 immediately if they wished," he said.

Morton Sidley, manager of KFWB Los Angeles (5 kw on 980 kc), reported radio is having its biggest year with no seasonal drop this summer. He said that July was the biggest month in the station's history. "I sincerely believe Southern California is an outstanding radio market, including a large percentage of auto and portable radios. Radio set sales are really up and people don't buy them for furniture," he said.

"Television has taken over the entertainment end in the home while radio is becoming more of the Muzak type of operation; folks keep it on all day long," he said.

Mr. Sidley expects KFWB business to be 33% above last year. He noted 1954 was up 15% over the previous year. "Business is so good our competitors are doing well," he said. "There are no phone deals, no per inquiries and no pitches on radio in Los Angeles today to my knowledge."

Like others, Mr. Sidley noticed that a number of television accounts which for a while were 100% in television are now back in radio. "Radio still gives the best and lowest cost in circulation," he said, pointing out that retail use of radio by drug chains and supermarkets is very high.

Automotive buying of radio time is a good criteria of the business climate for stations here, he pointed out, "because they double check their use of a medium and know whether or not they are getting results."

KFWB employs the disc jockey format, "using outstanding personalities, because

anyone can play records," Mr. Sidley said. He has found that the teenager in the home controls radio, "so we program for the teenager in the early morning and hope the set will stay tuned all day long, although we emphasize the housewife appeal between 9 a.m. and 4 p.m. KFWB personalities are Zig Manners, Al Jarvis, Bob McLaughlin, Larry Finley and Frank Bull.

"There is a tremendous around-the-clock, all night audience here," Mr. Sidley said. He recalled that Mr. Finley at 5 minutes of 3 a.m. one morning offered a health booklet to anyone who mailed in a dime. He said the first mail the next morning contained 838 orders.

"You hear a lot about peak auto hours in this market," he said. "There isn't any such thing. Cars are running bumper to bumper

at 2 p.m. and the May Co. triple-deck-parking lot is loaded from noon to 3 p.m. with shoppers who are spending their money."

Clinton H. Foller, general manager of John Brown Schools' outlet, KGER Long Beach (5 kw on 1390, directional night), said that his station is finding a "highly successful operation" in specializing in religious programming. "Charging for the religious program time is the only way to operate without discriminating." He said that "specializing has been the savior of radio. It's been the means of survival and it has worked."

KGER had one rate increase in 1951 and has a study under way now looking toward another increase.

Thelma Kirchner, manager of KGFJ Los Angeles (250 w on 1230 kc), said,

Why Do

more radio stations choose

HIL F. BEST CO.

than any other radio representative?

Here are a few reasons:

- ☆ Six Sales Offices
- ☆ 100% AM selling—No TV's
- ☆ Selling only at card rates—no deals
- ☆ No P.I.'s—only straight radio selling
- ☆ Billing and collecting service for all stations
- ☆ Largest and the BEST small radio representative

Ask any radio station manager that co-operates and gets
HIL F. BEST payment checks every month! ! !

If you will agree to work hand-in-hand with our sales offices
we can help you sell more spots in the national field; if
interested:

Write — Wire — Phone

Hil F. Best Co.

AM Radio Station Representative

Park Ave. Bldg.

Detroit 26, Mich.

Ned H. Dearborn

President, National Safety Council:

200,000 GUARDIANS OF YOUR SAFETY

WITH 9 cars for every 8 American families, we are now truly a nation on wheels. But we have had to pay a price for this national mobility of ours. It has created a gigantic safety problem.

Here at the Safety Council we feel that thousands upon thousands of service stations throughout the country are performing a very

important service for greater nationwide highway safety.

It is an unsung service, too. When a service station attendant—in any of America's 200,000 service stations—cleans our windshield, checks the oil, tires, water and lights, or reminds us that it's time to lubricate for safety, most of us take it for granted — never thinking that this service may well be protecting us from a serious accident.

Furthermore, scientists, working in the laboratories of dozens of competing oil companies, are constantly introducing new safety factors into oil products.

But safety does not stop with customers and products. America's oil companies are always thinking of improving safety conditions for more than a million-and-a-half employees. As a result, 1953 figures show that the industry's accident frequency rate fell 35 to 40 percent below the 1946 level. This is one of the most remarkable industry improvement records ever encountered by the Safety Council.

The oil industry's fine safety record — for customer, employee and in product development — is a typical result of our competitive business system. Unlike state-controlled industry, in America each company depends on public good will — good will it must earn by providing good products, good service, good value and, above all, by being a good citizen.

At the National Safety Council we feel that the oil industry's efforts on behalf of public safety are citizenship of a high order.

* * *



Ned H. Dearborn, President of the National Safety Council since 1944 and a former Dean of New York University, comments on a vital aspect of the U. S. oil industry—its contributions to highway and industrial safety.

This is one of a series of reports by outstanding Americans who were invited to examine the job being done by the U. S. oil industry. This page is presented for your information by The American Petroleum Institute, 50 West 50th Street, New York 20, N. Y.

gro and Mexican). The Notre Dame football games are carried live by KGFJ exclusively in the Los Angeles area, she said, this fourth year being sponsored by Delco Battery Div. of General Motors Corp.

M. W. Hall, president and manager of KLAC Los Angeles (5 kw, 1 kw night on 570 kc), stressed that "habit is very important in radio. That is the basic reason for our swinging to the music, news and sports format years ago and sticking to it."

KLAC today emphasizes its "Big Five" disc jockeys broadcasting 24 hours a day and sold as a whole package, he said. KLAC's "big five" are Peter Potter, Dick Haynes, Jim Ameche, Alex Cooper and Gene Norman.

Mr. Hall believes that the radio crisis year was around 1949 "when everybody was going to bury it." Since then KLAC's net profit has increased 400%, he said, and the station's net before taxes this year will be in excess of a half million. KLAC sells mostly spots and the longest program it will sell is a 5-minute show which is usually news, Mr. Hall said.

Like other Los Angeles stations, KLAC experienced no summer slump. "Business has gone on at the spring and fall pace," he said.

"It's a rare thing in this market today when an advertiser does not ask for saturation coverage. The advertiser here knows how to use radio," Mr. Hall said. He finds the automobile audience is a big plus. "In this town the percentage of newspaper readers is small. The reader doesn't ride to his job on a subway where he can read a paper. He drives there and listens to his radio," Mr. Hall said.

KLAC, which is strong on promoting itself, also is heavy on merchandising its advertisers. "We spend about \$75,000 a year on promotion of KLAC to the trade and public," Mr. Hall estimated. "In addition we devote about \$34,000 a month in station time for public service announcements."

Robert O. Reynolds, vice president-general manager of KMPC Los Angeles (50 kw day, 10 kw night-directional, 710 kc), said that his station is running 10% ahead of last year which in turn was 10% over 1953. "The increases are coming from substantial accounts, oil, food, department stores. It indicates a healthy type of relationship," he said.

KMPC boosted its rates about 10-12% the first of September, the station's first increase in about three years. Mr. Reynolds said the growth of the market, specific audience increases and extra merchandising values to advertisers justified the increase.

The KMPC executive also noted the big auto listening market and the great influx of new families in the area annually.

KMPC's format employs three themes: Disc jockeys and music, with middle ground popular tunes; frequent news programs, mostly 5 minutes, and sports coverage of various kinds, baseball, football and golf.

Stanley Spero, general sales manager of KMPC and chairman of the SCBA Sales Committee, believes stations are overlooking the most significant factor in their business boom today—sponsors new to radio.

"It isn't so important from the longtime viewpoint that radio is getting more business than at any other time in its history, but rather that it is getting new business," Mr. Spero said. "Advertisers who until a short while ago had never used radio are now listed among its most enthusiastic sponsors.

"Take the wine industry, for instance. Two years ago wine advertising was limited primarily to the printed media and television. Now KMPC has several wine accounts. Guild Wine, through Dancer-Fitzgerald-Sample in San Francisco, bought a schedule on KMPC last spring and produced such results that they have expanded their schedule to a saturation campaign using all KMPC personalities and the Chef Milani Merchandising Plan.

"Other newcomers to KMPC who either had not used independent radio previously or had used it irregularly include Wilson Packing Co., Bond's Clothes, Wynn's Friction Proofing, Luer Packing Co., Household Finance Corp. (previously limited to network radio), Shell Oil Co., Morris Plan Bank, Calso, Canada Dry, Eclipse Mattress, Washington Carpet Co., Morse Signal Devices, Lady Esther Cosmetics and others.

"Radio is growing not only in 'depth,' i.e., receiving bigger appropriations in the form of saturation campaigns from long-time radio advertisers, but it also is growing in 'breadth,' i.e., attracting new advertisers who, previously, had not tested its impact. That's the significant feature today," he said.

KWKW Pasadena, on the air for 13 years, aims the major portion of its programming to the large Spanish-American segment in the Los Angeles area. This year the station has increased its Spanish-language programming 55% over last to a total of 15 hours of daily block programming. Coincident with this, KWKW shows an increase in billings of 30% over last year, William Beaton, general manager, reports. Indications are for larger increases with August showing a 39% boost over the same month of '54.

Most accounts that have tested the station's Spanish-language programs have become permanent advertisers, according to Mr. Beaton. KWKW is the Los Angeles outlet for the Sombrero and Spanish Language networks.

George Barron, manager of KOWL Santa Monica (10 kw daytime on 1580 kc), revealed that August this year was 30% over last year and that 1955 so far is running 20% over 1954. National business since 1953 has increased five times on KOWL, Mr. Barron said. He estimated that national and regional accounts are placing heavy business on his station because of the Negro and Spanish-language format. KOWL now broadcasts about 8 hours of Spanish and 5½ hours of Negro programs each day. He said a total of 67 national and regional accounts are using these programs.

Mr. Barron said the Spanish audience in greater Los Angeles now totals about a half million persons, while the Negro audience totals about 350,000. He said the Negro market alone represents about \$100 million in annual purchasing power.

KOWL personalities programming for the

SOON

power boost to

50 KW

for

WQXR

**The Nation's No. 1
Good Music Station**

Now more than 650,000 families in metropolitan New York listen to WQXR every week.

Send for engineering map showing our new coverage.

WQXR

AM and FM

The Radio Station of The New York Times
Times Square, New York 36, N. Y.

*Represented nationally by
The Paul H. Raymer Company*

Come on in...
the company's
fine!



Baxter's Finest
Frozen Foods

Silverdust Blue

MRS.
FILBERT'S
MARGARINE

NESCAFÉ

HERBERT PARLEYMAN
COCA-COLA

Coca-Cola

Golden Gift
Orange Juice

JOIN
THE BEST
COMPANIES
IN AMERICA

WILSON
MEATS

MOXIE

OCOMA
FOODS

FIZRIN

WORL

first in Boston daytime radio*

950
ON THE
DIAL

5,000 WATTS

Represented nationally by
HEADLEY-REED COMPANY

*Nielsen Report, April 1955

Negro audience are Joe Adams, Lillian Randolph and Chester Washington, while those beaming to the Mexican-American market are Lionel Sesma, Elena Salinas, William Orozco and Mario Rey, the latter just transferred from disc jockey assignments in Mexico City, Mr. Barron said.

Mr. Barron pointed out that during the last 10 to 15 years there have been big changes in the Negro and Mexican-American markets in Los Angeles in line with economic and cultural progress. The Negro is spreading out from the Central Avenue belt throughout the city, while the Mexican-American is doing the same from former concentration in the Boyle Heights area, he said.

Frederick Custer, manager of KPOL Los Angeles (10 kw day, 1540 kc), said that for a new station on the air less than three years "we have no complaints." KPOL specializes in show tunes, musical comedies and light classical music, he said, and in the early morning the station carries a one-hour Negro show.

KPOL has enjoyed "substantial growth" in the last two years, he remarked, with the bulk of its business in spots. He said a great deal of the business placed on KPOL is direct rather than through agencies.

Frank Burke Jr., manager of KPOP Los Angeles (5 kw on 1020 kc), which a month ago changed its call from KFVD, related that business has "increased amazingly in the past two years and has been very steady during the past five years." Mr. Burke was sure that business this year should be at least 25% ahead of 1954. "I don't know why, but apparently a lot of it is due to general good times like everything else. It seems like as car buying goes here, so goes radio," he said. Mr. Burke thought that the market previously wasn't big enough for two dozen stations, but with the great population growth "we are catching up with ourselves."

KPOP uses variety in its programming with a small Spanish segment early in the morning, popular disc jockeys to about 10:30 a.m., followed by some religious shows. In the early afternoon KPOP features Hunter Hancock's *Harlem Matinee*, a rhythm and blues show for the Negro audience.

Mr. Burke said he is able to experiment a great deal with programming because he has a center-of-the-dial position and captures a lot of new tune-in traffic from dial twisters during station breaks.

Charles Clifton, program director of KRKD Los Angeles (5 kw day, 1 kw night, 1150 kc), also reported August was the best August in his station's history. He pointed out the absence of the summer business slump in Los Angeles radio this year. KRKD is selling very few spots since it is concentrating on program sponsorship in 5, 10 and 15 minute segments. He said the station has package rates on programs like others do on spots, stating that an advertiser can buy a half-hour on the station and split it into three 10-minute shows throughout the day.

Mr. Clifton noted the strength of after-midnight radio, pointing out that the John Dolphin Record Shop for four years has been sponsoring the late night period on KRKD to air rhythm and blues releases.

PRIMARY

COVERAGE



LOCAL

COVERAGE

GIVES YOU

4 MILLION PEOPLE

1 1/4 MILLION FAMILIES

3 1/2 BILLION DOLLARS

Annual Retail Sales

If you're looking for a terrific buy for your client (most buyers are)... then buy Sunflower Network. Sunflower gives greater coverage at a lower unit cost, and...one buy... one billing means less work for you...saves you time and the client's money.

1 Buy-1 Billing

The SUNFLOWER NETWORK

KANS
5000 NBC
1480

WREN
5000 ABC
1250

KSAL
5000 MBS
1150

KVGB
5000 NBC
1590

KOAM
10,000 NBC
860

KGGF
10,000 ABC
690



After the "Summer Scramble" of programs, the combined Fort Worth — Dallas audience chose WBAP-TV...

FIRST* AGAIN!

★ Every night, between 6:00 and 10:30 P.M., 35 of the 62 top-rated summer shows are on WBAP-TV as against 17 on the second station and 10 on the third, as shown by the July 1955 *ARB Hooperating, the only combined composite survey of BOTH cities! New shows, old shows, re-runs; quarter hour, half hour, full hour — OVER HALF of the top-rated shows are on WBAP-TV, Channel 5. Yes, after the summer scramble, when everything changed but the viewing habit, WBAP-TV remains FIRST!

And Color!

WBAP-TV — FIRST with color in the Southwest, now in their second year of colorcasting. Two hour-long shows daily: "Texas Living" from 11:00 A.M. to 12:00 noon, and "The Jones Place", from noon to 1:00 P.M., afford the advertiser the opportunity to color-test his product. Finest studio facilities and technical equipment. See your Free & Peters man for details.

WBAP-TV

CHANNEL

5

THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER
Founder

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. — National Representatives



THE STYLISH STYLUS

Hundreds of stations have turned to the formula of music and news but it's been used at WNEW for 20 years—with a payoff in millions

RECENTLY, a national magazine article was routed to the staff of New York independent WNEW. The theme of the article was the now very popular one that radio is not dead and that successful music and news stations are doing better than ever, with higher billing, more listening, etc. The only comment on the inter-office routing slip which accompanied the clipping was a query: "So what else is new?"

WNEW has been broadcasting music and news—with a special WNEW flair—for nearly 20 years. If it can be said that any one radio station started the trend, WNEW is the station.

Has the formula paid off? In 1952, the latest year for which figures are available, the station was grossing more than \$3 million a year and netting nearly a million before taxes.

Though no dollar figures for the period since then are obtainable, Richard D. Buckley, president and general manager, said last week that 1954 was "the biggest year in billings and profits in our history. Sales ran

42.7% ahead of 1948—the last pre-television year."

The question of WNEW's success formula becomes intriguing when considered in the light of general trends. The WNEW-pioneered format of music and news has become practically synonymous with radio. A twist of the dial provides the information that almost every broadcaster has bet his future on the fact that recorded music hath charms. What then is the difference?

Bluntly put, there are a lot of things WNEW does that many broadcasters don't. There's also a lot that the station refuses to do that some others do readily. The big clue is that in each case the independent's approach to a problem and the action it takes reflect the aforementioned faith that radio can entertain, and while entertaining, sell.

The essentials of WNEW's programming haven't been changed in 20 years. However, as Program Manager John M. Grogan puts it, "it may be the same menu all the time but we keep trying new seasoning." The seasoning that Mr. Grogan refers to is the

constant freshening up process to which WNEW programming is subjected. For a new sponsor there is not simply a re-write of an old jingle. Instead WNEW's program department comes up with a new service series like a jingle providing etiquette tips, up-to-the-minute baseball scores, or household hints.

Take the weather: The listener to any station has no problem finding out whether or not the sun's going to shine tomorrow, but if he tunes to WNEW, he will get the information in ballad form with a full orchestration. Just at the point that he knows the tune too well and his attention might waver, Mr. Grogan's department provides him with a half dozen new weather jingles, as in the last month at WNEW.

Mixed in with the solid commercial programming with which the station keeps listener and sponsor happy, goes a little but a significant amount of traditional WNEW razzle-dazzle, "Just enough to let 'em know the difference," according to Mr. Grogan. Take next week for example: WNEW will

IN MULTIPLEX IT'S QUALITY THAT COUNTS

Importance of Quality of Equipment.

As in public broadcasting, superior equipment is necessary to assure optimum, trouble-free performance. Equipment of Multiplex Services Corporation, distinguished by the trade-name MULTICAST, is designed to give the high-quality service that is essential for reliable, sustained 18-hour or 24-hour per day operation required by background music and other subscriber or point-to-point services presently authorized by the FCC.

Low-cost vs. High Quality.

Experienced companies in the subscription music field emphasize the importance of high quality and reliability of equipment. These firms recognize that a few extra service calls can easily wipe out the difference between low-cost, low-quality equipment and quality units.

Transmitting Units by Gates.

Multicast transmitting units are manufactured to stringent specifications of Multiplex Services Corporation by Gates Radio Company—one of the oldest and best-known equipment producers in the industry.

Receiving Equipment by Browning.

Multicast receivers are quality-built at moderate price by Browning Laboratories, Inc., nationally-recognized as makers of fine FM tuners.

Specifications Based on Long Experience.

Multicast equipment specifications are based on more than *seven years* of pioneering development work in the FM multiplex field; more than 8 months of test operation at WGHF, leading background-music station serving the Metropolitan New York area; in continuous 18 hour per day test service at WGMS-FM, Washington, D. C. since May 18th without a single moment of equipment failure during this period. No other organization in the United States has this background of practical experience in FM broadcast multiplex development and operation.

For FM Station Engineers:

Features of Multicast equipment are:

1. High-quality precision crystal-controlled Serrasoid* replacement main-channel modulator and multiplier-amplifier chain eliminates basic difficulties in adapting present FM transmitter to multiplexing; upgrades main-channel performance, giving signal-to-noise ratio better than 70db; distortion less than 0.3% at 100% modulation at *all* frequencies, 50-15000 cps.

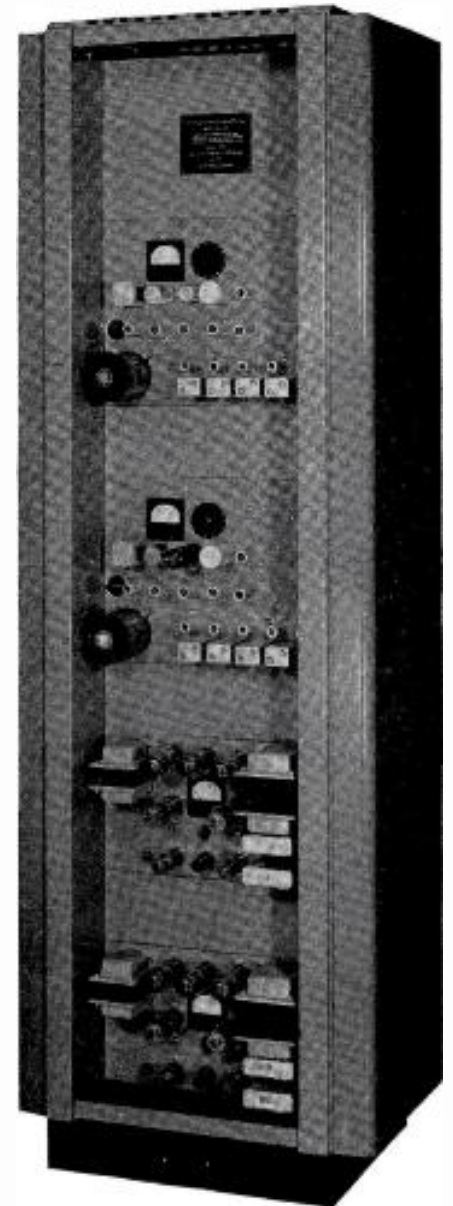
2. High-quality Serrasoid modulator, crystal control, for multiplex channel or channels. Approximates performance of main channel modulator; filter provides audio cut-off between 8000-10000 cps.

3. Individual power supplies for replacement main-channel modulator-multiplier section and multiplex sub-channel section or sections. Minimizes interaction between sections, improves S/N performance.

4. All multiplex transmitting equipment in single steel rack cabinet as complete integrated unit; permits full pre-testing at factory; minimizes installation and maintenance procedures and cost. Provides maximum shielding when used with high-power FM transmitters to minimize main-channel "break-through" into subchannel.

5. Receivers provide better than 50 db S/N performance at full limiting of FM receiver and 100% modulation of subcarrier. Basic FM receiver provides high sensitivity, 5-10 microvolts for 40 db quieting. Crystal control; push-pull 3 watt audio output; individual bass-treble controls; automatic muting between program transmissions completely silences speaker circuit.

* Serrasoid modulator and basic FM multiplex circuits under Armstrong license. Other features under Halstead System license of Multiplex Development Corporation.



Model MBC-20 Multicast Transmitting Equipment.

Top: Multiplex section; accommodates two subchannel units.

Center: Main-Channel replacement modulator, multiplier - amplifier chain.

Bottom: Individual power supplies for replacement and subchannel modulator-amplifiers

If you have any questions concerning FM multiplexing, write or call ORegon 9-0254.

For information on any aspect of multiplexing, contact:

MULTIPLEX SERVICES CORPORATION

25 Vanderbilt Avenue



New York 17, N. Y.

k**a****m****Q****NOW
5000****WATTS IN****AMARILLO****Greater
Coverage of the
Fabulous
Panhandle of
TEXAS and
Tri-State Area****1010 KC****REP: FORJOE AND COMPANY****Affiliated with the
MUTUAL BROADCASTING COMPANY**

have a new service on rainy days. It will provide New Yorkers with information on where they can get around underground e.g., "you can beat the rain for six blocks by cutting from 42nd St. and Lexington Ave. to 46th St. and Madison Ave. through Grand Central Terminal and the Hotel Roosevelt." The station does not expect a Pulitzer prize for it, but figures on a smile or two and the kind of talk that makes for listeners.

As for the all important disc-jockey salesman, the word that sums it up is vigilance. The fact that a program like Jerry Marshall's *Make Believe Ballroom* has garnered top ratings for months, doesn't exempt it from constant daily scrutiny. Were the records right? Was there too much talk? Was the commercial smooth? These are questions answered daily concerning every WNEW broadcast.

Perpetually holding hands with WNEW's program department is the station's research department under Mrs. Mary McKenna. In research WNEW does everything everybody else does but a little more and a little different. Mrs. McKenna is equipped at the drop of a figure to advise the program department that the out-of-home listener wants more traffic reports, that a quicker tempo in music garners more listeners of a Saturday morning, or that a new D.J. is paying off with the teen-ages. As far as tv is concerned, WNEW research has done an industry-wide job in pioneering the investigation of radio listening in tv homes (oops!—according to WNEW there is no such thing as a tv home, only a radio home with a tv set in it). This year Mrs. McKenna gave WNEW's advertising chief, Ken Klein, material for an aggressive ad campaign through the station's participation in an Advertest survey which showed that WNEW in particular, and radio in general, was not only surviving in television equipped homes but thriving and growing.

Policy Is Source

All these differences stem from the major one of policy as laid down by President and General Manager Buckley, who with a group including Harry R. Playford, Florida banker, and the late Horace Lohnes, Washington attorney, bought the station in March, 1954, for \$1.7 million. (Bernice Judis Herbert, who was largely responsible for creating the character of the station, and her husband, Ira M. Herbert, then sales vice president, sold their interests and retired from radio.)

Mr. Buckley, who came to WNEW from the presidency of the John Blair & Co., sales representative organization, took over the independent, while many were still sounding the death knell for radio. Queried by a *New York Times* reporter as to the future of radio in light of growing tv competition, Mr. Buckley reminded the reporter that "there are a lot of places where a man can invest his money." Mr. Buckley noted that the competitive approach of many independents was, as he put it, "give away the station." His approach was simply that getting sponsors by delivering an audience was a much more profitable arrangement than reducing rates and standards.

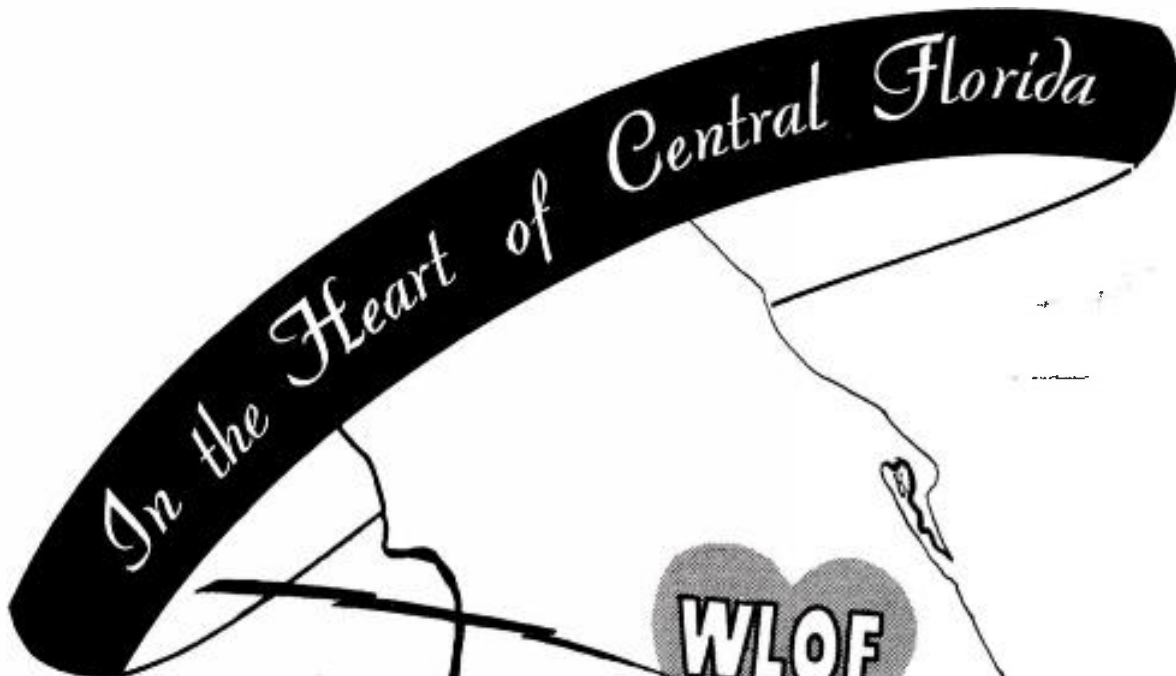
WNEW salesmen were advised of a policy that still holds: that there would be no compromise in the rate card or in the stringent

standards laid down for length and copy content of commercials. In some cases, like the top rated morning team of Klavan and Finch, Mr. Buckley even went further by inaugurating a rotation policy which avoided a piling up of spot announcements in certain periods. The reasoning was basic. He felt that the sponsor has as much to lose by listener-chasing commercials as the broadcaster, and that by delivering ratings and sales results, WNEW will continue to get willing buyers at established rates. One indication of the success of this policy is the fact that over 90% of the WNEW client list consists of the blue chip national accounts.

Frank commercialism at WNEW has never, and, according to its manager, will never obscure the independent's public service function. Executive Vice President John Jaeger sums up the station's public service approach by pointing out that "social altruism and government requirements are only part of the story. We work on the basis that the listener demands that his favorite station not only entertain him but maintain an active interest in his community and welfare." Rather than a perfunctory, dull programming nod in the public service direction, WNEW prefers to apply the same imagination that it does to a commercial account. When WNEW gets behind a campaign, it is traditional that the standard E.T.'s and copy are shelved in favor of a WNEW-produced idea. Whether a heart fund or a museum, representatives have most often listened to what WNEW has planned, packed up their transcriptions and scripts and left saying—"do it your way." In knowing its audiences and what they like, WNEW believes that by this method, it does the best possible job for the purpose and at the same time being sure that it will not lose a carefully nurtured listener by an under-par presentation. An indication of how successfully this has worked is a station file consisting exclusively of requests from organizations and other stations for the use of WNEW public service presentations.

Perhaps the nearest thing to an overall formula for WNEW is contained in a recent letter, in which Vice President Jaeger answered a broadcaster who claimed that most independents would rather have 5 kw transmitters because of "changing radio conditions." Mr. Jaeger wrote: "Top management and top programming make top radio . . . whether your signal is 50 kw or 1 kw. Our type radio is going greater than ever . . . despite all the copying of formulas and ideas, tv competition, shameful rate cutting and outright giving away of time. Here, we never have been and never will be complacent, but I must say there is still great value in well-placed confidence, reality and knowing the quality of your product. Nothing will be detrimental to good radio as long as good radio isn't detrimental to itself. The bad stuff we can't discuss. 'Music-and-news' programming is not economical . . . nor lethargic program-wise. We are content with this format . . . but only it is unchallengeable as to quality in the whole United States."

The point is, everyone over there believes it.



TIME
NEW
TEMPERATURE
Every Half Hour

and Pop Music
throughout the Day and Night

ORLANDO'S
ONLY
FULL-TIME
INDEPENDENT
RADIO STATION
5,000 WATTS
950 K C

Here's one of the South's really live-wire stations, with strong, hard-selling local personalities, doing an outstanding local public service job, and serving Florida's FOURTH LARGEST MARKET with alert, intelligent programming. Start your sales campaign on WLOF, Orlando, in one of Florida's major distributions centers.

ORLANDO **WLOF** FLORIDA

National Representative: GILL-PERNA



MR. NOVIK

LABOR: OLD HAND AT RADIO

By M. S. Novik

MORE than 20 years ago—in February 1934—M. S. Novik produced labor's first network radio program. His interest and close contact with the labor movement continued through the following decade when he was head of WNYC, New York's municipal station, during the LaGuardia regime. Since leaving that post he has been active as a radio-tv consultant to various organizations, including many unions.

LEST ANYONE THINK, from the title of this piece, that Labor is a newcomer to radio

let the record show that Labor started using commercial radio more than five years ago; and has been using the medium consistently on a year-round basis since then; and that Labor uses radio on a Monday through Friday schedule. More than that, Labor plans to continue using radio.

From the commercial aspect, Labor in radio is a good success story for the industry. For not only has it been a consistent user but it has also increased its use of commercial time and can point to a number of specific instances where broadcasting really delivered the goods.

And this despite the interesting point that what Labor has to sell is a way of life and not a piece of merchandise from a shelf.

The background on how and why Labor turned to radio goes back to the days of the NRA and the Wagner Act during the depression. As a result of that legislation the labor movement grew by leaps and bounds. This growth was so tremendous and there were so many new members wanting to learn about trade unions that no union hall, not even Madison Square Garden, was large enough to hold the audience.

For example, one union, the International Ladies Garment Workers Union, had over 150,000 new members. So in February of 1934 I produced, for the ILGWU, the first network labor program. It was a weekly series titled *The Union Assembly* and its primary function was educational.

To provide the sparkle that would carry the educational portions we used good music—actually, it was the first time chamber music groups like the Gordon String Quartet, the Compinsky Trio and the Coolidge Quartet had been on radio—and show-business names like Eddie Cantor, George Jessel, Morton Downey and Molly Picon. All this plus talks by newsworthy personalities like Mrs. Franklin D. Roosevelt, the then Secretary of Labor Frances Perkins, U. S. Senators Wagner and LaFollette, the then governors Lehman of New York and Pinchot of Pennsylvania, and New York City's Mayor Fiorello LaGuardia.

This was so effective, on the network level, that in May of 1934 when Local 89, the Italian Dressmakers Union of the ILGWU, found itself with 40,000 new members in the Metropolitan New York area, this local union developed a similar program.

The IDU started with a weekly hour on WEVD New York in the Italian language, using operatic concerts for entertainment and top names for the talks. That Local 89 program which started over 20 years ago is still on the air, using the same format, and now has a regional hookup of stations along the East Coast.

So, when in 1949 the American Federation of Labor considered the use of radio, the labor movement had a precedent.

The reasons for the AFL's move to radio were no secret. As the executive council of the AFL stated in its 1950 report to the Convention, "With the vast majority of the press, radio and magazines still bitterly op-

HERE'S A MARKET



ABOVE U.S. AVERAGE!

\$8,830 . . . after taxes! . . . 52% above the national average!—that's the yearly income of the average Kansas farm family!*

Kansas is booming! Kansas farm families are buying as they have never bought before! And they listen to WIBW more than any other radio station.†

Give us the word and we'll sell 'em your product in volumes you never thought possible. We've done it before . . . and we've got a stack of success stories to prove it.

* *Consumer Markets, 1955.*

† *Kansas Radio Audience, 1954.*

TOPEKA, KANSAS

Ben Ludy, Gen. Mgr.
WIBW & WIBW-TV
in Topeka
KCKN in Kansas City



Rep: Capper Publications, Inc.

RATINGS

HOOPER

Jan. - Feb., 1955

K-JOE LEADS

90 quarter hours
per week, Monday
through Sunday

PULSE

May - June, 1955

K-JOE LEADS

80 quarter hours
per week, Monday
through Sunday

74.6% OF THE ENTIRE BUYING
POWER IN THE SURROUNDING
TEN COUNTY AREA IS WITHIN
20 MILES OF OUR TRANSMITTER.

**BEYOND THIS AREA, OTHER
MARKETS ARE DOMINATED
BY STATIONS LOCATED THERE**



... tell the latest
SHREVEPORT, LA., story

KJOE

Popular Music, News and Personalities
Cover this Rich 10 County Market

OVER 480,000 POPULATION
OVER 124,000 RADIO HOMES
OVER \$375,000,000 RETAIL SALES

AT LOWEST COST
PER 1,000 RADIO HOMES

RATES PER MINUTE

K-JOE	Station X	Station Y
\$7.00	\$22.00	\$13.25

KJOE

1000 WATTS DAYTIME
NON-DIRECTIONAL

Joe Monroe, Pres. & Gen. Mgr.
507 Spring St., Shreveport, La.



**SHREVEPORT'S
NUMBER ONE
LOCAL STATION**

Rep:
**FOR JOE
for K-JOE
of "cuss"**

posed to Labor's objectives and still conducting what amounts to a deliberate campaign of propaganda against labor's policies and activities, it becomes increasingly important that Labor present its own side of the story to the public by whatever means possible."

Around the country, at that time, there were eight million AFL members in 30,000 locals. (Now there are 10 million.) A good newscast, on a national network, could reach our members and the general public too. Our problem was to find a network, an experienced and qualified newsman who could build an audience, and to do it all on a limited budget.

On Jan. 1, 1950, the AFL started a Monday-through-Friday quarter-hour newscast over 150 stations of the Mutual Broadcasting System. To stay within the \$750,000 budget we broadcast five times a week in the 25 major markets, only thrice weekly in the other 125.

In most areas we were no different than any other national sponsor starting a big network program. We worried about the possible competition of the then new medium of television; we fussed about our spotlight ad schedule, and we fretted about notifying our 30,000 locals around the country about the correct time and day and station in their area.

There was one area where we differed and that difference was mighty big: it was in the program content and the commercial treatment. From the very beginning the AFL realized it had to be even more circumspect than Caesar's wife; the news on this program had to be factual, impartial

and comprehensive. The commercials had to be educational, effective and logical. There could be no vitriolic blasts, no bellicose hard sell, and the name of the sponsor must never be camouflaged.

It was quite an ice jam we had to break in those days back in 1950, but the AFL succeeded. Not only have we stayed with radio, but evidence of our effectiveness and vindication of our approach came a year later, when in 1951, the CIO started its own daily newscast on another network.

Today, as most everyone knows, the AFL presents Edward P. Morgan, veteran newspaperman and newscaster who headed the CBS news desk for radio and tv before taking the AFL program, while the CIO offers John W. Vandercook, another veteran editor and newscaster and ex-NBC commentator. Both programs are Monday-through-Friday network features and both newscasters have complete editorial freedom.

Another interesting note, and one unusual facet of the commercial treatment, is that the plug does not break into the middle of the program. There's a brief opening and less than a minute of commercial at the very close of the newscast.

One direct result of the success of these network programs by the AFL and the CIO is the use of radio by local labor groups on local stations in their own communities.

Some of these unions sponsor football games, others baseball, still others offer musical shows, and some participate as co-sponsors, in their hometowns, of Drew Pearson, Martin Agronsky, Quincy Howe, etc., while others underwrite local newscasts.

All of them do this consistently as a method of developing their identity in and with their communities.

In almost every instance, the commercials on these local programs are devoted to the needs of the community. Thus one commercial may call for blood donors for the blood bank and another may stress the union participation in the community chest drive.

As an example of the commercial treatment used by Labor, here is what the AFL did on the Edward P. Morgan program during the week of September 5 through 9.

"The upcoming merger of the AFL and CIO will strengthen the campaign for better schools, decent housing, good roads, etc."

"Despite the conference at the summit there is no assurance that Soviet Russia sincerely desires to cooperate for peace. The free world must continue to maintain the strongest possible defense program, etc."

"The merger of the AFL and CIO will result in a united American labor movement with 15 million members standing solidly together for freedom, democracy and human progress, and resisting with all its power any form of dictatorship, including Communism."

"The AFL has succeeded over the years in winning substantial advances in the American standard of living. If you work for a living the AFL is working for you."

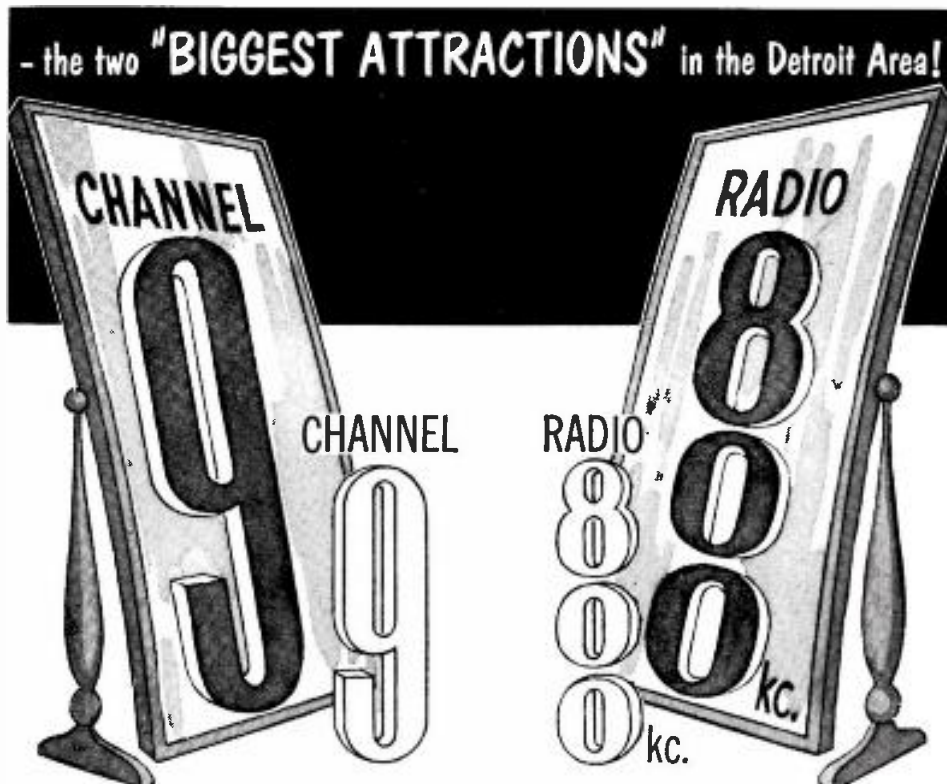
And here is the complete commercial for Tuesday, Sept. 6, 1955:

"Opening of the new school year underlines the fact that our country has failed to come to grips with its educational problems. The school shortage is more acute than ever. The lack of qualified teachers persists because standards have not been raised to a point high enough to attract young people to this noble profession. The AFL is convinced that this is one problem that time alone will not solve. A coordinated program of action is required—at the Federal level along with community and State cooperation. We have long advocated an effective program of Federal aid to education and we believe Congress should make this its first order of business when it reconvenes in January. The children of our country are its greatest asset and we cannot ignore their acute educational needs without imperiling our free way of life."

These programs have been most effective. This we know just as the national brand advertiser knows if his program is clicking. For the AFL's equivalent of the retailer is the 30,000 union meetings that occur each week all over the country. This considerable grass roots sample soon lets "the home office" know if it's not pleased. And the rank and file like what we do and so do their neighbors and friends.

In the more than five and one-half years since the AFL started its network news program, labor has learned a lot about the use of radio. In recent years it has been using the broadcast medium to meet specific local and regional problems.

The United Auto Workers (UAW) cre-



CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

Channel 9 325,000 Watts	CKLW	800 kc. Radio 50,000 Watts
National Rep. Adam J. Young, Jr., Inc.		J. E. Campeau, Pres. Guardian Bldg., Detroit

ated a regional network to air daily reports on the status of contract negotiations for the benefit of its members and their communities.

The Hatmakers Union used radio last year to get its side of a strike story across to its members and their neighbors.

In Miami, where a Hotel Workers Union struck for a new contract, they turned to radio to get their story across.

In New York City last year, the AFL used local radio in its drive to reorganize the waterfront.

Perhaps the best success story of all, about labor's use of radio, is the one that happened earlier this year. After more than a year of negotiation every railroad but one signed new contracts with the Railway Unions. That one exception was the Louisville & Nashville, a railroad serving 16 southern states. The lack of a contract resulted in a strike that involved 25,000 workers in some 40 communities throughout the 16 states. Since it was a railroad, the mediation of the strike was under Federal jurisdiction and took place in Washington, D. C.

Labor Tells Its Side

As often happens in situations like this, the newspapers, with few exceptions, told one side of the story. Even the statements of union officials were not being used. And since the mediation negotiations were going on in Washington the union had no fast line of communication to its members and to their communities.

All sorts of rumors spread like wildfire. The union members found themselves accused of sabotage, shootings, rioting and wrecking; the familiar reports of back-to-work and break-the-strike started to crop up. The railroad got its story across, the scare rumors cropped up anew each day and, because it had no fast line of communication, the union members were often confused and the townspeople more so. The situation was fluid and, since the economics of the communities were affected by the strike, there were potential areas of violence all over the region.

The answer was a hookup of 89 stations all through the 16 southeastern states involved. Twice daily, at 12:05 p.m. and 8:25 p.m., six days each week, direct from Washington where the negotiations were in progress, President G. E. Leighty of the Railroad Telegraphers and chairman of the joint negotiating committee, reported to the workers and the communities (When Leighty was in negotiations President T. C. Carroll of the Maintenance of Way Employees pinch-hit; the important thing being that again it was a union executive that the members knew and an executive that was participating in the negotiations.) He explained and interpreted what was happening around the bargaining table and covered the reasons leading up to the strike.

For five weeks the unions used this regional hookup of stations. After the first week the terrors and tensions disappeared. The union members and the townspeople knew what was happening; some of the newspapers found they *had* to cover both sides of the story. And, believe it or not, the railroad found it *had* to buy radio time to justify itself to the people in some of

the areas affected by the strike.

This L. & N. strike story is a perfect example of how the speed and coverage of radio quickly and effectively stabilized a potential trouble area that would adversely affect both the unions and the communities. So far as labor is concerned, this series of radio programs opened contact with the general public, as well as the union members, and benefited both.

This successful use of radio by labor didn't come easy; it required a lot of work and doing. When labor first wanted to buy network time, two of the four national chains would not accept its business and many of the local stations were suspicious of labor and its objectives. Even now, after five years, some are still suspicious. Permit me to use some of Ed Morgan's words, from his July 4 program, to cover this:

"Traveling back and forth across the country, as I have just done, people ask you such questions as these: How much control does the sponsor exercise over your broadcasts? How much editing and censoring of news and comment does the sponsor do? What 'line' does the sponsor dictate that you follow? The answer is, to their surprise, none, on all counts.


"I raise this point for two reasons: first, a reporter likes to try to build up a reputation of what might be called responsible independence. If he takes pride in his work, he wants to avoid becoming, or even seeming to become, a 'mouthpiece,' which means he wants to preserve the right to make his own mistakes. That is why, as I mentioned on Jan. 3, there is nothing

in the agreements with the network and/or the sponsor, in fine print or otherwise, inhibiting this correspondent's editorial freedom.

"The second point is more interesting and, I think, generally more important. It stems from this question: why do people assume, almost automatically, that if a labor union, or a labor federation, sponsors something, it has an ulterior motive, whereas if a business does, it is merely interested in selling a product or a service? The answer to this is not a simple one but I think a large part of it lies in the fact that the public in the past has regarded organized labor in a combative sense, as possibly a necessary but belligerent evil. Only recently has it dawned on the ordinary citizen, including this one, how heavy a stake unions have in, and how positive an influence they have on social progress. If this is a plug for my sponsor, let the most be made of it. It is made as a sincere observation on the basis of experience."

Now, one final word, as to the effectiveness of the AFL's newscasts. In January of 1955 we started on a new network, ABC, with a new commentator, Ed Morgan, at a new time. After six months, the ratings show that the program delivers homes at a cost per thousand of \$2.36 and delivers listeners at a cost per thousand of only \$1.52.

This, we feel, is one of the best, if not the best, buys of network newscasts across the board that any sponsor can make. We're satisfied and so are our members and our listeners.



WJBO
BATON ROUGE, LA.
5,000 WATTS 1150 K.C.

NATIONAL REPRESENTATIVE:
GEORGE P. HOLLINGBERY CO.

NOW IN OUR 21ST YEAR OF SERVICE

We've Got the Facilities . . . We've Got the Talent . . . **WE GET THE AWARDS**

The 1955 Baton Rouge Advertising Club Awards have been announced and . . .

WJBO LEADS AGAIN

1. **BEST LOCALLY PRODUCED PROGRAM**
First Prize—Dalton's "The Christmas Hour" produced in the WJBO studios in cooperation with three other Baton Rouge stations
Second Prize—Kleinpeter Farms Dairy's "Uncle Remus" program
2. **BEST LOCALLY PRODUCED ONE MINUTE SPOT**
Honorable Mention—Capital City Ford's "Fiesta" spot
3. **BEST LOCALLY PRODUCED HALF MINUTE OR LESS SPOT**
First Prize—Dalton's "Mr. Worthington" spot
Honorable Mention—Louisiana Creamery's "Drink Milk" spot

WJBO sponsors got five.
More than any other Baton Rouge station.

We've Got the Listeners—We've Got the Power—We Get the Results

RADIO UNDER GLASS

DRIVE-IN STUDIOS LET THE AUDIENCE LOOK, LISTEN AND BUY

EVENING radio has faced new problems since the advent of television, and stations are finding new ways of solving them.

One of the ingenious devices that is holding nighttime radio audiences and bringing in new listeners is the drive-in restaurant disc-jockey studio.

The idea has a special inducement—it's proving so popular in some cities that sponsors find it is a powerful sales weapon.

The drive-ins, too, are discovering that disc-jockey studios that play request numbers are bringing customers to their parking spaces.

This three-way blessing has taken up good portions of the financial slack that has come with declining network revenues during the after-dinner hours.

Various names are given to this type of radio venture. WBIG Greensboro, N. C., calls its elevated glass studio at McClure's drive-in restaurant by the name of Sky Castle. Another popular term is Star Castle.

Roughly, the venture works this way. An elevated studio is built at a better-class drive-in restaurant. Car-hops get record request numbers from parked autos. The disc jockey makes some such announcement as "And here's 'Sweet Sue' for Betty and Bill, the couple down there in the green Chrysler convertible."

Betty and Bill tell their friends, and the amount of local talk about the restaurant and the station is usually terrific. The audience builds up fast; groups drive to the restaurant to have requests played and to eat or drink; home audiences are large; auto radios show a high tune-in for the broadcasts. Cars driving up to restaurant parking lots get request forms. When requests are played at WBIG, for example, the forms are dropped in a barrel and prizes are awarded from time to time.

Allen Wannamaker, vice president-general manager of WBIG, told B•T:

"Our Sky Castle has started people in Greensboro talking about our station and we know it's going to be a good money-maker for us, though we just got the project under



WBIG's Sky Castle atop McClure's drive-in restaurant in Greensboro. The attraction of the elevated, glass-enclosed studio has brought increases both in traffic and sales.

way in mid-summer. We believe this is the type of programming that will pay off against strong television competition during the peak evening hours. It's a sure money-maker for the station and involves practically no additional expense."

WBIG's sales department hasn't made any "real effort to sell participations because of the uncertainty of broadcast hours," Mr. Wannamaker said, explaining that the evening schedule has been filled by baseball and network features. He said clients are requesting time on Sky Castle and several regular advertisers have added Sky Castle spots to their regular schedules.

William J. McClure, proprietor of the dining room and drive-in restaurant in Greensboro, N. C., said, "Business has more than doubled since WBIG started the Sky Castle, and I expect it to keep going up."

About 12 hours a week were allotted Sky Castle originations by WBIG during the baseball season. Now WBIG is finding more and more time on its schedule as sponsors are asking for more and more Sky Castle spots.

"This is the finest medium I've been able to use since going into business here a year ago," Mr. McClure said. "I tried everything including newspapers, school papers and local magazines. Radio is the only medium

I've ever seen that shows concrete results I can put my finger on."

What about the customers?

"We really have big crowds and they are especially large during the three weekend evenings," Mr. McClure said. "The customers think it's a wonderful idea. I believe most of the people who drive up to ask for a request number or just to watch for a while actually buy something. Once in a while a teenage couple or group will drive up just to look on, but that's a small percentage, maybe half of 1%."

"After all, they get their requests played and their name mentioned. The average drive-in check is naturally lower than in our dining room. Since Sky Castle started we have raised the price on some items, such as beer. This has attracted a better trade and keeps away undesirables."

Asked if Sky Castle brought in any side benefits, Mr. McClure said, "I've noticed a nice increase in the dining room, where we have a good class of trade."

Having watched his business go up, Mr. McClure is a radio booster. "I think Sky Castle is a constructive step in the expansion of radio," he said "The cooperation with WBIG has helped me, and the station has an attractive program."

Mr. McClure operates city-school food concessions at nearby High Point, N. C., and has a name transfer business in that city. The way his 100-plus parking spaces are filled, it's very possible he will want to increase the size of his lot one of these days.

The Sky Castle cost him \$6,000. He pays for the phone lines into the station. WBIG uses this announcement on its Sky Castle pickups, "We are at McClure's drive-in restaurant." The disc jockey adds, "This is Al Troxler, Keeper of the Castle."

Car-hops take the requests for numbers from parked cars to the disc jockey on duty. Request cards are supplied by WBIG, with Bordens and other sponsors paying for the privilege of having their name on the cards. Income from this source is used for pre-



ANOTHER drive-in success is being scored by WGAC Augusta, Ga., with this broadcast studio at the suburban Yellow Jacket Drive-In. The restaurant's business is up 80%.

miums that range all the way from automobiles to ranges, seat covers and small appliances. As many as a dozen or more prizes are offered in a night.

Ward Baking Co., a regular WBIG advertiser, is one of the sponsors that has added Sky Castle. Ward supplies all bakery products to the McClure Greensboro and High Point operations. Borden's has followed the same pattern. A drive-in theatre finds a natural tie-in with Sky Castle.

WBIG keeps about 500 current tunes and 750 standards at Sky Castle. Any request not stocked in the castle can be played from the station's studios.

Here's what's happened since Sky Castle opened last July 4.

T. E. Atkinson, general manager of Rucker Wholesale Co. reports Schlitz beer sales increased five times, while P. H. Baringe Distributing Co. says demand for Budweiser beer shows a four times gain over previous figures. Sales of Ballantine beer and ale increased 200%, according to Carey Sloan, local distributor. A 3½ times increase in Pabst beer sales was noted by the Fred Hitchcock Distributing Co.

E. L. Kivett Southern Dairies Inc. was quoted as having a 40% increase in use of Sealtest products while A. M. Stuart of The Borden Co. said ice cream and other dairy products of his concern had jumped to 75%. Bread and other products of Ward Baking Co. sold since the Sky Castle started operating have increased 300%, according to manager James Hightower.

Soft drinks, coffee, tea, paper and other wholesalers and distributors volunteered that their sales to McClure's have increased from 40 to 200% since opening of the drive-in.

Another station has notched a success with a studio-at-a-drive-in. WGAC Augusta, Ga., since last April, has been broadcasting nightly from the suburban Yellow Jacket Drive-In. With "Spinner Ben" Mayo at the turntable, nightly programs begin at 8 o'clock and continue until midnight. On certain nights, when such network programs as the *Pabst Fights* and *Firestone Theatre* are on, Spinner Ben continues on the p. a. system at the Yellow Jacket.

The nightly programs feature popular and rhythm and blues music, with Spinner Ben catering particularly to requests from people in their cars.

Some idea of the interest involved may be adduced from the fact that more than 25,000 request forms have been filled out and handed to the car hops by the Yellow Jacket's patrons, reports station President and General Manager A. D. Willard Jr.

Understandably "gratified by the results" are owners Maurice Sturgis and Ed Dudley, who report that "dollar volume at the Yellow Jacket is up 80%" and that "a better class of clientele, particularly noticeable in family groups, has resulted from the broadcasts."

Mr. Willard makes no mystery as to why WGAC undertook this type of broadcast business. It was to replace nighttime income lost by the reduction in network business since the advent of tv, he said. He notes that payments from the drive-in, plus income from spot announcements, now equal the nighttime income from network in its hey-day.

THEY'LL PAY TO HEAR THIS RADIO ORCHESTRA

AN ACADEMIC question raised in radio circles for years concerns the degree to which airing a recreational activity affects the box office in the area where the event takes place. The controversy has centered mostly on sporting events—baseball games, football contests and the like. People seldom think of symphony when battles begin to rage on this particular point.

To those who assert that radio can and does strengthen the popular appeal of almost any given sport or cultural event, the unprecedented success of concert tours of the Longines Symphonette, a group of about 30 musicians who have played in some 600 towns, cities, and upon occasion, hamlets, throughout the country under the baton of Mishel Piastro, should prove a strong talking point. For the past five years, Mr. Piastro and his group have delighted audiences all over the U. S.—paid audiences, that is.

Since the annual tours got underway, it is estimated that millions of music lovers have purchased tickets to hear the Longines Symphonette. The only medium promoting this widespread public acceptance—not auto-

matically the good fortune of a touring musical group as many a harassed tour manager will testify—was and is radio.

The Symphonette can lay a just claim to being an orchestra that radio built. The tours were literally developed from interest generated by the power of the audio medium.

The promotion campaign for the Symphonette tours began quite inadvertently 16 years ago when the Longines-Wittnauer Watch Co. bought a 15-minute musical show on radio as part of its advertising campaign. The broadcast, christened *The Longines Symphonette*, bordered on institutional advertising. Longines' product is an expensive one. Watches are priced from \$70 up. The company did not intend to sell its timepieces by the gross. Longines was more concerned with attracting the potential customer's interest with good programming so that when he was in the watch market he would be well acquainted with the quality of the Longines product.

The point on which Mishel Piastro and the Longines people agreed was that the average citizen likes good music, or can be conditioned to like it, if exposed to it at the beginning in small easy-to-take doses. A

a
great
medium . . .



that's RADIO . . .

and the SESAC Transcribed Library is the greatest
complete Program Service for radio . . .

the Program Service designed to fill radio's every need . . .

see for yourself . . . write us today for full details

THE SESAC TRANSCRIBED LIBRARY

475 Fifth Avenue

New York 17

WMAL-TV

channel 7 in
Washington, D. C., is

now

SUPERPOWER

Greater Coverage of
the multi-billion dollar
Washington market

Greater ABC-TV Programs
backed by unparalleled
audience promotion

NO INCREASE IN RATES

Ask the Katz Agency

WKMI

KALAMAZOO

Western Michigan's
Most Powerful
Independent

Serving the
Kalamazoo-Battle Creek
270,000
Metropolitan Area

★
5,000 Watts

Full Time • at 1360

Steere Broadcasting Corporation
Nat'l Rep., Forjoe



CONDUCTOR Mishel Piastro (standing) goes over a program script with Harrison Cowan (l) of Longines-Wittnauer and Frank Knight, announcer of the show since 1936.

musical taste develops automatically in children. They literally must be taught to dislike "long hair" compositions. The Symphonette is out to counteract such "instruction."

As conductor of the capsule-size symphony, Mr. Piastro was in a position to help listeners develop a taste for fine music. He tackled the problem in a basic way—choosing the most melodic movement of a symphony with a fragment of a tune that a listener could whistle, and on any one broadcast he never played more than one movement of a symphony. The program, which returns to CBS Radio for its sixth season on that network in October, Sunday afternoons, 2-2:30 p.m., has become a permanent part of the listening habits of America. Ratings, small and unimpressive at first, grew gradually but steadily, showing that people were listening to symphony and liking it.

After 11 years on the air, Mr. Piastro decided to take to the road, meet the people for whom he played and catch first hand their reactions to the idea behind the Longines broadcasts.

The fact that since the tours began, the Symphonette on the road has operated in the black—without subsidy, a well-heeled patron or sponsors other than the audiences who have come to know the group through radio and who are willing to pay to hear them even though their broadcasts are still being aired—indicates that the idea is working out just fine. It further indicates that the medium selected to spread the word has the power to reach a more diversified group of people and impress them than perhaps any other communications tool.

The reception which the tour has enjoyed is as gratifying to Longines as it is to the musicians and Mr. Piastro. Tours are so arranged that there is never an interruption in broadcasts. The Symphonette records its

radio programs in advance of each tour. And the Longines company, as a result of its musical radio venture, has received an amount of publicity for which it never bargained.

A typical week's schedule of one-night stands might transport the orchestra down the West Coast from Canada to Mexico. Along the way it plays in some towns which aren't even on the map. On one trip the tour got lost in search of China Lake, Calif., where a concert was scheduled. None of the musicians could find it. Mr. Piastro had a vague recollection of passing through the town on a previous tour, when it had consisted almost entirely of a filling station and a general store. But things had changed at China Lake. When the orchestra finally found the town it had expanded to a 9,000-population city as the result of an Army research project. The Army had also thoughtfully supplied an auditorium almost the size of Carnegie Hall, complete with excellent acoustics.

Again this fall with broadcasts recorded for the CBS series, Mr. Piastro and his group will go back on the road. Again they will play before audiences who have come to know them through radio—many of whom have never seen a live symphony before. Radio, which turned casual listeners into Longines Symphonette fans, again will prompt these fans to have a look at the orchestra they listen to on CBS.

Radio's knack of implanting a thought in the minds of its listeners has worked to the Symphonette's advantage on the road, Mr. Piastro says. On a stop at Globe, Ariz., Mr. Piastro wished to cash a traveler's check at a filling station. The attendant, to whom he gave his name, was delighted to accept his autograph—but not his check. He said he wouldn't miss a Symphonette broadcast for the world and generously announced that the gas was on the house.

BMI

Program

Clinics - 1956

We are happy to announce, at this early date, the complete schedule of 42 BMI Program Clinics for 1956:

States	Cities	Dates
ALABAMA	Birmingham	March 5
ARKANSAS	Little Rock	Feb. 26
ARIZONA	Phoenix	March 7
CALIFORNIA	San Francisco	March 2
CALIFORNIA	Los Angeles	March 5
COLORADO	Estes Park	June 15
FLORIDA	Orlando	May 11
GEORGIA	Atlanta	March 7
IDAHO	to be announced	June 4
ILLINOIS	Springfield	May 9
INDIANA	Indianapolis	May 11
IOWA	to be announced	May 7
KANSAS	to be announced	May 13
KENTUCKY	Louisville	March 23
LOUISIANA	New Orleans	March 2
MAINE	to be announced	May 18
MARYLAND - D.C.	Washington, D. C.	March 19
MASSACHUSETTS	Boston	May 16
MICHIGAN	to be announced	May 23
MINNESOTA*	Detroit Lakes	June 8
MISSISSIPPI	Jackson	Feb. 29
MISSOURI	to be announced	May 16
MONTANA	to be announced	June 6
NEBRASKA	York	May 18
NEW JERSEY	Trenton	May 7
NEW MEXICO	Albuquerque	March 9
NEW YORK	to be announced	May 14
NORTH CAROLINA	to be announced	March 12
NORTH DAKOTA*	Detroit Lakes, Minn.	June 8

States	Cities	Dates
OHIO	to be announced	May 21
OKLAHOMA	Oklahoma City	March 16
OREGON	Portland	Feb. 29
PENNSYLVANIA	Harrisburg	March 21
SOUTH CAROLINA	Columbia	March 9
SOUTH DAKOTA*	Detroit Lakes, Minn.	June 8
TENNESSEE	Nashville	May 9
TEXAS	Fort Worth	March 12
TEXAS	Houston	March 14
UTAH	Salt Lake City	June 11
VIRGINIA	Roanoke	March 14
WASHINGTON	Seattle	Feb. 27
WEST VIRGINIA	Wheeling	March 16
WISCONSIN	Milwaukee	May 25
WYOMING	Sheridan	June 13

*Tri-State Clinic

BMI is delighted that FCC Chairman George C. McConaughy and the other distinguished members of the Commission have accepted invitations to speak at as many of the clinics as their busy schedule allows.

BROADCAST MUSIC, INC.

589 Fifth Avenue • New York 17, N. Y.
New York • Chicago • Hollywood • Toronto • Montreal

WLIB

"HAS MORE NEGRO LISTENERS THAN ANY OTHER NEW YORK STATION—NETWORK OR INDEPENDENT." — PULSE 1955

30%

INCREASE UP

AND STILL GOING UP

ONLY STATION WITH STUDIOS IN HARLEM

WLIB

HARLEM RADIO CENTER
NEW YORK 27, N. Y.

KCOH
HOUSTON

KNOK
FT. WORTH-DALLAS
formerly KWBC

WMRY
NEW ORLEANS

1 order delivers the Negro Population of the South's **3** Largest Markets ...cuts cost, too!

negro radio
South

Gill-Perna, Inc., Nat'l Representatives
Lee F. O'Connell, West Coast

NEGRO MARKETS: A RADIO JACKPOT

TWO SPECIALIZED STATIONS, WDIA DOWN SOUTH AND WLIB UP NORTH, SHOW HOW IT CAN BE HIT

OF THE two major differences between U. S. broadcasting before World War II and that which exists today, the coming of television and its competition for the time of the public and the dollars of the advertisers has been amply, perhaps over-emphasized. The other great change, the more than doubling in the number of radio broadcasting stations, was less dramatic and so has been widely commented upon, but its effects have been just as significant.

Before the war, all but a very few radio stations were programmed for the so-called general public. The goal was to put on the kind of programs that everybody enjoyed: news, popular music, popular comedy. The programming level of the radio networks was comparable to that of the editorial contents of the popular national magazines; programs originated by individual stations were, with very few exceptions, not much different, except that it was phrased in the accent of the majority of people in each station's service area. The few exceptions were largely good music or foreign language stations and were virtually all located in major metropolitan centers, where even in the 1930's the interstation competition was strong.

With the multiplication of stations after the war, the pattern changed. Not that the new broadcasters deliberately changed it, but it soon became evident that markets with two or three or four radio stations already in operation had no need for more of the same kind of radio service. Listeners and advertisers alike were satisfied with things as they were; they had formed strong listening and advertising habits which could be changed only by offering them a better brand of general programming—extremely difficult for a new station to achieve, especially in markets where network affiliations were already allotted—or by offering them something different. More good music stations, more foreign language stations, more stations attempting to establish themselves by avoiding the common touch to focus their programs on a special group, a minority to be sure, but, if the station operator were a wise picker, a minority sizable enough to constitute a market that could be served with satisfaction and profit. One such group is the Negro population, pretty much neglected by prewar broadcasters, today served successfully by a score or more of stations.

A pioneer station in Negro programming—probably the first and certainly one of the first to devote its full program schedule to this audience—is WDIA Memphis. Since

November 1948 this station has broadcast exclusively to the Negro audience in the Memphis area, featuring Negro entertainers as well as announcers and disc jockeys. As a 250 w daytimer, WDIA soon won a predominant place in the listening habits of the area's Negroes during the morning and afternoon hours; since June 19, 1954, when WDIA became a fulltime station, 50 kw day, 5 kw night, on the air from 4 a.m. until midnight, it has them tuned in the evenings as well. And, since Negroes comprise about 40% of the total population of the Memphis area, WDIA can count on a consistently large audience.

Market statistics show these listeners are important purchasers of foods, drugs and all other kinds of products, but this fact has not always been easy for WDIA to impress on advertising prospects. Take the Memphis automobile dealers, an example cited by Don Kern, WDIA promotion manager, who wrote B•T:

"Many of these dealers, before the advent of the WDIA Negro market, still pictured the Negro with patched pants and outstretched hand for coin of the realm. For three years, from 1948 to 1951 we presented our story but nothing could be accomplished. We did convince a few to try us for short lived schedules. Not much in results could they attribute to us. Two more years passed and then one dealer came across a successful formula.

"Douthit Sanchez, Pontiac dealer of Memphis, ran 10 one minute adjancies over a Thursday, Friday and Saturday period promoting new Pontiacs. He used straight selling copy with no gimmicks but plenty of facts concerning low prices, easy terms and high trades. Saturday afternoon his salesmen sold seven new Pontiacs to Negroes who said they heard the announcement over WDIA. Three of those cars were sold to professors at a Negro college in Holly Springs, Miss., just an hour's drive south of Memphis. The other four cars were also sold to Negroes living at various points throughout that state.

"Needless to say, the news of this dealer's success spread as fast as WDIA salesmen hit the streets and, as a result, today we are doing business with 13 different dealers, consuming an average of nearly five spots per dealer per week."

Mr. Kern also told the story of John Wellford Co., Dodge-Plymouth dealer, a tough sale as the WDIA salesman was a close

relative to Mr. Wellford and hesitated to press him as hard as he might some other prospect. He finally asked that the advertising be turned over to the general manager, whom the salesman approached with the idea that most of the used cars the firm took in trade were being wholesaled, whereas with advertising on WDIA they could be retailed. In November 1954, Wellford started a schedule of 20 announcements a week on WDIA, increased its used car retail sales from an average of 40 a month to 80 in the first month and held that new level without changing its classified newspaper advertising, giving WDIA credit for the increase. In February, Wellford dropped its WDIA schedule for a flyer in television, but after three weeks, when new car business did not increase and used car sales dropped to their former average, the company returned to radio—and WDIA—on a t.f. (till forbid) basis.

WDIA's 1948 discovery of the Negro population of Memphis as an audience worth serving and a market worth cultivating was duplicated, a couple of years later, in New York by Harry and Morris Novik, who in 1950 purchased WLIB in that city. Surveying the New York scene, which they thought they knew fairly well, they were amazed to find that outside of the veteran *Harlem Amateur Hour* broadcast each week from the Apollo Theatre and an occasional Negro disc jockey show there was practically no broadcasting directed at the more than a million New York Negroes.

This looked like a golden opportunity to the new owners of WLIB, an unparalleled chance to make a place for the station in a highly competitive field, occupied by 24 am, nine fm and seven tv stations (not counting the non-commercial municipally operated WNYC formerly managed by Morris Novik). So they headed WLIB in that direction, beginning with a survey of the city's Negro market.

"We had to look pretty hard and long before we found the kind of talent we wanted," says Harry Novik, WLIB general manager, "and then we had to train our people in the use and facilities of broadcasting so that our programs could realize their fullest potential. The next task was to sell the advertising agencies, media directors, time buyers and ad managers for many local, regional and national concerns that Negro radio provided an unduplicated original source of sales revenue."

An outstanding success story in WLIB's record book is that of Starlite Television Stores. This campaign was particularly distinguished by the fact that it undertook to insure the success of a new appliance dealer in an already overcrowded field in competition with many long established, heavily advertised firms. Robert Crespi, president of Starlite, says, "We started our campaign in Negro radio on WLIB in a very modest way with two five-minute segments across the board or a total of 50 minutes per week. Our first location was a small street floor store on the fringe of a busy commercial section of the East Bronx. All told, we occupied about 600 square feet."

From this humble beginning, Starlite Tv Stores gradually increased their WLIB billings to a point where today, in 1955, three

years after they started on WLIB, they now sponsor 11½ hours per week of WLIB programs and have grown into a three-story mammoth appliance outlet on Melrose Ave. and 152nd St. in one of the busiest shopping areas of New York City. While Starlite sells all kinds of appliances, they still specialize in television sets and time payment purchases.

"We attribute our growth almost entirely to our advertising campaign on WLIB, geared and directed toward the Metropolitan New York Negro market," Mr. Crespi declares. "During the course of our three-year association with WLIB I tried radio campaigns on other New York stations claiming to specialize in the Negro field, but the returns never justified the expenditure," Mr. Crespi added. "I must admit that WLIB has fulfilled every pledge and forecast that

they have made for us with regard to the types of programs they present and the sales appeal of these broadcasts in the market they serve," said Mr. Crespi. From a first year gross volume of \$250,000, Starlite Tv Stores expects to top \$1,100,000 in gross sales for 1955.

The experiences of these two stations programmed for Negroes, WDIA in the South, WLIB in the North, can be matched by a sizable group of other stations in other cities throughout the land who have found comparable success from serving a hitherto neglected segment of their communities' citizens. Still other broadcasters, who have focused their programming at other minority groups, have both served and profited. As in many other professions and businesses, specialization has come to radio broadcasting and success has come to the specialist.



Latest Pulse says

WMRY leads all stations in Negro homes forty-three quarter hours out of forty-eight.

We definitely say

that WMRY is first in the hearts and first in listening in Negro homes in New Orleans.

We might say, *as others have,*

that we are first in national, regional and local business. Frankly, we think we are, but we're too doggone busy building better programs to sell more merchandise, and servicing our many valued advertisers, to monitor other stations making these claims.



Represented Nationally by

GILL-PERNA, INC.

Mort Silverman, General Manager

1 - 2

The Number 1 buy for you

3 - 4

We dominate the market more

5 - 6

Check the data just for kicks

7 - 8

Take a look at the rate

9 - 10

A single buy then!

Serving over 95,000
Radio Homes

THE NORTH COUNTRY STATIONS
OF VERMONT

WIKE

Newport

WTWN

St. Johnsbury

WNIX

Springfield

Contact McGillvra



Your Best
"Cost Per Thousand" Buy . .
in St. Paul . . Minneapolis

The average cost . . .
19¢ per thousand impressions
in the Twin Cities
plus a bonus of seven Wisconsin
counties and a coverage of
45% of the entire Minnesota population!
Source: PULSE—May-June, 1955

WCOW

1590 ON YOUR RADIO DIAL

5000 Watts

Get the facts about the "Best" coverage from

HIL F. BEST CO.

SPOT RADIO PROMISES TO MAKE GAINS IN '55

SPOT WAS SPOTTY EARLY IN YEAR BUT NOW IS FIRING UP

NATIONAL spot business on radio will be good this fall, station representatives in New York and Chicago tell B•T. Some found the early months of 1955 slow going, but most agree that the way things look now this year's spot business will bring stations somewhat more revenue overall than they derived from spot in 1954.

NEW YORK

SPOT radio business is perking up and getting better as the year rolls along.

This theme, generally optimistic without showing any indication of enthusiasm getting out of hand, marked a majority of the appraisals gathered by B•T in a special, informal roundup of representation firm opinion of the immediate past, the present and the immediate future of spot radio.

To the extent that percentage comparisons could be ascertained, either for quotation or not, it appeared to be the consensus that spot radio volume for this year would run from approximately even with, to around 10% better than last year, despite a slow-down in general activity earlier in 1955.

One tempering factor cited by many representatives, both on the record and off, was the outcome of NBC's *Monitor* plans and CBS Radio's segmented sales techniques, both of which have drawn the fire of most representation firms (see story page 89). One representative, who asked that his name be withheld, declared: "Spot radio business now is good, but these things will hurt—nobody knows how much—if they are allowed to go on." Another representative, while opposed to *Monitor*-type sales plans, thought they would afflict radio "more like a carbuncle than a cancer" and that despite them radio's future is "sound and bright." At the other extreme NBC Spot Sales cited *Monitor* as a primary factor in increased advertiser demands for weekend time.

For reasons of company policy a number of representation firms queried by B•T declined to present their views for quotation. The statements:

Station Representative Assn. (Source: Lawrence Webb, managing director)—Reported that a spot check of SRA members revealed that most stations look forward to at least a slight increase in national spot radio for 1955 over 1954. Mr. Webb cited the comments of several representative firms as indicating an increase in spot budgets by "old timers" in radio and a return to radio by advertisers who currently have been spending their advertising dollars in tv.

John Blair & Co. (Source: Robert E. Eastman, executive vice president)—Urged

a long, clear appraisal of spot radio's problems, and characterized the spot radio climate at the present time as "rather cloudy."

Pointing out that an appraisal of the outlook of spot radio calls for the tempering of the normal inclination to optimism with a search into the "true facts," Mr. Eastman declared that the spot medium faces four major problems. He said the "proper solution" of these problems will largely determine the outlook for national spot radio in 1956.

He listed the four problems in this way: the network spot carrier or "segmentation," offering the station's facilities at a rate far below that being charged the national spot advertiser; the competition of television, with many former spot radio advertisers concentrating on tv; widespread rate-cutting at all levels of the industry, including spot radio, and the mis-application of local rates where they exist, with national spot dollars "siphoned off by advertisers using the bait of attractive dollars to get stations to quote local rates."

Mr. Eastman advanced various approaches to be used as a solution to these problems. He urged that the combined strength of the stations be used to insist that the networks sell at the same prices as shown on the station's individual national spot rate card, applicable for any units of five minutes or less in duration. Television competition, he said, can be met by improved local station programming and by vigorous selling.

He recommended that the rate-cutting difficulty be met by the discontinuance of all "under-the-table" transactions and the publication of all rates by networks and stations alike. He said the only solution to the problem of local rates is for all stations to police carefully the manner in which the rates are quoted and to work toward the establishment of a single rate system.

CBS Radio Spot Sales. (Source: Henry R. Flynn, general sales manager)—Stressed that one of the "most overlooked advantages in radio today, particularly in spot radio, is the opportunity for an advertiser to gain a maximum number of consumer impressions at a price that has remained stable while other media costs have risen."

This priced-right radio policy, according to Mr. Flynn, has untied the strings of many advertising purses. He said that the rise in CBS Radio Spot Sales billings and the outlook for future business can be credited to "special plans that offer the client local personalities, capable of any regional assignment in our 14 major markets; merchandising and promotional drives that are city-wide; supermarketing plans to raise the level of product purchases; maximum flexibility of seasonal sales drives—plus the sales and

MAIL COUNT TELLS THE STORY



Coverage Where It Counts... in Every Western N. Y. City, Village and Town



Thousands of letters and cards pour in to WHAM every week. The mail count by itself is tangible evidence of coverage. People think enough to take the trouble to write. People are what we deliver, not just coverage.



The finest NBC and local programs attract a top-quality audience. The prime market, people with money to spend. The area average spendable income is greater than the state and national averages.



Rochester, WHAM's home city, is the heart of a half-million-person market, renowned as a test-city, but WHAM-Radio covers a bonus area where more than 2,500,000 people live, work and buy.



There are 19 radio stations to choose from in this area, but Pulse shows listeners prefer WHAM-Radio.

To make sales in every Western N. Y. village and farm, contact WHAM or your nearest Hollingbery representative.



LET **WHAM** RADIO SELL FOR YOU



ROCHESTER RADIO CITY

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

marketing guidance of one hundred research, sales research, sales promotion, publicity, sales development and sales specialists, who make up this CBS Radio organization." Mr. Flynn added:

"Throughout the years, a healthy percentage of advertising dollars has moved in the direction of spot. And the current factor governing present and future spot business rests on the size and scope of a campaign under which the advertiser can plan frequency-saturation schedules at unbelievably low cost to cope with short term and long range ad problems—and still reach the greatest number of consumers at a lower cost per thousand."

George P. Hollingbery Co. (Source: Fred Hague, vice president in charge of radio)—Asserted that the national spot picture is "brighter now than it has been for 18 months, but said this should not be construed as a return of spot to its old function.

"In the so called halcyon days, many advertisers used national spot as a back-drop medium and usually selected their markets on a basis of market sizes," Mr. Hague explained. "Today, spot is being used to solve an advertiser's problem—either to effectively cure, in the fastest possible time, a sick market, or to reward a healthy market. This, of course, accounts for the tremendous variety of market sizes included in any given schedule."

National spot, Mr. Hague continued, would be "an exceedingly more lush source of revenue to radio stations if it weren't for constant in-roads made by the networks."

the SWING is to...
ABC
 and
KMBC-TV
 Kansas City's
 Most Powerful
 TV Station

Effective September 28, 1955, KMBC-TV joins the nation's most dynamic and fastest-growing television network, the American Broadcasting Company. For programming details, consult your Free & Peters Colonel or:

Don Davis, First Vice President
 John Schilling, Vice Pres. & Gen. Mgr.
 George Higgins, Vice Pres. & Sales Mgr.
 Mori Greiner, Director of Television

H-R Representatives Inc. (Source: Paul R. Weeks, vice president)—"The low point in spot radio has been reached and the comeback we are now seeing is but the beginning of the greatest period of growth and prosperity in radio's history."

Mr. Weeks reported that the advertising agencies are thinking "more and more" in terms of radio advertising as "the broadest and most economical medium available." He said there has been "an unmistakable" swing to radio, with concentration on the larger markets.

The future of radio, according to Mr. Weeks, is "sound and bright," despite certain recent developments. In this connection, he observed that network programming, such as *Monitor*, constitutes "a threat to national spot business, which stations have relied on for a large share of their income." He warned that such income will be "drastically cut through the depressed network rates if *Monitor*-type programming is permitted by stations to spread." Mr. Weeks added:

"But even this development, in our opinion, cannot destroy radio, but can only injure it, acting more like a carbuncle than a cancer. We also think the advertiser will turn away from it as he learns that it reduces the flexibility that has been one of the great advantages of 'spot' and may, therefore, reduce the impact that proper buying afforded on a spot basis. In other words, we trust to the good sense and experience of both stations and advertisers to overcome problems like these."

Katz Agency. (Source: M. S. Kellner, radio sales manager)—Felt that spot radio business as a whole was "down considerably" during the first quarter of 1955 but that the last half of this year should "come up to approximately the same level" as the last half of 1954.

He emphasized, however, that spot business varies greatly from market to market. "There are not patterns," he asserted.

One change to which he called attention was advertisers' more frequent use of "short, heavy campaigns" rather than steady day-in-day-out sponsorships that formerly prevailed. This makes it difficult to compare short-term periods "because an advertiser may go heavy for a few weeks and then ease up or drop out altogether for a while," he asserted.

Mr. Kellner said any slack-off in spot radio usage "doesn't mean that radio doesn't reach a lot of people," but, rather, that perhaps some agency people are reluctant to recommend it to their clients for fear of being called "old-fashioned." He noted that newspapers "once went through a bad period and came back, and radio will come back too because it is necessary and vital and indestructible."

"Repetition is an essential in advertising, and radio, which delivers more people per dollar than any other medium, is the only medium that will provide the frequency that is needed," Mr. Kellner asserted.

NBC Spot Sales. (Source: Thomas B. McFadden, vice president)—Terms 1955 as the year in which spot radio well may be "rediscovered by large and small advertisers as a necessary ingredient of every major national and local campaign." He noted that billings for the stations represented by NBC

Spot Sales are, in most instances, "well ahead of last year."

"While early morning availabilities continue to be much sought after by advertisers," Mr. McFadden said, "there has been an unmistakable increase in advertiser interest in the choice early evening openings. The weekends, primarily as a result of the tremendous accomplishments of NBC's *Monitor* in giving radio listeners a vital and interesting reason to listen, have become a much sought-after commodity by advertisers, to the extent that in a number of markets weekend availabilities are virtually sold out."

Mr. McFadden said there has been a marked trend during the year in the purchase of saturation campaigns. Many more advertisers, he added, are availing themselves of "the huge cumulative audiences which a concentrated saturation campaign can deliver during a relatively short period of time at a highly economical cost."

The Petry Co. (Source: William Maillfert, radio eastern sales manager)—That 1955's total dollar volume for spot radio may well exceed that of 1954. He pointed out that the fall of this year brought increased activity over the past two years, with availability requests starting in mid-summer and starting dates averaging about two weeks earlier than 1954.

Mr. Maillfert explained some characteristics of spot purchases this season by noting that station lists are smaller and more selective and proposed schedules are heavier but of shorter duration. With the present pace of buying as a criterion, Mr. Maillfert said, this year "will probably see more total advertisers using national spot than ever before."

"Business is excellent with stations that have anticipated and kept pace with the changing times," Mr. Maillfert declared. "Their added sales appeal results from not trying to be all things to all people all the time; but rather being THE station in their market, of a definite character, and community or area appeal along definite lines. Those stations who have maintained or improved their competitive position and their audience share are not complaining."

Mr. Maillfert painted this optimistic picture, despite the existence of these factors, which he cited: continued strong competition from other media; rising tv costs for



"I sure can thank those Super-six KRIZ Phoenix personalities for teaching me how to make money."

HOTTEST SUMMER IN KRNT RADIO SALES HISTORY!

New High In Local Business For A Solid 3 Months!

● It's a fact . . . for three straight months this year, local business broke all records in dollar volume and in number of accounts on 20-year-old KRNT, Des Moines.

HOW? . . . With Results!

Sizzling SELLebrities like Don Bell, Bill Riley, Smokey Smith, Russ Van Dyke, Ralph Powers, Mary Jane Chinn, Al Couppee, and others attract and sell the BIG audience in Central Iowa. Thus—successful radio sponsors, satisfied customers.

● What's more, much of this gain was made in *nighttime* sales.



KATZ HAS THE FACTS ON HOW YOU, TOO, CAN GET THE "LOCAL SELL"! . . . WITH KRNT, THE HOOPER AND PULSE LEADER IN DES MOINES . . . DAYTIME & NIGHTTIME

the same constant schedule; "a siphoning threat" from networks with announcement packages at cut rates, and attempts by national-type advertisers to negotiate local rates with co-op allowances or contracts through branch offices and distributors.

Venard, Rintoul & McConnell. (Source: Lloyd George Venard, president)—Painted a bright picture for stations on that company's client list, reporting that this year the radio outlets are doing greater volume than last year. With the upsurge of business this fall, he added, many of the stations will set national spot records for themselves.

The effectiveness of national spot radio, according to Mr. Venard, can be supported by its history of continuous growth through the years. He continued:

"National spot radio grew because it afforded mass coverage with flexibility, multiple messages, emotional appeal, dramatic presentation and front page position for the advertiser's sales story. These characteristics of national spot radio are as unchanging as the boy-meets-girl theme from the Greek theatre to today's Broadway show.

"National spot radio will grow and stations operating to meet the stricter requirements of national spot will increase national spot volume."

Weed & Co. (Source: Joseph J. Weed, founder)—Noted that while "there were areas in the spring and summer when spot radio experienced some reduction in business, these instances do not imply pessimism for the fall-winter season ahead.

"It is important to note that spot radio

has resisted such marked downward trends as experienced by network radio," he said.

"I anticipate more activity in spot business for the fall-winter season. Many of the availabilities that exist can still be sold in entirety or split up to fill the bill for special campaigns for one-shot and short-term advertisers. There are plenty of reasons for an upward curve in spot radio sales. There are still tremendous audiences eager to listen—and buy."

Adam J. Young Jr. Inc. (Source: Steve Machcinski, vice president in charge of radio and tv sales)—Cited current activity and renewed interest in radio as an advertising medium as criteria, and expressed the opinion that "the remainder of 1955 and the early part of 1956 will show continued gains" in national spot business for Young-represented outlets.

Mr. Machcinski pointed to figures of receiving set sales to indicate the importance of radio in the lives of the average U. S. citizen. He observed that advertisers have become more and more aware of the true extent of radio listening, which often is not indicated by surveys.

CHICAGO

IN CHICAGO station representative executives speak in glowing terms of business placed out of their offices the first six or eight months this year. Their predictions for fall—and overall 1955—are optimistic.

There were exceptions, of course, and the usual reluctance of some representatives to

disclose percentage increase and/or decreases from 1954 because of client relationships. Some declined any comment.

But, for the most part, they agree that spot radio has generally held its own for them, or mounted perceptibly over last year.

Trend toward greater use of saturation, and long-term advertisers is evident in the reports of many representatives, as is the reawakened interest of some national advertisers who originally swore by radio and then turned to tv, only to find it too rich for their blood.

On the basis of comments by Chicago-based station representatives, there has been considerable activity by farm advertisers, and of course by automobile manufacturers, some of whom are gearing up during September for the best spot radio availabilities they can obtain to introduce their 1956 models. Others interested reported for food, drug, tobacco, cold remedy and other product categories. (Those representatives reported directly on automotive where they do not maintain Detroit branches.)

Following is a capsuled alphabetical account of what representative executives reported to B•T in Chicago on the status of spot radio business placed from their offices:

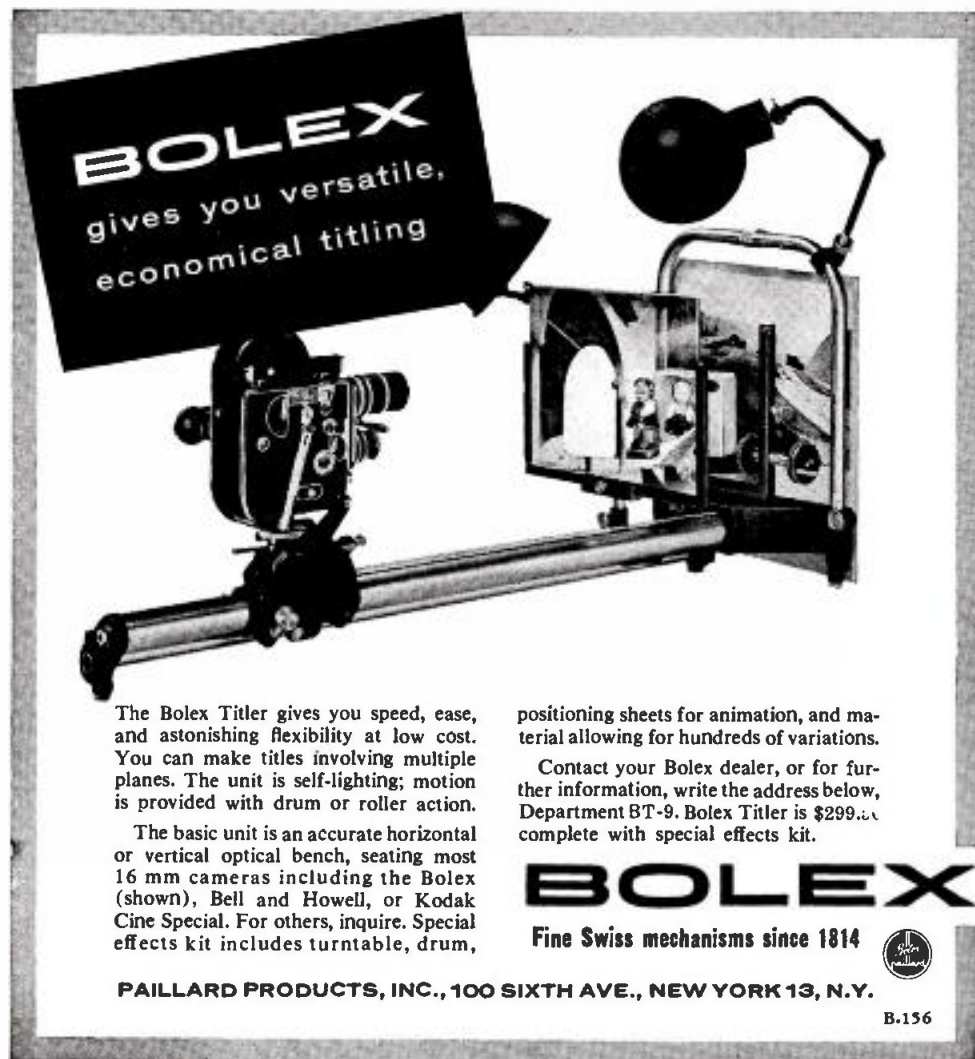
Airspot Sales (source: Joseph Kapps, manager)—Business has increased 25-30% over last year at this time . . . a "conservative" estimate . . . and will double 1954's by year's end. Cites problem of "getting availabilities." Increased business in hard goods field (appliances, automotive accessories).

AM Radio Sales (source: Jerry Glynn)—"The first six months of this year were ahead of a comparable period in 1954) and if the trend continues, the entire year will be a better one than 1954." Prospects for fall: "equally good" as for first six months. Cites more saturation spot campaigns, reawakening of interest in radio.

Avery-Knodel Inc. (source: J. W. (Bill) Knodel, manager)—Reports that starting with May—and through June, July, August and part of September—there have been "some increases" in spot radio out of Chicago office and thinks fall will prove out "substantially better" than last year. Some of boost is reflected in automotive business. The startling thing about spot radio, he says, is "the impact of saturation announcement campaigns—the method by which quite a number of accounts have returned to radio. Saturation package plans [short term] are producing results for advertisers." Cites spot radio's "versatility and flexibility."

Hil F. Best Co. (source: Phil Duncan, salesman)—Claims a 14% increase in dollars first six months of 1955 over same period last year (though below last half of 1954). Third quarter of 1955 down from same period last year but fourth quarter orders "will even it up." A "great factor" has been increase in DeKalb Agricultural Assn. and other farm business.

John Blair & Co. (source: Paul Ray, manager)—Cites greater activity and looks forward "to better fall than last year." States it is encouraging that "larger advertisers and agencies are re-exploring spot radio, particularly the personality-program type of sell-



BOLEX
gives you versatile,
economical titling

The Bolex Titler gives you speed, ease, and astonishing flexibility at low cost. You can make titles involving multiple planes. The unit is self-lighting; motion is provided with drum or roller action.

The basic unit is an accurate horizontal or vertical optical bench, seating most 16 mm cameras including the Bolex (shown), Bell and Howell, or Kodak Cine Special. For others, inquire. Special effects kit includes turntable, drum, positioning sheets for animation, and material allowing for hundreds of variations.

Contact your Bolex dealer, or for further information, write the address below, Department BT-9. Bolex Titler is \$299.00 complete with special effects kit.

BOLEX
Fine Swiss mechanisms since 1814

PAILLARD PRODUCTS, INC., 100 SIXTH AVE., NEW YORK 13, N.Y.

B-156

ing." Holding its own compared to last year's billings.

The Branham Co. (source: Dudley Brewer)—"It looks favorable for fall."

Burn-Smith Co. (source: John A. Toothill, manager)—"Our radio billing for the first six months was about 20% ahead of 1954. This is for the Chicago office territory which includes Minneapolis, Detroit, Cleveland, Cincinnati, St. Louis, Kansas City, Atlanta and Memphis.

"With general business activity the way it is, the forecast for radio spot business for the next six months is encouraging.

"Our increased sales this year is principally in grocery store products, farm accounts and some cigar and cosmetic business.

"But we attribute some of the increase to certain effective in-store merchandising plans that we are offering in conjunction with spot radio in certain markets, and to some good breaks in selling some baseball business.

"Selling radio is not what you would call easy pickin's these days, but we are making more calls and also telling the basic facts about radio besides selling the particular stations that we represent."

Capper Publications (source: Terry Hughes, account executive)—Describes current spot radio business as a "love feast," "tremendous," with billings equal to or better than last year in most product classifications. Business as reflected in sales curve of last week and on basis of orders on books is "quite a bit better" than for 1954 at this time. Cites "big shot in arm" from automotive (Ford, Dodge) and "fantastic amount of business" from Procter & Gamble.

CBS Radio Spot Sales (source: Gordon F. Hayes, western sales manager)—Reports midwest office 10% ahead for the first eight months of 1955 over same period last year after "poor start" this year; gains up to 41% last few weeks. "Business is excellent. It could be the second biggest year and conceivably the biggest in our history." His findings: advertisers are signing more long-term (52-week) pacts; many tv advertisers now are buying radio; a trend toward "saturation advertising."

Thomas F. Clark Inc. (source: Paul Elksberry, manager)—Reports that spot radio picture looks a "little better" than last year but felt it was "hard to say" whether this should be attributed to increased orders or the addition of new stations. Reported "extra business" for Clark's Detroit office in automobile field. Also "sectional" business for new Milwaukee office. Also a newspaper representative.

Continental Radio Sales (source: Mrs. Ruth Olsen, manager)—Reports that business is "quite good," ahead of last year. Represents many stations in Alabama, California and many other southern states. Cites a good deal of "extra activity" early this month (since Labor Day), especially among farm advertisers (specifically, DeKalb Agricultural Assn.). "There has been an increase in interest in spot radio." Billings are handled out of east (New York, Philadelphia), however. Some of increase is in automotive.

Everett-McKinney (source: Robert Meskill)—Reports that overall business the first

RADIOS, AND MORE RADIOS

By James D. Secrest

Exec. V. P., Radio-Electronics-Tv Mfrs. Assn.

FROM 1950, when manufacturing activity was artificially stimulated by the fear of Korean War shortages, through 1954, the trend of radio set sales had been down. But this year, economic prosperity, the innovations in radio design and merchandising, and unprecedented values are combining to reverse the trend sharply.

According to preliminary estimates by the RETMA Statistical Department, factory production of radios through August this year was 8.7 million sets. When compared to the 6.1 million produced during the same period last year, this represents a healthy increase of 43%. While all types of radios show an upward production trend, auto radios show the most marked trend. Last year, through August, factories produced 2.5 million auto radios. This year, the total is almost double—4.5 million.

Production of home radios for the first eight months of 1955 as compared to the first eight months of 1954 is 1.8 million vs. 1.7 million, clock is 1.1 million vs. 0.9 million, and portable battery 1.3 million vs. slightly less than 1 million. This same trend is also reflected at the retail sales level.

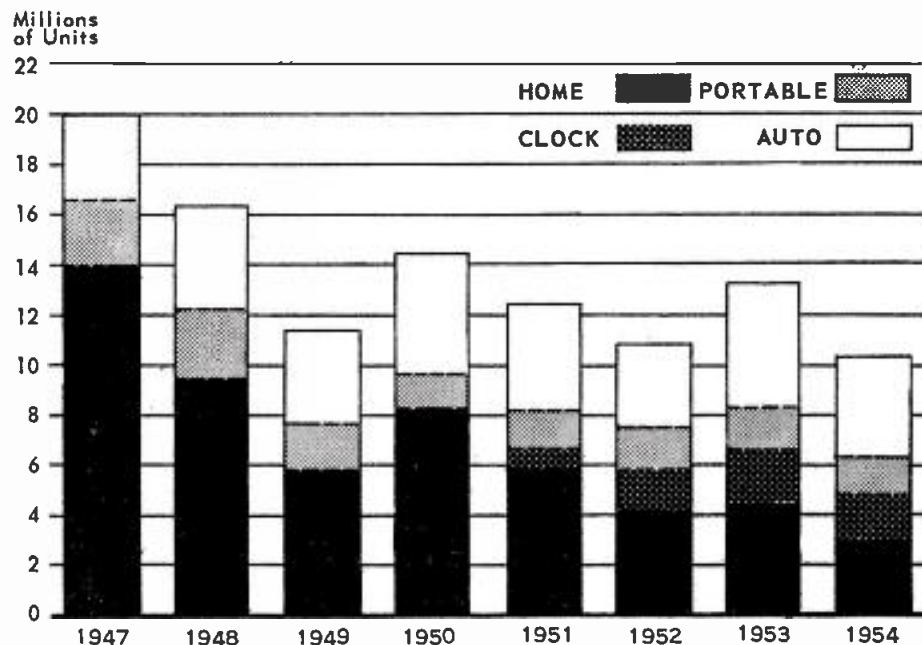
This means that 12.3 million new radio

sets may reach the public this year through direct purchases from dealers and through the purchase of new automobiles equipped with radios. Sales to the public already have risen to 7.8 million through August of this year compared to 5.8 million for the comparable 1954 period. Moreover, the five biggest months—which usually account for nearly half of dealers' annual total set sales—are still ahead.

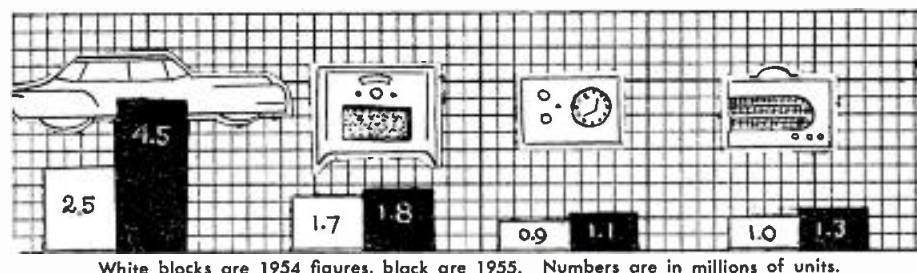
If 12.3 million radios are purchased this year, then 135 million will have been sold to consumers during the 10 years since the end of World War II. This exceeds by 31 million the entire number that were sold during the 21 years prior to World War II.

Total pipeline inventories of radio sets are about normal. The stock turn ratio for the month of August was 1 to 12. Last year during the same month, this ratio was only 1 to 14. This factor, when viewed with the already excellent radio picture and the general climb of economic prosperity, indicates that 1955 will be a banner year for manufacturers, distributors, dealers, and most importantly the public.

SET PRODUCTION—1947 TO 1954



FIRST 8 MONTHS, 1954 AND 1955



White blocks are 1954 figures, black are 1955. Numbers are in millions of units.

WCAU RADIO
50,000 watts, Philadelphia

Please send me more information about the WCAU saturation plan that delivers 1,128,960 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WBBM RADIO
50,000 watts, Chicago

Please send me more information about the WBBM saturation plan that delivers 3,994,990 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WCCO RADIO
50,000 watts, Minneapolis-St. Paul

Please send me more information about the WCCO saturation plan that delivers 1,668,030 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WCBS RADIO
50,000 watts, New York

Please send me more information about the WCBS saturation plan that delivers 4,611,180 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

KOIN RADIO
5,000 watts, Portland

Please send me more information about the KOIN saturation plan that delivers 644,700 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

KNX RADIO
50,000 watts, Los Angeles

Please send me more information about the KNX saturation plan that delivers 2,379,510 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WRVA RADIO
50,000 watts, Richmond

Please send me more information about the WRVA saturation plan that delivers 904,500 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WBT RADIO
50,000 watts, Charlotte

Please send me more information about the WBT saturation plan that delivers 2,959,740 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WMBR RADIO
5,000 watts, Jacksonville

Please send me more information about the WMBR saturation plan that delivers 116,550 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

KMOX RADIO
50,000 watts, St. Louis

Please send me more information about the KMOX saturation plan that delivers 1,743,800 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

KSL RADIO
50,000 watts, Salt Lake City

Please send me more information about the KSL saturation plan that delivers 397,320 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WEEI RADIO
5,000 watts, Boston

Please send me more information about the WEEI saturation plan that delivers 1,102,500 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

KCBS RADIO
50,000 watts, San Francisco

Please send me more information about the KCBS saturation plan that delivers 1,248,500 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

WTOP RADIO
50,000 watts, Washington

Please send me more information about the WTOP saturation plan that delivers 590,280 adult listener impressions for less than a dollar per thousand.

NAME _____
ADDRESS _____

